ASIAN 20TH CENTURY AND CONTEMPORARY ART EVENING SALE

亞洲二十世紀及當代藝術 晚間拍賣

Hong Kong, 24 November 2018　香港2018年11月24日

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SATURDAY 24 NOVEMBER 2018 · 2018年11月24日(星期六)

AUCTION · 拍賣
Saturday 24 November · 11月24日（星期六）
6.00pm (Lots 1-55) · 下午6.00（拍賣品編號1-55）
Location: Grand Hall, Hong Kong Convention and Exhibition Centre, No.1 Expo Drive, Wanchai, Hong Kong
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HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE
香港，香港會議展覽中心
Friday, 23 November · 11月23日（星期五）
10.30am – 6.30pm
Saturday, 24 November · 11月24日（星期六）
10.30am – 7.00pm

HIGHLIGHTS PREVIEW · 精選拍品預展
TOKYO, CHRISTIE'S JAPAN
東京，佳士得日本辦事處
Tuesday, 23 October · 10月23日 (星期二) 11:00am – 5:00pm
Wednesday, 24 October · 10月24日 (星期三) 11:00am – 6:00pm

JAKARTA, GRAND HYATT JAKARTA
雅加達，雅加達君悅酒店
Thursday-Friday, 25-26 October · 10月25 至26日 (星期四至五) 11:00am – 7:00pm

SINGAPORE, HILTON SINGAPORE
新加坡，新加坡希爾頓酒店
Thursday-Friday, 1-2 November · 11月1 至2日 (星期四至五) 11:00am – 7:00pm

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北京，佳士得北京藝術空間
Friday-Saturday, 2-3 November · 11月2至3日 (星期五至六) 10:00am – 6:00pm

GUANGZHOU, THE RITZ–CARLTON GUANGZHOU
廣州，廣州富力麗思卡爾頓酒店
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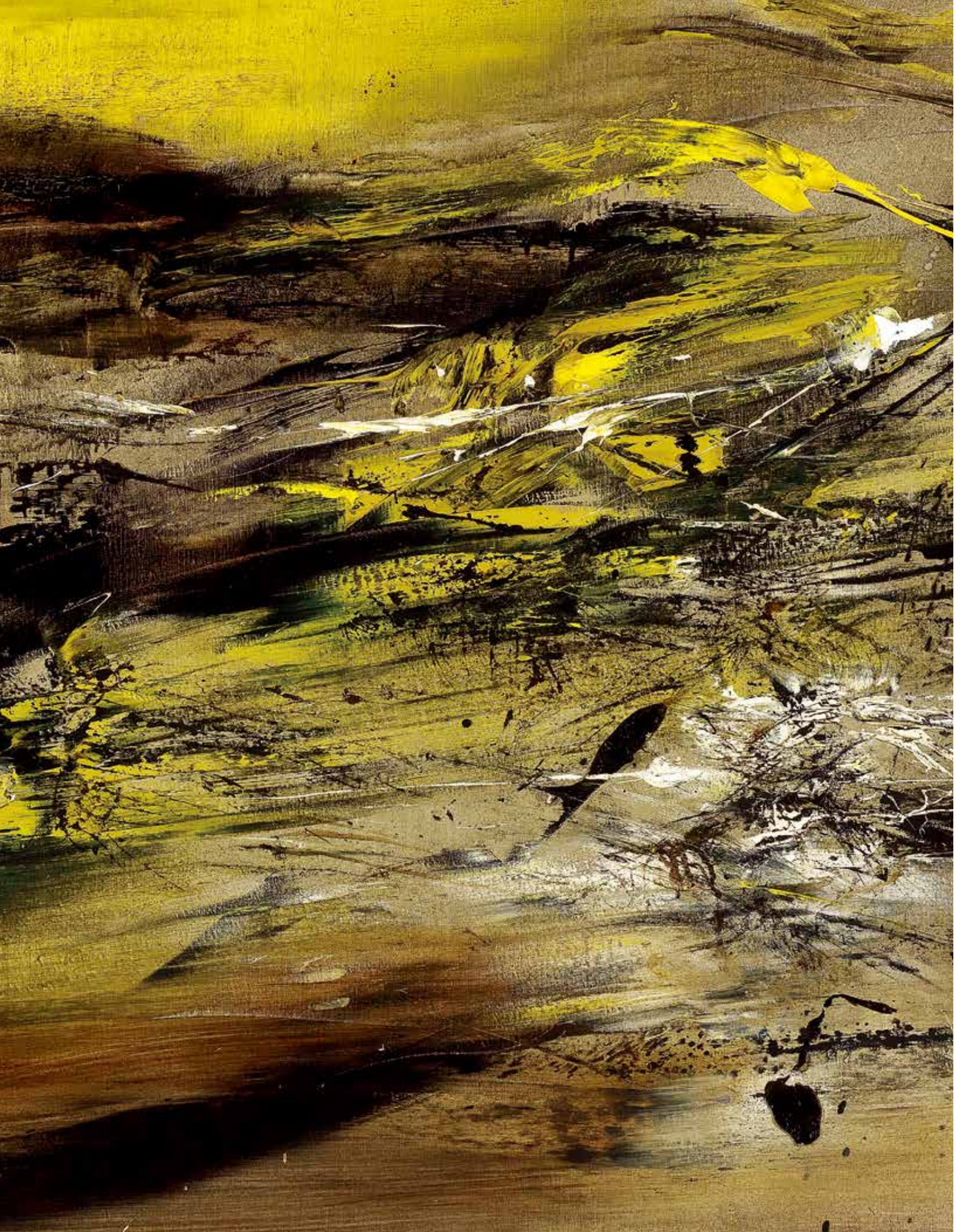

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(Detail) Lot 48 Lin Fengmian, *Seated Woman*
(Detail) Lot 17 Wu Guangzhong, *Peach Blossoms*
(Detail) Lot 34 Liao Chi-Ch'un, *Still Life in front of the Window*

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(Detail) Lot 25 Zao Wou-Ki, *Untitled (Golden City)* © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
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(Detail) Lot 50 Lin Fengmian, *Memorable Era*
(Detail) Lot 39 Zhou Chunya, *Red Hugging Lovers* © Chou Zhunya
(Detail) Lot 44 Le Pho, *Nostalgie (Nostalgia)* © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
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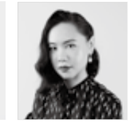
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1 ZAO WOU-KI 趙無極

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

Untitled

signed in Chinese, signed and dated 'ZAO 57' (lower right); signed and dated 'ZAO WOU-KI 1957' (on the reverse)

oil on canvas

45.5 x 55 cm. (17⅞ x 21⅝ in.)

Painted in 1957

HK$8,000,000-10,000,000

US$1,100,000-1,300,000

PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authenticity issued by the Foundation Zao Wou-Ki, dated 27 March 2017.

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

無題

油彩 畫布

1957年作

款識：無極 ZAO 57 (右下); ZAO WOU-KI 1957 (畫背)

來源

歐洲 私人收藏

此作品附趙無極基金會於2017年3月27日簽發之保證書

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

Attributed to Li Zhaodao, *Emperor Minghuang's Journey to Shu*, Song Dynasty. National Palace Museum, Taipei, Taiwan
宋朝 李昭道《明皇幸蜀圖》台灣 台北 國立故宮博物院

"What I want to see is space: space as it stretches and expands, as it twists and turns back"

- Zao Wou-Ki

「我想看到的，是空間：延展擴張的空間，不斷扭轉、盤繞、迴旋。」

- 趙無極

Left to right 由左至右：

Lot 1 Detail 局部

Paul Cezanne, *Mont Sainte Victoire, ca.* 1902-1906. Nelson Atkins Museum, Kansas City, USA
保羅・塞尚《聖維克多山》
約 1902-1906 年完成 美國 堪薩斯市納爾遜 - 阿特金斯藝術博物館

Over the second half of the 1950s, Zao Wou-Ki transitioned entirely into abstraction, building upon Chinese pictorial references while also bringing into play his more recently acquired exposure to Western art history. In creating his new visual language which he would continue to develop over the following decades, Zao Wou-Ki has become a major figure of post-war art movements in Europe. Unlike other Asian diaspora artists living in Paris at the time, Zao has successfully managed to grow beyond his Chinese identity and gain recognition from both Eastern and Western collectors as an artist with a unique aesthetic synthesis.

1957 marks a key transition in Zao Wou-Ki's career. He was about to embark on a trip that would bring him to the United States, before returning to France, where he would gain exposure to American abstract expressionist painters and would return to large canvases with stretched energetic motions of the brush reminiscent of expressive and personal calligraphy. *Untitled* (Lot 1) however is a beautiful and precious early example of the artist's first full leap into abstraction. Short and quick brushstrokes dynamically aggregate across the canvas against a modulated background of coloured layers of green, blue and red transitioning forward and backward between one another, ultimately providing a vision of a floating mountain range captured at a fleeting moment in time.

ILLUSIONS OF LANDSCAPE

In his shift to abstraction, starting in the mid-1950s, Zao Wou-Ki refers back to his Chinese roots for the first time since his arrival in France in 1948. Having already abandoned a sense of perspective and placement of elements relative to space, he goes one step further in replacing the depiction of "things" with imaginary symbols, strongly evocative of the earliest known form of Chinese calligraphy and system of writing found in Shang dynasty oracle bones. This written language takes its roots in religious rituals as a form of communicating with deities, and in parallel, Zao's paintings incorporating such symbols take on a spiritual dimension as a way of connecting with natural elements through calligraphy, a process already strongly embedded in Chinese pictorial tradition.

In *Untitled*, symbols have dissolved into fully deconstructed strokes, however still reminiscent of calligraphic lines. Zao had a strong knowledge of calligraphy, acquired from long hours of training with his grandfather, and such ability allows him to control the pulse of the brushwork throughout the composition. The effects of thick strong lines shaping an outline contrasted with evading quick undulated strokes can only be achieved by the energy of the arm in full harmony with the mind and the heart.

Chinese painting history has a longstanding tradition of incorporating calligraphy in the form of poetry with the portrayal of a landscape as representation of the artist's mind. *Shanshui* painting would therefore have two components balancing one another on a scroll as it unrolls throughout its reading. In *Untitled*, imaginary text takes on the form of a landscape itself, converging into a new style of visual representation of nature.

During that same period, Zao Wou-Ki also painted similar works such as *Bocage* and *Traversée des apparences*. As in *Untitled*, the central compositional thread composed of an aggregation of calligraphic strokes, deriving from signs, dissolves into an empty background suggesting the movement of undefined matter through space.

REPRESENTATIONS OF SPACE

The Impressionist movement represents a milestone in the history of art by reconsidering the importance of the artist's vision and emotion of what he sees. Artists like Monet and Cézanne redefined the relationship between elements in space according to their own vision by the use of colour and brushstroke; cubist artists like Braque and avant-garde artists went further in their approach by breaking down the representation of space from its traditional one-point perspective. Dimension becomes entirely subject to personal interpretation.

Left to right 由左至右：

Chen Ruyan, *Mountains of the Immortals* (detail), Yuan Dynasty. Cleveland Museum of Art, USA
元代 陳汝言《仙山圖》(局部)
美國 克利夫蘭 克利夫蘭美術館

Zao Wou-Ki, *Bocage* (detail), 1957, Christie's Hong Kong, 25 November 2017, Lot 23, Sold for HKD 17,500,000
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《小樹林》(局部)1957 年作
佳士得香港 2017 年 11 月 25 日
編號 23 成交價：17,500,000 港幣

Chinese landscape painting deconstructed the notion of space much earlier than Western 20th Century artists. From very early on, the artist's inner vision prevails over realistic representation of space. Artists found in nature a source of inspiration, mountains amid mist and fog became the perfect backdrop for allowing the mind to roam through space. The subtleties of the mind are evoked by emptiness in their paintings, and this notion takes its importance in their mastery of negative space.

Untitled is a beautiful example of Zao's ability to combine effects from both Eastern and Western philosophy, adapting the Chinese approach to visual representation of space by using a fundamentally western medium, oil on canvas, to create subtle contrasts in colour within negative space.

PAINTING THE INVISIBLE

Zao's focus was not only on his redefinition of the notion of space, but also on capturing the human sensory experience in relation to nature though the act of painting and depicting: "I wanted to paint what cannot be seen, the breath of life, the wind, the movement, the life of forms, the colours' outbreak and their fusion."

His choice of soft green, vibrant blue and earthly red does not come as a surprise considering their consistent use in Chinese landscape paintings from the Song dynasty onward. Where blue and green outline the shape of mountains in landscape paintings, the colour green also takes on a spiritual dimension in jade mountain-shaped censers. In *Untitled*, Zao Wou-Ki assigns these three contrasted colours to the empty space around floating mountains as a symbol of his inner mind.

Untitled is a true masterpiece emblematic of Zao Wou-Ki's transition to abstraction, at the crossroads of Eastern pictorial traditional and Western Avant-Garde redefinition of art.

Left to right 由左至右：

Zao Wou-Ki, *Arezzo* (detail), 1950. Previously in the collection of Henri Michaux
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《義大利阿雷佐》(局部)
繪於 1950 年
先前為亨利・米舒的藏品

Georges Braque, *L'Eglise de Carrières-Saint-Denis*, 1909. Christie's New York, 13 November 2017, Lot 60A, Sold for USD 3,612,500
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
喬治・布拉克《聖丹尼斯卡里耶爾教堂》作於 1909 年 佳士得紐約
2017 年 11 月 13 日 編號 60A
成交價：3,612,500 美元

Han Dynasty, *Large Jade Disk*, 3rd-2nd century BCE, Harvard Art Museums, Boston, USA

漢代 玉璧 美國 波斯頓 哈佛大學佛格藝術館藏

在 1950 年代後半期，趙無極的藝涯歷經重大轉變，全然投注於抽象創作，多方援引他的中國畫意象，並發揮他近日從西方藝術史所所習獲的體驗。當趙無極在創造他自己的藝術視覺語彙 – 一個他爾後會持續精進、探索、感受 - 的過程，他也成為戰後席捲歐洲和美國的藝術運動中一名主要角色。有別於在同時旅居巴黎的海外藝術家，趙無極在國際藝壇成功地超越自己原本的中國族群認同，獲得東西方收藏家的肯定，認為他是一名在美學綜匯上獨步一面的藝術家。

1957 年成為趙無極藝術生涯中一個轉戾點。他當時準備在返回法國旅居地前走訪美國：那趟美國行讓他接觸到數名抽象表現主義畫家，而這些交流使得他重拾大尺幅創作，雄渾筆勢在畫面上沛然縱飛，讓人想起生動和充滿個人風格的書法。《 無題 》(拍品編號 1) 可視為大師投入抽象畫的生涯轉折，鋪下了美好而且珍貴的初期軌跡。簡短而迅捷的筆勢，在畫布上以豪邁磅礴之姿積累著，背景則抑揚疊嶂，有著層層的綠、藍、紅，深淺遠近地交替轉換，創造出一幅漂浮的峰巒山水，在霎時間被捕捉入畫。

山水的幻象境域

當趙無極在 1950 年代中期轉換跑道，投入抽象創作時，他重拾自己的中國藝術本源：這是趙無極在 1948 年抵達法國後，首次重訪中國畫基礎。他那時已經揚棄了透視圖畫法、以及與空間相關的元素配置，而是進一步地將「事物」的描寫，取代為想像的圖徵，使人強烈聯想到商代甲骨文物上的先古中國書法、和文字撰寫。這些訴諸於文字的語言被用於宗教儀式中，用以與神明溝通、求問；而趙無極的畫作也以加入類似的圖徵，為作品平添一種靈性維度，藉此透過書法與自然界達到天人合一之境；而這種過程早已根植於中國繪畫傳統。

在《 無題 》一作中，所有圖徵均在被解構的筆法中消融無形，卻仍能使觀者想到書法線條。趙無極本身即為一名顯赫的書法家，幼時曾受祖父薰陶並長時間訓練，對這項傳統技識熟稔於心；因此，這種珍貴的能力使他得以在整個構圖中駕馭筆勢的韻律節奏，且擲地有聲。厚重、雄渾線條所形塑的輪廓，與飄忽、快速而波動的筆韻成為對比；只有那些在運筆過程中能將心神與臂力和諧運用的藝術家，方能成就這種出神入化的果效。

中國的繪畫史有項悠久傳統，就是將書法以詩詞的氣韻融入山水描繪，詮釋藝術家的創作思維。因此，當繪軸上的山水畫徐徐開展時，就會帶有兩種相互平衡的元素。在《 無題 》中，憑空想像出來的文字以山水之姿出現，為大自然匯聚成一種全新的視覺表述。在此同時，趙無極也繪製了類似的作品，像是《 小樹林 》和《 橫越表面 》。而正如《 無題 》所示，畫中心的構圖貫線是由各色援引標誌的書法筆勢所砌成的，而主貫線流轉溶於空蕩的背景中，喻指無形物質穿過空間的氣韻。

空間的表述

印象派運動，是國際藝術史上的一個里程碑，它重新檢視了藝術家創作視野的遠景和心緒。法國大家莫內和塞尚，也根據他們的願景，透過顏色和筆勢的運用，重新定義空間中各種元素的關係；立體派的藝術家，像是法國的喬治．布拉克，和其他前衛藝術家等，則是將空間表述從傳統的單點透視中剝離分解，將作畫處理又更推進一步。位元全然根據個人解讀而呈現。

比起西方 20 世紀的藝術家，中國山水畫家更早懂得空間解構的概念。從早期開始，藝術家的內在視景，就比空間的實際表述來得重要。藝術家們在大自然中汲取靈感泉源，朦朧於山巖溪豁間的煙雲嵐霧成為他們神遊於空間的最佳背景。畫中的留白區喚起心神中之幽邃意念，而這種概念，是在負空間的巧瞻致工尤顯切要。《 無題 》為大師融會中西藝術哲思的能力，做了佳妙範例；作品使用了西方藝術傳統媒介 – 布面油畫 – 來呈現中畫裡的空間視覺表述，從而在負空間中創造了精巧的顏彩對比。

無形的筆下藝輝

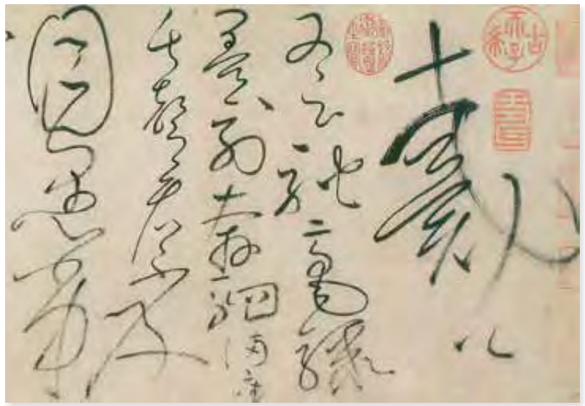
趙無極的創作焦點不僅限於他對空間概念的重新定義，他還盼能透過繪畫描寫的過程，捕捉人類感官經驗與大自然間的關係：「我想要畫肉眼看不見的主題，像是生命氣息、風動、動勢、各種形式的生息、色彩的騰蛟起鳳、和它們的融流。」

大師所選擇的淡綠色、耀眼藍、和濃厚的大地紅並不讓人意外，因為這些調色選擇，繼宋代之後就是中國山水畫的大宗。藍與綠不但為風景畫中的山巒提供線條輪廓，綠色也為玉製的山形香爐平添一種靈氣。因此，趙無極在《 無題 》中採用了這三種相互對比的顏色，與畫面中浮飄巖頭相映成趣，蔚為他內心界域的象徵。《 無題 》實為一幅卓絕巨作，象徵了趙無極投入抽象創作的轉折，在東方圖繪傳統、以及西方前衛藝術重新定義運動的交叉路口中散發和煦微光。

Left to right 由左至右：

Maria Helena Vieira Da Silva, *L'assaut de la ville fortifiée*, 1950-1951. Christie's Paris, 2013, Lot 28, Sold for EUR 385,500
瑪莉亞．海倫娜．維埃拉．達．席爾瓦《 圍城 》作於 1950-1951 年
佳士得巴黎 2013 年 作品編號 28
成交價：385,500 歐元

Huai Su, *Autobiographical Essay* (detail), 777. National Palace Museum, Taipei, Taiwan
唐代 懷素《 自敘帖卷 》(局部) 777 年作
台灣 台北 國立故宮博物館



Detail of the present lot 拍品局部

2

ZAO WOU-KI 趙無極

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

Ile (Island)

signed in Chinese, signed 'ZAO' (lower right); signed, titled and dated 'ZAO WOU-KI ile, 56' (on the reverse)
oil on canvas
60 x 71 cm. (23⅝ x 28 in.)
Painted in 1956

HK$10,000,000-16,000,000
US$1,300,000-2,100,000

PROVENANCE
Anon. Sale, Laurin, Guilloux-Buffetaud, Paris, 19 June 1974, Lot 208
Acquired from the above by the present owner
Private Collection, Europe
This work is referenced in the archive of the Fondation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonne prepared by Francoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki).

EXHIBITED
Paris, France, Musée du Luxembourg, L'envolée lyrique, Paris 1945-1956, 2006.

LITERATURE
Patrick-Gilles Persin, Michel Ragon & Pierre Descargues, L'envolée lyrique, Paris 1945-1956 (exh. cat), Musée du Luxembourg, Paris, France, 2006 (illustrated, plate 112, p. 253).

島

油彩 畫布
1956年作
款識：無極ZAO (右下)；ZAO WOU-KI ile, 56 (畫背)

來源
1974年6月19日Laurin-Guilloux-Buffetaud 巴黎 法國編號208
現藏者購自上述拍賣
歐洲 私人收藏
此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦．馬凱及揚．亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)

展覽
2006年「抒情的飛翔，巴黎1945-1956」盧森堡博物館 巴黎 法國

文獻
2006年《抒情的飛翔，巴黎1945-1956》(展覽圖錄) Patrick-Gilles Persin, Michel Ragon & Pierre Descargues，盧森堡博物館 巴黎 法國 (圖版，第112圖，第253頁)

Claude Monet, *The Rocks near Pourville at Ebb Tide (Les rochers à marée basse, Pourville),* Memorial Art Gallery of the University of Richester, Rochester, New York, USA
克勞德．莫奈《退潮時普爾維爾附近的岩石》美國 紐約 羅切斯特 羅切斯特大學羅切斯特紀念藝術畫廊藏

The mid-1950s were a crossroads in both art and life for Zao Wou-ki. He traveled frequently, lingered in museums, and made the acquaintance of many American and European artists and gallery owners, gaining a great deal of knowledge. Meanwhile, he gradually abandoned his Klee-inspired style of narrative figuration. In 1954 he created his first non-narrative work, *Vent,* taking a step toward his brief 'oracle-bone' period, after which he developed his pure and lyrical abstract style of the '60s. *Ile (Island)* (Lot 2) is a rare and valuable work, dating precisely from this transitional period that paved the way for Zao Wou-ki's further artistic development.

Scattered throughout *Ile* are Zao's symbolic motifs, reminiscent of ancient 'oracle-bone' inscriptions, which allow him to freely expand the pictorial space. In Zao's deft arrangement of these motifs, they float on the surface of a deep space created by his thick oil pigments, while the artist engages in multiple experiments with spatial structures. In these motifs we can see the various brushstrokes of Chinese ink-wash painting: the hooks and the horizontal strokes, the 'cracked' and the rubbing strokes, finely wrought and sharp. Some seem like the indistinct lines of waves sent up at the boundary between the blue and white, equal in their effect to the imposing scene of sails on the river set out by Zhao Fu in *Ten Thousand Li of the Yangtze River*. Taking a close look at the angles at which Zao sets these motifs, and their own structures, shows us the same multi-point perspective and the high vantage point employed by Zhao Bo Su in *Autumn Colours of the Mountains*. They similarly show a fine compositional balance between openness and density, and between solid forms and empty space. But these effects also depend on Zao's ability to transform and sublimate abstraction, and his borrowing of Cubism's analysis and reshaping of space. The ability to achieve these multiple, interwoven perspectives and overlapping, juxtaposed spaces planted the seeds for the artist's complete deconstruction of space that would begin in the 1960s.

It is through his handling of space, light, and shadow, and his own 'motifs,' that Zao Wou-ki creates the hazy, romantic, and otherworldly realm depicted in *Ile*. These motifs are entirely of his own creation, no matter how deeply they seem connected to China's ancient oracle-bone script or bell-and-cauldron script; they carry a weight of history as deep as the writing on the Great Yu Tripod. And Zao's isolated island itself seems to have something metaphorical to say about symbols; groups of these symbolic motifs are scattered across it in a pleasing array, even if at first they may seem jumbled and disorderly. But the bunches of symbols on the ivory-white blocks of color and those on the deep blue sections fall into an orderly pattern like scales on a fish, just like the 'symbols' that actually link various civilizations and cultures together. Zao's conception, filled with the humanistic spirit common to East and West, in ancient times and modern, suggests the Renaissance and the poetry of John Donne's *No Man Is An Island*: 'No man is an island, Entire of itself. Each is a piece of the continent, A part of the main.'

Blue has appeared many times in Zao Wou-ki's aesthetic theories and ideas; he believed it to be a peaceful and introverted color, containing the potential for change on many levels. His admiration for blue paralleled his feelings for water. When young, he often spent the day hovering around West Lake, observing the quickly

Top to bottom 由上至下：

Lot 2

Zao Wou-Ki, *Village Jaune (Yellow Village)*, 1954, oil on canvas, Private Collection
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《黃色村莊》1954 年作 油彩 畫布 私人收藏

"These contained, even compressed, spaces among the landmarks of nature, Zao Wou-Ki sees them as calls to silence, quiet places of repose and meditation, in contrast with the violence of the coloured "accidents" – constant threats to the regard, which is essentially fragile. "

- Daniel Marchesseau.

changing sky and water and the light reflected from ripples at the edge of his vision. His constant thoughts on the subject of water were projected into his art; other works from the same period as *Ile* include *River, Swamp*, and *The Sound of Water*, clear indications of just how much Zao favoured the theme of water and surrounding scenery in his work.

The blue tones of *Ile* seem to be in contention with each other, fermenting and growing; wrapped within the surrounding midnight blue, other shades of Prussian blue and sapphire blue occupy different corners of the painting. Silvery moon white and blocks of dark green-grey also appear and are embellished with a few touches of berry red. While all these blue and white tones compete to dominate the composition, Zao experiments with placement of his light source among his somewhat mottled and unusually coloured white, borrowing Western techniques for expressing light and shadow. The results is what the artist has described as 'using contrasts and the differing vibrations of a single hue to make the picture space spring and bounce, and to find a central point from which light is released.' Through these techniques Zao Wou-ki achieves visual effects paralleling those of Claude Monet in *The Rocks near Pourville at Ebb Tide*. The light and dark tones of blue and white bring strong contrast, while the cobalt blue of the lower left supports the blocks of grey and white; threads of azure float among the rattan yellow and eiderdown yellow tones of the mid and upper regions in constantly shimmering and changing layers. In a manner not unlike Mark Rothko in his *No. 10,* Zao's spaces are composed by means of colour. In this relatively early work, exploring color, light, and darkness with his already proficient technique, Zao captures the feel of natural phenomena, like clouds of mist rising along a riverbank or tides meeting the shore. This sense of floating mists, with their flickering light and shade, matches well the kind of scene created by Ma Yuan in his *Studies of Water: Clouds Rising From the Green Sea*, in which the radiant light itself seems to be fermenting, expanding, and becoming something new.

The wonderful balance of color, space, and line in Zao Wou-ki's *Ile* is a testament to the artist's life in the 1950s and the creative struggles and emotions on his artistic path. That, and the 44 years during which its current collector has held it as a treasured work, make this an unusual and outstanding Zao Wou-ki work.

Left to right 由左至右：

Zao Wou-Ki, *Marée Montante (Rising Tide)*, 1956, oil on canvas, Private Collection
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《潮漲》1956 年作 油彩 畫布 私人收藏

Great Yu Tripod Rubbing (details), Early Western Zhou Dynasty, National Museum of China, Beijing, China
西周早期《大盂鼎》拓片（局部）
中國 北京 中國國家博物館藏

Mark Rothko, *No. 10*, 1948, Gift of The Mark Rothko Foundation, Collection of National Gallery of Art, Washington DC, USA
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克・羅斯科《第 10 號》1948 年作
馬克・羅斯科基金會捐贈 美國 華盛頓 美國國家美術館

「趙無極的畫作兼蓄了自然的景象與空間，畫家藉此來換取一個寧靜而可供省思與冥想的境界，這與畫面上強烈的色彩剛好湊合成明顯的對比——強烈的色彩雖然在視覺上頗具震撼力，但其實質卻是脆弱的。而隱伏着的崇高內在世界的各種動與靜的力量，在層層疊疊的影像中，迴盪於偉大作品的雄渾氣勢，緊緊懾服着我們。」

- 丹尼爾．馬卻索

一九五零年代中期是趙無極藝術、人生的交叉點。他四處遊歷，流連博物館，廣結歐美藝術家、畫廊主朋友，博物洽聞。漸漸地，他撇棄具象敍事的克利風格，在一九五四年創作出第一張非敍述性作品《風》，邁向短暫的甲骨文時期，進而發展到六十年代的純粹抽象寫意。《島》(拍品編號 2) 正正作於此過渡時期，為其藝術進路作出重要鋪墊，難能珍貴。

徐徐散落在畫面上形似甲骨文的「符號」，讓趙無極自由拓展畫面空間。它們排列靈動，在厚重油彩所建立的深邃空間上浮遊表面，讓藝術家多重實驗其空間構造。這些「符號」有見中國水墨的鉤、勒、皴、擦，細膩而尖銳，宛如在藍白縹緲交界泛起浪花的線條，與趙芾《江山萬里圖卷》乘風揚帆的磅礴不分伯仲。細心留意「符號」的置放角度和其本身的組構方式，可見中國傳統山水畫趙伯驌《江山秋色圖卷》的散點透視和俯瞰視角 ，聚散相宜而虛實平衡。這亦有賴趙無極轉化、昇華抽象主義、立體主義對空間的解析、重塑，達到多點視角交互穿插，多重空間重疊並置，為藝術家六十年代開始徹底解構空間埋下伏筆。

透過空間、光暗效果，「符號」塑造了《島》浪漫超然而茫然深邃的意境。這種「符號」為趙無極自創，似與甲骨文、鐘鼎文大有淵源，染有「大盂鼎」銘文所盛載的沉重歷史。孤島可能是「符號」的隱喻：簇簇「符號」錯落有致，乍看似零亂雜沓，然而象牙白色塊與藏青藍色塊之間、此團「符號」與彼叢「符號」之間鱗次櫛比，有如以「符號」把種種文明、文化連結起來，意境幾近文藝復興偉大詩人約翰．鄧恩的作品：「沒有誰能像一座孤島／在大海裡獨踞／每個人都像一塊小小的泥土／連接成整個陸地」，充滿胸懷東西古今的人文精神。

藍色多次出現在趙無極的美學論述，他認為藍色沉靜內斂而潛藏變化萬千的層次。他對藍色的讚嘆與他對「水」的情感不謀而合。年少時，趙無極整天盤桓西湖，觀賞水天交際的瞬息萬變、光在水波天界的豔漾。念茲在茲的「水」意象都投射到創作裏，例如與《島》同期而作的《河》、《沼澤》、《水之音》，盡顯趙無極對水及周遭景物為畫題的青睞。

《島》的各種藍色在爭持、醞釀、延伸，在午夜藍的包圍下，普魯士藍、青玉藍各自佔據畫面不同角落，錯落置有銀月白、暗綠灰色塊，細細綴以珠紅數點。趙無極借鑒西方繪畫中對光影表現技法，以斑駁陸離的白色試驗放光點的位置，藍白二色種種角力主導了畫面架構，達到藝術家所謂「藉對比和同一色彩的多重振顫使畫布躍動起來，要找到一個放光的中心點」，與克勞德．莫奈《退潮時普爾維爾附近的岩石》的視覺效果如出一轍。藍與白的光暗帶有強烈的對比，左下方的鈷藍承托起白和灰色塊，中上方絲絲蔚藍漂浮在朦朧的藤黃白和鴨綠灰上，層次嬗變不絕，與馬克．羅斯科《第 10 號》以顏色組合空間有異曲同工之妙。趙無極以圓熟技巧探索顏彩、亮暗，好像霧嵐在岸間渾然升騰的自然現象，又似浪潮與陸地的較量，彷彿蒸騰雲氣的浮光掠影，與馬遠《水圖卷：霧生蒼海》的造境銖兩悉稱，帶給觀者一種藍白光輝自身在發酵、擴展、衍生的視覺體驗。

《島》顏色、空間、線條的鼎峙，具以質言，見證藝術家在五十年代人生、藝術跌宕路上的掙扎與情感，獲現藏家珍之重之四十四載，為趙無極不可多得的佳作。

Left to right 由左至右：

Zhao Fu, *Ten Thousand Li of the Yangtze Rive* (details), Southern Song Dynasty, The Palace Museum, Beijing, China
南宋 趙芾《江山萬里圖卷》(局部)
中國 北京 故宮博物院

Zhao Bo Su, *Autumn Colours of the Mountains* (details), Southern Song Dynasty, The Palace Museum, Beijing, China
南宋《江山秋色圖卷》(局部) 趙伯驌
中國 北京 故宮博物院

Detail of the present lot 拍品局部

3

ZAO WOU-KI 趙無極

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

30.09.65

signed in Chinese, signed 'ZAO' (lower left); signed, inscribed, titled and dated 'ZAO WOU-KI 150 x 162 30.9.65
ne pas vernir' (on the reverse)
oil on canvas
150 x 162 cm. (59 x 63¾ in.)
Painted in 1965

HK$65,000,000-85,000,000
US$8,400,000-11,000,000

PROVENANCE

Galerie de France, Paris, France

Private Collection, France (acquired from the above by the present owner)

This work is accompanied by a certificate of authenticity issued by the Foundation Zao Wou-Ki, dated 10 September 2018.

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

LITERATURE

Jean Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet, Hier et Demain Editions, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1978 (illustrated in black and white, plate 343, p. 291).

Jean Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet Editions Cercle d'Art, Paris, France et Ediciones Polígrafa, Barcelone, Espagne, 1986 (illustrated in black and white, plate 375, p. 331).

Serge Poliakoff, *Composition abstraite*, 1959. Christie's Paris, 17 October 2018, Lot 14, Sold for EUR 319,500
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
謝爾蓋．波利雅科夫《抽像》1959 年作 佳士得巴黎 2018 年 10 月 17 日 編號 14
成交價：319,500 美元

30.09.65

油彩 畫布

1965年作

款識：無極 ZAO (左下)；ZAO WOU-KI 150 x 162 30.9.65 ne pas vernir (畫背)

來源

法國 巴黎 法蘭西畫廊

法國 私人收藏 (現藏者購自上述畫廊)

此作品附趙無極基金會於2018年9月10日簽發之保證書

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

文獻

1978年《趙無極》尚．雷瑪利著 佛朗索瓦．馬克 文獻研究 Hier et Demain Editions 巴黎 法國 及 Ediciones Poligrafa 巴塞隆納 西班牙 (黑白圖版，第343圖，第291頁)

1986年《趙無極》尚．雷瑪利著 佛朗索瓦．馬克 文獻研究Le Cercle d'Art 巴黎 法國 及 Ediciones Poligrafa 巴塞隆納 西班牙 (圖版，第375圖，第331頁)

"I prefer the word 'nature'. It evokes a wider universe: multiple intertwined spaces adopt a cosmic meaning where air and breath of life can circulate freely"

- Zao Wou-Ki

「我更傾向『自然』一詞。它令人想到更遼闊的宇宙：多重交疊的空間，其意義更普遍，在那裡空氣和生命的氣息可自由流動。」

- 趙無極

Never seen on the market before, Christie's is delighted to present *30.09.65* (Lot 3) by Zao Wou-Ki.
A true masterpiece revealing the artist's mastery of monochromatic colour variations, balanced composition, and soft continuous movement, this work has remained with the same owner for the past 50 years, ever since its acquisition from the Galerie de France in Paris.

Soft and quick black brushstrokes create a whirlwind movement around a lighter focal point, and the various hues of blue provide a sense of ungraspable depth. Hidden light peeks through an almost three-dimensional wave on the verge of bursting, one can only but feel a dynamic yet subtle tension when looking straight into the canvas. Zao Wou-Ki's strong will to break free from his Chinese aesthetic upbringing and to explore new visual languages place him at the forefront of the Western Post-war era and allow him to achieve his own universe and reveal a unique inner force.

FORMATIVE YEARS

30.09.65 is an emblematic work from Zao Wou-Ki's '60s period. Often described as the decade in which the artist achieved the height of his painting, it is mainly the decade where he dove confidently into abstraction, encouraged and inspired not only by his Paris Avant-Garde entourage, but also by the American abstract expressionists.

Upon his arrival in France in 1948, Zao comfortably immersed himself in the Ecole de Paris, surrounding himself by friends such as Soulages, Giacometti, Riopelle, Poliakoff, Manessier, who very early on adopted lyrical abstraction as a powerful means of expression. Although it took Zao nearly a decade to shift his painting to abstraction, he was exposed to it very early on. He owned Alfred Manessier's small blue watercolor in the early 1950s, as a quintessential example of the effects of variations of hues of a same colour. Poliakoff also explored the subtleties in the mutations of a single colour throughout an abstract composition in his work *Composition Abstraite*.

It is however Zao's trip to the United States in 1957 which introduces a significant change in his painting. With access to unusual canvas sizes and an exposure to the American post-war abstract expressionist art scene, he is able to reconnect with large formats, vibrant and powerful strokes reminiscent of his calligraphic training. Works from this period recently presented at auction and in museums are a perfect testament to such an exploration. "Like the American abstract artists, he painted his large canvases without an easel, propping them against the wall or on a floor, in direct contact with his work. In doing so, he was also reuniting with the Chinese technique of composing scrolls on the floor or on tables. He succeeded in fusing American grandiosity with the Chinese tradition of painterly immersion."[1]

COLOUR AND LIGHT

Zao Wou-Ki's compositions specifically rely on a perfect balance of colour, achieved sometimes with only a single touch. *30.09.65* is no exception, where layers are juxtaposed in a game of unveiling and disappearing. Here however, depth and movement is created with a palette of exclusively white, blue and black, each nuance revealing a dominance of one colour or the other.

Zao's painting *30.09.65* reconciles western abstract expressionism with Chinese landscape painting. While painters like Rothko and Yves Klein explored the idea of depicting beauty in its purest form through colour, in an effort to render the invisible visible, Zao Wou-Ki extends this concept by including his initial training as a Chinese painter, where not only the invisible is suggested by what is visible, but the artist intervenes by revealing his inner self. By using a dominant colour palette, the artist displays true mastery of colour nuances, where oil is diluted to create expansive washes throughout the canvas, allowing gradations of colour. Zhang Daqian used similar techniques to control watercolour and reveal the painter's mind through light.

Left to right 由左至右：

Zao Wou-Ki, *29.09.64*, 1964.
Christie's Hong Kong,
27 May 2017, Lot 4,
Sold for HKD 152,860,000
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《29.09.64》,1964 年作
佳士得香港 2017 年 5 月 27 日
編號 4 成交價：152,860,000 港元

Alfred Manessier, *Untitled*, 1951.
Musée de l'Hospice Saint-Roch, Issoudun, France
馬內謝《無題》1951 年作 法國
伊蘇丹 Hospice Saint-Roch 博物館

"A colour should not be used singularly, it cannot remain isolated, as soon as the brush touches the canvas, the entire surface alters. [...] one needs to look at contrasts, dare use pure colours and expand their scope."

- Zao Wou-Ki

JOURNEY BEYOND NATURE INTO THE COSMOS

Zao Wou-Ki's abstract paintings consistently suggest a landscape of his inner mind, heavily drawing from his Chinese heritage of landscape paintings by the spontaneity of calligraphic lines. However, the centrally focused composition brings to mind western landscape painters such as Turner or Gauguin, where the movement of water in seascapes revolves around a central element, bringing to light a powerful energy from within the depths of water.

30.09.65, by its chromatic scope and the soft edges of its calligraphic lines, initially provides a sense of immersion in shimmering water. However, one needs to acknowledge the artist's unique blend of references to both eastern and western aesthetics to acquire the understanding that this painting goes beyond the liquid element of water to reach a higher depiction of nature in its entirety, from earthly elements to a larger universe, where the sense of self connects with the cosmos.

Painted at a decade during which Zao Wou-Ki juggles between his wife May's emotional states, each painting portrays his own emotions. *30.09.65* suggests an underlying fullness on the verge of eruption, where East and West have converged to create a fleeting moment of spiritual peace.

[1] Yann Hendgen, Zao Wou-Ki, exh. Cat, Musée d'Art Moderne de la Ville de Paris, 2018, p. 38

Clockwise 順時針：

Lot 3

Zhang Daqian, *Verdant Landscape*.
Christie's Hong Kong, 29 May 2018,
Lot 1380, Sold for HKD 7,900,000
張大千《潑彩山水》佳士得香港
2018 年 5 月 29 日 編號 1380
成交價：7,900,000 港元

Zao Wou-Ki, *31.01.63*, 1963.
Folkwang Museum, Essen, Germany
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《31.01.63》1963 年作 德國
埃森 弗柯望博物館

「一種色彩不應被單獨使用，它不能被孤立，畫筆一旦接觸畫布，整個畫面都會改變。……畫者要看到那些對比，敢於用純色並開拓其範圍。」

- 趙無極

佳士得榮幸呈獻首度亮相拍場的趙無極作品《30.09.65》(拍品編號 3)。這幅傑作體現趙無極在單色塗彩變化、平衡構圖、表現柔和漸進動態方面的純熟功力。五十年前，藏主從巴黎法蘭西畫廊 (Galerie de France) 購入這幅畫，一直珍藏至今。柔和迅疾的黑色筆觸環繞著白色中心點形成一股旋風，各種藍色調營造出深不可測的深度。欲躍出畫面的洶湧浪濤下暗藏一道亮光，似將破暗而出。觀者直望畫面之時，只感到一股劇烈而低調欲掩的張力。趙無極極欲掙脫自幼熟悉的中國美學框架，力求創造嶄新的視覺語言。這使他步上西方戰後藝術的最前線，發掘潛藏內心獨一無二的力量，探索自我的宇宙。

風格形成初期

《30.09.65》是趙無極 1960 年代的代表作。評論者普遍認為 1960 年代是趙無極藝術創作的全盛時期，這時他受到巴黎一群前衛藝術家同伴的鼓勵和啟發，全然自信地投入抽象藝術，另一方面亦受到美國抽象表現主義的影響。趙無極在 1948 年到達法國後，適意地融入了巴黎美術學院，身邊的朋友包括蘇拉吉、賈科梅蒂、利奧佩爾、波利雅科夫、馬內西耶等，他們都在早期便已採用抒情抽象主義作為表達方式。趙無極在大約十年後才轉向抽象主義，儘管他一早對此並不陌生。

不過，趙無極在創作方面的重大轉變始於 1957 年的美國之旅。他親歷美國戰後抽象表現主義，而且可買到尺幅異常巨大的畫布，因而再次使用大型畫面創作，筆調明快剛健，一如他以前的書法練習。近年在拍賣會出售和博物館展出的同一時期作品，見證了趙無極的探索歷程。「就像美國的抽象藝術家一樣，他創作大尺幅作品的時候不用畫架，而是讓畫布靠在牆上或鋪在地上，直接在畫面上揮就。這樣的做法，讓他回歸中式繪畫技巧，即是在地板或長案上畫卷畫。他成功將美國式的豪氣宏闊，與令人如歷其境的中國繪畫傳統二合為一。」[1]

色彩與光線

趙無極的作品特別著重色彩的完美平衡，有時候僅以一筆揮就。《30.09.65》亦如是，畫面的色彩層層相疊，在綻露與消退的遊戲中雜湊並列。不過，畫者又利用白、藍、黑三色營造深度和動感，每一處細微轉折都顯露出一種色彩的支配地位。趙無極的《30.09.65》融合西方抽象表現主義與中國山水畫傳統。羅斯科、伊夫．克萊因利用色彩探究美的最純粹形態，將非肉眼可見之物活現眼前，趙無極則將這個概念進一步延伸，融入他自幼承習的國畫傳統。他不僅用具體事物隱喻無形之物，亦將畫者內心呈現出來。本畫由單一色彩主導，充分表現畫家對色彩細微變化的精湛掌握，稀釋的油彩大幅渲染畫布，色調次遞漸變。張大千亦曾運用相類的技巧控制墨彩，並以光線揭示畫者的思緒。

超越自然 遁入宇宙之旅

趙無極的抽象作品往往映射他的心中丘壑，即興揮灑的書法線條反映他的山水國畫造詣。不過，以畫面中央為重心的構圖，令人想到透納或高更等西方風景畫家，在他們的作品中，海水圍繞著一個中心元素流動，讓一股強大能量從水底深處釋放出來。《30.09.65》色彩層次變化豐富，書法線條的勾勒柔和蜿蜒，令觀者頓感如置身於粼粼波光中。然而，觀者需先明白畫家如何以從東西方美學取材，並以獨特的手法將兩者融和為一，才可理解這幅作品的內涵已然超越流動的水元素，而是達到了更高層次，呈現全然為一的自然，涵括天地宇宙間的萬物與天人合一的精神體驗。這幅作品出自六十年代，當時趙無極仍苦陷於妻子陳美琴的精神病困擾中，期間他的每一幅作品都反映出自身的情緒。《30.09.65》蟄伏一股即欲爆發的滿溢力量，東西方在此碰撞交匯，營造一刻稍縱即逝的心靈平和。

[1]Yann Hendgen，《趙無極》展覽圖錄，巴黎現代藝術博物館，2018 年，第 38 頁

Left to right 由左至右：

Lot 24

Zao Wou-Ki, *29.01.64,* 1964. Christie's Hong Kong, 25 November 2017, Lot 24, Sold for HKD 202,600,000
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《29.01.64》1964 年作
佳士得香港 2017 年 11 月 25 日
編號 24 成交價：202,600,000 港元

William Turner, *Loch Coruisk, Skye,* 1831. National Galleries of Scotland
透納《Loch Coruisk, Skye》
1831 年作 蘇格蘭國家畫廊

Detail of the present lot 拍品局部

4

ZAO WOU-KI 趙無極

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

22.07.64

signed in Chinese and signed 'ZAO' (lower right); signed 'ZAO WOU-Ki', dated and titled '22.7.64' and inscribed '200 x 162' (on the reverse)
oil on canvas
161.5 x 199.5cm. (63½ x78½ in.)
Painted in 1964

Estimate on Request
估價待詢

PROVENANCE
Guy Genon-Gatalot Collection, Paris, France
Acquired directly from the artist, and thence by descent to the previous owner.
Anon. Sale, Christie's Hong Kong, 26 November 2011, Lot 1006
Private Collection, Asia
This work is accompanied by a certificate of authenticity issued by Zao Wou-Ki, dated 15 December 2004.
This work is referenced in the archive of the Fondation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonne prepared by Francoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki).

EXHIBITED
Essen, Germany, Folkwang Museum, Zao Wou-Ki, 1965.
Montréal, Canada, Musée d'art contemporain; Québec, Canada, Musée du Québec, Zao Wou-Ki, 1969.
Guangzhou, China, Guangdong Museum of Art; Shanghai, China, Shanghai Museum; Beijing, China, the National Art Museum of China, Zao Wou-Ki: 60 years of paintings (1935-1998), 1998-1999.
Valencia, Spain, Institut Valencia d'Art moderne, Centre Julio Gonzalez, Zao Wou-Ki, 2001.
Brussels, Belgium, Musée d'Ixelles, Zao Wou-Ki, 2001.
Biarritz, France, Le Bellevue, Zao Wou-Ki: Peintures et encres de Chine, 1948-2005, 2005.

LITERATURE
Folkwang Museum, Zao Wou-Ki, (exh. cat.) Essen, Germany, 1965 (listed No. 58, unpaged).
Musée d'art contemporain (Montréal, Canada) Musée du Québec (Québec, Canada), Zao Wou-Ki, (exh. cat.) 1969 (listed, unpaged).
Jean Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet, Hier et Demain Editions, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1978 (illustrated in black and white, plate 334, p. 290).
Jean Leymarie, Zao Wou-Ki, Rizzoli International Publications, New York, USA, 1979 (illustrated in black & white, plate 334, p. 290).

22.07.64

油彩 畫布
1964 年作
款識：無極ZAO (右下)；ZAO WOU-Ki 22.7.64 200 x 162 (畫背)

來源
Guy Genon-Gatalot 舊藏 巴黎 法國
前藏家直接購自藝術家，從此由前藏者收藏
2011年11月26日 佳士得 香港 編號1006
亞洲 私人收藏
此作品附趙無極於2004年12月15日簽發之保證書
此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦．馬凱及揚．亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)

展覽
1965年「趙無極」弗柯望博物館 埃森 德國
1969年「趙無極」現代藝術博物館 蒙特利爾 加拿大 及 魁北克博物館 魁北克 加拿大
1998-1999年「趙無極繪畫六十年回顧 1935-1998」上海博物館 上海 中國；中國美術館 北京 中國 ；廣東美術館 廣東 中國
2001年「趙無極」瓦倫西亞研究所 胡利奧冈薩雷斯中心 瓦倫西亞 西班牙
2001年「趙無極」布魯塞爾博物館 布魯塞爾 比利時
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"Winds blow and clouds swell in this small space; the universe is overwhelmed with bright radiance. Seas are dark, the steely mountain splits apart; atop the peaks, a shield of snow and ice."

- Chen Rong (Southern Song Dynasty)

In 1959, Zao Wou-Ki bought a warehouse in Paris to convert into a working studio, completing renovations in 1963. The studio was designed as an isolated structure, with no windows opening to the outside; light entered instead through a glass roof. Zao believed such a space would provide a solitary working environment where he could avoid any contact with the real world just outside — a kind of hidden chamber for meditation where he would not be disturbed. He hoped to distance himself from the mundane world, even from the influence of natural images, to create new possibilities by pouring his mind and heart out onto the canvas.

On several trips to New York during the late '50s, Zao Wou-Ki began to appreciate the ideas behind American Abstract Expressionism and Action Painting. His assessment was, 'Their paintings full of freedom, freshness, and rude energy. I like that rude energy, and the way they spray their pigments across the canvas. It seems they are not burdened by the past, or beholden to any tradition.' In another area, Japanese avant-garde calligraphy also enjoyed flourishing development during the 1950s. Zao Wou-Ki found himself moving in a similar direction, making use of ancient forms to explore new creativity with a more modern spirit.

Zao Wou-Ki, *Dragon*, 1954, private collection Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《龍》1954 年作 私人收藏

Chen Rong (13th Century), *Six Dragons* (detail), Christie's New York, 15 March 2017, lot 507, sold for 48,967,500 USD
南宋 陳容《六龍圖》手卷 (局部) 佳士得紐約 2017 年 3 月 15 日 編號 507 成交價：48,967,500 美元

Detail of the present lot 拍品局部

Lot 4

In his later years, as he recalled the course of events during the 1960s, Zao said, 'For me it was full speed ahead during that decade, like I was driving a race car.'

In the larger spaces of his new studio, Zao had enough room to position his easel as he wished and could handle larger canvases with ease. The largest standard-size canvas that could be bought in Paris at that time was a No. 120 (193 x 130 cm.); larger sizes had to be special-ordered. The work featured here, *22.07.64* (Lot 4), completed at the height of summer in 1964, is a stunning work Zao Wou-Ki finished after moving into his new studio, using a grand, specially ordered canvas with dimensions of 161.5 x 199.5cm. He once said, 'Painting means battling with the canvas, physically battling with it. With the larger canvases in particular, you have to bring into play a great deal more of your physical energy; you have to really project yourself into it.'

Zao's principal palette in *22.07.64* consists of only three colours: bright yellow, inky black, and pure white. Various gradations and hues, derived from combinations of these colours, mix and overlap, spilling out onto the canvas to create a space full of tumultuous color and action. The visual layering that results from these pigments, alternately thick and thin or heavy and light, offers a perfect illustration of the 'less is more' outlook. Similarly, in the Chinese aesthetic tradition, a great deal of simplicity and symbolism lies behind the techniques and concepts where 'ink itself is a color.' Brushwork is of central importance in that tradition. Deriving from simple black ink the six variations of 'black, white, thick, thin, dry, and wet' poses a challenge even to painters with refined technical skills, and when successful, they can create a deep visual harmony. Zao Wou-Ki already had a skilled grasp of this tradition. He reflected it in his work not merely in the choice of pigments from a narrow range of colours, but also in his varied handling of closely related hues and his great range of brushwork techniques. With these he produced rich, clear, pellucid spatial structures and landscape conceptions of great breadth and depth.

In *22.07.64*, Zao Wou-Ki loads his brush with black pigments tinged with ochre and lays down broad sweeping strokes. With strong wrist action he forms resolute lines in inky black, producing a rough 'Z' figure that snakes upward in the center of the canvas like a dragon flying through clouds and mist. This figure forms the central theme of the work, setting up the central motif from which the overall dynamism and visual structure of the painting grows.

The dragon has been an important theme in Chinese art since ancient times. In Chinese mythology, it was a magical animal that benefitted all things, capable of stirring up wind and rain, and the king of all creatures with scales. It would rise up to the heavens in the spring winds and hide in deep pools in the autumn; it could show itself or remain invisible, and was chief among the four divinities (the dragon, phoenix, unicorn, and tortoise). At the same time, it symbolized bravery, honour, and imperial power. Song Dynasty painter Chen Rong, in his *Six Dragons*, used spattered ink techniques to depict clouds, waters, and strangely shaped stones as the setting among which his dragons appeared and vanished.

Zao Wou-Ki came from an illustrious family; his ancestry can be traced all the way back to the Song imperial family. Having been schooled in Chinese culture as a child by his grandfather, he was no stranger to the symbolic meanings attached to the dragon. In 1954 he produced a painting, *Dragon,* drawing upon Chinese pictographic characters for the central motifs of the painting and depicting in fine brushstrokes the dragon as known to the Chinese in antiquity. In *22.07.64*, he adeptly borrows from the aesthetic traditions of the Song and Yuan dynasties, building the imposing energy, dimensionality, and spatial variations of the work. As a result, he transcends any sense of producing 'likenesses,' 'figuration,' or 'imitations of nature'; instead, he depicts in abstract terms the movement, life energy, and harmonious 'qi' of nature and its spirit.

Zao Wou-Ki once said, 'With oils, it's not as easy to get those spreading washes of color as it is with ink, so I actually spend a lot more effort on the empty spaces in oils than on the other parts. In Chinese painting there's a rhythm between the solid forms and the empty spaces, each in constant movement and pushing against the other, bringing a perfect balance of lightness and heaviness. In this respect our tradition has really been an inspiration for me.' In *22.7.64,* yellow, white, and black interlace in the foreground in delicate lines and rough stokes. Behind them, the broad background stretches away, pulling the viewer into a deep and transcendental realm and expanding the infinite possibilities of the space. While the visible dimensions of the canvas might seem to limit such a space, its depth and distances appear immeasurable, an effect arising not just from the contrasts of solid form and empty space, of foreground and distance, but also from the juxtaposition of dynamic lines with tranquil, motionless spaces.

Jade dragon, 4700-2900 BCE, National Museum of China, Beijing, China
玉龍 約公元前 4700-2900 年作
中國 北京 中國國家博物館

In the base layers of the painting Zao handles his oils in a manner similar to ink-wash painting, thinning them with extra turpentine to produce a more watery consistency. The pale, hazy shades of these pigments wash across the canvas, forming spreading haloes and sprays of paint, suggesting dense shrouds of mist or vapour. In the work's central region, Zao's brush tip dances quickly across these splashed and dripping pigments, adding extra weight and thickness to the textures, and producing intriguing rhythms within the larger blocks of color as his brush pauses, scrapes, twists. Such an approach recalls the manner of the Abstract Expressionists, who left marks and traces on the canvas that testify to their physical movements. At the same time, the gestural brushwork of classical 'cursive script' calligraphy also seems present as an influence, along with the 'forgetfulness of self' that was part of the avant-garde calligraphy movement.

Zao Wou-Ki once said that 'calligraphy is a very self-revealing technique.' With his calligraphic brushwork, he developed a dynamic sense of time in his paintings and constructed their spaces. The dynamics of his brush, the pulse of his thoughts, and his mood as a painter echo and resound through the painting as he borrows calligraphy's energetic motions and the spirit of Abstract Expressionism. With each of the varied calligraphic strokes he employs, Zao brings out greater contrasts in hues and techniques, producing dense visual rhythms between the areas of chapped strokes, spreading washes, thick and thin areas, and dry and wet pigments. In his fine brushstrokes, with their twists and turns, and his intermingled, broken, splice, and pulsating lines, a variety of intricate, interwoven rhythms and visual tensions form. Like stars vibrating in deep space, or like life reawakening in a refreshed earth, about to burst out of the ground, a sense of thriving, roiling energy hides beneath the surface here. Strokes in oil pigments both collide and echo each other, full of visual tension, generating excitement in the unending flow of energy in the chaos between the heavens and the earth. In the surging movements of Zao's brush, between peacefulness and passionate agitation, *22.7.64* perfectly embodies the painting concept advocated by the ancients, 'First the concept should be well-formed, and the painter one with his subject.'

In Chinese philosophy, nature and the universe form the macrocosmic world, and man the microcosmic world; because man and nature are intrinsically connected, human affairs should follow the laws of nature in order to achieve harmony. Laozi said, 'Humankind follows the Earth; Earth follows the heavens; the heavens follow the way of the Tao; and the Tao follows the way of nature.' Here, the 'Tao' is an abstract realm, of image without form, embracing both the infinitely large and the infinitesimally small. What is conveyed in the art of Zao Wou-Ki is a grand comprehension of the flow of 'qi' throughout the universe, and his meditations on it. As the noted Swiss writer Jacques Chessex put it, 'In an amazing fashion, a kind of meditation on the sublimity of things appears here, in the spaces of his canvas which are a spectacle of sweetness and delight. While no human figures appear, a powerful strength is concentrated here, evoking traces of humanity and the memories of the artist — the memories of all of his experiences, from the ordinary to the extraordinary.'

Left to right 由左至右：

Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950, Metropolitan Museum of Art, New York
Artwork: © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York, USA
傑克遜・波洛克《Autumn Rhythm (30 號)》1950 年作 美國 紐約 大都會藝術博物館

Northern Song Dynasty (960-1127), *A Highly Important Ding Russet-Splashed Black-Glazed Conical Bowl*, Christie's New York, 22 March 2018, lot 506, sold for 4,212,500 U.S.D
北宋《定窯黑釉醬鐵斑盆》佳士得紐約 2018 年 3 月 22 日 編號 506 成交價：4,212,500 美元

Lot 4 Detail 局部

1959 年，趙無極在巴黎買下一座倉庫改建成為一個工作室，1963 年改建工程完畢。工作室的設計旨在與外界完全隔絕，沒有通向外面的窗戶，只有一個玻璃屋頂用來採光，這個空間被認定是一個孤立的工作場所，盡力避免任何與相鄰的真實世界的接觸。畫室成了某類冥想的密室，不受干擾。趙無極這樣的設計，就是希望脫離塵世間，甚至大自然的各種物象的限制，讓心靈釋放在畫布上，開創一種新的可能性。

在 1950 年末的數次紐約之旅中，趙無極領略到美國抽象表現主義藝術以及行動繪畫理論，並評論到：「他們的畫作充滿著自由、狂暴以及清新。我喜歡他們狂暴的一面，以及他們將顏料播撒在畫布的形態，彷彿他們既不背負任何過去，也不傳承任何傳統」。另一方面，1950 年代中期，日本前衛書法的蓬勃發展，也令趙無極與前衛書法的方向不謀而合，同樣以籍由古老的形式，去探索新的創造力的現代精神氣質。趙無極在晚年回憶起 60 年代的歷程，曾說「我那十年時間全速前進，像駕駛跑車一樣」。

新的工作室的大型空間有足夠的空間移動畫架，也讓他對大尺寸作品得心應手。當時在巴黎能買得到的最大尺幅的常規畫布是 120 號 (195 x 130 公分)，超出常規的尺寸畫布則需定制。本副完成於 1964 年的盛夏的作品《 22.07.64 》(拍品編號 4)，則是趙無極在搬入新的工作室後，以特別定制的超大畫布 (161.5 x 199.5cm) 完成的震撼之作。他曾說：「繪畫就是與畫布之搏，肉身之搏，尤其在大尺寸畫布上，得以施展更多身體動態，真正投射到作品中。」

《 22.07.64 》的畫面色彩以明黃、墨黑及純白三色為主基調，再由三色相加成不同的多個色階及色調交相重迭，揮灑出一個色彩千迴萬轉的空間，和化現出或濃或淡、若輕若重的視覺層次，完美詮釋「少既是多」的美學內涵。中國傳統美學中「墨即是色」的技法及觀念背後高度的單純性與象徵性。強調以筆法為主導，將看似單純的墨色，在極度簡練的色彩使用挑戰中，探究出「黑、白、濃、淡、幹、濕」的六彩之間絕妙的細微變化，編織成深邃的視覺韻律。趙無極對此傳統掌握純熟，故此他在作畫時並非簡單地選擇同色系的顏色，而是通過同色系油彩的不同處理手段，以及千變萬化的運筆，將較少的色彩組合成豐富而清透的空間結構，力圖打造出無限深遠的山水意境。

在畫面的左側方，趙無極以大刀闊斧地以筆刷沾以赭黑色顏料，倏忽刷寫出筆力勁健的墨黑綫條， 充滿了蒼勁的運腕力道，以一種震懾的氣勢，由畫面左下方呈「Z」形在畫面中蜿蜒攀升，呈現騰躍雲霧的飛龍在天的形象，這成就了畫面的主題，也為整體視覺的動態與架構布下了主幹。龍的形象，自古都是中國藝術的重要命題。在中國神話中，龍是能興雲雨、利萬物的神異動物，是眾鱗蟲之首，它春風時登天，秋風時潛淵，能隱能顯，是古代四靈 (龍、鳳、麒麟、龜) 之首，也是神勇，尊貴，威武皇權的象徵。宋代畫家陳容在《 六龍圖 》中以潑墨法來表現雲水怪石，並襯托出時隱時現的群龍。

趙無極的家族背景顯赫，族譜可追溯至中國宋朝皇室。他自幼跟隨祖父學習中國文化，對龍的寓意絕不陌生。他曾在 1954 年創作畫作《 龍 》，以像形文字為符號來源，以細筆刻畫的方式將中國上古文化中龍的造型呈現。而在《 22.07.64 》中，他靈活運用了宋元美學傳統的形式表現氣勢、立體感、空間變化的美學原則，超脫於「形似」、「具象」、「模擬自然」的表現方式，以更為抽象的方式去展示自然與靈物的動勢、生機、氣韻。

「風雲出沒在方寸，宇宙不敢收豪芒。錢山欲裂海水黑，冰鱗雪甲淩高岡。」

- 陳容 (南宋)

趙無極曾說：「油畫不像水墨那樣容易渲染，所以我在空的部分，比在實的部分下的功夫更多。中國畫裏虛實造成的節奏，一個推一個的不斷移動，使畫面輕重有致，在這點上傳統給了我很大的啓示」。在《 22.7.64 》在前景黃、白、黑色交錯的細膩綫條與粗獷筆觸映襯下，曠遠的背景引導觀眾進入更加深邃、超然物象的境界，拓展了空間的無限可能，似乎是可望的，同時又是不可企及的；在可見的畫布尺幅中似乎是有限的，但深度與距離卻又是不可測的，這不僅是虛與實、近與遠之間的對比，更是動態綫條與靜態空間的並置與對照。

在畫面的底層，趙無極以水墨畫的方式來處理油彩顏料，油彩滲入更多松節油，營造出接近於水性墨材的效果，使得朦朧的淡彩在畫面的底層縱橫交錯，呈現渲染、揮灑的氣勢，更有霧氣氤氳、煙嵐繚繞之態。而在畫面中心區域，他以快捷的筆鋒在畫布上飛舞，並以潑灑的方式將顏料傾瀉，並以及將大塊顏料以頓、刮、轉、扭等方式在畫布上留下厚重的肌理和痕跡，創造出耐人尋味的韻律。這種方式，尤如抽象表現主義繪畫藝術家們以運動的方式在畫布上留下印證；但也來自於中國古典書法「草書」的筆勢，以及前衛書法的「忘我」精神。

趙無極曾說：「書法是一種自我揭露的姿態」，來用這種熟悉的姿態去營造時間的動態與空間的築造。他借助書法運勢，以及抽象表現主義的精神，將筆的動態、遐思的脈動和畫家心情回環往覆。在每個側、勒、努、趯、策、掠的轉圜間，揮灑出皴擦、暈染、濃淡、枯潤等等的色調及技法變化，交織成緻密的視覺節奏；細密而又多轉折的筆觸，綫條之間彼此交錯、斷裂、拼合、躍動，形成各種錯綜、交織的節奏和視覺張力，如同在深邃的宇宙，無盡的繁星呼嘯而來，又彷如天地復興，生命蘇動，破土而出，滾滾生機隱藏其中。油彩筆觸間相互不斷衝撞、呼應的對話，充滿視覺張力，更激蕩出天地渾沌間反復流轉不息的無盡觀賞意趣，在平和與激昂的運筆起伏間，完美體現先人所倡「意在筆先、物我合一」的概念。

在中國哲學中，宇宙自然是大天地，人則是一個小天地。人和自然在本質上是相通的，故一切人事均應順乎自然規律，達到人與自然和諧。老子說：「人法地，地法天，天法道，道法自然。」這其中的道就是無形之象，就是至小無內、至大無外的一種抽象境界。趙無極的藝術所表達的也正是對大氣盤旋的宇宙氣象的宏觀理解以及其冥想的途徑。如同瑞士著名作家謝塞克斯 (Jacques Chessex) 所言：「一種對於事物升華的冥想，在此不可思議地出現和充實。畫裏的空間呈現一種暢快甜美的奇觀。這畫雖無人在其中，卻高度凝聚出一股力量，使我們聯想到人的踪跡，藝術家的記憶，以及他所有走過平凡和走過完美的記憶。」

Joan Mitchell, *County Clare*, 1960, private collection
Artwork: © Estate of Joan Mitchell
瓊・米榭爾《 克萊爾郡 》1960 年作
私人收藏

FRANCIS NEWTON SOUZA, MAQBOOL FIDA HUSAIN, SYED HAIDER RAZA AND INDIAN MODERNISM

藝術進步聯盟與現代印度藝術

No exploration or discussion of modern Indian art can ignore the life and careers of the triumvirate of master painters: Francis Newton Souza (1924-2002), Maqbool Fida Husain (1913-2011) and Syed Haider Raza (1922-2016). A few years apart in age, these three were not only gifted artists but also founding members of the seminal Progressive Artists' Group (PAG), currently being celebrated in the survey exhibition *The Progressive Revolution* at the Asia Society Museum in New York. These are also the artists whose works spearheaded the development of the international market for modern Indian art from the 1990s onwards, and have contributed to several milestones and records since then.

It was in the 1940s that these three artists met in Bombay, each one striving in his own way to reject the academic realism of their art school curricula as well as the nostalgic, romantic practices of their predecessors of the Bengal School. Instead, they looked towards Indian folk art, classical painting and sculpture, combining these influences with stylistic and technical advances in western art to produce a new language of art for Western art and for South Asia.

In the context of the PAG's first exhibition in 1949, Souza articulated this concisely, writing, "Today we paint with absolute freedom for content and techniques almost anarchic; save that we are governed by one or two sound elemental and eternal laws, of aesthetic order, plastic co-ordination and colour composition. We have no pretensions of making vapid revivals of any school or movement in art. We have studied the various schools of painting and sculpture to arrive at a vigorous synthesis." (Artist statement, *Painting and Sculpture by the Progressive Artists' Group*, exhibition catalogue, Bombay, 1949, unpaginated)

This absolute freedom of expression Souza spoke of drew as much praise as it did suspicion, opposition and even controversy. However, along with Husain and Raza, he stood steadfast in his beliefs and artistic practice. Although these artists went on to study and work in different countries, and their art was expressed in different forms and genres from figurative to abstract, and lyrical to linear, their vocabularies remained united in their modernist, antithetical position to the past.

Reminiscing about the early years of their careers, Raza wrote, "What we had in common besides our youth and lack of means was that we hoped for a better understanding of art. We had a sense of searching and we fought the material world. There was at our meetings and discussions a great fraternal feeling, a certain warmth and a lively exchange of ideas. We criticised each other's work as surely as we eulogised about it. This was a time when there was no modern art in our country and a period of artistic confusion." (Artist statement, S. Bahadurji, 'Point of Creation', *Bombay Magazine*, 7-21 March 1984, unpaginated)

Each of these three artists' careers extended across several decades that witnessed the expansion and evolution of their styles. However, their conviction and commitment to the ideal of building a new, modern cannon of art for India remained unchanged. Even towards the end of his life, Souza proudly stated, "Modern Indian Art was launched by the Progressive Artists' Group. Since then, almost 50 years now, it appears that modern Indian art has become the best art school in the world [...] The point to be noted here, is that the imagery that the Progressive Artists created was revolutionary in the context of the art history of its time." (Artist statement, 'My Credo in Art', *Contemporary Indian Art,* Glenbarra Art Museum, Himeji)

任何對現代印度藝術的探討及討論都不能不提及法蘭西斯．紐頓．蘇扎 (1924-2002)、麥布．費達．胡珊 (1913-2011) 及賽耶．海達．拉扎 (1922-2016) 三位大師。年紀相差若干年的這三位大師，不單是富有天賦的藝術家，同時亦是重要的進步藝術家組織的創會成員，他們的藝術成就現正在紐約的亞洲協會美術館舉行了題為《 進步藝術革命 》專題展覽呈現。他們的作品亦在 90 年代開始啟導了印度現代藝術的國際市場的發展，締造了幾度里程碑及記錄。

三位大師四十年代在孟買相識，他們都以自己的方式去抗拒他們藝術學校課程中的學院現代主義以及孟加拉學派前人的懷舊浪漫的取態。他們取法於印度民族藝術、古典繪畫及雕塑，把西方藝術中先進的風格及技巧與這些影響相戶融合，創造出一個屬於他們自己及南亞的藝術語彙。

談及 1949 年首個展覽，蘇扎簡明的闡釋道：「今日我們以絕對的自由去繪畫跡近無政府的內容及技巧，我們只受一兩個實在的、永恆美學的次序、造型的協調及色彩的構成等法則所制約。我們不去假意表現要復興任何藝術學派及活動。我們學習了不同的繪畫及雕塑流派，並創造出一個劇烈的集大成。」(藝術家宣言，《 進步藝術家的繪畫與雕塑 》，展覽圖錄，孟買，1949 年，無頁碼)

蘇扎指的絕對表現自由，在被推崇之餘亦惹來了不少猜疑、反對及矛盾。然而蘇扎與胡珊及拉扎堅持他們的理念及藝術。縱使他們之後在不同國家學藝及工作，他們的藝術亦以由具象到抽象、寫意到工筆等不同的形式及類型表現，但他們的現代主藝藝術語彙依舊一致，立於與前人的反面之處。

回想他們早年的藝術生涯，蘇扎寫道：「除了我們的年輕及貧窮之外，我們的共通點是對藝術更好的認識的追求。我們有一重探索的精神，而我們亦與物質世界爭鬥。我們在會議及討論之中，有著深厚的兄弟情誼，一種溫暖而活潑的理念交流。我們以同樣的堅定去批評及稱讚彼此的作品。那時的印度是一個沒有現代主義藝術的時期，是一個藝術混亂的時期。」(藝術家宣言，S. 巴哈杜茲，〈 創造的角度 〉，《 孟買雜誌 》，1984 年 3 月 7-21 日，無頁碼)

三位藝術家的藝術生涯都木橫跨數十年，而他們的風格都得以擴展及演變。然而他們對為印度建立一個新的現代主義的理念的追求始終沒變。蘇扎自信的指：「現代印度藝術是由進步藝術家組織所發起的。在那之後差不多五十年的現在，現代藝術印度藝術看來更成為了世上最好的藝術流派。要指出的是，進步藝術家所創造的形象在當時的藝術史語境來說是革命性的。」(藝術家宣言，〈 我的藝術信條 〉，《 當代印度藝術 》，格蘭巴拉藝術館，姬路市)

RECENT MILESTONES IN THE SOUTH ASIAN MODERN ART MARKET

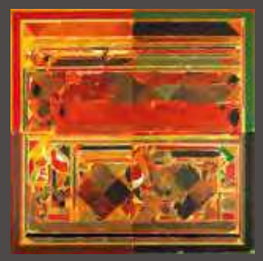
近年南亞現代印度藝術市場里程碑

Maqbool Fida Husain, *Sprinkling Horses*, Christie's New York, 13 September 2011, lot 19, sold for US$1,142,500

Maqbool Fida Husain, *Untitled*, 1956. Christie's London, 10 June 2015, lot 27, sold for £1,082,500 (US$1,681,161)
Auction Record for the artist

Francis Newton Souza, *Birth*, 1955, Christie's New York, 17 September 2015, lot 709, sold for US$4,085,000
Auction Record for the artist
Artwork: © 2018 Artists Rights Society (ARS), New York / DACS, London

Francis Newton Souza, *Untitled (Indian Family)*, 1947, Christie's Mumbai, 11 December 2014, lot 44, sold for Rs.90,225,000 (US$1,443,138)
Artwork: © 2018 Artists Rights Society (ARS), New York / DACS, London



Syed Haider Raza, *Saurashtra*, 1983, Christie's London, 10 June 2010, lot 224, sold for £2,393,250 (US$3,511,875)
Artwork: © 2018 Artists Rights Society (ARS), New York / DACS, London

Syed Haider Raza, *Tapovan*, 1972, Christie's New York, 21 March 2018, lot 222, sold for US$4,452,500
Auction Record for the artist and the category
Artwork: © 2018 Artists Rights Society (ARS), New York / DACS, London

5 MAQBOOL FIDA HUSAIN 麥布・費達・胡珊

(INDIA, 1913-2011)

Untitled (Horse)

signed in Hindi and initialed in Urdu (lower right)
oil and wax on canvas
76.2 x 76.2 cm. (30 x 30 in.)
Painted *circa* 1980s

HK$640,000-950,000
US$83,000-120,000

PROVENANCE
Acquired directly from the artist
Private Collection, New Delhi
Acquired from the above by the present owner

無題（馬）

油彩 蠟 畫布
約1980年代作
款識：印度語及烏爾都語藝術家簽名 (右下)

來源
前藏家直接購自藝術家
新德里 私人收藏
現藏家購自上述收藏

Xu Beihong, *Six Galloping Horses*, 1942, Xu Beihong Memorial Museum, Beijing, China.

The horse became a central part of Maqbool Fida Husain's oeuvre in the early 1950s, when he first painted the animal. Almost always, the artist portrays his equestrian figures as strong creatures, usually galloping, with reared heads, flared nostrils and a tremendous sense of dynamism. His inspiration to paint horses was derived from a combination of sources, notably his travels in China and Italy, where he studied Tang pottery horses and discovered the equestrian sculptures of the artist Marino Marini (1901-1980). However, what is likely to have been more influential is an event he witnessed for the first time as a fifteen year old boy: once a year during Muharram, when the religious mourned the death of Imam Husain, the Prophet's son, they would carry tazias or effigies of Imam Husain's faithful horse in a procession through the streets. "[...] the earliest icon that he had a part in creating was the apocalyptic horse of the tazias. He was to remain loyal to that icon; it never strayed far from his imagination in his subsequent paintings." (R. Bartholomew and S. Kapur, *Husain*, New York, 1971, p. 32)

Husain's horses are not plastic forms treated to stylistic variations; rather, they are sensuous creatures that have become personal symbols for the artist, representing many aspects of nature and civilization. In this fresco-like painting, two rearing stallions are dramatically framed against a beautifully textured background built from translucent layers of blue and grey. Here the equine figures appear proud and valiant, their powerful bodies on the verge of breaking free from the limited painted surface of the canvas. While the white horse in the foreground literally pushes at the edges of the frame, the blue one behind it raises its head and neighs, making its powerful presence equally felt.

Through his use of bold lines and vigorous brushstrokes in this painting, Husain conveys a sense of raw, unimpeded power. According to the collector Ebrahim Alkazi, horses are usually recognised as symbols of the sun and knowledge, and are associated with life-giving and sustaining forces. Husain's horses have become "[...] a vehicle for multiple utterances – aggression, power and protection." (R. Shahani, *Let History Cut Across Me Without Me*, New Delhi, 1993, p. 8)

馬匹在 50 年代早期，當胡珊開始繪畫動物時，便成為了他畫作的中心主題。畫家筆下的良駒一般都氣宇軒昂，牠們騰跳後顧，鼻孔賁張，有著劇烈的動感。他描繪馬匹的靈感來自不同地方，主要來自他在中國與意大利的遊歷。他在這些地方接觸了唐三彩馬及意大利藝術家馬利諾．馬拉尼 (1901-1980) 的馬匹雕塑。然而對他來說更具影響力的，可能是他 15 歲的時候首次接觸到馬匹的契機。每一年在穆哈蘭姆月紀念先知穆罕默德的外孫伊瑪目侯賽因殉難時，信眾都會提着象徵伊瑪目侯賽因忠心的愛駒的紙馬在街上巡遊。「他一生中最先參與創造的形象是連結死後世界的紙馬，他畢生忠於這圖像，這圖像從沒有離開過他之後的作品中的想像。」(R．巴托羅茂與 S. 卡普爾，《 胡珊 》，紐約，1971，32 頁)

胡珊的馬匹不是以風格的嬗變創造的形像，他們既是有血有肉地代表了他個人的象徵，亦是自然與文明的表徵。在這幅如馬賽克拼貼畫的作品之中，兩匹以後腳騰躍而起的駿馬，富有戲劇張力的為一層層淺薄的藍灰色組成的背景所突顯出來。在此作中，馬匹氣宇軒昂，牠們強而有力的身軀彷彿要從畫面的拘束之中突破出來。在前景的白馬幾近突破框架的象限時同時，背後的藍馬亦昂首嘶叫，相形之下，亦毫不遜色。

透過他在作品中大膽有力的鮮明色彩及筆觸的運用，藝術家表現出一種原始不受羈勒的力量。伊巴謙．阿卡札就這樣評介說：「馬匹是太陽與知識的象徵，表現了賦予及維持生命的力量。胡珊的馬匹成為了多重表現的載體：侵略、力量，保護保衛。」(R．沙哈尼，《 讓歷史在沒有我之中穿過我 》，新德里，1993，8 頁)

FRANCIS NEWTON SOUZA
法蘭西斯．紐頓．蘇紮
(1924-2002)

Portrait of Francis Newton Souza, 1961. Photograph by Ida Kar.
National Portrait Gallery, London
Artist: © 2018 Artists Rights Society (ARS), New York / DACS, London
Photo: © Ida Kar / Courtesy National Portrait Gallery, London

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FRANCIS NEWTON SOUZA 法蘭西斯・紐頓・蘇紮

(INDIA, 1924-2002)

Untitled (Landscape)

signed and dated 'Souza 62' (upper right)
oil on board
91.5 x 122 cm. (36 x 48 in.)
Painted in 1962

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

PROVENANCE

Acquired directly from the artist *circa* 1980
Christie's London, 21 May 2007, lot 67
Acquired from the above by the present owner

LITERATURE

A. Kurtha, Francis Newton Souza: Bridging Western and Indian Modern Art, Ahmedabad, 2006, pl. 149 (illustrated)

無題（風景）

油彩 木板
1962年作
款識：Souza 62 (右上)

來源

前藏家約1980年直接購自藝術家
2007年5月21日佳士得 倫敦 拍品編號67
現藏家購自上述拍賣

出版

2006 年《法蘭西斯・紐頓・蘇扎：西方與印度現代藝術的橋樑》A. Kurtha著 阿美達巴德 印度 (圖版，第149頁))

"The landscapes, architectonic with their 'cubic factors' are ultimately lyrical. There's an unrestrained enthusiasm, a liberty in the application of colour that is applied swiftly with a palette knife, creating smooth pulsating textures."

(A. Ludwig, *Souza*, exhibition catalogue, New Delhi)

Francis Newton Souza, *Untitled (Artist's Studio, Hampstead)*, 1962
Christie's London, 12 June 2018, lot 14, sold for GBP 272,750 (US$365,861)
Artwork: © 2018 Artists Rights Society (ARS), New York / DACS, London

Born in Goa, Francis Newton Souza was a founding member of the Progressive Artists' Group and their most vocal and controversial member. Expelled from every educational institution in which he enrolled, Souza was considered an *enfant terrible* among the Indian modern masters. In 1949, he was the first of the group to leave India for Europe following censorship and even police raids of his exhibitions in Bombay.

The artist's first five years in London were difficult for him, and Souza struggled to establish himself in the bohemian art and literary circles of a city still recovering from the aftermath of World War II. However, by the mid-1950s, Souza had garnered major patronage and acclaim, becoming a key figure in the London art scene. Recently, his work was exhibited alongside other London School artists including Francis Bacon and Lucien Freud at Tate Britain's *All Too Human* exhibition in 2018.

By the end of the 1950s, Souza had cemented his position within the London art scene. In 1962, the same year as the present painting, Anthony Blond published the first monograph on the artist ont eh artist written by Edwin Mullins, which is still regarded as the quintessential publication on his work of this critical period.

The genre of landscape was a cornerstone of Souza's oeuvre. Fellow artist Jagdish Swaminathan described Souza as a "painter of cityscapes and religious themes. While in the latter he is loaded with a troubled presentiment, in the former he is singularly devoid of emotive inhibitions [...] Souza's cityscapes are the congealed visions of a mysterious world." (J. Swaminathan, 'Souza's Exhibition', *Lalit Kala Contemporary 40*, March 1995, p. 31)

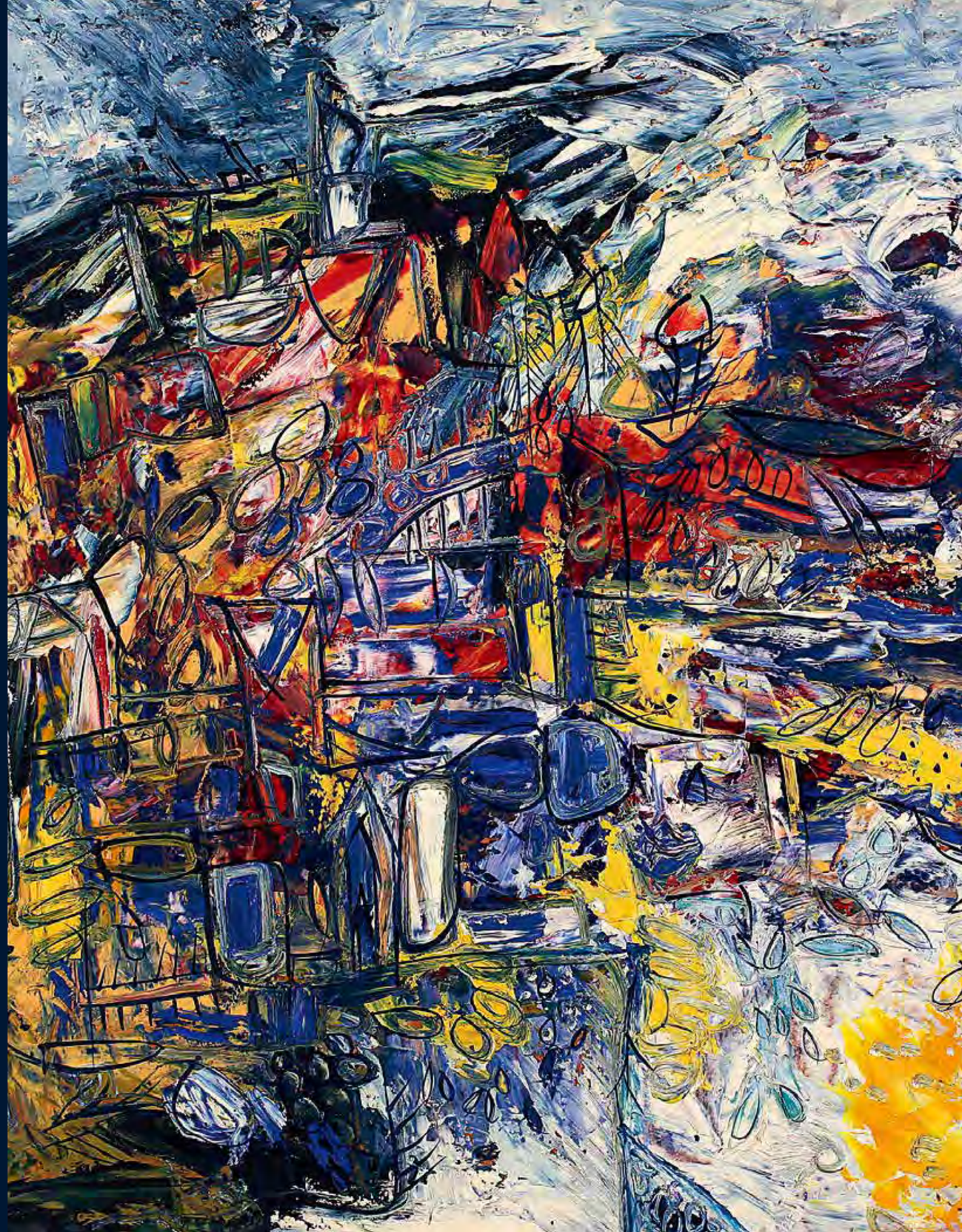
Inspired by his immediate surroundings of Hampstead in North London where he was living at that time, Souza painted *Untitled (Landscape)* during a period of intense experimentation. His static painting style of the previous decade evolved to become more dynamic and gestural, with the artist's thick black lines replaced by quicker and sharper ones. Through the genre of landscape painting Souza articulates this fundamental shift in his oeuvre. Buildings tumble across the rolling hills of Hampstead Heath in a riot of colour; the blues and reds are reminiscent of stained glass windows so prevalent in the Catholic churches of Souza's childhood. *Untitled (Landscape)* is a celebration of vivid colour heightened with whites, imbuing the composition with a vibrancy and a sense of intense jubilation.

「風景之中的『立體派元素』充滿建築性，韻律十足。當中的熱忱毫無阻擋，用調色刀抹出顏料，產生平滑跳動性的質感。」（A. Ludwig，《Souza》展覽圖錄，新德里）

弗蘭西斯紐頓蘇札在果亞邦出生，是「先鋒藝術家團體」創始成員之一，也是其中最暢所欲言並引起爭論的藝術家。他曾入讀的所有教育機構都把他開除，正是印度現代藝術大師中驚世駭俗之人。1949 年，因為諸多審查制度，甚至有警方闖入其展覽搜查，他最終成為團體第一位離開印度前往歐洲的藝術家。

蘇札最初在英國的五年頗為艱難，英國還未從二戰中恢復過來，沉浸在一片波西米亞風藝術和文藝圈子裡，令蘇札難以立足。然而到了 1950 年代中，蘇札開始取得大型客戶贊助與廣泛讚賞，成為倫敦藝術圈的重要一份子。其作品最近在英國泰特藝術館的 2018 年展覽「All Too Human」中與弗朗西斯．培根和盧西安·弗雷德等倫敦畫派藝術家作品一同展覽。到了 1950 年代底，蘇札已經穩固了其在倫敦藝壇的地位。1962 年，此畫完成之同年，Anthony Blond 出版了 Edwin Mullins 所寫的第一本蘇札專題著作，至今被視為蘇札作品此時期作品的重要著作。

風景主題是構成蘇札作品的基石。他的藝術家朋友 Jagdish Swaminathan 評價他為「城市景觀和宗教題材的畫家，後者總是背負著憂愁的預感，前者則沒有任何情感上的抑制 [⋯] 蘇札的城市景觀是一個神秘世界的縮影。」（J. Swaminathan，<Souza's Exhibition>，《Lalit Kala Contemporary 40》，1995 年 3 月，第 31 頁）以他當時居住的倫敦北部漢普斯特德區周遭環境為靈感，蘇札在不斷試驗的時期繪畫了許多風景作品。前十年的靜態繪畫風格逐漸變得更為多元並且富有動態。通過風景主題繪畫，蘇札帶來創作上的清晰轉標。建築物在漢普斯特德荒野的連綿山脈的混亂色彩中翻滾，那藍色與紅色猶如蘇札兒時所見的天主教堂的花窗玻璃。《風景》是一幅色彩鮮艷的作品，白色和黃色高光更為畫面注入活力與生機，歡騰一片。



Detail of the present lot 拍品局部

SYED HAIDER RAZA
賽耶・海達・拉扎
(1922 - 2016)

1922
Born in Babaria, Madhya Pradesh, February

1939
Studied at the Nagpur School of Art (1939-1943)

1943
Moved to Bombay to study at Sir J.J. School of Art

1946
First solo exhibition at Bombay Art Society Salon awarded Silver Medal

1947
Co-founded the revolutionary Bombay Progressive Artists' Group (PAG) along with K.H. Ara, F.N. Souza, M.F. Husain, S.K. Bakre and H.A. Gade

Solo exhibition,'Raza's Watercolour Landscapes', Bombay Art Society

1948
Met Henri Cartier-Bresson in Kashmir

Solo exhibition of Kashmir, landscapes in New Delhi, organized by Rudolf Von Leyden, 'Raza: 100 paintings of Kashmir' Awarded Gold Medal by Bombay Art Society

1949
Progressive Artists' Group hold their first exhibition at Baroda State Picture Gallery

1950
Moved to France on a French Government Scholarship to study study at the Ecole Nationale Supérieure des Beaux-Arts in Paris (1953-56)

1952
First exhibition in Paris with F.N. Souza and Akbar Padamsee at Galerie Saint- Placide

1956
Exhibited at Venice Biennale, Italy

Awarded the Prix de la Critique in Paris, becoming the first non French artists to receive the honor

1958
First solo exhibition at Galene Lara Viney, Paris,'RAZA -Prix de la Critique, 1956: Peintures et Gouaches'

1959
Married Janine Mongillat, a French artist
First trip back to India
Solo exhibition at Jehangir Art Gallery, Bombay

1962
Served as a visiting lecturer at the University of California in Berkeley, USA
Solo exhibition at Worth Ryder Art Gallery, Berkeley

1978
Invited to Bhopal to receive an honor from the Government of Madhya Pradesh, his home state , Utsav', first solo exhibition at Madhya Pradesh Kala Parishad, Bhopal

Starts focusing on the 'Bindu'

1981
Awarded the 'Padma Shri' by the Government of India.

1983
Elected Fellow of the Lalit Kala Akademi, New Delhi.

1989
Painted *Gestation*

1991
'Retrospective 1952-91', solo exhibition at Palais Carnoles, Musée de Menton, France

Painted *Prakriti*

2002
Janine Mongillat passes away

2007
Awarded the 'Padma Bhushan' by the Government of India

'Raza -A Retrospective', New York in association with Berkeley Square Gallery

2010
Saurashtr, 1983 sold at Christie's London, 10 June 2010, for US$3,105,000

Returns from France to India to live in New Delhi

2013
Village en Fete, 1964 sold at Christie's New York, 20 March 2013, for US$1,859,750

2014
La Terre, 1973 sold at Christie's New York, 18 March 2014, for US$3,105,000

2015
La Terre, 1985, sold at Christie's New York, 15 September 2015, for US$1,930,500

Awarded the Commandeur de la Legion d'Honneur Medal (the Legion of Honor) by the Republic of France 'Paintings', solo exhibition at Galene Lara Vincy, Paris

2016
Passes away in New Delhi, 23, July

2018
Tapovan, 1972 sold at Christie's New York, 21 March 2018, for US$4,452,500, achieving a new record for the artist

1920 1925 1930 1935 1940 1945 1950 1955 1960 1965 1975 1980 1990 2000 2005 2010 2015 2020

Archival images reproduced from *Raza: A Life in Art*, 2007
Published by Art Alive Gallery, New Delhi

Artist S. H. Raza painting *Gestation* in his Paris studio
Image reproduced from A. Vajpeyi, *A Life in Art: Raza*, 2007, unpaginated
Published by Art Alive Gallery, New Delhi

7

SYED HAIDER RAZA

(INDIA, 1922-2016)

Gestation

signed and dated 'RAZA '89' (lower right); further signed, dated, inscribed and titled 'RAZA 1989 / 200 X 100 cms. / Acrylique sur toile "GESTATION" (on the reverse)
acrylic on canvas
101 x 200 cm. (39 ¾ x 78 ¾ in.)
Painted in 1989

HK$10,000,000-15,000,000
US$1,250,000-1,900,000

PROVENANCE:
Acquired directly from the artist in 1989
Private Collection, France
Christie's New York, 23 March 2010, lot 40
Acquired from the above by the present owner

LITERATURE
A. Vajpeyi, *A Life in Art: Raza*, New Delhi, 2007 (unpaginated, illustrated)

賽耶 · 海達 · 拉扎

懷胎

款識：RAZA '89 (右下)；RAZA 1989 / 200 X 100 cms. / Acrylique sur toile "GESTATION" (畫背)
壓克力 畫布

來源
前藏家於1989年直接購自藝術家
法國 私人收藏
2010年3月23日 紐約 佳士得 編號40
現藏家購自上述拍賣

出版
2007年《A Life in Art: Raza》A. Vajpeyi著 新德里 印度 (圖版，無頁碼)

Like many artists of his generation, Syed Haider Raza's life and oeuvre was influenced by the specific historical context in which he started out on his artistic career. After half a century of political turmoil India was finally declared independent on 15 August 1947, putting an end to centries of British colonial rule, but also leading to the partition of the subcontinent. At that time, Raza, only 25 years old, had moved to Bombay to study at the Sir J.J. School of Art. It was with the artists he met in Bombay that Raza joined the newly founded Progressive Artists' Group. Self-declared as pioneers of Modern Indian Art, this handful of artists, and Raza in particular, are regarded as emblematic figures who personified and encouraged the emergence of new artistic forms in South Asia, building a bridge between the iconographies, styles and techniques of East and West.

Gestation was painted in 1989, during the period considered the apogee of the artist's vision. Works from this period represent an artistic return to Raza's Indian culture after he had traveled across the world and lived in France for more than five decades, enriching his artistic horizons with the avant-garde forms he saw and experienced in Europe and the United States.

Raza started his international journey travelling to France in 1950 on a scholarship from the French Government to study art at the Ecole Nationale des Beaux Arts in Paris. While in Paris he was exposed to the wide range of continental artistic movements, with which he engaged both creatively and intellectually. Like Zao Wou-Ki, whom he met in Paris, he became a central figure of the Second École de Paris, a generation which defined itself by a relentless determination and willingness to engage in a struggle to transcend tradition and Western artistic idioms. His unique vision soon garnered him critical attention, and in 1956, Raza became the first non-French artist to win the *Prix de la Critique* award.

By the time he painted the present lot, however, Raza had moved away from the tangible landscapes and fluid brushstrokes that characterised his earlier work, to turn towards more sacred geometries of form. Using complex arrangements of basic shapes and primary colors, he channeled Indic cosmology and Tantric art in these abstract visual meditations. He began to use the elemental form of the *bindu* as a compositional starting point to capture the essence of Nature on his canvas. In Hindu mythology, this black dot represents the cosmic egg or primordial seed of nothingness from which all creation is born – the gestation process after which this important painting is titled. From this focal point, Raza adopted a codified and symbolic language, using line, form and palette to represent different aspects of the natural world making the works intrinsically representative. According to the artist's biographer Geeti Sen, in Raza's works "Geometrical forms are used to map the universe. Here, the vocabulary of pure plastic form acquires an integral purpose: to relate the shape and rhythm of these forms to Nature." (G. Sen, Bindu: *Space and Time in Raza's Vision*, New Delhi, 1997, p. 118)

This monumental painting melds the inverted chevron pattern used by Raza to indicate trees with the warm colour palette of the earth. Raza's concern with the principles of pure geometry is equaled by his fascination for colour and its potent symbolism. "I have interpreted the universe in terms of five primary colours: black, white, red, blue and yellow. A total chromatic expression can be achieved by mixing primary colours with other secondary colours, such as greens, browns, and ochres. From there you can move to a great austerity of colours till you come to a supreme purity of form." (G. Sen, *Bindu: Space and Time in Raza's Vision*, New Delhi, 1997, pp. 127-128)

In a strictly formal sense, these geometrical works seems to bear some resemblance to the geometric abstraction paintings his American contemporaries were championing at that time. In 1962 while teaching at the University of California, Berkeley, Raza was indeed deeply impacted by the work of Abstract Expressionists Sam Francis, Hans Hofmann and Mark Rothko. However, while these artists were part of a theoretical discussion on the Formalist movement, Raza's work addresses a more spiritual context. The circle becomes less of a graphical component and more of a central point representing concentrated energy. Formally, it becomes the principle around which Raza structures his canvases with this compositional construct having age-old precedents in meditative aids such as yantras and mandalas.

Syed Haider Raza, *La Terre*, 1985, Christie's New York, 15 September 2015, lot 323, sold for $1,930,500
Artwork: © 2018 Artists Rights Society (ARS), New York / DACS, London

A painting of a Chakrasamvara and Vajrayogini sixty-two deity mandala, Tibet, 15th Century, Christie's New York, 18 March 2015, lot 4028
Artwork: © 2018 Artists Rights Society (ARS), New York / DACS, London

At the root of Syed Haider Raza's paintings lies a strong tie to nature and to the forests of Madhya Pradesh where he was born. In *Gestation*, even if far from representational, the concept of nature remains pervasive and integral to the composition. The son of a forest ranger, Raza grew up in the lush Narmada River valley, and nature played a central role in the artist's life from a very young age. Painted in 1989, *Gestation* emanates an inherent rhythm and elegance, making it one of the finest and most striking examples of painting in his oeuvre. Raza captures the beauty of the Indian landscape while offering to himself and to his viewer a visual map to guide its meditative contemplation.

Raza, Zao Wou-Ki, Daniel Truchi, Chu Teh-Chun at a dinner organised by Société Générale, Paris, 2007
Image reproduced from A. Bonfand, Raza , Paris, 2008, p.309

如同很多同代藝術家一樣，賽耶．海達．拉扎的生命與作品都受到他開始創作時的特定歷史背景所影響。經歷差不多半世紀的政治風波，印度終於在 1947 年 8 月 15 日宣布獨立，結束了英國在印度次大陸時數十載的殖民統治，但同時亦造成了印度次大陸的分裂。當時只有廿五歲的拉扎遷居到孟買，在詹姆斯．杰吉伯伊勛爵藝術學校學藝。拉扎與他在孟買認識到的藝術家一起成立了進步藝術家組織。這幾個畫家，尤其是拉扎，自我命定為現代印度藝術的先行者，他們亦廣被推崇為是象徵及鼓勵嶄新藝術形式發展的領軍人物，溝通了東方與西方的圖像、風格及技巧。

《 懷胎 》一作繪於 1989 年，此時期被認為是藝術家理念的高峰時期。這時期的作品象徵了拉扎在客寓世界各地，並於法國定居了超過三十年後回歸到印度文化之中。在歐美耳聞目睹的先鋒藝術，豐富了他的藝術眼界。

拉扎流寓世界始於 1950 年獲得法國政府獎學金資助下，在巴黎國家美術學院習藝。在巴黎的時候，他接觸到廣泛的藝術運動，對於這些運動，他無論在創作及思想上，都有強烈參與。正如他在巴黎認識的趙無極一樣，他成為了巴黎第二學派的主要人物，這一代的藝術家表現出堅毅的精神，並意欲挑戰及超越傳統與西方藝術語彙的挑戰。他獨特的思想很快為他帶來了藝壇的注目，在 1956 年，拉扎成為了第一位獲得法國藝評人大獎的非法國藝術家。

當繪畫此作的時候，拉扎卻已揚棄他早年作品中實在的風景與流麗的筆觸，轉向神聖的幾何形像。以基本圖形及原色的複雜配置，他把印度宇宙觀與密宗藝術帶到這抽象的圖像思考之中。他開始使用原初的「賓杜」作為構圖的起點，以在他的畫作中捕捉自然的精髓。在印度神話中，這黑點代表了宇宙之蛋或原初虛無的種子，從其中萬物得以誕生。畫作的題目即來自孕育萬物的過程。由這個焦點，拉扎用上一個富象徵性的語言，以線條、圖形及色彩去代表世界的不同領域，使作品有着象徵意義。根據藝術家的傳記作者基泰．星，拉扎的作品：「以幾何圖形去描畫宇宙。在畫作中純粹的形像的語彙有了一個內在的重要目的：這些形狀的規律正與宇宙相呼應。」(G. 星，《 賓杜：拉扎思想中的時空 》，新德里，1997，118 頁)

這幅鉅作中，拉扎用了很多代表樹木的倒 V 型與代表大地的暖色。拉扎對純粹的幾何原則的着眼，與他對色彩及其象徵力量的着迷可謂相輔相成。「我一直以五種原色去理解宇宙：黑色、白色、紅色、藍色和黃色。透過把原色與其他二次色，例如綠色、棕色及赭色的混合，可以創造出完全的色彩表現。接着你只需要繼續琢磨，直至找到最純粹的形象。」(G. 星，《 賓杜：拉扎思想中的時空 》，新德里，1997，127-128 頁)

但就形象來說，這些幾何作品看來有着與美國同期藝術家所主張的抽象表現主義繪畫相類似。在 1962 年任教於加州大學柏克萊分校時，拉扎深深的被抽象表現主義例如森姆．法蘭西斯、漢斯．侯夫曼及馬克．羅斯科的作品所影響。然而這些藝術家更著眼於形象主義運動的討論，拉扎的作品卻探討了更多精神與宗教的層面。圓形不但是構成部份，而更是能量聚焦的中心。這點成為了拉扎作品構圖所圍繞的中心，這構圖的組成部份在雅卻與曼陀羅等冥想圖像中，有着亙古的先例。

在賽耶．海達．拉扎的作品之中有着與自然及他家鄉中央邦的森林的強烈紐帶。在《 懷胎 》此作中，即使十分抽象，自然這概念依然貫穿及為構圖的重要部份。作為一個森林警察的兒子，拉扎在豐饒的那馬達河谷長大，因而自然在藝術家年輕時已起着重要的角色。繪於 1989 年，《 懷胎 》一作表現出內在的規律與典雅，使它成為拉扎作品其中一幅最精巧及震撼的作品。拉扎在捕捉印度山水的美善同時，亦為他與觀者提供了一道可供冥想的視覺地圖。

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK
紐約私人收藏

8

MAQBOOL FIDA HUSAIN 麥布・費達・胡珊

(INDIA, 1913-2011)

Untitled (Raj Series)

signed 'Husain' (upper right); inscribed '39" x 62"' (on the reverse)
oil on canvas
153 x 93 cm. (60 ¼ x 36 ⅝ in.)
Painted *circa* 1980s

HK$1,800,000-2,300,000
US$240,000-290,000

PROVENANCE
Saffronart and Apparao Galleries
Acquired from the above by the present owner, *circa* 2001

EXHIBITED
Los Angeles, Saffronart and Apparao Galleries, *Indian Contemporary Fine Art,* 9-23 September 2001

LITERATURE
Indian Contemporary Fine Art, exhibition catalogue, Los Angeles, 2001 (illustrated, unpaginated)
K. Bikram Singh, *Husain*, New Delhi, 2008, p. 25 (illustrated)

無題（英屬印度系列）

油彩 畫布
約1980年代作
款識：Husain (右上)；39" x 62" (畫背)

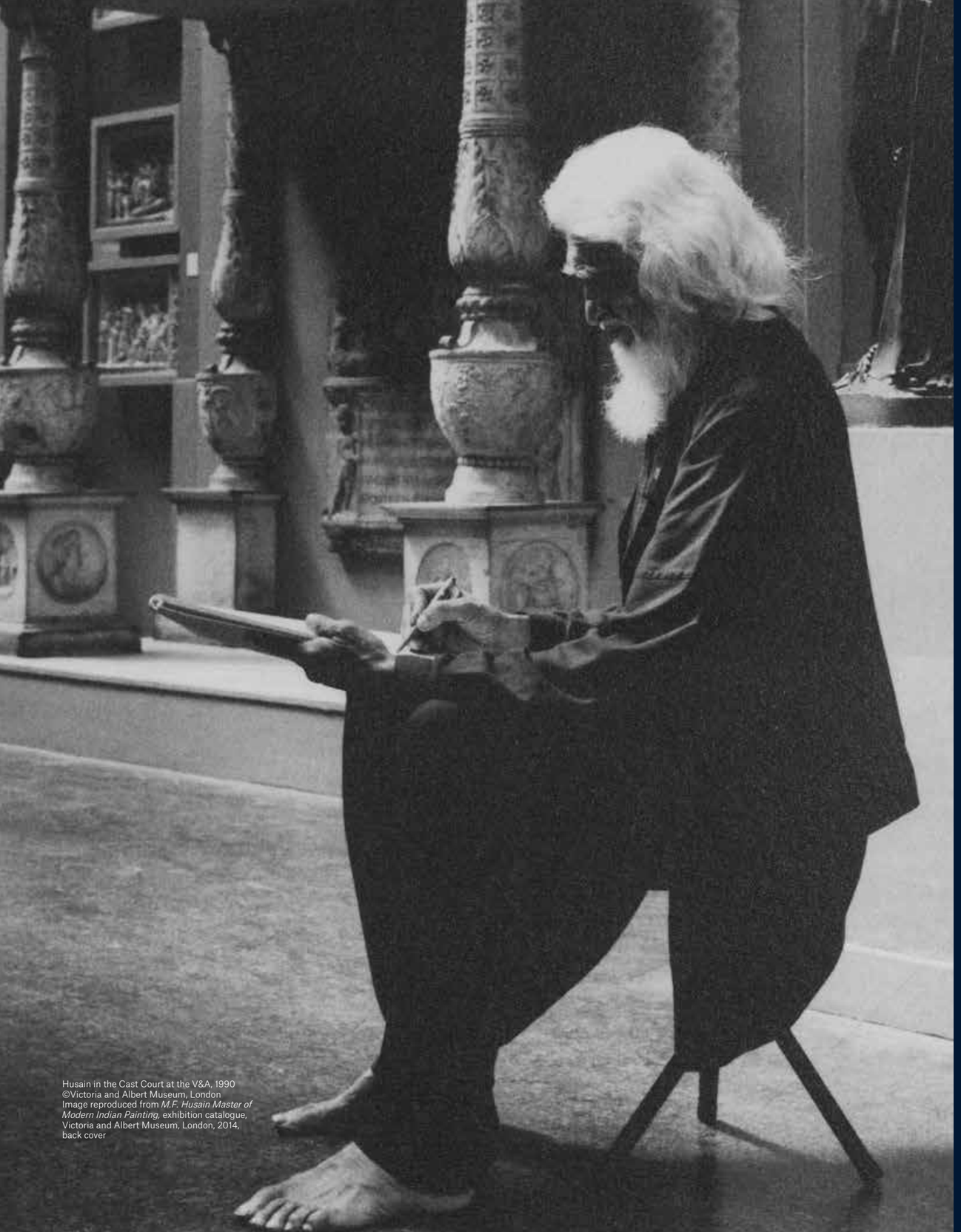
來源
薩伏隆及阿帕勞畫廊
現藏者約於2001年購自上述畫廊

展覽
2001年9月9-23日「印度當代藝術」薩伏隆及阿帕勞畫廊 洛杉磯 美國

出版
2001年《印度當代藝術》(展覽圖錄) 洛杉磯 (圖版，無頁碼)
2008年《胡珊》K. Bikram Singh著 新德里 印度 (圖版，第25頁)

"In the mid-1980s, at the height of his celebrity as India's most famous and flamboyant modernist and living artist, Maqbool Fida Husain cast his painterly eye back half a century and more, to a time when much of the subcontinent was still under British rule. This sharp – and surprising - (re)turn to India's recent colonial past resulted in some among the most insightful, and also most playful, of works in different media to emerge from the brush of this prolific and imaginative artist."

(S. Ramaswamy, *Husain's Raj, Visions of Empire and Nation*, Mumbai, 2016, p. 12)



Husain in the Cast Court at the V&A, 1990
©Victoria and Albert Museum, London
Image reproduced from *M.F. Husain Master of Modern Indian Painting,* exhibition catalogue, Victoria and Albert Museum, London, 2014, back cover

In M.F. Husain's series of paintings on this period of British colonial rule, popularly known as the Raj, elements of history and satire come together in large scale tableaus and intimate watercolours to present a witty commentary on the social, economic and political realities of the time. In this epic painting of a royal procession, Husain satirises one of the confluences between East and West in colonial India, portraying the marriages between rulers of India's princely states and various British and American women, a common phenomenon in the early 1900s. Likely inspired by the infamous exploits of Tukoji Rao Holkar III, Maharaja of Indore, the city in which the artist grew up, these paintings seem to reference Holkar's marriage to the American Nancy Miller (subsequently known as Sharmishta Devi) and later scandalous affair with the underage 'nautch girl' or dancer from Hyderabad, Mumtaz (renamed Kamabai Saheba).

In Husain's Raj series, unlike his other paintings, these references to historical figures are intentionally oblique and often fictionalised. While "Husain simultaneously mimics two separate styles of colonial British-Indian painting: formal portraiture (using prominent imperial emblems and icons), and the 'picturesque' that exaggerated the 'exotic' elements of the colony for 'home' consumption [...he] does not historicize his subjects, both historicism and nationalism being notions derived from European modernity. Nor does he seek to give articulation to a subaltern position. His India has much authority, and it forms a rather bemused backdrop for the historic mutual incomprehension that the Raj embodied. He situates his presentation of the drama of the coloniser and the colonized within a discourse of equivalence." (S. Bagchee, "Augmented Nationalism: The Nomadic Eye of Painter M.F. Husain", *Asianart Online*, 1998, accessed October 2018)

Although both women in this painting are seated on royal elephants at a seemingly equal level, their depiction is strikingly different. The western queen wears a white sleeveless dress with a large sash and sunhat, while her conspicuously crowned Indian counterpart is draped in a traditional green sari. This underlines Ramaswamy's observation that rather than representatives of correspondence, these 'Angrezi Maharanis' or English queens add to the artist's tongue-in-cheek "postcolonial riposte to many a European Orientalist art work which, in the previous century, delectably and luxuriously similarly 'framed' female brown flesh." (S. Ramaswamy, *Husain's Raj, Visions of Empire and Nation*, Mumbai, 2016, p. 86)

In retrospect, Husain's Raj series may be read as a timely endeavour, with a "national-patriotic impulse" that "provides both the political and ethical charge that runs through these works and that also distinguishes Husain's attempts to laugh at the empire from other artistic attempts to do so that had preceded him. He really is the only major artist of his generation to deliver this message [...offering] a playful but nonetheless edgy postcolonial lesson in how one might hate and disavow empire in the right way, even while learning to live with it, mock it and laugh at it properly" (S. Ramaswamy, *Husain's Raj, Visions of Empire and Nation,* Mumbai, 2016, p. 133, 139)

「在八十年代中期，當麥布．費達．胡珊作為印度最有名及浮華的現代主義藝術家的名望如日中天的時候，他回溯了半個世紀之前印度次大陸還在英國統治的時候。這尖銳及教人意外的印度近代殖民歷史回顧，造就了他這個多產而富創造性的藝術家筆下眾多媒體之中的創作之中，最富創見及玩味的一系列作品。」(S. 拉馬斯威美，《胡珊的英屬印度：帝國與國家的理想》，孟買，2016 年，12 頁)

胡珊的英屬印度系列作品，把歷史與反諷的元素融合在大型的場景及細膩的水彩畫之中，以表現對社會、經濟及政治現實的蘊藉嘲諷。在這幅規格宏大的皇家巡遊畫作之中，胡珊諷刺了印度殖民時代的所謂東西匯流，描畫了二十世紀初常見，印度王公迎娶英國及美國女子的現象。這幅作品或許是受胡珊成長的印多爾的大君，圖果治．拉奧．霍卡爾三世的風流韻事啟發。畫作看來描畫了霍卡爾大君與美國女子南西．米勒（之後被稱為沙米爾斯德．德妃）以及後來轟動一時，與未成年的海德拉巴舞孃穆塔茲（後來改名為卡馬巴爾．沙希巴）的婚禮。

胡珊的英屬印度系列就如他其他畫作一般，對歷史人物的引用，故要顯得含糊，有時甚至虛構。「雖然胡珊同時仿摹了英屬印度時期的兩種風格：通常用於皇家象徵的正規肖像，以及誇大殖民地『異國風情』，供英國『國內』消費的『風景畫』。然而他卻沒有把描畫對象歷史化，因為歷史主義與國族主義都是西方現代化之下的產物。而他亦沒有嘗試去為在下者說話。他筆下的印度本身有自己的權力所在，英屬印度時代的雙方錯誤認知表的一個詼諧幽默的背景。他以平等的話語去表現殖民者與被殖民者的故事。」(S. 巴格茲，〈擴展國族主義：畫家 M.F. 胡珊的遊牧眼光〉，亞洲藝術在綵線，1998，2018 年 10 月引用)

雖然畫作中兩位女士看似平等的坐在皇家大象之上，但她們的描繪卻十不同。西方皇后戴着大太陽帽、絲巾及穿著白色無袖長裙，而頭戴華美皇冠的印度女子，則穿着傳統的綠色莎麗。這蘊含了拉馬斯威美的觀察，與其說是確切描述，這些「英吉利大君妃」表現出的更是藝術家緊切的，對「為數甚多的歐洲東方主義藝術作品的後殖民回應，在之前一個世紀，它們亦雷同的有意以華麗包裝去描畫有色人種的女性。」(S. 拉馬斯威美，《胡珊的英屬印度：帝國與國家的理想》，孟買，2016 年，86 頁)

胡珊的英屬印度系列，可以看作是一個適時的創作，作品充斥的「愛國情思，提供了政治及民族層而上的力量，使胡珊對帝國的反響在前人類同的藝術創作之中顯得鶴立雞群。他確實是同代唯一一個表現到這個信息的主要藝術家，幽默而尖銳地反思後殖民時代，如何在以一個正確的方式去討厭及揚棄帝國同時，學習與之並存、嘲諷及拿它開玩笑。(S. 拉馬斯威美，《胡珊的英屬印度：帝國與國家的理想》，孟買，2016 年，133、139 頁)

9

RICHARD LIN 林壽宇

(LIN, SHOW-YU, UK/TAIWAN, 1933-2011)

Sixty Six to Sixty Eight

signed 'Richard Lin'; titled and dated 'sixty six to sixty eight 1966-1968' (on the reverse)
oil and aluminum on canvas
101.5 x 101.5 cm. (40 x 40 in.)
Executed in 1966-1968

HK$2,200,000-3,800,000
US$290,000-490,000

PROVENANCE
Marlborough Gallery, London, UK
Marlborough Gallery, Rome, Italy
Anon, Sale, Christies London, 11 July 2013, Lot 165
Private Collection, Europe
Private Collection, Asia

EXHIBITED
Brussels, Belgium, The Museum of Lxelles, From China to Taiwan: Pioneers of Abstraction, 15 June -24 September 2017.

LITERATURE
The museum of Ixelles, From China to Taiwan: Pioneers of Abstraction, Brussels, Belgium, 2017 (illustrated p 214).

66 - 68

油彩 鋁 畫布
1966-1968年作
款識：Richard Lin Sixty six to sixty eight 1966-1968 (畫背)

來源
英國 倫敦 馬博羅畫廊
義大利 羅馬 馬博羅畫廊
2013年7月11日 佳士得倫敦 編號165
歐洲 私人收藏
亞洲 私人收藏

展覽
2017年6月15日-9月24日「從中國到台灣：抽象藝術先鋒」伊克賽爾美術館 布魯塞爾 比利時

文獻
2017年《從中國到台灣：抽象藝術先鋒》伊克賽爾美術館 布魯塞爾 比利時 (圖版，第214頁)

Painting in relief was an important concept that guided Richard Lin's artistic development throughout his career. By combining sculptural concepts with the language of painting, he created a style that was unique in art history, and opened up new dimensions in painting. At the same time, he broadened the forms and connotations associated with the use of white. These developments grew out of his precise grasp of minute dimensions, his sharp artistic sensitivity, and his meticulous establishment of order within the pictorial frame. White thus became a vehicle expressing both Eastern culture and the Western spirit of modernity.

Lin's *Sixty Six to Sixty Eight* (Lot 9), completed between the years 1966 and 1968, is based on his iconic use of white. Close observation of this precise and rational work leads to the discovery of a number of interesting details: layers of white pigment of different thicknesses, together with four parallel aluminum strips, build a picture space of multiple thicknesses, while the orange-yellow block of color below the top aluminum strip echoes an area of pale yellow on the left, which together break through the original stillness of this composition.

Agnes Martin, *The Tree*, 1964. Museum of Modern Art, New York, USA
Artwork: © 2018 Estate of Agnes Martin / Artists Rights Society (ARS), New York
艾格尼·馬丁《樹》1964 年作 美國 紐約 現代藝術博物館

Aluminum strips were one of the materials Richard Lin employed most often in the early phases of his Relief Painting series. He made use of aluminum, along with his oils, to establish the depth of the visual space and the existence of multiple planes on the surface of the canvas. He even named one work *Aluminum Plate Relief,* an indication of the importance that the metal held as he first established the concepts behind the series. And, as the line between sculpture and painting continued to blur, Lin became more confident in his use of different media. *Sixty Six to Sixty Eight* dates from Lin's mature period, and although he was already proficient in using oils to build up spaces beyond the plane of the canvas, he continued to explore making diverse materials a part of his works, combining them with oils in ingenious ways. Donald Judd, who also incorporated metals into his artistic creations, likewise made use of non-natural materials such as aluminum alloys and stainless steel. His installations, in the form of wall-mounted rectangular boxes, present us with works that are not reflective of any specific content or subject. An attitude of such rationality and restraint is not too different from Lin's, though what Lin wanted to express, given his dual background in sculpture and painting, was more than just a kind of installation or relief sculpture. Rather, his goal remained fixed on painting, and he hoped, with the assistance of sculptural methods, to create anew the possibilities of the painted space.

In 1966, the artist Miro visited Lin at his London studio, and summed up his appraisal of the artist in one sentence: “In his world of white, no one can come close to him.” As everyone now knows, the use of white was one of Richard Lin's trademark features; he displayed a full spectrum of whites to viewers, spreading countless shades of white on his canvas with only the slightest variation between them. Lin's ability to develop this single hue to the ultimate degree depended on a precise grasp of minute dimensions, a sharp artistic sensitivity, and his meticulous establishment of order within the pictorial frame. In this group of works, there are countless parallel strips of white color, their surfaces smooth and lustrous. Their width, thickness, solidity, depth, convexity or concavity, and the effects of light and shadow they produce, have all been precisely measured by the artist, and they are built up and layered, one on top of the other, over and over again. All of these factors mingle and fuse to achieve a perfect unity, which is what Richard Lin means when he says, 'One is everything.'

White acquired the status of a classic color in 20th-century art history. This was partly due to its use in architecture, where it played the role of a unifier of all things. But it also has cultural meanings. It represents that which is pure and unadulterated, and it symbolizes both the unlimited and the minimal, in line with the spirit of modern civilization. Another artist of the same period, Agnes Martin, also had a special feeling for white, shown in works with a close connection to Zen thought. Her tranquil, pure white picture spaces similarly express, in the language of painting, the idea of 'emptiness' in Eastern philosophy. The difference in these two artists' works lies in the emotional expression to be found in Martin's work, whereas Richard Lin aimed to reduce the emotional aspects to their very minimum, whether in his choice of subject or in his use of color.

In another area, Richard Lin's mother culture developed in such a way that much emphasis is placed on the role of white in Chinese painting. In a great many Chinese paintings, white exists in the form of empty, or 'white' space, which, however, is a central element and is absolutely essential in those paintings. In this respect, it is said that 'white serves as black.' In this group of Richard Lin works, 'white space' is similarly employed to varying degrees around their peripheries to create a sense of space, one of the distinguishing tropes of Lin's work. Chinese painting also stresses subtle variations in ink shades, or 'the five colors of ink,' and Lin's whites, like ink, similarly display a wealth of shades and layers. For him, the idea in Eastern philosophy that 'one is everything' finds correspondence with the 'less is more' concept in the West's modern art. In this way, white becomes a vehicle expressing both Eastern culture and the Western spirit of modernity. Thus, even if Richard Lin's 'white on white' relief paintings had their starting point in Western media, they nevertheless display the fundamental values of Chinese culture.

繪畫浮雕作為林壽宇畢生髮展的重要概念，將雕塑的觀念結合繪畫的語言，創造出在藝術史上獨一無二的繪畫風格，並且開啟了另一度繪畫空間。同時，林壽宇在繪畫上拓寬了白色的形式與內涵，這取決於藝術家對分寸的精確把握，敏銳的藝術感知力和一絲不苟地建立畫面的秩序，使白色同時成為東方文化與西方現代精神的載體。

從 1966 至 1968 年持續兩年的創作完成的這幅《 66-68 》(拍品編號 9)，以其標誌性的白色為底，細觀這幅精準而理性的作品，能從中發現許多充滿趣味的細節：層層疊疊不同深淺厚度的白色顏料，與四道平行鋁條一同構建出多種畫面厚度，而第一道鋁條的下方呈現的橙黃色塊，與左方較淺的黃色相對應，打破了原本沉寂的畫面。

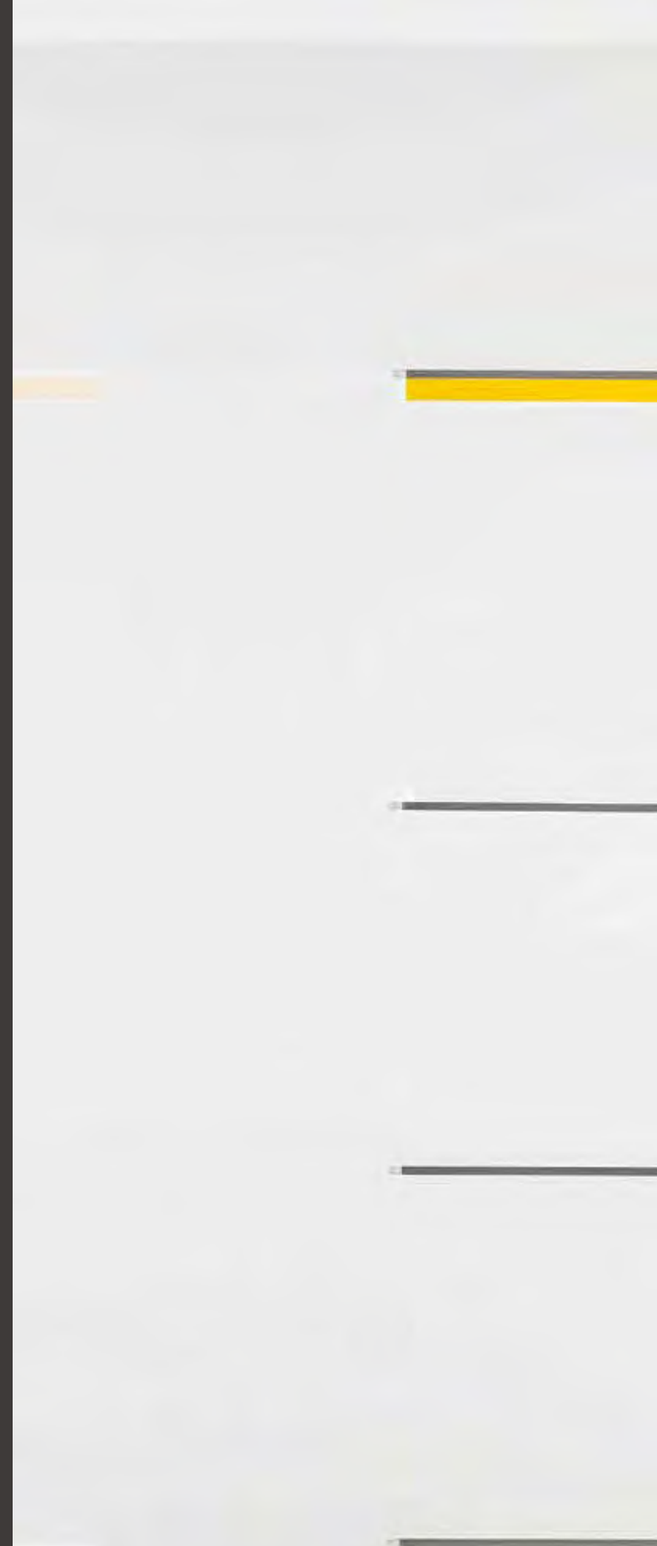
鋁條是林壽宇在「繪畫浮雕」系列早期最常用的媒材之一，用以與油彩共同建立畫面深度，在畫布表面形成多個平面的存在，他甚至曾以「鋁板浮雕」命名作品，可見鋁對其這一系列最初概念建立時的重要性，而隨著雕塑與繪畫之間的界線亦是越發模糊，林壽宇對不同媒材的使用更是得心應手。這件作品創作於其成熟期，儘管此時的林壽宇已純熟運用油彩表現平面以外的空間，仍將對多元材料的探索傾注於作品之中，與油彩巧妙結合。同樣將金屬材料融入藝術創作的唐納德·賈德亦使用鋁合金、不銹鋼等非天然材料，以裝置在牆壁上的矩形盒子的形式呈現不反映具體內容或對象的作品，其理性與克制的態度與林壽宇相似，然而有著雕塑系和繪畫雙重背景的林壽宇，所想表現的並非僅僅是一件裝置或浮雕，而是藉以雕塑的手法為輔佐，以繪畫為目的，重新創造繪畫空間之可能性。

1966 年，藝術家米羅曾在倫敦拜會林壽宇工作室，留下「他在白色的世界中，無人能及」這句評語，眾所周知，白色是林壽宇藝術的另一標誌特點，在畫布上以無數種具有微差的白向觀者展示白色的光譜，將單色的運用發展到極致，皆取決於藝術家對分寸的精確把握，敏銳的藝術感知力和一絲不苟地建立畫面的秩序。在這組作品上，無數平行的白色長條色塊，具有平滑的表面，富於光澤，它們的寬窄、厚薄、虛實、深淺、凹凸、光影效果，都經過藝術家精確的測量，反復的堆疊，所有這些因素又混合與融化在一起，達到一種完美的統一，也就是林壽宇所說的「一即一切」。

白色是 20 世紀藝術史上的經典顏色，這部分由於現代建築對於白色空間的使用，使白色具有統領一切的地位，也由於白色的文化意涵，不僅代表了純粹、純潔，更像徵著無限、極簡，符合現代文明的精神。同一時期的藝術家艾格尼絲·馬丁亦對白色情有獨鍾，其作品與禪宗思想聯繫緊密，靜謐的純白畫面同樣以繪畫語言表現了東方哲學中的「空」，然而不同的是馬丁的作品飽含情感表達，而林壽宇不論是在主題或是用色上都希望將情感表達減少到極致。

另一方面，在林壽宇母文化的內涵中，中國的繪畫亦高度重視白色的作用，更多以留白的方式存在，成為畫面不可忽視的因素，所謂「計白當黑」。在這組作品的畫面四周，同樣以不同程度的「留白」製造空間感，這也是林壽宇作品的典型特徵。中國畫講究「墨分五色」，林壽宇的白色也像「墨」那樣可分出諸多層次，對他而言，東方哲學中的「一即一切」與西方現代藝術「少即是多」的概念相遇，使白色同時成為東方文化與西方現代精神的載體。可以說，林壽宇的「白加白」繪畫浮雕從西方的媒材入手，卻有意識的展現了中國文化中的核心價值。

Donald Judd, *Untitled (Bernstein 80-52),* 1980
Artwork: © 2018 Judd Foundation / Artists Rights Society (ARS), New York.
唐納德·賈德《 無題 (Bernstein 80-52) 》1980 年作



Detail of the present lot 拍品局部

10

HSIAO CHIN 蕭勤

(XIAO QIN, TAIWAN, B. 1935)

Untitled

signed 'HSiAO', signed in Chinese and dated '1964' (lower middle); signed 'HSiAO', signed in Chinese and dated '1964' (on the reverse)

acrylic on canvas

130.4 x 162 cm. (51⅜ x 63¾ in.)

Painted in 1964

HK$700,000-900,000

US$90,000-120,000

PROVENANCE

Private Collection, Italy (acquired directly from the artist by the previous owner)

Private Collection, Italy

無題

壓克力 畫布

1964年作

款識：HSiAO 勤1964 (中下)；HSiAO 勤 1964 (畫背)

來源

意大利 私人收藏 (前藏家直接得自藝術家)

意大利 私人收藏

Dan Flavin, *Untitled (Monument for V. Tatlin),* 6 March 2018, Christie's London, Lot 18, Sold For GBP 632,750
Artwork: © 2018 Stephen Flavin / Artists Rights Society (ARS), New York
丹 · 佛雷文《 弗拉基米爾 · 塔特林的紀念碑 》 2018 年 3 月 6 日
佳士得倫敦 編號 18 成交價：632,750 英磅

Top to bottom 由上至下：

Lot 10

Victor Vasarely, *Zèbres (Zebras)*, 1932-1942, 7 March, 2017, Christie's London, Lot 2, Sold For GBP 485,000
Artwork: © Victor Vasarely
維克多．瓦薩雷裡《斑馬》
1932-1942 年作 2017 年 3 月 7 日
佳士得倫敦 編號 2
成交價：485,000 英鎊

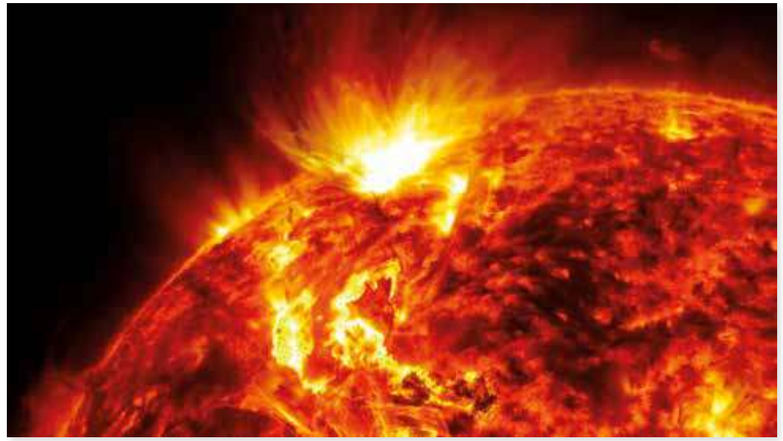
By the end of 1959, Hsiao Chin was living in Milan in close proximity to the birthplace of Greco-Roman and Renaissance art, having befriended a circle of European artists. His worldly outlook and travel experiences spurred him to reexamine his own cultural origins, and to look for common values across all cultures. Having sojourned in Europe for decades, he never forgot his mission of furthering East-West cultural communication. *Untitled* (Lot 10) interrogates the mysteries and spiritual being of the universe through art, and showcases the core essence of his oeuvre.

During the 1950s and 60s, Western artists were exploring new forms that extended beyond the Abstract Expressionist and Art Informel movements that had dominated earlier decades. *Untitled* contains strong beams of spear-like sunlight that dazzle the viewer and echoes the visual qualities of Op-Art, with its sharp lines and shapes that give definition to the visual experience. *Untitled* can be seen as a precursor to the artist's 1970s works, which are often categorised as hard edge paintings due to their geometric shapes and clean colour-blocking. The painting contains crisp borders reminescent of Frank Stella's stripe paintings. From a macro-perspective, all of these artistic movements leading towards Minimalism strove to create a path beyond Abstract Expressionism by delineating art with the bare minimum of visual elements and rational theory.

As one among thousands, Hsiao Chin consciously established an artistic language that let East and West coexist by taking up Western stylistic methods, while at the same time placing emphasis on a return to the "Eastern essense of intuition." Simply put, his creations are "pure intuition and not rational, perhaps even anti-rational". Here is where Hsiao's works differ from minimalism: simplifying the complex is just a means to an end, the end being to cut straight into the heart of the viewer, and to allow them to ponder on the relationship between the universe and their own selves. In contrast with Minimalist artist Dan Flavin's *Untitled (Monument for V. Tatlin)*, Hsiao Chin's art doesn't just challenge the relationship between the artwork and its spatial reality, but also bridges the visual world and the world of the mind.

Hsiao Chin incorporates elements from a broad spectrum of Eastern sources, from Lao Tzu and Chuang Tzu, to mandalas and Zen thought, all of which nurtured his spiritual practice and gave him endless sources of creative inspiration. A series of artworks with solar depictions, which he began painting since 1963, were inspired by Buddhist mandalas, which symbolise the organic and neverending cycles of natural phenomena. The basic structure of a mandala drawing consists of squares, circles, triangles, half-moon shapes, and droplets, representing earth, water, fire, wind, and air. Examining a thangka of the Hevajra mandala, the symbolic shapes are layered, staggered and infinite, training the viewer to sense destruction and rebirth of the self — the source of all spiritual power. *Untitled* is similarly made up of layers of brown-red and pale grey-brown circles, and thin rings of mustard-yellow, with rays of cinnabar-red sunbeams that expand infinitely as though to consume everything ouside the canvas. The beams seem to funnel everything beyond the canvas into its focal point, the red circle: life and death pressed into one "dot", its infinite power wielded with utter control by Hsiao Chin.

Untitled strikes a balance between the ambition to conquer the universe and the ephemeral nature of all things, transcending the viewer's visual experience to reach a state of religious realisation. When we gaze into the source of this power, we cannot help but be astonished by the work of an artist who dedicated his life to the cultivation of his own art and self—a spiritual piece of Eastern art with Western aesthetic influences.



Sun
太陽

一九五九年底，蕭勤定居米蘭，深入接觸希臘、羅馬、文藝復興發源地的文化，廣結歐洲藝術家。豐富的見識遊歷，反倒激發他挖掘東方文化根源，省視普世精神涵蘊。旅居歐洲數十載，他恪謹以溝通東西文化為己任，從藝術探索宇宙奧秘與本質靈性，《無題》（拍品編號 10）可謂當中淬鍊之華。

二十世紀五、六十年代前後，歐美藝術家馳馬試劍，嘗試各式各樣先鋒形式，抗衡四十年代開始大行其道的美國「抽象表現主義」與歐洲「無形式藝術」。置於西方藝術脈絡，《無題》畫面中的太陽光柱如箭射出令觀者迷幻炫目的光感效應及與「歐普藝術」的視幻理論遙相呼應，以線條、形狀重塑視覺經驗的定義。《無題》亦略見藝術家七十年代作品的前身，或會因其幾何圖形、俐落色塊而被歸類為「硬邊藝術」，畫面輪廓帶有法蘭克．史特拉《無題》的純淨冷感邊線，三數種原色成為張力來源。宏觀視之，此等種種指向「極簡主義」的藝術運動，意圖另創「抽象表現主義」以外的路徑，要以最低限的視覺元素和最理性的策略思維來詮釋藝術。質靈性，《無題》（拍品編號 10）可謂當中淬鍊之華。

百家爭鳴中，蕭勤自覺地建立東西並存的藝術語言，審慎採納西方表現手法同時，注重回歸「東方直覺的本質」，直言他的創作「是純『直覺』的，而非理性的，甚至是『反理性』的」。蕭氏作品與極簡主義根本之別在於：化繁為簡只是手段，終極目標是要引導觀者剖視內心，默思宇宙與心性的絲絲扣連。與極簡主義標誌丹．佛雷文《弗拉基米爾．塔特林的紀念碑》相比，蕭勤的藝術不僅挑戰作品與現實空間的關係，更貫通視覺世界和心象世界。

蕭勤涉獵東方文化光譜甚廣，從老子至莊周，由壇城靜觀到禪宗冥想，一點一滴滋養他的靈性修為，帶來源源不絕的創作靈感。一九六三年起一系列近似太陽造形的作品受「壇城」啟發，表徵緣起緣滅的自然現象。「壇城」基本圖像為方、圓、三角、半月、水滴形狀，對應地、水、火、風、空。觀乎《十四世紀西藏喜金剛曼陀羅唐卡》，象徵性圖形層層相間，綿延無限，訓練觀者感悟自我的破除和再生，是心靈能量的源頭。《無題》由淺啡紅、淡灰褐構成圈圈外延的同心圓，環以芥末黃幼圈，發射出硃砂紅的太陽射線，似要無限擴張吞噬畫面以外所有，又似有把畫面以外一切收納到同心圓內的企圖：緣起緣滅皆在一「點」，萬鈞之力在蕭勤拿捏分寸下收放自如。

《無題》平衡了統攝宇宙的野心和一生萬物的幻化，把觀者的視覺經驗昇華到宗教式的體會。當我們久駐注視此力量之源象徵，不禁讚嘆於藝術家以自身修養悟道而成的菁華作品－－一種揉合西方情趣的精神性東方藝術。

Left to right 由左至右：

A Thangka of the Hevajra Mandala, 20 March 2012, Christie's New York, Lot 124, Sold For USD 350,500
《十四世紀西藏喜金剛曼陀羅唐卡》2012 年 3 月 20 日
佳士得紐約 編號 124 成交價：350,500 美元

Frank Stella, *Untitled*, 1974, 14 May 2008, Christie's New York, Lot 170, Sold For USD 1,273,000
Artwork: © 2018 Frank Stella / Artists Rights Society (ARS), New York
法蘭克．史特拉《無題》1974 年作 2008 年 5 月 14 日
佳士得紐約 編號 170 成交價：1,237,000 美元

11 # LEE MAN FONG 李曼峰

(INDONESIA, 1913-1988)

Peace Doves

signed in Chinese (upper right)
oil on masonite board
117.5 x 218 cm. (46¼ x 85⅞ in.)
one seal of the artist

HK$2,800,000-3,800,000
US$360,000-490,000

PROVENANCE
Gift from the artist to the original owner
Thence by descent to the present owner
Private Collection, Asia

鴿子

油彩 纖維板
款識：李曼峰 (右上)
藝術家鈐印一枚

來源
藝術家贈予前藏者
現由原藏家家屬收藏
亞洲 私人收藏

Katsushika Hokusai, *The Banana Gardens, Chuto*, 1829-1835, Collection of Rijkmuseum Amsterdam
葛飾北齋《 中島蕉園 》1829-1835 年間作 阿姆斯特丹國家博物館館藏

"Some friends like to ask me how I entered the work of art. My answers are fairly simple. I tell them that to become an artist one must first love and respect one's work. One must be honest in one's art, and beginners in painting should study from direct observation of Nature, from meticulous investigation of Nature's myriad transformations to increase their powers of observation."

- Lee Man Fong

「有人問我是如何開始藝術生涯的，我的回答很簡單。我告訴他們，要成為一名藝術家，一定要熱愛和尊重他的創作。對待藝術必須真誠，繪畫初學者一定要直接從自然中觀察學習，從對自然變遷一絲不苟地探索中，掌握觀察的力量。」

- 李曼峰

Following the successful sale of *Fifteen Goldfish* in 2012, Christie's is pleased to present *Peace Doves* - which will be the second-largest early painting by Lee Man Fong offered at auction to date. Works of this size and scale are exceedingly rare, and was painted during the pivotal period of Lee Man Fong's artistic progression. *Peace Doves* resonates with Lee Man Fong's great virtuosity in assimilating both East and West artistic approaches. Lee's ambition to paint on a large format panel during this significant period, in turn, showcased his profound passion of searching and painting beyond the ordinary through his art.

GREATNESS IN QUIETNESS

Recognised intrinsically as one of the most important figures of Indonesian Modern Art Movement did not make Lee satisfied with his artistic development nor try to earn a living with producing more paintings. Despite his high artistic profile, appointed as a Palace Artist by the late President Soekarno, Lee chose to remain unassuming and unpretentious, working for and dedicated himself to art with the hope that his works would communicate with anyone who needed them. It is with his humbleness that he explored the fullest potential of his artistry and produced many remarkable works with a new aesthetic that he introduced through his works, experimenting with the creation of pictorial space, and pushed the limit of the oil medium to the execution of brush strokes with the oil brush.

Top to bottom 由上至下：

Lot 11

Lee Man Fong, *Fifteen Goldfish*, Christie's Hong Kong 26 May 2012, Lot 2023, Sold for HKD 12,980,000
李曼峰《金玉滿堂》佳士得香港 2012 年 5 月 26 日 拍品 2023 成交價：12,980,000 港幣

INCULTURATION OF THE EAST AND THE WEST

A self-taught artist, he grasped firmly the opportunity to study abroad in Holland under the Malino scholarship. Lee Man Fong's early works were then profoundly influenced by the great Dutch Impressionism movement well-known for their sombre palette and immaculate technique in reflecting light. However, during his short period in Holland Lee had a realisation on his future ambition. He had a meeting with an Indonesian artist exhibiting at The Hague when he realised that although the exhibition was dubbed as an Eastern offering, it displayed works that appeared more Western in its execution but lacked any concentrated originality and looked like pure imitation of Western Arts. From that point in time, Lee diverted his ambition to create works that were not just Western elements but of Eastern expression by combining the techniques from both worlds.

Gifted to the original owner by the artist, *Peace Doves* is one of the most notable and rare works from the 1940s when Lee was exquisitely producing paintings of goldfish and doves. In this panoramic painting, Lee Man Fong take us to a distant place, a place where an ordinary person would never expect, elevating the pictorial plane high above the clouds. At the foreground of the composition, a flock of doves are seen resting peacefully at the centre of the cliff while two other doves are carefully watching them from both sides, and a couple of doves are watching from above, as if that they are guarding the pact against the harm that they may encounter. A couple more doves are also seen flying away from the cliff, and some are also making their way to roost, balancing the stillness of the doves on shore while at the same time introducing dynamism to the work. The portrayal of doves becomes essential to the painting, not only as a focal subject, but they also bring out Lee Man Fong's mastery in Western technique. Different from his contemporary Affandi, whose works portrayed emotional quality of his subject with his lively line works, Lee Man Fong brushwork is smooth and studied. His broad and gestural brushstrokes carefully form the birds, displaying a visual-tactile quality that mimicked the bird's feather – an extraordinary realistic rendition of the animal which is well-known as a universal symbol of peace.

With *Peace Doves*, we can not only appreciate Lee's remarkable understanding of Western technique but also his fresh stylistic approach by incorporating Oriental sensibilities in his practice. In this particular painting, Lee Man Fong introduced a sense of depth and ancient remoteness by surrounding the scene with an impressionistic mountainous landscape in the background, evocative to the Chinese landscape work, manifesting harmony intended by the artist. It is with *Peace Doves* that Lee Man Fong is seen to show his cultural identity, a balance between his practical training and his aesthetic lineage.

It is also with this painting that we can see the dramatic change of style of the artist but also the change of palette to Lee Man Fong's painting. Moving away from the sombre colours of the impressionism style of paintings he was exposed to, Lee is applying delicate colours to further enhance his true message of tranquillity and peace to the viewer. Turquoise is seen as the primary shade to his background of diminishing mountaintops, while he adorned the sturdy brown cliff with buds of yellow sunflowers introducing a sense of warmth and, again, balance to this cool-toned work, accentuating the poetic meaning and emotions of Lee's message. Despite its simplistic appearance, Lee's work reveals imagery and symbolic intent.

Peace Doves showcases the importance and continuing relevance of Chinese culture and cultural meaning in Lee Man Fong's life and work during this transitional period in his artistic *oeuvre*. Furthermore, Lee's modesty helped him to be very intense and enabled him to master a unique style displayed through this masterpiece. *Peace Doves* is an exceptional piece by the artist that elevates the significance of everyday life and showcased Lee Man Fong at his finest in both Eastern and Western qualities. It is without a doubt that Lee Man Fong is revered as one of Indonesia's finest and most lauded artists of all time.

Top to bottom 由上至下：

Rembrandt, *The Rest on The Flight into Egypt*, 1647
林布蘭《前往埃及途中》1647 年作

Affandi, *Cocks Fighting II*, 1965, Christie's Hong Kong 28 November 2015, Lot 49, Realised at HKD 3,880,000
阿凡迪《鬥雞》1965 年作 佳士得香港 2015 年 11 月 28 日 拍品 49 成交總額 港幣 3,880,000

繼《金玉滿堂》於 2012 年創出的佳績，佳士得本季隆重呈現李曼峰歷來在拍賣場上尺幅第二大的早期作品《鴿子》(拍品編號 11)。如此大型的李曼峰作品極為罕見，且作於畫家在藝術進程上的關鍵期。李當時以無比的雄心繪製此巨作，正好展現出他在藝術上追求超凡的熱情。《鴿子》盡顯畫家對糅合東西方技法的透徹掌握。

沉靜之深度

李曼峰的才藝受到當時印尼總統蘇卡諾的重視，任職總統府顧問畫師。李已公認為現代印尼藝術發展的偉大先驅之一，但他並不滿足於其時的藝術造詣或為賺錢而增加繪作量。李總是樸實低調，依然故我地埋首於藝術，希望通過其作品觸動人心。李曼峰的謙遜，讓他充分發揮其藝術潛能，嘗試營造嶄新的美學畫面，以中國水墨畫的筆法，將油彩推向極致，創作一幅又一幅的非凡作品。

融匯東西方藝術

李曼峰未接受過正規的藝術教育，獲得馬力諾獎學金時，即抓緊機會前往荷蘭深造。李的早期作品，深受荷蘭印象派畫風的影響，偏向採用沉鬱的色調及精確的光影佈局。在荷蘭短短的學藝期間，李曼峰覺悟出日後在藝術追求的志向。他曾與一名正在海牙舉行展覽的印尼畫家會面，展品雖然稱為東方藝術，但多以西方技法處理，欠缺東方美學的意態神韻，只像單純模仿西方畫作。從那時起，李轉而致力糅合東西方技法，為作品在西方美學的基礎上，注入東方藝術的精髓。

《鴿子》為原藏者直接獲贈自畫家本人，屬李曼峰 1940 年代值得注意及鮮見的作品之一，其時李專注以金魚和白鴿為創作主題。李在《鴿子》領觀者到一意想不到的遠方，以寬廣視角，描寫高於雲層的景緻。近景有一群白鴿安然休憩在懸岩上，左右兩旁各有一隻白鴿注視著這群白鴿，另有數隻從高處俯視著牠們，猶如協定了要守護牠們。還有數隻飛離懸岩，有些則正要棲息下來，為近景的靜態帶來平衡，讓作品增加了動感。白鴿不僅是作品的焦點，透過對牠們的描繪，正好顯出李曼峰對西方技法的成熟運用。同期的畫家阿凡迪，以飽滿有力的線條表達主體的情感；反觀李筆下的線條，流暢細膩。李用自信磊落的筆觸，小心擬出羽毛的質感，讓象徵和平的白鴿栩栩如生。

《鴿子》不單讓人欣賞到李曼峰熟練的西方技法，更可見他革新地將東方美學滲透於其中。背景的群山，以印象派的繪法勾勒，營造深邃、古遠的意境，喚出中國山水的韻味，散發著畫家理想的和諧感。此幀擷取了李曼峰在西方美學訓練及其東方血統的文化傳承，表現出他的藝術文化特質。

從《鴿子》可觀察到李曼峰的畫風有戲劇性的轉向，用色也漸印象派的沉鬱變為較明亮，更能透過作品，讓人領略到李所嚮往的平靜、和諧。遠山的主調為綠松石色，褐色的堅硬岩石綴以黃色野菊花，為冷系主調帶來了絲絲暖意之餘，為作品加添了點點詩情。看似簡潔、樸實的畫面，卻能揭示李的表徵意圖。

《鴿子》代表了李曼峰在經歷美學轉向期時，中國文化在其生命的重要性和日後在創作發展上的關聯性。李的謙遜、樸素，讓他能專心致志地勤練出一種獨特的藝術風格，成就了此佳作。畫家出色地昇華日常題材，《鴿子》證明了他兼具東西方美學的精粹。李曼峰實是歷來最優秀及值得尊崇的印尼畫家之一。

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Lot 13

Lot 12

The present lots are rare emblematic masterpieces by the internationally acclaimed Indonesian artist Affandi, both demonstrating the ideals of his renowned artistic vision. These two paintings were acquired by the present owner's father, a French-born man who later held an important position in the Argentinian and Brazilian trade industries. The works hold a significant place in his family's history and culture, and today his tale can be admired by all aficionados of the art world.

The following story will recount the unique journey of the Affandi paintings from Indonesia to Brazil. The protagonist is a man who was born in the Eastern France in 1905, and who immigrated to South America in 1926. At twenty-one years of age he started his career working in a trading company located in Buenos Aires, Argentina. It was soon recognized that he was indeed a natural tradesman, much against his parents' aspiration for their youngest child to attend medical school. He then ventured to open his own trading company, resulting in his tactical move to Brazil whilst his business partner stayed in Buenos Aires.

With the new expansion in Brazil in 1935, his company flourished. It was the first to sell sugar from Brazil through the Brazilian Sugar and Alcohol Institute, which at the time possessed the exclusive right to export all sugar from Brazil. This gentleman was also the pioneer in exporting many other products from Brazil; such as soybeans, alcohol, treacle, sesame seeds and corn. In the 1980s the company eventually became the largest sugar exporter from Brazil to the rest of the world.

It was in the 1950s that new business opportunities arose for the successful entrepreneur to travel to Southeast Asia in order to sell raw demerara sugar. His many visits included the countries of Thailand, Indonesia and even as far as Sri Lanka in the years following his first expedition.

Despite opposite cultural backgrounds, the gentleman collector and Affandi both share a passion for discovery and learning through experience. Affandi was a self-taught artist whose success during his lifetime provided him with the opportunity to travel to India, Europe and the United States to promote his work and share his views on painting. Having had very little exposure to western art during his youth, Affandi embraced a unique mode of expression through his art which was gradually enhanced by his international experiences to reach its apex in the late 1950s and 1960s.

Man with Fighting Roosters (Lot 12) and *Duck Hunter* (Lot 13) were both painted in 1959, after Affandi had returned from a decade of travelling around the world.

The confident brushstrokes and bold colours to depict traditional figures of Indonesia would particularly resonate to the collector. His travel experiences from such a young age until the end of his life are considered outstanding for his time and translate an open-mindedness and a curiosity for world civilizations. It is no surprise that upon discovering Affandi's paintings, our collector found himself absolutely struck and also intrigued by the two present pieces during one of his business trips. For him, the works were a perfect example of the exotic, creative and exciting culture that he had experienced on his travels. Without a further thought, he acquired them and returned to Brazil with the two paintings.

These masterpieces have remained in the family ever since, and after the owner passed away in 1978, the two paintings and their story have indeed kept a special place in the hearts of his descendants. They act as an important personal memoir for him, as well as something to help share his experiences with future generations to come.

這次呈獻的兩幅作品，是享譽國際的印尼大師阿凡迪富代表性的傑作，兩幅作品都表現出他獨特的藝術理念。這兩幅作品是由現任藏家的父親，一位生於法國，後來於阿根廷及巴西經商的一位巨賈購藏。作品在藏家的家族歷史之中有着重要的意義，而今日這個故事亦將與世界各地藝術同好所共享。

接下來的故事，將敘述阿凡迪名畫由印尼輾轉遠赴巴西的旅程。主人翁於 1905 年生於法國東部，並於 1926 年遷居南美。在 21 歲時，他加入了布宜諾斯艾利斯的一間貿易公司，並開展他的事業。雖然家人對么子的期許是學醫，但很快他經商的天賦已獲肯定。他後來決定創立自己的貿易公司，並具策略地遷到巴西，而他的商業夥伴則留在布宜諾斯艾利斯。

在 1935 年，當他的商業版圖擴展到巴西時，他的生意蓬勃發展。他成為了首家透過當時對出口巴西蔗糖有專利的巴西糖酒專賣局，出口巴西蔗糖的公司。我們這位紳士亦是巴西出口業中不少貨物，例如大豆、酒、糖蜜、芝麻及玉米的先驅。在八十年代，公司更成為了巴西最大的蔗糖出口商。

在五十年代，我們這位企業家因為出口金砂糖的機遇而造訪東南亞。在他首次東南亞之旅後的數年，他的足跡已偏及泰國、印尼，遠至斯里蘭卡。

即使來自不同的文化背景，但這位君子藏家與阿凡迪一樣對探求及親身領會新事物情有獨鍾。阿凡迪是位自學有成的藝術家，他藝術的成就，使他得以遊歷印度及歐美等地，去宣揚他的作品及分享他對繪畫的洞見。縱然阿凡迪年輕的時，很少接觸到西方藝術，但他藝術獨特的表現方式，使他日益與國際接軌，並在五十年代末及六十年代達至巔峰。

《 男子與鬥雞 》(Lot 12) 及《 獵鴨 》(Lot 13) 兩幅作品成畫於 1959 年，在阿凡迪遊歷世界差不多十年之後回歸印尼之後的創作。以肯定的筆觸及大膽的色彩，去描繪傳統的人物，這點對我們的藏家來說特別有共鳴。在當時來說，他自幼及長一生不停的遊歷各地，這點十分罕見，而這亦使他對世界不同文明持開放態度及懷有好奇心。在一次商業之旅的途中，我們的藏家對偶遇的這兩幅阿凡迪作品毫不出奇地一見鐘情。對他來說，這兩幅畫作是一個他遊歷過，充滿創意及刺激的異國文化的最佳象徵。他當下毫不猶豫地馬上購藏，並把這兩幅作品帶回巴西。

這兩幅作品一直留在家族收藏之中，在 1978 年原本的主人過世後，兩幅作品在後人的心中更有着重要的特別地位。這兩幅傑作及其背後的故事，成為了藏家的一個個人紀念，亦是讓後人得以傳承的所在。

Affandi in Yogyakarta, Indonesia
阿凡迪在印尼日惹

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12 AFFANDI 阿凡迪

(INDONESIA, 1907-1990)

Men with Fighting Roosters

signed with artist's monogram and dated '1959' (lower right)
oil on canvas
128 x 99 cm. (50⅜ x 39 in.)
Painted in 1959

HK$3,800,000-4,800,000
US$490,000-620,000

PROVENANCE
Private Collection, Brazil

男子與鬥雞

油彩 畫布
1959年作
款識：藝術家花押 1959 (右下)

來源
巴西 私人收藏

Chaim Soutine, *Suspended Chicken Against a Brick Wall*, 1924.
Kunstmuseum, Germany
柴姆．蘇丁《懸吊在磚牆前的雞》1924 年作 德國藝術館

"Affandi's style has been called expressionistic but to him his works were more true to the subject than any degree of photorealism could have been – an honesty which had more to do with emotional experience rather than with intellectual analysis."

- Astri Wright, Professor of Art History and Visual Studies, University of Victoria

Affandi smiling as he prepares to paint on the ground.
阿凡迪笑著在地上準備顏料

In *Men with Fighting Roosters* we see Affandi's signature style ignite the drama and mood of the scene, translating it from a real life outdoor observation to one on canvas. The rooster is an emblematic and frequent subject across Affandi's oeuvre, perhaps due to the fact that cock fighting was a popular recreational activity in many Southeast Asian communities, and one that is associated with pride and masculinity. The array of emotions present in such scenes therefore gave Affandi countless opportunities to display his unique artistic interpretations. Notorious for applying paint straight from the tube onto the canvas, Affandi through this method is able to make spontaneous and curvilinear markings in this piece to convey the clashing movements of the man and the rooster. More still, he often used his bare fingers, hands, palms and even wrists to further emphasize the swirling patterns, which again increases the effect of his work on the viewer.

His style is fiercely expressionistic and his colour palette is non-naturalistic; suggesting that it is emotions and feelings that dominate the focus of this piece, rather than the accurate representation of it. Affandi himself was a man of strong emotion and personality: it is noted that he often stayed close to the ground while painting, and would complete an entire artwork at once, to then lay back on the ground out of sheer exhaustion afterwards.

Men with Fighting Roosters is infused with spontaneity and depth. There is a sense of rapidity in the artist's movements, yet the light is strategically localized on focused features of the painting. The center of the composition is intentionally left empty of both colour and surface impasto to help the viewer transfer his attention to the powerful white rooster at the top of the painting. Undulated strikes of gold highlight a sense of movement of the human figures; while one man's strong arms maintain the dominant rooster in place, the other tries to catch the other rooster disappearing into darkness.

Affandi's strong references to Impressionist movements are particularly visible in this painting by his rendition of light and movement through dynamic strokes, bold and unrealistic colours and thick impasto differentiating each layer of colour as they are applied on the canvas. Beyond technique, the Impressionists also focused on depicting common scenes of daily life at fleeting moments, where the subject is not posing. Chaim Soutine and Emil Nolde's tormented modes of expression transpire mainly through their use of bold colours and thick impastos to highlight specific characteristics of their subjects.

In *Men with Fighting Roosters*, while there is a sense of immediacy and physicality due to highly expressive strokes applied from the artist's hand directly onto the canvas, the painting also mirrors the artist's unique vision of his own culture. From a common scene in Indonesia, he is able to convey character and authenticity, not only of the figures, but also of the animals, through his own prism. One gains new awareness of one's cultural background and language when exposed to foreign environments, Affandi's experience is no exception and his newly found vision of Indonesia after his travels transpires in this painting, where the mundane becomes a story worth sharing with the rest of the world. The collector rightfully recognized the exceptional in this painting with a sensitivity going beyond cultural borders.

Affandi, *At the Cockfight*, 1964. Christie's Hong Kong, 26 May 2012, Lot 2013, Sold for HKD 5,540,000
阿凡迪《鬥雞》1964 年作
佳士得香港 2012 年 5 月 26 日
編號 2013 成交價：5,540,000 港元

Left to right 由左至右：

Emil Nolde, *Maler Schmidt-Rottluff*, 1906. Nolde Museum, Germany
Artwork: © Nolde Stiftung Seebüll
埃米爾．諾爾德《畫家舒密特．諾特魯夫》1906 年作 德國 諾爾德博物館

「阿凡迪常被歸類為表現主義藝術家，然而對他而言，他的創作比任何照相式的寫實主義都要真實——那是一種充滿真情實感的赤誠寫照，而非物像的知性剖析。」

- Astri Wright 維多利亞大學 藝術史學家

在《男子與鬥雞》一作中，阿凡迪的獨特的個人風格點燃了作品的戲劇性及情感，在畫布上展開一場生機勃勃的生活場景。作為很多東南亞社群中廣受歡迎的消遣活動，鬥雞是阿凡迪作品中常見的代表主題，而這項運動又同時象征著自信和陽剛。充滿激情的鬥雞運動，賦予了阿凡迪無數展現其藝術靈感源泉的機會。阿凡迪以直接從顏料管中將油彩施於畫布而聞名，以此創造出隨性彎曲的筆觸，以表現人與鬥雞之間緊張激昂的動感。為了表現扭曲舞動的線條，他甚至常常用他的手指、手掌、手腕來作畫，以加強他的作品對觀者的感染力。

阿凡迪筆下的表現主義熱烈而濃郁，他的色彩則天馬行空，不拘泥與寫實。對他來說，情感才是作品的重要焦點所在，而不是客觀的現實描繪。與阿凡迪本人剛烈耿直的性格相稱，他創作時會腳踏實地，一氣呵成的完成一幅作品，然後在極度疲勞之下躺在地上休息。

《男子與鬥雞》一氣呵成而意味深長。作品忠實記錄下藝術家疾速的作畫節奏，然而光暗的巧妙運用，卻揭示出作者的精心安排，令作品的重心得以被強調。構圖中央留空，沒任何色彩塗抹，使觀者得以聚焦到畫作上方壯碩的白色雄雞之上。如波浪般起伏的金色，加強了人物的動感。一個男子以強而有力的臂彎控制着焦點所在的鬥雞，另一個男子則嘗試抓着另一隻試圖逃匿於黑暗之中的鬥雞。

印象派對阿凡迪的影響，在此作中對光暗與流動之中尤為明顯——洶湧澎湃的筆觸、光怪陸離的用色，及以層層疊加的厚重油彩。除了特別的技巧外，印象派還尤為鐘意表現日常生活的轉瞬即逝的瞬間，而非刻意為之的模特肖像。在畫中，亦能感受到柴姆．蘇丁及埃米爾．諾爾德筆下的大膽色彩及厚塗技法，強調出對象的情感張力。

《男子與鬥雞》一作不僅有著徒手作畫的原始動感，畫作亦同時反映了藝術家對自身文化的獨特情懷。從一個印尼的日常場景，他不單單表現出人物的獨特的文化特性，甚至連動物似乎都有了切實的文化特征。當接觸到外國環境時，人對自身的文化背景及語言也會有新的體會，阿凡迪亦是如此。在他遊歷海外後，他把對印尼新的領會投射到作品之上，使得尋常景象變成值得與世界分享的故事。我們的藏家亦得以收穫這件作品的跨越國界的文化精神。

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南美洲重要私人收藏

13 AFFANDI 阿凡迪

(INDONESIA, 1907-1990)

Duck Hunter

signed with artist's monogram and dated '1959' (lower right)
oil on canvas
128 x 99 cm. (50⅜ x 39 in.)
Painted in 1959

HK$3,200,000-4,200,000
US$420,000-540,000

PROVENANCE
Private Collection, Brazil

獵鴨

油彩 畫布
1959年作
款識：藝術家花押 1959 (右下)

來源
巴西 私人收藏

Kazuo Shiraga, *Hokei*, 1992. Christie's Hong Kong, 30 May 2015, Lot 65, Sold for HKD 10,840,000
Artwork: © The Estate of Kazuo Shiraga
白髮一雄《 寶雞 》1992 年作 佳士得香港 2015 年 5 月 30 日 編號 65 成交價：10,840,000 港元

"I am the luckiest man in the world because when I paint, I am completely happy. When I paint, the only things that exist are God, the subject, and myself"

– Affandi

Edvard Munch, *Workers Returning Home*, 1914. Statens Museum of Kunst, Denmark.
愛德華．蒙克《回家的工人》1914 年 丹麥國家美術館

Duck Hunter is a full-figure portrait of a game hunter, immortalized by Affandi in the midst of his daily routine at a point of triumph after successfully capturing game. The *Duck Hunter* depicts one of Affandi's favorite themes, local life and hunting and fishing imagery. He enjoyed painting the local laboring man and his humble habits, people whom he believed were typical to the Southeast Asian way of life. Here, we also see Affandi's attempt to convey the attitude and personality of the hunter at work, emphasizing his strong posture and determined stride. It is evident that the painter was truly fascinated by the relationship of art and life, and the spiritual qualities of material world. We ultimately see an interaction between man and nature in this piece, whereby man is dependent on the food that nature provides.

Depictions of laboring men in action and in their environment were also common in European painting throughout 19th and early 20th century. However, where artists like Edvard Munch painted such scenes to stress unescapable hardship and gloomy poverty, Affandi glorifies the beauty of effort and his paintings convey a sense of hope of ascension from poverty to dignity.

Affandi was obsessed with the inner essence and qualities of the subjects around him, and craved to translate also his own emotions into the paintwork. Moreover, the painting particularly demonstrates the effectiveness of his fluid and spontaneous method of painting, while at the same time the composition of the single figure remains coherent and powerful. In the midst of forward action, the oversized and dominant figure attracts full light on his muscular and fresh body. Marcel Duchamp had explored ways of depicting continuous movement in through cubism. His painting *Descending Nude* had shocked the public when it was first showed at the Armory Show in New York, as minimal and simple geometrical yellow forms would revolutionize our conception of movement in painting. Here, Affandi successfully translates immediate motion through thick and swirling bright impastos on the body, in sharp contrast with a fuzzier and more subdued dark background.

The artist's connection with his work is particularly prevalent in this painting, where one can sense his dynamic yet controlled hand gestures directly applied to the canvas through his fingers. The Gutai movement would much later on explore and analyze the role of the artist's intervention on his art. The performance of making art would become part of the work itself, and Kazuo Shiraga in particular reflected on the artist's immediate action on painting, by getting rid of the brush and painting directly with his feet. Affandi's fingers are a solid vector for his strong and deep emotions for humanity, and although his performance is a personal one, it is intimately imbedded in this painting.

Affandi is credited with introducing Indonesian art to the global Modernism art movement, due to his plethora of highly expressionistic and semi-abstract works. This outstanding artist never received formal art training, and instead was motivated solely by his passion for art and his own creative diligence. He remained a modest artist who has since won countless recognitions, awards and titles for his artistic achievements.

It is an honour therefore to present these two early and excellent Affandi lots from Brazil: his paintings are seldom found so far abroad and they are an indicator of the extent of interest that Affandi paintings attract around the world today.

Left to right 由左至右：

Affandi, *Balinese Fisherman*, ca. 1958. Christie's Hong Kong, 25 May 2013, Lot 16, Sold for HKD 3,390,000
阿凡迪《峇里島漁夫》約 1958 年作 佳士得香港 2013 年 5 月 25 日 編號 16 成交價：3,390,000 港元

Marcel Duchamp, *Descending Nude*, 1912. Philadelphia Museum of Art, USA
Artwork: © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018
馬塞爾．杜尚《下樓梯的裸女》1912 年作 美國 費城美術館

我是世界上最幸運的人，因為當我繪畫時，我是完滿幸福的。當我繪畫時，存在的只有上帝、繪畫對象和我。

– 阿凡迪

《獵鴨》(Lot 13) 是一幅獵人的全身肖像，阿凡迪把捉到獵物凱旋榮歸的一刻化為永恆。傳統的漁獵生活，是阿凡迪尤為鐘情的主題。他樂於捕捉勞動人民與他們的生活習俗，并堅信他們是東南亞生活的文化表徵。在此作中，我們可以看到阿凡迪嘗試去表達獵人的態度與性格，強調了他強而有力的姿態與及富自信心的步伐。藝術家對藝術與生活之間的關係，以及物質世界之中的精神特質深深着迷。我們在此作中可以看見人與自然的互動：自然為人類提供著賴以生存的食物與資源。

描畫工作中的勞動人民，在十九世紀末及二十世紀初期亦是歐洲繪畫常見的題材。然而當愛德華．蒙克描繪及強調不能逃離的壓迫及悲慘的貧困，阿凡迪卻歌頌了勞動的美，而他的作品亦有着從貧困到榮耀的升華之希望。

阿凡迪對他身邊事物的精髓及特質非常執迷，亦嘗試去努力把他的情感轉化在作品之上。同時，繪畫特別表現出他流麗隨性的力量，而這單一人物的構圖卻依然紮實有力。在踏步向前時，這個比例宏大的人物吸引了觀者的目光，聚焦在他的肌理之上。馬塞爾．杜尚曾經探討過以立體主義風格去描繪連續運動的方法。他的作品《下樓梯的裸女》首次於紐約軍器廠展出時震驚了公眾，簡約的黃色幾何形象革張了我們對繪畫中如何表現動感的看法。在此作中，阿凡迪亦一樣成功的以明艷而波動的厚塗去表現出動感，與背景較為沉實模糊的背景呈現出強烈對比。

畫家與作品的關聯在此作中特別隨處可見，觀者可以察知他直接在畫布上以手指施加油彩，富動感而仔細的動態。具體美術運動在之後亦有探討及分析藝術家自身對他的創作所參與的角色。藝術創作的過程是行為藝術，亦成為作品本身。其中白髮一雄特別表現出藝術家對作畫的直接動態，他揚棄了畫筆，直接以雙腿作畫。阿凡迪以自己的十指直接作畫，表達出他強烈而深厚的感情。他與畫作親密接觸的痕跡，仍可見痕跡落於作品之中。

由於他一系列高度表現性及半抽象的作品，阿凡迪廣被推崇為引介印尼藝術到環球現代主義藝術的大師。這位大師從沒有受過任何正式的藝術訓練，而只是單靠對藝術的熱忱及個人勤奮的創作去推動向前。他的藝術成就歷年來獲藝壇嘉譽，但他一直都是保持謙虛自持。

我們榮幸呈獻兩幅來自巴西的阿凡迪早年傑作。他的作品很少如此去國甚遠，它們充分表達了阿凡迪的作品在今日世界各地受到的熱愛。

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

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RADEN SALEH SJARIF BOESTAMAN
拉登・薩爾・謝里夫・布斯塔曼
(INDONESIA, 1807-1880)

Mail Station at the Bottom of Mount Megamendung

signed 'Raden Saleh' and dated '1871' (lower right)
oil on canvas
72 x 106.5 cm. (28⅜ x 41⅞ in.)
Painted in 1871

HK$14,000,000-20,000,000
US$1,800,000-2,600,000

PROVENANCE
Private Collection, Asia

EXHIBITED
National Gallery Singapore, Singapore, Between Worlds: Raden Saleh & Juan Luna, 16 November 2017- 11 March 2018

LITERATURE
Werner Kraus, Raden Saleh: The Beginning of Modern Indonesian Painting, Indonesia, Goethe-Institut Indonesia. (Illustrated, p. 331)

梅加文登山下的郵站

油彩 畫布
1871年作
款識：Raden Saleh 1871 (右下)

來源
亞洲 私人收藏

展覽
2017年11月16日至2018年3月11日「穿越寰宇：拉登・薩利赫和胡安・盧納」新加坡國家美術館
新加坡

文獻
《拉登薩爾：現代印尼繪畫的開端》Werner Kraus
歌德學院印尼 印尼 (圖版，第331頁)

Antoine Joseph Payen, *The Great Postal Route near Rejapolah*, Collection of Rijksmuseum Amsterdam
安東・奧吉斯特・約瑟夫・佩恩《列扎普拉的大驛路》
阿姆斯特丹國立博物館

Known as Java's first modern painter, Raden Saleh is an early forerunner of the artistic exchange between the East and West, and one of the most significant artists to have come out of Southeast Asia, driving the art of the region into the consciousness of the world during the 19th Century. The first Indonesian artist to receive his training in Europe, Raden Saleh shaped and influenced many modern Indonesian masters who came after him, including Affandi and Hendra Gunawan. Nineteen of Raden Saleh's works were included in the Colonial Exhibition in Amsterdam in 1883, and many of his works are now part of prestigious collection of important museums in Europe, such as the Tropenmuseum and the Rijksmuseum in Amsterdam, as well as in the Istana Presidential Collection, Indonesia, and other institutional and private collections worldwide.

Raden Saleh Sjarif Boestaman
拉登・薩爾・謝里夫・布斯塔曼

RADEN SALEH'S LANDSCAPE PAINTINGS

Raden Saleh's fascination with the Javanese landscape can be seen throughout his artistic journey. There are at least 51 landscape paintings by Raden Saleh that we are aware of at present, with the vast majority dedicated to the tropical landscapes of Java. Among those are forest and mountain scenes, pastoral presentations of Javanese village life embedded in nature, and volcanic eruptions. Most of Raden Saleh's landscape paintings depict the native landscapes with a dramatic yet realistic approach, narrating the extraordinary tableaus in celebration of nature's beauty.

Philosophically, Raden Saleh's landscape paintings were in line with European romanticism emphasizing the mystery and greatness of nature, seeing nature as the sublime reality, capable of generating the strongest sensations in its beholders. Immanuel Kant's Critique of Judgment was a well-read book by romantic artists, including Raden Saleh who used to study under Kant while he was working in Europe. One of the most notable characteristics of Raden Saleh's landscapes is the sparing portrayal of human figures in his composition. Rendition of human figures were often miniaturized and almost merging with the grandiosity of nature. For Raden Saleh, human existence is ephemeral to the ever-present nature. *Mail Station at the Bottom of Mount Megamendung*, is notably an excellent example of Raden Saleh's philosophy of nature. What springs to our eyes immediately is the sunray behind an enormous tree in the middle of the grand panorama. The huge tree, maybe hundreds of years old, introduces a sense of timelessness while the portrayal of people on and near the road is just an accretion to the composition.

THE *MEGAMENDUNG* PASS

Megamendung, which means 'the one covered by clouds', is a mountain saddle situated between the two volcanic mountains: Mount *Salak* and *Gede Pangrango*. It was the highest pass in the Dutch East Indies accessible by coach and is mentioned in many travel accounts from the 19th century. For more than a century the *Megamendung* pass was the most important and highly frequented road between the highlands and the coast. The *Megamendung* pass was part of the Great Post Road project initiated by the notorious Governor-General Herman Willem Daendels, connecting the western tip of Java with the easternmost coasts. Looking into Raden Saleh's oeuvre of Javanese landscape paintings, it seems that the artist was especially fascinated by the view that opened up along the *Megamendung* pass. It was a scene which he knew very well, so well that he produced seven paintings of the scene with different points of view.

MAIL STATION AT THE BOTTOM OF MOUNT MEGAMENDUNG

Mail Station at the Bottom of Mount Megamendung is the first rendition of the scenery painted in 1871. With this painting, Raden Saleh depicted a scene of the mail station and the coffee house on the bottom end of *Megamendung*. At the mail station buffalos had to be harnessed to the up-going coaches, since horses were not strong enough to overcome the steepness

Left to right 由左至右：

Raden Saleh Sjarif Boestaman, *Javanese Mail Station*, 1879, Collection of Museum MACAN, Indonesia.
拉登・薩爾・謝里夫・布斯塔曼《爪哇郵站》1897 年作 印度尼西亞 馬來世界現當代藝術博物館館藏

Raden Saleh Sjarif Boestaman, *Javanese Mail Station*, 1876, Collection of Coburg Castle
拉登・薩爾・謝里夫・布斯塔曼《爪哇郵站》1876 年作 科堡城堡收藏

Detail of the present lot 拍品局部

Lot 14

of the pass. At the coffeehouse, which was known under the name *Ma Mina*, travelers were served refreshments and maybe additional service as well – As a Dutch traveler remarked: *'At the bottom of the Megamendung you find the notorious coffee house of Ma Mina's; why it carries that name is clear to everybody who travels along this road'.* In front of the roadside huts we see two native porters and a woman who was possibly one of the coffeehouse employees. Other activities were also captured on the pass: Sundanese men were seen walking up the *Megamendung* pass while the Dutchmen were seen carried or sitting on a beautiful horse.

Almost casually, Raden Saleh illustrates colonial reality and transforms an innocent landscape painting into a political statement: the difference between those who walk and those who ride. In the present painting, Raden Saleh also showcased his remarkable artistry in portraying the most challenging section of the road that ascends and bends to the right as we lose sight of it. However, these are not the focal points to Raden Saleh's painting other than the two towering trees presented in the composition: one at the left edge of the painting and another anchoring itself behind the huts. The left tree is wounded and almost dying. It stands next to a ladang, and the wounds he had received from human hands are clearly visible. The other tree in the middle is the complete opposite to his wounded brother. It is strong and alive, surrounded by untouched forest. The setting sun endows him with a shining gloriole. This tree is not a 'transcript of nature', nor a mimetic representation of a tree Raden Saleh might have seen, but a representation of an idea, of the sublime. As Immanuel Kant has pointed out, the sublime is a reflection of nature on the screen of our soul. We see what we feel. *Mail Station at the Bottom of Mount Megamendung* is a symbol of peace and tranquility, with almost religious qualities; Raden Saleh not only celebrates nature, but endows nature with metaphysical meaning and strength. Stylistically, Raden Saleh follows the tradition of German romanticism and maybe some fundamentals of Javanese philosophy as well. It was also, by the time that the painting was produced, that Raden Saleh was still shaken by his unjustified and wrongful arrest in 1869. It is safe to say that the painting is a personal reflection of Raden Saleh's longing of peace and tranquility in his life.

Without a doubt, *The Mail Station at the Bottom of Megamendung* is one of Raden Saleh's major landscape paintings, having been produced in three iterations for important reasons. The second version, painted in 1876, was a present to his aristocratic friend Ernst II of Saxe, Coburg and Gotha, cousin and brother-in-law of Queen Victoria. While the third version, painted in 1979, was most likely given to Governor General J.W. van Lansberge. Both works are now collected by Ehren Castle Museum in Coburg as well as Indonesia's leading private museum MACAN, respectively. This is a testament to his regard of this subject as a very successful example of Raden Saleh's unmatched artistry.

Christie's is grateful to Dr. Werner Kraus, author of *Raden Saleh: The Beginning of Indonesian Painting*, for this catalogue entry.

拉登．薩爾 (Raden Saleh) 被稱為爪哇的現代藝術先驅，是東西方藝術交流的先導者，也是 19 世紀的著名藝術家當中，其中一位能走出東南亞，並將當地藝術推向世界舞台。作為首位遠赴歐洲培訓的印尼藝術家，拉登．薩爾塑造並影響了及後多位印尼現代藝術大師，包括阿凡迪 (Affandi) 和亨德拉．古那彎 (Hendra Gunawan)。在 1883 年，於阿姆斯特丹舉行的殖民地展覽中，收錄了 19 件拉登．薩爾的作品，其餘大部分作品成為歐洲許多著名博物館的重要館藏，如阿姆斯特丹的熱帶博物館和國立博物館，還有印尼總統府藝術館藏以及全球其他機構和私人收藏。

拉登．薩爾的風景畫

拉登．薩爾的藝術生涯中，不難發現他非常迷戀爪哇的風景。據我所知，拉登．薩爾迄今創作過至少 51 幅風景畫，其中絕大部分是為了紀念爪哇的熱帶風光。當中包括森林和山景，在被大自然環抱和在火山爆發威脅下，爪哇村莊的田園風光。拉登．薩爾大部分的風景畫皆忠實地描繪自然景色，沒有誇張的手法，只為歌頌大自然的美麗而敘述這非凡的景致。

從哲學層面來說，拉登．薩爾的風景畫與歐洲浪漫主義如出一轍，強調大自然的神秘和偉大，將大自然視為崇高的現實，能為旁觀者帶來最強烈的感受。伊曼努爾．康德 (Immanuel Kant) 所著的《判斷力批判》是浪漫主意藝術家之間人手一冊的讀物，當中包括在歐洲工作期間，追隨康德學習的拉登．薩爾。他的風景畫其中一個最明顯的特徵，就是在構圖中著墨不多的人物。所描繪的人物往往是小型化的，幾乎與宏偉的大自然融為一體。拉登．薩爾認為人類的存在對於永恆的大自然來說是稍縱即逝的。《梅加文登山下的郵站》這幅畫正正闡述了拉登．薩爾那一套大自然哲學。在宏偉的全景中央，映入眼瞼的是一棵巨型的大樹，背後滲著陽光。這棵百年老樹，散發著永恆的氣息，而描繪在路上和路邊的行人，只是構圖上點綴。

梅加文登峽道

梅加文登意思是「被雲覆蓋的」，地點位於兩座火山之間的山鞍：薩拉克山和格德潘拉貢山。它是荷蘭東印度群島最高的峽道，可以容納四輪大馬車進入，這點在許多 19 世紀的旅行手記中也有提及。一個多世紀以來，梅加文登峽道是高地和海岸之間最重要和最繁忙的道路。梅加文登峽道原屬《大驛路》計劃的一部分，刻計劃是由總督赫爾曼．威廉．丹德爾斯 (Herman Willem Daendels) 發起的，目的是將爪哇島的西端與最東部的海岸連接起來。縱看拉登．薩爾的爪哇風景繪畫作品，藝術家似乎尤其著迷沿梅加文登峽道展開的景觀。藝術家為這個場景創作過七幅不同視角的畫作，由此可見他對那裡的風景瞭若指掌。

《梅加文登山下的郵站》

在 1871 年繪製的風景畫《梅加文登山下的郵站》是第一個版本。拉登．薩爾在這幅畫描繪了梅加文登山下的郵站和咖啡館。在郵站裏，上行的馬車必須拴上水牛，因為馬匹的力量不足以克服如此陡峭的峽道。在那間名為 Ma Mina 的咖啡館裡，旅人可以享用茶點，也許還有額外的服務 — 正如一位荷蘭旅人寫道：「在梅加文登的山腳，你會發現這間著名的咖啡館 Ma Mina；沿途的旅人都很清楚它為何以此命名。」在路邊小屋前，我們可以看到兩個本地搬運工和一個可能是咖啡館員工的女人。畫作還記錄了峽道上其他活動：一個巽他族男子走在梅加文登峽道上，而另一個荷蘭人則被扛上或騎在一匹漂亮的馬兒上。

拉登．薩爾漫不經心地展示了殖民地的現實，並將一幅單純的風景畫變成了一道政治聲明：走路的和騎馬的途人之間的差異。在這幅繪畫作品中，拉登．薩爾還展示了他非凡的技藝，描繪了峽道最具挑戰性的一段，道路往上攀，然後向右轉，最後消失於觀者的視野。然而，這些並不是拉登．薩爾畫作的焦點，而是構圖中出現的兩棵參天大樹：一棵樹位於畫作的左緣，另一棵則位於小屋之後。其中一棵受了傷的樹，奄奄一息地佇立在空地旁，人為的痕跡清晰可見。構圖正中的另一棵樹則完全相反，既強壯又活潑，被一片未受破壞的森林簇擁。大樹在夕陽的灑照下閃閃生輝。這些大樹並非「大自然的轉抄本」，也非拉登．薩爾或許曾見過某棵大樹的模仿再現，而是崇高這個概念的藝術表現。正如伊曼努爾．康德 (Immanuel Kant) 所言，崇高靈魂的圍幕上大自然的倒影，所見即所感。拉登．薩爾的《梅加文登山下的郵站》是和平與安寧的象徵，具有近乎宗教的特質；拉登．薩爾不僅讚頌大自然，還賦予大自然形而上的意義和力量。就風格而言，拉登．薩爾遵循德國浪漫主義的傳統，也許還包含一些爪哇哲學的基本原則。在 1869 年，當畫作繪製完畢時，拉登．薩爾不公、無理地被逮捕，令他本人也非常震驚。可以肯定地說，這幅畫是拉登．薩爾渴望和平與安寧的生活的個人反思。

毫無疑問，《梅加文登山下的郵站》是拉登．薩爾其中一幅大型風景畫作，此畫基於三個重大理由而再三創作。作品的第二個版本繪於 1876 年，作為禮物送給畫家的貴族朋友恩斯特二世 (薩克森 - 科堡 - 哥達公爵)，也就是維多利亞女王的表親和姐夫。在 1979 年繪製的第三個版本極有可能送贈予總督 J.W.．範．蘭斯伯格。這兩部作品現在分別收藏在科堡的埃倫城堡博物館和印尼著名私人博物館馬來世界現當代藝術博物館。這印證了拉登．薩爾對這個主題的看法，更見證了藝術家無與倫比的藝術成就。

佳士得感謝《拉登．薩爾：印尼繪畫藝術的開端》作者沃納．克勞斯博士 (Dr. Werner Kraus) 撰寫此拍品介紹。

Detail of the present lot 拍品局部

Left to right 由左至右：

Andreas Schelfhout (The Hague 1787-1870), *Two Figures Resting In A Mountainous Landscape Near A Stream*, Christie's Amsterdam 24-25 May 2016, Lot 185
安德烈亞斯．史弗奧特 (海牙 1787-1870 年)《崇山峻岭的風景前兩個人在小溪旁休息》佳士得阿姆斯特丹 2016 年 5 月 24-25 日 編號 185

Detail of the Megamendung Pass
梅加文登峽道的照片

15

HENDRA GUNAWAN 古那彎

(INDONESIA, 1918-1983)

Panen Padi (Rice Harvest)

signed ' Hendra', inscribed 'Bd/Kw', and dated '76' (lower left)
oil on canvas
148 x 203 cm. (58¼ x 79⅞ in.)
Painted in 1976

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

PROVENANCE
Acquired directly from the artist by Mr. Ilen Surianegara, Indonesia's ambassador to France in the 1970s
Acquired directly from the family of the above by the previous owner
Anon. Sale, Christie's Hong Kong, 25 April 2004, Lot 586
Acquired from the above sale by the present owner
Private Collection, Asia

稻米收成
油彩 畫布
1976年作
款識：Hendra Bd/Kw 76 (左下)

來源
1970年代印尼駐法國大使 Ilen Surianegara先生直接得自藝術家本人
前藏家購自上述藏家家族
2004年4月25日 佳士得香港 編號586
現藏者購自上述拍賣
亞洲 私人收藏

Zhang Daqian, *Viewing the Waterfall*, Christie's Hong Kong, 29 May 2018, Lot 1379, sold for HK$ 64,225,000
張大千《觀瀑圖》佳士得香港 2018 年 5 月 29 日 編號 1379 成交價 64,255,000 港元

"I am just a village boy, who has grown up surrounded by splendid nature and agrarian life. This land is a community of stunning vistas of undulating green foothills covered with rice paddies, all of which is crystallized in the beauty of my painting: the beauty of the agrarian life"

- Hendra Gunawan

「我只是一個來自鄉村的孩子，在絕美的大自然和農耕生活中長大。這片土地，有著絕美的遠景，青山綿延無盡，覆蓋著成片的稻田。這全都化作了我繪畫中的結晶——鄉村生活之美。」

- 古那彎

Lot 15

What vibrant colours can one's mind radiate, when one's body is in prison? In 1965, Gunawan was mired in political conflicts that led to his imprisonment for 12 years. Whilst in jail, he met his future wife Nuraeni Hendra, who inspired Gunawan to incorporate otherworldly colours into his works. Compared with the dark and gloomy hues of his earlier paintings, the imprisoned Gunawan ironically became much freer and bold in his use of colours. With his uncaged imagination and passion for nature and his country folks, Gunawan created some of his most iconic works during this period behind bars.

Panen Padi (Rice Harvest) (Lot 15) , was painted in the tenth year of Gunawan's imprisonment, and in it he shows off his mastery over composition and the use of colour. In the painting, sapphire mountain ranges contrast against the emerald skies, while the girl's bright ruby top and dark skin complement the maroon earth; much like the landscape works of Fauvist painter André Derain, viewers can get from these works an impression of how a child's wide-eyed innocence might conceive of the majesty of nature. However, unlike Derain's oil paintings where the pigment is thickly layered directly atop the canvas, Gunawan's vista gives one a better sense of the differing temperatures and textures of the dew drops, morning haze, tropical greenery, and muddy earth as well. By diluting the oil paint, Gunawan gives the faraway mountains an exceptional sense of moisture and clarity, as though one were amidst Indonesia's tropic climate; foreground details such as the people and trees, on the other hand, are traced with much denser paints. A similar technique was applied in Zhang Daqian's legendary splash-colour paintings, where mountains and waterfalls were rendered with colourful splashed ink, while nearby subjects were drawn with careful fine strokes, creating a playful rhythm with the varying textures in paint.

From the grand expansive spaces to the nuanced character details, *Panen Padi* guides the viewers' eyes to roam across the valley: much like Bruegel's works, the artist has hidden throughout the canvas countless little details, telling numerous sub-storylines. At first glance, one might be drawn in by the sweeping and vibrant landscape and be immersed in Indonesia's tranquil terrain; then the eye follows the mountain streams to fall onto the characters in the fore – the woman on the left weighed down by the harvest and a child, her body bent over from the load, yet her steely gaze is fixed towards her goal, and her strong legs propel her forward. Interestingly, Gunawan put the three women on different levels, and drew them with different levels of detail to suggest their different distances, in effect creating a unique and dynamic hiking scene. The woman in the middle seems to be headed upwards, but still turns around towards her companion below. The hardship of trudging on the mountain, the love and care among the villagers, all of that is rendered through the simple interactions between the three subjects. There are further details too: farther to the left, villagers dance and rejoice for the harvest; green papayas ripen on the tree; and in the distant lower right, a procession of villagers carrying the harvest can be seen filing towards the village. Through carefully composing the near, medium, and faraway scenes, the painting captures an array of lively snapshots of rural village life.

Gunawan once said that whenever he paints, he would feel as if he were in heaven, and in his works, viewers can feel that unbridled passion through his swerving brushstrokes. Gunawan is very attached to traditional Indonesian dances and wood puppet play, and the painting's snaking lines, raucous treetops, or women's supple bodies all evoke images of the graceful movements of Sundanese dancers. Despite his imprisonment, Gunawan's deep love for his people and nature never wavered. In that light, *Panen Padi* is his ode to the Indonesian people and their traditional ways of life.

當身體被囚禁，內心能夠綻放出怎樣絢爛的色彩？1965 年，古那彎被捲入政治糾紛銀鐺入獄，自此度過長達 12 年的囚禁生涯。獄中，古那彎與妻子 Nuraeni Hendra 相識，她啟發了古那彎創作中融入天馬行空的顏色。相比早期作品的灰暗深沉的用色，在囚時期的古那彎畫作反倒迸發出更為大膽暢逸的繽紛色彩，吸取了更為奔放的藝術表現形式。憑著自由馳騁的想象力與對祖國人民和自然的一腔熱情，古那彎在囚禁中創作出了其最為標誌性的一系列作品。

《稻米收成》(拍品編號 15) 創作於古那彎在獄中的第十個年頭，畫中他展現出了對色彩與構圖的爐火純青的把握。畫中碧藍色的山脈，映照著青綠色的天空，與女子們玫紅色的鮮艷上衣、黝黑的皮膚和赤色的土地形成鮮明的對比，如野獸派畫家安德烈·德蘭筆下的風景一般，讓觀者通透過作品，仿佛感受到孩子眼中對自然天真熾烈的印象。不過與德蘭將濃厚的油彩直接鋪於畫面不同，古那彎的山景，能讓人感受到露水、晨霧、綠蔭、泥濘的溫度和質感。他通過使用不同稀釋度的油彩，讓霧靄中的遠山顯得澄碧通透，讓人仿佛置身於印尼熱帶潮濕潤澤的氣候中；而近處的人物和樹木細節，則使用更為厚重的油彩勾勒，又與張大千的潑彩山水異曲同工——高山瀑布以彩墨渲染，而近處的人物則細筆勾勒，成為點睛之筆，令畫面富有層次，百看不厭。

從宏大空間鋪開敘事，到細微處的人物細節，《稻米收成》帶領著觀者的視線在山谷間馳騁：如布魯蓋爾的作品一般，一幅畫面中，藝術家隱含了大量細節，訴說很多故事。初看作品，觀者首先被大面積亮色描繪的層巒疊翠所吸引，全身心地浸入印尼山間澄澈的世界。視線隨著山脈河流蜿蜒至近景處的人物——畫面左側的女子背負著沉甸甸的莊稼和小童，她的身軀已被肩上的重擔壓彎，卻堅定地望向前方，結實的雙腿邁開步伐。甚為巧妙的是，古那彎將三名女子至於不同水平面，並從繁至簡地刻畫，凸顯出遠近關係，形成獨特的攀登動態。中間的女子似要向高處攀爬，但又回頭顧望身後下方的夥伴。山中跋涉的艱辛，村民間的相互倚靠的溫情，僅從三人的互動中就表現得極為傳神。再細審畫面細節：左側不遠處，村民們正歡歌載舞，迎接豐收；樹上的青木瓜搖搖欲墜；右下方遠處，還能看到依稀的人影，背著糧食，成列地向村莊走來。通過對遠、中、近景的精心安排，《稻米收成》捕捉了鄉村生活的動態瞬間。

古那彎曾經說道，自己繪畫時仿佛身處天堂。在古那彎的作品中，觀者能夠通過藝術家扭動的筆觸直接地感受到他內心洶湧的熱情。古那彎癡情于印尼的傳統舞蹈和木偶戲，畫中如蛟龍般蜿蜒的線條，肆意生長的樹梢，以及女子柔韌的肢體動態，亦令人聯想到印尼傳統木偶戲的戲劇造型，或是巽他舞者妖嬈靈動的婀娜姿態。身處牢獄之中，古納灣對印尼人民和自然的關愛與深情卻未減一絲一毫。《稻米收成》，就是他對印尼傳統生活和勞動人民獻上的一首禮讚。

Left to right 由左至右：

André Derain, *L'Estaque*, 1905, the Museum of Modern Art, New York Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
安德烈．德蘭《L'Estaque》1905 年作 紐約現代藝術博物館藏

Pieter Bruegel the Elder, *The Hay Harvest*, 1565, the Lobkowicz family collection
老布魯蓋爾《稻草收割》1565 年作 洛布科維奇家族珍藏

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

16 # AFFANDI 阿凡迪

(INDONESIA, 1907-1990)

Expo 70 – Toshiba-IHI Pavilion

signed with artist's monogram and dated '1970' (lower right)
acrylic on canvas
97 x 130 cm. (38¼ x 51⅛ in.)
Painted in 1970

HK$2,600,000-3,600,000
US$340,000-460,000

PROVENANCE
Private Collection, Asia

博覽會

壓克力 畫布
1970年作
款識：藝術家花押 1970 (右下)

來源
亞洲 私人收藏

Toshiba-IHI Pavilion, Expo '70 Japan, April 1970.
Photo: Kingei Marui
東芝 IHI 展廳 '70 日本萬博

In comparison to his Indonesian contemporaries, Affandi was considered a well-travelled artist throughout his lifetime. With his sojourns, Affandi captured various scenes and landscapes that he encountered and characterised them with distinct qualities in his canvases that are unmistakably of his aesthetic. Thus, Affandi's travel pieces are all unique and sought after by many.

From many of his travels, Expo '70 in Japan was one of Affandi's most well-known and appealing periods within his oeuvre. Invited by Raka Sumichan, an Indonesian collector who was close to him, Affandi visited the first-ever world's exposition in Japan. With the theme of *Progress and Harmony for Mankind*, this mega fair was supported by a group of world's most visionary and significant architects in the history, offering a place that was highly modern and ahead of its time. To Affandi, it was a feast for the eyes and soul considering his simple life in the rural area of the country. His excitement was very much palpable in each works created during this trip through his exuberant lines and choice of colours. Influenced by the bright lights and highly urbanised environment of a modern Japan at the fair, Affandi was placed miles away from the rural agrarian Indonesia he knew so well, full of excitement to explore the peculiar yet exciting experience.

ENVISIONING THE INVISIBLE

*Expo '70 – Toshiba-IHI Pavilio*n was one of the unforgettable sights which left an indelible impression on Affandi's memory. In the present lot, Affandi successfully captures the impression of the pavilion by imposing the scale and grandeur of the unusual structure. The pavilion was designed by one of Japan's leading architects of the 20th century, Kisho Kurokawa – it was his initial exploration on the idea of Metabolists, a concept he was well-known for, revolving around the notion of impermanence and change in most of his architectural project. In Affandi's interpretation of the scene, our view is taken down to follow the dark patch of grass on the right side of the canvas that leads us to find the astonishing pavilion structure anchoring itself on the ground. The pavilion was painted against the dark navy-blue setting resembling a clear night sky with clouds.

Accompanying the scene, Affandi portrayed a crescent moon that appeared in the upper left corner of the composition, effortlessly balancing the bustling composition on the ground. The moon is ever-present in the scene, highlighting every inch of the visible detail in the scene. It is a distinct characteristic of Affandi's Expo '70 series that most of his works were painted in the evening setting. With this new choice of exploration, Affandi breathes a new life to his subject by brilliantly capturing the essence or spirit of his motif through a bold choice of colours. Distinct from his other works of Indonesian subjects, Affandi's palette during his travel to Japan is full of festivity dominated with yellow, dark navy blue, green and scarlet red. The portrayal of human figures further enhanced Affandi's astonishment to the grandiosity of the pavilion as they were dwarfed by the giant scale of the construction in this festive yet intimate composition. Spontaneously painted in the simplicity of lines, a crowd of visitors are making their way to the centre dome, looking forward to what they will encounter or experience when they enter the dome.

Through this subject, we can see Affandi's profound enthusiasm in exploring and expanding his artistry. As a painter who expressed his emotion rather than imitating forms as his eyes see it, Affandi did not paint what he observes, but rather how he felt about it. Thus, besides the use of colours, lines were also one of Affandi's primary vehicles in instilling a sense of emotional quality to his painting. A man with a high degree of sensitivity, Affandi's bold lines convey his inner vision onto his chosen subject. Notably, in Affandi's case, his favourite lines were those found on the Javanese traditional leather puppets, *wayang*, with curvaceous lines. This distinct characteristic of Affandi's works never left his canvases as he practices his art until the end of his life. However, during his trip to Japan that Affandi was 'forced' to break the boundaries of his usual practice. In the present lot, Affandi vigorously weaved straight gestural lines through the direct painting method created by the artist, building up the triangular-shaped structure that surrounding the central dome. It is an interesting juxtaposition presented between the rigid structure and the centre dome, which organically formed with the use of Affandi's signature swirling lines, introduces dynamism to the work. With this unique technique created by the artist, Affandi truly exemplifies the medium's expressive potential.

*Expo '70 – Toshiba-IHI Pavilio*n was arguably one of the artist's favourite sites from the fair. This is presented again in one of Affandi's Self Portrait works during this trip, making the subject exceptional and personal to the artist's experience. Though the scene was limited to the intimate portrayal of the Toshiba-IHI Pavilion, Affandi celebrates the progression in humanity through his extraordinary vision and interpretation. *Expo '70 – Toshiba-IHI Pavilio*n is a true testament of Affandi's great artistry where talent is uncontainable and has no boundaries.

Affandi, *Kuil Jepang (A Temple in Japan)*, 1970, Christie's Hong Kong, 26 May 2013, Lot 3319, Realised at HKD 2,430,000
阿凡迪《日本寺廟》1970 年
佳士得香港 2013 年 5 月 26 日
Lot 3319 成交價：2,430,000 港元

Left to right 由左至右：

Lot 16

Affandi, *Self Portrait and EXPO '70, Osaka*, 1970
阿凡迪《博覽會》1970

與他的印尼藝術家同濟相比，阿凡迪是一位在生涯中遊歷甚廣的藝術家。每到一處停留，阿凡迪都捕捉他接觸到的各式景象及風景，並以有着強烈的個人風格的獨特性質，在畫布上一一呈現。因此阿凡迪的旅遊系列都是獨一無二，並為收藏家所熱切追求。

在他眾多的遊歷之中，1970 年的日本的萬國博覽會是阿凡迪創作之中，其中一個最有名及最引人注目的階段。在他的親友，印尼收藏家拉加．蘇米珍的邀請之下，阿凡迪參觀了日本史上第一次萬國博覽會。這次展覽的主題是「人類的進步與調和」。這個節慶當時由一群堪稱世界及歷史上最先銳及重要的建築師所參與。對一直在印尼鄉郊過著簡單生活的阿凡迪來說，這是一道眼界與靈魂的盛宴。他在這次旅程所創作的每幅作品，其澎湃豐富的線條與色彩的運用，都充分表達了他的雀躍。在展覽之中現代日本的耀目光芒與高度城市化的環境之下，阿凡迪可謂去了與他熟知的印尼鄉郊截然不同的另一個世界，他以興奮的心情去探討這個奇特又新奇的經驗。

為無形賦形

《博覽會》是其中一個在阿凡迪的記憶之中留下不能磨滅的印象，難以忘懷的景觀。在此作中，阿凡迪以宏大的比例及不尋常的恢宏結構，成功捕捉了他對展亭的印象。展亭是由日本二十世紀其中一個最出色的建築師黑川紀章設計，這亦是他首次探討他日後發揚的「代謝運動」思想的作品。黑川的企劃，大都圍繞着無常與變遷的概念。在阿凡迪對這個畫面的闡釋之中，我們的聚焦點被帶到畫布右邊的深色雜草，從而引導我們去尋找扎根於土地之上的這個建築。展亭在一個深藍色的背景之下描畫，宛如澄明的夜空之上的雲彩。

在畫面的左上方，一道新月巧妙的平衡了地面上喧鬧的構圖。月光在畫面之中隨處可見，強調了畫面每一寸可以見到的細節。阿凡迪的 '70 萬博系列之特色，在於差不多每幅作品都以晚上為場景。以這一個新鮮的探討選擇，阿凡迪為他的對象賦予了新的生命，透過對色彩大膽的運用，他精彩地捕捉了描繪對象的精髓所在。與他的印尼風物作品不同，阿凡迪在日本遊歷時創作的作品的色彩充滿節慶的歡騰，主要以黃、深藍、綠及緋紅色入畫。人物的描畫，更加強了阿凡迪對展亭的宏偉的驚嘆。在這喧鬧而細緻的構圖之中，人物與建築巨構相比顯得十分渺小。以草草逸筆一氣呵成的遊客魚貫進入中央的圓拱，對他們即將遇見的感知充滿期待。

透過這個獨特的描繪對象，我們可以了解到阿凡迪對探討及擴展他的藝術創作的深厚熱情。作為一個表達感情，而非模仿眼前所見的景象的畫家，阿凡迪並未單單描畫他所看見的，而是他所感受到的。因此除了色彩的運用外，線條亦是他灌輸情感的基礎之一。作為一個有高度感知的畫家，阿凡迪的大膽線條，把他的內在觀感投射到選擇的主題之中。阿凡迪最樂用的線條，是受到印尼傳統哇揚皮影戲的彎彎曲曲線條之影響。這特徵一直貫徹到阿凡迪生命的盡頭。然而在日本之旅中，他卻「被迫」打破他尋常創作的常規。在此作中，阿凡迪以他自創的直接上彩方式塑造強烈的直線，建構出包圍着中央圓拱的三角型建築。以畫家富代表性的曲線所勾勒而成的中央圓拱，與周圍堅實的結構的並置饒有趣味，為作品點綴了一重動感。藝術家以這自創的獨特技巧，真正的表現出媒材的創造潛力。

《博覽會》是畫家其中一個在萬博之中最喜愛的場景。這主題在旅途之中創作的另一幅自畫像中，再度出現，表現了這主題在藝術家的經歷之中的例外與個人化。即使場景只聚焦在東芝 IHI 展亭，阿凡迪無疑亦以他獨特的理念及闡釋去歌頌了人類的進步這一命題。《博覽會》是阿凡迪高超藝術水平的表現，其天才橫溢，不為國界所制限。

Expo '70 Japan
Photo: Kingei Marui
'70 日本萬博

17

WU GUANZHONG 吳冠中

(CHINA, 1919-2010)

Peach Blossoms

signed and dated in Chinese (lower right)
oil on board
45 x 60 cm. (17¾ x 23⅝ in.)
Painted in 1963

HK$8,000,000-10,000,000
US$1,100,000-1,300,000

PROVENANCE
Anon. Sale, Christie's Hong Kong, 28 May 2006, Lot 171
Private Collection, Asia

EXHIBITED
Taipei, Taiwan, Arts of Wu Guanzhong, National Museum of History, Mountain Foundation, Min Sheng Daily, 10 May – 13 July 1997.
Kaohsiung, Taiwan, Arts of Wu Guanzhong, National Museum of History, Mountain Foundation, Min Sheng Daily, 19 July – 14 September 1997.

LITERATURE
China Three Gorges Publishing House, Art of Wu Guanzhong '60s-'90s, Beijing, China, 1996 (illustrated, plate 54, p. 75).
National Museum of History Editing Committee (ed.), Arts of Wu Guanzhong, Taipei, Taiwan, 1997 (illustrated, plate. 32 p. 131, p.201).
Mountain Art Museum, Contemporary Chinese Collection (1) Wu Guanzhong, Kaohsiung, Taiwan, 1997 (illustrated, p.49).
Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol. II, Changsha, China, 2007 (illustrated, p. 146; illuatrated in detail, p.147).

Cezanne, *Mont Sainte-Victoire*, 1887, Princeton University Art Museum, Princeton, USA
保羅．塞尚《聖維克多山》1887 年作 美國 普林斯頓大學美術館

桃花

油彩 木板
1963年作
款識：茶 六三 (右下)

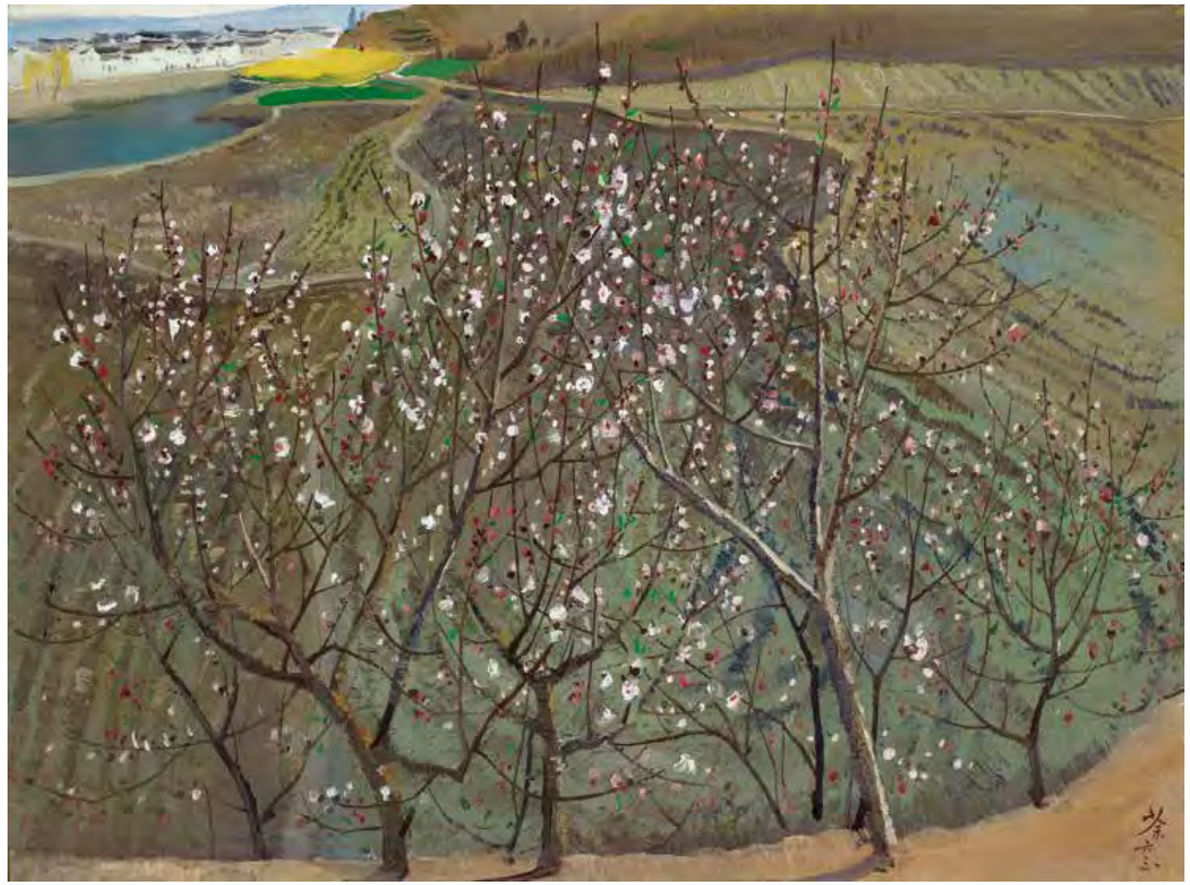
來源
2006年5月28日 佳士得香港 拍品編號171
亞洲 私人收藏

展覽
1997年5月10日-7月13日「吳冠中畫展」國立歷史博物館 山藝術文教基金會 民生報 台北 台灣
1997年7月19日-9月14日「吳冠中畫展」國立歷史博物館 山藝術文教基金會 民生報 高雄 台灣

文獻
1996 年《 吳冠中畫選 60 年代-90 年代 》中國三峽出版社 北京 中國 (圖版，第54圖，第75頁)
1997年《 吳冠中畫展圖錄 》國立歷史博物館編輯委員會編 台北 台灣 （ 圖版，第32圖，第131頁，第201頁 ）
1997年《 中國當代藝術選集（ 1 ）吳冠中 》山美術館 高雄 台灣 （ 圖版，第49頁 ）
2007年《 吳冠中全集第二卷 》湖南美術出版社 長沙 中國 (圖版，第146頁；細節圖，第147頁)

Painted in 1963, *Peach Blossoms* (Lot 17) is a rare early painting by Wu Guanzhong that demonstrates his early passion for absorbing both the essence of Western techniques and spirit of Chinese painting. After spending three years in Paris, Wu returned to China in the summer of 1950 to fulfill his dream of helping to develop Chinese art. Influenced by western Impressionist artists such as Maurice Utrillo, Vincent Van Gogh and Paul Gauguin, Wu Guanzhong focused on the format of life drawing in this early period, and combined the beauty of formalism with the spirit of Chinese traditional paintings, innovatively restoring the tradition to the modern social context.

Wu Guanzhong continuously sought for balance between oil painting and traditional ink painting during the turbulence time in mid-20th century China. Using the language of Chinese painting to create oil paint, and taking inspirations from Western oil paint to critically restore traditional Chinese art, Wu Guanzhong developed his unique visual language and demonstrated a significant contribution to modern Chinese art history.



Lot 17

The multiple layers in *Peach Blossoms* generate a clear sense of space, obtaining the spirit of nature that is unique in the ideology of Chinese art. Wu Guanzhong controls the scale comparison between subject matters and the rhythm between different layers, conveying his unique and sensitive spatial awareness. In *Peach Blossoms*, the peach tree occupies the foreground, generating an expansive sense of space. In addition, the muddy earth on the lower right corner creates a dialogue with the buildings and farmland in the upper left, guiding viewers to look beyond the screen of trees and see the village in the distance. The masterly use of scattering perspective is frequently used in Chinese painting. In Li Tang's work and Li Cheng's *Forest and Pavilion*, for example, the trivial human figures at the bottom form a contrast with the enormous pine or screens of tress, directly generating an expressive spatial relationship that guide viewers to see through the branches and explore the beauty of nature. By focusing on the form of the natural scenery, Wu Guanzhong not only mimics the beauty of nature, but also conveys the passionate interaction between his spirit and nature, expresses his simplicity, purity and straightforwardness that could be frequently found in his works.

Peach Blossoms also demonstrates Wu's profound understanding in western use of colour. Departing from the beautiful saying in traditional Chinese painting that "ink has five colours", Wu Guanzhong applied wide variety of colour to emphasize the relationship between colour, light and emotions. He uses dark green and brown to set a neutral background, foregrounding the budding blossoms in white and baby pink. The intriguing use of bright yellow and green in the upper left corner lights up the whole painting, formulates a playful interaction between the peach flowers and the village in the far distance, creating a lively atmosphere. The bright use of yellow and green in the upper corner recalls the piece by post-impressionist master Cezanne. In his *Mont Saint-Victorie Series*, the contrast between the honey-gold field and green trees captures the complex relationship between light and space through two simple colours. Wu Guanzhong further combines Cezanne's constructive colour blocks with his passion of formalism. Connecting abstract colours with realism colour choices, he adds a unique liveliness to the painting. The embellishment of brighter colour is like the silver lining of the cloud, expressively illustrates Wu's attitude in finding joy in hardship during 1960s.

Wu Guanzhong once commented that brushstrokes and ink means nothing when they depart from the holistic effect of the composition. Painting techniques are not the only standard in evaluating a good piece of work. The implicit emotions and feelings that hidden under the brushstrokes are what truly formulate spectacular works. In *Peach Blossoms*, short, horizontal lines construct the whole painting, recalling the stylistic, expressive brushstrokes of Van Gogh's *Almond Tree*. Van Gogh uses overlaying brushstrokes to record the trivial changes in light and shadow on the tree trunks, depicting his delightful emotions during the creation of the piece. While Wu further brings the spirit of xieyi into the painting through the seemingly care-free dots in the presentation of flowers. The hints of white dots represent the abstract essence of flowers, creating a poetic and otherworldliness atmosphere. Those unique quick brushstrokes depict Wu's forthright character, and direct passion in fulfilling his instinct through painting. Completed in hardship, Wu Guanzhong adopts such trivial but powerful techniques to convey the lively countryside and expresses his true emotions and his enthusiastic in restoring and developing Chinese art to the modern world.

Wu Guanzhong once said that technique is the servants of thoughts and emotions. His masterful technique demonstrated through the composition, choice of colour as well as the brushstrokes all illustrate Wu's ideological passion in modernizing Chinese art. Dedicating his artistic life into such development, he cultivated a wonderful balance between the controversies and conflicts among the east and the west, globalization and localization, and created a powerful aesthetic to present the beauty of modern Chinese spirit.

Left to right 由左至右：

Vincent van Gogh, *Almond Tree*, 1890, Van Gogh Museum, Amsterdam, Netherland
文森．梵谷《杏樹》1890 年作 荷蘭阿姆斯特丹 梵谷博物館藏

Li Cheng, *Forest and Pavilion*, Song Dynasty, National Palace Museum, Taipei, Taiwan
宋 李成《林亭冊》台灣 台北 國立故宮博物院

Top to bottom 由上至下：

Camille Pissarro, *The Meadows at Eragny, Apple Tree*, 1894, Thyssen-Bornemisza National Museum, Madrid, Spain
卡米耶．畢沙羅《伊拉格尼的草地，蘋果樹》1894 年作 西班牙 馬德里提森 - 博內米薩博物館

Li Tang, *Sitting on Rocks Gazing at the Mist*, Song Dynasty
宋代 李唐《坐石看雲》

創作於 1963 年的《桃花》(拍品編號 17) 是吳冠中在這一時期創作的少有的油畫。此作品結合西方印象派美學與中國傳統繪畫理念，展現出吳冠中中西合璧的風格。在巴黎居住三年後，吳冠中毅然決定返回中國完成創新中國藝術的夢想。受到莫利斯．尤特里羅、文森．梵谷、保羅．高更等西方印象派藝術家的熏陶，吳冠中以寫生為基礎，通過西方清晰的形式之美表現東方藝術的含蓄神韻，把傳統中國畫引入一個與當代社會狀態共鳴的語境。

吳冠中在二十世紀中葉的歷史動蕩中不斷思考，在油彩與水墨之間穿行，尋找平衡。他用中國畫的語言畫油畫，用西洋畫的形式批判性地繼承傳統水墨畫。「借洋興中，以中化洋」， 吳冠中在中西方的平衡中抒發自己火一般的創作熱情，譜寫出 20 世紀油畫民族化和水墨現代化的歷史。

《桃花》中豐富的層次，構造出深邃的空間感，凸顯中華傳統里傳神的思想。吳冠中精確地把握物與物之間的關係和層次間的節奏，注重整體的空間感。近景的桃樹增強了整幅作品的層次感；右下方的土地與左上方遠景里細緻的建築和明亮的農地相互相應，讓觀眾彷彿正站在那一片桃花林後方眺望，與畫家一起直面自然之美。這巧妙的空間感營造出恰如宋代大家李唐和李成畫中「山水如在眼前」的真切感。畫面底部細小的人形與杉樹和山脈形成濃烈的對比，架構出強烈的空間關係，讓觀者透過茂密的枝葉，探索大自然的奧妙和詩情畫意。在《桃花》里，吳冠中在西方的形式美中找到了東方意境美的影子。吳冠中通過寫實手法展現的不僅僅是一山一水，一草一木，更畫的是心中之景，是自己的內在情感與自然的互動，突出中國古典藝術中的意境美，表現出包含在景色中的真情切意。

《桃花》也表現了吳冠中對西方美學色彩應用的理解，並展現了他浪漫、熱情的天性。中國畫講究「運墨而五色具」，而吳冠中則透過多變的色彩強調顏色、光線與情感之間的關係。深綠與棕色的中性色調背景前，吳冠中植入了點點含苞待放的白與粉紅桃花，又在左上方加入了耐人尋味的亮黃與蔥青，使得畫作投射出耀眼的效果，創造出生氣勃勃的氣氛。這種明亮的用色讓人想起后印象派大師塞尚的作品《聖維克多山》。畫中金黃色田園以及油綠的樹木捕獲住多變的光，構架性的色塊堆砌出獨特的空間感。與其不同的是，吳冠中將抽象色塊與寫實之美相結合，使整幅作品更顯活潑。柳暗花明又一村，亮色的點綴生動地傳達著吳冠中在艱辛的六零年代苦中作樂的態度。

吳冠中曾說「脫離了具體畫面的孤立的筆墨，其價值等於零」。點與線的控制不是評判作品優劣的唯一標準。能通過筆墨表達作者的內心感受，通過整體效果表達情感才是優秀的作品。《桃花》中，整體畫面由精小的橫線所構成，不禁讓我們憶起梵谷的《杏樹》中極具表現力的筆觸。梵谷在作品裡選擇使用簡潔的筆法來刻劃投射在樹幹上的細微光影變化，表現他心中的欣喜。而吳冠中錦上添花，在堆砌的筆觸之上用隨性的點描繪含苞待放的花朵，道出他率真的天性。吳冠中細緻又力道十足的技法妙趣橫生，呈現出鄉村田園里的生意盎然。這幅在困境中完成的作品承載著他真摯的情感，表達了他對發展中國現當代藝術的信念。

吳冠中相信思想的力量，認為技法是傳達思想與情感的工具。《桃花》中的構圖用色及筆觸表現出他在 60 年代油畫中對東西方藝術的回合，體現著他對油畫民族化和國畫現代化的熱情。吳冠中毫無保留地把自己的藝術生命奉獻給中國藝術發展，在東西兩方、全球化與在地化之間搭建平衡，用清晰的西方藝術形式展現東方的古典精神，創造屬於這個時代的中國藝術。

18

ZAO WOU-KI 趙無極

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

09.01.70

signed in Chinese, signed 'ZAO' (lower right); signed, titled and dated 'ZAO WOU-KI 9.1.70.' (on the reverse)

oil on canvas

54 x 73 cm. (21¼ x 28¾ in.)

Painted in 1970

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

US$770,000-1,000,000

PROVENANCE

Guy Genon-Gatalot Collection, Paris, France

Acquired directly from the artist, and thence by descent to the present owner.

This work is accompanied by a certificate of authenticity issued by Zao Wou-Ki, dated 15 December 2004.

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

EXHIBITED

Issoudun, France, Musée de l'Hospice de Saint-Roch, Zao Wou-Ki Collectionneur, 2016

Paris, France, Christie's France, Zao Wou-Ki sur les chemins de la calligraphie, 28 April-3 May 2018

LITERATURE

Yves Bonnefoy, Gérard de Cortanze, Zao Wou-Ki, Editions La Différence, Paris, France, 1998 (illustrated, p. 154)

Editions Flammarion, Zao Wou-Ki Collectionneur (exh. cat.), Paris, France, 2016 (illustrated, p. 254)

09.01.70

油彩 畫布

1970年作

款識：無極 ZAO (右下) ; ZAO WOU-KI 9.1.70 (畫背)

來源

法國 巴黎 Guy Genon-Catalot收藏

現藏者家屬直接購自藝術家本人

此作品附趙無極於2004年12月15日簽發之保證書

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

展覽

2016年「趙無極收藏」Hospice Saint-Roch 博物館 伊蘇丹 法國

2018年4月28日-5月3日「趙無極：筆法之旅」佳士得巴黎 巴黎 法國

文獻

1998年《趙無極》Yves Bonnefoy及Gérard de Cortanze, Editions La Différence 巴黎 法國 (圖版，第154頁)

2016年《趙無極收藏》(展覽圖錄) Editions Flammarion 巴黎 法國 (圖版，第254頁)

Yuan Fang Congyi , *Cloudy Mountains*, 1360-70, The Metropolitan Museum of Art, New York, USA
元代 方從義《雲山圖》美國 紐約 大都會博物館

"Two feet to explore the cultures of East and West, and one mind to appreciate the thought of the world."

- Lin Yutang

「用雙腳探索東西文化，以單一心智欣賞世界思潮。」

- 林語堂

Lot 18

The push and pull between solid and void, between east and west is a constant theme in Zao Wou-ki's works. In *09.01.70* (Lot 18), Zao uses the meticulous depiction of space to take viewers on a meditative journey that explores the ever-changing universe. Bringing Chinese and western art into conversation, Zao Wou-ki continues his exploration into connecting composition, colour, texture and light, depicting a complex and poetic space that guides viewers to experience both the tranquil and turbulent moments of nature.

In *09.01.70*, Zao Wou-ki breaks the binary relationship between colour and empty space, and generates a balance between solids and voids. This meticulous balance illustrates the essence of Chinese landscape painting and demonstrates Zao's profound knowledge of non-binary Chinese philosophy. In *09.01.70*, the layers of beautiful colour can be considered a solid area that harmoniously balances with the voids on the upper left and lower right corner. Yet, the floating orange decorated by hints of light blue within the solid creates a rhythmic flowing void that connects with the "empty" spaces. The voids, on the other hand, are never purely empty. Just like how Fang Congyi efficiently depicts the magnificent peaks through a simple curvy line in the voids, the beige in different tones in *09.01.70* generates a varying sense of space, not only highlighting Zao's spatial awareness, but also suggesting the floating lightness and fluid transparency depicted in Chinese traditional paintings. Unlike American artist Sam Francis who uses the strong contrast between colourful amorphous forms and empty unprimed canvas surface to discuss the connection between space, colour and light, Zao applies the interplay between solids and voids to generate a rhythmic composition that invites viewers to travel in the boundless nature through a limited space.

The meticulous and innovative manipulation of brushstrokes in *09.01.70* also shows Zao's masterful skills in merging western and Chinese drawing techniques to express his spatial awareness. Paints in the background are spread smoothly throughout the canvas as if spread on paper. In the foreground, the dry black brushstrokes recall the axing cun found in Chinese painting. These delicate and accurate strokes capture the stiffness of the rocky surface, suggesting the abundant texture of a beautiful landscape. The smooth background with detailed, thinner brushworks in the foreground, creates a variation in texture which implies the harmonious interactions between different natural elements in oriental art. In addition to the Chinese ink-wash effect, Zao also utilizestraditional western oil paint techniques. On the right edge of the canvas, Zao deliberately removes a stroke of white paint to emphasize the flexible character of his medium. This quick gestural move reflects Zao's technical influence from Western abstraction. The wide range use of painting techniques brings western and eastern art into conversation, generates a unique sense of space along with the push and pull between solids and voids.

In 09.10.70, the brave use of expressive colour illustrates Zao's continuous exploration in the capturing of light and control of colour. The burning orange balances with hints of blue and reacts with the interlocking strokes of black and white. These seemingly contrasting colours blends with each other harmoniously, creating a gentle outburst, recalling the colour choices in his works made during 1950s. The wide range of tones and vibrant brightness are also reminiscent of Monet's masterpiece Water Lilies. The loose brushstrokes and variation in colour allows Monet to capture the fleeting quality of light and the floating water lilies. While Monet extensively eliminated the use of black, Zao Wou-ki, under the influence of traditional Chinese landscapes, applies a proper amount of black paint. The contrast between black and other colours increases the depth of the piece, suggesting the complexity of nature rather than directly representing it. Zao's dedicated passion in capturing light through colour is inspired by western art, marking Zao's significant contribution to the continuation of cross-cultural conceptual dialogue in art history.

Zao Wou-ki incorporated a western media and a western concept of colour with Chinese painting composition and painting technique. *09.01.70* visualizes the complex yet harmonious nature that Zao perceives, and initiates a meditative journey in immense universe for us to wonder.

寶色和留白、中西元素的碰撞，向來是趙無極的創作主題。在《09.01.70》(拍品編號 18) 中，趙無極對空間的描繪彷彿峰嵐波流，吸引觀者乘著冥想的翅膀，探索千變萬軫的宇宙。通過探索構圖、顏色、空間和光影間錯綜的關係，趙無極展開了中西藝術間的對話，描繪了一個繁複卻又詩韻跌宕的空間，讓觀者被大自然的平靜和騷亂所深深震攝。

《09.01.70》一作中，趙無極打破顏彩和留白間的二元關係，在實色和虛無之間製造持盈平衡。這種嚴謹精巧的平衡拿捏，彰顯了中國山水畫的精神和趙無極對中國非二元哲思的深刻了解。《09.01.70》裡清麗的顏色層層疊嶂，與左上角和右下角的留白區平衡相稱，悅人且和諧。實色區內濃烈橘色漂浮於畫面上，以淡藍色點綴著，創造出一種帶著韻律感的虛無印象。留白處也不全盤是無畫的空無。《09.01.70》裡各種色調的棕黃色，製造出無與倫比的空間感。恰如元代大家方從用簡潔曲線描繪的磅礴山脈，趙無極通過簡明的色調變換，把他對空間的理解，對中國畫畫傳統中流暢的透明感的控制表現的淋漓盡致。不同於美國畫家山姆．法蘭西斯擅於通過色彩與空白處的強烈的對比，探討空間、色彩和光源間的關係，趙無極在實色和留白中尋找一種相互作用，創造出充滿律動的畫面，邀請觀者透過有限空間在蒼然的自然之境遊旅、敞徉。

《09.01.70》的筆勢巧緻而且創新，彰顯了大師如何融匯西方藝術和中國傳統畫的技巧。背景中的顏料平滑地塗滿整片畫布上，流水行雲，好似塗在紙上那般迤邐。而前景中那些乾燥的筆法，讓人想起中國水墨畫中的斧皴法。這些細緻而精確的筆韻捕捉了岩壁表面的堅硬，提點了這幅壯麗山水的豐富質感。平滑的背景與前景中那些繁複、疏淡的輕舞筆畫相呼相應，創造出了質感變異印象，意味著東方藝術中不同自然元素間的和諧互動。除了意境悠遠的中國水墨效果，趙無極也應用了西方油畫的傳統技巧：在畫面的右側邊際，他刻意地移除了一筆白色顏料，強調油彩多彈性的可塑特質。這種迅疾的動勢法，呼應著大師從西方抽象藝術中所受的技巧薰陶。換言之，趙無極從畫作技巧的中西合璧，製造了獨樹一幟的空間感。

在《09.01.70》，趙無極汩飛的用色，闡明了他在創作旅程中持續對捕捉光影和顏色處理的用心。濃烈的亮橘色，被點滴淡藍所調和平衡。這些看似衝突的顏色相映成趣，製造出柔和流溢的光焰，讓人想起他 1950 年代作品中的顏色選擇。此幅繪布中的多重色調和活潑亮彩，也不禁使人憶起法國印象大師莫內的《睡蓮》。莫奈的畫中，奔放疏宕的筆勢、濃淡變奏的豔彩描繪捕捉住轉瞬即逝的光和靜靜飄浮的睡蓮。

莫奈鮮少使用黑色，而趙無極因深受中國藝術傳統的濡染，對黑色的運用拿捏妥當。黑色與其他色彩的對比加深了整幅作品的空間感，展現了大自然的複雜多元。透過顏色的運用來捕捉光的變化，是趙無極畢生的追求，這也是他受西方畫風陶染的結果；對於跨文化中的概念對話能夠永續持衡，大師向來不遺餘力，這是他對中西藝術史的最大貢獻。

趙無極在中式繪畫構圖和運筆技巧中，融匯了西方創作媒體和用色概念。《09.01.70》展現了趙無極眼中複雜卻又和諧的自然，使身為觀者的我們能在無垠的宇宙疆界中冥想神遊。

Clockwise 順時針：

Sam Francis, *Untitled*, Painted in 1958.
Artwork: © 2018 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.
山姆．弗朗西斯《無題》1958 年作

Xia Gui, *Pure and Remote View of Streams and Mountains*, Southern Song
南宋 夏圭《溪山清遠圖》台灣 台北 國立故宮博物院

Claude Monet, *Water Lillies*, 1919, Metropolitan Museum of Art, New York city
克勞德．莫奈《睡蓮》1919 美國 紐約 大都會博物館

19

ZAO WOU-KI 趙無極

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

10.05.76

signed in Chinese and signed 'ZAO' (lower right); signed, titled and dated 'ZAO Wou-Ki 10.5.76.' (on the reverse)

oil on canvas

116 x 89 cm. (45⅝ x 35 in.)

Painted in 1976

HK$12,000,000-18,000,000

US$1,600,000-2,300,000

PROVENANCE

Private Collection, Europe

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

LITERATURE

Jean Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet , Hier et Demain Editions, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1978 (illustrated in black and white, plate 453, p. 305).

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Jean Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet Editions Cercle d'Art, Paris, France et Ediciones Polígrafa, Barcelone, Espagne, 1986 (illustrated in black and white, plate 483, p. 344).

10.05.76

油彩 畫布

1976年作

款識：無極ZAO (右下)；ZAO Wou-Ki 10.5.76. (畫背)

來源

歐洲 私人收藏

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

文獻

1978年《趙無極》尚．雷瑪利著 佛朗索瓦．馬克 文獻研究 Hier et Demain Editions 巴黎 法國 及 Ediciones Poligrafa 巴塞隆納 西班牙 (黑白圖版，第453圖，第305頁)

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1986年《趙無極》尚．雷瑪利著 佛朗索瓦．馬克 文獻研究 Le Cercle d'Art 巴黎 法國 及 Ediciones Poligrafa 巴塞隆納 西班牙 (圖版，第483圖，第344頁)

Ma Yuan, *Egrets on a Snowy Bank*, Southern Song, Collection of National Palace Museum, Taipei, Taiwan
南宋 馬遠《雪灘雙鷺》台灣 台北 故宮博物院

SUBTLE ALCHEMY

Soon after moving to France in 1948, Zao Wou-Ki's talents were recognized and lauded by the poet Henri Michaux. Over the course of the 50s and 60s, Zao went on to establish himself firmly within the post-war Parisian art world with the help of prominent galleries and dealers active at the time. During the 1970s, personal experiences in Zao's life led to the development of new artistic styles, steering Zao's career into a new direction. Paintings executed in this period, such as *10.05.76* (Lot 19), bear witness his acceptance of self, his recovery from sadness and his deep reliance on art.

FROM SADNESS TO SENSITIVITY

In the context of Zao Wou-ki's personal life, the 70s was not a peaceful period but one filled with emotional turbulence and tragedy. His second wife, May Chan, passed away in early March of 1972; the trauma of this event engulfed him emotionally, and just a few weeks later Zao left for China to visit his family, the first time he had visited his country of birth since his move to Paris in 1948. His decision to visit China after a 24-year absence suggests the magnitude of the loss felt by Zao upon May's passing. This event, representing a period of separation from his daily practice as a painter, prompted him to reflect upon his relationships and to search for new directions in his life and art.

The 1970s represents a period of re-orientation for Zao. May's tragic death led to a brief hiatus in Zao's oil painting practice, but it also led to a new period of experimentation with ink painting. Zao was encouraged to explore ink painting by his close friend Henri Michaux, who said that as result, "In his own way, Zao Wou-Ki invented another game with ink again. In a domain even more pure and complete, he broke free from restrictions imposed not only by predecessors but also his own ink paintings previously." [1] After several months of grief and reflection, Zao resumed oil painting, returning to the Paris art scene 3 years later with a refreshed mind and sense of direction.

Over the span of three-to-four years, Zao, who was in his fifties at the time, strode down the path from sadness to sensitivity, from grief to greatness. His paintings executed in the mid-1970s bear the markings of Zao's new style, representing a new zenith in his career as well as a period of personal growth in his life and relationships.

From the 1970s onwards, Zao began to create large format diptych and triptych pieces. He completed a large painting that was exhibited at the Galerie de France, while other important triptych works from this period include *15.12.76 - Triptych* (195 x 390 cm.), and *01.04.76 – Hommage á André Malraux* (200 x 524 cm.). In 1976, before the move of the National Museum of Modern Art from the Palais de Tokyo to the Centre d'Art et de Culture Georges Pompidou, Jean Leymarie organized an exhibition entitled 'L'Accrochage III', which included a full room dedicated to Zao's works.

ALCHEMY OF INK AND OIL

10.05.76 clearly showcases the way concurrent experiences with both ink and oil paint impacted Zao's oil painting. The shift in visual style from his earlier works manifests itself most clearly in the mid-to-late 1970s – Zao sets aside the sharp gestural aesthetic that dominated his early canvases, replacing it with softened and blunted marks that fuse space in a subtle way, recalling the alchemy of ink and paper.

Zao's shift in style is also accompanied by new explorations of oil paint, as Zao manipulates the medium's natural heaviness and thickness as well as its potential for lightness and softness, blending in elements typically associated with ink to present complicated visual effects and highlight the characteristics of oil paint.

A highlight of this piece is the ink-wash-like application of the olive hues in the work. It is as if Zao applied wet Chinese or Indian ink, achieving gradations of shade that are absorbed by the background. The layering of colours and use of black pigment highlights the numerous shades of green in this work – moss, fern, and army – colours that seem to vibrate and drift in the air. The colours thus combine to produce a continuous sense of movement, reflecting the rhythms of nature and evoking vast landscapes. As Zao once recalled, "I sought to express movement – its piercing slowness, or its brilliance – and I wanted to make the surface of the canvas vibrate with contrasts or with multiple reverberations of a single colour." [2]

INTENSE DYNAMISM

From the mid-1970s onwards, the bold linear brushstrokes that generally occupied two-thirds of the painted surface in works from the sixties, are now transformed into organic colour blocks and delicate swirling lines. This stylistic evolution pushed Zao's paintings towards greater theatricality and dynamism. From the mid-1970s onward, Zao's paintings begin to showcase compositional structures devoid of a center, resulting in stronger works. Spaces are balanced and brought into harmony by irregular forms. In *10.05.76*, the dark charcoal and brown forms on the left and upper right resemble islands rising from the ocean, or clouds drifting in the sky.

In this piece, Zao no longer abides by the common practices of the abstract painter. Instead of treating the central area as the compositional foundation, he breaks away from the standard structure. The dark forms in *10.05.76* create a roughly triangular composition, which echoes the angular compositions used by Southern Song painter, Ma Yuan and gives the work greater movement and fluidity. Inside the triangular composition, lines swirl and roll together, simultaneously delicate and rough, created with quick brush movements that must have seemed to fly through the air while Zao was painting.

Texture and colour play a more active role in the composition of Zao's works during the 1970s, moving beyond directional brushstrokes. In *10.05.76*, the spots of pale coral and translucent white hues act as highlights, suggesting reflected light. The horizontal white strip at the base of the work, resembles *xuan* paper traditionally used in Chinese painting. This unexpected splash of white energizes the work and extends the painted horizon, helping counterbalance the intense dynamism in the upper and middle regions. As Zao himself concluded,

"Abstract painting, in fact, should allow the audience to understand through observation. That is, let the audience see where the light source comes from. The artist should construct the painting with a sequential, natural and open-minded structure, rather than just moving the light source around and changing its position horizontally or vertically without considering whether the artistic conception of the work as a whole is smooth and fluent". [3]

[1] Lu, Jade, 'Perspectives: Chinese Artists and Zao Wou-Ki', Infinities of Zao Wou-Ki, Asia University Museum of Modern Art, Taichung, pp. 114-115.

[2] Zao Wou-Ki et François Marquet, op. cit., p. 138.

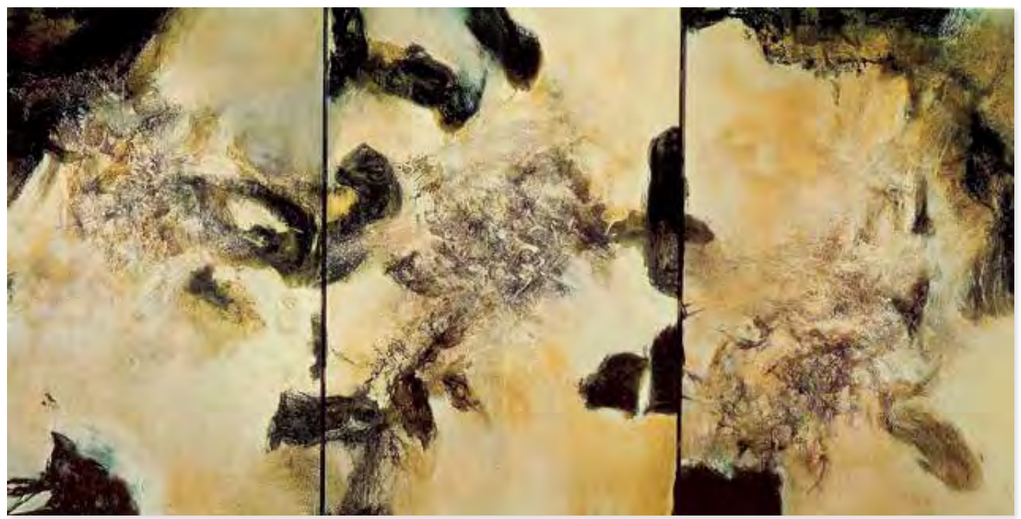
[3] Ma, Wei-Chen, "His Paintings Taught Us to See the World: He Taught Me to See Life – In Remembrance of Wou-Ki Zao", Infinities of Zao Wou-Ki, Asia University Museum of Modern Art, Taichung, pp. 21 & 23.

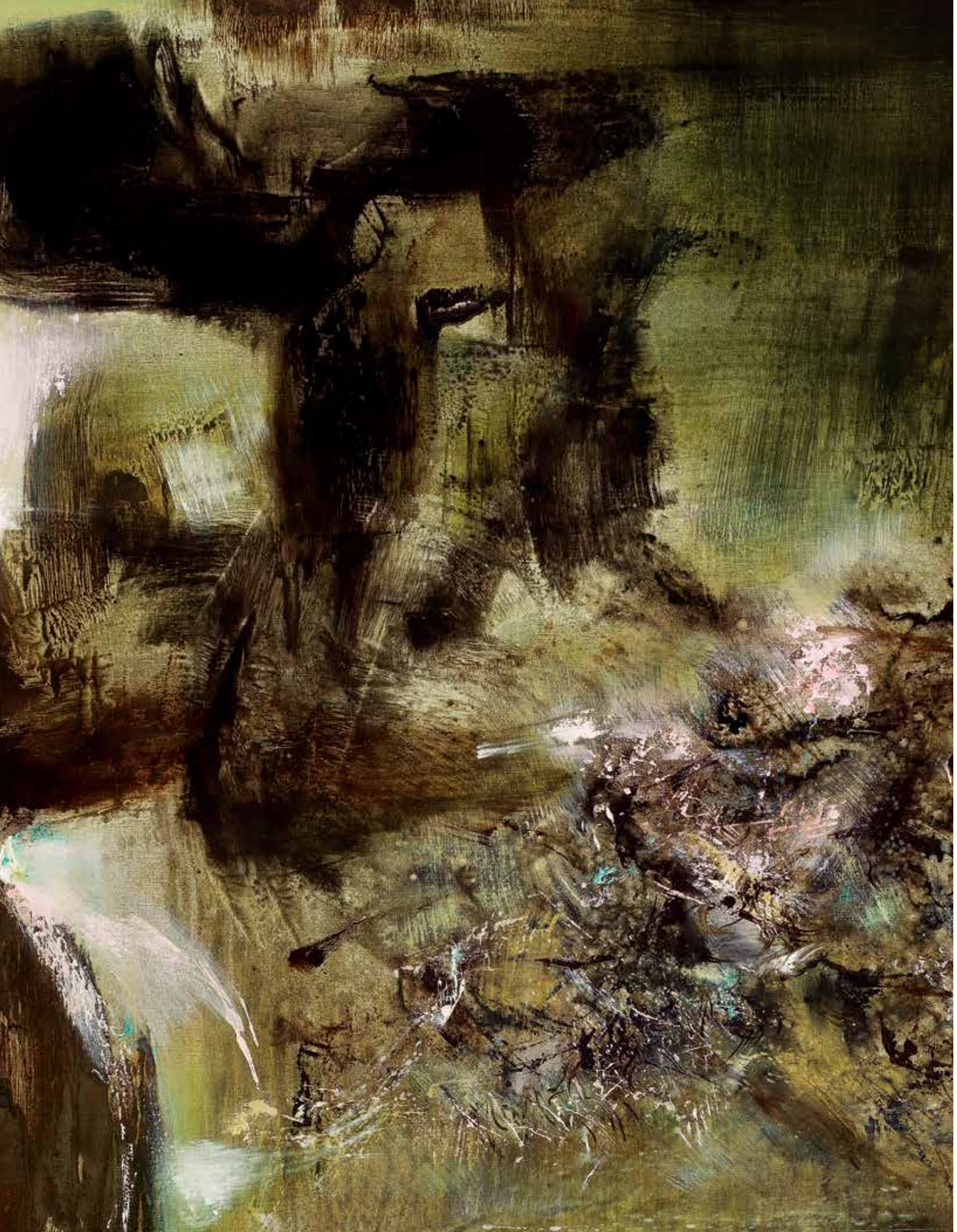
Top to bottom 由上至下：

Lot 19

Zao Wou-Ki, *15.12.76 Triptych*, 1976
趙無極《 15.12.76 三聯屏 》1976 年作

Zao Wou-Ki, *01.04.76 – Triptyque - Hommage à André Malraux*, 1976
趙無極《 01.04.76 – 向安德烈 · 馬爾羅致敬 》1976 年作





Detail of the present lot 拍品局部

微妙煉金術

趙無極在 1948 年遷往法國不久後，詩人亨利．修 (Henri Michaux) 便注意到他的藝術天賦，日後在五零與六零年代，因為重要藝廊與藝術經紀人所提供的機會與影響力，因而奠定其個人在戰後法國藝術圈的地位。時代轉向七零年代，因為受到個人生活經驗的影響，趙開始醞釀全新的藝術元素，將他的藝術生涯帶往全新的方向。他在這段期間的創作，如《10.05.76》(拍品編號 19)，見證了他接受自我的生命歷程，從傷痛甦醒，印證了趙無極與藝術之間深厚的關係。

將悲傷轉為感性

七零年代對趙無極來說是極為不平靜的年代。他的第二任妻子陳美琴在 1972 年三月初驟逝，這場悲劇使趙無極墜入傷痛的深淵。幾周後，趙無極在三月底返回中國探望家屬，這也是他自從 1948 年遠渡法國後，首次返鄉探親。選擇在離開二十四年後，在這段時間回中國與家人聚首，這個決定吐露出失去陳美琴對於趙的生命所產生的巨大影響，導致他抽離日常的畫家生活作息，開始反思自身的情感關係，以及為了接下來的生命與藝術走向，尋求精神支援與指點。

趙無極在七零年代開始重新定位自我，陳美琴悲劇性的死亡讓他短暫的停止油畫的創作，但也意外的因為摯友亨利．米修的鼓勵，開始展開水墨畫的實驗。正如亨利．米修所言：「趙無極以自己的方式，玩出另一種墨色的新花樣。在一個更加純淨且完整的國度中，他爭脫前輩們所受的束縛，也突破自己過去的畫作。」[1] 在歷經數個月的傷慟以及回顧反思，趙無極再度開始作畫，並且在三年後，帶著重新調整的心態與目標，重返巴黎藝術圈。在三至四年的時間內，趙無極在其知天命之年將所經歷的傷痛轉成敏銳的感性，使傷慟昇華成偉大。他在七零年代中期的畫作中呈現全新的風格，型塑出生涯的新創作顛峰，並且展現出針對感情與生活極為個人的表現。

趙無極在 1970 年開始創作大型二聯屏、三聯屏畫作，以及在法蘭西畫廊 (Galerie de France) 展出一件巨幅的作品。在這段期間所畫的重要三聯屏畫作包括《15.12.76 三聯屏》(195 x 390 公分)，以及《01.04.76 – 向安德烈．馬爾羅致敬》(200 x 524 公分)。此外，於 1976 年，在法國國立現代美術館從東京宮遷往龐畢度中心國立現代美術館之前，雷馬利 (Jean Leymarie) 策劃了一場名為《L'Accrochage III》(懸掛 III) 的展覽，將整個展示間用來展出趙無極的作品。

水墨與油彩的煉金術

《10.05.76》是展現趙無極水墨油彩交融的藝術表現的經典畫作之一。如此的轉變在七零年代中期至末期達到巔峰，趙無極捨棄其原本的銳利姿態表現，取而代之的是能夠與空間輕柔巧妙地結為一體的柔和與圓滑筆觸，而這樣的表現彷彿是一場水墨與油彩的煉金術。趙無極於此時邁入全新的風格，另外也開始對於油彩質感進行實驗，試驗不同的厚重感，以及輕柔的質地，並且融入各種不同的有趣水墨元素，創作出複雜的視覺效果與特殊的油畫表現。特別值得一提的是作品中的橄欖綠如水墨的處理方式，宛如中國墨或印度墨濃、淡、乾、濕的表現，有著融於背景的漸層色彩。層層的綠色加上具備吸附力的黑，形成了包括苔綠、蕨色，以及軍綠等各種色調的綠，在空中躍動且漂浮著。躍動所產生的連續律動，反映著自然的節奏，開拓出一片廣闊的景觀。趙無極曾說道：「我想表現動感，或迂迴纏綿，或風馳電掣，想藉同對比和同一色彩的多重震顫使畫布躍動起來。」[2]

強而有力的動勢

大幅佔據其六零年代所創作的作品的具方向性與強烈線條的筆觸，自七零年代中期開始轉化成有機的色塊以及細緻的渦旋般繞轉的線條。如此的風格改變使得趙的作品散發出強烈的戲劇性與動勢。自七零年代中期，其畫作開始呈現出無中心點的結構，也因此產生出強而有力的生命力，並且經由不規則的色塊的應用形成空間的平衡與和諧感。《10.05.76》中右上方與左上方的炭黑色與深棕色有機體，以及出現在左下方的直立式板狀物，宛如漂浮的島嶼，或是天空中的浮雲。趙無極於此不再循一般抽象藝術的實踐方式，不再視中心為結構基礎，甚至開始脫離原有的結構與構圖。《10.05.76》之中的炭黑色塊是由三角狀的構圖所形成，與南宋時期的畫家馬遠的一角構圖有著相似之處，注重整體氣韻。在三角的構圖中有著一圈圈捲繞的線條，纖細卻也粗曠，在藝術家極高速的筆觸下成形，在空氣中環繞、流通著。

質感與色彩在趙無極七零年代的作品中更具備結構性的作用，而不是只靠方向性的筆法表現。《10.05.76》中閃亮的隨興點點珊瑚色與半透明的白，暗示著光源的反射。底部橫向的白色空間，在畫布上呈現宛如宣紙上的留白，使得這種意想不到的白色具備著覺醒的能量。留白的空間彷彿延伸的地平線，呼吸著，平衡著作品上方與中央所投射出的強力動勢。正如趙無極所言：「抽象，其實是應該讓觀眾看得懂，也就是要讓觀眾看到光源是從那裡出來。畫家要讓畫面有的結構有一種氣順的自然、豁達，而不是將光源從左移到右、從上移到下，只是在變換位置，而沒有去考慮到整件作品的氣韻是否流暢。」[3]

[1] 亭瑤，「觀點透視：趙無極與同儕畫家」，《無極之美：趙無極回顧展》，台中，第 114-115 頁。
[2]「趙無極與法蘭斯娃絲．馬凱」，出處同上，第 138 頁。
[3] 馬維建，「他的畫，教我們看世界；他的人，教我看人生——憶趙無極」，《無極之美：趙無極回顧展》，台中，第 21 及 23 頁。

Zao Wou-Ki, *No. 16*, 1971, Indian ink on Chinese paper
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《第十六號》1971 年作 印度墨中國紙本

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

20

CHU TEH-CHUN 朱德群

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

N°313

signed in Chinese, signed 'CHU TEH-CHUN' and dated '69.' (lower right); signed 'CHU TEH-CHUN', signed in Chinese, dated '1969', titled 'N° 313.' and inscribed 'A' (on the reverse of the upper panel); signed 'CHU TEH-CHUN', signed in Chinese, dated '1969', titled 'N° 313.' and inscribed 'B' (on the reverse of the lower panel)

oil on canvas (diptych)

260 x 195 cm. (102⅜ x 76¾ in.)

Painted in 1969

Estimate on Request

估價待詢

PROVENANCE

Acquired directly from the artist by the previous owner

Anon. Sale, Sotheby's London, 29 June 2011, Lot 67

de Sarthe Gallery, Hong Kong

Private Collection, Asia

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

EXHIBITED

Beijing, China, Chu Teh-Chun, Retrospective, The National Art Museum of China, Atelier Chu Teh-Chun, 4 March – 20 March 2010.

LITERATURE

The National Art Museum of China, Atelier Chu Teh-Chun, Chu Teh-Chun, Retrospective, Beijing, China (illustrated, plate 60, p. 104-105, 214).

第 313 號

油彩 畫布 (二聯作)

1969年作

款識：朱德群 CHU TEH-CHUN 69. (右下)；CHU TEH-CHUN 朱德群 1969 N° 313. A (上屏畫背) ；CHU TEH-CHUN 朱德群 1969 N° 313. B (下屏畫背)

來源

前藏者直接得自藝術家

2011年6月29日 蘇富比 倫敦 編號67

香港 德薩畫廊

亞洲 私人收藏

此作品已經日內瓦朱德群基金會鑑定

展覽

2010年3月4日至3月20日「朱德群回顧展」中國美術館 朱德群工作室 北京 中國

文獻

2010年《朱德群回顧展》中國美術館 朱德群工作室 北京 中國 (圖版，第60圖，第104-105頁，第214頁)

赤日滿天地，火雲成山嶽。
草木盡焦卷，川澤皆竭涸。
輕紈覺衣重，密樹苦陰薄。
莞簟不可近，絺綌再三濯。
思出宇宙外，曠然在寥廓。
長風萬裏來，江海蕩煩濁。
卻顧身為患，始知心未覺。
忽入甘露門，宛然清涼樂。

- 王維《苦熱行》

Li Tang, *Whispering Pines among the Gorges,* Song Dynasty, National Palace Museum, Taipei, Taiwan
宋代 李唐《萬壑松風圖》台灣 台北國立故宮博物院藏

Abstraction has always existed conceptually in traditional Chinese aesthetics. Even though there might remain visually recognizable elements within a landscape, or even if we can see a tiny figure rowing a boat, the scholar-painters of ancient China were less concerned with the objective scenes that met their eyes than with selecting and rearranging images for their compositions to express an artistic conception whose importance extended beyond those images. This is what Tang Dynasty art historian Zhu Jingxuan meant by the phrase "beyond forms". Chu Teh-chun studied at the Hangzhou National Academy of Arts, where the free style of teaching by artists such as Lin Fengmian, Wu Dayu, and Pan Tianshou provided inspiration and helped him develop a firm foundation in both modern Western and traditional Chinese painting techniques. By the 1950s, Chu had moved to Paris, at a time when abstraction was sweeping through not only that city, but the Western art world as a whole. Chu's own encounter with abstraction struck a chord within him, stirring deep feelings linked with the philosophies and artistic sensibilities of his Chinese heritage. The Tang Dynasty literary critic Si Kong Tu, in his "On Twenty-Four Styles of Poetry", discussed his belief that the finest achievements, the most highly integrated and natural forms of poems and lyrics, were ones in which "the central point is found only by going beyond the immediately apparent form." It is precisely here that we find the spirit of abstraction and the source of its deep appeal, and when Chu Teh-chun considered issues of abstraction in his work, it was Si Kong Tu's idea of "the form beyond form" from which he began. Borrowing from the perspectives both as modernist artists and the traditional scholar-painters of China, Chu Teh-chun sublimates and refines the external forms that meet the human eye, transforms them into personal artistic vocabularies by his rich imaginations and artistic sensibilities.

In the '50s and '60s Chu began to transition toward abstract painting. This transition, despite his use of Western concepts and the oil medium, essentially returned him to the types of expression in traditional Chinese landscape painting, where artists sought the best means of expressing their ideas or concepts. In Chu's work, the rhythmic dancing harmonies of his brushwork build dimensions of space with a uniquely Eastern ambience. During his time at the Hangzhou Academy, Chu was guided by Pan Tianshou's dictum that artists could "develop the new from the old," and he became deeply familiar with the qualities and techniques of the traditional Chinese ink medium. He absorbed the depth of meaning in the traditional medium, its relationships between real and implied forms and spaces, its poetic aspects, and its spirit of man in union with nature. In *No. 313* (Lot 20), Chu sets out a screen-like background in vivid reds, against which he applies vigorous, sweeping lines of fresh blue with a broad brush. Washes of ink-black pigments link this upper area with more finely detailed vertical lines, brushed on with short pressure strokes in the bottom of the canvas. The opposition of horizontal and vertical lines produces an intensely rhythmical compositional effect; in his arrangement of space, Chu borrows the distributed perspectives of Chinese ink-wash painting. This produces effects akin to those of Li Tang's *Whispering Pines among the Gorges*, with its impressions of a windswept mountain peak, surmounted by clouds that slowly seep down into the pines of the forest below.

The art critic Long Bo said that he saw in Chu's works a quality of harmony as well as the elements of nature, and that it is this power which fills the canvas with elements that clash, fuse, and create new dynamism and new harmonies. From his point of view, Chu is a "fiery" painter; his fiery nature combines with a number of indeterminable personal qualities (which are secretive and seductive), to allow Chu to hold his own and create his unique expression among the Parisian school. The primary colours in *No. 313* are scarlet, ruby, rust, and a fiery-yellow, which contribute to the sense of a wildfire; the crimson sunlight diffuses throughout the scene, the burning red clouds layer as alpine peaks, the closely-packed and undulating structure and crisscrossing of yellow and red blocks let wisps of light seep through, the focused stage light-esque lighting draw the eye, and reveals Chu's deep insight into the dynamics of lighting, perhaps even more so than Rembrandt. Under his brushstrokes, colours are flowing, rich, and vibrant; they morph, contrast, blossom, and fade, creating rich visual layers that mark him one step above his contemporaries. Even though his abstraction is amorphous and formless, the inspirations for it can ultimately be traced back to the unseen powers of nature, describing the worldview in I Ching that everything in the universe is connected. In other words, Chu's paintings are representations of the artist's understanding of traditional Chinese philosophy.

Daylight bakes the land, fire-clouds form summits.
Torched plants and tress shrivel, rivers and streams run dry.
The lightest clothes are too heavy, the densest foliage are too thin.
Bamboo mats offer no solace, and no changes of clothes and showers are enough.
My thought leaps beyond the universe, to roam somewhere with space.
The wind blows only faraway, even streams and seas boil.
Reflecting upon myself, I realise my heart is not ready.
Entering a state of zen, is the only way to cool down.

- Wang Wei, "The March of Heat and Suffering"

Chu's brushstrokes are extensions of his personal experiences and genuine feelings. He is known especially for his powerful brushstrokes akin to Eastern calligraphy, with great strength and dynamism, fully realising Emperor Huizong of Song's aesthetic sense shown in his *Thousand-Character Writing in Cursive*. Chu used broad strokes for the coloured background, and used quick, sharp marks to trace vacillating lines across the scene, which results in an effect like a grand cascading torrent running and falling throughout. This work thus realises the Ming Dynasty's calligraphic ideal of powerful brushstrokes that are "innate and inspired by nature" described in the classic *An Overview of the History of Calligraphy*; the brushstrokes are reflections of the artist's inner passion. This abstract work shows off Chu's mastery of abstraction through the lens of figuration: that he can pinpoint the essential forms and shapes from nature and turn that essence into colour blocks, geometric shapes, and lines infused with Eastern calligraphic influence. With those, the artist achieves a more direct and pure treatise, and creates a poetic natural landscape. The bold strokes of oil paint reverberate between the shaped and the formless, and through his incessant deliberations and observations about the world, Chu precisely formulates and contrasts the aesthetic differences between the figurative and abstract, going beyond the constraints of time and space, and carrying on his master Wu Dayu's aspirations for the state of "transient realism of the universe". *No. 313* is a rarely-seen magnum opus from this era of Chu's career, witnessing his perfect transition from figuration to abstraction, resolving and fusing the two approaches while marking a key turning point in his entire career.

Top to bottom 由上至下：

Lot 20

Rembrandt, *Philosopher in Meditation*, 1632, Museum Louvre, Paris, France
林布蘭《哲學家的沉思》1632 年 法國 巴黎 羅浮宮

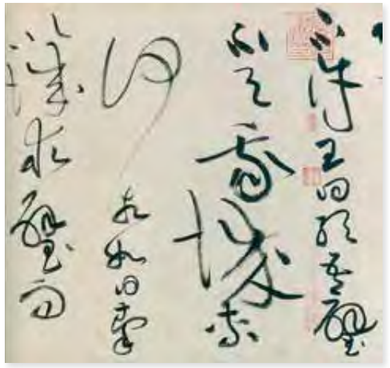
Left to right 由左至右：

Joseph Mallord William Turner, *Calais Pier*, 1803, National Gallery, London, UK
透納《加勒港邊》1803 年 英國 倫敦國家畫廊

Mark Rothko, *No. 18*, Painted in 1948, oil on canvas, 116.6 x 141 cm. Tel Aviv, Collection Joseph Hackney
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克．羅斯科《第十八號》1948 年作 Joseph Hackney 私人收藏

中國傳統繪畫美學中，「抽象」歷來向以概念的形式存在，視覺上雖然仍見自然山水或是隱士扁舟的蹤跡，但中國文人對於肉眼所見自然中的客觀風景，著重在於經過主觀思慮後在構圖、形象上的取捨與重組，力求超然在形象之外的意境表現，這也正是唐代美術史家朱景玄所提到「象外」的概念。朱德群早年學藝於國立杭州藝專，在林風眠、吳大羽、潘天壽的自由教學的啟蒙下，無論是在西方現代藝術與中國傳統繪畫，均打下堅實的造型基礎。他於五十年代定居巴黎，當時抽象畫風席捲了法國以至整個西方畫壇，當遭遇西方抽象在藝術形式上的考驗時倒喚醒了他內心深處的東方哲思與美學底蘊。唐朝文人司空圖在《二十四詩品》裡，論到詩詞創作渾然的至高境界，即是「超乎象外，得其圜中。」這無非也為抽象藝術的精神與訴求，作下最佳的註腳。司空圖提及的「象外之象」，也正是朱德群在面對抽象課題時所切入的思考層次，對於人們眼力所及的外在形象，從現代藝術家與傳統文人的雙重觀點，憑藉豐富幻想力與深厚學養內涵，昇華淬煉出創新的描寫語彙。

朱德群在五、六〇年代從具象轉渡到抽象的歷程中，運用了西方概念與油彩質介，但本質上卻是回歸到中國傳統山水中尋覓意象的表達形式，在筆韻間舞弄出充滿東方風情的空間向度。在杭州藝專時期，朱德群在潘天壽推崇「借古開今」的繪畫理念引導下，充分深究中國傳統水墨材質與技法，並領略其中虛實、詩意和天人合一的精神奧義。朱德群在《第 313 號》(拍品編號 20) 中以赤色鋪陳出似屏幕般的背景，以大排筆力道十足地橫向刷寫出濃郁厚重的墨韻線條，再假以墨色渲染，承接下方以垂直促筆線條所構成的細瑣筆觸，這幅作品除了橫、豎的線條間展現出強烈律動的書法性之外，畫面的空間構置上，採取中國水墨中的散點式構圖，彷彿重現了李唐《萬壑松風圖》裡山峰延綿起伏，雲煙騰駕，瀰漫地穿梭在幽谷松林間的山水格局，悠然體現於他的畫布之上。



North Song, Huang Tingjian, *Biographies of Lian Po & Lin Xiangru* (detail), ca. 1095, Bequest of John M. Crawford Jr., 1988. Metropolitan Museum, New York, US
北宋 黃庭堅《廉頗藺相如傳》卷 (局部) 約 1095 年作 美國 紐約大都會藝術博物館

藝評家龍柏曾言，他在朱德群的作品中看到協調的特質以及宇宙自然間的基本元素，也正是這股力量，促使畫面中充滿各項元素不斷衝撞、融合而新生的動態和諧。而在他看來，朱德群是『屬於「火」的畫家，屬於大氣和火，再加上一些難以確定的因素，存於這些因素裡的是它特有的隱密和它個性中不可解的魔力，這些特質使他在巴黎畫派中能充任一個獨特的形象。』《第 313 號》作品在色彩表現上，以赤、赭、褐以及赤黃色為主要基調，彷若野火燎原，熾紅的日光佈滿天地之間，火燒紅雲堆積如山獄，縝密鋪陳的起伏結構以及赤黃交疊的塊面縫隙間湛現出微暗幽光，聚焦的舞台式光源吸引目光，與林布蘭對「光線的交織頡挫」有更深層的思索。朱德群筆下色彩之流動、絢麗和斑斕，冠絕於同輩藝術家，在色彩幻化間綻現出或濃或淡、若重若輕的的豐富視覺層次。朱德群的抽象雖幻化成無形，但靈感始終源於默隱於自然的不可見力量緊繫《易經》萬物相生不息的宇宙觀，是他對中國傳統哲思於會畫中的具體呈現。

朱德群的畫筆，即是他的個人經驗、真切情感的無限延伸。他以東方書法筆勁的韻趣見長，凝聚猶如虎踞龍騰般的雄健動勢，充分體現了宋徽宗《草書千字文》中所傳達的「天骨遒美，逸趣靄然」的審美趣味。他運用闊筆揮灑在色彩背景的畫面上，以疾鋒所刷寫出的率性線條遊走於畫面上，若似急瀑奔流傾瀉千里之姿，頗有大江東去浪淘盡的奔騰氣勢。本幅作品展現了誠如明代《書史會要》所言「意度天成」的追勁筆法，正是內蘊於藝術家心靈深處波瀾壯闊的情緒寫照。這件抽象作品展現出他由寫實入抽象的深厚功底，透過對於物象特質的掌握，萃取出自然中的形式元素，將中心概念轉化為色塊、幾何圖形以及具東方書法色彩的線條，用以更直接、純粹的陳述，構創出一個充滿詩意的自然空間。大器的油彩筆路，棲息迴盪在有形與無形之間，透過對這世界不停息的冥想與觀察，精準推敲物象在寫實或寫意間的形式美感差異，超越時間與空間的藩籬，傳承先師吳大羽欲探索「宇宙間一剎那的真實」境地，捕捉到吉光片羽中的永恆。《第 313 號》足為朱德群這個時期少見於世的代表性大作，見證了他從具象到抽象的完美過渡，兼取兩者之長的圓融體現，為其創作歷程中一個重要的轉折階段。

OPPOSITE PAGE:
Chu Teh Chun standing in front of the diptych *Nº 313*, 1969
朱德群於《構圖 313 號》雙聯作前 1969 年
Image source: The National Art Museum of China, Atelier Chu Teh-Chun, Chu Teh-Chun, Retrospective, Beijing, China, 2010 (illustrated, p. 104)

21

CHU TEH-CHUN 朱德群

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

Untitled

signed 'CHU TEH-CHUN'; signed in Chinese (lower right)
oil on canvas (diptych)
right: 195 x 129.5 cm. (76¾ x 51 in.)
left: 195 x 114 cm. (76¾ x 44⅞ in.)
Overall: 195 x 243.5 cm. (76¾ x 95⅞ in.)
Painted in 1963

Estimate on Request
估價待詢

PROVENANCE

Galerie Henriette Legendre, Paris, France

Catherine Charbonneaux Maison de Ventes, Paris, 16 June 1991, Lot 36

Loudmer Commissaires Priseurs S.C.P., Paris, 6 April 1993, Lot 84

Private Collection, Europe

Anon. Sale, Christie's Hong Kong, 23 November 2013, Lot 13

Private collection, Asia (Acquired from the above sale by the present owner)

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

Chu Teh-Chun in the Yellow Mountains, 1983
Photo: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群在黃山，1983 年攝

無題

油彩 畫布 (二聯作)

款識：CHU TEH-CHUN 朱德群 (右下)

1963年作

來源

法國 巴黎 勒尚特畫廊

1991年6月16日巴黎 Catherine Charbonneaux Maison de Ventes 編號36

1993年4月6日巴黎Loudmer Commissaires Priseurs S.C.P. 編號84

歐洲 私人收藏

2013年11月23日 佳士得香港 編號13

亞洲 私人收藏 (現藏者購自上述拍賣)

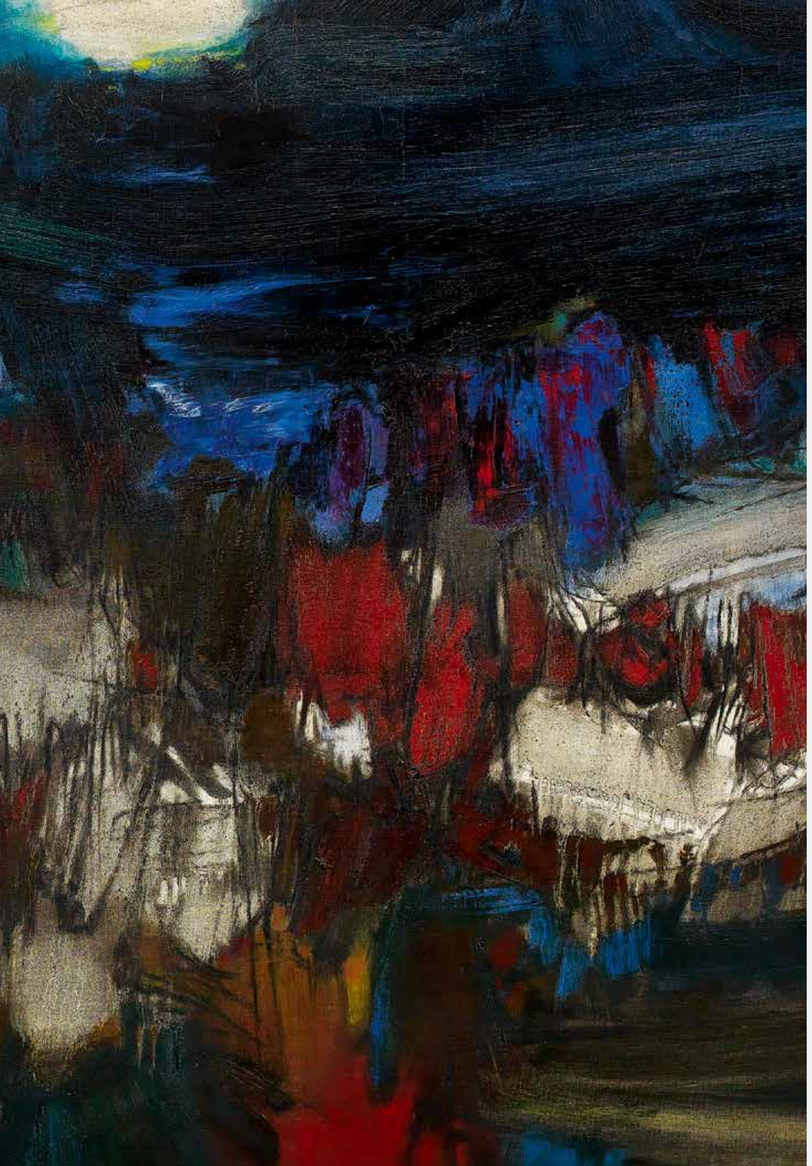
此作品已經日內瓦朱德群基金會鑑定

"The colour and lines in my images are never random results, but are put together harmoniously for one common purpose: to activate light sources and call forth images and rhythms."

- Chu Teh-Chun

「我藝術意象中的顏彩和線條，絕非是隨機任意的；而是和諧一致，只為追求一個最終目標：啟動觸發宇宙間的光源，喚起意象和韻律。」

- 朱德群



Detail of the present lot 拍品局部

This *Untitled* (Lot 21) masterpiece embodies Chu Teh-Chun's abstract painting achievements in its highest form, as a recapitulation of a monumental landscape revealed from the depths of the artist's emotions in front of nature. Space is approached with a poetic balance of form, colours and hues, to create a powerful composition that allows its viewers to roam freely into a faraway horizon. By the early 1960s, Chu Teh-Chun was already engaged in a six-year contract with Galerie Henriette Legendre, after having been discovered by its director, Maurice Panier, who interpreted the artist's work as "multidimensional pictorial surface arbitrarily expanded by colour". Chu Teh-Chun's involvement with the gallery would expose him to an extended international art scene, where he thrived from his exchanges with other artists and gained recognition. *Untitled* benefited from such exposure at Galerie Henriette Legendre, where it was first exhibited and subsequently sold.

In 1963, Chu Teh-Chun's visual interpretation of the world surrounding him had already entirely shifted to abstraction, in an effort to free form to its purest representation. Deeply inspired by Nicolas de Staël, Chu's early abstract works in the late 1950s, such as *Crepuscule sur la Ville*, adopt a new rhythm where the visual image disappears in favor of a sense of form extracted from matter and colour (Pierre Cabanne, *Chu Teh-Chun, Les Chemins de l'abstraction*, pp. 17-18).

Much like Song dynasty Chinese painters, Chu Teh-Chun's notion of painting is to project his emotions inspired by nature. Throughout his career, Chu Teh-Chun has embraced the unknown, allowing discoveries from Western aesthetics to come enrich the Eastern background already engrained in him.

CHINESE TRADITION AS SOURCE OF INSPIRATION

Chu Teh-Chun's formal calligraphy training inevitably transpires in this grandiose composition. His brushwork begins with broad, horizontal strokes delivered with a sense of speed to lay out the foundation of the illusion of a landscape. Vertical thin strokes dynamically applied across the composition are the source of the painting's pulsing vitality. The structure of brushwork is executed through exercising the full energy of the arm, in combination with the thin translucence that comes from flowing, diluted ink and colour washes. This alternates with the thicker and darker calligraphic-style painting and washing that is tempered and refined over the course of the composition, which forms the substance of the landscape. By using canvas as base and oil as medium, the artist has successfully diluted the oil to create the visual effect of thin washes while containing them to allow negative space. *Strongly reminiscent of Li Tang's monumental Wind through the Pine Valleys* painted in 1124, both works break free from dimensional depth to depict a mountainous landscape amid fog, and exist solely based on the dominance of the painter who transfers his own imagination, sensibility and inner character onto the painting surface.

Artists contemporary to Chu, such as Franz Kline and Joan Mitchell also explored the power of a strong dominating brushstroke to structure composition. However, while Kline's strokes appear to be angular and geometric, Chu's combination of multiple calligraphic styles reveals a complex structural composition. Joan Mitchell's approach to painting is very similar to Chu Teh-Chun and Chinese philosophy, as she declares: "I would rather leave Nature to itself. It is quite beautiful enough as it is. I do not want to improve it... I certainly never mirror it. I would like more to paint what it leaves me with". Her compositions, especially larger formats painted toward the end of her career, render a connection with nature through the treatment of colour and spontaneous brushstrokes.

In *Untitled*, Chu Teh-Chun's choice of colour also captures his control of balance and depth, alternating ink-like washes of black, brown and khaki tones to create the negative space and outline the landscape with saturated hues of bright yellow and green, but also deep red and blue blending together to create a complex shimmering purple. Such a technique was also used to produce the beautiful flambe glazes of Qing dynasty porcelains, which the artist had most certainly been exposed to.

SPIRITUALITY IN NATURE

Chu Teh-Chun's Untitled diptych, by its monumental size, its flamboyant colours and its large sweeping strokes, establishes a key transition in the artist's work over the ensuing decades. He would later on perfect and widen his colour palette to define light as the focal point of his large compositions, where his brushwork would suggest motion beyond the boundaries of the canvas.

His choice of format, a diptych, embodies Chu's knowledge of both Eastern and Western art history: strongly reminiscent of Chinese screens as well as medieval religious diptychs. Where the former places nature as pictorial representation of Chinese philosophy and celestial power, the latter depicts allegories from a Christian religious repertoire as guiding philosophy. Chu's *Untitled* diptych takes on a spiritual dimension by integrating the notion of inner landscape with western composition of colours, where a sun-setting horizon, clearly defined by a contrast between dark shades and golden yellows, is set as backdrop for the enactment of a religious scene defined by royal red, blue and purple.

In his painting *Nocturne in Black and Gold: the Falling Rocket*, Whistler's chiaroscuro treatment of a night scene portrays the spiritual dimension of light, where golden specks of firing light twinkle against a night sky. Here, all human figures take on a transparency, gradually disappearing to evoke the elevation of natural elements against light. Chu Teh-Chun's *Untitled* diptych creates a comparable effect where somber colours against the horizon of yellow light set the scene for natural grandeur.

Despite the monumental format, the juxtaposition of warm and cool colours generate a deep sense of intimacy. Similar to a church's stained glass windows where light softens as it touches the coloured glass, the contrast between contained colours reflected into a dim space provide the viewer with a sense of singularity and ephemeral experience when standing in front of such a scene.

Untitled demonstrates Chu Teh-Chun's ability to intertwine different techniques across weaved layers of varying thickness resulting in a rich complex cosmic composition. Drawing from his unique profound understanding and embrace of discoveries from both Chinese and European culture, this wondrous diptych synthesizes the painter's vision of his inner contemplation. Chu Teh-Chun asserts once again his superiority of expression through colour and control of ink and brush techniques through this sumptuous painting.

left to right 由左至右：

Franz Kline, *King Oliver*, 1958. Christie's New York, 12 November 2014, Lot 23, Sold for USD 26,485,000
Artwork: © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York
弗朗茲・克林因《奧立佛國王》繪於 1958 年 佳士得紐約 2014 年 11 月 12 日 編號 23 成交價：26,485,000 美金

Chu Teh-Chun, *Crépuscule sur la Ville*, 1956. Private Collection
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群《日暮之城》1956 年作 私人收藏

Chu Teh-Chun writing calligraphy, France, 1990
Artwork/Photo: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群寫書法，1990 年於法國

James Abbott McNeill Whistler, *Nocturne in Black and Gold: The Falling Rocket*, 1875, Detroit Institute of Art, Detroit, USA
詹姆斯・艾伯特・麥克尼爾・惠斯勒《黑色和金色的夜曲—墜落的煙火》1875 年 美國 底特律 底特律藝術博物館

《 無題 》(拍品編號 21) 是一幅氣象萬千的巨作，將朱德群的抽象精神體現到極致。作品中的山水岩岫巉絕，峰巒秀起，反應了大師面對壯麗大自然時所感受到的心神激盪和敬畏。畫中的空間處理，在形式上、顏色運用和明暗操控，均帶著詩韻和持盈感，創造出一幅大開大闔的畫面，吸引著觀者進入其中遠境，恣意遊走。時序到了 1960 年初，亨莉葉塔．勒讓特畫廊的經理莫里斯．潘尼耶發掘了朱德群的洋溢天份並大為激賞，與他簽了一份 6 年的合約。潘尼耶將朱德群的創作手法稱之為「一種多次元的生動畫面，被顏彩肆意地放大。」朱德群與這間畫廊的合作關係，讓他得以盡情揮灑自我，擴展自己在國際藝壇的能見度；而這種場合，正好使朱能與其他藝術家砥礪切磋、並獲得肯定。而《 無題 》這一作，首度在亨莉葉塔．勒讓特畫廊出展並售出，顯見大師從這份合作關係獲益良多。

1963 年，朱德群對於周圍世界的視覺詮釋已全然轉為抽象化，他致力使創作更加自由酣暢，使其能以最純粹的形式呈現。他深受俄羅斯裔法國尼古拉．德．斯塔埃爾的啟發，他於 1950 年代末所創作的首批抽象作品，像是《 日暮之城 》，就使用了一種別出心裁的畫韻：視覺形象全然消失，取而代之的是一種採汲自物質和顏色的形式 (皮耶．卡賓，《 朱德群，前往抽象創作之路 》，第 17-18 頁)

對繪畫的認知，朱德群與中國宋朝畫家十分類似：作畫就是將自己源於大自然的靈感投射在紙上。終其一生，朱德群一直擁抱未知；他融匯自己從西方美學所獲心得，納入他根深紮實的東方背景，使創作更顯豐富。

中國傳統是靈感泉源

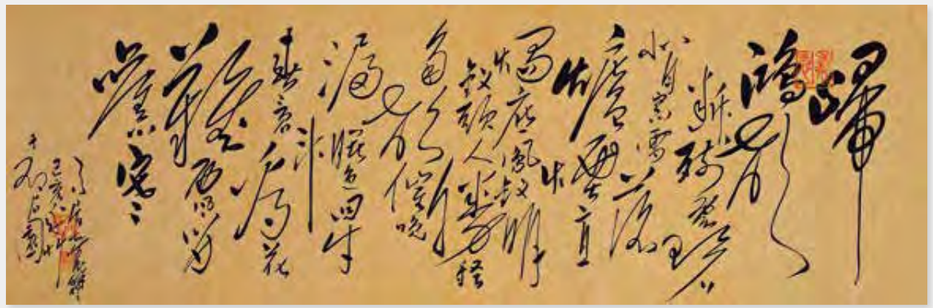
朱德群在年少時期所受的書法訓練，難免地也在這幅宏構大作中透露而出。他的落筆一開始沉雄寬闊，迅疾橫走，為山水意象築寫基礎。那些以勁力畫於紙上的筆直細線，是讓此幅巨作顯得生機抖擻的主因。大師催動手臂的所有氣力來建構筆法，結合了逸動、疏淡的水墨和大片色塊，形成了作品中輕盈的半透明感。在創作過程中，他交替使用這種技法，以及厚重、深濃的書法式作畫和浸染，在創作過程中輪流使用，並加以調整和昇華。朱德群以畫布為基、油彩為素材，從而順利地淡化顏料，創造了薄薄的彩域，卻依然能有所調節，保留負空間。這幅畫讓觀者很容易就聯想到宋代李唐於 1124 年完成的《 萬壑松風圖 》，因為兩幅繪作脫離了立體深度的限制，描繪出煙嵐中的千巖萬壑；而這山水意境僅存在藝術家的創作異境中，從想像、感受和內在特質投射到畫紙上。

與朱德群同代的藝術家，像是美國的弗朗茲．克林因和瓊．米謝爾，都曾以蒼勁雄沉的筆勢來構圖。然而，克林因的筆法看起來較為有稜有角、並呈幾何狀，朱德群多重的書法風格則顯示了一種較為複雜的構圖。瓊．米謝爾對於繪畫的處理態度，與朱德群和中國哲思有異曲同工之妙，因她曾說過，「我寧願不打擾自然。它本身就是美。我沒有興趣再加料…當然我也絕不會模仿她。我比較想要畫出自然給我的靈感。」而米謝爾的構圖 - 特別是她藝涯晚期所畫的大張作品 – 透過色彩處理和即興的筆法，與自然產生共鳴。

在《 無題 》中，朱德群的顏色選擇也反映出他對平衡和深度的掌控，他輪流在水墨般的黑色塊、棕色調和卡其色遊走，創造出負空間，同時以飽滿的亮黃和亮綠色勾勒出風景輪廓；他又混合了深紅和深藍，調配出一種複雜又閃微光的紫。清朝時所發展出來的美麗窯變釉器，就曾使用過這種技巧；而朱德群肯定對此不陌生

A rare small flambe-glazed pear-shaped vase, Qianlong incised six-character seal mark and of the period (1736-1795). Christie's Hong Kong, 1 June 2016, Lot 3335, Sold for HKD 937,500

稀有的釉梨形尊，瓶身有當時乾隆的六字篆書刻款 (1736-1795)
佳士得香港 2016 年 6 月 1 日
編號 3335 成交價：937,500 港元



Chu Teh-Chun, *Calligraphy on Li Chin Chao's Poetry*, 1995. Christie's Hong Kong, 29 May 2005, Lot 304, Sold for HKD 144,000 Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群《 書法．李清照詞 》作於 1995 年 佳士得香港 2005 年 5 月 29 日 編號 304 成交價：144,000 港幣

自然的靈性

《 無題 》這幅雙聯畫，就它的巨大篇幅、奔放耀眼的色彩和氣勢渾雄的筆勢而言，實為大師爾後數十年的藝涯豎立了重要分水嶺。他之後的色彩選用將更臻完美，讓「光」成為他巨幅作品的焦點；這些作品所顯的筆法過程，意味著大師的運力走向實已超過了畫布的疆界了。

朱德群在雙聯畫這種創作形式的選擇上，體現了他對東西藝術史的理解：雙聯畫讓人產生強烈的中國屏風聯想，以及中古世紀的宗教用雙聯畫。前者將大自然視為中國哲學和仙界神力的圖像顯景，後者則是擷取基督教作品集萃中的預言，視之為處世的哲學指引。而朱德群的《 無題 》卻融匯了一場內在風景的概念和西方色彩構圖，為作品添增了靈性維度：暗影和黃金色調間的清晰對比，製造出日暮的地平線；而皇家紅、藍和紫，為一場充滿宗教情懷的場域勾勒背景。

在《 黑色和金色的夜曲一墜落的煙火 》中，美國畫家惠斯勒對一場夜景採用明暗對照法，描繪出屬於光的靈性維度；一道韶光的點點黃金塵斑在夜空背景閃爍著。在這裡，所有的人物均被透明化而漸漸消失，使人想到自然元素在光的影響力下之昇華揚提。而朱德群的《 無題 》雙聯畫則是創造出類似的效果，遠處地平線的黃金光蘊在暗沈的顏色處理下忽隱忽現，成為一場華麗的自然禮讚。

儘管篇幅巨大，作品讓冷暖色調相錯如繡，產生一種深深的親密感。教堂常見的鑲嵌玻璃，也有類似果效：「光」反射在這些燦色的玻璃上時，自然顯得柔和得多。再者，當受限的顏彩反射在一個昏暗的空間時，其對比感對會對觀者製造出一種怪奇印象和瞬眼即逝的經驗。

《 無題 》彰顯了朱德群的巧瞻致工，能彙整各種不同技巧、縱橫濃淺有別的層層顏色，創造出一座豐富繁艷的宇宙景觀。他從自己獨特且深遠的藝術理解、以及中國和歐洲文化的接納和發現，幻化出一幅氣韻幽邈的雙聯畫，將他內心深處的願景含英咀華，使其有了藝術的具現。朱德群在這幅幅光躍金的作品中，透過顏色處理、墨彩的操控和筆勢運用，再次強調他的超凡創作視角。

Top to bottom 由上至下：

Joan Mitchell, *South*, 1989. Christie's New York, 10 May 2016, Lot 31 B, Sold for USD 3,749,000
Artwork: © Estate of Joan Mitchell.
瓊．米謝爾《 南方 》繪於 1989 年 紐約佳士得 2016 年 5 月 10 日 作品編號 31 B 成交價：3,749,000 美元

Hans Memling (attributed to), *Diptych of Jeanne de France*, 15th Century, Musée Condé, Chantilly
漢斯．梅姆林 (傳)《 耶穌的降生和受難雙聯畫 》15 世紀作 法國孔蒂博物館

Stained Glass, Reims Cathedral, France
法國蘭斯主教座堂的鑲嵌玻璃

22

CHU TEH-CHUN 朱德群

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

Sombre Horizontal

signed in Chinese, signed and dated 'CHU TEH-CHUN 89' (lower right)
oil on canvas
130.2 x 195.2 cm. (51¼ x 76⅞ in.)
Painted in 1989

HK$12,000,000-16,000,000
US$1,600,000-2,100,000

PROVENANCE
Anon. Sale, Christie's Hong Kong, 25 May 2013, Lot 8
Private Collection, Asia (Acquired from the above sale by the present owner)
The authenticity of this artwork has been confirmed by the Fondation Chu Teh-Chun, Geneva.

EXHIBITED
Tokyo, Japan, The Ueno Royal Museum, Solo Exhibition of Chu Teh-Chun, 23 June- 10 July 2007
Taipei, Taiwan, National Museum of History & Thin Chang Corporation, Chu Teh-Chun 88 Retrospective, 19 September - 23 November 2008.

LITERATURE
The Ueno Royal Museum & Thin Chang Corporation, Solo Exhibition of Chu Teh-Chun, Taipei, Taiwan, 2007 (illustrated, p. 216).
National Museum of History & Thin Chang Corporation, Chu Teh-Chun 88 Retrospective, Taipei, Taiwan, 2008 (illustrated, p. 141).

地平線上的光和影

油彩 畫布
1989年作
款識：朱德群 CHU TEH-CHUN 89 (右下)

來源
2013年5月25日 佳士得香港 編號8
亞洲 私人收藏 (現藏者購自上述拍賣)
此作品已經日內瓦朱德群基金會鑑定

展覽
2007年6月23日-7月10日「朱德群展」上野之森美術館 東京 日本
2008年9月19日 - 11月23日「朱德群88回顧展」國立歷史博物館暨馨昌股份有限公司 台北 台灣

文獻
2007年《大象無形朱德群展》上野之森美術館 馨昌股份有限公司 東京 日本 (圖版，第216頁)
2008年《朱德群88回顧展》國立歷史博物館 馨昌股份有限公司 台北 台灣 (圖版，第141頁)

Rembrandt Harmenszoon van Rijn, *Stormy Landscape*, Herzog Anton Ulrich-Museum, Brunswick, Germany
林布蘭《暴風雨》德國 布倫瑞克 安東烏爾里希公爵美術館藏

"We can 'read' his gestures with the brush as mountains or clouds, as waves, as the cosmic swirl of Chaos at the beginning of the world—visionary forms, forever appearing and dissolving before our eyes."

- Michael Sullivan

「我們可以從他那栩栩如生的筆路中『默讀』到如雲、如浪潮、如開天闢地的混亂的宇宙的旋律，這些幻想的形狀在我們眼前時而出現時而消散兒去。」

- 麥可．蘇利文

In his over half-century long artistic career, Chu Teh-Chun was profoundly influenced by two Western artists: Nicolas de Staël and Rembrandt van Rijn. After seeing an exhibition of paintings by de Staël, Chu began to shift from figurative painting to expressive abstract painting. His works from the late 1950s to late 1960s resound with a tremendous momentum, and "an intense feeling of movement resembling the wild cursive script, as the colours and lines surge like waves." In 1970, Chu Teh-chun boarded the train to Amsterdam to see a retrospective commemorating the 300th anniversary of Rembrandt's birth. The painter's work had an immense impact on Chu, particularly in the use of light. Chu's works from that point onwards convey an ever-richer sense of rhythm and transparency in colour and brushstroke, emphasizing the relationship between light and the composition of a three-dimensional space. His painting from 1989, *Sombre Horizontal* (Lot 22), is the seminal work from this period.

REALM

Chu Teh-chun said: "I didn't voyage into abstraction because I'd accepted some kind of theory...Abstract painting seeks to portray those grand and shifting images that lurk in the ambivalence of one's memory. I felt that was the unknown territory I had to explore." As the title of the painting suggests, the artist employed abstract symbols such as dot, line and plane to depict the space and structure of nature. Light and shadow are natural phenomena that move and change with the passage of time, while "horizontal" alludes to an ambiguous space, leaving an infinite and imaginative realm that is open to the viewer's interpretation. While this painting is entirely abstract, it evokes vivid landscapes in its colours. The broad strokes of black and dark brown that feature predominantly in the composition, the translucent white bursting from the centre, and the vibrant orange, yellow, and peacock green bring to mind the sun shining on a summer day, or monumental waves crashing on the rocks.

BRUSHSTROKE

Chu was well-versed in Chinese ink painting and calligraphy. While he focused on abstract painting in his later career, his works often carry the expressive touches of the Chinese calligraphic brush. Yet his art differs from traditional Chinese calligraphy and painting. For instance, Tang dynasty calligrapher Huai Su created a keen sense of rhythm in *Autobiography* with a crisp, swinging cursive script; in *Pure and Remote View of Streams and Mountains*, Song dynasty painter Xia Gui employed the dry brush to trace the contours of the cliffs, and he used ink strokes of varying gradations and large blanks to instill a sense of texture into the space and the contrast of light and dark. In contrast, Chu drew on the fluidity of oil paint and different stroke strengths, and used broad strokes to paint ink brown colour blocks that evoke striking mountains and cliffs. The swift lines and flying white strokes create varying textures between light and shade, revealing a magnificent natural landscape in which the illusory is masked in the real. With the portrayal of light in a three-dimensional space, the light and dark contrast is illuminated as it comes to life on the canvas, unveiling a rich and dramatic visual effect.

COLOUR

Chu Teh-chun mentioned many times that music was an important source of inspiration for him: "Admiring a painting is like listening to music." "Strumming like the pouring rain, or stirring like whispers" is how Wu Guanzhong described the boundless sense of rhythm in the chaos of Chu's visuals, and his transforming colours and brushstrokes into notes on a pentatonic scale. The Expressionist painter Emil Nolde employed distinct colours to evoke the morning sun and waves. In a similar vein, Chu used the contrasting colours of dark brown and cream white as the main colours, and accentuated them with dashing colour blocks to bring a pulsating sense of rhythm to the visuals.

Chu painted heavy yet moving lines in broad and powerful brushstrokes, and instilled into them touches of ink painting in places. The spatial breadth of Chinese landscape painting lies hidden in Chu's expression of abstract aesthetics. Beyond the boldness of Chu's oil painting, the work illustrates the artist's quest to expand the possibilities of Chinese ink and brushwork in Western media.

Left to right 由左至右：

Song Dynasty, Xia Gui, *Pure and Remote View of Streams and Mountains*, National Palace Museum, Taipei, Taiwan
宋 夏珪《溪山清遠》(局部) 台灣 台北國立故宮博物院藏

Emil Nolde, *Light Breaking Through (Durchbrechendes Licht)*, painted in 1950
Artwork: © Nolde Stiftung Seebüll
埃米爾．諾爾德《光之穿透》1950 年作

Lot 22 Detail 局部

在超過半個世紀的的藝術生涯裡，其中有兩個西方藝術家對朱德群的創作影響尤其深遠。他們分別是史塔耶爾 (Nicolas de Staël) 和林布蘭 (Rembrandt van Rijn)。1956 年，朱氏觀看了史塔耶爾的畫展之後，開始由具象繪畫蛻變為大寫意的抽象創作，其 50 年代後期至 60 年末的作品氣勢磅薄，充滿「強烈的動盪感，彷如恣意奔放的狂草書法，色彩線條好像都在衝浪」。到了 1970 年，朱德群坐上去阿姆斯特丹的火車，參觀荷蘭繪畫大師「林布蘭誕辰 300 年回顧展」，帶給他極大的震撼，特別是在光線的運用上。在此之後，朱氏作品的設色及筆觸愈見富有韻律及穿透性，強調光源對立體空間構造之間的關係，而創作於 1989 年的《地平線上的光和影》(拍品編號 22) 則是代表他此時的巔峰佳作。

意境

朱德群曾說：「我進入抽象，不是接受了一種理論……抽像畫，就是要畫那些似是而非，似非而是的沈在記憶中的壯遊圖像。我覺得，這才是我要去闖蕩的未知之地。」如同作品名稱形容的一樣，藝術家力圖透過點、線、面等抽象符號去呈現大自然的空間和結構。「光」和「影」乃無形之物，本質上就是一種隨著時間而流動和轉變的自然現象；而「地平線」則只點出一個模糊的空間，留下無限的想像空間予觀者去解讀作品。雖然這幅畫完全抽象，但是從佔據大半畫面的墨黑和深褐色的大筆刷寫、自中央迸發的亮白透光油彩以及充滿律動感的橘紅、梔黃和孔雀綠的小色塊，既讓人聯想到盛夏的艷陽高照，又儼如是巨浪拍打岩石後浪花四濺的壯麗之景。

筆法

朱氏精通中國水墨和書法，即使後來專注於抽象油畫，其作品往往流露著中國毛筆的寫意筆觸。有別於傳統中國書畫，如唐代懷素《自敘帖》以利落和起伏擺蕩的狂草營造節奏分明的音樂旋律，或如宋代夏珪的《溪山清遠》以枯筆渴墨鉤皴石壁輪廓，濃淡的筆墨及大量的留白形成層次分明的空間感和光暗對比，朱氏把握油彩的流動性與運筆力度的輕重，利用大筆掃刷出墨褐色塊，宛如高山奇岩錯落其間。而迅捷快速的線條與乾刷飛白的筆觸，在明暗對應之中的層次，造就了「以實帶虛」的壯闊山水氣勢，營造出光源與立體空間，使陰與陽、明與暗的對立關係在畫布上展現及迸發，在視覺上呈現了豐富的戲劇性效果。

用色

朱德群曾多次提到音樂是他重要的靈感泉源：「賞畫就像聽音樂一樣」，而吳冠中曾以「大弦嘈嘈似急雨，小弦切切似私語」來形容朱氏混沌視覺性中的無限韻律感，及其將色彩用筆移情為宮商角徵羽之五音。表現主義藝術家埃米爾·諾爾德 (Emil Nolde) 以強烈分明的色彩塑造晨光與浪花，朱氏亦以深褐與奶白這兩種對比色彩為主調，再嶺以流竄四方、跌宕多姿的繽紛色塊，在視覺上塑造出極富動感的韻律。

朱氏以大筆力道十足地刷寫出濃重而流動的線條，時而佐以墨韻般的渲染，在抽象美學的形式表徵中蘊藏了中國山水中千層岩嶂的空間闊度，展現藝術家在粗獷的油彩揮寫中，竭力開拓中國筆韻墨趣在西方創作媒材上的可能性。

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

23

CHU TEH-CHUN 朱德群

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

No.78

signed in Chinese, signed 'CHU TEH-CHUN' (lower right); signed in Chinese, signed, titled and dated 'CHU TEH-CHUN 1961. No.78.' (on the reverse)
oil on canvas
55 x 46 cm. (21⅝ x 18⅛ in.)
Painted in 1961

HK$2,600,000-3,200,000
US$340,000-410,000

PROVENANCE
Galerie Lelong, Paris, France
Anon Sale, Sotheby's, Paris, 8 December 2010, lot 141
Anon Sale, Sotheby's, Hong Kong, 4 October 2015, lot 1029
Acquired from the above sale by the present owner
The authenticity of this artwork has been confirmed by the Fondation Chu Teh-Chun, Geneva.

第 78 號

油彩 畫布
1961年作
款識：朱德群 CHU TEH-CHUN (右下)；朱德群 CHU TEH-CHUN 1961. No.78. (畫背)

來源
法國 巴黎 勒隆畫廊
2010年12月8日 蘇富比巴黎 編號 141
2015年10月4日 蘇富比香港 編號1029
現藏者購自上述拍賣
此作品已經日內瓦朱德群基金會鑑定

Pierre Soulages, *Paintings 3 November,* 1958 , 1958, National Galleries, Scotland
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
皮耶．蘇拉吉《 1958 年 11 月 3 日 》1958 年作 蘇格蘭 國家畫廊

Lot 23

"Learning from nature is better than learning from man, and the human heart is an even greater source of learning than nature. What that meant was that it is the painter who is in control, and that a concept of abstraction already existed in his time."

- Chu Teh-Chun

Chu Teh-Chun's *No. 78* (Lot 23), dating from 1961, is an important work that exemplifies his early abstract style. In 1956, Chu saw a Nicolas de Staël retrospective in Paris at the National Museum of Modern Art, an experience that both startled him and inspired him to take his first steps on the road toward a new world of complete abstraction. The period just before and after 1960 marked an important phase in the formation of his abstract style, in particular, his introduction of Eastern calligraphic lines and poetic landscape conceptions into his abstract work. Chu's *No. 78* reflects the influence of de Staël in its blocks of dense, thick color and heavy brushstrokes. But in his precisely structured composition, Chu uses the calligraphic brushwork characteristic of this period, with its strong tension, to lay down richly rhythmic lines in deep colors. Within this complex structure, blocks of weighty, saturated color with mineral-like luster flow, turn, and change in the midst of an empty, floating universe. The resulting contrasts and tensions that are generated between solid forms and empty space, between density and lightness, and between relaxation and tight, compact forms, are what give Chu's *No. 78* its mysterious Eastern flavor.

The growing trend toward abstract painting that arose in post-war Europe and the US stimulated Chu Teh-Chun to turn from realism toward abstraction, even though, for him, traditional Chinese painting and its spiritual links remained an integral part of this process. Unlike the focus in Western art history on reproducing the beauty of nature, ancient Chinese painting theory stressed a viewpoint in which the artist "uses form to express spirit" and "learns from one's own heart." It emphasized the conception behind a landscape scene along with its emotional aspects. Calligraphy likewise did not exist only to reproduce aspects of the objective external world; its lines expressed thoughts and moods and could revealed a distinct style and character. Chu Teh-Chun understood how this tradition neatly coincided, in certain respects, with the modern trend toward abstraction. He thus became nostalgic for the feeling of contact with ink and paper, and experimented with the possibilities of injecting the "written" forms of calligraphy into his abstract work. In *No. 78*, the rise and fall of Chu's freely rhythmical lines conveys the same uninhibited grace as the wild lines of Huai Su's calligraphy work *Autobiography*.

Chu Teh-Chun's inspiration often derived from his feeling for nature or certain fragments of poetry. The rich vitality exuded in *No. 78* is based entirely on the way his insights into nature would later be restructured, through traditional landscape painting, into a highly lyrical "landscapes of the mind." Looking closely at *No. 78*, we see how it recalls both the grand vigor and the exquisite craft of the Northern Song painter Fan Kuan in his *Travelers among Mountains and Streams*. Chu's thick and think calligraphic lines weave at the front, while his blocks of color beneath introduce a feeling of light. Borrowing from Chinese painting and calligraphy the aesthetic in which "white becomes black," Chu is able to suggest clouds and mists among mountains. Strong contrasts emerge in his rugged, steep rock faces, which can be reserved and gracious but are also deep and moody. It was this style that, in the future, would lead Chu Teh-Chun into new artistic worlds. He returned to the aesthetic traditions of China, which ran deep in his blood, and through them, he expanded the forms and possibilities of abstract art. The special artistic vocabulary he developed here was the crucial element that set him apart from other Western abstract artists and produced his unique and exceptional style.

創作於 1961 年的《 第 78 號 》(拍品編號 23) 屬於朱德群早期抽象風格的重要作品。1956 年，朱德群參觀了巴黎國立現代美術館的斯塔埃爾 (Nicolas de Staël) 回顧展，此次經驗帶給他的震撼與激勵促使他完全地啟發了通往抽象世界的道路，而 1960 年前後正是其個人抽象風格形成的重要階段，尤其是作品中引入東方書法線條與詩意山水意境成為一大特色。《 第 78 號 》帶有受斯塔埃爾影響的濃重色塊與筆觸，在結構精密的構圖中，以此時期特有且富有張力的書法筆勢勾勒出充滿律動性的深色線條。在錯綜複雜之間，如礦物色澤般凝重而飽和的方塊，在虛無飄渺的宇宙間變化、轉折、流動，其中虛與實、濃與淡、舒張與緊湊的對比拉扯，營造出神秘的東方韻味。

戰後歐美藝術界興起抽象繪畫之風，刺激著朱德群由寫實轉向抽象的道路，在這個過程中，中國傳統書畫與精神內涵一直是不可或缺的寄託；不同於再現自然之美的西方脈絡，中國古典畫論提出「以形寫神」、「師於心」的觀點，重視景物的意境與情趣，書法亦並非為了再現客觀世界而存在，而是以線條述說情思、釀成氣韻，在朱德群的認知中，這樣的傳統和抽象潮流正好不謀而合。於是他懷念起水墨創作的手感，嘗試將書法的書寫形式注入抽象繪畫的可能性，在《 第 78 號 》中以跌宕起伏的線條表現有如名草懷素《 自敘帖 》般的狂放不羈。

朱德群的創作靈感往往基於對自然風景或詩詞片段的心有所悟，《 第 78 號 》洋溢著豐沛的生命力，全是由於他領悟自然後以傳統山水重新建構為抒情的「心靈風景」而來，畫面細看令人聯想起北宋范寬《 谿山行旅圖 》的雄渾細膩。朱德群以粗細不一的書法線條穿梭於前，加以色塊的布局引入光線，運用中國書畫「計白當黑」的美學概念描繪山間雲霧，對比力道蒼勁的險峭山石，時而內斂婉轉、時而敦厚沉鬱。這樣的風格開創了朱德群未來的藝術境界，他透過回歸自身血液中的美學傳統，轉而擴大了抽象藝術的形式與可能，這樣獨特的藝術語言是使他有別於其他西方抽象藝術家而獨樹一格的重要關鍵。

「與其師於人者，未若師之物；與其師之物，未若師於心，所謂師於心者，即是以畫家為主宰，已有抽象的概念。」

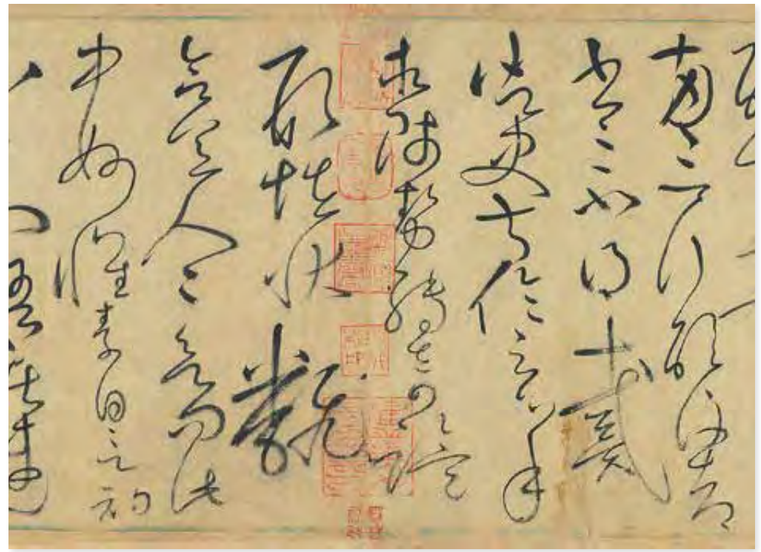
- 朱德群

Clockwise 順時針：

Nicolas de Staël, *Nature morte en gris*, 1955, Christie's London, 14 October 2010, Lot 24, sold for GBP 937,250
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
尼古拉 · 德 · 斯塔埃爾《 灰色靜物 》1955 年作 佳士得倫敦 2010 年 10 月 14 日 編號 24 成交價：937,250 英鎊

Huai Su, *Autobiography*, Tang dynasty, collection of the National Palace Museum, Taipei, Taiwan
懷素《 自敘帖 》唐 台灣 台北 國立故宮博物院

Ma Yuan, *Dancing and Singing Peasants Returning from Work*, 1660-1225, Beijing Palace Museum
馬遠《 踏歌圖 》1660-1225 年作 北京 故宮博物館藏



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24

ZAO WOU-KI 趙無極

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

05.06.63

signed 'ZAO'; signed in Chinese (lower right); signed and dated 'Zao Wou-Ki 5.6.63.'; inscribed 'Format' (on the reverse); signed 'Zao'; signed in Chinese; dated '5.6.63'; inscribed 'Format 130 cm x 90 cm' (on the stretcher)

oil on canvas

130 x 90 cm. (51⅛ x 35⅓ in.)

Painted in 1963

HK$20,000,000-28,000,000

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

PROVENANCE

Formerly the Collection of Francine and Vadime Elisseeff, acquired directly from the artist in the 1960s, and thence by descent to the previous owner.

Anon. Sale, Christie's Hong Kong, 29 May 2011, Lot 1129

Acquired from the above sale by the present owner

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

EXHIBITED

Paris, France, Galerie Max Kaganovitch, Oeuvres choisies de 1900 à nos jours, May-June 1964

LITERATURE

Jean Leymarie, Zao Wou-Ki, Documentation by Françoise Marquet , Hier et Demain Editions, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1978 (illustrated in black & white, plate 325, p. 289).

Jean Leymarie, Zao Wou-Ki, Rizzoli International Publications, New York, USA, 1979 (illustrated in black and white, plate 325, p. 289).

Jean Leymarie, Zao Wou-Ki, Editions Cercle d'Art, Paris, France and Ediciones Polígrafa, Barcelona, Spain, 1986 (illustrated in black and white, plate 357, p. 329).

05.06.63

油彩 畫布

1963年作

款識：無極ZAO (右下)；Zao Wou-ki 5.6.63 Format (畫背)；Format 90 cm x 130 cm 5.6.63 無極ZAO (畫布框架)

來源

原藏者Francine and Vadime Elisseeff 夫婦於1960年代直接購自藝術家本人

前藏者繼承自上述家族收藏

2011年5月29日 佳士得香港 編號1129

現藏者購自上述拍賣

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

展覽

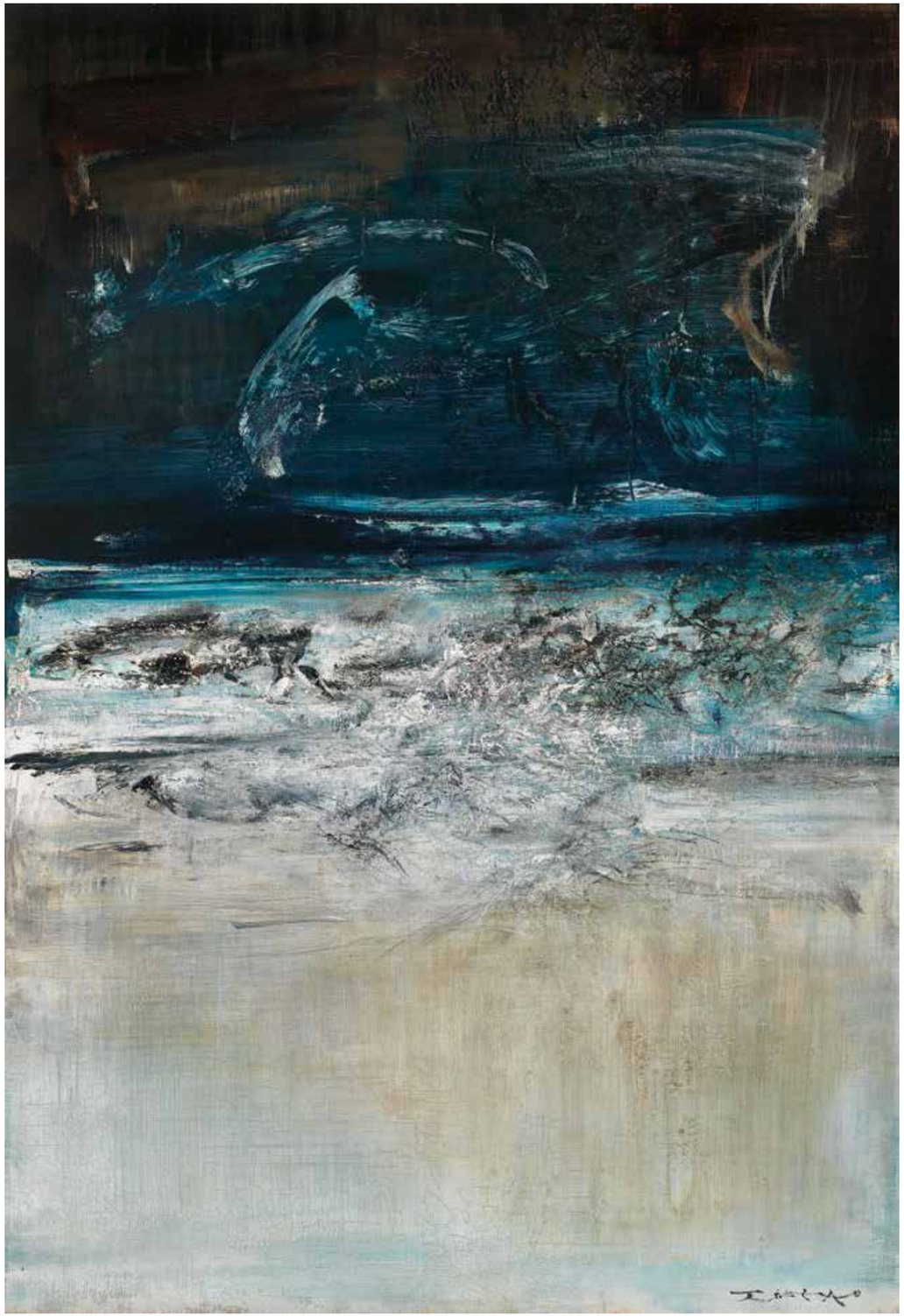
1964年5-6月「1900年以來精選藝術作品展」Galerie Max Kaganovitch 巴黎 法國

文獻

1978年《趙無極》尚．雷瑪利著 佛朗索瓦．馬克 文獻研究 Hier et Demain Editions 巴黎 法國 及 Ediciones Poligrafa 巴塞隆納 西班牙 (黑白圖版，第325圖，第289頁)

1979年《趙無極》尚．雷瑪利著 Rizzoli 紐約 美國 (黑白圖版，第325圖，第289頁)

1986年《趙無極》尚．雷瑪利著 Le Cercle d'Art 巴黎 法國 及 Ediciones Poligrafa 巴塞隆納 西班牙 (黑白圖版，第357圖，第329頁)



"How to represent the wind? How to paint emptiness? And the light, its brightness, its purity? I did not want to reproduce but to juxtapose forms, to assemble them in order to find in them the whispering wind over still water."

- Zao Wou-Ki

Top to bottom 由上至下：

Five Dynasties Period (907-960), Dong Yuan, *Xiao and Xiang Rivers*, Palace Museum, Beijing
五代 (907-960) 董源 (活躍於 930-960 年代)《瀟湘圖卷》北京 故宮博物院

Mark Rothko, *Green on Blue*, 1956, University of Arizona Museum of Art.
© 1998 Kate Rothko Prizel and Christopher Rothko.
羅斯科《Green on Blue》1956 年作 亞歷桑那大學美術館

Starting in 1958, Zao Wou-Ki renounced objects and symbols in his painting; he turned to his inner world and moods as a source of inspiration, revealing them through the mix and contrast of colours. At this point, Zao had transcended the confines of theme and technique, as he had broken free from all rules. This free and spontaneous approach allowed him to fully immerse himself in art-making, and to express his innermost feelings and states of mind. In 1963, Zao's new painting studio was completed. With the only source of light coming into the studio from above, the natural lighting enabled him to better grasp subtle changes in colour. *05.06.63* (Lot 24), which was completed in the same year, illuminates the artist's exceptional command of colour. From the transcendent composition, the viewer can feel Zao's sense of ease and incredible confidence in his art-making at this point in time.

At first glance, *05.06.63* bears certain resemblances to *Green on Blue* by the Abstract Expressionist artist Mark Rothko in composition and colour. In the latter, the dark blue and white rectangles rendered in blurry lines and thin, semi-transparent paint seem afloat in the painting, as if they were drifting and rising. In *05.06.63*, Zao Wou-Ki hinted at a sense of motion along the horizontal line with intricate brushstrokes in pure colours. The faint smudges of Prussian blue along the bottom margins echo the dark blue and black in the upper half of the canvas. The circular flow in the composition instills a temporal dimension into the portrayal of space.

How to bring a sense of motion into paintings was a subject of constant exploration and experimentation for Zao Wou-Ki. The Impressionist painter Monet was masterful in depicting the rippling water surface that extends into the distance. In Chinese ink painting, texturing techniques, ink dots of varying thickness and shades, and blank spaces are used to create the heaving mountains and the clouds and mist. While there are no figurative forms in the boundless wilderness in *05.06.63*, the textures of raw and delicate brushstrokes evoke the tremendous swirl of Chaos, embodying the endless renewals of all lives in the universe.

Before it was acquired by its current owner, *05.06.63* was in the possession of the family of Vadime Elisseeff (1918-2002) for nearly 50 years. This work not only represents a milestone in Zao Wou-Ki's artistic career, but bears testimony to Elisseeff's impeccable discernment and his deep friendship with the artist. A renowned French sinologist and archaeologist, Elisseeff held the posts of curator at the Musée Cernuschi and Director of the Musée Guimet. In a reflection published in 1959, Zao called Elisseeff "someone who was a tremendous source of encouragement to me." In 1938, the Hangzhou National College of Art relocated to Chongqing amidst the chaos of war. After his graduation, Zao worked as an assistant teacher at the school. There he met Elisseeff who was at the that time the Cultural Attaché of the French Embassy in China, and who held Zao's work in high regard. With encouragement from Elisseeff, the artist began to ponder relocating to Paris. In the mid-1940s, Elisseeff was commissioned by the Musée Cernuschi to select artworks for the "Contemporary Chinese Painting" exhibition, and he picked 20 paintings by Zao despite controversy. In 1949, Zao had his first solo exhibition in Paris at the Galerie Creuze. Upon the recommendation by Elisseeff, Bernard Dorival, the then director of Musee Naitonal d'Art Moderne, wrote the preface to Zao's exhibition catalogue. It cemented Zao's place in France's art circle.

By employing Western media in his paintings, Zao Wou-Ki discarded all external and formal elements of Eastern expression. The artist took the intrinsic nature of painting as his starting point, and conveyed the perception of the universe in traditional Chinese culture. In its quest to capture a flowing and infinite space, *05.06.63* becomes a medium connecting the viewer with the vitality of the universe and the infinity of time and space.

Zao Wou-Ki, Vadime and Daniele Elisseeff during the opening of the exhibition 'May Zao – Zao Wou-Ki' at Galerie de France in 1972.
Photo: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
1972 年，趙無極、愛里謝夫伉儷出席巴黎法蘭西畫廊舉辦的「陳美琴 – 趙無極」展覽之開幕。

Left to right 由左至右：

Lot 24

Song dynasty, Emperor Huizong, *Autumn Colors on Mountains and Streams*, National Palace Museum, Taipei, Taiwan
宋 徽宗《溪山秋色圖》台灣 台北 國立故宮博物院

「我常在心裡揣摩的是：如何畫風？怎麼表現空白？表現光的明朗、純淨？我不想表現自然，而是將形象並列、組合，使人能在其中看到靜寂水面空氣的蕩漾。」

- 摘自《趙無極自畫像》

自 1958 年開始，趙無極捨棄任何物體和符號作為創作，而是以他的內心世界和心情作靈感的泉源，通過色彩的混合、對立反映出來。此時趙無極已跨越主題與技法的藩籬，擺脫一切法則，這種自由、隨心所走的創作方式能夠使他完全投入創作，表達他內心深處的情感和心境。1963 年，趙無極的新畫室修峻完工，畫室僅有北面來光，穩定的光線使他能掌握色彩的細緻變化。《 05.06.63 》(拍品編號 24) 則完成於此年，多層次的色彩變化彰顯了藝術家高度駕馭顏色的能力，觀者從恢弘的構圖中可以體會到趙無極此時在創作上的從容自在和強大的自信。

乍看之下，《 05.06.63 》與抽象表現主義藝術家羅斯科 (Mark Rothko) 的《 黑白藍 》構圖和用色相似，模糊的邊緣線條和稀薄半透明的顏料使藍黑和白色的矩形看似漂浮在畫面，呈現飄流及向上昇華的形態。趙無極在《 05.06.63 》則在水平分割的單純色調間，以交錯的筆觸隱現了動態，稀薄的普魯士藍暈染於畫布下方的四周邊緣，在呼應上方深邃藍黑色調的同時，畫面循環往復的流動更在空間刻畫中註入了時間性的描述。

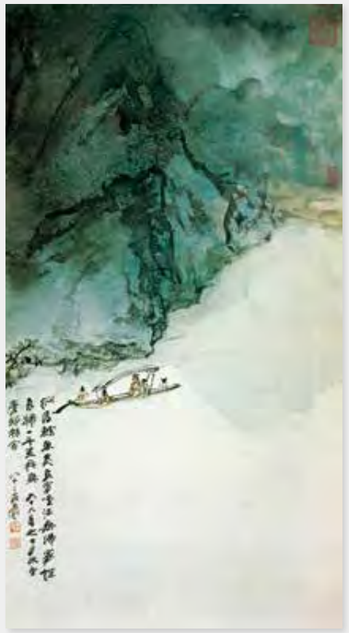
如何在作品中引入動感是趙無極一直在探討和實踐的題目，印象派的莫內擅以在垂直的平面上描繪出波光粼粼的水面向遠處延伸的視覺效果，而中國水墨則以不同的皴法、墨點的疏密濃淡和大量的留白，營造山石的起伏凹凸和雲霧迷濛之感。《 05.06.63 》雖在一片無垠的荒寒中未見任何具象的形體，其中或粗獷、或細膩的筆觸肌理卻塑造出洪荒初始的大氣渾茫，隱含了宇宙間萬物繁衍、生生不息的生命精神。

《 05.06.63 》在現亞洲藏家收藏之前，曾為愛裡謝夫 (Vadime Elisseeff, 1918-2002) 家族珍藏近五十年，此作不僅是趙無極個人藝術生涯的里程碑，更見證了愛裡謝夫的慧眼獨具與兩人之間深刻的友情。愛裡謝夫為法國知名的漢學家與考古學家，曾先後擔任巴黎塞赫奴奇博物館館長 (chief curator of the Musée Cernuschi) 與居美博物館館長 (Directeur du musée Guimet)。趙無極曾在 1959 年發表的自述中稱呼瓦迪姆．愛裡謝夫為「一位對我有很大鼓勵的人」。1938 年因戰爭的關係，杭州藝專遷往重慶，在趙無極畢業後留校擔任助教的期間，結識了擔任法國駐華大使館文化參事的愛裡謝夫，他極為欣賞趙無極的創作，在他的鼓勵下，使藝術家萌生了前往巴黎發展的意圖。1940 年代中期，愛裡謝夫受塞赫奴奇博物館委託為「當代中國繪畫展」(Contemporary Chinese Painting) 選拔作品，並力排眾議，決意挑了二十件趙氏的作品展出。1949 年，趙無極於葛茲畫廊 (Galerie Creuze) 舉行抵達巴黎後的首次個展，亦在愛裡謝夫的推薦下，國立現代美術館 (Musee Naitonal d'Art Moderne) 館長多里瓦 (Bernard Dorival) 為他撰寫展覽畫冊序言，奠定了趙無極在法國藝壇的地位。

趙無極以全然西方的媒材，捨棄了種種東方的外在形式元素，真正地由畫作的內在本質，傳達了中國傳統文化對於宇宙自然的觀照方式，《 05.06.63 》在尺幅之間追求動盪無限的空間感，因而成為人們體悟宇宙生機、通向無限時間與空間的媒介。

Left to right 由左至右：

Zhang Daqian, *A Nocturnal Visit to Ch'ih Pi Cliff* , 1980
張大千《 赤壁夜遊 》1980 年作



Claude Monet, *Nymphéas, temps gris*,1907, Christie's, New York, 2 May 2006, sold for 11,216,000U.S
克洛德．莫內《 睡蓮，灰色的天 》1907 年作 佳士得紐約 2006 年 5 月 2 日成交價：11,216,000 美金

Detail of the present lot 拍品局部

25

ZAO WOU-KI 趙無極

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

Untitled (Golden City)

signed in Chinese; signed 'ZAO' (lower right); signed 'ZAO WOU Ki' (on the stretcher); dated '11. 1951' (on the reverse)

oil on canvas

89 x 116.5 cm. (35 x 45⅞ in.)

Painted in 1951

Estimate on Request

估價待詢

PROVENANCE

Cadby Birch Gallery, New York, USA

Private Collection, New York, USA

Lin & Keng Gallery, Taipei, Taiwan

Private Collection, Asia

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

EXHIBITED

Guangzhou, China, Guangdong Museum of Art; Shanghai, China, Shanghai Museum; Beijing, China, the National Art Museum of China, Zao Wou-Ki: 60 years of paintings (1935-1998), 1998-1999.

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

Taipei, Taiwan, Tina Keng Gallery, Zao Wou-Ki's Solo Exhibition, 2009

LITERATURE

Shanghai Joint Publishing, Zao Wou-Ki 60 ans de peintures (1935-1998), (exh. cat.), Shanghai, China, 1998 (illustrated, plate 30, p. 111).

Galerie Nationale du Jeu de Paume, Zao Wou-Ki, Paris, France, 2003 (illustrated, p. 89).

Tina Keng Gallery, Zao Wou-Ki, Taipei, Taiwan, 2005

(illustrated, p. 31)

Dominique de Villepin, Francoise Marquet, Yann Hendgen, Flammarion publishing, Zao Wou-Ki - Oeuvres 1935- 2008, Paris, France, 2009 (illustrated, p. 89)

Dominique de Villepin, Francoise Marquet, Yann Hendgen, Kwai Fung Art Publishing House, Zao Wou-ki 1935 - 2008, Hong Kong, China, 2010 (illustrated. p.89).

Tina Keng Gallery, Zao Wou-Ki, (exh. cat.) Taipei, Taiwan, 2010 (illustrated. pp. 20-21)

Melissa Walt, Ankeney Weitz, and Michelle Yun, Asia Society Museum and Colby College Museum of Art No Limits: Zao Wou-Ki, New York, USA, and Waterville, USA, 2016 (illustrated, plate 11, p. 25).

無題（黃金城市）

油彩 畫布

1951年作

款識：無極ZAO（右下）；ZAO WOU KI (畫布框架)；11.1951（畫背）

來源

美國 紐約 畢趣畫廊

美國 紐約 私人收藏

台灣 台北 大未來畫廊

亞洲 私人收藏

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

展覽

1998-1999年 「趙無極繪畫六十年回顧 1935-1998」 上海博物館 上海 中國；中國美術館 北京 中國；廣東美術館 廣東 中國

2003年「趙無極」國立網球場現代美術館 巴黎 法國

2009年「趙無極」耿畫廊 台北 台灣

文獻

1998年《趙無極繪畫六十年回顧：1935-1998》(展覽圖錄) 上海三聯書店 上海 中國 (圖版，第30圖，第111頁)

2003年《趙無極》國立網球場現代美術館 巴黎 法國 (圖版，第89頁)

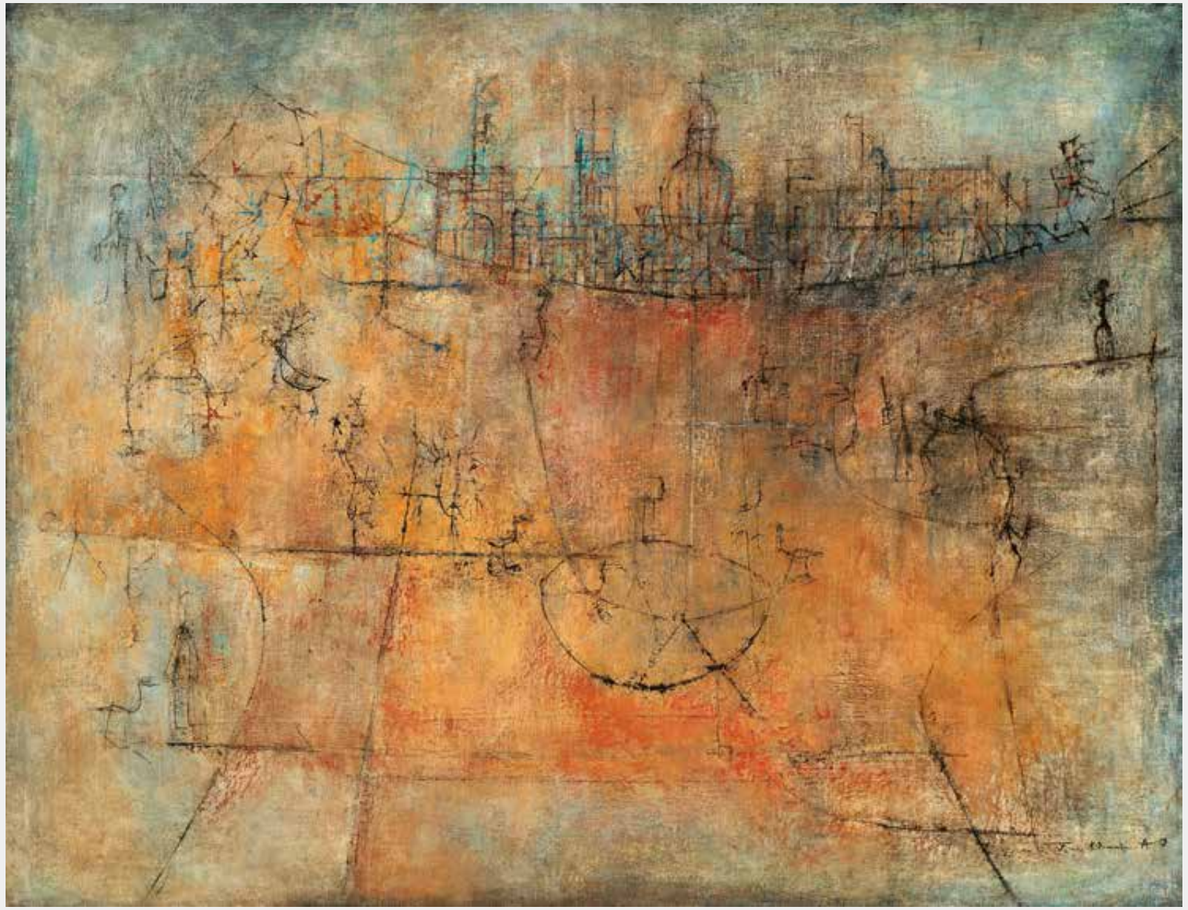
2005年《趙無極》大未來畫廊 台北 台灣 (圖版，第31頁)

2009年《趙無極 1935-2008》多明尼克．德維爾潘、佛朗索瓦．馬克及揚．亨德根編 Flammarion出版 巴黎 法國 (圖版，第89頁)

2010年《趙無極1935-2008》多明尼克．德維爾潘、佛朗索瓦．馬克及揚．亨德根編 季豐軒美術出版社 香港 中國 (圖版，第89頁)

2010年《趙無極》(展覽圖錄) 耿畫廊 台北 台灣 (圖版，第20-21頁)

2016年《無極限：趙無極》梅麗莎．沃爾特、安科妮．韋茨、米歇爾．雲著 亞洲協會美術館 紐約 美國 及科比大學藝術博物館 沃特維爾 美國 (圖版，第11圖，第25頁)



Lot 25

Zao Wou-Ki, *Piazza (Venise)*, 1950, Centre Georges Pompidou, Paris, France
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《廣場（威尼斯）》1950 年作 巴黎 龐畢度中心

Shang Dynasty oracle bone (detail), collection of the National Museum of China, Beijing
祭祀狩獵塗朱牛骨 殷商 中國 北京 中國國家博物館藏

Alberto Giacometti, *L'homme au doigt* , Christie's New York, May 11, 2015, Lot 29A, Sold for USD$141,285,000
Artwork: © 2018 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.
賈克梅蒂《 L'homme au doigt 》佳士得紐約 2015 年 5 月 11 日 拍品編號 29A 成交價：141,285,000 美金

In 1950, two years after arriving in Paris, Zao Wou-Ki embarked on a European tour: travelling across Switzerland, Spain, Italy, the Netherlands, Great Britain, and more, Zao visited countless museums and monuments and immersed himself in art and nature. To him, travelling was both a kind of rupture as well as an overture. This trip guided him from the exterior surface that our eyes can see, towards the world's inner depth; it also brought new inspiration to his work and marked the beginning of a combination of Eastern artistic conceptions and Western abstract styles.

Created in 1951, *Untitled (Golden City)* is an exemplary piece from his period of grand travel. Atop the canvas festooned with gold, Zao creates a rich world using countless fine interconnected lines: the forms of buildings, plazas, and people are delicately placed within the canvas space. The many silhouettes and outlines of buildings seem to create a network of latitudinal and longitudinal lines, forming faraway mountains, cathedrals and castles, a curved horizon, roaming spirits, streaming pedestrians, and soaring trees. Under the golden light, this semi-abstract scene becomes a dynamic and lively utopia.

Rather than "painting" with oil paint, Zao preferred to inscribe his works, using the wooden handle of brushes to remove paint and form fine lines, juxtaposing those with rough and wild brushstrokes laid down in thick and thin coats of paint in order to fully express the texture and beauty of the medium. The rugged and dynamic curves used to trace the subjects have become the symbols and language of this period of the artist's works: Viewers see through the lines and observe the changing vibrant colours behind them, in a surreal kind of transparency. Henri Michaux described that as "showing while concealing, breaking down and making the lines shake, tracing, wandering, walking detours and squiggles with a dreamer's spirit." This method of scribing reminds one of the ancient Chinese oracle bone scripts, engraving words on animal bones or turtle plastrons, and also echoes the Parisian artist Jean Dubuffet's call to express life and nature through *L'Art Brut* (raw art).

After arriving in Paris, Zao continued his search for the best way to represent space. He observed the many works of classical Western masters as well as contemporary artists, as well as theories from traditional Chinese paintings. In this work, he let go of the single-point perspective of classical Western landscapes and adopted the moving perspective that is unique to traditional Chinese paintings. The perspective from which the viewers approach the scene is not fixed, but changes with the view, combining the eye-level view, bird's eye view, and ant's eye view in one and restructuring the space to capture all spaces in one. "In my paintings, I strive for a free spatial relationship, and my perspectives are moving and numerous like in Chinese paintings." As the Wei/Jin Dynasty painter Zong Bing said, "a few feet of ink laid horizontally, represent a hundred miles of space around."

In this work, Zao was inspired by his two years of experience with lithography in Paris, and used layers of oil paint plus techniques from Chinese watercolour paintings to create the effect of layers of ink diffusing into rice paper; the changing colours and flowing layers combine to provide perspective. The swaths of gold, brown, hints of sky blue, and other colours form many layers of colour change and present an effect that is not unlike the effect of ink blooming, spreading, diffusing, and drying on paper – thus realising Zao's idea of an idyllic world.

This idyllic world is objective and representational, while also being impressionistic and imaginary. Under Zao's brushstrokes, the switch from negative space to actual paint echoes the Chinese artistic principle of a "vivid spirit", revealing also the insight of traditional Chinese art into the depiction of nature. Thinking back on his journeys, Zao said: "After I got back, I painted many scenes, buildings, and nature, including people and animals – these were not subjects, but elements that make up the universe, and they are one with the universe." Chinese philosophy has long celebrated the idea of the "fusion of heaven and man", and believed in the freedom that comes from living in harmony with nature. In his painting *Strolling in the Spring*, Sui dynasty painter Zhan Ziqian fused men among the landscape and expressed the joy and beauty of embracing nature. Zao's *Untitled (Golden City)*, with its crisscrossing golden beams and unending liveliness, also symbolises the delight and grandeur of life. The signature of Zao himself, sitting in the lower right corner of the painting, also finds itself immersed in this glory and honour.

"On a bright spring morning, I peer at the faraway clouds; A carriage peaks through the colourful light, and through the mist the emperor can almost be seen; Heading towards the sky, slowly parting the heaven and earth; One is lost in imagination, and becomes shrouded by the colours of the clouds."

- Chen Shimu, Song Dynasty

Sui Dynasty, Zhan Ziqian, *Spring* (detail) , circa 550 AD, National Palace Museum, Beijing, China
隋代 展子虔《游春圖》（局部）故宮博物院收藏

晴曉初春日，高心望素雲
彩光浮玉輦，紫氣隱元君
縹緲中天去，逍遙上界分
人歸懸想處，霞色自氛氳

- 陳師穆 宋代

1950年，當抵達巴黎兩年後，趙無極開始了他的歐洲「遠遊」：瑞士、西班牙、意大利、荷蘭、英國等等，遍訪博物館及名勝古蹟，徜徉與藝術與山水之中。對他來說，旅行是一種「了斷」也是「開創」。這段遊歷，讓他從先於眼見的臆想外形出發，走向世界的深處；也為他的藝術創作帶來新的靈感，開始明確了其東方意境的抽像風格繪畫的探索。

創作於1951年的《黃金之城》則是這段遊歷的經典之作。在華麗的金色主基調的畫面上，趙無極以無數繡線般細膩、似斷還連，輕盈的墨黑線條勾勒出一個豐富的天地：建築、廣場、人物等具象形體被趙無極以簡約的線條、符號，細緻地安排在畫面空間；無數道城市的輪廓線，如同一個凸起的網，變成了一條條具有象徵含義的經緯線，將遠方的山脈、清晰的教堂及城堡、拱形的地平線、遊走的精靈、魚貫穿越的行人、矗立的樹木等等，在金色的光環圍繞下，以虛實幻化的景觀形成一個充滿輕盈靈動的理想之城。

比起以油彩來「畫線」，趙無極更樂於「刻線」，他使用畫筆的木柄端刮掉顏料，而形成細線，與厚重或稀釋顏料畫出的粗獷筆觸並置，豐富了筆觸的材質感和美感。用作勾勒物象的潦草顫動細線形成了這時期的繪畫符號。觀者穿透線條看到背後的色彩起伏遞轉，充滿奇特的視覺穿透感。亨利．米修 (Henri Michaux) 曾描述：「欲露還掩，似斷還連，線條隨興遊走，描繪出遐思的脈動。」這種「刻線」的方法如同中國古人以「刻」的方式在動物的骨殼上留下象形文字，也呼應這同時在巴黎的藝術家 Jean Dubuffet 以「原生藝術」的形式抒發著對生命與自然的呼喚。

來到巴黎後，趙無極一直在思索如何用更好的方式來表現空間。他觀摩西方古典及現代繪畫大師作品，也同時回望中國傳統繪畫的理論。

在此幅作品中，他捨去西方古典風景畫的單點透視，採取的是在中國傳統書畫中獨特的移動視點他對景物的觀察點，並非固定在一處，而是隨著他的腳步與眼神的逡巡，將不同立足點上所見之景，以平視、俯視與仰視匯融起來，對空間提出重組，將無限的空間盡收於手。

「我在畫中力求自由的空間關係，我的視點是像國畫中那樣移動的多視點。」如同魏晉南北朝的宗炳在《畫山水序》中所言：「橫墨數尺，體百里之回」。

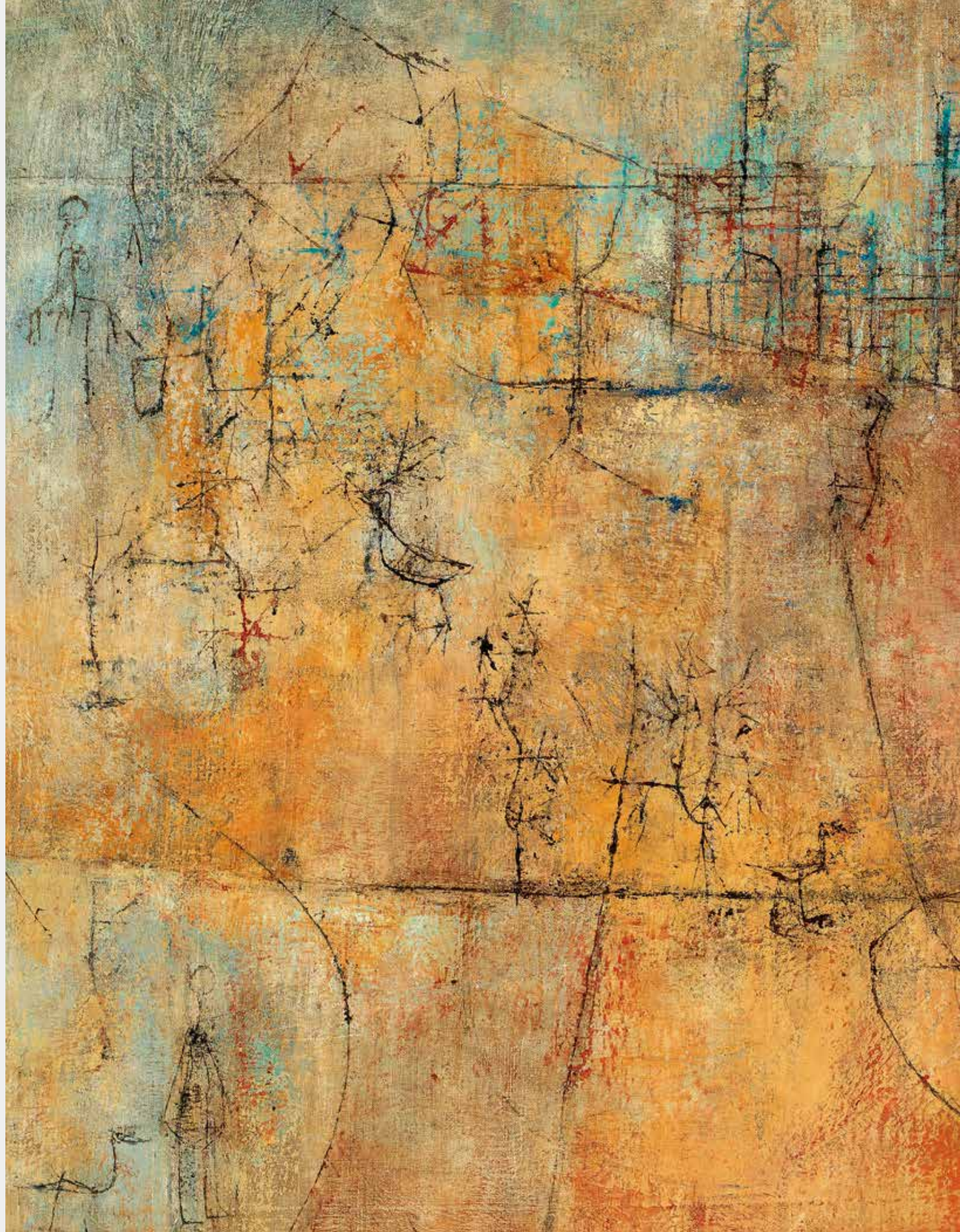
在此副作品中，趙無極從他到巴黎後的兩年中的石版畫製作中得到啟發，以多層油彩與中國水墨潑染的效果，在油畫上呈現水墨融入宣紙後形成的層次感，呈現色彩變幻莫測的效果，以流暢、多層次變化的色彩來營造空間感。大面積的金色、褐色、以及隱約的天藍色等等，不同的色塊展現多層次的色調變化，展現猶如水墨滲入紙本的暈染、擴散、濃淡、枯潤等各種色彩效果，呈現出趙無極心中那個詩意的世界。

這個詩意的世界既是客觀現實，也是藝術家主觀臆想的理想虛境。在他的筆下，從「形虛」到「色實」的轉換之中，也在呼應著中國美學裡「氣韻生動」的藝術原則，同時也體現了中國藝術對繪畫自然的深刻洞見。他曾在回憶這段遊歷時說：「回來後，我花了很多風景，建築和大自然，其中有人物，也有動物，他們不是主題，而是宇宙構成的元素，與宇宙是一體的。」中國哲學自古有「天人合一」之品格，崇尚人的自然生命及其隨之而來的自由，並認為這種自由的根源就在於自然之中。中國隋代畫家展子虔在《游春圖》中，將人物融於山水之間，體會天地之美，不負春光不負卿。趙無極的《黃金之城》中，在縱橫交錯的金色光芒下，生靈萬物生機勃勃，循環往復，象徵著生命的喜悅及偉大。而趙無極本人也化作右下角的簽名，同樣融於這光輝及榮耀之中。

Left to right 由左至右：

Cimabue, *The Crucifixion* ,Upper Church, S.Francesco, Assisi, Italy
奇馬布埃《耶穌受難於十字架》義大利 阿希西聖弗蘭切斯克教堂藏

Walter Richard Sickert, *St Mark's, Venice (Pax Tibi Marce Evangelista Meus)* 1896, Tate Museum, London
Walter Richard Sickert《聖馬克威尼斯》1896 年作 倫敦 泰特博物館



Detail of the present lot 拍品局部

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

26 # RHEE SEUNDJA 李聖子

(KOREA, 1918-2009)

La Soirée des Enfants

signed and dated 'SEUNDJA RHEE 62' (lower right); titled 'La soirée des enfants' (on the stretcher)
oil on canvas
129.7 x 161.7 cm. (51⅛ x 63⅝ in.)
Painted in 1962

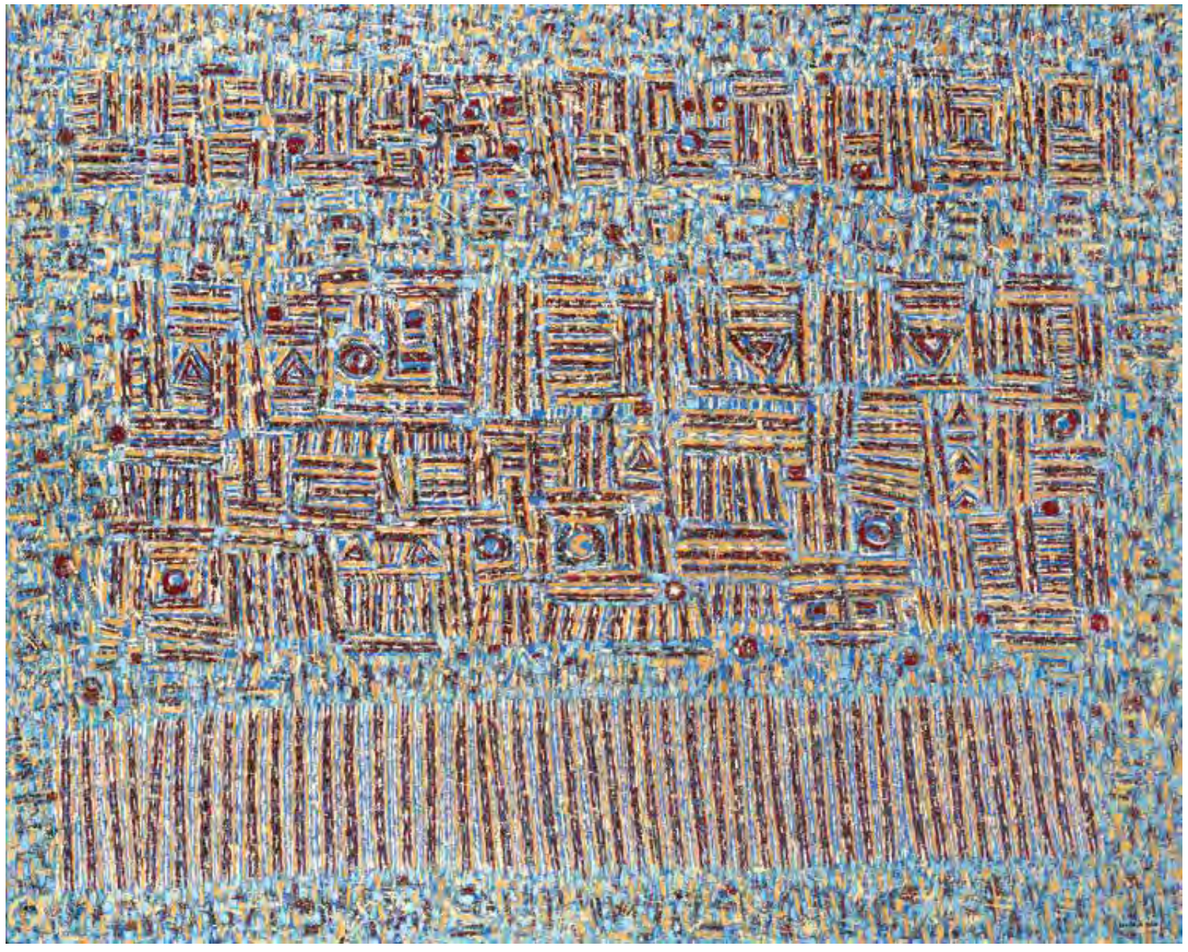
HK$2,800,000-3,800,000
US$360,000-490,000

PROVENANCE
Private Collection, France (acquired directly from the artist by the present owner)

小孩的晚上

油彩 畫布
1962年作
款識：SEUNDJA RHEE 62 (右下); La soirée des enfants (畫布框架)

來源
法國 私人收藏 (現藏者直接購自藝術家)



Sonia Delaunay, *Prismes Electriques*, 1913. Christie's Paris, 19 October 2017, Lot 15, Sold for € 1,567,500
Artwork: © Pracusa 1913
索尼婭・德勞內《電棱鏡》1913 年作 佳士得巴黎 2017 年 10 月 19 日 編號 15 成交價 1,567,500 歐元

"Rhee's works show touches of magic colour in simply constructed shapes. There is architectural toughness juxtaposed with soft sensitive emotion."

- Raymond Nacenta

「李聖子的作品以神奇的色彩繪出簡單的形狀，將紮實的構圖與溫和敏銳的情感並置一起。」

- 雷蒙・納桑塔

Left to right 由左至右：

Rhee Seundja, *Vénus No 1*, 1963.
Christie's Hong Kong, 26 May 2018, Lot 42, Sold for HKD 3,220,000
Photo: © Seundja Rhee Foundation
李聖子《金星 1》1963 年作
佳士得香港 2018 年 5 月 26 日
拍品編號 42
成交價：3,220,000 港幣

Rhee Seundja (Left) at the Académie de la Grande Chaumière, Paris, 1950
Artwork: © Seundja Rhee Foundation
李聖子（左）於巴黎大茅屋學院（Académie de la Grande Chaumière）攝於 1950 年

"Some artists, musicians, painters achieve their work painfully, others for whom constant work is enough to bring balance and peace. Rhee Seundja was one of the latter: not afraid to work hard, yet she was always gracefully welcoming and elegant in her manners, with a constant sense of accomplishment. Such traits transpire in her paintings."

It is not with lack of praise that the work's present owner, Mr. C., remembers Rhee Seundja. Fervent admirer of her work, Mr C. met Rhee Seundja in the 1960s and they have remained friends until the end of her life. Eager to help promote the artist's work and career both in France and internationally, he had the privilege to accompany the artist through her artistic exploration and acquire a profound understanding of her work. Mr C. acquired *La Soirée des Enfants* (Lot 26) directly from the artist, and it has not left his side since. Painted in 1962, it is exemplary of Rhee Seundja's work from the 1960s, with the accumulation of layers of colour quickly shaped into lines, triangles and circles to reveal the forces of nature.

NATURE AND COLOUR AS ANCHORS FOR PERSONAL EXPRESSION

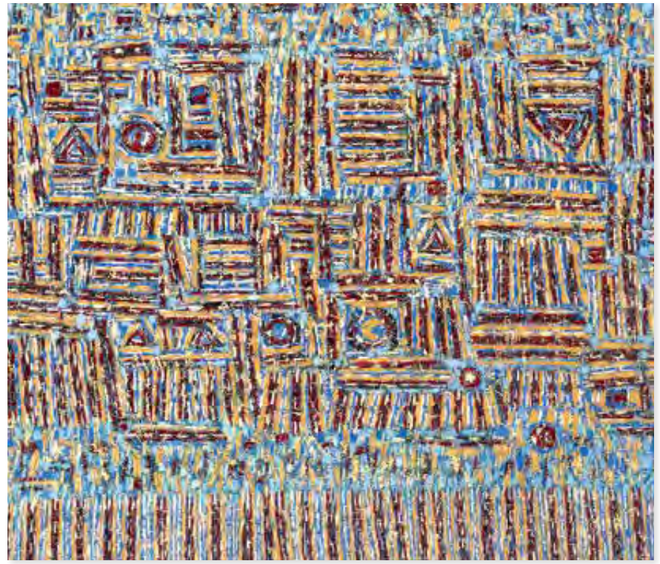
Rhee Seundja was the first Korean artist to arrive in Paris at the beginning of the 1950s. Carrying the weight of the war in Korea, along with family issues that separated her from her three sons, her first years in Paris were formative for the rest of her artistic career. With no former training in art, she was soon recognised for her artistic abilities and encouraged to attend the Académie de la Grande Chaumière in Montparnasse. Surrounded by artists that would become the famous "Ecole de Paris", she learned quickly and developed her own style and representation of art. Under the leadership of Henri Goetz, whom she assisted during his teaching at the Académie de la Grande Chaumière, she discovered lyrical abstraction, shaping her first figurative pieces followed by abstract works.

Unlike other Korean artists studying in Paris at the time, Rhee's lack of artistic training in Asia protected her from a torn identity evoked by an endless battle between Orientalist and Western modes of expression. Free to explore according to her inner affinities, she was able to cultivate subjects dear to her: colour and nature. The works of Pierre Bonnard and Sonia Delaunay imbedded in her the power of colours, which she continuously explored through her works. The balance of pure and vivid colours in her paintings reveal her mood and identity. Equally inherent to her work is the omnipresence of nature in perfect symbiosis with her life and her beliefs. Her quest to surround herself with the earth and natural elements is rooted from her childhood spent travelling through Korean mountains with her mother. Such connection with nature inevitably led her to explore artistic expression through different media, and in particular woodblock prints.

Looking back on her artistic development, Rhee Seundja categorized her different thematic and stylistic phases without hesitation, part of an effort to constantly evolve and reject the stable satisfaction of popularity, as she favoured the exploration of themes that resonated with her inner personality. Starting from earthly grounds, her themes gradually climb towards the cosmos.

"Colours on the painter's palette evoke a double effect: a purely physical effect on the eye which is charmed by the beauty of colors, similar to the joyful impression when we eat a delicacy. This effect can be much deeper, however, causing a vibration of the soul or an 'inner resonance'- a spiritual effect in which the colour touches the soul itself."

- Wassily Kandinsky



WOMAN AND EARTH: THE ARTIST REVEALED

The "Woman and Earth" series from the 1960s characterises her motherhood and womanhood as deeply linked to nature: "In order to demonstrate the partnership between earth and woman, both at the origin of life, I use simple geometric symbols: triangles, squares, circles, straight lines. Universal signs transcending borders and time."

The artist's separation with her children at a young age enhanced her need to express motherhood, even at an immeasurable distance. The act of painting itself seemed to her like raising her children. *La Soirée des Enfants* is particularly evocative of this period, not only by its title (translated from French as The Children's Evening), but also in the way the painting is applied on the canvas. The countless quick colourful brushstrokes constitute multiple layers and create an effect of working through space by using stabbing motions with a wooden stick, rather than brush strokes. The application of saturated blue, red and ochre tones create a contrasted woven pathway across the composition, supplemented with geometric shapes –circles, semi-circles, triangles. The intricate balance and depth of colours resembles the work of Frantisek Kupka, whose quest for movement and energy through the application of colour is so emblematic of the first half of the 20th Century.

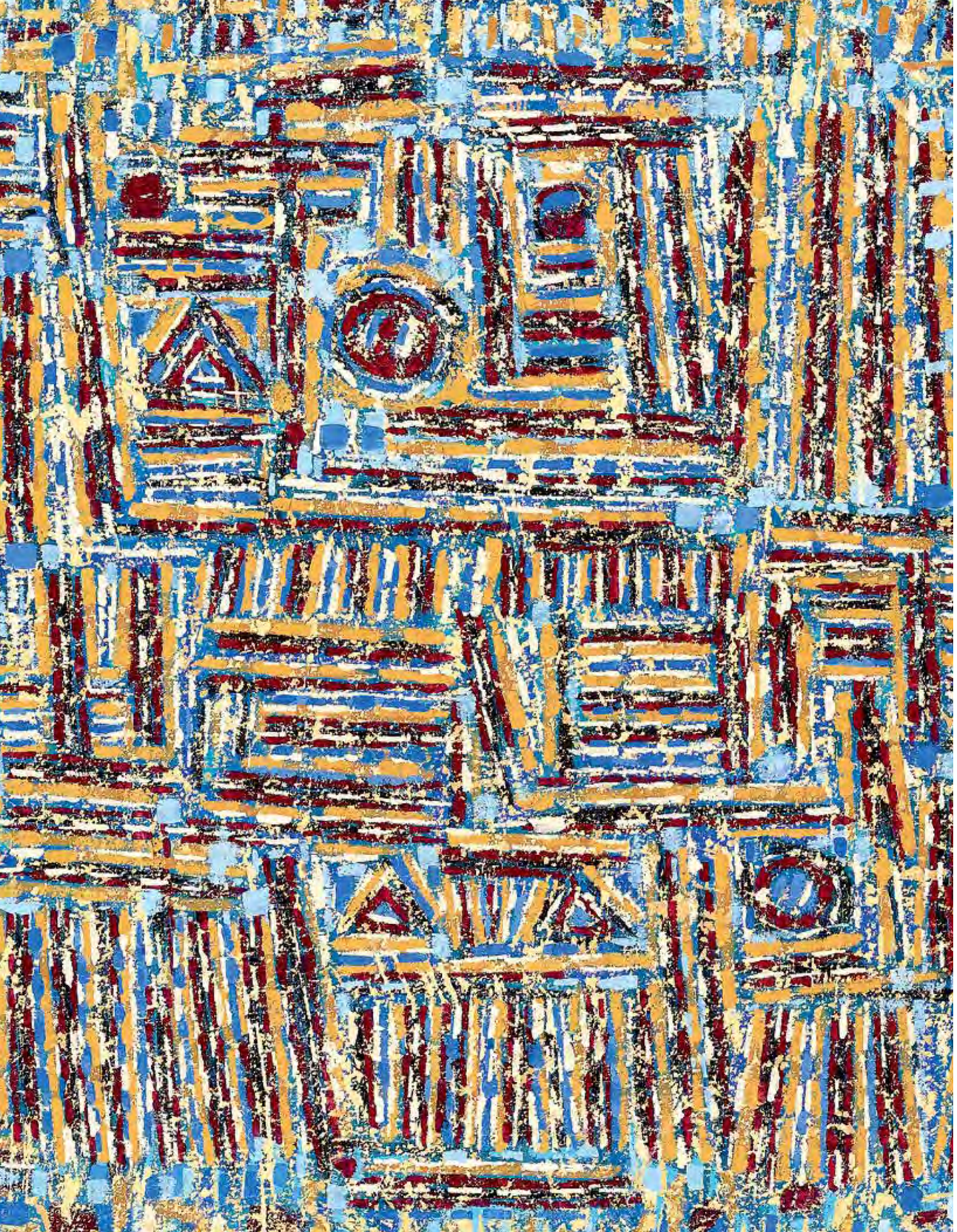
In *La Soirée des Enfants*, just as a farmer cultivates his land with daily care and leaves regular furrows behind him, Rhee gives the viewer a chance to witness the building of a universe, with powerful vibrant strokes accumulating layer upon layer, from the ground up. And with each layer, emotions of her womanhood and motherhood are revealed.

Clockwise 順時針：

Lot 26 Detail 局部

Rhee Seundja and present owner in front of her house in Roquefort-Les-Pins
Photo: © Seundja Rhee Foundation
李聖子與畫作現藏家於藝術家法國 Roquefort-Les-Pins 屋前留影。

Pierre Bonnard, *Ciel d'Orage sur Cannes*, 1945. Christie's London, 6 February 2013, Lot 2, Sold for £ 577,250
皮爾・波納爾《暴風雨中的戛納天空》1945 年作 佳士得倫敦 2013 年 2 月 6 日 編號 2 成交價 ：577,250 英鎊



Detail of the present lot 拍品局部

「畫家調色板上的色彩喚起雙重的效果：純粹由絢麗顏色帶來的視覺觸感，如同我們進食佳餚時的愉快感覺。然而，這種感覺可以更深入，讓心靈或『內心共鳴』，為之動容。」

- 瓦西里．康丁斯基

「有些藝術家、音樂家、畫家費煞苦心地創作，但對另一些人來說，他們的作品卻為生活帶來平衡與和諧。李聖子顯然是後者：她從不怕艱辛，永遠懷著愉快歡欣的心情及優雅的姿態，時常感到滿足。而她這種特質，在她的畫作中呈現出來。」

此作品的現藏家 C 先生非常仰慕李聖子的作品，每當憶起她，都總是讚不絕口。他們於六十年代認識，在李聖子離世前，兩人一直都是好友。他致力在法國和全球推廣李聖子的作品和事業。他有幸陪伴她一同探索藝術，從而對她的作品有深刻的理解。C 先生直接從藝術家手中購得《 小孩的晚上 》(拍品編號 26)，並一直珍藏至今。此畫作於 1962 年，是李聖子自 60 年代以來的精萃之作，逐層累積的顏色迅速塑造成線條、三角形和圓形，以展現自然的力量。

大自然與色彩——個人情感的依歸

李聖子是 50 年代初首位踏足巴黎的韓國藝術家。背負著韓戰、家庭問題的包袱，她迫於無奈與三個兒子分別。她在巴黎的第一年可說是成就其藝術生涯的關鍵時期，在此之前她並沒有接受過正統的藝術培訓，但她的藝術天分卻很快受到賞識，並獲鼓勵入讀蒙帕納斯的大茅舍藝術學院 (Académie de la Grande Chaumière)。在著名「巴黎畫派」藝術家的薰陶下，她迅速地學習及建立了自己的藝術風格。亨利．戈茲在大茅舍藝術學院任教期間，李聖子曾任其助手，並在他的指導下開始接觸到抒情抽象的畫風，從而創造了她的第一個具象畫作，並在其後再創作出抽象的作品。

有別於其他當時在巴黎求學的韓國藝術家，李聖子並沒有在亞洲學習過藝術，因此東方主義和西方表達方式長久以來的衝突，並沒有影響到她。她自由地探索內心世界，從而發掘她所珍視的主題：顏色和大自然。李聖子不斷透過其創作探索皮爾．波納爾和索尼婭．德勞內的作品所賦予她色彩的力量。作品中純色和彩色之間的平衡，揭示了她的情感和個性。她的生活和信念與大自然互相並存，而這一點同樣無處不顯現她的作品之中。她小時候曾與母親遊歷韓國山區，自始她便與地球和自然元素結下不解之緣。這種與大自然的聯繫自然而然地促使她透過不同的媒體來探索藝術的表達形式，特別是木版畫 。

回顧李聖子的藝術發展之路，毫無疑問她的作品可分為不同的主題和風格時期。她一直努力地不斷演進，並沒有因聲名日增而就此滿足，而是繼續探索與心靈有共鳴的主題。她的主題從塵世開始，逐漸向宇宙攀登。

女人與地球：藝術家的呈現

1960 年代創作的《 女人和地球 》系列描繪出她的母性和女性特質與自然的密切關係。「地球和女人都象徵生命的起源，為了展示兩者之間的伙伴關係，我使用簡單的幾何符號：三角形、正方形、圓形及直線，這些普世皆通的符號超越了地域與時間。」- 李聖子

藝術家在兒子小時候便遠赴法國，縱然天各一方，這種骨肉分離依然令她渴望表達母愛，而對她來說，繪畫本身就像撫養她的孩子一樣。《 小孩的晚上 》不僅是作品標題，還有畫布上呈現的筆觸，都呈現了這個時期的風格。無數快筆而成的彩色筆觸形成層次豐富的構圖， 而用木枝刺在畫布上而非用畫筆繪畫，又創造出空間的效果。在整個畫面中，飽滿的藍色、紅色和橙黃色調形成對比鮮明的編織紋理，並以幾何形狀包括圓形、半圓形及三角形作襯托。色彩精細的平衡和深度令人想起弗朗齊歇克．庫普卡的作品，通過色彩的運用表達律動和力量，是 20 世紀上旬別具象徵性的表達形式。正如農夫每日細心耕作後，留下一道犁溝，藝術家在《 小孩的晚上 》讓觀者有機會目睹宇宙的建造，強而有力的筆觸逐層由地面累積，層層揭示她那女性和母性的情感。

Top to bottom 由上至下：

Frantisek Kupka, *Formes Allongées*, ca. 1912-14. Christie's Paris, 20 October 2016, Lot 26, sold for €1,562,500
弗朗齊歇克．庫普卡《 形式的延伸 》約 1948 年作 佳士得巴黎 2016 年 10 月 20 日 編號 26 成交價：1,562,500 歐元

Henri Goetz, *Untitled*, 1948. Christie's Paris, 9 December 2015, Lot 2019, sold for €22,500
亨利．戈茨《 無題 》1948 年作 佳士得巴黎 2015 年 12 月 9 日 編號 2019 成交價：22,500 歐元

27

LEE UFAN 李禹煥

(KOREA, B. 1936)

From Winds

signed 'L. Ufan' (lower right); titled 'From Winds', dated '1985' and signed 'L. Ufan' (on the reverse)
oil, mineral pigment and glue on canvas
72.5 x 60.5 cm. (28½ x 23⅞ in.)
Painted in 1985

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

PROVENANCE
SCAI The Bathhouse, Tokyo, Japan
Private Collection, Europe (acquired from the above by the present owner)

始於風

油彩 礦物顏料 膠水 畫布
1985年作
款識：L. Ufan (右下)；From Winds 1985 L. Ufan (畫背)

來源
日本 東京 SCAI 澡堂畫廊
歐洲 私人收藏 (現藏者購自上述畫廊)

"For me, space means the infinite...Buddhism teaches that being is possible only because there is also nothingness, and appearance coexists with disappearance."

- Lee Ufan

Song Dynasty, Muqi, *Temple in the Mist*
宋 牧谿《煙寺晚鐘圖》

28 # LEE UFAN 李禹煥

(KOREA, B. 1936)

Correspondance

signed and dated 'L. UFAN 99' (on the lower right side); titled ' Correspondance', dated ' 1999' and signed 'Lee Ufan' (on the reverse)
oil, mineral pigment and glue on canvas
146 x 112 cm. (57½ x 44⅛ in.)
Painted in 1999

HK$1,000,000-2,000,000
US$130,000-260,000

PROVENANCE
SCAI The Bathhouse, Tokyo, Japan
Private Collection, Europe (acquired from the above by the present owner)

對應

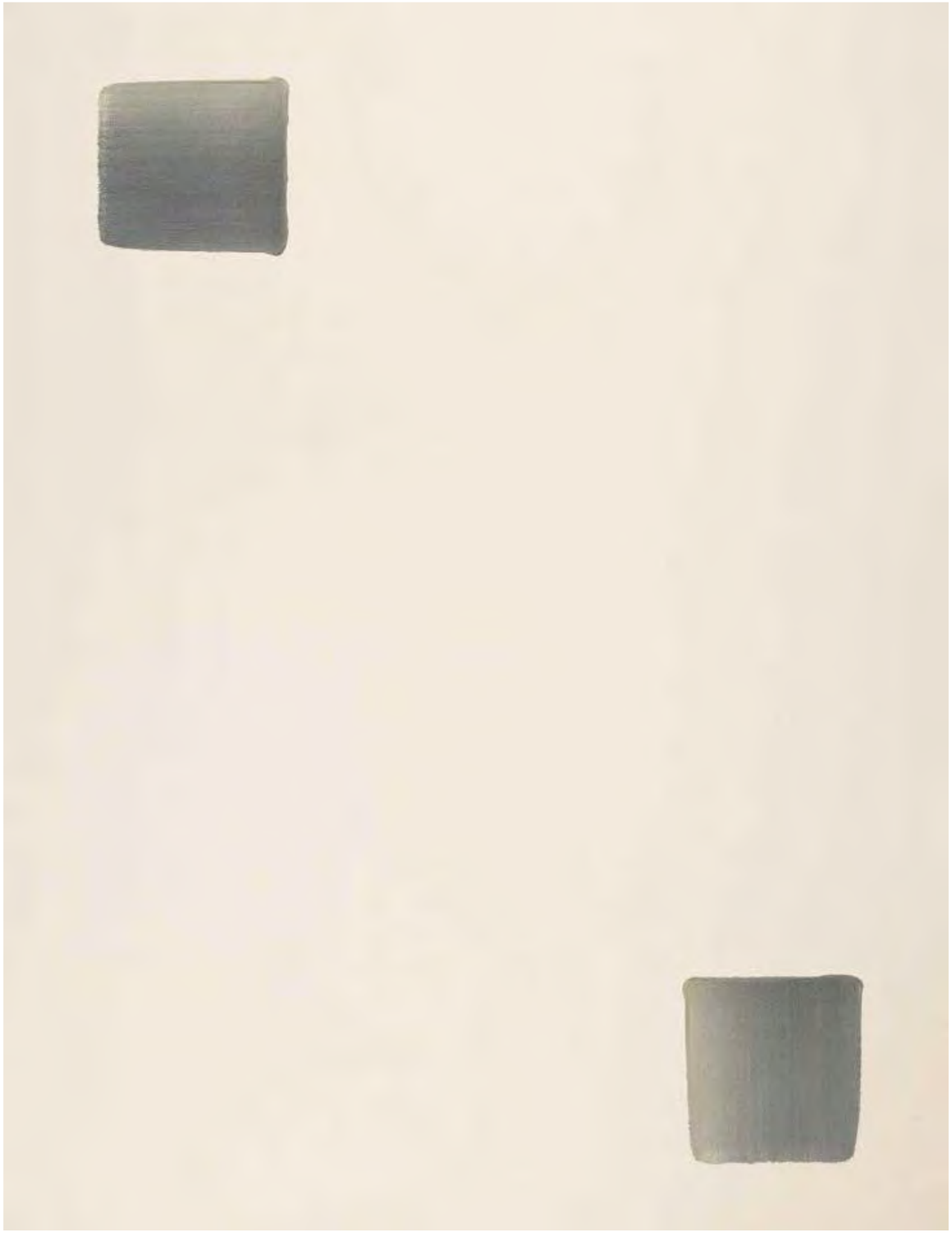
油彩 礦物顏料 膠水 畫布
1999年作
款識：L. UFAN 99 (右下畫側)；
Correspondance 1999 Lee Ufan (畫背)

來源
日本 東京 SCAI 澡堂畫廊
歐洲 私人收藏 (現藏者購自上述畫廊)

Song Dynasty, Muqi, *Pumpkin*
宋 牧谿《南瓜》

「對我來說，空間是無限的…在佛學教導中，世事萬物之所以存在，只因為空性， 這正是出現與消失共存之故。」

- 李禹煥



The play of the two regions of painted space versus unpainted space holds an important fascination for Lee Ufan. In his From Point and From Line series (1972-84), Lee sought a harmony between the painted and unpainted spaces. But subsequently in his From Wind (1982-86) and With Winds series (1987-91), Lee evolved his work into a more forceful painting style which focused more on the dynamic energy of his paint strokes, making the intervals between the paint secondary. Then finally in his Correspondence (1991-2006) and Dialogue series (2006-), Lee returned to his probe of the space between the paint, and the empty space between the brush strokes became the central subject of the painting itself.

From Winds (Lot 27) featured here is a perfect early example from the From Wind series. The blue mineral pigment from the previous series remains, but the canvas here reveals a different approach. The static points and lines of the canvas from previous works were replaced by free-flowing brushstrokes, displaying a more spiritual freedom.

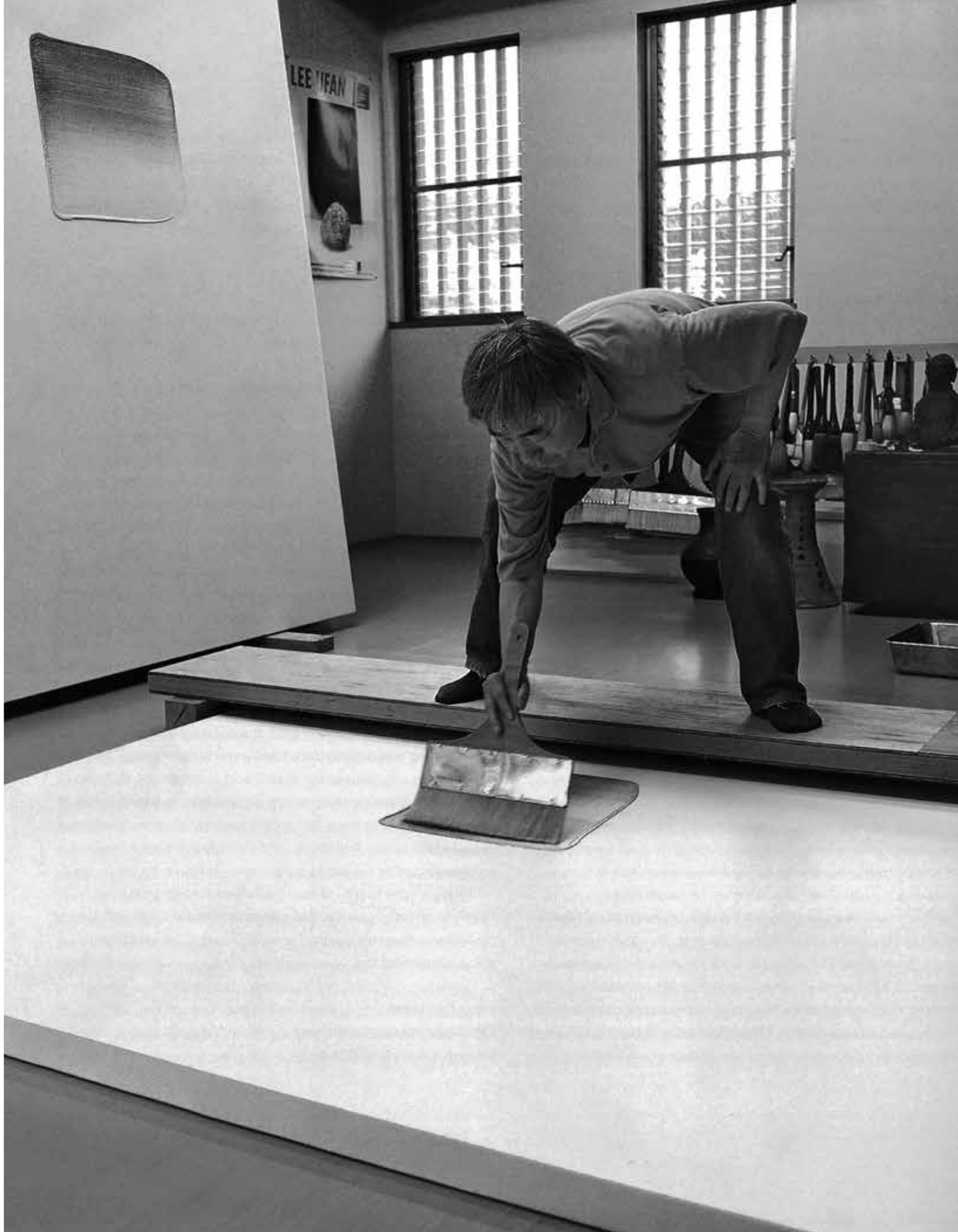
In the work, Lee strives to achieve a perfect example of completion. Reserved yet powerful, static yet rhythmical, every element is in perfect harmony. Primarily due to this perfect balance, *From Winds* is one of the most sought after series from Lee's oeuvre. The pulse of the artist is imbued in the rhythm of the brushstrokes, which acts as a medium to connect the painting not only with the world outside but with the viewer of the painting as well. The brushstroke is not there to express itself, but exists to evoke the interval around the brushstrokes as well, calling attention to the empty space, revealing another world in the area of the unpainted regions. Lee Ufan continued in this expressive style for over two decades. After this series imbued with kinetic motion, Lee's works became more meditative as apparent in his Correspondence (1991-2006) and Dialogue series (2006 onwards).

Correspondence (Lot 28) exemplifies how Lee expresses meditative discipline of the tradition of Asian ink painting. An overlapping curiosity on the subject of infinity is apparent in this work. The bare canvas is the infinite space where Lee faces the world as it is. Lee seeks an encounter with the world in relationship with others, rather than just limited to a sphere within himself. In an understated yet poetic gesture, Lee consistently seeks to relate himself to the world through minimal interaction with his work. Lee's art is the medium or passage which connects the poles between the artificial and nature, I and others, making and unmaking, and made and unmade. It is a completely new approach to art, breaking the modernist definition of creation and the boundary of modern painting and sculpture. In his extremely meditative works, Lee Ufan tell us that we should not stop our endeavor to encounter the world as it is because it is the only way we can stay awake and live a true life.

Characteristic of this series, *Correspondence* is painted on a white background using a monochrome colour. With a wide-tipped brush and a refined gradation of thick pigment, Lee would layer his strokes three or four times over a period of days, applying a new layer of paint onto a half-wet layer. The laborious and highly specific process often takes the artist one month of repetitive action to complete a new work. This highly choreographed and deliberate movement of the brush echoes the practice of Asian ink painting—great masters were said to have controlled and concentrated on every movement of the body, including their breathing, to compose their works. Most often, Lee's practice is re-contextualized into a western narrative, mostly compared to the level of precision shown in the works of Agnes Martin. Yet, his works are imbued with a certain depth and vitality whose roots trace back to Lee's early literati training in classical Asian art. These compositions communicate a hope for simplicity, peace, and understanding that stems from the artist's personal trauma and philosophical beliefs. It is in this simplicity of form, material, and action that Lee's works expand the artistic dialogue of contemporary art. With a new fusion of identity and experiences, Lee's painting demonstrates a possibility for a solely distinct Asian contemporary artistic language that declares itself independent from and entirely equal to the Western model.

Lee Ufan is one of the most highly recognized and sought after Korean artists in the international art world. He is one of three Asian artists who held a retrospective exhibition at the Guggenheim Museum in New York along with Paik Nam-June and Cai Guo-Qiang. He is critically recognized for his unique and prudent approach to breaking the boundary of modernist formalism in painting and sculpture. A truly profound philosopher-artist, Lee has an equally crucial influence on his contemporary artists and art theorists. He will undoubtedly remain in the history of art as a master who expanded the definition of modern sculpture and abstract painting.

Born in 1936, Lee was educated in traditional East Asian philosophy with emphasis on calligraphy, poetry, and painting since childhood. He developed a serious interest in the arts during his high school years and enrolled in the College of Fine Arts, at Seoul National University in 1956. During a trip to Tokyo to visit an ailing uncle, Lee was impressed with the contemporary Japanese art scene and realized that a solid philosophical training was essential for him to become an international artist. He decided to move to Tokyo and majored in philosophy at Nihon University from 1958 to 1961. Lee continued to paint during this time and always stayed involved with various artist groups in Tokyo. In the end of 1960s, he established himself as a key theorist and artist of the Mono-ha (物派), an anti-formalist, materials-based art movement of Japan in the 1960s, by publishing a series of seminal writings and exhibiting his signature sculpture series, "Relatum". Lee soon became an influential figure



Lee Ufan working in his studio, Kamakura
Photo: © 2010 ANZAÏ / © 2018 Lee Ufan / Artists Rights Society (ARS), New York

of the Dansaekhwa (單色畫), the Monochrome painting movement of Korea throughout the 1970s and 1980s.

It is crucial to understand the two concepts of 'encounter' and 'body' to fully understand Lee's work. His central concept of 'encounter,' is thoroughly articulated in his famous 1970 essay, "In Search of Encounter." Lee also stressed the importance of the 'body' or 'bodilyness,' the interconnection between the body, the mind and the world. Deeply versed in modern Western philosophy, particularly the phenomenology of Martin Heidegger and Maurice Merlearu-Panty, Lee formed his own theory that art should aim to encounter what he variously calls "the other," or "the world." He combined Western thought with the metaphysics of Japanese philosopher Nishida Kitaro, who suggested a new system of thought based on Zen Buddhism. Through his series of sculptures and paintings, Lee visualized his core concept of 'encounter', in other words, relationship with others, and the body as a significant medium for the encounter, a direct experience between matter and existence.

From 1971, Lee was given opportunities to participate in numerous international exhibitions, such as the 7th Youth Paris Biennale, Kassel Documenta, and Sao Paulo Biennale. After experiencing the international art scene on a global level, he felt an urgency to make a statement challenging contemporary Western art. Although he had painted in the 1960s, a time when he focused mainly on sculpture, it was from 1972-73 that Lee began his first signature series of painting, "From Point" and "From Line". Lee wanted to demonstrate the possibilities of overcoming modern Western abstract painting which appeared to Lee and other critics as approaching a dead end. Recalling the literati principles that he had absorbed as a child, Lee returned to the notion of the point and line in search of a new abstraction. The repetition of drawing point and line as a way of mastering breath control is the basic training in the course of learning classical Eastern writing and painting. The act of painting and calligraphy is in itself a spiritual cleansing of the artist; the actual process of painting the brushstrokes enhances their self-awareness and self-negation in chorus, returning them closer to nature. Summoning the literati principles, Lee saw point and line as the basic units of the universe, the primordial basis for the origin of the cosmos. Lee once articulated his idea on point and line, "One point calls up a new point, and extends into a line. Everything is a scene of gathering and dispersal of points and lines. Existence is a point and life is a line, so I am also a point and a line."

Two marvelous works featured here clearly illustrate that Lee's work is not an abstract painting but a form of calligraphy. Alternatively, one can see it as an entirely new abstract painting of spirit and material unified into one. In this way, Lee successfully opens a new possibility of painting by distinguishing his work from Western geometric abstract paintings that primarily focus on form alone.

Lot 27

落筆與留白兩域的互動，讓李禹煥神往陶醉。在他的「始於點」和「始於線」系列 (1972 至 84 年) 中，他試圖在已繪上顏料和空白位置之間尋找和諧之處。然而，他之後創作的《 始於風 》(1982-86 年) 和「與風」系列 (1987-91 年)，藝術家的繪畫風格演進出更強而有力的氣象，並將焦點放在圓勁有力的筆觸之上，而顏料的間隔反而顯得次要。其後在他另一組作品「對應」(1991-2006 年) 及「對話」(2006 年至今) 系列中， 重新探索了圖像之間的空間，而筆觸之間留白便成為畫面上的主體。

《 始於風 》(拍品編號 27) 完美地彰顯了「始於風」的精神。前一系列中的藍色礦石顏料足跡仍然可見，然而此處的背景卻揭示了完全不同的作法。先前作品中的靜態點與線，被奔放寫意的筆勢所取代，顯出了一種靈氣煥發的駿逸自由。在此作品中，李禹煥致力完美地展現其完整性，各個細節含蓄而有張力，雖是靜態卻具節奏感，令畫面元素之間充滿和諧之美。這種完美的平衡感，令《 始於風 》成為李禹煥芸芸作品最炙手可熱的系列之一。筆觸節奏融入了藝術家的動感，亦是連接外界以致觀者之間的橋樑。筆觸不僅展現了筆劃的線條，更將周圍的間距突顯出來，令空白位更引人注目，展現出另一番面貌。李禹煥在往後的二十多年裡，均以這種表現性風格作畫。繼這一系列以躍動勁道為特色的作品，李禹煥的創作開始帶有冥想色彩，正如「對應」(1991 到 2006 年) 及「對話」(2006) 中可見一斑。

《 對應 》(拍品編號 28) 引證了李禹煥如何將亞洲水墨畫傳統的冥想主題表達出來。藝術家亦在此作品窺探他對虛空、無限的好奇心。空白的畫布是個無限的空間，仿如藝術家正身處的世界一樣。他追尋世界與外在之間的關係，而並非只限於他自身所處的世界裡。透過輕描淡寫卻又充滿詩意的表達形式，他與作品極簡的互動將自己與世界聯繫起來。他的畫作就如一個媒

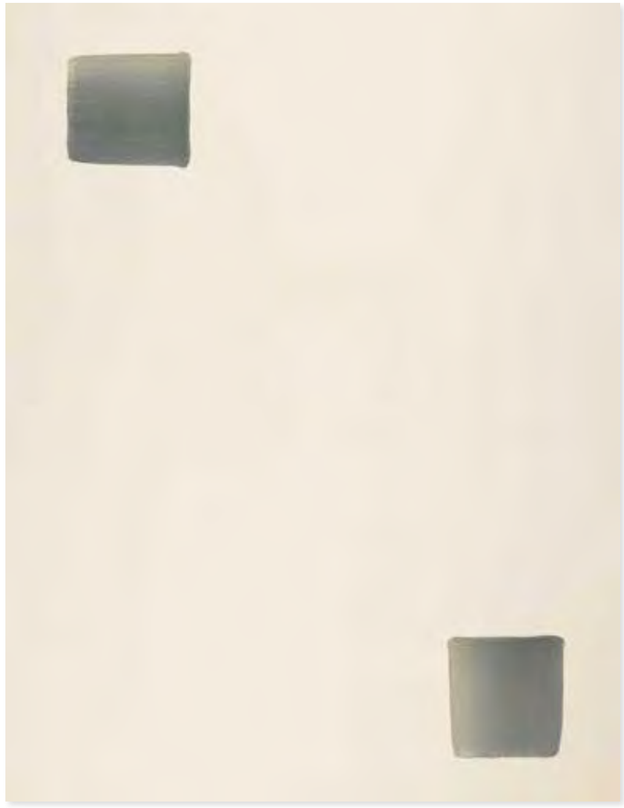
界或一座橋樑，把人為與天然、自我與外在、製造與毀滅、完成與還原等兩極連接起來。這是藝術上一個嶄新的創作手法，打破了現代主義對創作的定義、以及現代繪畫及雕塑的界限。在那些極具冥想意味的作品中，李禹煥告訴我們要努力去認識這個世界，不應停頓下來，因為這是唯一的方法讓我們保持清醒，真正活著。

「對應」此系列的創作特色是以單色繪在白色背景上。李禹煥運用寬口的畫筆，以濃密顏料繪出細膩的漸變層次，在一段時間內反覆三至四次在半乾的顏料上再塗繪新的顏料層。這種艱巨而精準的創作，往往需要花上一個月時間重複製作才能完成。畫筆隨心的動律經過精心構建，體現了亞洲水墨畫技藝的精粹——據說大師繪畫時每刻均要控制並集中身體的每一個動作，包括他們的呼吸。李禹煥的作品常被置到西方藝術史脈絡上討論，對精確度的要求可與艾格尼絲·馬丁的高度相提並論。然而，他的作品充滿了深度和活力，全因他早期接受過亞洲古典藝術人文培訓。藝術家自身的精神創傷和哲學信仰衍生出對簡樸、和平和諒解的期盼，都透過這些畫面一一傳達出來。透過簡約的形式、媒材及處理手法，他的作品開拓了當代藝術的藝術語言。他的畫作融合嶄新的身分和經驗，展示了亞洲當代藝術獨有的可能性，宣示了其獨立地位，確立其與西方藝術的對等性。

李禹煥是國際藝壇最受矚目也最具知名度的韓國畫家之一。他與白南準及蔡國強三人，是幾位少數能在美國紐約古根漢美術館舉辦回顧展的亞洲藝術家。他以獨特而謹慎的方式打破了現代形式主義繪畫和雕塑的界限，因而得到廣泛認同。作為一位淵博偉大的哲學家、藝術家，他對當代藝術家和藝術理論家具有同樣重要的影響力。李禹煥擴展了現代雕塑和抽象繪畫的定義，毫無疑問必定成為藝壇上留名青史的大師。

李禹煥生於 1936 年，自幼接受傳統東亞哲學的訓練與薰陶，長年專注於書法水墨、詩詞與繪畫。他在高中時對藝術產生了濃厚的興趣，在 1956 年入讀韓國國立首爾大學藝術學院。有一次他遠赴東京探望患病的叔叔，當地的日本當代藝術讓他留下深刻印象。他意識到紮實的哲學訓練是成為世界級頂尖藝術家不可或缺的條件。為此他毅然決定負笈東京，於 1958 至 1961 年入讀日本大學，主修哲學。於這段期間他仍然繼續繪畫，並活躍於東京的藝術家團體。1960 年代末期，李禹煥已經成為「物派」的主要理論家與藝術家，並發表一系列重要的文章，以及展出其經典的 Relatum 雕塑系列。「物派」是 1960 年代期間日本一個強調反形式主義及以物質為基礎的藝術運動。他其後成為韓國 1970 至 1980 年間「單色畫」藝術運動中極具影響力的人物。

要充份了解李禹煥的畫作，必先懂得「偶遇」和「身體」這兩個概念。他在 1970 年撰寫的著作《 尋找偶遇 》充分闡述了他「偶遇」的核心概念。他還強調「身體」或「肉體」的重要性，即身體、心靈和世界之間的相互聯繫 。李禹煥深諳西方現代哲學，尤其是馬丁·海德格和莫里斯·梅洛——龐蒂的現象學，他更自創了一套理論，認為藝術旨在探討他在不同語境下提到的「他者」或「世界」。他將西方思想與日本哲學家西田幾多郎的形而上理論 (以佛教禪宗為本的新思想體系) 融合起來 。他透過一系列作品在視覺上傳達「相遇」這個理念的核心精神。換言之，他所探討的是一種與個體與他人或是外界所建立的關係，身體如何作為「相遇」所需的重要媒介，和物質與存在之間最直接的體驗。



Lot 28

自 1971 年，李禹煥曾多次參與國際性展覽，如第七屆青年巴黎雙年展、卡塞爾文獻展和聖保羅雙年展。沉浸於國際藝壇一段時間後，他迫切感覺到要表明自我立場，以挑戰當時的現代西方藝術。儘管他曾於 60 年代繪畫，但當時他主要專注於雕塑創作。直至 1972 至 1973 年，他才開始創作首個具代表性的「始於點」系列和「始於線」系列。他期望透過這些作品來突破西方抽象繪畫當時所遇到的瓶頸。在李禹煥與其他藝評家眼裡，現代抽象繪畫已經開始走入死胡同。李禹煥憶起兒時所受的文人畫訓練，透過回歸點與線，探尋抽象的新可能。重複繪畫點和線以掌握呼吸的控制，是學習古典東方書法和繪畫的基礎訓練。繪畫和書法本身就是藝術家的精神淨化——繪畫的每一個筆觸都提昇了藝術家自我意識和自我否定的融和，使他們更接近自然。透過文人繪畫的特性，李禹煥將點與線視為天地萬物最基本的組成單位，同時也是宇宙起源的最原點。對於點與線的概念，他曾表示：「一個點生出另一個點，這些點延伸成一條線。一切都是由點與線的聚與散所組成。存在本身就是一個點，生命則是一條線，所以我是一個點，也是一條線。」

這兩幅非凡絕倫的作品全面展示出李禹煥所作的並不是抽象畫，而是一種以書法形式表達的畫作。我們或可將它視為一種結合精神和物質的嶄新抽象繪畫。當西方幾何抽象繪畫僅專注於形式，李禹煥的作品迥然不同而區別明顯，從而成功地揭開繪畫藝術的新一頁。

29

PAIK NAM JUNE 白南準

(KOREA, 1932-2006)

Baby Buddha

signed in Korean, signed and dated ' PAIK 2001' (upper right)
mixed media and video installation sculpture
192 x 146.5 x 50.2 cm. (75½ x 57¾ x 19¾ in.)
Executed in 2001

HK$3,000,000-4,000,000
US$390,000-510,000

PROVENANCE
Anon. Sale, Christie's Hong Kong, 27 May 2007, Lot 433
Acquired from the above sale by the present owner

Baby Buddha

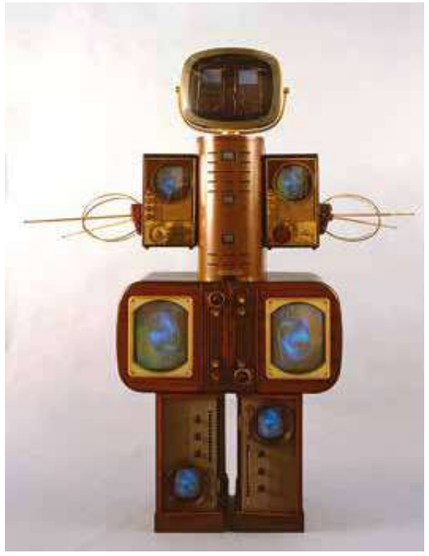
簽名：準；PAIK (右上)
綜合媒材 錄像裝置 雕塑
2001年作

來源
2007年5月27日 佳士得香港 編號433
現藏者購自上述拍賣

In the 1960s, James Turrell produced a series of works that utilised the interaction between light and space to explore how the perception of light can evoke emotional responses. The spiritual atmosphere and unique optical aesthetic of his works made him a pioneer in the field. Subsequently, many other Californian artists also attempted to capture the beauty of light by adopting sunlight as a creative element. An important practitioner of light-based art is the father of video art Nam June Paik. His study of optical images have had a powerful influence on 20th century art, and his impact on culture and everyday life is far-reaching. Each television set in his work not only displays an image, it transcends the traditional boundaries between sound, installation, visual art, and interactive experience. Nam June Paik's work heralded a new category of experience called New Media, which would become an inseparable part of everyone's lives in the future.

In an age where smartphones, computers, and advertising billboards are ubiquitous, the videocassette recorders, television sets, carpentry, and readymade elements that Nam June Paik used to produce his artworks seem archaic. But when this innovative assemblage was first shown in the 1960s, it was new and forward-thinking. It was a breakthrough that paved the way for media experimentation in contemporary art for the next five decades. Artworks were no longer limited to visual presentations. They could be multi-sensory experiences that spanned multiple disciplines. This development ignited a global new media movement. In the 1970s, Paik collaborated with cellist Charlotte Moorman to produce a performance where cello music was played through television sets. She wore a garment enhanced with electronic elements, and they titled the work *Becoming Robots* to imagine how humans and technology can become one. Looking at the current state of development in our society, Nam June Paik's works have proven to be prophetic.

Portrait of Paik Nam June, 1976, Cologne
Artwork: © Nam June Paik Estate
Photo: © Friedrich Rosenstiel, Cologne
白南準與作品 (1976) 於科隆



Left to right 由左至右：

Lot 29

Paik Nam June, *Family of Robot: Mother,* 1986. Collection of Nagoya City Art Museum.
Image courtesy of Nagoya City Art Museum.
Artwork: © Nam June Paik Estate
白南準《Family of Robot: Mother》1986 年作 名古屋市藝術博物館館藏

Nam June Paik's extraordinary sensibilities in music, visual arts, literature, and other cultural endeavours had made him an expert multi-discipline artist. Born in South Korea in 1932, Nam June Paik received classical piano training, which helped him to develop an acute sensitivity to music. Later when the war broke out, Nam June Paik spent his days in an unstable and resources-deprived environment. The artist gravitated towards using discarded objects as readymades and turned them into artworks that are rich in Buddhist teachings. In the 1960s, he shared unprecedented success with contemporaries such as George Maciunas, John Cage, Joseph Beuys, and Ay-O. Underneath the veneer of his readymades, Nam June Paik reveals deeper spiritual and philosophical implications: that even the most cutting-edge electronic products will one day become relics of the past. The head of *Baby Buddha* is a Philco Predicta television. Made in the 1950s, it was the world's first swivel screen television. What was once at the frontier of innovations has now become an object of nostalgia in the 2000s.

The videos in *Baby Buddha* (Lot 29) show different kinds of Buddhist *mudras*. *Mudras* are hand gestures that Buddha made when he reached different stages of enlightenment. As such, they are among the most important symbols in Buddhist art. Eight different video recorders playback different *mudras* in a loop on different televisions. The entire ensemble is powered by electricity operating on electronic media. It is a meditation ritual that is fuelled by technology. Such transcendence gives the artwork its soul. Will technology become a religion for the next generation? Produced in 2001, *Baby Buddha* raises a question that we are still pondering to this day. Drawing parallels between the rapid development of media technology and the solemnity of religion, television's power of disseminating information is comparable to religion's primary objective of proselytising. Philosophical thinking and traditional values are being challenged by the flood of new technologies and developments. Will they enable religion to reach a broader audience more effectively? How should religion represent itself to future generations? Will these precious cultural heritage, thoughts, and spirituality be buried under dazzling moving images? Contemplation and stimulation coexist in this piece. One cannot help but pause to think how will the transition occur between the two. This is also what the artist wants us to consider — the humanisation of technology.

"I want to shape the TV screen canvas as precisely as
Leonardo,
as freely as Picasso,
as colorfully as Renoir,
as profoundly as Mondrian,
as violently as Pollock and
as lyrically as Jasper Johns." - Paik Nam June (1969)

Just as Nam June Paik himself described, he utilized the television screen to realize a grand artistic vision, cementing his place in art history. His contributions greatly influenced generations of artists that came after him, and he carved out a new place for new-media art as well as cross-cultural discourses with a truly international purview. Nam June Paik's moving image concept, philosophy, and cultural insight established a significant milestone in contemporary art history. Guggenheim Museum staged a comprehensive solo exhibition in 2000 — entitled The Worlds of Nam June Paik, the show rang in the new millennium and also travelled to South Korea and Spain. In 2018, Nam June Paik's works continue to be exhibited in world class museums such as Whitney Museum of American Art, New York, Santa Barbara Museum of Art, California, and Museu Coleção Berardo, Lisbon, Portugal. The staying power of his works is a testament to their timelessness and visionary qualities.

詹姆斯．特瑞爾自 1960 年代展開一系列運用光的物理性與空間互動的作品，探究人對於光的感知，開發光學引來的情感效應。作品中虔誠的氣氛、獨有的光學美感使他成為一代藝術先河，以至後來加州派的藝術家都以陽光創作，紛紛捕捉光之美。同樣以光影創作，錄像藝術之父白南準更集中於光學影像對二十世紀與後世帶來的無數文化價值、生活習慣上的影響。作品中每一個電視框所映送的不只是一齣戲碼，更跨越聲音、裝置、視覺藝術、互動體驗的界限，預示著未來社會中每個人均難以割捨的「新媒體」。

在手機、電腦、燈箱廣告層出不窮的今天，回看白南準使用錄像播放器、電視螢幕、木材與現成物創作或許並不新奇，但白南準於 1960 年代展示出的嶄新組合和前瞻性，確實開展了其後五十多年當代藝術對於創作媒介的突破，使藝術品不再局限於視覺層面，而成為多感官、跨界別的刺激，觸發席捲全球的新媒體藝術風潮。當年他與大提琴家夏洛特．摩爾曼配合以電視拉奏大提琴、穿上電子產品的衣裳、甚至以「Becoming Robots」為題想像人類與科技的融合，在現今的世代看來似乎都預言成真。

白南準對於音樂、視覺藝術、文學等文化觸覺皆超然拔群，儼然就是各擅專長的跨界別藝術家。生於 1932 年南韓的白南準，自小得到充沛的鋼琴與古典音樂訓練，以致他對音樂有著敏銳的觸覺。其後在戰亂的顛沛流離當中，物資不足與生命無常是白南準每天的經歷。到了德國留學後，他也時刻反問活著的意義與藝術的作用，他傾向以破舊的現成物創作富有東方佛學意味的作品，在 1960 年代的美國與其他激流派藝術家如：佐治．馬休納斯、約翰．凱吉、約瑟夫．博伊斯、馭嘔一起大放異彩。舊物創作的表層下隱約透露精神哲理的蘊涵，再簇新的電子產品也會迎來成為歷史遺物的一天。《Baby Buddha》頭部的 Philco Predicta 電視是 1950 晚期全世界第一代的旋轉屏幕電視，曾經的劃時代卻成為 2000 年代的懷舊物。

《Baby Buddha》(拍品編號 29) 中的錄像是不同形式的佛教手印，手印即入禪修行時以手部動作結下的印契，也是佛像造型藝術中重要的象徵符號。由八處錄影器和螢幕循環播放的手印，由於供電和媒體，得以利用科技進行修道的儀式，超脫得就如為藝術品添了靈魂。科技會否成為新一代的信仰？白南準在 2001 年創作的這件《Baby Buddha》，為我們今日仍面對的疑問播下種子。以高速發展的科技媒體對比宗教的莊嚴肅穆感，電視作為重要的傳播媒介，與宗教傳播教義上有著功能性的銜接，哲理思考、傳統價值面對排山倒海的新科技、新發展，是藉以普及得更快更廣？抑或以何面目迎向未來？這些人類最珍貴的文化資產、思想和精神，是否淹沒在閃爍的光影之中？這件作品的沉靜感與刺激感並列，不禁令人佇足深思兩者的接軌，亦是藝術家想要我們思考的一一科技人性化。

「(彩色電視合成品) 把電視熒幕變成了畫布，於是電子圖像可以
精細如達文西．里安納度；
自由變化如畢加索；
色彩絢爛如印象派雷諾瓦；
深刻如蒙特里安；
色彩激切如波洛克；
詩意溫柔如賈斯培．瓊斯。」

- 白南準 (1969 年)

如白南準本人所言，他以電視描繪了一個比不遜於任何藝術史上名家的藝術世界，影響隨後世代的藝術家，開拓媒介空間和具國際視野的文化含意。白南準的影像美學概念、哲學、文化奇觀，創下當代藝術史上一座重要的里程碑。紐約古根漢美術館在 2000 年之時，便是以藝術家的全面個展一一「白南準的世界」迎接新紀元，展覽之後巡迴南韓及西班牙。時至 2018 年，白南準的作品仍在紐約惠特尼美國藝術博物館、加州聖巴巴拉藝術博物館、葡萄牙里斯本的貝拉多博物館等多處世界級博物館展出，足見其藝術跨越時間的魅力。

Left to right 由左至右：

Charlotte Moorman Performing Nam June Paik's *Concerto For TV Cello and Videotapes*, 1971
Photo credit: Peter Moore
Artwork/Photo: © Nam June Paik Estate
夏洛特．摩爾曼演出白南準之《Concerto For TV Cello and Videotapes》1971 年作
圖片： Peter Moore

Paik Nam June, *TV bra as Living Sculpture*, 1969
Artwork/Photo: © Nam June Paik Estate
白南準《TV bra as Living Sculpture》1969 年作

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

30 # YAYOI KUSAMA 草間彌生

(JAPAN, B. 1929)

INFINITY-NETS (TWQPA)

titled, signed and dated 'TWQPA INFINITY-NETS YAYOI KUSAMA 2012' (on the reverse)
acrylic on canvas
162 x 130.3 cm. (63¾ x 51¼ in.)
Painted in 2012

HK$8,000,000-12,000,000
US$1,100,000-1,500,000

PROVENANCE
SCAI the Bathhouse, Tokyo, Japan
Acquired from the above by the present owner
Private Collection, Europe
This work is accompanied by a registration card issued by the artist's studio.

無限之網（TWQPA）

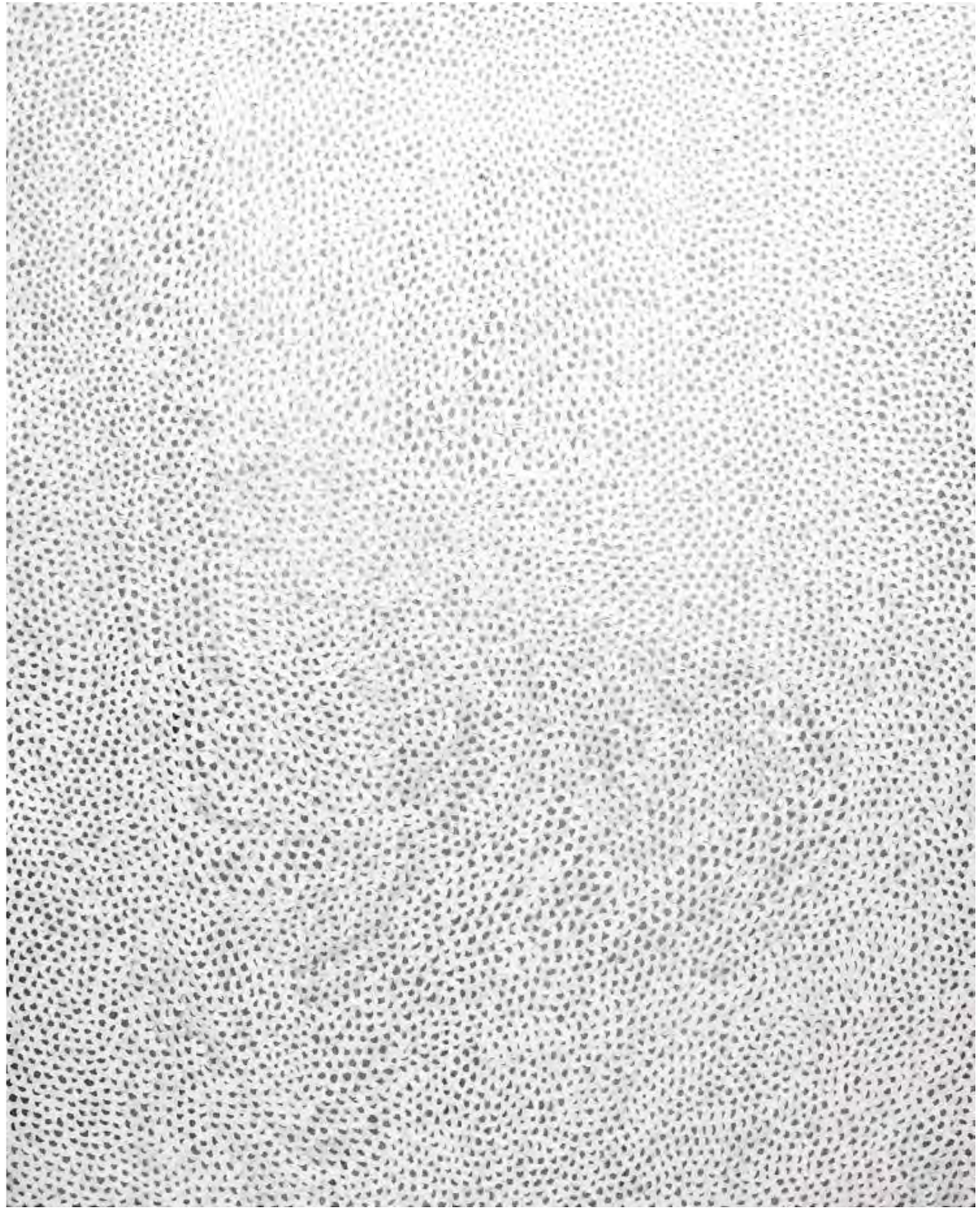
簽名：YAYOI KUSAMA (畫背)
壓克力 畫布
2012年作

來源
日本 東京SCAI the Bathhouse畫廊
現藏者購自上述畫廊
歐洲 私人收藏
此作品附藝術家工作室所簽發之藝術品註冊卡

Robert Ryman, *Untitled*, 1962-1963. Christie's New York, 11 May 2011, Lot 49, Sold for 3,442,500 USD.
Artwork: © 2018 Robert Ryman / Artists Rights Society (ARS), New York
羅伯特・雷曼《無題》1962-1963 年作 佳士得紐約 2011 年 5 月 11 日 編號 49 成交價：3,442,500 美元

A VISUAL WORLD OF PURITY

As early as the Edo period, the colour white was considered the pinnacle of beauty. Geishas often painted their face, neck, and upper back with white powder. The *shiromuku* wedding garment that brides wear for Shinto weddings is a kimono that is white inside and out. It symbolises the bride's purity of mind and body, as the colour white is born out of purity. Yayoi Kusama was born in Japan almost 90 years ago. Even though her hometown gifted her with a rich cultural foundation, the new-found freedom after World War II served as a catalyst for her desire to extricate herself from abstract ideologies, leading to her move to the United States - the centre of the art world at the time. Because of language barriers and cultural differences, art was the sole channel through which Kusama could directly express herself. After Kusama arrived in the United States in 1957, she began painting her famed series Infinity Net.



Left to right 由左至右：

The most expensive Yayoi Kusama painting ever sold in auction - *White No. 28*, 1960. Christie's New York, 12 November 2014, Lot 8, Sold for 7,109,000 USD.
Artwork: © YAYOI KUSAMA
草間彌生拍賣上成交價最高的作品
《白 第 28 號》1960 年作
佳士得紐約 2014 年 11 月 12 日
編號 8 成交價：7,109,000 美元

OPPOSITE PAGE:
Yayoi Kusama in her New York studio, circa 1961.
Photo: © YAYOI KUSAMA / Courtesy to Ota Fine Arts, Tokyo
草間彌生約 1961 年在紐約工作室

WHITE AS THE ORIGINAL COLOUR

It is very likely that white was one of the first colours that Yayoi Kusama used to create her Infinity Nets, and may be regarded as the series' original hue. Amongst the myriad fascinating pieces in Kusama's oeuvre, Infinity Net is possibly the series that is most beloved by the public, held in high esteem in contemporary art history. Kusama executed Infinity Net paintings in many different colour combinations. Amongst all the variations, white Infinity Net paintings seem to have a personal significance to the artist. *Infinity Net (TWQPA)* (Lot 30) is a boundless realm woven with innumerable white half circles while a field of silver grey is visible in the background. The net of dots used in this series was inspired by visual hallucinations that Kusama experienced since she was a child. Not only does the picture dazzle the viewers' vision, it also embodies the artist's complicated emotions while she laboriously executed this painting. Yayoi Kusama primarily used a palette of black, white, and grey to create minimalistic Infinity Net paintings between 1950s and 1960s. The works that follow were mostly painted using various colours. Paintings in white were rarely seen in the next few decades. It was not until the turn of the millennium did viewers see the return of white Infinity Net paintings with silver grey background. It is as though the artist held the sacred purity of white in such reverence that she did not revisit Infinity Net paintings in white until half a century later.

THE CONCEPT OF INFINITY

What is infinity? How can infinity be expressed? This is possibly the most intriguing yet the most unfathomable concept that humankind has developed. Infinity encompasses the characteristics of being endless, boundless, and limitless. It is a number that continues eternally and increases ceaselessly. It is a journey that keeps on progressing. Ancient Romans used the symbol '∞' to represent an extremely large number. English mathematician John Wallis first introduced the use of this symbol in mathematics to represent infinity in 1656. Chinese philosopher Zhuangzi mentioned the concept of infinity in his work *Tian Xia*, "If from a stick a foot long you every day take the half of it, even over many ages it will not be exhausted."

In the field of visual arts, Yayoi Kusama responds to the concept of infinity brilliantly with the paintbrush. She was able to transform infinity from an abstract concept into tangible objects through her paintings. These works address one of the greatest questions in human history. She declared in an interview, "The nets that I paint not only transcend me, they transcend the canvas. These nets continue to spread to the walls, and the ceiling. Ultimately, they cover the entire universe." As demonstrated in the work offered in this auction, every brushstroke commands the dots to spread in all directions. Although the dots are restricted by the physical size of the canvas, viewers can imagine that the sinuous white lines continue to spread organically towards an abstract space. As if to engulf everything around it, this painting will not be stopped until the entire universe is one with the Infinity Net.

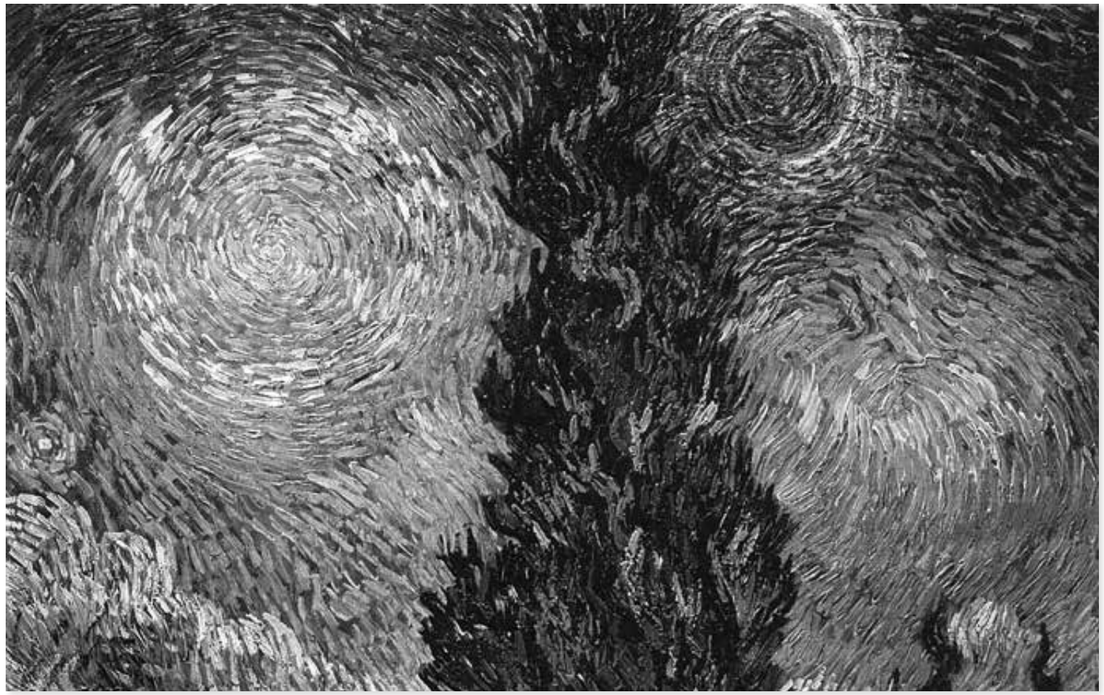
A SEMINAL FIGURE IN THE ART WORLD

Yayoi Kusama's contribution to the development of the post-war art scene cannot be overstated. The Infinity Net series participated in many emerging art movements at the time, and it ushered in Pop Art and Minimalism. Yayoi Kusama considered Andy Warhol a close friend, and she said in jest that Warhol's late-career output was inspired by her 1963 installation *One Thousand Boats Show.* When viewing the present painting, audiences are lured into its net by the repeated circular brushstrokes. This use of lines is reminiscent of Post-Impressionist master Van Gogh's brushwork. If we were to adjust his work into a monochrome palette, it would become apparent that although seemingly different, Kusama's net strangely resembles Van Gogh's. This treatment compels the viewers to resonate with the artists' tumultuous emotions. The reduced palette of this particular Infinity Net painting is akin to Robert Ryman's minimalist work. Ryman was experimenting with the many possibilities of the painting medium expressed on textured surfaces, while Kusama was discovering her desire to express herself despite engaging in "self-obliteration" — the former is relatively rational, while the latter is much more emotional. Although Kusama is often associated with many important avant-garde artists, she has never declared her allegiance to any particular art movement. She only declares her style as 'Kusama Art'.

When Kusama debuted Infinity Net at her first solo exhibition in 1959 at Brata Gallery, minimalist pioneer Donald Judd recognised the significance of these work. He became the first collector of Kusama's works from this exhibition. Her touring retrospective exhibition *Yayoi Kusama: Infinite Obsessions* was the most visited exhibition in the world in 2015. Whenever museums show her *Infinity Mirrors* installation work, it always attracts millions of visitors.

Amongst the many fantastically coloured works that Kusama made over the course of her prolific creative career, white Infinity Nets can be considered the most archetypal work, representing the very core of her artistic practice. This also explains why the highest auction record to date is a white Infinity Net painted in 1960. The painting offered in this auction can be considered a continuation of this early piece. It is Kusama's reinterpretation of her own groundbreaking work, which also encapsulates the original vision of this piece. When asked about her outlook on life, Kusama said, "My life is only a single dot that is lost amongst thousands of other dots". To Kusama, every dot is a life unto itself. Even though each individual is as tiny as a grain of sand in this massive universe, each dot and each line is unique and irreplaceable.

Vincent Van Gogh, *Road with Cypress and Star* (Illustrated in black and white), 1890, Kröller-Müller Museum, Otterlo, the Netherlands.
文生．梵谷《有絲柏的道路》(黑白圖版)
1890 年 荷蘭 阿姆斯特丹 庫勒慕勒美術館藏



純淨的視覺世界

日本早於江戶時代，白就被認為是美的最高境界，藝妓亦會以白色粉末塗滿臉部、頸背。明治以後，神道婚禮儀式中的新娘服「白無垢」則是表裏完全純白色的和服。這意味著新娘從精神到身體都歸於「空白」，而白色包含從「空白」出發的意思。日本正是快將 90 歲的草間彌生的出生地，給予她深厚的文化根據，戰後世界各地彌漫著的自由氣氛，則催化她對擺脫陳舊思想的渴求，決心前往美國這個世界藝術中心。語言不通加上迥異的文化背景，藝術就是唯一傳達真實自我最直接的方法。1957 年，草間彌生抵達美國後，她隨即便開始創作著名的「無限之網」系列。

始源之色 白首之心

白色絕大可能是草間彌生最早使用在無限網的顏色之一，可謂「無限之網」的始源色。在藝術家精彩的創作當中，「無限之網」可謂她最膾炙人口的系列，更在這個時代的藝術史佔據重要席位。她曾用多種不同顏色配搭創作無限網，而在芸芸的配色中，白色的無限網似乎對她別具非凡的意義。《無限之網 (TWQPA)》(拍品編號 30) 由無數個純白半圓筆觸編織而成無垠之界，下方的銀灰色空境若隱浮現。網點的創作靈感源於自小困擾著她的幻覺問題，畫面不但令觀者眼迷目眩，並包含藝術家密集勞動的複雜情緒。然而，草間彌主要在 1950 至 1960 年代有使用黑、白、灰組合創作極簡形式的無限網，其後作品多以彩色呈現，接著數十年亦甚少用白色繪畫整幅無限網。直至踏入千禧年，銀灰背景上的白網羅重現在觀者眼前，恍如隔世。藝術家彷若對純淨神聖的白色充滿一種敬重之心，相隔近半個世紀後才重回白色網羅裡去。

Yayoi Kusama at work, 2013
Artwork: © YAYOI KUSAMA
Photo: © Gautier Deblonde
Courtesy Yayoi Kusama Studio Inc., Ota Fine Arts, Tokyo / Singapore and Victoria Miro, London
草間彌生作畫中 2013 年

無限的概念

何謂「無限」？怎樣可以表達「無限」？這個可能是人類發展出來最令人著迷又最令人難以理解的概念。「無限」含有無止境、無限界、沒有極限等特質，是一種永續的數值、不斷擴大、前進的歷程。古羅馬人採用「∞」此符號表示很大的數目，英國數學家約翰．沃利斯 (John Wallis) 於 1656 年首先在數學文獻中使用這符號代表無限。中國先哲莊子早在《莊子．天下》亦提及到無限的概念，曰：「一尺之棰，日取其半，萬世不竭。」。

在視覺藝術的層面上，草間彌生的無限網創作則巧妙地用畫筆為此解答。她甚至將無限從觀念上的抽象形態，轉化為實在可觸的繪畫，回應人類的一大問題。她接受電台訪問時直言：「我筆下的網不僅超越自己，更超越畫布本身。這些網一直延伸至牆壁、天花，最終覆蓋整個宇宙。」拍品中一筆一劃的網點，向四方八面擴散，網點雖受畫布的物理空間所限，然而觀者卻可以想像一圈一圈的白線織像有機體般可繼續向抽象空間延伸，仿似要徹底網羅周遭的一切，直到世間森羅萬象最後都與這張網合而為一。

舉足輕重的藝術地位

在草間整個藝術生涯裡，她對於戰後藝術發展實在功不可沒，「無限之網」系列參與了當時數個興起的繪畫運動，預示波普藝術、極簡主義的發展。草間彌生視安迪．沃荷 (Andy Warhol) 為好友，並笑言沃荷往後的創作概念實取自她於 1963 年裝置作品《千舟連翩》。在欣賞本拍品時，觀者容易沉醉在一圈圈的白網羅之中，這種扭曲的線條亦可以追溯到後印象派大師梵高的筆觸。若將梵高作品調較至黑白單色，可見其迥異的線條跟草間的網羅有異曲同工之妙，將觀者帶進藝術家激盪的情緒節奏。此幅配色簡約的無限網更令人聯想起羅伯特．萊曼 (Robert Ryman) 的極簡主義作品，萊曼所探究的顏料在各種不同材質表面上的可能性，而草間則在「自我消融」的同時流露對表現自我感受的渴求：前者是相較理性的，而後者是相當感性的。然而，儘管草間與多名重要前衛藝術家有所聯繫，但她卻從未對外聲稱從屬於任何一項藝術運動，而是稱自己的風格為「草間藝術」。

1959 年草間在紐約布拉塔畫廊首次展出她的「無限之網」時，極簡主義先驅唐納德．賈德 (Donald Judd) 早有先見眼光賞識她的作品，並成為展覽中購入她的作品的第一人。草間的回顧巡展「草間彌生：無限痴迷」是 2015 年全球入場人次最高的展覽。每逢美術館展出她的「無限鏡屋」作品，便往往吸引到數以百萬計的入場人次。

在草間精彩豐富的創作當中，白色無限網可謂她藝術生涯最核心的始源創作，這亦說明為何在現今拍賣紀錄成交價最高的作品，正是一幅作於 1960 年的白色無限之網。是次拍品可視為此幅早期創作的延伸，是草間回溯其經典之作的重新詮釋，亦是她創作初衷。當她談及其人生觀時，藝術家自言：「我的生命只是迷失在數千圓點中的一點。」。對草間而言，圓點或網點就如一個個小生命。每個網點亦如你、我，在整個浩瀚宇宙中儘管只是恆河細沙，但每一點一線也是獨一無二、無可取替。

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31 FERNANDO ZÓBEL 費南度・索維爾

(SPAIN-PHILIPPINES, 1924-1984)

Caesata

signed 'Zobel', titled CAESATA and numbered #280, and inscribed 'Abril 4/59' (on the reverse)
oil on canvas
73.5 x 100.5 cm. (28⅞ x 39⅝ in.)
Painted in 1959

HK$1,200,000-1,800,000
US$160,000-230,000

PROVENANCE
Gifted to the family of Luís Albarracín, husband of Matilde Zobel, the sister of the artist
Thence by descent to the present owner
Private Collection, Europe

Caesata

油彩 畫布
1959年作
款識：Zobel #280 CAESATA Abril 4/59 (畫背)

來源
藝術家贈予藝術家的姐夫Luís Albarracín的家庭
現由原藏家家屬收藏
歐洲私人收藏

Tenryuji zen garden, Kyoto, Japan
日本 京都 天龍寺禪園

Recognised and lauded as one of the most progressive and pioneering abstractionists of his time, Spanish-Filipino artist Fernando Zobel was highly acclaimed in his field. He captivated many with works of abstract lyricism and gestural elegance, highlighted by his innovative use of a glass hypodermic syringe in his early Saeta series, that gave him an unparalled level of precision and control. His works were exhibited in prestigious institutions such as the Guggenheim Museum, New York (1960) and Tate Gallery London (1962). And his works transcend geography and time, retaining its mysticism and allure, while continuing to inspire a universal audience even today. Such is his undoubted and timeless recognition, fifty-five years since he first exhibited there in 1962, a retrospective titled *Contrapuntos* was presented at the 2017 Venice Biennale.

Lot 31 Detail 局部

Caesaeta presented here, is undoubtedly a significant masterpiece from his oeuvre. Another noteworthy element is the personal provenance of the painting and the strong familial bonds that has endured since. The painting was gifted to the family of Luís Albarracín, who married Matilde Zobel, the sister of the famed artist. Zobel was even neighbours with the family, moving into an apartment on the same floor in Madrid.

Belonging to his first sustained and acclaimed body of abstract works; the *Saeta* series was painted in the late 1950s, and was inspired by movement. Painted early in his career in 1959, this came at a point where he abandoned figuration and moved to pure abstraction. Zóbel himself once commented, "You might define the *Saeta*s as drawing in thin lines against a field of colours. The real technical problem involved - one that took a long time to solve - was how to draw in oil paint, a line that could be very long if necessary, as well as thin and controllable. After many experiments, I arrived at the use of glass hypodermic syringe, needle removed, filled with oil paint. The syringe is easy to handle and very sensitive to differences in angle and pressure. "

It is widely known that after visiting an exhibition by Mark Rothko in 1954, Zobel was inspired to pursue pure abstraction. However, equal significance must be mentioned of the impact Oriental arts had on him. Zobel himself admitted that the "lines painstakingly traced with the rake" in the Japanese Zen gardens of Kyoto were a fountainhead for his iconic *Saeta* series. Chinese calligraphy was also particularly influential on him. His deep admiration as well for its ability to capture movement and expressiveness was encapsulated and noted by Rod Paras- Perez, "These no doubt were crucial in preparing the way to his understanding of gestural expressionism. He recalled later that, because of the paper's absorbency, Chinese calligraphy had a unique capacity to capture visually the speed with which the artist manipulated the brush. As a result, it was possible to see the pauses and rhythms, or musical meter, of such an art. Ultimately, Zóbel's study of Chinese Calligraphy helped him identify the impetus for his own work, the recognition of his own hand's individual gesture and meter. Later, in the *Saeta* paintings, for example, there seems to be nothing Chinese about them. Rather, they are the work of an artist reaffirming his Western roots, particularly Spanish ones with all their echoes in Lorca."

In *Caesaeta*, we see the application of jet black paint in an expressive gestural fashion. Utilising the glass hypodermic syringe, he gained a level of precise graphic detail. Skilfully and meticulously executed, the syringe allowed him to control paint flow, pressure and the angle at which the pigment was used to create thin jet black lines in either horizontal or vertical directions, creating a latticework of lines, yet the painting is imbued with great contrast and movement. The overall execution reveals a refined sense of architectural planning. While the fine lines draw the eye in both vertical and horizontal directions, becoming quite dense in some areas, the sensation created is never one of chaos. All elements are in complete harmony: the spatial allocation of lines against the pictorial field; the careful calculation of weight and balance; the finely honed swift blurring which interrupts the clarity of line. *Caesaeta* reveals a beautiful synchrony between expression and technical achievement; demonstrating the years of aesthetic evolution and research by Zóbel toward this eventual masterpiece.

Fernando Zobel's drawing of the couple Luis Albarracín and Matilde Zobel for their wedding
費南度．索維爾為妹妹瑪蒂爾迪 (Matilde Zobel) 和妹夫路易斯．阿爾巴拉辛 (Luis Albarracín) 婚禮所繪畫作

西班牙裔菲律賓畫家費南度．索維爾（Fernando Zobel）獲抽象派藝術界推崇為所屬時期最前衛的先鋒之一。其作品憑着抽象抒情和姿態高雅俘獲許多人心，早期的《賽塔》(Saeta) 系列更創新地使用玻璃皮下注射器，精確和掌控度無出其右。其作品超越地域和時間，神秘色彩和魅力歷久不衰，曾於紐約古根海姆博物館（1960 年）、倫敦泰特美術館（1962 年）等頂級場地展出，至今仍使各地觀眾讚嘆不已，辨識度絲毫未減。威尼斯雙年展於 1962 年首次展出其作品，並於 55 年後的 2017 年為其舉行《對位》(Contrapuntos) 回顧展。

此次展出的《佳賽塔》（Caesaeta，拍品 31）無疑在其畢生作品中佔有重要地位。另一珍貴之處在於此作為贈予其妹瑪蒂爾迪 (Matilde Zobel) 丈夫路易斯．阿爾巴拉辛 (Luís Albarracín) 家族的禮物。索維爾甚至搬進馬德里一公寓，與同層的親家為鄰，因此作品一直由私人持有，承載著兩個家族的深厚關係。

《賽塔》系列繪於 1950 年末期，靈感源自動感，屬於索維爾首批長期創作且廣受讚譽的抽象作品。他在 1959 年創作生涯早期放棄具象並投向純粹抽象。畫家本人曾如此評論：「你可能會將《賽塔》系列定義為在色彩斑爛的背景上畫上幼線。當中真正的技巧難處——如何運用油彩畫出必要時可能又長又幼且不曾失控的線條，過程十分費時。經過多番實驗，我開始使用玻璃皮下注射器，取出針頭後將其裝滿油彩。注射器易於操作，對角度和壓力的變換非常敏銳。」

索維爾在 1954 年觀賞馬克．羅斯科 (Mark Rothko) 的展覽後受到啟發，決心追隨純粹抽象。然而不得不提的是，東方藝術對其影響同樣重要。索維爾本人曾承認京都的日式禪園「用耙子小心翼翼地勾勒而出的線條」才是他代表系列《賽塔》的啟發泉源。此外，他受中國書法影響亦尤其深刻，他對其捕捉動感和意境的欽佩記於洛特．巴拉斯 – 貝勒斯 (Rod Paras-Perez) 筆下：「這些無疑對他理解姿態表現主義至關重要。他後來回憶，多得紙張的吸收力，中國書法能以別具一格的視覺形式捕捉藝術家用筆的速度。觀者可以在成品中看到這種藝術中的停頓、韻律或節拍。索維爾對中國書法的研究最終幫他找到自身作品的動力，認識到自己的手的每種姿態和節拍。後來的《賽塔》系列雖然看似不帶絲毫中國色彩，但卻是索維爾重新確立自身的西方根源，與羅卡 (Lorca) 處處共鳴尤其突顯他與西班牙的不解之緣。」

Fernando Zobel, *Aracili*, Christie's Hong Kong, 25 May 2013, Lot 14, sold for HKD 6,990,000
費南度．索維爾《阿拉切利》
佳士得香港 2013 年 5 月 25 日
編號 14 成交價： 6,990,000 港元

從《佳賽塔》中，我們看到黑色顏料以富有表現力的噴射姿態呈現。畫家運用玻璃皮下注射器繪製出精準的圖形細節。他巧妙且謹慎地利用注射器控製油彩的流量、壓力和顏料從不同角度噴射出或縱或橫的黑色細線和格子，畫作同時充滿強烈的對比和動感。整體筆法透露出細緻的建築規劃感。雖然線條帶領觀者視線縱橫遊走，在某些區域非常密集，但營造出的感覺毫不紊亂：線條在圖像場域上的空間分配、份量和平衡的巧妙計算、精緻但快速地模糊線條的筆觸——所有元素都圓滿和諧。《佳賽塔》是意境和技術同步成就的美麗混合，是索維爾多年來在美學上所累積的演變和研究的結晶。

Matilde & Fernando Zobel at the Zobel Family Home in Manila.
瑪蒂爾迪和費南度 索維爾在馬尼拉的索維爾家族住宅

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION
美國 私人收藏

32 JOSÉ JOYA 荷西・荷雅

(PHILIPPINES, 1931-1995)

Untitled

signed 'Joya' and dated '1 24 57' (lower right)
oil on canvas
61 x 152.5 cm. (24 x 60 in.)
Painted in 1957

HK$1,000,000-1,600,000
US$130,000-210,000

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

無題

油彩 畫布
1957年作
款識: Joya 1 24 57 (右下)

來源
原藏者得自藝術家本人
現由原藏家家屬收藏
美國 私人收藏

José Joya is widely regarded as one of the most accomplished modern artists from the Philippines, and recognised for his distinctive abstract compositions that were derived from his very personal engagements with both Eastern and Western painting traditions. While most of José Joya's works during his pivotal period are in numerous private and important Museum Collections around the world, *Untitled* (Lot 32) is the final instalment of the most significant early pieces by one of the Philippines's National Artists ever offered at auction. Part of a collection from a friend of the artist during his post-graduate year in Cranbrook University through the Fulbright-Schmidt Mundt Scholarship, the present lot offers the essence of the art of Philippines's most ambitious and influential artist. Tirelessly honing his artistic practice, José Joya was not only able to find his true self, but also realize new artistic heights.

JOURNEY OF FINDING ONESELF

Like many of his contemporaries, Joya received a formal education in art while he studied at the Philippines University, focusing on the Western technical practice of realism. Sketches were part of his daily practice and many of his sketches were of landscape scenes, as well as portraits. It was through a book on Paul Cézanne, his simultaneous involvement at the Philippines Art Gallery, and interaction with his contemporaries such as Hernando Ruiz Ocampo, Arturo Luz, Anita Magsaysay-Ho, Vincente Silva Manasala as well as Fernando Zobel, which later became the profound influence on his art, propelling Joya towards the world of distortion.

THE EPITOME OF ABSTRACT EXPRESSIONISM MOVEMENT IN THE PHILIPPINES

A Pioneer artist in the Philippines that liberated himself from the classical training of art-making, José Joya celebrates the union of the East and the West through composing a pictorial symphony in each of his canvases. Spontaneous and energetic in execution, the present painting draws from the Abstract Expressionists and their desire to tap on the primal impulses

Fernando Zobel, *Puente de Manila (Manila Bridge),* 1956, Christie's 26 May 2018, Lot 6, Sold for HKD 4,300,000

費南度・索維爾《馬尼拉橋》1956 年作 佳士得 2018 年 5 月 26 日 編號 6
成交價：4,300,000 港元

Lot 32

to create, unhindered by the reality of nature. Adopting a strong sense of empathy between the artist and the landscape, characteristic of traditional Chinese Painting philosophy, Joya's paintings showcased 'oneness' with the nature through his newly-invented vocabulary using radically new forms to express a deep sense of meaning.

LANDSCAPE OF FREEDOM

Having to travelled to Europe, Asian, and the US, it was only during the Michigan period, where he was completing his post-graduate programme, that Joya no longer depicted his subject in its literal external appearance, but searched for and exposed the one within. Abstract Expressionism was creating waves in the US during this time, with a profound influence on many artists, and Joya was equally influenced and inspired. With his works, Joya exudes the intuitive sensibility of the inner subject. In the current lot, it is seen that the triangular-shaped grey area on the right side of the canvas acts as a focal point: a path that introduces depth to his work and at the same time leads us to discover the world of Joya's very own mindscape. The introduction of a gestural black line at the end of the grey area expands our view to both ends of the canvas, unveiling the grandiosity of the composition. A lively burst of emotions is reflected through the layered plane of colours, which has been carefully combined within the canvas. It is interesting to find that with this painting, Joya dramatically juxtaposed two artistic qualities in this early work: the right side of the painting is comprised of subtle layers of amorphous forms carefully arranged one on top of another, drawing from the early exploration of his signature translucent shapes, while the left side of the composition unveils Joya's strong desire to express himself with the introduction of spontaneous lines in white, yellow, black and venetian red. Not only that, but through these lines, Joya's desire to challenge the existence of each entity by deforming the jewellike shapes set in the background of the painting is breaking boundaries. This is clearly palpable - a very bold and personal statement that a painter is attempting to express within his very own canvas. Simultaneously, through the introduction of texture to his work achieved by the application of paint with different tools, Joya evokes and elevates distinct emotional responses for the viewer in this intimate composition.

Untitled not only reveals the influence of Abstract Expressionism on the creator through its execution, but most importantly, it showcases Joya's remarkable understanding of composition and colour. No matter how visually discordant the painting may seem, the final effect is a fully rounded tone. Joya encapsulates this compelling composition in this painting, and balances it with the harmonious setting of warm orange and brown tones that quickly reminds us of Mark Rothko's 1950s works. These colours are also quintessential to the Philippines, symbolizing a land rich in culture, particularly resembling tropical nature, much like the iconic colour palette of Hernando Ruiz Ocampo's. It is through his choice of colours that José Joya celebrates his roots as a Filipino while embracing a freedom and autonomy that he never attempted before.

Without a doubt, *Untitled* is an extremely rare piece of history that takes us back to the days where Joya was in search for his true craftsmanship. One of the earliest abstract works ever-created by José Joya during his formative years as an artist, *Untitled* is the purest embodiment of Joya's extraordinary talent, while setting the milestone for his later creations throughout his artistic career.

Left to right 由左至右：

José Joya, *Untitled*, 1956, Christie's Hong Kong, 26 May 2018, Lot 7, Sold for HKD 2,500,000
荷西．荷雅《無題》1956 年作
佳士得香港 2018 年 5 月 26 日
編號 7 成交價：2,500,000 港元

View of one of Cranbrook's Academy of Art Studio
克蘭布魯克藝術學院的其中一個藝術工作室

荷西．荷雅（José Joya）被公認為成就最高的菲律賓現代藝術家之一，以獨特而抽象的構圖見稱，他浸淫東西兩方繪畫傳統多年，因而發展出這套藝術手法。荷西．荷雅在其關鍵時期所創作的大部分作品都成為世界各地眾多私人和著名博物館的重要館藏，是次拍品《無題》（拍品編號 32）是這位菲律賓國家藝術家早期許多矚目的作品中的最後一幅。部分收藏來自藝術家的一位友人，荷雅當時獲得富布賴特 - 施密特．蒙特獎學金，在克蘭布魯克藝術學院當研究生，是次拍品見證了菲律賓這位雄心勃勃、極具影響力的藝術家的藝術精髓。荷西．荷雅不斷磨練其藝術實踐，他不僅尋找到真正的自我，還突破了藝術的高度。

尋覓自我之旅

跟他許多同輩一樣，荷雅在菲律賓大學攻讀期間接受過正規的藝術教育，專注於西方現實主義的技術實踐。素描是他日常練習的一部分，許多素描作品的內容都是圍繞風景和肖像。藝術家讀過一本關於保羅．塞尚 (Paul Cézanne) 的著作，同時積極參與菲律賓美術館的藝術創作，以及與藝術同儕之間的互動，如赫南多．魯伊斯．奧堪波 (Hernando Ruiz Ocampo)、阿圖羅．盧茲 (Arturo Luz)、安妮塔．馬賽賽．何 (Anita Magsaysay-Ho)、維森特．席爾瓦．馬南薩拉 (Vincente Silva Manasala) 還有費南度．索維爾 (Fernando Zobel)，這一切都對荷雅後來的藝術創作產生深遠的影響，推動他走向抽象扭曲的創作世界。

菲律賓抽象表達主義運動的典範

荷西．荷雅作為菲律賓的先鋒藝術家，放下古典藝術創作的包袱，在畫布上譜寫出圖像交響樂，歌頌東西兩方美學的融會結合。藝術家效法多位抽象表現主義藝術家，並憑藉他們渴望創作的原始衝動，不受大自然的真貌所制肘，創作出這幅剛勁揮灑卻又渾然天成的作品。荷雅與山水之間存在強烈的共鳴，他的作品結合中國傳統繪畫哲學的特色，並以其自創的藝術詞彙來表現與大自然的「天人合一」，利用嶄新的形式來表達深刻的意義。

自由的風景

荷雅到訪過歐洲、亞洲和美國，在密歇根州攻讀研究生課程期間，他不再如實描繪主題的外觀，轉而尋找和展露主題的內在。當時抽象表現主義席捲美國，對許多藝術家產生了深遠的影響，而荷雅也受到同樣的影響和啟發。荷雅的作品散發出對內在主題的直覺感知。是次拍品中，畫布右側的三角形灰色區塊是焦點所在：這創作方向為他的作品帶來深度，同時也引導我們發現荷雅獨特的思維空間。在灰色區塊的末端那揚長的黑線，將我們的視野擴展到畫布的兩端，揭示了構圖的宏偉。層層疊疊的色塊巧妙地塗抹在畫布上，湧出澎湃的情感。有趣的是，荷雅在這幅早期的作品中，戲劇性地把兩種藝術特質並置：借鑒他早期藝術探索所採用的半透明色塊，作品的右側由層次細膩而又形狀多變的色塊組成，一塊又一塊仔細地重疊著；作品構圖的左側使用了白、黃、黑和威尼斯紅色刻劃出自然流麗的線條，展示了荷雅那份表達自我的強烈慾望。不僅如此，荷雅希望以這些線條來改變作品背景中那些寶石色塊的形狀，打破界限，藉以挑戰每個實體的存在。這實在顯而易見 — 畫家試圖在畫布上發表一篇相當大膽的個人陳述。與此同時，荷雅使用不同工具塗抹顏料，令作品具有質感，喚起並提升了觀眾在如此私密的構圖中那份獨特的情感反應。

《無題》不僅展現了抽象表現主義如何影響了藝術家的創作方式，而更重要的是，作品顯示了荷雅對構圖和色彩的非凡理解。無論畫面看起來多麼不和諧，最終效果還是一片飽滿圓潤的色調。荷雅將這引人入勝的構圖融入到這幅畫作中，溫暖的橙色和棕色色調之間的和諧佈局與前者互相平衡，此作讓我們想起馬克．羅斯科 (Mark Rothko) 在 20 世紀 50 年代的作品。這些顏色是典型的菲律賓色彩，象徵著一片擁有豐富文化的土地，尤其熱帶的大自然，更像赫南多．魯伊斯．奧堪波 (Hernando Ruiz Ocampo) 的標準色調組合。荷西．荷雅對色彩的選擇，反映了他為自己菲律賓的根感到自豪，同時擁抱不曾嘗過的自由和自主。

《無題》毫無疑問是一幅罕見的作品，它讓我們窺見昔日荷雅如何尋找自己的一套技藝。《無題》是荷雅接受藝術培訓期間，其中一幅最早期的抽象作品，是荷雅非凡的才華最純粹的體現，同時也為他的藝術生涯後期的藝術創作奠定了里程碑。

Left to right 由左至右：

José Joya, *Untitled*, 1957, Christie's Hong Kong, 25 November 2017, Lot 26, Realized at HKD 2,740,000
荷西．荷雅《無題》1957 年作
佳士得香港 2017 年 11 月 25 日
編號 26 成交價：2,740,000 港元

Mark Rothko, *No. 10*, 1958, Christie's New York, 13 May 2015, Lot 35B, Realized at USD 81,925,000
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克．羅斯科《10 號 1958 年作
佳士得紐約 2015 年 5 月 13 日
編號 35B 成交價：81,925,000 美元

33

WANG HUAIQING 王懷慶

(CHINA, B. 1944)

Fossil

signed in Chinese (lower right)
oil on canvas (diptych)
each: 200 x 165 cm. (78 ¾ x 65 in.)
overall: 200 x 330 cm. (78 ¾ x 129 ⅞ in.)
Painted in 2000

HK$18,000,000-25,000,000
US$2,400,000-3,200,000

PROVENANCE
Private Collection, Asia

EXHIBITED
Shanghai, China, Shanghai Art Museum, Shanghai Biennale, 6 November 2000-6 January 2001.

Shanghai, China, Shanghai Art Museum, Traces of Nature: Art of Wang Huaiqing, 4 December-12 December 2007.

Guangzhou, China, Guangdong Museum of Art, Traces of Nature: Art of Wang Huaiqing, 30 January-24 February 2008.

Seattle, USA, Seattle Art Museum, Wang Huaiqing—A Painter's Painter in Contemporary China, 18 November 2010-10 April 2011.

Taipei, Taiwan, Taipei Fine Arts Museum, One to All: The Art of Wang HuaiQing, 16 June- 5 August 2012.

LITERATURE
Ediciones Poligrafa, Wang Huaiqing—A Painter's Painter in Contemporary China, Madrid, Spain, 2010 (illustrated, pp.238-239).

Taipei Fine Arts Museum, One to All: The Art of Wang HuaiQing, Taipei, Taiwan, 2012 (illustrated, pp.80-81).

化石

油彩 畫布 (二聯作)
2000年作
款識: 王懷慶 (右下)

來源
亞洲 私人收藏

展覽
2000年11月6日-2001年1月6日「第三屆上海雙年展 海上．上海」上海美術館 上海 中國
2007年12月4日-12月12日「天工開物-王懷慶藝術展」上海美術館 上海 中國
2008年1月30日-2月24日「天工開物-王懷慶藝術展」廣東美術館 廣州 中國
2010年11月18日-2011年4月10日「走出故園-王懷慶藝術展」西雅圖藝術博物館 西雅圖 美國
2012年6月16日- 8月5日「一生萬：王懷慶藝術展」台北市立美術館 台北 台灣

出版
2010 年《走出故園-王懷慶作品選》Ediciones Poligrafa 馬德里 西班牙 (圖版，第238-239頁)
2012年《一生萬：王懷慶藝術展》台北市立美術館 台北 台灣 (圖版，第80-81頁)

Qing Dynasty, Zheng Xie, *Bamboo and Rock*, Shanghai Museum, Shianghai, China
清代 鄭燮《竹石圖》中國 上海 上海博物館

Left to right 由左至右：

Wang Huaiqing, *Forgotten Garden,* 1986 – 1989,
王懷慶《故園》1986-1989 年作

Antoni Tàpies, *Set cadires (Seven Chairs)*, 1984. Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain.
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
安東尼・塔皮埃斯《七張椅子》1984 年作 西班牙 馬德里 索菲婭王后國家藝術中心博物館

Wang Huaiqing's early works were inspired by the residential architecture of China's Jiangnan region, and later on he became known for his uniquely modern reinterpretation of Ming furniture with minimalist use of colours. After the turn of the millennium, his painting style increasingly moved beyond appearances and towards a higher degree of abstraction and freedom; he could also create large format works with more ease, showcasing an aesthetic of grandeur as well as his inheritance of and reflection on tradition.

In this massive masterpiece *Fossil,* Wang used a combination of techniques including dry-brush, impasto, and splashing to create layers and rich textures with oil paint; he also heavily scratched on the painted layer to produce the effects of time's passage and weathering, so that even a single colour can express profound and intense feelings. He seems to deconstruct the forms of the Ming furniture that featured in his past works into simple and wavy rectangular blocks, in a move towards an even purer artistic language. Between the colour blocks one senses powerful rhythms and tension, supported by the composition: the centred black block acts as the foundation, and around it destruction and construction happens simultaneously, concealing rapid transformations and creating a dynamic image, while also locking in all of that in the background, in perpetuity. At the same time, the crisscrossing composition also calls to mind the fortitude and lively spirit of ink bamboo, bringing the distillation of form to a new level, and creating a new state of mind of the modern-day literati.

Three-dimensional space and two-dimensional plane, white and black, division and unity cross swords within this work, turning each stroke and layer in *Fossil* into an interconnected whole, giving birth to a sapient universe like an epic poem. Art critic Robert Hughes once commented on Cubism "that reality is not figure and void, it is all relationships, a twinkling field of interdependent events." (Robert Hughes, 'The Artist PABLO PICASSO', *Time*, 8 June 1998.) Unlike cubism, however, the work does not deal with reality at this moment, but instead is closer to Antoni Tàpies's symbolism, using everyday objects to emit a nostalgia, and reflect upon tradition profoundly and perceptively. Wang noted that "black forms in itself a kind of cultural heritage", therefore he blackened furniture, turned "spaces into planes", amidst a "backdrop of hollow emptiness". What *Fossil* shows is how he had advanced in his study of presenting three-dimensional forms on a two-dimensional canvas, and even showing how one's experience of culture can be tangibly expressed.

Art critic Jia Fangzhou described how Wang used "structure" to intersect Eastern traditions and modern Western culture, "traditional wooden architecture and furniture gave him incalculable inspirations; from the rigid and twisted pieces of wood to the latticework of joinery, he felt the presence of an ancient spirit that held up an entire civilisation, and this spirit was turned into a visual tension through the joists and beams, making them an ideal representational subject." This cultural spirit stands in stark contrast with Franz Kline's depiction of city life and steel beams, despite the two's shared focus on structure.

Fossils are the petrified remains of organic materials, which retained their original shape and allow us a glimpse of life in prehistoric times, as well as the transformation and evolution across eons. They are testaments to the passage of time and the existence of life, and they also transcend the material shell and point towards the nature and dawn of creation. In choosing this title, Wang seems to form an analogy to his reflections on humanity and the material; the monumental and monolithic scale of *Fossil* gives us clues about his pursuit towards that spiritual space and his unique sense of history. Ming furniture, as an artefact of traditional Chinese lives and one of Wang's most important creative themes, have had its minimalistic form deconstructed and reimagined as an abstract language, and given birth to infinite perspectives and limitless possibilities, constructing an ancient yet modern spatial order.

Detail of the present lot 拍品局部

「有三個因素激勵了他：他對傳統中國及其與現當代世界關係的感悟；他自身的生命記憶；以及他對繪畫本質秩序的探討。王懷慶的作品正是結合了這種對『人』的感悟，其中包含他個人的天性和作為中國人的悟性，以及他那從躁動紛亂中創造出詩一般秩序的力量，使他的畫作令人深深激賞。」

– 蘇立文

王懷慶早期作品以中國江南民居建築為創作靈感，後則以獨樹一格的現代手法及低限色彩詮釋明式家具，2000 年之後繪畫形式益發超脫物象，走向更高程度的簡凝與自由，創作大幅作品亦更游刃有餘，展現其美學之恢弘氣度及對傳統之繼承與反思。

在《化石》這件巨幅傑作中，王懷慶使用了乾刷、厚塗、潑灑等複雜技法疊加油彩肌理，並以強勁力道反覆刻鑿刮劃，彷彿經歷時間與環境日復一日的沖刷與淬煉，使單純色彩變得感性深刻而濃烈。他似乎將過往畫作中明式家具的形體拆解，形成簡潔而蜿蜒的長條塊面，轉向更純粹的繪畫語言。這些色塊之間存在著強勁構圖張力與節奏：以中央黑色方塊為重心，瓦解與建構同時發生，彷彿蘊藏急遽的變化；既有著動態意象，又以永恆姿態銘刻於背景之中。另一方面，這些交錯縱橫的構圖，隱約使人聯想到墨竹堅毅的感受與生命力，對形的提煉走得更遠，呈現出一個現代文人的心靈世界。

立體與平面、白與黑、離散與聚合在繪畫內部進行著辯證，使《化石》中每一筆、每一層肌理表現成為彼此連鎖的元素，構成了一個意義豐富的宇宙，如一長篇史詩。藝評羅伯特．休斯 (Robert Hughes) 評論立體主義時提出「真實不是由形狀與虛空構成，而是由一系列關係構成，是事件互相環扣的瞬間場域」。然而與立體主義不同的是，它並不指涉當下現實，而更接近安東尼．塔皮埃斯的符號象徵主義，以生活物件連結過往的時光，對於傳統有著深度而感性的思索。王懷慶曾提及「黑色構成某種內在的文化淵源」，因此他將傢俱黑色化，將「立體拍為平面」，置於「虛無而空的背景」，而《化石》所揭示的是，他已進一步地探索如何在二維畫布平面上表現三維結構之轉化、甚至表現深層的文化經驗與認知如何反映於物質中。

藝評家賈方舟曾點出王懷慶如何以「結構」切入東方傳統及西方現代文化：「傳統的木結構建築和木結構家俱給了他無窮的啟示與靈感，從那些堅硬、扭斜的木質中，從那些橫穿堅插的榫卯結構中，他感受到支撐一個民族的古老文化精神的存在，而這種文化精神通過這些橫樑豎柱又直接轉化為一種『視覺強力』，構成理想的表現對象」。這種文化精神顯然與法蘭茲．克萊恩對於城市生活的描寫及鋼筋鐵骨的造形十分不同，雖兩者同樣關注結構。

化石是石化後的有機物質，仍保留原始形態結構，從中得以一窺古代生物留下的生活痕跡，及從古至今所歷經種種變遷。它指向古老、漫長的時間與生命曾存在的蹤跡，同時超越物質表面，脫離原本生存場域而更趨近本質與淵源。王懷慶似乎以此題名喻示了他對人性及物象之思考，《化石》紀念碑般的尺幅顯現出他對這種精神性空間的追求與其獨特的歷史意識。作為中國傳統生活物件的明式家具是王懷慶最重要的一個創作主題，其簡潔造形如今被解構並重新凝結為一種意象語言，便產生了無限的觀點及意義的可能，構築出既古老又嶄新的空間秩序。

Left to right 由左至右：

Georges Braque, *Bouteille et fruits (Bottle and Fruits)*, 1911, Museo Reina Sofia, Madrid, Spain
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
喬治．布拉克《瓶子與水果》1911 年作
馬德里 索菲亞王后藝術中心 西班牙

Franz Kline, *Light Mechanic*, 1960.
Christie's New York, 15 Nov 2017, lot 21B, sold for USD 20,000,000.
Artwork: © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York
法蘭茲．克萊恩《Light Mechanic》1960 年作 佳士得紐約 2017 年 11 月 15 日 編號 21B 成交價 20,000,000 美元

Detail of the present lot 拍品局部

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

34

LIAO CHI-CH'UN 廖繼春

(LIAO JICHUN, TAIWAN, 1902-1976)

Still Life in front of the Window

signed and dated in Chinese (lower right)
oil on canvas
100 x 81 cm. (39⅜ x 31⅞ in.)
Painted in 1968

HK$10,000,000-15,000,000
US$1,300,000-1,900,000

PROVENANCE
Collection of Ms. Ray-Rong Lin
Private Collection, Asia

EXHIBITED
Taipei, Taiwan, Taipei Fine Arts Museum, Liao Chi-Chun's Memorial Exhibition: On the 20th Anniversary of His Decease, 20 April- 16 June, 1996.

LITERATURE
He Zheng Guang (ed.), Chi Chun Liao's Paintings, Artist Publishing Co., Taipei, Taiwan, 1981 (illustrated, p.55).

Taipei Fine Arts Museum, Taiwan Masters: Series I- Liao Chi-Chun's Memorial Exhibition: On the 20th Anniversary of His Decease, exh. cat., Taipei, Taiwan, 1996 (illustrated, p. 113).

Ever Harvest Art Gallery, Centurial Rarity Complete Works of Liao Chi-Chun, Taipei, Taiwan, 2017 (illustrated, p. 236).

窗前靜物

油彩 畫布

1968 年作

款識：繼春 一九六八 (右下)

來源
林瑞容女士舊藏

亞洲 私人收藏

展覽
1996年4月20日-6月16日「廖繼春逝世二十週年紀念展」台北市立美術館 台北 台灣

文獻
1981年《 廖繼春油畫集 》何政廣編 藝術家出版社 台北 台灣 (圖版，第55 頁)

1996年《 認識台灣藝術大師系列之一：廖繼春逝世二十週年紀念展 》台北市立美術館 台北 台灣 (圖版，第113頁)

2017《 世紀藏春：廖繼春全集 》日月升鴻畫廊 台北 台灣 (圖版，第236頁)

Pablo Picasso, *Nature morte devant une fenêtre*, 1919. Christie's London, 27 February 2018, Lot 1, sold for 2,048,750 British pounds.
Artwork: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴勃羅·畢卡索《 窗前靜物 》1919 年作 佳士得倫敦 2018 年 2 月 17 日 編號 1 成交價 2,048,750 英鎊

Liao Chih-Chun was born in Taiwan in 1902, during the Japanese colonial period; at age 22 he gained admission to the Tokyo University of the Arts. Japanese art at the time was still in the sway of the plein air school that had flourished in 19-century France, and the Impressionists' method of expressing light became blended with the European academic style. The disciplined training that Liao received there helped him develop a rigorous, realistic style. At 25 he returned to Taiwan and received special mention in the 1st Taiwan Fine Arts Exhibition (Taiwan bijutsu tenrankai), but real recognition only came the following year, when his *Court Yard With Banana Trees* was chosen for display in the Japan Fine Arts Exhibition (Nihon bijutsu tenrankai). In it, Liao portrayed the warm sunlight and shade of southern Taiwan in poetic hues, while its naturalist beauty exudes the artist's feeling for his home country. During and after the 1930s, the more avant-garde styles of the Post-Impressionists and the Fauves generated significant influence in Japan, and Liao too shifted toward a more strongly expressionistic style. By the late 1950s, as Taiwan's modern art movement gathered momentum, Liao continued his experiments with freer, more intuitive painting forms as he explored the possibilities of expressive color in an abstract vocabulary.

In the summer of 1962, Liao went on a tour of the great museums of Europe and the US. His ever-changing outlook during that experience and his first-hand contact with original museum works brought him the realization that, as an artist, he should strive to explore and communicate his perceptions in more individualized forms. Through the impact of contemporary art, in the works of American Abstract Expressionist artists such as Jackson Pollock, he further sensed how painting had departed from pure representation and embraced the expression of bodily movement and inner feelings. In an interview he gave after returning home, he said, "All of these factors caused me to quickly search for a new approach of my own."

Liao's *Still Life in front of the Window* dates from 1968, during the period of greatest innovation in his career. In its colors, lines, and spatial structure, it exhibits an ingenious originality, projecting a contemporary feel by virtue of Liao's new but already richly developed painting vocabulary. Contrasting hues of yellow and blue provide the central tonality of the painting, embellished with touches of red or green that add an richness and vitality to his images of a window, flowers and vase, and table. In this painting, full of life, Liao's subtle use of white superbly captures the feeling of light shining through a window. The artist gracefully produces an imaginary space whose focal point continually moves and shifts, following the subtle rhythms of his free, lyrical lines and the varying shades of his colors in both large and small areas. These abstract, expressive lines display the ease and freedom of his brushwork, guiding the viewer's gaze in a search for concrete images, while uniting the

Left to right 由左至右：

Liao Chi-chun, *Under the Trees*, 1957.
廖繼春《樹蔭》1957 年作

Jackson Pollock, *Number 16*, 1949, 1949. Christie's New York, 12 November 2013, Lot 39, sold for 32,645,000 U.S. dollars
Artwork: © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York
傑克遜．波洛克《第 16 號》佳士得紐約 2013 年 11 月 12 日 拍品編號 39 成交價 32,645,000 美元

space that extends between foreground and background and interior and exterior – all the while remaining close to, yet still at some distance from the reality of actual physical space. The lines and blocks of colour seem to define each other even while inhabiting a dynamically changing relationship: mutually interpenetrating and mutually defining, they both deconstruct and reorganize. Somehow, between the two vocabularies of figuration and abstraction, Liao Chih-Chun managed to discover an organic, poetic region for his art, one that hovers somewhere between two-dimensional and three-dimensional space.

Despite the painting's subject as a "still life in front of a window," its importance lies in the way the artist, through items familiar to us all, conveys his own individual perceptions and aesthetics. His combination of lines and colors produces a richly varied composition and visual experience, like a melody that flows across the canvas: vivid, exuberant, and rich in feeling, with its own clear key signature and its own internal order. Because the items portrayed are linked so closely to life, they seem all the more heartfelt and touching when their images are presented as abstracted pictorial elements, and for that same reason, the still life subject became one of the most important themes running through Liao Chih-Chun's creative work.

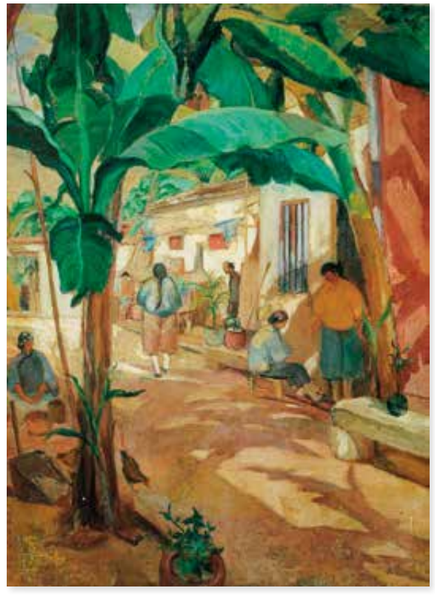
In a Picasso work that also features a still life before a window, we see Picasso transforming his subjects into flattened, geometrical elements and images, in stark contrast to the distant scene outside the window. The work as a whole displays both his unique collage style and an intense sense of reality. André Derain, however, a representative of the Fauves who had some influence on Liao Chih-Chun, employs bright, fresh color; his composition of points, lines, and planes produces pleasing rhythms, vividly depicting a scene that directly expresses the viewpoint of the artist. At the beginning of the 20th century, both the Cubists and the Fauves exhibited an abstracting tendency in the colors and the formal elements of their work; they emphasized expressionistic elements even as their works still referred directly back to the real world. In another area, Kandinsky was one of the earliest artists to engage in pure abstraction, developing abstract forms in an organic manner and building his precise rhythms and harmonious structures into highly musical compositions. These two aesthetics seem to have come together in Liao Chih-Chun, who in his semi-abstract work developed an unusual and yet highly poetic artistic vocabulary.

In his brilliant masterpiece *Still Life in front of the Window*, Liao Chih-Chun shares with the viewer a rich imaginative vision, yet one that remains allied to natural perception, revealing an inner world that embraces both. His painting style, which seeks a point of balance between abstraction and figuration, features free and lively color wedded to unaffected simplicity; incisive in both thought and technique, its visual attributes are highly recognizable. Liao Chih-Chun fully deserves his place among the generation of modern painting masters in Taiwan.

Top to bottom 由上至下：

André Derain, *The Pool of London*, 1906, collection of the Tate, London, UK.
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
安德烈．德漢《倫敦河港》1906 年作 英國 倫敦 泰特美術館

Liao Chi-chun, *Court Yard with Banana Trees*, 1928, collection of the Taipei Fine Arts Museum, Taipei, Taiwan
廖繼春《有芭蕉樹的院子》1928 年作 台灣 台北 台北市立美術館



廖繼春 1902 年生於日治時期台灣，22 歲那年考取東京美術學校赴日進修，當時日本藝壇崇尚 19 世紀興於法國的「外光派」，以印象派光線表現揉合歐洲學院派風格，也讓他磨練出嚴謹的寫實油畫技法。他 25 歲返台後即於第一屆舉辦的台展獲得特選，隔年再以《有香蕉樹的院子》入選帝展，才能備受肯定。此作以詩意色彩描繪了南台灣溫暖光影，蘊含著鄉土情懷的自然主義美感。1930 年代後，較前衛的後期印象派、野獸派在日本產生了顯著影響，廖繼春的創作亦轉向表現性更強的風格。在 1950 年代後期台灣現代藝術運動風起雲湧之際，他持續實驗更自由直觀的繪畫形式，探索色彩表現與抽象語彙的可能性。

1962 年夏天廖繼春走訪歐美各大博物館，旅途中不斷變動的視野及觀賞繪畫原作所帶來的觸動，使他體悟到藝術家應致力以個人化的形式探索並展現感知。美國抽象表現主義如波拉克作品所帶來的當代性衝擊，更意味著繪畫已脫離了再現性，轉向身體行動及內心感受。他回國後所發表的訪談也提到，「這種種因素使我儘速地覓求了新的自己的方法」。

《窗前靜物》作於 1968 年，這是廖繼春最具開創性成果的時期，在色彩、線條與空間構成上皆更見靈巧出格，亦更具當代感，新的繪畫語言已蔚然成形。此作以黃、藍這兩對比色為主要色系，小範圍綴以紅與綠增添豐富度與植物般的生命活力，傳達出窗、瓶花、圓桌等物體意象。白色的運用更巧妙創造出光線灑入窗前的意象，充滿了生活氣氛。藉由深淺色調變化與大小色塊關係，藝術家細膩地營造出一個視點不斷流變的想像空間，自由寫意的筆觸線條則帶出微妙律動。這些抽象的表現性線條，展示了廖繼春揮灑自如的筆法，既引導觀者視線去追尋具象的線索，又打通了前後、遠近、內外空間關係，和物理上的真實保持若即若離的距離。線條與色塊之間彷彿有著彼此定義且不斷變化的動態關係，同時穿透與定義、解構與重組。廖繼春可說是在抽象和具象兩種語言、二維度與三維度之間發現了一個有機詩意空間。

作品主題雖為《窗前靜物》，但重點在於藉人們熟悉的事物來傳達藝術家的獨特感知與美學。他運用色彩與線條的組合，創造出富於變化性的構圖及視覺體驗，有如音樂旋律在畫布中流轉，同時呈現出明確調性與內在秩序，顯得生意盎然而感性豐富。由於其描繪的事物跟生活有著緊密關係，這些抽象的繪畫元素所傳達的意象才更為深切和觸動人心，而這也因此成為廖繼春最重要的創作主題之一。

對比畢卡索同樣以窗前靜物為題之作品，基本物體形象被轉化為平面性的幾何元素與圖樣，與窗外遠景構成對比，展現個人特殊的拼貼風格與強烈現實感。對廖繼春有所影響的野獸派代表之一安德烈 · 德漢，則運用鮮豔色彩、點線面組合製造出韻律感，生動地描寫景物，直率表達藝術家自身觀點。20 世紀初的野獸派和立體派在色彩及形式元素上都呈現抽象化趨勢、強調表現性，但仍直接指涉現實世界。另一方面，康丁斯基則是最早投身純粹抽象的藝術家之一，發展出有機型態的抽象形式，表現出精確節奏與和諧構成，作品極富音樂性。廖繼春似乎雜揉了這兩種美學，發展出獨特而詩性的半抽象語彙。

《窗前靜物》這件精彩傑作富於想像視野但並不脫離自然感知，創造出一個兼容並蓄的精神世界。廖繼春那種在抽象與具象中尋求平衡，色彩既自由活潑又保有質樸的繪畫風格不僅視覺上有高度辨識性，更具備思想與技法上的通透，不愧為台灣現代繪畫領域中的一代大師。

Vasily Kandinsky, *Picture with an Archer,* 1909, collection of the Museum of Modern Art, New York, USA.
瓦西里 · 康丁斯基《有弓箭手的畫》1909 年作 美國 紐約 現代藝術博物館

Detail of the present lot 拍品局部

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LIAO CHI-CH'UN 廖繼春

(LIAO JICHUN, TAIWAN, 1902-1976)

Tainan Park

signed and dated 'C. Liao 1935'; signed in Chinese (lower right)
oil on canvas
90.8 x 116.8 cm.(35¾ x 46 in.)
Painted in 1935

HK$5,000,000-8,000,000
US$650,000-1,000,000

PROVENANCE
Collection of Ms. Ray-Rong Lin
Private Collection, Asia

EXHIBITED
Taipei, Taiwan, Taipei Fine Arts Museum, Liao Chi-Chun's Memorial Exhibition: On the 20th Anniversary of His Decease, 20 April- 16 June, 1996.

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Taipei Fine Arts Museum, Taiwan Masters: Series I- Liao Chi-Chun's Memorial Exhibition: On the 20th Anniversary of His Decease, Taipei, Taiwan, 1996 (illustrated, p. 33).
Ever Harvest Art Gallery, Centurial Rarity Complete Works of Liao Chi- Chun, Taipei, Taiwan, 2017 (illustrated, p. 468).

台南公園

油彩 畫布
1935年作
款識：繼春 C. Liao 1935 (右下)

來源
林瑞容女士舊藏
亞洲 私人收藏

展覽
1996年4月20日-6月16日「廖繼春逝世二十週年紀念展」台北市立美術館 台北 台灣

文獻
1981年《 廖繼春油畫集 》何政廣編 藝術家出版社 台北 台灣 (圖版，第18 頁)
1996年《 認識台灣藝術大師系列之一：廖繼春逝世二十週年紀念展 》台北市立美術館 台北 台灣 (圖版，第33頁)
2017《 世紀藏春：廖繼春全集 》日月升鴻畫廊 台北 台灣 (圖版，第468頁)

Ryuzaburo Umehara, *Pines on Mt. Fuji*, 1982.
梅原龍三郎《 富士山邊松 》1982 年作

"What is most exciting about Liao Chi-Chun's painting is how he preserves subtle elements of representationalism despite the changes and reinventions from the process of abstraction...it elevates the autonomic functions of painting without departing from nature to become a purely abstract expression."

- Hsin-Yueh Lin

Since the 1930s, Liao Chi-Chun strived to break out of the orthodox style of academic painting to develop his own artistic language and expression; he began a transition from the representational to the abstract, placing him in the vanguard among Taiwanese modernist artists. *Tainan Park*, created during this period, marks this pivotal change for Liao's creative career as well as the modernisation of visual art in Taiwan.

At the time, Liao proclaimed that, "from now on my creations should focus on how I can morph and exaggerate my subjects within the boundaries of aesthetics, and in doing so enrich the painting as a whole." As he turned that vision into reality in *Tainan Park*, Liao filled the canvas with exaggerated and contrasting shades of green, and he even deconstructed the perspective, presenting the pond from the bird's eye view, blurring the wood's sense of depth and distance with a relatively two-dimensional composition. This monochromatic and flattened arrangement is meant to evoke greater interest in the viewers by supercharging their instinctual desire to pick out the terrain's silhouettes and forcing the eye to focus between the brushstrokes and colour blocks, which almost makes one feel enveloped by the greenery. In other words, Liao discovered and developed a new way of expression – experiencing space by "creating spirit from scenery", inspired by the artist's deconstruction and reconstruction of a landscape, distilled by his experience of nature and the relationship between colour and form, and rebuilding all that with representational brushstrokes. This formed the fundaments for Liao's subsequent, even more abstract pieces. Similar techniques such as Wu Guanzhong's "beauty in form" also makes use of warping and exaggeration to enhance aesthetics; among Western painters, the early works of Jackson Pollock also featured deliberate distortions. Where Liao stands apart from Wu is his tendency to use a more representational style, and his later works have even completely rejected the limitations of representationalism; and unlike Pollock, Liao never gave up on characterising the formal beauty of natural scenery.

Top to bottom 由上至下：

Lot 35

Tawaraya Sotatsu, *Waves at Matsushima* (detail), 17TH century, collection of the Freer Gallery of Art, Washington DC, USA.
俵屋宗達《松島圖》(局部) 17 世紀
美國 華盛頓 弗瑞爾美術館

In 1927, when Liao graduated with distinction from Tokyo University of the Arts, the Japanese academic school still favoured the plein air style popularised since the late 19th century, which was based on the naturalistic representational techniques of the academic art movement but adds a limited twist from the Impressionist style. Liao took that creative language and found its intersection with the natural humanities of sub-tropical Taiwan, and created this work imbued with the local spirit. Even after repeated recognition at the prestigious Japanese Fine Arts Exhibition, Liao did not stop reflecting on his art. Between 1933-36, Liao accompanied Ryuzaburo Umehara on multiple sketching trips across Taiwan, when the Japanese artist visited to act as a judge for exhibitions. Umehara was focused on combining the West's Expressionism, Fauvism, and Japan's traditional Rinpa style (known for its two-dimensional decorative elements), and he was known for his rough round strokes, flat composition, and vibrant works. Through Umehara's paintings, Liao reflected upon his creative process and injected more Expressionistic elements, the top-down view of the water, rough but considered brushstrokes, flat but exaggerated composition and colours to present Taiwan's lively nature when he created *Tainan Park*.

After that, Umehara's paintings did not shake free from Fauvism, but Liao had already chosen to boldly advance with the times, as he once told his students, "what we need are genuinely good paintings, not paintings following fixed styles or forms." Liao learned from Western schools of painting through his intuition, and took it upon himself to realise and surpass them, which was as Hsin-Yueh Lin said, "a bright rainbow has transcended and moved beyond the gap between the old and the new, and boldly stepped from the pre-war past to the post-war modernity." In his old age, Liao used abstraction to take his artistic career to its zenith, and *Tainan Park* marked the starting point of his ground-breaking path towards "modernising art".

「最令人激賞的是，廖繼春的畫面，在抽象化的蛻變中，仍不失具象的隱喻內蘊。…只是提昇繪畫元素的自主性機能，並不全然脫離自然而成絕對抽象的表達。」

- 林惺嶽

早在 1930 年代，廖繼春即嘗試跳脫主流的學院畫風，萌發主觀的表現傾向，產生由具象逐漸向抽象過渡的轉變，堪稱台灣畫壇的現代藝術先驅。繪於此時的《台南公園》，無論是置於其創作生涯或台灣美術發展的現代化脈絡中，都標誌著承先啟後的一頁。

當時，廖繼春曾立下目標：「我今後主要的創作傾向，應該是考慮如何把描寫的對象在符合美的條件下加以變形與誇張，而使繪畫內容更為充實。」《台南公園》作為實踐之作，廖繼春特意使用了不同明暗深淺的綠色誇張地鋪滿畫面；更分散了透視，使水池成為俯瞰的視角，模糊了樹林的遠近關係，採用較為平面的構圖。如此單一的色調與平面的安排，意在藉由觀者辨析景物輪廓的本能，將視覺重心具焦在筆觸與色塊間，彷彿被無邊無際的綠意所包圍深陷，產生觀賞的趣味。廖繼春由此發現並掌握了一種全新的表現方式一「由景造境」的空間體驗，啟發自藝術家對景物的解構與重構，將對自然的觀看經驗精煉為形與色的關係，再運用繪畫性的筆觸重建出來，為廖繼春未來創作更抽象的作品奠下概念基礎。而類似的技巧，如主張「形式之美」的吳冠中，也常採用變形與誇張以提煉美感；西方畫壇，波拉克 (Jackson Pollock, 1912-1956) 在早期作品中也曾將畫面特意扭曲。但廖繼春不同於前者，選擇了在此基礎上繼續探索更具表現性的語言，晚年更是跳脫了具象的框架；不同於後者，廖繼春始終未曾捨棄描繪自然景物的形色之美。

1927 年，當廖繼春以優異的成績畢業於東京美術學校時，日本學院仍普遍流行 19 世紀下半興起的外光派 (Pleinairism)，一種以學院派寫實技法為基礎，有限度地融合印象派風格的折衷畫法。廖繼春將這樣的創作語言與台灣亞熱帶的自然人文進行對話，創作了一幅幅表現在地風情的作品，雖連續入選帝展，但獲此殊榮的廖繼春並未停止反思自己的創作。1933 至 36 年間，廖繼春曾多次陪伴來台擔任評審的梅原龍三郎 (Ryuzaburo Umehara，1888-1986) 至各地寫生，梅原當時致力於將西方表現主義、野獸派的風格與日本傳統琳派的平面性裝飾元素融合，以圓弧粗曠的筆觸、平面的構圖、鮮豔奔放的作品著稱。透過梅原的作品，廖繼春深入思考了自己的創作方式，於是在繪製《台南公園》時，他嘗試加入更富表現性的元素，如琳派慣用的俯瞰式水面、粗獷簡練的筆觸、平面而誇張的構圖與用色來表現台灣具有豐沛生命力的自然之美。

此後，梅原的作品仍未脫野獸派風格，而廖繼春卻已選擇昂首闊步地與時精進，如同他曾經對學生說過：「我們需要的是真正的好畫，卻不是規定著要某一種形式的畫。」廖繼春對給予他啟發的西方畫派的吸收始終是經由直覺的感受來融入，並回到自己的手中去體現以及超越，如同林惺嶽所形容：「一道七色耀眼的彩虹，超然而壯麗的跨越了新舊時代之間的鴻溝，昂然從戰前的過去闊步到戰後的現代。」晚年，廖繼春以抽象表現的作品達到藝術生涯的巔峰，而《台南公園》則象徵著他在這條「藝術現代化」的開創性道路上的起點。

Top to bottom 由上至下：

Wu Guanzhong, *Roots-Zhongshan Park of Qingdao*, 1980. Christie's Hong Kong, 29 May 2018, Lot 1400, Sold for HKD562,500.
吳冠中《根．青島中山公園》
1980 年作 佳士得香港
2018 年 5 月 29 日 編號 1400
成交價：562,500 港元

Jackson Pollock, *Going West*, circa 1934-35, collection of the Smithsonian American Art Museum, Washington DC, USA. Artwork: © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York
傑克遜．波洛克《西行》約 1934-35 年作 美國 華盛頓 史密森尼美國藝術博物館

36

HAO LIANG 郝量

(CHINA, B. 1983)

The Hunter and the Transformations of Hell

signed in Chinese (lower left)
ink and colour on silk
230 x 147 cm. (90½ x 57⅞ in.)
Painted in 2011

HK$1,800,000-2,600,000
US$240,000-330,000

PROVENANCE
Private Collection, Asia

EXHIBITED
My Humble House Art Gallery, Taipei, Taiwan, Nest Image – Hao Liang Solo Exhibition, 2011.

National Art Museum of China, Beijing, China, Hue Art in the Contemporary Era - The 9th National Exhibition of Chinese Hue Art Paintings, 2013.

LITERATURE
My Humble House Art Gallery, Nest Image – Hao Liang Solo Exhibition, Taipei, Taiwan, 2011 (illustrated, pp. 93-95, 97).

New Directions – Hao Liang: Illusory Ink in LEAP, Anhui, China, February 2012 (illustrated, p. 48).

People's Fine Arts Publishing House, Hue Art in the Contemporary Era - The 9th National Exhibition of Chinese Hue Art Paintings, Beijing, China, 2013 (illustrated, pp. 137-138).

獵人與地獄變

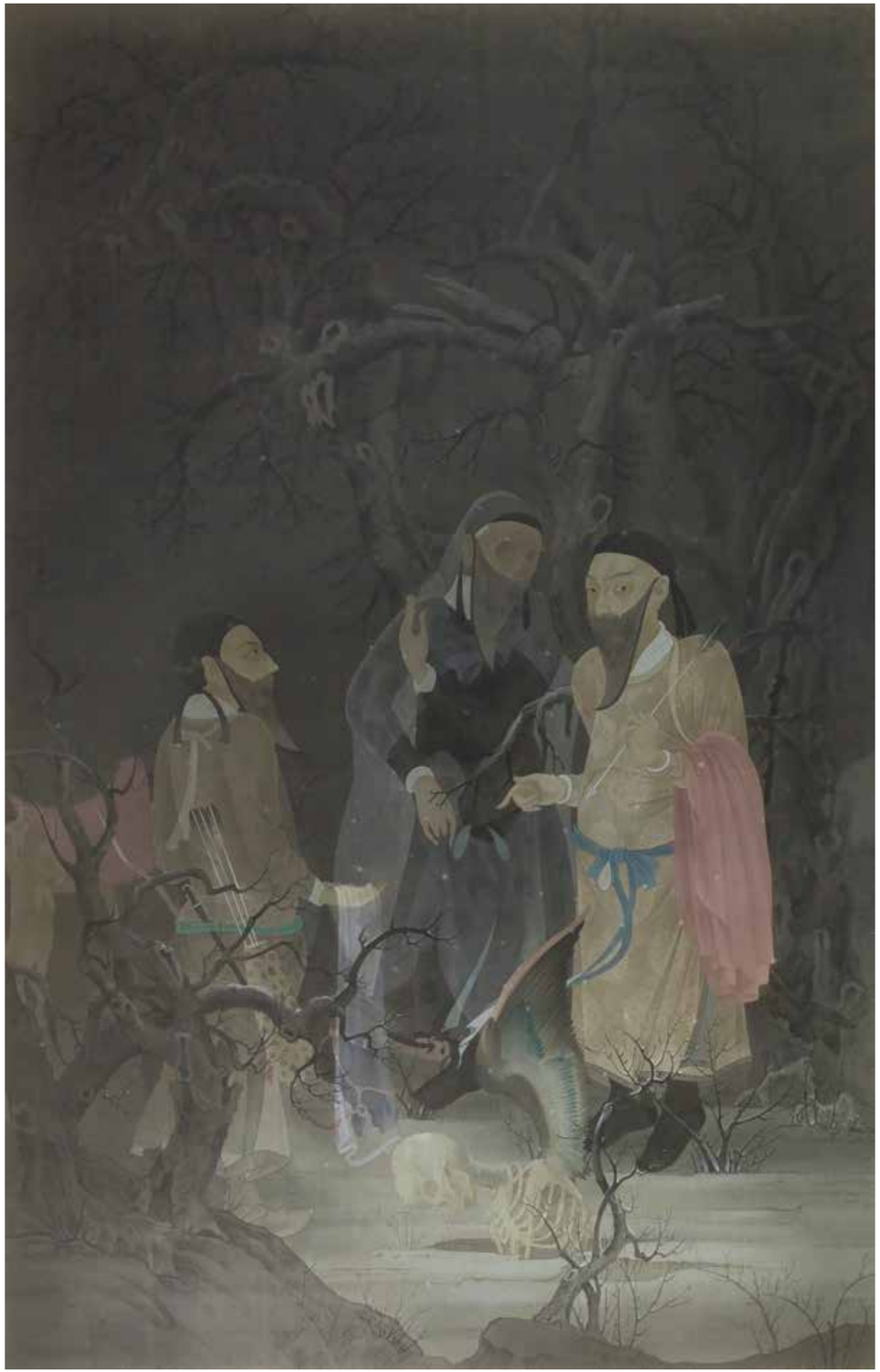
簽名：量製 (左下)
重彩 絹本
2011年作

來源
亞洲 私人收藏

展覽
2011年「窠影記 — 郝量個展」寒舍空間 台北 台灣
2013年「工 · 在當代 — 第九屆中國工筆畫大展」中國美術館 北京 中國

文獻
2011年《窠影記 — 郝量個展》寒舍空間 台北 台灣 (圖版，第93-95, 97頁)
2012年「新傾向 — 郝量：水墨幻象」《藝術界》二月號 安徽 中國 (圖版，第48頁)
2013年《工 · 在當代 — 第九屆中國工筆畫大展作品集》人民美術出版社 北京 中國 (圖版，第137-138頁)

Leonardo Da Vinci, *Annunciation*, ca. 1472–1475, Uffizi Gallery, Florence
李奧納多 · 達文西《聖母領報》
約 1472-1475 年作 佛羅倫薩 烏菲茲美術館



left to right 由左至右：

Lot 36

Lin Tinggui, *Luohan Laundering,* 1178, Freer Gallery of Art, Washington DC
南宋 林庭珪《羅漢洗衫》1178 年作
美國華盛頓 佛利爾美術館

At first glance, Hao Liang's paintings appear traditional in style. Executed in inks and glue-based pigment on silk, *The Hunter and the Transformations of Hell* (Lot 36) depicts three figures dressed in flowing robes, surrounded by twisting branches and trees. But as the eyes adjust and details come into focus, the contemporaneity of Hao's work becomes clear. Hao Liang's The Hunter is a masterful exploration of translucency and ambiguity, both in his use of medium and in his expression of concept. Hao Liang demonstrates the continued relevance of traditional ink painting techniques, while skilfully exploring complex themes of life and death.

Born in 1983, Hao Liang belongs to a post-80s generation of young Chinese artists who have recently gained increasing attention on an international scale. Born in Chengdu, Sichuan, Hao was exposed to the visual arts from an early age through his grandfather, who was a famous movie director. Hao then went on to study Chinese ink painting at the Sichuan Fine Arts Institute.

The subject of the skeleton is a recurring theme in Hao Liang's work, and many of his early paintings from a similar period explore the subject of bones as a metaphor for both life and death. Skeletons first appear in Chinese paintings as early as the 13th century, the most famous example of which is Li Song's *The Skeletons' Illusory Performance*. A skeleton wearing a translucent cap and robes dangles a skeletal marionette before fascinated children, just as the robed skeletal figure in *The Hunters* seems to interact with his human-looking companions. Luo Pin's *Ghost Amusement scroll* – directly inspired by the anatomical drawings of Vesalius - also explores the subject of the human skeleton in a whimsical way. All of these works explore the imagined intersection between the living and death, highlighting our fascination with the grotesque and the subject of the afterlife. Hao has professed his own interest in using grotesque images as a way to engage the imagination, and this he lures viewers in with his detailed depiction of both the central skull-headed figure, and the winged skeleton at his feet.

The Hunter is a masterful study of the translucent qualities of Chinese ink, and the work explores the ambiguity of being able to simultaneously see different layers at once. Examining his work, there is a moment of shock and surprise when once discovers that the skeletons of each figure can be faintly seen beneath their clothing, and on the skull-headed figure's visage, we can see a ghostly sketch of eyes and facial features. Hao achieves this by first creating a detailed sketch of the work, delineating the skeletons within each figure, and then by using numerous thin washes of an animal-glue and mineral-based pigment while working. The result is a painting dominated by its transparency and translucency, where the closer we look the more we are able to see.

Fascinated by history, Hao Liang frequently incorporates numerous references to both Chinese and Western masterpieces from a variety of periods in his own paintings. Besides historical depictions of skeletons and demon figures, the format of *The Hunter* references depictions of *luohan*, Buddhist saint-figures who are often painted surrounded by natural surroundings such as rocks or trees. The graceful lines that define the three figures' robes echo the style of Wu Daozi, while the wings of the skeleton rising from the ground appear inspired by Renaissance depictions of angels, such as the one painted by Leonardo Da Vinci in his *Annunciation*. Even the horse – hidden behind the three figures – shares the wide eyes and flaring nostrils of Han Gan's *Night Shining White* painted in the 8th century.

Hao has acknowledged the influence of diverse styles on his work, stating in an interview, "When I need stimulation, I can go back to early sources, such as miniature painting. [...] Ceramics, woodcarving, Japanese painting, Flanders painting and fresco have also influenced me." His personal Instagram account is filled with images of details taken from works by Lucien Freud, Georges La Tour, Song dynasty landscape paintings and medieval altarpieces, suggesting the expansive breadth of the imagery that inspires him on a day-to-day basis. Yet Hao Liang's skill lies in his ability to seamlessly fuse so many different elements and sources of inspiration to create a cohesive whole. Hao partially achieves this with practice, repeating borrowed forms until they become his own, and also in his choice of medium as he integrates different elements with his cohesive painting technique.

Hao Liang paints using traditional glue-based mineral colours, which he grinds and prepares in traditional bowls, eschewing the more accessible and vibrant mediums of acrylic and gouache. The artist's decision to work with dark tones and muted colours mimics and evokes historical Song Dynasty paintings, which emphasized simple tones. Yet there is a subtle richness of colour in all of Hao's paintings, and a sensitivity to light that stems from study of Renaissance *chiaroscuro*. In *The Hunter,* the lightest area of the composition is at the base of the work surrounding the winged skeleton, drawing our attention and arguably making it the focal point of the work. The feathered wings have been painted with careful gradients of red and blue pigment, giving the work a dimensionality that would not be possible with ink alone.

Yet, who are these figures depicted in the work, and why have they gathered in a dark forest on a winter's night? Hao provides clues, but ultimately leaves the viewer to decide for himself. According to Hao, "In traditional painting, interaction between figures is often represented in an abstract way, and thus the painting is not an illusionistic representation, but the presentation of a ritualized narrative." The moment that Hao depicts may not a real moment, but may instead be a symbolic relationship; perhaps the three figures represent three aspects of a single person, or a soul at the moment it encounters death. In this regard, *The Hunter* resembles Li Song's painting, in that both works present us with enigmatic scenes that contain no conclusive answers.

The Hunter and the Transformations of Hell is a study of permeability and translucency. The boundaries between life and death are not so much blurred, as they are depicted as overlapping. Life and death are presented as one and the same, just as we are all simultaneously bone, flesh, form, and spirit, the composite parts simply rendered visible in Hao's work.

Hans Baldung, *Death and the Maiden,* 1510, Kunsthistorisches Museum, Vienna
漢斯・巴爾東・格里恩《死神與少女》1510 年作 維也納 藝術史博物館

(OPPOSITE PAGE) Left to right:
(右頁) 由左至右：

Luo Ping, Ghost Amusement scroll (detail), ca. 1766, private collection.
羅聘《鬼趣圖》(局部) 1766 年作
私人收藏

Andreas Vesalius, *De Humani Corporis Fabrica* (pages 163 & 165), 1543.
安德雷亞斯・維薩里《人體的構造》(第 163 和 165 頁) 出版於 1543 年

乍看之下，郝量的畫作的風格是非常傳統的中國繪畫。《獵人與地獄變》(拍品編號 36) 是以工筆膠彩之法，在絹本上繪製的傳統中國畫。然而，隨著觀者漸進畫面，畫中細節開始變得明晰，作品當代性也躍然而出：大雪紛飛的寒林中，三個面帶面紗的古裝的人物相互對視，雪地上一個長著翅膀的骷髏正緩緩升起，左側馬匹上掛著一隻野兔，而馬的眼睛直視骷髏。當中三個人物各有不同：左側的人物身帶弓箭筒，手持薄紗面看最右側的人物；中間人物造型最為詭異，面部為骷髏造型，似乎與右面的人物交談；右面人物衣著華麗，手搭紅袍，並持箭向下。寒林古樹、骷髏鬼魅、欲言又止、輪迴轉世等等錯綜複雜的信息和情感迎面撲來，令觀者恍惚於塵世與仙界。藝術家在《獵人與地獄變》中，以虛實並存和亦幻亦真的概念，透過傳統藝術媒介的表達方式，完成一場卓越而精妙的穿越時空探索之旅。透過這幅作品，郝量展現了傳統中國畫技巧在當代語境中仍切題而具有意義，同時也探索著生與死的主題。

生於 1983 年的郝量是當今在國際藝術界最被關注的新生代中國藝術家之一。郝量生於四川省成都市，他的祖父是一位資深電影導演，因此他從小就受到藝術的熏陶，2009 年畢業於四川美術學院的中國畫系碩士學位。他的作品中，常以沿著歷史之流，撿拾起古人精粹而另闢變異古人之法，將其對生、死、神、形、實有、虛無甚至是藝術、科學等二元辯證問題的思考，深化為豐富的藝術語言，將傳統藝術形式帶入了摩登的新紀元。近年他的作品展於諸多國際性展覽：美國紐約高古軒畫廊「肖像與奇觀」個展 (2018)；第 57 屆的威尼斯雙年展 (2017)；美國紐約市大都會博物館「溪山無盡—中國山水傳統」(館藏，2017)；巴黎蓬皮杜藝術中心現代藝術博物館館藏展 (館藏，2017)；荷蘭博尼范登美術館「郝量：靈光」(館藏，2016)；北京尤倫斯美術館「郝量：瀟湘八景」個展 (2016)；法國巴黎路易威登基金會「本土：變革中的中國藝術家」(2016) 等等。

Li Song, *The Skeletons' Illusory Performance*, 13th century, Palace Museum, Beijing, China
南宋 李嵩《骷髏幻戲圖》
13 世紀 中國 北京故宮博物院

骷髏的題材是郝量作品中一個重要課題。在中國古代藝術中，生與死都是以幻想的寂滅來呈現的。最為出名的是南宋畫家李嵩的《骷髏幻戲圖》：穿戴著半透明衣冠的大骷髏，懸擺操弄著一個小骷髏木偶，來逗引孩童。又例如清代揚州八怪之一的羅聘在《鬼趣圖》中奇異怪譎的鬼怪世界。而在郝量的《獵人與地獄變》中，中間那個身著長袍，面帶紗巾的骷髏人物，似乎正在與身旁兩個像是人類的伙伴們互動著。這些作品都在探討陰陽兩界中那一剎那的虛幻與枯榮的交會，以死觀生，以虛觀實，以枯觀榮，以寂觀喧，以及荒誕主題和來生景況的神往。郝量對於怪奇圖樣充滿興趣，並豐富了想像空間；藝術家詳加描繪了作品中央的骷髏人物、和他腳下長羽翅的骸骨，以此吸引觀者直至目眩神馳。

《獵人與地獄變》為中國水墨畫中獨特的虛實及透明質感，做了精彩的詮釋；它讓觀者能一次目析不同層迭的質素，讓欣賞角度懸於這種模棱兩可中。當我們在細細端詳作品時，會歷經瞬間的震驚和驚奇：畫中每個角色的骸骨居然在衣袍下若隱若現；而那一具以骷髏為頭的人物，還有鬼魅般的雙眼和面部神情。郝量首先為作品製作了一幅精細的素描，細繪了每個角色的骸骨細節；接著，他以多重的「膠」、「水」、「色」層層鋪染，從而成就了這幅幽冥敘事。作品以透明的層層上色技巧為主，我們愈加細看，可欣賞到更多的記敘痕跡。

由於郝量對歷史十分神往，他經常在自己的作品中匯入不同時期的中西藝術的觀點。除了歷史上不同的骸骨和魔鬼角色詮釋，《獵人與地獄變》的人物造型來源可多方引據：例如佛教中的聖者人物羅漢：在中國傳統繪畫中，羅漢經常是被置於窠石和樹木等自然之中。三名人物外袍線條流暢優雅，呼應了唐代佛教人物畫大師吳道子的「吳帶當風」風格；從地上緩緩升起的那具骸骨，其羽翅有如文藝復興時代的天使，有如達文西的《聖母領報》中的經典形象。就連藏身於三名角色的後面的那匹馬，也可參看唐代畫馬名家韓幹的處理風格，如他繪於第 8 世紀的《照夜白圖》中，馬兒的寬闊眼型和立體噴張的鼻孔。

郝量作畫時使用了傳統的礦物顏料，使用前他先放置於中式碗缽中，碾磨備用，而並不使用鮮豔的現代顏色，如壓克力和水粉等。郝量所使用的深暗柔緩顏色，讓人聯想到中國宋代的繪畫的風格，以及清幽雅逸的淡彩色澤。然而，在郝量的作品中，仍不乏一種細緻幽微的飽和色彩，以及對光源的敏感度：這兩種特質援引自文藝復興的明暗對照處理，也來自中國傳統繪畫中以線示光的實踐。在《獵人與地獄變》中，畫面中最明亮的地方，位於作品底部那名長有羽翅之骸骨的周圍，吸引著我們的注意力，也從而讓此處成為作品的焦點。那對羽翅以漸層的紅藍顏料仔細鋪陳，為作品平添一種墨彩無法單獨達成的維度。

觀者未免會好奇，作品中的那些人物是誰，為什麼他們選在寒冬的夜晚於一座隱密的森林聚會呢？藝術家確實有提供一些線索，但是最終仍選擇讓觀者自己決定。他曾說：「比如傳統繪畫中人物之間的交流是被模糊化的，這就不會與再現對等起來，這可讓繪畫中的情節儀式化。」而他所捕捉的那一刻，或許不是什麼真實的瞬間，而是一種象徵性的關係；也許，那三名人物代表的是一個人的三面向，或者是他面對死亡那一刻的靈魂狀態。就這方面而言，《獵人與地獄變》一作與李嵩的繪品頗為相似，因為兩者均提供了謎一般的場景給觀者，而沒有確定的答案。

《獵人與地獄變》是一幅生命浸透性和亦幻亦真的課題創作。生與死之間的分際由於虛實的重迭而被模糊化了。在這裡，生與死的呈現是一樣的，正如我們所有人均是骨肉形神，如同郝量作品中那些可見的合成片段，幽邃空然。

Detail of the present lot 拍品局部

37

YUAN YUAN 袁遠

(CHINA, B. 1973)

Golden Era

titled, signed and dated 'Golden Era Yuan Yuan 2015', signed and dated in Chinese (on the reverse)
oil on canvas
170 x 200 cm. (66⅞ x 78¾ in.)
Painted in 2015

HK$900,000-1,200,000
US$120,000-150,000

PROVENANCE
Edouard Malingue Gallery
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITED
Edouard Malingue Gallery, Paris, France, Yuan Yuan: There is No There There, 21 October - 5 December 2015.

LITERATURE
Edouard Malingue Gallery, Yuan Yuan, Hong Kong, 2016. (illustrated, pp. 186, 187).

黃金時代

簽名：Yuan Yuan；袁遠 (畫背)
油彩 畫布
2015年作

來源
馬凌畫廊
現藏家購自上述畫廊
亞洲 私人收藏

展覽
2015年10月21日-12月5日「袁遠：There is No There There」馬凌畫廊 巴黎 法國

文獻
2016年《袁遠》馬凌畫廊 香港 (圖版，第186, 187頁)

Christo and Jeanne-Claude, *Wrapped Trees*, 1997-98
Artwork: © Christo 1998
克裡斯多與珍妮克勞德《包裹的樹》1997-98 年作

The history of Chinese contemporary art began during the 1990s following the nation's economic reform policy. At the time, artists were attempting to express the struggles and anxieties that people faced during this new era of change through their art. As a result, a considerable amount of figurative works were produced responding to these themes, such as Zhang Xiaogang's *Bloodline: Big Family*, Yue Minjun's laughing figures, Yu Youhan and Li Shan's Mao portraits, and Zeng Fanzhi's Mask Series. After the turn of the millennium, there was a tremendous change in Chinese painting both in terms of subject matter and concept. Artists who were born in the 1970s such as Liu Wei, Huang Yuxing, and Wang Guangle were more concerned with painting geometric abstraction, colour combinations, and exploring the nature of temporality — the generation to which Yuan Yuan belongs. Born in Zhejiang, he graduated from the China Academy of Art in Hangzhou, which is often recognised as the cradle of Chinese modern art. His painting practice also departs from the representational and figurative subject matters that were popular in the 1990s. He found a new way to express the presence of people and their relationships with history.

Yuan Yuan painted *Golden Era* (Lot 37) in 2015. The work depicts the Hall of Mirrors in the Château de Versailles in France; the painting is so rich in details that it creates the illusion of being present in the room. In this painting the Hall of Mirrors is devoid of people, which is a near-impossible

occurrence since in reality it is packed with tourists every day. Extravagant scenes of Louis XV hosting costume balls in the 17th century cannot be found in Yuan Yuan's paintings. Instead, looking back at Yuan Yuan's artistic output over the last decade, it is apparent that a sense of emptiness, sombreness, and lethargy runs throughout his body of work. When viewers encounter Yuan Yuan's paintings, they have the distinct feeling that they are observing an experiment in a laboratory that cannot be disturbed. This quietude gives viewers the mental space to directly examine how people, spatial contexts, time, and history are related to each other.

Fastidious in expressing minute details, Yuan Yuan's works prove to be exceptionally enjoyable for extended viewing. In his early works, the artist was obsessed with rendering every single mosaic piece in the interior spaces that he was depicting. Viewers can feel the artist's power of concentration and his fascination with copying repetitive motif. In recent years, Yuan Yuan's focus has shifted to the exploration of reflective surfaces. The architectural features seen in The Other Side series are reflections in mirrors. Regular mirrors report reality in the physical world objectively. However, Yuan Yuan's mirrored images are filtered with subjectivity. They have been altered and reassembled. As such, this seemingly realistic picture is actually a surrealistic enterprise in which the audience is lost between what is real and what is not.

Captured in the Hall of Mirrors in *Golden Era*, the reflection shows the dazzling splendour of antique chandeliers. Yet, in front of the mirror, the chandeliers are wrapped in heavy fabric suspended from the ceiling awkwardly like giant bats. This visual contradiction is reminiscent of Christo and Jeanne-Claude's environmental work *Wrapped Trees*. Fabric reassigns the materiality of the trees and their relationship with the environment. The fabric in Yuan Yuan's painting similarly severs the rational relationship between the chandeliers and their reflections. The artist guides the viewers to consider the issue at hand from an oblique angle. With this theatre of the absurd, Yuan Yuan compels us to reexamine the former glory of the French monarch.

Yuan Yuan's meticulous composition and his treatment of superimposing subjectivity on objective reality is akin to the style of famed German photographic artist Andreas Gursky. In his work *99 Cent*, Gursky digitally doctored an ordinary supermarket into a space that is structurally and aesthetically immaculate. The degree of perfection is comparable to a palatial interior where viewers can savour every minuscule detail. Both *99 Cent* and *Golden Era* use architectural interiors as the foundation of their compositions. The former elevates a public space with enchanting colours. Conversely, the latter extinguishes the halo of a historically exalted place. Both works perform a surrealistic transformation for the viewers by suspending the sense of certainty in objective reality.

When viewers are being bedazzled by the illusion created by Yuan Yuan's painting, will they notice that the mirror in the painting also reflects the state of contemporary society? Be it the "fragrant grass and fabulous falling petals" described in Tang Dynasty poet Yuanming's prose piece *Peach Blossom Spring*, or the utopia described by Plato, humans are always searching for a world that is better than reality. In the information age, virtual reality provides us with an enormous phantasmic theme park, such is the one reflected in the mirrors of *Golden Era*. Ancient Taoist philosopher Zhuangzi's postulation in his butterfly dream parable inspired centuries of discussions on the nature of reality. Today, Yuan Yuan poses a philosophical question with this illusionary painting: in this technologically advanced era, how does one distinguish what is real and what is virtual? Or perhaps our lives are but a reverie?

Left to right 由左至右：

Charles-Nicolas Cochin, *The Yew Tree Ball*, 1745, Louvre, Paris, France
查爾斯尼古拉科升《紅豆杉舞會》1745 年作 法國 巴黎 羅浮宮藏

The most expensive Yuan Yuan painting ever sold in auction – *The Other Side 3*, 2015, Christie's Hong Kong, 26 May 2018, Lot 51, sold for HKD2,250,000
Artwork: ©Yuan Yuan
袁遠拍賣史上成交價最高的作品 -《彼岸 3》2015 年作 佳士得香港 2018 年 5 月 26 日 編號 51 成交價： 2,250,000 港元

Andreas Gursky, *99 Cent*, 1999
Artwork: © Andreas Gursky / Artists Rights Society (ARS), New York, 2018 / Courtesy Sprüth Magers Berlin London
安德烈業斯．古爾斯基《 99 分 》1999 年作

中國當代藝術發展始於改革開放後的九十年代，當時不少藝術家都努力通過藝術去表達人民在新時代中面對巨大變遷的狀態和感受，因而出現了相當數量以人像為主題的繪畫，比如張曉剛的「血緣：大家庭」、岳敏君的大笑人物、余友涵和李山的毛澤東像，還有曾梵志的「面具」等。千禧年代後期的中國繪畫在主題和觀念上出現很大變化，七十後一代畫家傾向更多有關幾何抽象、色彩組合，甚至時間性的探索，比如劉韡、黃宇興和王光樂等。跟他們同代成長的袁遠來自浙江，畢業於中國現代藝術搖籃的杭州美院，他的繪畫同樣地遠離了九十年代流行的典型化人物圖像主題，但是他卻用上另一種方式去表達人的存在，以及人和歷史的關係。

拍品《 黃金時代 》(拍品編號 37) 是袁遠創作於 2015 年的作品，主題取材自法國凡爾賽宮的鏡廳一隅。畫面上表現的細節極為豐富，令人仿有身處現場的錯覺。畫中鏡廳空無一人，很難想像在現實情景中，這處每天被世界各地遊客慕名前來參觀的地方，會顯得如此冷清和寂寞。同樣地，十七世紀時路易十五在鏡廳舉辦化裝舞會的盛大華麗場面也不見了。若是回顧一下袁遠十年來的創作，便可發現這種虛空、寂靜、頹敗，正是貫徹其畫風的主要旋律。不論是人的體溫、呼吸帶來的濕氣、交頭接耳的聲音，均一一被建築物吸收進去，讓觀看袁遠畫面時，好像可以進行一次實驗室研究般不受干擾，用最直觀的心態去把個人、現場、當下和歷史環環相扣。

對於細節極致表現的執著，令袁遠作品給人十分耐看的好感。早期他特別喜歡埋首於描繪室內空間每個角落上的細小馬賽克，觀眾絕對可以感受到藝術家創作時有著修行者的堅定，和對複製單元的迷戀。而近年袁遠開始轉向鏡像世界的探索，「彼岸」系列中的建築物本身都是通過鏡面被反映出來的。正常的鏡面在真實物理世界中會客觀報導事實，然而袁遠的鏡面卻是經過主觀的過濾、增減和重組，所以看似「寫實」的畫面，其實是一場「超現實」的經營，令人迷失在真與假之間。

《 黃金時代 》中的鏡廳，牆壁上大鏡的鏡像內是閃爍耀眼的古典吊燈，然而在鏡前的現場，卻可見原本奢華的水晶燈被深色布料包裹著，仿如一群巨大的蝙蝠突兀地懸吊在半空。這種視覺上的衝突性，令人聯想到克里斯多與珍妮克勞德夫婦在創作地景藝術《 包裹的樹 》中，以布塊重設了樹木的本質，以及它們與環境的關係；而袁遠筆下的布，同樣地截斷了吊燈和鏡像本來息息相關的合理性。他引導觀眾從另一個角度去思考事物，以一種荒謬的戲劇感去審視法國皇家的昔日榮光。

袁遠崇尚精密構圖，加上以主觀凌駕真實的手法，非常接近德國著名攝影藝術家古爾斯基 (Andreas Gursky) 的風格。經過修圖軟件的處理後，古爾斯基在《 99 分 》中把一個普通的超市現場的結構、細節和色彩推向近乎完美的狀態，原本極為平凡的地方，被轉化為一個令人目眩的宮殿般空間，讓觀眾沈醉於欣賞其中的點點細節。《 99 分 》和《 黃金時代 》都是以建築內部的描繪為重心，前者為公眾地方添上華麗色彩，後者則把歷史中高高在上的輝煌消減。兩作均為觀者提供了一次超現實的轉換，暫時可以停留其中而遠離現實的理所當然。

當我們迷離在袁遠創造的真實與虛幻時，又是否察覺到鏡子同時也是當代社會的影子？從古至今，不論是陶淵明筆下「芳草鮮美，落英繽紛」的桃花源，還是柏拉圖追求的理想國，人們一直在尋找比現實更美好的世界。科技時代下孕育的虛擬世界像一個多彩繽紛的大型遊樂場，如《 黃金時代 》鏡中的世界般炫目多姿。古有莊周夢蝶，莊子的詩意與浪漫引發千年關於真實與虛擬的討論。而今天的袁遠，也藉著具有魔幻現實的作品向觀者提出具有哲學意味的問題：在科技高度發展的今天，要如何區分真實與虛擬？還是說我們的生活，根本就是幻夢一場？

38

ZENG FANZHI 曾梵志

(CHINA, B. 1964)

I/We

signed in Chinese, signed and dated '2004 Zeng Fanzhi' (lower right)
oil on canvas
215 x 330 cm. (84⅝ x 129⅞ in.)
Painted in 2004

HK$24,000,000-32,000,000
US$3,100,000-4,100,000

PROVENANCE
Artist Collection
Gallery Artside, Seoul, Korea
Private Collection, Asia

EXHIBITED
Gallery Artside, Seoul, Korea, Zeng Fanzhi - Unmask the Mask, 11-22 November 2004.

LITERATURE
Gallery Artside, Zeng Fanzhi - Unmask the Mask, Seoul, Korea, 2004 (illustrated, pp.18-19).

我 / 我們

簽名：曾梵志；Zeng Fanzhi (右下)
油彩 畫布
2004年作

來源
藝術家收藏
韓國 首爾 阿特塞帝畫廊
亞洲 私人收藏

展覽
2004年11月11日-22日「曾梵志 - 卸下面具」阿特塞帝畫廊 首爾 韓國

文獻
2004年《曾梵志 - 卸下面具》阿特塞帝畫廊 首爾 韓國 (圖版，第18-19頁)

Alex Katz, *Double Portrait of Robert Rauschenberg*, 1959. Collection: Paul J. Schupf H'06, Hamilton, N.Y. Lifetime Trust, Gregory O. Koerner Trustee
Artwork: © Alex Katz/Licensed by VAGA at Artists Rights Society (ARS), NY
亞歷克斯・卡茨在《勞森伯格的雙肖像》1959 年作

Max Beckmann, *The Sinking of the Titanic*,1912-1913. St. Louis Art Museum, USA
Artists Rights Society, New York/ VG Bild-Kunst, Bonn
Artwork: © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn
馬克斯・貝克曼《鐵達尼號的沉沒》1912-1913 年 美國 聖路易斯藝術博物館

In an era of constant change, how does one deal with new ways of living, societal transformations, emotional and attitudinal shifts? As an artist, Zeng Fanzhi has provided us with a concrete answer. Braving the wind of change in the world by diligently creating art that reflects his observations, he composed an invaluable chapter in Chinese contemporary art history. Between 1980s to early 1990s, he lurked inside the underbelly of society where he was deeply touched by daily tragedies. From this experience, he produced the tremendously raw but sympathetic Meat series and Hospital series. Since 1994, the artist has been revealing the collective sense of banality, anxiety, and detachment that are prevalent in contemporary Chinese society with the Mask series. Through the strength of these works, Zeng Fanzhi was propelled into one of the brightest stars in Chinese contemporary art, both in the market as well as in art history. Building on the success of the Mask series, the artist began the We series of paintings where he investigated into the expressive power of intense brushwork. At the same time, he created another new series of portraits based on raw linen. These two new paths indicated the artist's ambitious explorations. After the turn of the millennium, Zeng Fanzhi entered a period of experimentation with abstract expressions where he indulged in the pulsating energy of lines and brushwork. As called by the artist, 'human's scapes', this series of large-scale paintings became the centrepiece of his creative output between 2003 and 2006.[1] Measuring at 330 centimetres in length, *I/We* (Lot 38) is a monumental work that belongs to this period. It is an accumulation of artistic nutrients that the artist had been cultivating for over a decade. It combines the unique styles of previous series. The style of this new synthesis points to later developments such as the Sky series and the Wild Grass landscape series.

Despite being stylistically rich and diverse, as an artist, Zeng Fanzhi's primary concerns have always been the fate of the Chinese society and the psychological transformations of its people. *I/We* inherits the visual language of the iconic Mask series — standing at the peak, the two figures solemnly exude an air of openness. Defined rendering of the musculature can be seen on the exaggerated faces and meaty hands of the figures. This highly textured depiction is borrowed from German Expressionism — one of Zeng Fanzhi's favourite modelling techniques. It is reminiscent of Philip Guston's painting *The Line* in which a gigantic and veiny hand is painted in brick red. Rough and direct, Guston's treatment of the hand is characteristically expressionistic. Zeng Fanzhi's use of colour is masterfully precise: every finger and strand of muscle is expressed in a myriad of tones. As a result, viewers' attention is drawn to two pairs of otherwise ordinary looking hands casually hanging off the figures' pockets. Zeng Fanzhi does not paint the texture of skin with a brush. He scrapes layers of dynamically coloured paint with a palette knife intuitively. The resulting textures from this process is both natural and intensely contrasted. The intricate modelling on small features such as the nasal bridges and ears of the two figures thoroughly demonstrates the artist's meticulous use of colours. These highly detailed visual devices are nuanced yet restrained with resounding emotions. Through these unforgettable expressions, viewers can experience the passionate surges that the artist felt when he painted these figures.

Detail of the present lot 拍品局部

By examining the hairstyles and facial features of the two figures, it is evident that they are painted as mirror images of each other by the artist, portraying the artist and his brother. In American figurative painter Alex Katz's painting *Double Portrait of Robert Rauschenberg*, the artist utilised mirror images to investigate into the diverse aspects and temperaments of the subject. In Zeng Fanzhi's painting, one figure is standing while the other is seated; one wears a western suit and the other wears a Chinese red guard uniform. They represent the struggles and contradictions that Chinese people felt as they are confronted with the liberal ideologies from the west. Combined with the title *I/We*, one cannot help but think that the artist is reflecting on this dilemma for himself as well as everyone in the society who is faced with the same issue. With the same family background and collective social experiences, the characters are expressed differently. The figure on the left wears a red scarf and a shirt that befits the blue-collar class — his attire refers to his cultural identity as a member of the communist party. The figure on the right wears a tailored suit and a pair of finely polished dress shoes — he is at the height of his career in the business world. Side by side, these figures project the contradiction between the wealth obtained from massive economic changes and the new found desires introduced by new cultures towards the end of the 20th century in Chinese society. This treatment is similar to 19th century American painter John Singer Sargent's depiction of female figure by using fashion to convey women's increased autonomy. In *I/We*, the irreconcilable differences in attires between the two figures have locked them in a tense stalemate. Equally determined, they each seem to be in charge of the other person's existence. This is an internal dialogue — a psychological struggle when a one is faced with a choice, and a battle when one is grappling with conflicting positions on an issue. Are the two figures representing the voices conversing in Zeng Fanzhi's mind, the similarities and contrasts of the Zeng brothers, or are they metaphors for the collective struggles experienced by everyone in the society? Amidst the torrent of times in the beginning of the 21st century, the artist concisely formulates two figures that are loaded with symbolism to represent the changing tendencies in a new society. Its satirical power is charismatic.

In *I/We*, not only did Zeng Fanzhi represent an individual's psychological, relational and social situations, by examining the setting, it is apparent that the artist has eloquently exercised his artistic language on every corner of the canvas. In the gradated skies and low hanging clouds, we see a much deeper rendering than the unmodulated colour backdrop that the artist used in the late 1990s. The amalgamation between the figures and the landscape seen here would inform the abstract expressionist treatment in his later Sky series. Amongst the many visual devices, using the landscape format to paint figurative portraits is exceptionally rare. The

Top to bottom 由上至下：

Philip Guston, *The Line*, 1978. Artwork: © The Estate of Philip Guston, courtesy Hauser & Wirth
菲利普・古斯頓《線條》1978 年作

John Singer Sargent, *Mr. and Mrs. I. N. Phelps Stokes*, 1897. Metropolitan Museum, New York, USA
薩金特《I. N. 菲爾普斯・斯托克斯夫婦》1897 年作 美國 紐約 大都會博物館

breadth of the setting puts the figures in a commanding position, and this empowers the painting with tension as well as an expansive feeling. In the middle of the painting, the horizon glows and brings out the purple hue in the clouds. It indicates either dawn or dusk — a time when change is imminent. *I/We* is not a static picture. The two figures are situated in a space-time where change is constant. The rubble behind the figures are the walls that crumbled under the weight of history. The ground that they are standing on resembles German Expressionist Max Beckman's crashing waves. The brushstrokes are similarly bold, fluid, and charged with emotions. In brushstrokes that are primarily black, Zeng Fanzhi infused them with surrealistic colours such as indigo, plum, and neon yellow to bestow the mountain with personality. The artist's gestural brushwork expresses the motions in the rolling hills. Such movements embody the artist's tumultuous emotions like the surging waves. This unique style of dynamic colour use would be combined with the palette of the later Wild Grass landscape series. It would be developed into a major subject matter for Zeng Fanzhi in the follow decade.

Painted in 2004, *I/We* is a collection of Zeng Fanzhi's past achievements. It reveals the artist's ambitions, investigations, and new directions at the time. And it foretells us of his glorious development in the future. In terms of figurative rendering, social commentary, artistic treatments, and the overarching conceptual organisation, this work demonstrates the artist's seasoned execution. In the context of the rapidly transforming times, *I/We* embraces the expanding possibilities of contemporary art.

[1] In Karen Smith, Zeng Fanzhi: Deeply Ordered Chaos, published by Ullens Centre for Contemporary Art, Zeng Fanzhi: Parcours, Beijing, China, 2016, p.41.

身處變幻是日常的時代，一個人該如何面對新生活、社會轉型、情緒和心態上的改變？曾梵志以藝術家的身分給出了一個具體的答案，在社會風潮中孜孜前進，以創作回應當下的觀察所得，使他譜寫了中國當代藝術史上不可或缺的一頁。八十年代至九十年代初期，他將潛藏於社會表層下，觸動卻真實的生活見聞、生老病死，創作成「肉聯」及震撼人心的「協和醫院系列」。1994 年以後，藝術家又以「面具系列」昭示中國當代社會中人們營營役役、焦慮而疏離的群體生活，成為藝術史和市場上中國當代藝術的先鋒人物之一。「面具」後迎來筆觸強烈的「我們」與繪於生粗麻布上的新肖像畫，兩種發展路向都暗示藝術家更具野心的探索。2000 年以降，曾梵志進入抽象表達的探索期，沉醉於湧動的線條筆法。一系列名為「人物風景」的大型畫作，成為 2003 年至 2006 年間的創作重心[1]。長達 330 公分的《我 / 我們》(拍品編號 38) 便是此一時期的巨幅，融合過往十多年所攢積的充沛藝術養分，以及各系列的獨有風格，更指向後來「天空」、「亂草風景」等新系列的發展。

畫風豐富多變的曾梵志，始終關心中國社會命運與民族的心理變遷。《我 / 我們》承接經典面具的畫法，處於山嶺顛峰的二人肅穆而氣度昭然。暴露的筋肉線條綴滿兩位人物的面容與誇大多肉的手掌，符合曾梵志所喜愛的德國表現主義的肌理塑造，喚起菲利普．古斯頓的重量級畫作《線條》中紅磚色而佈滿血管的手。古斯頓繪畫的手極具份量，充滿表現主義的粗獷和直率；曾梵志對顏色的掌控恰到好處，每一根手指甚至一絲筋絡都表現出巧妙的色調轉換，使本來隨意地懸垂在口袋外的雙手顯得特別著目。曾梵志並不逐筆描畫皮膚質感，而是以畫刀刮出伴隨有機性的肌理，色彩變換既自然但對比強烈。在兩個人物的耳朵、鼻樑這些有限的空間中流轉出凹凸陰影，充分展示他纖細嫻熟的用色技藝。這些高度精緻的視覺表現，既細微克制亦同時飽含高亢的情緒，令人一見難忘，感受得到藝術家繪畫這些人物時洶湧熱切的心理。

細味二人的髮型、面貌特徵相約，以鏡像對稱的方式呈現，描繪的是曾梵志自己與兄弟。當代美國具象畫家亞歷克斯•卡茨在《勞森伯格的雙肖像》中以鏡像對稱探討人物的多面向與氣質，曾梵志筆下兄弟二人一坐一站的姿勢、一中一西的服裝，表現面對西方開放自由的思潮襲來，中國人所面對的矛盾與掙扎，配合《我 / 我們》的畫題，不禁令人覺得這是否藝術家自我的反思。同一家庭背景與社會上每人的共同經歷，卻產生出不同的性格表徵。左方人物的紅領巾與藍領階層的工作襯衫參考了共產主義的文化身份；右邊人物西裝筆挺、皮鞋擦得光亮，儼然一幅攀上成功巔峰時的從容模樣。兩人並列影射二十世紀末中國社會的巨大經濟變化所帶來的對財富和新文化的矛盾渴望，如同薩金特於十九世紀美國刻畫女性以時裝展示更多自主權的手法。《我 / 我們》中姿態裝扮迥異的兩人陷入緊張的僵局，同樣堅定的神情彷似每個人都指揮著另一人的存在。人性中面對選擇時的內心交戰、自我對話、站在不同立場時的掙扎，畫中兩人究竟是曾梵志與內心的對話，兄弟之間的異同比較，抑或社會上每一個人與集體的角力？面對時代洪流、二十一世紀的開端，藝術家以洗練的造型技術、充滿玩味的象徵暗喻新社會轉變的傾向，為作品增添諷刺的魅力。

曾梵志在《我 / 我們》不僅反映個人心理、親情與社會狀況，從兩人身處的場景可見他把藝術語言推展得淋漓盡致。那片色階層層漸進的天空、低壓的雲霧，比九十年代後期的畫面背景平塗處理更加深了對風景的刻畫。人與景的融合引領向後來「天空系列」的抽象畫法，其中尤為罕有的是以橫幅展現人物畫 (Portrait)。舒展暢闊的場景使人物處於君臨之勢，令這尺幅浩瀚的畫作具備膨脹感與張力，彌足珍罕。畫中水平線處尤其光亮，連接靄靄紫氣，見證著晨光初現或夜幕將臨的時間變化。

《我 / 我們》並不是一個靜止的畫面，二人身處的是一直推移更迭的時空。破落的石壁如若推倒受歷史枷鎖束縛的圍牆，二人所在的山岳驟似德國表現主義畫家馬克斯．貝克曼筆下翻騰的浪濤，筆觸同樣剛烈流麗，富有感情。曾梵志在黝黑的主色調上綜合靛藍、紫紅、鮮黃等超現實的色調，勾勒出人性化的山巒。揮灑的溢彩表現出山勢起伏，呈現的動勢蘊含藝術家的激情，洶湧如一片浪瀾壯闊的海洋。這種風格獨特、激越的用色接合後來「亂草風景系列」中的主色運用，成為曾梵志後期以十年時間發展的其中一個主題。

創作於 2004 年的《我 / 我們》集結了曾梵志的過往，透露藝術家當下野心勃勃的探索和轉型，與未來輝煌的發展。不論在人物刻畫、回應社會時勢、藝術處理以及整體的概念組織，均流露藝術家多年創作的成熟經驗。豐富的《我 / 我們》立於時移世易的時代，更開闊地擁抱當代藝術的可能性。

[1] 凱倫．史密斯《曾梵志：心底——狂亂的秩序》於 2016 年《曾梵志：散步》尤倫斯當代藝術中心 北京 中國 第 34 頁

1980-1989 學院時代 Era in the Academy

Fig i *A Man in Melancholy,* 1990
Christie's Hong Kong,
28 November 2010, Lot 1206
Sold for HKD 10,292,000
圖 i《憂鬱的人》(1990 年作)
2010 年 11 月 28 日 佳士得香港
編號 1206
成交價：港元 10,292,000

1989-1991 早顯的才華 Early talents

1991-1992 肉系列、醫院系列 Meat and Hospital Series

Fig ii *Meat No. 3: Nativity* (1992),
Christie's Hong Kong, 28 May 2016, Lot 64,
Sold for HKD 30,360,000
圖 ii《肉系列之三：獻血過量》(1992 年作)
2016 年 5 月 28 日 佳士得香港 編號 64
成交價：港元 30,360,000

Fig iii *Hospital Triptych No. 3* (3 works) (1992),
Christie's Hong Kong, 23 November 2013,
Lot 50, Sold for HKD 113,240,000
圖 iii《協和醫院系列之三》(1992 年作)
2013 年 11 月 23 日 香港佳士得 編號 50
成交價：港元 113,240,000

1993 曾梵志移居北京 Zeng Fanzhi Moved to Beijing

1994-1999 面具系列 Mask Series

Fig iv *Mask Series no. 3* (1994),
Christie's Hong Kong, 23 November
2013, Lot 51, Sold for HKD 19,160,000
圖 iv《面具系列 第 3 號》(1994 年作)
2013 年 11 月 23 日 佳士得香港 編號 51
成交價：港元 19,160,000

Fig v *Self-portrait* (1996),Christie's
Hong Kong, 28 May 2011, Lot 1024,
Sold for HKD 37,620,000
圖 v《自畫像》(1996 年作)
2011 年 5 月 28 日 佳士得香港 編號 1024
成交價：港元 37,620,000

2000-2008 進入抽象探索期、處於場景的人物、新肖像畫 Zeng Fanzhi explored with abstraction, New Portraiture

Fig vi *Fly* (2000), Christie's Hong Kong,
26 May 2012, Lot 2030, Sold for
HKD 39,860,000
圖 vi《飛翔》(2000 年作)
2012 年 5 月 26 日 佳士得香港
編號 2030 成交價：港元 39,860,000

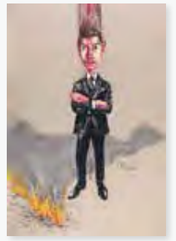


Fig vii *Untitled* (2003), Christie's Hong
Kong, 26 November 2011, Lot 1040,
Sold for HKD 10,516,000
圖 vii《無題》(2003 年作)
2011 年 11 月 26 日 佳士得香港
編號 1040 成交價：港元 10,516,000

2002-2006 我們系列 / 人物風景 /A 系列 / 天空系列 I/We Series, Human's Scapes, A Series, Sky Series

Lot 38 I/We《我 / 我們》

Fig viii *We No.*1 (2002), Christie's Hong Kong,
27 May 2007, Lot 408, Sold for HKD 6,480,000
圖 viii《我們 第 1 號》(2002 年作) 2007 年 5 月 27 日
佳士得香港 編號 408 成交價：港元 6,480,000

Fig ix *Countryside* (2004), Private Collection
圖 ix《城郊》(2004 年作) 私人收藏

Fig x *Sky series: Gazing Afar* (2005),
Christie's Hong Kong
23 November 2013,
Lot 53,
Sold for HKD 10,240,000
圖 x《天空系列：眺望》
(2005 年作)
2013 年 11 月 23 日
佳士得香港 編號 53
成交價：港元 10,240,000

2008~ 抽象風景系列 Untitled (Abstract Landscape Series)

Fig xi *Untitled 10-6-1* (2010), Christie's
Hong Kong, 24 November 2013, Lot 410,
Sold for HKD12,040,000
圖 xi《無題 10-6-1》(2010 年作)
2013 年 11 月 24 日 佳士得香港 編號 410
成交價：港元 12,040,000

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

39

ZHOU CHUNYA 周春芽

(CHINA, B. 1955)

Red Hugging Lovers

dated and signed '1998 Zhou Chunya', signed in Chinese (lower right)
oil on canvas
250 x 200 cm. (98⅜ x 78¾ in.)
Painted in 1998

HK$16,000,000-26,000,000
US$2,100,000-3,300,000

PROVENANCE
Galerie Loft, Paris, France
Collection of Guy & Myriam Ullens
Anon. Sale, Sotheby's Hong Kong, 2 October 2011, Lot 166
Acquired from the above by the present owner
Private Collection, Asia

EXHIBITED
Trento, Italy, Zhou Chunya, Contemporary and Modern Art Museum Trento and Rovereto, 2002.

LITERATURE
Contemporary and Modern Art Museum Trento and Rovereto, Zhou Chunya, exh.cat., Trento, Italy, 2002 (illustrated, p. 66).
Skira Editore, Modernités Chinoises, Milan, Italy, 2003 (illustrated, p. 94).
Timezone 8 Limited, Zhou Chunya, Shanghai, China, 2010 (illustrated, p. 293).

擁抱情人

簽名：周春芽；Zhou Chunya (右下)
油彩 畫布
1998年作

來源
法國 巴黎 Galerie Loft
尤倫斯夫婦收藏
2011年10月2日 蘇富比香港 編號166
現藏者購自上述拍賣
亞洲 私人收藏

展覽
2002年「周春芽作品展」特倫托及羅韋雷托現當代藝術博物館 特倫托 意大利

文獻
2002年《 周春芽 》(展覽圖錄) 特倫托及羅韋雷托現當代藝術博物館 特倫托 意大利 (圖版，第66頁)
2003年《 Modernités Chinoises 》Skira出版社 米蘭 意大利 (圖版，第94頁)
2010年《 周春芽 》東八時區 上海 中國 (圖版，第293頁)

Auguste Rodin, *Baiser, moyen modèle dit "Taille de la Porte" - modèle avec base simplifiée*, conceived in 1885 and cast in 1890, Christie's London, June 20, 2018, Lot 21 B, Sold for 12,608,750 GBP
奧古斯丁 · 羅丹《 Baiser, moyen modèle dit "Taille de la Porte" - modèle avec base simplifiée 》1885 年構思，1890 年鑄造 佳士得倫敦 2018 年 6 月 20 日 編號 21B 成交價：12,608,750 英鎊

Su Shi, *Wood and Rock, handscroll*, ink on paper, Christie's Hong Kong, Beyond Compare: A Thousand Years of the Literati Aesthetic, Nov 26, 2018, Lot 8008
蘇軾《木石圖》水墨紙本 手捲
佳士得香港 不凡 - 宋代美術一千年
2018 年 11 月 26 日 作品編號 8008

Zhou Chunya studied abroad in Germany from 1986 to 1988. During that time, his visits to various galleries and museums prompted deeper thought on the overall nature of Chinese art and its expression. 'I began to get acquainted with installation art, performance art, video art and photo art. I discovered that the space for art is huge, and it has a broad future in front of it,' he said. (2010, Zhou Chunya, East 8 Time Zone Publishing, Shanghai, China, p. 11)

Shocked and impressed by Expressionist and Neo-Expressionist movements, Zhou Chunya incorporated these influences into his work while maintaining a deep interest in traditional Chinese culture. After returning to China from abroad, he began to seriously delve into the spirit of Chinese art, and explore how it connected to Western painting. He found connections in the forms created by of freehand Chinese ink-wash painting and the energy of Abstract Expressionist art. By combining bold brushwork in the oil medium with Chinese imagery such as rocks or the human figure, Zhou 'took up the brush to paint all things under heaven,' expressing the uncompromising stance and intensity he had always felt toward painting. The compositions that emerge honor both the staunch character of the traditional Chinese literati figure as well as the innovations of our modern world.

From 1998 to 2006, Zhou Chunya created a series of works directly confronting human nature and portraying sexual desire. *Red Hugging Lovers* (Lot 39) builds upon the brushwork and style of his earlier Rock series, as Zhou applies the forms of strangely-shaped rocks to his human figures and adds similar veined patterns to areas of their physique. Zhou later continued to explore the representation of sex and passion into his later Peach Blossom series, combining a sense of romantic lyricism with mystery and ambiguity. As such, the metaphors for sex and passion in the Peach Blossom series in fact originate from this work. *Red Hugging Lovers* is an early, large-scale piece from the Lust series, and a bold, blunt declaration of action.

Zhou's *Red Hugging Lovers* is based on a simple, open, two-part composition. His handling of the background achieves effects similar to the works of one of his favorite painters, Francis Bacon, who excelled at using lines and graphic figures to divide his backgrounds and inject unusual feelings into his spaces. The broad visual field and large areas of empty canvas in Lovers augments the sense of space. Adding to the work's visual impact on the viewer is the vivid red of the lovers' bodies and the highly sculptural manner in which these two virtually life-size figures are presented as they embrace tightly in the center. The human figures outlined in black all around them exist in a shared space in a kind of montage fashion. The unbounded space of the work, suggesting a stage, or possibly an outdoor setting, adds to the startling visual effect and the somewhat bizarre feel of the work.

Zhou Chunya strives for an explosive release of feeling along with a spontaneous and improvised feel in his canvases. His painted vocabulary in Lovers lays little stress on the depiction of fine detail; instead, there is a spirit of freehanded lyricism, and even roughness, in his expressionistic handling of the brush. Whether in the exaggerated size of the man's hands, or the way he depicts the movements of the figures in black, a kind of untrammeled, primitivistic style pulses and beats in this work. Zhou's style is characterized by an intensely individual painting vocabulary, sense of color, and even content, paired with an unflinching view of the world and a pure, primitive approach to painting.

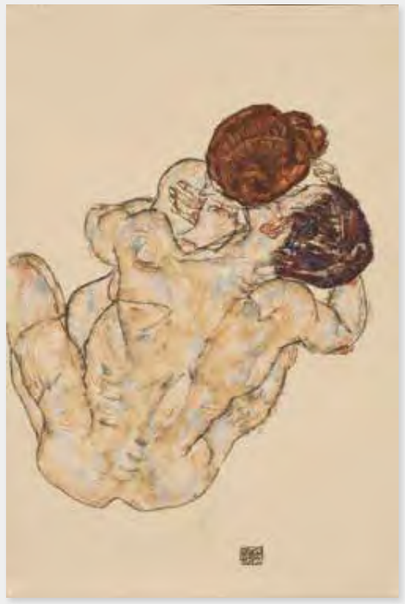
Georg Baselitz, *Dreieck zwischen Arm und Rumpf* (Triangle between Arm and Torso), 1977, Christie's London, October 6, 2017, Lot 6, Sold for 1,568,750 GBP
Artwork: © Georg Baselitz 2018.
喬治・巴塞利茨《 Dreieck zwischen Arm und Rumpf (Triangle between Arm and Torso) 》1977 年作
佳士得倫敦 2017 年 10 月 6 日 編號 6
成交價：1,568,750 英鎊

The depictions of love and the human body in Zhou Chunya's work are also among the classic themes touched upon in Western art. His work displays his humanistic love for and pursuit of physical beauty while also symbolizing the freedom and liberation of human nature. As French sculptor Auguste Rodin said, 'The human body is, above all, the mirror of the soul, and from the soul comes its greatest beauty. What we adore in the human body, even more than its beautiful shape, is the interior flame that makes it transparent'.

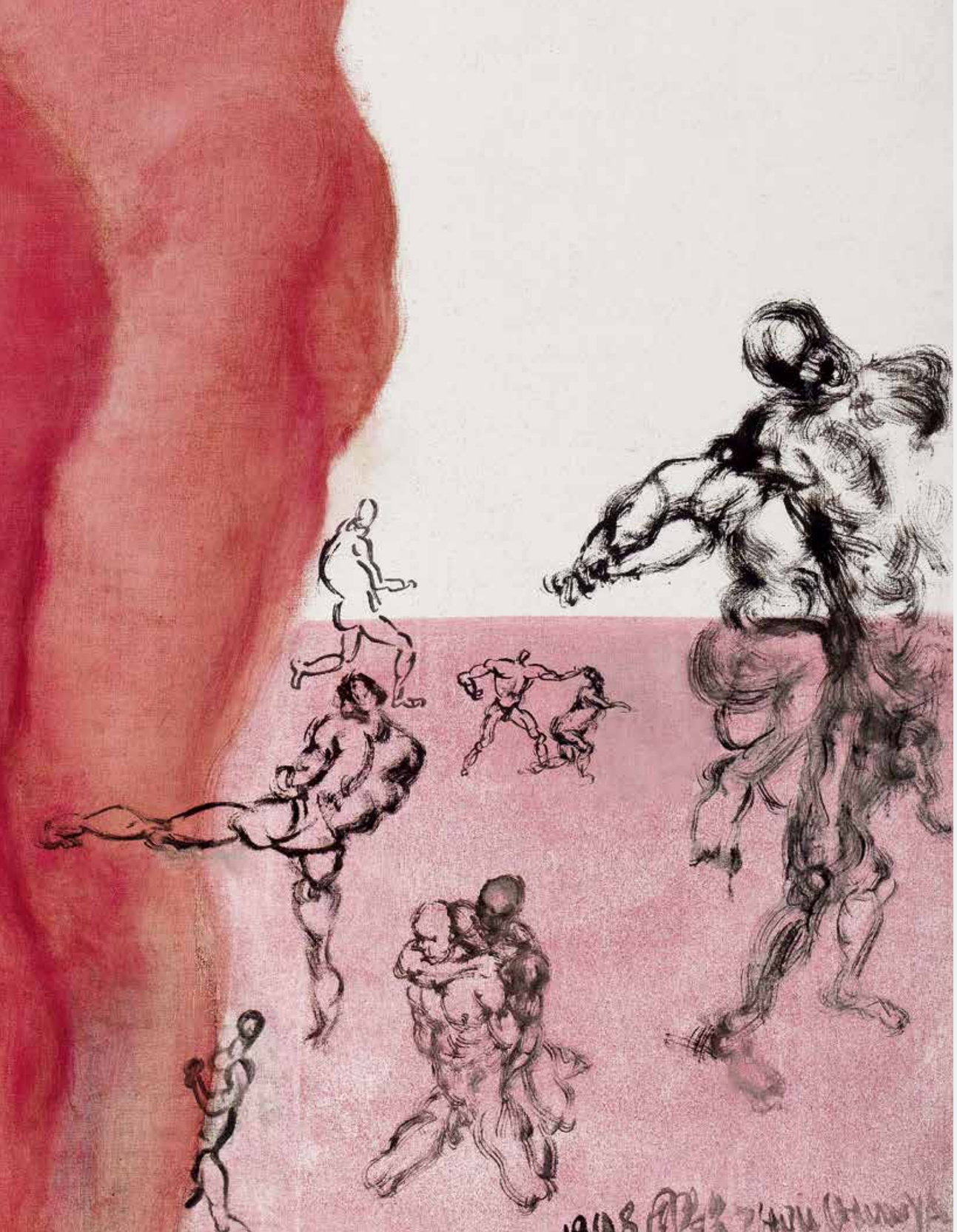
In *Red Hugging Lovers*, an affectionate lover is grasped from behind and pulled into the man's tight embrace as the two figures merge into one. Their treatment in a single red hue further augments the integration of the two forms, until they stand like a giant erect boulder at the center of the painting. The artist seems to have arranged for viewers to be present as spectators at the scene of this provocative performance. The vivid red of the lovers' figures, their fiery passion, the scalding flame of sex and love — these most primitive, simple, yet fierce passions are all revealed in Zhou Chunya's *Red Hugging Lovers*.

Zhou Chunya, never one to shy away from direct speech, once said, 'What I portray is lust and passion. The desires that humans possess from birth are expressions of exuberant life and vitality. They are something I should not have to avoid, any more than I avoid the peach blossoms that bloom in spring.'

Egon Schiele, *Mann und Frau (Umarmung)*, 1917, Christie's New York, Nov 03, 2010, Lot 22, Sold for 7,362,500 USD
埃貢・席勒《 Mann und Frau (Umarmung) 》1917 年作 佳士得紐約
2010 年 11 月 3 日 編號 22 成交價：7,362,500 美金



Detail of the present lot 拍品局部



1986-1988 年，周春芽在德國留學。那時的他輾轉於各式畫廊與美術館之間，對於中國的藝術體系與表達有了更深度的思考。「我開始認識到了裝置藝術，行為藝術，影像藝術和圖片藝術。我發現藝術的空間太大了，藝術的前程遠大。」周春芽說。（2010 年《周春芽》東八時區出版 上海 中國 第 11 頁）

受到表現主義和新表現主義的繪畫語言的震撼和熏陶，偶然的機會更喚起了周春芽對中國傳統文化的共鳴。回到中國之後，他開始認真挖掘與反思中國文化的精神與西方繪畫的連接處——中國水墨寫意的造型方式與抽象表現主義的藝術傳統相結合。他以奔放的油畫筆觸與東方意象例如山石、人體所結合，「借筆墨寫天地萬物」去傳遞出他對繪畫表現一如既往的純粹與欲望。周春芽筆下所創造的畫面，是一個兼顧文人風骨與現代創新性的世界。

1998-2006 年，周春芽創作了一系列直面人性、描繪「情欲」的作品，並將情與色以更抒情、曖昧的情感延續注入之後的「桃花系列」作品。作品《擁抱情人》(拍品編號 39) 中承接了周春芽「山石系列」的筆意，以奇石造型於人體、以山石紋路寫意人體局部；而「桃花系列」作品中情與色的暗喻又承接於此，更是「情欲」系列之初大尺幅、極具大膽、直白的實踐宣言。

作品《擁抱情人》以開放式的、一分為二的簡約構圖展開。這種背景的畫法和周春芽非常喜愛的畫家弗朗西斯．培根的作品有著異曲同工之處。培根就極其擅長運用幾條和圖形去分割背景，來達成一種空間的異樣感。作品《擁抱情人》中開闊的視野、大面積的留白，給整幅畫增強了空間感。鮮紅的肉體、與現實生活等人大小的男女，緊緊相擁與畫面中央，極具雕塑感的畫面呈現方式更增加了觀者的視覺衝擊力；四周黑色顏料勾畫的各色人體，以蒙太奇的方式存在於同一空間中。沒有邊界的空間，似舞臺、似室外，更增加了觀看的視覺衝擊和離奇的感受。

周春芽講究繪畫中的情感爆發和即興般的繪畫處理。作品《擁抱情人》在繪畫語言上並不拘泥於細節的雕琢，而是以中國式的寫意與粗狂、自由的表現主義用筆於此。無論是男人誇張的大手，亦或是下部黑色人物種種動作的刻畫，一種奔放的原始主義的風格涌動、雀躍著。周春芽以極具個人的繪畫語言、色彩和繪畫內容還架上繪畫以本真的面目以及原始純粹的繪畫性。

對人體、情愛的描繪也是西方藝術表達中涉及的經典主題，它不僅展現人文主義的人體之美的追求與熱愛，更象徵著人性的自由與解放。如法國著名雕塑家奧古斯特．羅丹所說：「人體，尤其是心靈的鏡子，最大的美就在於此，我們在人體中崇仰的不僅是如此美麗的外表，還有那使人體透明發亮的內在光芒。」

作品《擁抱情人》中，深情的愛人從背後緊緊摟入懷中，男與女合二為一。單一的紅色處理，更增強了兩個身體的整體性，如一塊巨石般屹立於畫中央。在中國傳統文化中，紅色對應五行中的火，有純粹、奔放、激情之意、還有危險、警示的含義。畫面中血紅色象徵了生命、肉欲的激情，也營造了身體的緊張感。此時藝術家用了幾筆黑色，直白、露骨的勾勒出身體真實的特質。四周黑色的群體，形態各異的表述著身體的緊張、動感的衝動，不斷地加強著情愛流露的真實。藝術家仿佛刻意安排觀者以現場的方式觀看著如此刺激的表演。鮮紅的身體、炙熱如火的情感，在放肆、露骨的宣泄背後，周春芽將最真摯、滾燙的情與愛——這世間最原始、最簡單而猛烈的情感流露於此。

周春芽從不避諱，「我描繪的就是『色和情』。人類與生俱來的欲望，也是旺盛生命的表現，正如同春天綻放的桃花一般，我沒有必要去迴避。」

Francis Bacon, *Study for Self-Portrait Triptych*, 1985-1986 Artwork:
Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2018
弗朗西斯．培根《自畫像三習作》1985-1986 年作

Detail of the present lot 拍品局部

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LUO ZHONGLI 羅中立

(CHINA, B. 1948)

Reconciliation

signed and dated 'Luo Zhongli 1991' and signed in Chinese (lower right)
oil on canvas
160 x 200 cm. (63 x 78¾ in.)
Painted in 1991

HK$7,000,000-9,000,000
US$900,000-1,200,000

PROVENANCE
Private collection, Asia

LITERATURE
Unitas Publishing Co., UNITAS: A Literary Monthly Journal No. 108, Taipei, Taiwan, 1992 (illustrated, p. 166).

勸和

油彩 畫布
1991年作
款識：Luo Zhongli 1991 羅 (右下)

來源
亞洲 私人收藏

文獻
1992年《 聯合文學 第108期 》聯合出版 台北 台灣 (圖版，第166頁)

Titian, *Bacchus and Ariadne*, 1520-1523, National Gallery, London, UK
提香《 巴克斯與阿裡阿德涅 》1520-1523 年 英國 倫敦 國家美術館

Left to right 由左至右：

Lot 40 Detail 局部

Bison in the great hall of polychromes, The Cave of Altamira, Spain
大窟頂的野牛 阿爾泰咪拉洞 西班牙

Human nature is a central theme in Luo Zhongli's art. From his Realist style of the 1980s and explorations of folk mannerism in the 1990s to his shift towards a line-based style after 2000, the basic template for Luo's paintings has been the down-to-earth sincerity of the Daba Mountain people and their way of life. His repeated elaborations upon this theme has been reflected in his adoption of different styles and techniques in different periods, as well as his penchant to pursue deeper study before creating new works. Since 2002, Luo's paintings have entered the third period. He extracts the images of individuals and superposes them onto an abstract space of radial lines. Luo takes inspiration from traditional Chinese culture and folk arts; he draws on the artistic essences of clay sculpture, paper-cutting and shadow play, and distills them into colour and linear painting techniques that are rich in symbolism. In the choice of colours, Luo has also shifted to shimmering, neon-like surreal colours, merging them with the dramatic styling in his paintings. With sharp, striking lines and ingenious painting techniques, the artist creates remarkable paintings embodying contemporary avant-garde aesthetics.

Reviewing Luo Zhongli's oeuvre, the mundane details of rural life and labour serve as the central subject of his works. The paintings depict the challenges in everyday life with humorous touches, providing a vivid portrayal of the purest joys in life. His work *Reconciliation* captures a delightfully comical scene on a summer day in the Daba Mountain. Be it the buffalos in heat at the centre, the mating ladybirds at the bottom left corner, or the pheasants giving chase at the top left corner, the painting illustrates the endless renewals of life in nature. Even the lotus flowers and seed heads, which highlight the beauty of the natural landscape, hint at the primitive desire in nature. The reproduction of life and the primitive desire are the most vital forces in the world. As the male buffalo is mounting the female buffalo, two innocent children mistake the mating for a fight and try to pull the buffaloes apart with all their might. Not far away, a boy is running towards the scene to help out. A comical scene from an ordinary rural landscape is encapsulated as a glimpse of life, and transposed onto the canvas by the artist. It is the best testimony to the notion that art comes from real life, and it draws from real life.

The Caves of Altamira in northern Spain is the site of the first prehistoric cave art discovered in human history. In the Upper Paleolithic period, humans had begun to record and praise the rigorous vitality of animals, such as the depiction of the powerful bison. With the dawn of the agricultural society in later periods, the bull became an essential source of productivity. The bull was a symbol of wealth, status, power and strength. In *Reconciliation*, Luo enlarges the proportion of the buffalos and places them at the centre of the painting, in an ode to the primitive forces of life and the awe-inspiring power of nature. The lively image of the naked boys evokes the shapes and formal elements of African art. The theme of reproduction also echoes the pursuit of happiness and the hopes for prosperity that are coreferential with primitivism.

Luo's use of pure colours in his works call to mind the palettes in many paintings centred on religious motifs. From the contrasting colours of red and blue on the male buffalo, the viewer could almost feel the fever of its body and its incredible strength, while the rustic shade of blue gradually fades into the background. An array of colours are used on surface of the painting, where vibrant stripes are painted in distinct strokes reminiscent of the works of the French Neo-Expressionists. Luo Zhongli transforms the fragments of life and his affection for Daba Mountain into linear brushstrokes with profound symbolism and aesthetic value. The spontaneous lines intersect and run parallel in places, while the colours flow and swing in subtle gaps, accentuating the sense of dimension and rhythm in the composition. Amidst the intertwining colours is a feeling of simplicity that echoes the artist's chosen theme.

Luo Zhongli's choice of subjects somewhat coincides that of Jean-François Millet, one of Luo's favourite painters during his years of studying overseas. Amidst the changing times and trends, Luo has remained steadfast in his concern for the farmers, and his portrayal of honest and simple ways of life. As Luo has said, "I'm not someone who succumbs to trends, and I always stick to my own ways of working. For an artist in particular, it's a fine thing to excel in a single pursuit in one's lifetime." With his down-to-earth painting style, Luo seeks to shake the commercial age we live in, and inspire concern for the social class whose livelihoods are dependent on nature. It embodies the artist's hopes of bringing people into the quiet, pastoral lands of warmth and sincerity.

Top to bottom 由上至下：

Luo Zhongli, *Father*, 1980, China National Museum of Art, Beijing, China
羅中立《父親》1980 年作 中國 北京美術館藏

Zlan of Belewale, *Female Figure*, before 1960, Metropolitan Museum of Art, New York
Zlan of Belewale《女性形體》1960 年前作 紐約大都會藝術博物館

真實的人性是羅中立藝術創作中最具生命力的永恆的主題。從 80 年代的寫實語言，到 90 年代的探索民族性樣式風格的出發，再至 2000 年後的線性刻畫式繪畫的轉變，他在畫布上，以大巴山人樸實真摯的情感和生活狀態為藍本，對同一題材的重複雕琢，以不同期的創作技法及藝術風格，不斷進行深化研究然後再創新。2002 年後，羅中立的繪畫進入了第三個階段。他將人物的圖像提煉出來，疊加在一個由放射型線條組成的抽象空間中。他從中國傳統文化的民間藝術中汲取靈感，並經由泥塑、剪紙和皮影戲中汲取藝術精華，再將其簡化成具有符號性的彩色線性繪畫技法。而且色彩也開始使用如霓虹燈般閃爍的超現實色彩，結合繪畫中誇張造型，以硬朗的線條，及匠心獨運的繪畫手法，構建出具有前衛美學風格的系列作品。

縱觀羅中立的作品，藝術家以最平凡的農村日常勞作瑣事設為創作的主要題材，將平凡生活中的困境以詼諧的方式呈現，生活中最本真的趣味淋漓盡致的展現於此。作品《勧和》中描繪盛夏的大巴山發生的極具喜劇化的情景。畫面中央發情的水牛、畫面左下角交配的瓢蟲、亦或是左上方追逐的雉雞，自然界生生不息的繁衍正在這裡上演。就連畫面中荷花與蓮子一面描繪了這裡風景的秀麗，一面也預示了自然界最原始的欲望。生命的延續、原始的本能，是這世間最真實的生命力。發情的公牛騎在母牛的背上，而天真無邪的孩童誤以為兩頭牛要互相攻擊，便使出渾身力氣要將牛分開。不遠處另一個男孩正在飛奔過來幫忙。一則出自農村日常的詼諧幽默的場景，被藝術家提煉於生活的瞬間，搬上了畫布這個舞臺，也是藝術源於生活、取材於生活最好的印證。

位於西班牙北部阿爾泰咪拉洞是人類歷史上第一個被發現的繪有史前人類壁畫的洞穴。在舊石器時代晚期的人類便開始記載、感歎動物頑強的生命力，其中描繪的野牛雄壯有力。而進入農耕社會以後，牛更是必不可少的生產力。牛象徵著財富、地位、權力，代表著力量。作品《勧和》中，羅中立將牛的比例放大，處於畫面中央，歌頌著原始生命力的偉大以及自然界中讓人敬畏的力量。赤裸的男童造型宛如引用了原始主義的造型，生動而富有生命力。而生殖繁衍的主題也呼應了原始主義中追求幸福、祈盼興旺發達的積極指代。

在作品中羅中立對純色的運用，呼應了許多宗教題材繪畫題材。紅色和藍色這樣的對立色運用在公牛身上，觀者似乎可以感覺的它身上散發的滾燙的溫度和巨大無比的力量，而樸實的藍色漸漸退隱於背景中。在作品表面的運用了大量的色彩，如同法國新印象主義畫派的畫家般，以一筆一筆的方式呈現色顏色斑斕的彩條。羅中立將生命中的私語和對大巴山的情感，轉化為具有高度美學價值的符號的線性筆觸。時而交叉、時而順應的自由隨性的筆觸、色彩與色彩在縫隙間婆娑搖曳，更增添了畫面的立體感和律動感，同時畫面的斑駁、質樸的油然而生，更呼應了藝術家寄情表達的主題。

羅中立的繪畫題材選擇與他留學時最喜歡的畫家之一讓．弗朗索瓦．米勒有些相似。隨時這代變遷，一次又一次的潮流，始終不變的、甚至有些偏執的是他專注對農民這個階層的關注，對憨厚與淳樸生活的描寫。羅中立說，「我這個人不太屈服於潮流，總是按照自己的方式來工作。特別是一個藝術家，一生能做好一件事就很不錯了。」他以質樸的繪畫語言，企圖感化這個商業化的時代去關注一個靠天吃飯的社會階層、希望奔波的人們可以靜靜地體味這片一片本真炙誠的熱土。

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NATEE UTARIT 納堤・尤塔瑞

(THAILAND, B. 1970)

Innocence is Overrated

signed 'Natee Utarit', dated '12' and inscribed 'Optimism is Ridiculous' (on the reverse)
oil on linen in the artist's original frame
180 x 160 cm. (70⅞ x 63 in.)
Painted in 2012

HK$800,000-1,200,000
US$110,000-150,000

PROVENANCE
Private Collection, Asia

LITERATURE
Richard Koh Fine Art, Optimism is Ridiculous, exh. cat., Singapore and Kuala Lumpur, Singapore and Malaysia, 2013 (illustrated)
Demetrio Paparoni, Skira editore S.p.A., Optimism is Ridiculous Milan, Italy, 2017 (illustrated,p. 165)

高估了天真

油彩 麻布 藝術家原裝框架
2012年作
款識：Natee Utarit 12 Optimism is Ridiculous (畫背)

來源
亞洲 私人收藏

文獻
2013年《樂觀是荒謬的展覽圖錄》Richard Koh Fine Art 新加坡 吉隆坡 新加坡 馬來西亞 (圖版)
2017年《樂觀是荒謬的》Demetrio Paproni著 Skira editore S.p.A. 米蘭 意大利 (圖版，第165頁)

Hans Holbein, *The Ambassadors* (detail), 1533, National Gallery, London
漢斯・荷爾拜因《大使們》(局部) 1533 年作 倫敦 國家畫廊

Two glassy-eyed pheasants gaze out from Natee Utarit's painting, their dusky brown bodies complemented by dramatic chin and tail feathers that give them a vaguely aristocratic air. The lighting is dramatic and mysterious: the pheasants are lit from the right, and have been placed against a dark, curtained background. But as our eyes adjust, it becomes possible to make out a bicorn hat – of the type associated with Napoleon the Conqueror – tucked behind the pair, while to the left a desk lamp extends off beyond the edge of the picture frame. A phrase can be glimpsed on the strip of paper that curls at the pheasants' feet, and it is the same phrase that has been carved around the painting's custom-made frame, indicating the title of the work: *Innocence is Overrated*.

This painting is part of the *Optimism is Ridiculous* series, created by Thai artist Natee Utarit between 2013 and 2016. The series explores still-life, portraits, and altarpieces as subjects, blending stylistic influences drawn from European Old Master painting with the artist's idiosyncratic eye and contemporary sense of humour. Utarit builds off his earlier *Illustration of the Crisis* series, in which he depicted bright toys, anatomy models and household objects arranged in intriguing compositions. Yet the present series is much more classical in style than earlier works, paying direct homage to Dutch still life painting and European masters such as Hans Holbein and Georges De La Tour. The plastic toys and bright colours that characterized his earlier pieces have all disappeared, replaced by taxidermy animals and darker shades of sepia and umber.

Natee Utarit has always felt drawn to historical Western paintings. He states that after years of studying their techniques and imagery, "I eventually discovered that what gave these old works of art their lasting value wasn't just the result of the artists' skill or the manner of expression. It was something much harder to explain - something intangible. It was a feeling that radiated within and around the paintings themselves." Rather than paint abstractions, Utarit chooses to paint objects in the style of the European historical tradition, creating rich, complex paintings that depict people and objects in thought-provoking arrangements.

Taxidermy animals play a particularly prominent role in the Optimism Series, suggestively straddling the border between life and death – a *vanitas* painting reminding us of the inevitability of death. In an interview, the artist stated that, "My paintings always feature animals. Just as in literature and other forms of art, these animals are meant to stand in for various human behaviours, thoughts, and emotions." In the present work, the birds are brown eared-pheasants, a species that lives primarily in Northern China. Because Utarit prefers painting from life, to create his compositions he collects taxidermized animals and other props from flea markets and purveyors throughout Europe, and arranges them into meticulously staged scenes in his Bangkok studio.

Utarit rarely specifies how his compositions are created, instead saying that "the simple fact that something has been chosen to appear in the painting is reason enough for it to be there." Yet his decision to use distinctively European objects in this series of works alludes to his own identity as a non-Western artist. Utarit has stated that the pheasants and the hat in *Innocence is Overrated* are a reference to the high societal noblemen and women that always appear in classical European painting. Perhaps the pheasants' ridiculous chin feathers are meant to mock the facial hair that appears on the sitters of so many European paintings. In this vein, there is a degree of irony in the fact that a Thai artist – from a country that prides itself on never having been colonized by the West – is now choosing to co-opt the painting style of former would-be colonizers, a nod to post-colonial sentiments in the region.

Stylistically, *Innocence is Overrated* beautifully showcases Utarit's distinctive painting style. Different areas of colour are cleanly divided and filled in section by section, and he paints with smooth, well-blended brushstrokes that leave little evidence of the artist's hand. Unnecessary texture and detail is erased, resulting in a clean, almost clinical work of art, and as a result, the objects in his paintings appear vaguely dream-like, enhancing their symbolic properties. Utarit's careful control of lighting also adds a sense of drama and mystery to grouping that might otherwise come off as nondescript. The scene is illuminated by an unknown light source, and the resulting chiaroscuro brings the pheasants into sharp focus, forcing us to look closely if we are to decipher the objects in the background.

In *Innocence is Overrated*, the arrangement of objects in this work strikes a balance between constructed and spontaneous; it feels like a collection from a bygone age, perhaps items that were scattered on the desk of some eccentric scholar, but the composition also feels deliberate, and vaguely artificial. We question why the objects are arranged in this way, but even careful study reveals no clear answers. As viewers, we are left to ponder the cynical meaning of the title, how it relates to the objects presented to us, and whether there is a lesson that the artist is imparting upon us.

Natee Utarit, *Steamboat Overture*, 2008, Christie's Hong Kong, 28 November 2015, Lot 72, sold for HKD 1,720,000
納提．尤塔瑞《汽船序曲》2008 年作
佳士得香港 2015 年 11 月 28 日
編號 72 成交價：1,720,000 港幣

Left to right 由左至右：
Melchior d'Hondecoeter, *The Floating Feather*, c. 1680, collection of the Rijksmuseum, Amsterdam
Melchior d'Hondecoeter《漂浮的羽毛》約 1680 年作
荷蘭國立博物館

Georges De La Tour, *The Repentant Magdalen*, 1635-1640, collection of the National Gallery of Art, Washington DC
喬治．德．拉．托爾《The Repentant Magdalen》1635-1640 年作 美國華盛頓 國家美術館

兩隻目光呆滯的雉雞凝望畫外，棕色羽毛暗淡柔和，下頜和尾巴色澤亮白，隱約散發出貴族氣質。畫中的光線具戲劇性而神秘：光線從右邊照向雉雞，背景是一幅漆黑的簾幕。當我們調整目光，就可看到一頂雙角帽——就像征服者拿破崙所戴的那種——被放在這對雉雞後面，畫面左邊的檯燈部分在畫框之外。雉雞腳下有一張捲起的小紙條，上面所寫的字句與這幅畫的特製畫框週邊所刻的一樣，標示作品標題：《高估了天真》。

這幅作品是泰國藝術家納提．尤塔瑞在 2013 至 2016 年期間創作的《樂觀主義是無稽》系列之一。在這個系列中，藝術家借用歐洲古典油畫風格，融入個人獨特視野和當代幽默感，探索靜物、肖像和祭壇畫等主題。藝術家早期曾創作了《展示危機》系列，描繪顏色鮮豔的玩具、醫學解剖模型和日常家用物件，將它們組合成一幅耐人尋味的圖畫。《樂觀主義是無稽》系列沿著此路發展，但風格更古典，直接向荷蘭靜物油畫和歐洲油畫大師致敬，例如漢斯．霍爾拜因、喬治．德．拉．圖爾。早期作品裡常見的塑膠玩具和鮮亮色彩已不見踪影，取而代之的是動物標本和棕褐色、褐色等暗沉的畫面色調。

納提·尤塔瑞一直深受古典西方油畫吸引。他研習古典油畫技巧和作品多年，並說：「最後我發現，這些古老藝術品的深遠價值不只在於畫家的技巧或表達方式。那是某種難以解釋清楚的東西——無形的東西。那種感覺由內而發，圍繞著畫作本身。」尤塔瑞沒有選擇抽象風格，反而沿襲歐洲古典風格，創作出豐富複雜的作品，他對人物和物件的安排往往耐人尋味。

在《樂觀主義》系列中，標本動物別具意義，它們代表著跨越生與死的界限，提醒我們死亡之不可避免。在一次訪談中，尤塔瑞說：「我的畫裡總有動物。就像文學作品和其他藝術形式，這些動物象徵不同的人類行為、思想和情感。」這幅畫描繪一對棕色雉雞，牠們主要棲息在中國北方。尤塔瑞傾向在生命裡找靈感，為了繪畫，他從歐洲各地的跳蚤市場和供應商搜購動物標本和道具並帶回曼谷的工作室，然後花心思安排擺放場景。

尤塔瑞極少提及自己如何繪畫，只是說：「某物被選入畫，已經足以說明其存在的理由」。這個系列作品中的物件明顯來自歐洲，但他並非西方藝術家，不免令人有其他猜想。尤塔瑞說，《高估了天真》裡的雉雞和帽，代表古典歐洲油畫裡常見的貴族紳士淑女。畫中的雉雞下頜長了一簇趣怪羽毛，也許是藉此戲謔許多歐洲肖像畫主人公的鬍鬚。泰國從未遭西方殖民統治，故以此而自豪，但這位泰國藝術家卻選擇沿襲歐洲殖民者的繪畫風格，也許是為了回應東南亞區後殖民時代的人民情緒。

從風格看來，《高估了天真》出色地呈現尤塔瑞的鮮明畫風。畫家按部分逐一填色，因此不同顏色區域分界清晰，而且筆觸柔和均勻，不著痕跡。畫家消除不必要的紋理和細節，效果明淨爽朗，近乎素淡，因此畫中物件看上去如夢似幻，進一步加強了象徵意味。尤塔瑞亦仔細地掌控光線，為畫中的平庸物件增添一點戲劇氣氛和神秘感。畫中光線來源不明，明暗對比效果讓雉雞成為焦點，令觀眾不得不仔細觀看，才能嘗試解讀背景中的其他物件。

《高估了天真》裡的物件位置既可見用心構思，亦不失隨意感；它像是舊日歲月的珍藏，它們或許曾經是某個古怪學者隨意堆放在案頭上的東西，但組合和構圖卻令人有刻意之感，甚至略為造作。我們會疑問，為何物件會被如此安排，但即使用心觀察，也找不到清楚的答案。作為觀眾，我們只能思考標題的諷刺意味、它與畫中物件的關係，還有畫家想向我們傳達的道理。

42 YUE MINJUN 岳敏君

(CHINA, B. 1962)

Big Swans

signed and dated 'Yue Minjun 2003' (lower right);
signed and dated in Chinese (on the reverse)
oil on canvas
200 x 280 cm. (78¾ x 110¼ in.)
Painted in 2003

HK$6,500,000-8,500,000
US$840,000-1,100,000

Provenance
CP Artspace, Jakarta, Indonesia
Acquired from the above by the previous owner in 2005
Anon. Sale, Christie's Hong Kong, 24 May 2008, Lot 159
Acquired from the above sale by the present owner
Private Collection, Asia

Exhibited
Jakarta, Indonesia, CP Artspace, Yue Minjun: Post Auratic Self Portrait of Yue Minjun, 16 March - 16 April, 2005.

Literature
Hebei Education Press, Yue Minjun - The Lost Self, Hebei, China, 2005 (illustrated, pp. 180-181).
Sichuan Fine Arts Press, Chinese Oil Painters -Yue Minjun, Chengdu, China, 2006 (illustrated, p. 133).

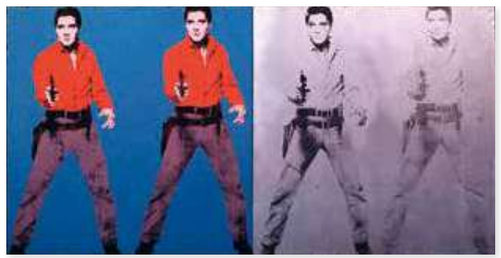
大天鵝

簽名：Yue Minjun (右下)；岳敏君 (畫背)
油彩 畫布
2003年作

來源
印尼 雅加達 CP Artspace
前藏者於2005年購自上述畫廊
2008年5月24日 佳士得香港 編號159
現藏者購自上述拍賣
亞洲 私人收藏

展覽
2005年3月16日-4月16日「岳敏君- 後奧若帝式自畫像」
CP Artspace 雅加達 印尼

文獻
2005年《 岳敏君：迷失的自我 》河北教育出版社 河北 中國 (圖版，第180-181頁)
2006年《 中國油畫家全集：岳敏君 》四川美術出版社 成都 中國 (圖版，第133頁)



Andy Warhol, *Elvis I & II*, 1963
Artwork: © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS)
安迪．沃荷《 貓王 I & II 》1963 年作

"If the big-picture question of our time is what to make of China, this is the man to paint it."

- Times Magazine, Dec. 19, 2007.

「如果你認為中國與這個世界的現狀和未來息息相關，那這位藝術家就是描繪出中國的人。」

-《時代週刊》2007 年 12 月 19 日

Blue skies, soaring birds, and smiles — these are happy images that verge upon cliché. Yet Yue Minjun mercilessly exaggerates, freezes, and reassembles these elements, transforming them into subjects of satire and reflection. Yue Minjun's 1995 work *Execution* referenced an indiscriminate silencing of justice, inspired by the works of Picasso, Manet, and Goya; his 2003 work *Big Swans* (Lot 42) likewise stands as a strong surrealistic indictment on the disappearance of freedom under the crushing wave of commercialization.

THE LAUGHING FIRING SQUAD

The Cultural Revolution broke out when Yue Minjun was five years old. At the time his family was placed into a communist commune. He recalls, 'There were people carrying machine guns everywhere... I remember on top of the building where I lived, there were turrets. Children were not allowed to leave the complex'. Witnessing such a high-pressure environment where conflict was always present was an unforgettable experience, and it became a central theme of his artistic output. The rows of people laughing in formation as they aim their rifles are desensitised to the history unfolding in front of them, both apathetic and helpless. Just like the frantic masses in Bosch's painting, they are ignorant of the grand folly in which they play.

By the 1980s, the mania of Cultural Revolution was trampled under the hooves of economic reform. Yet, social conflicts stemming from that time remain unresolved. Conflicts at the end of the 80s only resulted in greater amnesia and silence. Using his own face as template, Yue Minjun produced four figures that represent the common man: the same outfit, the same pose, the same facial features, and an identical smile. Their smiles are absurdly exaggerated, but their hearts are empty like their wide-open mouths. Devoid of any genuine emotion, these figures suggest the eradication of the self under extreme collectivism.

Sascha Maurer, 'Atlantic City - Pennsylvania Railroad' Travel Poster, 1940
薩徹．摩爾《亞特蘭大市 - 賓夕法尼亞鐵路公司》旅遊海報 1940 年作

TOADS VERSUS SWANS

The composition and symbolism of *Big Swans* reveals the conflict behind the laughter. The picture is clearly divided into two sides — swans soaring across blue skies on the left, and a group of pink-skinned men in single file on the right, aiming imaginary rifles at the swans. In traditional Chinese culture, swans symbolise loyalty and noble aspirations, creating a stark contrast to the row of comical men dressed in t-shirts and jeans. Blue skies and flying birds are traditionally regarded as a symbol of freedom. When juxtaposed against the group of men with identically frozen smiles and poses, the swans highlight the absurdity and foolishness of the collective.

These two diametrically opposed forces receive a playful treatment from the artist — the men mime firing rifles, but they do not actually have any fire power. The flock of swans in flight extends all the way to the right side of the painting behind the group of men, as if the shooters are a group of tourists posing for pictures in front of a painted mural. The result is that an obvious confrontation has been "harmonised" and glossed over by the artist with comedy.

GLAMOUR ON THE OUTSIDE, VOID ON THE INSIDE

The vibrant palette and attention-grabbing figures in *Big Swans* is reminiscent of the perfect world often portrayed in advertisements, a world in which everything has been airbrushed over. The painted sky is flat like a theatre backdrop, and the skin of the characters are glistening and oily, as if they've been smoothed over with a layer of grease. During the era of unprecedented prosperity in the United States during the 1960s, Andy Warhol created the Elvis series based on the concepts of reproduction, icons, and posters. The image of Elvis in a cowboy costume holding a gun has been reproduced over and over – depicted in a vivid palette of red and blue, they are vaguely unsettling. With each copy, Warhol reminds us that the stardom of celebrities is fleeting. Yue Minjun, on the other hand, uses his iconic laughing men to reveal the absurdity of the sheep-like mentality that lies behind the fabulous colours of commercialism, and the superficiality behind veneers of happiness.

Serious historical subjects and political predictions are obscured by gaudy colours and vacuous smiles. In a world dominated by social media and globalisation, *Big Swans* demonstrates admirable foresight. The picture is frozen at the moment when the rifles are pointing at the swans. The artist offers no clue as to what comes before or after. Will the swans retreat at the sight of the "rifles"? Or will they charge at the men for mutually assured destruction? It is also possible that everything in the picture is a hypothetical situation designed by the artist as an open question to the viewers. The diverse possibilities of this work warrants repeated reading to fully appreciate its complexity.

'Like glamour shots of celebrities, used for commercial purposes, all of the wrinkles and warts have been airbrushed. It is fake. But some people like this kind of fakeness.'

- Yue Minjun

「像明星的照片，為了商業目的，把皺紋、痣都處理了，處理地更加光滑，其實更假了，但有的人就喜歡這種假的」

- 岳敏君

藍天、飛翔、笑容……這些被世俗謳歌的美好意象，被岳敏君毫不留情地誇大、僵化、重新組合，化作反諷與反思的對象。如果說在畢加索、馬內、戈雅作品的啟發下，岳敏君 1995 年創作的轟動之作《 處決 》探討了對正義的盲目扼殺，那 2003 年的《 大天鵝 》(拍品編號 42) 則以更為超現實的手段，進一步反省了商業化浪潮下，形同虛設的自由和自我。

笑著舉起槍

岳敏君五歲時，文革爆發，舉家遷入武漢單位大院，他回憶道「到處都是人拿著機關槍……我最記得我住的旅館，上面都架了高射炮，小孩都不能出去」。動蕩時期的高壓環境和人之間的鬥爭，成為他難以磨滅的記憶和日後創作的母題：一排排大笑的人，整齊劃一地作出舉槍的手勢，面對滾滾向前的歷史，如波希筆下愚昧狂妄的眾生，熟視無睹，亦無能為力。

到了八十年代，昔日文革的癲狂被馬不停蹄的經濟發展所掩蓋，然而既存的社會矛盾卻並未得到解決。80 年代末期的衝突讓社會集體失憶和緘默。以自己的容貌為原型，岳敏君複製出四個外表雷同群眾形象：一致的著裝、一致的姿勢，一致的五官，甚至一致的笑容。他們的笑容如此浮誇，甚至做作，而人物的內心，卻如同他們張大的嘴中一般，一片漆黑，空空如也，讓人無法感受到真情實感，暗示出極端的集體主義下，銷聲匿跡的自我。

「癩蛤蟆」與「天鵝」的對立與鬥爭

「其實對我影響最重要的，是人類處於矛盾的狀態裏，總是有這樣要求的人，那樣要求的人，在不斷的爭鬥、戰爭，而這種矛盾是人類的主旋律，改變不了的，會永遠繼續下去。」——岳敏君

《 大天鵝 》的構圖和象徵手法揭露了大笑背後暗含的矛盾。畫面焦點被清晰地分割為兩極——左側湛藍天空下，天鵝款款飛來，而畫面右側，卻迎來直直一排皮膚赤紅的男子，舉起手指瞄向天鵝，作扣扳機狀。而傳統文化中有著忠貞、高潔象徵寓意的天鵝，與身著便服，癡癡傻笑的男子顯得格格不入。由飛鳥與藍天所組成的「自由」之意象，亦與右側集體一致的僵硬笑容和動作形成對比，更顯人群之滑稽荒謬。

尖銳的對立局面，卻被藝術家以童真戲謔的方式處理——男人雙手擺出機關槍射擊的姿勢，卻無任何實質殺傷力。再看展翼衝來的天鵝，一直延伸重疊到右下角人群身後的畫面上，顯得男人們好像一群在塗鴉面前擺拍的遊客：顯而易見的矛盾衝突，被藝術家以嬉皮笑臉的修辭手法而「和諧」了。

鮮麗外表下的空洞自我

《 大天鵝 》明麗鮮亮的色彩和令人過目難忘的人物形象，讓人聯想到廣告中過度修飾誇張後的「美好世界」。天空是一大塊人造幕布般的平塗藍色；人物皮膚也都好似塗了油一般紅潤、閃亮、滑膩。60 年代經濟繁榮的美國，安迪沃荷亦以「複製」、「偶像」與「廣告色」為概念創作出的《 貓王 》系列。貓王持槍的形象被大量複製，並重新施以幾近妖艷的紅藍色塊，令人略感不安。沃荷以逐漸灰暗淡卻的印刷提醒著觀者偶像形象的短暫易逝，岳敏君則以其標誌性的大笑，撕開商品化繽紛色彩之下，人云亦云的荒誕行為，和「快樂」表像背後的膚淺內核。

沉重的歷史題材和政治預言被鮮亮的色彩和誇張空洞的笑容覆蓋，在社交網絡盛行和全球化的今天，讓人不得不佩服《 大天鵝 》一針見血的預見性。畫面靜止在舉槍這一刻，未對上下文有絲毫交代——天鵝是否會被「槍」而恐嚇？或是一頭撞向人類你死我活？再甚至，這一切是否都只是一場虛擬的擺設？虛置的空間中，是藝術家向觀眾拋擲的開放性叩問，值得人們去一遍遍反思。

Top to bottom 由上至下：

Hieronymus Bosch, *The Garden of Earthly Delights*, 1503–1515, Museo Nacional Del Prado
耶羅尼米斯．博斯《 塵世樂園 》1503-1515 年作 普拉多國家美術館

Yue Minjun, *Execution*, 1995
Artwork: © YUEMINJUN Studio.
岳敏君《 處決 》1995 年作

43

ZHANG XIAOGANG 張曉剛

(CHINA, B. 1958)

Bloodline: Comrades

signed in Chinese, signed and dated 'Zhang Xiaogang 1997' (lower right)
oil on canvas
79 x 99.5 cm. (31⅛ x 39¼ in.)
Painted in 1997

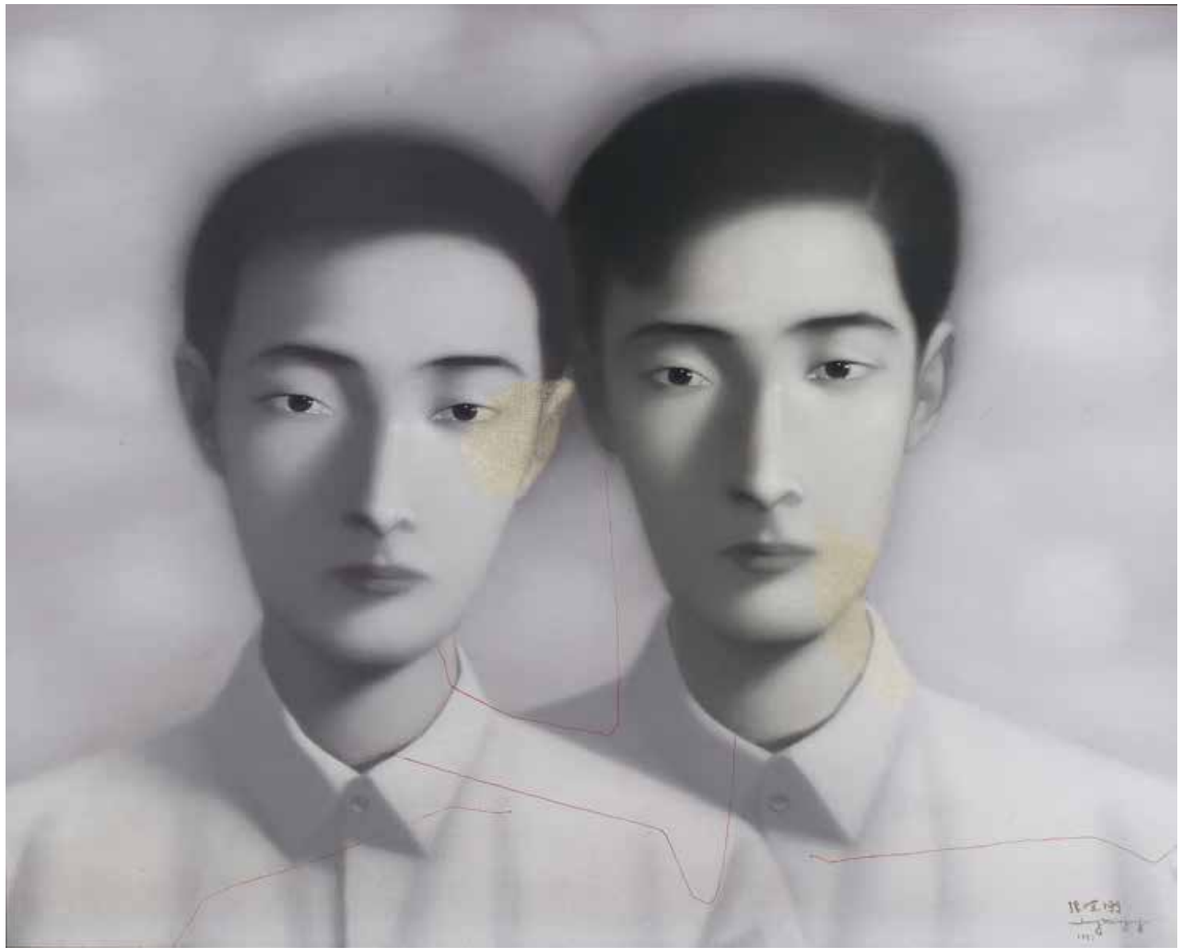
HK$4,000,000-6,000,000
US$520,000-770,000

PROVENANCE
Acquired directly from the artist in 1997 by the present owner
Private Collection, Asia

血緣：同志

簽名：張曉剛；Zhang Xiaogang (右下)
油彩 畫布
1997年作

來源
現藏於1997年直接購自藝術家
亞洲 私人收藏



Zhang Xiaogang holds an undisputed position as one of the most important contemporary Chinese artists of the 1990s. His creative career began amid the context of the New Wave movement in China during the 1980s. Together with artists from the Southwest region such as Zhou Chunya, Mao Xuhui, and Ye Yongqing, they endeavoured to develop a new aesthetic for contemporary art. In 1994, Zhang Xiaogang debuted an oil paintings series entitled Bloodline, earning him a highly-revered position in Chinese contemporary art history.

A graduate from the Sichuan Fine Arts Institute, Zhang Xiaogang not only excelled at the technical side of painting, but he also created a new visual vernacular based on the format of vintage and historical photographs. The most remarkable aspect of his style is his ability to control the distance between the viewer and his subjects. *Comrades* (Lot 43) was painted in 1997, and it is considered a mature work from the Bloodline series. Dressed in ordinary attire, the two figures in the painting give viewers the impression that they are average people — they should be very approachable. Yet, Zhang Xiaogang's treatment of the painted surface creates the illusion that viewers are looking through a soft-focus filter. The facial features and details of the figures become blurred, conveying a sense of romantic beauty and creating a psychological distance between the figures and the viewers. The figures look as though they are from another time and space, yet they still carry with them their own memories and histories. Viewers may not be able to fathom their entire stories, and this unknown dimension piques viewers' curiosity. This treatment is reminiscent of Gerhard Richter's figurative and still life paintings. Seemingly close yet far away, this sense of uncertainty is precisely the metaphysical state that both artists sought.

Frida Kahlo, *The Two Fridas*, 1939, Frida Kahlo Museum in Coyoacan, Mexico
Artwork: © 2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York
芙烈達．卡蘿《兩個芙烈達》1939 年作 墨西哥科優肯芙烈達．卡蘿博物館藏

Detail of the present lot 拍品局部

Other than the iconic rendering of the faces, another feature that the Bloodline series is most known for is the blurry grey backgrounds. Zhang's preference for grey tones extends to still life works that he painted after 2000. According to chromatic theory, black and white pigments need to be mixed together in order to create the colour grey. Through this process, these opposing colours create a myriad of greys that have a multitude of meanings. In Giorgio Morandi's still life paintings of vessels and bottles, grey is graceful and demure. The expression is direct and clear — a sense of harmony is achieved in the picture. The interpretations of grey in *Comrades* is veiled and multifaceted. It can be read as sadness or a prevailing sense of nostalgia. The colour grey is a poetic expression of the artist's sentiments. Zhang Xiaogang explained his preference for this colour, "Grey gives viewers the feeling of detachment from reality and a sense of longing. It expresses my personal emotions, which is also related to my personality. I like the feeling of grey. This feeling of the past can evoke a dream-like state of mind." Zhang Xiaogang's youth was grey. He was introverted and quiet. Painting was the sole outlet of his spiritual world. After he had grown up, made new acquaintances, travelled, and continued to pursue his artistic career, grey did not fade away from his life. On the contrary, it silently blossomed into a shade that is richly layered and textured.

Gerhard Richter, *Kleine Sekretärin (Little Secretary)*, 1965
Artwork: © Gerhard Richter 2018 (0115)
葛哈．李希特《小秘書》1965 年作

Other than the subject matter and the use of colour, texture is one of the major expressions in Zhang Xiaogang's Bloodline series. He was especially obsessed with the expressive power of textures in the early 1990s. In addition to working with the paintbrush, he included swatches of fabric on some pieces to enhance the sense of texture. However, the Bloodline series developed in the opposite direction. The picture surface of *Comrades* has been smoothed over so that it is unblemished. This flawless texture is akin to the surface of porcelain. The smooth surface of porcelain comes from its glaze, and Zhang Xiaogang painstakingly smoothed every surface in *Comrades* with his brush as if we were glazing a piece of porcelain. This opaque glaze obscures the pores and lines on the figures' faces, so that the innocence of youth returns to their cheeks. The brushstrokes of this "glaze" are completely eradicated from the painting surface. It is impossible to backtrack how the artist executed each brushstroke — the sense of temporality thus quietly fades from the picture. The two figures gaze intently into the distance - a moment frozen in time.

A vermillion thread connects the two figures in *Comrades*. The colour red is closely associated with blood, representing the most primitive aspects of life's experiences. Frida Kahlo connects two portraits of herself with an artery in her work *The Two Fridas*, a piece that mourns for a tragic love lost. The thread that connects the two figures in Zhang Xiaogang's *Comrades* is also an artery. It signals an inseparable relationship between two figures bound by blood. This kind of blood relationship is complicated. It can be familial, societal, or cultural. It symbolizes collective experiences and memories between different individuals. *Comrades* differs from Frida Kahlo's work that the red thread here is so thin it is almost invisible. Yet it is a symbol of great importance. Although it is subtle and solemn, it represents millions of intertwining relationships between families and nations.

The colour grey, the smooth treatment, and the red thread — these three elements combine to create a sense of calm rationality, suspense, and a faint but prevailing sense of intrigue. Upon close examination, one can also discover insightful philosophies. These are the aesthetic symbols that are unique to Zhang Xiaogang. It is an aesthetic that is subtly poetic, yet disarmingly revelatory. In his everyday life, Zhang Xiaogang enjoys observing, contemplating, and writing — he is a poet amongst painters. Whether it is the poetic insights offered by Zhang Xiaogang the painter, or the exquisite imagery painted by Zhang Xiaogang the poet, *Comrades* is still an extraordinary gift bestowed upon viewers.

張曉剛毫無爭議是九十年代最重要的當代畫家之一。他在中國八十年代的文藝新思潮期間開始創作生涯，與同為西南地區新生力量的周春芽、毛旭輝和葉永青等人積極發展新美學風格。張曉剛在 1994 年推出「血緣」油畫系列，確立了他在中國當代藝術史中的經典地位。

從四川美院畢業的張曉剛在繪畫技巧上固然出色，在講求形式的當代藝術發展中，他成功把老照片格式轉化為個人語言。更重要的是，他能夠把人物放置在一個跟觀眾最微妙的距離。《血緣：同志》(拍品編號 43) 作於 1997 年，是「血緣」系列的成熟期作品。畫中兩個服裝普通的平凡人帶有大眾的影子，理應非常親近，可是張曉剛的畫法彷似令觀眾通過一片柔光濾鏡去觀看畫面，人物的輪廓和細節變得既朦朧，亦優美。觀眾對人物因而出現一種心理上的距離感，他們看似身處另一個時空，擁有自己的記憶和歷史，部分未必是觀眾可以想像的，因此特別地惹人暇想。這種處理手法令人聯想到李希特的人物畫或靜物畫，那一種亦近亦遠，無法清楚掌控的感覺，正是兩位畫家共同追求的形而上境界。

「血緣」系列最為人熟知的，除了那張具有標誌性中國風格人臉外，還有背景那片朦朧曖昧的灰色，而這種偏好亦延續到 2000 年後一些靜物主題作品上。在色彩學上，要調配出灰色，需先將黑白兩色混合，兩種極端的顏色相互碰撞不斷融合，產生出繁多且不同意義的灰色。在莫蘭迪的瓶罐油畫中，灰色是優雅和靜謐的，表達直接而明確，為畫面營造和諧。而灰色在《血緣：同志》中的解讀是隱晦而多面的，可以是感傷也可以是純粹的懷念，灰色是畫家內心詩意的呈現。對於為何偏愛灰色，張曉剛有自己的說法：「灰色帶給人和現實疏離的感覺，一種懷舊的感覺，表達了我的個人情感，也和我的性格有關。我喜歡灰色的感覺，這是一種以往的感覺，卻能喚起夢境。」少年的張曉剛是灰色的，他內向寡言，繪畫是用以宣洩精神世界的全部。成年後他創作、交友、遊歷四方，心中的灰色並沒有在生命中退場，反而默默地衍生出豐厚的層次與質感。

在主題、色彩外，質感的表達是張曉剛在「血緣」系列中的一大重點。他在九十年代初特別對肌理的表現力著迷，在筆觸的表現外甚至加上布塊增強質感。然而「血緣」系列則朝往另一個相反的方向發展，《血緣：同志》畫面平伏光滑沒有一絲瑕疵，這種質感的完美接近於瓷器的趣味。瓷器的光滑感來自於表面的釉，張曉剛以無比耐心層層平塗而成的《血緣：同志》，畫面的每個部份都像給上了釉一樣。這層看不透底的「釉」撫平了人物的毛孔和細紋，讓面容回歸到孩童時代那種獨有的純真和質樸。這層「釉」的筆觸被徹底消除，無從追想畫家每一筆的先後，時間感在畫面上默然流逝。畫中二人凝望遠方的剎那被定格，深情的時刻被凝結，成為了永恆的悸動。

《血緣：同志》中有一條貫穿二人的紅線。紅色令人想到鮮血，即代表著人類最原始的生命體驗。卡蘿．芙烈達曾在《兩個芙烈達》中以血管相連兩個自我的形象，激烈地哀悼愛情的終結的不幸。張曉剛的《血緣：同志》中連接二人的細長紅線亦是一條脈脈相通的血管，暗示了人物之間不可切割的血緣關係。這種血緣關係是複雜的，可以是家庭的、社會的、文化的，象徵著人物之間共同的經歷和記憶。與卡蘿．芙烈達不同，《血緣：同志》中的紅線細得幾乎不見，卻作為一個重要的符號而存在。它雖然低調沉著，卻反映了家國之間千絲萬縷的複雜關係。

灰色、平塗、紅線，三者被結合在作品中，顯得冷靜、迂迴，卻無所不透露著一絲耐人尋味，而仔細體會，又會發現包含著哲理的光芒。這是張曉剛專屬的美學符號。這種美學，蘊含了一種詩歌的意味，不著痕跡地震懾靈魂。生活中的張曉剛喜歡觀察、沉思、寫作，是詩人般的畫家。不論是畫家張曉剛的詩意之光，還是詩人張曉剛的繪畫之美，都是《血緣：同志》給予觀者的獨特餽贈。

Left to right 由左至右：

Giorgio Morandi, *Still Life*, 1955
Artwork: © 2018 Artists Rights Society (ARS), New York/SIAE, Rome
喬治．莫蘭迪《靜物》1955 年作

A glazed white ware jar and cover, Tang Dynasty (AD 618-907)
唐白釉蓋罐 (唐代公元 618-907 年)

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

44 LE PHO 黎譜

(VIETNAM, 1907-2001)

Nostalgie (Nostalgia)

signed 'Le pho' and signed again in Chinese (lower right)
ink and gouache on silk
60 x 45 cm. (23⅝ x 17¾ in.)
Painted in 1938
one seal of the artist

HK$1,400,000-2,200,000
US$180,000-280,000

PROVENANCE
Anon. Sale, Sotheby's Hong Kong, 16 April 2006, Lot 98
Acquired from the above sale by the present owner
Private Collection, USA

懷人

水墨 水粉 絹布
1938年作
款識：黎譜 Le pho (右下)
藝術家鈐印一枚

來源
2006年4月16日 香港蘇富比 編號98
現藏者購自上述拍賣
美國 私人收藏

Theo van Rysselberghe, *Young Girl with a Vase of Flowers*, undated, Private Collection
西奧 · 凡 · 賴塞爾伯格《女孩與瓶花》日期不詳 私人收藏

The year 1938 no doubt holds great significance and is a pinnacle in Le Pho's expression and painting. Indeed, when he returned to Paris in 1937 for the second time (after his initial first stay in 1931-32), the migration from his native Vietnam to Paris and the subsequent clash and confrontation of ideals of Vietnam-France inspired him through his work which was empowered by an impeccable technique.

Furthermore, two titular words stand out: nostalgia and conquest would be the driving force through Le Pho's life: the gift of an endless source of inspiration enhanced by his geographical and mental being to feed his unique and irreplaceable work. This awareness goes well beyond his major themes (the longing for his birth land, the mythologized woman) and well beyond his painting techniques - oil on canvas, gouache and ink on silk, and lacquer which he rarely executed.

The painting *Nostalgie* (Lot 44) we are proud to present here is clearly an extraordinary work: a milestone in the master's creation.

Left to right 由左至右：

Lot 44

Le Pho, *La Jeune Fille Aux Pommes-Cannelle*, Christie's Hong Kong, 26 Nov 2016, Lot 1, sold for HKD 4,380,00
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
黎譜《少女採摘圖》佳士得香港 2016 年 11 月 26 日 編號 1
成交價：4,380,000 港元

When observing the painting, the poet Nguyên Van Hanh (?-1018) comes to mind: We (liveing beings) are as ephemeral as lightning / (As for the trees), in the spring thousand blossom, when autumn comes, all dry out / Do not fear, let's life be with its moments of prosperity and decline / As all these moments are so brief, so fragile such as morning dew on the tip of a green leaf.

Indeed, this work uses all the same classical elements usually found in all Le Pho's paintings at that time: the fine features of the lady's face is diaphanous, as is her headdress and her black *ao dai* which was a rare and unusual colour, all set in an opulent interior in her native land of Tonkin. In this particular work, and what makes it also outstanding, is the representation of blossoming jasmine flowers, a symbol of separation delicately embraced by the lady.

The contrast between the black dress and the white flowers is an eloquent and emotional metaphor for his departure from his homeland to explore and take on a new life in Paris, La Ville-lumière (the City of Light).

In front of the powerful grace of the Tonkinese lady presented here, her nostalgic and sensual facial traits succumb to the power of her gesture: she caresses the wild flowers more than she intends to grasp them. Her hand surrounds graciously the flowers already gathered and highlights the very subtle and sensual relationship between the lady and the blossoming jasmine flowers.

While painting this work around 1938, he probably had already made up his mind: the choice was to stay permanently in France, a country where he was welcomed with elegance and success in 1931, when he was Victor Tardieu's assistant during the Colonial Exhibition. His contribution then was immense and essential, and was also recognized during the *Exposition Universelle de Paris* in 193. It is again in Paris that everything will be decided, judged and declared - Montparnasse is the world centre of visual art, where all the great masters of the time meet each other and mingle in an atmosphere of permanent quest for the absolute. On the other side of the world, in Vietnam, Tardieu, his mentor, passed away the previous year (1937). Evariste Jonchère then became the head of the School of Fine-Art of Hanoi but in a way not all the artists approved of this change.

Le Pho was an orphan for a long time, his true field of investigation and his real artistic homeland was going to be France where he would be welcomed with pride but also demands from the greater public sphere. The great Vietnamese painter would never return to his homeland Vietnam.

He was then young man at 31, ambitious in his work, trusting his destiny, and with the modesty only known to the greatest, created this beautiful artwork presented here. The soft depiction of women were his greatest subjects, undoubtedly showing his love for the feminine subjects, and the reason why of all the female representations in 20th century pictorial art in Vietnam, he offered the most beautiful, elegant and sincere representation of women. By his genius, now universally recognized, he succeeded in making his subject of predilection and a subject of admiration.

A cultured man faithful to Tonkinese thought and culture of the 18th Century, Le Pho's painting subsequently expresses the same lyrical melancholy we find in the *Chinh Phu Ngâm - (The Song of the Soldier's Wife)*, written around 1760 by Dang Trân Côn:

When you took the road, the apricot tree was not yet in bloom;
You thought you would return towards the blossoming of the peach trees.

Today, the flowers of the peach tree withered and blew away with the Eastern wind, and the pink lotus is lost on the river.
- Dang Trân Côn - Chinh Phu Ngâm.

Particularly in art, nostalgia is the baggage of the lover.

Jean-François Hubert, Senior Expert, Vietnamese Art

1938 年無疑是黎譜創作及繪畫生涯中極重要的巔峰一年。1931-32 年旅居巴黎后，他在 1937 年再度重返巴黎的時候，從他家鄉越南與巴黎之間的遷居來往，及之後在越南及法國的理念之中之間的衝突調和，極大地啟發了他技法精湛的傑出作品。

與此同時，兩個關鍵字「懷思」及「征服」將成為黎譜生命之中的前進力量，為他帶來無窮無盡的啟發。這兩個概念建立在黎譜所身處的獨特的文化環境及他個人的思想狀態之上，并由此建構出他獨一無二的作品。這兩重意義，可以說是他主要的題材的升華：對家國的懷思，對女性的超然崇拜，並超越他的繪畫技巧：油畫，水粉畫，絹本水墨，以及他甚少涉獵的漆畫。

這次我們有幸呈獻大師創作歷程的一道里程碑，《 懷人 》(Lot 44) 這一傑出的作品：當我們欣賞這作品的時候，自然而然會想起詩人阮萬行的一首作品。

身如電影有還無，
萬物春榮秋又枯 。
任運盛衰無怖畏 ，
盛衰如露草頭鋪 。

此作有着黎譜當時作品一般樂用的經典元素：仕女優雅細緻的臉龐，一樣罕見及精妙的頭紗及黑色奧黛，以及富河內風情，華麗的居家。在此作中，對盛放的茉莉花的描繪為作品焦點所在：一個為仕女所擁抱，象徵離別的意像。黑衣與白花的對比非常有力，亦是一個有深厚感情的隱喻，表達了他遠離故國，到巴黎這個五光十色的燈光之城闖蕩，尋找新生活的轉變。

在這位河內仕女的雍容華貴的面前，她的臉上的懷人憂思，不及她的動作富感染力對於面前的野花，與其說她想要採擷，不若說她更想撫摸盤桓。她的手輕柔的掬著早已採擷的白花，點染出仕女與盛放的茉莉花之間含蓄蘊藉的關係。

當他在 1938 年作畫之時，他大概已經下定決心要遠居法國，這個在 1931 年時以雅量及成就歡迎他的國度。當時他是作為維多爾．泰鐸參與巴黎國際殖民地展覽的助手，並提供了不可劃缺的協助。他後來亦在 1937 年巴黎的萬國博覽獲得藝壇得到肯定。當時巴黎是一切作品得以被展示、評價、并得以認可的地方，蒙帕納斯更是世界視覺藝術的中心，所有大師都在那裏切磋，并互相砥礪。而在世界的另一角落，在越南，他的老師泰鐸在之前一年 (1937 年) 離世。艾維勒斯．約切爾繼任了河內美術學院的院長。然而，不是所有藝術家都支持這個轉變。

黎譜在一段很長的時間宛如一個孤兒一樣，而法國成為了他藝旅探求的真正祖國。在當地他廣受推崇，亦為廣大的公眾所企求。這位越南大師之後再沒回歸他的祖國越南。

當時只有 31 歲的他十分年輕，對他的創作十分有自信，亦相信他自己的命運，同時卻有着偉人獨有的謙遜。在這個背景之下，他創作了這幅傑作。對仕女的柔和描繪是他最為傑出的主題，同時無疑地表達出她對女性的眷戀，這亦是為何在 20 世紀越南繪畫云云的女性表現之中，他筆下的作品誠然是其中最優美的。透過他名聞遐邇的橫溢天賦，他成功令筆下的仕女成為惹人憐愛的欣賞對象。

作為一個忠於 18 世紀河內思想及文化的文人，黎譜的繪畫表現出如鄧陳琨於 1760 年左右寫的〈 征婦吟 〉一樣的幽幽詩意：

「憶昔與君相別中，雪梅猶未識東風。
問君何日歸？君指桃花紅。
桃花已伴東風去，老梅江上又芙蓉。」

特別在藝術之中，懷思是一個情人的擔荷。

尚．佛朗瓦．胡拔，越南藝術高級專家

Le Pho with his wife Paulette in Paris, 1962
Photo: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
黎譜和他的夫人在巴黎 1962 年攝

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美國重要私人收藏

45 NGUYEN PHAN CHANH 阮潘正

(VIETNAM, 1892-1984)

La Laveuse (The Washer)

signed and inscribed in Chinese (middle right)
ink and gouache on silk
64 x 50 cm. (25¼ x 19⅝ in.)
Painted in 1931
one seal of the artist

HK$1,500,000-2,500,000
US$200,000-320,000

PROVENANCE
Anon. Sale, Sotheby's Hong Kong, 5 October 2013, Lot 30
Acquired from the above sale by the present owner
Private Collection, USA

浣衣女

水墨 水粉 絹布
1931年作
款識：阮潘正(中右)
藝術家鈐印一枚

來源
2013年10月5日 香港蘇富比 編號30
現藏者購自上述拍賣
美國 私人收藏

Honoré Daumier, *La Blanchisseuse (The Laundress)*, circa 1863, Musée d'Orsay, Paris, France
韓諾爾・杜米哀《在河邊》約 1863 年 法國巴黎奧塞博物館

Works from Nguyen Phan Chanh's early oeuvre are extremely rare, and any opportunity to present one is always a special occasion.

In 1931, the Paris Colonial Exhibition presented and offered a grand showcase for Vietnamese paintings. Millions of visitors browsed through the *Pavillon de l'Indochine* (Indochine Pavilion) and were instantly transfixed by the works on show. The media coverage was extensive, and sharing their interest, the first collectors bought works that made sense to them: *Choi Ô Ăn Quan (Game of ô an quan); Lên Dông (The Sorcerer); Rửa Rau Câu Ao (Washing Vegetables By the Pond); Em Bé Cho Chim Ăn (Little girl Feeding the Bird)*. These works were critically acclaimed and widely published in publications such as *L'Illustration* and quickly became the cornerstone images of Vietnamese modern painting.

Still in Hanoi, Nguyen Phan Chanh sold the most paintings, and was delighted to hear the news as at the time, only Le Pho had the chance to be in Paris as an assistant to Victor Tardieu. The efforts on the promotion continued after the exhibition - AGINDO (Agency for Development in Indochina) amplified their actions by encouraging a centre to exhibit and sell the quality works from the best artists all issued from the school and, also, in collaboration with different international exhibitions such as Rome (1932) and Naples (1934).

1931 was a year of great importance for Vietnamese painting. There was an all-around beguiling atmosphere of personal ingenuity, group enthusiasm, a search for otherness and for positive confrontation between the Asian world and Western modernity. In this melting pot of idea, men flourished and artists created incredible master-pieces in Vietnamese art.

La Laveuse (The Washer) presented here is included as one of these master-pieces. It is easy enough to be astonished by the perfect use of gouache and ink on silk and laid down on strong paper. A technique and medium he mastered and excelled in, Nguyen Phan Chanh brings to its very best the present lot – by virtue of observing and examining this soft silk work so characteristic of this artist. This perfect technique also pays homage to the Vietnamese lady, modest and with a sense of humility, leaning over her on-going daily work. The woman is shown on her side which underlines a deep cultural trait in Asia where anonymity is the true identity and humility is an innate quality for a person of deep-seated values.

Nguyen Phan Chanh is a champion of what we could name the Vietnamese *clair-obscur,* and some French critics were able to find similarities with Georges de la Tour (1593-1652), around the years Europe was re-discovering his work. In this work, the painter excels in the play of light and shadow based on the subtle use of four tones of brown (the puddle, her clothing, the basket and the background) and wide areas of black ink in the headdress and the pants creating a triangle. Very subtly, like in all his early works, the painter combined these geometrical elements and made them easy to identify. The hemisphere of the water puddle is used to break the triangular unity of the subject. The light background isolates the subject giving it a sense of eternity. The clever combination in the shades of black and brown strengthens the work and transcends the modesty of the subject.

In this fundamental work, Nguyen Phan Chanh expressed a manifesto for future Vietnam: the washerwoman, modest, leaning over her daily work as a message to times to come. 1931 is not indifferent: the previous year the insurrections and nationalistic events of Yen Bay and the communist of Nghe An, were different in essence but equal in their failure to yet remind us of the important question: what is a nation, who, how and what embodies this?

Top to bottom 由上至下：

Georges de La Tour, *The Penitent Magdalen*, 1625-1650, Metropolitan Museum of Art, New York, USA
喬治．德．拉圖爾《悔改的抹大拉瑪利》1625-1650 年作 美國紐約大都會美術館

The Colonial Exposition, Paris, 1931
殖民博覽會，巴黎，1931 年

Presented in its original *Gadin* frame (named after the Parisian frame-maker), it is dated 1931 *Mid Autumn* with a stamp by the Artist's pen name *Hong Nam,* (Grand South). Nguyễn Phan Chánh is also shown to be a perfectionist, judging by the elegant quality of the Chinese inscription and the choice of mounting the painting relatively lowered in the frame.

When Nguyễn Phan Chánh painted the present lot, he was 39 years old and had just graduated from the Indochina Fine Art School only a year before, as the eldest of the graduating students from the first class which had studied between 1925-1930. Indeed, in this first class, his fellow students - Lê Pho, Mai Trung Thu, Le Van Dê, and Nguyen Tướng Tam were half his age, which set a generational distance between him and them. While many in the younger generation were to find their way to Paris, then the art centre of the world, to carve out artistic careers, Nguyen's life and art continued to be centered in and around Vietnam, its people and sceneries.

La Laveuse illustrates perfectly the talent of a painter at his best, painting the simple but evocative subjects of commoners engaged in small trades or other equally timeless moments in Vietnamese life. One recalls the lines written in Nguyen Phan Chánh's diary: "Going out painting at dawn, I usually walked along rivers and canals. Once, I passed by a girl washing vegetables at the water's edge, her white shirt and black trousers only half-glimpsed in the morning mist. It was dreamlike and really beautiful. And I always like misty, dreamlike and poetic scenes." Here, if the subject is different, the spirit of the work is the same: these lines perfectly describe the artist's approach to the painterly subject.

Jean-Francois Hubert, Senior Expert, Vietnamese Art

Left to right 由左至右：

Nguyen Phan Chanh, *La Vendeuse De Bétel (The Betel Nut Seller)*, Christie's Hong Kong, 22 Nov 2014, Lot 15, sold for HKD 3,160,000
阮潘正《檳榔小販》佳士得香港 2014 年 11 月 22 日 編號 15 成交價：3,160,000 港元

Nguyen Phan Chanh, *Enfant à l'oiseau (Child with Bird)*, Christie's Hong Kong, 27 May, 2018, Lot 315, sold for HKD 6,700,000
阮潘正《孩童與小鳥》佳士得香港 2018 年 5 月 27 日 編號 315 成交價：6,700,000 港元

阮潘正的早期作品十分罕見，本次佳士得能夠有幸呈現本作品，實為一個罕見的殊榮。

1931 年的巴黎殖民地博覽提供了一個展示越南繪畫的良機。數以百萬的參觀者蜂擁到印度支那展廳，並為展出畫作所驚艷。展覽在當時廣為媒體報導，成一時佳話，而首批的收藏家亦購入了一批通俗易懂的作品：《 越南播棋 》、《 巫師 》、《 池畔洗菜 》及《 女孩餵雀 》。這些作品為藝壇激賞，在法國諸如《 畫報 》等主流媒體的刊行之下，這些作品很快成為了越南現代繪畫的重要代表。

由於只有黎譜有幸成為泰鐸的助手一起前往巴黎，當留在河內的阮潘正知道自己的作品最受歡迎這個好消息時，十分雀躍。在展覽之後，官方繼續致力推廣。印度支那發展部 (AGINDO) 亦 加強了他們的活動，建立一個展覽及銷售學院最好的藝術家的作品，同時亦與諸如羅馬及拿玻里等地不同的國際展覽合作。

1931 年是越南繪畫非常重要的一年。當時亞洲與西方現代社會各界之間瀰漫著一股曖昧的氛圍，雙方相互猜忌、充滿著對組織的熱情、對異己者的探索，雙方衝突調和並濟。這個理念的溶爐，陶鑄出偉人，而藝術家們則為越南創作出經典之作。

這次呈獻的《 浣衣女 》便是其中的傑作之一。作品對水粉畫，絹本水墨及用紙的完美配合已然是令人驚嘆。透過欣賞有着藝術家獨特風格的這幅柔和作品，我們可以看到阮潘正如何把他精心掌握了的技巧及媒介發揮到極致。這完美的技藝同時亦向謙恭勤勞的越南婦女致敬。側寫的婦女形象表現出亞洲深厚的文化體會：無名才是真正的身份，而謙恭則是一個有深厚文化底蘊的的人的內在特質。

阮潘正是所謂的越南明暗法的大師，在歐洲重新欣賞他的作品時，一些法國藝評人在此中找到與喬治．德．拉圖爾相類似的地方。在此作中，畫家完美的呈現了光影的互動，透過四種不同的含蓄棕色調（水洼、衣裳、提籃及背景）與頭飾上廣闊的墨彩和長褲形成了一個三角形。正如他的早年作品一樣，藝術家非常低調的融會了這些幾何元素，使得他們非常容易觀察。水洼的半圓形打破了描繪對象的統一三角構圖。明亮的背景在突顯描繪的對象同時，亦為她賦予了永恆的意味。黑色與棕式的陰影的巧妙配合，強調了婦女的勞動與謙遜。

在此作中，阮潘正為未來的越南畫出了一道藝術宣言：謙卑的洗衣婦專心於日常工作，就如對未來的預言。1931 年亦一樣，在之前一年在安沛的民族起義和乂安省的共產黨起義，他們所追求的或有分別，但一樣的失敗提醒了我們一個更重要的問題：何謂國家？誰人、如何、甚麼代表了一個國家？

作品保留了原本的巴黎畫框名家特制的加丹畫框，作品落款為 1931 年中秋，並有着藝術家表字「鴻南」及其一方印鑑。從他的中文題簽與他有意選擇以一個較低的位置裝裱作品可見阮氏追求完美的一斑。

當阮潘正創作此作時，他已 39 歲，並剛於一年之前，在印度支那美術學院畢業。作為 1925 至 1930 年的第一屆畢業生中最年長的一位。他的同窗如黎譜、枚中恕、黎文第、阮祥三等只有他一半的年紀，亦因而有着一個世代的差距。當很多年輕的同窗決定遷居巴黎這個當時的世界藝術之都，為自己的藝術生涯打拼之時，阮潘正的生命與藝術則繼續以越南及其人民及風景為中心。

《 浣衣女 》完美的表現了藝術家的天份，描畫出一個簡單但富表現力的平民對象，從事着小買賣及其他越南生活中永恆的一刻。這讓人想到阮潘正日記之中的幾句：「在日出之時起床繪畫，我通常沿着河川或運河漫步。有一次我遇上一個在水邊洗菜的女孩，她的白衣黑褲，在朝霞之中隱約可見。如夢似幻，十分美麗。而我亦一直鍾愛霧裏看花，如夢如幻的詩意場景。」此作的描繪對象或有不同，但作品的精神是一致：這幾行句子完美的道出了藝術家如何欣賞他所描繪的對象。

尚．佛朗瓦．胡拔，越南藝術高級專家

PROPERTY FROM AN IMPORTANT SINGAPOREAN PRIVATE COLLECTION
新加坡重要私人收藏

46 CHEONG SOO PIENG 鍾泗賓

(SINGAPORE, 1917-1983)

Bali Girl

signed in Chinese and dated '1980' (middle right)
oil on board
92.5 x 62 cm. (36⅜ x 24⅜ in.)
Painted in 1980

HK$800,000-1,000,000
US$110,000-130,000

PROVENANCE
Private Collection, Asia
This work is accompanied by a certificate of authenticity issued by Raffles Fine Arts Auctioneers.

峇里島的姑娘

油彩 木板
1980年作
款識：泗賓 1980 (中右)

來源
亞洲私人收藏
此作品附萊佛士美術拍賣商簽發之保證書

Masaccio, *Holy Trinity,* circa 1426-1428.
馬薩喬《三位一體》約 1426-1428 年作

The role that Singaporean artist Cheong Soo Pieng had in pioneering the Nanyang art movement is well-documented, and his prolific artistic practice spanning across six decades has contributed greatly to this overall consensus. The Nanyang style is a regional art movement that defined an era of widespread immigration and search for personal identity in a new land. Nanyang, meaning 'southern seas' in Mandarin, is a term that has come to define all things Southeast Asian. Many artists such as Cheong, who were part of a post-war diasporic population that fled China during the civil unrest after the Japanese Occupation, were already well-adept in traditional Chinese ink techniques. Coming to Southeast Asia offered a new perspective and learning opportunities for artists like Cheong.

Bali Girl (Lot 46) was painted in 1980 during Cheong Soo Pieng's second trip to Bali, and produced 25 years after his landmark trip taken together with his contemporaries Chen Wen Hsi, Chen Chong Swee and Liu Kang. The work reflects a more stylised and decorative character, as well as a confidence in the way that he executes his lines and compositions. These point to his continued visual innovation – an aesthetic sophistication that blended techniques of both East and West in a very experimental manner, which is a trope that permeates Cheong Soo Pieng's entire oeuvre; as art historian T. K. Sabapathy observes, "In [Soo Pieng's] art, one can see the influence of three very different traditions".

1976 marked the end of Cultural Revolution, and many artists who had initially fled China years ago, such as Cheong, were finally able to set foot on their motherland once again. It would be remiss to disregard the emotional impact this had on the artist, and as such, the works that defined this period and beyond, were heavily influenced by a return to the tradition of Northern Song Chinese ink painting and ran parallel to his late decorative style.

Left to right 由左至右：

Lot 46 Detail 局部

Cheong Soo Pieng, *Balinese Girl with Offerings*, 1957. Christie's Hong Kong, 26 May 2016, Lot 2024, Sold for HKD 1,580,000.
鍾泗賓《持供品的峇里女郎》1957 年
佳士得香港 2016 年 5 月 26 日
Lot 2024 成交價：1,580,000 港元

Bali Girl is an excellent instance of the influence of Chinese painting on Cheong's later works. Looking at the way in which the artist renders the twisting and turning of the expanses of leaves in space around the stems and branches in *Bali Girl*, we are immediately reminded of the seminal painting of the Northern Song school, *Travelers among Mountains and Streams* by Fan Kuan. *Travelers among Mountains and Streams* served as an ideal in monumental Chinese landscape painting in which the classical Chinese perspective of three varied planes of depth are evident. In this same way, *Bali Girl* adheres this formula of three dominant planes demarcated by the table of scattered frangipani flowers in the foreground, the female figure in the middle ground, while the decorative foliage and the penjor – a long ornamental bamboo pole woven out of coconut leaves found across Bali before the religious Hindu ceremony *Galungan* – make up the background. The soft delineated lines of the harmoniously geometric monochromatic background, which has its roots in ethnic modernist geometry – a culmination of Cheong's forays into different styles and techniques – is off-set by the vibrant colours of the traditional *Kamen* skirt worn by the Balinese woman, the central figure in this present narrative.

At the same time, in *Bali Girl*, we see Cheong Soo Pieng using the archetypal Western technique of perspectival illusion of depth created by a window sill or table – known as *trompe l'oeil* – in the foreground of the painting, like a window into a space filled with mystery. However, at the same time, he eschews realist techniques in favour of a more simplified stylistic quality. Indeed, even comparing his female figures of Cheong's earlier paintings produced during his inaugural Bali trip, such as *Balinese Girls with Offerings,* one can see that *Bali Girl* exhibits more exaggerated physical proportions: her limbs are highly elongated and her elbow bends in an acute angle, her face an angular oval shape, with almond lidded-eyes and arched eyebrows – a stylistic feature of his late works often attributed to the influence of Javanese shadow puppets known as *Wayang Kulit* found in Java and Bali. The works of this later period for Cheong, seeks more to capture the mood of the life in Nanyang, and *Bali Girl* encapsulates the calm serenity of a quiet moment of a sensitized, meditative state of preparation, as she quietly and reservedly reaches up to place flowers in her hair. The stylised forms of Cheong's *Bali Girl* is not merely a formalistic device, but one that reflects the inner psychology and self-awareness in the way that they are represented with a sense of certainty.

Returning to T.K. Sabapathy's observation of Cheong Soo Pieng's work, *Bali Girl* is an artistic manifestation of the three different traditions have influenced the artist. It is not to say that Cheong merely copied from Eastern, Western or Southeast Asian traditions, but rather, he sought to achieve a style that was his own, while remaining true to the Nanyang spirit through his artistic practice.

新加坡藝術家鍾泗賓在南洋藝術運動的領軍角色，已多有論述；而他縱橫六十年的多產藝術生涯，亦贏得大眾稱許。所謂的「南洋風格」，是一個地域性的藝術運動，它界定了一個大批移民在新的國度尋找個人身份的年代。而「南洋」本身，則是一個用以表達東南亞一切事物的用詞。鍾泗賓等藝術家是戰後離散的華僑的一部份，他們在日本侵華戰爭之後接踵而來的內戰之下逃離中國，在離開中國的時候，他們已經對傳統中國水墨技法有深厚的認識。來到東南亞，則為他們提供了新的角度及學習機會。

《峇里女郎》一作成畫於 1980 年，鍾泗賓第二次造訪峇里之時。這亦是他與陳文希、陳宗瑞及劉抗等的重要峇里之旅，二十五年之後的事。這作品表現了更趨向風格化及裝飾性的特色，以及鍾氏對線條及構圖之用筆的自信。這此種種，都叫人看出他藝術生涯中持續的創見，以及一個兼容並蓄東西方技藝，非常實驗性的藝術風格之成熟。這點在鍾泗賓所有畫作之中宦可清晰得見。正如藝術史學家 T. K. 沙巴柏迪指出：「在鍾泗賓的藝術之中，我們可以看見三個非常不同的藝術傳統的影響。」

1976 年作為文化大革命完結的一年，亦是例如鍾泗賓般當年離開了中國的藝術家，終於可以再度重訪故國的時候。這次旅程對藝術家的情感衝擊之大，實在不可不留意。這時期與之後富強烈代表性的作品，都有着對北宋中國水墨畫的回應，亦與他晚期裝飾性風格而並行發展。

《峇里女郎》便是其中的一個表現了中國繪畫對鍾泗賓晚期作品的影響的好例子。藝術家描畫峇里女郎附近的枝葉的屈曲舒展，讓人聯想到北宋繪畫的經典，范寬的《溪山行旅》。《溪山行旅》儼然是堂皇巨幅的中國山水畫的典範，呈現了中國藝術之中的「三遠」描繪方式。《峇里女郎》一作中，亦可見如此的表現。前景的散落在桌上的雞蛋花、中景的女郎，以及背後裝飾性的花葉，以及在印度教節慶卡龍安日前，峇里到處可見，以椰子葉編成的裝飾竹枝「班佐爾」。諧和純色的幾何背景中柔和幼細的線條，有着民俗現代主義幾何風格的影響，這亦是鍾泗賓對不同技藝的涉獵的呈現。如此背景，卻與此作中的峇里女郎所穿着的傳統加曼裙的鮮艷色彩成強烈反差。

與此同時，在《峇里女郎》一作中，我們看見鍾泗賓使用了典型西方以窗沿及枱布表現的景深，又稱為「視覺陷阱」的透視法來表現景深，一如透過窗櫺去看裏面充滿迷思的空間一樣。然而與此同時，他卻揚棄了現實主義的技藝，以一個更簡單風格化的形式去入畫。誠然，即使與鍾泗賓首次造訪峇里時創作的作品，例如《持供品的峇里女郎》相比，我們可以看見《峇里女郎》表現了更誇張的身體比例，她四肢極度修長，她的手肘甚至成了一個銳角，她的臉孔成了稜角分明的鵝蛋，有着杏眼山眉。他晚年作品的這些風格，一般被認為是受傳統印尼哇揚皮影偶戲影響。鍾泗賓晚期致力捕捉南洋生活更多的情思，而《峇里女郎》一作，即捕捉了在整理自身時的寧靜致遠，畫中人正全神貫注的去伸手簪花。《峇里女郎》的風格化表現，不獨是一個形式的技巧，而是反映了內在思想及個人認知的自信純熟表現。

回歸 T. K. 沙巴柏迪對鍾泗賓的觀察所指，《峇里女郎》是三道影響藝術家的藝術傳統的表現。鍾氏並非單單摹仿東方、西方，或是東南亞的藝術傳統，而是致力透過藝術創作，創造一個屬於他自己的風格之同時，去貫徹他的南洋精神。

Left to right 由左至右：

Wooden *wayang* shadow puppet, c. 1914, Tropenmuseum, Amsterdam
印尼木偶 約 1914 年作 阿姆斯特丹 Tropenmuseum 博物館

A picture of Cheong Soo Pieng in his studio.
鍾泗賓在其工作室留影。

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47

CHEN WEN HSI 陳文希

(SINGAPORE, 1906-1991)

Balinese Women with Offering

signed 'Chen Wen Hsi' (lower right)
oil on canvas laid on board
79 x 64 cm. (31⅛ x 25 ¼ in.)

HK$1,000,000-1,500,000
US$130,000-190,000

PROVENANCE
Acquired by the original owner during his diplomatic mission
Thence by descent to the present owner
Private Collection, USA

峇里島婦女

油彩 畫布 裱於木板
款識：Chen Wen Hsi (右下)

來源
原藏者得自外交使命期間
現藏者繼承自上述收藏
美國私人收藏

Paul Gauguin, *Two Tahitian Women*, 1899.
Collection of the Metropolitan Museum, New York, USA.
保羅．高更《兩個大溪地女人》1899 年作 美國紐約大都會藝術博物館館藏

"I also believe that the true artist, while he absorbs the traditional and conventional values and merits, is not slavishly bound by them, but builds his own philosophy and style after he assimilates the good features of the past masters."

- Chen Wen Hsi

「我相信真正的藝術家，儘管吸收了傳統和經典的藝術價值和優點，也不會盲從附和，而是在吸取各位先師的長處後，從而建立自己的藝術哲學和風格。」

- 陳文希

Left to right 由左至右：

Lot 47

Chen Wen Hsi, *Two Figures,* 1950 - 1959. Collection of the National Heritage Board, Singapore.
陳文希《兩個人》1950-1959 年作
新加坡國家文物局館藏

Balinese Women with Offerings (Lot 47) comes from the family collection of a distinguished diplomat from Myanmar who joined the United Nations in the early years of its establishment. The piece was acquired on one of his trips to Southeast Asian during his long career with the UN and has been with the family ever since.

The outstanding work is exemplary of Chen's bold forays into a more Expressionistic style of painting that characterised much of his work in the 1950s, following his trip to Bali with other pioneer artists in 1952. Coming from an island nation that was rapidly developing in the aftermath of the war, the untouched beauty of Bali offered a magical respite from the bustle of city life. The artists on the trip were enamoured by the hospitality of the indigenous people and the lush, idyllic landscapes they inhabited, and persisted in capturing them in their paintings even after they returned to Singapore.

Celebrated as one of the most distinguished painters of his time, Chen Wen Hsi is credited as one of the founding fathers of modern art in Singapore. Born in Guangdong Province, Chen furthered his education at the Xinhua Academy of Fine Arts in Shanghai and was already a respected artist and educator by the time he moved to Singapore in 1948. Chen taught at the Nanyang Academy of Fine Arts (NAFA) alongside fellow pioneer artists who were all well equipped to lead the fledgling art scene with their adeptness at traditional Chinese painting and their openness towards the experimental ways of the Western arts. They would late develop the Nanyang Style of art through their harmonisation of Eastern and Western principles along with their zealous documentation of the diversity and richness of Southeast Asian culture.

Chen studied Chinese ink and brush painting, and even mastered the traditional art of finger painting, under the master artist Pan Tianshou, while he was in Xinhua Academy. Never one to be complacent, Chen continued to explore other forms and mediums despite his proficiency in the traditional techniques. His inability to read much English did not stop from him from amassing a collection of art books and periodicals, from which he would analyse the works of the great masters from around the world with a cold, critical eye. It is no surprise then that Chen is recognised for the ease at which he would move between ink and oil paintings, expertly picking on the best qualities of either tradition that suited his artistic aims.

Balinese Women with Offerings is a highly unusual work from the prolific artist's early oeuvre, mainly because he rarely made women the subject of his compositions. The present work depicts two native women preparing the offerings for a religious ritual. Chen portrays them with sharp facial features and sensuously elongated limbs, their smooth ebony skin in stark contrast to the vibrantly dyed *sarongs* they adorn. Similarly, the fruits stacked high on the tray of offerings shine in the dim morning rays that seep through the right side of the scene, standing out in highlights of bright crimson and yellow against the background of the shadowy interior.

Initial inspection of the painting leads us to make visual comparison with the works of Paul Gauguin, specifically his *Two Tahitian Women.* However, where Gauguin opts for flat planes of solid, unnatural colour to capture the intense heat of the West Indies, Chen chooses to imbue his models with an otherworldly glow, projecting the mysticism behind the ritual they are preparing for.

Lighter tones of pale orange and pastel blue create the dazzling effect of light bouncing off the deep myrtle green of the lady's bare skin. Unlike Gauguin's off-centred composition, Chen's closely-cropped arrangement is more akin to Lin Fengmian's paintings of elegant court ladies, where their loosely billowing sleeves mimic the drapery of stage curtains. Likewise, Chen's tight framing of the scene includes the viewer in the introspective preparations before the early morning ritual, enhancing the drama and suspense of this quietly mystical tableau.

Chen owes his successful experimentations with oil paint and Western art principles to his firm grounding in Chinese ink painting. His gestural strokes are telling of his awareness of the longstanding history he inherits as an artist trained in Chinese painting. He demonstrates his dexterity in the traditional art with the decisive sweep of his loaded brush, injecting movement and dynamism to an otherwise still and quiet scene. *Balinese Women with Offerings* displays Chen's progressive attitude towards art making, with his incorporation of the Western-favoured medium of oil in a painting informed by rigorous Eastern training.

Every oil painting Chen produced was a conscious and deliberate decision to work with the medium over others, based primarily on its suitability in expressing his artistic intent. This present lot is a significant example of Chen's legacy as an artist-innovator, in paving a way to his own distinct creative identity that embodied both his deep respect for traditional Eastern principles and his seamless fusion of Western artistic ideologies.

《峇里島婦女》(拍品編號 47) 本來是緬甸一位傑出的外交官的家族收藏，這位外交官在聯合國成立初期就加入成為其中一員。他在聯合國服務多年，這件作品是他在其中一次到東南亞出差時所購入，此後一直由他的家族所持有。

這幅繪畫作品堪稱是陳文希大膽走向表現主義風格的傑作，陳氏在 1952 年與其他先驅藝術家一起遊歷峇里島，其後在 20 世紀 50 年代創作的大部分作品正正採用這種繪畫風格。這個島國在戰後迅速發展，峇里島的原始美對城市生活的喧囂來說，儼如一股俗世中的清泉。是次旅行令每位藝術家深深迷戀上土著居民的熱情好客，還有那片鬱鬱蔥蔥的田園美景，致使他們日後返回新加坡，仍堅持在他們的畫作中描繪這種種風光。

作為其中一位當時得令的畫家，陳文希被譽為新加坡現代藝術的創始人之一。陳氏出生於中國廣東省，在上海新華藝術專科學校深造，於 1948 年移居新加坡時，他已經是一位頗受敬仰的藝術家和教育家。陳氏在南洋美術學院（NAFA）和其他先鋒藝術家一起執教，他們既擅長中國傳統繪畫，也對西方藝術的實驗方式持開放態度，資歷絕對足以帶領這個羽翼未豐的藝術界向前邁步。藝術家們堅守融匯東西兩方藝術這項原則，加上他們熱衷於記錄豐富多元的東南亞文化，最終創造出南洋藝術風格。

陳氏在新華藝術專科學校學習中國水墨畫和毛筆畫，並在藝術大師潘天壽的指導下，掌握了傳統手指繪畫藝術。陳氏未有因此而自滿，儘管他的傳統技藝已非常精練，仍孜孜不倦探索其他藝術形式和媒介。他的英語並不流利，但也無阻他積累一系列藝術書籍和期刊，更藉此以冷酷而批判的眼光來分析世界各地大師的作品。難怪陳氏的藝術以游走於水墨畫和油畫之間而見稱，熟練地在各個傳統藝術範疇選取最佳的特質，以切合其藝術目標。

《峇里島婦女》是這位多產藝術家的早期作品之一，這幅畫作實屬罕見，主要因為他的作品很少以女性為主題。畫中描繪兩名土著婦女為宗教儀式準備祭品。陳氏描繪的人像輪廓鮮明，修長的四肢充滿美感，光滑的玄檀色皮膚與她們身上色彩鮮艷的沙龍裙形成鮮明對比。同樣地，昏暗的晨光滲往場景的右側，堆放在托盤上的水果隱隱透出光澤，在陰暗的室內背景中突顯出明亮的赤紅和鮮黃色。

乍看此畫，不其然使我們將之與保羅 · 高更的作品相比，尤其是《兩個大溪地女人》。然而，高更選擇以色彩實在、非自然的平面來捕捉西印度群島的炎熱，陳氏卻選擇給他的人像注入超凡脫俗的光芒，將神秘主義投射到他們正在準備的祭祀儀式。稍淡的粉橙色和柔和的藍色映襯著女士光滑皮膚上的墨綠色，營造出光線耀眼的效果。與高更偏離中心的構圖不同，陳氏緊湊的佈局更類似於林風眠的作品中那些優雅的宮廷女士，其寬鬆滾滾的袖子仿若舞台布幕的帷幔。此外，陳氏緊密的構圖讓觀眾如入畫中，與眾女在清晨祭祀前一起內省備禮，令這幅寧謐而神秘的畫面增強了戲劇感和懸念。

陳氏將實驗油彩和西方藝術原理的成就歸功於他在中國水墨畫方面穩固的基礎。順勢的筆觸透露出他意識到自己作為受過中國繪畫訓練的藝術家，繼承了其悠久的歷史。他以沾滿顏料的畫筆果斷一掃，為安謐寂靜的場景注入動感和活力，把傳統藝術運用得靈巧熟練。《峇里島婦女》展示了陳氏以革新的態度看待藝術創作，在一幅以嚴謹的東方藝術訓練為依歸的繪畫作品中，運用西方藝術偏愛的油彩作為媒介。

陳氏創作的每一幅油畫，都經過深思熟慮並有意識地挑選藝術媒介，視乎所選的媒介是否適合表達他的藝術意圖。是次拍品是陳氏作為創新藝術家，其遺世作品中的一個重要例子，為日後獨特的創作定位鋪路，體現了他對傳統東方藝術原理那份深深的敬意，以及與西方藝術思想主義的無縫融合。

Chen Wen Hsi, *Assembling,* 1980s. Christie's Hong Kong, 29 November 2015, Lot 381, Sold for HKD 1,900,000.
陳文希《聚》1980 年代作
佳士得香港 2015 年 11 月 29 日
編號 381 成交價：1,900,000 港元

48

LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

Seated Lady with Wisteria

signed in Chinese (lower left)
ink and colour on paper
69 x 66.5 cm. (27 x 26 in.)
Painted in 1947
one seal of the artist

HK$2,500,000-3,500,000
US$330,000-450,000

PROVENANCE
Private Collection, Asia

LITERATURE
Asia Pacific Art Promotions Ltd., Lin Feng Mian: Leader of Chinese Modernism Art, Taipei, Taiwan, 1999 (illustrated, p.105).

Sylvie Chen Art Gallery, The Portrait of Chinese painting in 20th Century, Taipei, Taiwan, 2007 (illustrated p. 53)

紫藤花與黑衣仕女

水墨 設色 紙本

1947年作

款識：林風眠 (左下)

藝術家鈐印一枚

來源
亞洲 私人收藏

文獻
1999年《 中國現代主義繪畫的先驅者—林風眠 》加拿大亞太國際藝術 台北 台灣 (圖版，第105頁)

2007年《 體艷 》太活藝術中心 台北 台灣 (圖版，第53頁)

"My paintings of ladies have primarily been influenced by Chinese ceramic art. I like Tang and Song styles —especially Song ceramics. I've been influenced by the transparent colours of the ceramics from the official kilns and the Longquan kilns. I make use of those kinds of things—as inspiration, as techniques to incorporate into my paintings."

- Lin Fengmian

「我的仕女畫最主要是接受來自中國的陶瓷藝術，我喜歡唐宋的 ，尤其是宋瓷，受官窯、龍泉窯那種透明顏色影響，我用這種東西的一種靈感、技術放在畫裡。」

- 林風眠

Lin Fengmian's paintings of women featured freehanded, impressionistic brushwork, often painted with a large brush and spreading inks, and swiftly executed outlines. Lin once described this style in a letter to Pan Qiliu, one of his students: "You have seen murals from the cave temples at Dunhuang; those are the finest art works in the East. They represent an ideal sought after by many European painters but never achieved, Gauguin being one obvious example. I've pursued that sort of thing for a long time. It looks so simple, but when it comes to the actual painting you find how difficult it is: filling in color between two lines, and the strength of the color in the middle, these things are almost impossible for the human hand to manage in paint. When I'm painting human figures, I end up dreaming about those things." Based on this passage about his painting experience, Lin Fengmian believed that the most valuable element of traditional Chinese art was its grasp of the beauty of line – an element that he sought to capture in his own work. This work, *Seated Lady with Wisteria* (Lot 48), captures the subject's gentle grace and restraint and perfectly expresses the practiced freedom of Lin Fengmian's brushwork and the understated elegance of color he learned from traditional art. While the piece exudes a fresh, natural quality also found in works by the Western Impressionists, Lin's ability to depict physical textures here is employed more in his handling of mood and personality. That allowed him to capture a unique and Eastern kind of reserved beauty, in a portrait of timeless female beauty recognized in both East and West.

Lines were the soul of Lin Fengmian's work; the lines with which he outlined his figures were agile, lively, and strong. He once said, "My lines, comparatively speaking, are Chinese.... using the calligraphy brush is different, it's something you have to practice a long time.... a line like that is relatively fluent, like in the West when they sketch of make a draft, but I use the calligraphy brush when I paint." Lin Fengmian admired the minimalist paintings of Liang Kai, whose *Li Bai Strolling* shows complex outlines only in its subject's facial features. The lines of his robes and his feet are rendered with the utmost simplicity that gives the painting as a whole a wonderful fluidity. Through his study of Liang Kai's minimalist style, Lin Fengmian came to understand his simplified images as a reduction of nature's complexity to a pure, simple expression, similar in nature to the notion of sketching in the West. He further absorbed the flowing, lifelike expressiveness of China's folk arts, such as porcelain painting and the Dunhuang murals. Works from Dunhuang provided endless inspiration with their lively images and nimble lines.

In addition to making traditional use of line a part of his paintings, Lin Fengmian also vigorously engaged in experiments with color and composition. He frequently combined watercolor and ink mediums, adding an Eastern coloristic feel to his works. In particular, taking advantage of the way pigments disperse added natural variety to his colors, which were rich but not gaudy, and showed powerful lyricism. Lin typically employed three types of compositions in his paintings of women: the first, a reclining pose forming a diagonal across the picture space; the second, a centered composition in curved, wavy lines; the third, a cross-legged pose with a pyramidal composition. In each case, the figures are in the foreground or middle ground, and are centered in the composition as its point of focus. This *Seated Lady with Wisteria* is a typical composition featuring curving lines. Referring to this Modigliani-esque pose, Lin once said, "During the Wei and Jin, the Six Dynasties, and up to the Tang, lines in Chinese painting mostly showed curvature. In Gu Kaizhi's *Admonitions Scroll*, he depicts most of the clothing and ornaments in curving lines, giving it and their lifelike figures full expression." Lin's comment reflects that both lines, colors and his subjects' gestures were important elements with respect to his intent to modernize Chinese painting.

The 1940s were a crucial time for Lin Fengmian as he turned from oil painting and began exploring traditional techniques. He had actually already achieved a complete integration of Chinese and Western influences in his work; there was no longer any real distinction between the two, and it was with that genuine fusion that he found his place in the 20th century. As Michael Sullivan said, "When Lin Fengmian's creative work turned toward the Chinese brush and water-based pigments, he not only expressed his thoughts and emotions more quickly and spontaneously, he moved closer to the ideal of the Chinese literati painter, even though his artistic language was completely contemporary."

Left to right 由左至右：

Liang Kai, *Li Bai Strolling*, 13th Century, Tokyo National Museum, Tokyo, Japan.
梁楷《李白行吟圖》13 世紀 日本 東京 東京國立博物館

Amedeo Modigliani, *Jeanne Hébuterne*, 1919, Metropolitan Museum of Art, New York, USA.
亞美迪歐・莫迪里安尼《珍妮・赫布特尼》1919 年作 美國 紐約 大都會藝術博物館

不同於 50 年代以後的古典仕女，林風眠 40 年代的仕女作品以隨意不拘的筆法、風格寫意的形式、大筆重複暈染的色彩與墨色佈局，再以快速俐落的線條勾勒出人物的形體為一大特色。林風眠曾就這樣的風格與學生潘其鎏在信中討論道：「你偶然見到敦煌石窟的壁畫，那是東方最好的藝術品，許多歐洲大畫家理想中所追求而沒有得到的東西。高更，就是很明顯的例子。我追求這樣的東西好久了，看起來很簡單，但是畫起來真不容易，兩線之間的平塗，中間色的度數，幾乎是人手不能畫出來的。畫人體時，我就夢想這種東西。」從這番創作心得可知，他認為對線條美感的掌握一直是中國傳統藝術中最為可貴的精隨，也是他畢生所追求的創作方向。此幅《紫藤花與黑衣仕女》(拍品編號 48) 完美地呈現出林風眠熟練自由的筆觸和源自傳統藝術的淡雅色彩，表現出東方女性特有的溫柔優雅與空靈氣質。在他筆下，雖然洋溢著西方印象派式的清新自然，但他將那種對物象質感的描繪轉移為對情態和氣質的經營，捕捉了一種東方特有的含蓄美感，這是林風眠筆下所創造的融古今中外的女性美。

線條是林風眠作品的靈魂所在，他以一種輕快、活潑而有力度的線條，勾勒人物形象。他曾說：「我是比較畫中國的線條……用毛筆來畫就不一樣了，這東西要練得久……一條線下來，比較流利地，有點像西洋畫稿子、速寫，而我是用毛筆來畫的。」林風眠非常欣賞梁楷的減筆畫，由《李白行吟圖》來看，複雜的勾勒只在五官，衣袍與腳部的線條則已簡練至極，使整幅畫表現出十足的流動性。透過研究梁楷的減筆畫，他提出物象單純化的看法，認為減筆是把繁複的自然簡略而單純的表現出來，與西方的速寫具有類似的性質。此外，他也從民間藝術如瓷繪、敦煌壁畫中汲取那種流動如生的表現，其中敦煌飛天靈動鮮活的形象曾給予他創作時無窮的啟發。

林風眠不僅在線條上企圖融會傳統，在色彩與構圖上亦極力嘗試。他經常將水彩同墨一起使用，使作品帶有一種東方的色感，特別是利用生宣發散的效果賦予色彩自然的變化，顯得艷而不俗，具有濃郁的抒情性。而林風眠的仕女常有三類構圖，一是斜躺的對角式；二是中間曲線型；三是如盤坐的金字塔型，皆以中近距離取景，以對象為焦點置於畫面的中心。此幅《紫藤花與黑衣仕女》屬於典型的曲線型構圖，針對這種如莫迪里安尼式的姿態，他曾說明：「魏晉六朝以至唐代，在繪畫中的線，多係曲線的表現。如顧愷之的《女史箴圖》，衣飾皆用曲線的描寫，生動的體態，確能充分地表現出來。」反映出無論是線條、色彩與姿態皆是他意圖使中國繪畫走向現代化的重要元素。

40 年代是林風眠由油畫轉而探索傳統技法的關鍵時刻，在其作品卻已達到了完全的中西融合，甚至「中」和「西」的區隔在他的作品中已然消失，以真正的中西融合立足於 20 世紀，正如蘇立文曾如此評價他：「當林風眠的創作轉向中國毛筆和水粉畫時，他不僅憑其將思想和情感表達得更為迅疾和更具自發性，而且與中國文人畫家的理想更接近了，但他的語言特色完全是當代的。」

Top to bottom 由上至下：

Lot 48

Western Wei Dynasty, *Flying apsaras*, Mogao Cave 285, Dunhuang, China.
西魏《敦煌飛天》中國 敦煌 莫高窟第 285 號窟

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

49 LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

Wisteria in a Vase

signed in Chinese (lower left)
ink and colour on paper
68.5 x 68.5 cm. (27 x 27 in.)
Painted in 1957
one seal of the artist

HK$1,800,000-2,800,000
US$240,000-360,000

PROVENANCE
Private Collection, Asia

LITERATURE
Asia Pacific Art Promotions Ltd., Lin Fengmian: Leader of Chinese Modernism Art, Taipei, Taiwan, 1999 (illustrated, p. 161).

紫藤瓶花

水墨 設色 紙本
1957年作
款識：林風眠 (左下)
藝術家鈐印一枚

來源
亞洲 私人收藏

文獻
1999年《 中國現代主義繪畫的先驅者—林風眠 》
加拿大亞太國際藝術 台北 台灣 (圖版，第161頁)

Pablo Picasso, *Fruit Dish*, 1908-09, Museum of Modern Art, New York, USA. Artwork: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅．畢卡索《水果盤》1908-1909 年作 美國 紐約 現代藝術博物館

"Throughout his life, Lin Fengmian explored and contributed tremendously to the blending of Chinese and Western styles in art. His achievement did not only originate from his grasp of and love for modern Western art, classical Chinese art and folk art. It stemmed even more strongly from his resolve to stay out of the limelight and devote himself to artistic creation and inquiry, which he pursued with impeccable integrity even in challenging circumstances."

- "The Master Lin Fengmian", Wu Guanzhong

「林風眠畢生在藝術中探索中西嫁接，作出了最出色的貢獻，其成功不僅緣於他對西方現代、中國古代及民間藝術的修養與愛情，更因他遠離名利，在逆境中不斷潛心鑽研，玉壺雖碎，冰心永存。」

- 吳冠中《一代宗師林風眠》

Left to right 由左至右：

Zao Wou-Ki, *Untitled,* 1951, Christie's Hong Kong, 25 November 2017, Lot 22, sold for HKD 10,660,000
Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《無題》1951 年作 佳士得香港 2017 年 11 月 25 日 編號 22 成交價：10,660,000 港元

As a contemporary fine arts educator and a modern art pioneer in 20th century China, Lin Fengmian is an iconic figure in the history of art. His exploration of still life subjects was an experiment in distorting the portrayal of objects and things, composition division and planarization, lines and form, as well as light and colour. For Lin Fengmian, the exploration of still life subjects was also an investigation into the essence of all things, since the portrayal of nature was such an important foundation for his pursuit of artistic formats. The still life series presented in this year's Evening Sale was created in the 1950s, and the paintings are from the earlier years in Lin's Shanghai period (1951-1977). They represent the fruits of his devotion to exploring and merging innovative artistic formats.

Born in a farming village in Guangdong, Lin Fengmian displayed a passion for painting from an early age. At the age of 19, he participated in a work study programme that allowed him to travel abroad to France. Once there, he studied at the Ecole Nationale Superieure d'art de Dijon and the Ecole Nationale Superieure des Beaux-Arts in Paris. As his talent was recognized by Cai Yuanpei, Lin was appointed the principal of the National Beijing Fine Art School upon his return to China at age 26. Despite controversy and opposition, Lin introduced his teaching philosophy of combining Chinese and Western approaches in arts education to China. In 1928, he founded the Hangzhou National College of Art, becoming its first principal. Throughout his career as an arts educator, Lin championed a new style of arts education, as he advocated the innovation of Chinese art in the aspects of education, theory and artistic creation. With a teaching methodology that encompassed Chinese and Western approaches, he fostered artistic talent and development in the college that would become a cradle for modern art in 20th century China, leading the nation into a new artistic realm. Furthermore, he embraced the blending of Chinese and Western painting styles as his life-long pursuit. From theory to practice, Lin carved out a new path for Chinese painting, one that was grounded in a modern aesthetic consciousness.

Learning from Western art, Lin Fengmian stressed the importance of developing a firm command of depicting objects and things. In his philosophy of arts education, he believed a solid foundation in the rendering of objects was key to revolutionizing Chinese painting, where there had long been an overt emphasis on capturing the spirit of the subject rather than its form. Even for those who had decided on pursuing Chinese painting in their artistic career, Lin believed they should hone their skills in sketching as the foundation for further study in Chinese painting. With his profound grasp of depicting objects, Lin gradually turned away from intricate rendering, and focused on encapsulating the spirit of their images. He also attempted to merge different techniques of Chinese and Western arts in developing his personal artistic style. In this still life painting, there is distinct contrast between the elongated vase and the dramatic-looking bouquet, which reveals a certain decorative intention. The thirds of the white vase, the bouquet and the dark-coloured backdrop stabilize the composition. This planarized, distorted representation of still life borrows from Post-Impressionism and Fauvism, and it also resounds with influences of Cubism. The artistic approaches of Picasso had a profound influence on Lin at one point. In Lin's view, geometry was the aesthetic foundation in Cubism. This is reflected in his use of geometrical shapes to distort the images of objects and things to varying degree in different types of paintings in his oeuvre. In the still life series, the distortion mainly stems from the re-division of space, which is completely different from the division that is centred around time and action in the Chinese opera series. This style of representation also appears in an early still life work by Zao Wou-Ki, a student of Lin's.

In addition, Lin transformed the approach of "composing the blanks as lines" in spatial organization in Chinese painting; he turned it into "composing lines as blanks", where the solid, dark-coloured backdrop is accentuated with rich and bright colours. This approach of painting against a black backdrop was in fact a revamping of Chinese lacquer painting. Again, it illuminates Lin's profound ties to traditions: in achieving a harmonious balance between the real and the illusory, and between colour and space, Lin took Chinese painting, which had long privileged the dynamic of the brushstroke over coloured composition, to an entirely new artistic realm.

林風眠作為中國 20 世紀現代藝術教育家以及中國現代藝術的開創者之一，在藝術史上有著不可或缺的重要地位。他在靜物題材中的探索更是一場對物象變形、構圖分割與平面化、線形與光色的創新嘗試，意圖以中國繪畫的特質形式與西方繪畫題材進行調合；對林風眠來說，靜物的探索也是一種對物象本質的探索，因為描繪自然是他追求藝術形式的重要基礎。此次呈現的靜物系列，皆出自其 50 年代的作品，屬於上海時期 (1951-1977) 較早期的創作，代表了他致力於探索與調合創新藝術形式的成果。

出生於廣東農村的林風眠，自幼喜愛繪畫，19 歲那年赴法國勤工儉學，先後就讀於法國第戎國立高等藝術學院及巴黎國立高等美術學院。由於蔡元培的賞識，林風眠 26 歲便回國出任國立北平藝術專科學校校長。他力排眾議，首創中西合併的教學理念。1928 年，再負責籌備國立藝術學院，出任首任校長。在教學生涯中，他力推新式藝術教育，主張從教育、理論、創作三方面推進中國的藝術改造。他以中西合併的教學形式，在這所 20 世紀中國現代藝術的搖籃裏，引領中國走向一個新天地；並且將「中西繪畫調合」作為一生追求的理念，從理論到實踐，開闢了具現代美學意識的中國繪畫新道路。

對西方藝術的取法，林風眠首重於對自然物象的如實把握，在他的藝術教育理念下，他相信對物象擁有紮實的描繪基礎，是改革中國繪畫長期側重氣韻而忽略形式的重點；即便學生是以中國繪畫為發展方向，他也認為應先以素描為基礎再進行中國繪畫的學習。因此，透過對物象造型的深刻把握，林風眠逐漸由繁化簡，截取物象的造型精隨作為藝術形式的基礎，並且嘗試調合中西不同技法，發展他個人獨創的藝術風格。在此件靜物作品中，細長的花瓶與誇張的花束形成鮮明對比，顯露出一種裝飾性的意圖，而白色花瓶、花束與深色背景三者的畫面分割，使得構圖趨於穩定。這種平面化且變形的靜物表現其實取法了後印象派與野獸派的作法，並帶有立體主義的色彩，其中畢卡索的創作方式曾帶給林風眠很大的啟發。在林風眠的觀念中，立體主義的審美基礎是幾何的，也因而他在幾種畫類上皆運用不同程度的幾何以改變原有物象的造型；在靜物系列中，更多的是對空間的重新分割，與戲曲人物系列偏重時間與動作的分割完全不同，類似的表現也出現在林風眠的學生趙無極早期的靜物作品中。此外，林風眠也改變了中國畫「計白當黑」的空間佈局，反其道以「計黑當白」，在沈穩的深色背景上鋪托飽滿的亮色。這種在黑色背景作畫的方式，其實來自中國漆畫的改良，再次證明他與傳統的深厚羈絆，在實與虛、色彩與空間之間達到和諧統一的平衡，為側重筆墨氣運而非色彩構圖的中國傳統繪畫帶來全新的氣象。

Left to right 由左至右：

Li Song, *Flower with Basket*, Southern Song Dynasty, The Palace Museum, Beijing, China.
南宋 李嵩《花籃圖》中國 北京 故宮博物院

Odilon Redon, *Bouquet of Flowers in a Vase with a Long Neck*, 1912, Musée d'Orsay, Paris, France.
奧迪隆．雷東《長頸瓶花束》1912 年作 法國 巴黎 奧賽美術館

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LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

Memorable Era

signed in Chinese (lower left)
ink and colour on paper
68.2 x 68.2 cm. (26⅞ x 26⅞ in.)
Painted in 1958
one seal of the artist

HK$3,500,000-5,500,000
US$450,000-700,000

PROVENANCE
Private Collection, Asia

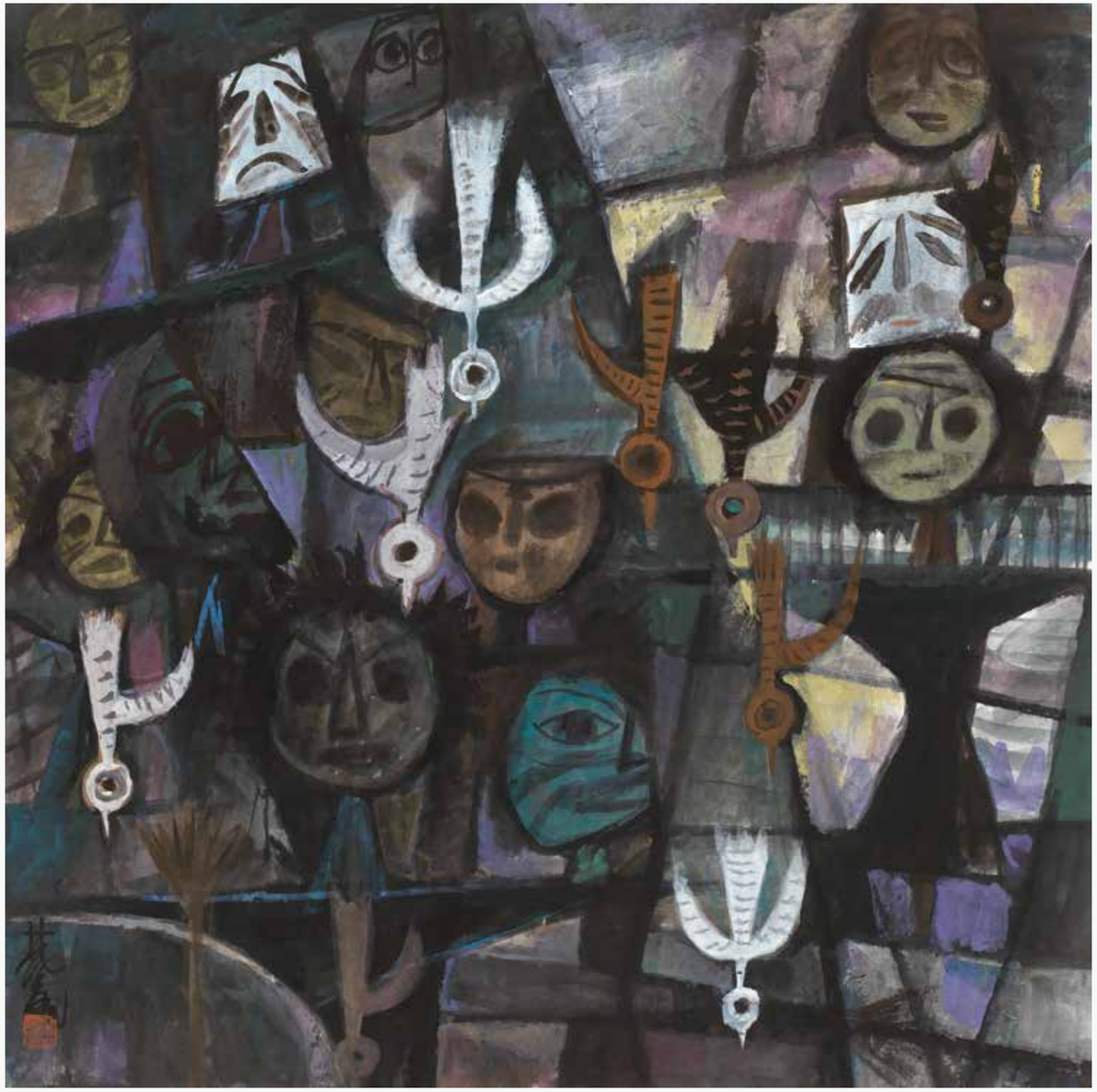
LITERATURE
Leader of Chinese Modernism Art, Taipei, Taiwan, 1999 (illustrated, p. 213).
Sylvie Chen Art Gallery, The Portrait of Chinese painting in 20th Century, Taipei, Taiwan, 2007 (illustrated p. 63)

難忘的年代

水墨 設色 紙本
1958年作
款識：林風眠 (左下)
藝術家鈐印一枚

來源
亞洲 私人收藏

文獻
1999年《 中國現代主義繪畫的先驅者—林風眠 》加拿大亞太國際藝術 台北 台灣 (圖版，第213頁)
2007年《 體艷 》太活藝術中心 台灣 台北 (圖版，第63頁)



Dunhuang mural Cave 272, Northern Liang dynasty, Mogao Grottoes, Dunhuang, China.
《 敦煌石窟 第 272 號窟 》北涼 中國 敦煌 莫高窟

“When an artist is locked inside the studio, separated from life, separated from the people, then the things that he creates are of very little use.”

-Lin Fengmian

「一個美術工作者，仍然關在畫室裡脫離了生活，脫離了人民群眾，那創作出來的東西，是沒有甚麼用處的。」

- 林風眠

Top to bottom 由上至下：

Pablo Picasso, *Guernica*, 1937, Museo Reina Sofia, Madrid, Spain. Artwork: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅・畢卡索《格爾尼卡》1937 年作 西班牙 馬德里 索菲婭王后國家藝術中心博物館

Lot 50

Living at a crucial time in the 20th century, when East increasingly encountered West and new trends in thought surged through society at home and abroad, the outlook and the choices of the artist in China had far-reaching influence. As Lin Fengmian noted, “Works of art are products of a particular time and culture, reflecting the social life of the time, yet they remain the artist's own individual creations. The artist still has to accept these East-West exchanges in his own mind, and any fusion or transformation of the two ultimately requires the artist to make his own choices.” If artists such as Xu Beihong chose academic realism, Lin Fengmian chose a much more individualized form of expression. He took modern art as the platform on which to integrate Chinese and Western elements, and he focused on the individual's inner self, its expressions and reactions relative to society and life. During the 1950s, as the disruptive Great Leap Forward unfolded, Lin Fengmian created a series of works with an expressionistic flavor, works communicating a great deal of oppression, darkness, and fear. One of those, his *Memorable Era* (Lot 50), has fortunately survived until the present, as great many such paintings were destroyed during the ten-year catastrophe of the Cultural Revolution. In his later years, when he took up the brush and once again created a series called *Nightmares*, he recalled that period of time, noting that “I have a series of impressions and memories; during that period I often had nightmares.”

In 1958, as commanded under the Great Leap Forward, a great campaign was in full swing in China's rural areas to eliminate 'the four pests'. Sparrows were initially considered such a pest because they feed on mulberries, and everyone, from city to countryside, was ordered on one particular day to climb to the rooftops and scare the sparrows using drums and scarecrows until the sparrows died from exhaustion. The nationwide movement to kill sparrows succeeded, but brought in its train years of disaster in the form of locust infestations. Lin Fengmian witnessed this campaign, and contrary to his usual habit, he filled his *Memorable Era* with dark, somber colours; its segmented pieces crowd together, portraying the event through rows of distorted faces in rough, simplified lines. The mood of this piece recalls Picasso's *Guernica* in its turmoil and feeling, and a sense of agitation permeates the entire work, conveying the artist's subjective feelings toward the realities of his society. Unlike the reserved, elegant use of colour in his landscapes and paintings of female subjects, in this series Lin preferred to apply colour with heavy pressure on a dry brush. In many areas, he mixes inky blacks into the other colors to produce the painting's somber tones. Compositionally, he creates a three-dimensional space, a deep and nightmarish phantasmagoria; sparrows drop through the foreground in a clearly layered and defined space, separate from the floating specters behind.

Through such means, Lin successfully weaves a mix of reality and fantasy in the single plane of this painting. Like Magritte, in *Golconda*, reality and illusion mix and contrast. But Lin Fengmian found an approach of his own, seamlessly fusing elements from different schools of Western modernism, his purpose to portray the land and the people of his memory.

In 1958, in response to guidance under the Great Leap Forward, Lin Fengmian went to the countryside to engage in physical labor under the auspices of the Chinese Artists Association, along with Guan Liang and Wu Dayu. His *Memorable Era* was for the most part created during this period. Facing grueling farm labor and getting close to the peasants in the countryside was not inconsistent with Lin's own outlook, given his birth in a mountain village, his simple, down-to-earth personality, and his love of nature, and one result seems to have been to inject a deeper vein of social concern into his works. Lin Fengmian in fact always advocated a kind of symbiosis between the artist and his times, and his *Memorable Era* expresses that creative outlook in his own unique manner. As he said with great feeling at the time, “When an artist is locked inside the studio, separated from life, separated from the people, then the things that he creates are of very little use.”

處在 20 世紀中西交會，內外思潮風起雲湧的關鍵時刻，藝術家的觀點與選擇影響深遠，林風眠曾說：「美術作品是時代文化的產物，是當時社會生活的反映，但終究是畫家個人的創作。東西方的交流需要藝術家本人頭腦的接受，任何融合和轉化最終有待藝術家自己做出選擇。」若說徐悲鴻的選擇是學院式的寫實再現，林風眠的選擇就是以現代藝術作為中西調合的基礎，以藝術家趨向個性化的表現，專注於呈現個人內在相對於社會與生活的表達與反應。50 年代，當失序的「大躍進」風起雲湧，林風眠就曾創作一系列帶有表現主義色彩的作品，畫面充滿壓抑、灰暗與恐懼，其中《難忘的年代》難得保留至今，許多同類型作品已在十年文革浩劫中被銷毀。晚年他提起畫筆再度創作《噩夢》系列時，曾回憶道：「那是一種感想、回憶，那段時間我常常做一些噩夢。」這張作品以其獨特的題材與表現主義式的風格，使它成為中國現代繪畫史上利用現代藝術表達一種時代性及社會性題材的最早作品。

1958 年，在「大躍進」的指令下，中國各地農村的「除四害」運動正如火如荼的進行。麻雀被認為專吃穀類而被視為一害，全國規定同一天，從城市到郊野，人們紛紛爬上屋頂用鑼鼓、稻草人製造聲勢，讓牠們倉皇飛竄，不能停留倦極而死，這場全國打麻雀運動，麻雀雖然除盡，卻迎來連年蝗禍，反而造成生靈塗炭。林風眠目睹這起運動，在《難忘的年代》中一反習慣，使用灰暗深沉的色調、擁擠而平面的切割，以粗獷簡略的線條描繪一張張扭曲的臉孔來呈現這個過程。畫面情緒猶如畢卡索《格爾尼卡》一般，在線條與筆觸上充滿動盪與激情，不安的情緒瀰漫在整幅畫面，傳遞出藝術家對於現實社會的主觀感受。不同於設色淡雅的風景或仕女系列，林風眠在這一系列作品中喜以乾筆厚推，且更大比例的使用墨色摻於各色之中，製造灰暗的色感。構圖方面，林風眠更以一種「三度空間」式的手法，創造一個無邊無際如夢魘般的連續幻境，前景墜落的麻雀與閃動的幻影產生鮮明的層次，透過這種層次，現實與虛幻被成功地交織在同一個平面上，亦實亦虛 ，類似馬格列特在《戈爾孔達》裡的虛實對比，但林風眠實際上是以自己的方式不著痕跡地融匯了這些西方現代主義後各藝術流派的特質，最終只為描繪他所生長的土地與人群。

1958 年時，為響應「大躍進」的指導，林風眠曾與關良、吳大羽等人隨中國美術家協會下鄉參加勞動，《難忘的年代》即大抵創作於此時。面對辛苦的農務工作，林風眠因出身山村，個性樸實、喜愛大自然，下鄉親近農民，與他的一貫主張並不矛盾，反而使他的作品更具有社會關懷的深度。其實林風眠始終鼓吹藝術當與時代共生，而《難忘的年代》正以它獨特的形式，表達了這樣的創作態度，如同他當時曾感性地說道：「一個美術工作者，仍然關在畫室裡脫離了生活，脫離了人民群眾，那創作出來的東西，是沒有甚麼用處的。」

Left to right 由左至右：

Jean Dubuffet, *Vicissitudes*, 1977, Tate Art Museum, London, UK. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
尚・杜布菲《更迭》1977 年作 英國倫敦 泰德美術館

Shen Zhou, *Lofty Mountain Lu*, 1467, National Palace Museum, Taipei, Taiwan.
沈周《廬山高圖》1467 年作 台灣台北 國立故宮博物院

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LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

Opera Figures

signed in Chinese (lower left)
ink and colour on paper
68 x 68 cm (26¾ x 26¾ in.)
one seal of the artist

HK$6,000,000-8,000,000
US$770,000-1,000,000

PROVENANCE
Anon. sale, Christie's Hong Kong, 29 April 2001, Lot 36
Acquired from the above sale by the present owner
Private Collection, Asia

EXHIBITED
Taipei, Taiwan, Lin & Keng Gallery, Lin Fengmian, 11 June- 3 July 2005.
Taipei, Taiwan, Tina Keng Gallery, R/evolution, 1 November-27 November 2009.

LITERATURE
Tina Keng Gallery, R/evolution, Taipei, Taiwan, 2009 (illustrated, p. 36)

京劇人物

水墨 設色 紙本
款識：林風眠 (左下)
藝術家鈐印一枚

來源
2001年4月29日 佳士得香港 編號36
現藏者購自上述拍賣
亞洲 私人收藏

展覽
2005年6月11日-7月3日「林風眠畫展」大未來畫廊 台北 台灣
2009年11月1日-11月27日「延．革」耿畫廊 台北 台灣

文獻
2009年《延．革》耿畫廊 台北 台灣 (圖版，第36頁)

The contradiction between time and space seems to be easy to solve in these old dramas, just as Picasso sometimes solved the problem by folding objects on a plane. My own method is that after seeing an old Chinese opera, with their different characters in scene after scene, I take those characters one by one and fold them into the picture space. My goal is not the feeling of volume in the figures; what I seek instead is an overall sense of continuity.

-Lin Fengmian

「時間和空間的矛盾，在舊戲似乎很容易得到解決，像畢加索有時解決物體都摺疊在一個平面上一樣。我用一種方法，就是看了舊戲之後，一場一場的故事人物，也一個一個地把他摺疊在畫面上，我的目的不是求人物的體積感而是求綜合的連續感。」

- 林風眠

Clockwise 順時鐘：
Lot 51 Detail 局部

Ma Yuan, *Water Album*, Southern Song Dynasty, The Palace Museum, Beijing, China.
南宋 馬遠《水圖》中國 北京 故宮博物院

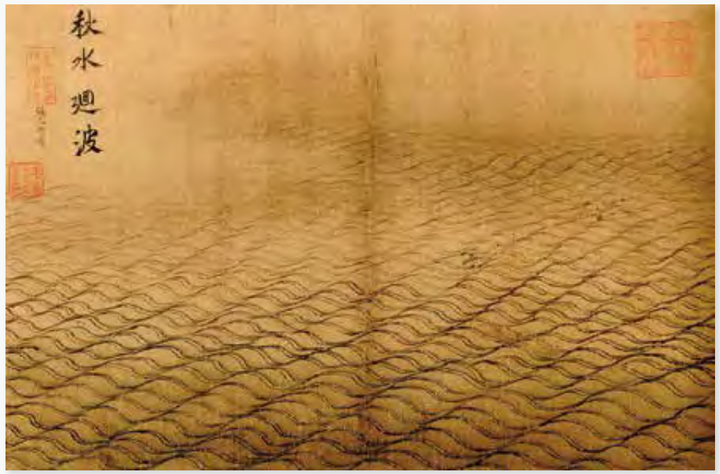
Marcel Duchamp, *Nude Descending a Staircase No. 2*, Philadelphia Museum of Art, Philadelphia, USA
Artwork: © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2018.
馬歇爾・杜象《下樓的裸女二號》1912 年作 美國 費城 費城藝術博物館

Looking back at Lin Fengmian's works from the 1950s, their unique creative techniques, harmonious and stable forms, and integration of essential Eastern and Western elements provide ample evidence that he had entered his period of full maturity. In his opera figures where Lin made use of cubist techniques, special difficulties were created in terms of overall harmony when mixing different approaches in this way. But Lin's approach to Western teaching was not to simply transplant theory and aesthetics; instead, he sought a creative language where he could blend traditional methods with Western forms to arrive at a unique, personal view, which is what we find in his series of Chinese opera figures.

By 1951, Lin Fengmian had left school and moved to Shanghai, where he kept mostly to himself, devoted himself to his art, and developed a strong interest in Chinese opera. Opera characters thereafter became one of his favorite creative themes; he kept a sketchbook in his pocket when he went to the theater, and after multiple attempts, finally succeeded at combining Cubism with the forms of those figures. Lin once said, "I like to watch movies and all kinds of dramas, no matter how good or bad. As long as there are images, action, and change, it's always interesting to me." Such dramas brought him different views of time and space; he was able to understand the Cubist grasp of time and space by reference to the divisions between acts and scenes in plays. Lin observed images from the stage, and produced his own uniquely dramatic theater scenes by cutting figures into blocks, simplifying their forms, and using strong, straight lines with contrasting tones of red and black. To capture specific characters, Lin experimented with geometric structures, studying shadow plays with figures constructed of individual plates. The paintings of Chinese opera figures he created echo the figures in Picasso's *Les Demoiselles d'Avignon*, and further, by deconstructing and then reconstructing their actions on the stage, he gradually understood the element of serial movements in the work of the Futurists. The sense of space and volume, however, that arose from the characters' movements or roles were deliberately flattened, but at the same time, their movements were geometrically segmented, juxtaposed, and recombined to suggest continuous time and motion. Such an approach borrowed from Picasso's Cubist ideas but drew as well on the Futurists' concepts of time, which can be seen in Duchamp's *Nude Descending a Staircase*. These elements confirm the statement Lin once made to his student Pan Qiliu, "My goal is not the feeling of volume in the figure, as I seek instead an overall sense of their continuity."

In his choice of colour, Lin Fengmian incorporated a number of colour references found in traditional folk art. He often replaced modern Western pigments with natural mineral pigments such as ochre, azurite, and ink, as their tone and luster evoke an ancient beauty. Using these pigments together with ink also brought out a strong traditional Chinese character in his work. Compositionally, he created square structures of his own invention, from which he derived a variety of compositional methods. Among them, only the opera character series makes frequent use of compositions with left-right symmetry. In them he focuses on pairs of figures, bringing them close as if through a camera lens, simplifying the background and environment and eliminating the sense of space between the characters. This unusual, collage-like method of composition actually found its inspiration in Lin's many years of studying Han Dynasty portrait bricks. This shows just how seriously he explored the possibility of joining both ancient and modern and Eastern and Western influences, and how he endeavored to add what he learned to his creative output. He believed that whether in the East or in the West, as long as lines and colors were used creatively together, they could create an artistic language capable of communicating. Lin Fengmian's series of Chinese opera characters may be the finest example of this, of how to create outstanding art by fusing elements drawn from these opposite extremes.

Pablo Picasso, *Les Demoiselles d'Avignon*, 1907, Museum of Modern Art, New York, USA.
Artwork: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴伯羅・畢卡索《亞維農的少女》1907 年作 美國 紐約 現代藝術博物館



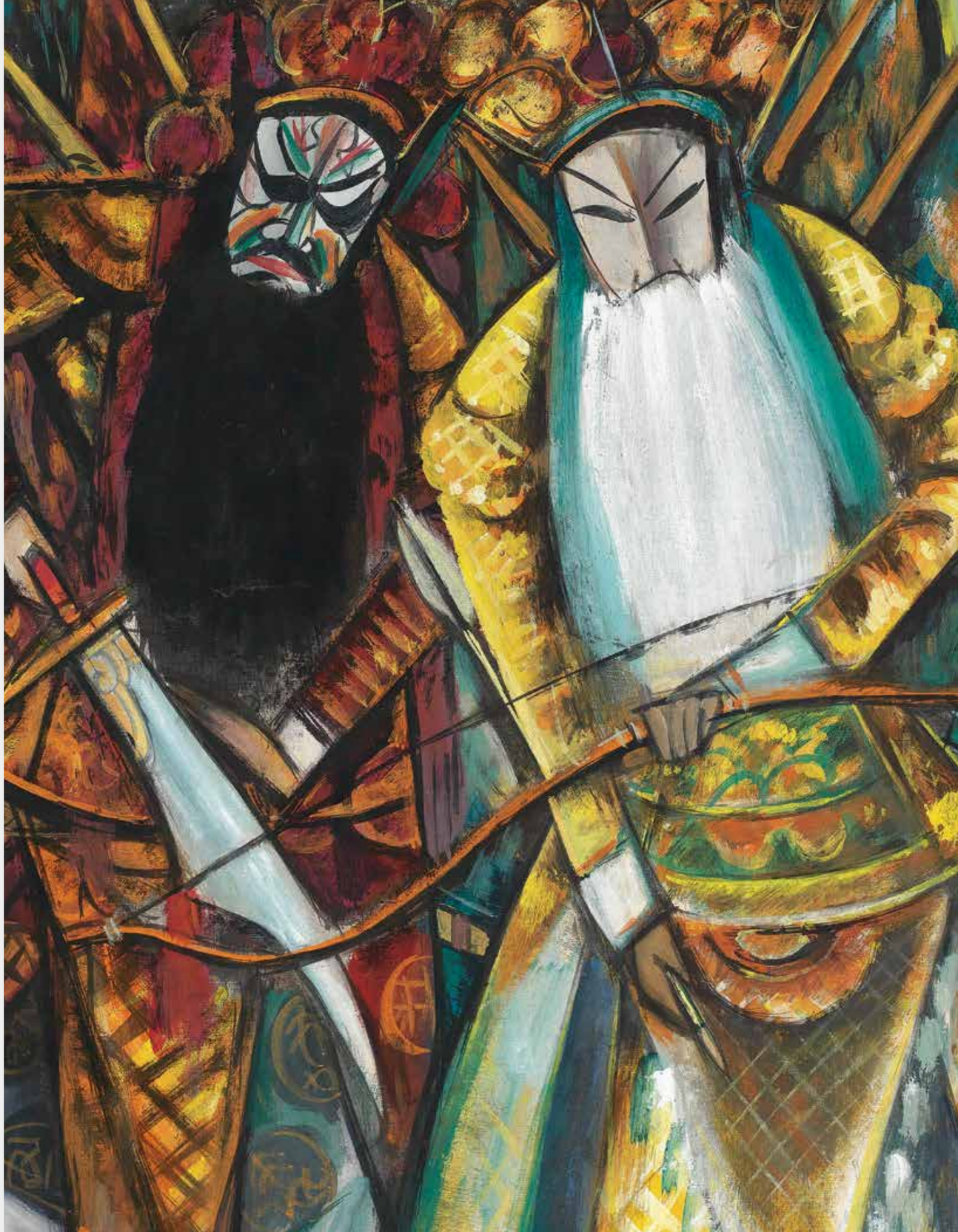
A monochrome paper scroll copy in Southern Song Dynasty, Admonitions Scroll (portion), Southern Song Dynasty, The Palace Museum, Beijing, China.
《宋摹本 女史箴圖》(局部) 南宋 中國 北京 故宮博物院

回顧林風眠 50 年代作品，其獨特的創作技法與作品形式的和諧穩定，融匯東西方藝術精隨的表現，都足以說明這時期的作品已進入完全的成熟期。特別是戲曲人物應用了立體主義的手法，需要在混合的形式上注意整體的和諧，是最為困難之處，但林風眠對於西方的師法並非侷限在理論與美學上的移植，而是尋求在表現語言上融合傳統運用與西方形式而得出個人獨到的見解，呈現在戲曲人物系列中。

1951 年，離開學校的林風眠移居上海，過著深居簡出的生活，潛心創作，並對中國戲曲產生濃厚的興趣，戲曲人物遂成為林風眠最喜愛的創作題材之一。他口袋中常裝著速寫本去看戲，經過一次次的嘗試，終於把立體主義與中國戲曲造型結合起來。他曾說：「我喜歡看電影和各種戲劇，不管演得好壞，只要有形象、有動作、有變化、對我總是有趣的。」戲劇給予他對時間與空間的不同看法，從分場與分幕中理解對「立體主義」時間與空間的掌握。林風眠參考舞台形象，用塊面切割、簡化的造型、強烈的直線，以及黑、紅兩色的對比，刻畫出空前強烈的戲劇性場景。而在角色形象上，林風眠嘗試幾何結構，參考皮影戲的單片組合方式，創造了與畢卡索《亞維農的少女》遙相呼應的中國人物畫，並且逐漸從舞台動作的解構與重構中領略「未來主義」式的連動元素。因此人物的動作與角色間的互動所造成的空間與體積感被刻意平面化，並將動作以幾何式的切割、並置與結合，產生連續性的時間感，這樣的表現其實不僅融入了畢卡索的立體主義概念，同時也將杜象《下樓梯的裸女》未來主義式的時間觀念同時呈現，印證了林風眠曾對學生潘其鎏說過的：「我的目的不是求人物的體積感而是求綜合的連續感。」

在色彩上，林風眠大量融入了傳統民間藝術的用色偏好，常運用赭石、石青、墨等天然礦物顏料取代現代西方顏料，在色澤變化上呈現一種古老的美感，這種將多種色彩同墨色一併使用的方式，也使他的作品帶有非常強烈的中國傳統特色。此外，林風眠還獨創方陣形畫面，衍生出多種構圖手法，其中唯獨戲曲人物系列較常使用「左右對稱」式的構圖，以成對的人物為焦點，如攝影鏡頭般拉近距離，並將背景與環境簡化，完全消除了人物之間的空間感。這種如拼貼般的奇特構圖方式，靈感其實來自於林風眠多年研究的漢代畫像磚，顯示他極力探索著古老與傳統、東方與西方的融匯可能，並將心得展現在作品中的努力。因為他相信，無論是東方或西方，只要是使用線條與色彩來創作，都是可以溝通的一種藝術語言而已，而林風眠的戲曲人物系列，為融匯兩極間的藝術創作，創造了最獨特的範例。

Eastern Han dynasty, *Rubbing of Wu Family Shrines pictorial stones* (detail), Princeton University Art Museum, Princeton, USA.
東漢《武氏祠畫像石》(局部) 美國 普林斯頓大學藝術博物館



Detail of the present lot 拍品局部

52

LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

Lotus Pond

signed in Chinese (lower left)
ink and colour on paper
68.5 x 68 cm (27 x 26¾ in.)
Painted in 1960
one seal of the artist

HK$1,500,000-2,500,000
US$200,000-320,000

PROVENANCE
Private Collection, Asia

LITERATURE
Asia Pacific Art Promotions Ltd., Lin Fengmian: Leader of Chinese Modernism Art, Taipei, Taiwan, 1999 (illustrated, p. 249).

蓮池

水墨 設色 紙本
1960年作
款識：林風眠 (左下)
藝術家鈐印一枚

來源
亞洲 私人收藏

文獻
1999年《 中國現代主義繪畫的先驅者—林風眠 》加拿大 亞太國際藝術 台北 台灣 (圖版，第249頁)

Zhao Mengfu, *Village*, 1302, The Palace Museum, Beijing, China.
趙孟頫《 水村圖 》(局部) 1302 年作 中國 北京 故宮博物院

As a result of the political volatilities in the 1950s, Lin Fengmian left the art academy and moved to Shanghai, where he lived a semi-reclusive life. With the relatively relax artistic environment and the more stable living conditions that he found in Shanghai, Lin was able to fully devote his energy to research and artistic creation. It saw to the most productive phase in Lin's artistic career. *Lotus Pond* was created in 1960. At this point in time, Lin had mastered his unique artistic language that was an integration of Chinese Western styles. It is reflected in the fluid brushstrokes, and the precise composition and washes in his paintings. The works encapsulate Lin's insights from his artistic exploration in the 1950s, as they spell a solitary yet poetic sense of beauty.

As a pioneer of modern art in China, Lin Fengmian took on the fundamental question of integrating Eastern and Western arts: he chose to enter traditional Chinese painting form the

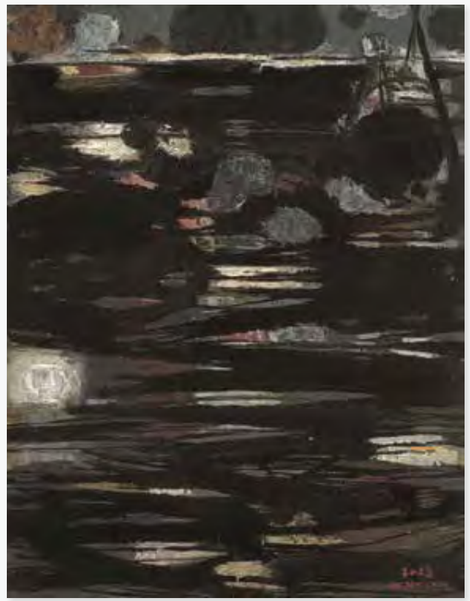
Top to bottom 由上至下：

Lot 52 Detail 局部

Dai Jin, *Traveling in Spring Returning at Night*, 1400, National Palace Museum, Taipei, Taiwan.
戴進《春遊晚歸》1400 年作 台灣台北 國立故宮博物院

perspective of Western art, and explored possible ways of merging the two on the basis of modern artistic concepts. He believed that on a fundamental level, Eastern and Western arts were distinct combinations of colours and lines that could engage in a dialogue with each other. To this end, the artist consciously sought out and reflected on the strengths of the two artistic traditions, while he gradually developed his own artistic style that turned a new page in modern art in China. *Lotus Pond* (Lot 52) features a sketch-like approach that lends ambiguity to the depiction of nature, and which reflects the artist's palette and composition. First, Lin drew on the effect of ink spread on raw xuan paper, mixing oil paint with wet ink to create the washes in the reflection on the water's surface. Then he painted the lotus leaves in dot-like strokes, revealing the texture of colours in the layers. It embodies a unique expression of light and shade centred around the colour of ink; it also reflects Lin's flair for execution in revamping traditional techniques. In addition, *Lotus Pond* revolutionized the level distance composition in Chinese landscape painting. The multiple horizontal lines and the common reed tilting at 45 degrees form a wedge-shaped space, which changes and enriches the composition by extending the field of depth. On Lin's approach to composition, Lang Shanojun commented, "Landscape paintings with the level distance perspective are rich in quietness, grace and serenity, but they also have a tendency to fall into monotony. In handling this kind of composition, Lin paid a great deal of attention to the straight lines, slanting lines, curved lines and circles in the level distance, and to the changes in dynamics and colours. It brightens up the serene and quiet atmosphere." Besides breaking the monotony in composition with lines, the artist employed ink washes with varying thickness to create blocks and flying white strokes. It opens up a sense of vibrancy and change in the composition in between the blocks, which possess both the dynamic of vertical movement and the rhythm of horizontal movement. The use of level distance may be what lends the essence of Chinese painting to this series. It was a perspective that Lin often used in depicting the vast waters of Jiangnan and mountain ranges in the distance. If one compares this series by Lin to the *Le bassin aux nymphéas* series by Monet, one sees that Lin paid less attention to the subtle changes in colour and light, but focused on the larger blocks of colour and the overall atmosphere. The order and the overlying of thick brushstrokes and colour blocks bring to mind the colours of Impressionist paintings, while also revealing distinct Chinese characteristics. As Lin borrowed from the composition of landscape painting for his vocabulary in delineating images, his student Chu Teh-chun refined his abstract expression and completely discarded realistic contour, as he explored the emerging realm of Abstract-Expressionism. On this artistic path from Lin Mingfeng to Chu Teh-chun, the beauty of traditional landscape painting resounded in the hearts of these Chinese artists, becoming for them rich soils of inspirations.

As a founder and pivotal figure in the development of modern art in China, Lin Fengmian devoted painstaking focus to imagery, composition and spatial organization. It instilled into his works the modernist rhythm and the classical oriental elegance, and led traditional Chinese painting into a broader, richer realm. Lin's visions in artistic creation and education had a direct, extensive and profound impact on many influential Chinese artists of the 20th century such as Chu Teh-chun, Zao Wou-Ki and Wu Guanzhong, and changed the state of Chinese art forever.



"[Lin's] inventions enabled Chinese artists to use modern techniques to express purely Chinese feelings and to be freed from the impact of Western art concepts. Many iconic modern Chinese artists studied painting under him, including Zao Wou-Ki, Wu Guanzhong and Chu Teh-chun, which shows the immense influence he has had. Therefore, he truly was a pioneer of contemporary Chinese painting."

- Michael Sullivan, Professor of Fine Art at the University Oxford, UK

「因為林風眠的開創，使中國的藝術家們能夠以現代的手法表達出完全中國化的感受，從西方藝術理念的影響中得到解脫。不少有代表性的現代中國藝術家都曾經跟他學過畫，包括趙無極、吳冠中、朱德群等，可見其影響之大。因此，他是真正中國現代繪畫的先驅。」

- 英國牛津大學藝術史學家蘇立文教授

50 年代初，因時局的變遷，林風眠離開美術學院並遷居上海，開始了半隱居的生活。上海相對寬鬆的藝術環境和比較穩定的生活，使他把全部的精力都傾注在研究和創作上，迎來了生涯最蓬勃旺盛的創作期。《蓮池》(拍品編號 52) 繪於 1960 年，此時的林風眠已能熟練的駕馭他所獨創的、融貫中西的藝術語言，可在畫面中看到流暢的毛筆線條、精準的構圖與暈染，將林風眠 50 年代專注於藝術探索的心得完全呈現出來，呈現一種孤寂卻詩意的美感。

作為中國現代藝術的開創者，面對東西方藝術調和的根本命題時，林風眠選擇以西方藝術的視角切入中國傳統繪畫，在現代觀念的基礎上探索可行的調合方式；他相信東西方的藝術在本質上是色彩與線條的不同組合，是可以互相溝通的，於是他有意識地發掘兩者的長處並仔細推敲，逐漸型塑出個人的創作風格，開創中國現代藝術的新頁。此幅《蓮池》與自然物象若即若離的寫生式手法，實際上無論是用色及構圖皆經過精心的安排。林風眠首先利用生宣發散的效果以顏料混入濕墨之中暈染水面倒影，再於其上填點蓮葉，層疊之中呈現色彩的層次感，形成一種獨特的以墨色為主的光影表現，象徵林風眠在繼承傳統技法後所呈現出的實踐能力。此外，《蓮池》改革了傳統山水的平遠式構圖，以多條的地平線與 45 度角的蘆葦構成了一個「之」字形的楔形空間，對畫面有延展視覺與變化豐富的效果，成就了空間的縱深。就林風眠這樣的安排，郎紹君曾評論道：「平遠風景的特色是沉靜、淡遠、平和，但也容易呆板。林風眠處理這類構圖時，極注意平遠中的直線、斜線、弧線和圓形，以及動勢和色彩變化，給平和沉靜的氣氛以活力。」因此除了以線條衝破平遠構圖的呆板，並以水墨的濃淡暈染形成塊面與飛白，使得畫幅在具有垂直動勢與橫向律動的塊面之間憑添更豐富的變化。或許是因為採取了平遠法而使得這一系列作品更具中國繪畫的色彩，林風眠通常用以表現江南廣大的水面與遠方的重山。若與莫內的一系列睡蓮作品相比，林風眠忽略了細微色彩與光線變化，較注重大色塊與整體氛圍的手法，濃郁的筆觸以及色塊之間的排列疊壓，既具有後印象派的色彩，同時流露出鮮明的中國特色。如同林風眠從山水構圖中擷取造型語彙，後輩學生朱德群繼續以更抽象的精煉完全捨棄自然的輪廓，探索抽象表現主義的新興領域。這段從林風眠到朱德群的藝術道路，傳統的山水美感始終縈繞在這批中國藝術家心中，成為汲取靈感的沃土。

作為在中國創立並引領現代藝術發展的先驅，林風眠在造型、構圖以及空間結構上的講究，為他的作品注入了現代主義的韻律與古典東方的優雅，帶領中國傳統繪畫進入更加寬廣、豐富的創新領域。林風眠的藝術創作及教育理念對隨後中國 20 世紀的諸多重要藝術家如朱德群、趙無極、吳冠中皆直接產生了廣泛且深遠的影響，永遠地改變了中國藝術的面貌。

Top to bottom 由上至下：

Chu Teh-chun, *No.9*, 1950's, Christie's Hong Kong, 26 May 2013, Lot 3301, sold for HKD 5000,000. Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群《第九號》1950 年代作 佳士得香港 2013 年 5 月 26 日 編號 3301 成交價：500,000 港元

Claude Monet, *Le bassin aux nymphéas*, 1919, Christie's London, 24 June 2008, Lot 16, sold for GBP 40,921,250.
克勞德．莫內《睡蓮》1919 年作 佳士得倫敦 2008 年 6 月 24 日 編號 16 成交價：40,921,250 英鎊

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53 # LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

Cactus Flower

signed in Chinese (lower left)
ink and colour on paper
68.5 x 68.5 cm. (27 x 27 in.)
Painted in 1956
one seal of the artist

HK$1,500,000-2,500,000
US$200,000-320,000

PROVENANCE
Private Collection, Asia

LITERATURE
Asia Pacific Art Promotions Ltd., Lin Feng Mian: Leader of Chinese Modernism Art, Taipei, Taiwan, 1999 (illustrated, p.195).

仙人掌花

水墨 設色 紙本
1956年作
款識：林風眠 (左下)
藝術家鈐印一枚

來源
亞洲 私人收藏

文獻
1999年《 中國現代主義繪畫的先驅者—林風眠 》
加拿大亞太國際藝術 台北 台灣 (圖版，第195頁)

André Derain, *Window at Vers*, 1912, Museum of Modern Art, New York, USA.
Artwork: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris
安德烈 · 德蘭《 窗 》1912 年作 美國 紐約 現代藝術博物館

Still life paintings feature prominently in Lin Fengmian's output between the late 1940s to 1960s. In these works, he explored composition, colour, line, and light, seeking the harmonious co-existence between Chinese ink and watercolour, between Oriental spirit and Western forms. As Wu Guanzhong said of Lin's works: "They mobilize the entire space, not wasting an inch or a centimeter of it." In contrast to the restraint and sparseness practiced when leaving blank space in Chinese painting, Lin turned to release and profusion in his square-shaped surfaces, searching for new possibilities in the field of Chinese painting.

Lot 53 Detail 局部

"My goal in life is not merely the realization of my childhood dreams, nor is it simply to live out the ideals I had in my youth. After living a life full of rich experiences, I hope to use my brush and capture my truthful feelings for posterity."

-Lin Fengmian

In *Cactus Flower*, Lin Fengmian presents simplified forms against a striking black backdrop and geometric window frames that reveal the distinct influence of Modern Art. This kind of still life painting are not realistic representations; rather, they capture the simplified forms of objects and things in the artist's mind, and seek to highlight the planes and shades in the composition. Lin used contrasting colours to accentuate the objects' forms. The simplified lines depart from what's natural and realistic, and instead exaggerate the contours of the objects. These characteristics are also seen in works by early cubist painters: the trees outside the window, the clear divisions of planes in the composition, the sharp, contrasting colours and the decorative imagery all express a joyful mood. Lin was keenly aware that this kind of artistic language was the most effective in illuminating the moods in a painting. Behind the exploration of form was the artist's quest to express an elusive state of mind, which instilled a rich psychological dimension into the subject of the still life. Compared to many Western artists, Lin's approach to painting flowers embodies greater subtlety and elegance. Besides the sense of transparency created by the artist's choice of media, the elegance in Lin's works also stems from refined brushwork grounded in calligraphic techniques. A wet brush was used to paint the bottom layer, while a dry brush was used to apply layers of colours on top, leaving visible traces of the artist's hand. This brushwork is rather similar to that of Huang Shen, one of the Eight Eccentrics of Yangzhou, in his work *Peony*. Lin's ideal was the pursuit of harmony in composition and lines; he believed curves were "the lines of beauty and birth", while straight lines were "the expression of quietness, peace and a perpetual equilibrium."

Traditional Chinese painting has maintained a steady following over centuries, yet its creativity and influence was bound to converge with styles of the West. The vision of "Saving the Nation with Art" championed by Lin Fengmian represented continuation and innovation in traditional painting. Lin said, "The strengths of Chinese art lie in its lyricism." Therefore, while the artist drew from the strengths of modern Western art, he also had a deep grasp of the essence and spiritual dimension of Chinese culture. Amidst the impact of the cultural exchanges between the East and the West, Lin undertook a lifelong exploration in blending Chinese and Western sensibilities in art. Through the interweaving of ink and colour, he merged the lyrical, transcendent realm with logical, orderly composition, and brought a richer vitality into Chinese painting. These innovations were not only milestones in the development of modern Chinese art, but the realizations of Lin's ambition that he proclaimed in 1928: the ideal of merging the spirits of Eastern and Western arts.

Shen Zhou, *Sketch Collection, Cat*, 1494, National Palace Museum, Taipei, Taiwan.

沈周《寫生冊 貓》1494 年作 台灣 台北 國立故宮博院

Huang Shen, *Peony*, Qing Dynastic, National Palace Museum, Taipei, Taiwan.
清代 黃慎《牡丹》台灣 台北 國立故宮博物院

Song Dynasty, Muqi, *Pomegranate*
宋 牧谿《石榴》

「我一生所追求的不單單是童年的夢想，不單單是青年時代理想的實現。經過豐富的人生經歷後，希望能以我的真誠，用我的畫筆，永遠描寫出我的感受。」

- 林風眠

靜物經常出現在林風眠 40 年代晚期至 60 年代的作品中，題材包括瓶花、器皿、水果等。在這些作品中，他探索構圖、色彩、線條與光線；探求水墨與水彩、東方神韻與西方造型的和諧共生。吳冠中曾說林風眠的作品：「調動全部面積，不浪費分寸之地」相較於中國繪畫發展至留白的「收」與「少」，林風眠試圖在「放」與「多」中，積極的在一貫的方形畫布中，為中國繪畫尋找整體結構與韻律的可能性。

林風眠在《仙人掌花》中極力單純化的造型與張揚的黑色背景、幾何的窗稜線條，頗有受現代藝術風格影響的元素，這類靜物畫並沒有如實描寫自然形象，反而比較是描寫藝術家心目中物象造型簡化後的模樣，甚至力求呈現構圖的平面與陰影。林風眠以物與物之間強烈的對比色突顯出了物象的存在，以出於模仿自然但卻脫離真實自然的線條誇張了物象的輪廓，這些特點在野獸派或立體派靜物作品中亦可見到，如平面分割的構圖、鮮艷對比的色彩及富有裝飾性的畫面，呈現了一種歡快的情緒。林風眠深知這種藝術語言最能彰顯畫面情緒，因此在形式的探索背後，是為傳達一個幽微的心理狀態，成功地賦予靜物題材以豐富的心理性。此外，相比西方藝術家，林風眠描繪花朵的手法相對細膩典雅許多，除了因為媒材所造成的透明質感以外，還有明顯繼承自毛筆技法的纖細筆觸，先以濕筆打底、再以乾筆描上層層色彩，留下明顯的筆觸痕跡，與揚州八怪黃慎創作《牡丹》時的運筆方式頗為類似。林風眠的理想是追求畫面的線條和諧，他認為曲線是「美與生之線」，而直線則是相對「靜的、和平、均衡永續的表現」。

中國傳統繪畫隨著時代浪潮衝出低谷，中西繪畫交融成為必然的發展趨勢，林風眠提出「藝術救國論」代表著中國傳統繪畫的延續與革新。林風眠曾說：「中國藝術之所長，適在抒情」因此他雖吸收了西方現代藝術之長，卻把握了中國文化的本質與精神層次。面對東西文化交流帶來的衝擊，他盡畢生精力探求中西融合，透過墨與色的交織，將抒情縹緲的意境與富於理智秩序的構圖融於一爐，為中國繪畫注入了更加豐富而鮮活的生命力。這些革新與創舉不僅代表了中國現代藝術發展歷程的里程碑，更實現了他早在 1928 年就立下的志向：融合東西方藝術精神的理想。

Left to right 由左至右：

Dai Jin, *Wind and Rain Returning by Boat*, Ming Dynasty, National Palace Museum, Taipei, Taiwan.
明代 戴進《風雨歸舟》台灣 台北 國立故宮博物院

Pablo Picasso, *Bowl with Fruit, Violin and Wineglass*, 1913, Philadelphia Museum of Art, Philadelphia, USA.
Artwork: © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅．畢卡索《水果盤、小提琴與酒杯》1913 年作 美國 費城 費城藝術博物館

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

54 # RONALD VENTURA 羅納德・文圖拉

(PHILIPPINES, B. 1973)

An Open Invitation

signed 'Ventura 2012-13' (lower left)
oil on canvas
213 x 152.5 cm. (83⅞ x 60⅛ in.)
Painted in 2012-2013

HK$3,000,000-4,000,000
US$390,000-510,000

PROVENANCE
Anon. Sale, Christie's Hong Kong, 23 November 2013, Lot 66
Acquired from the above sale by the present owner
Private Collection, Asia

公開邀請

簽名：Ventura 2012-13 (左下)
油彩 畫布
2012-2013年作

來源
2013年11月23日 佳士得 香港 編號66
現藏者購自上述拍賣
亞洲 私人收藏

"You should be challenged for every work, because that's the momentum that needs to roll out for you to be curious in the process of the creation itself."

– Ronald Ventura

「每一幅作品都應該帶來挑戰，這樣我才能在創作過程中一直保持動力。」

- 羅納德・文圖拉

Robert Longo, *Untitled (Leo)*, 2013. Christie's New York, 13 May 2013, Lot 4. Sold for USD 1,575,000.
Artwork: © 2018 Robert Longo / Artists Rights Society (ARS), New York
羅伯特・朗戈《無題（獅子）》2013 年 佳士得紐約 2013 年 5 月 13 日 編號 4 成交價：1,575,000 美元

Executed in bold and vibrant colours, Ronald Ventura's *An Open Invitation* (Lot 54) dazzles the viewer with its rich imagery and technical virtuosity. The artist has depicted vivid pop images using a riotous display of colour - a vibrant bouquet of candy, flowers, fireworks, and toothy mouths is splashed across the immediate visual plane against a monochromatic background. As one of the leading voices in today's contemporary Southeast Asian art scene, Ventura had the honour of becoming the inaugural artist to exhibit at the newly-minted Metropolitan Museum of Manila (MET) with his blockbuster exhibition "Shadow Forest: Encounters and Explorations" last year in 2017. Under his eloquent brush, visual metaphors and fantastical narratives interweave to create suspenseful and magical tableaux.

AN OPEN INVITATION TO THE ARTIST'S NOSTAGIA

With every work he creates, Ventura reinvents the tradition of history painting with fresh relevance and impact, rendering era-defining images in a sensuous photorealistic style. As the title suggests, Ventura invites the viewers to step into his prismatic universe and partake in the splendours found within. The depiction of a lion is reminiscent of Robert Longo's *Untitled (Leo)*. Rendered in primary hues of black and white, the work reproduces the moment of a tremendous surge of unleashed force.

Lot 54

A TRUE HYPERREALIST WITH A POP TWIST

The work achieves Ventura's trademark hyper realistic effect, using a meticulously detailed depiction to create the illusion of a reality not seen in the original scene. More interestingly, the painting is covered by signs, symbols, flat and cartoon-like characters in a non-stop overlapping of meanings. It is astonishing to see how Ventura demonstrates his ability to incorporate diverse artistic styles into a single canvas, which showcases his talent and range as an artist, and accentuates the contrast between the layers of realities and meanings in his work. The floating pop elements also remind us of the great Surrealist master, René Magritte, in the way they both blend multiple levels of reality and styles of representation on a single surface.

Like other Pop artists, Ventura appropriates the media images that assault our visual senses on a daily basis as a form of commentary. The overly-bright candy reminds us of modern day pharmaceuticals which are packaged to look like shiny sweets, despite their poisonous contents. From the swirls of the lollipops in the foreground, the spinning hamburgers and French fries, the whizzing rocket launchers, down to the Fourth of July fireworks, Ventura has created a dazzling array meant to blind the senses of the viewer to the hidden subtext: a caged animal whose patience at his chaotic zoo-like environs is wearing thin. While Ventura cages the lion with the consumer culture, great Chinese contemporary artist Zeng Fanzhi depicts *The Tiger* as a threatened survivor isolated in the world of nature with his chaotic storkes.

In the present work, he portrays a majestic lion sitting on its haunches while contemplating the viewer. Full animal portraits are one of Ventura's recurring motifs, seen in works such as *Wonderful Bait*, which was created in the same year as the present work. The lion's black and white appearance, reminiscent of photographs by Ansel Adams, evokes a sense of wistful American nostalgia for the 1920s and 1930s – evoking icons such as the MGM film lion, and the intimacy of the last generation of monochrome films before they gave way to Technicolor. Like these poignant silent films, Ventura's hushed, dreamlike realm has been invaded by animated colours and repeated icons.

THE ISOLATION OF NATURE ERUPTED IN CONSUMERISM

Ventura has always been strongly influenced by both social phenomena in this fast-paced era and consumer culture, as well as human interaction with the environment. Three hundred years of colonial rule in the Philippines ended with the arrival of United States imperialism. This historical context has permeated Ventura's skyline. The contrast between the lion and pop art elements represents a parallel world that is yet to harmoniously coexist. Instead of blending the two, the artist intentionally set boundaries between nature and consumer culture with the use of colour and sense of depth – a monochrome background and a colourful foreground, a photo-realistic depiction of the lion and flat iconography on top. The painting poses a big question to us all - how can we balance consumer culture and our environment?

ENTERING THE MAZE OF MEANING

Ventura's works have always held great fascination for viewers, because of his immaculate painting technique and the spectacular interplay of motifs. The painting lends a soft filter over the journey into the artist's key concerns and deepest encounters with dreams, fantasies and human psychology. By producing this visual mass, Ventura brings our attention to an all-powerful ruler of the nature that has been forgotten under the commercial backdrop. Yet even in this context we are positioned as watchers, witnesses to a frozen moment where we do not know how the lion battles it out.

羅納德．文圖拉的《公開邀請》（拍品編號 54）色彩豐富大膽，圖像鮮明強烈，而且繪圖技巧精湛，引人入勝。畫家拼搭流行影像和大量鮮豔色彩，讓繽紛多彩的糖果、花卉、煙花、咧齒嘴巴，紛紛灑落在黑白背景上。文圖拉是當代東南亞藝術界的領軍人物之一，他更被新落成的馬尼拉大都會博物館邀請，成為其開幕展覽的藝術家，並於 2017 年於博物館舉辦名為《陰影森林：相遇與探索》的大型展覽。文圖拉畫工超卓，其視覺隱喻和異想天開的敘述交織成一幅懸疑而魔幻的圖景。

藝術家的懷舊情懷

文圖拉在每幅作品皆以新角度和效果演繹歷史畫的傳統，運用充滿感官刺激和雕塑般的攝影寫實主義呈現劃時代的影像。一如畫題所暗示，文圖拉邀請觀眾進入他五光十色的宇宙，分享裡面的精彩萬象。獅子的形象令人想起羅伯特．朗戈的《無題（獅子）》。作品以原始黑白色為主調，重現獅子力量釋放時奔騰洶湧的一刻。

此作中的雄獅呈坐姿，目光面對觀眾。在這個時期的作品反複出現動物全像，例如與本作同年創作的《美妙的誘餌》。黑白色的形象，令人想起安塞爾．亞當斯的黑白攝影，勾起一股對上世紀二三十年代美國的懷舊情懷，例如美高梅電影公司的獅子商標、有聲和彩色電影出現前的黑白默片年代。文圖拉創造的寂靜夢幻天地，與默片一樣扣人心弦，但同樣被彩色電影和重複的圖像入侵。

消費主義盛行下對大自然的孤立

節奏急速時代下的社會現象和消費文化、人類與環境的互動關係，一直深深影響著文圖拉。菲律賓的三百年殖民統治結束後，隨即而來的是美國的帝國主義。歷史一直籠罩著文圖拉創作的天空。獅子與普普藝術元素的完整對比，代表一個尚未能和諧共存的平行世界。他沒有將這個兩個世界融合，而是利用色彩（黑白背景和鮮豔繽紛的前景）、深度處理（攝影般寫實並漸變的獅子形象與扁平的流行圖像），刻意在大自然與消費文化之間劃出界限。這幅作品向所有人提出一個重大問題——我們如何在消費文化和我們的環境之間取得平衡？

普普藝術與超級現實主義的融合

藝術家透過細緻入微的描繪，塑造出一個現實中不存在的幻象，這幅作品充分展現文圖拉利用超現實效果所創作的特色。更特別的是，畫面佈滿標誌、符號、平面如卡通般的角色，其意義不斷互相疊加。文圖拉在單一幅作品上展示多種藝術風格的精彩技藝，由此可見他作為藝術家的天賦和能力範圍之廣，並進一步突顯其作品中層層具象和其涵義的對比。懸浮的普普藝術元素亦令人聯想到超現實主義大師雷內·馬格利特，兩者都在一幅畫面上融匯多重現實和表現風格。

一如其他普普藝術家，文圖拉借用每日不斷入侵我們視線的媒體影像來表達其想法。鮮明刺目的糖果就如現代化產物的糖衣騙局，光鮮包裝下的糖果實質是危害健康的零食。前景的棒棒糖上的漩渦紋、旋轉的漢堡包和薯條、呼嘯分離的火箭發射器，以至七月四日的煙火，文圖拉創造出一片令人目眩的圖景，令觀眾看不清背後的潛台詞：在動物園般繁雜的環境裡，一頭困獸的忍耐力正在逐漸消磨。文圖拉用消費文化困住獅子，另一方面，中國當代藝術家曾梵志通過其獨特的亂筆筆法，表現大自然世界裡被壓迫孤立的《老虎》。

意義的迷宮

文圖拉的畫藝精純細膩，圖案交錯精彩奇妙，一直令觀眾讚歎稱妙。這幅作品讓人一窺畫家心之所繫，以及他在夢境、幻想和人類心理方面的探索。透過這幅宏奇壯闊的景象，文圖拉將我們的注意力引向一位全能的大自然統治者，而祂在商業繁盛的環境下一直被人遺忘。然而即使到了這個地步，我們依然只是觀眾，見證著作品中一個靜止的時刻，卻不知道獅子如何在現代世界中突圍而出。

Clockwise 順時針：

Zeng Fanzhi, *The Tiger*, 2011. Christie's New York, 13 May 2013, Lot 13. Sold for USD 5,040,000. Artwork: © Zeng Fanzhi
曾梵志《老虎》2013 年 佳士得紐約 2013 年 5 月 13 日 編號 13 成交價：5,040,000 美元

René Magritte, *Golconda,* 1953. Collection of the Palacio de Bellas Artes, Mexico City, Mexico. Artwork: © 2018 C. Herscovici, London / Artists Rights Society (ARS), New York
雷內．馬格利特《戈爾孔達》1953 年 墨西哥 墨西哥城 德爾帕拉西奧博物館藏

Ronald Ventura, *Wonderful Bait*, 2013. Christie's Hong Kong, 24 May 2014, Lot 62. Sold for HKD 7,840,000. Artwork: © Courtesy of the artist
羅納德．文圖拉《美妙的誘餌》2013 年 佳士得香港 2014 年 5 月 24 日 編號 62 成交價：7,840,000 港元

55

DO HO SUH 徐道獲

(KOREA, B. 1962)

Cause & Effect

acrylic, aluminum disc, stainless steel frame, stainless steel cable, monofilament
height: 285 cm. (112¼ in.)
diameter: 200 cm. (78¾ in.)
Executed in 2007
edition 3/3

HK$1,800,000-2,400,000
US$240,000-310,000

PROVENANCE
Lehmann Maupin Gallery, New York, USA
Anon. Sale, Christie's Hong Kong, 26 May 2012, Lot 2042
Acquired from the above sale by the present owner
Collection of Guy & Myriam Ullens

EXHIBITED
Tokyo, Japan, Mori Art Museum, MAM Collection 002: Existence and Space – Suh Do Ho + Po Po, 25 July - 2 October 2015 (different edition exhibited).

因果效應

壓克力 鋁片 不銹鋼圈 不銹鋼線 單絲紗線
2007年作
版數：3/3

來源
美國 紐約 Lehmann Maupin畫廊
2012年5月26日 佳士得香港 編號2042
現藏者購自上述拍賣
尤倫斯夫婦收藏

展覽
2015年7月25日-10月2日 「MAM Collection 002: Existence and Space – Suh Do Ho + Po Po」
森美術館 日本 東京 (展出為另一版數)

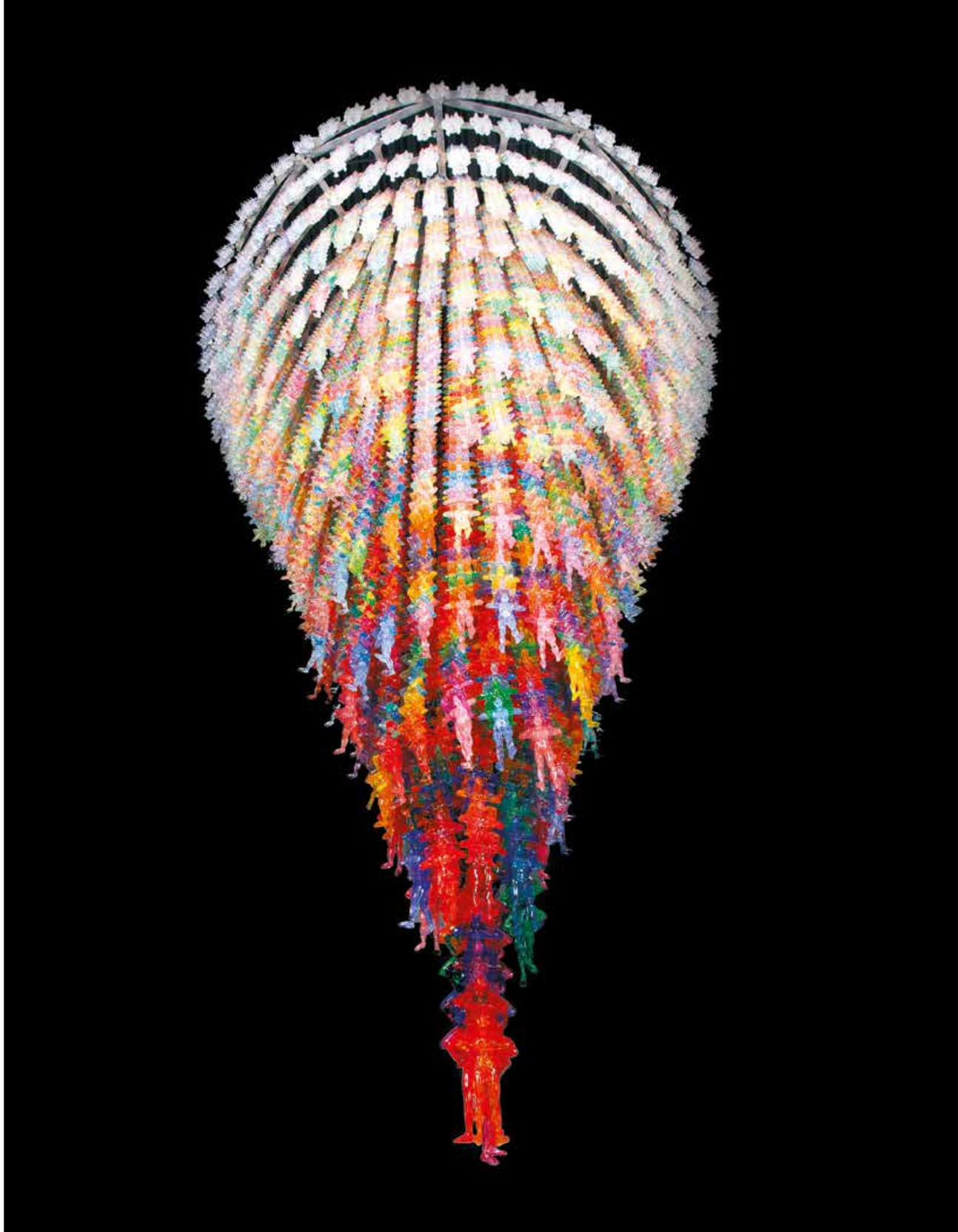
Felix Gonzalez-Torres, *Untitled (Last Light)*, 1993. Christie's New York, 15 November 2017, Lot 51B, sold for USD 1,104,500.
Artwork: © The Felix Gonzalez-Torres Foundation, courtesy of Andrea Rosen Gallery, New York.
岡薩雷斯・托雷斯《無題(最後的光)》1993 年作 佳士得紐約 2017 年 11 月 15 日 編號 51B 成交價：1,104,500 美元

"He has thought a lot about philosophy, about Buddhist ideas of karma, and the ways in which we are all inter-connected. He has made a lot of works, figurative works, that deal very much with these ideas. And he poses us questions – where does the individual end? Where does one person end, and the next begin?"

- Sarah Suzuki,
Curator of the Museum of Modern Art, New York.

「徐道獲對哲學、佛教的業力思想有很多想法，他認為我們所有人都相互聯繫、環環相扣。他製作的大量作品中，尤其以人物主題的作品更為彰顯他的想法。他向我們提出了一個問題——生命在哪裡終結？一個終結又意味著下一個開始嗎？」

- 紐約現代藝術博物館策展人 Sarah Suzuki



STAYING TRUE TO ONESELF AMIDST CHAOS – DO HO SUH

As a stranger in the big city, Do Ho Suh often constructs familiar surroundings that bring peace to his inner self. He is stimulated by old furniture from his childhood home in Korea. Every corner of his workshop in Chelsea New York is filled with creative inspiration. And the environment surrounding his dwelling is the interface through which the inner sanctum of the resident can be reached. Do Ho Suh was born in Seoul, South Korea in 1963. His father was a renowned traditional painter, so he grew up in an environment that was filled with art. However, he was determined to step out of his father's shadow. As such, Soh Do Ho moved to the United States in hopes that the completely unfamiliar environment would give him the freedom to invent his own artistic style.

The sincerity conveyed in his art works as well as his unique artistic approach have made him one of the most well-known Korean contemporary artists in the international art world in recent years. The Whitney Museum, the Guggenheim Museum, the Museum of Modern Art in New York, the Walker Art Center in Minneapolis, and numerous other respected institutions have acquired his work to add to their collections. In 2001, he represented South Korea in the 49th Venice Biennale, and he was selected by Wall Street Journal as Innovator of the Year in Art in 2013. Three editions of *Cause and Effect* (Lot 55) were produced. One edition currently resides in the permanent collection of the Mori Art Museum in Japan, while the present lot comes to this sale directly from the personal collection of Guy and Myriam Ullens, renowned collectors of Asian contemporary art.

FROM "NATION" TO "HOME", EXPANDING TO "SELF"

From issues of cultural identity and interpersonal relationships, to questions about destiny, Do Ho Suh's treatments of these subjects have always been well-received. The current lot represents an important milestone in his artistic career. As early as 1992, the artist started using thousands of military identification tags to construct the enormous work *Metal Jacket* as a way to investigate the concept of self in the context of nationhood. Subsequent works such as *Perfect Home* (2002) *and Staircase* (2003) are fabric installations that elaborate on the self in the context of the family.

In *Cause and Effect*, the artist further investigates into the concept of self. The work is comprised of strings of small acrylic figures arranged on top of each other, hung in the manner of a dazzling chandelier. The way that the artist has configured this work makes it look like only one figure can safely land. The metaphor of this work seems to point to the fact that our destiny is a complicated network of interdependent relationships that spans across time and space. Even if one can safely land, his or her success is still dependent on the behaviors, achievements, and other causes that came from previous generations. According to the artist's model of the construction of self, each one of us considers ourselves to be the sole person who is situated at the eye of the storm, and the self is formed by various memories, experiences, relationships with people and social environment in the past sitting on each individual's shoulders. This work is reminiscent of Felix Gonzalez-Torres' lightbulb sculptures, as both artists draw from everyday objects and experiences in order to create artworks that preserve the beauty of memories.

Left to right 由左至右：

Do Ho Suh at work. Photo taken at the artist's studio in London, June 2015, by Julia Grassi.
Photo: ©2018 Julia Grassi / Courtesy of the artist
徐道獲創作中。照片由 Julia Grassi 攝於 2015 年 6 月位於倫敦的藝術家工作室

Do Ho Suh, *Metal Jacket*, 1992-2001.
Artwork: © Do Ho Suh. Courtesy the artist and Lehmann Maupin Gallery, New York.
徐道獲《金屬外衣》1992-2001 年作

Lot 55 Detail 局部

ILLUSIONS CREATED BY MEDIA EXPERIMENTATIONS

In terms of choice of media, Do Ho Suh is adept in utilising innovative materials to transform the representation of certain objects so that he can reveal alternative meanings residing within them. He once used fabric to represent a wall that was originally made of concrete. His new work involves using coloured threads in place of paint to create an illusion that challenges viewers' visual experience. *Cause and Effect* looks like a chandelier at first glance, but it is actually made of tiny translucent figures. They all display stalwart poses as if the lone figure at the bottom is carrying the thousands of other figures above. The artist's use of multiple colours serves to inject the joyous feelings into the piece, hinting that one should remain optimistic when dealing with the weight of everyday life. This is reminiscent of Claes Oldenburg's work in which he presents familiar objects with different materials. From a distance, it looks like a gigantic hamburger. Upon close inspection, it is apparent that it is made of canvas and plastic.

CAUSE AND EFFECT, KARMIC CYCLES

Both the subject matter and the title of this piece are closely associated with the Buddhist belief that actions from past life, this life, and subsequent incarnations in the future are all tied together by Karma. This Buddhist principle is all encompassing - it applies to a speck of dust as much as it affects the entire universe - all are linked in the web of Karma. For every cause, there is an effect.

Cause and Effect demonstrates an enormous and interdependent collective. The way the figures sit upon the shoulders of each other suggests strength in unity. In this work, Do Ho Suh explores the tension between the collective and the individual within the structure of social classes, and he attempts to resolve the boundaries between the two as well as to reveal how the two can possibly coexist. "The common misunderstanding," he says, "is that my work is a confrontation, a clash of cultures. It's not really about that. It's more about interdependency and the way things coexist. That's what I'm interested in, how to survive, how to blend in. It is an ongoing process." He had transcended autobiographical narration with this work. What he is asserting is a true universality amongst humankind.

Cause and Effect is a philosophical work that demonstrates Do Ho Suh's rigorous pursuit for dialectics. On one hands, this work expands on the artist's early discussions on the concepts of home and nation. On the other hand, it also shows his courage in exploring new directions in his artistic development. Such vitality found in this work originates from the artist's personal experience, and this energy continues to be modified through the negotiations between the individual and the collective. Eventually, this colossal network of relationships will evolve towards a state of perpetual betterment.

Do Ho Suh, *Staircase,* 2003.
Artwork/ Photo: © Do Ho Suh.
Courtesy the artist and Lehmann Maupin Gallery, New York.
徐道獲《樓梯》2003 年作

Detail of the present lot 拍品局部

在亂世中自處——徐道獲

當走進一個陌生的城市時，徐道獲多以單純的真我建構他熟悉的角落。韓國舊居的傢具、紐約切爾西區的工作室的每個角落都是他的創作靈感，而這些日常生活居所的外部環境，就是直達每個人內心的通道。徐道獲於 1962 年出生在韓國首爾，其父親是一位著名的國畫大師，家中充滿濃厚的藝術氛圍。然而，為了擺脫父親作為知名藝術家給自己的束縛，徐道獲毅然選擇前往美國這片毫不熟識的土地，希望更自由地創造屬於自己的藝術風格。

憑藉獨特的藝術風格和真誠的作品內容，徐道獲成為近年國際藝壇炙手可熱的韓國當代藝術家之一。惠特尼美國藝術博物館、古根漢美術館、紐約現代藝術美術館、明尼亞波利斯的沃克藝術中心、以及其他知名機構亦有將他的作品納為館藏當中。在 2001 年，他曾代表韓國參加第 49 屆威尼斯雙年展，更被華爾街日報雜誌在 2013 年選為「年度最創新藝術家」。《因果效應》(拍品編號 55) 合共為三個版數，其中一版更為日本森美術館的館藏，是次拍品則來自尤倫斯夫婦的珍藏。

從「國」到「家」，再談「本我」

從文化身份、人際關係、命運問題的獨特處理方法，徐道獲一直被受讚賞，是次拍品更標誌了他藝術生涯新一個里程碑。早在 1992 年，藝術家首先用數千張士兵身份標牌製作了一件巨型《金屬外衣》，探討了「國家」層面上與自身的關係；繼而從《完美的家》(2002)、《樓梯》(2003) 等布料雕塑中，道出「家庭」層面的溫馨細膩。

在是次拍品中，藝術家進而探討「本我」的概念。此作由一串串壓克力製的小人偶層層重疊，再掛起而形成一件令人目眩神迷的天花吊燈式裝置作品。在藝術家的安排之下，好像只有一個小人像能安全著陸。作品似乎比喻我們各自的命運正處於一個錯綜複雜、互相依賴、橫越時空的網絡中。即使能成功著陸，也依然背負著之前世代的種種行為和後果。在藝術家自我建構的空間中，我們每個人也是那個位在旋風尖端的人，而「本我」的形成亦來自肩上種種回憶、經歷、過去的人物關係及社會環境。此作亦令人聯想起岡薩雷斯 - 托雷斯 (Felix Gonzalez-Torres) 的燈泡作品，他亦是徐道獲一直崇敬的藝術家，二人都在日常事物中取材，在作品中留下回憶的美。

媒材實驗的錯覺

在媒材的選擇上，徐道獲擅長使用創新的物料去扭轉事物原本的形態，從中發掘事物另一面的意義。他曾用布料表達原本用混凝土建造的牆、其新作更用彩色的纖線去代替油彩，挑戰觀者的感官錯覺。是次拍品看來就像一盞吊燈，實際是藝術家用半透明的壓克力膠製成的小人像而構成。他們都擺出堅定的姿態，最尖端的小人像彷彿將其餘千百個人扛起來。他更用上七彩繽紛的顏色為作品增加一份歡悅感，暗示他面對生活重擔時處之泰然的樂觀心理。這亦令人聯想起克萊斯．歐登柏格 (Claes Oldenburg) 的作品，他將原先我們熟知的物件以不同的材質呈現，遠看由是一個巨型漢堡包，實則卻是由塑膠布料所製成。

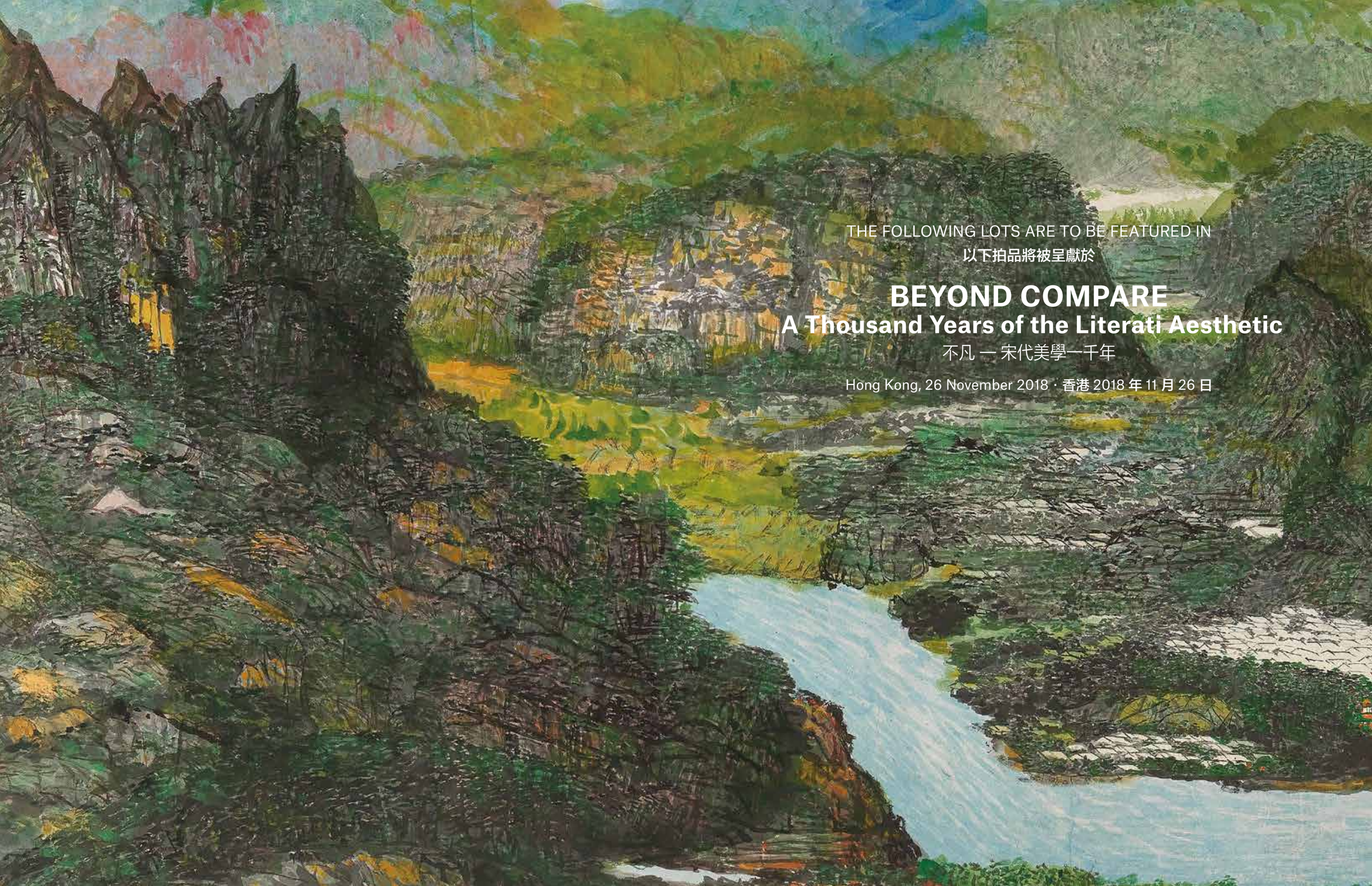
因果業報，環環相扣

作品的主題和命名都和佛教相信人的行為和前世、今生、來生互相關聯的「業力」(因果報應) 觀念頗為相關。佛法所說的因果法則，是遍通一切的，就是宇宙間的萬事萬物，大至整個世界，小至一粒微塵，無不籠罩在因果的關係網中。世間一切法則，各有其因果。

《因果效應》所展現的是一個龐大而互相倚靠的群體，他們互相站在彼此的肩膀上，暗示團結的力量。在此作中，徐道獲依然在探索在階級社會結構下，個體和集體之間的緊張狀態，並嘗試破解兩者的界限和啟示兩者如何並存。徐道獲說：「我的作品經常被大眾誤解為個人對文化衝突的一種對抗，但事實並非如此。我的創作更多的是表達事物相互依賴和共存的方式，一個人如何生存、如何融入群體整個持續的過程，這才是我所感興趣的。」在此作中，他超越了以往個人經歷自傳式的敘述，悟出人類真正的共通性。

徐道獲以《因果效應》這件富哲理性的作品來延展他對辯證的追求。這件作品一方面延伸了徐道獲早期對「家」、「國」的概念，同時也顯示他無懼邁向藝術發展的新階段。作品中的一種源自他個人經驗的生命力，被個體與周遭之間的關係一直不斷改造，逐漸進化至更浩大、更完善的境界。

Claes Oldenburg, *Floor Burger*, 1962. Collection of Art Gallery of Ontario, Toronto, Canada.
Artwork: © 1962 Claes Oldenburg
克萊．歐登柏格《地板漢堡》1962 年作 加拿大 多倫多 安大略美術館藏



THE FOLLOWING LOTS ARE TO BE FEATURED IN

以下拍品將被呈獻於

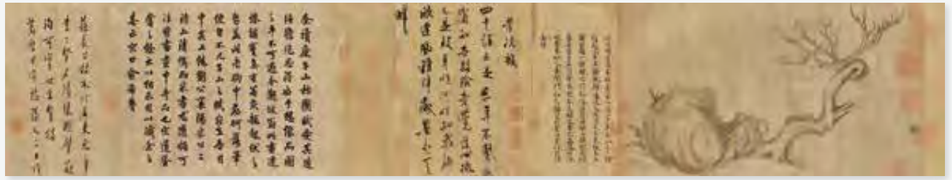
BEYOND COMPARE

A Thousand Years of the Literati Aesthetic

不凡 — 宋代美學一千年

Hong Kong, 26 November 2018 · 香港 2018 年 11 月 26 日

BEYOND COMPARE
A Thousand Years of the Literati Aesthetic
不凡 — 宋代美學一千年



Lot 8008

Lot 8014

This season, Christie's is proud to present a special cross-category Evening Sale entitled Beyond Compare: A Thousand Years of the Literati Aesthetic. Through the lens of this sale, we want to look at the exceptional and enduring influence of the ethos and aesthetics of the Song literati through a millennium of Chinese history. This aesthetic is as relevant and inspirational in the contemporary world as it was at any time in the last thousand years.

In the 21st century, we ourselves are part of this living tradition as we engage with the art of our own era that has been inspired by the art of the past. The 20th century and contemporary works of art in this sale exemplify the ways in which modern artists continue to be influenced by artistic principles that were shaped almost a thousand years ago. As Su Shi explored the expressive potential of a single, strangely shaped stone in *Wood and Rock*, so Zhan Wang's rocks (Lot 8011) capture the artist's evocation of our own contemporary world through a natural form but one created from modern silvery stainless steel.

Su Shi famously stated "If anyone discusses painting in terms of formal likeness, his understanding is close to that of a child." He and many other scholar-artists during the Song Dynasty believed that the most important quality of a great artist was their ability to express their individual character and soul in their art, an opinion shared by the Expressionist movements of the 20th century. Zhou Chunya's *Tree Series* (Lot 8010) depicts an entwined tree and stone that grows upward like a plume of smoke, executed in bold strokes that encapsulate the artist's energy and vision. Just as Su Shi's stone and tree express the very raw feelings of the artist, Zhou Chunya's work also reveals the psychology of the artist during the moment of creation.

Monumental landscape painting is another genre that owes its roots to the Song Dynasty. Zao Wou-Ki's abstract painting *20.01.69* (Lot 8009) pays tribute to this tradition, adroitly balancing light and shadow, emptiness and mass to create an effect that invokes a depiction of towering mountains and enveloping mists. Zao's energetic, textural brushwork, applied in oil on canvas, also looks back to the drybrush technique that Su Shi used to paint *Wood and Rock*. Taiwanese artists Ran I-Ting (Lot 8013) and Yu Chengyao (Lot 8014) took a more direct approach, creating works that refer back to traditional Song Dynasty painting formats while simultaneously exploring new ways of depicting a landscape. Their works are inspired by scenery that has been empirically observed but are also enhanced by the imagination, building from the foundations of a millennium old practice.

Presenting works by contemporary artists alongside *Wood and Rock*, we aim to demonstrate the ways in which Su Shi's masterpiece continues to resonate both with artists working today and also with us, their audience.

Lot 8008 Detail 局部

Lot 8010 Detail 局部

今秋，香港佳士得將隆重呈現一場非凡的跨品類亞洲藝術晚拍「不凡 - 宋代美學一千年」。我們希望以是次拍賣為契機，縱觀中國千年來的滄海桑田，從而探討宋代文人思潮與美學別樹一幟、歷久彌新的影響。這種美學雖歷經千年滄桑，但置諸當代，它不僅毫不過時，且仍具振聾發聵之效。這場拍賣的靈感來自蘇軾的《木石圖》，此畫生動傳神地體現了當時藝壇的創作神髓，而我們在甄選拍品時，力求入圍之作能詮釋這種仍不斷蛻變的美學，而且須與蘇軾的藝術境界一脈相承，甚或直接出自這位以博學著稱的藝術家。

即便身處二十一世紀，我們依然得以通過那些以古為師的當代藝術品，延續著這一生生不息的藝術傳統。是次拍賣的二十世紀及當代藝術作品，足證約一千年前的藝術理念對現代藝術家仍具潛移默化之功。蘇軾用《木石圖》來發掘一塊奇石的表現張力；無獨有偶，展望則是借助師法自然但用現代銀色不鏽鋼製成的假山石（拍品 8011），來呈現他對當前社會的感悟。

蘇軾有「論畫以形似，見與兒童鄰」之論，後人廣為引用。他與許多宋代文人藝術家深信，藝術之用貴乎明心見性，此說亦與二十世紀的表現主義運動遙相呼應。周春芽《樹的系列》（拍品 8010）中的樹石盤根錯節、拔地而起，狀若一道濃煙，筆意汪洋恣肆，畫家的氣魄與襟懷於此一覽無遺。蘇軾畫中的木石，筆劃之間盡顯其衷情幽愫，而周氏畫作也勾勒出了畫家創作時的心境意緒。

巨幅山水這一體裁亦濫觴於宋代，而趙無極的抽象畫《20.01.69》（拍品 8009）堪可視為向此傳統致敬之作。他的畫作光影交疊、虛實相生，營造出崇山峻嶺、霧海蒼茫的感覺。趙氏筆意揮灑、質感雄渾，與蘇軾在《木石圖》中的枯筆皴染頗具異曲同工之妙。台灣藝術家藍蔭鼎（拍品 8013）和余承堯（拍品 8014）的表現手法更為直接，其作品既糅合了宋代傳統畫風，亦力圖為山水畫另闢蹊徑。他們以一千年來的藝術實踐為後盾，創作時皆以實景觀察為本，並融入了個人的奇思妙想。

我們希望以同場推出《木石圖》及當代藝術作品的方式，來引證這幅蘇軾的典藏之作，為何迄今仍能喚起當代藝術家及萬千觀眾的共鳴。

Lot 8009 Detail 局部

Lot 8008 Detail 局部

8008

SU SHI 蘇軾

(1037-1101)

WOOD AND ROCK

Handscroll, ink on paper
Painting: 26.3 x 50 cm. (10⅜ x 19¾ in.)
Painting and colophons: 26.3 x 185.5 cm. (10⅜ x 73 in.)
Overall with mounting: 27.2 x 543 cm. (10¾ x 213¾ in.)
Colophons by Liu Liangzuo (11th century), Mi Fu (1051-1107), Yu Xilu (1278-1368) and Guo Chang (1563-1622)
Forty one collector's seals, including one of Liu Liangzuo, twelve of Wang Houzhi (1131-1204), three of Yu Xilu, twelve of Yang Zun (circa 1294-after 1333), nine of Mu Lin (1429-1458), two of Li Tingxiang (1485-1544) and two of Guo Chang

Estimate upon request
估價待詢

PROVENANCE
Property from a Japanese Private Collection
Previously in the Sōraikan Collection of Abe Fusajiro

宋 木石圖

水墨紙本 手卷
劉良佐、米芾、俞希魯、郭畀題跋
鑑藏印共四十一枚

來源
日本私人收藏
阿部房次郎爽籟館舊藏

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8009

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

20.01.69

signed in Chinese and signed 'ZAO' (lower right); signed 'ZAO Wou-Ki', titled and dated '20.1.69' (on the reverse)
oil on canvas
115.8 x 81 cm. (45⅝ x 31⅞ in.)
Painted in 1969

HK$16,000,000-24,000,000
US$2,100,000-3,000,000

20.01.69

油彩 畫布
1969年作
款識：無極 ZAO(右下)；ZAO Wou-Ki 20.1.69(畫背)

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

8010

ZHOU CHUNYA **周春芽** (B. 1955)

Tree Series

signed in Chinese (lower right); signed and titled in Chinese, inscribed and dated '195 x 130 cm 1993' (on the reverse)
oil on canvas
195 x 130 cm. (76¾ x 51⅛ in.)
Painted in 1993

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

樹的系列

油彩 畫布
1993年作
款識：周春芽(右下)；樹的系列 195 x 130 cm 1993 周春芽 成都市支磯石街59號(畫背)

8011

ZHAN WANG **展望** (B. 1962)

Artificial Rock No. 94

titled '94#'; signed in Chinese; dated '2006'; numbered '¾' (lower back)
stainless steel sculpture
sculpture: 105 x 51 x 33 cm. (41¼x 20 x 13 in.)
stand: 16 x 29 x 28 cm. (6¼ x 11⅜ x 11 in.)
edition 4/4
Executed in 2006

HK$1,000,000-1,800,000
US$130,000-230,000

假山石 第 94 號

不銹鋼 雕塑
版數：4/4
2006年作
款識：94# 展望 2006 4/4 (背面下方)

8013

RAN IN-TING **藍蔭鼎** (LAN YINDING, 1903-1979)

Landscape of Taloco

signed, dated, titled and inscribed in Chinese, titled, signed and dated 'LANDSCAPE OF TALOCO RAN IN-TING FORMOSA 2.1963' (lower right)
ink and colour on paper
184.5 x 95 cm (72⅝x 37⅜ in.)
Painted in 1963
one seal of the artist

HK$2,500,000-3,500,000
US$330,000-450,000

太魯閣春色

彩墨 紙本
1963年作
款識：台灣橫斷公路 太魯閣峽 蔭鼎 癸卯新春 LANDSCAPE OF TALOCO RAN IN-TING FORMOSA 2.1963 (右下)
藝術家鈐印一枚

8014

YU CHENGYAO **余承堯** (1898-1993)

Magnificent Landscape

signed, dated, inscribed and titled in Chinese
ink and colour on paper
58 x 1241 cm. (22⅞ x 488⅝ in.)
Painted in 1984
two seals of the artist
colophon by Wang Jiqian

HK$9,000,000-12,000,000
US1,200,000-1,500,000

大江憶寫圖

彩墨 紙本
1984年作
題識：大江憶寫圖 甲子年夏日 余承堯
鈐印：余承堯印；及 琴禪
王季遷題跋：江山勝覽 承堯先生傑作 王季遷拜觀
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For enquiries
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#indiaartfair

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE, AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.

- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.

- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.

- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder.This applies to saleroom, telephone and absentee bids.

- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得亞洲二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。

- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電+ 852 2760 1766 與本公司客戶服務部聯絡或瀏覽www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (∆ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the l**ot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on+852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserv**e. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the lot, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the lot number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:
(a) refuse any bid;
(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
(c) withdraw any **lot;**
(d) divide any **lot** or combine any two or more **lots**;
(e) reopen or continue the bidding even after the hammer has fallen; and
(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:
(a) bidders in the saleroom;
(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christies LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK$2,000,000, 20% on that part of the **hammer price** over HK$2,000,000 and up to and including HK$30,000,000, and 12.5% of that part of the **hammer price** above HK$30,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.
For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:
(a) is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot,** has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:
(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
(c)The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified. Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
(d) The **authenticity warranty** applies to the Heading as amended by any **Saleroom Notice**.
(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
(h) In order to claim under the **authenticity warranty** you must:
(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
(iii) books not identified by title;
(iv) **lots** sold without a printed **estimate**;
(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.
(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) the **buyer's premium;** and
(iii) any duties, goods, sales, use, compensating or service tax.
Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
(ii) Wire transfer
You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

(iii) Credit Card.
We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.
(iv) Cash
We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
(v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
(vi) Cheque
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.
(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
(i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to time on the unpaid amount due;
(ii)we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
(vi) we can, at our option, reveal your identity and contact details to the seller;
(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
(viii)to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
(ix) we can take any other action we see necessary or appropriate.
(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
(b) For information on collecting **lots**, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com
(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
(i) we will charge you storage costs from that date.
(ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
(iii) we may sell the lot in any commercially reasonable way we think appropriate.
(iv) the storage terms which can be found at www.christies.com/storage shall apply.
(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on+852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a l**ot** or may prevent you selling a **lot** in the country you import it into.
We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.
(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot.** We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.
(b) Lots made of protected species
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.
(c) US import ban on African elephant ivory
The USA prohibits the import of ivory from the African

elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots.**

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot.**

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot.**

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定・買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ∆ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. **拍賣品描述**

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內 " 本目錄中使用的各類標識 "。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. **對於拍賣品描述佳士得所負的責任**

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以 " 現狀 " 出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及狀況不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查拍賣品或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為 " 關聯 " 字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及注冊地址的公司注冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) **電話競投**

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) **在 Christie's LIVE™ 網絡競投**

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊 " 現場競投 " 圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) **書面競投**

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是

以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 · 標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

(a) 拒絕接受任何競投；
(b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
(c) 撤回任何**拍賣品**；
(d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
(e) 重開或繼續競投，即便已經下槌；
(f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

(a) 拍賣會場參與競投的競投人；
(b) 從電話競投人，通過 Christie's LIVE™（如第 B6 部分所示）透過網絡競投的競投人；
(c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的拍賣品，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live ™ 和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。

拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付**基於成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的拍賣品收取銷售稅。適用銷售稅率由拍賣品將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方**保證**其：

(a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其在法律上有權這麼做；
(b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。
如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的 " 真品保證 "）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對 " **真品** " 一詞做出解釋。**真品保證**條款如下：

(a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
(b) 我們只會對本**目錄描述**第一行（" **標題** "）以**大階字體**注明的資料作出真品保證。除了**標題**中顯示的資料，我們不對任何標題以外的資料（包括**標題**以外的**大階字體**注明）作出任何保證。
(c) **真品保證**不適用**有保留標題**或**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有 " 重要通告及目錄編列方法之說明 " 內有**保留標題**的某些字眼。例如：**標題**中對 " 認為是…之作品 " 的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢 " **有保留標題** " 列表及**拍賣品**的**目錄描述**。
(d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
(e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，**標題**乎合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
(f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
(g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是拍賣品的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此真品保證中的利益不可以轉讓。
(h) 要申索**真品保證**下的權利，您必須：
  (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
(i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
(j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
  (a) 此額外**保證**不適用於：
    (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    (iii) 沒有標題的書籍；
    (iv) 沒有標明**估價**的已出售**拍賣品**；
    (v) 目錄中表明售出後不可退貨的書籍；
    (vi) **狀況報告**中或拍賣時公告的瑕疵。
  (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
(k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贋品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之購買款項則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贋品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贋品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：
  (i) **成交價**；和
  (ii) **買方酬金**；和
  (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（" **到期付款日** "）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
  (i) 佳士得通過 "MyChristie's" 網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  (ii) 電匯至：
  香港上海匯豐銀行總行
  香港中環皇后大道中 1 號
  銀行編號：004
  賬號：062-305438-001
  賬名：Christie's Hong Kong Limited
  收款銀行代號：HSBCHKHHHKH
  (iii) 信用卡
  在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以 " 持卡人不在場 "(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
  (iv) 現金
  本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
  (v) 銀行匯票
  抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
  (vi) 支票
  抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

(a) 買方提貨日；
(b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
  (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
  (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
  (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
  (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您案回之其他損失、利息、法律費用及其他費用；
  (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
  (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
  (ix) 採取我們認為必要或適當的任何行動。
(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押**拍賣品**

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）**。
(b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 : postsaleasia@christies.com
(c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
(d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
(i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
(ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
(iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
(iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
(v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些拍賣品或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766，或發郵件到：postsaleasia@christies.com。
(b) **含有受保護動植物料的拍賣品**
由頻臨絕種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在本目錄中註有〔 ~ 〕號。
這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看（c）段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。
(c) **美國關於非洲象象牙的進口禁令**
美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。
我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。
(d) **源自伊朗的拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的 " 傳統工藝作品 "（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(e) **黃金**
含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) **鐘錶**
本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。
H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、 貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權
除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像
我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，你可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權
所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力
如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任
除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯
如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息
您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權
未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權
各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告
售出的拍賣品的所有資料，包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贋品：
- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；
- d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。
買方酬金：除了**成交價**，買方支付給我們的費用。
目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。
佳士得集團：Christie's International Plc、其子公司及集團的其它公司。
狀況：**拍賣品**的物理**狀況**。
到期付款日：如第 F1(a) 段所列出的意思。
估價：目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估值**為兩者的中間點。
成交價：拍賣官接受的**拍賣品**最高競投價。
標題：如 E2 段所列出的意思。
拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；
其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的 " 特殊 "、" 附帶 " 或 " 連帶 " 賠償。
購買款項：如第 F1(a) 段的意思。
來源：拍賣品的所有權歷史。
有保留：如 E2 段中的意思；有**保留標題**則指目錄中 " 重要通知和目錄編制說明 " 頁中的 " 有**保留標題** " 的意思。
底價：**拍賣品**不會以低於此保密**底價**出售。
拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。
大階字體：指包含所有的大寫字母。
保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

o
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

∆
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale• Buying at Christie's.

Ψ
Lots incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot.**

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為 " 業務規定．買方須知 " 一章的最後一頁。

o
佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

∆
全部或部分由佳士得或其他**佳士得集團**公司持有。 請參閱重要通知及目錄編列方法之說明。

◆
佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

•
不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~
拍賣品含有瀕危物種的材料，可能受出口限制。請參閱業務規定．買方須知第 H2(b) 段。

Ψ
拍賣品含有瀕危物種的材料，只用作展覽用途，並不做銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

∆: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ∆ next to its lot number.

º Minimum Price Guarantees:
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol º next to the lot number.

º◆ Third Party Guarantees/Irrevocable bids
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.
Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements
Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest
In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved

the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty.** Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings
In Christie's opinion a work by the artist.
*"Attributed to ..."
In Christie's qualified opinion probably a work by the artist in whole or in part.
*"Studio of .../ "Workshop of ..."
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*"Circle of ..."
In Christie's qualified opinion a work of the period of the artist and showing his influence.
*"Follower of ..."
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
*"Manner of ..."
In Christie's qualified opinion a work executed in the artist's style but of a later date.
*"After ..."
In Christie's qualified opinion a copy (of any date) of a work of the artist.
*"Signed .../ "Dated .../ "Inscribed ..."
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
*"With signature .../ "With date .../ "With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.
The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.
*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

Δ : 部分或全部歸佳士得擁有的拍賣品
佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 Δ 符號以資識別。

º 保證最低出售價
佳士得有時就某些受委托出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有º 號以資識別。

º♦ 第三方保證 / 不可撤銷的競投
在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。 因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中注以符號 º♦ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。 第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。
我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

其他安排
佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

利益方的競投
如果競技人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委托拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 http://www.christies.com/financial-interest/ 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品
＊「傳」、「 認為是 … 之作品」
指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。
＊「 … 之創作室」及「… 之工作室」
指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。
＊「… 時期」
指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。
＊「 跟隨 … 風格」
指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。
＊「 具有 … 創作手法」
指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。
＊「 … 複製品」
指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。
＊「 簽名 …」、「日期 …」、「題寫 …」
指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。
＊「 附有 … 簽名」、「附有 … 之日期」、「附有 … 之題詞」、「款」
指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

＊ 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。 雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

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The Economics of the Art Market
藝術市場經濟學

18–20 March 2019 | 10am – 5pm
2019年3月18至20日 | 上午10時至下午5時

The Economics of the Art Market investigates the relationship between art and finance in today's global economy. Led by Noah Kupferman, former banker and Program Director of Art, Law and Business at Christie's Education New York, this course will explore the unique dynamics of supply and demand in the art market, its risks and returns, and how it is continually transformed by forces such as globalization, "financialization" and digital disruption.

《藝術市場經濟學》將研究在當前的環球經濟下，藝術與金融的關係。本課程由前銀行家、紐約佳士得美術學院藝術、法律及商業課程總監 Noah Kupferman 以英語主講，將探討藝術市場獨特的供求體系、其風險與回報特性，以及其如何持續地受全球化、金融化、數碼化等外在環境影響。

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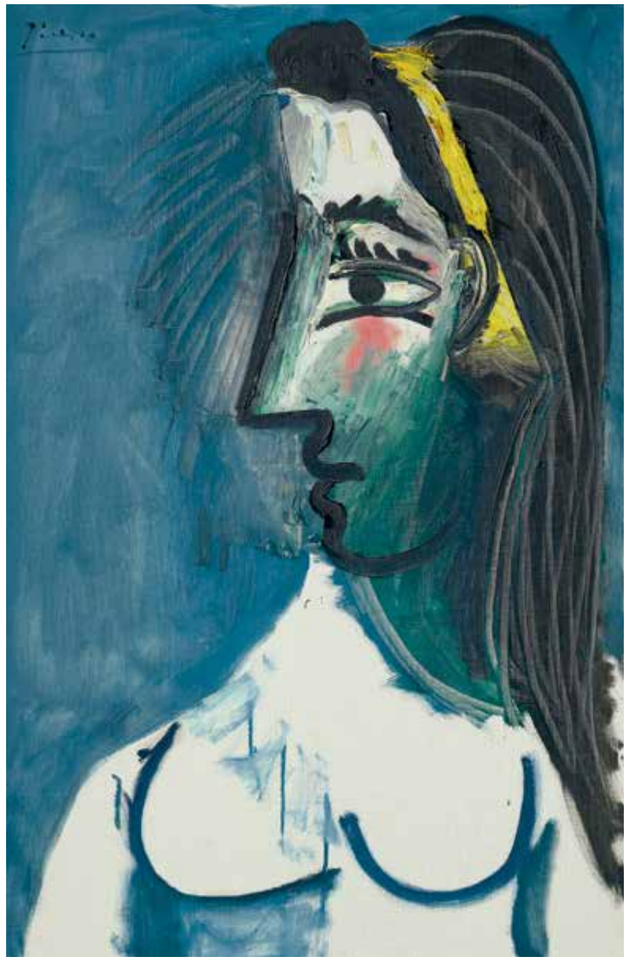

Picasso et Ses Muses: The Sam Rose and Julie Walters Collection
Pablo Picasso (1881-1973)
Buste de femme nue (Tête de profil)
signed 'Picasso' (upper left); dated and numbered '15.5.63.II' (on the reverse)
oil on canvas
36 ⅛ x 23 ⅝ in. (92.8 x 59.9 cm.)
Painted on 15 May 1963
US $5,000,000-8,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE
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New York, 11 November 2018

VIEWING
4-11 November 2018
20 Rockefeller Plaza
New York, NY 10020

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FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION
ZAO WOU-KI (1920-2013)
Bonne année
oil on canvas
65 x 100 cm.
Painted in 1953.
€3,000,000–5,000,000

POST-WAR & CONTEMPORARY ART EVENING SALE
Paris, 4 December 2018

EXHIBITION
1–4 December 2018
9, avenue Matignon
75008 Paris

CONTACT
Laetitia Bauduin
lbauduin@christies.com
+33 (0)1 40 76 86 03

CHRISTIE'S

Property from an Important British Private Collection
Takashi Murakami (b. 1962)
Tan Tan Bo
acrylic on canvas mounted on board, in three parts
overall: 141 3/4 x 212 5/8 in. (360 x 540 cm.)
Painted in 2001.
US $5,000,000-8,000,000

POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 15 November 2018

VIEWING
4-15 November 2018
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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CHRISTIE'S

Paddle No.

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

SATURDAY 24 NOVEMBER 2018
6.00PM

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

CODE NAME: NEW ERA A18
SALE NUMBER: 13278
LOT NUMBER: 1 - 55

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

BID ONLINE FOR THIS SALE AT WWW.CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

HK$1,000 to HK$2,000	by HK$100s
HK$2,000 to HK$3,000	by HK$200s
HK$3,000 to HK$5,000	by HK$200, 500, 800 (ie: HK$4,200, HK$4,500, HK$4,800)
HK$5,000 to HK$10,000	by HK$500s
HK$10,000 to HK$20,000	by HK$1,000s
HK$20,000 to HK$30,000	by HK$2,000s
HK$30,000 to HK$50,000	by HK$2,000, 5,000, 8,000 (ie: HK$32,000, HK$35,000, HK$38,000)
HK$50,000 to HK$100,000	by HK$5,000s
HK$100,000 to HK$200,000	by HK$10,000s
HK$200,000 to HK$300,000	by HK$20,000s
HK$300,000 to HK$500,000	by HK$20,000, 50,000, 80,000 (ie: HK$320,000, HK$350,000, HK$380,000)
HK$500,000 to HK$1,000,000	by HK$50,000s
Above HK$1,000,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargable on the hammer price and buyer's premium in accordance with the Conditions of Sale • Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK$ 2,000,000, 20% on any amount over HK$ 2,000,000 up to and including HK$ 30,000,000 and 12.5% of the amount above HK$ 30,000,000. For wine there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
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Auction Results: +852 2760 1766.

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If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

CHRISTIE'S 佳士得

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Christie's Hong Kong

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Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

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Client Name (please print) _____

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二〇一八年 十一月二十四日
星期六 下午六時正

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香港會議展覽中心大會堂

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拍賣品編號：1 - 55

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10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 （例 32,000, 35,000, 38,000 港元）
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
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300,000-500,000 港元	20,000, 50,000, 80,000 港元 （例320,000, 350,000, 380,000港元）
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..... Post/Zip Code .....

Phone No. .....

Please verify email address for post-sale communication .....

☐ Shipping Quote Required.

Shipping Address (☐ Same as the above address):

.....

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

☐ 16127 Fine and Rare Wines Featuring an Incredible Collection of Century Old Madeira
☐ 16129 Important Watches
☐ 16131 Hong Kong Magnificent Jewels *
☐ 16133 Handbags & Accessories
☐ 13278 Asian 20th Century & Contemporary Art (Evening Sale) *
☐ 13280 Asian Contemporary Art (Day Sale)
☐ 13279 Asian 20th Century Art (Day Sale) Including a Selection of Japanese Woodblock Prints from Private Collections
☐ 17441 Gold Boxes
☐ 15956 Chinese Contemporary Ink
☐ 15957 Fine Chinese Classical Paintings and Calligraphy *
☐ 15958 Fine Chinese Modern Paintings *
☐ 17461 Beyond Compare: A Thousand Years of the Literati Aesthetic (Evening Sale) *
☐ 17418 The Meiji Aesthetic: Selected Masterpieces from a Private Asian Collection
☐ 16264 Chinese Archaic Jades From The Yangdetang Collection PART II
☐ 16266 Multifarious Colours - Three Enamelled Qianlong Masterpieces *
☐ 15961 Important Chinese Ceramics and Works of Art *

* If you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

☐ I wish to apply for a HVL paddle.

If you intend to bid on the "Wood and Rock" by Su Shi, please tick the box below.

☐ I wish to apply for a HVL paddle designated for the "Wood and Rock".

Please indicate the bidding level you require:

☐ HK $ 0 - 500,000 ☐ HK $ 500,001 - 2,000,000 ☐ HK $ 2,000,001 - 4,000,000
☐ HK $ 4,000,001 - 8,000,000 ☐ HK $ 8,000,001 - 20,000,000 ☐ HK $ 20,000,000 +

D Declarations

- I have read the "Conditions of Sale • Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

☐ Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Name ..... Signature ..... Date .....

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現場競拍登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

☐ 請提供運費報價。

運送地址（☐ 同上述地址相同）：

.....

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人：**政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶：**公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司：**請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金 — 一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

☐ 16127 佳士得名釀：呈獻馬德拉酒百年極尚窖藏
☐ 16129 精緻名錶
☐ 16131 瑰麗珠寶及翡翠首飾 *
☐ 16133 典雅傳承：手袋及配飾

☐ 13278 亞洲二十世紀及當代藝術（晚間拍賣）*
☐ 13280 亞洲當代藝術（日間拍賣）
☐ 13279 亞洲二十世紀藝術（日間拍賣）包括日本木刻版畫私人珍藏

☐ 17441 金盒

☐ 15956 中國當代水墨
☐ 15957 中國古代書畫 *
☐ 15958 中國近現代畫 *

☐ 17461 不凡 — 宋代美學一千年（晚間拍賣）*

☐ 17418 明心匠治：亞洲私人收藏明治時代精品
☐ 16264 養德堂珍藏中國古玉器（二）
☐ 16266 繁華似錦 — 乾隆彩瓷三絕 *
☐ 15961 重要中國瓷器及工藝精品 *

*如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

☐ 本人有意登記高額拍品競投牌。

如閣下有意競投蘇軾之《 木石圖 》，請於以下方格劃上「✓」號。

☐ 本人有意登記有關《 木石圖 》的高額拍品競投牌。

請提供閣下之競投總額：

☐ 港幣 0 - 500,000
☐ 港幣 500,001 - 2,000,000
☐ 港幣 2,000,001 - 4,000,000
☐ 港幣 4,000,001 - 8,000,000
☐ 港幣 8,000,001 - 20,000,000
☐ 港幣 20,000,000 +

D 聲明

- 本人已細閱載於目錄內之末的業務規定，買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
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- 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
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☐ 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

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05/10/18

HONG KONG AUCTION CALENDAR

FINE AND RARE WINES FEATURING AN INCREDIBLE COLLECTION OF CENTURY OLD MADEIRA
Sale number: 16127
SATURDAY 24 NOVEMBER
10.30 AM

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)
Sale number: 13278
SATURDAY 24 NOVEMBER
6.00 PM
Viewing: 23-24 November

ASIAN CONTEMPORARY ART (DAY SALE)
Sale number: 13280
SUNDAY 25 NOVEMBER
10.30 AM
Viewing: 23-24 November

ASIAN 20TH CENTURY ART (DAY SALE) INCLUDING A SELECTION OF JAPANESE WOODBLOCK PRINTS FROM PRIVATE COLLECTIONS
Sale number: 13279
SUNDAY 25 NOVEMBER
1.30 PM
Viewing: 23-24 November

GOLD BOXES
Sale number: 17441
SUNDAY 25 NOVEMBER
4.00 PM
Viewing: 23-25 November

CHINESE CONTEMPORARY INK
Sale number: 15956
MONDAY 26 NOVEMBER
11.00 AM
Viewing: 23-25 November

IMPORTANT WATCHES
Sale number: 16129
MONDAY 26 NOVEMBER
12.00 PM
Viewing: 23-25 November

FINE CHINESE MODERN PAINTINGS
Sale number: 15958
MONDAY 26 NOVEMBER
2.30 PM
TUESDAY 27 NOVEMBER
2.30 PM
Viewing: 23-26 November

BEYOND COMPARE: A THOUSAND YEARS OF THE LITERATI AESTHETIC (EVENING SALE)
Sale number: 17461
MONDAY 26 NOVEMBER
7.00 PM
Viewing: 23-26 November

THE MEIJI AESTHETIC: SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION
Sale number: 17418
TUESDAY 27 NOVEMBER
10.00 AM
Viewing: 23-26 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY
Sale number: 15957
TUESDAY 27 NOVEMBER
10.30 AM
Viewing: 23-26 November

HONG KONG MAGNIFICENT JEWELS
Sale number: 16131
TUESDAY 27 NOVEMBER
1.00 PM
Viewing: 23-27 November

CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II
Sale number: 16264
WEDNESDAY 28 NOVEMBER
10.30 AM
Viewing: 23-27 November

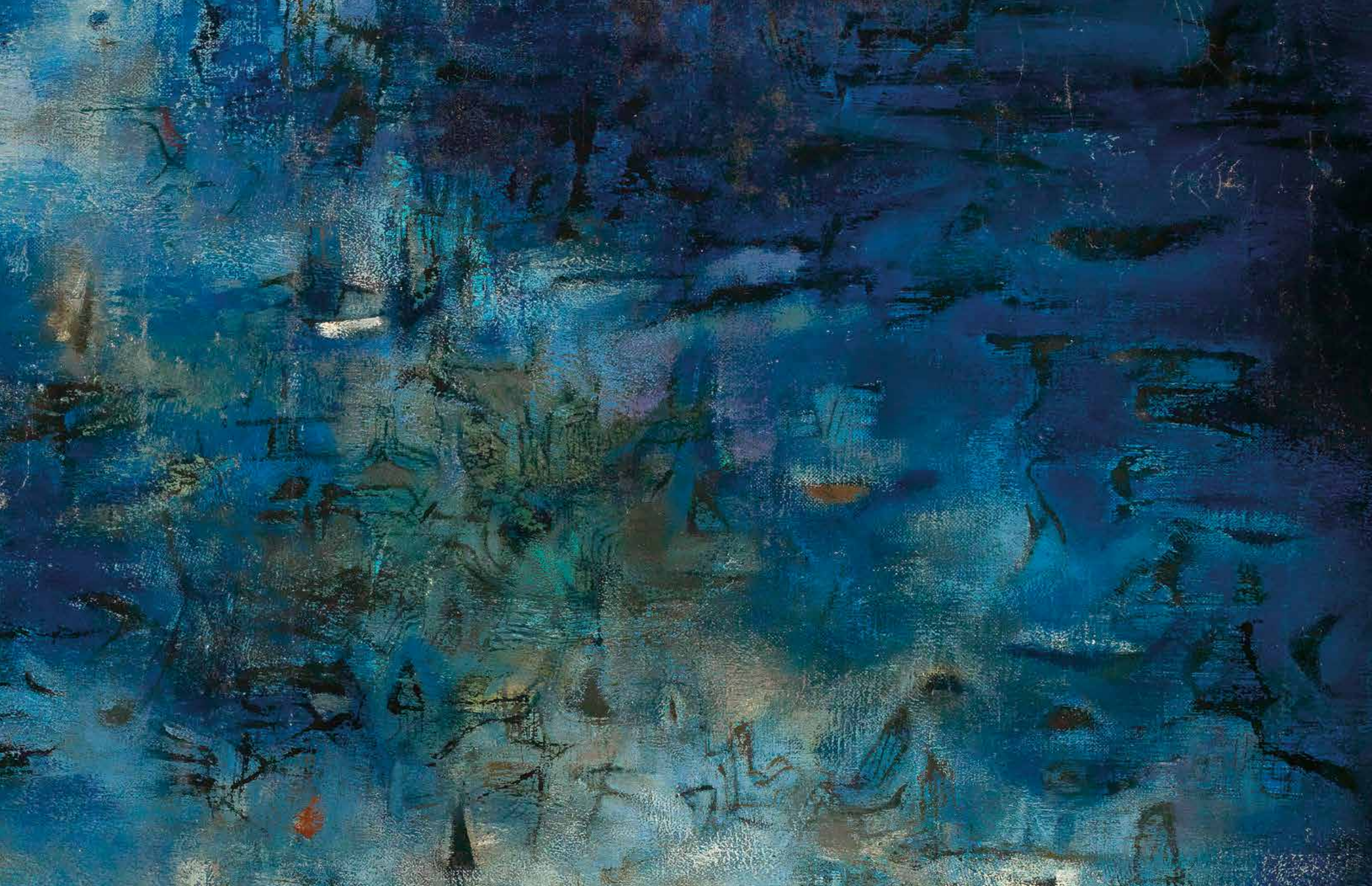
HANDBAGS & ACCESSORIES
Sale number: 16133
WEDNESDAY 28 NOVEMBER
11.00 AM
Viewing: 23-27 November

MULTIFARIOUS COLOURS - THREE ENAMELLED QIANLONG MASTERPIECES
Sale number: 16266
WEDNESDAY 28 NOVEMBER
2.30 PM
Viewing: 23-27 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART
Sale number: 15961
WEDNESDAY 28 NOVEMBER
2.30 PM
Viewing: 23-27 November

All dates are subject to change, please phone +852 2760 1766 for confirmation

Printed by Dah Chen Design and Printing Company



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