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# ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE) 亞洲二十世紀及當代藝術(晚間拍賣)

#### AUCTION·拍賣

Saturday 26 November · 11月26日(星期六)

7.00 pm (Lots 1-53) approximately, immediately following the sale of The Pioneers.

約下午7.00(拍賣品編號1-53),先鋒薈萃拍賣後隨即舉行。

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Rahul Kadakia



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

1

### LE PH() 黎譜

(VIETNAM, 1907-2001)

#### La Jeune Fille aux Pommes-cannelle

signed in Chinese and signed 'Le Pho' (upper right) ink and gouache on silk  $60.5 \times 45$  cm. (23  $\% \times 17$  % in.) Painted in 1938 one seal of the artist

HK\$1,800,000 - 2,500,000 US\$240,000 - 320,000

#### **PROVENANCE**

Private Collection, Europe

#### 少女採摘圖

水墨 水粉 絹布 1938年作

款識: 黎譜 Le Pho (右上)

藝術家鈴印

來源

歐洲 私人收藏



Peter Paul Rubens, *Adam and Eve*, 1628-1629, Royal Collection, Royal Palace of El Pardo, Madrid, Spain 彼得·保羅·魯本斯《亞當與夏娃》 1628-1629 作 西班牙馬德甲埃爾珀多皇宮皇家藏品

Christie's is pleased to present an extraordinary work: a milestone in the master painter Le Pho's creative oeuvre. Indeed, this work uses all the same classical elements usually found in all his paintings at that time: the fine features of the lady's face, her headdress, her *ao dai*, her light scarf – all set within a mountainous natural landscape. All these elements evoke memories and his longing for his native land of Tonkin. What makes this particular work outstanding is Le Pho going beyond the evocative description: he includes this work in a will for symbolization based on a knowledge acquired through watching and studying European masters during his first trip to France in 1931-1932.

We know that at the time, even if he initially came just for the Colonial Exhibition in Paris, he also stayed in France and traveled through Europe to discover, what would continue fascinating him for the rest of his life – the purity of the Primitives, their attention to detail, and the careful use of the whole surface of the canvas.

This painting combines in the most original way the usual grace and elegance of a Tonkinese lady and evokes the imagery of Eve, a universal theme studied by many of his influences but treated here with Le Pho's very own unique and distinctive style. As per the well-known tale from the bible, God forbade the consumption of the forbidden



fruit, yet against His will Eve ate the apple and even seduced and mislead Adam to eat some too. God was then forced to expel Adam and Eve from Paradise and made them mortal. This founding myth never ceases to inspire commentaries, interpretations and representations at a universal level. We can easily imagine the painter observing carefully the famous work, The Fall of Man by Pierre Paul Rubens (1628-1629), observing works by Raphael (1483-1520), Titian and also Jan Brueghel the Elder (1525-1569) all of whom also expressed this evocative theme but Le Pho added a deeply personal take on it. In Le Pho's representation, the apple is not the presumed red apple of biblical myth, but a custard apple - a fruit so typical in his home country but now become exotic in this foreign land. Le Pho hence reframes the biblical story through a distinctively Vietnamese frame.

In front of the powerful grace of the Tonkinese Lady, the religious aspect recedes. Her facial traits express a definite sensuality in her gestures – with her right hand, she seems to caress the fruit rather than grasp it. Her left hand surrounds the basket of fruit with a protective grace. To highlight the subtle relationship between the lady and the custard apples, Le Pho used greens and soft whites in contrast to the dominant cool

shades of blue. Le Pho distances himself from negative interpretations of theme such as Rubens' distressingly titled *Adam and Eve or the Fall of Man*, and presents instead a version celebrating sensual freedom and enlightenment.

At the time a young man in his 30s, ambitious in his work, trusting in his destiny and with the modesty known to the greatest, he created this beautiful art work – balancing sensuality with elegance in one of the defining characteristics of Le Pho's work. He undoubtedly appreciated the female aesthetic, and arguably presented the most beautiful, elegant and sincere depictions of women within the history of female pictorial representation in 20th Century Vietnamese art.

The following verse in poet Hô Huân Huong's In The Jackfruit echoes the elegant sensuality in Le Pho's art:

"My body is like a jackfruit swinging on a tree

My skin is rough, my pulp is thick Dear prince, if you want me pierce me upon your stick

Don't squeeze, I'll ooze and stain your hands"

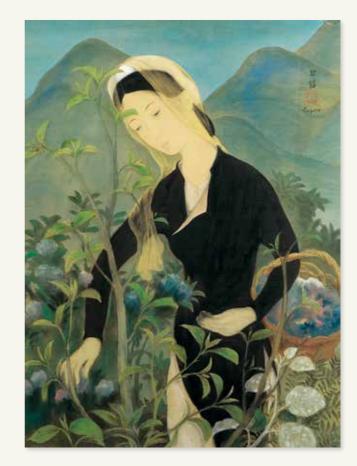
Jean-François Hubert Senior Consultant, Vietnamese Art

Peter Paul Rubens and Jan Brueghel the Elder, *The Garden of Eden with the Fall of Man, circa.* 1615, Royal Picture Gallery Mauritshuis, The Hague, Netherlands

彼得·保羅·魯本斯與 老揚·勃魯蓋爾《伊甸園與人類的 堕落》約1615年作 荷蘭海牙莫瑞泰斯 皇家美術館藏品







佳士得隆重呈獻《少女採摘圖》———幅在著名畫家黎譜的創作歷程中被譽為里程碑的佳作。以天然山景為背景,本作品繼續保留黎譜該時期作品中的經典元素:女士的細微面部特徵、頭飾、越式旗袍及絲巾。這些元素紛紛勾起黎譜對家鄉越南東京的回憶和想望。黎氏並憑藉他在1931至1932年間首次踏足法國時仔細觀察及研究歐洲各著名畫家作品所得的知識,在本畫作中添加象徵意義的面向,使它超越了一貫喚起回憶的畫風,亦令它成為別樹一幟的作品。

據悉,黎譜此行原為欣賞在巴黎舉行的殖民地展覽,但 及後他在法國及歐洲各地逗留期間,被前文藝復興時期 的畫家在畫作中展現的純潔、對細節的一絲不苟,及對 整幅畫布的謹慎使用深深吸引。黎氏終生為此畫風著 迷,並將當中的元素加入自己的作品當中。

關於人類起源的傳說正是在《聖經》中廣為人知的故事:夏娃不單違背上帝指令自行偷嚐禁果,更引誘和誤導亞當跟隨。上帝最終迫於無奈驅逐他倆離開天堂,如令他們不得永生。它一直啟發無數評論、詮釋和描繪,當中包括皮亞士·保羅·魯本斯的名作《人類的墮落》(1628-1629)、以及拉裴爾·聖齊奧(1483-1520)、提齊安諾·維伽略和老揚·勃魯蓋爾(1525-1569)等大師的作品。我們可以輕易想像到黎譜仔細地觀察這些具啟發性主題的作品,再添上深刻的個人感悟,透過仔細描繪越南東京女士的氣質與優雅,喚起觀眾對「夏娃」的意象,並以獨特風格呈現這廣受研究的主題。在黎譜的意象,並以獨特風格呈現這廣受研究的主題。在黎譜,而是釋迦 ——一種在黎氏故鄉極為普及,而在外地則屬

稀有品種的水果。透過以上種種,黎譜成功為聖經故事配上帶有濃烈越南色彩的框架。

作品的宗教意味隨著畫中女郎深刻的優雅氣質而褪色。她的面部特徵及姿態展現出一種感官上的愉悅 —— 她的右手彷彿不是在抓緊那個水果,而是在撫摸它;她的左手則以保護的姿勢優雅地圍繞著果籃。為了重點刻劃女郎與釋迦之間的隱晦關係,黎譜運用溫暖的綠色及柔白色,與背景主調的冷峻藍色形成對比。與魯本斯作品《亞當與夏娃或人類的墮落》所帶出的一系列負面詮釋大相逕庭,黎譜以一個全新版本,頌揚感官自由及啟蒙。

作為踏入30歲不久的年輕人,黎譜憑著對作品的野心,對使命的信任及謙遜的態度,創作了本佳作。他無疑對女性美學十分欣賞,並在本作中對感官愉悅和女性優雅作出完美平衡,帶來可能是整個二十世紀越南藝術對女性的描繪中最美麗、高雅而坦率的刻畫。

越南詩人胡春香作品《在菠蘿蜜林中》其中一節與黎譜 藝術風格中的優雅感性互相呼應:

「我的驅體像在樹上搖曳的菠蘿蜜 我的皮膚粗糙,肉質厚實 親愛的王子,如果你需要我,請用你的棍子穿透我 請別擠壓,我的汁液會玷污你的手」

Jean-François Hubert 越南藝術高級顧問

Left to right 由左至右:

Lot 1

Le Pho, *Young Girl Picking Flowers*, Christie's Hong Kong, 24 May 2008, Lot 103, sold for HK\$2,647,500

黎譜《採花的年輕女孩》 佳士得香港 2008 年 5 月 24 日 編號 103 成交價: 2,647,500 港元

#### PROPERTY FROM AN AMERICAN PRIVATE COLLECTION 美國私人收藏

2

### MAITRUNG THU 梅忠恕

(VIETNAM, 1906-1980)

#### La Jeune Fille de Hué

signed and dated 'MAI THU 1937' (lower right) oil on canvas 75 x 70 cm. (29 ½ x 27 ½ in.) Painted in 1937

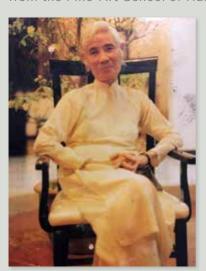
HK\$900,000 - 1,200,000 US\$120,000 - 160,000

#### **PROVENANCE**

Acquired directly from the artist in the 1950s Private Collection, USA

Love is always a multitude of emotions. To think it, takes courage, to know it, requires experience and to paint it, demands talent. In Hue, 1937, Mai Thu painted this magnificent and extremely rare one-off piece, decidedly different to his usual style at the time with beautiful women and children showcasing his nostalgic references to his homeland. The gouache and the ink on silk are mediums he will use much later on to great acclaim. However, to describe and to capture forever his dazzling love, the great master decided to embark on a medium he could work with thoroughly - oil on canvas, a technique that allows repentances unlike painting on silk laid on paper.

The story about this painting is well known: in 1937, at a time when Mai Thu already graduated from the Fine-Art School of Hanoi, and since then



The original sitter in the painting, whom the father of the owner met in Saigon in the early 2000s

畫中女主角的真貌。畫作擁有人的父親,在 2000 年代早期於西貢親見

had worked for the Lycée of Hue as an art teacher, specialising in drawing. While teaching, he continued to draw and paint, and the young lady painted as the main protagonist here was one of his favourite students. There was a hint of strong romance and affection in the air, but being older than her and a perfect gentleman, he never acted inappropriately on

#### 順化淑女

油彩 畫布 1937年作

款識: MAI THU 1937 (右下)

#### 來源

現藏者1950年代得自藝術家本人 美國 私人收藏

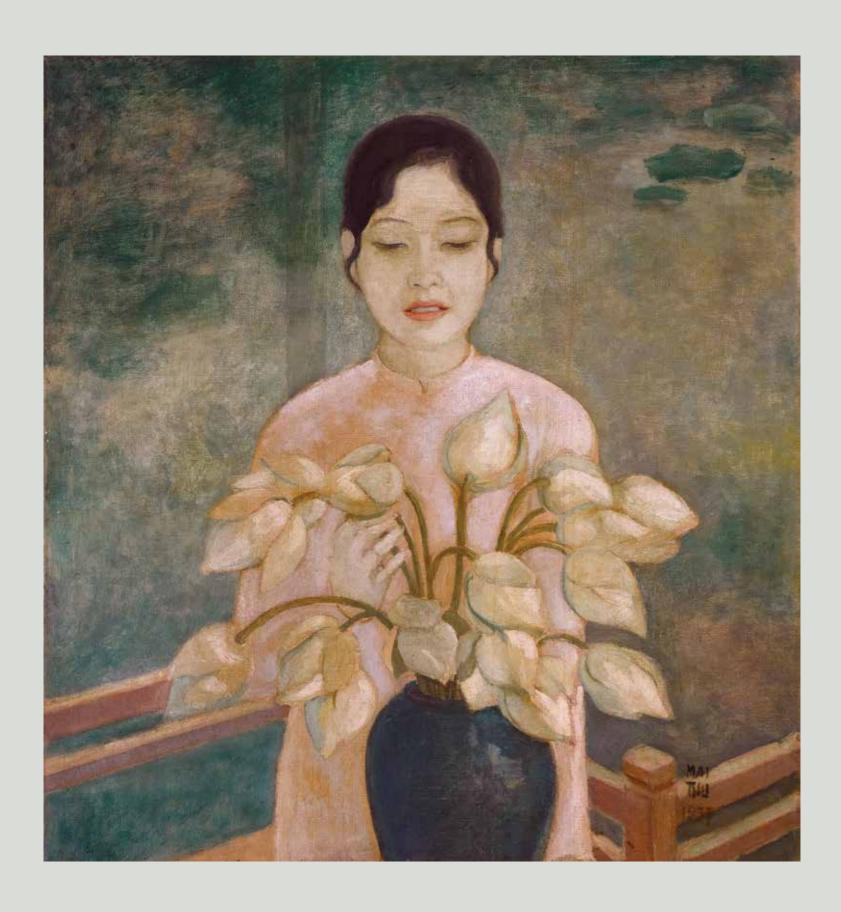
it and instead captured and immortalised her the best way he knew how - on canvas.

Contrary to his later and more conventional portraits, Mai Thu paints this work by offering us a recognizable face, capturing her posture as well. The beautiful young girl, her eyes looking down modestly, dressed with in a traditional *ao dai*; her face framed by her hair tied and gathered up in a bun. She does not pose, she is captured by the artist. Every detail is gracious, elegant and delicate, exemplified by the gentle way and manner in which she touches her hand to the flowers. Skilfully, the artist surrounds her with neutral background, mostly defined by a linear delineation of the fence in the background so the viewer is drawn by the intense relationship, in that instant, between the young lady and the flowers.

It is like Mai Thu, in his creation, was inspired by Man Giac (1052-1096), in these following verses:

Spring goes, a hundred flowers fall
Spring comes, a hundred flowers smile
Before the eyes, life passes by
On my head, age has settled
Don't think when spring ends, all the flowers fall
Last night in the courtyard, an apricot blossomed.

The freshly cut lotus flower, not yet open, represent the freshness of his love and affection for the young lady. It is a kind reminder of the fragility and part of a flying moment in time, a grace that cannot last. The painting was one of the last precious memories in Vietnam, and was so meaningful to him that he even took it with him on the boat in 1937, when he left for Paris to attend the Universal Salon and Exhibition. She, however stayed in Hue, leaving him with such bittersweet sorrow.



As he got off the boat later that vear, he experienced so much - the splendours of Paris, the close company of friends with Le Pho (settled definitively in Paris the same year), Vu Cao Dam (who arrived in 1931) then Le Thi Luu (1940), the hard times of the war against Germany, the first successes as an artist, yet nothing made him forget this young lady of Hue. He saw his close friends, Vu Cao Dam and Le Pho, get married thereafter with French women but even then, Mai Thu remained faithful to his love, feeling strongly a cultural nostalgia for Vietnam which he expressed vividly and elegantly in all his paintings.

Top to Bottom 由上至下:

Johannes Vermeer, *Girl with a Pearl Earring*, circa 1665, Royal Picture Gallery Mauritshuis, The Hague, Netherlands

約翰內斯·維米爾《戴珍珠耳環的 少女》約 1665 作 荷蘭海牙莫瑞泰 斯皇家美術館藏品

Mai Trung Thu, *La Poésie Du Printemps (The Poetry of Spring)*, Christie's Hong Kong, 27 November 2016, Lot 405

梅忠恕《春天的詩篇》約 1665 作 佳士得香港 2016 年 11 月 27 日 編號 405 In 1962, Mai Thu made a big decision, choosing to return to his native Vietnam 25 years later. He then found out that his loved one was no longer in Hue but in Saigon. He did manage to see her again, but according to the owner of the painting who

witnessed their meeting together, the charm was broken: the young lady was the mother of a large family and the magic has disappeared, and heartbroken, Mai Thu returned to France.



The painting was exhibited in Paris after being brought there, before the wife of Mai Thu's brother bought it from him in the 1950s as a present to celebrate her son's and his wife first diplomatic posting as he became the Chancellor for France in Ceylon.

Mai Thu, the most Vietnamese of the 'Parisian' group, a lover of Vietnamese traditional music, also a filmmaker, was never able to forget her coquettish smile mixed with the inherent grace of the young ladies of Hue. Furthermore, he probably never forgot the fresh and pure air coming from the mountains of Laos, traveling along the waters of the magnificent River of Perfumes.

Nguyen Binh (1918-1966) relates so well the drift of his thoughts in the *The Boat Girl*:

After three years had passed spring came again

But time had brought her passion to an end No need to wait for what seasons may bring She gave up her dream of seeing that friend. Farewell boat, farewell rowing, farewell tide The boatgirl left as another man's bride, But since her leaving the river that spring Many longed for the face of their young guide.

Love still remains a treason, but from this treason, the artist transforms it in immortality, a timeless love transcending the years.



- Jean-François Hubert, Senior Consultant, Vietnamese Art



Mai Trung Thu in Vanves, 1964 梅忠恕在巴黎肝夫市, 1964 年

愛情往往涵蓋了情感的多彩面向。思索愛情,需要勇氣;認識愛情,需要經驗;彩繪愛情,則需要天賦。越南裔法國藝術家梅忠恕在 1937 年所創作的《順化淑女》,是一幅華麗動人的稀有單品;此作品風格,與他當時寄託自己對越南思鄉之情的美女和孩童等繪品,有著明顯的出入。水粉、水墨和絲絹布是梅忠恕在多年於畫壇上獨步青雲所用到的創作媒材。然而,為了要描繪並捕捉到這份讓他心念長系的愛情之美,使其不朽,這名偉大的藝術家決定使用布面油畫,一種他可以盡情揮灑的媒材。

這幅作品的背景故事膾炙人口:在1937年,梅忠恕從國立河內美術學院畢業,並在順化中學擔任美術老師,專門傳授繪畫。在教學之餘,他也持續寫生作畫,而《順化淑女》中的年輕女主角,是他最鍾愛的學生之一。畫作的氛圍充滿浪漫和他對女主角的情感;但由於梅忠恕比女主角年長,作為克己守分的紳士,他從未踰矩;正因如此,藝術家用他唯一熟識並擅長的方式,將自己所愛的對像一筆一刷地入畫,使其不朽。

有別於梅忠恕之後較為傳統的肖像畫作,這幅作品完成之後,觀者得以認出女主角的臉龐;梅忠恕也傳神地捕捉到她的風采美姿。這名秀麗的年輕女孩,含蓄地垂下眼簾,身穿傳統的越南國服;她的秀髮綁成包頭,襯托著精緻的臉龐。她沒有搔首弄姿,僅讓藝術家在畫布上捕捉她最自然的風采。每個細節皆優雅如詩,婷婷嫋嫋,她用玉手撫摸花朵的纖柔之姿,詮釋著此畫作的細膩獨到處。畫家以嫺熟的筆觸,用低調的背景襯托畫中主角之美。背景絕大部分是由線狀繪成的圍欄所構成,吸引觀者欣賞少女以及花朵之間在這一刻的極緻美好。

在這創作過程中,梅忠恕似乎是受到滿覺(1052-1096)的詩句所鼓舞:

春天消逝,百花凋零; 春天來臨,百花展顏; 生命在眼前流轉… 暮年在我的發梢留下痕跡, 對春天消逝之際的落花別多心, 昨晚在前庭,一朵杏花已然綻放。

剛剪下來的荷花依然含苞待放,代表了梅忠恕對年輕女子的愛慕和鍾情。本作品對時間飛逝的瞬刻、脆弱、稍縱即逝的優雅,做了殷切而溫柔的提醒。這幅畫是梅忠恕對越南最後僅餘的珍貴回憶之一,對他意義深遠;他也在1937年攜帶畫作上船前往巴黎,參加環球沙龍展。然而,畫中女子仍留在越南,讓藝術家心中滿是苦甜感傷。

那年年底,梅忠恕下船抵達目的地。自那時起,他的生命展開繽紛新體驗:巴黎的五光十色、與數名越南藝術家 - 像是黎譜(在那一年於巴黎定居)、武高談(在1931年抵達巴黎)、與黎氏秋(1940)成為密友、對德抗戰的艱困時期、初嘗成名的滋味;然而他對留在順化老家的年輕女子思念依舊。梅忠恕看著好友武高談和黎譜先後娶了法國女子成家立業,但是他仍然忠實摯愛,對越南文化充滿了思念之情;他也將這份鄉愁以生動並優雅的筆觸付諸自己的繪作之中。

在 1962 年,梅忠恕做了重大決定,在離鄉背井 25 年之後選擇回到越南老家。那時他發現摯愛女子已不在順化,而是搬到西貢去了。他也如願再次見她一面;但據這幅畫的主人當時所目睹的情境,那股愛的牽引已然不再:年輕女子已是一大家子的女主人,而原來那份情感的魔法已成往事。心碎的梅忠恕重返法國。

《順化淑女》被梅恕忠帶到巴黎之後,旋即在當地展出;他的兄嫂在 1950 年代向他購得這幅畫,並轉贈給她兒子和媳婦作為禮物,慶祝兒 子在錫蘭擔任法國一等秘書官。

梅忠恕是這群「留法」藝術家們最忠於且思念越南的一名;他熱愛越南 傳統音樂,也是影片導演,而且他一直無法忘懷順化那名年輕女子風情 萬種、儀態萬千的笑容。再者,他大概也一直無法忘卻自己沿著壯麗的 香水之河前行時,寮國清翠山巒空氣的新鮮純淨。

阮秉 (1918 - 1966) 在「船上女孩」一詩中娓娓表達了他的感受:

三年已過,春天再度來臨, 然而流逝的時光讓她的熱情不再, 不需要等候季節的應許 她放棄了與老友重逢的夢想 再見了小船、再見了劃槳、再見了河潮, 船上女孩成了另一名男子的美嬌娘; 然而,自從她在那年春天離去後, 多人渴望再次見到他們年輕船導的臉靡。

愛情仍舊叛逃而去,但是因著這叛逃,藝術家使其愛情成了不朽,不受 時間長河消蝕,依然永恆。

Jean-François Hubert 越南藝術高級顧問

### NGUYFN GIA TRI 阮嘉治

(VIETNAM, 1908-1993)

### Les Élégantes (The Elegant)

signed and dated 'Ng. Tri 68' (lower right) lacquer on panel 80 x 40 cm. (31 ½ x 15 ¾ in.)
Painted in 1968

HK\$1,200,000 - 1,800,000 US\$160,000 - 230,000

#### **PROVENANCE**

A commissioned gift to the grandparents of the previous owner
Private Collection, Sweden
Acquired from the above by the present owner
Private Collection, Bangkok, Thailand

Lacquer is an art form so intrinsic and unique to Vietnam, and none handle the medium better than master artist Nguyen Gia Tri. Born near Hanoi (Hadong) in 1908, Les Élégantes featured here is an enchanting and remarkable example of Gia Tri's artistry and prowess in this art form. He takes us on a journey, not only as a great artist in this field, but also as a theorist who through hard work, epitomized the artistic and political Vietnamese history of the 20th Century, to share the elegance and beauty of his country and its inspiring story. Les Élégantes, a truly exceptional and astonishing lacquer executed



Claude Monet, *Women in the Garden*, 1866-1867, Musee d'Orsay, Paris, France

克勞德·莫內《園中女子》1866-1867年作法國巴黎 奧賽博物館 in 1968, requires us to try and understand in more depth not only the style and the artist but also the background of the painting and its creation.

In 1924, Victor
Tardieu founded
The Indochinese
College of Fine
Arts, where
he gathered a
generation of the
finest painters
recognised in the
world today. In

#### 優雅少女

漆 木板 1968年作

款識: Ng. Tri 68 (右下)

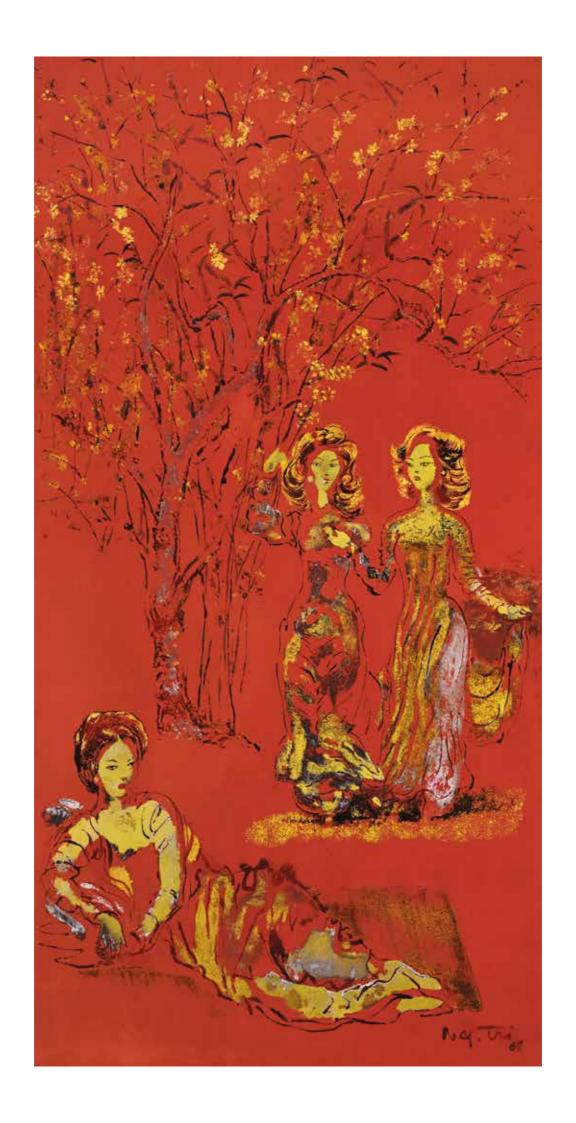
#### 來源

獻給前藏家祖父母的委託禮物 瑞典 私人收藏 現藏者購自上述收藏 泰國 曼谷 私人收藏

1928, when Gia Tri entered the school, he mingled with artists such as Le Pho, Mai Trung Thu, and Nguyen Phan Chanh in their fourth year, and To Ngo c Van, Vu Cao Dam in their third. And Nguyen Gia Tri matriculated in the same year as Nguyen Tong Lan and Nguyen Cat Tuong, more famously known as the inventor of the Vietnamese national costume, the ao dai.

Sadly, Gia Tri had to leave the college unexpectedly in 1930, leaving not only his talented kindred classmates, but also teachers such as Joseph Inguimberty (1896-1971), who headed the painting department but dedicated most of his life, and leaving as his greatest legacy - the revival and encouragement of his students to perfect the art of lacquer. This departure meant Gia Tri had to give up, among other things, the opportunity to participate in group exhibitions at the college, which always attracted an influential, cultured audience.

Very few people knew the true reason for this departure. Gia Tri had become a member of the Việt Nam Quốc Dân Đảng (VNQDD), the Vietnamese National Party. On 10 February 1930, there was a mutiny in Yen Bai, a province in Northern Vietnam. This was an uprising of Vietnamese soldiers in the French colonial army, together with civilian supporters from the VNQDD. It was the largest revolt against French colonial rule in Vietnam. Following the mutiny, in keeping with the spirit of his resistance to the French administration in Vietnam,





Gia Tri decided to renounce all French influence in his life. It was this conviction that precipitated his departure from the college that had been set up under the auspices of the French Governor-General of Indochina. Eventually, it was Victor Tardieu, the director of the college and an artist himself, who persuaded Gia Tri to see that his obligations as a patriot should not stand in the way of his art. And so it was that in 1931, Gia Tri rejoined the college to finish his diploma in 1936, along with Tran Van Can and Luu Van Sin.

After graduation, Gia Trí became part of the Tự Lực Văn Đoàn, or the Self-Reliance Literary Group, a literary movement that produced poetry and prose shaped by nationalist and anticolonial sentiments. Gia Tri contributed to two magazines, Phong Hóa (Customs) and Ngày Nay (Today), which attracted a wide readership. In the first art exhibition organized by the Société Annamite d'Encouragement à l'Art et à l'Industrie (SADEAI), the Annamese Society for the Support of Art and Industry, founded in 1935, his works were second to none and made a big impression. He met quickly with success amongst local French collectors, and in 1938, he obtained his first official commission from the Governor-General Brévié, to decorate his palace in Hanoi, the present-day residence of the President of the Socialist Republic of Vietnam. In 1943, he exhibited in the 'Salon Unique' Fine Arts Exhibition in Hanoi. The well-known critic of art, Claude Mahoudeau, wrote:

"'He has redefined grace..., this grace is the little something that clothes a woman of charm, of coquetry, of a beauty beyond physical beauty. This grace is a subtlety that resembles the smile of a line, the soul of a form, the spirituality of an object. All the seductions of the female at ease, the languor, the idleness, the strut, the lengthening, the nonchalance, the cadence of the poses, the suppleness of the feminine body and the play of the slender fingers on the grip of the fans.' There is nothing left to do but admire the creations of an artist whose contribution to this exhibition is considerable. The artist's works dazzled everyone."

Gia Tri, being fully immersed in the events of his time, passively or actively, winning

or defeated, witnessed many tragedies of war: the war for independence, the isolation in Hong Kong, the separation of North and South Vietnam. Much of his work will interpret what was an acceleration of history triggered by some major political upheavals.

The process of creating a lacquer is extremely laborious and technical. There is first an application of multiple layers of coloured and clear lacquer, and then having to let one layer dry before applying the next one. After each layer is applied, the artist then uses fine sandpaper, along with charcoal powder and human hair, to carefully rub at different parts of the painting to obtain the desired colour in each. In fact, this particular lacquer painting was a specific order made by Maurice Rossi in 1968. At first, it appears to be an unusual piece not perfectly in line with Gia Tri's body of work, therefore, we then realise that, even in this lacquer, and he remains very faithful to his themes in a constant way.

The two ladies walking together, their Western hairstyle, almost dancing with ample gestures, a scene which vastly differs from the Vietnamese classical style usually found in Gia Tri's representations. We see that more in the young lady found on the bottom left of our painting, with her posture, her hairstyle and in her expressions. One of the trees seem to be in blossom as the other one appears to be in agony, may be witnessing the death, in the near future, of Gia Tri's Vietnam as he knew it and as he dreamt it. That year the Têt happened to be sanguinary.

This painting is awash with contrasts in a poetic atmosphere, literally an explosion of colours - gold, cinnabar (a colour associated with nobility), and the white of egg-shell in a mix of flat, intense and glossy effect defined by very smooth lines to insert his subjects in a floating ambiance.

A unique artwork, dedicated, personalized, a manifesto offered by the best artist in lacquer ever throughout Vietnam's history.

Jean-François Hubert, Senior Consultant, Vietnamese Art

Left to right 由左至右: The artist Nguyen Gia Tri, dated 1990 藝術家阮嘉治,1990 年

Nguyen Gia Tri, Beauté éternelle (Eternal Beauty), Painted in 1955, Christie's Hong Kong, 29 May 2016, Lot 315, sold for HK\$ 2,440,000 阮嘉治《永恒之美》1955 年作佳士得香港 2016 年 5 月 29 日編號 315 成交價: 2,440,000 港元

Three Vietnamese lady wearing ao dais by the river 河畔穿粵館的三位越南女子

漆畫是越南獨具特色的藝術形式,由古至今,是越南民族文化不可或缺的一部分。阮嘉治於 1908 年出生在河內附近(河東),是一位首屈一指的漆畫名師。是次呈獻的《優雅少女》無疑彰顯了其高超嫺熟的技藝,匠心獨運,引人入勝。他不僅是受景仰的漆畫藝術家,亦是一位勤懇的藝術理論家。通過其作品呈現出二十世紀越南歷史的藝術和政治面貌,與世人分享越南人的優雅美態及這個國家激勵人心的歷史篇章。《優雅少女》是阮嘉治1968 年的佳作,極為精緻動人。觀者若想更好地欣賞此畫,除了對藝術家本人與其風格的認識,更應深入瞭解作畫的背景。

1924年,維特·塔迪創立印度支那美術學院,彙集了一代傑出畫家。1928年,阮嘉治入讀此校,結識了已是入學第四年學生的黎譜、梅忠恕、阮潘正及三年級學生蘇玉雲和武高談。與他同年入校的則還有 Nguyen Tong Lan 和越南國服奧黛(ao dai)的設計者 Nguyen Cat Tuong。

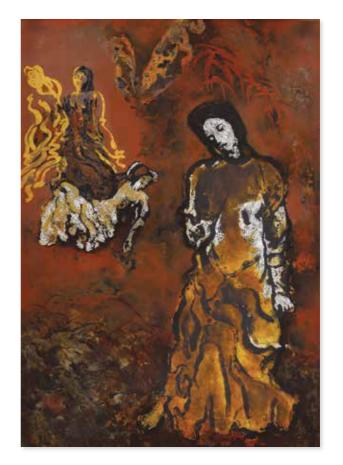
然而,阮嘉治無奈於 1930 年突然退學,離開了一群志趣相投、 才華橫溢的同學,以及安格百迪(1896-1971 年)等老師。安格 百迪是油畫系主任,他終其一生致力推廣漆畫藝術。安格百迪鼓 勵學生在此領域更進一步,賦予其新生,是其最為人樂道的成就 之一。阮嘉治的離開同時意味著他不能再參加備受文藝界關注的 學院群展。

當時很少人知道究竟阮嘉治為何離開學院。當時,他加入了越南國民黨。1930年2月10日,越南北部安沛省法國殖民軍隊中的越南戰士連同越南國民黨的民眾支持者正式起義,是越南最大型的一次反法國殖民統治起義。事件過後,阮嘉治決定剔除自己生活中所有來自法國的影響,以表示對法國政府統治越南的不滿與反抗。因此,他毅然決定離開由法國駐印度支那總督贊助的學院。最終,身為藝術家的院長維特·塔迪開導了阮嘉治,使他明白到,自己的愛國心並不需要打斷自己對藝術的追求。所以阮嘉治在1931年重返校園,最終於1936年畢業,同年畢業的藝術家還有 Tran Van Can 和劉萬生。

畢業後,阮嘉治加入創作愛國和反殖民主義詩詞散文的「自立文團」,並在《風化》和《今日》兩本刊物中投稿,吸引了廣大觀眾。1935年,安南鼓勵藝術和工業協會(SADEAI)成立,阮嘉治參加了其首次展覽,出眾的作品引起極大迴響,十分受當地的法國收藏家歡迎。1938年,他被委任為總督比維爾在河內的皇宮(即現在越南社會主義共和國的總統府)裝飾。1943年,他參展河內 Salon Unique 藝術展,知名藝評家克勞德·馬烏多(Claude Mahoudeau)寫道:

「『他將優雅重新定義 ·····,這點點滴滴的美,勾勒出一個嫵媚動人,卻又超越外在美的女人。此等優雅極為精妙,猶如線條的





弧度、形體的靈魂,又或物件的靈性。這是女性悠然自得的魅力,那種倦怠、安逸;時而昂首闊步,時而步伐輕盈,時而漫不經心;姿態之抑揚頓挫、體態之婀娜多姿,以及把玩扇子時輕快躍動的纖纖玉指。』這位畫家為展覽錦上添花,我們只需盡情欣賞,他的作品令所有人目眩神迷。」

阮嘉治全身心投入自己身處的大環境,不管被動或積極,成功或 失敗,亦見證了許多戰爭的悲劇,包括法越戰爭、香港淪陷和越 南分裂。其許多作品中反映出大型政治動亂造成的歷史變遷。

製造漆畫的過程十分費時,並需要精細的技術。首先要上多層彩色和透明漆,每一層乾透後才可畫下一層,隨後,畫家用幼細砂紙、炭粉和人髮輕搓畫面,以達到理想顏色。本幅漆畫是莫里斯·羅西在 1968 年特意委託阮嘉治所畫。初看之下,此畫與阮嘉治其他作品頗為不同,但我們會發現,即使在此作品中,他依舊保持了對自己藝術題材的堅持和態度。

畫中並行的兩個女子頭梳西方髮型,動態幅度充盈翩翩,與阮嘉治一般作品中的經典越南造型十分不同,而畫幅左下方的女子則姿態、髮型和表情都與其原風格更為接近。畫中只有一棵樹似乎在開花,其餘都極度痛苦,似乎見證著不久將面臨的死亡,便如同阮嘉治預知的越南。當年的春節果然爆發了血腥的激戰。

此畫滿盈詩意,亦充滿對比,豐富色彩在畫面激蕩,金黃、硃砂(貴族之色)和蛋殼白色的光滑線條與平坦光澤的表面,飄逸超脫。

此畫絕無僅有<sup>,</sup>是越南史上最優秀漆畫家量身定制的細膩典範之 作。

Jean-François Hubert 越南藝術高級顧問

### PROPERTY FROM AN ASIAN PRIVATE COLLECTION 亞洲私人收藏



### CHEONG SOO PIFNG 鍾泗賓

(SINGAPORE, 1917-1983)

#### Dancers in Bali

signed in Chinese and dated '1982' (upper right); numbered '13' and titled in Chinese (on the reverse) oil on canvas  $78 \times 65$  cm. (30  $34 \times 25$  % in.)

HK\$1,200,000 - 1,800,000 US\$160,000 - 230,000

#### **PROVENANCE**

Private Collection, Asia

This artwork is accompanied by a certificate of authenticity signed by the artist's daughter, Cheong Leng Guat.

In the pursuit of an endless refinement of skill, Singaporean artist Cheong Soo Pieng produced some of his most elegant and compelling works towards the later part of his artistic career. By then an established artist who was receiving commissions from private and public collections as well as invitations to show his work in exhibitions overseas, Cheong was able to confidently and fully realize his iconic stylization of the Southeast Asian female figure. Intended for exhibition in Taiwan, *Dancers in Bali* comes from a series of works intended to introduce to an



Lin Fengmian, *Dancing Ladies*, 1950s-1960s, Christie's Hong Kong, 24 November 2013, Lot 104, Sold for HK\$3,400,000 林風眠《翩翩起舞》1950-1960 年作 佳士得香港 2013 年 11 月 25 日編號 104 成交價: 3,400,000 港元

#### 峇里舞女

油彩 畫布 1982年作

款識:泗賓 1982 (右上);13 峇里舞女 (畫背)

來源

亞洲 私人收藏

本拍品附藝術家女兒鍾靈月簽發之保證書

external viewer the beauty, grace, and unique qualities of the peoples of Southeast Asia made relatable through the distinctive *Nanyang* school that assimilated the very best of Western and Eastern artistic styles.

Cheong was born in Xiamen, China in 1917, and received formal art education in traditional Chinese ink painting at the Xiamen Academy of Fine Arts. He later attended the Xin Hua Academy of Fine Arts in Shanghai where he was exposed to modern Western artistic styles such as Abstraction, Cubism and Surrealism. It was not until his arrival in Singapore in 1946 that Cheong began to freely experiment and develop his distinctive artistic identity that would continue to be evident across his foray into various modes of artistic expression.

In 1952, Cheong and his contemporaries Chen Wen Hsi, Liu Kang, and Chen Chong Swee travelled to Bali where they endeavored to discover the source of inspiration for the European painter-travelers that came before them. Following in the footsteps of artists such as Adrien-Jean Le Mayeur De Merprès and Rudolf Bonnet, the intrepid group of ethnic Chinese artists developed the *Nanyang* school of painting that sought to incorporate various techniques and styles in order to fully capture the rich variety of life and culture in Southeast Asia. Their efforts marked a departure from Euro-centric representations of Southeast Asia, and paved the way for a new vision of the region characterized by strong colour, fluid lines, and a deep empathy for







Cheong Soo Pieng in his studio 鍾泗賓於工作室留影

Lot 4

the lived experience of their subjects. Of this initial group of pioneers, it was Cheong Soo Pieng who would go on to produce some of the most innovative and iconic works that establish him as the most important artist of his generation.

In Dancers in Bali, Cheong celebrates the harmonious communal relationships found in Southeast Asia through the compositional balance of the painting. The three figures are arranged in a dynamic relationship with one another as they turn towards each other as if in private conferment. The variation in their skin tones and differing intricacy of dress reference the racial and cultural distinctions found within Southeast Asia brought together here by Cheong to coexist seamlessly within a lush tropical landscape. Compared to other works from this period, the figures are depicted in a close perspective that allows for a detailed examination of their smooth complexions and delicate facial features drawn in assured calligraphic strokes. Whilst the majority of Cheong's compositions in this later period tend to have his figures set within the same plane as the background, Dancers in Bali brings his figures confidently into the foreground.

Cheong's works from the late 1970s to the early 1980s emanate a stillness and peace stemming from the harmony of his composition, his subtle and complementary



palette, and the exquisite finesse of his brush. *Dancers in Bali* extols these characteristics as the foliage towards the left of the painting reveal a rawness and irregularity that complement the smooth unbroken lines that compose the female figures. The varying density of strokes in the background also suggest a blurring of perspective as the greenery shifts in and out of focus against the sharp clarity and vivacity of the figures.

The incredibly thin and fine weave of the canvas used in this artwork also sets it apart as one of the works intended for exhibition overseas in Taiwan, and has been documented in other works from this period. The light but hardy material enabled Cheong to produce works that appeared incredibly smooth and refined, similar to his works executed in silk but much less fragile and prone to damage during the transportation of the artwork overseas. This was Cheong at the height of his artistic career - having an unparalleled knowledge of the best materials through which to realize his artistic vision and imagination to the best physical effect. Cheong remained up till the end of his life, a tireless master of his craft, and Bali Dancers is a testament to the sensitivity and skill with which he used to render the ideal subjects and scenes in his mind into timeless encapsulations of the spirit of Southeast Asia.

新加坡藝術家鍾泗賓畢生都在追求藝術能力的精進,因此在他的藝術生涯晚期創作出許多精美、卓越的作品。 當時已是位知名藝術家,受委任替許多公家與私人單位 創作作品並且受邀於國際各地展出,鍾泗賓在那個時期 充分地展現出自信並且塑造出具有個人代表性的東南亞 女性畫像風格。《峇里舞女》是屬於一系列創作中的其 中一幅,當時為了在台灣的展覽所創作,希望能夠將東 南亞特別的美感與優雅透過熟悉的方式介紹給外界的觀 眾,採用獨特的南洋畫派風格將東西方傑出的元素融合 於畫作中。

於 1917 年出生於中國廈門,鍾泗賓於廈門美術學院學習中國水墨畫,之後在上海清華美術學院求學期間接受抽象、立體主義和超現實主義等相關現代西方藝術風格的訓練。在 1946 年抵達新加坡後鍾泗賓開始進行對於藝術的各種實驗,而他這段時期所發展出的個人獨特藝術風格持續的在他往後豐富的各種藝術創作中被呈現。

鍾泗賓與他的同儕陳文希、劉抗與陳宗瑞於 1952 年前 往峇里島,希望在當地發掘在他們之前來到峇里島的歐 洲畫家在這座島嶼上所找尋到的創作靈感來源。追群著 勒邁耶與邦尼等藝術家的足跡,這群前鋒華裔藝術家開 創了南洋畫派,結合各種不同的技巧與風格企圖呈現東 南亞豐富的生命力與文化。他們的投入開啟了觀看東南 亞的新視野,不同於以歐洲觀點為主的方式,採用濃烈 的色彩、流暢的線條並且對於所畫中人物的生活體驗有 著深刻的理解。在這群藝術開拓者中,鍾泗賓最為出類 拔萃,創作出許多富有創意與具代表性的作品,在這個 世代的藝術家之中扮演著舉足輕重的地位。

透過平衡的構圖,鍾泗賓藉由《峇里舞女》這幅作品讚揚東南亞和諧的人際社群關係。畫中三個人物之間的關

係充滿能量,她們面對著彼此,彷彿正在進行一場私密的對談。三位有著深淺不一的膚色以及身上服飾風格的不同象徵著東南亞不同的種族與文化,透過鍾泗賓的作品,她們無縫、自然的共存,背後襯著一片鬱鬱蔥蔥的熱帶景觀。相較於藝術家其他同時期的作品,此作中的人物採用較近距離的角度呈現,讓經由書法般筆觸所描繪出的無暇肌膚以及細緻五官表露無遺。鍾泗賓後期作品的構圖大多將畫中人物與背景放置在同一個層面上,而《峇里舞女》則是將人物大膽的往前定位在前景中。

鍾泗賓 1970 至 1980 年代早期的作品因為構圖的和諧、內斂與互補的色調以及細緻精湛的筆觸散發出寧靜與和平的能量。《峇里舞女》將這個特色發揮至極致,畫面左方的植物自然與不規則與女性人物身上滑順延伸的線條形成對比。構成背景的濃密深度不同筆觸將視線模糊化,使得綠色植物的焦點進出轉移並且襯托著鮮明清晰的人物。

此作品採用的畫布與其他作品的材質不同,是由極為輕薄與精密的編織方式所製成,當時是為了到海外於台灣展出所創作,同樣的材質在同時期的其他作品中也曾出現。鍾泗賓選擇這種質量輕卻堅固的材質創作出極度平滑與精緻的作品,帶有他其它絲綢畫作相同的特色,但相較之下沒有那麼脆弱,較不容易於跨海運輸時受損。創作於鍾泗賓藝術生涯巔峰時期,對於材質的挑選熟練專業,熟知哪一種媒材最能將他的藝術觀點與想像具體的發揮到極致。直到生命結束之前,鍾泗賓一直都努力不懈的持續在精進自己的藝術技巧,而《峇里舞女》便是最佳的佐證,展現出他如何敏銳與熟練的將他心目中最完美的人物與景觀轉化成代表東南亞精神的歷久彌新縮影。

Left to right 由左至右:

Cheong Soo Pieng, Landscape, 1981, Collection of National Heritage Board, Singapore 鍾泗寬《景色》1981 年作 新加坡 國家文物局藏品

Cheong Soo Pieng, *Picking Lotuses*, 1978, Christie's Hong Kong, 22 November 2014, Lot 1, Sold for HK\$3,760,000

鍾泗賓《採蓮》1978 年作 佳士得香港 2014 年 11 月 22 日 編號 1 成交價: 3,760,000 港元





### PROPERTY FROM AN IMPORTANT SINGAPOREAN PRIVATE COLLECTION 新加坡重要私人收藏



### CHFONG SOO PIFNG 鍾泗賓

(SINGAPORE, 1917-1983)

#### Scene

signed in Chinese (lower right); signed and dated 'Soo Pieng 1973' (on the reverse) oil and mixed media on canvas 76 x 91 cm. (29 % x 35 % in.)
Painted in 1973

HK\$1,200,000 - 1,400,000 US\$160,000 - 180,000

#### **PROVENANCE**

Private Collection, Singapore

#### LITERATURE

Soo Pieng, Summer Times, Singapore, 1983 (illustrated, plate 30).

#### 風光

油彩 綜合媒材 畫布 1973年作

款識:泗賓 (右下); Soo Pieng 1973 (畫背)

來源

新加坡 私人收藏

文獻

1983年《泗賓》夏季時報新加坡(圖版,第30圖)

"Soo Pieng is, undoubtedly, the most versatile of the many gifted people who practise the graphic arts in this country. He seems to be equally at home using oils, watercolours, chalk, and now, also the dyes and hot wax of the worker in batik... but the important thing is that, no matter in what style he may choose to work, the personality of the individual, Soo Pieng, is always there; so that if you walk into a room you are able to say at once, "that's a Soo Pieng." And what more can you ask, than that a man should be himself, even if he is influenced by other artists?"

-Dato Loke Wan Tho, Oct 10, 1956



Tsuyoshi Maekawa, *Work 130931*, 1963, Christie's Hong Kong, 30 May 2015, Lot 84, Sold for HK\$2,200,000 前川強《作品 130931》1963 年作 佳士得香港 2015 年 5 月 30 日 程號 84 成為應:2,200,000 共元

The dexterity of Cheong's artistic expression can be traced to his foundations in both Eastern and Western techniques of painting during his time at the Xiamen Academy of Fine Art, and later the Xinhua Academy of Fine Art in Shanghai. It was not until his arrival in Singapore in 1946 – removed from the rigorous expectations placed on artists to respect and conform to traditional rules and styles of representation – that Cheong felt finally the freedom to develop his own style of modernist painting. Cheong was relentless in his search for new inspiration and modes expression, and this drive led him to Bali in 1952 where along with several of his contemporaries, they pioneered what is now known as the *Nanyang* style of painting characterized by the seamless melding of Eastern and Western aesthetics in the depiction of distinctively Southeast Asian subjects.

While the trip to Bali in 1952 is widely regarded as a watershed moment in the emergence of modern art in Singapore, Cheong's *sojourn* to European in the mid-1960s can be argued to be a far more significant period in the artist's own development. As a result of his immersion and exposure to Western styles of abstract expressionism during his time in Europe, Cheong's works from the mid-60s to the 1970s veer away from figurative representation towards a deeply introspective approach towards



the distillation of the shapes, colours, and essential qualities of the subjects he chose to depict. While more well-known for his iconic renderings of elegantly stylized women, Cheong Soo Pieng's foray into abstract and mixed media works – of which *Scene* is an exceptional example –provide an alternative perspective through which to understand the tirelessly innovative artist.

With its use of varying textures and materials, Scene provides a tactile platform across which Cheong's iridescent hues of blue, purple, and silver meld together subtly to render an intriguing abstraction of sky, land, and sea as seen from an aerial perspective. While Cheong's works from this period appear to be a radical departure from the aesthetic and visual style he was working with at the time, the persistence of key symbols and compositional features tie the work to Cheong's wider oeuvre. A small circular form appears in the centre of the upper blue band of the work, referencing the sun or moon - an ever-present motif in Cheong's abstract works symbolizing the cyclical nature of life and a comforting source around which life revolves. The demarcation of the central composition into three tiers is another distinctive feature that Cheong employed regularly to emphasize the structure and harmony of our universe. The smoothly painted silver border that frames and extends the work introduces another of Cheong's favoured visual presentations by introducing a geometric regularity to the organic forms within the composition to achieve an overall balance.

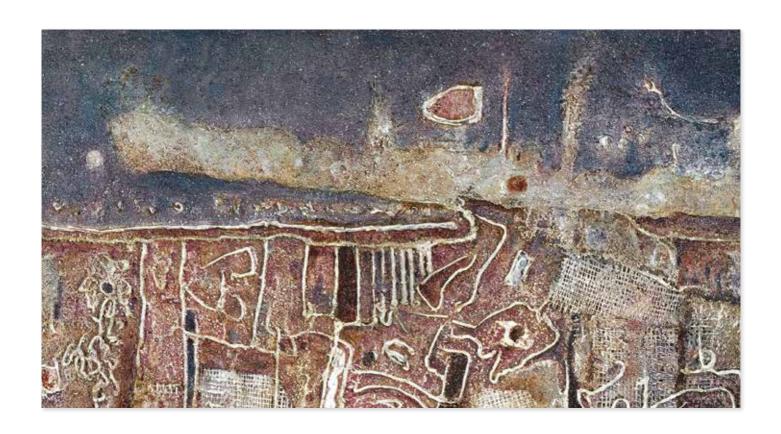
It is this organic, raw, quality of the central composition juxtaposed with the smooth application of the external border and with the sophisticated blending of deep, moody colours that makes *Scene* such a triumphant example of its type. The inclusion



of mesh, gravel, and string afford the work a sense of terrain and materiality that draws us to instinctively want to closer examine the piece in order to observe the overlapping materials. Uneven and protruding from the flat surface of the canvas, Cheong embraces the artwork as an object and makes the abstract tangible.

The metallic quality of the colours Cheong has mixed throughout the painting, together with the mazelike overlaying of strings used to evoke what appears to be a village landscape in the central band of the composition prefigure Cheong's fascination with the technological advancements of the period. This can be seen in later artworks such as *Landscape* (1977) where Cheong explores the parallels between the visual regularity of computer circuitry and the microscopic level of cellular activity. Like a living motherboard of interconnectivity, *Scene* teems with an innate energy in a celebration of life and a harmonic relationship with the environment.





「鍾泗賓可謂是本國從事視覺藝術的眾多才子中最多元化的一位。無論是油彩、水彩、粉筆,還是最近的蠟染染料和熱蠟,他都運用自如… 但最重要的是,不管他選擇用哪種媒材,其作品中總能彰顯出屬於鍾泗賓的個性。所以當你走進房間,馬上就可認出:「那是鍾泗賓的作品!」雖然其他藝術家曾給予他很多影響與靈感,但他始終沒有迷失自我,這不就是最重要的麼?」

- 陸運濤, 1956年10月10日

鍾泗賓的藝術手法靈巧純熟,歸功於他在廈門美術學院和上海新華美術學院求學時,對東西方繪畫技巧打下的扎實基礎。他於1946年抵達新加坡,才終於感受到無拘創作的自由,真正擺脫了以往嚴格要求藝術家遵從傳統規範的死板框架,創出屬於自己風格的現代藝術。他不懈尋找新靈感和表達模式,於1952年前往峇里,與當時幾位藝術先驅共同創造出南洋畫風,完美融匯東西方美學,呈現東南亞特有題材。

鍾泗賓於 1952 年的峇里之旅被廣泛視為新加坡現代藝術誕生的關鍵時刻,而其 1960 年代中的歐洲行則對他本人的藝術發展帶來更為重要的影響。鍾泗賓在歐洲接觸到當時西方盛行的抽象表現主義藝術,深入鑽研,故此其 1960 年代中到 1970 年代的作品亦從具象表現過渡至更為內省的角度,在所畫對象中提煉出形狀、顏色等核心元素。鍾泗賓筆下窈窕淑女的優雅身姿最為人熟知,但其對於抽象與綜合媒材創作的探究則讓我們可以從另一角度認識這位堅持創新的藝術家,本次上拍的《風光》便是當中的典範之作。

《風光》之媒材和表面紋理都很豐富,質感渾厚,承載著燦爛的藍、紫和銀色,恍如鳥瞰之下的天地與海洋。 鍾泗賓此時期的作品在美學角度和視覺風格上都與其固有作風頗為不同,但此作保持了一些貫穿其一生創作的重要符號和構圖特征,可見其思想的連貫性。畫面上方藍色部分中央的小圓形代表太陽或月亮,是鍾泗賓抽象作品中極為常見的符號,代表生命之循環與一切生命倚靠的中心力量。主畫面被劃為三層,這也是鍾泗賓自由,突顯宇宙間的結構與協調。平滑流暢的銀色線條給予畫面邊框及延伸感,為有機造型添加一份幾何形的端正規律,整體構圖顯得更加平衡和諧,是鍾泗賓喜用的視覺呈現手法。

此作中央部分粗獷隨性,原始感強,而邊緣部分則光滑精緻,仔細混合深沉憂鬱的顏色,令《風光》卓越出眾。 畫面更加入網線、砂礫和細繩,製造出地勢感,突顯材質特點,觀者自然會想走近細看,層層交疊的材料打破 畫布的平面空間,凹凸不平,畫幅成為一件立體作品, 呈現了一種可以觸碰的抽象。

鍾泗賓在此畫中融入金屬色,結合迷宮似的層疊細繩,帶出畫面中央部分的村莊景象,可見他對當時的科技進步頗感興趣。在其後如《抽象景》(1977年)等作品中,鍾泗賓繼續探討電腦電路系統的視覺規律性與顯微鏡下細胞組織活動的相同性。《風光》就如連接萬物的主機板,充滿自發的力量,歌頌生命與自然環境的和諧共處。

▲ Lot 5 Detail 局部

Top to bottom 由上至下:

Cheong Soo Pieng, Landscape, 1977, Christie's Hong Kong, 29 November 2015, Lot 383, Sold for HK\$1,480,000

鍾泗賓《抽象景》1977 年作 佳士得香港 2015 年 11 月 29 日 編號 383 成交價: 1,480,000 港元

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



### CHEN WFN HSI 陳文希

(SINGAPORE, 1906 - 1991)

#### **Eight Gibbons**

signed and inscribed in Chinese (upper left) ink and colour on paper 177 x 95 cm. (69 % x 37 % in.)
Painted in the late 1970s - early 1980s two seals of the artist

HK\$2,000,000-2,800,000 US\$260,000-360,000

PROVENANCE

Private Collection, Asia

#### 八隻長臂猿

水墨 設色 紙本 約1970年代末 - 1980年代初作 款識:白宮 文希 (左上) 藝術家鈴印 (共兩个)

來源 亞洲 私人收藏

"I began to paint more gibbons only after I arrived here (Singapore). In the past, I had never seen gibbons before. One day, I saw one in a shop that sold birds. It looked exactly like what Muxi of the Song Dynasty painted in his most famous painting. I was so happy that I bought it immediately and reared it at home. Since then, I began to observe this gibbon, its hands, its face... I painted it part by part until I became familiar with the animal. Then I went on to make generalisations, to see how its image could be simplified."

- Chen Wen Hsi in conversation with Pitt Kuan Wah, 24 November 1983

「來到新加坡以後我才開始花更多的時間在畫長臂猿上。以前我從未親眼看過它們。直到有一天,我在一家賣鳥的店裡看到一隻猿猴,而它看上去跟宋朝的牧溪在他最出名的那幅畫裡畫的一模一樣。我實在是太興奮了,當場就買下將它帶回了家。從那之後,我開始仔細觀察這隻長臂猿,它的雙手,它的面部表情……我仔細刻畫每個局部,直到我對這種動物非常熟悉。之後我就開始精簡抽象,嘗試用最簡單的筆觸來表現它。」

- 陳文希及畢冠華對話 1983 年 11 月 24 日



Chen Wen Hsi with a Gibbon 陳文希與長聲猿

Within the career of celebrated Singaporean artist Chen Wen Hsi, there is no subject more ubiquitous than his portrayal of lively gibbons. Set within idyllic landscapes reminiscent of traditional Chinese landscape paintings, Chen's works are characterised by a supreme knowledge of compositional balance and a sensitivity towards tone and colour that can be credited to his rigorous training in the traditional rules of classical Chinese painting. Despite being extremely well-versed in the techniques of Western painting, and having also gone through a tremendously creative period of experimentation in oil painting, Chen would always find himself returning to his favoured medium of ink on paper.



As an educator at both The Chinese High School (1949-1968) as well as the Nanyang Academy of Fine Art (1951-1959), Chen was highly articulate of his artistic method, and took great pleasure in expounding on the techniques and considerations when approaching painting. Chen's distinction as an artist however, lay in his ability to simultaneously harness his strong theoretical and technical training in the service of new forms and modes of expression that challenged those very foundations. While Eight Gibbons appears to be at first a formal expression of the traditional flora and fauna subject, a close inspection of Chen's use of colour and space, and his inimitable ability to evoke life and movement to his gibbons place this work firmly within the narrative of 20th Century modern art.

A rarity even in Chen's numerous representations that are more often set against sparse branches and foliage, the gibbons are set here amidst brilliantly flowering pink blossoms that afford the painting a soft and luminous quality. As the gibbons swing themselves between the trees, Chen alludes to their agility and balance as they nimbly and effortlessly navigate the thin branches. Positioned in varying postures of activity, Chen achieves a visual balance in the painting as the two gibbons on the lower branches anchor the painting. One swings actively towards an outcrop at the left of the painting while another moves sleekly downwards to the right. Their opposing movements create space from the group of six that congregate towards the top of the composition, and Chen effectively balances and controls the full cast of eight gibbons.

Eight Gibbons celebrates Chen's acute sensitivity to colour and his unique ability to coax through a mastery of his brush, the essence of his subjects. In the finely rendered fur of the playing gibbons, Chen introduces a gradation of colour from light gray to brown to black on each gibbon to varying degrees, and successfully differentiates the gibbons from each other. Having spent many long hours observing the gibbons that he kept as pets in his home, Chen had a nuanced understanding of the physical features and movements of the animals, which enabled him to develop a simplified form of representation that encapsulated their key characteristics. What Chen sought was not realism, but a depiction more in line with the fuzzy immediacy of impressionism that prioritized the felt experience of a scene. In this way, Chen's deceptively classical style is one that in fact has so seamlessly integrated his favoured tenets of modernism to an imperceptible degree towards the creation of his own distinctive artistic style.

Celebrated Chinese painter Zhang Daqian greatly admired Chen's ability to harness the lively spirit of his subjects within a harmonious and elegant composition, and expresses this in the below verse:

"Wen Hsi's brush moves like a thousand troops, Yuanji would recognize (the spirit of) this man if he were to be reincarnated today.

All of a sudden I hear the cries of gibbons, but the mountains I knew were actually a myriad clouds away."

- Zhang Daqian

Within Chinese culture, the number eight (ba) holds a special significance for its similarity in pronunciation to the word for fortune (fa). The eight gibbons in this composition, each brimming with a lively and playful nature, are perfect symbols for the vitality of life and as bringers of good fortune as Chen imbues the painting with an effervescent positive energy.







活潑的猿猴是著名新加坡藝術家陳文希藝術創作中最常出現的主題。因為陳文希曾受過嚴格的傳統古典中國畫的訓練,對於結構的和諧有著深度的了解以及用色仔細,因此所創作的作品的背景宛如傳統中國山水畫。對於西洋畫也具備深厚功底的陳文希也曾用油彩進行實驗性創作,不過總是會回歸到他最喜愛的水墨畫。

曾於華僑中學(1949-1968)以及南洋藝術學院(1951-1959)任教,陳文希能清楚的表達他的創作方式,並且熱愛說明他作畫時所採用的技巧以及思考模式。然而,陳文希身為一位藝術家的傑出之處在於他能夠同時運用他所受的理論和技法的訓練創作出新的形式和表達方式,卻也能夠同時挑戰那些基礎。初步欣賞《八隻長臂猿》會認為這是一幅傳統的鳥獸花卉作品,但進一步的觀察其中色彩與空間的處理便能看出畫作中的猿猴充滿著生命力與動感,透過陳文希特殊的創作方式將作品沈穩的帶領到二十世紀現代藝術的脈絡之中。

在陳文希多幅背景為稀疏的樹枝綠葉的猿猴畫作中這件作品的呈現方式是較為少見的,畫面中猿猴背後是一片亮麗的粉色綻放的花朵,作品也因此散放出溫柔與明亮的質感。透過藝術家的畫筆,猿猴在樹幹間搖晃擺動並且展現出靈活性和絕佳的平衡感,靈巧、毫不費力地在細小的枝幹間移動。猿猴們各有姿態,陳文希刻意的將兩隻猿猴放置在畫面底部的樹枝上,使整體形成穩定的視覺平衡。其中一隻正往畫面左邊搖晃,另一隻則是滑順的往右移動。牠們往著相反的方向並且與構圖上面的六隻猿猴之間形成空間張力, 陳文希巧妙的控制著畫面的和諧度並且精準的掌控著這一群八隻猿猴。

《八隻長臂猿》展現出陳文希對於色彩的敏銳度以及能夠將創作主題的精神透過畫筆傳神的轉化到畫布上的獨特天賦。採用了深淺不一的淺灰色、棕色以及黑色來呈現嬉戲中的長臂猿身上細膩的皮毛,讓每一隻猿猴看起來都是獨一無二的。陳文希花了很多時間觀察自己所與無微的了解,也因為如此,他能夠將猿猴化為極簡,將其主要的特色傳神的再現。陳文希追求的並不是寫實與無過,而是類似印象派那般無中介性的朦朧感,強調親身體驗的感覺。如此一來,陳文西看似古典的風格其實無縫地融合了他所喜愛的現代主義元素,創造出專屬於他的獨特藝術風格。

中國著名畫家張大千非常欣賞陳文希能夠將所呈現的主題所具備的活力與精神透過和諧與優雅的構圖呈現於畫中,並且寫了以下的詞句形容對於陳文希作品的感動:

文希落筆走千軍,元古重來識此君。 耳畔陡聞猿嘯起,故山山隔萬重雲。

- 張大千

數字八因為諧音同發財的發,因此在中國文化裡一直被認為是有著特殊意義的數字。這幅作品中的八隻猿猴活潑又俏皮,是完美的生命活力的象徵,藝術家陳文希賦予了這幅作品正面的能量, 讓畫中的猿猴們帶來了吉祥與福氣。

Left to right 由左至右:

Chen Wen Hsi, Assembling, 1980s, Christie's Hong Kong, 29 November 2015, Lot 381, sold for HK\$ 1,900,000

陳文希《聚》1980 年代作 香港佳士得 2015 年 11 月 29 日 編號 381 成交價: 1,900,000 港元

Close-up of Chen Wen Hsi painting a gibbon 陳文希畫長臂猿特寫鏡頭

Chen Wen Hsi with the present lot, *Eight Gibbons*陳文希與本次拍賣作品《八隻長臂猿》

#### PROPERTY FROM THE PREVIOUS COLLECTION OF NINA & DANIEL MARCHAC, PARIS, FRANCE 法國巴黎 NINA 及 DANIEL MARCHAC 夫婦舊藏

7

### ZAO WOU-KI 趙無極

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

#### 24.04.98

signed in Chinese; signed 'ZAO' (lower right); signed, titled and inscribed 'ZAO WOU-KI 24.04.98 97x130 cm.' (on the reverse)

oil on canvas 97 x 130 cm. (38 ½ x 51 ½ in.) Painted in 1998

HK\$8,000,000 - 12,000,000 US\$1,100,000 - 1,600,000

#### PROVENANCE

Previous Collection of Nina and Daniel Marchac (acquired directly from the artist in 2000), thence by descent to the present owners

Private Collection, France

This lot is accompanied by a certificate of authenticity signed by the artist, dated 26 February 2000.

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

#### EXHIBITED

Nemours, France, Musée-Château de Nemours, Zao Wou-Ki-Peintures, œuvres sur papier, céramiques, 1947-2007, 2007

#### LITERATURE

Daniel Marchesseau, Zao Wou-Ki - Peintures, oeuvres sur papier, ceramiques, 1947-2007 (exh. cat.), Musee-Chateau de Nemours, Somogy edition, Nemours, France, 2007 (illustrated, plate 16, p. 39)

Francoise Marquet, Yann Hendgen & Edward Fung (eds.), Zao Wou-Ki - Works 1935-2008, Flammarion & Kwai Fung Art Publishing House, Paris, France, 2009 (illustrated, p. 287) & Hong Kong, China, 2010 (illustrated, p.153)



Fig. 2 Zhang Daqian, *Living in the Mountains*, Anon. sale Christie's Hong Kong, 2 June 2015, Lot 1528, sold for HK\$28,120,000

圖 2 張大千《雲山居隱》 2015 年 6 月 2 日 佳士得香港 編號 1528 成交價: 28,120,000 港元

#### 24.04.98

油彩 畫布

1998年作

款識:無極Zao (右下); ZAO WOU-KI 24.04.98 97x130 cm. (畫背)

#### 來源

Nina 及Daniel Marchac夫婦舊藏(於2000年直接購自藝術家) 法國 私人收藏 (現藏家繼承自家族收藏)

此作品附藝術家於2000年2月26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

2007年「趙無極 – 繪畫,紙上作品,陶瓷,1947年至2007 年」內穆爾城堡博物館 內穆爾 法國

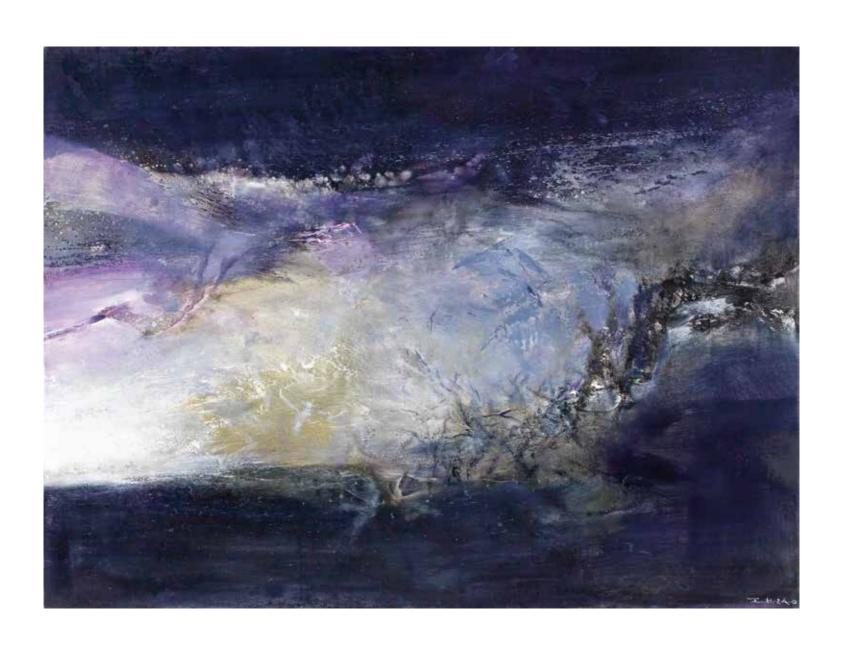
#### 文劇

2007年《趙無極一繪畫,紙上作品,陶瓷,1947年至2007 年》丹尼爾·馬卓索爾 紹莫吉版 內穆爾城堡博物館 內穆爾 法國 (圖版,第16圖,第39頁)

2010年《趙無極 1935-2008》弗朗索瓦·馬凱、揚·亨德根 及馮戈編 季豐軒美術出版社 香港 中國 (圖版,第153頁)

"Issues of technique no longer exist, I just follow my mood. Large-scale paintings require me to wrestle with space. Not only do I need to fill it, I must give it life, and throw myself, immerse myself in the canvas. I want to display dynamism: maybe it's mercurial sentimentality, or maybe it's a flash of intensity. I want to use the many registers of vibration that occur between colour contrasts and varying tones of the same colour to incite the canvas to move and leap; I want to find the centre point for the light to glow."

- 7AO WOU-KI



To completely accept the past and tradition was something that Zao Wou-Ki had always avoided, because he refused to be labelled as a "Chinese painter". Prior to his trainings in Paris, Zao was already exceptionally well versed in Chinese ink painting and calligraphy techniques; however, he felt that his art would become repetitive and stagnant if he continued in that direction. Bearing this in mind, he referenced Western modern art masters such as Picasso, Matisse, Cézanne in the early stage of his career and was profoundly influenced by Paul Klee's linear painting approach. He then transitioned to incorporate abstract symbols resembling oracle bone and bronzeware scripts, showcasing his attempt to fuse together Western painting elements and traditional Chinese aesthetics. seeking to develop a distinctive art style that differs from traditional Chinese ink painting. Starting in the 1970s, Zao began re-examining Chinese impressionistic ink techniques and incorporated them in his Western oil paintings. Oils were applied with ink techniques by mixing in more turpentine thinner to create on canvas the wash and splash effects of ink paintings, with broader and more free-flowing impressionistic brushwork. The piece 24.04.98 (Lot 7) is a prime example of the perfect fusion of Western art medium with traditional Chinese expressions from this period in Zao's career.

ELUSION NEXT TO REALITY

--CONSTRUCTING THE

SPACE

Zao extended his previous creative preferences in 24.04.98, using a

monochromatic palette to construct the space and to create visual effects with colours that seem to flicker, resulting in a mysteriously stunning and ever-changing space that evokes associations of the endlessly evolving universe and the pulsing energy of life. Compositionally, a romantic and mysterious purple palette was chosen by Zao, with dark, blackish purples slowly inching from the top and bottom toward the centre and transitioned into hues of violet, indigo, and lavender. The viewer is transported to a vivid and enigmatic realm, with imaginative thoughts and associations sparked by the painting's multiple layers of changing colours.

## USING WHITE AS BLACK —— ETHEREAL AND INWARD POETIC STATE

A large translucent white space is positioned in the centre of 24.04.98, with delicate variations created in this white space with white oil, highlighting the colour's expressive power, visual aesthetic, and ability to give shape to a space. Because of the artist's agile adaption of ink brushwork, the white oil applied by Zao appears very ethereal, airy, and translucent. Hazy and subtle colors are used to mimic the style of Chinese landscape ink paintings with rolling misty clouds and ephemeral sceneries, perfectly portraying Asian art's ethereal, meditative qualities with a marvelous energy lingering in the mountains and on the cliffs. The Chinese aesthetic showcased in this artwork is different from Zao's bold creations from the 50s and 60s. Zao once said, "I love the way Mi Fu arranges his space, and Ni Yun-Lin's

Fig. 4 Claude Monet, *Water Lilies*, painted in 1914-26, The Museum of Modern Art, NY, USA,

圖 4 克勞德·莫內《睡蓮》1914-1926 年作 美國 紐約 現代藝術博物



handling of the relaxed, empty spaces of his paintings. This is where Chinese landscape painting differs from Western oils. A lot of areas in my paintings may look empty, but oils are not like ink-wash because they do not spread that easily, so I actually spend a lot more time on these seemingly empty spaces than on the solid forms on my paintings. The solid forms and empty spaces in Chinese paintings have a rhythm, which is constantly in motion as one pushes at the other, giving the pictorial space a wonderful balance between lightness and weight. This was an area in which I really gained an insight from tradition. The way I approach space is probably what differentiates my paintings from paintings by Western artists. "Using meticulous impressionistic wash effects to portray different notable features found in natural landscapes has long been a tradition in Chinese paintings, as seen in Mountains and Pines in Spring (Fig.1) by renowned Northern Song dynasty painter Mi Fu, who used a large area of empty space to express the ever-changing misty sceneries found in



southern Yangtze River. Modern Chinese ink-wash master Zhang Dagian's Living in the Mountains painted in 1969 (Fig.2) shows a similar approach with an empty space positioned in the middle of the painting, with wash effects used to convey the natural phenomenon with lingering clouds and fog.

MIND BEYOND FORM —— CREATING TRANSLUCENCY WITH **COLOURS** 



Zao travelled to New York in 1957, where he met art agent Samuel Kootz and several New York-based abstract painters, including Franz Kline, Conrad Marca-Relli, G. Philipp, Adolph Gottlieb, and William Baziotes. He later recalled how he was deeply moved by American abstract art: "I was elated to learn about their paintings, which are natural, invigorating, bold and vibrant. I particularly enjoyed how they flung paint on the canvas, unbound by the past and tradition." Inspired by this new style of art, Zao shifted away from his former figurative, descriptive and plot-based approach to art, and began creating space, light and shadow through brushwork and colour coordination. Compared with his previous preference for using rich, bold colours in the foreground, Zao began forming a sense of depth of field with clear and powerful lines and horizontal brushwork in the background with wash effects. The colour translucency in 24.04.98 subverts conventional understanding and habits associated with space, with the advancement or retrieval of layers not completely dictated by changes in colour. Although the planes are in correspondence with each other and are defined by distinctive borders, subtle transitions and turns are suggested by the interconnected layers of colours, hinting at the vastness of this unknown space and the potential of reformation. With continuously extending and expanding possibilities, the viewer's imagination is taken beyond the canvas.

Top to bottom 由上至下:

Fig. 1 Northern Song, Mi Fu, Mountains and Pines in Spring (detail), National Palace Museum, Tainei Taiwan Credit: The Collection of National

Palace Museum

圖 1 北宋 米芾《春山瑞松圖》(局部) 台灣 台北 國立故宮博物館

Daniel and Nina Marchac, previous owners of the present lot 此作品之前藏者 Daniel 及 Nina Marchac 夫婦



Overall, a spectacular visual experience is presented with colours that seem to be vibrating, dispersing, incubating, and developing. Coincidentally, Chu Teh-Chun also began using oils to create translucent ink-wash effects in the 70s and 80s, and

全盤地接受過去與傳統是趙無極一直所避免的,因為他 不願意被扣上「中國畫家」的頭銜,在還未負笈巴黎之 前,趙無極已經對中國的水墨畫、書法的技巧運用掌握 得十分得心應手,可是他認為如果繼續以這個方向發展 下去,他的藝術創作只會陷入重複與呆滯。因此,無論 從早期借鏡畢加索、馬蒂斯、塞尚等西方現代藝術大師, 到深受克利具有詩意的繪畫線條影響,再過渡去以類似 甲骨文或鐘鼎文的抽象符號入畫,可以看出趙無極嘗試 以西方繪畫元素糅合歷史悠久的中國傳統美學於其創 作當中,企圖發展出一種有別於中國傳統水墨的藝術 風格。自七十年代始,趙無極回溯中國水墨寫意的藝 術法則,融合到西方油畫創作上,以水墨畫的方式來 處理油彩顏料,油彩滲入更多松節油,在畫布仿水墨 畫的渲染、揮灑,運筆幅度更為宏闊,揮灑寫意,而 《24.04.98》(Lot 7) 便是見證了趙無極這時期作 品中完美結合西方藝材與傳統中國藝術表現手法的最 佳例子。

Top to bottom 由上至下:

Zao Wou-Ki with previous owner of the present lot Mr Daniel Marchac on 29 August 2007 © 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich

藝術家趙無極與此作品之前藏者 Daniel Marchac 先生攝於 2007 年 8月29日

Fig. 3 Chu Teh-Chun, *Le coeur du silence, no. 3,* Painted in 1984, Anon Sale, Christie's Hong Kong, 27 November 2011, Lot 1123, sold for HK\$1,220,000 © Courtesy of Chu Teh-chun estate

圖 3 朱德群《恬靜 No. 3》1984 年作 2011 年 11 月 27 日 佳士得香港編號 1123 成交價:1,220,000 港元

# 虚實相彰——空間的架構

in *Le coeur du silence, no. 3* (Fig.3), the translucent quality created with strong colours is expanded to the edge of the painting, forming a mystic realm that seem to be filled with deep, unfathomable clouds.

The seemingly light, casual brushwork in Water Lilies (Fig.4), from the iconic series by impressionism master Claude Monet created later in his career, is actually derived from careful observations of the lighting and environmental changes found in the morning and at dusk, on cloudy and sunny days, and also throughout the changing seasons. Colour blocks are used to portray the water lilies' dainty, graceful, and gentle qualities. On the other hand, Zao's 24.04.98 is filled with multiple layers of colour, light and heavy textures, and swift and steady brushwork, forming a vast universe with glistening stars, a threedimensional space with boundless vitality, and an organic system that is endlessly unfolding and extending.

## 計白當黑——空靈內歛的意境

《24.04.98》的中間大面積的疏淡「留白」,而在「留白」的空間上又特別呈現白色油彩的細膩變化,更加突顯了白色色彩的表現力、視覺美感和創造空間的能力。因為水墨筆法的靈活運用,白色油彩在趙無極筆下顯得更為空靈、散逸,透光感重,透過迷濛蒼茫的淡色暗喻中國水墨畫煙雲翻騰、晦冥變化的山水景觀,仿如有山嚴嵐氣,在干岩萬壑間遊轉,是東方藝術空靈、冥思境界的完美呈現,和50至60年代氣魄雄奇的作品迴





「因為技術層面的問題已不存在,我只隨興畫去,大幅畫布使我必須與空間搏鬥,不但要填滿它,還要給它生命,把我完全投注其中。我想表現動感:或迂迴纏綿、或風馳電擊;我想藉對比和統一色彩的多重振顫使畫布躍動起來,我要找到一個放光的中心點。」

▲ Lot 7 Detail 局部

- 趙無極

# 意在象外——透明感色彩的運用

1957年趙無極去了美國紐約,結識藝術經紀人庫茲 (Samuel Kootz) 以及克萊恩 (Franz Kline)、瑞里 (Conrad Marca-Relli)、菲力普 (G. Philipp)、哥列柏 (Gottlieb)、巴吉奧特 (Baziotes) 等紐約抽象畫家。趙 無極後來憶述接觸美國的抽象藝術所對他帶來的震動:「認識他們的畫也叫我欣喜,他們的畫自然清新,既強 烈又鮮明,我很喜歡他們把顏料往畫布上甩的動作,像是沒有過去、沒有傳統。」這種嶄新的藝術風格再次激

發起趙無極的藝術創作,作品擺脫了以往的具象性、描

寫性及情節性,而是透過運筆力勢、色彩的調配去呈現空間、光影。不同於過去以濃稠而強烈的色彩作為前景,從清晰而富有力道的線條至背景的暈染橫刷創造出景深,《24.04.98》色彩的透明性顛覆了我們對於空間的認知與慣性,彩度的變化不完全主導了層次的前進電的認知與慣性,彩度的變化不完全主導了層次的前進可交織所產生的細膩轉折,卻進一步暗示了畫面未知至的廣闊深遠與重塑的可能性,令觀者不禁聯想到在畫面的廣闊深遠與重塑的可能性,令觀者不禁聯想到在畫面之外物象仍然不斷延伸、推展的可能性,整體給人一種色彩自身在振顫、擴散、醞釀、衍生的奇幻視覺體驗。無獨有偶,朱德群亦於七、八十年代開始運用油彩呈現若水墨般渲染效果般的透明感,《恬靜 No. 3》(更將色彩強烈的的透明感擴張到畫面邊幅的極致,營造雲深不知處的迷茫之境。

印象派大師莫內晚期的代表系列——《睡蓮》(圖4),其看似輕鬆隨意的筆觸,實際上卻是透過仔細觀察晨暮、陰晴、四季之光線和環境的不同變化,用色塊來表現蓮花的嬌豔、秀麗與溫柔。與之比較,趙無極在《24.04.98》則以利用多層次色彩的鋪墊、或輕或重的皴擦、時快時慢的運筆,營造出在浩瀚宇宙裡星光閃爍,充滿無窮生命力的一個立體空間,一個不斷發展與延伸的有機體系。

# CHU TFH-CHUN 朱德群

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

### No. 118

signed in Chinese; signed 'CHU TEH-CHUN' (lower right) oil on canvas 116 x 120 cm. (45 % x 47 % in.) Painted in 1962

HK\$14,000,000 - 18,000,000 US\$1,900,000 - 2,300,000

### PROVENANCE

Private Collection, Asia

Anon. Sale; Christie's Hong Kong, 25 May 2013, Lot 7 Acquired from the above sale by the present owner This work has been submitted to the Atelier Chu Teh-Chun.

#### EXHIBITED

Paris, France, Galerie Henriette Legendre, 1963

### LITERATURE

Galerie Arlette Gimaray, Chu Teh-Chun, Paris, France, 1992 (illustrated, unpaged)

Galerie Enrico Navarra, Chu Teh-Chun, Paris, France, 2000 (illustrated, p. 48).

National Museum of History & Thin Chang Corporation, Chu Teh-Chun 88 Retrospective, Taipei, Taiwan, 2008 (illustrated, p. 109).

Fig. 3 Pierre Soulages, *Painting*, Painted in 1960 © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris 圖 3 蘇拉熱《繪畫》1960 年作

## 第一百一十八號

油彩 畫布

1962年作

款識:朱德群CHU TEH-CHUN (右下)

### 來源

亞洲 私人收藏 2013年5月25日 佳士得香港 編號7 現藏者購自上述拍賣 此作品已收錄於朱德群工作室之檔案。

### 展譼

1963年 勒讓德爾畫廊 巴黎 法國

### 文獻

1992年《朱德群個展》吉瑪瑞畫廊 巴黎 法國 (圖版,無頁數)

2000年《朱德群》恩裡科·那瓦勒畫廊 巴黎 法國(圖版,第48頁)

2008年《朱德群88回顧展》國立歷史博物館暨馨昌股份有限公司共同出版 台北 台灣 (圖版,第109頁)

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

- Michael Sullivan

Born in a family of scholars and doctors keen on collecting classical paintings, Chu Teh-Chun grew up being cultivated in traditional Chinese arts. With the painting and sketching skills he acquired at the National School of Fine Arts (now China Academy of Art) in Hangzhou, a school led by masters like Lin Feng-Mian, Wu Da-Yu and Fan Gan-Min, he set foot on Marseille on the fifth of May, 1955 with great ambitions and began his life-long journey in France (which was originally planned to last for only 3 years). His early years in France learning, experiencing, exhibiting and exchanging in the realm of art made for him a turning point towards his road of becoming a great art master.



# **HEART-ORIENTED**

By the end of the 50s, abstract art prevailed in Paris. Among it all a retrospective exhibition of Nicholas de Staël was held at Musée d'art Moderne National (Fig 1), and it inspired Chu Teh-Chun to move towards abstract art. He said after seeing the exhibition, "his vigorous-styled paintings guide me to the path of freedom, like what I have seen in my dreams." <sup>1</sup> Nicholas de Staël's natural, moving color blocks and flowing lines helped Chu Teh-Chun understand that he should break away from forms and content. Same as the sensory aesthetic experience Susan Sontag advocated in Against Interpretation and Other Essays, Chu Teh-Chun turned to an art form that was poetic – an art form that followed the heart, developing an abstract expression that was free, fluent and full of changes.

# TRANSCENDENTAL WORKS BEYOND FORMS

In No. 118, Chu Teh-Chun's vigorous brushstrokes swept broadly and horizontally, opening up new spaces with large color blocks in a gentle, harmonious tone. Upon the color blocks, small, brief and swift lines are placed. The rhythm of the composition is continued by the long,

meandering curves underneath. He began practicing calligraphy at a young age and had long understood brushstrokes and ink, as well as natural rhythm and harmony. (Fig 2) The black lines are sharp, neat, spontaneous, full of tensions and strength influence of Pierre Soulages' black paintings is evident. (Fig 3) This kind of bladelike thin lines were seen often in Chu's abstract paintings in the early 60s. (Fig 4) No. 118 can be seen as the proof of Chu's change to a carefree and natural painting style, embracing both the rigid and the delicate.

Wavelike rhythms and melodies together with the contrast of light in black are Chu's specialties. A warm piece of white color enters the painting from the top-right corner in an elegant, fluttery style, composing a sharp contrast at the middleright part of the painting which resembles the effects of strong lighting. Hidden at the lowerleft is a small patch of white, revealing subtly Chu Teh-Chun's in-depth exploration on light in the 70s. This method using beige and greyish white to express the depth of field is also adopted by artist Zao Wou-Ki of the same generation. (Fig 5) The work could be a metaphor of surging tides crashing onto the shore, waves upon waves of snow-white color come with a force so great as if it were enough to sweep away millions of troops, creating an emotionally captivating effect. On his







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「從他那栩栩如生的筆路中,我們可以默讀到如雲、如 浪潮、如開天闢地的混亂中宇宙的旋律。」

- 米高・蘇利文

生於收藏傳統繪畫的文人醫生之家,朱德群懷著自小耳濡目染所得的中國傳統藝術涵養、在林風眠、吳大羽、方干民等大師領導的杭州藝術專科學校所習得的素描及寫生技法,終於,他躊躇滿志地於1955年5月5日踏足馬賽,開始數算他原來為期三年、最後度其一生的旅法日子,這幾年間的見聞、藝術的陶冶、展示與交流,亦成為朱德群奠定為一代藝術大師的轉捩點。

# 以心為本

50 年代末,抽象藝術席捲巴黎。當中 1956 年於巴黎現代美術館舉行的抽象藝術家尼古拉·德·斯塔埃爾回顧展(圖1),更成為啟發朱德群走向抽象的契機。他觀後說明道:「他那豪放風格的繪畫向我指引自由之道,就如同我在夢中所看到的。」「其直覺、動勢的色塊與線條流瀉,令朱德群感悟放棄有形與內容的束縛。與美國著名藝評家及文學作家蘇珊·桑塔格在《反詮釋》中所提倡的感性審美體驗不謀而合,朱德群投向從心而詩意的藝術形式,繼而發展其自由流暢、變化多端的抽象表達。

### 超以象外的激越之作

朱德群在《第一百一十八號》中以橫向的水平闊筆掃出空間,締造柔美調和的大面積混色色塊。其上分別配上細碎的、短促的輕快線條;以及下方綿長婉轉的曲線來延展律動。自幼臨摹書法的訓練,令藝術家早已對筆墨、氣韻了然於胸(圖2)。線條出鋒處均俐落銳利如鉤斫、

劍拔弩張,可見張力充盈。勁道十足的線條,亦得力於蘇拉熱那渾沌硬朗的黑線條畫作(圖3)。這種似刀刃切割般的纖幼直線,常見於藝術家60年代早期的抽象畫作(圖4)。《第一百一十八號》可謂畫家轉向灑脫自然、剛柔並重的作畫風格的見證。

如洶湧的浪濤般翻捲而來的韻律,與及黑中帶光的對比,更是朱德群見長之處。一抹暖白自右上角翩然優雅地注入畫面,在畫作的中右部分形成如光的強烈對比,收納於左下一小撮隱沒於後的白,隱若透露朱德群於70年代更深入地對光線進行的探討,這種運用米白、來營造景深前後的手法亦曾被同代的趙無極採用(圖5)。整體畫面有如驚濤拍岸,花白的浪頭捲沒一浪接一浪接一浪接續而來的顏料,既有橫掃千軍之勢,亦有澎湃攝人之力。在他探尋藝術的路上,他一直記得恩師吳大羽所言「繪畫要注意的,就是宇宙間的一剎那的真實<sup>2</sup>。」朱德群超脫於物象之外,攫取顏料雄渾的氣勢與線條的生命力,像南宋陳容的《九龍圖》一樣,遊弋於有形與無形之間。以抽象的畫面捕捉到永恆宇宙當中一瞬間的真實,吸引觀者的目光遨遊其物我兩忘、自然而潑辣的狂想。

1987年《朱德群畫集》中華民國國立歷史博物館 台北 台灣

Left to right 由左至右:

Fig 6 Chu The-Chun, *Watercolour* sketch for No.118
© Courtesy of Chu Teh-chun estate

圖 6 朱德群《第 118 號水彩速寫》

Fig 2 Chu Teh-Chun, Niannu Jiao (Reminiscing about Antiquity at Red Cliff), Executed in 1992, Anon. Sale, Christie's Hong Kong, 27 Nov 2016, Lot 397 © Courtesy of Chu Teh-chun estate

圖 2 朱德群《念奴嬌 赤壁懷古》 1992 年作 2016 年 11 月 27 日 佳士得香港 編號 397

<sup>2 2009</sup> 年《朱德群》吳剛著 湖北教育出版社 湖北 中國 (第 17 頁)。

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



# CHU TFH-CHUN 朱德群

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

# Paysage d'hiver (Winter Landscape)

signed in Chinese; signed and dated 'Chu Teh-Chun 85' (lower right)

oil on canvas 76 x 56 cm. (30 x 22 in.) Painted in 1985

HK\$7,000,000 - 9,000,000 US\$910,000 - 1,200,000

### **PROVENANCE**

Anon. Sale, Christie's Hong Kong, 24 May 2008, Lot 216 Acquired from the above sale by the present owner.

This work has been submitted to the Atelier Chu Teh-Chun.

#### EXHIBITED

The Ueno Royal Museum, Tokyo, Japan, Solo Exhibition of Chu Teh-Chun, 23 June - 10 July, 2007

### LITERATURE

Thin Chang Corporation, Solo Exhibition of Chu Teh-Chun, Taipei, Taiwan, 2007 (illustrated, p. 189)



Fig.6 Edvard Munch (1863-1944), Winter Landscape, Painted in 1915, Collection of Harvard Art Museums

圖 6 愛德華·孟克《冬日風景》 1915 年作 哈佛藝術博物館藏

## 冬日風景

油彩 畫布 1985年作

款識:朱德群 Chu Teh-Chun 85. (右下)

### 本 酒

2008年5月24日 佳士得香港 編號216 現藏者購自上述拍賣 此作品已收錄於朱德群工作室之檔案。

### 展覽

2007年6月23日「朱德群展」上野之森美術館 東京 日本

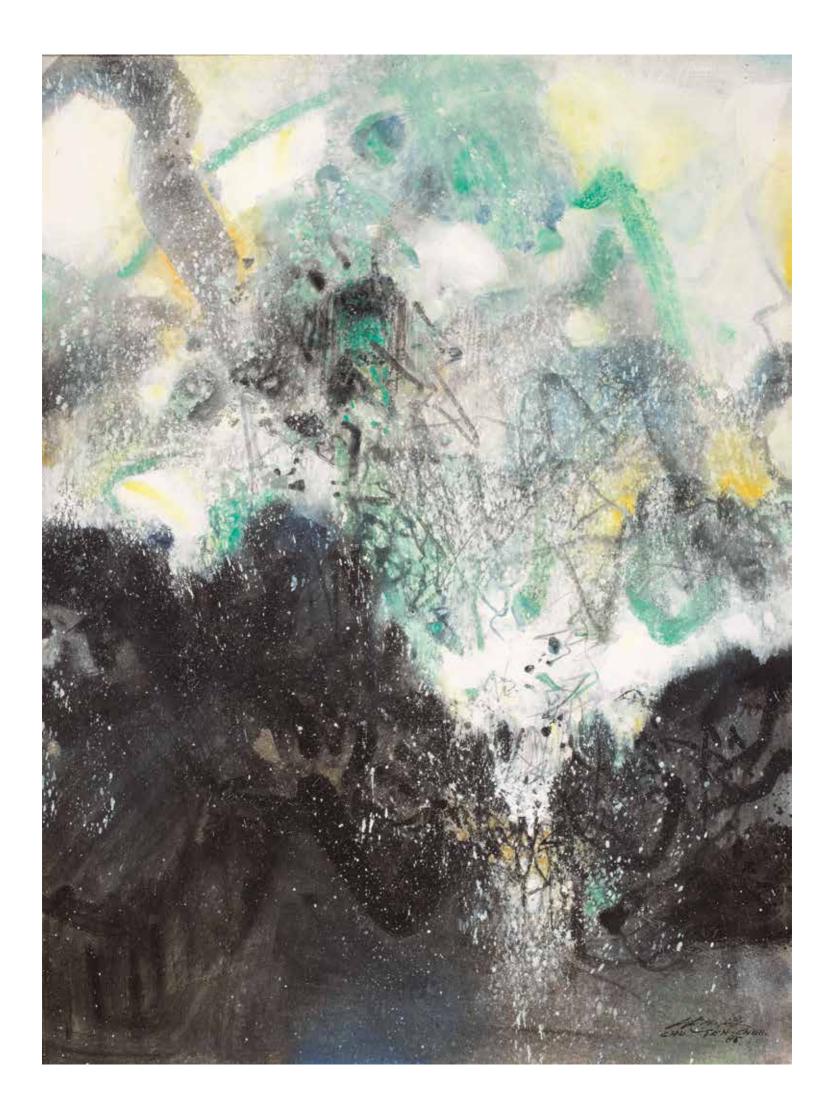
### 増す

2007年《朱德群展》馨昌股份有限公司 台北 台灣(圖版,第189頁)

In 1965, Chu Teh-chun joined an art fair in the rustic Haute-Savoie in France and stopped by Chamonix-Mont-Blanc afterwards, as he scaled the ridge of the Alps. Chu was overwhelmed by the majestic, snowcapped mountainscape, and the sheer magnificence of that wintry vista left an indelible imprint in Chu's heart. 20 years later, Chu held his exhibition in Geneva, and he stumbled into a blizzard in the Alps. This experience finally propelled him to tap into his wealth of inspirations as he embarked on an artistic expedition to create the Snowscape series. This particular collection is a compelling testimony of Chu's understanding and mastery in fusing Chinese and Western concepts and painting techniques. This piece, Paysage d'hiver (Lot 9), painted in 1985, is a tour de force of this explorative period.

# BOLD AND EXPRESSIVE CALLIGRAPHIC HALLMARKS

Chu had stated as such, 'ancient Chinese poetry has had the greatest impact on my work.' Chu decorated his Paris apartment with a scroll, Niannu Jiao (Reminiscing about Antiquity at Red Cliff) (fig. 1). Several verses in the ode: 'Gone are the ancient heroes, washed away in the east-flowing river,' 'rugged cliffs pierce the clouds, roiling waves clash into shores like snow being swept aside' actually mirror the sentiment of *Paysage d'hiver*. Chinese calligraphy is considered the most abstract of all



the visual art forms. Chu's paintbrush serpentines and zigzags upward from the bottom of the display with skill and pizzazz; the ebullient brushwork dances and twirls all about, quiding the viewer on an incredible visual journey. There exists curious parallels between Chu's execution, with the explosive calligraphy strokes (fig. 2) by Zhang Xu, the Divine Cursive Calligrapher of Tang Dynasty, in their unbrokenness and strength at-will; the rhythm and artistic composition are cadenced with graceful spacing, and measured with highs and lows. The bottom of the canvas is swathed in rich dark paint with bold, striking brushwork to accentuate sweeps of rugged bluish-black terrains, evocative of the towering, stark mountain ridges in the dead of winter. The dark

silhouette is reminiscent of the abstract and sooty lines in *Untitled* (Fig.3) by American abstract expressionist, Franz Kline. Nonetheless, compared with Kline's logical and structured lines, Chu's brushwork is more lyrically-executed, with the strength of a practised calligrapher who transfigures the silhouettes into a statement of spiritedness.

# 'MEANING BEYOND THE IMAGE' IN SPATIAL STRUCTURE

Chu abandoned a detailed rendition of the mountains and forest in Paysage d'hiver to opt for an expressive, 'flying-white' (feibai), drip-and-splash brushstroke technique, thus creating exhilarated lines and figures to capture the ever-changing snowscape, and the allure of the white fury. The delivery is a far cry from the static winterscape rendered in traditional Chinese paintings (fig. 4). This representation calls to mind Chaos Theory of the 1970's: belying the chaos on the surface is specific orderliness. Superficially, the so-called 'chaos' references the primitive state of the universe that is out-of-sync and disordered; upon closer inspection, it is a structured, behaviourally-disciplined system. The chaos is only a guise. Likewise, Paysage d'hiver seems log-jammed with flotsam of colours; yet the 'chaotic' swaths of colours are regulated by strong, defined lines representative of the law of the universe. Chu's seemingly abstract paintings are in fact modulated by nuanced rules. Famed art critic Michael Sullivan said of Chu's art, '...indeed, on the surface, Chu's work is abstractionist in nature; however, this type of abstract expressionism is found nowhere in traditional Chinese art, because historically, meanings are expressed beyond the images...we can imagine the chaotic rhythm of the universe during genesis when the clouds, the tidal waves, and the murkiness clash and roil, as we 'subvocalise' the travelogue of Chu's bold



brushwork. These imaginary figures flash and vanish before our eyes. Evocative of the dragons portrayed by Chen Rong of the Song Dynasty, the mythical kingdoms inhabiting Chu Teh-chun's canvases hover between the tangible and intangible, the transient and the eternal.' Drastically different from Snow Flurry (fig. 5), a hanging mobile by Alexander Calder that illustrates the flurrying snow with kinetic balance and marriage between pure abstract symbols and steel wires, Paysage d'hiver speaks of 'meanings beyond images,' a creative frontier that transcends spatiotemporal constraints. The aurora above the ridges in the painting seems endless, radiating outward in all directions, suggesting the vastness of the universe in a meaning that goes 'beyond the image.' Yet the viewer can effortlessly experience the reality of 'blizzard covering the skies, a lone peak soaring into the clouds.'

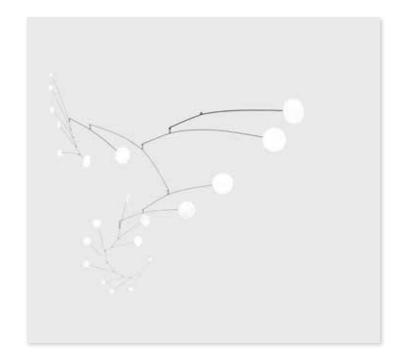
# THE DANCE AND LEAP OF COLOURS

Despite what the title of the painting suggests, the artist does not limit his palette to monochromes of cool greys and whites to portray the cold, foreboding desolation of winter. Tinges of turquoise and pale yellow bring a hint of life to the otherwise bleak vista, reminiscent of Winter Landscape (fig. 6) by Edvard Munch, in which the artist portrays the slowly awakened earth to the songs of spring as it recovers from the melting snow of wintery austerity. In contrast, Chu Teh-chun lends a modulated melody to the canvas covered in cadenced swaths of black and white with swirls of puffy snowflakes, guiding the viewer to follow the their travel as if watching the dance of notes on a music score whilst listening to a symphony performance. The maestro himself had said many a time that music was one of his most reliable Muses: 'enjoy art as you would beautiful music.' The

expressive splash of dots and colours that move along Chu's calligraphic hallmarks in the display are known as the 'moss ink dots,' a technique adopted by Ma Yuan and Xia Gui of Southern Song Dynasty. The technique is inspired by the mist and rain that hovers over the panoramic southern China as painters seek to illustrate the trace of rain on the foliage and rock surfaces following a downpour; the technique reflects the abstract application of 'scattered, dense, assembled, and dispersed' to heighten the exuberance of the landscape.

# SOURCE OF LIGHT - BETWEEN BEING AND NONBEING

The sooty swaths covering half of the piece defines this painting with the grace of ink art, whilst acknowledging the two overriding principles in traditional Chinese worldview: ying-and-yang, light and dark. Chu Tehchun intensifies the white dots, the snowy patch, and specks of light of the coloured lines on the upper display, which, at first glance, intuits a sense of vertigo. The contrast between black and white underpins the connection between light and dark, and structuralises the impression of distances. Chu creates the peaks and rock outcroppings in the foreground with the 'solidity' of black, and interfuses it with the 'hollowness' of white, to effect the billowing of river in a distance, the flitting light of dawn, or the brume between the lake



and the skies, giving the viewer a visual experience of the flickering, the interspersing, the intensifying, and rippling light and shadows. What makes Chu Teh-chun's abstract expressionism so timeless is that he bases his creative principles on the substance of Chinese culture; he also embraces the logicality in Western art theories to dissolve any spatiotemporal constraints. From a careful study of forms, to the pursuit of the spiritual, Chu makes his art a sanctuary where artists and viewers engage in

a dialog with nature. As such, he captures the exquisiteness of the East and the intensity of the West with consummate virtuosity.



Left to right 由左至右:

Fig.3 Franz Kline (1910-1962), *Untitled*, painted in 1957, Anon Sale, Christie's New York, 14 November 2012, Lot 17, sold for US\$40,402,500

© 2016 The Franz Kline Estate / Artists Rights Society (ARS), New York

圖 3 克萊恩《無題》1957 年作 佳士得紐約 2012 年 11 月 14 日 編號 17 成交價: 40,402,500 美元

Fig.1 CHU TEH-CHUN, *Niannu Jiao (Reminiscing about Antiquity at Red Cliff)*, Executed in 1992, Christie's Hong Kong, 27 November 2016, Lot 396

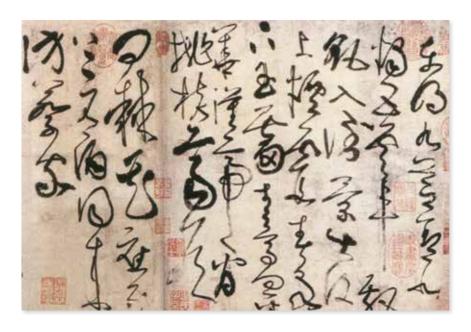
© Courtesy to Chu Teh-chun estate

圖 1 朱德群 書蘇軾《念奴嬌·赤壁懷古》1992 年作 2016 年 11 月 27 日 佳士得香港 編號 396

Fig.5 Alexander Calder (1898-1976), *Snow Flurry*, Executed in 1950. Anon Sale, Christie's New York,8 May 2012, lot 11, sold for US\$10,386,500

© 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York

圖 5 亞歷山大·考爾德《飛雪》1950 年作 2012 年 5 月 8 日 佳士得紐約 編號 11 成交價 10,386,500 美金



1965 年朱德群受邀參加在法國上薩瓦 (Haute-Savoie) 地區舉辦的鄉村藝術節,爾後去了一趟法國霞莫尼,登上阿爾卑斯山之屋脊,被冰雪覆蓋的山嵐美景所震懾,冬日大自然壯闊的景觀就一直深刻烙印在朱德群的心中,直至 1985 年在日內瓦開畫展,於旅途中再遇阿爾卑斯山大雪,這次的衝擊終於激發起他醞釀了二十年的創作泉源,從那時開始展開《雪景》系列的創作。此系列以雪景為主題的作品,充分展現出朱德群融貫東西繪畫觀念與技法之長的體悟和功力,而此幅創作於 1985年的《冬日風景》(Lot 9)則正屬探索時期的精彩之作。

紛飛的動態美,迥異於傳統中國山水畫多以表現靜態的 冬日之景(圖4)。本幅畫面就像在七十年代興起的「混 沌理論」一樣,表面雖亂,但實質有序。所謂「混沌」, 表面上是指宇宙沒有條理、分際、秩序之前的原始狀態, 但細看之下其實是一種有結構、有規則的系統,它的紊 亂只是表象。《冬日風景》的畫面上看似充滿了雜然紛 呈的色塊,但是色塊的「混亂」卻被有力的線條所牽制 住,而這些線條其實就是宇宙的韻律。朱德群看似抽象 的繪畫,實蘊含了一種微妙的規則。著名藝術評論家蘇 利文教授(Michael Sullivan)曾這樣評價朱德群: 「……至於朱德群的作品是否為抽象,在畫面上看來是 好像是的,但在中國傳統畫裡並沒有像這類的抽象藝術, 因為歷來總是在形象之外去表現一個意思來……我們可 以從他那栩栩如生的筆路中『默讀』到如雲、如浪潮、 如開天闢地的混亂的宇宙的旋律,這些幻想的形狀在我 們眼前時而出現時而消散兒去。像宋朝陳容大師筆下禪 畫中的一些龍,而在朱德群畫面上棲息著神秘的王國在 形與無形和短暫及永恆之間。」迥異於亞歷山大·考爾德 (Alexander Calder)的動態雕塑作品「飛雪系列」(圖 5),以純抽象符號與鋼線之間的平衡和連合來呈現雪的 動態感,朱德群在《冬日風景》所表達的「意在象外」 的藝術境界,是一種突破了空間與時間限制的藝術手法, 畫中群山上方所呈現的光線無邊無際,向四方八面放射, 暗喻了宇宙生命的浩瀚無垠這種「象外」之意義,但觀 者似乎又能從其線條筆觸領會到「大雪灑天表,孤峰入 雲端」的大自然現實景象。

### 狂放不羈的書法線條

朱德群曾言道:「中國古代的詩詞對我的作品有最深 遠的影響。」他生前於巴黎寓所懸掛他最愛書寫的一 首詞——蘇軾的《念奴嬌 · 赤壁懷古》(圖1),詞 中所言「大江東去,浪淘盡」、「亂石穿空,驚濤拍 岸,捲起千堆雪」與《冬日風景》的意境不謀而合。 中國書法被認為是所有視覺藝術裡最富於抽象性的, 朱德群運用曲折延轉的線條自畫面下方向上延伸,筆 畫圓轉勁逸,靈活的運筆朝四面八方自由地翻轉,帶 動觀者視覺的起伏。其運筆有如唐代草聖張旭的狂草 《古詩四帖》(圖2)中筆劃連綿不斷,運筆遒勁, 行間佈局疏密呼應、錯落有致的韻律與節奏感。畫家 大刀闊斧地在畫布下方以筆刷沾以赭黑色的顏料,大 幅刷寫,呈現一片片墨黑中帶深藍的塊面,就像冬日 裡挺拔險峻的群山聳立於眼前。墨黑的線條運用類似 美國抽象表現主義藝術家克萊恩《無題》(圖3)較 為理性的線條組織,朱德群則以一種抒情的筆觸,以 書道的腕勁,幻化為灑脫不羈的線條。

## 「意在象外」的空間構造

朱德群在《冬日風景》中,捨棄針對山林細節的描寫, 運用揮灑飛白、滴落流濺種種技法,以恣意奔放的線 條及形體,捕捉瞬息萬變的雪景,呈現出寒冬裡大雪

Top to bottom 由上至下:

Fig.2 Tang, Zhang Xu, Calligraphy in cursive script, Collection of The Liaoning Provincial Museum

圖 2 唐 (618 - 907 年) 張旭 《草書古詩四帖》遼寧省博物館藏

Fig. 4 Song, Guo Xi, Winter Landscape, Collection of National Palace Museum 圖 4 宋 郭熙《寒林圖》國立故宮 博物院藏



## 色彩的靈動與跳躍

雖說描繪冬日之景,但畫家並不純粹以 灰、白等低限度色彩呈現寒冬蕭殺蒼茫的 氛圍,只見在一片焦黑及雪白的色彩覆蓋 之下,些微艾青、淡黄的色塊為畫面中寥 寂蕭瑟帶來隱然生機的暗示,類似愛德華 · 孟克《冬日風景》(圖6)以色塊描繪 冬去春來之時積雪慢慢消融,大地回春的 悠然景色。然而,朱德群在畫面中以紛飛 點狀白雪,為濃淡相間的黑灰色相,增添 一種抑揚頓挫的韻律感,觀者的視覺隨著 畫面中如音樂符號般的色點移動,彷彿像 在欣賞一首歌曲的演奏,印證朱德群曾多 次提到音樂是他重要的靈感泉源:「賞畫 就像聽音樂一樣」的觀點。在貫穿於如恢 弘的書法線條之間自由潑灑的色點和色塊 源於中國南宋時期馬遠、夏圭的「苔點」 技法,此技法之緣起乃應江南煙雨裊裊之 氣候特質,畫家為呈現經雨水洗滌過的草 痕石跡而衍生的筆法,以抽象「疏、密、 聚、散」的技法,來增添山水畫中的生氣。

# 光之源——虚實相彰

而佔據畫面約半之焦墨塊面不但營造了如 水墨畫般的筆墨意趣,亦突顯了中國傳統 宇宙觀念的兩大原則:陰與陽、明與暗, 加強了揮灑於畫面之白色點狀與上方雪白 及彩色線條的亮光點,令人乍看之下產生 一種直覺的眩暈感。黑白色調的對比帶出 明暗關係,亦建構出空間之間的距離,朱 德群以黑之「實」建構近景的山石,以淡 白之「虚」穿梭其中,營造遠方水波的瀲 灩、曙光的靈動、抑或水天之間的煙嵐出 沒,帶給觀者一種光影正在振顫、擴散、 醞釀、與衍生的視覺體驗。朱德群的抽象 主義在於以中國文化的本質和內涵進行思 考,透過西方藝術理論的邏輯性,來打破 時間與空間的限制,從形式的探究到精神 性的追求,使作品成為藝術家及觀者與自 然心靈交相融會的處所,將東方藝術的細 膩及西方藝術的濃烈做出最好的融合詮 釋。



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

# 10

# ATSUKO TANAKA 田中敦子

(JAPAN, 1932-2005)

## **'84B**

signed '84B Atsuko Tanaka' (on the reverse) vinyl paint on canvas 194.4 x 259.4 cm. (76 ½ x 102 ½ in.) Painted in 1984

HK\$9,000,000 - 16,000,000 US\$1,200,000 - 2,100,000

### PROVENANCE

Artist Collection
Private Collection, Asia

### LITERATURE

Ashiya, Museum of Art & History; Shizuoka, Prefectural Museum of Art, Atsuko Tanaka: Search for an Unknown Aesthetic 1954-2000, Japan, 2001 (illustrated black and white, p. 182, plate 197)

# CIRCLES AND LINES: THE SIGHT OF UNSEEN FORCE

Tanaka's painting from the late 1950s onward focused on an exploration of abstract visual language catalysed by her circular electric bells installation and Electric Dress (1956). Around 1957, when Tanaka started using more stable materials, such as permanent markers and vinyl paint, her first group of paintings emerged. Circular forms and lines, previously the pared down symbols for lightbulbs and electric circuitry, assumed a more autonomous character and began to function as a language for abstract painting. The two simple



Yayoi Kusama, *Cloud Considering*, Painted in 1991-1992, Christie's Hong Kong, 28 May 2016, Lot 6, Sold For HK\$19,720,000 © Yayoi Kusama

草間彌生《雲的思考》1991-1992年作2016年5月28日佳士得香港編號6成交價:19.720.000港元

### '84B

合成樹脂 畫布 1984年作

款識: '84B Atsuko Tanaka (畫背)

### 來源

藝術家收藏 亞洲 私人收藏

### 独立

2001年《田中敦子:尋找未知的美學1954 - 2000》 蘆屋市立美術館、靜岡縣立美術館 日本 (黑白圖版,第182頁,第197圖)

geometric forms proved to be an extremely fertile ground that the artist would develop in the four decades that followed.

# SPIRITUAL DIMENSIONS OF CIRCLE AND LINE

Tanaka's emblematic use of colourful circles and lines takes on a spiritual dimension, leading the viewer from an everyday reality into a more personal and aesthetic realm. The monumental painting presented here, '84B (Lot 10), invites visitors to enter into an ever-changing cosmos-like space with repeated yet organic serial formations. The work is characterized by a sense of immediacy and strident dynamism. Circles jostle side by side, and one inside another, as in '84B – like a mass of cells pulsing within against the confines of the canvas. Joined by a fluid network of lines, they are compelling evocations of the interconnectivity that underpins every aspect of existence - a true representation of an infinite life force.

Within the complicated structure formed by circles and lines in Tanaka's painting, it is almost impossible to tell where the beginning and the end are. Tanaka simplified the universe into circles, lines and colours. Her painting process is forms a harmonious and balanced complexity through the use of the most basic elements. Her







creation process is both a cycle of simplification and complexification, the endless process of reducing to essence in order to understand life in a world full of chaos and dissonance. The juxtaposition of circles, lines and colours of Tanaka's painting indicates her sensitivity and sensibility about pictorial arrangement, alluding to the Eastern philosophy of reincarnation, as well as the complementary forces in the entire universe. In Laozi's own words in Tao Te Ching: "The Way (Tao) begets Unity; Unity begets Duality; Duality begets Trinity; Trinity begets all beings. All beings have both ying and yang, and through constant interchanges, harmony is archived". (Laozi, Chapter 42)

The representation of reincarnation and life force can also be observed in the work of another Post-War Japanese female artist, Yayoi Kusama (B. 1929). Both Tanaka and Kusama escaped Japan's oppressive restrictions on woman artists and remained true to themselves. Kusama's works are characterized by self-generating polka dots that evolve into stars, eyes, flowers or pumpkins that repeat in an organic pattern. The infinite energy in her colour and graphics is parallel to the dynamism evolved in Tanaka's perpetual structure of circles and lines.

In front of Tanaka's '84B, viewer is absorbed by the monumentality of the painting, which commands a

# ATSUKO TANAKA 田中敦子

Work by Atsuko Tanaka, 3rd Gutai Exhibition ⑥ Kanayama Akira and Tanaka Atsuko Association 田中敦子作品於「第3屆具 體美術展」展出



Works by Atsuko Tanaka, 8th Gutai Art Exhibition,. The painting is now collected by Hyogo Prefectural Museum of Art, Japan

© Kanayama Akira and Tanaka Atsuko Association

田中敦子作品於「第8屆具體美術舞台展」展出。繪畫作品現為兵庫縣立近代美術館藏

1962年

TIMELINE

1957年

1959年

### 1956年

Atsuko Tanaka, *Electric Dress*, 2nd Gutai Exhibition ⑥ Kanayama Akira and Tanaka Atsuko Association 田中敦子《電氣服》於「第2屆具體美術展」展出





### 1958年

Atsuko Tanaka, Shining Disk and Clothing, 2nd Gutai Art on the Stage ⑤ Kanayama Akira and Tanaka Atsuko Association 田中敦子作品《光的輪盤及服裝》於「第 2 屆具體美術舞台展」展出



# 圓狀與線條:看得見的無形力量

田中敦子由 1950 年代末起的畫作,反映她探討從環形電鈴藝術裝置及《電氣服》(1956) 所攝取的抽象視覺語言。自 1957 年左右,田中開始採用更穩定的物料,例如不脫色箱頭筆及塑膠彩,創作出第一批畫作。圓狀與線條是源自燈膽及電路簡化而成的符號,現在展現更自主的個性,並開始成為抽象畫中有力的詞彙。這兩個簡單的幾何形狀潛力無限,成為藝術家往後 40 年的創作元素,不斷演繹、變奏。

## 圓狀與線條的精神特質

田中利用彩色圓圈及線條塑造出形而上的世界,帶領觀賞者從現實

世界走進更個人的美學國度。《'84B》的這幅代表作(Lot 10)引領觀賞者走進酷似宇宙、不斷變化的空間,自然形態在此空間內不斷重複出現。作品亦呈現一種直接而強烈的動感。在《'84B》中,圓圈緊密並排,互相重疊,猶如大量生物細胞在畫布中不斷跳動。圓圈以流麗的線條串連,以引人入勝的方式表達萬物存在之間的連擊。

田中於畫中以圓圈和線條形成複雜的結構,令人分不清哪裡是起始,哪裡是終止,展示無窮無盡的生命力。她將宇宙簡化成圓圈、線條和顏色,利用最基本的元素形成和諧而平衡的複雜體。整個創作過程也是一個化繁為簡、積沙成塔的循環,儼如人類不斷回歸本體,在紛亂複雜世界中了解生命的真諦。在田中的畫作中,圓圈、線條與顏色交錯,反映她對構圖佈局的敏銳觸覺和敏感度。作品暗

ASIAN 20TH CENTURY & CONTEMPORARY ART

whole wall of a space for itself, which in turn becomes a part of the structure connecting to the lines and circles. In fact, while creating the work, the artist herself, engrossed into the structure as she stood in front of the large canvas. Such relationship between artist and her work is best exemplified in Tanaka's environmental intervention featured in the 1968 film Round on Sand (directed by Hiroshi Fukuzawa). Along the lengthy beach, Tanaka freely engraves into sand a vast array of circles connected by dense web of lines, she then becomes a tiny spot of the network. Tanaka's work brings human beings closer to the original rhythms of nature and universe, as close as the connection between wind and the current of the sea.

Tanaka's abstract painting narrates the continuous and endless forces in the universe. It conveys the value of human energy and spirit in Gutai art. As was stated in Gutai Art Manifesto: "In concrete art, human spirit and materials are reconciled to each other in their natural state of opposition", "to breathe life into material is to do likewise with spirit". Tanaka's deep roots in this holistic philosophical perspective about the universe, nature, life and art allowed her to imbue her work with an undeniable power and spiritual dimension, as well as distinguished herself as a pioneer of Post-War Art.



Tanaka in front of her work ⑤ Kanayama Akira and Tanaka Atsuko Association 田中敦子及其創作

1964年



Tanaka's environmental intervention fea

Tanaka's environmental intervention featured in the 1968 film Round on Sand (directed by Hiroshi Fukuzawa)

© Kanayama Akira and Tanaka Atsuko Association 田中敦子於 1968 年紀錄電影《 Round on Sand 》 ( 由福澤博執導 )

1968年



Lot 1

| 1984年

Atsuko Tanaka, *Work*, 1962, Takamatsu City Museum of Art

© Kanayama Akira and Tanaka Atsuko Association 田中敦子《作品》1962年作 高松市美術館



### 1966年

Tanaka in front of her work, 1966
© Kanayama Akira and Tanaka Atsuko

田中敦子及其創作



### 1975年

Atsuko Tanaka, Work, 1975 Christie's Hong Kong, 30 May 2015,

田中敦子《作品》1975年 2015年5月30日佳士得香港 編號78成交價:2,920,000港元



示東方哲學思想中循環不息的生命,以及互補的宇宙力量。如老子在《道德經》所言:「道生一,一生二,二生三,三生萬物,萬物負陰而抱陽,更由陰陽反歸萬物,萬物復歸三二一。」(老子,《道德經》第42章)

探索無止息的生命循環和生命力也可見於另一位戰後日本女藝術家草間彌生(生於1929年)的創作。她與田中同樣擺脫社會對女性藝術家的約束,堅持忠於自我。草間的作品中的主題如星星、眼睛、花卉或南瓜由重複的紋理或波點組成,這些紋理彷彿具有自生的力量,不停地延伸。她透過顏色及圖形展示無窮無盡的力量,與田中以圓狀和線條形成的結構中的所呈現的無限動力同出一轍。

站在田中的《'84B 》前,觀賞者會被這幅佔據整幅牆的巨型畫作迷住,

成為連接線條與圓圈的結構一部分。事實上,田中在創作時亦成為這幅 巨型畫作的結構之一。田中為 1968 年電影《Round on Sand》(由福 澤博執導)創作的紀錄片段,亦充份反映她與作品之間的關係。田中沿 著長長的海灘,自由地在沙上畫出多個圓圈,並以密集的線連起,令她 成為當中的一小點。田中的作品把人帶回自然宇宙的原始節奏,猶如風 與水流之間的緊密關係。

田中的抽象畫展示宇宙中恆久不息的力量,令人想起「具體」藝術中人類力量與精神的價值。《具體藝術宣言》指「在具體的藝術中,人類精神與物質自然相對,亦互相協調」,而且「為物質注入生命,亦即為物質注入精神」。田中深受這種有關宇宙、自然、生命與藝術的哲學思想影響,使其作品擁有永恆的精神力量及靈性層面,也令她成為戰後藝術的先驅。

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

# 11

# JIRO YOSHIHARA 吉原治良

(JAPAN, 1905-1972)

## Untitled

oil on canvas 45 x 52.5 cm. (17 ¾ x 20 % in.) Executed in 1970

HK\$2,500,000 - 3,500,000 US\$330,000 - 450,000

### **PROVENANCE**

2013 First Singapore Sale; Est-Ouest Auctions Co., 25 January 2013, Lot 54

Anon. sale; Christie's Paris, 3 December 2014, Lot 175 Acquired from the above sale by the present owner

### **EXHIBITED**

Makati City, Philippines, Ayala Museum, A taste of Gutai, Lito and Kim Camacho Collection - Collectors Series, 4 February - 10 April 2016

### LITERATURE

Ayala Foundation, Inc., A taste of Gutai, Lito and Kim Camacho Collection - Collectors Series, Makati City, Philippines, 2016 (illustrated, pp.60-61)

### 無題

油彩 畫布 1970年作

### 來源

2013年1月25日 日本伊斯特拍賣(新加坡首拍) 編號54 2014年12月3日 巴黎佳士得 編號175 現藏者購自 上述拍賣

### 展賢

2016年2月4日至4月10日「具體之品味——藏家系列: 利托及金·卡馬喬收藏」阿亞拉博物館 馬卡蒂市 菲律賓

### 文劇

2016年《 具體之品味——藏家系列: 利托及金·卡馬喬 收藏》阿亞拉基金會 馬卡蒂市 菲律賓(圖版,第60-61頁)

Our exploration into the unknown and original world bore numerous fruits in the form of objects. Above all, Gutai's objects differ from those of the Surrealists in that ours eschew titles and significations. Their appeal lies solely in the strength of their material properties, their colors and their forms.

- Jiro Yoshihara, "The Gutai Manifesto"

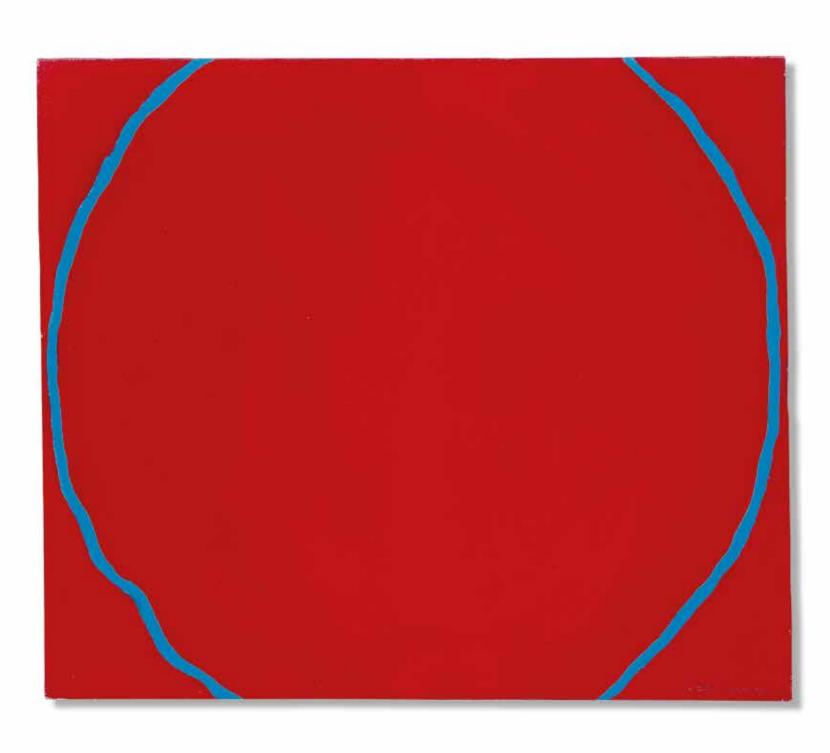
我們對未知領域的探索,導致了各種形式的「物體」 (objects)。超現實主義即有「物體」形式的創作,但是 具體美術的「物體」刻意規避名稱與內涵,完全利用材質 的特性、色彩以及形體來展現美感。

- 吉原治良《具體美術宣言》



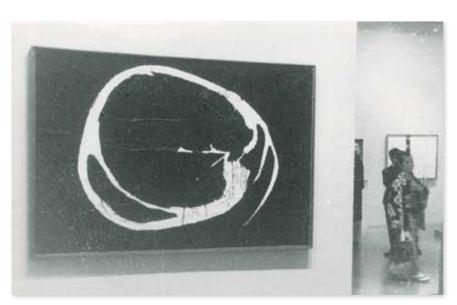
Fig. 3 Sengai Gibon, *The Circle*, Early 19th Century, Idernitsu Museum of Arts, Tokyo, Japan

圖 3. 仙崖義梵《圓相畫贊》約 19 世紀 日本 東京 出光美術館



Jiro Yoshihara was born in Osaka, Japan in 1905; he was an avant-garde artist of deep insight who helped push forward the development of Japanese art. In 1954 he formed the Gutai Art Association in Osaka, leading the 17 ambitious and forward-looking artist who would become known as the Gutai group. Eighteen years later, the group included a second generation of artists, and the movement continued, with a total number of 59 participants, until 1972, when Yoshihara passed away at the age of 67.

Yoshihara early on developed a close association with Michel Tapié, the French art critic linked with the Art Informel movement. This allowed the Gutai group of post-war avant-garde artists Yoshihara led to become known internationally, and the group remains highly acclaimed today. It is known that the American Abstract Expressionist Jackson Pollock had volumes II and III of the Gutai Art Association magazine in his studio, an indication not only of the frequent international exchanges involving the group but its strong influence as well. As the leading member of the Gutai group, Yoshihara's creative work received widespread attention. As his work reached maturity, he explored a variety of expressive modes in his painting, including Surrealist-Impressionist work, linear abstraction, and Informel, with subjects ranging from fish to birds, faces, and the human figure. These explorations led him to personally realize the truth of what Fujita Tsuguharu (Lot 35 of this sale, p. 158) had once said to him - that aside from not imitating the painting of others, it was also necessary to have your own unique, distinctive, and original creative principles. In the early '60s, he devoted himself fully to works on the 'circle' theme, producing the work *Untitled* (Fig. 1) in 1962, which would later be exhibited at New York's Museum of Modern Art in 1966. That same work also became an icon of the Gutai Pinacotheca, the group's exhibition space that opened in 1962, symbolizing the way in which Yoshihara had reconnected with the uninhibited circles he once drew on his walls as a child, and that he was now entering a new era of creativity centered around the circle.





A parallel can be drawn between the spatial depth in Yoshihara's depictions of circles and the work of Italian artist Lucio Fontana, whose concept of spatial aesthetics revolutionized the development of Post-War Art. The energetic puncture in Fontana's work, for instance, Concetto spaziale (1962) (Fig. 2), captures the viewer's attention at first glance. It is noteworthy that the puncture is in fact enhanced by the thick application of impasto surrounding the hole. The relationship between hole and impasto in Fontana's work is quite similar to the juxtaposition of positive and negative space in Yoshihara's painting. In *Untitled* (Lot 11), the red 'background' does not subordinate to blue lines which viewers generally notice first. It is the illusionary depth of the red colour, which Yoshihara constructed on a completely flat surface with the aid of curved lines and contrasting colours, that leads our eyes to penetrate the two-dimensional surface and experience a visual tunnel, full of uncertainty, mystery and infinity.

The *Untitled* offered here dates from 1970, and is one of the series of works Yoshihara produced

from the '60s up to that year. The series explores all types of images of circles, figures which, completed in one sweep, with no beginning and no end, are vehicles for many philosophical meanings. Any such paintings in the shape of a 'ball' had always been held in high esteem in Japan; they were regarded as representing the realm in which personal cultivation is complete, and were particular favorites of Japanese Zen monks. Sengai Gibon, a Zen master during Japan's Edo period, once painted a calligraphic circle in ink (Fig. 2), though interestingly, the inscription at the side is completely unrelated to Zen thought. Possibly, by abandoning the meaning of completion associated with the shape, he was indicating a continuing search for even higher levels of attainment. Yoshihara indicated in a statement in 1967

that what drove him to paint was the nature of the circle: he was unable to ever paint a satisfactory circle, which gave him unlimited freedom but at the same time presented serious challenges. Nevertheless, we can see in his various circular images a very high degree of artistic and painterly skill. To ensure a simple, lively presentation, Yoshihara used only five colours - black, white, blue, red, and gold (or yellow), choosing only two among them from which to form a vivid circle in any particular painting. While his canvases look spontaneous, he strove to obtain stable, smooth painted textures by means of finely controlled dripping, spreading, or light and heavy pressures on the brush, and he planned

meticulously how to produce a sense of overall balance within the pictorial space. This Untitled shows Yoshihara guiding a fluctuating circle shape around the four

吉原治良於 1905 年出生於日本大阪,是一位帶領日本藝術往前發展深具洞知灼見的前衛藝術家。1954 年他於大阪成立「具體美術協會」,帶領 17 位對藝術頗具雄心以及前瞻性的藝術家開創具體美術協會,歷時 18 年,成員歷經二代,直至吉原於 67 歲逝世後結束於 1972 年,參與成員共計 59 位。

吉原治良很早便與「不定形藝術」美術評論家米歇爾: 塔比耶深交,進而將他所率領的戰後日本前衛美術運動 團體代表「具體美術協會」於國際間嶄露頭角,延續至 今仍深獲高度評價。據悉,美國抽象表現主義行動繪畫 的創始者傑克森·帕洛克的畫室藏有具體美術協會所發 行出版的第二期以及第三期《雜誌》,顯示以吉原治良 為首的具體美術在當時期不但在國際間時有交流,並深 具影響實力。而身為具體美術協會的首要領導成員,吉 原的藝術創作自然受到萬眾矚目。在他創作臻至成熟的 初期,經歷多次繪畫探索,主題嘗試以魚、超現實主義 印象繪畫、臉、鳥、人、線性抽象以及不定形繪畫等表 現形式,隨即他便體悟到藤田嗣治(本次拍品 Lot 35, 頁 158) 對他所言的在不模仿他人的繪畫創作外,也需有 個人獨特鮮明的獨創原則。1960年代初期,他全然地 進入「圓」形創作,1966年於紐約現代美術館所展出 的《無題》(圖1)即為1962年的作品,並為當時1962 年落成的具體美術館標誌,標誌著吉原個人連接兒時於 牆面上大肆地描繪諸多圓形走入「圓」形創作的新時代。

吉源治良的「圓」所討論的空間深度與義大利戰後藝術家盧西奧·豐塔納為所提出的空間美學遙呼相應。大部分觀者第一眼觀看豐塔納的作品如1962年《空間概念》(圖2),都會先把注意力集中在充滿能量的洞孔。事實



borders of the canvas; like a voice speaking in low tones it tremulously expands toward unknown possibilities, while still remaining concealed and hidden within this space of bottomless depths.

上,洞孔所產生強烈力量與堆積在周邊的厚重油彩,以及別的平面空間不可分割。豐塔納的作品中厚重油彩和洞孔之間的關係,與吉源的「圓」中的正、負空間之間的關係十分接近。吉源創作的《無題》(Lot 11)呈現紅色的「背景」並非從屬於藍色的線條,雖然大部分觀者都會先留意那兩道藍色的線條。吉源成功用簡單的弧線,加上對比色,在超平面的空間建構視覺的幻象,釋放了紅色的深度,儼如引導人的眼睛穿透畫面,體驗一道視覺隧道,如此充滿可能,如此神秘,如此無限。

本次拍品《無題》為吉原治良 1970 年的作品,由 60 年 代肇始至70年間,他繪出各樣形式的「圓」,畫面中 沒有起始也沒有結束一筆即就的「圓」當中蘊藏諸多哲 理。「丸」形繪畫在日本被認為是修行圓滿的境地而被 推崇,並受到日本禪宗禪僧的喜愛。日本江戶時代禪師 仙崖義梵即以墨書「圓」(圖3),有趣的是,一旁的題 詞卻與任何禪思無關,簡單地捨棄了丸形圓滿的意義, 以此表明自身不斷追求更高的禪修境界。吉原也曾在 1967年的宣言中表示,驅使他作畫的是圓的形態,他無 法畫出滿意的圓,它給予他無限的自由,卻同時充滿挑 戰性。雖即如此,我們卻能從吉原治良的圓形圖案當中, 見到他至高無上的藝術繪畫性,為了讓主題單純明快, 吉原的圓形繪畫僅使用黑、白、藍、紅、金(黃)等五 種顏色,從中選用二種顏色交替在畫面中顯明形體,畫 面雖然看來即興,卻是為了獲致安定平穩的繪畫肌理而 細膩地使用滴垂、渲染、揚抑等手法來達成;為了掌握 畫面的整體均衡感而嚴謹縝密的計算。《無題》作品便 是吉原以抑揚起伏的圈形沿著畫布四邊邊界,彷彿低吟 的聲線小心翼翼,趨向無限、未知的可能,潛伏在不著 邊際的無底坑洞之中。

Left to right 由左至右:

Fig. 1 Jiro Yoshihara works exhibited in The New Japanese Painting and Sculpture, The Museum of Modern Art, New York. 1966.

圖 1. 1966 年吉源治良作品於紐約 現代美術館「新日本繪畫及雕塑」 展出

Fig. 2 Lucio Fontana, Concetto spaziale, 1962, Christie's Milan, 28 April 2015, Lot 9, Sold For 555,600 EUR ② 2016 Artists Rights Society (ARS), New York / SIAE, Rome 圖 2. 盧西奥・豐塔納《空間概念》 1962 年作 2015 年 4 月 28 日佳士得米蘭 編號 9 成交價:555,600 歐元

Jiro Yoshihara solo show in preparation, 1967. 1967 年,吉源治良準備個展

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

# 12

# KA7UO SHIRAGA 白髮一雄

(JAPAN, 1924-2008)

### Work BB92

signed in Japanese; dated '1962' (lower left) oil on canvas 89 x 116 cm. (35 x 45 % in.) Executed in 1962

HK\$5,500,000 - 8,000,000 US\$720,000 - 1,000,000

### **PROVENANCE**

Private Collection, Asia

This work is accompanied by a certificate issued by Japan Art Dealers Association

### **LITERATURE**

Azumino Municipal Museum of Modern Art, Kazuo Shiraga: Painting Born Out of Fighting, Toyoshina, Japan, 2009 (illustrated, plate 144).



Fig. 1 Kazuo Shiraga, *Challenging Mud*, 1955. Performance views: second execution, 1st Gutai Art Exhibition, ca. October 19-28, 1955

圖 1 白髮一雄《挑戰泥漿》1955 年作 表演觀念:首屆具體派美術協會藝術家群展 1995 年 10 月 19 至 28 日

### 作品 BB92

油彩 畫布 1962年作

款識:白髮一雄1962 (左下)

### 來源

亞洲 私人收藏

此作品附日本洋畫商協同組合所發之保證書。

### 立劇

2009年《白髮一雄展:格鬥中產生的繪畫》安曇野市豊科近代美術館 豊科町日本 (圖版,第144圖)

The physical constitution with which someone is born is that person's initial capital for living. No matter how that person lives and acts, that asset, that constitution, and the sensory psyche related to it make up what I call that person's "shishitsu". That, for me, requires a more precise interpretation than what is commonly called "human nature". The growth and development of that person is the growth and development of his "shishitsu"; his "shishitsu" evolves.

- Kazuo Shiraga, Shishitsu nit suite" (On Nature), *Gutai*, no. 5, October, 1956, n.p.

人與生俱來的身體是生命的原始資本。無論以何種方式生活,這筆資產,這副軀殼,以及與之相連的感官體驗構築為我所謂之人的「原動力」,這於我而言,並不能被簡單地理解為「人性」。人的成長與發展即是其「原動力」的成長與發展;「原動力」是不斷衍變的。

- 白髮一雄《論原動力》,《 具體派》第五期, 1956 年 10 月



Gutai Art Association, one of the most influential groups and Japanese avant-garde movements in the post-war era, was founded by Jiro Yoshihara in 1954 with the desire to "concretely advance proof for the freedom of our spirit." Kazuo Shiraga, who joined the group in 1955 and celebrated a career spanning over six decades, became one of the most important first generation members of the Gutai movement.

For the first show Shiraga participated as a member of Gutai in July 1955 in Ashiya Park, Experimental Outdoor Exhibition of Modern Art to Challenge the Midsummer Burning Sun, he



entered with a performance work *Please* Come In, which consisted of ten roughly-hewn logs painted in red and then arranged in a conical shape. In October of the same year, at the 1st Gutai Art Association group exhibition, Shiraga performed Challenging Mud (Fig. 1), where he wrestled with a mixture of wall plater, cement,

clay, pebbles, and twigs into a spontaneous formless form. Although Shiraga started setting his feet inside the canvas as early as summer of 1954, the 1955 performance was a splendid debut of his original and groundbreaking method of creating abstract action painting. Starting from the late 1950s, Shiraga adopted the new technique as to cling to a rope suspended from the ceiling so that he could have better control and let go his bodily interaction with thick deposit of painting and the canvas (Fig. 2).

For Shiraga, the process of painting is inherently associated with attacking the painterly material with trance-like action-packed bodily performance. Each execution on the canvas constitutes a battle between the unconscious body and the conscious mind: while the artist slides through swirls of magma-like paint by dispersing its centrifugal force in spontaneous motions that inevitably exceed the 'boundaries' of the canvas, his mind is under control of the 'automatic' movement of the body. At the same time, he has to be mindful of the structure and confinement of the painting itself. The notion of shishitsu is key to Shiraga's work and he emphasized the utmost importance of the body in the making of a painting by describing his process as "60 percent physical desire and 40 percent taking a look at the painting and making a decision." (Fig. 3)

Work BB92 (Lot 12) an important and monumental work from 1962 was painted the same year as Shiraga's first foreign solo exhibition held at Galerie Stadler in Paris in 1962. It was a truly remarkable year for Shiraga. We can see tangible traces of the artist's feet in action creating furrows of paint in swirling movement. Shiraga mixed color of crimson red, earthy yellow, and charcoal black all at once. Furthermore, splashes of aquamarine blue splattered across the canvas in the empty spaces around four corners as well as the in deeply convoluted painterly field at the center. Dominant thick black strokes form the upper and lower bracket, floating above yet embedding in the dark red underlayer. The yellow marks in center of the painting acts as an arrow dashing from the lower left corner, stirring up sublime energy, ecstasy and emanation. The painting is visually striking and yet invokes a strong visceral feeling, and the viewer can trace the embodied gestures within the painting just as a seasoned connoisseur of ink painting can inhabit the movements of a calligraphy master's brushworks.

Shiraga was in particular interested in art critic Usaburo Toyama's dichotomic view of the two pictorial expressions in the 20th century art. In Survey of 20th Century Painting, Toyama made distinction of two general categories, i.e. intellectual painting and emotional painting, with the former category including Cubism, Purism, Surrealism, Expressionism, Suprematism, etc. Shiraga identified immediately with emotional painting tradition and had set his goal from the very beginning to always stay at the forefront of this emotional stream. The purposeful choice of surrendering intellectual power to embodied action leads the painting to become less about the final image or composition but rather about an event encapsulated in the work and the record of time elapsed. The emotional eruption of the artist and the ensuing bodily interrogation with the materials results in a fantastic dynamic painting. As for the viewer, what is most rewarding is to follow the tactile marks and re-imagine what the artist was experiencing physically, emotionally, and mentally.

Left to right 由左至右:

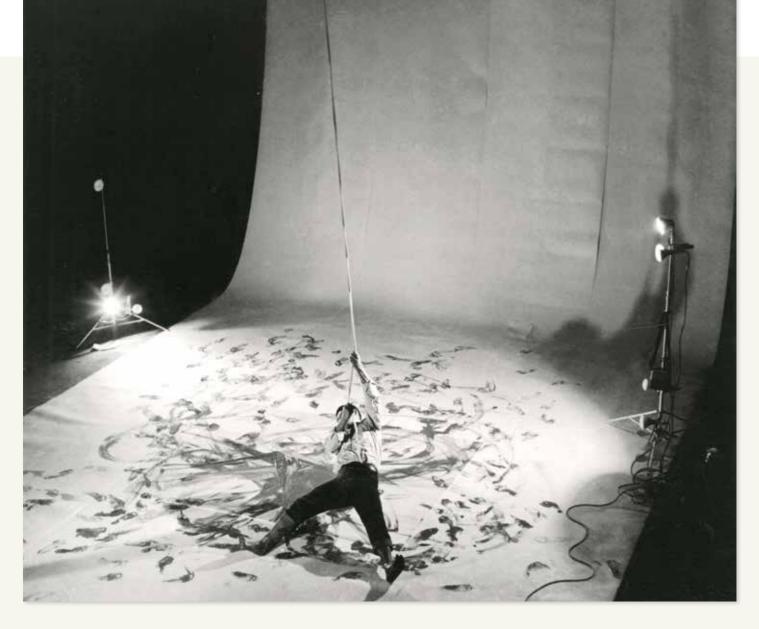
Lot 12 Detail 局部

Fig. 3. Kazuo Shiraga, *BB56*, 1961. Christie's New York, 12 November 2014, lot 22, sold for US\$4,869,000.

圖 3 白髮一雄《BB56》1961 年作 佳士得紐約 2014 年 11 月 12 日 編號 22 成交價 4,869,000 美元

Fig. 2. Shiraga painting with his feet for *Life* magazine, at the Nishinomiya factory of Yoshihara's salad oil company, 1956

圖 2 1956 年,白髮一雄為《生活雜誌》用腳繪畫,地點是西宮市工廠的吉原沙律油公司



具體派美術協會,作為日本二戰後最具影響力的藝術團體和日本先鋒藝術運動的旗手,由吉原治良創立於1954年,旨在「以具體的形式表達人類精神的自由」。白髮一雄,於1955年加入該協會,且在隨後的六十多年藝術生涯中不斷拓展,終成具體派運動最初一批重要代表人物之一。

1955年7月,在蘆屋市公園舉辦的首個藝術展「挑戰仲夏烈日之實驗性戶外現代藝術展」上,白髮一雄作為成員之一,以行為藝術「請進」為開場:10支闊斧坎削而成的原木被塗成紅色且刻意地擺成圓錐形。同年10月,在首屆具體派美術協會藝術家群展上,白髮一雄展示了行為藝術「挑戰泥漿」(圖1),其間他躍入由牆灰、水泥、黏土、砂礫和樹枝混合而成的泥漿,扭動身體將其塑造成自然隨機的不定型作品。雖然白髮一雄早在1954年夏天就已經開始嘗試足繪,1955年的行為藝術表演成為了其獨特且極具開創性的抽象行動繪畫方法的一次精彩首秀。從二十世紀五十年代末開始,白髮一雄採用了新的方法,即雙手攀附著從天花板垂下的繩子以更好地控制身體與濃厚顏料和畫布進行肢體的直接交流。(圖2)

於白髮一雄而言,繪畫的過程本質上是藝術家與顏料及畫布直面搏鬥的肢體表演。每一次在畫布上創作的過程即是一場無意識的身體與理智的精神的較量:當藝術家借助無意識的突破畫布「界限」的隨機步伐所作用的離心力在岩漿般的顏料渦流中滑動,其意識是在「無意識」的身體行為控制之下的。同時,他必須留意畫面本身的結構與邊界。「原動力」的概念是理解白髮一雄作品的關鍵。他曾強調身體在繪畫過程中的重要性,並形容他的創作是「六成的身體欲望與四成的對畫面的觀察和抉擇」。(圖3)

《作品 BB92》(Lot 12),作為白髮一雄極為重要的大尺幅作品,創作於 1962 年,同年他在巴黎施泰德畫廊舉辦了首個海外個展。這一年對白髮一雄而言極具意義。從畫面上可以清晰地看到藝術家用腳在畫布上劃出的旋渦狀波紋,同時混合了深紅色、土黃色和炭黑色。而藍綠色的顏料在畫布四角的空白處以及顏料層層堆積的中心四散潑濺。濃黑的大筆劃分別在畫面的上下兩端形成支撐,浮動在深紅色的底色上又仿佛嵌入其中。中間的黃色像一個箭頭從畫面的左下方飛出,攪動著精神力量、幻象與混沌的能量場。該作品極具視覺衝擊力且能引發觀者強烈的本能反應,使得他們能像資深的水墨鑒賞家那般根據書法家的筆法推斷出其手法的走勢一樣回溯藝術家作畫時的足跡與姿態。

白髮一雄對藝術評論家富山龍三郎對二十世紀藝術兩種繪畫表達所持的二元觀深感興趣。在《二十世紀繪畫縱覽》中,富山龍三郎對兩種不同的風格加以區別,即理智的作品和情緒化的作品,前者包含了立體主義、純粹主義、超現實主義、表現主義、至上主義,等等。而白髮一雄則把自己歸類於情緒化的繪畫傳統並在早年即已下定決心要跟隨自己的自發情緒而創作。其有意識的對內在精神的強調使得他的畫作不再反映作品的最後成品,而更多地描繪作品本身蘊含的意義以及時間的消逝。藝術家情感的宣洩及隨後的肢體拷問催生出了想像奇崛的,充滿生命力的作品。於觀者而言,最有價值的體驗便是通過對畫中觸覺痕跡的觀察,重新復原藝術家創作時的所做、所感及所悟。

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

13

# KAZUO SHIRAGA 白髮一雄

(JAPAN, 1924-2008)

## Work BB64

signed in Japanese (lower left) oil on canvas 81 x 116 cm. (31 % x 45 % in.) Executed in 1962

HK\$7,000,000 - 10,000,000 US\$910,000 - 1,300,000

#### **PROVENANCE**

Private Collection, Asia

#### LITERATURE

Azumino Municipal Museum of Modern Art, Kazuo Shiraga: Painting Born Out of Fighting, Toyoshina, Japan, 2009 (illustrated, plate 141).

### 作品 BB64

油彩 畫布 1962年作

款識:白髮一雄(左下)

### 來源

亞洲 私人收藏

### 太獻

2009年《白髮一雄展:格鬥中產生的繪畫》安曇野市 豊科近代美術館 豊科町日本 (圖版,第141圖)

"I could not control my intense anger and hatred against the war, and the hours of war became my subjects. Such subjects were almost unheard of in traditional painting, which depicted flowers, birds, and pleasant landscapes. My strong passions are the source of energy for my paintings. At the beginning, my work contained surrealist features. However I could not just rely on my dreams and images. My inner feeling was so urgent that immediately I had to crash into my canvas."

- Kazuo Shiraga 1

「我無法控制自己對戰爭的極度憤怒和憎恨,戰爭時期成為我的創作主題,這種主題在以花鳥和山水為主的傳統繪畫中幾乎前所未聞。我的強烈激情是推動我作畫的能量來源。一開始,我的作品不乏超現實主義特徵,但我不能只依靠夢境和幻象,我內心的感受是如此迫切,我必須馬上衝向我的畫布。」

- 白髮一雄 1

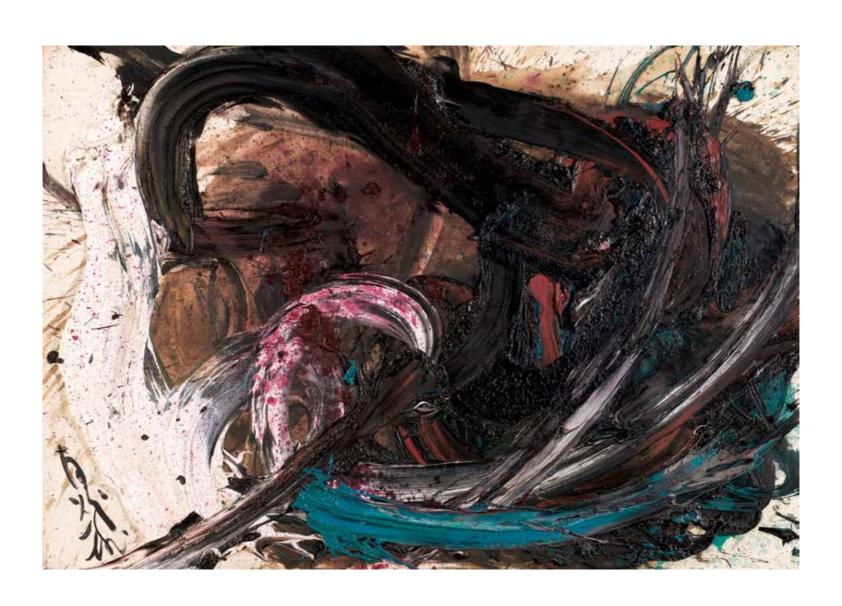


Willem de Kooning, Woman in Landscape II, 1968, Christie's New York, 15 November 2016, lot 116, estimated 3,000,000 – 5,000,000 US\$(cf sale 12156 lot 53A) © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York 威廉·德·庫寧《風景中的女人 II》1968 年作2016 年 11 月 15 日 佳士得紐約 編號 116

used to create an enhanced sense of the visceral: in texture and colour *Work BB64* (Lot 13) is visually evocative of heat and blood, and simultaneously it is a direct portrayal of the real traces if live action and of struggle, motion and force. *Work BB64* offers an energetic composition in the centre of which swirls a magma of vibrant paint, dispersing its centrifugal force in infinity splatters, invading the immaculate white borders of the painting. In the lower part of the composition merges a heterogeneous green with the dominating vibrant crimson, which the artist deliberately left in thick impastos in the right part.

Raw human energy in combination with the lavish amount of oil paint

估價: 3,000,000 - 5,000,000 美元



Suspended from a rope, the artist paints from above, propelling himself across the canvas and using his bare feet to manipulate pools of colour into rhapsodic, garbled tidal waves. A member of the influential Japanese Gutai movement from its inception in 1954 until its dissolution in 1972, Shiraga played a pivotal role in the group's rejection of conventional artist methods. Under the impulse of their leader Jiro Yoshihara the Gutai group members thrived to innovate with total freedom following the mantra to 'do what nobody else had ever done'. Upon joining the movement Shiraga undertook an iconic outdoor performance painting, Challenging mud, where he dressed in a pair of white shorts and dove into and wrestled with a large pile of mud mixed with stone and cement. The result work was the left where it lay for the duration of the 1st Gutai Art Exhibition at the Ohara Kaikan in Tokvo. From this first large-scale experimentation with the raw material was

Kazuo Shiraga painting in his studio, 1960.

白髮一雄 1960 年於畫室作畫場景



born the unique foot-painting technique of Kazuo Shiraga, therefore creating a unity of performance, action and painting defining Shiraga's career. Gutai's protean and hybrid creation sits at the crossroads of performance, action painting and Western avant-garde developments. Further than the contemporary artistic discourse of the time Ming Tiampo finds the origin of the Gutai Festival-like events in the Japanese tradition of Matsuri, Shinto purification festivals to honour the Kami deities. By reinterpreting the ancestral tradition the Gutai artists would create the first Japanese true avant-garde. They caught the attention of renowned artists of the time, namely the visionary conceptual artist Yves Klein who spent time in the country in the 1950s.

Although never explicitly a representation of war trauma the practice of foot painting becomes for Shiraga the perfect outlet with an expressive vocabulary in a Japanese Post-

War society not prone to open dialogue about the issue. The artist who served in WWII vividly remembers the blood of the victims in Osaka "I saw a lot of bombedout landscapes, people who were crying loudly, people who were standing round, still shell-shocked, people who were bleeding and even people who were almost dying. These aspects of my memories were materialized in my work." (M. Tiampo, p.22) With a dominance of crimson lake colour the Post War foot-paintings exude of a visceral violence, an inherent quality to Work BB64. The work deeply resonates with the most evocative works of the decade painted one year after, the two versions of *Inoshishi Gari (Wild Boar* Hunting), made of Boar's hide mounted on board, making the paintings the result of a bloody battle. In this quality Shiraga and Willem de Kooning share a flesh-like energetic touch, the former in a conceptual level, the later on the edge of figuration.

Gutai's pioneering agenda was pertinent to developments within the European postwar art scene, and it was around this time that the group came to the attention of several prominent members of the Parisian art world, including Michel Tapié, the influential critic and genitor of the Art Informel concept. Tapié saw developments in European painting which also indicated a desire for something entirely new, for there was a concerted attempt by artists in this period to create a radical break with traditional ideas about composition and accepted formal conceptions of how to construct a painting.



With Rodolf Stadler in Paris and Martha Jackson in New York he was the first to promote Shiraga in the West. The first reception was mitigated, probably because Tapié's enthusiasm for 'Un art autre' (another kind of art) was not shared in the art critics world dominated by divergent forces such as Greenberg. The 2013 Guggenheim exhibition dedicated to Gutai brought back the unprecedented international importance of the group.

<sup>1</sup> Kazuo Shiraga quoted in M. Tiampo, Not just beauty, but something horrible, Kazuo Shiraga and Matsuri Festivals in Kazuo Shiraga, Dominique Lévy and Axel Vervoordt, New York, 2015, p. 20

原始的身體力量與大量豐厚油彩帶來發自內心深處之感,《作品 BB64》(Lot 13)的質感和顏色都令人想起熱量和血液,同時也直接呈現即席動作、掙扎、動態和力氣留下的痕跡。構圖中央勁力充沛,旋轉塗抹鮮明顏料,不斷地潑濺分散其離心力,衝擊畫作的白色邊界。下方的綠色與深紅色主調形成對比,尤其與右邊一抹厚塗紅色顏料產生碰撞。

白髮一雄作畫時用繩子把自己吊起,從上方看向畫面, 把自己推向畫面各處,以赤足掌控顏料,舞出狂烈無 章的翻騰浪潮。日本具體派藝術運動於1954年成立, 1972 年解散,白髮一雄由始至終都是其積極成員,在打 破傳統藝術慣例上功不可沒。具體派成員在吉原治良的 領導下,以「做從未有人做過之事」為信念,在完全自 由的環境下創作。加入具體派後,白髮一雄上演了一場 名為《挑戰泥土》的戶外表演畫作,他穿著白色短褲, 投入泥堆,與泥巴、石頭和水泥搏鬥,完成後的作品原 封留在現場,展於東京小原流會館舉辦的第一屆具體藝 術展。此為白髮一雄首次對原始材料的大規模實驗,此 後他繼續這種獨特的足繪技法,作品集合表演、動作和 繪畫,成為其藝術事業的標誌。具體派的創作千變萬化, 風格多元,集合行為藝術、行動繪畫和西方前衛藝術發 展元素。藝術史學家蔡宇鳴從日本祭奠神明的神道節慶 (祭)中看到具體派表演藝術的來源。通過重新詮釋先 祖傳統,具體派藝術家創造出日本首個真正的前衛運動, 更吸引到當時世界知名藝術家的關注,概念性藝術家伊 夫·克萊因便於 1950 年代來到日本。

在戰後時期的日本社會,人們還不願公開討論有關戰爭的話題,雖然白髮一雄沒有說明足繪代表戰爭的創傷,但這無疑為他提供了表達和宣洩的絕佳途徑。他曾在第二次世界大戰服役,永遠清晰記得大阪遇難者的血淋場面,「我看到許多轟炸後的景象,有人悲痛嚎哭,有人站在一旁,仍回不過神,還有不停流血的人和快要死的人。這些記憶都在我的作品中具體浮現出來。」(蔡宇鳴,22頁)《作品 BB64》是一幅戰後時期足繪作品,緋紅色淀散發出內在蘊藏的暴力,與其一年後的兩幅《野豬狩獵》很有共鳴。《野豬狩獵》作品中野豬皮革裱在

畫板上,畫面就像一場血戰後的狼藉。白髮一雄和威廉 ·德·庫寧的作品都有一種血肉的張力,前者以概念形 式表達,後者作品則徘徊在具象和抽象的邊緣。

具體派革新的創作與歐洲戰後時期的藝壇發展不乏相通之處,巴黎藝術界幾位舉足輕重的人物開始注意到他們,當中包括奠定不定形藝術理論的知名藝評家米歇爾·塔皮耶。塔皮耶有感歐洲繪畫發展也在尋求一些全新的元素,當時的藝術家都希望徹底脫離傳統的橫圖和造形概念。

他與巴黎的魯道夫·施泰德和紐約的瑪莎·傑克遜是西方最早推廣白髮一雄藝術的人。一開始並沒有得到熱烈的迴響,當時的藝評界普遍推崇由格林伯格為首的一派理念,並不欣賞塔皮耶熱衷的「另一種藝術」。但 2013 年古根漢美術館為具體派策劃了一場大型回顧展,為具體派帶來前所未有的國際性關注。

「白髮一雄,錄於蔡宇鳴,《不止美麗,時而可怕:白髮一雄及祭典》, Dominique Lévy 及 Axel Vervoordt ,紐約,美國 2015 年,20 頁 Top to bottom 由上至下:

Lot 13 Detail 局部

Kazuo Shiraga, *Inoshishi Gari II (Wild Boar Hunting)*, 1963, Hyogo Prefectural Museum of Art, Kobe, Japan

白髮一雄《野豬狩獵 II 》1963 年作日本 神戶 兵庫縣立美術館藏



### PROPERTY FROM A DISTINGUISHED AMERICAN PRIVATE COLLECTION 美國重要私人收藏

14

# YAYOI KUSAMA 草間彌生

(JAPAN, B. 1929)

## No. AA2

signed, titled and dated '1960 YAYOI KUSAMA NO.AA2' (on the reverse) oil on canvas  $60.8 \times 72.4 \text{ cm. } (24 \times 28 \ \frac{1}{2} \text{ in.)}$  Painted in 1960

HK\$5,500,000 - 8,000,000 US\$720,000 - 1,000,000

### **PROVENANCE**

Acquired directly from the artist
Thence by descent to the present owner
Private Collection, USA

### AA2號

油彩 畫布 1960年作

簽名: Yayoi Kusama (畫背)

來源 原藏者得自藝術家 現由原藏者家屬收藏 美國 私人收藏

The entire canvas would be occupied by monochromatic net. This endless repetition caused a kind of dizzy, empty, hypnotic feeling. (…) My net grew beyond myself and beyond the canvas I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe. I was always standing at the centre of the obsession, over the passionate accretion and repetition inside of me.

(Y. Kusama quoted in L. Hoptman, A. Tatehata, U. Kultermann, *Yayoi Kusama*, Phaidon Press Limited,
Hong Kong, 2000, p. 103)

「單色的羅網佈滿了整個畫布。這種無止無盡的重複製造了某種暈眩、空虛、催眠感…我的羅網超越了我的視界、超越了我用以覆蓋的畫布。這個單色羅網開始在牆壁、天花板、甚至是整個宇宙四處滋生蔓延。我站在這種執迷狀態的中心,檢視著內裡的澎湃增生的重複幻象。」

(草間彌生,引自 L. Hoptman, A. Tatehata, U. Kultermann 所撰的《Yayoi Kusama》香港,2000年,第103頁)

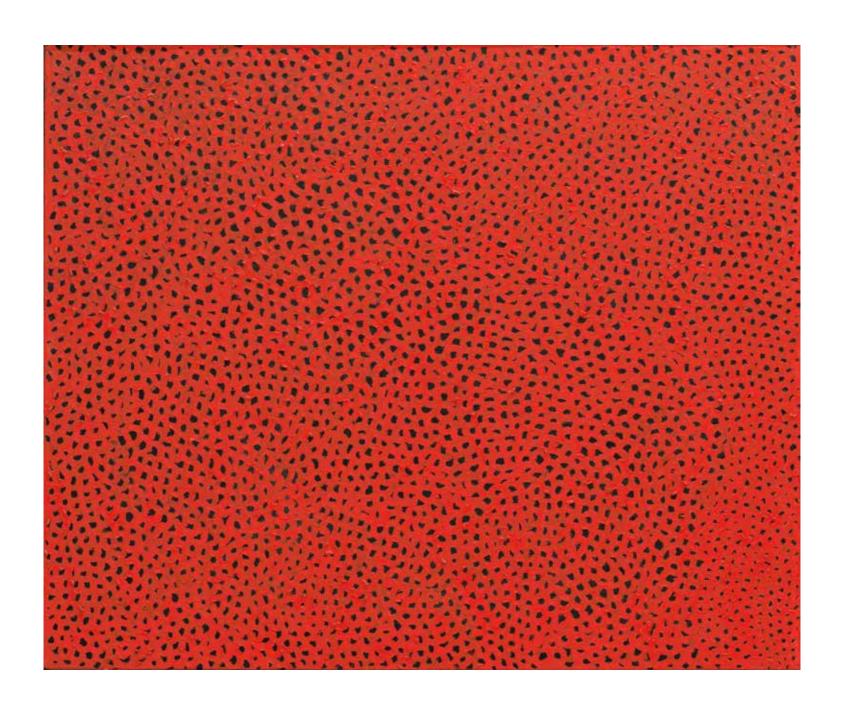


Jackson Pollock, *One: Number 31*, 1950, Museum of Modern Art, New York, USA

 $\ensuremath{\circledcirc}$  2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

波洛克《 壹:31 號》1950 年作 美國 紐約 現代藝術博物館

Yayoi Kusama's creativity has no limit: paintings, sculptures, drawings, installations, performances, films, poetry and novels. Her protean but consistent work escapes any classification and does not fear contradictory discourses. While Kusama remains viscerally true to expressing her own independent self, her work still encompasses all at once the most significant art movements of the 20th Century; Minimalism in the narrowed use of material, abstract expressionism when taking over the 'all-over' space in painting, Pop Art with the aesthetic of common objects such as the pumpkin and her attraction to mass-media and the European movement Nouvelle Tendance with the practice of repetition, making Kusama one of the leading female Post-War artists.



While her performances are socially engaged, bold and provocative and her written works a more private testimony, her paintings act as an embodiment of her mental illness and thus a highly personalized expression of the artist's inner self. It is during the traumatizing time of World War II that Kusama started experiencing hallucinations, seeing repetitive patterns and dots around the objects. She recalls "The red flower pattern of the tablecloth on a table." and when I looked up I say the same pattern covering the ceiling, the windows and the walls, and finally all over the room, my body felt as if I had begun to selfobliterate, to resolve in the infinity of endless time and the absoluteness of space and be reduced to nothingness." (Yayoi Kusama quoted in Mark Ormond, Yayoi Kusama, Miami Beach, 2002, p. 12). With a monochromatic background and an intricate web of small arched semi-circles the infinity net series exemplifies the double layer reality that Kusama endured through regular crisis since she was ten. Imbued with a profoundly spiritual dimension the Infinity net is a series of paintings that the artist started upon her arrival in New York and remain constant throughout the following five decades of creation.

With its tightly knitted vivid red pattern covering the entire surface of the canvas *No. AA2* (Lot 14), painted in 1960, is a dazzling and historical example of the celebrated series. While white versions of



Infinity nets translate a meditative feeling, No. AA2's red pulsates with energy creating the illusion of movements under the eye. Without any beginning or end and rejecting the composition, the all-over quality, an inheritance from Jackson Pollock, is the perfect expression of infinity. The painting exudes the vastness of the cosmos or the infinitesimal forms of the atoms. By materializing her inner self into painting Kusama offers the viewer a window into an infinite world. More than just the representation, her mental illness is also the engine driving the creation as the hallucinations led her to paint compulsively for hours up to forty or fifty hours without eating or sleeping, the act of painting becoming a performance. The hallucinations are therefore the subject and the drive, and the artist and the work become one unique entity. She adopted the habit of being regularly photographed in front of new works, often wearing coordinating outfits. In these photos, the artist and her art become indistinguishable. This manner shows the importance of the artist's persona in her oeuvre. There lies Kusama's paradox. She explained "By obliterating one's individual self, one returns to the infinite universe" (Yayoi Kusama guoted in G. Turner, Yayoi Kusama in Bomb, no.66, Winter 1999). Her hallucinations create a confusion between the physical person and the environment, therefore obliterating herself and opening to infinity by breaking physical boundaries. Remains in her work a merge between obliteration and ubiquity.

Escaping a Conservative Japan and her authoritarian mother a poor but ambitious 27 year old Kusama lands in Manhattan New York in the summer of 1958. From this date until her return to Tokyo in 1972 will follow an American decade of personal struggle and a vivid interaction with the American and European art scene. Her first solo exhibition was held in the New York renowned artist-run Brata gallery in October 1959, where she showed the very first Infinity net paintings to the public. One of the first Infinity Nets examples, *No. AA2*, painted the year after the show testifies of this fundamental genesis time in Kusama's oeuvre.

Throughout her fifty-year career, her work has had a strong international presence. In addition to representing Japan in both the 1966 and 1993 Venice Biennales, her work has also been exhibited in numerous museums including the Los Angeles County Museum of Art, Museum of Modern Art, New York, Walker Art Center, Minneapolis, The National Museum of Modern Art, Toyko, Centre Pompidou, Paris, and Museo Centro de Arte, Madrid. In 2012-2013 Kusama was also the subject of a major international retrospective that was organized by Tate Modern, London, which then travelled to the Whitney Museum of American Art, New York.

草間彌生的創意想像浩瀚無際,遍達布上繪畫、雕塑、素描、裝置藝術、舞台表演、電影、詩集和小說。她千變萬化的作品不隸屬任何範疇、也無畏衝突的論述。儘管草間彌生向來忠於表達獨立的自我藝術觀,她的多元作品,仍同時涵蓋了二十世紀所有劃時代的藝術里程碑:經濟地使用素材的極簡主義;在作畫時將整個空間「鋪天蓋地」覆滿的抽象表現主義;利用南瓜等日常素材之美學來創作的普普藝術,以及她對大眾媒體以及歐洲新潮流運動所偏重的重複性探索,讓草間彌生成為二次大戰後引領潮流的女性藝術大師。

草間彌生的行為表演與社會緊密連繫,大膽直接且具挑 戰性,然而她的文字在在彰顯了深藏的個人文學內觀, 她的繪畫則成了精神病症的體現,進而幻化成內在自我 一種極為個人化的表達工具。在二次世界大戰這段對藝 術家帶來心靈重創的時期,草間彌生開始經歷幻視幻聽 的症狀,看見物體周圍不斷重複增生的造型和原點。她 回憶道:「紅色桌布上的花紋,當我抬頭觀看時,這些 花紋開始從天花板、窗戶、牆壁、到屋子裡各個角落到 處蔓延。我覺得自己的身體好像開始在自我吞噬,在 無盡的時間流與空間的絕對性中分解,化為烏有。」 (Mark Ormond 在 2002 年於邁阿密海灘訪問草間彌 生的實錄,第12頁)這個相錯如繡的羅網以單色的背 景、迷你拱型構造的半圓形所構成,是草間彌生「無限 的網」系列的重心,它展示了藝術家自從十歲起,就持 續在種種精神崩裂的危機中所歷經的雙層現實。「無限 的網」系列洋溢著一種深遠的靈性維度,代表了藝術家 抵達紐約之後所展開的藝術遠征,時序維持了五十年之 久且未曾中斷。

《 AA2 號》(Lot 14) 繪於 1960 年,密實彩亮的圓形圖 案佈滿整個畫面,是這著名系列中既華麗且具歷史底蘊 的範例。若「無限的網」系列的白色版本傳達的是一種 冥思境界,那麼《AA2號》中的紅點就是不斷躍動,讓 觀者在眼簾底下所歷經的律動幻象。作品沒有起點,沒 有終線,拒絕構圖的窠臼,鋪天蓋地的質性,呼應了美 國抽象表現主義大師傑克遜 · 波洛克的風格, 也是無 垠無際的極致表現。作品流露了宇宙的混沌壯闊,或歌 詠著原子型態的極微魅影。透過繪畫探險來體現自我, 草間彌生從而為觀者提供了一方窗扉,一探世界浩瀚。 藝術家的精神症狀啟示了她的藝術創作,成為她的靈感 泉源:她的幻覺之旅會領著她衝動不息地創作達四十到 五十小時之久,如此過程甚至昇華成一場表演。這些幻 聽幻視經驗,從而變成她創作的對象和繆思,讓藝術家 和作品融合成一個獨特的存在。草間彌生喜歡在新作品 前面拍攝,身穿與作品相呼應的衣飾,令她在這些照片 中和繪畫融為一體。這方式顯示了藝術家個性在創作中 所佔的重要地位,這正是草間彌生作品的華麗弔詭處。 她解釋:「在消融特殊自我的過程中,人就會回到無窮 的宇宙中心了。」(她在 G. Turner 於 1999 年冬季所 撰的《Yayoi Kusama in Bomb》所述,第66頁) 她的幻覺在實體的人和環境之間產生了混淆,從而消融 了自己,在摧毀實體界限的過程中,她的自我進入了永 恆場域。在草間彌生的繪作中,滅絕和浩瀚無垠兩者依 歸融合。

為了逃離保守的日本以及威權的母親,27歲的草間彌生在1958年來到了紐約曼哈頓。自那時起,直到她1972年返回東京的期間,草間彌生在美國歷經了艱苦的生命試煉,也與美國和歐洲藝壇展開了一場華麗且火花迸射的接觸。1959年10月,她在紐約享負盛譽的布拉塔藝廊開辦個人首展。這也是她首次讓世界一睹她「無盡的網」系列的創意場域。《AA2號》屬於這系列的第一批作品,在首展隔年後所繪,並見證了草間彌生創作的原始基石。

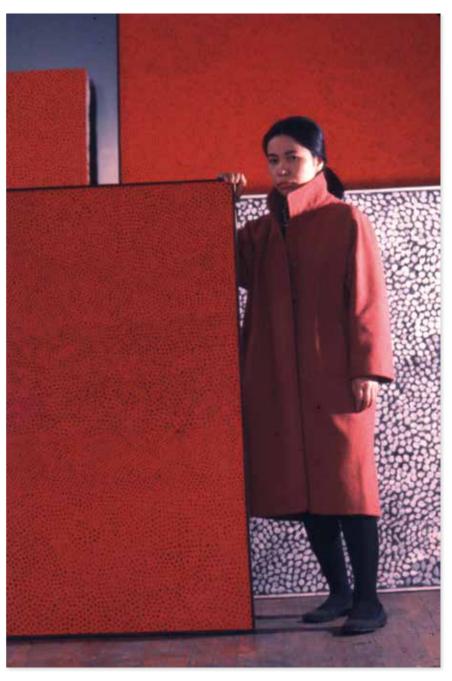
草間彌生五十年來一直受國際藝壇的矚目。除了在1966和1993年於威尼斯雙年展代表日本參展之外,她的作品也在許多博物館中展出,包括了洛杉磯郡藝術博物館、紐約當代藝術博物館、明尼亞波里斯市的沃克藝術中心、東京國立近代美術館、巴黎龐畢度中心、以及馬德里國家藝術中心博物館。在2012至2013年間,由倫敦泰德當代博物館所舉辦之國際回顧展中,草間彌生也是主角。該展隨後轉到紐約惠特尼美術館繼續進行。

Left to right 由左至右:

Donald Judd, *Untitled*, 1989. Christie's New York, 14 November 2012, sold for US\$10,162,500. © 2016 Judd Foundation / Artists Rights Society (ARS), New York.

唐納德·賈德《無題》1989 年作 佳士得紐約 2012 年 11 月 14 日 成交價: 10,162,500 美元

Kusama with her net paintings in her studio, New York, ca.1961 草間彌生和無限之網於藝術家工作室 約 1961 年 ⑥ YAYOI KUSAMA



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



# JIN MEYERSON 金·麥爾遜

(KOREA, B. 1972)

# Before the Invention of Death

signed with artist's signature; titled 'Before the Invention 油彩 畫布 of Death' in English; dated '10' (on the reverse) oil on canvas 200 x 600 cm. (78 3/4 x 236 1/4 in.)

Painted in 2010

HK\$800,000 - 1,200,000 US\$110,000 - 160,000

# PROVENANCE

Private Collection, Asia

Seoul, Korea, leyoung Contemporary Art Museum, Rebirth of Opticality, 25 October 2013 - 28 April 2014.

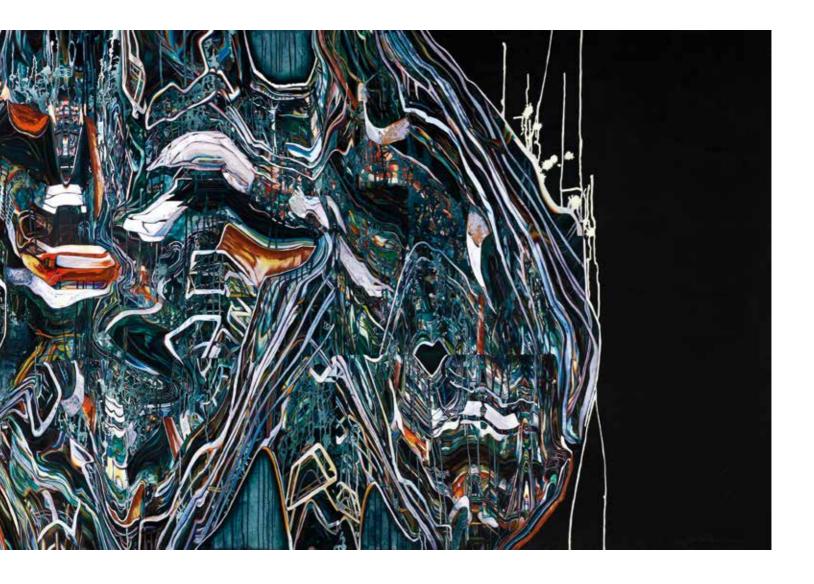
# 死亡誕生之前

2010年作

藝術家簽名(畫背)

亞洲 私人收藏

2013年10月25日-2014年4月28日「Rebirth of Opticality」 leyoung Contemporary Art Museum 首爾 韓國



Born in Korea in 1972, Jin Meyerson is currently based in Hong Kong, after spending time working in New York, Paris, and Seoul. He received his BFA from Minneapolis College of Art and Design in 1995, and his MFA from the Pennsylvania Academy of Fine Arts in 1997. Recognized for his integral contributions to the revival of figurative painting, he has been included in landmark exhibitions from "The Triumph of Painting" at the Saatchi Gallery to "Hue & Cry" curated by Vladimir Roitfeld. His work draws on the legacies of abstraction by reworking images drawn from the media, which he distorts, recolors, stretches, shrinks, and otherwise translates into the language of painting.

Over the past few years it has become the effective consensus that we have entered a moment of post-internet culture. That is to say, the art of the present is produced, circulated, and received as much through networked mechanisms of reproduction and distribution as it is through the more traditionally established channels of contemporary art. One of the most fruitful conversations that has opened up within

this historical period is that of the digital similitude of painting. It implies that painting as a studio practice has become vastly more diverse in terms of media and approach than its name would suggest, incorporating a broad range of devices and imaging techniques on which it both comments and builds versions of possible futures.

Jin Meyerson, who works unequivocally within the practice of studio painting, offers an unorthodox window into the recent history of this cultural evolution. Crucially, he operates in what might be called a traditional studio, executing compositions in stages from a sketch and silhouette to working horizontally on texture and finally to the refinement of detail on a vertical surface. At each one of these junctures, however, the technological milieu of everyday image transmission plays a key role. Source images, eventually collaged into a combined composition, are first located through a process of online archival image searches. Unlike so many artists working with the idea of digital imagery in painting, Meyerson's process of selection is neither random nor



Top to bottom 由上至下:

Lot 15 Detail 局部

Jin Meyerson,
The Invention of Zero
II (for L.D.Y.), 2016
Courtesy of the artist
金·麥爾遜《零的發現 二(給 L.D.Y.)》2016

年作

particularly focused on its networked aspects; instead it is almost purely instrumental, and relies heavily on the eye of the painter in a much more traditional way. This allows his practice to build a visually expansive reality around imagery that allows for considerable leeway.

Supporting the notion of the role of play and development throughout the course of composition and execution, Meyerson's practice does not involve a simply linear narrative process of the selection of an image and its production in painting. Instead, the composition varies drastically over time as the work is produced, and the sketch itself is subject to major alterations over time, often incorporating transitions that involve the repainting and realignment of entire segments of the original painting. This is possible because he conceives of each work in terms of layers numbering in the dozens, at the very least. If this vocabulary seems reminiscent of Photoshop and other graphic design terminology, it certainly should. Meyerson was one of the earlier painters to engage with such software technologies in a rigorous way, and worked intensively with Photoshop manipulation techniques during the early 2000s. After 2005, in order to distance himself from the inbuilt tools of branded software, Meyerson began to produce a wider range of effects by manipulating his sketches manually, most notably by printing them and dragging or spinning the prints across the bed of a scanner, thus accomplishing similar glitch effects but tying them to performative actions rather than digital simulations. In the epic piece Before the Invention of Death (Lot 15) featured here, for instance, urban forms are mashed together in a way that could, at first, seem almost random; when the human eye is

able to see as a machine, however, one might be able to disentangle edges and lines such that imagery - albeit never original-becomes apparent. This is a form of abstraction that seeps out from the crevices where digital photography meets manual composition, recreating a fundamentally new image that diverges from both categories of source material.

As the sense of urgency in critical conversations around painting increasingly shifts to this territory of the digital, including aspects of both composition and circulation, Meyerson offers a plea for what painting represents in terms of the value of composition and material above and beyond the abstracted set of marks and maneuvers otherwise reified in the current discourse. By insisting on retaining certain traditions in terms of studio practice - not to mention

a very particular threshold for what it means to select subject matter and use it to compose a picture plane - the artist is able to incorporate social aspects of painting into the medium's evolution into new conceptual territories, suggesting that the meaning of the genre lies not only in reference to color, line, texture, and material, but also in the formations of influence and discussion around these elements. The stakes are clear: that, for painting to truly play a role in ongoing thinking about media and image, its social nature must be respected.

This text is revised from "Stacks of Screen and Layers of Canvas: Painting as a social practice and the construction of the image after the ubiquity of graphic software" by Robin Peckham



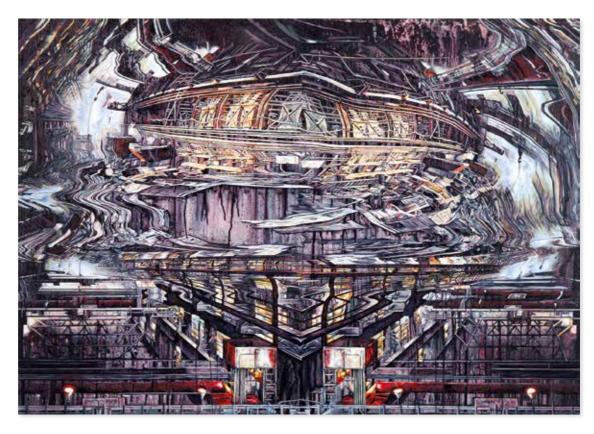
金·麥爾遜 1972 年生於韓國, 早年曾於紐約、巴黎和首爾工 作生活,現定居於香港。他於 1995 年獲得明尼阿波利斯藝 術與設計學院藝術學士學位, 1997年獲得賓夕凡尼亞美術 學院藝術碩士學位。麥爾遜在 具像繪畫的復興扮演了重要的 角色,因此獲邀参加一系列重 要展覽,其中包括倫敦薩奇畫 廊主辦的「繪書的勝利」和弗 拉季米爾・洛菲德策展的「色 彩與吶喊」。麥爾遜從大眾媒 體摘取圖像,然後通過扭曲、 换色、拉伸、收縮等手法,轉 化成獨特的繪畫語言,作品延 續了抽象藝術的傳統。

在過去幾年間,我們已經進入了後互聯網文化的新時代。今天,互聯網的複製和傳播機制已經成為藝術創作、流傳和接收的途徑,與當代藝術的既有傳統渠道平分秋色。當下這個歷史進程造就了不少創造性的

對話,而數碼複製技術與繪畫的碰撞就是其中之一;作為一種工作室藝術實踐,繪畫已經突破「繪」和「畫」的字面意義,新器材和圖像技術的引進,令繪畫在媒介和方法上出現多元化的新發展,為未來開拓更多的可能性,激發新的思維。

麥爾遜的創作以工作室繪畫為主,他為我們提供了一扇另類的窗口去了解當下繪畫文化的演進歷程。需要指出的是,藝術家基本上還是跟從傳統的工作室流程運作,首先創作畫稿,勾勒構圖,然後在平放的畫面處理肌理層次,最後將作品豎立起來,增添細節,並作最後的技圖像傳播背後的技圖。但在上述每個環節之中,日常圖像傳播背後的技圖學素材,再混入其他元素拼湊出令人的遺學者在線圖像素材,再混入其他元素拼湊出令人的遺學者在線圖像大部分借助數碼圖像進行繪畫創作的對學人類的網絡屬性也不是特別考究。對他來說,圖像選擇過程並不是隨機的網絡屬性也不是特別考究。對他來說,圖像選擇過程並不是隨機的影響。

麥爾遜的藝術實踐,並不是將圖像素材簡單地轉譯為繪畫的線性過程,而是一個不斷演化而且充滿玩味的過程。隨著創作的推進,作品的構圖往往經歷翻天覆地的轉變;他經常將作品中的各個部分重畫或重新編排,故此作品的最終面貌往往和初稿完全不同。藝術家之所以這麼做,是因為在他來說,無論是在實踐層面還是在觀念層面,作品是由數以十計的「圖層」組合而成。「圖層」這個詞彙很易令人聯想起 Photoshop 或其他製圖軟件。事實上,麥爾遜很早就開始積極試驗這種圖像技



術的可能性,在 21 世紀初已借助 Photoshop 軟件進行了大量創作。2005 年之後,麥爾遜放棄使用各種圖像處理軟件的內建特效,開始嘗試以人手方式製作各種特效;其中一種主要方法是先將畫稿打印出來,將打印的圖像置於掃描器上,在掃描的同時移動或旋轉圖像,以製造類似掃描故障的效果。這是依靠行動產生出來的特效,而不是利用數碼模擬技術。在是次拍賣的里程碑作品《死亡誕生之前》(Lot 15),各種都市元素被搗碎混和,乍看起來毫無秩序,但倘若人眼能像機器般審視畫面,也許就能解開糾結的邊界和線條,令景象浮現出來,儘管永遠無法還原本來的面目。這是一種抽象的形式,是數碼攝影和手工繪畫對碰的結果,帶來一種全新的圖像,與原來的素材截然不同。

在今天,有關繪畫的批判性討論的迫切話題,已經逐漸轉移到數碼科技的領域,包括其在作品構圖和流通方面的影響。麥爾遜為繪畫的存在辯護,向我們揭示繪畫在構圖和媒材方面的價值,使我們明白繪畫並不是被提煉出來的一組符號和策略,而在當下的理論語境中符號和策略恰恰被視為繪畫的本質。通過堅持或保留某些工作室藝術創作的傳統一更不用說選擇繪畫創作母題的自體標準一藝術家能够將繪畫的社會屬性融入繪畫媒介的觀念進化中,證明繪畫作為一個藝術門類的意義不僅僅在於對色彩、線條、肌理和材料的使用,也在於塑造這些藝術原則的影響,並圍繞它們展開討論。毫無疑問的是:我們必須尊重繪畫的社會性,繪畫才能在當下關於媒介和圖像的思考中發揮作用。

本文根據岳鴻飛的文章《屏幕的重疊與畫布的層次:繪畫的社會性和繪圖軟件時代的圖像建構》修訂而成。

Jin Meyerson, *I open my mouth* to eat to you, 2015
Courtesy of the artist

金·麥爾遜《我張開嘴把你吃掉》 2015 年作

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

# 16 LIU WEI 劉韡

(CHINA, B. 1972)

# Purple Air III No. 2

oil on canvas, diptych each: 301.6 x 190.4 cm. (118 3/4 x 75 in.) (2) overall: 301.6 x 380.8 cm. (118 3/4 x 149 3/8 in.) Painted in 2006

HK\$3,200,000 - 5,200,000 US\$420,000 - 670,000

### PROVENANCE

Wedel Fine Art, London, UK Private Collection, Asia

The work is accompanied by a certificate of authenticity.

# 紫氣 三 第 2 號

油彩 畫布 (雙聯作) 2006年作

#### 來源

英國 倫敦 Wedel Fine Art畫廊 亞洲 私人收藏 此作品附設保證書

"Reality is absolutely vital to me. No matter what I do, reality must be there as my anchor. Without it I can do nothing. My self-awareness and my understanding of the reality are also my focuses in my application of various mediums."

- Liu Wei

「真實對於我來說很重要,不論我做什麼,都得有一個真實的東西存在,沒有的話什麼都做不了。對自我的認識和對於 真實的認識,也是我在不同媒介中始終關注的。」

- 劉韡



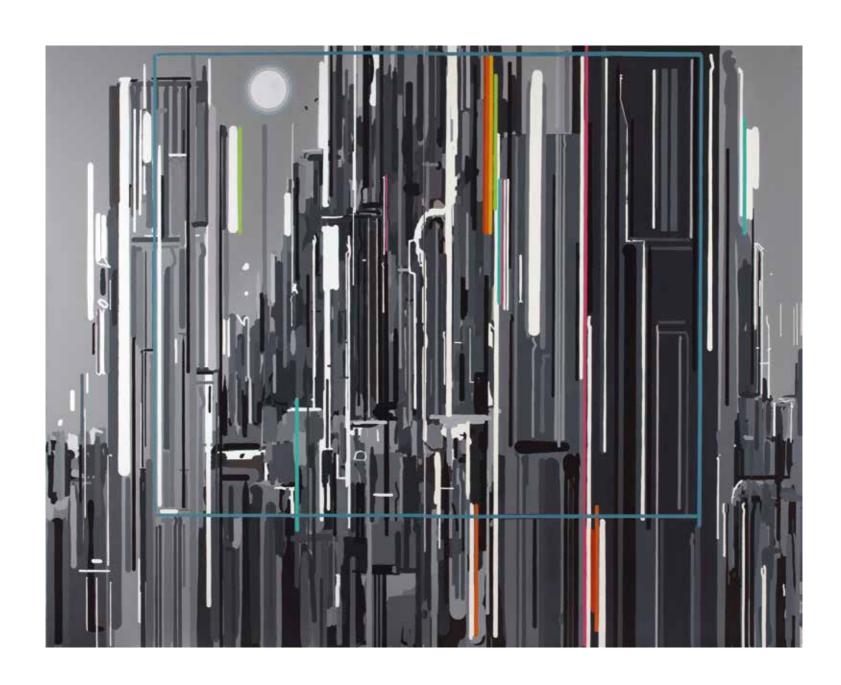
Fig. 2 Andreas Gursky, Copan, 2002 圖 2 安德列斯·古爾斯基《科潘》 2002 年作

© 2016 Andreas Gursky / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Courtesy Matthew Marks Gallery, New York and Monika Sprüth / Philomene Magers, Cologne/Munich

Reality is the keyword that defines all of Liu Wei's creative pieces. A self-proclaimed 'formalist,' Liu Wei dabbles in a wide variety of media; his aesthetic vocabulary is as diverse as it is unique. He seeks to explore the many complex yet subtle relationships between modern metropolises and living. His macroscopic vision and strong visuals make Liu a stalwart in contemporary Chinese art, drawing critical acclaim from the international art community, including a large-scale solo exhibition of his work, entitled Liu Wei: Colours, held in early 2015 at Ullens Center for Contemporary Art.

Liu's *Purple Air* series is characterised by a numeralised and abstract composition, geometrically architectural structures, and a unique colour scheme to acknowledge another possibility of a regenerated urban landscape



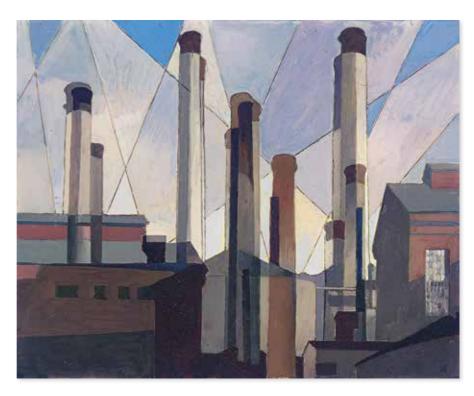
Purple Air III No. 2 (Lot 16) was created in 2006 as one of the earliest pieces within the series. A range of grays tones make up the dominating colour palette, complemented by a discreet touch of sharp, vibrant colours. Compared to later works from the same series, with stronger, more spirited colouring, the flat techniques and abstract composition allows Purple Air III No. 2 to radiate an impression inspired by minimalism. Beauty of modern city is captured by a combination of shapes, linears and colours. The rhythmic repetition of abstract elements is resmincent of industrial landscape by American artist Charles Sheeler (Fig. 1). Purple Air III No. 2 is notable for its intricate details: sandwiched between the smooth vertical lines and blocks are rolling curves, giving the presentation a cadenced texture. The primary grays in the painting also shift and change, testifying Liu's strong command of colour, while echoing the original artistic perspective of the series. "In ancient China, when a place appeared to be laden with purple air, it meant that it was imbued with grays; it suggested great vitality. Troubling issues remain, sure; but the energy is there." Indeed, development and destruction are played out continuously, and Purple Air III No. 2 captures that in its essence. By bending the rules and challenging the viewer's senses with his strong visual language, Liu seeks to awaken viewer's perception of one's living space with new images.

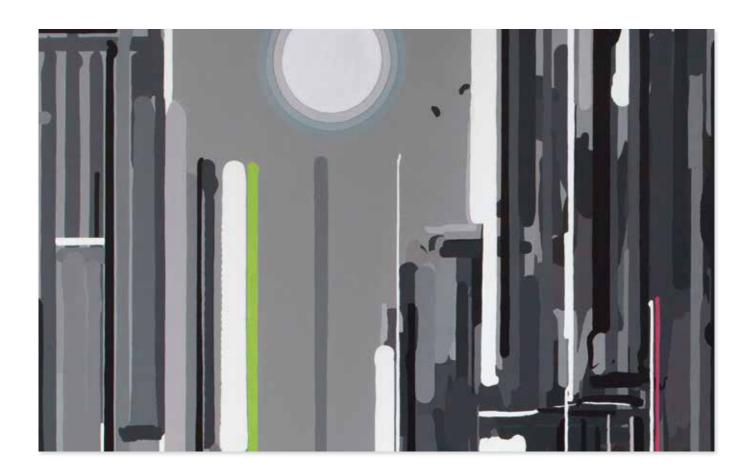
Liu believes that art is more than just concepts: it has to incorporate powerful visual elements that resonate with the viewer. Upon graduating from the Department of Oil Painting at China Academy of Art, he participated in an exhibition curated by Qiu

Zhijie and others in 1999 entitled "Post Sensibility: Dysmorphism and Paranoia." The exhibition sought to find another path that had depart from the conceptual art movement of the time, to instead focus on the sensibility and immediacy of the work. This infectious emphasis on the creation is also reflected in Purple Air III No. 2. The expansive structure and the panoramic composition is gripping, much like the city captured by Gursky's lens (Fig. 2). Liu first outlined the composition with computer software, transferring it to the canvas, and filling it out with colours. This creative experiment opened a new artistic journey for Liu. Lying between precision and randomness, the geometric and

abstract composition in *Purple Air III No. 2* pulses with a sense of the cutting-edge, a manifestation of the warmth and uncertainty that can only come from human touch. The viewer's line of vision is guided by Liu's carefully-constructed colours and lines. The skyscrapers are no longer peices in an unfeeling "cement jungle," but instead are now a dynamic organism. The circle on the upper left of the painting, particularly striking in this linear universe, seems to be a hybrid of the sun and moon. It metaphorically suggests the verve and fire of a big city through nature's inexhaustible spirit.

A hallmark of an outstanding artists is to be able to provide an accurate observation of their surroundings; their work is always reflective of the uniqueness of that age such as in the gentlemen and ladies strolling in scenic Paris depicted by the Impressionist artist or Mondrian's deftly depicted fusion of New York's bustling streets with jazz music. Similarly, Liu's art thrived and grew in a time when China experienced swift socioeconomic development as a result of his observations about the way the country endured those changes and impacts. Liu remarked, "the city is a reality, and China is a developing city as a whole. She impacts you, and you cannot ignore her. You can ponder the reasons behind the movement: they are dominated by the political system." Apart from its engaging aesthetic, Purple Air III No.2 also highlights issues of public concern. While mundanity of daily life can make a person numb to their surroundings, Liu's cityscapes upend the viewer's perception, thus propelling them to rediscover the city's reality.





真實是貫穿劉韡創作的關鍵詞。自言是「形式主義者」的劉韡涉獵眾多媒介,藝術語言豐富且獨特,探討當代城市與生活之間種種複雜和微妙的關係。宏觀開拓的視野和強烈的視覺樣式使劉韡成為中國當代藝術的中堅,贏得國際廣泛關注,他更在2015年初於北京尤倫斯藝術中心舉行大型個人展覽「劉韡:顏色」。「紫氣」系列以數碼化抽象構圖、幾何建築結構和獨特的用色,為城市景觀的再造揭開另一種可能。

《紫氣 三 第 2 號》(Lot 16) 繪於 2006 年,是「紫氣」 系列中的早期作品,畫作用灰色為主調,輔以少量對比 強烈的亮麗色彩。相對於後期「紫氣」系列作品較為斑 爛的配色,有限的色彩運用,平塗畫法和抽象構圖讓《紫 氣 三 第 2 號》流露一種與極簡主義相似的氣質。現代 城市的美感被提煉成形狀、線條與色彩的組合,極具節 奏感的抽象元素令人聯想起美國藝術家查理斯·席勒筆 下的工業建築(圖1)。《紫氣三第2號》畫中細節豐富, 平滑的垂直線條與塊狀之間夾雜邊緣起伏的曲線,讓畫 面充滿起落有伏的質感。灰色主調的色階變化多樣,既 展現劉韡駕馭色彩的能力,同時緊扣劉韡創作「紫氣」 系列的初衷:「中國古代說,你看一個地方有紫氣,就 是灰蒙蒙的樣子,實際上是生機勃勃的意思,存在很多 問題,但也是有活力的。」。誠然,建設與破壞於發展 過程中不斷交錯地上演,《紫氣 三 第 2 號》成功捕捉 這一精髓。劉韡透過打破常規的視覺語言刺激觀者的感 官,用嶄新的視覺體驗來喚醒對生活環境的感知。

劉韡相信藝術不能只談觀念,必須結合能夠勾起觀眾感知的視覺元素。他於中國美術學院油畫系畢業後,參加由邱志傑等在1999年策劃的「後感性:異形與妄想」

展覽。「後感性」旨在從當時的觀念藝術潮流中另辟蹊徑,重視作品的可感受性及現場感。這種對作品感染力的重視同樣體現於《紫氣 三 第 2 號》,龐大的畫幅加上全景式構圖展現攝人氣魄,一如古斯基鏡頭下的城市(圖 2)。劉韡先用電腦軟件勾勒畫面,再以人手轉移到畫布上,並填上顏色。這種實驗性的創作手法為劉韡開拓了一條嶄新的繪畫路線。介乎於精準與隨機之間,《氣 三 第 2 號》的幾何抽象構圖充滿科技時代的數碼感,同時呈現人手繪畫獨有的手工溫度和不確定性。觀者的視線隨著劉韡精心營造的色調和線條律動遊走,摩天高視線隨著劉韡精心營造的色調和線條律動遊走,摩天高視線隨著劉韡精心營造的色調和線條律動遊走,摩天高視線隨著劉韡精心營造的色調和線條律動遊走,會天高視線隨著劉韡精心營造的色調和線條律動遊走,會天高視線隨著劉韡精心營造的色調和線條律動遊走,會天高視線隨著劉韡精心營造的色調形彷彿是太陽和月亮的混合體,在這個線條為主的世界尤為突出,似乎以大自然源源不盡的生機比喻大都會的活力和生氣。

優秀的藝術家總能對週遭的環境作精闢註解,作品反映一個時代的獨特氣息。印象派畫家筆下的紳士與淑女漫步環境優美的巴黎,蒙特里安將紐約街區和明快的爵士樂互相結合。而劉韡的藝術活躍並成長於中國社會急遽發展的時代,他冷靜地觀察著伴隨城市建設產生的變化和衝擊。他曾言:「城市是現實,中國整個是一個建設中的城市,畢竟是對你有影響的,你不可能對它不注意,你可以去想為什麼會這做?其實都是和制度有關的。」。《紫氣 三 第 2 號》在表現令人目不暇給的視覺體驗之餘,所關注的議題亦與每個人息息相關。日復一日的生活也許令人對眼前事物早已麻木,劉韡的數碼化城市景觀正好衝擊觀者的認知,以虛擬手法使人重新發掘城市的真實面貌。

Left to right 由左至右:

Fig. 1 Charles Sheeler, Stacks in Celebration, 1954, Christie's New York, 29 November 2007, Lot 125, sold for US\$325,000 圖 1 查理斯·席勒《煙囱的慶典》1954 年作 佳士得紐約 2007 年11月 29日 編號 125 成交價:325,000 美元

Lot 16 Detail 局部

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

17

# WANG GUANGI F 王光樂

(CHINA, B. 1976)

# Terrazzo No. 12

signed in Chinese; titled in Chinese; dated '2003' (on the reverse) oil on canvas 180 x 143 cm. (70 % x 56 % in.) Painted in 2003

HK\$3,000,000 - 5,000,000 US\$390,000 - 650,000

#### **PROVENANCE**

Private Collection, Asia

While Wang Guangle was a student at the Central Academy of Fine Arts (CAFA), a professor once walked into his studio. After examining the paintings that Wang planned to exhibit as part of his graduation portfolio, the professor uttered a single comment, "No form, no colour, no volume," before walking out without a further word. The criticism that was cast by a teacher over a decade ago has since evolved into a guiding principle that has profoundly shaped Wang's artistic pursuits. Terrazzo No. 12 (Lot 17), a work produced just a few years after Wang's graduation from CAFA in 2000, takes a common building material as a starting point from which to explore the durational process of painting, while challenging the traditional constraints of academic realism.



Mark Rothko, No. 8 1964. National Gallery of Art, Washington D.C U.S.A 馬克·羅斯科《八號》1964年作美國 華盛頓 國家畫廊 ⑤ 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

# 水磨石 第12號

油彩 畫布 2003年作

簽名:王光樂(畫背)

來源

亞洲 私人收藏

Terrazzo was a common building material throughout China in the late 90s, ubiquitous in buildings as both walls and flooring. As a young artist, Wang Guangle became fascinated by the surface qualities of this cheap durable material, made of irregular chips of stone embedded in a matrix and polished smooth. Speaking about the first time he painted the material, "I thought I could finish the painting in a single afternoon, but I found out that the terrazzo floor was very hard to paint. I worked on it for about more than one month, and still didn't finish it. This made me think a lot. I realized they were two directions to take from there. Either I would emphasize the painting process or the realistic aspect of the specific scene with the light entering the room, etc. I decided to bring a new image out of it. I took out the more dramatic time specific aspects and left only the terrazzo."

To create the works in his *Terrazzo Series*, Wang employed a number of different styles and techniques to achieve different effects: executing works with an ink wash technique applied with a Chinese brush to emphasize the blurring effect of the pigment, polishing the painted surface of the canvas to imitate the surface quality of actual terrazzo, and even painting directly onto cement board as a base to give the finished work a more illusionistic solidity. Some works are executed on a white base, with black lines used to articulate surface details. In other works, including *Terrazzo* No. 12, black is used as a base colour, with the abstract surface elements are rendered in white. Through this time-consuming repeated application of colour, Wang Guangle strives to achieve a



stylistic purity that showcases the duration needed to achieve the final visual effect, with the goal of impressing a strong sense of the invested time upon the viewer.

By using multiple methodologies and techniques in parallel, Wang showcases different means of achieving his visual goals; works in the *Terrazzo Series* showcase the artist's branching and diverse grasp of media, demonstrating that the artist's contemporaneous view towards technique: not only as a means to an end, but as a focal point that can supporting larger creative goals. Li Xianting, a prominent critic and curator of contemporary Chinese art, has described Wang's studio technique in the following manner: "In creating these works, the complex manual process is of utmost importance to the artist. The shape of every brushstroke, every manual gesture, is simple. As a result, every brushstroke and gesture contributes to the overall composition of the work, which primarily relies on tedious repetition and a simple process to produce the end result." Wang's conscious decision to paint only the terrazzo and eliminate all traces of specific time or place from his work essentially strips away the illusionistic qualities traditionally associated with academic painting. In his quest to focus on the meditative qualities of his work, elements of Wang's Terrazzo Series resemble those of Rothko's black paintings, produced in the later years of the artist's life. In these works, Rothko focuses on the subtleties of colour and surface, inviting the viewer to examine the work in detail despite the seeming absence of content. Wang's works prompt a similar reaction, drawing the viewer into the galaxy of minuscule oblong shapes that resemble cells or grains of sand in their imperfect complexity. Each irregular form is the same yet different, coalescing into a shifting surface that seems radiate and ripple outwards with subtle shifts in tone. Like Rothko's black paintings and the works of other colour field artists, Terrazzo No. 12 responds to the surroundings in which it is viewed, and to shifting changes in light. By consciously darkening the corners and edges of the work, Wang enhances the work's illusionistic pull, while reminding the viewer of the artist's hand and the hours of painstaking labour that went into the creation of this piece.

By painting a surface material, the artist reveals that he is not interested in capturing the visual semblance of terrazzo. Rather, it has become a medium through which to channel the artist's conscious thought process, showcasing the meditative and time-consuming ritual of painting countless irregular blocks onto canvas. Though the allover aspect of Wang's Terrazzo paintings may recall the intricate nets painted by Yayoi Kusama, the motivation behind Wang's works and his process is very distinct. Kusama's thickly painted loops of paint explore the concept of infinity and the artist's own psychological obsession with the process of accumulation. In contrast, Wang's interest is in the passage of time, and the meditative process that it takes to produce a work such as this one. According to the artist,

"The Terrazzo Series is not about social issues – it lies outside the language of the system – and instead searches for the meaning behind individual life, in its unpredictable brevity and its eternal regeneration."

By meticulously capturing every detail of a material that most people merely glance at, Wang reproduces a commonplace material as a means of recording the passage of time. Though society may witness endless change in real time, Wang Guangle's works are removed from a standard chronology, instead capturing a sense of duration without reference to specific occurrences. What his terrazzo paintings lack in traditional form, colour and volume, they make up for in their exploration of tragedy, ecstasy, and the sublime, all expressed within a shallow surface familiar in our everyday lives.





Wang Guangle, *The Wall* © Wang Guangle Studio 王光樂《牆》

當王光樂還是中央美術學院的學生時,一位教授曾經走進他的工作室,在仔細看過他的畢業畫作後,只丟下了「沒有形象、沒有顏色、沒有空間」便離去了。十多年前這幾句批評,成為了王光樂對藝術追求的金科玉律。在王氏 2000 年於中央美院畢業後數年創作的《水磨石 第12 號》(Lot 17),以尋常建築物料為起點,探討繪畫的過程,並挑戰學院派現實主義的製約。

在九十年代後期,水磨石作為牆身及地板的普遍物料,在中國各地隨處可見。年輕的王光樂對水磨石這廉價的物料的外在材質很感興趣,由不同形狀的碎石並合打磨而成。談到第一次畫水磨石,他表示:「我本以為可以在一個下午完成,但發現原來水磨石很難畫,我畫了差不多一個月也還未畫妥。這使我想了不少東西。我發現了兩個不同的方向,我可以強調繪畫的過程或是諸如光線照進房間的獨特場景等等。我決定帶出新的形象。我省去了時間的表現,只留下水磨石本身。」

在創作水磨石系列作品時,除了以採用寫實的方法繪製畫面, 王光樂也採用了多種繪畫的技法:使用毛筆以「積墨水洗法」 強調量染之效;或而以仿水磨石地面製作工藝,將畫面表面油 彩抛光,強調畫面的質感;或至直接在水泥板上繪製,將畫布 延伸至實物;或至以白底畫佈為底,用黑線著重肌理細節;而 本副作品,則是以黑色為底,將白色的點狀物,作為抽象繪畫 的元素,通過繁瑣的重複上色過程,完成指向純粹的觀念,從 而將表現作品所需的時間,而非寫實的描畫,創造了一幅深沉 而餘音裊裊的作品。多種技法的使用,以及與寫實的技法平行 返復運用,使得水磨石系列中不同作品內部生髮出不同的枝 節,也印證了對藝術家來說,技法是用來輔助創作概念的當代 性。栗憲庭先生對這種工作方法談論到:「在作品創作中,繁 複的手工過程,對於藝術家是至關重要的。每一個筆觸的形, 或者手工製作的動作,是簡單的。而且,每一個筆觸或者製作 動作,對於作品整體形象的構成,主要靠繁瑣的重複和簡單過 程的痕跡組成。」而王光樂只畫水磨石的決定,排除了作品中

對特定時間與地點的痕跡,以及反傳統學院派繪畫中的寫實主 義的本質。

王光樂作品中對思考的追求之特質,又與羅斯科晚年的黑色作品系列相契合。在這系列作品中,羅斯科聚焦色彩與平面的深意,邀請觀者在似沒有內容的作品細看沉思。王氏的作品營造出類似的反應,其筆下如細胞、如沙粒的細長形狀,創造了一個牽引著觀眾的大千世界。每個不規則形狀、既相類似又不一樣,合成一個色調漸變、如波紋擴散的流動表面。如羅斯科的黑色作品及其他色域繪畫藝術家的作品,《水磨石 第12 號》隨觀看的環境光線而改變。有意的把四角及邊沿加深,王光樂加強了畫作的立體感,亦更讓觀眾感受到畫家創作時所需的大量心力與時間。

對材質表面的描繪,王光樂表現出他真正要捕捉的不是水磨石的模寫,而是藉此呈現藝術家本身的思考過程,表現在畫布上繪畫無數不規則形狀的玄思及時間的流逝。雖然王光樂的水磨石的整體叫人想到草間彌生筆下的網,但前者背後的原動力和過程則是獨樹一幟。草間彌生厚塗的圈套探討了永恆的概念及她對積累的過程的入迷。相比之下,王光樂感興趣的是時間本身,以及創造這樣一幅作品所需的思考過程。藝術家說道:

「水磨石系列不關社會議題,它是體制言說之外,對個體生命無常體悟的恆定意義尋求。」

透過鉅細無遺地捕捉一個普通人不會留神的物料,王光樂把一個尋常物料變成記錄時間流逝的方法。即便外間的社會千變萬化,他的作品卻超越其中,在沒有依據任何特定事件下捕捉了時間流逝。他的地磚沒傳統定義的形式、顏色及體積,卻有在平淺的尋常生活中表現出對悲傷、幻想及深邃的探索。

# YUAN YUAN 袁遠

(CHINA, B. 1973)

# Elgin Station

left: titled 'Elgin Station' in English, signed in Chinese, dated '2012'; signed 'Y. Yuan' in Pinyin (on the reverse); signed 'Y. Yuan' in Pinyin (side of canvas)

right: titled 'Elgin Station' in English, signed in Chinese, dated '2012'; signed 'Y. Yuan' in Pinyin (on the reverse) oil on canvas, diptych

each: 240 x 180 cm. (94  $\frac{1}{2}$  x 70  $\frac{7}{8}$  in.) (2) overall: 240 x 360 cm. (94  $\frac{1}{2}$  x 141  $\frac{3}{4}$  in.)

Painted in 2012

HK\$1,200,000 - 1,800,000 US\$160,000 - 230,000

# **PROVENANCE**

ShanghART Gallery, Shanghai, China Acquired from the above by the present owner

# **EXHIBITED**

Shanghai, China, ShanghART H-Space, Yuan Yuan: Imagined Memory - A Home From Home, 30 November 2012-13 January 2013.

# LITERATURE

Edouard Malingue Gallery, Yuan Yuan, Hong Kong, 2016 (illustrated, pp. 90-91; & details illustrated, pp. 92-93).

# 埃爾金火車站

油彩 畫布 (雙聯作)

2012年作

簽名:左:袁遠; Y. Yuan (畫背); Y. Yuan (畫側);

右: 袁遠; Y. Yuan (畫背)

#### 來源

中國 上海 香格納畫廊 現藏者購自上述畫廊

#### 展覽

2012年11月30日 - 2013年1月13日「賓至如歸」香格納H空間 上海 中國

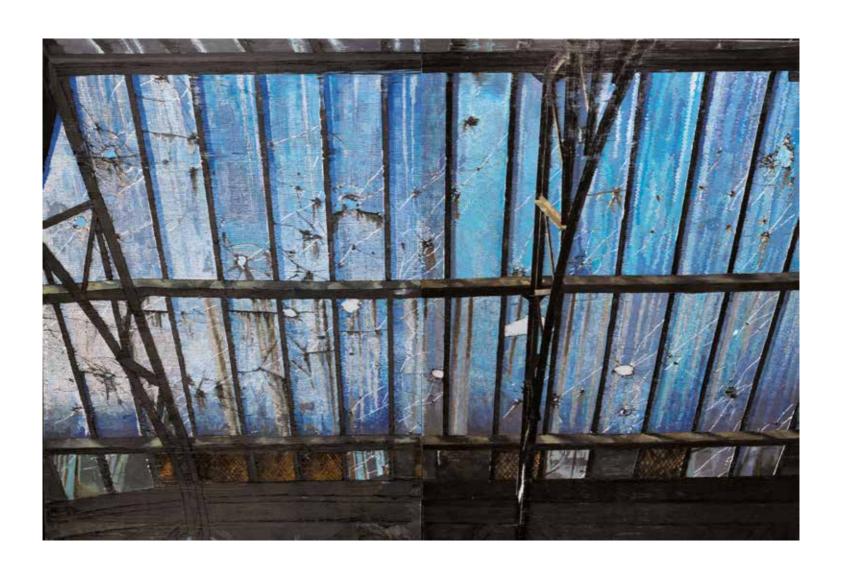
# 文獻

2016年《袁遠》馬凌畫廊 香港 (圖版,第90及91頁;及圖版局部,第92及93頁)



Fig. 1 A photograph of Elgin Station, taken in 1980. Photo credit: railarchive.org.uk / lan Dinmore 圖 1 埃爾金車站 攝於 1980 年 伊恩·丹莫爾攝

In the summer of 2012, Yuan Yuan spent three months living in rural Scotland as part of an artist residency program hosted by the Glenfiddich whisky distillery near Dufftown. "The little town only had about a thousand or so residents, and two thousand animals," recalls Yuan in an interview with Artforum Magazine. "Living in the town for three months there was a very complete sense of quiet." As an outsider to the sleepy village in which he found himself, the works Yuan produced that summer highlight the region's strong sense of local history while exploring themes of time, abandonment, and decay in his depictions of architectural space, deriving inspiration from the unique scenes and structures he encountered in the Scottish countryside.

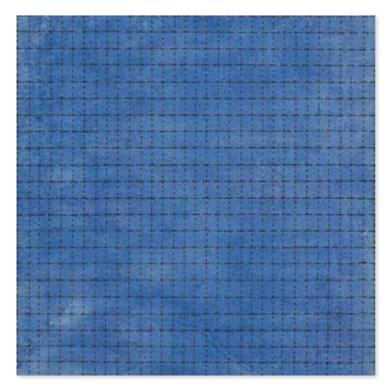


This monumental diptych, entitled *Elain* Station (Lot 18), is the largest of the dozen or so works exhibited after Yuan Yuan's return to China in the fall of 2012. Its subject is an abandoned train station, located about 25 km from the area where Yuan Yuan was living during his summer residency. Built in the early 1850s, Elgin Station welcomed travellers for over a hundred years before being shut down in 1968, due to disuse after train lines stopped running through the area. Yuan's painting focuses on the station's Victorian glass roof, painting the dilapidated glass and metal with extraordinary sensitivity. Cracks, holes, and the layered streaks of dirt and discoloration that have accumulated over the decades are all captured in meticulous detail, brought into sharp relief by the luminous violet-blue of the sky that can be glimpsed beyond.

Elgin Station represents a unique departure from many of Yuan Yuan's other works, which often depict the full depths of an interior space. Here, the artist has chosen to frame the work as if we are looking upwards at just one small section of roofing, filling the whole canvas with large oblong blocks of colour. The piece tends remarkably towards the abstract, and at first glance the composition recalls the geometric works of hard-edge abstractionists or colour field painters. By painting the simple struts of metal and glass in this way, Yuan showcases the transcendental qualities of his subject, maximizing the impact of the structure on the viewer's own understanding of time and space.

By capturing the beauty of abandoned places. Yuan's oeuvre highlights the human activity that once took place within these structures, and the deliberate thought that went into their design and construction. "I am trying my best to identify the residual traces left behind," says Yuan. "Not so much what the place has now, but rather what this place used to be for a long time, which no one can take away and cannot be seen." The effect is one of intense nostalgia for a past time and place, felt through the lens of the artist's own experience and memory. Close examination of Elgin Station reveals a subtle blurring of lines and boundaries, reminiscent of the early works by Gerhardt Richter that were based directly off of old historical photographs. Like Richter, Yuan Yuan's paintings blend the real and the imaginary, reflecting the haziness of memories in one's own mind.

Though the styles and locations of the interiors that Yuan depicts in his oeuvre vary widely, they all allude to the imperfection of individual memory, and the heightened profundity of viewing these spaces through the lens of the artist's own perceived experience. By choosing to highlight the quiet elegance of a hundred-and-fifty year old structure that most would deride as derelict junk, Yuan highlights the inevitable passing of time as it affects the built environment that we create around us, constructing his own version of time and place from his own imagination and memory.







2012 年夏天,袁遠以格蘭菲迪威士忌酒廠 駐場藝術家身份,在蘇格蘭郊區的達夫敦住 了三個月。在與《藝術論壇》雜誌的一個訪 問中,他說道:「這個小鎮大概只有一千 來個人,二千頭動物……居住在小鎮的三個 月有了非常完整的寧靜。」袁遠作為寧靜小 鎮的來客,在那個夏天的作品強調當地的歷 史,同時透過描繪建築,探索了諸如時間、 棄置,以及衰落等命題,在蘇格蘭山水接遇 上的獨特景物中找到靈感。

這幅名為《埃爾金火車站》(Lot 18)的大型 雙聯畫,是袁遠在 2012 年秋天回到中國展 出的十多幅作品中最大的一幅。作品主題是 一個離他客居地方二十五公里的一個荒廢的 火車站。建於 1850 年代初的埃爾金火車站, 在 1968 年因為火車線改道關閉之前的百多 年時光中迎接了一代代的旅客。袁遠的作 著眼描繪車站的維多利亞時代玻璃天頂,細 膩地表現了破落的玻璃與網材。裂縫、缺口、 層層灰塵和斑駁色彩,都一一仔細重現,與 背後可見那淡藍清澈的天形成強烈對比。

《埃爾金火車站》是袁遠作品中的異數,與 一般作品中強調室內空間的深度不同。他在 此作中選擇以長形的色彩塊填滿畫面,予人 仰首上望,只看到天花的一部份。這作品有 非常抽象的意味,乍看之下,它的構圖叫人 聯想到硬邊抽象及色域繪畫中的幾何作品。 透過把鋼材及玻璃簡單呈現,袁遠表現出題 材的超越性,突顯出建築令觀眾個人產生對 時光體會的力量。

通過捕捉荒廢建築的美,袁遠的作品強調曾經在此中上演的活動,以及設計和建築時注入了的巧思。他表示:「我一直盡力探尋建築空間裏的居住痕跡,目的不在呈現空間現存的狀況,更多是重尋空間的昔日景觀,那是不可被抹走,卻已不復再現的昔日記憶。」呈現出來的效果是透過藝術家本身經驗與記憶所感知,對過去的時空的強烈追憶之情。細看之下,《埃爾金火車站》的線條與邊界之間的模糊,與格哈德·李希特根據舊照片作畫的作品相類似。像李希特一樣,袁遠的作品融合了現實與想像,反映出心神之中記憶的處幻。

即使袁遠作品中的風格與地點非常不同,但它們都直指個人記憶的不完美,以及透過藝術家本身經驗去看待這些空間的強烈深度。袁遠選擇表現這座一般人會視作破落廢墟,有一百五十年歷史的古建築之美,表現了時間必然的流逝,與它對我們建設的空間的影響,並以他的想像與記憶去建構他個人的時空。

Left to right 由左至右:

Fig. 3 Agnes Martin, Starlight, 1963, Christie's New York, 12 November 2008. Lot 42, sold for US\$542,500 © 2016 Estate of Agnes Martin / Artists Rights Society (ARS), New York

圖 3 艾格妮斯·馬丁《星光》 1963 年 佳士得紐約 2008 年 11 月 12 日 Lot 42 成交價: 542,500 美元

Fig. 2 Carl Blechen, Gotische Kirchenruine (Gothic Church Ruins), 1826, Staatliche Kunstsammlungen Dresden, Dresden. Germany

圖 2 卡爾·布勒興《哥德教堂廢墟》 1826 年作 德國 德勒斯登 德勒斯 登國家藝術收藏館

◀ Lot 18 Detail 局部

# PROPERTY FROM AN ASIAN PRIVATE COLLECTION 亞洲私人收藏

# 19

# HUANG YUXING 黃宇興

(CHINA, B. 1975)

# River

signed 'Huang Yuxing' in Pinyin; dated '2015' (lower right) acrylic on canvas 170 x 275.5 cm. (66 % x 108 ½ in.) Painted in 2015

HK\$500,000 - 800,000 US\$65,000 - 100,000

### **PROVENANCE**

Private Collection, Asia

### LITERATURE

Shanghai Minsheng Art Museum, Alluvial - Huang Yuxing 2005-2015, exh. cat., Shanghai, China, 2015 (illustrated, p.155).

Born in 1975, Huang Yuxing graduated from the Central Academy of Fine Arts with a degree in mural painting in 2000, and he currently lives and works in Beijing. Life and the experiences it brings have been a consistent theme in his creations for many years. In the few years immediately after graduation, Huang experimented with different artistic languages, superimposing images from pop culture onto painted canvases. But Huang quickly grew dissatisfied with this artistic approach, finding it unable to satisfy his passion for painting, and he began to phase out the use of borrowed images in his work. The next period of Huang's output was dominated by paintings primarily executed in shades of black, with neon colours serving as visual accents in his work. However in the next few years, events in Huang life catalysed a shift in the artist's



Paul Signac, *Le Port (Soir)*. *Couchant rouge (Saint-Tropez)*, 1906, The Robert B. Mayer Family Collection, Chicago, USA.

保羅·西涅克《夕陽下的聖佩特羅港》1906年作美國芝加哥羅勃·梅爾家族收藏

# 河流

壓克力 畫布 2015年作

簽名: Huang Yuxing (右下)

#### 來源

亞洲 私人收藏

#### 淘文

2015年《衝積-黃字興 2005-2015》展覽圖錄上海民生現代美術館上海中國(圖版,第155頁)

outlook and frame of mind, changes that were reflected in his work. His art form became more liberal, and the colour palette he used grew more spirited. He also began juxtaposing multiple images over each other to heighten the contrast and vibrancy of the works' neon colours, thus creating a simultaneous coexistence of brightness and constraint on the same canvas.

The composition of *River* (Lot 19), painted in 2015, is split into halves along a horizon line: the seemingly distant, vertical lines resemble a cascading river plunging downward, or a crumbling psychedelic cosmos where the virtual and the physical are obscured. In contrast, the water flowing gently in the foreground takes on the shape of bubble-like or black-hole-like ellipses. The ellipses are a visual characteristic that appear in Huang's works with different meanings during different periods; in the early days, the ellipses were human faces with a sombre expression. By the time River was created, the ellipses represent eddies formed when the brook gurgles slowly past, or imaginary amplifiers that echo the water's songs. The dimensional depth created by the subtle changes in colour in these ellipses are reminiscent of Victor Vasarely's unique exploration of colours and illusionistic depth (Fig. 1). However, unlike Vasarely's logical, precise, and scientific approach to painting, Huang chooses to render the dynamic dimensionality and depth of his work with greater personal sensitivity and expressiveness. Gazing at the lively river in the painting, it is as though the water is composed of floating neon lights.





"Neon represents the colour of our generation. Its vibrancy is something that no other colour spectra could ever rival: it carries with it a unique sense of import, like an outburst of living energy after a long period of repression."

- Huang Yuxing

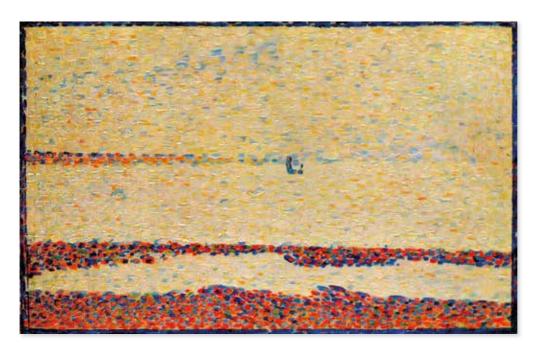
To create this work, Huang repeatedly applied thin layers of translucent paint all over the canvas repeatedly. Swaths of colour engage in an interplay of tones that appear both fantastic and real. The vibrant neon colours combine to create a fascinating scene, where each tone vies separately for the spotlight. The effect is one that resplendently combines the dark and the light. The process of gradually building up colour is filled with uncertainties, yet the repeated application of layers of paint breathes life into the piece, and River blossoms under the artist's skilful execution.

The works in the River series embodies the artist's reflection on time and life. Huang has stated that, "The river is one of my favourite subjects; it defines the shape of time in my mind's eye." If Japanese artist Hiroshi Sugimoto manages to capture time in the frame of his black-and-white photographs (Fig. 2), Huang Yuxing, in contrast, fills his work with boundless movement and rhythm. Using smooth, bold lines and prismatic colours, Huang suggests the journey of the river and the infinitude of time: an endless circle that is irreversible and destructive. Even though both artists have chosen water as their subject by which to interpret time, Hiroshi Sugimoto seeks to record a single moment and the immediacy of that frozenness, while Huang strives to conceptualize the metamorphosis of time and it's vast, eternal qualities.

Huang Yuxing is fascinated by the creation of tension in the interplay of colours, where a sought-

after juxtaposition exists in the contrast between the bright and the oppressive, and the delicate balance between the ephemeral and the eternal. The rushing yet calm waters in this work seem to reach an equilibrium between stillness and movement, producing a sense of timelessness in the contrasting elements of the work. In paying homage to Surrealism, this masterpiece provides a narrative of the artist's understanding of life and time, while chronicling the changes and experience he has witnessed, placing the viewer in a dreamland where transience and infinitude can both coexist.





「螢光色是我們這個時代特有的顏色,它的顏色的跳躍性是之前的色彩體系無法提供的,有一種特別的意味,像是一種被濃縮被激發出來的生命力。」

- 黃宇興

黃宇興生於 1975 年,2000 年畢業於中央美術學院壁畫系,現工作生活於北京。生命和成長作為長期的主題貫穿了他多年來的創作。畢業後的幾年裡,黃宇興嘗試了不同的繪畫語言,起先以架上繪畫的方式挪用一些現成的影像,很快這種表達方式就不再能填滿其對繪畫的熱情,影像的元素也隨之漸漸從作品中褪去。在往後的藝術創作中,或許是由於年少時期敏感的性格所致,而習慣於以黑色作為主調作畫,螢光色只是偶然地作藝術家的心境漸漸產生了轉變,這種轉變映射在了他的作品中,繪畫的形式變得更自由,作品中的色彩也逐漸被更多地調動了起來,並用多圖層疊加的方式來控制螢光色中獨有的跳躍性,從而創造出一種鮮亮和壓抑並存在同一畫布上的獨特感覺。

創作於 2015 年的《河流》(Lot 19) 中,畫面由地平線一分為二:遠處伸拉的線條彷彿流淌的河流清處實;蔓延到近處的河水婉轉流動間形成了一個防彿是氣泡或黑洞的橢圓形。橢圓形作為一個線索,變換著方式出現在黃宇興不同時期的作品一個線索,變換著方式出現在黃宇興不同時期的作品已經,從早期作品中表情壓抑的人物臉孔,到此聲的場響器。這些橢圓形在色彩變幻下所製造出的空間深度不圖光聯想起維克多·瓦沙雷對色彩和幻覺的獨特理解(圖大聯想起維克多·瓦沙雷對色彩和幻覺的獨特理解(圖大聯想起維克多·瓦沙雷用理性的、科學性的精準方式使得整個畫面充滿動感和層次深度,作品中生生不息的河流彷彿是由流動的彩光匯聚而成。

在創作時,黃宇興用薄而通透的顏料一遍遍覆蓋在畫布上,畫面裡層層疊的顏色相互影響著,亦幻亦真,原本明快的亮色糾纏在了一起,形成了一種彼此抗爭的有趣局面,既灰暗卻又五光十色。色彩的逐步形成充滿了不確定性,反覆沖刷的過程讓作品如同擁有生命力一般,在藝術家筆下一點點成長豐富起來。

這個系列的作品體現了藝術家對時間和生命的重新思考,正如他自己曾說過的:「河流是我喜愛的主題,他是我內心為'時間'定義的形狀。」如果說杉本博司是用黑白影像的形式將時間凝固於一張相片之中(圖2),黃宇興則是用流暢的線條和豐富的色綵帶給畫面無盡動律動感,並以此來預示河流的流動以及時間的永恆性,如同一種無休止的循環,帶著不可逆性及毀滅感。儘管兩位藝術家不約而同地選擇水作為詮釋時間的載體,杉本博司是追溯時間被凝固的剎那片刻,以及對凝固時間點的現場感;而黃宇興是力圖在靜止的畫布上體現不斷變化,無止境卻又永恆的時間概念。

黃宇興為在色彩中製造張力而著迷,明快和壓抑相矛盾的用色如同瞬間與永遠之間的微妙關係,湍急與平緩的 水流又彷彿在靜與動之間達成平衡,使原本相互對立的

Left to right 由左至右:

Lot 19

Fig.2 Hiroshi Sugimoto, *Bass Strait*, *Table Cape*, 1997, Christie's New York: Tuesday, October 6, 2015, Lot 247, sold for US\$30,000

圖 2 杉本博司《Bass Strait, Table Cape》1993 年作 佳士得紐約 2015 年 10 月 6 日 編號 247 成交價:30,000 美元

Georges Seurat, *Beach at Gravelines*, 1890, Courtauld Institute of Art, London, UK

秀拉《格拉夫林海灘》1890年作 英國倫敦科陶德藝術學院

Fig. 1 Victor Vasarely, *Cheyt-E*, 1970, Galerie Thomas
© Victor Vasarely

圖 1 維克多·瓦沙雷《Cheyt-E》 1970 年作 Galerie Thomas 畫廊



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

# 20

# FANGIJUN方力鈞

(CHINA, B. 1963)

# 2009 Spring

signed in Chinese; dated '2009' (lower right) oil on canvas 160 x 240 cm. (63 x 94  $\frac{1}{2}$  in.) Painted in 2009

HK\$3,200,000 - 4,000,000 US\$420,000 - 520,000

#### **PROVENANCE**

Acquired directly from the artist by the present owner

#### LITERATURE

Culture and Art Publishing House, Fang Lijun, Beijing, China, 2010 (illustrated, p. 626).

# BREAKING PERSONAL BOUNDARIES

Fang Lijun is an artist who developed his career during a time when the Chinese society was also opening up in the 1990s. His works emphasise the importance of pursuing spiritual freedom and reflecting on the meaning of life in the contemporary society, revealing the general public's desire for spiritual freedom. As the Chinese economic reform made great strides, Fang's artistic career also reached another level in the years following 1989 when the atmosphere for conceptual art was conducive to his Cynical Realism approach. He was one of the first Chinese artists to exhibit outside of China. And his artwork's characteristic



Fig. 4 Poster in Cultural Revolution, *Crossing the 10.000 li Yangzi River*, 1976 圖 4 文革宣傳時期海報《萬里長江橫渡》 1976 年作

# 2009 春

油彩 畫布 2009年作

簽名:方力鈞(右下)

#### 來源

現藏者直接購自藝術家

#### 湿文

2010年《方力鈞編年紀事》文化藝術出版社北京中國(圖版,第626頁)

rogue humour drew favourable attention to the budding avant-garde art scene in China at the time. The flamboyant floral imageries and joyous children in Fang's work reveal the propagandistic ideologies in the Socialist society. It is a visual blueprint that responses to the idealistic utopia.

When Fang Lijun was studying in specialised secondary school, the administration was strongly opposed to students growing their hair long. Fang and his fellow students collectively shaved their heads as a protest. As a result, Fang made a strong association with bald heads and rebellion. "When I painted the bald heads, I was at an age when I was obsessed with rebellion," the artist explained.

All the children in the work 2009 Spring (Lot 20) are bald. Fang said, "These countless individuals are in the process of acknowledging and understanding their individuality". During the Cultural Revolution, Mao Zedong enforced a conformist regime that denied individualism. The appearances of the figures in 2009 Spring look similar to each other at first glance. Upon close inspection, it is apparent that their gestures, poses, and the direction of their gazes are all different - this is strikingly dissimilar to the prevailing aesthetics of Cultural Revolution when the cult of personality swept the nation. The figures in 2009 Spring are pursuing their own directions as they celebrate their utopian vision of self-realisation. This is a sentiment that is shared by the Chinese society as a nation. What



writer Lin Yutang wrote in regards to the pursuit of individualism was precisely the creative spirit behind Fang Lijun's works, "Humans can use humour to modify their dreams ... unlike animals that mechanically react to their environment. We have the ability to decide how

palette. The fabulous hues on the flowers and the clothes of the children indicate a change of direction in the Chinese society where the colours in the environment stimulate the artist. Inheriting the idealism that is characteristic of his younger days, the artist transformed

these elements into a brand new artistic language and established a unique creative style. As China steps into the international stage, the technicolours of neon signs and advertising jumbotron televisions are becoming increasingly commonplace in the cosmopolitan cities. This change in the cityscape has a tremendous effect on the visual experience of the society. For this reason, Fang Lijun's use of colours both bears the genes of the historical propaganda art and signifies the progress of the contemporary era.

Fang Lijun's biting satire is

we should react, and we have the freedom to change our environment". Similar to how the figures in the painting pursue their own directions, Fang Lijun yearns for the freedom for an individual to control their own destiny.

firmly rooted in metaphysics. The humanism expressed in his works extends far beyond the mere celebration of history and its heroes. His paintings have an intense sense of drama that projects his Cynical Realism approach. To Fang, art is a language of truth that communicates more than what appears on the surface. He pointed out that "we can even forgo visual realism. What we should pursue is a realism in feelings". Fang Lijun does not aim to rhapsodise the authorities. Instead, he wishes to return the right to the pursuit of happiness to the people – it is the most natural state of being where humanity can live freely.

The limitless sky has been a crucial element in constructing the artistic world of Fang Lijun since the early 1990s. The pyramidal composition harks back to the visual structure that was commonly used during the Renaissance. The myriad layers of figures steadily extend upward - it is a metaphor for the desire of the society to make progress. Similar composition can be seen in Botticelli's famed painting The Birth of Venus (Fig. 2). Built on a triangular composition, Venus emerges from the Aegean Sea in front of the backdrop of a blue sky. This composition is also reminiscent of Delacroix's monumental work Liberty Leading the People (Fig. 3). The major difference is that there is not a central figure like Venus or Liberty in Fang Lijun's work, where each individual figure in 2009 Spring is equally important as long as they can control their destinies and collectively bring forth social progress.

In 2009 Spring, the extremely vibrant colours of flowers is a direct metaphor for optimism. In terms of the use of visual language, this treatment is very similar to the standard of "red, bright, and brilliant" that was widely used during the Cultural Revolution (Fig. 4). Compared to Fang's earlier works (Fig. 5), it is apparent that he had abandoned the monochromatic

# 突破白我的界限

方力鈞是伴隨中國社會在九十年代步入開放發展而成長 的藝術家,他的作品強調追求精神自由,反思生活在當 代社會的意義,反映出國民普遍對個人精神自由的內心 渴求。他的畫風也隨著中國改革開放而推上另一層次, 後89的概念氛圍有利方力鈞的「玩世主義」抬頭,在 眾多中國藝術家當中,他更是其中一位最早在國外展出 的藝術家,其潑皮幽默的藝術特徵更引來更多對中國當 時正在萌芽的前衛藝術的興趣。方力鈞畫中那些花俏鮮 豔的色調以及歡欣的小孩子,高度反映出社會主義的政 治宣傳意識形態,回應並呈現了一個理想主義烏托邦的 視覺藍圖。

在方力鈞讀中專的時候,當時學校極力反對學生留長頭 髮,於是他與一眾學生集體剃了光頭,把校長氣得暴跳 如雷。光頭的形象便從此在方力鈞的心裡,埋下叛逆的 色彩。「我畫光頭的年齡和心理正處於對叛逆迷戀的狀 態。」-藝術家自述。

《2009春》(Lot 20)畫中小孩全都是光頭的,正如他 說:「而這無數個自我,正是無數個自我認知、認識的 過程。」 在文化大革命的背景下,毛澤東竭力透過政治 主導將人民思想統一化,使當時個體主義不斷被社會所 忽略。《2009春》中的人物造形看似相同,細看之下 其表情動作各有不同,而目光所視的方向更帶有不同的 焦點,跟當時文革美術的單向偶像崇拜主義截然不同(圖 1)。《2009春》畫中光頭人物各自放眼新方向,為自 我定義的理想世界歡呼喝彩,正符合新中國社會發展的 國情。林語堂在討論個人主義的追求,正正是方力鈞創 作精神的張本:「(人類)能夠利用幽默感去糾正他們 的夢想,…不像動物般對於環境始終如一地機械地反應 著,而是有決定自己反應的能力,和隨意改變環境的自 由。」方力鈞渴望生命的自由能夠真正掌握在個人手中, 就像畫中人物有著明確的新方向。

無盡的天空,從1990年代初起就一直是築構方力鈞藝

術世界的重要元素,而金字塔式 的構圖則遙呼文藝復興時期常見 的藝術形式。層層堆疊的人物, 從底層平穩地往上延伸,寓意對 社會不斷進步的追求。這種構圖 方式亦見於波提切利的著名畫作 《維納斯的誕生》(圖2)中,作 品構圖呈三角形狀態,表現維納 斯從愛琴海中誕生的時刻,身後 也是一片碧海藍天,同樣的構圖 形式令人聯想到德拉克羅的經典 之作《自由引導人民》(圖3)。 有別於主角維納斯和自由女神 的重點描繪,方力鈞在《2009 春》中沒有刻意營造焦點,當中 每個人物都同樣重要,只要群眾 能夠找到生命的方向,每人也能 夠掌控自身的命運和帶動社會的 進步,從而進入令人鼓舞的美好 世界。



沿着毛主席《五·七指示》的光辉道路奋勇

《2009春》畫面極為光亮,色彩繽紛的鮮花更作為對 美好事物的一個最簡明的比喻,在繪畫語言上的運用均 十分接近文革年代「紅、光、亮」的標準(圖4)。相較 方力鈞的早期畫作(圖5),他明顯擺脫了早期作品的黑 白色調,《2009春》中小孩的服飾和鮮花的色彩豔麗, 這個轉向亦能體現當時中國環境色彩帶給他的刺激。方 力鈞上承火熱理想年代遺留的特色,並加以轉化成一種 全新的藝術語言,建立他獨有的創作風格。當中國逐漸 走向國際大舞台,大城市中五光十色的商業霓虹燈和彩 色電視的普及,也對社會的視覺經驗產生了影響,因而 令方力鈞的色彩運用同時擁有歷史基因和時代意義。

形而上學深深根植於方力鈞那尖刻的諷刺口吻當中,遠 遠超越單純對歷史和英雄主義的人文思考。他的畫作帶 有強烈的戲劇性,投射玩世現實主義,在他而言,藝術 是超越畫面上的真實語言,他指出「其實我們甚至不要

> 求視覺上的真 實,只要求感 覺上的真實。1 方力鈞要表達 的不是對掌權 者的歌頌,而 把追求美好生 命的願望交還 到群眾手中。 而當中巧妙之 處就是個人對 真實感覺的追 求,使人們能 自由地穿梭天 地之間,接受 自然世界最純 真的祝福。

Left to right 由左至右:

Fig. 2 Sandro Botticelli, The Birth of Venus, circa 1482-1486, Uffizi, Florence, Italy

圖 2 桑德羅·波提切利《維納斯的誕 生》約 1482-1486 年作 音大利 佛羅倫斯 烏菲茲美術館藏

Fig. 3 Eugène Delacroix, Liberty Leading the People, 1830, Musée du Louvre, Paris, France

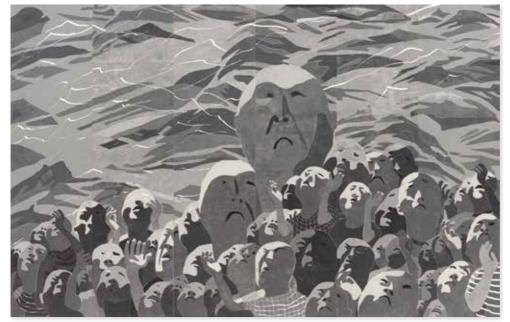
圖 3 歐仁·德拉克羅瓦《自由引導人 民》1830年作法國巴黎羅浮宮藏

Fig. 5 Fang Lijun, 1999.3.1, 1999, Christie's Hong Kong, 25 May 2014, Lot 534, sold for HK\$1,120,000

圖 5 方力鈞《1999.3.1》1999 年作 佳士得香港 2014 年 5 月 25 日 編號 534 成交價: 1,120,000 港元

Fig. 1 Anonymous, Courageous Advance Along Chairman Mao's "5. 7/1957 Directive!!", 1960s

圖 1 佚名《沿著毛主席『五·七指示』 的光輝道路奮勇前淮!!》 1960 年代作



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

# 21

# YOSHITOMO NARA 奈良美智

(JAPAN, B. 1959)

# Northern Light

titled 'Northern light' (lower bottom) acrylic on paper 150 x 160 cm. (59 x 63 in.) Painted in 2000

HK\$6,000,000 - 8,000,000 US\$780,000 - 1,000,000

# **PROVENANCE**

Galerie Michael Zink, Munich, Germany
Acquired directly from the above gallery in 2001
Private Collection, Germany
Anon. Sale, Sotheby's Hong Kong, 4 October 2008, Lot 22
Acquired from the above by the present owner
Private Collection, Asia

## **EXHIBITED**

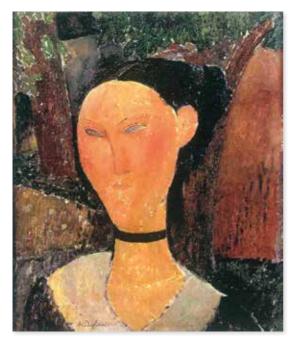
Bordeaux, France, Capc Musée d'art Contemporain, Presumed Innocent, 2000.

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Tankosha, I Don't Mind, If You Forget Me, Kyoto, Japan, 2007 (illustrated, plate 41, p. 133).

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2- Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D2000-005, p. 149).



# Northern Light

壓克力 紙本 2000年作

#### 來源

德國 慕尼黑 Michael Zink 畫廊 2001年直接購自畫廊 德國 私人收藏 2008年10月4日 蘇富比香港 編號22 現藏者購自上述拍賣 亞洲 私人收藏

# 展覽

2000年「Presumed Innocent」波爾多美術館 波爾多 法國

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Having spearheaded the neo-Pop movement in 1990s Japan, Yoshitomo Nara's depictions of cute yet mischievous cartoon figures has a worldwide cult following. Born in 1959 in Aomori prefecture, Nara's idiosyncratic and peculiar children and animals hold the insouciant lure of children's book illustrations, yet belie an atrociously lonely childhood marked by feelings of isolation and loss, referencing Japanese visual traditions and Western modernism. With influences from Japanese anime, manga, and German expressionism, the artist's early works use precise lines to outline the figure of the subject, creating a sharp contrast with the background, both through flatness and colour juxtaposition.

Fig. 4 Amedeo Modigliani, *Woman with Velvet Ribbon*, 1915, Musée de l'Orangerie, Paris, France

圖 4 亞美迪歐·莫迪里安尼《女人與天鵝絨絲帶》1915 年作 法國 巴黎 橘園美術館藏



# RAW BUT AUTHENTIC ARTISTIC POWER

Throughout Nara's oeuvre, the works on paper have been a powerful vehicle for artistic experimentation with ideas and techniques. The physical and temporal immediacy that Nara found in the execution of drawing made it well suited to the spontaneous expression of raw emotion, providing an important arena for discovery, and undeniably self-discovery, as he sought an artistic language that was better suited to his vision. Harmonious in composition and tantalising in the rendering of colour, Northern Light (Lot 21) is a classic specimen of Yoshitomo Nara's well-known repertoire and among his most significant large-scale paintings on paper. Painted in 2000, there is a softening of adolescent angst, depicting a lone child with upturned eyes portrayed with solid green tones, against a monochromatic background. The disproportionate protagonist commands the centre of this painting; its head is overwhelmingly large while the rest of the body is

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abbreviated, rendered schematically in reduced geometric shapes, and washed in varying hues of white, calling to mind the Japanese Ukiyo-e prints that influenced European modernists such as Manet and Degas.

In Northern Light, Nara's dramatic perspectives and forms evoke the almost flat 19th century line drawings of Utamaro Kitagawa (Fig. 1); and the simple, graceful outlines of mothers and infants of Mary Cassatt's Mother's Kiss (Fig. 2). The stylistic characteristics also declare affinity with those of Yasuo Kuniyoshi's in the 1920s (Fig. 3), fabricated with radically deformed planes and elaborated with sharply drawn lines that created subtle shadows, his children reflecting Cubist influences. Kuniyoshi's scene, which integrates his childhood memory, is endowed with a sense of timeless nature, the children, like Nara's, possessing eyes that look beyond the present space-time in which they exist.

Reminiscent of Amedeo Modigliani's portraitures with the typical elongated oval face, the graceful sinuous neck, and the almond-shaped eyes (Fig. 4), Nara's condensed and simplified contours of head and body; subtle and rhythmic combinations of geometric form here are the destruction of the coherent, integral image of the human face and figure under the auspices of Cubism, imbuing the portraiture with a sculptural sense of threedimensionality. Recalling Modigliani's portrayal of eyes with an engaging presence, Nara defines his portraiture's irises in this work to lend them penetrating intensity, dominating the face and creating an enigmatic expression that conveys a true sense of the candid nature, heightening the sense that these eyes are windows into the soul. The eyes become the natural focal points for the viewer, magnetising us directly in front of the portrait. A process of interaction, rather than simple viewing, is encouraged. At once individualised yet conforming entirely to Nara's quintessential children, this painting embodies the artist's extraordinary ability to balance the generic with the unique, endemic and the particular, the abstract with the naturalistic, and capture the very essence of the figure.

The parallel between this work and that of Modigliani's is even closer in its use of colour - the almost invisible modulation and incredibly delicate blending of hues to render alternatingly cool and warm skin. Here, in *Northern Light*, shifting away from the artist's typically bold palette, Nara replaces brash hues with multilayered brushstrokes of soft violet, white and

pale blue, designed to thrust the head of the portrait into an almost sculptural relief relative to the deliberate flatness of the background. These colours, so dreamy and tender, form a strange contrast with the deliberately grouchy look on the figure's face, and that in fact adds a charming dimension to the painting. Coming from the northern Aomori prefecture, Nara has also taken his cue from snowy scenes. Look closely at the white he uses in his art and you may notice a slight blue tinge, caused by light scattering in ice crystals from the pure thick snow. Nara uses a visual syntax that evokes a vague otherworldly fantasy world full of exalted passions beyond the bounds of modern reality.

Rendered in a manner that approaches a serene universality, this work is similar to how Modigliani used portraiture as a means to explore an idealised aspect of humanity, an image of internal as well as external likeness. True to himself, Nara depicts his subjects in a similar pictorial language to capture the essence of humanity itself, that is compellingly subjective, intuitive and all his own. *Northern Light* is a silent conversation, a dialogue between his lines and ours.

# A GLIMPSE INTO THE NOSTALGIA

The present work, with the words *Northern Light* written at the bottom of the composition, carries the same title as the sixth studio album by the Canadian-American rock group the Band, *Northern Lights* – Southern Cross, released in 1975. Every new portrait is an additional clue into this nostalgia, the works, a visual meditation on being a child - the freedom of being pure yet unruly, vulnerable yet unafraid. As he paints fervently in his studio against a background of rock music, Nara is laying down disjointed fragments of his own childhood memories.

"I was drawing a lot back then. I had no money to buy canvas because I spent it all buying records."

> – Yoshitomo Nara (Y. Nara quoted in *Yoshitomo Nara: Nobody's Fool*, Asia Society Museum, New York, 2010, p. 89)

Nara's passion for rock music led him to amass an enormous collection of albums, which inspired his own imaginary album cover art as early as the 1970s. Many works from Nara contain direct references to his favourite musicians or song lyrics. Consumed by the anti-establishment spirit of punk and New Wave, identifying with its emotional intensity, Nara's "never forget your beginner's spirit" motto underlies much of his production, and constructs a defining bridge between high culture and popular culture.

In Northern Light, the spectacular fusion of sculptural and painterly style; tradition and novelty, illusionistic volume and modernist flatness; the individual idiosyncrasies of the children juxtaposed with the familiar, ongoing exploration of idealised form distinguishes Nara's art as a whole.

Left to right 由左至右:

Fig. 2 Mary Cassatt, *Mother's Kiss.* 1890-91

圖 2 瑪麗·卡薩特《母親的吻》 1890-91 年作

Fig. 1 Kitagawa Utamaro, Midnight: Mother and Sleepy Child. 1790

圖 1 喜多川 歌麿《午夜:母親和睏 倦的孩子》1790 年作





Lot 21

奈良美智在九十年代引領了日本新普普藝術潮流,他創造了一系列可愛卻調皮的卡通似的人物,從而吸引了全球大批的狂熱追隨者。奈良美智在1959年出生於日本青森縣,他筆下獨樹一幟的孩童及動物主角,有著兒童繪本天真瀾漫的吸引力;然而這些呼應日本視覺藝術傳統、及西方現代主義所繪成的作品,卻是隱述著他寂寞的童年,並備受孤立及悵然若失感所困。在日本的動畫、漫畫及德國的表現主義影響之下,奈良美智早期採用了精準明快的線條勾勒主題人物,透過平面效果及色彩錯置與背景成為強烈對比。

# 原始但真實的藝術力量

從奈良美智的創作生涯來看,紙上繪畫是他以創意和技巧進行藝術實驗的重要工具。奈良美智在繪畫過程中所獲得的即時感,使得紙上作品成為他即興表達真實情感的最佳出口,同時也為新的探索過程提供了重要平台;這場尋找適合他創意願景的藝術語言過程,無疑也成為他的自我追尋之旅。《Northern Light》(Lot 21)的構圖和諧,色彩詮釋逗人想像,是奈良美智作品中的一幅經典,也是他大型紙上繪畫中最重要的代表作之一。《Northern Light》作於 2000 年,主角是一名小孩,

臉上鑲著一雙用綠色調畫成的眼睛,背景則由單色調所構成。主角佔滿了作品的中央;他的頭型很大,身體的其他部位則被縮化成幾何圖狀,浸沐於層次有致的白色調中,讓觀者想起了那些影響了馬內及德加等歐洲現代畫家的日本浮世繪版畫。

在《Northern Light》中,奈良美智充滿戲劇張力的透視法和繪畫風格讓人想起十九世紀的喜多川 歌麿那近乎平面的線條畫(圖1),以及瑪麗·卡薩特在《母親的吻》中以簡單且優雅線條所描繪的母親和嬰孩(圖2)。作品的風格特質,也與藝術家國吉康雄在1920年代以變形的平面、尖銳線條鮮明繪成的幽微暗影、和受立體派所影響而完成的孩童作品有同工之妙(圖3)。國吉康雄的畫面,羅織著他的兒時記憶,從而帶有一種雋永特質:畫面中的孩子與奈良美智筆下的主角一樣,擁有一對能超越眼眸所在當下時空的雙瞳,凝視遠界。

與亞美迪歐·莫迪里安尼肖像畫中人物標誌性的瘦長橢圓面龐,優雅頎長的脖頸和杏仁般的雙眼(圖4)異曲同工,奈良美智慣以生動簡練的線條勾勒主人公的頭部及身體輪廓;其含蓄且充滿韻律感的幾何圖形組合正暗合立體主義打破人物面孔與外形之連續性及完整性的藝術風格,使得畫中的人物呈現出立體的雕塑感。而有感

於莫迪里安尼筆下人物含情迷離的雙眸,奈良美智在其作品中為小孩著重描繪了一對深邃且敏銳的雙瞳,誇張的大眼睛幾乎佔據了面部的三分之一,其意味深長的目光中透露出率真與坦誠,更加深了眼睛靈魂之窗的神秘感與精神魅力。小孩的眸子很自然地成為整幅作品的中心,讓人不禁駐足徘徊。於單純的觀賞之外,觀者彷彿更能和畫中的主人公有深層次的交流。作品中個性張揚的標誌性孩童形象展現了藝術家將普遍性與獨特性相融合,在抽象表達與自然主義風格間平衡,以準確捕捉人物精髓的非凡藝術造詣。

而該幅作品中對色彩的運用和莫迪里安尼的風格更是如出一轍:藝術家運用幾乎難以察覺的筆觸,含蓄精緻地將人物面部肌膚的冷暖色巧妙調和。《Northern Light》中,奈良美智摒棄了其代表性的大膽配色,轉而採用細碎精緻的筆觸,多層交疊淡紫羅蘭色、白色色色,皆在與刻意處理為單色調的平面背景和反差,突出人物頭部淺浮雕式的立體意象。這些夢幻反差,突出人物頭部淺浮雕式的立體意象。這些夢幻反的柔和色彩,與主角慍怒的表情形成了古怪的對比。這美智的家鄉位於日本北部,他也從雪景中汲取靈感,行雪良端倪他作品中所用的淡白色彩,你或許會注意到白,奈良端阳使用的視覺語法,讓人想起一個模糊超凡的幻想世界。

以柔和的風格表達靜謐的共相,該作品與莫迪里安尼筆下的肖像畫一樣,《Northern Light》與莫迪里安尼利用肖像畫作探索人性的理想層面產生了雷同和共鳴,因莫迪里安尼在 追求內在以及外表兩者的相似性。同樣地,奈良美智一直忠於自己,以相近的藝術語言來描繪筆下的肖像,盼能捕捉人性的本質。《Northern Light》主觀且純屬個人的元素,是藝術家和觀者間一場無聲的對話。

# 一窺懷舊之情

這幅作品構圖下方書寫著「Northern Light(北極光)」,與加拿大裔美國搖滾樂團 The Band 在1975 年推出的第六張專輯 - 「Northern Lights - Southern Cross(北極光:南十字星)」同名。每一張新畫作,都為這一份身為孩童的鄉愁、體會、和視覺冥想增添另外一個線索:充滿純真卻不羈的自由,脆弱卻無畏。當奈良美智在工作室中聽著背景的搖滾樂、沉浸於作畫世界,他也在拼貼自己被切割成片段的兒時記憶。

「我那時一直在大量作畫。由於我把積蓄都揮霍在 買唱片上,所以身上沒甚麼餘錢買畫紙畫布了。」

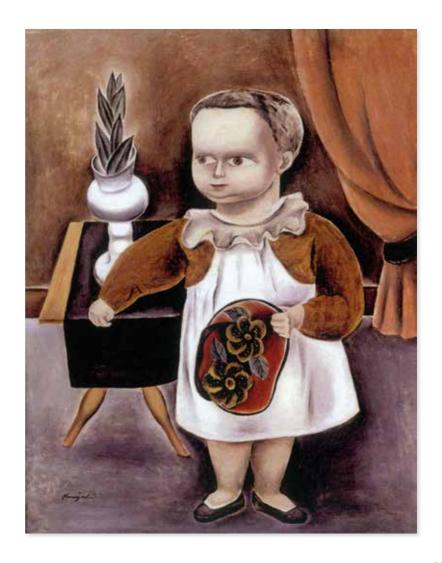
- 奈良美智

(引自奈良美智在《Yoshitomo Nara: Nobody's Fool》所述,亞洲協會博物館,紐約, 2010年,第89頁)

熱愛搖滾樂的奈良美智,收藏了大量的專輯作品;這嗜好促使他早至1970年代時,就根據自己的想像創作了專輯封面藝術。奈良美智在許多作品中直接提及了他最欣賞的音樂家或是歌詞。他被龐克和新浪潮的反體制精神所震攝,對這些運動的熱切情感深感共鳴,奈良美智「永不忘初衷」的座右銘,成為他藝術創作的根基,也為上流文化及流行文化建構了重要的橋樑。

在作品《Northern Light》中,藝術家巧妙地將雕塑性 與繪畫完美融合,將傳統形式與新穎表達相結合,將視 覺幻景的立體感與現代主義的二維平面相調和,畫中孩 童強烈的個人意識與其一貫地對理想型的探索與捕捉交 相呼應,無一不體現出奈良美智渾然天成且出眾絕倫的 藝術風格。

Fig. 3 Yasuo Kuniyoshi, *Child*, 1923, Whitney Museum of American Art, New York, USA 圖 3 國吉康雄《孩子》1923 年作 美國 紐約 惠特尼美國藝術博物館藏



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

# 22

# YOSHITOMO NARA 奈良美智

(JAPAN, B. 1959)

# Eastern Youth

signed in Japanese; titled 'Eastern Youth' in English; dated '2000' (on the reverse) acrylic on canvas 160 x 145 cm. (63 x 57 % in.) Painted in 2000

HK\$10,000,000 - 15,000,000 US\$1,300,000 - 1,900,000

### **PROVENANCE**

Stephen Friedman Gallery, London, UK Marianne Boesky Gallery, New York, USA Private Collection, Asia

# LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-2000-004, p. 164).

# Eastern Youth

壓克力 畫布 2000年作 藝術家簽名 (畫背)

#### 來源

英國 倫敦 Stephen Friedman 畫廊 美國 紐約 Marianne Boesky畫廊 亞洲 私人收藏

# 文獻

2011年《 奈良美智: 作品全集 第1卷 - 繪畫, 雕塑, 版畫, 攝影作品》 Bijutsu Shuppan Sha 東京 日本 (圖版, 第P-2000-004圖, 第164頁)



Fig. 1 Paul Klee, *Senecio*, 1922, Kunstmuseum, Basel, Switzerland 圖 1 保羅·克利《千里光屬》1922 年作 瑞士 巴塞爾 巴塞爾美術館藏

The 19th century was when Japan experienced rapid widespread drive to engage with the rest of the world. The government actively introduced Western modern philosophies and technologies during the Meiji Restoration that began in 1868. However, extreme conservatives adamantly advocated the restoration of the traditional way of life, with reformists strong believers in absolute westernisation, leading to extended conflicts between the two sides. After World War II, the Japanese political system underwent extensive restructuring, with ideological liberation propelling cultural trends, forming the unique Japanese style that blended together "conflicts, coexistence, and fusion". The art world also began assertively pondering on what constitutes as the Japanese style, with pioneering Gutai artists emerged in the 50s opening up a gate to the world. The post-war generation also keenly explored Japan's cultural resources and personal lifestyle experiences, seeking to establish an iconic art image.



Yoshitomo Nara, born 1959 in Aomori, Japan, is an exceptional Japanese artist whose unique children and animal portrayals that fuse together Japanese and Western art essences are quite remarkable. *Eastern Youth* (Lot 22) is one of his quintessential oil portrait paintings. While exuding a light-heartedness that echoes with commercial illustration or comics, it also projects a rich sense of classical aestheticism, with a simple image like this serving to reflect one of Japan's contemporary art's developmental directions and accomplishments.

The formation of a particular artistic style is a complex and arduous process. Yoshitomo Nara predominately worked with illustrations in the early stage of his career. He began to explore genres of fine art in the 80s after studying in the Kunstakademie Düsseldorf, Germany. Europe was in the midst of a rising wave of neoexpressionism that focused on treatments of heavy brushwork and contorted shapes; Nara thus began demonstrating similar aesthetics during this period, working with pronounced shapes and forms and vibrant colours. His brushwork gradually became more delicate and smooth in the 90s. With colours that are warmer and visually gentler, rich layers and subtle variations are perceived upon closer inspection, with his paintings on canvas showcasing exceptional notable features. Eastern Youth is an artwork that stylistically strays away from restrictions of objective realism. The head of the child is in an hourglass shape, with

the eyes, nose, and mouth depicted with simple lines, highlighting the Asian painting tradition of creating shapes with the use of lines. The artist also deliberately treated the face, facial features, body, and background in a simple manner, seeking to create the sense of playfulness found in Western modern art through the use of geometric shapes (Fig. 1-2).

Single portrait has always been Yoshitomo Nara's favourite painting subject, and he has been creating half-length portraits or paintings of single enlarged heads since the 90s. His compositional approach is closely related to the globally celebrated genre of Japanese ukiyo-e woodblock prints. Ukiyo-e became quite popular in the Edo period, and consisted mainly of images of beautiful women,

folk customs, or landscapes. The early Edo period was a time of social stability and prosperity, giving rise to the philosophy of hedonism, with people enjoying life as if it was all just an elusive dream. People idolised geishas and actors, resulting in ukiyo-e prints of actors that were used for promotional purposes, similar to modern day posters of celebrities. Bust portrait became popular in order to accentuate facial features. Kitagawa Utamaro was the pioneer of the style, and the legendary Toshusai Sharaku also specialised in the genre and added more exaggerated techniques to enhance personal features and to highlight and capture the subjects' momentary expressions (Fig. 3). The child depicted in *Eastern Youth* is not a celebrity idol, but in Yoshitomo Nara's eyes, he or she is an individual that needs to be emphasised, and just like the characters in those Edo period bust portraits, this child can be seen as a shiny, eyecatching character as well.

Sophisticated brushwork, harmonious colours, or balanced composition can all elevate the aesthetics of a painting. *Eastern Youth* encompasses all of these elements, and a subtle sense of loneliness is exuded from the painting with the calm and collected child set against an empty backdrop. The child in the painting is not provided with a tangible subject for him/her to communicate with, but the child's forward-facing gaze seems to be directed at the audience, hoping to directly engage in interactions with



them, with everything unfolding silently. Yoshitomo Nara recalls his childhood as a period of extreme loneliness, and he also felt a sense of detachment from the world due to the language barrier when he was studying in Germany. The lonely child in his paintings can be seen as a portrayal of himself, but the paintings also serve as reflections of real-world interpersonal relationships. When the audience's sympathy and compassion are evoked by the child in the painting, this echoes with the traditional Japanese aesthetic ideal of mono no aware (an empathy toward things), an aesthetical state that transcends beyond the external world. Mono no aware denotes feelings induced by life's reality. These natural feelings can be elation, anger, or sadness, but can result in an aesthetic that is harmonious. This abstract and subjective aestheticism requires direct participation of the audience, with the sensitive changes in sentiments slowly savoured.

Symmetry is something commonly observed in nature, and it is also a perpetual mystery for mankind. Symmetry observed in the world of biology and physics has directly impacted human creativities, including such disciplines as painting, sculpture, and architecture. The ancient Greek Pythagoreans held that perfection was to be found in symmetry. Symmetry is able to visually exude a sense of harmony and poise, while also able to stabilise human emotions. The child in Eastern Youth is positioned in the center and is looking forward. Upon first look, the composition appears rather ordinary and simple, but Yoshitomo Nara is not seeking to achieve perfection in symmetry. With closer inspection, it can be observed that the child's eye, nostrils, and shape of the mouth are all slightly asymmetrical, revealing traces of human gestures as this is, after all, a hand-painted artwork. More profoundly, Eastern Youth also demonstrates asymmetrical, imperfect, impermanence, and simple features that echo with the traditional Japanese aestheticism known as wabi-sabi (Fig. 4). It is human nature to yearn for perfection, and perhaps, in the eyes of the Japanese people and Yoshitomo Nara, they have come realize that perhaps imperfection is the one true beauty in life and an eternal truth.



Yoshitomo Nara is an artist who is devoted in the depiction of humanity. Different traits and emotions are perceived from his paintings. National modernisation was not completed in Japan's Meiji period, because human rights and equality were not established. It wasn't until post-World War II that Japan was truly liberated from its feudal tradition, with the introduction of people-oriented Western modern philosophy elevating the value of people. Eastern Youth was completed after the turn of the second millennium in human history. Embarking on a new era, Yoshitomo Nara has created this simple human portrait by bringing together modern philosophy and traditional aesthetics. His endeavour has validated his exceptional artistic talent as a contemporary Japanese artist and also his ability to surpass the superficial and to directly deal with what's spiritual and heartfelt.

Left to right 由左至右:

Fig. 4 Shino Tea Bowl, 16<sup>th</sup> Century 圖 4 志野茶碗 16 世紀

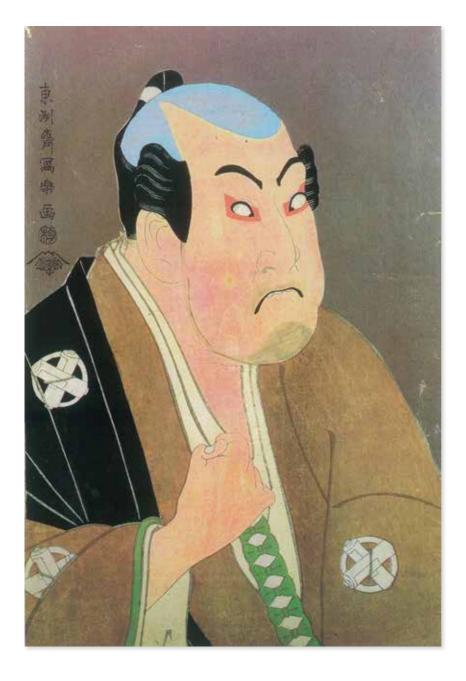
Fig. 2 Jean Arp, Two Heads, 1929, The Museum of Modern Art, New York, USA © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn Photo © 2016 Digital image, The

Museum of Modern Art, New York/ SCALA, Florence

圖 2 讓·阿爾普《兩個頭》1929 年作 美國 紐約 現代美術館藏 十九世紀是日本面向世界衝擊的年代。1868年明治政府上台後推行維新運動,積極引進西方現代思潮和技術。不過極端的保守主義高舉著復古的旗幟,而進取的改革派又信仰全盤西化的作用,彼此長期角力。二戰以後日本的政治系統被徹底重構,思想解放而形成巨大人文思潮,開始形成「衝突、並存、融合」的獨特日本路線。藝術界積極反思何謂日本風格,五十年代冒起的具體派藝術家先開啟通往世界的大門,至於生於戰後的一代,則努力探索日本社會的文化資源和個人生活經驗,期望創造出代表性的藝術形象。

Fig. 3 Toshusai Sharaku, *The Actor Tanimura Torazo*, 1794 圖 3 東洲齋寫樂 浮世繪版畫中的 演員 1794 年作

1958年出生於青森的奈良美智,是日本在造型藝術方面其中一位頂尖高手。他獨特的小孩和動物造型令人一見難忘,揉合了日本和西方藝術語言的精髓。拍品《Eastern Youth》(Lot 22)是一幅典型的肖像油畫,



在造型上卻兼有商業插畫、漫畫的輕鬆趣味,亦洋溢著 濃郁的古典美感。通過一個簡單的畫面,反映了日本當 代藝術發展其中一種方向和成就。

藝術風格的形成是複雜和漫長的。奈良美智年青時主要創作插畫,後來在八十年代留學德國杜塞多夫美術學院,全面探索純藝術風格。當時歐洲正掀起新表現主義的浪潮,強調粗糙筆觸和扭曲形像的處理,而奈良美智在當時亦有相似的美學取向,造型主觀且色彩強烈。進入九十年代後,他的筆觸逐漸轉為細膩平伏,用色方面則傾向溫暖和悅目,細看下更見豐富的層次感和微妙變化,盡展布上繪畫之長。《Eastern Youth》在造型上完全擺脫了客觀寫實的約束,小孩的頭部呈葫蘆狀,上面的眼睛、鼻孔和嘴巴都是由極度簡潔的線條完成,強調了東方繪畫依靠線條造型的傳統。而藝術家刻意對面部、五官、身體和背景的簡約處理,亦見西方現代藝術對幾何形狀間所產生的趣味的追求(圖1-2)。

單人肖像一直是奈良美智鍾愛的繪畫主題,從九十年代 起沒間斷地創作半身像,和只有一個大頭的作品,這種 構圖方式與風靡世界的日本浮世繪版畫有著深厚的血緣 關係。浮世繪版畫興起於江戶年代,主要是以美人為題 材的風俗畫或風景畫。江戶初期安定富庶的社會背景, 衍生出人生如夢,即時享樂的哲學。民眾對藝伎或演員 的崇拜,造就了為作宣傳而出現的「役者繪」,接近近 代的明星海報。而為了更突出人物的面部,產生了「大 首繪」的格式,喜多川歌麿是創始者,期後帶有傳奇的 彩的東洲齋寫樂亦精於此道,並加入更主觀和誇張的手 法去強調個人外貌特徵,突出主角瞬間的神情(圖3)。 《Eastern Youth》中的小孩不是一個明星偶像,但他 / 她在奈良美智眼中是一個需要被彰顯的個體,就如同 江戶時期「大首繪」中的人物一樣,成為耀眼的主角。

熟練的筆觸,和諧的色彩,或者平衡的構圖,均可以為 一幅繪畫提升美感。《Eastern Youth》在繪畫元素上 完全包含了這些條件,除此以外,畫中那靜默的小孩, 配合虚空的背景,為作品增添了淡淡的孤獨情調。小孩 在畫面中沒有一個具體的溝通對象,反而他向前看的眼 神似期望與觀眾直接交流,一切盡在無聲之中。奈良美 智曾回憶自己的孩童年代是極度寂寞,而他在德國留學 時亦因語言障礙而與外界產生疏離感,因此他筆下的孤 獨小孩可以說是一種個人寫照,同時亦反映了真實世界 的人際關係。當觀眾對畫中小孩引起同情和憐愛之心時, 正好體現了日本傳統美學中的「物哀」精神,一種超越 了物質層面的美感狀態。「物哀」指人心接觸外部世界 時,觸景生情,有所感觸。這種自然流露的感情,或喜 悦,或憤怒,或悲傷,從而產生和諧的美感。這種抽象 和主觀的美感,需要觀眾的直接參與,細味情緒的敏感 變化。



Lot 22

自然界中普遍存在的對稱形態,對人類來說是一個永恆的謎。生物和物理世界中的對稱直接影響了人類的創造性,從而滲透到繪畫、雕塑、建築等領域。古希臘時期的畢達哥拉斯學派甚至認為「對稱是最完美的形狀」。對稱在各種視覺形式中,最能予人平和、莊嚴的感受,亦對人類的情感起穩定作用。《Eastern Youth》中的小孩位置居中並正視前方,乍看是一個平而無奇的對稱構圖,發現實中,這種處理既符合現實世界中人面的輕微不對稱,亦符合作為一幅手繪作品的人性化痕跡。更深入地看,《Eastern Youth》流露了日本傳統中佗寂美學的特徵(圖 4),亦即不對稱,不完美、無常、簡約和自然。人類本性都渴望達到完美,也許在日本人和奈良美智的眼中,只有不完美才是生命中真正的美,以及永恆的真理。

奈良美智是一個對人性描繪非常執著的藝術家,從他每幅 肖像可感受到不同的性格和情緒。日本在明治年代沒有真 正把民族的現代化完成,因為人格的自由、平等仍沒被確 立。直到二戰後以人為本的西方現代思想,才把日本人 真正從封建傳統釋放,讓人的價值得以提升。《Eastern Youth》完成於人類史上的第二個千禧之年,在一個新世 代展開之際,奈良美智結合了現代的思想和傳統的美感, 以一個精簡的人像作品,肯定了日本當代藝術家在造型美 學方面的獨特的才華,以及超越表象而直指心靈的能力。

# PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION 歐洲重要收藏

# 23

# AYA TAKANO 高野綾

(JAPAN, B. 1976)

# Every Day is a Carnival

signed 'Aya Takano' in English; dated 2012 (on the reverse); signed 'Aya Takano' in English; dated 2012 (on the stretcher) acrylic on canvas 130 x 162 cm. (51 1/8 x 63 3/4 in.)
Painted in 2012

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

# **PROVENANCE**

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

## **EXHIBITED**

Hong Kong, Galerie Perrotin, Aya Takano: Heaven is inside of you, 22 November – 22 December 2012.

# LITERATURE

Kaikai Kiki Co., Ltd, Aya Takano: May All Things Dissolve in the Ocean of Bliss, Tokyo, Japan, 2014 (illustrated, p. 41).

Aya Takano is internationally hailed as an icon of Japanese contemporary art. Her works are part of a new pop 'superflat' aesthetic that borrows from Japan's *otaku* geek subculture, though Takano's work focuses on the culture's reinvention through a feminine perspective. She has pioneered her own pictorial language notable for its unique sense of *kawaii* and lolicon imagery (Japan's transliteration of Nabokov's Lolita). Derived from the concepts of escapism and phantasm of *shojo manga* (girl



Fig. 3 Giovanni Antonio Canal (Canaletto, Italian, 1697 - 1768), *Piazza San Marco*, circa 1730-1734, Fogg Art Museum, Harvard University, USA 圖 3 加納萊托《聖馬可廣場》約 1730-1734 年作 美國 哈佛大學 福格藝術博物館藏

# 天天都是嘉年華

壓克力 畫布 2012年作

簽名: Aya Takano (畫背); Aya Takano (畫架內框)

# 來源

香港 貝浩登畫廊 現藏者購自上述畫廊

## 展覽

2012年11月22日-12月22日「Heaven Is Inside Of You -高野綾」貝浩登畫廊 香港

# 文獻

2014年《高野綾: May All Things Dissolve in the Ocean of Bliss》 Kaikai Kiki Co., Ltd 東京 日本 (圖版,第41頁)

comics) from the Post-World War II era of the 1970s, Takano's occasionally-naked waifs inhabit an explicitly feminine world that provides a kind of psychological sanctuary for her audience to surpass the constraints of society.

Created in 2012, Every Day is a Carnival (Lot 23) is a tour de force of Takano's rich and complex visual language. The painting captures a group of willowy, doe-eyed girls dressed in brightly patterned kimonos as they dance giddily in an expansive plaza; a vibrant mosaic of multicolored starbursts and shapes blooms underneath their feet wherever they step, adding to the musical chaotic brocade. These wild patterns and the flat application of color not only serves to imbue the work with a gleeful energy, but also creates the sense of a flattened perspective - it is as if our girls are floating above the whirling shapes beneath them. The resulting supernatural effect alludes not only to the science fiction anime from which Takano draws inspiration. but also perhaps more importantly, to the aesthetic tradition from which these comics are rooted. Known as "pictures of the floating world," ukiyo-e woodblock prints were widely produced during the Edo Period (c. 1600-1867) and often featured geisha, kabuki actors, and samurai. Like the women





In Takano's world, geography and space are null, while future and past merge together. This is no more apparent than in taking into consideration the backdrop which shows the well-studied skyline of the Piazza San Marco in Venice, a silhouette that has been immortalized by many Old Masters, but perhaps none more famously than the Venetian painter Canaletto. (Fig.3) Whereas Canaletto's 18th century work Piazza San Marco adheres to the rules of linear perspective and seeks to document each detail of the architecture fastidiously, in Takano's rendering the buildings evoke the same playful charisma as the figures themselves. This jovial atmosphere is reflected in title of the work, Every Day is a Carnival, which also refers to the Carnevale di Venezia, the annual festival to which participants wear Venice's famously elaborate masks and dance in Piazza San Marco.

featured in *ukiyo-e* prints, the girls in this work are dressed in traditional Japanese attire, each one bearing a hallmark accessory; several of the girls hold fans adorned with painted flowers or calligraphy, while two others each strum a shamisen. (Fig. 1) However, each of Takano's figures exudes a uniquely contemporary spirit, gazing out directly to confront the viewers as no 'woman of the floating world' ever would. They are our protagonists and it is through their eyes that we see this delightful and boundless universe.

Austrian symbolist painter, Gustave Klimt was also deeply moved by the raw linear power of Japanese woodcuts. It is easy to see the visual similarities between his painting *The Virgins* and the work presented here. (Fig. 2) Both paintings depict a group of women, each artist expressing an intentional desire to distort and abstract the space within their composition. Klimt's women swirl underwater, held together by the colorful patterns that have coalesced around them. Meanwhile, Takano's girls float in the air, propelled by the colorful shapes beneath them. While Klimt's work focuses on the evolution of womanhood from a decisively male perspective, Takano's work delights in the moment - her women are free from age, free from gravity, and despite their physical fragility, are certainly not weak, vulnerable, or virginal as they explore this foreign landscape in which the male perspective is irrelevant.

"...Takano's work is not limited to a postmodern pastiche. Rather, communicating a spiritual journey and awakening through an encounter with the strange "other" seems to be her major interest." (Midori Matsui, Beyond the Pleasure Room to a Chaotic Street: Transformations of Cute Subculture in the Art of the Japanese Nineties, pg. 232)

Every Day is a Carnival is a testament to Takano's sheer imaginative genius and her mastery and skill in



painting. Each one of her works is like a window into the endless and ceaselessly developing narrative that she has conjured into existence. Through weaving strands of inspiration from diverse sources across time

periods, cultures and media, Aya Takano provides herself, and by proxy, us an escape into her universe and an opportunity to shed the gravity of conventional morality and lift off the ground as well.

高野綾受國際畫壇譽為日本現代藝術的代表性藝術家。她的畫作屬於新興流行的「超扁平」美學(衍生自日本御宅族次文化),然而,高野綾的作品更強調透過女性觀點去改造該文化。她所獨創的圖像語言之所以引人注目,在於特殊的卡娃伊(可愛)風格以及「蘿莉控」意象(日本對於納博科夫小說《蘿莉塔》的文化轉譯)。源自於1970年代二戰後日本少女漫畫的逃避現實與幻想風格,高野綾筆下偶爾會出現的漂浮裸體人物營造出一個純然的女性世界,讓觀畫者彷彿踏進一個可以超越世俗束縛的心靈避難所。

《天天都是嘉年華》(Lot 23) 繪製於 2012 年,是高野 綾豐沛複雜視覺語言的精心傑作。畫中描繪一群柳腰窈 窕、朦朧大眼的女孩,穿著圖案鮮豔亮麗的和服,在寬 闊的廣場上歡愉舞動。纖纖玉足所到之處盡皆迸發出繽 紛多彩的光芒與圖案,形成生動活潑的馬賽克拼貼,增 添音樂性的錯雜錦簇。這些奔放的圖形以及色彩的扁平 運用,不只讓整幅畫充滿歡欣的能量,同時也創造出扁 平視角的感受——彷彿這些女孩全都飄浮在足底那些不 斷盤旋的色塊之上。畫面所產生的超自然效果不僅讓 人們聯想到高野綾繪畫靈感來源的科幻動漫,更重要的 是,那同時也代表著這些動漫所根源的美學傳統。以「浮 沉世界的眾生畫像」聞名於世的浮世繪版畫在江戶時代 (西元 1600-1867)盛極一時,經常以藝妓、歌舞伎和 武士為畫中主角。正如同浮世繪中的女子,高野綾這幅 畫中的女孩們也都穿著日本傳統服飾,每個人都配戴著 經典和風的裝飾品;其中幾個女孩手持搖扇,扇面上 繪著花朵或題字,另外兩個女孩則彈撥著三味線。(圖 1)然而,高野綾筆下的每個人物都散發出獨特的現代 精神:炯炯眼神直視著觀畫者,這是「浮沉世界中的 女性」從來不曾有過的神態。這些女孩是我們的主角, 也是透過她們的眼睛,我們才能看見這個自在歡暢、 浩瀚無邊的宇宙。

奧地利象徵主義畫家古斯塔夫·克林姆也深受日本木刻版畫粗獷線條所散發的力量所影響。克林姆內眾果人的相似處是清晰可見的。(圖2)兩幅畫作都描繪的空間概念加以扭曲、變得抽象。克林姆所之間概念加以扭曲、變得抽象。克林姆連接合的空間概念加以扭曲、變得抽象。克林姆所繪的,經過數學有女子凝聚其中。而高野筆下的女孩則飄浮於的作品則是享受當下一一她所畫的女性特質的演進;一一地所畫的作品則是享受當下一一她所畫的女性不過一時,雖然看似繼細不經風,也不若處女般少不更事,她們自光在此處毫無意義。也探索這處異國名勝,男性的目光在此處毫無意義。

「……高野綾的作品並不僅只是後現代畫派的仿作。更 貼切的說法是:高野綾的主要興趣在於透過與陌生『他 者』的相遇,傳達出一種心靈的旅程與覺醒。」

在高野綾的世界中,地理與空間是沒有意義的,未來與過往則融合在一起。仔細觀察畫中的背景之後,這一點就更加明顯了:高野綾特意以威尼斯的聖馬可廣場天際線為背景,這個翦影輪廓已經由許多十八世紀的歐洲大畫家畫成雋永象徵,其中最著名的一位也許就是威尼斯去。(圖3)卡納萊托十八世紀的畫作《《馬可廣場》嚴格遵循線性透視法的規則,極度講究地記錄建築物的每處細節。然而,在高野綾的演繹中,聖馬可廣場的建築物如同畫中人物一般散發出相同的嬉鬧財力。這種開心快活的氛圍就反映在這幅畫的名稱上:《天都是嘉年華》,同時也呼應到一年一度的「威尼斯蓋百具,在聖馬可廣場上狂歡熱舞。

《天天都是嘉年華》展現出高野綾最純粹的想像力天賦以及高超嫻熟的繪畫技巧。她的每一幅作品就像是一扇通往無垠宇宙的窗戶,不斷延伸、無盡變幻的故事都在她筆下幻化成真。高野綾從不同的時空、文化與媒體中所獲得的靈感交織成縷縷魔法,提供了她自己以及身為觀畫者的我們一個機會:可以逃遁入她所獨創的宇宙,也能夠擺脫傳統教條所形成的重力,一起跳脫地面、飄浮空中。

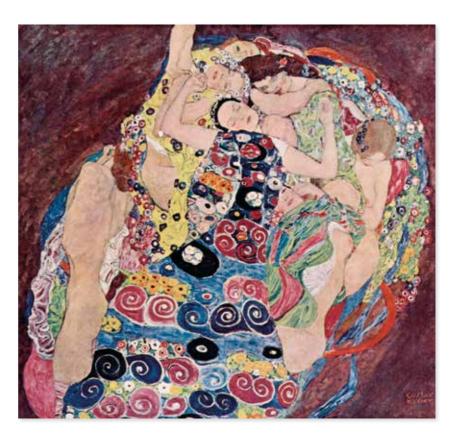
Left to right 由左至右: Lot 23

Fig. 1 Katsukawa Shunchô, Flowers, from the series Snow, Moon, and Flowers in the Floating World (Ukiyo Setsugekka), Edo period (circa 1784–85), Museum of Fine Arts. Boston. USA

圖 1 勝川春章《「浮世雪月花」花》 江戶時代 (約 1784-1785 年作)美國 波士頓 波士頓美術博物館

Fig. 2 Gustav Klimt, *The Virgins*, 1912-1913, National Gallery, Prague, Czech Republic

圖 2 古斯塔夫·克林姆《處女》1912-1913 年作 捷克 布拉格 國家美術館



# PROPERTY FROM AN AMERICAN WEST COAST COLLECTION 美國西岸收藏

# 24 MASAMI TERAOKA 寺岡政美

(USA/JAPAN, B. 1936)

# Semana Santa / Venus Security Check

inscribed in Japanese (on the exterior) oil on panel in gold leaf frame overall size (opened): 302.3 x 243.7 x 7 cm. (119 x 96 x 2 ¾ in.) top panel (opened): 112 x 243.7 x 7 cm.

(44 ½ x 96 x 2 ¾ in.)

bottom panel (opened): 190.3 x 243.7 x 7 cm. (74 % x 96 x 2 ¾ in.) Painted in 2004

HK\$1,000,000 - 1,800,000 US\$130,000 - 230,000

# **PROVENANCE**

Catharine Clark Gallery, San Francisco, USA Private Collection, USA

# **EXHIBITED**

Santa Monica, USA, Samuel Freeman Gallery (formerly Patricia Faure Gallery), Masami Teraoka Cloisters' Confessions, 19 April-25 May 2008.

# LITERATURE

Chronicle Books, Ascending Chaos: The Art of Masami Teraoka 1966-2006, San Francisco, USA, 2006 (illustrated, p. 152).

Samuel Freeman Gallery, Masami Teraoka: Cloisters' Confessions, exh. cat., Santa Monica, USA, 2008 (illustrated, p. 19).

# 聖调 / 維納斯的安全檢查

油彩 木板 金箔畫框 2004年作

# 來源

美國 三藩市Catharine Clark畫廊 美國 私人收藏

# 展覽

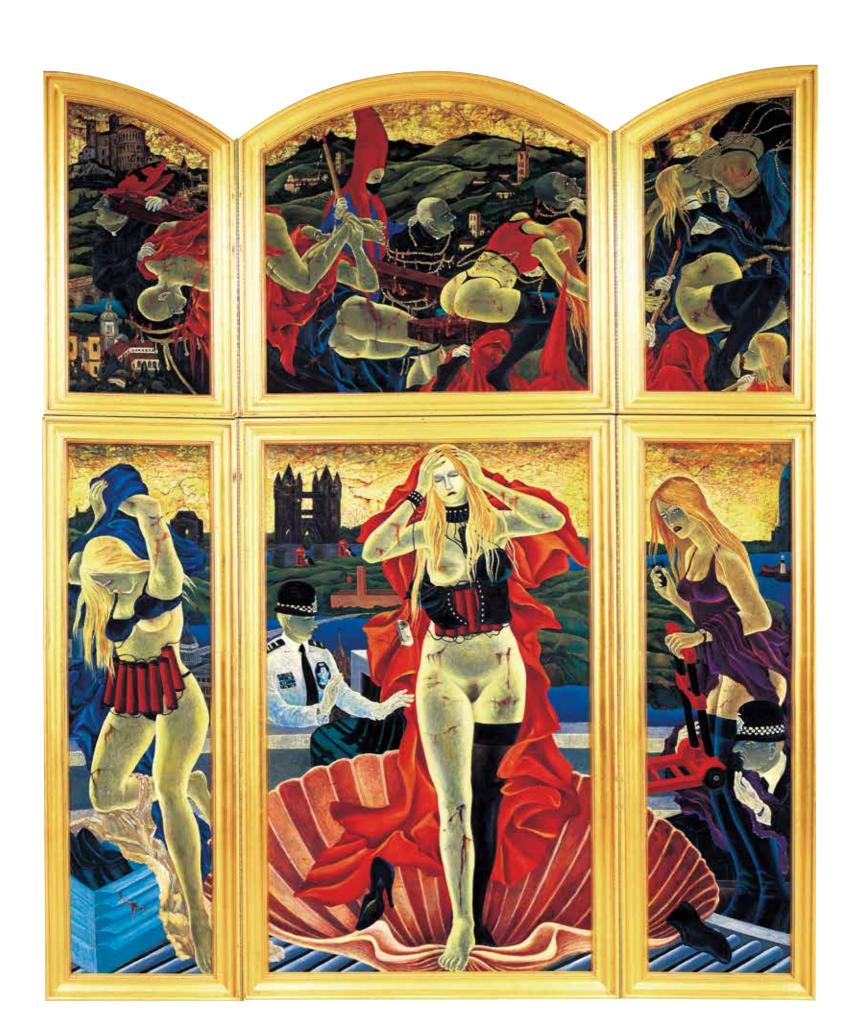
2008年4月19日 - 5月25日「寺岡政美:修道院的 懺悔」Samuel Freeman畫廊(前為Patricia Faure 畫廊) 聖塔莫尼卡美國

2006年《混亂攀升:寺岡政美的藝術》Chronicle Books 三藩市 美國(圖版,第152頁)

2008年《寺岡政美:修道院的懺悔》Samuel Freeman畫廊 聖莫尼卡 美國 (圖版,第19頁)



Fig. 1 Robert Campin, The Seilern Triptych, circa 1410-20, Collection of Courtauld Institute Gallery, London, UK 圖 1 坎頻《 埋葬基督三聯畫》約 1410-20 年作 英國 倫敦 柯爾陶藝術研究所美術館藏



Masami Teraoka's artworks are visually and intellectually provocative masterpieces filled with a variety of cultural inspirations and current affairs. As a resident of Hawaii and with his upbringing in Japan, Teraoka incorporates inspirations from all aspects of the world, opening a dialogue between himself, current events and viewers in an exciting way.

In the 2004 Semana Santa / Venus Security Check (Lot 24), Teraoka subverts the traditional religious altarpiece format by displaying controversial subject matters, saturated with sexual imagery that conjures up social and political remarks on current affairs. His rich surface texture of oil paint with medieval-style gold background is reminiscent of Robert Campin's humanised religious scenes (Fig. 1). Comparable with the figurative depiction in Campin's The Seilern Triptych, which maintains a sculptural solidity, Teraoka's figurative style has a sheer luminosity, rendering his depiction softer and more voluptuous and giving it an air reminiscent of Japanese anime. On the outside of the altarpiece, bright red Japanese scripture adorns the panels, framing the stimulating scene within. The semi-chaotic arrangement of gothic and green tinted figures layered over the rich cityscapes is visually overwhelming, and reveals the complexity of the scene of airport security and subsequent allegations of racism depicted in the main frames of Venus Security Check. In the upper part of Semana Santa (Holy Week), the processions and robed attire of the figures depicted are influenced by the traditional garb of the Ku Klux Klan. This combined imagery reveals Teraoka's accurate and astute link of these two fanaticisms.



Masami Teraoka, New Wave Series/Full Moon Review, 1992 寺岡政美《新浪潮系列 / 滿月回顧》1992 年作

In the main frames of Venus Security Check, which are set over the river Thames, Tower Bridge, the London Eye, the Tate Modern and St. Paul's Cathedral, London is depicted as a dark and ominous place. Small red phone booths crowded with church members and naked people stand in the fields like small headstones, waiting perhaps for the resurrection of Christ. In the centre, the almost life-sized Venus has been stripped down into an almost nude state, leaving only the accessories of erotic bondage-like cuff and neckpiece together with loosened corset and a stocking on one leg. Unlike the Botticelli's Venus, who represents beauty and love, Teraoka's Venus is mortified and wounded. With streaks of blood oozing out from her bare flesh, she looks distraught rather than poised, exhibiting apparent anguish at her involuntary indecency, with her regal velvet cape exposing her breast over her corset. In the surrounding airport security terminal, chaos ensues as officers appear baffled and unsure of their assignment, and even oblivious to the woman strapped to a string of explosives. The scene depicted is an extreme interpretation of the security checks in international airports, and is perhaps a psychosomatic metaphor that reflects the immense emotional humiliation experienced during such checks.

The idea of religious tolerance and controversy is further elaborated on in Semana Santa (Holy Week), through Teraoka's depiction of entangled men of Catholic church and women engaging in sexual acts, watched closely by caped religious figures carrying batons. These hooded figures mingle in the Spanish landscape and are a reference to Spain's more traditional celebrations of Holy Week. Here the duality over righteousness is divided between the top and bottom panels. On the bottom we find references to events leading to the intolerance of Muslim believers, and on the top a group of religious extremists, an allusion to the corrupted behaviour in Roman Catholic Church. Teraoka theatrically critiques this social and political debate embedded in religious beliefs and prejudice by exaggerating the sexual gestures and bleeding skin of the figures in a surreal manner. His narrative style resonates deeply with Japanese tradition of the Edo period ukiyo-e style (Fig. 2), such as Tsukioka Yoshitoshi's Twenty-Eight Famous Murders with Verse, which exemplify exaggerated figurative composition and surreal narration, utilising calligraphy scriptures to aid the narration of the tale portrayed. Teraoka cunningly integrates this traditional visual language with western oil medium to deploy his works as a social documentation and protest to expose the follies, weaknesses and wrongs of society.



Masami Teraoka in front of his paintings 寺岡政美與其畫作

Masami Teraoka, McDonald's Hamburgers Invading Japan/Self Portrait, 1980

寺岡政美《麥當勞的漢堡包入侵日本 / 自畫像 》 1980 年作

Fig. 2 Edo period, Tsukioka Yoshitoshi, *Twenty-Eight Famous Murders with Verse - Inada Kyuzo Shinsuke*, 1866

圖2 江戶時代 月岡芳年《英名二十八衆句 - 稲田九蔵新助》 1866 年作





Teraoka's oil painting mimics the often theatrical, erotic yet humorous ukiyo-e in its critique of social, political and religious phenomenon. His unprecedented technical rendition is visible throughout his oeuvre, helping him craft the wondrous and intellectually probing images adorned with references to international headlining events. Teraoka's paintings are extraordinary in their ability to captivate audiences across the world, tackling global and timeless social issues with lightheartedness and objectivity. His collection of works are in many international private collections, as well as being featured in exhibitions at influential institutions such as the Tate Modern, London, England; Metropolitan Museum of Art, New York, USA; Gallery of Modern Art, Glasgow, Scotland; Asian Art Museum, San Francisco, USA; Fine Art Museum, San Francisco, USA and the Singapore Art Museum, Singapore, a testament to his profound aesthetic impact on the global art world.

Masami Teraoka, *The Cloisters*, 2005-2007 寺岡政美《修道院》2005-2007年作

Masami Teraoka, *McDonald's Hamburgers Invading Japan / Geisha and Tattooed Woman*, 1975 寺岡政美《麥當勞的漢堡包入侵日本/藝妓和紋身的婦女》1975 年作

Masami Teraoka, *AIDS Series / Hanging Rock*, 1990

寺岡政美《愛滋系列/懸掛的岩石》1990年作







寺岡政美的作品充滿視覺張力,主題包含多元文化和政經時事。藝術家於日本長大,後定居夏威夷,善於從客觀事物汲取靈感,轉化為他的創作主題,在作品中開展他與世界和觀者的有趣對話。

作於 2004 年的《聖週 / 維納斯的安全檢查》(Lot 24)中,寺岡政美以極具爭議性的主題和情色意象批判社會政治現象,顛覆宗教祭壇畫的型式。豐富的油畫質感伴隨中古世紀風格的金黃色背景,讓人聯想到坎頻在其宗教背景中融入人性化的宗教主題(圖1)。相較於坎頻《埋葬基督三聯畫》中人物雕塑般的立體感,寺岡政美的人物風格帶有薄光,看起來柔和而充滿情慾,帶有日內部」漫的感覺。它的外屏以亮麗的紅色日文裝飾,在在豐富的城市景觀上,其視覺表現幾乎令人無法招架,顯示出在《聖週 / 維納斯的安全檢查》主要框架中,畫面上機場保安及緊接而來對種族歧視的指控。上半部(聖週)的隊伍影響到極端擁護三 k 黨的類似衣著,結合而成的意象顯現出寺岡政美對這兩種宗教狂熱的巧妙連結。

在《聖週/維納斯的安全檢查》的主要框架中,以泰晤 士河、倫敦塔橋、倫敦眼、泰特現代美術館、以及聖保 羅教堂做為背景,倫敦被描繪得既晦暗又不祥。小型的 紅色電話亭擠滿了教友,裸女站在田野中,可能在等待 著基督的復活。畫面中間近乎真人大小的維納斯全身衣 物被褪去,到了幾乎全裸的地步。她的身上只剩下一些 情色配件,如束帶般的袖口、頸圈、鬆開的馬甲、以及 穿在一隻腿上的絲襪。不同於波提切利代表美麗與愛情 的希臘女神維納斯,寺岡政美的維納斯是被羞辱與受傷 的。鮮血從維納斯身上湧出,讓她看起來心煩意亂而不 是沉靜平和。她毅然站立,但對於自己非自願的猥褻外 表感到挫折。她披著華麗的天鵝絨披肩,但乳房卻從鬆 開的馬甲中外露。這些情景都暗示她脆弱與被虐待的狀 態。環繞身邊的機場安全檢查站,混亂開始出現,保安 警察顯得困惑,不能確定他們的任務是什麼,甚至對身 上綁著炸藥的女人視若無睹。在國際機場每天發生的安 檢態度,可能為畫家所表現出的一種極端解讀。寺岡政

Masami Teraoka, *Tale of a Thousand Condoms / Mates,* 1989 寺岡政美《一千個安全套的傳說 / 伴侶》1989 年作

Masami Teraoka, *Tale of a Thousand Condoms / Samurai and Razor*, 1989

寺岡政美《一千個安全套的傳說/武士和剃刀》1989年作

Masami Teraoka, AIDS Series / Woman and Fox, 1991 寺岡政美《愛滋系列 / 女人與狐狸》1991 年作







美的象徵表現手法,可能是對那些乘客身心失調的比喻。但這不是暗喻在機場發生的情況,而應該說是一個寓言,反映出人們在機場安檢時,所體驗到的強大 着辱感受。

宗教的包容與爭議在上半部(聖週)得到更進一步的 描繪。天主教的男女互相纏繞,做出性愛的動作,其 身邊還有穿著斗篷、拿著短棒的宗教人物目不轉睛的 在旁觀看。這些戴著套頭帽的人物與西班牙景物融 合,與西班牙比較傳統的聖週慶祝產生了相互參照。 在這裡,雙重的正當性分佈在上下兩部的畫屏上。 在下部,我們發現這些事件牽涉到對回教徒的不寬容 態度。在上部的一群宗教極端分子,則影射羅馬天主 教的腐化及普遍行為。寺岡政美以誇張的性愛姿勢和 超現實的人物表皮流血意象,用戲劇化的手法探討可 能深植於宗教信仰及偏見的社會與政治辯論。他的敘 事風格深刻體現日本傳統中江戶時代的浮世繪風格 (圖2)。以月岡芳年的《英名二十八衆句》為例,他 用誇張象徵性的構圖及超現實敘事,並輔以書法文 字,協助講解畫中所說的故事。寺岡政美巧妙的將這 項傳統的視覺語言與西洋油畫融合,使其作品成為社 會紀實與異議,來揭發社會中的愚行、缺點、及錯誤。

寺岡政美以油畫繪製作品,模仿浮世繪戲劇性、色情、幽默的風格,批判社會、政治及宗教。他能在作品中融會多種文化傳統,又提出他個人的的詮釋,把國際頭條事件轉化為藝術意象,塑造有象徵意義的圖像,以藝術手法探討國際時事、人文議題, 因此吸引不同文化的觀眾。寺岡政美的作品在全球知名的美術館展出,包括英國倫敦泰特現代美術館、美國紐約大都會博物館、蘇格蘭格拉斯哥現代美術畫廊、美國舊金山亞洲藝術博物館、美國舊金山美術館、新加坡美術館,足證寺岡政美對全球藝壇的深遠影響。

# PROPERTY FROM AN EUROPEAN PRIVATE COLLECTION 歐洲私人收藏

# 25

# RONALD VENTURA 羅納德·文圖拉

(PHILIPPINES, B. 1973)

# Cumulus

signed 'Ventura 2011' (lower right) oil on canvas; eight lightboxes 150 x 305 cm. (59 x 120 1/8 in.);

each lightbox: 21 x 30 x 5 cm. (8 1/4 x 11 3/4 x 2 in.) (8)

Executed in 2011

HK\$3,000,000 - 4,000,000 US\$390,000 - 520,000

# **PROVENANCE**

Private Collection, Europe

# **EXHIBITED**

Valencia, Spain, Institut Valencia d'Art Modern (IVAM), Surreal Versus Surrealism in Contemporary Art, 6 October 2011 – 8 January 2012.

# LITERATURE

Damiani Editore, Realities - Ronald Ventura, Bologna, Italy, 2011 (illustrated, pp. 96 - 101).

Institut Valencia d'Art Modern (IVAM), Surreal

Versus Surrealism in Contemporary Art, Valencia, Spain, 2011 (illustrated, p. 147).

Marc Bollanesee, Southeast Asian Contemporary Art Now, Straits Times Press, Singapore, 2013 (illustrated, p. 118).



Thousand Islands, installation view, Tyler Rollins Fine Art,

《千島》裝置展示 紐約 Tyler Rollins Fine Art 畫廊 2011 年

# 積雲

油彩 畫布;八個燈箱

2011年作

簽名: Ventura 2011 (右下)

## 來源

歐洲 私人收藏

# 展覽

2011年10月6日 - 2012年1月8日「當代藝術:超現實對超現實主義畫派」巴倫西亞現代藝術學院 (IVAM) 西班牙 巴倫西亞

## は立

2011年《現實-羅納德·文圖拉》達米阿尼出版社 波隆那意大利(圖版,第96-101頁)

2011年《 當代藝術: 超現實對超現實主義畫派 》 巴倫西亞 現代藝術學院 (IVAM) 西班牙 巴倫西亞 ( 圖版,第147頁 )

2013年「東南亞當代藝術」Marc Bollansee著 海峽時報新加坡 (圖版,第118頁)

Ronald Ventura is known in the contemporary art scene for his ability to express his thoughts on the chaotic situation of our contemporary world through his artworks. The emergence of Ventura's distinctive style within the visual landscape has informed a new way of approaching contemporary culture and has led him to become one of the most sought after artists in Southeast Asia. His paintings are informed and influenced by local customs and present life in the Philippines. *Cumulus* (Lot 25) is one of his greatest masterworks considering the large scale of the work that speaks of a certain ambition in Ventura's storytelling.

The word cumulus refers to a cloud that is puffy or cotton-like, and is the closest approximation to the perfectly shaped white clouds framed against a bright blue sky that feature prominently in our childhood imaginations. Contrary to this, Ventura's cumulus is a dark and foreboding landform – weighed down with an amalgamation of symbols and motifs against a thunderous background of monochrome whites, blacks and greys. By subverting our expectations, Ventura brings to the fore a darker side of the Philippines that goes against an idyllic external perspective of the blue skies and sandy beaches of the Philippine islands.



















Ventura draws his inspiration from a range of influences including Western religious iconography and pop culture. Extrapolating on the long colonial history of the Philippines under the Spanish, Americans, and Japanese, his usage of disparate symbols serve as metaphors for the different cultures that have come through the Philippines. The effigies of archangel St Michael, a portrait of Mother Mary and a figure of a penitent repenting his sins with a lash recalls Spanish colonization in the 16th century that led to the widespread conversion of the people to Catholicism.



Top to bottom 由上至下:

Lot 25 Detail 局部

Ronald Ventura, *Eye Land*, 2011, Christie's Hong Kong, 28 May 2016, Lot 51, Sold for HK\$3,640,000

羅納德·文圖拉《眼島》2011 年作 佳士得香港 2016 年 5 月 28 日 編號 51 成交價: 3,640,000 港元 The skeletal military band in the centre of the painting along with the insidiously smiling cartoonish clown in the right corner of the land mass brings to mind the Mickey Mouse-style of American

icons. The lasting impact of the Japanese is depicted via an oriental dragon near the legs of the woman. Ventura depicts these symbols with an irreverence for their importance as icons of their respective cultures, instead showing them as sinister and crumbling reminders of the invasive and pervasive means through which the Philippines has been irrevocably changed.

An intricate geometric maze is overlaid across the length of the land mass, highlighting the labyrinthine cycle of colonization and independence that the country has been through. Ventura suggests that the end-result is a country weighed down by its history, and with an inability to extricate itself from the myriad of events that are now part of its foundations. A resting woman with her smooth skin and her face obscured by her dark hair lies atop the seething land mass - she appears to be asleep in the midst of this veritable nightmare, unable or unwilling to awake. Her vulnerability is made apparent by virtue of her nakedness as she is exposed to the raging chaos beneath her. The landform is bookended by two human skulls on either end, and Ventura draws our attention to the status of decay

and decomposition that are inherent in the foundations of the country.

Ventura has always been particularly fascinated with the concept of islands: individual land forms where their inhabitants flourish, mingle and perhaps even war against each other, but are nonetheless irrevocably tied down by the limitations of the geographical boundaries. *Cumulus* is a predecessor to future paintings like *Eye Land* (Christie's May 2016) and *Eye land Divide* (Christie's November 2013), and the theme is expressed here not only in the depiction of the floating and isolated land mass, but also in the accompanying eight light boxes that complete the work.

The light boxes serve as a physical manifestation of the surrounding smaller islands of the Philippines in relation to the main island (the large canvas). The scenes within the light boxes present a view into the degradation endemic across all the islands of the Philippines. Ventura strips away visions of tropical paradise to reveal the basic foundations of rock and bone overcome by pollution, over-development, and exotic tourism. A critical commentary on the social impact of foreign investment, the scenes also highlight the decline of the natural environment in the Philippines.

Ventura's paints a grim image of the realities that lie beneath the seemingly picturesque Philippines, and of the irreversible impact of external influences that have become the foundations of present society. His brilliant grasp of compelling motifs and his ability to synthesize them within a single composition are a testament to his artistic technique and vision. *Cumulus* reveals layers of narrative upon closer inspection as Ventura takes us on a trip in search of the true nature and deep history of the Philippines.









Left to right 由左至右:

Raffaello Santi, Saint Michael Vanquishing Satan, 1518, Louvre Museum, Franco 拉斐爾·桑蒂《聖米迦勒降魔》 1518 年作 法國羅浮宮藏品

Ronald Ventura, Astroland,2011, Christie's New York, 13 November 2014, Lot 547, Sold for US\$ 269,000 羅納德·文圖拉《太空之境》 2011 年作 佳士得紐約 2014 年 11月13 日 編號 547 成交價: 269,00 美元 羅納德·文圖拉在當代藝壇風格顯著,最善於通過現今 社會的種種雜亂無章來表達自己的思想,帶來讓人耳目 一新的視覺畫面,以前所未有的手法詮釋當代文化,成 為東南亞最受追捧的藝術家之一。他的畫作受到菲律賓 文化習俗與生活的陶染,而《積雲》(Lot 25) 則是文圖 拉的大型鉅作之一,彰顯其對敘事畫面的追求。

「積雲」指的是一種像棉花堆般的雲塊,與我們兒時想象中藍天上的朵朵白雲最為相似。但文圖拉筆下的積雲卻是一個幽暗危乎的造型,沉甸甸的滿是符號和圖案,背景則是一片黑、白、灰的烏壓混沌。他通過此畫帶出菲律賓面對的黑暗面,頗為出乎我們的意料,與想象中菲律賓群島陽光海灘的悠哉形象極為不同。

文圖拉的靈感來源十分豐富多元,既包括西方宗教聖像,亦有流行文化。觀乎菲律賓經歷西班牙、美國和日本殖民地歷史,文圖拉以迥異的符號代表曾影響菲律賓的不同文化,有天使長聖米迦勒像、聖母瑪利亞像,和執鞭懺悔的人,令人想起十六世紀西班牙殖民統治下人們紛紛轉投天主教。畫面中央的軍裝骷髏樂隊和雲塊右邊角

落陰險偷笑的卡通小丑則指向米奇老鼠式的美國標誌性 圖案。日本也對菲律賓有著深遠的影響,通過畫中女子 腿邊的騰龍可見一斑。文圖拉並不糾結於這些圖案在其 原本文化中的重要意義,它們在畫中氣急敗壞地提醒著 那段侵略和滲透至深的過往,永遠改寫了菲律賓的歷史。

雲塊上有一大片錯綜複雜的幾何迷宮,就像無奈遊走於殖民統治和獨立之間的家國。文圖拉表達的是一個最終被自己的歷史拖累的國家,沒能力擺脫已成根基的一連串事件。畫中躺在雲塊上的女子皮膚光滑,把臉龐埋在黑頭髮中,她看似在一片噩夢中沉睡,醒不過來,又或不願醒來。她赤裸著身,暴露在身旁的混亂狼藉中,隨時可能受到傷害。雲塊的左右兩端各有一個骷髏頭,把我們的注意力再次帶到國家根基中遺留下的腐朽和衰退。

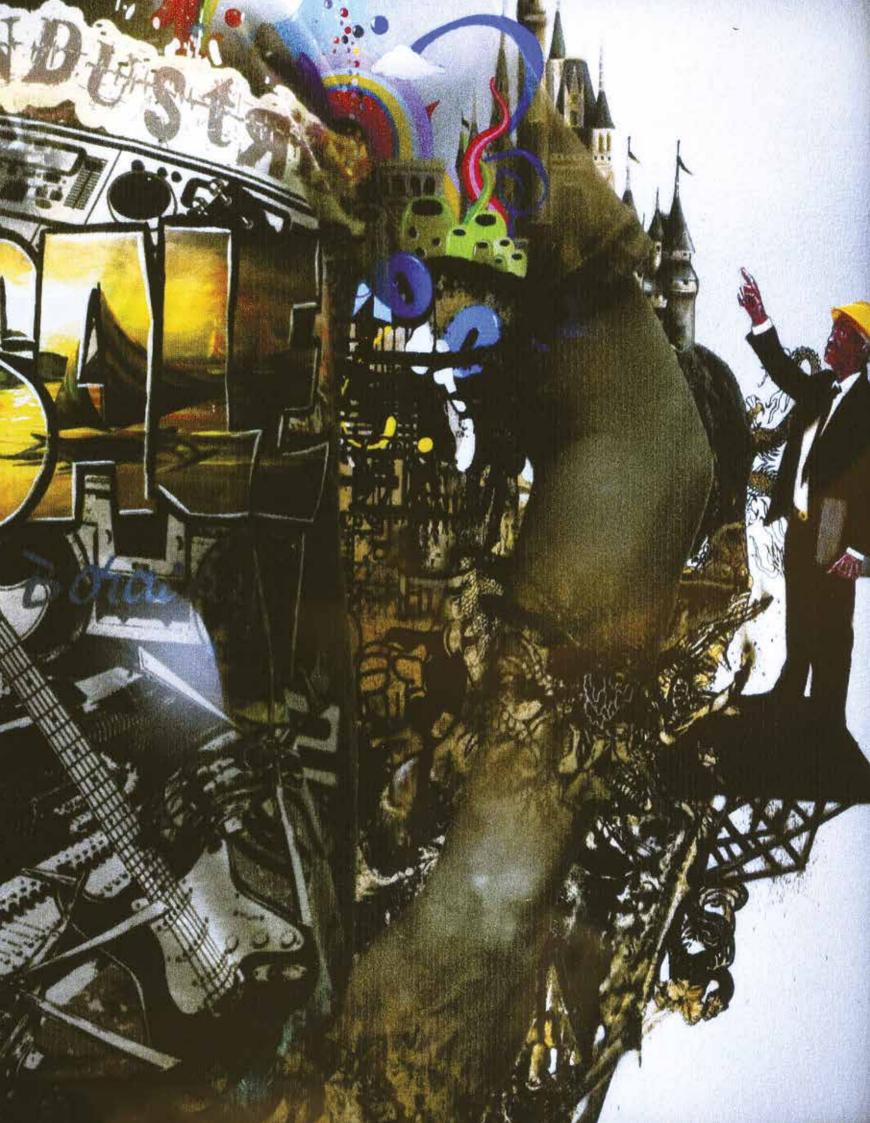
文圖拉一向對「島嶼」這個概念很感興趣,它們是獨立的地形,各自有著繁茂的生命,相交往來,也可能兵戎相見,但都走不出地理的界限。《積雲》開啟了隨後如《眼島》(佳士得2016年5月)和《Eye land Divide》(佳士得2013年11月)等一系列畫作,而此作並不局限於漂浮的孤島,附帶的八個燈箱使主題表達更加完整。

燈箱就像菲律賓周邊小島的縮影,呈現與主島(主畫幅)的關係。燈箱中的景象讓我們了解到菲律賓群島面臨的問題。文圖拉呈現出熱帶小島天堂背後受污染、過度發展和旅遊業影響的岩石和骨骸。直接對外來投資造成的社會影響作出抨擊,突出菲律賓自然環境遭受的破壞。

菲律賓表面看似美好,文圖拉卻勾勒出它所面對的殘酷 現實,和在現今社會不可逆轉的外來影響。他巧妙捕捉 到引人入勝的各種符號,放在同一畫面,貫徹其藝術技 巧和觀點。細看之下,《積雲》敘述了多層故事,我們 隨著文圖拉深入探究菲律賓的歷史和本性。



Lot 25 Detail 局部



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

# 26 GERALDINE JAVIER 傑拉丁·哈維爾

(PHILIPPINES, B. 1970)

# Red is the Colour of Life, and So is Black

signed and dated 'G. Javier' 10' (lower right) oil on canvas with wire and tatting lace 193 x 366 cm. (76 x 144 in.) Executed in 2010

HK\$700,000 - 900,000 US\$91,000 - 120,000

# **PROVENANCE**

Private Collection, USA

Cheonan, South Korea, Arario Gallery, Beacons of Archipelago: Contemporary Art from Southeast Asia, 9 December 2010 - 13 February 2011.

# LITERATURE

Arario, Beacons of Archipelago, Contemporary Art from Southeast Asia, South Korea, 2010 (illustrated).

Lourdes Abela Samson (Ed.), Geraldine Javier: Fictions, Lithographic Print House, Singapore, 2013 (illustrated, pp. 46-47).





Original costumes from Stanley Kubrick's The Shining, Los Angeles County Museum of Art, 1980 史丹利·寇比力克電影《閃靈》中的原裝戲服 洛杉磯郡立美術館 1980 年

# 紅黑色等於生命的顏色

油彩 畫布 及 梭編蕾絲 2010年作

簽名: G. Javier' 10 (右下)

美國 私人收藏

# 展覽

2010年12月9日-2011年2月13日「群島的燈塔: 東南亞當代藝術」阿拉里奧畫廊 韓國 天安

# 太獻

2010年《群島的燈塔:東南亞當代藝術》阿拉里奧 畫廊 韓國(圖版)

2013年《傑拉丁·哈維爾:虛構》Lourdes Abela Samson編 平版印刷出版社 新加坡 (圖版, 第46-47圖)



Geraldine Javier's initial decision to major in nursing was to fulfill her parents' wish for her to live a stable life as a nurse. Although she chose to become an artist later in life, the experiences that Javier gained while studying nursing continue to serve as a key source of her artistic inspiration. Drawing from her keen observation and reflection of the myriad forms of life and death presented to her via her patients, Javier's work often explores and negotiates the boundaries between life and death.

The recurrent theme of life and death in Javier's work can also be traced back to the experiences of her childhood that were marked by an early and frequent exposure to the reality of death. Growing up in a farming household, Javier was constantly faced with the truth behind the inevitability of death which comes to every living creature. The death of one of her close family members, and the daily sacrifice of the farm animals in service towards the business and sustenance of her family enriched young Javier's understanding of death as a natural and essential phenomenon of life.

In the present lot, *Red is the Colour of Life*, *and So is Black*, red tattling lace emerges from the flat surface of the canvas in the artist's signature style of incorporating textile elements into her works. The refined mastery and craftsmanship required in working with such delicate materials serves as a testament to Javier's technical competence as an artist, while also realizing her desire to subvert received associations with certain images and objects. Lace, commonly associated with homely comfort and predictability, is in this context dyed a blood red colour, and suggests discomfiting notions of bodily organs breaking through the surface veneer of painterly finish.

Playing on the notion of duality, Javier presents life and death as two sides of the same coin. Encapsulated most clearly by the depiction of twin girls – iconic characters in popular culture from director Stanley Kubrick's 1975 film *The Shining* – the painting is replete in contrasts and repetitions. At first glance, the blue dresses, wallpaper, and panels on the left and right of the canvas make this a seemingly symmetrical composition. A close inspection of

"I like all colours but my true colour is life, a second short of death."

- Geraldine Javier

「我喜歡所有顏色,但我真正的顏色是生命,就在死亡前一秒。」

- 傑拉丁·哈維爾

the painting however shows variations that disrupt this illusion. The varied expressions of the girls (one intensely staring while the



Left to right 由左至右:

Geraldine Javier, *The Crucifixion*, 2010, Christie's Hong Kong, 24 November 2013, Lot 423, sold for HK\$750,000 傑拉丁·哈維爾《受難日》2010 年

傑拉丁·哈維爾《受難日》2010年作 佳士得香港 2013年 11月 24日編號 423成交價:750,000港元

Geraldine Javier, Ella amo' apasionadamente y fue correspondida (For she loved fiercely, and she is well-loved), 2010, National Collection, Singapore

傑拉丁·哈維爾《她熱烈地愛了, 也被深愛著》2010 年作 新加坡 國家收藏 other genially smiling), the uneven placement of the black-bordered windows of lace tattling along the wallpapered walls, and the differing density of lace tattling in the side panels intrigue the eye as Javier encourages the viewer's gaze to dart back and forth to identify the similarities and differences across the invisible boundary we instinctively impose down the centre of the painting.

Coming from a series of Javier's works exploring the concepts of fiction and storytelling, Kubrick's *The Shining* serves

as a fitting source for Javier's appropriation. The film's protagonist navigates a labyrinthine house that is revealed to reflect the inescapable and degenerating madness of his mind. Victims of a brutal murder, the deceptively innocent twins are malicious apparitions who roam the house indefinitely and exist on a liminal plane between life and death and are able to interact with living characters. Just as the central narrative of the film questions whether events are taking place in reality or in the mind of the protagonist, Javier too hopes to challenge the perceived opposition of life and death through her art.

Where red and black are colours that can alternately take on associations of life and death depending on the context, Javier employs them to dramatic effect as they symbolize the simultaneous existence and transgression of boundaries. The clearly defined black squares imposed on the canvas are the very means through which the physical materials of the red lace tattling from the external panels seep into the internal dimension of the painting. The large size of the artwork as well as the expertly rendered perspective of the room within which the twins stand also serves to extends their presence into the physical plane of the viewer.

In Red is the Colour of Life, and So is Black, Javier presents us with an invitation to enter into a contemplation of the relationship between life and death, and of the inevitable way in which death erupts into the surface of consciousness and reality. As the girls regard us with their unwavering gazes, their arms and hands interlock tightly in a reinforcement of our inextricable and everpresent connection to death in life.

傑拉丁·哈維爾最初因為父母都期望她成為一名護士,並過安穩的生活而決定修讀護理學。雖然她後來還是選擇當一名藝術家,但她修讀護理學時的經歷卻成為她藝術靈感的主要泉源。面對每天接觸的病人,她看到無數生死,積極觀察並思考反省,作品經常探索和談論生死之界。

生死是哈維爾作品中反復出現的主題,這與她童年很早就經常在生活中面對死亡不無關係。哈維爾生於農民家庭,深明每個生物都不可避免死亡這個現實。她經歷了家人的去世,也知道農場每天都有動物因為被販賣或成為盤中餐而死去。年輕的哈維爾明白到死亡是生命必經的自然過程。

本幅作品名為《紅黑色等於生命的顏色》,平面的畫布上延伸出紅色的梭織花邊,在作品中加入紡織元素是其標誌性風格。因為材料纖細,定要手藝高超,拿捏精準才可操作,體現哈維爾在技巧上的能力,同時打破我們對某些圖像和物件的慣常看法和聯繫。花邊一般讓人聯想到家庭的舒適溫暖,但此刻卻被染成血紅色,像是敗壞的五臟六腑,衝破畫幅的最表層。

哈維爾把生死比作硬幣的兩面,探討其中的雙重性。畫中的雙胞女孩就是代表,來自史丹利·寇比力克導演的 1975 年電影《 閃靈》中的標誌性角色。畫面充滿對比和重複性,藍色裙子、墙紙和左右兩邊的壁板看似很對稱,但細看之下就會發現其實它們存在許多變化。兩個女孩的表情差異很大,一個緊張凝視,一個友善微笑,兩邊裝有梭織花邊的黑框窗口位置不對稱,而壁板上的花邊密度也不一致。哈維爾通過這些細節吸引觀者的注意力,不自覺地在畫面中央加上無形的界限,目光在左右來回穿梭,尋找當中的相同與不同處。

此作來自哈維爾一系列探討虛構故事和敘事手法的作品,寇比力克的《閃靈》正是她選取的其中一個創作題材。電影中的主角在迷宮般的大宅中遊蕩,逐漸顯露出他衰落錯亂的精神狀態。雙胞女孩是兇殘謀殺案的受害者,她們看似單純無邪,卻是永遠穿梭於大宅中不懷好意的亡靈,徘徊於生死之間,仍可與活人溝通。隨著情節的發展,我們不禁懷疑故事究竟是否發生在現實,還是說一切都是主角自己腦子裡虛構出來的。哈維爾也希望通過自己的藝術,質問看似對立的生死關係。

視乎場合,紅與黑色各自都可能代表生或死,哈維爾更放大它們的效果,用以代表同時存在的對立面和被逾越的邊界。黑色方框輪廓清晰,立體的紅色梭織花邊通過它從外界壁板進入畫幅內部。本畫尺寸碩大,畫中房間呈現強烈的透視感,令觀者如同親臨其境,直接對視面前的雙胞女孩。

哈維爾透過《紅黑色等於生命的顏色》邀請我們一同反思生命與死亡的關係,以及當死亡 浮現在意識和現實時不可避免的現象。雙胞女孩目不轉睛地注視我們,兩隻手牢牢牽在一 起,就似生命與死亡,糾纏不清,無可逃避。









▲ Lot 26 Detail 局部

# PROPERTY FROM A DISTINGUISHED INDONESIAN PRIVATE COLLECTION 印尼重要私人收藏

# 27 I NYOMAN MASRIADI 米斯尼亞迪

(INDONESIA, B. 1973)

# The King of Gods

signed and dated 'Masriadi 5 Juni 2014' (lower left); signed, titled and dated again (on the reverse) acrylic on canvas 350 x 200 cm. (137 ¾ x 78 ¾ in.) Painted in 2014

HK\$2,800,000 - 3,800,000 US\$370,000 - 490,000

# **PROVENANCE**

Private Collection, Indonesia

# 神王

壓克力 畫布 2014年作

簽名: Masriadi 5 Juni 2014 (左下)

印尼 私人收藏



Zeus, dubbed as the king of gods in the context of ancient Greek mythology 宙斯,古希臘神話中至高無上的天神

I Nyoman Masriadi has been hailed as a leading contemporary artist in Southeast Asia by art historians, critics and collectors alike. Migrating to Yogyakarta to study at the Institut Seni Indonesia (ISI), he consolidated his interest in figurative painting. Within his artistic practice, Masriadi developed his painterly skill and established his signature style as a figurative painter amongst his contemporaries with his exaggerated muscular figures that take on a quality easily reminiscent of Fernando Botero's amplified figures.

The early works of Masriadi were dominated by a series of socio-political works that focused on the collapse of the New Order regime of President Suharto in 1998. Over this period Masriadi produced a suite of works including his critically acclaimed "Bantul Series", which set him apart as one of the leading artists from the region. In creating his later narratives, Masriadi derived inspiration from his feelings towards sociopolitical events taking place in Indonesia combined with his passion for popular culture in the form of comics, action figures and electronic games. Masriadi visualizes the freedom of speech in the form of inscriptions and free-hand doodles that often accompany the main subject or figure.



Masriadi's doodles across the canvas in the present lot are embodiments of his humorous, witty allegory of the scene created. The work's title, "King of Gods" is inscribed on the upper left of the canvas, and "King God" is written next to his left ear, containing additional clues that aid in revealing the pictorial narrative. Other symbols can also be found around and over the figure in the painting. Such as a small torch drawn on the lower right part of the canvas next to the figure's robe, including a flower and banana scribbled to complete the missing "gems" of the fruit-adorned crown. These small elements offer an extensive layering of interpretations for the viewer.

The King of Gods bequeaths its towering character with the iconic elements of Masriadi's muscular figures – he is a sculptural, three-dimensional presence engaged in solitary act of strength. Rendered in a smooth black, his figure exudes a traditional ideal of masculine toughness. A light source coming from the bottom left of the painting casts a dramatic shadow in the background of the painting, bringing to mind the posed studio portraiture of the early centuries that were commissioned by the monarchs and nobility of Europe. Masriadi enacts a subversion of these associations

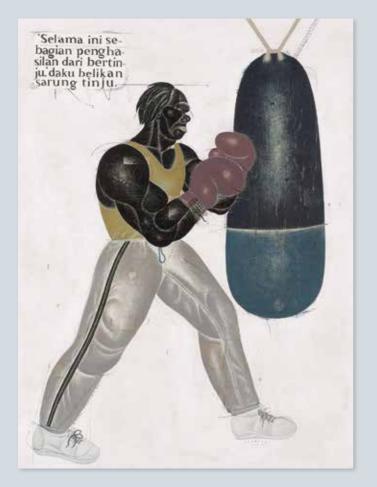


I Nyoman Masriadi 米斯尼亞迪

as despite the commanding presence of his central character, he is clothed only in a yellow cloth (that looks more like a sheet rather than a robe), and a loin cloth of flowers that barely protect his modesty. He holds aloft with great seriousness a watermelon and a pineapple in a stance akin to sculptures upholding symbols of high values such as peace, justice, or wisdom. A satirical contrast to our expectations of a portrait of a King, Masriadi grounds us with the inclusion of household brand cheap Indonesian slippers that adorn the figure's feet, to a discussion of Indonesia's farcical socio-cultural landscape.

Solid and anchored, the single figure draws parallels also with the imposing posture of ancient Greek statues of the mythical god Zeus with his long beard, muscled figure, and golden robe. The figure visualises Masriadi's ideal physical figure: "I would like to change the physique, not to make it more ideal but studier perhaps. For example for the body to stand, It does not require such small feet and the feet have to be bigger". Masriadi hence demonstrates a sophisticated understanding of human anatomy, and the exaggeration of his figures is measured with a steady realism.

The pastel pink tone applied to the background of the painting is a soft and hence comical juxtaposition to the heightened strength of the figure, compounded by the delicate frangipani flowers that conceal what is considered to be the traditional source of masculinity. Painted in 2014, The King of Gods displays a refinement of Masriadi's starkly confident figures and his skill in affording his characters a three-dimensional quality. The work is also a continuation of Masriadi's sly mockery of figureheads of power as he strips away their finery to reveal the essentially empty nature of their power and posturing.





米斯尼亞迪一直被藝術史學者、藝評人及收藏家視為東 南亞當代藝術發展中具領導地位的畫家。搬至印尼日惹 於國立印尼藝術大學(ISI)就讀後,他鞏固了對具象 繪畫的興趣,開創出與同儕不同的獨特具象畫風格,畫 中人物誇張的肌肉線條令人聯想起費爾南多 · 博特羅 筆下膨脹的人物。米斯尼亞迪早期的作品著重社會政治 議題,尤其關心 1998 年印尼總統蘇哈托的新秩序政府 垮台的相關事件。在這期間米斯尼亞迪創作了一系列具 能量的作品,包括備受推崇的 Bantul 系列,使他在整 個地區裡芸芸藝術家中脫穎而出。米斯尼亞迪後期的創 作也從印尼的社會政治事件取得靈感,並且結合他對漫 畫、公仔、電玩等流行文化的喜愛。米斯尼亞迪將文字 與隨性塗鴨視為言語自由的視覺化作為,這些元素也常 與作品中的主要人物結合。本次的拍賣作品以及在他其 他許多畫作中可見米斯尼亞迪在畫布上的塗鴉,在畫中 的場景形成詼諧、機智的比喻象徵。本次拍賣作品的左 上方有著「眾神之王」的題字,在人物的左耳邊也寫著 「神王」,形成進一步的線索供觀眾閱讀畫面中的圖畫 敘事。其他不同的符號也出現在畫中人物身邊甚至覆蓋 在他身上,例如他身著的袍子的右下方出現了一支小火 把,頭上的皇冠則用花朵與香蕉的塗鴉取代了珠寶。經 由這些細小元素所形成的層次則提供給觀眾闡釋與想像

《神王》之中崇高的人物呈現米斯尼亞迪著名的創作元素,也就是肌肉發達的人物,畫中人物如雕塑般,有著近乎立體的存在感,全心專注在展現出權威力量。採用光滑的黑色呈現,畫中人物的身體散發出傳統理想的強

韌男性氣質。畫面左下方所傳來的光線在背景形成一道 陰影,形成的效果類似早期歐洲君主和貴族委任製作的 畫像。但是米斯尼亞迪同時也顛覆了這些聯想,畫中人 物雖然看似權威,但身上卻只披著一匹黃色布料(看起 來比較像床單而不是一件袍子),穿著點綴著花朵的腰 布,他幾乎衣縷不覆體。帶著嚴肅的表情,高舉著一顆 西瓜與鳳梨,姿態宛如那些舉著崇高象徵代表著和平、 正義、智慧的雕像。作品呈現出一個與印象中的國王肖 像的諷刺對比,米斯尼亞迪並且讓他在腳上穿著印尼隨 處可見的廉價拖鞋,由此探討印尼荒謬的社會文化景 期。

結實與穩固,畫中的中心人物與威嚴的蓄有長鬚、壯碩精實並且身著黃金袍的古希臘神話天神宙斯的雕像有著異曲同工之妙。這個人物將米斯尼亞迪所認為的理想體魄視覺化:「我希望能夠改變對身體的定義,並不是要改變得更理想,也許是變得更精實。比方說,要讓一個身體站立著,雙腳不應該那麼小,應該要更大一些才行。」 米斯尼亞迪也因此展現出對人體解剖學的深度理解,他筆下誇張的人體則是經過沈著平穩的現實考量後的成果。

粉色的背景與強壯的人物形成了滑稽的對比,再加上一般認為代表男性雄風的位置也被細緻的雞蛋花所覆蓋。 創作於2014年,《神王》是米斯尼亞迪作品中自信滿滿的人物的經典代表,同時也展現出藝術家對於賦予畫中人物立體質感的掌握。這件作品同時也是米斯尼亞迪對於權力的傀儡的諷刺,他剝除他們身上奢華的物件,以揭示力量與姿態的空虛本質。 Left to right 由左至右:

Man from *Bantul - Boxer*, 2000, Christie's Hong Kong, 30 May 2010, Lot 1115, sold for HK\$2,060,000 《班圖爾人(拳擊手)》2000 年作 香港佳士得 2010 年 5 月 30 日 編號 1115 成交價:2,060,000 港元

Fernando Botero, *Man on Horse*, 1992, Israel Museum, Jerusalem 費爾南多·博特羅《騎馬男子》 1992 年作 以色列博物館 耶路撒冷

# KENJI YANOBE 矢延憲司

(JAPAN, B. 1965)

# Soul of Bubble King

steel, rubber, fan, computer and mixed media 220 x 220 x 240 cm. (86 % x 86 % x 94 % in.) Executed in 1992

HK\$1,500,000 - 2,000,000 US\$200,000 - 260,000

# **PROVENANCE**

Acquired from artist directly in 1992

Private Collection, Asia

Anon. Sale, Christie's Hong Kong, November 29, 2009, Lot 1034 Acquired from the above by the present owner

# **EXHIBITED**

Kitakyushu, Japan, Kitakyushu Municipal Museum of Art, The 2nd Kitakyushu Biennal: The Disguise of Chronos, 1993.

Copenhagen, Denmark, Louisiana Museum of Modern Art; Oslo, Norway, Kunstnernes Hus; Turku, Finland, Wäinö Aaltonen Museum of Art; Stockholm, Sweden, Liljevalchs Konsthall; Vienna, Austria, Osterreichisches Museum fur Angewandte Kunst, Japan Today, 1995.

Osaka, Japan, National Museum of Art, MEGALOMANIA, 2 August - 23 September 2003.

Toyota, Japan, Toyota Municipal Museum of Art, Kenji Yanobe - Kindergarten, 24 June - 2 October 2005.

# LITERATURE

Rontgenkunst Institut von Katsuya Ikeuchi Galerie AG, Kenji Yanobe 1990-1994, Tokyo, Japan, 28 April 2004 (illustrated, unpaged).

Seigensha Art Publishing, Inc., Kenji Yanobe 1969-2005, exh. cat., Kyoto, Japan, 2005 (illustrated, pp. 31, 95 & 96).

# Soul of Bubble King

鋼 軟膠 風扇 電腦 綜合媒材 1992年作

## 來源

前藏者於1992年直接購自藝術家本人 亞洲 私人收藏 2009年11月29日 佳士得香港 編號1034 現藏者購自上述拍賣

## 展貿

1993年「第二屆北九州雙年展:柯羅諾斯的偽裝」北九州市立美術館 北九州 日本

1995年「Japan Today」路易斯安納現代美術館 哥本哈根 丹麥;Kunstnernes Hus 奧斯陸 挪威;Wäinö Aaltonen 美術館 圖爾庫 芬蘭;麗列瓦茨藝術館 斯德哥爾摩 瑞典; 奧地利應用藝術博物館 維也納 奧地利

2003年8月2日 - 9月23日「MEGALOMANIA」國立 國際美術館 大阪 日本

2005年6月24日 - 10月2日「Kenji Yanobe-Kindergarten」豊田市美術館 豊田 日本

# 文獻

2004年4月28日《Kenji Yanobe 1990 - 1994展》 Rontgenkunst Institut von Katsuya Ikeuchi Galerie AG 東京 日本 (圖版,無頁數)

2005年《Kenji Yanobe 1969 - 2005展》株式會社青幻舎京都日本 (圖版,第31、95及96頁)



Fig. 2 Expo '70, installation view Photo: Photographer Unknown 圖 2 日本萬國博覽會 會場圖片





# A VISION OF THE FUTURE

Kenji Yanobe's works explore the possibility of revival after harsh adversity, they are intellectually inquisitive and amusing. Yanobe's citation of anime in form, characteristics and narrative in *Soul of Bubble King* (Lot 28), Yanobe's 1992 monumental sculpture, emphasises the artist's own identity and interest in fortification, self-defense and haunting reality of scientific evolution. Conceptually tackling and physically transporting the viewer into his post-apocalyptic universe through his

artwork, Yanobe delivers a visually wondrous sculpture with childlike exuberance.

Yanobe's envisioned future holds the potential of encompassing the blissful days of the Garden of Eden but can likewise progressively deteriorate whereupon our survival is an everyday battle, an idea encompassed in the post-war Japanese anime and manga in Japan. Thriving in the late 1950s and 1960s, they often incorporated cosmic and otherworldly narratives to metaphorically convey Japan's desire to escape the sobering experiences of World War II which Japan barely survived. The heroes of such stories powered by radiation and unimaginable technology endlessly fought for righteousness, a conscious reference to Japan's resolve to prosper in a post war era.

In 1970, the World Exposition hosted in Osaka, Japan led over 64 million people deep into the utopian ideology of many Japan's artists and architects. This event further three dimensionally manifested the ideas addressed in post-war manga and anime in its plethora of futuristic designs that bore no ties to traditional Japanese origins (Fig. 1). The surreal pavilions spoke of a future of uniformity and oddly remote existence despite the Expo's intentions to show "Progress and Harmony for Mankind". The iconic Tower of the Sun (Fig 2) created by Japanese artist Tarō Okamoto, primal in its totemic design, loomed over the Exposition in an embracing, protective gesture. Ironically, instead of incorporating new-fangled technology into existing architecture, the Osaka World Expo broke down structural elements into a basic, cellular organic form began releasing Japan from its "delusion". In every sense the fair represented the possibility for renewed existence in the aftermath of warfare and defeat. Rather than hide behind a veil of improbable salvation, Yanobe's Soul of Bubble King

Left to right 由左至右:

Fig. 1 Expo Tower, Expo '70 圖 1 《博覽會塔》日本萬國博覽會

Kenji Yanobe, *Lucky Dragon*, 2009 ⑤Kenji Yanobe/ Courtesy Yamamoto Gendai 矢延憲司《Lucky Dragon》2009 年作

Fig. 3 Kenji Yanobe, *Tanking Machine*, 1990 ⑤Kenji Yanobe/ Courtesy Yamamoto Gendai 圖 3 矢延憲司《Tanking Machine》1990 年作

Kenji Yanobe at work ©Kenji Yanobe/ Courtesy Yamamoto Gendai 創作中的矢延憲司



explores the ideological roots that led to those structures and ultimately provides a plausible solution to the consequences of mankind's progression.

# A RENEWED LIFE

In 1990 Yanobe made his first human encaging sculpture Tanking Machine (housed in the 21st Century Museum of Contemporary Art in Kanazawa, Japan), whose large white cavity filled with warmed sodium chloride solution comforted and protected Yanobe in its womb like similarities (Fig 3). The protective structure paved the way for Soul of Bubble King, a sculpture and physical suit in which Yanobe can hide and simultaneously provide offense, viscerally transforming into his much admired, fabled hero. At first glance, the red steel frame is merely draped in black rubber and oddly crowned. Its face is a small glass window from which sheltered from others and seated within Soul of Bubble King, Yanobe controls the movements of Bubble King as if it were an extension of him. Armed with the on-off button, Yanobe in his looming sculpture awaits to be approached before suddenly inflating with air to the brink of explosion, enlarging his facade to inflict fear on the provoker. He has both defensive and offensive capabilities; in a stance of self-defense the sculpture takes a naturally offensive persona, paralleling the physical transformation of the steel armadillo beneath him. Riding the steel plate armadillo as Alexander the Great rode his elephant across the Himalayas, the



menacing figure commands attention and power. Yet he is not engineered to readily attack, Soul of Bubble King as implied by his name is more of a peaceful icon whose primary concern is survival. His rounded exterior will provide sanctuary in a futuristic nuclear powered warfare, literally padding him from toxic chemicals and invisible radiation. The comfort and security is counter balanced with the tight gripping of Yanobe within, depriving him of sensory impressions and rendering him temporarily immobile while his invader is overcome with the sight of Soul of Bubble King. As viewers, the intricate dance becomes in itself a performance piece. Yanobe and Bubble King are simply extensions of one another; as such Soul of Bubble King becomes a persona that reveals Yanobe's own apocalyptic worldview.



Soul of Bubble King was exhibited across Europe and Japan but most significantly at a culminate exhibition at the original site of the World Expo, The National Museum of Art Osaka, Japan in 2003. The cyclical occurrence of these events perfectly parallels Yanobe's concept of creation and destruction followed by revival, reality and fantasy followed by actuality. His prolific conceptions and beautiful manifestations have elevated Yanobe's artwork to the level of many highly established artists, drawing in themselves as many admirers as the world expositions themselves. Kenji Yanobe's sculptures are not isolated artistic endeavors but a part of Yanobe himself, utilizing his every movement and oeuvre continually colonizes his envisioned futuristic world.





Kenji Yanobe, *Levitaion*, 2010 ©Kenji Yanobe/ Courtesy Yamamoto Gendai

矢延憲司《Levitaion》2010 年作

Lot 28

Kenji Yanobe, *Mammoth Project:*Rocking Mammoth, 2005

©Kenji Yanobe/ Courtesy Yamamoto
Gendai

矢延憲司《Mammoth Project: Rocking Mammoth》 2005 年作

Kenji Yanobe, *Lucky Dragon (Concept Maquette)*, 2009 ©Kenji Yanobe/ Courtesy Yamamoto Gandai

矢延憲司《Lucky Dragon (Concept Maquette)》 2009 年作



# 未來的視野

矢延憲司的作品深入探討世界災難、人文主義、戰後重建等可能性和複雜情態,蘊涵深刻且發人深省。1992年創作的大型雕塑《Soul of Bubble King》(Lot 28) 滲透了日本主流動漫文化中常見的造型,突顯他對日本社會文化的透徹認識,和對防禦、戰爭、自衛與科學進化的熱切探索興趣。他把理論思考結合雕塑、裝置技術,以童真的熱情,創造出宏大壯觀的裝置作品,將觀者引入他的未來世界想像之中。

在矢延憲司的想像中,未來有無窮發展的可能性,可能像重返伊甸園般美好和諧;但也有可能每況愈下,戰爭動盪不斷,如戰後日本動漫常見的情節一般,生存成為日復一日的戰爭。這些為生存而戰的故事,普遍存在於日本的文化論述之中。從五、六十年代起蓬勃

的動漫故事中,相類似的情景常發生於宇宙或另一個世界中,隱含了日本社會對於二戰慘痛經歷的痛苦回憶,真實的經歷以投射的方式表現在虛構的動漫情節之中。故事裡的英雄通常以激光或超乎想像的科技來警惡懲奸,令人聯想到日本戰後要克服困境、復甦家國的民族精神。

1970年的世界博覽會於日本大阪舉行,超過六千四百萬人走進了日本藝術家及建築師所建構的烏托邦之中。而這次的博覽會表現了日本戰後動漫的思想,大部份展出的建築,其未來式、科幻感的設計已與日本傳統分道揚鑣(圖 1)。儘管世界博覽會的主題是「人類的進步與和諧」,但超現實的展館卻呈現一個系統嚴密、卻又遙遠陌生的未來世界。岡本太郎的《太陽之塔》(圖 2)以太陽的圖騰為題,以一種懷抱姿態俯視世界博覽會,既神話而又科幻。諷刺的是,大阪世界博覽會並沒有結合新科技與原有的建築物,而是把建

構的結構元素分拆、鋪陳成基本細胞的有機造形,以使日本從視覺「錯覺」中得到解放。世博代表了在戰爭和重生的可能,還有一種永恆的美好期望,而這種精神也滲透到矢延憲司的《Soul of Bubble King》。作品深深植根於戰後日本社會和文化論述中的戰後復甦意識形態,又抽取了動漫文化中的樂觀積極感受,呈現了他對未來世界、人類發展進程的一種美好想像。

# 末日與生存

在1990年,矢延憲司創作了他第一個包含人體的 雕塑《Tanking Machine》,作品包含有注滿溫 暖氯化納溶液的白色凹洞,如子宮般安撫及保護著 人體(圖3)。這具保護性的結構啟發了《Soul of Bubble King》的創作,使他持續創作既是雕塑、 又像容器的作品,仿似動漫機械人保護衣,既可保 護主人,又可把他變成力量強大且具攻擊性的人物, 恰如他心中所仰慕的虛擬動漫英雄。乍看之下,紅 色鋼架上似乎僅披上黑色橡膠與怪異的冠冕。它的 面部是一扇小塊的玻璃窗,隔開外物與裡面的人, 而矢延憲司坐在《Soul of Bubble King》之中並 控制其動作,當成身體的延伸。按著開關,矢延憲 司在他的裝束裡,耐心地等待有人上前的那一刻, 充氣膨脹至接近爆裂的邊緣來驚嚇來者。他同時有 著防衛與攻擊的能力;在防禦時,他沉著警醒,保 持著隨時主動進攻的能力,如同身下鋼鐵犰狳受刺 激時所產生的變化。駕馭著鐵甲犰狳,矢延憲司就 如亞歷山大大帝騎象穿越喜瑪拉雅山一般地威風凜 凜、所向披靡。但是,他絕不進行無意義的攻擊, 《Soul of Bubble King》顧名思義,是一個以生 存為首要目標的和平象徵。它渾圓的外形將在未來 核武戰爭造成的化學毒物及無形輻射時,為主人提 供有力的防護。但是 Bubble King 的緊繃空間,卻



又對主人造成束縛,使人如同暫時被剝奪了知覺被固定在座位上,與 Bubble King 為人們帶來的安全感形成了強烈的對比。作品充滿了衝突和張力,也與與觀者之間建立一種對話、共生關係。

《Soul of Bubble King》曾在歐洲及日本多處展覽,但最重要的是 2003 年在世界博覽會的原址大阪國立美術館展出。重覆相同的展覽,恰巧呼應了矢延憲司對創造和毀滅、與接連而來的重生的想像。他豐富的文化理念及獨特的創作方式,使得作品成為公認的傑作,如世界博覽會般吸引了大眾。矢延憲司的雕塑不單純是一件獨立的藝術品,更是矢延憲司自己的一部份,他的每一個行動及每一件作品,都逐步開拓、佔領了他想像中的未來世界。



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

# 29 ZHAN WANG 展望

(CHINA, B. 1962)

# Artificial Rock No. 86

signed in Chinese; dated '2005'; numbered '2/4' (engraved on upper part) stainless steel sculpture 175 x 235 x 80 cm. (68 % x 92 ½ x 31 ½ in.) edition 2/4 Executed in 2005

HK\$2,400,000 - 3,200,000 US\$320,000 - 410,000

# PROVENANCE

Private Collection, Indonesia

### LITERATURE

Hanart T Z Gallery, Zhan Wang: Flowers in the Mirror, Hong Kong, 2007 (illustrated, p. 70).

SDX Joint Publishing Company, The New Suyuan Stone Catalogue, Beijing, China, 2008 (illustrated, p. 86).

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# 假山石系列 第86號

不鏽鋼 雕塑 版數:2/4 2005年作

簽名:展望(刻於上方)

印尼 私人收藏

# 烛女

2007年《展望:鏡花園》漢雅軒香港(圖版,第70頁) 2008年《新素園石譜》生活·讀書·新知三聯書店 北京 中國(圖版,第86頁)

2008年《今日中國藝術家‧展望》甘肅人民美術出版社 蘭州 中國 (圖版,第175及386頁)

2011年《展望:新素園石譜》Edizioni Charta srl Charta Books Ltd 長征空間 米蘭 義大利 紐約 美國 北京中國(圖版,第57頁)

"The question of the traditional meaning of my artificial rocks is just a superficial one. What they want to convey from within is the kind of ordered pattern formed by the natural world. That is expressed through the rock, to make you observe nature instead of making obvious cultural connections. An important theme here



is nature - it is an eternal topic, yet an avant-garde and futuristic one. How do we as people confront nature? Nature includes the discovery and exploration of the universe, and the discovery and exploration of our inner selves, including our human nature, and so on. This is a huge question for exploration, a topic of universal value, and you cannot simply understand it as 'tradition.' This is a kind of culture-first point of view."

- Zhan Wang

Fig 4 Gino Miles, Skyward, Conrad Hotel, Indianapolis, USA

圖 4 Gino Miles 《朝向天空》美國 印第安納波里 港麗酒店藏



At the beginning of the 20th century, many artists began challenging the boundaries of sculpture as a medium. No longer concerned with realistic presentations of their subjects, they instead explored how sculptural modeling could represent the subjective reality of their perceptions. Modern sculpture thus underwent a gradual trend away from the pursuit of realism and toward more distorted and abstract forms. In this context, sculptures were no longer faithful facsimiles of particular objects, but instead existed as spatial entities possessing materiality, mass, and texture and expressing personal aesthetics. The viewing of sculpture became a much more complex experience.

Zhan Wang is one of Chinese contemporary art's important conceptual sculptors. Work on his stainless steel Artificial Rock series was first started in 1995 (Fig. 1), and individual works from that series can now be found in the collections of major international museums and foundations, including New York's Metropolitan Museum of Art and the British Museum of London.

With a practice deeply informed by traditional and contemporary Chinese philosophy, culture, and society, Zhan Wang produces sculptures and installations that are both boldly physical and tantalizingly conceptual. Rocks-real and fabricated - are recurring motifs and materials in his work, through which he explores the intertwining of human and natural history and our relationship with urban and natural landscapes (Fig. 2).

Traditional scholar's rocks have enjoyed broad popularity from the time of the Song Dynasty onward, and are important objects of Chinese aesthetic connoisseurship for contemplation and introspection. Zhan Wang believes that, 'even today, a feeling for stones is embedded deep within the aesthetic soul of the Chinese people and their cultural preferences. People are still moved by them and what they represent.' For the Chinese, scholar's

rocks have always represented the greatest value as collectors' items for connoisseurs. Zhan Wang's work in his Artificial Rocks series makes clear his concern for the competing strengths of the old and the new as well as questions of genuineness and artificiality in natural materials versus made-made forms.

Song Dynasty calligrapher Mi Fu proposed four criteria by which scholar's rocks should be judged, which were 'thinness' (shou), indicating a slender, graceful shape; 'wrinkles' (zhou), or texture and furrows; 'perforations' (lou), or penetrating depressions; and 'openness' (tou), meaning filled with hollows or cavities. Pitted, hollowed out, and perforated, such stones were seen as embodiments of the dynamic and transformational processes of nature. These miniature, transportable bits of mountain scenery encourage meditation on the unity of man and nature and invite the viewer's imagination to break down the conventions of space, time and size. These exquisitely shaped stones thus gave full expression to traditional Chinese aesthetic concepts in a poetic manner. These stones enabled sculptor Zhan Wang to enter new territory, exploring the age-old inquiry in Chinese philosophy into the relationship between man and nature, and developing his own sequence of ideas through his creative endeavours.

During an interview, Zhan Wang once pointed out that 'There are elements of performance in the production of artificial rocks. This is perfectly natural, since creating sculpture involves its method of production, and producing it involves performance. It's all a matter of how we should view that performance.' The use of stainless steel in the production of *Artificial Rock No. 86* (Lot 29) accounts for its glossy, brilliant surface, while manual welding and hammering were also necessary to complete the work in a very difficult and time-consuming process. Due to the exceptionally challenging nature of the metalworking process, works of this type are among the finest examples of creative concepts executed through production methods of the greatest difficulty. The



purpose of stainless steel as a creative medium is to enable its lustrous metallic finish to reflect its surroundings in multiple images and colours flashing across its surface. The ever-changing nature of those reflections creates a miraculously dazzling, entrancing view, while at the same time embodying the demands of the post-modern work to harmonize with its environment and disappear within it.

Zhan Wang's *Artificial Rock No.86* stands quietly in its modest and self-effacing way, disappearing into its environment with its deep and lustrous surface, seemingly hovering between presence and absence. This scholar's rock, with its mirror-like stainless steel surface that reflects its surroundings, becomes part of nature by means of its natural form. The essence of *Artificial Rock No.86* is perhaps closer to the *Cloud Gate* sculpture by Anish Kapoor seen in Chicago's Millennium Park (Fig. 3), though as a result of the natural elements it also contains, it expresses, by different means, some of the same effects as the works of modern sculptor Gino Miles (Fig. 4). Zhan Wang's Artificial Rock Series is not

intended as a parody of Chinese culture; instead, its fundamental aim is to make use of contemporary creative media to capture and to re-evoke the sense of beauty central to the aesthetic traditions of China.

Stainless steel was massively utilised in China for large-scale city construction in the 1990s because of its low cost and rust-proof nature. As a building material, the shimmering visual impression produced by stainless steel symbolized the rapid development of contemporary commercial society as well as the ever-expanding material desires of humanity. As Wu Hong has written, 'We must realise that to Zhan Wang, glittering surface, ostentatious glamour, and illusory appearance are not necessarily bad qualities, and that his stainless-steel rocks are definitely not designed as satire or mockery of contemporary material culture. Rather, both the original rockeries and his copies are material forms selected or created for people's spiritual needs; their different materiality suits different needs at different times.'

「關於假山石的傳統意義只是一個表面現象,它內在所要表達的是自然界所形成的一種規律,由石頭體現出來,讓你觀察自然,而不是想當然的文化聯想,在這裡有一個很重要主體是自然,這是一個永恆的話題也是先鋒的,未來的。人們怎麼面對自然,自然包括宇宙發現、探索,人的內心世界的發現和探索,其中就包括人性等等,是一個很大的課題,一個比較有普世價值的主題,所以不能簡簡單單的理解為傳統,這是一種文化先行的看法。」

- 展望

進入 20 世紀,許多藝術家開始挑戰雕塑形式可能,探問的不再是如何再現所見,而是如何透過造形來表現當下感知的現實。這使現代雕塑逐漸遠離寫實的追求,呈現出變形與抽象趨勢。在此語境下,雕塑不再忠於任何對像,而是具有物質性、量感、觸感與個人美學表述的空間實體,牽涉了更複雜的觀看體驗。

展望是中國當代藝術重要的觀念雕塑藝術家。不鏽鋼材料製作的假山石系列作品開始創作於 1995 年 (圖 1),作品曾被紐約大都會博物館與倫敦大英博物館等國際知名的美術館與基金會收藏。

對於中國傳統與當代的哲理、文化與社會的深刻了解,使得展望所創作的雕塑與裝置藝術作品,除了具備大膽的實體感,也帶有



Fig 3 Anish Kapoor, *Cloud Gate*, 2004, Chicago, USA © 2016 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London

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圖 3 安尼施·卡普爾《雲門》2004 年作 美國 芝加哥

◀ Lot 29 Detail 局部



Fig. 1 Artificial Rock No. 2, exhibited in Capital Normal University, Beijing, China, 1996 © Zhan Wang Art

圖 1. 1996 年《假山石第二號》展出於首都師範大學 北京 中國

Fig. 2 National Art Museum of China, Beijing, China, 2008

© Zhan Wang Art

圖 2. 2008 年 中國美術館展覽現場 北京 中國

極具探討意義的概念性。真假山石,是一再出現的創作主題與素材。展望透過作品的具像形式與抽象概念,深切探討了人類與自然歷史、以及我們與城市和自然風景之間盤根錯節的關係(圖2)。

自宋代起便廣被喜愛的傳統文人石,是啟發展 室創作的靈感來源。展望認為:「中國人對於 石頭的戀慕情感根深蒂固,這種獨特的美學靈 魂,是一種文化偏好,因為一直到今天,人們 還是會被石頭所象徵的意涵所感動。」文人們 還是會被石頭所象徵的意涵所感動。」文人人睹 石賞玩、品析美感之餘不乏反思內省。文人人對中國人而言,向來是收藏家眼中,極具美對中國人質值的收藏品。展望對新與舊這兩種對時的力量、以及自然物質與人為形式的真假關注不言可喻。

宋代書法家米芾相石四法,曰瘦、曰皺、曰漏、 曰透。石頭上的凹洞、中空的凹陷與各種小孔, 都被視為是大自然瞬息萬變過程的縮影。這些 可攜帶的微型山景,激發了人與大自然合一的 沉思,喚起了人們對於傳統空間、時間與大小 的無限想像。小巧的奇石以詩韻般的形式,將 傳統的美學概念表露無遺。透過這些巧石,展 望得以進入一個新的領域,探索中國傳統哲學 中、長久以來對人類與自然關係的疑問,透過 藝術創作釐出自己的脈絡。

在一次採訪中展望提到:「敲假山石也有行為 因素在裡邊,這是自然而然的,因為創作雕塑 就會牽扯到製作,製作就會牽扯到行為,只是 我們該如何看待這種行為。」《假山石系列 第86號》(Lot 29)以不鏽鋼打造出光滑閃亮 的假石表面。不鏽鋼片放於假山石表面,然後 再透過手工錘煉與焊接的方式組合而成,過程 曠日廢時,煞費心血,鍛造工藝本身的難度極 高,這樣的創作形式,是藝術理念與高難度工 法結合的最佳證例。不鏽鋼做為創作素材,可 目的在於透過這種材質的金屬光感反映出周遭 環境的多種映像與色彩,其變化無限的特質, 能創造出令人目眩神迷的視覺奇景,同時恰如 其分地呼應出作品的後現代要求,可融入環境 而消失。

《假山石系列 第 86 號》總能低調且謙遜的矗立在一處,光影通透的外型,讓作品總是游走在存在與消失之間。一座文人石雕塑,透過不鏽鋼鏡面反射其周遭環境,以自然的形式融入自然。《假山石系列 第 86 號》在本質上或訊到接近雕塑家卡普爾位於美國芝加哥千禧公園內的作品《雲門》(圖 3),但其中所呈現的自然元素,與現代雕塑家 Gino Miles 的作品(圖代數學),也有異曲同工之妙。展望的假山石系列作品,並不是為了要嘲諷中國文化,而是亟欲透過當代的創作素材,去捕捉、並再度喚醒中國美學價值的核心美感。

因為不鏽鋼價格低廉且不會生鏽的特質,中國 在九十年代,曾經大量以不鏽鋼做為打造現代 城市的建材。不鏽鋼本身所具備的閃亮視覺印 記,象徵著當時商業社會的高速發展,同時也 反映出人民對物質欲望的不斷擴張。知名的中 國藝術史學家巫鴻曾如此寫道:「我們必須明 白,展望作品中那些閃亮的表面、浮誇的魅力、 虚幻的外表」絕非缺點,他的不鏽鋼太湖石不 是為嘲諷當代物質文化而設。





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

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# ZENG FANZHI曾梵志

(CHINA, B. 1964)

# **Portrait**

signed in Chinese; signed 'Zeng Fanzhi' in Pinyin; dated '2006' (lower right) oil on canvas 220 x 150 cm. (86 % x 59 in.) Painted in 2006

HK\$6,000,000 - 8,000,000 US\$780,000 - 1,000,000

## **PROVENANCE**

Private Collection, Asia

Zeng Fanzhi was born in an era of revolution in China. The movement to discard traditional values and thinking ultimately sent its waves rippling through Zeng's own world view. His early works in the Hospital and Meat series, as well as those in this Mask series, testify to his evolution as an artist, as he moved from depictions of the naked human psyche to the distance and alienation of the city. Ever eager to explore new areas, Zeng underwent more periods of experimentation, arriving at the new path which led him to create a series of portrait

works.

Fig. 3 Diego Velázquez, *Philip IV in Brown and Silver*, ca 1631-1632, National Gallery, London, UK 圖 3 委拉斯·蓋茲《Philip IV in Brown and Silver》約 1631-1632 年作 英國 倫敦 國家美術館

Thematic series aside, Zeng's portraits with the individuals spanning across his career are defined by distinctive styles; examining the stylistic features of those portraits as a group reveals three distinct periods. An early work, A Man in Melancholy (Fig. 1), makes full use of elements characteristic of German Expressionism; its lively brushwork and almost feverish lines create an intensely individual emotion. In 1993, after moving

# 肖像

油彩 畫布 2006年作

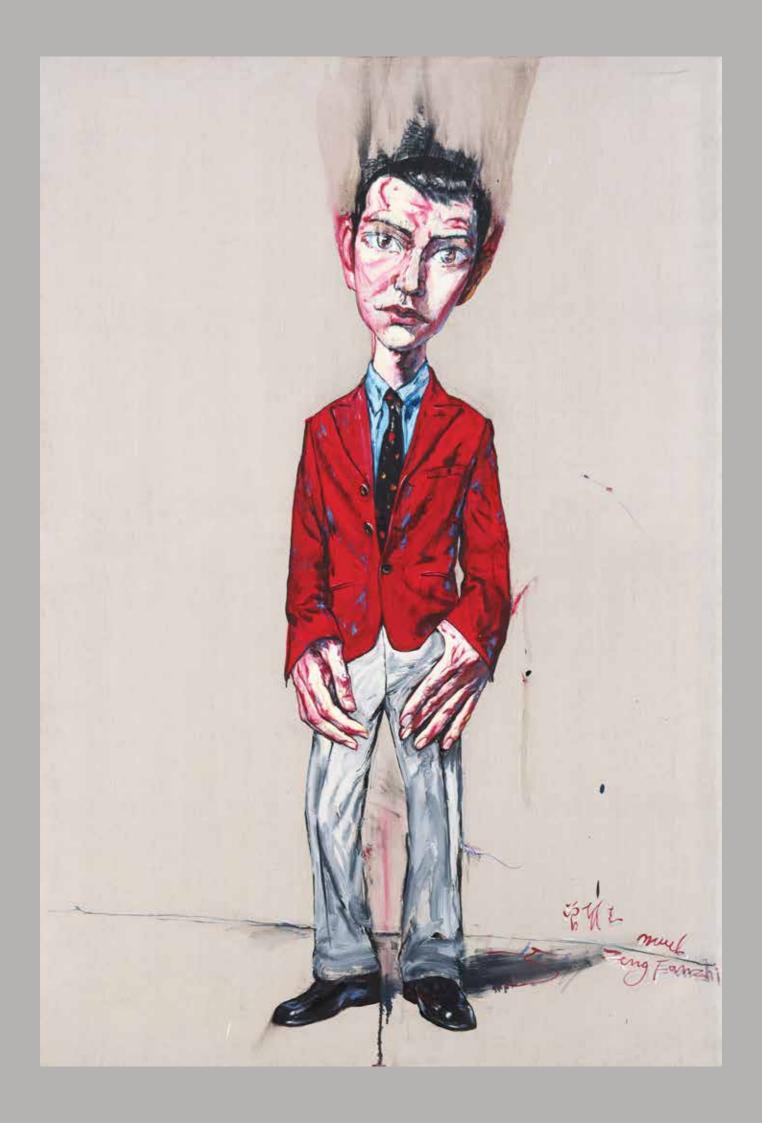
簽名:曾梵志; Zeng Fanzhi (右下)

來源

亞洲 私人收藏

from Wuhan to Beijing, Zeng began producing his Mask series (Fig. 2) under the influence of this change of environment. He depicts his subjects, each wearing a mask, in clearlyetched contours. The paintings of this Mask series, which convey a sense of the distance and alienation of urban life, have been acclaimed as a peak in his career. This did not, however, limit his personal artistic potential in any way, and ultimately, in 2001, as a symbolic gesture that he was entering new artistic territory, the masks came off to reveal the human faces behind them. Portrait (Lot 30) offered here exemplifies Zeng's personal interpretation of Eastern and Western art, and can be seen as an important turning point in which the artist injects Eastern color into a Western style of painting.

Classical painting in China was most often concerned with landscape or bird-and-flower themes, while portraiture remained mostly the province of the Imperial court or the works of the literati painters. In the West, portraiture came into vogue in the Renaissance and developed concurrently along a number of different paths. Traditional Western portraits emphasized a close physical likeness to the subject along with proper handling of color, light, and shadow to enhance the sense of dimensionality. Eastern artists were concerned with conveying character and a flexible use of line that expressed their subjects' spirit and feelings, thus transcending strictly realistic representation. Throughout most of his Portrait series, Zeng Fanzhi provides only partial depictions of his subjects, their legs and feet



fading away in a watercolor-like effect. He takes a different approach in *Portrait*, however, where his subject appears in his entirety and in such a way as to draw our attention to details such as the handling of his feet. The subject of Zeng's painting is standing, resting his weight on one foot, reminiscent of the Velázquez court portrait Philip IV in Brown and Silver (Fig. 3); it is a more relaxed pose, and one with a degree of self-expression. Zeng's figure seems to be adopting an attitude of selfconfidence in front of a mirror; his slightly serious and reserved expression indicates alert thoughtfulness rather than full relaxation, as if he is adopting a strict pose to match the suit he wears. In line with the focus on character and distinctive style in Chinese portraits, Zeng Fanzhi presents his subject's expression fully through his pose and movements. One of the 'Four Great Painters' of the Six Dyansties, Gu Kaizhi, developed theories for lifelike painting in which 'form communicates spirit' and 'imagination must be employed for beautiful results' - it is exactly this kind of aesthetic experience, beyond mere form, that is embodied in Zeng's Portrait.

The handling of the background in *Portrait* also evokes the spirit of Chinese painting and calligraphy through its use of empty space. As Laozi said in the Daodejing, 'All things under heaven derive from being, and being derives from non-being,' and the forms of things also have their origins in the roots of 'non-being.' The subject of Zeng's Portrait stands in the midst of an empty, clean background of white; Zeng's use of empty space achieves the effects of 'conveying a conception even where the brush does not go' and 'extending the scene beyond the painting.' In an interview Zeng once expressed his hope that viewers would engage their own imaginations when looking at these empty spaces: 'I hope I can make people feel something, in such a way that they discover meaning beyond what is painted.' Zeng also pulls pigment upward in streaky lines above the head of his subject, similar to brushstrokes in Chinese ink painting with their free flow of inks, thus adding to his work another unique elements of Eastern painting.

An acute observer of the society around him, Zeng Fanzhi made astute choices about how to clothe his subjects: in each period he picks attire reflecting the social conditions then current in China. The neat lines and splendid look of his subject's suit hint that he is a member of the newly emerging middle class following China's opening and reform policy. Red is a brave and avant-garde expression, representing a staunch individualism that would have been unthinkable as a kind of social ideology during the Mao Zedong years. Zeng once said, 'I used red because I found it stimulating and provocative....Red can also be the colour of skin. I used the same red whether I was painting skin, flesh, or blood.' Zeng extends his use of red in *Portrait* even to the skin tones, revealing the nakedness of skin and flesh; in his earlier Hospital series (Fig.4), the patients mostly wear the white robes provided by the hospital, except where their own skin and flesh becomes their attire when their upper bodies are exposed. In his later Mask series, most of his subjects wear red kerchiefs (Fig. 5), a symbol of Zeng's childhood sense of identity that brings with it a sense of regretful memory. In this Portrait, the stiff, straight Western suit worn by Zeng's subject indicates the pursuit of a new life, reflecting at the same time China's changing society as its markets open and it gradually moves onto the international stage. Zeng here chooses to dress his subject in a modern, Western suit, but one to which he adds intense Eastern colour. For Zeng, East and West are equal; what is important is the continual blending of the two that will ultimately result in their peaceful coexistence.

Zeng Fanzhi's expressive methods and their significance lie in his melding of Eastern and Western elements of painting, and his ability to let traditional and modern concepts balance each other as he joins together what might seem to be their mutually opposing spirits. His subject in *Portrait* has no clearly defined personal identity, and whether he represents an individual, or the collective consciousness of the Chinese people, is a matter ultimately to be decided by the viewer. The subject of this *Portrait* epitomizes the physical, mental, and spiritual condition of everyone in modern society,

doing their best to defend themselves against the onrush of history.



Fig. 4 Zeng Fanzhi, *Hospital Triptycl No. 3*, 1992, Christie's Hong Kong, 23 November 2013, Lot 50, sold for HK\$113, 240,000

圖 4 曾梵志《協和三聯畫之三》1992 年作 佳士得香港 2013 年 11 月 23 日 編號 50 成交價: 113,240,000 港元

© Zeng Fanzhi Studi





曾梵志出生於中國革命時代,當時文化價值和思想百廢 待興,為其世界觀激起源源不絕的漣漪。從早期的「醫 院」與「肉」的系列,以至「面具」系列,見證他從描 繪原始赤裸的人性,演變至陌生疏離的城市面貌。他本 著不斷探新的精神,由多番探索後另闢蹊踁,從而轉向 一系列的肖像創作。

曾梵志不同時期的肖像風格獨當一面,若集中探討以人物為主的肖像風格,可見三個比較明確的階段。早期作品《憂鬱的人》(圖1)充分體現德國表現主義特色,畫中明快的筆觸和狂亂的線條引起強烈的個人情感。1993年從武漢搬到北京後,他在環境轉變下創作「面具」系列(圖2),畫中人物輪廓分明,各自戴著面具,充斥著城市生活帶來的疏離感,「面具」系列更被譽為他創作生涯的巔峰。然而,他並沒有因此侷限個人藝術的可能性,終於在2001年摘下面具,揭示面具背後的人物面貌,是他走出一片新領域的象徵。拍品《肖像》(Lot 30)一作可體現他對中西藝術的詮釋,不失為曾梵志向西方繪畫風格注入東方色彩的重要轉捩點。

中國古典畫作多以描繪山水、花鳥為主,肖像畫則多見 於宮廷及文人作品;西方肖像畫自文藝復興時期開始盛 行,各自朝著不同路向並行發展。傳統西方肖像畫講求 形似,著重色彩和光影處理,從而突出主體的立體感; 東方則重神似,活用線條表達內在精神情感,超越具象 寫實的層次。在「肖像」系列作品中,曾梵志多以局部 描繪的方式刻劃人物,雙腳多像水彩效果般被淡化,拍 品《肖像》則不然,人物全身被呈現出來,讓人注意雙 腳的處理手法。畫中主角以單腳重心站立,這個動作令 人聯想到委拉斯 · 蓋茲為國王腓力四世所繪的宮廷畫像 (圖3),人物姿態縱容,同時帶有自我表現力。《肖像》 畫中人看似為前方的鏡頭擺出自信的姿態,但其似乎略 為嚴肅和拘謹的神情,說明了他思緒並沒有完全放鬆, 彷彿為了一身正規的服裝而作出調節。中國肖像畫講求 神似,講求氣韻,曾梵志從人物的動作將整個神情呈現 出來。六朝四大家之一顧愷之提出「以形寫神」、「遷 想妙得」的傳神理論,正正是《肖像》所彰顯一個超乎 形象審美的經驗。

拍品《肖像》在背景處理上更發揮出中國書畫的留白精

神,虚實相生,無畫處皆成 妙境。老子《道德經》云: 「天下萬物生於有,有生於 無。」萬物形態亦源自「無」 的根本。拍品《肖像》中的 人物站立在虚空淨白的背景, 用留白的手法達到「意到筆 不到」、「景在畫外」的效 果。 在一個訪問中,他談及 希望觀者在留白的部分有個 人的想象,他「希望能令大 家去感受,從而在畫作而外 獲得更多的意義。」曾梵志 更在畫中主角頭頂上擦出幾 道線條,好比中國水墨畫自 由流暢的筆法,為畫作注入 東方獨特繪畫元素。

作為一位敏銳的社會觀察者,曾梵志對人物服飾選擇相 當講究,各個時期作品中的服裝皆能彰顯當時中國社會 狀態。挺拔華麗的西服,暗示了主角作為新中國改革開 放後的中產新階層。紅色亦是前衛勇敢的表現,代表不 屈不撓的個人主義,這是一種在毛澤東年代不可想像的 社會意識形態。曾梵志曾自述:「我之所以用紅色是因 為我覺得它很刺激,具有煽動性。……紅色還可以是 皮膚的顏色。我在畫皮膚、肉和鮮血時用的是同一種紅 色。」他甚至將紅色的運用延伸至皮膚上,將皮肉赤裸 地暴露出來。在早期「醫院」系列中(圖4),病人多 穿著醫院提供的白袍,甚至赤裸上身,皮肉就是服飾。 後來「面具」系列中的人物多配戴紅領巾(圖5),是 曾梵志小時候對身分認同的象徵,填補帶有遺憾的回憶。 拍品《肖像》人物穿上筆直的西裝,是對新生活追求的 表癥,同時也映照中國社會從市場開放後逐漸走向國際 大舞台的變化。雖然曾梵志選用現代西方服飾,但同時 依附強烈東方色彩。在他而言,東西方不分軒輊,一切 在乎不斷的融合,旨在達到和而不同之境界。

在表達手法和意義上,曾梵志揉合東西方的繪畫元素, 在傳統與創新的意念上找出相互平衡的方式,將兩種看 似互相對立的精神連結起來。《肖像》中人物沒有明確 的身分定義,孰個人的描繪,或孰中國人集體的精神狀態,餘下觀者所定奪。畫作中人物的「身、心、靈」狀態, 也是當代社會人們的縮影,在歷史洪濤下捍衛自我。 Left to right 由左至右

Fig. 1 Zeng Fanzhi, *A Man in Melancholy*, 1990, Christie's Hong Kong, 28 November 2010, Lot 1206, sold for HK\$10,292,000

圖 1 曾梵志《優鬱的人》1990 年 作 佳士得香港 2010 年 11 月 28 日 編號 1206 成交價: 10,292,000 港元

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Fig. 2 Zeng Fanzhi, Mask Series 2001, 2001, Christie's Hong Kong, 22 November 2014, Lot 29, sold for HK\$18,040,000

圖 2 曾梵志《面具 2001》 2001 年作 佳士得香港 2014 年 11 月 22 日 編號 29 成交價: 18,040,000 港元

© Zeng Fanzhi Studi

Fig. 5 Zeng Fanzhi, *Mask Series 1996 No. 6*, 1996, Christie's Hong Kong, 24 May 2008, Lot 156, sold for HK\$75.367.500

圖 5 曾梵志《面具 1996 第 6 號 》 1996 年作 佳士得香港 2008 年 5月 24日 編號 156 成交價: 75,367,500 港元

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# PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION 重要私人收藏

# 31

# ZENG FANZHI 曾梵志

(CHINA, B. 1964)

# Mask Series: No. 4

signed in Chinese and dated '94' (lower right) oil on canvas 166 x 180 cm. (65 % x 70 % in.) Painted in 1994

# ESTIMATE ON REQUEST 估價待詢

## **PROVENANCE**

Guy and Myriam Ullens De Schooten Collection Anon. Sale, Sotheby's Hong Kong, 3 April, 2011, Lot 862 Acquired from the above sale by the present owner

# **EXHIBITED**

Bonn, Germany, Kunstmuseum Bonn, CHINA!, 1996. São Paulo, Brazil, Museu de Arte de Brasília, China -Contemporary Art, 2002.

Paris, France, Espace Culturel Paul Riquet, Et Moi, Et Moi Et Moi: Portraits Chinois, 11 June - 18 July, 2004

# LITERATURE

Hanart TZ Gallery, Behind Masks: Zeng Fanzhi, Hong Kong, 1995 (illustrated, p. 18).

Museu de Arte de Brasília, China - Contemporary Art, São Paulo, Brazil, 2002 (illustrated, pp. 132 - 133).

Espace Culturel Paul Riquet, Et Moi, Et Moi, Et Moi: Portraits Chinois, Paris, France, 2004 (illustrated, pp. 7, 59).



Fig. 2 Amedeo Modigliani, Portrait of Leopold Zborowski, 1917, Museu de Arte, Sao Paulo, Brazil Photo: © 2016 White Images/SCALA, Florence

圖 2 莫迪利亞尼《利奧波德·芝博羅夫斯基的肖像》 1917 年作 巴西 聖保羅 藝術博物館

# 面具系列:第四號

油彩 畫布 1994年作

簽名:曾梵志(右下)

### 來源

尤倫斯夫婦收藏 2011年4月3日 香港蘇富比 編號862 現藏者購自上述拍賣

### 展覧

1996年「中國!」波恩現代藝術美術館 波恩 德國 2002年「中國 - 當代藝術」巴西藝術博物館 聖保羅 巴西 2004年「Et Moi, Et Moi Et Moi...Portraits Chinois」 Espace Culturel Paul Riquet 貝塞爾 法國

# 文獻

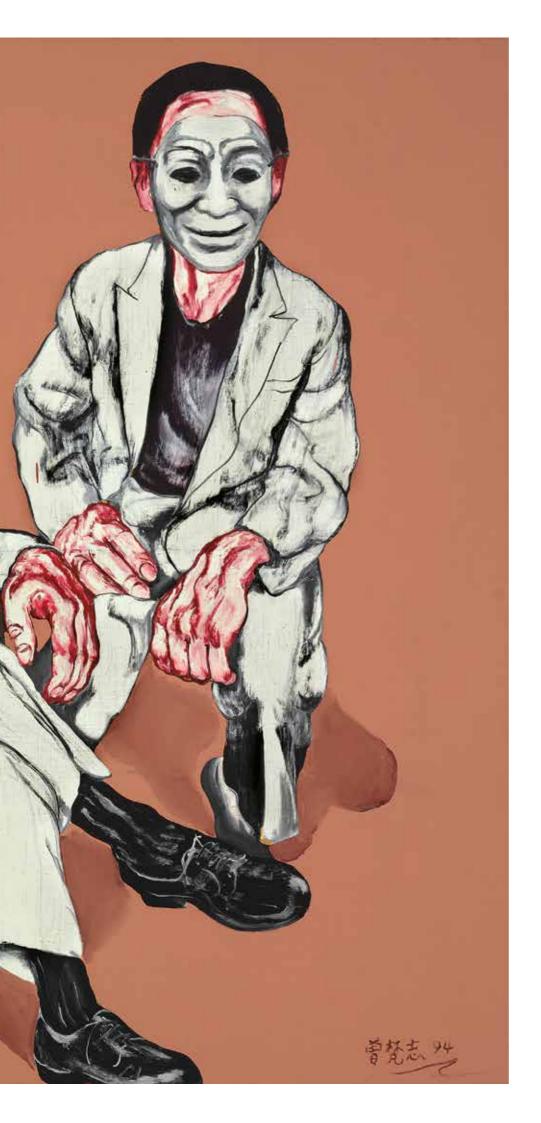
1995年《曾梵志:假面》漢雅軒香港(圖版,第18頁) 2002年《中國-當代藝術》巴西藝術博物館 聖保羅 巴西 (圖版,第132-133頁)

2004年《Et Moi, Et Moi, Et Moi: Portraits Chinois》 Paris: Au même titre 貝塞爾 法國 (圖版,第7及59頁)

In the 1980s, China witnessed the emergence of a series of avant-garde artistic groups. This movement converged with the publishing craze that took place in the latter part of the 1970s. Artists enthusiastically studied and embraced Western art, literature, and philosophy. They yearned to break away from the restraints of the official ideologies and investigate artistic concepts through creative endeavours. This artistic revolution reached its climax at the 1989 China Avant-Garde Art Exhibition. In the 1990s, the new economic reform policy ushered in a new era of social changes. Concurrently, artists shifted their focus from creating artworks that are brimming with idealism to issues that are concerned with the everyday reality. It was at this point that Chinese contemporary art broke free from the collectivist shackles. Artists were able to focus on individual feelings and mental processes - an unprecedented spirit of intellectualism emerged. In the era of social collectivism, art served the purpose of propaganda the connection with real life is lost. It also deterred the investigation of the spirit of the individual. Mask Series: No. 4 (Lot 31) is an oil painting that Zeng Fanzhi executed in the early 1990s. It reawakens the concern for the humanity in an individual. Through the format of portraiture, it seeks to reconnects the person with the social reality - it is a mirror that reflects the mental states of a generation.







Exceptional art works are not only pleasant to the senses, it also has to fearlessly criticise the true nature of reality - this is the reason why *Mask* Series: No. 4 is such a remarkable work. Zeng Fanzhi sincerely evaluates and responses to the social conditions of the present times. In the painting, the two impeccably dressed gentlemen with the neatly trimmed hair are seated in front of the single-hue background, which is richly saturated. It contrasts with the brilliantly white suits of the two figures. Their body language exudes confidence, as if they are the social elites of the new generation being interviewed by a magazine. However, the masks on their faces betrayed them with traces of uneasiness. The two elites are being watched by the others as they play their roles as someone who conforms to mainstream values. Using the composition of a group photograph, Zeng Fanzhi constructs the effect of a theatre stage, and the masks heightens the dramatic effect to a climax. It is worth noting that the masks from the same series are usually adhered close to the faces of the figures as if they are part of their bodies. The masks in this work look like disguises that the figures deliberately put on, so that their true feelings are hidden. This is a reflection of the hypocrisy in our society, and it is being mercilessly exposed by Zeng Fanzhi in this work. The mask is a metaphor for the absurdities in the society - this treatment is reminiscent of the works of Belgian Expressionist pioneer James Ensor (fig. 1). Not only is Mask Series: No. 4 a critique, it also conveys the sentiment that "All world's a stage". It reminds us the absolute necessity to be honest to oneself. This work is both Zeng Fanzhi's comment on the macro environment as an artist, as well as an affirmation of an individual's identity.

The Mask series successfully reveals the ills of the society by using intense symbols as visual schemas. Its aesthetic value is nuanced. According to the principles of Eastern portraitures, the face and gaze of the figures are crucial devices of conveying an individual's characteristics. Contradictorily, the theatrical masks in Mask Series: No. 4 completely obscures the faces of the figures. Even the eyes are depicted as two black holes - they are reminiscent of the eyeless figures of Modigliani (fig. 2). Zeng Fanzhi's representation of the figures completely erases any traces of individualism. This treatment subverts the convention of portraitures. The vanished "windows to the soul" suggest a disconnection in the channel of spiritual communication. Despite the indirect metaphor, the artist powerfully reveals the hypocritical state of existence and the struggles that are hidden deep within an individual.

Mask Series: No. 4 is preceded by the deeply visceral study of the physical body of the Meat series. The hands of the figures are depicted in blood-red. The joints and veins are bulging as if the skin has been flayed, and the raw flesh

is exposed. The body-in-distress visualises the uneasiness and anxiety of the figures. The bold and unruly brush strokes, as well as the exceedingly distorted proportion are visually intense. It echoes the psychological state of the figure - this visual device is a characteristic of Expressionism. Zeng Fanzhi once said, "I think hands are especially effective in expressing the personality and expressions of an individual. Since I have unified all facial expressions - they have all been transformed into masks, I wish to use the hands to express internal states. When everything except the hands are covered, I feel that they should be exaggerated, enlarged, and their movements expressed more prominently. I think it makes a much more meaningful picture". Zeng Fanzhi decisively reduces and reinforces different parts of the anatomy. These adjustments heighten the emotive power of the works, and they demonstrate the artist's unique approach in the portraiture tradition.

Zeng Fanzhi moved from Wuhan to Beijing in 1993. Situated in the political and cultural centre of the nation, he experienced the tremendous shock waves of the changing times. The pretentiousness and apathy that he experienced in the first-tier metropolis also served as a catalyst for the creation of the Mask series. He observed that many government officials were pursuing a change in attires - they were abandoning Mao suits for Western suits and ties, "They are changing their outer shells. Yet, they are still their old selves on the inside. It is a very contradictory developmental process". Masks and Western suits are the double-disquise for the Chinese in the new era. They are lost between the transition of new and old values, drifting from the shackles of collectivism to the snares of another new ideology. Mask Series: No. 4 urges us to challenge ourselves to overcome our fears - only by taking off the masks can we live the lives that belong to us.



優秀的藝術作品不只能在感官上取悅於人,更能無畏無 懼地批判現實的本相,《面具系列:第四號》的可貴之 處正正體現於此。曾梵志以真誠的態度審視和回應當下 的社會現狀,畫中兩名男士髮型整齊俐落,衣履一絲不 苟,外表光鮮亮麗。單色背景色調飽和,穿著白色外衣 和褲子的人物十分突出,加上他們的肢體語言充滿自 信,如同身處攝影棚的新一代社會精英,正在接受雜誌 專訪。然而,臉上的面具暴露了人物內心的不安,兩位 「精英」正於他人的凝視中,扮演符合主流價值觀的角 色。曾梵志採用合影式構圖,營造一種舞台般的效果, 而戲劇面具更將這種戲劇氛圍推向高峰。值得留意的 是,同系列作品中人物的面具大多緊貼皮肉,像是身體 的一部份,《面具系列:第四號》的戲劇面具則明顯是 人們自願帶上的偽裝品,自我保護地把本性隱藏起來, 反映社會中千人一面的虛假表象,這種偽裝在此被曾梵 志毫不留情地揭露。面具暗喻著荒謬的社會特質,手法 令人聯想起表現主義先驅之一,比利時藝術家詹姆斯 : 恩索爾的作品(圖1)。《面具系列:第四號》在批判之餘, 同時流露著一種「人生如戲」的感嘆,提醒人們忠於自 我的必要。不但是藝術家對外在宏觀環境的詮釋,同時 也可視作個人對自我身份認同的反思。

「面具」系列成功地以效果強烈的象徵性符號為視覺圖式,一針見血地揭示社會問題,當中的美學價值同樣值得細味。在東西方肖像畫的表現原則中,畫中人的面容和眼神都是傳遞個人特質的重要手段。曾梵志偏偏反其道而行,《面具系列:第四號》裡的戲劇面具完全遮蔽人物的面孔,連眼睛也只是兩個漆黑的洞窿,教人想起莫迪利亞尼筆下沒有眼珠的人像(圖2)。曾梵志用更為徹底的去個性化方式來呈現個體,顛覆了對肖像畫的渠道被封閉,手法如此間接,卻意外地教人更能完整地感受到畫家所要強調的虛假生存狀態,與潛藏於內心深處的掙扎。

《面具系列:第四號》承接曾梵志「肉」系列對肉體赤裸的描繪,人物手部顏色腥紅,血管和關節隆起,像被抹去表皮的鮮肉般暴露於空氣中。無一處平靜的與說不安和焦慮,粗獷狂野的筆觸與誇張扭曲的比例,呼應表現主義以強烈視覺感反映心理狀態的特點(圖3)。曾梵志曾言:「我覺得手特別能體現一個人的性格和表情,因為我把表情都統一了,表情都的情報。 一個人的性格和表情,因為我把表情都統一了,表情不可,我特別希望用手來表達自己內心的東西時報,因為我把表情都統一了的東西時報,沒法把手內心的東東這時不可,我問題不可以後,沒法把事內心的人事,與實有意思一些。」曾梵志果斷地刪減和強化不同身體部位的描繪,以調度得宜的畫法增強作品的感染力,展現了他對肖像畫創作的獨特想法。

曾梵志於 1993 年從武漢移居北京。身處政治和文化中心的他強烈地感受到巨變的衝擊,以及一線城市生活中人際間的種種冷漠和惺惺作態,促成「面具」系列的誕生。他觀察到人們刻意尋求衣飾的改變,例如官員們紛紛脫下中山裝,開始「穿西裝,打領帶」,「但是很多人的外殼在改變,裡面實際上還是原來的自己,那是一個很矛盾的發展過程」。面具與西服好比新時代中國人的雙重偽裝,他們在新舊價值觀更迭間茫然若失,隨波逐流地從集體主義的桎梏,躲進另一種形式的羊群圈套。今天回看,《面具系列:第四號》正正提醒人們仍然需要突破的考驗,唯有勇於揭下偽裝,才能活出真正屬於自己的人生。

Left to right 由左至右:

Fig. 3 Egon Schiele, Family, 1918, Oesterreichische Galerie Belvedere, Vienna, Austria 圖 3 埃貢·席勒《家庭》1918 年作 奧地利 維也納 奧地利美景宮美術館

Zeng Fanzhi, Fly, 2000, Christie's Hong Kong, 26 May 2012, Lot 2030, sold for HK\$39,860,000 © Zeng Fanzhi studio 曾梵志《飛翔》2000 年作 佳士得香港 2012 年 5 月 26 日 編號 2030 成交價:39,860,000

Fig. 1 James Ensor, My Portrait Surrounded by Masks, 1899, Menard Art Museum, Komaki, Japan Photo: © 2016 White Images/

Photo: © 2016 White Images, SCALA, Florence

圖 1 詹姆斯·恩索爾《被面具包圍的自畫像》1899 年作 日本 小牧 梅納德美術館





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

# 32 MAO XUHUI 毛旭輝

(CHINA, B. 1956)

# Parent Series: Red Gate No. 1

inscribed '100 x 101 cm'; dated '89 12'; titled in Chinese (on the upper side); inscribed '100 x 101'; dated '89 12' (on the lower side) oil on canvas 101 x 100 cm. (39 3/4 x 39 3/8 in.) Painted in 1989

HK\$1,000,000 - 1,400,000 US\$130,000 - 180,000

# **PROVENANCE**

Private Collection, Asia

Xin Dong Cheng Publishing House, Mao Xuhui, Beijing, China, 2005 (illustrated, p.147).

Red Bridge Gallery, Road - Mao Xuhui's Drawing Course (1973-2007), Shanghai, China, 2008 (illustrated, p. 162).

Fig. 1 Clyfford Still, PH-401, 1957. Clyfford Still Museum, Denver, USA 圖 1 卡里夫·史特爾《PH-401》1957 年作 美國 丹佛爾 卡里夫·史特爾美術館

# 家長系列:紅門 第一號

油彩 畫布 1989年作

## 來源

亞洲 私人收藏

### は立

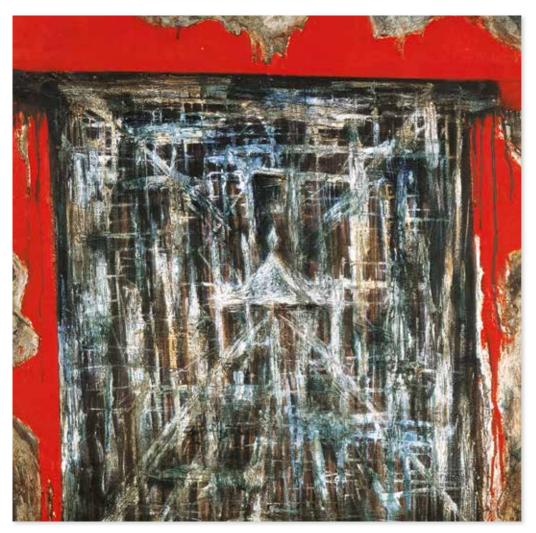
2005年《毛旭輝》程忻東出版社 北京 中國 (圖版, 第147頁)

2008年《道路 - 毛旭輝繪畫歷程 (1973 - 2007)》 紅橋畫廊 上海 中國 (圖版,第162頁)

Parent Series: Red Gate No. 1 (Lot 32) was painted in 1989, a year of great artistic turmoil in China. That spring, the China Avant/Garde Exhibition was held at the National Museum of Art in Beijing, an event that marked a watershed for the young artists of the '85 Movement but was swiftly shut down by authorities soon after. As a young artist who had close ties to the '85 Movement in China and participated in the Avant/Garde Exhibition, Mao Xuhui keenly felt the immediate aftershock of these events, and captured the fear and existential uncertainty that gripped him in the deeply expressive paintings he created in the months that followed.

Gazing into the depth of Mao's Parent Series: Red Gate No. 1, one is immediately struck by the bright red doorway that frames the opening of a tunnel-like passage. The color, traditionally a symbol of felicity, brings to mind associations with Qing imperial architecture and the walls of the Forbidden City. Here, the dripping paint also suggests violence and bloodshed, as we struggle to place the red frame within the haze of muddy tones that surround it. Within the doorway, we enter into an ominous interior composed of fragmented shadows rendered with bold strokes of thick white paint. The violence of Mao's brushwork and the thick impasto suggests the physicality of the artist as he created this work, expressing his emotions of frustration and claustrophobia.





Lot 32 Detail 局部

Like the works of Clyfford Still (Fig 1.), colour takes on deeper meanings within Mao's work, evoking dramatic conflict and raw expression in the clash of red, white and black. Yet Mao drew much of his inspiration from even earlier influences, looking to the works of Edvard Munch and the German Expressionists and incorporating their graphic style and emotional intensity into his own work. Recalling an exhibition of German Expressionist art that he attended in Beijing at the Cultural Palace of Nationalities, he says, "I found the works to be powerful but also very disturbing. The style, the technique and the content all seemed so raw to me, and there was no denying that the works really shook you up. I paced up and down the gallery thinking about this, trying to understand how I felt about them. Eventually I thought, maybe I am closer to this kind of painting, this kind of very direct emotional expression."

The Parent Series forms a key period within Mao's artistic career, during which the artist was preoccupied with semi-abstract

distillations of the human form. In some pieces the figure is clearer than others; here, the seated parent figure has been reduced to a triangular shape in the center of the canvas, with only the barest suggestion of a chair in the streaks of white. The boiling down of the seated figure into its most essential form is reminiscent of Giacometti's pared down figures (Fig. 2), which explored the spatial distance and emotional loneliness between individuals. By placing this shadowy figure at the far end of what feels like a deep corridor, Mao leaves the identity and relevance of the parental figure open to the viewer's own interpretation.

Speaking about the tunnel that leads toward the figure, Mao likens the feeling to the trepidation toward interacting with higher authorities. "You feel uncertain - like in Kafka's world. Also, I was incorporating ancient underground burial sites into these works. This is

when I started to portray my thoughts and views on Chinese culture and history." Mao's preoccupation with the past resembles that of many post-war artists, who struggled to come to terms with the horrors of past trauma and expressed those feeling of anxiety and alienation within their work. Like Anselm Kiefer, Mao's work can be understood both within the context of their specific historical milleu, as well as in the universal experiences of humankind.

Mao's work takes the authority figure as it's subject, and explores the universal themes of fear, anger, and loss that can permeate the collective subconscious in the wake of conflict and tragedy. The confrontational nature of Mao's paintings forces the viewer to come to terms with the uncertainties of human existence and the emotional impact that the past can have upon humanity as a whole, prompting his search for a universal language of expression that can speak to the anxieties of his own experience.

"God is dead. God remains dead. And we have killed him. Yet his shadow still looms. How shall we comfort ourselves, the murderers of all murderers? What was holiest and mightiest of all that the world has yet owned has bled to death under our knives; who will wipe this blood off us? What water is there for us to clean ourselves?"

- Friedrich Nietzsche, The Gay Science, 1882

上帝死了!上帝真的死了!是我們殺害了他!我們將如何以自解,最殘忍的凶手?曾經是這塊土地上最神聖與萬能的他如今已倒卧在我們的刀下, 有誰能洗清我們身上的血跡?有甚麼水能清洗我們自身?

- 弗里德里希·威廉·尼采,《快樂的哲學》,1882年。

《家長系列:紅門 第一號》(Lot 32)繪於1989年,中國當代藝術多事之年。那年春天在北京中國美術館舉行了中國現代藝術展,作為'85美術運動的年輕藝術家的分水嶺,該次活動很快便被當局查禁。作為一個與'85美術運動有密切關係,並有參展的年輕藝術家,毛旭輝切身地感受到事件帶來的震動,在事件發生的數月後,他的作品中仍然能看出恐懼及不安對他的侵蝕。

深深地直視毛旭輝的《家長系列:紅門 第一號》,其中鮮紅的門框裝飾著如隧道般的長廊,叫人震撼。傳統象徵喜慶的紅色,叫人想起諸如故宮等清朝皇家建築的門牆。然而,作品中的紅門與周遭的土灰色調格格不入,其滴落的油彩,表現了暴力與血腥。在門廊之中,令人不安的內在充斥著由大刀闊斧的厚白油彩畫成的零碎陰影。從毛旭輝粗獷的筆法與重彩,可感覺到藝術家作畫時的衝動,彰顯出他的焦慮與對幽閉空間的恐懼。

像卡里夫·史特爾(圖1)的作品一樣,在毛旭輝的作品中,顏色有更深的含義,在紅、白、黑之間原始的碰撞中,展現出強烈的衝突與情感。然而,毛旭輝各更早期的作品溯源,他參考了艾德華·蒙克及德國表現主義藝術家,在作品中融合了他們圖像的風格及濃烈的情感。回憶他曾在北京民族文化宮參觀的一個德國表現主義藝術展覽,他表示:

「我發現這個展覽讓人很不平靜,很有衝擊力;我當時 覺得不管是從畫還是材料來說都很粗糙,但是卻非常有 震撼力。我就在那個展廳裏走來走去地思考這個問題, 試圖去理這個感受,後來我就想,可能我就是屬於這 一類的——習慣用這種非常直接的方式去表達內在情 感。」

家長系列是毛旭輝藝術生涯一個重要的階段,這時期的他深入在探討人體的半抽象表現之中。在一些作品中,人物清晰可見,在此作中,坐著的「家長」被抽象化成為畫面中央的三角形,椅子則被化為一道白影。坐像的基礎形態表現,有雅各梅提人像(圖2)的味道,探討了個體之間的距離及感情的孤單。透過把這陰影般的人物放在長廊盡處,毛旭輝把「家長」的身份與關係交給觀眾聯想。

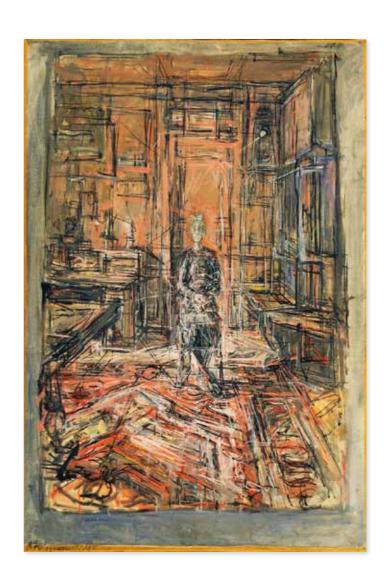
談及長廊與「家長」,毛旭輝比喻為對有關當局交手時的戰慄。「你會感覺很不確定——就像卡夫卡的世界一样。同時我把古代墓穴的場景融合到這些作品裏。在這個時期我開始表現自己對中國文化和歷史的思考。」

毛旭輝對歷史的執著,與不少戰後藝術家相似,都在努力克服過去的陰影,並在他們的作品上表現出焦慮與疏離。像安素姆·基法一樣,毛旭輝的作品可以在他們特有的歷史環境下去了解,亦可以人類共有的經驗去觀看。

毛旭輝以尊長作為他的對象探討了共通的命題,如恐懼、憤怒及失落等在衝突和悲劇之後影響集體潛意識的情感。毛旭輝作品中的抗爭性迫使觀眾接受人存在的不確定性,以及過去對人類整體的感情影響,使得他能夠尋找出一種共通的語言來表達個人經歷帶給他的焦慮之情。

Fig. 2 Alberto Giacometti, *The Artist's Mother*, 1950. Musem of Modern Art, New York Alberto Giacometti © 2016 Alberto Giacometti Estate/Licensed by VAGA and ARS, New York

圖 2 亞伯特·雅各梅提《藝術家的 母親》1950 年 紐約現代藝術館



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

# 33 TETSUYA ISHIDA 石田徹也

(JAPAN, 1973-2005)

# **Functional**

titled and signed in Japanese; dated '1999' (on the stretcher)

acrylic on canvas 45.5 x 53 cm. (17 % x 20 % in.) Painted in 1999

HK\$1,900,000 - 2,600,000 US\$250,000 - 340,000

## **PROVENANCE**

Private Collection, USA

## **EXHIBITED**

Shizuoka City, Japan, Shizuoka Prefectural Museum of Art, The Sad Canvases: The World of Tetsuya Ishida, 24 July -19 August, 2007

## LITERATURE

Shizuoka Prefectural Museum of Art, The Sad Canvases: the World of Tetsuya Ishida, exh.cat., Shizuoka Prefecture, Japan, 2007 (illustrated, p.23).

Kyuryudo Art Publishing Co. Ltd., Tetsuya Ishida Complete, Tokyo, Japan, 2010 (illustrated, plate 74, p. 85).



Fig. 1 Edvard Munch, Workers on Their Way Home, 1913/1914, The Munch Museum, Oslo, Norway

圖 1 愛德華·蒙克《歸家的工人們》1913 年或 1914 年作 挪威 奥斯陸 蒙克美術館

# 機能性

壓克力 畫布 1999年作

藝術家簽名(畫架內框)

# 來源

美國 私人收藏

## 展譼

2007年7月24日-8月19日「悲傷的畫布:石田徹也的世界」 靜岡縣立美術館 靜岡縣 日本

### 増せ

2007年《悲傷的畫布:石田徹也的世界》靜岡縣立美術館 靜岡縣 日本 (圖版,第23頁)

2010年《石田徹也全作品集》株式會社求龍堂東京日本 (圖版,第74圖,第85頁)

Tetsuya Ishida was born in 1973 in Shizuoka Prefecture, Japan and died an untimely death when he was struck by a train in Tokyo in 2005. Despite the brevity of his artistic career, he left behind many poignant paintings that made him an iconic figure within the history of Japanese contemporary art. Through his Surrealist works he portrayed the uneasy era of which he was a part, capturing social realities as Japan's Post-War economic miracle collapsed. At the same time, people in every part of the world can relate to the expression of the various kinds of oppression, exploitation, and injustice to the individual depicted in his work.

During the short span of his thirty one years, Ishida lived through the oil crisis of the 1970s and the 'lost decade' of economic collapse in Japan in the '90s. A number of societal problems such as long working hours in a high-pressure environment, alienation, and a rigid social class system, arose during this bleak and uneasy atmosphere and typified Japan's working class. Despite the repressiveness of this environment, young Ishida did not become dull or withdrawn; instead, with a sensitive touch, he produced a series of surreal compositions in a finely detailed, realistic manner. Functional (Lot 33) combines a bathroom scene with scattered remnants of lunch



box food, as a dejected young man sits on the toilet, holding a book with a vacant expression.

His bent posture conveys a strong sense of helplessness. The fatigue in his pose and the repressive atmosphere of this work recall *Workers on their Way Home* by Edvard Munch (Fig. 1). Both paintings reveal the stressful enviorment of modern society. While twisted lines and relentless brushstrokes are massively applied in Munch's nightmare world, Ishida adapted a meticulous approach. His highly realistic depiction invites viewer to enter this surrealistic scene.

Functional was painted in 1999, the same year in which the Japanese government approved amendments to its Temporary Labor Law, under which enterprises could more easily use temporary workers to replace workers who had previously been guaranteed lifetime employment. The insecurity workers felt after the removal of such protection further aggravated unemployment problems during this period of economic decline, and Ishida himself was only able to continue creative work with great difficulty by taking up various part-time jobs. The artist thus experienced total empathy for all such real-life problems and detailed them in the fine brushwork of his canvases. The restroom is of course an important part of home life in Japanese culture, and the home itself should be a kind of haven where one can find rest and relaxation. The restroom is also a private space for the individual, but the normal emphasis on cleanliness and comfort in this particular living space has given way in Ishida's painting to extreme disorder. Meanwhile the lunchbox, a

fast-food mainstay for Japanese workers needing to fill their stomachs, alludes to the significant sacrifices made in quality of life for the sake of work. The two behaviors of Ishida's subject are both fundamental for survival, while each is the interior or exterior aspect of the other and each mutually exclusive. By compressing the two inside the same interior space, Ishida perhaps provides a metaphor for the inescapable pressures of life which can trap us deeply with no choice or hope of escape.

Despite the feeling of uncontrollable helplessness it suggests, Ishida's Functional conveys the artist's sympathy and concern for contemporary humanity's existential condition. The basic humanitarian impulse of this artist was in fact deeply present even in his earliest work: he once won a fifth-grade human-rights drawing contest with a cartoon protesting bullying. An American artist of the time, Ben Shahn, devoted himself to exposing the injustices surrounding social issues such as labor and immigration (Fig. 2). Shahn traveled to Japan to investigate the Lucky Dragon 5 incident, in which the death of a Japanese sailor resulted from the effects of a US hydrogen bomb test, after which he produced his Lucky Dragon series of paintings. Ishida had grown up in the city of Ise and was aware of this incident; recollecting how he had won that early prize, he couldn't help but mention in his artist's sketchbook having been inspired by Shahn. This basic concern for humanity extended into his later work; Ishida once wrote, 'I am strongly drawn to saint-like artists - the ones who truly believe the world can be saved one brushstroke at a time...' With an intense visual language

that cannot be ignored, *Functional* removes the mask from our sunny assumptions about contemporary life to expose the more repressive aspects of our living environment.

The 2015 Venice Biennale took as its theme "All the World's Futures," through which curator Okwui Enwezor hoped to explore societal changes in the wake of the industrial revolution and the resulting anxieties that have been felt in different eras. Works by Ishida were entered and shown at the Biennale in its main exhibition hall, thus realizing his hope that artists could push viewers to reflect on the surroundings in which they live: "I believe my self-portrait paintings have the function of making the viewer examine our contemporary world, society, and values."





石田徹也在1973年於日本靜崗縣出生,遺憾地於2005年因火車事故而與世長辭。其藝術生涯雖然短暫,仍然以憾動人心的畫作成為日本當代藝術的標誌性人物。他以超現實角度描繪所身處的躁動不安時代,不但捕捉日本在戰後經濟奇蹟幻滅後的社會狀態,畫中反映種種對個體的壓制、剝削和不公,亦是世界各地人們共同面對的困境。

在其匆匆三十一年的人生中,石田徹也親歷七十年代的石油危機及九十年代日本泡沫經濟崩潰。在蕭條不安的大環境下社會問題頻生,高壓的工作環境、無止境的工時、疏離的人際關係和森嚴的階級制度彷彿已成為日本上班族的典型寫照。年青的石田徹也並沒有因壓抑的生活環境而變得遲鈍封閉,他以敏銳的觸覺細膩而寫實的場景。《機能性》(Lot 33)將衛浴室與散落食物殘渣的便當融為一體,年輕男子類然地坐在座廁上,目無表情地拿著書。他蜷曲的身軀傳遞深刻的無力感,人物疲憊的姿態和畫中壓抑的氣氛,兩者皆反映現代社會沉重的生活壓力,蒙克使用大量扭曲的線條和粗獷的筆屬構成夢魘般的世界,而石田徹也的一筆一劃均一絲不苟,極為迫真地描繪著超現實的場面,使觀者仿似置身其中。

《機能性》創作於 1999 年,同年,日本政府通過修訂臨時勞工法,企業更益發以臨時工取代終身制正式員工。缺乏保障和朝不保夕的工作環境加劇了經濟衰退期間的就業問題,石田徹也亦是透過不同的散工艱辛地維持著藝術創作。他感同身受地把現實中種種問題,以細膩筆觸在一點一滴地畫布上闡發。在日本文化中,衛浴室是家居生活的重要場所。家,本來應該是讓人放鬆和

休息的避風港,衛浴室更是屬於個人的私密空間,強調整潔舒適的起居場所現在卻變得混亂不堪。而便當是上班族賴以果腹的速食,映照為了工作而犧牲的生活質素。兩種行為都是人類生存的基本,互為表裡卻又互相排斥。石田徹也尖銳地把它們壓縮在同一空間內,似乎隱喻生活壓力無孔不入,人們只能身不由己的深陷其中。

2015 年威尼斯雙年展以「全世界的未來」為命題,策展人恩威佐希望藉此探討工業革命以來,社會變遷帶來的種種時代焦慮。石田徹也的作品參加了這次展覽,陳列於主場館。正如他渴望般,透過藝術讓觀眾反思所身處的環境:「我相信我的自畫像具有讓觀眾審視現今世界、社會與價值觀的功能。」

Left to right 由左至右:

Fig. 3 Tetsuya Ishida, Awakening, 1998, Shizuoka Prefectural Museum of Art, Shizuoka, Japan

圖 3 石田徹也《 甦醒 》 1998 年作 日本 靜岡 靜岡縣立美術館

Fig. 2 Ben Shahn, *The Miners Women*, Museum of Art, Philadelphia, USA © 2016. Image copyright The Metropolitan Museum of Art/ Art Resource/Scala, Florence Photo: SCALA Florence

圖 2 班·尚恩《礦工們的妻子》 美國 費城 藝術博物館

Fig. 4 Tetsuya Ishida, *Choosing*, 1998

圖 4 石田徹也《物色》1998 年作

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

# 34 YOSHITOMO NARA 奈良美智

(JAPAN, B. 1959)

# Milky Sea

signed with artist's signature; dated '2004'; titled 'MILKY SEA'; inscribed 'NOWHERE LAND' (on the reverse)

acrylic on cotton mounted on FRP diameter: 180 cm. (70 % in.) Painted in 2004

HK\$5,500,000 - 7,500,000 US\$720,000 - 970,000

# **PROVENANCE**

Galerie Zink, Berlin, Germany Anon. Sale, Christie's London, October 14, 2011, Lot 42 Acquired from the above by the present owner

# LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-2004-011, p. 193).



Kitagawa Utamaro, Naniwa Okita Admiring Herself in a Mirror, 1792-3 喜多川歌麿《姿見七人化粧》1792-3年作

# Milky Sea

壓克力 畫布 裱於強化玻璃纖維 2004年作 藝術家簽名(畫背)

德國 柏林 Galerie Zink 2011年10月14日 佳士得倫敦 編號42 現藏者購自上述拍賣

# 文獻

2011年《奈良美智:作品全集第1卷-繪畫,雕塑, 版畫,攝影作品》Bijutsu Shuppan Sha 東京 日本 (圖版,第P-2004-011圖,第193頁)

# THE PRESENCE OF ABSENCE

Yoshitomo Nara considers how art could question the uncertainty of one's perception of reality. Reality is the unity of subjectivity and objectivity, and thus the self-identity of what is absolutely contradictory. In Milky Sea (Lot 34), the facial expression of the child powerfully captures the tone of melancholy that appears at odds with the implied age: the figure's ambiguity on many levels allows for an empathic viewer to slip into the role of the child, to recall the intensity of the feelings of childhood, while the eyes hint at the inherent wisdom of that more innocent age. Nara has often based his pictures on his own remembered experiences, he once expressed: "Memories of my childhood landscapes-like walking to the station with my mother in the snow, through a big white emptiness instead of through a town-never leave me." (Y. Nara quoted in Yoshitomo Nara: Nothing Ever Happens, Museum of Contemporary Art Cleveland, Cleveland, 2004, p. 62). To return to his art's empty backgrounds is to see them whited out, covered by snow, blanketed by the impossible effort of total recollection.

Painted in 2004, a profound sense of sublime elegance and delicacy is conveyed in Milky Sea. The work employs a softer approach where pastel colours take precedence, showing the disembodied head of a child over the surface of a milky sea, painted on bandage-like patches on the surface of a giant disc. An inward-looking tranquillity





saturates the work, the figure seemingly both cherubic, and lost in meditation. Towering at almost two meters with concave shape and magnified onto a monumental scale of feeling, Milky Sea induces a theme of exchange between Nara and the viewers. It evokes the most elemental sensations and deepest contemplation on inner childlike innocence, and indeed, seems to harbour life's ineffable truths within its expansive and enthralling purview. Its power derives from its undeniable evocation of emotive reaction from forgotten childhood. The mirror-like interactivity invites viewers into the work, it charms and hypnotises, demanding to be contended with.

The early wood block printing technique of *Ukiyo-e* can be sensed in *Milky Sea*'s otherworldly hues. The forms, dramatic perspectives, and truncated compositional structures call to mind the 19th century drawing of Kitagawa Utamaro (Fig. 1). The simplicity in appearance of the work declare an affinity with the ink paintings of late-Edo Period, Zen artist-priests Sengai Gibon.

Top to bottom 由上至下:

Fig. 2 Kitagawa Utamaro, *The Geisha Kamekichi*, circa. 1794 圖 2 喜多川 歌麿《藝伎 Kamekichi》 約 1794 年作

Fig. 3 Alexej von Jawlensky, Heilandsgesicht (Saviour's face), circa 1921, Christie's London, 25 June 2014, Lot 352, Sold for GRP218 500

圖 3Alexej von Jawlensky 《 救世主 的臉 》約 1921 年作 佳士得倫敦 2014 年 6 月 25 日 編號 352 成交價: \$ 218.500 英籍

This mastery is apparent in Sengai's painting of his self-portrait, where two outlines to capture the human form. And yet it conveys some profound Zen principle or aphorism in an easily understandable form. The deft simplification feature is reminiscent of Alexej von Jawlensky's Heilandsgesicht (Saviour's face) (Fig. 2), where in the human face he saw a template in which all the beauty and harmony of the world was captured, a legacy in part of his Russian upbringing and of the role played by religious icons in the Orthodox church. The innate spirituality of Milky Sea and transcendent quality of colour alludes to Jawlensky's belief in an affiliation between Art and God. This, then, has become a spiritual subject.

# FORM OF THE FORMLESS

In Milky Sea, Nara has shown a deliberate restraint, the background rendered with a minimal vocabulary and the slightest hint of an environment with the ripple surrounding the head. The figure looks out with such a set jaw, or from piercing, meticulously-painted eyes with their hypnotic swirls. Much of the canvas has been left in luminous cream that recalls a sheet of washi (mulberry paper), echoing the yohaku (empty space) of Chinese and Japanese literati painting. The characters in yohaku signify "remainder" and "white", implying a void. It symbolises "nothingness" or the Chinese glyph mu inherent in Zen philosophy.



*Qi* is a metaphysical concept of a cosmic power. Empty space in a painting is the interplay of natural processes grounded in the temporally shifting distributions of qi, that yields path-like guidance structures for living things. Here, like in screen paintings and handscrolls from the Heian to the Kamakura periods, empty space represents the pictorial depth and movement through time. As Nara has said, "Life was not a game, it was a serious flow of time, and the question was, What can you make?" (Y. Nara quoted in Modern Landscape: For the Pleasure of People and Scenery, The National Museum of Modern Art, Tokyo).

# 缺席的存在

奈良美智考慮到藝術會促使觀者對於現實感知的不確定性提出質疑。現實是主觀和客觀的統一,因此是絕對矛盾的自我身分。在《Milky Sea》中,主角的童顏以張力十足的方式捕捉了抑鬱氛圍,這種憂鬱,與她所展示的稚齡全然不搭配;主角多重化的模稜兩可,讓深感共鳴的觀者得以融入孩子的身分,回想到童年時期各種強烈的感受;而主角的雙眸卻也暗示著那無邪稚齡所與生俱來的智慧。奈良美智慣於追尋他記憶軌道中的經驗來作畫。「我對於孩提時代那些風景的記憶,像是在雪花紛飛時跟著母親走到車站,依然歷歷在目。我們不是穿越市中心,而是走過一大篇無際的銀白世界一我記憶猶新。」(引自奈良美智在《Yoshitomo Nara: Nothing Ever Happens》所述,克利夫蘭藝術博物館,克利夫蘭,2004年,第62頁)要回到他藝術的餘白背景,觀者就得以留白觀點審看思索,讓這些背景被雪覆蓋;被試圖喚起的所有記憶這不可能達成的任務,而全然掩覆。

《 Milky Sea 》(Lot 34)繪於 2004 年,作品所內蘊的別致感和細膩意境既崇高又深遠。藝術家以柔和筆觸和大量的淡彩,凸顯畫面中漂浮在乳白色海面上的孩童頭顱;作品繪製於一張大型圓盤上多片碎布拼貼而成的背景之上。整個畫面洋溢著一種內省式的靜謐感,而主角無邪可愛的臉龐,似乎陷入冥想中。這個近直徑兩米的凹面巨大盤狀上的畫面,有着一種毫不含糊的感覺,並帶出與觀者交流的主題。它喚起了觀者對於自我內在童心一種最原始對話的感知、以及最深層的冥想。作品的力量源於對觀者已經遺忘的深層童年情感的召喚。其帶有如鏡面視覺互動意涵的畫面呈現,引領觀者進入作品之中;它讓觀者目眩神迷,全神貫注。

觀者可從《Milky Sea》的視覺處理看到浮世繪木刻的美學元素。主角的外型、充滿戲劇張力的透視法、以及畫面的分割處理,讓觀者想起十九世紀畫師喜多川歌麿的作品(圖1)。主角的素樸外觀,則與江戶晚期水墨畫有所雷同,而禪僧仙崖義梵正是此期繪畫的代表性人物。以仙崖的自畫像為例:藝術家僅透過兩線條的勾勒就掌握了人形之美,淋漓地傳達了他對水墨畫心到筆至的技巧。作品能以觀者可理解的形式,傳達了禪意的深遠和精神格言。《Milky Sea》中以熟巧方式所簡化的主角臉龐,讓觀者想起艾力克斯赫馮喬蘭斯基的《救世主的臉》(圖2);在人臉上,藝術家看到了一個栩栩捕捉了世間美善和諧的原型,是他在俄國成長期間對東正教聖像角色的傳承。《Milky Sea》所具有的精神性以及畫面的超然感,諭示了喬蘭斯基對於藝術與神之密切關聯的信念;而這因此昇華為一個屬靈題材。

# 無形之狀

《 Milky Sea 》傳達了奈良美智刻意而內斂的筆觸: 背景以極簡的藝術語言所構成;而 圍繞著頭顱的場域,瀰漫了隱約浮沉的漣漪。藝術家在主角那對刺透靈魂深處的雙眼中, 以細膩的筆法繪出了催眠般的漩渦。作品絕大部分的背景是明晰的乳色,讓觀者想起一片無塵的和紙,同時也呼應了文人畫所強調的餘白技巧。餘白的中文意義在於「剩餘」 以及「空白」,意味著一種空明之境。它也象徵了「虚空」,即是禪學中固有哲思所代表的「無」。

「氣」是形而上學概念。畫中的餘白,是氣在空間短暫流轉自然過程中的相互作用,為有機生物提供了一條路徑般的指引方向。《Milky Sea》中的留白安排,一如日本從平安傳承到鎌倉時代的屏風手軸繪畫,代表的是畫面深度以及時間長河的律動。如奈良美智所述,「生命不是一場遊戲,而是時光流逝的一種嚴肅過程;重點在於,你能做甚麼呢?」(引自奈良美智在《Modern Landscape: For the Pleasure of People and Scenery》所述,東京國立近代美術館,東京,2016 年)



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

# 35 FOUJITA 藤田嗣治

(LÉONARD TSUGUHARU, FRANCE/JAPAN, 1886-1968)

# Portrait de Youki Allongée (Reclining Nude, Youki)

signed in Japanese; signed 'Foujita' (lower right); signed and inscribed in Japanese; dated '1927' (on the stretcher) oil and ink on canvas 54 x 79 cm. (21 1/4 x 31 1/8 in.) Painted in 1927

HK\$2,000,000 - 3,000,000 US\$260,000 - 390,000

# PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate issued by Tokyo Bijutsu Club, dated 27 July 2015 and a certificate of authenticity issued by Sylvie Buisson, dated 18 June 2014.

This work will be included in the forthcoming catalog, The Work of Foujita , T. Volume IV, now in preparation by Sylvie Buisson under the number: D27.195.H

# 卧姿裸女

油彩 水墨 畫布 1927年作

款識:嗣治Foujita (右下); 1927 巴里 嗣治 (畫背框架)

# 來源

亞洲 私人收藏

此作品附東京美術俱樂部鑑定委員會於2015年7月27日 所發之保證書及希薇·布伊森女士於2014年6月18日所發出 之保證書。

此作品將收錄於希薇·布伊森女士正在編纂的《藤田嗣治作品 集IV》(D27.195.H)

It is at the beginning of the 1920s that Foujita started to explore the reclining nude motif, receiving an immediate acclaim from the international artistic scene gathered in Paris at that time. The figure of the nude which inhabits the whole Western art history is a new field of investigation and artistic breakthrough for the young Japanese artist. The



Fig. 2Jean-Auguste Dominique Ingres, Odalisque with Slave, 1839, Collection of Harvard Art Museums/Fogg Museum, Cambridge, Massachusetts, USA 圖 2 讓·奧古斯特·多米尼克·安格爾《宮女與奴僕》1839 年 美國麻省哈佛藝術館藏

meeting with Youki his second wife and muse would open a new era in his artistic journey and in the history of nude representations.

When Léonard-Tsuguharu Foujita met Youki in 1924, he disappeared from the Montparnasse district in Paris for three days. As a central figure of the Parisian cultural scene, this absence was noticed and his close friends were afraid that. overwhelmed by his separation with Fernande a few months before, he would hide his sorrow from the public space. Actually Foujita was indeed hiding but with his newest conquest, the young and joyful Belgian orphan, Lucie nicknamed 'Youki' ("snow" in Japanese). In no time, Foujita and Youki settled in a luxurious apartment in the rich 16th arrondissement in Paris and would become one of the most famous couple of what was called 'Les Années Folles' (fig.1). These were the years of fast life and success for Foujita who was now member of juries in reknown Salons and decorated with the French Legion of Honour. As Youki said later in her memoires, 'in 1924, life was easy, business flourishing and Foujita started to be known. We were in love with each other, we were good, and kind and happy of



everything'. 1927 could be marked as the peak of his success. The couple moved to a new house, near Montsouris Park in Paris where their neighbours are no less than the painters André Derain and Georges Braque. Besides the legendary parties they used to host, Foujita and Youki were surrounded by many friends among them Alexander Calder, Jules Pascin or Constantin Brancusi.

This is also a period of intense productivity and Foujita has very rigorous working hours. Living up to his reputation, the painter alternates between society life and asceticism of creation in one of his studios.

Portrait de Youki Allongée painted in 1927, is one of the most beautiful testimony of the model's beauty. Lying on a bed, his model and wife is depicted in a position of total abandon to the painter's precise eye and brush. Far from the chaos of the Parisian life, Youki is here shown asleep in a chaste figure, with a unique line carving her shape on the sheets. The dexterity of the painter, formed to the finest calligraphic technics during his youth in Japan, enables his brush to be as precise and expressive as the menso, the thinnest brush used by traditional Japanese painters.

Despite Foujita's exuberant personality, Portrait de Youki Allongée radiates from a sense of perfection and infinite calm that contrasts with the couple's swirling social life. Hiding her hazel eyes under her closed

> naturally as her pale skin is depicted with the same nyuhakushoku (literally "whiteness of milk") technique. Inspired by the use of mineral pigment in the traditional Nihonga painting, Foujita would layer his canvas with a white background to create a creamy and soft surface, ideal to capture the beauty of his models'

> eyelids, the figure of

atmosphere, leading the viewer into an indoor composition painted in a range of white shades and grey. This almost monochrome technique, a new treatment of the figure in the West can be found in the representation of nude figures by his peers who stayed in Japan. Hashiguchi Goyo uses ink washes to modulate the female shape of painted in 1920. This delicacy of colours and line creates a universal and almost abstract beauty that both Foujita and the Nihonga disciples seeks, freed from the particular features of the model. Only Youki's copper-coloured hair would stand out of this vision, not without recalling the arabesque lines and abandoned figures painted by Ingres such as Odalisque with Slave (fig.2) in 1839.

This unique aesthetic language enables Foujita to range the figure of Youki besides the nudes painted by his fellows of École de Paris such as Jules Pascin (fig. 3) and to distinguish by his timeless modernity. If Youki was Foujita's model for a decade, and a muse for the cultural Parisian scene at that time, it is the representations painted by Foujita which would made her an indisputable figure among the historic paintings of female nudes.

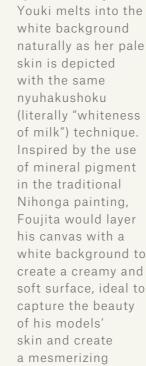
<sup>1</sup> Youki quoted page 112 in Sylvie & Dominique Buisson, Léonard-Tsuguharu Foujita Volume I, Paris, France, 2001

Top to bottom 由上至下:

Hashiguchi Goyō, Woman Washing Her Face, 1920 橋口五葉《洗臉裸女》1920年

Foujita, Self-portrait, 1926. Collection of the Museum of Fine Arts, Lyon, France 藤田嗣治《自畫像》1926年 法國里昂美術館藏







當藤田嗣治在1920年初,開始探索躺臥裸女這命題時,他馬上便為當時在巴黎的國際藝術權威稱譽。貫通西方藝術史的裸體對年輕的日本藝術家來說,是個可以探討與突破的新範疇。與他的第二任妻子及靈感女神 Youki 的相遇,為他的藝術歷程及裸體畫史開拓了一個新時代。

當藤田嗣治在 1924 年遇上 Youki 時,他在巴黎的蒙帕 納斯區消失了幾天。作為巴黎文化圈的中心人物,他的 友人們對這不尋常的消失很擔心,怕他是因數個月前與 前妻弗蘭德爾的離異而離群索居。他確是為情離群,只 是這次是與新的情人,被稱為 Youki——年輕快活潑的 比利時孤兒露西一起。他們馬上在富裕的巴黎第十六區 一個豪華的單位中共賦同居,並成為了二十年代最有名 的一對璧人。二十年代對藤田嗣治來說是步調很快,也 是很成功的時期,他是知名沙龍的評委,也獲得了法國 榮譽勳章。Youki 在她的回憶錄中回想:「在1924年時, 日子很舒泰,事業發展很好,藤田他開始有名。我們深 愛著對方,我們過得很好,對一切都覺得很安樂<sup>1</sup>。」 1927年可謂他成功的高峰,他倆搬到巴黎蒙蘇利公園 附近的大宅,與名畫家安德利·杜朗及喬治·巴拉克為 鄰。除了主持了不少引為一時佳話的派對之外,他倆還 有諸如亞歷山大·卡德、讓·巴仙和康斯坦丁·布朗庫 西等友人作伴。

這同時亦是他十分多產的時期,藤田嗣治每日也工作良 久。作為一個知名畫家,他在社交生活與畫室獨自專心 創作之間游走。 畫於 1927 年的《卧姿裸女》是對 Youki 的美最美麗動人的記錄。作為模特兒與妻子的她躺在床上,全心讓畫家以精準的目光及筆觸去捕捉。從燈紅酒綠的巴黎生活暫別,畫中的阿雪在床單線條的包圍下平穩靜躺。藤田嗣治靈活的筆法來自他幼年學習書法,因而他對畫筆的運用,也能如用上傳統日本畫師用的面相筆般精準靈動。

藤田嗣治獨特的藝術風格,使他筆下的 Youki 能與他在巴黎學派的友儕,例如讓·巴仙等的裸體畫齊名,並以其獨有的現代風格一支獨秀。Y 作為藤田嗣治的模特兒十年,亦是當時巴黎文化圈的靈感女神,而藤田嗣治筆下的她,卻成為了裸女畫史是不可劃缺的一人。

 $^1$  2001 年《藤田嗣治作品集(一)》希薇·布伊森著 ACR Édition 巴黎 法國 (第 112 頁)

Top to bottom 由上至下:

Fig.1 Foujita and Youki, 3 square Montsouris, Paris, 1926 (A. Harlingue)

圖 1 藤田嗣治和模特兒 Youki, 巴稷蒙蘇利廣場三號,1926 年。 (A. 哈連克)

Fig. 3 Jules Pascin (1885-1930), Nu le bras levé, 1916. Anon. Sale. Christie's New York, 2 November 2005, Lot 398, sold for US\$66.000

圖 3 譲・巴仙 (1885-1930) 《 抬手裸 女 》 1916 年 匿名買家 佳士得紐約 2005 年 11 月 2 日 編號 398 成交價 66,000 美元



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

# 36

# YUN GFF 朱沅芷

(ZHU YUANZHI, USA/CHINA, 1906-1963)

# **Dancing Nudes**

signed 'Yun Gee' (lower right) oil on canvas mounted on board 72.5 x 60 cm. (28 5/8 x 23 5/8 in.) Painted in 1939

HK\$2,400,000 - 3,200,000 US\$320,000 - 410,000

# **PROVENANCE**

A gift from the artist in 1941 to Mrs. Ellen Berland, sister of Mrs. Helen Gee.

Anon. Sale, Christie's Taipei, 12 April 1998, Lot 11
Acquired at the above sale by the previous owner
Anon. Sale, Christie's Hong Kong, 27 May 2007, Lot 233
Acquired at the above sale by the present owner

## LITERATURE

Lin & Keng Gallery, Inc., Yun Gee, Taipei, Taiwan, 1998 (illustrated, p.59).



Fig. 6 Chaïm Soutine, *La Femme en rouge*, 1923-1924, Musée d'Art Moderne de la Ville de Paris, Paris, France 圖 6 蘇汀《紅衣女子》1923-1924 年作 法國 巴黎 巴黎現代藝術博物館

# 跳舞的女孩

油彩 畫布 裱於木板上 1939年作

款識: Yun Gee (右下)

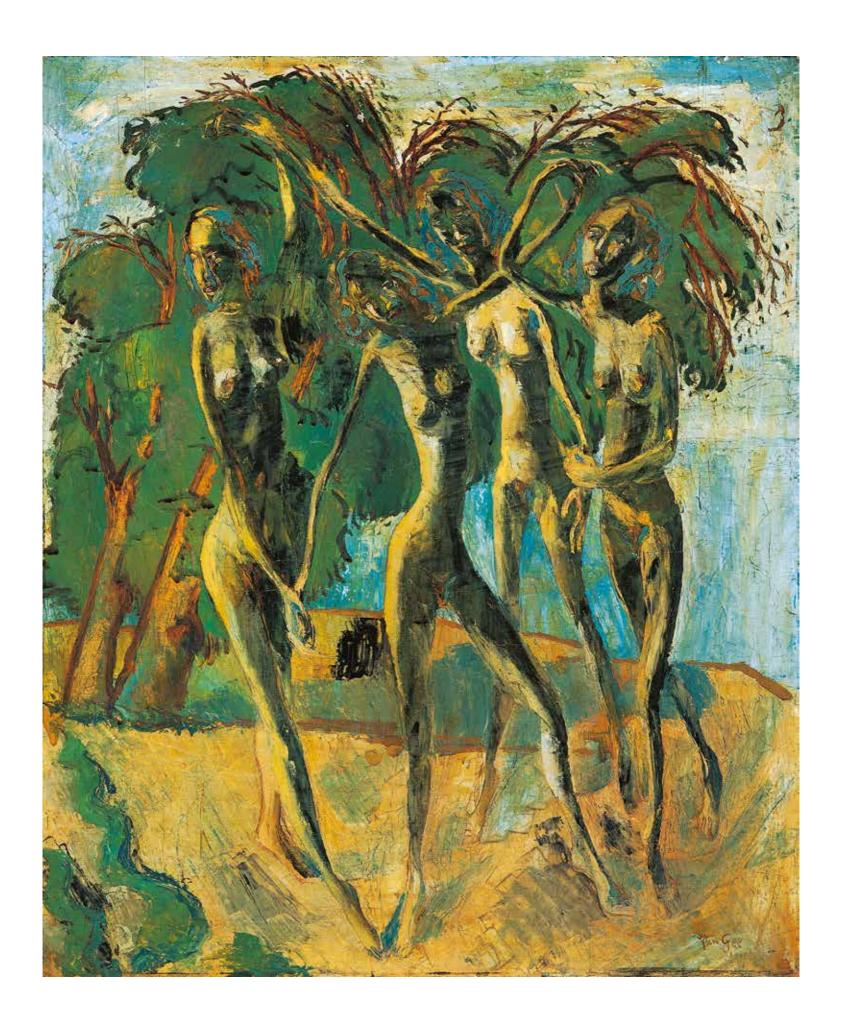
### 來源

畫家本人於1941年贈予朱海倫的姐姐(Ellen Berland太太) 佳士得台灣 1998年 4月12日 編號11 前藏者購自上述拍賣 佳士得香港 2007年5月27日 編號233 現藏者購自上述拍賣

# 出版

1998年《朱沅芷》大未來畫廊 台北 台灣 (圖版,第59頁)

In 1921, at the age of 15, Yun Gee (Zhu Yuanzhi) left Guangdong Province for San Francisco to reunite with his father, thus becoming part of the first generation of Chinese artists in the 20th century to pursue artistic studies abroad. During his time at the California School of Fine Arts, Yun Gee was introduced to the latest developments of modern art in Europe and was inspired in particular by Synchromism and Orphism. In these beginning experimental years Yun Gee employed bold and bright oil colour to depict intricate geometric patterns, manifesting a deep interest in colour and co-colourist theories. At the same time he explored inventive compositional strategies, introducing structural fragmentation into figurative objects and combining colour and structure into one artistic device. Yun Gee's debut solo exhibition in San Francisco in 1926 was a resounding success, earning him in particular the admiration of Prince and Princess Muhart of France. In 1927, through the Prince and Princess's encouragement, Yun Gee embarked on a journey to Paris where he quickly attained prominence. He held several solo exhibitions over the course of the ensuing three years, and his works, seen to embody an exotic Oriental view of the world, were well-received by Parisian audiences. During this Paris period, the first of two in the artist's career, Yun Gee's focus shifted from geometric structures to softer arcs and contours, while the bright ebullient hues of his San Francisco period deepened into a more somber chromatic palette.



In 1930, due to financial reasons, Yun Gee left Paris and returned to the United States - this time to New York, which offered an even richer artistic and culture atmosphere than San Francisco. In 1932, Yun Gee was invited by New York's Museum of Modern Art (MoMA) to take part in the exhibition 'Murals by American Painters and Photographers' where his works received positive acclaim. Around this time Yun Gee also began to experiment with Diamondism, a style which he felt reflected the depicted subject's material and spiritual essence. The infinite tiny triangles in the picture plane represent the infinite facets of the universe, while also encompassing the physics, psychology and logic inherent in Yun Gee's creative process. While his work was celebrated in New York, Yun Gee struggled during the Depression and experienced strong racial discrimination, ultimately finding the city unbearable and returning to Paris in 1936. Yun Gee's works once again received critical acclaim and he exhibited widely both in group shows and solo exhibitions. In 1939 he was shortlisted for Salon d'Ete in Paris; at this point in his career Yun Gee was full of new inspirations and aspirations and was eager to take significant strides in his artistic journey. However, in September of 1939 war broke out in Europe, forcing him to return to New York in October of the same year. The present lot Dancing Nudes (Lot 36) was created on the eve of Yun Gee's departure from Paris.

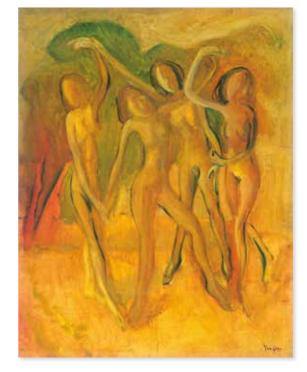
When I visited the Louvre day after day, the masterpieces there spoke to me in a language that was neither French nor Chinese but which transcended time and place. Here was something universal which had meaning for every man regardless of race or state. A painting by Cezanne or Courbet became as close to me as any of the scrolls by the Chinese masters with which I was so familiar. And I realised that East and West were not so far apart, for in their finest creative effort, there was something very much akin. I settled down in Paris to achieve this aim.

- Yun Gee

Dancing Nudes is an extremely remarkable piece in terms of both composition and use of colour. Not unlike Cezanne, Yun Gee's focus was not on the accurate representation of the depicted subject but on overall

harmony and balance in composition and pictorial structure. The four nudes at the centre hold hands in an interlocked '∞' configuration, evoking a lively sense of cyclical, infinite movement. Their elongated torsos and limbs, as well as their interlinked arms, are reminiscent of twisting vines as well as the fluid brushwork of traditional Chinese ink paintings (fig. 1). Behind the dancing figures, the bending arches of the tree branches seem to come to life as well, further emphasising the movement and contours of the figures' arms and bodies. Meanwhile, the blue sky, the main palette of green and yellow as well as the circle of dancing figures evoke Henri Matisse's La Danse. However, unlike the strident passion and energy in Matisse's work, Yun Gee's painting embodies a dreamy poeticism unique to Chinese paintings, exuding a graceful lyricism and softly entrancing atmosphere.

While in Paris Yun Gee visited the Louvre frequently; evidently he was inspired not only by developments in modern art but also by the classics. *The Three Graces* is a motif that has been explored countless times by artists since ancient times: comprising the goddesses of charm, beauty and creativity, the Three Graces offer endless opportunity for artists to explore and depict the beauty of the female form (fig. 2). It is apparent, from the postures and configurations of the figures in *Dancing Nudes*, that Yun Gee was inspired by this classical motif. His



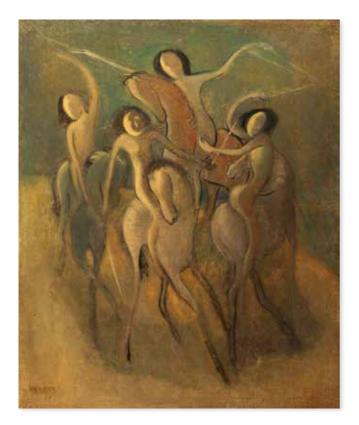
Left to right 由左至右:

Fig. 3 Yun Gee, *Dancers* ⑥ *Yun Gee* 圖 3 朱沅芷《舞群》

Fig.4 Yun Gee, *Nudes on Horseback*, 1939, Christie's Hong Kong, 25 May 2015, Lot 12, sold for HK\$11,430,000 © Yun Gee

圖 4 朱沅芷《馬上舞旋》1939 年 作 佳士得香港 2013 年 5 月 25 日 編號 12 成交價: 11,430,000 港元

Fig.2 Sandro Botticelli, Spring (detail), circa 1478, Galleria degli Uffizi, Florence, Italy 圖 2 波提切利《春》(局部) 約1478 年 義大利 佛羅倫斯 烏菲茲美術館藏



reinterpretation involved not only an elongation of the torso but also a development of his unique Diamondism style. The lines of the figures' interlinking arms, S-shaped bodies and criss-crossing limbs form a pattern of large and small triangles – a structure which awards cohesion, grounding and balance to the overall composition. While Western art emphasises mere harmony and balance, Yun Gee's works combine Eastern lyricism with cohesive structural equilibrium, imbuing the classical tradition with fluid movement and unique expression.

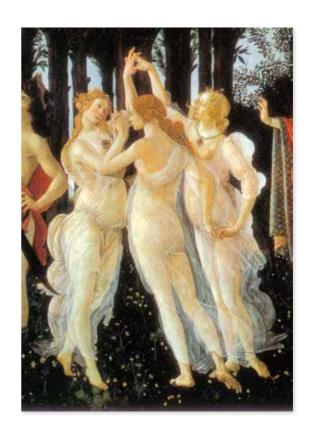
Yun Gee was extremely fond of the present motif, creating multiple variations of the four nudes in the same year (fig. 3). The present lot is the richest and most accomplished in terms of composition and colour. Yun Gee must have been extremely satisfied with the work's reinterpretation of the classical motif and its overall outcome. According to research, Yun Gee once expressed his satisfaction and pride over the present work in the context of discussing another painting, stating its significance as what is perhaps the most representative piece of his Paris period. Also noteworthy is the fact that he reprised the composition and motif of the present lot in another work executed in the same year, Nudes on Horseback (fig. 4). In Nudes on Horseback, the nudes' arm and torso placements, even when combined with the added element of the horses, achieve the lyrical harmony and movement akin to that of *Dancing Nudes*. The same four figures can also be found in Seven Nudes in Central Park (fig. 5), which was executed after his move from Paris to

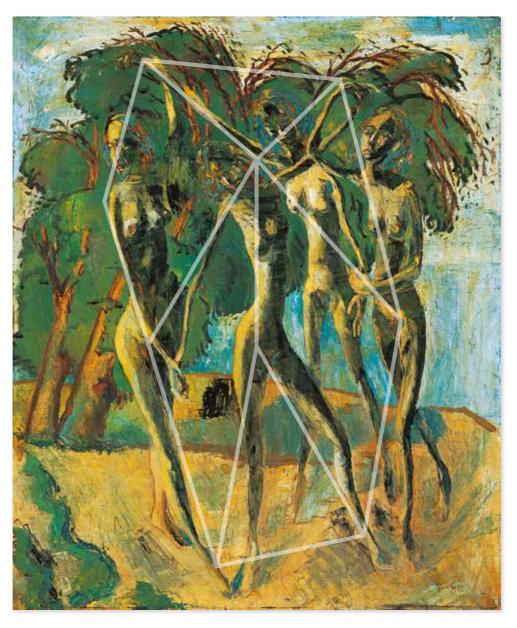
the United States – evidence of the artist's enduring affection for these four subjects.

Dancing Nudes fully embodies Yun Gee's enormous artistic talent and shrewd skills of perception. During this period his aesthetic emphasis had completely shifted away from the geometric shapes that defined his earlier works, focusing instead on the subtle interactions between linear contours and compositional structure. Lines had become his core compositional device, which enabled him to achieve an extraordinary breakthrough in the medium. On the one hand, Yun Gee imbued the fluid lyricism of Chinese brushwork into Western oil painting, achieving a seamless amalgamation of East and West; on the other hand, his sophisticated use of lines subtly yet surely strengthened the rhythmic movement of the pictorial plane. Such developments were critical in the overall evolution of Yun Gee's acclaimed career. His innovative conceptual explorations and skilled execution put him on par with contemporaneous artists from the School of Paris (fig. 6), at the same time carving out a wholly unique mode of expression. As one of the finest and most representative works of the artist's career, Dancing Nudes stands testament to Yun Gee's inimitable position in the history of modern art and his great importance in melding artistic ideas and philosophies from the East and West.

# ootnote:

On the sketch of Nudes on Horseback, Yun Gee wrote, 'This painting finally succeeds to carry out what I want in the "The Knights" and is successful as the "Dancer's" during the day of declare war by England.'





Left to right 由左至右:

Lot 36

Fig.1 Qing dynasty, Wu Chang Shi, *Chrysanthemums* 圖 1 清吳昌碩《 墨菊 》

Fig. 5 Yun Gee, *Seven Nudes in Central Park* (Detail) © Yun Gee

圖 5 朱沅芷《庭園中的七裸女》 (局部)

出生於中國廣東的朱沅芷,於1921年15歲時便隨著 父親移居美國舊金山,為首批在二十世紀初期到美國求 學的藝術家之一。就讀加州美術學校期間,開始接觸歐 洲現代主義,受共色主義與歐菲斯主義啟蒙,此時他以 鮮豔色塊的堆砌,將形體幾何化分割,著重於色彩關係 的共色主義遂成為朱沅芷觀察和實驗西方前衛藝術的起 點。同時,他也開始注意畫面的結構,對形體重啟觀察, 打破物體自然結構,開始嘗試色彩和結構的結合與探索。 1926年於舊金山舉行首次個展,便大獲成功,其才華也 獲得法國親王穆哈特夫婦的賞識,而鼓勵他前往巴黎發 展,開啟了朱沅芷的第一次巴黎時期。在巴黎的三年期 間,朱沅芷很快打入當地藝術圈,接連舉辦個展,他的 作品被視為東方神秘主義的表徵而受到歡迎。巴黎時期 的作品,漸漸由原來重視幾何結構的興趣,轉向曲線律 動的線條,早期繽紛明亮的色彩風格,也開始改為較為 沈重的相鄰色系表現。

1930年,因經濟問題,朱沅芷回到了美國,擇居在藝術風氣較舊金山更盛的紐約發展藝術事業。他於 1932年受邀參加紐約現代美術館舉行的「美國畫家和攝影家壁畫展」,參展作品頗獲好評;同時,他也開始實驗「鑽石主義」風格,他認為此風格可揭露所描繪對象其生命

之物質和精神的根本,其畫中的無數小三角形意謂宇宙 鑽石各面,可使創作過程中涵蓋的物理、心理、腦部三大性質表現在完成的作品中。儘管如此,由於當時社會 環境因素造成的種族的問題,令朱沅芷耿耿於懷,便在 1936 年再度回到巴黎。回到巴黎後,朱沅芷積極參加藝術聯展,也獲得了個展機會,較在紐約時期如魚得水。 1939 年 6 月,朱沅芷入選了「春季沙龍」,此時他心中對繪畫充滿了絕佳的靈感與抱負,正想一展才華,卻因 1939 年 9 月歐戰爆發,必須離開巴黎,而在同年十月返回紐約前夕,朱沅芷畫下了《跳舞的女孩》(Lot 36) 此幅油畫創作。

當我日復一日參觀羅浮美術館時,那兒的傑作向我傾訴,說的既非中文也非法文,而是一種超越時空的語文。館中的作品屬於全人類,無論種族和國籍。一幅塞尚或辜貝(Courbet)的畫對我而言,如同我熟悉之國畫名作一樣的親切。我體會到東方和西方有極相似之處,相去不遠。在巴黎定居後,我立下融合東西文化的目標。

- 朱沅芷

《跳舞的女孩》在構圖和用色方式皆極為特殊。吸收自塞尚的現代主義理論,朱沅芷在畫中並不講究精準透視,

而是追求畫面的結構與描繪對象的輪廓。畫面中央 4 位裸女彼此雙手相互牽起,形成一個類似「∞」形的結構,讓觀者視覺於畫面中循環返覆地來回流動。不合自然比例拉長的身軀和四肢,以及互相交結纏繞的手臂,仿若藤蔓般的曲折蜿蜒,與中國畫中筆墨運行的線條表現不謀而合(圖1)。舞者背後樹木上方彎曲的枝幹更加強調裸女手臂和肢體形成的輪廓,彷彿也隨著裸女起舞,加強畫面動感。後方藍色天空,綠色及黃色的地面、以及攜手繞圈的舞者,令人聯想起馬, 據色及黃色的地面、以及攜手繞圈的舞者,令人聯想起馬, 據色及黃色的地面、以及攜手繞圈的舞者,令人聯想起馬 斯的《舞蹈》。但不同於馬諦斯畫中呈現的活力、熱情,透 過朱沅芷刻意拉長的優雅的身影,畫面中蘊含中國繪畫的寫 意風情,展現出獨特的抒情律動,宛如身處樂園中的迷濛夢境。



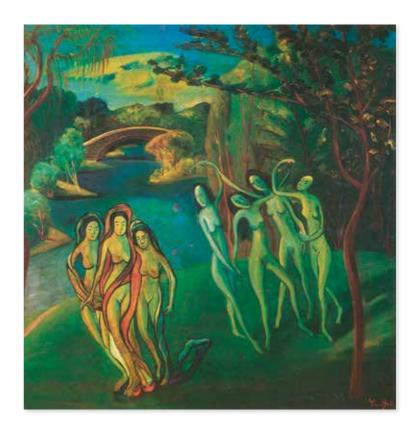
朱沅芷曾憶及於巴黎時,曾日復一日到浮羅宮參觀,可想見除了當時的現代主義風潮之外,古典畫作也為朱沅芷帶來創作的靈感。「美惠三女神」(The Three Graces)是希臘神話中象徵美麗、溫雅、歡樂的三個女神,此一題材為自古至今許多藝術家喜愛的主題,藉著不同的姿勢、角度展現女性的人體美(圖2)。從畫中裸女舞者的站立姿態和位置,很明顯的看出朱沅芷受到古典繪畫的啟迪,也試圖重新詮釋明,時應他不斷思考架構的「鑽石主義」,從舞者高舉的手段,呼應他不斷思考架構的「鑽石主義」,從舞者高舉的手臂、「S」形的肢體、交疊的雙腿,彼此形成大大小小的三角形,而這些三角形架構起彷如方型鑽石的結構將 4 名舞者緊密結合,使畫面在動態中達到平衡感。西方繪畫理論講求和諧平衡,但在朱沅芷安排佈局下,巧妙運用東方寫意線條造成空間的迴旋流暢,使得作品富涵詩意古典的抒情風格。

在研究朱沅芷的現存作品時,可發現畫家於 1939 年曾多次 創作此一 4 裸女舞者的構圖 (圖 3),可見他對此主題和構圖的喜愛及不停的反覆嘗試。此次上拍的《跳舞的女孩》其中畫面構圖、色彩最豐富完整的,朱沅芷想必是在多次練習嘗試後,對《跳舞的女孩》以現代主義手法結合轉化古典題材呈現的成果感到滿意,從目前的考據資料中,沅芷亦與歷在一幅同一時間完成的水彩素描中提及對此作品的滿意義。朱沅芷同時將此一構圖形式應用到同年創作的另一幅作品《馬上舞旋》(圖 4),畫中裸女恣意揮動的雙臂與身軀以及馬匹形成的構圖和動態循環,和《跳舞的女孩》完全不謀而合,畫家對此構圖的滿意和喜愛,也可在他回到紐約後的作品《庭園中的七裸女》(圖 5)等多幅作品中發現這 4 位裸女舞者的身影。

《跳舞的女孩》展現了朱沅芷優越的藝術天份及敏銳的觀察力,在此一時期可看出他更趨向討論線條和構圖結構間的互動關係,將他早期構圖中的立體幾何空間轉化為曲線線條為主要架構,一方面顯現出他試圖在油畫創作中,尋找中國選境帶來的文化衝擊思考中西藝術的融合;而這種線條曲線的運用,在無形間更加強了畫面的律動性與東方哲學詩意,如此創作的發展在朱沅芷的繪畫歷程中,成為了研究他在藝術成就上極為重要的一環。朱沅芷此一獨創的表現方式與概念,與同時的巴黎畫派(圖6)相較亦是毫不遜色,且獨樹一格,可見朱沅芷在中國近代繪畫脈絡中的前衛性,《跳舞的女孩》也成為見證藝術家中西交匯的成功作品。

# Footnote

朱沅芷在《馬上舞旋》的草稿上寫下:「此幅畫作終於順利傳達出我在《騎士》中所想表遠的意境,且與舞者同樣成功。此作品完成於二次大戰英國正式對德國 宣戰之日。」



# PROPERTY FROM A DISTINGUISHED INDONESIAN FAMILY 印尼著名家族收藏

37

# MIGUEL COVARRUBIAS 柯法如拜雅斯

(MEXICO, 1904-1957)

# Jungla (Jungle)

oil on board 60 x 41 cm. (23 % x 16 ½ in.) Painted *circa.* 1940

HK\$2,000,000 - 3,000,000 US\$260,000 - 390,000

#### **PROVENANCE**

Anon. Sale, Sotheby's Singapore, 29 April 2007, Lot 21 Acquired from the above sale by the present owners Private Collection, Indonesia

This artwork is accompanied by a certificate of authenticity signed by Adriana Williams.

# LITERATURE

Marion Oertinger Jr., The Genius of Miguel Covarrubias, Milagros Gallery, San Antonio, Texas, and Throckmorton-Rymer Gallery, New York, USA, 1991 (illustrated, p. 51).

The art of Miguel Covarrubias is one which expresses the artist's deep connection and admiration for the peoples and landscape of Bali. Drawn by the promise of an untouched, exotic landscape, Miguel Covarrubias along with his wife, made their first trip to Bali in the spring of



Arie Smit, *Pura (Temple)*, Christie's Hong Kong, 31 May 2015, Lot 709, sold for HK\$1.600.000

艾利·斯密特《寺廟》佳士得香港 2015 年 5 月 31 日 編號 709 成交價: 1,600,000 港元

# 叢林

油彩 木板 約1940年作

### 來源

2007年4月29日 新加坡蘇富比 編號21 現藏者購自上述拍賣 印尼 私人收藏 本拍品附Adriana Williams簽發之保證書

### 文劇

1991年《柯法如拜雅斯的才華》Milagros 畫廊 德州 聖安東尼奧 及Throckmorton-Rymer畫廊 紐約 美國 (圖版,第51頁)

1930. Over a period of six months, he developed a strong attachment to the lifestyle and camaraderie experienced while staying with a Balinese family in the region of Badung. Along with the assistance and friendship of German artist Walter Spies – who was by that time already a prolific painter and patron of the arts in Bali – Covarrubias quickly adapted, and immersed himself in Balinese life and culture.

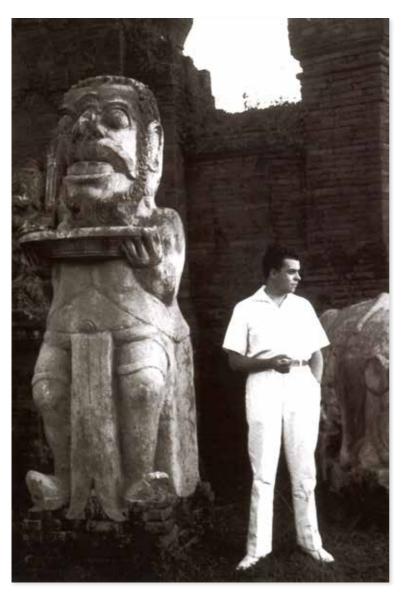
Returning to Bali in 1933, with the intention of a longer, and more permanent stay, Covarrubias was surprised at the changes that had occurred to Bali within his short absence. The development of tourism and the introduction of a cash economy had, in his view, disrupted the peaceful simplicity of Balinese life. It was with this in mind that he set about recording in great anthropological and personal detail, the customs, traditions, rituals, and practices of the indigenous peoples of Bali, resulting in his seminal monograph, *Island of Bali*, first published in 1937.

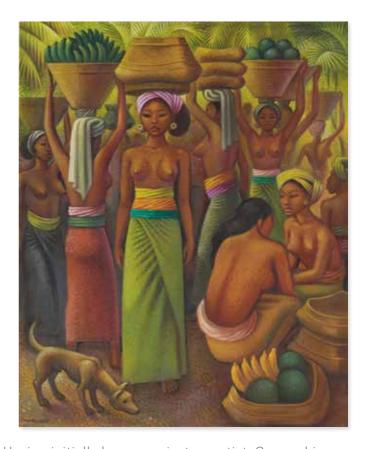
In his writing, Covarrubias describes the heady tropical atmosphere and lush abundance of life on the island: "The burning tropical sun shining on the saturated earth produces a steaming, electric, hothouse atmosphere that gives birth to the dripping jungles that cover the slopes of the



volcanoes with prehistoric tree-ferns, pandanus, and palms, strangled in a mesh of creepers of all sorts, their trunk smothered with orchids and alive with leeches, fantastic butterflies, birds, and screeching wild monkeys." (Miguel Covarrubias, Island of Bali, Oxford University Press, 1972, p. 9).

Covarrubias' art became a visual extension of his literary efforts to preserve and express the sophistication and pride of the Balinese way of life. With subtly varying hues of green and blue, *Jungle* presents to us the Bali of Covarrubias' writing. Filling the space of the canvas from edge-to-edge with succulent greenery, Covarrubias demarcates the forest floor, thick understory, canopy, and emergent layers that make up a tropical jungle in the fore, mid, and background of the painting. Composed as such, Covarrubias captures the density that is unique to tropical jungles and clearly distinct from the wide spaces and clearings that characterize European forests. In doing so, Covarrubias situates us firmly within the specificity of the Southeast Asian landscape.





Having initially been a caricature artist, Covarrubias was an excellent colourist, and this acute sensitivity and confidence can be seen clearly in *Jungle*.

Covarrubias had the inimitable ability to imbue his paintings with jewel-toned hues that afforded his works a captivating luminosity. With an expert touch, Covarrubias suggests the fading light of an evening sun with the hint of lighter shades of green and yellow illuminating the foliage in the centre of the painting. In the background, a tall tree stripped bare of foliage catches the fading light coming through the gathering clouds. Rich hues of red and orange further enliven the painting and provide variation amidst the shades of green.

The absence of human presence in the scene makes Jungle particularly distinctive in Covarrubias' ouerve as a meditation on the majestic and impenetrable beauty of Bali's natural landscape. The relationship that the Balinese people had with their environment was a point of fascination for Covarrubias, and through his art and writing, sought to understand the deep and inextricable bond between man and nature. In the long history of artists that visited Bali for artistic inspiration, this depiction of man's place within nature was a common theme, and can be seen in the works of other Indo-European artists such as Walter Spies and Rudolf Bonnet. Indeed, Covarrubias commented that: "No other race gives the impression of living in such close touch with nature, creates such a complete feeling of harmony between the people and the surroundings." (Miguel Covarrubias, Island of Bali, Oxford University Press, 1972, p.11).

The vitality of the Balinese people then, Covarrubias argues, can be felt through the pulsing richness of the Balinese environment. We imagine the teeming life of creatures living amidst the thick bushes and tall trees, and the bustling activity of Balinese village life. For now, Covarrubias obscures this behind a curtain of foliage and flora, and in doing so, ensures a perpetuation of the myth and mystery of the tropical island. As we yearn to look between the trees and see past the masses of leaves, *Jungle* is a visual treat for the senses as Covarrubias encourages us to peer deeper and further through this window of his creation.

柯法如拜雅斯的藝術承載了他對峇里人民與當地自然景色的深刻情感和由衷讚歎。1930年春天,柯法如拜雅斯夫婦懷著對這個異國小島原始風光的滿心期待,首次踏上前往峇里的旅程。接下來的六個月中,柯法如拜雅斯對當地的生活氛圍以及他們客居巴東縣一個峇里人家時得到的熱情款待都建立起深厚的感情。同在峇里的德國藝術家沃爾特·史畢斯那時已是當地頗為知名的畫家,而且是一位藝術贊助人,他給予柯法如拜雅斯許多支持和真摯的友誼,令他更快地適應並融入了峇里的生活和文化。

柯法如拜雅斯於 1933 年再次來到峇里,希望更長期居住此地,而短短數年間,小島產生了極大的轉變,令他十分吃驚,更有感旅遊業的發展和金錢的流入已破壞了小島原本的質樸安寧。因此,他開始以個人和人類學角度詳細記錄峇里人民的習俗、傳統、儀禮和生活細節,終於在 1937 年出版了其專題著作《Island of Bali》,影響深遠。

柯法如拜雅斯在書中描繪出熱帶島嶼的炫目烈日與繁茂生命力:「炙熱的陽光灑在飽滿溫潤的大地上,產生溫室般熱氣騰騰,處處生機的環境,賦予小島清新濕潤的叢林,火山上長滿史前的羊齒植物、露兜樹和棕櫚樹,爬行植物蔓生,相互纏繞,樹幹旁也滿是蘭花,水蛭寄生,還有繁麗的蝴蝶、蟲鳥和吵鬧的野猴。」(柯法如拜雅斯,《Island of Bali》,牛津大學出版社,1972年,9頁)

柯法如拜雅斯最初曾是一位漫畫家,故精於色彩運用,感覺敏銳而自信,正如此幅《叢林》,色調明亮,匠心獨運,引人入勝。在他的

微妙安排下,畫面中央的植物呈稍淺綠色和黃色,透露 出夕陽的點點柔光。背景中,挺拔的樹幹沒有任何枝葉, 迎著雲朵間透出的餘暉。飽滿的紅色和橘色調為畫面帶 來活力,也使綠油油的叢林更為豐富。

《 叢林》中不含人物,是柯法如拜雅斯作品中很特殊的一幅,默默讚美峇里大自然界的美態,宏偉壯麗,深不可測。峇里人民與大自然之間的緊密關係也令他十分著迷,在其文字和畫作中,都嘗試表達這種人與自然的深厚玄妙關係。縱觀歷史,一直都有藝術家前來峇里尋求創作靈感,大自然中人類的角色是他們表達的共同主題,沃爾特·史畢斯和魯道夫·邦尼等印歐藝術家的作品中也可見一斑。柯法如拜雅斯曾說:「沒有其他人能像他們一樣,與大自然保持如此緊密的關係,創造出人類與自然界的完美和諧。」(柯法如拜雅斯,《Island of Bali》,牛津大學出版社,1972年,11頁)

如柯法如拜雅斯所言,印尼人民的生命力其實已經體現在峇里自然環境的旺盛力量。我們不禁想象滲透在茂盛灌木叢和大樹中的生命力,以及峇里村莊裡熙攘的場景,而這一切暫時藏在了柯法如拜雅斯筆下的茂密叢林背後,為小島添上一份神秘氣息,讓我們更渴望看穿這片青蔥草木。《叢林》是柯法如拜雅斯為感官而設的視覺禮物,引領我們隨著他打開的窗口,望向更遠更深處。

Left to right 由左至右:

Miguel Covarrubias in Bali, 1933

柯法如拜雅斯在峇里留影,1933年

Miguel Covarrubias, Offering of Fruits for the Temple, 1932, Christie's New York, 26 May 2011, Lot 4, Sold for US\$1,022,500

柯法如拜雅斯《向廟宇奉獻水果》 1932 年作 佳士得紐約 2011 年 5 月 26 日 編號 4 成交價:1,022,500 美元

Walter Spies, *Die Landschaft und ihre Kinder (The landscape and her children)*, Christie's Hong Kong, 27 October 2002, Lot 18, sold for HK\$8,874,100 沃爾特·史畢斯《大地與她的孩子》 佳士得香港 2002 年10 月 27 日

編號 18 成交價: 8,874,100 港元



### ISAAC ISRAËLS

(AMSTERDAM, 1865-1934)

### Gamelan Orchestra

signed 'ISAAC ISRAELS' (lower left); information label affixed on the stretcher oil on canvas 114 x 127 cm. (44 % x 50 in.) Painted in 1915

HK\$4,500,000 - 6,500,000 US\$590,000 - 840,000

### **PROVENANCE**

Anon. Sale, Sotheby's Singapore, 29 April 2007, Lot 25 Acquired from the above sale by the present owner Private Collection, Indonesia

Born in Amsterdam on 3 February 1865, Isaac Israëls was the son of the celebrated impressionist painter from The Hague School, Josef Israëls. Under the tutelage of his father, young Israëls showed artistic promise from a tender age of 6 years old. Israëls art education continued with his enrollment in the Academy of The Hague in 1878. Israëls' artistic debut at the *Salon des Artistes Français* in Paris in 1882 began an illustrious career with his works being sought after internationally.

An ardent believer of the axiom 'Art for Art's Sake', Israëls joined the *Tachtigers* (Eight Movement)



Gamelan troops with Javanese Dancers, circa 1900s 甘美蘭樂隊與爪哇舞者,約 1900 年代

### 甘美蘭樂隊

油彩 畫布 1915年作

款識: ISAAC ISRAELS (左下)

### 來源

2007年4月29日 新加坡蘇富比 編號25 現藏者購自上述拍賣 印尼私人收藏

upon his return to Amsterdam – a group that deeply admired the works of Naturalist writers. His involvement with like-minded contemporaries furthered the progression of his art towards the impressionist style. Israëls became focused on depicting the everyday life of his surroundings, faithfully recording the visual and emotional atmosphere of his scenes. Believing that his works should not deliver any messages beyond their visual experience, Israëls works present a striking immediacy and purity of expression.

### PORTRAYING THE EAST INDIES

Israëls penchant for depicting the lives of Javanese aristocracy was sparked after attending the Nationale Tentoonstelling van Vrouwenarbeid (National Exhibition of Women's Labour) exhibition in The Hague in 1898. The exhibition was organized to cultivate opportunities for networking between female workers, and to celebrate the coronation of Queen Wilhelmina. The exhibition included a section called *Insulinde*, dedicated to the daily life in the Dutch East Indies. Enchanted by the beauty in the simplicity and deep culture of their lives, Israëls' subjects became almost exclusively the Indonesian dancers, musicians and everyday Javanese living in The Hague. In the effort to recreate an authentic Javanese atmosphere for his paintings, Israëls would borrow batik fabrics to be draped in the background of his portraits, and even





had on hand items such as traditional *wayang* puppets, and Javanese *keris* (dagger) to be used as props.

Israëls' body of work can be broadly divided into two 'Indonesian' periods: The Hague period and the East Indies period. The later East Indies period is marked with Israëls' visit to Dutch East Indies in 1921, where he was finally able to experience first-hand a world far removed from the trappings of European extravagance. The works from this later period are imbued with an abundance of light and colour reflecting the tropical sunshine and lush greenery of the landscape. In contrast, works from the earlier Hague period exude an atmosphere of moody nostalgia and mystery.

Israëls works depicting Indonesian subjects painted during his time in The Hague are clearly influenced by the Dutch brand of impressionism, with the use of muted tones and autumnal colours distinctive to Dutch painting often apparent in his paintings. The present lot, Gamelan Orchestra, is an exceptional and representative example from this period. Painted in 1915 prior to Israëls travels to the Dutch East Indies, Gamelan Orchestra portrays an ensemble of courtly Javanese musicians performing with a tranquil solemnity. The seated musicians are framed by the gilt and red lacquered stands of the various instruments. The subtle highlights on the surface of the bronze

kenongs in front of the ensemble as well as on the polished instrument bars demonstrate Israëls' sensitivity towards the rendition of light, while the addition of thick brushstrokes to the wooden floorboards affords the painting a textural dimension. The use of varying shades of brown in the background creates depth while simultaneously evoking a sense of intimacy as viewers are invited to appreciate the visual beauty of the captivating scene.

As Albert Wolff, a Parisian art critic in the 19<sup>th</sup> century, remarked on Israëls' paintings:

"This young man's painting is one of those rare canvases that force you to stop and think. And this is the highest praise that I can offer"

Gamelan Orchestra is the largest gamelanthemed painting to be offered at market, and its size speaks of the artist's ambition in executing the work. Israëls balances the overall tone of contemplation and stillness with an essential vitality that draws us to consider the quiet strength and confidence of the Indonesian culture and people. Through a mastery of brush and paint, Israëls achieves in capturing the mood of the scene. Israëls' depiction of the ensemble can be considered to be particularly remarkable in this work for capturing this contrast between the serenity of the seated musicians and the sparkling light that seems to visually punctuate the rhythms of the implicit music.

Top to bottom 由上至下:

Isaac Israëls, 1918 艾薩克·伊斯瑞奧斯,1918 年

Lot 38 Detail 局部







艾薩克·伊斯瑞奧斯於 1865 年 2 月 3 日在阿姆斯特丹出生,是海牙畫派著名印象派畫家約瑟夫·伊斯瑞奧斯之子。小伊斯瑞奧斯自幼得到父親的教導,六歲時便已顯露出自己的藝術天賦,隨後於 1878 年入讀海牙藝術學院。1882 年,伊斯瑞奧斯於巴黎的「法國藝術家沙龍展」中首次展出自己的作品,初露頭角,展開了其燦爛的藝術事業,作品更受到世界各地的藏家追捧。

伊斯瑞奧斯秉持「為藝術而藝術」之格言,回到阿姆斯特丹後便加入了極為崇尚自然主義作家作品的「八〇運動」(Tachtigers)。他與一眾志同道合的藝術家保持緊密交流,逐漸步向印象派畫風。伊斯瑞奧斯開始從日常生活中尋找題材,如實記錄場景中的視覺與情感氛圍。伊斯瑞奧斯認為自己的作品除了帶給觀者一個視覺體驗以外,就不應再含有任何其他信息,他的作品絲毫沒有距離感,為我們呈現最純粹的表達。

### 筆下的東印度

伊斯瑞奧斯於 1898 年參觀了在海牙舉辦的「全國女子工作大展」,過後便十分熱衷於繪畫爪哇貴族的生活。該展覽旨在為工作女性提供更多建立關係網絡的機會,同時亦慶賀威廉明娜女王的加冕典禮。展覽的其中一部分名為「Insulinde」(群島),專為展現荷屬東印度的生活景象而設。伊斯瑞奧斯被他們生活中的樸實美態和深厚文化背景所吸引,開始專注描繪在海牙生活的印尼舞者、音樂家等人。為了在作品中塑造出逼真的爪哇場景,伊斯瑞奧斯借來蠟染布匹,搭在人物身後的背景,甚至拿來傳統皮影劇玩偶和爪哇短劍作為道具

伊斯瑞奥斯的「印尼」時期作品大致上可被分成兩段, 一個是海牙時期,一個是東印度時期,後者從伊斯瑞奧 斯於 1921 年前往荷屬東印度開始,那是他第一次親身踏足這個遠離紙醉金迷歐洲社會的遙遠島國,該時期作品瀰漫著飽滿的光線和絢麗色彩,處處表現出熱帶島嶼的燦爛陽光與青蔥草木。而較早的海牙時期則正好相反,不無滲透出一種惆悵而神秘的情懷。

伊斯瑞奧斯在海牙完成的印尼題材作品顯然受到荷蘭印象派的影響,畫中常見的柔和秋色調正是當時荷蘭畫的特點。本幅作品《甘美蘭樂隊》是其1915年的作品,乃該時期極具代表性的佳作。當時他還未前往荷屬東印度,本畫描繪一個典雅的爪哇樂隊表演時的景象,莊嚴平和。樂師們席地而坐,鎏金朱漆的樂器架正好在構圖上形成他們的框架。伊斯瑞奧斯在樂隊最前方的一排青銅平鑼和亮澤的架子上輕巧點上高光,可見他對光線觀察敏銳,表達亦十分細心。而木地板部分運用了較厚重的筆觸,為畫面增添一份質感。背景的褐色深淺不一,既產生空間的深度,也是在邀請觀者走近作品,細看動人畫幅表面的豐富細節。

十九世紀巴黎藝評家亞博·沃夫曾如此評價伊斯瑞奧斯 的畫作:「這位年輕人的畫幅會讓你不禁停下來思考, 非常罕見。這算是我的最高讚美了」

《甘美蘭樂隊》是市場上至今最大幅的甘美蘭題材畫作,宏大的尺寸也證明了藝術家繪畫此作時的雄心。此作呈現出冥想般的寧靜感,同時又蘊藏了一股生命力,令我們深思印尼人民和印尼文化中溫和但自信的力量。伊斯瑞奧斯通過其純熟的筆法,捕捉住他眼前的景象。樂師們散發出沉著泰然的氣質,而閃爍的燈光則在視覺上為畫面帶來韻律和樂感,相映成趣,更顯此作精妙之處,卓越不凡。

Left to right 由左至右:

Exhibition catalogue on the Insulinde section of Nationale Tentoonstelling van Vrouwenarbeid (National Exhibition of Women's Labour) exhibition in The Hague, 1898

「全國女子工作大展」之 「Insulinde」部分展覽圖錄, 海牙展覽,1898 年

Isaac Israels, *Gamelan Orchestra*, Christie's
Amsterdam, 5 June 2012, Lot
118, Sold for €21,250

艾薩克·伊斯瑞奧斯《甘美蘭樂隊》 佳士得阿姆斯特丹 2012 年 6 月 5 日編號 118 成交價: 21,250 歐元

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

39

## HENDRA GUNAWAN 古那彎

(INDONESIA, 1918-1983)

### Penjual Baju

signed and dated 'Hendra 57' (lower right) oil on canvas 87 x 100 cm. (34 ¼ x 39 % in.) Painted in 1957

HK\$2,000,000 - 3,000,000 US\$260,000 - 390,000

### PROVENANCE

From the collection of Ambassador Helder Martins de Moraes, Brazil's Ambassador to Indonesia (1969-1971)

Private Collection, Portugal

As described by Astri Wright, "Although his style and colors developed, Hendra's choice of themes did not change dramatically in his painting life. From the beginning, it seems Hendra was painting people in contexts of work and play, in celebration, struggle, and death. Such themes were well established long before he joined LEKRA."

Hendra's ingrained interest in the celebration of plain humanity is profoundly romanticized and glorified in his works. In the midst of social upheaval and political shifts, painting the people in contexts of work and play, in struggles and celebration, with its wayang like silhouettes in glorious colors has somewhat become the artist's effort in maintaining his individuality while simultaneously reassuring the nation's identity.



Indonesian women in *kebaya*, circa 1950s 身穿 kebaya 長袍的印尼女子 約 1950 年代

### 服裝小攤

油彩 畫布 1957年作

款識: Hendra 57 (右下)

### 來源

前巴西印尼大使(1969 – 1971 年)Helder Martins de Moraes私人收藏

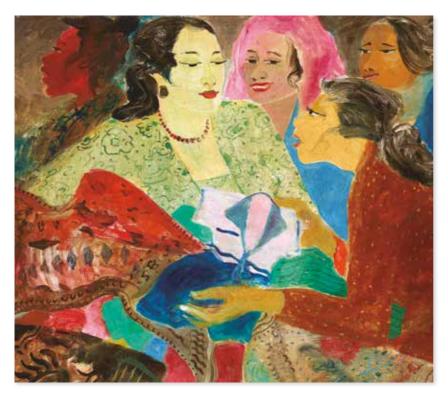
葡萄牙 私人收藏

Throughout his career Hendra Gunawan favored portrayals of women and brought forth otherwise ordinary nebulous moments of the everyday village life to masterfully capture the spirit of his archipelago home. Born to rural life himself in a small village outside of Bandung, West Java, it is no wonder that he drew time and time from his own humble beginnings and bestowed upon his protagonists an unmistakable sense of humanity.

Beautifully composing scenes of everyday life, the Hendra elevates and celebrates the mundane. The subject of this painting, *Penjual Baju*, is exemplary of Hendra's themes from the 1950s. The work depicts a young female merchant selling batik and other apparels to a middle aged woman. By virtue of the composition, Hendra invites us to view this scene from the vendor's perspective. We are provided with the full view of the merchant, seeing her crouching on the ground while actively selling her items. Displaying her wares with an open gesture, a green fabric visibly tucked in between her elbow and her body, and her mouth open in conversation, Hendra illustrates a dynamic transaction between the seller and the buyer. Hendra hence situates us within a bustling market scene, and captures the energy and colour of the social and economic transactions taking place.

With the expert use of varying tones and colours, Hendra draws a distinction between the two central figures in the scene – that of the clothes seller, and her customer. We are immediately struck by the difference in skin tone between the two women. The fair skin of the patron contrasts subtly against the tanned visage of the merchant. With a great attention to detail, Hendra further differentiates





Top tobottom 由上至下:

Lot 39 Detail 局部

Market circa 1950s 市集景象 約 1950 年代 these characters through their dress. The merchant is clothed in duller, earthen tones, while her patron is regaled in pastel hues. The opaque nature of the merchant's dress shows up as rough and unrefined against the delicate transparency and embroidered detail of her customer. With these details and distinctions, Hendra adds a layer of commentary about social and class division in Indonesian society, providing a depth and meaning to the painting that goes beyond aesthetic accomplishment.

Beyond the central figures of buyer and seller, Hendra offers us a full cast of characters each in colourful dress and balancing out the jewel-toned fabrics that take up the lower left quadrant of the

阿斯特·特曾指出:「雖然古那彎作品中的風格和色調一直演進,但他選擇的題材並不多變,由始至終,他都在描繪人們的生活,在工作或玩樂、慶賀、掙扎甚至是死亡。這些主題在他加入LEKRA(人民文化協會)前就已顯然可見了。」

古那彎一向對描繪簡單直接的人性有著 濃厚的興趣,通過作品浪漫化並歌頌人 生。面對動蕩的社會與不穩政局,古那 彎繼續通過藝術展現人們的生活,無論 是工作或玩樂,掙扎還是慶賀,他筆下 人物的輪廓猶如皮影戲人偶,顏色鮮艷 斑爛,成為其藝術的標誌性特點,同時 也為國家建立自己的身份而鼓氣。 composition. The pink headscarf of the woman in the background acts as a visual counterpoint to the layering of colours in the lower left, and serves to further focus our attention on the central dynamic between the two main characters. The movement of this scene is further amplified by Hendra's layering of colors. Three-dimensional depth is achieved through this layering, while distance and perspective is suggested through the application of paler shades in the background and richer shades in the foreground.

The artist has certainly liberated his works from the conventional European definition of beauty. Where the European tradition was concerned with the representation of beauty as unblemished, pure and lacking imperfection, Hendra illustrates female beauty in a more authentic form. As discussed by Astri Wright, "In his canvases, women are active, strong, nurturing and beautiful; they are also worn and sick (but carrying on), sociable (but framing their relationships in their own terms), hardworking (and not only in typically 'feminine' professions), and feisty."

There is a rawness and immediacy to Hendra's figures from this early period of the 1950s as compared to his starkly vibrant and increasingly stylized forms of his later works. Colours are used generously and in the most idiosyncratic manner that are regarded as the artist's signature style. *Penjual Baju* is an excellent example of the timeless quality of Hendra's early works as the scene remains fresh and vibrant in both colour and movement. In this composition, Hendra simultaneously captures the struggles and beauty of daily life.



古那彎自始至終都喜歡以女子為創作題材,把看似平淡的村莊日常生活景象呈現畫面,以巧妙手段捕捉到島國家鄉的精神。古那彎生於西爪哇萬隆市郊的一個小村莊,從小過著鄉村生活,故此他一次次描繪如自己一般出身卑微的人民,但他們都蘊涵了高尚可貴的人性。

看似平凡的生活場景在古那彎的美麗畫幅中被賦予了新的魅力,恍如生活讚歌。此幅《服裝小攤》是其 1950 年代作品中的經典題材,小攤的年輕女子正向一位中年婦女兜售蠟染布料和服飾。從構圖上來看,古那彎帶我們隨小販的視角觀看這一場景,我們可見她蹲伏在地上,積極推銷。她自信地展示自己的貨品,手肘和身體間還來著一塊綠色布料,口中念念有詞。古那彎畫出小販和顧客間生動的買賣場景,帶觀者來到熱鬧的市集,在繁忙的交易現場捕捉社會的鮮活色彩和精力。



通過對不同調子和顏色的精準拿捏, 古那彎在畫面巧妙區分出服裝小販和 顧客這兩個主要人物。我們首先注意 到兩人膚色的不同,顧客顯然較白 皙,與小販的棕色皮膚形成對比。另 外,古那彎更細心地畫出她們的不同 著裝,小販身穿暗啞土色系衣服,粗 糙平淡,其顧客的衣衫則是華麗的粉 彩色,更有精緻的透明和刺繡裝飾。



如此入微的細節是古那彎對印尼社會裡階層劃分的現象作出的表態,故此作品除了絢麗迷人的外觀,還蘊藏了更深層的含義。

畫面這對小販和顧客背後還有一群穿著鮮艷的人物,以平衡左下角繽紛的布匹。背景中間婦女的粉紅色頭巾是視覺上與左下繁多顏色的最主要平衡點,讓我們可以繼續把目光放回中央的兩個主角上。顏色的層次更為畫面帶來動感,形成立體的深度,背景的陰影較為模糊,前景則光暗對比強烈,產生畫面的距離和透視感。

古那彎沒有被歐洲傳統概念中對美的定義限制自己的創作,歐洲美學觀偏愛毫無瑕疵的完美形象,但 古那彎筆下的女子則有一種真實不做作的自然美態。如阿斯特·懷特所說:「在他的畫布上,女人是 積極、強壯、滋潤和美麗的;她們也可能憔悴疲倦(但不言敗)、善交際(但有清晰的界限)、勤勞 (不限於傳統「女性」職業)而且活躍進取。」

古那彎 1950 年代初的作品有一種原始和親近感,與其較後期作品中越發大膽鮮明和造型化的畫風有所不同。古那彎好不吝嗇顏色的運用,而且斑爛的色彩總是具有他獨特的氣質,被視為他的標誌性風格。《服裝小攤》彰顯古那彎早期作品中超越時空的魅力,畫面上的色彩和動態永遠鮮活,此作淋漓呈現出普通人民生活中的努力奮鬥和樸實美態。

Top to bottom 由上至下:

Woman wearing kebaya in a batik advertisement, circa 1955

蠟染布料廣告中身穿 kebaya 長袍 的女子 約 1955 年

Hendra Gunawan, *Penjual Bunga (Flower Vendor)*, early 1960s, Christie's Hong Kong 22 November 2014, Lot 17, sold for HK\$1,840,000 古那彎《賣花小販》1960 年代初作 佳士得香港 2014 年 11 月 22 日 編號 17 成交價: 1,840,000 港元

Traditional Indonesian Wayang Kulit 印尼傳統 Wayang Kulit



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



### AFFANDI 阿凡迪

(INDONESIA, 1907-1990)

### Nude

signed with artist's monogram and dated '1966' (lower right) oil on canvas 98 x 130 cm. (38 5% x 51 1% in.)
Painted in 1966

HK\$1,600,000 -2,200,000 US\$210,000 - 280,000

### **PROVENANCE**

From the collection of Ambassador Helder Martins de Moraes, Brazil's Ambassador to Indonesia (1969-1971)

Private Collection, Portugal

### 裸體

油彩 畫布 1966年作

款識:藝術家花押 1966 (右下)

#### 來源

前巴西印尼大使(1969 – 1971 年)Helder Martins de Moraes私人收藏 葡萄牙 私人收藏

"But we were born naked, weren't we; what could be more natural and pure than a nude human being, completely uncovered?"

- Affandi

「我們出生時都是赤裸裸的,不是嗎?有什麼比毫無遮掩的赤裸人體更為自然純潔呢?」

- 阿凡迪

Aside from his well-known humanitarian subjects and motifs, Affandi's depiction of nudes are considered rare within his oeuvre. In comparison to the Western cultural openness towards nude and sensual subjects in art, these subjects are regarded as provocative and taboo within the context of a



Giorgione Tiziano, *Venus dormida (Sleeping Venus)*, circa 1508-10, Gemäldegalerie Alte Meister, Germany

喬爾喬涅《熟睡的維納斯》約 1508-10 年作 古代大師畫廊 德國

culturally conservative landscape like Indonesia. As a result not many of Affandi's paintings in this genre were exhibited in order to avoid any negative impression towards his practice as an artist.

Affandi's portrayal of nude figures started early in his artistic journey, beginning in the early 1940s, first by asking his wife and daughter Kartika, as well as hiring cheap prostitutes together with his contemporaries to practice. Before using models for his nude paintings, he observed and painted himself to study the nuances and movements of the human body. Although Affandi did not study anatomy as a theoretical foundation, through this repetitive and time-consuming study, Affandi developed a thoroughness and accuracy in mastering his painterly skill towards perfecting his depiction of human form.

Contrary to Affandi's nude portraits from an earlier period that are more realist in style complete with conventional interior background settings for his models, his later works focused on his emotional interpretation to his subject using his





Lot 40 Detail 局部

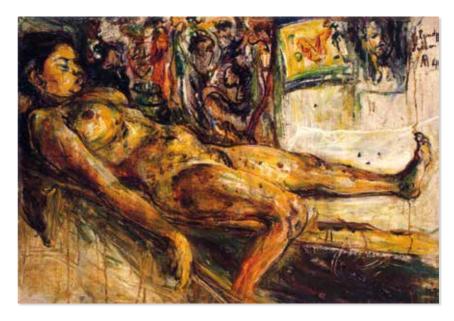
signature expressive lines, showcased confidently in the present lot. *Nude* was painted at the pinnacle of Affandi's artistic period, in the 1960s. Eddy Sutriono, a well-known art critic, mentioned that: "Within this framework, Affandi's paintings are not the objective representations of things seen but also his projection of emotional expressions through the subject of his works. A painting is no longer the faithful representation of visible phenomena; rather, it expresses the artist's own inner life." It was hence imperative for Affandi to spend time familiarizing himself with his subjects in order to extract and express an emotional connection. With Affandi's brand of honest expression, his vigorous strokes and lines speaks the truth about daily human life.

Painted in mostly green and yellow as many of his nudes and sensual subjects, *Nude* portrays the sensual sexuality of a woman. With this painting, the viewer takes on the perspective of the painter's unabashed view. Articulate and expressive lines of paint shape the sumptuous figure of the woman who reclines

luxuriously while Affandi sculpts her form on the canvas with gestural motions. The swirling and abstracted background capturing the painter's strong emotion and focus our attention entirely on the figure. Clear lines and voluminous hair frame her face with two expressive red lines defining her sensual lips. Affandi's lines bring a luscious volume to the woman's lower body and legs, while white lines of impasto beneath the woman afford a textural quality to the woven bamboo mat. The rendering of female figure in this *Nude* is comparable to the Classical nude sculptures or paintings of the renaissance era, and her generous form reflects the proportions of ancient statuary where busty woman was portrayed as an ideal of beauty, love and sexuality.

According to Chairil Anwar, Affandi's close friend and an important Indonesian poet, Affandi's nudes are "full of passions and emotions, mature and rich with experiences, and (Affandi is) able to convey them astonishingly so that his works feel deep and touching." Nude is a further testimony to Affandi's development as a humanist painter, dealing not only with the holy, or even the ordinary, but also the base and the primordial. It is this broad spectrum of Affandi's interests in all aspects of human experience that establish him firmly as one of the most important painters of his generation.

Nude was acquired by Helder Martins de Moraes, a Brazilian journalist, filmmaker and former diplomat of Brazil to Indonesia from 1969-1971. Helder Martins de Moraes was a friend to one of Indonesia's most prominent and renowned art collector, Mr. Alex Papadimitriou, and a former colleague of Josias Carneiro Leão. This unique history and exceptional provenance adds to the importance of this painting in Indonesian art history.



Top to bottom 由上至下:

Affandi with his daughter and wife, Kartika and Maryanti 阿凡迪與女兒 Kartika 和妻子 Maryanti 合影

Affandi, *Baltimore Nude*, 1962, Christie's Hong Kong, 22 November, 2014, Lot 13, sold for HK\$ 4,360,000

阿凡迪《巴爾的摩裸體少女》 1962 年作 佳士得香港 2014 年 11 月 22 日編號 13 成交價: 4,360,000 港元

Affandi, *Nude*, 1947, Private Collection 阿凡迪《裸體》1947 年作私人收藏





縱觀阿凡迪藝術生涯,以人為主題的作品最為知名,但他筆下的裸體作品較為罕見。與西方開放的文化環境不同,裸體等感官性藝術在相對保守的印度尼西亞仍屬具挑逗性的禁忌。因此阿凡迪的這類作品一般都不作公開展出,以避免公眾對於他作

為藝術家的行徑產生負面印象。

1940 年代初,阿凡迪在他藝術事業初期已經開始描繪裸體人像,有時請他的妻子和女兒 Kartika 擔當模特,有時和其他畫家一同僱傭廉價的妓女來練習。在他開始根據模特畫裸體畫之前,阿凡迪也曾通過觀察自己的身體而繪畫,學習人體的動態和微妙細節。雖然阿凡迪沒有系統化學習人體結構的理論基礎,但透過他自己長時間不斷研習,其技法已十分全面並精準,筆下的人體造型漸趨完美。

阿凡迪較早期的裸體畫像偏重寫實,模特背後一般都配有傳統的室內佈景,後期作品則更著重情感的闡釋,其充滿表達力的線條極具標誌性,本作便是其中一幅精彩典範。這幅《裸體》是阿凡迪在1960年代其藝術巔峰時期的作品。藝評家 Eddy

Sutrino 曾說:「整體來講,阿凡迪的畫作不僅是對事物的客觀表現,而是在所畫對象中注入自己的情感表達。畫作不再是對眼前景象的如實描繪,而是藝術家內心世界的傾吐與抒發。」因此,阿凡迪需要花時間熟悉他的所畫對象,才能從情感的交流中提取他希望表達的精粹。他的心聲滿盈誠摯,一筆一劃都充沛猶勁,訴說日常生活中的真理。

此畫以綠和黃色為主調,與他許多其他裸體畫一致。《裸體》呈現女性身體的性感美態,觀者也坦蕩地站到了藝術家的直視角度,清晰富表達力的線條勾勒出仰臥女子的婀娜態,再以充滿身體動態的畫法豐富她的立體造形。背景抽象,旋轉盤繞,緊抓畫家的強烈情感,並讓我們把注意力集中在畫中人物身上。清晰的線條和柔軟秀髮形成臉龐輪廓,兩道飽滿紅線點出誘人雙唇。阿凡迪,爾達法令女子下半身和雙腿顯得更加豐美,而白色厚塗筆法則帶出她身下竹席的質感。《裸體》的女子造型與文藝復興時期的古典

裸體雕塑和畫作相似,當時的審美觀視胸部豐滿的女性為美、 愛與性的象征,她的豐腴體態正好彰顯這種完美比例。

阿凡迪的摯友 Chairil Anwar 是印度尼西亞的著名詩人,他曾形容阿凡迪筆下的裸體「充滿激情與情感,體現成熟和豐富的經驗,(阿凡迪)塑造的人體臻至,作品深刻真誠,打動人心。」《裸體》進一步見證阿凡迪作為人像畫家的演進,他不僅繪畫高尚或普通人,甚至包括了底層和最根本的題材。阿凡迪對人類各方面的經歷都充滿探究精神,不愧為其年代最重要的畫家之一。

《裸體》由巴西記者、電影製作者和前外交官 Helder Martins de Moraes 購入,他於 1969 至 1971 年間是巴西駐印度尼西亞的外交官,與印度尼西亞重要藝術收藏家 Alex Papadimitriou 成為好友,亦曾與 Josias Carneiro Leão 共事。此精湛來源更為本畫在印度尼西亞藝術史中添上一份重要的紀念意義。

## PROPERTY FROM A DISTINGUISHED INDONESIAN PRIVATE COLLECTION 印尼重要私人收藏

## 41

## **ADRIEN-JEAN** LE MAYEUR DE MERPRÈS

## 勒邁耶·德·莫赫普赫斯

(BELGIUM, 1880-1958)

### Three Women in the Interior

signed 'J Le Mayeur' (lower left) oil on canvas in the original hand-carved Balinese frame 75.5 x 91.5 cm. (29 % x 36 ¼ in.)

HK\$3,200,000 - 4,800,000 US\$420,000 - 620,000

### PROVENANCE

Private Collection of Mr and Mrs Ramberg, USA
Anon Sale, Christie's Hong Kong, 27 November 2005, Lot 21
Acquired from the above sale by the present owner
Private Collection, Indonesia

### 屋內三女子

油彩 畫布 原裝手雕峇里式框款識: J Le Mayeur (左下)

### 來源

美國 Ramberg夫婦私人收藏 2005年11月27日 香港佳士得 編號21 現藏者購自上述拍賣 印尼私人收藏

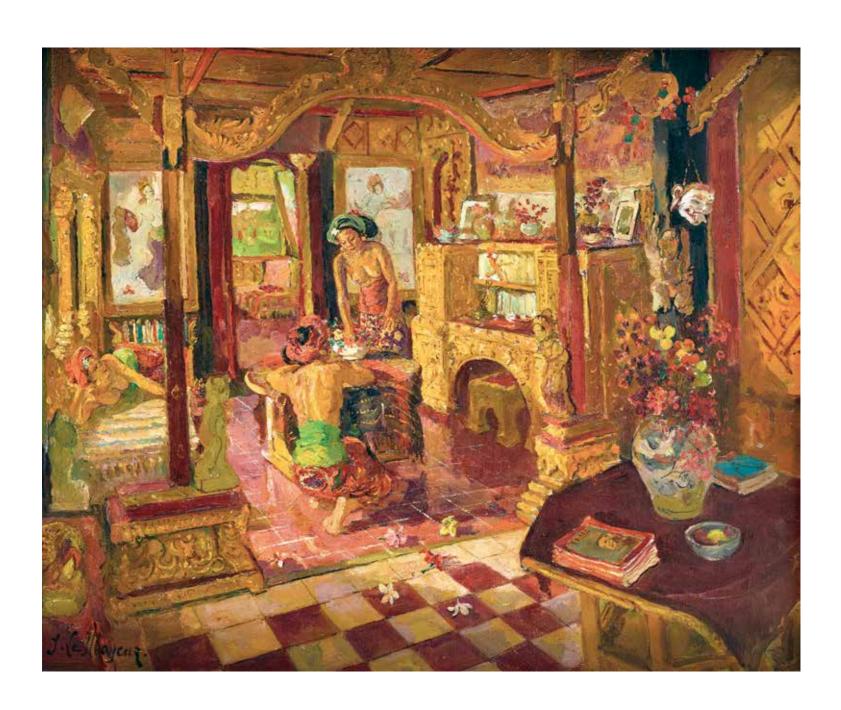


Rachel Ruysch, *Still-Life with Flowers*, Hallwyl Museum, Stockholm, Sweden

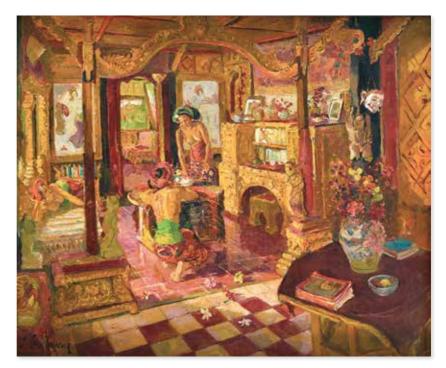
瑞秋·魯伊希《花卉靜物》瑞典斯德哥爾摩哈威爾博物館

Three Women in the Interior captures the rich beauty enjoyed by Belgian painter Adrien-Jean Le Mayeur De Merprès while he lived and worked in his Bali home. While the two women at the table are the most obvious figures in the composition, the third lounging lady seems to blend into the room, awash in golden light. She completes the trio, frequent compositional arrangement of the painter, whose other paintings often depict a group of women dancing, or carrying offerings.

Le Mayeur borrowed the form of Ni Pollock, his wife and exclusive model, in his well-known, lively depictions of her dancing in their garden and around the lotus pond. The female figures within his compositions carry the same grace and poise, and it becomes easy to see Ni Pollock in all of them. In this painting, we see her situated within their home. While the picture depicts a captured moment, Le Mayeur's multiplication of his wife's image also produces a sense of an amalgamation and layering of moments spent in their gorgeous home within a single painting. Ni Pollock can be seen lounging on a daybed, working her hands at decorating at the table, and resting. The result is an intimate image that attests to the painter's love of his surroundings, and his attempt to capture every beautiful moment he encounters.







Left to right 由左至右:

Johannes Vermeer, The Love Letter, 1669-1670. Rijksmuseum, Amsterdam, The Netherlands

約翰內斯·維米爾《情書》1669-1670 年作 荷蘭 阿姆斯特丹國家博

Lot 41

Ni Pollock at home. Photo: Private Collection, Belgium 家中的妮·波洛 照片來自比利時私人收藏

Not far from where the women work, several frangipani blossoms lay scattered on the ground, attesting to the spontaneity of the moment, and the carefree nature of activity. These scattered blossoms are contrasted with the rest of the flowers in the room. which are displayed in an orderly manner in various vases: on the mantle, and on the table in the foreground of the painting. In between two worlds - the unhindered freedom of the natural exterior, and the interior. The high ceiling creates a sense of airy spaciousness within the home, and the lines between the inside and the outdoors

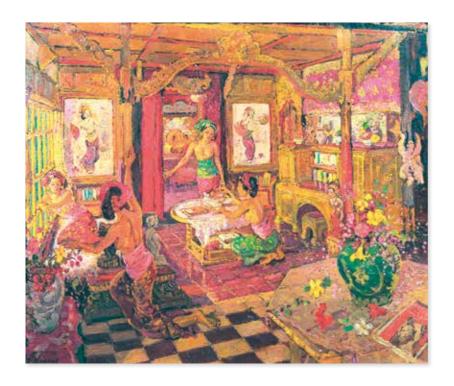
this way, Le Mayeur draws a subtle contrast attempts to capture and replicate this in the



The use of perspective in Le Mayeur's composition of the painting, as well as his inclusion of a checkered floor brings to mind the genre paintings of the Dutch masters. Where genre paintings contained everyday household activities, often of women reading a letter, or playing an instrument, Le Mayeur contextualises the genre to the culturally and visually rich surroundings of his Bali home. The element of still life painting is also hinted at in his inclusion of the books laid out on the table with the vase of flowers in the foreground. Through the inclusion of the table, Le Mayeur subtly inserts himself into the painting through his reading preferences as a traveler and lover of knowledge. For example, we see Mao Tse-Tung, the founding father of the People's Republic of China present on a book cover.

In the interior, the women take on a more domestic energy, as compared to their external activities of dancing and carrying offerings to the gods in Le Mayeur's garden paintings. However, the painter's depiction of the rich culture of Bali is ever present here, with much attention paid to the richly carved details on the walls, furniture and pillars. In the garden, culture is expressed through the dancers, but inside, it is the





built environment that rises to the occasion: the mask hung on the wall echoes the energy of the *Legong* dancers, as do the portraits of the dancers hung on the wall behind the women. These artifacts are a nod to the ritual and culture of Bali, but while indoors, serve ornamental purposes.

A rare and meditative reprieve into the intimate private space of Le Mayeur's dwelling, *Three Women in the Interior* is a quiet celebration of the beauty found in simple acts of domesticity and rest.

Adrien-Jean Le Mayeur De Merprès, *Balinese Interior with Women*, Anon Sale, Christie's Hong Kong 31 October 2004, Lot 529, sold for HK\$9 583 750

勒邁耶·德·莫赫普赫斯《 峇里房間裡的女子 》 佳士得香港 2004 年 10 月 31日 編號 529 成交價:9,583,750 港元

《屋內三女子》淋漓展現出比利時畫家勒邁耶·德·莫 赫普赫斯在峇里的美麗居所。畫面上圍在桌邊的兩位女 子最為奪目,而依躺在後邊的女子則幾乎在金色的柔光 中與房間融為一體,但她是構成整體三角造型不可或缺 的一部分,勒邁耶喜用此構圖結構,描繪舞蹈或祭禮中 的女子。

勒邁耶經常採用其妻子兼專屬模特妮·波洛在花園或荷花池畔起舞的造型,因此畫中女子姿態也總是優雅持重,並時常見到妮·波洛的身影。此畫中,她便身處家中,雖然畫面一般只呈現某個瞬間的景象,但勒邁耶於這幅畫中多次描繪妻子身影,在溫暖家中營造出時空的重疊與交織。妮·波洛既倚靠在沙發上,也在佈置餐桌,又或歇息。畫面親暱近人,體現出畫家對生活的熱愛,記錄著每個動人時刻。

畫中女子身旁的地面散落著幾朵雞蛋花,佈局隨性, 毫不刻意,可見是畫家即興提筆畫下的一刻,與壁架 上和畫面前方桌上整齊插在瓶中的鮮花相映成趣。勒 邁耶通過這個對比帶出自然界中無拘束的自由與人們 在室內嘗試複製的反差。高挑的天花板令房間顯得很 寬敞,怒放的鮮花更讓人有置身戶外之感。

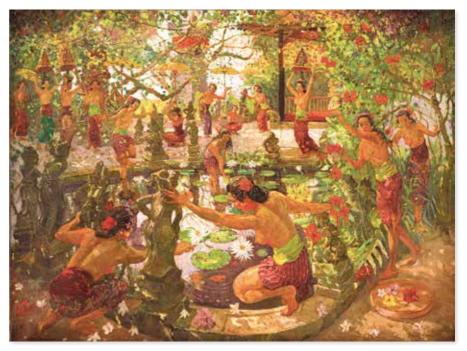
勒邁耶構圖所用到的透視效果以及格子圖案地板都似乎讓人聯想到荷蘭傳統的風俗畫。風俗畫的題材來自生活,內容可能包括讀信或把玩樂器的女子等日常瑣事。勒邁耶把這種選材傳統運用在具有豐富人文與風土魅力的峇里。桌上的書本和前景的瓶花為畫面添加靜物元素,書本更體現出勒邁耶作為一名不斷求知的旅者所感興趣的題目,其中一本書的封面便是中華人民共和國領導人毛澤東。

相較勒邁耶筆下在花園跳舞或準備祭禮的女子們,她們在室內更有一種家庭的近暱感。但畫面亦不失峇里的濃厚文化特色,墙壁、家具和柱子上精美細緻的雕刻尤其可見其用心。花園中的舞者身姿滲透出文化的底蘊,而在室內,房間的佈置就已十分豐富精妙,掛在墙上的面具與女子身後的舞者畫像都在呼應雷貢舞者的動力,不僅是對峇里文化和禮儀的致敬,也是室內自然和諧的裝飾。

《屋內三女子》是勒邁耶筆下罕有描繪親暱私人空間的作品,通過日常生活中的簡樸尋常景象,傳遞無所不在的靜謐之美。

Adrien-Jean Le Mayeur De Merprès, *Women Around the Lotus Pond*, 1950-1951, Anon Sale, Christie's Hong Kong 30 May 2016, Lot 3029, Sold for HK\$30,360,000

勒邁耶·德·莫赫普赫斯《荷花池 邊的女人》 1950-1951 年作 佳士 得香港 2016 年 5 月 30 日 編號 3029 成交價:30,360,000 港元



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



### ANITA MAGSAYSAY-HO 安妮塔·馬賽賽·何

(PHILIPPINES, 1914-2012)

### Nag-lipon Ng Dayami (Gleaners)

signed and dated 'Anita Magsaysay Ho 1975' (lower right) oil on canvas  $85 \times 142.5$  cm. (33 ½ x 55 % in.) Painted in 1975

### ESTIMATE ON REQUEST 估價待詢

### **PROVENANCE**

Anon. Sale, Sotheby's Singapore, 10 Oct 2004, Lot 88 Acquired from the above by the present owner Private Collection, Asia

### LITERATURE

Purita Kalaw-Ledesma and Alice Guerrero, Anita Magsaysay-Ho: A Retrospective, The Metropolitan Museum of Manila, Manila, Philippines, 1988 (illustrated, p. 121).

One of the leading modernist painters in the Philippines, as well as a pioneering female artist within mid-20th century Asian art, Anita Magsaysay-Ho possessed the rare gifts of an impeccable compositional technique combined with the flexibility to absorb and individualize new artistic influences. It was during her experimentations with modernism during the 1950s that Magsaysay-Ho found her true artistic calling, blending localized genre scenes with an almost geometrical sense of modern figuration. She was



Jean-François Millet, *The Gleaners*, 1857, Musée d'Orsay 讓·弗朗索瓦·米勒《拾穗者》1857 年作 奥賽博物館

### 拾穗者

油彩 畫布 1975年作

款識: Anita Magsaysay Ho 1975 (右下)

### 來源

2004年10月10日 新加坡蘇富比 編號88 現藏者購自上述拍賣 亞洲 私人收藏

### 文獻

1998年《安妮塔·馬賽賽·何藝術回顧》馬尼拉大都會博物館 菲律賓 馬尼拉(圖版,第121頁)

named one of the outstanding Filipino artists in 1958, and went on to be closely identified with the emerging school of Modernist art. She was the only woman to be named one of the Thirteen Moderns in Philippine art, and was at the forefront of the group which included the original Triumvirate consisting of Victorio Edades, Carlos Francisco and Galo Ocampo, and included Vicente Manansala, Cesar Legaspi, and Hernando R. Ocampo, and Nena Saguil, among others.

One of the most important influences in Magsaysay-Ho's artistic development was her teacher Kenneth Hayes Miller at the well-known Arts Students' League (ASL) in New York, who was the first to introduce Magsaysay-Ho to modernist concepts. Alfredo Roces comments: "Miller taught Anita to see the whole picture in an oil painting, sharpening her compositional sense. She learned to apply a sienna ground as the unifying element in a painting. He coached her to always begin with the dark portion on a painting, never with the bright portions. To relate the subject to the background, she was taught Miller's technique of interweaving dark and light areas so they 'hold each other'. Also from Miller... Anita learned the compositional device of painting women in pairs. This interaction between two or more figures remains a Magsaysay-Ho forte."







"In my works I always celebrate the women of the Philippines. I regard them with deep admiration and they continue to inspire me - their movements and gestures, their expressions of happiness and frustration; their diligence and shortcomings; their joy of living. I know very well the strength, hard work and quiet dignity of Philippine women, for I am one of them."

- Anita Magsaysay-Ho



By the 1960s, Magsaysay-Ho's brush strokes became more relaxed, with softer lines framing the figures she painted which became much more clearly articulated. In the 1970s, she spent a lot of time away from the Philippines, and her family and she were even sworn in as Canadian citizens. Her works in this period are warm and nostalgic recollections of women at work imbued with a strong sense of her artistic identity and expression.

Magsaysay-Ho reveals a distinct preference for depicting her beloved compatriots, the Philippine women who are portrayed variously in scenes of harvesting fruit, catching fish, or interacting within the marketplace. Magsaysay-Ho's females are sturdy village peasants, strong of limb and spirit. Her *oeuvre* on the female form is well collected and celebrated for their very representation of the beauty in women, which was her favourite subject. The present lot is an excellent example of her work from this period.

Gleaners features five peasant women gathering and gleaning spare grains of wheat after a harvest, perhaps referencing the similarly titled painting by Jean-François Millet. Perhaps staying true to the ideals of the painting by Millet - which invited so much controversy when it was first unveiled in Paris in 1857, with its sympathetic depiction of the rural classes, Anita's women bear a solidity and strength that sets her figures apart from other genre scenes of the mid-20th century. Her depiction of Filipina women retain the warm affability and companionship synonymous with the pastoral Philippines. The women in the painting and their serene expressions afford the painting a quality of timelessness and transcendence. It gives forth a strong sense of community as well, typical of similar compositions within the region; the women working together in harmony, and the delicately painted earthy hues that permeate the entirety of the canvas suggesting a sense of lightness and warmth. The painting also highlights Magsaysay-Ho's use of varying colours and textures, shading and contouring, displaying a meticulous attention to detail.

The shade of green commonly found in her work in the 70s symbolises a strong relationship between man and Nature, as can be seen by the wheat harvest in the painting, and the women, who could be regarded as workers of the earth. Strong modernist influences are showcased by the artist's use of bold, decisive lines and simplification of forms; triangular kerchiefs tied around angular faces and the long necklines portraying the elegance of her depictions of womenfolk, yet all with a strong gestural quality. By striking a difference in the manner in which her women were portrayed, Magsaysay-Ho elevated the status of women using her art.

Anita Magasaysay-Ho in her studio, Cranbook Academy of Art, Michigan, USA

安妮塔·馬賽賽·何於工作室 留影 Cranbrook 美術學院 美國密歇根州 「我總在作品中歌頌菲律賓女性,我深深地欽佩她們,她們的動作與姿態,開心或挫敗的表情,勤勉或 短處,還有她們生活的喜悅都不斷給予我靈感。我對菲律女性的力量、勤勞和安定的尊嚴瞭如指掌,因 為我就是她們中的一員。」

- 安妮塔·馬賽賽·何

安妮塔·馬賽賽·何是菲律賓最頂尖的現代主義畫家之一,也是二十世紀中期亞洲藝壇前衛的女性藝術家。她極具天賦,構圖技巧絕妙,並且對各種新的藝術運動保持開放態度,吸收不同風格,將之融入自己的藝術運動作,馬賽賽·何開始嘗試現代主義創作,起到了真正屬於自己的藝術方向。她於1958年被出非律賓藝術家之一,與剛萌芽的現代主義藝術畫人中唯一一位女性藝術家,更是當中的領銜人物。其他成員包括三位成立者維克多利與光等待、馬南薩拉、塞薩西斯科和伽羅·奧堪波,以及維參特·馬南薩拉、塞薩西斯科和伽羅·奧堪波,以及維參特·馬南薩拉、塞薩等人。

馬賽賽·何在紐約藝術學生聯盟學習時的老師肯尼斯· 海斯·米勒令她接觸到現代主義的理念,對她影響極為 深遠。阿爾菲德·羅塞斯曾說:「米勒指導安妮塔去觀 察一幅畫的整體結構,強化了她的構圖意識。她學會用 褐色底色統一畫作調子。他教她永遠從深色部分,而不 是明亮部分開始畫。深色和淺色部分交織,令它們相互 襯托,這是米勒的特別技法,讓主體與背景不失聯繫。 另外還有成雙成對女子的構圖手法,馬賽賽·何畫中經 常有兩個或以上人物,而人物間的互動正是其一大強 項。」

到了1960年代,馬賽賽·何筆下的線條變得更為放鬆, 以輕柔的線條勾勒出人物,更加清晰。在1970年代, 她長期不在菲律賓,更與家人宣誓成為加拿大公民。這 一時期的作品許多以家鄉工作的婦女為主題,滿載溫暖 的鄉愁,藝術身份清晰,表達力強烈。

馬賽賽·何喜歡在作品中描繪她深愛的同胞,曾畫過豐 收水果、捕魚還有市集上的菲律賓婦女。馬賽賽·何筆 下的女子都是樸實健壯的村民,無論身體還是精神都很 堅強。此類以婦女為主題的作品讚頌女性的美態,是她 最喜歡的主題,也很受藏家歡迎。本次上拍的作品更是 此時期的典範之作。

《拾穗者》中五位農婦正在豐收後收集和拾落穗,馬賽賽·何可能借鑒了讓·弗朗索瓦·米勒的相同題目著名畫作,該作品於 1857 年首次在巴黎公開展出時曾引起極大爭議,而馬賽賽·何秉承了米勒的初衷,真摯描繪鄉村人民。安妮塔筆下的婦女健碩有力,與二十世紀中其他風俗畫頗為不同。她們和藹可親,溫暖友好,代表了菲律賓的鄉村生活。畫中的婦女從容自如,安詳穩重,給予畫面超越時空的永恆力量,同時它凝聚了一種緊聚了一種緊聚,是同類構圖的特點。她們一起歡樂地忙碌著,畫面以柔和的泥土色調為主,流露出輕鬆氣氛和溫暖感。此畫突顯馬賽賽·何對顏色、質感、陰影和輪廓的不同處理手法,可見其心思周密之處。

馬賽賽·何的七十年代作品中常見綠色陰影,代表人類和自然的緊密關係。此畫中的麥子和為大地辛勞工作的婦女身上都可見。鮮明果斷的線條和造形的簡化是來自現代主義的影響,方正臉龐和修長脖子上的三角形頭巾為工作中的婦女添上一份優雅。馬賽賽·何描繪出不一樣的婦女形象,藉此提升女性的地位。

Left to right 由左至右:

Anita Magsaysay-Ho, *Tomato Pickers*, 1975, Christie's Hong Kong, 24 November 2013, Lot 149, sold for SG\$3,400,000 安妮塔·馬賽賽·何《番茄收成》1975 年作 佳士得香港 2013 年 11 月 24 日 編號 149 成交價: 3,400,000 新加坡元

Anita Magsaysay-Ho, *In the Marketplace*, 1955, Christie's Singapore, 3 October 1999, Lot 879, sold for SG\$669,250 安妮塔·馬賽賽·何《市集》1955 年作新加坡佳士得 1999 年 10 月 3 日 編號 879 成交價:669,25 新加坡元





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

## 43

## KIM WHAN-KI 金煥基

(KOREA, 1913-1974)

### Fleur de Lotus (Lotus Flower)

signed 'whanki' (lower right); titled & dated 'Fleur de Lotus 1956' (on the reverse) oil on canvas 60 x 30 cm. (23 ½ x 11 ¾ in.)
Painted in 1956

HK\$2,500,000 - 3,500,000 US\$330,000 - 450,000

### **PROVENANCE**

Private Collection, France (acquired directly from the artist)
Anon. Sale, Christie's Hong Kong, 24 May 2014, Lot 18
Private Collection, Asia (acquired from the above by the present owner)

### 蓮花

油彩 畫布 1956年作

款識: whanki(右下); Fleur de Lotus 1956(畫背)

### 來源

法國 私人收藏 (直接得自藝術家) 2014年5月24日 佳士得香港 編號 18 亞洲 私人收藏 (現藏者購自上述拍賣)



Fig. 2 Unidentified artist, Wild geese descending to sandbar, Joseon dynasty (1392–1910), Metropolitan Museum of Art 圖 2 作者不詳《平沙落雁圖》朝鲜王朝(1392–1910)大都會藝術博

"One should hear songs in art. Many great works possess powerful songs. I finally got to know the song I have been singing all these years, just as I got to know the bright sun in Paris."

- Kim Whan-ki

「人們應該可以在藝術裡聽到樂音。許多偉大的作品裡都存 在著具有力量的歌曲。當我接觸到了巴黎明亮的太陽,我終 於明白了那首這些年來我一直在哼唱的那首歌。」

- 金煥基





Top to bottom 由上至下:

Lot 43 Detail 局部

Fig.1 Maebyeong decorated with cranes and clouds, Goryeo dynasty (918-1392), Metropolitan Museum of Art 圖 1 《青磁象嵌雲鶴文梅瓶》高麗王朝(918-1391)大都會藝術

Like many other modern Korean artists, Kim Whanki first studied Western Modernism and Abstraction in Japan, where he reflected upon a range of movements from Cubism to Neo-plasticism. During that time he felt, however, a sense of urgency to free himself from rigidity of Japanese academicism and the pronounced European influence prevalent at that time. After his return from Tokyo in 1937, Kim began expanding his knowledge of traditional Korean art and started to collect Korean ceramics and furniture, though it was not until 1953 that Kim seriously began to delve into the issue of expressing a uniquely

Korean aesthetic in his own work. To propel the development of his work forward, he looked to the past, extracting motifs from Joseon Dynasty white porcelains, Goryeo Dynasty celadons and traditional literati paintings, to use in his painting. From this vantage point, he found boundless inspiration and took a deep interest in capturing the poetic emotion and spirit imbued in both the naturalism and actual nature of Korea. As described in his poetic notation, "round sky, round jar/blue sky, white jar they are surely one pair." To Kim, nature and tradition were one in the same.

In 1956 Kim departed for Paris with the intention of gaining direct exposure to Western art, which up until this point he and most of his peers had only experienced second hand. Kim's time in Paris was a short yet prodigious period which saw the advent of a newly flourishing artistic ingenuity. Perhaps as a result of seeing

his own Korean identity with more clarity while abroad, his affection for indigenous motifs grew even stronger abroad in France. In this period, Kim continued to explore in depth various classical Korean motifs and landscapes, eventually schematizing them with simplified outlines atop vibrant color fields. In the realm of diaspora where subjectivity and the experience of being the cultural "other" underlies many interactions, Kim devoted himself to the very difficult question of how to accommodate or embrace mainstream culture, while still adhering to his own subjectivity.

It was during his first year in Paris that Kim painted *Fleur de Lotus (Lotus Flower)* (Lot 43), a work which illustrates the way in which Kim brought together quintessential Korean motifs, rendering them in their most simplified form. A flying crane soars past the full and heavy moon, with scroll-like cloud drifting below; it is not difficult to see how he deftly extracted and adapted these motifs from a Goryeo dynasty vase such as the one shown here. (Fig. 1) The positioning of the bird in flight is a nearly mirror image of the crane in in Kim's painting; meanwhile the small wisp of a cloud that drifts just below is a clear but abbreviated impression of the scrolling clouds the wind their way up the body of the celadon. Further below in the composition, an unopened lotus bud basks in the gentle moonlight. The lotus is the ultimate symbol of purity in Buddhism, a blossom rising from murky tainted waters to reveal unmarred petals-yet here it is the only burst of rosy color breaking the purity of the nearly monochromatic palette of blues.



The carefully imbalanced yet harmonious placement of each of these elements, against the infinite and all-encompassing backdrop of blue, appears to reference the composition of Korean literati paintings in their shifting perspective and ambiguous negative space. (Fig. 2) Around the entire composition wraps a muted grayish-blue border, as if to emulate the silk matting on which vertical scrolls are mounted. Or perhaps, this simple frame could indicate the sill of a window, a portal into the heart of his country through which a homesick Kim wished he could peer, simultaneously giving us a view into his own internal dialogue.

Though it was relatively new to his work at the time, the predominance of the color

與其他許多韓國現代藝術家一樣,金煥基起初也是在日本攻讀西方現代與抽象藝術,在那裡他接觸到各種不同藝術派別,包括立體派到新造型主義。不過在那段時期,金煥基急切的想脫離日本學術的刻板形式以及來自歐洲藝術風格的影響。在1937年離開東京返國後,他開始研究韓國傳統藝術,並開始收藏韓國瓷器與傢俱。直到1953年,他才開始認真思考如何通過作品表現韓國的特美學。為了開創獨屬於自己的風格,他回溯到朝鮮王朝白瓷上的圖飾、高麗王朝的青瓷器以及傳統文人畫作,從中獲得了無限的靈感來源。同時,他也對自然主義以及韓國的天然風景產生濃厚興趣,希望能透過作品捕捉其中詩意般的情感及精神。對金煥基來說,自然與傳統是不可分割,如他的詩中所講:「圓滑的天空,圓滑的瓶子/藍天,白瓶是天造地設的一對。」

當時金煥基與絕大部份的同儕都僅能透過二手的資訊學 習西方藝術,為了能夠有更直接的接觸,他在 1965 前 往巴黎。在巴黎所待的時間雖短暫但是在創作方面碩果 累累。也許是因為身在異地而更為明確自己的身份,他 對於原生圖騰的喜愛愈發強烈。金煥基深入地研究各類 韓國的傳統圖騰與自然景觀,最後透過簡單的線條將這 些圖騰模式化並置放在色彩鮮豔的背景中。在身處異鄉 的狀態之中,作為人的主體性及身為文化中的「他者」 身份交織著種種複雜關係,在這一個極為難解的問題中, 金煥基積極的思考著如何能在適應主流文化的同時,可 堅守住自我主張。

金煥基在抵達巴黎的第一年創作了《蓮花》(Lot 43)。 作品簡化並融合了經典的韓國圖騰:畫面中的鶴向著一 輪滿月飛去,雲朵宛如捲軸。不難看出藝術家是如何巧 妙地重塑這個高麗王朝花瓶上的圖騰紋飾(圖1)。其中 飛翔的鳥與畫中的鶴佔據了相同的位置,而下方飄過的 輕巧雲朵傳達了青瓷器上捲曲雲層的意象。畫面底部的 蓮花沐浴在溫柔的月光之下,含苞待放。蓮花因其出淤 泥而不染成為佛教思想中寓意著純潔的象徵之物,而這 朵蓮花的一抹紅潤劃破了畫面單一的藍色景象。

blue eventually became a signature of Kim's paintings. Evoking the sea and the sky, it is easy to see why Kim, with his profound desire to marry art and nature, developed such a strong affinity towards the color. Similarly, Sanyu, a Chinese born artist who was also working in Paris in the 1950s, was also deeply interested in the way in which the color blue could evoke boundless space as well as define it. In his painting Chrysanthemums in a Glass Vase, Sanyu uses a carefully modulated palette of blue ranging from the deep, inky background to the meticulous silvery strokes that delineate the chrysanthemum blossoms. (Fig. 3) Both works express an ambiguity in space, while both artists represent a unique voice and aesthetic for their generation.

畫家將這些元素錯落有致的穿插在一片無窮盡深的藍色背景之中,似乎在和應韓國文人畫中往往變幻的透視角度和模糊負面空間的構圖理念(圖2)。畫作四周塗著暗色系的灰藍色邊框,恰似捲軸畫的絲綢裱褙。也許,這幅邊框寓意了一扇窗,一個通向家鄉的入口,也將金煥基的思鄉之情與豐富的內心情感帶入了觀者的世界之中。

Fig. 3 Sanyu (Chang Yu) (1901-1966), Chrysanthemums in a Glass Vase, Painted in the 1950s, Anon. Sale, Christie's Hong Kong, 30 May 2015, Lot 13, Sold for HK\$81,880,000

圖 3 常玉《藍色辰星 ( 菊花與玻璃瓶 ) 》1950 年代作 佳士得香港 2015 年 5 月 30 日 編號 13 成交價: 81,880,000



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

# 44 LIAO CHI-CH'UN 廖繼春

(LIAO JICHUN, TAIWAN, 1902-1976)

### Scene from the Window

signed and dated in Chinese; signed 'Chi-Chun Liao' (lower right) oil on canvas 77 x 61.2 cm. (30 ¼ x 24 ½ in.) Painted in 1959

HK\$3,000,000 - 3,800,000 US\$390,000 - 490,000

#### PROVENANCE

Collection of Dr. Samuel Noordhoff Private Collection, USA Anon. sale; Sotheby's Hong Kong, 9 October 2006, Lot 1624 Acquired from the above by the present owner

### LITERATURE

Edited by Jeffrey Yu, Centurial Rarity- Complete Works of Liao Chi Chun, Art & Collection Group, Taipei, Taiwan, 2016 (illustrated, p. 232)

Liao Chi-Ch'un, born in Taiwan during the Japanese occupation, lived in poverty in his early years but threw himself into the study of painting with pure enthusiasm. A combination of hard work and good fortune allowed him to enter the Tokyo School of Fine Arts, where he received rigorous training in the fundamentals of realism. At that same time, Japanese academics were great admirers of Pleinairisme, the school that developed in France in the latter half of the 19th century and advocated painting from life in natural outdoor light

### 窗外風景

油彩 畫布 1959年作

款識:廖繼春Chi-Chun Liao一九五九 十一 (右下)

### 來源

羅慧夫醫師舊藏 美國 私人收藏 2006年10月9日 蘇富比香港 編號1624 現藏者購自上述拍賣

2016年《世紀藏春 - 廖繼春全集》游仁瀚主編 典藏藝術家庭出版台北台灣(圖版,第232頁)

- the school that is often understood as the more realistic, early-period style of Impressionism. When Liao was 25, the holding of the first Taiwan Fine Arts Exhibition had great significance for him; he received the honour of a special commendation and was inspired to introduce more local experience and subjective perceptions into his paintings. The following year, his Court Yard with Banana Trees (Fig. 1) was chosen for a showing in Tokyo's Imperial Exhibition. That work is a poetic and richly-coloured depiction of interwoven trees and



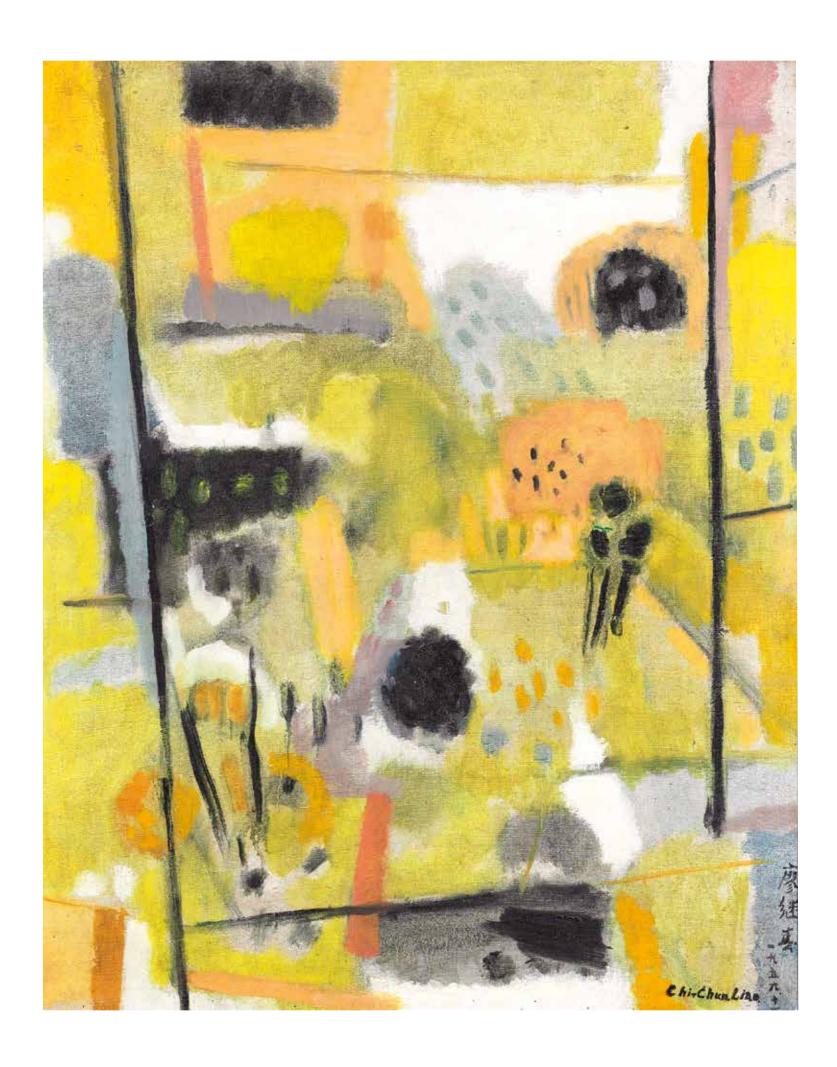
Fig 5. Wu Dayu, Dancing of Flowers, Christie's Hong Kong, 28 May 2006, lot 201, sold for HK\$6,168,000

圖 5 吳大羽《花之舞》佳士得香港 2006 年 5 月 28 日 編號 201 成交價: 6,168,000



Fig 4. Wu Guanzhong, Buildings, 2000, Christie's Hong Kong, 25-26 November 2013, lot 1682, sold for HK\$2,080,000

圖 4 吳冠中《樓群》2000 年作 佳士得香港 2013 年 11 月 25-26 日 編號 1682 成









shadows beneath the bright sun of southern Taiwan, with a wonderfully flowing style of composition. Later, as the tide of Western abstraction and the demand for modernization swept through Taiwan's art world in the mid-1950s, Liao Chi-Ch'un also eagerly experimented with a freer, more intuitive kind of creative vocabulary. The resulting experiments with form and color would produce the tremendous breakthroughs and achievements that marked his artistic career.

Scene from the Window is a classic Liao Chi-Ch'un work, a remarkable and ingenious painting whose 1959 date of completion places it within this early period. Warm, fullbodied blocks of yellow fill the greater part of the canvas, which is further embellished with patches of dark orange with a slightly deeper chromatic intensity, while grey, black, and white define contrasting areas of brightness and shadow. Through his clean and simple use of color in Scene from the Window, Liao is able to highlight the sheer, elemental 'feel' of color in the painting. Liao himself once noted, 'I use simple and intense color, imbuing my work with a stronger color feel through contrast and emphasis. At the same time, in the structure of my lines, I give attention to shaping forms in an interesting manner. My paintings are not impressions of any one particular moment in time, but instead expressions of the kind of coloristic feel I hope to convey.' Liao showed remarkable ability to create subtle shifts between figuration and abstraction, which grew from the sense of space generated by the relations between colours. This in turn was inspired by the deconstruction and reintegration of natural scenes by the Post-Impressionists. Cezanne had reduced visual experience to its fundamental shapes and he employed painterly brushwork to recreate spatial structures from multiple points of view, thus breaking through the classical presentation of perspective (Fig. 2). Liao Chi-Ch'un moved a step further; taking advantage of symbolic color relationships, he created a lyrical freestyle (xieyi) approach, different from Chinese ink-wash painting, in which light, shadow, and spatial relationships are expressed through color. Combined with rhythmic alterations of lighter and heavier lines, this brings a sense of unity and extended visual dimensions to his canvases, along with a pleasing sense of rhythmic movement. With

its lively expression of space, *Scene from the Window* finds the essence within physical shapes to evoke a vivid impression of this scene in the mind of the viewer. The result is a work that continues to engage the viewer time after time with its boundless charm and interest.

While Scene from a Window, after undergoing deconstruction, exhibits a high degree of formal abstraction, its combination of lines and colours nevertheless expresses a precise conception. It also possesses a richly imaginative quality, providing an exciting display of Liao Chi-Ch'un's explorations into the two realms of corresponding relationships between color and space and linear construction. Liao's unique style of abstraction here is fully the equal of that seen in a Chu Teh-Chun work from the same period, in which natural images are expressed with a sense of poetry and energy suggesting calligraphy and ink (Fig. 3). In addition, Liao arrived at this style of abstraction far earlier than Wu Guanzhong would achieve his own refinement and purification of line, in the early '80s (Fig. 4). The creative vocabularies of these three artists, in their different ways, transcended any distinctions between figurative and abstract styles, though each, through their individual approaches, achieved outstanding success in expressing their chosen imagery. Further, by contrast with Wu Dayu, who produced abstract energy with complex compositions of strong lines that converge and spread (Fig. 5), the aesthetic beauty of line in Liao's work seems more genuine in its refined simplicity.

Liao Chi-Ch'un developed his ability to transform nature and feeling into color and space by way of the Impressionists and the Fauves. On the one hand, Liao had a strong grounding in realist painting techniques. At the same time, the imagery he adopted yielded a different kind of aesthetic than that of Western painters, an exceptionally difficult achievement given the widespread impact of Abstract Expressionism around the world at the time. Scene from a Window highlights clearly an already high degree of maturity in Liao's use of form and color; at the same time, it signals the kind of abstract style he would later develop, and makes clear how Liao was a crucial figure in Taiwan's art history by virtue of

"It is a rare person who, solely by dint of extraordinary individual talent, can undertake a journey from the traditions of an older era and step into the new era with ease and composure."

- Lin Hsin-Yueh

「只有極少數的人,能夠僅憑非凡的個人才具,從容灑脫的從舊時代的傳統步入新時代的旅程。油彩創作造詣卓越的廖繼春,就是 能夠灑然跨越時代鴻溝的藝術天才。」

- 林惺嶽

connecting tradition and innovation, as well as incorporating the styles of East and West.

An added point of interest, not often seen, is the explanatory label still affixed to the back of the painting, noting the address of Liao Chi-Ch'un's studio, which at that time was

生於台灣日治時期的廖繼春,自幼貧苦卻將純真的熱情投入繪畫,靠著努力與機緣進入東京美術學校研習,打下嚴謹的寫實基礎。當時日本學界推崇19世紀下半興起於法國的外光派(Pleinairisme),意指在戶外光線下寫生,常被理解為較寫實的早期印象派風格。在廖繼等25歲那年舉辦的第一屆台展意義非凡,他不僅獲得特選的榮譽,更啟發他在作品中融入在地經驗與主觀感知。隔年他以《有香蕉樹的院子》(圖1)入選帝展,以,構圖呈現出巧妙的流動感。1950年代中期,面對西方抽象藝術思潮興起與戰後台灣藝術圈對現代化的訴求,他亦積極嘗試更自由、更直觀的繪畫語彙,在「形」與「色」的實驗中開展出創作生涯中的重大突破與豐碩成果。

創作於 1959 年《窗外風景》是此肇始時期極富巧思的一件經典之作,濃郁的暖黃色塊佔據了大部分畫

located on Taipei's Ho Ping East Road. The view from his studio window was not just the view most familiar to the artist, but one which repeatedly figured as the subject of paintings (Fig. 6) that testify to the changing styles of his creative work.

面,以色度略深的暗橙色作為點綴,與灰、黑、白定義 出明暗對比關係,色彩運用十分簡潔,卻更能顯現出純 粹的「色感」。廖繼春曾自述,「我利用簡潔強烈的色 彩,以對比和強調來賦予更多的色感,同時在線條的構 成中注意造形的趣味。不是寫某一時間內的印象,而是 把希望表現的色感表現出來。」他之所以能在具象與抽 象之間進行細膩的轉換,在於能掌握色彩關係所產生的 空間感,啟發自後期印象派對風景的解構與重構。塞尚 將對自然的觀看經驗精煉為基本造形,運用繪畫性筆觸 重建多視點空間結構,突破古典繪畫的透視觀點(圖2); 廖繼春則進一步地藉色彩關係的象徵性達成了一種不同 於水墨的寫意性,透過色彩所表現的明暗與空間關係, 粗細線條之間的節奏變化,賦予畫面一種整體性與視覺 上的延展度,以及和諧的律動感。透過牛動的空間表現, 《窗外風景》以捨形取意的方式栩栩如生地在觀者心中 喚起風景,令人不斷回味,餘韻無窮。

《窗外風景》雖然在形式上是高度抽象的,「窗外風景」已被解構,但線條與色彩的組合卻能精準地表現出意境,並具有豐富的想像性,精彩展示了廖繼春在色彩與空間之對應關係以及線條構成這兩個面向上的探索與成就,其獨特抽象方式並不亞於朱德群同一時期作品中以書勢墨韻表現自然意象的手法(圖 3 ),且更早於吳冠中 80年代初對點線面的提煉(圖 4 )。三者不同的繪畫語言超越了具象與抽象的區別,但在意象表現上的成就,實則殊途同歸。另外相較於吳大羽以強勁複雜的線條聚散創造抽象能量(圖 5 ),廖繼春的線條美學則顯得簡鍊而敦厚。

廖繼春經由印象派及野獸派發展出將自然與情感化為色彩空間的能力,一方面根植於扎實的寫生功力,一方面極巧妙地融入了不同於西方的意象美學,在抽象表現主義潮流的衝擊下,極為難能可貴。此作無疑地點出了廖繼春用形與用色的高度成熟和他往後的抽象發展,以及其在台灣美術史上承先啟後、融貫東西的時代意義。

值得一提的是,畫作後方仍保留了說明標籤,記錄廖繼春當時位於台北和平東路的畫室地址,相當難得。畫室之窗,不僅是藝術家最熟悉的風景,更是他數次重返的題材(圖6),見證了其風格演變。

Left to right 由左至右:

Fig.1 Liao Chi-ch'un, *Court Yard with Banana Trees*, 1928, Taipei Fine Arts Museum, Taipei, Taiwan

圖 1 廖繼春《有芭蕉樹的院子》 1928 年作 台灣 台北 台北市立美 術館

Fig.6 Liao Chi-ch'un, *Still* Life in Front of the Window, 1968, Collection of the artist's family.

圖 6 廖繼春《窗前靜物》1968 年 作 藝術家家族收藏

Fig 2. Paul Cézanne, *Allée à Chantilly (Avenue at Chantilly)*, 1888, National Gallery, London, UK.

圖 2 保羅·塞尚《香蒂莉大道》 1888 年作 英國 倫敦 國家美術館

Fig 3. Chu Teh-chun, Lumière de la montagne Pa-Shin, 1959, Christie's Hong Kong, 30 May 2015, lot 22, sold for HK\$19,720,000. © Courtesy of Chu Teh-chun estate

圖 3 朱德群《八仙山之秀》1959 年作 佳士得香港 2015 年 5 月 30 日 編號 22 成交價:19,720,000 港元

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

## 45

## RHEE SEUNDJA 李聖子

(KOREA, 1918-2009)

### White Mirror

signed and dated 'SEUND JA RHEE 60' (lower left); 6050F621 "MIRROR BLANC" RANELAGH SEUND JA RHEE (on the reverse)

oil on canvas 114.3 x 88.6 cm. (45 x 34 % in.)

Painted in 1960

HK\$2,000,000 - 3,000,000 US\$260,000 - 390,000

### **PROVENANCE**

Private Collection, Asia

#### LITERATURE

Dong-A Ilbo Daily, SEUNDJA RHEE's Solo Exhibition, Seoul, Korea, 1965 (illustrated, p.14).

Orme Edition Paris, Seund Ja Rhee - Riviere Argent Patrick-Gilles Persin, Paris, France, 1996 (illustrated in black and white, p. 8; illustrated in installation view, p. 43)

### EXHIBITED

Seoul, Korea, Faculty Club of Seoul National University, SEUNDJA RHEE's Solo Exhibition, 1-10 September, 1965.

A noted French writer Michel Buto, who was one among many enthusiastic supporters of Rhee Seundja, liked to call her "our ambassadress of the dawn." (Fig. 1) Buto felt that Rhee's art connected Korea, motherland of her birth where she was born and lived until the age of 32 to France, motherland of her artistic career where she established her success as an abstract painter and lived until her death in 2009. Buto wrote in the catalogue of her retrospective exhibition at the National Museum of Modern and Contemporary Art, Korea in 1988, "Seundja, you saw every inch of France. As



Fig. 3 Sengai Gibon, *The Circle, Triangle and Square*, Early 19th Century 圖 3 仙崖義梵《圓、三角、正方》19 世紀初

### 白鏡

油彩畫布

1960年作

款識: SEUND JA RHEE 60 (左下); 6050F621 "MIRROR BLANC" RANELAGH SEUND JA RHEE (畫背)

### 來源

亞洲 私人收藏

### 文獻

1965年《李聖子個人展》韓國 首爾 東亞日播社 (圖版,第14頁)

1996年《李聖子-- Riviere Argent Patrick-Gilles Persin》Orme Edition 巴黎 (黑白圖版,第8頁;展覽圖版,第43頁)

### 展覽

1965年9月1日 - 10日「李聖子個人展」首爾大學教授會館 首爾 韓國

much you touched stones, listen to streams, climbed the rocks, picked flowers and leaves everywhere in France, as the landscapes and legends of France in your paintings, prints and potteries will continue to have conversations with those in your motherland, Korea." (Fig. 2) As Buto describes, nature has been the core source of inspiration in Rhee's art throughout her artistic career. Her work is a mesmerizing variation of nature, shifting from figurative to abstract styles.

White Mirror (Lot 45), featured here is one of the master pieces from Rhee's early years, which displays multiple characteristics of her remarkable artistic development. First, the work exemplifies Rhee's transformation from figurative to abstract art, combining form and narrative content. A simple composition with a few geometric shapes in the work embodies her thinking, "I choose triangle, square and circle as universal signs transcending time and borders." The geometric shapes in White Mirror and her statement might evoke Cezanne's theory that influenced the general development of abstract art in Europe: "everything in nature is composed of sphere, cone and cylinder. We must learn to paint with these simple figures."



But what Rhee wanted to achieve in her work was quite different from most other Western abstract painters, who primarily focused on form only in their art. She wanted to pursue abstraction based on content, as Rhee once said "I wanted to merge the Asian mind with the Western material." Because



of the title, viewers interpret a white circle in the middle of the painting as a mirror, and thus are prompted to reflect themselves into the painting. It displays Rhee's process, how she reinterprets the world as she sees it and recomposes it upon the reflection of her own mind. In this context, her geometric shapes in *White Mirror* are much closer to those in the painting by Sengai Gibon, a Japanese Zen monk who painted *The Circle, Triangle and Square* (Fig. 3) as symbols of the essential element of universe.

Second, the painting epitomizes Rhee's early mature style created by a myriad of brushstrokes. Contrary to its simple refined appearance, the painting belies a painstakingly time consuming process and delicate brush technique. It results in exquisite texture as well as a careful examination of the material (Fig. 4). The multiple layers are carefully applied with patience and an accurate dexterity so that each layer and each brushstroke create a deep resonance and poignant emotion in the viewer.

Third, it has a significant historical meaning, as it displays the explicit sign of Rhee's signature series, *Woman and Earth* (Fig. 5). Like most masters in the history of art, Rhee ceaselessly strove for innovation and developed her own style. *Woman and Earth* is the series in which

she first became a true master of her medium. White Mirror is one of the early paintings displaying the perfect balance between geometric shapes and exquisite texture, which became a crucial element in her further development as an artist. Her magnificent oeuvre can be generally divided into five periods: transition from figurative to abstraction (1953-1959); Woman and Earth series (1960-1968); Geometric abstractions and abstract landscape (1969-1979); Road to the Antipodes series (1980-1994); and Cosmos series (1995-2009).

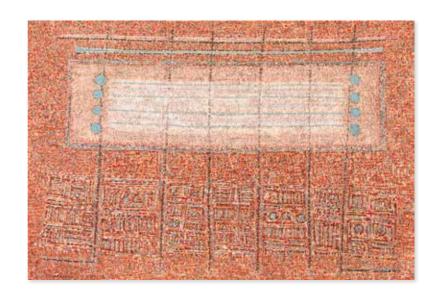
In 1965 Rhee returned to Korea after living 15 years in Paris and exhibited more than 75 works. It was one of the biggest scale solo exhibitions to showcase abstract art in Korea and had a great resonance with the local art world. Rhee set out on a trip to the US in 1968, determined not to sit on her success. The experience of being in new environments, combined with the sudden death of her mother lead her to a new style. Through the combination of *Hangul* (Korean alphabet) with geometrical forms, she represented the dynamic change in the world she saw. This style evolved into the abstract landscape series throughout the 1970's. This style continued into the *Road to the Antipodes* series that explores the Earth from 1980 to the early 1990s. Rhee's focus then expanded out into the entire universe with her Cosmos series which lasted to her death in 2009. The subject matter of her paintings evolved from the earth to the cosmos, reflecting a shift in her perspective from her personal reality to probing more universal truths which transcend emotions of physical existence.

As a noted art critic commented, throughout her lifelong artistic career, Rhee created eternal beauty transcending time and borders with her marvelous composition of colours and forms, referring herself to nature.



The Earth has diverse meanings as square, triangle, circle does. As whole as one, it composes the record of woman' life... You must nurture the earth to see a tree. I painted in that way. I became to understand geometry while fertilizing the soil. My brush is like plough. I painted just like that... When completing the paintings, they become my sons.

- Rhee Seundja



大地擁有多樣的意義,就像方形、三角形、圓形一般。整合為一體,它道出女性的一生…你必須孕育土地才能見到樹木。我繪畫也是同理,一邊滋潤土地,一邊理解幾何圖形,畫筆便是一把犁頭。我便是這樣作畫…完成的畫就是我的孩子。

- 李聖子

李聖子的支持者眾多,當中包括著名法國作家米謝·布拖(Michel Buto),他稱李聖子為「我們的黎明使者」(圖1)。布拖覺得李聖子的藝術與她出生和成長的韓國息息相關,她 32 歲時才離開韓國前往法國,在那裡打造出自己的藝術事業,成為一名備受認可的抽象畫家,並且在她 2009 年去世前一直住在法國。布拖為其於 1988 年在韓國國立現代美術館舉辦的回顧展圖錄中寫道:「李聖子,你看盡法國的每寸土地,在各個地方觸摸石頭,聆聽流水,攀上岩石,採集花草。在你的油畫、版畫和陶瓷作品中,法國的山水精粹將繼續與你家鄉韓國的草木山河有所神交。」(圖 2)如布拖所寫,大自然是李聖子整個藝術生涯中的核心靈感來源,其作品帶出大自然感人心脾的魅力,遊走在具象與抽象之間。

《白鏡子》(編號 45)是李聖子的早年傑作,展現出其藝術進程中多個重要標誌。首先,此作既有幾何造形,亦有敘述內容,見證了李聖子從具象到抽象藝術的演變。數個幾何形狀組成的簡單構圖道出其理念:「我挑選三角形、方形和圓形作為超越時空的普世符號。」《白鏡子》中的幾何形狀加上這番陳述或許會令人想起對歐洲抽象藝術發展影響深遠的塞尚所寫之理論:「自然界的一切都是由球體、錐體和柱體組成的,我們必須學會繪畫這些簡單造形。」

西方抽象畫家普遍僅關注他們藝術作品當中的造形,而李聖子所希望呈現的則有所不同。她追求建基於內容的抽象,並曾說道:「我想把亞洲思想與西方媒材結合起來。」此作的題目引導觀者把畫面中的白色圓圈看作鏡子,繼而仿佛在畫中看到反射出的自己。這是李聖子對她眼中世界作出的再次理解,經過思緒的反射而重新組合的世界。相比日本禪僧仙崖義梵筆下代表宇宙基本元素的《圓、三角、正方》(圖3),《白鏡子》中的幾何圖形顯得更為緊湊。

第二,此作之筆法多樣,概括了李聖子早年的成熟風格。 畫面構圖看似簡單,但其實背後的細膩筆法和繁多步驟 極為費時。最終的畫面質感稠密精緻,亦突顯了媒材的 特點(圖4)。顏料層層重疊,耐心施之,準確而靈巧, 每一層乃至每一筆都為觀者帶來深刻的情感共鳴。

第三,此作更頗具歷史意義, 彰顯李聖子標誌性系列《女人與大地》(圖5)的鮮明特質。李聖子與藝術史上許多巨匠一樣,不懈追求創新,建立起自己的風格。《女人與大地》是她首個洋溢著完整自我風格的系列,《白鏡子》是當中的早期作品,淋漓展現幾何形狀與精密質感的完美平衡,成為她未來藝術道路中的重要元素。李聖子的創作生涯一般可被分成五個時期:從具象到抽象(1953-1959年);《女人與大地》系列(1960-1968年);幾何抽象與抽象風景(1969-1979年);《前往相對極之路》系列(1980-1994年);以及《宇宙》系列(1995-2009年)。

1965年,在巴黎生活了15年的李聖子回到韓國並展出了逾75幅作品。那是韓國當時最大型的抽象藝術個人展之一,在當地藝壇引起極大迴響。李聖子並無因此而怠慢,於1968年前往美國,受到新環境的衝擊,又接到母親突然過世的消息,使得她的藝術風格也產生了改變。她結合韓文字母與幾何造形,表現出自己眼中多元瞬變的世界,而這種風格逐漸演變為其1970年代的抽象風景系列,繼而發展成1980年到1990年代初探討大地的《前往相對極之路》系列。後來,李聖子關注的主題越發開闊,成就了《宇宙》系列,也就是其2009年去世前的最後一個系列。其作畫題材從大地逐步演進到宇宙,可見她的目光也從個人的現實狀況走向對普世定論的探索,遠遠超越了物質存在的感情。

就如同一位知名藝評家曾說,李聖子把自己比作大自然,以她對顏色和造形的絕妙構造,創造出超越時空的永恆大美。

Left to right 由左至右:

Fig. 1 Michel Buto with Rhee Seundja at her studio, France, 1977

Courtesy of Rhee Seundja Foundation

圖 1 米謝·布拖與李聖子在其工作室 合影,法國,1977 年

Fig. 2 Cover of the catalogue for Rhee Seundja's retrospective at the National Museum of Modern and Contemporary Art, 1988 圖 2 韓國國立現代美術館之李聖子 回顧展圖錄封面,1988 年

Fig. 5 Rhee Seundja, *A Mother I Know*, 1962 Courtesy of Rhee Seundja Foundation

圖 5 李聖子《一位我認識的母親》 1962 年作 圖片由李聖子基金會提供

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

## 46

### LEE UFAN 李禹煥

(KOREA, B.1936)

### East Wind No. 821102

signed and dated 'L. Ufan 82' (lower right); signed and titled 'Lee ufan No 821102' (on the reverse) oil and mineral pigment on canvas  $160 \times 130 \text{ cm}$  ( $63 \times 51 \% \text{ in.}$ ) Painted in 1982

HK\$6,000,000 - 8,000,000 US\$780,000 - 1,000,000

### **PROVENANCE**

Private Collection, Asia

As the one of the leading artists and main theorists of the Japanese avant-garde movement Mono-ha (School of Things), Lee Ufan has is celebrated as a distinguished artist, thinker, and philosopher. In the late 1970s, Lee gave up his systematic approach of mark making which had thus far characterized his pivotal series From Point (Fig. 1) and From Line. He relinquished the seemingly mechanic methodology and shifted to making spontaneous and loose marks with ample amount of empty space in between. From Winds from 1982 to 1986 and With Winds from from 1987 to 1991 therefore marked a new era in Lee Ufan's artistic career. His brushstrokes were charged with energetic fluidity, expressive power, and organic dynamism. The new series reflected Lee's increasing interest in painting as a visible structure of invisible



Fig. 3 Yves Klein's Performance "Anthropometrie der blauen Epoche". (farbige Körperabdrücke auf Leinwand) in der Galerie Internationale d'Art. 09.03.1960. Paris.

Photo credit: @bpk / Charles Wilp

© Yves Klein / Artists Rights Society (ARS), New York / ADAGP, Paris, 2016. 圖 3 伊夫·克萊因在國際當代藝術畫廊之行為藝術《藍色時期的人體測量學》1960 年

### 東風 821102 號

油彩 顏料 畫布

款識: L. Ufan 82 (右下) Lee ufan No 821102 (畫背) 1982年作

來源

亞洲 私人收藏

The 1980s was an important period for Lee UFan. Early in the year of 1980, after nearly four-year exile under close surveillance by Korean Intelligence Agency, Lee moved to Kamukura, Japan together with his family. He described the dark time and the deep feeling he experienced as "a great internal rupture." The external as well as internal shift propelled him to break through the regimentation of systematic application of dots and lines, usually rendered in a one-direction accumulative manner. Lee began to use much larger and thicker strokes and delved into more gestural, undulating, back and forth compositions. This new and vibrant creative process in his From Wind series is characterized by a compositional structure that is inundated with rhythmic dancing motion and the poignant use of empty space.

To certain extent, each singular mark in the From Wind series in the first half of 1980s was comparable to Lucio Fontana's slashes in his Concetto Spaziale paintings (Fig. 2), in particular in the "affinity between the rawness of the surface and the primordial character of the gesture itself."2. On the other hand, it was also reminiscent of Yves Klein's famous act Leap into the Void (1960), which resulted in one of the most iconic photographs in the 20th century; as well as Klein's other performance Anthropometries of the Blue Epoch (1960) (Fig. 3). in which the artist acted more as a director rather than an actor. The difference was whereas Klein used his own body as intervention and disruption of the void space, or conducted naked models drenched in his trademark ultramarine blue as human brushes to make paintings, Lee used his calligraphic marks, at once forceful and lighthearted, to attack the void canvas. Lee Ufan came across many of Fontana and Klein's works while he was exhibiting and traveling in Europe for an extended period in early 1970s. What Lee found intriguing in these artists' works was the power of art in connecting the self and the outside world, and the surrendering of the creator's self and its ego to the notion of the repetition of the infinite.

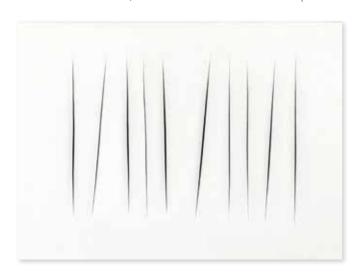


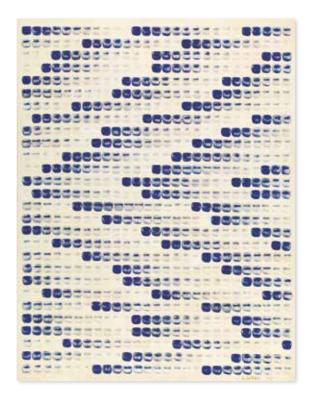
In my work expression is not privileged as expression or representation of the self but is neutralized as a relationship with the other to form a nonobjective place. My recent paintings bring out responsive relationships with minimal touches and strokes, operating in an undefined peripheral zone to become a place that evokes a sense of infinity.

- Lee Ufan<sup>1</sup>

Lee Ufan's experiences abroad in both Japan and Paris undoubtedly shaped his artistic identity and trajectory, as he once remarked, "Koreans see me as being Japanized, the Japanese see me as being fundamentally Korean, and when I go to Europe, people set me aside as an Oriental...I am left standing outside the collective, seen on the one hand as a fugitive and on the other as an intruder...The dynamics of distance have made me what I am." As a leading figure in the *Dansaekhwa* movement in Korea, Lee has formed a distinctive visual language in his *From Wind* series by incorporating Zen thoughts, minimalist style, and calligraphic freedom. The current lot, Untitled (East Wind 821102) from 1982 is a masterpiece from this period. It captures the unfathomable and unquantifiable natural phenomenon of wind in two dimensional space. The saturated and decisive blue strokes set the tone of the work, almost like vehement slashes on the canvas's surface, while the dry and quivering marks pay homage to the highly esteemed "flying white" (feibai) technique in Eastern calligraphy. The juxtaposition of dark and light tonalities gives the painting spatial depth, volume, and sense of musicality. Alexandra Munroe makes a very interesting observation in the catalogue for the 2011 Guggenheim exhibition Lee Ufan: Marking Infinity, "It is telling that Lee admires the seventeenth-century Chinese monk painter Bada Shanren (Fig. 4), whose political exile, madness, and life of 'alienation and contradiction' deepened the artist's solitary pursuit to find 'salvation in the mysterious universe of painting." The appearance of the current lot also taps into the Eastern aesthetics of subtlety, effortlessness, and simplicity. Each touch bears traces of slight awkwardness and sense of being unfinished, a rare quality that can also be seen in Cezanne's Cubism precursory paintings, and deeply challenges our perception and comprehension.

Lee Ufan's *Untitled (East Wind 821102)* presents a world in motion, striking parallel with Monet's waterlily paintings. In Lee's own writing, he compares the work of Monet and Fontana, "both Monet and Fontana present





a world in motion, Monet using color to suggest the infinity of time that changes with every passing moment while Fontana cuts slits in the canvas to suggest the infinity of space. They brilliantly give visual form to the existence of the outside world and relationships that are formed with it."<sup>5</sup>

Comparable in size and composition as the *From Winds* (1982) in the Tate Collection (Fig. 5), *Untitled (East Wind 821102)* was painted on canvas laid flat on the floor rather than held in an upright position. Lee first primed the canvas with an underlayer of translucent cool toned oil paint, and then mixed ground mineral pigment with animal-skin glue traditionally used in East Asian silk painting before applying the mixture to the canvas. Each work is the physical embodiment of the artist's grace as he used his whole body to glide across the canvas's surface in a concentrated and orchestrated effort.

- 1. Selected Writings by Lee Ufan 1970-96, ed. Jean Fisher, trans. Martha McClintock (London: Lisson Gallery, 1996), pp. 103-14
- 2. http://www.tate.org.uk/art/artworks/fontana-spatial-concept-waiting-t00694/text-summary
- 3. Lee Ufan, "The Man in the Middle" (1991-97), in *The Art of Encounter*, edited by Jean Fisher, translated by Stanley N. Anderson (London: Lisson Gallery, 2008), p. 17
- 4. Alexandra Munroe, "Stand Still a Moment" in *Lee UFan: Making Infinity* (Solomon Guggenheim Foundation, New York, 2011), p. 21
- Lee Ufan, "Mugen nit suite/On Infinity", in Selected Writings by Lee Ufan 1970-96, ed. Jean Fisher, trans. Martha McClintock (London: Lisson Gallery, 1996), pp. 103

在我的作品中,表達不僅是為了自我而表達和表現,而是中和成為與另一方的關係,形成非客觀存在的空間。我最近的畫作以極簡動作和筆劃帶出對應的關聯,在非確定的外圍地帶營造出無窮無盡的感覺。」

- 李禹煥 1

李禹煥是日本前衛藝術運動「物派」的核心理論家及領衛藝術家,其藝術、思想及哲學成就都備受認可。1970年代末,李禹煥捨棄自己當時最主要系列《始於點》(圖1)和《始於線》的系統性、標記般的作畫風格,從看似機械規範的畫法轉向隨性自由的畫法,並在畫面充分留白。1982至1986年的《始於風》以及1987至1991年的《與風》系列便標誌著他這段時期的新風格。其筆觸力道飽滿流暢,表現力強,充滿有機多元的張力,從中可見李禹煥對繪畫的由衷感性,視其為無形力量之有形結構。

1980 年代對李禹煥而言十分關鍵。1980 年代初,在受韓國國家情報院近四年嚴密監控的流放生活後,李禹煥與家人搬到日本神座,他後來以「巨大的內心破裂」形容那段黑暗時期與沉重的內心掙扎。外在環境與心態都經歷轉變,令他脫離了以往創作中單向累積手法下,系統而規範的點與線。李禹煥拿起更粗獷大氣的筆刷,越發具身體動態,高低起伏,來回揮舞,處處彰顯活躍創造力,譜出《始於風》系列,由舞蹈韻律和開放空間組成嶄新的構圖結構。



從某種角度來說,1980年代前半段《始於風》系列中的筆觸不無讓人想起魯齊奧·封塔納《空間概念》系列中(圖2)的劃口,尤其是「表面的粗獷感與動作本身的原始性質緊密相關」<sup>2</sup>。與此同時,畫幅也似呼應伊夫·克萊因著名的《躍入虚空》(1960年),該作品成就出二十世紀極具標誌性的攝影作品,以及克萊因的行為藝術作品《藍色時期的人體測量學》(1960年)(圖3),與其說克萊因是當中的演員,他更多的是擔當了導演角色。克萊因用自己的身體作為對空間的干涉和干擾,或

令塗滿他標誌性群青色顏料的裸體模特以身體為畫筆作畫,而李禹煥則以他書法般的筆法,時而強勢,時而漫不經心地擊向空白畫布。李禹煥於1970年代初長期於歐洲旅行並辦展,期間接觸到不少封塔納和克萊因的作品。最令他受啟發的是他們藝術中那股連接自我和外界的力量,以及創造者放下自我意識,為無限而重複的力量。

李禹焕在日本和巴黎的生活體驗都對他的藝術身份和道 路產生很大影響,如他本人所言:「韓國人覺得我已經 被日本化,日本人覺得我骨子裡還是韓國人,到了歐洲, 人們則把我歸到東方一類…我永遠站在主群體以外,在 一方面是個逃亡者,另一方面是個闖入者…但距離的 豐富多元性成就了現在的我。」3作為韓國「單色畫藝 術運動」的領銜人物,李禹煥在《始於風》系列融入禪 宗思想、極簡風格和自由的書法筆觸,形成自己別樹一 幟的藝術語言。此幅上拍作品《無題(東風821102)》 作於 1982 年,是該時期的典範之作,平面的畫布上捕 捉到風在自然界的本態,浩瀚廣闊,無可丈量。藍色筆 劃飽滿而果斷,帶出畫面的主調,幾乎就像是畫面的猛 烈劃口,乾裂顫動的筆觸則是在向東方書法的「飛白」 技法致敬。暗面與亮面共置,形成畫面的空間深度、體 積和音樂節奏感。在 2011 年古根漢美術館展覽「Lee Ufan: Marking Infinity」圖錄中,藝評家 Alexandra

Munroe 提出了一個引人深思的觀點:「可見李禹煥很欣賞中國十七世紀畫家八大山人(圖 4),他也經歷政治流放,癲狂,和『邊緣化與矛盾』的一生,令藝術家更加堅定的尋找『神秘繪畫世界中的解脫』」4。此幅作品看似單純簡單,實則具有深切的東方美學,含蓄簡潔,毫不費力。筆劃略微笨拙,又似乎未完成,頗具塞尚最早期立體主義作品之風,挑戰我們慣常的認知和理解。5

李禹煥的《無題(東風 821102)》呈現動態中的世界,與莫內筆下的睡蓮遙相呼應。他曾在文中比較莫內與封塔納的藝術,「莫內和封塔納都呈現出動態中的世界,莫內用顏色表達無盡頭的時間,瞬息間變幻多端,而封塔納則通過劃破畫布體現無盡的空間。二人都為外在世界和與其連接的關係創造出巧妙的視覺形態。」

此幅《無題 (東風 821102)》無論是尺寸和構圖都與倫敦泰特美術館館藏的《始於風》 (1982 年作)(圖5)相若。李禹煥作此畫時並不是把畫布豎在畫板上,而是平放在地面。他首先用透明的冷色調油彩為畫布打底色,然後把打磨過的礦物顏料和東亞傳統絹畫常用的明膠混合在一起,施於畫布。李禹煥的每一件作品都凝聚了他全身心灌注,由衷而發的精心動態。

Left to right 由左至右:

Fig. 2 Lucio Fontana, Concetto spaziale, Attese, 1965, Christie's London, 1 July 2014, Lot 7, Sold for GBP6,018,500
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圖 2 魯齊奧·封塔納《空間概念,期待》 1965 年作 佳士得倫敦 2014 年 7 月 1 日 編號 7 成交價: 6,018,500 英鎊

Fig.1 Lee Ufan, From Point, 1979, Christie's Hong Kong, 24 May 2014, Lot 19, Sold for HK\$12,640,000 © 2016 Lee Ufan / Artists Rights Society (ARS), New York

圖 1 李禹煥《始於點》1979 年作 佳士得香港 2014 年 5 月 24 日 編號 19 成交價: 12,640,000 港元

Fig.5 Lee Ufan, From Winds, 1982, Tate, London, UK © 2016 Lee Ufan / Artists Rights Society (ARS), New York

圖 5 李禹煥《始於風》1982 年作 英國倫敦泰特美術館

Fig.4 Bada Shenren (Zhu Da), Fish and Rockes, 1699, Metropolitan Museum of Art, New York, USA © 2016. Image copyright The Metropolitan Museum of Art/Art Resource/SCALA, Florence

圖 4 八大山人 (朱耷)《魚石圖》 1699 年作 美國紐約大都會藝術博物館



- 1. 《Selected Writings by Lee Ufan 1970-96》(編) Jean Fisher (譯) Martha McClintock (倫敦: Lisson Gallery · 1996年) 103-14頁
- 2. http://www.tate.org.uk/art/artworks/fontana-spatial-concept-waiting-t00694/text-summary
- 3. 李禹焕〈The Man in the Middle〉(1991-97年) 錄於《The Art of Encounter》(編) Jean Fisher (譯) Stanley N. Anderson(倫敦:Lisson Gallery,2008年) 17 頁
- 4. Alexandra Munroe 〈 Stand Still a Moment 〉 線於《Lee Ufan: Making Infinity》 (紐約 Solomon Guggenheim Foundation,2011年) 21頁
- 5. 李禹煥〈Mugen nit suite/On Infinity〉錄於《Selected Writings by Lee Ufan 1970-96》(編) Jean Fisher(譯) Martha McClintock (倫敦:Lisson Gallery,1996 年) 103 頁

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



# 47 CHU TEH-CHUN 朱德群

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

## Un Geste de Lumière (A Gesture of Light)

signed in Chinese; signed and dated 'CHU TEH-CHUN 87' (lower right); signed in Chinese; titled, signed and dated 'Un geste de lumiere CHU TEH-CHUN 1987' (on the reverse) oil on canvas

195 x 130 cm. (76 34 x 51 1/8 in.) Painted in 1987

HK\$7,000,000 - 9,000,000 US\$910,000 - 1,200,000

#### PROVENANCE

Gabrielle Fliegans Gallery, Strasbourg, France

Private Collection, France (acquired from the above in 1989 during the travelling exhibition in Monaco)

This work has been submitted to the Atelier Chu Teh-Chun.

Monaco, Galerie Garbielle Fliegans, Exposition des oeuvres de Chu Teh-Chun, 15 December 1989 - 24 January 1990.

#### 光之姿態

油彩 畫布

1987年作

款識:朱德群CHU TEH-CHUN 87 (右下) Un geste de lumiere CHU TEH-CHUN 朱 德群1987 (畫背)

法國 斯特拉斯堡 Fliegans畫廊 法國 私人收藏 (現藏者於1989年之摩洛哥巡迴展上 購自上述畫廊)

此作品已收錄於朱德群工作室之檔案

1989年12月15日 - 1990年1月24日「朱德群作品 展」Fliegans 畫廊 摩洛哥

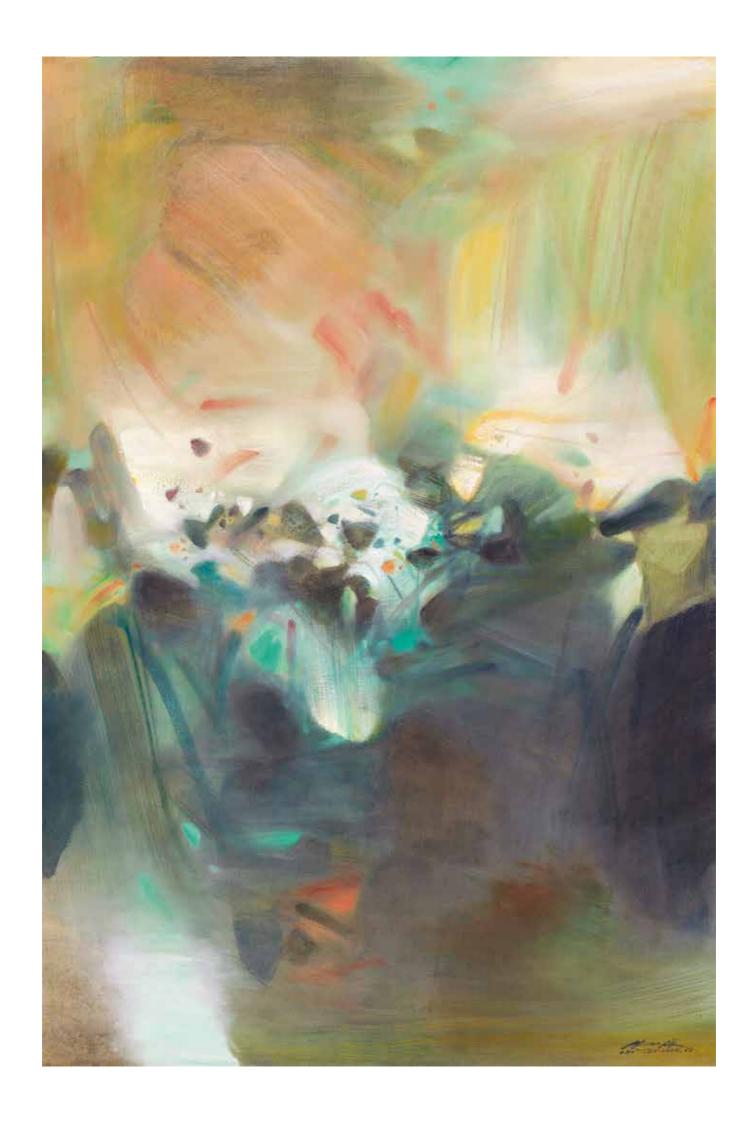


Fig.2 El Greco, The Annunciation, 1597-1600. Collection of The Prado Museum,

圖 2 埃爾·格雷考《聖母領報》1597-1600 年 作西班牙馬德里普拉多博物館藏

1987 is a cornerstone year for Chu Teh-Chun as his first retrospective opens in Taiwan at the National Museum of History in Taipei. It is announced as 'Mr Chu's first exhibition as a quest in his native country". He hasn't been exhibited in Asia for 32 years when he left this land for the French shores in 1955. This exhibition will travel across seventeen cultural centres in Taiwan. The same year, he will be exhibited in the Museum of Modern art in Liège, Belgium and in a group exhibition at the City hall in Paris called 'La Passion de Dunkerque'. Un Geste de Lumière (A Gesture of Light) painted in 1987 thence comes at a time of recognition for the artist, accompanied by a bolder style, liberating his composition and his brush.

Un Geste de Lumière is a strong testimony of the artist's commitment, served by an assured language and dexterity of the gesture, making it one of the strongest component of his abstract landscapes. Known as a welltrained calligrapher, Chu Teh-Chun learned to tame his gesture and to tune it on the same pace of his brush. In *Un Geste de Lumière*, this intimacy between the artist's vision, the hand and the brush reaches a peak and melts into a unique and powerful movement. The swift brushstrokes cross the background of the composition with a powerful energy, opening shimmering and colourful touches. For a few years Chu Teh-Chun paints with large brushes that he handles with the same precision as a pinpoint ink pencil (fig.1). With this innovative technique, the medium of oil which is usually Western painters' preserve becomes as fluid as ink. The oil spreads freely on the surface, as if it was a refined ink wash by the calligrapher Huai Su whose brush was compared to a "snake on the run, a snake powerful in its seat... a galloping brush, rapid ink, and waves of rushing horses". This ease that the artist inherited from his training in Hangzhou gave him the possibility to create the monumental and vivid composition of *Un Geste de Lumière*. The artist reached a maturity and a knowledge that enable him to express





freely his poetic inner voice. The composition becomes a track to discover the mental imagery of the artist.

The calligraphic training opened to Chu Teh-Chun's knowledge the expression of the Chinese traditional poetry. Among others, Tang dynasty poet Wang Wei will be a most influential figure. In his renowned essay The Secrets of Landscape, the poet urges the artist to "seek the essence of nature" to "gain success". The traditional painter should then depict landscapes which are the vector of the natural inner forces. Chu Teh-Chun adds to this requirement the abstract forms he learned from his Parisian peers. In 1955, just after his arrival in France, he discovered the freedom of Nicolas de Staël in the National Museum of Modern Art of Paris. Inspired by the creative force and freedom of this impressive personality, the 35 years old artist will be profoundly touched by the spontaneity of the gesture in the composition. By the 1980s, Chu Teh-Chun had find a way to link this abstract gesture to his precise calligrapher wrist. The landscapes keep the symbolic force of the traditional Chinese paintings but leave behind the figurative elements, making it therefore purely symbolic. In this specific painting, the title gives us access to the symbolic layer of meaning, it is "the key to passing beyond the frontier of reality and reaching the inner landscape that Chu Teh-Chun has created" as Pierre-Jean Remy notes in his monograph on the artist (P.-J. Rémy, Chu Teh-Chun, Paris, 2006, p. 41). *Un Geste de Lumière* is a depiction of the light, this evanescent element which nourished many generations of artists, in the Asian culture but also in the Western art.

In 1956 during an initiatory trip around Europe with his wife Mrs. Chu Ching-Chao, Chu Teh-Chun discovered painters like Goya and El Greco who modulate the light to underline and give meaning to their figurative composition. In *The Annunciation* (fig.2) painted between 1597 and 1600 for example, El Greco places the light as the focal point of the composition and the scene that derives from it is all driven by this meaningful element. Since then, the light in Chu Teh-Chun' paintings becomes one of the main subject of his abstract composition. Chu Teh-Chun will be strike by this use of a natural element as a living character. Later in 1970, Rembrandt's use of light will be another "shock" in his oeuvre. Pierre Cabanne testifies that the artist "spent hours looking at the Night Watch (fig .3) and the Jewish Bride" (Pierre Cabanne, Chu Teh-Chun, Paris, 1993, p. 108). A reconciliation of the Asian and the Western poetic operates in this light, the art historian notes: "Chu Teh-Chun sees in Rembrandt's work the expression of two basics principles of action and counter-action of Chinese cosmogology, the yang and the yin (...). Yang is light and warmth, yin is darkness and humility" (ibid.). A series of abstract paintings would derive from this subject. In *Un* Geste de Lumière the light emerges from the centre of the composition, setting it in two parts; the upper part would be the yang, crossed by joyful oranges, reds and autumnal greens when its opposite opens in the other part where the colours are covered by a soft shade. This is the yin where one can still recognise fading touches of light, just below the dark. The fierce symbolic light composes a whole imaginary landscape, reduced to the essence of nature, freed from the figurative necessities.

This landscape ruled by the light is also a testimony of the artist's gesture, a spontaneous writing that recall the artistic breakthrough opened by the action painting movement. The composition is a score where one can read and follow the artist's movement, his brush and inner melody. Like in *Untitled* (fig.4) painted in 1963 by the Gutai artist Kazuo Shiraga, one can read the swirling movement created by the artist's body who used to paint with his foot. *Un Geste de Lumière* testifies of



this emotional outburst intimately linked to the artist's self. The brush sweeps back and forth across the canvas and as Pierre Cabanne describes "natural forms explode and spread out as re-created by the painter's gesture and branch out like a living body".

1987年,作為其藝術生涯重要里程碑之一,朱德群首個個人作品回顧展,暨「朱德群作品首次作客國內巡迴畫展」,在台北國立歷史博物館成功舉辦。鑑於自1955年離開故土赴法定居已去32年未在亞洲展出其畫作,此次個展在台灣境內巡迴至十七處文化藝術機構。同年,朱德群在比利時列日現代藝術博物館舉辦個展,隨後與其他藝術家一同受邀參加在巴黎市政廳舉辦的「敦刻爾克的激情」主題展。該幅《光之姿態》即創作於1987年,此時的朱德群已蜚聲畫壇。該作品以大膽的風格擺脫了構圖和技法的羈絆。

《光之姿態》作為藝術家帶有強烈個人風格的作品,筆 觸自信灑脫,造型空靈活潑,是其抽像風景類別中最為 重要的一幅佳作。憑藉深厚的書法功底,朱德群從中國 傳統毛筆技法中汲取靈感,使得其對油畫線條有了更精 湛的駕馭。在《光之姿態》中,藝術家的想像力,手及 運筆達到了高度統一,融合而迸發出獨特而極具衝擊力 的作品。畫面背景中掃過的急促有力的筆觸勾勒出微光 熠熠,斑斕交織的大面積色塊。在此階段的先後幾年, 朱德群慣用大尺寸的畫筆以精準的運筆勾勒背景(圖 1)。其開創性的技法於傳統西方畫家所秉持的油性繪畫 媒材中增添如中國傳統水墨般的流動性。油畫顏料在畫 布上恣意流淌彷彿是唐代書法家懷素寫就的一幅精妙水 墨,如有詩曾云「奔蛇走虺勢入座,驟雨旋風聲滿堂…… 馳豪顯墨列奔駟,滿座失聲看不及」。朱德群早年在國 立杭州藝術專科學校接受的傳統技法訓練為其後期創作 靈動而煥發生命力的大尺幅油畫作品《光之姿態》提供 了可能性。在此期間,其藝術創作日臻成熟,直抒胸臆。 因而該作品更為觀者提供了一條通往藝術家精神世界, 了解其心理意象的視覺通道。

傳統書法的訓練開啟了朱德群對中國古代詩詞之獨特文 學表達的迷戀。其中,唐代詩人王維對其影響尤甚。在 他著名的文章《山水訣》中曾論道「肇自然之性,成造 化之功」,即倡導藝術家描繪自然之本質魅力,將有形 的風景昇華為無形的感悟。在其巴黎同僚的影響下,朱 德群在此基礎上發展出抽象的表達。 1955 年,剛剛抵 達法國的朱德群旋即在巴黎國立現代藝術館邂逅尼古拉 ·德·斯塔埃爾打破傳統桎梏、自由狂放的藝術風格。 有感於藝術家非凡的創造力與個性鮮明的自由活力, 35歲的朱德群被畫面中隨性而發的不羈之勢深深震撼。 直到 20 世紀八十年代,朱德群最終找到了一條將抽像 風格與其精湛運筆技法相結合的法門: 摒棄具象元素的 描繪,借助中國傳統山水畫中的意象表達,創作出純粹 的象徵性作品。該作品中,畫的標題即暗示了其象徵意 涵,是皮埃爾·讓·雷米在其所作朱德群專著中所提到 的,「突破現實之邊界,抵達朱德群內心深處之願景的 一把鑰匙」(皮埃爾·讓·雷米,《朱德群》,巴黎, 2006年出版,第41頁)。《光之姿態》中所描繪的光, 這一稍縱即逝的主題,世代被東西方的藝術家們反復描 Created at a turning point in the artistic journey of Chu Teh-Chun and at the dawn of his recognition by his peers, *Un Geste de Lumière* capsulates the artist's energy and majesty to deliver a vibrant composition.

1956年,初 來乍到的朱德 群與妻子董景 昭遊歷歐洲, 他發現西方的 畫家如戈雅、 埃爾·格列柯 等擅用光線的 明暗突出畫作 中具象內容的 意涵。在創作 於 1597 年 至 1600年間的 《聖母領報》 (圖2)中, 埃爾·格列 柯將光源置於



畫面的中心,藉以推動周圍由此所衍生的一系列故事場 景。自此,光,成為朱德群抽像作品中的永恆主題。像 這樣將自然元素帶入作品並賦予其生命的藝術表達讓他 頓開茅塞。而在之後的1970年,觀賞到倫勃朗對光出 神入化的運用給他的藝術創作另外一個巨大的震動。皮 埃爾·卡巴內曾回憶「朱德群站在倫勃朗的《夜巡》(圖 3)和《猶太新娘》前長達數個小時」(皮埃爾·卡巴內, 《朱德群》,巴黎,1993年出版,第108頁)。東方 與西方的詩意表達在這束光中完美調和,「朱德群於倫 勃朗的作品中看到的是中國哲學的宇宙觀,兩種最基本 的原動力,陰陽對立,此消彼長……陽為光明與溫暖; 陰為黑暗與謙卑」(皮埃爾·卡巴內,《朱德群》,巴黎, 1993年出版,第108頁)。而他隨後一系列的抽像畫 作便以此為主題。在《光之姿態》中,光源被放置在畫 面的中心,將整幅作品分為兩個部分;上半部為「陽」, 交織明亮的橘色、紅色和黃綠色;下半部為「陰」,色 調柔和深沉,光線逐漸消逝融入暗色的背景。畫面中璀 璨的光芒勾勒出虛構的幻境,將自然的本質呈現於觀者 眼前,擺脫了具象的束縛。

這片光之領域更是藝術家獨特意識的表達,也是其受到行動畫派啟發所自發的創作嘗試。整幅作品如一曲悠揚的樂章,引領觀者跟隨藝術家的筆觸與韻律聆聽光的舞蹈。如同具體派藝術家白髮一雄創作於1963年的《無題》(圖四),觀者可從他用腳繪製而成的作品中感受到能量的渦流。《光之姿態》所展現的正是藝術家內心深處的情感爆發。畫筆前後大面積掃過畫布,如皮爾埃·卡巴內所描述的「自然的形態在畫布上炸裂並蔓延開來,好似被畫家的意識重塑再造,如被賦予了生命一般舒展綻放。」

該幅作品創作於朱德群藝術生涯的轉捩點,此時的他即 將在畫壇展露鋒芒。《光之姿態》所描繪的充滿生命力 的圖景承載著藝術家的激情與無比壯美的想像力。 Left to right u 齵左至右:

Fig. 1 Chu Teh-Chun in his studio in Vitry, September 1993

© Courtesy to Chu Teh-Chun estate

圖 1 朱德群於 1993 年 9 月攝於 維特里的工作室

Fig. 3 Rembrandt (1606 – 1669), *The Night Watch*, 1642, Rijksmuseum, Amsterdam, The Netherlands

圖 3 林布蘭《夜巡》1642 年作 荷蘭阿姆斯特丹國家博物館藏

Fig. 4 Kazuo Shiraga (1924-2008), Untitled, 1963. Anon. sale. Christie's Hong Kong, 30 May 2015, Lot 66, sold for HK\$10,840,000

圖 4 白髮一雄《無題》1963 年作 2015 年 5 月 30 日 佳士得香港 編號 66 成交價 10.840.000 港元

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

48

## WU GUAN7HONG 吳冠中

(CHINA, 1919-2010)

## Flowers (Lilac)

dated '1960'; signed and inscribed in Chinese (lower right) oil on canvas 60.8 x 46 cm. (24 x 18 1/8 in.)
Painted in 1960

HK\$8,000,000 - 12,000,000 US\$1,100,000 - 1,600,000

#### **PROVENANCE**

Private Collection, Asia

#### LITERATURE

Shui Tianzhong (eds.), The Complete Works of Wu Guanzhong, Vol. III, Hunan Arts Publishing House, Changsha, China, 2007 (illustrated, p. 75).

## 花卉(丁香花)

油彩 畫布 1960年作

款識: 1960 荼 北京 (右下)

#### 來源

亞洲 私人收藏

#### 為文

2007年《吳冠中全集》第三卷 水天中等編 湖南美術出版社 長沙 中國 (圖版,第75頁)

In the world of the arts, I am a child of mixed blood.

- Wu Guanzhong

「在藝術中,我是一個混血兒。」

- 吳冠中

Over the decades, Wu Guanzhong continually explored the diverging paths of painting in East and West to find the points they shared - from his youth studying Chinese painting under Pan Tianshou at the Hangzhou Academy of the Arts, to his study of



Fig.3 Vincent Van Gogh, *Lilac Bush*, 1889, Collection of Hermitage Museum, St. Petersburg, Russia

圖 3 梵高《丁香叢》1889 年作 俄羅斯 聖彼得堡 艾爾米塔什博物館藏

Western techniques in France in the '40s, and finally, after his return to China in the '50s. What he found was that Eastern and Western painting forms could be merged by means of line and color, and that Chinese painting and oil painting, at a fundamental artistic level, were one. Wu's 1960 oil *Flowers (Lilac)* (Lot 48) is one of the finest examples of an experiment in the oil medium dating from this artist's early exploratory period.

During the 1950s and 1960s, Wu taught at the Beijing Fine Arts Normal College, a period during which he tended to work in a realist style-partly because oil painting in China at the time followed the lead of the Soviet Union, which held up realism as the ideal, and partly due to the influence of Impressionism on Wu Guanzhong himself. The expression of his chosen subjects in art allowed Wu to inject personal feelings and pleasing aspects life into his paintings. His 1959 watercolor *Flower in Vase* (Fig. 1) shares some similarities with this *Flowers (Lilac)*, in that the painting becomes an





ode to the sheer natural beauty of the color and structure of its subject, and conveys to the viewer a pure feeling for the flavor of life (Fig. 1). This romantic expression is realistic in style, but with an added element

In Flowers (Lilac), sprays of light violet petals spread freely; the brushstrokes depicting them weave together for a richly layered feel, and the green leaves and red flowers interspersed among them enliven the visual impression. If we of the composition, the profusion of these colors and intermingled lines might seem extravagant or confused. But the black ceramic vase in the lower half and the large areas of empty space cleverly balance the structure and bring the light and heavy masses of the painting into quiet harmony. In this arrangement, Wu clearly borrows the use of empty space from the Chinese painting tradition, while his technique in the flowers and stems likewise approximates the type of lines found in ink-wash

of Expressionist color. were to judge by just the upper half

painting (Fig. 2). To suggest twigs and stems, Wu uses the tip of his mixing knife to scrape out bright, curved lines from the layer of underpainted pigment, an effect that would be difficult to achieve with a brush. In *Flowers (Lilac)* Wu thus escapes the restrictions of the medium in which he works and shows how expressive techniques from oil and ink-wash can coexist. Wu's color in Flowers (Lilac) exhibits similarities with a related work by Van Gogh, an artist he had come to admire (Fig. 3). Wu Guanzhong once said that 'the Impressionists are the most faithful kind of realists,' and that 'they reproduce the gorgeous colors of the world.' The Impressionists used color to capture light and shadow, while Van Gogh's powerful brushwork gave his work life. A close look at Flowers (Lilac) shows that while Wu does not brush in shadows in his flowers or leaves, the painting nevertheless has a definite feeling of weight and volume. This sense of weight derives partly from Wu's color, as lighter and darker areas of violet describe the dappling of light and shadow. But the effect is also created by the thick textures of oils; Wu's overlapping layers of brushstrokes breathe life into the canvas and fill it with vitality. Colors and lines intertwine across the canvas with just the right balance in this harmonious meeting of Eastern and Western techniques.

Left to right 由左至右:

Lot 48

Fig.4 Wu Guanzhong, Lilac, 圖 4 吳冠中《丁香》1991年作

Fig. 1 Wu Guanzhong, Flower in Vase, 1959 圖 1 吳冠中《瓶花》1959 年作

Fig. 2 Pan Tianshou,

Chrysanthemum, 1933 圖 2 潘天壽《冷香黃菊圖》1993





Writing in the 1980s on the subjects of creating a 'national' Chinese oil painting style and modernizing Chinese painting, Wu noted that 'this should not involve just a transformation of these two different faces of art; it should include at the same time the question of how to develop those elements in which they are essentially the same.' The basic framework of Wu Guanzhong's later, mature style, one that exhibits just such an approach, is already apparent in this floral still life painted during the artist's younger years.

In 1991, Wu Guanzhong once again chose lilacs as his subject (Fig. 4). Though he was by then working with abstraction, the basic blueprint of this Lilac from 30 years earlier can still be seen in the similar manner in which he sets out his lines and leaves. In the ease and proficiency with which he handles the points, lines, and planes of this composition, we still sense how he had been influenced by the color techniques of Impressionism, as well as his continuing concern for blending the effects of Eastern and Western forms of painting.

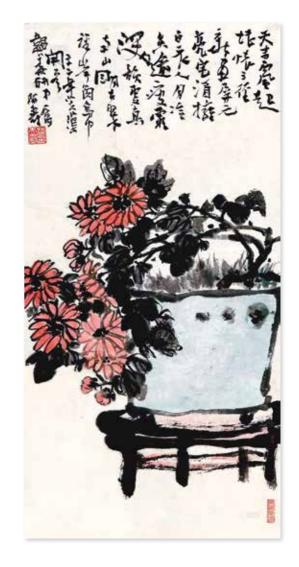
青年時期在杭州藝專師從潘天壽學習國畫,四十年代又赴巴黎深入學習西洋技法,五十年代歸國後的吳冠中始終在東西方藝術的分歧中探索二者共通的繪畫美學;即中西繪畫的形式在色彩與線條中融合,國畫與油畫在藝術的本質上一致的美學。作於1960年的油畫《花卉(丁香花)》(Lot 48),是吳氏在早期藝術探索階段思考的最佳例證。

上世紀五六十年代,吳冠中在北京藝術師範學院任教,吳氏於此階段的創作偏向於寫實的風格,一則因為當時國內的美術界在油畫上跟踪蘇聯,推崇著寫實風格,二則是其於1959年所繪的水彩作品《瓶花》和《花卉(丁香花)》有著似相似的的意義。畫面歌頌著物象渾然天成的色彩美,結構美,觀者能透過畫面感受到充滿生活氣息的純粹感(圖1)。這種浪漫的表達在寫實以外,也為作品注入了表現主義的色彩。

《花卉(丁香花)》中堆疊的淡紫色花瓣自由伸展,點點觸摸交織成豐富的層次感,更穿插於綠葉紅花間,賦予畫面活潑的視感。繁複的色彩和混雜的線條若只看構圖的上半部分,會面上下半部分的黑陶花瓶與大片留白卻巧妙地平衡了結構,使得瓶花整體輕重有序,和諧寧靜。如此安排可見國畫傳統中的留白的精髓,而吳冠中在勾勒花枝時的手法也明顯更貼近水墨中的線條(圖2)。吳氏使用調色刀尖在油畫底色上刮出曲折的亮線以表現枝條,這是油畫而在色彩的運用上,吳冠中與令其傾心的藝術家梵高相仿(圖3)。曾說「印象派屬最忠實的寫實主義」,他們「再現了世界的色彩斑斕」。印象派用色彩捕捉光與影,梵高用充滿力量的筆觸揮灑生命。細看《花卉(丁香花)》沒有渲染陰影的筆觸,但畫面卻有確實的體積與量感。這種量感一是由色彩構成的,或深或淺的紫色描述著斑駁的光影;二是由厚重的油彩質感塑造的層重疊的筆觸幾乎在畫布上呼之欲出,寫滿了澎湃生機。色彩與線條纏繞,錯落有致,也是中西方技法的相遇相融。

談到油畫的民族化和國畫的現代化的問題時,吳冠中在八十年代發表的散文中曾說:「不應只是兩個不同立面的轉化,同時也包含如如發揮其本質一致的。」而這張吳冠中於其中青年時期所作的靜物花卉,已然彰示著畫家在日後成熟階段的風格骨架。

1991年,吳冠中再次描繪了丁香這一題材 (圖 4),雖然已經邁入抽象領域,但在相似的線條和葉片中依然能看到三十年前的藍本。在吳氏更得心應手地對點,線,面的處理中,仍可見他受到西方印象派色彩的技巧和運用的影響,以及對中西繪畫形式效果結合的思路。



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

# 49 LI SHIH CHIAO 李石樵

(TAIWAN, 1908-1995)

#### Flowers and Fruits

signed in Chinese; dated '1987' (lower right) oil on canvas 45 x 38 cm. (18 x 15 in.) Painted in 1987

HK\$350,000 - 500,000 US\$46,000 - 65,000

#### PROVENANCE

Private Collection, Asia

Li Shih Chiao was born in 1908 in Taiwan, and in 1923, he qualified for admission to Taipei Normal School, then the only school aside from Taipei's Taihoku High School to include art in its curriculum. He studied under Ishikawa Kinichiro and decided that his life's ambition was to be a creative artist. As a result of dedicating his life to art, Li made many contributions and stuck to his artistic path even when the choice seemed to be whether to support his family or give up creative work. He traveled to Japan and entered the Tokyo School of Fine Arts in 1931. His work was selected multiple times for showings in the most prestigious art events of the day, the Imperial Exhibition and the Taiwan Fine Arts Exhibition; after the Imperial Exhibition was reorganized as the Shin Bunten, he became the first Taiwanese artist ever to be



Vincent Van Gogh, Long Grass with Butterflies, 1890, The National Gallery, London, Britain

梵谷《叢草與蝴蝶》1890 英國 倫敦 國家畫廊

## 瓶花與水果

油彩 畫布 1987年作

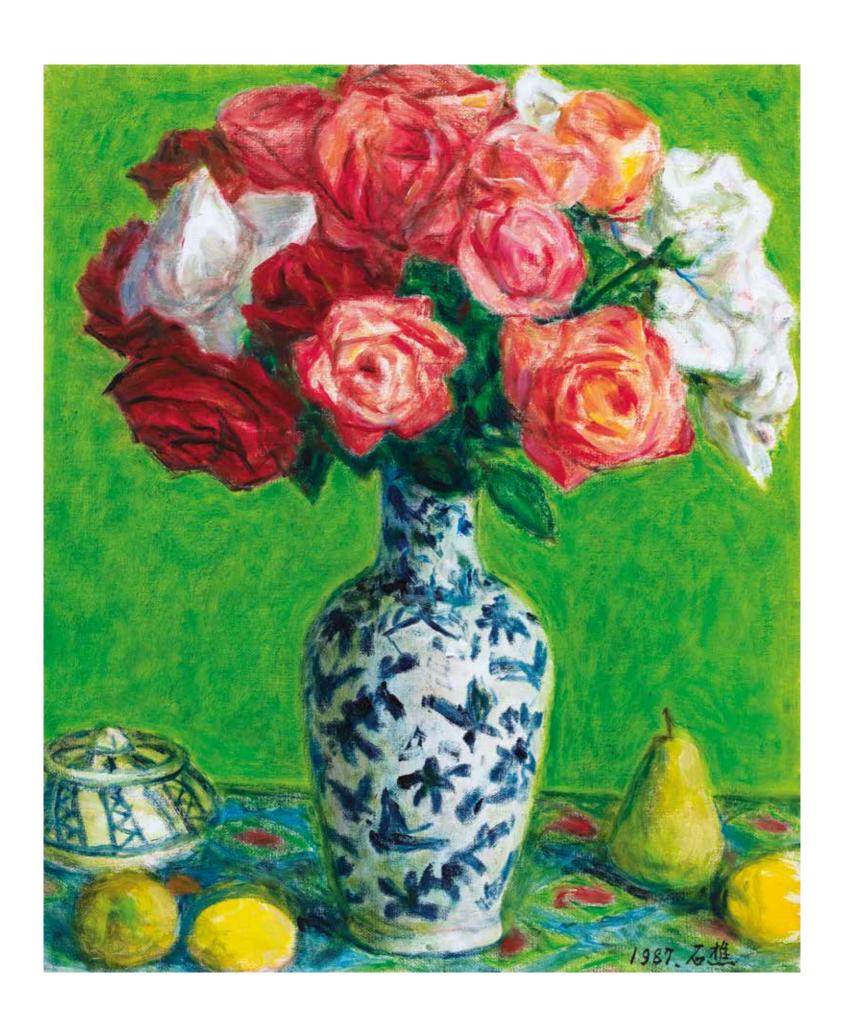
款識:1987石樵(右下)

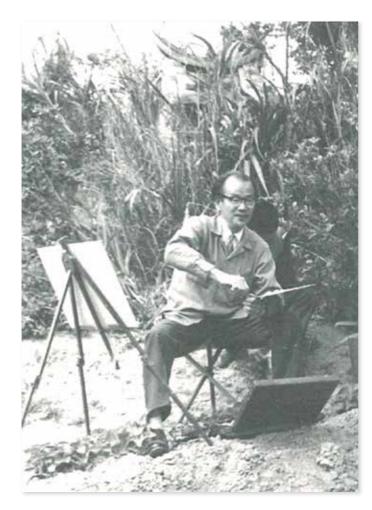
亞洲 私人收藏

awarded jury-exempt status for future exhibitions.

Li Shih Chiao was a member of the first generation of Taiwanese painters to take up Western painting, and he was firmly grounded in the fundamentals. In particular, his early attention to sketching and his excellent painting from life laid the foundation for his later work in the oil medium. He was a thoughtful painter, producing work in his early period mostly in a realistic style, with attention to the key aspects of composition, color, and light and shadow. During the '50s he joined the ranks of abstract painters, though once again his realist style was the foundation for his work; he segmented his compositions into geometric forms and depicted objects in block shapes, using his strong technical abilities in the service of his rational approach. In addition to painting in a realistic style, changes in the government regime during the 1950s-70s shifted his concerns toward social changes, reflection on his current era, his passion for political affairs, and his love for the land and the people around him. In 1982 he moved to the US, where his experiments as a mature artist led him away from abstract forms and back once again to a kind of concentrated, distilled realist style of portrayal that he developed over many years. The Li Shih Chiao oil Flowers and Fruits presented this season (Lot 49) dates from 1987, after Li's move to the US; it exudes a serene and relaxed atmosphere, combined with a sense of the artist's own deep thoughtfulness and the ambience of its own time

To create this 1987 Flowers and Fruits, Li drew upon the solid foundation in sketching and painting from life he had acquired over a period of many years. In it, he rubs colors over certain parts of





the canvas using a dry-brush technique; he frequently enjoyed using this technique in his oils, deliberately allowing some of the colors of his underpainting to show through, which by contrast heightens the chromatic intensity of color in his main subject. In his early works, Li often emphasized color intensity while deliberately reducing the overall brightness

of his palette, but in his later work, as here, both overall brightness and color intensity have been noticeably stepped up. The first impression of Flowers and Fruits is of a painting suffused throughout with a joyous atmosphere, as Li, with the heightened brightness and intensity of his colors, also handles his canvas to produce a sense of evenly diffused light and texture. This effect. which would have been very difficult to obtain without his years of experience, adds to the gracious elegance

of the roses. In applying color, he eschews strong contrasts of dark and bright in favor of a soft, gently flowing effect. In the porcelain vase and the decorative fruits placed around the table, for example, rather than shadows in dark colors, he adds touches of indigo blue around their borders for contrast with the background, or creates shadow effects through the blue-green tones in the fruit. This shows the influence of his stay in Japan, where he studied the Impressionists and the way their Pleinairist school observed color. but also shows the artist applying color freely according to the dictates of his own sensibility. The composition places clusters of objects in twos and threes around the flowers and vase, setting off and encircling the main subject in the center.

Li Shih Chiao co-founded the Taiyang Art Society along with other seven artists, including Chen Chengpo, Liao Chi Chun and Yang Sanlang, to promote the development of native Taiwanese art, and in his own art, he dedicated himself to the modern art movement. As a creative artist he thus occupied a very important position in the history and development of art in Taiwan in the 20th century. Beyond his own lifelong efforts to study and advance his art, he also contributed to the development of artists of the younger generation. Li Shih Chiao's Flowers and Fruits, created at an important point during his later years, is a rare and outstanding work; it brings together in a single canvas the concentrated essence of his painting in a mature expression of his special feel for color and light.



Top to bottom 由 F至下:

Photo of Li Shih Chiao painting outside 李石樵於郊外寫生

Li Shih Chiao, Rose Garden, 1895, Artist's collection 李石樵《玫瑰花園》1985年作 書家白藏

李石樵於 1908 年出生於台灣,1923 年考入當時除了台北高等學校外唯一一間開設有美術課程的台北師範學校,師從石川欽一郎而立志畢生以藝術創作為職志。李石樵一生皆努力為藝術奉獻,以藝術創作為矢志,即使曾經遭逢需為生活家計而放棄藝術創作的選擇,李石樵仍然堅持藝術的道路。1931 年負笈日本進入東京美術學校,曾經多次入選當時美術選展的最高殊榮「帝展」以及「台展」,最後更獲以由帝展改制的新文展「無鑑查」(免審查) 資格成為台灣第一位得到此榮譽的藝術家。

李石樵是台灣第一代西畫家,繪畫底子功力雄厚,早期注重素描,尤以寫生能力見長奠基為日後油畫創作。他的繪畫注重思考性,早期多以寫實為主,注重構圖、色彩以及光影的重點描繪,50年代肇始加入抽象性創作,以寫實繪畫為奠基,構圖以幾何形切割並擅以塊狀面積描繪所見物體,運用本身紮實的繪畫功力成功地加入思考性創作。除了寫實繪畫外,50-70年代更因所處環境政局轉變而繪畫主題開始趨向關心社會現象、反映時代,表達對時局的熱切以及對土地、身旁人物的熱愛。1982年移居美國後,在幾經成熟的藝術創作探索後,他的創作主題經

由抽象形式再次回歸到經歷時久濃縮精華的寫實描繪。本次拍品《瓶花 與水果》(Lot 49)為李石樵移居美國後1987年所繪,作品呈現安祥、 閒適的氣息,卻又結合了個人深刻的思維與時空氛圍。

《瓶花與水果》創作於 1987 年,是李石樵奠基以長期以來所累積的素描功力加以紮實的寫生能力創作而來。繪畫中,李石樵以擦筆彩塗畫中色彩,在他的油彩創作多可見得他喜以擦筆技巧刻意讓畫布底色顯露出來進而提高畫中主體鮮明的彩度,早期繪畫他多刻意降低明度,著重彩度,而在他的晚期繪畫裡則可見到除了彩度外,明度也顯明地提高許多。《瓶花與水果》予人一眼即輕染喜悅氛圍,他刻意強調色彩中的明度與彩度,並在畫面中經營均勻的光感與質感強調玫瑰花高貴典雅的氣質,若非多年來深厚的畫作經歷,實不易取得。在用色的技巧上,他捨棄明暗對比輕接滑順而柔和的色彩效果,如瓷瓶與置放於桌面的水果緣體,他放棄以暗色製造陰影用靛藍色擦於物體外緣對比背景以及果實所呈現的青綠製造陰影效果,即是他赴日習得印象派在日本以外光派所觀察到的色彩使用,更是他個人在畫作中隨心所欲地色彩運用。而在構圖方面則以瓶花置中,二旁以三、二的群組圈分突顯主體。



李石樵於 1934 年與陳澄波、廖繼春、楊三郎等八人成立「台陽美術學會」,推動台灣本土美術發展,並在自己的藝術創作上投身現代藝術運動,為台灣二十世紀美術發展史上一位非常重要的藝術創作家。在藝術的道路上他畢生不斷研究精進,並提攜後進。《瓶花與水果》作品創作於他生餘年前的重要時刻,濃縮其繪畫精華於作品之中,畫作裡歷歷可目對於色感以及光感的成熟表現,為一不可多得的佳作。



Top to bottom 由上至下:

Li Shih Chiao, sketch on paper, Still Life

李石樵速寫作品《桌上靜物》

Photo of Li Shih Chiao in his studio

李石樵攝於其工作室

# PROPERTY FROM A DISTINGUISHED INDONESIAN PRIVATE COLLECTION 印尼重要私人收藏



## RUDOI F BONNFT 魯道夫·邦尼

(THE NETHERLANDS, 1895-1978)

## Balinese Actor as Arjuna Bertapa

signed 'R. Bonnet' (upper right); titled and dated 'BALINESE ACTOR AS ARJUNA BERTAPA 1975' (upper left) charcoal and pastel on paper 83 x 49 cm. (32 <sup>5</sup>/<sub>9</sub> x 19 ½ in.)

HK\$1,200,000 - 1,500,000 US\$160,000 - 190,000

#### PROVENANCE

Executed in 1975

Anon. Sale, Christie's Hong Kong, 26 October 2003, Lot 9
Acquired from the above sale by the previous owner
Anon. Sale, Christie's Hong Kong, 27 November 2005, Lot 17
Acquired from the above sale by the present owner
Private Collection, Indonesia

### 飾演阿朱那的峇里演員

炭筆 粉彩 紙本 1975年作

款識: R. Bonnet (右上); BALINESE ACTOR AS ARJUNA BERTAPA 1975 (左上)

#### 來源

2003年10月26日 香港佳士得 編號9 前藏者購自上述拍賣 2005年11月27日 香港佳士得 編號17 現藏者購自上述拍賣 印尼私人收藏

"Life leads to decay and aging in Man and what Man built; Only beauty is truly enduring."

- Rudolf Bonnet

「生命終究會使人與人造的一切腐敗,老化;只有美才是永恆的。」

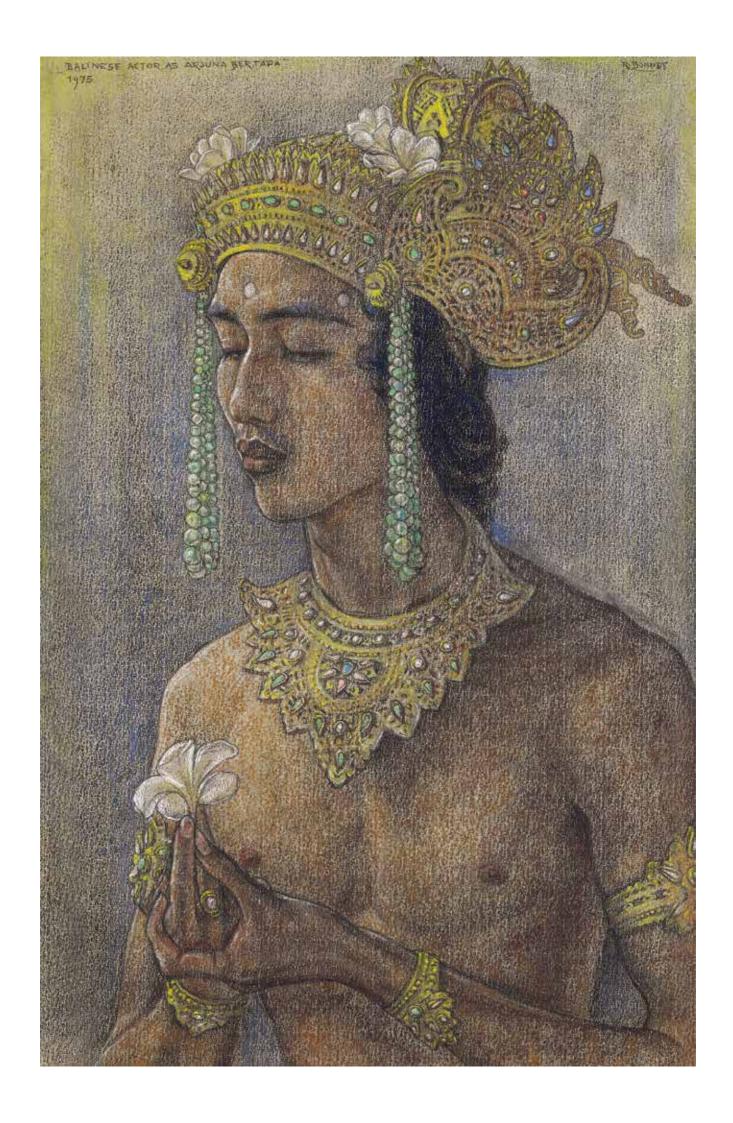
- 魯道夫·邦尼



Michelangelo, *David*, 1501-1504, Galleria dell'Accademia, Florence

米開朗基羅《大衛》1501-1504 年作 佛羅倫斯學 院美術館藏品 In the early 20th Century, a handful of European artists were drawn to the promising island of Bali, a place where they began an artistic legacy that would last for generations. Mesmerized by the untouched beauty captured in the works of artists such as W.O.J Nieuwenkamp and Walter Spies, Dutchman Rudolf Bonnet decided to take his own adventure to the island of Bali in the year of 1929. After witnessing the striking beauty of the people and culture of Bali, Bonnet decided to settle on the alluring island of Bali for the rest of his life. Bonnet realized that this exotic island filled with mystery would serve as the perfect grand stage upon which to express his artistic talents and inspirations.

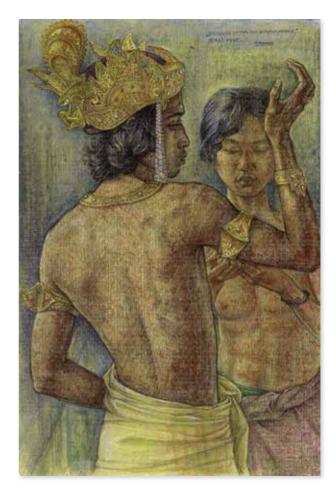
The works of Rudolf Bonnet, especially his portraits, are considered extremely remarkable as every line contributes to a sensitive portrayal of the perfection, elegance, beauty and sophistication of his subjects. His mastery in depicting the beauty of human figures can be paralleled with the precision and grace of Michelangelo Buonarotti's sculptures and paintings. In fact, Bonnet regarded Michelangelo as one of his greatest influences, having had a keen interest in the study of portraiture during his time spent in Anticoli



Corrado, Italy, prior to moving to Bali. This period in particular had a profound impact on Bonnet, as he was greatly influenced by the Masters of the Italian Renaissance whom he believed had elevated the human psyche and physique to its most ideal through their art. As a result of this inspiration, Bonnet's artistic *oeuvre* largely consists of figurative works that reflect his desire to portray the variety of human life within what he saw were universal standards of beauty and perfection. Combined with his aspiration to preserve the rich indigenous culture of Bali, Bonnet set out to depict ordinary Balinese people partaking in ritual and everyday activities as recurrent subjects of his paintings.

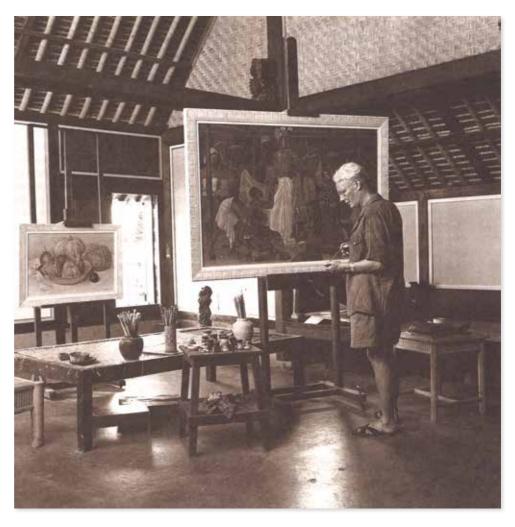
In the present lot, Balinese Actor as Arjuna Bertapa, the Balinese performer is dressed in a flamboyant costume to play the role of the warrior, Arjuna. With his eyes closed and gently holding a single flower in his hands, Bonnet captures a quiet moment as the performer prepares himself before going on stage. The performer's ornate headdress, necklace, and arm cuffs contrast his serene expression and gesture, thus contributing to the overall balance of the painting. The draughtsman-like rendering of the subject's body executed with Bonnet's supreme precision of painting achieves the characteristically sculptural quality of Bonnet's figures. The subtle and muted tone of pastel colours used by Bonnet further enhances the contemplative atmosphere surrounding this moment and the calm energy radiating from the subject. At the same time, the





rough textural quality of Bonnet's chosen medium of thick paper and the boldness of Bonnet's strokes convey a quiet confidence to the viewer.

Arjuna is an iconic figure within Bonnet's artistic oeuvre, having drawn the portrait of *Arjuna* multiple times. Arjuna is a warrior and a hero in the mythical legend of Mahabharata, which is one of the two major Sanskrit epics of ancient India. Rather than focusing on the scene of a battle or a conflict, which Arjuna is most identifiable for, the artist has chosen to depict a moment of intense reflection before the performance. The meditation of *Arjuna* is always considered a significant moment as it is through meditation that he was able to contemplate on the war and resist any thoughts that tempted him to deviate from his goals, and is mirrored here in the reflective reprieve of the performer. Through Balinese Actor as Arjuna Bertapa, Bonnet invites the viewer to engage with a consideration of Arjuna the warrior, and the performer who bears the weight to successfully play the role. Similarly, Rudolf Bonnet himself also bore the responsibility as an artist who was deeply committed to accurately representing and actively preserving the people and culture of Bali through his paintings. Balinese Actor as Arjuna Bertapa hence reveals itself as an intimate commentary on the multi-layered reading necessary to a deep understanding of a culture.



二十世紀初期,一小群歐洲藝術家來到了充滿淺力與希望的峇里島,在此地展開延續好幾世代的藝術傳奇。深受到其他藝術家例如紐文坎普以及沃爾特·史畢斯畫作中島上淳樸的美感所感動,邦尼也在1929年隻身前往峇里島展開他的個人冒險。親自體驗了島上的人與文化之美後,邦尼決定在迷人的峇里島度過餘生,也領悟到這座充滿異國情調與神秘氛圍的島嶼將成為他藝術天賦與靈感的最佳舞台。

邦尼的作品,尤其是畫像,之所以被認為是超群傑出的 是因為作品中的每一筆線條都仔細的被運用來呈現題材 完美、優雅、美麗以及精緻的一面,邦尼揣摩人體的美 所表現出的大師風範更是與米開朗基羅的雕塑與畫作的 精細與優雅被相提並論。邦尼將米開朗基羅視為對他影 響最深的人,他在遷移至峇里島之前在義大利安蒂科利 科拉多對於畫像這門藝術產生濃厚興趣並深入研究。這 段時期對於邦尼有著深刻的衝擊,他深深的受到義大利 文藝復興大師們的影響,他認為那些大師透過他們的藝 術將人類的心靈與體魄提升到最佳的狀態。因為這些靈 感的來源,邦尼創作出現許多具象作品,反映出藝術家 的渴望,希望透過他的作品呈現出他心目中人類所能達 到的唯美與完美的通用標準。邦尼同時也希望能夠保存 峇里島上豐富的當地文化,因此島嶼上普羅大眾所進行 的各種儀式或是日常生活的畫面便成為了他作品中一再 出現的主題。

本次拍賣的作品《飾演阿朱那的峇里演員》畫作中的峇里演出者身著華麗戲服扮演著勇士阿朱那這個角色。邦

尼的畫捕捉到演出者上台前雙眼閉合, 手中輕輕地握著一朵花這個寧靜的一刻。裝飾華麗的頭飾、項鍊以及臂環與演出者祥和的表情與姿勢形成對比, 讓整體畫面充滿著平衡的氛圍。

邦尼極度精密的繪畫技巧將畫中人物的身軀如製圖般精細的體現,呈現出邦尼人物畫中特有的雕刻般質感。低調、柔和的粉色系更加深了畫中所呈現出的沈思氛圍以及人物所散發出的祥和能量。藝術家選用的較厚畫紙所產生的觸感以及大膽的筆觸則進一步的將一股寧靜的信念傳達給觀者。

阿朱那在邦尼的一系列作品集中是為經典的人物,重複的出現在藝術家的畫像創作中。阿朱那是古印度兩大著名梵文史詩神話《摩訶婆羅多》中的一位勇士、英雄。 藝術家選擇呈現演出前沉靜深思的一刻,捨棄阿朱那一般所認知的英勇奮戰形象。阿朱那的冥思一直被視為是個重要的片刻,因為透過冥思他可專注思考戰爭,不受到任何會讓他偏離目標的誘惑所影響,而在這幅作品中,這個重要的時刻則是透過表演者上台前的沈思定心片刻所投射表達。

透過作品《飾演阿朱那的峇里演員》,邦尼邀請觀者進入勇者阿朱那以及演出者身負如何成功揣摩此角色的思緒中。同時,邦尼也擔起了如何透過他的畫作正確的呈現以及保存峇里人以及其文化的重任。《飾演阿朱那的峇里演員》也因此提供了能夠深度理解此文化的一段蘊含多層次閱讀可能性的內在評論。

Left to right 由左至右:

Rudolf Bonnet, *Ida Bagus Made Djatasura in a N'amir pose*,1935, Christie's Hong
Kong, 31 October 2004, Lot 511,
sold for HK\$1,743,750

魯道夫·邦尼《迪加塔蘇拉手拿傳統布飾舞姿》1935年作佳士得香港2004年10月31日編號511成交價:1,743,750港元

Rudolf Bonnet, *Dressing Up* for the Performance, 1975, Christie's Hong Kong, 28 May 2016, Lot 37, sold for HK\$1,000,000

魯道夫·邦尼《上妝》1975年作 佳士得香港 2016年5月28日編號37成交價:1,000,000港元

Rudolf Bonnet in his Studio in Ubud, 1954

魯道夫·邦尼在他位於烏布的工作室 1954

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



## AFFANDI 阿凡迪

(INDONESIA, 1907-1990)

#### Man with Cockerel

signed with artist's monogram and dated '1964' (lower left) oil on canvas 178 x 94 cm. (70 ½ x 37 in.)
Painted in 1964

HK\$2,200,000 - 2,800,000 US\$290,000 - 360,000

#### **PROVENANCE**

Private Collection, Asia

As an artist with a gifted ability to express his spontaneity and energy through his unique artistic style and vision, Affandi is regarded as the founding father of Modern Indonesian Art. Without receiving any formal education in the arts, Affandi taught himself to paint at the age of 27, quickly grasping the fundamentals of painting by observing the rules of anatomical perspective and academic structures, eventually mastering the techniques in depicting lines, shapes and forms. Affandi's early figurative works in the 1930s and 1940s comprised mostly of self-portraits and portraits of his family, and were stylistically influenced by impressionists such as Edvard Munch and Vincent Van Gogh. Despite this, Affandi developed a distinctive artistic style through his technique of squeezing paint directly



Cockfight in Bali 峇里島鬥雞

#### 男子和公雞

油彩 畫布 1964年作

款識:藝術家花押 1964 (左下)

來源 亞洲 私人收藏

from the tube onto the canvas and then smearing the paint with his fingers. This physical, gestural process of painting allowed Affandi to capture the immediacy and spontaneity of emotion felt at the moment of painting.

Affandi's subsequent body of works became more reflective of his dedication and passion for describing the most rudimentary aspects of everyday life and experiences of the people in Indonesia. In doing so, the artist was particularly fond of depicting these subjects and scenes that enabled him to express the vitality and the significance of life. Naturally, one of the subjects Affandi recurrently painted throughout his artistic career was the traditional Balinese cockfight, also known as *tajen*.

The Balinese cockfight is an arena of high drama, and one steeped with history and tradition. Despite negative associations of gambling and violence, the ritualised community activity was regarded as a key cornerstone of Balinese life and culture. Understood within local mythology as a ritualistic practice to exorcise evil spirits through the blood sacrifice of the defeated rooster, the cockfight extends itself as a social space where community is disrupted through violence, reformed through camaraderie, and where traditional ideals of Balinese masculinity can be performed. The cockfight was hence the perfect arena for Affandi to explore and capture an instance of heightened emotional and social drama - a unique moment where the true essence of a culture might reveal itself.

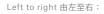


The present lot, Man with Cockerel was painted by Affandi in 1964 as part of a decade of great artistic maturity and creativity for the artist. The work captures a contemplative moment of a man holding his rooster in his arms prior to the commencement of the cockfight - where the two sparring roosters will enter into brutal competition. The man's towering presence is emphasized by Affandi's characteristically deliberate compositional treatment for his single figures, where the figure is framed tightly within the space of the canvas, thereby accentuating his grandeur. The expressive lines surrounding the subject in the background contribute to the full composition of the painting and enhance the emotional quality of the work, enabling the viewer to vicariously experience the tense atmosphere leading up to the competition.

Despite the expectation of physicality and adrenaline of the impending fight, the manner in which the figure stands is remarkably poised and reserved as he emits a calming aura of dignity and pride as he presents his cherished animal. His cockerel mirrors his bold confidence and faith in emerging victorious in the coming fight as its fierce mask, sharp claws, and ostentatious

tail feathers show an equal determination and audacity. The bond between man and cockerel can be presumed from the position of the cockerel in relation to the man – where the man holds the rooster closely to his chest, his hands wrapping the body of the cockerel protectively. As a result of Affandi's signature swirls of paint, the man's hands and the body of the cockerel are almost indistinguishable from each other, perhaps indicative of inseparable relationship between the two – the cockerel an extension of the man's self and ego.

Though the thematic subject of the cockfight is constantly revisited when discussing Affandi's artistic *oeuvre*, a close meditation of these key actors in the cockfight – man and cockerel – distant from the depiction of the actual fight, is considered rare. Through *Man with Cockerel*, Affandi offers us an insight into the sophisticated emotions leading up to the competition, and invites the viewer to explore the relationship between man and beast, and the means through which identity and masculinity is perceived and performed in the unique context of Balinese culture.



Affandi, *Cocks Fighting II*, 1965, 28 Nov 2015, Lot 49, sold for HK\$3,880,000

阿凡迪《鬥雞II》1965年作2015年11月28日編號49成交價:3,880,000港元

Affandi, *At the Cockfight*, 1964, 26 May 2012, Lot 2013, sold for HK\$5.540.000

阿凡迪《鬥雞比賽》1964年作 2012年5月26日編號2013 成交價:5,540,000港元

Fighting Cock 鬥雞





手的公雞展開殘酷的決鬥前沈思的一刻。男人高聳的存在感是阿凡迪處理單一人物時慣有的構圖處理方式,人物幾乎充斥著整個畫面,意在強調他所捕捉的主題的偉大存在感。 畫作的背景有著線條的表現,圍繞著主角並且更進一步強調構圖的飽滿感,同時也加深作品的情感質量,帶領觀眾進入比賽前緊繃的環境。

雖然可預期的是即將展開的將是充滿肢 體爆發力與腎上腺素高漲的鬥爭,但是 畫中人物卻是異常的冷靜與內斂,散發 出一股平靜的光芒,帶著尊嚴與驕傲呈 遞上他珍愛的這隻動物。而他的公雞也 有帶有著相同的自信,相信自己將在接 下來的鬥爭中贏得勝利,牠臉上的面 具、銳利的雙爪以及華麗的尾羽也散發 著決心與毅力。公雞與男子之間的肢體 姿勢透露著兩者之間的默契,男子將公 雞緊抱於胸前,用著雙手包覆著牠的身 體,保護著牠。透過具有阿凡迪個人風 格的漩渦式的顏料塗繪方式,男子的雙 手與公雞的身體幾乎融為一體,或許這 也代表著兩者間緊密的關係 - 公雞是男 人的本我與自我的延伸。

被視為印度尼西亞現代藝術之父,阿凡迪是位天賦異稟的藝術家,透過個人即興與充滿能量的特色將獨特的風格與想像表現在藝術創作上。未曾受過正式的藝術訓練,阿凡迪在 27 歲時開始自學作畫,透過解剖學的角度和學術結構的觀察很快速抓到繪畫的要領,隨後掌握呈現線、形、體的各種技巧。在三零至四零年代之間,阿凡迪的早期創作包含許多具象的自畫像以及家人的畫像,風格則受到包括孟克與梵谷等印象派畫家的影響。不過,阿凡迪也開創了自我特殊的藝術風格,將顏料直接從管子擠到畫布上,然後用手指作畫。這種肢體性、充滿手感的過程讓他能將作畫當下直接、即興的感受轉化到畫布上。

阿凡迪後期的作品反映出藝術家對於日常生活的平凡事件以及印尼人的生活的投入與熱忱,尤其對於能展現出生命的活力與意義的人物與場景特別感到興趣。峇里島的傳統文化之一鬥雞(當地稱為tajen)也很自然的成為阿凡迪創作生涯中多次出現的主題。

峇里島鬥雞是個充滿戲劇性的活動,並且有著悠久的歷史與傳統。雖然有些負面的賭博與暴力的爭議,但是這個儀式化的群體活動仍被視為峇里島生活與文化的主要奠基石。源自於當地的神話傳說,鬥雞這項儀式經由犧牲鬥輸的公雞鮮血來驅邪除魔,而這項儀式也已延伸到社交場景,暴力的活動所激起的波動也因為社群集合所形成的人與人之間的互動而轉化,同時這也是一個能表現傳統峇里島理想男性陽剛之氣的平台。鬥雞是個讓阿凡迪探討與捕捉霎那間湧起的情緒與戲劇性的社交場景的完美場景,在那特殊的時刻,文化最真誠的精髓便可得以顯現。

此次拍賣的作品是阿凡迪在 1964 年創作的《男子和公雞》,此作品是藝術家在那個年代於十年裡展現出絕佳的藝術成熟度和創造力的作品之一。作品捕捉到一個男人雙手抱著他的公雞等候上場與對

雖然鬥雞這個主題重複多次的出現在阿凡迪的創作裡,但是如此貼近的觀察其中的關鍵元素,也就是男子與公雞這兩者,並且從實際發生的比賽抽離卻是非常少有與難得的表現。透過作品《男子和公雞》,阿凡迪讓我們看見比賽前幕後的複雜情緒,邀請觀眾探討男人與動物之間的關係,以及在這個峇里島特殊的文化脈絡中,身份與男性氣質是如何被感知與表現的。



# PROPERTY FROM AN IMPORTANT INDONESIAN PRIVATE COLLECTION 印尼重要私人收藏



# AFFANDI 阿凡迪

(INDONESIA, 1907-1990)

## Ka'bah

signed with artist's monogram and dated '1981' (lower right) oil on canvas 111 x 150 cm. (43 \(^3\sqrt{4}\) x 59 in.)

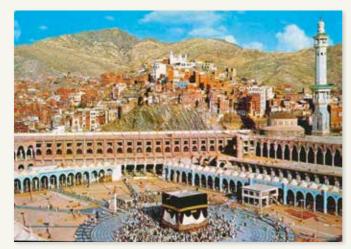
Painted in 1981

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

#### **PROVENANCE**

Private Collection, Indonesia

One of the most significant artists within the canon of 20th Century Southeast Asian art, Affandi is considered one of three key modern artists in Indonesian modern art history alongside S. Sudjojono and Hendra Gunawan. Essentially self-taught, Affandi began painting steeped in Indonesian arts and culture. He developed an interest in painting early in his life. At the tender age of seven, he was reputed to be able to draw from memory the whole pantheon of wayang kulit (shadow puppetry) figures that remain till today an integral part of Indonesian visual culture. Affandi is known for his expressive plototan technique whereby he painted directly from the tube, resulting in gestural works comprised mainly of solid colours. On the immediacy of his artistic production, Affandi said: "When I painted, I did not use my ability to reason and my rationality; instead, I put away my



Ka'bah and Masjid Al Haram in 1960s 六十年代的克爾白天房及麥加禁寺

### 克爾白

油彩 畫布 1981年作

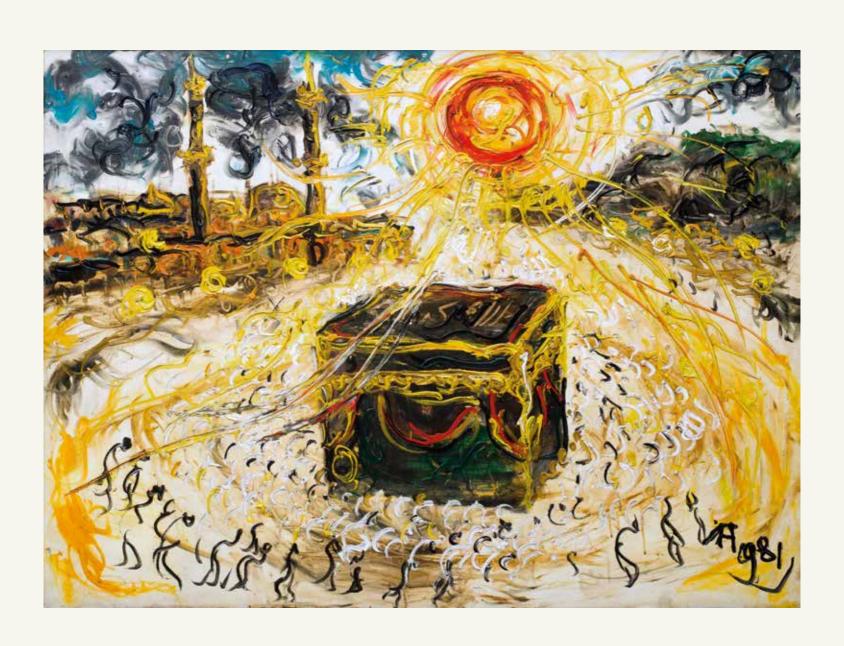
款識: 藝術家花押 1981 (右下)

**來源** 印尼私人收藏

brain". With this technique Affandi was able to directly express his emotional connection to his subject by being completely present in the moment.

Without a doubt, emotion is the essential element in the artist's work, as art historian Astri Wright writes: "Affandi's style has been called expressionistic but to him his works were more true to the subject than any degree of photorealisim could have been - an honesty which had more to do with emotional experience than with intellectual analysis." Thus the work of Affandi is unique in its own even though he shares both emotional and technical affinity with the giants of Western art movements, a uniqueness that is deeply rooted in the artist's own perception of identity, culture, and art.

Painted in 1981, Ka'bah presents an aerial view of Islam's most sacred mosque, the Al-Masjid al-Haram, in Mecca. Like Borobudur, the site is sacred and also significant for the Muslim denomination, and is the most important destination for the Muslim pilgrimage. Ka'bah or kaaba is a symbol of devotion to Muslims around the world as the final destination of their annual religious pilgrimage, the hajj. Coloured predominantly in deep black and outlined with fiery yellow, red, and just a hint of emerald, the Kaaba anchors the scene solidly amidst the sea of pilgrims. The work showcases the intensity of the *hajj* journey as the pilgrims perform tawaf - circumambulating the Kaaba in a counter-clockwise direction. This ritual is believed to demonstrate the unity of the believers in the worship of their God.





Top to bottom 由上至下: Affandi preparing to paint 阿凡迪準備作畫

Affandi, *Borobudur*, Painted in 1983, Christie's Hong Kong, 28 May 2016, Lot 34, sold for HK\$ 7.840.000

阿凡迪《婆羅浮屠》1983 年作 佳士得香港 2016 年 5 月 28 日 編號 34 成交價:7,840,000 港元 The figures rendered with Affandi's distinctive lines are heavily influenced by the forms of traditional Javanese wayang kulit puppets. Affandi picks out the outermost ring of devotees in stark black paint, but as they come closer to the Kabba, they become rendered in white, indistinguishable from one another as they swell around the Kabba in collective harmony. The blazing heat of

the Kaaba compound as evoked by the merciless swirls of red and yellow paint that lash downwards from the sun is subtly juxtaposed by its surroundings. Cool green hills and a rich blue sky frame the scene, and serve to heighten the drama and emotive impact of the central scene.

In Ka'bah, Affandi seeks to capture the energy of the sun, his favourite element and frequent emblem in many of his paintings. Exaggerated in size, the sun appears to descend from the sky, bursting forth with fierce intensity in its position directly above the Kabba. Bearing down against the devotees, the sun's rays also appear to protectively frame the central scene as if in an embrace. A key symbol as the source of energy and life, the sun here embodies the complexities of the religious experience, and specifically in relation to the



Muslim pilgrimage, assuring the worshippers the protection and certainty of their faith amidst the grueling heat and hard journey of the *hajj*.

Layered with thick, tactile impasto, the resultant work is one replete with tactility and depth. Affandi evokes a sensorial experience of the *hajj* as we consider our relative insignificance in relation to the majesty of a higher power. The perspective of the scene suggests a view impossible from the individual level of the pilgrim, and suggest perhaps, how the scene might appear to the subject of worship. Affandi presents then, the beauty of devotion and the paternal protection of his god.

Widely travelled, Affandi was uniquely placed to capture eclectic scenes of daily life from different parts of the world and constantly reaffirms his positon as an exceptional artist through his ability

to distil and convey emotion through the expressiveness of his paint. Being himself firmly religious, *Ka'bah* is an intimate representation of his own deep faith.



作為二十世紀東南亞美術史其中一位最重要的藝術家, 阿凡迪與蘇佐佐諾及古那灣齊名,被公認為印尼現代藝 術三位領軍人物之一。阿凡迪在深厚的印尼藝術文化之 中浸淫自學,幼年已對繪畫有濃厚興趣。早在七歲時, 他已能單憑記憶畫出至今仍是印尼視覺文化重要元素的 哇揚皮影偶戲所有角色。阿凡迪以其表現力豐富,直接 施加顏料的技巧聞名,營造出富形體動感的重彩作品。 論及他藝術創作的直接性,阿凡迪指:「我作畫時不會 用上我的理性去思考,我收起我的腦袋。」以此,阿凡 迪得以直接表現他與物象的情感聯繫,全心活在當下。

毫無疑問,情感是他作品中重要的元素,正如藝術史學者亞斯特·萊特指出:「阿凡迪的風格被認為是表現主義的,但對他來說,他的作品比任何寫實主義的作品都更忠於事物,所呈現出來的是情感的經歷,而非關理性的分析。」故而即使阿凡迪與眾多西方藝術大師有著情感及技巧的相似之處,他的作品始終有其獨特性,這重獨特性深深植根於藝術家本身對身分、文化及藝術的個人體會。

畫於 1981 年的《克爾白》一作中以鳥瞰角度呈現出伊斯蘭教最神聖的清真寺,麥加禁寺。正如婆羅浮屠是佛教徒的聖地,對穆斯林來說,克爾白天房是最重要的朝聖地標。克爾白天房作為穆斯林朝覲的終點,是信仰的象徵。畫作中的克爾白天房主調深黑,間以鮮豔的黃紅二色,再加上一點翠綠,被朝覲者包圍而位居正中。畫作表現了朝覲者虔敬地作「塔瓦夫」,即逆時針繞行克爾白天房。這禮拜方式表示穆斯林不分彼此,同心禮拜真主。

阿凡迪獨特線條描繪而成的人物,有著濃厚的傳統爪哇 哇揚皮影偶戲的影響。阿凡迪把最外圍的信眾以粗黑突 出描畫,隨著他們愈向克爾白天房走近,他們變得愈白, 直到圍繞克爾白天房成為不分你我的和諧光圈。克爾白 天房的熾熱,以太陽放射而下,暴烈的紅黃兩色呈現。 然而畫作外圍的藍天青山,似又中和了熾熱,並加強了 畫中場景的張力與感情。

在《克爾白》一作中,阿凡迪致力捕捉太陽的能量,這是他最熱衷的元素,而在他的作品中,亦是常見的題材。巨大的太陽一如從天而降,熾熱地在克爾白天房之上發熱發亮。灼熱的艷陽,在照耀信眾同時,日光亦如抱擁般包圍了中央的場景。作為能量與生命的象徵,太陽在這裏代表宗教經驗的多樣性,而對穆斯林來說,更是在朝覲灼熱艱苦的路上,對他們予以保護及支持信仰的肯定。

以層層厚塗油彩堆積而成,此作有濃厚的觸感與深度。 阿凡迪表現出人在超越的存在之下的渺小,這道朝覲的 感觀經驗。場景的角度明顯不是由信眾出發,更可能是 自崇拜對像本身來看世間。藉此,阿凡迪表現了信仰的 美善與真主的庇佑。

阿凡迪遊歷甚廣,因而能適切地捕捉世界各地日常生活的多樣場景,並以他充沛的創作來擷取與傳達情思,確立他的別樹一幟。虔誠的他筆下的《克爾白》,正是他深厚信仰的殷切呈現。

Affandi, Kuil Jepang (A Temple in Japan), Painted in 1970, Christie's Hong Kong, 26 May 2013, Lot 3319, sold for HK\$2,430,000 阿凡迪《日本寺廟》1970 年作佳士得香港 2013 年 5 月 26 日編號 3319 成交價: 2,430,000 港元

# PROPERTY FROM A DISTINGUISHED INDONESIAN PRIVATE COLLECTION 印尼重要私人收藏

# 53

# LEE MAN FONG 李曼峰

(INDONESIA, 1913-1988)

#### Three Horses

signed, dated and inscribed in Chinese '1959 March, painted in Jakarta, Man Fong' (upper left) oil on masonite board 90 x 122 cm. (35 % x 48 in.) Painted in 1959 two seals of the artist

## HK\$1,000,000 - 1,400,000 US\$130,000 - 180,000

#### **PROVENANCE**

Anon. Sale, Christie's Hong Kong, 27 November 2005, Lot 91
Acquired from the above sale by the present owner
Private Collection, Indonesia

#### **EXHIBITED**

Jakarta, Indonesia, Edwin's Gallery, 1989.

#### LITERATURE

Siont Teja (ed.), Lee Man Fong Oil Paintings Volume II, Art Retreat, Singapore, 2005 (illustrated, p. 223).



Xu Bei Hong, *Galloping Horse* 徐悲鴻《奔馬》

### 三馬群

油彩 纖維板 1959年作

款識:一九五九年三月 寫於雅加達 曼峰 (左上) 藝術家鈐印 (共兩个)

#### 來源

2005年11月27日 香港佳士得 編號91 現藏者購自上述拍賣 印尼私人收藏

#### 展覽

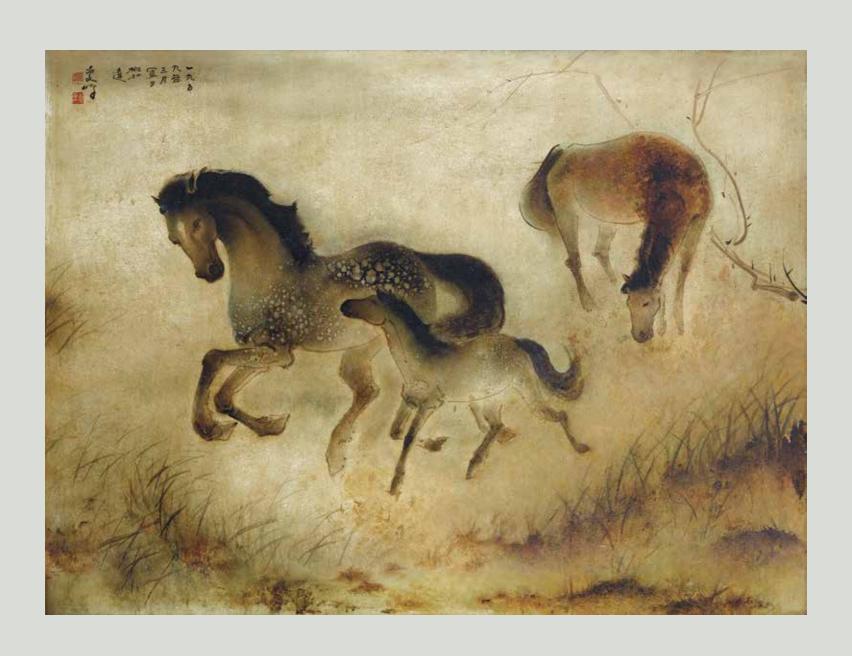
1989年 Edwin畫廊 雅加達 印尼

#### 油文

2005年《李曼峰油畫 第2冊》Siont Teja編 Art Retreat 新加坡 (圖版,第223頁)

Born in the Chinese province of Guangzhou in 1913, Lee migrated to Singapore at the age of three, spending the formative part of his adult life in Indonesia before returning to Singapore in his retirement years. Throughout his artistic career, Lee Man Fong remained firmly rooted to his cultural identity as an ethnic Chinese artist, schooled in Western art and living in the unique and culturally diverse region of Southeast Asia.

Exposed to an amalgamation of cultural ideologies, techniques and mediums, Lee Man Fong's oeuvre is undoubtedly distinctive having assimilated and extracted features from each practice as he saw fit. These external influences are well illustrated in the artist's medium, depiction of space, and his selection of subject matter. Nevertheless, one can see a predominant expression of Chinese aesthetics through the confident delicacy of his lines, his preference for the vertical scroll format (despite converting this to the hardy medium of masonite board) and his application of muted and harmonious colours. His aptitude in both eastern and western techniques demonstrates that there is a deliberate decision in creating his unique artistic identity.





Lee Man Fong regarded Xu Bei Hong, one of the pioneering artists of Chinese oil painting who was of greater seniority and more established as an artist, to be his mentor, and constantly sought his advice. Like Xu Bei Hong, Lee Man Fong was skilled in both oil and

ink, and also favoured a depiction of animals and landscapes in his art. Xu Bei Hong is noted for his forceful rendition of horses and his artistic influence is felt most clearly in Lee Man Fong's choice of subject in *Three* Horses. Furthermore, the play of color intensity in *Three Horses* bears similar resemblance of Xu Bei Hong's artistry. However, the difference in medium gives Lee Man Fong the freedom to handle the paint differently. While Xu Bei Hong's rendition of his energetic and abrupt depiction of the horse is significantly affected by the quick immersion of the ink into the paper, the utilization of oil on board allows Lee Man Fong to gently construct a demure and playful interpretation of his horses.

Three Horses is a perfect testament of Lee Man Fong's signature painterly skill. Like many of his oil on board works, Lee Man Fong adorned the composition of Three Horses with the uneven dispersion of foliage framing the lower edge of the painting, often to express a lyrical structure reminiscent of traditional Chinese ink paintings and calligraphy complete with his Chinese inscription balancing the composition of the painting. Unlike the Dutch impressionists, Lee Man Fong did not demand strict adherence to reality in his works which distinguished by his animated portrayal of his subject, in this case, the three horses, and also the isolation of the horses against the plain background emphasizes the prominence of the horses while simultaneously creating rhythm of energy to the painting and a remote feeling to the scene - making it one of the most romantic and intimate rendition of Horse-themed painting that he has ever produced while leaving the entire image in undisturbed harmony.

With delicate airy lines, Lee Man Fong elegantly framed the dynamic horse figures. The application of paint onto the board control the most saturated and darkest color nuance. Slowly working his way through, his masterful brushwork gracefully create the horse figure, creating a gradation of shade from dark to light, and thus providing a sense of volume to the horses portrayed in the painting. The play of saturation within the figure again recalls the poetic charm of the Chinese ink paintings, whereas the fluid brushwork evokes the expressiveness of the Dutch brand of Impressionists style, in which he was exposed to when he completed a painting course in the Netherlands.

Admiring Lee Man Fong, fellow artists Siew Hock Meng stated, "The oriental style of oil painting created by Mr. Lee Man Fong is definitely a great artistic bridge. Though he is not a 'formalist,' he created a unique style never seen before. He is also not a realist painter, yet





the artistic conception in his works evokes a certain type of oriental wisdom, teaching people to adapt to imperfections of life"

Three Horses is a testament of Lee Man Fong's excellent painterly skill on both eastern and western aesthetics. Lee Man Fong's accomplishment in fusing

李曼峰於 1913 年在中國廣州出生,三歲時移居新加坡, 之後後移居印尼,晚年退休後回到新加坡居住。在他的 藝術生涯中,李曼峰曾接受西方的美術訓練,不過雖然 居住於文化特殊與多元的東南亞,他始終對於自身的華 裔藝術家身份表現出堅定不移的忠貞。

因為接觸到不同的文化意識、技法與媒材,李曼峰也因此從中擷取出他認為適當的元素結合到他的創作之中形成獨特的作品。他所選用的媒材、對於空間的呈現方式以及所選的創作主題也清楚的展現出這些外在因素所帶來的影響。不過他的作品中充滿自信與優雅的線條、李對於直立式捲軸的喜愛(雖然這樣的形式也被他轉化透過堅硬的美森耐纖維板展現),以及作品中含蓄、和諧的色彩等等都代表著中華美學是他的作品中重要的表達元素。對於東西方技法都具備相當能力的李曼峰,也因為如此清楚的表明了他對於創造自我獨特的藝術身份的選擇。

有鑑於中國先鋒油畫家徐悲鴻在藝術圈的輩分與地位,李曼峰一直將他視為恩師,並多次向其請教。跟徐悲鴻一樣,李曼峰擅長油畫與水墨,並且對於動物與山水畫有著特別的喜好。徐悲鴻著名的駿馬圖以及藝術影響力在李曼峰這幅作品《三馬群》中展露無遺。《三馬群》中強烈的色彩搭配也與徐悲鴻的藝術風格有所呼應,中強烈的色彩搭配也與徐悲鴻的藝術風格有所呼應,不過因為不同媒材的使用,李曼峰被賦予對於顏料運用上更高的自由度。徐悲鴻筆下精力充沛與急速的駿馬圖明顯的是在快速浸漬水墨的紙張上所形成的,而用油彩於木板上作畫的李曼峰,相較之下能夠更緩和的描繪出馬匹溫馴與俏皮的一面。

《三馬群》是李曼峰招牌畫風的經典代表作。如同李曼峰其它多數的木板油畫,《三馬群》的構圖下擺也出現

the eastern and the western elements through his masterpieces had made him to be a progressive painter amongst his contemporaries in conceptualizing oil paintings in a Chinese style or what has been termed by a number of critics as Eastern style oil painting.

了不對稱的植物,表現出宛如傳統中國水墨書畫中常見 的抒情結構,並且透過題字形成形體上的平衡。

不同於荷蘭印象派畫家,李曼峰並不嚴格的追求寫實, 而是選擇充滿動感的呈現創作主題,另如這幅作品中的 這三匹馬。他將馬匹從簡單的背景中區隔突顯,同時也 在畫中形成帶有韻律感的能量以及從遠端對於畫中場景 產生共鳴的感受。此作品是李曼峰所有關於馬的畫作中 最為浪漫,最為親密的表現,同時也在整體畫面散發出 一股不受干擾的和諧感。

李曼峰使用了細膩飄渺的線條,優雅的圍繞著充滿活力的馬匹身旁,木板油畫的創作方式能夠調配出更為飽和更為深沈的不同細微色差。在緩慢仔細的作畫過程中,馬匹們在李曼峰高超的筆法之下優美的逐漸成形,從深到淺的顏色也讓畫中的馬匹呈現出立體感。形體中飽和度的深淺運用也呼應著中國水墨畫中所散發的詩意抒情魅力,李曼峰曾於荷蘭接受繪畫訓練,因此作品中流暢的筆觸也令人聯想到荷蘭印象派畫風。

藝術家蕭學民對於李曼峰非常讚賞,他曾說到:「李曼峰所開創的東方油畫風格形成了一座偉大的藝術之橋。雖然他並不是位形式主義者,但他開啟了一種前所未見的風格。他同時也不是為寫實畫家,不過他的作品中的意境散發出東方獨有的智慧,教導著人們如何學習接受生命中的不完美。」

《三馬群》證明了李曼峰傑出的藝術能力以及對於東西方美學的高超掌握。他結合東西方元素所創作出的傑作奠定了於同期藝術家之間藝術先鋒的地位,將中華美學概念融入油畫創作的這個風格也被許多藝評家定義為東方風油畫。

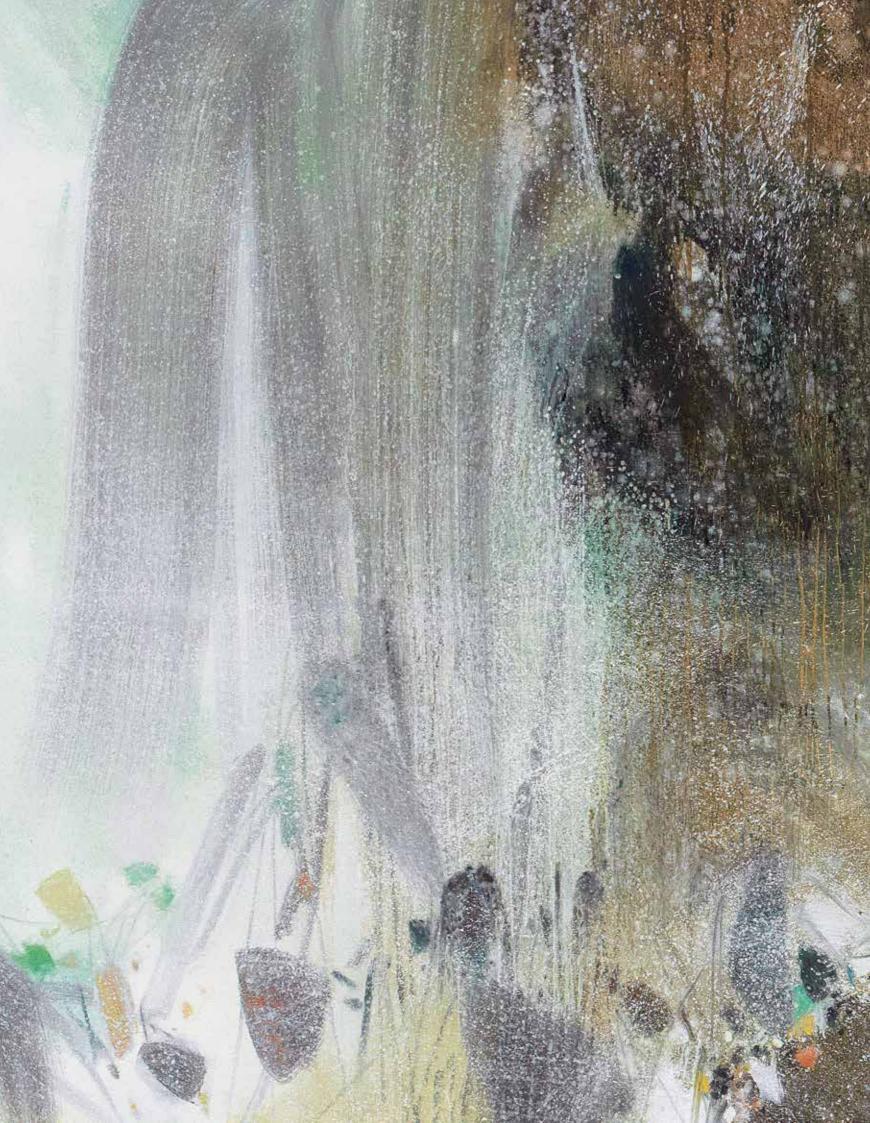
Left to right 由左至右:

Lee Man Fong 李曼峰

Lot 53 Detail 局部

Lee Man Fong, *Twin Horses*, Christie's Hong Kong 30 May 2010, Lot 1223, sold for HK\$1,100,000

李曼峰《雙馬》佳士得香港 2010 年 5 月 30 日 編號 1223 成交價: 1,100,000 港元







# 2503

# SANYU常玉

(CHANG YU, CHINA, 1901-1966)

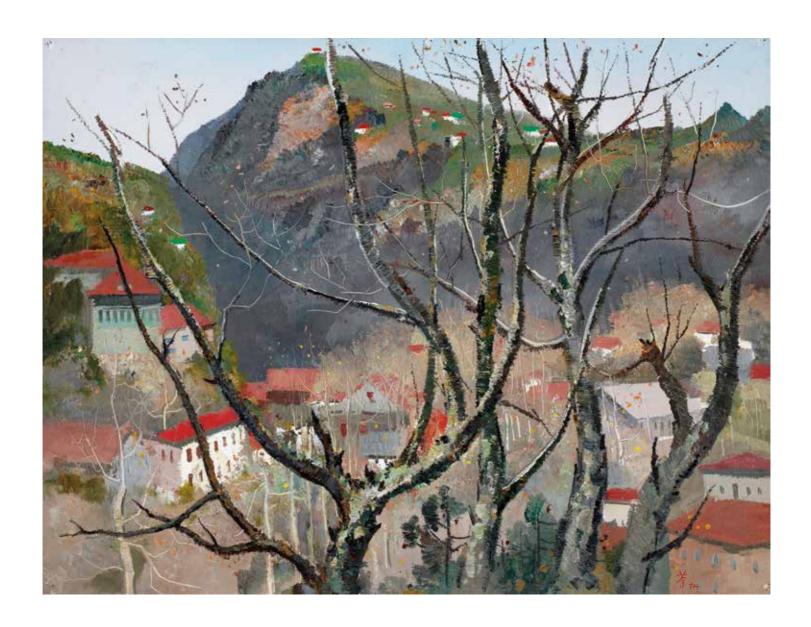
## Chrysanthèmes dans un vase en verre (Chrysanthemums in a glass vase)

signed in Chinese; signed 'SANYU' (lower right) oil on masonite 91.6 x 125 cm. (36 % x 49 % in.) Painted in the 1950s

HK\$20,000,000-30,000,000 (US\$2,600,000-3,900,000)

## 瓶菊

油彩 纖維板 1950年代作 款識: 玉 SANYU (右下)



# 2504

# WU GUANZHONG 吳冠中

(CHINA, 1919-2010)

## The Lu Mountains

signed in Chinese, dated '74' (lower right) oil on wooden panel 45.8 x 59.8 cm. (18 x 23 ½ in.)
Painted in 1974

HK\$25,000,000-32,000,000 (US\$3,300,000-4,100,000)

## 盧山

油彩 木板 1974年作

款識: 荼74 (右下)

#### THE PIONEERS 先鋒薈萃 週年特拍

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



# 2506

# ZAO WOU-KI 趙無極

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

## Water Music

signed in Chinese; signed and dated 'ZAO 56-57' (lower right); signed, titled and dated 'ZAO Wou-Ki Water Music 1956-1957' (on the reverse)

oil on canvas

160.5 x 128.5 cm. (63 1/8 x 50 5/8 in.)

Painted in 1956-1957

HK\$36,000,000-46,000,000 (US\$4,700,000-6,000,000)

## 水之音

油彩 畫布

1956-1957年作

款識:無極ZAO 56-57 (右下); ZAO Wou-Ki

Water Music 1956-1957 (畫背)



# 2507

# JOSÉ JOYA 荷西·荷雅

(PHILIPPINES, 1931-1995)

## Tivoli, Copenhagen

signed and dated 'Joya, 1964' (lower left); titled and dated 'Tivoli, Copenhagen/ January 1964' (on the reverse); Museum of Philippine Art label affixed on the reverse

oil on board 46 x 123 cm. (18 x 49 in.) Painted in 1964

HK\$3,000,000-4,000,000 (US\$390,000-520,000)

#### 哥本哈根 蒂沃利

油彩 木板 1964年作

款識: Joya, 1964 (左下); Tivoli, Copenhagen/ January 1964 (畫背);

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### CHU TEH-CHUN 朱德群

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

### Vertige Neigeux (Snowy Vertigo)

signed in Chinese; signed 'CHU TEH-CHUN'; dated '90-99' (lower right of right panel); signed and titled in Chinese; signed, titled and inscribed 'DIPTYQUE "VERTIGE NEIGEUX" CHU TEH-CHUN' (on the reverse of the left panel); signed and titled in Chinese; signed, titled and inscribed 'TIPTYQUE "VERTIGE NEIGEUX" CHU TEH-CHUN' (on the reverse of the right panel) oil on canvas, diptych

each: 200 x 200 cm. (78 ¾ x 78 ¾ in.) (2) overall: 200 x 400 cm. (78 ¾ x 157 ½ in.)

Painted in 1990-1999

### ESTIMATE ON REQUEST 估價待詢

#### 雪霏霏

油彩 畫布 (二聯屏)

1990-1999年作

款識:朱德群 CHU TEH-CHUN.90-99. (右下); DIPTYQUE "雪霏霏" "VERTIGE NEIGEUX" 朱德群 CHU TEH-CHUN. (畫背 左屏); TIPTYQUE "雪霏霏" "VERTIGE NEIGEUX" 朱德群 CHU TEH-CHUN. (畫背 右屏)



### KIM WHAN-KI 金煥基

(KOREA, 1913-1974)

#### 4-X-69 #121

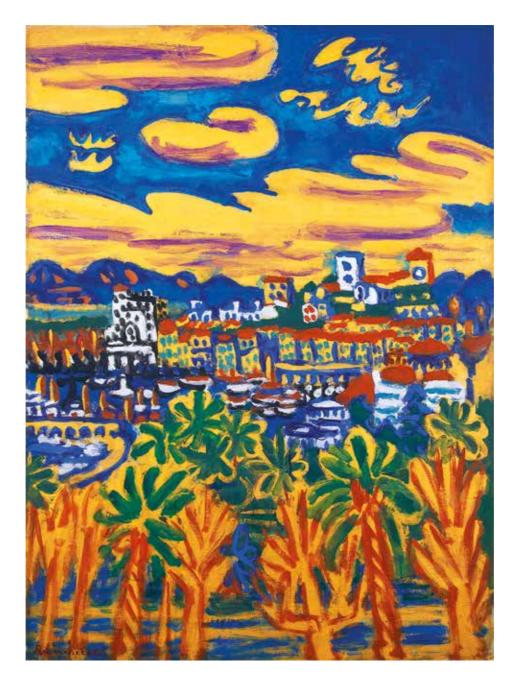
signed, dated, titled and inscribed '4-X-69 #121 new york whanki' (on the reverse) oil on cotton 168.9 x 88.9 cm (66 ½ x 35 in.) Painted in 1969

HK\$10,000,000-12,000,000 (US\$1,300,000-1,600,000)

#### 4-X-69 #121

油彩 棉布 1969年作

款識: 4-X-69 #121 new york whanki (畫背)



### RYUZABURO UMEHARA 梅原龍三郎

(JAPAN, 1888-1986)

#### **Cannes**

signed and dated 'R Umeh. 61-63' (lower left); signed, titled and dated in Japanese (on the sticker on the reverse) oil and mineral pigment on canvas 129 x 95 cm. (50 % x 37 % in.) Painted in 1961-1963 one seal of the artist (on the sticker on the reverse)

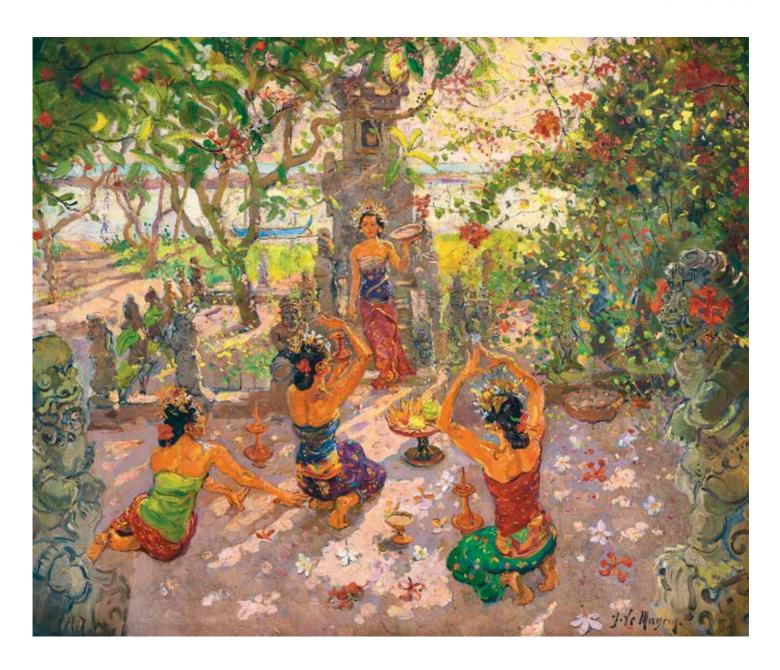
HK\$10,000,000-16,000,000 (US\$1,300,000-2,100,000)

#### 康城

油彩 礦物顏料 畫布 1961-1963年作

款識:R Umeh. 61-63 (左下) ; 南仏カンヌ風景 一九六一至一九六三年 梅原龍三郎寫(畫背標籤)

鈐印:龍(畫背標籤)



## ADRIEN-JEAN LE MAYEUR DE MERPRÈS 勒邁耶·德·莫赫普赫斯

(BELGIUM, 1880-1958)

### Women with Offerings

signed 'J Le Mayeur' (lower right) oil on canvas in the original hand-carved Balinese frame  $100 \times 120$  cm. (39 % x 47 ½ in.)

HK\$4,500,000-6,000,000 (US\$590,000-780,000)

#### 峇里祭典

油彩 畫布 原裝手雕峇里式框款識: J Le Mayeur (右下)



### LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

### Fishing Village

signed in Chinese (on the reverse) oil on canvas  $80 \times 78 \text{ cm.}$  (31 ½ x 30 ¾ in.) Painted *circa.* 1950s-1960s one seal of the artist (on the reverse)

### ESTIMATE ON REQUEST 估價待詢

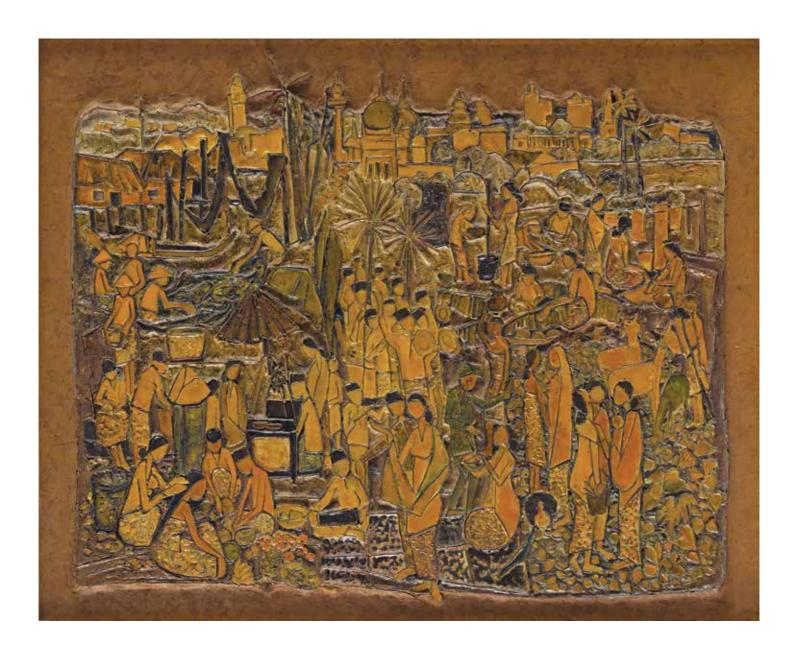
### 漁村豐收

油彩 畫布

約1950-1960年代作

款識:林風眠(畫背)

鈐印:藝術家鈐印一枚(畫背)



### CHEONG SOO PIENG 鍾泗賓

(SINGAPORE, 1917-1983)

### Kampong Spirit

signed and dated 'Soo Pieng 1970' and affixed with artist label (on the reverse) mixed media on wood 90 x 110 cm. (35 % x 43 ¼ in.) Executed in 1970

HK\$1,500,000-2,000,000 (US\$200,000-260,000)

#### 人壽年豐

綜合媒材 木板 1970年作

款識: Soo Pieng 1970 (畫背) 附畫家工作室標籤於畫背

### PAIK NAM-JUNE 白南準

(KOREA, 1932-2006)

### **Enlightenment 78 RPMs**

signed 'Paik' in English (on top of the case) mixed media, video installation sculpture 162 x 84 x 57 cm. (63 ¾ x 33 x 22 ¾ in.) Executed in 1990

HK\$2,800,000-3,800,000 (US\$370,000-490,000)

### Enlightenment 78 RPMs

綜合媒材 錄影裝置 雕塑 1990年作

簽名: Paik (盒蓋上)





### LIU KUO-SUNG 劉國松

(LIU GUOSONG, CHINA, B.1932)

#### The Real Realm

signed and dated in Chinese (lower right) ink and colour on paper 164 x 405 cm. (64 % x 159 % in.) Painted in 1999 two seals of the artist

HK\$10,000,000-15,000,000 (US\$1,300,000-1,900,000)

#### 來去面自如

彩墨 紙本 1999年作

款識:劉國松 一九九九 (右下) 鈐印:劉國松; 山東青州人

### 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, THE PIONEERS 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\$1,000,000, and 20% 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,先鋒薈萃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1,000,000元或閣下擬競投全 部拍賣品低估價總額之20%(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** ( $\Delta$  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.

#### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

#### 7 IFWELLERY

(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 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 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 is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches 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(g).

#### **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 together with documentary proof of directors and beneficial owners; and

(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.

#### 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 LIVETM 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 <a href="https://www.christies.com">www.christies.com</a>. 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 <a href="reserve.">reserve.</a> if you make a written bid on a lot which does not have a <a href="reserve">reserve</a> 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<sup>TM</sup> (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 (and Christies LIVE<sup>TM</sup>) may show bids in some other major currencies as well as Hong Kong dollar. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. 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\$1,200,000, 20% on that part of the **hammer price** over HK\$1,200,000 and up to and including HK\$20,000,000, and 12% of that part of the **hammer price** above HK\$20,000,000.

#### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they 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.

#### **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 satisfy 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 a period of 5 years from

- (a) It will be honoured for 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 the original buyer has owned the lot continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
- (i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- (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

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) 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

#### (ii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. You must complete a CNP authorisation form which you can get from our Post-Sale Services Department. You must send a completed CNP authorisation form by fax to +852 2973 0111 or by post to the address set out in paragraph (d) below. 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)

(iii) 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).

(iv) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(v) 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

- (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 fax on +852 2973 0111.

#### 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 7th day following the date of the auction, even if you have not collected the **lot** by this date.

#### 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 F<sub>5</sub> 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)** 

payment of all amounts due to us).
(b) Information on collecting lots is set out on the storage and collection page

- (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 handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at www. christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

#### H TRANSPORT AND SHIPPING

#### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or

items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on+852 2760 1766 or email to postsaleasia@christies. com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

#### 2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

(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 Brazilian 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  $purchase\ price\ \text{if your lot}$  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

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

#### I OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) 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<sup>TM</sup>, 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<sup>TM</sup> 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 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 <a href="www.christies.com">www.christies.com</a>, 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,**拍賣品狀况**報告及其它陳述(不管是口頭還是書面),包括**拍賣品**性質或**狀况**、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. 狀况

- (a) 在我們拍賣會上拍賣的拍賣品狀况可因年代、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况的任何形式的責任承擔。
- (b) 在本目錄條目或**狀况**報告中提及狀况不等同於對**狀况**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况不同。**狀况**報告可協助您評估**拍賣品**的**狀况**。為方便買方,**狀况**報告為免費提供,僅作為指引。**狀况**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經要求提供、收悉及考慮了任何**狀况**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**狀况**。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况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。

#### 6. 撤回

佳士得有權單方面决定在**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决定向您承擔責任。

#### 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) 大多數的腕錶都被打開過查看機芯的型號及 質量。因為這個原因,帶有防水錶殼的腕錶 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(g) 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),如果身份 證明文件上沒有顯示,您當前的住址證

- 明(如:當前的公共事業費賬單或銀行 對賬單)。
- (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,以及董事和受益 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。

#### 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洪和如果。
- (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 小時辨理申請電話競投。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) 以其决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)。拍賣官會自行决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™)可能會以港幣及其它主要貨幣來展示競投。任何兌換率僅作指引,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

除非拍賣官决定使用以上 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 1,200,000 元之 25%;加逾港幣 1,200,000 元以上至港幣 20,000,000 元部分之20%;加逾港幣 20,000,000 元以上之 12% 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稅費。買方有責任查明並支付所有應付稅費。在任何情况下香港法律先决適用。

#### 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素賠權。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,您使我們滿意您的拍賣品不

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) 我們在拍賣日後的 5 年內提供**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,且僅在原本買方在拍賣日與申索之日持續擁有該拍賣品才適用。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 索通知並提供詳情,包括完整的佐證證據;
  - (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**。在任何情况下我們 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) **狀况報告**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。目前學術界不容計對此類別作出確實之說明,但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方,但買方必須在拍賣日起12個月內以書面通知本公司有關拍賣品為贗品並能按以上E2(h)(ii)的規定提供令佳士得滿意的證據,證實該拍賣品為贗品,及須按照以上E2(h)(iii)規定交回拍賣品給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。

#### 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) 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

(ii) 信用卡

在符合我們的規定下,我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款,但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以"持卡人不在場"(CNP)的方式支付,本公司每次拍賣接受總數不超過港幣500,000元之付款。您必須填妥CNP授權表格,該表格可向我們索取。請將已填妥之CNP授權表格以傳真(+85229730111)或以郵寄方式發送到以下(d)段的地址。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:

(iii) 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);

(iv) 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);

(v) 支票

抬頭請注明「佳士得香港有限公司」。 支票 必須於香港銀行承兑並以港幣支付。

- (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;傳真:+852 2973 0111。

#### 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) 自拍賣日起計7日後,即使買方在此日期前仍未提取**拍賣品**。

#### 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 補效雜法):
  - (i) 自**到期付款日**起,按照尚欠款項,收取高於香港金融管理局不時公布的三個月銀行同業拆息加7%的利息;
  - (ii) 取消交易並按照我們認為合適的條件對**拍賣** 品公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償,法律費用及任何賣方酬金的差額;
  - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討;
  - (iv) 您必須承擔尚欠之購買款項,我們可就取回 此金額而向您提出法律訴訟程序及在法律許 可下向您索回之其他損失、利息、法律費用 及其他費用;
  - (v) 將我們或**佳士得集團**任何公司欠下您之款項 (包括您已付給我們之任何保證金或部分付 款)用以抵銷您未付之款項;
  - (vi) 我們可以選擇將您的身份及聯繫方式披露給 賣方:
  - (vii) 在將來任何拍賣中,不允許您或您的代表作 出競投,或在接受您競投之前向您收取保證 金;
  - (viii) 在**拍賣品**所處地方之法律許可之下,佳士 得就您擁有並由佳士得管有的**拍賣品**作為抵 押品並以抵押品持有人身份行使最高程度之 權利及補救方法,不論是以典當方式、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;
  - (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 此情况下,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**之詳情已列明於"提取及儲

存"頁。

- (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。

(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、某些珊瑚品種及巴西玫瑰木。 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限回購買款項的依據。

#### (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况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**

(i) 本目錄內有些錶帶的照片顯示該手錶配有 瀕危及受保護動物(如短吻鱷或鱷魚)的 物料所製成的錶帶。這些拍賣品在本目錄 內的**拍賣品**編號旁以。符號顯示。這些錶帶 只用來展示**拍賣品**並不作銷售用途。在運 送手錶到拍賣地以外的地點前,佳士得會 把上述錶帶拆除並予以保存。買方若在拍 賣後一年內親身到拍賣所在地的佳士得提 取,佳士得可酌情免費提供該展示用但含 有瀕危及受保護動物物料的錶帶給買方。 H2 段中的標記是佳士得為了方便閣下而在 有關**拍賣品**附加的,附加標記時如有任何 錯誤或遺漏,佳士得恕不承擔任何責任。

#### I. 佳士得之法律責任

- (a) 除了**真品保證**,佳士得、佳士得代理人或僱員, 對任何**拍賣品**作任何陳述,或資料的提供,均 不作出任何**保證**。在法律容許的最大程度下, 所有由法律附加的保證及其他條款,均被排除 在本協議外。在 E1 段中的賣方保證是由賣方提 供的保證,我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實 陳述或在本業務規定中另有明確說明,我們不會因任何原因對您負有任何責任 (無論是因違 反本協議,購買**拍賣品**或與競投相關的任何其 它事項 );或 (ii) 賣方、本公司、本公司之僱員 或代理人均無就任何**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™、**狀况**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 價,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况。我們不能按要求將這些資料從 www.christies.com 網站上删除。

#### K. 詞匯表

真品:以下所述的真實作品,而不是複製品或贗品:

- 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。

**狀况**:拍賣品的物理狀况。

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'

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

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.

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。

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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。

Δ

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。

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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。

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  $\Delta$  next to its lot number.

#### <sup>o</sup> 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 of next to the lot number.

#### ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. 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 °•.

The third party will be remunerated in exchange for accepting this risk based on a fee on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid and where it does so, and is the successful bidder, it will not receive a fee.

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.
- In Christie's qualified opinion a work executed in the artist's style but of a later date.
- 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 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

### 重要通知及目錄編列方法之說明

#### 重要通知

#### 佳士得在受委託拍賣品中的權益

△: 部分或全部歸佳士得擁有的拍賣品 佳士得可能會不時提供佳士得集團旗下公司全部 或部分擁有之拍賣品。該等拍賣品在目錄中於拍 賣編號旁註有△符號以資識別。

#### ○ 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 · 號以資識別。

#### \*◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證,如果拍賣品 未能出售,佳士得將承擔遭受重大損失的風險。 因此,佳士得有時選擇與第三方分擔該風險。在 這種情况下,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 ❖ 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,會收取基於成交價計算的的酬金。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,則不會收取任何酬

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/financialinterest/ 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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01/10/16

### STORAGE AND COLLECTION

#### **COLLECTION LOCATION AND TERMS**

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4.00 pm on 30th November 2016 will, at our option, be removed to Christie's warehouse or an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at www.christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All lots will be available for collection from 2.00pm on 1st December 2016.

All collections, whether from Christie's warehouse, or the offsite warehouse, will be by pre-booked appointment only.

Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.

Tel: +852 2760 1766 / Email: postsaleasia@christies.com .

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9.30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

#### **PAYMENT OF ANY CHARGES DUE**

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

#### **SHIPPING AND DELIVERY**

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or postsaleasia@christies.com. To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

#### **PHYSICAL LOSS & DAMAGE LIABILITY**

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on **www.christies.com**.

CHARGES PER LOT	LARGE OBJECTS  E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS  E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased <b>lots</b> at 0.5% of the hamme charge, whichever is lower.	er price or capped at the total storage

Long-term storage solutions are also available per client request.

### 倉儲與提取

#### 提取地點與條款

所有未在 2016 年 11 月 30 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到佳士得的倉庫或其它倉庫。請在提貨前預先聯絡佳士得售 後服務部確定拍賣品所在倉庫。**拍賣品**的移送和倉儲受 www.christies.com/storage 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品** 是保留在佳士得的倉庫還是移送其它倉庫,上述規定均適用。

所有拍賣品自 2016 年 12 月 1 日下午 2 時起可以開始提取。

所有提取,無論是在佳士得的倉庫或者其它倉庫,將只能通過提前預約方式。

請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。

電話:+852 2760 1766 / 電郵:postsaleasia@christies.com

對於儲存在其它倉庫的**拍賣品**,如果您希望在我們辦公室提取,我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的**拍賣品**,您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

#### 應付費用的支付

所有成功出售或未能出售的**拍賣品**均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放 **拍賣品**。所有費用付清之後,方可提取**拍賣品**。

#### 裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 postsaleasia@christies.com。為確保您的**拍賣品**的運輸安排能在免費倉儲期間到期之前完成,請在拍賣後儘快聯繫佳士得售後服務部取得報價。

#### 有形損失和損壞責任

佳士得對已出售的拍賣品在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將 自您全額付款後您或您的代理人提取拍賣品後終止。佳士得的責任受 www.christies.com 上公佈的佳士得責任條款和條件的約束。

管理費,倉儲和相關費用				
按件收費	<b>大件物品</b> 例如家具,大型畫作和雕塑	<b>小件物品</b> 例如書籍,奢侈品,陶瓷和小型畫作		
拍賣後 1-30 天內	免費	免費		
自第 31 天起:管理費 每天倉儲費用	港幣 700 元 港幣 80 元 港幣 40 元			
損失和損壞責任	按購買拍賣品的成交價的 0.5% 或全部倉儲費用收費(以較低者為準)			

如果在拍賣後 30 大內提取**拍賣品**,無須支付上述費用。 物品大小由佳士得酌情決定。

長期倉儲服務方案可按客戶要求提供。



WILLEM DE KOONING (1904-1997)

Pastorale

oil on canvas

70 x 80 in. (177.8 x 203.2 cm.)

Painted in 1963.

@ 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

威廉·德·庫寧 (1904-1997) 《田園牧歌》 1963年作 油彩 畫布 70 X 80 吋 (177.8 X 203.2 公分)

### THE LOADED BRUSH 傾彩

#### A CURATED PRIVATE SALE EXHIBITION

西方藝術大師展 Hong Kong, November 24-28 香港11月24至28日

#### CONTACT 查詢

Brett Gorvy Chairman 主席 bgorvy@christies.com +1 212 636 2100





MARK GROTJAHN (B. 1968)

Untitled (Creamsicle 865)

color pencil on paper
76 x 42 in. (193 x 106.7 cm.)

Drawn in 2010.

\$800,000-1,200,000

© Mark Grotjahn

#### **POST-WAR AND CONTEMPORARY ART**

EVENING SALE

New York, 15 November 2016

#### VIEWING

5-15 November 2016 20 Rockefeller Plaza New York, NY 10020

#### CONTACT

Sara Friedlander sfriedlander@christies.com +1 212 641 7554



#### ASIAN 20TH CENTURY & CONTEMPORARY ART **EVENING SALE**

#### **SATURDAY 26 NOVEMBER 2016** AT 7.00 PM

Grand Hall,

Hong Kong Convention and Exhibition Centre, No.1 Expo Drive, Wanchai, Hong Kong

**CODE NAME: NEW ERA A16** SALE NUMBER: 12520 **LOT NUMBER: 1-53** 

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 by HK\$200s by HK\$200, 500, 800 HK\$2,000 to HK\$3,000 HK\$3,000 to HK\$5,000 (ie: HK\$4,200, HK\$4,500, HK\$4,800)

HK\$5,000 to HK\$10,000 HK\$10,000 to HK\$20,000 HK\$20,000 to HK\$30,000 HK\$30,000 to HK\$50,000

by HK\$2,000s by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)

by HK\$500s

by HK\$1,000

HK\$50.000 to HK\$100.000 HK\$100,000 to HK\$200,000 HK\$200 000 to HK\$300 000 HK\$300,000 to HK\$500,000 by HK\$5,000s by HK\$10,000: by HK\$20.000 by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000,

HK\$380,000) by HK\$50,000s HK\$500,000 to HK\$1,000,000 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  ${f lots}$  up to the maximum bid I have indicated for each lot.

- 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\$ 1,200,000, 20% on any amount over HK\$ 1,200,000 up to and including HK\$ 20,000,000 and 12% of the amount above HK\$ 20,000,000. For wine there is a flat rate of 22.5% of the hammer price of each lot sold.
- J agree to be bound by the Conditions of Sale Buying at Christie's printed in the catalogue.
  I understand that if Christie's receive written bids on a lot for
- identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.

  Written bids submitted on "no **reserve**" **lots** will, in the absence of a
- higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided or clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable

#### Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to 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 in the High Value Lot Deposit Forms.

# Written Bids Form

CHRISTIE'S HONG KONG

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:

Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable)	
Client Name (please print)	
Addison	
Address	
	Post Code
Contact Number (Mobile)	(Fax)
Email	
	ve your invoice by email. e information about our upcoming sales by e-mail BID FORM AND THE CONDITIONS OF SALE • BUYING AT CHRISTIE'S
Signature	
Signature	Date

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a photo driving licence, 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: 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 party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

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. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

L ot number

Maximum Bid UK®

#### PLEASE PRINT CLEARLY

Maximum Bid UK¢

(in numerical order)	(excluding buyer's premium)	(in numerical order)	(excluding buyer's premium)



### CHRISTIE'S 佳士得

### 亞洲二十世紀及當代藝術 晚間拍賣

二〇一六年 十一月二十六日 星期六 下午七時正

香港灣仔博覽道1號 香港會議展覽中心大會堂

編號名稱:新紀元 A16 拍賣編號:12520 拍賣品編號:1-53

佳士得不接受包括代理人在內之第三方付款;付款資料於拍賣 會完結後將不能更改。

參與網絡競投可登入佳士得網站www.christies.com

#### 競投價遞增幅度

競投一般由低於**低端估價**開始,通常每次喊價之遞增幅度(競投價遞增幅度)最高為 10%,拍賣官會自行决定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致,將被調低至下一個喊價金額:

競投價 每次喊價之遞增金額 1,000-2,000 港元 100 港元 2,000-3,000 港元 200 港元

3,000-5,000 港元 200,500,800 港元

(例 4,200, 4,500, 4,800 港元)

5,000-10,000 港元 500 港元 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 200,000-300,000 港元 20,000 港元

300,000-500,000 港元 20,000, 50,000, 80,000 港元

(例 320,000, 350,000, 380,000 港元)

500,000-1,000,000 港元 1,000,000 港元或以上 50,000 港元 拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的拍賣品進行競投,直至本表格所列的最高出價。
- 2. 本人知悉如競投成功,本人應付之購買款項為成交價及買方酬金(以及所有基於成交價和買方酬金而產生的稅費,及符合業務規定,買方須知)。買方酬金費率按每件拍賣品成交價首港幣1,200,000元之25%,加逾港幣1,200,000元以上至20,000,000元部份之20%;加逾港幣20,000,000元以上之12%,計算。名酒的買方酬金是按每件拍賣品成交價之225%。
- 3. 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解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。
- 5. 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 您的投標價低於低端估價的50%,則以您的投標價進行競投。
- 本人亦明白,佳士得的書面競投服務為一項向客戶提供的免費服務,佳士得會合理謹慎進行,佳士得不會就任何在佳士得控制 的範圍以外產生的損失或賠償負責。

#### 拍賣結果查詢:+852 2760 1766.

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高額拍賣品 預先登記人士之高額拍賣品競投。請將已填妥之高額拍賣品之登 記表格電郵 bidsasia@christies.com 至投標部。本人知悉若本 人未於拍賣前完成高額拍賣預先登記,本人將不獲准競投高額拍 賣品。

若閣下未能成功競投任何**拍賣品**,對佳士得或**佳士得集團**其他公司亦無任何欠款,保證金將以電匯方式或佳士得決定之其他方式 退還閣下。請確保閣下已提供有關之銀行資料詳情。

### 書面競投表格

#### 香港佳士得

安与炬蜍 / 艾洛田 \

書面競投必須在拍賣開始前至少24小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認,

請重新遞交書面競投表格或聯繫投標部。

電話: +852 2978 9910 電郵: bidsasia@christies.com

台 / 一部 の
客戶名稱(請用正楷填寫)
地址
郵編
聯絡電話(手提電話) 傳真
電郵
<ul><li>□ 如閣下選擇不以電郵方式收取發票,請於方格內劃上「✓」號。</li><li>□ 如閣下不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,請於格內劃上「✓」號。</li><li>我本人已細閱並理解本書面競投表格及業務規定,買方須知。</li></ul>

如閣下未曾於佳士得競投或託售拍賣品,請附上以下文件之副本。個人:政府發出附有相片的身份證明文件(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。如閣下被要求提供保證金,閣下需與 我們聯繫以安排付款。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。

均喜品编辑

是 三 語 公 信 ( 法 敞 )

#### 請用正楷填寫清楚

均喜品编辑

(按數字排序)	(買方酬金不計在內)	(按數字排序)	(買方酬金不計在內)
-			

### CHRISTIE'S 佳士得

# BIDDER REGISTRATION FORM

Paddle No.		
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We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

lease complete and	d sign this form and send it to us by email registrationasia@ch	risties.com.
A Bidder's Det	tail	
Personal Account:	☐ Account Holder ☐ Authorised Agent (Name)	
	Authorisation Letter and ID (if applicable): $\ \square$ Attached	☐ In System/previously provided
Company Accounts	tr	
Joinpany Account.	Authorisation Letter and ID (if applicable):	☐ In System/previously provided
	, , , , , , , , , , , , , , , , , , , ,	., ,,, , , ,
Account No.		
Account Name	•••••	
Business Registrati	tion No.	
Invoice Address	Room/FlatFloo	orBlock
	Building/Estate	
	Street Address	
		Post/Zip Code
		Country
The name and add		with your assigned paddle for this registration. Please check that the details are correct as
	changed after the sale.	,
Country Code	Phone No.	Email
	cuments and Financial References	
authorization duly signec offshore companies or bid or consigned with CF who have not made a puwe may also require a decomplete until we receive High Value Lots Pa Do you require a High Value Lots Pa Do you require a High Value Lots Pa Do you require a High Value Lots Pa Do you for a High Value Lots Pa Do you require	ad by the director or the legal representative and, where applicable, chopped with repartnerships: please contact the Credit Department at +852 2978 6870 for as christie's, please attach identification documents for yourself as well as the persurchase from any Christie's office within the last 12 months, and those wishing to deposit as we deem appropriate as a condition of allowing you to bid. If you are we payment of the deposit in full and cleared funds.  addle Registration:  ligh Value Lot ("HVL") paddle?  Yes   dile if you intend to bid on: (i) any lot in the Asian 20th Century & Contempora Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you whow estimates of the HVLs you intend to bid on; or (iii) such other amount as we give intenders; cashier order or cheque. We cannot accept payment from third at least 48 hours for processing of your HVL registration. We reserve the right to bidding level you require:  DOD	orate clients: a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of hocompany stamp and official document listing directors and shareholders. Other business structures such as trust dvice on the information you should supply. If you are registering to bid on behalf of someone who has not previous on on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, client o spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement an easked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered by a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$1 million or (ie a may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card; parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales of to change our HVL registration procedure and requirements from time to time without notice.    HK \$ 2,000,001 - 4,000,000   HK\$ 20,000,000 +   12578   Important Watches   12561   Fine Chinese Classical Paintings and Calligraphy   12562   Fine Chinese Modern Paintings   12579   Hong Kong Magnificent Jewels   12675   Chinese Ceramics From The Yangdetang Collection
	20th Century Art (Day Sale)	☐ 12587 Handbags & Accessories
☐ 12560 Chinese	e Contemporary Ink	☐ 12563 Important Chinese Ceramics and Works of Art
Collection a	and Shipment	
☐ I will collect my☐ Please provide	of the following options: y purchased lot(s). a shipping quotation to my account address/the below address	
Declarations		
be bound by them. I have read the data or The auctioneer will us have not completed the liftyou are not success make sure that you pr	collection section of the conditions of sale printed in the sale catalogue and agree studies and agree studies only accept bids for high value lots if a deposit has been arranged befor the high value lot pre-registration before the auction I will not be permitted to be studies and do not owe any Christie's group company any money, the provide your bank details to us.	e the day of the auction and the high value lot pre-registration application has been completed. I understand that if
☐ Invoice will be	sent by email. Please tick if you do NOT wish to receive your i	invoice by email. Date



# 投標者登記表格

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。
▲ 投標者資料	th
個人名義競投:	□ 本人 □ 代理人(姓名)
公司名義競投:	□ 本人是(姓名和職位) 授權書及身份證明文件(如適用): □ 現附上 □ 在佳士得記錄上/已提供
客戶編號	
客戶名稱	
商業登記編號	
客戶地址	室
	大廈/屋苑
	街道
	城市 / 區
	縣/省/州
	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
國家及地區代碼	電話號碼 電郵地址
B 身份證明	文件及財務證明
單或銀行月結單。 司文件。 <b>其他業務</b> 下本人的身份證明 及/或近期的銀行 方可作實。 高額拍賣品競投	
如閣下有意競投(i) 品拍賣官只會接受 他我們不時設定的	i額拍賣品競投號碼牌? □ 是 □ 否  (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品,必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣 (iii) 其他類別拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 () 港幣 1,000,000 元;或 (ii) 閣下擬競投的全部拍賣品低估價繳額之 20%;或 (iii) 其 1金額(以較高者為準)。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。即使閣下已於佳士得其他拍賣登記,閣下仍需為高 賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記,以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。
□ 港幣 0 - 5	
C 拍賣項目	<del> </del>
□ 12521 亞流	士得名菔       □ 12578       精緻名錶         士得名菔       □ 12561       中國古代書畫         鋒薈萃       □ 12562       中國近現代畫         洲二十世紀及當代藝術(晚間拍賣)       □ 12579       瑰麗珠寶及翡翠首飾         洲當代藝術(日間拍賣)       □ 12675       養德堂珍藏中國古陶瓷         洲二十世紀藝術(日間拍賣)       □ 12587       典雅傳承: 手袋及配飾
D 提貨及運送	
	及運送安排:  提取已繳付之拍賣品。  客戶地址/以下地址提供貨運報價。
#0ng	
<b>聲明</b>	。 ^口绝本为于从来数相点,要实活的,需要活生及只绝信利士计为\$P的及了按平等二士计数活生,并同套通中标右组中。
<ul><li>・本人已細関載於</li><li>・拍賣官僅接受已</li><li>・若閣下未能成功</li><li>□ 如閣下為新</li></ul>	注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。 注目錄內業務規定之資料搜集條款,並同意遵守該規定。 已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人知悉若本人未於拍賣前完成高額拍賣預先登記,本人將不獲准競投高額拍賣品。 D競投任何拍賣品,對佳士得或佳士得公司集團亦無任何欠款,保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。 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「证」號。閣下可隨時選擇拒收此訊息。 不以電郵方式收取發票,請於方格內劃上「证」號。

 姓名
 日期

 佳士得香港有限公司

### CHRISTIE'S

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#### CHRISTIE'S EXECUTIVE

Patricia Barbizet, Chairwoman and CEO Jussi Pylkkänen, Global President Stephen Brooks, Deputy CEO

#### INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific Stephen Lash, Chairman, Emeritus, Americas Viscount Linley, Honorary Chairman, EMERI Charles Cator, Deputy Chairman, Christie's Int. Xin Li, Deputy Chairwoman, Christie's Int.

#### CHRISTIE'S ASIA PACIFIC

François Curiel, Chairman Xin Li, Deputy Chairwoman

#### CHRISTIE'S ASIA

Rebecca Wei, President Jinqing Cai, Chairwoman, China Jonathan Stone, Chairman, Asian Art

#### **CHAIRMAN'S OFFICE**

Eric Chang, Deputy Chairman Ben Kong, Deputy Chairman Vickie Sek, Deputy Chairwoman

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#### CHRISTIE'S CHINA ADVISORY COUNCIL

Jinqing Cai, Chairwoman Qionger Jiang, Pan Gong Kai, Handel Lee, Mary Ma, Patrick Thomas, Wang Wei

06/10/16

### Hong Kong Auction Calendar

#### FINE AND RARE WINES: A GENTLEMAN'S COLLECTION

Sale number: 12576 FRIDAY 25 NOVEMBER 5.00 PM

SATURDAY 26 NOVEMBER 10.30 AM

# FINE AND RARE WINES FEATURING EXCEPTIONAL PRIVATE COLLECTIONS

Sale number: 12577
SATURDAY 26 NOVEMBER
1.00 PM

#### THE PIONEERS

Sale number: 14617

SATURDAY 26 NOVEMBER 6.30 PM

Viewing: 24-26 November

# ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 12520 SATURDAY 26 NOVEMBER 7.00 PM

Viewing: 24-26 November

### ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 12521 SUNDAY 27 NOVEMBER 10.30 AM

Viewing: 24-26 November

### ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 12523 SUNDAY 27 NOVEMBER 1.30 PM

Viewing: 24-26 November

#### **CHINESE CONTEMPORARY INK**

Sale number: 12560
MONDAY 28 NOVEMBER
11.00 AM

Viewing: 24-27 November

#### **IMPORTANT WATCHES**

Sale number: 12578
MONDAY 28 NOVEMBER
12.00 PM

Viewing: 24-27 November

### FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 12561 MONDAY 28 NOVEMBER 2.30 PM

Viewing: 24-28 November

### FINE CHINESE MODERN PAINTINGS

Sale number: 12562 TUESDAY 29 NOVEMBER 10.00 AM & 2.30 PM Viewing: 24-28 November

#### HONG KONG MAGNIFICENT JEWELS

Sale number: 12579 TUESDAY 29 NOVEMBER 1.00 PM Viewing: 24-29 November

### CHINESE CERAMICS FROM THE YANGDETANG COLLECTION

Sale number: 12675
WEDNESDAY 30 NOVEMBER
10.30 AM

Viewing: 24-29 November

#### **HANDBAGS & ACCESSORIES**

Sale number: 12587
WEDNESDAY 30 NOVEMBER

**11.00 AM** Viewing: 24-29 November

### IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 12563

WEDNESDAY 30 NOVEMBER 11.30 AM & 2.30 PM

Viewing: 24-29 November





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