

THE PIONEERS 先鋒薈萃



CHRISTIE'S 佳士得



An abstract painting with a textured, layered appearance. The colors are muted and earthy, including shades of green, brown, grey, and white. The brushstrokes are visible, creating a sense of depth and movement. The overall composition is non-representational, focusing on color and texture.

THE PIONEERS

SATURDAY 26 November 2016



CHRISTIE'S 佳士得

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THE PIONEERS 先鋒薈萃

SATURDAY 26 November 2016 · 2016年11月26日 (星期六)

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FRONT COVER:

Lot 2503 Sanyu, Chrysanthèmes dans un vase en verre
(Detail) Lot 2512 Lin Fengmian, Fishing Village

INSIDE FRONT COVER:

(Detail) Lot 2508 Chu Teh-Chun
© Courtesy of Chu Teh-chun estate

INSIDE BACK COVER:

(Detail) Lot 2509 Kim Whanki ©Whanki Foundation-Whanki Museum

BACK COVER:

Lot 2505 Zhang Daqian, Mountain Houses in a Magnificent Blue and Green Landscape
(Detail) Lot 2510 Ryuzaburo Umebara, Cannes

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CHRISTIE'S 佳士得

THE PIONEERS 先鋒薈萃

2501

LIU HAISU 劉海粟

(CHINA, 1896-1994)

Mount Huang

Hanging scroll, ink and colour on paper

137 x 68.5 cm. (53 7/8 x 27 in.)

Dated 1987

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

EXHIBITED

Singapore, Chui Huay Lim Club, "A Joint Exhibition Featuring the Collection of Singapore Teochew Collection and the Works of Teochew Artists", 25 September – 1 October 2014.

LITERATURE

The Collection of Singapore Teochew Collectors and the Works of Teochew Artists, Singapore Teochew Poit Ip Huay Kuan, September 2014, pp.98-99.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II, Sin Hua Gallery, October 2010, pp.176-177.

黃山西海

設色紙本 立軸

137 x 68.5 cm. (53 7/8 x 27 in.)

一九八七年作

題識

君不見黃山西海巔，精絕千峰冠萬嶺，夕陽散映青山紅，珊瑚萬樹琉璃中。丁卯（1987年）夏在星洲作，劉海粟百歲開一。

鈐印

海粟不死、存天閣、海粟歡喜、九上黃山絕頂人、曾經滄海、石破天驚
鑑藏印：星洲秋齋珍藏

展覽

新加坡，醉花林俱樂部，“傳世珍蘊·筆墨潮心—新加坡潮人藏畫及優秀潮人書畫聯展”，2014年9月25日—10月1日。

文獻

《傳世珍蘊·筆墨潮心》—新加坡潮人藏畫及優秀潮人書畫，新加坡潮州八邑會館，2014年9月，第98-99頁。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第176-177頁。



君不見黃山西海巔
絕千峰冠萬嶺夕陽散
映青山紅珊瑚蒼松疏
丁卯一夏在星洲作 劉海粟百歲回



Fig. 3 Artist in his youth
圖3 創辦上海美專之劉海粟

Few can say they have visited Mount Huang ten times, fewer still can say they visited the famous mountain at the age of 92, yet this is exactly what Liu Haisu desired, one final opportunity to study the natural wonder which has been featured countless in his works during his career.

EARLY INFLUENCE

Liu was born into a distinguished family where education was a priority. His father had been an active participant of the Taiping Rebellion, his influential mother the granddaughter of a highly regarded economist and calligrapher of the Qing dynasty named Hong Liangji (Fig. 1). An emphasis on learning the arts was therefore instilled in him from an early age which saw him excel in the study of traditional Chinese painting and literature under the tutelage of Kang Youwei (Fig. 2), whom Liu regarded as his philosophical and artistic mentor - after the revolution of 1911, leading reformer Kang became a loyalist and began to apply to painting his principle of "reviving the old in order to evolve the new". He decried the free sketch (xieyi) style literati paintings of the Yuan, Ming, and Qing dynasties but approved of the meticulous detailed academic style that traces back to the Song dynasty. Kang Youwei also greatly admired Giuseppe Castiglione, propounding the slogan "integrate Chinese and Western to Develop a New Era of Painting".

Due to the passing of his mother and an unhappy marriage forced upon by his father, Liu desired to study overseas and travel to Japan. His father, who opposed this idea, suggested instead for him to set up an art school in Shanghai, and so, in 1909 at the age of 13, Liu set off to Shanghai.

A REVOLUTION IN THE MAKING

On 23rd November, 1912, at the age of 16, Liu Haisu, together with two friends, established the first art college in modern China known then as the Shanghai College

Artists should not be governed by others, should not be restricted by nature, and should not be enslaved by money. Art is beyond everything. Art is the expression of an artist's personality, individuality and life.

— Liu Haisu

...in broad strokes, loud red and tragic green, these striking colours soon were being used in all parts of the country following the growth of the art school. This greatly frightened those who tried to restore the old order.

— Liu Haisu, 'The Modern Chinese Painting as Observed in an Art Exhibition' *Meizhan Huikan (Collected Writings of an Art Exhibition)*, April 1929.

of Graphic Art, later becoming the Shanghai Fine Arts School, which stood to become the most influential art school in China (Fig. 3). Important lecturers for Western art include Wang Jiyuan, Guan Liang, Pan Yuliang, while Chinese art lecturers included Huang Binhong, Zhang Daqian, Pan Tianshou. Liu also invited intellectuals to give talks, such as Cai Yuanpei, Kang Youwei, Liang Qichao and Guo Moruo (Fig. 4), with Liu interposing his own art direction through the contribution of essays and the establishment of the art paper in 1918.

Liu firmly believed that everyone was entitled to study art – the establishment of a purely arts-oriented establishment was a major contribution to the reformation of the education system in China, at a time when learning art and culture was restricted only to a closed group of intellectuals. This school was a crucial place for learning European art in pre-World War II China. Liu propounded democracy, freedom and sketching from observing nature (Fig. 5), and was the first to organize trips to surrounding rural areas to observe and take inspiration from nature.

The next few years were critical to Liu's development of his ideologies which saw him opening more art schools and pioneering both national and international art exhibits in the 1920s and 30s. Always vocal with his philosophies, he remained steadfast when facing moral objection to his practice of incorporating the Western idea of studying the nude female form at his schools, refusing to bow down to national criticism. In 1915 Liu introduced the first models to pose nude for his students, beginning a controversy that would span until 1927, where Liu was forced to head to Japan to avoid arrest. This opportunity enabled him to come face to face with Japanese modernist artists as well as Western art works, such as Van Gogh, Matisse and Cézanne. He desired to bring to China the art practices from afar, and his experience and artistic vision would form the pillar of his activism and in the decades to follow, shape his legacy.

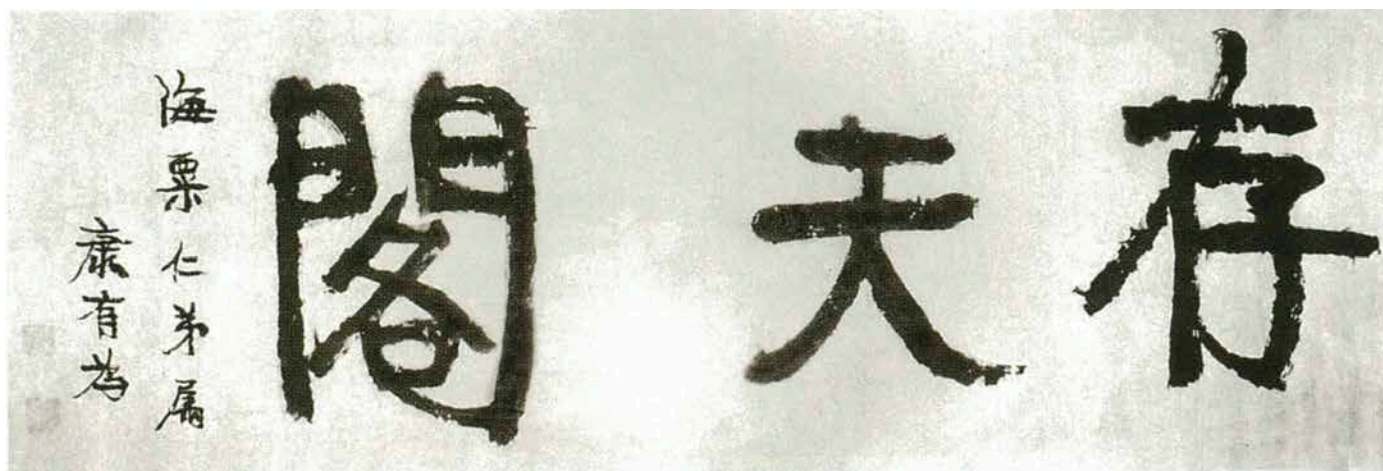


Fig. 2 Calligraphy by Kang Youwei to Liu Haisu
圖 2 康有為為劉海粟題字

AN ADVOCATE IN WESTERN METHODOLOGIES

In February 1929, Liu was sponsored by the government to travel to Europe to study Western artists and their mode of learning (Fig. 6). Apart from visiting prestigious museums daily, Liu also took lessons in modelling and sketching. Upon a friend's encouragement, Liu submitted one of his works to the Salon, the official art exhibition of the Académie des Beaux-Arts in Paris, where his work was selected for exhibition 1929, and then in 1930.

During this time, Liu devoted his focus and energy to the study of 19th century western art, beginning with the Romantics, then shifting to Impressionism, studying works of Pissarro, Sisley and Renoir. Liu then poured his energy towards the later impressionists, to the fauvists and modernist, fully absorbing the essence of each movement and its individual expressions and ideas.

In between numerous travels to Europe including Germany (Fig. 7), Belgium and France where he met Picasso and Matisse, the artist had already climbed the paths of Mount Huang five times. Finding the old practice of learning by copying limiting for the mind, Liu advocated the importance of organized art theory and the exercise of art via direct observation, sketching and painting a subject from firsthand perception (Fig. 8). This belief most certainly provided the foundation for his trips to the mountain where he would paint from life, noting the changes in landscape and light according to the seasons and time of day. The teachings of Impressionism and Liu's reverence for Van Gogh and Cézanne is evident in his paintings from this period (Fig. 9).

Social and political changes at the turn of the 20th century in China greatly affected the traditional Chinese culture and the artistic expression of artists. Young artists began to change old ways of thinking, and pondered against questions of tradition and modernism, east and west. Globally, the birth of modernism on an international global scale heralded

the wave of new art movements, with artists rejecting naturalism (realistic, physical world) and academic art, with its emphasis on classical traditions.

These pivotal years in China welcomed the flourishing of a new generation of students trained in Western techniques who were schooled in French



Fig. 1 Family portrait of the Liu family with Liu Haisu on first right
圖 1 劉海粟早年與家人合影·右一為劉海粟

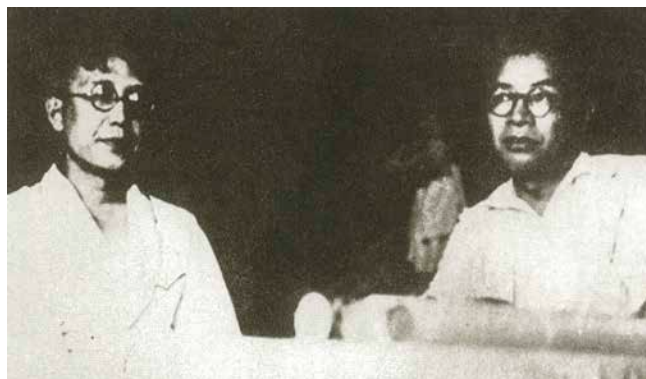


Fig. 4 Liu Haisu (Right) with Guo Moruo in Shanghai
圖 4 劉海粟(右)與郭沫若在上海



Fig. 6 Liu Haisu in Switzerland in 1930
圖 6 1930 劉海粟在瑞士



Fig. 11 Liu Haisu, Landscape, Dated 1954. Liu Haisu, Jiangsu Arts Publisher, Jiangsu, China, 2002. p. 111
圖 11 劉海粟《攬天都之奇》一九五四年作
《劉海粟》，江蘇美術出版社，江蘇，中國，2002年，第111頁。

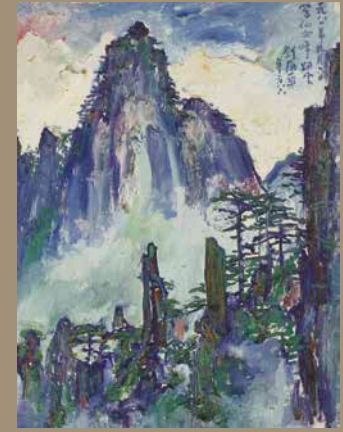


Fig. 12 Liu Haisu, Pavilion at Huangshan, Dated 1979. World of Representatives of Shanghai Artists in the Century: Liu Haisu, Shanghai Calligraphy & Printing Publishing House, Shanghai, China, 2013, p. 124
圖 12 劉海粟《黃山立雪臺晚景圖》一九七九年作
《海派百年代表畫家系列作品集·劉海粟》，上海書畫出版社，上海，中國，2013年，第124頁。

Academic painting, Fauvism, and Realism, naturally leading to a collaboration whereby these artists used Western and Chinese painting techniques together in an attempt to revive older classical traditions. As the leader at the forefront of this New Art movement, Liu frequently experimented in oils, watercolours and ink often using bold, crude lines to outline the vistas of the Anhui province. Documenting the mountain through sketching remained integral to his style, evident in this present lot, where each branch of a tree, or façade of a rock, are visible through a confident stroke of ink.

It was in 1954 on his sixth visit to Mount Huang, when his path crossed again with a former student, Li Keran and this fortuitous meeting ignited an exchange in ideas concerning the reformation of Chinese ink painting. Together these two artists honed their skill inspired by their shared love for art and nature.

A LOVE FOR MOUNT HUANG

Liu Haisu would continue to visit Mount Huang a number of times before his final stay in 1988, one year after this work was completed. His trips were always

planned with one goal - to study the different aspects of the mountain in its entirety, drawing and sketching constantly, and it was in these years at an older age in which some of his best work were completed (Fig. 10).

It is truly remarkable this painting was done when the artist was 91 years of age. The strength and grace in the forms of the mountain reveal a man with in-depth knowledge and respect for each rocky outcrop, knowing how to manipulate the angle of the brush to reflect the natural gradient of the stone. The emphasis on looking firsthand and the importance of the sketch is clear from the detail of the broken tree hanging precariously off the cliff to the subtle asymmetry in the formation of this magnificent structure. From this painting, there is a sense of tranquility accentuated by the choice of colour palette conveyed via quick strokes to gradually build the atmospheric energy, reminiscent of the methods employed by the Impressionist painters. In its entirety this is a work that exhibits both Western painting styles with an understanding of Chinese ink painting developed by a man who was a visionary, credited for making the education and appreciation for art in China accessible to all.

His ten visits to Mount Huang were recorded as below:

劉海粟十上黃山的年份包括：

1st Visit : 1918, aged 23
一上黃山：1918年，23歲

2ed Visit : early 1920's
二上黃山：20世紀20年代

3rd Visit : 1935, aged 40
三上黃山：1935年，40歲

4th Visit : 1936, aged 41
四上黃山：1936年，41歲

5th Visit : Winter of 1936, aged 41
五上黃山：1936年冬，41歲

6th Visit : 1954, aged 59 (Fig. 11)
六上黃山：1954年，59歲 (Fig. 11)

7th Visit : 1980, aged 85
七上黃山：1980年夏，85歲

8 Visit : 1982, aged 86 (Fig. 12)
八上黃山：1981年，86歲 (Fig. 12)

9th Visit : 1982, aged 87
九上黃山：1982年，87歲

10th Visit : 1988, aged 93 (Fig. 13)
十上黃山：1988年秋，93歲 (Fig. 13)



Fig. 13 Liu Haisu's tenth visit to Huang Shan in 1988
圖 13 1988年劉海粟十上黃山



黃山為天下絕秀，千峰萬嶂，幹雲直上，不贅不附，如矢如林。幽深怪險，詭奇百出，晴嵐煙雨，儀態萬方。其一泉一石，一松一壑，不僅觸發你的詩思，惠你畫稿，提供無限美境，或使你心曠神怡，或使你無言對坐，寢食皆廢，終日忘饑，以至闊別數十年後，仍能保持極深印象，一朝念及，回憶便如飛流傾瀉，縱然白髮垂耳，心情也貼近生命的春天！祖國山河，如此壯麗，如此豐饒，怎不令詩人袖手，畫師折腰？！

- 劉海粟，《黃山談藝錄》



Fig. 5 Liu Haisu taking his students on a field trip to Hangzhou to sketch from nature, 1918

圖 5 1918 年劉海粟帶領學生去杭州旅行寫生



Fig. 7 Liu Haisu (sixth to the left) at the Germany Exhibition in 1934

圖 7 1934 年劉海粟（左六）在德國辦畫展



Fig. 8 Liu Haisu demonstrating ink art in Germany in 1932

圖 8 1932 年劉海粟在德國示範中國畫

世上能十登黃山者本屈指可數，而能以92歲高齡上黃山者，則少之又少。劉海粟一生癡迷黃山，九十歲後，更親登黃山作畫，為求再現黃山至美之景，留下了巔峰之作。

早期影響

劉海粟出生於書香門第，父親劉家鳳幼時曾參加太平天國起義，母親洪淑儀為清代書法家、經濟學家洪亮吉之孫女(附圖 1)。在父母的影響下，劉海粟耳濡目染，自幼熟讀詩書，習字繪畫，亦曾師從康有為學畫(附圖2)。他很快便學到了西洋畫的一些基本原理和技法，同時，他還閱讀大量的西方哲學和文學名著，並翻閱進口美術畫冊。1909年，時年13歲的劉海粟赴上海進修。

母親的去世和包辦婚姻，讓劉海粟產生了遠走的願望。其父不同意他遠赴日本，兩人商議後決定留在上海辦美術學校。

藝術革新

1912年11月23日，16歲的劉海粟與烏始光、張聿光在上海乍浦路8號創辦了上海圖畫美術院(附圖3)。上海圖畫美術院後更名為上海美術專科學校，為近代中國最早的著名藝術學校之一。當時藝術與文化教育為少數知識分子的特權，而劉海粟堅信每個人都有學習藝術的權利，曾言“不論出身，一律以才取人”，進一步為普及藝術教育作出了寶貴的貢獻。上海圖畫美術院亦成為當時學習歐洲藝術的重要地之一。在上海美專前後擔任教授和應聘客座教授的西洋畫家有王濟遠、關良、潘玉良等，中國畫教授有黃賓虹、張大千、潘天壽等。劉海粟還經常請一些學界名人到學校演講，如蔡元培、康有為、梁啟超、郭沫若等等(附圖4)。劉海粟自己也寫了許多美術專題論文，如《繪畫上必要之點》、《西洋風景畫略史》等。

辦校伊始，學校的理念是民主，自由及旅行寫生(附圖5)。上海美專組織大規模的“旅行寫生”是該校的一大創舉——從1917年春開始，教員會定時帶學生赴龍華及滬西一帶實地寫生。劉海粟亦擬定了宣言：

“第一，我們要發展東方固有的藝術，研究西方藝術的蘊奧；第二，我們要在極殘酷無情、乾燥枯寂的社會裡盡宣傳藝術的責任。因為我們相信藝術能救濟現在中國民眾的煩苦，能夠驚覺一般人的睡夢；第三，我們原沒有什麼學問，我們卻自信有這樣研究和宣傳的誠心。”

1915年，上海美專就開始人體模特兒寫生，結果引起了社會上的軒然大波。劉海粟便以“藝術叛徒”自號自勵，據理力爭，更加堅定了美專的辦學宗旨。1927年4月，劉海粟被軍閥白崇禧部下的楊虎通緝，罪名為“學閥”。劉海粟逃離上海去了日本，在日本會見了很多藝術家，也觀賞到塞尚、梵高、高更和馬蒂斯等西方現代主義藝術大師的原作和流傳到日本的中國歷代繪畫精品，受到很大的震驚。

上世紀二十及三十年代，劉海粟的藝術觀念得到了進一步的發展，他繼續擴展藝術教育，舉辦東西藝術展覽，促進藝術教育的發展。他主張中西融合貫通，在上海圖畫美術院時因在課堂教學中教授人體繪畫，屢次遭到社會各界抨擊。劉海粟頂住了取消裸體模特課程的重重壓力，堅持初衷，堅守自己對藝術的理念。他希望中國現代的藝術實踐能夠汲取外來影響及精粹，這亦成為貫串他個人藝術生涯的精神。



Fig. 10 Liu Haisu at Huang Shan in 1980's
圖 10 1980年代劉海粟在黃山

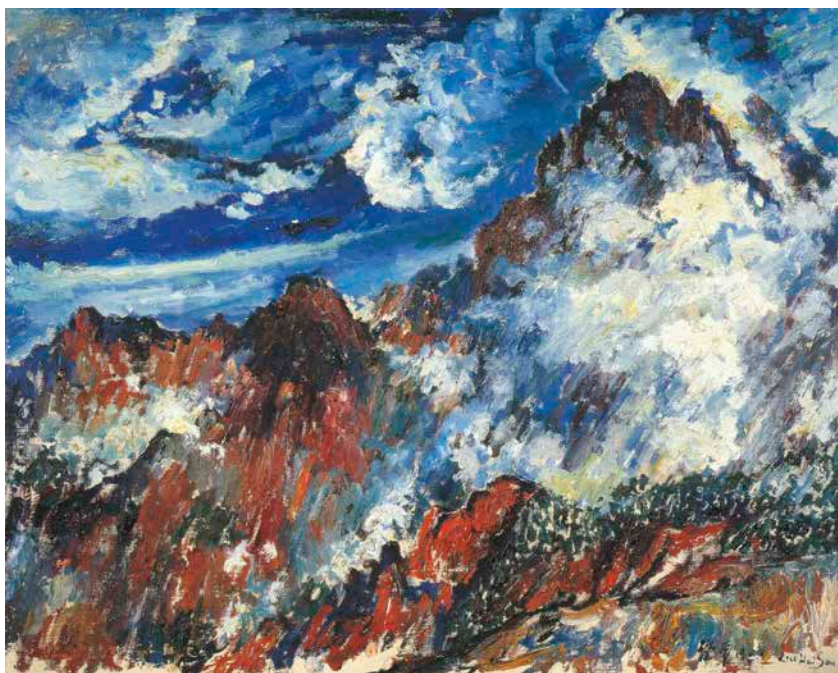


Fig. 9 Liu Haisu, *Clouds at Huangshan*, Dated 1961. World of Representatives of Shanghai Artists in the Century: Liu Haisu, Shanghai Calligraphy & Printing Publishing House, Shanghai, China, 2013, p. 93
圖 9 劉海粟《黃山天門坎風雲》一九六一年作
《海派百年代表畫家系列作品集·劉海粟》，上海書畫出版社，上海，中國，2013年，第93頁。

學習西方

1929年2月，劉海粟受教育部之命赴歐洲考察(附圖6)，到達歐洲後，劉海粟立即鑽進了藝術殿堂中，如饑似渴地欣賞一幅幅西方藝術名作。除了向傅雷學習法語，每天到盧浮宮臨摹名作，還在格朗休米亞畫院選修人體和速寫課。在朋友的鼓動下，劉海粟將自己的油畫作品《前門》送往法國秋季沙龍。結果作品入選，這是中國作品第一次參加法國沙龍展。隨後，劉海粟的作品在法國獲得歡迎，他在1930年又入選季沙龍。

劉海粟到達巴黎後，重點考察了19世紀的藝術。他對西方藝術的研究就是以浪漫派為起點，對於19世紀後期的藝術考察，劉海粟以印象派為起點，代表畫家有莫內、畢沙羅、西斯萊、雷諾瓦等。繼而劉海粟研究後印象派、野獸派至現代藝術流派，認真梳理，明確觀點：“由極端現實而折回至理想，漸至與藝術上宗教性、地方性之消失，而與思想上新浪漫派之潮流相融會。”

劉海粟的歐遊，一方面探索西方繪畫的發展歷程並吸取精粹，另一方面劉海粟也懷著將中國傳統文化推向世界的抱負，改變西方學術界對中國畫的錯誤認識，提高中國傳統繪畫在世界學術界的地位。

時至1949年，劉海粟已數次前往歐洲考察(附圖7)德國、比利時、法國等地，結識了畢加索與馬蒂斯等藝術家，亦已五上黃山。在國外，他直觀地瞭解西方藝術工作室的機制，並開始嘗試挑戰培育他成長的傳統中國畫的創作方法(附圖8)。意識到通過臨摹學習的方法的局限性後，劉海粟提倡系統性的藝術理論，並推崇通過直接觀察、摹寫和描繪來表現對於風景的初始感受。這種理念直接促使他數次登臨黃山對景寫生，在廣闊的自然中觀察不同季節和時間中風景和光線的變

化。此時期劉海粟的作品中可以明顯看到印象主義的痕跡和他對梵古及塞尚的致敬(附圖9)。

此時的中國湧現出一批新一代年輕畫家，他們在法國學院派、野獸派和現實主義等西方技法的訓練下成長起來，並通過中西技法的融合來復興傳統藝術精髓。作為這一新藝術運動的先鋒代表，劉海粟不遺餘力地嘗試用油彩、水彩和水墨等不同媒介，通過使用大膽率直的線條和豐富的色彩，來表現安徽的風景。在《黃山云海》(拍品編號2501)中，樹枝和岩石的細節都通過堅實的筆觸表現出來，顯示了劉海粟通過寫生忠實記錄黃山風景的思路。1954年，劉海粟六上黃山時再遇學生李可染，在這次巧遇中兩人交流他們對革新中國畫筆墨的看法。對自然和藝術的共同熱愛磨礪了兩位畫家的畫筆。

鍾愛黃山

此作品完成一年後，即1988年，劉海粟又幾次登上黃山。每一次登山，劉海粟都抱著同一個目標，即全方位的研究黃山的方方面面，並不斷地進行寫生和描繪(附圖10)。劉海粟的精品之作正是在這幾年中不斷出現。

令人敬佩的是，這件作品是畫家91歲高齡時完成。作品中黃山風景所傳達出來的力量和典雅都反映了畫家深厚的知識底蘊和對每一片山石的敬畏。他知道如何通過變化毛筆的角度來反應山石的天然肌理。懸崖上搖搖欲墜的殘樹和整體宏大構圖中輕微的不對稱都反映了畫家對直接觀察和對景寫生的重視。畫面中，在快速的筆觸下，色彩逐漸渲染出一種時間凝滯的氣氛，使人想起印象派畫家的技法。從整體來看，這幅作品精妙地展現和融合了畫家對中西藝術技巧的理解。劉海粟亦因其遠見卓識，對美育和欣賞在中國的普及做出了突出的貢獻。

2502

DING YANYONG 丁衍庸

(CHINA, 1902-1978)

Eight Immortals

Scroll, mounted and framed, ink and colour on paper

82 x 150 cm. (32 ¼ x 59 in.)

Inscribed and signed, with two seals of the artist

Dated *wuwu* year (1978)

HK\$1,600,000-2,600,000
(US\$210,000-340,000)

LITERATURE

Lan Cang Jiang-Mei Gong River Art Exhibition, Thailand-China Friendship Association, Thailand, 1995, pl. 16.

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八仙獻壽圖

設色紙本 鏡框

82 x 150 cm. (32 ¼ x 59 in.)

一九七八年作

題識

倒騎驢子張果老，稚氣尚存藍采和，
道行高深呂洞賓，道貌岸然漢鍾離，
皇親國戚曹國舅，相貌古怪鐵拐李，
蕭聲入雲韓湘子，婷婷玉立仙姑何。
戊午（1978年），丁衍庸。

鈐印

牛君、丁（人像肖形印）

文獻

《瀾滄江—湄公河風情藝術聯展》，泰中友好協會，泰國，1995年，圖版16。

《南國翰墨緣》，大將出版社，馬來西亞，2007年8月，第168-169頁。

倒騎驢子
張果老維
衆當存
蘇白和之
以爲你品
洞窟道秋
岸就漢鐘
離皇親國
威事國寫



倒騎驢子
 張果老雅
 衆當存
 燕白和之
 月爲你名
 洞窟道就
 岸就漢鐘
 離皇親國
 威書國男
 相貌古怪
 諫拐李新
 聲入雲韓

湘子持玉立仙姑河
 戊午高阜







Fig. 4 Ding Yanyong, *Portrait*, Dated 1969.
From the Collection of Ting Lan-sai, Aesthetic Images of Ding Yanyong's Paintings, National History Museum, Taipei, August 2003, p.155.
圖4 丁衍庸《仕女》一九六九年作 香港丁蘭西藏品《意象之美：丁衍庸的繪畫藝術》，國立歷史博物館，台北，2003年，第155頁。



Fig. 1 Western Art Paintings Studio at the Tokyo School of Fine Arts
圖1 東京美術學校西洋畫科教室



Fig. 2 Ding Yanyong, *Self-Portrait*, Dated 1925,
Collection of University Art Museum, Tokyo
National University of Fine Arts and Music
圖2 丁衍庸，《自畫像》，一九二五年作，東京藝術大學美術館

A painting has to come alive – if it is dull and bland, the image lacks the vitality and charm of art. In order to achieve this, the spirit of the subject, whether landscape or figures, needs to be captured. One must have the idea of the painting before picking up the brush, instead of painting aimlessly without purpose.

– Ding Yanyong, *A World of Wonderful Paintings*, p. 15

EARLY LIFE IN JAPAN

Ding Yanyong was born in 1902 into a rapidly changing China at a moment of the country's entry into the modern world. At the time, many art students, such as Xu Beihong and Lin Fengmian, chose Europe as their destination. Japan, for its success in modernisation and geographical proximity, became another choice for Chinese students. In 1920, Ding arrived in Japan to study at the renowned Tokyo School of Fine Arts.

During Ding's time in Japan he was greatly exposed to the Modernist movement due to the mentors from differing studios – Fujishima Takeji (1867 – 1943) was his first teacher at the Kawabata Painting School, who oversaw the Western painting department there as well as acted as professor in the Western Painting Department of the Tokyo School of Fine Arts, which Ding later enrolled in in September 1921 (Fig. 1).

Ding's own autobiography spoke of being "motivated by youthful fantasy and ambition and recklessly escaped to Tokyo to study painting" - his training in Japan enabled him to gain a working knowledge of the realist technique, and at the same time exposed him to the latest artistic development in Europe, of which the art of Matisse, Gauguin and Cézanne influenced him most profoundly. There, Ding experimented on different forms and techniques, one being Fauvism. The fauves ("wild beasts"), led by Henri Matisse, sought a more dynamic way of depicting nature,

experimenting with bold, non-naturalistic colour and applying them in short, energetic strokes.

Most of his teachers at the Tokyo School of Fine Arts received training in Europe, and were heavily influenced by Impressionism. Ding chose to follow Wada Eisaku (1874 – 1959), a follower of Kuroda Seiki (1866-1924), who was central to Ding's discipline towards art creation and the use of colour in oil painting. In June 1924, the periodical Chuo Bijutsu (Central Art) held an exhibition to promote modernist movements – of the 2,500 entries, Ding's *On the Dining Table* was selected for the inclusion in the Fifth Central Exhibition in 1924. Interestingly, the judge for the exhibition included modernist artist Ryuzaburo Umehara (1888-1986), whose lot is part of the *Pioneers*, Lot 2510.

Sadly, the majority of his work during this time was lost save for his self portrait (Fig. 2), preserved by the University, where Ding's admiration towards Matisse, together with his instinct for the use of and ability to contrast bright colours, is evident.

CONNECTING WITH THE TRADITION

The study in Japan laid the foundation for Ding's future career in art, having devoted five years towards the study of Western painting (Fig. 3). Matisse's fauve style had a profound effect on Ding's style, and upon returning to China in 1925, Ding became a teacher at the Shanghai College of Fine arts. During his

tenure, he was mainly charged with the responsibility of teaching advanced oil paintings course, emphasising creative expression. On the one hand he felt compelled to teach students the accuracy in representation, yet at the same time detested their excessive faithfulness to reality, consequently lacking in artistic merit.

In the 20th century, one of the most important preoccupations for the Chinese art world was ways to negotiate the relationship between European and Chinese art. Unlike many first generation western style artists who switched from traditional painting to Western style painting, Ding Yanyong began his artistic career in the Western Medium (Fig. 4)- it was only upon his return to china that he began to become increasingly interested in ink art.

Around 1929, Ding discovered the unorthodox masters in the literati tradition, including Xu Wei (1521 – 1593), Bada Shanren (1626 – 1705) and Jin Nong (1687 – 1763) (Fig. 5). Ding admired the depth and breadth of the artistic expressiveness of traditional paintings and calligraphy, concurrently developing an interest in cultural relics such as archaic bronzes, rubbings and seals. He began to study, collect, and paint Chinese ink paintings, marking the beginning of Ding's explorations to assimilate and synthesize Chinese and Western art for creative expression. This decision did not come without controversy – many modernist artists at the time criticized him for "going backwards" to a stagnant form of artistic expression, and felt they had lost a great star in the modernist field.

In fact, Ding's return to his native tradition for inspiration was different to others as he had never received any formal training in traditional Chinese painting. Instead, he was looking to traditional works with the eyes of a fauvist, and hoped to revive Chinese art to "a return to the primitive state", which he felt could uncover deeper layers of meaning. Ding soon saw an uncanny similarity between the idiosyncratic expressiveness and spontaneity of Bada Shanren's flowing lines and the art of Matisse that he admired. With this as a point of departure, Ding started to create works in his own style which he finessed in the 1960s. His later paintings broke free from the formal restraint and continued to develop his ink art full of the contemporary spirit.

生徒簿籍簿		第三四回 第一四〇號	丁衍庸
入學 大正十年九月二十日 西洋畫選科		卒業 大正十五年三月二十四日	
學業成績		試驗年月	姓名年級
大正十一年	西洋畫選科	實技	學科
大正十二年	第一學年	七二	七二
大正十三年	第二學年	八一	八一
大正十四年	第三學年	八三	八三
大正十五年	第四學年	八三	八三
大正十六年	第五學年	七七	七七
本籍		中華民國廣東省茂名縣謝錫墟	
在學年月		明治三十五年四月十日	
本學堂		太和堂 藝文	
人物考査		中華民國廣東省茂名縣立中學校	
溫良			

Fig.3 Original student record preserved in the archive of the Tokyo National University of Fine Arts and Music
圖 3 丁衍庸東京美術學校學籍簿



Lot 2502 Detail 局部

Through Matisse's influence, Ding's works and teachings exemplified simplicity and naivety through the reduction of the natural forms, without diminishing its rich content (Fig. 6). Ding sought to achieve a "returning to the innocence of a child and achieving a personal style capable of conveying rich meaning through simple forms" (Fig. 7), and believed that these ideals could be fulfilled through Chinese art. Sadly the majority of his works were lost between this important period, prior to his move to Hong Kong in 1949.

THE ROAD TO MODERNITY

Ding Yanyong's arrival in Hong Kong on 13 October 1949 was fraught with financial difficulty, loneliness and personal tragedy. Some scholars



Fig. 7 Ding Yanyong, *Wondrous Lake*, Dated 1969. Private Collection, Taiwan, *Aesthetic Images of Ding Yanyong's Paintings*, National History Museum, Taipei, August 2003, p.133.
圖 7 丁衍庸《湖中勝景》一九六九年作 台灣私人藏品
《想像之美：丁衍庸的繪畫藝術》，國立歷史博物館，台北，2003年，第133頁。

inferred that paintings of that period was "manifestations of his loneliness and solitude".

Ding developed a greater sympathy towards Bada Shanren's works and the cold and lonely mood it evoked owing to Bada Shanren's personal journey. Ding saw Bada Shanren as one who "destroyed old art forms of China with great determination, and created new forms more suitable for his own time". Additionally, Ding followed the expressive and spontaneous xieyi style of Xu Wei, Shitao and Jin Nong. He allowed the development of his ink paintings to mature over time, assimilating his exposure to Western art, personal journey and influence of old traditional Chinese artists to achieve a harmonious integration of all these elements. During the modernisation of art in China in the 20th century, artists approached the dichotomies of the Chinese and the West, the traditional and the contemporary differently: while Xu Beihong forged ways to inject a sense of realism into traditional Chinese painting, Lin Fengmian sought an expression using ink and colour. On the other hand, Ding Yanyong's innovation of ink lies in his inimitable understanding of different aesthetics as well as their spirits.

Slowly, Ding developed his signature style of ink paintings that was exuberant and free, idiosyncratic and pure. His figure paintings are imbued with these elements, from his one-stroke paintings (Fig. 8) to historical figures which have been given a twist with his eccentric humour (Fig. 9). Many of his figures, while adhering to traditional subject matters, do not follow traditional prototypes, instead follow his creative imagination and often done in a highly exaggerated style with a strong Chinese flavour, similar to this present lot. The expressive lines and the bold colours in this work evoke the Fauvist paintings of Matisse, while the use of ink and colour recalls the brushwork of Bada Sharen. Highly experimental in nature, Ding's whimsical depiction of the figures display a distinctive humour and wit (Fig. 10).

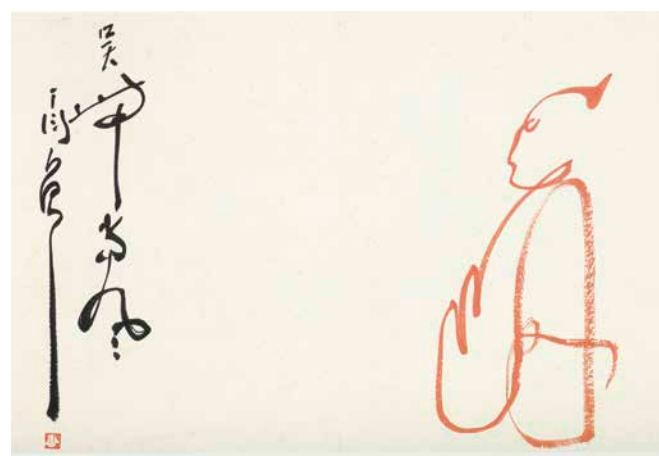


Fig. 8 Ding Yanyong, *Figure*. The Painting Album of Ting Yin Yung, E-Den Studio, Hong Kong, February 1995, pl.179.
圖 8 丁衍庸《吳帶當風》
《丁衍庸畫集》，一點畫室，香港，1995年2月，圖版179。

MYTHS AND LEGENDS IN CHINA - THE EIGHT IMMORTALS

The Eight Immortals, worshipped as gods of longevity, are fabled Taoist Gods from the Han Dynasty (206 BC – AD 240) and are most commonly presented as a group crossing the sea on a wooden or bamboo boat after attending the peach banquet of the Queen Mother of the West, or battling with a young dragon in the sea. Each Immortal is identifiable by their attributes:

ZHONGLI QUAN - leader of the Eight Immortals who obtained the secrets of the elixir of life, is often shown as an over-weight man with an exposed belly, with a peach and his main emblem, a fan, which is believed to revive the souls of the dead;

ZHANG GUOLAO - a recluse with magical powers and the ability to make himself invisible, is often accompanied by a white mule which he rides backwards during his travels, and often carries a Chinese musical instrument called the yugu;

LU DONGBIN - a scholar recluse who was taught the way of Taoism by Zhongli Quan and gained immortality at the age of 50, is commonly shown



Fig. 10 Ding Yanyong, *Nude with Kitten*. Collection of Mok E-Den, Hong Kong. Aesthetic Images of Ding Yanyong's Paintings, National History Museum, Taipei, August 2003, p.290.
圖 10 丁衍庸《裸女與小貓》香港莫一點藏品
《意像之美：丁衍庸的繪畫藝術》，國立歷史博物館，台北，2003年，第290頁。



Lot 2502

holding a Taoist fly-brush and a sword on his back;

CAO GUOJIU - believed to be the son of military commander Cao Bin, and wears a court head-dress and official robes while holding a pair of castanets, making him the patron saint of the theatre arts;

LI TIEGUALI - usually depicted as a beggar with an iron staff and a pilgrim's gourd, because his disciple, believing his master to be dead while his spirit was visiting the celestial regions, burned Li's body and after Li's return he had to enter the body of a nearby beggar;

HAN XIANGZI - the nephew of scholar Han Yu, is said to possess the power to make flowers grow and blossom on command, and his emblem is the flute, as he is the benefactor of musicians;

LAN CAIHE - usually described as a man dressed in a blue gown, who waves a wand while begging through the streets chanting verses, and holds a flower-basket emblem which makes him the patron saint of florists;

HE XIANGU - the daughter of shopkeeper Lingling, is said to have gained immortality by eating the supernatural

peach and lives on powered mother-of-pearl and moonbeams, and holds a stalk of lotus as her emblem.

This well-loved and traditional subject matter has been the source of inspiration for artists experimenting in a variety of medium, from paintings, ceramics, cloisonné work to ivory. Ding injected a fresh and energetic air to this age old subject matter, using free-flowing lines to sketch out the figures, deftly executed at a fast pace, with confident strokes and dots to endow the figures with a sense of child-like playfulness.

A significant, representative work from Ding's later period, *Eight Immortals* reflects the artist's keen interest in folklore and traditional operas with a fresh visual language of freedom executed in the age-old medium of ink. With vivid colours and expressively animated figures, *Eight Immortals* is a superb testimony to what makes Ding Yanyong a true pioneer in the art history of 20th century China.

Fig. 5
Lot 908, Bada Shanren (1626-1705), *Egret on Rock*, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong, 30 November, 2015, . Sold for HKD19,160,000
圖 5 八大山人，《鷺石圖》，香港佳士得，中國古代書畫，2015年11月30日，編號908，成交價：港幣19,160,000

Fig. 9 Ding Yanyong, *Opera Characters*. The Painting Album of Ting Yin Yung, E-Den Studio, Hong Kong, February 1995, pl.94.
丁衍庸《武打人物》
圖 9《丁衍庸書畫集》，一點畫室，香港，1995年2月，圖版94。



Fig. 5 (圖 5)



Fig. 9 (圖 9)

畫畫一定要畫得活，畫呆板了，物象就沒有生命力和藝術的魅力。所謂「畫活」，就是無論畫什麼，都要畫出精神來。比如畫山水，就要畫出意境；畫人物，就要畫出人物的精神……要做到這一點，在動筆之前，先要立意，也即「意在筆先」，不要毫無主見地狂塗亂抹。

- 丁衍庸，《筆下的花花世界》，第15頁

求學東瀛

丁衍庸生於1902年，正是中國進入現代世界的時刻。作為學習西方現代文明的一部分，諸多年輕的藝術學生紛紛踏上留洋之路。他們中相當多的一部分選擇歐洲諸國作為目的地，典型的例子包括徐悲鴻和林風眠。而日本，因其現代化的成功和地理位置的便捷，成為中國學生的另一個主要選擇。1920年，丁衍庸負笈日本，就讀於著名的東京美術學校。

在留日學習的數年間，丁衍庸有機會接觸到現代主義畫風，受到不同學校導師的影響。最早在川端畫學校修習時，丁衍庸授業於洋畫部教授藤島武二（1867-1943），藤島當時亦兼任東京美術學校西洋畫科教授。1921年9月，丁衍庸考入東京美術學校（附圖1）。

留學東瀛的經歷，如丁衍庸在《自述》一文中所言，“為少年的幻想和野心所驅使，就不顧一切的逃到東京去習畫。”丁衍庸一方面在基礎的寫實技巧上得到訓練，另一方面廣泛地接觸了歐洲最流行的諸多現代藝術流派，其中馬蒂斯，高更和塞尚對色、線、形的表現都對他產生了重要的影響。在東京時，丁衍庸得以研習畫壇新興現代流派作品。以馬蒂斯為代表人物的野獸派畫風喜以大膽、自我的用色，充滿活力的線條與主觀的表現去描繪自然，尤其對丁衍庸影響至深。

東京美術學校西洋畫科的教授均曾留學歐洲，不少在創作中帶有強烈印象派的意趣。丁衍庸進入和田英作（1874-1959）教室研習油畫，因和田受教於著名畫家黑田清輝（1866-1924），對加強丁衍庸對油畫色彩的追求及藝術創作的產生促進的作用。1924年6月，丁衍庸參加由《中央美術》雜誌主辦的“日本中央美術展覽會”，在二千五百多參展作品中，以靜物《食桌之上》入選1924年第五屆展覽。展覽會的評委之一，恰是日本現代主義油畫巨匠梅原龍三郎（1888-1986），本次拍賣亦有幸呈獻其代表作《康城》（拍品編號2510）。

除其在東京美術學校的畢業作《自畫像》（附圖2）因保存在學校外，丁衍庸在日本的作品大多已經散失。此畫將展現了丁衍庸早年受馬蒂斯畫風的影響，亦將其對鮮艷色彩的靈活運用表現得淋漓盡致。

回溯傳統

丁衍庸在留學五年間中的所見、所聞、所思，尤其是他在東京美術學習積累的深厚油畫功底（附圖3），以及對馬蒂斯野獸派畫風的推崇，奠定了他一生藝術創作之根基。1925年畢業回國後，丁衍庸活躍於上海藝壇，擔任上海藝術大學之西洋畫教授，他負責油畫科，倡導自主自由的藝術表現手法。他認為學生雖然需要修習寫實技巧去表現自然，但過分忠實的表達則會阻礙藝術的發展。

二十世紀的中國藝壇所面臨的最緊要的一個課題，便是如何處理外來的西方藝術與本土的中國藝術的關係。與眾多當時的藝術家的發展軌跡不同，丁衍庸留日之前並未深入涉獵中國傳統藝術，首先接受西方藝術的教育（附圖4），在回國後才逐漸對傳統水墨產生興趣。

約於1929年，丁衍庸開始對徐渭（1521-1593）、八大山人（1626-1705）、金農（1687-1763）等不受成法所拘束、大膽創新的藝術家的繪畫產生興趣（附圖5）。他深深感受到中國傳統書畫藝術的博大精深，亦開始研究青銅器、拓本與篆刻等藝術。他開始學習、收藏及創作水墨畫，展開架構跨越中西藝術的橋樑。此舉在當時引起相當多的爭議。不少當代畫家認為丁衍庸回歸國畫為“落後”的表現，並感到這是當代藝術的“開倒車”以及“得不償失”。

事實上，丁衍庸對中國傳統水墨畫的傾心，與當時其他藝術家不同，是帶著經過野獸派洗禮的目光，去重新審視中國藝術傳統，志在將中國藝術“歸復於原始”。八大山人作品中特立獨行的寫意畫風和率意而為的筆墨線條，與丁衍庸早年所崇尚的馬蒂斯等現代藝術家所追求的藝術境界不謀而合，成為他探索自我風格的基石。丁衍庸用西方現代藝術的角度來回顧中國的水墨繪畫傳統，於六十年代發展出獨特的水墨寫意風格。時至晚年，他更將對八大的推崇轉化至一個全新的格局，跳出形骸的束縛，開始在精神層面上發展他的現代水墨。

受到馬蒂斯的影響，丁衍庸的創作與教學充分強調了藝術單純而真率的表達（附圖6），“回復了原始藝術的本質，和兒童純真的天性”（附圖7），以簡見繁，以純葆真。而這些表現在中國傳統藝術中，都可以垂手而得。不幸的是，此階段重要的丁衍庸作品，惜因時代的不穩定因素，大多已失散。

現代之路

1949年10月13日，丁衍庸辭別家人匆匆抵達香港，當時經濟陷入困境，生活艱苦，展開了他下半生“孤獨、寂寞形諸筆墨”的旅居生活。

這個時期的丁衍庸，因生活上的困境與心靈的鬱結，深深有感於八大山人的個人經歷。他曾道：“八大山人藝術的創造，他因為自身有了亡國的慘痛……實行他藝術革命的主張，使中華文化方面捲起了巨大的洪流。”丁衍庸學習徐渭、石濤及金農的寫意隨性筆法，融貫中西藝術，去嘗試創建能立足時代的新藝術。在二十世紀中國藝術現代化的過程中，諸多代表人物採用不同的路徑處理中國和西方、傳統和現代等議題，例如徐悲鴻融合中國水墨技法和西方寫實精神，林風眠用彩墨表現對形式的興趣。而丁衍庸，通過對中西藝術精神和理念上的獨到理解，創造性地發展出屬於自己的藝術風格，正是中國畫現代化中一條不可忽視的先鋒路徑。

丁衍庸成熟的水墨風格意境自由而開闊，對線條的掌控使用如火純青，最為人所熟知的便是他一筆即可完成的人物和動物形象作品（附圖8），以及其對歷史人物詼諧幽默的評價（附圖9）。

《八仙獻壽圖》（拍品編號2502）中線條的自由變化和純色的大膽使用使人想起以馬蒂斯為代表的野獸派的藝術特點。與此同時，丁衍庸充分利用水墨在表現題材上的無限可能，糅合八大山人形而上的意趣，將不同人物的性格特點刻畫的淋漓盡致。這種東方式的“極簡主義”也正契合中國藝術傳統中“以形寫意，以意暢神”的追求（附圖10）。



Lot 2502 Detail 局部



Fig. 11 Huang Shanshou (1855-1919), Eighty Immortals, Fine Modern and Contemporary Chinese Paintings, May 29, 2005, Lot 564. Sold for HKD144,000
圖 11 黃山壽，《八仙聖像》，香港佳士得，中國近現代畫，2005年5月29日，編號564，成交價：港幣144,000

神話傳說

八仙是漢代開始流傳的道教人物，被尊崇為長壽神仙。傳說他們參加西王母的蟠桃會後腳踩木船或竹船過海，並與龍王發生衝突。後世八仙題材的圖像也多表現以上兩種場景。八仙中的每一位神仙都有自己的特點。

鍾離權：八仙之首，擁有長生秘訣，通常被表現為身寬體胖、袒胸露乳的形象，手持獻桃或芭蕉扇，據說可以驅散鬼魂。

張果老：身懷仙術的道士，擁有隱身本領，通常被表現為倒騎一頭白驢的形象，他常手持被稱為漁鼓的傳統中國樂器。

呂洞賓：學識淵博的道士，在鍾離權門下學習道術，於50歲時得道飛升，通常被表現為手持道家拂塵、背負寶劍的形象。

曹國舅：相傳為武將曹彬之子，頭戴朝冠，身著朝服，手持一雙玉板，被尊為戲曲守護神。

鐵拐李：通常被表現為手拄鐵拐、手持葫蘆的乞丐形象。他的弟子認為師父身死之後，靈魂造訪天界，於是將身體燒掉，鐵拐李的魂魄歸來時只得進入最近的一個乞丐的身體。

韓湘子：文豪韓愈的侄孫，傳說他擁有掌管花卉生長和開放的能力，他的法器是笛子，因此他是樂者的守護者。

藍采和：通常被表現成身著藍衣、手持大拍板的乞丐形象，在街頭行乞時不忘吟詩作賦，手持花籃，被尊為花農的保護神。

何仙姑：出生於零陵，傳說吃了仙桃後成仙，以珍珠粉、月光為食，手持蓮柄作為法器。

八仙的題材自古為藝術家喜愛，自繪畫（附圖11）、瓷器（附圖12）、琺瑯彩（附圖13）至象牙雕塑（附圖14），均喜於呈現八仙的形象。立足於這一傳統題材，丁衍庸用融合中西藝術的理念加以表現。在人物刻畫上，他並不受寫實的束縛，而是用快速的線條和墨塊的交互使用，在增加物象拙趣的同時，亦實現了人物之間的互動。

《八仙獻壽圖》在筆墨、色彩和形式上諳和了丁氏的藝術理念和思路，為其晚期作品中的代表作，反映了他對民間傳說和傳統戲劇題材的衷愛。充分表現並因其獨特的題材和宏大的構圖，成為藝術史研究和收藏中不可忽視的重要作品。

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 1/8 x 49 1/4 in.)
Painted in the 1950s

HK\$20,000,000-30,000,000
(US\$2,600,000-3,900,000)

PROVENANCE

Lévy Family Collection, France (acquired directly from the artist in 1965, thence by descent to the present owner)

EXHIBITED

Taipei, Taiwan, National Museum of History, In Search of a Homeland - San Yu, 13 October - 2 December 2001.

LITERATURE

Art & Collection Group, Art of Collection, The Matisse of China - Feature of Sanyu, Taipei, Taiwan, October 1995 (illustrated, p.122).

Rita Wong, Yageo Foundation, and Lin & Keng Art Publications, Sanyu Catalogue Raisonné: Oil Paintings, Taipei, Taiwan, 2001 (illustrated, plate 130, p. 242).

National Museum of History, In Search of a Homeland - The Art of San Yu, Taipei, Taiwan, 2001 (illustrated, plate 81, p. 128).

瓶菊

油彩 纖維板

91.6 x 125 cm. (36 1/8 x 49 1/4 in.)

1950年代作

款識: 玉 SANYU (右下)

來源

法國 巴黎 Lévy收藏 (現藏者家屬於1965年直接購自藝術家)

展覽

2001年10月13日-12月2日「鄉關何處 - 常玉的繪畫藝術」
國立歷史博物館 台北 台灣

文獻

1995年 10月《典藏藝術雜誌》「中國的馬諦斯——常玉專輯」典藏藝術 台北 台灣 (圖版, 第122頁)

2001年《常玉油畫全集 - 第一卷》衣淑凡著 國巨基金會及大未來藝術 台北 台灣 (圖版, 第130圖, 第242頁)

2001年《鄉關何處 - 常玉的繪畫藝術》國立歷史博物館 台北 台灣 (圖版, 第81圖, 第128頁)



Utagawa Hiroshige, *Night View of Sarukawa-machi*, 1857
歌川廣重《名所江戸百景 - 龜戸梅屋舗》1857

The paintings of Sanyu express love, loneliness, and remembrance of his distant homeland... He gave his soul, serenely wandering through life, to the flowers, the female forms, and the fish and leopards in his paintings.

- Robert Frank

常玉的畫作抒發著愛、孤寂，以及對遙遠祖國的思憶……。他把安詳遨遊於生命間的靈魂給予他畫中的花卉、女人、魚及豹。

- 羅勃法蘭克







A CONSUMMATE UNION OF EASTERN & WESTERN AESTHETICS

Sanyu was born in 1900 in Sichuan, China. Receiving his education at home, his wealthy family made every effort to instill in him a strong foundation of literary knowledge, and he demonstrated an interest in calligraphy at an early age. In 1918 he traveled to Japan, where in a brief stay of two years he absorbed new ideas about art unavailable to him in China. In 1921 he traveled to France, where he would remain for the next 45 years, embarking on a creative career that produced a union of Eastern and Western aesthetics. The historical and artistic importance of Sanyu's art derives from the way he represents creative exploration during a vital phase of development in Chinese art. Sanyu was active during the first half of the 20th Century, a time of wide-ranging exchanges between East and West and the introduction of Western thought into China. Many Chinese artists during that period strove to unite Eastern and Western aesthetic ideals, and Sanyu's work is perhaps the finest example of that exploratory process — a perfect meeting point in Chinese art from the classical tradition to modernity, from ink painting to the oil medium, and from pure line to pure color-field abstraction. Sanyu's work played a decisive role in developing and extending the Chinese painting tradition, helping to set its course during the 20th Century and opening up new areas of exploration. The simple but elegant lines of his floral still lifes, animal subjects, and female nudes embody the finest aspects of both ancient and modern art, and East and West, which nevertheless converge in a way that reflects a Chinese culture presence and its symbolic meanings. This season, during the year in which it celebrates the 250th anniversary of its founding, Christie's presents an event of special significance by offering this



Lot 2503

classic Sanyu work from the 1950s. *Chrysanthemums in a Glass Vase* exemplifies the unique success of this artist in his explorations of color, space, and line.

In Sanyu's *Chrysanthemums in a Glass Vase* (Lot 2503), dating from the 1950s, each aspect of the painting—light, space, line, and color—corresponds with and finds an answer in every other. Unlike the light and shade the Impressionists evoked with their rich varieties of color, Sanyu employs only ochre, scarlet-black, and gold-sand colors, but sets them off against each other to create a surprising lustre. Within his seemingly flat visual space, Sanyu abandons single-point perspective for a view in which our eyes focus toward both left and right, enhancing the painting's depth and spatiality by the transitions between the painting's overlapping three-dimensional spaces. The flowers and vase, proportioned with deliberate inaccuracy, enter into the harmony of the composition and create a world of their own dimensions; the resolute lines of their stems and leaves remind one of the rising and falling ridgeline of a mountain range. Sanyu's painting inherits the world of traditional Chinese landscape paintings, and with it, he moves beyond even the innovative use of perspective, modeling of forms, and colors employed by the Impressionists, Cubists, and Fauves during the period in which he worked. *Chrysanthemums in a Glass Vase*, stylistically unique, is a pioneering work of 20th-century Eastern painting by an artist who transcended the boundaries of both East and West.

In its handling of space and composition, Eastern painting symbolically communicates emotions and perceptions in freely lyrical styles, while Western painting emphasizes a rational handling of perspective and employs more realistic methods. While Sanyu's early painting studies took place in China, he traveled to France in 1921, during the era of the School of Paris, and on his own forged a unique and personal style that melds



Paul Cezanne, *The Card Players*, 1890-1892, Musée d'Orsay, Paris, France
塞尚《玩紙牌的人》1890-1892 法國巴黎奧賽美術館



Wu Daozi, *Eighty seven celestial people* (detail), Osaka art museum, Osaka, Japan
 吳道子《天王送子圖卷》(局部) 日本大阪大阪市立美術館

elements of Eastern and Western painting. Sanyu's rhythmic brushwork produced flowing, graceful lines, and it was the practiced economy with which he handled his brush that gave his work its modern feel. Even in the oil medium, he emphasizes a purity of line, through which he conveys the essence of his subjects and their expression.

The essential spirit of Eastern painting is in fact found in its use of line. Tang Dynasty painter Wu Daozi was famous for flowing lines described as 'Wu's sash blowing in the wind.' His line drawings featured repeated, contoured lines and an expansive, romantic approach; variations in his lines create the impression of his subjects' clothing floating on the wind. Cao Zhongda, of the Northern Qi Dynasty during the Wei, Jin, and Northern and Southern Dynasties period, was



Claude Monet, *Londres, Le parlement, Reflets sur la Tamise*, 1905, Musée Marmottan Monet, Paris, France
 克勞德莫內《泰晤士河反照的國會大廈》1905年作法國巴黎瑪丹美術館收藏

known for images of Buddha with drapery painted in a 'wet' style. Holding his breath in concentration, he produced firm, fine lines with a pointed brush that made the garments appear to cling wetly to the bodies, giving them a kind of fresh beauty like lotuses rising above the water. Sanyu was an inheritor of the same Eastern painting tradition which, through the use of line, expresses so much. He favored the use of easily worked pigments, and when painting a profusion of chrysanthemum stems, as here, used a heavily loaded brush, painting slowly in a deliberately rudimentary style, so that even his fine, thin lines acquired softness and supple charm. The viewer's eye, traveling in a leisurely way along the stems to the leaves, has time to take in and appreciate their graceful poise. In *Chrysanthemums in a Glass Vase*, as Sanyu's brushed lines wind and extend along the spreading stems and leaves, he creates effects that seem to leave the flowers eternally poised in space and passing time, with stems that seem to continue growing effortlessly beyond the blooms. In the floral still lifes of the Song Dynasty, painting from life was emphasized, and for the philosophers of the rationalist neo-Confucian school popular at the time, observing the 'living' aspect of all things was the highest pursuit. Sanyu's *Chrysanthemums in a Glass Vase* does indeed possess this 'living' character, as the artist imbues his modernist still life with the spirit of Song Dynasty painting for a lively work of lasting appeal.

The mid-20th century Paris in which Sanyu found himself was one of great artistic change and development, as a host of different schools and movements swept through the city. Sanyu himself became a school of one, preferring not to discuss his painting with others but to let viewers themselves discover his unique visual vocabulary in direct encounters with his work. Here, space unfolds as two



Lot 2503

sets of not entirely symmetrical chrysanthemums open to the left and right of the painting like the two leaves of a book. It almost seems as if the canvas were folded and opened along a center line, and is still in the process of opening. By means of this effect Sanyu breaks through the single-point perspective consistently used in the West, placing the left and right sides in juxtaposition within the same pictorial space, producing a kind of dual-point perspective that adds three-dimensionality to the pictorial space and enhances its breadth. Sanyu also places the vase as far forward in his pictorial space as possible, where the viewer can almost touch it, while the table on which it rests extends from this visual focal point toward the rear to extend spatial depth in that direction. Sanyu employs multi-point perspective to an even greater extent than in traditional Chinese landscape paintings in order to create depth and breadth in this work, and this, along with breaking through the single-point perspective of the West, imbues this work with a sense of space often lacking in Chinese painting. By building on a foundation of Eastern and Western techniques, while adding an unprecedented kind of personal vision and viewpoint, Sanyu developed an innovative new creative vocabulary of a kind that remains unparalleled even today.

Pan Yuliang, another artist who traveled to France at the same time as Sanyu and who has been called 'a soul haunted by painting,' once said, 'It's rare to see an artist such as Sanyu, whose work is always progressing and always changing with the times.' Freeing himself from the restraints of academic realism, Sanyu threw himself entirely into modernism's embrace. Beyond his attention to line and space, his work features exciting



Henri Fantin-Latour, *Chrysanthemums in a vase*, 1875, Museo Thyssen-Bornemisza, Madrid Spain
亨利方丹拉圖爾《瓶菊》1875 西班牙 馬德里 提森-博內米薩博物館

variations in color, light, and shadow. Sanyu sweeps several overlapping strokes of yellow pigment across the top of this canvas; viewers will instinctively form a visual link between it and the yellow of the flowers below to form a uniform visual field. His harmonious use of color produces contrasts between the objects in the pictorial space, creating visual effects that draw the flower shapes closer, integrating them with the depiction of the red tabletop and setting them off against the black background. Viewers are automatically led away from attention to details to focus instead on the story Sanyu is attempting to narrate. Where the Impressionists emphasized light and shade, rather than detail, and filled their works with variegated color, Sanyu here, by simply adding a few light strokes of color against his deep black background, creates a deep, enveloping atmosphere where light and shade seem a part of the air itself.

Cezanne, 'the father of modern art,' once said, 'Painting does not mean blindly copying reality, it means seeking the harmony of various relationships.' In his painting, Sanyu followed a reductionist philosophy, but even while using low color values and simplified lines, he attended to all aspects of the work. The colors he used were closely interrelated, and even if the relative sizes of his flowers and vase were far from what would be seen in reality, he created with them a pictorial space of great visual harmony. Sanyu's painted works transcended Eastern painting traditions and straddled various Western stylistic schools. This *Chrysanthemums in a Glass Vase* has been in the possession of the French Levy family, who had been friends with Sanyu since 1950s. The painting has thus been held for many years in France, receiving a public showing once at the Levy home in the year of Sanyu's death, then it was



Sanyu, *Chrysanthemums in a Glass Vase IV*, National Museum of History, Taipei, Taiwan
 常玉《瓶菊》台灣 台北 國立歷史博物館

only shown in the exhibition "In Search of a Homeland – Sanyu" at Taiwan National Museum of History without other exposure in exhibitions or in market, meaning that it has never really received the exposure needed for proper appreciation. But *Chrysanthemums in a Glass Vase*, dating from the 1950s, exemplifies the work Sanyu created at that time as he strove to gain invitations to exhibitions; he put all his time, energy, and great experience to use, displaying his unique personal understanding of line, color, space,

and ambient light and shadow in works that embody visual experience in an unprecedented manner. *Chrysanthemums in a Glass Vase* remains a lasting portrait of the ups and downs of the nearly 30 years of the artist's freewheeling life in Paris and his easy command of his own artistic ability. As such it is a beautiful painting that defines this period and a one-of-a-kind work of exceptional value.



Lot 2503 Detail 局部



Qing dynasty, Wu Chang Shi,
Chrysanthemums, Private collection
 清吳昌碩《墨菊》私人收藏



An example of Japanese lacquerware in which gold powder is applied with lacquer and set off against the black body of the piece, with a lustre similar to the lustre of the gold color in Sanyu's *Chrysanthemums and Vase*
 日本漆器工藝作品以金粉著以漆膠襯以黑色器體，常玉的瓶菊作品似漆器材質散發金色光澤



常玉：中西美學融合的完美範例， 中國二十世紀藝術先鋒

常玉於1900年出生於中國四川，從小家學淵源，家境優渥受到家裡大力培植諳熟書理，自幼即流露對書法的興趣，1918年短暫赴日二年吸收在中國以外學不到的藝術新知。1921年隨即赴法，從此以後在法國生活長達45年的時間，開拓其融合中西美學的藝術創作。常玉的重要藝術價值和歷史意義在於他代表了中國藝術歷程一個極關鍵的時期和探索成就。常玉活躍於20世紀前半期，其時中國正歷經西潮東漸、中西交流，中國藝術家群致力融合中西美術體系，常玉的作品，便是這個探索歷程的完美範例，是中國藝術從古典到現代、從水墨到油畫、從線條到色彩的圓滿接合，在現代中國繪畫的發展和傳承上有著重要的影響，奠定了中國藝術發展的百年進程，開闢了新的發展風潮。簡約洗練的花卉、動物、裸女，卻又蘊藏中西、古今多種藝術精粹，交疊輻輳出中國傳統的文化韻味和精神象徵。此次佳士得於全球成立250週年之際，呈獻50年代的經典大作《瓶菊》，呈現常玉探索色彩、空間以及線條的獨特成就，意義非凡。

1950年代《瓶菊》(拍品編號:2503) 於焉誕生，光線、空間、結構以及顏色在畫作每一環節自成相應。未像印象派以七彩顏色製造光影，常玉以赭色、赤黑及金砂色彩相互映照帶出不可思議的光澤。看似平面的視覺空間，卻以雙眼左右透視捨棄單一透視焦點帶來錯置的轉折立體空間而加大畫面空間。失去精準比例的瓶花在空間裡自成天地而進入和諧畫面，堅毅的枝葉線條帶來彷彿山稜脊線的視覺觀感。常玉畫作傳承自中國傳統山水畫又突破當時期印象派、立體派以及野獸派等對於透視、造型以及色彩的創新詮釋。《瓶菊》作畫自成一格，描繪常玉超越東西，為一二十世紀的東方畫作先鋒。

在創作的空間與構圖裡，東方繪畫是感性的象徵，寫意的表現；西方繪畫重視理性的透視，呈現寫實的手法。而常玉早年在中國習畫，1921年赴法法國開拓繪畫視野，適逢巴黎畫派的年代，常玉卻逕自連貫中西畫法，自成一格，他的運筆節奏收放自如，線條流暢婉約，進而奠定其西畫筆法簡潔純練之現代感，即便是油彩作品仍強調純粹線條而捕捉繪畫對象的神氣內涵。

線條是東方繪畫的主要精神，唐代吳道子以「吳帶當風」聞名，他的線描行筆磊落，氣勢豪放，線行多變令人物衣裝飄帶有隨風飄拂之感。而魏晉南北朝時期北齊佛像畫家曹仲達以「曹衣出水」著稱，他沉著閉氣繪以尖筆，細勁有力的線條予以人物服飾窄緊貼體，宛如芙蓉出水，呈現薄衣貼體之美感。承襲東方國度以線條為畫中雄辯的常玉，作畫偏好柔軟的材料，執筆之時，書以菊枝盤根錯節，以「漸」、「緩」、「澀」筆之運行，達到「雖瘦而見溫潤」，「雖細而能柔媚」之效，使觀者目光隨枝走葉仿若從容出遊，細細品嘗，能得風姿焉然之美。而畫中花團簇擁，枝葉開展，筆線曲折蜿蜒無盡綿延，常玉利用觀者視覺讓《瓶菊》永恆無限地停留在畫中，安置空間推移時間，彷彿菊枝仍超越花菊無盡生長。中國宋代花卉靜物著重寫生功力，當時期理學哲思甚為流行，觀萬物「生」意是理學家標榜的最高境界，而瓶菊內含氣韻「生」動，將宋朝繪畫精神融入現代主義的花草靜物中，予人韻味餘長，靈活纖動之感。

身處巴黎20世紀中期，常玉時逢藝術發展百花齊放之時，各家藝術流派如浪潮般席捲而來，常玉作畫卻不喜與人談論，自成一派，意在讓觀者直視畫中語彙。他以書本中類似拉開頁面的

描繪空間方式繪製二叢左右並不對稱的菊枝，猶如攤開以中線對折的畫布，卻停留在轉折的狀態，畫面突破西方繪畫一直以來所運用的單一透視觀點，以左、右二面並置的轉折空間同時存放在同一平面上，這種雙視角的描繪為畫面帶來錯置的立體感，進而拉大作品畫面的廣度空間。另一方面，常玉將花瓶安置在畫面無法再向前的前端，彷彿在觀者面前觸手可及，放置瓶菊的桌面以視覺停留於花瓶上向後延伸，製造向後伸長的深度空間。常玉對於廣度與深度空間的創造是中國傳統山水繪畫散點視角的加強利用，加以打破西方單點透視的單一效果，補強中國繪畫所缺少的空間感，以在東西方繪畫技法的莫基上加入前所未有的個人視野觀點，形成一革新的創作語彙，畫作至今，並無二人。

與常玉同時期赴法並被讚譽為畫魂的潘玉良曾言：「常玉的畫，一直在隨著時代演變，在進步，真是難得。」常玉擺脫學院派寫實主義的羈絆，選擇投身現代主義的懷抱，他不僅注重線條、空間，在色彩及光影上的變化運用也甚為精彩。他在畫面上方重刷幾筆黃色顏料，使觀者不自覺以視覺經驗連接下方金黃花簇達成視覺一致的效果，利用顏色整理畫面物件之間的對比和諧，以視覺慣性拉近前方花體以整合描繪桌面的赤色、以及突顯於背景的黑色，而讓觀者自動捨棄觀看細節，將視覺焦點集中在常玉想敘說的故事裡頭。印象派強調光影，捨棄細節，以七彩顏色入畫，常玉則在他創造的墨色深度空間裡輕刷幾筆淡色，製造氤氳氣氛，讓光影存在於空氣之中。

現代藝術之父塞尚曾經說過：「畫畫並不意味著盲目地去複製現實，它意味著各種關係的和諧」。在常玉的畫作裡，他使用減法哲學，即使僅用低限的色彩、簡練的線條，卻顧慮到每個環節，色彩使用上的相互緊扣以及花體與花瓶大小的不真實超越現實，描繪出視覺上的和諧畫面。常玉畫作超越東方傳統繪畫，跨越西方各家藝術流派。《瓶菊》作品為法國Levy家族所擁有，Levy家族自1950年代便與常玉來往密切，作品長期雅藏於法國，於常玉離開人世的那一年曾在Levy家中展示過，而後僅在2001年台灣歷史博物館的「鄉關何處 - 常玉的繪畫藝術」展覽展出，之後完全未在其他展覽或市場上真正曝光過，蔚為珍貴。《瓶菊》並時逢50年代常玉為促進各方展覽邀約而傾盡時間、精力來表現個人對中西方藝術經驗，展現對線條、色彩、空間以及光影氛圍的獨到見解所開創的前所未有的視覺經歷。《瓶菊》呈現常玉以近30年的生命經歷在巴黎花都跌宕起伏，濃縮其精彩經歷對生命的深刻寫照以及對藝術的輕熟駕馭，使之作品華宴絕代，成為絕無僅有的珍貴單品。



Etienne Lévy and a friend in front of the painting at Sanyu's exhibition opening in December 1965.
Etienne Lévy 及其友人攝於1965年12月常玉畫展開幕禮(本拍品於右後方)

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)

PROVENANCE

Anon. Sale, Sotheby's Taipei, 14 April 1996, Lot 62

Anon. Sale, Sotheby's Hong Kong, 5 October 2013, Lot 6

Acquired by the present owner from the above sale

EXHIBITED

Dresden, Kunsthalle im Lipsiusbau, Staatliche Kunstsammlungen

Dresden, Germany, Madonna Meets Mao, 31 October 2008 – 11 January 2009.

LITERATURE

Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol. II, Hunan, China, 2007 (illustrated, p. 243)

廬山

油彩 木板

45.8 x 59.8 cm. (18 x 23 ½ in.)

1974年作

款識：荼74 (右下)

來源

1996年4月14日 蘇富比台北 編號62

2013年10月5日 蘇富比香港 編號6

現藏者購自上述拍賣

展覽

2008年10月31日至2009年1月11日「瑪丹娜遇見毛澤東」

德勒斯登國立美術館 德勒斯登 德國

文獻

2007年《吳冠中全集 2》湖南美術出版社 湖南 中國
(圖版·第243頁)



Vincent van Gogh, *Flowering Plum Tree (After Hiroshige)*,
Painted in 1887, Collection of Van Gogh Museum, Amsterdam
梵高《開花的李子樹 (仿廣重)》1887年作 梵高博物館 阿姆斯特丹

I am absolutely not satisfied with just the visually pleasing effects of pure form. I love the conceptions that inform paintings. But these conceptions are connected with formal beauty, and must first be realized in terms of form before they can be expressed. At the heart of my career as an artist is using my painter's eye to discover the conception associated with an image.

- Wu Guanzhong, 'On Oil Painting, Bitter and Sweet'





Lot 2504

In 1936, Wu Guanzhong entered the National Academy of Art in Hangzhou founded by Lin Fengmian, initially studying oil painting under Chang Shuhong, and thereafter learning Chinese traditional painting from Pan Tianshou. In 1947, after excelling in examination, he was admitted to government-funded study in France, where he entered the École nationale des beaux-arts for a three-year course of study. There, he gained a deep understanding of the essence of Western modern art, such as Impressionist colours, post-Impressionist visuality, Fauvist complete unleash of freedom, Cubist new form of expression. Upon his return to China, Wu Guanzhong embarked upon an inspirational fusion of Chinese traditional and Western modern art to create a third way, by employing ink and paper as its carrier, at the same time combining with concepts in Western modern art. In particular, Wu made breakthrough innovation to concepts and techniques and renewed visual language in terms of composition and structure, brushstroke and coloration. In this way, he inherited from and further developed Chinese ink painting, and thereby inaugurated a new era.

Under the political circumstances prevailing in China during the Cultural Revolution, Wu Guanzhong ended up being 'sent down' to the countryside several times for 'reform through labour.' That, however, did not dampen his fervent pursuit of painting, but served instead to focus his attention even more strongly on landscape-themed works. During the hours he spent at farm labour, he came to the realization that any interpretation of beauty must be sought in nature, and further, that one's own thoughts and feelings must become part of the scenes depicted — a realization that helped produce many successful works. *The Lu Mountains* (Lot 2504), dating from the 1970s, when his work in the oil medium was at its peak. In it Wu finds a precise balance between realism and a more freestyle (or *xieyi*) approach. The work is filled with freestyle brushwork of great abstract beauty, along with bold, solid lines that find a complement in others less distinct. Combined with these is the natural flavour of Wu's simple,

earthy colours, while the structural relationships between his colours and lines produces the finely managed sense of space and depth in *The Lu Mountains*.

In *The Lu Mountains*, Wu Guanzhong boldly chooses to make trees and branches a dominating presence in the foreground of the work. These he sets out in strong, distinctive, and vivid brushwork, using horizontal strokes to create texture in the tree trunks, while the fine lines of slimmer branches are etched out of the pigment on the canvas. Wu's composition allows viewers to imaginatively enter into the scene, touching their feelings with the sense of glimpsing beautiful scenes in the distance through the branches. This double presentation of close-up branches with more distant vistas adds a wealth of poetic energy to this otherwise realistic scenic presentation. A shift in our viewpoint occurs as our eyes moves from the close foreground toward the white buildings and red-tile

roofs in the valley, and then further on to the grand rise of the mountain peak in the distance. The artist guides us as we roam through the landscape: here there are mountain paths to walk, distant peaks at which to gaze, and homes in which to live. Song Dynasty painter Guo Xi once spoke of paintings in which 'there are landscapes with places to walk, vistas to gaze at, paths to roam, and houses in which to live,' and Wu Guanzhong here offers a fresh new interpretation of that view.

The pictorial space of *The Lu Mountains* is dominated by Wu's strong, expressive lines, somewhere between freestyle abstraction and naturalistic realism, which call to mind the decorative screens produced by Japanese artist Ogata Korin (Fig. 1) or the highly stylized landscape paintings of Gustav Klimt (Fig. 2). Korin eliminated any background in order to highlight his shapes and forms and the appeal of his subject; Klimt, on the other hand, provides a profusion of detail with multitudes of repeated points and lines. Wu Guanzhong's expressive approach is more elegant in its easy, effortless, yet reserved manner, and in this painting, which is lucid and understandable yet invested with deep feeling, he finds magnificent beauty in the ordinary. His brushwork is free and varied but never dense or complicated in the least, and his accurate depiction of the relative sizes, heights, and distances of objects allows the painting to exude a sense of precisely ordered beauty. The expression of rich detail without losing sight of the overarching order bespeaks a certain kind of aesthetic and a mature technique, closely linked to the aesthetic traditions behind Chinese landscape paintings and the grand sweep of their conceptions.

Beyond its finely managed composition, *The Lu Mountains* also features rich colour and meticulous layering. In the trees and mountains, Wu employs alternating areas of cool and warm tones in pigments which have the same kind of bright, saturated colours and earthy textures seen in natural minerals. From the broad perspective of art history, the jumbled blocks of colours in *The Lu Mountains* could perhaps be seen as inspired by Cezanne, though Wu moves

beyond the purely formal beauty of Cezanne's work. Cezanne simplified and then reconstructed his scenery, emphasizing vertical and horizontal spatial extension in tightly structured compositions that can seem slightly confined (Fig. 3). Wu Guanzhong, however, by means of brushstrokes and colours that vary from dense to diffuse, expresses depth, distance, and openness within the flat spatial structure of the canvas. He injects a natural, intuitive sensibility into the work, and his feel for the resilient life force of the land conveys its flourishing vitality to the viewer. Wu Guanzhong surmounts the restrictions of the flat canvas through his precise grasp of line, colour, and structure, and in each minute area of the painting we find spaces where the imagination can roam. His brushstrokes in oil seem to possess a concentrated power that adds body and life, making real the relationships between scenic objects, as if there were another hidden dimension beyond his flat canvas. Brushstrokes are vivid and lifelike, and small touches of abstract beauty can be found within larger areas of figurative depiction. But these smaller sections carry traces that suggest the whole, while the whole exists in an overall unity within each of its parts. Wu Guanzhong thus reaches the highest summit of this kind of freestyle aesthetic, echoing the English poet William Blake's famous line about imagination: 'to see the world in a grain of sand, and heaven in a wildflower.' *The Lu Mountains* reflects Wu Guanzhong's marvellous ability to find an image encompassing all of nature within some corner of its scenery, unrestricted by the size of his canvas. *The Lu Mountains* further reveals both his deep insights, and his ability to realize those insights in exciting ways, in terms of the mutual relationships between freestyle aesthetics and the shaping of forms, or in other terms, between abstraction and figuration in nature. *The Lu Mountains* displays all the elements that made Wu Guanzhong's art great.

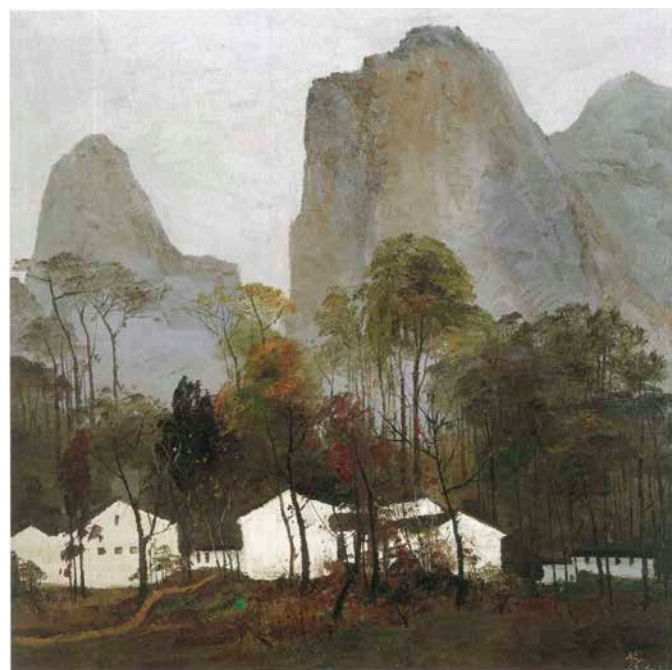
Wu Guanzhong's pursuit of 'beauty of form' clearly differs from the modern formalism of the West; it is part of a more Eastern cultural vocabulary, closely tied to national

sentiments. It is also deeply rooted in the perceptions of beauty gained during his rural life, from which evolved his unique and innovative creative vocabulary. Such a vocabulary served to present in art his actual experiences of the time, but also drew on the essence of the Chinese landscape painting tradition, a tradition not limited by the distinctions made in the West between abstraction and figuration. As he once wrote, 'In oil landscapes there are mountains, rivers, trees, houses....expressing these concrete images is not too difficult. But it is the abstract forms of the organizing structural relationships between these concrete objects—that is, the upward or downward motion they produce, the squares, circles, curves, and straight lines, and warm or cool colors—and their responses to each other, their degree of concentration or expansion, and so on, that are actually crucial in determining whether a work is beautiful or not, or whether its conception succeeds.' If Wu Guanzhong's work is understood on this basis, then figuration and abstraction are simply two sides of the same coin, and the key lies in whether the artist's forms and ideas are capable of expressing a conception that will touch the viewer. Put another way, what matters is whether technique and materials, through the shaping and structuring of the artist, can communicate the experience of the spirit. The poet Su Shi once wrote about the Lu Mountains that 'viewed from a distance, they seem a mountain range; from the side, a single peak,' reflecting the way in which the same mountain presents vastly different aspects from different viewpoints. This metaphorically describes the challenge faced by modern Chinese artists as they brought their Eastern aesthetic viewpoint into their work in a new medium. Wu Guanzhong's *The Lu Mountains* shows just how capable he was at solving this problem.

The Lu Mountains makes absolutely clear that in the history of Chinese art, Wu Guanzhong enjoyed magnificent success in two important areas: creating works that reflected a national spirit, and developing innovative new approaches to painting.



Wu Guanzhong, *Warm Spring in a Little Yard*, 1976, Collection of Shanghai Art Museum, Shanghai, China
吳冠中《小院春暖》1976年作 中國 上海 上海美術館



Wu Guanzhong, *A Mountain Village of Guilin*, 1973, Collection of National Art Museum of China, Beijing, China
吳冠中《桂林山村》1973年作 中國 北京 中國美術館

我個人絕不滿足於純形式的視覺舒適感，我愛繪畫中的意境，不過這意境是結合在形式美之中，首先須通過形式才能體現。用繪畫的眼睛去挖掘形象的意境，這就是我藝術生涯的核心。

- 吳冠中 〈油畫實踐甘苦談〉

吳冠中1936年進入林風眠創辦的杭州國立藝專學習，先與常書鴻學習油畫，後從師潘天壽學習國畫，1947年考取官費留學法國，進入巴黎國立高等美術學院研習三年，領悟印象派的色彩、後印象派的視覺表現、野獸派的自由放逸、立體派的造型藝術等西方現代藝術精髓，回國後立志開創融合民族性與現代藝術的第三條道路，藉水墨紙張的載體，結合西方現代繪畫觀念，在造型結構、用色筆觸等方面，以觀念和技法的創新突破，來繼承發展中國水墨繪畫藝術。

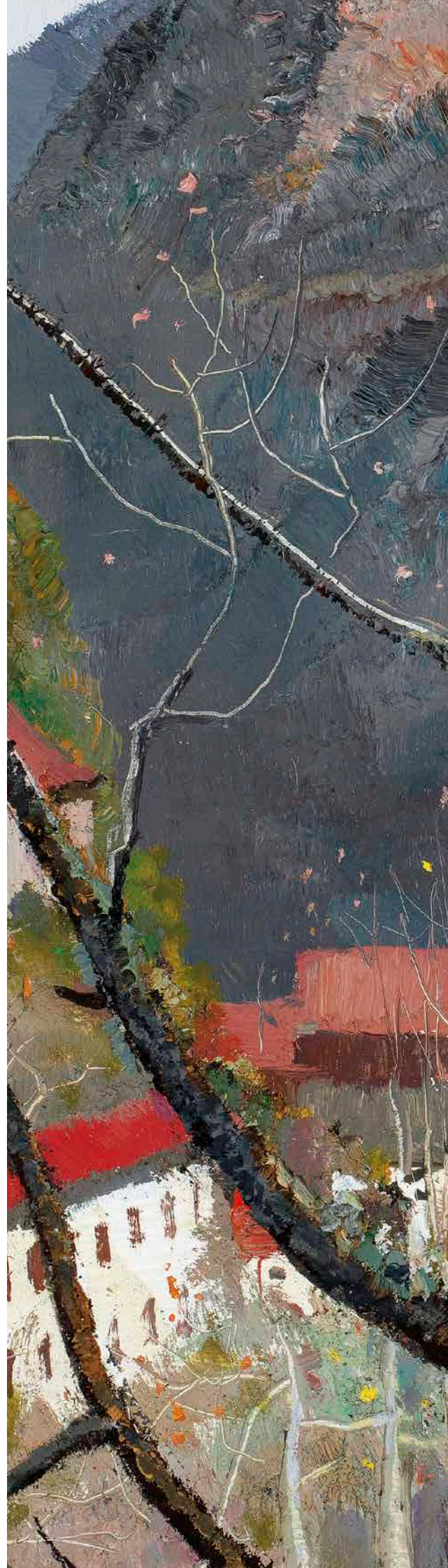
在文革期間的中國政治環境下，吳冠中多次被下放鄉村勞改。這沒有澆息他對繪畫狂熱的追求，反而促使他更專注於以風景為題材的創作上。在農村勞動的時光中，他體悟出對美的詮釋必須在自然中探求，並進而將情思注入於景物中，成就了許多經典作品，創作於1974年的《廬山》(拍品編號2504)，即為其70年代油畫創作巔峰期的代表之作，以富於抽象美的寫意筆觸與虛實相輔的線條，精準掌握了寫意與寫實之間的平衡，並結合深具自然韻味的質樸色彩，憑藉色彩與線條的結構關係延伸出細膩深遠的空間表現。

《廬山》大膽以壓倒性佔滿畫面的樹木枝枒作為前景，運用橫向筆觸表現樹幹肌理，虛筆刻畫細枝，筆意蒼勁而氣韻生動。這種構圖讓觀畫者在想像中體驗到一種臨近感，彷彿是透過樹枝瞥見遠處美景而有所觸動，這種既近又遠的雙重性，讓看似寫實的畫面蘊藏了豐富的詩意能量。另一方面，當視線由臨近的前景往後推移至山谷中紅瓦白牆的屋舍，再至更遠方巨然聳立的山峰，便出現了觀點的轉換，如同在藝術家的引導下遊歷於畫中山水，有山路小徑可行、遠山可望、小屋可居，為宋代大家郭熙所言之「山水有可行者，有可望者，有可游者，有可居者」作出了嶄新的詮釋。



Fig 2. Gustav Klimt, *Beech Grove I*, 1902, Galerie Neue Meister, Staatliche Kunstsammlung Dresden, Dresden, Germany.
圖2 古斯塔夫·克林姆《櫟樹林》1902年作 德國 德勒斯登 德勒斯登國家藝術館

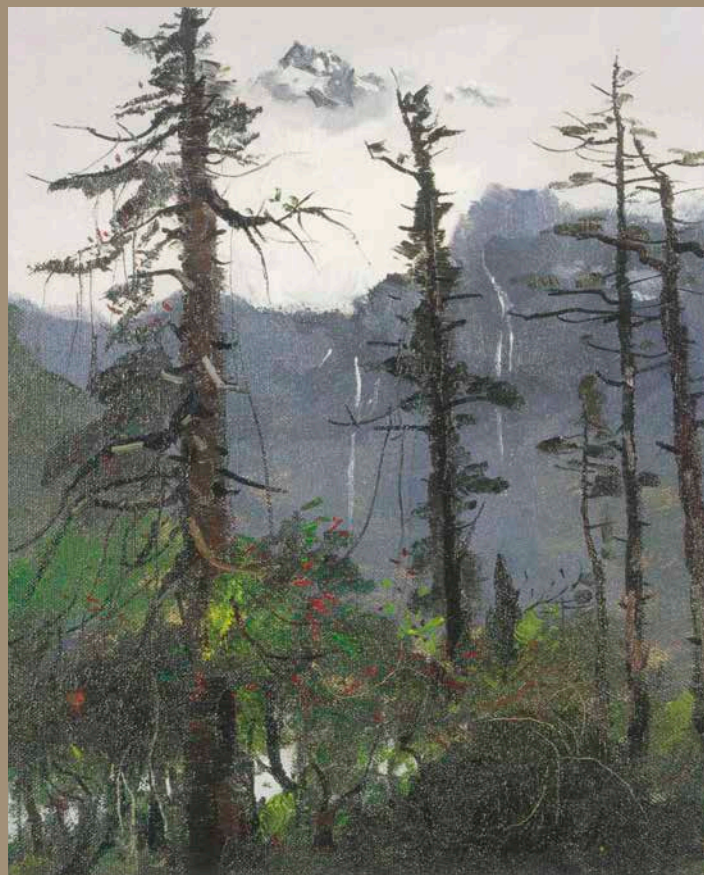
Lot 2504 Detail 局部 >







Lot 2504 Detail 局部



Wu Guanzhong, *The Yulong Mountains after Rain*, 1978
吳冠中《雨後玉龍山》1978年作



Fig 3 Paul Cézanne, *Orchard, Côte Saint-denis, At Pontoise (The côte des boeufs, Pontoise)*, 1877, Museum of Fine Arts, St. Petersburg, Florida, USA
圖3 保羅·塞尚《果園》1913年作 美國 佛羅里達 聖彼得斯堡 聖彼德斯堡美術館



Lot 2504 Detail 局部

吳冠中在創作《廬山》時，運用介於寫意抽象與自然寫實之間的強烈線條表現主導畫面，令人聯想到日本琳派的裝飾性屏風作品（圖1）或是克林姆（Gustav Klimt）高度風格化的風景畫（圖2）。相較於琳派徹底去除背景以加強造形感與主題魅力，或是克林姆對點線細節不斷重複而繁細的表現，吳冠中輕快而含蓄的表達手法更為優雅，寓華於樸，具有高度的可讀性與可感性；雖運用了寫意而多樣化的筆法，卻絲毫不顯繁雜，無論在大小、高矮、遠近關係表現上皆極度精準，散發出一種嚴謹的秩序美，這種細節豐富卻不失整體性的美學與成熟技法，和中國山水具有高度概括性的意象美學傳統有著緊密連繫。

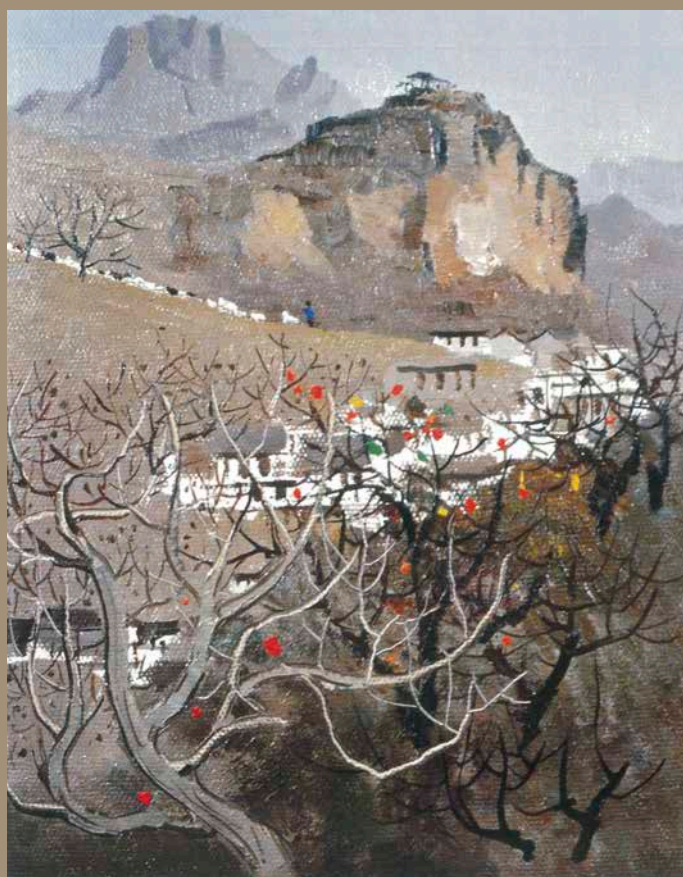
除了出色的佈局結構，《廬山》在色彩上亦十分豐富，層次細膩，在樹木與山體的描繪中皆運用了冷暖色彩的交錯變化，色澤如礦石般明亮飽和但不失質樸。從藝術史脈絡來看，《廬山》中以色彩塊面堆疊的手法或許是來自塞尚的啟發，但同時他也比塞尚風格的形式美感走得更遠；塞尚將風景進行簡化與重構，強調縱向與橫向空間的延伸發展，結構嚴謹，略顯侷限（圖3），然而吳冠中則是透過色彩筆觸本身的聚散關係，在平面空間構成中表現深遠與開闊，注入了自然直觀的感性與土地中強韌的生命力，令人感到生氣蓬勃。透過對線條、色彩與結構三方面精準掌握，吳冠中得以突破畫布平面局限，在每個細微處中展開想像性的空間。他的油彩筆觸似乎有著高度濃縮性，能具體而微地描繪事物之真實關係，在畫布平面之外另有隱藏的維度，具象描繪中蘊含了細部的抽象之美，筆筆傳神。局部透露了整體的痕跡，整體存在於每一部分之中，萬物為一；英國詩人威廉·布萊克知名詩句「一沙一世界，一花一天堂」所指出的這種想像性，正是寫意美學的最高境界。《廬山》反映出吳冠中能將整體性的自然意象蘊藉於風景片段之中，不受限於畫布尺幅的神妙，更證明了他對寫意和造形、或抽象形式與具象景物的相互關係之深度領悟與精彩實踐，堪稱為其集大成之作。

吳冠中對「形式美」的追求，明顯不同於西方現代藝術中的形式主義，而是屬於東方文化語境，深繫民族情感，以深植於鄉土生活中的美感經驗，所造就的一種獨特而革新的繪畫語言。這種語言既呈現了當下的真實經驗，但又從中國山水傳統中汲取精華，不自囿於西方對具象與抽象的區別。如他寫道，「油畫風景，山山水水、樹木房屋……這些具體形象的表達並不太困難，而這些具體物體間抽象形式的組織結構關係，即形的起、伏、方、圓、曲、直及色的冷暖、呼應、濃縮與擴散等等，才是決定作品美醜或意境存亡的要害。」若從這層基礎上去理解吳冠中的作品，具象和抽象確實是一體兩面，關鍵僅在於如何以「形」寫「意」，能否表現出觸動人心的意境，也就是如何透過筆法與物質、透過造形與結構去傳達一種心靈體驗。廬山之所以在蘇軾筆下「遠看成嶺側成峰」，是因為同一座山在不同觀點下可能呈現出迥然相異的面貌，將東方的美學精神帶入新的媒材正是當時中國現代繪畫的挑戰，而此作也展現了他迎刃而解的信心。

藉由《廬山》，吳冠中在民族精神的實踐及繪畫形式的開創性這兩個面向的蔚然成就，在中國藝術史上是無庸置疑的。



Lot 2504 Detail 局部



Wu Guanzhong, *In the Taihung Mountains*, 1972.
吳冠中《太行山中》1972年作

2505

ZHANG DAQIAN 張大千

(CHINA, 1899-1983)

Splendour of the Peak

Scroll, mounted and framed, ink and colour on silk

173 x 89 cm. (68 1/8 x 35 in.)

Inscribed and signed, with one seal and one dated seal of the artist

Dated autumn, *yisi* year (1965)

HK\$30,000,000-40,000,000
(US\$3,900,000-5,200,000)

PROVENANCE

Lot 210, 7 October 1990, Fine 19th and 20th Century Chinese Paintings (Part II), Christie's Swire Hong Kong.

LITERATURE

Han Mo Volume 39, Zhang Daqian's Landscape Paintings, Han Mo Xuan Publishing Co., Ltd., Hong Kong, 1 April 1993, p.42.

青綠山水

設色絹本 鏡框

173 x 89 cm. (68 1/8 x 35 in.)

一九六五年作

題識

乙巳(1965年)秋日，大風堂。爰翁。

鈐印

大千唯印大年、1965五四

來源

香港太古佳士得，中國十九二十世紀繪畫 (II)，
1990年10月7日，編號210。

文獻

《名家翰墨》第39期張大千山水畫特集，翰墨軒出版有限公司，
香港，1993年4月1日，第42頁。





A Thousand Peaks lift from earth in ranks of green and azure, Ancient pine trees sigh and moan across their layered slopes.

These winding, convoluted ridges seem wondrous and fantastic, Cascades spurt a thousand meters dangling from the Milky Way.

– Zhang Daqian

SELF-EXILE TO GLOBAL NOMAD

By 1965, Zhang Daqian had travelled much of the world covering South America, Europe and Asia before he chose to make Carmel, California his home for several years to follow. His paintings completed in this year portray a multitude of subjects, from the snowstorms of the Swiss Alps to the remote settlements of Brazil, but it is likely this work was inspired by nostalgia and sentiment. Perhaps yearning to recall memories of life in Asia, the artist sought comfort in painting a vivid depiction of towering mountains with a cluster of Chinese homes nestled amongst its high precipices accessible only by a winding road precariously hugging the mountain edge.

EARLY DISCIPLINE IN CHINESE CLASSICAL ART TO THE DEVELOPMENT OF SPLASHED-INK PAINTINGS

Zhang Daqian's early training provided him with a strong grounding in Chinese Classical art - having spent his 20's perfecting the style of old masters, he took great delight in challenging his peers to differentiate between the original and his copy. During this time, Zhang engaged himself in the study and understanding of classical traditions, submerging himself in the works of Bada Shanren and Shitao, and creating works filled

with elegance and a balanced restraint. He built a strong foundation in his control of the brush and use of colours, culminating to a two and a half year study of the caves at Dunhuang from 1940-1942 (Fig. 1). From this experience, he was able to extract, digest, and personalize the essence of the scholar tradition, and move in a new direction, inspired by the extremely colourful and meticulously painted cave drawings from the Sui (581-618) and Tang (618-907) dynasties which he religiously copied. Here, Zhang cemented his craft in meticulous drawing and developed a sensitivity to the use of colours in his work (Fig. 2).

Zhang's second period of artistic development happened post-1957, as he started experimenting in the splashed-ink style. His use of colours became more fabulous and diverse, exuding an air of magnificence and monumentality in his landscape creations. This technique of “accumulating ink and colour” were in part derived from the Tang dynasty model of splashing ink on silk and spreading them into shapes. Particularly, Zhang focused on the ancient method of splashed-ink, boneless (mogu) works (Fig. 3).

The years from 1965 to 1969 marked the apex of Zhang's artistic career. Undoubtedly, his exposure to different cultures and artistic styles over the course of his travels greatly inspired and influenced

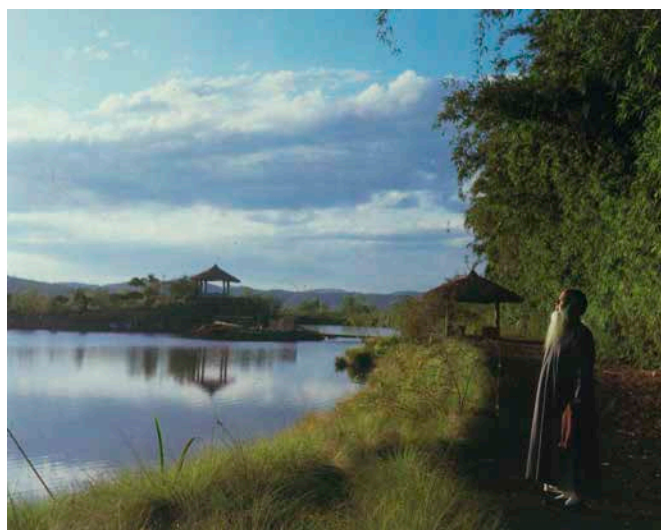


Fig. 5 Zhang Daqian admiring the views at his South American residence, Garden of Eight Virtues
圖 5 張大千在南美寓所八德園中欣賞風景

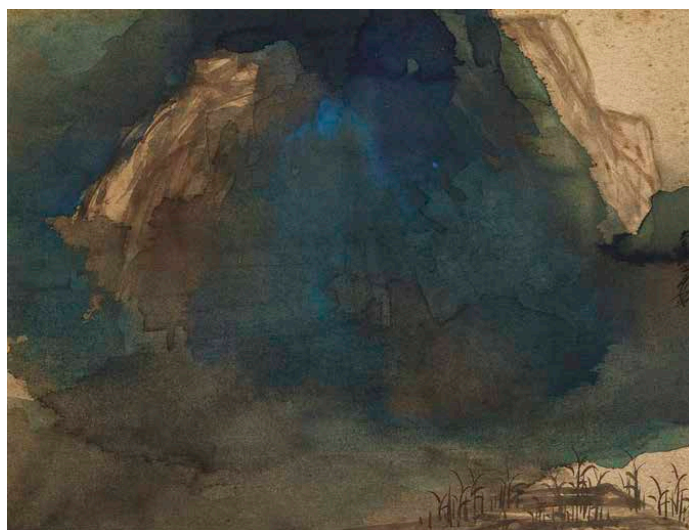


Fig. 3 Zhang Daqian (1899-1983), *Majestic Peaks*, Fine Chinese Modern Paintings, 1 December 2015, Lot 1343, Sold for HKD2,680,000
圖 3 張大千·《碧峰橫嶺》, 香港佳士得·中國近現代畫, 2015年12月1日, 編號1343, 成交價: 港幣2,680,000



Fig. 1 Zhang Daqian at Dunhuang
圖 1 張大千在敦煌

him in his own pursuit in paintings - it was around this time his splashed-ink paintings developed into the technique that is highly revered today. Zhang's meeting with Picasso in late July 1956 was influential in his pioneering a new path towards his approach to art creation (Fig. 4) - this period also marked Zhang's meeting with Chinese artists practicing within the abstract realm, such as Zao Wou-ki and San Yu, which very likely expanded his exposure and understanding towards Abstract Expressionism.

Many have noted that Zhang's splashed-ink paintings were representations of a synergy of both Western and Chinese painting practices - nevertheless, Zhang stressed his splashed-ink works were a continuation of Chinese paintings rather than a departure from it, reflections of Tang dynasty methods whereby artists randomly splashed and saturated their paintings with ink. Blue and green landscape were believed to have been invented by Li Sizun and his son Li Zhao-dao in the Tang Dynasty (618 - 907), that relies on heavy mineral blues and greens and sometimes gold and silver. Whereas *gongbi* works emphasised meticulous and tidy focus, in turn preventing independent and expressive freedom, the *xieyi* method favoured sweeping



Fig. 4 Zhang Daqian with Picasso at Picasso's home near Cannes in 1956
圖 4 1956年，張大千在畢加索於曼納附近的寓所與其會面

broad swaths of ink, encouraging flowing forms, and created dramatic works contrasting to his earlier style.

Zhang's most prolific period came about the mid-1960's, around their departure from South America, and at the time this present piece was executed. Zhang's residence in Brazil, *Ba De Yuan* (The Garden of Eight Virtues), was both vast and opulent, with an excavated lake and five pavilions (Fig. 5, 6), and it was here he produced some of his most powerful and innovative works during this period, creating a series of almost abstract paintings in his Brazil studio, which were the centerpiece of his first Laky Gallery exhibition.

This splashed-ink landscape synthesis is probably the most significant fusing of Chinese and Western elements with its bold approach, fluid and free brushwork.

AMORPHOUS LANDSCAPES

In this present lot, Zhang brilliantly builds shapes, colours, and textures, creating wisps of clouds and dense vegetation with minimal brushstrokes, amorphous forms delineating details of the mountain ridges and the surrounding scenery in remarkable

accuracy. A sense of majesty, grandeur and ambition is felt, where the top dominating splashes of green and blue exude dynamism and perpetual movement. Here, colour is integral to structure, compared to the subordinate and ornamental role it would have played in a more traditional setting – this new language opened up his vision and place as an artist to a global platform.

The aura of this present lot, *Splendour of the Peak*, is both moody and evocative, its composition leading our eye to explore the scenery and appreciate the solitude of the dwellings in the house in the middle of the mountains. The rocky mountainside on which the houses stand imposes a hostile environment which the artist has skillfully rendered via varying layers of pigment and pressure. It is indeed remarkable that he was able to communicate such depth via this darker hue of ink and upon closer inspection, the viewer is able to see that colours of green and blue subtly infiltrate, echoing the life of the surrounding vegetation. As we travel up and around the mountains, upon the demarcated path Zhang deliberately left untouched by ink, we make our way to the summit, greeted by an explosion of intense colours and life. A further nod to the classical Tang dynasty and the mesmerizing cave paintings of Dunhuang which he studied for several years, these vivid blues, greens and the autumnal flash of red were composed from the same mineral pigments of azurite, malachite and vermillion resulting in a beautiful landscape that pays homage to the enchanting peaks and valleys of China.

UNIQUE BASE - GOLD AND SILK

Throughout his career, Zhang experimented with a plethora of canvasses and indeed, the foundation of silk would have proved the most challenging. It is likely this painting was intended as a panel for a Japanese screen evidenced by the textural quality of the weave. Such painted screens often in panels of four and six, although mostly documented as having the lotus flower as their subject, have been recorded with a similar year of execution. It is known that the artist had a favourite Japanese store where he ordered most of his painting supplies, but what makes this particular work unique is not only its scale, also the employment of gold paint pigment on the surface of the silk which the artist began experimenting with only after his travels to California, perhaps inspired by the golden light and coastal colours he witnessed. Other recorded paintings note gold-flecked silk and paper but this complete coverage in gold would have provided Zhang with further difficulties since the gold pigment on silk would

have increases the absorption of the other coloured pigments at a faster rate decreasing the artist's ability to control the resulting flow and dispersion.

As a foundation for a painting, the beauty and irony of silk is that it is unforgiving on the artist, recording every stroke and contact the ink makes. This work displays much skill and dexterity whereby each mark speaks to a stroke Zhang applied. Despite seemingly unforced execution, the splashed-ink method took considerable time to perfect, requiring much patience and help from the artist's students. Every layer of paint had to be independently dried before the next addition to ensure pigments were properly absorbed and this often meant a single work would take many weeks, months and even years to complete.

POWER, ENERGY AND SOLITUDE

Imagine the artist bending over the painting, using both hands to rotate the silk in order to command the flow and amalgamation of ink working to construct his interpretations of the monumental mountain. When we truly realise the physical energy devoted to creating such a piece, we also appreciate more its hidden vitality and spirit, beautifully expressed by the contrasting sullen darkness against the luminescence of gold.

Zhang created *Splendor of the Peak* based on a deep foundation in traditional Chinese painting and philosophy, coupled with a long and gradual incubation and digestion of western influence – ultimately, Zhang successfully created a new style, a singular force that continues to awe and delight views generation after generation.



Fig. 6 Zhang Daqian at his South American residence, Garden of Eight Virtues
圖 6 張大千在南美寓所八德園中

畫家自身便認為是上帝，有創造萬物的特權本領。畫中要它下雨就可以下雨，要出太陽就可以出太陽；造化在我手裡，不為萬物所驅使；這裡缺少一個山峰，便加上一個山峰，那裡該刪去一堆亂石，就刪去一堆亂石，心中有個神仙境界，就可以畫出一個神仙境界。

- 張大千

遊歷世界 超然自逸

1965年，遊歷過南美洲，歐洲和亞洲之後，張大千的足跡已經遍佈大半個世界，此時距離他定居加州卡梅爾也僅有數年之遙。這一年，大千創作的繪畫題材多樣，即有瑞士阿爾卑斯山的雪景，又有巴西時期的舊居，但是這幅作品卻飽含思鄉之情。畫面中，山巒聳立入雲，高處懸崖邊錯落著幾處中式人家，僅有一條沿山壁盤旋而上的小路可達。或許著墨於這深山人家時，畫家才能慰藉思鄉之苦。

師法傳統 研習經典

張大千早年的藝術訓練為其奠定了堅實的傳統藝術基礎。二十到三十歲之間，他刻苦研習傳統名家風格，同時代的人常常分不清原作和他的複製品。在這段時間，張大千全身心地投入到對傳統藝術經典的學習和理解中，從八大山人和石濤的作品中汲取靈感，創作出一批精緻典雅，收放自如的作品。他在筆墨和色彩的使用上基礎扎實，並因1940年至1942年兩年間對敦煌壁畫的學習而達至巔峰（附圖1）。日積月累間，他從名家傳統中汲取、吸收養分，並融合個人風格，最終在不斷臨摹隋唐時期的壁畫中受到啟發，創出屬於自己的道路。此時期，他將精湛的筆法融入到不倦的創作中，並進一步提高了對色彩的掌控（附圖2）。

發展潑墨 自成一格

1957年後，張大千步入藝術生涯中第二個分期，此時他開始嘗試潑墨技法。他對色彩的使用更加多元和熟練，使其山水作品中常蘊含一種雄偉豪壯之氣。這種部分來源於唐代作品的啟發，這些作品往往通過在絹本上潑墨來完成造型。大千尤其關注古代潑墨和沒骨風格的作品，並從中汲取養分（附圖3）。

1965年至1969年間可謂張大千藝術生涯的巔峰。毫無疑問，在多年的遊歷過程中，張大千不斷接觸多樣的文化和藝術形式，這都為他今後革新自己的藝術提供持續的靈感和動力。也正是在此時，他開創潑墨潑彩之風，成為備受推崇的藝術形式。1956年7月他與畢加索會面，極大地啟發和推動他開創出一條全新的藝術道路（附圖4）。也正是在此時期，張大千與諸多崇尚抽象風格的中國畫家會面，例如趙無極和常玉，促進了他對西方抽象表現主義藝術的理解。

張大千的潑墨藝術風格被很多人稱為中西藝術的融合成果，但畫家本人數次強調潑墨技法是中國藝術傳統的延續，而非背離，他亦表明潑墨是受唐風影響，唐代畫家有時通過潑墨進行造型。通常認為，青綠山水為唐代畫家李思訓和其子李昭道所開創，他們在作品中大量使用藍色和綠色等礦物顏料，有時也會用到金和銀等色彩。雖然在工筆技法中，嚴謹精巧的筆法阻礙了獨立表現的藝術自由，但此時張大千開始嘗試的寫意手法，卻通過水墨的自由流淌，實現形態的自由表現，與其早期風格形成了鮮明對比。

張大千於1960年代中期最為多產，此時他剛剛離開南美洲，本幅作品也正是在此時所作。他在巴西的居所“八德園”視野開闊，內有一發掘的人工湖和五座小亭，正是在此時此地，張大千創作了其一生中最具藝術感染力和原創力的一批作品（附圖5, 6）。其在巴西畫室所作的一系列抽象作品亦成為大千於Laky畫廊舉辦的首次個人展覽中的焦點之作。潑墨山水的融合技法，因其大膽的構思和靈動自由的筆法，或許是中西融合之路上最重要的嘗試。

山水之間 變幻無窮

在本幅作品中，張大千巧妙地通過色線形表現縷縷雲朵和濃密植被，並用簡化的筆觸和不規則的形狀描繪山脊和周圍風景，達至極高的準確度。從畫面中觀者可以感受到一種雄偉之氣，山頂處的青綠潑彩表現出無限韻律和動感。與傳統作品中色彩所處的次要裝飾作用截然不同，本幅作品中色彩對結構起到了關鍵作用。這種全新的繪畫技法將畫家的視野提升至全球語境。

作品整體氣氛富於變化，其構圖將觀眾的視線逐步引導到風景和建築中。畫家用一片潑墨來表現岩石遍佈的山腰，在用多重顏料表現的險峻山勢下，建築物錯落其中。值得注意的是，畫家運用濃郁的墨色實現了多層次的深度描繪，觀者如果近距離欣賞，還可發現隱約顯現的藍色和綠色，代表了周圍的植被。沿著墨色留白處的小徑向上攀爬便可直達經色彩暈染而成的山巔。受到唐代藝術經典和敦煌石窟藝術的影響，畫家從石青、孔雀綠和硃砂等礦物顏料中提煉出這些鮮艷的藍色，綠色和秋日特有的紅色，用以表現中國特有的山川峽谷風貌。



Lot 2505



Fig. 2 Lot 1333, Zhang Daqian (1899-1983), *Gathering in the Winter Forest*, Fine Chinese Modern Paintings, 1 December 2015, Christie's Hong Kong. Sold for HKD2,080,000
圖2 張大千，《寒林蕭散》，香港佳士得，中國近現代畫，2015年12月1日，編號1333，成交價：港幣2,080,000

推陳出新 絹本金彩

縱觀張大千的藝術生涯，他嘗試過很多作畫媒介，但事實上只有絹本最具挑戰性。從材料質地來看，這幅作品應該是為一組日本屏風而作。類似的屏風通常包括四聯或六聯，根據現有記錄，同時期創作的屏風也多以蓮花為題材。大千鍾愛一間日本商店，從該店採購了絕大多數畫材。這件作品的獨特之處不僅在於其宏大的尺寸，還有絹面上的金色顏料。這種風格在大千初游加州之後才出現，很可能是受當地海岸常見的金色陽光啟發而創。大千作品中灑金絹本或紙本或可常見，但此件作品中金色完全覆蓋絹面，增加了創作的難度，因為絹本上金色顏料會加快其他顏料的吸收，影響畫家創作的流暢性和專注度。

絹本的魅力和挑戰在於，作為承載畫面的媒介，它不可逆地記錄下每一次筆觸和墨跡。因此這件作品記錄的是大千每一次著墨的痕跡，反映出畫家的技巧、功力和熟練度。雖然此

類作品看似隨心所欲，但繪製潑墨作品卻非常耗時，需要高度的耐心和學徒的從旁協助。每一層墨乾後才可進行下一次暈染，以保證顏色充分吸收，這意味著一件作品往往需耗時數周，數月甚至數年來完成。

力在筆墨 隱於畫境

可以想象，作畫時，畫家需躬身手捧絹面，以使墨色流動調和，最終才能創造出表現山川的畫作。當我們真正理解創作這類作品付出的精力時，畫面中濃郁的墨色與明亮的金色碰撞而成所的藝術精神與活力就更值得稱讚和推崇。

在深厚的中國傳統藝術和哲學基礎上，張大千通過長期接觸和吸收西方影響，創作出此幅《青綠山水》(拍品編號2505)。他所開創的這一全新風格持續不斷的吸引和影響著一代又一代觀眾。

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 7/8 in.)
Painted in 1956-1957

HK\$36,000,000-46,000,000
(US\$4,700,000-6,000,000)

PROVENANCE

Hanover Gallery, London, UK

Acquired from the above by the previous owner in 1957

Private Collection, Europe

Anon. Sale, Christie's Hong Kong, 25 May 2013, Lot 3

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

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

Paris, France, Galerie de France, Zao Wou-Ki: Peintures, 1957

London, UK, Hanover Gallery, Post Picasso Paris, 18 June - 27 July
1957

水之音

油彩 畫布

160.5 x 128.5 cm. (63 1/8 x 50 7/8 in.)

1956-1957年作

款識：無極ZAO 56-57 (右下); ZAO Wou-Ki
Water Music 1956-1957 (畫背)

來源

英國 倫敦 漢諾威畫廊

前藏者於1957年購自上述畫廊

歐洲 私人收藏

2013年5月25日 佳士得香港 編號 3

亞洲 私人收藏 (現藏者購自上述拍賣)

此作品已登記在趙無極基金會之出版庫，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

1957年「趙無極」法蘭西畫廊 巴黎 法國

1957年6月18日-7月27日 「畢卡索之後的巴黎」漢諾威畫廊 倫敦 英國





Zao Wou-Ki has taken in great elements of Western art... and has also discovered brilliant aspects from the culture of the East.

- Chinese-French member of the Académie Française, François Cheng

Fig. 2 Zao Wou-Ki, *Fleuve*, 1956, Private Collection, Paris
© 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich
圖2 趙無極《Fleuve》私人收藏 巴黎

ZAO WOU-KI : TURNING TENSION INTO HARMONY ATTAINING THE STATE OF WOU-KI (LIT. INFINITY)

Zhou Wou-ki was born in an affluent family with good education in 1921. His grandfather a xiucai scholar of the Qing dynasty, his father a banker and art aficionado. Zou immersed in a world of traditional aesthetics from a tender age, he was tutored by his grandfather on the classics and the arts of calligraphy and painting. After gaining admission to the National Academy of Arts, Hangzhou, Zou started to receive formal academic trainings in painting under Lin Fengmian, who recently returned from his study in France. It was also at that time that Zou came into contact with Lin's innovative ideas on painting. Zou graduated in 1941 and remained to teach as a faculty. After the second world war, Zou travelled to Paris in 1947, where he befriended fellow artists like Alberto Giacometti. He then started to study the abstracts in western art and made sharp changes in terms of style into the avant-garde. From 1952 onwards, Zou's works were exhibited regularly in Paris' galleries and touring in the United States, Switzerland and London. He befriended with artists like Franz Kline of the New York School and started to re-examine the foundations of Chinese painting, finding the notion of the void from the traditional liubai (blank-leaving) technique and lyrical abstraction from nature and ink painting. Following the solo exhibition in the Grand Palais in the 80s, important art institutions around the world, for example, The National Art Museum of China, Kyoto National Museum, Japan and Galerie de France invited Zou to hold retrospective exhibitions. Zou's highly idiosyncratic art provided an unprecedented link between the arts of the

East and West. With a spirit that transcends the artist and the depicted subject, a creative method that is both skilful and mindful, together with his pursuit of the ultimate, Zou who had a commanding excellence of arts both east and west, traditional and modern, came to represent not only one of the most important pioneers in Chinese modern and contemporary art, but also a great master of the twentieth century international art world. Zao Wou-Ki created two artworks in the mid-1950s that were both titled, *Water Music*. This piece (Lot 2506) was executed between 1956 and 1957; the other piece (Fig.1), created in late 1957, is about half the size and executed with a cooler colour tone consisting predominately of Prussian blue.

Water Music is the definitive work of Zou's transition into lyrical abstraction, a consummation of his deep understandings of the core cultures of east and west. The abstract symbols of Chinese bronze inscriptions traversed among a mysterious void of colours, rendering tension into harmony, attaining a sophisticated state of infinity.

LIFE AND ART, A DOUBLE TURN

The two years from 1956 to 1957 were a time of transition in Zao Wou-Ki's personal life and artistic career, and it was during this time that he created several works, such as *Fleuve* (Fig.2) and *Marais*, depicting floating water and his circumstances. *Marais*, or swamp, signifies a low point in Zao's career in the 50s and also his dissolving marriage. The floating water represents the fleeting time, insinuating the minuteness and impermanence of all things in life under the steady grandeur of nature. The artworks also encompass the artist's anticipation for the future and eagerness for creative

inspiration. Zao split from his first wife Xie Jinglan (Lalan) in 1957, and he then visited the United States with Pierre Soulages. It was there that Zao met Franz Kline, Barnett Newman, Mark Rothko, and saw Jackson Pollock's art in person for the first time. Though his contact with abstract expressionism was brief, but it spared a great impact, with the balance of dynamism and tranquillity in the midst of free flowing brushwork casting a particularly great influence on him. Zao recorded in his journal the visual and conceptual impact he felt during this period. "The physical side of the gesture which throws materials on the canvas, as if there is neither past nor tradition", Zao once wrote in his diary. The impact would prove to be long lasting as seen in his later art that fuses together Western abstractionism with traditional Chinese aesthetics.

LYRICAL AND ABSTRACT, PAINTING WITH INSCRIPTIONS

In *Water Music*, bronze and oracle-bone inscriptions reminiscent of those on archaic bronze ware dating back to the Shang and Zhou dynasties fill the canvas (Fig.3), and incorporating these symbols in colour field shows Zao's intense interest and innovation in bringing together Chinese and Western art. The integration of calligraphy and painting is a tradition practiced in Chinese painting, and also a style that was historically innovative. The long cursive-script hand-scroll, Biographies of Lian Po and Lin Xiangru, by Huang Ting-Jian of the Northern Song dynasty showcased a simplified treatment of the scripts and even mutated them in a primal manner. His endeavour broke the barrier between pictographic characters and expressionistic painting through the use of different brushstrokes and with the scripts compositionally arranged like a painting. A vast world of multiple dimensions was opened up for expressing thoughts and emotions. There have also been many examples of incorporating text in painting in Western contemporary art, such as the abstract paintings by Franz Kline in the 50s and 60s which were influenced by Japanese calligraphy; the earlier work of minimalist artist Brice Marden (Fig.4) was influenced by the clean, simple outlines of Chinese Ming dynasty furniture, and in the late 80s to early 90s, he was fascinated by Asian calligraphy and glyphs. The "blackboard" paintings by Cy Twombly from the years between 1966 and 1971 consisted of repetitive circular lines set against a greyish black backdrop, resulting in a dynamic sense of modernity that allows the consciousness to wonder under a controlled state of disorder. *Water Music* was executed almost a decade earlier before incorporating scripts in art caught on in the West, with Zao a trailblazer amongst his Western art counterparts. The combination of pictographic characters and lyrical abstract expressionism has made this an important artwork from this particular

transitional period in the artist's career. Culturally, great Western artists incorporated texts in paintings as a pursuit of form and also a way of integrating philosophical context in their work. Their efforts unfolded into a developmental axis extended from Western art's critiques on the figurative and the redefinition of what is art and what is non-art. Comparatively speaking, Zao stood on the peaks of both Eastern and Western cultures, and incorporated his in-depth understanding of different cultures in his paintings. He paid special attention to the Chinese heritage of combining calligraphy with painting, and transformed something regional into a global phenomenon. This defines Zao's unique position and significance in both Eastern and Western art history. Pure abstraction was originally non-existent in Asian art, only abstraction of the mind and spirit was observed; however, Zao was able to give this kind of metaphysical abstraction a form, allowing the inner grand mindscape to be expressed.

GREAT MUSIC HAS FAINT SOUND; GREAT SYMBOL HAS NO FORM

Zao Wou-Ki's *Water Music* makes an allusion to George Frideric Handel's *Water Music* through its title. The music composition was commissioned by King George I in 1717 for a festive event held on the River Thames. The enthusiastic melody was intended to proclaim the royal position, and that the prince, who was only capable of throwing lavish parties, should back down and wait. The brownish-yellow tones employed by Zao in the painting calls to mind the extensive use of brass instruments in the performance piece, especially evoking the warm musical tones of the French horn, played with an overpowering momentum in open air over a river. Green and white emerge in between the thinly layered bronze colours, reminiscent of clear yet deep and graceful sounds of the oboe, bassoon and strings in the melody.

Using the Western medium of oil paint, Zao reinterprets Laozi's teaching in the Chinese classic text *Tao Te Ching* and elevated his art to the highest state of empty void: "Great

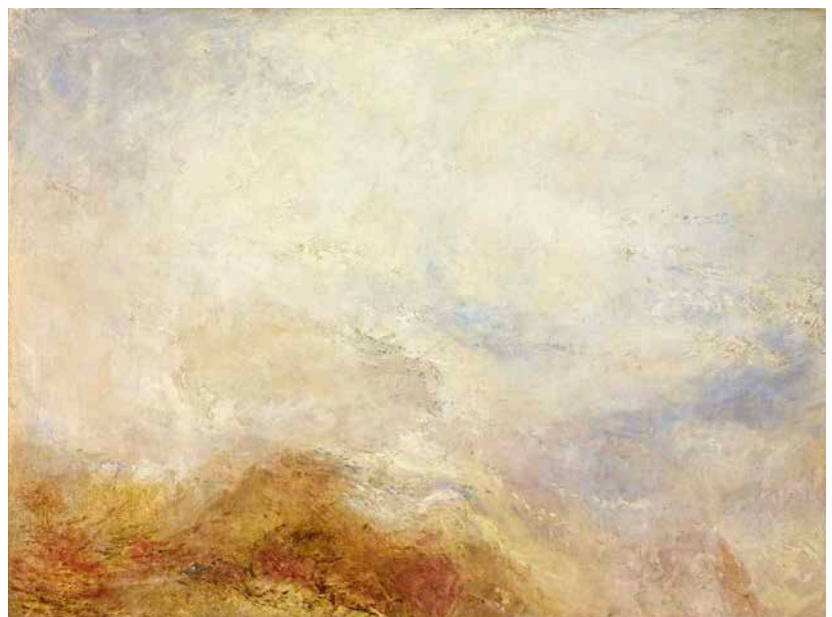


Fig. 5 Joseph Mallord William Turner, *Mountain Scene, Val d'Aosta*, 1845, Collection of National Gallery of Victoria, Melbourne, Australia
圖5 透納 《山景·瓦萊達奧斯塔》1845年作 澳洲墨爾本維多利亞國家美術館

Music has faint sound; a great symbol has no form." *Water Music* is a continuation and extension of Eastern artistic traditions, which reveals his unique starting point from other Western abstract artists, and in essence, shows his observation of ancient Chinese literati values. This work chronicles the artistic achievement during Zao's oracle bone period, and acts as a precursor for his later success with abstract paintings.

ELUSIVE AND TANGIBLE, UNISON OF POETRY, CALLIGRAPHY, AND PAINTING

Water Music also treats light sources with ingenuity, and is reminiscent of J. M. W. Turner's depiction (Fig. 5) that breaks away from the figurative and paves the way for abstraction by using elements of light, air, vapours, and dispersing mists to create an ambiance of airiness. With dramatic colours and grand, powerful brushwork, Turner was able to bring together landscape painting and historical painting and transcended them. Zao, on the other hand, incorporated abstract light sources in *Water Music*, with the rays of light subtly moving and flowing. Along with the depiction of water, Zao's profound understanding for the unison of the elusive and the tangible seen in traditional Chinese paintings is showcased. Zao once expressed that, "There are many empty spaces in my paintings, but wash effects are not as easily created with oil compared with ink and water, which is why I pay more attention on the empty areas than the tangible aspects. The rhythm composed with elusiveness and tangibility in Chinese paintings is something that greatly inspires me." He then further articulated that, "Colours do not exist, only reverberations exist." From the perspective of traditional Chinese aestheticism, Mi Fu and his son Mi Youren of the Southern Song dynasty (Fig. 6) created interesting ink scrolls by crisscrossing the elusive and the tangible, resulting in obscure, misty images of poetic, lyrical qualities. This aesthetical approach of combining expressionism with poetry, calligraphy, and painting is fully demonstrated in Zao's art. Zao's close friend and art critic, Chinese-French member of the Académie française François Cheng, puts it, "(Zao Wou-Ki's paintings) have a cosmic dimension... it is through these forms that the artist shows a meeting... between him, a transformed version of nature, and his interior universe, between the works and the spectator." *Water Music* places Zao Wou-Ki's inner emotions for nature on a canvas in an abstract way, and if appreciated wholeheartedly, a symphony, an epic saga, a visual feast can be experienced.



Fig. 1 Zao Wou-Ki, *Water Music*, 1957, Private Collection, USA (Chao 2000 Trust)
© 2016 Artists Rights Society (ARS), New York / ProLitteris, Zurich
圖1 趙無極《水之音》私人收藏 美國 (Chao 2000 Trust)

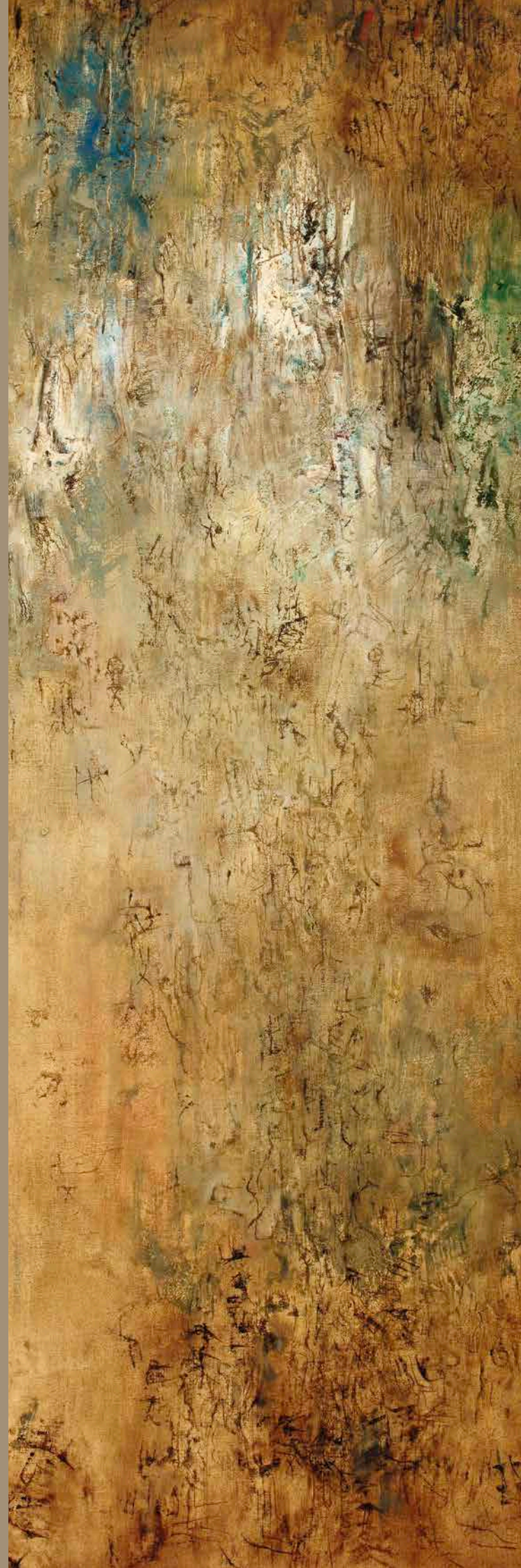




Fig. 6 Mi Youren, *Cloudy Mountains*, Southern Song Dynasty (1127-1279), Metropolitan Museum of Art, USA
圖6 米友仁《雲山圖》南宋 (1127-1279) 美國大都會藝術博物館

「趙無極吸取了西方藝術的偉大之處…也發現了東方文化之精彩。」

—法蘭西學院華裔院士 程抱一

趙無極：將隱隱強力化作融融和諧 成就如其名「無極」的藝術最高境界

趙無極於1921年出生於北平一個富裕的書香門第家庭，祖父是前清秀才，父親則是一位熱衷藝術的銀行家。從小受教於祖父，讀書、習字、塗鴉，浸養在中國傳統的美學天地之中。十四歲考入杭州藝專，接受學院派的繪畫訓練；師從留法回國的林風眠，接觸到其創新的繪畫觀念，1941年畢業並留校任教。二次大戰結束後，趙無極於1947年遠赴重洋至藝術之都法國巴黎，結識阿貝爾托·賈科梅蒂等藝術同好，潛心研究西方抽象畫風，並朝向前衛風格轉變。1952年開始他的作品在巴黎的畫廊定期展出，並巡迴至美國、瑞士、倫敦。50年代中期結識紐約畫派的眾多藝術大師，包括弗朗茲·克萊因等，並開始重新探討中國繪畫的根本，從留白中找到虛空的意向，從自然景觀與水墨暈染中找到浪漫的抒情抽象。1980年代，巴黎大皇宮國家美術館舉辦趙無極個人畫展，隨後被中國美術館、京都國家博物館、法蘭西畫廊等各國重要美術館邀請舉辦回顧展。趙無極的藝術自成一格、成績斐然，為東西方藝術交流提供了重要橋樑。以一種物我交融的精神狀態，心手相師的創作方法，氣韻生動的境界追求，藝通中外，心馳古今，以其在藝術上卓然獨立的成就立足20世紀馳騁國際藝壇的大師級人物，並為中國現當代藝術史中首當其衝的先驅人物。本次拍賣呈現作於56-57年間的作品《水之音》(拍品編號2506)，為趙無極在50年代中期兩件同名作品之一，另一件(圖1)稍晚作於1957年，尺幅大致一半，顏色以冷色系普魯士藍為基調。

《水之音》為趙無極轉型抒情抽象的經典鉅作，傾注精力情感和其對中西文化精髓集大成於畫面，將鐘鼎文的抽象符號穿插於溟蒙深浩的色彩幻妙中，將隱隱強力化作融融和諧，成就如其名「無極」的藝術最高境界。

人生藝術 雙重轉折

1956-57年是趙無極人生及藝術生涯雙重轉折的兩年，同期他創作了《河》(圖2)，《沼澤》等幾幅以流水及周遭環境為主題的作品。沼澤的意象暗指趙氏50年代中期事業上的挫折低落，及婚姻的泯滅；流水則影射時間的流逝，暗喻萬變世事在不變自然情懷下的渺小與轉瞬即逝，同時飽含著藝術家對未來的期許及對才思泉湧般創作靈感的期許。1957年，趙無極與原配夫人謝景蘭離異，同年他同皮耶蘇拉吉夫婦訪問美國，結識弗朗茲·克萊因、巴奈特·紐曼、馬克·羅斯科，並第一次親眼看到波洛克的作品。與抽象表現主義的接觸雖然短暫，但對趙氏影響極大，他尤感畫作中肆意揮灑中飽含狂暴與平靜兩重性。趙在日記中記錄下這段視覺及思想的衝擊，「這種將材料潑濺到畫布上的純物理性行為，好似完全不受歷史與傳統的羈絆。」對其日後結合西方抽象與中國傳統美學的創作有著深遠影響。

文字入畫 抒情抽象

《水之音》畫面中部從上至下縱向佈滿形似商周青銅器皿上銘刻的金文及甲骨文的符號(圖3)，在廣袤恢弘的色域中以文字入畫，實屬趙無極對融合貫通中西藝術的推動與創新。

從歷史層面看，書寫與繪畫的結合既是中國畫的傳統同時也是創舉。北宋著名書法家黃庭堅行書長卷《廉頗藺相如列傳》對諸多文字採用簡化甚至蠻野原始的變形，通過對筆鋒跌宕起伏及用繪畫的佈局安排文字的形式，打通書寫文字與寫意繪畫的隔障，恣意表達思緒情懷，開創空間時間的多維世界。以文字入畫的概念及抽象表現語言在西方當代藝術家的創作中也不乏，如弗朗茲·克萊恩五六十年代的抽象畫受到日本書法的影響；布裡斯·馬爾頓(圖4)畢生致力極簡藝術，其早期作品受到中國明代傢俱簡潔輪廓的影響，80年代末90年代初癡迷東方書法及圖像





Fig. 3 Oracle bone, executed from pit YH127 at Xiaptun, Anyang, Henan, Institute of History and Philology, Academia Sinica, Taiwan
圖3 河南安陽小屯127號灰坑出土的帶卜辭龜腹甲 台灣 中央研究院歷史語言研究所藏

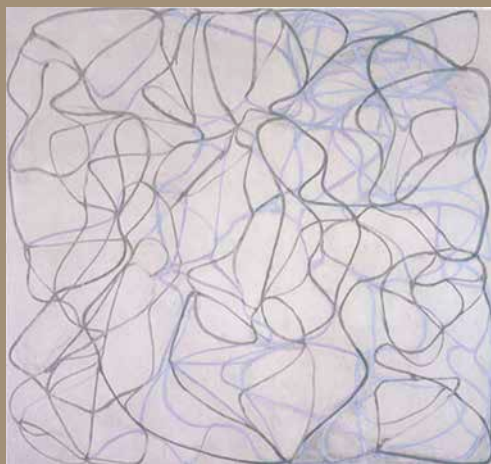


Fig.4 Brice Marden, *Vine*, 1992-93, Museum of Modern Art, New York, USA
© 2016 Brice Marden / Artists Rights Society (ARS), New York
圖4 布里斯·馬爾頓《藤》1992-93年作 美國 紐約 現代藝術博物館

字元；賽·托姆佈雷，1966至1971年間的「黑板」系列在灰黑色背景上反復書寫圈狀線條，形成一種放恣的意識流，控制的失控，凸顯鏗鏘有力的現代性。《水之音》早於西方文字浪潮接近十年，趙無極領先同期歐美藝術家開闢此條道路，並將文字元號與抒情抽象表現主義相結合，成為其轉型期具有重要意義的作品。

從文化根源上看，西方大師的文字入畫趨於對形式的追求及對同時期哲學思想史的鏗和，並為致力延續西方藝術中挑戰具象、重新定義何為藝術何為非藝術這一發展主線。相比之下，趙無極站在東西方文化的雙頭巔峰，將其對不同文化的深層理解引入繪畫，尤其對中國畫中書畫同源加以傳承，從而將本土性變成世界性。趙無極在東西方藝術史的特別位置與意義在於，東方繪畫本是沒有純抽象的，只有意識上及精神上有，趙將這種形而上的抽象隨物賦形，表現內心的恢弘景觀。

大音希聲 大象無形

趙無極為這件作品命名《水之音》，標題靈感或許來自於韓德爾1717年為英皇喬治一世所創作的《水上音樂》。韓德爾所作的這個曲目，是為國王在泰晤士河上行船的水上歡宴，及激昂的音樂向英國人民宣稱國王英姿依舊固守皇位，一向以華麗派對綢繆稱的王子仍需要等待。趙在此幅作品中採用的褐黃色調似乎巧妙呼應了《水上音樂》中大量使用銅管樂器的樂章，尤其讓人感受到彷彿像是法國號渾厚溫暖的深邃銀色，在河面上共鳴所傳達出的磅礴氣概；在薄塗的古銅色調間，隱隱若現的青綠色調及淺白，則像是樂曲中時而穿梭的雙簧管、低音管與弦樂在行板中所交織出清亮卻低沉優雅的旋律。

趙無極以西方油彩為媒材，重新演繹老子在道德經中所言「大音希聲，大象無形」至高的虛空境界。《水之音》展現趙無極在東方美學傳統的延續及發展上的精進與創新，不僅揭示了他與西方抽象表現主義創作出發點的差異，更在本質上回歸了中國書畫美學的人文精神，可視為甲骨文時期的巔峰力作，並為趙無極接下來全面進入抽象繪畫的創作高峰埋下精彩伏筆。

虛實互映 詩書畫一體

《水之音》對光源的使用也別具匠心，正如透納（圖5）用淺薄顏色層層鋪墊描繪出光線、空氣、水氣、雲霧彌散的通透感，拋離具象，為印象派打下鋪陳；透納用極富戲劇性的色彩和大刀闊斧的筆觸將風景畫與歷史畫結合到最高境界。相比之下，趙無極在《水之音》中引入抽象光源，描繪隱隱流瀉的光線流動，捕捉水天一體延綿不絕、水面反射驕陽波光粼粼的明淨瞬間。與此同時，趙無極深諳中國繪畫傳統中的虛實結合，他曾經說過「我的畫很多地方看來很空，但油畫不像水墨那樣容易渲染，所以我在空的部分，比在實的部分下得功夫更多。中國畫裡虛實造成的節奏，在這點上給我很大啟示。」與此同時，他又說「顏色不存在，只存在震動。」從中國傳統美學角度看，北宋時期米芾及米友仁父子（圖6）的卷軸中無處不見虛實交錯的墨趣意趣，呈現煙雲朦朧、水氣蒸鬱的詩情畫意，這種寫意以及詩書畫一體的美學觀念在趙無極的作品中得到充分展現。趙無極的摯友亦是他的藝評家法蘭西學院華裔院士程抱一曾精彩概述道，「趙無極的繪畫有一個宇宙維度，正是通過這些形式，趙氏構建出他自身，自然界的昇華版，及藝術家內在對宇宙的感悟詮釋，畫作與觀者之間的關係。《水之音》將趙無極對自然的內在感受以抽象的形式呈現在畫布上，觀者受之於心，仿若一場交響樂，一部史詩，一場視覺的盛宴。

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)

PROVENANCE

Anon. Sale, Christie's Hong Kong, 06 July 2003, Lot 44
Acquired from the above the the present owner
Private Collection, Asia

LITERATURE

Christie's 20 Years in Hong Kong (1986-2006): Modern and Contemporary Southeast Asian Art Highlights, Christie's Hong Kong Ltd., 2006 (illustrated, p. 78).

哥本哈根 蒂沃利

油彩 木板
46 x 123 cm. (18 x 49 in.)
1964年作

款識: Joya, 1964 (左下); Tivoli, Copenhagen/ January 1964 (畫背); 畫版貼有菲律賓藝術博物館標籤

來源

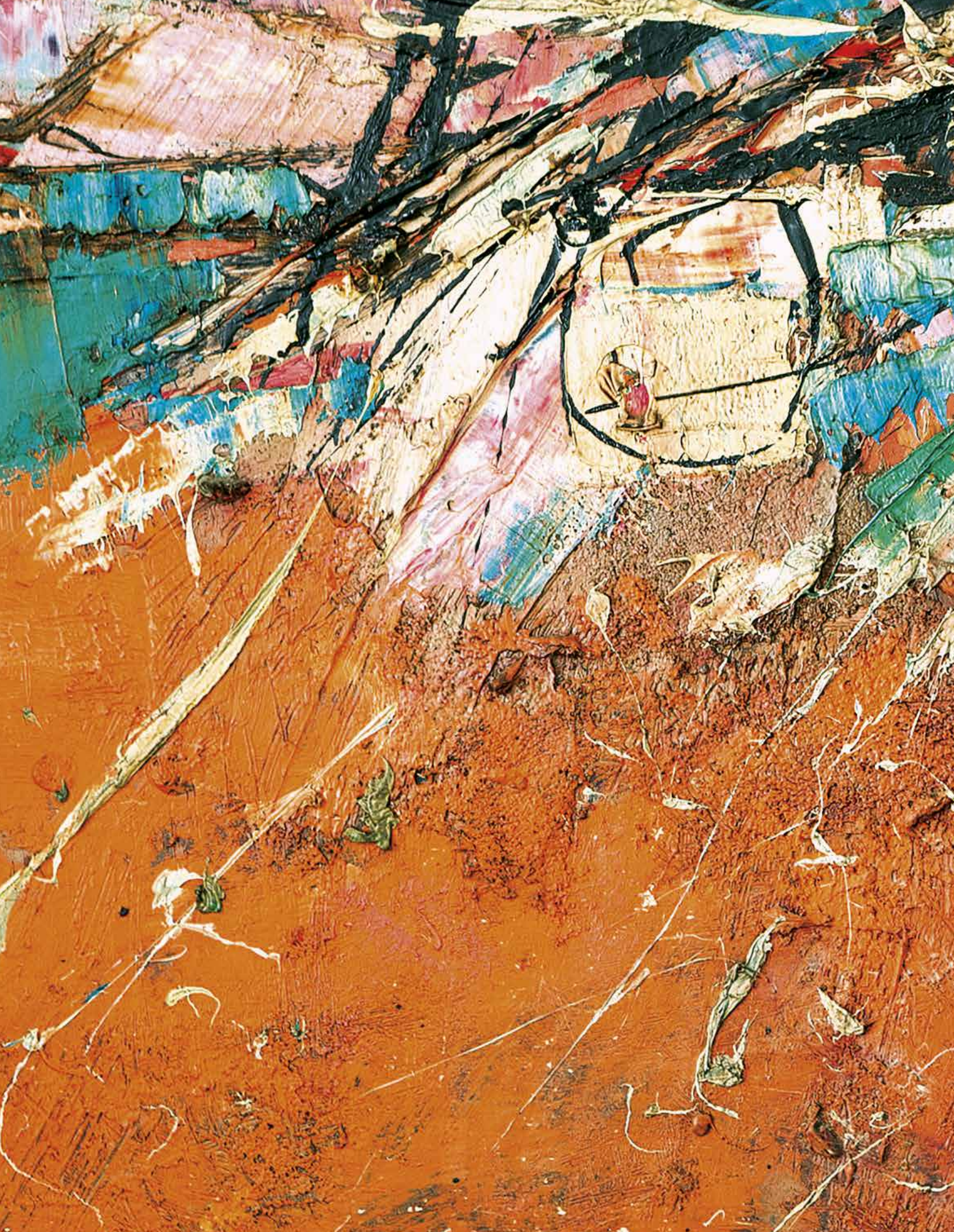
2003年7月6日 香港佳士得 編號44
現藏者購自上述拍賣
亞洲 私人收藏

出版

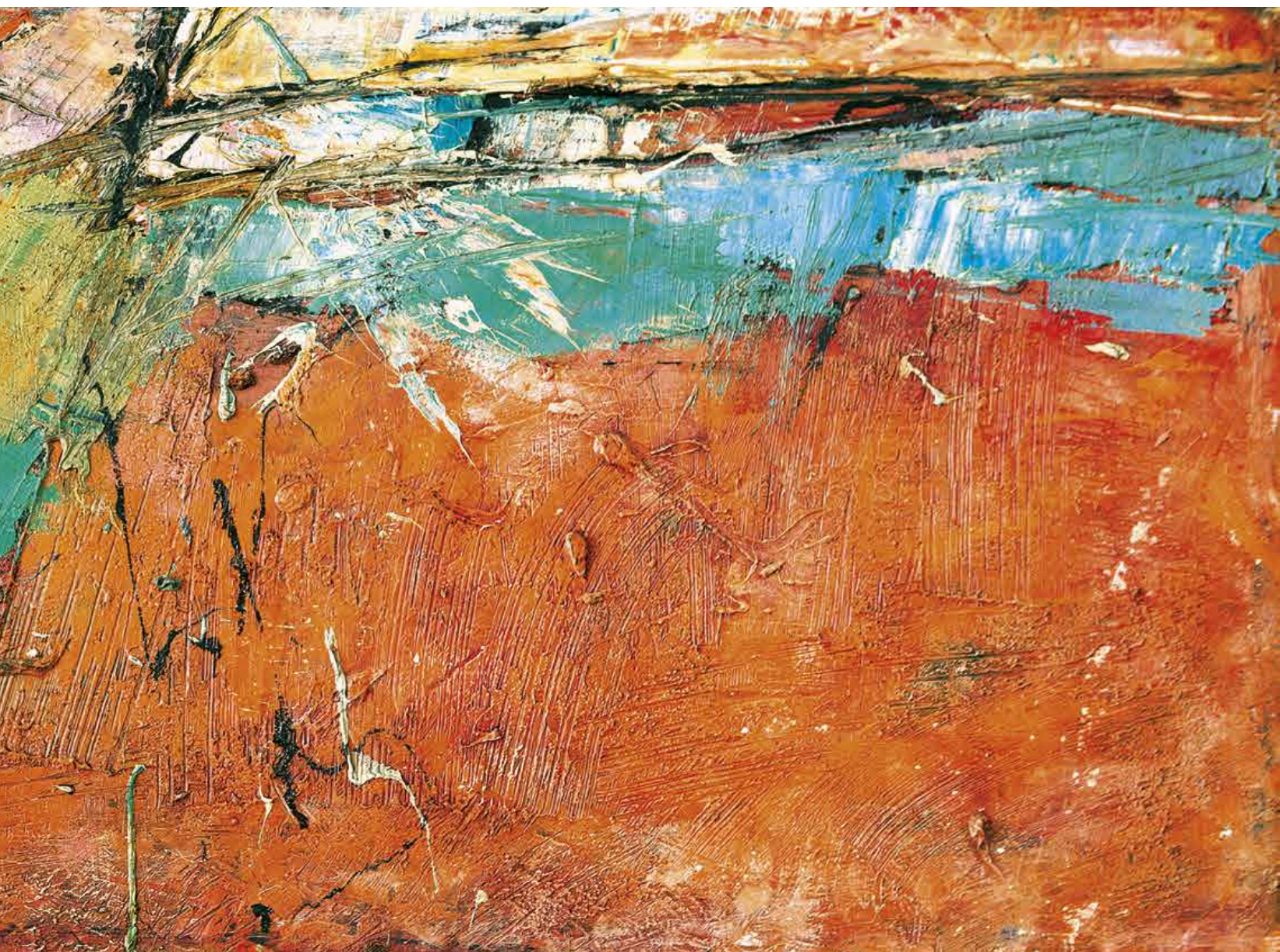
2006年《香港佳士得廿週年(1986-2006): 現代及當代東南亞藝術精選》香港佳士得出版 香港 (圖版, 第78頁)



Tivoli Park, circa 1890
蒂沃利花園 約1890年







...In Joya, the power of abstraction, which is either only potential or false in others, becomes an actuality. And his abstraction is total and absolute: his pictures are not of the things of this world. Saint Augustine says very finely of Love that it calls us to the things of this world. In this world of Joya there is a lot of Love and it is the Love that calls us to the things of this world.

- Francisco Arcellana, January 13, 1961

Highly revered and regarded with great acclaim, José Joya is widely considered as one of the most accomplished modern abstractionists from the Philippines, with his gestural, Oriental-influenced compositions merging the best of Western and Eastern art traditions. Joya was born in 1931 and even in his youth, displayed a strong aptitude for drawing and art. Among his numerous accolades, Joya won several prestigious art prizes and scholarships which funded exchange programs in Europe, including a one year grant to study painting in Madrid from the Spanish government's Instituto de Cultura Hispanica. Fernando Zóbel, himself a formidable abstract artist now resident in Spain, was pivotal in influencing the travel-study grants to Madrid awarded to Joya and other young Philippine artists during the 1950s, such as Arturo Luz, Nena Saguil and Larry Tronco. Most significantly, Joya won a Fulbright-Smith Mundt scholarship which allowed him to embark upon his master's degree at the Cranbrook Academy in Michigan, which Anita Magsaysay-Ho had attended before him. Like Magsaysay-Ho, the period which Joya spent in America proved to be foundational for his development in abstract expression.

Around his time in the US, he was exposed to abstract expressionist luminary artists such as Jackson Pollock and Willem de Kooning amongst others at the height of the abstract expressionism movement in New York. *"He is the first Filipino painter to be linked to abstract expressionism or action painting of the New York School... used to the rigid disciplines of his classically-oriented mentors at the University of the Philippines, Jose Joya found himself in America in 1956 and 1957. Suddenly he was bursting out of the patterns which thick splatterings and spatulates of colour and pigment, under the heady inspiration of the American action painters, who themselves were peaking morphologically during that period."* (Leo Benesa, What is Philippine about Philippine Art? 1995)

The movement's interpretation of non-figurative works inspired and influenced him, but to be differentiated and not typecast as a mere copycat, Joya appropriated the style but inserted his own stylistic techniques, imbuing his works with dynamism, vitality and energy, characterized by a deep sense of spirituality. Whilst Joya's immense variety of abstract art is undoubted, all his works convey yet a sense of restraint and balance.



Willem de Kooning, *Door to the River*, 1960, Whitney Museum of American Art, New York
 © 2016 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York
 威廉·德·庫寧《通往河流的門》1960年作 紐約惠特尼美國藝術博物館



Tivoli Gardens, Copenhagen
 哥本哈根 蒂沃利花園

Painted in 1964, *Tivoli, Copenhagen* (Lot 2507) is representative of Joya's work in the 1960s, and was created at the height of Jose Joya's career, amidst some of his most triumphant accomplishments. Likely executed during his travels in Europe, Joya visited the Tivoli Gardens in Copenhagen - one of the world's oldest gardens and theme parks and decided to pay homage to the beautiful park with its exotic architecture, historic buildings and lush gardens blooming with flora. The gardens are especially charming at night, lit up with thousands of lights and lanterns hanging from trees, creating a wondrous and timeless nostalgic atmosphere which exists to the present day.

Joya recreates the traditional landscape painting, breaking away from conventional norms, recreating a boundless horizon across a broad dominant orange pictorial plane, heavy with textural impasto and visual complexity, perhaps symbolising the thousands of fairy-lights coming alive at dusk. The painting is fused with both spontaneity and improvisation, resisting any typical methods of characterisation, with an emphasis on the gestural

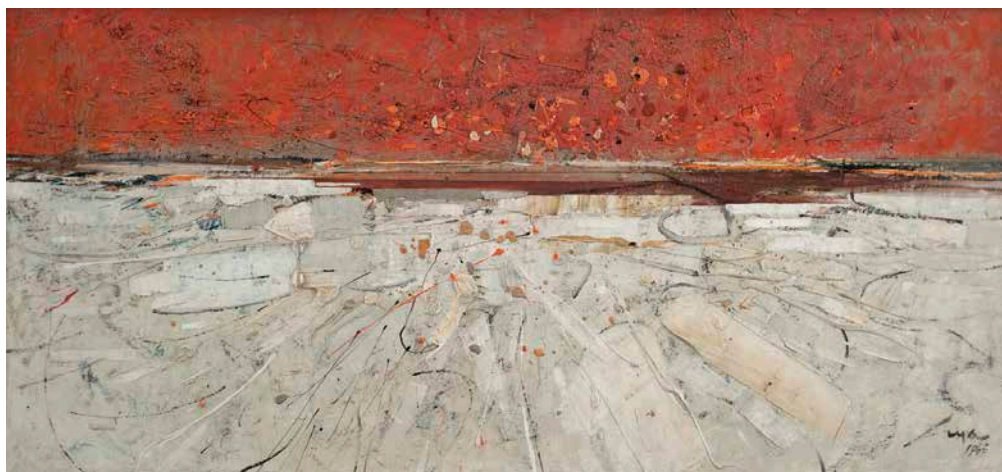
swirling lines of differing colours of white, turquoise and black which evoke a sense of movement in contrast to the larger overall main colour field. Joya redefines his own artistic legacy, distilling any remaining subjective elements into purely sensory impressions of light and gestural movement. True to abstract expressionist elements, the painting exemplifies Joya's working styles along with his inner psyche and process of exploration. The weightless beauty of Tivoli evokes a lush homage to nature and place, while affirming Joya's seamless integration of the modernist aesthetic with an abiding Eastern sensibility.

"When an idea evolves, particularly an intense idea, I try to record the idea before it flees. The pictures are done spontaneously - the creative impulse of the moment is strapped to the canvas before it changes its nature."

- Jose Joya, *Contemporary Philippine Art: From the Fifties to the Seventies*, Vera-Reyes Inc., Manila, 1972



Mark Rothko, *Orange, Red, Yellow*, 1961, Christie's New York, 8 May 2012, Lot 20, sold for US\$ 86,882,500
© 1998 Kate Rothko Prizel & Christopher Rothko
/ Artists Rights Society (ARS), New York
馬克·羅斯科《橙、紅、黃》1961年作 紐約佳士得 2012年5月8日
編號20 成交價：86,882,500 美元



José Joya, *Homage to Turner*, 1965, Christie's Hong Kong, 23 November 2014, Lot 163, sold for HK\$ 5,440,000
荷西·荷雅《向透納致敬》1965年作 香港佳士得 2014年11月23日 編號163 成交價：5,440,000 美元

……就荷雅來說，抽象藝術的力量已成為現實，這在別人還僅是一個可能性，或是已成假象。而他的抽象渾然而絕對，其畫作非現世之物。聖奧古斯丁曾微妙地說，愛召喚我們轉向世間萬物。荷雅的世界裡充滿愛，這便是召喚我們轉向世間萬物的愛。

——弗朗西斯科·亞塞拉那 (Francisco Arcellana)，1961年1月13日

荷西·荷雅一向備受崇敬，讚譽不斷，被廣泛視為菲律賓最成功的現代抽象藝術家之一，他的畫幅既有東方韻味，又具動態力量，合東西方藝術傳統精粹。荷雅於1931年出生，少年時已顯露出其繪畫和藝術方面的過人天賦，獲各方肯定，贏得不少重要的藝術獎項和獎學金，令他得以前往歐洲交流，當中包括西班牙文化協會給予他在馬德里習畫一年的獎金。當時已定居西班牙的費南度·索維爾是一位傑出的抽象藝術家，他對荷雅、阿圖羅·盧茲、妮娜·薩吉爾 (Nena Saguil)、拉里·特朗克 (Larry Tronco) 等1950年代前往馬德里學習的年輕菲律賓藝術家產生了重要的影響。隨後，荷雅又獲得 Fulbright-Smith Mundt 獎學金，在密歇根州格蘭布魯克藝術學院修讀碩士學位，在此之前，安妮塔·馬賽賽·何也曾修讀相同課程，與她一樣，荷雅在美國的閱歷也為他將來在抽象表現主義藝術的道路打下了關鍵的基礎。

荷雅留美期間接觸到許多當時頂尖的抽象表現主義藝術家，包括傑克遜·波洛克和威廉·德·庫寧等人，他們代表了紐約抽象表現主義運動的巔峰時刻。「他是首位與紐約抽象表現主義和派行動繪畫聯繫在一起的菲律賓畫家……荷西·荷雅本習慣於菲律賓大學導師嚴謹的古典主義教學，其1956至1957年在美國這段時間才終於找到了自己。突然間，他從狹隘的框架中衝了出來，把厚重的顏料塗抹濺撒在畫面，他受到當時屬巔峰時期的美國行動繪畫藝術家的重要啟發。」(Leo Benesa, 《What is Philippine about Philippine Art?》1995年)

該藝術運動對非具象作品的闡釋令他大受啟發，但荷雅並非純粹模仿或重複套路，而是作出屬於自己的改革。他從已有的風格中提取所需元素，融入自己獨特的藝術手法，因此作品充

滿多元化的活力和能量，並且蘊藏著深邃的靈性。荷雅的抽象藝術不僅多姿多彩，同時亦體現了其精湛的控制力與平衡。

《哥本哈根 蒂沃利》(拍品編號2507) 作於1964年，是荷雅1960年代的代表作，當時正是其藝術事業巔峰時期，不少最知名鉅作都出自該時期。本畫很可能是荷雅在歐洲旅行時的作品，他曾在哥本哈根參觀蒂沃利花園，那是全球最古老的花園和主題公園之一，園內有著異國風情的建築物，也有別具歷史意義的建築物，花園中正是百花齊放，荷雅便決定畫下此作品向這個美麗花園表達自己的敬意。入夜後的蒂沃利尤其動人，樹上掛了成千上萬的燈泡和燈籠，縈繞著緬懷，奇幻無邊，至今依舊。

傳統風景畫在荷雅筆下被徹底改造，拋開固有基準的限制，在寬闊顯著的橘黃色平面上創造出無垠的地平線，筆觸質感厚重，視覺效果豐富，恍如傍晚亮起的無數彩色小燈。畫面不乏自發的即興元素，沒有刻意的塑造，而是把重點放在白、青藍、黑等顏色的舞動旋轉線條，賦予畫面動感，與大面積的主色域形成對比。荷雅為自己的藝術創作寫下新義，任何所剩的主觀形象都變成對光與身體動態的純粹感官印象。此作保留了抽象表現主義的元素，同時彰顯荷雅隨自己內心聲音而不斷探索的畫風。蒂沃利花園的飄逸美景吸引荷雅為大自然作畫致敬，作品彰顯出現代美學與東方情懷的融會貫通。

「當念頭出現時，尤其是強烈的念頭，我都會試著在它消失前把它記下來。畫作是即興而成的，在當下的創作衝動變質前把它留在畫面上。」

- 荷西·荷雅《Contemporary Philippine Art: From the Fifties to the Seventies》Vera-Reyes Inc., 馬尼拉, 1972年



2508

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

PROVENANCE

Anon. Sale, Christie's Hong Kong, 29 November 2009, Lot 1020
Acquired from the above sale by the present owner.
This work has been submitted to the Atelier Chu Teh-Chun.

EXHIBITED

Shanghai, China, Shanghai Museum, Chu Teh-Chun, 28 September - 26 November, 2000.
Guangdong, China, Museum of Guangdong, Solo Exhibition of Chu Teh-Chun, 2001.
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雪霏霏

油彩 畫布 (二聯屏)

單屏: 200 x 200 cm. (78 ¾ x 78 ¾ in.) (2)

全幅: 200 x 400 cm. (78 ¾ x 157 ½ in.)

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)

估 價 待 詢

來源

2009年11月29日 佳士得香港 編號1020
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。

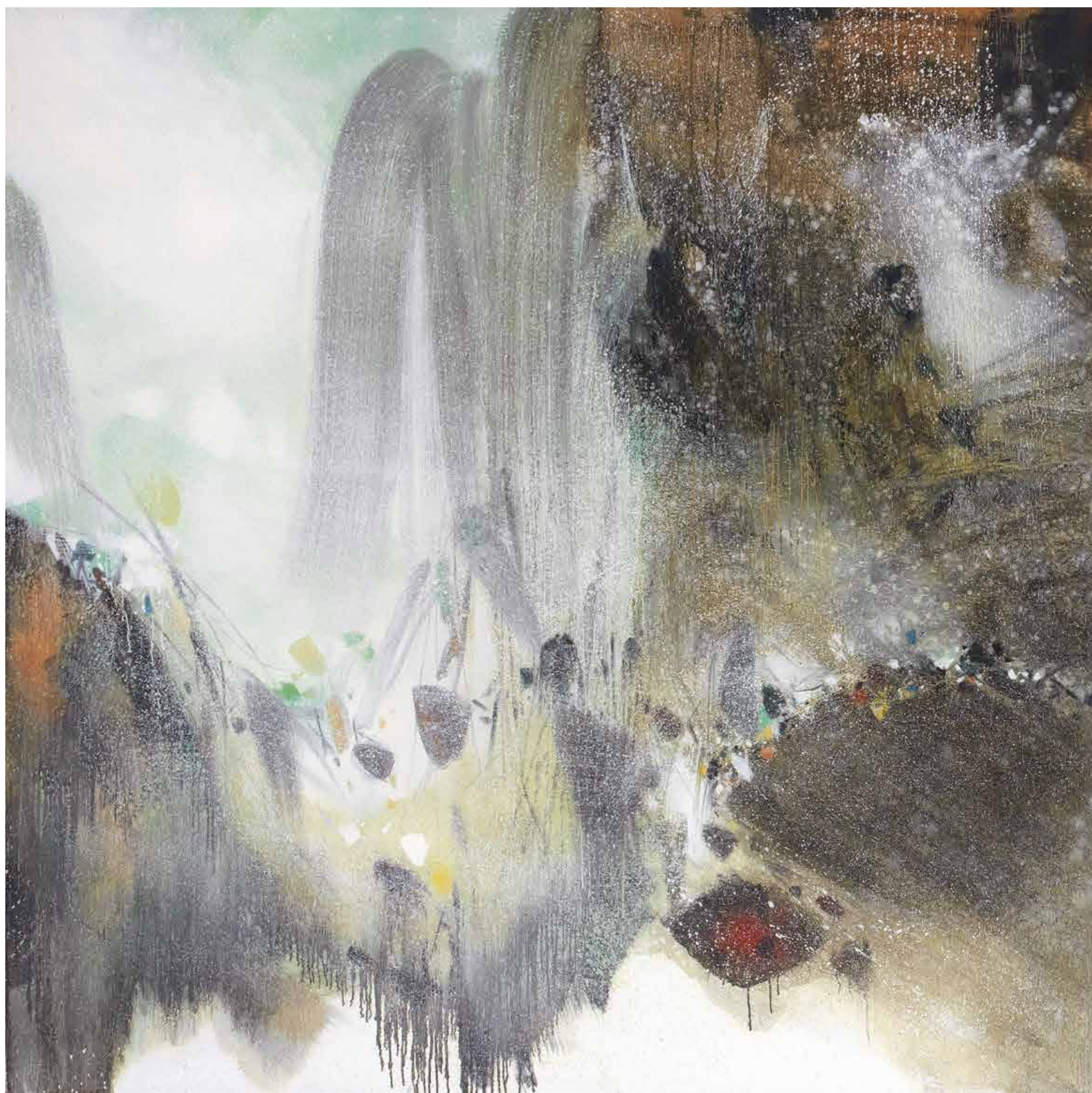
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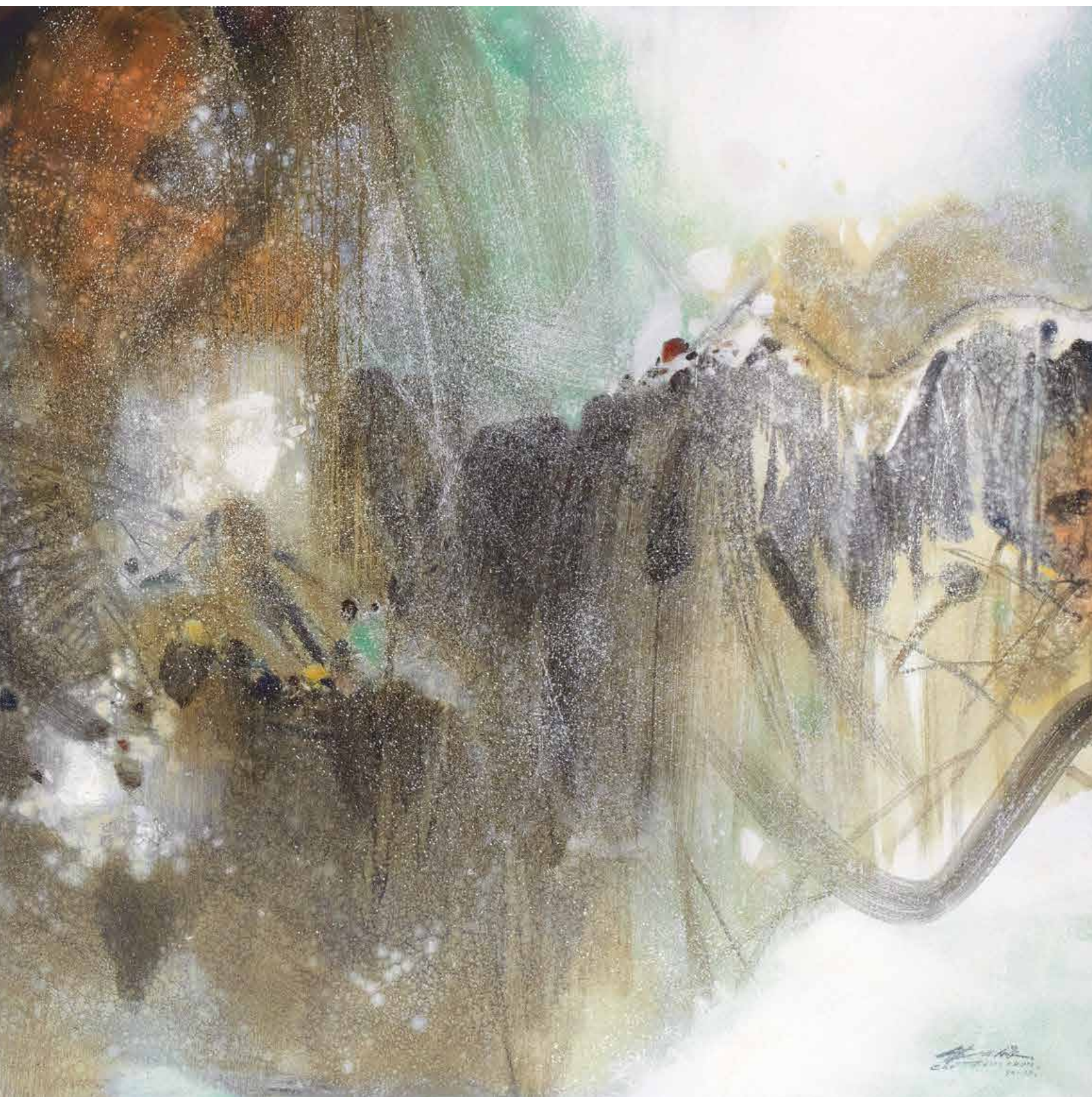
2000年9月28日-11月26日「朱德群畫展 - 1987-2000」
上海博物館 上海 中國
2001年「朱德群個展」廣東美術館 廣州 中國
2001年「朱德群個展」釜山大都府美術館 釜山 韓國
2003年8月15日-9月9日「大象無形 傾聽宇宙-2003朱德群亞洲巡迴展」
靜宜大學藝術中心 台中 台灣
2003年9月13-30日「大象無形 傾聽宇宙-2003朱德群亞洲巡迴展」
現代畫廊 台北 台灣
2007年6月23日-7月10日「大象無形·朱德群展」上野之森美術館暨馨昌股份有限公司共同出版 東京 日本
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Lot 2508

I listen to the universe, to the people, to the East and to the West among nature, [that is where] I got my inspirations and poetic forms from. The creation process is purely self-initiated, as what Chinese Taoist philosophy believes, 'To let out the graceful air from within.'

– Chu Teh-Chun

Learning calligraphy at an early age under his father's tutelage, Chu Teh-Chun had deep understandings of traditional calligraphy and ink painting. His admission to the National Academy of Arts in Hangzhou, then headed by the acclaimed artist, Lin Feng-Men, in 1935, is what inspired his ambition of adopting the best from both Chinese and Western paintings. It is only after his travel in France in 1955 that he started to explore the visual language of oil painting, changing his style from one that is figurative to abstract. Chu then became the first to successfully imbued the monumental landscape aesthetics of the Song dynasty and calligraphy brushworks into oil painting, he also brought revolutionary changes to the literati aesthetics of Chinese art history. Throughout his illustrious career, the most poetic, idiosyncratic and symbolic works are undoubtedly his series on snow-white landscape.

On his way back to France from Switzerland in 1985, Chu was deeply moved by the hailstorm he witnessed on the Swiss Alps, the following years saw the completion of a series of sublime snow scene. *Vertige Neigeux* (Lot 2508) is a celebration of the beauty of landscape in snow. Imbued with the rich energy of the nature, this monumental work was done in ten years'

time from 1990 to 1999. Visually compelling, this is an unparalleled work in the artist's oeuvre. Unlike the earlier works of the series, in which emphasis on ink and landscape composition are stressed, *Vertige Neigeux* charted new height by opting for a more abstract and pure form of expression. Departing from figurative depiction, the interconnections between each brushstroke, dot and line replace the physical space, rendering a momentous field of energy. Instead of a descriptive brushstroke, dots and lines are used to advocate depth, resulting in a vivid reenactment of the nature, showing the high level of maturity Chu attained in his exploration and innovation in the organic abstract forms.

Wu Guanzhong's *Cypresses* done in 1983 is a fine example of using the spontaneity of dots to push figurative landscape towards the abstract, and ingeniously reconstructed physical space through the connections between dots and lines. The abstract expressionist Jackson Pollock's method of drip painting, which repeatedly splash paint on the canvas, resembles in form the method of Wu and Chu. However, the spontaneous writing idea on which Pollock based on, is a mechanical expression of the physical energy. Chu, in his pursuit of natural

energy and rhythm, expresses instead a commanding understanding of the use of ink and spatial composition, what looks like careless spontaneity is in fact highly complex. *Vertige Neigeux* is a work with wondrous panoramic composition, the rhythm created by the alternation between the depicted and the void, together with its nostalgic colours that suggest the pristineness of the ink painting, achieving a variation in quietude that evokes the feelings of *In Clear View of Streams and Mountains* when one admires the painting from afar. The suggested temporality and multiple perspectives in Chinese landscape handscrolls are most suitable in presenting the naturalism and the artist's inner spirit. Monet's *The Water Lilies - The Clouds* shows the artist understanding and adoption of this oriental aesthetics.

Artistically, in *Vertige Neigeux*, Chu first uses splash colours as the base tone to create a sense of unison, the pale wash of paint creates an illusionistic depth, rendering the wide expanse of the landscape. The traces

of paint in place of figurative depictions look free and spontaneous, yet is done meticulously with precision, guiding viewers to the admiration of the hazy distant landscape. The snow on the surface looks untrammelled and as if dancing in the wind, evoking a poetically imagery in the viewer's mind, creating a delightful contrast with the density and texture of oil paint. Snow in Chu's painting is not simply a dot, but building on the infinite possibility of 'moss dots' in Song paintings, having variation in size, density and opacity, representing the constant changing of forms in nature. Water vapours, clouds, hail and frost are all rendered among the snow. Through the representational power of the dots, Chu created an ultimate expression of the nature. At the same time, just as the Ming artist Wen Zhengming painted with brushstrokes of cursive calligraphy, Chu's calligraphic lines guided the direction of movement on the canvas, enhancing the momentum with swift and brittle textual strokes. The changing thickness of the lines, enriching the multiple dimensions through the

Fig 4 Xia Gui, *In Clear View of Streams and Mountains* (detail), Southern Song Dynasty, National Palace Museum, Taipei, Taiwan
圖4 夏珪《溪山清遠圖》(局部)
南宋 國立故宮博物院 台北 台灣



Fig 5 Claude Monet, *The Water Lilies - The Clouds* (detail), 1920-1926, Collection of Musée de l'Orangerie.
圖5 克勞德·莫內《睡蓮·雲朵》(局部)
1920-1926年作 橘園美術館 巴黎 法國



Fig 2 Wu Guanzhong, *Cypresses*, 1992
圖2 吳冠中《漢柏》1992年作



intersection of the lines. These forceful marks also suggest the temporality of the writing process, as the viewer directs his gaze, the cadence and correlations between each detail converges into a majestically orchestrated work that celebrates the compelling poetic beauty of the snow.

“When I departed in the past, the willows were young; Now that I am returning, snow is falling on me incessantly. The travel is slow, I am thirsty and hungry. I am forlorn, with no one knowing.”
- The last stanza of 'Caiwei' from the Lesser Ya chapter of the Book of Songs.

The title in Chinese evokes the memory of the snow in the last stanza of the 'Caiwei' poem from the *Book of Songs*. The poem itself correlates much to Chu's own life. The poem's subject is on war, the first three stanzas talk about the soldiers who spent their life in border garrison and their longing for their hometowns in such hardship. Chu himself experienced war from seventeen to twenty-five years old. Losing his parents, his paintings done before twenty-five years old were also destroyed during the war. He once said, 'The turmoil both internal and external from 1935 to 1949 left me with a void in my artistic career.' After the war, Chu moved to Taiwan, in other word, Chu had a life of uncertainties before arriving in Paris when he was thirty-five years old. The last two stanzas of the poem show how the soldiers, despite their longing for the hometown, shows heroism in face of impending

national crisis, as the soldiers in the poem, who 'stayed not in permanence, achieving victory thrice a month!' Chu, with his talent and diligence, striving for excellence in a foreign land for fifty years, gaining international acclaim by his mastery of both Chinese and Western art and prestigiously recognized as a member of the Académie des Beaux-Arts of France

Chu illustrated the Chinese poet Su Shi's idea of the unison between poetry and painting, Chu once said, 'I love Chinese poetry [...] it naturally merged into my paintings. Western critics thought my works are poetic abstract painting, this is an apt observation.' His words suggested a creative spirit that is distinctively oriental, in the complementing relationship between poetry and painting, an reflective experience towards the nature and emotion is shown. *Vertige Neigeux* is not only a work that shows Chu's mastery of poetry, calligraphy and painting, it is also a miniature of Chu's artistic career and life, pouring his feelings onto the painting, using a modern abstract form to perpetuate classical Chinese humanism, it is a fine expression of oriental abstract aesthetics. From present records, Chu did not further worked on any snow scene after 1991. *Vertige Neigeux* is thus a perfect consummation of his snow scene series, showing clearly how Chu imbued classical Chinese aesthetics into his pursuit of western abstract, successfully using a revolutionary perspective in changing the aesthetics, leaving a monumental milestone on the history of art.



Fig 1 Chu Teh-chun, *Synthèse hivernale (Wintry synthesis)*, 1985, Christie's Hong Kong, 28 November 2015, lot 18, sold for HK D 11,440,000.
© Courtesy of Chu Teh-chun
圖1 朱德群《冬之組合》1985年作 佳士得香港 2015年11月28日 編號18 成交價11,440,000港幣



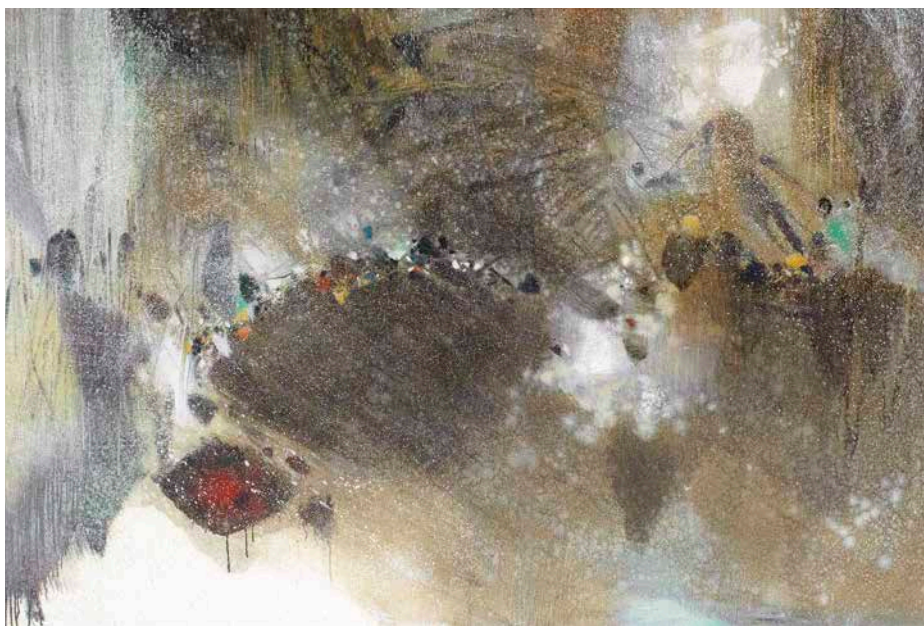
Fig 3 Jackson Pollock, *Number 1, 1950 (Lavender Mist)*, 1950, National Gallery of Art, Washington D. C., USA
© 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York
圖3傑克遜·波洛克《第1號·1950（薰衣草薄霧）》國家藝廊 華盛頓特區 美國



Fig 6 Wen Zhengming, *Orchids and Bamboo*, Ming Dynasty, National Palace Museum, Taipei, Taiwan
圖6文徵明《畫蘭竹》明代 國立故宮博物院 台北 台灣

我在大自然中聆聽宇宙、聆聽
人、聆聽東方、聆聽西方，得
到我的靈感源泉，賦予詩情
和詩意。創作是純粹的自發
的，像中國道家所說的自然
無為地『吐胸中之逸氣』。

- 朱德群



Lot 2508 Detail 局部

朱德群自幼在其父教導下研習書法，傳統書畫涵養甚深。1935年他考入在林風眠帶領下中西兼學的杭州藝專繪畫系，啟發了他要融會東西之長的企圖心。1955年遠赴法國後，他始對油畫色彩語言進行探究，風格亦由寫實轉為抒情的抽象書寫。此後，朱德群不僅是第一位成功將宋畫中以山水宏觀宇宙之美學以及書法用筆之精髓注入油彩中的藝術家，同時更為中國美術史中的文人寫意美學帶來了開創性的變革。而在其成就斐然的創作生涯中，最具詩意性、獨特性與代表性的莫過於白色雪景系列。

1985年朱德群從瑞士坐火車回法國，見了瑞士境內的阿爾卑斯山暴風雪而深受觸動，其後數年間完成了一系列優美動人的雪景創作。此幅《雪霏霏》（拍品編號 2508）之主題即為大雪紛飛之景，蘊藏於廣袤自然中的豐沛能量躍然畫布，尺幅之宏大，1990至1999年間傾注十年心血而成，不僅視覺上令人震撼，更是絕無僅有。不同於雪景系列發展前期對墨趣與山水架構的強調（圖1），《雪霏霏》以更為抽象化而純粹化的表現形式達到了心象山水的高峰。摒棄了具象景致之後，每一筆、每一點、每一線之間所構成的相互關係取代了實體空間，宛如一個動態的能量系統，不用描寫性的筆觸，而是以點線觸發深度與層次感，自然意象栩栩現前，顯見朱德群在有機抽象形式之探索與創新已達到高度成熟。

吳冠中於1983年所作的《漢柏》（圖2）亦藉由點的偶發性表現將具象風景往抽象推進，並巧妙以點線關係重構物理空間。美國抽象表現藝術家波洛克（Jackson Pollock）重複撞擊與揮灑的滴畫法（圖3）雖然在點狀形式上近似，但實則奠基於「自動性書寫」的概念，意即身體能量的一種機械性展現。然而朱德群在追求自然能量與韻律上，所透露的卻是深厚筆墨底蘊與對空間佈局的完全掌控，看若自由揮灑，實則隱藏著著高度的複雜性。《雪霏霏》在結構上，有著全景構圖之妙，起伏跌宕與虛靜留白形成動靜交錯的韻律感，色彩接近水墨的古樸蒼潤之致，淡雅中顯得變化豐富，遠觀其簡練與空靈的表現，彷彿將《溪山清遠圖》（圖4）之神采凝聚於畫布上。中國山水長卷這種橫幅式佈局潛在的時間性與多重視點，更能傳達出自然意趣與創作者的內在精神，莫內的經典長幅《睡蓮·雲朵》（圖5）亦反映出他對東方美學的吸納。

從畫面上進一步分析《雪霏霏》，朱德群先以較厚實的潑色為基底統合整體，似有若無的淺色暈染延伸空間深度，由虛實對比中生出天地遼闊之意象，再以看似自由靈動、實則精準掌控的筆痕代替具象描繪，引導觀者彷彿在一片朦朧中望向遠方山水。表層的白雪則帶有紛飛飄逸之感，予人「柳絮因風起」的詩意想像，與油彩

本身的厚度與質地產生了巧妙對比。朱德群筆下的雪並非單一點狀，而是延伸展現了宋畫中「苔點」的任何可能的表現性，具有大小、清淡、疏密等變化，象徵自然不同形態與動靜之間的轉換，水氣、雲霧、冰霰、風霜皆蘊藏於雪景之中。朱德群藉由點與真實物理空間的連結，造就出這種極致的自然氣韻表現。同時，猶如文徵明以行書入畫（圖6），朱德群透過書法線條引導使畫面產生動向，飛白破筆強化動態感，轉折之間的粗細變化、深淺線條的交錯豐富了空間層次，而這些鮮明有力的筆痕亦表現了書寫過程的時間性，隨著觀者的視線流轉，開展出每一局部精湛的抑揚頓挫與彼此之間的起承轉合，宛如一部華麗恢弘的交響樂曲，飽含了雪景震撼人心的詩意之美。

「昔我往矣，楊柳依依。今我來思，雨雪霏霏。行道遲遲，載渴載飢。我心傷悲，莫知我哀。」-《詩經·小雅》〈采薇〉末章

《雪霏霏》的題名令人想起《詩經·小雅》〈采薇〉末章中的「雨雪霏霏」，若將全詩與朱德群前半生作一對照，亦有些許雷同之處。〈采薇〉為一首征戰詩，前三章描寫一群長期戍守邊防的士兵，在艱苦征戰生活中對家鄉的渴望，而朱德群在17歲到25歲的黃金歲月遭遇戰亂，因而失怙，25歲前的作品更全毀。他曾說「從1935年至1949年的外患內亂使我的藝術生涯成了一片空白」；而後戰爭又使他遷居台灣，可說朱德群在35歲到達巴黎前的生活均是動盪不安的。在詩篇的第四、五章，士卒們雖然思鄉心切，面臨國家與民族危難時，卻轉化為愛國情操與視死如歸的英雄氣概。朱德群如詩中將士「豈敢定居，一月三捷！」，憑藉自身的天賦與努力，在異鄉奮鬥了近五十年，以中西藝術的融會揚名國際，同時也獲得法蘭西學院院士身分的肯定。

朱德群以抽象畫詮釋了蘇軾「詩畫本一律」的思維，並曾言「我十分喜愛中國詩詞……它們自然而然的融入了我的繪畫。西方評論家認為我的作品是有詩意的抽象畫，這並非偶然」，話中透露出東方方式的創造精神，在詩詞與繪畫的融合互補下，表現出對自然、人生的情感觀照和內省式的體驗。《雪霏霏》不僅是藝術家融詩、書、畫於一爐的代表作，更凝聚而成其藝術生涯與人生經歷的縮影，將其生命感懷寄託於畫中，以現代的抽象形式延續了中國的古典人文精神，為東方寫意美學做了一次精彩的示現。根據目前出版紀錄，在1991年之後朱德群再無其他雪景創作。《雪霏霏》可被視為雪景系列的完美總結，清楚揭示了朱德群如何將經典的中國美學挹注於西方抽象形式追求，成功地以開創性的觀點實踐了審美的轉換，在美術史進程中立下了一個獨具意義的重要里程碑。

2509

KIM WHAN-KI 金煥基

(KOREA, 1913-1974)

4-X-69 #121

signed, 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)

PROVENANCE

Private Collection, Asia

EXHIBITED

Seoul, Korea, National Museum of Modern Art, Kim Whan-Ki,
March 1 – 25, 1984

LITERATURE

National Museum of Modern Art, Kim Whan-Ki, Seoul, Korea, 1984
(illustrated, plate 92)

4-X-69 #121

油彩 棉布

168.9 x 88.9 cm (66 ½ x 35 in.)

1969年作

款識：4-X-69 #121 new york whanki (畫背)

來源

亞洲 私人收藏

展覽

1984年3月1-25日「金煥基」國立現代美術館 首爾 韓國

文獻

1984年《金煥基》國立現代美術館 首爾 韓國 (圖版·第92圖)

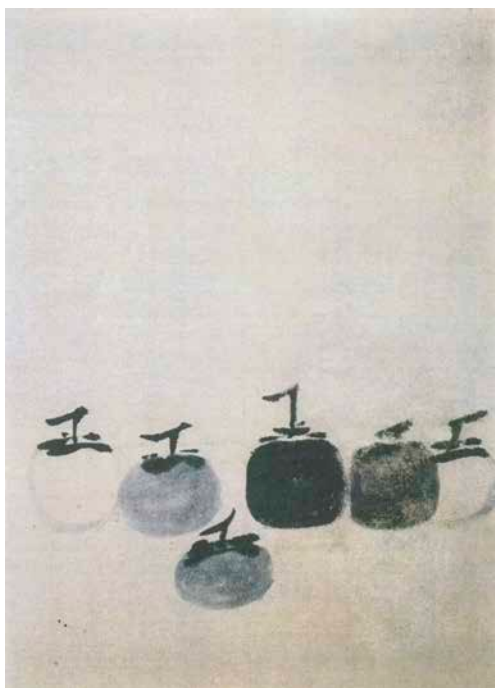
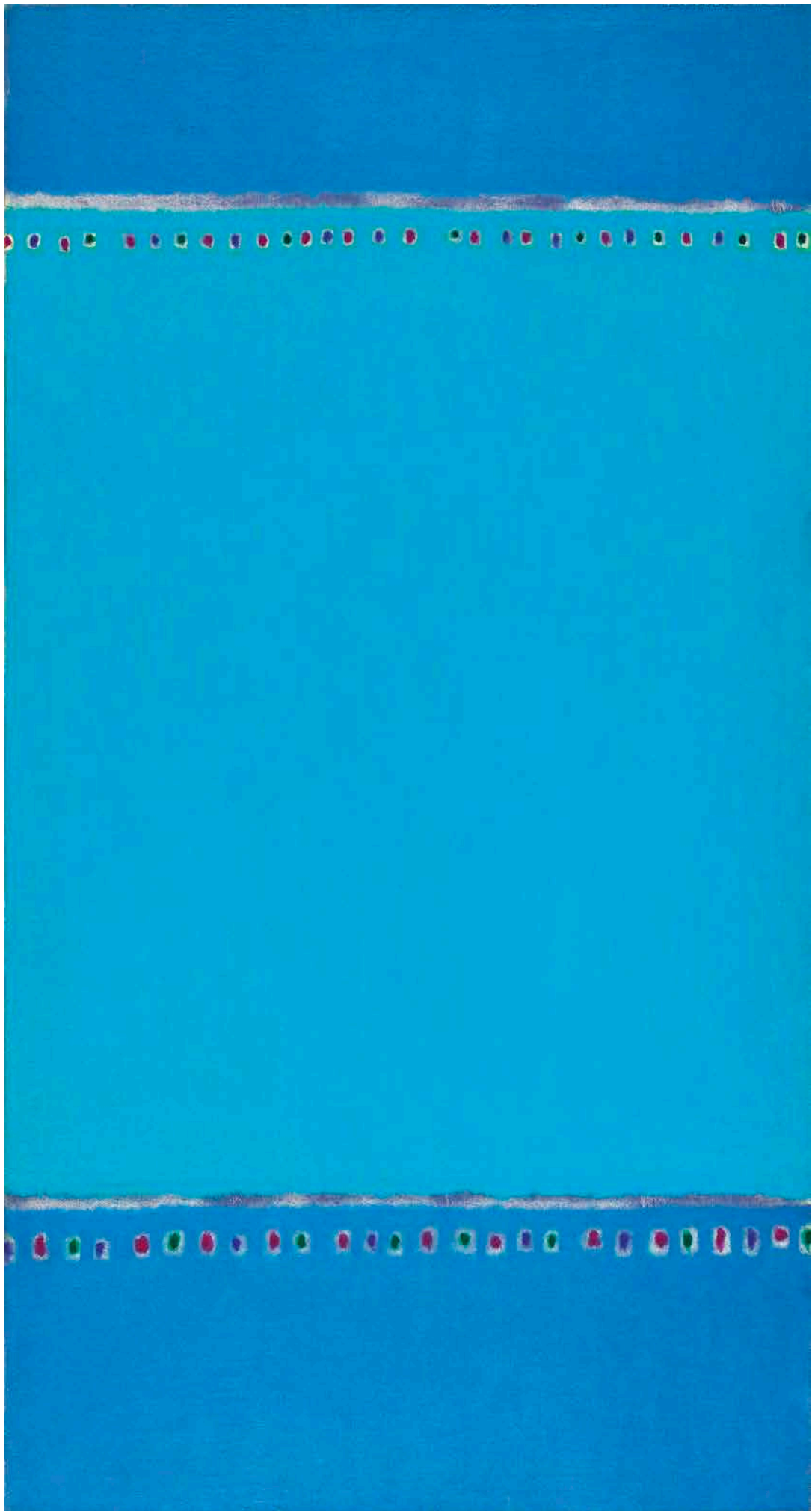


Fig.1 Muqi Fachang, *Six Persimmons*, Song Dynasty (960-1279),
Daitoku-ji, Kyoto
圖1 牧谿法常《六柿圖》宋朝(960-1279年)日本 京都 大德寺



I like the work I'll be painting from now on. Simple composition, the subtle color of blue - only I can create my world.

- Kim Whan-ki ¹

Kim Whan-Ki is one of the most highly recognised pioneers of abstract painting in Korean modern art history. His peripatetic life-style, traveling from Korea, to Japan, to France and finally to America embodies his endless quest to develop and express a unique abstract painting style. Born in 1913 on a small island in Chungnam Province, Kim began his elementary education in Seoul, later transferring to Nishigishiro Middle School in Tokyo. When he returned to the island as a young man in 1932, his father expressed his strong objection to Kim's desire to study art in college. The budding artist was not deterred and covertly secured passage to Japan so he could start attending classes in the Department of Fine Arts at Nihon University. While in Japan, Kim began to study European Modernism, reflecting upon the works of European geometric abstraction painters from Cubism to Neo Plasticism. He began to incorporate elements he admired from the work of artists such as Klee, Matisse, and Braque into his own

painting. (Fig. 1 & 2) However, he always felt an urgency to liberate his Korean spirit from the strict Japanese academicism and the pronounced European influence prevalent in the art world he encountered at that time.

With his return to Korea in 1953, specifically during a sojourn in his hometown, Kim seriously began to delve into the issue of Korean aesthetics. Kim expanded his artistic experiments with varied Korean motifs—in particular with Joseon Dynasty white porcelains, Goryeo Dynasty celadon and traditional literati paintings. His interest was in capturing the poetic emotion and spirit imbued in both the naturalism and actual nature of Korea. To Kim, nature and tradition were one and the same. His way of depicting nature was to extract from motifs, such as clouds and cranes inlaid in Korean ceramic or plum blossoms in literary painting, in order to remold them as simplified forms in his own art.



Kim Whan-Ki, *Montagne Bleue (Blue Mountain)*, 1956
Christie's Hong Kong, 30 May 2015, Lot 7,
sold for HKD 13,840,000
金煥基《藍山》1956年作 佳士得香港 2015年5月30日 編號7
成交價：13,840,000 港元
© Whanki Foundation-Whanki Museum



Lot 2509



Kim Whan-Ki, *Fleur de Lotus (Lotus Flower)*, 1956
Christie's Hong Kong, 26 November 2016, Lot 43
金煥基《蓮花》1956年作 佳士得香港 2016年11月26日 編號43
© Whanki Foundation-Whanki Museum

Kim furthered his experimentation of Korean motifs during his study in Paris from 1956 to 1959. His affection for indigenous motifs grew even stronger after arriving in Paris. During this period, Kim continued to explore in depth various classical Korean motifs and landscapes, eventually schematizing them with simplified outlines and vibrant colour 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. In this lifelong journey of artistic and personal development, Kim consistently set his identity in Korean traditional culture and natural landscapes.

After Kim arrived in New York in 1963, his brushwork swiftly evolved from the textured and well-worked surfaces of his earlier canvases to flat, smooth, ink-like expanses of color. Kim's letters to his family and his journal entries from these early days in New York describe the artist's sense of being overwhelmed by everything from Manhattan's sky scrapers, which blocked out the light of the sun, to the voluminous Sunday edition of the New York Times. It is no wonder that Kim felt the need to bring what order and simplicity he could to his painting. In his journal on December 12, 1963 Kim wrote:

"I can't work very well today because it's overcast. It was snowing, but now it's raining, which makes me feel terribly homesick for Korea. I can't seem to separate my art from Seoul. I don't like a single work I've done so far. I like the work I'll be painting from now on. Simple composition, the subtle color of blue-only I can create my world. It's getting darker outside"

4-X-69 #121 (Lot 2509) represents a mature work from Kim Whanki's New York Period. Composed of a pristine turquoise field flanked by cerulean banks, the painting presents a complete departure from last



Kim Whan-Ki, New York Studio, 1968
© Whanki Foundation-Whanki Museum
1968年·金煥基於紐約的畫室



Fig. 2 Paul Klee, *Fermata*, 1932-1933, Philadelphia Museum of Art, Philadelphia, USA
圖2 保羅·克利《Fermata》1932-1933年作 美國 費城 費城美術博物館

vestiges of concrete figuration that Kim had held on to until this point. Despite its simplicity, the composition has a distinct luminosity and rhythm. One can imagine entering a meditative state while standing in front of the work—being submerged in the bottomless expanses of blue, contained on each end by a grey line and orderly row of multicolored island-like dots bobbing in an endless sea, bringing regulation to an otherwise vast and incomprehensible abyss. The delicate balance and modulation of color and shape calls to mind the seminal work of painter and Zen Buddhist monk, Muqi (Muqi Fachang, circa 1210-1269), *Six Persimmons*. (Fig. 3)

The process of 4-X-69 #121's creation must have been therapeutic for Kim, the perfect antidote to crowded city life and a refuge from his cramped New York studio, barely 100 square feet in size. While the artist's move to New York was largely motivated by his self-consciousness about his own insularity, it is hard to imagine that Kim's deep-rooted longing for Seoul did not permeate these compositions which epitomize abstraction within his oeuvre. In 1970 Kim writes,

"Do the lines I draw go beyond the limit of the sky?
Do the dots shine as brightly as the stars? When
I close my eyes I see the rivers and mountains of
my country more clearly than the rainbows."

Despite traveling to the other side of the world to shed the restrictions of concrete figuration, perhaps Kim Whanki never truly released his grasp on the landscapes of his youth, continuing to draw inspiration from emblems of his homeland's cultural history and forging a new path forward for Korean modern art with these tokens of his heritage in hand.

¹ Kim Hyang-an, "Seoul Period: 1940-56, 1959-1963," *Man is Gone But Art Remains*, Dosuh Publishing, 1989, p. 30

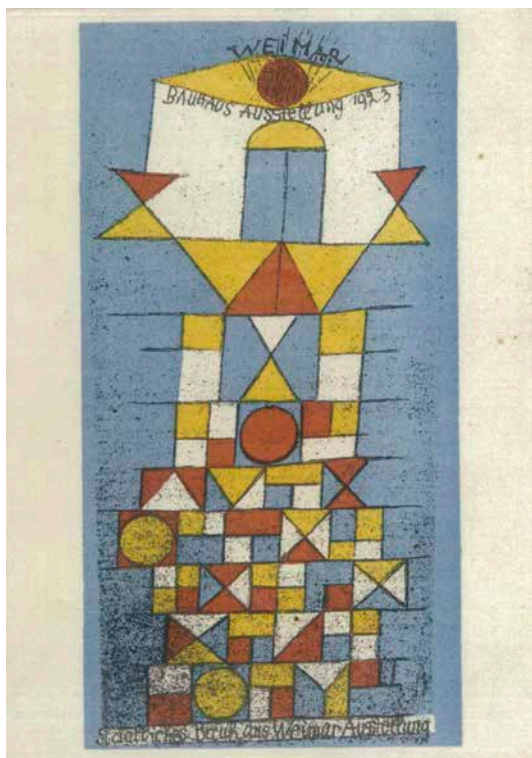


我對我從今至後所創的風格感到振奮。簡單的構圖，幽微的藍色——我的宇宙要靠自己開拓。

——金煥基¹

金煥基是韓國現代藝術史上、抽象繪畫的先驅之一，同時也是一位享譽國際的藝壇巨擘。為了發展出獨樹一格的抽象繪畫風格，金煥基一生周遊列國，從韓國到日本、從法國最後轉往美國，只為了成就無止盡的藝術探索。金煥基於1913年出生於韓國忠清南道小島，在首爾接受小學教育，爾後轉學到東京的Nishigishiro中等學校就讀。金煥基在1932年返回小島故鄉時已屆青年，而他的父親對兒子想在大學攻讀藝術的願望表達了強烈反對。但是這位年輕的藝術家不為所動，暗中安排了行程重返日本，計畫在日本大學藝術學部上課。在那段負笈求學的時間，金煥基學習歐洲現代主義畫風，從他所仰慕的藝術家——保羅·克利、亨利·馬諦斯，到喬治·布拉克的作品中尋找創作元素並融入自己的作品（圖1和2），藉由研究歐洲立體派與新造型主義的幾何抽象精神，對抽象藝術的內涵提出反思，希冀將自己的韓國魂，從日本的學院風氣與當時極為興盛的歐洲影響中解放。

1953年，金煥基重返故里，避居於韓國南方家鄉的小島，開始認真探究韓國的傳統藝術美學。金煥基將他的藝術觸角，延伸至韓國傳統元素，運用了百濟文化、朝鮮王朝的白瓷、高麗王朝的青瓷、與傳統文人畫的圖案為創作來源。他對於這些象徵著韓國自然主義與自然風景的主題甚為著迷，並樂於捕捉那如詩般的情感與精神。對金煥基而言，自然與傳統毫無分野。他在作品中描繪自然的方式，不是擷取韓國陶瓷所鑲嵌的閒雲野鶴圖案，就是仿效韓國文人畫中所勾勒的梅花圖案，以輕描淡寫的簡單線條，重新詮釋這些意象。



Paul Klee, *The Sublime Side* postcard for "Bauhaus Exhibition Weimar 1923" (Die erhabene Seite Postkarte zur "Bauhaus-Ausstellung Weimar 1923"), 1923
保羅·克利《1923年在包浩斯威瑪展覽的超群面明信片》
1923年作 美國 紐約 現代藝術博物館

為了能直接感受並接觸西方藝術，1956至1959年，金煥基轉赴巴黎，更進一步以類似主題進行各種創作實驗，從中找出自己的風格，他最具代表性的藍色基調也開始出現於作品中。在那之前，金煥基的構圖仍以韓國的各種國家象徵為宗，像是白鶴、韓國白瓷月缸、梅花和高山等。然而金煥基發現自己愈來愈被抽象思維所吸引，這些韓國傳統圖像以及自然景觀經過一再淬煉，終於畫布上幻化成各種簡約的線性圖騰、與鮮活的色塊。身為一名海外遊子，長年離鄉背井的經驗，使得金煥基得以用一種過客的角度，去觀察與咀嚼異國文化的況味。對他而言，如何在適應或接受他國主流文化薰陶之後，還能保有自身文化的主觀性，一直是個艱困的課題，這也是金煥基一直在努力克服的挑戰。在他漫長的人生旅程當中，金煥基不斷地透過韓國傳統的文化意象與祖國的自然景緻，來凸顯他創作的自我特色。

1963年抵達紐約後，藝術家的筆法風格迅速經歷了大幅演變，從他早期繪品的豐富多層次結構、且精美細膩的外觀，轉化到平滑、墨水般的巨幅色塊。金煥基在他旅居紐約早期的家信和日記中提到的「遮蔽了陽光的曼哈頓摩天大樓」以及「厚厚一疊周日版《紐約時報》」等，都顯示出他在這座城市生活感到的手足無措。也因此藝術家覺得自己需要將秩序和簡潔注入他的作品中。他在1963年12月12日的日記中寫道，「由於今天是陰天，我的工作過程頗不順利。稍早時下了雪，但是現在開始飄雨了，讓我十分想念韓國的家。我似乎無法將首爾從我的藝術中抽離。我目前所創作的作品，沒有一件是我喜歡的。我對我從今至後所創的風格感到振奮。簡單的構圖，幽微的藍色——我的宇宙要靠自己開拓。外面天色漸漸暗了。」

《4-X-69 #121》（拍品編號2509）是金煥基紐約時期漸然成熟的代表作。構圖以一片純淨的土耳其藍為主、湛藍的堤埂置於兩側；這幅作品反映了藝術家向之前所執著的具象形體風格的全然揮別。作品的構圖儘管簡單，卻帶著特殊的明晰與節奏感。觀者可以想像站在該作品之前，進入一種冥想的狀態——讓身心沉浸於一片廣闊而無底的藍，兩側被一條綿長的灰色邊界線、和排列整齊如多彩小島般的圓點所圍住，在大海載浮載沉；這些元素，為這一片原本浩瀚且無法思議的混沌賦予了歌韻。作品細緻的平衡及色彩的調節，讓人想起禪僧畫家牧谿的重要作品——《六柿圖》（牧谿法常，約1210到1269年）（圖3）

《4-X-69 #121》的創作過程，對金煥基產生了莫大的療癒效果：這幅作品是他飽受城市生活折磨後的解毒劑，也是他在紐約不到100平方英尺狹小工作室中的避風港。雖然藝術家移居紐約的決定絕大部分源自於自我意識中的孤獨無力之感，但是很難想像這段時期之中那些體現了抽象概念的構圖未曾受到他對首爾那種根深蒂固的思鄉渴望所影響。在1970年，藝術家寫道：

「我所繪的線條，是否超越了天際之線？當我闔上雙眼，我所看到的祖國之河流和山巒，遠比彩虹清晰得多。」

儘管金煥基遠赴重洋，為脫離具象形體風格的桎梏；但是他或許從未真正放下他對年少時代在祖國所見風景之深深依戀，在作品中仍完美地概括韓國藝術的美學原型，他也因為這個特點而被世人所熟悉，為韓國現代藝術的未來開闢了新徑。

¹《首爾時期：1940—56，1959—1963，人雖逝，然而藝景猶存》，Kim Hyang-an著，Dosuh印刷，1989，第30頁

2510

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 $\frac{3}{4}$ x 37 $\frac{7}{8}$ 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)

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Tokyo Bijutsu Club, dated 24 September 2016.

EXHIBITED

Japan, Ehime Prefecture, Ehime Prefectural Museum, "Ryuzaburo Umehara" Exhibition—Special exhibition to celebrate the 10th anniversary of the opening of Ehime Broadcasting Co., Ltd, 15 November -16 December, 1979

LITERATURE

Asahi Graph, Art Issue – Ryuzaburo Umehara, Japan, Spring 1985 (illustrated, plate 60)

Ehime Prefectural Museum, Ryuzaburo Umehara Exhibition, Ehime Prefecture, Japan, 1979 (illustrated, plate 40)

康城

油彩 礦物顏料 畫布

129 x 95 cm. (50 $\frac{3}{4}$ x 37 $\frac{7}{8}$ in.)

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)

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2016年9月24日簽發之保證書

展覽

1979年11月15日-12月16日「梅原龍三郎展—株式会社テレビ愛媛十週年特展」愛媛縣立美術館 愛媛縣 日本

文獻

1985年《アサヒグラフ 別冊》「美術特集：梅原龍三郎」朝日新聞社 日本 (圖版，第60圖)

1979年《梅原龍三郎展》愛媛縣立美術館及梅原龍三郎展實行委員會 愛媛縣 日本 (圖版，第40圖)



Fig.4 Pablo Picasso (1881-1973), *La Baie de Cannes*, Oil on canvas, 130 x 195 cm, Painted in 1958
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
圖4 巴勃羅·畢卡索 (1881-1973) 《康城港灣》油彩 畫布，1958年作



My great grandfather Ryuzaburo Umehara (1888-1986) is a leading figure in the history of modern Japanese art of the Taisho and Showa periods. He was known for being a natural colorist and use of dynamic forms, and throughout his career, he aspired to create the 'western oil paintings' painted by the Japanese.

Current work *Cannes* (Lot 2510) is one of Umehara's favorite subjects which he revisited many times, and can be considered as the culmination of his oeuvre and invention; while the subject is a French port of Cannes, in this picture, Umehara applied a number of techniques which presents the Japanese visuality of the work ; the Japanese mineral pigment to enhance the freshness and vividness of the colors as well as the matte quality seen with the traditional Japanese paintings; the gold paint to draw the outline of the palm trees creating a decorative quality of Rimpa school. The depiction of clouds, which are also seen in series "Sakurajima" or "Asamayama," are stylized as one of the classical patterns and repeated in many other works by him. One of the techniques Umehara experimented is also seen here with the outline of the clouds, which is done by the direct application of the paint from the paint tube, giving it a unique form and even a rhythm to the composition. Umehara's works can be summarized as the encounter of the East and the West, and tradition and modernity.

Umehara's two masters, Chu Asai (1856-1907) who taught Umehara basics about oil paintings after his return from Paris, and Pierre-Auguste Renoir (1841-1919) who gave so much impact and inspiration to Umehara's works made a path for him to develop 'Japanese oil paintings.' When Umehara first saw the Renoir's works at the Musée Luxembourg in Paris, he was deeply moved and even awe struck. For five years until he left Paris in 1913, Umehara worked under Renoir earnestly both in Paris and Cagnes.

Another important aspect to explain about the characteristics of Umehara's works, is deeply rooted in his background born as a son to a family which

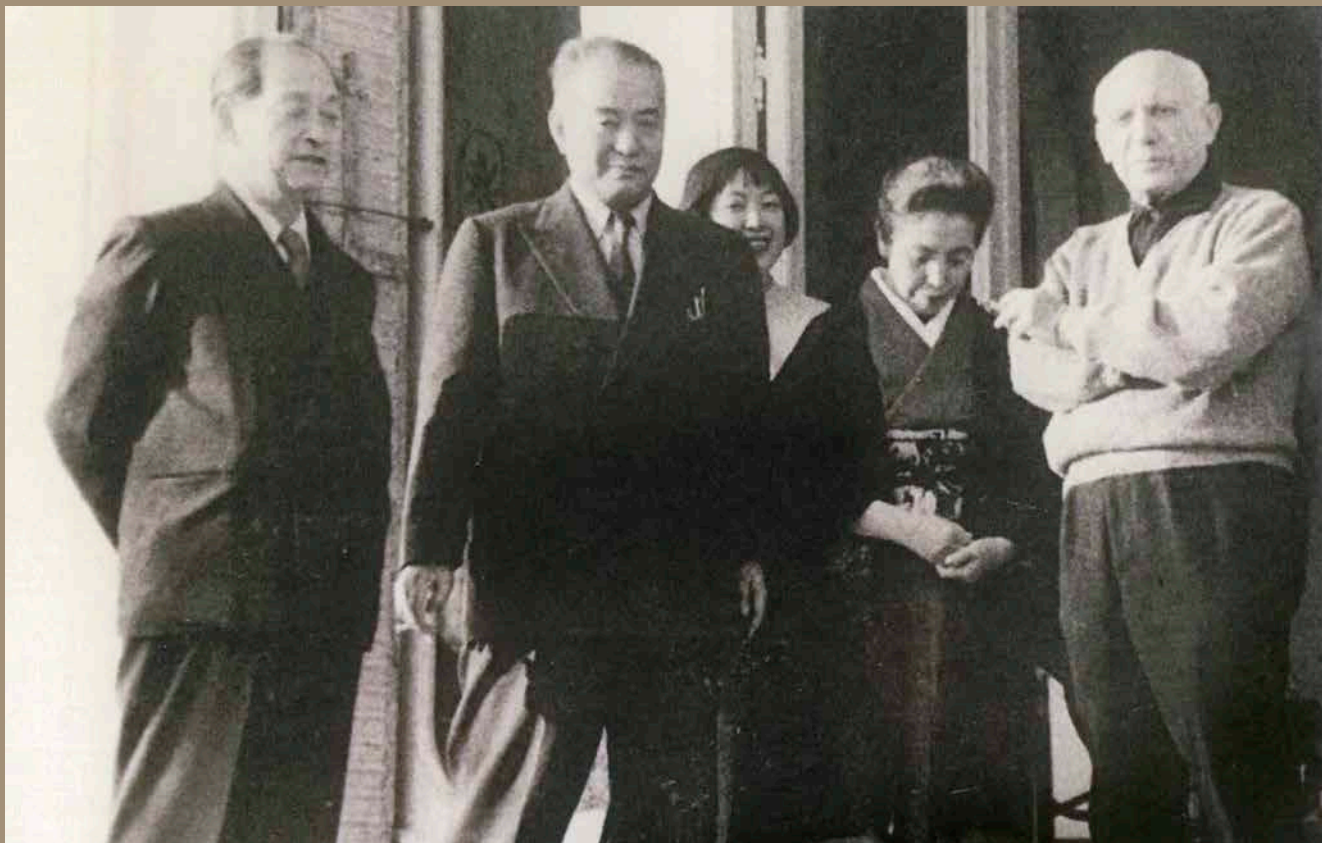
ran a business of dyeing kimono called "Uji-ya" in Kyoto. Umehara grew up seeing artists draw kimono designs, such as Korin (1658-1716) pattern or Sotatsu (unknown) pattern of Rimpa school artists since he was a child. This environment helped him develop unmatched sense of esthetics, form and colors.

Umehara's day mostly started like this; he would wake up at four in the morning and immediately go into his atelier and sit in front of the canvas, even when he did not feel like painting. When he could paint, he would try to create another work in the afternoon. He repeated this practice every day particularly when he was able to spend time in a quieter countryside, where he had no disturbance and was allowed to paint as much as he wanted. Umehara thought that a painter should paint constantly. Since he decided to become an artist at the age of fifteen, all he wanted to was to paint, and did not stop painting until he was satisfied. Like his master Renoir, who continued to paint with a paint brush reeled around his finger, even after he started suffering from rheumatism, Umehara was determined to survive as an artist, and learned from Renoir what a painter should be.

The Umehara's exhibition, titled "Bonjour Monsieur Renoir: Renoir et Umehara Joie de peintre" at Mitsubishi Ichigokan Museum in Tokyo from October 19th, 2016 to January 9th, 2017, and ABENO HARUKAS Art Museum in Osaka, from January 24 to March 26 2017 will showcase the Umehara's path to establish the Japanese oil paintings by a close study of Renoir's oeuvre. Another exhibition introducing the development and maturity of Japanese modern paintings, scheduled at the Museum of National Taipei University of Education in Taiwan from October 6th, 2017 to January 7th, 2018 will exhibit a group of works by Umehara.

Ms. Hanako Shimada

An art critic and the great grand-daughter of Ryuzaburo Umehara



Ryuzaburo Umehara, collector Shigetaro Fukushima, Ryuzaburo Umehara's wife and Pablo Picasso (front row, from left to right)
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
梅原龍三郎、收藏家Shigetaro Fukushima、梅原龍三郎妻子及畢加索 (前排，左到右)

我的曾祖父梅原龍三郎(1888-1986)是日本大正與昭和時代的現代藝術巨匠，以自然的色彩與富於創新的造型為人所認識，他以追求「日本風格的油畫」為他畢生的創作理念。

梅原曾多次探訪康城，該處風景是他喜愛繪畫的題材之一，此幅《康城》(拍品編號2510)可被視為他畢生的創作與藝術創新的巔峰之作。雖然畫中呈現的是法國的濱海城市，但是梅原使用了許多繪畫技巧以帶出日本視覺美學。他採用了日式礦物顏料來突顯清新與繽紛的色彩質感以及日本傳統畫作中的霧面特色效果，金色描邊的棕櫚樹則有著琳派的裝飾美感。作品中帶有古典圖騰風格的雲朵也出現在許多梅原其他的作品中，包括《櫻島》以及《淺間山》系列。雲朵的邊線處理則採用梅原開創的特殊實驗技巧之一，將顏料直接從管子塗上畫布呈現出特殊的形狀，甚至替畫作構圖譜寫出韻律感。梅原的作品精簡的來說是東西方以及傳統與現代的邂逅。

梅原曾師事兩位老師，其一是淺井忠(1856-1907)。淺井忠從巴黎返日後曾教導梅原學習油畫的基本技巧，而另外一位老師皮耶·奧古斯特·雷諾瓦(1841-1919)則對於梅原的藝術創作與所激發的靈感有深遠的影響，開啟了他往後創作日式油畫的方向。梅原初次在巴黎盧森堡博物館見到雷諾瓦的作品時深深地被感動並且對這位藝術家產生無比的敬佩。在他於1913年離開巴黎的前五年這段時間，梅原都積極的在巴黎以及卡涅跟隨雷諾瓦身邊努力學習。

梅原作品的另外一項值得一提的重要特點是他始終與自己生於京都和服織染世家的背景保持著緊密的連結。他自小接觸

藝術家所繪製的和服設計，包括琳派藝術家光琳(1658-1716)或是宗達(年代不詳)所創作的圖案紋樣，無形中造就他對美感、造型與色彩的獨特鑑賞能力。

梅原的日常生活一般來說在早上四點展開，醒來後便會立即前往工作室坐在畫布前，就算當下沒有作畫的靈感也會這麼做。當他想畫的時候，他通常會認真的在每個下午繪製一幅畫。這是他每日的例行慣例，尤其當他能夠前往安靜的鄉村過日子時更是如此，在那邊他不會受干擾，因此可以盡興地創作。梅原認為身為一位畫家就必須要經常作畫。他在十五歲便立志要成為藝術家，他也只想畫畫，總是一直不間斷地在畫畫，直到自己滿意為止。他的老師雷諾瓦後來因為風濕病必須將畫筆纏繞在手指才能作畫，就算如此還是堅持不放棄，梅原也具備相同的決心。他堅持努力要以藝術家的身份存在，並且從雷諾瓦的身上學習到身為畫家的本份。

梅原作品展「您好，雷諾瓦先生：喜悅的畫家雷諾瓦與梅原」將在2016年10月19日至2017年1月9日於東京三菱一号館美術館展出，隨後將轉往大阪阿倍野HARUKAS美術館從2017年1月24日展至3月26日。展覽將透過深度研究雷諾瓦的作品來呈現梅原日式油畫的創作過程。另外一檔將在國立臺北教育大學美術館呈現的展覽將在2017年10月6日展至2018年1月7日，在這個介紹日本現代畫作的發展與其純熟歷程的展覽中將展出一系列梅原的創作。

嶋田華子
藝術評論家 梅原龍三郎曾孫女

*Only until we see the grace and beauty of Asian aesthetic as they are,
can they rival the best of Western cultures.*

- Ryuzaburo Umehara



Fig 5 Ryuzaburo Umehara, *Cannes*, oil on canvas, 46 x 55 cm, Painted in 1920
圖5 梅原龍三郎《康城》油彩畫布 1920年作



Fig.3 Camille Pissarro (1830-1903) *Le Boulevard Montmartre, Temps Pluie, Après-Midi*, 1897, Christie's New York, May 12, 1993 Lot 18, Sold For US\$ 3,302,500
圖3 卡米耶·畢沙羅《林蔭大道蒙馬特》1897年作
佳士得紐約 1993年5月12日 編號18 成交價：3,302,500美元

A COLOUR AESTHETICS THAT MARRIED EAST WITH WEST

Cannes (Lot 2510) was painted sometime between 1961 and 1963 as Umehara's signature piece during the 1960s. To attain his vision of 'signature Japanese oil paintings,' Umehara unleashed colours from oil-on-canvas custom by using gold and platinum in *Cannes* - an approach never attempted before by Western artists¹. Having grown up in a textile dyeing and finishing plant in Kyoto, Umehara was no stranger to a kaleidoscopic range of sophisticated patterns and bright colours. Later, having been indoctrinated with artistic traditions and techniques of Kanō school (15th to 19th century) in Japanese paintings, Umehara sought to blend Western art practices with Oriental colour rendering in his creations. To acknowledge the culture of the samurais for their strength and imposing presence, and the regency of the Shogunate, Kanō artists of that time favoured the gold leaf background for their paintings on large folding screens (fig. 1); they also removed the rooftop and tilt the background using the aerial perspective to illustrate the vast landscape and its grandeur.

Ukiyo-e, an art genre that left a strong influence on

Impressionism, finds its roots in Kanō school and Tosa school. During the Meiji Period, Ukiyo-e made waves in Europe and quickly found a cult following, the reason for its popularity being that Impressionism shared Ukiyo-e's artistic point-of-view and spirit, and it contributed to the reform movement within Impressionist art practise. Paul Cézanne, Oscar-Claude Monet, Pierre-Auguste Renoir and Vincent van Gogh were all strongly impacted by this genre. Ukiyo-e emphasises heightened colour contrasts and brilliance, snubbed supplemental execution of shadows and over-blending, thus inspiring many Impressionist artists. What made the revolutionary, bold palette in *Cannes* so noteworthy is Umehara's courage to revolutionise art conventions: he did not allow multivariate palette implementation in traditional Japanese art to limit him, nor did he blindly pursue the strident colour contrasts in Fauvist customs. Rather, Umehara pioneered a brand-new painting style that was never attempted before.

In *Cannes*, the lower half of the canvas is consumed with large swaths of gold, to capture the way the clouds and palm trees luxuriate in the glorious radiance of the setting sun. The centre of the canvas is defined by strong



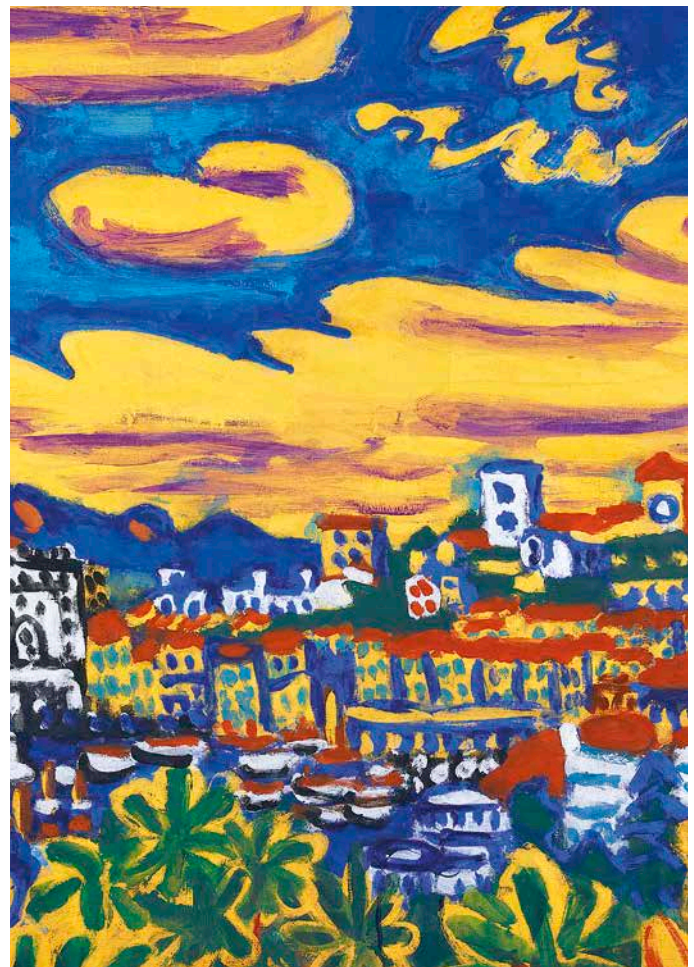
Fig. 1 Kano School (1615–1868), *Amusements at Higashiyama in Kyoto*, Painted ca. 1620s
 @ Purchase, 2013 Benefit Fund and Mary and James G. Wallach Foundation Gift, 2014
 圖1 狩野派 (1615–1868) 《東山遊樂圖》設色 雲母 金箔 紙本 約1620年作

silvers to portray the reflective light on the buildings, manifesting the decorative and resplendent magnitude that is distinctively Japanese. This execution is rooted in traditional Japanese colour aesthetic. The golds and silvers brighten gradational variations in contrastive spectrum when either the angle or the light is shifted; meanwhile, they can also capture the nature of light, allowing colours to clash and roil to effect strong visuals. An unsettling optical discordance and instability occurs in the display to effect an aesthetic resembling 'imperfection' in 'Wabi-sabi.' Umehara was the only artist found in both East and West with this unique palette restructuring insight, and it laid a foundation for giving oil paintings the Japanese flair. Furthermore, other than gold mines, gold was not a colour found in the many wonderments of nature. This palette choice had never been adopted by Western oil painters; that said, gold represents a strong symbolism in Japan. It is no wonder that the walls of several iconic temples in Japan are gilded. The facade of the famed Kinkaku-ji, a historic monument, is coated and gilded with gold-leaf. Spiritually, gold is considered sacred to devout Buddhists in Japan, because it signifies the essence of the Buddhism dictum, and a transcendental state-of-mind. Umehara sought to honour and heighten Japanese influence in his oil paintings. Besides basing his artistic techniques on his Japanese roots, he also attempted to blend traditional Japanese culture and philosophies into his creations, thus trailblazing a Japonism oil practice seen in neither Western nor Eastern art conventions.

CIRCLES' IN BRUSHWORK AND SYMBOLIST LINES

Umehara's studies in France and frequent trips throughout Europe exposed him to a wide gamut of Western art and cultures. Georges Rouault of Expressionism, Henri Matisse of Fauvism, and frescoes of Pompeii, for instance, helped Umehara assimilate

Western artistic quintessence. Nonetheless, the artist had asserted that he did not wish to be categorised, nor confined by a distinct aesthetic lexicon. He opposed to using Western criteria for judging the quality of art, stating that 'the expression of the spiritual and the corporeal knew no distinctions. The fusion of the two is the Holy Grail of life.'² Here, 'the spiritual' is defined by the artist's individual perception and insight, whilst 'the corporeal' refers to the motif of the creation; this suggests that artists should portray the objects according to their perception; and *Cannes* precisely



Lot 2510 Detail 局部

reflected that sentiment as Umehara returned to Japan following nearly 50 years abroad of self studies and artistic soul-searching, to let loose his expressive, effervescent and sky-is-the-limit approach. The clouds and palm trees, which take up nearly two-thirds of the canvas, are delivered with a few crisp outlines of curves and circles, putting the viewer in touch with the ocean breeze that sets the cloud adrift and the trees swaying. The display is reminiscent of *Red and White Plum Blossoms* (fig. 2) by Ogata Kōrin (17th to 18th century), in which the artist illustrates the mark of the traveling brook with silver threads in curvy, balanced

lines to simulate the movement and rhythm of flowing water. In *Cannes*, Umehara returns to the roots of Japanese culture following his explorative journey into avant-garde art, to form richly symbolic emblems with 'circles': in so doing, the panorama celebrates the grace and simplicity of Oriental aestheticism, instead of jolting the spatial structure with strident colours.

THE UNIQUE PLANAR ARCHITECTURE

A daring break from art customs, Umehara opted for a bright red background when he painted *Golden Necklace* in 1913; this piece exemplified the artist's



Fig. 2 Ogata Kōrin, *Red and White Plum Blossoms*, Edo period, 18th century, pair of two-fold screens, colour and gold leaf on paper, National Treasure (MOA Museum in Atami, Japan)
圖2 尾形光琳《紅白梅花》江戸時代(18世紀) 屏風, 日本MOA美術館

independence from Renoir and Cézanne's styles. The innovative Japanese art presentation and concepts in the creation of *Cannes* were an uncharted territory, never attempted before by any art forerunners nor Western painters. For Umehara, he was completely in his element as he unleashed his creativity at-will. *Cannes* was heavily impastoed, not a crack nor fissure to be found on the surface, juxtaposing every silhouette and outline before the viewer, effecting an unusual planar structure. The artist applied a twisted, deformed, and circumgyrated brushstroke to achieve one lump after another on the composition to actualise richly-textured circles and halos. In other words, even though the impastoed surface was planar, the viewer could sense the solidness of those dimensionalised areas.³ This planar approach is different from the technique applied by Camille Pissarro to *Le Boulevard Montmartre* (fig. 3), where trees in the foreground, buildings, pedestrians were painted in a

dark-to-light, gradational spectra to produce depths and dimensions. It also sets Umehara apart from Picasso, whose *La Baie de Cannes* (fig. 4), created in 1958, is characterised by Cubist's techniques that transform objects into geometric shapes, illustrating objects and the landscape simultaneously through a multi-point perspective. The composition of *Cannes* parallels more with that of traditional Chinese ink paintings, typified by stacks of elements: the display is dissected into three areas. The clouds in the skies and the trees at the bottom dominate the composition; the figures and objects are juxtaposed over one another, stripped of the impression of distances or sizes to effectuate a majestic vista. The foreground and the background complement - and contrast with - each other. Ukiyo-e bases its compositional practice on Chinese landscape paintings, and diversifies it accordingly. It forewent the custom 'target perspective' in Western art, and



Lot 2510



Fig 7 Ryuzaburo Umehara, *Cannes*, oil on canvas, 110 x 82.5 cm, 1962, Collection of The National Museum of Modern Art, Tokyo, Japan
Photo : MOMAT/DNPartcom
圖7 梅原龍三郎《康城》油彩 畫布 1962年作
日本 東京國立近代美術館

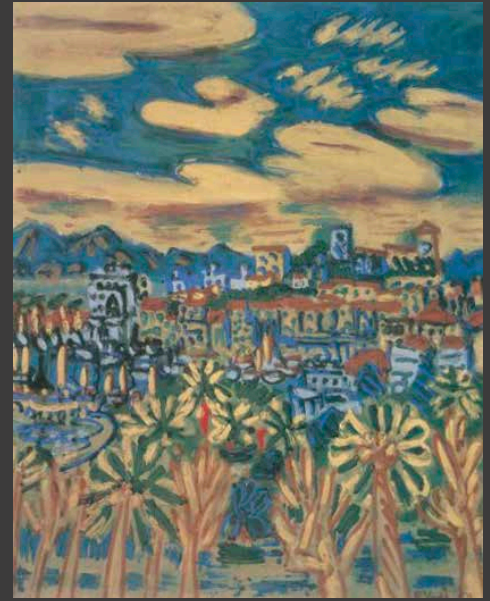


Fig 6 Ryuzaburo Umehara, *Cannes*, oil on canvas, 98 x 78.5 cm, 1962, Private Collection
圖6 梅原龍三郎《康城》油彩 畫布 1962年作 私人收藏

influenced Impressionism with its 'cavalier perspective' and 'geometrical perspective,' so that the display is void of 'depth of field.' Nevertheless, the spatial presentation becomes more literal and symbolic, resembling photographic presentations of low-angle shots with a wide-angle lens, or a high-angle shot from above, effecting many asymmetrical, dramatic compositions with a prominent foreground. This amenable composition allows freestyle positioning of objects that mirrors the artist's own expressiveness, dissolving spatiotemporal limitations. The compositional 'geometrical perspective' found in *Cannes* is rooted in traditional Japanese art, and by blending Western mediums with Eastern art philosophies, the artist successfully created Japanese oil paintings with distinctive 'Umehara hallmarks.'

Umehara created a piece on *Cannes* (fig. 5) in 1920. The creative shift in the intervening 40 years between this painting, and the piece featured in this sale, is more than noticeable. His earlier work was executed with caution: the silhouettes were more refined, reflecting Umehara's judicious brushwork, his focus on dimensionality, and the thoughtful positioning of light and shadows. *Cannes* in this sale boasts expressive and daring silhouettes, its palette strong and innovative. Though planar in composition, the motif is much more vocal. The painting radiates Umehara's high spirits and exuberance during its creation. Whether it was technical or palette applications, Umehara strived to fuse the quintessence of Japanese art with Western paintings. In acknowledging his own cultural legacy

and aesthetic, he also combined Western art genres and techniques to reinvent oil painting traditions that actualise the core spirit of Japanese culture.

The majority of Umehara's works consists of decorative small-to-medium-size pieces, making *Cannes* - an imposing, large painting - all the more unusual and valuable. Art critic Michiaki Kawakita wrote in his article for Umehara's posthumous exhibition, 'I reviewed the inventory of this exhibition carefully. Paintings larger than three-digit of centimetre in size are few and far between, suggesting that works beyond number 50 are scarce.'⁴ Art provenance indicates that three oil-on-canvas paintings with similar composition and proximal date of production to *Cannes* are in existence: one is a private collectable (fig.6); the other is housed in the National Museum of Modern Art in Tokyo (fig. 7); and the last piece is this one in our fall auction, rendering it a priceless masterpiece. Umehara's life spanned three periods: Meiji, Taishō, and Shōwa. He has left a profound legacy in contemporary Japanese art development, inspiring several first-generation Taiwanese western painters: Liao Chi-chun, Koeh Pek-chhoan and Chen Cheng-po. Without a doubt, Umehara is the founding father of 'Japanese oil paintings.'

¹ Taipei Fine Arts Museum, *Entering the Art World of Umehara Ryuzaburo and Kuo Po-chuan*, Taipei, Taiwan, 1998, p.24

² Taipei Fine Arts Museum, *A retrospective of Umehara Ryuzaburo and Kuo Po-chuan*, Taipei, Taiwan, 1998, p.58

³ Same as source 1, p.75

⁴ Same as source 2, p.44



融貫東西的色彩美學

創作於1961至1963年間的《康城》(拍品編號2510)是屬於梅原於六十年代時期的代表作。為了成就「日本式油畫」，梅原於此幅《康城》完全將色彩從油畫中解放出來，大膽地兼用金、銀二色去延伸印象派對色彩的概念，這是其他西方畫家所不曾使用之獨到畫法¹。梅原出生於京都的紡織染布商家，自小便經常接觸到各種布料極為精緻的傳統圖案及絢爛的顏色，後來受日本傳統狩野派(十五至十九世紀)藝術觀念及技法的影響，使他於創作上試圖尋求融合西方藝材與東方色彩的可能性。狩野派畫家所繪之大型屏障畫(圖1)以金箔為底色，又以空中透視的角度，移去屋頂及把背景傾斜，呈現一覽無遺的壯闊景觀。

而後來影響印象派甚遠的浮世繪亦是傳承自狩野派和土佐派，明治維新時期，浮世繪已被介紹至歐洲並迅速得到追捧。究其原因，乃浮世繪之藝術特質與精神跟印象派所追求的觀點一致，才會對印象派的革新產生了推波助瀾的效應，塞尚、莫內、雷諾瓦、梵高等畫家無不受浮世繪所影響。其中浮世繪所著重色彩對比明顯，不追求陰影及融合過度，用規則的色塊規律性地排布來表現遠近關係和動感，令印象派的畫家得到啟發。梅原於《康城》的大膽創新，在於他革新傳統繪畫的規則，在色彩的運用上既不受制於傳統日本用色的艷麗絢爛，也沒有一味以野獸派講求的強烈對比顏色作主導，因而創造出新的繪畫風格。

《康城》畫面上、下方均塗上大面積的金色來描繪雲朵和棕櫚樹受夕陽照射而染上一層金碧燦爛的金色，中間以醒目的銀色呈現建築物受光面的折射，形成一種日本傳統堂皇華麗的裝飾性風格，此乃源自於日本傳統色彩美學。由於金、銀色在角度及光線的變動下會提高對比色階的差異及可能性，同時亦捕捉光的特性與色彩交互以產生視覺的物理變化，令畫面形成一種視覺上的衝突感及不穩定性，呈現了一份近似於「侘寂」的「不完美」之美學觀。此獨特的色彩重構於東西方並無二人，為實現油畫日本化奠定了基礎。此外，金色除了出現於金礦，原本是不存在大自然中的顏色，在此之前亦從未被西洋油畫家所使用的顏料，於日本是具有很強烈的象徵性。人們不難發現部分日本傳統寺廟牆壁以金為主色，例如日本國寶級建築物——金閣寺之外牆就是以金箔裝飾。在精神層面上，金色對於日本人所篤信的佛教是充滿神聖感的，象徵佛法的光輝以及超世脫俗的境界。梅原追求油畫日本化，不僅於繪畫的技法上尋根索源，更嘗試將傳統的文化和哲思融入油畫創作，創作迥異於西方與東方的日本式油畫。

「圓」的筆法與符號化線條

梅原早年留法及一生多次旅歐令他接觸到西方的藝術及文化，例如：盧奧的表現主義、馬蒂斯的野獸主義、龐貝壁畫等，使梅原大量吸收各種西方文化的藝術精萃。但他曾經說過不希望自己的作品被歸類或被某種美學觀點所標籤，他反對以用西方的準則來判斷畫作的高低，認為好的作品應該是「表現靈與肉無所區別，兩者融合為一的生之歡愉」。² 在此，「靈」是指藝術家個人感知與觀念，「肉」則暗喻創作的題材，亦即畫家應該隨着自己的意志去表現物象，而《康城》正能夠反映梅原自學成歸國後經過近半世紀的探索所呈現恣意奔放、毫無顧忌的創作手法。其佔據畫面近三分二空間的雲朵和棕櫚樹只以扭轉和渾圓的簡潔線條寥寥數筆塗畫，呈現景物隨風飄蕩的動感，類似日本宗達光琳派(十七至十八世紀)的經典作品《紅白梅花》(圖2)中，畫家以圓轉平衡的銀線描繪溪流的水紋，表現流水的動勢和節奏。在此，梅原在前衛藝術的探索中，回歸日本的文化傳統，以「圓」的筆鋒入畫，形成一種具象徵意義的符號，將描繪物象抽離現實環境，使景物不只透過強烈的色彩衝擊架構空間，而

且更呈現了東方傳統繪畫簡拙線條的美學。

獨特的平面結構

梅原於1913年創作《黃金的項鍊》，大膽使用紅色作為背景，以此作告別雷諾瓦和塞尚的風格。而繪畫《康城》時，其理念下的新東洋繪畫的表現與創作概念是一個全新領域，並無前人及西方藝術家的足跡，有如進入無人之境，隨心所欲，進入屬於梅原特有的東洋油畫時代。《康城》的畫面色彩塗得很厚很滿，基本上找不到絲毫隙縫，這樣令每個輪廓或邊線看起來都是並排列於眼前，形成獨特的平面結構，但運用扭曲變形、迴轉式的筆法使畫面形成一個一個的小團塊，呈現量感豐富的圓與暈輪，所以即使塗畫的表面只是平面的構成，也能感受到立體塊面的厚重。³ 這種平面結構的作畫方式有別於印象派的畢沙羅在《林蔭大道蒙馬特》(圖3)運用前景樹木、建築物及行人從大到小，顏色由深變淺來製造景深和畫面層次，亦相異於畢加索於1958年所創作的《康城港灣》(圖4)，主要透過立體派還原物象為幾何圖形，以複數的多點透視表現出物象同時光景的表現法。而《康城》的構圖則貼近於中國傳統水墨畫層疊式構圖法，畫面被橫向切割成三份，上方的雲與下方的樹佔去畫面的大部分，所描繪之物象層層相疊而成，沒有遠近之分，大小之別，形成開闊的視野角度，前景不擋後景，相互穿插和對比。日本浮世繪以中國山水畫之構圖形式為本並加以發展，摒棄西方慣用的「定點透視法」，影響了印象派採用「散點透視法」及「重疊透視法」，使畫面呈現不具「景深」的繪畫性，但具有觀念性、暗示性的空間，像是配上廣角鏡頭低角度仰拍、高處俯拍，創作出許多左右不對稱、前景突出的戲劇化構圖來。這種靈活的構圖使畫中的物象能因應畫家的個人情感表達而隨意列置，衝破了時間與空間的限制。《康城》所採用的「重疊透視法」構圖，其根源於日本傳統美術，梅原試圖以西方的藝材融合東方的繪畫理念，創造出獨特的「梅原樣式」之日本油畫。

梅原曾於1920年以康城為主題進行創作(圖5)，與本次拍品《康城》相比較之下，可明顯感受四十年間梅原在創作上的變化。其早期的作品較為小心翼翼，線條細緻，感受到梅原筆法謹慎，注重立體感與光影的鋪排。反觀《康城》線條大方豪邁，顏色大膽創新，畫面結構上雖為平面，主題卻更凸顯，感受到梅原創作時的自由發揮及不拘小節的大氣。不論從繪畫技法或是用色調配，可見梅原竭盡全力將本國文化的精髓與西洋繪畫融合，在尊重自身文化傳統精神及美感的同時，結合西方繪畫的造型與技法，獨創出一種能夠體現日本文化精神的油畫藝術。

梅原作畫多為具裝飾性的中小型作品，故此幅《康城》尺幅之大是非常珍稀罕見的。根據美術評論家河北倫明先生為梅原的遺作展所寫的文章中指出：「我細看遺作展的清單……尺寸在三位數以上的作品非常少，亦即五十號以上的作品屈指可數」。⁴ 據書冊記載，與本幅構圖和創作時期相近的《康城》系列之油畫共有三幅，其一為私人收藏(圖6)，另一收藏於東京國立近代美術館(圖7)，本幅則是首次亮相於拍賣市場，實屬彌足珍貴。梅原將近一個世紀的人生，橫跨明治、大正、昭和三個時代，對日本近代美術發展以及台灣第一代西畫藝術家廖繼春、郭柏川、陳澄波等人影響深遠，乃「油畫日本化」的開山始祖。

¹ 1998年《梅原龍三郎與郭柏川作品析論》臺北市立美術館 臺北 臺灣 (第24頁)

² 1998年《梅原龍三郎與郭柏川》臺北市立美術館 臺北 臺灣 (第58頁)

³ 同1，頁75。

⁴ 同1，頁44

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

2511

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 x 120 cm. (39 ⅝ x 47 ¼ in.)

HK\$4,500,000-6,000,000
(US\$590,000-780,000)

PROVENANCE

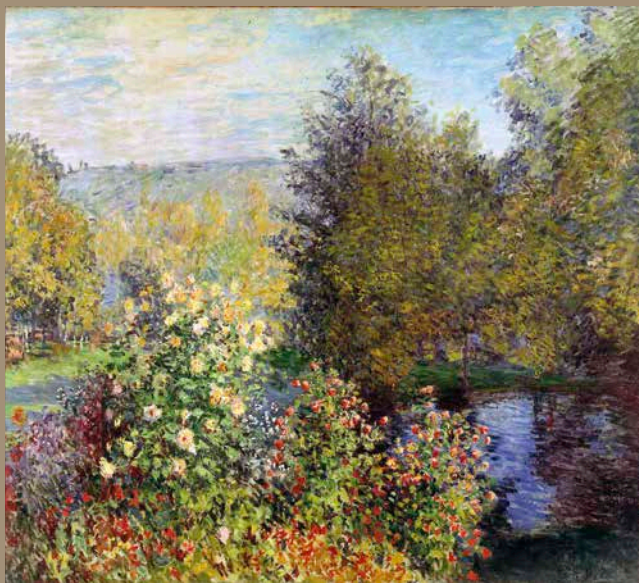
Acquired directly from the artist
Thence by descent to the previous owner
Anon. Sale, Christie's Hong Kong, 25 November 2007, Lot 88
Acquired from the above sale by the present owner
Private Collection, Indonesia

峇里祭典

油彩 畫布 原裝手雕峇里式框
100 x 120 cm. (39 ⅝ x 47 ¼ in.)
款識：J Le Mayeur (右下)

來源

現藏者之家屬直接購自藝術家本人
2007年11月25日 香港佳士得 編號88
現藏者購自上述拍賣
印尼私人收藏



Claude Monet, *Corner of the Garden at Montgeron, c.*
1876, Hermitage Museum, St. Petersburg, Russia
克勞德·莫內《蒙特吉農的花園一角》約1876年
作 俄羅斯聖彼得堡埃爾米塔日博物館



I've evidently made all things serviceable to my art. All my actions have but one purpose: facilitating my work. And my urge to set to work and render expression to all those things enchanting me never left me for even a single instant during those years.

– Jop Ubbens and Cathinka Huizing ¹

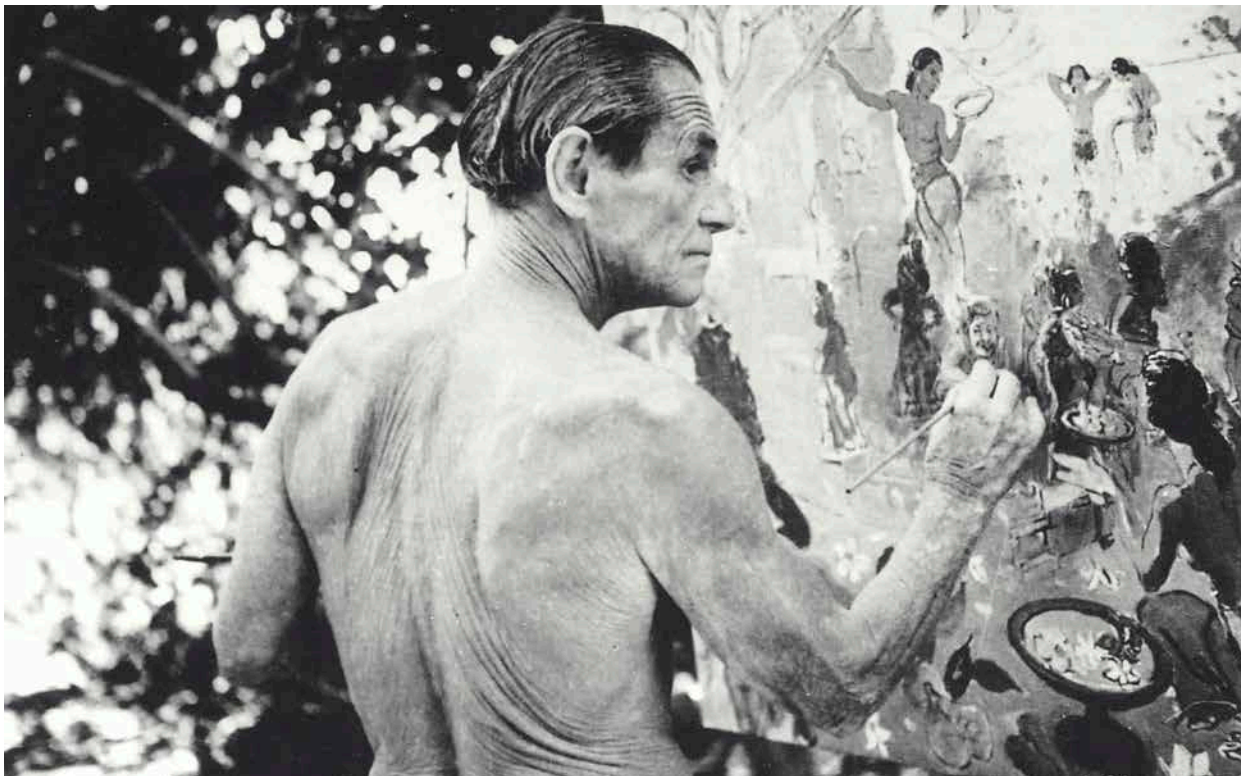
The Belgian painter-traveller Adrien-Jean Le Mayeur de Merprès is one of the most celebrated 20th century artists who lived and painted in Bali, the mystical island in the Indonesian archipelago that is dominantly Hindu in a larger Islamic region. The outstanding natural beauty and cultural richness of the island has attracted artists throughout the 20th century to paint its landscapes and its peoples, and many artists have associated some of the most productive and enriching periods of their lives to the time they spent in Bali. Above all, Le Mayeur proved to be one of the island's most famous foreign artists, having built his life and artistic career around the articulation of beauty in a tropical paradise.

The pictorial themes Le Mayeur worked on in Bali were mostly found in and around his the villa he built for himself and his wife, Ni Pollok at the beachfront of Sanur: women at leisure on a daybed in the interior of the house; women weavers at the loom; women on the veranda or women dancing on a terrace; women in front of the house or in the garden picking flowers or making offerings. Amongst these themes, the last of them is one of the most iconic and enduring in his oeuvre.

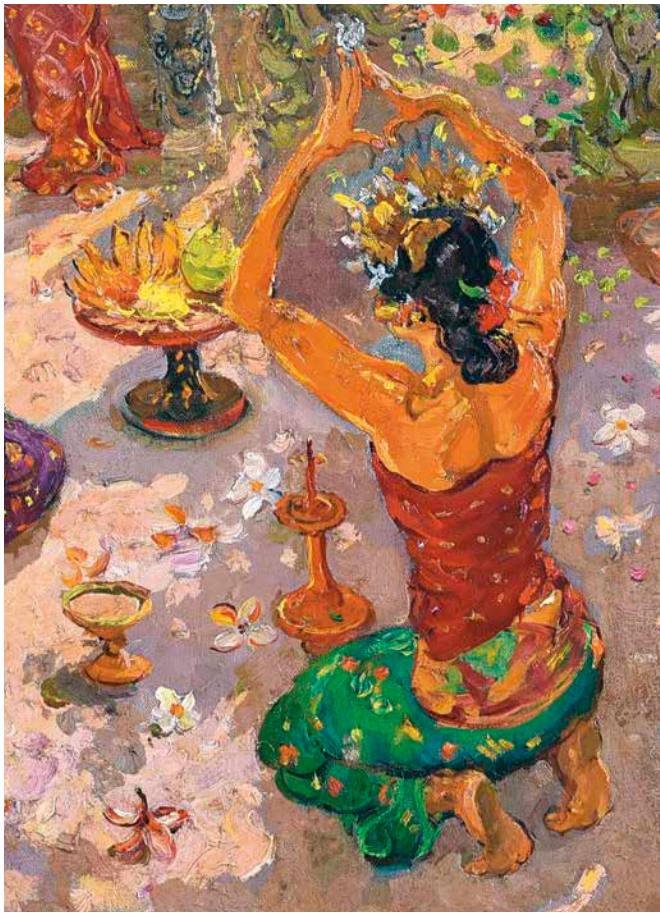
This present lot is a wonderful example of one of the many iconic works Le Mayeur painted in Bali, most of which were

depictions of the artist's immediate surroundings. These included his residence on Sanur beach, the interior of his house, the outdoor garden, and the lotus pond. Carefully built and designed for the purposes of surrounding himself in beauty to continually inspire his work, Le Mayeur stated in a letter: "I've evidently made all things serviceable to my art. All my actions have but one purpose: facilitating my work. And my urge to set to work and render expression to all those things enchanting me never left me for even a single instant during those years." (Jop Ubbens and Cathinka Huizing, 1880-1958 Adrien-Jean Le Mayeur de Merprès: Painter-Traveller, Pictures Publishers, The Netherlands, 1995, p. 120). The lush, tropical backdrop of his home served as the stage for Le Mayeur's dynamic and evocative portrayals of Ni Pollok – his exclusive model, muse, and wife in his beloved Bali home.

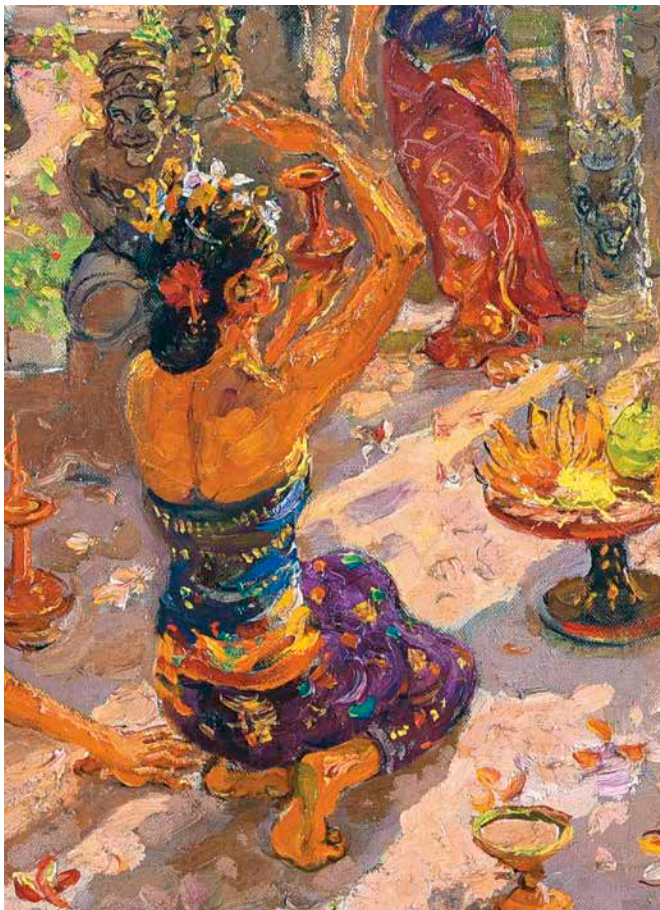
Le Mayeur was fascinated by the rich ritual culture of Bali, one he continuously captured in his paintings by depicting the graceful movements of the Legong dancers. When he engaged Ni Pollok to be his regular model for one rupiah a day, neither of them realised then that they had begun an everlasting and special relationship, first between artist and model, and eventually as partners in life. Having made countless studies of the Balinese beauty, the painter's familiarity with her poise and form enabled him to build



Adrien-Jean Le Mayeur
De Merprès
勒邁耶·德·莫赫普赫斯



Lot 2511 Detail 局部



Lot 2511 Detail 局部

elegant compositions of multiple maidens in acts of worship or dance in a seemingly effortless style.

In *Women with Offerings* (Lot 2511), the branches of the trees overhead, as well as the surrounding stone figures lead the viewer's eye from the foreground, where three women sit with their offerings, up to the standing maiden who mirrors the strength and verticality of the altar behind her. The effect of the composition is rhythmic, full of movement, and lyrical. One can almost hear the sound of the fabric worn by the dancers brushing the ground, smell the incense and the scent of trampled frangipani blossoms underfoot.

Le Mayeur's careful landscaping of his garden offered multiple opportunities to depict the play between light and shadow in his work. In the painting, we see dappled sunlight shining through gaps in the overhead foliage, producing high contrast and the illusion of depth, a wonderfully apt setting for an impressionist palette. Impressionists see nature in terms of colour and light, and abandoned the traditional methods of painting using tone and form. Just as Claude Monet (1840-1926) declared, "When you go out to paint, try to forget what objects you have in front of you, a tree, a field. Just think, here is a little square of blue, there is an oblong of pink, here's a streak of yellow, and paint it just as it looks to you, the exact colour and shape, until it gives your own naive impression of the scene." (Discovering The Great Paintings: Monet, Fabbri Publishing UK Ltd., edit, The Artisan Press Ltd, United Kingdom, p. 6).

As seen in this lot, Le Mayeur used contrasting colours and spots of paint to form a visual representation of what he saw. At different times of the day, the quality and distribution of the light in Le Mayeur's garden must have afforded the artist an endless source of inspiration to best express his mood.

Le Mayeur's use of multiple strokes of thick paint to produce lively, colourful impasto in this painting communicates the spontaneity of each moment that the artist sought to depict. Each short brushstroke becomes a leaf, a flower petal, or a spot of sunlight gracing the naked skin of a dancer's back. It is through the artist's multiple iterations of a scene he had come to know as well that he was able to so succinctly and elegantly produce the shapes and forms of the dancers, the fabric they wore and the surrounding flora alike with his deft brushstrokes and choice of colour. The contrast between the stone gods and the toned bodies of the dancers is achieved to masterly effect, with the painting juxtaposing the solid forms of the stone against the suggestion of toned muscle holding up the graceful human forms.

Even though the subject matter of his art would remain consistent throughout his career, Le Mayeur's ability to create so many different iterations of the same subject testifies to his ingenuity, and his unending quest to capture the intoxicating beauty of the island that he loved so much.

¹1880-1958 Adrien-Jean Le Mayeur de Merprès: Painter Traveller, Pictures Publishers, The Netherlands, 1995, p. 120



「在戶外寫生時，嘗試忘記你面前的是什麼，無論那是樹木或是田野，只要去想，這是一小塊藍色，那裡有一個粉色矩形，這裡有一條黃色，然後照你所看到的把它畫出來，畫出眼前的確切顏色和形狀，直到它符合你對這片景色的純粹印象。」

-《Discovering The Great Paintings: Monet》Fabbri Publishing
K Ltd. 編 The Artisan Press Ltd 英國 第6頁)

比利時旅遊畫家勒邁耶在峇里島旅居作畫，是二十世紀最著名的畫家之一。峇里島是在絕大部分信奉回教的印尼群島中、崇尚印度教的神祕島嶼。島上的明媚自然風光以及豐富的文化背景，在二十世紀期間，不斷吸引許多藝術家用畫筆畫下了它的綺旎風景及當地居民。不僅如此，許多畫家認為部分他們作品最豐富多產的時期，就是在峇里島旅居時獲得靈感而產生的。尤其是勒邁耶，他成為了島上最著名的外國藝術家，他將他的生活與藝術生涯，完全建立在充分傳達一個熱帶天堂的藝術之美。

勒邁耶在峇里島創作的繪畫題材，大部分取自於其居所的內外景物。這個小屋位於沙努爾島海灘附近，是他為自己及其夫人妮波洛所建造。他的題材包括屋內躺椅上優閒自在的女郎、織布機前的婦女、倘佯於前廊或在露臺上翩翩起舞的眾女；在屋前或在花園採集鮮花、獻上供品的女子。這些題材之中，最後一項是他畢生作品中最具代表、歷久彌新的繪畫主題之一。此畫是勒邁耶於峇里創作的標誌性作品之一，這系列作品都是他對自己身邊環境的描繪，包括沙努爾海灘、住所宅內、房前花園、荷花池等地方。而這些精心設計和建造的環境都是為了營造出一個充滿美感的環境，不斷給予勒邁耶新的創作靈感，他曾在的一封信中提到：「我令所有事物都可以為我的藝術服務。我做的所有事情都只有一個目的：令我的創作更加得心應手。多年以來，對於讓我著迷的事物，我從未有一刻失去表達和創作的動力。」（1995年《勒邁耶：藝術家及旅遊家》Jop Ubbens 及 Cathinka Huizing 著 Pictures Publishers 阿姆斯特丹 荷蘭，第120頁）勒邁耶住所一帶的熱帶繁茂景色成為他多姿多彩的畫作背景，而畫中主角正是他在峇里的專屬模特、繆斯和妻子妮·波洛。

勒邁耶對峇里特有的祭禮文化十分感興趣，反復在畫中描繪雷貢舞者的優雅舞姿。最初，他以每天一印尼盾作為報酬聘請妮·波洛當他的模特，兩人皆沒有想到這竟會發展成為他們一生中最永恆的感情，從藝術家與模特走向生命的伴侶。勒邁耶為妮·波洛畫過無數幅肖像，對她端莊優美的姿態極為熟悉，亦因此總能從容自如地創造出數個女子們祈禱或跳舞的迷人畫幅。

《峇里祭典》(拍品編號2511) 構圖巧妙，在上空的枝葉和四周的石像襯托下，觀者的視線首先落在面前帶著祭物席地而坐的三個女子，然後向上移到站立的女子，她與身後穩健垂直的祭臺一般挺拔。整體構圖充滿韻律和動感，亦抒情唯美，觀者幾乎可以聽見女子長裙拂過地面的聲音，又好像聞到焚香和地上雞蛋花的香氣。

勒邁耶細心經營的花園為他提供了許多研究和表現光影的機會。我們可以在此畫中感受到從頭頂樹葉空隙間射進來的斑斑陽光，形成光暗對比及畫面深度，頗具印象派畫家的用色神韻。印象派畫家以顏色和光線感知大自然，摒棄傳統上著重確切造形和色調的繪畫習慣。正如克勞德·莫內所說：「在戶外寫生時，嘗試忘記你面前的是什麼，無論那是樹木或是田野，只要去想，這是一小塊藍色，那裡有一個粉色矩形，這裡有一條黃色，然後照你所看到的把它畫出來，畫出眼前的確切顏色和形狀，直到它符合你對這片景色的純粹印象。」（《Discovering The Great Paintings: Monet》Fabbri Publishing UK Ltd. 編 The Artisan Press Ltd 英國 第6頁）

在這幅作品中，勒邁耶運用對比的顏色和斑點筆觸呈現出他眼前景象。花園在一天中的不同時刻具有各異的光線效果，成為勒邁耶無盡的靈感泉源，表達其豐富的情感。

勒邁耶以多層厚塗顏料畫出當下一刻的斑斕生命力，追求隨性的表現，無刻意的做作。短促的筆觸形成樹葉、花瓣，或是輕撫舞者肌膚的一抹陽光。勒邁耶選擇反復繪畫同一個熟悉的場景，對舞者的身姿、服飾和四周景致瞭如指掌，簡潔利落地勾勒出優雅造型，加以靈巧的筆法和柔美色彩，引人入勝。神祇石像結構立體，硬朗堅固，舞者身軀健美，姿態優雅，兩者共置形成對比，在勒邁耶的精湛畫工下甚是悅目。

勒邁耶一生都在追求對同一個主題的創作，在持恆的主題中尋找其無盡變化，孜孜不倦地為自己珍愛的小島譜出一幅幅動人畫作。



Adrien-Jean Le Mayeur de Merprès, *Preparing Offerings*, c. 1950-1955, Christie's Hong Kong, May 24 2014, Lot 32, Sold for HK\$5,080,000
勒邁耶·德·莫赫普赫斯《預備祭物》約1950 - 1955年作 香港佳士得 2014年5月24日 編號32 成交價：5,080,000 港元

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

2512

LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

Fishing Village

signed in Chinese (on the reverse)
oil on canvas
80 x 78 cm. (31 ½ x 30 ¾ in.)
Painted *circa.* 1950s-1960s
one seal of the artist (on the reverse)

ESTIMATE ON REQUEST

PROVENANCE

Private Collection, Denmark (acquired directly from the artist)
Anon. sale, Christie's Hong Kong, 7 October 1990, Lot 242
Acquired from the above sale by the present owner

LITERATURE

Tientsin People's Fine Arts Publishing House, The Collected Works of Lin Feng Mian, Tianjin, China, 1994 (illustrated, p.237)
China Youth Publishing Group, Art of Lin Fengmian Vol. 3, Beijing, China, 2014 (illustrated, p.179)

漁村豐收

油彩 畫布
80 x 78 cm. (31 ½ x 30 ¾ in.)
約1950-1960年代作
款識：林風眠 (畫背)
鈐印：藝術家鈐印一枚 (畫背)

估價待詢

來源

私人收藏 丹麥 (直接購自藝術家本人)
1990年10月7日 佳士得香港 編號242
現藏家購自上述拍賣

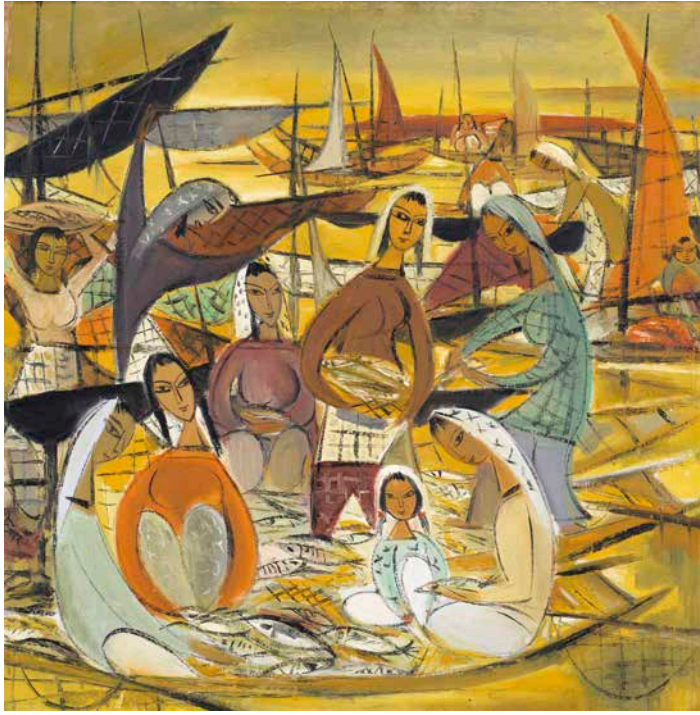
出版

1994年《林風眠全集：下卷》天津人民美術出版社 天津 中國 (圖版，第237頁)
2014年《林風眠全集 叁》中國青年出版社 北京 中國 (圖版，第179頁)



Pablo Picasso, *Les Femmes d'Alger (O. J.)*, 1907. Museum of Modern Art, New York.
© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴勃羅·畢卡索《亞維農的少女》1907年作 美國 紐約 現代藝術博物館





Lot 2512

The May Fourth Movement of the 1920's began a brand-new page for China's New Cultural Era. Groups of high-minded intellectuals returned to the fatherland from their studies abroad, and in turn brought with them Western ideals of democracy and science, revolutionizing and advancing the development of Chinese art. The intellectuals were enlightened by Western influences during their studies overseas, and they assimilated the essence of contemporary Western literature and art. They consequently began infusing Chinese artistic context with Western literary ideologies, widening their reach

Lin Fengmian spent a lifetime exploring the fusion of Eastern and Western artistic traditions, a field in which he made outstanding contributions. His achievements can be attributed to his understanding and love of both Western contemporary art, as well as Chinese classical and folk art. Moreover, because he never pursued fame and fortune, even while facing great adversity he devoted himself to study; although he is no longer with us, his spirit still lives on in others.

– Wu Guanzhong, *Lin Fengmian: Master of his Generation*

and applications, unlocking the door to new cultural dimensions for China in the 20th century.

A contemporary fine arts educator, and a modern art pioneer in 20th century China, Lin Fengmian is one of the most iconic innovators in Chinese art history. After his return to China, Lin established the National College of Art in Hangzhou in 1928, and served as the school's first president. His liberal style and open-mindedness, his innovative approach to education by blending Chinese and Western styles have enabled the Academy to nurture and inspire Zao Wou-Ki, Chu Teh-Chun and Wu Guanzhong



Jean-François Millet, *Des glaneuses*, 1857 Musée d'Orsay, Paris
 弗朗索瓦·米勒《拾穗》1857年 法國 巴黎 奧賽美術館



Lin Fengmian, *Fishing Harvest*, Oil on canvas, Painted in 1950s
 林風眠《漁女》油彩畫布, 60 x 70 cm, 1950年代作

- arguably the most representative Chinese artists; and steer Chinese art education to new horizons. Lin had made "blending Chinese and Western art practices" the pursuit of his life: from art theories to actual application, Lin married Chinese and Western art practises with his creative input, and braved a new path for Chinese painting with the spirit of a contemporary artist and aesthetician. This oil piece created by Lin in the 1950's, *Fishing Village* (Lot 2512), is the quintessence of ultimate artistic attainment: it celebrates the artist's compositional finesse, skillful manipulation of light and space, and his breakthroughs in fusing Chinese and Western arts in masterful colour application.

In early 1950's, Lin resigned from the College and moved to Shanghai to start his life as a semi-recluse. The liberal climate in Shanghai's art community, and the more financially secure lifestyle there allowed Lin to devote himself completely into his creative vision as he welcomed a boom in artistic creations after his days at the College. In mid- and late 1950's, artists were encouraged to experience life in factories and farm villages, and Lin shifted his focus to the magnificence of natural panoramas. His travels took him to Huangshan in Anhui, Dongshan in Suzhou, Zhoushan in Zhejiang, and Xin'an River. A down-to-earth man with an appetite for life, Lin found himself drawn to the natural landscape and rustic charms of the country after his extensive contact with farmers, whose friendliness touched him deeply. These experiences also inspired Lin to create a number of pieces on life in the farming village. Lin Fengmian's student, Zhu

Ying, said as much about Lin's works during this particular period in *Art with Taste*: 'Lin was all alone after his wife and daughter left the country (1955), yet that freed him up for more industrious art-making. At that time, Lin travelled to the rustic countryside often to capture the sight of farmers labouring in the field and fall harvests in his many paintings. He heeded the silhouette movement of the characters to give his work a storyline and rich variations, ensuring specific decorativeness of the work, while taking a step back from overdramatised detailing. His palette was powerful, the silhouette free and bold to make a strong statement.' *Fishing Village* is a masterpiece of this particular stage in Lin's career: the sailboats afar rock gently, and the fish in the foreground leap in joy and bask in the golden twilight, radiating peacefulness. The work symbolised favourable weather and abundance. This piece is composed in Lin's signature 'square format': the presentation in its entirety is characterised by the cavalier perspective over the surface, instead of more defined proportions of distances with perspective. Interlacing lines and overlapping colour blocks are used to dimensionalise the depths of the composition.

Although the inspiration came from real-life, Lin was not interested in limiting his art to the conventional, static sketches; instead, he wanted to highlight the 'movement' of his figures and objects. The characters in his works are disjoined by movements first before reassembling; the silhouettes of his characters and objects are striking and forceful, giving them a visual, dynamic grace. And instead of overdramatised detailing, Lin made coloured blocks



Lin Fengmian, *Fishing Harvest*, Oil on canvas, Painted in 1950s
林風眠《漁婦》油彩 畫布, 74 x 92.5 cm, 1950年代作



Lin Fengmian, *Fishing*, Oil on canvas, Painted in 1950s
林風眠《捕魚》油彩 畫布, 38 x 40 cm, 1950年代作



the centre of his characters, metamorphosing and exaggerating the shapes to make them more abstract and geometric, then reassembling the geometric blocks to be restructured. The result is a rich strata of architectural effect. In addition to heightening the structure of the composition, Lin also blended the rhythm of Chinese paintings into the confines of the work. Wu Guanzhong lavished praise on Lin's art: 'the whole of the composition moves at his command; not an inch wasted.' The positioning of the boats is orderly; the masts and boat decks are juxtaposed with clean, crisp lines to create a superimposed, geometric impression. The display also combines the texture of cubist art: boats of varying colours loll in the golden twilight, magnifying the sense of spatial vastness. The work also acknowledges Impressionistic rendition and reinterpretation of light, while echoing the artistic conception of 'a thousand-mile landscape captured in a tiny snapshot' in Chinese art.

On the other hand, the artist intended to spotlight the ordinary women in farming and fishing villages to salute the ladies of a new era, celebrating their vivacity and courage in a 'painting of many beauties.' Women have always been Lin's favourite subject. Since 1940's, 'The Ladies of Lin Fengmian' revisited the natural elegance of feminine beauty with a timeless yet refreshing style. Born into a blue-collared family in a mountainous Guandong village, Lin also acknowledged

the industriousness of women with his art. In *Fishing Village*, viewers get to meet a hardworking matron, a robust and self-possessed young woman, a coquettish maiden, and a sprightly small girl. They either stand, or sit; talk, or hold still. Everyone focuses on the job at hand. The characters in the foreground sit in a circle: the visual focus is drawn to the fish-filled creel and the delight with the harvest. The backlit display, and the unique headdresses worn by fishermen in eastern Zhejiang seem to place a golden halo on every figure, evocative of the Madonna in the church and the corona she wears. The work powerfully portrays the gentleness and virtue of Asian women, the beauty of maternal love, the rosy glow of a robust woman, and the joy over the fruit of one's labour. Reminiscent of Millet's tribute to the working class in the 19th century, the piece offers a new rendition of 'Ladies of Lin Fengmian' in a tumultuous time: it is a testimonial to ordinary labourers, and 'women as pillars of the earth.'

This piece has quite a long history with Christie's Hong Kong. Lin Fengmian produced only a handful of oils, and it makes this work a rare find. Mr. Robert Chang took this piece home in a Christie's Hong Kong sale in 1990, and it has been in his possession since. In parting with this rare gem and by virtue of The Pioneers Sale, Mr. Chang hopes to pay homage to this visionary artist of the 20th century, who fused Chinese and western practises and charted new artistic territories.



Wassily Kandinsky, *Small Dream in Red*, 1925, Museum of Fine Arts Bern, Bern, Switzerland
康定斯基《紅色的微夢》1925年 瑞士 伯恩 伯恩美術館

林風眠畢生在藝術中探索中西嫁接，作出了最出色的貢獻，其成功不僅緣於他對西方現代、中國古代及民間藝術的修養與愛情，更因他遠離名利，在逆境中不斷潛心鑽研，玉壺雖碎，冰心永存。

- 吳冠中《一代宗師林風眠》

自1920年代五四運動的新文化時代開啟後，隨著一批先進知識分子紛紛留洋歸國，不但將民主與科學的觀念帶回中國，渴望改變中國封閉的狀態，也促進了對中國藝術的變革和發展；他們得益於留洋期間對西方文學藝術的吸收和學習，汲取了西方現代文學藝術發展的精髓，並開始將西方現代文學藝術的意識形態在中國語境中運用和發展，開啟了中國二十世紀文化發展的新紀元。這其中，林風眠作為中國二十世紀現代美術教育家以及二十世紀中國現代藝術的開創者之一，在中國美術史上有著不可或缺的重要地位。

林風眠1900年出生於廣東梅州的一個農村家庭，祖父是石匠以雕刻為生，父親務農但也習畫。林風眠自幼喜愛繪畫，19歲那年赴法勤工儉學，先後就讀於法國第戎國立高等藝術學院及巴黎國立高等美術學院，並和同學們組織了「海外藝術運動社」等藝術組織，積極參展於巴黎秋季沙龍等藝術活動。並因此受到蔡元培的賞識，林風眠於1926年回國，出任國立北平藝術專科學校校長兼教授。他力排眾議，邀齊白石、法國畫家克羅多來校講學，首創中西教學合併理念，並在1927年發起了中國有史以來規模最大、品種最全的藝術大展「北京藝術大會」。1928年，再受蔡元培之托，林風眠負責籌備國立藝術學院，並任首任校長。在長達十多年的教學生涯中，他力推藝術教育運動，並寫了幾十餘萬字的論文、譯文，力圖從教育、理論、創作三方面推進美育和中國的藝術改造。他以自由開放的態度，以及中西合併的教學形式，在這所二十世紀中國現代藝術的搖籃裏，引領中國美術教育走向一個廣闊視野的天地；而且他將「中西繪畫融合」作為一生追求的理念，從繪畫理論到實踐，創造性地開闢了中西結合，充滿了現代藝術精神和現代美學意識的中國繪畫新道路。然而在1949年後由林風眠所主張「相容並包、學術自由」的教學理念與時政不合，他被迫離開學校，並在文革期間以莫須有罪名被捕入獄四年半，1977年林風眠獲准出國探親，去巴西探望妻女，後定居香港直至1991年逝世。英國牛津大學藝術史家蘇立文教授對他評價頗高：「因為林風眠的開創，使中國的藝術家們能夠以現代的手法表達出完全中國化的感受，從西方藝術理念的影響中得到解脫。不少有代表性的現代中國藝術家都曾經跟他學過畫，包括趙無極、吳冠中、朱德群等，可見其影響之大。因此，他是真正中國現代繪畫的先驅。」（蘇立文《對林風眠的敬仰》）

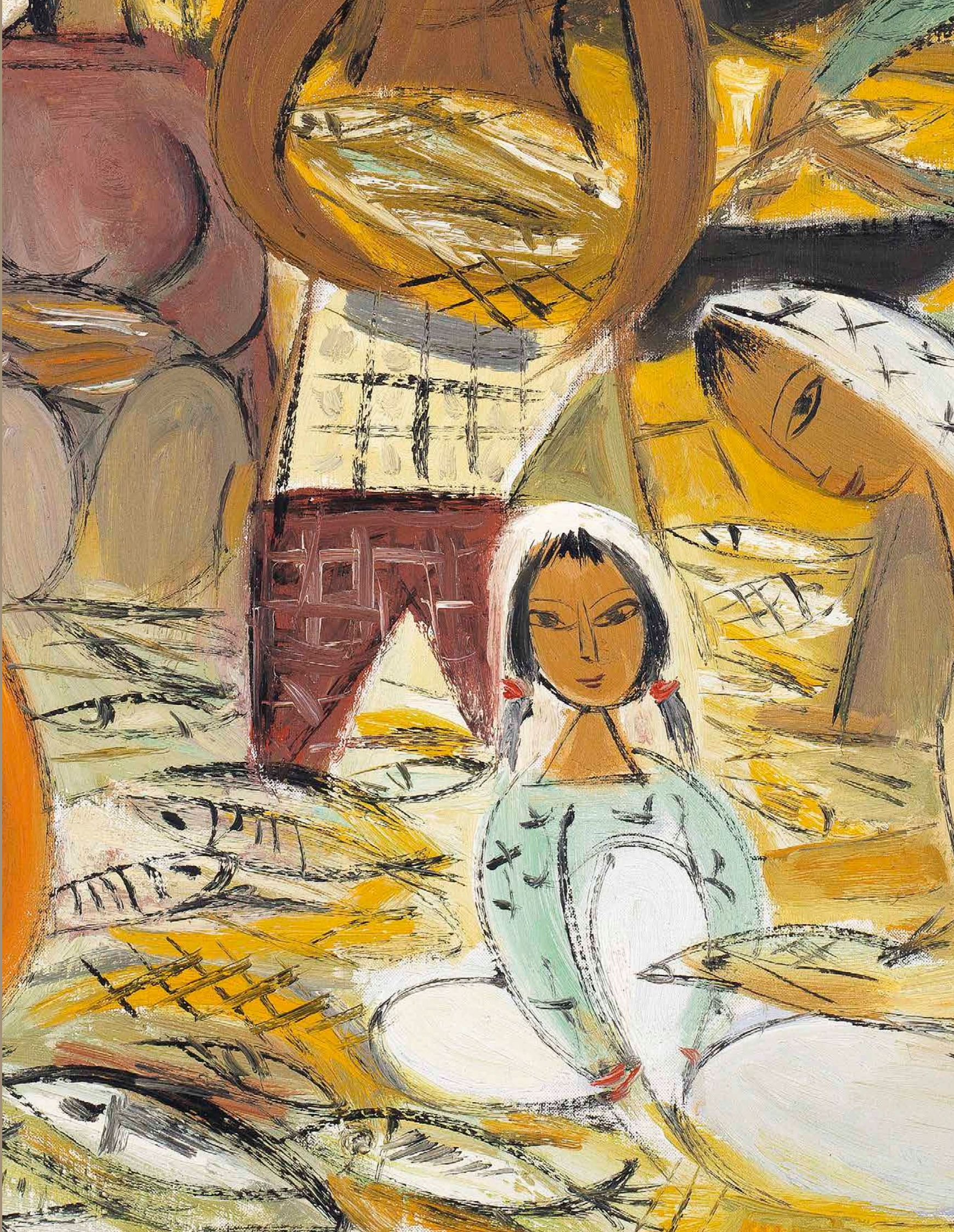
此次佳士得呈現的林風眠油畫作品《漁村豐收》(拍品編號2512)，則是集藝術家藝術大成，展示藝術家在構圖、光線、空間關係、色彩上對中西繪畫融合的突破及成就。二十世紀五十年代初，林風眠從美術學院辭職並遷居上海南，開始了半隱居的生活。上海美術界相對寬鬆的環境和比較穩定的生活，使他把自己全部的精力都傾注在創作上，迎來了自杭州藝專時期以來最蓬勃旺盛的創作期。五十年代中後期，由於時代的變化，藝術家被鼓勵多走入工廠及農村去體驗生活。林風眠也將目光轉向更廣闊的自然天地：安徽黃山、蘇州東山、浙江舟山、新安江等地都留下了他的足跡。林風眠的個性樸實熱情，在一次次接觸普通農民生活後，自然風情及純樸民風，給他無比的親切與感動，也為他帶來創作題材及靈感的新來源。創作了一系列農家生活作品。林風眠的學生朱鷹在《藝術要味道呢！》一文中提到過此階段的作品：「當妻兒出國（1955）後，林師子然一身，但作畫更艱苦勤奮。那時還常去郊區農村采風，畫了不少田間勞

動和秋收之類的圖畫，對生活進行藝術的再改造。在這些作品中，他注重人物主體的動態概括，使之既有情節，又有豐富的變化，追求一定的裝飾性，放鬆對細節的刻畫。運色強烈，線的自由揮寫，形成鮮明的畫風。」

《漁村豐收》則是創作於此階段的佳作：遠處的帆船搖曳，近處的魚躍歡騰，在金色的夕陽餘暉中散發著祥和的光芒，象徵著風調雨順、豐收富足的美好寓意。作品採用林風眠所喜愛的「方形布陣」方式構圖，總體畫面以散點透視重視平面構成，而不以透視法塑造遠近的比例，採用交織的線條及色塊的重疊來展示畫面的深遠。雖然主題來源於采風所得，但林風眠無意於傳統的靜止寫生造型，而力圖反應人及物的「動象」。筆下的人物，均以動作分化後再構成，勾勒人物的線條瀟灑勁利，賦予人物動態的美感，對於人物的刻畫，他不著重細節的描繪，而以色塊成為主體，將人體造型變形及誇張、抽象幾何化，再將幾何塊面堆積成結構再構，繼而形成富有建築感的豐富層次。林風眠不但強調畫面的整體結構感，而且將中國繪畫的整體韻律感融入方寸畫面之間。吳冠中曾經讚林風眠的作品「調動全部面積，不浪費分寸之地」。船只錯落有序，桅桿、船板均以俐落的線條交錯間斷，組成了重疊相交的幾何塊面，並形成疏密有致的節奏感。畫面結合立體派藝術的結構感，以色調深淺不一的船只在金色夕陽的襯托下，在相疊掩映間展現了通透的空間感。容納了印象派戶外繪畫對光線的捕捉及再現，也繼承了中國畫的「咫尺展千里」的傳統意境。

另一方面，林風眠更意在以平凡的農家漁女們為主角，呈現生機勃勃，繁忙興旺的時代新女性「多美圖」。女性一直是林風眠鐘愛的題材。自四十年代起，林風眠的「林氏仕女圖」以雋美的造型、清新的格調再現女性的自由浪漫的天然之美。林風眠出生於廣東山村勞動之家，他的母親是苗族女子，美麗而勤勞。林風眠自幼與母親感情深厚，勤勞而美麗的女性一直是他所推崇和讚賞。在此幅《漁村豐收》中，林風眠筆下的主角們，既有年長勤勞的母親，也有著健康沈穩的少婦、婀娜多姿的少女、還有著稚氣未脫的小女孩。她們或立或坐，或談或靜，每個人都專注於手中的勞作，尤其前方的人物呈成環狀組合，視覺的中心落回到前方盛滿魚兒的漁簍，充滿著豐收的喜悅。而逆光的取景效果，以及浙東漁民特有的頭巾造型，讓每個人的身上都帶上了金色的光暈，如同殿堂的聖母和神聖的光環，盡顯東方女性的溫柔賢淑之美；母性關愛的慈愛普濟之美；淳樸健康的女性自然之美；以及勞動收穫豐盈的喜悅之美。如同米勒在十九世紀對普通勞動者的致敬，這不但是林風眠在特殊年代的「林氏仕女圖」的新寫照，更是藝術家對平凡的勞動者「女性半邊天」的禮讚。

相比林風眠其它以豐收為主題的作品，本幅《漁村豐收》流光溢彩的金色色調將東方女性之美渲染淋漓盡致，而富有豐富節奏感的結構主義原理的構圖，明快愉悅的色彩處理，以及優雅生動的東方人物造型，將浪漫美好的寓意得到升華，完美詮釋了林風眠對「中西融合」的藝術追求。這件作品與佳士得香港淵源頗深，林風眠油畫數量歷來稀少，備受矚目。1990年在佳士得香港的拍賣中，張宗憲先生喜得此作，一直珍藏至今。此次張宗憲先生割愛呈現，旨在通過「先鋒薈萃」特拍，向這位20世紀實踐中西文化融合具有革新開拓精神的先驅者致敬。



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

2513

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 ³/₈ x 43 ¹/₄ in.)

Executed in 1970

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

PROVENANCE

Collection of National Cash Register (NCR Corporation), Dayton, Ohio, USA

Dayton History Museum, Ohio, USA

Acquired from above by the previous owner

Private Collection, Asia

人壽年豐

綜合媒材 木板

90 x 110 cm. (35 ³/₈ x 43 ¹/₄ in.)

1970年作

款識: Soo Pieng 1970 (畫背)

附畫家工作室標籤於畫背

來源

國家收銀機收集 (NCR公司) 美國 代頓 俄亥俄

代頓歷史博物館 美國 俄亥俄

前藏者購自上述收藏

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印尼私人收藏



Cheong Soo Pieng, *Singapore Scenery*, Executed in 1970, National Collection, Singapore
鍾泗賓《新加坡風光》1970 新加坡國家藏品





Lot 2513 Detail 局部

*It is creation of harmony of colours and variation in tones which are my main objects in painting.
I paint when I am in the mood, but I would stay at one subject for days, if necessary,
to complete the expression of the idea in my mind*

– Cheong Soo Pieng

Upon his arrival in 1946, Cheong Soo Pieng was fascinated by the unique features of cosmopolitan Singapore. Cheong left China as part of the wave of Chinese migration into Southeast Asia, or what was termed *Nanyang*, the South Seas. Having come from a largely homogenous society with a singular narrative of social and political history, the coexistence and overlapping of different cultures in Singapore was to be a continuous source of fascination and inspiration for the artist.

Distanced from the prescriptive rules of traditional Chinese painting that had been his main artistic foundation, Cheong found himself able to experiment with alternative modes of art production, and turned his attention to painting on oil and canvas – the Western medium that until then he had not felt free enough to explore. Cheong along with his artistic contemporaries and fellow migrant such as Chen Wen Hsi, Liu Kang, and Chen Chong Swee, began to develop what is now widely referred to as the *Nanyang* school of painting. So-called due to the association of these early pioneers with the *Nanyang* Academy of Fine Art where they were educators, the term also referenced the emergence of a regionally specific artistic style that saw the assimilation of Western painting techniques with Eastern sensibilities in the rendering of uniquely Southeast Asian subjects.

Executed mainly between the early to mid-1970s, these mixed media works represent a turning point in Cheong's

career. Following a brief, but enormously energetic and creative period of experimentation with abstraction that was begun during his time spent in Europe from 1961-1963, the 1970s saw Cheong in search for a radically different means of expression that went beyond the canvas. Composed of materials ranging from plastic and wood, to all manner of scrap metals, the works from this period are imbued with a refreshing sense of materiality as they emerge from the pictorial plane into three-dimensional space.

Kampong Spirit (Lot 2513) is a work replete with brilliant tactile details, and coming from this distinctive period of Cheong's artistic practice in the 1970s. *Chinatown Scene* (1970) and *Singapore Scenery* (1970) and *Kampong Spirit* form a series comprised of only three unique works – each celebrating the cultural diversity and unique features of the key cultural groups in Singapore.

Kampong Spirit is an ode to interconnected fabric of cultural life in Singapore. Cheong brings together an intricate collection of vignettes and characters that immediately place the work within a visual language of Southeast Asia: the food vendor with his cart and the selling of fresh tropical produce in the lower left, chattering groups of women interspersed with free-roaming farm animals in the right foreground, domestic activities of hanging laundry and pounding rice in the upper right background, and the immediately distinctive scene of fishermen drying their nets



Singapore market scene
新加坡市集一景

along the shore in the upper left background. Making its way towards us down the centre of the composition is a festive Malay procession marked by the festive *bunga manggar* (decorative props unique to Southeast Asia) the distinctive black *songkok* caps worn by the men and the flowing *baju kurung* of the women – together a testament to Cheong's deep understanding of the material signifiers of the culture.

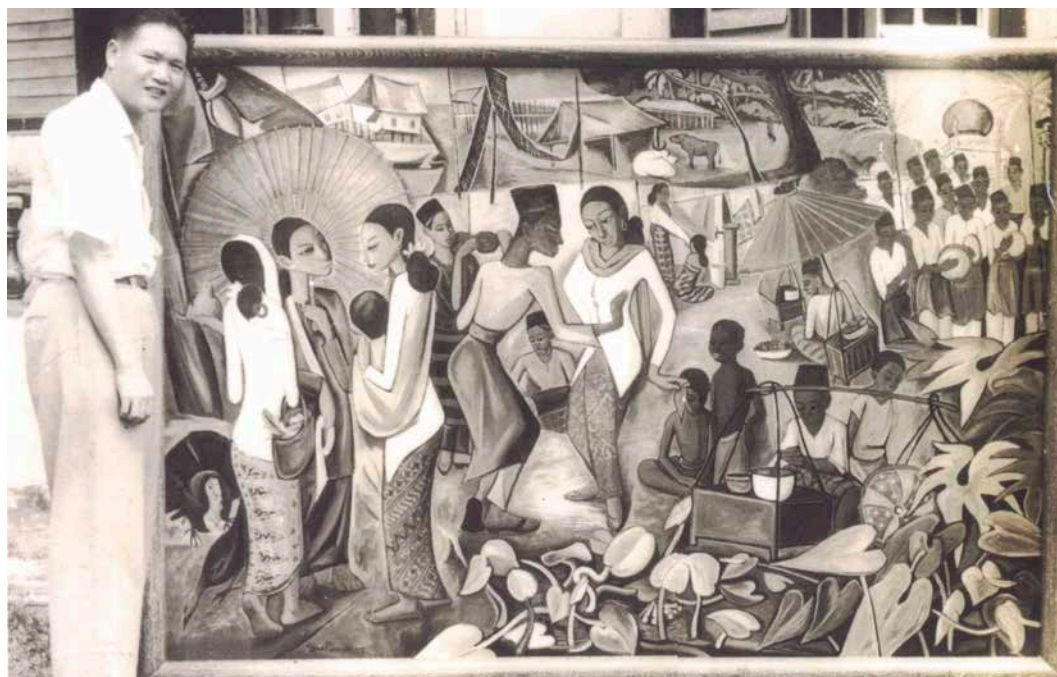
Cheong also had a defined understanding of the architectural landscape of Singapore as seen from the uneven peaks of buildings that make up the skyline in the composition. Moving from the attap roofs of the kampong huts in the left to the glittering spires of the mosque and the ordered colonial structures in the right, Cheong perfectly captures the key physical landmarks that continue to define Singapore – a sensitivity seen also in the paper work *Landmarks of Singapore* (1968). Indeed, the depiction and celebration of Malay culture as well is a theme Cheong had been drawn to since his early days in Singapore. The resplendent mural-sized work *Malayan Scenery* (1955) commissioned by his patron Dato' Loke Wan Tho under Cathay Organisation can be said to be an earlier iteration of the scene, with the present work *Kampong Spirit* being a reimagining of a beloved theme within a new medium – bringing familiar characters and scenes into a new perspective.

Having fully embraced his identity as a Southeast Asian artist based in Singapore, Cheong retained until the end of his life, a dedication to the search for the best means through which to capture the peoples and landscapes of the region through his art. An exceptionally rare and important work in Cheong's diverse oeuvre, *Kampong Spirit*, can be understood as a culmination of Cheong's immense respect and understanding of the rich cultural milieu in Southeast Asia.



Cheong Soo Pieng, *Chinatown Scene*, circa 1970s, Private Collection, Singapore
鍾泗賓《牛車水風光》約1970 新加坡私人收藏





Cheong Soo Pieng and *Malayan Scenery*, commissioned by Cathay Organisation in 1955
鍾泗賓《馬來亞風光》國泰機構於1955年委約

我在繪畫方面的主要目標，是創造顏色的和諧與色調的變化。我有心情的時候就畫畫，但是如果必要的話，我會連續好幾天都停留在一個主題上，把我腦海中的想法完整地表達出來。

— 鍾泗賓

在1946年剛到新加坡時，鍾泗賓便被這裏獨有的國際氛圍所吸引。鍾氏是當年眾多離開中國，移民到時稱「南洋」的東南亞的一份子。來自一個有著共同社會及政治歷史架構的同質社會，新加坡文化的多元共生，一直吸引著他，亦是他靈感的泉源。

放下他一直以為創作基礎的傳統中國畫教條，鍾氏嘗試不同的藝術創作方法，例如以畫布油彩來作畫。這種西方媒介，對他來說，在之前一直沒有好好的探索。鍾氏與他同輩的南渡畫家，諸如陳文希、劉抗與陳宗瑞等，開展了現在廣為人知的南洋畫派。這個命名，來自他們授業的南洋藝術學院，亦表現了一個融會西方繪畫技術與東方情思，以描繪東南亞主題，有強烈地方藝術風格的形成。

主要創作於七十年代早期至中期的綜合媒材作品，是鍾氏藝術歷程的重要轉捩點。在他1961至1963年客寓歐洲期間，有了短暫但極其富創造性的抽象實驗時期。此後到了七十年代，鍾氏開始追尋畫布以外，更為先銳的表現方式。以諸如塑膠、木材等不同材質，甚至各樣的廢鐵來創作，這個時期的作品由平面躍然至立體，充滿材質本身的新鮮感。

《人壽年豐》(拍品編號2513)是鍾氏藝術生涯獨特的七十年代中，一幅觸感豐富的傑作。《牛車水風光》(1970)、《新加坡風光》(1970)及《人壽年豐》是同一系列的三幅孤例。它們各自繪出新加坡主要民族的特色，歌頌當地的多元文化。

《人壽年豐》是對新加坡交織而成的文化的謳歌。鍾氏筆下細膩的小景和人物，把東南亞的風物活現其中：左下方在小車賣新鮮熱帶食物的小販、前方右面，在悠然放養的動物旁聊天的婦女、背景右方在曬衣服和舂米等日常生活，在左方則可見漁夫曬網。而在畫面正中，則可見由東南亞節慶常見的椰槳花領頭的巡遊，其中男的頭戴黑色宋谷帽、女的身披古籠裝。畫面充份表現了鍾氏對民族文化物質的認識。

由高低不同的大樓連起的天際線，可見鍾氏亦對新加坡的建築空間有深入認識。由左方鄉村小屋的亞答葉屋頂上望，到右方閃爍的清真寺圓頂和井然有序的殖民地建築，鍾氏精準地捕捉了新加坡一直以來的地標，這銳見在紙本作品《獅城界標》(1968)中亦可見到。同時，對馬來文化的描繪和歌頌亦是他自早年來到新加坡便開始接觸的重要命題。由國泰機構的陸運濤拿督委約，色彩豐富的鉅作《馬來亞風光》(1955)，可說是這命題的早期嘗試。《人壽年豐》則以新的媒材重新定義一個喜愛的命題，把熟悉的人物和場景帶向新的方向。

作為一個以新加坡為家的東南亞藝術家的，鍾氏畢生致力追尋以藝術捕捉此地人物及景色的最好方法。《人壽年豐》是鍾氏作品中的異數，可說是集他對東南亞豐富文化的認識及尊重之大成之作。

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

2514

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 $\frac{3}{4}$ x 33 x 22 $\frac{3}{8}$ in.)
Executed in 1990

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

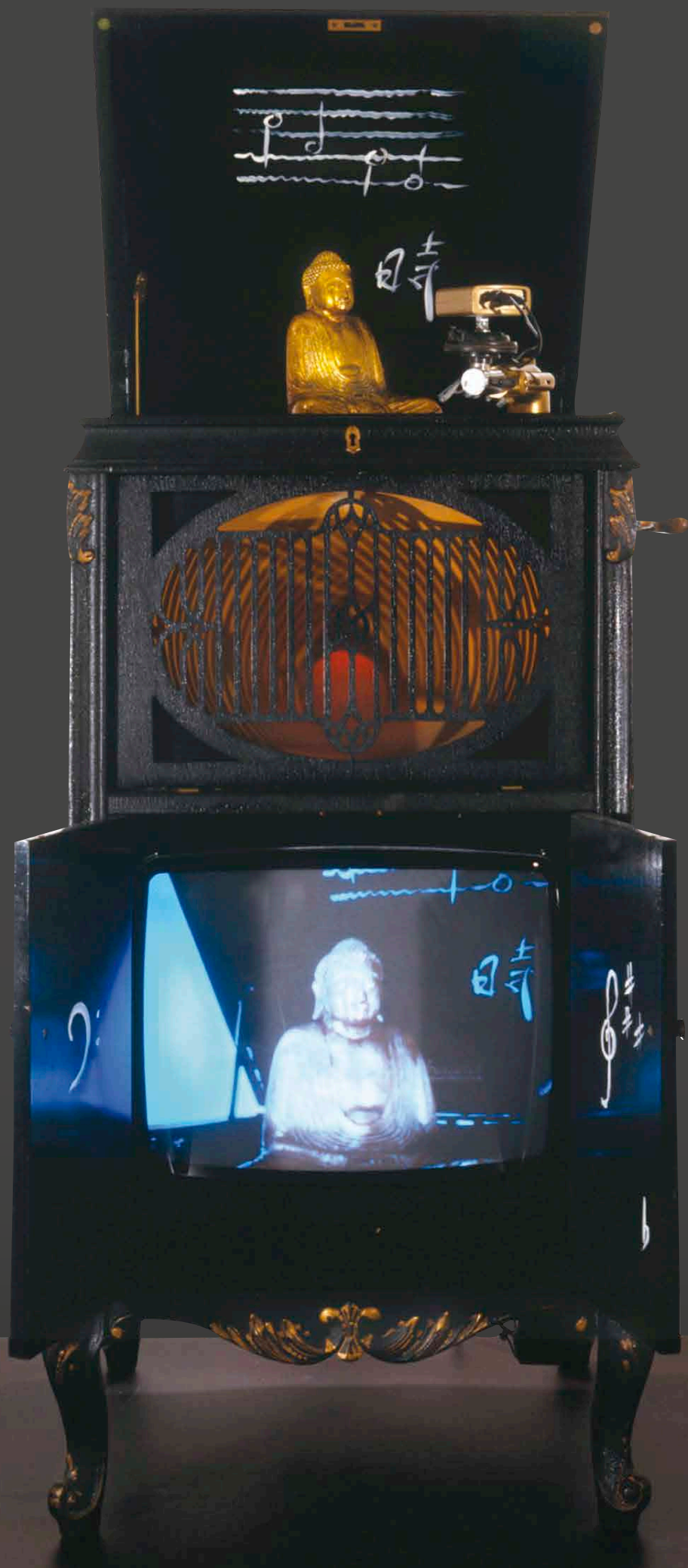
Enlightenment 78 RPMs

綜合媒材 錄影裝置 雕塑

162 x 84 x 57 cm. (63 $\frac{3}{4}$ x 33 x 22 $\frac{3}{8}$ in.)

1990年作

簽名：Paik (盒蓋上)



Video art imitates nature, not in its appearance or mass, but in its intimate "time-structure"... which is the process of AGING (a certain kind of irreversibility).

—Paik Nam-June



Among the first artists who were quick to recognize the value and need for the recognition of our era's electronic technology as a significant art medium, Paik Nam-June is the widest-ranging and most prolific artist. Paik's bold expression and free experimentation, which led him in a more avant-garde direction than his contemporaries, encompass one of the most significant bodies of work in the medium and his work is notable for its tremendous breadth and depth. Paik is widely recognized as a true pioneer, who made an enormous contribution to the development of video as an art form and the history of video art through his Fluxus-based performances, altered television sets of the early 1960s, the ground breaking videotapes and multi-media installations of the 1970s, humorous video robots of the 1980s and computer based new video images of the 1990s and 2000s.

Enlightenment 78 RPMs (Lot 2514) is a great example that illustrates Paik's core source of inspiration and philosophical approach to the work throughout his career: music and the Asian mind, Buddhism in this case. Paik grew up with music, playing piano since childhood. Paik had a particular fascination with the innovative work of Arnold Schoenberg, a noted avant-garde composer. Paik pursued his graduate study in music theory at the University of Munich and the Conservatory in Freiburg, Germany. Naturally, music became a crucial part of Paik's work both in terms of conception and execution (Fig. 1). In *Enlightenment 78 RPMs*, Paik assembled a vintage Victrola on a stand, replacing the original associations with antiques such as a record and books to a small Buddha statue, a TV monitor and lighting respectively. In this work, the Buddha revolves instead of the record, replacing or becoming music itself, at the same time symbolizing enlightenment, as the title articulates. It evokes *TV Buddha* from 1974 (Fig. 2), one of Paik's most celebrated pieces, in that both works employ a closed-circuit video camera to broadcast the Buddha. In *TV Buddha*, the Buddha silently observes himself on the screen transmitted from a camera placed behind the TV monitor. The Buddha faces himself in contemplation and the electronic gadgets become a tool for his deep meditation. It displays Paik's incisive thinking about television and technology in general along with his optimism, openness, and sense of humour. These valuable aspects of Paik's art distinguish him from artists in other media. Media experts have been given to criticizing TV as crass, superficial, and trivial, a pure



Fig. 1 Score for the third movement of String Quartet, an original composition by Paik, written in Tokyo and Munich, 1955-1957.
圖1 《弦樂四重奏》第三章樂譜，白南準於1955年至1957年於東京與慕尼黑填寫的原創音樂作品

product of capitalism that can never occupy a place in the great hall of true art. However, Paik makes an observation of an entirely different kind, believing that it is precisely television's openness, its centrality in our lives, and its constant, uninterrupted trickle of broadcast information that gives it even greater potential in developing art and culture. The message emphasized in Paik's work is that as long as technology such as television and computers are used in a humanistic way for our own advancement, it can create an ideal blend of technology and art that will bring greater diversity and richness to our culture. The creative intent behind *Enlightenment 78 RPMs*, its source and aesthetic grounding, embody the same vein of thought, which in the work achieves a mature and incisive realization. In this work a TV monitor, broadcasting the Buddha on the Victrola, replaces books, which are supposedly displayed in the stand and symbolize knowledge and enlightenment. *Enlightenment 78 RPMs* reminds us of Paik's interview with a magazine in 1969, "The real issue implied in 'Art and Technology' is not to make another scientific toy, but how to humanize the technology and the electronic medium, which is progressing rapidly. We will demonstrate the human use of technology, and also stimulate viewers NOT for something mean but stimulate their phantasy to look for the new, imaginative and humanistic ways of using our technology."

Though Paik is perhaps most widely recognized for his prodigious body of video sculptures like *Enlightenment 78 RPMs*, his experiments with satellite technology, which began in 1977 at Documenta 6 in Kassel, Germany, where he collaborated on a live telecast with Joseph Beuys and

Douglas Davis, are significant trials as well to employ new technologies of the era. His live international satellite broadcasts of the 1980s, including *Good Morning Mr. Orwell*, *Bye Bye Kipling*, and *Wrap Around the World* are global video installations that conjoin disparate spatial, contextual and temporal elements. Linking the art world and the media, pop culture and the avant-garde, technology and philosophy, Paik's works resonate with an irreverent humour and subversive brilliance that have influenced contemporary art, video and television. Despite a stroke that debilitated Paik in 1996, he continued his artistic invention of new media such as laser and computer. His last retrospective exhibition, "*The World of Nam June Paik*," which announced the new millennium at the Solomon R. Guggenheim Museum in New York in February 2000, was the result of his restless effort to experiment with new mediums (Fig. 3). The splendid retrospective proved that Paik Nam-June wrote an entirely new page in the development of modern art, one that was aesthetically significant and historically pioneering. For that reason it influenced the following generations of subsequent artists, encouraging them to adopt non-traditional expressive media to present and interpret their visions of modern society and to explore even broader artistic spaces. Paik's work has deepened the artistic substance of Asian art with its uniqueness and rich cultural implications, but in terms of media art, and the development of modern art in general, he also examined issues that were international in nature and of broad humanistic concern, which made Paik a great 20th century artist, one of the few to achieve truly global influence.



Fig. 2 Paik Nam-June, *TV Buddha*, 1974 (Dimensions vary with installation), Stedelijk Museum Amsterdam, Amsterdam, The Netherlands
© Nam June Paik Estate
圖2 白南準《電視佛陀》1974年作（尺寸依裝置場地而異）荷蘭 阿姆斯特丹 阿姆斯特丹市立博物館



Fig. 3 Catalogue cover of the retrospective exhibition of Paik Nam-June at the S. Guggenheim Museum in New York, 2000.
© Nam June Paik Estate
圖3 2000年於紐約古根漢美術館所舉辦的白南準回顧展畫冊封面

錄像藝術模仿的不是自然的外觀或質量，而是其親密的「時間結構」……
這是個老化的過程（有著某種不可逆性）。

-白南準

在眾多先知先覺有需要和值得去革新這時代作為重要藝術媒體的電子科技的首批藝術家之中，白南準是最多才多藝和最多產的藝術家。白南準的大膽表達和對實驗的全情投入，引領比他當代的藝術家走上更前衛的路線，也貫徹他在媒體中其中一種最重要的體裁。他的作品以牽涉廣泛和驚人的深度見稱。白南準對將錄像科技作為藝術形式發展、對以激流派為主的演出改寫錄像科技的歷史，作出重大貢獻，是公認的真正先驅。他改造了1960年代初期的電視機、1970年代的錄影帶科技和多媒體裝置、1980年代滑稽的視像機械人和1990至2000年代的電腦技術為基礎的視像。

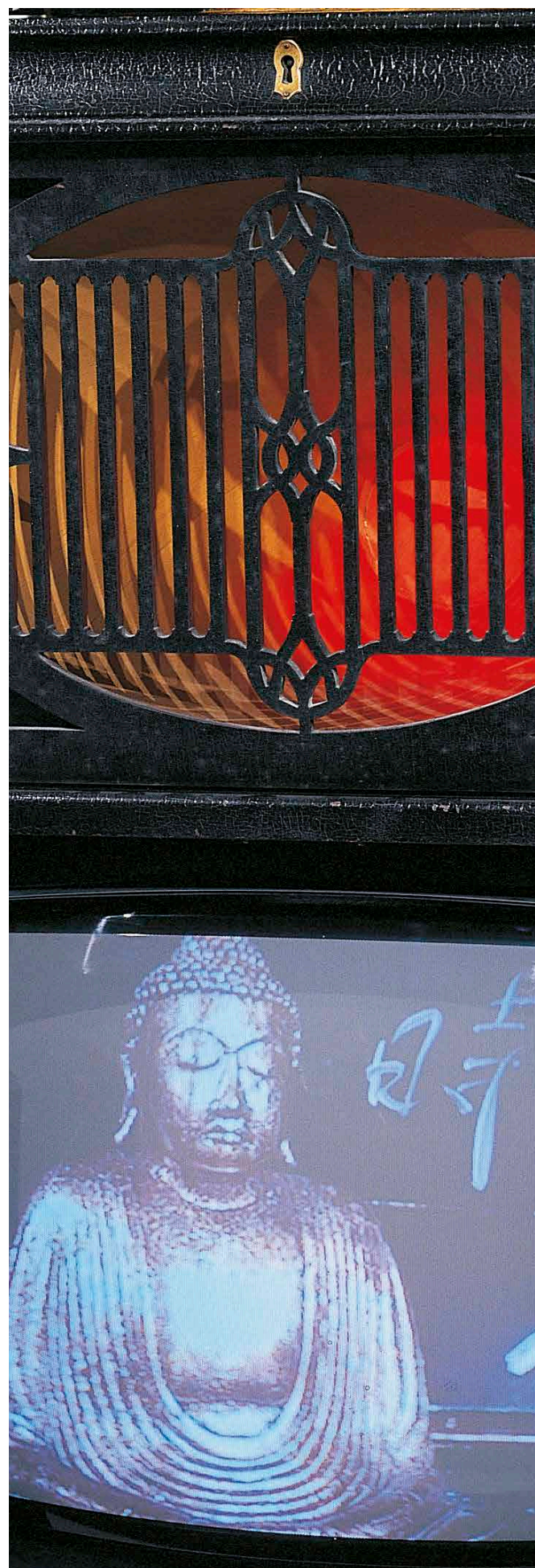
《ENLIGHTENMENT 78 RPMS》(拍品編號 2514) 為白南準藝術生涯的靈感來源與哲學實踐的經典範例，而其中的重要元素包含了音樂與東方思想，而佛教則是這件作品的重點。白南準自幼開始接觸音樂，學習鋼琴，對於前衛作曲家阿諾·荀白克的作品特別情有獨鍾，之後於德國的慕尼黑大學以及弗萊堡音樂學院攻讀音樂理論。音樂因此很自然的

成為白南準作品中重要的概念與執行元素（圖1）。白南準在《ENLIGHTENMENT 78 RPMS》這件作品中將一台古董VICTROLA留聲機組裝在一個架子上，將原本與古董會產生連結的物件，如唱片與書本，替換成一尊小的佛陀雕像、一個電視螢幕以及燈光裝置。在作品中旋轉的不是唱片而是這尊佛像，雕像替代了音樂也或者是成為了音樂本身，並且如同作品標題所表達的，也象徵著某種啟蒙。作品呼應著白南準另外一件具代表性的藝術品，1974年所創作的《電視佛陀》（圖2），兩件作品都使用了閉路攝影機呈現佛陀的影像。在《電視佛陀》中，佛陀靜靜的看著面前螢幕上經由後面的相機所傳遞出的自我影像。看著自己而進入深思，電子器材在此成為了佛陀進入深度冥想的工具。作品呈現出白南準對電視和科技的精闢思維，以及他的樂觀，開放和幽默感。他的創作裡所蘊含的這些珍貴的部份讓白南準成為獨樹一格的媒體藝術家。有些媒體專家曾批評電視是粗糙、膚淺和微不足道的，純粹只是資本主義的產品，不可能在真正的藝術殿堂中佔有一席之地。不過，白南準則提出了完全不同的觀

察論調，因為電視的開放性，它在人們的生活中扮演著核心的角色，不間斷的持續在傳遞著訊息，因此他認為電視具備著藝術與文化發展的極高潛能。白南準透過他的作品表達只要能將科技，例如電視與電腦，經由具有人性的方式來使用以達到人類的進步，這樣的方法便可促使科技與藝術的理想結合，進而產生更多元、更豐富的文化。《ENLIGHTENMENT 78 RPMS》的創作目的以及其靈感與美學基礎都源自於同一個思想脈絡，透過作品達到成熟以及精闢的體認。作品中的電視螢幕以及投射在留聲機的佛陀替代了原本應該被放置於架上象徵知識與啟蒙的書本。《ENLIGHTENMENT 78 RPMS》也呼應著白南準在1969年接受雜誌專訪時所提到的：「藝術與科技所隱含的真正命題並不是該如何製作出新的科學玩具，而是如何將科技與電子媒材人性化，這一點正在迅速的進展中。我們將示範該如何人性化的使用科技，並且能夠刺激觀眾，目的不是為了激起負面的效果，而是能夠激發他們的想像，讓他們能夠發現嶄新，富有想像力以及人性的科技運用方式。」

白南準讓人最為熟知的作品或許正像是

《ENLIGHTENMENT 78 RPMS》這樣的錄像雕塑，但其實他由1977年開始在第六屆德國卡塞爾文獻展嘗試應用衛星科技。該次展覽會中，他和約瑟夫·波伊斯、道格拉斯·戴維斯三人聯手作衛星直播，這些實驗也是應用時代新科技的重要嘗試。1980年代，他的國際衛星直播節目包括「早晨！奧維爾先生」，「再見吉普林」和「環抱世界」，是全球性的視像裝置藝術，把完全迥異的空間、背景和時間要素連結一起。白南準的作品把藝術世界和媒體、流行文化和前衛風格、科技與哲學結合，回響一份無禮的幽默感和破壞性的聰慧，影響了當代的藝術、錄像和電視。儘管1996年不幸中風，白南準仍然繼續創作新的藝術媒體，例如鐳射激光和電腦。他在2000年2月紐約市古根漢美術館，名為「白南準的世界」的最後一次的回顧展覽會上發表努力不懈研究出的新媒體，宣佈藝術進入新紀元（圖3）。這個壯觀的回顧展見證了白南準在現代藝術史上寫下新一頁，在美術界意義重大，也是前無古人之舉。因此，他影響了隨後世代的藝術家，鼓勵他們以非傳統而充滿表現力的媒體去介紹和演繹他們對現代社會的梦想，並開拓更廣闊的藝術空間。白南準的作品以它們的獨特性和豐富的文化含意深化了亞洲藝術的藝術內容；不過以媒體藝術和整體的現代藝術來說，他也有探究國際性和關乎人的問題，正是這點令白南準能成為20世紀真正在全球舉足輕重的罕有的偉大藝術家。



Lot 2514 Detail 局部

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2515

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 $\frac{5}{8}$ x 159 $\frac{1}{2}$ in.)
Painted in 1999
two seals of the artist

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

PROVENANCE

Johnson Chang Collection
Private Collection, Asia

EXHIBITED

12-30 December 2003, Liu Kuo-sung at 70, Hanart TZ Gallery, Hong Kong, China

LITERATURE

National Dr. Sun Yet-sen Memorial Hall, The Universe is My Heart – Recent works by Liu Kuo Sung, Taipei, Taiwan, 1999 (illustrated, p.86)
Hanart TZ Gallery, Liu Kuo-sung at 70, Hong Kong, China, 2003 (illustrated, p. 59)

來去面自如

彩墨 紙本

164 x 405 cm. (64 $\frac{5}{8}$ x 159 $\frac{1}{2}$ in.)

1999年作

款識：劉國松 一九九九 (右下)

鈐印：劉國松; 山東青州人

來源

張頌仁先生收藏
亞洲 私人收藏

展覽

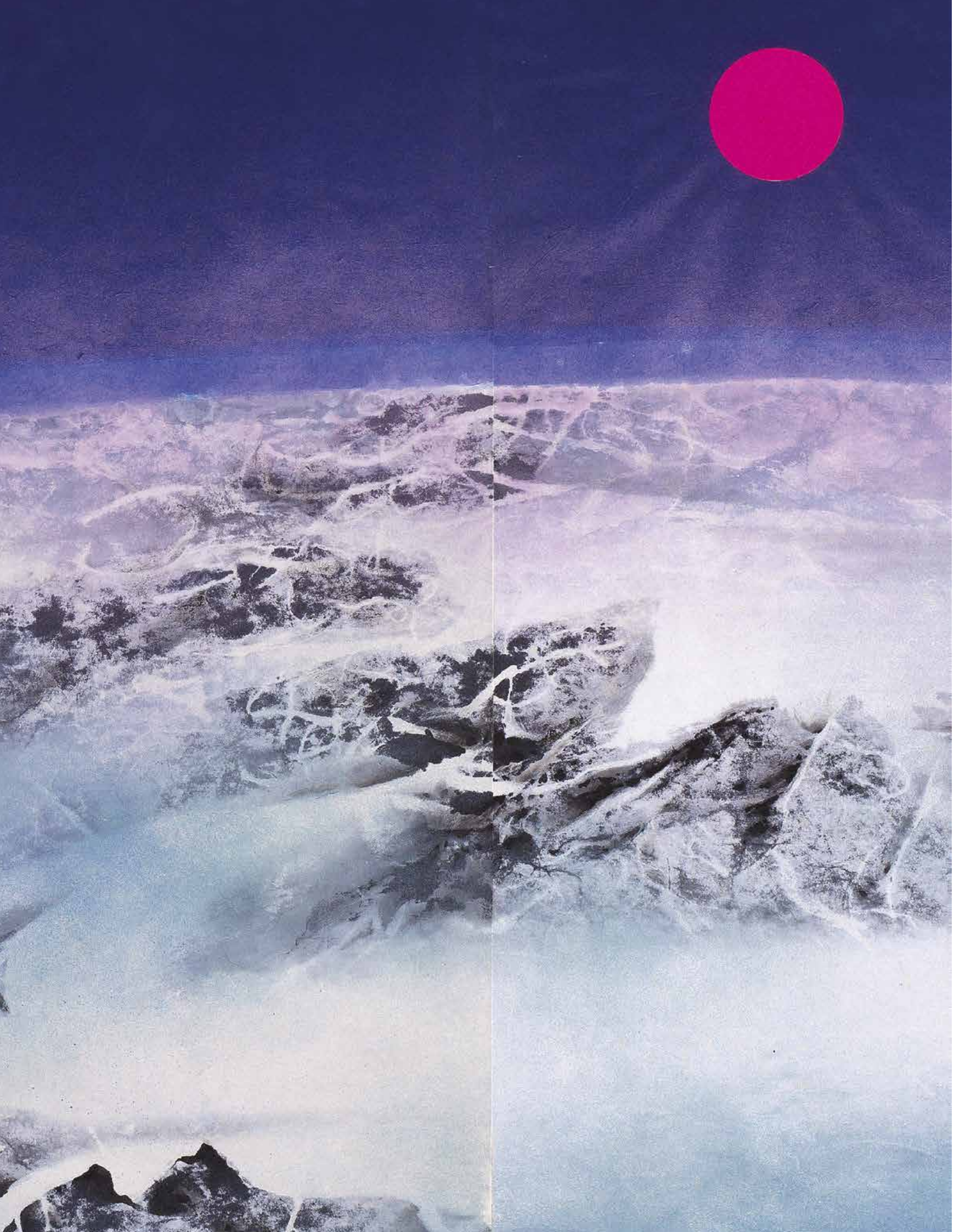
2003年12月12日至12月30日「劉國松七十年」漢雅軒 香港 中國

出版

1999年《宇宙即我心——劉國松近作展》國立國父紀念館 台北 台灣 (圖版·第86頁)
2003年《劉國松七十年》漢雅軒 香港 中國 (圖版·第59頁)



Fig 3 Detail of Liu Kuo Sung's Walking on the Moon
Ink, colour, collage on paper, Executed in 1969
圖3 劉國松 月球漫步 彩墨 拼貼 紙本 1969年作 (局部)







As a modern painter in China, if you want to talk about innovation, you have to create a new kind of painting unprecedented in China and abroad, while at the same time being distinctively Chinese.

– Foreword for ‘*The Path of Modern Chinese Painting*’, Liu Kuo Sung

Considered the ‘father of Chinese modern ink’, Liu Kuo Sung recalls seeing the national treasure exhibition for the first time in the National Palace Museum in Taiwan before they went on a touring exhibition in America. He described his excitement as he stood in front of *Travellers among Mountains and Streams* (Fig. 1) by Fan Quan, ‘When I saw the painting, I had goose bumps all over my body. I was truly moved. I felt strongly that it was worthwhile re-considering the intention to go entirely westernised, because the tradition of Chinese painting was absolutely fascinating.’ Liu was rooted in ink tradition and he founded the Fifth Moon Group in 1965. Liberated from the convention of imitation followed by his contemporaries, Liu devoted all his energy into studying and extracting the essence from both Eastern and Western traditions, giving birth to a new artistic perspective of Chinese ink.

THE NEW LITERATI PAINTING THAT KEEPS UP WITH TIME

By applying one point perspective that is commonly seen in Renaissance art (Fig.2), the artist created a sense of extensiveness and vastness. Viewers now see above the earth and beyond the aerosphere, as if floating in outer space to admire the ever-shifting stars across the entire universe. Liu once talked about the pioneering ‘landscape’ paintings he created: ‘We are not ancient

Chinese, nor modern Westerners. We do not live in the Song dynasty, or a Western society. If it is considered fake to imitate ancient Chinese painting, what difference does it make to copy Western modern paintings? Learning what's new in the West is not a replacement for imitating ancient Chinese... Each era has its own spirit, vocabulary and personal language. It is only through mastering these new vocabularies and modern grammar that one can express oneself freely.’¹ To Liu, art is not just the essence of an artist's personality and independent philosophy, but also a reflection of its time and a witness of the society in which it is situated.

Moon walk and space odysseys may not be news anymore. However, when Neil Armstrong made that first step on the moon in 1969, he inspired many artists in the 20th Century to create their own famed series. Hisao Domoto's *Planet series* from the 70s emphasised the concept that everything has its regularity and pattern. Kumi Sugai also looked at outer space and titled his works such as *Moon* according to lunar phases and astronomical phenomena. On the other hand, Liu's work is like the butterfly dream instead. His Space series (Fig.3) presents a completely new perspective, looking back to the Earth from outer space. It was his response to witnessing the historical event of his time. Liu let go of the subtle and elegant colour tone of traditional Chinese painting, replacing it with an extremely vibrant red that



Liu Kuo Sung, *Midnight Sun III*, ink, colour and collage on paper, a set of five panels, Painted in 1970 Anon. Sale, Christie's Hong Kong, 28 Nov 2015, Lot 53, Sold for: HKD 9,160,000 Premium
劉國松《子夜的太陽之三》彩墨拼貼紙本(共五屏) 1970年作 佳士得香港 2015年11月28日 編號53 成交價: 港元9,160,000

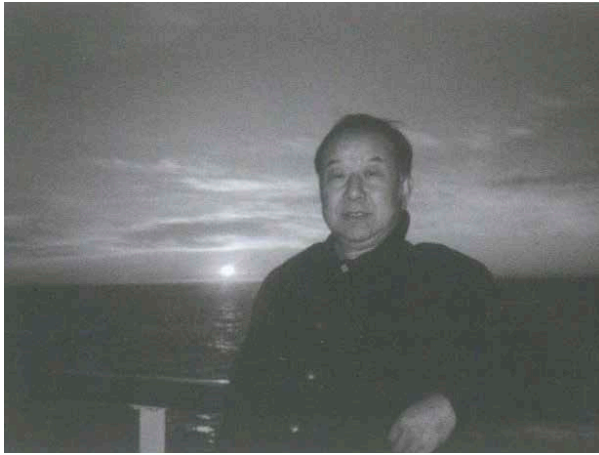


Fig.1 Liu Kuo Sung in 1998, in North Fjord, Norway, where he saw the 'White Night'
圖1 劉國松於1998年於挪威北峽親睹「太陽不落」的天文景致



Curator and collector Johnson Chang Tsong-Zung, guest Mr. Ronald Arculli with the artist Liu Kuo-Sung
策展人及藏家張頌仁、剪綵嘉賓夏佳理先生與藝術家劉國松

comes right into your eyes like a scorching sun. Together with the deep blue sky, it is close to the primary colour scheme and it possesses the rawness, captivation and impulsiveness of the Fauves. The flat and clearly framed geometric shapes are lined up in a roll, bringing viewers' attention to the small circle at the centre, which contrasts with the broad and expansive land painted by ink underneath. The rationality of hard-edge abstraction and the sensuality of ink spirit met on the same surface and achieved a perfect balance, demonstrating the potential of bringing together seemingly opposite extremes.

Viewers bring their gaze from the planets to the middle point, and expand again to the Earth overcasted by the aerosphere, creating an aerial, funnel type of perspective. Not unlike astronauts looking back to the Earth from the moon, we are also situated in space, looking at the human world with a fresh perspective. *The Real Realm* (Lot 2515) was executed in 1999, right before the new millennium. Nine red glowing suns are aligned prominently on the canvas, eliciting the Chinese mythical story of Hero Hou Yi shooting down the suns. At the centre of the composition, the tenth planet adds to the metaphor, marking the historical moment of the turn of the millennium. It reminds us of Surrealist works such as *Le Banquet* by European master René Magritte, in which the misplaced red sun and nature have the same etherealness and extraordinary spirituality (Fig.4).

IN THE REAL REALM

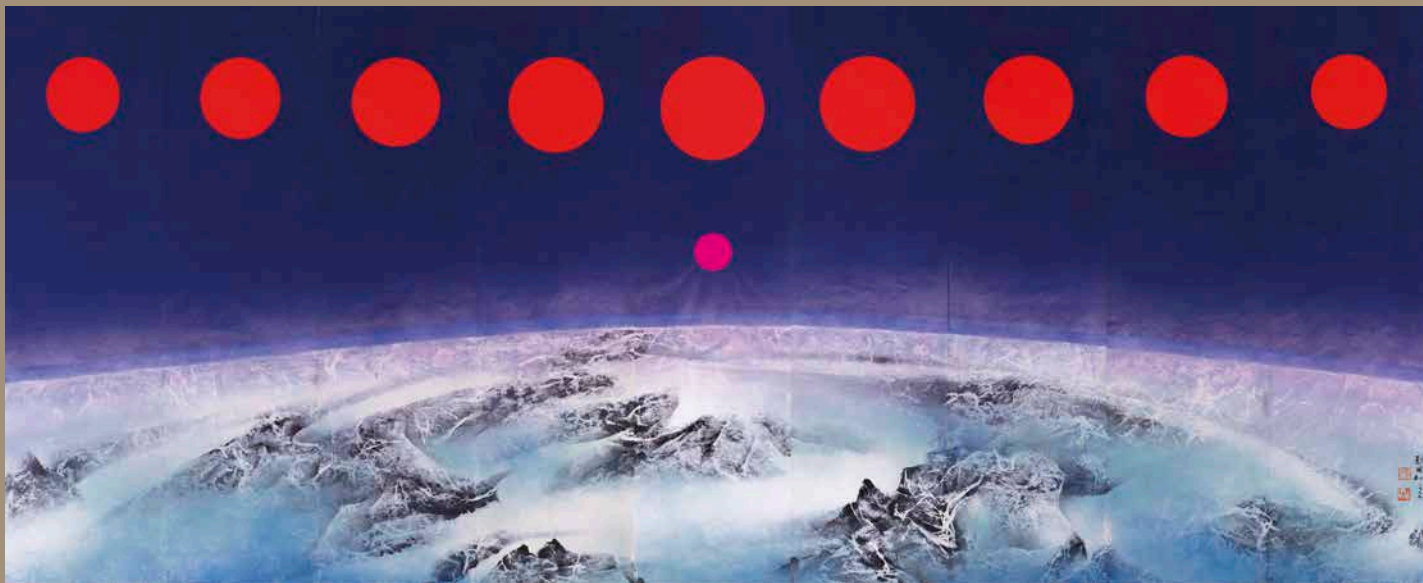
Above the aerosphere, planets repeat themselves, not referring to any particular one. Same as we see with the moon, whether in our eyes it appears clear or cloudy, full or crescent, bright or dark, they never reveal the truth of the moon. What Liu presents is the reality of constancy in the universe. When one finally understands the truth and reaches the reality of the eternal universe, one becomes capable to surpass the cycle of reincarnation and roam freely in the entire universe. On the spiritual level, the work is imbued with the freedom of enlightenment and the joy of unrestrained ramble. Despite

the stillness of the canvas, the planets look as if they would begin to rise at any moment, to move at their own pace, in action or repose, coming from nowhere and heading to nowhere. A late masterpiece of this esteemed artist, *The Real Realm* is a demonstration of his mature understanding and expressiveness of what his heart guides him to, leading him to the real realm of life. With its boundless momentum and virtue, the present work opens to a new page that is both fascinating and historically significant.

¹ Ed. Palace Museum, Forbidden City Publishing House, *Universe in The Mind: 60 Years of Painting by Liu Kuo-Sung*, Beijing, China, 2007 (pp.155-156)



Fig 1 Fan Quan
Travellers among Mountains and Streams
ink and slight color on silk, Song Dynasty
Collection of National Palace Museum
圖1 北宋范寬《谿山行旅圖》
台北國立故宮博物院藏



Lot 2515

作為一個中國的現代畫家，如果想要談創造，就必須創造一種古今中外所沒有的，而又是屬於中國獨有的新的繪畫。

— 劉國松〈中國現代畫的路〉序

身為「現代水墨之父」的劉國松，回憶1961年首次飽覽即將赴美作巡迴展出的台灣故宮博物院國寶展覽，提到他立於范寬的《谿山行旅圖》(圖1)前的感悟：「我看到作品時全身起了雞皮疙瘩，那完全是感動的，當時我深刻感受到全盤西化是值得考量的，因為中國的繪畫傳統真是如此的精彩。」植根於水墨傳統的劉國松，於1965年創立五月畫會，革脫今人古風的囹圄，將一生精力投放於深耕粹取東西傳統要素，開拓中國水墨的新藝術觀。

與時並進的新文人畫

藝術家以文藝復興時期常見的單點透視法營造恢弘的效果(圖2)，將觀者的視角昇華至地球表面、大氣層之上，仿佛飄浮於太空中看物換星移，極目擁抱宇宙萬物。組構如此革新先進的「山水」的劉氏曾言：「我們既非古時的中國人，亦非現代的西洋人，既非生活在宋元的社會，亦非生活在歐美的環境，我們抄襲中國古畫是作偽，畫西洋現代畫又何嘗不是？模仿西洋新的並不能代替模仿中國舊的……一個時代有一個時代的精神，有一個時代的詞彙和個人的語法，必須把這些新的詞匯與現代語法練好，才能自如地訴說個人的心聲。」¹可見劉國松認為作品呈現的，是具有藝術家個性與獨特思考的結晶，同時亦是反映時代精神、具備社會意義的見證。

現在回首人類登月、太空漫遊或許已非新鮮事，但1969年岩士唐登月，在當時啟迪一眾二十世紀藝術大師發展出各自的傳世系列。如堂本尚郎在70年代的《惑星》系列予人周行復始的循環概念、菅井汲的《月球》等以月亮陰晴圓缺的定律、自然天文現象為命題，著眼點延伸至外太空。劉國松則如同莊周夢蝶，以在太空反觀地球的全新視點創製「太空系列」，作為回應時代的歷史見證(圖3)。劉國松一改傳統水墨淡雅調和的用色，一撲面就是張牙舞爪的紅，豔陽一般的顏色叫人挪不開視線。其與藏青的接近原色的組合有著野獸派的原始、震攝與衝動。平面而具有清晰邊線的幾何圓形，規整地排列，導引至中心點的小圓，呼應下方那壯闊的、由水墨構成的地面。藝術家並列了理性主導的硬邊抽象主義與氣韻感性為主的水墨精神，而成功地平衡兩者，巧妙地實現兩相極端的融合。

觀者的視線由眾多的星體收窄至中心點，再擴展至被大氣氤氳所吐納的地球，是一種漏斗型的、高倨俯瞰的視角。如同當時立於月球表面回望地球的太空人一樣，以懸浮於世之姿，與及嶄新的視野重新觀照人類存在的世界。《來去面自如》(拍品編號2515)成於1999年，畫面上如中國神話后羿射日般的九個紅日並列，加上中心點的第十個星體，恰是千禧年前的誇世紀隱喻。與西方巨匠畫家馬格里特錯置紅日與大自然的超現實作品《宴會》一樣，具備一種空靈飄逸的非凡氣度(圖4)。



Fig. 2 Raphael, *School of Athens*, circa. 1510, Apostolic Palace, Vatican City
圖2 拉斐爾《雅典學院》約1510年 宗座宮 梵蒂岡

來去自如之境

大氣上眾多的星體連續重覆，並不特指某一，就像陰晴、圓缺、明暗皆不是月亮的本相，劉國松呈現的唯有宇宙恆一的真實。覺悟真理，觸及宇宙永恆的真實之境，方能超越生死輪迴，在宇宙世界中來去自如。在精神層面上，藝術家在作品中寄託的是醒悟的自由，是來去無拘束的逍遙與圓滿。在不動的畫面上，星體擁

有就像下一秒隨時就會啟始緩緩升移的動勢，踏著無始無終的步伐周始趨移，既動且靜，無所從來，亦無所去。在將屆古稀之年創造的《來去面自如》，體現畫家從心所欲而成熟圓滿的感悟與揮灑，遁入人生至真之境，自存一股曠達無量的氣勢和涵養，標立具歷史意義而雋永的新竿。

¹ 2007年《宇宙心印：劉國松繪畫一甲子》故宮博物院編 紫禁城出版社 北京 中國 (頁155-156)

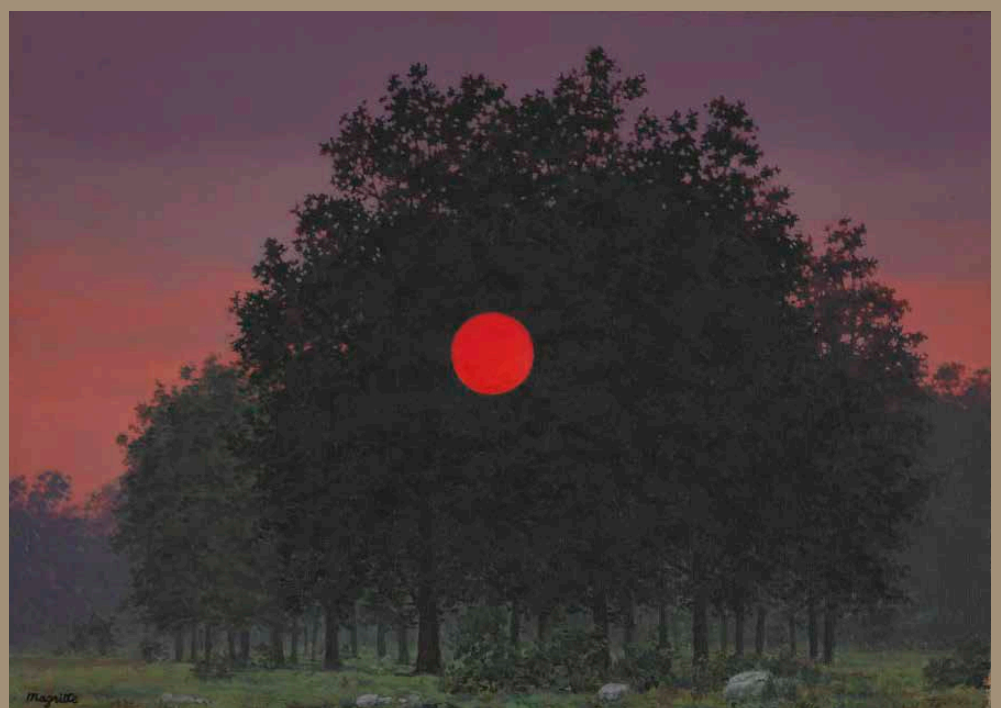


Fig. 4 René Magritte, *Le Banquet*, oil on canvas, Painted in 1957
© 2016 C. Herscovici, London / Artists Rights Society (ARS), New York
圖4 馬格里特《宴會》油彩 畫布 1957年作

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 time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得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品低估值為港幣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值總額之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/high-valuelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (▲ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch 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 LIVE™ terms of use which are available on www.christies.com.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the lot, we will sell the **lot** to the bidder whose written bid we received first.

C 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute 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:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) 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:

- is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
 - has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you 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:

- 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**.
- 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**.
- 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:

- give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve

(12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) 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: HSBCHKHCHK

- (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) below.

- (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 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 F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase**

price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) 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** 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™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless

otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of;

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the lot is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or

any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed

Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的狀況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及狀況不同於對**狀況**的完整描述，圖片可能不會清晰展示**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保

證。**估價**不包括**買方酬金**或任何適用的稅費。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何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：顯示名稱及註冊地址的公司註冊證明或類似文件，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) **作為匿名委託人的代理人**：如果您以代理人身份為匿名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用“ ”標記。**底價**不會高於**拍賣品**的**低端估價**。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，通過 Christie's LIVE™（如第 B6 部分所示）透過網絡競投的競投人；
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以

下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，拍賣官通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，拍賣官可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板（Christie's LIVE™）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

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 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。在任何情況下香港法律先決適用。

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**或其法律上有權這麼做；
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣

的**拍賣品**都是**真品**（我們的“真品保證”）。如果在拍賣日後的五年內，您使我們滿意您的**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賣方，且僅在原本賣方在拍賣日與中索之日持續擁有該**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**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 - (a) 此額外**保證**不適用於：
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有標明**估價**的已出售**拍賣品**；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) **狀況報告**中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進

行拍賣的佳士得拍賣行。

- (k) 東南亞現代及當代藝術以及中國書畫。
真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為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（+852 2973 0111）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兌現並以港幣支付。
- (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救辦法）：
- (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部份付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
 - (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。。

5. 扣押**拍賣品**

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**

（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。

- (b) 有關提取**拍賣品**之詳情已列明於“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價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。
詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

- (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退回**購買款項**的依據。

(d) **源自伊朗的拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的 " 傳統工藝作品 " (身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒) 。美國禁止進口以上物品亦禁止美國民眾 (不論所在處) 購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗 (波期) 的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(e) **黃金**

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) **鐘錶**

(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他事項) ；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™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤 (人為或其它原因) 、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 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利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管

轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贗品：

- 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。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：拍賣官接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品** (或作為一組拍賣的兩件或更多的物件) ；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的 " 特殊 " 、 " 附帶 " 或 " 連帶 " 賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；有**保留標題**則指目錄中 " 重要通知和目錄編制說明 " 頁中的 " 有**保留標題** " 的意思。

底價：**拍賣品**不會以低於此保密**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.

△ Owned by Christie's or another **Christie's Group** company in whole or in 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。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if

the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. 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.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

*"Signed ..."/"Dated ..."/"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

*"With signature ..."/"With date ..."/"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with

'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

▲：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託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◦ 號以資識別。

◈ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中注以符號 ◈ 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，則不會收取任何酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 /

她是否在拍賣品持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

利益方的競投

如果競投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，遺產委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

*「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

*「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 [或大概日期] 而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

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• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com

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.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
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 lots at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

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	大件物品 例如家具，大型畫作和雕塑	小件物品 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 350 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 天內提取 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

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CHRISTIE'S
PRIVATE SALES

THE PIONEERS

SATURDAY 26 NOVEMBER 2016
AT 6.30PM

Grand Hall,
Hong Kong Convention and Exhibition Centre,
No.1 Expo Drive, Wanchai, Hong Kong

CODE NAME: **PIONEERS**
SALE NUMBER: **14617**
LOT NUMBER: **2501-2515**

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

BID ONLINE FOR THIS SALE AT
WWW.CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding- interval.

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **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 chargeable 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.
- I 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 for clients and that, while Christie's bid 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 control.

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)

Address

Post Code

Contact Number (Mobile)

(Fax)

Email

☐ Please tick if you do not want to receive your invoice by email.

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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.

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

CHRISTIE'S 佳士得

先鋒薈萃

二〇一六年 十一月二十六日
星期六 下午六時三十分

香港灣仔博覽道 1 號
香港會議展覽中心大會堂

編號名稱：先鋒
拍賣編號：14617
拍賣品編號：2501-2515

佳士得不接受包括代理人在內的第三方付款；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%，拍賣官會自行決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	50,000 港元
1,000,000 港元或以上	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。
- 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
22.5%。
- 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。
- 如果您以書面競投一件“沒有**底價**”的**拍賣品**，而且沒有其他
更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果
您的投標價低於**低價估價**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

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

客戶編號（若適用）

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

- ☐ 如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。
- ☐ 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，請於方
格內劃上「✓」號。
- 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。

簽名 日期

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分證明文件（如國民身份
證或護照），及（如身分證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分證明文件，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分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期
的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。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。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)

CHRISTIE’S 佳士得



BIDDER REGISTRATION FORM

Paddle No.

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

Personal Account: ☐ Account Holder ☐ Authorised Agent (Name)
Authorisation Letter and ID (if applicable): ☐ Attached ☐ In System/previously provided

Company Account: ☐ I am (name and position)
Authorisation Letter and ID (if applicable): ☐ Attached ☐ In System/previously provided

Account No.

Account Name

Business Registration No.

Invoice Address Room/Flat Floor Block

Building/Estate

Street Address

City/District Post/Zip Code

County/Province/State Country

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Country Code Phone No. Email

B Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. 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.

High Value Lots Paddle Registration:

Do you require a High Value Lot ("HVL") paddle? ☐ Yes ☐ No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; The Pioneers or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1 million or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

☐ HK \$ 0 - 500,000 ☐ HK \$ 500,001 - 2,000,000 ☐ HK \$ 2,000,001 - 4,000,000
☐ HK \$ 4,000,001 - 8,000,000 ☐ HK \$ 8,000,001 - 20,000,000 ☐ HK \$ 20,000,000 +

C Sale Registration

Please register me for the following sessions:

<input type="checkbox"/> 12576 Fine and Rare Wines: A Gentleman's Collection	<input type="checkbox"/> 12578 Important Watches
<input type="checkbox"/> 12577 Fine and Rare Wines Featuring Exceptional Private Collections	<input type="checkbox"/> 12561 Fine Chinese Classical Paintings and Calligraphy
<input type="checkbox"/> 14617 The Pioneers	<input type="checkbox"/> 12562 Fine Chinese Modern Paintings
<input type="checkbox"/> 12520 Asian 20th Century & Contemporary Art (Evening Sale)	<input type="checkbox"/> 12579 Hong Kong Magnificent Jewels
<input type="checkbox"/> 12521 Asian Contemporary Art (Day Sale)	<input type="checkbox"/> 12675 Chinese Ceramics From The Yangdetang Collection
<input type="checkbox"/> 12523 Asian 20th Century Art (Day Sale)	<input type="checkbox"/> 12587 Handbags & Accessories
<input type="checkbox"/> 12560 Chinese Contemporary Ink	<input type="checkbox"/> 12563 Important Chinese Ceramics and Works of Art

D Collection and Shipment

Please select one of the following options:

☐ I will collect my purchased lot(s).
☐ Please provide a shipping quotation to my account address/the below address:
.....
.....

E Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction 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 to us.

☐ Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail.
You can opt-out of receiving this information at any time.
☐ Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.

Name Signature Date

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

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。

A 投標者資料		
個人名義競投： <input type="checkbox"/> 本人 <input type="checkbox"/> 代理人（姓名）.....		
授權書及身份證明文件（如適用）： <input type="checkbox"/> 現附上 <input type="checkbox"/> 在佳士得記錄上 / 已提供		
公司名義競投： <input type="checkbox"/> 本人是（姓名和職位）.....		
授權書及身份證明文件（如適用）： <input type="checkbox"/> 現附上 <input type="checkbox"/> 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.....樓層.....座.....	
	大廈 / 屋苑.....	
	街道.....	
	城市 / 區.....郵區編號.....	
	縣 / 省 / 州.....國家.....	
客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤		
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		
如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。 個人 ：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。 公司客戶 ：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章之競投授權書，以及列出所有董事及股東的公司文件。 其他業務結構，如信託機構、離岸公司或合夥公司 ：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。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。		
高額拍賣品競投牌登記： 閣下是否需要高額拍賣品競投號碼牌？ <input type="checkbox"/> 是 <input type="checkbox"/> 否		
如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣，先鋒薈萃之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額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 (i) 港幣 1,000,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。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，閣下仍需為高額拍賣品按高額拍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。		
請提供閣下之競投總額：		
<input type="checkbox"/> 港幣 0 - 500,000	<input type="checkbox"/> 港幣 500,001 - 2,000,000	<input type="checkbox"/> 港幣 2,000,001 - 4,000,000
<input type="checkbox"/> 港幣 4,000,001 - 8,000,000	<input type="checkbox"/> 港幣 8,000,001 - 20,000,000	<input type="checkbox"/> 港幣 20,000,000 +
C 拍賣項目登記		
本人有意競投下列拍賣項目：		
<input type="checkbox"/> 12576 佳士得名釀	<input type="checkbox"/> 12578 精緻名錶	
<input type="checkbox"/> 12577 佳士得名釀	<input type="checkbox"/> 12561 中國古代書畫	
<input type="checkbox"/> 14617 先鋒薈萃	<input type="checkbox"/> 12562 中國近現代畫	
<input type="checkbox"/> 12520 亞洲二十世紀及當代藝術（晚間拍賣）	<input type="checkbox"/> 12579 瑰麗珠寶及翡翠首飾	
<input type="checkbox"/> 12521 亞洲當代藝術（日間拍賣）	<input type="checkbox"/> 12675 養德堂珍藏中國古陶瓷	
<input type="checkbox"/> 12523 亞洲二十世紀藝術（日間拍賣）	<input type="checkbox"/> 12587 典雅傳承：手袋及配飾	
<input type="checkbox"/> 12560 中國當代水墨	<input type="checkbox"/> 12563 重要中國瓷器及工藝精品	
D 提貨及運送安排		
請選擇下列提貨及運送安排：		
<input type="checkbox"/> 本人將親自提取已繳付之拍賣品。		
<input type="checkbox"/> 請按本人之客戶地址 / 以下地址提供貨運報價。		
.....		
E 聲明		
• 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。		
• 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。		
• 拍賣官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。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。		
<input type="checkbox"/> 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。		
<input type="checkbox"/> 如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。		
姓名	簽署	日期
.....

佳士得香港有限公司

香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766

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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

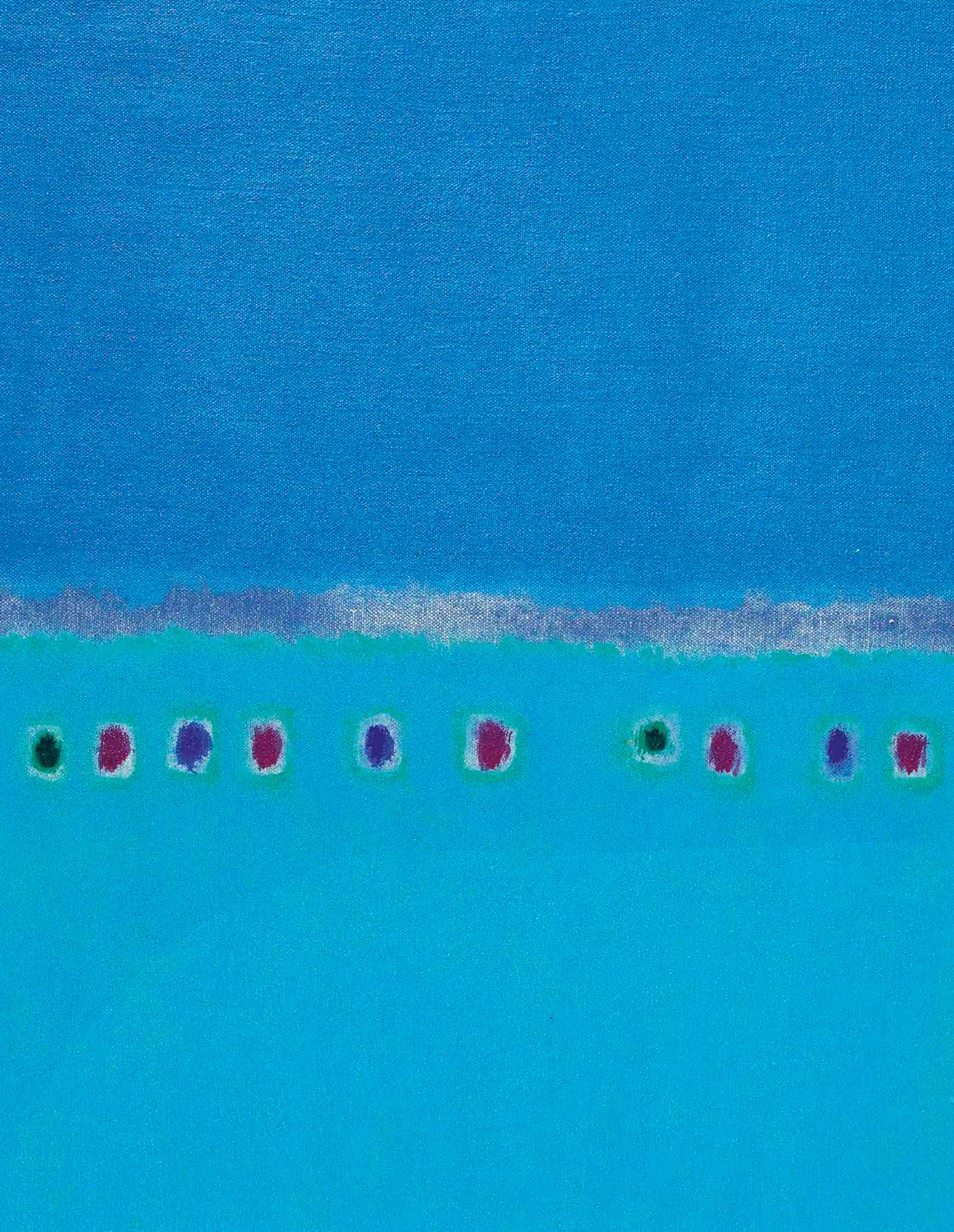
Sale number: 12563
WEDNESDAY 30 NOVEMBER
11.30 AM & 2.30 PM
Viewing: 24-29 November

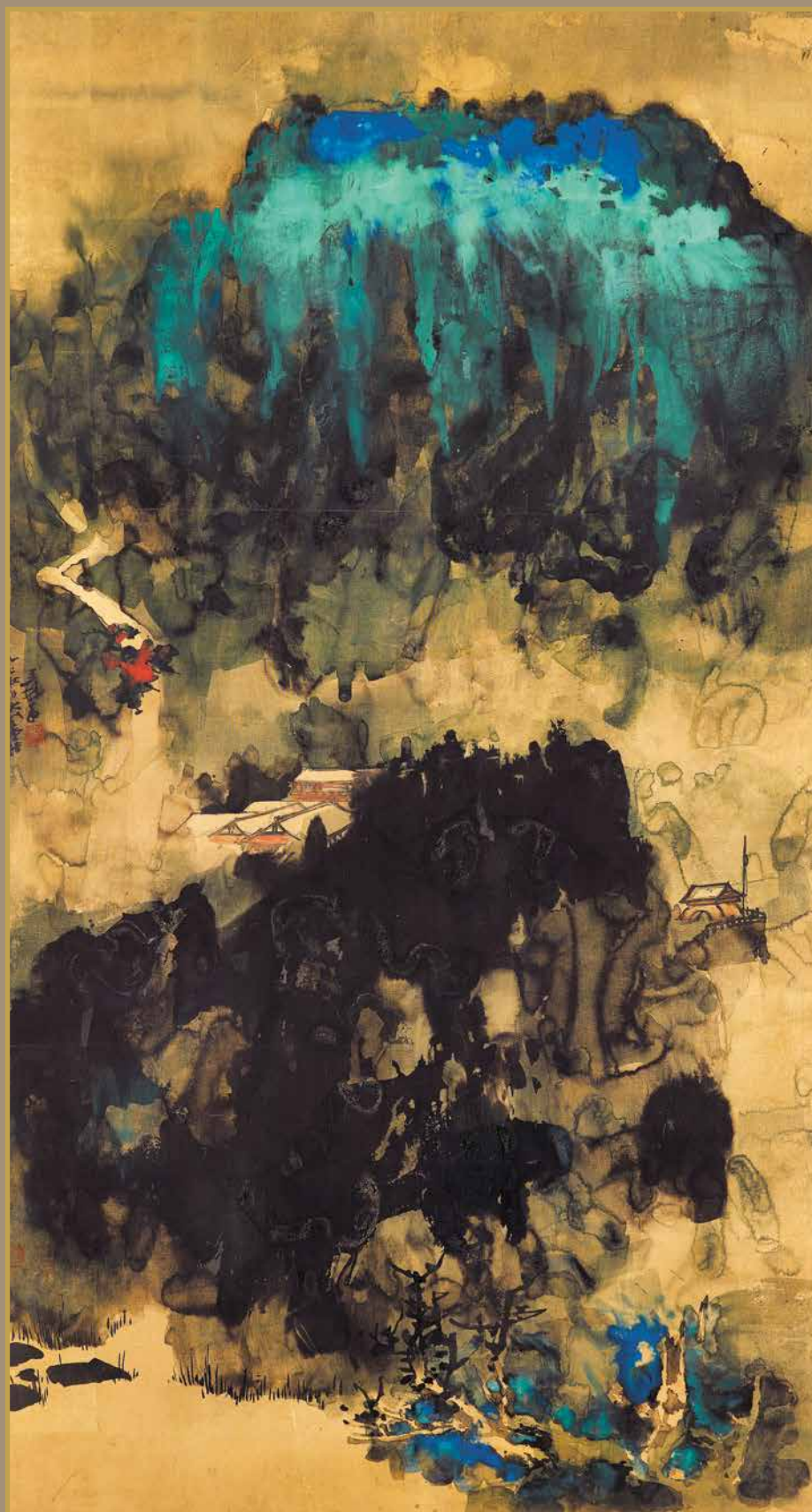
All dates are subject to change, please phone +852 2760 1766 for confirmation

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