



# ASIAN 20TH CENTURY AND CONTEMPORARY ART EVENING SALE

亞洲二十世紀及當代藝術 晚間拍賣

Hong Kong, 27 May 2017 香港2017年5月27日

CHRISTIE'S 佳士得

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

SATURDAY 27 MAY 2017 · 2017年5月27日(星期六)

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10.30am - 7.30pm

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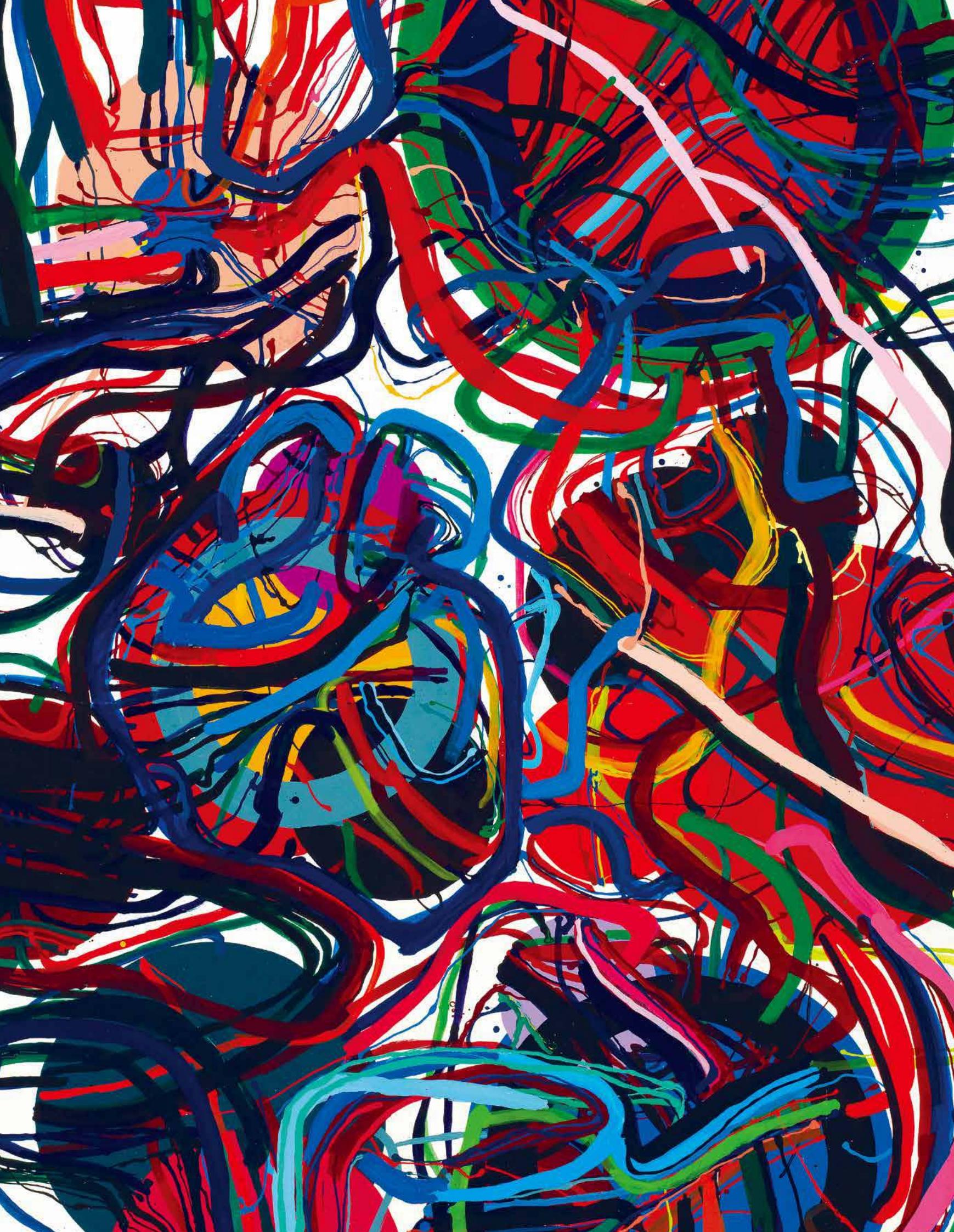
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## AUCTIONEER · 拍賣官

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CHRISTIE'S 佳士得





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Jonathan Stone  
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## ASIAN 20TH CENTURY & CONTEMPORARY ART

Eric Chang, *Deputy Chairman, Asia International Director & Specialist Head of Department*  
Tel: +852 2760 1766

## AMSTERDAM

Benthe Tupker  
Tel: +31 (0) 20 575 5242

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Tel: +86 (0) 10 8572 7928

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Joyce Chan  
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Tel: +852 2760 1766

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Asia Chiao  
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Lihua Tung  
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## SAN FRANCISCO

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## SHANGHAI

Harriet Yu  
Tel: +86 (0) 21 2226 1527

## TOKYO

Masahiko Kuze  
Tel: +81 (0) 3 6267 1787

## CHINESE PAINTINGS

Ben Kong, *Deputy Chairman, Asia International Specialist Head of Department*  
Tel: +852 2760 1766

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Michael Xie  
Vicky Liu  
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## HONG KONG

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Carmen Shek Cerne  
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Frank Yang  
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## NEW YORK

Elizabeth Hammer  
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Tel: +1 212 636 2193

## SAN FRANCISCO

Rodanica Leong  
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## TAIPEI

Kim Yu  
Tel: +886 2 2736 3356

## TOKYO

Seiji Inami  
Tel: +81 (0) 3 6267 1778

## REGIONAL MANAGING DIRECTORS

Lillian Ng  
Tel: +852 2978 9995

Rachel Orkin-Ramey  
Tel: +1 212 636 2194

Leila de Vos van Steenwijk  
Tel: +44 (0) 20 7389 2578

Nicole Wright  
Tel: +852 2978 9952

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Virginie Barocas-Hagelauer  
Tel: +33 (0) 1 40 76 85 63

Yanie Choi  
Tel: +852 2978 9936

Anne Haasjes  
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Othniel Jai Prakash  
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Emma Winder  
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## PRIVATE SALES DIRECTOR

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## KUALA LUMPUR

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## SEOUL

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## SHANGHAI

Charlotte Liu  
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## SINGAPORE

Nicole Tee  
Tel: +65 6735 1766

## TAIPEI

Ada Ong  
Tel: +886 2 2736 3356

## TOKYO

Chie Banta  
Tel: +81 (0) 3 6267 1777

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Lihua Tung



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## ASIAN 20TH CENTURY AND CONTEMPORARY ART

### INTERNATIONAL DIRECTOR

Eric Chang

#### HONG KONG

Joyce Chan

Marcello Kwan

Angel Yip

Janice Chan

Cindy Lim

Ada Tsui

Tel: +852 2978 6728

Fax: +852 2525 1572

#### BEIJING

Dina Zhang

Tel: +86 (0) 10 8583 1766

Fax: +86 (0) 10 8572 7901

#### SHANGHAI

Grace Zhuang

Asia Chiao

Tel: +86 (0) 21 6279 8773

Fax: +86 (0) 21 6279 8771

#### TAIPEI

Lihua Tung

Yu-Shan Lu

Elise Chen

Tel: +886 2 2736 3356

Fax: +886 2 2736 4856

### SINGAPORE

Dexter How

Nicole de Silva

Tel: +65 6715 9355

Fax: +65 6235 8128

### JAKARTA

Vanessa S. Pranoto

Tel: +62 (0) 21 7278 6268

Fax: +62 (0) 21 7278 6282

### SEOUL

Yunah Jung

Tel: +82 720 5266

Fax: +82 722 5444

### TOKYO

Gen Ogo

Chie Kawasaki

Tel: +81 (0)3 6267 1766

Fax: +81 (0)3 6267 1767

### NEW YORK

Tianyue Jiang

Sarina Taylor

Tel: +1 212 468 7124

### PARIS

Clara Rivollet

Tel: +33 1 40 76 84 14

Fax: +33 1 40 76 85 86

Jean-François Hubert

(Senior Consultant, Vietnamese Art)

### REGIONAL MANAGING DIRECTOR

Lillian Ng

Tel: +852 2978 9995

### HEAD OF SALE MANAGEMENT

Othniel Jai Prakash

Tel: +852 2978 6866

### SALE CO-ORDINATORS

Dave Chow

Tel: +852 2978 6887

Annie Lee

Tel: +852 2978 9994

Kelvin Li

Tel: +852 2978 6717

Fax: +852 2525 1572

### DEPARTMENT CO-ORDINATORS

Kimmy Lau, **Hong Kong**

Tel: +852 2978 6743

Yiwen Huang, **Taipei**

Tel: +886 2 2736 3356

Fax: +886 2 2736 4856

Salome Zelic, **Paris**

Tel: +33 1 40 76 85 83

Fax: +33 1 40 76 85 86

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LE PHO 黎譜

(VIETNAM, 1907-2001)

*Le Concert*

signed 'Le pho', signed again in Chinese (upper middle);  
inscribed 'Le Concerte No 62' (on the reverse)  
ink and gouache on silk laid on board  
60 x 50 cm. (23 5/8 x 19 5/8 in.)  
Painted in 1938  
one seal of the artist

**HK\$2,000,000-3,000,000**  
**US\$260,000-390,000**

**PROVENANCE**

Galerie Romanet, Algiers  
Acquired from the above by the previous owner, 1942  
Private Collection, Europe

**EXHIBITED**

Algiers, Galerie Romanet & Galerie Pasteur, Le Concert  
1941-1942

**音樂會**

水墨 水粉 絹布 裝於木板  
1938年作  
款識：黎譜 Le pho (中上)；Le Concert  
No 62 (畫背)  
藝術家鈐印一枚

**來源**

阿爾及利亞 Romanet畫廊  
前藏者於1942年購自上述畫廊  
歐洲 私人收藏

**展覽**

1941年 - 1942年「音樂會」Romanet畫廊及Pasteur畫廊  
阿爾及利亞



Le Pho, *Harmonie Verte: Les Deux Sœurs* (*Harmony in Green: The Two Sisters*),

1938, Collection of National Gallery Singapore

黎譜《綠色和諧：兩姊妹》1938 年作 新加坡國家美術館收藏

It is agreed today that the life of the great Vietnamese painter, Le Pho, can be divided into three distinct periods. In our regular meetings and discussions previously he agreed on this chronology of his entire oeuvre. Each period can be classically named and dated with their specific distinctive identifying characteristics.

The first period begins with his years of training in Hanoi's School of Fine Arts (1925-1930) all the way to the early 40's. Le Pho clearly favoured the practice of oil on canvas, avoiding working with too much traditional Vietnamese lacquers due to his allergies but, gradually, he specialized in gouache and ink on silk. Beyond the techniques, his work was always marked by a strong and marked Mandarin solemnity, reflecting his scholarly background.

The second period, from 1945 to the very early 60s, is known as the *Romanet* period and was named after the painter's gallerist, Paul Romanet. During this period, Le Pho continued painting on silk - using a thick varnish that modifies the appearance of the colour palette which was more suitable to the artist's new impressionist style, being influenced with his time spent in Paris.





Lot 26

Finally, the *Findlay* period, from 1963 to the late 80s, named after an American gallery with whom Le Pho signed a contract (as did his friend and contemporary Vu Cao Dam). During this period, Le Pho returned to painting on canvas using exceptional bright colours unique to his work and still typified in an impressionist style. At the end of the 80's, after suffering from a bad accident, he never painted again.

Within these periods, within the great book of life, beyond the chapter, we must aim to identify each page which marks the work of an artist and lead us in the full awareness and understanding of universal beauty, an exceptional moment where the artist's talent meets in perfect harmony with the spectator's sensitivity.

The present lot *The Concert*, is one of Le Pho's major works, unique in composition and extremely important as it provides us with a key insight and understanding of his life in Paris.

When the painter completed our painting, probably in 1938, he was at the peak of his artistic career and excelled in the use of

gouache and ink on silk. Up to then, the painter worked mostly on silk; creating representations of beautiful Madonna's and maternities inspired by the European Primitives he spent time observing in museums since his arrival in Paris in 1932. In this period he also practiced on subjects such as evanescent young women, still-life and flowers arrangements.

The situation of our artist reminds us of Nguyễn Gia Thiệu (1741-1798) and his masterpiece the *Cung Oan Ngân Khuc* (Sadness of the Palace) because the poet and the painter meet in these verses joining together the Buddhist pessimism on impermanence and the universal grief and the pessimism of the former ruling class, which was disappointed by the Tây-Son's revolt :

*How pure was the accent of the cithara in the back of the palace,  
And the plaintive flute under the purple veranda!  
The more their romance vibrated and the more I was exhilarated,  
The more their rhythm rushed, the more my heart soften.*

To better understand the context of this painting and to better imagine the scene and the moment of execution, a few facts need to be recalled. In 1931, Le Pho was assisting Victor Tardieu during the Colonial Exhibition in Paris. The International Colonial Exhibition (*Exposition Coloniale Internationale*), was



Pierre-Auguste Renoir, *Young Girls at the Piano*, 1892, Musée d'Orsay, Paris  
皮耶·奧古斯特·雷諾瓦《彈鋼琴的少女》1892年作 巴黎奧賽博物館

a six-month colonial exhibition held in Paris, France in 1931 that attempted to display the diverse cultures and immense resources of France's colonial possessions. In 1937, he was the artistic director of the Indochina section at the Universal Exhibition in Paris. In the meantime he was teaching at the Hanoi Fine-Art School, his students were brilliant and his talent was well regarded and recognized by the distinguished and cultural circles in Indochina.

What could possibly have pushed a well-heeled man of society of thirty years of age to leave behind a successful life and material comforts for a far away and unknown city? Le Pho had a few recommendations, spoke perfect French but in the late 1930s, Paris was the place where all the artistic talents of the world would gather and congregate together – a gathering of great creative minds and impulses. At that time, Le Pho was just a painter among many trying to conquer not only Montparnasse but also the Parisian galleries. At the very least, following the proactive actions of AGINDO (The Economical Agency of Indochina) and the 1931 Exhibition – it meant there was already a public awareness there of his art.

Perhaps he was thinking of these four verses of Chinh Phu Ngâm (the masterpiece of Vietnamese literature of the late eighteenth century written by Phan Huy Ich):

*Each year the charms further fade;  
Man lingers in distant lands.  
Why the body and the shadow, never to be  
separated  
Now are like the evening star and the  
morning star?*

This painting is exceptional because it is the manifesto of what makes a man's destiny: the journey, a lifelong quest or as an escape.

At the very moment Le Pho was painting this scene, we can imagine him feeling a profound nostalgia for his native homeland. Here we are, far away (as for the iconography) of the Madonnas and yet so strongly influenced by the great European Primitives, beautiful portraits of women wrapped at times in their gentleness or at times in their seduction.

The great painter offers us here the phantasmagorical description of a Vietnamese interior full of charm, coming through with an unprecedented force. A beautiful lady musician

plays the flute while another evanescent young woman reads a letter (a booklet) behind her fan. The writing can be identified as *quốc ngû* and we can identify a few words: *Một vài lời* (a few words), *Thò vong* (resounding breath). The woman in her *ao dai* enjoying the fan leans nonchalantly on a low Vietnamese style table. The musician seems to actively search, deeply within herself, the music to find the sounds of a lost and loved Vietnam.

Le Pho used with great mastery the black ink along with soft tones of gouache such as yellow, red, green and blue giving the rich composition a true ethereal lightness. In the right lower corner of the painting, an atypical Vietnamese wicker basket contains a flower arrangement of Asian flowers – the lily, peony and prunus.

The effort by the artist to make the scene as Asian as possible is shown in the details in the painting; from the pattern on the notebook's cover placed on the table; or even in the kakemono hanging on the wall. We can discern a Chinese influence probably inspired by Le Pho's visit in China in 1934 as well as

a Japanese influence evoked in the female headdress. Finally an empty background in a green and brown colour reinforces the relationship of the two young women immersed in their scholarly pursuits.

This magnificent work was previously exhibited in 1942, in the Galerie Romanet in Algiers (then French Algeria). It was purchased by a well-known French personality and was kept intact in the family to this day, including its French frame (from the early 1940s) which was made specifically for the purpose of this exhibition. A breath-taking work, a masterpiece, this present Lot represents the absolute best in the master painter's oeuvre.

Jean-François Hubert  
Senior Consultant, Vietnamese Art



Jean-Honoré Fragonard, *Young Girl Reading*, c. 1770, National Gallery of Art, Washington, DC., United States

讓·奧諾雷·弗拉戈納爾《讀書少女》  
約1770年作 華盛頓國家美術館



一般而言，越南畫家黎譜的藝術生涯可被分為三個不同階段。在我與他以往的定期見面和討論中，他也認同這種以時間對其作品的歸類。每個時期的作品都可以其獨特的標識特點而命名并紀年。

第一階段從他在河內美術學院求學時開始 (1925-1930 年) 到 1940 年代初。那時黎譜喜愛以畫布油彩為創作媒體，也因為他的過敏狀況而很少接觸越南漆畫，但他逐漸專注於絹本水粉與水墨。除技巧之外，他的作品總是充滿矜重端莊的氣度，可見其書香門第之教養。

第二階段從 1945 年到 1960 年代初，隨黎譜的畫廊經紀 Paul Romanet 之名而被稱為 Romanet 時期。黎譜繼續其絹本創作，以厚實的清漆改變了絹本作品呈現的色調，與他在巴黎的氛圍熏陶下而開始的印象派畫風更為融合。

最後一個階段從 1963 年到 1980 年代末，以黎譜當時簽約的美國畫廊 (其同為藝術家的友人武元談也在同一家畫廊簽約) 而名為 Findlay 時期。在此時期，黎譜回歸布面油彩，以其獨有的明亮奪目色彩譜出印象派風格畫作。1980 年代末，他因為一場不幸的意外而從此不能作畫。

Top to bottom 由上至下：

Le Pho, *Nativité (The Nativity)*, Christie's Hong Kong, 28 November 2015, Lot 10, sold for HKD 4,240,000.

黎譜《誕生》佳士得香港 2015 年 11 月 28 日 編號 10 成交價：4,240,000 港元

Le Pho, *Les Pivoines (Peonies)*, Christie's Hong Kong, May 29, 2016, Lot 322, sold for HKD 937,500.

黎譜《牡丹》佳士得香港 2016 年 5 月 29 日 編號 322 成交價：937,500 港元

雖說有年代的歸類，但在人生這本大書中，除了關注章回劃分，其實每一頁都是藝術家留下的烙印，值得我們細細體會，充分感受欣賞那普世美態。藝術家的天賦與觀者的敏銳心思相結合，形成完美的一刻。

本幅《音樂會》是黎譜的重要作品之一，構圖獨特，令我們對他在巴黎的生活得到更多認識和了解，因此意義不凡。

黎譜創作此畫之時應為 1938 年，正是他藝術事業的巔峰時期，當時他對絹本水粉與水墨的拿捏已爐火純青，直至當時，他幾乎僅以絹為畫作載體，呈現聖母和母嬰像的柔美，其靈感源於他自 1932 年抵達巴黎後在博物館看到的歐洲原始主義作品。同一時期，黎譜亦不乏對纖美少女、靜物和花卉的習作。

黎譜當時的情況令我們想起越南詩人阮嘉韶 (1741-1798 年) 和他的名作《宮怨吟曲》。兩人的作品無論是詩句還是畫作，都滿懷佛家對短暫塵世物的悲憫，大悲心，以及對前朝 (西山起義前) 的悲觀情緒：

後宮深處，琴韻純潔  
堂皇廊間，笛聲幽怨  
情慾繚繞，我心振奮  
節拍漸急，我心柔軟

若想進一步理解此畫之背景以及黎譜作畫時的大環境，我們應該先了解當時黎譜所處的狀態。1931 年，黎譜曾在巴黎的殖民地展覽協助維克 · 塔迪。「國際殖民地展覽」1931 年在法國巴黎舉辦，為期六個月，旨在呈現法國殖民地的多彩文化以及富饒的自然資源。1937 年，黎譜擔任巴黎世界博覽會中印度支那館的藝術指導，而同時他亦執教河內美術學校，桃李滿門，在印度支那的文化界得到高度認可。

而立之年的黎譜已經在社會站穩腳步，是什麼讓他決定放下名利成就與安逸生活，前往那遙遠而未知的城市？他身上帶著幾封推薦信，操流利法語，但在 1930 年代末，世界各地的藝術家都來到巴黎，聚集在一起，各種





創意思想和念頭相遇相碰撞。在那時，黎譜只是無數畫家中的一人，他們不僅想在蒙帕納斯得到讚譽，更想征服巴黎的畫廊。就黎譜而言，在 AGINDO(印度支那經濟局)的積極活動以及 1931 年展覽的幫助下，他的藝術至少已經在公眾得到一定的認識。

或許黎譜會想到《征婦吟曲》(十八世紀末越南詩人鄧陳現的著名作品)的這四句詩：

玉顏隨年削  
丈夫猶他方  
昔為形與影  
今為參與商

此畫意義非凡，是決定個人命運的宣言：是旅程、一生的追求，還是逃避。

我們不難想像，黎譜作此畫時定是思鄉情切。雖然畫面呈現的並非聖母(就人物身份而言)，但卻受到歐洲原始主義的影響，柔美女子文雅婉約，嫵媚動人。

越南的精美優雅室內佈置在黎譜的畫中不經意地流露出來。俊俏女樂師吹笛音樂會，另一纖纖女子則躲在扇子後面讀信(小冊)，上面書寫的是越南文字符，隱約可識別部分字眼：Mót vài lòi(寥寥數語)和Thò vong(深厚呼吸)。女子身穿奧黛，手持折扇，慵懶地依在越南式矮桌。樂師則像是在積極找尋，自我沉醉，笛聲透徹對越南的牽掛與愛戴。

黎譜對墨和黃、紅、綠、藍等淡水粉色彩的運用得心應手，令豐富的畫面依然輕盈空靈。在畫面右下方，別緻的越南柳籃承載了盛放的百合、牡丹和桃花這些亞洲花朵。

黎譜著意讓整個場景都充滿濃厚的亞洲風情，無論是桌上書冊的封面圖案，還是牆上的掛軸，每個細節都經過細心雕琢。他於 1934 年的中國之旅或許帶個他一些美學影響，而從女子的頭巾也可看出一絲日本情懷。背景以綠和棕色調為主，沒有多餘的裝飾，更顯兩位少女專心致志，投入在自己的學術中。

此傑作曾於 1942 年展於阿爾及爾(當時的法屬阿爾及利亞)的 Romanet 畫廊，由一位法國名人購藏，並至今保存於其家族收藏，更連同當時特意為該展覽而製的法國畫框(1940 年代初製)。此作沁人心脾，彰顯了這位一代巨匠的巔峰造詣。

Jean-François Hubert 越南藝術資深顧問

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## JOSEPH INGUIMBERTY 安格百迪

(FRANCE, 1896-1971)

### *Femmes Vietnamiennes* (Vietnamese women)

signed and dated 'INGUIMBERTY 1935' (lower left)  
oil on canvas

198.5 x 153.5 cm. (78½ x 60½ in.)

Painted in 1935

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

**US\$110,000-130,000**

#### PROVENANCE

Anon. sale; Christie's Singapore, 1 October 2000, Lot 7

Acquired from the above sale by the previous owner

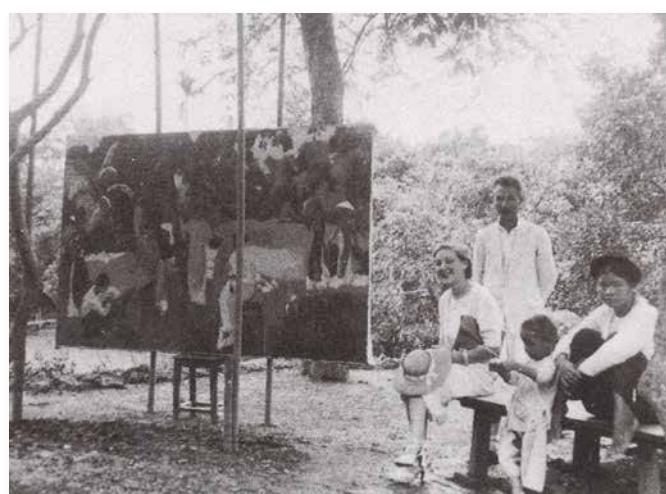
Anon. sale; Christie's Hong Kong, 6 July 2003, Lot 39

Acquired from the above sale by the present owner

Private Collection, Asia

A great painter is always a witness of his time. For an observer, it would be a great mistake not to understand this. As a witness, the painter is a part of the making of history and he is an illustrator feeding us with clues and signs to alert and to encourage us.

Joseph Inguimberty was misunderstood by his contemporaries but who, little by little, managed to unveil a much higher level of work even greater and more stupendous than they imagined. He was misunderstood by some, even while he was praised for the originality of his style. The quality of his subtle observations of nature and of the Vietnamese way of living are found very early in his work and his social analysis but are also rarely mentioned.



Inguimberty seen here with his wife and models, dated circa 1937  
安格百迪與妻子及模特兒們，約1937年

### 越南仕女

油彩 畫布

1935年作

款識：INGUIMBERTY 1935 (左下)

#### 來源

2000年10月1日 佳士得新加坡 編號7

前藏者購自上述拍賣

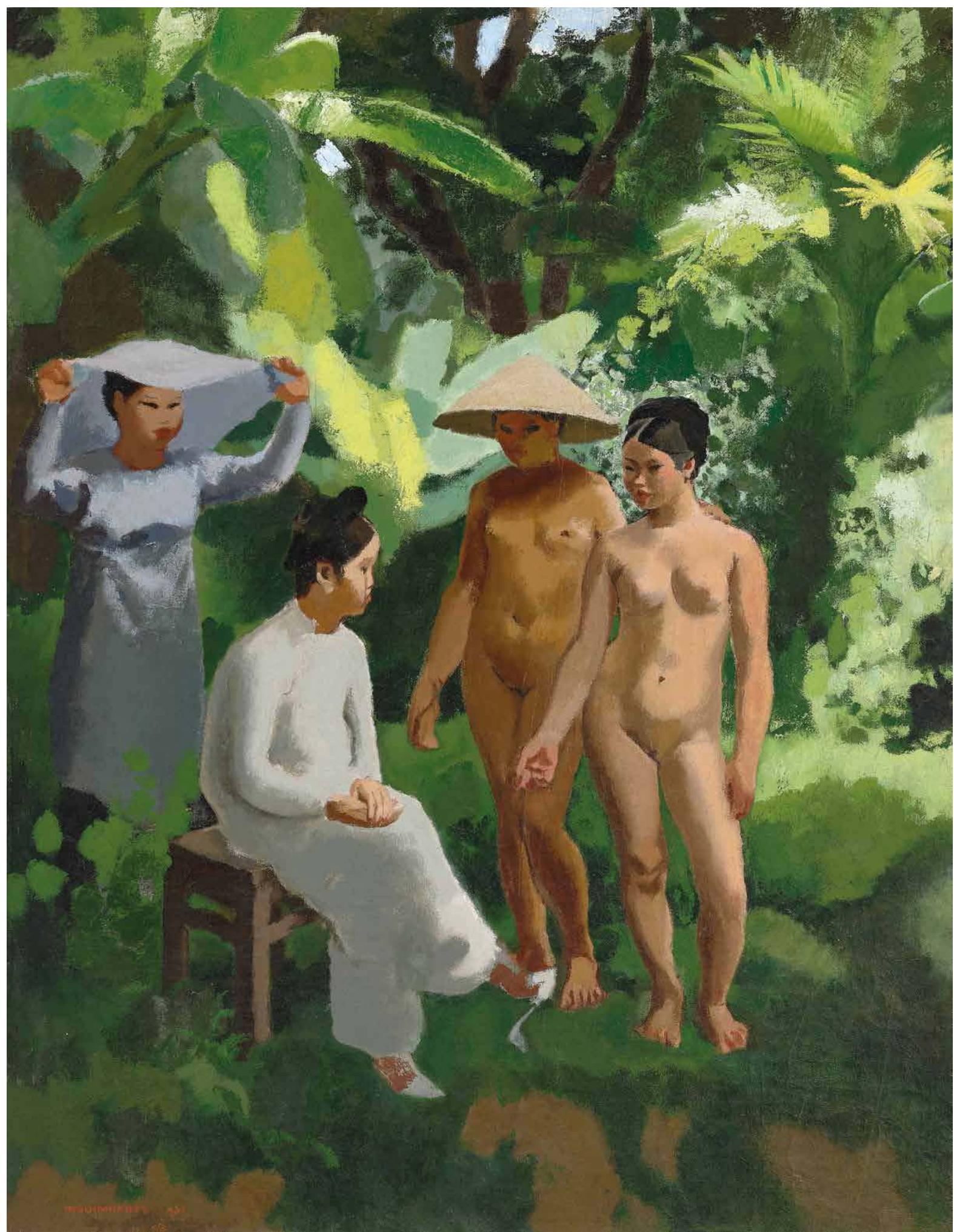
2003年7月6日 佳士得香港 編號39

現藏者購自上述拍賣

亞洲 私人收藏

The art piece presented here is a perfect illustration of this. It is important to understand firstly that originally the work was larger but the artist himself chose deliberately to reduce its dimensions. We can assume that the intention in reducing the size was to focus the attention on these four women, the four major figures at the centre of the work whereas the vegetation, usually so well described by the artist, remains, and rare in his work, secondary.

An unconventional dichotomy is expressed with the following examples: the two nude women stand in a firm and almost lascivious attitude, right arm and hip extended provocatively, contrasting with the two ladies in their *áo dài* - one sitting on a stool in a lanky pose and a second appears slightly with drawn from the scene in the background. The headgear of the different women: the conical hat - the indispensable headgear used by the workers in the fields and the uncovered head in contrast with the hair set in a sophisticated bun for one and the a scarf for the other. The sensual beauty in the naked lady's face on the right contrasts with the almost subdued face of the young lady sitting. In this improbable time in 1935, two different worlds balance against each other and the painter manages to grasp and fix that moment through this opposition of styles, this dissociation to express a conception and understanding of the world. A line is drawn between the future, presented in the context of bare feet trampling the land of Vietnam and a reference to a past with badly-fitted shoes on the seated lady.



The painting is enigmatic in its pictorial composition and the layered message is emphasized strongly by the choice of strong bold colours including the luminous white often used by the painter.

To better understand the time frame in which the painting was set, a reminder of what shaped the man Inguimbert is necessary. In 1925, when Joseph Inguimbert arrived in Vietnam, no one could have guessed or imagined that, twenty years later, he would have achieved a revolution in Vietnamese painting, leaving behind a rich legacy of artistic renewal and creation. He was then 29 years old, born in Marseille and attending the prestigious School of Beaux-Arts (Marseille) as well as the National School of Arts Décoratifs in Paris (at the age of 17) and was recognized in his work by receiving the Blumenthal prize in 1922. Extremely sensitive to social issues: he developed a fascination for the work force, first in Belgium during the early twenties then in Marseille between 1922 and 1924, years when he painted men working showing their great contribution to society. *The Unloading of Peanuts*, painted in 1922 and *Marseille* painted in 1924 are very telling of that strong influence. This is a man who at the age of 21 suffered injuries during the First World War and was therefore very aware of the tragedy of the world and its evanescence. Under the aegis of Victor Tardieu, he became a key factor to

the success of the Fine Art School of Indochina. Created just a few months before his arrival, this institution would leave a mark for ever on Asian painting in the 20th century.

From 1925 to 1945, so many brilliant painters paid homage and their deepest respect to their outstanding teacher. He had his favourite students,

early on with Tô Ngoc Vân and later with Nguyen Gia Tri among many others. He kept teaching oil techniques but for the teaching of lacquers he went beyond and transformed this decorative art into a true creative process. With the help of Alix Aymé, he was

a relentless teacher committed to the great success of Vietnamese lacquer during this period.

Despite all, Inguimbert would bring all his students to absorb and acquire the very fundamental knowledge through classes on art history and the anatomy of the human body emphasizing on the study of nudes. It is agreed among teachers and students that the study of nudes is the most difficult subject: no weakness in the artist's work could be hidden by ornamentations or decor. At the time Vietnam was very traditional and the school's practice conflicted against the strong moral standards and prudish nature of the country. No students or visitors were allowed to pose as a model, and Victor Tardieu finally had to resort to prisoners who were punctually allowed out to exchange a few hours of modelling in front of attentive students for some extra comfort.

Joseph Inguimbert became and was highly regarded as the great French master painter of Vietnam. Only his love for this country, his quasi-carnal connection could reach this level of understanding of the people and their way to life allowing him to apprehend its destiny. Indeed, Inguimbert is not just a travel painter, or a foreigner but a painter describing his land. In art, it is fact, the land rights take precedence over blood rights.

Pierre Gourou writes: *no one better than him could restitute this tropical light, so different to ours, this bright light, implacable, painful to the eyes, metallic, his white dazzling skies, the acidity in the greens during the wet season, a powerful vibration you can't find in our latitudes*

*Femmes Vietnamiennes* is a major masterpiece. A profoundly innovative painting, executed in Hanoi in 1935, purely and quintessentially Vietnamese. Inguimbert's paintings reveal the influence and remarkable understanding of his adopted country Vietnam through its strong themes and yet remains subtle and soft at the same time - a timeless example of an overall visual vivaciousness in the arts of 20th century Vietnam.

Jean-François Hubert Senior Consultant,  
Vietnamese Art

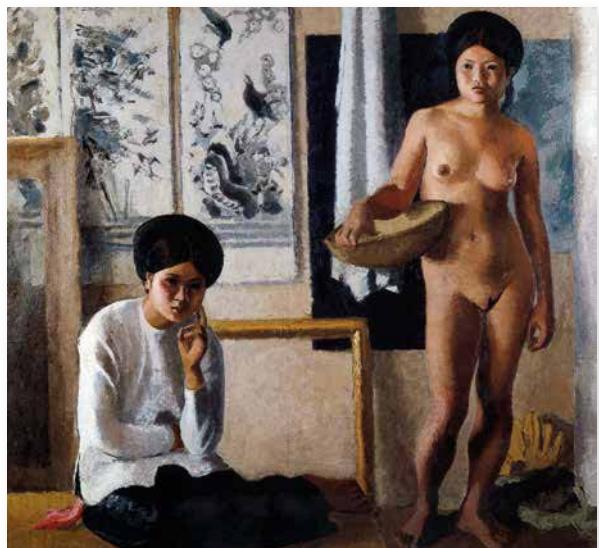
Left to right 由左至右：

Joseph Inguimbert, *L'atelier (The studio)*, Christie® Singapore, 30 Sept 2001, Lot 288, Sold for SGD152,750.  
約瑟·安格百迪《畫室》  
佳士得新加坡 2001 年 9 月 30 日  
成交價：152,750 新加坡幣

Joseph Inguimbert, *Femme au hamac (Woman in a Hammock)*, Christie® Hong Kong, 29 Nov 2015, Lot 480, Sold for HKD2,560,000.

約瑟夫·安格百迪《在吊床上的女人》  
佳士得香港 2015 年 11 月  
19 日 編號 480 成交價：2,560,000  
港元

Inguimbert and his models in an area near Hanoi, circa 1937  
安格百迪與模特兒們在河內附近，  
約 1937 年



偉大的畫家必然是他身處時代的見証人。觀者們若不清楚這點，則可能犯上大錯。身為時代見証人，畫家除是歷史的一部份，亦擔當插畫師的角色，在時代洪流中向我們提示各種徵兆，警惕和鼓勵著我們。

約瑟夫·安格百迪的創作風格中突顯的原創性縱然廣受讚賞，卻仍被同儕所誤解。他早期作品中對大自然及越南人民生活的敏銳觀察、對社會的精準分析等，往往未被廣泛提及。但他仍逐步創作出高層次的作品，叫眾人驚艷萬分。本作品正可印証以上說法。

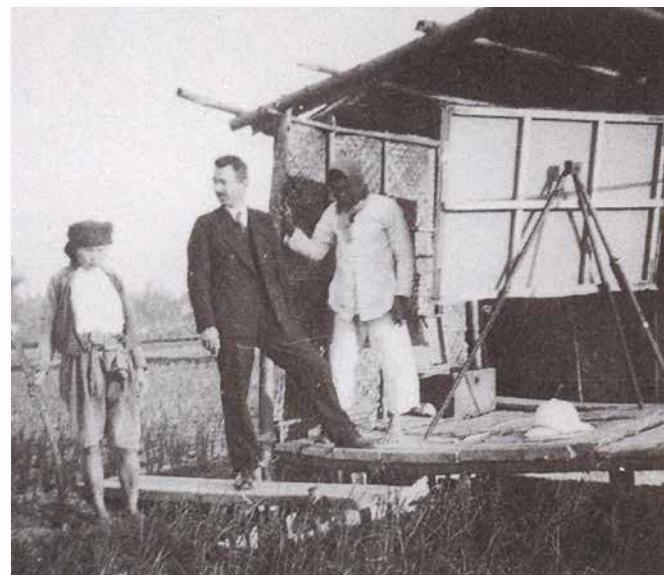
有關本作的另一個重點在於，安格百迪自行決定縮小它的原稿至現稿的規模。我們可以假設藝術家這個舉動是希望將觀者的注意力集中在畫作中央的四位女士身上。相反，藝術家一向習慣仔細描繪的植物在本作中則罕有地變得次要。

安格百迪透過以下例子展現新奇的二分法：兩位裸女堅定的站立著，右臂和臀部主動地伸展著；另外穿著罩袍的女士坐在凳子上，表現得十分害羞。前者慵懶悠閒的姿態與後方站立女子形成對比。各人頭上的裝飾品——兩位裸女或佩戴常見於務農工人的圓錐型帽子，或沒有任何裝飾；而另外兩位女士則有精緻的圓髮髻和絲巾。右邊裸女面容所展示的性感與坐著的年輕女子一張嚴肅的臉有強烈對比。安坐的女士腳上那不合穿的鞋和踏在越南土地上的雙腳是另一例。藝術家在過去與未來之間畫上一條分隔線，正反映出在荒謬無比的 1935 年，兩個世界如何互相試探，嘗試取得平衡。安格百迪成功地抓緊這特別時刻，並把它定格，透過兩種相反而互無關聯的風格，表現他所理解的世界。本幅畫作在構圖上亦相當特殊，層層遞進的訊息以強烈而鮮明的用色傳遞，當中包括藝術家常用的亮白色。

安格百迪的成長歷程將有助我們理解本幅作品所處的時代背景。安格百迪生於馬賽，並先於 17 歲入讀巴黎裝飾藝術學院，及後再於著名的馬賽美術學院畢業。他的藝術天份隨著於 1922 年獲頒布魯門索獎而獲廣泛認同。至 1925 年，29 歲的安格百迪來到越南。當時實在無人能夠想像 20 年後，他成功革新越南繪畫，並留下豐碩的藝術復興創作遺產。他對社會議題極度敏感，並被勞動階層這題材深深吸引。由 20 歲起在比利時，及後於 1922-1924 年間在馬賽其間，他不斷繪畫



以工人辛勤工作為主題的作品，展現他們對社會的貢獻。1922 年《卸花生》和 1924 年《馬賽》兩幅作品正正展示著這程著迷對他創作帶來的顯著影響。21 歲的他在第一次世界大戰期間受傷，所以格外深刻地意識到世界的悲劇及其瞬間即逝的特性。中南半島藝術學院在安格百迪抵達越南前數月成立，而在維托·塔迪悠的支持下，安格百迪引領該院踏上成的道路，並將於 20 世紀亞洲繪畫發展留下永恆的印記。



安格百迪的得意門生除早期的蘇玉雲外，亦包括阮嘉治等人。他主要教授油畫技法，同時成功地將漆繪由裝飾性藝術進化成真正的創作過程。在阿爾克斯·艾梅協助下，安格百迪成為一位畢生致力令越南漆繪成功的嚴師。1925-1945 年間，眾多優秀畫家對這位出眾的師長致敬。安格百迪經常透過藝術史課堂及裸體研習去帶領學生吸收及學習藝術的基本知識。裸體研習毫無爭議是最困難的課程：因為藝術家的作品內任何瑕疵都會毫無保留地展現人前，所有點綴裝飾都派不上用場。學院的教學方針無疑衝擊著越南的保守道德觀念及守舊傳統。當學生或是遊客都被禁止擔任裸體模特兒，維托·塔迪悠最終需聘請囚犯擔任這項工作，只因為他們可以定時外出，在專注的學生面前擔任模特兒數小時以換取一些慰藉。

約瑟夫·安格百迪被視為法藉越南繪畫大師。他對越南的無比熱愛，以及與肉慾似近而遠的連繫，讓他深入了解該國人民及其生活方式，進而深刻領會該國的命運。事實上，安格百迪不單單是一位旅行畫家或外國人，他是一位深刻描繪身處土地的畫家。在藝術領域中的事實是：地權的重要性超越血權。

藝評人 Pierre Gourou 曾經如此評價約瑟夫·安格百迪：「無人能像他一樣恢復這熱帶光輝。他所創造的耀眼光芒，堅定不移至令人目眩，那帶金屬特質的亮白天空、在潮濕季節下帶酸度的植物，全部連結成強烈而獨一無二的共鳴。」

於 1935 年在河內完成的 *Femmes Vietnamiennes* 蘊含越南的精髓與典型，實屬一幅極具創意的傑作。安格百迪的作品展現他對越南的深入了解及其影響，題材鮮明但畫風敏銳而溫柔。本作是展示二十世紀越南美術視覺活潑動人一面的永恆例證。

Jean-François Hubert 越南藝術資深顧問

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## ZAO WOU-KI 趙無極

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

### Untitled

signed in Chinese, signed 'ZAO', dated '1947' (lower right); signed, inscribed and dated 'ZAO Wou-Ki 100 x 81 1947' (on the reverse)

oil on canvas

100 x 81 cm. (39 3/8 x 31 1/8 in.)

Painted in 1947

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

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

### PROVENANCE

Private Collection, Europe (acquired directly from the artist 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).



Fig. 3 Zhang Daqian, *Separation*, 1962. Christie@ Hong Kong May 29, 2012, Lot 3133, sold for 34,260,000 HKD

圖 3 張大千《憶遠圖》1962 年作 佳士得香港 2012 年 5 月 29 日  
編號 3133 成交價：34,260,000 港元

### 無題

油彩 畫布

1947年作

款識：無極 ZAO 1947 (右下)；ZAO Wou-Ki 100 x 81 1947 (畫背)

### 來源

歐洲 私人收藏 (現藏家直接購自藝術家)

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

I do my best to find time for my painting:  
I paint portraits or practice composition.  
I want to understand Matisse and  
Picasso, and Modigliani. On my easel  
I continue to explore painting in oil,  
using pigments ground locally and  
frames I make myself, and I paint a lot of  
portraits: my sisters, Jinglan, or portraits  
of myself.

- Zao Wou-ki,  
from *Zao Wou-ki: A Self-Portrait*

我儘量找時間自己作畫：畫人像、練習構圖。我想了解馬蒂斯、  
畢加索的畫，還有莫地里安尼的。我在畫架上自己摸索著畫油  
畫，用本地製的顏料，自己做畫框，畫了很多人像：姐妹的、  
景蘭的、還有我就自己的。

- 趙無極——《趙無極自畫像》



Watch Video  
瀏覽拍品影片





Left to right 由左至右：

Fig. 2 Zao Wou-ki and his Family. Photo taken in Shanghai around 1948.

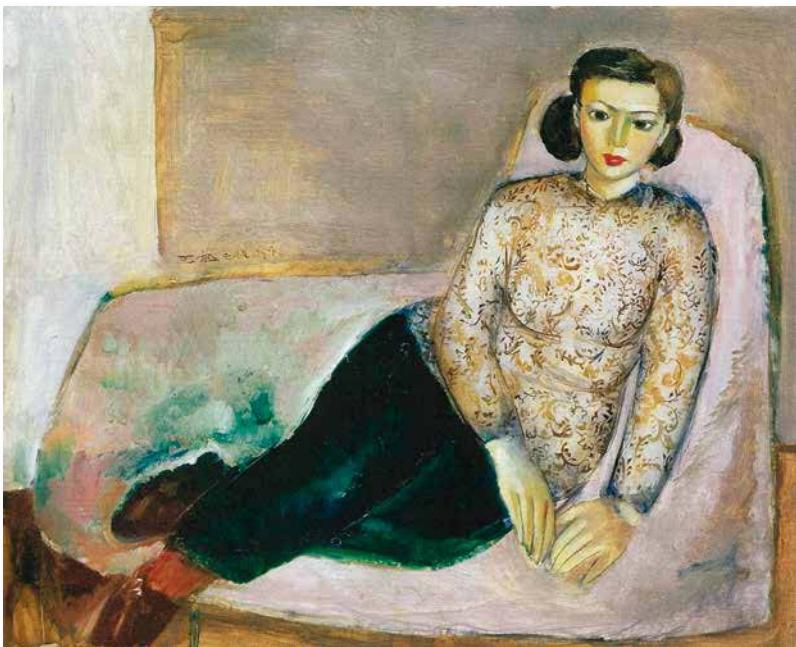
© 2017 Artists Rights Society (ARS), New York / ProLitteris, Zurich

圖 2 約 1948 年，趙無極全家在上海家中合影

Fig. 1 Zao Wou-ki, *Femme sur un canapé*, 1947

© 2017 Artists Rights Society (ARS), New York / ProLitteris, Zurich

圖 1 趙無極《沙發上的女人》1947 年作



## A SPECIAL SUBJECT, RARE AND TREASURABLE

Works in abstract styles account for by far the greater part of Zao Wou-ki's output during the nearly half century of his artistic career. Portraits are rare and difficult to acquire, but we are fortunate to offer at this sale one such rare work from his oeuvre, his *Untitled* (Lot 28) from 1947. Published information indicates that there are only 20 or more extant Zao Wou-ki oil works in this genre (Fig. 1), most of which were painted before he travelled to study in France; after that point the artist focused more on still lifes and scenic landscapes. In 1954 Zao began his oracle-bone series, and in 1958 began naming his abstract paintings with only the date of their completion. Further, because many of Zao's portrait works were destroyed in the Cultural Revolution, only a very few remain. And while this work is untitled, it is possible to infer from published information that the subject is his younger sister, Zao Wu-xuan (Fig. 2).

Zao was born to a scholarly family that took art very seriously. His father taught his sons and daughters how to judge the quality of art works from both a technical and an aesthetic standpoint, while his father's younger brother brought postcards with pictures of famous paintings back from Paris as gifts for young Zao Wou-ki. Before he even left China, Zao was able to use these materials to produce imitations of paintings by famous masters. Steeped in this kind of artistic cultivation,

with an entire family highly interested in painting, Zao decided at an early age to become a painter, and long before he graduated from the Hangzhou Academy of Arts, he often painted oils at home, choosing as subjects his younger sister or scenic landscapes. This *Untitled* embodies Zao's early explorations of Western painting styles in China prior to leaving for France. It is an unusual find due to both its subject and the period of its creation, making it one of the very special representative works of this artist.

## SIMPLIFIED LINES AND AN INNOVATIVE LOOK

The distinguished portrait painter of the Eastern Jin era, Gu Kaizhi, said, Of all paintings, portraits are most difficult, landscape painting is less difficult, and then the painting of dogs and horses. As for terraced pavilions, their distinct forms are not easy to paint, yet can be painted well. They do not require the same kind of creative imagination. Clearly, in the traditional Chinese painting tradition, portraits were held to be the most challenging, given the differences in temperament, expression, and appearance between different subjects; every frown and every smile has to be captured and recreated in an instant. Out of the demand to capture both appearance and expression, a more stylized form of female portrait painting gradually evolved: Almond-shaped phoenix eyes, long, graceful eyebrows, and cherry lips expressed the slender, delicate

form and the virtuous, gentle character of the woman. By comparison with such a portrait work, *Separation*, by the modern painter Zhang Daqian (Fig. 3), we can see how Zao Wou-ki in this *Untitled* deliberately avoided the traditional Chinese image of the beautiful woman. Instead he chooses to portray his subject in simple lines, with deep-set and slightly exaggerated eyes, full and rich red lips, and a fuller, more rounded figure. This kind of realism, which eschews details and simplifies the muscular structure and lines of the body, also differs greatly from the style of Xu Beihong's *Portrait of a Lady* (Fig. 4), with its emphasis on light and its realistic technique and attention to outlines and contours. Zao's *Untitled* simplifies his subject's body into more geometrical structures which fill the greater part of the canvas, expressing her full-figured curves with a feeling of solid weight and the physicality and volume of the body.

## BREAKING WITH TRADITION, ATTENDING TO THE INNER PERSON

Following the invention of the camera in the 19th century, painting was no longer just a form of documentation or a tool for presenting factual appearances, but was elevated to a medium in which the artist could express and portray his inner feelings. Thus, by contrast with Renaissance artist Raffaello Sanzio's *Saint Catherine*



of Alexandria (Fig. 5) or *The Milkmaid* by Johannes Vermeer (Fig. 6), from the Golden Age of Dutch Painting, Zao's *Untitled* also eschews the traditional Western approach to portraits in oil, in terms of both his use of color and his structuring of space. The entire canvas employs only light pinkish-white, brown, and a deep greenish-black as its basic hues; the background is deliberately lightened and three-dimensional space created by means of contrasting blocks of dark and light color and the small stool placed at the center. Handling his subject in this way obscures any sense of a specific historical period or the surrounding environment and makes her the sole object of attention. Breaking down the external images and cues of objects in this way also brings a reinterpretation of the subject's essential inner qualities. Viewers focus more exclusively on the person portrayed, and especially on the sense of their personal inner world. This can also be seen in the way in which Modigliani's portraits (Fig. 7) would usually simplify their backgrounds and employ exaggerations or distortions to highlight aspects of his model's appearance, through which he could similarly express a sense of the inner person.

## FUSING EAST AND WEST AND EXPLORING LIGHT

Whether in the composition of its colours or its use of line, Zao in *Untitled* adopts the

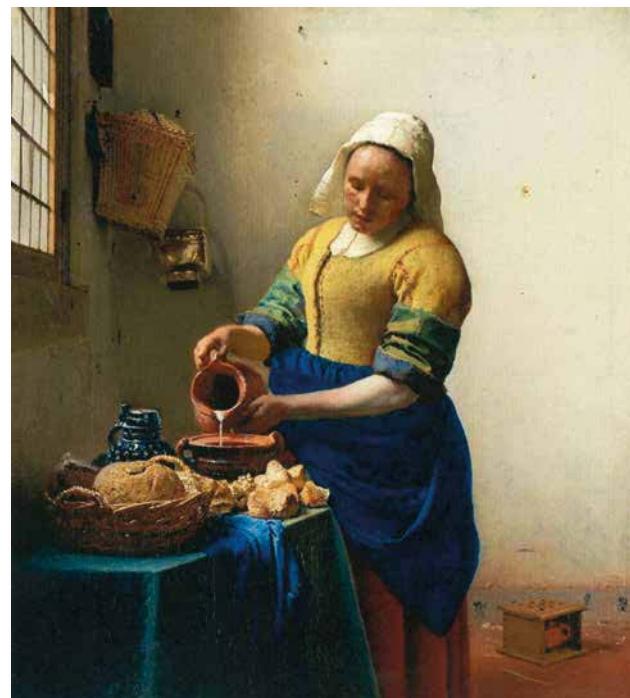
Left to right 由左至右：

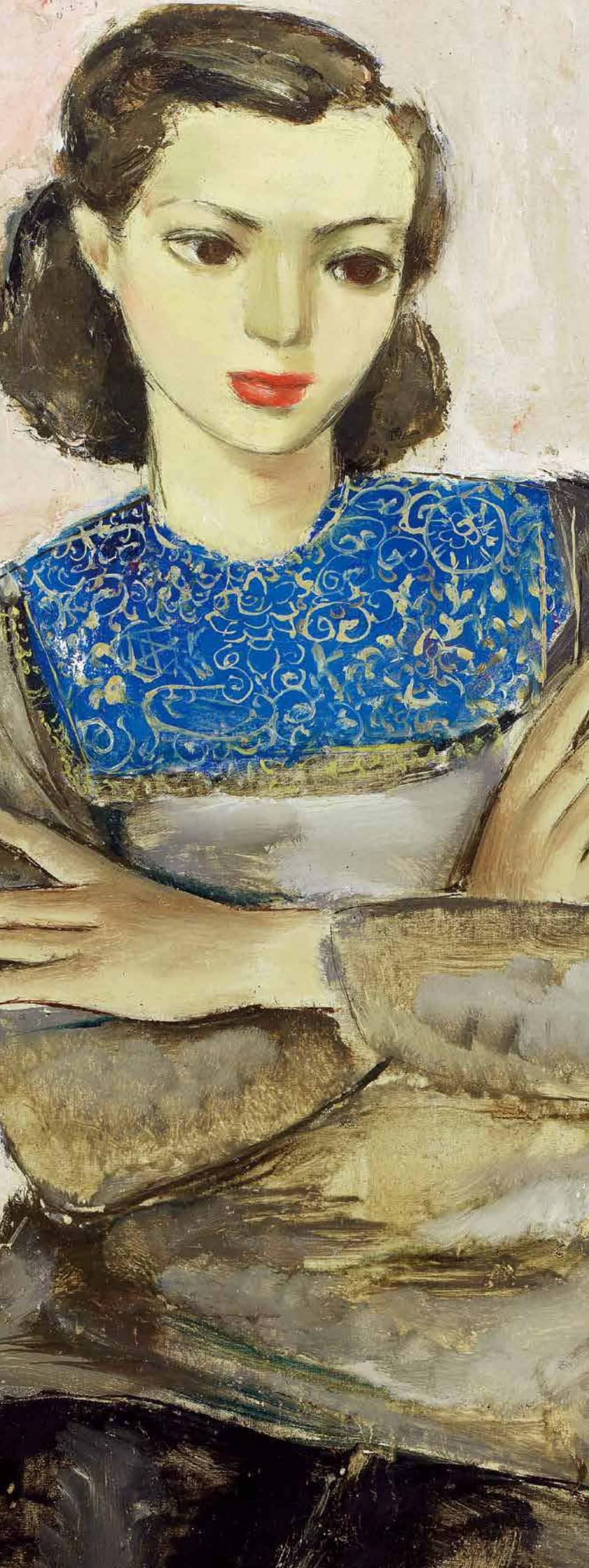
Fig. 5 Raphael, *Saint Catherine of Alexandria*, painted about 1507, The National Gallery, London, UK

圖 5 拉斐爾《亞歷山大的聖加大肋納》約 1507 年作 英國 國家美術館

Fig. 6 Johannes Vermeer, *The Milkmaid*, painted c. 1660, Rijksmuseum, Amsterdam, Nederland

圖 6 約翰·維梅爾《倒牛奶的女僕》約 1660 年作 阿姆斯特丹國家博物館





principle of eliminating the complex and finding what is simple. Only in the clothing of his subject do more complex outlines appear. The printed scrolling pattern of her blouse reminds one of the dragon patterns inlaid in cloisonné enamel from the period of the Qianlong Emperor (Fig. 8), suggesting that Zao Wou-ki, even in his earliest oils, was exploring a painting style that combined Eastern and Western elements. Introducing Chinese cultural elements was a technique also employed by some of the Western artists that Zao Wou-ki admired at the time; Matisse for example arranged for Chinese porcelains or other objects to figure in his paintings, while Zao Wou-ki by contrast here adopts a more reserved approach than the direct placement of such objects in compositions by Matisse. Using these linear motifs in the clothing of his subject suggests that Zao already had in mind the desire to change the ossified styles of Chinese painting, yet at the same time intended to maintain his stance as a defender of traditional Chinese culture. At the same time, Zao brushes patches of yellow into parts of his subject's clothing and the background; these yellow hues release a shimmering light when set against the cooler tones of the background and add a sunnier and brighter note to the painting. Such explorations of light effects would appear in many later Zao Wou-ki works, making this *Untitled* an early representative work that exemplifies his exploration of the use of color effects to create space.



Fig. 8 Qing Dynasty, *A Cloisonné Enamel And Gilt-Bronze Mirror*, National Palace Museum, Taiwan  
圖 8 清 掐絲琺瑯夔龍紋鏡 國立故宮博物院 台灣

## 題材獨特 珍稀罕見

趙無極在近半個世紀的藝術創作生涯裡面，其抽象風格的作品佔了絕大部分，人像畫是非常珍稀難得的，而是次拍賣有幸呈現創作於1947年的《無題》(Lot 28)就是其中一幅罕見的人像油畫。據書冊記載，同類題材之油畫作品(圖1)現存不會超過二十幾張，創作時間基本上集中在他還沒有去法國留學之前，此後藝術家便將焦點轉向靜物與風景，1954年開始「甲骨文系列」，1958年後逐漸轉為只以日期為標題的抽象作品。由於趙氏所繪之肖像畫作品大部分都毀於文革，故現存同類作品寥寥可數。畫作上雖然沒有標題，但依書冊記載，可以推測畫中人乃他的妹妹趙無宣(圖2)。生於書香世家的趙無極，其家人對繪畫藝術十分重視，他的父親常親自教導子女從美學角度和技巧去分析畫作的優劣，叔父則經常由巴黎帶回一些仿製名畫的明信片給趙無極，因此他在未出國之前已經能透過這些材料去仿畫大師的作品。在這種濃厚的藝術熏陶之下，大家都對繪畫藝術十分感興趣，趙無極更在青年時期就立下當畫家的抱負。於是，他早於在杭州藝專畢業之前就常在家中以妹妹及風景作題材畫油畫。《無題》不僅體現了趙氏在赴法留學之前在中國探索西方藝術的早期繪畫風格，在主題和創作年代的特殊性更是藝術家極為獨特的代表作之一。

## 簡化線條 創新面貌

東晉時期傑出的人物畫家顧愷之認為：「凡畫，人最難，次山水，次狗馬，台榭一定器耳，難成而易好，不待遷想妙得也」。可見中國傳統繪畫藝術認為畫人比其他題材更具挑戰性，因為人有不同的氣質、神韻、面貌，一顰一笑皆是畫家需要在瞬間之中捕捉呈現的。這種講究「形神俱備」的藝術審美觀慢慢發展出一套特定的肖像式樣：單鳳眼、柳葉眉、櫻桃小嘴，以表達女人弱質纖纖、賢淑溫婉的個性。如與近代國畫大師張大千的《憶遠圖》(圖3)相較，可見趙無極刻意於《無題》之中擺脫中國傳統仕女畫的形象，而改以簡單的線條刻畫人物的面貌：深邃且誇張的眼珠、鮮紅豐滿的嘴唇、飽滿豐盈的軀體。這種去除細節上的寫實刻畫，簡化人體肌肉線條的結構，與徐悲鴻的《珍妮小姐畫像》(圖4)那種講究光線、注重勾勒的寫實技巧又是截然不同的表現手法。《無題》將女體簡化為幾何形體的組構，佔據了畫面大部份的空間，不單表現女子豐潤的曲線，更呈現出人體的體積感與紮實量感。

## 打破傳統 注重人物內心世界

隨著照相機於十九世紀發明後，繪畫不再只是用於記錄、呈現事實的工具，而上升到表現藝術家個人內心情感的刻畫。因此，若對照文藝復興時期例如拉斐爾(Raffaello Sanzio)的《亞歷山大的聖加大肋納》(圖5)或荷蘭黃金時代畫家約翰·維梅爾(Johannes Vermeer)的《倒牛奶的女僕》(圖6)，趙無極的《無題》無論在色彩的運用或空間的架構上均捨棄了傳統西方肖像油畫的藝術手法。《無題》整幅畫面只以簡單的淡粉白色、褐色及深墨綠色為基礎色調，刻意淡化背景，透過深淺不一的色塊及一張置中的小板凳營造了一個立體的空間。這種處理手法模糊了人物所處於的時代背景與環境，令人物成為畫中唯一的焦點，在打破物體外在形象的同時，更是對於內在本質的重新詮釋，使觀者的注意力被引導到對人的關注，尤其是對人內心世界的關注，就像莫迪里亞尼的人像畫(圖7)多是簡化背景，以誇張、變形的樣貌去突出被畫的模特兒，從而表達人物的內心情感。

## 融合中西 探索光源

《無題》無論是在顏色的組成或是線條的運用上都是採用了捨繁取簡的原則，唯獨在人物的服飾上作出細緻的勾勒，上衣所繪之渦捲型印花圖案令人聯想起乾隆時期之掐絲琺瑯夔龍紋(圖8)，體現了趙氏在其早期油畫的探索上已經嘗試融合中西藝術的繪畫風格。這種以中華文物有關主題入畫的藝術表現手法亦可見於趙氏當時所傾慕的西方藝術家，例如馬蒂斯就經常安排中國瓷器等文物出現在其作品裡，但相較於馬蒂斯直接在畫中呈現中華文物，趙無極則用較為含蓄的手法，利用符號化線條融入人物的衣飾之中，表達了他既有意識去改變僵化了的中國繪畫，亦同時保留了他對傳統中華文化的捍衛。而點綴於衣飾及背景上的一抹抹黃色油彩在冷色調的背景底下隱約發放出閃爍的光亮，為畫面增添了明朗、輕快的感覺，而這種對光源的探索出現在趙無極以後很多的作品中，因此《無題》是體現了藝術家在早期探索色彩對營造空間的代表性作品之一。

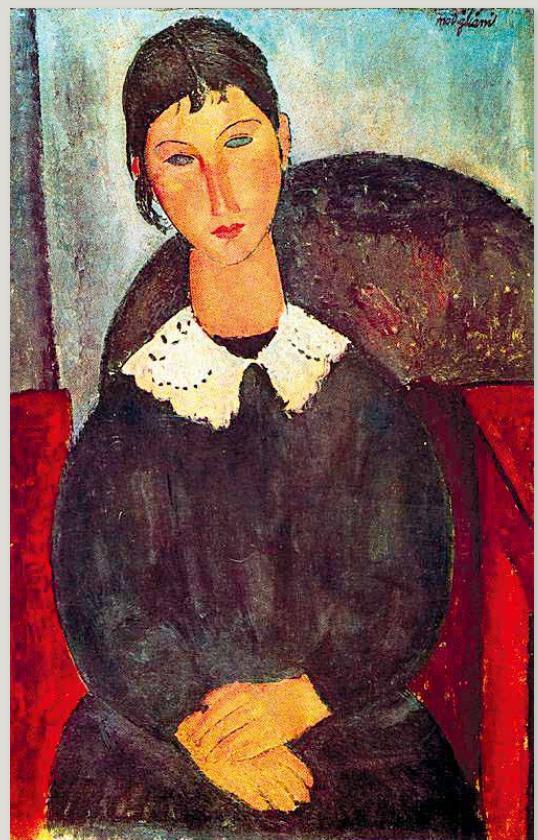


Fig. 7 Amedeo Modigliani, *Elvira with White Collar*, painted in 1917-1918

圖 7 莫迪里亞尼《珍妮小姐畫像》1917-1918 年作



Fig. 4 Xu Beihong, *Portrait of a lady*, 1939. Christie® Hong Kong May 27, 2007, Lot 212

圖 4 徐悲鴻《珍妮小姐畫像》1939 年作 佳士得香港 2007 年 5 月 27 日編號 212

29

## FOUJITA 藤田嗣治

(LÉONARD TSUGUHARU, FRANCE/JAPAN, 1886-1968)

### *Nu Allongé (Reclining Nude)*

signed in Japanese, signed 'Foujita', dated '1932'  
(lower left)

oil on canvas

71.5 x 91 cm. (28 1/8 x 35 7/8 in.)

Painted in 1932

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

**US\$260,000-390,000**

#### PROVENANCE

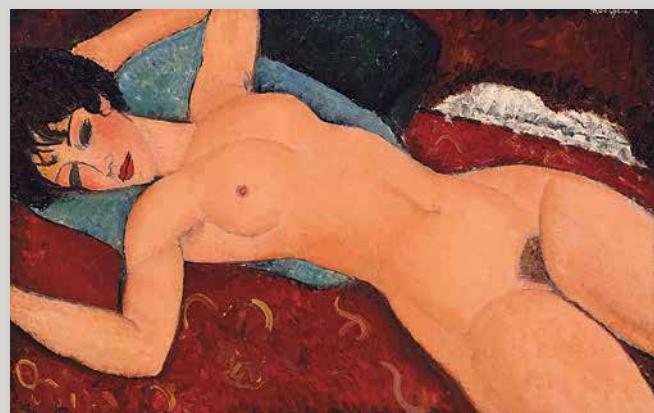
Private Collection, Japan

#### LITERATURE

S. & D. Buisson, *La vie et l'oeuvre de Léonard-Tsuguharu Foujita*, Paris, France, 1987, (illustrated in black & white, plate 32.23, p. 427).

The Chunichi Shimbun, *Leonard Foujita: Art Bridging the East and the West*, Tokyo, Japan, 2016, (illustrated, plate 59, p. 98).

Arrived in Paris in 1913, the then twenty-seven years old Foujita would soon be absorbed into the swirling atmosphere of the Parisian "Années Folles" and become one of the most eccentric and fascinating figure of the School of Paris. By the early 1920s, the artist renamed himself Leonard Tsuguharu Foujita and developed a technique and style that would open a sensational breakthrough in both Western and Eastern art history. The synthesis and balance found his most accurate expression in the depiction of the Nude, a traditional canon of the Western iconography. Foujita noticed quite early that "there



Amadeo Modigliani, *Nu couché (Reclining Nude)*, Christie's New York, 9 November 2015, sold for USD170,405,000  
莫迪里安尼《斜躺裸女》2015年11月9日佳士得纽约 成交价：170,405,000 美元

### 斜躺裸女

油彩 畫布

1932年作

款識：嗣治 Foujita 1932 (左下)

#### 來源

日本 私人收藏

#### 文獻

1987年《藤田嗣治畫集》S. & D. Buisson編  
巴黎 法國 (黑白圖版, 第32.23圖, 第427頁)

2016年《藤田嗣治: 橋接東方與西方的藝術》  
中日新聞社 東京 日本 (圖版, 第59圖, 第98頁)

are only very few nudes in Japanese paintings. Even painters like Harunobo or Utamaro (fig.2) let only appear a portion of the knee or the leg, and these were the restricted area where they could represent the skin sensation. This is what encouraged me to paint nudes again after 8 years of break with the clear objective of depicting the most beautiful material that can be: human's skin."

(Foujita quoted page 96 in Sylvie & Dominique Buisson, *Léonard-Tsuguharu Foujita Volume I*, Paris, France, 2001.)

*Reclining Nude* (Lot 29), painted in 1932 shows one of the strongest demonstration of Foujita's unique treatment of this historical yet inexhaustible canon. Already a renowned figure in both France and Japan, the beginning of the 1930s opens a new era in Foujita's work when he decided to explore the Latin American continent, leaving Montparnasse in May 1931 for Brasil where an exhibition of the School of Paris' artists was held. This period would bring him to settle Japan in 1933 and shows one of the finest compositions in the artist's palette. Travelling with the young model Madeleine Lequeux (fig.1), Foujita left behind money and romance issues, after his second wife fell into the arms of the surrealist poet Robert Desnos.





Fig. 1 Foujita and Madeleine in Buenos Aires, Argentina, 1932  
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

圖 1 藤田嗣治與勒克於 1932 年攝於阿根廷布宜諾斯艾利斯

The first portraits of Madeleine appear in 1930 and shows an unprecedented sensuality, inspired by the radiant beauty of the young and charming dancer. The red hair, blue eyes and candid expression in *Reclining Nude* are easy markers of the young model who had already charmed other Parisian painters such as André Derain who introduced her to Foujita. Hostess during the day and dancer at the Casino de Paris at night, Madeleine is the third muse of Foujita after his two wifes Fernande Barrey who he married in 1917 and

Lucie Badoul, nicknamed 'Youki'. Travelling from Brasil to Argentina, Foujita would testify of his unique way of depicting an iconic canon of Western art history illustrated by his own vocabulary, inspired by Asian calligraphic technique.



Left to right 由左至右：

Fig. 2 Kitagawa Utamaro, *Bathing in cold water*, circa 1799.

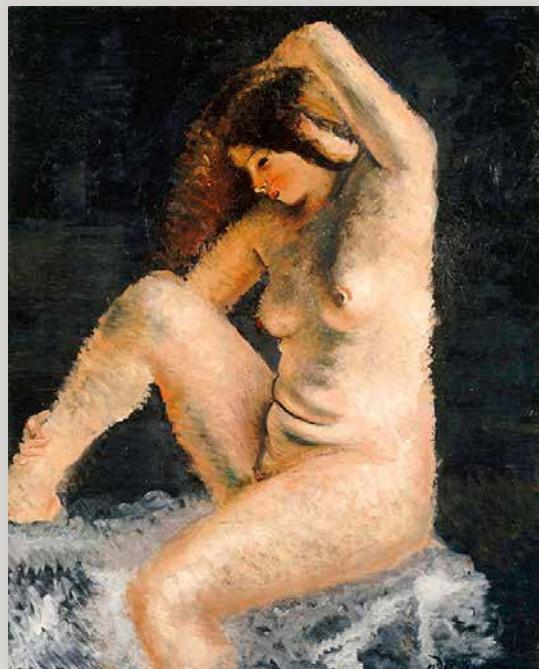
Collection of MOA Museum of Art, Atami, Shizuoka, Japan.

圖 2 喜多川歌麿《冷水浴》約 1799 年作  
日本 静岡縣 熱海市 MOA 美術館館藏

Fig. 4 André Derain, *The Beautiful Model*, oil on canvas, 1923.  
Collection of Musée de l'Orangerie, Paris, France

圖 4 安德烈·德朗《美麗的模特兒》  
1923 年作 法國 巴黎 橘園美術館館藏

Educated at the Tokyo National University of Fine Arts and Music, Foujita followed the courses of Seiki Kuroda who was the first painter to show nude paintings in the 1890s in Japan. Kuroda who went to Paris at the beginning of the 20th Century would bring back to Japan the Western techniques and modern approach (called *yoga*), applying it to the teaching of *nihonga*, the traditional Japanese painting techniques. Foujita found a way to synthesize both approaches, using the mineral pigments inspired by *nihonga* to the medium of oil. Layering the canvas with several binders and natural pigments, this technique he called *nyuhakushoku* (literally "whiteness of milk") enables the brilliant painted surface to be permeable to ink. The model's shape and details of the sheets would



then be drawn with *sumi* (Japanese traditional ink) with the *menso*, the thinnest brush of the Japanese painter. The purity of the line testifies of the finest calligraphic heritage of Foujita and his well-trained calligrapher wrist. The creamy and soft surface creates shades of white and grey, almost monochrome, from which appears a mesmerizing vision of the chaste reclining body of Madeleine on the disordered bed sheets. The gracefulness the figure, that recalls the delicacy of Ingres's *Odalisques* (Fig. 3) or Hashiguchi Goyo's models, bares witness of a model who radiates from a sense of universal and almost abstract beauty.

Only a few colours stands out from this creamy surface; the copper colour hair of Madeleine, faded blue eyes and delicate touches of light pinks on the model's skin. Following the Japanese traditions were the coloured shades are mostly rendered by texture and mineral pigments, Foujita testifies here of his ability to depict a resolutely modern female figure, "painting with the light" like his fellow Parisian friends from the fauvism movement such as André Derain (Fig.4).

藤田嗣治 (Tsuguharu Foujita) 於 1913 年初到巴黎，剛滿 27 歲的他隨即投入巴黎「瘋狂年代」的熾熱藝術氣氛，並以獨樹一幟的風格成為巴黎畫派的耀眼新星之一。1920 年代初，他改名為李奧納多·藤田嗣治 (Leonard Tsuguharu Foujita)，發展出一套獨有的繪畫技巧及風格，成就西方及東方藝術史上的一大突破。裸女是西方肖像畫的傳統題材，藤田嗣治在他的裸女畫作中，準確呈獻東西藝術的結合及平衡。他很早便注意到：「日本畫鮮有繪畫裸體人像，即使是鈴木春信 (Harunobo) 或喜多川歌麿 (Utamaro) (圖 2) 等畫家，也只會繪畫一部分膝蓋或腿部，他們只能透過這些有限的部位，表達肌膚的質感。這促使我在八年後再次繪畫裸體人像，而且我的目標清晰，就是繪畫人體肌膚這種最美麗的物質。」

- 藤田嗣治，引自 2001 年法國巴黎《藤田嗣治卷 1》  
Sylvie & Dominique Buisson 編，頁 96

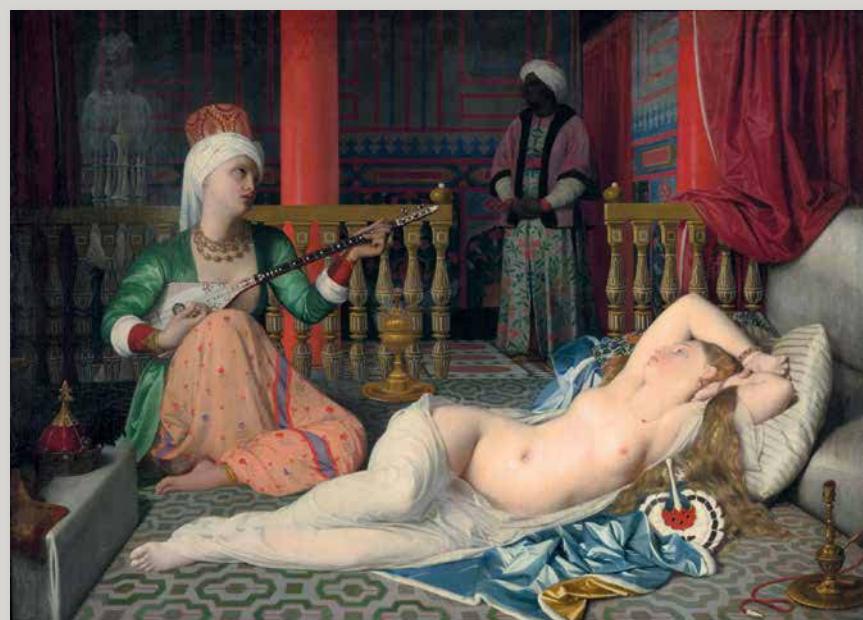
《斜躺裸女》(拍品編號 29) 繪於 1932 年，完美展示藤田嗣治對這個歷久常新的經典題材的獨特處理手法。於 1930 年代初，他已享譽法國及日本藝壇，卻毅然決定探索拉丁美洲的新大陸，開創全新風格。1931 年 5 月，他離開蒙帕納斯，前往巴西參加巴黎畫派藝術家舉行的展覽。這段時期引領他於 1933 年返回日本，並創作了其中一幅代表作。藤田嗣治在第二任妻子與超現實主義詩人羅伯特·德思諾斯 (Robert Desnos) 出軌後，拋下一切金錢與愛情的煩惱，與年輕模特兒馬德萊娜·勒克 (Madeleine Lequeux) (圖 1) 結伴同遊。1930 年，藤田嗣治深受這位年青舞者的魅力與美態啟發，為她繪畫首幅肖像畫，畫中展現前所未見的情慾氣息。在《斜躺裸女》中，人物擁有勒克的紅髮、藍眼睛及率真的神態，而這位年輕模特兒亦曾擔任安德烈·德朗 (André Derain) 等巴黎畫家的模特兒，後來安德烈更將她介紹給藤田嗣治。勒克白天擔任服務生，晚上則於巴黎賭場擔任舞蹈員，是繼藤田嗣治的兩位妻子 (於 1917 年迎娶的費爾南德·巴雷 (Fernande Barrey) 及第二任妻子露西·巴杜爾 (Lucie Badoul，昵稱瑤姬) 後的第三任靈感女神。藤田嗣治從亞洲書法技巧取材，發展出一套獨有的藝術詞彙，而從巴西前往阿根廷時，他便以這些獨特的詞彙描繪西方藝術史中的經典裸女題材。

藤田嗣治於東京藝術大學跟隨黑田清輝 (Seiki Kuroda) 學藝，黑田清輝是 1890 年代日本率先繪畫裸體畫的藝術家。他於二十世紀初遠赴巴黎，將西方的繪畫技巧與

*Reclining Nude* demonstrates how Foujita found a way to reunite both the line and the light in his palette, becoming this universal painter he wanted to be. He would honour and give his modernity to the traditional guidance of the Asian painting as complied in the Mustard Seed Garden Manual of Painting written by the painter Wang Kai in 1701, stating :

"In the art of painting,  
The use of the brush is of the utmost importance  
Then comes the control of the ink,  
And finally the one of the colour."

現代手法 (稱為「西洋畫」) 引進日本，並應用於日本傳統「日本畫」技巧的教學之中。藤田嗣治利用源自日本畫的礦物顏料與油彩，將兩種手法共冶一爐。他在畫布上塗上多層黏合劑與天然顏料，自創出一套「乳白色畫法」，讓墨水能滲透已上色的明亮畫布表面。他以最幼的日式畫筆面相筆和日本傳統墨水描繪人物的輪廓和細節，簡潔的線條彰顯他深厚的書法技巧與造詣。柔和的乳白色畫面展現深淺不一的白色和灰色，色彩幾乎融合為一，刻劃勒克赤裸地斜躺在凌亂的床單上，令人著迷。人物的體態優雅，令人想起安格爾 (Ingres) (圖 3) 的宮女或橋口五葉 (Hashiguchi Goyo) 筆下的女士，展現人物近乎抽象的普世美態。



乳白色的畫面只展現幾種鮮明色調，包括勒克的紅色髮絲、淺藍色眼眸和白裡透紅的肌膚。藤田嗣治按照日本繪畫傳統，以不同的質感及礦物顏料呈現各種色調，證明他也與安德烈·德朗 (André Derain) 等同期巴黎野獸派畫家一樣 (圖 4)，能以「光影法」描繪現代女性。

《斜躺裸女》展示藤田嗣治嘗試結合線條與光線的方法，成為他心目中的全能畫家。藤田嗣治的現代風格源自亞洲繪畫傳統，正如王概於 1701 年撰寫的《芥子園畫譜》所言：「論繪畫，用筆為先，用墨為次，用色為後。」

Fig. 3 Jean-Auguste-Dominique Ingres, *Odalisque with Slave*, 1839. Collection of Harvard Art Museums/Fogg Museum, Cambridge, Massachusetts, USA

圖 3 安格爾《宮女和奴僕》1839 年作 美國 麻省 劍橋 哈佛藝術博物館 福格藝術博物館館藏

30

## LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

### Nude

signed in Chinese (lower left)  
ink and colour on paper  
67.5 x 66.5 cm. (26 5/8 x 26 1/8 in.)  
one seal of the artist

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

### PROVENANCE

Anon. Sale, Christie's Hong Kong, 19 March 1990, Lot 328  
Acquired from the above sale by the present owner  
Private collection of Mr. Robert Chang, Hong Kong

### 裸女

水墨 設色 紙本  
款識：林風眠 (左下)  
藝術家鈐印一枚

來源  
1990年3月19日 佳士得香港 編號328  
現藏者購自上述拍賣  
香港 張宗憲先生私人收藏

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.

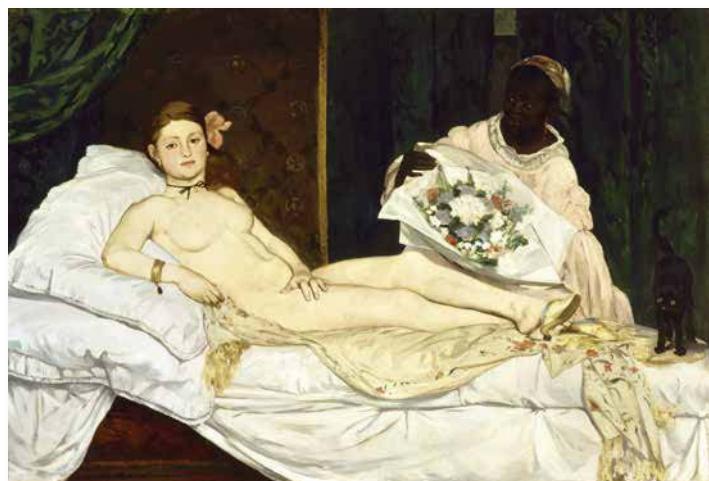
- Wu Guanzhong, Lin Fengmian: Master of his Generation

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。

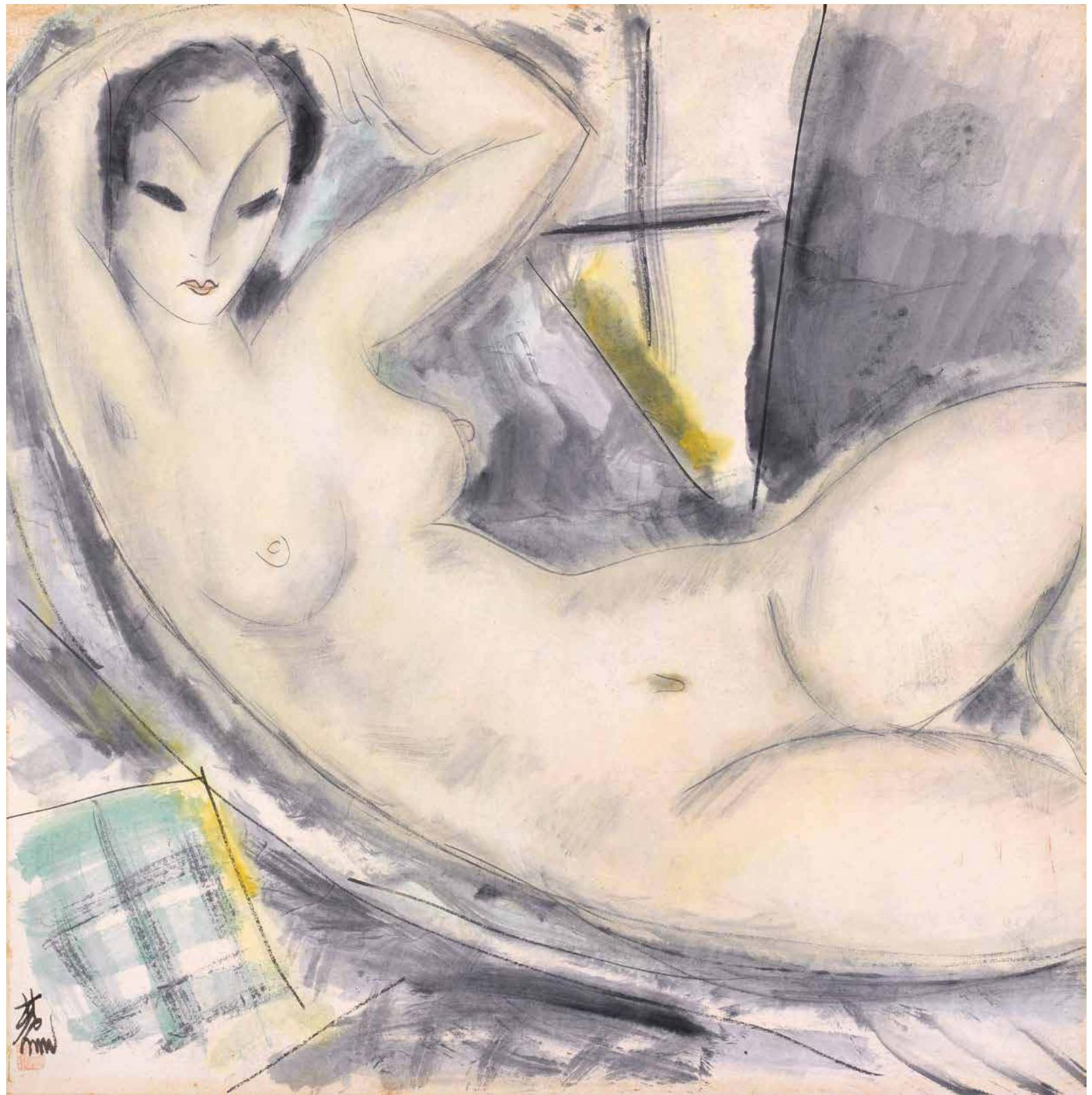
- 吳冠中《一代宗師林風眠》

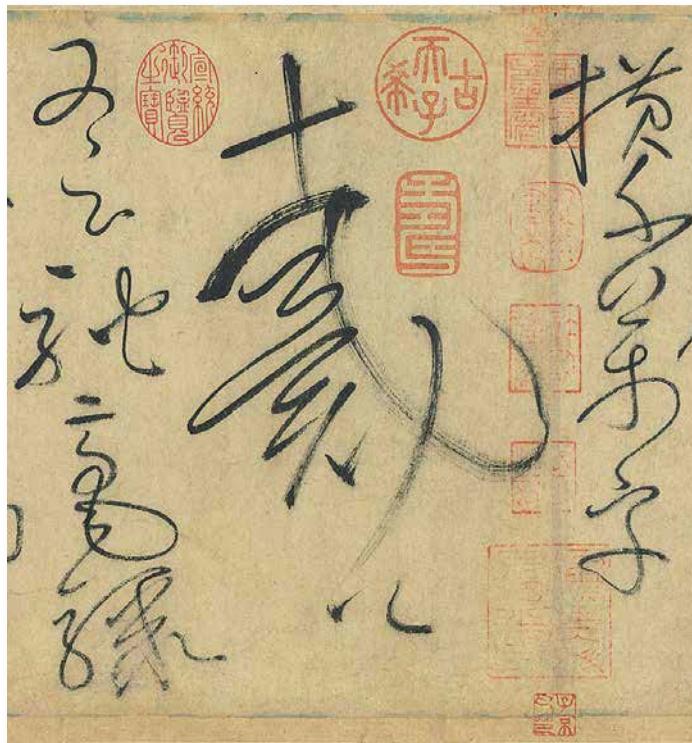


Fig. 1 Titian, *The Venus of Urbino*, 1538  
圖1 提香《烏爾比諾的維納斯》1538年作



Édouard Manet, *Olympia*, 1863, Musée d'Orsay, Paris  
愛杜爾·馬奈《奧林匹亞》1863年作 巴黎 奧賽博物館

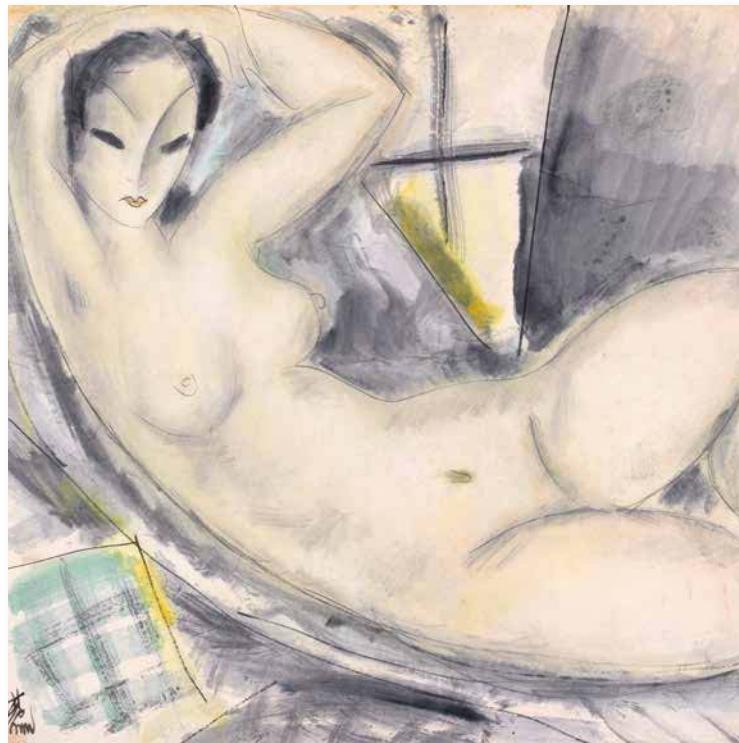




Left to right 由左至右：

Huai-su,  
*Autobiography*, Tang Dynasty,  
National Palace Museum,  
Taipei  
懷素《自敘帖》唐代，臺北故宮  
博物館

Lot 30



The convergence of Eastern and Western culture in the 20th century had a profound impact on the 5,000-year old traditions of Chinese painting and calligraphy. During this time, Chinese artists put great thought into the creation of new presentations that would both preserve and rejuvenate tradition with a contemporary spirit. Perhaps no artist's work better encapsulates this turning point in art history than the paintings of Lin Fengmian, whose honest portrayals overcame all boundaries of language, culture, and nationality.

Lin was born in 1900 in Guangdong province. At age 20, he left for France to take place in a work-study program. The May Fourth Movement of the 1920s marked the start of a new era in China's cultural history. Groups of intellectuals returned to the motherland from their studies abroad, bringing with them Western ideals of democracy and science, and in turn revolutionizing and advancing the development of Chinese art and literature. Enlightened by their studies overseas, many artists consequently began infusing Western ideology into Chinese contexts, unlocking the door to a new cultural dimension for China in the 20th century. This was the stage onto which Lin Fengmian entered when he returned to China in 1926 to become the director of the National Beijing Fine Art School. At age 29, he helped to

establish the College of Art in Hangzhou, which later became the prestigious China Academy of Fine Art. Serving as the school's first president, his innovative approach of blending Chinese and Western styles enabled the school to nurture students who would become the titans of Chinese 20th century art such as Zao Wou-Ki, Chu Teh-Chun and Wu Guanzhong. For this reason, Lin Fengmian is often considered the father of Chinese modernism.

One of the subjects Lin Fengmian is best known for are his depictions of female figures; *Nude* is a pivotal example that fully illustrates his artistic proficiency and technique. The artist's portrayal of the figure in this work, follows a long tradition of depictions of similarly positioned women in Western art history, the foundations of which run all the way back through to ancient Greece and Rome. A strong comparison can be drawn to academic paintings by Old Masters such as the Venetian school painter, Titian. Like Titian's *Venus of Urbino* (Fig. 1), the female figure in Lin's work poses in a relaxed yet classical posture with her arms crossed and legs languidly outstretched, as she turns her alluring gaze toward the viewer. Titian's *Venus* is shown in full against plush draping, the lavish trappings of her boudoir, including two nattily dressed servants, in full display. Meanwhile, Lin keeps the



composition closely cropped to his figure so that her arms brush the top boundary of the work and her legs are truncated just below the knees by the right edge. While his expert washes of ink indicate a certain sense of 'atmosphere' within the room, we have little perception of the furnishings within the space or even the form of the furniture that the figure is reclining upon. A few cross-hatching strokes in the lower left corner perhaps loosely indicate patterned throw pillows, while the pane of a window behind reveals nothing about the world that exists beyond. This all serves to create a very intimate view of the subject—rather than standing by as an observer as we do with Titian's *Venus*, here it is as if we are reclined beside her and little else matters.

While the subject herself may have been drawn from classical origins, Lin employs several techniques to imbue the work with a considerably modern sensibility. He carefully models the figure in delicate washes so we are able to perceive the soft and fleshy curves of her body, whilst flattening the composition with the loose and perceptible brushwork in the surrounding space so that we are aware of his presence as the painter. This flat, almost planar, quality of the space, as well as the way in which the figure's gaze meets our own provides a close comparison to Édouard Manet's 1863 painting *Olympia*

(Fig. 2), whose subject shocked audiences at the time with her confrontational and uncompromising stare. Meanwhile, the few well-placed strokes used to elegantly describe the figure's face in Lin's work, testify to the deep impact modern masters such as Henri Matisse and Pablo Picasso had on the artist. Moreover, the square dimensions of canvas itself belie a sense of modernity, allowing Lin the ultimate flexibility to create a composition built from geometrical structures that was balanced and harmonious, while also remaining dynamic.

Although ink as a medium is limited in its ability to present colors and textural quality compared to oil paint, Lin Fengmian adeptly exercised the tonal variations of ink to its full potential under the banner of "reviving Chinese Art". In *Nude*, Lin skillfully delineates the body of the figure, providing a boundary between her cream colored skin and the soft washes of ink used to define the environment around her. Whereas Western aesthetics rely more on color to complement lines and actualize space, for Lin Fengmian, line is paramount. In his deft and fluid strokes, one can make out an inheritance from the emotive and running lines of calligraphic script. Meanwhile his choice to use negative space as the predominant and focal 'color' within the

Left to right 由左至右：

Pablo Picasso, *Les Demoiselles d'Avignon*, 1907, Museum of Modern Art, New York City

Pablo Picasso © 2017 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 紐約現代藝術博物館

Lin Fengmian, *Still Life*.  
林風眠《立體靜物》



Francisco Goya. *La Maja Desnuda*, 1797-1800, Museo del Prado, Madrid, Spain.

法蘭西斯科·哥雅《裸體的馬哈》  
1797-1800 年作 西班牙 馬德里  
普拉多美術館

composition, a technique employed by the great literati painters of the Song Dynasty, further reaffirms his deep roots within Eastern tradition. The result is a highly transformative atmosphere, oscillating in harmonious balance between emptiness and form, color and space.

Lin Fengmian was among a handful of the first generation of Chinese artists who firmly established and directed the undertaking of in Chinese art. His concern with the changes in form, composition, and spatial structure,

allowed him to imbue his subjects with a Modern poeticism and Classical grace that is yet to be surpassed, in order to lead the tradition of Chinese painting into wider, richer and more modernized terrain. Lin Fengmian's legacy of creative achievements and teachings have exerted far-reaching influences in the subsequent flourishing careers of some of the most important painters of the 20th century, forever changing the face of Chinese art.

Sleeping Hermaphroditus,

The Louvre, Paris

《安睡的赫馬佛洛狄忒斯》巴黎  
盧浮宮



二十世紀東西文化交融對歷經五千年之中國傳統書畫產生了深遠影響。期間，中國藝術家們苦心求索，以當代之精神開創全新的藝術表達形式以繼承傳統並令其重新煥發生機。其中，林風眠的繪畫大膽真摯、驚世駭俗，跨越了語言、文化及國界的障礙獨步畫壇，展現了當時中西藝術融合的重要歷史轉折。

林風眠，1900 年生於廣東省；二十歲時，身赴法國勤工儉學。1919 年五四運動標誌著新文化運動的興起。大批海外求學的知識份子歸國，同時帶回了西方民主與科學的理念，以助力中國藝術與文學的改革與發展。受到西方教育的啟發，諸多海外求學的藝術家們開始不斷嘗試將西方理念融入中國藝術語境的探索，為二十世紀中國藝術開啟了一扇通往嶄新文化維度的大門。值此之際，林風眠於 1926 年受邀歸國就任國立北平藝術專科學校校長；29 歲協助創立杭州藝術專科學校，暨久負盛名的中國美術學院前身。作為杭州藝專的第一任校長，林風眠率先提出融合中西方藝術風格的教學方法，啟發了隨後一批中國藝術巨擘如趙無極、朱德群、吳冠中。因此，林風眠也被後人推崇為中國現代藝術之父。

林風眠尤以擅畫女性人物聞名；該幅《裸女》代表了其繪畫技法與藝術造詣的巔峰。畫中的人物形象取自西方藝術中類似題材的源自古希臘古羅馬的姿勢與構圖。相同的作品可參考古典大師，如威尼斯畫派畫家提香的學院派作品。如提香的《烏爾比諾的維納斯》(圖 1)一樣，林風眠畫中的女性人物放鬆地將兩隻手臂交叉在頭後，雙腿慵懶地伸開，眼神誘惑迷離地凝視著觀者。提香的維納斯全身置於白色的床單之上，身後是垂落的奢華絨布幔帳和精美的閨房內飾，以及兩位穿戴整齊的僕從。而林風眠則將畫面切割壓縮至僅保留人體部分，女人的手臂緊貼畫框上沿，雙腿膝蓋以下則被右側的邊框切去；他嫋熟地運用水墨點染描畫以營造室內獨特的「意境」：我們無從分辨空間內的傢俱陳設甚至人物所倚靠的背景的細部特徵；畫面左下角幾筆交叉線條或許是幾隻印花抱枕，女人身後窗櫺的玻璃也是一片空白，無從知曉畫中場景所處的外部世界。這些獨特的藝術手法共同構建出一個異常親密的主觀視角，與觀看提香的維納斯不同，在林風眠的《裸女》前，觀者仿佛與畫中的女人近在咫尺，一併斜倚在她的身邊。

雖然畫中的女人形象取自古典繪畫中的經典造型，林風眠運用新的技巧為作品注入鮮明大膽的現代感。他細緻地用水墨暈染出女人胴體上立體的陰影，突顯其柔軟豐滿的身體曲線，再用簡潔粗獷的筆觸將周圍的環境壓縮成二維空間，以提示觀者畫家的存在。畫中的平面空間，以及女人與觀者四目交對的凝視眼神，與愛杜爾·馬奈 1863 年的名作《奧林匹亞》(圖 2)類似：畫中女人倔強且毫不妥協的眼神當時震懾了所有來參觀的觀眾。而林風眠寥寥數筆優雅勾勒出的清秀面龐也反映了現代主義大師如亨利·馬蒂斯和巴勃羅·畢卡索對他的巨大影響。此外，正方形的畫布本身就極具現代感，為林風眠提供了極大的靈活性，以創作出平衡協調且富有動感的幾何構圖。

儘管與油畫相比，水墨在色彩與肌理表達方面存在一定局限，林風眠始終秉持「復興中國藝術」的信念，嫋熟地將水墨的色調變化發揮到了極致。在該幅《裸女》中，林風眠精巧地勾勒出女人的胴體，將她乳白色的皮膚與用水墨渲染的周圍環境一分為二。西方美學更多依賴色彩輔助線條並營造空間感，而林風眠則更強調線條的重要性。他行雲流水的筆觸取法自隨性縱逸的中國傳統書法。同時他在構圖中選擇將負空間施以主色調，這個技法曾在著名宋代文人畫中出現，也再次證明他與東方傳統的深厚羈絆。畫中所展現的傳統與顛覆，在實與虛，色彩與空間之間不斷搖擺，達到和諧統一的平衡。

作為中國少數幾位創立並引領現代藝術發展的先驅之一，林風眠在造型、構圖以及空間結構上的變化，為他的作品注入了現代主義的詩意與古典主義的優雅，以無人企及的藝術成就帶領中國傳統繪畫進入更加寬廣、更加豐富、更加現代的藝術領域。林風眠的藝術創作及教育理念對隨後中國二十世紀湧現的諸多重要藝術家們產生了廣泛深遠的影響，永遠地改變了中國藝術的面貌。

Xia Gui, *Mountain Market-Clear with Rising Mist*, Song Dynasty, Metropolitan Museum of Art, New York  
夏圭《山市晴嵐圖》宋代  
紐約大都會博物館



31

## HENDRA GUNAWAN 古那彎

(INDONESIA, 1918-1983)

### *Fish Vendor, Bali*

signed 'Hendra' (lower left)

oil on canvas

150 x 200 cm. (59 x 78 3/4 in.)

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

**US\$260,000-390,000**

#### PROVENANCE

Gift from the artist to Dr. Moerdowo, Denpasar, Bali  
Duta Fine Arts, Jakarta, Indonesia  
Acquired from the above by the previous owner  
Anon. sale; Christie's Hong Kong, 1 April 2001, Lot 112  
Acquired from the above sale by the present owner  
Private Collection, Asia

#### EXHIBITED

Jakarta, Oets Gallery, Solo Exhibition of Hendra, 1985.

"Indonesian art draws its strength from its rich cultural past and from its preserved customs and sacred rituals. The best painters are not slaves of their old cultures, but use ancient representation and techniques, old myths and epics and recreate them."

– Esmeralda and Marc Bollansee.

This season, Christie's is proud to present three hallmark works from Hendra Gunawan's oeuvre, tracing his artistic progression across key periods in

### 峇里島魚販

油彩 畫布

款識：Hendra (左下)

#### 來源

藝術家贈與前藏者Moerdowo醫生 登巴薩 峇里  
Duta Fine Arts 雅加達 印尼  
前藏者購自上述畫廊  
2001年4月1日 佳士得香港 編號112  
現藏者購自上述拍賣  
亞洲 私人收藏

#### 展覽

1985年「古那彎個展」Oets畫廊 雅加達 印尼

his artistic career. As one of the pivotal figures of the Indonesian modern art era alongside Affandi and Sudjojono, Hendra Gunawan has been dubbed as the most versatile artist amongst his contemporaries. His works can be seen as a pictorial homage to his homeland and its people. Through his art, Gunawan captures his love for his archipelagic home with articulate expression manifested in the painterly choice of brilliant colours and lively figures.

Gunawan's later works are evidence of his tendency towards romanticizing scenes from his homeland. After his imprisonment in *Kebon Waru* as a result of the 1965 anti-communist purge, Gunawan decided to move to Bali with his second wife, living there until his final days. Bali had become a paradise for many, including European artists such as Adrien-Jean Le Mayeur, Walter Spies, and Rudolf Bonnet. Artists were inspired to capture the liveliness of the island and its people through their art. Similarly, Hendra's love for the Balinese people and their traditions soon found their way onto his canvases. Depicting the people of the island and their leisurely approach to life,



Hendra Gunawan, *Wayang*, Christie@ Hong Kong 27 November 2005, Lot 115, Sold for HKD 660,000.

古那彎《Wayang》佳士得香港 2005 年 11 月 27 日  
編號 115 成交價：660,000 港元



Close up of one of *wayang kulit* puppet detail.  
皮影戲偶細節特寫



*Fish Vendor, Bali* is an exquisite example of the focus of his later works.

Gunawan placed great importance on the communal spirit of the island in his depiction, for he believed that life only existed for the sake of the community. While his style evolved and palette developed, Gunawan's remained deeply inspired by his surroundings and their lives that would pass through. Work and play, in celebration and conflict, and even in life and death, Gunawan aimed to depict all phases of life. This choice of subject also mirror his socialist stance and his involvement with politically-oriented cultural organizations before his imprisonment. Unlike Affandi, Gunawan's art often also sought to examine in detail the life of the women of the nation and their roles within the community. In contrast to the nature of these subjects, he chose vibrant colours to restore the spirit and elevate the importance of the ordinary, offering his art as a celebration of the people who build the nation.

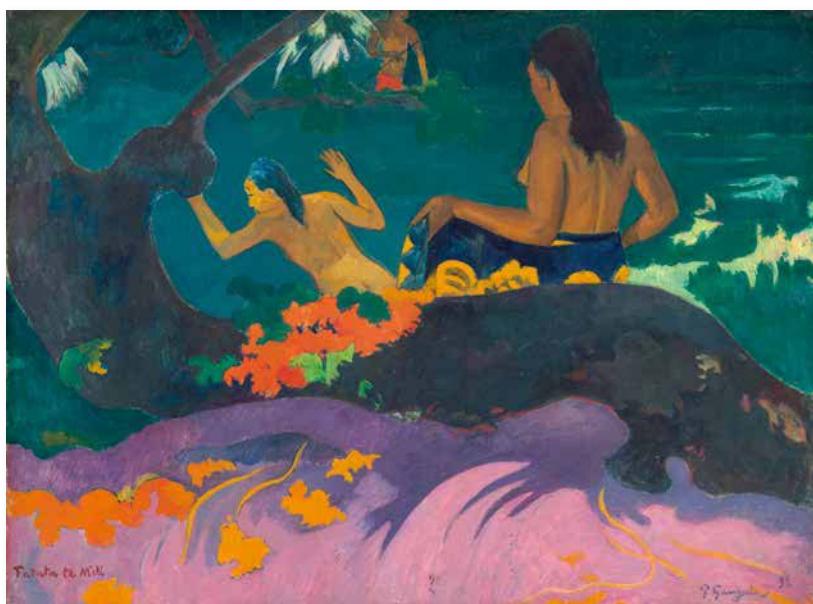
Gunawan's prowess in creating interactions between his subjects is one of his greatest traits. A strong sense of community is a predominant characteristic of his works depicting life in Bali, as expressed through the interactions and exchanges between the figures in his paintings. Through his meticulous arrangement of the figures in his painting composition, the artist creates an interlinking chain of interactions. *Fish Vendor, Bali* depicts a group of women conversing with a fish vendor by the beach. With a simple touch, a passing glance, or a gentle gesture, the people in the scene are subtly connected to one another.

Differing from his *Mountain Landscape* painting (Lot 51), where the landscape fills the scene with its imposing presence, the

landscape in *Fish Vendor, Bali* recedes into the canvas to become a natural background to his subject. Gunawan highlights his subject with the use of rather striking colours, with the semi-translucent batik cloth and kebaya sensuously wrapping the curvaceous figure of his female subjects. Batik has always been symbolic of artist's love for the Javanese culture and tradition, and serve as the essential fabric of the society that binds the community. The painting showcases Gunawan's ability to imbue his people with raw emotion through their iconic stylized figures.

In reference to his lively figures, Astri Wright states that "*Hendra's style could also be said to draw on the genre of cartoons and caricatures, a newly developed art in Indonesia during the nationalist period*". Anatomically, they bear features akin to traditional Indonesian shadow puppetry, *Wayang Kulit*, with their elongated limbs, thick feet, widely spaced toes, long necks, protruding noses and large eyes. With his play of colours, use of traditional patterns and reference to shapes attributed to the Javanese culture, Gunawan harmonizes the contrasting elements of the East and West through his canvases.

Painted in his studio in Bali between 1982-1983, just a short period of time before his passing, *Fish Vendor, Bali* is a testament towards Gunawan's remarkable long-life dedication and passion for his nation and its people through his art. *Fish Vendor, Bali* was a gift from the artist to Dr. R.M. Moerdowo, a doctor and art enthusiast who was treating Hendra Gunawan for his illness. This additional provenance not only gives us an insight to the history of this exceptional work, but also allows the viewer to enjoy the work from a very personal and intimate perspective.





Dr Moerdowo with Hendra Gunawan and family in the studio, Bali.

Moerdowo 醫生與亨德拉·古那彎及家人，攝於峇里

「印尼藝術的養分源自其豐富文化歷史、獲好好保留的習俗及神聖的宗教儀式。一流的畫家並不是古老文化的奴隸，相反，他們會採用歷史悠久的表達方式和技巧，再現古老的傳說和史詩。」

- Esmeralda and Marc Bollansee.

佳士得於本季度隆重呈獻亨德拉·古那彎的三幅標誌性作品，回塑其藝術生涯中重要時期的藝術演化過程。與阿凡廸及蘇佐佐諾齊名為印尼當代藝術重要人物的古那彎，被同儕視為最多才多藝的藝術家。他的作品以鮮明用色及生動人物清晰表達對家鄉的熱愛，被視為對故鄉及其人民的致敬。

古那彎較後期的作品傾向把故鄉的風景浪漫化，引証其畫風的改變。在因 1965 年反共產主義肅清被囚於 Kebon Waru 後，古那彎決定與第二任妻子移居峇里島並於該地定居至離世。峇里一直被不少人視為天堂，當中包括著名歐洲藝術家如勒邁耶、沃爾特·史華斯和魯道夫·邦尼。藝術家們常透過作品捕捉充滿朝氣的峇里和那兒人民的生活日常。古那彎對峇里人民和傳統的熱愛亦同樣透過畫布表露無遺。《峇里島魚販》一作捕捉島上人民輕鬆自在的日常生活，是他較後期的作品中既重要又精細的一幅。

古那彎相信生活只為群體而存在，所以在作品中特別重視展現峇里島上人民的群體精神。縱然他的創作風格和主色調逐步演變，在創作意念上仍一直深受身處周遭環境及人物啟發。古那彎希望透過作品描畫人生各個階段：工作與遊戲；慶典與衝突；以至出生與死亡。他的作品選材不但反映其社會主義立場，亦顯示出他入獄前在政治傾向明顯的文化機構中曾經全身投入。與亞方廸不同，古那彎的作品經常聚焦於女性生活，及她們在社會中擔當的角色。為了跟取材性質形成強烈對比，古那彎特意挑選鮮明色彩以突顯主體的精神和提升平民的重要性，讚揚平凡大眾對國家建設的貢獻。

古那彎作品其中一個最明顯的特徵，在於他創造畫作主角之間互動的超凡造詣。在他描繪峇里人民生活的作品

中，強烈的群體性佔著相當重要的位置，這從畫作中人物互動交談的描繪可見一斑。古那彎經常在畫作構圖中把各個人物仔細巧妙地編排，從而引發環環相扣互動。《峇里島魚販》描畫一群女人跟海灘旁邊的魚販對話的情景。憑著畫中描繪的簡單觸碰、匆匆一瞥、溫柔示意，各人即被巧妙地串連在一起。

與《山景》(拍品編號 51) 以壯觀的風景填滿畫布不同，《峇里島魚販》的風景部份逐漸褪到一個自然背景的位置。古那彎特意採用鮮明色彩、半透明的蠟染服飾 batik 和被性感地裹在婀娜多姿女士身上的芭雅服 kebaya，以突顯畫中各個人物。蠟染服飾 batik 是連結社會各個階層的必要基礎，亦象徵古那彎對爪哇傳統文化的熱愛。本作品充份顯示古那彎透過別具風格及代表性的人物灌輸純潔情感的能力。

Astri Wright 曾就古那彎採用活潑人物的取向作出評論：「古那彎的風格可說是參考了在民族主義時期新興的藝術方式 -- 卡通和人物漫畫體裁」。結

構上，古那彎筆下的人物擁有跟印尼傳統皮影戲相 Wayang Kulit 相似的特徵：修長的四肢、粗壯的雙腳、遠遠分隔的腳趾，長長的頸項、突出的鼻子和大大的眼睛。古那彎精心運用色彩、傳統圖案及與爪哇文化相關形狀，成功地把對比甚大的東西方元素和諧地注入畫布之中。

《峇里島魚販》是古那彎即將離世前 (約 1982-1983 年) 於畫室完成的作品。它是古那彎透過美術對國家及人民終身傾注熱情的實証。《峇里島魚販》古那彎致送予為晚年的他治病的醫生兼藝術愛好者 R.M. Moerdowo 醫生的禮物。這資訊不單讓我們更了解本作品，亦讓觀者在欣賞本佳作時添加個人又親密的視角。

Wayang Kulit character  
皮影戲角色



32

## HENDRA GUNAWAN 古那彎

(INDONESIA, 1918-1983)

### Never Lose Your Fighting Spirit

signed @lendra@lower left)

oil on canvas

100 x 168 cm. (39 3/8 x 66 1/8 in.)

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

**US\$260,000-390,000**

#### PROVENANCE

Formerly in the collection of Omar Dani, commander of the Indonesian Air Force (1962-1965)

Thence by descent to the previous owner

Private Collection, Asia

Indonesia embarked on its road to freedom from the beginning of the Japanese Occupation during the second World War. As the occupation spread the Japanese powers encouraged the growing nationalist sentiment of the people. Although this was done on the account of a greater political advantage for the invading Japanese powers against the preexisting colonial masters, this support led to the creation of new Indonesian institutions and elevated the position of local political leaders such as Sukarno. Through these local organisations,



Javanese revolutionaries armed with bamboo spears and a few Japanese rifles, 1946.

1946 年，手持竹矛以及日本步槍的爪哇革命戰士

### 鬥志昂揚

油彩 畫布

款識：Hendra (左下)

#### 來源

前印尼空軍司令 (1962-1965 年) Omar Dani私人收藏

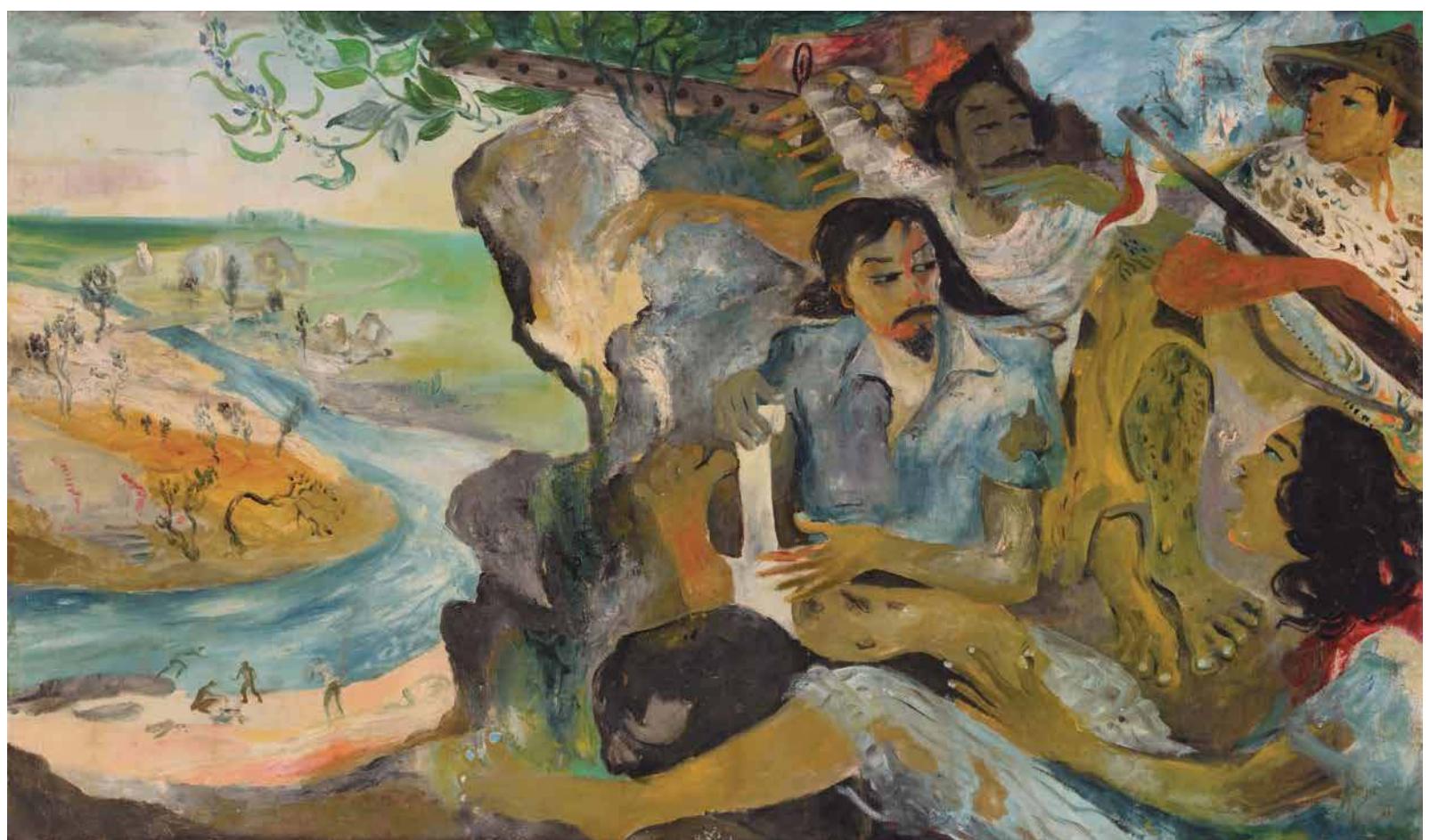
現由原藏家家屬收藏

亞洲 私人收藏

artists such as Affandi and Hendra Gunawan took part in Indonesia's struggle for independence, joining the scores of native Indonesians who participated as guerilla fighters in the fight for freedom.

Hendra Gunawan was twenty eight years old when the Second World War broke out. Despite his active participation in the struggle for independence, his passion for art never wavered. Famed for his depictions of the magnificent landscape of Indonesia and its warm people, themes centered on the revolution have been a mainstay for the artist's oeuvre. *Never Lose Your Fighting Spirit* (Lot 32) is Gunawan's fine tribute to the freedom fighters during the nation's struggle. Through his art, Gunawan applies his artistry to humanize the revolution, offering an intimate point of view of the activities that happened in the course of Indonesia's upheaval.

In the present lot, Gunawan portrays a group of guerilla fighters gathered on top of a cliff just before an attack. Guerilla tactics were widely known and effectively utilized during Indonesia's fight against their colonial enemy. In this painting, Gunawan illustrates the protagonist bandaging the leg of his wounded comrades, while animatedly sharing a piece of information. The two of the soldiers in the background appear to be paying attention while interacting with each other. Armed with their loaded rifles at the tip of the cliff,



S. Sudjojono, *Pertemuan di Tjikampék yang Bersedjarah* (Historic Meeting in Tjikampék), 1964, Christie's Hong Kong, 27 November 2011, Lot 1144, Sold for HKD 2,540,000

蘇佐諾《Tjikampék會議》1964年作 佳士得香港 2011年11月27日 編號1144 成交價：2,540,000 港元

the fighters strategize their next line of attack. Gunawan is able to build the narrative content of the painting with his dynamic compositions, demonstrating his expertise in arranging his subjects on the pictorial plane. With the open group configuration, Gunawan invites the viewers into the conversation, effectively allowing the viewers to be present in the moment. In the background, Gunawan paints a group of men and the ruins of buildings in the distance, appearing faintly from a bird's-eye view. With light brushwork and a paler colour palette, Gunawan figures the background as complementary to his narrative.

*Never Lose Your Fighting Spirit* is Gunawan's sincere homage to his beloved nation. It evokes the strength of the people and their unwavering fighting spirit on the road to liberation. At the same time, the work expands the viewer's appreciation for Gunawan's skilled brushwork, thoughtful composition and evocative use of colour.

This exemplifies Gunawan's deep commitment to painting the lives of the people. Despite the fact that most of Gunawan's paintings of revolutionary

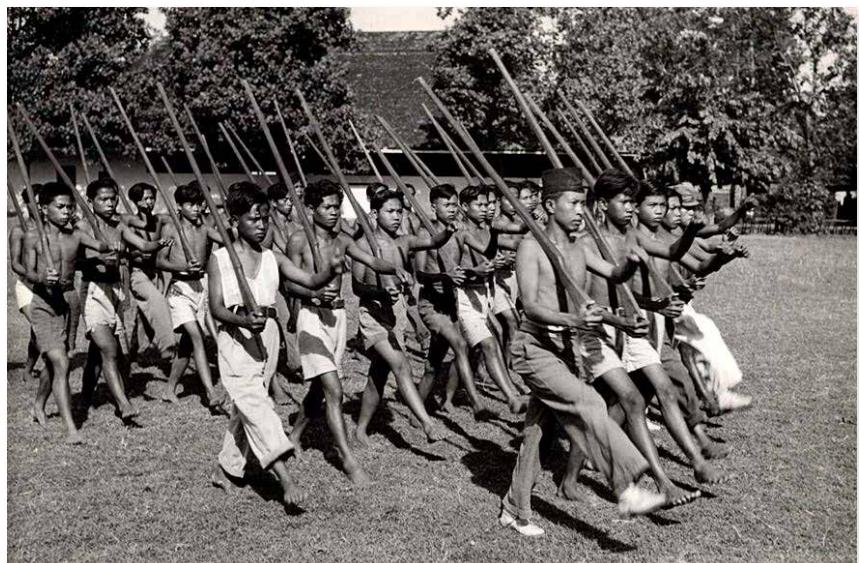
Indonesian guerilla fighters training.  
受訓中的印尼游擊戰士



themes are less visually connected to his wayang kulit influences, their elongated limbs, big toes, batik motifs and their typical side-facing profiles, the work marks the beginning of Gunawan's artistic journey as an early instance of his iconic style.

Formerly in the collection of the late Indonesian Air Marshall Omar Dani, *Never Lose Your Fighting Spirit* caught Dani's attention during a visit to the artist's studio. The painting instantly Dani's patriotic sentiment, as a fighter himself during the Soekarno era. Dani was later promoted to become Minister and Commander of the Air Force in January 1962, and remained in command until 1965.

This exceptional painting highlights Hendra's immersion in the revolutionary struggle for independence in his formative years as an artist and can be read as the artist's declaration of his steadfast patriotism and love for his country.



在二次世界大戰期間，印度尼西亞於初步受到日本殖民統治時開始展開獨立革命。當時日本因為其背後更龐大的政治因素而支持印尼群眾高漲的民族主義情緒，原因是希望能夠打壓其他侵略印尼的殖民國。日本的援助導致新的組織於印尼的成立，並且鞏固了如蘇卡諾的當地政治領導人物。透過參與這些當地組織，包括阿凡迪與古那彎的藝術家也投身印尼獨立抗爭，與其他大量的當地印尼人一起加入印尼游擊隊，為了自由而戰。

二次世界大戰爆發時，古那彎當時正值 28 歲青春年華。他積極的參與獨立抗爭，但同時也不曾忘卻本身對於藝術的熱愛。古那彎因為他所創作的印尼壯麗的風景畫以及當地熱情的人民而聞名，而革命主題的創作更是佔據他作品的絕大部份。《鬥志昂揚》(拍品編號 32) 是古那彎獻給為了國家而抗爭的那群自由鬥士的傑出創作。古那彎在作品中透過藝術賦予革命人性，表現出印尼紛亂的革命過程中稀有的親密觀點。

在本次拍賣的這件作品中，古那彎呈現出位於山崖頂正準備要攻擊的一群游擊戰士。游擊戰術在印尼對抗殖民敵軍的抗爭中被有效的運用。在這幅作品中，藝術家繪出正在協助同袍包紮腿部傷口同時正激烈的轉述著情報的主角，位於後方的兩位戰士正在聆聽，同時兩人也正在與彼此互動著。手持上膛的步槍，位於山崖頂端，這群戰士正在討論著他們下一步的攻擊策略。古那彎透過充滿能量的構成，架構出畫作的內容敘述，熟練的將各個主角與元素置放於畫面中。所呈現的開放性的安排，用意在邀請觀眾一同參與對話，有效的讓觀眾能夠融入畫中的情境。透過些微的鳥瞰角度，畫面的遠方有著另外一群人以及廢墟。透過古那彎輕柔的筆觸以及柔和的色彩運用，背景成功的加強了藝術家所想呈現的敘述。

《鬥志昂揚》是古那彎獻給他摯愛的國家最真誠的敬意，展現出人們的力量以及為了自由不屈不饒的抗戰精神。同時，作品也充分的展現出古那彎熟練的筆法，精密的構圖以及大膽的用色。

這件作品代表著古那彎希望能夠透過藝術表現出印尼人的生命力的深刻決心。雖然古那彎大部份以革命為主題的畫作跟哇揚皮影偶戲之間並沒有特別強烈的視覺連結，但是在這幅作品中，畫中人物拉長的四肢、較大的腳趾、加上蠟染風格的圖飾以及典型的側面輪廓，這一切都代表著這件作品是古那彎後續藝術生涯經典風格的起源。

之前由已逝印尼空軍中將歐瑪·丹尼所收藏，丹尼當時前往拜訪藝術家工作室時看到《鬥志昂揚》這幅作品，因為本身也曾在蘇卡諾時期投入抗戰，這件作品立即的激起了他的愛國情操。丹尼日後於 1962 年 1 月成為印尼空軍總司令，卸任於 1965 年。

Left to right 由左至右：

Hendra Gunawan, *Gerilya Persiapan Penyerangan (Guerrillas Preparing For An Assault)*, 1960, Christie@ Hong Kong, 28 November 2015, Lot 46, Price Realized at HKD 7,840,000

亨德拉·古那彎《籌備突擊的游擊隊》1960 年作 佳士得香港 2015 年 11 月 28 日 編號 46 成交價：\$7,840,000 港元

Omar Dani, Former Indonesian Air Marshall and Minister and Commander of the Air Force, 1965.

1965 年，前世印尼空軍中將及空軍總司令歐瑪·丹尼



33

## AFFANDI 阿凡迪

(INDONESIA, 1907-1990)

### *Self-Portrait*

signed with artist's monogram and dated '1967'

(lower left)

oil on canvas

105 x 87 cm. (41 1/8 x 34 1/4 in.)

Painted in 1967

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

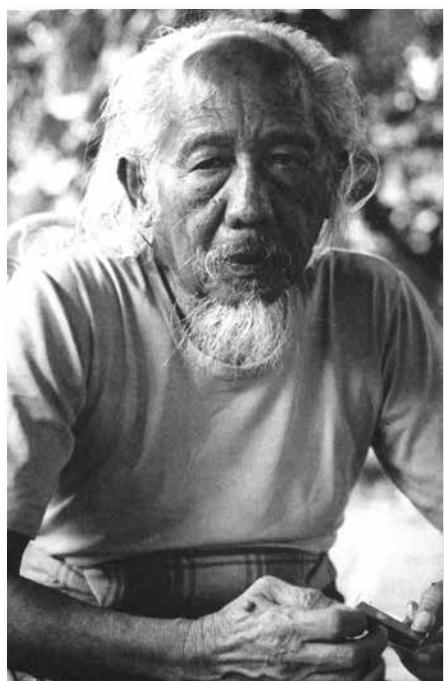
**US\$260,000-390,000**

#### PROVENANCE

From the collection of Ambassador Helder Martins de Moraes,  
Brazil's Ambassador to Indonesia (1969-1971)

Private Collection, Portugal

Widely recognized as "The Father of Indonesian Painting", Affandi's style of painting stands out against those of his contemporaries for its raw energy and unique execution. Affandi's works were highly regarded by art enthusiasts, critics, and academics, within Indonesia and beyond. His inventive painting technique was well received all over the world and saw him travelling to the west to introduce the art world to the vision of the east portrayed in his works.



Affandi 阿凡迪

### 自畫像

油彩 畫布

1967年作

款識：藝術家花押 1967 (左下)

#### 來源

前巴西印尼大使 (1969 - 1971 年) Helder Martins de Moraes私人收藏

葡萄牙 私人收藏

Born in Cirebon, West Java, Indonesia, Affandi's interest in painting began at an early age. In his early twenties, a stint as a live model for an Italian artist working in Bandung exposed him to the Western art historical canon, allowing him to deepen his knowledge and hone his own artistic technique, called the *plototan* technique. Squeezing paint directly onto the canvas, Affandi's is able to apply his characteristically bold strokes to create a three-dimensional surface of striking impasto. Not only did he depart from the use of paintbrushes, he removed the intermediary painting tool by using his palms and fingers to manipulate the paint directly on the canvas, affording him a freedom of expression directed by his own limbs.

### AFFANDI AND THE SELF-PORTRAIT : LOOKING THROUGH THE SELF

The present *Self-Portrait* (Lot 33) comes from the collection of Ambassador Helder Martins de Moraes, a Brazilian journalist, filmmaker and former diplomat of Brazil to Indonesia from 1969-1971. Ambassador de Moraes was a friend of one of Indonesia's most prominent and renowned art collectors, Mr. Alex Papadimitriou, and a former colleague of Josias Carneiro Leao.

The subject of self-portrait features significantly in Affandi's body of work. The artist used it as a visual



biography, a means for him to understand himself better. Despite being interested in a breadth of subjects in his paintings, Affandi would return to the self-portrait in times where he needed to turn his gaze inwards to refocus his intentions. Aside from being a tool of self-reflection, Affandi's self-portraits clearly delineate his artistic trajectory, tracing the development of his style and practice from his formative years throughout his artistic journey. As Umar Kayam mentioned on Affandi and his commitment to the self-portrait as a subject:

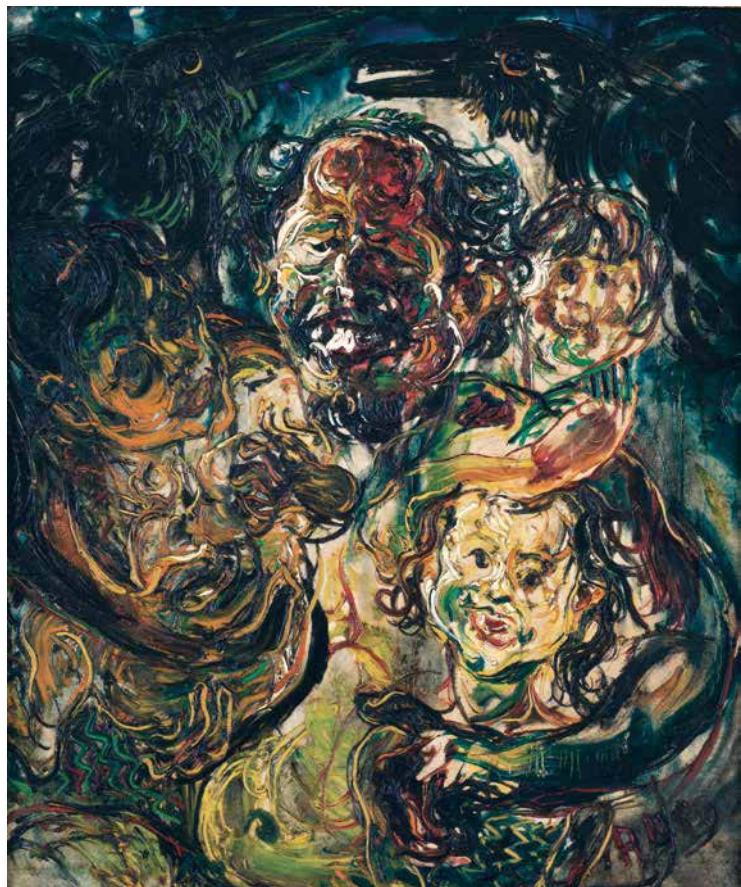
*"It is quite amazing to see a painter so tirelessly paint himself again and again. In every portrait there is a feeling that the painter is searching for something, some meaning, as if he was unfamiliar with the person he was painting."*

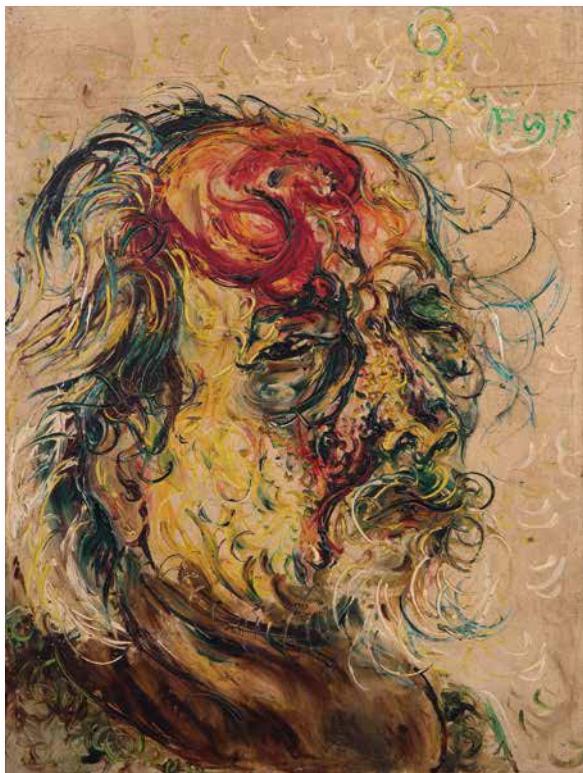
Painted at the pinnacle of his artistic career in the 1960s, the present *Self-Portrait* showcases the genuine expression of the artist's self. Through his expressive strokes and generous impastos, Affandi vividly captures the physical likeness of himself as a middle-aged man with a head of lush, white hair. Turning sideways, Affandi locks eyes with the viewer in an intense stare down. A

mass of swirls dominated in red form his forehead resembling Affandi's favoured motif of the sun. The sun appears frequently in the artist's works, as he regards it as a vital 'Life Force'. Wild lines of blue and green form his unruly hair, while layers of fine white impasto lend a tactile quality to his painting, ageing his physical existence with unusual specks around his nose and cheeks. Smearing red and yellow throughout the picture plane, Affandi adds depth to his facial features and defines them with dramatic, curvaceous lines that are highly inspired by the Cirebonese *Wayang Kulit*, Affandi's main inspiration for his self-taught painting technique. In making his self-portraits, Affandi always physically aligned his with one of the *Wayang Kulit* character, *Sukrasana* who is unattractive but kind-hearted and at the same time he is able to bring the heavenly garden into the earth, which the later part is reflected in what Affandi did with his paintings. Affandi's earliest self-portraits are dated back to 1940s with a style that is of realist and later would evolve the emotive portrait such as the work presented today. The present lot showcases Affandi's maturity in his painting skill which emulated in his dynamic and vivid lines, revealing Affandi's most honest expression of self and his passion towards his art.

The iconic artist's pictogram above his signature elevates the significance of the present lot. Quintessential to his most special works, the pictogram of a sun with hands and feet were granted only to the paintings that Affandi felt empowered by. It symbolizes all that Affandi believed in as an artist and as a human being – it represents the elements that kept him spiritually fulfilled in life. With the sun as an essential source of energy, the hands representing hard work and determination, and the feet as a reminder to stay grounded in one's actions while moving forward in life. With the pictogram emblem to the painting, the present lot become the artist's contentment of his artistic achievement. Additionally, the unique history and exceptional provenance established the importance of this painting and its place in Indonesian art history.

Affandi, *Affandi and Grandchildren*, 1959, Christie® Hong Kong, 30 May 2015, Lot 3, Sold for HKD 7,840,000  
阿凡迪《阿凡迪與孫兒》1959 年作  
佳士得香港 2015 年 5 月 30 日  
編號 3 成交價：7,840,000 港元





阿凡迪被公認為「印尼繪畫之父」，畫風充滿原始力量，創作方式別樹一格，於同輩畫家中無出其右。作品獲得印尼及海外的藝術愛好者、評論家和學者的高度評價。藝術家自創的繪畫技巧備受讚譽，曾多次遠赴海外向西方藝術世界介紹作品中的獨特東方視野。

阿凡迪生於印尼西爪哇的井里汶，自幼已對繪畫產生濃厚興趣。於二十歲出頭時替一名旅居萬隆市的義大利畫家當人體模特兒，因此而對藝術有更深入的認識，並磨練出自創的 *plototan* 藝術技巧。阿凡迪作畫時直接將顏料擠在畫布上，然後以雄渾的厚塗手法，創作出富有立體感和充滿能量的畫面。他不僅摒棄畫筆，更捨棄一切繪畫工具，直接以手掌和手指在畫布上塗抹，讓肢體不受拘束地釋放心中的意念和情感。

### 阿凡迪和自畫像：從自我審視自己

這幅《自畫像》(拍品編號 33)來自記者、電影製作人及前巴西駐印尼大使(1969 - 1971年)Helder Martins de Moraes 的私人珍藏。Helder Martins de Moraes 是印尼最著名的收藏家 Mr. Alex Papadimitriou 的朋友，也是 Josias Carneiro Leao 的前同事。

自畫像是阿凡迪作品中的重要命題。藝術家視之為個人的視覺自傳，讓他加深對自己的了解。儘管藝術家的創作涉獵廣泛的命題，每當他須要內省以重新調整自己的方向和目標時，便會回歸到自畫像的命題。除了作為自我反思的工具之外，阿凡迪的自畫像也清晰地刻劃了他的藝術軌跡，記錄了他自出道以來在藝術風格和實踐方面的發展進程。烏瑪爾·卡亞姆提到阿凡迪和他對自畫像的投入時曾說：

「看到一位畫家孜孜不倦地一而再畫自己，實在令人相當驚嘆！每一幅自畫像都予人一種畫家正在尋找某種東



西、某些意義的感覺，彷彿他並不熟悉正在繪畫中的人物。」

這幅《自畫像》創作於六十年代，正值阿凡迪藝術生涯的顛峰時期，是藝術家自我的真實寫照。他以富有表現力的筆觸和濃烈的厚彩，鮮活地捕捉了自己滿頭蓬鬆白髮的中年面貌。畫中側身的阿凡迪以懾人的目光凝視著觀者。由一團紅色漩渦形成的前額看起來就像是藝術家熱愛的太陽圖案。藝術家認為太陽是重要的「生命之力」，因此經常在作品中出現。狂野的藍色和綠色線條構成一頭亂髮，而重重幼細的白色厚彩則在鼻子和臉頰上形成不尋常的斑點，為他增添一絲老態，也令作品更有質感。阿凡迪在整個畫面上塗抹了紅色和黃色，為面容注入深度，並以生動的曲線勾勒出面部輪廓。這些曲線取材自井里汶的傳統皮影戲，是藝術家自學繪畫技巧的重要靈感泉源。在創作自己的肖像時，阿凡迪總是把自己與傳統皮影戲的其中一個角色 Sukrasana 的形體結合起來。Sukrasana 其貌不揚，但卻心地仁厚，並具有把天堂花園帶到人間的超凡能力，阿凡迪的創作亦反映同樣的人文精神。阿凡迪的自畫像最早可以追溯至上世紀四十年代，早期的風格趨向現實主義，其後逐漸演進成著重表現內心情感的畫像，今次拍賣的作品正是其中的典範。這幅自畫像充分體現阿凡迪成熟的繪畫技巧，從畫中充滿生氣和動感的線條可見一斑，揭示了阿凡迪最真誠的自我表達和對藝術的無比熱愛。

在藝術家簽名上方的標誌性圖象令這件作品更形重要。藝術家只會在賦予他精神力量的作品上留下這個有手和腳的獨特太陽圖象。它象徵阿凡迪作為藝術家和人類所相信的一切 — 它代表令他的精神生活保持充實的元素。太陽是能量之源，手代表努力和決心，而腳則提醒我們在人生路上要時刻保持腳踏實地。這個圖象標誌著藝術家對作品藝術成就的肯定，再加上獨特的歷史和罕有的來源，更加奠定這幅作品在印尼藝術史上的重要地位。

Left to right 由左至右：

Affandi, *Self-Portrait*, 1975. Christie's Hong Kong, 23 November 2014, Lot 120, Sold for HKD 4,840,000  
阿凡迪《自畫像》1975 年作 佳士得香港 2014 年 11 月 23 日  
編號 120 成交價：4,840,000 港元

A wayang character, Collection of Tropenmuseum, part of the National Museum of World Cultures.  
《木偶》熱帶博物館 國家世界文化博物館分部

34

## SUDJANA KERTON 克爾頓

(INDONESIA, 1922-1994)

### *Lalu Lintas (Street Scene)*

signed and dated 'S. Kerton'80' (lower right)  
oil on canvas  
71 x 122.5 cm. (28 x 48 in.)  
Painted in 1980

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

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

Nationalism and its Transformations: Reflection on Works of Sudjana Kerton, Bandung, Indonesia, 1996 (illustrated, p. 99).

### 街景

油彩 畫布  
1980年代作  
款識：S. Kerton 80 (右下)

來源  
亞洲 私人收藏

文獻  
1996年《國族主義及其轉型：克爾頓作品的反思》  
印尼 萬隆 (圖版，第99頁)

One of the key modern artists in Indonesian art, Bandung-born Sudjana Kerton stands out from artistic peers (Affandi, Hendra Gunawan, S. Sudjojono, and the likes) as being the only one to have spent an extensive portion of his life abroad. Living in the West for more than a quarter of a century undoubtedly influenced his style of painting. *Lalu Lintas* (Lot 34) was painted 1980s, a few years after Kerton's return to Indonesia, and can be perceived as a consolidation of the influences to his style over the years.

Sudjana Kerton is known for his vibrant and lively figurative works that depict scenes of everyday life in Indonesia. Born during the Indonesia's struggle for independence from the Dutch, Kerton possessed a profound sense of nationalism as a young man. He held a job as an illustrator for the Patriot newspaper which proved to be an appropriate outlet for him to express his political beliefs freely while honing his natural journalistic sensibilities by recording a range of both great historical moments and ordinary everyday events by hand. To capture every moment in history, Kerton had to be adept in sketching with speed, sometimes given only enough time to pen down the barest essence of the instance. In line with his desire to record and retain a history of the people in his drawings, it also became his natural inclination to collect documents and all possible records of the present.



Sudjana Kerton, *Behind Pasar Baroe, Bandoeng, sketch, circa 1949.*  
克爾頓《巴羅帕薩爾的後面，班多恩，素描》約1949 年代作



By the late 1940s, Kerton was amongst the highly recognised and more established artists in Indonesia, yet was always his dream to experience a life abroad for the unhindered exposure to all the world had to offer. Settling down in America, Kerton also travelled widely in Europe. Works produced during this period featured a much cooler and subdued palette, with simplified forms that tended towards Cubism, were notably influenced by the works of key European painters such as Pablo Picasso and Georges Braques.

In New York, Sudjana Kerton eventually decided to take up a scholarship by the Art Students League. There, he met Japanese instructor Yasuo Kuniyoshi, who bluntly criticised the lack of spirit in Kerton's otherwise technically masterful paintings. Kuniyoshi pushed Kerton to go beyond painting for verisimilitude and to strive for a more profound understanding, and representation, of emotions and feelings.

It was Kerton's trip to Mexico in 1963 that saw the most dynamic shift in his practice. Acquainting himself with the Mexican muralists of the time, rich tropical colours were reintroduced into his palette. With a renewed sensitivity to colour and a developing ability to reduce figures into

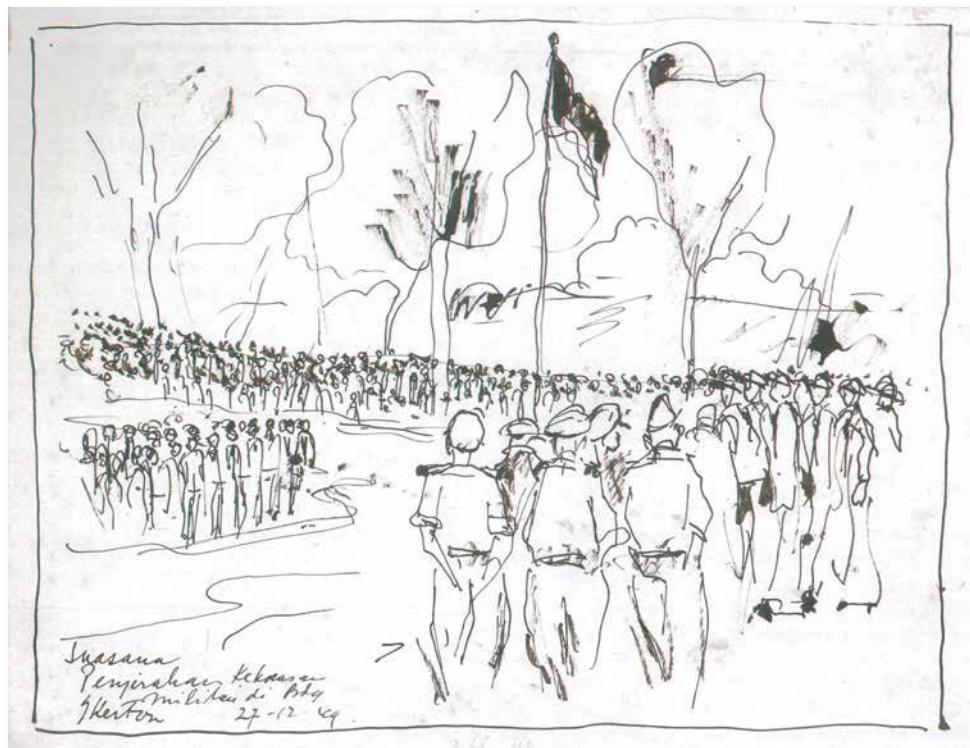
forms that encapsulated their essence, Kerton's later works saw the traces of influence from the paintings and murals of Rufino Tamayo and Diego Rivera.

Painted in 1980, *Lalu Lintas* reads as the culmination of Kerton's evolving practice. In a riot of bright colours, cars, buses and rickshaws fill the scene, clamouring for a space in the busy composition. A true representation of haphazard Indonesian traffic, Kerton makes visible the individual faces and expressions of the people packed into the vehicles. While his brushstrokes remain long and languid and his lines as fluid as ever, the scene he depicts buzzes with a disorganised energy. Cars and buses have screeched to a stop, avoiding a mechanic fixing a lorry in the middle of the bustling road. Bodies spill out from the door of the public bus while commuters stare on in a mixture of impatience and curiosity at the obstacle on the street. A motorcycle balances more pillion riders than it should carry, zigzagging through the vehicles. True to Kerton's brand of humour, the passengers have their arms outstretched, signalling to the car behind them to give way despite going against the flow of traffic. While it is a image that holds its truth in reality even to the present day, it is the artist's ability to breathe life into the scene with bold colours and decisive strokes that is the true accomplishment. His attention to the individual faces in the painting further mirror his vision of the *rakyat kecil*. Infused with a strong sense of the community and a sincerity of representation, *Lalu Lintas* achieves the aims set forth by Sudjana Kerton in the final phase of his practice.

Ostracised from the community upon his return to Bandung in 1976, Kerton's unwavering faith in the figurative distinguished him from the scores of young artists who were fixated on the emotive potential of non-figurative abstraction. It mattered not to Kerton to be recognised as part of a larger group of artists moving forward, but to be true to his intentions as an artist to continue to tell the story of the people through his works.

Sudjana Kerton, *Soasana Penyerahan Kekoeasaan Militer di Bandoeng (The Scene at the Handing over Ceremony of the Military Authority in Bandoeng)*, 1949.

克爾頓《萬隆軍政府之交接儀式》  
1949 年作





出身於萬隆的蘇加那·克爾頓是印尼藝術界重要的當代畫家之一，相較於其他同期藝術家（阿凡迪、亨德拉·古那彎、蘇佐佐諾等等），克爾頓最為特出的一點在於：唯獨他曾經花很長一段時間旅居海外。在西方世界居住超過四分之一個世紀的生活經驗，無疑對克爾頓的作畫風格有深刻影響。《街景》（拍品編號 34）繪製於 1980 年代，就在克爾頓回國後的幾年內，可視為長年旅居生涯對其畫風之影響的有力展現。

蘇加那·克爾頓最廣為人知的是描繪印尼人日常生活的具象畫，色彩鮮明活潑、充滿生命能量。克爾頓出生於印尼努力想脫離荷蘭殖民、爭取獨立的時代，從年輕時就擁有強烈的民族主義理念。他在《愛國報》擔任插畫家，後來這份工作成為他得以自由宣洩其政治理念的出口；同時，親手記錄下許多偉大的歷史時刻以及尋常百姓的生活，正好可以磨練他與生俱來的新聞工作者敏感度。為了要立即捕捉歷史上的每個時刻，克爾頓必須熟練速寫技巧，有時候，時間只夠他迅速畫下事件最基本的骨幹。克爾頓有強烈的慾望想要將人物的歷史記錄保留在畫作中，很自然地，也養成習慣會去收集當代所有文件資料與各種能夠蒐羅得到的紀錄。

至 1940 年代晚期，克爾頓已經成就斐然，在印尼當地是非常受人尊敬的藝術家之一；然而，他一直夢想著要去體驗外國生活，希望能夠毫無阻礙地直接碰觸全世界。在美國定居之後，克爾頓也到歐洲各國四處遊歷。在此時期所創作的作品呈現出較為冷靜且壓抑的色調，形式也較為簡化，朝立體主義畫派靠近，明顯受到歐洲

重要畫家如畢卡索及喬治·布拉克的影響。

後來在紐約，蘇加那·克爾頓終於決定要接受紐約藝術學生聯盟的獎學金，繼續深造。在校期間，日籍講師國吉康雄直言批評克爾頓的作品雖具備高超的技巧，但卻缺乏了靈魂。國吉康雄鼓勵克爾頓作畫時要追求比「逼真」更高遠的境界，努力讓自己對於情緒與感受有更深刻的理解、找出更完美的表達方式。

克爾頓於 1963 年前往墨西哥，此行為他的作品帶來最強而有力的轉變。與當代的墨西哥壁畫家往來熟識之後，克爾頓的調色盤中再次出現了豐富的熱帶色調。在後期的作品中，克爾頓重新掌握了對於色彩的敏感度，也越來越有能力將具體的形象化約成饒富精髓的形式，可見其深受魯菲諾·塔馬約及迪亞哥·里維拉之繪畫與壁畫的影響。

《街景》這幅畫繪於 1980 年，咸認是為克爾頓畫技不斷演進的巔峰之作。在一片豐富雜沓的明亮

色彩中，汽車、公車及人力車充斥畫面，喧囂吵嚷著要在這個繁忙的構圖中搶佔一席之地。這幅畫真實反映出印尼交通的嘈雜面貌，克爾頓將擠在車上的每一張臉孔與表情都呈現出來。他的筆觸依舊綿長而慵懶，線條也一如往常地似液態流動，所描繪的景象傳達出喧鬧而混雜的鮮活生命力。汽車和公車在喇叭聲中軋然而止，以避免撞上停在繁忙馬路中的一輛小貨車，一名技師正躺在地上修理貨車。公車上的乘客滿到車門之外，臉上的表情既不耐又好奇，直盯著街道中央的障礙物。一輛摩托車的後座超載，顫巍地保持平衡，鑽過大小車輛之間。一如克爾頓的招牌幽默畫風，雖然是摩托車硬要橫切車流而過，後座的乘客卻來伸長手臂來示意其後的車輛讓出路來。即使放眼現今的印尼社會，這幅景象也都忠實反映出真實的情況，此乃畫家功力高深的表現：他以大膽的色彩與明快的筆觸為畫面帶來蓬勃生氣，著實為一超凡成就。克爾頓對於畫中每一張臉龐的重視，更進一步反映出他對於「市井小民」的觀察。《街景》一畫充滿了對於社會公眾的強烈情感以及忠實呈現的純真誠意，達成了蘇加那·克爾頓在繪畫生涯後期為自己所設定的目標。

克爾頓於 1976 年回到萬隆，與當時藝術界所流行的抽象畫風格格不入，他堅持信念創作具象畫，使他在眾多迷戀抽象畫潛藏情緒的年輕畫家之間顯得格外出眾。對克爾頓而言，他並不在乎是否受到藝術界的認可，真正重要的是：他能夠本於畫家初心，持續透過筆下作品來傳誦人民的故事。

Rufino Tamayo, *Trovador* (also known as *The Troubadour*), Christie's New York, 28-29 May 2008, Lot. 18.  
Sold for US\$ 7,209,000.  
魯菲諾·塔馬約《吟遊詩人》  
佳士得紐約 2008 年 5 月 28-29 日  
編號 18 成交價：7,209,000 美元

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## VICENTE SILVA MANANSALA 維參特 · 馬南薩拉

(PHILIPPINES, 1910-1981)

### ***The Musicians***

signed and dated 'Manansala 73' (upper right);  
inscribed 'To Abbott Lighter with best wishes  
Manansala 2 Oct 73' and 'J.A.Roxas musicians'  
(on the reverse)  
oil on canvas  
101 x 137 cm. (39 3/4 x 54 in.)  
Painted in 1973

**HK\$2,200,000-2,800,000**

**US\$290,000-360,000**

#### **PROVENANCE**

Gift of the artist to the previous owner, Mr Abbott W. Lighter,  
a good friend of the late artist, in 1973.

Anon. sale; Christie's Hong Kong, 30 November 2009,  
Lot 1181

Acquired from the above sale by the previous owner

Private Collection, Asia

#### **LITERATURE**

Suwarno Wisetrotomo, A Collection of Important Modern  
and Contemporary Southeast Asian Paintings and Sculptures,  
Yacobus Mego Suryo, Singapore - Indonesia, 2016 (illustrated, p. 91).



### **音樂家**

油彩 畫布  
1973年作  
款識：Manansala 73 (右上) ; J. H. ROXAS/  
Musicians/... with best wishes. Manansala/  
2 Oct 73 (畫背)

#### 來源

本拍品由藝術家於1973年贈予前藏者Abbott W. Lighter先生  
2009年11月30日 佳士得香港 編號1181  
現藏者購自上述拍賣  
亞洲 私人收藏

#### 文獻

2016年《重要現代和當代東南亞繪畫及雕塑的收藏》  
Suwarno Wisetrotomo著 Yacobus Mego Suryo出版  
新加坡-印尼 (圖版, 第91頁)

Georges Braque, *Man with a Guitar*, 1911-12, Museum of  
Modern Art, New York  
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris  
喬治 · 布拉克《彈吉他的男人》1911-12 年作 紐約現代藝術博物館





Top to bottom 由上至下：

Vicente Manansala, *Tiangge (Market Scene)*, Christie®  
Hong Kong, 27 Nov 2005,  
Lot 39, sold for HKD 1,020,000.  
維參特·馬南薩拉《集市風景》  
佳士得香港 2005 年 11 月 27 日  
編號 39 成交價：1,020,000 港元

Vicente Manansala and his  
works on a 2010 stamp sheet  
of the Philippines  
維參特·馬南薩拉的作品出現在  
2010 年菲律賓所發行的一系列  
郵票上

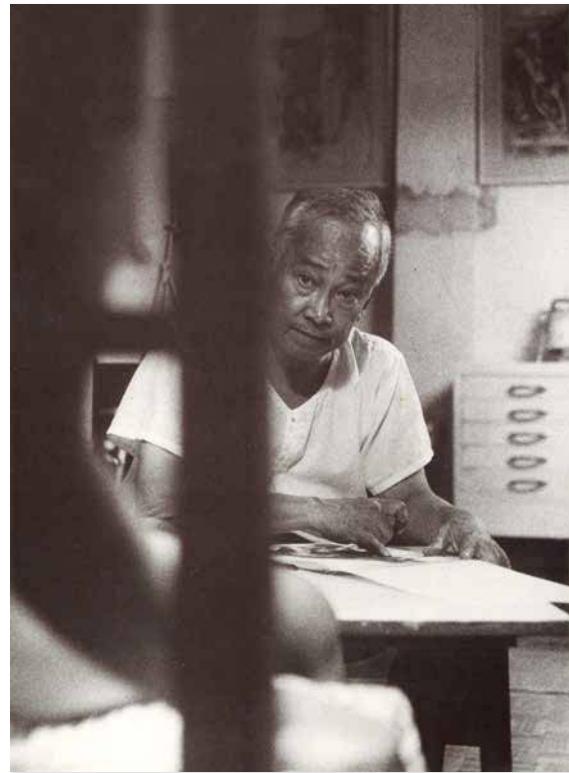
*The Musicians* (Lot 35) is a perfect illustration of Manansala® deep knowledge of the Cubist pictorial vocabulary, his sensitivity to realist details and his adroitness in securing the point of perfect balance between representation and structure. The image of five musicians, identified by an inscription on the back of the canvas that reads *Q.A. Roxas Musicians*®, is dispersed throughout the picture surface realistically with the typical flair and imagination of the artist. It resolutely stays away from any overarching laws of Cubist pictorial compositions through its sense of depth. The depiction of a band of musicians marries the lyrical nature of the subject with the artist® visually pleasing Cubism, where images are transposed into geometric multi-faceted forms on continually shifting and overlapping planes. Originally given as a gift

by the artist to a close friend of his, the reverse bears a personal dedication from the master artist to his close friend Abbott W. Lighter.

A musical cadence flows through *The Musicians*, recalling an evocative quote of Manansala® - "I used bright colours and geometric shapes to create a melody". Indeed, the painting is enlivened not only with the pleasing combination of form and a structure that supports and advances the adaptation of a Cubist vocabulary but it also is endowed with luminous shades of crimson, vermillion, cobalt blue, greenish-yellow; each one of his colours bearing a light translucency that is the hallmark of Manansala® self-termed *Transparent Cubism*® which he adapted with wonderful skill to become a defining characteristic of his oeuvre. His paintings reveal the influence of this unique style and a remarkable understanding combined with a natural ability and adeptness with the watercolour medium. This first paved the way for Manansala® interest in the gentle nuances and gradations made possible by his mastery of the medium and with oil paintings, Manansala competently demonstrated the transference of a particular watercolourist sensitivity to canvas.

"Picasso painted *Les Demoiselles d'Avignon* in 1907, three years before Manansala was born. It took another thirty-nine years before Manansala had a meaningful encounter with the revolutionary style. Cubism then





became the generating force of Manansala's mature works, the stylistic centre of his main oeuvres. It was not a master-follower relationship - it was like extending the premises of a tradition. Cubism did not curtail the dimension of Manansala's vision. He enriched the style and gave it a new context. Above all, he gave it a new sense of place".

(Rudolf Paras-Perez, *Manansala*, Manila, 1980, p.75).

Undoubtedly, Cubism freed Manansala's vision from the genre tradition of direct transcription of nature as well as the supremacy of emotion of Abstract-Expressionism. It provided the artist with a visual idiom to continue working in the mode of figuration, yet while articulating new ways to record the Filipino images which remained one of the essential elements of cubist cubist works. For Manansala, Cubism did not necessitate a complete disfiguration, in place was a respect for the integrity of the natural forms of the subjects; only to be viewed from pluralistic perspectives. Manansala only retained realism in straightforward portraiture; his other works were soon to bear the hallmarks of Picasso, Braque, Gris, and Léger. In 1950, he was

awarded a bursary by the French legation and spent some time at Léger's atelier, learning from the master himself. Eventually he abandoned their influences for the most part and devoted himself to developing his own cubist methodologies which permitted the flexibility and freedom to articulate a truly Filipino context. Like the Western cubist painters, he became fascinated with how geometric shapes could coherently develop a recognisable image, maintaining more expressionistic integrity than rendered by a purely realistic technique. In his own words, Manansala affirmed: "When I say I am a cubist, I mean that I have taken Cubism's basic elements, reorganized them and added my own, creating my own style."

Manansala's pictures of musicians find numerous counterparts in his Chromatic series, a sizable proportion dating to the 1970s: paintings such as *Cumbancheros* and *Rock Musicians* show the artist's marked interest in the subject. A number of these pictures are of solitary female subjects set in tranquil and almost rustic environs. *The Musicians* shares the basic tenet of a typical Manansala picture in the series - each one a soulful evocation of a scene and a brilliant encapsulation of the Philippine spirit.

Left to right 由左至右：

Fernand Léger, *Les Fumeurs (The Smokers)*, 1911-12, Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris  
費爾南·雷捷《抽菸的人》  
1911-12年作 美國紐約古根漢美術館，古根漢基金會藏品

The artist at work in his studio.  
馬南薩拉在工作室內創作





《音樂家》(拍品編號 35) 完美地展現出維參特·馬南薩拉對於立體主義繪畫語彙的深度瞭解，同時表現出藝術家對於寫實細節的敏銳度，並且靈巧的維持著再現與結構之間的完美平衡。畫面中呈現著五位樂師，畫作背後的標示「J.A. Roxas Musicians」更是確認了他們的身份。五位樂師採寫實的姿勢坐落在畫面上，作品同時展現出藝術家一貫的風格與想像力。脫離立體主義對於畫面構成的既有規定，作品釋放著一股深度感。樂師們的呈現透過藝術家本身視覺上令人心曠神怡的立體主義畫風與主題本身的音樂性產生著適當的結合，將多面幾何的圖像置放在宛如不停變化與重疊的平面上。這件作品原本是藝術家贈與一位摯友的禮物，畫作背後有著藝術家獻給友人亞伯特·W·萊特的題字。

《音樂家》這幅作品中彷彿串流著樂音，令人想起馬南薩拉曾說過：「我透過繽紛的色彩與幾何的造型創作出旋律。」的確，這副作品不只是因為畫面中怡人的造型組合與其中的結構而產生對於立體主義語彙的挪用的支援與提升而顯得生動，作品同時充斥著絢爛的深紅、朱紅、鈷藍、青黃等色彩，每一個顏色都帶著透光性，馬南薩拉將此風格稱為「透明立體主義」，並透過熟練的技巧將其發揚光大，成為他的創作中突出的個人特色。此特殊風格在馬南薩拉的畫作展露，同時也表現出藝術家對於水彩這個媒材的充分瞭解以及天賦。馬南薩拉一開始因為對於此媒材能夠充分的掌握進而能夠表現出微小的細節以及層次的變化，之後更將對於水彩的敏銳度轉移到油畫上的表現。

「《亞維農的少女》是畢加索於 1907 年的作品，於馬南薩拉出生前三年所創作。之後，馬南薩拉過了三十九年才領悟到這個革命性風格的意義。立體主義也因此成為了馬南薩拉成熟的作品中的一股動力，他的主要作品中的核心風格。兩者之間並沒有大師與學徒的關係，而是將此傳統做延伸視為前提。立體主義沒有成為馬南薩拉創作視野的束縛。他加深了此風格的豐富性，並提出嶄新的脈絡。更重要的是，他賦予了它一個全新的定位。」

( 魯道夫·帕拉斯·佩雷斯《馬南薩拉》馬尼拉，1980 年，第 75 頁 )

Vicente Manansala, *Mother and Child*, Christie's Hong Kong, 23 Nov 2014, Lot 117, Sold for HKD 2,080,000

維參特·馬南薩拉《母與子》  
佳士得香港 2014 年 11 月 23 日  
編號 117 成交價：2,080,000 港元

無疑的，立體主義讓馬南薩拉的創作視野能夠脫離傳統寫實自然風景畫風以及擺脫情感至上的抽象印象主義。馬南薩拉從中獲得的視覺語彙讓他能夠繼續朝具象的方向進行創作，但也可同時透過新的手法表現出代表菲律賓的畫面，這是馬南薩拉立體主義畫中一直保有的重要元素。對於馬南薩拉來說，立體主義並不一定必須是完全的變形，而是必須對所呈現的主題的自然形式的完整性秉持尊重，而這則是需透過多方的角度來觀看。馬南薩拉僅在他所創作的直接的肖像畫中保持著寫實的風格，他的其它作品很快地便陸續表現出受到畢加索、布拉克、格里斯以及萊熱所影響的創作特色。馬南薩拉在 1950 年曾獲得法國官方的資助得以前往萊熱的工作室於大師旁學習。不過他最終還是捨棄了絕大部份受到他人的影響的創作風格，開創出屬於自己的立體主義模式，能夠靈活與自由的表現出真正屬於菲律賓的創作。如同其他西方立體主義畫家，馬南薩拉也對能夠透過幾何造型的運用產生可辨識的影像但同時能夠保有比透過純粹寫實技術更具表現力的完整性這一點有著極大的興趣。他開始投入創造出屬於自己的立體主義手法，讓他能夠不受限的表現菲律賓特有的脈絡。馬南薩拉曾肯定的說過：「當我說我是位立體主義者，我的意思是我運用了立體主義的基本元素，將其重組並且加上屬於我自己的東西，開創出我個人的風格。」

馬南薩拉曾以樂師為主題的創作多次出現在他的彩調系列中，其中大部分是於七零年代所創作，作品包括《Cumbancheros》以及《搖滾樂手》，由此可看出藝術家對於這個主題的高度興趣。他更是在許多這類的畫作中呈現出坐落在寧靜和幾乎質樸的環境中的單一女性主角。《樂師》這幅作品也表現出馬南薩拉對於這個主題的創作所秉持的基本原則：每一個畫面都必須是動人的靈魂表現，展現出菲律賓精神的光輝。

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## RONALD VENTURA 羅納德 · 文圖拉

(PHILIPPINES, B. 1973)

### *Ikinakambal (Pairing Up)*

signed and dated '2008' (lower right)  
acrylic on canvas  
244 x 203.5 cm. (96 x 80 in.)  
Painted in 2008

**HK\$3,000,000-3,800,000**  
**US\$390,000-490,000**

#### PROVENANCE

Anon. sale; Sotheby's Hong Kong, 6 Oct 2008, Lot 880  
Acquired from the above sale by the present owner  
Private Collection, Asia

Art is useless if it doesn't grab you; if you just pass it by. I intentionally make it so that the artwork gets your attention first before going on to the deeper layers. That is the same with reality: not everything is on the surface; you have to look deeper within the layers.

- Ronald Ventura, 2016

如果一件藝術品不能『抓住』你的目光，讓你在它面前直行直過，那它就毫無價值。我創作時刻意確保作品首先能夠吸引你的目光，再去傳達更深層的涵意。現實也是一樣，不能凡事只看表面，你要挖掘更深層次才會看到更多。

- 羅納德 · 文圖拉，2016



Fig.2 Damiano Mazzo, *The Rape of Ganymede*, circa 1575, The National Gallery, London, United Kingdom.

圖 2 達米亞諾 · 馬札《劫奪蓋尼米得》約 1575 年作 英國 倫敦 國家畫廊

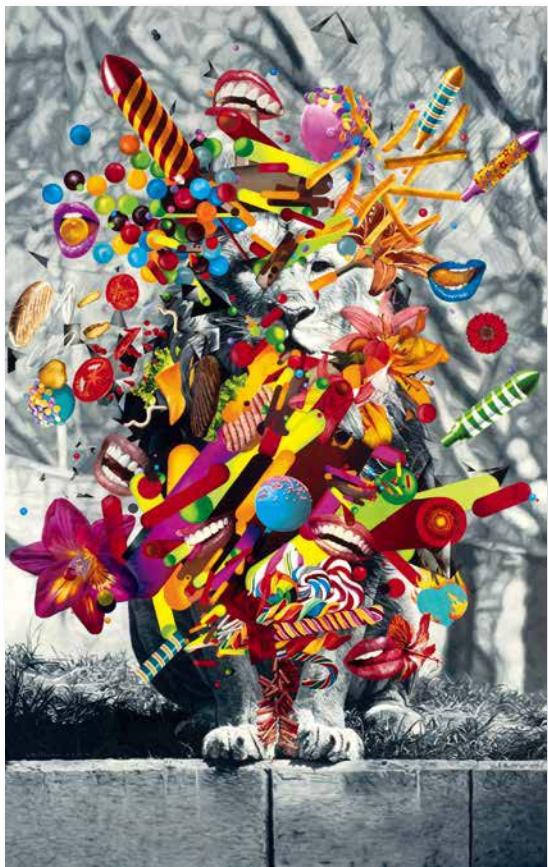
### *Ikinakambal (Pairing Up)*

壓克力 畫布  
2008年作  
簽名：2008 (右下)

來源  
2008年10月6日 蘇富比香港 編號880  
現藏者購自上述拍賣  
亞洲 私人收藏

Arguably the most eminent Filipino painter of his generation, Ronald Ventura is primarily known for his multi-layered works that illustrate the multifaceted national identity of the Philippines, born from the underlying indigenous culture and the profound influences of various occupying powers. The Asian Filipino culture is strongly coloured by the country's cross-cultural historical interactions with other countries such as Spain, Japan, and America – these complex relationships bring about a specific unease that Ventura wishes to expose through the dialogue presented in his works. Interested in concepts of borders, transgressions, fusions, and struggles, Ventura works are a coherent synthesis of the imageries from all areas of influence.





Ventura's return to his magnificent male nudes from the early 2000s, where he sought clarity in the academic rigor of the classical human form. As opposed to the marked, anonymous figures of the majority of his works, the men's faces are visible, identifying them as individuals. Dressed in knee length shorts, they are given privacy and dignity as humans, downplaying any underlying primal sexuality that the image might suggest.

Left to right 由左至右：

Fig. 1 Ronald Ventura, *An Open Invitation*, 2013, Christie® Hong Kong, 23 November 2013, Lot 66, sold for HKD 3,760,000.

圖 1 羅納德·文圖拉《公開邀請》  
2013 年作 佳士得香港 2013 年 11  
月 23 日 編號 66  
成交價：3,760,000 港元

Ronald Ventura, *Eye Land*,  
2011. Christie® Hong Kong, 28  
May 2016, Lot 51,  
sold for HKD 3,640,000.

羅納德·文圖拉《眼島》  
2011 年作 佳士得香港 2016 年 5  
月 28 日 編號 51  
成交價：3,640,000 港元

Unlike other iconic works in Ventura's oeuvre which present a hodgepodge of icons from pop culture in cacophony disarray (Fig. 1), Ikinakambal's power is in its comparatively more focused approach and subdued composition. Two men stand together, side by side, with an arm wrapped around the other. One raises his chin in pride and defiance, squinting past the tip of his nose. The other has his eyes closed, a blissful expression tilted towards the source of light. Their bare torsos of unblemished, alabaster skin is

reference Catholicism, the predominant religion on the archipelago. Traced back to ancient times, bestiaries were anecdotal compendiums on various animals, real and imagined. The encyclopedia collection of strange creatures were the basis for symbolism in the moralising medieval religious imagery. Signifying hope, the rooster is often depicted as the bringer of dawn. In contrast, the raven is the dreaded messenger of death, war and misfortune – the bad omen to mankind.

Looming from behind, the presence of the two birds is made clear to the viewer, yet they are relegated to the background, trapped behind the young men. Perhaps the use of animalistic imagery represents a suppression of the indigenous, paganist traditions of the country, ever present under the surface yet never given a voice. The rooster wraps its claws around the ankles of one of the men with its stray plumage splayed across the side of his body. It is as though the man does not realise the weight he bears on his back, unlike similar images of the fusion of Man and beast in classical depictions of *The Rape of Ganymedes*, where the male figure is often twisted in futile struggle against his winged captor (Fig. 2).



Ventura is not making any attempt at patching a warped social fabric through his work. He questions these simultaneously conflicting identities of what is socially accepted and presented on a public front, versus the deep-seated beliefs that underlie the present social situation. Questioning the cultural norms without any intentions

for any resolution, he problematizes these issues through his masterful visual compositions. Artists like Francisco Goya have done similar in the centuries prior, introducing human-animal mutations and fantastical compositions to express feelings on certain social and moral issues (Fig. 3). However, while Goya's works are deliberately surreal in their depiction of the demons of our psyche, it is the Ventura's unrivalled painterly abilities that create scenes of believable realities. Finishing his works with a smooth, unbroken surface, it is with great verisimilitude that he renders both the

羅納德·文圖拉於同年代的菲律賓藝術家之中可謂最成功的一員。在原生文化和不同時代列強佔領的深遠影響下，菲律賓的國族認同具有多種面向，此多元身份正於文圖拉作品中得到不同層次的深刻體現。由於過去與不同國家的跨文化互動，包括西班牙、日本及美國等，菲律賓的文化深深染上了這些外來文化的色彩，而當中複雜的關係亦帶來了某種特殊的不安，這正是文圖拉希望透過呈現各種對話而揭露的情感。文圖拉對邊界、越界、融合、鬥爭等概念深感興趣，其作品正有條不紊地將這些不同範疇的意像結合起來。

文圖拉大部份具代表性的作品都著重表現流行文化中種種互相矛盾的圖像交織而成的一片混亂（圖1），而《Ikinakambal (Pairing Up)》的強大力量卻來自其相對溫和、焦點清晰的構圖。畫中兩個男子並肩站立，各伸出一臂從後擁着對方肩膀。當中一人昂首挺胸，面帶傲氣與不羈，眯起雙眼看遠方；另一人一臉喜悅滿足，抬頭面向光處閉上了眼睛。他們雪白的胸膛彷彿回應着文圖拉2000年代早期令人驚艷的男性裸體，乃他當年嘗試釐清學術界對古典人體造型的嚴格標準之作。與他大多數作品中身份不明、帶有記號的人物相反，這二人容貌清晰可辨，是有名有姓的個體。二人身穿及膝短褲，畫家顯然顧及了其私隱和尊嚴，避免教人聯想到原始性慾。

文圖拉選擇直接點破自己國家文化中的迷信與禁忌，將其當作人為建構的概念，而非神聖不可侵犯的金科玉

律。在《Ikinakambal (Pairing Up)》中，文圖拉描畫出現實世界的騙人技倆和表面難以察覺的更深層次，帶出宗教和理念等議題。畫中兩隻大鳥在二人身後出現，儼如前衛裝飾物，代表着水火不容的意識形態，當中包括菲律賓群島主流宗教一天主教。「動物寓言集」自古已有，由各種真實或虛構動物的故事結集而成，當中各種異獸成為了中世紀賴以建構道德觀的宗教圖像中符號的雛形。公雞經常被描繪為黎明使者，代表希望；相反烏鵲則令人聯想到死亡、戰禍和厄運，被視為大凶之兆。

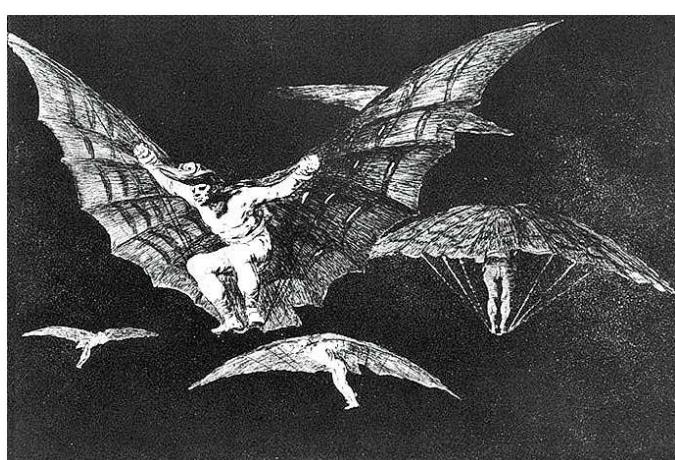
兩隻大鳥在畫面背景中清楚可辨，但卻始終被兩位主角牢牢擋住，這可能代表了菲律賓長期被壓制的原生信仰和異教傳統，從未消失卻一直無法為自己發聲。畫中公雞雙腳緊緊抓住男子雙腳，羽翼在男子身旁明顯伸出，男子卻彷彿對背負的重量毫無知覺。這跟古典油畫中類似的人獸互動表達可謂大相徑庭。以《被劫持的伽倪墨得斯》的不同版本為例，男主角往往為掙脫鷹爪而苦苦掙扎至身體扭曲（圖2）。

然而文圖拉並非試圖修正扭曲的社會。他對這些同時存在但卻互相矛盾的身份提出詰問，探討甚麼是廣被接納而且被公開展示、甚麼是根深蒂固但卻因為社會現狀而被掩藏。文圖拉透過出色的構圖帶出議題，質疑文化規範卻不打算帶到結論。在數百年前已有前人採用類似取向，如法蘭西斯科·哥雅則以半人獸或其他虛構神獸表達其對社會倫理相關議題的感想（圖3）。然而哥雅刻意將各種心魔以超現實手法呈現，反之文圖拉則以超卓的技巧描畫出一幕又一幕幾可亂真的現實場景。本作中人獸均以同樣逼真的筆觸刻畫於同一場景之內，兩者於構圖中並無割裂，然而透過改變大小比例然後將兩者並置，卻塑造出兩者存在於不同時空的幻覺。文圖拉每件作品均創作於心裡破碎的邊緣，以充滿視覺矛盾的圖像挑戰我們對於「自身體驗」的認知。

《Ikinakambal (Pairing Up)》技巧圓熟，概念處理爐火純青，不同圖像結合亮麗自然，將富存在主義色彩的反諷呈現得無懈可擊，無疑是文圖拉最出色的傑作之一。

Francisco de Goya, *Disparate nº 13. Modo de volar*, circa 1816-1823.

哥雅《荒謬13號—飛行的方式》  
約1816-1823年作



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## I NYOMAN MASRIADI 米斯尼亞迪

(INDONESIA, B. 1973)

### **Not Bad**

signed and dated ©MASRIADI 26 MRT 2015 (lower right);  
signed and dated again, titled and inscribed ©NOT BAD/  
225 CM x 125 CM/ACY ON CANVAS (on the reverse)  
acrylic on canvas  
225 x 125 cm. (88 5/8 x 49 1/4 in.)  
Painted in 2015

**HK\$1,600,000-2,600,000**

**US\$210,000-340,000**

### **PROVENANCE**

Private Collection, Indonesia

### **EXHIBITED**

New York, Paul Kasmin Gallery, I Nyoman Masriadi,  
28 April - 18 June 2016



Male statuette, Bronze, Etruscan artwork, 4th century BC, Museum of Fine Arts of Lyon, France, © Marie-Lan Nguyen

男子小雕像 青銅 伊特拉斯坎文明藝術品 公元前四世紀 里昂美術館

### **不錯**

壓克力 畫布

2015年作

簽名 : MASRIADI 26 MRT 2015 (右下) ;  
NOT BAD/225 CM x 125 CM/ACY ON  
CANVAS (畫背)

### 來源

印尼 私人收藏

### 展覽

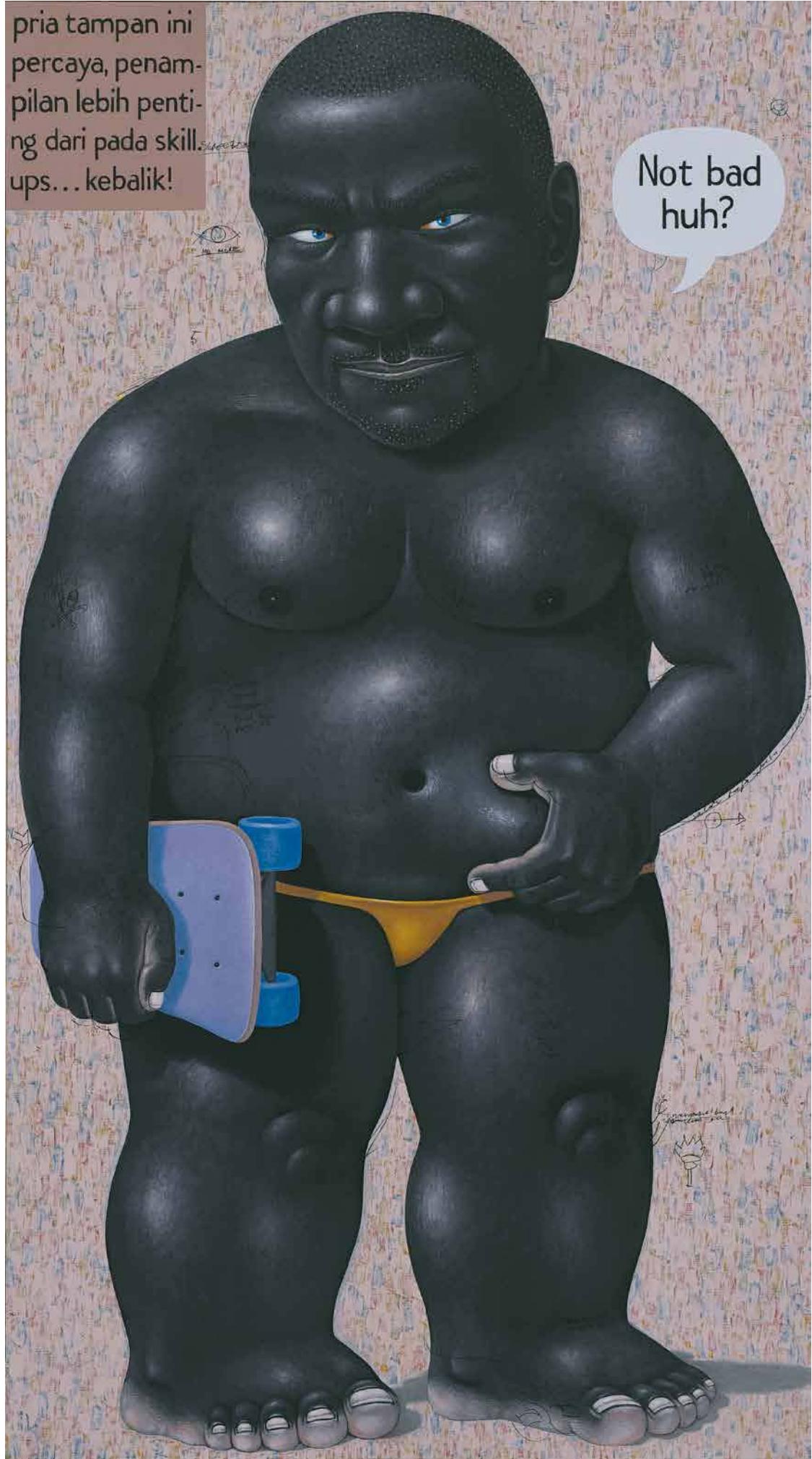
2016年4月14日 - 2016年6月18日「米斯尼亞迪」  
Paul Kasmin畫廊 紐約

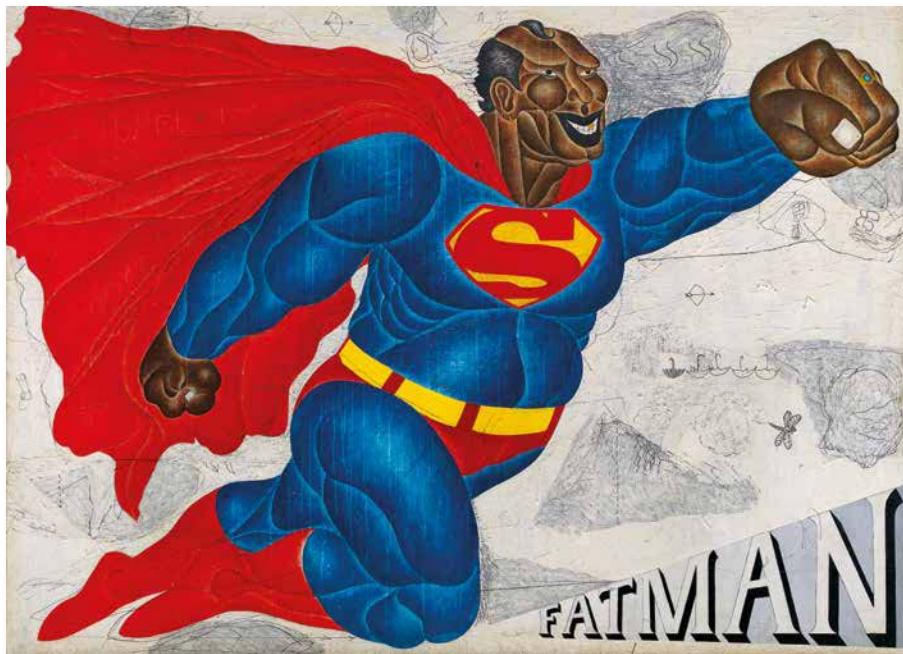
Leading Indonesian contemporary painter I Nyoman Masriadi's iconic figures with their heavily defined musculature and dark skin, strike an imposing stance across his canvases. This season Christie's is pleased to present *Not Bad* (Lot 37), a playful work that is archetypal of Masriadi's satirical visual imagery and facetious narratives that explicate the capricious nature of the human condition. The graphic quality of his paintings provide the visual impact required of his cultural references, yet offer a wealth of meaning within a single plane. Since the beginning of the post-Suharto era in the 1990s, Masriadi has developed a world full of painted figures to express a variety of commentaries on socio-political situations, as well as the primeval instincts of human nature that so inform our behaviour.

Within his visual narrative, Masriadi often employs the use of the human form as a means through which subtle nuances regarding the inner and outer psychology can be gleaned. Known for his monolithic and lustrous male characters, Masriadi focuses on a distinctively heroic hyper-masculine form that is disrupted by their almost unbelievably surreal proportions. It is for this reason that Masriadi's figures are always compared with that of Colombian artist Fernando Botero's hyperbolically voluminous sensual figures. However, despite their formalistic parallel, there is none of Botero's joie de vivre and revelry in Masriadi's characters – there is always a dynamic

pria tampan ini  
percaya, penam-  
pilan lebih penti-  
ng dari pada skill  
ups... kebalik!

Not bad  
huh?



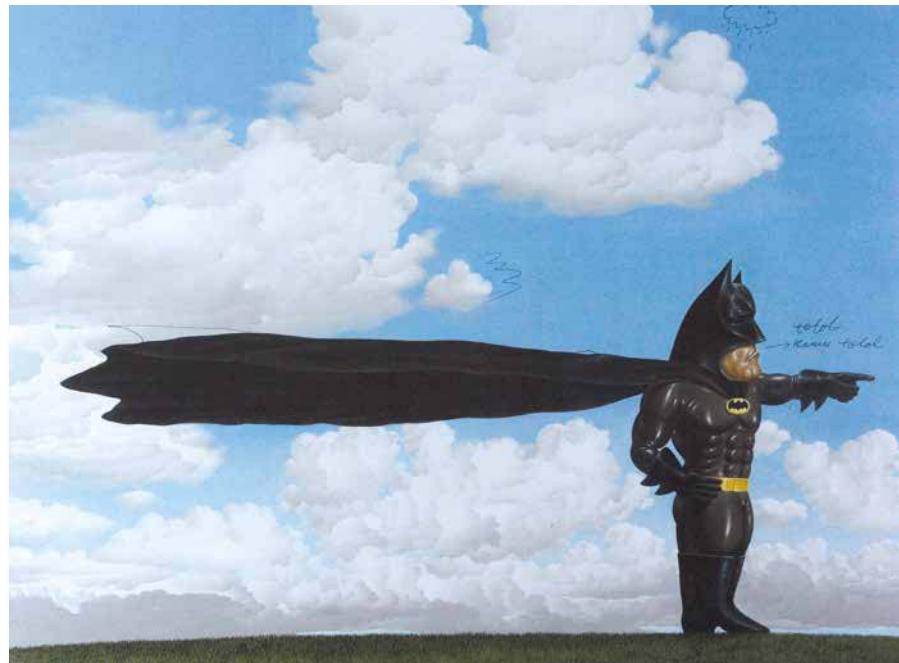


I Nyoman Masriadi, *Fatman*, 2000, Christie's Shanghai, 26 Sept 2013, Lot 30, Sold for CNY 3,800,000  
米斯尼亞迪《胖超人》2000 年作  
佳士得上海 2013 年 9 月 26 日  
編號 30 成交價：3,800,000 人民幣

tension that lies within the latter's figures, allowing him to engage with the ambiguity within body language and expression to bring to fore a more complex dichotomy of meanings.

In *Not Bad*, the protagonist, a well-built figure with exaggerated muscle tone and dark facial hair, is instantly reminiscent of heroic characters from contemporary visual culture, such as video games and action films that have influenced the artist. His minimal clothing is deliberately selected to show off his physique, as he confidently puts his monumental gleaming bod – painstakingly depicted in detail in Masriadi's signature style – on display.

I Nyoman Masriadi, *Neon Hero (Jago Neon)*, 2007.  
© Nyoman Masriadi  
米斯尼亞迪《霓虹英雄》2007 年作



Filling up close to the entirety of the canvas, he stands with his feet firmly planted on the ground, left foot slightly advanced and one of his arms by his side with a clenched fist, in a stance that refers back to ancient Greek kouros sculptures that represent young male figures who are often local heroes such as athletes. This intimidating physicality is reaffirmed by the menacing expression in his narrowed eyes, and the presence of a skateboard that points further to the character's own athletic prowess.

However, his appearance does not beget admiration, but rather ridicule and mockery, as one cannot help but notice the comical nature of the figure's close-set eyes and nakedness that is magnified by the contrast in tones between the darkness of his skin, and his bright yellow sliver of clothing. He pinches the layer of fat around his belly and asks the viewer in a rhetorical fashion that it is 'Not bad huh?' He is evidently proud of his appearance, which has most likely seen better days. Masriadi's protagonist reveals his own lack through the question he poses, which straddles the fine line between a statement and a question and goads the viewer into affirming his own opinions and belaying his insecurities. Upon closer inspection, the pastel purple skateboard tucked casually under his right arm begins to look infantile and too small for him; it seems almost ridiculous that this man would ride that skateboard, and what previously signaled his physicality now begins to reveal his own deluded brutish beliefs.

In *Not Bad*, Masriadi's protagonist may think or try and convince himself that he is a heroic figure, but the artist has left attributes that clue one into the abstruse inner psyche of the character. Unlike the characters in his previous works such as *Fatman* and *Neon Hero*, *Not Bad* is merely a character from everyday life with nothing that marks him as an exceptional being, apart from perhaps his wan looks. Under the satire and ridicule there is a melancholic undertone that pervades this work, which we often see in Masriadi's narratives. Indeed, the text, written in the box on the top left of the painting reads: "This handsome man believes more in appearance than skill... the opposite!" Masriadi's character is thus a broader commentary on the universal human condition, an allegory for a sense of narcissism and vanity that pervades

contemporary society, which is in line with his visual commentaries on our own shortcomings as humans. It can be seen as a moralistic tale from the artist to look beyond the glossy veneer of appearances to find a deeper meaning within the world and ourselves.

In a painting stripped back and devoid of contextual narrative, Masriadi focuses on the persona of his figure and the subtleties of the protagonist's inner psyche, presenting a multi-layered caricature that references

知名印尼當代畫家米斯尼亞迪筆下的標誌性人物總是強壯結實，皮膚黝黑，在畫面上氣勢奪人。佳士得很榮幸在本季呈獻作品《不錯》(拍品編號 37)，這幅逗趣的畫作以米斯尼亞迪典型的諷刺性題材與滑稽可笑的敘述方式表現出生活中的變化無常。米斯尼亞迪的畫風不僅恰如其分地表達出他所針對的相關文化，更蘊藏了許多不同意義。自 1990 年代蘇哈托卸任後，米斯尼亞迪開始在創作中通過不同人物抒發自己對社會和政局的見解與評論，並且表現出引導我們各種行為的原始天性。

米斯尼亞迪喜歡以人物作為創作題材，體現內在和外在心理的細微變化。他筆下的主角通常都是大塊頭、皮膚黝黑的英勇角色，肌肉發達，身材比例可謂荒誕。因此經常有人將其作品與哥倫比亞藝術家費爾南多·波特羅筆下圓潤豐滿的人物進行比較。雖然兩者的形體有相似之處，但米斯尼亞迪筆下人物並沒有波特羅營造的愉悅歡快，相反，他們總充滿緊繃張力，從而透過模棱兩可的身體語言和表情，表達複雜二分的含義。

《不錯》的主角體格健美，肌肉發達，毛髮烏黑，令人想到電子遊戲和動作片的英雄角色，這些當代視覺文化對米斯尼亞迪啟發不小。他近乎裸體，刻意展露自己雄健的身材，在米斯尼亞迪獨特的畫風下充滿自信地呈現其健碩黑亮的身體。他幾乎佔據整個畫面，雙腳有力地踏在地面上，左腿稍微靠前，一手在身旁捏緊拳頭。這姿態與古希臘時代描繪運動員等英雄人物的青年立像(Kuoros)不無相似之處。他頗具威脅性的斜視目光和手上拿的滑板都更加凸顯他的無畏氣概。

然而，他的外形未必討好，還會招惹揶揄嘲笑，或許因為他雙眼細小，近乎裸體，而且黑黝黝的皮膚與鮮亮的黃色三角褲對比強烈，越發滑稽可笑。他捏著肚腩上的肥肉，誇張地問觀者：「不錯吧？」可見雖然他體態可能已經不如從前，但他仍然對自己很滿意。他的這句話介乎肯定句和問題之間，似在慇懃觀者的附和，以安撫自己的擔憂。細看之下，他右手夾著的粉紫色滑板看似孩童玩具，對他來說實在太小，想來也可笑，之前象徵他的發達體型，現在看來只是粗糙的表象。

《不錯》的主角或許覺得自己是個英雄人物，但藝術家留下線索，讓我們走進他的內心深處。與之前的《胖超人》和《霓虹英雄》不同，《不錯》的主角只是一個平常人物，除了他的身材外並無特異之處。在表面的諷刺嘲弄背後，畫面隱藏著一絲憂傷情緒，這也是米斯尼

inflated egos, insecurity or perhaps even the desperation to be accepted in contemporary society. *Not Bad* is a perfect example of the way Masriadi packages his own brand of satire in a way that allows us to confront the ridiculous nature of our own failings, but in a way that is never hostile. In their own unique ways, Masriadi's paintings and their witty messages arouse within us a boldly personal connection that takes us out of the mundane.

亞迪畫中常見的元素。畫中的字句寫道：「這位俊男相信外表多於技能…相反才是！」這說明畫中人更道出了許多人的精神狀況，象徵充斥當下社會的自戀和虛榮心態，以及人性的缺點。藝術家藉由此畫，希望讓我們超越外表上的虛華，找到屬於我們自己，屬於世界深處的意義。

作品剝開表層，毫無背景敘述，藝術家把重點放在人物的塑造，以及他內心的微妙之處，呈現出層次豐富的漫畫角色，包含了現今社會中人們自尊心過高、缺乏信心甚至因為缺乏接納而感到的絕望。《不錯》是米斯尼亞迪別具一格諷刺畫風的精湛範例，既讓我們面對自己弱點的荒謬之處，又不會感到過於威脅。米斯尼亞迪的每幅畫作都以自己的方式帶出機智幽默的信息，極具代入感，把我們從乏味的生活中喚醒。

Fernando Botero, *Harlequin with Guitar*, 2008, Christie® New York, 22-23 May 2012, Sold for USD 410,500

費爾南多·波特羅《小丑與吉他》  
2008 年作 紐約佳士得 2012 年  
5 月 22-23 日 成交價：410,500  
美元



38

## LI CHEN 李真

(TAIWAN, B. 1963)

### *Floating Heavenly Palace*

signed in Chinese, signed 'Li Chen', dated 2007 and numbered 6 (engraved on the lower back)

bronze sculpture

224 x 107 x 82 cm. (88 1/4 x 42 1/8 x 32 1/4 in.)

Executed in 2007

edition 4/6

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

**US\$370,000-490,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Singapore, Singapore Art Museum, Li Chen: Mind · Body · Spirit, 17 September-9 December 2009.

Taipei, Taiwan, Chiang Kai-shek Memorial Hall, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition, 6 November-12 December 2011 (different sized version exhibited).

France, Paris, Place Vendôme, Monumental Levity: Li Chen 2013 Place Vendôme Premiere Solo Sculpture Exhibition in Paris, France 2-29 September 2013 (different sized version exhibited).

France, Cannes, Plage Majestic, Festival de Cannes, 13 - 24 May 2015 (different edition version exhibited).

Beijing, China, Asia Art Center, Rest on Water and Gargle with Stone - Chinese Contemporary Literati Art, 20 June-16 August 2015

#### LITERATURE

Singapore Art Museum, Li Chen: Mind · Body · Spirit, Li Chen Solo Exhibition at Singapore Art Museum, Singapore, 2009 (illustrated, cover page, pp. 126-127, 132-138 & 184).

Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, Taipei, Taiwan, 2011 (different sized version illustrated, pp. 94-100).

Asia Art Center, Monumental Levity: Li Chen Place Vendôme Premiere Solo Sculpture Exhibition in Paris, Taipei, Taiwan, 2014 (different sized version illustrated pp. 71, 96-97, 103, 110 & 113-114).

#### 文献

2009年《李真：精神·身體·靈魂》新加坡美術館  
新加坡(圖版，封面，第126-127，132-138及184頁)

2011年《大氣：李真台灣大型雕塑首展》亞洲藝術中心 台北 台灣  
(圖版為另一尺寸版本，第94-100頁)

2013年《既重又輕：李真2013巴黎凡登廣場大型雕塑  
個展》亞洲藝術中心 台北 台灣 (圖版為另一尺寸版本，第71，96-  
97，103，110及113-114頁)

Fig. 3 Giovanni Francesco Rustici, *Saint John the Baptist*, Museum of Fine Arts Boston

圖3 喬凡尼·佛朗切斯科·魯斯蒂奇《施洗約翰》美國 波士頓美術館

### 天闕輕舟

簽名：李真；Li Chen (背面下方)

銅雕 雕塑

2007年作

版數：4/6

#### 來源

亞洲 私人收藏

#### 展覽

2009年9月17日-12月9日「李真：精神·身體·靈魂」  
新加坡美術館 新加坡

2011年11月6日-12月12日「大氣：李真台灣大型雕塑  
首展」中正紀念堂 台北 台灣 (展出為另一尺寸版本)

2013年9月2-29日「李真巴黎凡登廣場大型雕塑個展」  
凡登廣場 巴黎 法國 (展出為另一尺寸版本)

2015年5月13-24日 坎城電影節 Plage Majestic 坎城  
法國 (展出為另一版數版本)

2015年6月20日-8月16日「枕流漱石—當代文人藝術  
展」亞洲藝術中心 北京 中國





"A heavenly god in charge of the mountains and rivers, Heaven has bestowed upon me a wild and untamable nature.  
 Able to summon the winds and the rain, I can easily maneuver nature.  
 Full of knowledge and holding my liquor well, I've never fancied the position of power.  
 I don't even want to live in the Heavenly Palace, I would rather ride on the breeze in a pure and clear state, and being enchanted in Loyang."

- Zhu Dunru, *Partridge in the Sky*

In Li Chen's *Floating Heavenly Palace* (Lot 38), a cherubic figure skillfully props a golden structure, the Heavenly Palace of the Jade Emperor, on one finger. The gold color in which the structure is rendered signifies its importance and power, however, the casual way in which the figure balances this

symbol of authority belies the benevolent levity with which he approaches his perilous situation. He is standing playfully on one leg atop a Taihu rock, other hand casually tucked into an invisible 'pocket' on his voluminous form as if he is testing his own ability to balance.

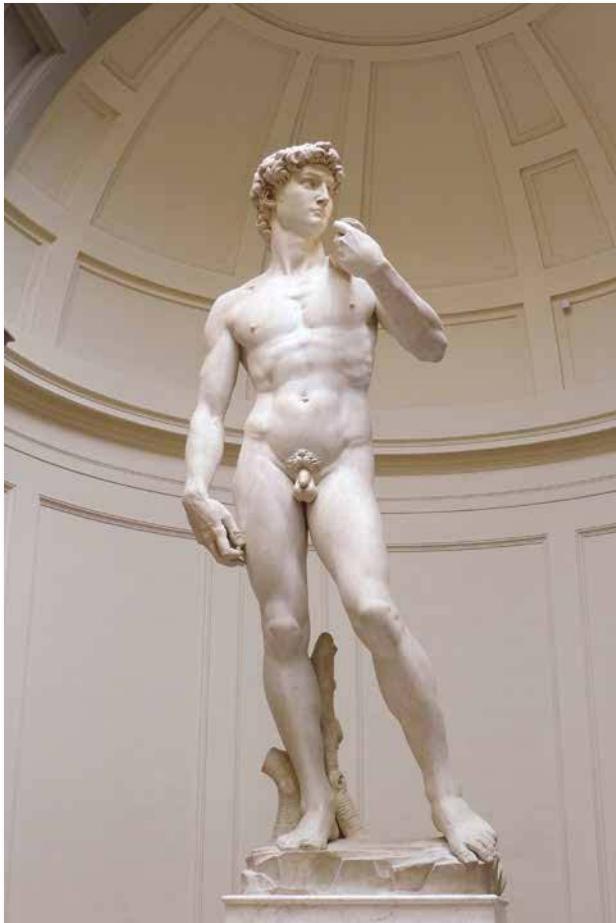
Li Chen began his career as an artist by carving Buddhist sculptures for local temples in his native Taiwan. Of this time, he said, "I felt I knew very little about the subject, and what I did was not good enough. So I bought many books and began reading about Buddhism, religion, and philosophy, and even ventured into Taoism. At the same time, I visited museums to look at original Buddhist sculptures. The more I was exposed to them, the more deeply moved I became." His aesthetic style eventually evolved from more traditional depictions of Buddhist figures into minimalist forms composed of soft, rounded lines.

The contrast between the luminous reflective surfaces of the gold palace and silver cloud on which it rests, against the shining black lacquer-like body and textured surface of the rock express a play on the balance between light and shadow, a quintessential component in Li Chen's work. The artist achieves this vast diversity of surface effects through use of a single material-bronze. Though he frequently employs two different treatments to bring his sculptures to life, the wide range of textures and effects displayed in *Floating Heavenly Palace*, from the stone-like base all the way through to the glowing golden apex, is a rarity within the artist's work and demonstrates his mastery over the medium.

In addition to his deep understanding of material, this sculpture is a testament to Li Chen's virtuosic comprehension of form. Though the figure's bronze rendered body bulges out, expanding in every direction, as if inflated, the figure appears as light as the silver cloud resting on his finger-as though he might drift away if a gentle wind pushed him from his perch. In contrast, the rock beneath his foot appears solid, anchoring the entire composition to the ground. This heightens the materiality of the medium in a way that is nearly spiritual in and of

Fig. 5 Li Chen's *Floating Heavenly Palace* exhibited at Singapore Art Museum, Singapore, 2009  
 Artwork © Li Chen Sculpture / Courtesy of Asia Art Center  
 圖 5 李真的《天闕輕舟》於 2009 年新加坡美術館展出





itself. The effect is a powerful juxtaposition between heaviness and lightness, mass and void, which is fundamentally a statement that invites viewers towards a serene and spiritual meditation on the Buddhist concept of "emptiness".

While the smooth surface and minimal lines of Li Chen's figure appear quite contemporary, the figure's pose recalls the traditional stance of a *lokapala* (the Sanskrit name for the Four Heavenly Kings in Buddhism). The statue of a *lokapala* carved in the Northern Wei Dynasty at the Longmen Grotto in Luoyang, China (Fig. 1) provides a particularly apt comparison; in this work, the figure stands off-kilter just as Li Chen's figure does, however instead of playfully balancing between two rocky peaks, he is depicted stomping atop the back of a demon as he balances a similar structure in his right hand. The placement of the hand supporting the cloud in Li Chen's sculpture is spiritually significant in other traditions as well—the raised finger serves to direct the viewer's gaze upward toward the heavens, a poignant gesture that recalls the way in which St. John the Baptist was often depicted in Italian Renaissance art. (Fig. 2 & 3)

Li Chen's whimsical approach to proportion provides another layer of fascination to this work. He inverts the relationship between architecture and figure, making us wonder about the proportions of both. Has the palace been miniaturized to fit atop its silver cloud platter or is it the figure that is oversize and colossally inflated to deity like proportions? This play on scale also has the effect of making the palace appear higher up, firmly lodged in the heavens. A similar play on proportion was utilized by Michelangelo in his sculpture of *David* (Fig. 4), which was originally commissioned to sit atop the Florence Cathedral. The Italian sculptor made the hands and head of the figure oversize, presumably so that viewers would be able to make out the details from their vantage point far below. While Michelangelo was attempting to correct proportion for the viewer, Li Chen seeks to manipulate proportion in *Floating Heavenly Palace*, so that even if we are standing at eye level with the work, we feel the figure is towering over us as the palace floats above—just beyond reach.

Left to right 由左至右：

Fig. 4 Michelangelo, *Statue of David*, 1504, Galleria dell'Accademia, Florence

圖 4 米開朗基羅《大衛》1504 年作 義大利 佛羅倫斯學院藝術館

Fig. 1 Lokapala statue at Longmen Grottoes, Luoyang, China

圖 1 中國 洛陽 龍門石窟天王雕像

This work was included in Li Chen's important retrospective at the Singapore Art Museum in 2009 (Fig. 5) and featured on the cover of the exhibition catalogue. This is the first time one of Li Chen's sculptures of more than two meters in height is being offered at auction, providing collectors a rare opportunity to add this precious work to their collection. Inspired by Song Dynasty poet Zhu Dunru's poem 'Partridge in the Sky', the work was created as a reaction to the artist's sadness after reflecting upon Zhu's unfortunate circumstance of being born at the wrong time. Had the poet been born in a different period he may have lived a happier life, however, ironically, without such sorrow Zhu Dunru may not have been able to compose such beautiful poetry. Thus, Li Chen creates a figure in limbo between the earthly realm below and the Heavenly Palace above. Although the figure is aware of his precarious position, Li Chen renders the figure with a calm expression, reminding us of the importance of remaining mindful in the moment and finding contentment with one's own place within the universe.



Fig.2 Leonardo Da Vinci, *St. John the Baptist*, Musée du Louvre in Paris, France

圖 2 達芬奇《施洗約翰》法國 巴黎 羅浮宮

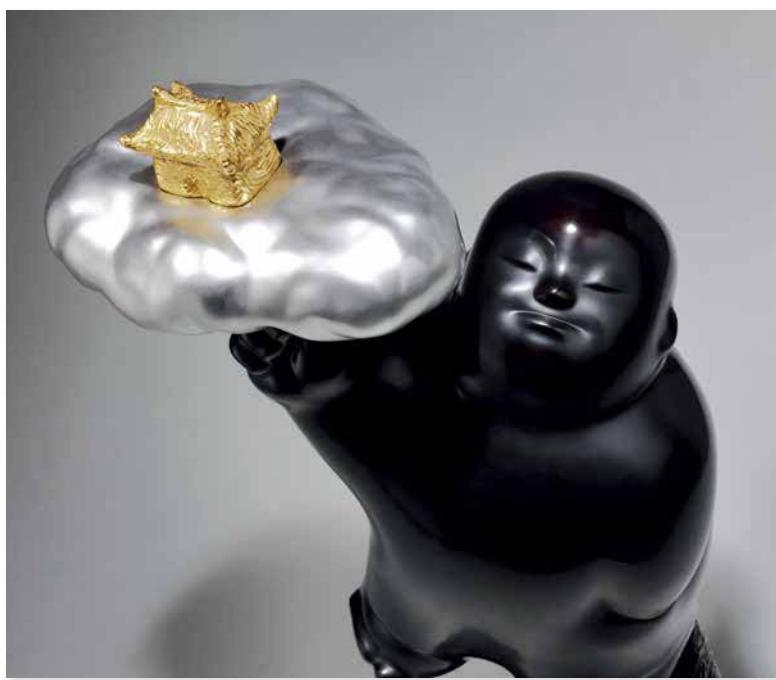
「我是清都山水郎，天教嬾慢帶疏狂。曾批給露支風敕，累奏留雲借月章。詩萬首，酒千觴，幾曾著眼向侯王？玉樓金闕慵歸去，且插梅花醉洛陽。」

- 朱敦儒《鷓鴣天·西都作》

李真的《天闕輕舟》(拍品編號 38) 塑造了一個憨態可掬的人物，伸出右手食指巧妙地穩穩頂起一座金色的宮殿——玉皇大帝的天宮。宮殿通體施金色以彰顯威嚴與權利，而人物俏皮地以四兩撥千斤的姿態輕巧地將這個權威的象徵戲耍於指尖之上，他輕巧地僅以一隻腳踩在太湖石之上、一腳懸空，另一手則隨意插進口袋。這樣的姿態應該是搖搖欲墜而不穩定的，但卻呈現出泰然而立的氣勢。

李真早期曾為臺灣本地寺院雕刻佛像。對於那段時間的創作他曾回憶「我深感對佛教認識的匱乏，創作遭遇瓶頸。因此我參閱了大量關於佛教、宗教、哲學，甚至道教的書籍；同時，仔細觀察博物館中陳列的古董佛像雕塑。隨著對其瞭解的不斷深入，我的內心也被深深震撼。」而李真的藝術創作也由傳統佛教造像轉為線條柔和圓潤的極簡主義造形。

作品主角人物光亮漆黑的身體，與金色宮殿和銀色雲朵明亮的反光表面形成反差，和人物腳下粗糙的岩石質感，三者相互映襯交織，從而達到光影的平衡，這正是李真作品之精髓所在。藝術家採用單一的材料——青銅，卻塑造出多元化的表面效果。在《天闕輕舟》一作中，正充分展現藝術家高超的駕馭媒材能力，於單



Lot 38 Alternative view



一的青銅材質上刻劃出具有石頭質感的底座、金光燦燦的天宮、以及圓潤飽滿的身軀，呈現出媒材的最大可能性及美感。

有鑑於對材料的深刻瞭解，今次上拍的雕塑作品正是李真對造型達到至臻領悟的證明。貌似天真孩童的青銅身軀豐滿圓潤，彷彿充足了氣，向四面膨脹開來，予人的觀感卻仍像他指尖之上那朵銀色的雲一般輕盈——彷彿一陣風吹來就能把他捲走。相反，其腳下的岩石顯得堅實沉穩，牢牢將整座雕塑固定在地上。以巨大的反差強調媒材近乎精神的物質性。作品所展示的沉重與輕盈、實與虛，正是將觀者引入明覺清澈與精神冥想的佛教之根本概念「空」。

李真作品中光滑的表面與極簡的線條兼具當代氣息，而人物的姿態卻隱含傳統天王塑像之風格。對比中國洛陽龍門石窟的北魏天王造像（圖1）：天王斜側身重心不穩的站姿正類似李真雕塑中人物的造型，雖然不是戲謔地站在兩塊岩石中間，但天王腳踩惡鬼，右手高舉寶塔，與男童的姿態異曲同工。而李真作品中支撐起雲中宮殿的手部造型同樣深具重要的精神內涵——豎起的手指將觀者的視線引導至天空，這個別具深意的動作恰與義大利文藝復興藝術作品中《施洗約翰》的造型有異曲同工之妙（圖2和圖3）。

李真匠心獨具的比例設計亦為其作品更添一分迷人的魔幻魅力。他將建築與人物的比例關係顛倒，迫使觀者對各個元素的尺寸產生疑問：到底是宮殿被縮小以置於銀色的雲朵之上？還是人物被放大巍然屹立於天地之間？作品充滿戲劇衝突的比例設計更凸顯宮殿高懸於天庭之上。米開朗基羅在其著名的雕塑《大衛》（圖4）中也運用了類似的比例設計；該作品原本計畫置於佛羅倫斯大教堂塔頂，因此這位義大利雕塑家將大衛的雙手和頭部的尺寸故意加大，以便教堂腳下的民眾也能清晰辨認其細部特徵。與米開朗基羅不謀而合，李真在《天闕輕舟》中精心調整各元素之間的比例關係，使得即便是平視，觀眾仍會感覺人物踩在高聳的山頂，而雲端的天宮更是遙不可及。

此件《天闕輕舟》作品曾於2009年新加坡美術館舉辦的「李真：精神·身體·靈魂」展覽展出（圖5），並為該展覽畫冊封面，而超過2公尺高的李真雕塑作品亦為第一次在拍場上出現，足見此作之珍稀。受到宋代詞人朱敦儒的《鷓鴣天·西都作》的啟發，該作品正反映藝術家對朱敦儒生不逢時的同情與歎息。倘若生在不同年代，朱敦儒或許能一展襟懷抱負，但諷刺的是，恰恰是不得志的痛苦成就了朱敦儒這段淒美詩句。因此，李真創作一個遊離於天宮與俗世之間的形象，雖然作品的人物一腳懸空似乎居於險境，卻仍一臉平靜，提醒著觀者於逆境中保持自我精神性的重要性，在浩渺宇宙中尋找屬於自我的生命價值。

Exhibition view of "Monumental Levity: Li Chen 2013 Place Vendôme Premiere Solo Sculpture Exhibition" at Place Vendôme, Paris, 2013

Artwork © Li Chen Sculpture / Courtesy of Asia Art Center

「李真巴黎凡登廣場大型雕塑個展」展出場景，法國巴黎，2013年

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## YOSHITOMO NARA 奈良美智

(JAPAN, B.1959)

### **Night Fishing**

signed with artist's signature, titled and dated 'Night Fishing 95' (on the reverse)  
acrylic on canvas  
100 x 100 cm. (39 3/8 x 39 3/8 in.)  
Painted in 1995

**HK\$6,000,000-12,000,000**  
**US\$780,000-1,600,000**

#### **PROVENANCE**

Galerie Nagoya Humanite, Nagoya, Japan  
Acquired from the above by the present owner  
Private Collection, Japan

#### **LITERATURE**

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 – Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-1994-019, p. 103).



Fig. 1 Diego Rodríguez De Silva Y Velázquez, *Las Meninas*, 1656, Museo Nacional del Prado, Madrid, Spain.  
圖 1 迪亞哥·羅德里格斯·德席爾瓦·維拉斯奎茲《侍女》1656 年作 普拉多博物館 馬德里 西班牙

### **Night Fishing**

簽名：藝術家簽名 (畫背)  
壓克力 畫布  
1995年作

來源  
日本 名古屋 Nagoya Humanite  
現藏者購自上述畫廊  
日本 私人收藏

#### **文獻**

2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》株式會社美術出版社 東京 日本  
(圖版, 第P-1994-019圖, 第103頁)

Within the contemporary art world, there is perhaps no artist that more often turns to children for inspiration than Yoshitomo Nara. This begs the question: why is art depicting children not more widely considered a matter of serious discussion? Is it because children belong to an immature stage in human development? Can the subject of the most important portrait in art history be a child? Nara has had many solo exhibitions in his career and his works featuring children as the main subjects have been internationally critically acclaimed both in the art market and in academia. This rare feat is a testament to the power of Nara's work to capture the hearts of countless viewers, especially adults who have parted with childhood forever.

It is very difficult to find examples of paintings that position children as their sole subject matter in Western classical art before the eighteenth century. In the religious paintings of the Renaissance period, Jesus often appears as an infant, but he is always accompanied by the Virgin Mary or other saints—he is never depicted on his own. Other child-like characters, such as putti and cherubs, play accompanying roles in the composition as if they are supporting characters in an elaborate play. Examples of children being used as the main subject within a work of art cannot be found until later periods. The Spanish Golden Age court painter, Velázquez, captured the elegance of the infanta Margaret Theresa (Fig. 1). Merely five years old, the young princess exudes



a dignified confidence that exceeds her age. In impressionist painter Mary Cassatt's famous work *Little Girl in a Blue Armchair* (Fig. 2), she depicted an impatient child, giving viewers a peek into the life of the middle class. However, this work is mainly the artist's attempt to use the figure to experiment and express her understanding of colour and space.



Fig. 4 Kitagawa Utamaro, *Selection of Love-Poems: Love Which One Cannot Put Out of One's Mind*, circa 1793.

圖 4 喜多川歌磨《歌撰戀之部：物思戀》約 1793 年作

her arrogance is a warning them that they should not even think that she will share her catch. Yoshitomo Nara's characters emote with their vivid and animated expressions, and viewers are able to share the artist's concerns for genuine human experiences when they empathise with the characters. All of his figures have similar features—round faces, high and wide foreheads, big eyes, small noses, mouths that are delineated by a single line, and giant heads atop small bodies. Such remarkable stylisation is reminiscent of the character modelling in classical Japanese painting (Fig. 3) and Ukiyo-e figures (Fig. 4).

The little girl is distinctively the protagonist in this painting. The artist maximises her presence by contrasting the figure with a minimal black background. The effect is similar to Japanese traditional lacquer ware (Fig. 5), the surface is saturated with black pigment; gold powder and other materials are sprinkled on top to form patterns—this visually stunning treatment brings the figure

to the forefront. Part of the little girl's hair in *Night Fishing* is executed with a dry brush to create texture on the canvas. This provides a contrast to the face, clothing, arms and legs of the figure, fishing rod and the little fish, all of which have been worked to a smooth finish. The textural brush strokes also accentuate the gradient hues on the girl's face. Nara's fluency in the language of illustration is apparent in this work through the way in which he preserves the simplicity and succinctness of its visual style. The little girl's prominent modelling grabs the attention of the viewers first. The myriad of textures and transforming layers further demonstrate to the viewer the rich visual deliberations of Yoshitomo Nara as a mature artist. The DNA of manga and anime can also be found in Nara's works. As seen in this work, thick black lines are used to delineate the figure so that the modelling is concisely represented. Black lines also divide the body of the little girl into colourful pieces of geometric shapes. By sacrificing linear perspective and three-dimensionality, the artist transcends objective reality into an abstract relationship between lines and planes. This treatment echoes the visual characteristic of Ukiyo-e (Fig. 6). Drawing from a wide variety of references, it is a testament to the artist's versatility in employing different visual devices.

The age-old adage "less is more" can be applied to the aesthetic judgement Yoshitomo Nara's exercises in his paintings. The artist insists on using children as his subjects. The little girl in *Night Fishing* unreservedly expresses her thoughts. Such attitude resonates with the adult viewers when they look at Nara's paintings. These children remind them of the unbridled freedom that everyone should be able to enjoy.



Fig. 3 Hakuin Ekaku, *Bonpei Monk* (detail), 18th Century, Aizu Museum, Waseda University, Tokyo, Japan.

圖 3 白隱慧鶴《布袋坊主》(局部) 18 世紀作 早稻田大學會津八一紀念館 東京 日本



縱觀當代藝術界中，也許沒有另一位比奈良美智更專注地以小孩為創作主題的藝術家。值得反思的是：為什麼小孩沒有被廣泛地選擇為作嚴肅討論的藝術主題？是否因為小孩本身屬於人類生命一個最不成熟的階段？美術史上最重要的肖像畫主角可以是小孩嗎？奈良美智至今曾舉辦超過無數次個展，他以小孩為主題的藝術創作在世界各地受到學術界和商業市場同時熱烈的支持，難能地兩者兼得。事實證明奈良美智的小孩人物成功地吸引了無數觀眾的心，特別是已經永別童年歲月的成年人。

回顧十八世紀以前的西方古典藝術，很難找到以小孩為獨立主題的繪畫。文藝復興時期的宗教繪畫，基督雖常以聖嬰的形象出現，但他總有聖母以至其他聖人的陪伴，而非一個獨立角色。天使或邱比特等小孩人物在構圖中總處於一個陪襯的地位，儼如一齣宏大舞台劇中的小配角。在較後期的繪畫中可以找到較多以小孩為主角的例子，西班牙黃金時代的宮廷畫家維拉斯奎茲筆下的德蕾莎小公主雍容華貴（圖1），年僅五歲的她流露超乎年齡的莊嚴神態。印象派女畫家瑪麗·卡薩特的著名作品《藍色扶手椅中的小女孩》（圖2）借描繪不耐煩的小孩，展示中產階級社交生活的一隅，不過整體來說她還是借人物去表達對色彩和空間的理解和實驗。

奈良美智的模特兒均不是現世中某位親朋好友的女兒，或是某位富人的兒子。他真正關心的並非表達人物的身份，也不只是為藝術而藝術地鑽研技巧和理論，而是通過人物的豐富表情去呈現真實的內心。《Night Fishing》（拍品編號39）中的小女孩梳著馬尾，穿著紅通通的連衣裙，造型天真爛漫。然而她的眼神卻絕不像外表般單純無知，半月形的眼睛洋洋得意地望向觀者，帶點囂張又彷彿正在警告觀者不要肖想分享她的成果。奈良美智以人物生動的表情觸動著觀眾的情緒，讓我們藉分享畫中人的喜怒哀樂來感受人性的真實。他筆下每張面都有相似的特徵：高闊前額、大眼睛、小鼻子、一線嘴巴、頭大身小。簡單直接的造型和線條表現，棄立體而強調平面化的取向，特別能夠追溯日本傳統繪畫的影響。例如古典繪畫（圖3）及浮世繪中（圖4）人物的主觀造型。

小女孩是畫中令人無法忽視的主角，藝術家化繁為簡，用簡約的黑色背景反襯人物的絕對存在感，好比日本傳統的漆藝（圖5），以黑色漆料堆塗器具表面，再用灑金等技法與其他物料描繪圖案。成品視覺效果強烈，突顯所繪對象。奈良美智於《Night Fishing》中的小女孩的頭髮部份用具有質感的乾筆，皴擦畫布。相對而言，人物的面部、衣服、手腳、魚竿與小魚以較細膩平滑的筆觸繪成，細看之下，更能發現女孩臉頰色調變化十分微妙。奈良美智精於插畫語言，《Night Fishing》保留插畫般簡單明瞭的視覺風格，小女孩的突出形象首先抓住觀者的視線，各種富於質感與層次變化的筆觸則展示奈良美智作為一位成熟藝術家的巧思，一筆一劃值得觀者仔細推敲。奈良美智的作品中同時找到動漫的基本因，例如此作中勾勒人物的粗黑線條，精要地交待造型；黑線亦巧妙地將小女孩的身體轉化為各種色彩的幾何塊面，同時把不同色彩的塊面組合起來，這種捨棄景深與立體感的藝術手法把客觀事物昇華成線與面的抽象關係，呼應浮世繪的風格特徵（圖6），足見藝術家對不同視覺元素的靈活運用。

奈良美智的繪畫令人聯想起「少即是多」的美學態度。他始終如一地堅持以小孩子作為畫中主角，隨心所欲地展露情感，如《Night Fishing》的小女孩毫不忌諱表達內心想法。成年人觀看奈良美智的畫作總能產生共鳴，被這些小孩子的一舉一動提醒生活本該自由自在，無拘無束。

Left to right 由左至右：

Fig. 6 Katsushika Hokusai, 36 Views of Mount Fuji: Shower at the Foot of the Mountain, 1823.  
圖6 葛飾北齋《富嶽三十六景：山下白雨》1823年作

Fig. 2 Mary Cassatt, Little Girl in a Blue Armchair, 1878, National Gallery of Art, Washington DC, USA.  
圖2 瑪麗·卡薩特《藍色扶手椅中的小女孩》1878年作 國家藝廊 華盛頓特區 美國

Fig. 5 A Lacquer Incense Box, Edo Period.  
圖5 漆器香盒 江戶時代



## AYA TAKANO 高野綾

(JAPAN, B. 1976)

### *Secrets of the Thousand Year Spiral: Ozuka*

dated and signed '2013 Aya Takano' (on the reverse)  
oil on canvas  
162 x 130 cm. (63 3/4 x 51 1/8 in.)  
Painted in 2013

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

#### PROVENANCE

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

#### LITERATURE

Kaikai Kiki Co., Ltd., Aya Takano: May All Things Dissolve in the Ocean of Bliss, Tokyo, Japan, 2014 (illustrated, p. 75).



Fig. 2 Gustav Klimt, detail of *The Tree of Life*, 1905,  
The Museum of Applied Arts, Vienna, Austria  
圖 2 古斯塔夫·克里姆特《生命之樹》(局部)1905 年作 奧地利  
維也納 應用藝術博物館

### 千年螺旋的秘密：大塚

簽名：Aya Takano (畫背)

油彩 畫布

2013年作

#### 來源

香港 貝浩登畫廊  
現藏者購自上述畫廊  
亞洲 私人收藏

#### 文獻

2014年《高野綾：May All Things Dissolve in the Ocean of Bliss》日本 東京 Kaikai Kiki Co., Ltd.  
(圖版, 第75頁)

Widespread unease and desire for escapism in post-war Japan, from the 1970s to the bursting of their economic bubble, led to the formation of the *otaku* subculture. Youths seeking escape from reality found a haven in Japanese *anime*, lovable animated films with a flat visual look. But behind the superficial happiness of popular Japanese culture there lurked anxiety and despair. Contemporary artist Takashi Murakami once said, "On the future, society, customs, art, and culture may all become like Japan today, "superflat".... Today, Japan's video games and animated comics fully display this superflat character, and they are one of the most powerful forces in world culture." His outlook became the basis for Superflat aesthetics, which mocked the increasing lack of depth in Japanese society, its flattening tendency. Artist Aya Takano joins sci-fi scenes with superflat expressive techniques to create soft, beguiling, and feminine force fields that have made her one of the premier contemporary artists working in the Superflat aesthetic. Her female figures-supernatural, nude and unfettered-and other surreal elements such as strange and exotic animals, become the flying shuttles of the loom with which she weaves her charming, otherworldly rhapsodies.



## BLENDING TRADITION, MYTH, AND SCI-FI, LINKING ANCIENT AND FUTURE WORLDS

Aya Takano® work is deeply influenced by traditional Japanese Ukiyo-e paintings. Expansive scenes are condensed



Fig.1 Suzuki Harunobu, *Two Girls Walking on a Windy Day*, 1765, Museum of Fine Arts, Boston, USA

圖 1 鈴木春信 《在風中行走的兩女子》 1765 年作 美國 波士頓美術博物館

harmoniously into flat spaces and gorgeous colors, while traditional painting techniques are allied with intense creativity to derive a worldview in which life becomes a dream. The Japanese term *ukiyo* originated in Buddhist thought as a reference to the societal behavior we see in the phenomenal world. By the Edo period of the 17th century, *Ukiyo-e* paintings were used to depict the social mores of the times (Fig. 1), and among them, *Shunga* paintings further embodied a fatalistic, end-of-days philosophy of hedonism. The vaguely androgynous figures of Takano® work likewise frequently engage in hedonistic pursuits, the uncertain smiles on their faces paired with eyes both shrewd and innocent, while they exude an unruffled calm at odds with the rich and ostentatious

offerings of the material world around them. In *Secrets of the Thousand Year Spiral: Ozuka* (Lot 40), half-nude young girls sporting unusual hairdos float in midair, the tips of their hair fluttering above them. These figures seem to enjoy a god-like existence: their expressions lax and unconcerned, their poses bold and confident, their bodies and foreheads set with cabalistic markings, while a coterie of animals from land, sea, and air hovers about them.

*Secrets of the Thousand Year Spiral* was inspired by the rich variety of occult totems, in triangular and spiral shapes, found on the walls of ancient Japanese tombs. Such markings, which appear repeatedly in the prehistoric ruins of many civilizations, are vehicles for different symbolic meanings and thus forming millennia-old riddles. The forms of the contemporary superflat aesthetic have been embedded by Takano in ancient myths that touch on the core of existence, for life and humanity, and in the fragmented moment of time in the painting we feel the fascination of our wild, uncivilized periods, creating an unusual mix in which the ancient coexists with the avant-garde. Pursuing the remnants of our lost traditions conversely gives this painting a kind of surreal, futuristic feel. In *The Tree of Life* (Fig. 2), Austrian symbolist painter Gustav Klimt also expressed in mythical terms the rich connections between humanity, heaven, and the underworld. His swirling, spiral branches symbolize eternity and complexity of life, but he models his painted figures after contemporary Viennese women. Such elements show the similarity between these two artists as they found ways of blending the present with the symbolic motifs of ancient civilizations.

## SUPERFLAT WITH A GRACEFUL SENSIBILITY

The superflat style is not unknown among artists from Japan, China, and the West, yet with her unique outlines, character portrayals, and compositions, Aya Takano® fantastic mental imagery displays a rare tactful reserve and softness. Unlike Murakami, MR. or Hiroyuki Matsuura, who outlines the forms perfectly in bold and robust black, as well as pursues lustrous and perfect skin tones, Takano almost imperceptibly outlines the forms of figures in grey-brown lines, enhances the textures of human skin and animal hair. Where her lines are dappled, they take on a fuller, rounder, and more childlike quality. These grey-brown tones also echo the hints of grey-scale hues seen throughout the rest of the painting, helping it avoid noisiness despite the profuse composition. In her female figures Takano employs the elongated proportions typical of Japanese paintings of beautiful women

(bijin-ga), presenting them with long limbs and soft, smooth skin. Twisted and presented from strange angles, they achieve the same kind of unrestrained freedom we sense in Chagall® *Birthday* (Fig. 3). American artist Roy Lichtenstein, who also found inspiration in comics, used their dot-matrix effects to create shadows, along with sharp-edged forms in primary colours. Takano® aesthetic differs in reflecting the regional culture of Japan and the relatively more reserved character of its people.

自戰後七十年代至經濟泡沫爆破以來，日本社會上湧現的不安與逃避主義促成「御宅族」的次文化，表面可愛而扁平化的動漫成為年青人逃避現實的避風港。外在歡樂的大眾文化暗藏憂鬱與無奈，日本當代藝術家村上隆提出「將來的社會、風俗、藝術、文化，都會像日本一樣，都變得極度平面……今天，日本電玩和卡通動畫最能表現這種特質，而這些又在世界文化中具有強大的力量」，成為「超扁平」美學的基石，諷喻日益缺乏深度的平面化趨勢。高野綾結合科幻場景與超扁平的表達手法，塑造出溫柔媚惑的女性力場，躲開社會制約壓力，成為「超扁平」美學當中代表性的女性藝術家之一。超自然、飛行、裸露不受制約的女體和奇珍異獸等超現實元素成為其藝術飛昇的穿梭機，編織成以異世界為背景的狂想曲。

## 糅合傳統、神話與科幻 連接古代與未來

高野綾的作品深受傳統日本浮世繪的影響，豐富恢宏的場景濃縮為和諧的平面與華麗色調，傳統的繪畫技巧輔以強大的創造力，提煉出浮生若夢的世界觀。浮世的字源由佛教用語而來，泛指現象界的社會百態。至十七世紀江戶時期，浮世繪被應用為描繪世間風情的畫作（圖 1），其中的春宮畫更有在亂世中及時行樂的末日哲學。高野綾筆下性別曖昧的人物往往縱情享樂，表情卻似笑非笑，半帶慧黠與純真，在彷若祭典般繁華的場景中，卻滲著迥異的寧謐安詳。在《千年螺旋的秘密：大塚》（拍品編號 40）中，具異域風情的半裸少女綁著奇特的髮型，懸浮於半空中而髮梢飄揚。自由散漫的神態、大膽自信的坐姿、額上身體上塗抹如蠱的印記、海陸空三界動物們溫馴地蟄伏仰視、糖果與鮮花的簇擁，暗示畫面中央少女神祇一般的存在。

「千年螺旋的秘密」靈感來自於日本古墓牆面上繽紛而規律的三角幾何及螺旋形狀的圖騰。這些亙古以來象徵著宇宙創造與新世界開端的符號重複出現於不同文明的史前遺址中，象徵意義不一而成為千年不解之謎。高野綾潛在地把當下超扁平的動漫文化形式，嵌入觸及人類與生物核心存在的遠古神話，隱隱透露出蠻荒時期的妖冶與暗示，反帶來一股超現實的未來感，造成獨特的古老與前衛並存。奧地利知名畫家古斯塔夫·克里姆特在《生命之樹》（圖 2）中亦參照神話來表現豐饒的天堂、人間與地下世界的連繫，螺旋紋狀的樹枝象徵永恆的生命與生死的複雜性，人物以當時維也納女性為雛型，可見藝術家融和刻下與處理古文明符號象徵的手法相近。

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All restrictions of linear time and physical space disappear in the transcendent world of Aya Takano® art. Animals and humans all connect, communicate and coexist in a strange but beautiful utopia. Floating through Takano® virtual sci-fi view of the world, we find respect and fascination for life and a humble take on the unimaginable and the dark as well as the bright and happy. It is all of these together that allow her art to radiate its magical and mysterious charm.

2) 中亦參照神話來表現豐饒的天堂、人間與地下世界的連繫，螺旋紋狀的樹枝象徵永恆的生命與生死的複雜性，人物以當時維也納女性為雛型，可見藝術家融和刻下與處理古文明符號象徵的手法相近。



## 婉約感性的超扁平

縱觀中日歐美的藝術家，超扁平的表現手法並不鮮見，但高野綾卻以別具一格的勾勒、人物造型與構圖佈局展現其獨有委婉而迷離的精神異像。不像村上隆以黑邊作完美硬朗的勾線，或松浦孝之、MR. 等追求平滑的無瑕肌感，高野綾選擇以灰棕色線條反復勾勒人物虛柔的身軀、表現動物的毛皮質感，斑駁處盡顯童稚與圓潤。灰棕色調呼應畫面整體略帶灰階的用色，使畫面繽紛之餘卻不失之喧鬧。人物的四肢畫得粉嫩修長，並似日本美人畫般拉長和以誇張的角度扭動，恰似夏卡爾在《生日》（圖 3）中表現的自由感。高野綾以傳統擦筆塑質感，善用斑斕的混色粉彩色調；相較李奇登斯坦以網點營造陰影及善用原色表達分明造型，兩者的藝術起源同為動漫，但高野綾發展出來的美學語言卻相異其趣，有著日本民族相對含蓄的地域文化特色。

在高野綾超脫的藝術世界中，時間線與地域限制化為烏有，人類與動物均能並存，成全超越時空、斑斕奇特的烏托邦。遊離於科幻虛擬的世界觀，對生命原屬的尊重與著迷，坦蕩地面對宇宙間的不思議、黑暗與快樂，使高野綾的藝術閃耀神奇的魅力。

Fig 3 Marc Chagall, *The Birthday*, 1915, Museum of Modern Art, New York, USA  
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

圖 3 夏卡爾《生日》1915 年作 美國 紐約 現代藝術博物館

41

## HUANG YUXING 黃宇興

(CHINA, B. 1975)

### *The Bubbles will not Break / The Time will not be Flowing from the Past to the Future*

itled, signed, and dated 'The bubble will not break and the time will not be flowing from the past to the future. Huang Yuxing 2014' (lower right); & titled 'The bubble will not break and the time will not be flowing from the past to the future.' (centre); signed and dated 'Huang Yuxing 2014' (lower right)

a set of two acrylic on canvas

175 x 275 cm. (69 x 108½ in.); & 30 x 60 cm. (11¾ x 23½) (2)

Painted in 2014

**HK\$600,000-900,000**

**US\$78,000-120,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Shanghai, China. Shanghai Gallery of Art, Present-ing Recital Louder Than Paint, 28 June – 26 August 2014.

Shanghai, China. Shanghai Minsheng Art Museum, Alluvial - Huang Yuxing 2005-2015, 5 September – 4 October 2015.

#### LITERATURE

Antenna Space, Huang Yuxing, Shanghai, China, 2014 (illustrated, p.88-93)

Shanghai Minsheng Art Museum, Alluvial – Huang Yuxing 2005-2015, Shanghai, China, 2015 (illustrated, pp.170-171)

氣泡不會消滅 | 時間也不會流向未來

簽名 : Huang Yuxing (右下); 及 Huang Yuxing (右下)

壓克力 畫布 (一組共兩件)

2014年作

來源  
亞洲 私人收藏

展覽  
2014年6月28日 – 2014年8月26日「越界」滬申畫廊 上海  
中國

2015年9月5日 – 2015年10月4日「沖積 – 黃宇興 2005-2015」上海民生現代美術館 上海 中國

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2014年《黃宇興》天線空間 上海 中國 (圖版, 第88-93頁)  
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上海 中國 (圖版, 第170-171頁)





The world won't break and the time will not be far away from the future. Huang Peiyi 2014



Lot 41 Detail 局部

"I do believe in time travel. Time travel to the future. Time flows like a river and it seems as if each of us is carried relentlessly along by time@ current. But time is like a river in another way. It flows at different speeds in different places and that is the key to travelling into the future."

— Stephen Hawking,  
How to Build a Time Machine, 2010

What is time? For centuries, this question has fascinated and confounded philosophers, scientists, and religious thinkers, and only recently have physicists begun to probe the nature of time as a dimension or structural substance. To Huang Yuxing, time is a river, flowing constantly and endlessly in a single direction, but with eddies and whirlpools and powerful currents along the way. His paintings of rivers and bubbles explore our conception and experience of time, using visual analogies as a means of capturing the metaphysical.

Huang Yuxing's artistic oeuvre is made up of a number of distinct series, inspired by elements such as trees and human architecture. The paintings in his River Series depict fantastical worlds filled with swirling pools and cascading veils of liquid colour, while the works in his Bubble Series are dominated by floating fluorescent globules, resembling polished grains of sand or cells seen through a microscope. This work, entitled *The Bubbles will not Break /*

*The Time will not be Flowing from the Past to the Future* (Lot 41) combines elements from both series, overlaying what appear to be bodies of water with bright droplets of colour.

As a single work, *Bubbles will not Break* is composed of two separate paintings, one large and one small. Huang Yuxing has stated that the two canvases represent "two moments, one sparse and the other dense; river water flows, and bubbles float on the water's surface, sometimes colliding. The canvas surface undergoes repeated smudging and layering before completion, requiring several months' work." After all, though a river may behave differently from a bubble, both are made of the same essential substance taking on different forms. If a river represents the flow and passage of time, then perhaps bubbles symbolize individual moments, perfect and complete, but fleeting in their brief beauty. Two forms, to represent two conceptualizations of time. Thus, the statement "The bubble will not break, the time will not be flowing from the past to the future" is a manifesto, inscribed on each canvas to proclaim the artist's defiance of time. In the real world, bubbles will inevitably pop, and time moves inexorably forwards. But in Huang Yuxing's painted universe, bubbles last forever and the river of time will stand eternally still. His paintings capture a moment in eternity, presenting viewers with a permanent view of the ephemeral and transitory.

From a scientific perspective, colour is the visual phenomenon caused by a viewer's optical reaction to visible light, where stimulus received by the eyes is translated into perceptions of colour and space. In the history of Western art, principles regarding colour and light have long been central elements of aesthetic theory. However, Impressionist and Post-Impressionist artists revolutionized colour theory when they found that painted colours could not only imitate tones and shades from life, but could also be used to expand the range of visual experience. By placing contrasting colours next to each other, one could tap into the physiology of the human eye and the psychology of the brain, to create brighter, more luminous experiences of colour. Georges Seurat and Paul Signac took advantage of this technique – known as Pointillism – to create works that exploded with bright glowing hues. Henri Matisse stumbled upon the illusions made possible by careful placement of colour, and the fact that size can influence the impact of a patch of pigment; hence his work is filled with contrasting areas of colour that work together to achieve a balanced composition.



Born into the technological era, Huang Yuxing offers his own interpretation of colour by choosing to work with fluorescent pigments that give off a bright industrial glow, and shine neon under black light. "Fluorescent colour is the colour of our generation," stated Huang in an interview with Christie's. "There is no such colour system in traditional easel paintings. It is special, like a kind of vigorous vitality being compressed or unleashed." The physical

properties of fluorescent pigments, which have molecular properties that absorb UV light and reemit it at visible wavelengths, set such materials apart from traditional paints that can only reflect light. Like one of Dan Flavin's fluorescent light sculptures (Fig. 1), which employed modern technology to explore the possibilities of colour expressed through neon light, Huang Yuxing chooses to use fluorescent paints as a symbol of contemporaneity, and for the visual effect that it has on the viewer.

Huang Yuxing's ability to manipulate pure colours and geometric shapes echoes that of the pioneering abstract painter Vasily Kandinsky, who sought to create works that transcended all references to traditional figuration. His work *Several Circles* (Fig. 2) is an achievement in abstract composition, achieving visual drama using only a simple vocabulary of circles and colour. However, Huang Yuxing's all-over approach to composition in the larger of the two canvases more closely resembles the luminous colour abstractions of Thomas Ruff's *Substratum Series* (Fig. 3). These camera-less photographs are based on images of

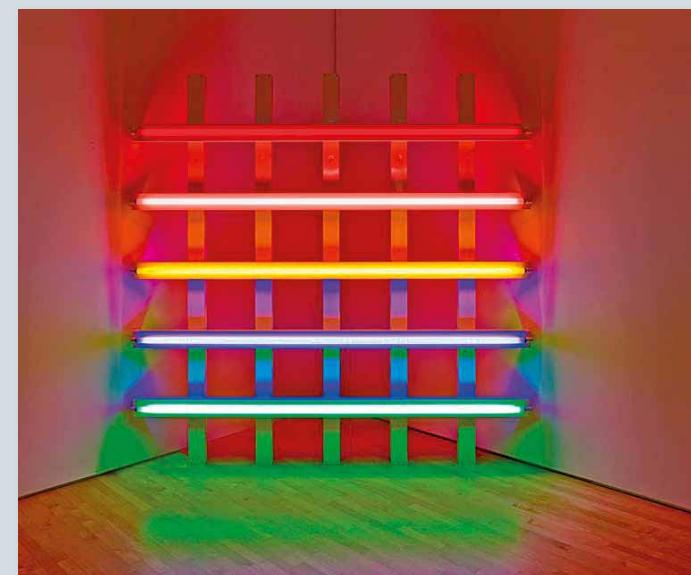
Left to right 由左至右：

Fig. 3 Thomas Ruff, *Substrat 33 II*, 2007  
©2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

圖3 托馬斯·魯夫《Substrat 33 II》2007年

Fig. 1 Dan Flavin, *untitled (in honor of Leo at the 30th anniversary of his gallery)*, 1987, collection SFMOMA  
© 2017 Stephen Flavin / Artists Rights Society (ARS), New York

圖1 丹·弗萊文《無題》1987年  
舊金山當代藝術博物館



Japanese anime and manga, manipulated into stunning showcases of digital colour that seem to pulse with movement, much as Huang Yuxing's bubbles do. Huang creates his paintings by layering countless washes of translucent neon paint onto the canvas, resulting in a work where colours glow with internal brightness, even while overlapping to produce unusual visual effects.

In some ways, the smaller of the two canvases is unusual within Huang Yuxing's canon – the colours he uses are soft and dreamlike, and the composition is simple and spare. The river that churns through the larger painting is here a featureless expanse of ocean stretching towards the horizon, while only a few isolated bubbles drift above the sea. The overall image resembles a surrealist landscape, reminiscent of those painted by Yves Tanguy (Fig. 4). As one of the first artists to visualize the unconscious, Tanguy painted amorphous objects resting on an undefined plane of existence, depicting the human psyche as a physical place free of walls and boundaries. In a similar way, the smaller canvas in Huang Yuxing's *Bubbles Will Not Break* gives space-time a place and shape, capturing an aspect of the artist's own psychological experience of time.

Top to bottom 由上至下：

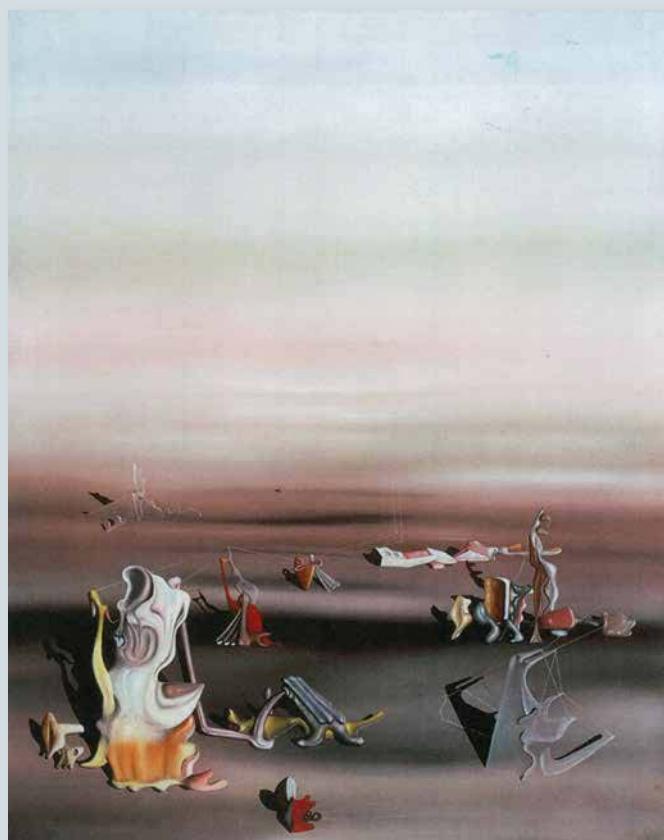
Fig. 4 Yves Tanguy, *Arrières-pensées (Second Thoughts)*, 1952, collection SFMOMA  
© 2017 Estate of Yves Tanguy / Artists Rights Society (ARS), New York

圖 4 伊夫·唐吉《Arrières-pensées (Second Thoughts)》  
1952 年 舊金山當代藝術博物館

Fig. 2 Vasily Kandinsky, *Several Circles (Einige Kreise)*, 1926, collection Solomon R. Guggenheim Museum, New York

圖 2 瓦西裏·康定斯基《圓圈》  
1926 年 美國 紐約 古根漢姆博物館

The pairing of these two canvases – one imposing in its size, fluorescent brilliance and density, the other much smaller and subdued – may feel incongruous at first, but the two works speak the same visual language, depicting the same subject from two different perspectives. The larger canvas is attention-grabbing with its veil of rainbow spheres, but closed-off, while the smaller



work is much more intimate, and provides a wider angle of perspective for the viewer. It is as if the same scene is being viewed from a distance, than magnified with the help of a microscope, giving the viewer different information and different ways of understanding the same subject. The two parts exist concurrently, with neither work coming before or after, forming a nuanced expression of the artist's desire to delay the inevitable passage of time.

「我相信時間旅行。到未來去的旅行。時間像河流一樣流動，而我們都似被時間的流逝所無情地推向前。但時間又在另一方面像一條河流。它在不同地方以不同的速度流動，而這正是到未來旅行的要點所在。」

– 史提芬·霍金，《如何造時光機》，2010。

甚麼是時間？這個問題一直吸引、也困擾著哲學家、科學家和宗教家，直到近來才為物理學家以空間及物質方向來探討時間之為物。對黃宇興來說，時間是一條河流，持續無盡的向著一個方向流逝，但中途又有亂流、漩渦及急流。他的河流及水泡畫作探討了我們對時間的概念與經驗，以視覺比喻來捕捉形而上概念。

黃宇興的作品由不同的系列組成，它們由不同的物像，例如樹及建築所啟發。河水系列的作品中的幻想世界，有著漩渦及蜿蜒流動的色彩，而在氣泡系列中，則是浮動的五彩顆粒，如同顯微鏡下的幼沙或細胞。題為《氣泡不會消滅 | 時間也不會流向未來》(拍品編號 41) 把兩個系列合而為一，把水與鮮明的色彩點滴融合。



作為一對作品，《氣泡不會消滅》由兩幅一大一小的作品組成。黃宇興解釋道：「它們是一疏一密的兩個瞬間，河水在流動、氣泡在水面上漂游、時而碰撞。畫面經過反複的暈染和覆蓋完成，歷時數月。」河水與氣泡雖有所不同，但皆為同一物質的不同形態。如果河水代表時間的流逝，氣泡代表的可能是獨立的瞬間，完美而完全，但轉瞬即逝。兩種形態代表了時間的兩種概念。故此「氣泡不會消滅 | 時間也不會流向未來」是句宣言，寫在兩幅畫作之上以表現藝術家對時間的反抗。在真實世界，氣泡會破，時間也必定向前推進。但在黃宇興的畫中世界，氣泡永不破，時間也靜止流動。他的繪畫捕捉了永恆的一瞬，為觀者呈現一刻的永恆。

在色彩學理論中，色彩是觀者對可見光的作用所導致的視覺現象，可見光刺激眼睛後引起視覺反應，使觀者感覺到色彩和知覺空間環境。西方繪畫發展中，色彩與光的運用也一直是繪畫藝術的重要元素。尤其自印象派藝術的色彩革命後，色彩不但只是藝術家們用於呈現事物的真實物理性，他們更注重色彩可以引發錯覺的原理，以視覺心理學的角度，將繪畫藝術發展到一個新的境界：修拉和希涅克實踐了色彩的同化與異化原理，通過點彩繪畫的技法，讓觀者產生色彩排列的錯視現象；馬蒂斯不但注意到色彩能引發錯覺的現象，更認識到色彩面積的大小亦能產生色彩的同化與異化現象，以著重色彩的面積對比，並追求視覺上的平衡；而成長於科技高速發展時代的黃宇興，提出了他的色彩語言，以高純度的熒光色入手，呈現出工業化的霓虹色彩，以及類似在紫外線投射下的色彩，改變觀者對視覺色彩的反應。黃宇興說道：「熒光色是我們這個時代特有的顏色，它的顏色的跳躍性是之前的色彩體系無法提供的，有一種特別的意味，像是一種被濃縮被激發出來的生命力。」由於熒光色彩體系的物理特性，在吸收光能後可進入激發狀態，並由內向外發出射光，這與傳統色彩只是反射光能的性質完全不同，使得其作品有著更強烈的主觀性，以凸顯藝術家內心的活動性及對現實的啟示。一如丹·弗萊文的發光雕塑（圖1），以

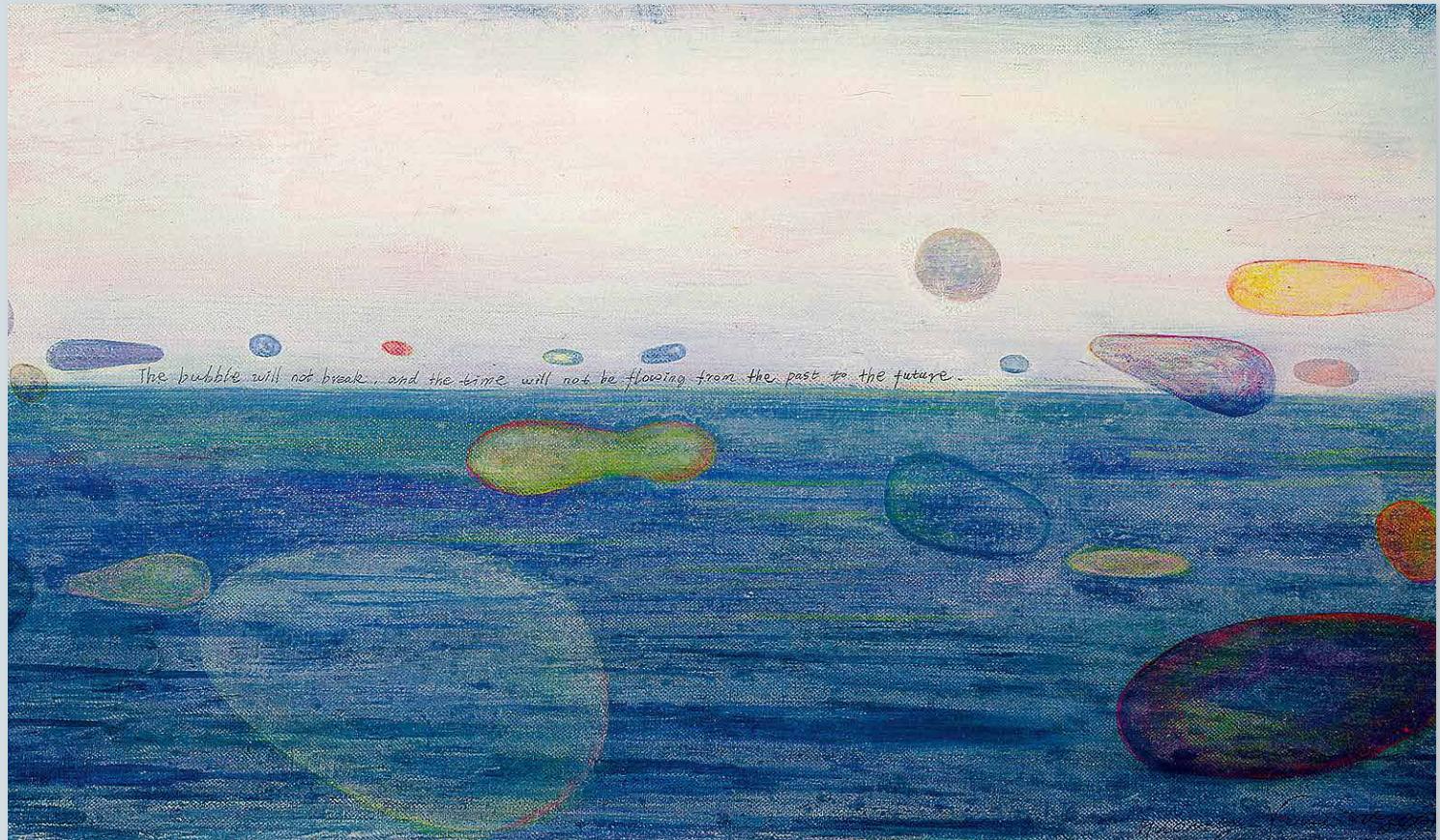
現代科技來探討光線所表現出來的色彩，黃宇興以幻彩的顏色來代表當代，以及這個時代對觀者的視覺影響。

黃宇興對純色與幾何圖形的運用，令人想起抽象畫先驅康定斯基，創造超越傳統圖像的作品。康定斯基《數個圓形》（圖2）是抽象構圖的大成之作，以簡單的圓形和色彩表現出視覺張力。然而，黃宇興對兩作中較大的作品的全面方向，則更近似托馬斯·魯夫《分層系列》的鮮明色彩抽象（圖3）。這些沒有相機的照片是基於日本動漫，轉化成充滿動感的數碼色彩，一如黃宇興的氣泡。黃宇興透過一層又一層幻彩，成就出內在閃亮的色彩，亦營造出不凡的視覺效果。

較小的一幅畫在一些地方看來，在黃宇興的作品之中很不同，他用上的顏色顯得柔和如夢，構圖亦簡潔疏淡。在較大一幅畫作中奔流的河流到此變成一道開闊連天的海洋，點綴有幾個浮泡，如同一幅超現實的風景。最早把潛意識入畫的藝術家伊夫·唐吉把無形的意像畫在不定的空間，把人的意識表現成一個沒有局限的空間（圖4）。相類的，黃宇興的《氣泡不會消滅》為空間和時間賦與一個地點與形狀，捕捉了藝術家本身對時間的心理經歷：氣泡誕生於水流翻滾、攪動的過程，既像徵著幻滅，又意味著一種生命的慶典形態。

此對作品，一幅宏大燦爛又繁密，另一幅則小而內斂。乍看或顯得格格不入，但他們其實用同一視覺語彙，以兩個不同的角度描繪同一個對象。較大一幅虹光耀目但拒人千里，較小一幅則更親密，給予觀者一個更闊的觀點。這就像在看同一風景，先是從遠處眺望，之後再用上顯密鏡放大，給予觀者同一物件不同的資料與理解方式。兩部分同時存在，無先無後，形成一個藝術家意欲靜止時間的細膩演繹。

Lot 41 Detail 局部



42

## YUAN YUAN 袁遠

(CHINA, B. 1973)

### **Helpless**

signed in Chinese; signed 'y. yuan', titled 'Helpless' and dated '2011.4' (on the reverse); signed 'y. yuan' (on the side)

oil on canvas

180 x 147 cm. (70 7/8 x 57 7/8 in.)

Painted in 2011

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

**US\$65,000-91,000**

### **無助**

簽名：袁遠；y. yuan (畫背)；y. yuan (畫布側面)

油彩 畫布

2011年作

#### 來源

中國 北京 Hadrien De Montferrand 畫廊

亞洲 私人收藏

#### 文獻

2016年《袁遠》馬凌畫廊 香港 (圖版, 第79頁)

#### PROVENANCE

Hadrien De Montferrand Gallery, Beijing, China

Private Collection, Asia

#### LITERATURE

Edouard Malingue Gallery, Yuan Yuan, Hong Kong, 2016  
(illustrated, p. 79).

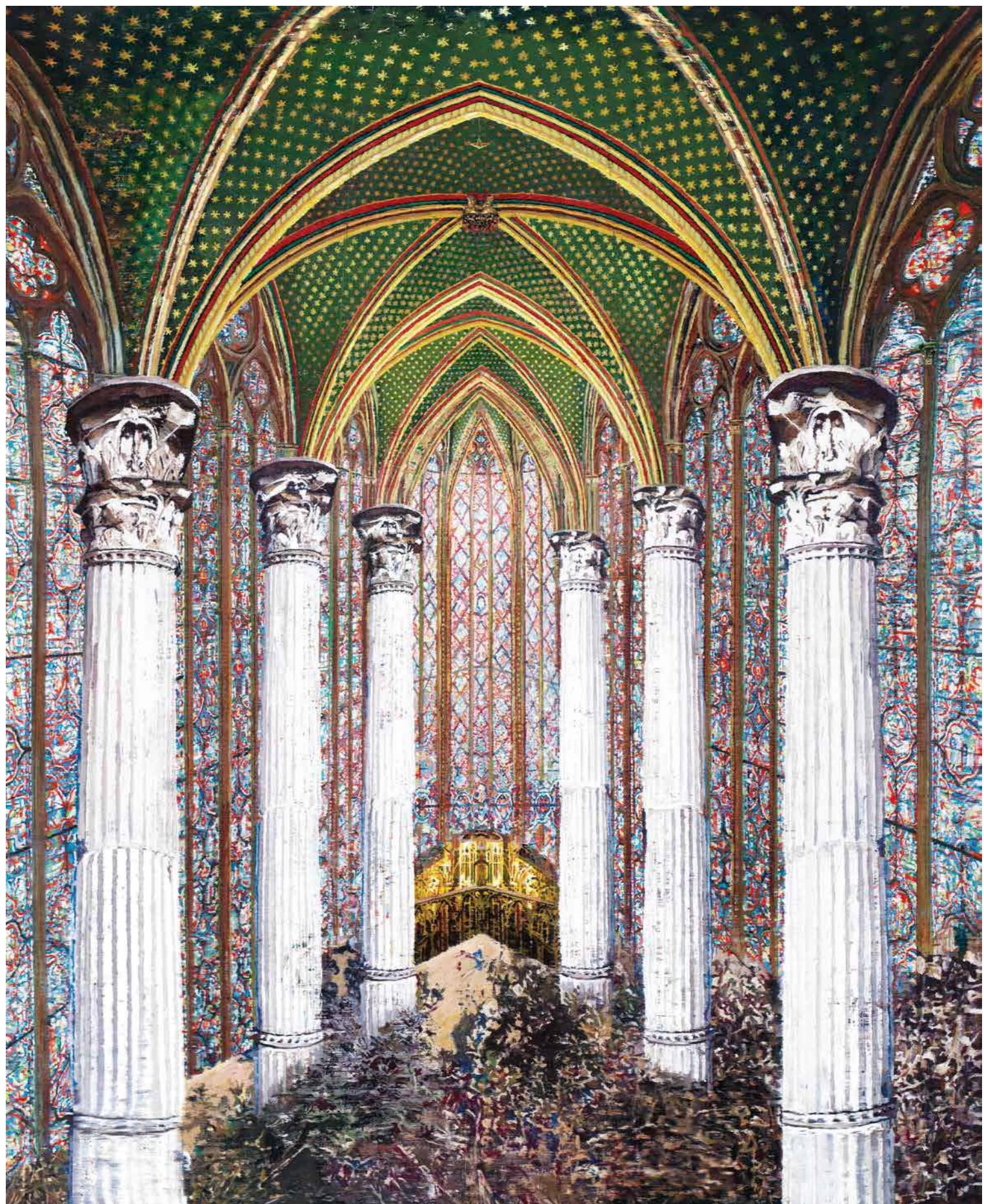
Throughout history, civilizations have erected grand monuments as symbols of power and wealth. Temples and cathedrals were built to inspire awe and wonder, to impress supplicants with the grandeur of the divine, and to stand as immortal testaments to the culture that created them. Yet even the most imposing monument is vulnerable to the ravages of time, helpless in the face of history. It is this history that fascinates Yuan Yuan: his paintings explore the visible traces left by time, painting once-glorious interiors that have been abandoned, forgotten, and grown derelict.

Within Yuan Yuan's oeuvre, *Helpless* (Lot 42) stands out for its collage-like quality. Stark Grecian columns topped with Corinthian capitals support a starry vaulted ceiling, the gaps between pillars filled by floor-to-ceiling stained glass windows that culminate in a gilded altar at the end of the nave. Yet upon closer inspection the composition feels dream-like – the Greek columns exist free of the surrounding architecture, and traditional rules of linear perspective don't seem to apply. The space feels shallow, as if compressed towards the viewer, producing an effect of disorienting flatness and artificiality. We are locked out of the painted space, even as we try to make sense of its logic, blocked by a perspectival barrier that keeps us as observers rather than entrants into Yuan Yuan's world.

Yuan Yuan frequently uses real locations as sources of inspiration. Here, the vaulted ceilings and glass windows seen are based off of the Upper Chapel of the Sainte-Chapelle cathedral located in Paris (Fig. 1). Built between 1242 and 1248, the Upper Chapel is famous for its 15 enormous stained glass windows, which represent one of the most extensive collections of 13th-century stained glass in the world. Sainte-Chapelle itself is a stunning example of Rayonnant Period Gothic architecture, and was designed with an emphasis on illumination, verticality and the appearance of structural lightness. In



Fig. 1 Interior of the Upper Chapel, Sainte-Chapelle, Paris, France. Photographer: Didier B.  
圖 1 聖禮拜堂內部 法國 巴黎 攝影師: Didier B.



contrast to the heavy solidity of earlier Gothic styles, cathedrals built during the Rayonnant period featured larger windows framed by delicate stone tracery, conveying a feeling of bright airiness. Cathedrals like Sainte-Chapelle were designed to be a rejection of the earthly, functioning instead as a jewel-like reliquary and a vision of heaven on earth.

However, rather than depict the delicate columns of the original Sainte-Chapelle, Yuan Yuan has replaced them with heavy Grecian pillars. Painted in monochromatic tones to suggest eroded limestone or marble, the columns appear weather-worn and rough around the edges, as if they are part of a great archaeological monument that has stood exposed to wind and rain for centuries (Fig. 2). Of the Corinthian order, the columns possess fluted shafts topped with ornate capitals that feature carved acanthus leaves and intricate scrollwork. Like Rayonnant Period architecture, the Corinthian style emphasized verticality and slender proportions, seeking an effect of weightlessness in contrast to the simple solidity of earlier orders.

By layering Gothic vaults and windows over a supporting base of Greek columns, Yuan Yuan comments upon the layers of history, in which one civilization will often build upon the foundations of its predecessors. Many elements of Western civilization were built upon foundations laid by the ancient Greeks, and consciously or not, the cathedrals of Gothic architecture were built upon basic principles first established by Classical architects. From the rows of columns, to the Corinthian style capitals that adorn the original architecture of the Sainte-Chapelle, the connection between Grecian and Gothic is subtle, but present. Yuan Yuan has taken these attributes and

made them clearer, juxtaposing elements from wildly different eras as a way of making their architectural genealogy clear and apparent.

Although Yuan Yuan's works feature an incredibly rich level of photorealistic detail, they are also imaginary in their construction. "I approach the canvas like an installation artist," stated the artist in an interview, "adding, removing, transforming and creating a particular setting, for I want to confront the issues pertaining to a deathward loss and ultimacy." By creating an architectural collage, and manipulating the perspectival depth of the space to magnify the feeling of alienation, Yuan Yuan makes a clear comment about the history of human artistic achievement, capturing its complex interdependence but also a sense of futility.

This sense of the futile is underscored by the loneliness of Yuan Yuan's paintings, in which there are never any signs of life beyond the wild growth of trees and brush. In the 17th and 18th centuries, European artists were entranced by the romantic image of the ruin (Fig. 3), a tradition that Yuan Yuan continues to develop. Architectural capriccios depicted imaginary combinations of buildings, archaeological ruins and other built elements, presenting a fantastical scene that nonetheless demonstrated the artist's grasp of composition and allowed for romanticized views of history. Paintings of ruins were also conceived of as warnings, celebrating the glory of the past while reminding viewers that the glories of no civilization will last forever. In *Helpless*, snarl of brambles encroaches upon the space that would have been occupied by worshippers, seeming to spread inexorably upwards from the bottom of the canvas.

The title of this work, *Helpless*, adds a final twist to our understanding of this piece. Gazing upon the glorious, imaginary space that Yuan Yuan has conjured up, we are impressed with the impotency of humanity's struggle against time and decay, and the inability of civilizations to ensure the immortality of their great architectural achievements against the changes of history. Yet the title could also refer to the helplessness of the individual in the presence of extraordinary art, our irrepressible urge to create, and our helplessness pursuit of divine beauty. Ultimately, Yuan Yuan's painted monuments may be viewed either as futile symbols of human pride and hubris, or else as tributes to humanity's unflagging quest for immortality.

Fig. 2 Temple of Olympian Zeus, 6th Century B.C., 2008, Photographer: Andreas Trepte

圖 2 奧林匹克宙斯廟  
公元前六世紀 摄於 2008 年  
攝影師: Andreas Trepte





縱觀歷史，各大文明都以宏偉的建築來昭示權力與財富。寺廟與教堂的興建，用以啟導崇敬，以神聖的莊嚴感染善信，並為創造它們的文明垂範後世。然而再宏偉的古跡也敵不過無情的歲月，在歷史面前亦是無助。正是這點歷史吸引袁遠，他的畫作探討歲月留痕，以曾經輝煌，但已荒廢遺忘的室內構築入畫。

在袁遠作品中，《無助》(拍品編號 42)的拼湊特質顯得與別不同。雄偉的歌林多式柱首希臘柱陣頂著飾以繁星的拱頂，柱間的彩色玻璃窗頂天立地，一直延伸至中廊盡頭的祭壇。然而細看之下，畫作構圖卻很不真實，希臘柱陣獨立於周圍環境，亦不據傳統透視法。空間看來狹窄，一如向觀者壓迫，予人扭曲的平板及不自然感。我們被排除於畫作空間之外，即使我們再努力理解，透視法的樊籬使我們只可作壁上觀，而不得入堂奧之徑。

袁遠常以真實地點入畫，此作中的拱頂及彩色玻璃則以巴黎聖禮拜堂的上教堂(圖1)為本。建於1242至1248年間的上教堂以其十五面彩色玻璃窗馳名，為存世規模最大的十三世紀彩色玻璃群之一。聖禮拜堂本身則是幅射哥德式建築的範例，其建築重點表現採光、高度及建築的輕巧。與早期哥德式的渾厚不同，幅射哥德式時期皆以細緻的石檻飾以大窗，呈現出明燦通風的感覺。諸如聖禮拜堂的大教堂不以人間、實用為目的，所表現的是七寶樓臺、人間天國的感覺。

然而，袁遠不去描繪聖禮拜堂原來細膩的柱列，反以厚重的希臘柱取而代之。以單色調描繪的大柱如風化的粉岩或大理石，飽歷風霜的巨柱的邊緣粗糙，一如為百載風雨侵蝕的考古遺址(圖2)。其歌林多柱式以內曲的柱身頂著飾以茛苕紋及細緻捲紋的柱頭。如幅射哥德式時期建築一樣，歌林多柱式強調垂直高度及修長的比例，比起前期的各種柱式，更追求輕盈之感。

透過以希臘柱陣承托哥德式拱頂及彩色玻璃，袁遠探討歷史的層積，文明在過去的基礎上的構築。西方文明在各元素之上皆取法古希臘，在有意無形之中，哥德式建築亦以古典建築的範例為本。由柱列到修飾聖禮拜堂的歌林多柱式，無一不表現出希臘式與哥德式內在又明顯的聯繫。袁遠彰顯了這些特質，把不同時代的元素並置，以闡釋建築的系譜。

袁遠的作品在高度的寫實風格之中，亦有意象的構築。在一個訪問之中，袁遠就曾這樣說過：「我面對畫布時的心態，猶如一個裝置藝術家。或加、或減，或改變，或創造場景，我想直面的是不可改變的寂滅與消亡。」建築的拼湊，加上以扭曲的景深來強調的疏離感，袁遠一方面道出人類的藝術成就，捕捉到其中複雜的依存，另一方面又道出其中的徒勞。

袁遠的作品，以其除蔓生野草之外再無生命跡象來表現出一切的徒勞無功。在十七和十八世紀，歐洲藝術家為廢墟的浪漫意蘊所吸引(圖3)，袁遠的作品，即上承這一傳統。虛構的建築描繪，透過把幻想的建築物、考古遺址及其他建築元素合併，表現出一個可供藝術家發揮對構圖掌握及懷古玄思的狂想場景。廢墟畫亦被時人認為有勸懲作用，在歌頌過去的光榮時提醒觀者，沒有文明能避得過衰落的命運。在《無助》一作中，荊棘取代了善信的位置，彷彿將要由畫面下方一直蔓生向上。

此作的畫題《無助》更對我們的認識有畫龍點睛之效。欣賞袁遠筆下燦爛的虛構空間，我們哀嘆人類面對歲月洪流的掙扎的徒勞、文明在歷史轉向之中，其意欲永恆的建築成就的不存。然而畫題亦可指個人面對藝術時的不可抵抗、我們不能壓抑的創作慾望及我們對至高美善的追求。袁遠筆下的建築，可以視為人類傲慢的無用象徵，亦可看成對人類對不朽成就的追求的致敬。

Left to right 由左至右：

Lot 42 Detail 局部

Fig. 3 Leonardo Coccorante, *An architectural capriccio of classical ruins with figures conversing*, 18th Century, Private Collection.

圖3 萊奧納多·科科若特《幻想中的古建築前的人們》十八世紀作  
私人收藏

43

## LIU XIAODONG 劉小東

(CHINA, B. 1963)

### *The Fire of 1841*

signed in Chinese, dated '12' (lower left)  
oil on canvas  
250 x 300 cm. (98 3/8 x 118 1/8 in.)  
Painted in 2012

**HK\$5,000,000-7,000,000**  
**US\$650,000-910,000**

#### PROVENANCE

Lisson Gallery, London, United Kingdom  
Acquired from the above by the present owner  
Private Collection, Europe

#### EXHIBITED

Graz, Austria, Kunsthaus Graz, Liu Xiaodong: The Process of Painting, 5 June - 2 September 2012.

#### LITERATURE

Kunsthaus Graz, Liu Xiaodong: The Process of Painting, Graz, Austria, 2012 (illustrated, pp. 4 & 11).  
Park Eun-ju, Art Books, Collector, Paju, Korea, 2015 (illustrated, p. 335).  
Guangxi Normal University Press, One Centimeter: The Diary of Liu Xiaodong, China, 2015 (illustrated, p. 155).

In my eyes, painting is the most fascinating artistic medium, because it is the most direct way to connect with the perception of the viewer. It can compel us to deploy all our mental faculties to observe certain things - it is like a flame.

- LIU XIAODONG

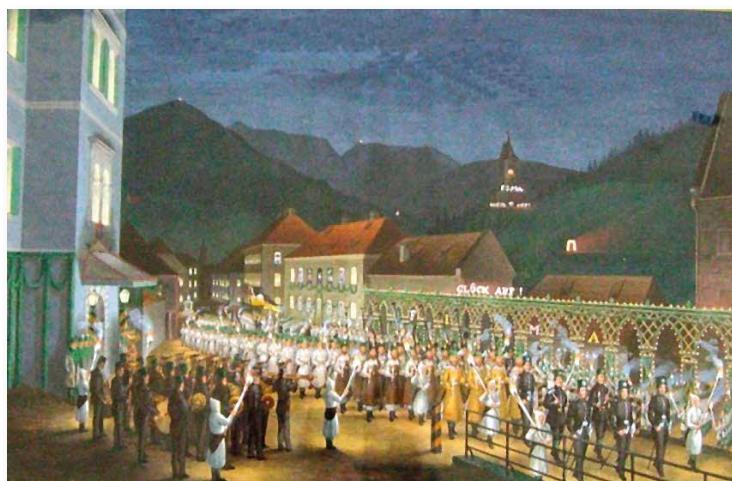


Fig. 1 Johann Max Tendler, *Light and Parade in Eisenerz*, 1841, Stadtmuseum Eisenerz, Austria.  
圖 1 Johann Max Tendler 《Eisenerz 的光與巡行》1841 年作 奧地利 Eisenerz 美術館

### 1841 年的火

簽名：小東 (左下)  
油彩 畫布  
2012年作

來源  
英國 倫敦 Lisson Gallery  
現藏者購自上述畫廊  
歐洲 私人收藏

#### 展覽

2012年6月5日-9月2日「劉小東：繪畫的過程」  
格拉茲美術館 格拉茲 奧地利

文獻  
2012年《劉小東：繪畫的過程》格拉茲美術館  
格拉茲 奧地利 (圖版, 第4及11頁)  
2015年《收藏家》朴恩珠著 Art Books 坡州 韓國 (圖版, 第335頁)  
2015年《一公分：劉小東日記》劉小東著 廣西師範大學  
出版社 中國 (圖版, 第155頁)

在我眼中，繪畫是最迷人的藝術形式，因為它最能和人的感知發生關聯。它能夠將我們的注意力都調動起來去觀察某種事物，比如火焰。

- 劉小東



The flame that Chinese artist Liu Xiaodong describes is the mysterious force that burns within the painting *The Fire of 1841* (Lot 43). This painting is the fruit of an in-depth sociological survey. Liu Xiaodong, his studio assistants, and a film crew travelled to a town hidden in the mountains of Austria and stayed there for a month. During their stay, they staged a large-scale plein air painting event entitled The Process of Painting. It initiated a dialogue between local experience and the history of a foreign land.

The story began in a little town near Graz named Eisenerz. Historically, its economy is primarily driven by the mining of iron ore. A local painter by the name of Johann Max Tendler (1811-1870) painted a work that depicted the arrival of the King to observe the prosperity of the town (Fig. 1). Due to years of mining and the economic impact of globalisation, industry in the small town has waned. The population has declined to less than five thousand residents, with industrial ruins and abandoned properties littering the landscape. Liu Xiaodong visited the

town's museum and talked to many locals. As he learned more about the history of this town, he became a sensitive observer of its circumstances. He came to the street where the King received the revelling miners — it was the same place that was depicted in Tendler's painting. This experience became the basis of his work *The Fire of 1841*. The cheers of the parade had long since faded away. What was left in front of Liu Xiaodong was the somber silence of its history. With this work, he was determined to inspire the viewers to contemplate on the nature of society.

Liu Xiaodong has received great acclaim in the artistic community for his portraiture, so it was unexpected that he submitted two large scale landscape paintings for the programme The Process of Painting. Although his work references the composition of Tendler's historic work, Liu Xiaodong insisted his usual practice of painting plein air for *The Fire of 1841*. This enabled him to empathise with the time, place, and people and to be guided by these

factors (Fig. 2). These once bustling streets are now desolate, populated by only four figures, dressed in all black, loitering in the corner. They echo the four figures in Tendler's work — this arrangement hints that the small town can no longer return to its bygone days of prosperity. Their dubious presence at the margin of the picture paradoxically draws more attention to that area of the composition, creating a sharper contrast with the natural landscape. The orderly road in Tendler's work has now been transformed by the artist into a river, which reflects the images of the four figures. The dying embers, symbolising the former glory of this town, flicker eerily in the reflection; the overall effect is a cinematic scene with the strange overtones of a cryptic atmosphere. This amalgamation of fiction and documentary illustrates the inextricable relationship between Liu Xiaodong and the cinematic art.

Fig. 2 Liu Xiaodong painting *The Fire of 1841* in Eisenerz, Austria, 2012, Photo by Zandie Brockett

圖 2 2012 年劉小東於奧地利 Eisenerz 創作《1841 年的火》  
攝影：張三蒂





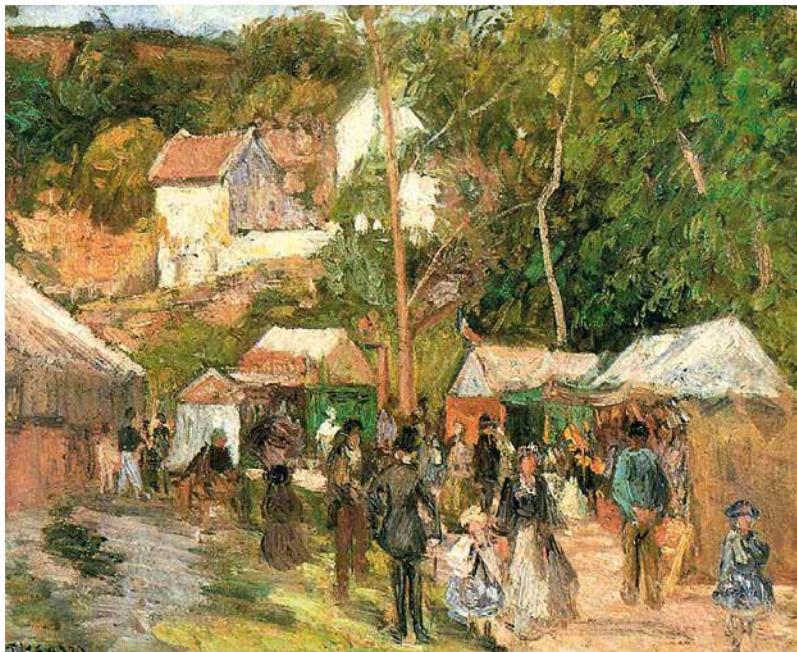
Humanity has always been the core of Liu Xiaodong's artistic practice. He graduated from the oil painting department at the China Central Academy of Fine Arts in the 1980s. At the time, China was going through the early stages of economic reform. Western modernism was introduced to China, influencing the formation of the Chinese contemporary art. Liu Xiaodong was crowned with the title "Artist of the New Generation", because his subjects are always the ordinary people, presenting a break away from the restraints of the historic narrative and religious subject matter that were taught in the academy. In Courbet's painting *Bonjour, Monsieur Courbet* (Fig. 3), the artist depicted himself carrying the tools of painting up the mountains to paint plein air. His objective was to find a new direction from reality that rejects the academy and idealisation. This attitude precisely mirrors the aspirations of the young Chinese artists in the 1980s. Both Liu Xiaodong and Courbet feel that they have an obligation to be socially responsible. *Violation* and *Train* are metaphors that reveal the injustice within society. *The Migration of the Three Gorges* and *New Migrants of the Three Gorges* are direct interventions with a social incident.

After painting *Eighteen Arhats* in 2004, Liu Xiaodong began laying the foundation of painting plein air during his travels to Fengjie County, Cuba, and Israel. Painting was transformed into a holistic process that involves creativity, site-specific execution, and exhibition.

Lot 43 Detail 局部

*The Fire of 1841* is no ordinary landscape painting. It is the crystallisation of history, society, humanism, as well as the exercise in plein air painting and imagination. Liu Xiaodong's treatment of light and shadow, colours, and brushwork is reminiscent of the jovial pleasure of the Impressionists (Fig. 4). If the adage "travelling for a thousand miles is better than studying a thousands volumes" still holds true, Liu Xiaodong is also correct to "travel around the world to paint instead of staying in the studio" - he is closer to a vagabond than an artist. Liu Xiaodong's painting practice is not bound by borders- the world is his studio. This devotee of realism faithfully reveres social reality. Stories from foreign lands are his mirror on which viewers with different backgrounds can reflect on their lives. To understand the impermanence of existence is to understand the eternal truth.





中國藝術家劉小東提到的火焰，注目地在油畫《1841年的火》(拍品編號43)上面燃點起來，從前景到遠處一排神秘的火光，背後是一次認真深入的社會調查結果；劉小東連同助手和攝製隊前赴奧地利一個山城，停留當地一個月期間，以最擅長的大型戶外寫生方法，展開了「繪畫的過程」藝術項目，帶出了一場異國歷史與本土經驗的對證。

故事發生在格拉茨附近一個名叫 Eisenerz 的小城，它曾經以生產鐵礦為經濟支柱。當地一位名叫 Johann Max Tendler (1811-1870) 的畫家在 1841 年畫過一幅畫，描繪當時國王來到礦山視察時一片燈光通明的場面 (圖 1)。隨著長年開採，加上近代全球化經濟模式的衝擊，小城的光輝已經不再而見衰落，人口銳減至不足五千，到處都是工業廢墟和空蕩的房子。劉小東參觀了小城的博物館，也與當地人交流，從陌生的旅人成為了感性的觀察者，他來到了當年礦工們歡天喜地迎接皇室成員的那條街道，亦即 Tendler 畫中的地方，以此為藍本創作了《1841年的火》。熱鬧的呼聲已經一去不返，劉小東前面是歷史留下的一片肅靜，他決定以繪畫去引發觀眾對社會的沈思。

劉小東以肖像畫而名聞畫壇，卻罕有地以兩幅大型風景畫的格式來完成其「繪畫的過程」藝術項目。《1841年的火》的構圖雖然參考了 Tendler 的歷史繪畫，但他採取了一貫寫生的方式，在街道上架起畫架，直接感受時、地、人對個人心靈的掀動和引導 (圖 2)。本來熱鬧的街道，到了劉小東的畫面上只剩下四人。左方的四個黑衣男生顯得游手好閑，他們身處的位置和打扮，正好呼應了 Tendler 畫中的幾個人物，如此安排令人聯想到小城的今非昔比。四人造型神秘，靠邊一角，反而更為引人注意，與風景部分形成強烈對比。原來乾淨的馬路被藝術家幻化為一道小河，映出黑衣人的倒影，加上象徵昔日光輝的火光奇幻地出現在畫中，產生了電影般的故事性和怪異氣氛。這種虛構和紀實的結合，說明了劉小東與電影藝術的密切關係。

人一直是劉小東繪畫藝術的核心。他在八十年代畢業於中央美術學院油畫系，當時正值中國改革開放初期，西方的現代藝術進入中國而影響了其藝術風格的建立。劉小東被冠以「新生代藝術家」的標籤，因為他描繪的都是當下目光所見平凡人物的真實生活，完全擺脫了當時中國學院對宏大敘事和宗教崇高感的標準約束。十九世紀畫家庫爾貝一幅名為《你好庫爾貝先生》(圖 3)中，描繪自己背上畫具走在戶外寫生的路上；他要從真實生活中，尋找非學院派、非理想化的新方向，這正好和中國八十年代年青一代藝術家面對的環境相似，而劉小東和庫爾貝同樣對社會責任擁有堅持，作品《違章》和《火車》暗喻當下社會的不公，《三

峽大移民》、《三峽新移民》則直接介入社會事件，2004 年創作《十八羅漢》後，劉小東開始確立戶外寫生的創作基調，先後遊走於奉節、古巴、以色列等地，把繪畫變成由創意、現場實施和展覽的全過程。

《1841年的火》絕對不是一幅普通的風景畫，它結合了歷史、社會、人文的背景，實踐上寫生和想像並用。劉小東對光、影、色彩、筆觸的處理，令人聯想印象派風景畫予人視覺上的輕鬆、自由和愉悅 (圖 4)。如果說「讀萬卷書，不如行萬里路」，劉小東則是「在工作室畫，不如走遍世界畫」，他更像一位行者多於藝術家。劉小東的繪畫創作沒有國界的限制，世界就是他的畫室。這位信奉現實主義、對現實抱有敬意的藝術家把異國故事化為鏡子，讓不同背景的觀眾對當下生活作出反思，嘗試感受幻變才是永恆的真實。

Top to bottom 由上至下：

Fig. 4 Camille Pissarro, *A Fair at the Hermitage near Pontoise*, c. 1878, Courtauld Institute Galleries, London, UK.

圖 4 卡米耶·畢沙羅《蓬圖瓦茲附近山丘的市集》約 1878 年作 英國倫敦科陶學院美術館

Fig. 3 Gustave Courbet, *Bonjour Monsieur Courbet*, 1854, Musée Fabre, Montpellier, France

圖 3 庫爾貝《你好庫爾貝先生》1854 年作 法國 蒙彼利埃 法柏美術館



45

## SANYU 常玉

(CHANG YU, FRANCE/CHINA, 1901-1966)

### *Paysage Aux Hirondelles* (*Sparrows On A Line*)

signed in Chinese, signed ©SANYU@upper right);  
signed ©SANYU@dated ②0.4.1931@on the reverse)  
oil on canvas

50 x 80 cm. (19 5/8 x 31 1/2 in.)

Painted in the 1930s

**HK\$18,000,000-28,000,000**  
**US\$2,400,000-3,600,000**

#### PROVENANCE

Collection of Mr. Henri-Pierre Roché, Paris, France  
Collection of Mr. Jean-Claude Riedel, Paris, France  
Home Gallery, Taipei, Taiwan  
Private Collection, Asia

#### EXHIBITED

Taipei, Taiwan, Tamsui Center of Arts and Culture, Sanyu,  
18 August – 4 September 1994.  
Taipei, Taiwan, Home Gallery, Sanyu, 12 August - 3  
September 1995.  
Taipei, Taiwan, National Museum of History, The Exhibition  
of Sanyu, 14 October – 26 November 1995.

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Watch Video  
瀏覽拍品影片

### 電線上的麻雀

油彩 畫布

約1930年代作

款識：玉 SANYU (右上)；SANYU 20.4.1931 (畫背)

#### 來源

法國 巴黎 Henri-Pierre Roché 先生舊藏

法國 巴黎 Jean-Claude Riedel 先生舊藏

台灣 台北 家畫廊

亞洲 私人收藏

#### 展覽

1994年8月18日-9月4日「常玉」淡水藝文中心 台北 台灣

1995年8月12日-9月3日「常玉」家畫廊 台北 台灣

1995年10月14日-11月26日「雙玉爭輝」國立歷史博物館 台北  
台灣

#### 文獻

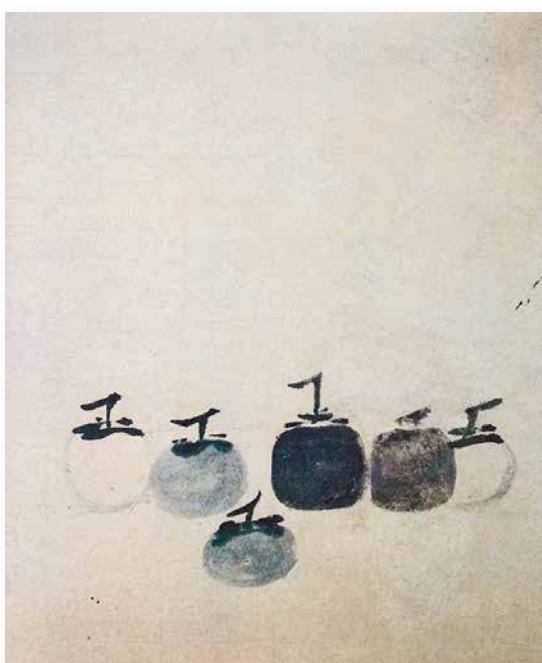
1992年《中國巨匠美術週刊：常玉》錦旗出版事業股份有限公司  
台北 台灣 (圖版, 第7頁)

1994年《常玉》淡水藝文中心 台北 台灣 (圖版, 第36頁)

1995年《華裔美術選集I 常玉》藝術家出版社 台北 台灣  
(圖版, 第62圖, 第119頁)

1995年《常玉畫集》國立歷史博物館 台北 台灣 (圖版,  
第26圖, 第36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256圖, 第383頁)



Mu Xi, *Liu Shih Tu*, Sung Dynasty, Ryukoin temple, Kyoto, Japan  
宋 牧谿《六柿圖》日本 京都 大德寺龍光院







Sanyu, Chinese painter. Born 14 October 1900 in Sichuan...has shown Chinese ink-wash sketches and oil works at the Salon d'Automne...

Dictionary of Contemporary Artists 1910-1930, Sanyu©

Top to bottom 由上至下：

Nicolas De Staél, *Untitled*, Private collection  
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

尼古拉斯·德·斯塔埃爾《無題》私人收藏

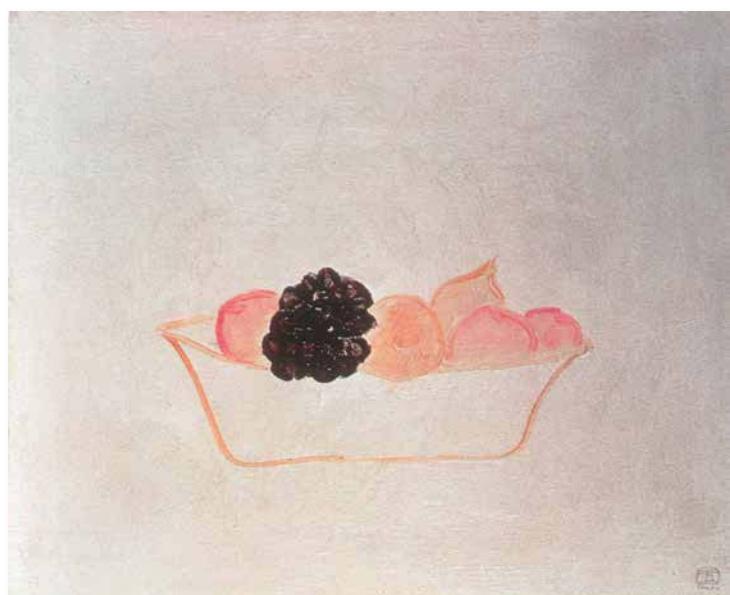
Sanyu, *Bowl of Fruits*, 1930s.  
常玉《水果盤》1930年代作

The Dictionary of Contemporary Artists 1910-1930, published in France in 1934, listed this entry under the column marked Sanyu©Sanyu, Chinese painter. Born 14 October 1900 in Sichuan...has shown Chinese ink-wash sketches and oil works at the Salon d'Automne...It was 1921 when Sanyu, under the new work-study policy instituted by the Chinese government, braved the high seas to travel to France, where he would gradually absorb the essentials of Western art and aesthetics. Sanyu was taught at home as a child; his family was well-to-do and he received good training and education, even learning calligraphy from the renowned Sichuan calligrapher Zhao Xi. During his subsequent 45-year stay in France, he enjoyed the freedom and romantic ambience of its art world, while his own uninhibited genius and sharp powers of observation allowed him to absorb the styles of the School of Paris in vogue at the time. Sanyu's creative work may have been founded on the Eastern tradition of ink and brush, but in the openness of this new culture he naturally moved beyond the interpretation of forms, colors, and space native to this millennia-old Chinese tradition. In the Montparnasse district where he lived, he made the acquaintance of any number of internationally known artists, including Modigliani, Picasso, Matisse, Tsuguharu Foujita, Chaim Soutine, and Giacometti, while also associating regularly with the elite of the overseas Chinese artistic and literary circles, including Xu Beihong, Xu Zhimo, Shao Xunmei, Chang Tao-fan, and Guo You-shou. Sanyu's works provide lasting enjoyment and always retain their fresh visual fascination and interest; they represent a meeting of tradition and modernity, Eastern and Western influences, lyricism and realism, trendiness and classicism, and the personal with the societal era.

His art presents us with each of these, and the distilled essence of East and West, in models of accomplished artistry, and based on the mature techniques of the five-thousand year tradition of Chinese painting, his art also provided an Eastern form of visual experience in response to the questions posed by Western modernism.

### SPARROWS ON A LINE (LOT45) – THE ONLY CURRENTLY EXTANT STREET SCENE BY SANYU

Sanyu's art presents no special difficulty for the viewer; the visual experience it provides is often one of continued visual extension and great expansiveness. His presentation of space, color, forms, and lines is the product of an artist exploring Western art forms from the basis of





Lot 45

his foundation in Eastern aesthetics. In the 1920s, rather than studying realist styles in a centuries-old academic institution, Sanyu chose instead the freedom and openness of the Académie de la Grande-Chaumière, which also provided models for its painters. His work during this period, mostly nudes outlined with the strokes of a calligraphy brush, exudes an Eastern flavor, but by the end of the decade, he had begun painting oils, frequently depicting floral subjects, nudes, still lifes, animals, and a much smaller number of landscapes. In fact only three landscapes have so far appeared on the market: This Sparrows on a line is one of those three, and is the only known work of Sanyu's career to feature a street scene. Sanyu must be counted as the artist who brought the most avant-garde sensibility to the painting of landscapes, figure studies, and still life subjects in the modern history of Chinese art. Sparrows on a Line unusually and boldly makes use of pink in a street scene in which each aspect of the scene is presented in a simplified form. Sanyu's various considerations led him to see the importance of maintaining a harmonious whole; his presentation of near

and far distance and the type of perspective he chooses make it necessary to abandon the rational presentation of individual objects in the scene. The result is that in respect of spatial presentation, color, forms, and lines, he still displays his Eastern aesthetic sensibility, while at the same time pushing forward the development of Chinese art through his adoption of Western elements.

### BOLD COLOR, FREELY IMPRESSIONISTIC DEPICTION,



Franz Kline, *Mahoning*, 1956, Whitney Museum of American Art, NY, USA  
© 2017 The Franz Kline Estate / Artists Rights Society (ARS), New York  
克萊茵《馬寧城》1956 年作  
美國紐約惠特尼博物館

## AND PRESENTATIONS OF DISTANCE AND PERSPECTIVE PROVIDE AN EASTERN VISUAL RESPONSE TO WESTERN MODERNISM

The basic palette of Sparrows on a Line consists of white, grey, black, and pink. Sanyu's choice of pink for this street scene is a bold one, as prior to his career, no one in the history of either Eastern or Western art had chosen to use such large areas of sheer pink in depicting scenic objects. In the 1930s, when Sanyu began working in oil, he chose to base his palette around pink, producing a series of works referred to as his Pink period. Works belonging to that period include his *Femme en rouge*, *Roses in a White Vase*, and *Two Standing Nudes*, which achieved outstanding sales results at Christie's in 2013 and 2014. Sanyu's use of pink further differs from Western Fauvist artists such as Matisse, who primarily used lines and flat areas of complementary colors such as red and green to express space. Chinese ink-wash paintings use black to outline their subjects, while in Chinese calligraphy, visual movement and dynamism are derived from equal attention to black and white spaces. In his oil works Sanyu preserved much of the flavor of Eastern works in the ink medium, using pink to mediate between the white, grey, and black tones of his paintings and to harmonize his use of the Western oil medium. The enduring, classic nature of his work, its lasting appeal and meaning to both Eastern and Western sensibilities, derives from these elements.

Sparrows on a Line depicts a view of the ocean outside Paris, gazing from a rooftop across modern power lines and out to the distant sea. Sparrows

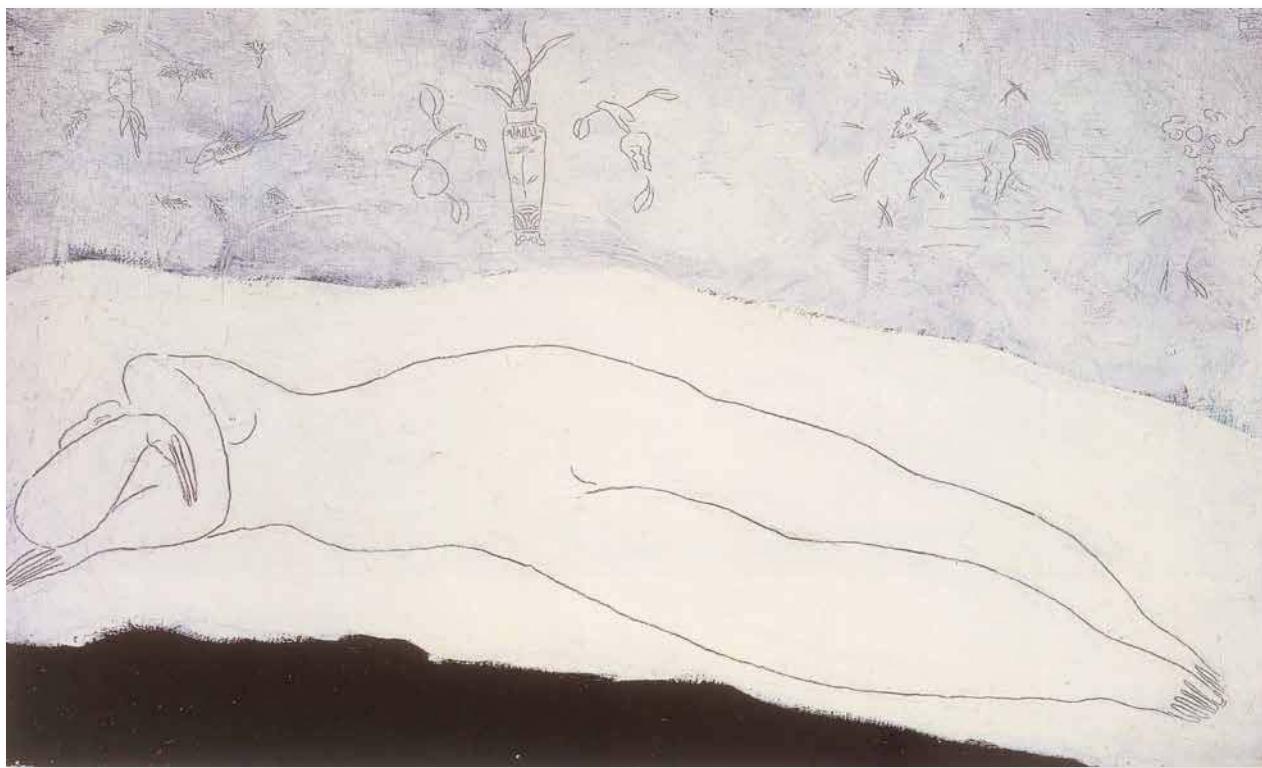
congregate near the two poles supporting the power lines, while small blocks of white in the foreground can easily be seen to represent the classic chimneys of Paris streets, and the rows of red squares that dot those chimneys can be inferred to be red bricks set among them. Sanyu relies on visual experience and intuitive observation to depict the elements of the scene, using a freehand lyrical manner to show the sparrows dotting the two ends of the wires; recording his spontaneous

impressions of the moment in this way is exactly the essence of the Chinese ink-wash method. Even though Picasso's Cubist work opened the door wide for Western art and its simplification of forms, and despite the many years that Sanyu lived in France and his familiarity with Western trends in art, he still responds here by choosing a more Eastern, freehand manner of depicting these forms.

Sanyu's concise lines earned him the label "the Chinese Matisse," and his presentation of space, too, displayed a consistently cultured style. In the Southern Song painter Mu Xi's *Six Persimmons* we can see what is meant by "the five colors within black," that is, the degrees of dark and light whose varied tones can be used to suggest the relative distances of objects. Sanyu spreads grey pigments across the canvas for his sky, while the black representing the surface of the sea creates enough contrast to automatically suggest the relative distances of sky and sea from the viewer. And despite the chimneys in the foreground and the sparrows near the poles being spread out toward the two sides of the painting, their size does not change with distance, which represents a use of dual perspective effects in painting that derives from the Chinese multiple-point or distributed perspective. A completely rational depiction of objects is thus abandoned in order to maintain the overall harmony of the composition, a feature that also appears in works by the "father of modern painting," Cézanne, and was one of the avant-garde viewpoints with which he helped advance Western painting. The tranquility and simplification of Sanyu's painting style hides within it a unique kind of visual experience, his rich painterly vocabulary reflecting a deeply knowing consideration of its elements.

Sanyu, *Nude*, 1929.  
常玉《裸女背像》1929年作





By contrast with other Chinese painting masters of the same period, Sanyu's works are in a class of their own, and his style, difficult to categorize as belonging to any particular Western school of painting, thus constitutes a new kind of Chinese painting. Sparrows on a Line can be seen as the boldest, the most avant-garde Chinese work of the 1930s. In it Sanyu reveals the spirit of lyrical Chinese freehand at its most essential, his portrayal lifting the viewer to an intuitive level of understanding of the subject. He blends influences and impressions of Western modernism in the use of color, space, forms, and lines, creating the first example in the 1930s of using this Western painting medium to depict a Western city scene while bringing Chinese ink-wash scenic painting into the new wave of modernism. In his recognizable, figurative subjects, his freehand, impressionistic portrayal stimulates

the imagination and retains an essential ink-wash character, and in his freehand approach his color contrasts create impressions of space, in a rare and treasurable modernist work from the early 20th century that blends Eastern and Western influences. This year, the National Museum of History in Taipei, Taiwan is holding a Sanyu exhibition for four months, beginning in March, that displays 49 works held by the museum for a half century yet never before seen. The exhibition includes genres such as the nude, floral still lifes, and animal paintings, but no landscape such as this. This work thus extends our understanding of Sanyu, as a rare and major work embracing scenic landscape, the old and new eras in China, and the confluence of East and West. It gains exceptional significance and value by embodying Sanyu's first steps in creating a new era in art.

Left to right 由左至右：

「常玉，中國畫家。一九〇〇年十月十四日生於四川…以中國水墨所作的速寫和油畫曾參展秋季沙龍…。」

Sanyu, *White Nude*, 1930s.  
常玉《白色裸女》1930年代作

-《一九一〇至三〇年當代藝術家大字典》「常玉」

Paul Cezanne, *Large Pine and Red Earth*, 1895, Hermitage Gallery, St. Petersburg, Russia  
保羅·塞尚《白樺與紅土》1895年  
作 蘇俄 聖彼得堡 埃爾米塔日博物館

Bada Shanren, *Birds and Rock*, 1691, Shanghai Museum, Shanghai, China

八大山人《湖石雙鳥圖》中國 上海  
上海博物館藏

1934年法國出版的《一九一〇至三〇年當代藝術家大字典》在「常玉」一欄裡是這樣記述常玉的：「常玉，中國畫家。一九〇〇年十月十四日生於四川…以中國水墨所作的速寫和油畫曾參展秋季沙龍…」。1921年因為中國政局實施「勤工儉學」政策，常玉因此而由中國遠洋赴法，潛移默化之中吸收西洋美學的精粹。常玉從小家學淵源，幼時曾隨四川大家趙熙習字，家境優渥，受到家裡的栽培而諳熟書理，在長居法國45年的時間裡，浪漫自由的藝術氛圍加上他個人天才隨興的藝術性格，加諸敏銳有

加的觀察力，讓他接受當時巴黎畫派風格與流行，而他的創作在東方墨筆美學的基礎上，隨之開放風氣的潮流，自然打破中國幾千年來對造型、色彩以及空間的詮釋。在他當時居住的蒙帕拿斯區裡，先後聚集了許多斐聲國際的藝術家，如莫迪里尼、畢卡索、馬蒂斯、藤田嗣治、蘇丁以及傑柯梅第等，除此之外，他也尚與當時中國美術、文學等各界海外菁英份子如徐悲鴻、徐志摩、邵洵美、張道藩、郭有守等保持來往，他的作品耐人尋味，始終給予觀者歷久彌新的視覺感受，便是在傳統與現代、東

方與西方、寫意與寫實、潮流與經典、個人與時代的匯流之中，擷取中西精萃這個探索歷程完美典範的結果。相對應中國繪畫五千年的成熟技巧，在藝術課題上給予西方現代主義東方視覺的回應。

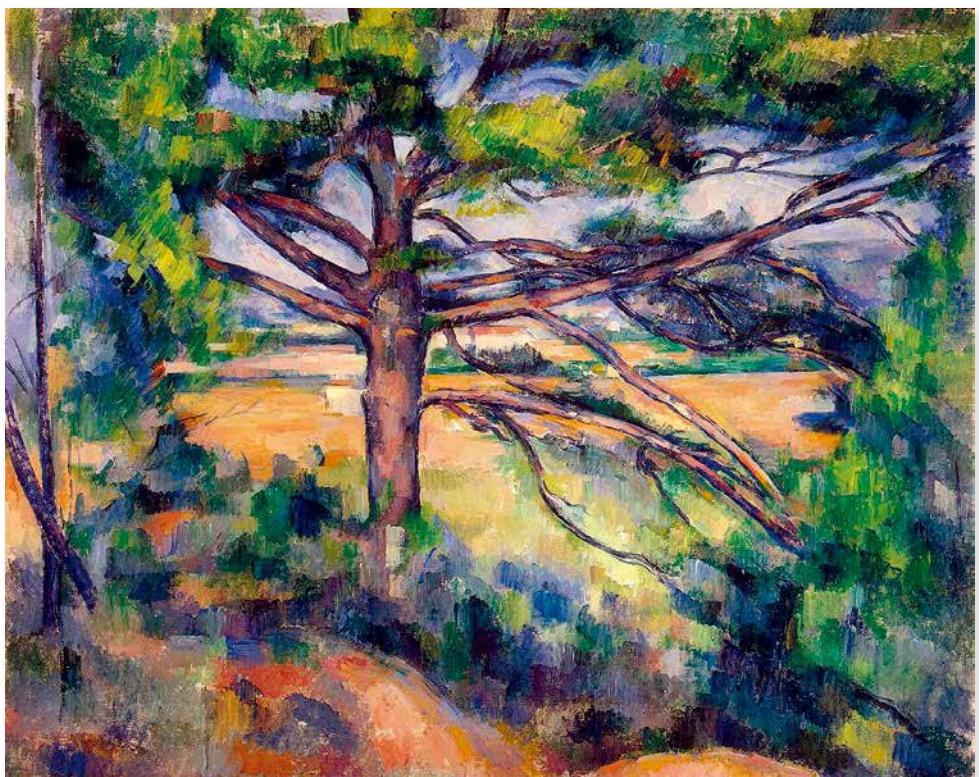
## 《電線上的麻雀》是目前市場上常玉畫作中唯一的「街景」作品

常玉的作品不難理解，他的藝術對於觀者總是形成一種不斷蔓延、極具拓展性的視覺體驗。對於空間、色彩、造型及線條的經營是從東方美學的基礎到西方美術探索下的結果。1920年代，相對於選擇西方百年學院體制的寫實繪畫，他到自由開放僅提供模特兒繪畫的「大茅屋畫院」開始創作，作品展現東方審美意味，大多以毛筆勾勒裸體線條。1920年代末期，他開始拿起畫筆創作油畫，盆花、裸女、靜物、動物以及少數風景畫皆是此一時期油畫創作的主題，目前市場上僅見三件風景畫作品，而《電線上的麻雀》是三件風景畫中的其中一件，並且是常玉一生中唯一的一件「街景」作品。在中國現代美術的發展歷史上，常玉應該是最早一位在風景、人物以及靜物的主題上極富前衛思考的藝術家。《電線上的麻雀》非旦大膽運用粉紅色描繪街景，所見物件一一簡化，在層層的思考下為維持畫面的和諧，運用遠近、透視的方法摒棄物件個體的合理性，於空間、色彩、造形以及線條上仍然展現東方審美意味，卻也以西方美學推進中國藝術發展的百年進程。

## 常玉的用色大膽，造形寫意，在遠近、透視的課題上給予西方現代主義東方視覺的回應

《電線上的麻雀》主要以白色、灰色、黑色以及粉紅色為畫作基調，常玉大膽以粉紅色描繪街景，截至常玉之前在過去中西藝術史的發展進程中，仍未有任何藝術家純粹以粉紅色大塊面積地描繪物件。1930年常玉開始進入油畫創作，作品主以粉紅色調為基底，在他的創作系列中，多稱作「粉紅時期」，「白瓶與玫瑰」、「簾前雙姝」、「紅衣女子」皆為粉紅時期的重要作品，也分別於2013年與2014年在佳士得屢創佳績。而常玉的粉紅用色與西方野獸派馬蒂斯主要以線條平塗利用紅色以及綠色等對比顏色表現空間不同。中國水墨繪畫以墨色描繪物體，書法則以「計白當黑」為視覺動感的藝術表現，常玉在油畫創作中保留東方水墨意味，選擇以粉紅色成為白色、灰色及黑色的過渡，作為西方油畫媒材的融合，也使得他的作品亦中亦西雋永韻長自然成為永恆經典。

《電線上的麻雀》主要描繪巴黎郊區的海邊街景，視線由建築物頂樓越過現代化電線建物而停留在遠處海面。電線上的麻雀密佈在電線桿二旁，白色方塊顯而易見應為巴黎街景上的典型煙囪，而排列其上的紅色排點則推測為砌為其中的紅色磚塊。常玉以視覺經驗以及觀察的直覺描繪物件，分佈於電線桿上二旁的麻雀造形寫意，這種記錄瞬間的即興感受即為中國水墨方式的描寫。畢卡索以立體主義帶領西方繪畫敲開造形簡化的大門，而常玉即使在法國長居期間熟悉西方流行繪畫仍選擇以東方寫意造型作為回應。



常玉的線條簡約素有「中國的馬諦斯」之稱。在空間表現上也自有他一貫的人文風格。中國南宋畫家牧谿以《六柿圖》說明中國水墨墨分五色的明暗對比，以深淺墨色詮釋物件的前後位置，常玉以灰色塗抹天空，黑色描寫海面無形中對比出前後對應關係，而前列的煙囪與電線桿上的麻雀分列二邊，卻沒有因為遠近關係而影響物件大小，這種雙透視的繪畫運用效果來自中國繪畫的散點透視，為了維持畫面的和諧而摒棄物件個體的合理性，同時也是西方現代主義之父塞尚在其作品中以之帶領西方繪畫前進的前衛觀點之一。常玉的繪畫靜謐簡約卻又隱含獨特的視覺感受，豐富的繪畫語彙來自於常玉的深知思考。

跟同時期的中國繪畫大師相比，常玉的作品獨樹一格，創造出很難歸類在哪一個西方流派上的新中國畫。《電線上的麻雀》堪稱為是中國30年代最為前衛大膽的創作。畫中將中國水墨寫意精神臻至精粹，在提升觀者達到心神會意境界之後，融會揉合西方現代主義對於色彩、空間、造形以及線條影響觀感的運用，開創30年代首次以西方油畫媒材帶領中國水墨風景繪畫以西方街景進入現代主義浪潮，具象中以寫意啟動想像保留水墨繪畫的純粹，寫意中加入色彩對比製造空間意象，為20世紀初期難能可貴融合中西的現代主義作品。台灣台北國立歷史博物館在今年3月展出為期4個月的常玉大展，將珍藏50年之久從未曝光過的49張常玉油畫一次展出，主題包括裸女、花卉以及動物題材等作品。這件以寫意主題貫穿風景繪畫跨入新舊、東西世紀交錯的大作卻難得少見，極具常玉作品中彌足珍貴開創時代意義性價值。



46

## LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

### Hamlet

signed in Chinese (lower left)

oil on canvas

76.5 x 77 cm. (30 1/8 x 30 3/8 in.)

Painted *circa* 1940-1950s

### Estimate on Request

### 估價待詢

#### PROVENANCE

Anon. Sale, Christie's Hong Kong, 29 May 2005, Lot 230

Acquired from the above sale by the present owner

#### EXHIBITED

Hong Kong, Chun-Yi Co. Shanghai Oil Painters Exhibition, November 1963.

I was born in a mountain village, surrounded by exceptionally beautiful scenery, and as a boy I liked to roam and play beside the rushing streams and in the valleys and forests. Nature has left me with these beautiful memories, engraved deeply in my heart.... I often think back to the rocks and trees of my home, the smooth, round pebbles that lined the streambeds, or the floating clouds, the fragrant vegetation, and the chattering streams. All of this remains vivid in my mind even today.

- from *Biography of Lin Fengmian* by Zheng Zhong



Fig. 3 Ni Zan, *Empty Forest after Rain*, Yuan Dynasty, National Palace Museum, Taipei, Taiwan

圖 3 倪瓈《雨後空林》元代 台灣 台北 國立故宮博物院

### 山村

油彩 畫布

約1940-1950 年代作

款識：林風眠 (左下)

#### 來源

2005年5月29日佳士得香港 編號230

現藏者購自上述拍賣

#### 展覽

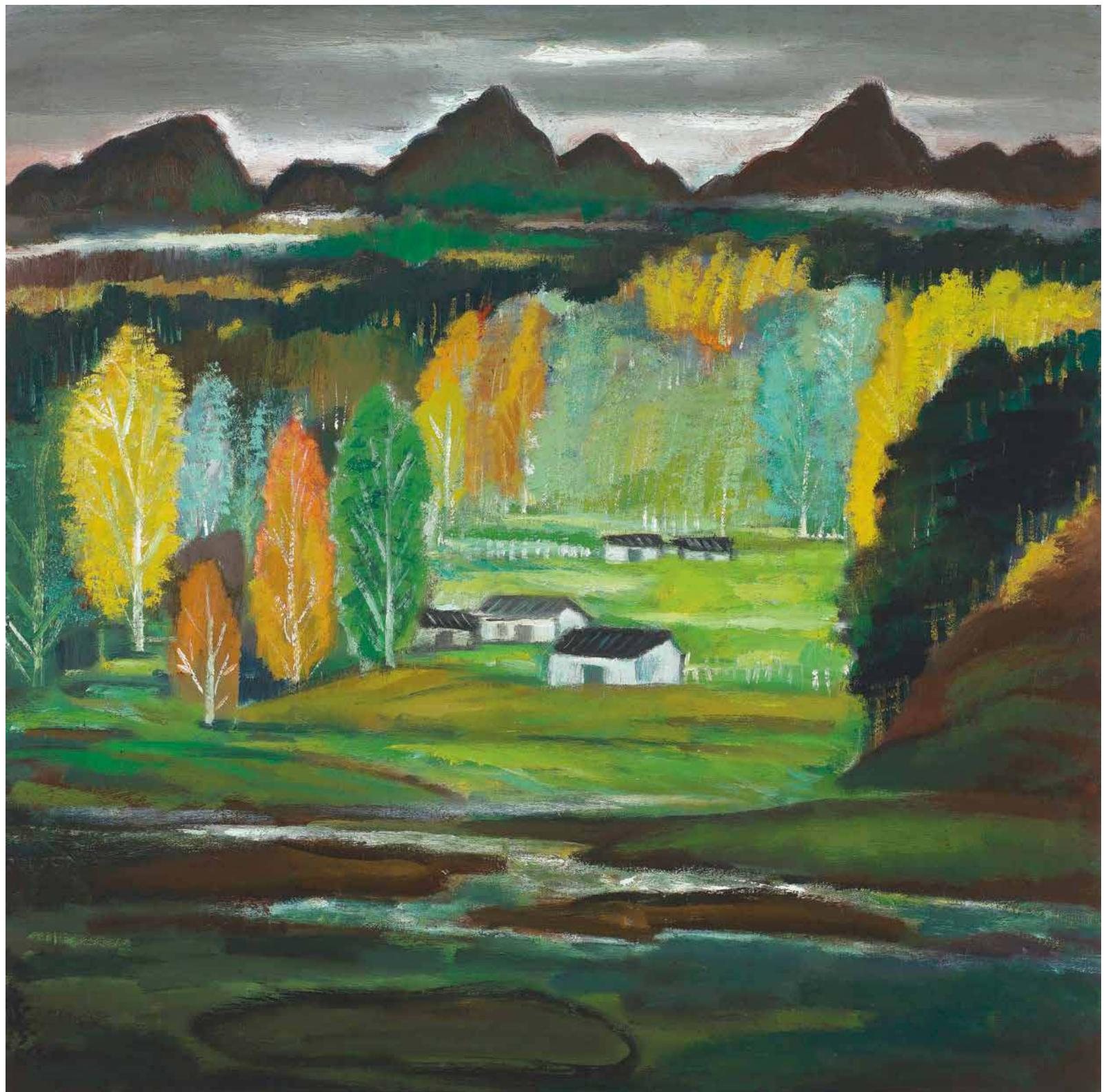
1963年11月「上海名家油畫展覽會」中藝公司 香港



Lot 57



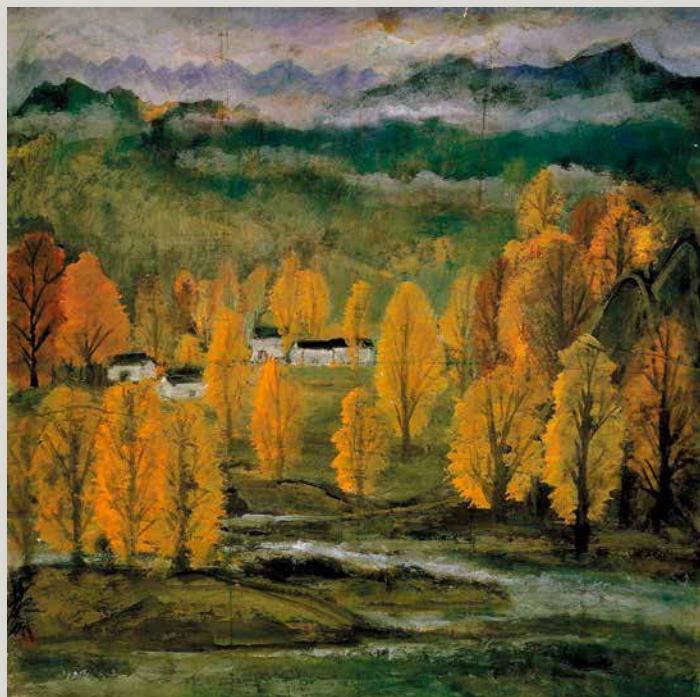
Watch Video  
瀏覽拍品影片



Lin Fengmian was born at the turn of the century, in 1900, to a rural family in Guangdong, and loved to paint even as a boy. Growing up during that period exposed him to the new thinking in the early years of the Republic and the turmoil of the New Culture Movement, and at 19, he joined the wave of students leaving for study in France under the government's new work-study program. He studied first at the Ecole Nationale Supérieure d'Art et de Design de Dijon and then the École nationale supérieure des Beaux-Arts; he organized art groups with classmates, including the Overseas Art Movement Society, and eagerly participated in activities such as the Salon d'Automne (Autumn Salon).

Recognized by Cai Yuanpei for his ability, Lin was called back to China in 1926 to serve as professor and president at the Beiping Arts College. He later founded the Hangzhou Academy of Arts in 1928, and for the next decade or more, engaged unceasingly in teaching, painting, and writing. After 1949, however, his embrace of diversity and academic freedom ran counter to the political climate of the times. He was forced to leave the school, and during the Cultural Revolution was held in prison for four years on baseless charges. In 1977, receiving permission to travel abroad to see his family, he visited his wife and daughter in Brazil and then settled in Hong Kong, where he lived until his death in 1991.

Throughout his life, Lin Fengmian was guided by the concept of reconciling the art of East and West and creating art for our times. He made an intensive study of the various schools of Western art while studying abroad, which allowed him to experiment boldly with combining Eastern and Western approaches as he shaped the forms in his works. From the Eastern tradition and its sense of aesthetics, he developed an experience and perception of modernism that differed from Western theory, and he created a reflective and even avant-garde painting style of an entirely new kind. At the same time, his innovative ideas about art and education would guide a group of the most influential Chinese painters of the 20th century, including Zao Wou-ki, Wu Guanzhong, and Chu Teh-Chun. Lin Fengmian is thus revered as one of the pioneers of modern painting in China and an artist of great influence in Chinese art history.



The scenic landscape, whether in oils or in ink (Fig. 1), was one of the most important genres in Lin's career, and his landscapes exhibit great diversity in composition, brushwork technique, and color. Clearly this was the genre through which the artist best realized his ideal of an artistic marriage of East and West; it is also a crucial starting point as we seek to understand the spirit and implications of Lin Fengmian's work, the way it bridged past and future. In *A New Theory of Chinese Painting*, Lin noted that Chinese painting early on was already capable of expressing passing moments of time. In Western art after the 19th century, however, after the cleansing of the Naturalists and the formation of the Impressionists, with their clear relationships of light and color, all of the subtle aspects of passing time could be expressed in their landscape paintings. They also attended to the movements of the air and portrayed the natural world with a sense of musicality. There were two paths, he felt, toward better depictions of natural scenery and features in landscapes. The first was temporalization, or injecting the element of time, and the second was a kind of calligraphy-inspired simplification. Their purpose was, on one hand, to make light and natural changes part of the modernized expression of Chinese painting. But he also hoped that traditional landscape painting could escape the limitations of its medium, to find expression through a broader variety of techniques and styles — while at the same time continuing to advance a uniquely Chinese aesthetic, in which images of nature are refined and altered by the artist's subjective perceptions.

Fig. 1 Lin Fengmian, *Autumn Scenery*, ink and color on paper, early 1940s

圖 1 林風眠《秋景》設色紙本  
1940 年代早期作

Lin Fengmian's Hamlet (Lot XX) is presented on a square canvas, its alternating bands of warm and cool and deeper and lighter tones producing a varied and lively depiction of mountains, rivers, and forests. Lin employs a dark, almost black shade of mossy green as the principal color of both the distant mountains and the foreground. Much of the forest, however, appears in rich shades of bright orange, lemon yellow, light pink, or a heavy reddish brown; among these, patches of sky blue, jade green, and yellow-green suggest the seasonal change from late summer to early fall, while adding a sense of shifting light. On top of these bright, vivid colors, Lin sketches out tree trunks in rustic but supple white lines, and uses similar lines in the houses and buildings set among the mountains. The parallel lines and brushstrokes, and the echoes between corresponding forms, convey an image brimming with fresh rhythms and natural energy. Color interactions further create the double visual effects of spatial depth and layering. In this composition the contrasts between areas of deeper and lighter shades and warm and cool colors lead the viewer's eye toward the central region of the canvas, where his main subject is highlighted in the brightest colors. This bold use of strongly contrasting light and color recalls Rembrandt's naturalistic presentation and the drama of his light and shadow (Fig. 2), and further enhances the painting's classical aura of depth and tranquility. Even more apparent is that these color relationships reflect the artist's feelings toward the scene, as he uses them to create the rhythmic sweep, the rise and fall of its natural forms, and knits them together in a unified whole.

Varied blue-green hues, with added touches of white, bring to life the stream at the bottom of Hamlet and the sense of its flowing water, depth, and reflections, while linking

also to the brighter jade greens in the gentle slope at the center. Concise brushwork and rich colors in the forest, and the staggered placement of the buildings, evoke a feeling of depth. Heavier, darker blocks of color at the top present the solid shapes of the rising and falling peaks; hints of pale pink around them suggest a hidden light, as if the sun were about to emerge in the east. Finally, the mists and clouds embellishing the grey horizon lead our imaginative visions into even deeper spaces. Such a compositional layout, gathering multiple scenes in its embrace (Fig. 3), differs from the viewpoint employed in Western realist landscapes. The artist here extracts his finest memories and combines them with his imagination to create a kind of imagistic mental vision. This leads the viewer into a broad, sweeping a natural space, a kind of imagined reality with a palpable sense of time and passage. In addition to its rich play of light and color, Hamlet also captures the atmosphere of peaceful living in secluded woods, revealing Lin Fengmian's fond memories of home and his optimistic hopes for the future.

In *A New Theory of Chinese Painting*, Lin Fengmian spoke of the relationship between painting and nature: A simplified style of depiction in painting should be based on natural phenomena. The significance of simplicity...lies in seeking the essential nature and qualities revealed within a complex natural object, and in the integrated expression of its color. Fragmented, broken phenomena should regain their meaning within the concept of a united whole. This kind of outlook, whether in the East or the West, represents the starting point of modern painting. A painter such as Cezanne attempted to capture, through his painterly brushwork, the inherent tension in the weights and volumes of natural objects and their spatial relationships. In so doing he

Left to right 由左至右：

Chu Teh-Chun, No. 104,  
Christie's Hong Kong, 23  
Nov. 2013, Lot 19, Sold for  
HKD2,320,000  
© Courtesy of Chu Teh-chun  
estate

朱德群《第一百零四號》  
佳士得香港 2013 年 11 月 23 日  
編號 19 成交價：2,320,000 港元

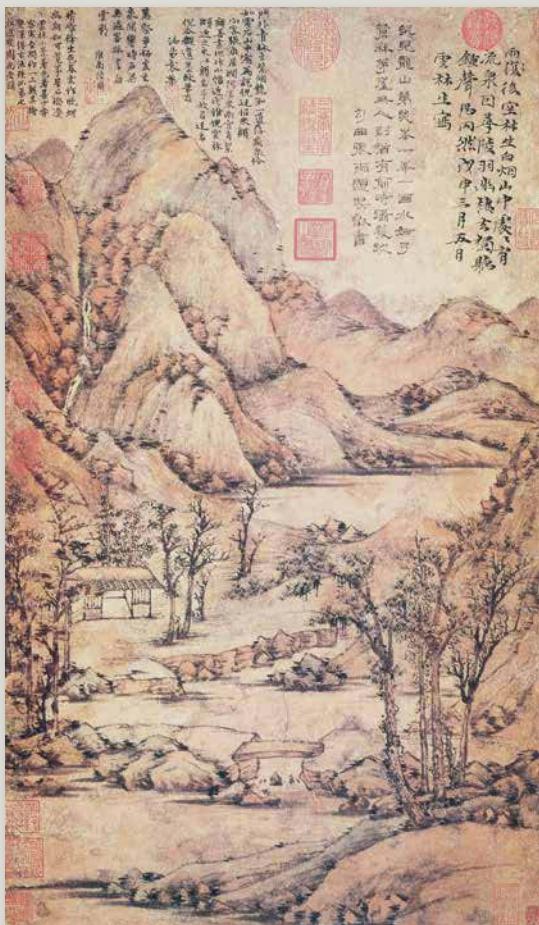
Fig 2 Rembrandt Harmenszoon van Rijn, *Landscape with a Long Arched Bridge*, between 1637 and 1639, Gemäldegalerie, Berlin, Germany

圖 2 林布蘭《有長拱橋的風景》  
1637 年至 1639 年間 德國 柏林  
柏林畫廊

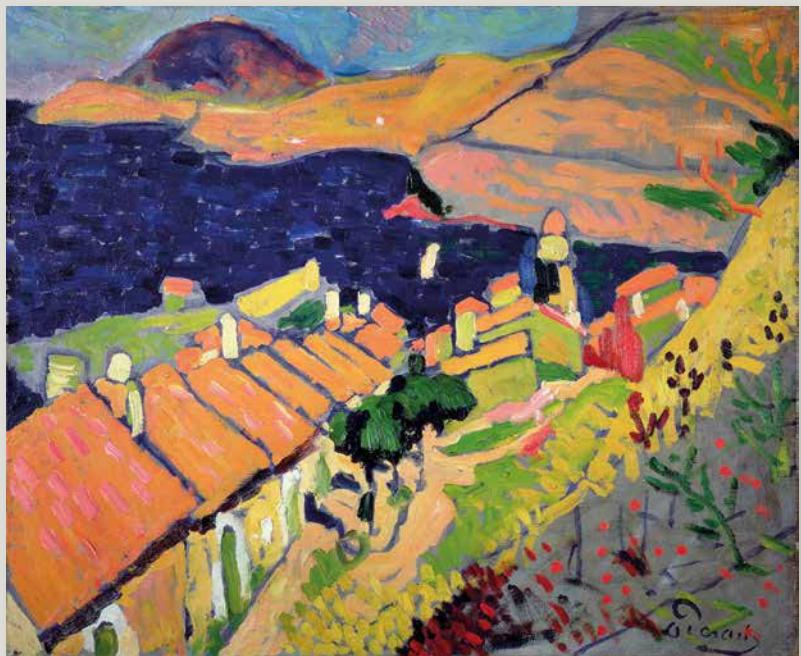




hoped to add greater depth and breadth to the momentary images of light captured by the Impressionists, and for these reasons his paintings featured more rigorous structures and a more restrained use of color (Fig. 4). In Hamlet, however, Lin Fengmian uses his free and unrestrained brushwork to recapture the charming rhythms of the scene. He reinterprets the linear character of calligraphy in the way that he presents complex objects in simplified form. The painting, with its lyricism and sense of proportion throughout the whole, thus exudes a deeply poetic atmosphere. Lin's bold and simplified expression of line through his colors and forms also finds an echo in the work of the Fauves (Fig. 5). Hamlet may in fact be the most incisive reinterpretation of the Fauves' intense color in the modern history of Chinese art. Yet it differs from the wild, primitive flavor of their work in the way it also reflects the character of ink-wash paintings and their harmony, unity and reflection of nature. In this, while we clearly see Lin's efforts at reconciling Eastern and Western art, we also feel his sense of the spirit of his own Chinese painting heritage, combined here with his own innovations in form and technique.



◀ Lot 46 Detail 局部



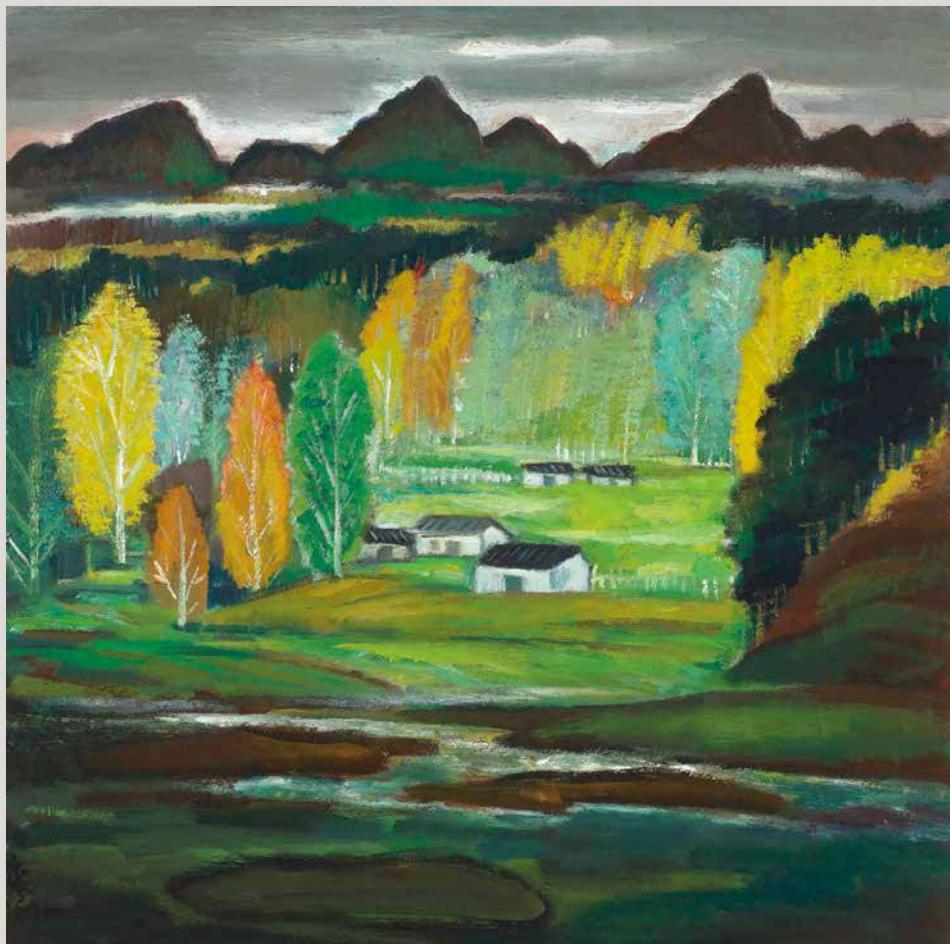
Hamlet was originally part of a fortuitous purchase of a number of valuable works directly from Lin Fengmian by a Captain Parr of the ship Sea Coral in Shanghai. It was later inherited by family members who then entrusted its sale to Christie's. In 1965 Parr's ship docked in Shanghai. There he met the chargé d'affaires of the British Consulate at the Seamen's Club on the Bund, who arranged for Parr to meet with Lin at his home on Nanchang Street. Parr selected from among more than a hundred works he was shown a few he especially liked and wanted to bring home. A Biography of Lin Fengmian notes that after resigning his teaching post and moving to Shanghai in 1951, Lin earned living expenses by arranging sales of paintings through the help of foreign consular officers posted in Shanghai. Among them were the chargé d'affaires D. Spankie and consular officer Mansley (transliterated from the Chinese), as well as other foreign bank officers and physicians, although foreign travel groups might also be introduced to buy paintings. Parr was an important collector of Lin's work; he not only kept a record of events but also purchased a representative sampling of the artist's works, including oil paintings from Lin's Beijing Opera series (Fig. 6), some landscapes, and fishing harvest scenes (Fig. 7), as well works in the colored ink medium, including landscapes (Fig. 8) and traditional female figures (Figs. 9, 10, 11). This Hamlet, passed down from the 1960s to today, is an important link in our understanding of Ling Fengmian's artistic achievements, and is a very significant work in terms of both its academic value and its value on the market.

Top to bottom 由上至下：

Fig. 5 Andre Derain, *Collioure*, 1905, National Galleries of Scotland, Edinburgh, UK

圖 5 安德列·德蘭《科利烏爾》  
1905 年作 英國 愛丁堡 蘇格蘭國家  
畫廊

Qian Xuan, *Dwelling in Fuyu Mountains Scroll* (detail), Yuan Dynasty, Shanghai Museum, Shanghai, China  
錢選《浮玉山居圖卷》(局部) 元代  
中國上海 上海博物館



林風眠生於世紀之交的 1900 年，出身廣東農村家庭，自幼喜愛繪畫。成長於民初新思潮與新文化運動風起雲湧的年代中，他 19 歲即隨著勤工儉學的浪潮赴法留學，先後就讀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，積極參與巴黎秋季沙龍等藝術活動。在蔡元培賞識下，1926 年林風眠回到中國，在北平藝術專科學校擔任校長及教授，1928 年並創立了杭州國立藝術學院，自此十多年餘投身藝術教育，創作、寫作不輟。然而 1949 年後，其「相容並包、學術自由」的教學理念不見容於當時政治環境，他被迫離校，文革期間更因莫須有罪名入獄四年半。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。

「調合中西藝術，創造時代藝術」是林風眠一生追求的理念，而留學期間對於西方現代美術各派深入而嚴肅的研究，使他得以在形式構成上大膽實驗中西融會，從東方藝術傳統與美學意識中延展出不同於西方理論的現代性經驗感知，開啟了獨具前衛性與反思性的嶄新繪畫風格，並以革新的創作與教育理念引領了一群二十世紀最重要的中國畫家包括趙無極、吳冠中、朱德群等，而被尊為中國現代繪畫之先驅，在中國美術史上的影響性不言可喻。

風景畫在林風眠之藝術生涯中最重要的題材之一，無論油畫或彩墨作品（圖 1），在構圖、筆觸技法或色彩表現上都展現出高度多樣性，顯然為其最能實踐中西融合理念的創作形式，也是理解其作品精神意蘊的一個具有承先啟後意義的關鍵切入點。在〈中國繪畫新論〉一文中，

林風眠曾提出中國繪畫雖早已表現出時間變化的觀念，然而西方在十九世紀後，「經自然派的洗刷，印象派的創造，明瞭色彩光線的關係之後，在風景畫中，時間變化的微妙之處，皆能一一表現，而且注意到空氣的顫動和自然界中之音樂性的描寫了。」他針對風景畫提出了山水雲雨題材中「時間化」與受書法啟發的「單純化」這兩種取徑，一方面用意是將光色與自然變化融入於中國繪畫的現代化表現，另一方面則是希望傳統山水能跳脫媒材侷限，以更多元的面貌與技法來表現，並將講究以心靈感知提煉自然物象的中國美學往前推進。

林風眠在以方型畫幅呈現的《山村》（拍品編號 46）中，交疊混用了冷暖色系與深淺色來描繪多彩而充滿生機的山川林木，近黑的墨綠為上方遠景及下方前景的主色調，在樹林部分則施以濃郁的亮橙、檸檬黃、淡粉與深沉的棕紅，間以天藍、翠綠、黃綠等色塊，隱含了夏末秋初的季節轉換與光線的移動。鮮豔色塊上質樸而輕盈的白色線條則用來描寫枝幹，山間屋舍的部分也運用了類似線條；平行的線條筆觸與相互呼應的造形傳達出清新的韻律感與自然活力的意象，同時以色彩構成製造出空間的層次深度，具有雙重的視覺效果。在構圖上，林風眠藉由深淺、冷暖的色調層次變化將觀者視線引導凝聚於畫面中央亮色區域凸顯主題，對比的光色表現相當大膽，令人聯想到林布蘭的自然主義美學與戲劇性的光影呈現（圖 2），強化了一種寧靜深遠的古典氛圍，然而更為突出之處在於運用色彩關係達成自然形式的起伏與整合，並藉此描繪內心的感受。

《山村》畫面下方溪流運用了藍綠為主的色彩變奏與點綴性的白色筆觸呈現出水的動態、深度與反光，巧妙連接到中央明亮的翠綠色緩坡之中，及筆觸簡潔而色彩豐富的樹木與屋舍前後排列，引發視覺深度，最上方則是藉由濃郁暗色塊鋪陳表現出厚實質感的起伏群山，周圍以淡紅色宛如光隱於其後、旭日東昇的前一刻，而綴以雲嵐的灰色天際則延伸出另一層想像的視野。這種融合多重景觀的佈局（圖 3）不同於西方具象風景的寫生觀點，而是來自對記憶的提取並結合想像，是一種意象化的心景，也引導觀者進入一個整體性的自然空間，在一種想像的真實中感受時間推移。《山村》不僅在光色的描寫上極為豐富，山林幽居的恬適氛圍亦隱約透露出林風眠思念家鄉與對未來有所盼望之情懷。

林風眠在〈中國繪畫新論〉一文中再詮釋了繪畫與自然的關係：「繪畫上單純化的描寫，應以自然現象為基礎。單純的意義……是向複雜的自然物象中，尋求他顯現的性格、品質和綜合的色彩的表現。由細碎的現象中，歸納到整體的觀念中的意思。」無論中西，這樣的思索正是現代繪畫開展的起點。塞尚試圖藉由繪畫性筆觸抓住蘊含於自然物象中的質量特徵及空間關係所構成的張力，渴望將印象主義的片刻光景轉化為整體與深度，也因此結構表現嚴謹而用色較為節制（圖 4）。《山村》中則可看出林風眠重寫意韻氣氛而自由不拘的筆觸，重新詮釋書法的線條個性，將複雜物象單純化的體現，散發

「我出生在一個風景異常美的山區鄉村裡。小時候，我有一種習慣，常去川湍溪流旁，山谷裡，樹林中漫步、玩耍，大自然賜予我的這種美好的記憶，深深地鐫刻在我的心靈深處。…我常憶及家鄉的樹、家鄉的岩石，以及鋪砌在小溪底下圓滑的鵝卵石，空中飄浮的雲，植物的氣息，流水的絮語。這一切對我來說，直到今天還栩栩如生。」

- 摘錄自鄭重《林風眠傳》

出抒情與對比的詩意。而其在色彩造形上的大膽與簡化的線條表現，與野獸派有所共鳴（圖5），可說是中國現代美術史中對野獸派的強烈色彩有著最淋漓盡致詮釋的一件作品，但其和諧、整體，與自然互相輝印的水墨氣質，又與野獸派原始狂野的風味有所不同。由此可清楚看出他在中西調和這點上所下的功夫，以及他對中國繪畫傳統在精神內涵上的繼承，以及在形式技法上的開創性。

《山村》原先來自珊瑚號船長帕爾在難得機緣下直接購自林風眠的一批珍貴收藏，後來由家屬繼承並委託佳士得拍賣。珊瑚號的帕爾船長於1965年停泊上海，在外灘的水手俱樂部結識了當時英國領事，並在其引薦下拜訪林風眠南昌路的寓所，於百餘件中挑選出喜愛的作品帶回家。而《林風眠傳》中亦提及林風眠於1951年辭去教職到上海之後，在外國駐上海領事館人員幫助下賣畫維持生計，經常與其往來的人物包括英國代辦史本基及代辦處職員孟思禮，還有其他外國銀行職員或醫生等，另外也有外國團被介紹來買畫的。帕爾船長重要的林風眠收藏，不僅記錄了這一段歷史，更完整涵蓋了京劇（圖6）、風景與捕魚場景（圖7）等題材的油畫，以及風景（圖8）及仕女彩墨作品（圖9、10、11）等。自1960年代傳承至今的《山村》是了解林風眠藝術成就的重要環節，就學術及市場兩個面向而言皆意義深厚。

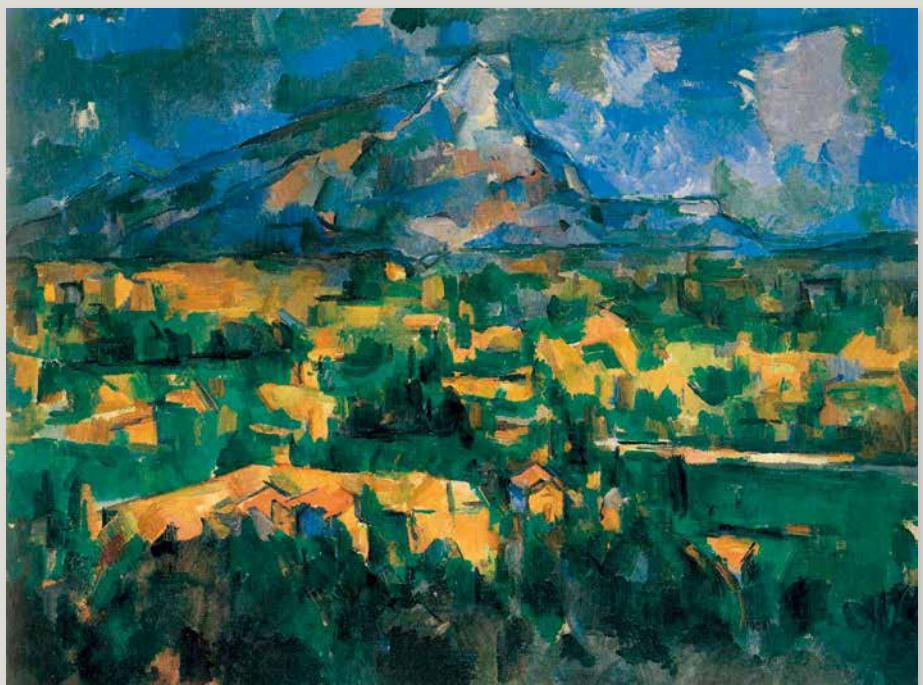


Fig. 4 Paul Cézanne, *Mont Sainte-Victoire*, c.1902-6, Philadelphia Museum of Art, Pennsylvania, USA.  
圖 4 保羅·塞尚《聖維克多山》約 1902-6 年作 美國 費城美術館

The artworks purchased by Captain Parr of the Sea Coral for his Lin Fengmian collection in the 1960s appeared in Christie® sales in 2005 and 2013, including oils on Beijing Opera and fishing harvest themes as well as colored-ink works featuring scenic landscapes and traditional female figures.

珊瑚號船長始於1960年代的林風眠收藏，曾出現於2005年及2013年的佳士得拍賣，共涵蓋了京劇、風景與捕魚場景等題材的油畫，以及仕女及風景彩墨作品等。



Left to right 由左至右：

Fig. 6 Lin Fengmian, *Chinese Opera Series-Madame Snake White*, Christie® Hong Kong 29 May 2005, Lot 232, Sold for HKD 5,944,000.  
圖 6 林風眠《中國戲曲系列 - 白蛇傳》佳士得香港 2005 年 5 月 29 日 編號 232 成交價：5,944,000 港元

Fig. 7 Lin Fengmian, *Fishing Harvest*, Christie® Hong Kong 22 November 2013, Lot 24, Sold for HKD 21,400,000.  
圖 7 林風眠《漁獲》佳士得香港 2013 年 1 月 22 日 編號 24 成交價：21,400,000 港元

Fig. 8 Lin Fengmian, *Scenery of Gold Autumn*, Christie® Hong Kong 29 May 2005, Lot 233, Sold for HKD 4,824,000.  
圖 8 林風眠《金秋》佳士得香港 2005 年 5 月 29 日 編號 233 成交價：4,824,000 港元

Fig. 9 Lin Fengmian, *Chinese Opera Series: Lotus Lantern*, circa 1950s-1960s, Christie® Hong Kong 24 November 2013, Lot 101, Sold for HKD 3,880,000.  
圖 9 林風眠《戲劇系列：寶蓮燈》設色紙 佳士得香港 2013 年 11 月 24 日 編號 101 成交價：3,880,000 港元

Fig. 10 Lin Fengmian, *Seated Lady in the Garden*, circa 1950s-1960s, Christie® Hong Kong 24 November 2013, Lot 103, Sold for HKD 2,920,000.  
圖 10 林風眠《彈月琴的仕女》佳士得香港 2013 年 11 月 24 日 編號 103 成交價：2,920,000 港元

Fig. 11 Lin Fengmian, *Dancing Ladies*, circa 1950s-1960s, Christie® Hong Kong 24 November 2013, Lot 106, Sold for HKD 3,400,000.  
圖 11 林風眠《彈琵琶的仕女》佳士得香港 2013 年 11 月 24 日 編號 106 成交價：3,400,000 港元

47

## LIAO CHI-CH'UN 廖繼春

(LIAO JICHUN, TAIWAN, 1902-1976)

### Ancient Castle In Spain

signed in Chinese; dated '1962.11' (lower left)  
oil on canvas  
72 x 91 cm. (28 x 35 1/4 in.)  
Painted in 1962

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

#### PROVENANCE

Private Collection, USA

#### LITERATURE

National Museum of History, Liao Chi-Chun Hua Ji, Taipei, Taiwan 1976 (illustrated, p. 35).

Artist Publishing Co., Liao Chi-Chun, Taipei, Taiwan 1981 (illustrated, p. 37).

Ever Harvest Art Gallery, Centurial Rarity Complete Works of Liao Chi-Chun, Taipei, Taiwan, 2017 (illustrated, p. 318-319).

With the use of simple and strong colours, I confer through contrast and emphasize a richer sense of colour on the work. With the lines I pay attention to the amusement of the figure engendered. I am not depicting an impression of a given time. I am expressing those senses of colour that I want to express.

- Liao Chi-Chun

我利用簡潔強烈的色彩，以對比和強調來賦予更多的色感，同時在線條的構成中注意造形的趣味。不是寫某一時間內的印象，而是把希望表現的色感表現出來。

- 廖繼春



Fig. 3 Willem de Kooning, *Yellows & Blues*, 1959, Christie® New York 9 November 2011, Lot 619, Sold for USD 1,986,500  
© 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

圖 3 威廉·德·庫寧《黃和藍》1959 年作 佳士得紐約 2011 年 11 月 9 日 編號 619 成交價：1,986,500 美元

### 西班牙古城

油彩 畫布  
1962年作  
款識：繼春1962.11 (左下)

來源  
美國 私人收藏

出版  
1976年《廖繼春畫集》國立歷史博物館 台北 台灣 (圖板，第35頁)  
1981年《廖繼春畫集》藝術家出版社 台北 台灣 (圖板，第37頁)  
2017年《世紀藏春 廖繼春全集》日升月鴻畫廊 台北 台灣 (圖板，第318-319頁)

Hailed as the "Magician of Colours", Liao Chi-Chun showcased complexity and intense expressions from his mature period in the 1962 masterpiece *Ancient Castle in Spain*. Energetic arrangement of rich colours, inky blocs, atmospheric light, and the musicality of shapes makes the current painting undoubtedly one of Liao's most treasured works in his oeuvre.

From 1962 to 1963, at the invitation of the U.S. State Department Liao Chi-Chun visited the United States where he saw and experienced abstract expressionism firsthand. Afterwards he travelled to Europe in particular Spain for several months, and was deeply inspired by the unique scenery. His oil paintings based upon sketches along the trip carried more vivacity, fluidity, daring colours, and unbounded lines.



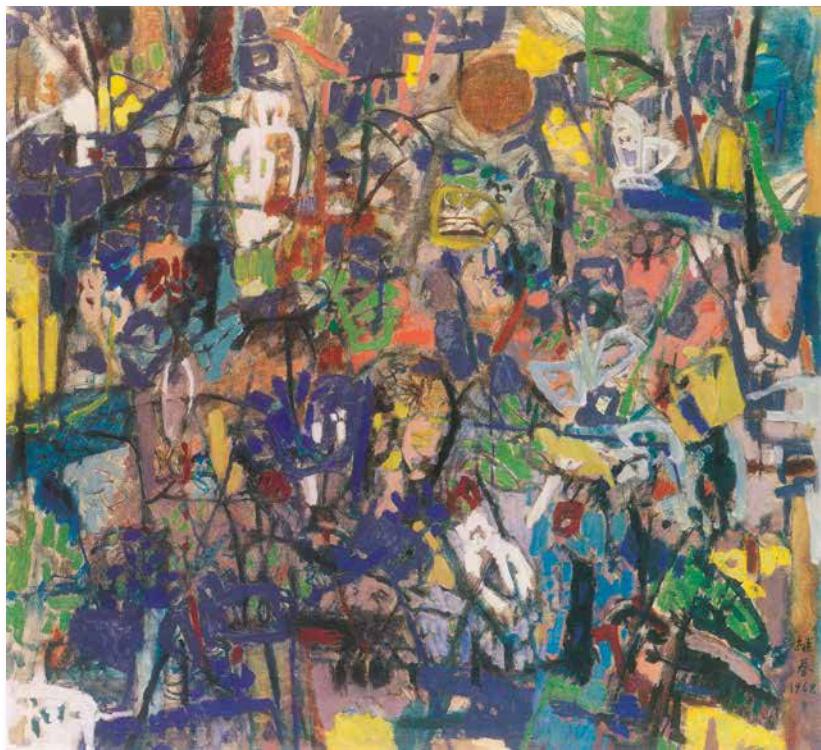


Fig. 2 Liao Chi-Chun, *Forest at Night*, 1969. Taipei Fine Arts Museum, Taiwan.

圖 2 廖繼春《林中夜息》1969 年作  
臺灣 臺北市立美術館

This same period in the 1960s, there was a big debate between "abstraction" and "concreteness" in the creative process within the modernization movement in Taiwan. Many artists were experimenting with new ways in order to remove themselves from the confinement and limitations of conventional approaches. *Ancient Castle in Spain* displayed a complete abandonment of narrative and figurative elements, where Liao was able to build an aesthetic realm with pure application of riotous and enigmatic forms, brilliant and vivacious colours, and rampant brushstrokes. Although the full explosion in Abstract Expressionism during his travel in US might have spurred this change, Liao's innovation can be traced back to his strong interest in exploring the effect of colours in his long and celebrated artistic career. He held belief that "abstraction is the natural trend since modern painting has

transformed from the visual and the external to the direct expression of inner, spontaneous sentiment." He also once declared, "the fundamental question of modern art is neither about abstraction nor figuration. Rather, it is about whether an artwork has substance. The formality and style of an artwork is merely the medium for the author to transpire his inner soul." Since Post-war period, Liao Chi-Chun, as an esteemed Professor of Art at National Taiwan Normal University, led the modernism movements in Taiwan. He encouraged students to break through the traditional technique, subject matters and styles and to explore Fauvism and other modernist trends in their artistic creation.

Liao Chi-Chun's heightened sensitivity to colours and his playful application of contour is full display in the current painting *Ancient Castle in Spain*. These two aspects contribute to the unique abstract language that distinguishes Liao from other artists of his contemporary. In the 1890s, Paul Cézanne started a revolution which set him as the pioneer of the Cubist movement. He dissected the pictorial plane into small geometrical facets, and then reassembled the fragmented forms and compressing both temporal and spatial axis into an illuminating conglomeration. For Liao Chi-Chun, colour blocks with irregular contours push and pull each other, making the painterly surface into an action field which pendulates between



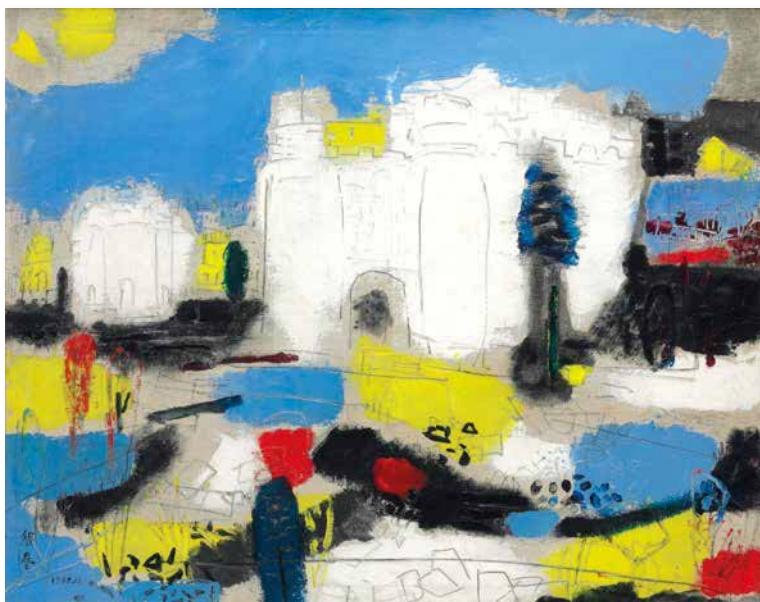
Hans Hofmann, *After Glow*, 1938. Smithsonian American Art Museum, Washington D.C.

© 2017 The Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York

漢斯·霍夫曼《餘輝》1938 年作  
美國 華盛頓 史密森尼美國藝術博物館



1962.11.



Left to right 由左至右：

Lot 47

Liao Chi-Chun, *The Spanish Château*, 1965, Christie's Hong Kong, *The Inception of a New Era - The Yageo Foundation Collection*, 29 May 2005, Lot 215, Sold for HKD 10,760,000 (USD 1,383,620)

廖繼春《西班牙城堡》1965 年作 佳士得香港《中國繪畫的新紀元 - 國巨基金會收藏專拍》2005 年 5 月 29 日 編號 215 成交價：10,760,000 港元

pure gestural abstraction and subjective figuration. What is more interesting is the pen marks occasionally unrelated to the form, for example, the cluster of overlapping square shapes within the white area in the foreground. This reminds one of the second phase of Cubism, i.e. Synthetic Cubism, when Picasso and Braque (Fig. 1) would insert randomly stenciled letters on top of seemingly divided composition, therefore bringing the work back to its two dimensional plane. From this perspective, what Liao was trying to experiment was to unleash the painting to flow in its imaginary state and at times to remind the spectator the ultimate and undeniable quality of painting as a flat art.

The time abroad in early 1960s left an indelible mark on Liao Chi-Chun's painterly language, after which the artist embarked on a fully-fledged abstract journey (Fig. 2). The life experience and artistic change was reminiscent of another master in the 20th

century. After Jackson Pollock's sudden death from a drunk driving accident in 1956, Willem de Kooning was left as the public face of Abstract Expressionism. The immense pressure of the role as well as New York City stifled him, who, five years later purchased a house not far away from the Pollocks and moved to Long Island permanently, though he had been going to the East Hamptons regularly even long before then. The coastal scenery, and the natural splendor seen while driving from the City to the Hamptons, quietly yet unmistakably changed the jagged lines and swirls in his previous works to more flowing brushstrokes resulting in a looser, freer, and more complex works (Fig. 3). Both Liao Chi-Chun and De Kooning looked around with new pair of eyes. Although paintings appeared abstract more or less to each individual's extent, hints of natural or figurative forms often emerged and fleeing visual moments implying a real world, as well as the path of the passage of time and the painting process.

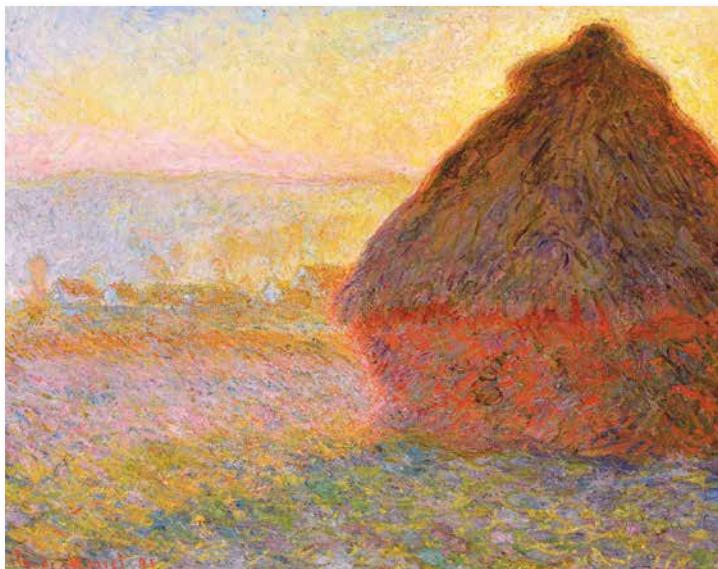
Lin Xingyue once said, in the eyes of younger Taiwanese artist and art critics, Liao Chi-Chun was "an evergreen that went through the evolving seasons of culture" and "a rainbow that arcs across the gulf of time". Ancient Castle in Spain, painted at the height of Liao's career, is an important piece that engulfs the influences of east and west and watersheds a new era in Liao's artistic trajectory.

Fig. 1 Georges Braque, *Violin and Pipe*, 1920-21. Philadelphia Museum of Art, USA.

© The Philadelphia Museum of Art / National Galleries of Scotland, Edinburgh / Bridgeman Images

圖 1 喬治·布拉克《小提琴和煙斗》1920-21 年作 美國費城藝術博物館





《西班牙古城》(拍品編號 47)是被譽為色彩魔法師的廖繼春在他創作生涯成熟時期於 1962 年所創作的具豐富性與強烈表現的傑作。繽紛的色彩、墨黑的色塊、光線氛圍以及具有律動感的造形讓整體畫面能量感十足。因為如此，這件作品無疑的是廖繼春的創作中最被重視的代表作之一。

廖繼春於 1962 年至 1963 年受到美國國務院的邀請，赴美參觀訪問，親身觀摩到當地成熟的抽象表現主義創作。隨後他也前往了歐洲，特別是在西班牙停留了數個月，深深的受到該地獨特的風景所影響，之後也參考了旅遊時的素描完成油畫作品，運用大膽的顏色和自由的線條展現出充滿活力與順暢的作品。

關於「抽象」與「具象」作為創作方式的爭議在六零年代現代運動正崛起的台灣備受討論。許多藝術家開始實驗全新的創作方式，試圖掙脫傳統模式的約束和限制。《西班牙古城》完全的捨棄敘述性與具象的元素，藝術家純粹以奔放與神秘的造形、絢麗及活潑的色彩與魄力十足的筆觸形塑出一個具美感的世界。在美國之行所感受到的抽象表現主義全盛時期的發展可以說是對廖繼春的藝術產生了一定的影響，不過回溯廖繼春長久並顯著的藝術生涯便可從他對於色彩的特性的持續探索看出他深具原創意義的表現。廖繼春認為：「畫抽象畫是自然的趨勢，因為現代繪畫已由外界視覺的轉為內心感情的直接表現。」他也曾經說過：「現代畫的問題，並不是抽象或具象，最緊要的是在於藝術作品是否真有內容與表現性。我們需要的是真正的好畫，不是規定著要某一種形式的畫。」

廖繼春在戰後於臺灣師範大學擔任美術教授，同時也是台灣現代運動的重要推手。他鼓勵學生突破傳統技法、題材與風格，於創作中探索野獸派以及其他現代風格。

《西班牙古城》這幅作品將廖繼春對於色彩的極高敏銳度以及處理線條輪廓的活潑手法展露無遺。這兩個元素所形成的特殊抽象藝術語言也是廖繼春有別於其他同期藝術家的特色。在 1890 年代，由保羅·塞尚所掀起的一場藝術革命，使他成為立體主義畫派的先驅。他將畫面切割成小型幾何切面，再將切碎的形狀重組，把時間

與空間的主軸同時壓縮形成散發著光芒的組合體。廖繼春認為不規則的色塊會拉扯著彼此，在畫面上形成一個在純粹的姿態抽象與主觀具象之間晃動著的動態區域。而他畫面上與所呈現的造形似乎毫無關聯的筆痕更是耐人尋味，這點可由這幅畫的前景中的白色區塊裡由數個方形所形成的團塊看出端倪。這樣的表現方式與立體主義的第二階段，被稱為「綜合立體主義」的風格有著相似之處，當時畢卡索與布拉克 (圖 1) 會將隨性描繪出的字母放置在看似被切割的畫面佈局中，因此將作品帶回了原本二維的平面上。從這個觀點來看，廖繼春所實驗的是如何讓畫作在想像的世界中自由地流動，但卻也適時的提醒著觀眾畫作最終仍舊不可否定的是平面的藝術。

廖繼春於六零年代早期於海外出訪的那段經歷對他的繪畫語言產生了不可磨滅的影響，在那之後他便全面性的朝著抽象的方向進行創作 (圖 2)。這樣的生命經歷與藝術轉折與另外一位二十世紀的大師有著類似的發展。在傑克遜·波洛克於 1965 年因為酒後駕車，發生意外而喪生後，威廉·德·庫寧成為了抽象表現主義的主要代表人物。德·庫寧也因為這樣的定位倍感壓力，同時紐約市也壓迫著他令他感到窒息，因此五年後，他買下了一棟離波洛克家人住所不遠的一棟房子，搬遷至近郊的長島市，而且在此之前他也時常往返東漢普頓城。這段從紐約市中心沿著濱海公路開車前往東漢普頓城之間的自然美景也悄悄的卻肯定的改變了德·庫寧原本畫中尖銳的線條與漩渦般的色彩表現，轉而變成更流動的筆觸，創作出更鬆散、自由並且複雜度更高的作品 (圖 3)。廖繼春與德·庫寧都因此透過全新的視角看著他們周遭的世界。雖然畫作抽象與否通常都取決於個人的決定，但自然或是具象的造形時常的會浮現，加上浮動的視覺瞬間都一再的暗示著真實世界的存在，以及時間與作畫過程的邁進。

林惺嶽曾表示在台灣新生代藝術家乃至評論者眼中，廖繼春「乃成為穿越文化季節變化的一棵畫壇的長春樹」、是「跨越時代鴻溝的彩虹」。《西班牙古城》是廖繼春在其巔峰時期所創作的作品，是一幅結合了東西方影響的重要作品，代表著藝術家創作生涯邁入新紀元的分水嶺。

Left to right 由左至右：

Claude Monet, *Grainstack (Sunset)*, 1890-91. Museum of Fine Arts, Boston.

克勞德·莫奈《乾草堆》1890-1891 年作 美國 波士頓美術館

Claude Monet, *Meule*, 1891, Christi@ New York, 16 November 2016, Lot 9B, Sold for USD81,447,500

克勞德·莫奈《乾草堆》1891 年作 佳士得紐約 2016 年 11 月 16 日 編號 9B 成交價：81,447,500 美元

48

## CHEONG SOO PIENG 鍾泗賓

(SINGAPORE, 1917-1983)

### Forest

signed and dated 'Soo Pieng 48' (lower left); titled 'Forest' (on the reverse)  
oil on board  
56.5 x 68.5 cm. (23 x 27 in.)  
Painted in 1948

**HK\$2,000,000-2,800,000**  
**US\$257,000-360,000**

### PROVENANCE

Formerly in the collection of the artist's family  
Private Collection, Asia

### LITERATURE

Ho Sou Ping & Ma Pei Yi, *The Story of Cheong Soo Pieng*, Oxford Graphic Printers Pte Ltd, Singapore, 2015 (illustrated, fig. 3.17, p. 51)

As a major Southeast Asian artist, Cheong Soo Pieng's portrayal of the tropics and its people is often assessed in reference to the pivotal artist trip to Bali in 1952, a journey he made with a group of fellow Singapore pioneer artists. While the landmark trip to Bali in 1952 certainly inspired a greater familiarity with the region and propelled the

### 森林

油彩 木板  
1948年作  
款識：Soo Pieng 48 (左下)；Forest (畫背)

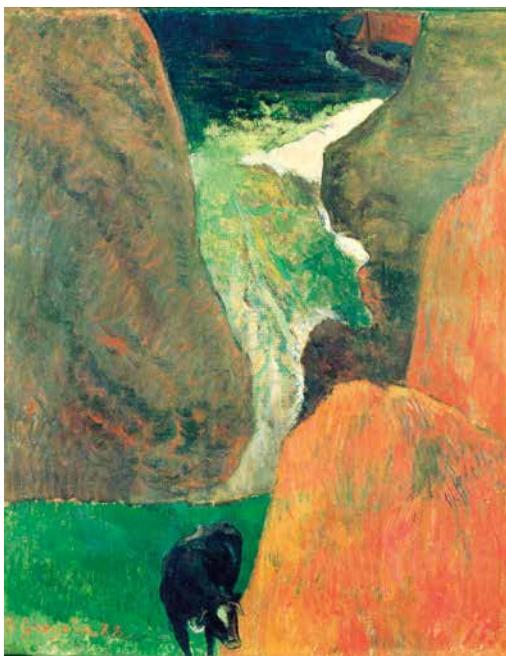
來源  
藝術家家族舊藏  
亞洲 私人收藏

出版  
2015年《鍾泗賓：生活素描》何劭斌 馬佩儀著  
牛津圖形打印 新加坡 (圖版 第3.17圖，第51頁)



Fig. 4 Fan Kuan, *Travellers among Mountains and Streams*, National Palace Museum, Taipei, Taiwan

圖 4 范寬《谿山行旅圖》台灣 台北 國立故宮博物院



Paul Gauguin, *Marine avec vache, ou Au dessus du gouffre*, 1888. Musée d'Orsay, Paris, France. ©The Yorck Project: 10.000 Meisterwerke der Malerei.

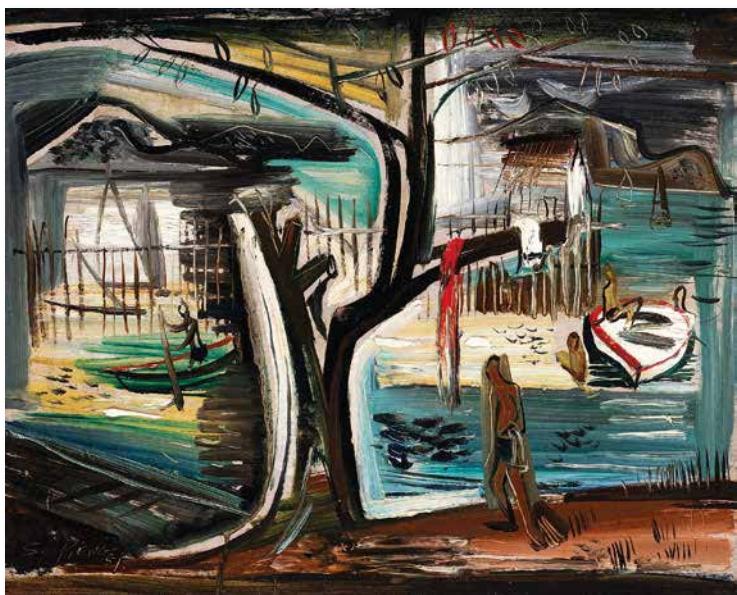
保羅·高更《激流與牛(峽谷之上)》1888年作 法國 巴黎 奧賽美術館

development of a uniquely representative style of the artist, the present lot *Forest* (Lot 48) is crucial to our understanding of Cheong Soo Pieng's innate talents and abilities. This present lot suggests an alternative viewpoint to the prevailing focus on the seminal trip, revealing strong inspiration from his surrounding environment in the years prior, while encapsulating his innovative spirit through his amalgamation of the techniques and styles of both the East and West.

Painted in 1948, *Forest* is one of the earliest works by Cheong Soo Pieng to ever come to the market, and one of the exceedingly rare oil on board pieces produced by the artist in the late 1940s. Completed just two years after Cheong Soo Pieng's arrival in Singapore, the work marks the transition of the artist's identity from a native of China to a resident of Southeast Asia. Cheong made the decision to relocate to Singapore in 1946 to take up a teaching position at the new Nanyang Academy of Fine Art, established by his mentor and former tutor, Lim Hak Tai. The term 'Nanyang' was used



S. P. 1948



in association with the Southeast Asian overseas Chinese regional identity during the Sino-Japanese war. It was later adopted to reference a style of art that sought to synthesise Chinese traditional art styles and the influence of Western Modernism as taught by the Paris School, to create a unique form of expression for the depiction of the localised subject. As a new migrant to the region, Cheong was accosted by an array of new visual stimuli that he spared no time in translating into his works. It was this first decade upon his arrival on the island that was instrumental to his understanding of the lives of the people and the cultures of the region, as he examined his new environment as the subject of his paintings.

Under the shade of the trees, the verdant forest floor glows a rich, emerald green. Further behind, vermillion strokes and canary yellow patches brighten up the scene, while the clear skies of a tropical paradise peek through the leaves in a bright blue. The artist traded in the soft and gentle washes of ink he was accustomed to through his formative training at the Xiamen Academy of Art for a much bolder aesthetic that reflected the intensity of these new sights. The vibrant, chromatic palette imbues the scene with the warmth of the tropics, reminiscent of the colours favoured by Gauguin in his paintings of Tahiti. However, unlike the more logically formulated areas of colour positioned by Gauguin in works like *Pastorales Tahitiennes*, Cheong's use of colour appears more effortless and intuitive like his Southeast Asian contemporaries. In Hendra Gunawan's *Mountain Landscape* (Lot 51) and Affandi's *Merapi Landscape* (Lot 49),

the artists' choice of a vibrant palette reflect the intensity of the sunlight and the colours that bounce off of the lush landscape. These artists were responding directly to the climate of their unique environments, placing colour onto canvas not on a cognitive basis, but aligned with their emotive response to the kaleidoscopic visuals that surrounded them. Similarly, while Gauguin may have been preoccupied with asserting a detachment from the prevalent Impressionistic style, it was Cheong's genuine excitement at the changing light of the tropics that is captured through his paintings, with a bright, bold palette that was a direct response to his impression of the tropics. Where Gauguin's forest floor is a calculated combination of blue and green, Cheong Soo Pieng's glistens an iridescent emerald with dashes of yellow and red, mimicking the movement of light in the tropics.

Gauguin's painted scene seems almost like a posed snapshot of the moment, a stillness in his figures emphasised by the abundance of space that surrounds them. Unlike Gauguin, Cheong's *Forest* seems alive. A gentle breeze wafts through the trees, illustrated through relaxed, languorous strokes that flow horizontally across the painting. Opting for thicker swaths of paint, the brushstrokes are deliberately made visible to the viewer's eye, catching only slightly at the grain of the board to give the painting a highly textured surface. The sense of movement is not solely born out of the oil painting technique that Cheong chose to adopt, but is developed from his innate Chinese ink painting sensibilities, as he opts to build up the multi-dimensional perspective that the Chinese ink masters pioneered. Instead of the static, single viewpoint of the Western Modernist style, the Chinese ink tradition favoured additional perspectives to enhance the visual effect of the scene. Cheong was not intentionally looking to the ink tradition for its compositional structure, but arrived at it in an earnest attempt to capture the fast-changing light of the tropics. With the sunlight beaming against the trunk of the tree and the clouds passing through the captured scene, creating shade in areas and concentrating light on others. It is almost imaginable to be present in the sweltering heat, trying to refocus one's eyes to the brilliant colours that change inadvertently in the blazing sun.

Left to right 由左至右：

Fig. 2 Paul Gauguin, *Pastorales Tahitiennes*, 1892, The State Hermitage Museum, Saint Petersburg, Russia.

圖 2 保羅·高更《大溪地牧歌》1892 年作 俄羅斯 聖彼得堡埃爾米塔日博物館藏品

Fig. 3 Utagawa, Hiroshige, *Plum Garden in Kameido*, 1857, Rijksmuseum, Amsterdam, The Netherlands.

圖 3 歌川廣重《龜戶的梅花園》1857 年作 荷蘭阿姆斯特丹 荷蘭國立博物館



Created in the same decade as Lin Fengmian's *Hamlet* (Lot 46), both works display an adherence to the classical Chinese painting compositional structures despite their use of a more Western-oriented medium. The overlapping green pastures in *Hamlet* inadvertently draw the eye into the space, framed by the clusters of trees on both sides of the image. In *Forest*, the tree in the foreground is used as a structural device to anchor the painting and to develop a sense of depth in reference to the focal point. The trunk of the tree is thrust to the fore with Cheong's stark delineation of its form, distinguishing it from the dense background. One would not be entirely incorrect in their comparison of Cheong's dense layering of elements to the works of Paris School proponents such as Paul Cezanne and Vincent Van Gogh, with their rolling hills and depth of perception, but the web of cultural exchanges revealed when examining the roots of the famed Western movement draws links back to the tradition of Chinese painting, through the layered elements of the popular Japanese ukiyo-e woodblock prints. It is in the poetic landscape paintings of the Song Dynasty that one is able engage with the compositional dynamism pioneered by the masters of Chinese ink painting. So advanced in their compositional strategies, they were often painted from an imagined bird's-eye view with a dense layering of elements, like the forested areas in the lower foreground in Fan Kuan's work, overlapping the foot of the mountain to establish a sense of distance between the viewer and each layer that builds the painted scene. Negative space is created where the mountain fades into a translucent cloud of mist at its base, drawing the viewer into the painting. Cheong does similar in framing his negative space amidst the trees

to the left of the painting, creating imagined pathways through the trees with their decisive layering, creating spaces within the painted scene that invite the eye into the imagined realm.

*Forest* expresses the artist's deep desire to capture the astonishing sights that inspired him in his new home, fusing the cross-cultural influences of East and West while retaining the essence of the region. An early indication of the technical mastery and artistic vision that would earn Cheong his place as one of the foremost artists of his generation, *Forest* allows us a rare, glimpse into the early inspiration and ambition of this key figure in Singapore's art history as he successfully synthesises these two entangled trajectories in the development of his own unique and enigmatic style.



作為地位崇高的東南亞藝術家，鍾泗賓對熱帶地區風景及居民的描繪往往視為與他1952年的峇里之旅息息相關。這趟與其他新加坡先驅藝術家同行的旅程，不單讓鍾氏更深入認識該地，更孕育出他獨一無二的藝術風格。本作《森林》(拍品編號 48)除讓我們窺探鍾泗賓優異的天賦與能力外，亦為極其重要的峇里之旅賦予全新觀點，既揭示早年周遭環境對鍾氏藝術創作的深遠影響，亦從他在本作中顯示中西合璧的技法與風格，概括出其創意澎湃的境界。

於1948年創作的《森林》實屬珍貴：它是鍾泗賓最早期藝術生中極少數流通於藝術市場的作品之一，亦是他於四十年代後期創作的罕有油彩畫板作品。這幅於他定居新加坡兩年後完成的佳作，將他的身份由中國本土公民轉化成東南亞居民。回溯歷史，鍾泗賓的前任導師林學大(圖1)創立的南洋藝術學院，鍾氏亦因該校教席決定於1946年移居新加坡。「南洋」一詞過往意指中日甲午戰爭期間移居東南亞的中國人的地域身份；其後伸延至一種特定的藝術風格：一種揉合傳統中國藝術及西方現代主義影響，以呈現本土主題的獨特表現方式。移居新加坡首十年間，鍾氏深入了解當地人民及文化之餘，亦多以當地環境為創作題材。他受到四方八面的視覺刺激包圍，並致力將他們轉化到其作品當中，《森林》即為一例。

在樹蔭下的森林植被鋪上一層茂密的翠綠，遠處的鮮紅筆觸和鮮黃色塊提亮了構圖，而一望無際的熱帶天空專屬的天藍色則穿透綠葉。鍾泗賓在廈門藝術學院訓練有素下學成的柔和墨色塗抹方式，在本作被鮮明的用色取代，令全新而強烈的視覺刺激更為寫實地出現在畫板上。跳躍、鮮艷的選色讓人聯想到熱帶地區暖意洋溢的風景，當然還有保羅·高更一系列描繪大溪地的作品中的用色。可是，有別於高更在《大溪地牧歌》(圖2)中經精密計算的色塊設置，鍾泗賓的選色跟他東南亞的同儕一樣輕鬆自如兼直覺主導。例如亨德拉·古那彌的《山景》(拍品編號 51)及阿凡迪的《默拉皮景觀》(拍品編號 49)，兩位藝術家不獨憑感知作畫，亦配合他們對瞬息萬變的視覺刺激的情感反應。鮮明選色除了反映了陽光的烈度外，亦呈現出茂密植被下躍動不已的顏色。是他們對身處的獨特環境與氣候的直接回應。同樣地，當保羅·高更專注於超越當時廣受認同的印象派風格，鍾泗賓對熱帶地區光線變動感到設身的興奮，並視之為畫作的重點。高更的森林植被是經過精心策劃的藍綠交錯；鍾泗賓的卻是閃爍的翠綠附以少量的鮮紅與鮮黃，以模仿熱帶地區的光線流動。

高更的畫作猶如在特定時刻預先擺好姿勢的快拍：以周遭廣闊的空間強調畫作主體的安靜。相反，鍾泗賓的《森林》則更俱生命力。畫作中

## 1946-1959

• Cheong Soo Pieng arrives in Singapore in 1946 to take up a teaching position at the newly established Nanyang Academy of Fine Art. The inspiration he gleans from the new sights and sounds that surround him quickly find their way into his oil paintings of Malayan and Southeast Asian subjects.  
鍾泗賓在1946年抵達新加坡，於甫成立的南洋藝術學院擔任教職。新環境豐富的視覺和聽覺饗宴，為他帶來滿滿的靈感，迅速成為他以馬來和東南亞為背景的油畫主題。

Drawing from his formal training in traditional Chinese ink painting, Cheong develops a visual format that fuse the structural dynamism of traditional painting ideologies with the new aesthetic of the West through his depiction of local landscapes.

鍾泗賓援引自己之前所受的傳統中國水墨畫訓練，創造出一種融合傳統繪畫觀念的結構動力，以及西方新藝術美學的視覺形式，來詮釋描繪當地豐富美景。



Lot 48 *Forest* (1948)



*Making Up*, 1951, Christie's Hong Kong, 22 Nov 2014, Lot 2. Sold for HKD 5,920,000.  
《化妝》1951年作 佳士得香港 2014年11月22日 編號2 成交價：5,920,000 港元



*Balinese Dance*, 1953, Christie's Hong Kong, 29 November 2015, Lot 358. Sold for HKD 7,720,000.  
《峇里島傳統舞蹈》1953年作 佳士得香港 2015年11月29日 編號358 成交價：7,720,000 港元

## Brief Chronology of CHEONG SOO PIENG (1917-1983)

### • 1960-1969

Cheong makes the risky decision in 1961 to resign from NAFA to become a full-time artist. He travels to Europe from 1961 to 1963, and holds a number of exhibitions in prestigious galleries in the West, including Redfern Gallery in London.

鍾泗賓在1961年做了一項大膽的決定，辭去南洋藝術學院的教職，全意全時投入藝術創作。他在1961年到1963年遠赴歐洲，並在西方盛譽遠播的藝廊舉辦了數次展覽，而倫敦的瑞德芬藝廊即是他的作品的展出地之一。

Striving to connect the visual world and his inner psyche through his works, he explored the potential of abstract art in great depth during this period, experimenting with landscape painting by incorporating abstract elements with great flourish.

鍾泗賓全力投入繪畫，努力結合外在的視覺世界與內在心靈宇宙；他在這段期間深度探索抽象藝術的各種可能性，以繁複多變的實驗技法將抽象元素融入到風景畫中。



Lot 433 *Scenery* (1961)



*Nature's Inspiration*, 1963, Christie's Hong Kong, 24 May 2014, Lot 13. Sold for HKD 4,840,000.  
《大自然的靈感》1963年 佳士得香港 2014年5月24日 編號13 成交價：4,840,000 港元

輕鬆慵懶的橫向筆觸流動著，就像一襲微風輕拂樹林。鍾氏選擇厚塗顏料，令筆觸明顯地呈現在觀者眼前，同時輕輕依據畫板的紋理塗抹，帶給畫作凹凸不平的質感。鍾氏在本作呈現的動感不獨源自其油畫技巧，亦從他對中國水墨畫的天賦而來。他選擇跟從中國水墨畫傳統，並採用多位先驅的技巧，建立多維度視角，加強作品的視覺效果，而放棄西方現代主義常見的靜止、單一視角。其實，鍾氏在考慮作品構圖時，並非特意參考水墨畫傳統，只是純粹地希望捕捉熱帶地區光線的快速變化。當白雲剛剛飄過被陽光照射在樹幹，畫作上則呈現出陰影與光線相間的效果，形成光暗對比。看著本作，觀者彷彿身處難耐的酷熱中，努力嘗試在隨著陽光照射而不經意改變的明亮顏色中叫雙眼再次對焦。

本作與林風眠的《山村》(拍品編號 46)於同時期創作，兩作既依從傳統中國繪畫的構圖方式，又採用西方繪畫常用的媒介。《山村》裡交疊的綠色牧草地不經意的把觀者的視線引領到畫作兩旁樹木框住的空間中。《森林》畫面前方的樹木則是一個結構性手段，讓觀者聚焦並以此伸延畫作的深度。畫作中的樹幹被擠向前方，配以鍾氏對它形態的鮮明描繪，讓它在密集的背景中脫穎而出。觀者不難把鍾氏畫中元素的密集堆疊與巴黎學派倡導者如保羅·塞尚和梵高筆下起伏不斷的山嶺及其深度視覺作比較。但只要仔細考究這享負盛名的西方藝術運動的起源，不

難發現當中牽涉的密集文化交流，及其與日本浮世繪木版畫(圖 3)和中國傳統繪畫的連繫。

中國水墨畫大師在構圖中注入的活力在宋朝如詩般的山水畫表露無遺：其構圖技法爐火純青至以虛構的鳥瞰視角作畫，以呈現密集的元素堆疊。範寬的作品中森林茂密的前景便是一例：層層植被與山腳重疊，令觀者與畫作各層之間都建立距離感(圖 4)。當山嶺漸次消失於半透明的霧氣中，形成的負空間把觀者帶引到畫作的重點。鍾氏同時在畫作左邊樹堆中運用相同枝法，以樹木及它們的堆疊創造虛構的小徑，同時營造空間感，引領觀者走進豐富的想像領域。

《森林》呈現鍾氏在自己全新的「家」裡捕捉叫人驚嘆的視覺刺激的深刻慾望，在揉合中西文化交互影響的同時，保留東南亞地區的特質。本幅作品完美展現鍾泗賓駕馭不同技法的能力和藝術視野，以及它們如何為他贏得當代藝術家表表者的美譽。《森林》帶給我們一次珍貴的先機，一窺這位新加坡藝術史上無出其右的藝術家早期的啟蒙與野心，檢視他如何結合這兩條交錯的軌跡，從而發展出獨特又神秘的藝術風格。



Lot 305 *Landscape* 《景觀》 (1959)

## • 1970-1983

A tireless innovator, Cheong expands his practice to work with metals and other scavenged materials, revisiting themes and ideas he had previously addressed in his paintings by giving them a new dimension through these mixed media collages.

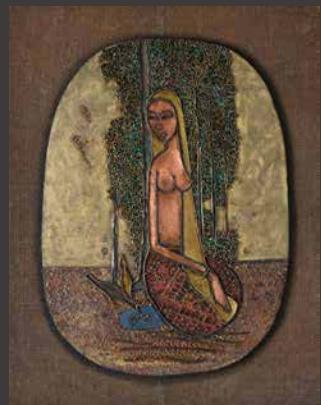
鍾泗賓為一名孜孜不倦的革新家，不斷擴充自己的媒材使用廣度，將金屬以及其他搜尋而來的媒材投入藝術，並重訪之前時使用過的繪畫主題和概念；在重造過程，鍾泗賓透過這些混合媒材賦予繪作新的藝術維度。

"Art is expression of my personality; it does not have to represent anything real."

- Cheong Soo Pieng

「藝術是我表達個性的平台；它無需反映任何真實面向。」

- 鍾泗賓



Lot 432 *Woman* 《女子》 (1972)

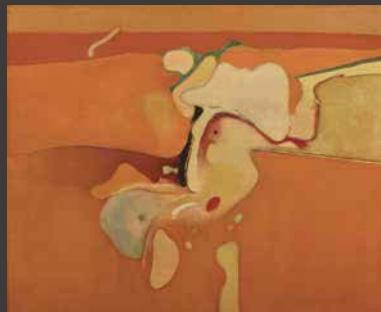
## 鍾泗賓 生平簡介



Lot 302 *Kelong Scene* 《漁村》 (1965)



Lot 304 *Village Sunset* 《鄉間日落》 (1966)



Lot 431 *In Orange* 《橙色》 (1968)

49

AFFANDI 阿凡迪

(INDONESIA, 1907-1990)

*Merapi Landscape*

signed with artist's monogram and dated '1964'  
(lower left)  
oil on canvas  
95 x 128 cm. (95 x 128 in.)  
Painted in 1964

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

**US\$240,000-320,000**

**PROVENANCE**

Formerly in the collection of Leonard Mattson, UNESCO  
ambassador to Indonesia in 1964  
Private Collection, Asia

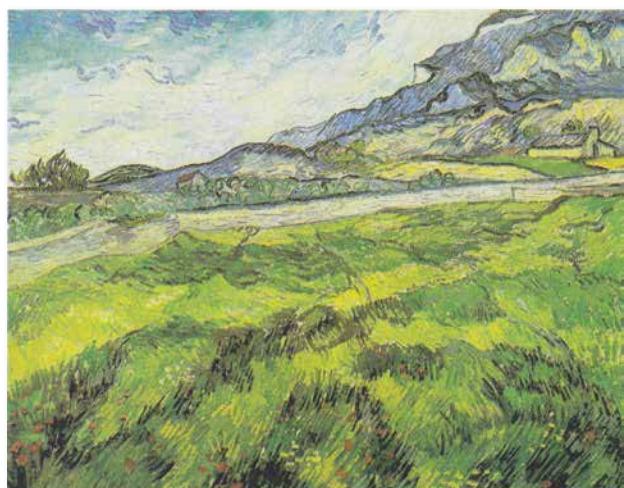
Known for his expressionist paintings, Indonesian artist Affandi is widely considered to be one of the most significant modern artists in Asia to come out of the 20th century. His works command a certain vigour and liveliness that reflect the passion that he had for his art. According to art historian Claire Holt, Affandi was an autodidact, who sought to persistently spontaneously express his innermost emotions as he engaged enthusiastically with his subject matter. Indeed his canvases of thickly

**默拉皮景觀**

油彩 畫布  
1964年作  
款識：藝術家花押 1964 (左下)

來源  
前聯合國教科文組織印尼大使 (1964 年)Leonard  
Mattson私人收藏  
亞洲 私人收藏

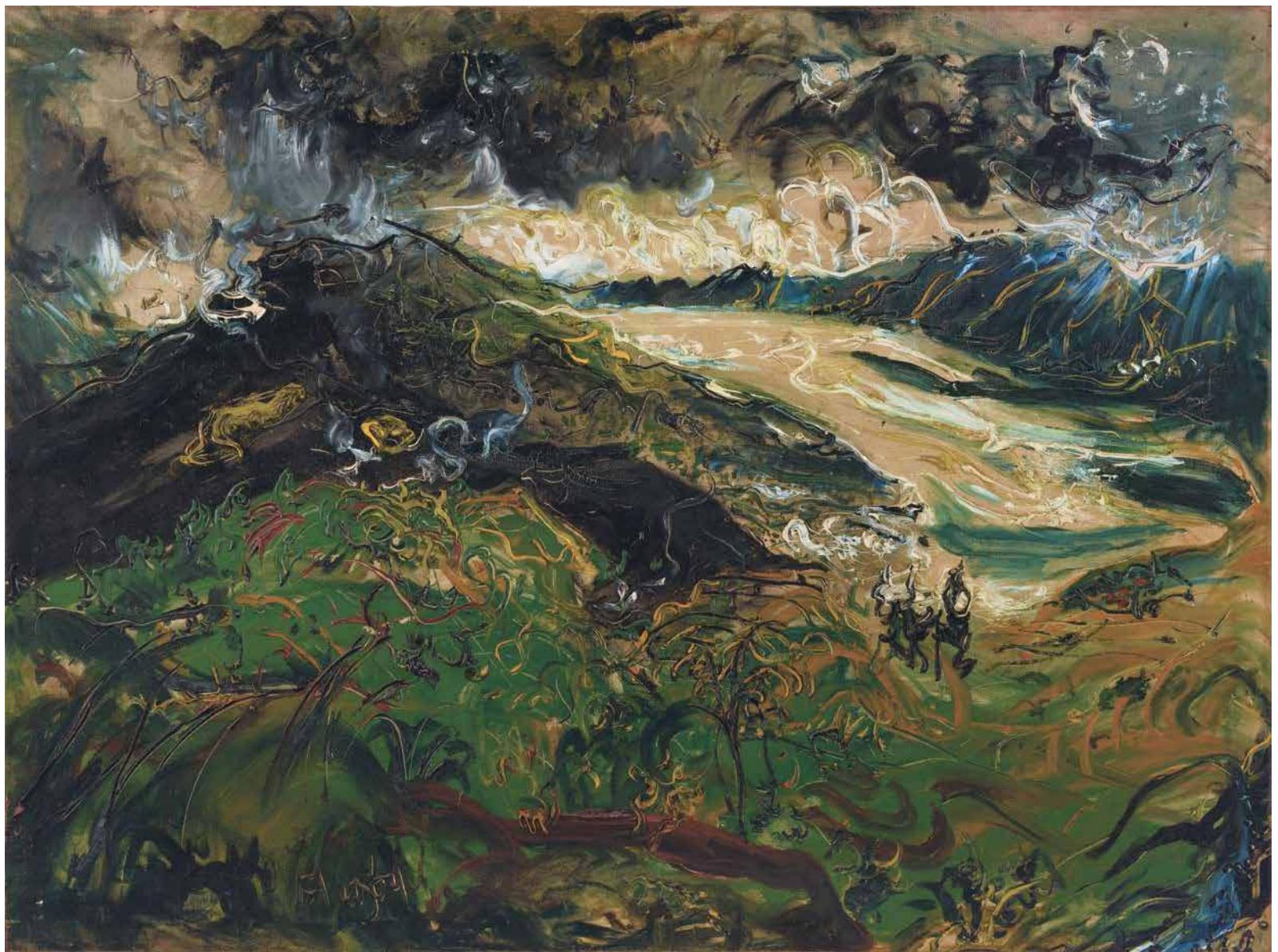
applied impasto reliefs are a physical manifestation of his expressive spontaneity, applying the paint directly from the tube and working it into the canvas with his bare fingers, palms and wrists to create emphatic swirls and waves in his paintings inspired by wayang kulit. It is due to this technique, that Affandi's work has always been held up as a leading example of progressiveness in the East and likened to that of post-Impressionist Dutch painter Vincent van Gogh.



Vincent van Gogh, *Green Wheat Fields*, 1889  
文森·梵高《綠色麥田》1889 年作



Katsushika Hokusai, *Tago Bay near Ejiri on the Tōkaidō*, ca. 1830-32, The  
Metropolitan Museum of Art, New York, © Rogers Fund, 1922  
葛飾北齋《東海道江尻田子浦略圖》約1830-32年作 紐約 大都會博物館



Like van Gogh, Affandi painted with his senses and emotions, as opposed to intellect and often giving in to his erudite instincts. Educated during the Dutch colonial period, Affandi began as a naturalist, influenced



Affandi, *Borobudur*, Christie®  
Hong Kong, 28 May 2016, Lot  
34, sold for HKD 7,840,000  
阿凡迪《婆羅浮屠》佳士得香港  
2016年5月28日 編號34  
成交價：7,840,000 港元

by the realism of the West that he had become acquainted with. However, he eventually developed what is now known as his signature expressionist style of highly pigmented paintings depicting Indonesian daily life that vibrate with an emotional intensity. For Affandi, there was no need to portray an idealised paradise; deeply connected to his heritage, he was able to see the beauty in the quotidian and translate the essence of each situation or object to the canvas with ease. A man of great sensitivity, Affandi directly observed his environment, delving deep into his subject-matter in order to articulate his initial inspiration and interest in it.

*Merapi Landscape* (Lot 49) is an exquisite example of Affandi's landscape paintings that feature one of Indonesia's most active stratovolcanos, *Gunung Merapi*, which translates from Javanese into 'Fire Mountain'. Affandi's naturalist tendencies emerge as he attempts to capture the implacable volcano and its surrounding landscape from afar. The river, most likely the Gendol River, cuts

through the canvas diagonally, languidly circling Mount *Merapi* and contrasting with the buzz of activity that surrounds the smoking volcano shrouded in fog. The painting is an exceptional representation of a natural feature that Affandi often painted; unlike his other works, he presents Mount *Merapi* from a wide oblique angle, capturing the beauty of the surrounding lush greenery and the other life forms that make the Indonesian landscape so breathtaking.

In *Merapi Landscape*, Mount *Merapi* occupies about a quarter of the canvas, the recalcitrant volcano depicted by Affandi as a slumbering giant, dwarfing all life forms around its foreboding presence. Led by the emphatic outlines of the artist, the eye traces the meandering flow of the river to the focal point of the painting – a mysterious beyond that one is unable to perceive. It is an interesting visual device to have an oblique vanishing point that appears to lead to nothingness, but in fact it forces the viewer to contemplate the formidable nature of Mount *Merapi*, immersing the viewer in the atmosphere that Affandi himself observed. Since the seventeenth century, the idea of the sublime has been understood as being the unknowable, beyond comprehension and immeasurable. The sublime straddles the seemingly disparate emotional spheres of fear and awe, culminating in a work that has a tension beyond that of a generic picturesque landscape painting as demonstrated in Joseph Wright of Derby's apocalyptic scene in *Vesuvius in Eruption, with a View over the Islands in the Bay of Naples*. Affandi achieves a sense of the dramatically massive scale of Mount *Merapi* and the powerlessness of Man in the face of nature's elemental forces by depicting the diminutive figures in the centre of the canvas as two indecipherable black blobs, contrasting them with the vastness of their surroundings.

Evoking an alienating landscape, Affandi reminds us of the enormous ability of nature to annihilate. However, *Merapi Landscape* is also a subtle reminder of the cycle of life and the restorative powers of destruction. Using a rich viridian hue to create the background for the dense foliage, Affandi went over it with lines of impasto to create his iconic

tactile imagery, capturing the dynamism of the wind as it combs through the verdure. The artist includes the rich frondescence around Mount Merapi, a reminder that volcanic soil, known as andosols, provides for a mineral-rich soil that promotes the proliferation of vegetation around the area. In fact, hundreds of thousands of people live close to active volcanoes due to the

fertile volcanic soil that surround it. As such, these natural features are – for a significant proportion of Indonesian people – part of a complex set of mystical beliefs, and there is a national reverence for them, which Affandi pays homage to in this work. Merapi Landscape is a not a romanticised, but a Romantic representation of the splendour of Indonesia's landscape.

印尼藝術家阿凡迪精於表現主義繪畫，是二十世紀舉足輕重的亞洲現代藝術家。其作品充滿魄力與活力，飽含他對藝術的熱忱。據藝術史學家卡拉兒·霍特 (Claire Holt) 所言，阿凡迪是一位自學成才的畫家，他追求在積極描繪所畫對象的同時，自由隨性地表達自己內心情感。阿凡迪作品上厚塗的層次和質感便具體彰顯出他隨性不羈的表現力，顏料被直接擠到畫面，再用手指、手掌和手腕舞弄出受哇揚皮影戲啟發的漩渦和波浪造形。正因為這一獨特技巧，阿凡迪的作品成為亞洲的前衛藝術代表，更有人將其與後印象派時期荷蘭畫家梵高進行比較。

正如梵高一般，阿凡迪繪畫不太著重理性思維，而是以感知和情感為主導，經常選擇跟隨自己的直覺。他在荷蘭殖民時期受教育，初期受西方現實主義影響，作寫實主義畫幅。但他逐步建立起其標誌性的表現主義風格畫風，以繽紛亮麗的畫面呈現印尼日常生活之象，滿盈情感張力。對阿凡迪而言，他並不需要刻意營造出理想化的天堂，他與自己的文化背景緊密相扣，總能在平凡無奇中看到美的存在，毫不費力地在畫布上呈現出每個場景或物件的精粹。他眼光敏銳，積極觀察周遭環境，深入理解所畫對象，從而有力地表達出其最初的靈感和感性。

《默拉皮景觀》(拍品編號 49) 所描繪的是印尼活動性最強的層狀火山之一默拉皮火山，其爪哇語名字「Gunung Merapi」便是「火山」的意思。阿凡迪從遠處捕捉這座活躍的火山和它周圍的景致，頗為寫實地記錄在畫面上，畫中的河流應為肯多爾河，斜跨過畫面，圍繞著默拉皮火山，慢悠悠的姿態與煙霧騰升、蠢蠢欲

動的火山形成對比。此作的題材是阿凡迪經常繪畫的，但與其他作品不同，這次他從斜方廣角遠觀，加入火山周圍的綠野青蔥，以及其他茂盛的生命力，盡顯印尼的迷人風景。

在《默拉皮景觀》中，默拉皮火山佔據了約四分之一的畫面，這座頑固的火山就像一個暫時微睡的巨人，令旁邊的其他生物都顯得很渺小。觀者的眼睛隨畫家勾勒出的輪廓，順著蜿蜒的河流到達畫面的焦點，那是前方看不穿的神秘境地。遠處的斜角消失點好像並無任何之物，但它驅使觀者不由反復思忖默拉皮火山令人畏懼的本性，猶如置身於阿凡迪所處的環境。自十七世紀開始，人們就視無可測量的未知為壯觀之頂點，它讓人又敬又畏，與德比的約瑟夫·萊特畫作《維蘇威火山爆發，拿坡里灣島嶼景象》等一般壯麗風景畫相較，多了一份深刻的張力。阿凡迪在畫中呈現出默拉皮火山的宏大以及人類在面對大自然威力下的無能為力，畫面中間可見兩個模糊黑團似的小人，在曠野中顯得極為渺小。

阿凡迪筆下的景觀令人屏息，足以提醒我們大自然龐大的摧毀力，與此同時，它也代表了生命之輪，以及其平復災難的力量。畫面上濃密的植被以深沉的鉻綠色為基調，上面佈滿厚塗線條，成為極富質感的畫面，表現出大風拂過綠地的動感。透過茂盛的植被，我們想起火山灰土壤擁有的豐富礦物質，滋養整個地區植物的生長，而成千上萬的人也因為其肥沃的土地而選擇鄰近活躍火山安家。因此，與大自然的相處是印尼人民生活中重要一部分，他們對大自然有著錯綜複雜而神秘的信仰，充滿崇敬。《默拉皮景觀》是一幅浪漫主義傑作，但阿凡迪並無刻意煽情，是他對印尼壯麗山河最崇高的致敬。

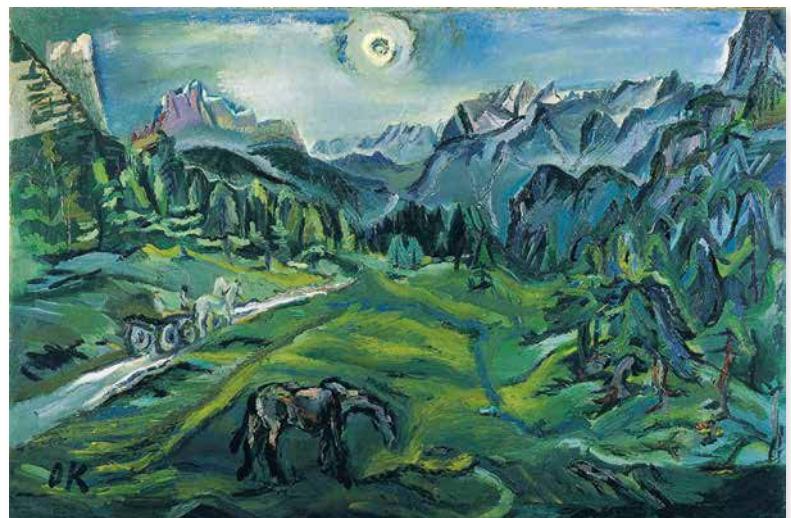
Left to right 由左至右：

Joseph Wright of Derby, *Vesuvius in Eruption, with a View over the Islands in the Bay of Naples*, c.1776-80. Tate, London

德比的約瑟夫·萊特《維蘇威火山爆發，拿坡里灣島嶼景象》  
約 1776-80 年作 倫敦泰特美術館

Oskar Kokoschka, *Tre Croci - Dolomite Landscape*, 1913, Leopold Museum, Vienna, Austria

奧斯卡·柯克西卡《特雷庫西，多羅米蒂山脈風景》1913 年作  
奧地利維也納列奧波多博物館



50

## S. SUDJOJONO 蘇佐佐諾

(INDONESIA, 1914-1986)

### *The Ruins and the Piano*

signed with artist's monogram and dated 'Djak 1956'  
(upper left); signed 'S. Sudjojono' (upper right)  
oil on canvas  
125.5 x 200 cm. (49 3/8 x 78 3/4 in.)  
Painted in 1956

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

#### PROVENANCE

Anon. sale; Sotheby's Hong Kong, 6 October 2013, Lot 462  
Acquired from the above sale by the present owner  
Private Collection, Asia

#### LITERATURE

Amir Sidharta, S. Sudjojono: *Visible Soul*, Museum S Sudjojono and Canna Gallery, Jakarta, Indonesia, 2006 (illustrated, p. 82-83)  
Seabad S. Sudjojono 1913-2013, Seabad S. Sudjojono Center, Jakarta, Indonesia, 2013 (illustrated, p. 112)

### 遺址和鋼琴

油彩 畫布  
1956年作  
款識：藝術家花押 Djak 1956 (左上)；  
S. Sudjojono (右上)

#### 來源

2013年10月6日 蘇富比香港 編號462  
現藏者購自上述拍賣  
亞洲 私人收藏

#### 文獻

2006年《蘇佐佐諾：可見的靈魂》Amir Sidharta著  
蘇佐佐諾美術館及 Canna畫廊 印尼 雅加達  
(圖版，第82-83頁)

2013年《蘇佐佐諾 1913年 - 2013年》蘇佐佐諾學會  
印尼 雅加達 (圖版，第112頁)



In 1956, Indonesian modern painter Sindudarsono Sudjojono painted his first portrait of Rosalina "Rose" Wilhelmina Poppack, an Indo-European woman that he met in 1951 while on his way to attend the 3rd World Festival of Youth and Students in Berlin. At this time, Sudjojono had been elected into parliamentary office and Rose would stop by his home in Yogyakarta, while she visited her husband who was attending Gajah Mada University's School of Medicine. That same year, Sudjojono painted *The Ruins and The Piano* (Lot 50), one of his most personal and unique paintings to date at this point in his life.

Caspar David Friedrich, *Das Eismeer (The Sea of Ice)*, 1823-1824, Kunsthalle Hamburg, Germany, © The Yorck Project: 10.000 Meisterwerke der Malerei.

卡斯帕·大衛·弗里德里希《冰海》1823-1824年作 德國 漢堡美術館







Raden  
Winter  
拉登·威  
1830 年

◀ Lot 5

Sudjojono is known for his criticism of what he termed *Mooi Indie* artists, who were Dutch and local naturalist artists known for a traditional adherence to depicting idealised representations of the tranquil scenery and beautiful exotic scenery in order to attract tourists to the region. For Sudjojono, this artistic style was corrupted by its association with colonialism, and he advocated instead, a theory and philosophy of modern Indonesian art that came from the soul. To him, painting was an act of revealing one's soul and making it visible. He eventually developed his own expressionistic style that resembled the loose brushstrokes of French artist Édouard Manet. Much like the impressionists, he believed that artists should not be beholden to conventional techniques, traditions or visual devices, but should stay true to their inner selves. In order to produce works of outstanding quality, one had to transpose their soul on to the canvas so as to imbue the works with inestimable value.

Rendered in Sudjojono's trademark realist style, *The Ruins and The Piano* has a visceral quality to it that is simultaneously realistic and surreal, differing and far from a conventional landscape. Much like the surreal landscapes painted by Salvador

Dalí, *The Ruins and The Piano* derives its elements from the natural world, but reflects a sense of uncanny, and has an elusive dream-like quality to it that confounds our traditional expectations of landscape paintings. However, unlike the surrealists' goal of unlocking the subconscious to unlock the powers of imagination, Sudjojono wanted to express both the turmoil of his inner psyche and his experiences at the time. *The Ruins and The Piano* is a world beyond Sudjojono's reality, allowing him to explore the conflicting emotions he felt towards his predicament, utilising the canvas to tell a story. For at this time, it was clear that Sudjojono – who was married to Mia Bustam – was attracted to the beautiful Rose, and she greatly enjoyed the time spent with the artist as well.

A male figure stands with his back against the viewer, shoulders slightly hunched over as he gazes around, contemplating his surroundings which is in utter disarray. It seems almost like a dystopian post-apocalyptic scene, in which trees have been left dried out and bare with some even run to the ground. These trees bring to mind *Winter Scenery* by Raden Saleh, another Indonesian painter that came before Sudjojono, which he may have



Raden Saleh,  
*Winterlandschaft*, 1830  
拉登·薩爾《冬季景觀》  
1830 年作

◀ Lot 50 Detail 局部

drawn influence from. The man stands among a set of ruins that have been stripped to their skeletal frames, leaving only a beam lying across a set of Doric columns and a windowed wall. Ripped up tires, rubble and scraps of wood frames from either a painting or a window lie strewn across the ground. In the middle of the painting, a delicate lone bamboo pole seemingly untouched by the chaos around it, cuts vertically across the horizontal composition of the work – a strong visual device. From the top hangs a yellow birdcage, striking a stark contrast against the cobalt blue sky. Although the significance of this cage is unknown, it is evidently important to the symbolism and narrative of *The Ruins and The Piano*; perhaps it is a visual representation of the responsibilities of Sudjojono's reality that he feels restricted by.

To the right of the bamboo pole is a piano that sits hidden among a bed of rubble. This piano is a symbol of Rose, who was a mezzo-soprano singer and owned a piano at home. It is clear that *The Ruins and The Piano* is a symbolic landscape of Sudjojono's inner world, left in a shambles and twisted in turmoil as he deliberates his actions: to face reality or to give in to his feelings? Indeed on the left of the painting, a male figure strides towards the distance, led by a diminishing row of electricity poles that disappear beyond the painting. He seems to be leaving everything behind him, advancing towards a great unknown with strident confidence and determination. It is interesting that Sudjojono depicts both men in the same yellow shirt and khaki pants, making the viewer compare and contrast the two: one in a state of stasis, and the other progressing forward. This visual device evokes yet again the uncanny and emphasises his inner conflict of being in two minds and torn between his different choices.



A few years after *The Ruins and The Piano* was completed, Rose entered into a regional singing competition *Bintang Radio*, in which she won second place in the Great Jakarta district. Sudjojono's romantic association with her affected his political career when members of the *Parti Komunis Indonesia* (Indonesian Communist Party) demanded he end his relationship with Rose or face expulsion from parliament. Sudjojono had already made his known his intention in another work of 1965, *Sodom dan Gomorrah*, in which he inscribed the following in Dutch and Bahasa:

I remember people say,  
*Yesterday is yesterday,*  
*Tomorrow is tomorrow,*  
*Before this day passes,*  
*Let us just eat now, Mama!*©

It expresses his determination and his unflinching desire to be with Rose despite his intensely chaotic feelings. It was thus unsurprising that he chose to leave his political career to be with the woman he loved. *The Ruins and The Piano* marks the beginning of a defining moment in his life and it is undeniable that we can definitely see Sudjojono's soul laid out across the canvas, before our very eyes.

Giorgio de Chirico, *The Red Tower*, 1913. The Solomon R. Guggenheim Foundation Peggy Guggenheim Collection, Venice

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 喬治歐·德·奇里柯《紅塔》  
 1913年作 義大利 威尼斯所羅門·R·古根漢基金會 古根漢美術館





1956年，印尼現代畫家蘇佐佐諾為露絲麗娜「露絲」·威廉敏娜·博帕克畫了第一幅肖像，露絲是蘇佐佐諾1951年前往第三屆柏林世界青年與學生大展途中認識的印歐女子。這時蘇佐佐諾已被選入國會辦事處，露絲則要探望她在加查馬達大學醫學院讀書的丈夫，路過蘇佐佐諾在日惹的家。同年，蘇佐佐諾創作這幅《遺址和鋼琴》(拍品編號50)，是他當時最獨特、最具私人意義的作品。

那時很受歡迎的「美麗的東印度」(Mooi Indie)藝術家是一群荷蘭與當地的寫實畫家，依照嚴謹傳統，描繪完美化的寧靜景像以及別具異國情調的風景，希望吸引更多遊客前來旅行。蘇佐佐諾曾公開批評過他們的藝術，並且提倡一套從靈魂出發的印尼現代藝術理論和哲學。對他而言，作畫就是具體反映其靈魂的窗口。他最終發展出屬於自己的表現主義畫風，與法國畫家愛德華·馬內的放鬆筆觸不無相似之處。正如印象派畫家，蘇佐佐諾也認同藝術家不應該死守已有的技巧、傳統和視覺手法，而應該聆聽自己的內心真我。如想創作優秀的作品，就要把自己的靈魂放在畫上，賦予作品無法衡量的價值。

《遺址和鋼琴》是蘇佐佐諾標誌性的寫實畫風作品，具有比普通風景畫更深湛的內涵，寫實卻超現實。作品與薩爾瓦多·達利的超現實主義風景畫一般，畫中元素都屬於自然世界，但是卻營造出怪誕、模糊如夢境的感覺，混淆我們一貫對風景畫的認知。超現實主義畫作旨在透過打開無意識之境，創造無限的創意潛能，而蘇佐佐諾則希望抒發自己生活中以及內心的混亂騷動。《遺址和鋼琴》超越了他面對的現實，讓他得以檢視自己在處境中的矛盾思緒，並通過畫面講述故事。當時的蘇佐佐諾已經與米雅·布斯坦結婚，但他被美麗的露絲所深深吸引，而露絲也十分享受與他共處的時光。

畫中有一名男子背對觀者，他肩膀略微弓起，注視四周，思考著身旁混亂不堪的環境，就像剛被大災難侵襲過後般狼藉一片，樹木枯萎光禿，甚至橫倒在地，令人想起更早期的印尼畫家拉丹·薩爾的畫作《冬景》，蘇佐佐諾或許受到此作影響。男子身邊的建築只剩下最後一點框架，一組多利斯柱子上架著一根橫樑，還有一面帶著窗戶的牆壁。地上散佈著撕碎的輪胎、瓦礫和不知是畫框或是窗戶掉下的木框殘骸。畫幅中央有一根獨立的竹竿，似乎完全沒有受到周圍的影響，豎立的造形有力地打破構圖的橫向結構。竿頂吊著一個黃色鳥籠，與深藍天空產生強烈對比，雖然藝術家沒有點明鳥籠

代表何物，但它在《遺址和鋼琴》中的象徵意義和敘述價值都很重要，或許它是蘇佐佐諾在現實中感覺被捆綁住的責任和負擔。

竹竿右邊的瓦礫堆中有一架鋼琴，鋼琴象徵的便是露絲，她是一位女中音歌唱家，家中有一架鋼琴。《遺址和鋼琴》顯然是蘇佐佐諾內心世界的象徵性景觀，在一片狼藉混亂中慎重思量自己的行動：是接受現實還是隨心而去？畫幅左邊的男子向遠方大步邁去，面前一路的電線桿消失在畫面以外，他像是拋下了一切，帶著自信與堅定決心朝巨大的未知走去。畫中兩個男子都穿著黃色上衣和卡其色褲子，觀者不免比較二人，一人處於靜止狀態，一人正向前邁進，就像是在強調蘇佐佐諾內心的舉棋不定，掙扎於不同念頭和選擇間。

《遺址和鋼琴》完成的幾年後，露絲參加了Bintang電台的地區歌唱比賽並在大雅加達區獲得亞軍。蘇佐佐諾與她的戀情不免影響到他的政治事業，印尼共產黨的黨員要求他停止與露絲的關係，不然便會被除出國會。蘇佐佐諾在1965年的另一幅畫《Sodom dan Gomorrah》中已表明了自己心意，他以荷文與印尼文題寫道：

我記得人們曾說，

「昨日是昨日，明日是明日，在這天過去前，媽媽，我們現在就吃吧！」

蘇佐佐諾道出他在混亂心境中對露絲堅定不移的愛。他亦選擇為了自己心愛的女子而放棄自己的政治事業。《廢墟與鋼琴》標誌了他人生重要時期的開端。毫無疑問，蘇佐佐諾是用靈魂在繪畫，銘刻在畫面上，呈現觀者眼前。

Top to bottom 由上至下：

S. Sudjojono, *Sodom dan Gomorrah*, 1956

蘇佐佐諾《索多瑪和蛾摩拉》1956年作

S. Sudjojono, *Ngaso*, 1964, Christie@ Hong Kong, 27 November 2011, Lot 1143, Sold for HKD 3,860,000.

蘇佐佐諾《Ngaso》1964年作  
佳士得香港 2011年11月27日  
編號1143 成交價：3,860,000港元



51

## HENDRA GUNAWAN 古那彎

(INDONESIA, 1918-1983)

### Mountain Landscape

signed and dated 'Hendra '55' (lower right)

oil on canvas

192.5 x 137 cm. (75 ¾ x 53 ⅞ in.)

Painted in 1955

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

US\$160,000-260,000

### 山景

油彩 畫布

1955年作

款識：Hendra 55 (右下)

### 來源

亞洲 私人收藏

### PROVENANCE

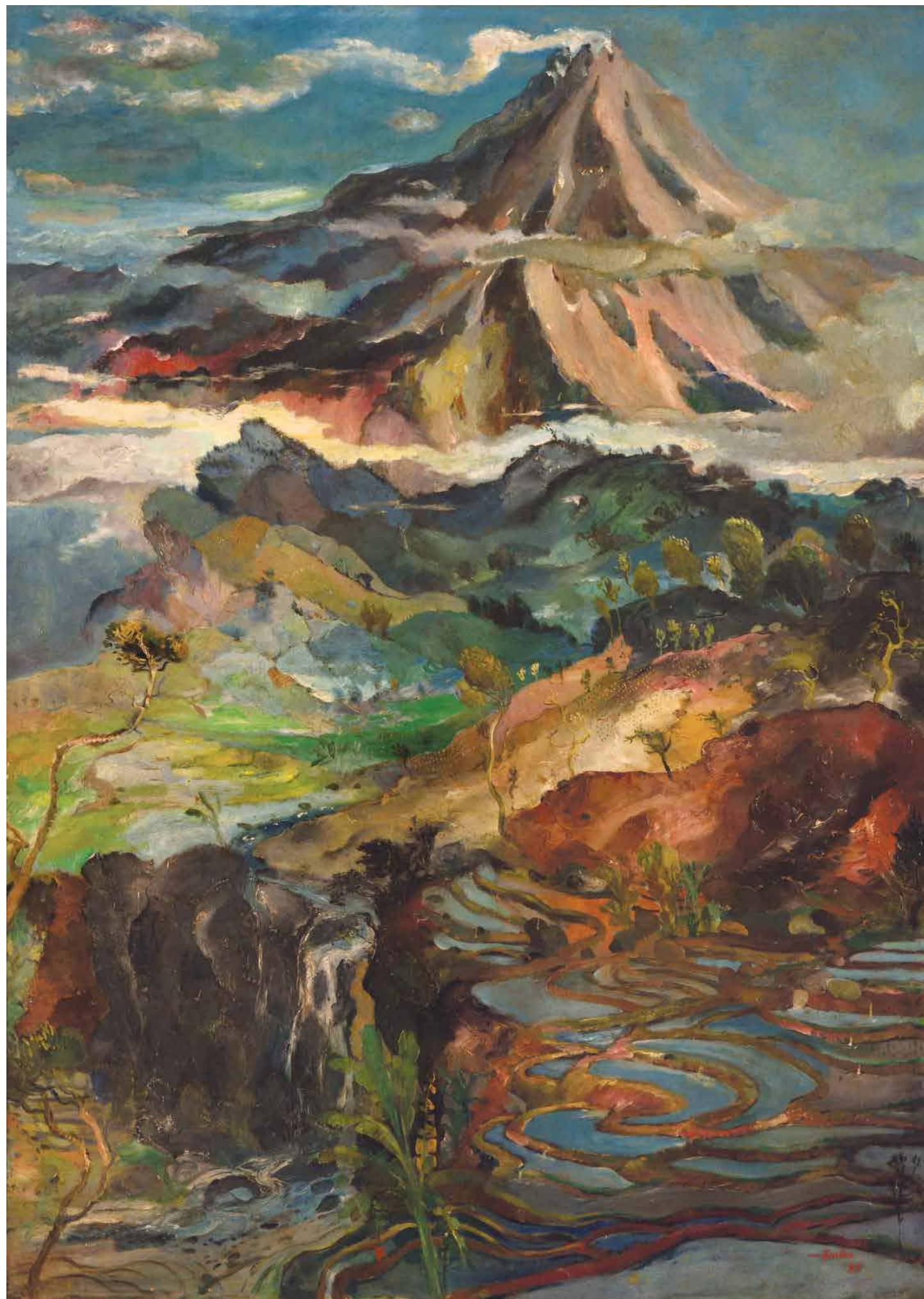
Private Collection, Asia

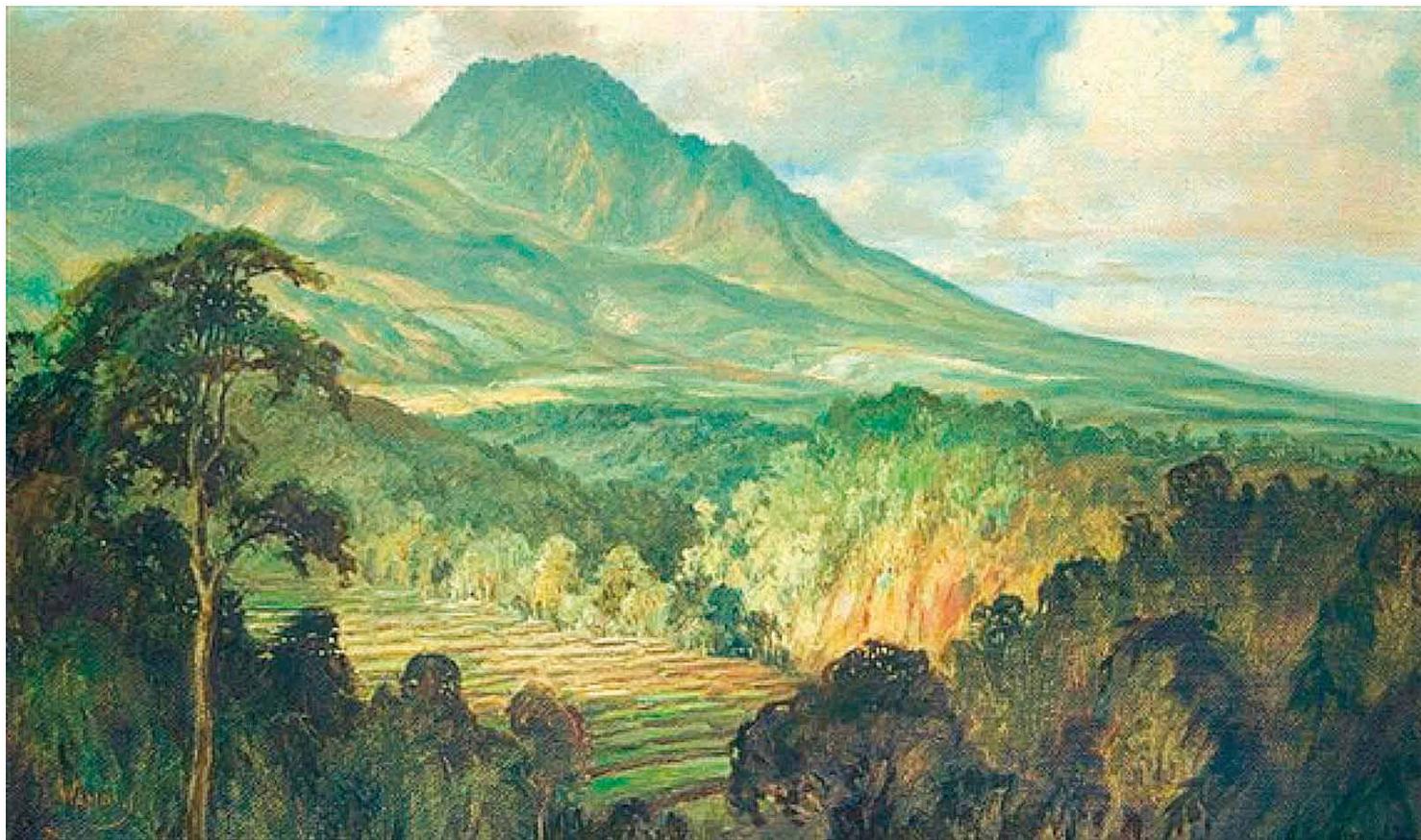


Hendra Gunawan, *Flower Vendors*, 1958, Christie's Hong Kong  
30 November 2008, Lot 418, Sold for HKD 1,196,000  
古那彎《鮮花小販》1958年作 佳士得香港 2008年11月30日  
編號418 成交價：1,196,000 港元

The works of Hendra Gunawan are representations of the most memorable scenes of daily Indonesian life. Born and raised in the rural areas of West Java, Indonesia, Gunawan was fond of nature from a tender age. These became the foundation and inspiration for his art. Throughout his life, Hendra was exposed to many life changing events that saw the nation develop through the steadfast struggle of his fellow compatriots. Ultimately, it was the people and the land that mattered to the artist. As Astri Wright keenly observed, Hendra Gunawan was "A Gauguin who did not need to leave his country to find his paradise".

Young Gunawan aspired to be a painter and was involved in many cultural activities. He decided to leave his family home in 1935 and move to the city to fulfill his ambition of becoming a painter. Under the tutelage of Wahdi Sumanta – a young and rising star amongst the painters of the time – and Affandi, who later became his contemporary, Hendra embarked on his artistic exploration. It was from Sumanta that Hendra started to deepen his technical skills and artistry in composing the pictorial plane, especially excelling in his depiction of the natural landscape.





Wahdi Sumanta,  
*Pemandangan Puncak Gunung  
Gede*, 1974.

華廸·蘇萬達《山嶺示圖》1974年作

These grand vistas often are often secondary to the subjects of his painting. Astri Wright describes his landscape vignettes as '*so complete in themselves they could stand on their own*'. On rare occasions, such as in the present lot, Hendra Gunawan allowed the grandeur of the sweeping landscapes command the viewers' full attention. Even with the landscape as the primary focus of his landscape, the human remains ever present in most of his work. Painting people using very brief strokes within the scenery, Gunawan expresses the greatness of nature within the universe through its contrast with the miniaturization of the people.

The present lot, *Mountain Landscape* (Lot 52), is the artist's ideal embodiment of his beloved nation's untouched environment. Sumanta's influence is palpable through the sophisticated composition and his manipulation of the oil paint to achieve the 'moist' quality to the painting, imagining the humid atmosphere of the scene. Additionally, Hendra's signature painterly style that he developed since the early 1950s is evident in this painting in the layering of vibrant colours to depict the picturesque landscape of the towering mountain on his canvas. His love for bright colours stemmed from his

experience seeing a school of small, colourful fish, their colours changing with every move they made. In comparison to the earthier palette of his earlier works painted before his incarceration for his political involvement with a communist party, *Mountain Landscape* displays Hendra's confidence in applying bold colours that are still substantial to the physical appearance of his subject, breaking away from the notion of *Mooi Indie* (Beautiful Indies).

In this tight composition, Hendra juxtaposing the panoramic view and his unusual vertical format of canvas without affecting the grandiosity of the view. Once Hendra's has pulled the viewers gaze across the canvas, one is inclined to cast their eyes towards the elements that have been arranged in front of the great mountain. Taken from a bird's-eye view of the scenery, he layers his composition with different elements of the idyllic Indonesian landscape, from the *padi* terrace, past the densely packed hills, until it reaches the main subject: the mountain. This layering of multiple components, not only adds to the richness of the composition but also creating depth on the canvas. Despite the calming palette of colours, Gunawan's subject is brought alive through



his spontaneous yet controlled brushstrokes that shaped the additional details to his painting, such as the appearance of volcanic smoke on top of the enormous mountain and the presence of translucent layer of mist above the hills, giving a sense of far removed place.

*Mountain Landscape* is an extremely exceptional early work from Hendra Gunawan's *oeuvre*. Painted in 1955,

*Mountain Landscape* offers a different perspective to Indonesia's tumultuous political situation. Instead of the underground movements by the insurgents that are often pictured in Hendra's works during that time, *Mountain Landscape* presents a distinct and honest celebration of a nation's spirit through an eloquent illustration of an idyllic pastoral scene.

生於西爪哇鄉郊地區的亨德拉·古那彎自幼鍾愛大自然。他對自然環境的熱愛成為其藝術基礎及啟發的泉源，而他的作品則記載著印尼人民的日常生活中一幕幕最值得記念的風景。亨德拉一生中接連經歷了翻天覆地的大事，在他的同胞堅定不移奮力爭扎下，見証國家逐步發展。經過這一切，古那彎最終認為土地與人民最為重要。正如 Astri Wright 敏銳觀察所得，亨德拉·古那彎「是一個不用離鄉背井就覓得天堂的保羅·高更」。

年輕的古那彎已立志成為畫家，亦積極投入參與眾多文化活動。1935年，他決心遷往城市，以實現當畫家的志向。在當時的畫壇明日之星華廸·森萬達和同儕阿凡廸的指導下，亨德拉開展他的藝術發展道路。亨德拉師承華廸，學習深化繪畫技法、建構繪畫構圖、並琢磨繪畫大自然風景的技巧。

在古那彎的畫作中，壯麗景色往往不及主體人物重要。Astri Wright 形容古那彎的風景片段「完整得像可以獨立成畫一樣」。偶然如本作，亨德拉·古那彎容許雄偉而宏大的自然風景引領觀者的全副心神，縱然如此，人物在古那彎的畫作中彷彿從不缺席——古那彎特地以簡短的筆觸描畫在大自然中的人們，呈現偉大宇宙、大自然和渺小人類之間的鮮明對比。

《山景》(拍品編號 52) 帶來古那彎心愛國家最最理想，亦即最天然的面貌。古那彎熟練地使用油彩，以畫作中「濕潤」的視覺效果，模仿景色想像中的潮濕特質；加

上巧妙的構圖，均是蘇萬達對古那彎深遠影響的明顯事例。古那彎以亮麗色彩的層層堆疊，不單於畫布上展示高聳入雲的高山風景，亦完美示範其自五十年代起逐步建立的獨特畫風。事實上，古那彎在因牽涉共產黨事件被囚前一直採用較土地色調作畫，後來他看到一群魚兒的斑爛色彩隨著暢泳時擺動身體而改變，啟發他逆轉畫風。《山景》顯示亨德拉對運用出現在畫作主體的鮮艷色彩信心滿滿，跳脫開 Mooi Indie(Beautiful Indies) 的慣性。

亨德拉成功以特別而密集的垂直構圖呈現宏偉風景而令其氣勢不減。當亨德拉把觀者的視角拉闊至橫跨整幅畫作品，觀者便傾向欣賞他安排在山嶺前的各個元素。古那彎以印尼寧靜和平風景中的各個元素層層堆疊出這幅採用鳥瞰視角的佳作：鄉間梯田、小山連連，直至伸延到畫作主體：山嶺。各式景物的逐層編排不單讓構圖更豐富，亦令畫作更具深度。縱然畫作用色柔和，古那彎以其情感充沛而精準的筆觸為主體賦予生命，並為畫作添加點點細節。比方說宏偉壯觀的山嶺上輕飄的火山煙霧，以及小山上一層半透明的薄霧，都為畫作營造出深遠的距離感。

1955 年完成的《山景》是亨德拉·古那彎早期作品當中最為特別的一幅。與同期集中描畫叛亂者非法活動的作品截然不同，古那彎對靜謐的鄉郊細緻刻畫，懇切的讚頌印尼的民族精神，並讓觀者一睹印尼的另一面向：一個與政局動盪並存的面向。

Left to right 由左至右：

Hendra Gunawan, *Street Musician*, Christie@ Hong Kong, 27 May 2007, Lot 108, Sold for HKD 3,600,000  
古那彎《街頭樂手》佳士得香港 2007 年 5 月 27 日 編號 108 成交價：3,600,000 港元

S Sudjono, *Pemandangan Bandung (A View of Bandung)*, 1978, Christie@ Hong Kong, 27 May 2012, Lot 2156, Sold for HKD 740,000  
蘇佐諾《萬隆風景》1978 年代 佳士得香港 2012 年 5 月 27 日 編號 2156 成交價：740,000 港元

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## LEE MAN FONG 李曼峰

(INDONESIA, 1913-1988)

### Temple Gathering

signed, inscribed and dated 'M.F Lee/Bali 1941'  
(lower left); dated '8 Feb 1941' (on the reverse)  
oil on canvas laid on board  
83 x 61 cm. (32 5/8 x 24 in.)  
Painted in 1941

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

#### PROVENANCE

Collection of the President of the Dutch East-Indies Company  
Private Collection, Netherlands  
Private Collection, Germany

#### EXHIBITED

Hong Kong, The James Christie Room, Chinese Artists in Southeast Asia, 12-30 April 2014

#### LITERATURE

Ho Kung-Shang, The Oil Paintings of Lee Man Fong, Art Book Co., Taiwan, 1984 (illustrated p.112)  
Christie's Hong Kong, Chinese Artists in Southeast Asia, Hong Kong, 2014 (illustrated, pp. 110 and 111)

Light is one of the central characteristics of Lee Man Fong's paintings, bathing his figures in a warm glow of diffused sepia tones. Lee is considered one of the most outstanding artists associated with the Nanyang style, a synthesis of



Lee Man Fong, *Suasana di Kampung (Life in a Village)*, Christie's Hong Kong, 27 May 2012, Lot 2116, sold for HKD 2,060,000

李曼峰《鄉村生活》佳士得香港 2012 年 5 月 27 日 編號 2116 成交價 \$2,600,000 港元

### 寺廟聚會

款識：M.F Lee/Bali 1941 (左下)；8 Feb 1941  
(畫背)  
油彩 畫布 裝於木板  
1941年作

#### 來源

前荷蘭東印度公司總裁私人收藏  
荷蘭 私人收藏  
德國 私人收藏

#### 展覽

2014年4月12-30日「東南亞的中國藝術家」佳士得藝廊  
香港

#### 文獻

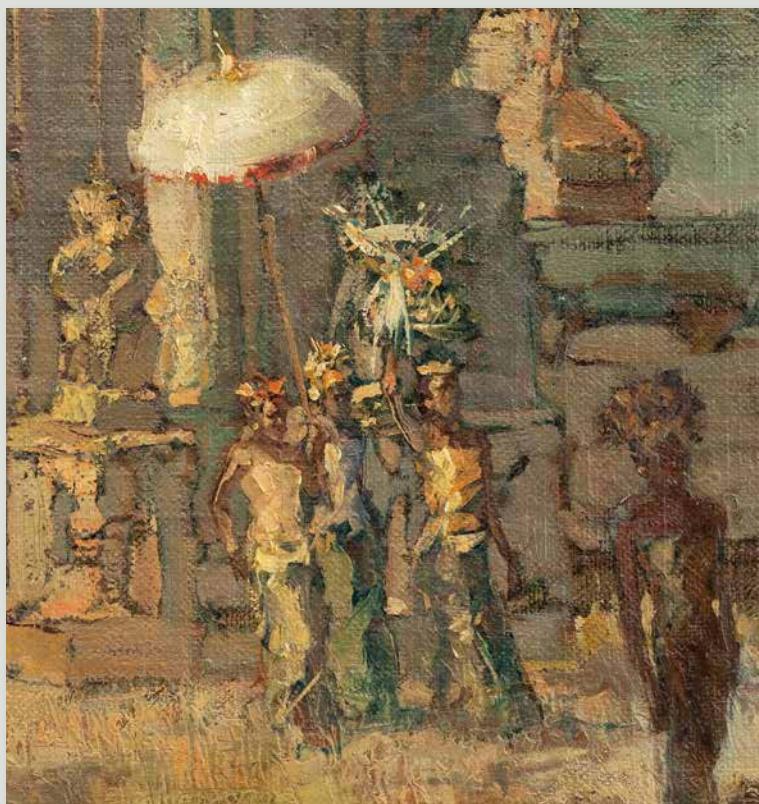
1984年《李曼峰油畫：印尼及新加坡之藝術先驅》  
第一版 何恭上著 藝術圖畫公司 台北 台灣 (黑白圖版，  
第112頁)  
2014年《東南亞的中國藝術家》佳士得香港 (第110和  
111頁)

traditional Chinese techniques and subject matter with Western mediums and styles. Lee first had his first interaction with the medium of oil when he was sixteen years old, having trained in the *Lingnan* style of Chinese brush painting before that. Upon mastering both techniques, Lee began first, to directly translate Chinese paintings into the Western medium of oil on board, and later by illustrating his subject matter in a realistic manner, but against a background painted in the expressionistic Chinese *xieyi* method, developing the iconic style that he has become recognised for today. Lee painstakingly layers thin washes of oil paint to achieve his luminous backgrounds, while using delineated strokes to achieve a soft outline that closely resembles that of Chinese ink brush painting.

*Temple Gathering* (Lot 52) is one of Lee's earlier works, done around the year that he left his career in advertising to pursue his life as an artist full time. During this time, he spent three months painting in Bali, capturing the life and culture of the local Balinese people. *Temple Gathering* is demonstrative of Lee's ability to capture a moment



Abdullah  
1941



Left to right 由左至右：

Lot 52 Detail 局部

Claude Monet, *Woman with a Parasol - Madame Monet and Her Son*, 1875, National Gallery of Art, Washington DC

《撐傘的女人》克勞德·莫奈  
1875年作 美國 華盛頓特區 國家藝廊

Caravaggio, *The Calling of Saint Matthew*, c. 1599-1600, Contarelli Chapel, Church of San Luigi dei Francesi, Rome  
《聖馬太蒙召》卡拉瓦喬 約 1599-1600 年作 羅馬 聖路易易堂 肯塔瑞里小堂

Lee Man Fong, *Weaver*, circa 1950s. Christie's Hong Kong, 25 November 2012, Lot 118, Sold for HKD 1,340,000.  
李曼峰《織女》約 1950 年代作  
佳士得香港 2012 年 11 月 25 日  
編號 118 成交價：1,340,000 港元

in time and to immortalise a slice of the rich Balinese island life and culture that enthralled him. Lee clearly romanticises his subject matter, consciously constructing and posing the inhabitants of his exoticised world in beautiful arrangements that give his works an intimacy, which invokes in the viewer to feel almost as if they were present, quietly observing these people as they go about their daily lives. *Temple Gathering* is a celebration of tradition and cultural heritage, an exemplification of Lee's own belief that *Art is an essence of culture without the form of written words but only strokes that tell directly to anyone regardless of time, race and language.*©

crowned with extravagant headdresses, these women were most likely dancers. They carry two iconic Balinese ceremonial objects: a traditional umbrella known as *Tedung Agung*, as well as offerings of fruits and flowers. The women appear undisturbed as they make their way through the gate, making us privy to what appears to be a private ceremonial moment.

From the upper left corner, a shaft of light is thrown upon the temple gates, setting it aglow to highlight its beauty and grandeur. The directionality of the light causes the women to appear to be lit from an angle, creating a difference in tonality and giving the work a cinematic effect – a stylistic device that would later become a visual signature in many of his paintings such as *Weaver*. Although *Temple Gathering* was painted before his time in Holland – where he had the opportunity to study the work of some of the works of the great masters such as Rembrandt van Rijn and Vincent van Gogh – Lee had already demonstrated his mastery at being able to manipulate light and shadow in the way of some of the Western masters such as Jan Vermeer and Caravaggio. Lee's use of the angled light brings to mind the technique of chiaroscuro used in Italian Baroque painter, Caravaggio's, works such as *The Calling of Saint Matthew*, which achieved a highly dramatic effect within his artistic compositions. This work is highly unique as well as it is one of his earliest

on canvas, in his later years Lee used the oil on board medium more extensively and exclusively.

*Temple Gathering* is an expression of the Balinese mode of life that inspired him, capturing a sense of harmony, tranquillity and simplicity in Lee's typical manner that perfectly synthesises Western and Chinese painting styles. His modernity came from a desire to showcase

光影一直是李曼峰作品特色之一，他的人物都沉浸於柔和的深褐色光芒中。李氏是南洋畫派其中最優秀的藝術家，南洋畫派以中國傳統技法及主題，揉合了西方媒介和風格。李氏於十六歲時開始接觸油彩，在此之前，他接受過嶺南畫派的書畫訓練。掌握這兩種技術後，李氏首先將中國畫直接以西洋油彩與畫板形式表達。後來他以寫實的方式闡釋他的主題，但背景卻運用像表現主義般的中國寫意技法，形成現今被公認的標誌性風格。李氏費煞苦心，一層層地塗上薄油彩，以構成光亮的背景；同時以筆觸勾勒出模糊的輪廓，與中國水墨畫非常相似。

《寺廟聚會》(拍品編號 52)是李曼峰較早期的作品。這幅作品完成於李氏剛剛毅然離開廣告業，並投身成為全職畫家的時期。他當時在峇里習畫三個月，描摹了當地的人物及文化。《寺廟聚會》展示了李氏捕捉瞬間，以及令深深吸引他的峇里島上生活及文化變成永恆的能力。李氏刻意將他的作品浪漫化，並賦予畫作中的異世界居民唯美的親密感，予人親歷其景、靜觀當地人生活的感受。《寺廟聚會》是文化傳統的讚歌，亦驗證了李氏「藝術是沒有文字的文化精髓，僅以其筆觸超越時間、種族、語言直指人心」的信念。

《寺廟聚會》完美體現了李氏於四十年代的作畫風格。表現主義的風格配合疏鬆的筆觸，不難令人聯想到法國印象派大師克勞德·莫奈的《撐傘的女人》。即使《寺廟聚會》是李曼峰的早期作品，但已經展示了李氏的代表風格——主題以高度的現實主義呈現，背景中描繪出剪影，沐浴在金色的光芒之中。畫作中一群峇里女性正穿過一個「帕杜拉沙」——一個通往廟宇聖地的有頂大門，為爪哇及峇里印度

the rich heritage of Asian artistic tradition in a way that was contemporary and relevant; his sensibilities were rooted in the Oriental, despite his use of Western painting materials. It is for this reason that both Indonesian artists, as well as mainland and immigrant Chinese cultural communities admired Lee's artistry, and why he is highly respected and considered a master of Southeast Asian modern art today.

教中標誌性的建築物。這些女性穿著金色的傳統服飾並戴著豪華的頭飾，因此她們很可能是舞蹈者。她們帶著兩種峇里宗教物品：一把叫 Tedung Agung 的傘和鮮花水果供品，這些女性心無旁騖地踏過通道，令觀畫的人彷彿在參與一場私人的宗教儀式。

畫作的左上角有一束光線照在廟宇大門上，增添了其美麗及莊嚴。光線的角度為女性主體從一個角度打光，營造出色調的分別及電影效果——這種手法亦為畫家後來作品如《織女》的標誌風格。雖然《寺廟聚會》成畫於李氏負笈荷蘭觀摩大師如林布蘭及梵高的名作之前，李氏當時已展示出一如部分西方大師如維梅爾及卡拉瓦喬控制光影的能力。

李曼峰擅長使用從一個角度照進的光線，這令人聯想到意大利巴羅克時期畫作的明暗對照法，例如卡拉瓦喬的《聖馬太蒙召》。這種手法使李氏的藝術作品獲得了驚人的效果。本作品具有相當獨特性，因為這是李氏最早期的畫布作畫之一，而李氏的後期作品較廣泛和全面使用畫板和油彩。

李氏在《寺廟聚會》中描繪了賦予他靈感的峇里島生活方式，並捕捉了李氏典型的和諧、靜謐和樸素感，完美地融合了西方和中國的繪畫風格。他的現代性來自於以當代和切合的方式，來展現豐富的亞洲藝術傳統的追求。儘管他利用了西方的繪畫原料，但他的感情植根於東方。這正是李氏備受印尼藝術家、中國大陸及海外中國文化界推崇，並獲視為東南亞現代藝術大師的原因。



53

## NGUYEN GIA TRI 阮嘉治

(VIETNAM, 1908-1993)

### *Nostalgie du Haut Tonkin* (*Nostalgia for Highland Tonkin*)

signed and dated 'Ng Tri 68' (lower right)

lacquer on panel

80 x 40 cm. (31½ x 15¾ in.)

Executed in 1968

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

**US\$160,000-230,000**

#### PROVENANCE

A commissioned gift to the original owner

Thence by descent to the previous owner

Private Collection, Sweden

Acquired from the above by the present owner

Private Collection, Thailand

*Nostalgie du Haut Tonkin* (*Nostalgia for Highland Tonkin*) (Lot 53) is a lacquer work - an art form so unique to Vietnam, by the ultimate master Nguyen Gia Tri. He takes us on a journey not only as a great artist in this field, but also as a theorist who, through hard work, epitomized the artistic and political Vietnamese history of the 20th Century, to share the elegance and beauty of his country and its inspiring story.

Indeed, Nguyen Gia Tri was an engaged artist, a lucid nationalist, a man in exile from the interior



Ricefields, Mu Cang Chai, Yen Bai province, Vietnam  
稻田，越南安沛省

懷念北圻

漆木板

1968年作

款識：Ng Tri 68 (右下)

來源

贈送給原收藏者的委託藝術品

前由原藏家家屬收藏

瑞典 私人收藏

現藏者購自上述收藏

泰國 私人收藏

and from the exterior, and finally a genius of the art of lacquer: masterpieces were always created both from his innate sensitivity and his talent as an artist.

In 1924, Victor Tardieu founded The Indochinese College of Fine Arts, where he gathered closely a generation of the finest painters recognised in the world today. In 1928, when Gia Tri entered the school, he mingled with artists such as Lê Phổ, Mai Trung Thứ, Nguyễn Phan Chánh, Tô Ngọc Vân, Vũ Cao Đàm, Nguyễn Tường Lân and Nguyễn Cát Tường. Sadly, Gia Tri had to leave the college unexpectedly in 1930, leaving not only his talented kindred classmates, but also teachers such as Joseph Inguimbert (1896-1971), who headed the painting department but mostly dedicated his life in leaving the greatest legacy of reviving and encouraging his students to perfect the art of lacquer. This departure from the college meant Gia Tri had to give up, among other things, the opportunity to participate in group exhibitions at the college, which always attracted an influential, cultured audience.

Very few people knew the true reason for this abrupt departure. Gia Tri had become a member of the *Việt Nam Quốc Dân Đảng* (VNQĐD), the Vietnamese National Party. On 10 February 1930, there was a mutiny in Yên Bái, a province in Northern Vietnam.



This was an uprising of Vietnamese soldiers in the French colonial army, together with civilian supporters from the VNQDD. It was the largest revolt yet against French colonial rule in Vietnam. Following the mutiny, in keeping with the spirit of his resistance to the French administration in Vietnam, Gia Trí decided to renounce all French influence in his life. It was this conviction that precipitated his departure from the college that had been set up under the auspices of the French Governor-General of Indochina. Eventually, it was Victor Tardieu, the director of the college and an artist himself, who



Nguyen Gia Tri, *Landscape of Vietnam*, 1940, Christie's, Singapore, 1 Oct 2000, Lot 76, Sold for SGD 105,750.

阮嘉治《越南風景》1940 年作 佳士得新加坡 2000 年 10 月 1 日 編號 76 成交價：105,750 新加坡元

persuaded Gia Trí to see that his obligations as a patriot should not stand in the way of his art. And so it was that a year later, Gia Trí re-joined the college to finish his diploma in 1936, along with Tran Van Can and Luu Van Sin.

After graduation, Gia Trí became part of the *Tự Lực Văn Đoàn*, the Self-Reliance

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

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

Gia Trí was fully immersed in the events of his time: passively or actively, winning or defeated, he witnessed many tragedies of war: the beginning of the war for independence (1945-1946), the isolation in Hong Kong (1946-1951), the separation of North and South Vietnam (1954). Much of his work will interpret what was an acceleration of history triggered by some major political upheavals.

In 1968, the artist executed this sublime lacquer depicting these magnificent regions which he knew and where the minorities' houses appear between the rice fields and the mountains in a shape of a sugar loaf. The artist recalls the place not as a topographer or as an ethnologist but mostly as a painter of emotion and of deep impression. The mineral is transcended, the vegetation

glorified. And the location of the landscape is somewhere in his native Vietnam, capturing the lushness and beauty of the country – it could be anywhere in Sapa (Lao Cai), in Mu Cang Chai (Yen Bai) or in Hoang Su Phi (Ha Giang). As a native of the north (born near Hanoi, Hadong in 1908), he yearns for these regions now inaccessible to him since 1954 and the division of the country. Not a single character is represented here which is rare in the painter's work – perhaps representing that eternal memory cannot be cluttered by mere mortals.

In an entirely vertical composition, the artist situates the hamlet, place of the living, between the rice fields and mountains, between heaven and earth. The artistic void of the water below responds to that of the sky above. Everything is in impermanence.

Perhaps the great artist is alluding to the words of Madame de Thanh-Quan, the great poet of the eighteenth century.

*"With regret for the country, the waterhen utters its complaint;  
Chanting his nostalgia, the partridge sings and the top of his voice.  
I stop and contemplate the sky, the mountains, and the water;  
My inner thoughts are alone within me."*

This painting is bathed in a poetic atmosphere, literally in an explosion of gold and silver, in a mix of flat and gloss effect defined by very smooth lines to insert his subject in a representation of floating ambiance. The use of red, more discreet than in the painter's usual compositions, compels the viewer to raise his gaze to the far away mountains. The overall effect of the painting is rich and undulating, gold shimmers throughout, bringing rhythm and harmony to the painting. With this traditional and painstaking technique, Gia's lacquer work is certainly Vietnamese landscape and culture at its best.

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

Jean-François Hubert, Senior Consultant – Vietnamese Art



漆繪大師阮嘉治以藝術家及理論家的雙重身分創作《懷念北圻》(拍品編號 53)。透過這越南獨有的藝術表現方式，概述該國二十世紀藝術與政治發展，與觀者分享該國優雅、美麗的面向及其背後鼓舞人心的故事。

的確，阮嘉治擁有多重身分：致力創作的藝術家、頭腦清晰的民族主義者、被流放者、當然還有漆繪天才。他擅於結合與生俱來的感性和藝術家天賦，創作出一幅又一幅傑作。

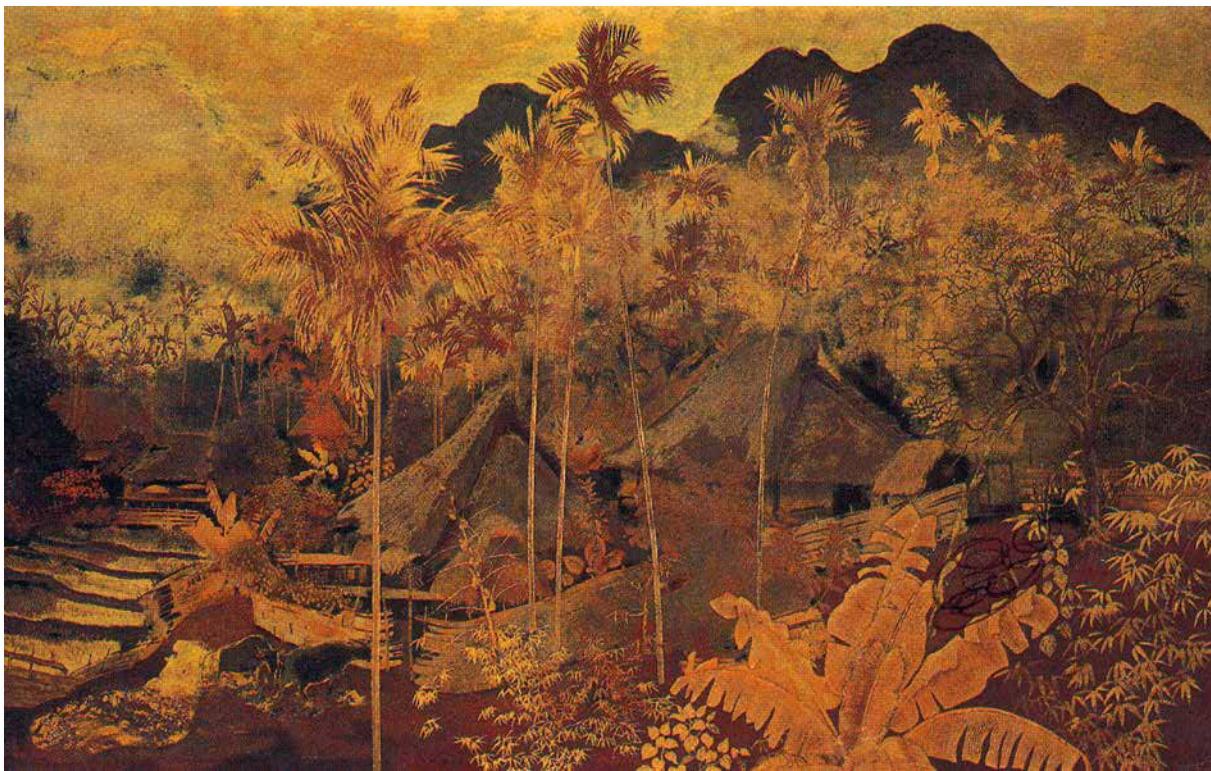
維托·塔迪悠於 1924 年創辦中南半島藝術學院，讓被視為偉大藝術家的一群匯聚於此。阮嘉治於 1928 年入學，並與黎譜、梅忠恕、阮潘正、蘇玉雲、武高談、阮塔蘭和阮葛祥等藝術家為伍。當時，學院繪畫學系主任約瑟夫·安格百迪致力復興漆繪藝術，並熱烈鼓勵學生們繼續力臻鑽研、完善這獨特的表現方式，而阮氏亦師承安格百迪。不幸地，阮氏於 1930 年迫不得已要離開學院。他不單離開了一群才華洋溢的同窗和恩師，亦放棄了參與學院聯展的機會，變相不能以作品接觸一批學養及影響力兼備的觀眾。

阮嘉治突然離開學院的箇中因由鮮為人知。事實上，阮氏當時是越南國家民族黨黨員。1930 年 2 月 10 日，越南北部省份安沛爆發兵變——被派駐法國殖民軍的越南籍士兵們聯同該黨的平民支持者，發動越南殖民史上最大規模的反殖民統治革命。革命過後，為貫徹他對法國殖民統治的反抗，阮氏決意與他生命中所有法國的關連完全割裂，這堅定的信念，亦促使他離開這所由法屬中南半島總督支持成立的學院。及後，維托·塔迪悠以院長暨藝術家的身份，讓阮氏明白到愛國者的責任不應妨礙其藝術生涯。最終，阮氏於一年後重新入讀該學院，並於 1936 年與陳文謹、劉文先等人一同完成証書課程。

阮嘉治於畢業後加入 Tự Lực Văn Đoàn——一個出版民族主義及反殖民思潮詩歌及文章的自強民族組織。阮氏在 Phong Hóa (習俗) 和 Ngày Nay (今日) 兩本雜誌撰寫的文章廣受讀者歡迎。阮氏的作品於 1935 年成立的安南藝術及工業促進會 (SADEAI) 首次舉辦展覽

The artist Nguyen Gia Tri,  
dated 1990  
藝術家阮嘉治，1990 年





中無出其右並大獲好評，使他迅即廣受法藉藝術收藏家熱捧。至 1938 年，他更獲時任總督約瑟·比維委託，負責其河內宮殿（即現任越南總統府第前身）的裝潢。1943 年，阮氏在河內 Salon Unique 藝術館舉行個展。著名藝評人克勞特·邁克狄曾寫道：

「他為優雅從新定義…… 他筆下的優雅讓嫵媚、賣弄的女士脫胎換骨，脫變成一種遠超物質的美態。這巧妙而細緻的優雅好比線條的微笑、形式的靈魂和物質的精神。慵懶的、閒散的、趾高氣揚的、修長的、冷漠的、靜止的姿態，靈活的女性軀體，還有捉緊紙扇手柄的修長手指等等，都透出女士們悠然的誘惑。我們只管細心欣賞藝術家對本展覽的偉大貢獻，因為他的作品足夠讓所有人驚歎。」

阮嘉治全心投入身處時代的各個事件中：他一一感受到戰爭的悲劇，不管是主動或被動、獲勝或戰敗。當中包括獨立戰爭 (1945-1946)、香港淪陷 (1946-1951)、南北越分裂 (1954) 等。他的作品詮釋的正是大規模政治動盪如何加速歷史的更替。

阮嘉治於 1968 年創作本幅壯麗漆繪：他所認知的鄉郊地區——少數民族的居所散落在壯闊的稻田和山嶺間，呈現如糖麵包狀的構圖。阮氏不以地形學家或人種論學家身份回顧這地方，反而純粹以畫家的角度，透過被美化的礦物和植物，傾注自己對這片土地的深刻感情和印象，並呈現國家鬱鬱蔥蔥的美麗面向。畫作中描繪的或許是沙巴、安沛、黃樹皮等地，正是自 1954 年南北越分裂後，生於北方河東郡河內的阮氏嚮往而又不能再踏足的地方。人物罕有地在畫中缺席，或許表達了阮氏認為凡人不可搗亂永恆回憶的想法。

阮嘉治特意在垂直的構圖中把小村莊置於稻田與山嶺之間，就像連結天與地；特地留白的水窪則回應著天空。

在阮氏筆下，萬物皆連結而短暫。或許阮氏正婉轉地回應著 18 世紀偉大詩人 Madame de Thanh-Quan：

「帶著對國家的悔恨，水雞出言批評；  
詠嘆著對國家的懷舊，鷓鴣高聲歌唱；  
我停下來深思著天空、山脈和河流；  
我的內心世界在我之內獨自地存在著。」

本畫作沉浸在詩意的氛圍中：阮氏把畫作的主體嵌入以金、銀二色繪畫平滑而帶光澤的密集線條當中，營造出飄浮的氛圍。較過往作品更為低調的紅色，強迫觀者將目光集中至遠方的山嶺。閃閃金光貫穿整幅作品，節奏及和諧亦備，為整幅作品營造豐富而起伏不斷的效果。阮氏以傳統、細心專注的技法，以漆繪完美呈現越南風景及文化。本幅獨一無二、極具個性的作品，是越南史上首屈一指的漆繪藝術家提出的宣言。

Jean-François Hubert 越南藝術資深顧問



Top to bottom 由上至下：

Nguyen Gia Tri, *Village Scene in Vietnam*, 1941, Christie® Hong Kong, 27 May 2007, Sold for HKD 1,680,000  
阮嘉治《越南鄉村風景》1941年作  
佳士得香港 2007年5月17日  
成交價：1,680,000 港幣

Zhang Daqian, *Blue and Green Landscape in Splashed-ink style*.  
張大千《潑墨青綠山水》

54

ZAO WOU-KI 趙無極

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

03.07.59

signed in Chinese; signed 'ZAO' (lower right); signed and titled 'ZAO Wou-Ki 3.7.59' (on the reverse)  
oil on canvas  
39.2 x 79 cm. (15 3/8 x 31 1/8 in.)  
Painted in 1959

**HK\$12,000,000-16,000,000**

**US\$1,600,000-2,100,000**

**PROVENANCE**

Private Collection, Asia

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

03.07.59

油彩 畫布  
1959年作  
款識：無極ZAO (右下); ZAO Wou-Ki 3.7.59  
(畫背)

來源  
亞洲 私人收藏

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

After I returned from Hong Kong...this marked the end of one creative period, or more accurately, the beginning of a new phase from which there would be no looking back. I want to depict the wind, the feeling of movement, the life within objects, colours unfolding and merging with other hues and all the unseen but vital energies of life.

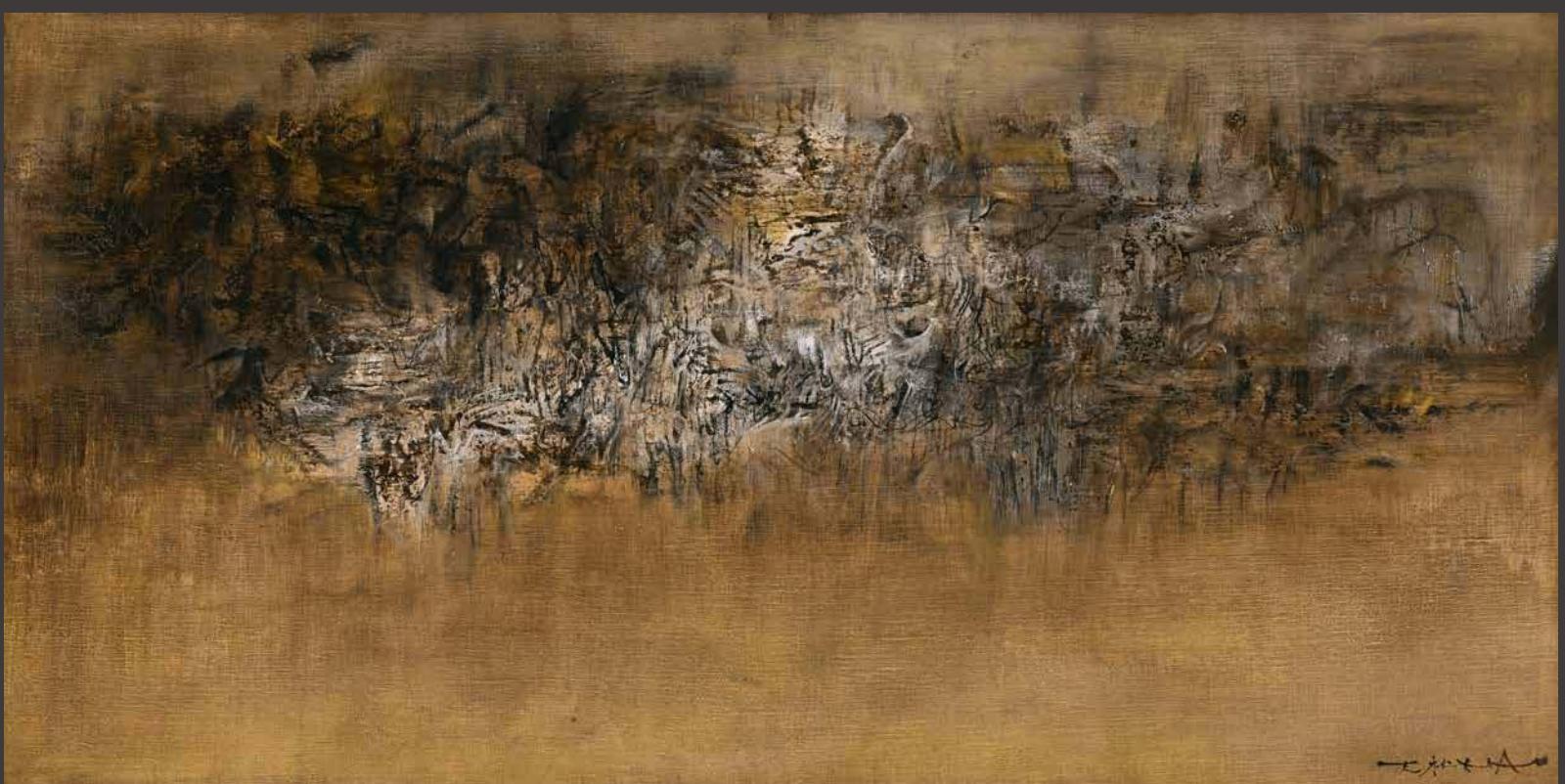
- Excerpt from *A Self-Portrait of Zao Wou-Ki* by the artist

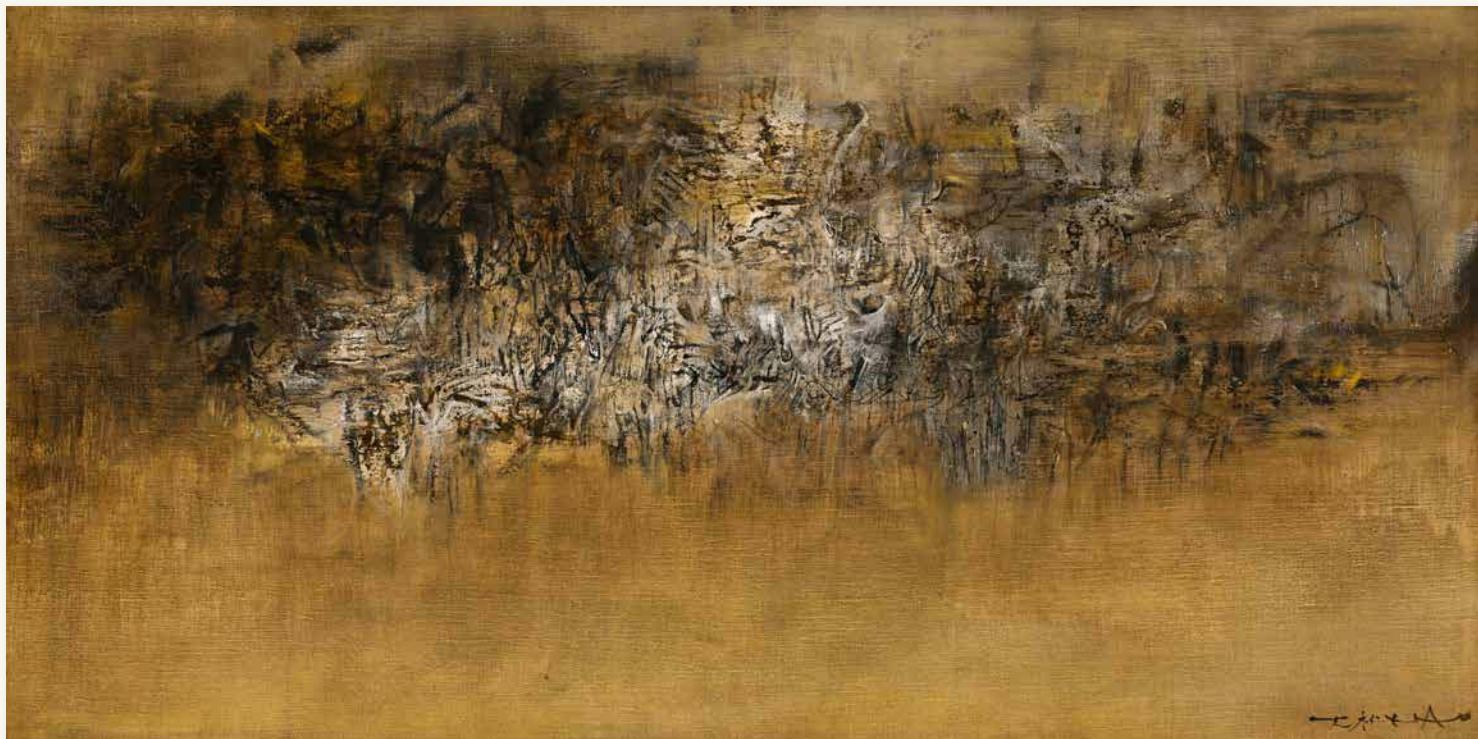
我從香港回來時，… 這是我繪畫一個階段的結束，或更正確的說，是一個不可逆轉的新階段的開始：我要畫看不見的東西：生命之氣、風、動力、形體的生命、色彩的開展與融合。

- 摘錄自趙無極《趙無極自畫像》



Fig. 2 Xia Gui, *Pure and Remote View of Streams and Mountains* (Detail), circa 13th Century, collection of National Palace Museum, Taipei, Taiwan  
圖 2 夏圭《溪山清遠圖》(局部) 約 13 世紀作 台灣 台北 國立故宮博物院藏





Lot 54

Zao Wou-Ki pursued personal stylistic breakthroughs in the mid-50s, seeing him gradually shifting away from his earlier Klee-esque style, and in 1954, he created his first non-narrative oil painting, *Vent*. He then entered into a short oracle-bone period, marking an important transitional phase for the artist before he shifted to complete abstraction.

## UNDULATING SHIFTING COURSE OF ART

- "After endless mountains and rivers that leave doubt whether there is a path out, suddenly one encounters the shade of a willow, bright flowers, and a lovely village."

Created in 1959, *03.07.59* (Lot 54) was painted after Zao's travels in the U.S., Hawaii, Japan, and Hong Kong, signifying a new transition in his life and also in his art. Zao and his first wife Xie Jing-Lan separated in 1957, and he then decided to temporary bid farewell to Paris and periodically went on self-imposed exiles. People who knew him then thought he had given up on art, but he was using his travels as opportunities to recompose his thoughts. He visited the U.S. with his friends Pierre and Colette Soulages that year, where he met Franz Kline, Hans Hofmann, and Mark Rothko, and saw

Jackson Pollack's art in person for the first time. Although Zao's contact with abstract expressionism was brief, it still resulted in a monumental influence in him, especially with his realisation on the importance of finding a balance of power and tranquillity in paintings created with free, unreserved gestures.

Zao met Chan May-Kan during his six-month stay in Hong Kong, and she would later become his second wife. She then returned to France with him, where Zao was once again fuelled by creative passion. He visited the Louvre Museum again to see art by romantic artists such as Théodore Géricault and Eugène Delacroix. These artists' unreserved expressions motivated Zao to banish formal confinements in order to convey his innermost emotions.

## THE DYNAMIC VITALITY OF COLOURS

- "The way stretches endless ahead, I shall search through heaven and earth."

After concluding his free-spirited travels, Zao was no longer confined by superficial forms and shapes, as he began searching for spirituality derived from inner emotions. He also tried to use brushwork to express a sense of power and introduced new colour sensations and lyrical qualities inspired

by nature. A painting with horizontal composition, the background of 03.07.59 consists of interlacing strokes of dark brown, rattan yellow, and silver grey, with bone-oracle scripts written with short and twisting black lines as the core, and delicate white cracked pattern underlying the ancient writing. The entire piece seems to reflect like the bronze scripts found on Shang and Zhou dynasty bronze vessels. The painting leans heavy on the left and is lighter on the right, with an interplay of weight on the top and void at the bottom. It transitions from intense to light from the left to the right, shifting from dark to bright when seen from up-close to afar. A beam of white light is seen in the centre of the painting and is seemingly extended from the back, like a ray of infinite hope glimmering in a cold, dark night. In regards to his treatment of colours, Zao stated that, "I do not need to find other subject matter nor am I obliged to use certain colours, as it is not any one particular colour which can appropriately express my fury, but the interrelationship between colours: the way they blend with each other, how they are placed against each other, how they love and repel each other." Zao's paintings are free from the constraints of colours or symbolism, with issues pertaining to the depth of a given space explored with different colour combinations.

Towards the end of the 1950s, Zao's art began to display subtle changes with light and shadow and penetrative transformations with colours. "I want to make use of contrasts and all the vibrations within a single colour to give the canvas vitality. I want to find a central point that sends out

rays of light," said the artist. The present lot, 03.07.59, employs light to evoke changes and movements in the colours, with the intangible space also seemingly in motion. Technique like this stands out even amongst Western artists, revealing Zao's accomplishment with years of exploring the genre of Western oil painting.

## PAINTING WITH SCRIPTS AND CALLIGRAPHIC BRUSHWORK

- "Poems and paintings are intrinsically the same, both natural, unpretentious, and fresh."

Although 03.07.59 is not a particularly large piece, it, nevertheless, exudes a rippling grandeur and magnificence. Oracle-bone scripts are also incorporated in this painting, with powerful brushstrokes transformed into patterns, branches, and blasts of wind. Although the colours are quite dark, they still project a sense of freshness and vibrancy. A burst of dynamism is created with Zao's appropriation of Chinese calligraphy's concept of contrasting the solid with the void, with energies brewing amidst the movements and the stillness, majestically powerful yet also exquisitely delicate. Zao was born into an affluent literati family. His grandfather was a scholar in the early Qing dynasty, and taught Zao how to read, write, and paint, immersing him in an aesthetic world filled with Chinese traditions. Incorporating the strokes of Chinese ink to oil painting, Zao horizontally scatters in the center of this painting,

Left to right 由左至右：

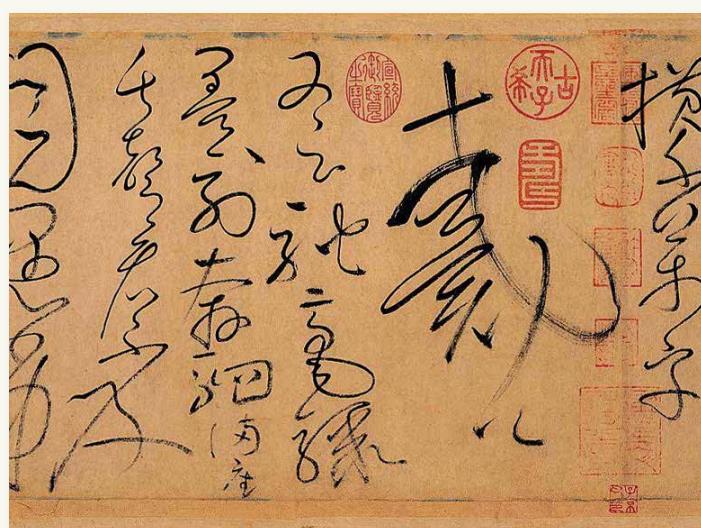
Fig. 1 Huai Su, *Autobiography (Detail)*, 777, collection of National Palace Museum, Taipei, Taiwan

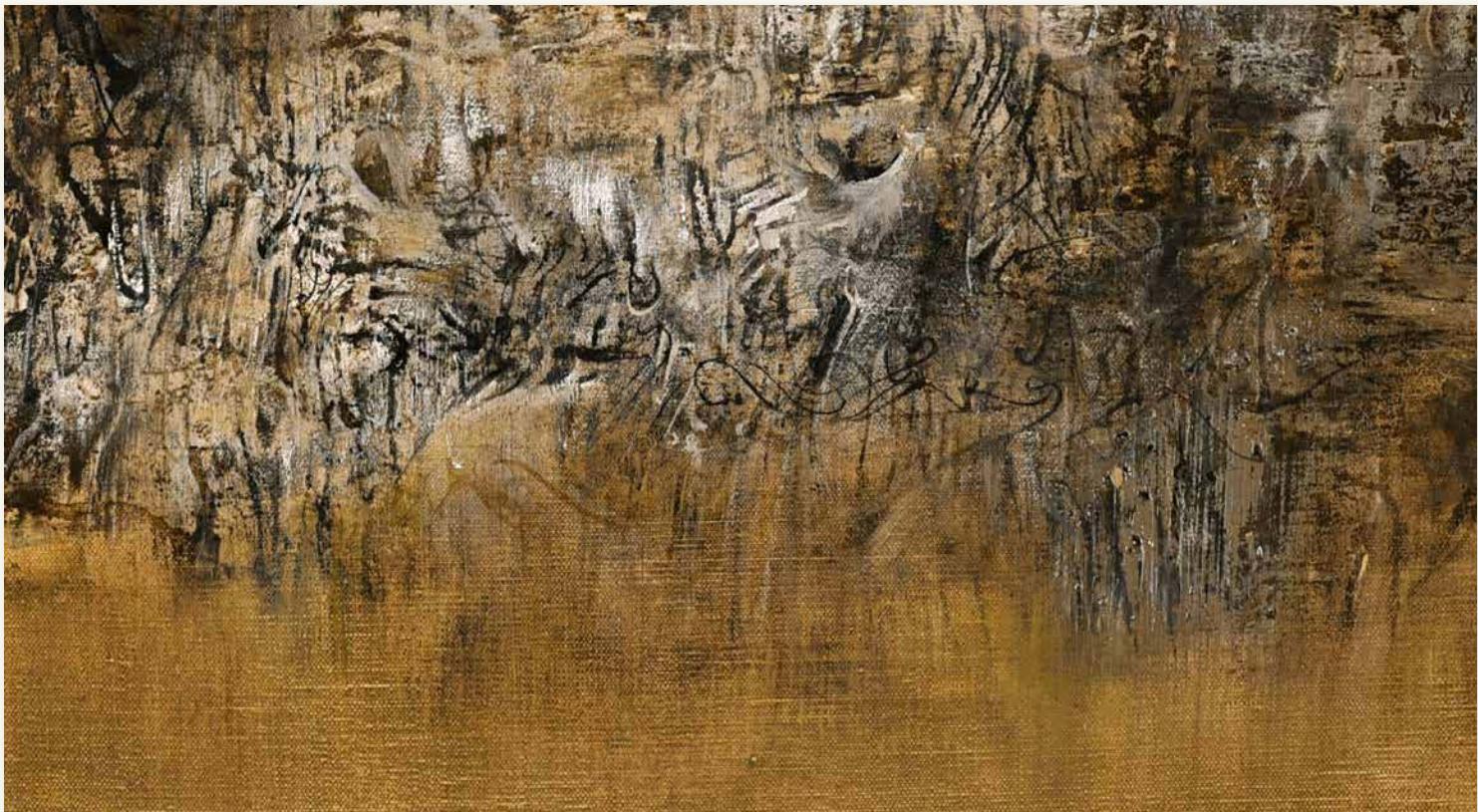
圖 1 懷素《自敘帖》(局部)777年作  
台灣 台北 國立故宮博物院藏

Fig. 4 Henri Michaux, *Untitled*, 1961.

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圖 4 亨利·米修《無題》1961年作





Lot 54 Detail 局部

from left to right, oracle bone scripts and inscriptions, resembling those engraved on Chinese bronze vessels produced in the Shang and Zhou Dynasty. In doing so, Zao fuses painting and calligraphy (Fig. 1) in a majestic arena of colours, merging Eastern and Western aesthetics and pioneering a new form of modern abstract painting.

Traditional Chinese paintings aimed at creating a sense of cohesion between poetry, painting, and calligraphy, imparting the style made popular by literati paintings. A painting is constructed with writings incorporated, with an intense poetic and lyrical ambiance. This approach creates distinctive features that are uniquely different from Western paintings. *Pure and Remote View of Streams and Mountains* (Fig. 2) by renowned Song dynasty painter Xia Gui is an early example of the notion that "poems and paintings are intrinsically the same." Zao's paintings are infused with the artist's profound understanding of different cultures. By inheriting the Chinese concept of incorporating poetry and calligraphy in paintings, the integration of scripts in Zao's paintings propelled this concept from something regional into a global phenomenon.

## IMAGERY BEYOND SUBJECTIVITY AND OBJECTIVITY

- "Symbol is the measure with which to hold meaning. After obtaining meaning, symbol should be forgotten."

The way Zao painted extracted fundamental compositional elements and abandoned realistic detail, in order to grasp a subjective comprehensiveness, resulting in the formation of a new realm fusing subjectivity and objectivity. Zao decided in 1958 to leave his paintings untitled, noting only the completion dates on the back. This concept echoes with *Man with a Guitar* by Georges Braque (Fig. 3), an artwork that fully expresses the ethos of Cubism. Braque believed that painting is the result of extracting the simplest forms from the purest things, with the forms then slowly arranged visually to create a tangible object. He did not paint the figurative world but depicted the imageries he saw inside. Another renowned Cubism painter Picasso was one of the painters that Zao greatly admired as a student. Zao also received encouragements



and acknowledgements from Picasso and Miró after his first solo exhibition in 1949 at Galerie Creuze in Paris, which greatly boosted his confidence for the direction he had chosen with art. Objective qualities are stripped away in Zao's paintings, with abstract interpretations utilized to distil subjective emotions. He melded together "the heart and the mind" with "the image and the figure", seeking to accomplish the state of "reaching outward to imitate Creation and turning inward to master the mind." This results in feelings of being at one with nature when immersed in such landscapes.

Created at the height of Zao's career, the treatment of colours, the spatial composition, and the imagery conveyed in 03.07.59 are all executed maturely on the canvas. The work also preserved Zao's rare oracle-bone element, providing a glimpse of the artist's shift to abstraction. Zao only worked with oracle-bone element for approximately five years, which is why there are only very limited numbers of such artworks. José Frèches also described Zao in the preface he wrote for the artist's book: "Lord of a subtle universe made of Yin and Yang, of black and white, of joy and despair, of transparency

and obstacle, of endless searching - childlike in spite of time - for what does not exist, that universe there, so far and so deep inside."



Top to bottom 由上至下：

Fig. 6 Xia Gui, *Pine Cliff Words*, circa 13th Century, collection of National Palace Museum, Taipei, Taiwan

圖 6 夏圭《松崖客話圖》約十三世紀作 台灣 台北 國立故宮博物院藏

Tortoise plastron with divination inscription, Shang Dynasty, circa 1200 BC, collection of National Museum of China, Beijing, China

《王為寅卜》龜甲刻辭 商代 約公元前1200年 中國 北京 中國國家博物館藏

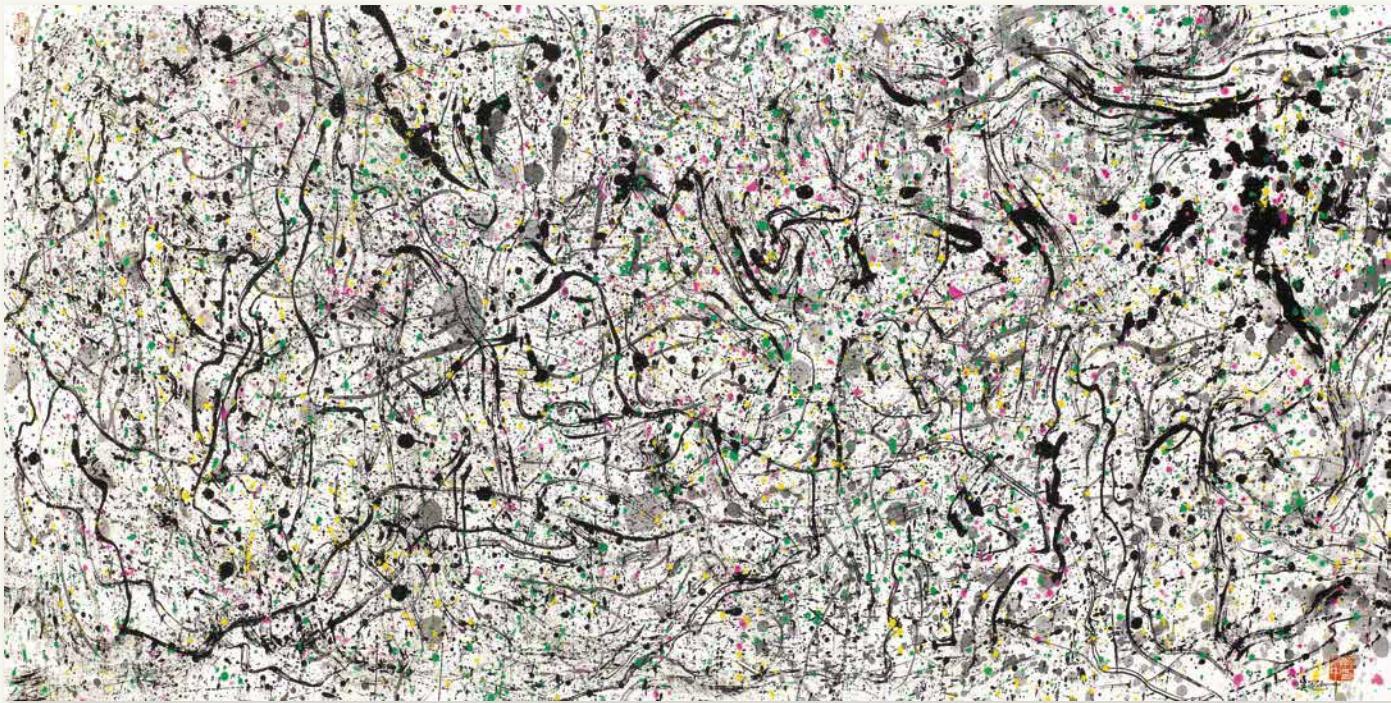


Fig. 5 Wu Guanzhong,  
*A Passage of Years*, 1997,  
Christie's Hong Kong,  
22 November 2014, Lot 64,  
sold for HK\$7,240,000

圖 5 吳冠中《流逝》1997 年作  
佳士得香港 2014 年 11 月 22 日  
編號 64 成交價：7,240,000 港元

五十年代中期趙無極尋求個人風格新突破，他逐漸擺脫早期的克利風格，並於 1954 年創作出首張非敘述性的油畫《風》，之後步入短暫的甲骨文時期，為其轉型至全面抽象之重要過渡階段。

### 「山重水複疑無路，柳暗花明又一村」 －跌宕起伏的藝術轉向

創作於 1959 年的《03.07.59》(拍品編號 54) 是趙無極旅歷美國、夏威夷、日本及香港等地後，重返巴黎後氣像一新的作品，標誌著他生命及藝術創作上一個新的轉向。1957 年，趙無極與原配夫人謝景蘭離異，其後他便決定暫別巴黎，不定期限的自我放逐。當時認識他的朋友都以為他放棄了繪畫，然而他在旅程中則重新整理好思緒，同年他與皮耶蘇拉吉夫婦 (Pierre and Colette Soulages) 訪問美國，結識弗朗茲·克萊因 (Franz Kline)、漢斯·霍夫曼 (Hans Hofmann) 及馬克·羅斯科 (Mark Rothko)，並第一次親眼看到波洛克的作品。趙無極與抽象表現主義的接觸雖然短暫，但對他的影響極大，他尤其感到畫作中肆意揮灑中飽含狂暴與平靜兩重性。

在香港停留的半年間，趙無極更認識了後來成為他妻子的陳美琴，隨他回到法國後，他再次充滿著創作熱情，並重返羅浮宮欣賞西奧多·傑利柯 (Théodore Géricault) 及歐仁·德拉克羅瓦 (Eugène Delacroix) 等浪漫主義畫家豪放不羈的表現方法，鼓勵他排除形式上的束縛，追求內心最深處的情感表達。

### 「路漫漫其修遠兮，吾將上下而求索」 －顏色的生命動感

一趟毫無拘束的旅程後，趙無極不再拘泥於物體外在的形似，而開始找尋發自情感的性靈，並從筆觸中尋找表現力，並導入新色感與大自然的詩性。《03.07.59》以橫幅水準構圖，深褐、藤黃、銀灰色間段穿梭於背景底下，以短促曲折的玄黑色線條書寫的甲骨文為主旋律，並以白色細微裂紋路鋪陳於古老文字背後，整體觀之形似商周青銅器身上金文處的反光。畫面左重右輕，上實下空，由左至右看則由濃轉淡，由近至遠看則由暗至光，畫面中心有如一道白光由後面照射出來，宛若沁冷深夜中一道夜光帶來無盡希望。談到顏色處理時，趙無極指：「我不需要去找其他的題材，也不必一定要用某種顏色。能適當表現我的憤怒的，並非是某一種色彩，而是色彩間的關係：它們如何混合、如何對立、如何相愛、如何相斥。」趙無極的繪畫突破顏色與符號性的界限，在不同的色調組合中，探討空間深度的問題。

在五十年代末開始，趙無極的作品多以表現光亮的明滅隱現及它對色彩的穿透轉變，按畫家所言：「想藉對比和同一色彩的多重振顫使畫布躍動起來，要找到一個放光的中心點」。拍品《03.07.59》以光彩來帶動顏色的變化和動勢，甚至是無形的空間也似乎聳動起來，這種技巧即使在西方藝術家群亦極為突出，說明趙無極多年探索西方油畫的成就。

### 「詩畫本一律，天工與清新」 －文字入畫與書法性的筆觸

拍品《03.07.59》尺幅雖不大，卻內蘊著波瀾壯闊動勢及氣魄，仍舊可見甲骨文符號，鏗鏘筆尖一落成紋路、二落成枝椏、三落成疾風，顏色顯得沉，卻也鮮活。趙無極借用書法中虛與實相互激蕩所產生的力量，動靜之間風起雲湧，磅礴中見細膩。趙無極出生於北平一個富裕的書香門第家庭，祖父是前清秀才，他從小受跟隨祖

父讀書、習字、塗鴉，浸養在中國傳統的美學天地之中。趙無極揉合了中國水墨書法的筆觸（圖1）在油畫之上，畫面中部從左至右橫向佈滿形似商周青銅器皿上銘刻的金文及甲骨文的符號，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。

中國傳統繪畫追求詩、書、畫、印並茂之風始於文人畫，文字可以入畫，與繪畫語言一起共同構築整個畫面，賦予畫作濃濃的詩情畫意，由此呈現出迥異於西方繪畫藝術的特質，宋代著名畫家夏圭創作的《溪山清遠圖》（圖2）是詩書畫同源的較早典範。趙無極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，從而將文字入畫的概念由本土性變成世界性。

### 「象者所以存意，得意而忘象」

#### －主客相忘的意象

在繪畫形式的表達上，趙無極致力提取構圖的基本元素，捨去真實的細節以求抓緊主體的整體性，從而將主體與客體融合至新的境界。自1958年起，趙無極決定不再為畫下標題，只在畫布背後註明完成的日期，讓觀者自由去解讀作品的意念和情感表達。這個概念令人聯想起喬治·布拉克（Georges Braque）的作品《結他手》（圖3），當中充分體現立體主義的精神，布拉克認為繪

畫是從最單純的事物中抽離出最簡單的形式，經由視覺慢慢被組合在一起以代表一個實物。他畫的不是具象世界，而是畫家心中的意象。另一位著名立體主義的畫家畢加索是趙無極在學時所欣賞的畫家之一，趙無極在1949年於巴黎克茲畫廊（Galerie Creuze）舉辦首次個展後，也得到畢加索及米羅對他的鼓勵和認可，使他對創作的方向更有信心。趙無極在畫作上消去物件本體的客觀性，用抽象的演繹投入主觀情緒，將「意」「象」相融，從而達到「外師造化，中得心源」的意境，讓人俯仰於山水之間，與自然物象共冶一爐。

《03.07.59》為趙無極盛年之作，在顏色處理、空間構圖、意象表達等各方面也見成熟地表現在畫布之上。拍品既保留了罕有的甲骨文元素，同時窺探抽象轉向的變奏，當中其甲骨文創作亦僅維持了約五年的時間，數量歷來稀少。弗雷謝斯何塞（José Frèches）在趙無極的著作之序評曰，形容趙無極「創造一個由陰陽所構成的微妙的宇宙，當中有黑與白、喜悅與絕望、清晰與迷惑，他一生不斷地搜索時，也保留一顆最真誠的童心，以此超越存在之物，創建迄今為止在深處的浩瀚宇宙」。

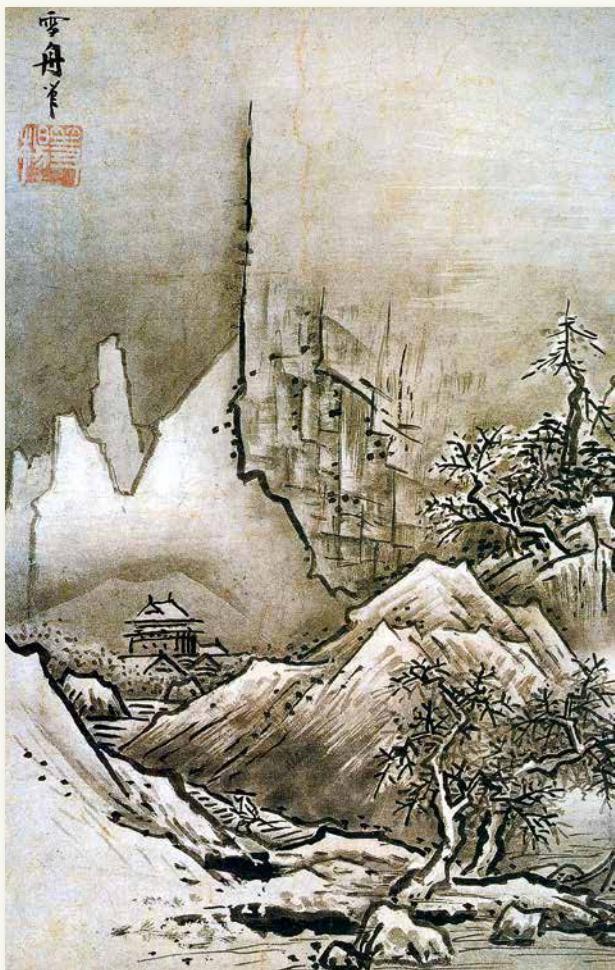
Left to right 由左至右：

Fig. 7 Sesshu Toyo, *Winter Landscape*, mid 15th Century to early 16th Century, collection of Tokyo National Museum, Tokyo, Japan

圖7 雪舟等揚《秋冬山水圖》  
十五世紀中至十六世紀初作 日本  
東京 東京國立博物院藏

Fig. 3 Georges Braque, *Man with a Guitar*, 1911-1912, collection of Museum of Modern Art, New York, USA

圖3 喬治·布拉克《結他手》1911-1912年作 美國 紐約 現代藝術博物館藏



## YAYOI KUSAMA 草間彌生

(JAPAN, B. 1929)

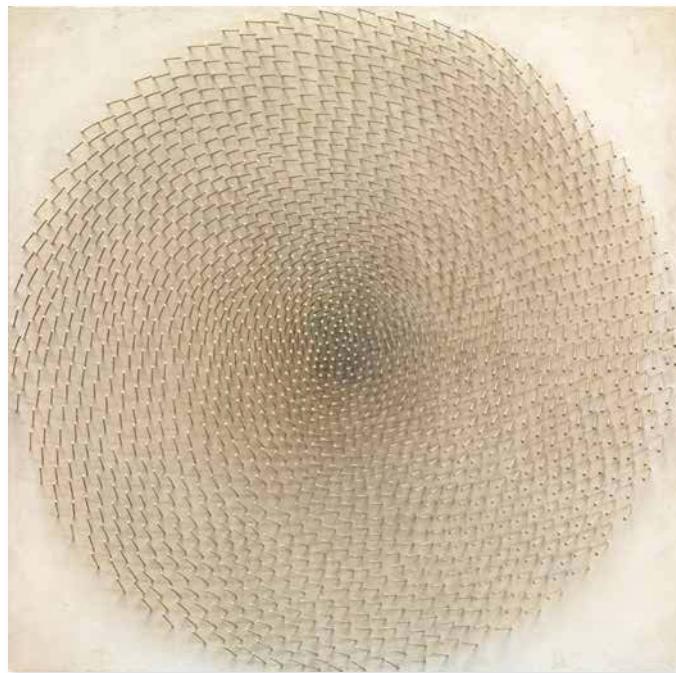
### Infinity-Nets (FUMW)

signed twice, titled and dated ©YAYOI KUSAMA Yayoi Kusama INFINITY-NETS FUMW 2007©on the reverse)  
acrylic on canvas  
161.9 x 130.1 cm. (63¾ x 51¼ in.)  
Painted in 2007

**HK\$8,000,000-12,000,000**  
**US\$1,000,000-1,500,000**

#### PROVENANCE

Barbara Mathes Gallery, New York  
Acquired from the above by the present owner  
The work is accompanied by a registration card issued by the artist© studio



Günther Uecker, *Spiral*, 1962. Koninklijk Museum voor Schone Kunsten, Antwerp.

© 2015 Günther Uecker/ Artists Rights Society (ARS), New York/VG Bild-Kunst, Germany.

Digital Image: © Lukas-Art in Flanders VZW / Photo: Hugo Maertens / Bridgeman Image/

昆特·約克《螺旋形》1962年作 比利時 安特衛普 皇家安特衛普美術館

### 無限之網 (FUMW)

壓克力 畫布  
2007年作  
簽名 : Yayoi Kusama (畫背)

來源  
美國 紐約 Barbara Mathes 畫廊  
現藏者 購自上述畫廊  
此作品附藝術家工作室所簽發之藝術品註冊卡

From beneath a vast field of bright white contours, glimpses of a silvery grey void emerge: Yayoi Kusama's 2007 painting *Infinity-Nets (FUMW)* (Lot 55) develops the series of works that first brought the artist international acclaim, and remain her best known and most celebrated works. Rendered in gleaming acrylic, which the artist has used since the 1980s for its quick-drying properties, the work is one of a series of white *Infinity Net* paintings that the artist has produced since the turn of the century, yet it shimmers with a particular lustre, the subtleties of its shifting depths and contours unfolding across the canvas with exceptional delicacy and subtlety. Its expanse of white hints at figurative reference - the quiet chaos of a snowstorm, or the immersive interior of a cloud - while also suggesting strands of symbolic import: white as the colour of purity, innocence or simply void. Yet reducing the canvas to these straightforwardly connotative readings fails to account for the painting's larger mystery and majesty - a mass of repetition and form that slowly envelops the viewer in a psychic space that feels at once distant from reality and intimately connected with nature.

Kusama's personal visions and hallucinations are famously integral to her work - she has been affected by apparitions of the kind of repeating patterns found in her work since she was a child - yet the vital relationship between Kusama and her art historical context also should not be ignored. Throughout her career Kusama's art has played a fascinating, and indeed crucial, role in synthesising and anticipating artistic movements that have surrounded her. When she began to exhibit





Robert Ryman, *Agency*, 1988.  
Christie's New York, 17 May  
2017, Lot 30B.  
© 2017 Robert Ryman/Artists  
Rights Society (ARS), New  
York.

羅伯特·萊曼《辦事處》1988年作  
佳士得紐約 2017年5月17日  
編號30B

them in New York, shortly after arriving in the city in the late 1950s, the *Infinity Net* paintings served to mediate between several emerging schools of painting. On the one hand they seemed to represent a variation on the all-over stylings of the great Abstract Expressionists who had come to define New York art during the decade, expressions of a ritualistic, almost shamanic painting practice that, like Jackson Pollock, strove to both express the painter's selfhood while paradoxically dissolving it.

However in eschewing explosive, gestural 'action painting' for a hyper-focused, repetitive style of brushwork carried out in miniature, the *Infinity Nets* also heralded nascent developments in Minimalism, their simple self-containment and the purity of their formal articulation chiming with the way in which Frank Stella and Donald Judd were beginning to conceptualise their own practice. Indeed, this *Infinity-Nets* (FUMW) recalls the white paintings that Kusama

produced in 1959 and that were praised by Judd in one of the first published reviews of the artist's work, paintings that should also be considered important antecedents for the work done in white by Robert Ryman.

Yet though its significance to the development of post-war art cannot be ignored, ultimately Kusama's work breaks free from easy categorisation. At the root of her work is a highly idiosyncratic personal vision of all-consuming intensity, drawing her in new directions even as she returns to her central themes. As she says herself: 'My nets grew beyond myself and beyond the canvases I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe. I was always standing at the centre of the obsession, over the passionate accretion and repetition inside of me' (Y. Kusama, quoted in L. Hoptman and U. Kultermann, *Yayoi Kusama*, New York 2000, p. 103).

Opposite page  
Top to bottom 由上至下：

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

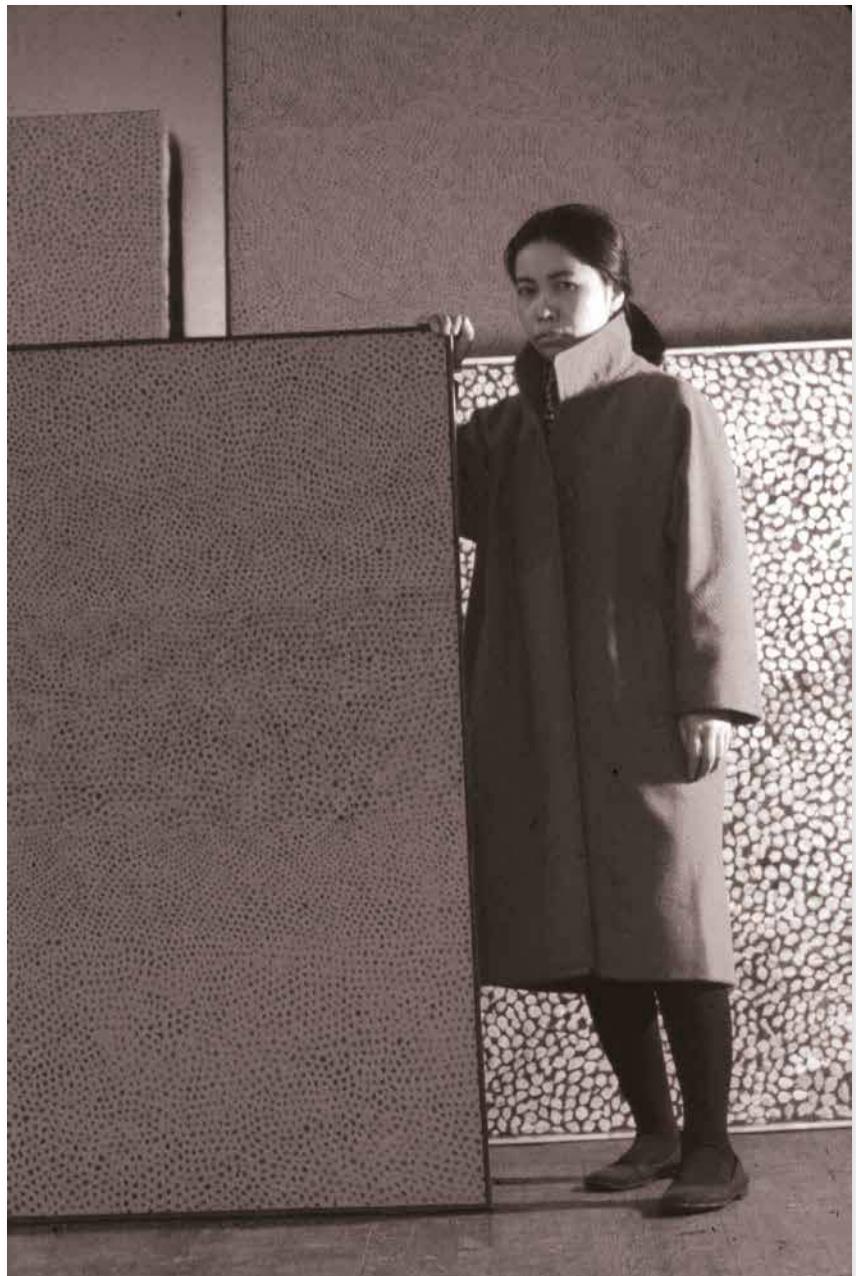
Henri Michaux, *Untitled (ink  
drawing)*, 1960.  
亨利·米修《無題》1960年作

被無數個亮白色輪廓所覆滿的無垠之界，下方的銀灰色空境若隱浮現：草間彌生在 2007 年完成這幅稱之為《無限之網 (FUMW)》(拍品編號 55) 的畫作，爾後發展出一系列讓藝術家享譽國際的迷人作品，然而，這仍是她最膾炙人口及知名的系列作品之一。《無限之網 (FUMW)》以閃爍的壓克力顏料作畫，這顏料由於乾燥迅速，是藝術家自 1980 年代就開始採用的媒材，而本作品為白色的《無限之網》系列之一，是草間彌生自二十世紀末就開始繪製的創作；然而本作品尤其特出，散發著別緻的光澤。纖密多變之深淺丘壑和輪廓形狀在整個畫面展開，疏致有韻，浮光掠影。畫面中開闊的白景涵蘊著具象指涉 – 是暴風雪的寂靜混沌、或是雲朵中沈浸內質 – 同時也暗示著絲絲縷縷的象徵性意義：白色是純真、無邪或空境的顏色。然而，若把畫面的意蘊歸併到這些直白的意涵讀數，就無法考慮到整幅作品背後更大的謎團和壯麗 – 重複不斷和形式的廣闊，漸然將觀者包覆於一個超然空間，與現實脫節，卻又與大自然緊密聯扣。

草間彌生的藝術創作深深受到其個人幻覺和幻聽的影響，這在藝壇廣為人知 – 她自幼即備受這種在她作品中重複出現的奇異樣式幻影所困 – 然而，草間彌生與她藝術歷史背景的重要關係也同樣不容忽略。在草間整個藝術生涯裡，她的作品就扮演了令人神往而重要的角色，同步參與著草間當時所處環境下的藝術運動。她在 1950 年末抵達紐約不久後，即開始展出《無限之網》，而這系列作品參與了當時數個興起的繪畫運動。另一方面，這些畫作似乎也再現了這十年來定義了紐約畫派的抽象表現主義大師 (如傑克森·波拉克) 作品風格上的變化，表現了某種儀式性、像是薩滿教療癒式的繪畫實踐，在「自我消融」的同時亦表達藝術家的自我。

然而，在避開這種爆發性、示意型的「動作繪畫」方式，而選擇一種極度專注、重複式的筆觸描繪細節的草間彌生，透過她的「無限之網」預示極簡主義的初始發展：該藝術主義以簡單的內斂、和形式表達的純淨手法著稱，這也是法蘭克·史帖拉和唐諾·賈德透過自己的藝術開始具體化的一種形式。誠然，這幅《無限之網 (FUMW)》讓人想起草間在 1959 年所完成的作品系列，在一篇首度以草間為主角的藝評文章中，賈德對該系列溢美有加；而這系列，被視是羅伯特·萊曼以白色顏料所完成的作品之重要前驅。

草間彌生對於戰後藝術發展的貢獻不可抹滅，更甚而之，作品中自由多變的形式更是難以僅歸類於某一藝術流派。回溯其作品根源，是一種極端獨特的個人異想，強度無可言喻，即使是回歸草間一向的中心主題時，仍可創造發展出新的創作方向。如同她的自述：「我的網成長蔓延，超過我自己的宇宙、以及我的畫布世界。它們瀰漫蓋過所有的牆面、屋頂、整個蒼穹。我站在這個異想的中心，獨走於心中的熱情增生和重複元素之上。」(草間彌生，引述於 L·霍普曼和 U·寇特曼所著的《草間彌生》，2000 年發表於紐約，第 103 頁)



## NAM KWAN 南寬

(KOREA, 1911-1990)

### Ancient Relics

signed and dated 'K. NAM 64' (lower right); signed, dated and inscribed in Korean on the stretcher (on the reverse)

oil on canvas

130 x 163cm. (51 1/8 x 64 1/8 in.)

Painted in 1964

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

**US\$130,000-190,000**

### PROVENANCE

Private Collection, Asia

### LITERATURE

Whanki Museum, Art and Life of Nam Kwan, Seoul, Korea, 2011  
(illustrated, p. 136).

Nam Kwan is widely known as a painter who epitomized the archetype of Korean aesthetics. He is also highly regarded as one of the important pioneers in the history of Korean modern art along with his contemporary artist, Rhee Seundja and Kim Whan-Ki. Like many other modern Korean



Pierre Soulages, *Paintings 3 November 1958*, 1958, National Galleries of Scotland  
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris  
皮耶·蘇拉吉《1958年11月3日》1958年作 蘇格蘭國家畫廊

### 古蹟

油彩 畫布

1964年作

款識：K. NAM 64 (右下); 南寬 一九六四年  
(含韓文款識) (畫布框架)

### 來源

亞洲 私人收藏

### 文獻

2011年《念·像·幻想：南寬的藝術與生活》  
煥基美術館 首爾 韓國 (圖版, 第136頁)

artists, Nam Kwan first encountered Western abstract art indirectly in Japan. Under Japanese academicism, Nam intensively probed a wide range of European oil paintings from Impressionism to Cubism and Fauvism, seeking his own colours and compositional forms. Though he had always craved originality in his art, it was, however, the Korean War that desperately urged him to develop his own style suitable for expressing his tragic and horrendous experience of war.

In 1955, Nam decided to move to Paris in order to gain direct exposure to Western art, develop his own visual language by learning from Western masters who had successfully expressed their war experiences and also practice his art in a new environment. At that time, Paris was filled with a flow of *Informel* movement and Nam vigorously absorbed *tachisme* technique of dripping paints only because he found it most appropriate to create texture he wanted to express.

Nam Kwan was already an influential figure in the local art scene of Korea as an established painter when he left for Paris. After witnessing the tragedy of the Korean War, which lasted for three years from 1950 to 1953, Nam felt his proficient technique for figurative painting in an academic style was not sufficient to express himself in his work. He felt that this accomplishment in technique became a sort of obstacle to describe fully the cruelty of





the war and in fact impeded his desire to embody his ambivalent feelings of despair and hope for the future in his art. This urgency and sincerity to find his own visual language lead him to give up his stable career and life in Korea and depart for a new environment. Nam's experimental journey for his own style of abstract painting was very fruitful. In 1956, only one year after settling in Paris, Nam was invited into the group exhibition at the Musée d'Art Moderne de la Ville de Paris. From 1958, he was regularly asked to participate in Salon de Mai, which played a central role in the art circle of Paris during the 1950s and 1960s, until his return to Korea in 1968. The Grand Prize by the Manton Biennale in 1966 is probably one

of the most visible laurels Nam acquired in Paris.

Even during his stay in Paris from 1955 to 1968, Nam's influence never ceased in Korea. Featured here, *Ancient Relics* (Lot 56), represents one of most captivating examples of artistic abstraction in Nam's body of work. By the early 1960s in Paris, through intensive experimentation with various materials and techniques, Nam began to develop his signature style and motif: unique shapes evoking letters, historical remains, and stones. As he recalls, "I am employing old themes from my motherland-ancient remains, masks, ancient plant pattern." Unlike renowned Western

calligraphy abstract paintings by Hans Hartung, Mark Tobey, and Franz Klein, who pursued free brushstrokes of spontaneous energy and action, Nam preferred to meticulously construct the canvas using architectural shapes and letters. In 1968, Jean-Jacques Leveque, one among many noted French critics who praised Nam's works wrote, "Nam seeks for the truth and perpetuity. Through his horrendous experience during the Korean War, Nam has been searching for the substance, not the incidental. It is crucial to understand that he saw rebirth and hope from death."

Chu Teh-Chun, No. 104,  
Christie's Hong Kong, 23  
Nov. 2013, Lot 19, Sold for  
HKD 2,320,000

© Courtesy to Chu Teh-chun  
estate

朱德群《No. 104》佳士得香港  
2013年11月23日 編號19  
成交價：2,320,000 港元



In *Ancient Relics*, the first thing that impresses the viewer is the richness of surface with many layers superimposed by various techniques which produces an interesting palette that combines a balance of restrained, muted colours with flashes of strong colours. By applying elements of condensation and diffusion, Nam reflects his profound pursuit of harmony between chaos and order, memory and unconsciousness, and the organic and inorganic. Unifying the form and content, Nam successfully displays hope, the nature of existence beyond futility and the agony of life, as the title signifies. As Jon C. Covell once

南寬是一位以體現韓國藝術美學原型而著稱的畫家。他與同代的藝術家，如李聖子和金煥基等，齊被視為韓國現代藝術史最具影響力的前驅。而南寬的經歷也與許多其他現代韓國藝術家類似，透過日本首次間接接觸到西方抽象藝術。在日本學院派的嚴格調教下，南寬集約地探索各式歐洲油畫類型，從印象派、立體派、到野獸派等，尋覓屬於他自己的色彩和構圖語彙。儘管他嚮往創造自己的原創藝術，然而一直要等到韓戰爆發，才驅策藝術家發展出合適的風格，能貼切地表達他慘烈而恐怖戰爭經驗。

在 1955 年，南寬決定遠走巴黎去親炙西方藝術，從那些成功表達己身戰爭經驗的西方大師學習鑽研，以發展出屬於自己的視覺語言，並在全新的環境精煉自己的藝技。在那時期，巴黎籠罩在不定形藝術的氛圍下，而南寬努力地汲取斑點主義中的畫布滴色技巧，只因為他發現該技法最合適用來創造他想要表達的藝術質感。

南寬在前往巴黎之際，已是當代韓國藝壇盛名遠播的畫家。在目睹 1950 到 1953 年韓戰期間的腥風血雨後，他發現自己長年所應用於具象繪畫的學院風格，雖然技巧純熟，卻不足以表達他真正感受。而這份嫋巧技法，在他試圖完整形繪戰爭的殘忍殺戮時卻成了絆腳石；事實上，南寬希望透過藝術語彙，體現他對未來那絕望和希望之間的矛盾感受；但是這技巧卻已然成了滯礙。這種尋找到自己的視覺語言的迫切和誠摯感，促使他放棄在韓國穩定的藝涯和生活，遠走他鄉尋找新的作畫環境。而南寬這一趟尋找抽象繪畫中之自我風格的實驗之旅，確實收益良多。在 1956 年，南寬定居巴黎甫一年後，他就獲邀去參加巴黎現代藝術博物館的群組藝展。而自 1958 年起，他就固定受邀去參加五月沙龍，一個 1950 和 1960 年代在巴黎藝壇深具影響力的聚會；南寬所收到的邀約不斷，直到他在 1968 年返回韓國為止。他在 1966 年於蒙頓雙年展所贏得的首獎，應該是他旅居巴黎期間所獲最受人矚目的榮譽。

儘管藝術家從 1955 到 1968 年期間長住巴黎，他在韓國的影響力依然不減。在這次展出的《古蹟》(拍品編號 56) 繪於 1964 年，是南寬所有藝術抽象畫集裡最令人嚮往讚嘆的大作之一。1960 年初在巴黎的南寬，密

said, "Only an inspired artist can guide us to this magic land," *Ancient Relics* will take the viewer to the magic land of ultimate harmony and peace beyond struggle, between life and death.

Pursued by public and private collections alike, Nam's works can be found in the permanent collections of the Samsung Museum of Art in Seoul and the National Museum of Modern and Contemporary Art in Gwacheon among many others. Nam is also the recipient of many notable art awards including the Grand Prize for painting, the Manton Biennale, France.

集地實驗各種材質和技巧，從而開始發展出無以倫比的風格和主題，這些創意產出，讓人想起不同字體的獨特形狀、歷史遺址和石塊。南寬述道，「我使用的是祖國的遠古主題 - 千古遺跡、面具、和古代的植物型態。」而有別於漢斯·哈同、馬克·托比和法蘭茲·克萊恩利用西方書法，以即興活力和動作追求寫意筆勢所繪成的抽象畫，南寬偏好使用建築意象的形狀和字體來嚴密地構築畫面。1968 年，尚·賈克·拉維克，當時盛讚南寬作品的著名法國藝評家之一，寫下這段評論：「南寬尋找真相和永存。自從遭遇了韓戰那段悲愴的經驗後，他不斷地在找尋真義，而不是附帶事件。我們需要解他在死亡中所看到的新生和希望，這至關緊要。」



在《古蹟》作品中，讓觀者大感佩服的第一特徵，即是畫面上透過各種技法所層層疊映而上的豐富顏彩，創造出一種趣味洋溢的畫面，結合了內斂、柔和色調，及搶眼鮮麗顏彩之間的平衡。南寬應用了濃縮和擴散的元素，反映出他對混亂和秩序間、記憶和無意識狀態、有機和無機兩者間和諧的深刻追求。如同作品名稱所意味的，南寬在統一形體和內涵的過程中，超越了生命的種種痛苦，而成功地展現希望及生存的本質。如強·C·柯維爾的評論，「只有獲得靈感啟示的藝術家方能帶領我們到達魔法之域。」而《古蹟》應許帶領觀者到一個終極和諧及和平的神奇之境，超脫掙扎奮鬥、介於生死之間。

南寬的作品備受公共和私人收藏家的歡迎，並得見於首爾的三星現代藝術博物館、光州的國家現當代藝術博物館、以及其他著名館場的長年展。他也是許多著名藝術獎項的得獎者，包括了法國蒙頓雙年展的繪畫首獎。

Kim Jung-Hui, Joseon Dynasty,  
19th century  
金正喜，韓國朝鮮時代，十九世紀

57

## CHU TEH-CHUN 朱德群

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

No. 529

signed in Chinese; signed 'CHU TEH-CHUN' (lower right); signed in Chinese; signed, titled and dated 'CHU TEH-CHUN NO. 529 1974' (on the reverse); (on the reverse)  
oil on canvas  
96.8 x 162.5 cm. (38 1/8 x 64 in.)  
Painted in 1974

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

### PROVENANCE

Private collection, France (acquired directly from the artist)  
Private Collection, Asia

This work has been submitted to Chu Ching-Chao for authentication

### EXHIBITED

Paris, France, Pinacothèque de Paris, Chu Teh-Chun – Les Chemins de l'Abstraction, 2013-2014

### LITERATURE

Pinacothèque de Paris, Chu Teh-Chun – Les Chemins de l'Abstraction, Paris, France (illustrated, p. 78-79, plate 21).



Wassily Kandinsky, *Composition VI*, 1913, Hermitage Museum, St. Petersburg, Russia,  
瓦西里·康丁斯基《構圖 6 號》1913 年作 俄羅斯 聖彼得堡 艾米塔吉博物館 © 佛羅倫斯  
斯卡拉集團

第五百二十九號

油彩 畫布

1974年作

款識：朱德群 CHU TEH-CHUN (右下);  
CHU TEH-CHUN No. 529 朱德群 1974  
(畫背)

### 來源

法國 私人收藏 (直接購自藝術家)

亞洲 私人收藏

此作品已經過董景昭女士鑑定

### 展覽

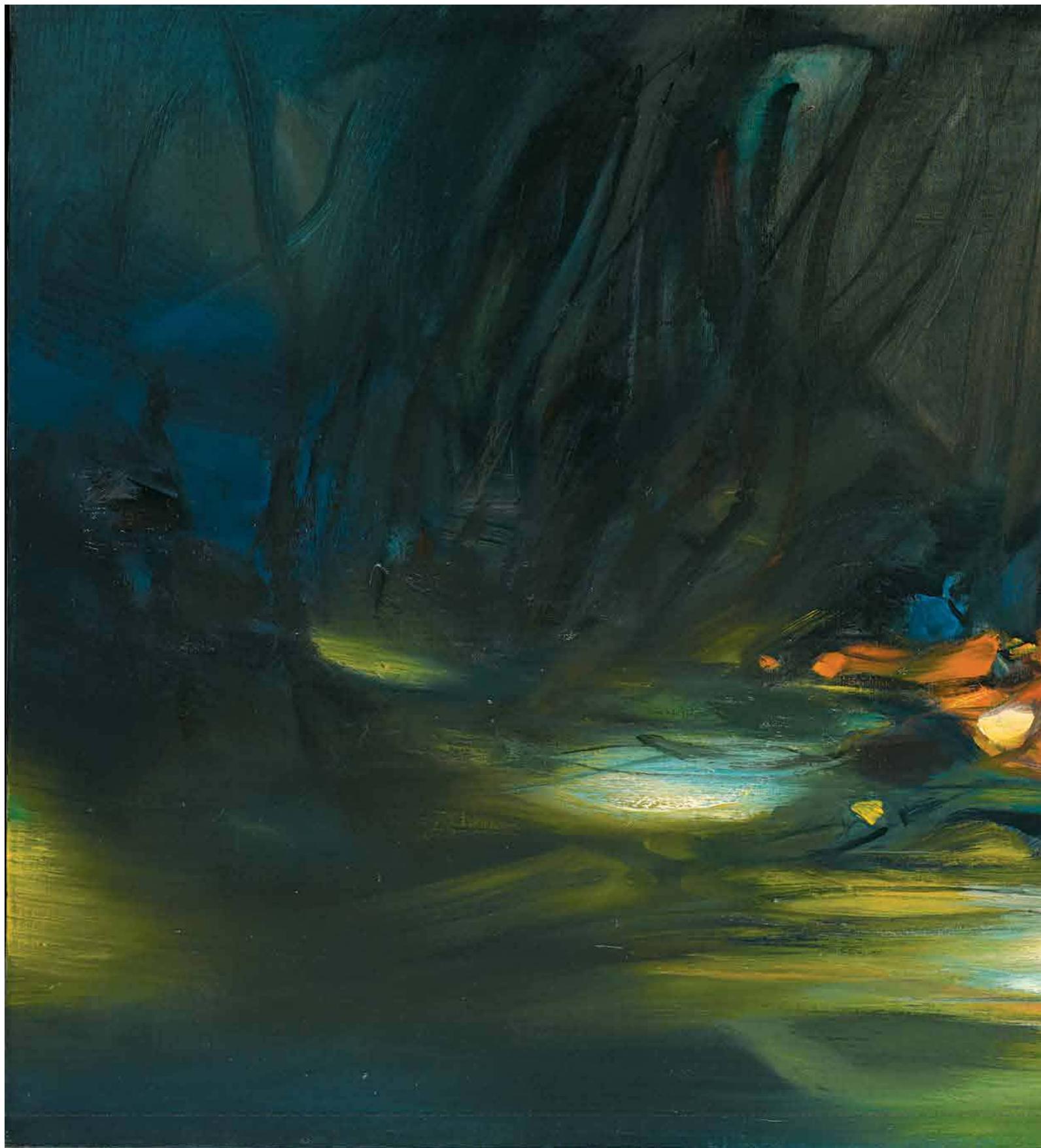
2013-2014年「朱德群——抽象的道路」巴黎繪畫  
藝術博物館 巴黎 法國

### 文獻

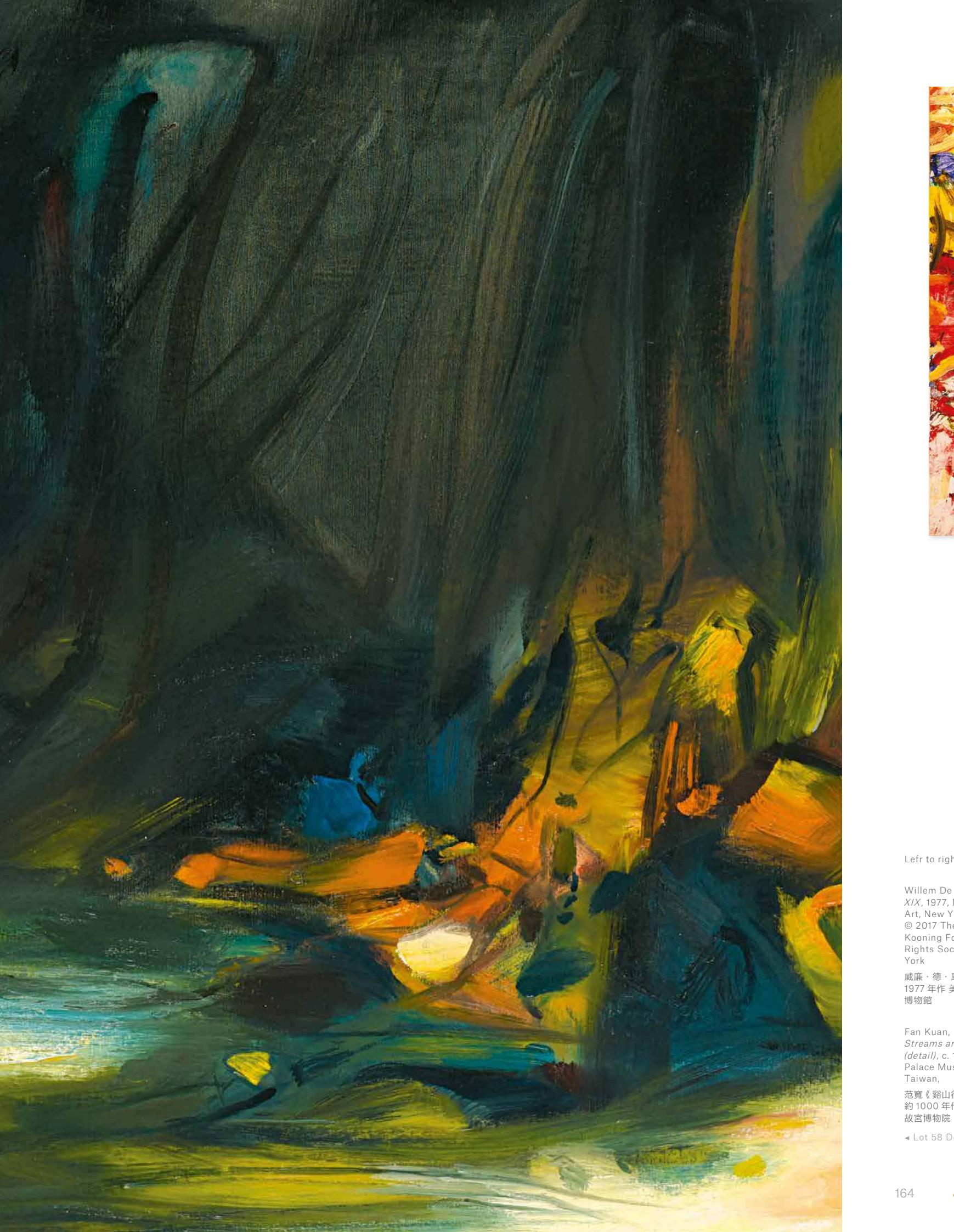
《朱德群——抽象的道路》巴黎繪畫藝術博物館  
巴黎 法國 (圖版, 第21圖, 第78-79頁)

The decade from 1965 to 1975 was an important time in Chu Teh-Chun's life. It was a period of intense inspiration from both the classics and the contemporaries, a time of self-reflection and exploration, synthesis of old and new, and a defining moment of stylistic development. A number of note-worthy works were produced in this era with No. 529 (Lot 57) from 1974 being one of the most outstanding.

In the latter half of 1960s, Chu Teh-Chun traveled to various countries in Europe and in 1970 he visited Rijksmuseum in Amsterdam for Rembrandt retrospective. The old master's treatment of light and shadow deeply influenced Chu's future works. On Rembrandt, Chu Teh-Chun once said, "The light in Rembrandt's paintings gave them extra depth, vastness, and strength. I think he was one of the greatest painters. He was a devout Christian, and we see light in his paintings as the light of his faith." Chu then reflected on himself, "Unlike (Rembrandt), I do not have religious beliefs. What I paint is directly linked to the light of my inner self, which is, the light of my heart and soul... My canvases are full of light as colour and light are related. With the permeation of light, it comes with the shift in spatial structure and vibrancy of colour... The movement in a painting perhaps







Lefr to right

Willem De  
XIX, 1977, oil  
Art, New Y  
© 2017 The  
Kooning Fo  
Rights Soc  
York

威廉·德·昆  
1977年作 美  
博物館

Fan Kuan,  
Streams an  
(detail), c.  
Palace Mu  
Taiwan,

范寬《谿山行  
約1000年作  
故宮博物院

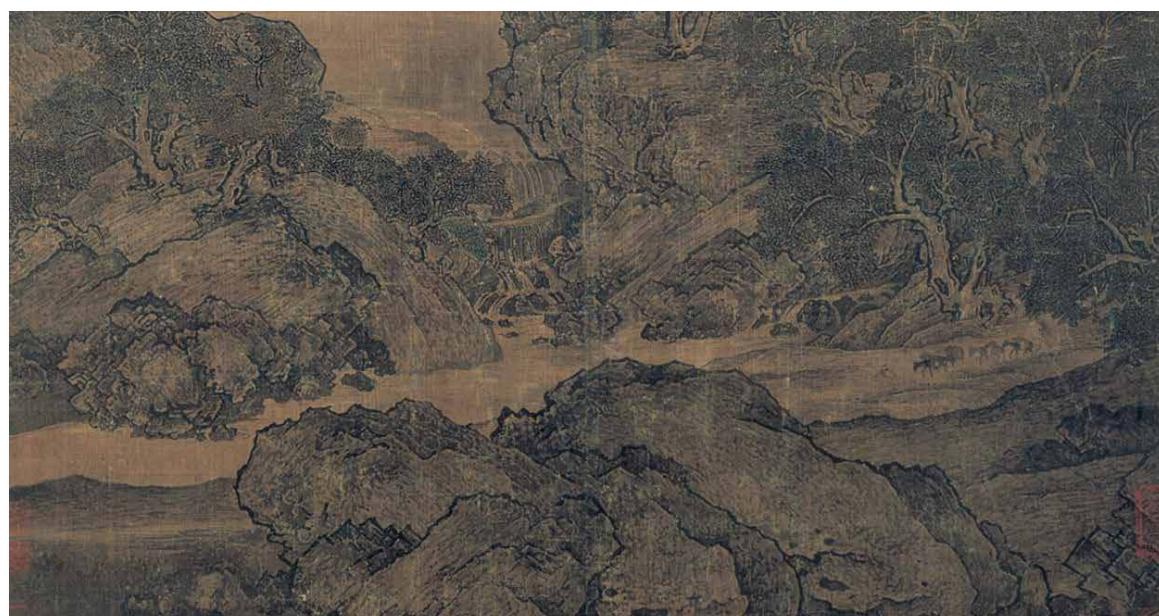
◀ Lot 58 D



comes from the rhythm resulting from the combination of lines, spatial composition, and color variation. What I try to achieve in a painting is to never lose harmony in this movement, and to find subtleness within in the audacious brushworks, to maintain an overall sense of tranquility."

In addition, a 1972 trip to Munich in Germany exposed Chu Teh-Chun firsthand to and deepened his understanding of German Expressionism.

Besides the art historical influence, Chu Teh-Chun's personal vacation to Brittany in 1974 also left an indelible mark on his work. It was the first time for the artist to see Brittany, a charming peninsular located in the northwestern region of France, surrounded by the English Channel, the Celtic Sea, and the Bay of Biscay, which is in particular known for its atmospheric sunny scenery. The change of scenery inspired new sparks in Chu's work, as demonstrated by the brilliant whirlpool of golden colours in the lower right quadrant of the current painting. In No. 529, the majority of the canvas is covered by bold swathes of ultramarine blue, turquoise blue, mossy green, and velvet black, as if setting a dramatic narrative for a tempest story at the stormy sea. Diagonally, the lower right section starts with multi-coloured pebble-shaped forms which is set next to an orifice with striking lighting. The pictorial place seems to oscillate through the contrast of light and darkness, linearity and nebulous shape, tension and extension. Chu Teh-Chun created a sensual experience for the spectators as if they were to enter the miraculous moment of dawn when the sun rises above the horizon and glitters over the kaleidoscopic sea creations and rocky formations, with the residual of the mighty night still holding onto yet already losing its last grasp. The broader enigmatic brushstrokes on the periphery of the painting are reminiscent of Chinese calligraphy, luring the viewer's eye from the edges to the center and out again. What is more, the juxtaposition of the horizontality



Left to right 由上至下：

Willem De Kooning, *Untitled XIX*, 1977, Museum of Modern Art, New York, USA,  
© 2017 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

威廉·德·庫寧《無題 XIX》  
1977 年作 美國 紐約 現代藝術  
博物館

Fan Kuan, *Travelers by Streams and Mountains (detail)*, c. 1000, National Palace Museum, Taipei, Taiwan,

范寬《谿山行旅圖》(局部)  
約 1000 年作 臺灣 臺北  
故宮博物院

◀ Lot 58 Detail 局部

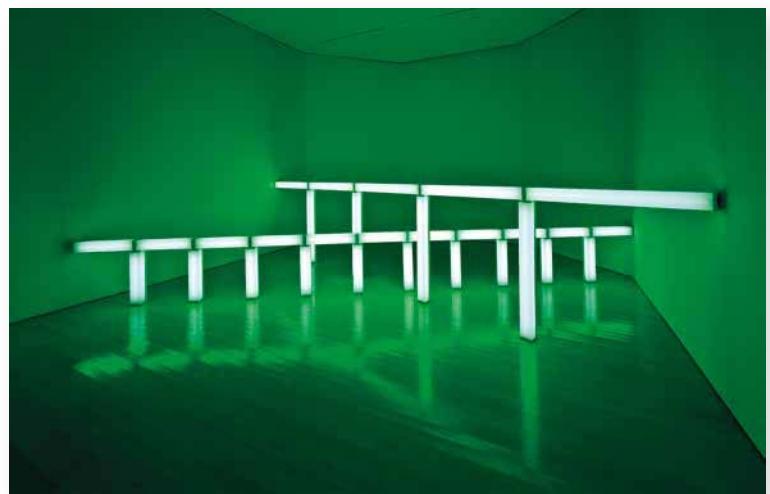
of the canvas with the verticality of painterly marks creates a channel, a passage of time, space, and psychological suspense all at once. Chu once said, "Looking at a painting is like listening to music." The visual power of No. 529 exudes massive force as in Beethoven's symphony, full of strong tension and dissonances, and at the same time, it echoes the internal joy and elegance as in Mozart's piano sonata and string quartets, light-hearted, harmonious and uplifting.

The power of Chu Teh-Chen, well exemplified by the current painting, is indeed the way he managed to build spatial tension to enact psychological reaction and multi-sensory stimulation. In what appears to be two-dimensional art, Chu Teh-Chun was able to evoke synesthesia in the viewers as what his contemporary abstract expressionism artists such as Jackson Pollack did by via whole-body all-round approach; and simultaneously, to elicit kinesthesia as the minimalism artists such as Robert Morris, Donald Judd and Dan Flavin were able to achieve in their installation art. Chu was highly respected by his contemporary art critics and artists. Art historian Michael Sullivan succinctly described Chu's art as "an almost violent

1965 年至 1975 年這十年之間是朱德群生涯中重要的一個階段，當時他同時從古典與現代中取得靈感，並且進行自我反思與探索，將新舊元素結合，產生決定性的藝術風格發展。朱德群許多重要的創作均在這段期間完成，其中於 1974 年所創作的《第五百二十九號》(拍品編號 57) 更是尤其傑出。

於六零年代後期，朱德群旅行至歐洲不同的國家，在 1970 年參觀了當時在荷蘭阿姆斯特丹國立博物館呈現的的倫伯朗回顧展，大師對於光與影的應用對朱德群日後的創作有著深遠的影響。朱德群曾說：「倫伯朗畫中的光使他的畫更顯深刻、雄渾與結實，我認為他是最偉大的畫家之一。他是虔誠的教徒，他畫裡的光可謂信仰之光。我則不同，沒有宗教信仰，我畫的是我內心的光，也就是我的靈魂之光…我的畫面則充滿了光，而光與色是相關的，有了光，就有了空間結構地色彩變化…至於畫面的運動感，可能來自線條的組合、空間的結構和色彩的變化所造成的韻律，但我力求運動中不失和諧，粗獷中不失細膩，保持整體的寧靜感。」之後，朱德群於 1972 年在德國慕尼黑體驗到德國印象派運動，對此創作風格產生更深厚的理解。

除了從藝術的歷史性上所獲得的影響，朱德群在 1974 年前往布列塔尼度假時也烙下了深刻的印象。這是他第一次前往這個位於法國西北區被英吉利海峽、凱爾特海和比斯開灣包圍的優美半島。當地陽光普照風光明媚，眼前如此特殊的景色讓朱德群的創作產生了新的火花，這樣的影響在《第五百二十九號》畫面右下方中所看見的炫目的金黃漩渦般的色調便可看出端倪，整個畫布充滿著大量的青藍、綠松石藍、苔蘚綠以及天鵝絨黑，宛如一場發生在驚濤駭浪的暴風雨中的故事場景。



repudiation of figurative art." Fellow artist Wu Guanzhong wrote, "Your paintings look like western painting from a distance, and are essentially Chinese painting from close-up. Chinese paintings usually give you a feeling of very fine silk and satin, and sometime they could transform hemp into the feeling of satin. Appreciating your paintings is like excavating jade from a rock: you open the rock and try to get the jade. There is always more to open, more to find, more you think you can get out – but yet there is always more jade hidden in the rock.

斜對角右下方由繽紛色彩的鵝卵石造形所組成，旁邊有著一個宛如散發著奪目光彩的孔洞。畫面所產生的空間感似乎因為光與影的對比、線形與雲般的造形以及張力和延展力而跳躍著。朱德群為觀眾帶來了一場感官的體驗，帶領我們進入太陽浮出地平線那美妙、奇蹟般的一刻，光芒如萬花筒般灑向海面與岩石般的結構，同時，畫面也捕捉到些許殘餘的夜色，雖然此時夜已慢慢的褪去。在畫作邊緣有著較大面積並且神秘感十足的筆觸，帶著些許中國書法的神韻，將觀眾的目光從邊緣帶到中心，隨後又再度的由內往外。同時，畫布橫向水平的擺置伴隨著垂直的筆觸更是形成了一個通道、一個時空流逝的航線，以及一股心情上的懸念。朱德群曾說：「看一張畫就像聽音樂一樣。」《第五百二十九號》所投射出的強烈視覺能量如同貝多芬的交響樂曲一般，充滿著張力與衝突感的不協和音，但同時也宛如莫札特的鋼琴奏鳴曲和弦樂四重奏一樣能夠與內在的喜樂與優雅產生共鳴，那麼地輕鬆、和諧與激勵人心。

朱德群如何透過架構空間張力投射出心理反應以及產生多元感官刺激的能力在這幅作品中展露無遺。他在這幅平面作品中喚起觀眾感官經驗共生的聯覺反應，與同期的抽象表現主義藝術家傑克遜·波洛克投入全身的創作模式有著異曲同工之妙。同時，也如同極簡主義藝術家羅伯特·莫里斯、唐納德·賈德與丹·弗拉文的裝置作品一樣，能夠激起身體的動覺反應。朱德群受到與他同期的藝評與藝術家的激賞，藝術歷史學家邁克爾·蘇立文就曾透過以下簡潔扼要的形容說明朱德群的創作：「一種對於具象藝術近乎暴力的否決。」同期藝術家吳冠中也曾寫道：「你的畫是遠看西洋畫，近看是中國畫。中國畫給你的感覺很像細的紗、絹，把麻布搞成絹的感覺，你看這些都好像是玉，在玉裡面的 -- 打開那塊玉，還沒有拉出來、拉不出來，玉藏在石頭裡面的感覺，就是這樣子！」

Dan Flavin, *Greens Crossing Greens (To Piet Mondrian Who Lacked Green)*, 1966, Solomon R. Guggenheim Museum, New York, USA, © The Solomon R. Guggenheim Foundation/ Art Resource, NY/ Scala, Florence

丹·弗拉文《綠色穿過綠色（致缺少綠色的彼得·蒙德里安）》1966 年作 美國紐約古根漢美術館 © 古根漢基金會／紐約藝術資源圖庫／佛羅倫斯斯卡拉集團

58

CHU TEH-CHUN 朱德群

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

Le 8.12.1976

signed in Chinese, signed 'CHU TEH-CHUN' (lower right); signed in Chinese, signed 'CHU TEH-CHUN', titled and dated 'le 8.12.1976.' (on the reverse)  
oil on canvas  
161.7 x 126.8 cm. (63 5/8 x 49 7/8 in.)  
Painted in 1976

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

**US\$780,000-1,000,000**

PROVENANCE

Private Collection, Paris (acquired directly from the artist)

This work has been submitted to Chu Ching-Chao for authentication

1976年12月8日

油彩 畫布

1976年作

款識：朱德群CHU TEH-CHUN (右下)；  
朱德群CHU TEH-CHUN le 8.12.1976 (畫背)

來源

法國 私人收藏 (直接購自藝術家)

此作品已經過董景昭女士鑑定

In my works, the colours and lines are never merely accidental. They arrive at the same purpose harmoniously; they stimulate light and evoke formal and melodic rhythms.

- Chu Teh-Chun

在我的畫面上，其色彩和線條從不是偶然的，它們相和諧地達到同一目的：激活光源，喚起形象和韻律。

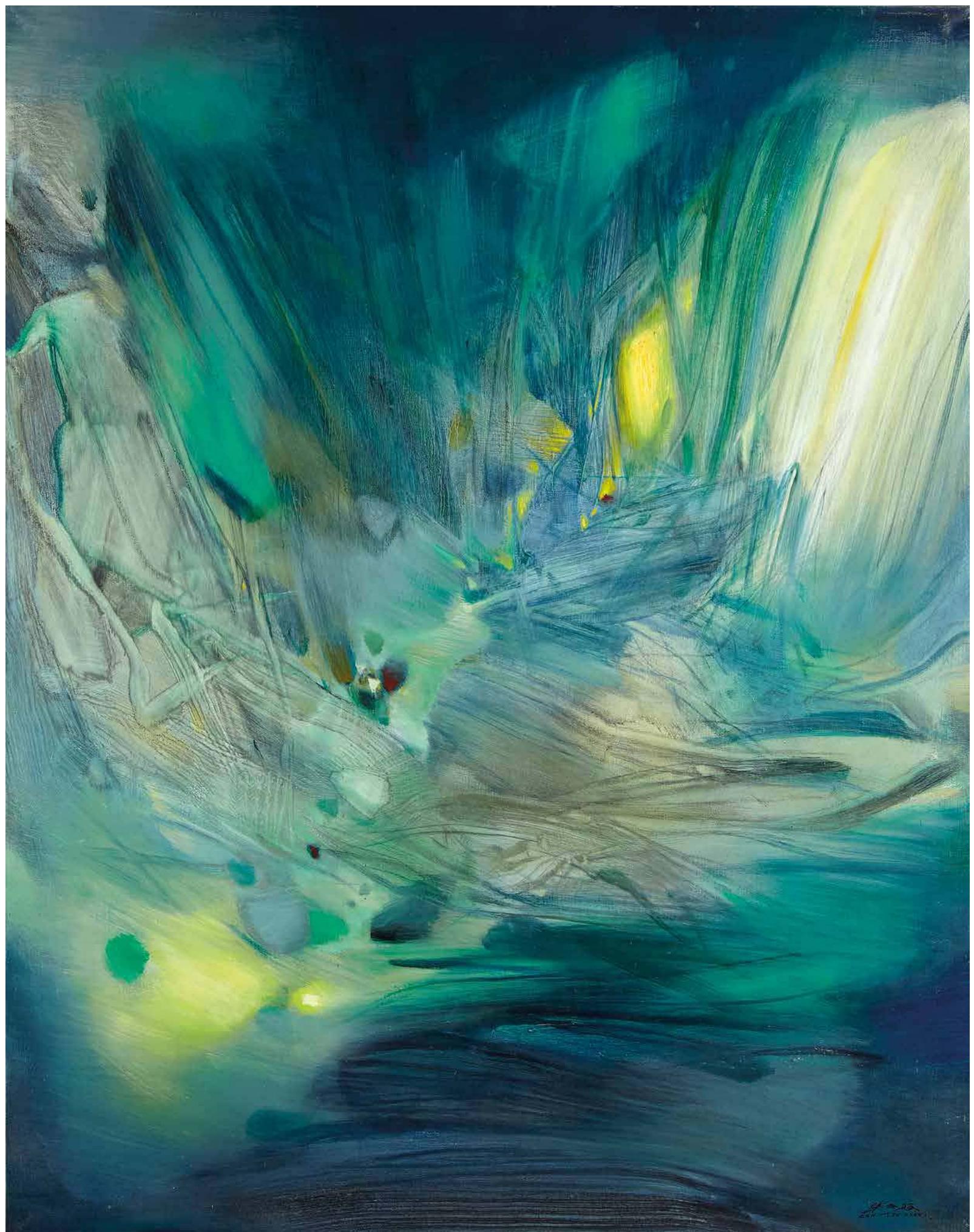
- 朱德群

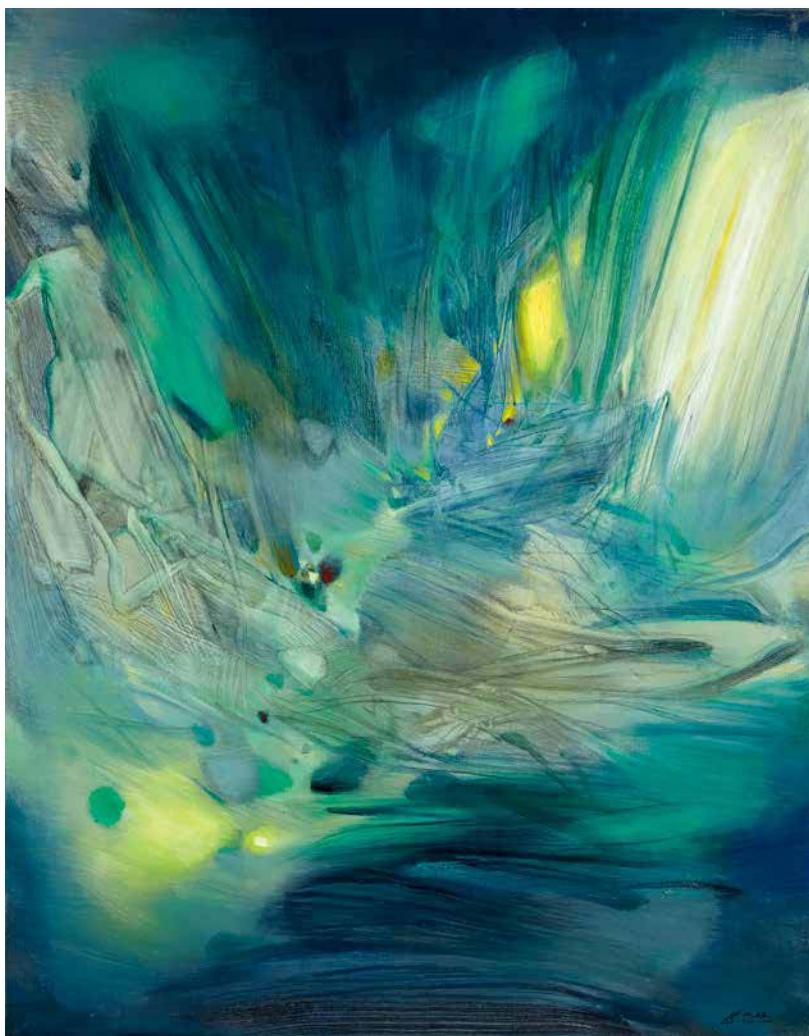


Max Ernst, *La dernière forêt*, 1960-1970, Musée d'Art Moderne de Saint-Etienne, Saint-Etienne, France

© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

馬克斯·恩斯特《最後的森林》1960-1970年作，聖德田當代藝術館，法國聖德田。





Lot 58

"Only when Chu Teh-Chun settled in Paris and discovered French painting did he become aware of the ties that linked him to Chinese artistic tradition, and through them, of his relationship, a spiritual one, to the visual world. There was, in the past, a traveller who remarked for the first time that the further you journey away from home, the closer you come to the place where you started..."

(Pierre Cabanne in Chu Teh-Chun, Paris, 1993, p. 98)

By the 1970 Chu Teh-Chun had been living in France for 15 years, mastering abstraction with a unique, intuitive approach which encompasses all at once the thorough studies of Cézanne, the spirited impetus of Nicolas de Staël, and the philosophy of Song Dynasty landscape painting. A visit at the 300-year retrospective exhibition of Rembrandt at the Rijksmuseum in Amsterdam in 1969 struck the Chinese artist with a new source of inspiration on his quest into the abstract language. Through the Dutch painter, Chu Teh-Chun discovered the masterful use of light that the Renaissance artists invented as chiaroscuro,

one of the pillars of European art history since the sixteenth century. After observing Rembrandt masterpieces for hours, Chu Teh-Chun decided to incorporate the technique of dramatic contrasts between light and dark into his own compositions, utilizing this Western artistic milestone to enrich his ancestral Eastern heritage. Chinese classical painting relies solely on the ink line to translate the inner essence of one self and rejects the use of colour and representation of light and shadows as a distraction to the purpose of capturing one's energy. On the contrary light is highly conceptualized in European religious painting as the expression of the divine spirit. In connivance with the European masters Chu Teh-Chun expends the scope of possibilities to the tradition by incorporating dramatic lights and colourful combinations while remaining inherently Chinese in his approach of painting in his ambition in representing a conceptual imaginary landscape infused with his own emotions. The concept of painting is Chinese as the tools are European.

In *Le 8.12.1976* (Lot 58), the quick decisive brushwork seems to have been completed in a



single motion: as Chu's brushstrokes float down, flow, and turn around a visual frenetic rhythm is generated through the interweaving of colours. Arrays of greens and blues sweep the compositions in two opposite movements, vertical and horizontal. The composition's structure implies a grand sense of depth: the horizontal dark blue lines in the foreground lead the viewer to a vertical background reminiscent of steep mountains, all lines meeting in a centre where the energy of the brushstrokes concentrate. Two bright yellow focal points in the lower left and upper right parts illuminate the overly dark composition like two sources of light. In the 1970s the artist acquires a better ease with the oil medium and starts diluting his colours into fluid washes applied on the canvas with large Chinese brushes in the manner of the ink painting. The light inside the painting seems alive with the brushwork's vibration, expanding and evolving into new and fantastic visual impressions along with the rise and fall of the colours in their wavelike motion through the canvas.

The masterful treatment of light in *Le 8.12.1976* recalls the classical Western craftsmanship of stained glass, a technique consisting of colouring glass cuts, thus creating vast compositions applied almost exclusively to the windows of churches since the Middle Ages. This process allows the passage of daylight through coloured glass, creating a mosaic of the most luminescent colours, a rendering that Chu Teh-Chun

skilfully simulated with oil paint. In Western classical art, the stained glass technique and the chiaroscuro effect in painting often give the use of light a supernatural quality, a divine message. This reference echoes the superior forces invoked by the classical Chinese painter when working in communion with nature. Chu's style transforms solid forms into evanescence; the invisible force and elements hidden in nature remain his source of inspiration, and the reflection of light on the canvas testifies to a spirituality of such senses.

While Chu usually favours warm colours in most the 1970s compositions as a direct reference to Rembrandt, *Le 8.12.1976* offers a very good example of the newly acquired element of chiaroscuro translated in an organic coloured painting. With its green hues *Le 8.12.76* translates a more literal vision of a natural landscape, a scenery strongly resembling the famous Forest series by Max Ernst, where the artist expresses his fascination for the German arborescent nature 'enchantment and terror'.

On 17th December 1997, Chu Teh-Chun was elected as a member of the Académie des Beaux-Arts, becoming the first Chinese member of this prominent French art institution before Zao Wou-Ki in 2002. In 2001, he was awarded Chevalier de l'Ordre des Palmes Académiques by the French Minister of Education and Chevalier de la Legion d'Honneur by the French president.

Joseph Mallord William Turner, *Fishermen at sea*, 1796, Tate Gallery, London, UK

約瑟夫·馬羅德·威廉·特納  
《在海上的漁夫》1796年作  
英國倫敦泰特美術館



「從前有一位旅行家說過，當你離家愈遠，你與出發點就愈近……」(1993年《朱德群》皮埃爾·卡巴納著 巴黎，第98頁)。直至定居巴黎及認識法國油畫，朱德群才發現自己與中國藝術傳統的種種連繫，及與視覺世界的靈性關連。

至1970年，朱氏已定居法國15年，並完美掌握以直覺先行的獨特抽象畫技法——貫透徹融匯保羅·塞尚及尼古拉·德·斯塔埃爾的畫風以及宋朝山水畫哲理的技法。1969年，朱氏參觀於阿姆斯特丹荷蘭國立美術館舉行的林布蘭300年回顧展後獲得全新啟發，豐富了他的抽象畫表達方式。從林布蘭的作品中，朱氏發現文藝復興時期藝術家發明的明暗對照法。此對光線的完美運用方法自十六世紀起成為歐洲藝術史上中流砥柱之一。在反覆觀察林布蘭的傑作數小時後，朱氏決定把光暗的極大反差技巧融入畫作構圖，以西方藝術發展的里程碑豐富他背負的東方繪畫特色。中國傳統繪畫一向崇尚以墨色線條詮釋主體的本質，並認為色、光、影會偏離劇畫主體能量的技倆。反之，光線是歐洲宗教畫作中的固有概念，更被用作呈現神聖靈性。朱氏將誇張的光影及色彩結合，融入傳統中國繪畫技法當中，既擴闊傳統的可能性又保留傳統中國繪畫方式，成功以東方概念及西方手段，實踐他呈現個人情感及概念兼備的虛構風景的野心。

在《1976年12月8日》(拍品編號58)中快速而決斷的筆觸彷彿是一筆到底完成：朱德群的筆觸自接獨畫布、流轉、扭動，色彩交織並呈現出狂熱的視覺節奏。藍、綠二色以橫、豎的相反方向橫掃整個構圖，為畫作注入深度：在前方的橫向藍色線條引領觀者的視角到讓人聯想到陡峭山嶺的綠色直線，至所有線條連同筆觸的能量匯集於中央。分別在左下及右上的鮮黃色焦點猶如兩個

光源，提亮了整幅色調暗黑的畫作。七十年代起，朱德群能夠從容運用油彩，並開始將它們稀釋，再以中國大號畫筆將經調淡了的色彩薄塗於畫布上。畫中的光線隨著筆觸舞動變得栩栩如生，並依顏色如海浪般的起伏轉化成為叫人興奮的全新視覺印象。

《1976年12月8日》中對光線的完美處理讓人聯想到彩色玻璃工藝——以上色玻璃塊創作常見於中世紀起的教堂窗戶的大型構圖。它容許日光從彩色玻璃穿到室內，同時形成透光度十足的彩色馬賽克。朱德群正正巧妙地在他的油畫作品中模仿這種效果。在西方古典美術傳統中，彩色玻璃技法和明暗對照法令光線帶有一種超自然的特質，帶出神聖的訊息，這跟朱氏與自然合一的創作力量互相呼應。大自然中各個元素及無形的成量繼續是朱氏的靈感來源，他把長久轉化成短暫；並在畫布上呈現光線，確切地證明了作品中蘊含的靈性。

朱德群在七十年代的作品中多參考林布蘭，以暖色為主調。而《1976年12月8日》則完美示範朱氏如利用明暗對照法，完成生命力澎湃兼色彩豐富的佳作。《1976年12月8日》與馬克斯·恩斯特著名的森林系列十分相似：恩斯特透過作品展示他對德國鬱鬱蔥蔥的樹木及大自然著魔般的喜愛；朱氏的作品則透過綠色把大自然風景如實反映。

1997年12月17日，朱德群被選為國家美術學院成員，是首位加入這具影響力的法國藝術機構的中國藝術家(趙無極則於2002年獲選)。2001年，他先後獲法國總統及法國教育部長頒發榮譽軍團騎士勳章及棕櫚騎士學術勳章。

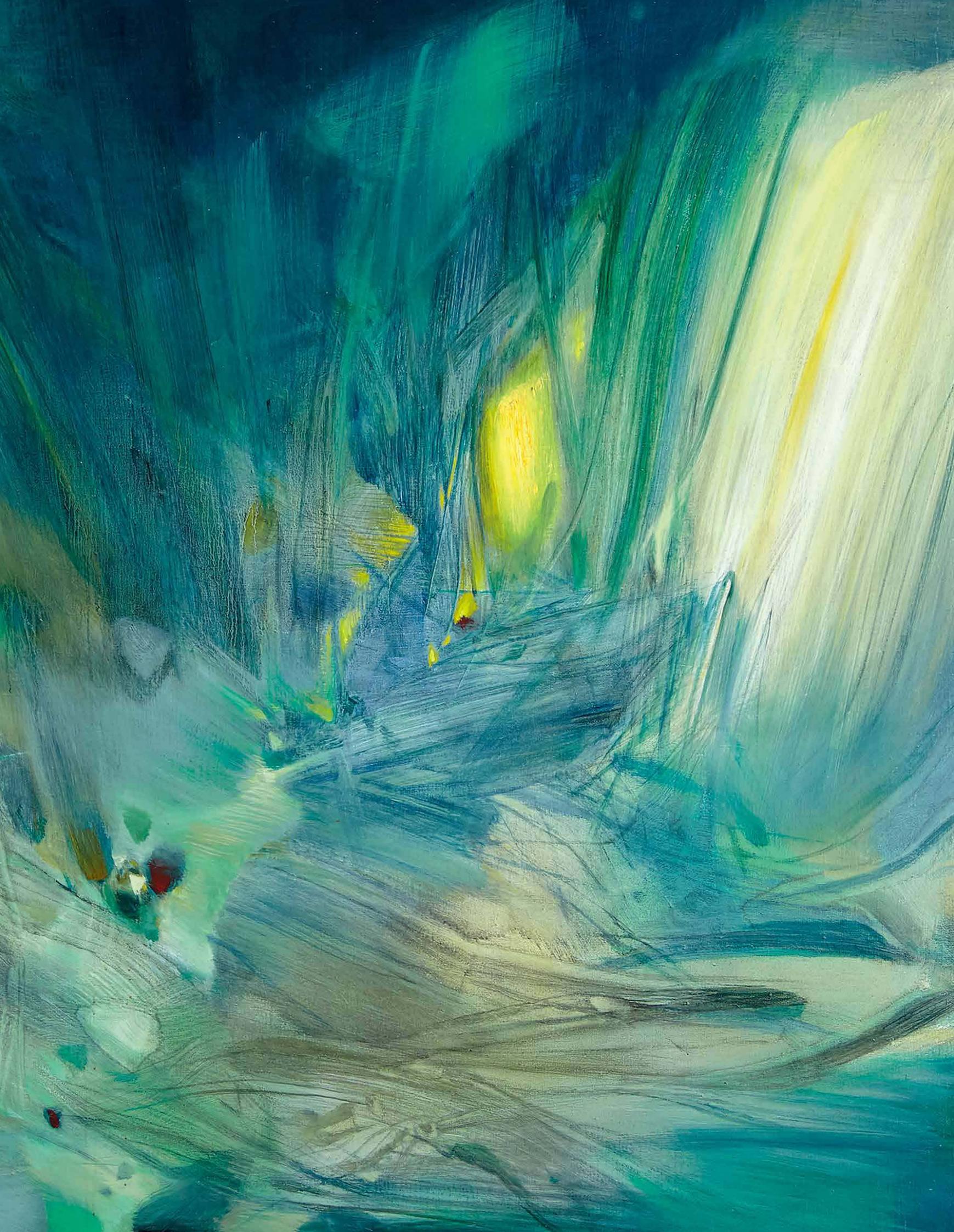
Left to right by left to right :

Attributed to Hal Morey,  
Grand Central Station, New York,  
circa 1930  
約1930年紐約中央車站，  
Hal Morey

A stain glass composition  
by artist Serge Poliakoff,  
Composition Bleue, 1963,  
Musée des Beaux-Arts de Reims,  
France

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Paris

塞爾日·波利雅科夫彩色玻璃構  
《Composition Bleue》1963年作  
法國蘭斯美術館



59

## ATSUKO TANAKA 田中敦子

(JAPAN, 1932-2005)

### ‘88A-93

signed 'Atsuko Tanaka', titled '88A-93', dated '(1988)  
1993' (on the reverse)  
vinyl paint on canvas  
162 x 130.5 cm. (63 3/4 x 51 1/2 in.)  
Painted in 1988; retouched in 1993 by the artist

**HK\$5,500,000-7,500,000**

**US\$720,000-970,000**

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Nara, Japan, Kita Art Museum, Atsuko Tanaka Exhibition,  
27 February - 15 April, 1990.  
Nagoya, Japan, Takagi Gallery, Atsuko Tanaka Exhibition,  
7 October - 30 November, 1994.

#### LITERATURE

Ashiya, Museum of Art & History; Shizuoka, Prefectural Museum  
of Art, Atsuko Tanaka: Search for an Unknown Aesthetic 1954-  
2000, Japan, 2001 (illustrated black and white, plate 219, p. 183).

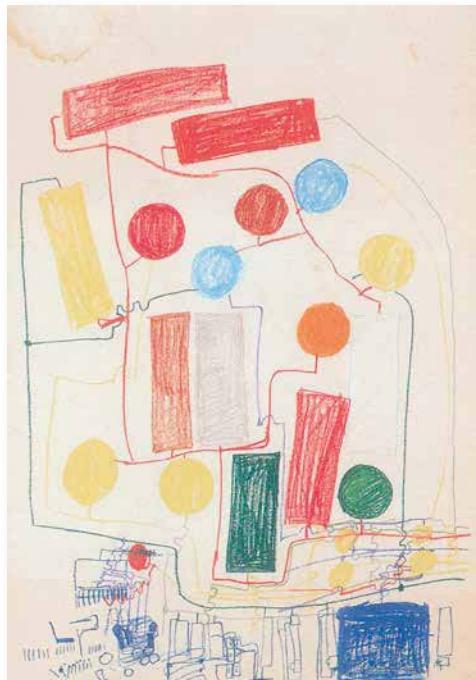


Fig. 1 Atsuko Tanaka - Drawing for "Electric Dress", Collection

of the artist

© Kanayama Akira and Tanaka Atsuko Association

圖 1 田中敦子《「電氣服」蠟筆素描》藝術家收藏

### 88A-93

合成樹脂 畫布  
1988年作；1993年藝術家加筆  
款識：(1988) 1993 88A - 93 Atsuko  
Tanaka (畫背)

來源  
亞洲 私人收藏

展覽  
1990年2月27日-4月15日「田中敦子展覽」喜多美術館  
奈良 日本  
1994年10月7日-11月30日「田中敦子展覽」高木畫廊  
名古屋 日本

文獻  
2001年《田中敦子：尋找未知的美學1954 - 2000》  
蘆屋市立美術館、靜岡縣立美術館 日本 (黑白圖版，  
第219圖，第183頁)

*After being dismantled, "Electric Clothes" was embedded in canvas and transfigured, becoming a single artwork with electric decoration. Through its wiring motifs, the dress takes on another life within this vivid painting.©*

- Shinichiro Osaki

Regardless of the size of her canvases, Atsuko Tanaka never placed them upright when painting. Partly this avoided the problem of dripping pigments, but a more important concern was her desire for physical contact with the canvas, through which, in her continuing creative work, she could also explore her own limits. In 88A-93, the artist first layered large and small circles on top of each other on her canvas, and then, on top of those, added intertwining connecting lines of varying thickness--thus employing the basic elements of lines, planes, and colors in a simple manner to create three-dimensional depth. Countless lines wind through and among the circles, while patterns of tiny gaps show through the lines and planes, like the rings of Saturn. A closer look at all the veins in this network reveals order within this closely packed array of lines, an order that creates





Fig. 2 Solomna Sol LeWitt - *Wavy Vertical Brushstrokes*, Painted in 1995, Christie's New York: Thursday, May 16, 2013, Lot 470, Sold for 195,750 USD Premium

© 2017 The LeWitt Estate / Artists Rights Society (ARS), New York

圖 2 索爾·勒維特《波浪垂直筆觸》1995 年作 佳士得紐約 2013 年 5 月 16 日拍品 470 成交價：195,750 美元

a spectacular view of meshed shapes, like candy flowers, in fresh, brilliant colors. Like vines in a garden leading to fruit, viewers can follow the traces of the artist's movements and her creative thought. For the dense array of circles and their closely-packed network of lines, the artist drew on images derived from her works of the 1950s, including *Stage Clothes*, *Electric Dress*, and *Work (Bell)*.

Tanaka used light bulbs, electrical wiring, and fabrics to create her *Stage Clothes* and *Electric Dress*, which drapes over the entire body like a burka. What Tanaka constructed, amid her tangle of industrial materials such as tungsten filaments and electrical wiring, vividly illustrated the boundaries and extensions where the human body and other organic structures interface with the world. Jirō Yoshihara, founder of the Gutai group, said that Tanaka's *Electric Dress* clearly denotes the human form. A series of fluorescent tubes light up, beginning from the feet and moving upwards, suggesting the flow and circulation of blood throughout the body; as they flicker on and then off again they convey the origins and disappearance of that mysterious and fathomless thing, the soul itself. Beginning with a drawing she made while planning her *Stage Clothes* (fig. 1), Tanaka gradually began producing works

on flat media. In 88A-03 (Lot 59) she seems to have disassembled her electric dress to create a version of its dazzling, flashing lights on canvas. The flowing, flashing lights of these neon circuit paths look almost like a city in microcosm, but in fact are Tanaka's visual metaphor for aspects of our bodily systems--those converging networks are the tissues of our bodies, and the thick and thin lines, the blood vessels that serve them. Short, lively bursts of pink suddenly jump out from among them in bright flashes like pulsing jolts of electricity.

While Tanaka obviously employed only her concise combinations of circles and lines, she steadfastly concentrated on exploring their relationships and effects on the canvas--from her paintings of the 60s, with their structured arrangements of similarly-sized circles, to compositions based on concentric circles in the 70s, to the dense, busy compositions of the 80s with vivid lines from a short, blunt brush, to the more systematic organization of lines and circles in her works of the 80s and 90s. Like Sol LeWitt, a minimalist who also used industrial materials (Fig. 2 & 3), Tanaka stressed the winding and enclosing effects of lines. Each of her works possesses a unique sense of flowing motion, just as each person's body has the same systems of blood vessels and organs, though differently arranged, and each with its own heartbeat and bloodflow, unique and different. Tanaka uses vinyl paints for the flowing lines in 88A-03, but the visual effect as they intertwine appears like a mass of tangled electrical wires, as circuit pathways added afterwards form new structures over the original patterns. Red, blue, and green are the basic colors that wind and lead our eyes along the arcing networks around the circles, establishing the basic fabric of this work, while Tanaka adds pleasing rhythms through variations in the lines' brightness and width. Atsuko Tanaka skillfully confronts the viewer with these powerful flowing lines, the product of her life's work at transforming and elevating her artistic vocabulary to new heights.

<sup>1</sup> Ashiya, Museum of Art & History; Shizuoka, Prefectural Museum of Art, *Atsuko Tanaka: Search for an Unknown Aesthetic 1954-2000*, Japan, 2001 (page 23)

<sup>2</sup> Anneke Jaspers (Museum of Contemporary Art Tokyo), "The Art of Connecting – Atsuko Tanaka," *Art Asia Pacific* 79 (2012) accessed 22 July, 2016 <http://artasiapacific.com/Magazine/79/TheArtOfConnectingAtsukoTanaka>

「電氣服被解組、融合，昇華為平面畫作後，這個電力裝置透過電線的命題在她力量澎湃的畫作中得到另一種生命。」

- 尾崎信一郎

不論畫幅大小，田中敦子作畫時均甚少豎立起畫布，一來是免卻了顏料淌下，更重要的是她更看重自己身體與畫布的物理性接觸，透過持續的創作探索自我的邊界<sup>1</sup>。藝術家首先在畫面上以大小各異的圓形設置前後，再於圓面上加上交纏的、粗幼不一的線條，簡單運用線面與色彩等基本繪畫元素構建立體深度。圓形被無數的線條纏繞，彷如土星環一樣製造出線與面的間隙。細看網絡上每一條紋路的話，不難發現叢集的線條亂中有序，營造色彩鮮艷的、尤如糖花般的網狀視覺奇觀，讓觀者不禁順藤摸瓜，追溯藝術家下筆的遊蹤。由密集網絡連接的繁密圓圈，物象取自五十年代創作的《舞台服》、《電氣服》、《作品（電鈴）》等作品。

田中敦子利用燈泡、電線、布料組成舞台服裝，成就了著名的電氣服，似罩袍一樣覆蓋全身。在鎢絲與電線這些工業用物料間，她所築構的是實實在在的人體和其他有機物的組織，與及人體處於世界的邊界與延伸。具體派的創始人吉原治良曾評說她的電氣服「明確地指涉人體形態」，一支支的光管從腳邊逐漸向上亮起來，形塑了血液在體內的流動循環；光管的一明一滅間，傳達靈魂那神秘莫測的緣起緣滅。以製作電氣服時的手稿（圖1）作為原點，田中敦子逐漸展開了平面的創作。在《88A-⑨3》中，田中敦子儼如將立體的電氣服拆卸成更為閃爍耀眼的平面版本。流光百轉的霓虹線路看似都會的縮影，

實際卻是田中敦子以視覺隱喻呈現人體系統的特質——交匯的網絡尤如人體組織、線條粗幼彷如各司其職的血管、倏忽出現而跳脫的粉色線條短促而明快，如同觸電一般靈光一剎的脈動。

雖然藝術家只是利用簡潔的線和圓，但從五十年代規整地排列大小相近的圓圈，到六十年代探索同心圓的重疊構圖，至七十年代顯著的鈍筆線條及充盈的構圖，及至八、九十年代較為系統化的線圓組織，田中敦子一路以來專注於探索線條與圓形於畫面上的關係和作用。與同樣利用工業物料的極簡主義藝術家索爾·勒維特相若（圖2-3），田中敦子相當注重曲線所帶來的繚繞感。每一份作品均醞釀著獨特的流動性，就像每個人體內都擁有相類的血管與器官，但組織的方式、心跳與血液的流淌都是各異的。《88A-⑨3》中乙烯基顏料表現流暢的線條，但其交纏的視覺效果就如糾纏為一團的電線，後加的線路都在原先的畫面上形成新的結構。以紅、藍、綠圓為基礎，再以圍繞圓形、弧度相若而迂迴的網絡帶引著視點，奠定《88A-⑨3》的整體脈絡，田中輕巧地調整線條的明度及粗幼，便勾勒出徐疾有致的節奏。如此嫋熟地呈現直面觀眾的、線條流動的力量，實為藝術家窮極一生成功轉化和昇華視覺語言的成果。

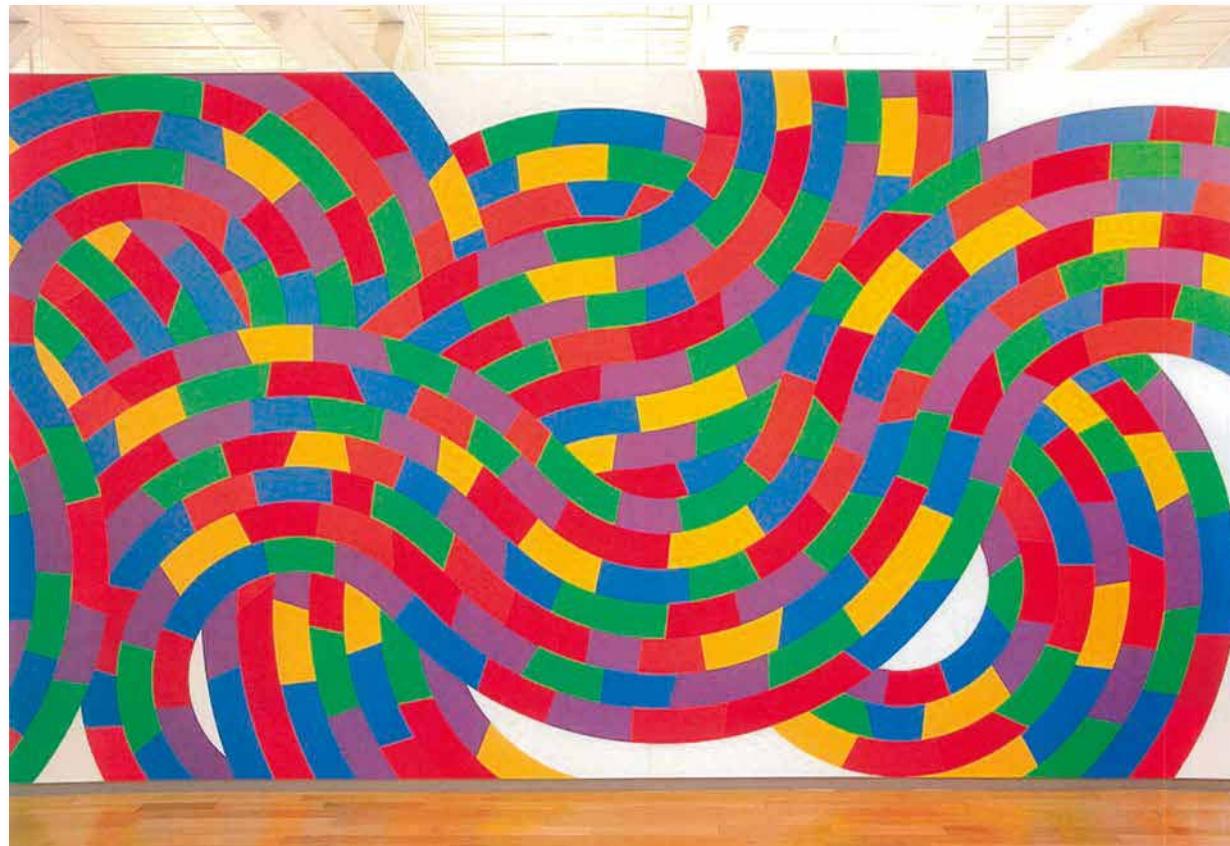
<sup>1</sup> 2001年《田中敦子：尋找未知的美學 1954 - 2000》蘆屋市立美術館、靜岡縣立美術館 日本（第23頁）。

<sup>2</sup> Anneke Jaspers（東京都現代美術館），〈田中敦子：關聯的藝術〉，Art Asia Pacific 79 (2012) (<http://artasiapacific.com/Magazine/79/TheArtOfConnectingAtsukoTanaka>)

Fig. 3 Solomina Sol LeWitt - Wall drawing

© 2017 The LeWitt Estate / Artists Rights Society (ARS), New York

圖3 索爾·勒維特《壁上畫系列》



## Brief Chronology of ATSUKO TANAKA (1932-2005)

1950

- Entered the Art Institute of Osaka Municipal Museum of Art  
入讀大阪市立美術館美術學院

1951

- Entered the Department of Western Painting at Kyoto Municipal College of Art  
入讀京都市立美術學院西洋畫系

1954

- Participated Zero Society exhibition  
參與「零社團」展覽



1956

Atsuko Tanaka, *Electric Dress*, 2nd Gutai Exhibition, 1956

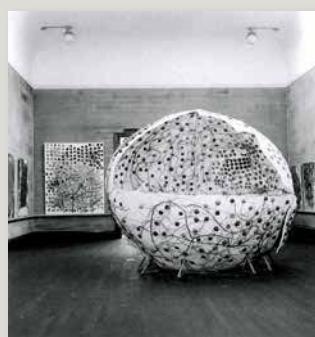
1956 年，田中敦子《電氣服》於「第 2 屆具體美術展」展出

1958

Atsuko Tanaka, *Shining Disk and Dress*, 2nd Gutai Art on the Stage, 1958

1958 年，田中敦子作品《光的輪盤及服裝》於「第 2 屆具體美術舞台展」展出

1959



Works by Atsuko Tanaka, 7th Gutai Art Exhibition, 1959. The painting is now collected by Hyogo Prefectural Museum of Art, Japan

1959 年，田中敦子作品於「第 7 屆具體美術舞台展」展出  
繪畫作品現為兵庫縣立近代美術館藏

1931

- Born in Osaka  
生於大阪

1955

- Join Gutai Art Association  
加入「具體」藝術團體

1957



Work by Atsuko Tanaka, 3rd Gutai Exhibition, 1957

1957 年，田中敦子作品於「第 3 屆具體美術展」展出

BORN

1929

- Born in Matsumoto City  
生於長野縣松本市

1939

- The earliest recorded work in which Kusama incorporated dots  
首次以圓點創作

1948

- Studied Nihonga painting at the Kyoto Municipal School of Arts and Crafts  
入讀京都市立美術工藝學校學習日本畫

1950s

- Became interested in the European and American avant-garde  
開始關注歐、美前衛藝術

1957

- Moved to New York  
移居紐約

1959

- Infinity Nets painting began  
開始創作「無限網」繪畫

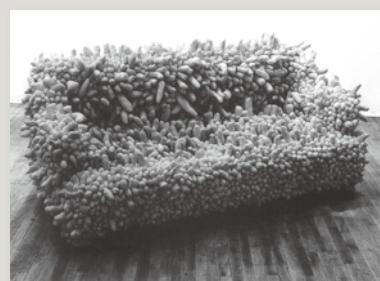


White No. 28, 1960, Christie's New York, 12 Nov 2014, Sold for 7,109,000 USD

《白第 28 號》1960 年作 2014 年 11 月 12 日  
佳士得紐約 成交價：7,109,000 美元

1962

- The use of repetition of pattern in Accumulation No. 2  
運用重複的形狀見於《積累 第 2 號》



## 1961

Atsuko Tanaka, *Work*, 1962  
Takamatsu City Museum of Art  
田中敦子《作品》1962年作 高松市美術館

*Continuite et avant-garde au Japon*, International Center for Aesthetic Research, Turin

都靈 美學研究國際中心「日本的承傳與前衛」展覽

## 1964

Guggenheim International Award Exhibition, Solomon R. Guggenheim Museum, New York  
紐約古金漢國際獎展覽



Tanaka in front of her work, 1964, now in the collection of the Museum of Modern Art, New York

田中敦子及其創作，現為紐約現代美術館收藏

## 1965

*Modern Art from Japan*, Kunsthaus Zurich 蘇黎世美術館「來自日本的現代藝術」

*Nul 1965*, Stedelijk Museum, Amsterdam

阿姆斯特丹 市立博物館「零」展覽

*The New Japanese Painting and Sculpture, San Francisco Museum of Art* 舊金山美術館「新日本繪畫及雕塑」展覽

Left Gutai Art Association along with Akira Kanayama 脫離「具體」藝術團體

## 1975

Atsuko Tanaka, *84B*, 1984, Christie® Hong Kong, 26 November 2016, Lot 10, Sold for HKD 10,260,000

田中敦子《84B》1984年  
2016年11月26日佳士得香港  
編號10 成交價：10,260,000港元

## 1961

Atsuko Tanaka, *Work*, 1962  
Takamatsu City Museum of Art  
田中敦子《作品》1962年作 高松市美術館

*Continuite et avant-garde au Japon*, International Center for Aesthetic Research, Turin

都靈 美學研究國際中心「日本的承傳與前衛」展覽

## 1965

*Modern Art from Japan*, Kunsthaus Zurich 蘇黎世美術館「來自日本的現代藝術」

*Nul 1965*, Stedelijk Museum, Amsterdam

阿姆斯特丹 市立博物館「零」展覽

*The New Japanese Painting and Sculpture, San Francisco Museum of Art* 舊金山美術館「新日本繪畫及雕塑」展覽

Left Gutai Art Association along with Akira Kanayama 脫離「具體」藝術團體



Tanaka® environmental intervention featured in the 1968 film *Round on Sand* (directed by Hiroshi Fukuzawa).

田中敦子於1968年紀錄電影《Round on Sand》(由福澤博執導)

## 1986

*Japon des avant gardes 1910-1970*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris  
巴黎龐畢度現代藝術中心「前衛的日本 1910 - 1970」展覽

## 2013

*GUTAI: Splendid Playground*, The Guggenheim Museum, New York

紐約古金漢美術館「具體：燦爛的遊樂場」展覽

## 1994

*Japanese Art After 1945: Scream Against the Sky*, Guggenheim Museum, New York

紐約古金漢美術館「1945年後的日本：向天納喊」展覽

## 1990

*Giappone all'avanguardia: Il Gruppo Gutai negli anni Cinquanta*, Galleria Nazionale d'Arte Moderna, Rome

羅馬 現代藝術美術館「日本前衛藝術「具體派」50年」展覽

## 1964

*Travelling Life* and macaroni jacket from *Food Obsession* series  
《旅遊生活》與《食物的迷思》通心粉外套

## 1966

Participated in the 33rd Venice Biennale  
參與「第33屆威尼斯雙年展」

## 1967-1969

Concentrated on performances usually involving Kusama painting polka dots on her naked performers  
草間彌生在身體畫上圓點進行表現藝術

Peep Show or Endless Love Show, 1966  
mirrors, colour lights  
1966年「展」或「愛無限展」鏡、燈泡



## 1973

Returned to Japan  
回歸日本



*Infinity Nets Q.N.I.*, 1989. Christie® Hong Kong, 28 November 2015, Sold for 7,000,000 HKD

《無限網 Q.N.I.》1989年作 2015年11月28日佳士得香港 成交價：7,000,000港元



*Cloud Considering*, 1991-1992, Christie® Hong Kong, 28 May 2016, Sold for 19,720,000 HKD

《雲的思考》1991-1992年作 2016年5月28日佳士得香港 成交價：19,720,000港元

All images © Kanayama Akira and Tanaka Atsuko Association © YAYOI KUSAMA

60

## KIM TSCHANG-YEUL 金昌烈

(KOREA, B.1929)

ENS N° 42

signed and dated 'T. Kim 78' (lower right)  
oil on hemp cloth  
150 x 150 cm. (59 x 59 in.)  
Painted in 1978

**HK\$2,600,000-3,800,000**  
**US\$340,000-490,000**

**PROVENANCE**

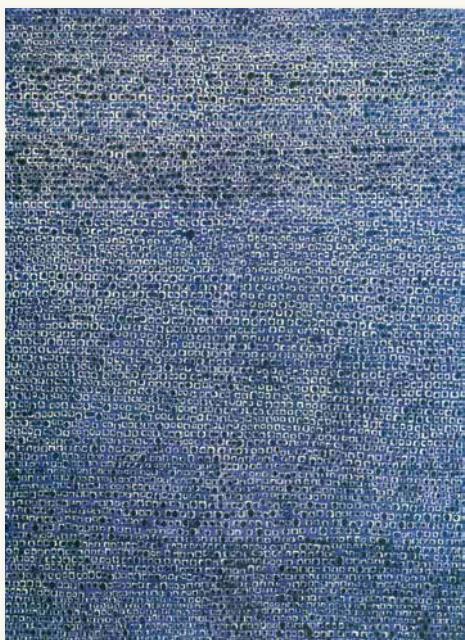
Acquired directly from the artist by the present owner  
Private Collection, Asia

**LITERATURE**

Staempfli Gallery, Kim Tschang-Yeul, New York, USA., 1979  
(illustrated, Plate 67).

I see repetition in terms of Buddhist prayer. You repeat and repeat until it blocks out all other thoughts, and you pass into an empty state. I have thought a great deal about my experiences during the way, and the water drops have become a requiem for the dead. For me, painting can be compared to an act of consolation towards the spirits of the dead, in the same way that one sprinkles water to protect the dead from evil spirits during a Buddhist purification ritual.

- Kim Tschang Yeul



Kim Whan-Ki, *Where, in What Shall We Meet Again*, 1970  
© Whanki Foundation-Whanki Museum  
金煥基《在哪兒，以何種形式，我們會再相遇？》1970 年作

ENS N° 42

油彩 麻布  
1978年作  
款識：T. Kim 78 (右下)

來源  
現藏者直接購自藝術家  
亞洲 私人收藏

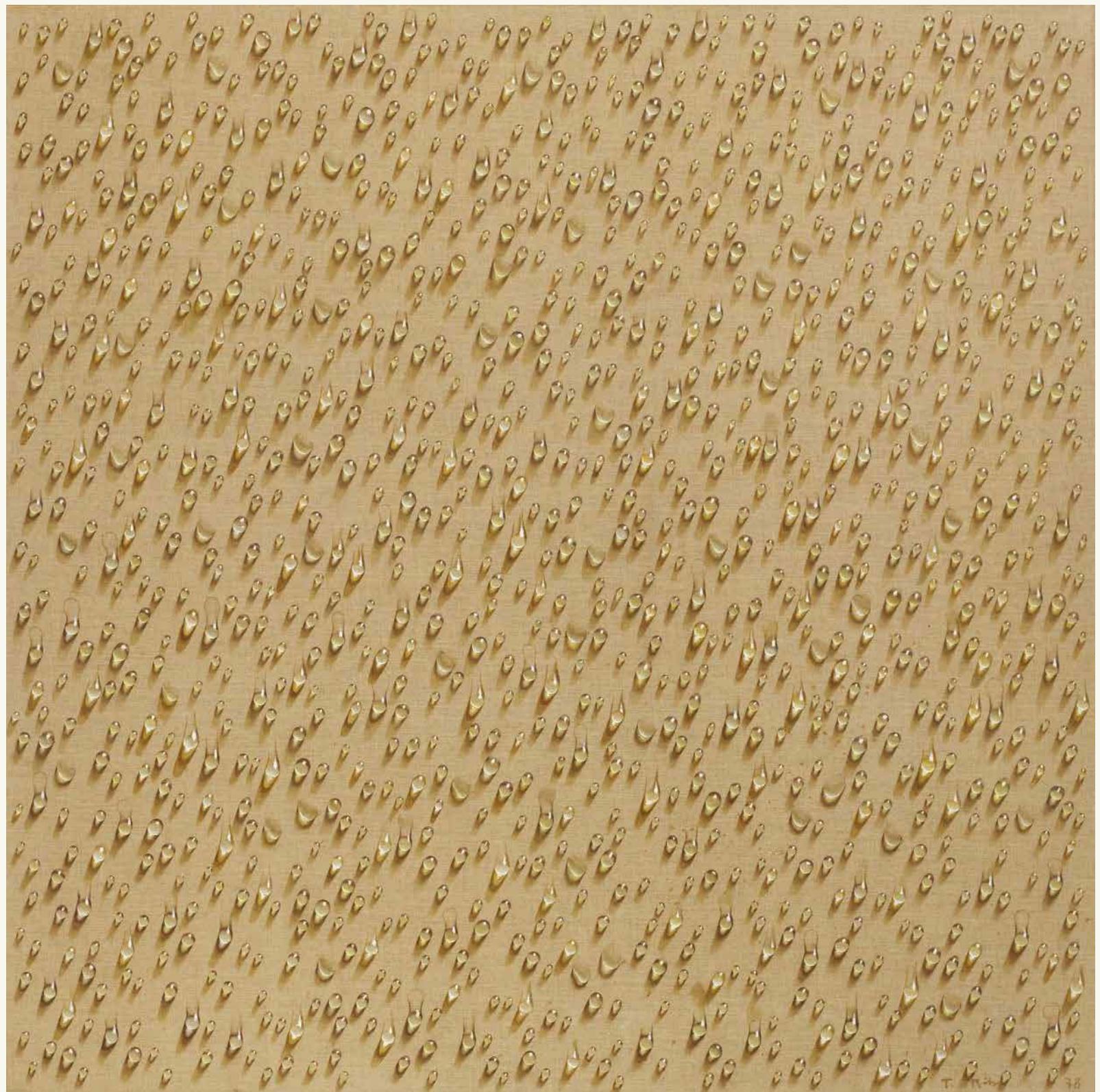
文獻  
1979年《金昌烈》史丹菲利畫廊 紐約 美國 (圖版, 第67圖)

我在佛教禱告中看到不止歇的重複。你一再複述、誦讀，直到你腦袋中所有的思緒都被禱詞鎖於腦海外，進入一種空無之境。在這個過程中，我對自己的經驗多所反思，而水滴成了亡者的安魂曲。對我而言，繪畫可比喻為一種對亡者之靈表達安慰的方式，有如佛教淨化典禮中，保護逝者不受惡靈騷擾的滴水儀式。

- 金昌烈



Watch Video  
瀏覽拍品影片



Born in 1929, Kim Tschang-Yeul learned classical Chinese calligraphy and Asian philosophy from his grandfather. At the same time, Kim was exposed to Western art by his mother, who passionately encouraged his interest in the arts. Influenced by this early education, Kim majored in painting at the College of Fine Arts, Seoul National University, earning his B.F.A. in 1950. He resumed his study at the Art Students League of New York from 1965 to 1968. After completing the course in New York, Kim decided to move to Paris in order to practice his art in a new environment.

Left to right 由左至右：

Kim Tschang-Yeul working on a painting.

© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

金昌烈創作中

Lot 60

Kim Tschang-Yeul,  
*Procession*, 1970, Artist® Collection.

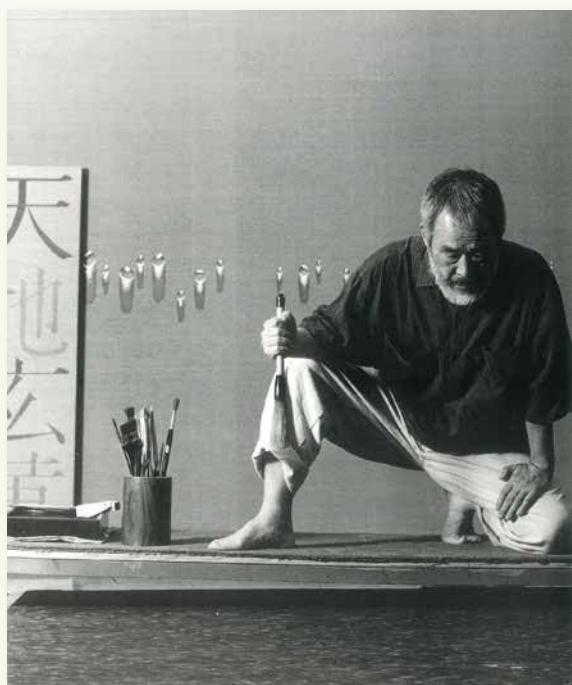
© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

金昌烈《祭典》1970 年作  
藝術家收藏

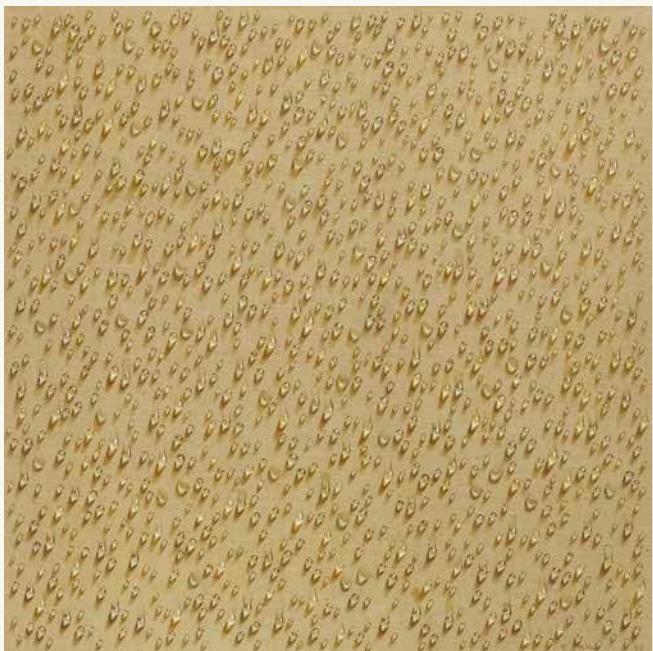
Kim Tschang-Yeul,  
*Night Occurrence*, 1972, National Museum of China

© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

金昌烈《Night Occurrence》  
1972 年作 中國國家博物館



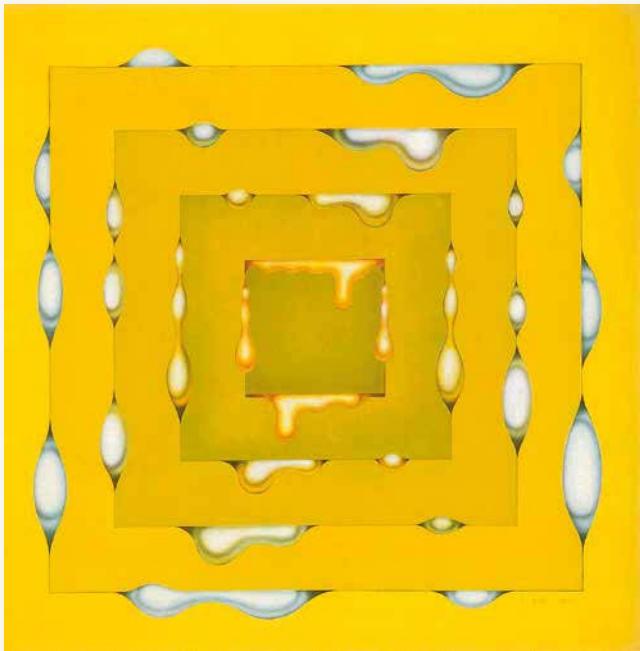
As *ENS N° 42* (Lot 60) featured here epitomizes, the droplets in Kim's works are explicitly tied to the Buddhist notions of water as ritual, spiritual protection, and purification as a metaphor for the evanescence of life. His water drops represent a material manifestation of a monk-like devotion to enlightenment and thus brings the artist in harmony with himself and the world, as in a Buddhist monk's repeated bows and chants in a meditative ritual. The water droplets in Kim's paintings evoke the Buddhist theory that our concrete existence as a self is only an illusion and humans are all destined to disappear just as water droplets will evaporate. As Kim recalls, "I was struck by the emptiness, the nothingness of the water drop, and by its beauty in the



fullness of its refraction and reflection of light, by its significance."

A noted Korean art critic states on Kim's paintings, "Kim gained immediate attention from the art world and the general public as soon as he introduced his water drop paintings for the first time in Korea in the early 1970s. Kim was invited to the numerous important exhibitions in Korea throughout the 1970s and 1980s. It is very interesting to recall that Kim's realistic water drop paintings were included in the numerous exhibitions of Dansaekhwa, Korean monochrome paintings, which dominated the local art scene at that time. Surprisingly, he was hardly invited to the showcases of figurative paintings. It reflects that Kim's painting was not regarded just as an image of water drops. The viewer reads his water drops as a conception not as a mere image."

Kim's work is the result of a search to find a new way of expressing ephemerality while also communicating the concrete sediment of time and history. His exquisite balance of two poles of ephemerality and concreteness and in between demonstrates his sharp conceptualism in existence of being and their relevance to its environment, but most certainly his passion and dedication that is evident in his philosophy and technical dexterity that further extends his art as, equally, his personal form of meditation. A former director of the Galerie Nationale du Jeu de Paume, Daniel Abadie once commented "Far beyond the concept of constructing formal style, Kim contemplates the existence of human beings in the ephemeral world, their roles, the relations between human beings and culture, and the fundamental meaning of existence through his paintings." Abadie's comment



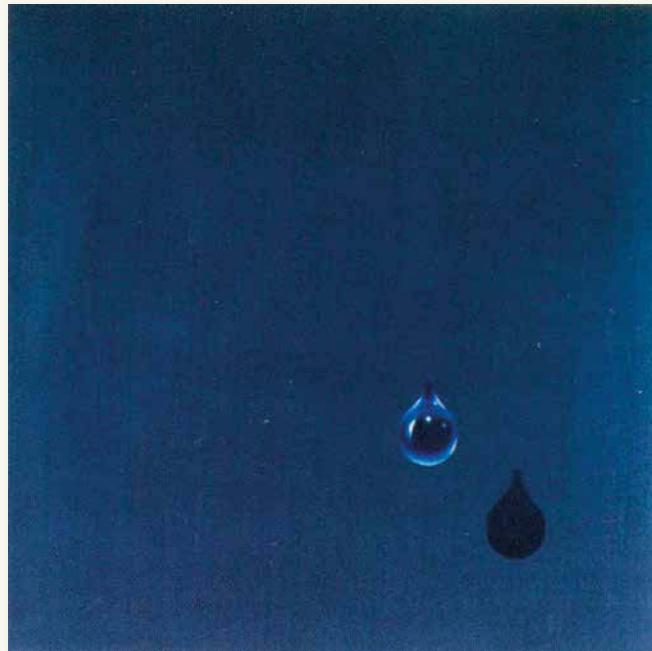
evokes what Lewis Biggs, a former director at Tate Gallery stated, "Kim's painting refer simultaneously to the actual, every day, concrete world and to the metaphoric, potentially cathartic world of his imagery."

Kim's works have been exhibited extensively around the world including the United States, France, Belgium, Germany, China, Japan, and his motherland Korea among many other nations.

生於 1929 年的韓國藝術家金昌烈，從小接受祖父教導，學習古典中國書法和亞洲哲學。在同時，金昌烈也從母親那裡接觸到西方藝術，母親積極鼓勵他培養對藝術的興趣。這些早期教育對金昌烈影響深遠，促使他到漢城國家大學的美術學院就讀，並在 1950 年獲得藝術學士學位。1965 到 1968 年間，他重拾書本，進了紐約藝術學生聯盟。完成了紐約的學業後，金昌烈決定遠走巴黎，希望能在全新的環境精進自己的技藝。

1970 年在巴黎定居後，金昌烈發展出獨特的風格和主題：水滴的表現。他回憶道，「我對不同形狀、大小和表面的水滴所能產生的各色可能性，深為著迷。而我的考量是很實際的。我希望忠實保留水滴原本的形體外觀，以及它們所創作出來的視覺印象。」他在 1988 年東京畫廊的個展目錄中，金昌烈更進一步解釋，「我之所以畫水滴，是因為我想要讓水滴中的一切溶解，重返到無的狀態。憤怒、焦慮、恐懼—我要它們成為空無。」正如此處展出的 ENS N° 42( 拍品編號 60 ) 所體現的，藝術家作品中的小水滴，很明確地與佛學將水作為儀式重心、屬靈佑護、和淨化心魂，以比喻生命無常的概念，有綿密的交集。他的水滴，實質地體現了他對靈性啟蒙一種如僧侶般的敬虔，讓藝術家把自己和世界帶到一個和諧之境，宛若佛家僧侶在冥想儀式中重複地磕拜和誦經。金昌烈繪作中的水滴讓人想起佛理的主張：我們一己的實質存在只是幻象一場，而所有的人類都注定會消失，正如水滴終究蒸發一樣。藝術家回憶道，「我被水滴的空、無所震撼；為它在光的折射和反映之際所展現的豐潤之美、及高遠意涵而深深動容。」

一位著名的韓國藝評家對金昌烈的作品提出以下看法，「他在 1970 年初首次於韓國推出水滴系列後，迅速獲得藝壇及大眾的矚目。在整個 1970 年和 1980 年代，他受邀參加許多重量級展



Selected venues are the Gwangju Museum of Art in Gwangju, Korea, National Taiwan Museum of Fine Arts in Taichung, Taiwan, National Art Museum of China in Beijing, China, Sakamoto Zenzo Museum of Art in Kumamoto, Japan, Tate Liverpool in Liverpool, England, Galerie Nationale du Jeu de Paume in Paris, France. Kim was awarded the Commandeur medal, the highest honour of the Ordre des Arts et des Lettres by French government in 1996.

覽。有趣的是，那時金昌烈的寫實水滴畫，被涵括在無數個韓國單色 ( Dansaekhwa ) 繪品藝展中，這種藝術類型是當時地方藝壇的主流。而頗出人意料之外的是，他很少獲邀去參加具象畫展。這反映了金昌烈的畫作並不被視為只是一張水滴的形象而已。反之，觀者閱讀體識到水滴所代表的一種概念，並非僅是一個形象。」

金昌烈的作品，是一場藝術家的尋旅，欲以新方式表達生命短暫無常，也要傳達時間和歷史的實質沈積。他在朝生暮死和具體確實的兩極中，嫋巧地拿捏平衡，在這兩個境域之間明述了他對生命存在的敏銳概念論，以及它們與環境之間的關聯；而更確定地是，他對藝術的熱忱和投注，實在地顯示於他的哲思和熟巧的技藝中，讓藝術同等地延伸為冥想神遊過程的個人構塑。丹尼爾·阿巴迪，國立網球場現代美術館的前館長，曾如此評論道：「金昌烈的藝術超越了形式和風格的構築概念；他透過繪畫思忖著人類在這個短暫世界中的存在、他們的角色、人類和文化之間的關係、以及生存的基本意義。」阿巴迪的評論讓人想起泰特現代藝術館的前館長，路易斯·畢格斯的論述：「金昌烈的畫同時指涉了一個實際的、每日的具體世界，以及他意象中一個譬喻性、有淨化人心潛力的場域。」

金昌烈的作品在全球各地都出展過，展出地點包括了美國、法國、比利時、德國、中國、日本、他的祖國韓國、以及許多其他國家。而展出地點均為精選場館，像是韓國光州藝術博物館、位於台灣的台中國立台灣美術館、中國北京的中國美術館、日本熊本市的小國町美術館、英國利物浦的泰特利物浦近代美術館、和法國巴黎的國立網球場現代美術館。金昌烈在 1996 年獲頒法國政府所贈的「司令勳位」，是該國藝術與文學勳章的最高榮譽。

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## YAYOI KUSAMA 草間彌生

(JAPAN, B.1929)

### *Infinity Nets B.Z.A. 1960*

signed, dated and titled 'yayoi Kusama 1960 INFINITY NETS, B.Z.A.' (on the reverse)  
acrylic on canvas  
64.3 x 52.5 cm. (25 5/8 x 20 5/8 in.)  
Painted in 1979

**HK\$3,200,000-4,800,000**  
**US\$420,000-620,000**

#### PROVENANCE

Private Collection, Asia

The work is accompanied by a registration card issued by the artist@ studio.

### 無限之網 B.Z.A. 1960

簽名 : yayoi Kusama (畫背)

壓克力 畫布

1979年作

來源

亞洲 私人收藏

此作品附藝術家工作室所簽發之藝術品註冊卡

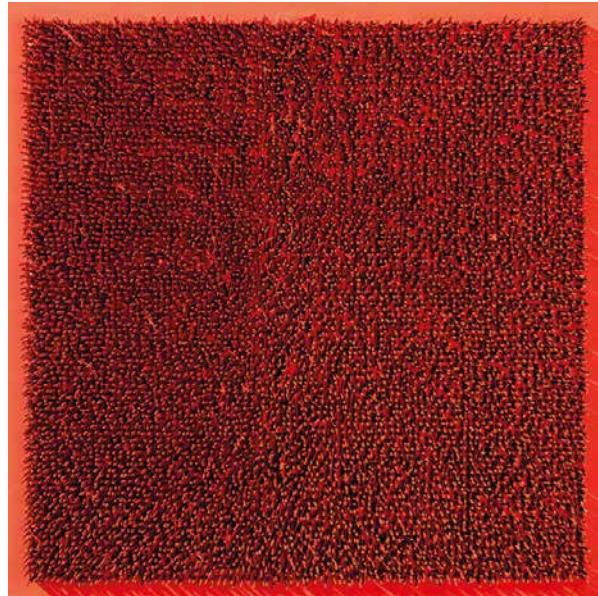
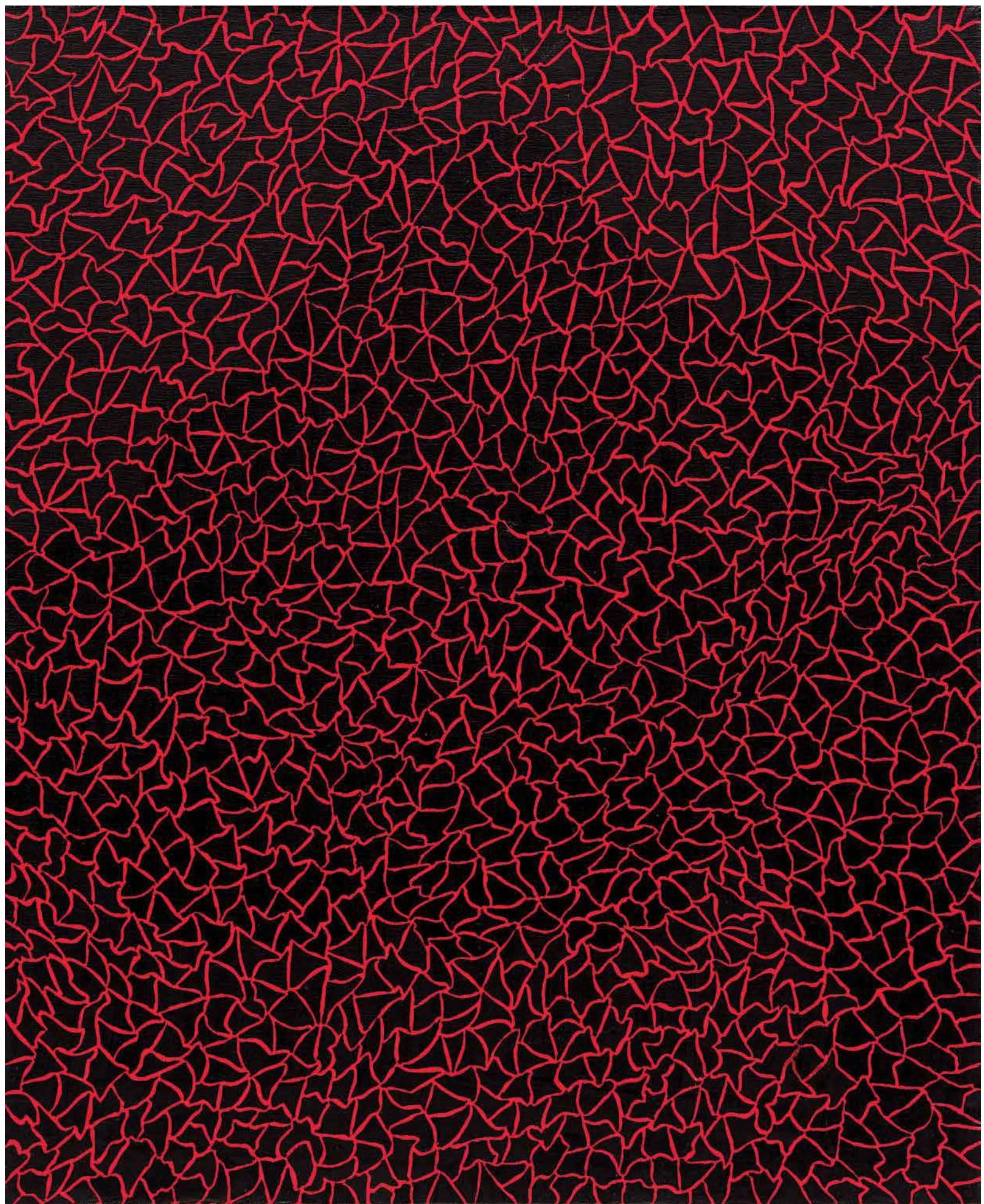


Fig. 2 Bernard Aubertin, *Clois n. 727*, 1969, Christie@ Amsterdam, Post-War and Contemporary Art, 7-8 April 2014, Lot 188, Sold for Euro 22,500 (USD 30,963)

圖 2 伯納德·維伯丁《釘子 第 727 號》1969 年作 佳士得阿姆斯特丹 2014 年 4 月 7 日 -8 日 編號 188 成交價：22,500 歐元 (30,963 美元)

In 1957, the intrepid Yayoi Kusama was confronted with an unfamiliar culture when she travelled to the United States by herself. During the 1950s and 1960s, the United States was the eye of the maelstrom that was the international art world. In the face of language barriers and cultural differences, art became the sole channel where she could convey her true self. Not only did she devote herself to painting, other media-such as literature, installation, video, fashion, and performance - also became outlets where she could direct her abundant creativity. Her daily struggles, conflicts, explorations, and encounters became the fertile soil where her personal ideology grew. She was influenced by myriad of artistic movements such as Abstract Expressionism, Minimalism, Kinetic Art, German Zero Art, and New Wave. Yet, that art critics and scholars have a difficult time classifying her in a particular style is a testament to her originality.



Yayoi Kusama left the intense New York art world and returned to creatively conservative Japan in 1973. There she voluntarily admitted herself to a mental hospital where she set up a studio to develop a prolific career as an artist. Kusama experienced hallucinations since she was young - when she was ten years old, she saw pattern of dots spreading from the table cloth, to the chair, and all the way to sky. These hallucinations were a devouring experience, but she combated this condition with an obsessive zeal in creating art that demonstrated her mental fortitude. At 84 years of age, Yayoi Kusama

once declared, "Through the process of making art, I developed a determination that kept me fighting through the labyrinth of life. It is the reason why I am still alive today." Art kept her life anchored, and it gave her the courage to tirelessly create.

Her talent and impulse to create gave her the opportunity to transcend her personal conditions into an astonishingly progressive artistic language.

*Infinity Nets* first appeared in Yayoi Kusama's canvas in 1948.<sup>1</sup> This theme bore witness to the evolution of the artist's career for over 60 years. The change in her mental condition introduced many variations on this fundamental and minimal motif. It is an indicator of Kusama's artistic exploration and mental state throughout the different periods of her artistic development. This all-encompassing net not only covers the physical world in front of the artist, through Kusama's repeated execution, it also releases the artist's mental image of an infinitely expansive dimension.



Top to bottom 由上至下：

Yayoi Kusama in New York studio,  
c. 1961

©YAYOI KUSAMA

草間彌生約 1961 年攝於紐約的工作室

Fig. 5 Jean Dubuffet, *Aire ponctuée (Punctuated Area)*, 1960, Christie's Amsterdam, 11-12 April 2017, Lot 6, Sold for Euro 47,500 (USD 50,494)

© 2017 Artists Rights Society (ARS), New York / ADAGP, Paris

圖 5 讓·杜布菲《標點區域》

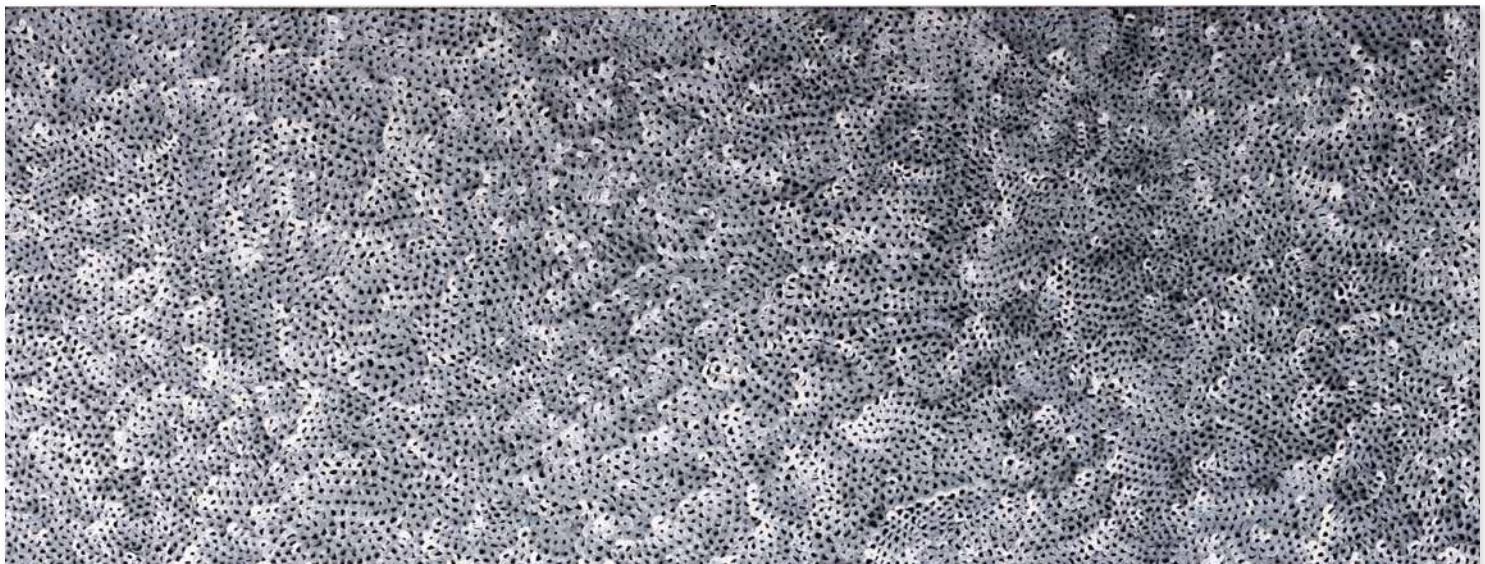
1960 年作 佳士得阿姆斯特丹

2017 年 4 月 11 - 12 日 編號 188

成交價 47,500 歐元 (50,494 美元)

Similar to the *Infinity Nets* from the 1950s to the early 1970s, *Infinity Nets B.Z.A. 1960* (Lot 61) features Kusama's signature composition that is both dazzling dense and painstakingly executed. Yet, the net in this work departs from visual representations of Kusama's hallucination - it has been anthropomorphised through repetition. In early *Infinity Net* works, the artist employed a half-circle brushstroke that resembling a crotchet stitch. The negative space between the brushwork forms a network of dots that represents the artist's visual world (Fig. 1). Painted in 1970s, the shapes in *Infinity Nets B.Z.A. 1960* have evolved into an angular and geometric network akin to scales. The compulsively repeated motif continues to multiply and transform. Its ceaseless proliferation represents the spiritual self of the artist at the time. The sharp edges of the lines are aggressive and advancing. This insolent attitude in representation is similar to Kusama's phallus pieces - the artist uses the sea of soft sculptures to resist her fear of sex. The red lines of the *Infinity Net* crisscross the black background. Its vitality is evident within the contraction and expansion in the composition where the staggered movements form an orderly space. Like Bernard Aubertin's red paintings (Fig. 2), Kusama's work also references her own physical body. In *Clous n. 727*, Aubertin centres the piece around the materiality of the medium and uses the nails to form the net. It is subsequently slathered with red paint to imitate the consistency of blood. Likewise, through the physical act of repetition, Kusama injects





every line with obsessive compulsion so that her spirit can infinitely extend. Teetering between examining the meaning of physical existence and interpreting the significance of representing the physical body, the two artists achieved a universal vocabulary that uses line, form, and color to express the beauty in violence. Between tension and release, *Infinity Nets B.Z.A. 1960* forms a rhythm that resonates with the cycles of creation and annihilation in the natural world.

Despite its obsessive tendencies, the lines in *Infinity Nets B.Z.A. 1960* possess the cadence of embroidery rather than the rigidity of mechanical reproduction. The irregularities and unsteadiness in the lines highlight the presence of human touch. The minimal composition weaves a magnificent visual experience featuring only red and black. Its ability to momentarily transfix the viewer's gaze is reminiscent of Minimalist Frank Stella's compositions (Fig. 3) or Kinetic artist Victor Vasarely's pursuit of a hypnotic space (Fig. 4). Paradoxically, Kinetic artists and Minimalists sought to demonstrate perfection through impeccable compositions and visual movement. Yet, Kusama's works exist between lines of structure, and the brushwork undulates in an organic rhythm that lures the gaze of the viewers into its massive net. Looking at each red line independently, they appear to be consciously imitating the previous stroke. At the same time, the continuing stroke seems to flow along a different track. Similar to the rambling black lines in Jean Dubuffet's

painting (Fig. 5), they demonstrate a strong sense of humanity and an idiosyncratic sense of abstraction. It is exactly this sense of "persistent imperfection"<sup>2</sup> that asserts the artist's presence in Kusama's works. Amidst the order in *Infinity Nets B.Z.A. 1960*, there is an unmistakable disorder and imbalance that faithfully reflects the chaotic mental state of the artist.

Yayoi Kusama accepts the imperfect nature of human beings and transforms it into a visual feast and mental image that resonates with every viewer. Painting is a salvation that unites the physical and spiritual realm. Kusama masterfully balances order and disorder. This intricately harmonious concerto of abstraction invites the viewer into the world of the majestic Infinity Net.

<sup>1</sup> Laura Hoptman (Yayoi Kusama: A Reckoning) Phaiston Press Inc. "Yayoi Kusama" London, United Kingdom, 2000 P. 72

<sup>2</sup> Ibid, P.70

Top to bottom 由上至下：

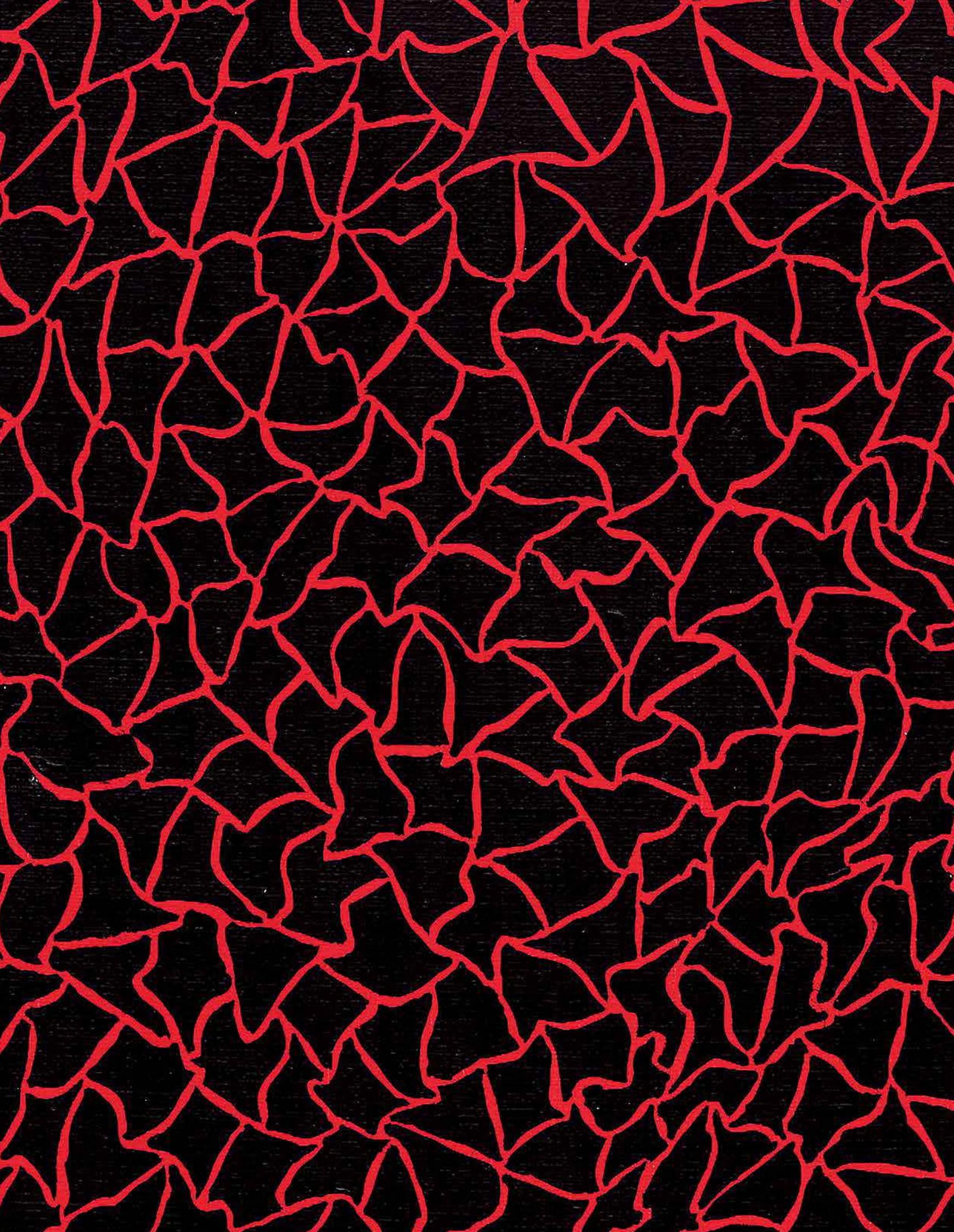
Fig. 1 Yayoi Kusama, detail of *Infinity-Nets WHXOTLO*, 2006, Christie's Hong Kong, 22 November 2014, lot 65, sold for HKD 18,040,000 (USD 2,325,251)

© YAYOI KUSAMA

圖 1 草間彌生《無限之網 WHXOTLO》(局部)佳士得香港 2014 年 11 月 22 日 編號 188 成交價：18,040,000 港元

Fig. 3 Frank Stella, *Gu Variation II*, 1968  
© 2017 Frank Stella / Artists Rights Society (ARS), New York  
圖 3 弗蘭克 · 斯特拉《變異 II》  
1968 年作





特立獨行的草間彌生在 1957 年隻身前往美國，獨自一人面對陌生的國度與文化，處於五、六十年代於美國和歐洲世界藝壇的漩渦。語言不通加上迥異的文化背景，藝術就是唯一傳達真實自我最直接的方法。除了潛心於繪畫，其他藝術表達形式如文學、裝置、電影、時裝、行為表演等均成為她宣洩豐沛的創作能力的渠道。她每天所經歷的掙扎、碰撞、探新與成長，都成為日後舒活個人意念的養分。她接受各方藝術流派如抽象表現主義、極簡主義、動態藝術、德國「零」藝術及新浪潮的洗禮，擷取各派系的精神，但藝評家與學者仍未能把她明確地歸入任何一個藝術流派，可見其創作的獨特性。

草間彌生於 1973 年離開紐約激越的藝術交流，重回創作風氣相對保守的日本，甚至在 1977 年自願住進了精神療養院，建立工作室與長久堅持創作的日常習性。她自幼備受幻覺壓迫，十歲時看見圖案從桌布蔓延到桌邊、椅子，甚至天空也出現圓點。幻覺像一張巨網包覆她的世界，無處躲閃，但她卻以強迫性的創作展現出比任何人更為自由的精神維度。草間彌生在八十四歲高齡時曾言：「通過創作藝術，我得以在人生的迷宮中持續奮鬥，並得以存活到今天。」藝術作為她依存於世的重錨，孜孜不倦的創作帶來存活的勇氣，使藝術家忘卻自我與萬物消融為一，澎湃的創作本能與天賦將自身局限昇華成驚人的前衛藝術語言。

「無限之網」從 1948 年起出現於草間彌生的畫布上<sup>1</sup>，見證著藝術家生涯上歷經超過六十年之久的發展與演變。她當時的心理與精神狀態的轉變，令此極簡而純粹的命題出現了多種變奏，深入地為草間彌生每一時期的藝術探索與內心世界留下註腳。種種鋪天蓋地的網絡不但包覆了藝術家眼前的物理世界，藉由重複地繪畫網絡，草間彌生更釋放出個人心象，建立無限延伸的空間。

《無限之網 B.Z.A. 1960》(Lot 61) 與五十年代至七十年代早期的「無限之網」同樣具有藝術家的密集勞動、令人眼迷目眩的複雜性，但已脫離重現視覺幻象的再現，演化為具人性的重複。早期的「無限之網」多數為鉤針式的半圓筆觸，網絡線條之間的空隙，刻畫的可謂藝術家眼中所見的圓點世界(圖 1)，繪於 1979 年的《無限之網 B.Z.A. 1960》卻已經嬗變成如同鱗片般的幾何稜角網絡，網的命題在強迫性的重複之中一直增生、繁殖、演變，生生不息地蔓延成為藝術家當時的精神自我。邊緣銳利的網線帶有侵略性，步步進逼，這種張狂的表現手法與藝術家以排山倒海的陽具軟雕塑來面對性的恐懼互通。如血管般延伸的紅線在黑色背景中積疊湧動，彷彿具生命力般拉緊或放鬆間距布局的疏密變化，拉踞成錯落有致的空間。與伯納德·維伯丁 (Bernard Aubertin) 的紅色畫作(圖 2) 同樣參照自身肉體。維伯丁於《釘子第 727 號》中以物料為軸，用釘子製網，然後覆上紅色顏料以營造血漿的濃稠感；草間彌生則在每一筆線條上傾注精神、觀照靈肉的無限延伸。兩位藝術家搖擺於身體的存在意義，將對肉身的詮釋過濾為去意義化的圖像，成就普世的視覺語彙，以線條、形態、色相表現暴烈美。《無限之網 B.Z.A. 1960》在一鬆一緊之中構成律動，與肉身的一呼一吸、所處的自然世界的一生一滅遙相和應。

《無限之網 B.Z.A. 1960》中如繡如織地延展的線條雖然帶著強迫性，卻不流於機械性的重複，其不規整的、徐徐震顫的本質彰顯人性的存在。她以簡約平整的構圖，只憑有限的紅黑兩色織就華麗的視覺經驗，瞬間吸引觀者視線停駐的效果仿若極簡主義派藝術家弗蘭克·斯特拉 (Frank Stella)(圖 3) 建構的視覺錯象、又或動態藝術家維克多·瓦薩雷 (Victor Vasarely) 所追求的眩迷空間(圖 4)。但弔詭之處在於動態藝術流派或極簡主義藝術家所呈現的是絕對性的完美，以結構性的無瑕佈局營造迷離的視覺動態；草間彌生則浮盪於結構與出軌之間，網絡呈現隱約而又有機的節奏，魅惑觀者將視線投進其浩瀚的網絡。獨立地觀察每一筆紅線，它猶如有意識地模擬上一筆，在接續的重複中卻矛盾地流進不一樣的軌跡。近乎絮絮叨叨的筆觸蠢蠢欲動，這張天羅地網隨之漸漸漫開，與讓·杜布菲 (Jean Dubuffet) 的黑線運用(圖 5)同樣展示一種人性化的、具強烈個人風格的抽象。正是這種「持續的不完美感」<sup>2</sup> 使得她的畫作透露藝術家本身的存在。《無限之網 B.Z.A. 1960》紊亂之中有著秩序，同時帶有失衡感，忠實地反映藝術家縱橫於亂象中的精神狀態。

草間彌生把生而為人的不完美與局限，轉化為每一名觀者都能夠產生共鳴的心象寄託與視覺饗宴。繪畫成為救贖，延伸成靈性的空間與世合一。草間彌生巧妙地協調了秩序與亂序，演繹出微妙而和諧的抽象協奏曲，邀請觀者進入她那壯闊多元的「無限」世界。

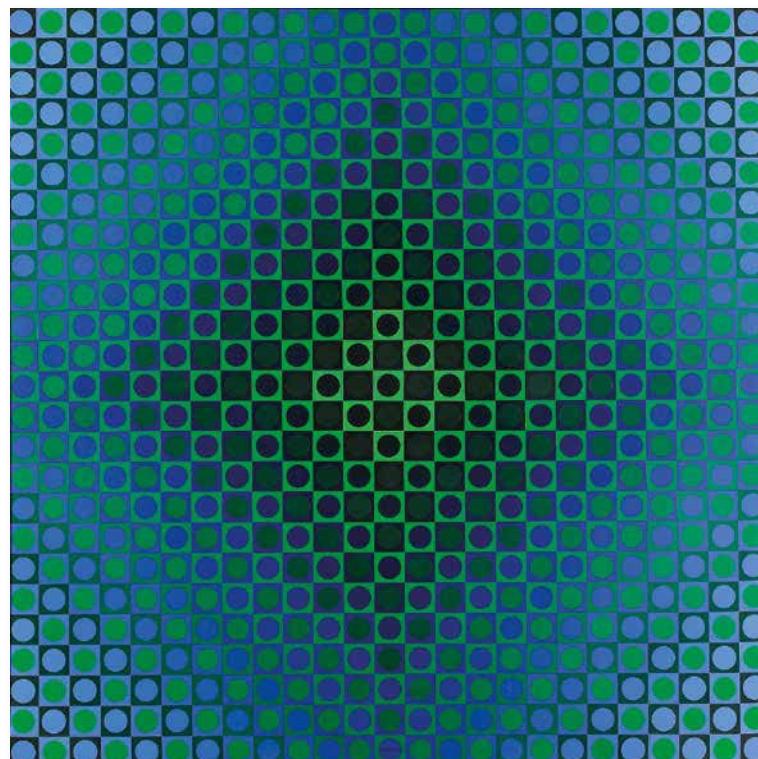
<sup>1</sup> 劳拉·霍普曼〈草間彌生：覺醒〉於 2000 年《草間彌生》菲登出版社 倫敦 英國 頁 72

<sup>2</sup> 同上，頁 70

Fig 4 Victor Vasarely, *Boglar-1*, 1966, Christie® Amsterdam, 11-12 April 2017, Lot 4, Sold at Euro 302,500 (USD 321,567)

© Victor Vasarely

圖 4 維克多·瓦薩雷《博格爾-1》1966 年作 佳士得阿姆斯特丹 2017 年 4 月 11 日 -12 日 編號 188 成交價 302,500 歐元 (321,567 美元)



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## YU YOUNG 余友涵

(CHINA, B. 1943)

### Abstract 1990-1

dated '1990', signed in Chinese (lower right)  
acrylic on canvas  
99 x 122.5 cm. (39 x 48 1/4 in.)  
Painted in 1990

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

#### PROVENANCE

Acquired directly from the artist by the present owner  
Private Collection, Asia

### 抽象 1990-1

簽名：余友涵 (右下)  
壓克力 畫布  
1990年作

來源  
現藏者直接購自藝術家  
亞洲 私人收藏

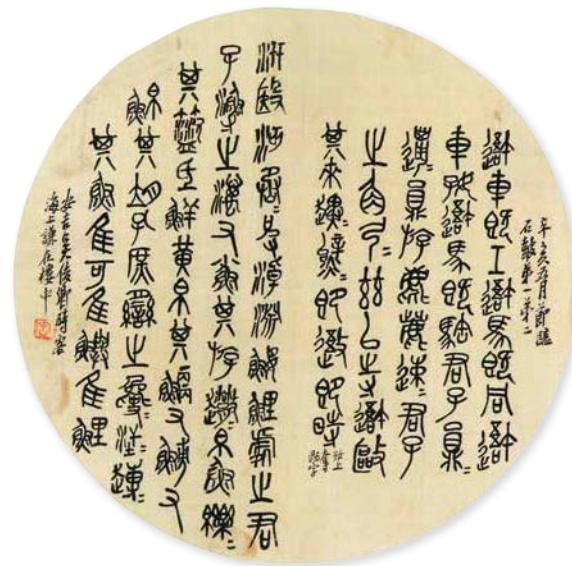


Fig. 1 Wu Changshuo, Stone Drum Text.

圖 1 吳昌碩 石鼓文

Yu Youhan's *Abstract 1990-1* (Lot 62) is a monochromatic work with a strongly defined compositional structure. A horizontal band of dots and dashes stretches across a white field, rendered in a style reminiscent of classical Chinese ink paintings. Like ink applied to paper, the acrylic paint that Yu uses is diluted and allowed to soak into the fibres of the canvas, producing an effect that combines precise control with random chance. Areas where the natural spread of ink has produced vertical drips contrast with the overall horizontality of the work's composition, giving the work an expressionistic freedom modulated by random effect. The entire work thus incorporates the Taoist principles of *ziran* (naturalness) and *wuwei* (nonaction) into its execution and final result.

Black and white, dark and light, yin and yang – these are the principles captured in Yu's work. "I feel that black and white are colours that represent solemnity and respect, suitable for the "circle" series as they represent the basic movements of the universe in an abstract, symbolic and systematic way." According to Taoist philosophy, *qi* describes the flow of energy that surrounds and sustains all living things, and Yu's paintings resemble visualizations of a cosmic current, encapsulating all things.

Yu spent a great amount of time imitating calligrapher-painter Wu Changshuo's shigu calligraphy, also known as stone-drum script (Fig. 1). Stone-drum script – named for the drum-shaped stone blocks that bear such inscriptions – is the oldest surviving form of stone-carved text China.





Lot 62 Detail 局部

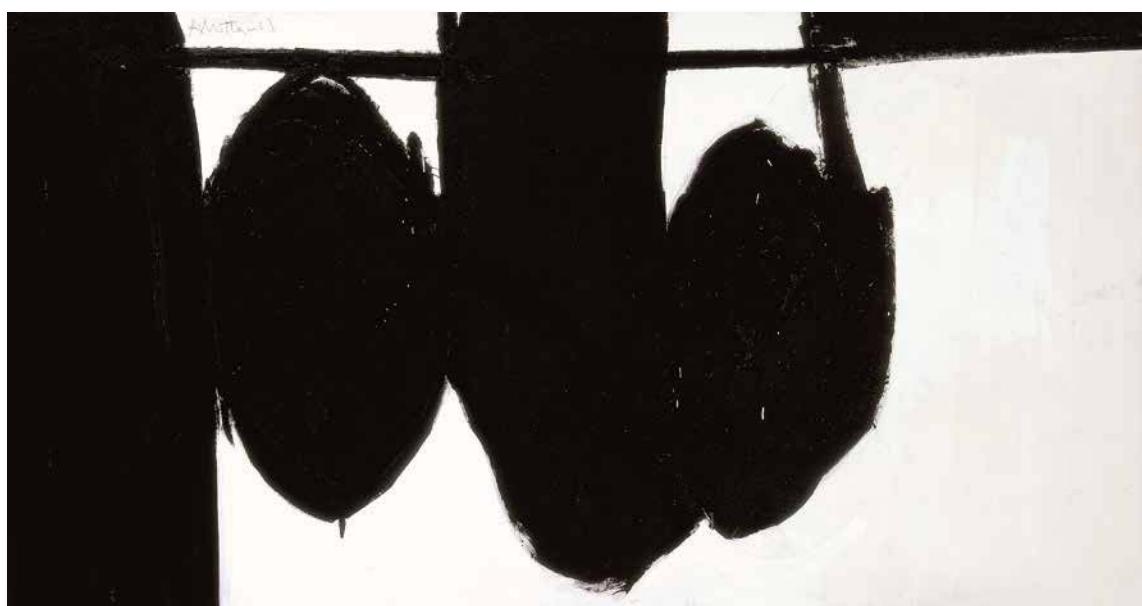
Fig. 3 Robert Motherwell, *Elegy to the Spanish Republic no. 71*, 1961. Christie's New York, 10 November 2004, Lot 24. Sold for \$2,919,500 USD.

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圖 3 羅伯特·馬瑟韋爾《西班牙共和国挽歌 71》1961 年 佳士得紐約 2004 年 11 月 10 日 編號 24 成交價 \$2,919,500 美元

Shigu script is classified as a transitional form of writing, a step along the evolution from Great seal script to Lesser seal script. Playing a pivotal role in the history of calligraphy, generations of calligraphers have regarded shigu as an important model in the learning of seal script. The calligraphic forms primarily take on a rectangular shape, dignified and solemn. In steady strokes, the stone and the form, the poem and the words, seamlessly merge as one,

exuding a quaint yet vigorous beauty. Wu Changshuo's stone-drum script masterfully marries calligraphy and ink painting, allowing the powerful brush movements, the nimble handling of the original engraver, and the compositional arrangement of the inscription to enter his work, where the expressive brush strokes evoke an energetic momentum that is both firm and flexible. Yu Youhan imbues these traits into his abstract paintings, incorporating principles acquired



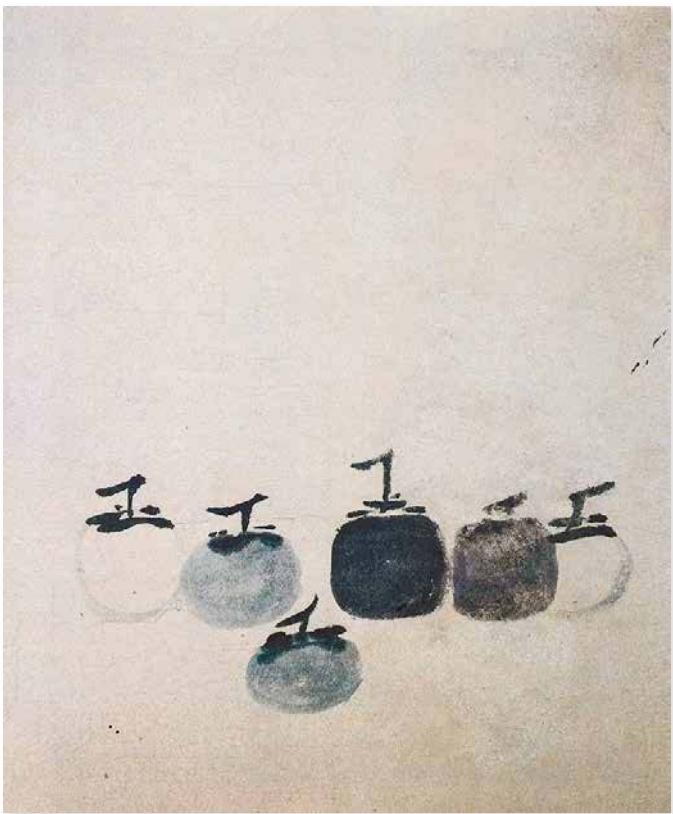


Fig. 2 Muqi Fachang, *Six Persimmons*, Song Dynasty 13th Century, China  
圖 2 牧溪法常《六柿圖》中國 13 世紀 宋朝

through long hours of studying Wu® masterworks. Filled with calligraphic and expressive qualities, this ingenious combination has become the artist® unique vocabulary. Yu's canvas is home to serenity and pureness, on which dots and lines move with vibrancy—brush strokes and colour traces pulsating with rhythm and emotion.

The interplay of positive and negative space in *Abstract 1990-1* echoes the compositional principles espoused by traditional Chinese painting theory, in which "leaving space" in the form of unpainted areas is regarded as a critical part of achieving a balanced composition. Muqi's famous painting *Six Persimmons* painted in the 13th century during the Song dynasty (Fig. 2), exemplifies the role of negative space, as the emptiness surrounding the six simple shapes highlight and define their existence. Absence is counterbalanced with presence, allowing the viewer's eye to rest as it wanders over the canvas surface, and focus on the skill of the painter's sparing brushstrokes. The horizontality of *Abstract 1990-1* is also reminiscent of Chinese handscrolls, designed to be read from right to left, viewed section by section. Yu's careful arrangement of dots and lines draws the viewer's eye along the length of the canvas, reinforcing the work's connection with language and writing in its many forms.

From abstraction, to pop, to landscape paintings, and back to abstraction, Yu Youhan's artistic output has undergone at least six transformative stages. The diverse series of works alternate in parallel, let them be figurative or abstract, they are mere cosmetic nuances to the artist, who has continually evolved through his decades-long career while harking back to his earlier styles. But one thing remains immutable—his impeccable sense of cultural trends, constantly observing the societal changes with crystal clear eyes. As Yu once said, ©want my abstract works to embody more than just social reality, but the interrelation of nature and humankind. My paintings are like non-linear thinking—an interrupted thought will be continued elsewhere.©

余友涵《抽象 1990-1》(拍品編號 62)是一幅構圖清晰的黑白作品。余友涵招牌的黑線在白色的背景下劃成一道橫間，其風格讓人想到傳統中國水墨畫。就如在紙上賦墨，余友涵把膠彩稀釋，使之滲入畫布纖維之中，營造融合精確而隨機的效果。墨在畫面自然的暈染，形成了與水平構圖對比的垂直點滴，為作品營造出隨機的表現自由，在創作方法中融匯了道家的自然無為思想。黑白、光暗、陰陽，這些元素都為余友涵的作品所捕捉。「我認為黑和白是代表莊嚴肅穆的色彩，很配合圓這系列，因為它以一個抽象、形象及系統性的方法表現宇宙的律動。」根據道家思想，氣是包圍及滋潤萬物的能量的流動，而余友涵的畫作就如把這無所不包的宇宙流動描繪出來。

余友涵曾經用大量時間臨摹吳昌碩的石鼓文(圖 1)。石鼓文是中國最早的石刻文字，因其刻石外形似鼓而得名。石鼓是由大篆向小篆衍變而又尚未定型的過渡性字體，在書法史上起著承前啟後的作用，因此被歷代書家視為習篆書的重要範本。其書法字體多取長方形，體勢整肅，端莊凝重，筆力穩健，石與形，詩與字渾然一體，充滿古樸雄渾之美。吳昌碩的石鼓文將書法與國畫相結合，把書法篆刻的行筆、運刀、章法融入繪畫，畫風具有金石味，筆法氣勢雄厚，剛柔並濟。而余友涵則是將從長期研習吳昌碩作品時養成的書寫性及表現力放入抽象繪畫當中，這種巧妙的組合成為了藝術家獨有的繪畫語言，使作品畫面靜謐、純粹，點和線條帶著力量感，筆觸塗抹及色痕流淌間的節奏和情緒表達充滿了意蘊。

《抽象 1990-1》的黑白空間互動呼應了中國傳統畫論提倡的構圖方法，其中「留白」一項，更被認為是達致構圖平衡的重要部分。牧谿於十三世紀宋代所畫的《六柿圖》(圖 2)，即表現了留白的重要性，六個代表柿子的簡單圖形周圍的虛空，為其中的形象賦形。有無相生，使的觀者目光在畫布上遊移之時，可以稍事休息，更可聚焦畫家的逸筆草草。《抽象 1990-1》的橫向構圖，亦令人想起中國傳統的手捲，這形式的展示由右讀到左，局部細看。余友涵對點線的小心安排引領觀者橫向欣賞畫作，加強了作品與文字和書寫的不同方式的關聯。

從抽象到波普，再到風景創作，後又回歸到抽象，余友涵的作品至今經歷了至少六個階段，不同系列的作品相互交替平行，題材或是具象抽象與否，對藝術家來說其實只是表面上的差異，在這幾十年的藝術生涯裡他不斷鑽研推進，又不斷回歸，卻始終緊貼文化思潮，對社會的走向保持著清醒的目光。正如余友涵曾說過的「我的抽象作品不僅僅容納社會的縮影，更想表現自然與人的縮影，就像跳躍性的思維，這里中斷的思維會在另一端重新繼續下去。」

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LEE UFAN 李禹煥

(KOREA, B.1936)

DIALOGUE 2007

signed 'L. Ufan', dated "07" (on the lower right side);  
signed 'Lee ufan', titled 'Dialogue 2007' (on the reverse)  
oil and mineral pigment on canvas  
227 x 182.5 cm. (89 3/8 x 71 7/8 in.)  
Painted in 2007

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

對話 2007

油彩 顏料 畫布  
2007年作  
款識：L. Ufan 07 (右下畫側)；Dialogue  
2007 Lee ufan (畫背)

來源  
英國 倫敦 Lisson畫廊  
法國 私人收藏 (現藏者購自上述畫廊)

PROVENANCE

Lisson Gallery, London, UK

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

In any case, expressive action begins with sensing a rupture in existence. The desire to eliminate this gap and become fused with existence itself becomes the will to create art. Various kinds of expression are tested while seeking a world of existence with a sense of unity, where what is seen, felt, and thought coincides with what exists.

- Lee Ufan

無論如何，藝術創作的表達，均始於一種對於生命缺口的意識。那份抹除缺口、與生命中心融合的慾望，驅使我們創作藝術。我們嘗試各種表達方式，並尋找一個具和諧氛圍的生存宇宙…我們所見、所感、所思都與所存的一切共鳴。

- 李禹煥



Lee Ufan, Daniel Abadie, Kim Tschang-yeul and Shin Sung-Hi, 1997  
© 2017 Lee Ufan / Artists Rights Society (ARS), New York  
李禹煥、丹尼爾·阿巴迪、金昌烈及金聖海 摄於 1997 年

Born in 1936, Lee Ufan was educated as a child in traditional East Asian philosophy with emphasis on calligraphy, poetry, and literati painting. Lee developed a serious interest in the arts at Seoul National University and realized that a solid philosophical training was essential for him to become an international artist. He decided to move to Tokyo and majored in philosophy at Nihon University from 1958 to 1961. During the mid-1960s he established himself as a key theorist and artist of the Mono-ha (物派), materials-based art movement of Japan in the 1960s and an influential figure of the Dansaekhwa movement.



It is crucial to understand the two concepts of *Encounter* and *Body* in order to fully understand Lee's work. His central concept of 'encounter,' is thoroughly articulated in his famous 1970 essay, "In Search of Encounter." He also stressed the importance of the 'body' or 'bodilyness,' the interconnection between the body, the mind and the world. Deeply versed in modern Western philosophy, in particular the phenomenology of Martin Heidegger and Maurice Merleau-Ponty, Lee formed his own theory that art should aim to encounter what he variously calls "the other," or "the world." He combined Western thought with the metaphysics of Japanese philosopher Nishida Kitaro, who suggested a new system of thought based on Zen Buddhism. Through his series of sculptures and paintings, Lee visualized his core concept of encounter, in other words, relationship with others, and the body as a significant medium for the encounter, a direct experience between matter and existence.

From 1971, after experiencing the international art scene on a global level, Lee felt an urgency to make a statement challenging Western contemporary art. Lee became motivated to begin his first signature series of painting, *From Point* and *From Line* in 1973-1974. Lee wanted to demonstrate the possibilities of overcoming modern Western abstract painting which appeared

to Lee and other critics as approaching a dead end. Recalling the literati principles that he had absorbed as a child, Lee returned to the notion of the point and line in search of a new abstraction. In his *From Point* series, Lee presents his concept of point as the origin of the universe, as he stated "all things in the universe start from a point and return to a point." The marks in the *From Line* series are reminiscent of basic training strokes used in the course of Eastern calligraphic writing. As Lee once remarked, the notion of the line was "already part of the metaphysics of ink painting." It is typical in these series that Lee loads his brush with pigment and draws until there is no more paint left on the brush. The point and line disappears, marking its existence, evoking the ephemerality of our life, and then it resumes again. Lee calls it "repetition

of infinity," which represents a rhythm of time. Here the repetition of the point and line is not a geometric figure or pattern, but it becomes the rhythm of a living organism that has a resonance with the world outside.

The play of the two regions of painted space versus unpainted space holds an important fascination for Lee. In his *From Point* and *Line* series (1972-84), Lee sought a harmony between the painted and unpainted spaces. But subsequently in his *From Wind* (1982-86) and *With Winds* series (1987-91), Lee evolved his work into a more forceful painting style which focused more on the dynamic energy of his paint strokes, making the intervals between the paint secondary. *East Wind* featured in the show is a perfect example from the *From Wind* series. The mineral pigment from the previous series still remains, but the canvas here reveals a different approach. The static points and lines of the canvas from previous works were replaced by free flowing brushstrokes, displaying a more spiritual freedom.

Lee continued in this expressive style for over two decades. After this series imbued with kinetic motion, Lee's works became more meditative as apparent in his *Correspondance* (1991-2006). Regarding the series, Lee states, "For me, space means the infinite.... Buddhism teaches that being is possible only because there is also nothingness, and appearance coexists

with disappearance." After the series, Lee has been developing another series Dialogue since 2006. As the painting featured in this evening sale (Lot XX) exemplifies, the series is about creating empty yet full meditative space. Alexandra Monroe, a curator at Guggenheim Museum in New York comments on the series, "Lee's deepening interest in the self-transcendent potential of art has led to his recent treatises on yohaku, or margins, and his Dialogue series. In these paintings, he compresses the dynamics of resonant blank space to an extreme."

Lee's work is not an abstract painting but a form of calligraphy. Alternatively, one can see it as an entirely new abstract painting of spirit and material unified into one. In this way, Lee successfully opens a new possibility of painting by distinguishing his



Lee Ufan, *Relatum Dialog X*, 2014.  
© 2017 Lee Ufan / Artists Rights Society (ARS), New York  
李禹煥 《關係 - 對話 10》2014 年作

work from Western geometric abstract paintings that primarily focus on form alone. Lee's art is the medium or passage which connects the poles between the artificial and nature, I and others, making and unmaking, and made and unmade. It is a completely new approach to art, breaking the modernist definition of creation and the boundary of modern painting and sculpture.

出生於 1936 年的李禹煥，在孩提時期浸潤於傳統東亞哲學教育體系，尤其強調書法、詩詞和文人畫的訓練。李禹煥在首爾大學就讀期間，對藝術產生濃厚興趣，並瞭解到堅實的哲學訓練，是他成為國際大師的必要途徑。李禹煥毅然決定搬到東京定居，從 1958 到 1961 年間在日本大學潛心攻讀。在 1960 年中期，他成為當時風行於日本的「物派」的重要理論家和藝術家，以物質為基的藝術風潮，同時亦是單色畫運動中舉足輕重的人物。

要全然了解李禹煥的作品精神，就必須深探「相遇」及「軀體」的兩大概念。他在 1970 年所發表的著名論述文，「尋找相遇」，對於這個中心思想有詳盡的說明。他也強調「軀體」或「軀體性」的重要：這是體、心、和世界之間的互聯關係。李禹煥深諳現代西方哲思，對馬丁·海德格和莫里斯·梅洛-龐蒂的現象學尤有鑽研，他從而發展出自己的理論，認為藝術應該以遇見所謂的「他者」或「世界」為目標。他將西方思想融會於日本哲學家西田幾多郎的玄學中，幾多郎曾提出一種根據禪派佛學的新哲思系統。李禹煥透過雕塑和畫作系列，形象化了「相遇」的核心概念；換言之，這是一種與他者的關係、而身體正是產生相遇的重要媒介，讓物質和存在兩者產生直接經驗。

1971 後，李禹煥經歷了全球性的國際藝術觀洗禮，他開始迫切地想要發展獨特的自我陳述，來挑戰當代西方藝術。這份迫切感驅策李禹煥開創了首批充滿個人特色的畫作，而《From Point》和《From Line》即是在 1973 至 1974 年間完成的。李禹煥想要表述征服現代西方抽象畫的可能性，因為這種藝術類型對他以及其他藝評家而言，正步入死胡同。他回想起孩提時代所習得的文人畫法則，重拾點與線的概念以尋索新的抽象藝型。在他的《From Point》系列中，藝術家提出了以點為宇宙起始的觀點，如他所述：「宇宙的一切都始於點、回於點。」而《From Point》系列中的標誌，讓人想起東方書法寫作教學中的基礎筆畫訓練。正如藝術家所言，線的概念「已經是水墨畫玄學中的一部分了」。在這系列中，李禹煥特地讓畫筆蘸飽了顏料，然後一直作畫，直到所有的顏料都用盡為止。點和線進而消失，為自己的存在留下見證，讓我們想起人生的虛幻短暫；接著從而復始。李禹煥將其稱之為「無窮的重複」，代表的是時間的韻律。在畫中，點與線的重複並非是幾何的形體或圖案，反而幻化為一個活物有機體的節奏，與外面世界回音共鳴。

已繪有圖像、對照著留白空間，這兩境域的互動，讓李禹煥神往陶醉。在他的《From Point》和《Line》系列 (1972 到

Lee Ufan is one of the most sought after Korean artists in the international art world. He is one of three Asian artists who held a retrospective exhibition at the Guggenheim Museum in New York along with Paik Nam-June and Cai Guo-Qiang. Lee's works are exhibited at the Palace of Versailles following successful shows by Jeff Koons and Takashi Murakami.

84 年間完成) 中，藝術家試圖在已塗上繪彩和未畫區域之間尋找和諧之處。然而，在他之後的《From Wind》(1982-86 年) 和《With Wind》系列 (1987-91 年)，李禹煥的繪畫風格演進出新的氣象。他將焦點放在筆觸的收放，使得更圓勁有力；而畫品中的間隔反而顯得次要了。本次展出的《East Wind》，完美地彰顯了《From Wind》的精神。前一系列中的礦石顏料足跡依然存在，然而此處的佈景卻揭示了完全不同的作法。先前作品中的靜態點與線，被奔放寫意的筆勢所取代，顯出了一種靈氣煥發的駿逸自由。李禹煥爾後的二十多年來，均以這種豐富灑脫的風格作畫。繼這一系列以躍動勁道為特色的作品後，李禹煥的藝術產出開始帶有冥想色彩，如他的《Correspondance》(1991 到 2006 年) 所示。關於這系列的意涵，李禹煥解釋，「對於我而言，空間意味著無垠…在佛

學教導中，存在之所以可能，純粹是對應到無有，這正是出現與消失會共存之故。」在推出這一系列後，李禹煥自 2006 起又開始創作另一系列，《Dialogue》。如同這次夜拍所展示的繪品 (拍品編號 63) 為例，這一系列旨在創造出空無、卻充滿冥想的空間。紐約古根漢博物館的一名館長，亞莉山德拉·孟羅對這一系列評論道：「李禹煥對藝術超越自我的潛力，愈感興趣濃厚，這促使他在近日完成了關於 *yohaku*- 也就是『邊沿』- 的專著，以及《Dialogue》系列作品。

在這些藝術中，李禹煥將共鳴空界的勁力壓縮到極致。」

李禹煥的作品不是抽象畫，而是書法的一種表達形式。就另一方面而言，觀者也可以將其視之為一種靈與物質融合為一的全新抽象畫。李禹煥以這種方式，成功地開拓了新的藝術疆界，使自己的作品，從單單聚焦於形態的西方幾何抽象畫區別而出，並自成一格。李禹煥的藝術從而成為連結人工與自然、我和其他者、有為和無為、完成和未完等對應元素的媒介或通道。這是一種全新的藝術門徑，消融了創作的現代主義界定、以及現代繪畫和雕塑的分際。

李禹煥是國際藝壇中最炙手可熱的韓國藝術家之一。他、白南准和蔡國強是在紐約古根漢博物館舉辦回顧展的三位亞洲藝術家其一。繼傑夫·古恩斯和村上隆在凡爾賽宮的成功展出後，輪到李禹煥的作品在此一饗觀眾。



Lee Ufan, *Relatum - Silence*, 1979.  
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李禹煥《關係 - 寂靜》1979 年作

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YUICHI INOUE 井上有一

(JAPAN, 1916-1985)

*Tori (Bird)*

signed, titled and inscribed in Japanese, dated  
'1976.3.20' (on the reverse)

Translated inscription in English as ©This autumn, why do I feel so lonely and old as seeing a bird flying through and disappearing in the clouds" by Basho; This artwork was born in the last day of these 3 months which I have tried to draw 1,000 pieces since spring in 1976; By Yuichi Inoue myself, in 15 July 1978, at Soshu Wolf Mansion ; One of my friend saw this "Bird" painting in Ida Gallery and sent me the music tape of "Song of Birds" by Pau Casals. He is a previous friend ; This backboard was attached by Yuichi myself.©

ink on Japanese paper

121.7 x 215.5 cm. (47 1/8 x 84 7/8 in.)

Painted in 1976

one seal of the artist

Original inscription in Japanese 原日文款識：

芭蕉の句は、この秋はなんぞ年よる雲に鳥；これは1976年春3ヶ月間の製作 約1000枚の最終日に生まれしものなり；1978.7.15 於相州狼屋敷 井上有一自記；ある友人 この鳥を飯田画廊にてみてカザルスの「鳥」をテープに複写して送り来る。うれしき友なり；このウラ板は有一自らハレルものナリ

**HK\$300,000-500,000**

**US\$39,000-65,000**

**PROVENANCE**

Private Collection, Japan

**EXHIBITED**

Tokyo, Japan, Gallery Iida, '77 Solo Exhibition, 1977.

**LITERATURE**

Masaomi Unagami (ed.), UNAC TOKYO, YU-ICHI (Yu-ichi INOUE): Catalogue Raisonne of the works, 1949-1985 (Vol. 2 1970-1976), Japan, 2000 (illustrated, plate 76056, pp. 506-507).



◀ Lot 64 Reverse 畫框背面

**鳥**

水墨 日本和紙

1976年作

款識：鳥 1976.3.20 井上有一  
(含口文款識) (畫背)

藝術家鈐印一枚

中文翻譯款識：芭蕉的名句，「這個秋天，為何我感到如此飄渺及蒼老猶如一隻穿越並消失在雲層中的鳥」；1976年春天開始的三個月，我創作了一千件類似的作品，而這件作品誕生於這段創作過程的最後一天；作品為我本人井上有一於1978年7月15日相州狼宅邸裡完成；一位朋友在飯田畫廊看到這件作品《鳥》後，將保羅·卡薩爾斯所創作的「鳥之歌」的錄音帶寄給我。他是一位我珍而重之的朋友；這件畫作的畫背木板由我本人有一親自裝配。

**來源**

日本 私人收藏

**展覽**

1977年「井上有一個展」飯田畫廊  
東京 日本

**文獻**

2000年《井上有一作品編年集1949-1985》(第二冊1970-1976) 海上雅臣  
編 UNAC 東京 日本 (圖版, 第76056  
圖, 第506-507頁)





In 1987, the American abstract expressionist artist Robert Motherwell sent a letter to the Japanese art critic Masaomi Unagami. In his letter, Motherwell wrote:

"To my mind, [Yuichi Inoue] is unquestionably one of the small handful of great artists of the second half of the twentieth century. I do not know whether his work has been shown outside Japan, but it certainly should be. He was a marvellous painter of what I call, in my mind, "essences" and I can think of no higher ideal in modern art (which has abandoned storytelling)..."



Robert Motherwell, *Elegy to the Spanish Republic No. 70*, 1961, Collection of The Metropolitan Museum, New York

羅伯特·馬瑟韋爾《Elegy to西班牙共和國第70號》1961年作 紐約大都會博物館的收藏

As a key member of the New York School of Abstract Expressionists, Motherwell and his peers pursued pure abstraction as a means to express the traditionally inexpressible, seeking to capture grand themes and emotions in the gestural brushstrokes and splatters that characterized their work. Motherwell had immediately recognized the same qualities in Yuichi Inoue's calligraphy, praising the Japanese artist's ability to capture the core essences of human narrative and emotion in his energetic paintings executed with ink and paper.

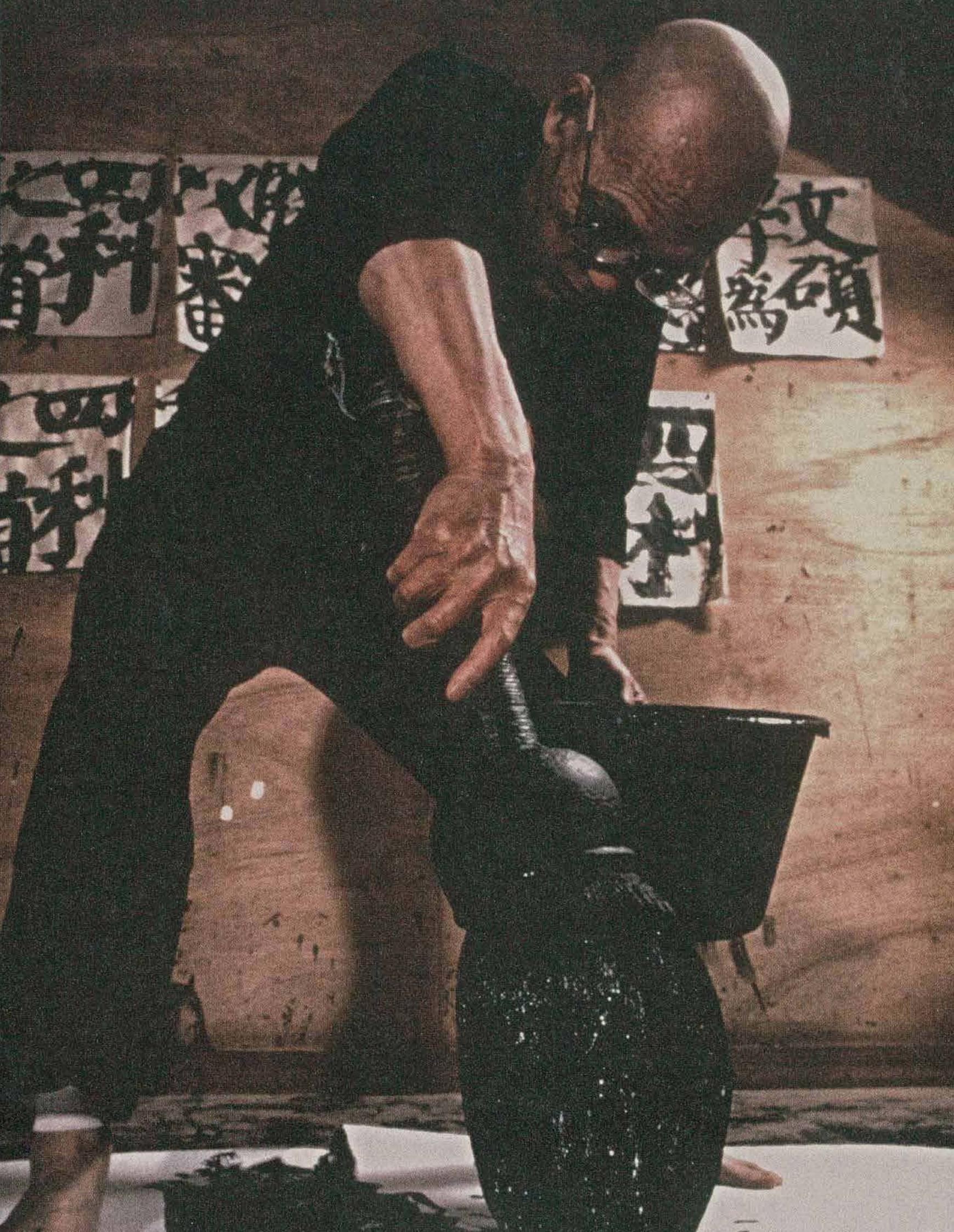
Yuichi Inoue (井上有一) - single character inscriptions - form the main body of the artist's work produced after the late 1950s. The character tori, Japanese for "bird," was a favourite subject of Yuichi, and he created many versions of the work over his career. However, this specific piece stands out for its bold, expressive composition, and the deeply personal inscriptions that document the significance of this painting to the artist. Yuichi was meticulous about discarding unsatisfactory works, throwing out tens of thousands of paintings over the course of his career. This piece represents

the final result of 1,000 copies painted over the course of 3 months, differentiating it as the culmination of a lengthy, exacting exercise in aesthetic perfectionism and dedication.

Yuichi's inscriptions on this work also provide brief glimpses into significant years in Yuichi's life; 1976, the year this work was completed, was also the year that Yuichi reached retirement age and was finally able to fully dedicate all his time to the art of calligraphy. Yuichi had spent most of his life as a primary school teacher, but this year marked the beginning of an extraordinarily prolific period in the artist's career. This productivity would only accelerate in 1978, the date of the second inscription, when Yuichi was diagnosed with the liver cirrhosis that would eventually cause his death in 1985. These dated inscriptions thus capture moments from an important period of Yuichi's life, marking the precious years when he was able to devote himself to his passion. Perhaps Yuichi was already aware of how precious his remaining time was when he completed this masterpiece; the haiku poem that accompanies this painting, by the Edo era poet Matsuo Basho, expresses in simple and elegant terms the weary nostalgia that comes with the autumn, old age, and the disappearance of birds from the sky.

Yuichi Inoue was a true master of the calligraphic arts, who understood that the gestures of a brush could reveal much more than the painted characters themselves. The strong stability of Yuichi's broad horizontal strokes and the power of his upward splatters imbue Tori with an expressive spontaneous energy. Yuichi treasured the moment when a friend, inspired by this work, introduced him to the Catalan cellist Pau Casals' famous arrangement of "Song of the Birds", a Catalan lullaby that had been reinterpreted into a call for peace in protest of Franco's regime in Spain. The same sense of profound tragedy and anger had inspired Motherwell's famous series of paintings Elegies to the Spanish Republic. Though Yuichi never attributed political meaning to his works, Tori is nonetheless filled with the same raw emotion and energy as the music of Casals and the paintings of Motherwell. His art took Japanese calligraphy and added new layers of meaning, pushing the expressive potential of a traditional art to new heights.

Yuichi Inoue at work 井上有一在創作 ▶



1987年，美國抽象表現主義大師羅伯特·馬瑟韋爾(Robert Motherwell)曾寫信給日本藝術評論家海上雅臣：

「我認為，(井上有一)是20世界後期，屈指可數的偉大藝術家。我不知道井上有一的作品曾否於東瀛外的地區展出，但實在應該展示於世界舞台。我會說，井上有一是如此的了不起，我想不到，在當代藝術世界裡，還有誰比他更能代表一代的藝術家(放棄故事敘述)……」

羅伯特·馬瑟韋爾是抽象表現主義紐約學派的重要一員，追求以高度抽象主義手法，呈現傳統上難以表達的情感，以別具一格的潑濺墨與線性筆觸寄託各種人生課

題。馬瑟韋爾對井上有一的書法作品極為賞識，認為對方善於處理與捕捉感情敘述的瞬間，於紙墨上呈現澎湃力量，傾注深厚的個人情感。

井上有一的一字書，創作於1950年代後期，日本漢字「鳥」是藝術家鍾愛的題材。藝術生涯中，曾創作多個版本；而本作尤為出眾，大膽率性筆觸、奔放的結構，強烈個人感情投放，成就藝術家標誌性作品。對於不滿意的下品，井上有一會狠狠地銷毀，數目達數以萬計，所以本作是藝術家埋首3個月，寫了1,000幅《鳥》後，千錘百鍊下的心血結晶，他在冗長的練習裡孜孜不倦，可見力臻完美的藝術風格。

## Brief Chronology of YUICHI INOUE (1916-1985)



## BORN



## Brief Chronology of ROBERT MOTHERWELL (1915-1991)

從本作的款識，也可一窺藝術家一生中重要的時期。本作完成於1976年，藝術家剛步入退休之齡，忘我地投入書法世界；井上有一大半生任職小學教師，這年標誌著他非凡的藝術生涯的起點；1978年，他的創作力迸發，該年正是第二段題識所署的年份，當年藝術家被診斷出肝硬化，最後更卒於此病；可見，款識的年份都記錄了藝術家生命中重要的時刻，印證了他如何熱情地擁抱情之所鍾的藝術。完成本作時，或許他感知有生之年的可貴，於是寄情詩篇；作品所附上的三行俳句詩，由江戶時代松尾芭蕉所作，用字雖然淺白，但感嘆年月已衰，悲憤光陰不復，長空鳥蹤跡絕，情懷躍然紙上。

井上有一深明白，純粹地繪畫漢字，始終不及書法筆觸所浸透的靈動，本作《鳥》中，那恢弘粗獷的長橫，躍躍向上的濺墨，迸發出驚人的生命力。井上有一好友，因觀欣《鳥》的瞬間，聯想到加泰羅尼亞大提琴家——卡薩爾斯名譽國際的《鳥之歌》；藝術家對於那一刻的撼動是如此珍而重之。《鳥之歌》是加泰羅尼亞的民謡，於西班牙佛朗哥時期動蕩時期，呼籲締結和平的代表歌曲，這種國愁家恨情懷同樣啟發了馬瑟韋爾創作了著名系列《西班牙共和國輓歌》；儘管，井上有一不曾於作品上賦與政治涵義，但《鳥》與卡薩爾斯的音樂和馬瑟韋爾的畫作，同樣滿載高崇激昂的情感與能量。井上有一的作品，無疑為日本書法添上新的意義，進一步把傳統的藝術手法，推至嶄新的藝術境界。

## 井上有一 生平簡介

1957

- Participated Documenta 2 in Kassel. The work "Gutetsu" is published in Herbert Read's *A Concise History of Modern Painting*.

作品展於德國卡塞爾文獻展。Herbert Read在《現代繪畫簡史》撰寫井上有一的作品

1984



1959

- Participated the São Paulo Art Biennial. English art critic, Herbert Read, paid attention to Yuichi.

參與聖保羅雙年展，受到藝術評論家 Herbert Read 的關注



1985

Passed away  
逝世

1953-57

Began *Je t@ime* series  
開始創作「Je t@ime」系列作品

1961

Motherwell began to reinvent his collages as limited editions of lithographic prints. He would become the only artist in the first generation of Abstract Expressionists to utilize printmaking as a major part of his artistic practice.

馬瑟韋爾將拼貼作品重新創造成限量版畫，成為最早一批將版畫作為創作手法的抽象表現主義藝術家

1968

Began his third major series, the *Opens*  
開始創作《開放》系列

1987

Robert Motherwell sent a letter to the Japanese art critic Masaomi Unagami. In his letter, Motherwell wrote: "To my mind, [Yuichi Inoue] is unquestionably one of the small handful of great artists of the second half of the twentieth century. I do not know whether his work has been shown outside Japan, but it certainly should be. He was a marvellous painter of what I call, in my mind, "essences" and I can think of no higher ideal in modern art (which has abandoned storytelling)..."

馬瑟韋爾給日本藝術評論家海上雅臣的信中寫道：「我認為，(井上有一)是20世紀後期，屈指可數的偉大藝術家。我不知道井上有一的作品曾否於東瀛外的地區展出，但實在應該展示於世界舞台。我會說，井上有一是如此的了不起，我想不到，在當代藝術世界裡，還有誰比他更能代表一代的藝術家(放棄故事敘述)……」

1991

Passed away  
逝世

18 April 1987  
Dear Masaomi Unagami,

I wish to convey my profound thanks to you for sending me your recent two volume edition on the last works of Yuichi. I was already aware of his work from your earlier volume on Yuichi's SHO, which was given to me by Brooke Alexander, the New York art dealer in 1977. To my mind, he is unquestionably one of the small handful of great artists of the second half of the twentieth century. I do not know whether his work has been shown outside Japan, but it certainly should be. He was a marvellous painter of what I call, in my mind, "essences" and I can think of no higher ideal in modern art (which has abandoned storytelling)...

Again, my deepest gratitude for your superb volumes on a great Japanese artist.

Sincerely yours,  
Robert Motherwell

## 羅伯特·馬瑟韋爾 生平簡介

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- 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。
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# 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**.

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is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

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(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.  
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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.  
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- (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](http://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](http://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](http://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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

#### 4 BIDDING

The auctioneer accepts bids from:

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

#### 5 BIDDING ON BEHALF OF THE SELLER

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

#### 6 BID INCREMENTS

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

#### 7 CURRENCY CONVERTER

The saleroom video screens, Christies LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

#### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

#### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

### D THE BUYER'S PREMIUM, TAXES

#### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$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 such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for lots it ships to the following states: New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the lot will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### E WARRANTIES

#### 1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the

seller which may be added to this agreement by law, are excluded.

#### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

**(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any duties, goods, sales, use, compensating or service tax.

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

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

- (ii) Wire transfer

You must make payments to:

HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKHHHKH

- (iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

- (v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

- (vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or 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 30<sup>th</sup> day following the date of the auction; or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection" unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
  - (i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

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

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

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

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

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

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

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

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

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

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property

in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

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

(b) 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](http://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](mailto: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](mailto:postsaleasia@christies.com).

### (b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that

could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

**(c) US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

**(d) Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

**(e) Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

**(f) Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical

relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

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

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

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

### 2 RECORDINGS

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

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

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

### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

### 6 TRANSLATIONS

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

### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://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](http://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](http://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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type** : means having all capital letters.

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

# 業務規定 · 買方須知

## 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 **△** 標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

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

#### 2. 對於拍賣品描述佳士得所負的責任

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

#### 3. 狀況

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

#### 4. 拍賣之前檢查拍賣品

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

#### 5. 估價

**估價**是基於**拍賣品的狀況**、稀有程度、質量、來源及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

#### 6. 撤回

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

#### 7. 珠寶

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

#### 8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- (c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(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、國民身分證或護照），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](mailto: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 / 或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。

#### 4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付購買款項和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付購買款項和所有其他應付款項負上個人法律責任。

#### 5. 親自出席競投

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

#### 6. 競投服務

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

##### (A) 電話競投

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

##### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://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](http://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](http://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

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於底價之出價。就不設底價的拍賣品，拍賣官通常會以低端估價的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，拍賣官可視該拍賣品為流拍拍賣品。

#### 6. 競投價遞增幅度

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

#### 7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣場當地貨幣之外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤 ( 人為或其它 ) ，遺漏或故障，佳士得並不

負責。

#### 8. 成功競投

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

#### 9. 競投地法律

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

### D. 買方酬金及稅款

#### 1. 買方酬金

成功競投人除支付成交價外，亦同意支付本公司以該拍賣品成交價計算的買方酬金。酬金費率按每件拍賣品成交價首港幣 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該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的拍賣品，不論買方國籍或公民身份，均可可能須支付基於成交價，買方酬金和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的拍賣品收取銷售稅。適用銷售稅率由拍賣品將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取拍賣品之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

### E. 保證

#### 1. 賣方保證

對於每件拍賣品，賣方保證其：

- (a) 為拍賣品的所有人，或拍賣品的共有人之一並獲得其他共有人的許可；或者，如果賣方不是拍賣品的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其在法律上有權這麼做；
- (b) 有權利將拍賣品的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的購買款項 ( 詳見以下第 F1(a) 段定義 ) 的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

#### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的拍賣品都是真品 ( 我們的 " 真品保證 " ) 。如果在拍賣日後的五年內，您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 ") 以大楷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 ( 包括標題以外的大楷字體注

明 ) 作出任何保證。

#### (c) 真品保證不適用有保留標題或有保留的部分標題。有保留

是指受限於拍賣品目錄描述內的解釋，或者標題中有 " 重要通告及目錄編列方法之說明 " 內有保留標題的某些字眼。例如：標題中對 " 認為是 … 之作品 " 的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢 " 有保留標題 " 列表及拍賣品的目錄描述。

#### (d) 真品保證適用於被拍賣會通告修訂後的標題。

#### (e) 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題乎合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。

#### (f) 如果拍賣品只有通過科學鑑定方法才能鑑定出不是真品，而在我們出版目錄之日，該科學方法還不存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。

#### (g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該拍賣品才適用。保證中的利益不可以轉讓。

#### (h) 要申索真品保證下的權利，您必須：

- (i) 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
- (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。

#### (i) 您在本真品保證下唯一的權利就是取消該項拍賣及收回已付的購買款項。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，我們將收回已付的購買款項：

#### (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) 佳士得通過 “MyChristie's” 網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數拍賣品，但仍有不少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：  
香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie's Hong Kong Limited  
收款銀行代號：HSBCHKHHHKH
- (iii) 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 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。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
- (iv) 現金  
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (v) 銀行匯票  
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
- (vi) 支票  
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；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 30 日後，如較早，則拍賣品根據 “倉儲與提取” 頁由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

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

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 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 “倉儲與提取” 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 起向您收取倉儲費用。
- (ii) 我們有權將拍賣品移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](http://www.christies.com/storage)。

(v) 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 [postsaleasia@christies.com](mailto: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](mailto:postsaleasia@christies.com)。

### (b) 含有受保護動植物的拍賣品

由頻臨絕種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在本目錄中註有 [ ~ ] 號。這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

### (c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料非非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

#### (d) 源自伊朗的拍賣品

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

#### (e) 黃金

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

#### (f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物 (如短吻鱷或鱷魚) 的物料所製成的錶帶。這些拍賣品在本目錄內的拍賣品編號旁以  符號顯示。這些錶帶只用來展示拍賣品並非銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關拍賣品附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

### I. 佳士得之法律責任

- (a) 除了真品保證，佳士得、佳士得代理人或僱員，對任何拍賣品作任何陳述，或資料的提供，均不作出任何保證。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些保證不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任 (無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項)；和
- (ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀況報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤 (人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

### J. 其它條款

#### 1. 我們的撤銷權

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

#### 2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他佳士得集團

公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，你可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

#### 3. 版權

所有由佳士得或為佳士得與拍賣品有關之製作之一切圖片、插圖與書面資料 (除有特別注釋外，包括我們的目錄的內容) 之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的拍賣品會取得任何版權或其他複製的權利。

#### 4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

#### 5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人員具有約束力。

#### 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](http://www.christies.com) 上找到本公司私隱政策。

#### 8. 爬權

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](http://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](http://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](http://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、作者或製作者的作品；
- b) 拍賣品在標題被描述為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](http://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。

大楷字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ **Lots** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## 本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為 "業務規定 · 買方須知" 一章的最後一頁。

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

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

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

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

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

Ψ **拍賣品**含有瀕危物種的材料，只用作展覽用途，並不做銷售。

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

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNMENT 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 ◦◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full. Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the

avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

##### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

##### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved

the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

#### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### Qualified Headings

In Christie's opinion a work by the artist.

\*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..." / "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

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

\*"After ..."

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

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

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

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

In Christie's qualified opinion the signature/date/incription 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托出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有△號以資識別。

#### 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，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註以符號△：以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

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

### 其他安排

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

#### 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。

# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

**ARGENTINA**  
**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**AUSTRALIA**  
**SYDNEY**  
+61 (0)2 9326 1422  
Ronan Sulich

**AUSTRIA**  
**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

**BELGIUM**  
**BRUSSELS**  
+32 (0)2 512 88 30  
Roland de Lathuy

**BERMUDA**  
**BERMUDA**  
+1 401 849 9222  
Betsy Ray

**BRAZIL**  
**RIO DE JANEIRO**  
+55 21 225 6553  
Candida Sodre

**SÃO PAULO**  
+55 11 3061 2576  
Nathalie Lenci

**CANADA**  
**TORONTO**  
+1 416 960 2063  
Brett Sherlock

**CHILE**  
**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff  
de Lira

**COLOMBIA**  
**BOGOTA**  
+57 1 635 54 00  
Juanita Madrinan

**DENMARK**  
**COPENHAGEN**  
+45 3962 2377  
Birgitta Hillings  
(Consultant)  
+45 2612 0092  
Rikke Juel Brandt  
(Consultant)

**FINLAND AND**  
**THE BALTIC STATES**  
**HELSINKI**  
+358 40 5837945  
Barbro Schauman  
(Consultant)

**FRANCE**  
**BRITTANY AND**  
**THE LOIRE VALLEY**  
+33 (0)6 09 44 90 78  
Virginie Gregory  
(Consultant)

**GREATER**  
**EASTERN FRANCE**  
+33 (0)6 07 16 34 25  
Jean-Louis Janin Daviet  
(Consultant)

**NORD-PAS DE CALAIS**  
+33 (0)6 09 63 21 02  
Jean-Louis Brémilts  
(Consultant)

**PARIS**  
+33 (0)1 40 76 85 85

**POITOU-CHARENTE**  
**AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE -**  
**ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**RHÔNE ALPES**  
+33 (0)6 61 81 82 53  
Dominique Pierron  
(Consultant)

**GERMANY**  
**DÜSSELDORF**  
+49 (0)214 91 59 352  
Arno Verkade

**FRANKFURT**  
+49 (0)173 317 3975  
Anja Schaller (Consultant)

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzaу

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne  
Schweizer

**INDIA**  
**MUMBAI**  
+91 (22) 2280 7905  
Sonali Singh

**DELHI**  
+91 (011) 6609 1170  
Sanjay Sharma

**INDONESIA**  
**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**ISRAEL**  
**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**ITALY**  
**MILAN**  
+39 02 303 2831

**ROME**  
+39 06 686 3333  
Marina Cicogna

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi  
(Consultant)

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori  
Veneti (Consultant)

**GENOA**  
+39 010 245 3747  
Rachele Guicciardi  
(Consultant)

**FLORENCE**  
+39 055 219 012  
Alessandra Niccolini di  
Camugliano (Consultant)

**CENTRAL &**  
**SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria  
(Consultant)

**JAPAN**  
**TOKYO**  
+81 (0)3 6267 1766  
Chie Banta

**MALAYSIA**  
**KUALA LUMPUR**  
+65 6735 1766  
Nicole Tee

**MEXICO**  
**MEXICO CITY**  
+52 55 5281 5546  
Gabriela Lobo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**THE NETHERLANDS**  
**AMSTERDAM**  
+31 (0)20 57 55 255

**NORWAY**  
**OSLO**  
+47 975 800 78  
Katinka Traaseth  
(Consultant)

**PEOPLES REPUBLIC**  
**OF CHINA**  
**BEIJING**  
+86 (0)10 8583 1766

**HONG KONG**  
+852 2760 1766

**SHANGHAI**  
+86 (0)21 6355 1766

**PORTUGAL**  
**LISBON**  
+351 919 317 233

Mafalda Pereira Coutinho  
(Consultant)

**RUSSIA**

**MOSCOW**  
+7 495 937 6364

+44 20 7389 2318

Katya Vinokurova

**SINGAPORE**

**SINGAPORE**  
+65 6735 1766

Nicole Tee

**SOUTH AFRICA**

**CAPE TOWN**

+27 (21) 761 2676

Juliet Lomborg  
(Independent Consultant)

**DURBAN &**

**JOHANNESBURG**

+27 (31) 207 8247

Gillian Scott-Berning  
(Independent Consultant)

**WESTERN CAPE**

+27 (44) 533 5178

Annabelle Conyngham  
(Independent Consultant)

**SOUTH KOREA**

**SEOUL**

+82 2 720 5266

Jun Lee

**SPAIN**

**MADRID**

+34 (0)91 532 6626

Dalia Padilla

**SWEDEN**

**STOCKHOLM**

+46 (0)73 645 2891

Claire Ahman (Consultant)

+46 (0)70 9369 201

Louise Dyhlén (Consultant)

**SWITZERLAND**

**GENEVA**

+41 (0)22 319 1766

Eveline de Poyart

**JAPAN**

**TOKYO**

+81 (0)3 6267 1766

Chie Banta

**ZURICH**  
+41 (0)44 268 1010

Dr. Bertold Mueller

**TAIWAN**

**TAIPEI**

+886 2 2736 3356

Ada Ong

**THAILAND**

**BANGKOK**

+66 (0)2 652 1097

Satima Tanabe

**TURKEY**

**ISTANBUL**

+90 (532) 558 7514

Eda Kehale Argün  
(Consultant)

**UNITED ARAB EMIRATES**

**DUBAI**

+971 (0)4 425 5647

**UNITED KINGDOM**

**LONDON,**

**KING STREET**

+44 (0)20 7839 9060

**LONDON,**

**SOUTH KENSINGTON**

+44 (0)20 7930 6074

**NORTH AND NORTHEAST**

+44 (0)20 3219 6010

Thomas Scott

**NORTHWEST**

**AND WALES**

+44 (0)20 7752 3033

Jane Blood

**SOUTH**

+44 (0)1730 814 300

Mark Wrey

**SCOTLAND**

+44 (0)131 225 4756

Bernard Williams

Robert Lagneau

David Bowes-Lyon

(Consultant)

**ISLE OF MAN**

+44 (0)20 7389 2032

**CHANNEL ISLANDS**

+44 (0)20 7389 2032

**IRELAND**

+353 (0)87 638 0996

Christine Ryall (Consultant)

**UNITED STATES**

**CHICAGO**

+1 312 787 2765

Lisa Cavanaugh

**DALLAS**

+1 214 599 0735

Capera Ryan

**HOUSTON**

+1 713 802 0191

Jessica Phifer

**LOS ANGELES**

+1 310 385 2600

**MIAMI**

+1 305 445 1487

Jessica Katz

**NEWPORT**

+1 401 849 9222

Betsy D. Ray

**NEW YORK**

+1 212 636 2000

**SAN FRANCISCO**

+1 415 982 0982

Ellanor Notides

## AUCTION AND OTHER SERVICES

### PRIVATE SALES

HK: +852 2978 6871  
Fax: +852 2760 1767  
Email: [privatesaleservicecentre@christies.com](mailto:privatesaleservicecentre@christies.com)

### CHRISTIE'S EDUCATION

#### New York

Tel: +1 212 355 1501

Fax: +1 212 355 7370

Email: [newyork@christies.edu](mailto:newyork@christies.edu)

#### Hong Kong

Tel: +852 2978 6768

Fax: +852 2525 3856

Email: [hongkong@christies.edu](mailto:hongkong@christies.edu)

#### London

Tel: +44 (0)20 7665 4350

Fax: +44 (0)20 7665 4351

Email: [london@christies.edu](mailto:london@christies.edu)

### CHRISTIE'S INTERNATIONAL REAL ESTATE

#### New York

Tel: +1 212 468 7182

Fax: +1 212 468 7141

Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

#### London

Tel: +44 (0)20 7389 2551

Fax: +44 (0)20 7389 2168

Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

#### Hong Kong

Tel: +852 2978 6788

Fax: +852 2760 1767

Email: [info@christiesrealestate.com](mailto:info@christiesrealestate.com)

### CHRISTIE'S FINE ART STORAGE SERVICES

#### New York

Tel: +1 212 974 4579

Email: [newyork@cfass.com](mailto:newyork@cfass.com)

#### Singapore

Tel: +65 6543 5252

Email: [singapore@cfass.com](mailto:singapore@cfass.com)

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01/04/17

For a complete salerooms & offices listing go to [christies.com](http://christies.com)

# 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 31 May 2017 will, at our option, be removed to 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](http://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 2.00 pm on 1 June 2017.

All collections from 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](mailto: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](mailto:postsaleasia@christies.com).

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](http://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 <b>lots</b> 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 2017 年 5 月 31 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](http://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 2017 年 6 月 1 日下午 2 時起可以開始提取。

所有在其他倉庫之提取，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](mailto: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](mailto:postsaleasia@christies.com)。為確保您的拍賣品的運送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](http://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。



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*Femme assise, robe bleue*  
signed and dated 'Picasso 25.10.39.' (lower left)  
oil on canvas  
28 ¾ x 23 ¾ in. (73 x 60 cm.)  
Painted on 25 October 1939  
\$35,000,000 – 50,000,000

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# 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](mailto:registrationasia@christies.com).

## A Bidder's Detail

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

Company Account:  I am (name and position) .....  
 Authorisation Letter and ID (if applicable):  Attached  In System/previosuly 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; 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\$ 1,500,000 or (ii) 20% of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. 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"/> 14714	Fine & Rarest Wines from an Exceptional Private Collection Direct from Octavian Vaults	<input type="checkbox"/> 14338	Fine Chinese Modern Paintings
<input type="checkbox"/> 14718	Fine and Rare Wines Featuring	<input type="checkbox"/> 14716	Hong Kong Magnificent Jewels
	An Outstanding Collection of A Wine Lover & A Single Owner Collection	<input type="checkbox"/> 15710	Resplendent and Glorious - Ancient Temples Amidst Clouds
<input type="checkbox"/> 13267	Contemporaries: Voices from East and West	<input type="checkbox"/> 15657	previously from the Mei Yun Tang Collection
<input type="checkbox"/> 13269	Asian 20th Century & Contemporary Art (Evening Sale)	<input type="checkbox"/> 14557	Adorning the Kings - A Private Collection of Archaic Jade Ornaments
<input type="checkbox"/> 13268	Asian 20th Century Art (Day Sale)	<input type="checkbox"/> 15658	Handbags & Accessories
<input type="checkbox"/> 14336	Asian Contemporary Ink	<input type="checkbox"/> 14809	The Perfect Countenance - Fine Buddhist Works of Art
<input type="checkbox"/> 14715	Important Watches	<input type="checkbox"/> 14612	The Yongzheng Emperor's Double-Dragon Amphora
<input type="checkbox"/> 14337	Fine Chinese Classical Paintings and Calligraphy		The Imperial Sale
			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 .....

# 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](mailto:registrationasia@christies.com)。

## A 投標者資料

個人名義競投：  本人  代理人 (姓名) .....  
授權書及身份證明文件 (如適用) :  現附上  在佳士得記錄上 / 已提供

公司名義競投：  本人是 (姓名和職位) .....  
授權書及身份證明文件 (如適用) :  現附上  在佳士得記錄上 / 已提供

客戶編號 .....

客戶名稱 .....

商業登記編號 .....

客戶地址 室 ..... 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

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：政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於往之客戶，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？  是  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之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，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 1,500,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。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：

港幣 0 - 500,000  港幣 500,001 - 2,000,000  港幣 2,000,001 - 4,000,000  
 港幣 4,000,001 - 8,000,000  港幣 8,000,001 - 20,000,000  港幣 20,000,000 +

## C 拍賣項目登記

本人有意競投下列拍賣項目：

<input type="checkbox"/> 14714 佳士得名釀：Octavian Vaults 直遞顯赫私人珍藏	<input type="checkbox"/> 14338 中國近現代畫
<input type="checkbox"/> 14718 佳士得名釀：呈獻名家顯赫窖藏及私人珍藏系列	<input type="checkbox"/> 14716 瑰麗珠寶及翡翠首飾
<input type="checkbox"/> 13267 融藝	<input type="checkbox"/> 15710 山嵐靄色 氣韻淋漓
<input type="checkbox"/> 13269 亞洲二十世紀及當代藝術（晚間拍賣）	<input type="checkbox"/> 15657 佳玉以珮 - 私人收藏古玉佩飾
<input type="checkbox"/> 13268 亞洲二十世紀藝術（日間拍賣）	<input type="checkbox"/> 14557 典雅傳承：手袋及配飾
<input type="checkbox"/> 14336 中國當代水墨	<input type="checkbox"/> 15658 妙相圓明 - 佛教藝術精品
<input type="checkbox"/> 14715 精緻名錶	<input type="checkbox"/> 14809 雍正粉青釉雙龍尊
<input type="checkbox"/> 14337 中國古代書畫	<input type="checkbox"/> 14612 中國宮廷御製藝術精品 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：

本人將親自提取已繳付之拍賣品。  
 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未的業務規定，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。
- 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。
- 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 .....

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13/04/17

## HONG KONG AUCTION CALENDAR

### FINEST & RAREST WINES FROM AN EXCEPTIONAL PRIVATE COLLECTION DIRECT FROM OCTAVIAN VAULTS

Sale number: 14714  
**FRIDAY 26 MAY**  
**5.00 PM**

### FINE AND RARE WINES FEATURING AN OUTSTANDING COLLECTION OF A WINE LOVER & A SINGLE OWNER COLLECTION

Sale number: 14718  
**SATURDAY 27 MAY**  
**10.00 AM**

### CONTEMPORARIES: VOICES FROM EAST AND WEST ASIAN 20TH CENTURY & CONTEMPORARY ART EVENING SALE

Sale number: 13267  
**SATURDAY 27 MAY**  
**6.30 PM**  
Viewing: 26-27 May

### ASIAN CONTEMPORARY ART DAY SALE

Sale number: 13269  
**SUNDAY 28 MAY**  
**10.30 AM**  
Viewing: 26-27 May

### ASIAN 20TH CENTURY ART DAY SALE

Sale number: 13268  
**SUNDAY 28 MAY**  
**1.30 PM**  
Viewing: 26-27 May

### CHINESE CONTEMPORARY INK

Sale number: 14336  
**MONDAY 29 MAY**  
**11.00 AM**  
Viewing: 26-28 May

### IMPORTANT WATCHES

Sale number: 14715  
**MONDAY 29 MAY**  
**2.00 PM**  
Viewing: 26-28 May

### FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14337  
**MONDAY 29 MAY**  
**2.30 PM**  
Viewing: 26-29 May

### FINE CHINESE MODERN PAINTINGS

Sale number: 14338  
**TUESDAY 30 MAY**  
**10.00 AM, 2.00 PM & 4.20 PM**  
Viewing: 26-29 May

### HONG KONG MAGNIFICENT JEWELS

Sale number: 14716  
**TUESDAY 30 MAY**  
**1.00 PM**  
Viewing: 26-30 May

### RESPLENDENT AND GLORIOUS ANCIENT TEMPLES AMIDST CLOUDS PREVIOUSLY FROM THE MEI YUN TANG COLLECTION

Sale number: 15710  
**TUESDAY 30 MAY**  
**4.15 PM**  
Viewing: 26-29 May

### ADORNING THE KINGS A PRIVATE COLLECTION OF ARCHAIC JADE ORNAMENTS

Sale number: 15657  
**WEDNESDAY 31 MAY**  
**10.30 AM**  
Viewing: 26-30 May

### HANDBAGS & ACCESSORIES

Sale number: 14557  
**WEDNESDAY 31 MAY**  
**11.00 AM**  
Viewing: 26-30 May

### THE PERFECT COUNTENANCE FINE BUDDHIST WORKS OF ART

Sale number: 15658  
**WEDNESDAY 31 MAY**  
**11.15 AM**  
Viewing: 26-30 May

### THE YONGZHENG EMPEROR'S DOUBLE-DRAGON AMPHORA

Sale number: 14809  
**WEDNESDAY 31 MAY**  
**11.45 AM**  
Viewing: 26-30 May

### THE IMPERIAL SALE

Sale number: 14612  
**WEDNESDAY 31 MAY**  
**11.45 AM**  
Viewing: 26-30 May

### IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14612  
**WEDNESDAY 31 MAY**  
**2.30 PM**  
Viewing: 26-30 May

All dates are subject to change, please phone +852 2760 1766 for confirmation

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# CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG  
香港 中環 遵打道18號 泰山大廈22樓