

CONTEMPORARY ART EVENING SALE

HONG KONG | 6 OCTOBER 2019



Sotheby's | 蘇富比 EST. 1744



CONTEMPORARY
ART -
EVENING SALE

當代藝術 — 晚間拍賣



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CONTEMPORARY ART - EVENING SALE

當代藝術 — 晚間拍賣

AUCTION IN HONG KONG
6 OCTOBER 2019
SALE HK0885
7 PM

香港拍賣
2019年10月6日
拍賣編號 HK0885
晚上7時

TRAVELLING EXHIBITION

4 – 5 September
Shanghai
Four Seasons Hotel Shanghai

7 – 8 September
Beijing
Park Hyatt Beijing

16 – 17 September
Seoul
Hotel Shilla

21 – 22 September
Taipei
Hua Nan Bank international Convention Centre

預展

9月4至5日
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上海四季酒店

9月7至8日
北京
北京柏悅酒店

9月16至17日
首爾
首爾新羅酒店

9月21至22日
台北
華南銀行國際會議中心

EXHIBITION

Thursday 3 October
10am – 5.30pm

Friday 4 October
10 am – 8 pm

Saturday 5 October
10 am – 8 pm

Sunday 6 October
10 am – 6 pm

Hall 1
Hong Kong Convention and Exhibition Centre
(New Wing)
1 Expo Drive Wanchai Hong Kong

展覽

星期四 10月3日
10 am – 5.30 pm

星期五 10月4日
10 am – 8 pm

星期六 10月5日
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10 am – 6 pm

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275
YEARS
EST. 1744

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\$500 at the gallery

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As printed in front of this catalogue

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Unit 2, 11th Floor, Global Gateway Building, 168 Yeung Uk Road
Tsuen Wan, Hong Kong

Office Hours

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Saturday	9am – 12pm

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售後服務部

聯絡方法請參見前頁

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辦公時間

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星期六	上午9時 – 下午12時









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LOTS 1131-1164**

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INTERNATIONAL ASIAN ART DEPARTMENTS

SOTHEBY'S ASIA

1131

NICOLAS PARTY

b. 1980

Portrait

pastel on canvas
signed and dated 2015 on the reverse
170 by 150 cm. 70 by 59 in.

PROVENANCE

The Modern Institute, Glasgow
Acquired from the above by the present owner

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

US\$ 256,000-384,000

尼古拉·帕爾蒂

肖像

粉彩畫布

2015年作

款識

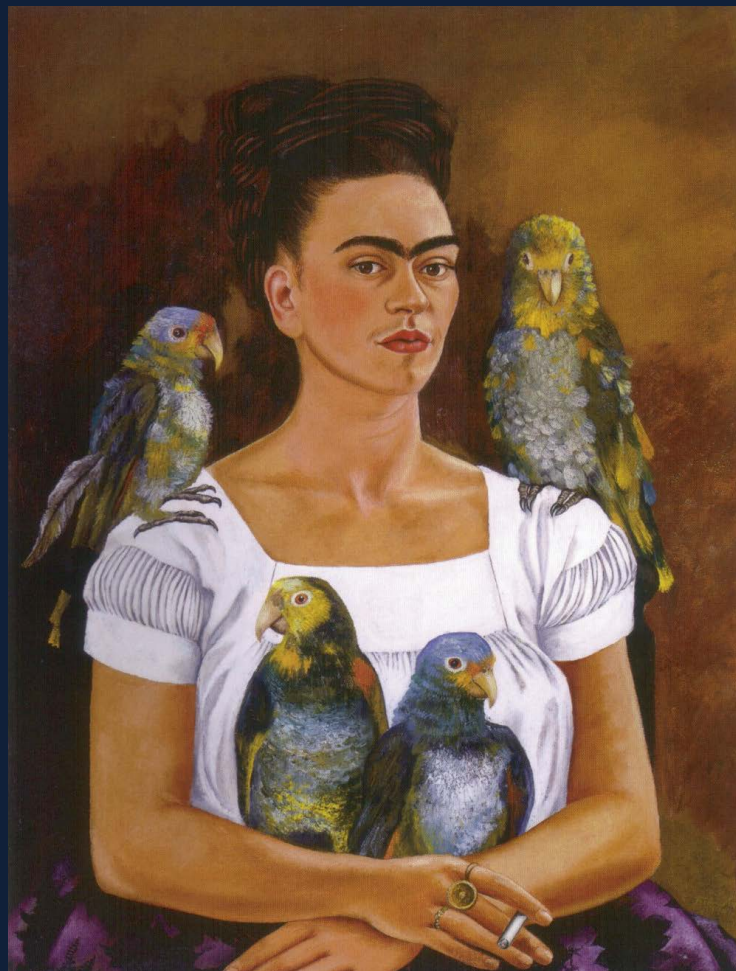
Nicolas Party · 2015 (作品背面)

來源

格拉斯哥，現代藝術學院

現藏者購自上述來源





Frida Kahlo, *Me and My Parrots*, 1941, Private Collection

芙烈達·卡蘿·《我的鸚鵡與我》·1941年作·私人收藏
© Frida Kahlo

Executed in soft pastel, *Portrait* from 2015 exemplifies Nicolas Party's audaciously coloured, quasi-Surrealist paintings that are driving his meteorically rising profile in the global art scene. With its comic-book graphic strangeness and vivid saturated high contrast palette, *Portrait* is a fantastical fusion of diverse influences that range from René Magritte, Giorgio de Chirico, Pablo Picasso, Hans Emmenegger, and Alex Katz, to the late Egyptian sarcophaguses where portraits were depicted on coffin exteriors. Most uniquely, Party's experience of working for a decade as a 3-D animator infuses his paintings with a flat and intensely graphic sharp-edged quality, translating the tradition of portraiture into a wholly contemporary vernacular. By paring down his compositions and stripping his subjects of extraneous details, Party focuses on the interrogation of medium, shape, colour, and composition, building a singular visual lexicon grounded in the act of painting itself and the possibilities of material – that of pastel in particular.

Chris Sharratt observed: "Rather than painting portraits of anyone in particular, it's the materiality of the pastels and their relationship with the paper that this Swiss artist is exploring" (Chris Sharratt, "Nicolas Party", in *Frieze*, 4 November 2013).

Born in 1980 in Lausanne, Switzerland, Party studied at the Lausanne School of Art before undertaking an MA at The Glasgow School of Art. Classically trained, Party transforms the paradigm of portraiture of art history into a dialogue with both past and future. Speaking about his figurative paintings, Party remarks: "I'm trying to work with subjects that are not original. Subjects that have been, and still are, painted all the time. Like a portrait, or a cat. What fascinates me about these topics is their capacity to regenerate themselves at any period of history, and still be relevant to us. I also believe some subjects are always painted because they are an infinite source of meaning and inspiration" (the artist cited in Federica Tattoli, "Talking with the Swiss painter



René Magritte, *Le Baiser*, 1957, gouache on paper, Private Collection

雷內·馬格利特·《吻》·1957年作·水分紙本

私人收藏

© René Magritte / ADAGP, Paris - SACK, Seoul, 2019

Nicolas Party”, *Fruit of the Forest*, December 2016). Rather than creating portraits from real life, therefore, Party takes inspiration from other portraits in the history of portraiture. Most famously, Party recalls being “totally stunned” upon viewing Picasso’s *Tête de Femme* (1921) at the Foundation Beyeler in 2013, and claims that the image has been “the source of all the faces I’ve made since” (the artist cited in Dodid Kazanjian, “Party Time”, *Vogue*, June 2018).

Party was inspired in particular by Picasso’s use of pastel in *Tête de Femme*, and the challenging and idiosyncratic medium has dominated his work ever since. The artist observes: “Oils allow you to endlessly retouch. With pastels it’s kind of the exact opposite. You can layer and layer, but you can’t start over. The nature of the medium is much more direct. Nothing dries or is wet – it stays exactly how it is” (the artist cited in Ted Loos, “Artist Nicolas Party Revives the Language

of Pastel”, *Cultured Mag*, March 2019). Applying the soft chalk material with his fingertips with painterly precision, pastel best allows Party to mould the essence of his subjects in new and revelatory ways, so as to amplify physical presence and heighten emotional resonance. Party’s resulting works are simple, seductive and highly accessible, yet still engage in dialogue with the art-historical binaries of representation and abstraction, observation and imagination. In addition to paintings, Party creates large-scale public murals, sculptures and installation works that employ colour and intervention strategies to construct immersive experiences for viewers. The artist has been subject of numerous solo exhibitions at prestigious institutions worldwide, including the Magritte Museum, Brussels (2018); Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2017); Hammer Museum, Los Angeles (2016); and the Modern Institute, Glasgow (2016).

尼古拉·帕爾蒂的2015年作品《肖像》以軟粉彩為媒材，用色大膽，近乎超現實主義，這些標誌性藝術特質正在推動他成為國際藝壇迅速冒起的新星。《肖像》畫風如漫畫般生動又怪異，色調鮮明飽滿，對比強烈，結合了雷內·馬格利特、喬治·德·基里科、巴布羅·畢加索、漢斯·艾曼奈格和亞歷克斯·卡茲，甚至古埃及石棺上的肖像畫等豐富多元的影響。此外，帕爾蒂擁有十年的三維繪圖師工作經驗，令他的畫作具有平面但輪廓鮮明的質感，為歷史悠久的肖像畫傳統注入嶄新的當代藝術語言。帕爾蒂簡化構圖、去掉畫中人物多餘的細節，集中探討媒材、形狀、顏色和構圖，並且建立起以繪畫動作本身為根基的獨特視覺語言，彰顯媒材——尤其是粉彩的潛質。藝評家克里斯·夏拉特觀察了帕爾蒂多幅肖像作品，評論道：「這位瑞士藝術家並不繪畫某個特定人物的肖像，而是鑽研粉彩的材質特性以及它與紙張的關係。」（克里斯·夏拉特，〈尼古拉·帕爾蒂〉，載於《frieze》，2013年11月4日）

1980年，帕爾蒂在瑞士洛桑市出生。他曾就讀洛桑藝術學院，及後前往格拉斯哥藝術學院攻讀碩士學位。他有系統地學習過古典藝術，並通過自己的創作，把藝術史裡的肖像畫的固定形式轉化為過去與未來的對話。帕爾蒂談及自己的具象繪畫時說道：「我試著在研究那些非原創的題材，如肖像，或小貓，就是那些從古至今一直都有很多人去畫的題材。我之所以對這些題材感興趣，是因為它們在歷史的任何一段時間都可以重生，並且一直與我們息息相關。另外，我覺得某些題材可以引申出無限的意義和靈感，所以才會一直被畫出來。」（引自藝術家，錄於費德里卡·塔托里，〈與瑞士畫家尼古拉·帕爾蒂的對話〉，《森林之果》，2016年12月）故此，帕爾蒂的肖像作品並非以真實生活為本，而是從歷史上其他作品提取靈感，當中最顯著的例子，是他2013年在貝耶勒基金會美術館看到的畢加索1921年作品《女子頭像》。他回憶起自己當時「完全被震撼了」，並聲稱此畫成為「我以後畫的所有面孔的源頭。」（引自藝術家，錄於多迪·卡扎吉，〈Party Time〉，《Vogue》，2018年6月）

畢加索用粉彩創作了《女子頭像》，對帕爾蒂影響極深。粉彩難以駕馭，但氣質獨特，成為他往後作品的主要媒材。帕爾蒂曾談到：「油彩可以不斷修改，但粉彩恰好相反，雖然可以逐層疊加，但不能再從頭開始；而且它的性質更直接，不會變乾或濕，畫出來是什麼樣，就會保持什麼樣。」（引自藝術家，錄於泰德·魯斯著，〈藝術家尼古拉·帕爾蒂的粉彩復興〉，《Cultured Mag》，2019年3月）帕爾蒂用指尖仔細控制軟粉筆，猶如畫筆般準確；粉彩讓他得以用革新的手法展現畫中人的精髓，增強實體的存在感，亦加深情感的共鳴。完成後的作品簡潔單純，親切動人，同時加入了藝術史上各種具象與抽象、觀察與想像的對話。除繪畫以外，帕爾蒂也製作大型公眾壁畫、雕塑和裝置作品，運用色彩和干預策略，為觀者建立融入式藝術體驗。帕爾蒂曾在不少國際知名機構舉辦個展，包括布魯塞爾馬格利特博物館（2018年）、華盛頓赫希洪博物館和雕塑園（2017年）、洛杉磯漢默美術館（2016年），以及格拉斯哥 Modern Institute 畫廊（2016年）。

Installation view of the artist's recent exhibition *Nicolas Party: Arches* at M Woods, November 2018 - February 2019

木木美術館近期舉辦的「尼古拉·帕爾蒂：花花果果貓人」展覽現場，2018年11月至2019年2月
©Nicolas Party





SELF-PORTRAIT OF THE ARTIST

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTOR

藝術家自畫像

重要歐洲私人藏家

1132

LIU YE

b. 1964

劉野

I am a Soldier

acrylic on canvas
signed in Chinese and Pinyin and dated 1999
60 by 40 cm. 23⁵/₈ by 15³/₄ in.

LITERATURE

Christoph Noe, Ed., *Liu Ye Catalogue Raisonné 1991-2015*, Berlin
2015, p. 290, no. 99-13, illustrated in colour

PROVENANCE

Chinese Contemporary, London
Private Collection
Christie's, New York, 13 November 2008, Lot 411
Acquired from the above sale by the present owner

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

US\$ 515,000-770,000

我是一個士兵

壓克力畫布

1999年作

款識

劉野 · Liu Ye · 1999

出版

Chistophe Noe 編，《劉野作品全集1991-2015》（柏林，2015年），頁290，編號99-13，載彩圖

來源

倫敦，中國當代畫廊

私人收藏

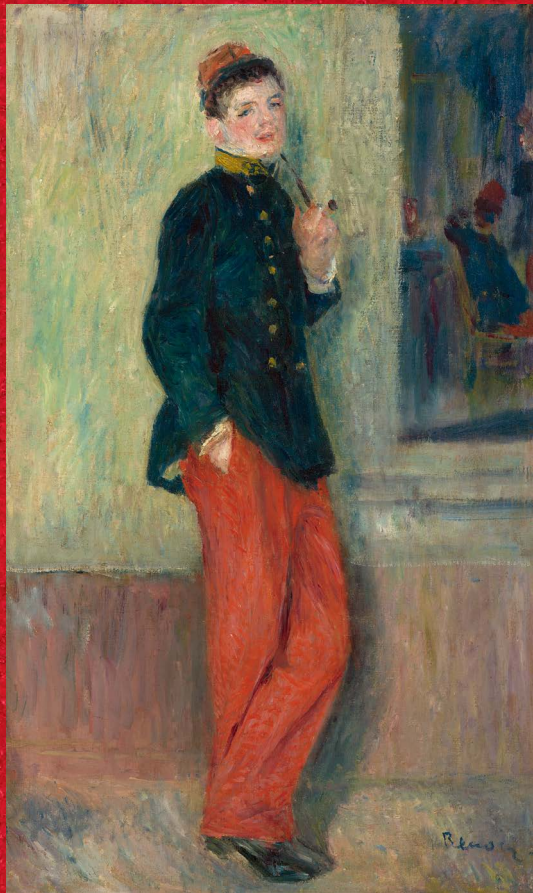
紐約，佳士得，2008年11月13日，拍品編號411

現藏者購自上述拍賣

“By the late 1990s, I did not need
to use my childhood photos
anymore; the boys in my soldier
paintings looked exactly like
my childhood portraits.”

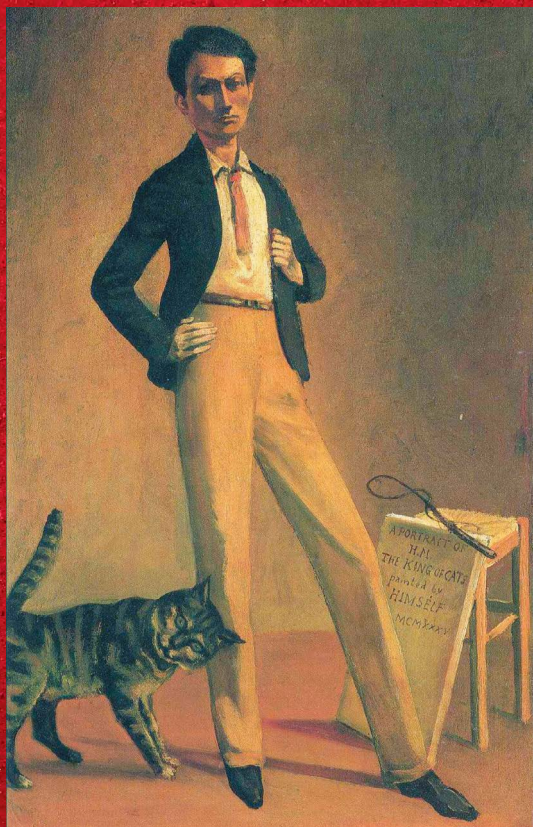
Liu Ye





Pierre-Auguste Renoir, *The Young Soldier*, 1880, National Gallery of Art, Washington DC

皮耶·奧古斯特·雷諾瓦，《年輕的士兵》，1880年作，華盛頓特區，國家藝廊



Painting © Balthus, *The King of Cats*, 1935, oil on canvas, 71 by 48 cm, Private Collection

巴爾蒂斯，《貓之王》，1935年作，油畫畫布，71 x 48公分，私人收藏

I AM A SOLDIER: A SELF PORTRAIT BY LIU YE

Created in 1999, *I am a Soldier* manifests as a quintessential self-portrait of Liu Ye. The round-faced little boy, rendered in obvious likeness to the artist, is clad in a sailor's outfit complete with cap and tally. Striking a dramatic pose, the boy wields a rifle affixed with a bayonet – the deadly weapon measuring almost two-thirds his height. The boy's aspirational stance, combined with the theatrical background of a flaming sun against a saturated red background, evokes the imagery of Cultural Revolution propaganda posters in which workers, peasants, and soldiers were celebrated in parallel to industrial progress. These images pervaded all aspects of everyday life during Liu Ye's childhood, reproduced not only on posters but also on household objects such as matchboxes. The predominant colour of such imagery was red; in its echoing of this iconic hue, *I am a Soldier* arouses a collective memory – one which holds supreme significance for Liu Ye and which resonates with an entire generation. *I am a Soldier* thus manifests as a definitive self-portrait that bridges the personal with the collective, and private remembrance with social history, constituting a supreme paradigm in Liu Ye's critically acclaimed oeuvre.

Liu Ye was born in Beijing in 1964, two years before the commencement of the Cultural Revolution. Chinese society subsequently underwent a decade of conformity symbolized by the colour red; as Liu Ye remarked: "I grew up in a world that was covered in red – the red sun, the red flag, the red scarves" (the artist cited in Zhu Zhu, 2015, in Christopher Noe, Ed., *Liu Ye: Catalogue Raisonné 1991-2015*, Germany, 2015, p. 23). Growing up in an era of censorship, Liu Ye was nevertheless allowed to receive lessons in drawing from the age of ten, which equipped him with conventional training from an early age. In 1980, Liu Ye gained admittance to the Beijing College of Art and Design at the age of sixteen. The artist recalls: "This period of education was very influential because what I learned wasn't art, but design, second-hand Bauhaus design [...] Piet Mondrian was taught not in the context of art history, but as design" (the artist cited in "Liu Ye in Conversation with Phil Tinari, in *Ibid*, p. 46). Liu Ye subsequently enrolled in the Central Academy of Fine Arts in Beijing in 1986, in parallel to the dramatic opening up of Chinese society and the concurrent influx of influence from the Western cultural world.

Extremely receptive to the myriad of external styles and influences, Liu Ye developed his own visual lexicon that drew on artists as diverse as Piet Mondrian, Johannes Vermeer, and Paul Klee. In 1989, Liu Ye travelled to

Germany to continue his studies and became infatuated with surrealists René Magritte and Giorgio de Chirico as well as art from the early Renaissance. All through the 1990s, whilst studying in Germany and subsequently in Amsterdam while undertaking an artist-in-residence, Liu Ye continuously refined his style, unceasingly seeking to resist the past whilst also acknowledging its value. As early as the 1990s, intertextuality became a core defining facet of Liu Ye's corpus of paintings, which feature dreams within dreams, paintings within paintings, and plays within plays. By integrating defining motifs and characters from various sources recurrently into his paintings, at times overtly and at times surreptitiously, Liu Ye enters into profound dialogues with artists such as Mondrian and Balthus and even – as in the present painting – with his past and future selves.

I am a Soldier is a superlative example of such intertextuality, being part of an extended series of red-hued paintings featuring our endearing little sailor hero. The naval context harkens to the tradition of maritime art, which began with Dutch Golden Age painting in the 17th century – a trope that Liu Ye would no doubt have been exposed to during his artist residency in Amsterdam in the late 1990s. As an exemplary self-portrait from 1999, *I am a Soldier* furthermore epitomises the conceptual strength of Liu Ye's lexicon, accentuating what is arguably the artist's most powerful strategy: his employment of childhood as a double-edged sword, which on the one hand heightens the emotional and imaginative potency of the tableaux, and on the other hand functions as a distancing tool shielding deeper and darker themes. By invoking childhood memory – a commanding force in subjective consciousness often said to shape an individual's character – Liu Ye presents a world “neither tainted by ideology nor crushed by history” (Zhu Zhu, “Only One Gram”, in *Ibid*, p. 23). This purified vision of innocence nevertheless befalls on imagery harbouring lurking ominous undertones – a psychological effect that magnifies the implicit (albeit unintended) social commentary. As Paul Moorhouse observes: “Presenting himself as a child was an effective device. Thus transformed, Liu was able to inhabit the imaginative situations he created and indeed to test and express his own feelings in certain contexts” (Paul Moorhouse, “Encrypted Self: The Art of Liu Ye”, in *Ibid*, p. 40). Moorhouse continues: “Liu's inclusion of children functions as a distancing device. It permits exploration of certain ideas while also forming a barrier, a screen that alerts the viewer to the artifice of the situation presented. As a result, Liu's images have an expressive ambiguity that is entirely his” (*Ibid*). Toeing the line between enchanting whimsicality and veiled revolutionary, *I am a Soldier* ranks amongst the most striking and captivating of Liu Ye's oeuvre.



Pablo Picasso, *Le Marin*, 1943, Private Collection

巴布羅·畢加索·《水手》·1943年作·私人收藏

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“I grew up in a world that was covered in red - the red sun, the red flag, the red scarves.”

Liu Ye

「1990年代後期，我已不需要借兒時照片作參考；《士兵》作品裏的男孩自然跟我小時候的肖像一模一樣。」

劉野

我是一個士兵： 劉野自畫像

《我是一個士兵》繪於1999年，是劉野筆下自畫像的典範之作。畫中臉蛋渾圓的小男孩穿著海軍水手服，頭戴水手帽、帽後有飄帶，與劉野本人形神俱似。小男孩站姿威武，手握一把致命武器——長度接近男孩身高三分之二、備有刺刀的步槍。他那神氣十足的姿態，配以後方的紅太陽與深紅色戲劇背景，叫人聯想起文化大革命時期的政治宣傳海報，歌頌工人、農民與士兵，以及國家的工業發展。這些圖像充斥了劉野童年生活的每一個角落，不僅見於政治海報上，更會在家居用品如火柴盒上出現。這些海報以紅色作為主色調，本作亦採用了類似色彩，以勾起大眾的集體回憶；這種回憶不僅對劉野而言意義非凡，更能與整個民族產生共鳴。《我是一個士兵》以一幅形象鮮明的自畫像，連繫了個人與群體，將自身記憶與社會歷史互相融合，成就了劉野廣受好評的經典傑作。

劉野在1964年生於北京，兩年後文化大革命便告開始。此後十年，整個中國社會經歷了一場動盪的紅色運動；就如劉野所說：「我成長於一個被紅色覆蓋的世界，紅太陽、紅旗、紅領巾」（引自藝術家，朱朱著，2015年，克里斯托弗·諾埃編，《劉野作品全集1991-2015》，德國，2015年，頁378）。雖然劉野在一個充滿政治審查的環境下長大，他在十歲時有幸接受教育，讓他在早年時打好傳統繪畫根基。1980年，劉野獲北京工藝美術學校取錄，當時他十六歲；劉野憶述：「這一塊的學習對我相當重要，因為這裡學的不是藝術，而是設計，二手包豪斯的設計 [……] 蒙德里安被當作圖案來教，而不是從藝術史的角度來教授的。」（引自藝術家，〈劉野與長田霏宇的對話〉，《同上》，頁394）此後，劉野在1986年入讀北京中央美術學院，同年迎接了中國社會的改革開放，開始接受西方文化的洗禮。

劉野廣納各種外來風格和影響，從而發展出自己的獨特視覺語彙，與蒙德里安、約翰尼斯·維梅爾及保羅·克利的風格互相共鳴。1989年，劉野前往德國深造，期間迷上超現實主義藝術家雷內·馬格利特和喬治·德·基里科的作品，以及早期文藝復興的藝術。在整個1990年代，劉野先後於德國及阿



Vincent van Gogh, *Self-Portrait with Bandaged Ear and Pipe*, 1889, Kunsthhaus Zurich

文森·梵谷，《吸煙斗與耳朵纏上繃帶的自畫像》，1889年作
蘇黎世，蘇黎世美術館

斯特丹留學，並在阿姆斯特丹成為駐地藝術家。在過程中，他不斷精煉自身技巧、與過去抗衡，同時承認其價值。1990年代初，這種文本互涉成為了劉野畫作中的核心所向，向觀者展現夢中之夢、畫中之畫，和戲中之戲。他在作品中反覆加入了不同來源的鮮明意象及人物，時而明顯、時而朦朧，藉此與蒙德里安、巴爾蒂斯等藝術家，乃至過去與未來的自我，展開深刻的交流。

《我是一個士兵》是上述文本互涉的典範。畫作以紅色作為主調，刻畫了一位可愛小水手，是具備以上兩個元素的一系列延伸作品之一。畫中海軍主題源自海事藝術傳統，這個傳統起源於17世紀荷蘭黃金時代繪畫；劉野於1990年代末在阿姆斯特丹擔任駐地藝術家時，無疑接觸了這個類別的畫作。這幅繪於1999年的自畫像卓爾不凡，不僅彰顯了劉野筆下作品的概念力量，更體現了他那堪稱最強大的繪畫手法：劉野在作品中所採用的童年主題是一把雙刃劍，一方面增強了畫作的情感與思想渲染，另一方面則隱含了更為深入和黑暗的主題。有指童年回憶是人類主觀意識中建立個人性格的強大力量，劉野透過此一主題，在畫作中構建出一個「未被意識形態玷污、未被沉重歷史壓垮」的世界（朱朱撰，〈只有一克重〉，《同上》，頁377）。這種純潔無辜的視覺，反而暗示了一種不祥的象徵，能夠激起一種心理效應，加強了畫作上暗藏的（儘管是無意的）社會批判意識。如同保羅·摩爾豪斯觀察所得：「以孩童代表自己是一項強力的繪畫手法。化身為一名孩童以後，劉野便能進入他所創造的想像世界，在不同語境下確切地體驗或表達他的個人感受」（保羅·摩爾豪斯撰，〈加密自我：劉野的藝術〉，《同上》，頁40）。摩爾豪斯續指：「劉野在畫中採用孩童角色是為了增強距離感。這些人物允許觀者探索某些概念，卻又同時築起一道牆壁，提醒觀者注意畫中所表達的境況。如是者，劉野的畫作自有一種曖昧的表達模式，是劉野作品的獨到之處」（《同上》）。徘徊在夢幻幻想與隱藏的革命精神之間，《我是一個士兵》可謂劉野最矚目不群、引人入勝的傑作。



1133

TOMOO GOKITA

b. 1969

Solid State Survivor

acrylic and gouache on linen

signed in English on the stretcher; signed, titled and dated 09 on the reverse

194 by 162 cm. 76³/₈ by 63³/₄ in.

EXHIBITED

New York, ATM Gallery, *Champion Carnival*, March - May 2009

PROVENANCE

ATM Gallery, New York

Private Collection, Europe

Acquired from the above by the present owner

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

US\$ 320,000-448,000

五木田智央

固態倖存者

壓克力水粉亞麻布

2009年作

款識

Tomoo Gokita (作品內框)

《SOLID STATE SURVIVOR》，藝術家簽名，09（作品背面）

展覽

紐約，ATM 畫廊，「Champion Carnival」，2009年3月至5月

來源

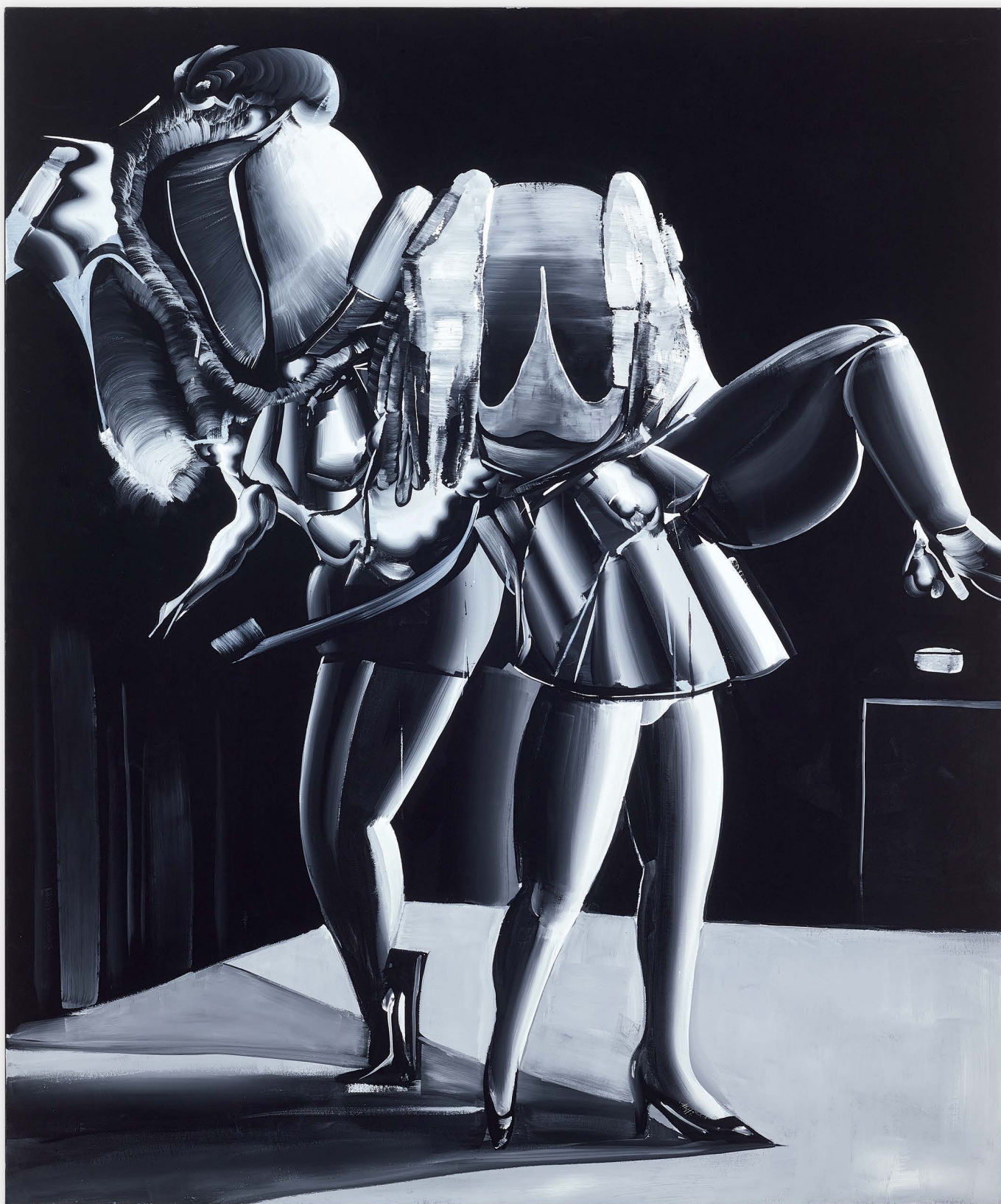
紐約，ATM 畫廊

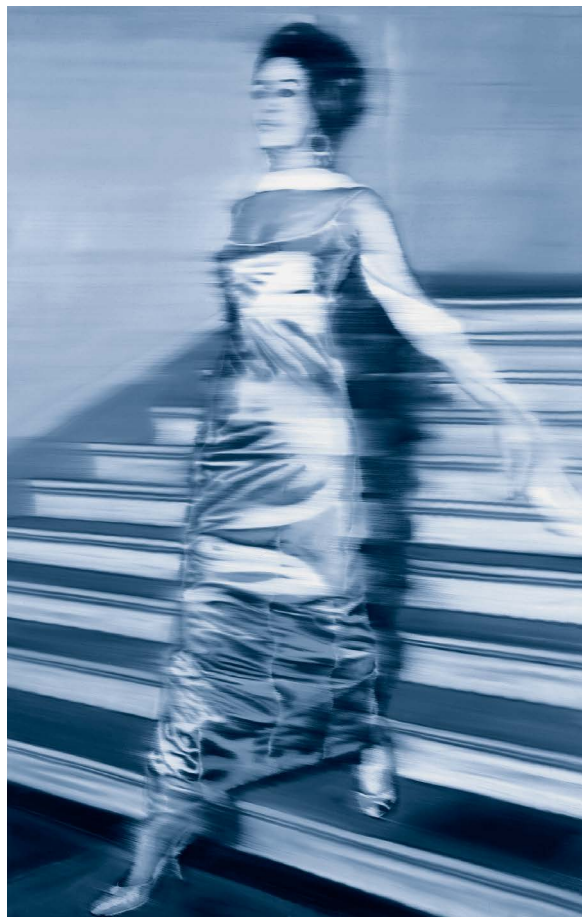
歐洲，私人收藏

現藏者購自上述來源

“The strangeness of the strangers
Second hand teenagers
Face to face they face
A chemical race
Minds blind
Empty eyes
Black tongues ablaze
No names
Breathe in dreams
Stand in line, cracked smiles
Life to life colliders
Solid state survivors”

Yellow Magic Orchestra





Gerhard Richter, *Woman Descending the Staircase*, 1965, The Art Institute of Chicago

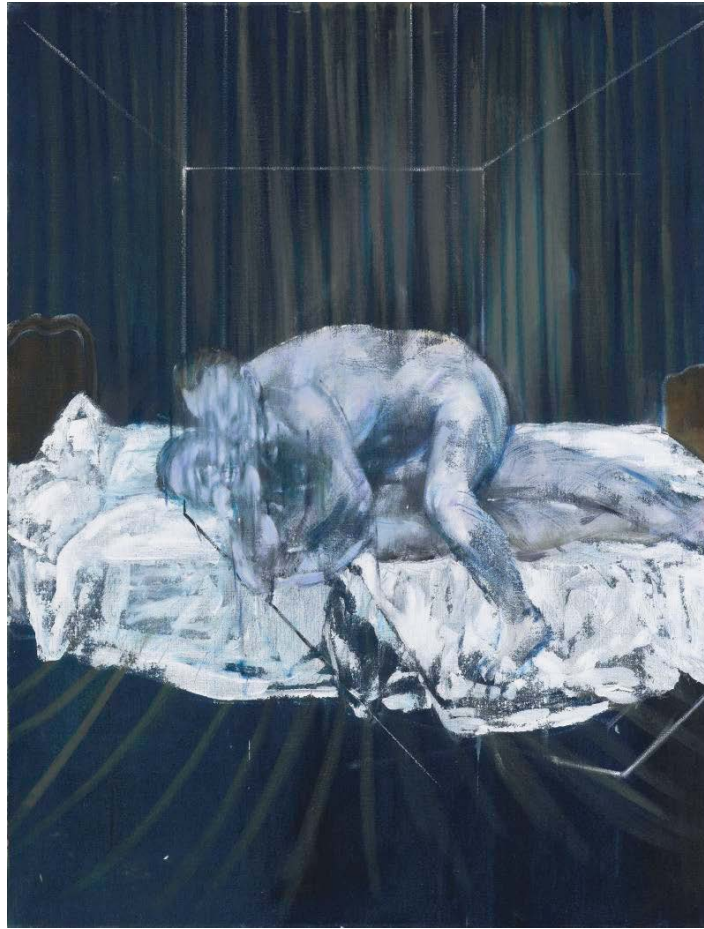
格哈德·里希特，《步下台階的女人》，1965年作，芝加哥，芝加哥美術館

© Gerhard Richter, 2019 (0176)

Instantly striking with bizarre yet seductive imagery, *Solid State Survivor* materialises the futuristic beings delineated in the lyrics of the titular song in Yellow Magic Orchestra's award-winning 1979 album. Dominating the painting's composition are two helmet-clad ladies carrying the lower body of a third, the cold robotic anonymity of their exaggerated headgear consisting a surreal juxtaposition with their shapely legs. The vision is grotesque yet alluring, unsettling yet compelling – a superlative specimen from Tomoo Gokita's acclaimed oeuvre. Executed in the artist's distinctive greyscale palette, the abstract-figurative hybrid group portrait is darkly resplendent and cryptic in its heady concoction of Pop, Surrealism, Cubism, Neo-Expressionism, Sci-Fi and Japanese graphic design, whilst also nodding to the artist's early days as a graphic designer in the music industry. Created in 2009, a few years after Gokita made his decisive career shift from graphic designer to artist, *Solid State Survivor* displays mature chiaroscuro-esque techniques, showcasing Gokita's pristine technical precision across diverse painterly methods such as staggered lines, sharp gradients, spectacular sheens and tonal ranges and bold smears, erasures and gouges.

The effect is luxurious, lavish and eerily disquieting – a singular aesthetic reminiscent of diverse visual languages spanning graphic design, calligraphy, and cutouts from vintage postcards and magazines. In Roberta Smith's words: "Mr. Gokita's vocabulary barrels across illustration, pornography, abstraction, children's drawing, calligraphy and sign-painting, with a perfect control, velvety surfaces and tonal range that makes black-and-white feel like living color makes black-and-white feel like living colour" (Roberta Smith, 'Stranger Town: Invading Genres Breach the Art World's Porous Borders', *The New York Times*, March 9, 2005).

Gokita first worked as a successful illustrator and graphic designer in the 1990s before turning to drawing and painting. During his early days as an artist, the choice of a limited palette was a solution to financial struggles. Gokita's breakthrough came in 2000 when the Japanese publisher Little More released 3,000 copies of his artist book *Lingerie Wrestling*, which swiftly sold out and became a cult classic. In 2005, the New York-based artist Taylor McKimens discovered a copy of *Lingerie Wrestling* and invited Gokita to take part in a group show in Chelsea. Gokita's works were extremely well



Francis Bacon, *Two Figures*, 1953, Private Collection

弗朗西斯·培根·《兩人》·1953年作·私人收藏

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received and initiated gallery interest, leading to a slew of solo shows and critical acclaim that launched him into the New York art world. Inspired by his former career as a graphic designer in the fashion and music industry, Gokita's aesthetic culls found imagery from 1970s Playboy magazines, pin-up posters, vintage post cards, record sleeves, classic film stills and other reference points appropriated from Japanese and Western popular culture and marginal counterculture. Many of these early paintings found a foundation in his pencil and ink sketches, as the artist "still loves drawing, which he finds 'relaxing' [...]. But over time Gokita [...] upended his art-making process by painting freely without the aid of any preliminary drawings" (Elaine Ng, 'One Thousand Shades of Gray: Tomoo Gokita', *ArtAsiaPacific*, July-August 2015).

An important compositional strategy employed by Gokita is the deliberate facial obscuration of his subjects or erasure of human forms, beginning with masks or headgear as exemplified in the present work, and later developing into varying degrees of smudges, scrawls and swirls. Such a tendency can be noted as

early as 2008; by crossing, smearing or mutilating facial features, Gokita frustrates the viewer's gaze and asserts a critical distance between the voyeuristic subject and object. While the luscious canvas surface and graphically seductive forms beckons the viewer's gaze, Gokita's masterful manipulation of pigment and shapes, shade and light denies entry and deeper engagement, keeping the viewer at bay; while at the same time electrifying the canvas surface with tension, violence and mystery. Such a phenomenon is reminiscent of Gerhard Richter's late-1960s blurred photorealist works, as well as the psychologically charged defacements of Francis Bacon. In Bacon's own words, his defacing of his popes enabled him to hit "the nervous system more violently and poignantly" and thus get to the reality behind the image; much in the same manner, Gokita's grotesquely masked figures violate the brain's ability of recognition, inducing a visual and cerebral shock. Executed with authoritative poise and confidence, *Solid State Survivors* confronts viewers in all its strange and fantastical eccentricity, enticing us into an alien realm of mystery and warning us of its beguiling perils.

「陌生人的陌生感
二手青少年
他們面對面
面對化學的族群
心智盲目
眼睛空洞
發黑的舌頭在燃燒
沒有名字
夢裡呼吸
列隊而站，咧嘴綻笑
互相撞擊的生命體
固態倖存者」
黃色魔術交響樂團

《固態倖存者》驟眼看去矚目不群、奇異誘人，作品取名自黃色魔術交響樂團在1979年發行的獲獎唱片《固態倖存者》，體現出唱片收錄的同名歌曲歌詞描述的未來變異生命體。畫面呈現兩位戴著頭盔的女士，托著一名第三者的下半身。她們頭上的誇大頭盔，散發出一種冰冷的機械神秘感，與兩人曼妙的腿部線條產生出超現實的對比。本作畫面詭譎而吸引，既令人不安又充滿魅力，是五木田智央廣受好評的創作之中的佳例。作品以藝術家獨特的灰色調繪成，神秘莫測，在純黑中綻放出金碧輝煌，游刃有餘地融合了普普藝術、超現實主義、立體主義、新表現主義、科幻主義及日式平面設計風格。與此同時，本作選材亦可追溯至五木田智央在音樂公司出任平面設計師時的早期創作生涯。《固態倖存者》創於2009年，當時五木田從平面設計師轉型為藝術家已有數年，畫中明暗對照法運用得宜，可見五木田在多種繪畫方式上質樸而精確的技巧，如交錯的線條、銳利的漸變、精彩的光影用色，以及大膽的顏料塗抹、擦刮和挖除。畫作效果璀璨奪目、紛華靡麗，卻弔詭地令人忐忑不安，教人聯想起多種視覺元素，包括平面設計、書法，以及復古明信片及雜誌剪紙，成就一幅獨一無二的美學大作。正如羅伯塔·史密斯所言：「五木田先生的語言橫跨插畫、色情情色、抽象、兒童畫、書法以及廣告牌等領域，完美的畫面控制、光滑如絨的質感以及色調運用，為黑與白賦予了鮮活生命。」（羅伯塔·史密斯撰，〈陌生市鎮：入侵藝術突破藝術世界的多孔邊界〉，《紐約時報》，2005年3月9日）

五木田早於上世紀九十年代已是一位享負盛名的插畫師及平面設計師，後來回歸繪畫及油畫行列。於早年藝術家時期，困於拮据，五木田的畫面用色非常單一。2000年，日本出版商Little More 為他發行了三千本《內衣擰角》並迅速斷市，此書後來更成為藝術家書籍經典，為五木田帶來突破。2005年，紐約藝術家泰勒·麥基曼斯無意中讀到一本《內衣擰角》，並邀請五木田往切爾西參與聯展；藝術家的作品大獲好評，引領

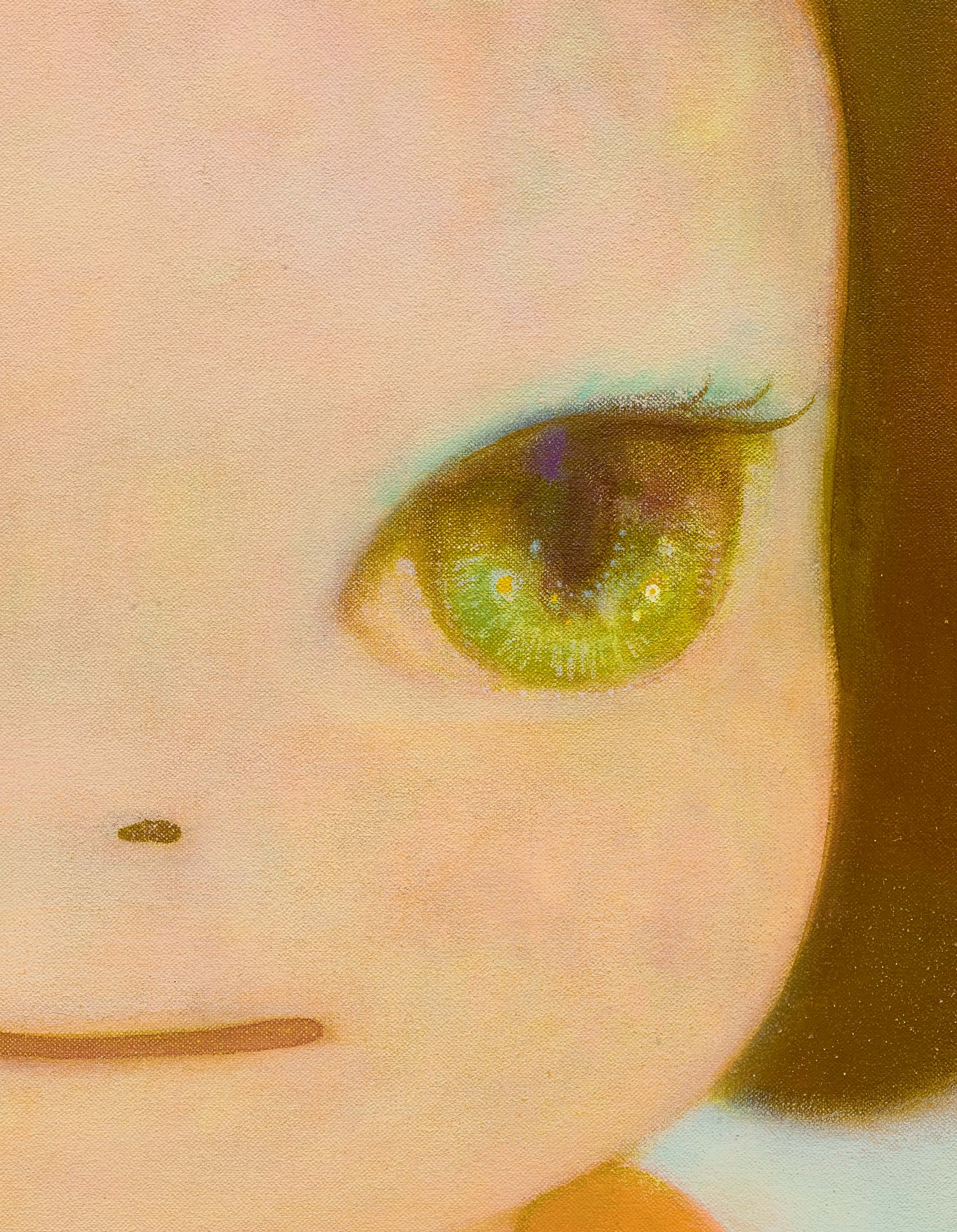
他進入紐約藝壇。受先前時尚及音樂行業的平面設計師生涯啟發，五木田的藝術美學取材自七十年代著名雜誌《花花公子》、流行海報、復古明信片、唱片套、經典電影劇照，更在日本與西方流行文化、非主流反傳統文化產物上汲取靈感。藝術家的許多畫作均建基於他的鉛筆及墨水掃描，因為藝術家「仍然喜歡繪畫，這讓他感到『放鬆』[……] 但隨著時間過去，五木田[……] 顛覆了他的創作過程，捨棄參考任何先前草稿，開始自由繪畫。」（吳燕玲著，〈一千種灰調子：五木田智央〉，《ArtAsiaPacific》，2015年7-8月）

五木田所運用的重大構圖手法，就是先採用本作所示的面具或頭盔，再添以不同程度的污跡、亂塗及旋紋，將畫中人物的面目模糊，去除人體形態。這種手法早於2008年已露雛形，藝術家透過將面部五官劃去、模糊及斷裁，混淆觀眾目光，在受窺視的主體與客體間拉開批判距離。雖然畫面及畫中的人形叫人想入非非，吸引了觀者的視線，五木田對顏料、形狀及光暗的嫺熟操控卻杜絕了交流及深入接觸，將觀眾拒諸門外，同時讓畫面充滿張力、暴力及神秘氣息。這種手法令人聯想起格哈德·里希特在1960年代末所創的模糊照相現實主義作，作品同樣將圖像模糊、把控有度。五木田在本作的審美亦與弗朗西斯·培根充滿心理張力的作品互相呼應；培根從1950年代起創作其代表性《尖叫的教皇》系列時，參考了維拉斯蓋茲的教宗依諾增爵十世肖像畫照片，而五木田在創作時亦以圖像作為基礎，再蓄意加以扭曲。引用培根的話，將教皇畫得面目全非能讓他「更為暴力及一針見血地攻擊神經系統」，從而窺探圖像背後的現實；同樣地，五木田的畫作亦顛覆了大腦的識別能力，引發視覺及思維激盪。

《固態倖存者》洋溢藝術家的風範和創作自信，神秘詭譎、奇思妙想直視觀者眼前，將人們引進一個陌生的異域，同時警示那令人神迷欲往的危險境地。







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1134

YOSHITOMO NARA

b. 1959

奈良美智

Looking at You

acrylic on canvas
titled on the stretcher; signed, titled and dated 2007 on the
reverse
91 by 73 cm. 35 $\frac{7}{8}$ by 28 $\frac{3}{4}$ in.

LITERATURE

Yoshitomo Nara, *Yoshitomo Nara: The Complete Works, Paintings, Sculptures, Editions, Photographs, Vol. 1*, Tokyo 2011, p. 211, no. P-2007-010, illustrated in color

PROVENANCE

Galleri Nicolai Wallner, Copenhagen
Acquired from the above by the present owner

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

US\$ 1,790,000-2,820,000

看著你

壓克力畫布

2007年作

款識

《Looking at you》（作品內框）
奈良，2007，《Looking at you》（作品背面）

出版

奈良美智著，〈奈良美智作品全集1984 — 2010 第一卷〉
（東京，2011年），頁211，編號P-2007-010，載彩圖

來源

哥本哈根，Nicolai Wallner 畫廊
現藏者購自上述來源

“When I work this way there's a lot more of a conversation that I have with the image, or with the person who's depicted in the image. That's really me having a conversation with myself. It allows me to draw out parts of myself that I'm not even aware are there.”

Yoshitomo Nara





Johannes Vermeer, *Girl with a Pearl Earring*, circa 1665, Mauritshuis, The Hague
 約翰尼斯·維梅爾·《戴珍珠耳環的女孩》·約 1665 年作 海牙·莫瑞泰斯皇家美術館

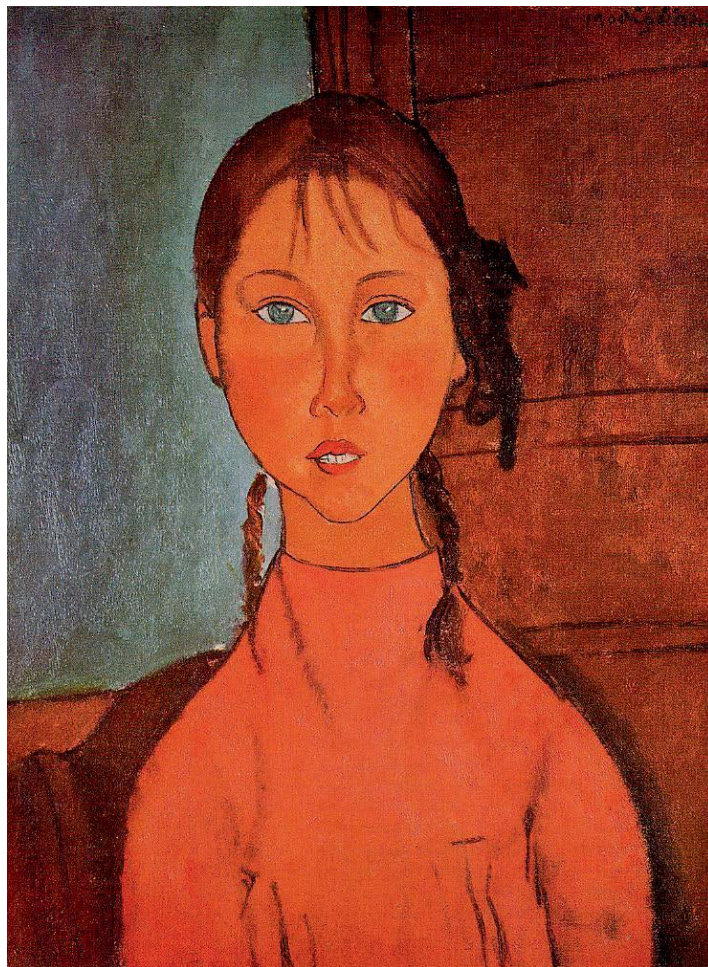
Instigating an expansive discourse around themes of innocence, Yoshitomo Nara's oeuvre not only harnesses an address that is both highly personal and universally relatable, but also activates a study on the canon of the gaze – through the infinitely repeated iterations of his doe-eyed young girls. In the very best examples of Nara's oeuvre it is the figure's eyes that, as the psychological centers of engagement, form the crux of subtle narratives. Titled *Looking at You*, the present work is a supreme paradigm of the artist's practice – one that literally pronounces the phenomenon of the gaze. Executed in 2007, *Looking at You* displays to flawless perfection the most distinctive feature of Nara's mature paintings – the strikingly lustrous eyes, here in a singular shade of chartreuse, with luminously prismatic pupils that glisten with the light of distant galaxies. The girl's electric and magnetic gaze is arresting yet ambiguous: we are held captive, spellbound and transfixed, yet never certain whether her scrutiny is adulatory or accusatory, mischievous or wise, stern or benign. Aided by delicately virtuosic brushwork, *Looking at You* exemplifies Nara's mature, more meditative and introspective aesthetic underscored by deeper contemplations on the self and the world.

While in the early 1990s Nara used the emblem of the young girl to explore hostility, rebellion and playful violence, at the close of the decade and into the early 2000s the artist softened his characters'

fickle temperaments. Mirroring these tendencies in his aesthetic, Nara sweetened his palette and dissolved harsh lines to create a sensuous effect of ethereal depth that finds its apotheosis in the present example. As Midori Matsui observed, since 1996 and coinciding with the artist's foray into sculpture, Nara's figures began to attain "the illusion of three-dimensionality, coming out of the pastel background buoyed up by luminous shadows" (Midori Matsui, "A Gaze from Outside: Merits of the Minor in Yoshitomo Nara's Painting", in Exh. Cat. Japan, Yokohama Museum of Art (and travelling), *Nara Yoshitomo: I Don't Mind, If You Forget Me*, 2001, p. 168). A few years later, starting from around 2005, Nara's treatment of his subjects' eyes experienced an important shift: what he once rendered strictly two-dimensionally he began to depict more realistically, imbuing them with more detail, light and shadow. Towards the end of the decade, Nara perfected his technique of prismatic kaleidoscopic eyes, admitting around the time: "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. [Afterwards] I became more interested in expressing complex feelings in a more complex way" (the artist cited in "An Interview with Yoshitomo Nara", *Asymptote Journal*, Hideo Furukawa, moderated by Sayuri Okamoto, November 2013).

Executed in 2007, *Looking at You* demonstrates Nara's accomplishments of these technical enquiries, exhibiting sentimental nuances of color and brushwork that achieve shimmering translucency and mesmerizing depth. The incandescent emerald hues of her irises are realized via an extended painterly process of repeated patient layering; in contrast with his earlier mode of operation, Nara's creative process in the late 2000s onwards has slowed down to become more meticulous, meditative and introspective. In the artist's own words: "In the past I would have an image that I wanted to create, and I would just do it. I would just get it finished. Now I take my time and work slowly and build up all these layers to find the best way" (the artist cited in Robert Ayers, "I Was Really Unthinking Before": Yoshitomo Nara on His Recent Work and His Show at Pace Gallery in New York", *Artnews*, 14 April 2017). Instead of contextual motifs, such as the cigarettes, knives, torches and fangs frequently found in his earlier works, Nara communicates a heightened poignancy via line and colour alone. Elsewhere Nara observes how his methodology has become increasingly introspective, noting that: "When I work this way there's a lot more of a conversation that I have with the image, or with the person who's depicted in the image. That's really me having a conversation with myself. It allows me to draw out parts of myself that I'm not even aware are there" (the artist cited in 'Japanese artist has a taste for Hong Kong', *South China Morning Post*, 9 March 2015).

Singular to Nara's oeuvre is his ability to "give priority to the emotional truth of the dream-vision" (Midori Matsui, "Art for Myself and Others: Yoshitomo Nara's Popular Imagination", *Yoshitomo Nara: Nobody's Fool*, Exh. Cat. Asia Society Museum, 2010, p. 13). In *Looking at You*, the figure's piercing straight-on gaze creates a uniquely entrancing visual effect, bringing to mind how philosopher Takayuki Yoshitomo described Nara's works as igniting "the function of another unconscious eye": one that at once pervades everything and distances itself, "as if it were a recollected vision" (cited in Exh. Cat. *Nara Yoshitomo: I Don't Mind, If You Forget Me*, Japan, 2001, p. 171). Whether functioning as "dream-vision" or "another unconscious eye", the power of Nara's eyes are consummately manifested in *Looking at You*, in which the figure's pupils are wholly immersive in their ability to engulf the viewer, communicating the magical surreality of a childhood dream. Just like how dreams or the unconscious offer infinite free-associations of stories and narratives, the spell-binding stare of the figure compels the viewer to delve into dislocated narratives and alternate existential and metaphysical realities within one single image. Enshrined within the gaze of the figure in *Looking at You* is thus not only the eternal mystery of childhood and innocence, but also the endless imaginative possibilities within adulthood that awaits our awakening. Here's looking at you, kid – do you still dare to dream?



Amedeo Modigliani, *Girl with Braids*, 1918, Nagoya City Art Museum, Nagoya
亞美迪歐·莫迪里安尼·《扎辮子的女孩》·1918 年作·名古屋·名古屋博物館



Painting © Balthus, *Girl with Cat*, 1937, oil on board, 87.6 by 77.5 cm, The Art Institute of Chicago, Chicago

巴爾蒂斯·《女孩與貓》·1937 年作·油畫畫板·87.6 x 77.5 公分·芝加哥·芝加哥美術館



Gustav Klimt, *Mada Primavesi* (detail), 1912–13.
New York, The Metropolitan Museum of Art
古斯塔夫·克林姆，《馬達·普里馬韋斯》（局部），1912-
13 年作，紐約，大都會藝術博物館

「我這樣繪畫時，我便能與畫面圖像或圖像中所描繪的人物有更多交流。這其實是我跟自己的個人對話。它讓我畫出一部份自我，甚至連我都不知道它們的存在。」

奈良美智



Diego Velázquez, *Las Meninas* (detail), 1656, Museo del Prado, Madrid

迭戈·維拉斯蓋茲·《侍女》（局部），1656 年作
馬德里·普拉多美術館

奈良美智的創作引發了圍繞人類純真的廣泛討論，此主題不僅關係到個人，亦具有普世意義話題。另一方面，他筆下這位眼神天真的小女孩，啟發人們去探究何謂「凝視」。奈良作品最突出的是人物的眼睛，它們吸引觀者目光，是畫者表達和敘述故事的窗口。創作於2007年的《看著你》畫風成熟，展現奈良多年來創作思考的豐盛成果。畫中亮光熠熠的眼睛呈現黃綠色調，折射出晶瑩亮澤的瞳孔，以及如遙遠星系般的閃爍光芒。女孩靈動深邃的凝視，充滿魅力卻又曖昧不明——令人情不自禁地著迷，卻難以辨析這種審視到底是讚許抑或指責、調皮抑或睿智、嚴厲抑或仁慈。藝術家運用細緻的筆觸，展現一種兼具冥想和內省的美學，當中蘊藏關於自我和世界的深刻思考。

上世紀九十年代初，奈良憑著這個小女孩形象探索敵意、叛逆與調皮的暴戾等主題。從九十年代末到二十一世紀初，藝術家筆下人物的浮躁性情開始軟化。他改用柔和色調、減去粗糙線條，創造出一種空靈飄渺的情感深度，本作就是一幅佳例。據松井碧觀察，藝術家自從在1996年開始涉獵雕塑後，他的人物開始擁有「三維立體錯覺，透過光影承托，從柔和的背景裡走出來。」（松井碧撰，〈來自外界的凝視：奈良美智畫作中年輕人之優點〉，日本橫濱美術館（及巡迴），《奈良美智：如果你忘了我，我不介意》展覽圖錄，2001年，頁168）數年後，大概從2005年開始，奈良大為革新了人物眼睛畫法：他捨棄了從前單一的二維繪法，改以現實繪法，為人物的眼睛增加更多細節與光影。在2000年代末，奈良已經完善了他那變化萬千、晶瑩通透的眼睛畫法，同期表示：「據說，人類的眼睛是靈魂之窗，我以前卻畫得太粗心了。例如，以前如果我想表達憤怒情緒，就會畫一些三角形的眼睛。我也會畫一些怒意顯而易見的眼睛，投射出我的憤怒，某程度上也釋放了我的壓抑情緒。（從此以後，）我變得越來越喜歡以複雜的手法表達複雜的情緒。」（引自藝術家，〈與奈良美智訪談〉，《漸近線》，古川英夫、岡本小百合主持，2013年11月）

從2007年創作的《看著你》可見，奈良美智在這些技藝方面的探索非常成功。他對色彩與筆觸的微細區別的敏銳觸覺，使

他能夠營造出畫面上閃爍的透明效果和令人著迷的深度。小女孩明亮的翠綠色眼神是藝術家持續反覆、一層層繪畫的成果；與他早期的創作方式相比，奈良近十年的創作過程逐步放緩，變得更為細膩，著重冥思及內省。用藝術家自己的話說：「從前，如果我有一幅想創作的畫作，我會立刻執筆，直至完成。現在，我會花時間慢慢畫，層層遞進，務求找到最好的方式。」（引自羅伯特·艾爾斯撰，〈「我以前真的缺乏思考」：奈良美智談近作及紐約佩斯畫廊展覽〉，《藝術新聞》，2017年4月14日）他不再以畫中表面事物，包括香煙、刀、手電筒及獠牙等經常在他早前作品上出現的物件，而是改以只用線條及顏色營造深刻感。奈良美智亦觀察到自己的創作方法開始變得更為內省，他說：「當我這樣繪畫時，我便能與畫面圖像或圖像中所描繪的人物有更多交流。這其實是我跟我自己的對話。它讓我畫出一部份自我，甚至連我都不知道它們的存在。」（引自〈日本藝術家對香港情有獨鍾〉，《南華早報》，2015年3月9日）

奈良作品的獨特性在於他「首先考慮夢境裡的情感真相」的能力（松井碧撰，〈為自己和他人的藝術：奈良美智的流行想像力〉，《奈良美智：沒有人是傻瓜》展覽圖錄，亞洲協會博物館，2010年，第13頁）。《看著你》的人物那具有穿透力、直視不諱的凝視產生了獨特迷人的視覺效果，如同哲學家Yoshimoto Takayuki所言，喚醒「另一無意識的眼睛」，既參透一切，同時保持距離，「仿如回憶起來的景象」（引自《奈良美智：如果你忘了我，我不介意》展覽圖錄，2001年，頁171）。無論是作為「夢境視角」還是「另一無意識的眼睛」，奈良眼睛的力量都在《看著你》中得到完美體現，其中人物的瞳孔完全具備吞沒觀眾的能力，傳達了一種超現實的孩提時代的夢想。一如夢幻或無意識會為故事和敘述帶來無限自由聯想一樣，畫中令人無法規避的凝視，使得觀眾僅憑一幅畫面，便進入了錯位的記憶和故事，以及不斷交替存在的形而上現實裡。《看著你》的凝視，不僅蘊涵童年和純真的永恆之謎，也包括成年人無止境的想像空間——只待我們自己覺醒。它在看著你，孩子——你還敢做夢嗎？

1135

EDDIE MARTINEZ

b. 1977

Rumble

oil and spray paint on canvas
signed and dated 12
152.9 by 213.6 cm. 60¼ by 84⅞ in.

PROVENANCE

Peres Projects, Berlin
Acquired from the above by the present owner

HK\$ 600,000-800,000

US\$ 77,000-103,000

“I don’t stick to any formulas. I understand how fast things change and develop. It’s a day by day thing. I gotta keep limber.”

Eddie Martinez

艾迪·瑪汀尼茲

隆隆聲

油畫噴漆畫布

2012年作

款識

E.M. · 12

來源

柏林·Peres Projects 畫廊

現藏者購自上述來源

「我不依循任何公式行事，我明白事情改變和發展有多快。這是一個日復一日的事情，我要一直保持靈活。」

艾迪·瑪汀尼茲







1136

KAWS

b. 1974

UNTITLED (KIMPSONS #1)

acrylic on canvas
Executed in 2004.
274.5 by 244 cm. 107% by 96 in.

EXHIBITED

Pennsylvania, Pennsylvania Academy of the Fine Arts, *KAWS@PAFA*, October 2013 - January 2014

LITERATURE

Monica Ramirez-Montagut, *KAWS: 1993 - 2010*, New York 2010, p. 206, illustrated in colour
Exh. Cat., Fort Worth, Modern Art Museum of Fort Worth, *KAWS: Where the End Starts*, 2016, p. 62, illustrated in colour

PROVENANCE

Collection of NIGO®
Acquired from the above by the present owner

HK\$ 48,000,000-68,000,000

US\$ 6,140,000-8,700,000

KAWS

無題 (KIMPSONS #1)

壓克力畫布

2004年作

展覽

賓夕法尼亞州，賓夕法尼亞美術學院，「KAWS@PAFA」
，2013年10月至2014年1月

出版

Monica Ramirez-Montagut 著，*《KAWS: 1993-2010》*（紐約，2010年），頁206，載彩圖
沃思堡，沃思堡現代藝術博物館，*《KAWS：始於終點》*展覽圖錄（沃思堡，2016年），頁62，載彩圖

來源

NIGO® 收藏
現藏者購自上述來源

“KAWS’ false icons are a moment of
truth and transcend their originals.”

Mónica Ramírez-Montagut





Roy Lichtenstein, *Look Mickey*, 1961, National Gallery of Art, Washington

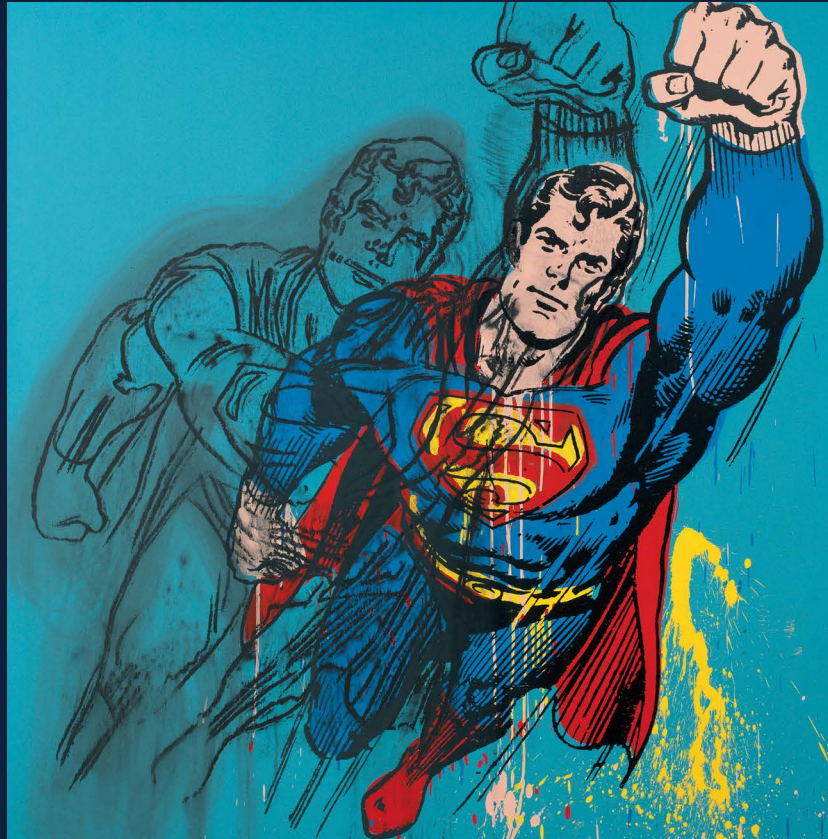
羅伊·李奇登斯坦·《米奇你看》·1961年作·華盛頓特區·國家藝廊

© Estate of Roy Lichtenstein/DACS 2019

UNTITLED (KIMPSONS #1), commissioned by NIGO® in 2004, is the largest work amongst KAWS' (a.k.a. Brian Donnelly's) iconic Kimpsons series of paintings that manifest as the quintessence of the artist's anarchic painterly enterprise. Created at a critical juncture of his career in the mid-2000s, the Kimpsons works were among KAWS' first formal paintings on canvas and were executed by hand with Chromacolor paint, a unique acrylic pigment primarily used by animators. The *UNTITLED (KIMPSONS #1)* commission arose out of collaborative design projects between KAWS and Japanese cultural entrepreneur and street fashion icon NIGO®, representing a definitive crescendo of the artist's pioneering vernacular that traverses the realms of fine art, street art and graffiti, cartoon and advertising, and graphic, industrial, clothing and product design. Captured in mid-air, at the climactic apex of their projectile trajectory, the Kimpsons family flails with a comic helplessness amplified by their signature X-ed out eyes. The impact is unknown – be it explosion, earthquake, or space invasion – and unnecessary. No words are spoken, and no context is given beyond the ubiquitous couch – yet KAWS' exceptional understanding and manipulation of the syntax of cartoons set the stage for instant and universal resonance. What is at stake is simply the instantaneously recognizable family silhouette and the

flash of yellow, which culminate in an immediate signifying of the poignant absurdities and comical everyday tragedies of middle-class American life. By harnessing the iconography of the cartoon and defacing their visions with his X-eyes, KAWS not only annihilates the boundaries between high art and cartoon but propels both genres into new and novel topographies within the contemporary lexicon of visual culture.

KAWS' paintings on canvas may represent only a fraction of his creative universe; and yet such works, the ultimate epitome of which is captured in the present *UNTITLED (KIMPSONS #1)*, reveal the most potent amalgamation of the various foundational sources that inform and drive his output. Beginning his career as a graffiti writer in 1993, KAWS quickly won recognition within the New York "graff" community. In 1996, KAWS visited San Francisco and interacted with the Northern California subculture and Barry McGee (TWIST); it is from McGee that KAWS obtains the tool he deployed to open the display windows of bus shelter advertising posters. The wrench supported KAWS' early tagging series that, even in the nascent stages of his career, expanded the dimensions of both graffiti and painting in an unprecedented manner. First, unlike the typical graffiti artist who tagged walls or billboards on-site, KAWS'



Andy Warhol, *Superman*, 1981, from the "Myths" portfolio, acrylic on canvas, 60 by 60 in.

安迪·沃荷·《超人》·1981年作·神話系列·壓克力畫布·60 x 60 英寸

Courtesy Ronald Feldman Gallery, New York

©2019 Andy Warhol Foundation for the Visual Arts / ARS, NY, Ronald Feldman Gallery, New York

methodology involved him removing the poster from its glass case and transferring it from kiosk to studio, where the intervention took place. Germano Celant observes that KAWS' process implies a "controlled and thought out" method "bespeaking a procedure more typical of artists" (Germano Celant, *KAWS: 1993-2010*, 2010, p. 47). Second, KAWS' tagging involved not a negative or destructive defacing or negating of existing imagery, but instead a contribution – a transformation of the image not only into a new thing, but more crucially into a dialogue. His interventions were considered responses and interactions; for example, targeting ads featuring women in sensuous poses for GUESS and Calvin Klein, KAWS wraps the figure with a coiling snake, transforming the ad into a new image with new meaning. Celant argues that in this way, KAWS "calls into question the advertisement's seductive charge, without, however, opposing it [...] It is a process that avoids the sort of superimposition which, in much graffiti, tends to cover and cancel out the message of the corporate advertisement, and instead sort of drags it along, connecting itself with it" (*Ibid*, p. 49).

From the beginning of his career, therefore, KAWS' output was grounded first of all in serious painterly preoccupations – humorously subversive in content,

carefully composed in form, and meticulously executed in finish. As the artist himself said: "I painted with no brush strokes, clean and unobtrusive, as if it were part of the ad. I wanted people to think that what I did was actually part of the ad campaign" (the artist cited in *Ibid*). Second of all, KAWS' creative ambitions – and his cartoon personality in particular – were fueled by a genuine philosophy of hybridity, connection, and mutual exploitation that neither critiqued nor commented on the proliferation of consumerist imagery, but actively propagated its *modus operandi*. Per Celant: "The quasi-spermatoc embrace of [Christy Turlington's] body is not so much an aggression as an expression of the desire for an 'amorous' interweaving of art with the product" (*Ibid*). Michael Auping observes: "He gives the ad what it seems to want. A perky little snake or a cartoon hand reaches into the blouse or pants of a smiling model, who then seems to be either pretending to ignore it or secretly loving it. This is the beginning of KAWS' cartoon personality – subversive, funny, and a little perverse" (Michael Auping, in "America's Cartoon Mind", in *Exh. Cat. KAWS: WHERE THE END STARTS*, Modern Art Museum of Fort Worth, 2016, p. 66). KAWS' early tagging philosophy furthermore announced his democratic visions for the enclosed hypocrisy of painting and fine art; for him, what was most imperative was visibility – for his



Jeff Koons, *Wild Boy and Puppy*, 1988, Private Collection
 傑夫·昆斯·《野孩子與小狗》·1988年作·私人收藏
 © Jeff Koons

art to reach multitudes. When fans began stealing his tagged bus shelter ads, KAWS was devastated: each stolen ad meant one less conduit of circulation, interpretation, citation, and re-circulation within the public sphere.

By the turn of the millennium, following his graduation from design school as well as a freelance stint at animation studio Jumbo Pictures, KAWS had left street art behind; by that time he had developed other channels through which to perpetuate his pantheon of by-then increasingly well-known characters, including COMPANION and CHUM, all embellished with his trademark X-eyes. A 1997 visit to Japan had led to fruitful collaborations with street fashion labels and designers as well as the production of the first 3D toy edition of COMPANION in 1999. In the late 1990s KAWS was invited to show and sell his artwork in collaborative exhibitions or projects in Paris and at the New Museum in New York; in the latter, KAWS' toy editions were extremely well-received, prompting him to expand his production to silkscreens. In the same year, KAWS designed a collection for Jun Takahashi's brand Undercover, his first collaboration with a couture label. And in 2001, for his first solo exhibition in Tokyo, KAWS created his first formal acrylic paintings on canvas, which featured his Kimpsons hybrid characters. These first acrylic works on canvas, titled *THE PACKAGE*

PAINTING SERIES, mark an important milestone in KAWS' career due to multiple reasons: not only were they his first canvas works; they were crucially presented in the same kind of plastic blister packaging used by toy manufacturers. KAWS' first official infiltration into the realm of 'fine' art, therefore, was an orchestrated entrance that cleverly negotiated the parameters between painting and product, fine art and commerce.

It was during this enormously productive and inspired period in his career that KAWS developed a close personal and professional relationship with Tomoaki Nagao, a.k.a. NIGO®, founder of A Bathing Ape®, a.k.a. BAPE. It was to NIGO® that KAWS turned to for expertise when he was producing the packages for his *PACKAGE PAINTINGS*, and for the same exhibition, KAWS designed a small BAPE head pillow. Shortly after that, NIGO® not only purchased a Kimpsons painting but also became the first to commission a series of large-scale acrylic Kimpsons paintings from the artist. The present *UNTITLED (KIMPSONS #1)* is the first and largest of these commissioned canvas works by NIGO®, marking it a highly significant touchstone within KAWS' career trajectory imbued with extraordinary significance: itself a work of consummate hybrid imagery, the fact that it was commissioned by one of the most visionary cultural entrepreneurs of our time imbues the piece with



The present work installed at the the Pennsylvania Academy of the Fine Arts Museum (PAFA), 2013

本作（圖中央）在2013年展於賓夕法尼亞州美術學院

Photo courtesy to Pennsylvania Academy of the Fine Arts

heightened dimensions of hybridity, alliance, and connection. NIGO® is one of the most pivotal figures in the international street culture and fashion scene who pioneered the global commercial model of artistic collaborations, “double-name” lines, and limited-edition goods; amongst KAWS’ extensive output, only a small selection bears such esteemed provenance, with the present *UNTITLED (KIMPSONS #1)* being one of the most remarkable instances of historical import.

Against the venerable tides of art history, KAWS’ swift ascension from outsider status of graffiti artist to the highest echelons of the fine art is not unprecedented. KAWS has already been situated within the lineage of Pop artists from Andy Warhol, Roy Lichtenstein, Keith Haring through Jeff Koons who likewise absorbed existing mass-culture or cartoon imagery into their vernacular; what is less discussed is how KAWS takes this *modus operandi* one crucial step further. Like his predecessors, KAWS harnesses the formal potency of the language of cartoons and exposes its underlying primordial role in informing or indeed dictating identity and visual culture. Taking this to another level, KAWS extends this tradition by imbuing his entire host of hybrid characters with unprecedented humanity and endearing pathos. Auping describes this as “boundary-crossing humanization”: while Oldenburg’s still lifes and Koons’

sculptures were frozen and chillingly lifeless, KAWS’ figures are animated, agitated, lonely, forlorn, and ultimately very human, inviting a resonance and interaction in viewers hitherto unseen in the Pop lexicon. Auping observes that while cartoons are designed to simplify human emotions, “KAWS introduces more complex and subtle feelings” (Michael Auping, in “America’s Cartoon Mind”, in Exh. Cat. *KAWS: WHERE THE END STARTS*, Modern Art Museum of Fort Worth, 2016, p. 68), a technically and conceptually sophisticated move that injects existentialism back into a cartoon world – all the while maintaining the cheerful veneer of humour and lighthearted satire. It is through humanization that KAWS’ oeuvre is most distinguished from his peers – past and present, and how the world – art collectors and the public alike – came to fall madly in love with his endearing coterie of X-eyed friends. In full encapsulation of KAWS’ wit, prescient vision and affectionate irreverence for our times, *UNTITLED (KIMPSONS #1)* engineers a crisscrossing, ever-expanding network of humanity: from the artist to NIGO®, from cartoon characters to the American public, and from the hitherto enclosed sphere of fine art to street art to cartoon culture and to the entire world – a gargantuan apotheosis of the brilliant insurgence of one of the most influential artists of our time.



KAWS wearing Krusty mask, in front of UNTITLED (KIMPSONS #1), 2004

KAWS頭戴小丑庫斯提面具與本作合影，攝於2004年

《無題（KIMPSONS #1）》是NIGO®在2004年委託的作品，也是KAWS（原名布賴恩·唐納利）《Kimpsons》系列裡尺幅最大的作品，堪稱其顛覆制式及挪用創作的精彩典範。本作出自千禧年代中期，當時KAWS的藝術生涯正面臨重大轉變，而這是他開始正式用畫布創作後，所畫的第一幅大型作品。KAWS和日本文化企業家兼街頭時尚達人NIGO®曾經在不少設計項目上聯手合作，本作就是誕生自這段合作關係，而且見證其個人造詣臻至巔峰——他的創作語彙前所未見，不僅超越美術、街頭藝術和塗鴉領域，亦橫跨卡通和廣告界別，涵蓋平面、工業、服裝和產品設計範疇。畫中的Kimpsons全家飛彈而起，來到最高處時驟然停在半空，拼命亂劃的四肢展現滑稽的無助感，令招牌的交叉眼睛再添幾分徬徨。是什麼造成了這次衝擊波？是爆炸、地震，還是太空侵略戰？沒人知道，也毋須知道。沒有人說過任何話，也沒有任何背景故事，除了在《辛普森一家》裡隨處可見的沙發——不過KAWS對卡通語言理解透徹、運用自如，他所構建的場景讓不同國籍的觀眾都能立刻產生共鳴。簡單而言，這個被捲入危難風眼的一家人，其

輪廓和鮮黃色皮膚的形象家傳戶曉，他們代表美國中產階級生活裡辛酸的荒唐事和可笑日常悲劇。KAWS利用卡通片裡的辛普森造型為基礎，再用自己標誌性的交叉眼睛遮蓋原本的臉龐，不但徹底摧毀高雅藝術和卡通之間的界線，還通過當代視覺文化元素，將這兩個類別提升至全新境界。

KAWS的畫布作品只是他創意海洋裡的冰山一角——而本作可謂冰山的最耀眼之處——然而這些畫布作品卻集合了他目前為止的創作基本元素。KAWS在1993年以塗鴉藝術家的身份展開創作生涯，並迅速在紐約的「graff」塗鴉圈子裡打響名堂。1996年，他在三藩市認識了北加州的次文化圈，及另一位塗鴉藝術家Barry McGee（即TWIST），並從McGee那裡得到能夠打開巴士站廣告箱的工具。即使事業仍處於萌芽階段，這把扳手的確幫助KAWS順利創作早期的塗鴉系列，並以前所未有的方式，豐富了塗鴉和繪畫的可能性。首先，KAWS不像一般塗鴉者那樣即場在牆壁或廣告牌上噴漆，他將海報從玻璃廣告箱裡取出，帶回自己的工作室加以塗改。傑爾馬諾·切蘭特認為KAWS的創作過程顯示他的手法「冷靜且考慮周詳」，「精心的安排更像是出自藝術家之手」。（傑爾馬諾·切蘭特著，《KAWS: 1993-2010》，2010年，頁47）其次，他不會對已有的圖像進行負面或破壞性的惡意污損，相反，他為原作錦上添花，不但使原有的圖像耳目一新，更關鍵的是他添加的部分其實是與原作的對話。他的塗改是一種回應和溝通，例如他在GUESS和Calvin Klein的性感女模特兒身上纏上一條蛇，將廣告變成一幅全新的畫作，並賦予它全新的涵義。切蘭特認為，通過這種方式，KAWS「毋須大聲反對，就對廣告的性感色彩提出質疑 [……] 這樣能夠避免在畫面上層層疊加，而很多塗鴉作品都傾向用這種方式，覆蓋並消除企業廣告宣揚的信息，他的塗鴉反而考慮了原有的廣告，並將兩者聯繫起來。」（同上，頁49）

因此，從KAWS的藝術生涯一開始，其作品首要建基於嚴謹的創作觀念——題材內容幽默破格、構圖形態謹慎、落筆一絲不苟。如藝術家本人所言：「我的畫沒有筆觸，俐落而不突兀，就像是廣告的一部分。我希望令人覺得我的創作其實就是廣告的一部分。」（引述藝術家本人，同上）其次，KAWS的創作野心——尤其是他筆下的卡通人物——是由一種融和、聯繫和互相利用的純粹理念驅使，不批判也不評論消費主義意象的膨脹蔓延，反而積極宣揚其傳播手法。引述切蘭特的話：「[克莉絲蒂·杜靈頓]的胴體被精子形圖像環抱並不是一種攻擊，而是一種慾望的表達，渴求藝術與商品之間的『曖昧纏綿』。」（同上）邁克爾·奧平則評道：「他賦予廣告想達致的效果：活潑生動的小蛇，或者卡通角色的手，穿過模特兒身上的上衣或褲子，模特兒面帶微笑，彷彿故作姿態裝作無視或心中暗喜。KAWS的卡通人物由此誕生——破格、有趣、帶點詭異。」（邁克爾·奧平撰，〈美國卡通思維〉，《KAWS：終點之始》展覽圖錄，沃思堡現代藝術博物館，2016年，頁66）KAWS早期的塗鴉哲學進一步表明他憧憬打破繪畫與藝術的曲高和寡；對他而言，最重要是雅俗共賞——讓藝術面向大眾。當支持者開始偷走他塗鴉的公車站廣告牌時，KAWS感到氣餒：每一幅廣告被偷，就代表少了一個渠道在公眾層面流傳、詮釋、引用和再流傳其創作。

踏入千禧年之際，KAWS畢業於設計學院，並在Jumbo Pictures動畫工作室自由兼職一段時間之後，不再創作街頭藝術。那時他已發展出其他形式，繼續創作蔚為風潮的一系列卡通人物形象，包括以米奇老鼠為靈感的「同伴」，以及米其林輪胎先生的變體「CHUM」，並全部畫上他的創作標誌

「KAWS筆下的偽偶像是揭曉真相的一刻，並超越了他們的根本。」

莫妮卡·拉米雷斯·蒙塔古特



KAWS, *THE KAWS ALBUM*, 2005, sold for HK\$ 115.9 million at Sotheby's Hong Kong in April 2019. Private Collection

KAWS, 《THE KAWS ALBUM》, 2005年作, 於2019年4月以1.159億港元成交價拍出, 現為私人收藏

「交叉眼」。1997年，KAWS踏足日本，這趟旅程為他帶來與街頭潮流品牌和設計師的合作企劃，令他收穫甚豐，更因此於1999年製作第一個3D立體「同伴」玩具版本。1990年代末，KAWS獲邀到巴黎參與不同的合作展覽項目，又在紐約新美術館展銷其藝術作品；KAWS的玩具作品在新美術館展覽上大受歡迎，促使他將創作拓展至絲網印刷。同年，KAWS首度與高級時裝品牌合作，為高橋盾旗下品牌Undercover設計一系列作品。2001年，KAWS為了東京首場個展，正式以畫布創作第一幅壓克力畫，結合不同卡通特徵的「KIMPSONS」面世，靈感源自漫畫家馬特·格朗寧的美國處境喜劇《辛普森一家》。第一批壓克力彩畫布作品名為《包裝畫》系列，標誌著KAWS創作生涯的一個重要里程碑，這不僅是因為這是他的首個繪畫系列，而是以玩具製造商所用的塑膠殼包裝作品的形式更是意味深長。故此，KAWS正式躋身「高雅」藝術領域的首批作品是一項精心策劃的創舉，可見他在繪畫與商品、藝術與商業之間穿梭自如。

在這個靈感豐沛、創作不輟的時期，KAWS與街頭潮流品牌A Bathing Ape® (BAPE) 創辦人長尾智明 (NIGO®) 不僅成為合作夥伴，更發展出一段友誼。KAWS為《包裝畫》系列製作包裝時，曾徵詢NIGO® 的意見，而KAWS亦為這場展覽設計了一個小型 BAPE枕頭。不久後，NIGO® 買下了一幅KAWS的《KIMPSONS》作品，更成為了第一位委託KAWS製作多幅大型壓克力彩畫的客戶——這些作品均以《辛普森一家》為藍本。這幅《無題 (KIMPSONS #1)》是NIGO® 委託KAWS的第一幅作品，亦是全部委託作品中尺幅最大，可見它意義非凡，是KAWS的事業生涯中無比重要的里程碑。本作匯集KAWS的交叉眼、渾圓的骷髏頭及《辛普森一家》的經典角色；而且，它的委託人是當今世代極具前瞻目光的文化企業家，使這幅作品無論在多元性質、聯合協作和跨界交流方面都顯得更具說服力。NIGO® 是全球街頭文化及時尚名人，他開

創了藝術家合作、聯乘系列及限量版商品等國際商業模範。縱觀KAWS的芸芸作品，只有少數作品擁有如此顯赫的來源，這幅《無題 (KIMPSONS #1)》正是一個非同凡響的例子。

KAWS從一位圈外的街頭塗鴉藝術家，躍升成為藝術界殿堂級人物，絕非無前人先例。KAWS早已被視為與一眾普普藝術家如安迪·沃荷、羅伊·李奇登斯坦、凱斯·哈林和傑夫·昆斯等人，同屬一個譜系；各人都將流行文化或卡通圖像融入自己的藝術語彙中，但人們較少論及KAWS如何更進一步地發展這種創作手法。一如前輩般，KAWS不僅利用卡通的影響力，更揭示了它足以塑造、甚至決定身份和視覺文化的真正力量。KAWS賦予筆下所有人物一種前所未見的人性，以及一絲惹人憐愛的哀愁；他不僅延續上述傳統，更將威力昇華。奧平形容它為「越界擬人法」；歐登伯格的靜物作品以及昆斯的雕塑作品顯得缺乏動感、死氣沉沉；KAWS的人物卻充滿動感，顯得躁動不安、孤苦伶仃，甚至變得人性化，令觀者能夠身同感受、與之共鳴，這種效果在普普藝術之中仍屬空前。奧平認為，卡通是為了簡化人類情感，但「KAWS卻為它們賦予更深入和細膩的情感」。(邁克爾·奧平撰，〈美國卡通思維〉，《KAWS：終點之始》展覽圖錄，沃斯堡現代藝術博物館，2016年，頁68) 這種做法反為卡通世界賦予了存在主義的色彩，同時保留了其滑稽外表，營造出幽默及輕快的譏諷感，無論從技藝和概念方面而言，皆甚為高明。這種擬人的表現手法使KAWS的作品在同儕中脫穎而出，令一眾藏家和普羅大眾紛紛迷上這些可愛的交叉眼小夥伴。本作集KAWS的敏才、高瞻遠矚、以及他對現今世代的關懷與叛逆之大成，構建出一道縱橫交錯、不斷延展的人性風景——從KAWS到NIGO®、馬特·格朗寧的辛普森一家以至美國大眾、從過往封閉的街頭藝術圈子和卡通文化蔓延到全世界；《無題 (KIMPSONS #1)》正是這位當今藝壇巨匠發動的華麗起義的宏偉典範。

1137

JONAS WOOD

b. 1977

Yellow Clipping 2

oil and acrylic on linen
signed, titled and dated 2017 on the reverse
165.3 by 101.7 cm. 65½ by 40 in.

PROVENANCE

Private Collection, Los Angeles (acquired from the artist)
Acquired from the above by the present owner

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

US\$ 384,000-640,000

喬納斯·伍德

黃色插枝2

油畫壓克力亞麻布

2017年作

款識

《Yellow Clipping 2》· JBRW · 2017（作品背面）

來源

洛杉磯·私人收藏（直接購自藝術家本人）

現藏者購自上述來源

“Of all the possible things I could paint, the thing that interests me is something that I can get close enough to in order to paint it honestly. The painters whose work means the most to me – that’s what they were painting. It was their loved ones or the stuff that was in their house. It was always this hyperpersonal thing to me.”

Jonas Wood





David Hockney, *Plant on Yellow Cloth*, 1995, oil on canvas, Private Collection

大衛·霍克尼·《黃色布上的植物》·1995年作·油彩畫布·私人收藏

© David Hockney

Vibrant and arresting, *Yellow Clipping 2* is a masterful specimen from Jonas Wood's acclaimed oeuvre. The striking clipped orchid, rendered in Wood's iconic skewed and flattened perspective, depicts Jonas Wood's well-known characteristics of translating the world around him into flat color and line, mystifying the expectations of scale and vantage point. Wood is admired for his depictions of ordinary environments, such as domestic interiors and landscapes, to which he applies an array of formal techniques to create viewpoints that are at odds with the viewer's expectations. The plant still life is considered the quintessence of Wood's painterly lexicon – in essence, these works are figurative paintings that takes form as abstraction, and vice versa – which powerfully assert his stature as a leading master of our generation. Likening Wood's singular artistic project to Henri Matisse's, art historian Ken D. Allan states: "In 1908 Henri Matisse explained, 'The entire arrangement of my picture is expressive...Composition is the art of arranging in a decorative manner the diverse elements

at the painter's disposal to express his feelings.' Wood's return to such questions allows us to see that painting's delivery of visual pleasure has a history—a history that Wood's work surely continues." (the artist in conversation with Hans Ulrich Obrist, Exh. Cat., Dallas, Dallas Museum of Art, *Jonas Wood*, 2019, pp. 22-23)

Wood grew up in Boston and graduated with a BA in Psychology in upstate New York with a minor in studio art. He then moved to Seattle to pursue his MFA in painting and drawing. Over the past decade and a half Wood has carved out his own distinctive and critically lauded aesthetic that is embedded in a rich network of art-historical reference. His painterly style is a playful yet rigorous interrogation of the traditional representational challenge of capturing three-dimensional forms on the flat picture plane; by flattening shapes and exaggerating forms, he achieves gently unsettling yet highly stimulating canvases. The influence of Cubism is palpable in his work's conflation of multiple perspectives, while his focus on the quotidian as well as the cheerful gaiety



Vincent van Gogh, *Vase with Twelve Sunflowers*, 1888, Neue Pinakothek, Munich

文森·梵谷·《花瓶中的十二朵向日葵》·1888年作·慕尼黑·新繪畫陳列館

of his palette invokes the language of Pop Art, recalling in particular David Hockney's domesticated landscapes and gardens. Wood has said: "Hockney was a big, big influence on me. He has that Renaissance ability to paint from life but he's also an inventor," says Wood. "But I love Picasso and Braque and Matisse and Vuillard. . . . And the thing about Hockney or Alex Katz or Lucian Freud or any of those people that I'm super into, they were into those modern painters, too. So I get to look at Matisse or Picasso through their work." (cited in Meredith Mendelsohn, "Jonas Wood--Mural", *Gagosian*, 22 May 2017, n.p.)

The present work in particular is powerfully evocative of Matisse's cut-outs, not only in motif but in its inducing of a ruptured sensory experience. In the last decade of Matisse's life, the artist began cutting up gouache-painted paper into a wide range of shapes and re-arranging them into new compositions. Wood's approach is similar: working from a personal archive of photographs and found imagery, he makes preliminary

sketches and studies of his subjects and creates initial collages by cutting and pasting. The images are then filtered through various layers of drawing until he arrives at his final composition. Wood explains: "I'll take a picture of the painting and print it out on drawing paper, get the coloured pencils and try to figure [it] out. I'm less of a de Kooning and more like Lichtenstein so it's a compositional decision" (cited in Bill Powers, "A Talk With Jonas Wood", *ArtNews*, January 2015). The fragmentary method is in essence a synthesized perception of time and space; as a result, the final works throb with a vibrant rhythm and whimsical harmony.

As Roberta Smith asserts: "More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic [...]. Each painting presents a highly personal but impersonally observed reality" (*Ibid.*). Oscillating between representational still-life and abstraction, balancing at the nuanced threshold at which representation disintegrates into sheer pattern of form and colour, the present work is in line with the very best of Wood's oeuvre.



「在我可以繪畫的一切事物之中，最令我感興趣的，是那些能讓我近距離觀察並如實描繪的東西。對我而言，最有意義的創作，就是畫家筆下的事物本身。不論是他們的愛人，或是家中的大小事物，我總留意這些極為切身的事物。」

喬納斯·伍德

《黃色插枝2》是喬納斯·伍德著名創作中的精湛作例，畫面生動活潑、引人入勝。喬納斯·伍德以經典的傾斜及扁平角度，刻畫作品中矚目不群、精心裁剪的蘭花，呈現出伍德的著名創作風格——他將周遭世界轉化成平面色彩與線條，混淆了觀者對尺寸及視角觀點的既有概念。伍德筆下的日常環境畫作，如室內景緻及風景作品均廣受好評；他以多種形態手法，在畫幅上創造出與觀者既有概念不一致的獨特視角。以植物為主題的靜物畫可謂伍德創作語彙中的典範；本質上，這些作品既是擁有抽象形態的具象畫，亦是擁有具象外形的抽象畫，足證喬納斯·伍德作為現今藝壇傑出人物的地位。藝術史學家肯·D·艾倫將伍德的獨特創作與亨利·馬蒂斯的作品媲美，寫道：「亨利·馬蒂斯曾在1908年解釋道：『我的作品整幅構圖都充滿表現力……構圖就是畫家根據個人意向，將不同元素裝飾排列，以表達個人感受的藝術。』」伍德以他的作品重新探討這個議題，讓我們明白到畫作所呈現的視覺美感其來有自，而他的作品正是這種美感的傳承。」（藝術家與漢斯·烏爾里希·奧布里斯特對談，《喬納斯·伍德》展覽圖錄，達拉斯藝術博物館，達拉斯，2019年，頁22-23）

伍德於波士頓土生土長，在紐約北部取得心理學學士學位，並副修藝術。在過去十五年來，伍德開創出一種獨一無二、備受稱譽的美學，為它賦予了豐富的藝術史脈絡。他的繪畫風格趣意盎然，又不失縝密細緻，探詢一直以來在平面空間上繪畫立體圖像的形象問題。透過將圖案壓扁及誇大形態，伍德創造出懸然不定、卻又激動人心的畫作。他的作品匯合不同的透視角度，從中可見立體主義的啟發。與此同時，伍德著重描繪日常事物，他那明亮活躍的用色與普普藝術互相呼應，令人聯想到大衛·霍克尼（David Hockney）的日常風景及園林畫作。伍

德曾表示：「霍克尼對我的影響非常深遠。他擁有文藝復興時代的創作才能，能夠充分演繹生活的真髓，同時亦善於開發創新。我也喜愛畢加索、布拉克、馬蒂斯與維亞爾……那些我非常喜歡的藝術家如霍克尼、亞歷克斯·卡茨或盧西安·弗洛伊德等，本身也對這些現代大師深感興趣。因此，我在他們的作品中漸漸發現馬蒂斯或畢加索的影子。」（引自梅雷迪思·門德爾松，《喬納斯·伍德——壁畫》，高古軒，2017年5月22日，無頁數）

本作特別令人聯想起馬蒂斯的剪紙拼貼作品，不論其圖案特徵，還是畫中喚起的零散感官體驗，均可見相似之處。在馬蒂斯最後十年的作品中，他開始將水粉畫紙裁剪成各式各樣的形狀，並將它們重新組合成嶄新的構圖。伍德的創作方式非常相似，他採用個人相集以及現成圖片，為作品描畫初稿及習作，再以剪貼方式拼出原模。然後，他在畫作上重複描摹，逐步篩選畫作圖像，直至完成最終構圖。馬蒂斯釋述：「我會為畫作拍攝照片，用繪圖紙打印出來，然後以彩色鉛筆勾勒圖像。我的風格不太像德庫寧，反而傾向於李奇登斯坦，是一個組合而成的創作方式。（引述自比爾·鮑爾斯撰，〈與喬納斯·伍德對談〉，《藝術新聞》，2015年1月）這種零碎的創作手法，充分體現了時間與空間的融合概念，令成品洋溢生動節奏，流露出充滿奇思妙想的諧協之美。

如羅伯塔·史密斯所述：「他的作品比以往更能協調抽象、具象以及逼真之間的膠著狀態……每幅畫作均展現出一個深具個人特色、卻又抽離客觀的現實。」（《同上》）本作遊走於具象靜物寫生與抽象之間，將圖像解構成純粹的形態與色彩，平衡兩者微妙細緻的變化界限，充分彰顯伍德的創作精髓。

YAYOI KUSAMA

b. 1929

Pumpkin

acrylic on canvas
signed in English, titled in Japanese and dated 1991 on the reverse
72.7 by 91 cm. 28⁵/₈ by 35⁷/₈ in.

PROVENANCE

Fuji TV Gallery, Tokyo
Christie's East, New York, 18 November 1997, Lot 210
Private Collection (acquired from the above sale)
Acquired from the above by the present owner

This work is accompanied by a registration card issued by YAYOI KUSAMA Inc.

HK\$ 9,800,000-16,800,000

US\$ 1,260,000-2,150,000

草間彌生

南瓜

壓克力畫布

1991年作

款識

yayoi kusama · 1991 · 《南瓜》（作品背面）

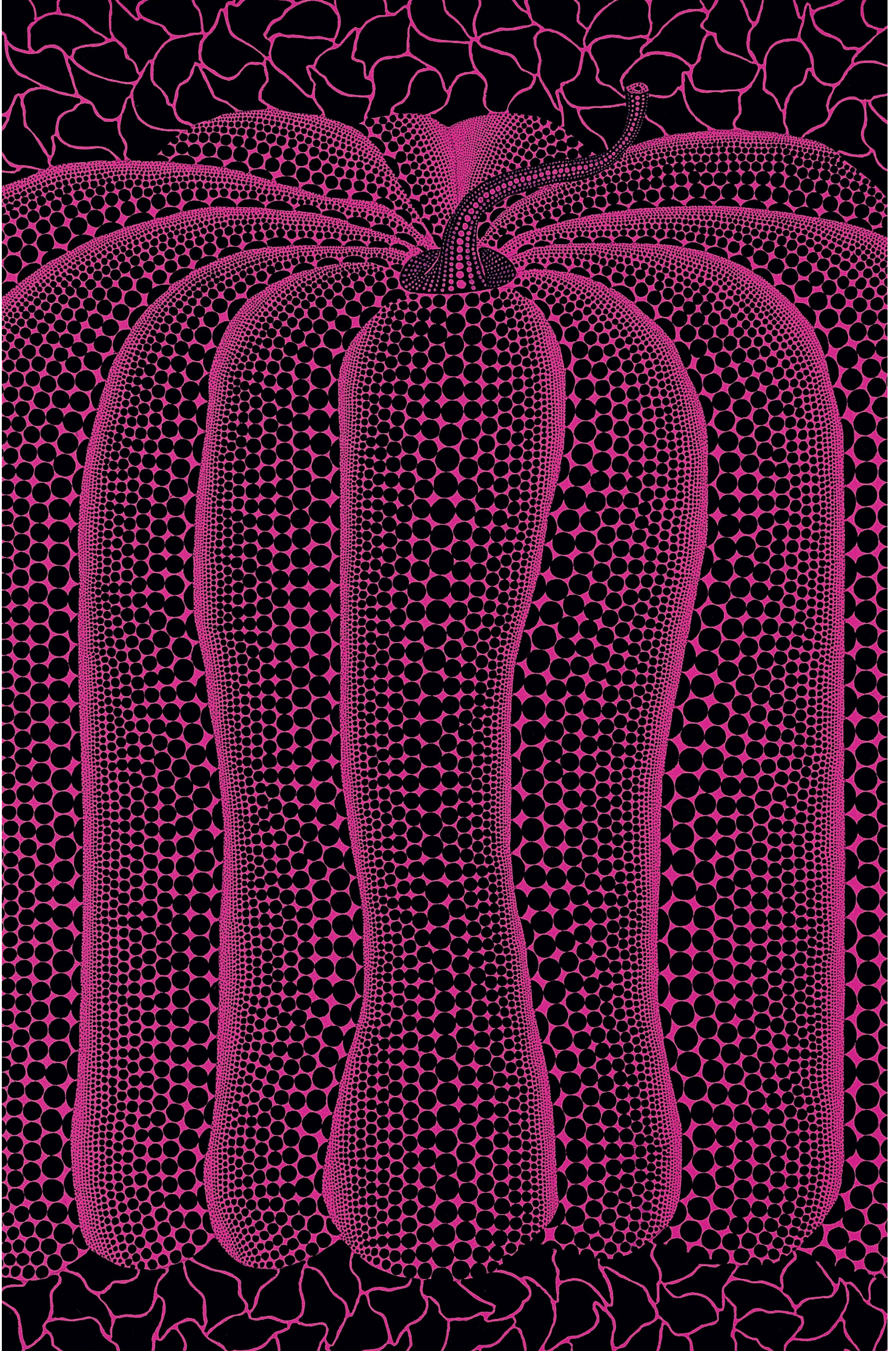
來源

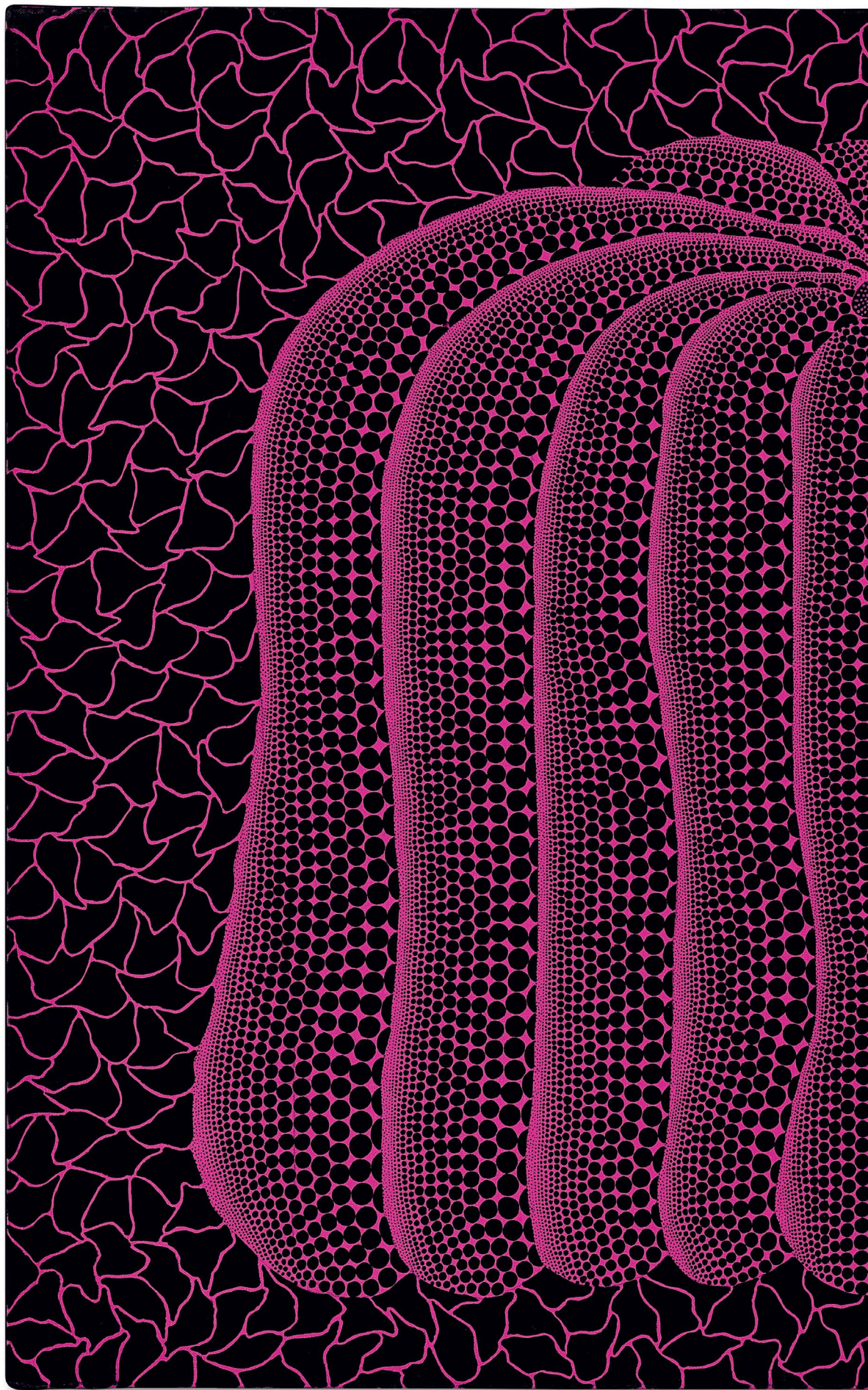
東京，日本，富士電視台畫廊
紐約，東佳士得，1997年11月18日，拍品編號210
私人收藏（購自上述拍賣）
現藏者購自上述來源

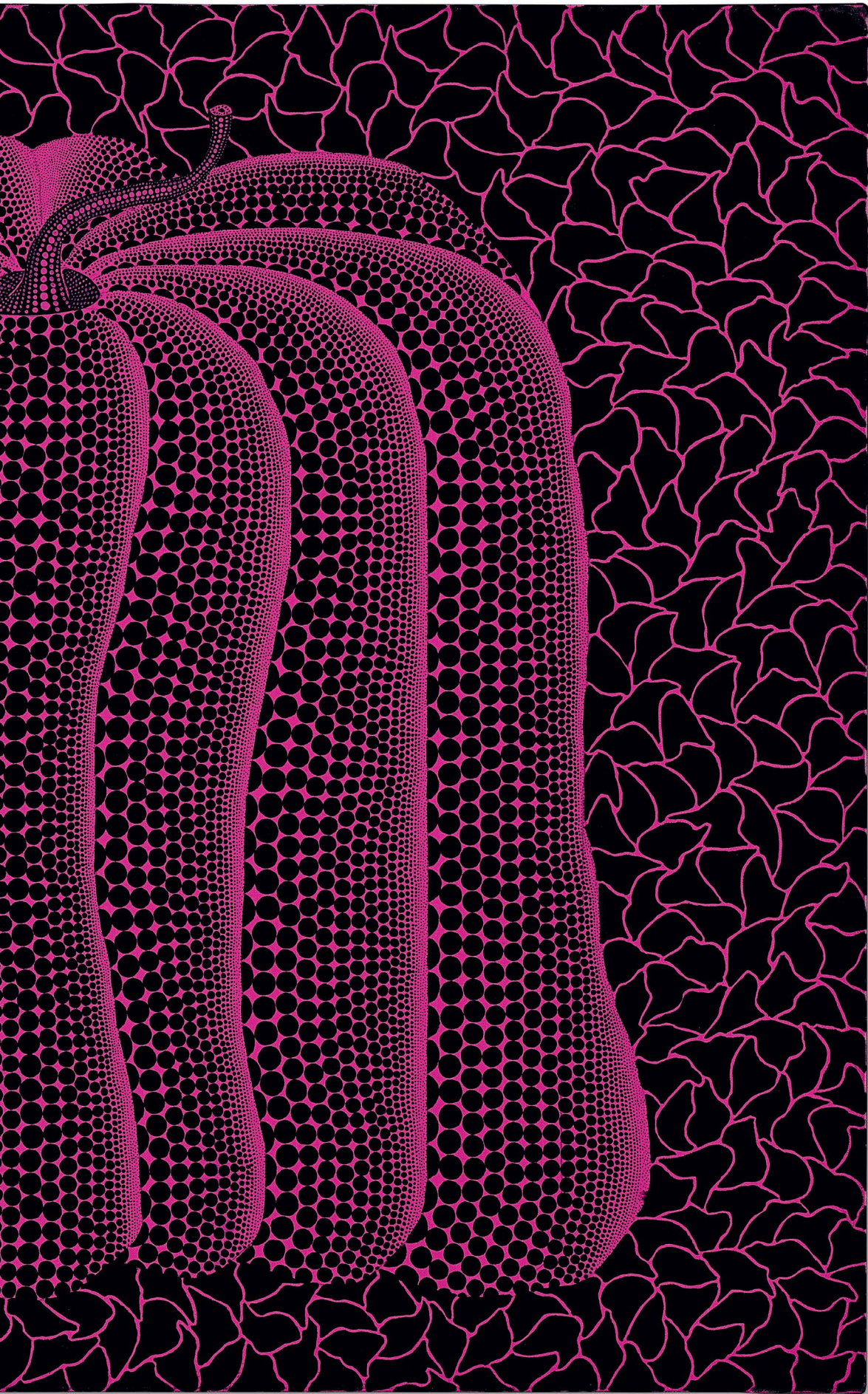
此作品附設株式會社草間彌生簽發之藝術品註冊卡

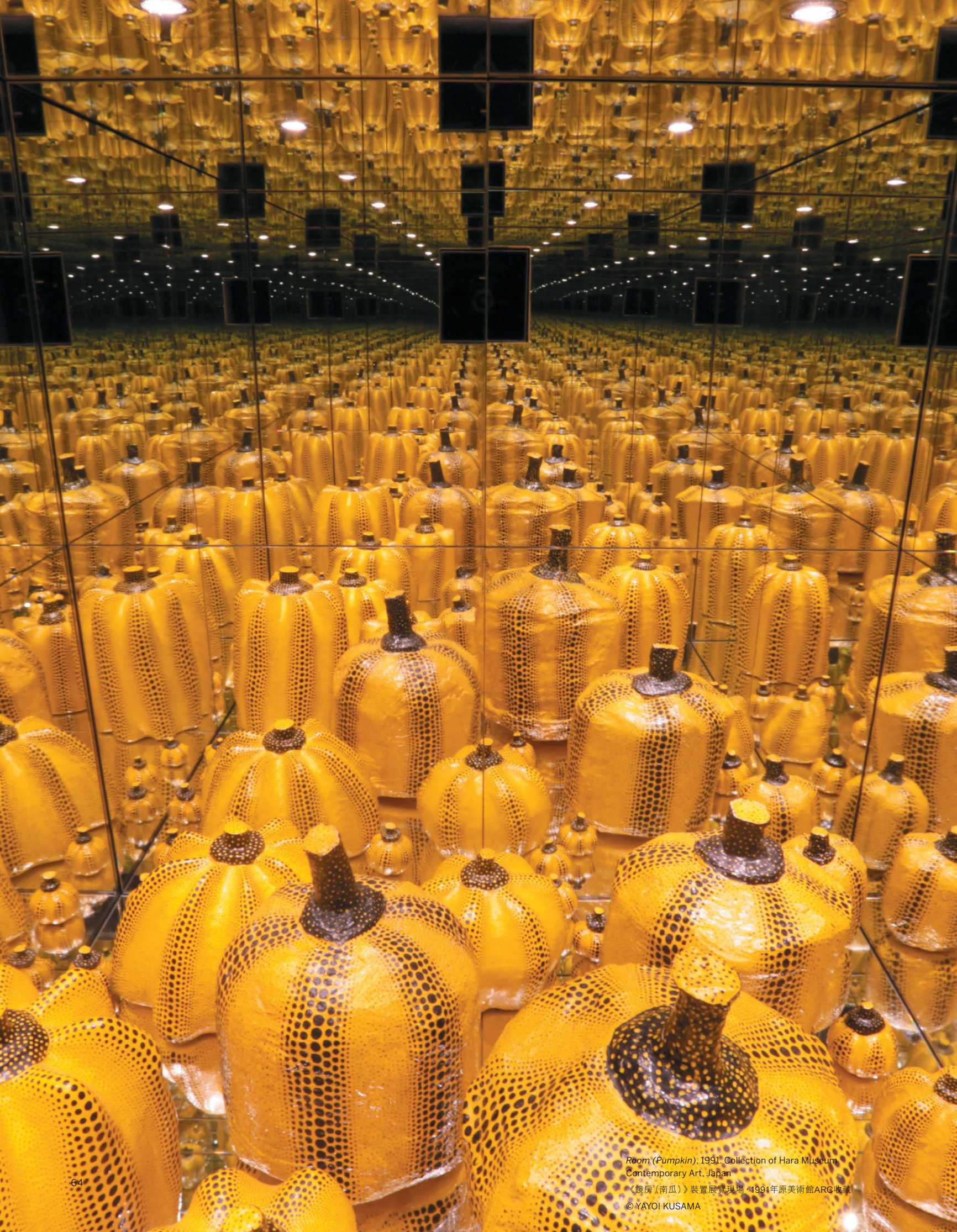
“My desire to create works of pumpkins still continues. I have enthusiasm as if I were still a child.”

Yayoi Kusama









Room (Pumpkin), 1991. Collection of Hara Museum
Contemporary Art, Japan

《鏡房(南瓜)》裝置展覽現場，1991年原美術館ARC收藏

© YAYOI KUSAMA

Pumpkin presents a seldom-seen large-format pink and black rendition of Yayoi Kusama's iconic pumpkins. Executed with impeccable technical precision, the canvas is resplendent and iconic in its striking hue of vivid magenta. In the background, Kusama's scaled tessellations pulsate with the rhythmic intensity of the tightly woven pattern; while the pumpkin itself, meticulously crafted with row after row of multi-striated dots, settles regally within the centre of the painting. Flawless in terms of quality of execution and the disorienting yet mesmerizing complexity of pattern and form, *Untitled* is a superior archetype of Yayoi Kusama's paradigmatic pumpkin canvases that have become a global icon of its own right.

As universally emblematic of Kusama's oeuvre as the Campbell's soup can was to Andy Warhol's, the pumpkin is deeply central to the artist's psyche, and its origins within her art can be traced back to her most early years. In 1948, three years after the war ended, a 19-year-old Kusama enrolled in a fourth-year course at the Kyoto Municipal School of Arts and Crafts. "During my time in Kyoto I diligently painted pumpkins", wrote the artist, "which in later years would become an important theme in my art" (Yayoi Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, trans. Ralph McCarthy, Tate Publishing, 2011, p. 75). Kusama recalls having consumed the vegetable endlessly to the point of nausea in her childhood years during and after the war; in spite of this, she retains a fond attachment to its organic bulbous form, describing it as embodying a "generous unpretentiousness" and "solid spiritual balance" (*Ibid*, p. 76). Already experiencing hallucinations at the time, involving pumpkins that spoke to her in a most animated manner, Kusama found the gourd a benign and nurturing subject – as opposed to the more traumatic and menacing feelings she associates with flowers, plants and objects that plagued her throughout her life.

Kusama's early pumpkins were painted with traditional Nihonga materials, which she left behind after her move from Matsumoto to New York in 1958. Within only eighteen months of her arrival, Kusama stunned the New York art scene with her radical *Infinity Nets* in 1959, executed in the Western medium of oil, which were followed by her *Accumulation* soft sculptures in 1961. In 1965 Kusama infused explosions of colour into her sculptures through the use of dotted and striped fabrics; by this time, the sheer breadth, scale and ambition of her diverse cross-media oeuvre had taken over the city like an epidemic. Her ubiquitous polka-dot and net motifs, manifested in mesmeric paintings, immersive rooms, hypnotic installations, body art and participatory performances, forged a wholly unique aesthetic that articulated a rigorous, overwhelming language of obsession and obliteration – a language that enabled the artist to combat her hallucinatory mental illness. The artist reflects: "I use my complexes and fears as subjects. I make them and make them and then keep on making them, until I bury myself in the process. I call this



Andy Warhol, *Large Campbell's Soup Can*, 1964, Private Collection

安迪·沃荷·《大金寶湯》·1964年作·私人收藏

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Yayoi Kusama, *Untitled*, 1972, oil on canvas Private Collection

草間彌生·《無題》·1972年作·油畫畫布·私人收藏

©YAYOI KUSAMA



Installation view of *Dots Obsession-Love Transformed into Dots*, 2007 at Haus der Kunst, Munich

2007 年慕尼黑藝術博物館《點 -- 愛變成了點》展覽現場

©YAYOI KUSAMA

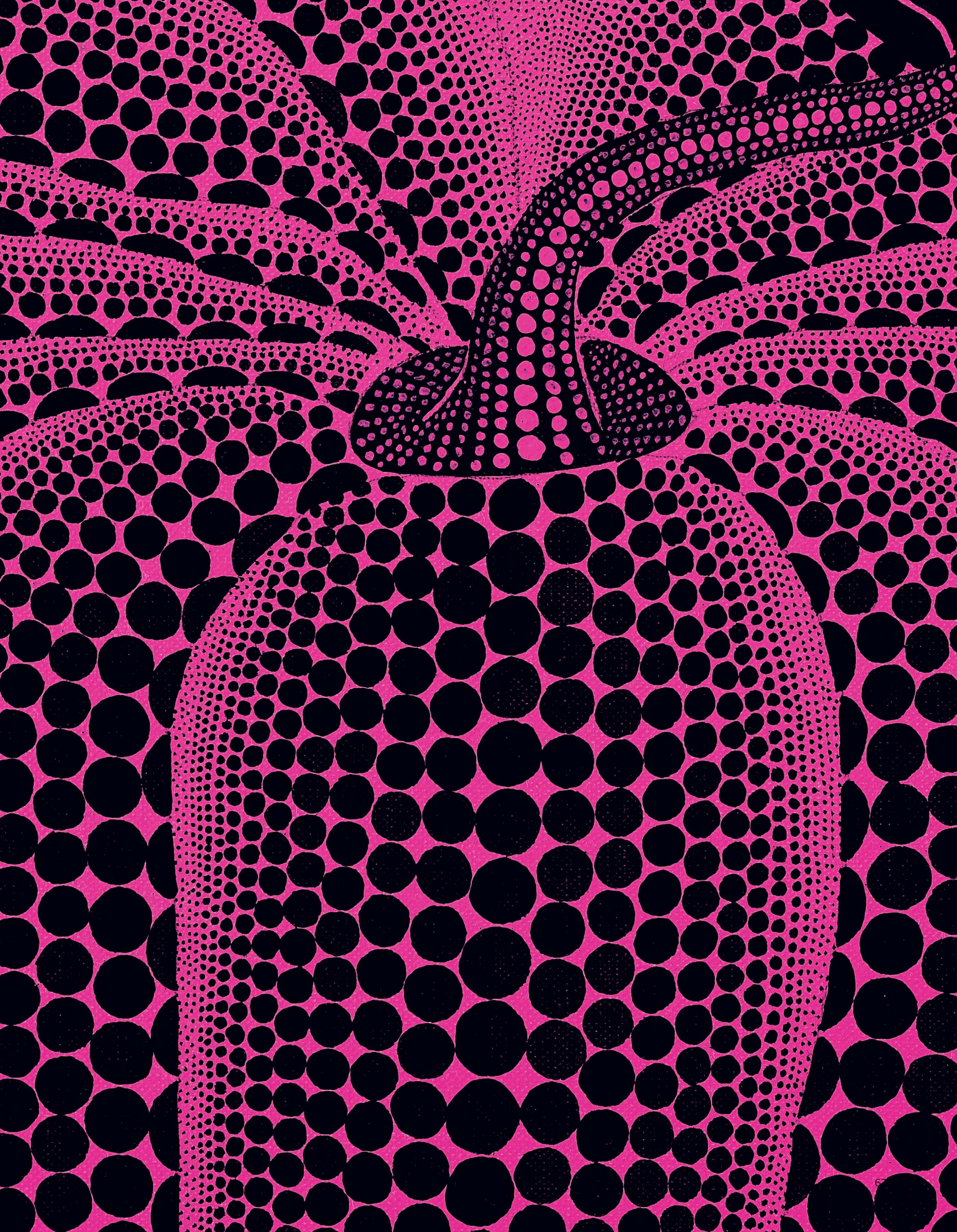
‘obliteration’” (Yayoi Kusama, cited in Mignon Nixon, “Infinity Politics”, in Francis Morris, Ed., *Yayoi Kusama*, Tate Publishing, 2012, p. 180).

After an explosive rise to fame in New York in the 1960s, Kusama retreated into a psychiatric hospital in Japan in 1975, withdrawing into a period of semi-obscure whilst quietly amassing a prolific body of work. It was during this time that Kusama revisited her earlier pumpkin motif, combining her signature all-over Nets and obliterating polka-dot aesthetic with the theme of her favourite gourd. During the 1980s Kusama explored colourful variations of her pumpkin-pattern in two-dimensional paintings, drawings and prints; over the years her rendering of pumpkin ‘skin’ grew ever more deft and accomplished, with the flowing lines of dots advancing and receding rhythmically in a fastidiously precise yet dynamically organic manner. Even the seemingly blank or ‘undotted’ segments are overlaid with miniscule specks, contributing to a complex and intensely laborious configuration that pulsates and disorients with energy akin to that of Op art paintings.

Towards the latter half of the 1980s, Kusama began exhibiting more frequently at exhibitions around the world. Appreciation for Kusama’s work grew steadily, and in 1993, her international revival was made official when she was invited as the first solo artist and first woman ever to grace the Japanese pavilion at the 45th Venice Biennale. For the occasion, Kusama constructed *Mirror Room (Pumpkin)*, consuming the entire interior of the pavilion in an immersive floor-

to-ceiling extravaganza of black-on-yellow polka dots. At its centre was a dazzling mirrored room filled with pumpkin sculptures, echoing her seminal 1966 *Infinity Mirror Room—Love Forever* whilst introducing the theme of the pumpkin. Akira Tatehata, the commissioner of the Japanese Pavilion, also organized a mini-retrospective of Kusama’s career to accompany the newly commissioned installation.

The present *Pumpkin* was created in 1991, at the critical juncture as Kusama was making her way to become a global household name. The artist’s international resurgence and rise to global stardom occurred in parallel with – and was inextricably tied with – her iconic pumpkin motif. It was to pumpkins that Kusama turned for solace during her period of reclusion, and it was with pumpkins in mind that she set about creating a work for her momentous Venice Biennale comeback. The pumpkin thus stands as a symbol of triumph for the artist’s personal as well as artistic rebirth; as Alexandra Munroe writes, Kusama’s art requires her “not only to surrender to madness but also to triumph over it; trauma must be substantially transformed before it can communicate to others as beauty and meaning” (Alexandra Munroe, ‘Between Heaven and earth: The Literary Art of Yayoi Kusama’, in Exh. Cat. *Love Forever: Yayoi Kusama 1958-1968*, Los Angeles County Museum of Art, 1998, p. 81). Consummately executed, *Pumpkin* presents the legendary artist at the height of her powers, exemplifying the extraordinary vision that defines Kusama’s epochal era-defining career.





Kusama painting in her studio, Tokyo, 1997

藝術家在工作室裡作畫・東京・1997年

©YAYOI KUSAMA

「我依然渴望創作南瓜作品。我像一個孩子般充滿熱情。」

草間彌生

《南瓜》尺幅宏大，以粉紅色和黑色為主調，是一幅罕見的草間彌生南瓜作品。藝術家用精確無誤的畫筆，仔細勾勒出鮮豔奪目的畫面。滿佈背景的網格紋緊密有序地互相交織連接，畫布恍惚與圖案律動時的節奏共鳴。在畫面中央懸浮的南瓜，表面鋪著一行行精心細繪、排列整齊的圓點。草間彌生的南瓜圖案蜚聲國際，深入人心，這幅《南瓜》展現藝術家無與倫比的精細畫工，圖案與形態複雜交錯，令人目眩神迷，堪稱當中的典範傑作。

一如《金寶湯罐》之於安迪·沃荷，南瓜是草間彌生藝術的代表圖案。南瓜是草間彌生的自我寫照，她對南瓜的依戀始於童年時，日後即以它為創作對象。二戰結束三年後，十九歲的草間於1948年開始修讀京都市立工藝美術學校的四年課程。她曾寫道：「我在京都的時候已極力繪畫南瓜，後來南瓜更成為我的重要創作主題。」（草間彌生著，《無限網：草間彌生自傳》，譯：拉爾夫·麥卡錫，泰特出版社，2011年，頁75）草間回想起兒時經歷的戰爭及戰後時期，她以南瓜為食，每日所餐別無他物，直至作嘔反胃。然而，她仍對其自然而生的球莖形狀深深著迷，認為它感覺「寬厚謙遜」，流露出「實在的靈性和諧」。（同上註，頁76）藝術家當時已受幻覺影響，她發現南瓜活靈活現地跟她說話。花朵、植物與其他事物通常令她聯想到傷害與威脅，一生飽受困擾；南瓜卻恰恰相反，在她眼中看來親切仁慈，有如守護蔭庇。

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草間早期的南瓜作品採用傳統日本畫媒材。不過，自1958年從松本移居紐約後，她便摒棄這種創作形式。身處紐約短短十八個月，草間於1959年以西方油彩創作革新的《無限網》，便令紐約藝壇為之哄動。其後她於1961年創作軟雕塑《Accumulation》。1965年，她運用圓點及條狀布料，為其

雕塑增添繽紛色彩。她的各種跨媒材創作展示純粹徹底的廣度、規模與目標，如同病毒蔓延，風行整個紐約。在動人的畫作、深陷的空間、迷幻的裝置、人體藝術以至參與式表演，她的圓點與網紋無處不在，創造出獨一無二的美學，表現「迷戀」與「消融」的語言，細緻縝密，且排山倒海，氣勢浩大，讓她得以對抗幻覺之苦。她說：「我直接把自身問題和恐懼當作創作題材……我不斷將圖案重複再重複，直至我完全沉浸在整個過程中為止。我將之稱為『消融』。」（引述草間彌生，米尼翁·尼克遜撰，〈無限政治〉，錄於弗朗西斯·莫里斯編，《草間彌生》，泰特出版社，2012年，180頁）

六十年代，草間在紐約迅速成名，其後於1975年退居日本一所精神病院。縱然多年來默默無聲，她住院期間仍創作不輟，悄悄累積了大量藝術作品。她就在當時重拾早期喜愛的南瓜題材，並融入標誌性的「無限網」以及自我消融的圓點美學。草間於八十年代以平面油畫、素描及版畫探索南瓜圖案的色彩變化。歷年來，她筆下的南瓜外皮愈見精煉嫺熟，透過一絲不苟而又生動自然的創作方式，圓點更加流暢飽滿，收放自如。即使看來空置或「無點」的部分，實是佈滿微小的斑點，締造錯綜複雜、繁複嚴謹的構圖，如同幻視藝術，力量強烈，律動澎湃，縱橫交錯。

時至八十年代中後期，草間的作品開始遍及世界各地的展覽，稱譽與日俱增。她於1993年回歸國際藝壇，以首位獨立藝術家及女性藝術家的身份，獲邀參加第45屆威尼斯雙年展，為日本展館爭光。她將整個展館建構成《鏡屋（南瓜）》，從地板到天花板盡是黃底黑點的迷幻盛宴。炫目迷人的鏡屋以滿佈的南瓜雕塑為中心，帶出南瓜主題的同時，更與她1966年的創新鉅作《無限鏡屋——永恆的愛》遙相呼應。當時的日本展館策展委員建畠哲為草間舉辦小型回顧展，展出特別委託而作的全新裝置作品。

《南瓜》出自1991年，當時草間的名聲在國際藝壇上開始冉冉上升。她重返藝壇、在國際間冒起，這一切與她的經典南瓜圖案關係密不可分。草間隱居之時，從南瓜得到慰藉；重返藝壇之際，她正為重要的威尼斯雙年展構思創作，她腦海中亦盡是南瓜。南瓜象徵草間彌生在精神上 and 藝術方面的重生，代表她從精神病困擾中得到紓解。如孟璐所說：「草間的藝術創作「不僅要向瘋狂投降，還要將之征服。創傷必先要全然轉化，方可在人前呈現美感與意義。」（孟璐撰，〈天地之間：草間彌生的藝術〉，《永恆的愛：草間彌生1958-1968年》展覽圖錄，洛杉磯藝術博物館，1998年，頁81）《南瓜》是這位當代傳奇藝術人物創作力鼎盛時期的典範佳作，完全展出她的劃時代藝術風格。

1139

LIU WEI

b. 1965

Watermelon

acrylic on canvas
signed in Chinese and Pinyin, and dated 2004
200 by 60 cm. 78¾ by 23⅝ in.

LITERATURE

Zi Liang, Ed., *Liu Wei*, Shanghai Red Bridge Gallery, p. 166 and p. 256, no. 82, illustrated in colour

PROVENANCE

Private Collection
Sotheby's, Hong Kong, 9 October 2006, Lot 1760
Acquired from the above sale by the present owner

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

US\$ 384,000-640,000

劉煒

西瓜

壓克力畫布

2004年作

款識

劉煒，Liu Wei，2004

出版

子諒編，《劉煒》（上海，紅橋畫廊），頁166及256，編號82，載彩圖

來源

私人收藏

香港，蘇富比，2006年10月9日，拍品編號1760

現藏者購自上述拍賣





Liu Wei, *Revolutionary Family Series: Invitation to Dinner*, 1992, Private Collection
 劉偉·《革命家庭系列：晚宴》·1992 年作·私人收藏

Emanating a refreshing succulence, Liu Wei's towering *Watermelon* is a work of instant aesthetic and sensuous impact. As one of only a small handful of canvases in which Liu Wei depicted watermelons, the present work from 2004 is not only the largest; it is also the only work bearing the unusual dimensions of a traditional Chinese vertical scroll painting and the only one to adopt an extreme, zoomed-in perspective. The fact that *Watermelon* manifests as somewhat of an anomaly within Liu Wei's iconic Cynical Realism oeuvre is testament to the artist's unique artistic outlook and purist creative philosophy. Unlike many other important artists of his generation, Liu Wei is notoriously the most reticent, reluctant to attribute any meaning or purpose to his images; the artist simply paints what his mind and brush impels him to paint. The present *Watermelon* thus displays to perfection not only Liu Wei's extraordinarily deft grasp of technique and his acute mastery of medium; it also encapsulates his prerogative to create art for art's sake and his reveling in the simple delights and challenges of representation, texture, colour, and form. Bearing distinguished provenance, the present work was previously in the collection of award-winning Singaporean photographer and critic Chua Soobin, a friend of the artist.

Born in Beijing in 1965, Liu Wei studied printmaking at the Beijing Central Academy of Fine Arts and graduated in the watershed year of 1989. In the early 1990s, Liu Wei swiftly became known as a prominent figure of the Cynical Realism movement by way of his acclaimed *Revolutionary Family* series. These early works demonstrated a virtuosic blending of a wide array of influences – from Chinese calligraphy to Expressionism – that resulted in a unique stylized technique which critic Li Xianting called “expressionistic deformation” (Li Xianting cited in Chia Chi Jason Wang, in *Liu Wei: A Solo Painter*, Taipei 2012, p. 13). Vividly festering, Liu Wei's deformed, grotesque, and ‘ugly’ images were interpreted by critics to espouse biting social commentary; as critic Lu Peng observed, “the rot in reality [Liu Wei] observed in reality was depicted as rot”, and that “ugliness became the first step in the liberation of his artistic images” (*Ibid*, p. 944). The success of Liu Wei's “expressionistic deformation” is testament to his exceedingly accomplished painterly dexterity. Subsequent to the *Revolutionary Family* series, which received global recognition at the Venice Biennale in the early 1990s, Liu Wei's ensuing *You Like Pork?* and *Swimming* series in the mid to late 1990s reveal progressive maturation in the artist's technique, which



Raphaëlle Peale, *Melons and Morning Glories*, 1813, Smithsonian American Art Museum, Washington
 拉斐爾·菲爾·《瓜與牽牛花》·1813 年作·華盛頓特區·史密森尼美國藝術館

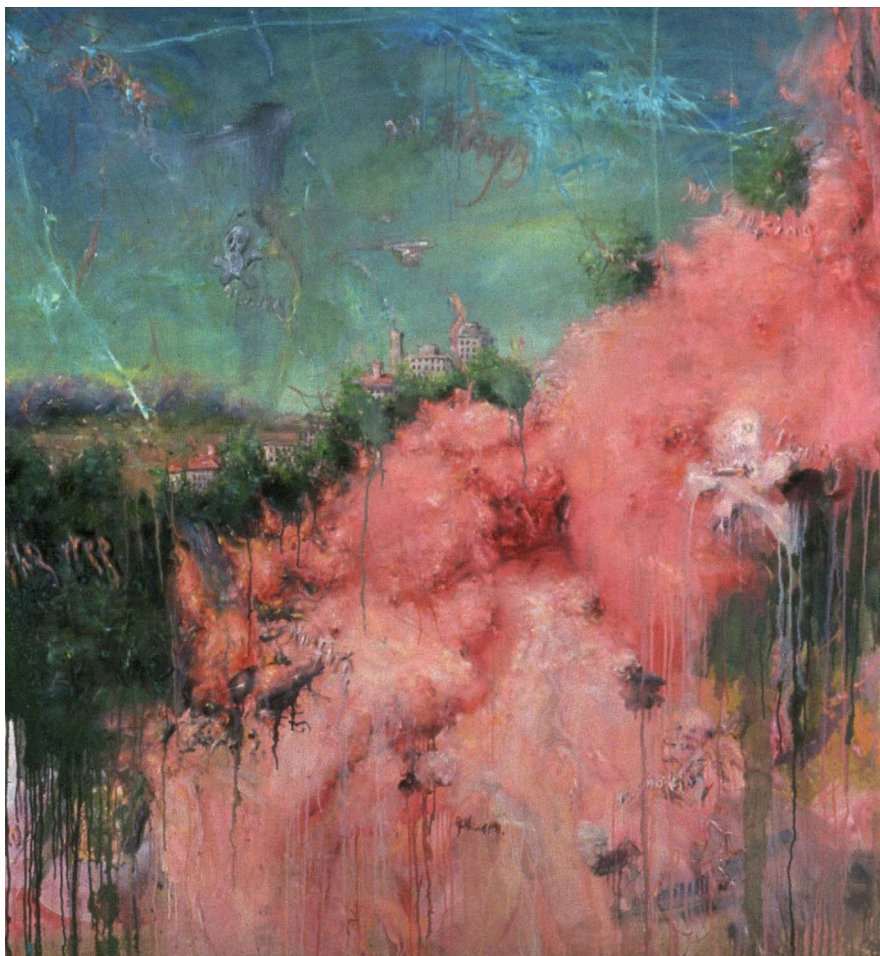
can be said to achieve full virtuosity in his landscapes and still lifes of the 2000s.

The dominant hue of red in *Watermelon* serves as a superlative example through which to examine the development in Liu Wei's mastery over pigment and colour. Various shades of red appear in his earlier *Pork*, *Smoking*, and *Landscape* series: purplish, pinkish, flushed, and festering reds that were intense and caustic, employed to provoke and inflame. By the time Liu Wei arrives at *Watermelon*, the artist has attained a liberated mastery over his wielding of colour: here the red embodies a prismatic purity that is at once vivid and translucent. Compared to earlier works, which reveal heavy influence from Western Expressionism and carry strong pathos and discontent, *Watermelon* exhibits a return to Eastern culture and the quiet joys of life and existence. Such developments coincided with the artist's move to Songzhuang; in parallel to the move, Liu Wei dealt less and less with social and political reality and focused on a broader existential themes. Jason Wang observed of this period: "From this point forward Liu seemed to be more definitively cutting ties with the collective and political nature of Chinese contemporary art. As if in self-exile, Liu returned to the personal, becoming much more of a full-blown individual

artist" (Chia Chi Jason Wang, in *Liu Wei: A Solo Painter*, Taipei 2012, p. 13).

The present *Watermelon*, created in 2004, encapsulates the originality and technical virtuosity of Liu Wei's inimitable pictorial vision. In a rare departure from oil, the painting is executed in acrylic, which brings to life the unique aqueous texture of watermelon meat. The zoomed in, close-up view of the flesh of the fruit exhibits the full range of Liu Wei's accomplishments in technique and brushwork; while the placement of the green rind in the composition, only just visible at the bottom edge of the work, was a deliberate strategy by the artist that further heightens the eccentric perspective and dramatic visual effect of the work. The inclusion of the metal spoon, positioned directly against the juicy flesh, poses a studied juxtaposition in depicted texture and further displays Liu Wei's proficiency to consummate effect. Visually compelling in terms of its bold composition, its sumptuously rendered texture, as well as its ability to present colour almost as its own entity, *Watermelon* is a joy to behold as it revels in the possibilities of pigment and brush – a powerful example from one of the most distinctive oeuvres in Chinese contemporary art history.





Liu Wei, Landscape, 1998, Private Collection

劉煒·《風景》·1998 年作·私人收藏

這幅《西瓜》高企直立，藝術家以嫺熟的技法，刻畫出飽滿欲滴的甜潤果肉，為觀者帶來強烈的美學和感官衝擊。劉煒以西瓜為題的作品屈指可數，本作完成於2004年，不但尺幅最大，也是唯一採用中式立軸比例、並以極近距離突顯細節的作品。在劉煒標誌性的玩世現實主義作品當中，本作可謂一反常態，反映他獨特的藝術遠見和希望潛心創作的願景。與很多同輩的知名藝術家不同，劉煒沉默是金，不喜歡為自己的畫作提供任何解讀或涵義，想到什麼就秉筆揮毫。這是劉煒自如駕馭技法和媒材的典例，他為藝術而藝術，沉醉在使用不同表現手法、肌理、色彩和形態所帶來的樂趣和挑戰。作品來源顯赫，曾屬劉煒好友、新加坡獲獎攝影師及藝評家蔡斯民舊藏。

劉煒1965年生於北京，入讀中央美術學院版畫系，畢業於1989年。1990年代初期，他憑藉《革命家庭》系列裡詭異荒誕的士兵畫，迅速成為玩世現實主義運動的重要成員，這些早期作品融會了從中國書法到表現主義等古今中外的風格，錘煉出如藝評家栗憲庭所說的「歪瓜裂棗」形象（引述自栗憲庭，王嘉驥著，《劉煒：一人兒畫》，台北，2012年，頁13）。「歪瓜裂棗」的成功足以證明劉煒畫技精純，而《革命家庭》系列則於九十年代初在威尼斯雙年展上獲得國際好評。到了九十年代中至末期，《你喜歡肉？》和《游泳》系列進一步闡述劉煒日漸成熟的筆功，而邁入2000年後，劉煒的一系列風景及靜物畫更是點物成鮮，突顯藝術家作畫技巧臻爐火純青的境界。

《西瓜》中豐潤欲滴的紅色尤其重要。劉煒在職業生涯前期創作的《肉》、《吸煙》及《風景》系列中，從濃烈的赤紅、透粉的嫣紅、滲紫的酒紅等反覆揣摩同系紅色，賦予了作品超逸的張力和震撼感。在繪畫《西瓜》的時候，那綺麗斑斕的紅在劉煒筆下行流如水，出神入化，成熟之境，如同釀熟了的美酒，甘醇怡人。與早期作品相比，本作堪稱藝術家回歸東方文化懷抱的一幅典例作品。劉煒精煉的畫風著色所蘊含的東方氣韻，消化了充斥西方表現主義的剛烈悲愴，以一種煥然一新的坦然與淡然，鮮活地以色彩演繹日常，促使其藝術的昇華。自劉煒搬到寧靜避世的宋莊，他的作品選材便漸減少對社會政治現實的回應，改而專注在更廣闊的存在主義題材上。王嘉驥就這段轉捩時期概括道：「從此之後，他似乎更確切地與中國當代藝術的集體性及政治性脫鉤，彷彿自我放逐，回到個人的層面，成為更全面的獨立藝術家。」（王嘉驥著，《劉煒：一人兒畫》，台北，2012年，頁13）

本作展示劉煒獨一無二的圖像語彙，以及內在的原創性和高超技巧。此畫罕有地棄用油彩，改用壓克力彩，讓西瓜瓢的水漾質感躍然紙上。放大的果肉近在眼前，鉅細無遺地彰顯著劉煒的繪畫造詣；畫面底部露出一道窄窄的綠色西瓜皮，這是藝術家的苦心經營，旨在帶出偏離常規的視角和戲劇效果。畫面左側擱著一隻金屬匙羹，與多汁的果肉形成鮮明對照，更可見藝術家營造視覺對比的深厚功力。作品構圖不拘一格，肌理豐厚迷人，色彩栩栩如生，引人駐足細賞，當中對顏料和筆觸的精彩運用令人賞心悅目，不愧是中國當代藝術史上其中一幅出類拔萃的有力之作。

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

美國西岸私人收藏

1140

ED RUSCHA

b. 1937

Point Blank

acrylic and oil on canvas

signed, titled and dated 1988 on the stretcher; signed and dated 1988 on the reverse

183.8 by 183.3 cm. 72³/₈ by 72³/₈ in.

EXHIBITED

Nagoya, Institute of Contemporary Arts, *Edward Ruscha*, October - December 1988, p. 36, no. 19, illustrated in color
Santa Monica, James Corcoran Gallery, *Edward Ruscha: Selected Works of the '80s*, February - March 1989

LITERATURE

Exh. Cat., Tokyo, Touko Museum of Contemporary Art, *Edward Ruscha*, 1989, pp. 36 and 52-53, illustrated in color
Aaron Betsky, '...The Hour is Getting Late', *Artcoast*, Vol. 1, No. 2, May/June 1989, p. 71
Robert Dean and Lisa Turvey, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Four: 1988-1992*, New York 2007, pp. 40-41, cat. no. P1988.11, illustrated in color

PROVENANCE

James Corcoran Gallery, Santa Monica
Private Collection, California
Acquired from the above by the present owner

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

US\$ 3,200,000-5,760,000

埃德·魯沙

Point Blank

壓克力油畫畫布

1988年作

款識

ED RUSCHA · 《POINT BLANK》 · 1988 (作品內框)
Ed Ruscha · 1988 (作品背面)

展覽

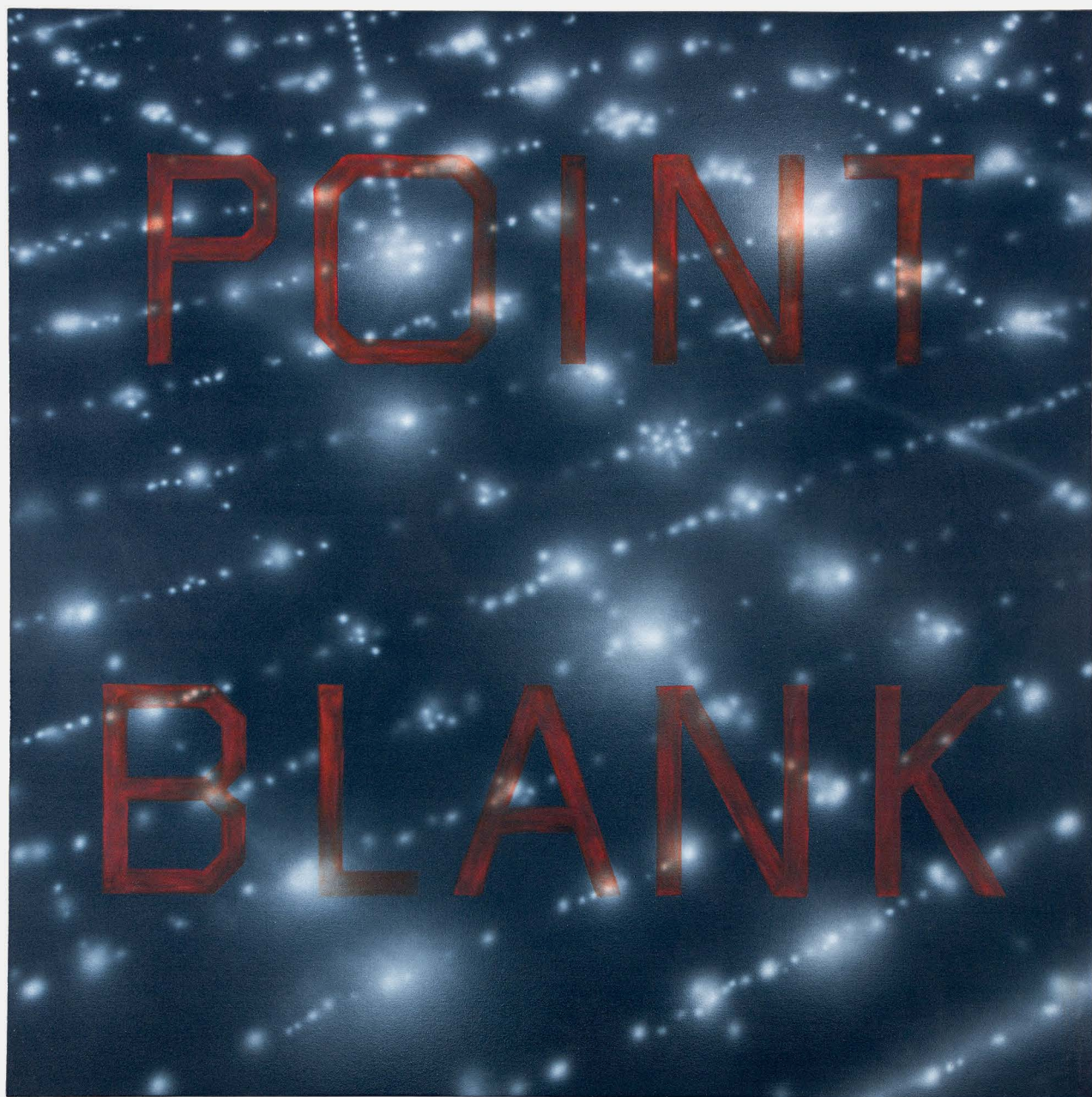
名古屋，當代藝術學院，「Edward Ruscha」，1988年10月至12月，頁36，編號19，載彩圖
聖莫尼卡，詹姆斯·科科倫畫廊，「Edward Ruscha: Selected Works of the '80s」，1989年2月至3月

出版

東京，東高現代美術館，《Edward Ruscha》展覽圖錄（1989年），頁36及52-53，載彩圖
Aaron Betsky 撰，〈...The Hour is Getting Late〉，*《Artcoast》*，第1卷，第2期，1988年5月至6月，頁71
Robert Dean 與 Lisa Turvey 著，《Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Four: 1988-1992》（紐約，2007年），頁40-41，編號P1988.11，載彩圖

來源

聖莫尼卡，詹姆斯·科科倫畫廊
加州，私人收藏
現藏者購自上述來源





Andy Warhol, *Gun*, 1981, Private Collection

安迪·沃荷·《槍》·1981年作·私人收藏

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Set against a nighttime cityscape overlain by a shimmering prismatic network of lights, the fiery-red text 'POINT BLANK' brilliantly captures the theatrical graphic force that typifies Ed Ruscha's electric oeuvre. The spellbinding *Point Blank* hails from the artist's acclaimed series of *City Lights* paintings, a pivotal body of work that marks a major shift in Ruscha's idiosyncratic style. The work is also one of around ten *City Lights* paintings from this era that employed red lettering. The strategy heightens the graphic intensity and 'film noir' allure of the work, complementing the specific connotations of the phrase 'Point Blank', which alludes to the shooting of a gun at 'point blank range' as well as the 1967 neo-noir crime cult classic *Point Blank* directed by John Boorman. Regardless of the precise associations of the phrase, text in Ruscha's canvases function just as importantly as abstract ciphers that refuse straightforward analysis, reveling instead in their own ambiguity. The artist is known to relish unusual

combinations of words and phrases, a strategy that has been a hallmark of Ruscha's oeuvre since the 1960s. Reflective of the importance of this decisive series, other examples are held in numerous prestigious public and private collections including that of the Broad Art Foundation, Los Angeles; the Museum of Contemporary Art, Los Angeles; the San Francisco Museum of Art; and the Museum of Contemporary Art, Chicago.

Ruscha's *City Lights* series was a decisive move from the soft hazy sunsets of the previous decade to the mesmerizing grid of twinkling lights set against a black night sky. Its title extrapolated from Charlie Chaplin's 1931 silent romantic movie of the same name, the *City Lights* series captures Los Angeles from an aerial perspective, as if glimpsed from the vantage of a landing airplane. The sprawling cityscape here dissolves into a reductive grid, illuminated by the ethereal white glow of street lights and traffic concentrated in bright clusters at joint-like intersections. To achieve this hazy smolder of

“Words collect in the pictures. They often lurch between the very prosaic and ordinary and the immense and mystical. They can transfix you, held there precariously at the center.”

Briony Fer



Roy Lichtenstein, *Pistol*, 1964 Museum of Modern Art, New York
羅伊·李奇登斯坦·《手槍》·1964年作·紐約·現代美術博物館
© Estate of Roy Lichtenstein/DACS 2019

light that brilliantly punctuates the surface and diffuses at different scales of intensity, Ruscha utilized the airbrush, a technique that he would continue to explore for the remainder of his prodigious career. The resulting works reverberate with an atmospheric luminosity, which is abruptly punctured by the artist's bold typeface. Ruscha's chosen typography, a standardized font which he christened *Boy Scout Utility*, was selected for its lack of style, so as not to distract from the meaning of the words depicted.

Ruscha himself comments cryptically on the particular phrase 'Point Blank': "Two beautiful words side by side" (the artist cited in *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Four: 1988-1992*, New York, 2009, p. 40). Coupled with the enthralling anonymity of the city grid as seen from an aerial view at night, *Point Blank* exudes an air of endless intrigue that draws viewers into its indeterminate geography in which time and memory are destabilized.

Through both image and text, the work employs evasion as a strategy to enchant and appeal: "The City Lights paintings could be said to articulate a noir-ish version of the sublime: they trigger fascination tinged with doubt and uncertainty" (Ralph Rugoff, Exh. Cat., London, Hayward Gallery (and travelling), *Ed Ruscha: Fifty Years of Painting*, 2010, p. 21). As Briony Fer observes: "Words collect in the pictures. Single words or combinations of words [...] are placed deliberately and usually symmetrically over a constellation of lights. [...] They have an existence that is just as much a matter of space as anything else in them. They often lurch between the very prosaic and ordinary and the immense and mystical. They can transfix you, held there precariously at the center" (Briony Fer, "Moth-Man: Ruscha's Light and Dark", in R. Dean and L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Four: 1988-1992*, New York, 2009, pp. 9-10).

As in the very best of Ruscha's works *Point Blank* is inextricably linked to the visual culture of Los Angeles, with its wide, lattice-like boulevards and bright beaming lights. Like constellations in the night sky, the luminous Los Angeles cityscape invites spectacular associations with the enduring magnetism and glamour of Hollywood's silver screen. This link with cinema is particularly prescient as after the *City Lights* series the artist became preoccupied by the language of film and would turn his hand to painting emblems drawn from the series. While up until this point much of Ruscha's work had largely centered around the automobile and the road as a focal point, looking at the landscape as seen through the window of a car, with the present series Ruscha expands his field of vision. Abstracting the

map of Los Angeles, Ruscha reduces the landscape to its most minimal framework, distilling the hallmarks of urbanization down to mere pinpricks of fluorescent lights in a loosely rendered grid that collectively reveal activity on a greater scale.

Indeed, insofar as these paintings chronicle and record space, they do so not through the literal map of the city grid that they purportedly lay out, but rather through the varying densities of light that pool and ebb along the grid's scaffolding framework, indicating greater concentrations of light and activity and thus recording patterns of urbanization and inhabitation. "Conflating the grids of the city with the compositional grid of the picture plane, these straddle the line between landscape and abstraction" (Ralph Rugoff, Exh. Cat., London,



Andreas Gursky, *Los Angeles*, 1998, The Broad, Los Angeles

安德烈斯·古爾斯基，《洛杉磯》，1998 年作

洛杉磯，布洛德博物館

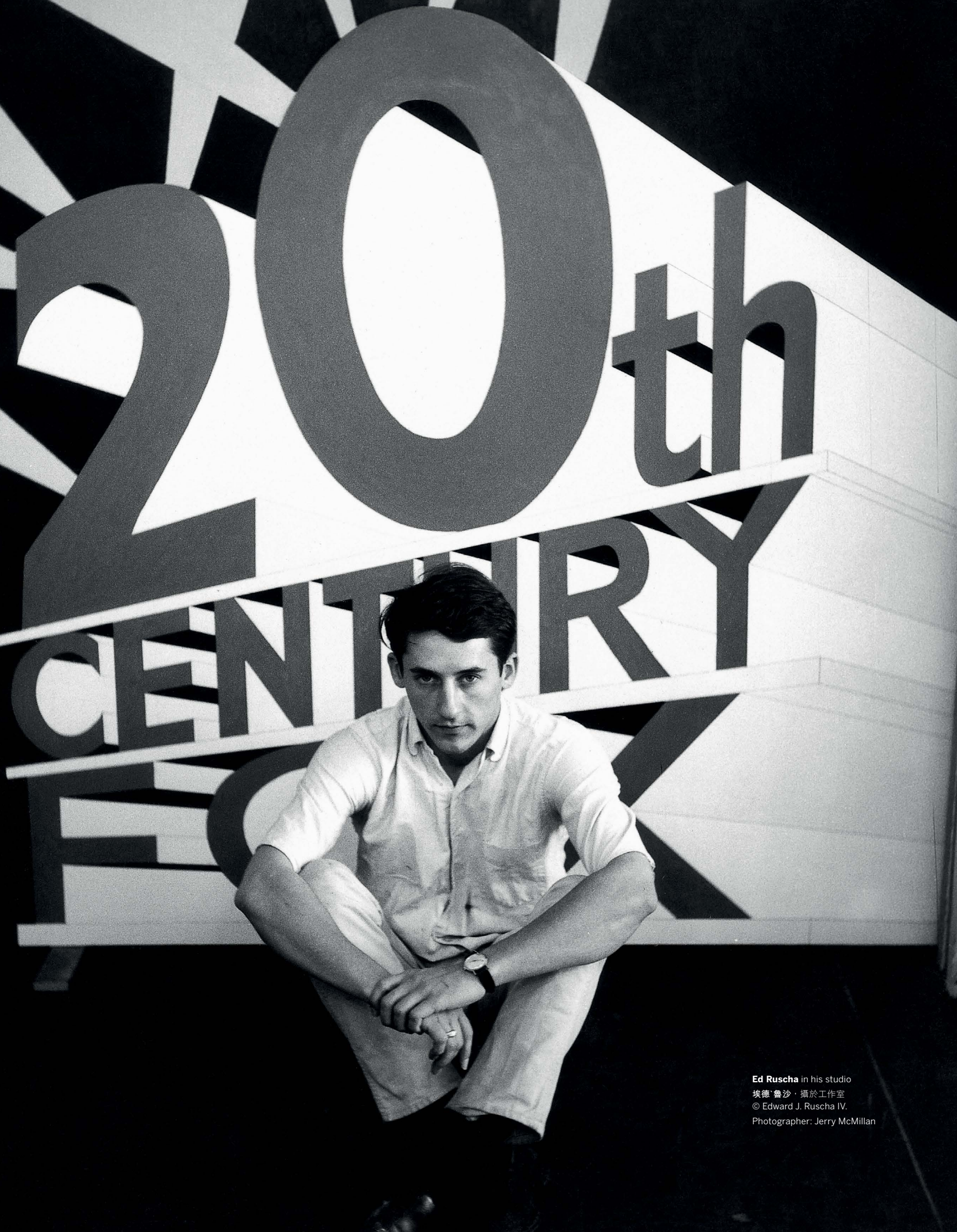
© Andreas Gursky / Courtesy Sprüth Magers / Artists Rights Society (ARS), New York

Hayward Gallery (and travelling), *Ed Ruscha: Fifty Years of Painting*, 2010, p. 21). In his monograph on the artist, Richard Marshall suggested that Ruscha developed his idea for these paintings during his many trips flying between Miami and Los Angeles in early 1985 while working on his commission for the Miami-Dade Public Library. His first large-scale public commission, Ruscha created for the library an eight-panel rotunda painting. To accommodate the physical size of this commission, Ruscha also moved into a bigger studio in Venice, California during this time, and the larger studio space allowed him to increase his scale moving forward.

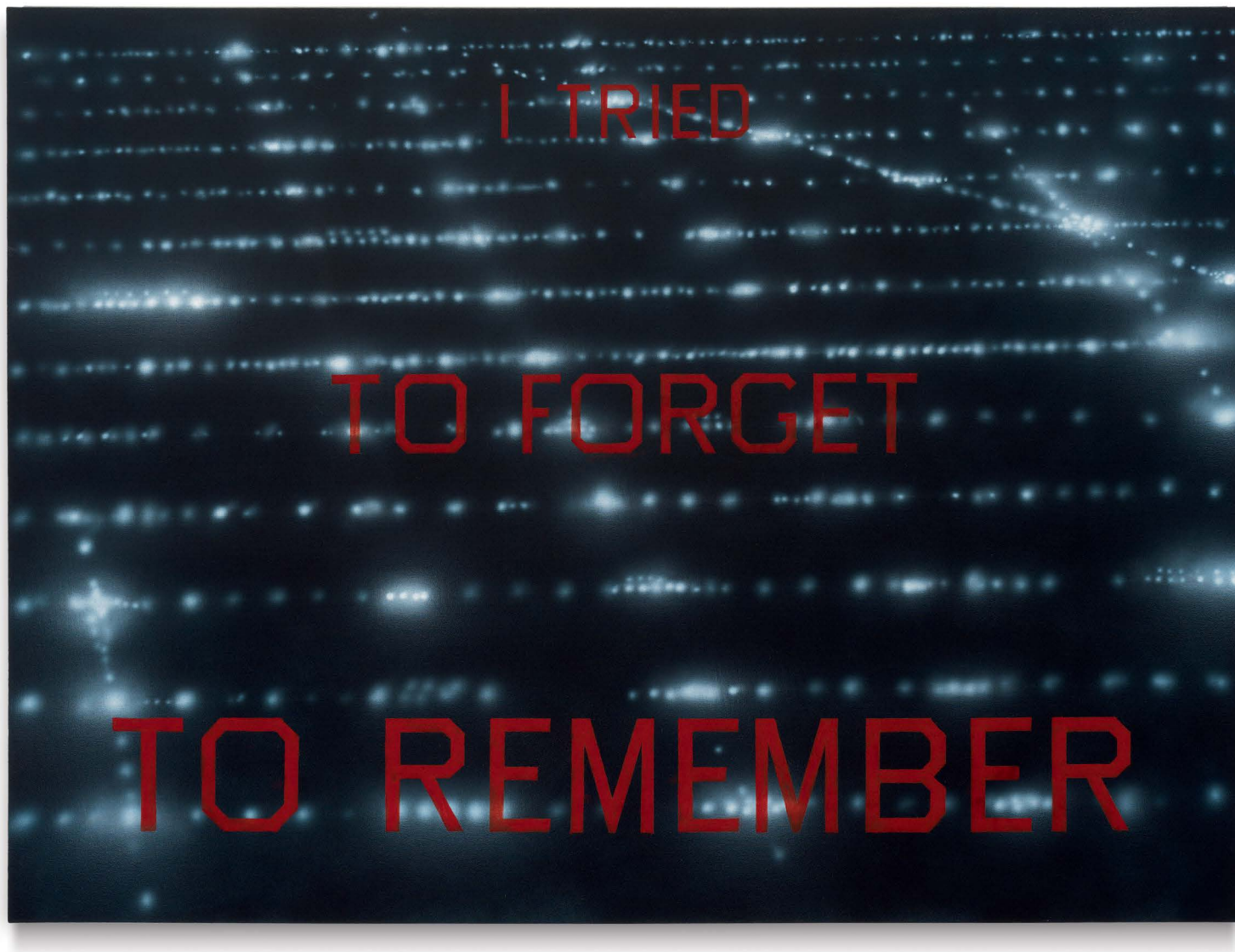
The near monochromatic palette and reductive composition of the *City Lights* paintings present a significant departure from Ruscha's earlier sunset

paintings of the 1970s and early 1980s, which featured highly saturated, candy-colored skies painted in vibrant reds, pinks, and oranges. Constituting a new chapter in his career-long investigation of text and image through the lens of Los Angeles and Hollywood as cultural symbols, *Point Blank* was created during one of the artist's most meaningful decades of rising critical and commercial acclaim in which he was the subject of two acclaimed solo retrospectives – one at the San Francisco Museum of Modern Art in 1983, and another at the Centre Georges Pompidou in Paris in 1989. Created during such an accomplished period at the apex of Ruscha's career, the evocative *Point Blank* ranks amongst the most captivating of Ruscha's creations.





Ed Ruscha in his studio
埃德·鲁沙·攝於工作室
© Edward J. Ruscha IV.
Photographer: Jerry McMillan




Ed Ruscha, *I Tried To Forget to Remember*, 1986, 182.9 by 243.8 cm, sold for US\$ 8.2 million at Sotheby's New York in May 2019. Private Collection

埃德·魯沙·《I Tried To Forget to Remember》·1986 年作·182.9 x 243.8 公分·2019 年 5 月在紐約蘇富比當代晚拍以 820 萬美元成交價拍出。私人收藏
© Edward J. Ruscha IV

「文字製造意象。它們通常在平凡尋常與宏偉神秘之間徘徊。它們能使你注目入迷，神馳其中。」


布萊奧尼·費爾

火紅色的「POINT BLANK」二字，浮現於城市夜色之上，籠罩著連成網絡的璀璨燈光，巧妙地展露埃德·魯沙作品中典型的視覺震撼力，扣人心弦。幻眇奪目的《Point Blank》來自魯沙享負盛譽的《城市之光》系列。這個重要的作品系列見證其獨特畫風首次出現的重大轉變——由上個年代作品所見的朦朧暮色，轉化為夜空中閃爍的迷人燈色。魯沙採用較大畫幅和噴槍繪畫技巧創作《城市之光》，展現柔和漫散、朦朧皎白的都市燈火，空氣中瀰漫一襲光華，照亮漆黑夜空。紅色的「POINT BLANK」二字，是魯沙獨創的字體；它貫穿閃閃生輝的背景，神秘莫測，卻令人印象深刻，字裡行間寄託個人和文化意義。1980年代初，這位藝術家決定以這種獨特字體進行創作——最初面世於《Boy Scout Utility》的一種標準字體——由於沒有特定風格，能讓人專注於畫中字句的涵義。此系列影響深遠，作品獲多個著名公共機構及私人收藏，包括洛杉磯布洛德藝術基金會、洛杉磯當代藝術博物館、三藩市美術館和芝加哥當代藝術博物館，重要地位可見一斑。



《Point Blank》是魯沙的優秀傑作，畫中的寬闊街道形成格網，燈火耀目似星，與洛杉磯的視覺文化密不可分。《城市之光》系列取名自差利·卓別靈（Charlie Chaplin）1931年執導的一齣浪漫默片；作品以俯瞰視角描繪洛杉磯地貌，猶如在飛機降落時所看見的景象。在本作中，無序擴展的城市景觀簡化成網格，路燈的茫茫白光照耀畫面，交通集中於接縫似的十字路口，形成點點光輝。朦朧燈光巧妙地點綴畫面，散發出不同強度的光芒，為此魯沙採用噴槍作畫，其後不斷探索這種技巧，創作碩果纍纍。《Point Blank》運用漸淡的柔和色彩，以及若隱若現的半透明效果，一絲不苟地記錄深淺不一的白色所散發的不同光芒。燈火通明的洛杉磯猶如繁星點點的夜空，蔚為壯觀，媲美荷里活電影的不朽魅力和神奇魔力。本作與電影之間的聯繫預示了藝術家往後的創作方向；他完成《城市之光》系列之後，專注探索電影語言，亦向本系列的象徵圖案取材。

1970至1980年代初，魯沙以日落為主題，用鮮紅、粉紅和橙色塗染出光彩溢目的天空；但《城市之光》系列幾乎以單色成畫，構圖簡約，與較早期的作品大相徑庭。當時，魯沙的大多數作品主要圍繞汽車、道路和車窗外的風景；通過《城市之光》系列，他的藝術視野得以拓展。魯沙向洛杉磯地圖取材，將城市地貌簡化為最根本的結構，城市化的地標只剩下微弱燈光，疏落的網格結構合共展示宏觀視角下的動靜變化。這些畫作敘述並記錄空間，但空間並非透過看似城市坐標的真實地圖所呈現，而是透過不同強度的光芒，沿著網格時強時弱，顯示燈光與活動的集中程度，從而記錄城市化和人類居住的發展模式。「將城市坐標與畫面的構圖方格相結合，跨越風景與抽象之間的分界。」（拉爾夫·魯戈夫著，倫敦，海沃美術館（及巡展），《埃德·魯沙：五十年油畫創作》展覽圖錄，2010年，頁21）理查德·馬歇爾在這本關於魯沙的專著裡指出，魯沙在1985年初多次往來邁阿密和洛杉磯，同時受邁阿密戴德



郡公共圖書館委託創作，期間構思了這個系列。這次他為圖書館創作一幅八聯環形畫，是他首個大型公共委託項目。為了容納如此巨幅的委託作品，魯沙同期遷入位於加州威尼斯的工作室；這個更大的工作空間促使他後來創作出更大型的作品。

《Point Blank》作於1988年，同一時期以紅字創作的《城市之光》系列畫作僅約十幅，此為其一。構圖佈局凸顯作品的視覺張力和黑色電影的魅力，映襯「Point Blank」一詞的特別含意——它隱喻「近距離開槍」，以及1967年由約翰·鮑曼執導的新黑色警匪另類電影經典之作《步步驚魂》（Point Blank）。然而，不論這個詞語的關聯含意為何，魯沙的文字和抽象符號玄妙難解，但作用同樣重要。魯沙擅於創造新詞新句，並樂在其中，這種新文字自1960年代起成為他的創作特色。一如布萊奧尼·費爾評道：「文字製造意象。單字或詞句[……]在光點組成的星圖上被刻意排列，有時形成對稱。[……]它們的存在與畫中其他東西一樣，都只是空間。它們通常在平凡尋常與宏偉神秘之間徘徊。它們能使你注目入

迷，神馳其中。」（布萊奧尼·費爾撰，〈天蛾人：埃德·魯沙的光與暗〉，收錄於R·迪安與L·特維著，《埃德·魯沙：繪畫專題目錄，第四冊：1988-1992年》，紐約，2009年，頁9-10）

對於「Point Blank」一詞，魯沙的評價耐人尋味：「兩個美麗的字並列一起。」（引自藝術家，出處同上，頁40）鳥瞰角度下的迷人城市夜景，讓《Point Blank》流露無窮的吸引力，將觀者帶進畫中的不明地帶，時間和記憶都顛覆歪倒。通過圖像和文字，這幅作品以隱晦、曖昧來吸引觀者：「可以說，《城市之光》系列表達了一種黑色電影般的壯美——引人入勝，同時喚起一絲憂慮。」（拉爾夫·魯戈夫著，倫敦，海沃美術館（及巡展），《埃德·魯沙：五十年油畫創作》展覽圖錄，2010年，頁21）《Point Blank》扣人心弦，啟發深思；它出自藝術家創作生涯裡最重要的十年。在這十年之間，他曾舉行兩場備受讚譽的個人回顧展——1983年三藩市現代藝術博物館展覽，以及1989年巴黎龐畢度中心展覽等，見證了他在藝評界和市場上聲名鵲起。

1141

ROBERT INDIANA

1928 - 2018

Eight

polychrome aluminium on aluminium base
stamped with the artist's name, dated 1980-2003 and numbered
5/6

Conceived in 1980 and executed in 2003, this work is number 5
from an edition of 6 plus 2 artist's proofs.

198 by 188 by 96.5 cm. 78 by 74 by 38 in.

PROVENANCE

Morgan Art Foundation Ltd. (acquired directly from the artist)

Acquired from the above by the present owner

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

US\$ 384,000-640,000

羅伯特·印第安納

八

著色鋁及鋁底座

1980年構思，2003年製作

款識

1980-2003 · R INDIANA · 5/6

版數

5/6

此作品共6版，並加上2版藝術家自留版

來源

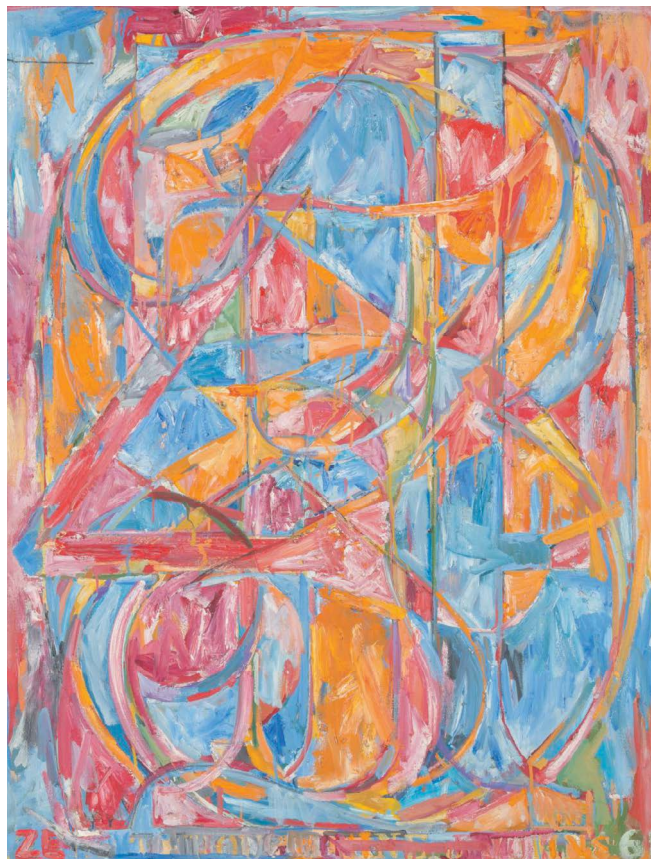
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“Numbers fill my life. They fill my life
even more than love. People don't stop
to think how beautiful numbers are.”

Robert Indiana





Jasper Johns, *0 Through 9*, 1961, Tate Modern, London

賈斯培·瓊斯·《0 至 9》·1961 年作·倫敦·泰特現代美術館

© 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY

Highly iconic, *Eight* is a classic example of one of Robert Indiana's most important iconographic themes, exemplifying the artist's life-long preoccupation with numbers, signage, language and abstraction. Rendered in a larger-than-life scale, with a height and depth that bears robust weight and monumental solidity, the work conveys a blending of painting and sculpture and stands as a concise condensation of Indiana's rigorous engagement with the formal, symbolic, and allegorical aspects of numbers. The number eight in particular harnesses a particularly personal significance for the artist, as he associates the number with his mother, who was born and died in August, the eight month of the year. The vivid hues of red and purple, the standard chromatic palette employed for the number eight in the series, signal for Indiana connotations of autumn – a bittersweet season forever linked to the memory of his mother; while the font type is inspired by the Arabic numerals of a vintage printer's calendar. Further, the word 'eight' is phonetically identical to 'ate', the past tense of 'eat', a word which appears frequently in Indiana's works because his mother's last words to him were to ask him if he had anything to eat. A poignantly personal emblem, *Eight* elevates the number from a profane symbol to a sacred insignia of maternal love, filial love and human relations, manifesting as a superlative example of the artist's acclaimed oeuvre.

Born in Indiana, Robert Clark, who later adopted the surname Indiana, burst upon the New York art scene in 1954 and settled at 31 Coenties Slip in Manhattan, joining a small group of artists that included Ellsworth Kelly, Agnes Martin, Lenore Tawney and Jack Youngerman. These artists were bound by a commitment to form and the relationships between space, curves and edges in abstract shapes. Coenties Slip proved a fertile environment for these artists who found inspiration in the raw, industrial materials and commercial signage that were so prevalent in the area. Indiana in particular was strongly influenced by the commercial iconography of the 1950s and 1960s, an era of post-war affluence characterized by rampant consumerism. His remarkable insight on the contingent relationship between words and meaning, between the 'signifier' and the 'signified', à la Ferdinand de Saussure, led the artist to explore the more formal, abstract nature of letters, words and, as exemplified in the present work, numbers. As a result of his investigations, Indiana pioneered a novel artistic sensibility with regard to language whereby "word and image are equal; figure and ground coextensive", inspiring subsequent generations of noteworthy artists to build on his legacy, from Ed Ruscha and Barbara Kruger to Jenny Holzer and Christopher Wool (Susan Elizabeth Ryan, *Love and the America Dream: The Art of Robert Indiana*, Portland, 1999, p.76).



Robert Indiana, *Decade: Autoportrait 1968, 1972*, Private Collection

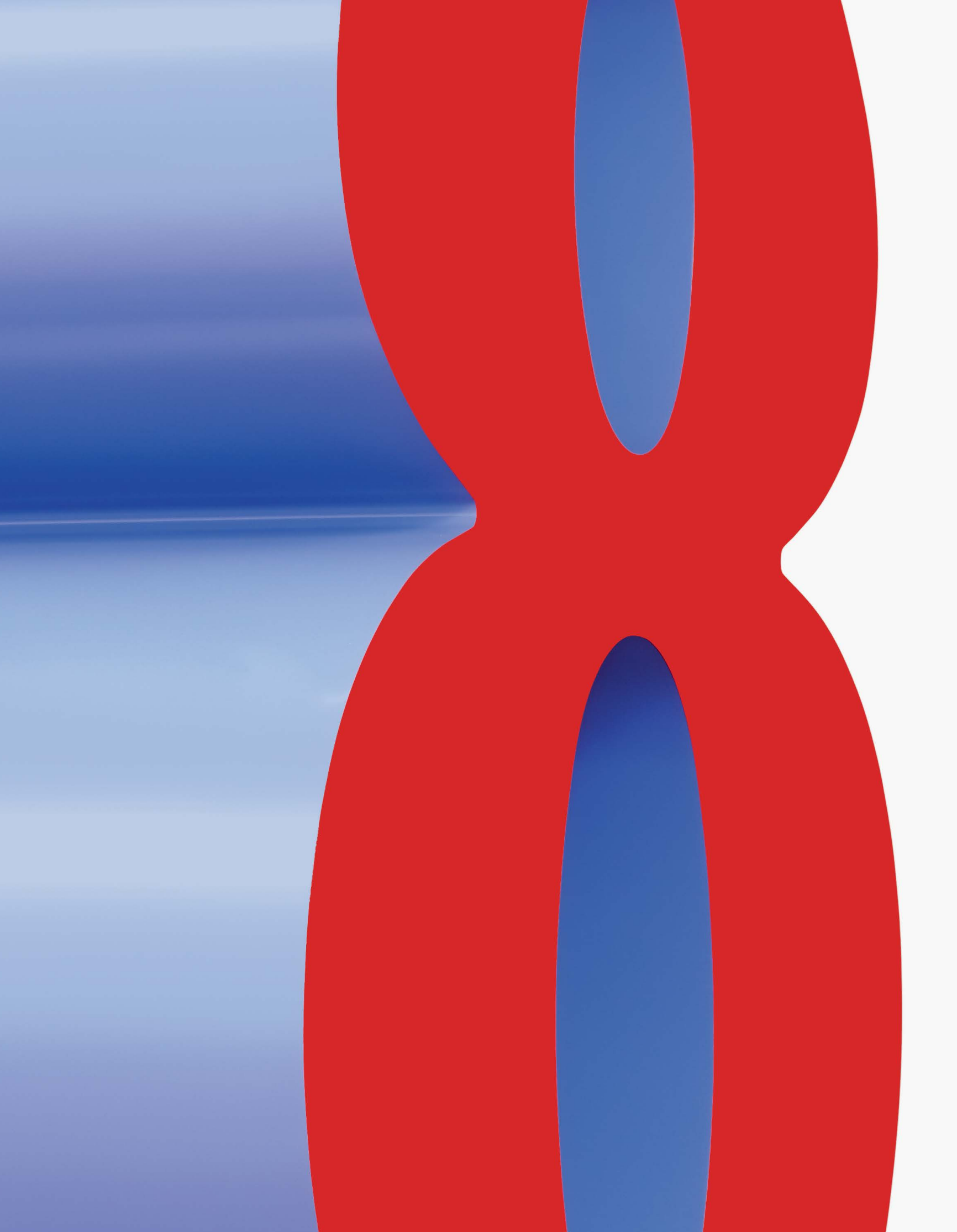
羅伯特·印第安納，〈十年：自畫像 1968〉·1972 年作·私人收藏

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For Indiana, the importance of numbers in particular stems from early childhood. The artist has credited his interest in numbers to the formative experience of moving homes frequently as a child – twenty-one homes by the age of seventeen – as well as to the strong impression he received from highway routes and building numbers. First appearing in Indiana’s sculptural assemblages and paintings in the late 1950s, numbers became an independent subject in their own right starting from the 1960s. The first of the iconic *NUMBER* sculptures were conceived in 1980 for a development project in Indianapolis and later donated to the Indianapolis Museum of Art. Describing the series, Indiana has emphasized that “each one [is] loaded with multiple references and significances”. The palette is laden with symbolism: “red and blue associated with birth in *ONE*; green and blue signify infancy in *TWO*; orange and blue represent youth in *THREE*; yellow and red are connected with adolescence in *FOUR*; white and blue signify the pre-prime of life in *FIVE*; green and red signify the prime of life in *SIX*; blue and orange suggest early autumn of life in *SEVEN*; purple and red signal autumn in *EIGHT*; black and yellow convey a sense of warning in *NINE*; and shades of gray signal the end of the life cycle in *ZERO*”. The juxtaposing hues between the

frontal planes and the depth of the contours is amplified by the shifting play of colours as one moves around the sculptures: similar to Indiana’s iconic *LOVE* sculptures, Indiana’s *NUMBERS* extend the two-dimensional form of language and number into three-dimensional space.

With their bold, striking simplicity, Indiana’s *NUMBER* sculptures occupy a rare critical position between Pop Art, Conceptual Art, Minimalism, and even abstraction due to their commercially informed, reductive playfulness. Clement Greenberg, a modernist critic who most notably championed radical abstraction said of Indiana’s work: “[It has] more ‘body’ to it than the run of the Pop ... it hit my eye more, was more plastic, i.e. more ‘formalist.’ ... He filled out more, worked more with the medium as against the schematicism or stunting of a lot of Pop.” (Susan Elizabeth Ryan, *Love and the America Dream: The Art of Robert Indiana*, Portland 1999, p. 76). The present *Eight* in particular manifests as a poetic culmination between personal meaning and social commentary, establishing a new paradigm in the canon of abstraction. By harnessing numbers as an analogy for life cycles, and furthermore imbuing an objective signifier with private subjective meaning and emotive charge, *Eight* stands as a truly superior archetype within Indiana’s career.



「數字填滿了我的生活，比生活中的
愛填得更滿。人們不會停下來思考
數字之美。」

羅伯特·印第安納

羅伯特·印第安納的創作重點主題展現了他畢生對數字、符號、語言和抽象的興趣，《八》就是其中一件代表作。這件作品尺寸碩大，高度和深度尤顯沉厚穩固；它結合繪畫與雕塑元素，是印第安納在追求數字的形態、象徵和寓意之後沉澱所得的精粹。「八」對他個人而言有特別意義，讓他聯想起在八月出生、八月去世的母親。紅與紫這兩個鮮艷的顏色是數字系列中「八」的標準顏色，也是印第安納對秋天的暗示。這個苦樂參半的季節將永遠令他想起母親。作品字體的靈感源自舊式打印機印製的年曆上的阿拉伯數字。此外，英文的「八」（eight）與「吃」的過去式（ate）同音，這個字也經常出現在印第安納的作品中，因為他的母親對他講的最後一句話，就是問他有沒有吃東西。此作滿載屬於個人的象徵意義，一個數字從普通符號轉換為代表母愛、孝道和人與人之間關係的神聖標誌，堪稱羅伯特的傑作。

羅伯特在印第安納出生，原名羅伯特·克拉克，之後改姓為印第安納。1954年，他進入紐約藝術界，住在曼哈頓下城康恩堤街（Coenties Slip）31號，加入了一個藝術家小團體，成員包括艾斯沃思·凱利、艾格妮斯·馬丁、連諾·托尼和傑克·揚格曼。他們都關注抽象形狀的空間、曲線和邊角間的關係和形態。康恩堤街正好為他們提供了豐富的資源。該區隨處可見的工業原材料和商業廣告牌都是創作的靈感來源。從1950到1960年代，正是美國戰後社會欣欣向榮的時候，消費主義迅速蔓生，印第安納深受這時期的商業化標誌影響。他對文字和意義之間的關係頗有獨到的見解，語言學家弗迪南·德·索緒爾所講的「能指」和「所指」概念引發藝術家探討字母、詞、以及本作所見的數字之形態和抽象性質。印第安納不斷鑽研，終於創造出一套有關語言的全新欣賞角度，並認為「文字和圖像是平等的，圖形和背景是共存的」。此理論更啟發了一代藝術家，包括埃德·魯沙、芭芭拉·克魯格、珍妮·赫茲和克里斯托弗·塢爾等人。（蘇珊·伊麗莎白·萊恩，《愛與美國夢：羅伯特·印第安納的藝術》，波特蘭，1999年，頁76）

自幼年時，數字已經是印第安納生活裡的重要部分。他將自己對數字的興趣，歸功於從小經常搬家的經歷。在十七歲時，他已經住過二十一個地方，而高速公路和建築物的號碼使他留下了深刻的印象。1950年代末，他的雕塑裝置和繪畫第一次出現數字；自1960年代開始，數字已經成為一個獨立而具意義的主題。1980年，第一件《數字》雕塑誕生，它是印第安那波利斯發展項目一部分，後來捐贈予印第安那波利斯藝術博物館。印第安納描述此系列時強調：「每一件都代表了不同出處和意義，《一》是紅色與藍色的誕生；《二》是綠色與藍色代表的嬰兒期；《三》是橘色和藍色引申的幼年；《四》是黃色與紅色聯想起的青春期；《五》是白色與藍色代表的盛年之前；《六》是綠色與紅色代表的盛年；《七》是藍色與紅色暗示的生命初秋；《八》是紫色與紅色的金秋；《九》是黑色與黃色傳遞的警告；《零》是灰色調象徵的生命盡頭」。作品正面的顏色，與側面深度表面的顏色形成碰撞，觀者圍著雕塑走動時，眼前的顏色隨時改變，進一步加強對比效果。印第安納的《數字》作品與另外著名的《愛》雕塑理念相通，它們都將語言和數字的二維平面性質帶入三維立體空間。

印第安納的《數字》雕塑看起來鮮明簡潔，具有商業意味、卻又簡明了當的調皮感，在普普藝術、概念藝術、極簡主義，甚至抽象藝術中都頗有分量。現代主義藝評家克萊門·格林伯格是激進抽象主義的擁護者，他曾談及印第安納的作品：「[它]比普普藝術更具有『實體』……它對我的視覺衝擊更強烈，更有可塑性，也就是更加『形式主義』……他填得更滿，相比許多普普藝術家的原理圖式展示或噱頭，他更專注於媒材本身。」（出處同上）《八》無論在個人意義、或藝術家對社會的觀察評論方面都達到巔峰，開啟抽象藝術的新章。印第安納將數字比擬為生命循環，並且為客觀的「能指」注入個人主觀意義和情感，《八》無疑是印第安納藝術生涯的典範佳作。





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YOSHITOMO NARA

奈良美智

b. 1959

Knife Behind Back

acrylic on canvas
signed, titled and dated 2000 on the reverse
234 by 208 cm. 92 $\frac{1}{8}$ by 81 $\frac{7}{8}$ in.

LITERATURE

Yoshitomo Nara, *Yoshitomo Nara: The Complete Works, Paintings, Sculptures, Editions, Photographs, Vol. 1*, Tokyo 2011, p. 168, no. P-2000-016, illustrated in color

PROVENANCE

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背後藏刀

壓克力畫布
2000年作

款識

奈良，2000，「Knife Behind Back」（作品背面）

出版

奈良美智著，〈奈良美智作品全集1984 — 2010 第一卷〉
（東京，2011年），頁168，編號P-2000-016，載彩圖

來源

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Yoshitomo Nara, *The Girl with the Knife in Her Hand*, 1991. San Francisco Museum of Art, San Francisco
 奈良美智 · 《執刀的女孩》 · 1991 年作 · 三藩市 · 三藩市美術館

“I kind of see the children
 among other, bigger, bad
 people all around them, who
 are holding bigger knives.”

Yoshitomo Nara

Monumental in scale, Yoshitomo Nara's *Knife Behind Back* evinces a vision as utterly iconic, pervasive, and paradigmatic of the contemporary visual lexicon as Warhol's Marilyns and Lichtenstein's blonde bombshells. Ranking amongst the largest works on canvas by the artist to appear at auction, *Knife Behind Back* announces a double-edged warning: the painting's title broadcasts the presence of a weapon, whose absence in the image is made more marked and more menacing. Not only is there a knife, but it is hidden with intent, primed for attack. Absence thus takes on not only a presence of its own but an amplified one – the knife's threat made infinitely more ominous in its deliberate concealment – a strategy that underscores the unexpected insurgent power of children and the associated radical potentiality of the insignificant, the innocent, the fictional, and the imagined. It is in this way that – like no other painting by Nara – the unparalleled *Knife Behind Back* superlatively condenses the grounding ideology and subversive driving force behind Nara's epochal iconography of sullen, disgruntled, yet endearing and captivating youth. Rendered in exquisitely flawless execution, and towering at larger-than-life



Painting © Balthus, *The Card Game*, 1948-1950, oil on canvas, 140 by 194 cm, Museo Nacional Thyssen-Bornemisza, Madrid
巴爾蒂斯·《紙牌遊戲》·1948-1950 年作·油畫畫布·140 x 194 公分·馬德里·提森博內米薩國立博物館

dimensions, our radiant petite heroine extends to the twenty-first century an art historical lineage of knife-wielding female protagonists from Judith to Lucretia to Charlotte Corday with a remarkable twist – by not showing her knife, she might be the most astute, the most elegant, and the most empowered, of all.

Knife Behind Back was executed in the watershed year of 2000 – the year Nara finally returned to Japan after twelve years abroad in Germany. In 1988, the year after he graduated from the Aichi University of the Arts, Nara undertook a six-year artistic apprenticeship at the Staatliche Kunstakademie in Düsseldorf under the mentorship of A.R. Penck and thereafter stayed in Cologne until 2000. In the mid-1990s, Nara was already showing works occasionally in Nagoya and Tokyo. The artist's paintings in this period feature thick black outlines, a richly vibrant palette reminiscent of Neo-Expressionism, and the flat, rough-hewn or 'primitive' aesthetic of sketches, drawings, and manga; nevertheless, they already reveal hallmarks that define his mature aesthetic. As Midori Matsui summarizes: "These paintings all featured the

single image of a girl or sexually ambiguous child with a large head and piercing eyes, involved in situations of predicament or solitude" (Midori Matsui, "A Child in the White Field: Yoshitomo Nara as a Great 'Minor' Artist", in *Yoshitomo Nara: The Complete Works, Paintings, Sculptures, Editions, Photographs, Vol. 1*, Tokyo 2011, p. 334). Matsui continues that these early works already demonstrated "the allegorical ability of Nara's painting to express narratives through singular images endowed with powerful emotional appeal and enigmatic fragments that evoked associations" (*Ibid*); while Eriko Osaka, then senior curator at Art Tower Mito, attributed Nara's unique style to the artist's modification of Neo-Expressionist influences combined with recollections from childhood (*Ibid*).

Towards the late 1990s, Nara gradually developed and refined his painterly technique: his surface work became increasingly fine, emanating gentle depth and luminosity. Inspired by a range of artists ranging from early Renaissance painter Giotto to Balthus, Nara softened his palette to pastel hues and dissolved the harsh outlines of his previous work to create a progressively sensuous effect.



Paul Baudry, *Charlotte Corday*, 1860, Nantes Museum of Arts, Nantes
 保羅·寶德利·《夏綠蒂·科黛》·1860年作·南特·南特美術館

As Matsui observes, starting from 1996 and coinciding with the artist's foray into sculpture, Nara's figures began to attain "the illusion of three-dimensionality, coming out of the pastel background buoyed up by luminous shadows" (Midori Matsui, "A Gaze from Outside: Merits of the Minor in Yoshitomo Nara's Painting", in Exh. Cat. Japan, Yokohama Museum of Art (and travelling), *Nara Yoshitomo: I Don't Mind, If You Forget Me*, 2001, p. 168). Most importantly, Nara accomplishes these painterly feats while still keeping with his masterful deployment of minimal narrative, minimal composition, and minimal pictorial framework to convey incisively perceptive emotive effects. During this time, the extended solitude of Nara's residence in Germany contributed to a heightened introspection. The loneliness of living abroad not only catapulted the artist back to the days of acute loneliness in his childhood; it also, as the artist writes, enabled him to restore a "sense of [his] true self" that he had almost forgotten, because of his sense of "being watched by other people" while living in Japan (the artist cited in Exh. Cat. *Nara Yoshitomo: A Bit Like You and Me...*, Japan, 2012, p. 129).

Further pronounced shifts occurred in Nara's works from 2000 onwards, coinciding with the artist's return to his native land. First, employing large format canvases, Nara commenced full body portraits of little girls set against luminous pearly grounds that have since become highly distinctive for the artist. Achieved through advanced brushwork and repeated layering, the tenebrous hue conveys a complex ambiguous vacuity when juxtaposed against the solid substantiality of the figure – a metaphor for a little self as situated within a vast, indifferent and alienating world. Matsui observes: "In these paintings, backgrounds formerly rendered as voids, indicating the depth of the unconscious, now suggested an illusionistic three-dimensional space in which his characters could dwell" (Midori Matsui, "A Child in the White Field: Yoshitomo Nara as a Great 'Minor' Artist", in *Yoshitomo Nara: The Complete Works, Paintings, Sculptures, Editions, Photographs, Vol. 1*, Tokyo 2011, p. 344). Secondly, when compared to the grossly exaggerated heads and fragmented body parts from the early 1990s, Nara's girls now demonstrate "visible signs of humanization: their heads grew smaller, their expressions gentler, their body proportions approaching that of a real child, and their attitudes reflecting that of



Italian School, *A Female Figure Resting on a Sword*, circa 18th century, The National Gallery, London
義大利學派·《依傍利劍的女士像（或亞歷山大的聖凱瑟琳）》·約十八世紀作·倫敦·英國國家美術館

a thoughtful adolescent” (*Ibid*). Rendered with virtuosic brushwork with carefully sculpted outlines, the painterly quality of these 2000s girls recall the bewitching portraits of Balthus that likewise communicate a “unique mixture of tranquillity, classic stylization, and fantasy” (Midori Matsui, “A Gaze from Outside: Merits of the Minor in Yoshitomo Nara’s Painting”, in Exh. Cat. Japan, Yokohama Museum of Art (and travelling), *Nara Yoshitomo: I Don’t Mind, If You Forget Me*, 2001, p. 168). Thirdly and finally is the most distinct development: gone are the prominent knives, chainsaws, pistols, and clubs of the 1990s. From 2000 onwards, Nara saves the brandishing of weaponry for his works on paper, leaving his canvases pristine and calm. The overall effect is that of a newly serene atmosphere combined with paradoxical theatricality and suspense: bathed in subtly glowing light, these paintings from 2000 onwards achieve a consummate spectacle of psychological complexity enshrouded in enchanting visual aura.

Such a captivating, accomplished, and iconic painterly phenomenon is displayed to full effect in the present *Knife Behind Back*, an unrivalled exemplar and critical milestone in Nara’s enduring and prolific oeuvre. Painted in

2000, the declared absence of the knife in the present work is extraordinarily significant: only from the previous year do we see paintings embodying the unequivocal violence of *The Girl with Black Eye*, 1999, *Pistol*, 1999, and the expletive emblazoned *Fuck!*, 1999; whereas a few works on from the present painting, we encounter girls only clutching peace-symbolizing cloverleaves (*The Little Ambassador*, 2000), whimsical wands (*The Little Judge*, 2001), and enigmatic blank sheets of paper (*Come on*, 2001). Positioned at the juncture between contrasting narrative modes, *Knife Behind Back* functions as a signpost of sorts, explicating the artist’s evolution in psyche and artistic expression. Once, when commenting on his earlier works, Nara said: “Look at them, they [the weapons] are so small, like toys. Do you think they could fight with those? I don’t think so. Rather, I kind of see the children among other bigger, bad people all around them, who are holding bigger knives...” (the artist cited in Kara Beshar, “Yoshitomo Nara”, *Assembly Language*, online, n.p.). With this poignant quote in mind, the artist’s withholding of explicit props serves two allegorical and aesthetic strategies. First, the 2000s works convey his juvenile characters’



Andy Warhol, Liz # 6 [Early Colored Liz], 1963 San Francisco Museum of Modern Art, San Francisco

安迪·沃荷·《麗茲 6 號 (早期彩色麗茲)》·1963 年作·三藩市·三藩市現代藝術博物館

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maturation and acceptance of their outsider status in the world: vis-à-vis the wayward naïve aggression of the earlier works, the later paintings denote their recognition of the futility of the ‘toy’ armaments and an enlightened ripening of their thoughts and perspectives. Second, by way of a more understated mode of expression, the purging of external motifs foregrounds the characters’ pensive and expressive inner worlds, heightening viewers’ senses and acuity to associated imaginings and narratives.

Reductive in both figurative style and pictorial motif, *Knife Behind Back* is a classic archetype of the artist’s strategy that draws on Modernism’s sign-like shorthand language of images to leave endless space for resonance and fantasy for both the child and adult viewer. Merely by standing innocuously with one arm behind her back, our little heroine summons a rich vocabulary of art historical imagery symbolizing the gallantry and valour of the weak or the marginalized: young David slaying Goliath; Judith beheading Holofernes; Charlotte Corday assassinating Marat. *Knife Behind Back* thus epitomizes Nara’s use of the ‘minor’ child as a vehicle for oppositional and subversive allegory, be it the profound purity and insight of a child’s innocence in a corrupted world, or the rich potentiality of a child’s imagination to disturb accepted views of reality. Further, the saccharine sweetness of Nara’s figurative lexicon enacts a language undeniably redolent of Pop, anime, cartoon, and manga – one whose extraordinary emotive power endorses “the paradoxical strength of ‘minor art’, including ‘kitsch’ imagery’s ability to express the emotions of contemporary people” (Midori Matsui, “A Child in the White Field: Yoshitomo Nara as a Great ‘Minor’ Artist”, in *Yoshitomo Nara: The Complete Works, Paintings, Sculptures, Editions, Photographs, Vol. 1*, Tokyo 2011, p. 349). Quoting Walter Benjamin, Matsui asserts the revolutionary potential of the ‘kitsch’, the ‘popular’, and the ‘heart-warming’, elucidating the era-defining phenomenon of Nara’s ‘minor’ visual lexicon. Confronted by the glowering scrutiny of our little sage in her cutesy red dress, we raise our eyes to meet her penetrating gaze, seeking not only to be absolved for our own discontents, angers, and aggressions against a fatally imperfect world, but to be enlightened and empowered, as she is, in spite of it all.



Roy Lichtenstein, Girl with Hair Ribbon, 1965, Private Collection

羅伊·李奇登斯坦·《髮繫緞帶的女孩》·1965 年作·私人收藏

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Giorgione, *Judith*, circa 1504 The State Hermitage Museum, St. Petersburg
 吉奧喬尼·《朱迪斯》·約 1504 年作·聖彼得堡·冬宮博物館

奈良美智的巨幅作品《背後藏刀》，一如沃荷的瑪麗蓮·夢露或李奇登斯坦的金髮女郎，展現當代視覺語言辭典裡一個充滿象徵意義和代表性的圖像詞彙。《背後藏刀》是拍場上歷來尺幅最大的奈良美智畫布作品之一，它道出一語雙關的警示：畫中並無標題所述的武器，凝造出宣而不戰的緊張氛圍，讓人提心吊膽，而隱藏的刀子更是強調了伺機而動的突擊意圖。藝術家使用了欲蓋彌彰的策略——不存在的刀子顯得更無所不在——兒童自相矛盾的叛逆、蓄勢待發的潛在力量 and 天馬行空的想像力不言而喻。這種著眼形之上、推崇意會的創作手法使《背後藏刀》在奈良筆下所有作品中獨一無二、無與倫比，高度凝練了陰鬱不滿而又可愛迷人的青春背後，那潛伏已久的意識形態和顛覆力量，堪稱奈良美智劃時代的象徵圖像。本畫比例超過了真人尺寸，藝術家用完美無瑕的筆觸描繪魅力四射的小女英雄，讓身處二十一世紀的她繼承貫穿藝術史的持刀女主角形象。然而，與眾不同的她藏起了刀子，使她從朱迪絲到盧克雷蒂亞、以至夏洛特·科迪等執刀揮劍的女性形象中鶴立雞群，成為當中最機敏、最優雅、最強大的持刀女子。

《背後藏刀》作於2000年，也是奈良美智創作事業的分水嶺，他終於結束十二年的留德生活，返回日本。早在1988年，奈良從愛知縣藝術大學畢業後，開始攻讀德國杜賽多夫藝術學院六年制的藝術研究生課程，師從A.R. 彭克，此後居住在科隆，直至2000年。在九十年代中期，奈良不時在名古屋和東京展出作品。這段時期，他的作品以濃重的黑色輪廓線勾勒，讓人想起新表現主義豐富多彩的色調，還有速寫、素描和漫畫的平白、粗糙或是「原始」的審美，日漸成熟的美學特徵已經嶄露頭角。正如松井碧總結：

「這些畫面均表現一個身處困境或孤獨之中的孩子，性別是女孩或者模糊，長著一個大腦袋和一雙銳利的眼睛。」（松井碧撰，〈白境之子：偉大的「小」藝術家——奈良美智〉，《奈良美智作品全集：繪畫、雕塑、版畫、攝影》，第1卷，東京，2011年，頁334）

松井碧表示，這些早期作品呈現出「有力的情感訴求和讓人浮想聯翩的神秘碎片，體現他優秀的繪畫敘事能力」。（同上）另一方面，水戶藝術館資深策展人逢阪惠理子則把奈良美智的獨特風格歸因於藝術家對新表現主義的改造，並融入童年回憶。（同上）

上世紀九十年代末，奈良美智的繪畫技巧逐步發展和完善：作品表面越發完美無瑕，透露柔和的深度和亮度。他受到許多藝術家的啟發，包括文藝復興早期畫家喬托和現代畫家巴爾蒂斯。奈良美智使用更柔和的粉色調，邊緣也不像往日作品般

「我似乎看到這些孩子被邪惡的大人包圍，而他們拿著更大的刀子。」

奈良美智

尖銳分明，營造出漸入佳境的感官效果。正如松井碧觀察到，自藝術家在1996年起涉獵雕塑後，他的人物開始擁有「三維立體錯覺，透過光影承托，自柔和的背景裡走出來」。（松井碧撰，〈來自外界的凝視：奈良美智畫作中年輕人之優點〉，《奈良美智：如果你忘了我，我不介意》展覽圖錄，日本橫濱美術館（及巡迴），2001年，頁168）更重要的是，奈良美智在取得這些繪畫成就時，保持極簡的風格，精心安排敘述方式、佈局和圖像框架，有效地傳達敏感的情緒。與此同時，德國的獨居生活狀態讓奈良美智更內省。獨在異鄉為異客，猛然喚起了他童年時期深深的孤獨；藝術家記錄到，這種生活使得他恢復了「真我感」，他之前幾乎忘記了這種感覺，因為在日本生活會感到「被他人目光包圍」（引自藝術家，《奈良美智：有點像你我……》展覽圖錄，日本，2012年，頁128）。

從2000年開始，奈良美智的創作展現出更明顯的轉變，同時，他回歸到故土生活。首先，他使用了大尺寸的畫布，開始創作珠光底色的小女孩全身像，成為了具標誌性的作品。他用精細的筆觸和層層疊加的繪畫手法，營造溫和暗沉的色調以及一個既複雜又模糊的思想真空狀態，與具體可觸的人像並存——這象徵了身處於巨大、冷漠又疏離的世界中的渺小自我。松井碧觀察道：「在這些畫作裡，背景先是被描繪成一片虛無，指向深不可測的無意識，現在則暗示一個三維空間幻覺，使他的角色可以容身。」（松井碧撰，〈白境之子：偉大的「小」藝術家——奈良美智〉，《奈良美智作品全集：繪畫、雕塑、版畫、攝影》，第1卷，東京，2011年，頁344）。第二個轉變——與九十年代早期頭部誇張、肢離破碎的作品相比，現在奈良美智筆下的女孩展現出「可見的人化特徵：頭部變小，表情變溫和，身體比例和真實的小孩更接近，她們的態度反映出成人的深思熟慮」。（同上）踏入2000年代，奈良用精巧的筆法、仔細的層層渲染和造型邊緣塑造的小女孩形象，使人想起巴爾蒂斯那些銷魂的肖像作品，呈現出「融合寧靜、經典和幻想的獨特混合體。」（松井碧撰，〈來自外界的凝視：奈良美智畫作中年輕人之優點〉，《奈良美智：如果你忘了我，我不介意》展覽圖錄，日本橫濱美術館（及巡迴），2001年，頁168）。第三個轉變是則最為關要：九十年代格外顯眼的刀子、電鋸、手槍和棍子紛紛消踪匿跡。自2000年開始，奈良美智將刀光劍影留在他的紙本作品上，畫布作品樸素沉著，整體形成嶄新靜謐的氛圍效果，結合了矛盾、戲劇、張力和懸疑。這些2000年後的畫作沐浴在隱隱約約的微光之中，籠罩在迷人的視覺靈韻下，展現出複雜的心理圖景。

藝術家爐火純青的繪畫風格、引人入勝的創作語彙，在《背後

藏刀》蔚然成觀。本畫中宣而不揚的刀子意味深長；就在前一年，《黑眼睛女孩》（1999）和《手槍》（1999）毫不含糊地表達暴力，《去他的！》（1999）公然咒罵；然而只有少數作品繼本作誕生後依舊讓畫中女孩手持不同的東西——一枚四葉草（《小使者》，2000）、一根權杖（《小法官》，2001）、一張白紙（《來吧》，2001）。《背後藏刀》處於兩種迥異的敘述方式的交接處，它如同風向標，說明了藝術家在心理和藝術表達上的演變。談及描繪孩子執刀的早期創作，奈良美智說道：「看，它們（武器）很小，就像玩具一樣。你覺得他們能用這些來戰鬥嗎？我覺得不行。反而，我似乎看到這些孩子被邪惡的大人包圍，而他們拿著更大的刀子……」（引自藝術家，〈奈良美智〉，《組合語言》，網上來源，無頁數）。憑著這句辛酸的話，可以明瞭藝術家基於兩個寓意性和美學的考量，避免使用明顯的視覺道具。首先，2000年代的作品傳達出孩子們已經接納了自己在世界裡的邊緣地位：相比早期作品裡恣意的侵略性和稚嫩的輕浮感，後來的作品承認了「玩具」武器的無效。再者，去除張揚的主題後，通過一個更含蓄的表達方式，主角豐富的內心世界浮出水面，增強了觀者對聯想和敘事的感官體驗和精神敏銳度。

《背後藏刀》的造型風格和主題圖像都非常簡約，是奈良美智的典型作品。它展現藝術家的創作方針，吸收現代主義那種象徵式、速記式的圖像語言，留給不同年齡觀眾無限的共鳴和遐想空間。女孩主角天真無邪地站立著，一手藏在背後，她足以呼喚起藝術史上各種英勇無畏的弱者或邊緣人形象：年輕的大衛殺死巨人歌利亞、朱迪絲斬首暴將荷羅孚尼、夏洛特科迪刺殺政論家馬拉特等。《背後藏刀》完美地體現了奈良美智運用「涉世未深」的幼童形象，承載反抗和顛覆的寓意；它或許象徵小孩在腐敗世界中的天真爛漫和洞察力，或是代表足以衝擊人們原有現實觀的無窮無盡想像力。此外，奈良美智筆下的甜美形象締造了一種嶄新的語言，它無疑與普普、動畫、卡通與漫畫息息相關，不僅具有強大的感染力，並且認同「『次要』藝術所蘊含的潛能，包括『媚俗』圖像在表達當代人類情感方面的強大承載力」。（松井碧撰，〈白境之子：偉大的「小」藝術家——奈良美智〉，《奈良美智作品全集：繪畫、雕塑、版畫、攝影》，第1卷，東京，2011頁，頁349）引用本雅明的話，松井碧認可「媚俗」、「大眾化」、「溫暖人心」的革命潛力，闡明了奈良美智「次要」視覺詞彙的劃時代現象。面對小英雄一身華麗紅衣、怒目審視，我們舉目與她直勾勾的眼神相遇，試圖尋求赦免——赦免我們的不滿、憤怒、對這個註定不完美的世界的抗擊，並試圖像她一樣，無論世事紛繁惡俗，都得到啟迪並獲得力量。

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1143

LUC TUYMANS

b. 1958

Allo! III

oil on canvas
signed and dated 012 on the reverse
126.9 by 175.1 cm. 50 by 69 in.

EXHIBITED

London, David Zwirner, *Luc Tuymans: Allo!*, October – November 2012

PROVENANCE

David Zwirner Gallery, London
Acquired from the above by the present owner

This work will be included in *Luc Tuymans Catalogue Raisonné, Volume Three (2007–2018)*, which will be published by Yale/David Zwirner Books in Fall 2019.

HK\$ 5,600,000-7,600,000

US\$ 720,000-975,000

If you ask people to remember
a painting and a photograph,
their description of the
photograph is far more accurate
than that of the painting.

Luc Tuymans

呂克・圖伊曼斯

你好！III

油畫畫布

2012年作

款識

L Tuymans · 012 (作品背面)

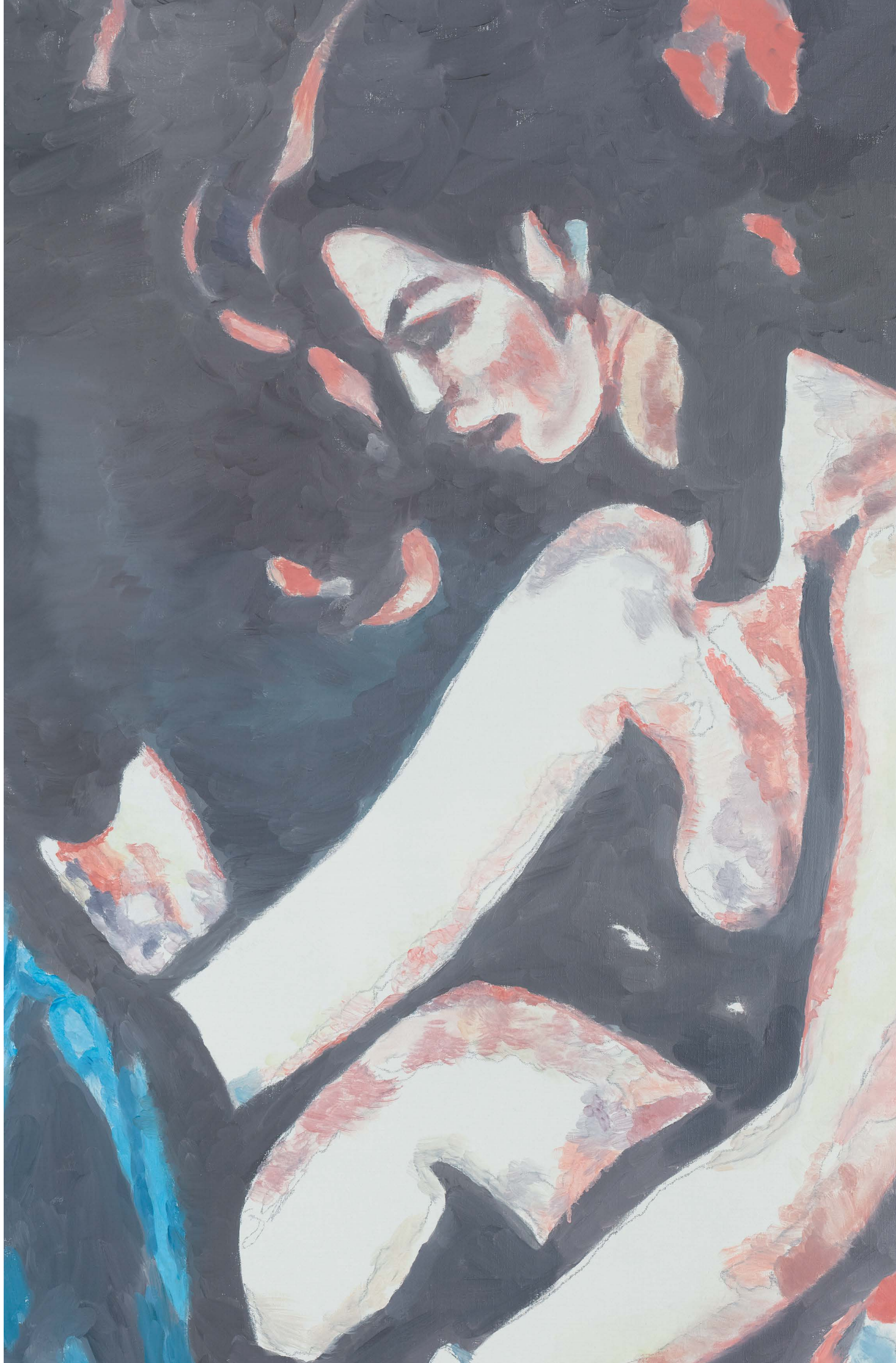
展覽

倫敦，卓納畫廊，「Luc Tuymans: Allo!」，2012年10月至11月

來源

倫敦，卓納畫廊
現藏者購自上述來源

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Paul Cézanne, *The Bathers*, 1898-1905, Philadelphia Museum of Art

保羅·塞尚·《沐浴者》·1898-1905年作·費城·費城藝術博物館

Executed in 2012, Luc Tuymans' *Allo! III* is a painting of a photograph of a film still from the 1942 Hollywood movie *The Moon and Sixpence*, which was itself based on W. Somerset Maugham's eponymous 1919 novel inspired by the life of Paul Gauguin. The film and novel features protagonist Charles Strickland, a middle-aged English stockbroker who abandoned his wife and children to pursue life as an artist in Tahiti. In the final scene, after Strickland's death, his doctor travels to the late artist's primitive Tahitian hut and encounters his paintings – moments before Strickland's indigenous widow sets fire to everything, destroying the paintings. The 1942 movie employed fake Gauguin paintings as props for these final scenes, which Tuymans regarded as "extremely kitschy" (the artist cited in Martin Herbert, "Luc Tuymans: On painting, filmmaking and how to look

at art", in *ArtReview*, October 2012). By recreating these final scenes, employing a style reminiscent of Gauguin's work and a palette simulating the early-Technicolour concluding scenes of the otherwise black-and-white movie, Tuymans' *Allo!* paintings offer a critique on Hollywood's idealization of the artist as romantic savage as well as Modernism's fascination with developing civilizations as the exotic Other.

Tuymans' *Allo!* series, consisting of seven paintings, arose from an initial commission for *Le Roi des Belges* in London in 2012. *Le Roi des Belges* which was a ship-like installation on top of the Queen Elizabeth Hall on the South Bank named after the boat Joseph Conrad sailed on the Congo River in 1890. Conrad's trip would inspire his famous *Heart of Darkness* (1899), which later inspired Francis Ford Coppola's Vietnam War movie *Apocalypse*



Paul Gauguin, *Reclining Tahitian Women*, 1894, Ny Carlsberg Glyptotek, Copenhagen

保羅·高更·《躺臥的大溪地女人》·1894年作·哥本哈根·新嘉士伯美術館

Now (1979). Known for addressing a complex range of loaded political subjects, ranging from World War II gas chambers to Belgium's troubled colonial history, Tuymans was chosen to reflect on the post-colonial issues addressed on board *Le Roi des Belges*. In particular, he was invited to create a work based on a particular scene in *Heart of Darkness* in which the ivory trader Mr. Kurtz speaks about two paintings he has made. Tuymans, however, went for a different direction, zooming in instead on the closing acts of Somerset Maugham's *The Moon and Sixpence*. The artist's resulting work *Allo!* was hung aboard the ship, where artistic and literary creatives were invited to stay and make work based on their experience.

Tuymans subsequently moved on to create a cycle of seven *Allo!* paintings that are as clever in their conception as they are aesthetically compelling – and

unusually colourful for Tuymans' otherwise restrained palette. Tuymans filters the sudden burst of brash hues of early-Technicolour in the film's last frames with his characteristic muted chalky tones, creating a hazy hallucinatory trompe l'oeil effect of atmospheric ambiguity. With thick bold brushwork reminiscent of Gauguin's late 19th century Tahitian paintings, Tuymans models his sensuous forms sculpted in iridescent light, which are evocative of holographic traces. The result is evocative of a faded photograph, compelling the viewer inwards whilst always on the verge of fading away, as if slipping from total recall of memory. The Prussian blue of the doctor's jacket and fedora, designed to contrast with the exotic coral reds and yellows of the rest of the scene, becomes instead wholly merged with the background narrative. The sequential series evokes graphic



Gerhard Richter, *Woman with Umbrella*, 1964, Daros Collection, Zurich

格哈德·里希特·《拿伞子的女人》·1964年作·蘇黎世·達羅斯收藏

© Gerhard Richter, 2019 (0176)

illustrations or cartoons; however, the multiple layers of representations featured within a single work places extreme emphasis on the medium and process of painting.

What makes it all the more interesting is that, barely visible but just noticeable enough, is Tuymans' own reflection in the screen as he photographed the movie on his television. The scene in *Allo! III* is thus not only several layers removed from the image we seem to instantly recognise; but one that furthermore involves and implicates the artist and viewer. A la Manet in *A Bar at the Folies-Bergère*, the painter makes the viewer aware of his/her position towards the complex internal narrative of the painting, and with that our position towards Western colonial history as it is depicted within it. Perhaps it was the fact that the English painter's hut was burned down by his wife shortly after the paintings are revealed in the movie that inspired Tuymans. His approach towards his subject is certainly very ironic, as Adrian Searle describes it: "a joke on modernism, dealing with fake ideas of the new, the exotic and the colourful" (Adrian Searle, 'Adrian Searle encounters... Luc Tuymans' *Allo!*, *The Guardian*, 4 May 2012, online). Ben Eastham further describes Tuymans's work as "obliquely critiquing art's tendency to exoticise other cultures" (Ben Eastham, 'A Necessary Realism: Interview with Luc Tuymans', *Apollo Magazine*, August 2015).

Tuymans' wit is demonstrated by a final, unlikely influence on the present cycle of paintings: a bar near Antwerp's Red Light District, where the owner keeps a parrot that cries *Allo!* any time a customer walks in. The exotic bird can be seen as a symbol of the remnants of colonial exoticism – and it might come as no surprise that the colours of *Allo! III* and the parrot are nearly identical – coral red, blue and yellow. Superlatively exemplary of Tuymans' acclaimed practice that engages visually and conceptually with pre-existing imagery in order to offer multi-layered narratives and critiques on a wide range of political subjects, *Allo! III* ranks amongst the strongest works within the artist's oeuvre.

「如果讓人們去記住一幅畫和一張照片，他們之后對照片的複述要遠比對繪畫的複述準確。」

呂克·圖伊曼斯

《你好！III》是呂克·圖伊曼斯2012年的作品，基于荷李活電影《月亮與六便士》（1942年）的一幀劇照，電影改編自威廉·薩默塞特·毛姆在1919年受保羅·高更一生的經歷所啟發而創作的同名小說。電影及小說的主角查爾斯·思特克蘭德是一個步入中年的英國股票經紀人，他為了自己的藝術追求，拋妻棄子，跑到了大溪地去找尋新生。在最後一幕，思特克蘭德身故後，他的醫生來到他在大溪地的原始木舍，看到了他的畫作；但片刻之後，思特克蘭德的土著遺孀點火焚燒了一切，連其畫作也化為灰燼。這部1942年的電影在終幕使用了高更畫作的贗品作為道具，此舉在圖伊曼斯看來「極其庸俗」（馬丁·赫伯特引述藝術家，〈呂克·圖伊曼斯：繪畫、電影製作與如何看藝術〉，《藝術評論》，2012年10月）。圖伊曼斯的《你好！》系列作品模仿高更風格和早期的特藝彩色色調，還原黑白電影場景，並藉此批判兩個現象：荷李活將藝術家的形象理想化為浪漫的野蠻人、現代主義癡迷於將發展中的文明視作富有異域情調的「他者」。

圖伊曼斯的《你好！》系列共七幅作品，緣起於2012年倫敦「比利時國王號」的委託創作。比利時國王號是倫敦南岸伊莉莎白女王大廳頂部的船形建築裝置，以約瑟夫·康拉德在1890年於剛果河的遊船命名。此行是其著名小說《黑暗之心》（1899年）的靈感來源，小說又繼而啟發了法蘭斯·哥普拉的越戰電影《現代啟示錄》（1979）。從二戰的毒氣室到比利時動亂的殖民史，圖伊曼斯的創作多聚焦於複雜多樣的政治議題，也正因此，他被選中在比利時國王號裡圍繞後殖民話題進行反思和創作。邀請方的初衷是想讓他基於《黑暗之心》的一個特定場景進行創作，該場景描述的是象牙商人庫爾茨在談論自己的兩幅畫作。然而，圖伊曼斯另闢蹊徑，將創作聚焦於薩默塞特·毛姆的《月亮與六便士》的劇終戲幕。當時也有其他的文藝創作者受邀駐船，他們各自依據個人經驗進行創作，最後的成品都會留在船內展出，而圖伊曼斯的《你好！》也正是其中之一。

以該《你好！》為起點，圖伊曼斯發展出一個系列，當中七幅畫作不僅構思巧妙，在美學上亦引人入勝，少見的豐富色彩打破了他以往簡樸的用色習慣。通過其特有的柔和粉筆色調，圖伊曼斯過濾掉了早期的特藝彩色技術在電影最後幾幀中造成的突兀色彩，從而營造出一種如夢似幻、氤氳旖旎的氛圍效果。他大膽粗獷的筆觸讓人不禁想起高更十九世紀末的大溪地畫作，而他所塑造的感性形態籠罩在虹彩光中，令人想到全息影像的影跡。它就像一張褪色照片，能讓觀者回溯內心，同時又一直游走於消失的邊緣，仿佛一次次在記憶完全喚醒之前溜走。醫生的外套和軟呢帽上的普魯士藍，與場景裡富有異域風情的珊瑚紅和黃色形成了鮮明的對比，與畫面中的背景敘事完全融和。《你好！》系列雖然讓人聯想到插圖和動畫，但實際上，每一幅作品裡的重重象徵所強調的，都是創作的媒介和過程。



Edouard Manet, *A Bar at the Folies-Bergère*, 1882, Courtauld Gallery, London

愛德華·馬奈，《女神遊樂廳的吧台》，1882年作，倫敦·考陶爾德學院畫廊

圖伊曼斯本人的身影在畫面中若隱若現，使作品更加趣味盎然，因為它正好對應圖伊曼斯對著電視播放的電影片段拍照時產生的螢幕反光。顯然，《你好！III》的創作手法不僅限於對一個即時可辨的電影畫面的多層次抽取，它更進一步地使得藝術家和觀者代入彼此、產生牽連。畫家參照了馬奈在《女神遊樂廳的吧台》中的手法，讓觀者面對畫中複雜的內部敘事意識到自己的位置，進而就其中描繪到的西方殖民史反思自己的立場。在電影中，英國畫家的作品幾乎剛一露面，便隨著他的小木屋被其妻子焚毀，或許正是這個情節啟發了圖伊曼斯。在主題的處理上，他採用了非常諷刺的手法，正如阿德里安·希爾勒形容：「這是一個關於現代主義的笑話，討論人們關於新事物、富有異國情調的事物和繽紛多彩的事物的虛假觀點。」（阿德里安·希爾勒撰，〈阿德里安·希爾勒撰遇見……呂克·圖伊曼斯的《你好！》〉，《衛報》，2012年5月4日，網上來源）。本·伊斯翰則進一步揭示圖伊曼斯作品的內涵——「間接批判了藝術有異化他者文化的傾向」。（本·伊斯翰撰，〈必要的現實主義：訪問呂克·圖伊曼斯〉，《阿波羅雜誌》，2015年8月）

安特衛普紅燈區附近有一家酒吧，幾乎與圖伊曼斯這個作品系列沒什麼關係，但店主所養的一隻會向每位來客喊「你好！」的鸚鵡卻無疑讓我們看到藝術家巧妙的安排。我們可以將該珍禽視為殖民地異國情調殘留的象徵——或許我們也並不意外《你好！III》會和鸚鵡撞色——兩者都有珊瑚紅、藍色和黃色。在圖伊曼斯的藝術實踐中，他善於在視覺上和觀念上運用現成意象來對不同政治題材進行多層次的敘事和批判，並因此備受讚譽——《你好！III》無疑是其中的最佳範例，是圖伊曼斯不可多得的力作。

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1144

JEFF KOONS

b.1955

Gazing Ball (van Gogh Wheatfield with Crows)

oil on canvas, glass and aluminium
signed and dated 2015 on the overlap
116.8 by 224.2 by 37.5 cm. 46 by 96 $\frac{1}{8}$ by 14 $\frac{3}{4}$ in.

EXHIBITED

New York, Gagosian Gallery, *Jeff Koons: Gazing Ball Paintings*,
November - December 2015, cat. no. 26, illustrated in colour

LITERATURE

Bill Powers, "Some People Think What I've Done Is Almost
Sacrilege: A Talk with Jeff Koons", *Artnews*, 7 March 2016
Alexa Lawrence, "The New York Art Shows You Need to See Right
Now", *Architectural Digest*, 15 December 2015, illustrated in colour
Bob Lansroth, "Jeff Koons Exhibition at the Gagosian Gallery
Presents Gazing Balls - A Showcase of The Artist's Three-
Dimensional Objects Conjured on Canvas", *Widewalls*, 18
November 2015, illustrated in color

PROVENANCE

Gagosian Gallery, New York
Acquired from the above by the present owner

HK\$ 7,000,000-10,000,000

US\$ 895,000-1,280,000

傑夫·昆斯

凝視球（梵谷的麥田群鴉）

油畫畫布，玻璃及鋁材

2015年作

款識

藝術家簽名，2015（畫布折入處）

展覽

紐約，高古軒畫廊，「Jeff Koons: Gazing Ball Paintings」
，2015年11月至12月，圖錄編號26，載彩圖

出版

Bill Powers 撰，〈Some People Think What I've Done Is
Almost Sacrilege: A Talk with Jeff Koons〉，〈《藝術新聞》〉
，2016年3月7日

Alexa Lawrence撰，〈The New York Art Shows You Need
to See Right Now〉，〈《Architectural Digest》〉，2015年12月
15日，載彩圖

Bob Lansroth撰，〈Jeff Koons Exhibition at the Gagosian
Gallery Presents Gazing Balls - A Showcase of The
Artist's Three-Dimensional Objects Conjured on Canvas〉
，〈《Widewalls》〉，2015年11月18日，載彩圖

來源

紐約，高古軒畫廊
現藏者購自上述來源

"The gazing ball represents the
vastness of the universe and
at the same time the intimacy
of right here, right now."

Jeff Koons

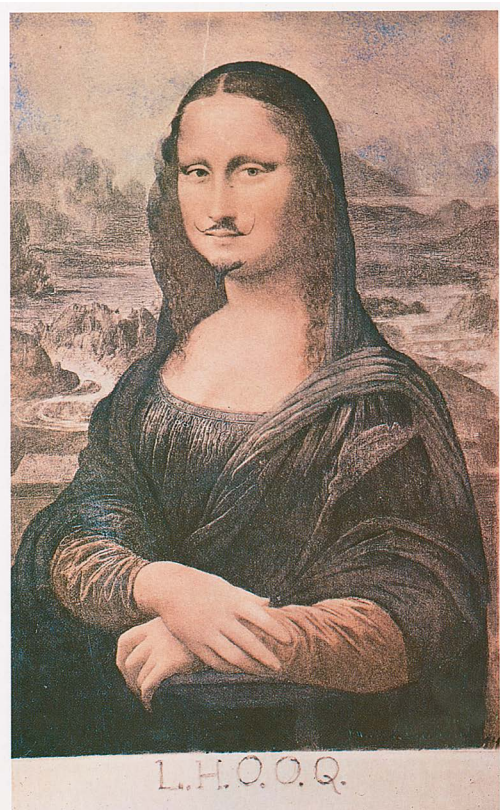








Marcel Duchamp, *Bicycle Wheel*, 1951, Museum of Modern Art, New York
 馬塞爾·杜尚·《單車輪》·1951年作·紐約·現代藝術博物館
 © Association Marcel Duchamp / ADAGP, Paris – SACK, Seoul, 2019.



Marcel Duchamp, *L.H.O.O.Q.*, 1919, rectified ready-made, Private Collection
 馬塞爾·杜尚·《L.H.O.O.Q.》·1919年作·挪用現成物·私人收藏
 © Association Marcel Duchamp / ADAGP, Paris – SACK, Seoul, 2019.

Employing a quotation of what is believed to be the last work by Vincent van Gogh, *Gazing Ball* (van Gogh *Wheatfield with Crows*) from 2015 powerfully embodies the beauty and complexity of Jeff Koons's *Gazing Ball* series. Positioned at the centre of the vast expanse of the canvas, the hand-blown blue glass ball enacts an irreverent intervention on the Dutch post-Impressionist master's historical landscape whilst relaying a distorted reflection of its environment. Radiating an alluring elegance, the globe's mercurial hues manifest a prism that liquifies all imagery captured within, offering a visual experience of constant flux. As a successor of sorts to Constantin Brancusi's innovative employment of the highly polished surface, Koons's *Gazing Ball* series aligns with the artist's own iconic aesthetic of the shiny and the flawlessly reflective. Primed for a journey down the winding path through van Gogh's historical wheatfield, Koons's brilliant cobalt sphere absorbs past, future, and the instantaneous present, embodying an otherworldly space or a porthole towards an alternate universe. A phenomenon of visual-somatic experience that creates a metaphysical dialogue with art history, the present work is at once familiar and fantastical, exemplifying the masterful conflation of seeming opposites which defines Koons's inimitable oeuvre.

With *Gazing Ball* (van Gogh *Wheatfield with Crows*), Koons offers an abstract vision of time in which history exists in a continuum; as Francesco Bonami describes, "He looks at History and Art History as were they private lawns where his gaze can wander randomly and freely... Time in Koons' work is eventually irrelevant" (Francesco Bonami, "A Kind of Blue", in Exh. Cat., New York, David Zwirner Gallery, *Jeff Koons: Gazing Ball*, 2013, n. p.). Koons creates a tension between the reproduction of van Gogh's esteemed masterpiece in the collection of van Gogh Museum in Amsterdam with the ephemeral ever-changing image reflected in the immaculate gazing ball. Essential to Koons's practice is a consideration of the viewer's gaze and the presence of his reflection in the work which he first explored in this 1986 stainless steel sculpture *Rabbit*. Koons engages with the philosophy of embrace, establishing symbiotic relationships between viewers, the object, and the spaces that they share. For Koons, the environment around the artwork is as important to the conceptual foundation of the piece as the artwork itself. He is interested in the generosity offered by a work of art through its encounter with the viewer, an exchange that he both reveals and heightens in his illuminating façades. The artist has said: "It constantly reminds viewers of their existence, of your existence, it's all about you. When you leave the room, it's gone. When you move, the abstraction takes place; nothing happens without you, it needs you. It's visually



Jeff Koons, *Rabbit*, 1986, stainless steel
 傑夫·昆斯·《兔子》·1986 年作·不銹鋼
 Courtesy of Jeff Koons Studio
 © Jeff Koons

so abstract that it always made me think of generosity” (Jeff Koons, “Dialogues on Self-Acceptance”, in Exh. Cat., Riehen/Basel, Fondation Beyeler, *Jeff Koons*, 2012, pp. 35-36).

In the manner of Marcel Duchamp’s appropriation of everyday objects as ‘readymades’ and his reinterpretation of historical masterpieces in works such as *L.H.O.O.Q.*, Koons’s *Gazing Ball* series is part of a lineage of radical art - yet also firmly rooted in a specific time and place. Koons presents the talisman of the gazing ball from his hometown of York, Pennsylvania, where glass globes often ornament suburban lawns or gardens, mounted on pillars and reflecting their rural surroundings. This tradition inspired Koons for the way in which this decorative orb creates a shared experience between neighbors, reflecting his own attraction to the power of art to offer wonderment and generosity. Pairing the gazing ball with an antiquity whose very nature proffers the vaulted pantheon of art history, the spectacular finish and precision of the ball’s ideal beauty juxtaposed with its popular use value as lawn decoration conflates the highly ordinary with the surreal, fueling a debate about taste that is paradigmatic of Koons’s conceptual project. Here the artist proposes an equilibrium between suburbia and fantasy, and between contemporary mass culture and the venerable annals

of history. Arguing for the appreciation of mass-appeal imagery, Koons traffics in the arbitrary distinctions between high and low art, positioning his output in the uncharted territory between the predetermined polar categories.

Growing up in York, Koons’s father ran Henry J. Koons Decorators, through which Koons came to understand how the middle-class endow material goods and décor with their deepest aspirations. His father’s elaborate furniture displays and window tableaux showcased precise arrangements of decorative goods that promised social mobility to the residents of the community, and installed mirrors around every corner to make shoppers aware of their presence – a strategy Koons continues to employ in his sculpture, as evidenced by the present work. Enveloped in the sociology of aesthetics, Koons invokes a challenging poetics of class, revealing the emotional investments crystallised in objects and presenting a stimulating commentary on the nature of objecthood and material culture in America. Conflating high art and the decorative, the handcrafted and the engineered, and the original and the appropriated, *Gazing Ball (van Gogh Wheatfield with Crows)* speaks to the very heart of Koons’s artistic praxis, manifesting as a prime example of the artist’s widely celebrated oeuvre.

Vincent van Gogh, *Wheatfield with Crows*,
(detail), 1890, Van Gogh Museum, Amsterdam

文森·梵谷《麥田群鴉》(局部)，1890年作，阿姆斯特丹
梵谷博物館

《凝視球（梵谷的麥田群鴉）》作於2015年，是傑夫·昆斯《凝視球》系列的典範之作。本作以相信為文森·梵谷生前最後一幅作品為背景，寬闊的畫布中央有一個藍色的人手吹製玻璃球體，它囂張地介入荷蘭後印象派大師著名的風景畫，同時映照出真實世界的扭曲模樣。球體散發著一股神秘誘人的高貴氣質，表面流光溢彩，像棱鏡般反射出所捕捉到的情景，讓人看到時刻流動的倒影。昆斯的《凝視球》似乎與康斯坦丁·布朗庫西史無前例地拋光雕塑表面的做法一脈相承，展示出藝術家本身對閃亮無瑕鏡面的熱衷。鮮豔的鈷藍色球體沿著彎彎曲曲的小徑穿過梵谷的麥田，容納過去、未來和當下，一個超自然的世界凝聚其中，仿似一扇通向平行宇宙的舷窗。本作結合視覺和感覺，與藝術史進行形而上的交流，作品既為人熟悉，亦充滿奇想，可見昆斯擅長將看似毫不相干的事物共冶一爐，並藉著這種精湛手法造就了別樹一幟的作品。

昆斯通過本作傳達關於時間的抽象觀念——歷史存在於一個時

間連續體裡，正如弗朗契斯科·博納米形容：「他將歷史和藝術史看成自己的私人草地，可以漫無目的地四處遊走……時間在昆斯的作品裡終究是無關緊要的。」（弗朗契斯科·博納米撰：《某種藍色》，《傑夫·昆斯：凝視球》展覽圖錄，紐約卓納畫廊，2013年，無頁數）昆斯在靜止、平面的梵谷傑作和光潔的凝視球上瞬息萬變的映像之間，營造出一股張力。觀眾對凝視和自身倒影的思考對昆斯的創作不可或缺。他堅信各方應該彼此接受，建立觀眾、物品、觀眾和物品共存空間三者之間的共生關係。昆斯認為，藝術品周圍的環境對作品本身的重要性，不亞於創作的概念基礎。他對藝術品如何容納觀眾非常感興趣，這種互動在光可鑑人的球體表面展露無遺，並更清晰地照見出來。昆斯說過：「它不斷提醒觀眾自身的存在，你是存在的，一切都跟你有關。你一旦離開房間，它就消失不見。你的移動會帶來抽象的效果；你若不在，一切都不會發生，它需要你。它的視覺效果是如此抽象，總令我聯想起包容

「凝視球代表了宇宙的浩瀚無垠和此地此刻的親密感。」

傑夫·昆斯

的器量。」（傑夫·昆斯撰〈關於接納自我的對話〉，《傑夫·昆斯》展覽圖錄，貝耶勒基金會博物館，里恩/巴塞爾，2012年，頁35-36）

如馬塞爾·杜尚挪用日常物品為創作現成物，或透過《L.H.O.O.Q.》對藝術歷史鉅作進行重新詮釋，昆斯的《凝視球》系列歸屬非典型激進藝術，亦牢牢紮根於既定時間及空間。他把家鄉賓夕法尼亞州約克市的辟邪玻璃球融入創作，這些玻璃球通常置於柱子頂端，用來裝飾郊區草地和花園，大自然的優美景色倒映其中，營造的鄰里共融氣氛為昆斯帶來啟發，也反映了他受到藝術那帶來驚喜和包容萬物的力量所吸引。藝術家將凝視球和早已登上藝術史殿堂的前人作品合而為一，球體本身精確完美，對照它作為草坪裝飾時的普遍用途，糅合平凡和超現實特質，引起大眾對昆斯概念作品裡常見美學的熱烈討論。他在作品裡展示市郊生活和幻想，當代大眾文化和莊嚴歷史之間的微妙平衡。昆斯在同一件作品中，引入毫無

準則可言的高雅和低俗藝術，證明迎合大眾審美的藝術皆值得欣賞。高低的分野約定俗成，昆斯則將自己的創作置於兩極之間的未知領域。

昆斯在約克市長大，他的父親經營一家名為亨利·J·昆斯的裝潢公司，耳濡目染之下，他明白到中產階級將自己最深刻的願景寄託在飾品和家具上。父親公司的家具擺設和櫥窗佈置別出心裁，彷彿是向社區居民承諾着社會階級流動的可能性；商店的每個轉角處都安裝了鏡子，令前來購物的人留意自己的外表——昆斯在雕塑中繼續採用這個方法，與本作異曲同工。昆斯受到現實社會中審美觀的熏陶，他藉著藝術創作，揭示物品所凝聚的情感，並精彩地剖析美國的物性和物質文化之本質。高雅藝術品與裝飾品、手工製品與設計佈置、原創與挪用，在本作中共冶一爐，體現昆斯藝術風格的重點：《凝視球》系列享譽藝術界，本品堪稱為當中之傑作。

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知名亞洲私人藏家

🔑 1145

RUDOLF STINGEL

魯道夫·斯丁格爾

b. 1956

Untitled

electroformed copper, plated nickel and gold
Executed in 2012.
120 by 109.5 cm. 47¼ by 43⅞ in.

PROVENANCE

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

HK\$ 11,000,000-18,000,000

US\$ 1,410,000-2,310,000

無題

電鑄銅、鍍鎳及金

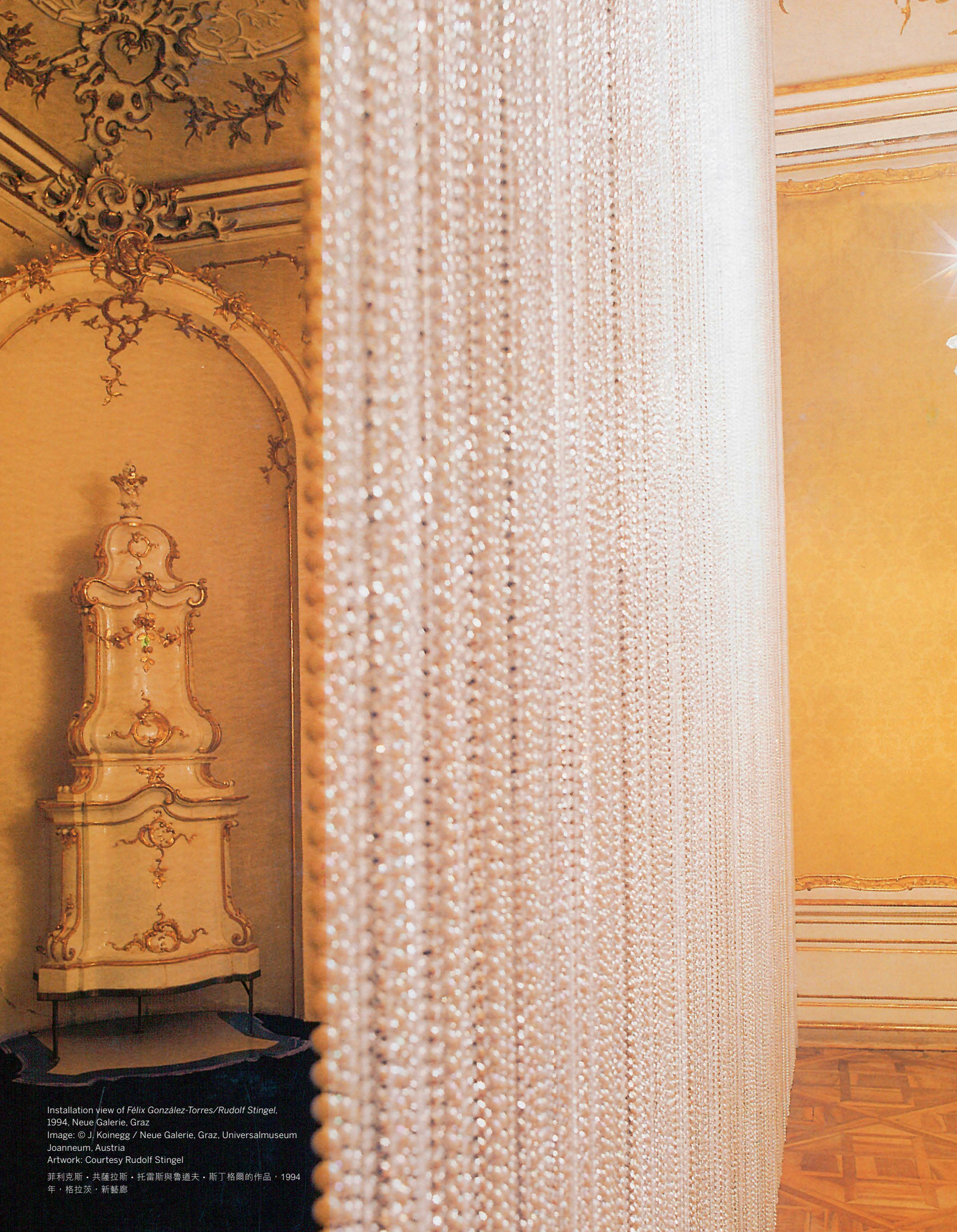
2012年作

來源

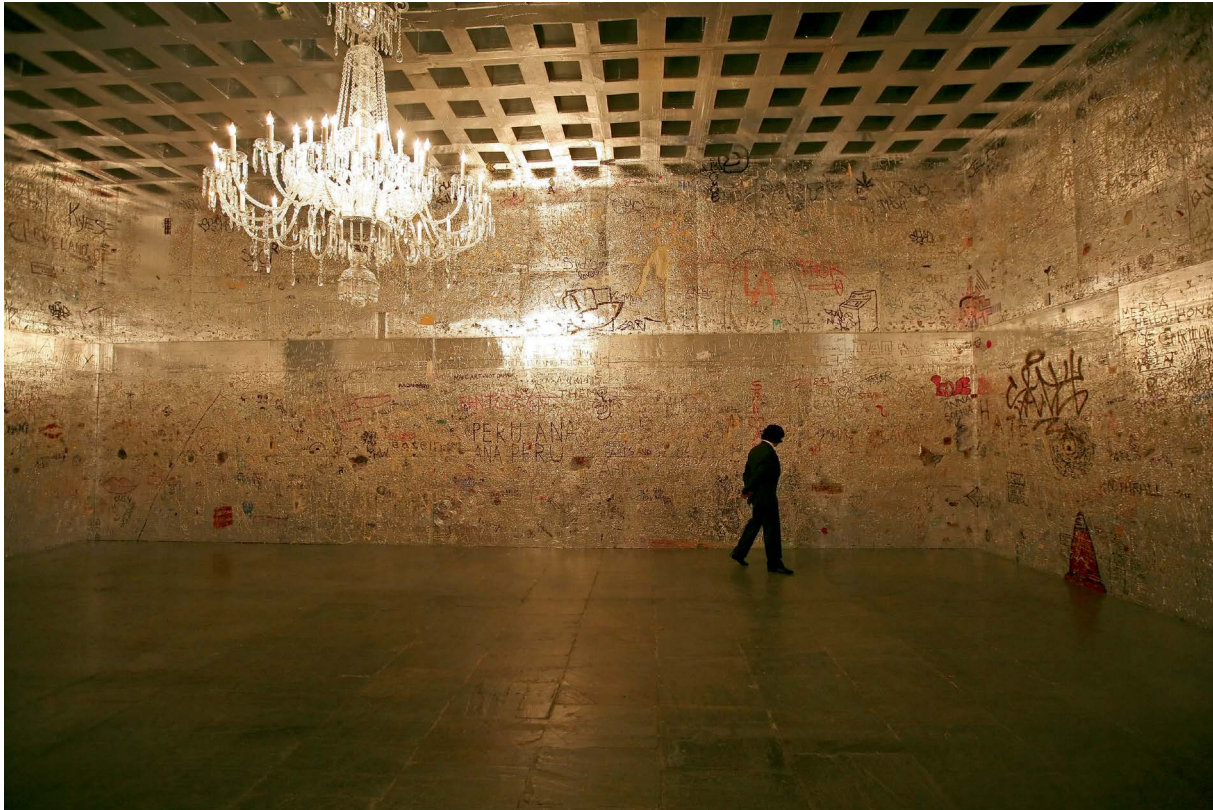
香港，高古軒畫廊
現藏者購自上述來源

“The pristine smoothness of its
sumptuous surface has been
destroyed, just as the purity of
modernist abstract painting
was destroyed in the 1960s.”

Chrissie Iles



Installation view of Félix González-Torres/Rudolf Stingel,
1994, Neue Galerie, Graz
Image: © J. Koinegg / Neue Galerie, Graz, Universalmuseum
Joanneum, Austria
Artwork: Courtesy Rudolf Stingel
菲利克斯·共薩拉斯·托雷斯與魯道夫·斯丁格爾的作品，1994
年，格拉茨，新藝廊



Installation view of the exhibition *Rudolf Stingel*, Whitney Museum of American Art, New York, 2007

「魯道夫·斯丁格爾」展覽現場，2007年，紐約，惠特尼美術館

Photo: Andrea Mohin / The New York Times / Redux Art © 2019 Rudolf Stingel

Exquisitely resplendent and opulent in its stunning gilded surface, Rudolf Stingel's *Untitled* from 2012 is at once visually seductive and conceptually complex – a deeply alluring example of the artist's iconic electroplated works. Recycling fragments of the graffitied insulation panels that lined the walls of his 2007 exhibitions at the Museum of Contemporary Art in Chicago and the Whitney Museum in New York, Stingel cast the sections in copper and electroplated the surfaces with gold. The reflective sheen of the gilded surface at first resists the gaze, like a mirror, as viewers are involuntarily aware of their presence in the face of the work. And yet upon closer inspection, the proliferation of marks and scribbles fracturing the glistening surface become increasingly prominent to both the eye and mind – their wayward vectors and perforations celebrating and memorializing the passage of time as well as the ghostly enigmatic gestures from a manifold of anonymous sources. Manifesting as a progressive form of abstraction, the present work encapsulates the very best of Stingel's oeuvre that centres on the processes of creation and the cerebral interrogation of the tradition of painting.

Beginning his career as an artist in New York in the late 1980s, Stingel developed a line of inquiry that aligned with the concurrent backlash against

neo-expressionist tendencies in painting, pioneering a process-focused approach to the medium. In 1989 he released his seminal *Instructions*: a limited-edition artist book that explained the process by which anyone could produce their own Rudolf Stingel artwork. The artist's creative process behind the present series stems from his participatory installations debuted during his 2007 mid-career retrospective at the Museum of Contemporary Art in Chicago and the Whitney Museum. The installation comprised expansive aluminum-coated Celotex boards that lined the museum walls, onto which visitors were invited to imprint, scribble, and incise any kind of mark with any available material. Audience members rose to the occasion with pens, credit cards and even fingernails, adorning the walls with a lively riot of graffiti and etchings that ranged from scratches and perforations to drawings and inscriptions. It was this densely turbulent and richly expressive surface that Stingel harnessed as the mold for the present work: after the exhibitions ended, the artist preserved sections of the graffitied panelling to be cast and electroplated, alchemically transforming the collective vandalizations into something new and valuable – a narrative of a transitory happening made permanent by means of Stingel's intensive casting process.



Rock painting of a hunting scene, circa 17,000 BC, Caves of Lascaux, France / Bridgeman Images

狩獵場景的史前壁畫，約公元前17,000年，法國，拉斯科洞窟壁畫 / Bridgeman Images

Departing radically from traditional museum protocol, the making of *Untitled* exemplifies the participatory dimension of Stingel's oeuvre, aligning his art within a greater tradition of relational aesthetics. Further, Stingel takes on the role of mediator and elevates the scratchings and drawings of anonymous viewers above the status of vandalism into something of value. The gilded veneer of the present work functions as an agent, transforming the banal into the spectacular. Likewise, the use of gold conflates the immaculate opulence of its traditional form with a debased and maimed surface texture, thus inverting the expectations for this valuable medium. Through his wry exploitation of medium and method, Stingel "developed a singular approach to painting that aims to undermine the very essence of the creative act. His works do not always conform to painting's traditional definition of paint on canvas, yet in their simultaneous attention to surface, image, color and space, they create new paradigms for the meaning of painting" (Robert Fitzpatrick, "Foreword" in Exh. Cat. Chicago, Museum of Contemporary Art (and travelling), *Rudolf Stingel*, 2007, p. 9).

Rigorously conceptual, the present work reveals a multilayered process of creation that complicates traditional ideas of authorship. As individual marks aggregate in rich layers of expression, each mark loses its unique identity and becomes absorbed into a collective mass. Text that was once legible devolves into pure abstraction, subjected to a lyrical thicket of gesture. In turn, Stingel amasses the marks and reincarnates them anew through the electroform casting and plating

process. By this process, singular authorship dissolves into a collectivized whole, which is again repurposed and redefined under Stingel's authorship. The mark of the other thus becomes synonymous with Stingel's own authorial gesture. Through the lens of audience performance and reproduction through casting, Stingel attempts to redefine modes of production in painting. As Chrissie Iles writes: "The performative nature of Stingel's mark-making makes evident its three-dimensional presence as a symbol of painting, rather than as painting itself. The pristine smoothness of its sumptuous surface has been destroyed, just as the purity of modernist abstract painting was destroyed in the 1960s" (Chrissie Iles, "Surface Tension" in Exh. Cat., Chicago, Museum of Contemporary Art (and travelling), *Rudolf Stingel*, 2007).

As consistent with the overarching themes in Stingel's art, the present work bespeaks the passage of time, moving beyond representation towards the value of process. Further, every incision etched by visitors exposes us to the archetypal and most primitive but essential creative act that man has repeated since the beginning of time: scratching and drawing on the wall, be it a cave or the surface of electroformed copper. Existing as a frozen testimonial of collective memory, *Untitled* demonstrates not only a transformation within Stingel's methodology, but also a transformation in the viewer's physical encounter with the art object. In the all-encompassing grandeur of the present work, time is laid bare for us to revisit and reflect upon, as our own presence glistens in the surface.

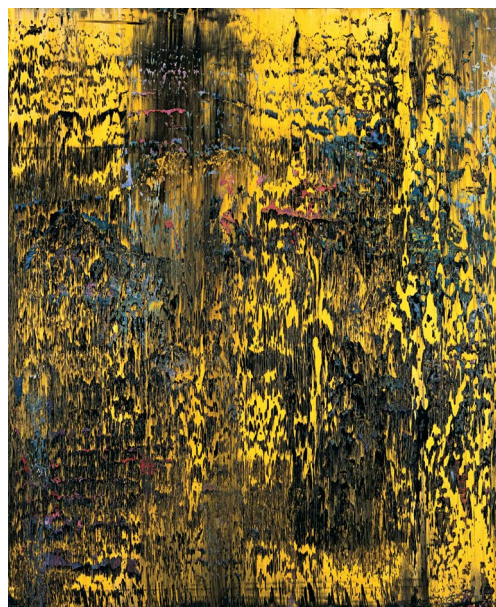


Rudolf Stingel in his studio, New York, 2019
Photo: Katharina Poblitzki
魯道夫·斯丁格爾，2019年攝於紐約工作室

This image shows a piece of aged, yellowed paper that has been severely damaged by numerous scratches and abrasions. The surface is covered in a dense network of fine, dark lines and larger, more prominent scratches that crisscross the entire area. Faint, ghost-like impressions of text are visible beneath the surface layer, including the words "JESS", "MIKE", and "DELANT". A large, faint "X" mark is also visible, spanning across the center of the page. The overall appearance is one of extreme wear and tear, making the original content nearly impossible to discern.

「平滑亮麗的畫面被破壞，就像在
1960年代現代主義抽象繪畫的純粹
風格被摧毀一樣。」

克麗茜·艾爾斯



Gerhard Richter, *River*, 1989, Art Gallery of Ontario, Toronto
格哈德·里希特·《河》，1989年作，多倫多·安大略美術館
© Gerhard Richter, 2019 (0176)

魯道夫·斯丁格爾的《無題》作於2012年，金色畫面熠熠生輝，華麗迷人，兼具視覺美感與複雜概念——此乃藝術家標誌性的鍍金作品之典範，引人深思。斯丁格爾從2007年在芝加哥當代藝術博物館和紐約惠特尼美國藝術博物館舉辦的展覽上，回收利用牆上被塗鴉的絕緣板碎片，再將這些碎片鑄銅，並用金電鍍表面。乍看下，鍍金畫面的反射光無法讓人注目，如同一面鏡子，觀者不由自主地留意自己在畫面上的影像。然而，在近距離觀察下，多不勝數的符號和字跡零散分佈於閃閃發光的表面，對於視覺和感知引起更強烈的感應——變化不一的方向和洞孔為時間的流逝留下紀念。本作體現抽象藝術的漸進變化，亦可見藝術家專注探討創作過程、理性研究繪畫傳統的核心創作主題。

斯丁格爾的藝術家生涯始於1980年代末，當時有一股反抗繪畫的新表現主義傾向的潮流，他與之同步，開創了以過程為重的媒材處理手法。1989年，他出版了極具影響力的《指南》，這本限量版藝術家專著，教導任何人都可以製作一幅魯道夫·斯丁格爾作品。本系列作品的創作過程，源於斯丁格爾在2007年舉辦的生涯中期回顧展，分別展於芝加哥當代藝術博物館和惠特尼美國藝術博物館，期間首次展出其膾炙人口的互動裝置作品。此裝置作品由寬長的鍍鋁纖維板組成，在牆上排列成行，邀請參觀者用任何用具壓印、書寫和雕刻任何形式的記號，與傳統的博物館參觀禮儀大相逕庭。觀者利用筆、信用卡甚至是指甲在作品上銘刻，為展廳牆壁裝飾上生動活潑的塗鴉和雕刻，從刮痕、穿孔到素描和題字都從中可見。這一幅雜亂無章但豐富生動的畫面，正是斯丁格爾創作本作的雛形。在展覽結束後，藝術家保留了部分的塗鴉牆板，再鑄銅並用金電鍍，像煉金術般將群眾的破壞行為，蛻變成一件全新而具有價值的作品——片刻發生的故事藉著斯丁格爾的強化鑄造過程得以永垂不朽。

《無題》徹底脫離博物館展覽的常規。在創作過程中，斯丁格爾強調了他全部作品的維度，將他的藝術與相關美學傳統聯繫起來。斯丁格爾扮演著中間人的角色，將觀眾的刮痕塗鴉從破壞行為提升為具有價值之物。本作的鍍金飾板作為當中的媒介，化腐朽為神奇。同樣地，他在創作中利用黃金，將其傳統

的華麗形態與支離破碎的畫面肌理相結合，從而顛覆對於這種珍貴物質的既定期望。從本作可見，斯丁格爾在媒材運用和創作手法上反其道而行，藉此「開創出一種獨特的繪畫方式，旨在顛覆繪畫創作的本質。他的作品並不總是符合繪畫的傳統定義，即單純在畫布上作畫，然而這些作品同時著重表面、畫像、色彩和空間，為繪畫的意義另闢新徑。」（羅伯特·菲茨帕特里克撰，〈序言〉，《魯道夫·斯丁格爾》展覽圖錄，芝加哥當代藝術博物館（及巡展），2007年，頁9）

本作的概念嚴謹精密，展現出當中多重步驟的創作過程，使創作主權的傳統概念變得複雜化。一個個記號聚合成層次豐富的藝術創作，各自因此失去其獨一無二的特性，融為一體。即興揮毫的潦草字跡，使原本清晰的文字變得抽象。於是，斯丁格爾收集這些記號，並經過電鑄和電鍍的過程使其煥然一新。藉著這個過程，單一創作者被集體創作取代，在斯丁格爾的創作主權下再次被重新利用和重新定義。「其他人」的印記因而成為斯丁格爾的創作手法。透過觀察觀眾的參與，再將作品加以鑄造，斯丁格爾試圖重新定義繪畫的創作方式。正如克麗茜·艾爾斯寫道：「斯丁格爾讓人留下印記的創作具有表演意味，顯然將立體存在的畫面視為繪畫的象徵，而非繪畫本身。平滑亮麗的畫面被破壞，就像在1960年代現代主義抽象繪畫的純粹風格被摧毀一樣。」（克麗茜·艾爾斯撰，〈表面張力〉，《魯道夫·斯丁格爾》展覽圖錄，芝加哥當代藝術博物館（及巡展），2007年）

貫徹斯丁格爾藝術中不拘一格的主題，本作喻意時間的流逝，擺脫純粹具象表現，轉而著眼於過程的意義。此外，每一個由參觀者蝕刻的刻痕，展現一種最原始的、人類從遠古開始不斷重複的創造行為：抓刮、在牆上畫畫，不管它是洞穴或電鑄銅表面。最初出自觀眾的雕刻創作，遍布畫面的每一道刻痕都是時間的明證。《無題》凝聚了集體回憶，其創作過程不斷質疑作品的創作方式和創作者之間的關係；故此，本作不僅體現了斯丁格爾創作中的演變過程，還有觀者接觸藝術品的方式轉變。在本作包羅萬象的意境中，當我們看到自己在畫面上的閃爍影像，同時亦讓我們重新審視和反思時間。



Installation view: *Rudolf Stingel*, MCA Chicago, 2007

「Rudolf Stingel」展覽現場，芝加哥當代藝術博物館，2007年

Photo by Stefan Altenburger, Courtesy the artist



PROPERTY FROM AN IMPORTANT AMERICAN
COLLECTION

重要美國收藏

1146

DANH VÔ

b. 1975

Red Bull

gold on cardboard

Executed in 2010, this work is one of the original 27 gilded cardboard flags produced from used cardboard boxes found in the streets of Bangkok and produced locally.

62.7 by 82 cm. 24⁵/₈ by 32¹/₄ in.

PROVENANCE

Galerie Buchholz, Cologne

Private Collection, New York

Inigo Philbrick, London

Acquired from the above by the present owner

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

US\$ 384,000-640,000

傅丹

紅牛

鍍金紙板

2010年作

此作品是傅丹最初創作的27個鍍金紙板旗幟之一，紙板媒材除了是曼谷街頭的拾獲物，亦是當地的生產物

來源

科隆，Buchholz 畫廊

紐約，私人收藏

倫敦，Inigo Philbrick 畫廊

現藏者購自上述來源

“I see myself, like any other person,
as a container that has inherited
these infinite traces of history
without inheriting any direction.”

Danh Vo





Jasper Johns, *Flag*, 1954-55, Museum of Modern Art, New York

賈斯培·瓊斯·《旗幟》·1954-55年作·紐約·現代藝術博物館

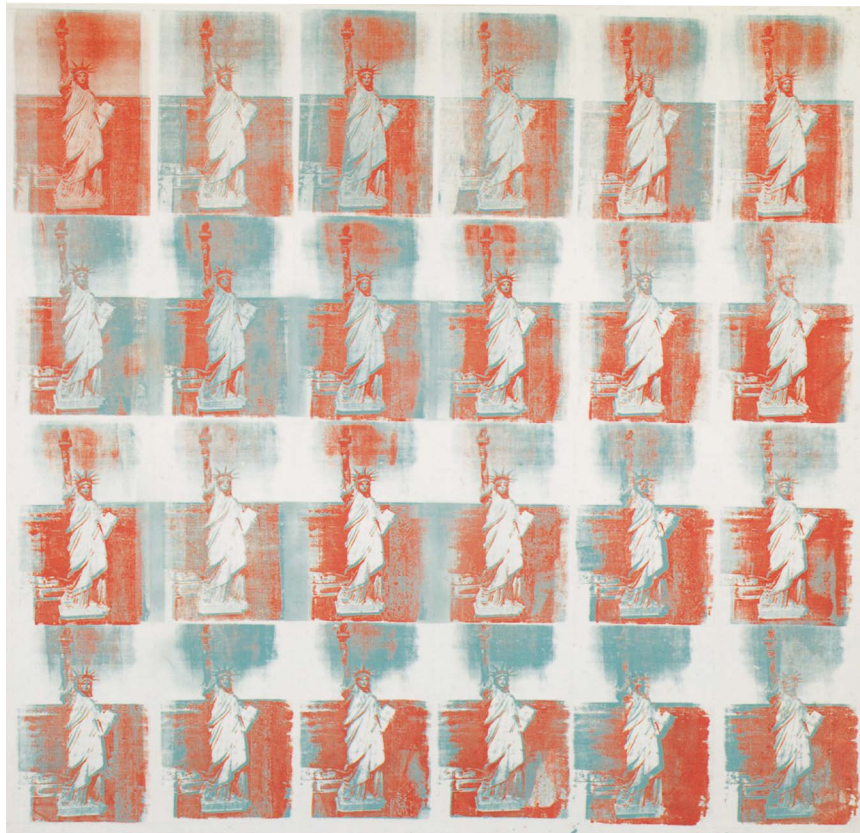
© 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY

Iconic and arresting, *Red Bull* presents a gold-gilded appropriation of the thirteen-starred iteration of the American flag, an image hailing from an era when states were still joining the Union in the founding stages of the nation. The instantly recognisable symbol emerges in thin gold leaf from flattened cardboard refashioned from shipping packaging of Red Bull, a ubiquitous brand currently maintaining the highest market share of any energy drink in the world, with 6.790 billion cans sold per year (as of 2018). Unbeknownst to many, Red Bull GmbH was founded in 1987 in Thailand, when Austrian entrepreneur Dietrich Mateschitz modified the existing Thai energy drink Krating Daeng (literally ‘red bison’) to suit the tastes of Westerners. By emblazoning the star-spangled banner on cardboard boxes that once contained products of the titular energy drink brand, Vo’s *Red Bull* implicates the United States’ role of advancing global trade and consumerism right from the early stages of the nation’s foundation. Weaving complex socio-political narratives, *Red Bull* is emblematic of Vo’s rigorously conceptual and critically acclaimed oeuvre.

A Vietnamese-Danish artist born on the evacuee island of Phu Quoc in 1975, Vo’s early life was shaped by his parents’ failed attempt to emigrate to the United

States. At the age of four, Vo and his family fled from Vietnam by sea on a boat constructed by his father. They were picked up in the middle of the Pacific Ocean by a Danish freighter and brought to Denmark where the family eventually settled. Accordingly, Vo’s oeuvre is charged with themes of displaced identity, immigration, colonisation, power structures and global communication. Underpinning all of Vo’s work is a fascination with the phenomena of cultural and commercial cross-pollination associated with globalisation. The artist has said: “I don’t really believe in my own story, not as a singular thing anyway. It weaves in and out of other people’s private stories of local history and geopolitical history. I see myself, like any other person, as a container that has inherited these infinite traces of history without inheriting any direction. I try to compensate for this, I’m trying to make sense out of it and give it a direction for myself.” (Danh Vo, quoted in Francesca Pagliuca, “No Way Out: An Interview with Danh Vo,” *Mousse Magazine*, February 2009, online).

In an elegant and concise manner, the current work embodies the epitome of Vo’s acclaimed alchemy of multifaceted traces of history and objects. The cardboard packaging, collecting at the end of its shipping



Andy Warhol, *Statue of Liberty*, 1962, Private Collection

安迪·沃荷·《自由神像》·1962年作·私人收藏

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cycle, carries powerful connotations of migration and transience – themes which resonate with Vo's own personal experiences of displacement. Vo's artisanal adornment of gold leaf, on the other hand, references at once the traditional gilding techniques associated with Southeast Asian temples as well as gold as a universal signifier of value. The cardboard packaging and its association to commerce have proven a valuable material for many of art history's most innovative artists; notable precedents include Andy Warhol's iconic Brillo Boxes and Campbell's Soup imagery, as well as Robert Rauschenberg's collages made out of found objects. Vo takes up this legacy and transforms the medium of cardboard packaging in his own inimitable manner, extending the canon to interrogate issues of socio-economic globalisation on both a personal and political level.

Likewise, while Vo's appropriation of the American flag places him within an illustrious lineage of artists including Barbara Kruger, Jasper Johns, Keith Haring, and Jean-Michel Basquiat, his specific choice of the thirteen-starred iteration asserts the specific allegation that the United States' association with commercialism and globalisation was present from the start and indeed crucial to the nation's growth. Adam

Searle notes: "As well as colonising the world with corporate brands, America colonised itself, building a nation and wreaking havoc on its natives and its ecology" (Adam Searle, "Art among the ruins: Danh Vo's perverse empires", *The Guardian*, 21 January 2015). Vo in particular harnesses the image of the American flag specifically as a fraught signifier of an ideal life in the West seen from afar, juxtaposed against the reality of the country's reliance on and exploitation of resources in distant countries. In a powerful inversion of values, Vo probes "the myths and symbols that frame the nation's identity with characteristic duality, amplifying both its brightest ideals and bleakest corruptions" (Katherine Brinson, Exh. Cat. *Danh Vo: Take My Breath Away*, Solomon R. Guggenheim Museum, New York, 2018). Now regarded as one of the most important mid-career contemporary artists of our time whose oeuvre dissects critical global issues in a uniquely sophisticated and personal manner, Vo was recently honoured with a mid-career retrospective at the Solomon R. Guggenheim Museum in New York. Danh Vo represented Denmark and was also a participant of the Venice Biennale in 2017 and 2019 respectively. The artist was also featured in a recent joint exhibition with artist Isamu Noguchi at the Hong Kong M+ Pavilion.



「我將自己視作與他人一樣的容器，繼承了歷史的無盡痕跡，卻沒有延續任何方向。」

傅丹



Danh Vo, *Massive Black Hole in the Dark Heart of Our Milky Way*, 2012 installed at *Danh Vo: Take My Breath Away*, Solomon R. Guggenheim Museum, New York, February – May 2018

傅丹，《銀河核心深暗處的巨大黑洞》，2012年作（紐約·所羅門·R·古根海姆美術館，「Danh Vo: Take My Breath Away」，2018年2月至5月）

Photo: Nick Ash

《紅牛》一作充滿特色、矚目不群，畫面仿製一面鍍金的十三星美利堅聯盟國國旗。此國旗的式樣可追溯自美國成立初期，當時各個州份還未完全加入聯盟國。這面國旗以運送「紅牛」的包裝盒紙板製成，表面飾以金箔，驟眼可辨。「紅牛」是目前世界上擁有最高市場份額的飲料品牌，（截至2018年）每年銷售量達67.9億罐，街知巷聞。可是，它的由來卻鮮為人知：1987年，奧地利企業家迪特里希·馬特希茨（Dietrich Mateschitz）為了迎合西方人口味，將泰國同名能量飲料「紅牛」（Krating Daeng）加以改良，在泰國創立了紅牛公司（Red Bull GmbH）。在本作中，傅丹將星條旗圖案蓋在與本作同名的能量飲料——「紅牛」的包裝盒紙板上，暗示在立國之初，美國已經是全球貿易及消費主義的先驅。《紅牛》交織著複雜的社會與政治敘事體系，是傅丹概念精密、廣受好評的代表之作。

越南裔丹麥藝術家傅丹在1975年生於逃亡之島——富國，童年時籠罩著雙親無法移民美國的陰霾。傅丹四歲時與家人登上父親製造的小船，希望以海路逃離越南。一艘丹麥貨船在太平洋遇到傅氏一家，將他們帶回丹麥定居下來。因此，傅丹的概念作品中充滿了身份失落、移民殖民、權力結構和全球通信的主題。在藝術家所有作品中均可見他對全球化環境下文化與商業互相交流現象的研究執迷。他曾說：「我不全然相信自己的故事，或者說不相信這是個單一的故事。它與其他人對本地歷史和地緣政治歷史的個人故事互相交織。我將自己視作與他人一樣的容器，繼承了歷史的無盡痕跡，卻沒有延續任何方向。我試圖彌補這一點，嘗試找到當中意義並為自己找到方向。」（傅丹，引自弗朗西斯卡·帕柳卡撰，〈沒有出路：與傅丹對話〉，《慕斯雜誌》，2009年2月，電子版）。

本作以優雅簡潔的方式，呈現出傅氏描繪歷史痕跡與物件多面性的神奇魔力。作品中的包裝紙皮，只能在送貨品過程的尾聲收集得到，本身已帶有強烈的遷徙與變幻無常之意。這些主

題，與傅丹的流徙經歷彼此呼應。他在日常隨處可見的紙盒表面貼上金箔，令人想起東南亞寺廟中常見的傳統鍍金技藝，以及黃金這個舉世公認的價值象徵。奢華燦爛的金箔與可丟棄的消費品紙盒並置，突出西方商業元素與日常生活的理想狀態，同時也在藝術與日常用品間展開對話。藝術史上多位最具新思的藝術家都曾使用紙板包裝盒創作，它與商業及日用品間的聯繫是寶貴的創作靈感；安迪·沃荷經典的布瑞洛箱和金寶湯罐頭、羅伯特·勞森伯格以紙片、織物、車輪及填充山羊等拾得物創作的拼貼作品，均為知名例子。傅丹繼承傳統，以自己獨特無雙的方式將紙板盒轉變為創作媒材，從個人及政治層面審視社會經濟的全球化現象。

同樣地，傅丹仿製美國國旗之舉，讓他躋身一眾著名藝術家之列，包括芭芭拉·克魯格、賈斯培·瓊斯、凱斯·哈林及尚·米榭·巴斯基亞；而他選擇十三星國旗，是為強調美國自立國以來便存在的消費主義及全球主義，以及它們對國家發展不可或缺的地位。亞當·塞爾指出：「美國除了以企業品牌殖民全世界，更殖民了自己，以蹂躪自身的原住民及生態環境建國。」（亞當·塞爾撰，〈廢墟中的藝術：傅丹的反常帝國〉，《衛報》，2015年1月21日）傅丹刻意採用美國國旗，象徵外人眼中的夢幻美國生活，來對比美國通過剝削其他國家的資源而自肥的殘酷現實。傅丹營造強烈的價值倒錯，從而深刻探討「構建美國雙重身份特徵的幻象與符號，強調它最美好的理想以及最不堪的腐敗」。《凱瑟琳·布林森著，《傅丹：讓我神魂顛倒》展覽圖錄，所羅門·R·古根海姆美術館，紐約，2018年）在芸芸處於事業生涯中期的當代藝術家群體中，傅丹如今備受矚目，他的作品以獨特而精妙的手法，深入探討重大國際議題。最近，紐約的所羅門·R·古根海姆美術館更為他舉行了一場事業生涯中期回顧展。傅丹在2017年代表丹麥參與威尼斯雙年展，並再於2019年以參展者身份展出作品。此外，香港M+展亭近期亦以傅丹與野口勇兩位藝術家的創作策劃舉行專題展覽。

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

歐洲私人收藏

1147

ALEXANDER CALDER 亞歷山大·考爾德

1898 - 1976

Black and White and Red on Blue

sheet metal, wire and paint

incised with the artist's monogram and dated 56 on the largest element

42.9 by 42.5 by 15.2 cm. 16⅞ by 16¾ by 6 in.

PROVENANCE

Perls Galleries, New York

Private Collection, Florida

Sotheby's, Los Angeles, 22 January 1973, Lot 11

Solomon & Co., New York

Private Collection, Pennsylvania (acquired from the above in 1974)

Private Collection, Munich (acquired from the above in 1993)

Thence by descent to the present owner

This work is registered in the archives of the Calder Foundation, New York, under application number A08223.

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

US\$ 448,000-640,000

《藍色上的黑、白、紅》

鐵片、鐵絲及顏料

1956年作

款識

CA · 56 (最大組件)

來源

紐約，珀爾斯畫廊

佛羅里達州，私人收藏

洛杉磯，蘇富比，1973年1月22日，拍品編號11

紐約，Solomon & Co

賓夕法尼亞州，私人收藏（1974年購自上述來源）

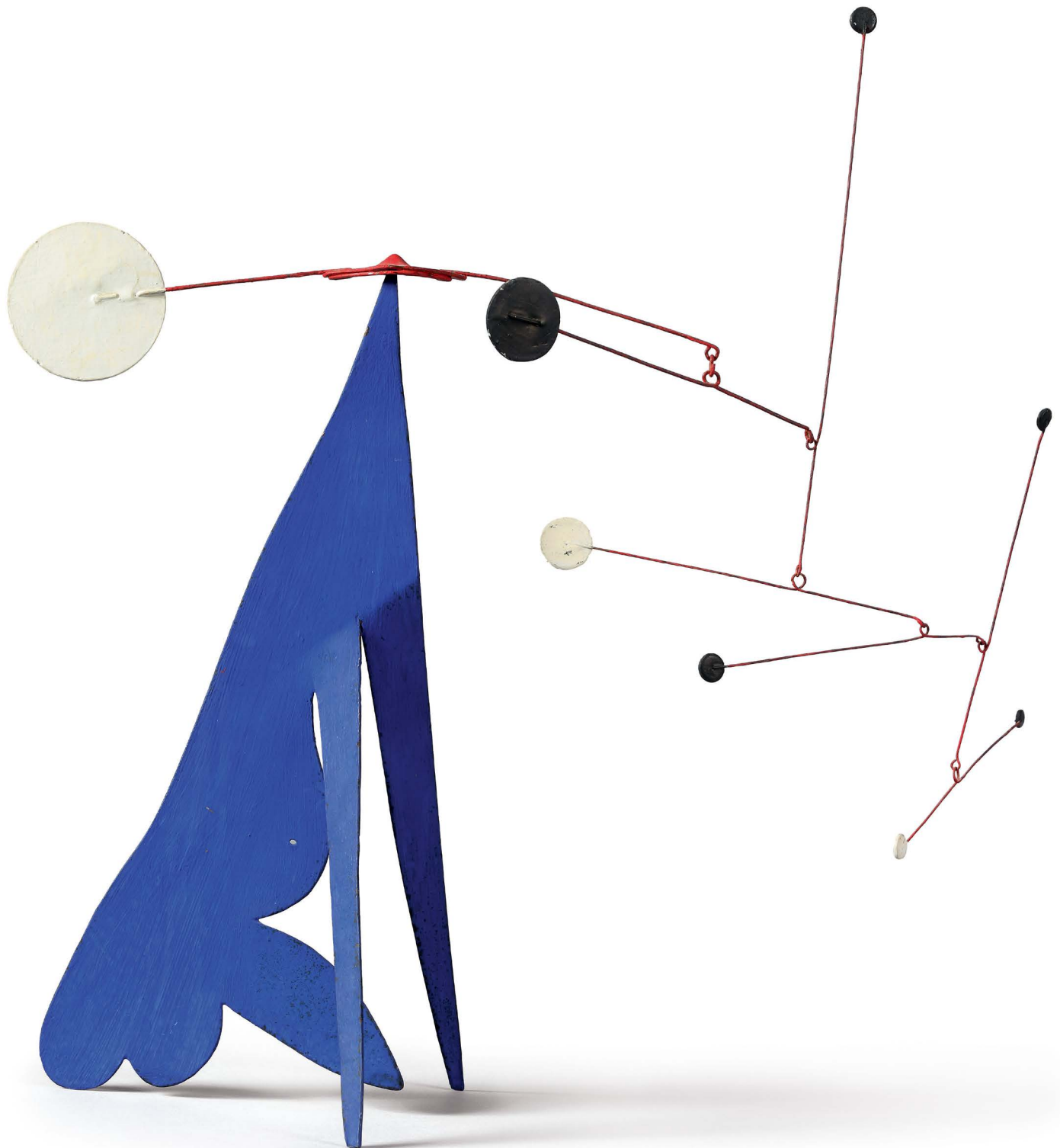
慕尼黑，私人收藏（1993年購自上述來源）

此後由家族傳承至現藏者

此作品為紐約考爾德基金會檔案之註冊作品，申請編號為A08223

“Calder does not suggest movement, he captures it ... he imitates nothing, and I know no art less untruthful than his.”

Jean-Paul Sartre





Jean Dubuffet, *Les Riches Fruits de L'erreur*, 1963, Private Collection
 尚·杜布菲 · 《錯誤的豐富成果》 · 1963年 · 私人收藏
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A synthesis of precision, balance, and movement, Alexander Calder's *Black and White and Red on Blue* situates between the realms of allusion and abstraction. Executed in 1956, the standing mobile comprises a constellation of small metal discs delicately suspended in space. The architectonic abstract shapes are arranged in a series of natural biomorphic forms: the blue base suggests a zoomorphic body with two perched legs, sitting to attention, while the cascading spindly metal wires are comparable to bones in a spine or a limb. The assemblage allows the work to reach out like the cantilevered branches of a tree arced gently in the breeze, arousing a quiet sensation of delight. The influence of the dynamics of the natural world on Calder's artistic practice led him to declare in 1951: "The underlying sense of form in my work has been the system of the Universe, or part thereof. For that is a rather large model to work from" (Alexander Calder, "What Abstract Art Means to Me", *Museum of Modern Art Bulletin* 18, No. 3, Spring 1951, n.p.). At the slightest gust of wind, the sculpture awakens, transforming from its state of inertia into a swaying, bewitching kinesis. Toing-and-froing in a gentle, rhythmic dance, *Black and White and Red on Blue* is enchanting to behold and entrancing to observe.

Calder was born in Pennsylvania, USA, in 1898 to a family of artists: his father and grandfather were each renowned sculptors, and his mother was

a portrait painter. Determined to pave his own way, Calder experimented with unconventional methods and mediums, challenging the classical training of his forefathers in order to forge a radical artistic language. His is not an art laden with anguish, nor ruled by the confines of tradition; rather, Calder's sculptures are imbued with a revitalising sense of dynamism, vigour and ingenuity, reflective of the artist's personality. The art of Calder, once remarked Marcel Duchamp, is "pure *joie de vivre*. [It] is the sublimation of a tree in the wind" (Marcel Duchamp, 'Alexander Calder', Collection of the Société Anonyme, New Haven 1950, online). Before embarking on a career as an artist, Calder enrolled at the Stevens Institute of Technology in Hoboken, New Jersey, to study mechanical engineering. He was a talented mathematician, and his four-year degree instilled him with a thorough mastery of tools, industrial design, and the characteristics of metal. While these qualities later played a role in the creation of his sculptures, Calder's approach to art was intuitive, capturing the spontaneity of nature and immersing its viewer in an enthralling visual experience. As curator Penelope Curtis asserts, "Calder will find a way of making the spell last, embedding the unpredictable, contradictory, (and often syncopated) movements of animals and people into his works" (Penelope Curtis, "Performance of



Joan Miró, *Peinture (Étoile Bleue)*, 1927, Private Collection
 胡安·米羅·《繪畫（藍星）》·1927年作·私人收藏
 © Successió Miró / ADAGP, Paris – SACK, Seoul, 2019

Post-performance”, in Exh. Cat., London, Tate Modern, *Alexander Calder: Performing Sculpture*, 2015, p. 17).

In 1952, a few years before the present work was created, Calder was awarded first prize for sculpture at the Venice Biennale, marking a period of great international acclaim for the artist. The migration of painterly shapes from canvas into physical space situated Calder at the forefront of the avant-garde: utilising his background in engineering, Calder captured with all the precision of a carefully hand-assembled machine the ambitious, utopian moment of post-war America. At the same time, Calder remained indebted to the artists he befriended and exchanged ideas with during his time in Paris between 1926 and 1933. Echoing the momentous text by Albert Einstein, Calder’s *Mobiles and Stables* espouse a spatio-temporal coupling, uniting time and space in equilibrium, removing painting’s constituent parts from the atemporal canvas, and placing them in the universal continuum. As Einstein writes: “before the advent of the theory of relativity, time played a different and more independent role, as compared with the space coordinates. It is for this reason that we have been in the habit of treating time as an independent continuum” (Albert Einstein, *Relativity: The Special and the General Theory*, New York, 2004, p. 47). It is this decisive transition from the formal rigidities of painting to the

‘real’ contingencies of sculpture that differentiated Calder from his École de Paris influences.

As one of the most important sculptors of the Twentieth Century who greatly influenced a generation of artists through his pioneering investigations into kinetic sculpture, Calder enjoyed a close and fruitful friendship with the Surrealist painter Joan Miró. Although their works developed along separate trajectories, they often experimented with the same vibrant palette and simple economy of line: indeed, the present standing mobile could almost have sprung from the canvas of one of Miró’s biomorphic abstract paintings, or vice versa. In title and composition alike, *Black and White and Red on Blue* simultaneously evokes a natural creature and its own intrinsic abstract materiality. Dreamily it flits between the two, in a triumphant celebration of a singular marriage of art, science, and the natural world. As succinctly observed by Jed Perl: “Although Calder was not quite the first or the last artist to set sculpture in motion, he sent volumes moving through space with more conviction and imaginative power – with more eloquence and elegance – than any other artist has. These are the works of a poet, but a poet guided by the steady instincts of a scientist” (Jed Perl in Exh. Cat., Los Angeles County Museum of Art, *Calder and Abstraction, from Avant-Garde to Iconic*, 2013, p. 36).

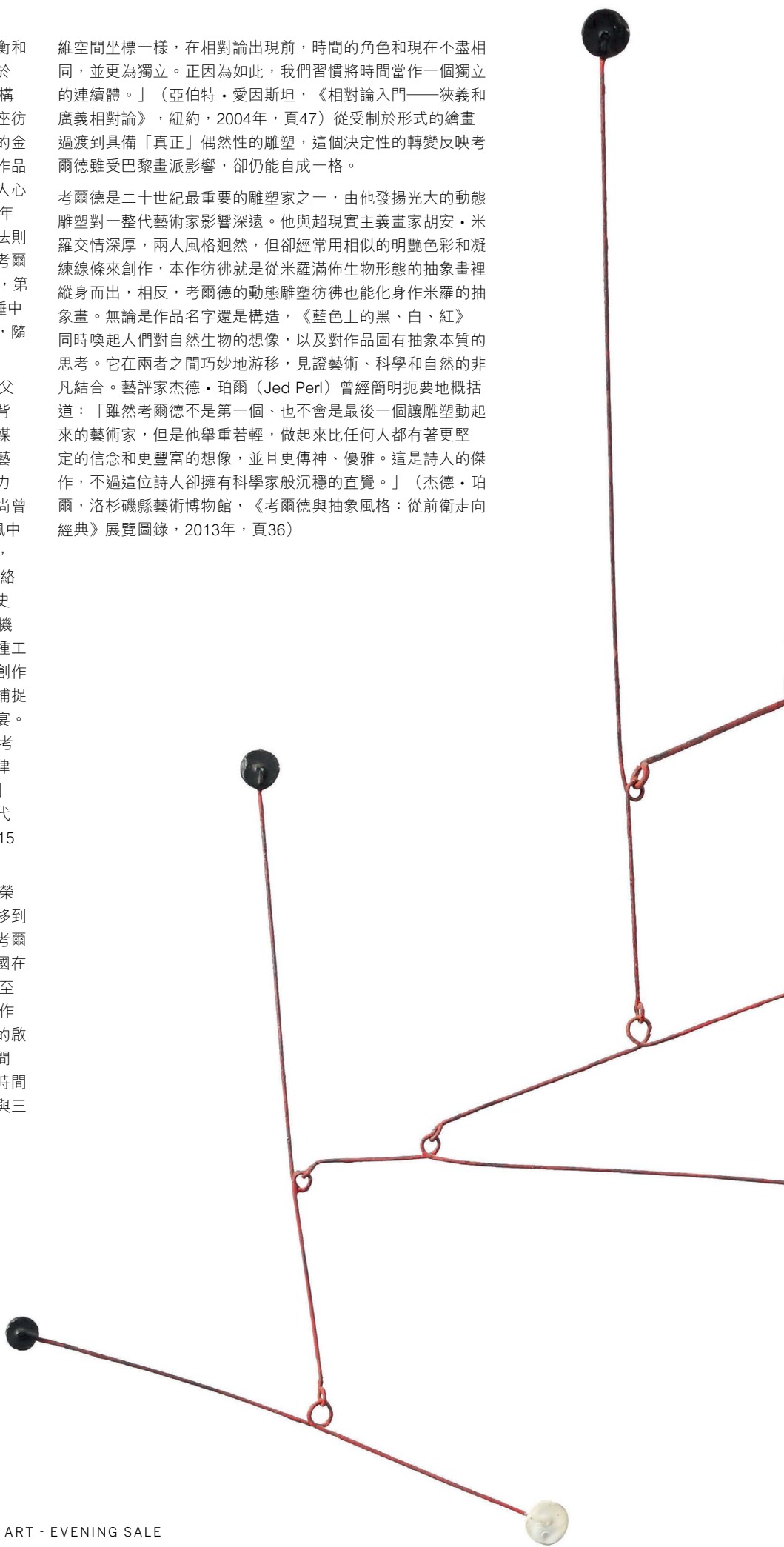
亞歷山大·考爾德的《藍色上的黑、白、紅》集精準、平衡和動態於一身，在暗喻和抽象之間徘徊不定。本動態雕塑作於1956年，細小的金屬圓片如同繁星，巧妙地懸空排列。結構精密的抽象外形由一系列自然生物形態組成——藍色的基座仿似動物的身軀，兩條後腿蹲坐在地，隨時候命，層疊纖幼的金屬線就像組成脊椎或肢體的骨節。它們互相支撐接合，令作品有如懸臂般向外伸展，仿似樹枝在微風裡優美地拱起，令人心生喜悅。考爾德藝術創作中蘊含的大自然動態，他在1951年聲稱：「在我的作品裡潛藏的形式，一直都是宇宙萬物的法則或其一部分，那可是個龐大的創作原型。」（亞歷山大·考爾德，〈抽象藝術對我的意義〉，《現代藝術博物館誌18》，第3期，1951年春，無頁數）稍稍有風拂過，雕塑就會從沉睡中醒過來，從靜止變成活動，搖曳生姿。它輕輕地起伏擺盪，隨著節奏舞動，令人看得如痴如醉。

1898年，考爾德生於美國賓夕法尼亞州一個藝術家庭，祖父和父親都是知名雕塑家，母親是肖像畫家。在這樣的家庭背景下，考爾德決心闖出自己的路，嘗試使用新穎的方式和媒材，挑戰先輩所接受的古典訓練，為求錘煉出顛覆傳統的藝術語彙。他的風格不會強說愁苦，亦不墨守成規，反而活力盎然，充滿勃勃生機和巧思妙想，道盡藝術家的個性。杜尚曾經形容考爾德的藝術是「純粹的生活樂趣。[它]是樹木在風中形象的昇華。」（馬塞爾·杜尚，〈亞歷山大·考爾德〉，《Société Anonyme 藝術收藏》，紐海文，1950年，網絡來源）在成為藝術家之前，考爾德曾在新澤西州霍博肯的史蒂文斯理工學院（Stevens Institute of Technology）學習機械工程。他在數學方面極有天分，四年的深造使他熟習各種工具、工業設計和不同金屬的特性。這些知識對之後的雕塑創作顯然大有裨益，不過考爾德卻是憑直覺創造藝術，用雕塑捕捉大自然的自生自發，帶領觀者走進一段引人入勝的視覺饗宴。正如策展人彭妮露·柯提斯（Penelope Curtis）所言，「考爾德將動物和人那不可預測、自相矛盾（而且經常毫無規律可循）的動靜融入作品當中，千方百計讓魔力延續下去。」（彭妮露·柯提斯撰，〈演出後的演出〉，倫敦，泰特現代美術館，〈亞歷山大·考爾德：表演雕塑〉展覽圖錄，2015年，頁17）

1952年，即本作完成之前數年，考爾德在威尼斯雙年展上榮獲雕塑大獎，國際聲譽隆盛一時。他將表現形態從畫布轉移到立體空間，自此以後，其前衛藝術先鋒的地位更形牢固。考爾德結合自己對工程學的認識，以精細的手砌雕塑，突顯美國在二戰後社會瀰漫的雄心壯志和理想主義。另外，他在1926至1933年旅居巴黎期間結識了一批藝術家，大家互相交流創作意念，考爾德獲益匪淺。他也在愛因斯坦劃時代的相對論的啟發下，創作「動態雕塑」和「靜態雕塑」，強調空間和時間的聯繫，用平衡狀態連結時空，將繪畫的組成部分從不含時間性的畫布，轉移到宇宙連續體裡。一如愛因斯坦寫道：「與三

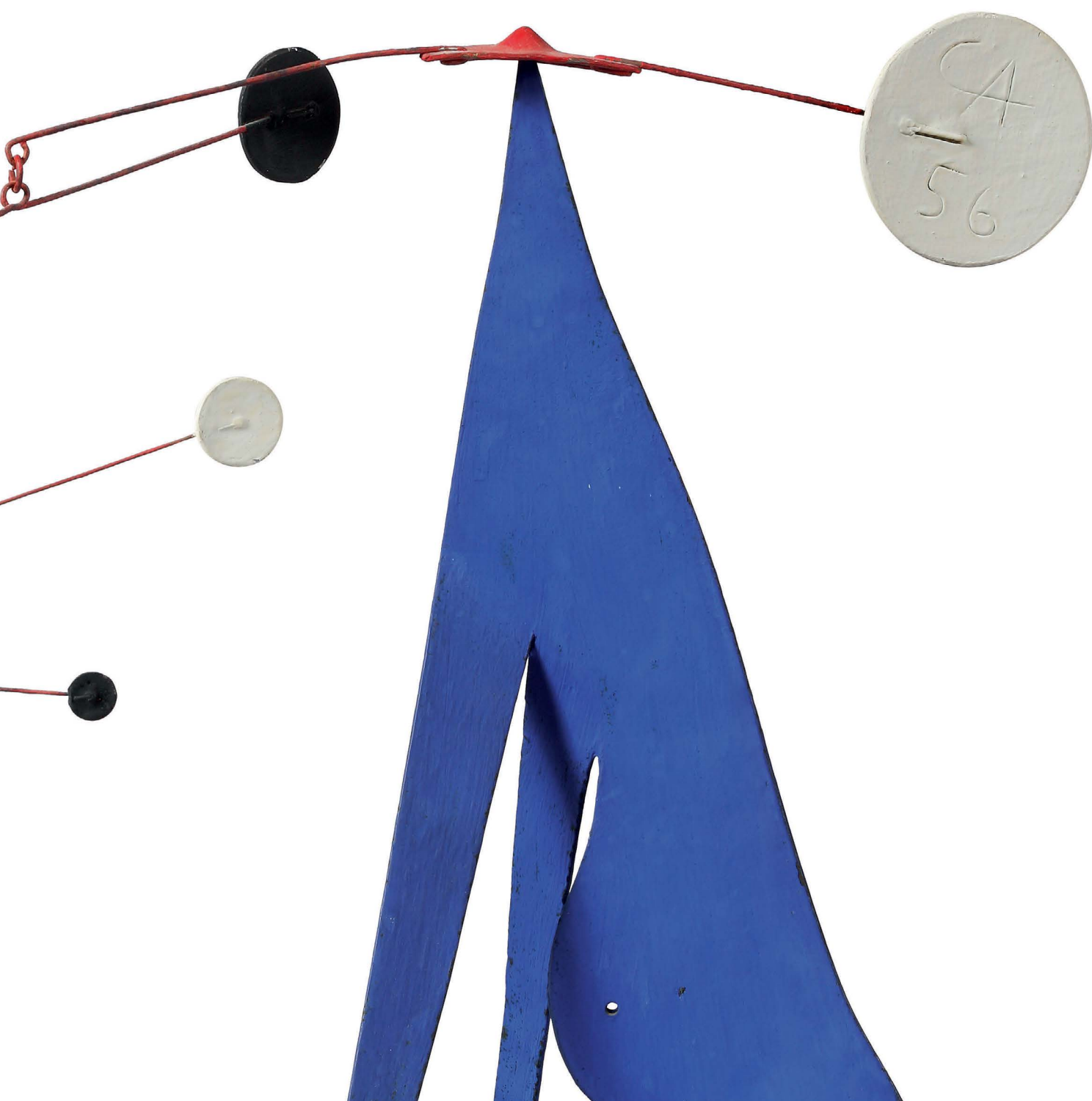
維空間坐標一樣，在相對論出現前，時間的角色和現在不盡相同，並更為獨立。正因為如此，我們習慣將時間當作一個獨立的連續體。」（亞伯特·愛因斯坦，《相對論入門——狹義和廣義相對論》，紐約，2004年，頁47）從受制於形式的繪畫過渡到具備「真正」偶然性的雕塑，這個決定性的轉變反映考爾德雖受巴黎畫派影響，卻仍能自成一格。

考爾德是二十世紀最重要的雕塑家之一，由他發揚光大的動態雕塑對一世代藝術家影響深遠。他與超現實主義畫家胡安·米羅交情深厚，兩人風格迥然，但卻經常用相似的明艷色彩和凝練線條來創作，本作彷彿就是從米羅滿佈生物形態的抽象畫裡縱身而出，相反，考爾德的動態雕塑彷彿也能化身作米羅的抽象畫。無論是作品名字還是構造，《藍色上的黑、白、紅》同時喚起人們對自然生物的想像，以及對作品固有抽象本質的思考。它在兩者之間巧妙地游移，見證藝術、科學和自然的非凡結合。藝評家杰德·珀爾（Jed Perl）曾經簡明扼要地概括道：「雖然考爾德不是第一個、也不會是最後一個讓雕塑動起來的藝術家，但是他舉重若輕，做起來比任何人都有著更堅定的信念和更豐富的想像，並且更傳神、優雅。這是詩人的傑作，不過這位詩人卻擁有科學家般沉穩的直覺。」（杰德·珀爾，洛杉磯縣藝術博物館，〈考爾德與抽象風格：從前衛走向經典〉展覽圖錄，2013年，頁36）



「考爾德並不是在暗示動態，他是在
捕捉動態本身……他沒有模仿任何
東西，就我而言，沒有別的藝術比
他的動態雕塑具備更少的虛幻特
質。」

尚・保羅・薩特





WORKS FROM THE COLLECTION OF

MARC JACOBS

Few individuals have exerted such broad an influence on the trends of fashion and contemporary art as Marc Jacobs. Considered one of the most important couturiers of the last three decades, Jacobs's unrelenting commitment to his creative vision has earned him immense appreciation, as both head designer of his eponymous fashion label and formerly as creative director of Louis Vuitton between 1997 and 2013. It is of little surprise therefore, that Jacobs's discerning eye and fastidious taste for exceptional quality is reflected in his esteemed collection of contemporary art, which brings together an iconoclastic and eclectic host of works that testifies to the extraordinary character of its ensemblier.

Jacobs is known as an early patron for John Currin and Elizabeth Peyton, and the selection on offer presents exceptional examples from both artists. In *The Penitent* (2004), which depicts his

wife and muse Rachel, Currin proffers a playful yet tender take on the academic tradition of the penitent Magdalene, while Peyton's delightful *May 1999 (Kirsty & Roe Kissing West 15th St)* (1999) engages with art historical and cultural trope of the kiss. Stemming from Mark Grotjahn's celebrated series of *Butterfly* paintings, *Untitled (Lavender Butterfly Over Green)* (2004) is a superlative optical sensation exemplifying the artist's extensive exploration of the butterfly motif, while Richard Prince's *Untitled (de Kooning)* (2007) boldly subverts canonical imagery of Abstract Expressionist idol Willem de Kooning. Finally, Andy Warhol's vibrant *Flowers* trio (1964) hails from one of the artist's most iconic bodies of works that exemplify the essence of Pop. Assembled with the creativity and connoisseurship of one of the most celebrate arbiters of contemporary taste, this selection of work charts a panorama of hugely influential artists, curated by one of the most pioneering aesthetes of recent times.

Marc Jacobs 在時裝界和當代藝術界引領潮流，影響廣泛，當今可比肩者寥寥無幾。在過去三十年裡，Marc Jacobs 一直被公認為殿堂級的高級時裝設計師；他憑着對創作理念的執著和熱誠，多年來載譽滿堂。他不僅是同名時裝品牌的首席設計師，也曾在1997至2013年間擔任路易威登（Louis Vuitton）創意總監。Marc Jacobs對卓越品質的敏銳觸覺、對品味的講究，亦反映在他的當代藝術珍藏裡。Marc Jacobs收藏的作品精彩絕倫，這個兼容並蓄、突破傳統的藝術珍藏，從側面印證了收藏家卓爾不群的風範。

Marc Jacobs遠見卓著，很早便開始集藏藝術家約翰·柯林和伊麗莎白·佩頓的作品，而是次上呈其收藏拍品中亦包含兩位藝術家筆下的傑出範例。約翰·柯林的《懺悔者》（2004年作）採用了藝術史悠久深遠的經典語彙——懺悔者抹大拉

瑪麗亞的形象——描繪了自己的妻子及繆斯瑞秋·芬因斯坦，而伊麗莎白·佩頓的《1999年5月（柯絲蒂和羅伊在西大街15號擁吻）》（1999年作）則以嶄新角度探索了藝術史上經典的文化象喻——「吻」，倍增題材玩味。馬克·格羅亞恩對蝴蝶主題情有獨鍾，驅使他在過去十多年反覆深索鑽研，而《疊綠的薰衣草色蝴蝶》（2004年作）則是源自格羅亞恩著名《蝴蝶》系列的優秀典範。理查·普林斯的《無題（德庫寧）》（2007年作）挪用了抽象表現主義泰斗威廉·德庫寧創作的經典形象，構圖詭異獨特、引人遐想。安迪·沃荷的三幅《花》（1964年作）作為普普藝術運動的精髓影響深遠，是藝術家絲網印刷畫作系列的標誌性作品。Marc Jacobs慧眼獨具、創意超群，精心蒐集的收藏巨匠薈萃，卓絕藏品勾勒呈現出一個當代藝術脈絡全景，彰顯藏家作為當代美學先驅的美譽。

◦ 1148

ELIZABETH PEYTON

伊麗莎白·佩頓

b. 1965

May 1999 (Kirsty + Roe Kissing West
15th Street)

oil on board

inscribed; signed, titled and dated 1999 on the reverse
42 by 35.8 cm. 16½ by 14 in.

LITERATURE

Matthew Higgs, *Elizabeth Peyton*, New York 2005, p. 156,
illustrated in colour

PROVENANCE

Neugerriemschneider, Berlin
Private Collection, United States
Sadie Coles HQ, London
Acquired from the above by Marc Jacobs in 2002

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

US\$ 410,000-615,000

1999年5月（柯絲蒂和羅伊在西大街15號
擁吻）

油畫畫板

1999年作

款識

藝術家題款

May 1999，〈Kirsty + Roe Kissing West 15th Street〉，藝
術家簽名，1999（作品背面）

出版

Matthew Higgs 著，〈Elizabeth Peyton〉（紐約，2005年）
，頁156，載彩圖

來源

柏林，Neugerriemschneider 畫廊

美國，私人收藏

倫敦，賽迪HQ畫廊

Marc Jacobs 於2002年購自上述來源

“To paint well, I need to be
enraptured by my subjects.”

Elizabeth Peyton





Edvard Munch, *Kiss by the Window*, 1892, National Museum of Art, Oslo

愛德華·孟克·《窗前擁吻》·1892年·奧斯陸·國家藝術博物館

An intimate depiction of a young couple poised at the liminal threshold of a kiss, *May 1999 (Kirsty + Roe Kissing West 15th Street)* is a superlative example of Elizabeth Peyton's body of portraits – one that invokes the classic art historical and cultural trope of the kiss. Detaching her subjects from their surroundings, Peyton zooms into her protagonists and condenses emotion within the picture plane, compelling the viewer to gaze closely at a charged moment forever frozen in time. In this dream-like instant, which is simultaneously momentous and mundane, Peyton embarks on a redefinition of the tradition of portraiture. While known for her immortalization of historical or iconic figures ranging from Napoleon to Nicole Kidman, Peyton is equally celebrated for her focus on her acquaintances and friends. Here, Kirsty and Roe join her pantheon of subjects that evoke a Warholian sense of populist equality; she delineates Queen Elizabeth II with the same casual brushstrokes as Kurt Cobain, offering equal weight to Johnny Rotten as to John Lennon. Painting without

hegemony, there is a democratisation at play that rescues portraiture from its elitist past. The artist explains:

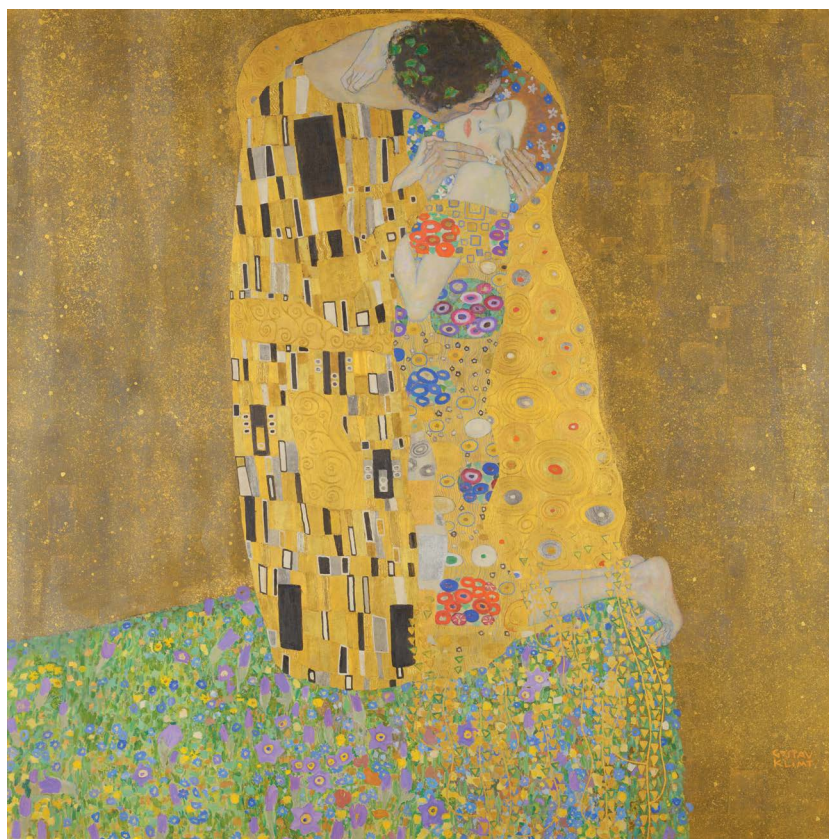
“There is no separation for me between people I know through their music or photos and someone I know personally. The way I perceive them is very similar, in that there's no difference between certain qualities that I find inspiring in them” (the artist cited in Rizzoli, Ed., *Elizabeth Peyton*, New York 2005, p. 16).

Emerging on the art scene in the early 1990s, Peyton has made a name for herself as the chronicler of the contemporary zeitgeist. Her portrayals of artists and musicians appropriate images from popular magazines, imparting a sense of romance and mysticism onto the ubiquitous images of grungy rock stars. While espousing a naiveté reminiscent of the scribbles of an infatuated schoolgirl, Peyton's portraits convey a beguiling charisma – one achieved via the juxtaposition of her intimately cropped compositions and the detached dispassion of her subjects. Predominantly small in scale, Peyton's portraits recall medieval Russian icons and Pre-Raphaelite

romanticism. By diminishing the traditional distance of portraiture, she not only venerates her subjects as saints and icons, but also imbues them with a familiarity that resonates with romantic devotion. In the process, she reanimates nineteenth-century traditions of portraiture whilst also finding beauty in mundane humanity. Through a transforming and universalising hand, Peyton's subjects are made more luminous and more beautiful, but at the same time more dispassionate than they could ever be in reality – approaching the timeless aura of the heroes and saints of antiquity.

The disengaged distance in Peyton's subjects is epitomized by her frequent portrayal of androgynous boys, whose laid-back indifference form a cultural zeitgeist of their own. Here in the present work, the androgynous Roe is a superlative example – he is idealized via pale skin and red lips, which shuns the archaic gender system of machoism and draws out his vulnerable tender beauty. Jerry Saltz has remarked: “She painted [androgynous boys] with a fluid, sexy touch that negated issues of illustration or kitsch, and helped melt the ice that had formed around painting in the early 1990s. Somehow, Peyton was entirely in her moment and her own mind at the same time”. When examining the structure of the composition, we find Roe in a state of sublime liminality: where we do not know if he is leaning forward or holding back. As Iwona Blazwick observes: “[Peyton's figures] are all on the diagonal [...] these figures – their youth, their beauty, and the moment of time they inhabit – are about to fall. This sense of something fleeting and vulnerable is intensified by the delicacy of Peyton's drawing” (Iwona Blazwick, “Excessive Life”, in Exh. Cat., New York, New Museum, *Elizabeth Peyton: Live Forever*, 2008, p. 232). Peyton's attention to emotional detail and use of colour have led critics to situate her in the long illustrious line of figurative artists such as Edouard Manet and John Singer Sargent. Selecting her subjects carefully, Peyton only chooses people that captivate her in some way. In the artist's own words: “To paint well, I need to be enraptured by my subjects” (Elizabeth Peyton in an interview with Andrew Purcell ahead of her retrospective at the Whitechapel Gallery, London in 2009, online).

By invoking the universally shared repertoire of the trope of the kiss, the present painting is a superlative work imbued with a familiarity and intimacy that viewers can take part in. We do not know nor recognise Kirsty and Roe; however, we feel as though we do, as though their wholly private moment shares a joint lineage



Gustav Klimt, *Der Kuss*, 1907-08, Österreichische Galerie Belvedere, Vienna
 古斯塔夫·克林姆·《吻》·1907-08 年作·維也納·奧地利美景宮美術館

with our own nostalgic personal histories – as though we are looking back at our own personal photo album. Blurring the lines between lived experience, memory, and imagination, the present work manifests Peyton's ongoing fascination with the capacity of a single image to hold in tension various layers of representation, each fraught with their own inaccuracies and sources of bias. Adopting a *modus operandi* reminiscent of Egon Schiele, who likewise used his contemporaries (friends, lovers, critics, and artists) as subjects, at the psychological crux of Peyton's oeuvre is the juxtaposition between anonymity and familiarity, individuality and universality. Attesting to Peyton's unique position within the contemporary art world, her portraits are housed in the collections of many leading museums, including the Centre Georges Pompidou, Paris; Museum of Fine Arts, Boston; Whitney Museum of American Art, New York; San Francisco Museum of Modern Art; and Walker Art Center, Minneapolis. Elizabeth Peyton is also going to be the subject of an upcoming exhibition that opens at the National Portrait Gallery in London.



「為了能畫好，我需要被我的主題吸引。」

伊麗莎白·佩頓

一對相擁的年輕戀人，下一秒與許就要親吻——這是《1999年5月（柯絲蒂和羅伊在西大街15號擁吻）》所描繪的親密場景。在伊麗莎白·佩頓創作的大量肖像畫中，這幅作品堪稱絕佳示例——它採用了「吻」——藝術史上經典的文化象喻。佩頓將她的主題從他們所處的環境中拖曳出來，在畫面中放大了兩位主角，並將情感凝結於其間，迫使觀眾密切凝視著這個被永遠定格在時光裡的動情時刻。在這個如夢似幻的瞬間、一個重大而又平凡的時刻，佩頓開始重新定義肖像畫傳統。雖然佩頓憑著以拿破崙以至妮可·基德曼等歷史或偶像人物為主題而見稱，但她對身邊友伴的描繪同樣引人注視。在這幅畫作中，她將柯絲蒂和羅伊與她畫過的眾多名流相提並論，這種做法令人想起沃荷式的大眾主義平等理念。她處理美國搖滾歌手科特·柯本的肖像時，筆觸輕輕隨意，與描繪英國女王伊麗莎白二世時相差無幾；在她的畫筆下，英國搖滾歌手約翰尼·羅頓與約翰·列儂的分量亦相同。在她的作品中，人沒有高低貴賤之分，這種民主的觀念使她的肖像畫免於墮入強調精英主義的肖像畫傳統裡。藝術家解釋說：「對我來說，我通過音樂或照片認識的人，與我面對面認識的人沒有區別。我感受他們的方式非常相似，因為我在他們身上都能發現某些頗有啟發性的特質。」（引自藝術家，列佐利編，《伊麗莎白·佩頓》，紐約，2005年，頁16）

1990年代初，佩頓在藝術界嶄露頭角，並贏得了「當代時代精神的記錄者」的名聲。她挪用流行雜誌的圖像，賦予這些膾炙人口、不羈浪蕩的搖滾明星一點浪漫和神秘色彩。佩頓的肖像畫讓人聯想到一位癡情女學生的天真塗鴉，但它們散發出一種誘人的魅力——這種效果通過並置而達成。她切割畫面構圖，讓主題顯得非常親近，但同時營造出了一種超脫的冷靜。佩頓的肖像畫尺幅不大，有如中世紀的俄羅斯聖像畫和前拉斐爾派的浪漫主義作品。通過減弱傳統肖像畫的距離感，她不僅將描繪的對象提升為聖人和偶像，亦讓他們散發一種與浪漫奉獻精神共鳴的親切感。在這個過程中，她為十九世紀的肖像畫傳統注入了新生命，同時也在平凡的人性中找到了美。通過她的轉換和普世化的描繪，佩頓的筆下的人物變得更加明媚動人，但同時比現實中的他們更平和沉靜——幾乎戴上古代英雄和聖人的永恒光環。

佩頓的主題身上流露出的這種疏離感，集中體現在她頻繁描繪的雌雄同體男孩形象。這些男孩們冷淡和滿不在乎的姿態，形成了屬於他們的時代文化精神。在這幅作品中，雌雄同體的羅伊就是這方面的一個絕佳例子——他的膚色白皙雙唇紅潤，理想化的形象一反標榜男子氣概的陳舊性別體系，將他的脆弱柔美展現出來。傑瑞·薩特茨評論道：「她用流暢感性的手法畫出了（雌雄同體的男孩），將插畫或媚俗畫作的弊病拒之門外，並幫助融化了在1990年代初期籠罩繪畫的冰層。與此同時，不知何故佩頓竟能保持於當下和自我思想的狀態中。」在審視這幅畫的構圖之時，我們發現羅伊處於一種奇妙的闕限狀態之中：我們不知道他將要向前傾還是要後仰。正如伊沃納·伯拉維克所認為般：「（佩頓的人物）都具有某種傾向（……）這些人物，他們的青春、他們的美、以及他們所處的那個時刻，都將落幕。佩頓的繪畫強化了這種稍縱即逝之感。」



Constantin Brancusi, *The Kiss*, 1908, Private Collection

康斯坦丁·布蘭庫西，《吻》，1908年作，私人收藏

（伊沃納·伯拉維克撰，〈恣意人生〉，《伊麗莎白·佩頓：永生》展覽圖錄，新美術館，紐約，2008年，頁232）。有鑑於佩頓對情感細節的關注和對色彩的運用，不少藝評家將她與一眾傑出的具象藝術家（例如愛德華·馬奈和約翰·辛格·薩金特）置於同一個長長的譜系中。佩頓慎選繪畫主題，只選擇那些會在某些方面吸引她的人。用藝術家自己的話來說：「為了能畫好，我需要被我的主題吸引。」（摘錄自2009年，伊麗莎白·佩頓在倫敦白教堂美術館舉行的回顧展前，接受安德魯·珀塞爾的採訪）

《1999年5月（柯絲蒂和羅伊在西大街15號擁吻）》採用了「吻」這個具有普世涵義的象喻，它是一幅能讓觀眾參與其中，並體驗到親切感和親密感的優秀作品。我們不知道柯絲蒂和羅伊是何許人；然而，我們卻感覺認識他們，他們的私密時刻，似是與我們自己的舊情懷和經歷互相勾連，仿佛我們正在翻看自己的相冊。這幅畫作模糊了生活經驗、記憶和想像脈絡之間的界限，它體現了佩頓對單一形象的執迷；這種單一形象能承載繪畫的多層張力，每一個層面都充滿了本身的各種誤差和偏頗。佩頓的創作方法與埃貢·席勒類似，後者同樣以身邊的人（朋友、愛人、藝評家和藝術家）為創作主題；佩頓的全部作品皆並置地呈現一些心理學上的關鍵情緒——疏離感與熟悉感、個性與普遍性。佩頓的肖像作品獲多間頂尖博物館收藏，包括巴黎龐畢度中心、波士頓美術館、紐約惠特尼美國藝術博物館、三藩市現代藝術博物館、明尼阿波利斯的沃克藝術中心。此外，倫敦英國國家肖像館亦將舉行伊麗莎白·佩頓的個人作品展覽，由此可見她在當代藝術界的獨特地位。

MARC JACOBS

◦ 1149

RICHARD PRINCE

b. 1949

Untitled (de Kooning)

acrylic, inkjet and oil crayon on canvas
signed, titled and dated 2007 on the reverse
132.5 by 188.4 cm. 52 $\frac{1}{8}$ by 74 $\frac{1}{8}$ in.

PROVENANCE

Gladstone Gallery, New York
Acquired from the above by Marc Jacobs in 2007

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

US\$ 410,000-615,000

理查·普林斯

無題（德庫寧）

壓克力、電腦輸出及油性蠟筆畫布

2007年作

款識

藝術家簽名，2007，〈UNTITLED (DE KOONING)〉（作品背面）

來源

紐約，格拉斯頓畫廊

Marc Jacobs 於2007年購自上述來源

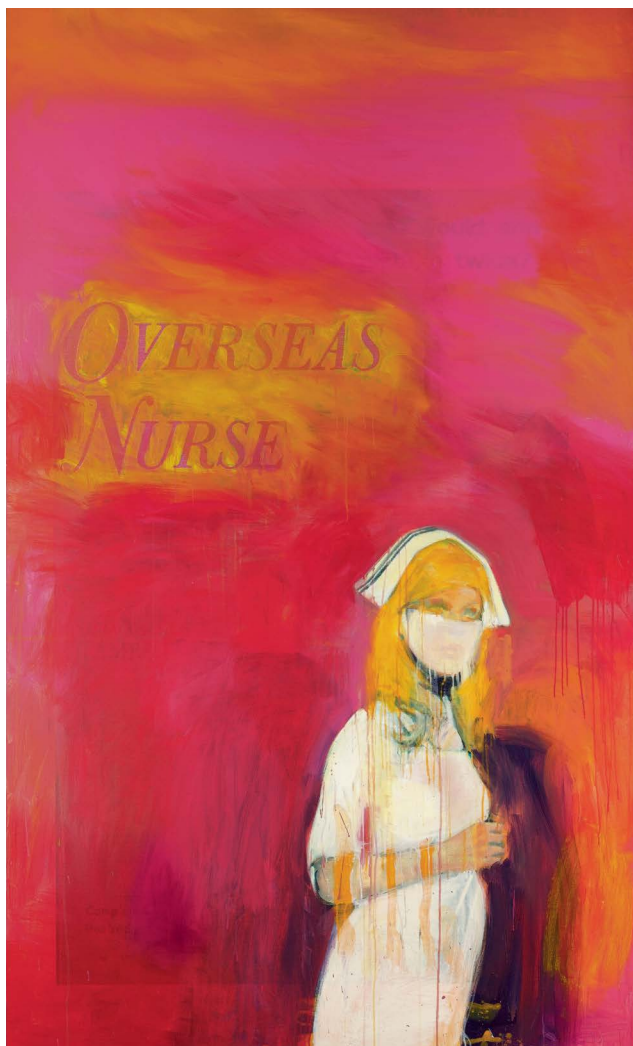
“Some people worship at the
alter – I believe in de Kooning.”

Richard Prince









Richard Prince, *Overseas Nurse*, 2002, Private Collection

理查·普林斯·《海外護士》·2002 年作·私人收藏

© Richard Prince 2019

Striking in chromatic intensity and provocative in compositional form, *Untitled (de Kooning)* ranks amongst the most exceptional works from Richard Prince's celebrated corpus of paintings that engage with the canonical imagery of Abstract Expressionist Willem de Kooning. The idea for the series came to Prince when he was browsing a catalogue of de Kooning's *Women* series, which featured grotesque distorted female figures violently entangled in swathes of abstraction. Inspired by the imagery, Prince began sketching and doodling over the paintings using graphite and oil crayons, adding outlines, textures and silhouettes. He also applied collage fragments cut and pasted from catalogues and vintage pornographic magazines, embellishing the figures with facial features, body parts and limbs, as well as male and female genitalia, building hybrid or hermaphroditic characters. These laboriously reworked images were then ripped out, montaged together, and scanned and blown up via ink-jet printer onto monumental canvases,

creating further distance from the source material. Prince further paints over the canvases in oil and graphite in sweeping gestures reminiscent of de Kooning's painterly technique. The resulting intricate surface and maimed imagery manifest simultaneously as an ode to the late Abstract Expressionist and a rigorous interrogation on the mythology of American pop cultural life, from its seedy sex-infused imagery to its idealistic veneers.

His oeuvre heavily associated with low-brow American culture, Prince's interventions blur not only the distinction between de Kooning's imagery and his own, but also the boundaries between high and low culture. In particular, Prince exposes the crass, sleazy and sexually charged undertones latent within American culture. Sex permeates Prince's work: from his re-photographed image of pre-pubescent child-actor Brooke Shields in *Spiritual America* to his provocative *Nurses* inspired by pulp fiction, and from the hermaphroditic figures in the present series to his 2009 artist's book *Bettie Kline*. In the latter, Prince juxtaposed paintings by Franz Kline with pin-up photos of Bettie Page, taken in the early 1950s by Irving Klaw, whose studio was located next to Kline's. Their visual similarities led Prince to a quasi-serious narrative of the pin-up model as Kline's artistic muse and the subsequent conclusion that "instead of inner turmoil and psychological angst, abstract expression was about sex" (the artist cited in his blog, *Birdtalk*, online). The artist's interrogation of prescribed identities and stereotypes determined by social and cultural codes constitute at once a critique and celebration of the darker underbelly implicit within constructed canons and myths.

From the time that he first re-photographed Marlboro cigarette ads for his *Cowboy* series in 1983, Prince has expressed his artistic impulse through appropriation, through which he examines the visual and cultural iconography of American life. Along with his contemporaries from the Pictures Generation of the 1970s and 1980s, Prince rose to prominence at a time when his artistic predecessors had already stripped the art-making process from its representational, durational and even material constraints. In belonging to an image-saturated, highly commercialised culture, Prince directly took on the visual vernacular that characterized their generation. Faced with an abundance of pre-existing pictures, Prince "never thought of making anything



Willem de Kooning, *Woman I*, 1950-52, Museum of Modern Art, New York

威廉·德庫寧·《女人 I》·1950-52 年作·紐約·現代藝術博物館

© 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

new”; as he has stated, “I am very much against making anything new in a modernist approach” (the artist in conversation with Noemi Smolik in Carl Haenlein, Ed., *Richard Prince, Photographs, 1977-1993*, Hanover, 1994, p. 32). His manipulation of these found and readymade images vacillates between a Warholian fascination with pop-culture and criticism of the myths they propagate; in the profound inauthenticity of his re-worked images, Prince delivers a scrutiny of our culture’s increasing attraction to staged glossy spectacle over authentic lived experience, critiquing the excesses and opulence of an age devoted to crass materialism and illusion.

Commencing in 2007, Prince’s *de Kooning* series expands for the first time the artist’s vocabulary of appropriated material beyond commercial or popular imagery into the realm of fine art. At once an homage and desecration, Prince’s acts of defilement to de Kooning’s women continue the late Abstract Expressionist’s subversion of the art historical tradition of the alluring

female nude. Rejoicing in the grotesque, de Kooning said: “Beauty becomes petulant to me. I like the grotesque. It’s more joyous” (Willem de Kooning cited in “Woman to Landscape”, in John Elderfield, *de Kooning, a Retrospective*, Exh. Cat. The Museum of Modern Art, New York, 2011, p. 277). Further, the methodology of Prince’s disruptive interferences is reminiscent of de Kooning’s original practice, which involved collage-like treatments involving found photography, often torn from magazines, as well as a rigorous process of scraping and re-painting. Prince even mirrors de Kooning’s painterly practice, employing bold sweeping brushwork that speak to the late Abstract Expressionist’s acclaimed gestural *modus operandi*. By mirroring de Kooning in both philosophy and technique, Prince’s *de Kooning* paintings manifest as quotations that are appropriated multiple times over, manifesting as a prism refracting multiple binaries including creation and destruction, high and low art, puritanism and mass pop culture.

「有些人在祭壇前俯伏崇奉，
我卻敬拜德庫寧。」

理查·普林斯



「有些人在祭壇前俯伏崇奉，我卻敬拜德庫寧。」

理查·普林斯

《無題（德庫寧）》色彩濃烈鮮豔、構圖矚目獨特、引人遐想，是理查·普林斯的典範之作，與抽象表現主義泰斗威廉·德庫寧的經典創作形象有著密切關聯。普林斯閱讀德庫寧的《女人》系列作品圖錄時，看見書中扭曲而奇譎的女性形象，那些軀體被大片誇張抽象的圖案纏繞著，因而靈機一觸，創作了本作所屬的《德庫寧》系列作品。普林斯受到這些圖像的啟發，開始以石墨及油蠟筆在畫幅上塗鴉掃描，再勾勒外形、肌理及輪廓。他從圖錄及舊色情雜誌上剪出零碎圖案，拼貼在畫上，為人物添上五官、身體部位、四肢及生殖器官，創造出雌雄同體的合成人物。然後，普林斯將這些精心構造的人像撕下來並互相組合，再以電腦掃描，以噴墨打印機將它們打印在巨型畫幅上，使它們逐漸遠離原本的材料。隨後，普林斯再大筆地揮灑油彩和石墨，令人聯想起德庫寧的作畫技巧。最後的成品畫面細膩繁複，人物形象卻殘破不堪，不僅是對德庫寧這位抽象表現主義藝術前輩的頌讚，更是對美國流行文化日常中的虛榮外衣、以至低俗情色意象的一次嚴厲拷問。

自從普林斯在1983年首次為他的《牛仔》系列重新拍攝萬寶路香煙廣告的照片後，他一直以挪用為創作方式來抒發才思，從而審視美國人日常生活中的視覺與文化圖騰。他與1970及1980年代的「圖像世代」藝術家一樣，在成名之時，前輩們早已將創作過程從具象表意、時間指涉，甚至媒材的限制中解放出來。身處一個充斥各種不同圖像、極度商業化的文化中，普林斯直接採用當代具有代表性的視覺語彙來創作。面對五花八門的既有圖像，普林斯「從未想過再創作任何新事物」，正如他本人所言：「我非常反對以現代手法創作任何新事物。」（藝術家與諾米斯·莫利克對談，卡爾·海因編，《理查·普林斯：1977-1993年攝影作品》，漢諾威，1994年，頁32）他對這些既有的現成圖像運用自如，一方面營造出沃荷式的流行文化夢幻想像，另一方面則對它們所捏造的幻象嚴加批判；通過這些仿製圖像的極端失實，普林斯剖析了越來越看重光鮮



Richard Prince, *Bettie Kline*, 2009, Private Collection

理查·普林斯·《Bettie Kline》·2009年作·私人收藏

© Richard Prince 2019

人造表象、漠視真實生活體驗的現代文化，並嚴厲地批判這個充斥物質主義和虛構幻象、愚昧而奢華糜爛的世代。

《德庫寧》系列始於2007年，普林斯的商業流行圖像語彙，從此首次昇華至高級藝術境界。普林斯承傳了這位抽象表現藝術家前輩顛覆美麗裸女形象的做法，將德庫寧筆下的女性人物加以玷污，故本作既是對他的致敬，也是一種褻瀆。喜愛獵奇的德庫寧如此說：「美麗對我而言很狂妄。我喜歡獵奇，那比較令人愉悅」（引自威廉·德庫寧撰，〈女體景觀〉，約翰·埃爾德菲爾德著，《德庫寧回顧展》展覽圖錄，紐約現代藝術博物館，2011年，頁277）。再者，普林斯的破毀與顛覆，亦令人聯想到德庫寧的創作手法，包括嚴謹精確的擦刮與重繪，以及類似拼貼的處理，包括拾得的攝影圖片，而這些圖片大多是從雜誌撕下。普林斯更模仿德庫寧寬闊流麗的筆觸，沿襲其備受尊崇的動勢繪畫技巧。通過模仿德庫寧的意象和手法，普林斯的《德庫寧》系列作品乃不同原作被多重挪用交錯而成的獨特結晶。

普林斯的作品與美國通俗文化息息相關，它們不僅模糊了德庫寧與普林斯的分野，更打破了美國視覺文化裡高雅與低俗的界限。當中，他摹仿德庫寧的作品揭示了美國文化所隱藏的愚昧、庸俗及情色意涵。除了「性」以外，與美國夢互相牽連、互為表裡的主題寥寥無幾。這個主題在普林斯的作品中一脈相承，從《靈性美國》（*Spiritual America*）童星波姬·小絲的重新處理照片、取材自低俗小說的火辣《護士》系列，到本系列的雌雄同體人像，以及2009年的藝術家著作《貝蒂克萊恩》（*Bettie Kline*）皆歷歷可見。普林斯藉著豐富繁雜的創作，向在社會和文化規則下約定俗成的身份定型提出質詢；這些作品既是對這些虛構幻象底下的黑暗的責斥，亦是對它們的謳歌。在《德庫寧》系列裡，普林斯首次直接沿用學院派經典意象，好比一面反映出各種二元觀念的菱鏡，包括創建與破毀、高雅與低俗藝術、清教徒主義與通俗流行文化。

1150

JOHN CURRIN

b. 1962

The Penitent

oil on linen
signed and dated 04 on the overlap
107 by 86.6 cm. 42 $\frac{1}{8}$ by 34 $\frac{1}{8}$ in.

EXHIBITED

Santa Fe, SITE Santa Fe, *SITE Santa Fe's Fifth International Biennial: Disparities and Deformation*, Our Grotesque, July 2004 - January 2005
Florence, Museo Stefano Bardini, *John Currin*, June - October 2016, pp. 44-45, illustrated in colour

LITERATURE

Melissa Gronlund, Ed., *Frieze Art Fair: Yearbook 2004-5*, London 2004, illustrated in colour
Giancarlo Politi, "John Currin: An Interview by the Readers of Flash Art", *Flash Art*, July - September 2005, p. 100, illustrated in colour
Kara Vander Weg and Rose Dergan, Ed., *John Currin*, New York 2006, cover, pp. 334-335, illustrated in colour

PROVENANCE

Gagosian Gallery, New York
Acquired from the above by Marc Jacobs in 2004

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

US\$ 1,030,000-1,540,000

約翰·柯林

懺悔者

油畫亞麻布

2004年作

款識

John Currin · 04 (畫布折入處)

展覽

聖塔菲 · 聖塔菲 SITE · 「聖達菲第五屆國際雙年展：差異與變形」 · 2004年7月至2005年1月
佛羅倫薩 · 斯塔凡諾 · 巴爾迪尼博物館 · 「John Currin」 · 2016年6月至10月 · 頁44-45 · 載彩圖

出版

Melissa Gronlund 編 · 《Frieze Art Fair: Yearbook 2004-5》(倫敦 · 2004年) · 載彩圖
Giancarlo Politi 撰 · 〈John Currin: An Interview by the Readers of Flash Art〉 · 《Flash Art》 · 2005年7月至9月 · 頁100 · 載彩圖
Kara Vander Weg 與 Rose Dergan 編 · 《John Currin》(紐約 · 2006年) · 封面 · 頁334-335 · 載彩圖

來源

紐約 · 格拉斯頓畫廊
Marc Jacobs 於2004年購自上述來源

“[The Penitent] would be the painting of mine that I think seems the most Florentine. And, well, of course I'd want it in the Uffizi.”

John Currin





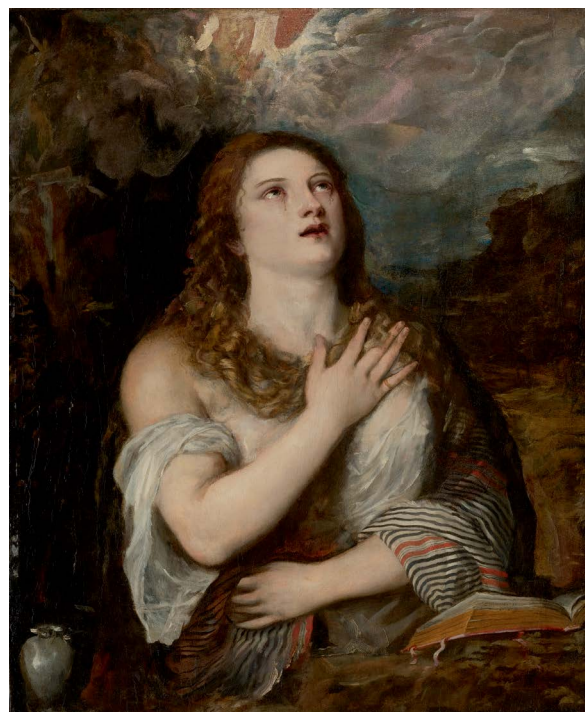
Installation view of *The Penitent* in the Museo Stefano Bardini during the John Currin exhibition, June – October 2016

本作展於佛羅倫薩斯塔凡諾·巴爾迪尼博物館舉辦的「John Currin」展覽，2016年6月至10月

Photo courtesy **Beatrice Brandini**

A captivating portrait imbued with conceptual wit and technical virtuosity, John Currin's *The Penitent* is a stunningly executed work that exemplifies the artist's capacity to mine art history and reinvent the grand tradition of figurative painting through various reconsiderations of the female form. Depicting the artist's wife and muse, Rachel Feinstein, Currin's portrait takes on a venerated art historical vocabulary featuring the penitent Mary Magdalene, a subject that gained popularity from sixteenth-century Italy. The image of Magdalene lifting her teary eyes to heaven symbolized the sacrament of penance; on the other hand, its popularity was also associated with the Penitent Magdalene's implied sexuality, as narrative obliged her to be portrayed with a passive gaze of ecstasy, long flowing hair, and a semi-naked body with partially exposed breasts. In his play on the subject, Currin engages in a rare departure from his more explicit and provocative paintings: his wife is fully clothed in an loose sweatshirt with a crew neck, her ambiguous expression teetering between languid amusement and teasing expectancy. Melding sharp realism with a shrewd subtext rooted in the absurdity of religious imagery, the present work imparts the very best of Currin's formal evocation of the darker undercurrents and idiosyncrasies that have saturated social conventions from the beginning of human civilization. At once elegantly charming and mischievously provocative, *The Penitent* was featured on the promotional postcard of Currin's solo exhibition at the Museo Stefano Bardini in Florence in 2016, ranking amongst the artist's most iconic dialogues with the conundrum of painting.

Executed in 2004, *The Penitent* was painted just after Currin's mid-career retrospective at the Whitney Museum of American Art in 2003, which confirmed his position as a major voice in contemporary art. Born in the same year as Roy Lichtenstein's first show at the Leo Castelli Gallery in New York, Currin belongs to a lineage of artists who challenged traditional perceptions of female beauty. Like Lichtenstein, Currin explored innovative ways of depicting women in the context of his own time, relying on accepted forms only to subvert them. His earliest paintings were based on portrait heads as in a high school yearbook – silent faces frozen in expression. Currin's 1992 one person show at Andrea Rosen Gallery consisted of small format paintings of mostly older women, denying viewers of the glamorized objects of desire that they were so accustomed to. In the mid-1990s, Currin moved on to directly interrogate a more stereotypical view of women, developing an erotic pin-up style with comically busty women measuring their breasts, flirting with suitors or posing in sultry positions. From this satirical view of gender concepts, Currin moved on to his greatest innovation, which emerges directly from his interest in the Renaissance masters and re-directs art history and commentary back to

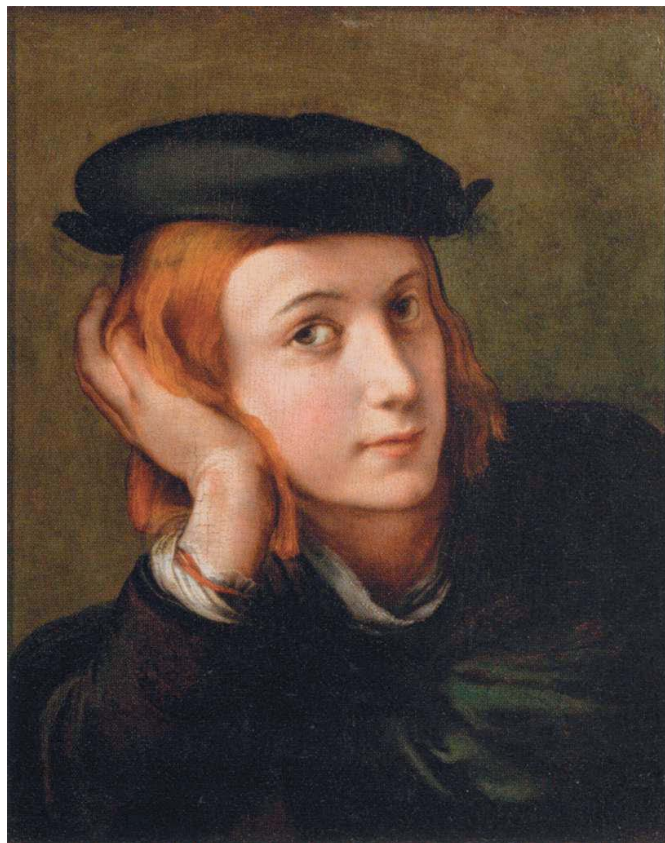


Titian, *The Penitent Magdalene*, c. 1570-1575, Private Collection

提香·《懺悔中的抹大拉》·約 1570-1575 年作·私人收藏

discussions of painting's timeless relevance. In describing Currin's "collision of naked, real-life women and old-master nudes", Robert Rosenblum asserts that "[Currin's] fusion of venerable past and vulgar present comes out as a perfect hybrid that lives in both worlds" (Exh. Cat., Chicago, Museum of Contemporary Art, *John Currin*, 2003, p. 15).

Formally, Currin's *The Penitent* thrives on the anachronism of academic painting. In its classical composition, virtuosic mastery of light and depth, and remarkable delineation of contour and masterful rendering of flesh and posture, *The Penitent* reveals Currin's extraordinary painterly skill and adoption of a technique first perfected during the High Renaissance. Starting from around 1998-1999, Currin embarked on rigorous studies in the formal technique of underpainting popularized in Southern Europe in the seventeenth century, in which preliminary layers of light or dark pigment are employed to make up the basic form of the composition prior to the inclusion of regular colour tones. The application of a white undercoat imbues the surface hues with a particular warmth and suggestion of depth: as Alison Gingeras notes, the technique "allowed Currin to flaunt his growing virtuosity by generating naturalistic modelling and credible vitality" (Alison M. Gingeras, "John Currin: Pictor Vulgaris", in Kara Vander Weg and Rosie Dergan, Eds., *John Currin*, New York 2006, p. 41). The glowing translucency in skin tone and delicately flushed cheeks visible in *The Penitent* indicate the remarkable effectiveness of this technique in suggesting



Parmigianino, *Portrait of a Youth*, circa 1520, Louvre, Paris
 帕爾米賈尼諾·《少年肖像》·約 1520 年作·巴黎·盧浮宮

life-like reproductions of flesh and facial attributes, resulting in a portrait of incredible verisimilitude.

Currin's labour-intensive, niche mode of Renaissance underpainting enables him to render his figures with heightened naturalism and vitality, allowing him to evade pastiche-like irony in favour of a true engagement with medium. His unflagging commitment to technique and medium references the antiquated formal practices of the Old Masters and aligns him within a conservative tradition of academic figurative painting: indeed, when *The Penitent* was hung amongst the permanent collection of the Museo Stefano Bardini in Florence in 2016, the work created a natural and poetic dialogue with the sculptures, busts, and paintings of antiquity. When asked if he could leave one of his works in Florence, Currin responded: "I think the picture of my wife – *The Penitent*, the one used on the exhibition's promotional postcard – it seems to me a quite Florentine painting. The edges are very Florentine. I've noticed, even in my hotel here, in the little decorations, that it's a Florentine thing to be very precise with one's edges. That would be the painting of mine that I think seems the most Florentine. And, well, of course I'd want it in the Uffizi" (the artist cited in: Mary Gray, "John Currin in Florence: An interview with the American artist", in *The Florentine*, 13 June 2016).

Embodying both regal refinement and beguiling frivolity, *The Penitent* portrays Rachel Feinstein's recognizable features – wide-set eyes and short wavy golden hair, on top of which perches a crown of flowers wrapped in organza. The flowers, representing fragrance, may be an allusion to Mary Magdalene's act of pouring expensive perfume on Jesus' feet; while the exquisitely rendered organza material recalls the translucent flowing fabric in Botticelli's depiction of Magdalene in *The Lamentation of the Christ*. Doe-eyed, demure and dainty, almost cherubic, Currin's *The Penitent* subverts the 2,000-year-old portrayal of the Mary Magdalene as a repentant sinner and prostitute, even raising her to the status of the Virgin Mary by setting her against a background of Marian blue. The angelic and idealised aura of saintly purity, however, is much thwarted by the large kitsch furry cushion on which Ms. Feinstein reclines. At once endearing, tenderly beautiful, and unresolvedly bizarre, *The Penitent* languishes gracefully between high-art and mass culture, the ancient and the contemporary, the virgin and the prostitute, the saint and the sinner, metaphorically contemplating a world of eternal contradictions and manifesting as one of the most accomplished works in Currin's idiosyncratic oeuvre.





John Currin in his studio in New York City, 2000.
Photo by Ethan Hill/ Contour by Getty Images Art
© John Currin

約翰·柯林於 2000 年攝於紐約的工作室

「（《懺悔者》）在我的作品當中應該是最具佛羅倫斯風格的。當然，我希望它能出現在烏菲茲美術館裡。」

約翰·柯林

約翰·柯林的作品《懺悔者》觀念睿智、技巧超群，是一件攝人心魂的肖像畫，體現了藝術家在研究藝術史方面的造詣。他從多方面反思女性形象，藉此重塑具象繪畫的傳統。柯林描繪自己的妻子及靈感女神瑞秋·芬因斯坦時，採用了藝術史上令人敬仰的語彙——懺悔者抹大拉瑪麗亞的形象——一個在十六世紀意大利開始盛行的主題。抹大拉含淚睜眼的瞬間象徵著贖罪聖禮；她因為敘事的需要而被描繪成半裸形象——袒胸半露乳、目送秋波，一頭波浪長髮，隱含的情欲與其形象的普及不無關係。在這幅作品中，柯林以另類的方式把玩主題，與其他更暴露和挑逗的作品截然不同：妻子身穿寬鬆的圓領運動衫，流露難以捉摸的表情，既像慵懶的愉悅，又如挑逗的期盼。作品糅合了尖銳的現實主義與根植於荒謬宗教意象的高明暗語，喚起了自人類文明之初就滲透到社會習俗中的暗湧和異質，而且表現得淋漓盡致。佛羅倫斯巴爾迪尼博物館在2016年為柯林舉辦個展，展覽宣傳明信片上印有這幅作品。它憑著優雅迷人、卻又頑皮挑逗的魅力，被認為是柯林在探討繪畫難題方面最具代表性的作品之一。

《懺悔者》創作於2004年，柯林此時正值職業生涯中期，而2003年惠特尼美國藝術博物館為他舉行的回顧展剛剛結束。這次展覽奠定了他在當代藝術中的中堅地位。在柯林出生的同年，羅伊·李奇登斯坦的首場展覽在紐約的利奧·卡斯泰利畫廊舉行。承接藝術家前輩，柯林挑戰傳統觀念對女性美的理解。正如李奇登斯坦，柯林在自己身處的時代語境下，探索創新的方式去描繪女性，以大眾可接受的形式去顛覆常規。他早年以中學畢業名冊裡的頭像進行創作，捕捉凝固在表情中的靜默面孔。1992年，安德列·羅森畫廊舉行的柯林個展上的小幅作品主要描繪年紀老邁的女人，藝術家藉此拒絕呈現過度美化的欲望對象——即觀者習以為常的女性形象。在1990年代中期，柯林轉向直擊人們對於女性根深蒂固的刻板觀念，發展出色情美人海報風格，以滑稽的方式描繪女性，如豐腴的女人在量度胸部尺寸、挑逗愛慕者，或者擺出誘惑的姿勢。從這種對性別觀念的譏諷視角出發，柯林步向創新的高峰——這緣於他對文藝復興時期的大師之作的濃厚興趣，而他亦藉此引導藝術史家和評論回歸討論繪畫的意義。羅伯特·羅森布倫評論柯林作品時，將此形容為「裸體寫實女人與早期裸體畫之間的衝突」，「（柯林）將脆弱的過去和粗俗的現在融合，產生一個並存於兩者的完美混雜體」。（《約翰·柯林》展覽圖錄，芝加哥當代藝術博物館，2003年，頁15）

在形式上，柯林的《懺悔者》熟練地採用現時看來過時的學院派技巧。本畫採用古典構圖，對光與深度的處理具有大師風範，線條勾勒手法純熟，肉體和姿態的描畫恰到好處。《懺悔者》展示了柯林精湛的繪畫技巧，這種技巧的完全成熟最初出

現在文藝復興鼎盛時期。大約從1998至1999年開始，柯林開始嚴謹地研究十七世紀歐洲南部流行的正統打底技法——先塗上淺色或深色顏料打底，然後蓋以常見的肌膚顏色。使用白色打底後，色彩表層滲出別樣的暖調和深度：正如愛麗森·金格拉斯所述，這種技法「以自然的造型和實在的生命力，使柯林得以炫耀他的大師級技巧」。（愛麗森·M·金格拉斯撰，<約翰·柯林：粗俗圖像>，卡拉·范德·韋格與羅西·德根編，《約翰·柯林》，紐約，2006年，頁41）光澤透亮的膚色和微微泛紅的臉頰在作品中清晰可辨，技法的運用駕輕就熟，使得肉體和臉部細節栩栩如生，呈現一幀逼真動人的肖像佳作。

柯林運用的文藝復興式打底技巧費時耗力、又生僻冷門，卻把人物形象描繪得特別生動自然，不僅讓藝術家免於被譏諷為模仿者，更凸顯他對媒材的認真考究。柯林忠於技法和材料，不容妥協；他採納了早期繪畫大師那古老且嚴謹的畫法，使他成為繼承學院派造型繪畫傳統的一員。毋庸置疑的是，當《懺悔者》在2016年佛羅倫斯巴爾迪尼博物館與其他永久館藏一同展出時，它與古老的雕塑、半身像和繪畫之間，自然地產生了一場富有詩意的對話。當被問及會將哪一件作品留在佛羅倫斯，柯林回答：「我以妻子為主角的《懺悔者》很有佛羅倫斯風格，它就是這次展覽宣傳明信片上的那幅。那些邊緣非常有佛羅倫斯的感覺。我留意到，即使是這間酒店裡不起眼的裝飾，邊緣都很清晰，這是佛羅倫斯風格的特點。《懺悔者》在我的作品當中應該是最具佛羅倫斯風格的。當然，我希望它能出現在烏菲茲美術館裡。」（引自藝術家，瑪莉·格雷撰，<約翰·柯林在佛羅倫斯：與美國藝術家對談>，《佛羅倫斯人》，2016年6月13日）

《懺悔者》散發著華麗的精緻感和迷人的輕浮氣息，突顯瑞秋·芬因斯坦的特徵——開闊的眼眸和金色波浪短髮，頭戴一頂裹著歐根紗的花冠。花朵代表了香味，或許是暗示抹大拉將昂貴香水潑灑在耶穌腳上的舉動；歐根紗材質描繪得精巧細緻，讓人聯想到波提且利《哀悼基督》中抹大拉瑪麗亞身上輕透飄逸的衣裳。柯林的《懺悔者》無邪、嫺靜、嬌俏，顛覆了兩千年來抹大拉瑪麗亞作為懺悔者和妓女的形象寫照；畫家甚至用聖母藍袍的顏色為背景，將她提高到聖母瑪利亞的地位。芬因斯坦側倚在俗氣的毛茸靠墊上，與天使般理想化的聖潔光輝形成反差。《懺悔者》討人心喜、溫柔美麗但又詭怪無解，它優雅地徘徊在兩極之間——高雅藝術和通俗文化、古代與當代、處女與蕩婦、聖人與罪人，讓觀者從隱喻中思考這個永恆地充滿矛盾的世界，因此堪稱柯林的另類創作中最成功的作品之一。

◦ 1151

MARK GROTJAHN

馬克·格羅亞恩

b. 1968

Untitled (Lavender Butterfly Over Green)

oil on linen
Executed in 2004.
70.2 by 63.4 cm. 27⁵/₈ by 25 in.

PROVENANCE

Gagosian Gallery, New York
Private Collection, United States
Christie's, New York, 13 November 2014, Lot 175
Acquired from the above sale by Marc Jacobs

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

US\$ 895,000-1,160,000

無題（疊綠的薰衣草色蝴蝶）

油畫亞麻布

2004年作

來源

紐約，格拉斯頓畫廊

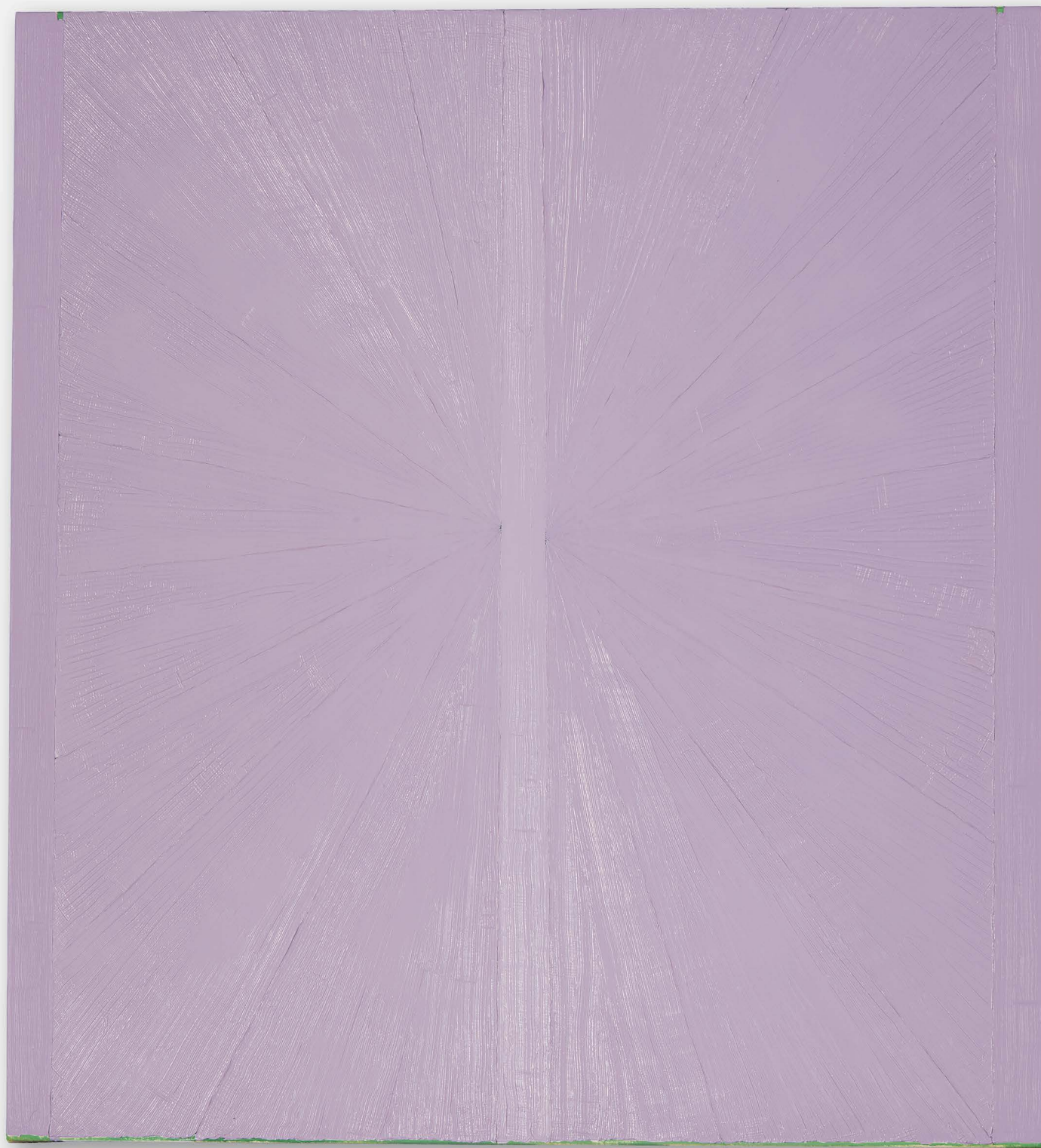
美國，私人收藏

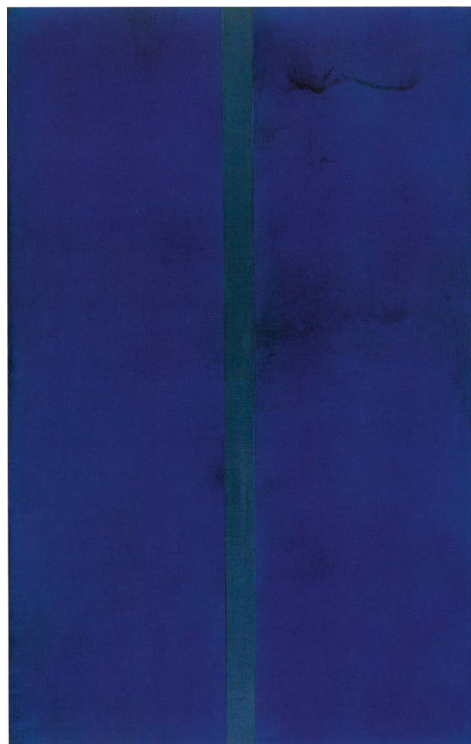
紐約，佳士得，2014年11月13日，拍品編號175

Marc Jacobs 購自上述拍賣

“It’s a different kind of freedom, a
different kind of expressionism. It’s
personal without being overly personal.”

Mark Grotjahn





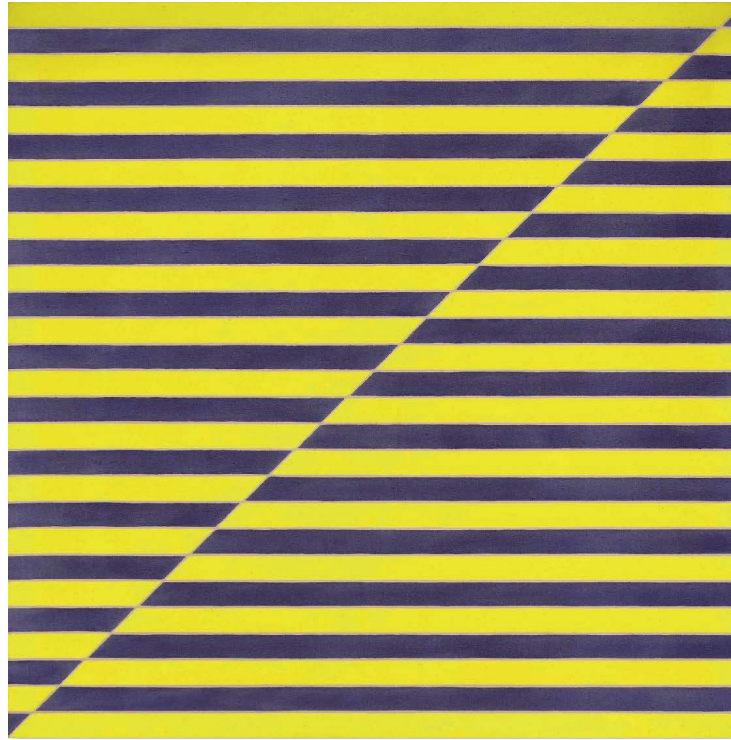
Barnett Newman, *Onement V*, 1952, Private Collection
 巴奈特·纽曼·《Onement V》·1953 年作·私人收藏
 © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York

An exquisite specimen from Mark Grotjahn's celebrated series of *Butterfly* paintings, *Untitled (Lavender Butterfly Over Green)* combines graphic representation, geometric abstraction and illusionistic space in a mesmerizing and enigmatic visual phenomenon. The central vertical strip delineates the butterfly's 'spine', from which two spectrums of radial vectors cascade outwards to establish the dynamic trajectories of its 'wings'. At the center, two slightly off-kilter vanishing points mark the butterfly's 'abdomen', while the emanating terrains of concentrated linear brushwork launch shifting spatial illusions of infinitely subtle tonal gradations – their delicate tremors conjuring the sensation of being weightless and mid-flight. Summoning natural world phenomena, while investigating the fundamental tenets of Renaissance perspective and geometric abstraction, Grotjahn achieves a result that is as aesthetically seductive as it is rigorously analytical, creating a parallel pictorial and conceptual universe in which abstraction and representational painting collide. Iconic and instantly recognizable, Mark Grotjahn's celebrated *Butterfly* paintings reside in the collections of the Museum of Modern Art, New York and the Solomon R. Guggenheim Museum in New York.

Mark Grotjahn has explored his esoteric butterfly motif extensively over the past decade, and his devotion to the singular concept has allowed him to deeply explore colour, form, and scale in a pure and unadulterated light. The *Butterfly* series evolved from an earlier body of 'tiered perspective' paintings that visually recalls Leon Battista Alberti's Renaissance treatise on one-point perspective. These works comprised two-or

three stacked sets of perspectival vanishing points, "each radiating a set of colourful geometric orthogonals onto their own independent horizon lines" (Douglas Fogle, 'The Monolith and the Butterfly', in *Mark Grotjahn: Butterfly Paintings*, Blum and Poe, 2014, p. 38). Grotjahn recalls: "I was always interested in line and color. I wanted to find a motif that I could experiment with for a while. I did a group of drawings over a period of six to twelve months. The drawing that I chose was one that resembled the three-tier perspective, and that is what I went with" (Arcy Douglass in conversation with Mark Grotjahn, *Portland Art*, 6 October 2010, online). Later in the *Butterfly* paintings, Grotjahn tilted the axis ninety degrees and found a formal graphic framework of vanishing points and shifting rotated horizon lines that has since become his most sustained investigation.

Grotjahn's *Butterfly* paintings today represent a short-hand for the artist's acclaimed practice; as Michael Ned Holte observed: "The butterfly has become to Mark Grotjahn what the target is to Kenneth Noland, the zip was to Barnett Newman, and the color white is to Robert Ryman" (Michael Ned Holte, 'Mark Grotjahn' in *Artforum*, November 2005, p. 259). Taut with formal rigour yet charged with expressive bravado, Grotjahn's *Butterfly* paintings interrogate traditional notions of perspective, form, geometry and symmetry – engaging with influences as diverse as the spatial illusions of Op Art, the social utopianism of Constructivism and the avant-garde radicalism of analytical Cubism whilst maintaining an allegiance to traditional representative form. Indeed, as Fogle summarises: "With contextual influences ranging widely from the history of geometric modernism – as seen in the works of artists such as Vassily Kandinsky, Kazimir Malevich, and Piet Mondrian



Frank Stella, *Agadir I*, 1964, Private Collection
 弗蘭克·史蒂拉·《阿加迪爾 I》·1964 年作·私人收藏
 © 2019 Frank Stella / Artists Rights Society (ARS), New York

– to experiments in musical and filmic composition and typographic design, Grotjahn’s butterflies playfully blur the once rigorous boundaries between representation and abstraction, between surface and depth, and between the conceptual and the concrete in artistic production” (Fogle, 2014, p. 37). Elsewhere, Fogle observes: “Grotjahn’s butterflies hover precipitously close to the line between abstract geometry and illusionistic spatiality, displaying a kind of graphic unconscious that constitutes a paradoxically systematic disruption of a rational and orderly system” (Douglas Fogle, ‘In the Center of the Infinite’, in *Parkett* 80, 2007, p. 117).

As the *Butterfly* series progressed from 2001 to 2008, Grotjahn’s brushwork became increasingly tightly rendered. The choreographed vectors in *Untitled (Lavender Butterfly Over Green)* are compactly striated, as opposed to earlier works that were more graphically composed like sliced sections of a pie chart. Rendered in thickly painted strokes, the lavender striations possess a seductive inner force – a mysterious energy that draws the viewer into its kaleidoscopic hold. At the liminal edges of the painting, Grotjahn purposely reveals the underlying substrate of colour – a green base coating in the case of the present work, which also comes forward in two small stigmata at the central vanishing points, i.e. the butterfly’s ‘abdomen’. As Fogle observes, such a schema reveals “an archaeological depth (the history of their own construction) and a questioning of the work’s stability (these are not uniformly hermetic surfaces)” (Fogle, 2014, p. 38). Grotjahn’s *Butterfly* works paved the way for another landmark series of *Face* paintings, in which representational features began to emerge from the maelstrom of seemingly abstract configurations.

Barry Schwabsky asserts that – just like the ensuing *Face* paintings, Grotjahn’s *Butterfly* works likewise “announce themselves with a powerful physical and optical presence [...] but still more powerful is this something else that can’t quite be seen, can’t quite be felt, though one can’t help but sense that it’s there, hovering, somewhere behind the painting” (B. Schwabsky, ‘Vehicles of Fascination’, in *Mark Grotjahn*, Exh. Cat., Aspen Art Museum, Aspen, 2012, p. 62).

Within its meticulously executed network of lines, *Untitled (Lavender Butterfly Over Green)* reveals the artist’s unique calculated approach towards abstraction. Robert Storr observes: “Grotjahn is not an artist obsessed with positing a wholly unprecedented ‘concept’ of art, but rather is concerned with teasing nuanced experience out of existing concepts or constructs according to the opportunities presented by a specific, well-calculated conceit. Nor is he really preoccupied with Ezra Pound’s mandate to “make it new”; rather he wants to make it vivid, and applies all of his impressive skill to doing just that” (R. Storr, “LA Push-Pull/Po-Mo-Stop-Go,” *Mark Grotjahn*, Exh. Cat., Gagosian Gallery, New York, 2009, p. 6). The premeditated precision of Grotjahn’s abstract lexicon is reflected in the compelling viewing experience generated by the works. As Gary Garrels explained: “The experience of looking at an abstract painting is distinct to the medium and form. It is a slow experience, apart from the relentless movement of contemporary life. It is an experience that remains remote for many because it is not like that which is more quotidian, more familiar... The recent paintings of Mark Grotjahn retain and renew the tradition and potential of abstract painting” (Gary Garrels, ‘Within Blue’, in *Parkett* 80, 2007, p. 127).

「這是一種不一樣的自由、不一樣的表達。這是私人的，但又不會過份私密。」

馬克·格羅亞恩

《無題（疊綠的薰衣草色蝴蝶）》是馬克·格羅亞恩著名《蝴蝶》系列的優秀典例，集圖像表達、抽象幾何及錯視空間於一身，呈現出一幅扣人心弦、神秘玄妙的視覺圖景。畫幅中軸的垂直條紋為蝴蝶的「脊椎」，中軸兩邊各有兩組放射性線條對外擴散，塑造出「蝶翼」富有動感的拍打痕跡。畫面中心可見兩個稍微不對稱的消失點，點出蝴蝶的「腹腔」，從中噴射出大範圍的密集直線筆觸，營造出一個色彩微妙漸變、變化萬千的錯視空間；蝶翼輕顫，教人想起蝴蝶翩飛時輕盈優雅之姿。格羅亞恩在畫作中召喚自然生靈，同時力探抽象基本原理，成品幽美迷人而不失嚴謹運算，成功創造出一個圖像與概念共治、幾何抽象繪畫及傳統具象繪畫互相激盪的平行宇宙。享譽藝壇的《蝴蝶》系列極具代表性，令人一眼可辨，同系列數件作品現屬紐約現代藝術博物館及紐約所羅門·R·古根海姆美術館收藏。

馬克·格羅亞恩在過去十年積極探索這個神妙莫測的蝴蝶主題。他對這個主題情有獨鍾，使他能以純粹、毫無攙雜的眼光，潛心鑽研顏色、形態和比例。格羅亞恩的《蝴蝶》系列由早期「多層透視畫作」演變而成，畫面令人聯想起萊昂·巴蒂斯塔·阿爾伯特文藝復興時期的單點透視畫論文。這些作品由兩至三組疊加的透視消失點構成，「每一點均投射出一組色彩繽紛的幾何垂直線條，分別落在相對的地平線上」。（格拉斯·福格撰，〈巨石與蝴蝶〉，《馬克·格羅亞恩：蝶畫》，Blum and Poe畫廊，2014年，頁38）格羅亞恩憶述：「我對線條和顏色總是十分感興趣，希望可以找到一個讓我鑽研良久的繪畫主題。我花了六至十二個月來繪畫，挑選出一幅類似『三層透視』的畫，最後決定選擇它。」（阿西·道格拉斯與馬克·格羅亞恩對談，《波特蘭藝術》，2010年10月6日，網上版本）其後，格羅亞恩在《蝴蝶》系列中將中軸傾斜了九十度，錘煉出一個消失點與動態放射水平線的固定組合，從此成為格羅亞恩最長久的探索主題。

格羅亞恩的《蝴蝶》系列是他現時卓絕技藝的精華；正如麥克·奈德·霍爾特所見：「這隻蝴蝶是馬克·格羅亞恩的，主題是肯尼斯·諾蘭的，拉鍊是巴奈特·紐曼的，而白色則是羅伯特·賴曼的。」（麥克·奈德·霍爾特撰，〈馬克·格羅亞恩〉，《藝術論壇》，2005年11月，頁259）格羅亞恩的《蝴蝶》系列規範嚴謹，同時強烈而富有表現力，集透視、形式、幾何與對稱的傳統概念之大乘，結合了歐普藝術的錯視空間、建構主義的烏托邦社會概念以及分析型立體主義的前衛思想，同時引用了傳統表現形式。就如福格概括：「此作深受現代幾何主義歷史啟發，畫中可見瓦西里·康丁斯基、卡茲米爾·馬列維奇與皮耶·蒙德里安等藝術家的手筆，以及音樂與電影

的構圖及排版設計；格羅亞恩的蝴蝶俏皮地模糊了藝術創作上具象與抽象、表面與深度、概念與具體之間曾經牢不可破的界限。」（福格，2014年，頁37）另一邊廂，福格觀察道：「格羅亞恩的蝴蝶突然趨近抽象幾何與錯視空間的區界，呈現出一種圖像潛意識，對理性秩序構成了對立及有組織的破壞。」（格拉斯·福格撰，〈在無限的中心〉，《地板 80》，2007年，頁117）

在2001至2008年間，隨著《蝴蝶》系列逐漸繪成，格羅亞恩的筆觸越見緊密。《無題（疊綠的薰衣草色蝴蝶）》上的放射線條經過精心編排，彼此緊湊、一氣呵成，與早前作品中如圓形統計圖的部分扇面般的圖案大相徑庭。本作筆觸顏料濃厚，淡紫色的條紋散發出一股恬靜誘人、神秘優雅的內在力量，吸引觀者全心投入畫內的森羅萬象。在畫作的邊沿上，格羅亞恩故意讓裡層的顏色透現出來。本作採用的綠色基底，在畫幅中央兩個消失點的孔隙，即蝴蝶的「腹腔」上同樣可見。如福格觀察道，這樣的手法揭示了「一種考古深度（畫作自身建構的歷史），以及對作品穩定性的質疑（畫面並非統一閉合的）」。（福格，2014年，頁38）如是者，格羅亞恩的《蝴蝶》系列為他的另一里程碑鉅作《面》系列奠定基礎，作品裡的人體五官圖像，從一些看似抽象結構的漩渦中浮現出來。巴瑞·史瓦斯基明言，格羅亞恩的《蝴蝶》系列與後來的《面》系列一樣，均「以強力的實體及視覺表現，宣告自己的存在[……]但更為強大的，是一些未能目見、未能察覺，仍能讓人隱約感受到的存在，一直在畫面後方的某處，盤旋不休。」（B·史瓦斯基撰，〈想像之驅〉，《馬克·格羅亞恩》展覽圖錄，阿斯彭美術館，阿斯彭，2012年，頁62）

《無題（疊綠的薰衣草色蝴蝶）》畫面線條精緻緊密，體現了格羅亞恩獨一無二的抽象計算工學。羅伯特·施托爾觀察道：「格羅亞恩不是一位喜歡倡導全新藝術『概念』的藝術家；反之，他著重梳理現有概念，從而汲取經驗、得其精髓，或從一個獨一無二、精心策劃的構思中取材並構建。他並不迷信於艾茲拉·龐德的『創新』教條，反而想令事物生機盎然，並傾注所有精湛技藝去達成這個目標。」（R·斯托爾撰，〈LA Push-Pull/ Po-Mo-Stop-Go〉，《馬克·格羅亞恩》，展覽圖錄，高古軒畫廊，紐約，2009年，頁6）格羅亞恩筆下抽象語彙的精妙運算，在作品所創出的迷人視覺體驗上可見一斑。加利·加雷斯如是解釋：「觀賞一幅抽象畫作的體驗，與媒材及作畫形式息息相關。這種體驗是緩慢的，撇除了當代生活的營營役役。這種體驗對很多人來說仍然遙不可及，因為它並非那些生活中習以為常的事……馬克·格羅亞恩的近作不但保留了抽象繪畫的傳統，亦刷新了它的潛力。」（加利·加雷斯撰，〈藍色之內〉，《同上》，頁127）

◦ 1152

ANDY WARHOL

1928 - 1987

Flowers (Three Works)

acrylic and silkscreen ink on linen

i. signed and dated 64 on the overlap

ii. signed and dated 64 on the overlap

iii. signed, dated 64 and stamped by The Andy Warhol Art Authentication Board and numbered A101.999 on the overlap
each: 20.6 by 20.6 cm. 8 by 8 in.

HK\$ 2,800,000-3,600,000

US\$ 358,000-461,000

安迪·沃荷

花（三幅作品）

壓克力絲印油墨亞麻布

1964年作

款識

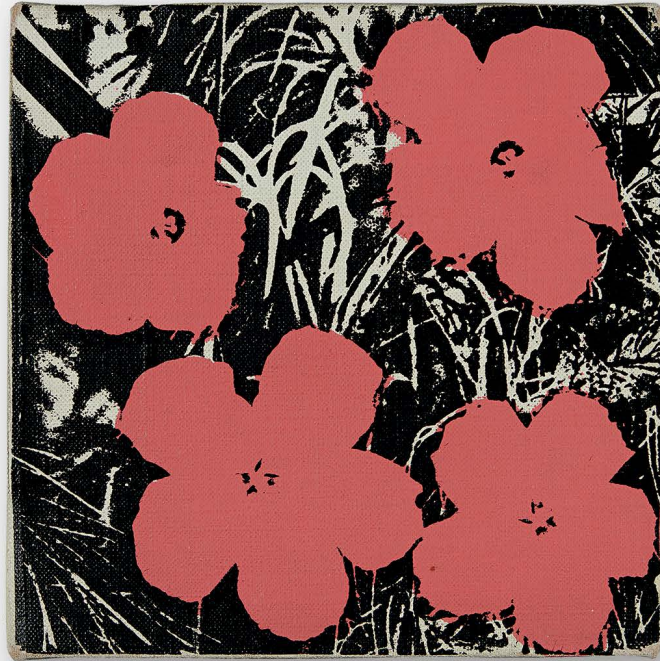
i. Andy Warhol · 64（畫布折入處）

ii. Andy Warhol · 64（畫布折入處）

iii. Andy Warhol · 64，安迪·沃荷藝術鑑證委員會蓋印，A101.999（畫布折入處）

“But now it’s going to be
flowers – they’re the fashion
this year... They’re terrific!”

Andy Warhol



EXHIBITED

iii. Jacksonville, Jacksonville Art Museum, *Art in Bloom: The Flower as Subject*, February - March 1989, illustrated in colour
Jacksonville, Cummer Museum of Art and Gardens, *The M. Anwar Kamal Collection of Art, Twentieth Century Paintings*, November - December 1989

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iii. George Frei and Neil Printz, Ed., *The Andy Warhol Catalogue Raisonné, Volume 2B: Paintings and Sculptures 1964-1969*, New York 2004, p. 111 and p. 124, cat. no. 1700, illustrated in colour

PROVENANCE

i.
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Lawrence Alloway, New York
Christie's, New York, 5 October 1990, Lot 38
Mayor Gallery, London
Private Collection, Europe
Sotheby's, New York, 15 November 2007, Lot 191
Acquired from the above sale by Marc Jacobs

ii.
Ileana Sonnabend, Paris
Galleria San Michele, Brescia
Richard Grey Gallery, Chicago
Private Collection, Europe
Sotheby's, New York, 16 May 2007, Lot 220
Acquired from the above sale by Marc Jacobs

iii.
Estate of Jon Nicholas Streep
Christie's, New York, 11 May 1983, Lot 106
Private Collection, United States
Christie's, New York, 4 May 1994, Lot 175
Jason McCoy, Inc., New York
Private Collection, United States
Private Collection, New York
Christie's, New York, 17 May 2007, Lot 108
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展覽

iii. 傑克遜維爾，傑克遜維爾美術館，「Art in Bloom: The Flower as Subject」，1989年2月至3月
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來源

i.
巴黎，伊萊亞娜·松阿本德
紐約，勞倫斯·阿洛韋
紐約，佳士得，1990年10月5日，拍品編號38
倫敦，Mayor 畫廊
歐洲，私人收藏
紐約，蘇富比，2007年11月15日，拍品編號191
Marc Jacobs 購自上述拍賣

ii.
巴黎，伊萊亞娜·松阿本德
布雷西亞，San Michele 畫廊
芝加哥，理察·格萊爾畫廊
歐洲，私人收藏
紐約，蘇富比，2007年5月16日，拍品編號220
Marc Jacobs 購自上述拍賣

iii.
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紐約，佳士得，1983年5月11日，拍品編號106
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紐約，Jason McCoy, Inc.
美國，私人收藏
紐約，私人收藏
紐約，佳士得，2007年5月17日，拍品編號108
Marc Jacobs 購自上述拍賣



Andy Warhol, Philip Fagan, and Gerard Malanga in the Factory, New York, 1964.

紐約工廠裡的安迪·沃荷·菲利普·法根與傑拉德·馬蘭加·攝於1964年

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An everlasting image of twentieth-century art, *Flowers* from 1964 embodies one of Andy Warhol's most iconic bodies of work. In the half century since its creation, Warhol's *Flowers* have infiltrated popular culture as a touchstone of classic American Pop. The eight-inch *Flowers* are Warhol's most extensive series, and installation views from the 1964 Paris exhibition at Sonnabend Gallery show a monumental wall of ninety-nine eight-inch *Flower* canvases, all on white backgrounds as in the present works. Comprising three eight-inch paintings, the present lot embodies the highly serialised and repetitive nature of the *Flower* series, manifesting as a condensed echo of the initial environment in which the series was first unveiled to the world.

In keeping with Pop Art's appropriation of popular,

easily accessible, and everyday imagery, *Flowers*' source material is a photograph of hibiscus blossoms from the June 1964 issue of *Modern Photography* magazine. Warhol took artistic liberty with this photograph, isolating just four of the original seven flowers in a tighter composition, which he then transferred onto acetate and polarized the tonal range in order to increase sharpness and clarity. The present work's bright subject matter was a soothing relief from the unrelentingly morbid 1962-63 *Death and Disaster* series. As Otto Hahn remarked in the exhibition catalogue to Warhol's Sonnabend exhibition: "He started looking for an image that could stand for the very symbol of joy and happiness" (Otto Hahn, *Andy Warhol*, Exh. Cat., Galerie Ileana Sonnabend, Paris, 1965, n.p.). It was Henry Geldzahler, then assistant curator at the Metropolitan



Source material for the present work. The Archives of the Andy Warhol Museum, Pittsburgh

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Museum of Art, who suggested to Warhol that he devote an entire series solely to flowers as a way for the artist to engage directly in the art historical tradition of still-life painting.

Warhol, however, stamped his own brand on this centuries-old tradition. Rather than employ shading and depth, Warhol flattens the image in unmodulated swaths of rouge pink and white. Four fresh hibiscus flowers bloom against the white backdrop, their lush petals pushing against the constraints of the strict square composition. Separated from stem and ground, the flowers almost appear as disembodied from their background, leading David Bourdon to compare them to “cut-out gouaches by Matisse set adrift on Monet’s lily pond” (David Bourdon, *Warhol*, New York, 1989, p. 191). Executed in 1964, when Warhol had been catapulted to the highest ranks of the global contemporary art scene, the *Flowers* further mark a pivotal point in Warhol’s career – one in which his choice of subject matter shifted from the famed and gloried to the mundane. Michael Lobel observes: “His newfound renown prompted something of a reversal in his approach: now, he was

far more likely to train his gaze on people and things that were not already known, drawing attention to them and making them objects of fascination in the process” (Michael Lobel, *Andy Warhol Flowers*, Exh. Cat., Eykyn Maclean, New York, 2012, n.p.).

Despite the apparent decorative and cheerful quality of *Flowers*, the motif is fraught with a mortality that permeates the artist’s entire corpus. Heiner Bastian writes: “[Warhol’s *Flowers* create] a virtual, painful stillness. Since they seemingly only live on the surface, in the stasis of their coloration, they also initiate only the one metamorphosis which is a fundamental tenet of Warhol’s work: moments in a notion of transience [...] the flowers... were also to be read as metaphors for the flowers of death. Warhol’s flowers resist every philosophical transfiguration as effectively as the pictures of disasters and catastrophes, which they now seem ever closer to” (Exh. Cat., Berlin, Neue Nationalgalerie (and travelling), *Andy Warhol: Retrospective*, 2002, p. 33). Bright and dazzling, Andy Warhol’s *Flowers* endures as a vibrant moniker for the artist, one that epitomises the fragility of life and beauty and intangible transience of fame.



「現在輪到花朵登場——它們是今年的潮流……真的妙極了！」

安迪·沃荷

安迪·沃荷的《花》是二十世紀藝術史上永不凋零的一頁，本作出自1964年，正是來自這個經典系列。綻放半個世紀以來，沃荷的《花》以美國普普藝術試金石姿態，在流行文化中佔據一席之地。8英寸《花》是最大規模的系列，在1964年松阿本德畫廊的展覽上，99幅和本作一樣採用白色背景的8英寸《花》掛滿了一面巨型牆壁。本作為一組三幅8英寸畫作，體現了《花》系列連續而重複的特質，濃縮呈現了該系列面世時鋪天蓋地的盛況。

《花》系列沿襲了普普藝術對日常流行圖像的挪用，原始影像來自1964年《現代攝影》雜誌6月刊裡的一張木槿花照片。沃荷以獨到的藝術眼光，從七朵鮮花裡分離出緊密相依的四朵，然後用醋酸鹽轉移照片上的圖案，使原有色調的對比變得強烈，令整體效果更加犀利明晰。1962至63年間的《死亡與災難》系列充斥著車禍、電椅和自殺的影像，本作主題鮮活，彷彿從之前病態的執迷中鬆出一口氣來。奧圖·漢在松阿本德畫廊的沃荷展覽圖錄上寫道：「他開始尋找能夠象徵歡樂和幸福的意象。」（奧圖·漢著，《安迪·沃荷》展覽圖錄，伊萊亞娜·松阿本德畫廊，巴黎，1965年，無頁數）當初，時任大都會藝術博物館助理策展人亨利·蓋爾扎勒建議沃荷將整個系列以花為題，呼應藝術史上的靜物畫傳統。

靜物畫早已存在多個世紀，沃荷決意從中締造自己的風格。他並不在意明暗和深度，反而在尺寸劃一的方形裡，將圖像壓成

深粉紅色和白色的平面。四朵木槿花在白色的背景上恣意盛放，飽滿的花瓣似要衝破正方形四邊的束縛。花朵離開了花莖和泥土，自由自在，大衛·波頓形容它們就像「在莫內睡蓮池中漂浮著的馬蒂斯水粉剪紙」。（大衛·波頓著，《沃荷》，紐約，1989年，頁191）本作作於1964年，當時沃荷已經身為世界頂尖的當代藝術家，《花》系列進一步標誌著沃荷藝術生涯的轉捩點——他的創作對象從鎂光燈下的名人變成平凡事物。邁克爾·羅貝爾觀察道：「近來獲得的名氣使他的手法出現反轉，現在，他更喜歡將焦點放在不起眼的人和事身上，讓它們變得受人矚目，從而變成有趣的東西。」（邁克爾·羅貝爾，《安迪·沃荷的花》展覽圖錄，艾克·麥克林畫廊，紐約，2012年，無頁數）

儘管《花》系列洋溢著令人愉悅的裝飾特質，沃荷作品裡常有的死亡和消極感依然潛伏其中。海納·巴斯蒂安寫道：「[沃荷的《花》創造出]虛幻、痛苦的永恆靜態。這些花朵只在表面上看起來活著，縱然顏色艷麗，卻死氣沉沉，它們唯一傳遞出的變化，就是植根在沃荷作品裡的想法——韶華易逝。這些花朵……也可以被喻為死亡之花。沃荷的花跟死亡和災難系列一樣，拒絕任何哲學層面上的形象轉變，雖然現在兩個系列的本質似乎比過往任何時候都更相近。」（柏林·新國家美術館及巡展，《安迪·沃荷回顧展》展覽圖錄，2002年，頁33）《花》浮誇艷俗，明媚絢爛，是沃荷藝術生涯裡絢麗的代表作，象徵著生和美的脆弱，還有鏡花水月般的虛榮。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

重要私人收藏

1153

PARK SEOBO

b. 1931

Ecriture No. 90-85

pencil and oil on cotton

signed, titled and dated 1985 in both Hanja and English on the reverse

162 by 130 cm. 63¾ by 51⅞ in.

EXHIBITED

New York, Perrotin, *Park Seobo: Ecriture*, May - July 2015

LITERATURE

Exh. Cat., Hong Kong, Perrotin, *Park Seobo: Ecriture*, Paris 2016, pp. 68-69, illustrated in colour

PROVENANCE

NEW YORK Gallery LLC, New York

Acquired from the above by the present owner

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

US\$ 448,000-705,000

朴栖甫

描法 No. 90-85

鉛筆及油畫畫布

1985年作

款識

朴栖甫，〈描法 No. 90-85〉，1985年作（作品背面）

PARK SEO-BO，〈Ecriture No. 90-85〉，1985，S.B Park（作品背面）

展覽

紐約，貝浩登，「Park Seobo: Ecriture」，2015年5月至7月

出版

香港，貝浩登，〈Park Seobo: Ecriture〉展覽圖錄（巴黎，2016年），頁68-69，載彩圖

來源

紐約，紐約畫廊 LLC

現藏者購自上述來源





Robert Ryman, *Untitled*, 1965, The Museum of Modern Art, New York

羅伯特·賴曼·《無題》·1965年作·紐約·現代藝術博物館

Digital Image © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY © 2019 Robert Ryman / Artists Rights Society (ARS), New York

Ecriture No. 90-85 is paradigmatic of Park Seobo's 1980s works – a period in which the pioneering leader of Dansaekhwa achieved an apex of transcendental sublimity in his iconic *Ecriture* series. Fusing monochromatic serenity with a dynamic sense of rhythmic motion, the painting exhibits masterful calligraphic spirals that leap and curl with a looser density than his 1970s works, demonstrating heightened dexterity and freedom in both mind and brush. Park Seobo's recurrent marks are executed with a deeply meditative, hyper-disciplined and relentlessly ruthless rhythm, evidencing a rigorous engagement with paint and canvas on both a spiritual and physical level.

The result is an exalted spectacle of elegance and labour: one that establishes a consummate balance between writing and painting, the abstract and calligraphic, and the conceptual and aesthetic. Park Seobo roots his intensely introspective methodology in the meditative practices of Taoist and Buddhist philosophy. As the artist has noted: "I want to reduce the idea and emotion in my work, to express my interest in space from the view of nature. Then I want to reduce that – to pure emptiness. This has been an old value that still exists in oriental philosophy where nature and men are one" (the artist cited in Exh. Cat., London, White Cube, *Park Seo-Bo*, 2016, n.p.). The *Ecriture*

paintings most notably also draw from the Korean tradition of calligraphy. As the highest form of art, the calligraphic tradition holds the aesthetic integrity of legible linguistic signs as paramount to the creation of an ocular experience that is based on both visual pleasure and intellectual nourishment: an expression of the universal life force or *qi*. With mesmeric effect, Park Seobo weaves an entrancing tapestry that alludes to the symbolic gesture and appearance of text, the minimalistic regularity of man-made pattern, as well as the cosmic oneness of the universe, without ever settling within any of these illusions.

Embracing such a free association between painting and language, Park Seobo's monochromatic abstraction recalls the meditative aura of Agnes Martin, the vital scrawls of Cy Twombly as well as the white-on-white minimalist works of Robert Ryman. However, Park Seobo's works constitute an entirely non-derivative aesthetic realm defined by restraint, focus, control and devoted repetition. As writer Soon Chun Cho ascertains, "By moving beyond image and expression, and focusing on the gesture, he learned to control himself and his surroundings. More important, he learned how to extend himself onto his canvas and become one with his work" (Soon Chun Cho, "L'art Informel and Park Seo-Bo's Early Career" in, Soon Chun Cho and Barbara Bloemink, *Empty*



Cy Twombly, *Nini's Painting (Rome)*, 1971, The Broad, Los Angeles
 塞· 托姆布雷· 《妮妮的油画（羅馬）》，1971年作· 洛杉磯· 布洛德博物館
 Photo: Douglas M. Parker Studio, Los Angeles
 © Cy Twombly Foundation

the Mind: The Art of Park Seo-Bo, New York 2009, p. 20). Park Seobo's *Ecriture* works accordingly reflect decades of exploring the role of artist as a channel through which *qi* can manifest, through the canvas – Park himself writes: “I feel and reciprocate the resistance of the bouncy canvas [...]. It is similar to cultivating the religious spirit [...]. I started from where there was no form, or no image; where it was impossible to express” (Kate Lim, *Park Seo-Bo: from Avant-Garde to Ecriture, Books Actually*, Singapore, 2014, p. 159).

Park's *Ecriture* works also forge a sublime universal middle ground between East and West: by utilising oil, a traditionally Western medium, to create works reminiscent of *Hanji* (traditional Korean paper), Park's paintings evoke porcelain from the Choson dynasty (1392 - 1910), which was an off-white colour (*hi kumuri*) favoured by Dansaekwa artists. Such a unique brand of minimalist abstraction is the product of both national and personal history. In the shadows of the Korean Civil War, Park Seobo's introduction to painting involved a struggle against adversity while studying at Hong-Ik University in the early 1950s. Nevertheless, under the tutelage of Kim Whanki in an environment that remained ever engaged with international art news, the young artist found himself amidst the nascent foundations of the Korean avant-garde. By the late

1960s Park Seobo had developed his definitive *Ecriture* series that would form the core of his practice going forward. Hailed as the vanguard of Dansaekhwa in the 1970s, he was Vice Chairman (1970-1977) and Chairman (1977-1980) of the International Division of the Korea Fine Art Association and oversaw the presentation of Korean artists in overseas exhibitions. Park Seobo was instrumental in launching Dansaekhwa into the global limelight, instituting numerous large-scale experimental exhibitions that set the stage for Dansaekhwa artists to participate in prominent international art festivals.

Today, Dansaekhwa is rightly regarded as one of the most important movements of the Korean avant-garde, and Park Seobo as one of its most significant and influential leaders. Paintings by the artist take pride of place in international public collections including the Fukuoka Museum of Art, the Seoul Museum of Art and the National Museum of Contemporary Art in Tokyo. As further testament to the relevance of his work, the artist's prolific exhibition portfolio continues to expand, having shown at landmark institutions such as the Tate Gallery, the Musée d'Art Moderne in France, the Brooklyn Museum of Art in New York and the Singapore Art Museum, as well as the Biennale in São Paulo, and the Venice Biennale.





《描法 No. 90-85》是朴栖甫1980年代的典範傑作，當時這位「單色畫」先鋒憑著《描法》系列，攀上了個人藝術生涯的巔峰。本作糅合了單色調的雍容優雅、張弛有度的動態節奏，精巧地描出如書法般的螺旋圖案；跳躍捲曲的排列，較朴栖甫作於1970年代的作品疏散，可見朴栖甫在創作精神及作畫手法上皆更為自由，游刃有餘。他以冥想深思、嚴謹有序的節奏不停重複動作，不論是精神概念或是身體動作，皆反映顏料與畫布的緊密連繫。

這種畫法展現出優雅與動勢的崇高之境，使書寫與繪畫、抽象與書法、概念與美學得以達到完美平衡。朴栖甫的畫法體現內省精神，此法源於佛道兩家的冥想坐禪。他曾言：「我想減少作品裡의思想和情感，從自然的角度的表達我對空間的興趣。之後我想把它簡約——達至純粹的空。那是東方哲學裡存續至今的古老概念——物我合一的境界。」（引述朴栖甫，摘錄自倫敦白立方畫廊展覽圖錄，《朴栖甫》，2016年，無頁數）《描法》作品亦多取材自韓國書法傳統。書法作為藝術表現的最高形式，將文字的美感昇華為一種視覺與精神體驗——它在於賞心悅目，更為陶冶性情、修進涵養，並展現輔化萬物之「氣」。朴栖甫用畫筆交織出一片遼遠的茫茫空間，內涵形神俱如文字，人為規律簡化至幾無痕跡，天人合一的境界似可企及。

朴栖甫的單色抽象畫連繫繪畫和語言，令人聯想到塞·托姆布雷的潦草狂圈，及羅伯特·賴曼的極簡主義純白色作品。不過，朴氏的作品構成一個純然自生的美學空間，憑畫者持久的克制、專注、掌控和全然投入，重複動作完成。作家Soon Chun Cho 明言：「他超越了圖像和表達，專注於動態，從而習曉控制自己和四周環境。進一步而言，他學會將自己延伸到畫布上，與作品融合為一。」（Soon Chun Cho撰，〈不定

形藝術與朴栖甫的早期藝術〉，載於Soon Chun Cho 及芭芭拉·布隆明克著，《掏空自我：朴栖甫的藝術》，紐約，2009年，頁20）朴氏的《描法》系列，體現他數十年來嘗試在畫布上呈現「氣」之流動的歷程。朴氏曾寫道：「我感應到畫布躍動的抗力[……]如同靈性修煉[……]我從無形無象、無可表達的地方開始。」（Kate Lim著，《朴栖甫：從前衛藝術到描法》，Books Actually，新加坡，2014年，頁159）

朴栖甫的《描法》系列亦是東西方藝術碰撞交匯的中心點：他用西方藝術的傳統媒介——油彩，創造出質感如韓紙的作品。他的畫令人想起朝鮮王朝的白瓷，色呈灰白，尤為單色畫家所好。他的極簡抽象藝術是國家歷史與個人經歷結合沉澱的成果。在1950年代南北韓內戰的陰霾下，朴栖甫就讀於弘益大學時局勢艱難，前路未明。不過在金煥基的指導下，他經常接觸最新的國際藝術資訊，並親歷韓國前衛藝術運動的萌芽階段。到了1960年代末，《描法》系列已經成形，自此成為其創作核心並一路延續下去。朴氏被譽為七十年代單色畫先鋒，曾擔任韓國美術協會國際部的副主席（1970至1977年）及主席（1977至1980年），為韓國藝術家在海外展覽提供監督指導。他更積極將單色畫推向世界舞台，舉辦無數大型實驗展覽，讓單色畫家參與國際知名的藝術節。

時至今日，單色畫已獲公認為韓國前衛藝術運動中最重要的流派之一，朴栖甫是其中一位最具影響力的先鋒。他的作品獲全球大型公共機構收藏，包括福岡美術館、首爾國立現代美術館、東京都現代美術館等。此外，朴氏參展資歷豐富，當中包括許多頂尖藝術機構的展覽，如法國國立現代美術館、紐約布魯克林美術館、新加坡美術館、聖保羅雙年展及威尼斯雙年展等，其國際地位可見一斑。

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTOR

重要歐洲收家

1154

NOBUO SEKINE

1942-2019

Phase of Nothingness - Cloth and Stone

cloth, stone, rope and wooden frame
signed in Kanji and English, and dated 1970 on the reverse
overall: 242 by 110 by 15 cm. 95¼ by 43¼ by 6 in.
canvas: 150 by 110 cm. 59 by 43¼ in.
stone: 14 by 26 by 10 cm. 5½ by 10¼ by 3⅞ in.

LITERATURE

Nobuo Sekine, Makoto Ueda and Kindai Bijutsu Kenkyukai, Ed.,
Nobuo Sekine 1968-78, Tokyo 1978, p. 6, no. 61, illustrated

PROVENANCE

Galleria La Bertesca, Milan
Gallery Krebs, Bern
Aste Boetto, Genoa, 15 April 2014, Lot 147
Acquired from the above sale by the present owner

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

US\$ 256,000-384,000

“Even in the simplest structures,
many different landscapes or
thoughts can be expressed.”

Nobuo Sekine

關根伸夫

空相 - 布與石

布材、石頭、繩子與木框

1970年作

款識

關根伸夫，10-1970，Nobuo Sekine（作品背面）

出版

關根伸夫、植田實與近代美術研究會編，《關根伸夫1968-78》
（東京，1978年），頁6，編號61，載圖

來源

米蘭，La Bertesca 畫廊

伯恩，Krebs 畫廊

熱那亞，Aste Boetto 拍賣行，2014年4月15日，拍品編號147

現藏者購自上述拍賣

「即使是最簡單的結構，也可以表現
許多不同的風景或想法。」

關根伸夫





Robert Rauschenberg, *Rigger*, 1961. Private Collection
 羅伯特·勞森伯格·《索具架》·1961年作·私人收藏
 © 2019 Robert Rauschenberg Foundation / Licensed
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Executed in 1970, *Phase of Nothingness – Cloth and Stone* is an early iteration of Nobuo Sekine's pioneering practice that informed and catalysed the conceptual Mono-ha ("School of Things") movement in the 1960s. Born in Saitama, Japan in 1942, Sekine was one of the key members of Mono-ha, a group of Tokyo-based artists who became prominent in the late 1960s and 1970s. In the early 1960s, Sekine studied at the Tama Art University in Tokyo under influential abstract sculptor Yoshishige Saito and surrealist and minimalist Jiro Takamatsu. In 1968, Sekine created *Phase – Mother Earth* in Kobe's Suma Rikyu Park for the "First Open Air Contemporary Sculpture Exhibition". The outdoor installation, regarded as the major breakthrough not just in the artist's career but in the wider Mono-ha movement,

consisted of a 2.7-metre deep, 2.2-metre wide hole dug into the ground, with the excavated earth compacted into a cylinder of exactly the same dimensions, positioned some ways from the hole. Manifesting Sekine's engagement with the concept of "phase" in topology, a branch of mathematics concerned with how material properties of an object are preserved under continuous deformations, *Phase – Mother Earth* is considered the initial work of the Mono-ha movement, informing many artists including Lee Ufan and Kishio Suga. Two years later in 1970, Sekine was chosen to represent Japan at the Venice Biennale alongside Shusaku Arakawa. For the Biennale, Sekine contributed *Phase of Nothingness*, which consisted of a large marble stone placed precariously atop a tall square column of mirrored stainless steel. The work received widespread acclaim, leading to solo exhibitions in Tokyo and Europe, as well as numerous public art commissions throughout Japan.

Executed in 1970, the same year Sekine produced *Phase of Nothingness* for the 35th Venice Biennale, the present *Phase of Nothingness – Cloth and Stone* likewise utilizes a natural stone within its configuration.

First, by utilizing raw and everyday materials, Sekine inaugurates a distinctively Asian art form by revitalizing Eastern philosophy in respect to its critique on Western traditions. Sekine created art with a profound admiration for nature, borrowing imagery from Japanese landscape and Zen gardens where natural rocks are an essential component, producing a rare fusion of Western mathematics and ancient Eastern philosophy. Second, Sekine's art proposed that a work's artistic properties were not determined by its artist or maker, but rather grounded within its relationship to space.

In the present *Phase of Nothingness – Cloth and Stone*, the tension occurring from the moments of encounter between the cloth, the rope, and the suspended stone activates the surrounding space, emphasizing "phases" of temporary experience during the work's installation, display, dismantling, and future re-creation. In his subtle manipulations of natural materials, Sekine reduces objects to their essential primary forms, and in so doing releases their infinite possibilities vis-a-vis human perception as well as their interaction with one another.



關根伸夫的前衛風格為1960年代「物派」概念藝術運動開創先河，1970年作的《空相——布與石》正是體現這一風格的早期創作。關根伸夫1942年生於日本埼玉市，他是1960年代末至1970年代一個舉足輕重的東京藝術家群體——「物派」的主要成員。1960年代初，關根伸夫就讀東京多摩美術大學，師從極具影響力的抽象雕塑家齊藤義重，以及超現實主義和極簡主義藝術家高松次郎。1968年，關根伸夫為神戶市立須磨離宮公園第一回野外雕刻展創作《位相——大地》。這件室外裝置作品不單被譽為藝術家生涯的重要突破，對於「物派」運動也影響重大；作品由一個深2.7米、寬2.2米的地洞構成，掘出的泥土被壓成與地洞大小完全相同的圓柱體，並置於不遠處。關根伸夫潛心於位相幾何學的「位相」概念——位相幾何學是數學的一個分支，研究物體如何在連續變化下維持物質不變——《位相——大地》展現了藝術家的孜孜研究，被視為「物派」運動開山之作，啟發芸芸藝術家，包括李禹煥和菅木志雄。兩年後，即1970年，關根伸夫獲選代表日本參與威尼斯雙年展，與荒川修作共同參展。他為雙年展創作出《空相》，將一塊巨型大理石放在鏡面不鏽鋼的方形高柱之上，彷彿搖搖欲墜。該作廣受好評，為他帶來在東京和歐洲舉辦個展的機會，並在日本各地獲委託創作不少公共藝術項目。

1970年，關根伸夫除了為第35屆威尼斯雙年展創作《空相》之外，亦完成本作《空相——布與石》，同樣利用一塊天然石作構圖，成為其創作生涯的另一重要代表作。關根伸夫利用常見的天然物料，藉以復興跟西方傳統矛盾相向的東方哲學，開創一種亞洲藝術形式。他抱持崇敬自然之心來創作藝術，作品意境借鑒日本風景及以天然岩石為重的禪園，以罕見手法融合西方數學與東方古代哲學。其二，他的藝術提出作品的藝術性並不是由藝術家或創作者決定，而是基於作品與空間的關係；反之亦然，周圍的空間透過在其中的物體而產生意義。在本作《空相——布與石》，布、繩索和懸浮空中的石頭相碰之際產生張力，激活四周空間，強調作品在裝嵌、展覽、拆卸和再造過程中的「位相」只是曇花一現。他對於天然媒材的運用掌握自如，將物體簡化至原始形態，藉此釋放其無限可能性，相對於人類感知及人類與物體之間的相互作用。

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTOR

重要歐洲藏家

1155

KAZUO SHIRAGA

1924 - 2008

Gesshi

oil on canvas

signed; signed, titled and dated 1991 in Kanji on the reverse

160 by 130 cm. 63 by 51½ in.

EXHIBITED

Paris, Galerie Stadler, *Kazuo Shiraga*, 1992, p. 9, illustrated

LITERATURE

Exh. Cat. Kobe, Hyogo Prefectural Museum of Modern Art, *Kazuo Shiraga*, Kobe 2001, p. 131, no. 296, illustrated

PROVENANCE

Rudolphe Stadler Collection, Paris

Private Collection (by descent from the above)

Estate of Roberto Polastri

Acquired from the above by the present owner

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

US\$ 770,000-1,030,000

白髮一雄

月氏

油畫畫布

1991年作

款識

白髮一雄

《月氏》，白髮一雄，一九九一年三月（作品背面）

展覽

巴黎，Stadler 畫廊，「白髮一雄展」，1992年，頁9，載圖

出版

神戶，兵庫縣立近代美術館，《白髮一雄展》展覽圖錄（神戶，2001年），頁131，編號296，載圖

來源

巴黎，Rudolphe Stadler 收藏

私人收藏（由家族傳承）

Roberto Polastri 故藏

現藏者購自上述來源

“If you believe that your art has a spiritual meaning and it helps you develop yourself, such art will truly be on the cutting edge of global culture.”

Kazuo Shiraga





Kazuo Shiraga painting in his studio, 1963
白髪一雄於工作室作畫・1963年攝
Image courtesy of Amagasaki Cultural Center

A glorious maelstrom of energy resplendent in rich euphoric hues, *Gesshi* from 1991 hails from Kazuo Shiraga's post-Gutai period, exhibiting one of the most arresting palettes within Shiraga's oeuvre accented by swathes of deep ultramarine reminiscent of the Yves Klein blue. The work's title *Gesshi* refers to the Yüeh-chih, an ancient Indo-European group of nomadic pastoralists who inhabited Central Asia from the third century B.C.E. through the third century C.E. One particular tribe of the Greater Yüeh-chih, the Kushan Empire, played a key role in the introduction of Buddhism to northern and northeastern Asia, via both direct missionary efforts (oral teachings of sutras) and the translation of Buddhist scriptures into Chinese. Also interacting with Greek civilization, the Kushanas also helped Greco-Buddhism flourish, and further integrated Buddhism into a pantheon of many deities. In his post-Gutai years, Shiraga received training as a Buddhist monk, an experience which brought forth an evolution in his psyche as well as a heightened consciousness within his gestural art. Emanating from Shiraga's dexterous swipes is a sense of transcendent jubilation: whilst preserving the raw tactility of his early works, the current work is celebratory and exultant, superseding anguish with elation.

Born in 1924 in Aagasaki, Japan, Shiraga originally trained in Nihonga at the Kyoto City University of Arts. The artist soon turned to oil, creating markings or scratchings with his fingers; beginning with these early methods, Shiraga's art form gradually abjured the brush and took its final form in his celebrated foot paintings. In the early 1950s, a period on par with Jackson Pollock's action paintings, Shiraga shunned the orthodox artistic stance completely. Fastening a rope to the ceiling, the artist swung himself acrobatically across horizontally placed canvases, using his feet and body to cast, heave, kick and swirl thick slabs and layers of paint. Such uninhibited actions allowed the artist to immerse himself within his canvas as opposed to merely pouring or painting from above; by merging body with matter in a cathartic synthesis, Shiraga set himself apart from the mere gesturality of Western Abstract Expressionism and thrashed out an impassioned path of primal expression. Like no other artist before him, Shiraga's performative abstractions were vehemently inspired with movement—"not just the movement of his body [...] but also the assertion of matter itself" (Ming Tiampo, "Not just beauty, but something horrible", in Exh. Cat. *Body and Matter: The Art of Kazuo Shiraga and Satoru Hoshino*, New York 2015, pp. 21-22).

Concurrent to the development of his foot-painting technique, Shiraga's career took flight in the late 1950s and 1960s as a result of iconic and internationally acclaimed performances. In his seminal 1955 *Challenging Mud*, Shiraga plunged himself into a vat of clay and sludge, engaging in a raw and vehement battle with the earth. Afterwards, fellow Gutai artist Akira Kanayama wrote that Shiraga arose from the mud "as if emerging

from a bath, refreshed" (Akira Kanayama, "Shiraga Kazuo", *Gutai*, no. 4, 1955, p. 9). Another pivotal performance was Shiraga's 1957 *Ultra-Modern Sanbasō*. The 1957 "Gutai Art on the Stage" exhibition opened with Shiraga emerging alone on a lit stage, donning a theatrical red costume with a pointed hat and performing dramatic bodily movements. Accentuated by elongated wing-like sleeves, Shiraga's arm actions created slashes of undulating color against the stage backdrop, constituting an homage to Japan's oldest celebratory dance, *Sanbasō* ('divine dance'). As Alexandra Munroe notes, while Euro-American Happenings fused art with life as a critique of commoditized culture, Shiraga's *Ultra-Modern Sanbasō* was an "affirmation of art in life after [the country's] near annihilation of culture" (Alexandra Munroe, "To Challenge the Mid-summer Sun", in *Japanese Art After 1945: Scream against the Sky*, Guggenheim, 1994, p. 97).

These performances underscore the centrality of Shiraga's gesturality within his oeuvre, which is grounded in the concept of *shishitsu*, meaning "innate characteristics and abilities", which serves as the driving force behind the shaping of the self. Making art was a way for the legendary master to fully connect with his *shishitsu* - a means to connect with himself, through himself. Such an understanding is crucial to a full appreciation of Shiraga's body-based oeuvre: while Yves Klein also utilized the body as paintbrush in his *Anthropometries* works half a half a decade later, Shiraga's art utilized his irreducible corporeality to battle with and awaken the raw vitality of matter itself. Such a paradigm epitomized the mission of the post-war Gutai artists who, literally uniting 'instrument' (*gu*) with 'body' (*tai*), rose fearlessly from the rubble of post-Hiroshima Japan to advocate a reinvigorating philosophy of 'concreteness' in their war-torn country. Shiraga once said that his art "needs not just beauty, but something horrible" (Kazuo Shiraga, interview with Ming Tiampo, Ashiya, Japan, 1998); by engaging with, and transcending, violence, Shiraga was able to "wrestl[e] with the demons that haunted him and his generation, at the same time opening the possibility of hope for the years ahead" (*Body and Matter: The Art of Kazuo Shiraga and Satoru Hoshino*, New York, 2015, p. 23).

In his post-Gutai years, Shiraga not only received training in Buddhism but also re-engaged with traditional ink and brush calligraphy to complement his technique and breadth of style. Such a re-embracing of his oriental roots lends Shiraga's feet-strokes the essence and soul of masterful ink brushwork, gracing his by-then universally acclaimed canvases with transcendent traces of his Eastern origins. Exuding thrilling vigour combined with exhilarating grace, *Gesshi*, titled after an important tribe in the development of Buddhism, exhibits consummate choreography, centered balletic tension and sublime balance that communicate the artist's spiritual mastery of his raw passions: in it we witness Shiraga raised from his angst, revelling in the authority of matter, body and spirit.



Yves Klein, *ANT 130 Untitled Anthropometrie*, 1960

Museum Ludwig, Cologne, Germany

伊夫·克萊因，《ANT 130 無題人體測量學》

· 1960年作 · 科隆 · 路德維希藝術館

© The Estate of Yves Klein c/o ADAGP, Paris / SACK, Seoul, 2019

1991年作品《月氏》，色調華麗輝煌，暗藏洶湧力量，畫面上如深海般壯麗的大片海藍，讓人想起伊夫·克萊因的藍。作品標題中的「月氏」，是公元前三世紀到公元三世紀中亞地區的一支古印歐游牧族群。貴霜王朝是大月氏其中一個部族，通過直接弘揚佛法（口傳佛經），以及將梵文經書翻譯為漢文，他們在佛教傳入北亞和東北亞方面發揮了關鍵作用。貴霜王朝與希臘文明也有聯繫，他們推動了希臘化佛教的發展，使佛教與多神論的思想交融，最終發展成為一種「多神」信仰。在具體藝術協會解散後，白髮一雄曾入佛門修行，這種經歷使他的心靈起了變化，並對自己的動態藝術有了更深刻的自我意識。這些靈巧熟練的油彩足跡輕快喜悅，既保留早期作品中迸發的激烈痕跡，卻從以前的苦惱掙扎中放開，釋放出歡欣鼓舞的力量。

1924年，白髮一雄生於日本長崎市。最初，他學習傳統日本畫（Nihonga），後轉向油畫，以手指或指甲蘸取顏料創作，從那時起，他便摒棄畫筆，將自己的藝術形式昇華到一個新層次，最終演化成著名的足繪作品。1950年代初，亦是傑克森·波拉克發展其行動繪畫的重要時期，白髮一雄終於摒棄傳統藝術規限，將畫布平鋪於地面上，在天花板上固定繩子，自己則執繩盪於空中，以足蘸濃稠的顏料，層層地踢抹、摔擲於畫布上。畫家並不滿足於把顏料潑或畫在畫布表面，而是藉著這種大膽狂放的創作方式，全身心投入到作品中去，將身體與物質融為一體，流暢迅疾、勢如流星。如此一來，他將自己與西方抽象表現主義的動勢繪畫區分開來，為當代藝術界闖開一片新天地。這位具體派畫家在當年青春正盛之時破天荒以足繪畫，開闢了一種狂野原始的藝術表達方式，其抽象藝術表演充滿激烈狂亂的動作——「不只是身體的動作……物質亦隨之騷動起來。」（蔡宇鳴撰，〈Not just beauty, but something horrible〉，《身體與物質：白髮一雄與星野曉的藝術》展覽圖錄，紐約，2015年，頁21-22）

另一位具體派藝術家金山明寫道，當白髮一雄從泥土中站起身來，彷彿剛剛沐浴過一般，煥然一新。（金山明撰，〈白髮一雄〉，《具體》，第4期，1955年，頁9）繼《挑戰泥土》

「如果你相信自己的藝術有精神意義，而且有助你成長，這樣的藝術才真正站在全球文化的浪尖上。」

白髮一雄

後，白髮一雄在1957年進行另一場前衛藝術表演《超現代三番叟》。在1957年「具體藝術舞台」展覽的開場上，白髮一雄在亮著燈的舞台上獨自現身，套上紅色戲服、頭戴尖帽，劇烈地舞動身軀。如巨翼般的兩袖在舞台背幕前掀起一陣色彩的波浪，模仿並向日本最古老的祭典舞蹈「三番叟」致意。本作用色狂豔奔放，與藝術家標誌性的表演的狂歡色彩互相呼應。孟璐（Alexandra Munroe）認為，歐美的「偶發藝術」將藝術與生活合而為一，以批判當前的商品文化；但白髮一雄的《超現代三番叟》卻「在（其國家的）文化近乎消滅之後，肯定生活中的藝術。（孟璐撰，〈挑戰仲夏驕陽〉，《1945年後的日本藝術：向天空吶喊》，古根海姆，1994年，頁97）

這些表演強調白髮一雄全部作品中的中心主題，即以「個人本質」（shishitsu）的概念為基礎，是一種自我塑造的驅動力。藝術創作就是白髮一雄與自己的「個人本質」完全聯繫的方式——一種通過自己與自己聯繫的方式。這個概念對於理解白髮一雄以身體為創作工具的做法可謂至為關鍵。伊夫·克萊因也在《身體繪畫》系列裡以人體代替畫筆；白髮一雄則用自己純粹的身體力量對抗、喚醒物質內在的生命力。日本戰後具體派的理念在他的作品中被前所未有地實現並達到高峰；他將工具（「具」）與身體（「體」）結合，無懼地走出日本原爆後的頹垣廢墟，他要讓因戰爭而撕裂的日本社會重新振作，高呼一種「具體」的新生哲學；他曾言其藝術「不只需要美，更要可怕」（白髮一雄，與蔡宇鳴對談，1998年）。白髮一雄通過與暴力交戰，並戰勝它，得以「與纏繞著他與那一代人的夢魘鬥爭，並打開了未來的希望之路。」（《身體與物質：白髮一雄與星野曉的藝術》展覽圖錄，紐約，2015年，頁23）

離開具體藝術協會後，白髮一雄不僅學佛，也重新開始學習傳統水墨書法，以拓展藝術風格和技巧。這段回歸本源的經歷，為他那標誌性的足繪藝術增添了幾分水墨神韻，點明了他的東方本源。本書構圖精微熟練，而且取名自一個與佛教傳播息息相關的中亞民族。畫面旋舞的張力集結在中央而得到平衡，儼然宣告藝術家精神上的提升、對喜怒哀樂的自如釋然——他擺脫了焦慮與不安，沉醉於身體、繪畫與精神當中。



PROPERTY FROM AN IMPORTANT EAST COAST
COLLECTION

重要美國東岸收藏

1156

LEE UFAN

b. 1936

From Winds

glue and mineral pigment on linen
signed and dated 82; signed on the reverse
161.9 by 130.5 cm. 63⅞ by 51⅞ in.

EXHIBITED

London, Pace Gallery, *Lee Ufan: From Point, From Line, From Wind*, September - October 2015

PROVENANCE

Private Collection, Seoul (acquired from the artist)
Pace Gallery, London
Acquired from the above by the present owner

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

US\$ 486,000-745,000

李禹煥

從風

膠水及礦物顏料亞麻布

1982年作

款識

L. Ufan · 82

Lee Ufan (作品背面)

展覽

倫敦，佩斯畫廊，「Lee Ufan: From Point, From Line, From Wind」，2015年9月至10月

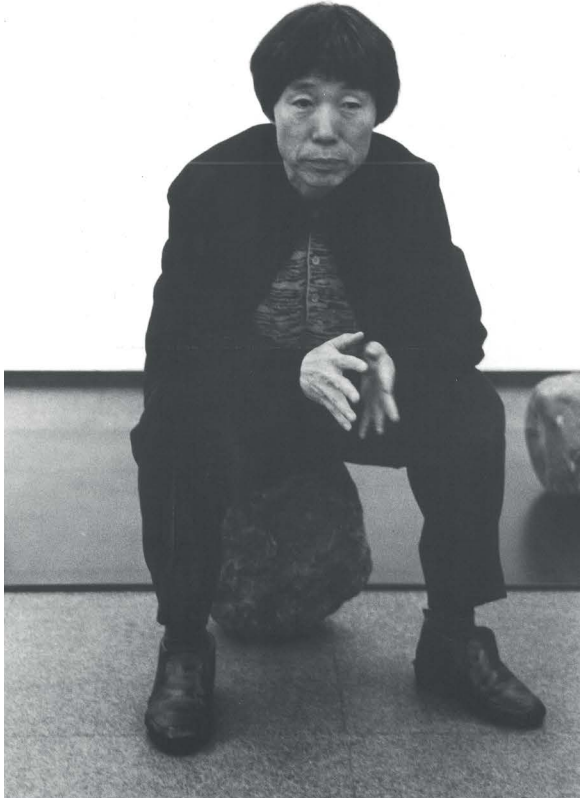
來源

首爾，私人收藏（購自藝術家）

倫敦，佩斯畫廊

現藏者購自上述來源





Artist's portrait

藝術家肖像

Image from catalogue of exhibition *Lee Ufan* held in June- July 1994 at the Fondazione Mudima, Milan

圖源：米蘭穆迪馬基金會於1994年6月至7月舉辦之「李禹煥」展覽圖錄

Executed in 1982, the present work is an early archetype from Lee Ufan's *From Winds* series, painted in the first year the artist embarked on his enlivening *Winds* era. In the late 1970s, Lee Ufan experienced a four-year political exile from his country during which he was placed under close surveillance by the Korean Central intelligence Agency in the late 1970s. Following his release, the artist moved to Kamakura, Japan and developed a new painting approach that prominently disrupted the strict regimentation of his earlier *From Line* and *From Point* series. Abandoning his rigorously clinical serialisations, Lee's brushstrokes became progressively free flowing and multi-directional, exhibiting a burgeoning dynamism and dexterous calligraphic touch. Lee titled these new series *From Winds* (1982-1986) and *With Winds* (1987-1991), with 'wind' referring to an enlightened acceptance and heightened receptivity of the other. The artist once said: "when I passively accept external winds, an even greater world is opened" (*Lee Ufan*, Exh. Cat., Fondazione Mudima, Milano, 1994, p. 26).

Hailing from the beginning of the series, *From Winds* is an important work embodying Lee's transitional phase into controlled yet organic intuitive spontaneity. While the composition is still regular, retaining somewhat of a system or structure, Lee's regulated brushwork is sensitively balanced with gentle rhythms, with each mark representing an unpremeditated response to the preceding mark or marks. The artist has compared this procedure to a game of go: "Regulating

my breath and feeling a rhythm in my body, I bring my brush down at a certain place on the canvas. After this I naturally want to move the brush to another place in response to the first mark. Then, inevitably, a different place calls to the brush. Like adding stones to the board in a game of go, a tension-filled situation is gradually created" (cited in *Ibid*, p. 142). Through a continuous interrogation of breath, the artist explores the notion of infinity; in his words, "My works are pictorial means to open a channel to the infinite. Through the reiteration of an idea in *From Point* and *From Line*, and the situational development of exchanges occurring between place and action in *From Winds*, I explore the motif of infinity" (cited in *Lee Ufan*, Exh. Cat. Hara Museum of Contemporary Art, 1991, n.p.).

Lee Ufan continued to develop his *Winds* aesthetic over the course of the decade. In 1989, he declared: "How open the world, how suggestive [...]! I want to enlarge and deepen the exchange with the exciting and stimulating outside world instead of soliloquizing and showing obedience to the dictatorship of expression" (*Lee Ufan: With Winds – Bilder 1986-88/Paintings 1986-88*, Exh. Cat., Galerie M. Bochum, Germany, 1989, p. 4). Silke von Berswordt-Wallrabe observes that although Lee opens himself up to external forces of nature, signalling a willingness to work in a less preconceived, cerebral way, "unlike the Surrealists with their (semi-)automatic practices, and unlike the Action painters, he relinquishes rational control not in order to give free rein to personal expression, but in order to make his painting receptive towards factors outside his own subjectivity" (*Lee Ufan: Encounters with the Other*, 2007, p. 137). Such a philosophical and aesthetic emancipation paved the way for Lee's subsequent *Correspondence* series, whose return to austere brushwork displayed ever-heightening internal and external resonance.

Lee's epochal *Winds* decade marked an era in which the distinguished artist-cum-philosopher gained indisputable international prominence. Numerous important museum exhibitions featured Lee's works, including *Japon des avant-gardes 1910-1970* at the Centre Georges Pompidou in Paris in 1986, which coincided with a display of Lee's watercolors and drawings in the museum's permanent collection galleries. In 1988, Lee's works featured in *Monoha: La scuola delle cose at the Museo Laboratorio di Arte Contemporanea* in Rome, whose catalogue published the first Italian translation of Lee's seminal essay "In Search of Encounter". In the same year Lee held acclaimed solo exhibitions across Japan and Europe; most notably, the catalogue for *Ex Oriente* at Milan's Padiglione d'Arte Contemporanea included a laudatory essay by eminent French critic Pierre Restany. Also in 1988, Lee, whose own scholarly writings are grounded in transnational philosophical inquiries including that of Claude Lévi-Strauss, Michel Foucault, Maurice Merleau-Ponty and Martin Heidegger, etc., published an essay collection entitled *Toki no furue* ("The Trembling of Time").



Lee Ufan, East Winds No. 839027, 1985, Centre Pompidou - Musée national d'art modern
 © Ufan Lee / Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais
 李禹煥，《東風839027號》，1985年作，巴黎，龐畢度中心


本作成於1982年，即李禹煥開展《風》系列時期的第一年，可謂是《從風》系列早期的典範作品。七十年代末，李禹煥在祖國經歷四年的政治流放和韓國中央情報局的嚴密監控，後移居日本鎌倉，發展出一套新繪畫形式，一舉打破了之前《從線》和《從點》系列的規律風格。摒棄了冷靜嚴密的構圖安排，李禹煥的筆觸變得自由灑脫、向四方八面奔流，呈現勃勃生機和靈巧熟練的書法氣息。他將新系列分別命名為《從風》（1982-1986年）和《與風》（1987-1991年），《風》代表人受到啟發後更積極地接受外物。他曾言：「當我被動地接受外來的風，更廣闊的世界就會在面前展開。」（《李禹煥》展覽圖錄，米蘭，穆迪瑪藝術基金會，1994年，頁26）

《從風》來自同名系列的創作初期，在此重要作品中，克制但有機、憑直覺引導的自發筆觸顯示了李禹煥的風格轉變。構圖依然整齊規則，依稀有序或結構可循，畫家規律的筆觸裡蘊藏著柔和的韻律，每一筆似乎都是對上一筆的率性回應。李禹煥將之比作圍棋博弈：「調整吐納，感受體內節奏，再把畫筆落在畫布的某個位置，並隨即自然而然地把畫筆移向別處，以回應上一筆，然後完全不同的另一點又在無可避免地呼喚著畫筆。這個過程就像下圍棋時不斷在棋盤上落子，一步步營造出緊張的氣氛。」（引述自同上，頁142）透過不間斷的一呼一吸，畫家開始探索無限的意義，如他所言，「我的作品以圖像打開通往無限的通道，我透過重申《從點》與《從線》系列的一個概念、以及《從風》系列裡由場域與行為之間的交流孕育出的狀態，探索關於無限的主題。」（引述自《李禹煥》展覽圖錄，原美術館，1991年，無頁數）

李禹煥在九十年代繼續發展其「風」之美學。1989年，他表示：「世界是多麼的開放、充滿可能[……]！我想擴大加深與這個充滿刺激的外在世界交流，而不是自言自語、屈服於單一絕對的表達模式。」（《李禹煥：「與風」——繪畫作品1986-88》展覽圖錄，德國，M·波鴻畫廊，1989年，頁4）肖克·馮·伯斯沃特·沃爾拉貝認為李氏接受外來的大自然力量，意味著他願意用較為不那麼深思熟慮及以理性主導的方式作畫，但是他「不像超現實主義畫家那樣（半）自發創作，也不像行動派畫家，他對理性的放手並非為了自由表達個人情感，而是為了令作品能夠接納除了他主觀意識以外的元素。」（《李禹煥：遇見其他》，2007年，頁137）這次哲學和美學感悟上的解放催生了接續的《往來》系列，李禹煥在此再次回歸嚴謹簡約的筆觸，展現出更深層次、內外合一的共鳴。

《風》系列見證了這位藝術家兼哲學家在國際藝術界聲名鵲起的時刻；各地大型博物館紛紛展出李禹煥的作品，包括1986年巴黎龐畢度中心「日本前衛藝術」展，當時館內的永久收藏展廳同時展出李禹煥的水彩和素描作品。1988年，羅馬當代藝術博物館舉行「Monoha：物派」展覽，李氏作品亦在其中；展覽圖錄首次刊印李氏一篇重要論文〈尋找相遇〉（In Search of Encounter）的意大利譯文版。同年，李禹煥在日本和歐洲舉行多場個人展覽，屢獲好評；米蘭當代藝術展覽館出版的圖錄《來自東方》（Ex Oriente）亦收錄了著名法國藝術評人皮耶·雷斯塔尼（Pierre Restany）的專題文章。此外，李禹煥在同一年還出版了一本哲學論文集，題為《時間的震慄》（Toki no furue），當中涉及的哲學論題和思想深受李維史托、傅柯、梅洛龐蒂和海德格等人影響。



An abstract painting by Sean Scully, featuring broad, horizontal brushstrokes in a palette of deep red, vibrant yellow, and muted pink, framed by dark teal at the top and bottom. The texture is visible, with some areas showing more paint than others, creating a sense of depth and movement.

"I think of land, sea, sky. And they always make a massive connection. I try to paint this, this sense of the elemental coming together of land and sea, sky and land...stacked in horizon lines endlessly beginning and ending."

Sean Scully

PROPERTY FROM AN IMPORTANT PRIVATE
COLLECTION, US

重要美國私人收藏

1157

SEAN SCULLY

b.1946

Landline Fire

oil on aluminium
signed, titled and dated 2014 on the reverse
215.9 by 190.5 cm. 85 by 75 in.

EXHIBITED

New York, Cheim and Read, *Sean Scully. Landline*, February – April 2015

PROVENANCE

Cheim & Read, New York
Private Collection, Canada (acquired from the above)
Acquired from the above by the present owner

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

US\$ 895,000-1,160,000

尚·斯卡里

火紅地平線

油彩漆鋁

2014年作

款識

《LANDLINE FIRE》· Sean Scully · 2014（作品背面）

展覽

紐約·Cheim and Read 畫廊，「Sean Scully. Landline」，
2015年2月至4月

來源

紐約·Cheim and Read 畫廊
加拿大·私人收藏（購自上述來源）
現藏者購自上述來源





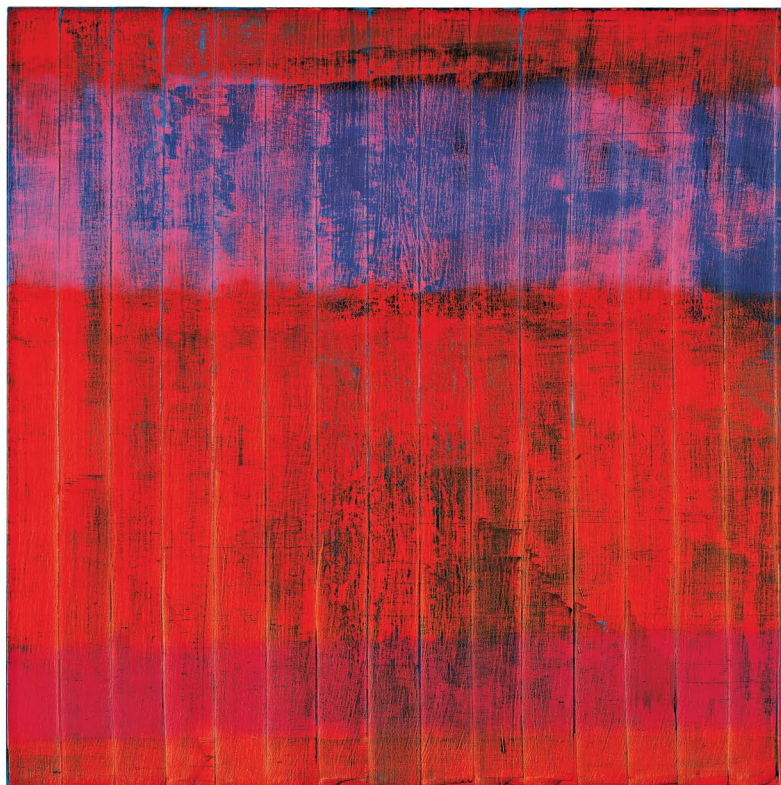
Mark Rothko, *Untitled*, 1960, Private Collection
 馬克·布勞德福德·《無題》·1960年作·私人收藏
 © Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

Exhibiting radiant swathes of rich amber and ochre against deep sage-green, Sean Scully's *Landline Fire* presents a brooding yet resplendent vision that makes for an exceptional example of the artist's ongoing investigation of striped forms. The work hails from the artist's *Landline* series which was exhibited to great acclaim alongside the 56th Venice Biennale. Inspired by the intense beauty of sun-drenched Venice, Italy, the *Landline* works marked a transition from his earlier hard-edged forms to his current more gestural and expressive style. Emblazoning the aluminum surface with thick and fluid bands of colour, Scully enlivens the pictorial surface with a luminous dimensionality that evokes the brilliance of Mediterranean light. The series made its U.S. debut at the Hirshhorn Museum and Sculpture Garden in 2018, transforming the inner-circle galleries of the museum into currents of colour and energy. An ode to land, sea, and sky and the indistinct lines that separate them, the *Landline* works "navigate the elemental relationships that compose our world, and in doing so reveal the sublime character of those interactions" (Exh. Cat. *Sean Scully: Landline*, Hirshhorn Museum and Sculpture Garden, September 2018 – February 2019).

A nomadic artist who maintains studios in New York, London, Munich and Barcelona, Scully's paintings are often connected by their titles to particular experiences, individuals and places. The different psyches and lights of each city he inhabits directly

influences his works; for example, during a 1969 voyage to Morocco, the artist became fascinated by the richly-dyed wools and opulent carpets that were uncommon in his home city of Dublin. Subsequently, during a trip to Mexico in the early 1980s, Scully became captivated by the stacked stones of ancient Mayan walls in the Yucatan region and by the effect of the light reflecting off of their surfaces. The artist began to produce quilt-like structures of horizontal and vertical lines, over-painted with free use of impasto to create a luxurious paint surface.

Painted in 2015, the present work hails from the artist's *Landline* series (2013-2015), which was inspired by his time in Venice, Italy. As the artist remarked, "In making these paintings I was preoccupied with my memories of Venice [...] From my studio south of Munich I often get in the car and drive a few hours down to Venice. It was the impressions from these trips that I brought back into the studio; I was painting the memories of Venice into the works" (the artist in the press release for *Sean Scully: Land Sea*, Palazzo Falier, 6 May 2015). Formally, the series marks a shift from his earlier work where vertical and horizontal bands are compact, layered and at times executed in extensive quilted patterns. Scully is known for building up his compositions piecemeal, applying multiple layers of paint to emphasize the presence of the artist's hand. In the present work, the artist's handling has become extremely free with large ribbons of fluid, unconstructed strokes stretching from edge to edge of the composition. Scully's



Gerhard Richter, *Wall*, 1994, Private Collection
 格哈德里希特·《牆》，1994年作·私人收藏
 © Gerhard Richter, 2019 (0716)

magisterial mastery of pigment is further demonstrated via his nuanced layering of oil over aluminum, which achieves the unique glimmering ‘wet’ effect of pigment over metal. The artist has expressed his fondness for metal support, which in contrast to canvas or paper does not absorb pigment. The slippery nature of metal forces Scully to move his brush faster, resulting in heightened gesturality and movement.

While simple in composition, Scully’s horizontal blocks of colour, cascading softly in one another, powerfully dictate the ambiance of the painting’s surroundings: while emanating the all-encompassing stillness and calm of natural phenomena, the gestural stripes embody the unceasing currents and internal movements of the cosmos. In the present work, Scully’s rich smoldering earth tones stem from the artist’s admiration of paintings by seventeenth-century Spanish artists such as Goya. The influence of the classics is also seen in the narrative aspect of the *Landline* series, which can be viewed as expressing human relationships – with each grouping of paint indicating a response to a question, an agreement or disparity. Scully states that his “paintings talk of relationships. How bodies come together. How they touch. How they separate. How they live together, in harmony and disharmony” (the artist quoted in Exh. Cat., Duisburg, Museum Küppersmühle für Moderne Kunst, *Constantinople Or The Sensual Concealed The Imagery of Sean Scully*, 2009, p. 8). More directly, *Landline Fire* is an elegy to the winding

canals and sun-baked Palazzos of the Mediterranean. It was only appropriate that a selection of paintings from the *Landline* series was unveiled in *Land Sea*, a major exhibition mounted in Palazzo Falier that ran in conjunction with the 56th Venice Biennale in 2015.

More than any artist of his generation, Scully combines the formal traditions of European painting – the ominous tones of Velázquez and Manet and the remarkable colors and brushwork of van Gogh and Matisse – with a strikingly American abstract tradition, typified in particular by Mark Rothko. Considering the heroic paintings produced during the post-war era as his direct heritage, it is with Rothko in particular that Scully shares a special affinity. In Rothko’s work, light combines with darkness in a moody, melancholic drama – a singular effect that constitutes the cornerstone of Scully’s appreciation of his forefather. He says of his predecessor’s work: “The sky and the sea, as well as all the experiences the artist has lived and all the stories he would like to tell are distilled into rectangles that have the solemnity of Stonehenge” (the artist cited in Michael Auping, ‘No Longer a Wall’, in Exh. Cat., Washington, D.C., The Phillips Collection, *Sean Scully: Wall of Light*, 2005-06, p. 24). Condensing the splendor of the natural world into the simplest modes of colour and composition, *Landline Fire* exhibits Scully’s mastery of moderating palette, light, and movement to its most basic forms without eliminating its energy, demonstrating not only the possibility of colour in non-figurative form but also the singular fiery spirit of Scully’s artistic philosophy.



Sean Scully in his studio
尚·斯卡里·攝於工作室
©Sean Scully

尚·斯卡里的《火紅地平線》以濃烈的琥珀色和土黃色反襯深沉的暗綠色，呈現出既沉鬱又華麗的圖像視野，成為藝術家在條紋形式上持續探索的超卓典範。此作源自《地平線》系列，而該系列曾參與第56屆威尼斯雙年展，廣受讚譽。《地平線》系列受意大利威尼斯的烈日驕陽之美所啟發，標誌著藝術家從早期硬邊形態過渡到如今更富動態及表現力的風格。斯卡里在鋁制表面塗上厚重而流暢的色帶，賦予畫面一種充滿活力的光澤，宛若明媚動人的地中海陽光。2018年，這個系列在美國首次亮相，於赫希洪博物館和雕塑園展出。這些作品使博物館的內環畫廊煥然一新，充滿色彩與能量的流動。作為一首對大地、海洋和天空以及其間朦朧分割線的頌歌，《地平線》系列作品「引領構成世界的基本聯繫，並以此揭示那些互動關係中莊嚴崇高的品格精神。」（《尚·斯卡里：地平線》展覽圖錄，赫希洪博物館和雕塑園，2018年9月—2019年2月）

斯卡里四處為家，在紐約、倫敦、慕尼黑和巴塞隆納均設有工作室。他的作品經常通過標題，與特定的經歷、個人和地點聯繫起來。各地城市不同的靈魂與光彩直接影響了他的作品，如1969年的摩洛哥之旅中，藝術家就著迷于色彩斑斕的毛料和富麗堂皇的地毯，這些是他在家鄉都柏林少見的事物。後來，在1980年代初的墨西哥之旅中，斯卡里被猶加敦州古瑪雅城牆上的疊石和它們表面的反光效應深深吸引。為營造畫面的豐富華麗，藝術家豪放不羈地厚塗油彩，從此創作出由水平線和垂直線組成、像拼布一樣的圖案結構。

作為《地平線》系列（2013-2015年）作品之一，此作繪於2015年，靈感源自藝術家在意大利威尼斯所度過的時光。正如藝術家自己所言：「創作這些畫時，我腦海裡填滿了威尼斯的回憶……我常常從慕尼黑南部的工作室出發，駕車幾個小時到達威尼斯。我把旅行的印象帶回工作室：我將威尼斯的回憶畫進作品裡。」（引自藝術家，〈尚·斯卡里：陸與海〉新聞稿，法里埃宮，2015年5月6日）在形式上，這個系列代表了藝術家對自己藝術語言的一次新的探索；相較之下，他此前的作品多將豎條和橫條緊湊堆疊，有時整個畫面鋪滿了格子。為人所知的是，斯卡里善於採用循序漸進、化零為整的方式建立構圖，強調作為一個藝術家的手工參與，一層又一層地塗上顏料。在這幅畫中，藝術家的手法自由奔放，施以行雲流水、無所拘束的筆觸，從構圖的一端延伸到另一端。斯卡里細緻地在

鋁板上塗上一層層的油彩，顏料覆蓋金屬，形成微微發光的「濕潤」效果，這進一步體現他對顏料毋庸置疑的掌控能力。藝術家流露出對金屬支撐體的鍾愛——金屬與畫布及紙張不同，它不吸收顏料。金屬的光滑特性迫使斯卡里快速地揮動畫筆，最終突出了動勢和動態。

本畫構圖雖然簡單，但是斯卡里的水平色塊相互柔和地堆疊，有力地控制作品的環境氛圍：條狀色塊因動態而生，不僅透露出自然氣象中包羅萬有的風平浪靜，而且蘊含宇宙萬物生生不息的內在運轉。此作濃鬱的大地色調源於藝術家對十七世紀西班牙藝術家的仰慕，例如戈雅。《地平線》系列受古典藝術風格影響，在敘事層面上，刻畫人與人之間的關係——每一個顏色組合暗示著一問一答，表示同意或者異議。斯卡里表示，他的「繪畫探索的是關係。身體如何結合、如何觸摸、如何分開、如何在和諧或不和諧當中共處。」（引自藝術家，《君士坦丁堡或隱藏的感官：尚·斯卡里的圖像》展覽圖錄，杜伊斯堡，庫普斯墨赫美術館，2009年，頁8）直截了當地說，《火紅地平線》是一首挽歌——獻給地中海彎曲蜿蜒的河道和烈日炙烤的宮殿。2015年，在第56屆威尼斯雙年展期間，法里埃宮舉行一場大型展覽「陸與海」，《地平線》系列部分作品在該展上首次面世。

相比起同時代的藝術家，斯卡里有一過人之處——他將歐洲繪畫的正統（維拉斯蓋茲和馬奈的陰暗色調、梵谷和馬蒂斯的非凡色彩與筆觸），與美式的抽象主義（以羅斯科為代表）相結合。斯卡里直接繼承了戰後時期富有英雄色彩的繪畫傳統，其中對羅斯科有特別的共鳴感。在羅斯科的作品裡，光與暗融合在一個多愁善感的戲劇性氛圍中——單憑這一效果，就已讓斯卡里對這位前輩欣賞不已。他評論這位前輩的作品時說：「天空和海洋，以及這位藝術家的生活經歷、他希望述說的所有故事，都凝固在這些如巨石陣般莊嚴肅穆的長方形裡。」（引自藝術家，〈不再是牆〉，《尚·斯卡里：光之牆》展覽圖錄，菲利浦美術館，華盛頓，2005-2006年，頁24）《火紅地平線》將自然界的壯麗景觀凝練為色彩與構圖的最簡模式，展現了斯卡里對中性色彩、光線和律動的極簡發揮，其中蘊含的能量卻絲毫不減。它既探索色彩在非具象形式中的可能性，同時表露了斯卡里藝術哲學中的赤誠之心。

JEAN PROUVÉ

1901 - 1984

讓·普魯維

6x6 Demountable House

metal, wood and glass

Executed in 1944.

314.5 by 600 by 600 cm. 123¾ by 236¼ by 236¼ in.

EXHIBITED

Zurich, Fondation Luma, *Jean Prouvé, Architecte des jours meilleurs*, pp. 43-53 (another version)

LITERATURE

Peter Sulzer Birkhäuser, *Jean Prouvé, Oeuvre complète, Volume 3: 1944-1954*, Basel 2005, pp. 46-49 (another version)

Galerie Patrick Seguin, *Jean Prouvé, Maison démontable 6x6*, Paris 2013 (another version)

Galerie Patrick Seguin, *Jean Prouvé*, Paris 2017, Vol. 2, p. 92, 96-97, 126-133, 140-146, 240-241, 261, 263, 310, illustrated
Galerie Patrick Seguin, *Jean Prouvé, 6x6 Demountable House*, Paris 2019, p. 8 and pp. 59-63, illustrated

PROVENANCE

Maron, Meurthe-et-Moselle, France
Galerie Patrick Seguin, Paris

HK\$ 4,000,000-8,000,000

US\$ 515,000-1,030,000

6 x 6 組合屋

金屬、木材與玻璃

1944年作

展覽

蘇黎世·Fondation Luma ·「Jean Prouvé, Architecte des jours meilleurs」·頁43-53（另一版本）

出版

Peter Sulzer Birkhäuser 著 ·《Jean Prouvé, Oeuvre complète, Volume 3: 1944-1954》（巴塞爾·2005年）·頁46-49（另一版本）

帕特里克·塞甘畫廊著 ·《Jean Prouvé, Maison démontable 6x6》（巴黎·2013年）（另一版本）

帕特里克·塞甘畫廊著 ·《Jean Prouvé Vol. 2》（巴黎·2017年）·頁92、96-97、126-133、140-146、240-241、261、263、310·載圖

帕特里克·塞甘畫廊著 ·《Jean Prouvé, 6x6 Demountable House》（巴黎·2019年）·頁8及59-63·載圖

來源

法國·馬龍（默爾特·摩澤爾省）
巴黎·帕特里克·塞甘畫廊

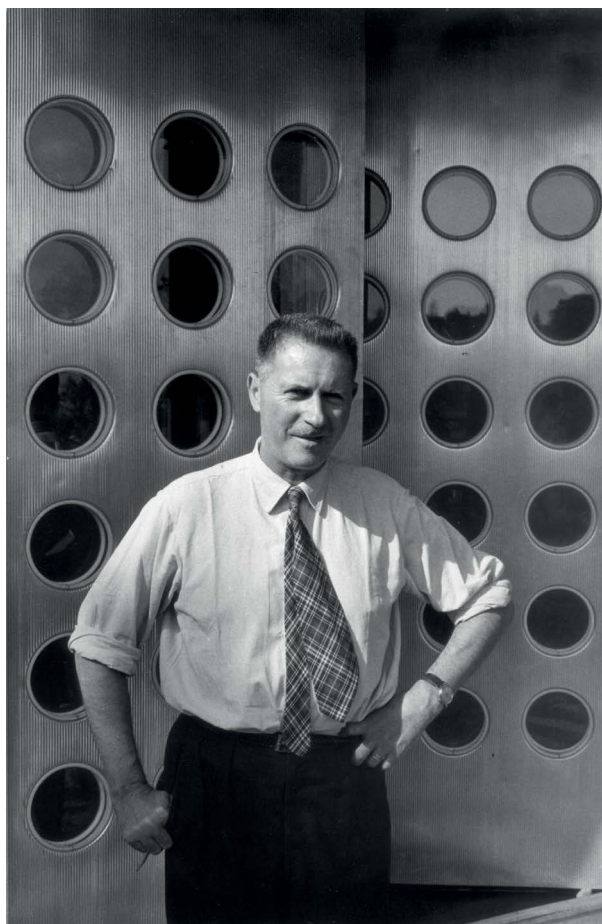


Jean Prouvé is, inseparably, architect and engineer. Or rather, architect and constructor, for everything he sets his hand to and designs immediately takes on elegant plastic form

Le Corbusier







Jean Prouvé in his house in Nancy
 讓·普魯維·攝於位於南希住宅
 © Centre Pompidou, MNAM-CCI Bibliothèque Kandinsky,
 Dist. RMN-Grand Palais / Fonds Prouvé
 © Jean Prouvé / ADAGP, Paris - SACK, Seoul, 2019

Blurring the lines between architecture, design and art, Jean Prouvé was an influential 20th century designer, architect and engineer who played a significant role in the development of systems for mass production in the post-war Modernist period. Throughout his career, Prouvé explored the multi-faceted relationship between design, architecture and industry. At the beginning of his working life, Prouvé was a blacksmith's apprentice with a fascination for metals which underpinned his work. Ingrained with the workshop spirit from a young age, this manifests in Prouvé oeuvre the defining principle that ingeniously combines form and function. Entirely self-taught, Prouvé began experimenting with architectural structures. In 1931 he founded ateliers Jean Prouvé which was a departure from the dominant Art Deco forms in favour of a more rational, stripped back

aesthetic. Directed by his humanistic agenda and avant-garde spirit, Prouvé was a founding member of the Union des Artistes (U.A.M.), a group of important Modernist designers, disillusioned with the lavish tastes and elitism apparent in 1920s design. Prouvé frequently collaborated with other mid-century design greats such as Le Corbusier who observed that “Jean Prouvé embodies in a singularly harmonious way the ‘constructor’ not yet accepted by law but demanded by the era we live in. I mean by this that Jean Prouvé is, inseparably, architect and engineer. Or rather, architect and constructor, for everything he sets his hand to and designs immediately takes on elegant plastic form, offering brilliant solutions with regard to strength and manufacture. Not to speak of his character, among the finest there is. His post-war work has left its mark everywhere, decisively” (Le Corbusier, Paris, May 12, 1954).



The 6 x 6 Demountable House at various stages of assembly

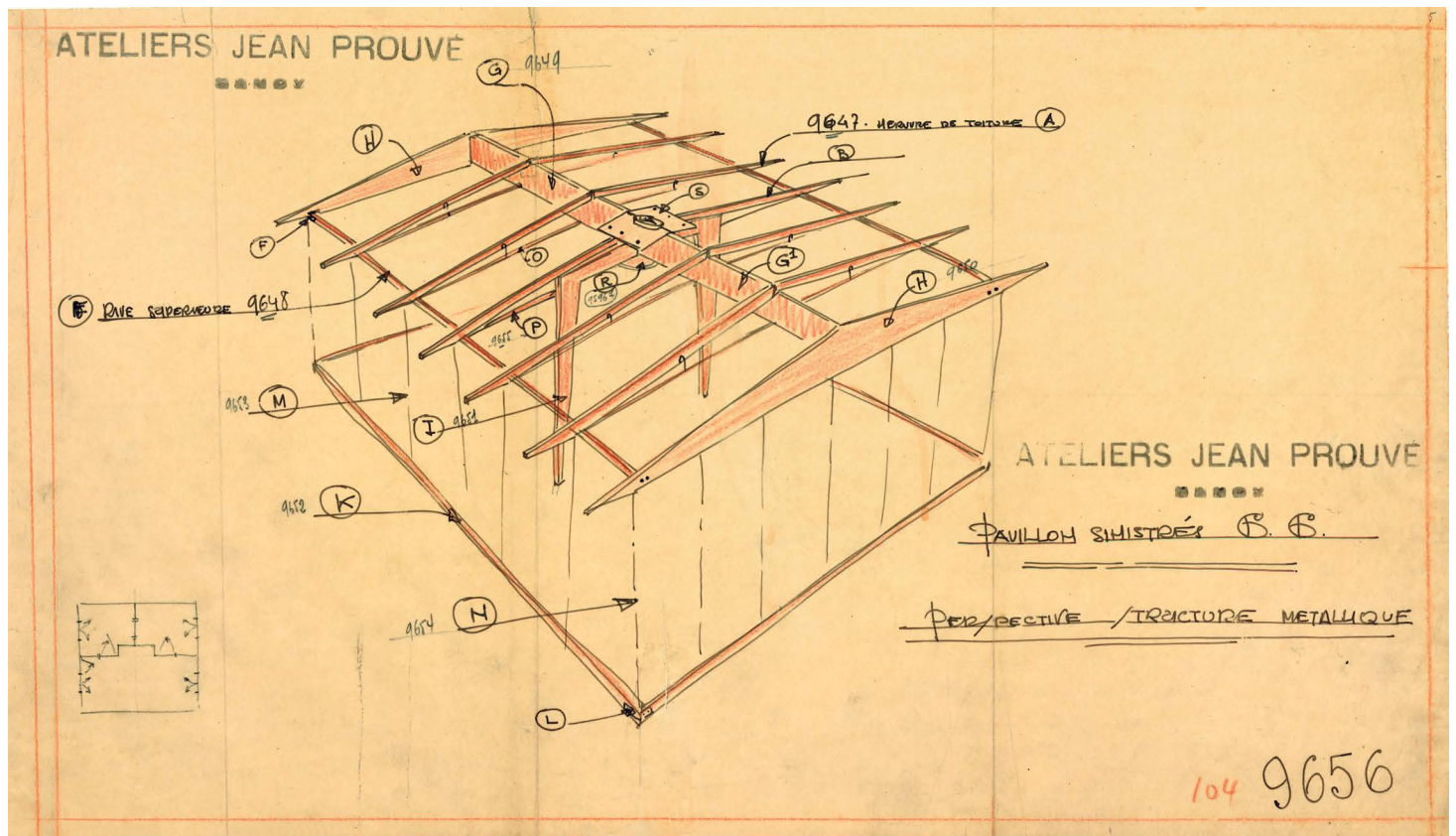
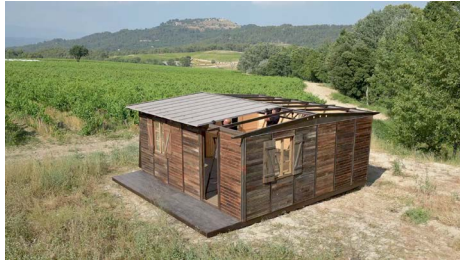
《6 x 6組合屋》搭建階段切圖

© Jean Prouvé / ADAGP, Paris - SACK, Seoul, 2019

Named for its 6 by 6 meter module, the structure of the *Demountable House* is expressed externally, exemplifying Prouvé's belief in portability, simplicity, and practicality. Experimenting with demountable structures that were ahead of their time, Prouvé pioneered the use of lightweight folded steel in architecture as well as furniture. The architect combined his practical production line with readily available materials such as timber for the wall panels. Based on an axial frame, its simple structure was intended for easy and quick transportation. As a form of true architectural performance, the house was designed so it could be erected by two people in a single day; therefore the families who had lost their homes didn't need to move while the structure was being built. The low-cost prefabricated houses were made entirely of wood and metal with a metal grid forming the floor structure while a central structural metal spine forms the backbone supporting the curtain wall of timber panels. As a result of the ongoing metal shortages during the war, the panels and floor of the houses were made with wood. Two large angled supporting columns are the only intrusion into the interior space, creating a hugely flexible interior. Assembled in a small village in a relatively remote area of Eastern France, the structures served as temporary homes for bombed out villagers and returning soldiers (most of Prouvé's houses in the area only lasted a few months before rebuilding began). Very few of these

houses remained in their completely original form with the present work being a rare survivor, existing in exceptional original condition. Beyond the elegance of its form, this house puts the genius of its creator on display and responds to a particular solution in an important historical context. Presented in its original state, the 6x6 *Demountable House* is one of Jean Prouvé's manifest constructions.

Prefabrication had obvious and essential applications both in the run-up and during the Second World War. When hostilities began, Prouvé worked for the resistance, ensuring he was well placed to assist with the massive demand for housing after 1945. After the Liberation, Charles de Gaulle's Minister of Reconstruction and Urban Development, Raoul Dautry, commissioned 800 of Prouvé's Demountable Houses to regenerate the regions of Lorraine and Franche-Comté, confronting the country's most pressing housing shortages. Although only 400 of the Demountable Houses were actually realised, the demand for easily-assembled, affordable habitation was paramount: Prouvé was one of the first to develop a solution for this, enabling him to put his Demountable Houses to use. Prouvé's Demountable Houses saw a sharp increase in attention in the 2010s. Without compromising on proportion or style, Prouvé's 6x6 *Demountable House* epitomizes his ability to fuse art and industry.

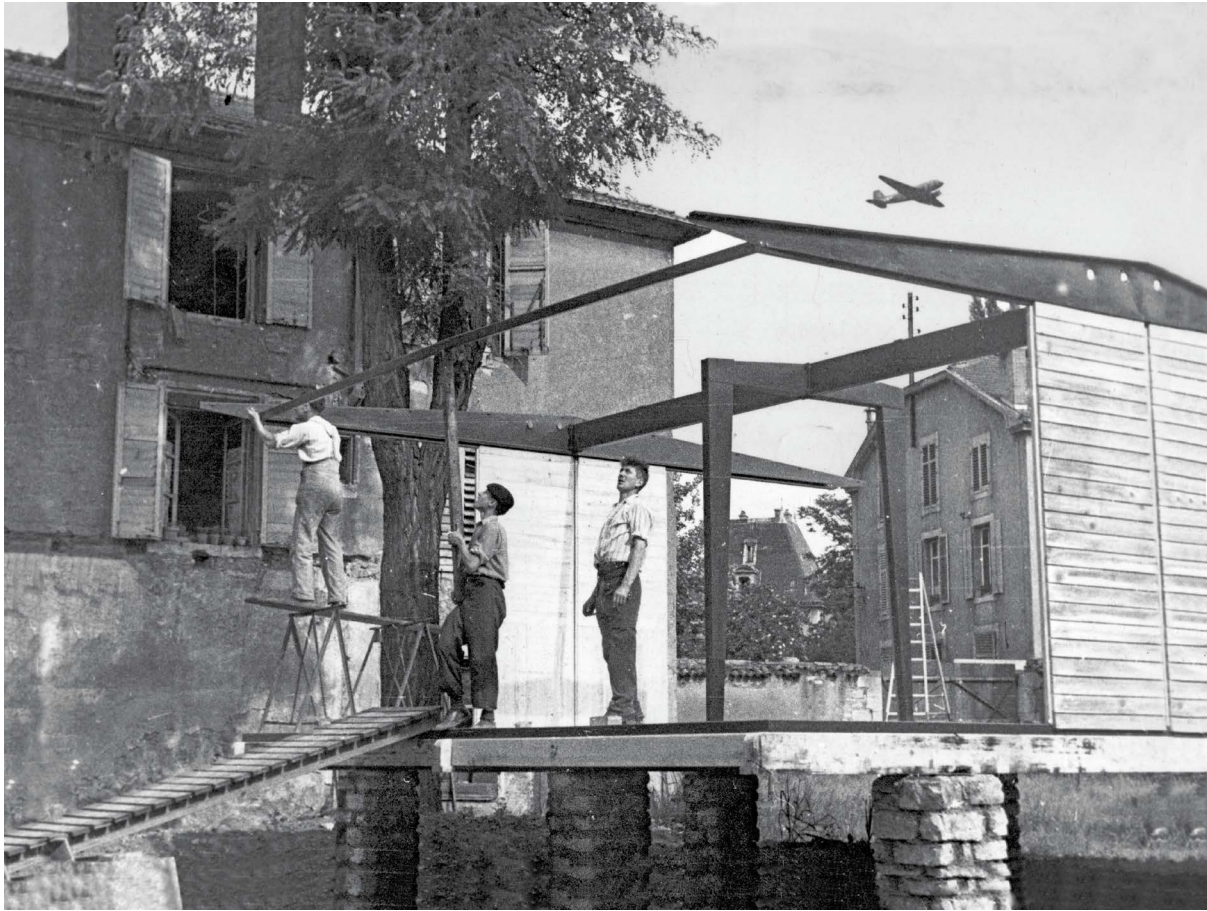


Ateliers Jean Prouvé, 6x6 War homeless house, perspective, metallic structure - Plan no. 9656, April 1945

讓·普魯維工作室 · 6 x 6 戰爭暫建組合屋 · 金屬結構 · 計劃編號9656 · 1945年4月

© Archives départementales de Meurthe-et-Moselle, fonds des Ateliers Jean Prouvé

© Jean Prouvé / ADAGP, Paris - SACK, Seoul, 2019



6x6 Demountable house. Assembling the prototype at the Ateliers Jean Prouvé, Rue des Jardiniers, Nancy (France), 1944

讓·普魯維工作室於1944年在法國南希園丁街搭建6 x 6 組合屋原型

© Centre Pompidou - MNAM/CCI-Bibliothèque Kandinsky-Dist. RMN-Grand Palais / Fonds Prouvé

© Jean Prouvé / ADAGP, Paris - SACK, Seoul, 2019

讓·普魯維是二十世紀極具影響力的設計師、建築師兼工程師，他模糊了建築、設計和藝術之間的界限，對戰後現代主義時期量產作業的發展至關重要。普魯維終其一生探索設計、建築和工業的多元關係。他以鐵匠學徒的身份展開職業生涯，對各類金屬的著迷推動着他的工作熱誠。普魯維年輕的時候，匠人精神已在他心裡根深蒂固，促使其作品巧妙地糅合形式和功能，並成為其畢生創作的重要原則。普魯維自學成才，嘗試將建築結構融入設計。1931年，他成立讓·普魯維工作室，沒有跟隨風靡一時的裝飾藝術風格，反而選擇更為理性、簡樸的美學。普魯維本著人文主義和前衛精神，與一群重要的現代主義設計師聯合創辦了「現代藝術家聯盟」（U.A.M.），與1920年代設計圈裡的奢華品味和菁英主義劃清界線。他經常與其他上世紀中葉的偉大設計師合作，其中科比意曾經說道：「讓·普魯維是一位獨特的全方位『建造者』，這個概念不為現代法則所容，卻為我們身處的時代所需。我的意思是，讓·普魯維是一位建築師兼工程師，這兩重身份無法分割。又或者說，他是一位建築師兼建造者，因為他所經手和設計的產品外形皆典雅如行雲流水，絕妙的成品同時注重自身的力量和投產

的可行性。他的個性更是無需多言，簡直是人中翹楚。毋庸置疑，普魯維在戰後的創作對各個領域均帶來不可磨滅的影響。」（科比意，巴黎，1954年5月12日）

《6 x 6組合屋》顧名思義，邊長六米，普魯維主張輕便、簡單、實用，組合屋就是其信念的化身。他構想出領先時代的組合式結構，率先在建築和家具使用輕盈的可折疊鋼材。為了建造組合屋，普魯維結合生產線上的工業製品和方便可用的物料，例如用作砌牆的木板。組合屋以中軸式框架為基礎，結構簡單，運輸過程簡易快捷。它是一棟真正的建築物，合二人之力能夠在一天內組裝而成，喪失家園的家庭因此無需在建屋時搬遷。這種低成本預製屋完全只由木材和金屬組成，地板是一個金屬框架，中央金屬樑柱有如全屋的主心骨，支撐著四面用木板鋪疊而成的牆壁。出於戰時長期的金屬短缺，牆壁和地板都由木材鋪成。兩條帶有角度的支柱是屋裡唯一暴露的結構，為室內騰出一個寬敞靈活的空間。組合屋在法國東部一條相對偏遠的小村莊建成，為因轟炸而流離失所的村民和從戰場歸來的士兵提供容身之所，直至重建開始，普魯維的組合屋只在當地服務了幾個月。由於結構脆弱，這批組合屋只有少數以完



The 6 x 6 Demountable House comes with the bow window designed by Jean Prouvé

《6 x 6組合屋》附設讀：普魯維設計的曲形玻璃窗

© Jean Prouvé / ADAGP, Paris - SACK, Seoul, 2019

「讓·普魯維是一位建築師兼工程師，這兩重身份無法分割。又或者說，他是一位建築師兼建造者，因為他所經手和設計的產品外形皆典雅如行雲流水，絕妙的成品同時注重自身的力量和投產的可行性。」

科比意

整的原始狀態保存下來，本品是其中一個珍貴的倖存者，保留著極佳的原狀。組合屋除了外形雅致，還充分展示了普魯維的才華，為一段重要歷史時期的安置政策提供了解決方案。這間《6 x 6組合屋》保留著最初的模樣，是普魯維的天才造物。

在第二次世界大戰前夕和戰事期間，預製組件的作用明顯不可或缺。隨著戰爭打響，普魯維活躍於反抗組織，因此在1945年後得以協助解決當時大量的住房需要。巴黎解放後，戴高樂政府的重建及城市發展部部長多特黎向普魯維訂購了八百間組合屋，希望藉此重振洛林和法蘭琪康堤地區，舒緩法國緊急的房屋短缺問題。儘管最終只有四百間組合屋落成，但是當時人們對容易組裝的可負擔住房需求迫切，而普魯維是第一批提出解決方案的有識之士，促成他的組合屋投入實際應用。時至2010年代，人們對普魯維組合屋的關注度急升，事緣帕特里克·塞甘將這個已被多數人遺忘的戰後建築典範，評價為上世紀中葉的代表設計。《6 x 6 組合屋》在比例或風格上毫不妥協，彰顯普魯維將藝術和工業共冶一爐的超卓造詣。

HUANG YUXING

1159

b.1975

Colosseum

acrylic and oil on canvas
signed in Pinyin and dated 2011
208 by 336 cm. 81⅞ by 132¼ in.

EXHIBITED

Beijing, Beijing Commune, *Huang Yuxing*, April - June 2012
Shanghai, Minsheng Art Museum, *Alluvial: Huang Yuxing 2005-2015*, September - October 2015, n.p., illustrated in colour (installation view); pp. 96-97, illustrated in colour

PROVENANCE

Acquired directly from the artist by the present owner

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

US\$ 103,000-192,000

“The moving and migrating of water molecules are unable to evident the irreversibility of time - they never change nor disappear.”

Huang Yuxing

黃宇興

鬥獸場

壓克力油畫畫布

2011年作

款識

H. Yuxing · 2011

展覽

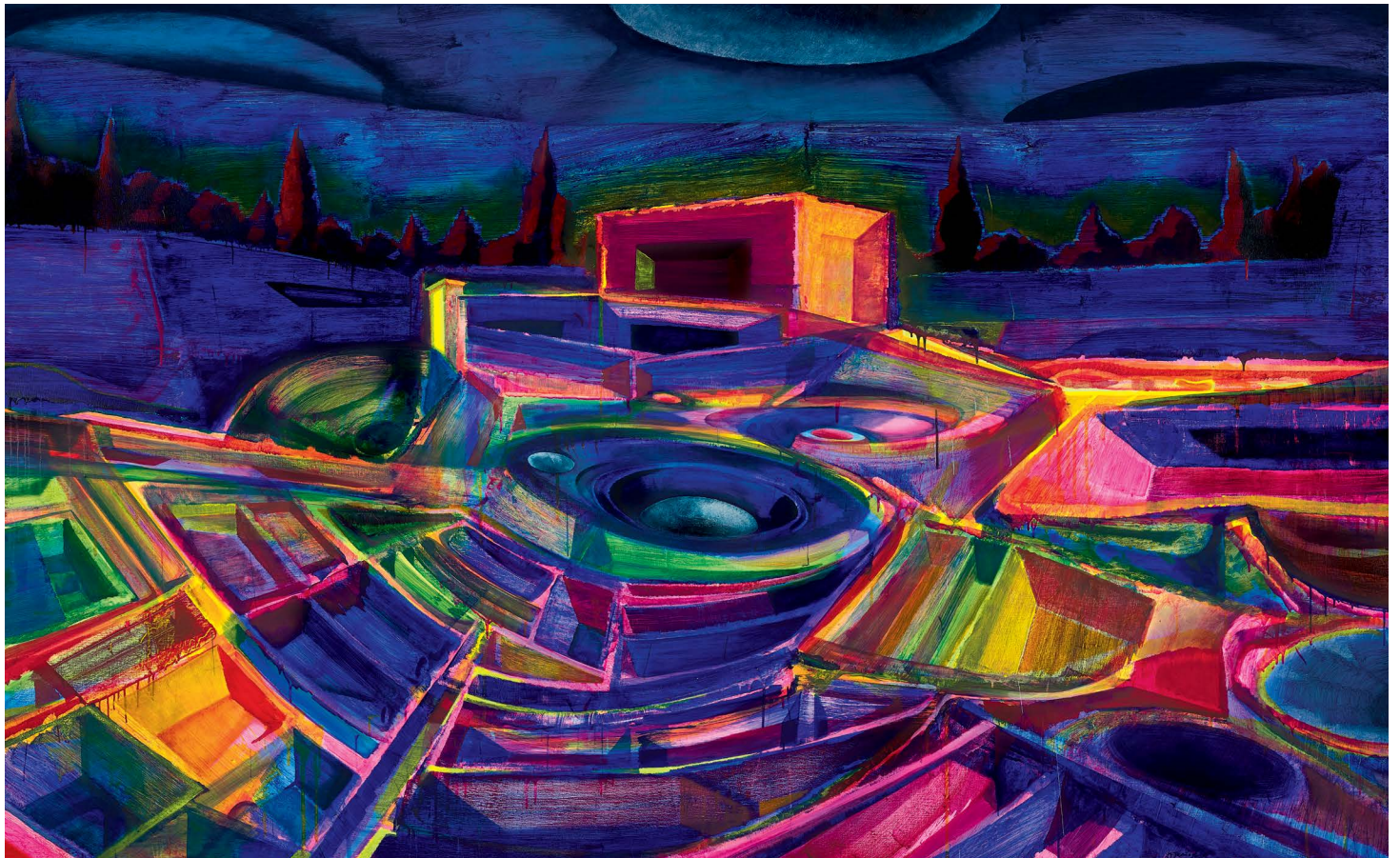
北京，北京公社，「黃宇興」，2012年4月至6月
上海，民生現代美術館，「沖積：黃宇興個展2005-2015」，2015年9月至10月，無頁數，載彩圖（展覽現場）；頁96-97，載彩圖

來源

現藏者直接購自藝術家本人

「水分子的移動和遷徙無法證明時間的不可逆轉性，它們永不變化、也永不消失。」

黃宇興



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

重要私人收藏

1160

GEORG BASELITZ

b. 1938

Elke, 1965

oil on canvas

signed, titled and dated 96 on the reverse

400 by 300 cm. 157½ by 118⅞ in.

EXHIBITED

New York, Pace Gallery, *Georg Baselitz, Recent Paintings*, February - March 1997, cover, illustrated in colour (detail); p. 35, pp. 26-27, illustrated in colour

Bologna, Galleria d'Arte Moderna di Bologna, *Georg Baselitz*, May- September 1997, p. 187; p. 149, illustrated in colour; p. 165, illustrated (installation view)

Genoa, Palazzo della Borsa, *Baselitz in Italia*, 2004-2005, pp. 54-55, illustrated in colour

PROVENANCE

Private Collection (acquired from the artist)

Christie's, London, 11 February 2015, Lot 62

Acquired from the above sale by the present owner

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

US\$ 515,000-770,000

格奧爾格·巴塞利茲

埃爾克，1965

油畫畫布

1996年作

款識

《Elke 1965》，G. Baselitz，15 VIII 96（作品背面）

展覽

紐約，佩斯畫廊，「Georg Baselitz, Recent Paintings」，1997年2月至3月，封面，載彩圖（局部）；頁35；頁26-27，載彩圖

博洛尼亞，博洛尼亞現代美術館，「Georg Baselitz」，1997年5月至9月，頁187；頁149，載彩圖；頁165，載圖（展覽現場）

熱那亞，德拉·博爾薩宮，「Baselitz in Italia」，2004至2005年，頁54-55，載彩圖

來源

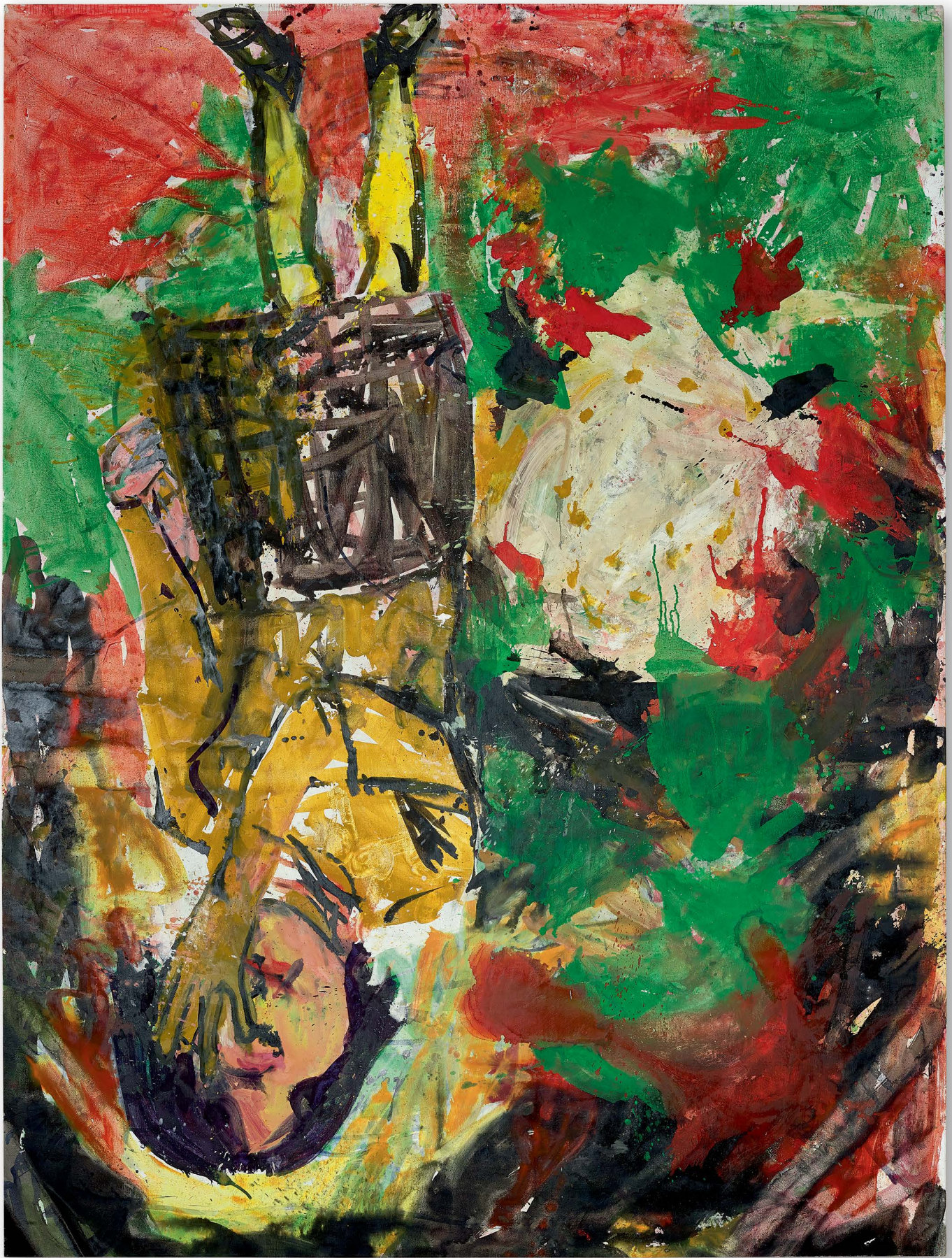
私人收藏（購自藝術家）

倫敦，佳士得，2015年2月11日，拍品編號62

現藏者購自上述拍賣

“We have lived very closely together since we met in 1958. We hardly spend any time apart. So I am always around... In Georg's paintings, the subject doesn't always matter – if the image is a tree, a flower, a bird, or me. What is important is the painting itself.”

Elke Baselitz





Gerhard Richter, *Garten*, 1982. Private Collection
 格哈德·里希特·《花園》·1982年作·私人收藏
 © Gerhard Richter, 2019 (0176)

Executed in 1996, Georg Baselitz's monumental *Elke*, 1965 presents a resplendent symphony of vivid colour and explosive gesture – a celebration, at once fervently charged and deeply tender, of the enduring love between the artist and his wife, Elke Kretzschmar Baselitz. As Baselitz's lifelong partner, Elke has been one of the most painted subjects within the artist's oeuvre, with portraits illustrating Elke residing in the Stedelijk Van Abbemuseum, Eindhoven and the Modern Art Museum of Fort Worth, Texas. In 1997, a retrospective dedicated to the artist's Elke paintings titled *Georg Baselitz: Portraits of Elke* was held at the Museum of Modern Art, Fort Worth in Texas, a testament to the status of the Baselitz's Elke portraits within his prolific oeuvre. The importance of Elke as a subject in Baselitz's work goes beyond the trope of wife as muse, and reflects on the significant role that Elke holds in Baselitz's life. Fabrice Hergott observes: "[Elke] was the reflection of the artist, his female double" (F. Hergott, "The Interior Surface", in Baselitz, Exh. Cat., Galleria d'Arte Moderna, Bologna, 1997, p. 161). Against this context, the present *Elke*, 1965, which ranks amongst Baselitz's most immense canvases, manifests not only as a love letter from artist to wife but also a lens through which Baselitz reminisces on the early years of his marriage during a crucial formative decade in his career.

The 1960s was a pivotal time for Baselitz. In 1962, the artist married Elke and the couple had their first child in the same year. In 1963, Baselitz held his first solo exhibition at the Galerie Werner & Katz in West Berlin, during which two of his works were seized by the public prosecutor on grounds of obscene content, prompting a court case that lasted until 1965. In 1964, Baselitz spent time at the printing shop at Schloß Wolfsburg, after which printmaking became an assimilated intrinsic part of his painting repertoire. The following year, he was awarded a six-month scholarship to study at the Villa Romana in Florence; accompanied by Elke, the artist moved to Florence and studied Mannerist graphics, an experience which ultimately led to his celebrated *Heroes* series (1965-1966) upon his return to West Berlin. Later at the end of the decade, in 1969 Baselitz began the most signature touchstone of his practice – the inversion of the image – a strategy that he would continue to employ to great critical acclaim over the next decades. In that same year, Baselitz's earliest portrait of Elke, *Portrait Elke I* (1969), was an upside-down painting. In the present *Elke*, 1965, executed in 1996, Baselitz reflects upon the important and career-defining era of the 1960s and the important role his wife played in the founding years of his career.

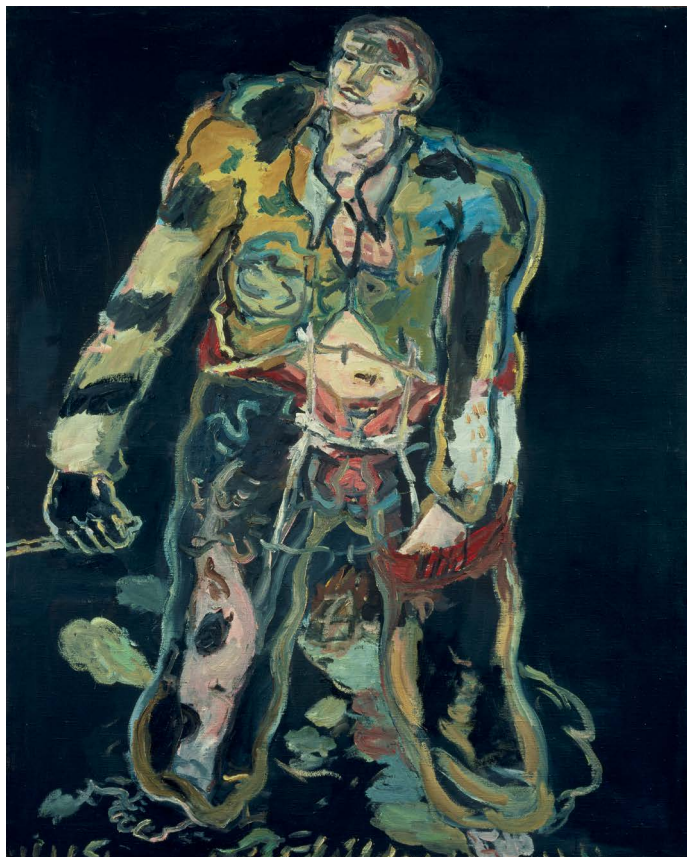


Jean-Michel Basquiat, *Untitled*, 1982, Private Collection
 尚·米榭·巴斯基亞·《無題》·1982年作·私人收藏
 Image: © 2019. Adagp Images, Paris, / SCALA, Florence. Artwork:
 © The estate of Jean-Michel Basquiat / ADAGP, Paris - SACK, Seoul, 2019

Characterized by fervent brushwork and evocative colours, *Elke*, 1965 embodies raw immediacy as well as poignant passion. On the left, Elke's pose coyly shields her eyes, suggesting a bashful aversion of the gaze, her upper body enshrouded in a rich halo of bright saffron; while on the right, the artist's brush becomes powerfully alive in a lyrical chromatic symphony of red, green and ochre. The vivid primary colours evoke youth – the artist's recollection of his youthful wife from the 1960s – while the explosive interplay of spontaneously gestural drips and splatters convey the palpable energy and dream-like aura of memory. The intimate yet psychologically charged portrait, blown up to a larger-than-life scale, is then inverted, which allows Baselitz to work within a figurative tradition whilst simultaneously interrogating and destabilizing its techniques, thereby forcing the viewer to see his work in utterly new and innovative ways. The enormity of the canvas works in tandem with the figure's upside-down portrayal to create a sense of disorientation, forcing the viewer to mentally invert the image to make sense of its orientation. In so

doing, the viewer mirrors both Baselitz and Elke in their looking to the past as well as the future, at once bidding farewell to a decade of fruitful memories and welcoming the dawn of new ventures.

Manifesting as a vital dialogue with the personal past, *Elke*, 1965 is an introspective, intimate, yet wholly monumental requiem from artist to wife, and also from artist to his own past. Looming before the viewer in its colossal height, *Elke*, 1965 foregrounds colour, style, and form over realistic representation and illusory depth, culminating in an emotionally resonant visual phenomenon. In Baselitz's own words: "I must take everything which has been an object of painting – landscape, the portrait and the nude, for example – and paint it upside-down. That is the best way to liberate representation from content" (Georg Baselitz cited in Roy Boyne, *Subject, Society and Culture*, London 2001, p. 83). As one of the largest and most superlative specimens from his celebrated body of upside-down paintings, *Elke*, 1965 ranks amongst the best of Baselitz's influential oeuvre.



Georg Baselitz, *Rebel*, 1965, Tate, London

格奧爾格·巴塞利茲，《叛逆》，1965年作，泰特美術館
© Georg Baselitz 2019

格奧爾格·巴塞利茲的《埃爾克，1965年》作於1996年，作品尺幅宏大，呈現了一個五彩紛呈、繽紛澎湃的喜慶氛圍，同時感情充沛、溫情脈脈，刻畫了巴塞利茲與妻子埃爾克·克雷奇馬爾·巴塞利茲的不朽愛情。埃爾克是巴塞利茲的終生伴侶，巴塞利茲許多肖像畫都以她為主角，因此恩荷芬的凡阿貝城市博物館及德州沃斯堡現代藝術博物館裡都可以見到她的情影。1997年，德州沃斯堡現代藝術博物館為巴塞利茲的《埃爾克》系列舉辦了一次回顧展，名為「格奧爾格·巴塞利茲：埃爾克肖像畫」，足見這些肖像畫在巴塞利茲的豐富作品中，地位舉足輕重。巴塞利茲在作品中以埃爾克入畫的意義，超出了以妻子作為繆斯的隱喻層次，昇華至一種自畫像的形態。巴塞利茲曾言：「所有事物都是一種自畫像 [……] 你所看見的一切，都是你自己的倒影。」（引自藝術家：邁克爾·奧平著，《埃爾克·巴塞利茲：埃爾克肖像畫》展覽圖錄，沃斯堡現代藝術博物館，1997-1999年，頁15）法布里斯·赫戈特亦觀察道：「（埃爾克）是藝術家的自我倒影——他的女性自我。」（F·赫戈特撰，〈內面〉，《巴塞利茲》，展覽圖錄，意大利現代藝術畫廊，1997年，頁161）由此可見，這幅巴塞利茲筆下尺寸最大的畫作，不僅是他寄予妻子的深摯情書，更是一幅意料之外的劃時代自畫像鉅作；它不僅令人聯想起他們夫婦倆1960年代的婚姻初段時光，更印證巴塞利茲創作生涯成形的十年。

1960年代對巴塞利茲而言意義非凡。1962年，藝術家與埃爾克共諧連理，二人同年誕下第一個愛情結晶。1963年，巴塞利茲於西柏林的沃納與卡茨畫廊舉辦了首個個人展，在展覽上，公眾檢察官以內容不雅為由查封了他的兩幅作品，並告上法庭，訴訟持續至1965年。1964年，巴塞利茲於狼堡宮的印刷廠工作，從此版畫便成為了他繪畫作品密不可分的部份。

自我們在1958年相識，便一直共同生活，關係非常親密，甚少分開。所以我總在附近……在格奧爾格的作品中，主題並不是最重要的，它可以是一棵樹、一朵花、一隻鳥兒，或者我。最重要的，是作品本身。

埃爾克·巴塞利茲

翌年，他獲得了前往佛羅倫斯羅馬別墅進修的半年獎學金，在埃爾克的陪同下，二人搬往佛羅倫斯居住。在當地，巴塞利茲學習矯飾主義畫作，最終啟發了他在回歸西柏林時創作出《英雄》系列（1965-1966年）。其後於1960年代末，巴塞利茲開始採用他最具代表性的繪畫手法——將畫幅上下倒置來作畫，並在往後數十年一直沿用此手法，廣受大眾推崇。巴塞利茲同年所繪的第一幅埃爾克肖像《埃爾克肖像畫I》（1969年）正是一幅上下倒置的作品。本作繪於1996年，巴塞利茲在這幅作品裡反思自身的1960年代事業初始生涯，以及妻子在他事業初期所擔任的重要角色。

《埃爾克，1965年》以強烈的筆觸及富有感染力的色彩見稱，既原始直接，又熱情澎湃。在畫面左側，埃爾克羞澀地掩著眼睛，忸怩地抗拒著觀者的視線，上半身籠罩在明亮的橘黃色光華之中；而畫面右側，可見巴塞利茲筆勢遒勁，將紅色、綠色、黃褐色互相交織，如夢似幻。這些鮮豔的色彩煥發青春光彩，是畫家對妻子1960年代青春美貌的回憶；同時，畫面上氣勢澎湃、奔放自如的大片潑濺筆觸，則道出了記憶的強烈力量與夢幻氣息。巴塞利茲將這幅親密迷人、充滿心理威力的作品尺寸擴大，再上下倒置，讓他能夠因循具象傳統作畫，同時質疑及顛覆其技法，迫使觀者以嶄新及創意視野欣賞其作品。宏大的畫幅與上下倒置的人物肖像相輔相成，令畫幅失去方向，逼迫觀者在腦內將畫面翻轉，以重拾方向感。如是者，觀者隨巴塞利茲和埃爾克回顧過去、展望將來，向那滿載回憶的十年時光道別，迎接未來新挑戰的降臨。

《埃爾克，1965年》作為巴塞利茲與個人經歷的重要對話，富有內省精神、親密動人，是他對妻子及自身經歷的偉大頌歌。本作以宏偉尺幅呈現觀者眼前，著重顏色、風格及形態，而非具象表達或錯視深度，成就出一幅情感和諧共振的視覺盛景。以巴塞利茲的話所述：「我一定要向所有繪畫主題取材，包括風景、肖像畫及裸體人像，然後將它們上下倒置。這是將圖像從自身內容解放出來的最佳方式。」（引自格奧爾格·巴塞利茲，羅伊·博伊恩著，《國民、社會及文化》，倫敦，2001年，頁83）《埃爾克，1965年》是巴塞利茲廣受好評的倒置畫作中尺幅最大的例子，堪稱他最精彩的作品之一。



Georg Baselitz working on the painting *Elke 1945* in his studio in Imperia, Italy, 1996.
格奧爾格·巴塞利茲在意大利因佩里亞的工作室繪畫《埃爾克·1945》，攝於1996年
© Georg Baselitz 2019
Photo: Martin Müller

1161

ZHOU CHUNYA

b. 1955

Somewhere Peach Blossoms Bloom

oil on canvas
signed in Chinese and Pinyin, and dated 2010
279.8 by 198 cm. 110¼ by 78 in.

LITERATURE

Hong Lei, Ed., *Zhou Chunya*, Beijing 2010, pp. 546-547, illustrated in colour

PROVENANCE

Private Collection, China
Sotheby's, Beijing, 30 November 2014, Lot 20
Acquired from the above sale by the present owner

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

US\$ 895,000-1,160,000

周春芽

桃花淺深處

油畫畫布

2010年作

款識

2010 · 周春芽 · Zhou Chunya

出版

洪磊編，《周春芽》（北京，2010年），頁546-547，載彩圖

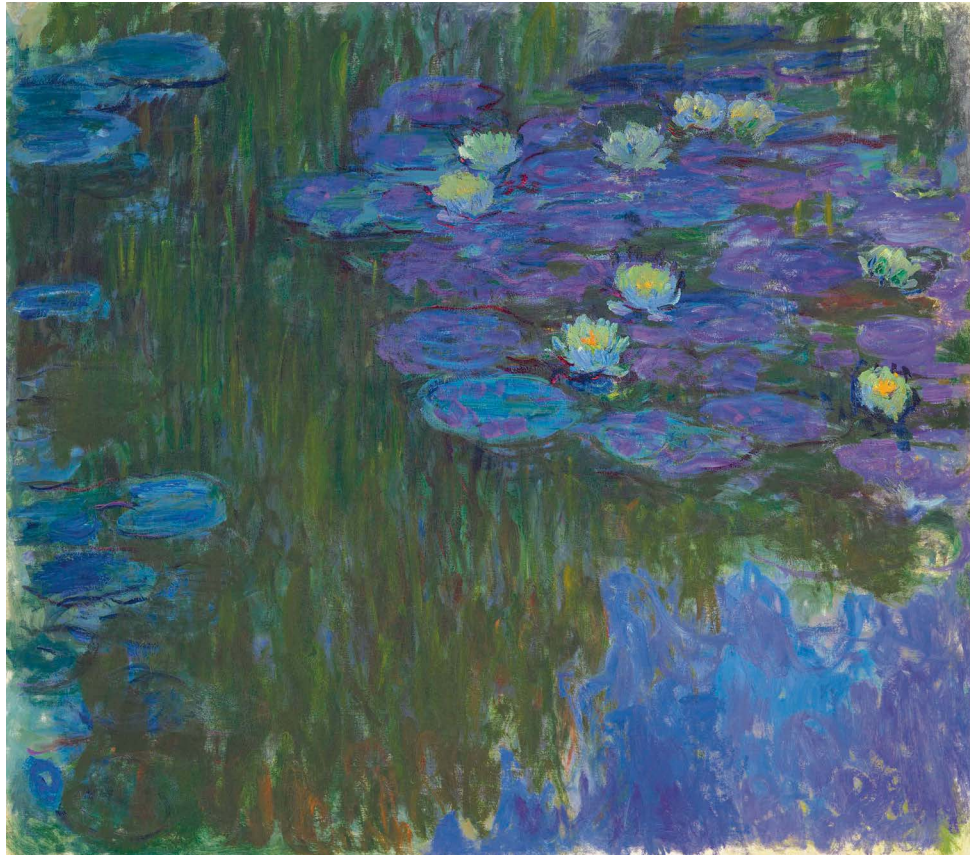
來源

中國，私人收藏
北京，蘇富比，2014年11月30日，拍品編號20
現藏者購自上述拍賣

“My paintings are all related to passion and romance. Desire is a component of being human, it's something innate. More importantly, our feelings and desire towards sex are a manifestation of vitality, and they symbolise a life in flourish.”

Zhou Chunya





Claude Monet, *Nymphéas en Fleur*, 1914-17, Private Collection

克勞德·莫內·《綻放的睡蓮》·1914-17年作·私人收藏

Teeming with rich radiance, visual drama and sensual emotion, the monumental *Somewhere Peach Blossoms Bloom* from 2010 exemplifies Zhou Chunya's creative genius at the culmination of his career. The glorious masterpiece, one of the largest paintings by Zhou Chunya to appear in the market, demonstrates consummate composition and mesmerizing pictorial depth, featuring surging, luscious peach blossoms against golden fields, a sapphire lake and a perfect azure sky. Depicting an opulent bounty of sensory splendour, the outstanding painting exudes symbolic allure, technical virtuosity as well as a masterful fusion of German Neo-Expressionism and Eastern literati art – one of the most superior examples from Zhou's distinguished and acclaimed oeuvre.

Zhou Chunya was born in 1955 to an artistic and intellectual family in the city of Chongqing. From an early age, his father, a literary critic, encouraged Zhou's efforts in painting, and left him a wealth of material resources – books on Eastern and Western art theory as well as an original painting by Zhang Daqian. The travails of the Cultural Revolution did not extinguish Zhou's ambitions and passion towards art; during the art education classes of Studio 57, he frequently sequestered himself at the library to peruse Western art catalogues and biographies of artists. At the time, most of his exposure was to the Social Realist paintings from the Soviet Union. In 1980, a 25-year-old Zhou and his classmate Zhang Xiaogang set off for the Tibetan

enclave of the Ruorgai Prairie in Sichuan's Hongyuan County. There, they sketched from life, the simplicity and nativist style of the Tibetans drawing him far from the political and mammoth historical topics. Henceforth, the artist devoted all of his attention not on political motifs, like most of his contemporaries at the time, but solely into the rhythmic form of art itself and captured a deeper aesthetic consciousness, releasing his personal sentiments upon the canvas through texture, colour, and brushwork.

Zhou Chunya once said of himself: "After departing from the experience on the [Tibetan] prairie, many of the concrete events receded from my mind. But what remained was the intensity of the grasslands, the thick colours, the purity and coarseness of the Tibetans, as well as the lines that run through these colors and forms" (Zhou Chunya: "I Paint in Oil", Art, 1982, vol. 4). Soon after his trip to Tibet, Zhou moved to study in the Kassel Academy in Germany where he became exposed to German Neo-Expressionism. Accordingly, Zhou built his own unique contemporary-literati style of Chinese painting under the influence of both Western Neo-Expressionism and traditional Chinese painting. Zhou's singular focus on the intensity and purity of colour and form, birthed from his experience in Tibet and solidified via his time in Germany, continued throughout the progression of each of his critically acclaimed series: from the resolute and powerful *Rock Series*; to the primitive vitality of the *Green Dog*, the sensual and nude



Zhou Chunya in his studio

周春芽 · 攝於工作室

Red Figure and finally to the passionate romance of *Peach Blossoms*.

The motif of peach blossoms first appeared in Zhou's works as early as 1997 before forming part of one of the artist's major series in 2004. The present work, created in 2010 after over half a decade of refinement and labour, is a wholly sophisticated example that exhibits Zhou's brushwork, compositional technique and use of colour at its most mature and superlative. All the iconic Zhou colours are present, including the lurid pink of his *Red Figure* nudes, the iconic green from his *Green Dog* series and the signature brown from his earliest works inspired by Tibet; while the gentle azure sky in the present lot is powerfully reminiscent of the enthralling hues of Vincent van Gogh's *Almond Blossoms* – a work with a similar motif. Compared to Van Gogh's peaceful composition, however, Zhou's blossoms are at once idyllic and lavishly sumptuous, innocuously harmonious in subject matter yet pregnant with provocative sexual undertones. In traditional Chinese painting, peach blossoms are symbols of the feminine and the delicate, and of desire. Zhou once expressed that the inspiration for his painting of peach blossoms came from his third wife, Shuang Shuang. He acknowledged that the image of the blossoms contained direct sexual connotations. According to the artist, "My paintings are all related to passion and romance. Desire is a component of being human, it's something innate. More importantly, our feelings and desire towards sex are a manifestation of

vitality, and they symbolise a life in flourish".

As eminent critic Li Xianting observed in a conversation with Zhou: "I think you have reached a new height in your art achievement with the peach blossom series. You successfully reflect the tradition of the literati painting through oil painting. Traditional literati artists have always been painting bamboos, the chrysanthemum, plum flowers and orchids... [while] peach blossoms were not traditionally praised. It is your biggest achievement to love, to accept love, thus creating these peach blossoms so affectionately and create these works in a modern way". If Zhou's peach blossoms are regarded as his most exceptional works thus far, *Somewhere Peach Blossoms Bloom*, as a mature and virtuosic and sophisticated work, accordingly ranks amongst the very best of Zhou Chunya's acclaimed oeuvre. Dramatically atmospheric, exuding fervent passion and vivacity, the grand masterpiece achieves the artist's most sublime fusion of East and West – one that constitutes a kind of echo of the artistic pursuits of Van Gogh, who works found inspiration in Japanese prints. Li summarizes: "Both [literati painting and German expressionism] are language modes where emotional expressions are directly involved in the paintings. But you emphasize more on personal emotions which is exactly what the literati painting was looking for – the soul ... You are the lucky star created by the perfect fusion of the east and the west, of tradition and modernity".



「我的畫都是關於激情和浪漫的，慾望是人類的一個組成部分，是我們與生俱來的東西。更重要的是，我們對性的感情和慾望都是活力的體現，象徵著全盛時期的生命。」

周春芽

2010年作品《桃花淺深處》，畫面流光溢彩，充滿視覺張力、情感豐富，是周春芽藝術生涯巔峰時期的鉅作。論尺幅，本作是市場歷來其中一幅最宏麗的周春芽作品。它的構圖巧妙完美，畫面感深邃，引人入勝。在金色的田野上，藍寶石般的湖水與湛藍的晴空襯托出嬌豔妖嬈的桃花。這幅作品流露感官之美和隱喻魅力，而且畫藝精湛，融合德國新表現主義和東方人文藝術，無疑是周春芽的優秀代表作。

1955年，周春芽出生於重慶市一個藝術和知識分子家庭。他的爸爸是文學評論家，從周春芽小時候開始就鼓勵他繪畫，並為他留下了豐富的物質資源——東西方藝術理論書籍，還有一幅張大千真跡。文化大革命的艱辛並無消滅他的雄心和對藝術的熱情。在工作室五十七號的藝術教育課期間，他經常躲在圖書館，閱讀西方藝術圖錄和藝術家傳記。當時，他接觸到的作品大部分是蘇聯的社會現實主義繪畫。1980年，25歲的周春芽與同學張曉剛前往四川紅原縣若爾蓋草原的藏族地區。在那裡，他們向生活取材，藏人的樸素生活和本土特色，使他遠離了政治和龐大的歷史題材。此後，他與當時同輩藝術家走上不同的道路；他不再將精神投入政治圖像語彙，而是全情投入藝術本身的韻律裡，追求更深層次的美學感受，並藉著質感、色彩和筆觸，將個人情緒抒發在畫布上。

關於自己，周春芽曾言：「當我離開體驗生活的草地後，很多具體的事情很快就淡忘了，留下來的只有草地上強烈、濃厚的



Vincent Van Gogh, *Almond Blossom*, 1890, Van Gogh Museum, Amsterdam
文森·梵谷，《杏花盛開》，1890年作，阿姆斯特丹，梵谷博物館

色彩，藏民純樸而粗獷的形象，以及貫穿這些色彩和形象的綠條。」（周春芽撰，〈我用油彩繪畫〉，《藝術》，1982年，第4冊）離開西藏後不久，周春芽遠赴德國卡塞爾藝術學院學習。在那裡，他接觸到德國新表現主義，同時從西方的新表現主義和傳統中國繪畫中汲取靈感，發展出獨一無二的當代文人畫風格。周春芽專注於色彩與形狀的濃度與純度，此風格來自其西藏歲月，並在德國的學習歲月裡不斷鞏固深化，更延伸至多個備受讚譽的系列創作中，包括剛毅道勁的《山石》、充斥原始生命力的《綠狗》、情欲赤裸的《紅人》、以及激情浪漫的《桃花》。

在周春芽的作品中，桃花最早出現於1997年。2004年，桃花已成為其中一個系列的主題元素。六年後的2010年，周春芽完成了本畫，展現出業已成熟的細膩筆觸、構圖技巧和高超用色。畫中可見藝術家所有的標誌色彩，包括艷麗的粉紅色、《綠狗》系列的經典綠色、早期以西藏為靈感的作品的棕色。本畫中的湛藍晴空，令人不由得想起文森·梵谷的《盛開的杏花》那迷人的色調。然而，與梵谷安寧祥和的作品相比，周春芽的桃花畫作既富田園風光，又華麗慷慨；桃花主題和諧單純，而畫面又瀰漫一種迷人的情慾氣氛。在中國繪畫傳統中，桃花是女性美、柔弱、生育和慾望的象徵。周春芽也曾表示過，畫桃花的靈感源自於他的第三任妻子霜霜。他承認桃花綻放圖案具有很直接的性內涵。周春芽曾道：「我的畫都是關於

激情和浪漫的，慾望是人類的一個組成部分，是我們與生俱來的東西。更重要的是，我們對性的感情和慾望都是活力的體現，象徵著全盛時期的生命。」

著名藝術評論家栗憲庭與周春芽對話時觀察道：「我覺得你到了『桃花』系列，達到了一個高度，你通過油畫把中國文人畫的傳統轉換出來了。一是我剛才說的比興的意象性造型觀念，中國文人畫中的竹菊梅蘭，是中國文人用以自我品格的比擬的意象物……文人追求精神品格與竹菊梅蘭有關，而與桃花無關。你是現代人，你艷遇不斷，更重要的是，你不把這種艷遇看作壞事，而是熱情洋溢地接受它，愛在你心裡是如此的美好，才使你創造出桃花這個艷情的繪畫意象來，這是你最大的成功。」如果說周春芽的桃花系列是其至今為止最為成功的作品，那麼《桃花淺深處》這幅畫風成熟的細膩鉅作，則應該躋身周春芽一生最優秀的作品之列。此幅恢弘鉅作充滿戲劇張力，散發熾烈情懷與勃勃生機，是藝術家融貫東西的巔峰之作——從某種程度上說，也呼應了文森·梵谷這位從日本版畫中汲取靈感的偉大藝術家。栗憲庭總結道：「（文人畫和德國表現主義）兩者都是強調感情性表現直接介入畫面的語言模式，但你更注重個人情感，就像文人畫強調獨抒個人性靈一樣……你是東西方文化、藝術交流、以及傳統與現代碰撞的幸運之星。」

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亞洲私人收藏

1162

TAKASHI MURAKAMI 村上隆

b. 1962

MPGMP

acrylic on canvas, mounted on board
signed in English and dated *11* on the reverse
200 by 153 cm. 78¾ by 60¼ in.

EXHIBITED

Paris, Galerie Perrotin, *Takashi Murakami: Homage to Yves Klein*,
October 2011 - January 2012
Seoul, PLATEAU, *Takashi in Superflat Wonderland*, July -
December 2013, p. 76 and p. 132

LITERATURE

Kwon Mee-yoo, "Nerds and Greeks Come Out to Play: Murakami's
Pop Art Exhibition a Tribute to Japan's Quirky 'Otaku' Culture",
The Korea Times, 8 July 2013, illustrated in colour

PROVENANCE

Private Collection
Poly International Auction Co., Ltd., Beijing, 4 June 2016, Lot 6853
Acquired from the above sale by the present owner

HK\$ 5,000,000-7,000,000

US\$ 640,000-895,000

MPGMP

壓克力畫布，裱於畫板

2011年作

款識

TAKASHI, 11 (作品背面)

展覽

巴黎，貝浩登畫廊，「Takashi Murakami: Homage to Yves
Klein」，2011年10月至2012年1月
首爾，PLATEAU 畫廊，「Takashi in Superflat
Wonderland」，2013年7月至12月，頁76及132

出版

Kwon Mee-yoo 撰，〈Nerds and Greeks Come Out to Play:
Murakami's Pop Art Exhibition a Tribute to Japan's Quirky
'Otaku' Culture〉，《韓國時報》，2013年7月8日，載彩
圖

來源

私人收藏

北京，保利拍賣公司，2016年6月4日，拍品編號6853
現藏者購自上述來源





Fukao Hokui, *The Ghost of the Minamoto Appearing in Fukuvara Palace* (detail), 1830-1840, Ashmolean Museum, University of Oxford

深尾北為・《顯靈於福原京的源氏幽魂》・1830-1840年作・英國牛津大學・阿什莫林博物館

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

Takashi Murakami

Presenting a sensory psychedelic deluge of intricately rendered stylised skulls, *MPGMP* represents a consummate expression of Takashi Murakami’s artistic enterprise executed in line with his meticulously exacting standards. Flawlessly rendered with a lavishly embossed finish, each of the densely layered skulls were painted by hand with immaculate precision to deliver digital-like perfection. Dominated by a rich array of crimson and fuchsia hues, and punctuated throughout with a glowing mixture of spectral shades and neon highlights, the present work is an immediately impactful and visually iconic paradigm of the historically multi-layered yet fetishistically flat production of Murakami.

One of the most acclaimed postwar Asian artists to have reached superstar status in the international art world, Murakami is celebrated for his era-defining oeuvre that merged contemporary pop culture with fine art. First introducing his revolutionary ‘Superflat’ philosophy in the 1990s, Murakami’s works draw on everything from anime and manga to Buddhist forms and iconography to Pop and Abstract Expressionism, while his highly organized production methods fused art and commercial enterprise in a way that took Andy Warhol’s vision to a new level. While trained in the Japanese art of Nihonga, a highly regimented and traditional form of art, Murakami’s wholly unique and contemporary aesthetic moves seamlessly amongst diverse roles as artist, producer, theorist, curator, designer, businessman and celebrity, rendering him an unprecedented phenomenon in the global cultural scene. With his numerous collaborations with luxury brands such as Louis Vuitton, Murakami’s hybridized art not only put Japanese pop culture onto the global map of contemporary art but uses it to reference and embody the overwhelming phenomenon of cultural collisions occurring all over the world.

MPGMP epitomizes the full depth and complexity of Murakami’s extraordinarily multifaceted corpus, evoking a myriad of symbolic associations. Murakami’s fixation on skulls immediately evoke the vanitas – a genre of still-lives that emerged in 16th and 17th century Holland that illustrate the transience of life and the certainty of death. However, by rendering them in bright Neo-pop colours, Murakami both engages with and subverts the genre with his highly decorative plastic style. From afar, the painting may seem to viewers on first glance like a bed of wild flowers, drawing parallels to Murakami’s other works in analogous series that feature all-over compositions of trademark smiling flowers, whilst also evoking metaphors for the ephemeral fragility of life. The present work also invites associations with Andy Warhol’s *Skulls* (1976); Warhol’s painting likewise employs bright vivid colours in its depiction of macabre subject matter – a strategy that conflates the notions of beauty and death.

Created in 2011, *MPGMP* was painted during a period in which Murakami was highly preoccupied with themes of death and accordingly broke new ground in his



Pieter Claesz, *Vanitas Still Life*, 1630, Mauritshuis, The Hague
彼得·克拉斯·《虚妄静物》·1630年作·海牙·莫瑞泰斯皇家美术馆

visual vocabulary. Shaken by the earthquake and tsunami in the same year, the artist's exhibitions during ensuing years, such as *In the Land of the Dead*, *Stepping on the Tail of a Rainbow* (2015), expanded on dark themes that have all along been underneath the surface of his colourful pop art, whilst also expanding on themes related to Zen Buddhism, emptiness, unity and infinity. Works from this period are significant because they constitute something of a personal epiphany for Murakami, developed from ongoing spiritual practice. *MPGMP* in particular evokes the Buddhist concept *Shogyo mujo*, which alludes to the transience of life; as Murakami explains: "The expression *Shogyo mujo* is very important in Japanese culture, but no one genuinely understands it. After these disasters, people finally understood it in all its brutality" (Takashi Murakami quoted in Massimiliano Gioni, "Takashi Murakami: SUPERFLAT TO SUPERNATURAL", *Flash Art International*, 45, no. 284, May 2012, p. 52-56).

Entrenched in the ancient Eastern practice of decorative painting on traditional lacquered panels, Murakami engenders a new expression for Japanese high-art that encompasses the mythology, craft and skill of Japan's past with the pervasive commercial visual

culture that developed in Japan following the Second World War. Combining complex spiritual and traditional themes with social commentary as well as his trademark maverick and mischievous sense of humour, *MPGMP* reveals the superstar artist at the height of his powers whilst also revealing the artist's profound empathy for humankind. In the artist's own words: After the earthquake and tsunami natural disasters, I realized that people – in order to get away from such realities – do need religion and stories. So with that in mind, I am now creating stories and characters for pieces" (the artist quoted in "Interview: Takashi Murakami Discusses His New Death-Themed Art Exhibition and His Film Trilogy "Jellyfish Eyes"", *complex.com*, 12 November 2014). In the last decade, Murakami has become a global cultural phenomenon with important showings across the world. Most recently, the artist was subject of a large-scale survey at Tai Kwun Contemporary in Hong Kong, where his iconic skull motif took over massive spaces of the art gallery to offer audiences unique immersive displays. As an early example of Murakami's singular and highly representative skull paintings, *MPGMP* is a superlative archetype of the artist's ubiquitous oeuvre.



「我一直在思索日本繪畫和油畫的本質是什麼，還有它與西方藝術的分別。在日本藝術裡，扁平感是很重要的。我們的文化裡並沒有三維概念。」

村上隆



Andy Warhol, Skull, 1976, The Andy Warhol Museum, Pittsburgh
© 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York
安迪·沃荷，《骷髏頭》，1976年
匹茲堡，安迪·沃荷博物館

《MPGMP》細密地覆滿了如真似幻的風格化骷髏圖案，按照村上隆一絲不苟的標準繪製而成，完全體現出藝術家的創作成就。本作畫面細緻無瑕，表面華麗如壓紋；每層密密麻麻的骷髏頭圖案均以人手繪畫，極為精確，呈現出數碼印刷般的完美效果。作品以深紅色和紫紅色為主調，點綴一片片鮮明的光譜色調和霓虹光。這幅作品看似簡單但涵義豐富，令讀者在瞬間留下深刻印象，是村上隆一直堅持的扁平藝術風格的典例。

村上隆是享譽國際藝壇的亞洲戰後藝術巨星，憑藉富時代感的作品而成名，將當代流行文化與美術融為一體。1990年代，村上隆的作品首次展示革命性的「超扁平」概念，而且取材甚廣，不論是動漫、佛教造像，或是普普藝術和抽象表現藝術，都是他參考的對象。他的創作方式亦有條理，結合藝術與商業模式，將安迪·沃荷的願景帶進新的層次。儘管村上隆曾學習嚴謹守舊的日本畫，但他的美學觀卻全然屬於當代，且獨樹一幟，令他自如穿梭於藝術家、製作人、策展人、設計師、商人和名人的各種身份，成為國際文化界前所未有的奇才。村上隆多次與路易威登（Louis Vuitton）等奢侈品牌合作，他多元化的藝術不僅把日本流行文化放在國際當代藝術的視角下，更以其為憑證，體現當今全球不同文化碰撞的現象。

《MPGMP》充分體現了村上隆的多元創作中所蘊含的深度與複雜性，令人聯想起眾不同的象徵聯想。村上隆對於骷髏的迷戀讓人想起「虛空派」，這是十六至十七世紀於荷蘭興起的一種靜物畫派，描繪生命之無常和死亡之必然。而村上隆以明亮的新普普主義色彩描繪骷髏，以及極具裝飾意味的造型風格，結合並顛覆了「虛空派」的藝術精髓。從遠處看來，觀者可能會以為畫面是一叢野花，與藝術家另一經典的微笑花朵作品互相呼應，同時亦暗喻生命的短暫與脆弱。此作亦令人聯想起安迪·沃荷的《骷髏》（1976年作），後者同樣以鮮活生動的色彩描繪死亡主題，藉此將美與死亡的概念合二為一。

《MPGMP》繪於2011年，當時村上隆正全神貫注地創作死亡主題的作品，由此在視覺語彙中做出突破創新。同年地震及海嘯過後，藝術家舉辦的展覽如「在死亡之地踏上彩虹的尾巴」（2015年），深入探索了色彩斑斕的普普藝術下隱藏的黑暗主題，同時亦延伸至禪宗佛教、虛空、統一與無限。這個時期的作品意義非同尋常，從村上隆持續的心靈實踐中萌芽發展，流露出藝術家的個人頓悟。《MPGMP》一作尤其揭示出「諸行無常」的佛教概念，暗指生命如曇花一現；村上隆解釋道：「在日本文化中，《諸行無常》是非常重要的概念，但是沒人真正懂得其含義。天災過後，人們終於了解了它的無情與殘酷」（村上隆，引自馬希米里亞諾·吉奧尼，〈村上隆：從超扁平到超自然〉，《藝術快報》，45期，284號，2012年5月，頁52-56）。

村上隆紮根於古老東方的藝術傳統，於漆板上創作裝飾繪畫，亦為日本高端藝術創造出一種全新表達方式，既包羅古代日本的神話、工藝與技巧，亦有二戰後在日本迅速發展的商業化流行視覺文化。《MPGMP》將複雜的精神意念、傳統主題、社會評論及藝術家特立獨行的詼諧幽默感結合在一起，是這位超級藝術家巨星的巔峰之作，更反映出他對人類深切的慈悲心。如藝術家本人所言：「在地震和海嘯的天災過後，我意識到人類要想離開這痛苦的現實，就必須要有宗教和故事。帶著這樣的心情，我現在正為作品創作故事和人物」（引自村上隆，〈專訪：村上隆談最新死亡主題的藝術展覽及《水母看世界》電影三部曲〉，complex.com，2014年11月12日）。過去十年，村上隆在世界各地舉辦多個重要展覽，帶起了一股全球文化風潮。最近，他更成為香港大館當代美術館的展覽主角。該展佔地寬廣，佈滿村上隆的經典骷髏作品，讓觀者沉浸其中。骷髏畫是村上隆獨一無二、極具代表性的藝術標誌，《MPGMP》是當中的早期作品，也是一幅典範傑作。



game on

PROPERTY FROM THE COLLECTION OF RYAN BRANT

Born into a collecting family with an illustrious presence in the arts, Ryan Brant was raised in an environment of creativity and aesthetic stimulation. The Collection of Ryan Brant, carefully assembled, provides perspective for collectors to experience the cutting-edge aesthetic environment in which he lived.

Ryan's influence on the present generation's adaptability to technological innovations and interactive aesthetics is unsurpassed and speaks volumes to Ryan's understanding of the contemporary visual experience. Ever a forward thinker, Ryan founded Take-Two Interactive, a powerhouse in the video-game industry, which transformed the perception of gaming in the 1990s and continues to be a leader in the industry today. Take-Two Interactive, and its subsequent acquisitions, developed some of the world's most recognized and influential video games such as the Grand Theft Auto empire, and more recently, Red Dead Redemption.

The nascent years of Ryan's collecting ran parallel with his budding career. Ahead of the curve, Ryan sought out works by pioneers of contemporary photography, such as Andreas Gursky and Thomas Ruff, amongst others. When Ryan left the company in 2007 his tastes were clearly sculpted through the eyes of a video-game designer with a knack for colorful character-driven compositions and

post-pop imagery. Keeping up with a changing market, Ryan's focus shifted as he began collecting a variety of artists and designers in depth. An early collector and advocate for KAWS and avant-garde designers, Ryan developed a collection that is not only highly graphic and colorful, but also one that reflects the depth and knowledge of the contemporary landscape. His discerning eye for quality and thoughtful approach led him to bring together works that are in constant conversation with one another. An arrangement of Sottsass ceramics placed near a Campana Brothers sofa and a wall of KAWS paintings installed facing a Pesce cabinet all create a vibrant atmosphere that offers a glimpse into the way Ryan viewed the world, and his dual passions for art and gaming.

Ryan Brant's collection may be understood as an expression of how he formed his identity as a collector, a visionary, and an entrepreneur. Encompassing some of the most innovative and celebrated artists and designers of the twentieth century, including KAWS, Peter Doig, Francesco Clemente, the Campana Brothers, Ettore Sottsass, and Wendell Castle, Game On: The Collection of Ryan Brant highlights his immense creativity and whimsy. The collection, being offered in New York and Hong Kong, is a tribute to the imaginative man who brought these works together.

「逐藝：萊恩·布蘭特珍藏」

Ryan Brant (萊恩·布蘭特) 出生在藝壇聲名顯赫的收藏世家，自小在充溢創意和美學的環境中成長。「萊恩·布蘭特珍藏」是藏家歷年憑獨到眼光精挑細選的成果，完美呈現萊恩·布蘭特的前衛美學。

現今新一代對嶄新科技和互動思維的適應力極強，布蘭特對這方面的影響可謂無人能及，足證他對當代視覺體驗的透徹見解。他創辦了電子遊戲界巨擘 Take-Two Interactive，顛覆了 1990 年代的遊戲觀念，至今仍然冠絕業界。Take-Two Interactive 與後來收購的公司開發出世界知名、極具影響力的電子遊戲，包括《俠盜獵車手》(Grand Theft Auto) 系列，以及最近面世的《碧血狂殺》(Red Dead Redemption)。萊恩的早年收藏生涯，與他剛剛萌芽的電玩事業同步發展。他洞悉先機，蒐羅安德烈亞斯·古爾斯基及托馬斯·魯夫等當代攝影先鋒的作品。萊恩在 2007 年離開遊戲公司，那時候的他已經具備了電子遊戲設計師的敏銳觸覺，更精通以色彩和人物創造構圖的訣竅，以及後普普圖像的精髓。此後，萊恩緊貼市

場變化，將目標轉移，開始深入收藏許多不同藝術家及設計師的作品。他是最早看中 KAWS 和一群前衛設計師作品的伯樂，他的收藏不僅圖像豐富多樣、色彩繽紛，更反映了其對當代藝壇風尚的深入了解與掌握。萊恩憑著敏銳的藝術眼光以及深思熟慮的購藏策略，廣納百川，讓這些藝術品碰撞交流，創造對話。從坎帕納兄弟的沙發，置於其側的索特薩斯陶瓷，至掛滿 KAWS 畫作的牆壁，以及迎面而對的佩謝陳列櫃，萊恩的家居設計配搭營造出活潑的氣氛，讓觀者能夠一探他的世界觀，感受其對藝術和電玩的熱愛。

萊恩·布蘭特的收藏折射了他對自己作為收藏家、前瞻者和企業家的身份塑造與思維。「逐藝：萊恩·布蘭特珍藏」薈萃二十世紀一眾極具創新意念、享負盛名的藝術家和設計師作品，包括 KAWS、彼得·多伊格、弗朗切斯科·克萊門特、坎帕納兄弟、埃托雷·索特薩斯及溫戴爾·卡索，突顯藏家的充沛創意和奇思妙想。此收藏將於紐約及香港上拍，向這位充滿想像力的收藏家致敬。

1163

KAWS

b. 1974

UNTITLED (MBFR7)

acrylic on canvas
signed and dated 15 on the reverse
183.5 by 305 cm. 72¼ by 120⅞ in.

PROVENANCE

More Gallery, Switzerland
Acquired from the above by the present owner

HK\$ 4,800,000-6,200,000

US\$ 615,000-795,000

KAWS

無題 (MBFR7)

壓克力畫布

2015年作

款識

KAWS · 15 (作品背面)

來源

瑞士 · More 畫廊

現藏者購自上述來源

“I’m into Schulz as an artist, a
company, and an icon; I got into
his stuff just because I liked the
looseness of the line work, and I
thought that it was just sort of a nice
thing to bring into my paintings.”

KAWS







「作為藝術家、企業代表與潮流指標，我對舒爾茨深深著迷。我之所以對他的創作深感興趣，全因我喜愛他筆下的輕柔線條，若將之帶進我的畫作，想必是一件樂事。」

KAWS

UNTITLED (MBFR7) features one of KAWS' most loved motifs – Charles Schulz's Peanuts character Snoopy revamped with KAWS' trademark X-ed out eyes. On first glance, there are three Snoopies tumbling through the large-format canvas – discernible via three X-eyes – with more comingling Snoopies appearing as the eye roves the layered abstract composition. Snoopy as a household icon has been magnified, multiplied and fractured in a form of cartoon cubism – a strategy that destabilizes the iconographic narrative and then swiftly reinforces it via the act of viewership: even in abstracted and incomplete forms, the contours of the X-ed out Snoopy remains instantly recognizable. Manifesting as a superlative fusion of cartoon and abstraction, *UNTITLED (MBFR7)* is archetypal of KAWS' oeuvre that straddles high and low art, cartoon and design, contemporary art and popular culture. In the artist's own words: "Whereas in the 1990s, it was put to me that you got to be commercial or you can be a fine artist. [They were] very different roads you need to choose and lanes you need to stay within in order to be one or the other. And now I feel like a lot of those barriers have been knocked down" (the artist cited in "KAWS: Finding Narrative in Abstraction", *COBO SOCIAL*, 9 April 2018).

The relationship between America's cartoon culture and high art can be traced back beyond the canon of Pop Art. As Michael Auping observes, many of America's pioneers of abstraction in the 1940s and 1950s owe their artistic breakthroughs to the canon of cartoons. Auping writes: "For that generation, one of the quickest ways to learn how to draw and create dramatic effects through pose and gesture was through illustration and the comics. Willem de Kooning studied 'applied art' [...] Franz Kline and David Smith made cartoons as teenagers, honing their draftsmanship and compositional skills [...] Barnett Newman was fascinated by Disney's colour extravaganza *Fantasia*" (Michael Auping, in "America's Cartoon Mind", in Exh. Cat. *KAWS: WHERE THE END STARTS*, Modern Art Museum of Fort Worth, Fort Worth, p. 65). Auping goes on to argue that: "Cartoons are the closest figurative equivalent to abstraction", and that "looking at KAWS's paintings is to witness someone who

very naturally approaches cartoons and abstraction as symbiotic languages of visual tropes" (*Ibid*, p. 71).

KAWS himself has said: "Abstraction always interested me, because it relates to, in a very basic way, animation. Drawing itself is an abstract process until it becomes something recognizable". Describing his particular interest in the creations of Charles M. Schulz, KAWS stated: "I'm into Schulz as an artist, a company, an icon; I got into his stuff just because I liked the looseness of the line work, and I thought that it was just sort of a nice thing to bring into my paintings" (KAWS, quoted in Steff Yotka, "Inside KAWS's Studio With the Artist—And His Snoopy for Uniqlo Toys", *Vogue*, April 27, 2017, online). KAWS' specific emphasis on Schulz's line work is significant, revealing his deep-set appreciation for the skill of sketching and drawing as well as the centrality of the abstract line in art and design. As an appropriation and reworking of Schulz's iconic cartoon, the present *UNTITLED (MBFR7)* reveals not only KAWS' own dexterous mastery of line and movement and that is rooted in the fundamentals of abstraction, but further engages in minimalism and dissociation via cropping and monochromatic colour tone.

At its peak in the mid to late 1960s, the Peanuts comic had a readership of around 355 million in 75 countries, translated into 21 languages. The universality of the image of Snoopy and his ensemble of friends transcends the barrier of language and culture – a notion that fascinated KAWS. The artist has explained that he "found it weird how infatuated a cartoon could become in people's lives, the impact it could have" (Murray Healy, "Graffiti Artist Turned Gallery Artist Turned Art Toy Maker: KAWS", *Pop*, Feb. 2007, pp. 260-265). Now an undeniable international phenomenon not just within the artistic sphere but also vis-à-vis the global general public, KAWS' own impact on art and visual culture within an image-saturated world has reached gargantuan proportions. The highly representative *UNTITLED (MBFR7)* manifests as a supreme KAWS archetype that channels freely the lexicons of cartoon, high and low art, draftsmanship, design, and popular culture.



Jean-Michel Basquiat, *Pegasus*, 1987.

尚·米榭·巴斯基亞，《飛馬》，1987年作

© The estate of Jean-Michel Basquiat / ADAGP, Paris - SACK, Seoul, 2019

本作《無題（MBFR7）》取材自其中一個 KAWS 最愛的角色——查爾斯·舒爾茨《花生漫畫》裡的史諾比，並以招牌交叉眼將之改頭換面。驟看之下，三隻史諾比在巨型畫布上飛奔而過，三隻交叉眼睛清晰可辨，目光掃過重重疊疊的抽象構圖，彷彿看見更多史諾比奔馳而至。作品把家喻戶曉的漫畫角色史諾比放大、倍增和拆碎，並以卡通立體主義的形式呈現出來，顛覆最初的圖像語彙，再通過觀眾目光，將碎片迅速重組加固，因此即使擁有交叉眼睛的史諾比變得抽象和不完整，其輪廓依然熟悉可辨。本作將卡通和抽象巧妙地融合一體，展現 KAWS 橫跨高低藝術、卡通和設計、當代藝術和流行文化的卓絕本領。如藝術家所說：「九十年代，人們總說作為藝術家，商業與美術只能二擇其一。為了成為其中一類藝術家，[他們]所選的路向、所走的軌道迥然不同。然而到了現在，我認為兩者之間的壁壘已被——打破。」（引自藝術家，〈KAWS：尋找抽象中的話語〉，《COBO SOCIAL》，2018年4月9日）

早在普普藝術成為主流之前，美國卡通文化和高雅藝術之間已經互生纏繞。根據邁克爾·奧平（Michael Auping）觀察，四、五十年代很多美國抽象藝術先驅在創作上的突破要歸功於卡通。他寫道：「對那一代人而言，最快學會作畫和透過身體動作營造戲劇效果的方法之一，就是畫插圖和漫畫。威廉·德庫寧曾經修讀『應用藝術』[……] 弗朗茲·克萊恩和大衛·史密夫在青少年時曾經繪畫卡通，訓練繪圖和構圖技巧[……] 巴奈特·紐曼對有如色彩大匯演的迪士尼《幻想曲》嘖嘖稱奇。」（邁克爾·奧平撰，〈美國卡通思維〉，載於《KAWS：始於終點》展覽圖錄，沃思堡現代藝術博物館，沃思堡，頁65）邁克爾·奧平亦指出，「卡通是最接近抽象的具象表達」，「觀看 KAWS 的畫作，就如看到一位對卡通與抽象揮灑自如的創作者，以此作為視覺比喻的共生語彙。」（同上，頁71）

KAWS 說過：「我對抽象總是很感興趣，因為它在基礎層面與動畫相關。在所畫之物可供辨認之前，繪畫本身就是一個抽象的過程。」KAWS 曾經談及他對查爾斯·M·舒爾茨卡通創作的興趣：「作為藝術家、企業代表與潮流指標，我對舒爾茨深深著迷。我之所以對他的創作深感興趣，全因我喜愛他筆下的輕柔線條，若將之帶進我的畫作，想必是一件樂事。」（KAWS，引自史德菲·尤卡，〈與藝術家走進 KAWS 的工作室——以及他為 Uniqlo 創作的史諾比玩具〉，《Vogue》，2017年4月27日，網上文章）KAWS 強調舒爾茨的描線，可見他重視速寫和素描技巧、以及藝術和設計的抽象線條。本作是對舒爾茨著名卡通的挪用和重新演繹，展示 KAWS 妙筆生花，對線條和運動這兩個抽象基本元素掌控自如；他同時透過裁剪和單色效果，為作品帶來極簡主義和抽離意味。

六十年代中至後期，《花生漫畫》正值巔峰時期，讀者多達三億五千五百萬人，遍及七十五個國家，譯成二十一種語言。史諾比與一眾同伴的形象深入人心，超越語言和文化界限，由此吸引 KAWS 的關注。藝術家曾經釋述：「一部卡通能令人如痴如醉，對人們生活帶來深刻影響，令我深感不可思議。」（默里·希利撰，〈KAWS：從塗鴉藝術家轉為畫廊藝術家再轉為藝術玩具製作人〉，《Pop》，2007年2月，頁260-265）時至今日，KAWS 是毋庸置疑的國際大藝術家，不但在藝術圈中地位斐然，亦風靡全球民眾；在這個影像充斥的世界裡，他對藝術和視覺文化的影響依然無處不在。這幅極具代表意義的《無題（MBFR7）》輕鬆地將卡通、高雅和低俗藝術、繪圖工藝、設計和流行文化元素共治一爐，是體現 KAWS 風格的上乘之作。

PROPERTY FROM A PRIVATE COLLECTION, EUROPE

歐洲私人收藏

1164

KAWS

b. 1974

COMPANION

fiberglass and black rubberized paint

Executed in 2010, this work is from an edition of 3 plus 1 artist's proof.

243.8 by 121.9 by 91.4 cm. 96 by 48 by 36 in.

PROVENANCE

The Honor Fraser Gallery, Los Angeles

Acquired from the above by the present owner

HK\$ 6,000,000-9,000,000

US\$ 770,000-1,160,000

KAWS

同伴

玻璃纖維及黑膠漆

2010年作

此作品共3版，並加上1版藝術家自留版

來源

洛杉磯，Honor Fraser 畫廊

現藏者購自上述來源

“The most direct reference to the postmodern ideas of the hyperreal and of authorship and originality can be found in KAWS's recurring sculptural figure *COMPANION*.”

Andrea Karnes



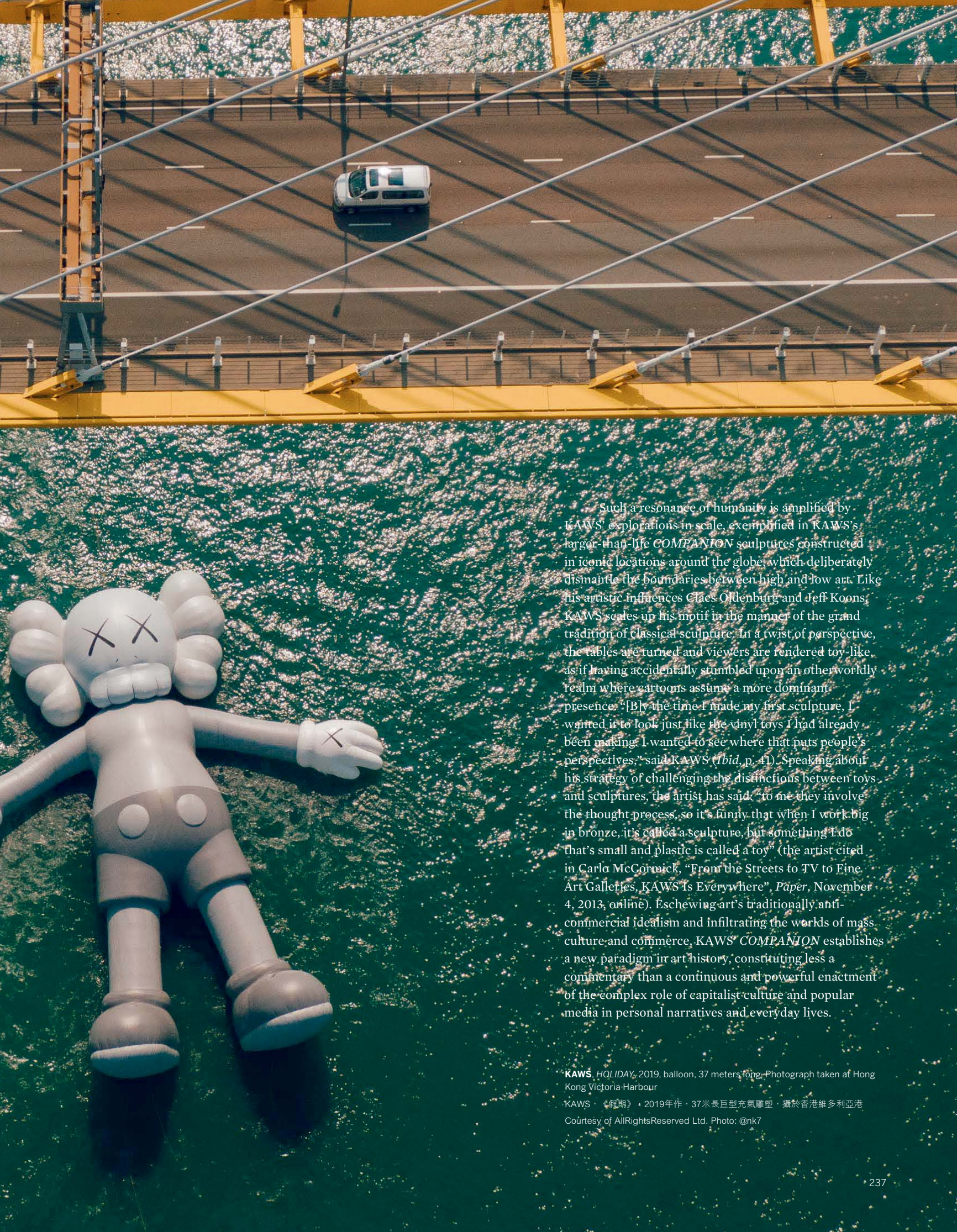


Strikingly iconic and monumental in scale, *COMPANION* ranks amongst the most emblematic figures within KAWS' pervasive visual lexicon. In recent years, Brooklyn-based KAWS (Brian Donnelly) has not only earned his position amongst the most acclaimed sculptors of our generation but also become firmly established as a universally recognized and adored household name. It is principally through his large-scale public sculptures that KAWS successfully traverses the realms of high art and mass culture, with his trademark *COMPANION* character at the very forefront of this campaign. A global icon of our time, KAWS' *COMPANION* figures are everyone's best friend, "seemingly emphasiz[ing] with us while we emphasize with them – plodding through life" (Andrea Karnes, *KAWS: WHERE THE END STARTS*, Exh. Cat., Modern Art Museum of Fort Worth, Fort Worth, 2016, p. 49). Simultaneously celebrating and mourning a globalized age of capitalism, mass consumption and accelerated diffusion of information, *COMPANION* remains our staunch and loyal sidekick: while his X-eyes are eternally closed in defiance of a world pervaded with brands, logos, and homogenized consumerism, the figure's adorable cartoon presence harnesses our childhood memories to remind us of the power of hope and faith in humanity.

One of the most prominent heirs of Pop Art, KAWS studied illustration at the School of Visual Arts in New York. After graduating, he worked briefly as a freelance illustrator before beginning to use the name KAWS as a young graffiti artist in Jersey City. In the 1990s, after moving to New York, he began to practice 'subvertising' to parody and spoof corporate and political advertisements on bus shelters, phone booths and

billboards. Gradually, the artist expanded his imagery beyond graffiti, inventing his own host of characters including *COMPANION*, *CHUM* and *ACCOMPLICE*, a bunny with long ears. These hybrid characters employ the tactic of cartoon appropriation, extending the art historical lineage of appropriated images by pop artists such as Roy Lichtenstein and Andy Warhol. Going one step further than his predecessors, KAWS supplants the characters' heads with his skull motif, updating the universally cherished childhood iconography to a contemporary context. KAWS' resulting figureheads became the design bases for limited-edition figurines, vinyl toys, streetwear and eventually even high-end fashion collaborations – infiltrating the realm of mass consumerism and reinventing a truly distinctive lexicon that permeates the worlds of contemporary art and popular culture.

COMPANION was one of the first characters created by KAWS. Characterized by the artist's skull-and-crossbones head with X-eyes, *COMPANION* was also the first of the artist's characters to be realised in three-dimensional form when KAWS collaborated with Japanese brand Bounty Hunter to produce limited edition vinyl figurines in 1999. Since then, iterations of the character have spearheaded KAWS' global appeal as an international art world sensation. Whether in toy form or in life-size sculptural form, KAWS' adorable *COMPANION* inspires a growing dedicated following from all corners of the world. KAWS himself explains: "He [*COMPANION*] deals with life the way everyone does" and "is more real in dealing with contemporary human circumstances. He reflects attitudes we all have" (the artist quoted in Exh. Cat. *KAWS: WHERE THE END STARTS*, 2017, p. 5).



Such a resonance of humanity is amplified by KAWS' explorations in scale, exemplified in KAWS' larger-than-life *COMPANION* sculptures constructed in iconic locations around the globe, which deliberately dismantle the boundaries between high and low art. Like his artistic influences Claes Oldenburg and Jeff Koons, KAWS scales up his motif in the manner of the grand tradition of classical sculpture. In a twist of perspective, the tables are turned and viewers are rendered toy-like as if having accidentally stumbled upon an otherworldly realm where cartoons assume a more dominant presence. "[B]y the time I made my first sculpture, I wanted it to look just like the vinyl toys I had already been making. I wanted to see where that puts people's perspectives," said KAWS (*Ibid*, p. 41). Speaking about his strategy of challenging the distinctions between toys and sculptures, the artist has said, "to me they involve the thought process, so it's funny that when I work big in bronze, it's called a sculpture, but something I do that's small and plastic is called a toy" (the artist cited in Carlo McCormick, "From the Streets to TV to Fine Art Galleries, KAWS Is Everywhere", *Paper*, November 4, 2013, online). Eschewing art's traditionally anti-commercial idealism and infiltrating the worlds of mass culture and commerce, KAWS' *COMPANION* establishes a new paradigm in art history, constituting less a commentary than a continuous and powerful enactment of the complex role of capitalist culture and popular media in personal narratives and everyday lives.

KAWS, *HOLIDAY*, 2019, balloon, 37 meters long. Photograph taken at Hong Kong Victoria Harbour

KAWS · 《假期》 · 2019年作 · 37米長巨型充氣雕塑 · 攝於香港維多利亞港
Courtesy of AllRightsReserved Ltd. Photo: @nk7

《同伴》碩大恢宏，別具特色，是KAWS膾炙人口的視覺語彙中最具代表性的人物。近年來，布魯克林藝術家兼設計師 KAWS（布萊恩·唐納利）不但被譽為現今世代中最受推崇的雕塑家，更成為了一個蜚聲國際、家傳戶曉的知名品牌。KAWS主力透過大型公共雕塑創作，成功突破了高尚藝術與通俗文化的界限，他經典的《同伴》人物，就是這個項目的重要作品。KAWS筆下的《同伴》膾炙人口，遍及全球，既為現今世代的流行指標，也是是眾人的摯友：「當我們同情它們的時候，它們彷彿也在同情我們，在生命中蹣跚而行」（安德里亞·卡恩斯著，禾夫堡，禾夫堡現代藝術博物館，《KAWS：始於終點》展覽圖錄，2017年，頁49）。《同伴》既為這個資本主義、大眾消費以及資訊傳播日益加快的全球化時代高唱讚歌，同時亦為此哀悼，是我們堅定忠實的好夥伴。它那永遠緊閉的「X」形眼睛，蔑視著這個充斥各種品牌、標籤與同質化消費主義的世界；可愛的卡通外表，則勾起我們的兒時回憶，提醒我們人性中希望與信念的力量。

布魯克林著名藝術家兼設計師 KAWS（布萊恩·唐納利）是普普藝術的代表人物，他在紐約視覺藝術學院修讀插畫，畢業後曾任自由插畫師，其後開始以KAWS為名，成為澤西市一位年輕塗鴉藝術家。九十年代，他移居紐約後，開始實踐「顛覆」創作，在候車處、電話亭與廣告牌故意戲仿企業及政治宣傳廣告。他逐漸拓闊塗鴉以外的創作形式，創造多個獨有人物，當中三大經典包括靈感來自米奇老鼠的《同伴》、衍生自米其林輪胎先生的《CHUM》，以及長耳兔

《ACCOMPLICE》。KAWS用二次創作手法創製這些多元化的角色，承傳了普普藝術家羅伊·李奇登斯坦及安迪·沃荷的模仿方式。KAWS更超越前人，將這些人物的頭部改換成骷髏頭，為這些普世的童年回憶加添當代涵義。這些人物成為限量版人偶、搪膠玩具、街頭服飾、以致高級服裝品牌合作的設計原型，全然進佔大眾消費主義的領域，同時重塑遍及當代藝術及流行文化的獨特語彙。

《同伴》是 KAWS 創作的首批人物之一，擁有藝術家的交叉骨骷髏頭與「X 形眼睛」，於1996年萬寶路廣告牌上首次出現，以米奇老鼠為靈感創作塗鴉標貼，成為 KAWS 的創作標誌。《同伴》亦是藝術家創作立體形態的首批人物之一，他於1999年與日本品牌 Bounty Hunter 合作製造限量版搪膠人偶。自此以後，《同伴》反覆出現於人前，備受全球觀者歡迎，使KAWS 在國際藝術界轟動一時。不論是玩具造型，抑或是真人尺寸的雕塑，KAWS 的可愛《同伴》均吸引了世界各地的支持者，人數與日俱增。如 KAWS 解釋道：「（『同伴』）探討常人過著的生活」，「更真實地探討當代人類境況。他反映我們所有人的態度」（引自藝術家，出處同上，頁5）。

KAWS 積極嘗試創作不同規模的作品，他的巨型《同伴》雕塑散佈在全球著名地標，進一步體現他對人類生存境況的探究。這些作品銳意消除所謂高級藝術與低級藝術的界線。正如前輩克萊斯·歐登伯格和傑夫·昆斯般，KAWS利用傳統古典雕塑的壯麗感裝點自己的作品。在視覺比例的轉換下，一切完全扭轉，觀者彷彿變成玩具，意外掉進以卡通人物為主導力量的天外異域。KAWS 曾說：「當我創作第一個雕塑，我希望它看來像我一直在造的搪膠玩具。我想知道人們會用怎樣的眼光去看它。」當談到如何探討玩具與雕塑的分別時，他解釋道：「對我而言，這涉及一個思考過程；有趣的是，當我以青銅創作時，作品便稱為雕塑；當我創作一件小型塑膠作品時，作品便稱為玩具。」（引自藝術家，卡羅·麥考密克著，〈從街頭到媒體至藝廊，KAWS 無所不在〉，《Paper》，2013年11月4日，網絡文章）KAWS的《同伴》無意表現傳統藝術的反商業化理想主義，反而踏入大眾文化和商業世界，在藝術史上創出嶄新風格。這幅作品的意義不在於評論，而在於將資本主義文化和大眾媒體在個人敘事及日常生活中的複雜角色，強烈不斷地呈現於世人眼前。



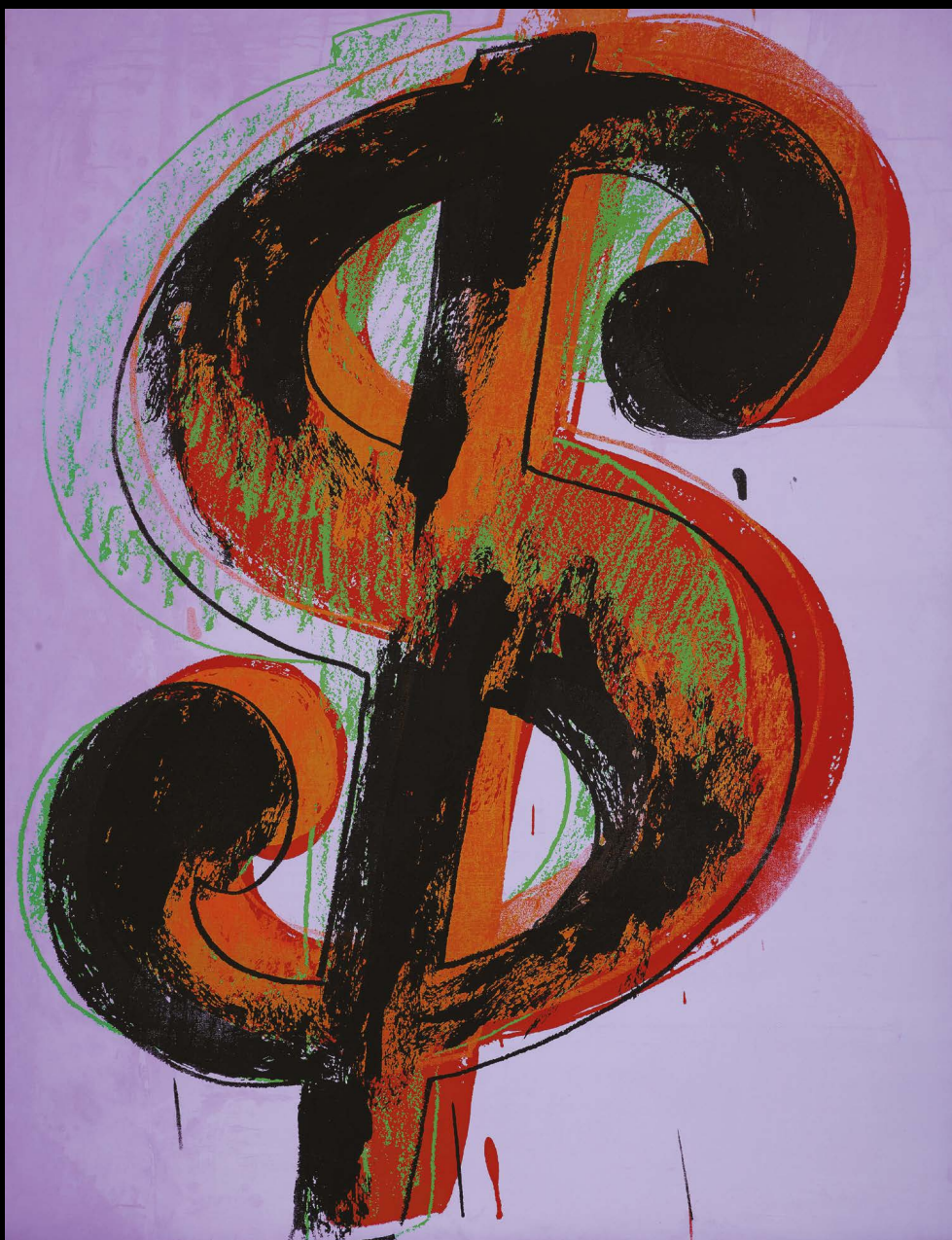
KAWS, UNTITLED (US), 1996, acrylic on existing advertising poster, 50 x 26 in.

KAWS, 《無題（美國）》，壓克力塗街頭廣告海報，50 x 26 英寸

「從KAWS反覆出現的雕塑人物《同伴》可見，它與超真實、原作與獨創性的後現代概念最直接相關。」

安德里亞·卡恩斯





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sated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

👥 Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

📦 No Reserve

Unless indicated by a box (📦), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (📦). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or online.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid. Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a

Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063. To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale. We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Online Bidding If you cannot attend the auction, it is possible to bid online. This service is free and confidential. For information about registering to bid online, please refer to sothebys.com. Bidders bidding online are subject to the Conditions of Business for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The online bidding service is not available for premium lots.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from sell-

ing, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

4. AFTER THE AUCTION

Payment Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa). It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a

charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

Collection and Storage All items from this auction not collected from HKCEC on the last day of the sale by 11:00am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

Storage charge: HK\$1,800 per lot per month.

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm).

Buyers are reminded that Sotheby's accepts liability for Loss or Damage for a maximum of thirty (30) days after the date of the auction. Removal, interest, storage, insurance and handling charges will be levied on uncollected lots. Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:
Post Sale Services (Mon to Fri 9:30a.m. to 6:00 p.m.)
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in London at +44 20 7293 6005

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

Valuations The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121, Fax (852) 2810 6238.

給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應留意載於本圖錄之業務規則第3條及第4條。準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

展品之處處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上手物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

買家酬金 買家應支付本公司酬金。拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之 25% 計算；超過港幣 3,500,000 至 31,000,000 元之部份，則以 20% 計算；超過港幣 31,000,000 元之部份，則以 13.9% 計算。

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電 (852) 2822 8142。

訂金 如閣下有意競投目錄中(🔒)或電子目錄中(🔑)所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣 5,000,000 元的訂金或其他更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。除高估價拍賣品外之其他拍賣品，不論拍賣品之拍賣前低位估價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

拍賣前估價 拍賣前估價用意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

符號表示

以下為本圖錄所載符號之說明：

🔑高估價拍賣品 蘇富比可要求競投高估價拍賣品（在目錄內標有🔑符號或網上目錄內標有G符號）的準競投人完成預先登記程序及交付蘇富比港幣 5,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品，中國書畫，中國古代書畫，瑰

麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明，擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

🔒 保證項目 附上🔒符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作出。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家酬金。

△ 蘇富比擁有業權權益之拍賣品 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等之業權權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益，則會就此作出特別提示而不會使用此符號。

🚫 不可撤銷投標 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保持拍賣品定能拍出的價格執行。該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落槌價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露已方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

👤 有利害關係的各方 附有👤符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i) 出售拍賣品之遺產受益人，或(ii) 拍賣品之聯權共有人。倘有利害關係的一方為成功競投人，他們須支付全部買家酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示意有利害關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

🔒 無底價 除以🔒符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之落槌價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以🔒符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

拍賣品之狀況 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會

提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

🔌 電器及機械貨品 所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

2. 拍賣之競投

競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或透過電話或網上進行競投。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記席。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下如親身出席拍賣會將會作出之落槌價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852)25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少 24 小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投低位估價最低為港幣 40,000 元之拍賣品。由於電話線路有限，因此必須於拍賣前 24 小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

網上競投 如閣下未能出席拍賣會，或可透過網上競投。此項服務乃免費及保密。有關登記進行網上競投之詳情，請參考蘇富比網頁 <http://www.sothebys.com>。使用網上競投之競投人受即時網上競投業務規則（可參閱蘇富比網頁 <http://www.sothebys.com>），以及適用於該拍賣之業務規則所規限。網上競投不適用於高估價拍賣品。

僱員競投 蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

美國經濟制裁 美國維持對目標海外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

3. 拍賣

業務規則 拍賣會受賣方及買家業務規則及真品保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

有利害關係各方之公告 倘獲準競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人，或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利害關係各方可能競投拍賣品。在某些情況下，有利害關係的各方可能知悉底價。

接連投標及競投 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第6條。

4. 拍賣後

付款 拍賣後須即時以下列方法以港幣付款：現金、銀行匯票、支票、電匯、信用卡 (American Express, MasterCard, Union Pay & Visa)。蘇富比之一般政策是不會以現金或現金等值形式接納逾港幣 80,000 元之一項或多項相關付款。蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明（通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照）並確認固定地址。多謝合作。支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港幣開出之個人及公司支票均獲接納，惟敬請留意，除非閣下已預先安排支票受納設施，否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排，請向位於香港之財務部索取表格辦理。若以信用卡 (American Express, MasterCard, Union Pay & Visa) 結賬，請親身持咭到本公司付款。本公司及信用卡公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。信用卡付款之上限為港幣 1,000,000 元。請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人仕的付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

收取及儲存貨品 是次拍賣，未獲領取的拍賣品將會於該季拍賣中最後一天 11 時後轉移到喜龍（香港）有限公司而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。儲存費以下列計算：
儲存費：每件每月港幣 1,800 元。
如欲安排付運或收取貨品，請聯絡：
售後服務部
列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。（辦公時間為星期一至五上午 9 時 30 分至下午 6 時）請預先致電以節省等候時間。

買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多至拍賣後三十（30）天。未獲領

取之拍賣品將被徵收搬運費、利息、儲存費、保險費及手續費。請參閱載於本圖錄之買家業務規則第7條。

損失或損壞 買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十（30）天。請參閱載於本圖錄之買家業務規則第7條。

付運 蘇富比提供全面的付運服務。除本「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：
售後服務部（星期一至星期五上午 9 時 30 分 - 下午 6 時）
+852 2822 5533
傳真：+852 2501 4266
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款之書面同意，結清貨款及任何可能需要之出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，閣下必須立即通知蘇富比。

出口 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件（包括許可證），在某些國家閣下可能須向政府當局出示此類文件。

瀕危物種 由植物或動物材料（如珊瑚、鯉魚、象牙、鯨骨、玳瑁等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 6005。

拍賣前估價 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為周一至周五上午九時三十分至下午四時三十分。本公司建議閣

下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

TAX INFORMATION FOR BUYERS

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales /use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

買家稅務信息

買家請注意，當進口物品時，或須繳付當地之銷售稅或使用稅（例如進口物品至美國並付運到某些州份時，或需繳付使用稅）。買家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售或使用稅，該稅項根據成交總額而定（總額包括落鎚價、買家佣金、運送服務費用及保險），買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明 (Resale Exemption Certificate)，請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國，可於付運前，按載於圖錄所載之電話號碼聯絡售後服務部。

CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the Guide for Prospective Buyers, in each case as amended by any saleroom notice or auctioneer's announcement at the auction; and
- (v) in respect of online bidding via the internet, the Conditions of Business for Live Online Bidding on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium;

Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale

(including their agent (other than Sotheby's), executors or personal representatives); **Sotheby's** means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions for Live Online Bidding apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

- (i) collection or
- (ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

11. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

12. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number

specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

13. DATA PROTECTION

Sotheby's will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家與競投人之關係性質及蘇富比(作為拍賣官)及賣家與競投人所訂立合約之條款於下文載列。競投人務請細閱下文規則第3及4條,該兩條要求競投人在競投前檢查拍賣品,並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份,競投人應特別注意該等規則。

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管:

- (i) 本業務規則;
- (ii) 賣家業務規則展示在拍賣會場(可於蘇富比之香港拍賣會場或致電 (852) 2524 8121 索取);
- (iii) 銷售圖錄所載之蘇富比真品保證;及
- (iv) 銷售圖錄所載之任何附加通知及條款,包括「給準買家之指引」。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂;及
- (v) 就透過互聯網進行網上競投而言,則參照蘇富比網站的即時網上競投業務規則。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂。

(b) 蘇富比作為拍賣官,以賣家之代理身份行事。賣家與買家直接訂立銷售合約。然而,蘇富比可能擁有拍賣品(及在該情況下以主事人之身份作為賣家行事)及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

2. 一般條款

於本業務規則:

- 「競投人」指以任何方式考慮、作出或嘗試競投之任何人士,包括買家在內;
- 「買家」指拍賣官所接納最高競投價或要約之人士,包括以代理人身份競投之人士之委託人;
- 「買家之費用」指買家應向蘇富比支付之任何成本或費用;
- 「買家酬金」指根據「給準買家之指引」所載費率買家按落鎚價應付之佣金;
- 「廢品」指蘇富比真品保證所定之涵蓋;
- 「落鎚價」指拍賣官以擊槌接納之最高競投價,(倘為葡萄酒,則參考該批拍賣品內可個別識別之物品數目按合適比例),或倘為拍賣後銷售,則為協定出售價;
- 「買入價」指落鎚價加上合適之買家酬金;
- 「底價」指賣家同意出售拍賣品之最低落鎚價(保密);
- 「賣家」指提供拍賣品出售之人士(包括其代理(不計蘇富比在內)、遺囑執行人或遺產代理人);
- 「蘇富比」指 Sotheby's Hong Kong Ltd.,其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓;
- 「蘇富比公司」指於美國的蘇富比;其任何附屬公司(包括蘇富比); Sotheby's DiamondsSA及其任何附屬公司(定義見香港法例第 622 章《公司條例》第 2 條)。

3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料,蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事,並承擔檢查及檢驗之責任,以使彼等對可能感興趣之拍賣品感到滿意。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人(鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者,以及代表彼等之獨立專家)已當作在投標前全面檢驗拍賣品,並滿意拍賣品之狀況及其描述之準確性,蘇富比方會接受競投人對拍賣品之競投。

(c) 競投人明白眾多拍賣品年代久遠及種類特殊,意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售(無論競投人是否出席拍賣)。狀況報告或可於檢查拍賣品時提供。圖錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考,然而,競投人應注意,拍賣品可能存在其他在圖錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途,將不會載有拍賣品實際狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價(無論為書面或口述)及包括任何圖錄所載資料、規則或其他報告、評論或估值,該等資料並非事實之陳述,而是蘇富比所持確實意見之聲明,故不應依賴任何估價作為拍賣品售價或價值之估價,且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概不就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限,蘇富比在圖錄描述或狀況報告作出之明示聲明,應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出;以及基於(i)賣家向其提供之資料;(ii)學術及技術知識;及(iii)相關專家普遍接納之意見作出之明示聲明,在各情況下以作出明示之時為準。

4. 對買家之責任豁免及限制

(a) 倘蘇富比認為拍賣品為贗品並符合真品保證內各條件,將向買家退回買入價。

(b) 就上文規則第3條之事項而言及受規則第4(a)及4(e)條所規限,蘇富比公司或賣家均毋須:

(i) 對蘇富比(或任何蘇富比公司)向競投人以口述或書面提供之資料之任何錯誤或遺漏負責,無論是由於疏忽或其他原因引致,惟上文規則第3(f)條所載者除外;

(ii) 向競投人作出任何擔保或保證,於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及條件則不包括在內(惟法律規定不可免除之責任除外);

(iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏(無論是由於疏忽或其他原因引致)向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品,否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第4(b)條之情況下,競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相應而生的損失。

(e) 本規則第4條概不免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明,或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕任何人參與拍賣會。競投人必須填妥競投登記表格,並提供蘇富比所需資料及參考。除獲蘇富比事先書面同意以另一方之代表身份出價,否則競投人必須以主事人身份行事。競投人須對出價負上個人責任;如以代理身份出價,則須共同及分別向其主事人負責。

(b) 蘇富比建議競投人出席拍賣會,但仍會協助執行缺席競投人以港幣作出以蘇富比認為指示清晰且於拍賣開始前一段充裕時間接獲之書面競投,盡力確保在出現相同書面競投價時以最先收到者享有優先權。

(c) 如許可,蘇富比可免費提供書面、電話及網上競投之附加服務,惟風險由競投人承擔,而該等服務會在蘇富比於拍賣時其他承諾之規限下合理謹慎地進行。蘇富比毋須就未能作出該競投承擔責任,除非在不合理的情況

下。電話及網上競投可能會被錄音。網上競投受即時網上競投業務規則約束,該規則可在蘇富比的網站查閱或按閣下要求提供。本業務規則及即時網上競投業務規則同時適用於網上競投。

6. 拍賣之進行

(a) 除另有訂明外,否則所有拍賣品均訂有底價,底價不得高於拍賣前時的低位估價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品(包括在擊槌後),以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投,並有權代表賣家作出競投或一連串競投,惟以拍賣品底價為限,而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限,買家與賣家之間的合約於拍賣官擊槌時訂立,擊槌時買家即有責任支付買入價。

(e) 於拍賣會後出售任何在拍賣會上出售之拍賣品,本規則亦適用,猶如出售在拍賣會上。

7. 付款及領取

(a) 除非另有協定,否則不論拍賣品之出口、進口或其他許可證之任何規定為何,均必須於拍賣會結束(「到期日」)後立即以港幣支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任在拍賣品之擁有權經轉移及合適之證明經已提供前將拍賣品交給買家,而提早交付拍賣品不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已購買之拍賣品由(i)領取;或(ii)拍賣會後第三十一天(以較早日期為準)起之風險由買家承擔(因此購買保險為其個人之責任)。直至風險轉移前,蘇富比將就拍賣品之任何損失或損毀向買家作出賠償,惟以所付之買入價為最高限額。買家應注意,蘇富比對損失或損毀責任之承擔受賣家之業務規則第6條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利下,倘買家在未預先協定情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項,蘇富比可全權決定(經知會賣家)作出以下一項或多項補救方法:

(a) 將拍賣品存放在其處所或其他地方,風險及費用完全由買家承擔;

(b) 終止拍賣品之買賣合約,並就買家違約保留追討損害賠償之權利;

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額,及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價與買家之費用之間任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售,則按比例計算),及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金);

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項

(包括訂金)用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務,及/或(ii)拍賣品根據以下規則第8(h)條重售時買入價與買家之費用之間任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售,則按比例計算),及/或(iii)蘇富比就買家違約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)。為免生疑問,倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項,惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍品悉數支付買入價,蘇富比有絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價,及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求;

(e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金;該訂金在買家隨後拒絕付款或延期付款時,蘇富比有權自行處理;

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息;

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何留置權時應知會買家,並在發出該通知之十四天內可安排出售該物品,以及將所得款項用於彌補結欠蘇富比之金額,及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價與買家之費用之間任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售,則按比例計算),及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金);

(h) 透過拍賣或私人出售重售拍賣品,並由蘇富比酌情決定估價及底價。倘重售之價格低於該拍賣品之買入價及買家之費用,買家將仍須承擔該差額,連同是次重售產生之一切費用;

(i) 展開法律訴訟,以追討該拍賣品之買入價及買家之費用,或就買家違約對買家提出損害賠償申索,連同利息及完全彌償該訴訟之費用;或

(j) 向賣家透露買家之名稱及地址,使賣家得以展開法律訴訟,以追討欠款,或就買家違約對買家提出損害賠償申索,及法律費用。蘇富比在向賣家透露該等資料前,將採取合理步驟知會買家。

9. 競投人 / 買家的保證

(a) 競投人和 / 或買家在其開展業務的司法管轄區內、以及在歐盟法律、英格蘭及威爾斯法律或美國法律及法規之下,不受貿易制裁、禁運或任何其他交易限制,而且非由該等受制裁人士(統稱「受制裁人士」)擁有(或部分擁有)或控制。

(b) 在作為代理人的情況下,委託人並非受制裁人士,亦非由受制裁人士擁有(或部分擁有)或控制。

(c) 競投人和 / 或買家承諾任何買入價均非來源於任何受制裁人士,或任何參與該交易的一方包括金融機構、貨運代理商或其他貨運代理人或任何其他人士並非受制裁人士或由受制裁人士擁有(或部分擁有)或控制,除非該等活動由該該交易具司法權的政府機關以書面形式或適用法律或法規授權。

10. 未領取購置品

(a) 倘買家支付買入價及買家之費用,但未於拍賣會後三十天內領取已購買之拍賣品,拍

賣品將收藏於蘇富比或其他第三方,費用(及風險)由買家承擔。

(b) 倘已支付所購拍賣品之費用,但未於拍賣會後六個月內領取該拍賣品,則買家授權蘇富比(在通知買家後)安排以拍賣或私人出售重售該物品,而估價及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇富比產生之所有費用,否則該筆款項將被沒收。

11. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證,以及填妥任何必要進出口提單、清單或文件。銷售圖錄中任何符號或提示反映蘇富比於編制圖錄時所持之合理意見,並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下,蘇富比及賣家概不就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

12. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有,由蘇富比酌情決定之用途。

(b) 向蘇富比發出通知應以書面作出,註明出售之負責部門及銷售圖錄開端指定之參考號碼。向蘇富比客戶發出通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行本業務規則之任何條文,則其他條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前,任何買家不得本業務規則,但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關各方之間就此本文所列主題之整份協議及理解。各方已協定,倘有關具欺詐成份之失實聲明之責任以外,概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

13. 資料保護

蘇富比會存留及處理閣下的個人資料,並可能將該資料與其他蘇富比公司分享,其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述,閣下或可電郵至enquiries@sothebys.com索取私隱政策。

14. 法例及司法權

監管法例 本業務規則及其有關或適用之所有事宜、交易或爭議之各方面須受香港法例規管並按其詮釋。

司法權 就蘇富比之利益而言,所有競投人及賣家同意香港法院擁有專有司法權,調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之爭議。各方均同意蘇富比保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式,將有關任何法院訴訟之法律程序文件或任何其他文件送發至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

GENERAL AUTHENTICITY
GUARANTEE

If Sotheby’s sells an item which subsequently is shown to be a “counterfeit”, subject to the terms below Sotheby’s will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby’s for the item, in the currency of the original sale. For these purposes, “counterfeit” means a lot that in Sotheby’s reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting). Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby’s reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby’s in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby’s in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby’s has discretion to waive any of the above requirements. Sotheby’s may require the Buyer to obtain at the Buyer’s cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby’s and the Buyer. Sotheby’s shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby’s decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

真品保證
本公司對閣下提供之一般保證：
倘蘇富比所出售之物品其後被發現為「贗品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品，欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及／或任何類型之復元品及／或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：－

- (i) 目錄內容乃根據學者及專家於拍賣日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或
- (ii) 於拍賣日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- (iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五 (5) 年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：－

- (i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三 (3) 個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- (ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

GUIDE FOR ABSENTEE BIDDERS

Absentee Bids
If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby’s Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby’s offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby’s will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller’s risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

Using the Absentee Bids
Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. “Buy” or unlimited bids will not be accepted. Alternative bids can be placed by using the word “OR” between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer’s bidding increments.

Successful Bids
Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

Data Protection
We will hold and process your personal information and may share it with another Sotheby’s Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

給缺席競投人指引

缺席競投
閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

使用缺席競投
請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高落錘價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投
成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

資料保護
我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述，閣下或可電郵至 enquiries@sothebys.com 索取私隱政策。

(本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準。)

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ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0885 | **Sale Title** CONTEMPORARY ART - EVENING SALE | **Sale Date** 6 OCTOBER 2019

*TITLE	*FIRST NAME	*LAST NAME
*COMPANY NAME (IF APPLICABLE)		SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)
*ADDRESS		
POSTCODE		
*TELEPHONE (HOME)	(BUSINESS)	MOBILE NO
*EMAIL		FAX

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): ☐ EMAIL ☐ POST/MAIL *REQUIRED FIELDS

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) 1) _____ 2) _____

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HK DOLLARS AT LEAST 24 HOURS BEFORE THE AUCTION.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HK DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

IMPORTANT NOTICE – PREMIUM LOT (🔒)

In order to bid on "Premium Lots" (🔒) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. A Special Notice, instead of a paddle symbol, will be used if all lots in a sale are "Premium Lots". The online bidding service is not available for premium lots.

We will send you a shipping quotation unless you choose one of the options below. Please provide your shipping address if different from above.

Address

City State/Province

Country Postal Code

FOR WRITTEN/ABSENTEE BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

- ☐ I/my agent will collect in person
- ☐ My Shipper will collect on my behalf
- ☐ Save these preferences for future purchases

The buyer's premium is 25% up to and including \$3,500,000, 20% from \$3,500,000 to \$31,000,000, and 13.9% above \$31,000,000. I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

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SIGNED _____ DATED _____

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash (up to HK\$80,000 per sale), Banker's Draft, Cheque, Wire Transfer and in person Credit card (American Express, MasterCard, Union Pay and Visa). We reserve the right to seek identification of the source of funds and the ability to reject unacceptable payments. Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

BIDS DEPARTMENT, 5TH FLOOR, ONE PACIFIC PLACE, 88 QUEENSWAY, HONG KONG
TEL (852) 2822 8142 | FAX (852) 2522 1063 | EMAIL BIDS.HONGKONG@SOTHEBYS.COM

Sotheby's | 蘇富比 EST. 1744

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0885 | 拍賣名稱 當代藝術 — 晚間拍賣 | 拍賣日期 2019年10月6日

* 稱謂（如先生、女士）	* 姓	* 名
* 公司名稱（如適用）	蘇富比賬號	
* 地址		
	郵編	
* 住宅電話	公司電話	手機號碼
* 電子郵箱	傳真號碼	

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個): ☐ 電郵 ☐ 郵寄 *必須填寫

拍賣期間之聯絡電話（只限電話競投） 1) _____ 2) _____

請清楚填寫各項資料並盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。競投人應以港元列明競投價，並於拍賣會至少24小時前提交表格。

重要事項

請注意書面及電話競投是免費提供之附加服務，風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之限下進行；因此，無論是由於疏忽或其他原因引致，蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明（請勿郵寄原件）。

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

書面競投/缺席競投

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納，及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。
- 可於拍賣編號之間以“或”字兩者(或若干)中擇一競投。
- 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

- 請清楚註明於拍賣期間可聯絡閣下之電話號碼，包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價（港元） 或以 ✓ 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

<p>重要通告—估價拍賣品（📌）</p> <p>為對「高估價拍賣品」（📌）作出競投，閣下必須填妥拍賣品預先登記申請表，並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。</p> <p>本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一拍賣中之所有拍賣品均為高估價拍賣品，則會就此作出特別提示而不會使用此符號。網上競投服務上不適用於高估價拍賣品。</p> <p>我們會向閣下發出運送服務報價單，除非閣下選擇以下任何一個選項。如運送地址與上述地址不同，請提供資料。</p>

地址	
城市	州份/ 省份
國家	郵編

- ☐ 本人/ 本人之代理人將親身領取拍賣品。
- ☐ 本人之付運人將代表領取拍賣品。
- ☐ 保存上述選項以作往後拍賣之用

買家應支付本公司酬金，拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之25% 計算；超過港幣 3,500,000 至31,000,000 元之部份，則以20% 計算；超過港幣 31,000,000 元之部份，則以13.9%計算。

本人同意接受蘇富比拍賣圖錄內列明之買家業務規則、給準買家之指引及給缺席競投人指引。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

☐ 本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ 日期 _____

付款方式

拍賣後須即時以下列方法以港元付款：現金（每場拍賣上限為80,000港元）、銀行匯票、支票、電匯或親身以信用卡付款（美國運通、萬事達、銀聯或維薩卡）。我們保留查驗所收到款項來源的權利，並可拒絕不能接受的款項。成功競投人將收到發票，上面載有其購買品之資料和付款及交收貨品之指示。

PREMIUM LOT PRE-REGISTRATION APPLICATION FORM

高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____ LOT # 拍賣品編號 _____

*First Name 名 *Last Name 姓 Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話 Fax 傳真 *Email Address 電子郵箱

Client I.D./Passport 身份證或護照編號 Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before? ☐ Yes ☐ No

閣下曾否於蘇富比登記投標？ ☐ 有 ☐ 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至
(852) 2810 6238 或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.

拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。

You authorise Sotheby's to request a financial reference from your bank.

閣下授權蘇富比向銀行索取有關本人之財務資料。

Please note that it is mandatory for you to provide personal data marked with asterisks. In the event you do not provide such personal data, we may not be able to provide you with our products.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

☐ I do not wish to receive promotional communications from Sotheby's.

你必須在註明(*)的欄目，提供所需的個人資料。如你未能提供，我們未必可以向你提供我們的產品或服務。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

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It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

蘇富比不會接納逾一萬美元（或相等貨幣）之現金款項。應蘇富比業務規則，本公司有權向支付現金的買家或新顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

The online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

SIGNATURE 簽署

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