





20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

二十世紀及當代藝術(晚間拍賣)

SATURDAY 25 MAY 2019 · 2019年5月25日(星期六)

AUCTION·拍賣

Saturday 25 May·5月25日(星期六)

5.30pm (Lots 21-89) immediately following the sale of ICONOCLAST.

下午5.30(拍賣品編號21-89)離心力拍賣後隨即舉行。

Location: Convention Hall, Hong Kong Convention and Exhibition Centre,

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VIEWING · 預展

HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE 香港,香港會議展覽中心

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10.30am - 8.00pm

Saturday, 25 May·5月25日(星期六)

10.30am - 6.30pm

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(Detail) Lot 38: Zao Wou-Ki, *Triptyque 1987 – 1988* © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich (Detail) Lot 51: Chu Teh-Chun, *No. 273* © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris (Detail) Lot 30: Serge Poliakoff, *Composition abstraite* © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris (Detail) Lot 31: Gerhard Richter, *Abstraktes Bild* © Gerhard Richter 2019 (0100)

Lot 80: Yayoi Kusama, COSMOS © YAYOI KUSAMA

DUST JACKET BACK COVER 1 & 2:

(Detail) Lot 55: Cheong Soo Pieng, *Sarawak Life*, 1976 (Detail) Lot 69: Zhang Xiaogang, *Bloodline Series: The Big Family No.10* © Zhang Xiaogang

(Detail) Lot 40: Pan Yuliang, *Nudes and Masks*, 1956 Lot 63: Fernando Botero, *Rape of Europa* © Fernando Botero, reproduced by permission

(Detail) Lot 84: David Salle, *Ice Flow* © 2019 David Salle / VAGA at Artists Rights Society (ARS), NY. Courtesy of Skarstedt, NY. Lot 64 Antony Gormley, *2 x Splice* © Antony Gormley.

FRONT COVER 1 - 4:

(Detail) Lot 74: KAWS, ARMED AWAY® KAWS
(Detail) Lot 68: Zeng Fanzhi, Mask® Zeng Fanzhi
(Detail) Lot 46: Zao Wou-Ki, O2.01.65® 2019 Artists Rights
Society (ARS), New York / ProLitteris, Zurich
(Detail) Lot 59: Sudjana Kerton, Wayang Golek, 1982

INSIDE FRONT COVER:

(Detail) Lot 82: Sean Scully, *Wall of Light Fez*, 2015 © 2019 Sean Scully

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(Detail) Lot 38: Zao Wou-Ki *Triptyque 1987 - 1988* © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich (Detail) Lot 62: Fernando Botero, *The Card Players*, 2011 © Fernando Botero, reproduced by permission (Detail) Lot 86: George Condo, *The Hamptonites*, 2004 © 2019 George Condo / Artists Rights Society (ARS), New York (Detail) Lot 41: Yun Gee, *Double Self Portrait*, 1926 (Deatil) Lot 43: Walasse Ting, *Love Me Love Me* © 2019 Estate of Walasse Ting / Artists Rights Society (ARS), New York (Detail) Lot 36: Zao Wou-Ki 1701.66, 1966

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ABOVE

Lot 89 Paik Nam June, Wright Brothers, 1995 © Nam June Paik Estate

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THE REVOLUTIONARY NEW — THE DEVELOPMENT OF ABSTRACT ART IN THE POST-WAR PERIOD

In 1945, World War II came to an end. The two world wars had wreaked tremendous chaos and left irreversible scars – both visible and invisible - on the world and everyone in it. In the wake of this global trauma, academic and traditional styles of art felt painfully incongruous with the times. "There must be a rebirth of art and culture, as resentment for the war, and people's rights burst forth as creative inspiration. It calls for attacks on established social norms, and the re-examination of traditional and aesthetic concepts from a critical point of view."(1)

Embracing this belief, artists at the time were determined to turn away from the materials and techniques of high art. They set out to challenge the categorisation, formats, materials, techniques and boundaries of traditional art on their quest for greater possibilities. They longed for greater freedom and room for independent thinking, seeking to blaze their own trails.

Abstract Expressionism, which emerged in the United States in the 1940s, was a major pioneering force driven by this artistic philosophy. Willem de Kooning and Jackson Pollock are two artists who embodied this artistic spirit and advocated for the breaking down of traditional confines, uninhibited self-expression and authentic personal expression. It resonated and spread quickly among the artists, and came to influence artistic creation around the world.

In Europe, Lucio Fontana founded an art movement he called Spatialism, which emphasised the creation of a new physical space through art. There was also the series of *Abstraktes Bild* paintings by Gerhard Richter, which he developed starting in the mid-1980s using a squeegee to rub and scrape paint across the canvas. In Asia, the Gutai group from Japan investigated the new creative possibilities that could be achieved by activating material. The Fifth Moon Group and Ton Fan Group advocated for the creation of a contemporary form of abstraction grounded in traditional Chinese culture and Eastern aesthetics.

At this Christie's Spring Sale in Hong Kong, we are honoured to present an extraordinary selection of post-war abstract artworks by artists of different nationalities and schools. We hope to offer a brief history of the abstract art of the era that will illuminate the unique artistic facets of this period.

革故立新一戰後抽象藝術之發展

1945年,第二次世界大戰結束,前後兩次的戰爭對世界造成嚴重的災難和難以磨滅的傷痕。學院派和傳統派這些被視為高雅的藝術與眼前這個特殊和瘋狂的年代格格不入。「文化藝術需要脫胎換骨,把對戰爭、權利的仇恨的靈感全部迸發出來,抨擊現存的社會準則,以批判眼光重新研究傳統和審美概念」(1)。基於這個理念,藝術家們決心脫離傳統高尚藝術的材料和技巧,挑戰傳統藝術的分類、形式、材料、技巧和界限,尋求無限的「可能性」。他們渴望得到更多的自由和獨立思想的空間,走前人沒有走過的路,而形成於美國 40 年代中期的抽象表現主義則是此藝術理念的先鋒。這種拋棄傳統束縛、完全表現自我、強調個人真實體驗的藝術精神以德·庫寧(Willem de Kooning)和波洛克(Jackson Pollock)為代表,並迅速得到極大的響應,甚至影響了世界各地的創作,使抽象藝術形成了一種不可抵擋的風潮。例如在歐洲,有封塔納(Lucio Fontana)倡導的空間主義,利用藝術創作新的物質環境,以及李希特(Gerhard Richter)於 1980 年代中期開始研發刮板技法而創作的一系列「抽象畫作」;在亞洲,日本的具體派主張透過探索,賦予材質生命,追求新的創作可能;而台灣的「五月畫會」及「東方畫會」則提出在中國文化的基礎上,尋求當代的抽象變奏。

這次佳士得香港春拍非常難得地為藏家帶來了一系列橫跨不同國籍和流派的戰後抽象作品,我們希望藉著這個單元,可以展現當時抽象藝術的簡史,呈現屬於這個獨特時期的藝術面貌。

(1) Jilin Fine Arts Press, Xi Fang Xian Dai Yi Shu Hou Xian Dai Yi Shu, Changchun, China, 2000, p.57 (1)2010 年《西方現代藝術後現代藝術》吉林美術出版社 長春 中國 第 57 頁

POST-WAR ABSTRACT ART

Key Movements

戰後抽象藝術

主要事件



Jackson Pollock, 1945 波洛克,1945年

1939-1945

Following the outbreak of World War II, Marcel Duchamp was among the first of a group of European artists who emigrated to America in search of new creative spaces.

發生第二次世界大戰,以杜尚為首 的一批藝術家轉移到美國尋找新的 創作空間

1954

Jiro Yoshihara establishes the 'Gutai Art Association' in Ashiya, near Osaka, Japan

吉原治良於大阪附近的蘆屋成立了 「具體美術協會」

1957

French art critic and proponent of Art Informel Michel Tapié arrives in Osaka to meet with members of the Gutai group.

法國藝評家及不定形藝術倡導者米歇爾· 塔培耶到達大阪與具體派成員會面



Members of the Gutai group meet Michel Tapié and Georges Mathieu at Osaka station

具體派成員在大阪站迎接米歇爾·塔培耶和 喬治·馬修

1958

Works by 17 members of the Gutai group are shown at the Martha Jackson Gallery in New York.

具體派於紐約瑪莎·傑克遜畫廊展出 十七位成員的作品



Gutai Group Exhibition, Martha Jackson Gallery, New York, 1958 於1958年攝於紐約瑪莎·傑克遜畫廊 「具體團體展」

1949

0-0-0

The second part of the Chinese Civil War ends. Due to political and cultural influence from America, young Taiwanese artists form a movement to promote 'Modern Painting', and jointly forming art societies.

第二次國共內戰結束,因受到當 時政治和美國文化的影響,戰後 在台灣接受美術教育的外省年輕 畫家推動「現代畫」,聯合組成 畫會

1955

Kazuo Shiraga, Atsuko Tanaka, and Sadamasa Motonaga join the Gutai group

白髮一雄、田中敦子與元永 定正加入「具體派」

The 1st Gutai Art Exhibition is held in Tokyo 於東京舉辦第一屆「具體藝 術展覽」



Kazuo Shiraga performing Challenging Mud 白髮一雄表演「挑戰泥漿」

The first Fifth Moon Group Exhibition opens at Taipei's Zhongshan Hall. The six participants include Guo Yulun and Liu Kuo-sung.

第一屆「五月畫展」於台北中山堂揭 幕,參展者有:郭豫倫、劉國松等六人



Booklet for the 1st Fifth Moon

「五月畫會」第一屆展覽小冊子

The Ton Fan Group is established and holds its first exhibition, the 1st Ton Fan Group Exhibition— Joint Exhibition of Chinese and Spanish Artists at the News Daily Press News Building. Founding members of the group included Li Yuan-chia, Hsiao Chin, Wu Hao, Hsia Yang, Ho Kan, and Hsiao Ming-Hsien, known collectively as 'the eight highwaymen of the East, and studied under Li Chun-Shan.

「東方畫會」成立,並在新生報新聞大樓舉行「第一屆東方畫展一中國、西班牙畫家聯合展」,始創成員包括:李元佳、蕭勤、吳昊、夏陽、霍剛、蕭明賢等,被稱為「八大響馬」,師承李仲生

1958

Chu Wei Bor and Tsai Hsia-Ling join the Ton Fan Group

朱為白與蔡遐齡加入 「東方畫會」

Chuang Che and Ku Fu-Sheng join Fifth Moon.

莊喆及顧福生加入「五月畫會」



Photo taken in front of Li Chun-Shan's home in Yuan Lin City, Chuang Hua on 18 February 1956. From left: Li Chun-Shan, Tommy Chen, Li Yuan-chia, Hsia Yang, Huo Kang, Wu Hao, Hsiao Chin, and Hsiao Hsien-Ming.

攝於彰化員林李仲生家門前,1956年2月18日。左起:李仲生、陳道明、李元佳、夏陽、霍剛、吳昊、蕭勤、蕭明賢。

1940s

The Abstract Expressionism movement develops in New York, led by artists such as Jackson Pollock and Willem de Kooning

抽象表現主義在紐約盛行,是一個以紐約為中心的藝術運動,代表藝術家有德·庫寧和波洛克等

POST-WAR ABSTRACT ART

Key Movements

1959

Liu Kuo-Sung, Chuang Che, and Chen Ting-shih represent Taiwan at the Sao Paulo Art Biennial.

劉國松、莊喆、陳庭詩等代表台灣參加「聖保羅國際雙年美展」



Kazuo Shiraga, *Untitled*, 1962, Christie's 20th Century and Contemporary Sale (Evening Sale), Lot 21

白髮一雄《無題》1962年作二十世紀及當代藝術(晚間拍賣)拍品編號21

1962

Kazuo Shiraga has a solo show at the Galerie Stadler in Paris.

白髮一雄於法國巴黎施泰德畫廊舉辦個展 Gutai Pinacoteca formally opens.

具體藝廊開幕

1964

Works by Atsuko Tanaka and Jiro Yoshihara are shown at the Solomon R. Guggenheim Museum in New York.

田中敦子和吉原治良的作品於紐約所羅門·古根漢 美術館展覽展出



Curator Lawrence Alloway of the Solomon R. Guggenheim Museum selecting works by Atsuko Tanaka at the Gutai Museum for showing in the Guggenheim International Exhibition 1964

所羅門·古根漢美術館策展人Lawrence Alloway在具體藝廊挑選田中敦子的作品参加「1964古根漢國際獎」展覽

1960

The 4th Ton Fan Painting Exhibition opens simultaneously in News Daily Press News Building in Taipei and the Mi Chou Gallery, New York.

第四屆「東方畫會」展同時在台北 「新聞大樓」和紐約「米舟」畫廊推出

The 4th Fifth Moon Exhibition is held; the group continues to advocate a synthesis of Chinese and Western art.

舉辦第四屆「五月畫展」,繼續推動中西繪 畫混融



From left: Han Hsiang-Ning, Fong Chung-Ray, Liu Kuo-Sung, Chang Lung-Yan, Hu Chi Chung, and Chuang Che (Photo by Chuang Ling 1960)

左至右分別是:韓湘寧、馮鍾睿、劉國松、張隆 延、胡奇中、莊喆 (莊靈攝於1960年)

1961

Fong Chung-Ray joins Fifth Moon Group 馮鍾睿加入「五月畫會」

1963

The Ton Fan Group and the Modern Print Association hold a joint exhibition at the National Taiwan Museum of Fine Arts.

「東方畫會」與「現代版畫會」在國立台灣藝 術館舉行聯展

Hsia Yang and Li Yuan-chia leave Taiwan 夏陽、李元佳出國

Cheong Soo Pieng exhibits in Redfern Gallery, London

鍾泗賓在瑞德芬畫廊 倫敦舉行聯展



鍾泗賓《中式朱紅色調》1963年作二十世紀及當代藝術(晚間拍賣)拍品編號24

Cheong Soo Pieng, *A Chinese Vermillion Tone*, 1963, Christie's Hong Kong, 20th Century and Contemporary Sale (Evening Sale), Lot 24

Ho Kan, Hsiao Hsien-Ming successively leave Taiwan

霍剛、蕭明賢相繼出國



From left: Hsiao Hsien-Ming, Hsia Yang, and Ho Kan, photo taken 1964 in Paris

左至右:蕭明賢、夏陽、霍剛,1964年攝於巴黎



Members of the Fifth Moon Group, photo taken in the 1960s

「五月畫會」成員,攝於1960年

GUTAI 具體派 Fifth Moon Group 五月畫會 Ton Fan Group 東方畫會

戰後抽象藝術

主要事件

1965

Works by Atsuko Tanaka, Jiro Yoshihara, and Sadamasa Motonaga are shown at the San Francisco Museum of Modern Art and the Museum of Modern Art, New York.

白髮一雄、田中敦子及元永定正等作 品於舊金山現代藝術博物館和紐約現 代藝術博物館展出

The Gutai New Artists Exhibition is held, and the first open competition held to discover new talent.

舉行「具體派新藝術家」展覽,同時 首次舉辦公開比賽發掘新血

1966

盧齊歐· 封塔納《空間概念, 等待》1966 年作二十世紀及當代藝術 (晚間拍賣) 拍品編 號28

Lucio Fontana, *Concetto spaziale, Attesa*, 1966, Christie's Hong Kong, 20th Century and Contemporary Sale (Evening Sale), Lot 28



1970

The last exhibition held in association with the Gutai Pinacoteca.

於具體藝廊舉行最後一場展覽



Liu Kuo-sung, *Midnight Sun III*, 1970, Christie's Hong Kong, 28 November 2015, Sold for HKD 9,160,000.

劉國松《子夜太陽 III》1970年作 佳士得 香港 2015年11月28日 成交價: 9.160.000港幣

1965

The group holds the 9th Ton Fan Painting Exhibition; veteran artists Shiy De-jinn, Li Wenhan, and Italian artist A. Mazzola also join the group.

舉辦第九屆「東方畫會」展,席德 進、李文漢等資深藝術家和意大利畫 家瑪佐拉(A. Mazzola)亦加入畫會



Hsiao Chin, *Cosmo Radiante*, 1965, Christie's Hong Kong, 20th Century and Contemporary Sale (Evening Sale), Lot 27

蕭勤《宇宙輻射》1965年作亞洲二十世紀及當代藝術(晚間拍賣)拍品編號27

Chen Ting-shih joins Fifth Moon 陳庭詩加入「五月畫會」

1966-1967

「五月」作品開始大規模在美國各 大洲巡迴展出,歷時兩年

1967



斯里哈迪·蘇達索諾《景觀》1967年作 二十世紀及當代藝術 (晚間拍賣) 拍品編號25

Srihadi Soedarsono, *Sanur Beach, with Afternoon Sun,* 1967, Christie's Hong Kong,
20th Century and Contemporary Sale
(Evening Sale), Lot 25

1971

The 15th Ton Fan Painting Exhibition is held at the Le Land Art House, Taipei, after which it is announced that the group is disbanding.

第十五屆「東方畫會」展於台北 凌雲畫廊展出,隨即宣告畫會正 式解散

1972

Jiro Yoshihara passes away and the Gutai group is disbanded.

吉原治良逝世,具體派解散

1972

The last Fifth Moon Painting Exhibition is held at the Le Land Art House, Taipei, after which it is announced that the group is disbanding.

最後一屆「五月畫展」在台北凌 雲畫廊展出,此後未在台灣舉行 團體年展

1986

朱為白《突出》1986年作1993簽名 二十世紀及當代藝術(晚間拍賣)拍品 編號26

Chu Wei-Bor, *Eminence*, executed in 1986, signed in 1993, Christie's Hong Kong, 20th Century and Contemporary Sale (Evening Sale), Lot 26



杰哈德·李希特《抽象畫作》 1986年作二十世紀及當代藝術 (晚間拍賣) 拍品編號31

Gerhard Richter, Abstraktes Bild, 1986, Christie's Hong Kong, 20th Century and Contemporary Sale (Evening Sale), Lot 31



KAZUO SHIRAGA 白髮一雄 21

(JAPAN, 1924-2008)

Untitled

signed in Japanese (lower right); signed 'Kazuo Shiraga' and dated '1962' (on the reverse)

oil on canvas

45.5 x 53 cm. (17% x 20% in.)

Executed in 1962

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

US\$130,000-260,000

PROVENANCE

Whitestone Gallery, Japan

Acquired from the above by the present owner

The work is accompanied by a certificate of authenticity by

無題

油彩 畫布

1962年作

款識:白髮一雄(右下); Kazuo Shiraga

1962 (畫背)

來源

日本 白石畫廊

現藏者購自上述畫廊

此作品附日本洋畫商協同組合於2014年1月15日 所發之作品保證書

Japan Art Dealers Association, dated 15 January 2014.



Kazuo Shiraga painting in his studio 白髮一雄於工作室作畫

'I think that no matter what you do, as long as you use your body when you do it, it will become a very meaningful thing.

- Kazuo Shiraga

「我覺得不管做什麼事情,只要是透過自己的身 體來進行,就會變得非常有意義。」

- 白髮一雄



Kazuo Shiraga, born in 1924 in Amagasaki, Japan, was one of the best-known artists in the first generation Gutai group. Gutai was founded in 1954 and disbanded in 1972, though Shiraga was an active participant throughout its entire history.

The members of the Gutai group, led by Jiro Yoshihara, became aware in the post-WWII years that traditional forms of art had become too detached from the lives of ordinary people. They therefore devoted themselves to overturning tradition, in terms of materials, techniques, and the very nature of art itself, searching for the possibilities of contemporary life in their post-war world. In Shiraga's creative philosophy, rebellion against orthodoxy began with innovation in terms of his materials and the use of his own body, after which he proceeded to a redefinition of consciousness and spirituality. It was not the intention of the Gutai artists to alter the materials themselves, so much as it was to inject 'consciousness' into them.

For Shiraga, the parts of his body (his two feet, his overall physique) were non-conscious vehicles that responded to the intuitions and the spontaneous improvisations of his spirit and will; they wanted to run, to rush and break through the limits of the picture frame. Yet 'body,' 'materials,' and 'the unconscious' actually remained within the realm of the artist's control: each element during the process of preparation, from selecting combinations of colours and their quantities, the size of the canvas and the scope of the composition to be placed on it, and even the ability to control with his bare feet the thickness, luster, or brightness of the oil pigments — in each of these we can see careful planning on Shiraga's part, allowing him to achieve an ideal balance between the elements of control and random improvisation.

Shiraga was on the front lines in transforming the notion of 'subjectivity' in painting, while also exploring painting techniques. He once said, 'I think that no matter what you do, as long as you use your body when you do it, it will become a very meaningful thing. [...] If I say that the actions involved in the creative process can themselves produce greater understanding and inspiration, maybe that will sound strange, but more and more I believe that this is a matter of great importance.' Shiraga abandoned all the tools traditionally associated with painting, the brushes, palette knives, and easels, and laid his canvases out flat on the floor. Then, using ropes to hang in the air, he mixed and spread the paint pigments with his bare feet, letting his two feet dance out their most wild, unrestrained, almost violent yet dazzling and beautiful works. Shiraga believed that as

long as he used his hands and the usual painting instruments, deeprooted painting habits would inevitably take over; by using his two feet he could reduce conscious, artificial manipulation and realise more 'Gutai' creative concepts.

Untitled is a classic Shiraga work, the textures and the rhythmic motion in it constituting an exposition of his basic creative concepts. Dense, thick oil pigments of inky black occupy a central position on the canvas. The viewer's eye will then be attracted by the strong swirls of vermilion red flying out from the center, and in our mind's eye we can almost see Shiraga's resolute figure as he sways and spins above the canvas, spreading the paint with the soles of his feet, mixing together the red-orange and pitch-black pigments. The visual image of the artist's strong, soldierly figure as he paints may remind one of the explosive power of sumo wrestlers and their powerful clashes in the ring. A thinner layer of light indigo blue shows through beneath the red and black, while spots of steel blue spread casually toward the sides.

The colour combinations that emerge and clash through different pressures and movements seem to reproduce the wrestling match between 'body' and 'materials' at the moment of the artist's creation. Even in these layers and combinations of red, blue, and black we can see Shiraga's precise calculations, beginning with the thin base layer of black he applies in the upper left, followed by a swath of blue; then he exerts great effort to apply a thick layer of red-orange, and finally, he adds a few random drops of very thin indigo on top. The work at each moment, in its thick or its thin pigments, and in the artist's strenuous efforts or his relaxed movements, is subject to the artist's control. That control, however, is countered by the equal forces of the materials and the artist's own unconscious mind.

Untitled perfectly displays Shiraga's ability to use colour and physical strength as he explores 'the body' and 'materials,' and the unknown aspects of 'subjectivity' and 'control.' It is a work that arouses a kind of primal energy within the viewer, its colour and implicit motion calling forth the hidden elements of ecstasy, release, and power. Shiraga's work radiates this kind of internal spiritual pursuit and artistic innovation, and indeed a certain kind of adventurous spirit of reform in painting can be seen in all of the Gutai artists. Artistically burning their bridges behind them, they were determined to never look back, and in doing so they redefined the vocabulary and the possibilities of Japanese post-war art.



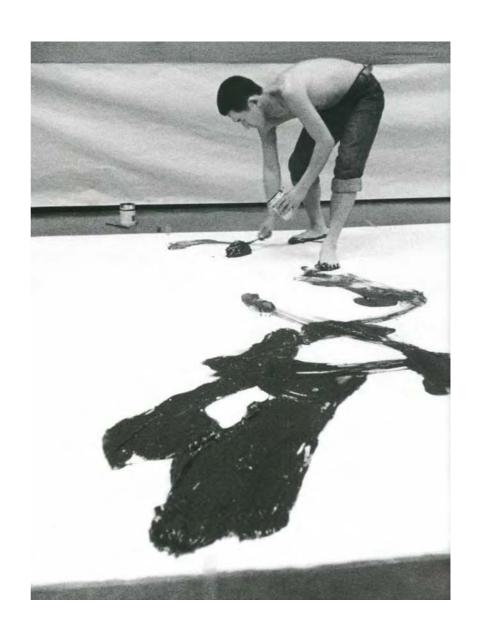
Japanese Sumō 日本相撲



Kazuo Shiraga, *Untitled*, 1965, Christie's Hong Kong, March 15, 2015, Lot 10, sold for: HKD 2,080,000

Artwork: © Courtesy of artist estate

白髪一雄《無題》1965 年作 佳士得香港 2015 年 3 月 15 日 編號 10 成交價: 2,080,000 港元



Kazuo Shiraga in preparation of painting 白髮一雄進備作書

白髮一雄 1924 年出生於尼崎市,為「具體藝術協會」最著名的第一代成員之一。「具體藝術協會」於 1954 年成立,1972 年解散,白髮一雄自始至終都積極參與其中。具體派的創作媒材、主題、哲學變化多端,風格迥異,將行為藝術、行動繪畫和西方前衛藝術元素共冶一爐,為亞洲戰後藝術發展開創先河。

以吉原治良為首的具體派成員,在二戰後感悟到傳統藝術表現方式已與人民戰後的生命狀況脫軌。因此他們竭力在材料、技法以至藝術的本真上顛覆傳統,尋求戰後當代生活的可能性。這種離經叛道置於白髮一雄的創作哲學上,先是「物料」與「身體」的創新,進而是「意識」和「靈性」的再定義。具體派藝術家並不是要改變物質本身,而是要將「意識」注入「物料」當中。白髮一雄的「身體」(雙足、軀體)是無意識的載體,它們展示了直覺、即興的靈性意志,想要馳騁疾走去突破畫框的限制。「物料」、「身體」的「無意識」其實又在藝術家的掌握之中。透過作畫前的預備,例如顏料的色彩組合與份量、畫布的大小及在上作畫的範圍、甚至是以赤足控制油彩的厚薄、光澤、亮度,此等種種,都可見白髮一雄在創作過程的運籌帷幄,在掌控與隨機之間的平衡拿捏得恰到好處。

白髮一雄除了首當其衝變革繪畫時的「主體性」,他亦同時探索繪畫的技法。藝術家曾言:「我覺得不管做什麼事情,只要是透過自己的身體來進行,就會變得非常有意義。[……]如果我說創作的動作本身,能帶來更多體驗與啟發,這種說法聽起來可能很奇怪,但我真的愈來愈相信這件事其實更重要。」他摒棄畫筆、畫刀、畫架等傳統意上的繪畫工具,把畫布平鋪在地面,

用繩索懸空自己,以赤足混和、塗抹顏料,靠雙腳舞出狂放暴烈的絢爛。他認為用雙手輔以工具作畫,不免受歷來繪畫積習影響;若以雙腳作畫,則可減少人為操控,實踐「具體」創作理念。

《無題》的質感、律動可謂闡述藝術家創作理念的經典之作。渾厚濃重的墨黑油彩佔據畫布的中心位置。觀者的視覺歷程繼而被跋扈勁飛的朱紅吸引,腦內彷彿看到白髮一雄以腳掌抹開油彩的剛烈姿態,在畫布上迴旋拖拽,混合橘紅與黝黑。藝術家作畫的剛陽英武之姿,視覺衝擊力毫不亞於日本相撲手角力時的力量爆發,張狂而威猛。紅與黑底下透出薄薄的靛青藍,點狀鋼青藍又灑脫四散。不同力道、不同動作所造成的顏色組合在畫面上拉扯,幾乎重現了藝術家作畫當下「身體」與「物料」的角力。即使是紅、藍、黑的層次與組合,亦見白髮一雄的精密計算。左上部先以黑色顏料薄薄打底,然後抹上一道靛藍,繼而使勁厚塗橘紅,最後在上輕輕灑落點點極薄的青藍。每一下或薄或厚,或使勁或放輕的塗抹,都在藝術家有意識的控制,與「身體」的「無意識」勢均力敵。

《無題》完美呈現白髮一雄如何擅長以色彩、力道探索「身體」、「媒材」 未知的「自主性」和「控制」。作品甚至在觀者心中喚起一種原始的能量, 透過顏色和勢態引導出潛藏的種種狂喜、宣洩、力量。這種內在的靈性追求 與創新,不僅在白髮一雄的作品大放異彩,此種革新繪畫的冒險精神,更見 於其他具體派藝術家。他們共同協力破釜沈舟,絕不回頭,重新定義日本戰 後藝術的話語、可能。

22 RHEE SEUNDJA 李聖子

(KOREA, 1918-2009)

Untitled

signed and dated 'SEUNDJA RHEE 60' (lower right); signed 'S. RHEE' (on the reverse); signed and inscribed '6040F516 RHEE' (on the stretcher) oil on canvas 100 x 81 cm. (39 % x 31% in.)

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

PROVENANCE

Painted in 1960

Acquired directly from the artist by the present owner

無題

油彩 畫布 1960年作

款識: SEUNDJA RHEE 60 (右下); S. RHEE (畫背); 6040F516 RHEE (畫布框架)

來源

現藏者直接購自藝術家



Vincent Van Gogh, *Ploughman in a Field*, 1889. Christie's New York, 13 November 2017, Lot 28 A, Sold for USD 81,312,500 文森· 梵高《Ploughman in a Field》1889 年作 佳士得紐約 2017 年 11 月 13 日編號 28 A 成交價: 81,312,500 美元

"I continuously raise questions of human and nature, human and machine, and nature and machine. I would like to create a geometric and figurative world on canvas."

- Rhee Seundja

「我不斷探究人類與自然、人類與機器,以及自然與機器之間的問題,希望在畫布上創造一個幾何與具象的世界。」

- 李聖子





Rhee Seundja's studio in Tourettes-sur-Loup, France. Photo: Courtesy Seundja Rhee Foundation 位於法國盧河畔圖爾雷泰的李聖子畫室



Sengai Gibon, *The Circle, Triangle and Square*, early 19th Century. 仙崖義梵《圓三角正方》19 世紀初

Rhee Seundja is an artist who has left a significant mark not only in the art world, but also with the personal connections she made throughout her life. Following the sale at Christie's of the world record, *Soirée des Enfants*, in November 2018, we are very proud to offer this masterpiece from the same collection of French private collector, Mr. C. Over his years of friendship with the artist, Mr C. developed a deep appreciation for Rhee Seundja's early work, and made significant contributions to her recognition in the national and international art world. Painted in 1960, *Untitled* is emblematic of the artist's transition from her abstract period, to her peak Woman and Earth period.

GEOMETRIC FIGURATION AS A MODE OF EXPRESSION

Unlike her peers who had come from Asia to Paris for further exposure to the Western art world, Rhee Seundja did not receive formal artistic training before arriving in France in the late 1950s. The Académie de la Grande Chaumière provided her with the artistic space she needed to grow and develop her own aesthetic language and identity, free from the need to bridge a gap between Eastern and Western cultural barriers. Her work as Henri Goetz' assistant exposed her to lyrical abstraction and helped her shape her transition from figurative to abstract works, thus characterizing her as one of the most important Asian artists of the "Ecole de Paris" (Paris School), among Zao Wou-Ki, Chu Teh-Chun, and Kumi Sugai.

Untitled featured here is a masterpiece from Rhee's early years, which displays multiple characteristics of her remarkable artistic development. This simple composition with a few geometric shapes in the work embodies her thinking, "I choose the triangle, square and circle as universal signs transcending time and borders." The geometric shapes in Untitled and her statement might evoke Cezanne's theory that influenced the general development of abstract art in Europe: "Everything in nature is composed of sphere, cone and cylinder. We must learn to paint with these simple figures."

But what Rhee wanted to achieve in her work was quite different from most other Western abstract painters, who primarily focused on form only in their art. She wanted to pursue abstraction based on content, she reinterprets the world as she sees it and recomposes it upon the reflection of her own mind in relation to the universe around her. In this context, her geometric shapes are much closer to those in the painting by Sengai Gibon, a Japanese Zen monk who painted *The Circle, Triangle and Square* as symbols of the essential element of universe.

INSPIRATION, INFLUENCE, AND LEGACY

French art critic, Georges Boudaille, qualified her work as "an Oriental poem soaking its way through a modern shape." Free to explore according to her inner affinities, Rhee Seundja was able to cultivate subjects dear to her: colour and nature. Her refusal to settle into a particular style and to maintain her fame by nurturing the public's expectations, led Rhee Seundja to constantly push her boundaries and explore new visual languages, but also new media, such as woodblock prints and even architecture.

As one of her first abstract works, *Untitled* perfectly introduces Rhee's period "Woman and Earth" period (1961-1968), in which she first became a true master of her art. Here, circles of different sizes transpire across intricate layers of bright and pure colourful strokes, thus creating a deep and poignant visual to convey emotion. The painting displays a perfect balance between geometric shapes and exquisite texture, where one can feel the painstaking time consuming process of carefully applying each brushstroke.

This careful balance between colour combined with clearly outlined brushstrokes is strongly reminiscent of the Impressionists. Van Gogh for instance effectively created continuous movement, shapes, and moods through a balanced application of strokes where a modern and bold use of colour is the main tool of expression. Rhee Seundja further explored notions of colour and shape as an embodiment of herself. In this context, her work naturally paralleled that of the American Minimalists Frank Stella and Donald Judd, whose concerned lied in the visualisation of shape and contrasted colours in relation to the viewer

In 1965 Rhee returned to Korea after living 15 years in Paris and exhibited more than 75 works. It was one of the biggest scale solo exhibitions to showcase abstract art in Korea and had a great resonance with the local art world. As her fame grew on the international scene, so did her expressive style, as she constantly matured from her trips abroad. *Untitled* is an important work, creating her identity and setting her path from earth to the cosmos, reflecting a shift in her perspective from her personal reality to probing more universal truths which transcend emotions of physical existence.

李聖子的作品對藝壇、也對人生中締結的個人情誼留下了重要的印記。繼《小 孩的晚上》在2018年11月的拍賣會上創下世界紀錄,佳士得很榮幸呈獻來 自同一位法國收藏家 C 先生私人收藏的名作。收藏者與李氏相交多年,對其 早期作品深表讚賞,是李氏蜚聲全國和國際藝壇的主要推手。1960年創作 的《無題》標誌著李氏從「抽象」時期演進至《女人與地球》高峰時期的重 要作品。

幾何具象的表現形式

當李氏的亞洲同儕為了增進對西方藝術的認識紛紛遠赴巴黎,但她在50年 代後期前往法國前,並沒受過任何正式的藝術訓練。蒙帕納斯的大茅舍藝術 學院(Académie de la Grande Chaumière)所提供的藝術土壤,讓她得 以成長和建立自己的美學語言風格,而無需背負融匯貫通東西方文化的包袱。 擔任亨利·戈茲(Henri Goetz)的助手期間,李氏接觸到抒情抽象的畫風, 從而推動了她從具象轉向抽象,與趙無極、朱德群、菅井汲等成為「巴黎畫 派」亞洲畫家的中梳柢柱。

此次拍賣的《無題》為李氏早期作品,展示出不少她在藝術轉化歷程中的重 要特質。作品構圖簡單,加上數個幾何形狀,體現她的創作思維:「我選用 三角形、 正方形和圓形,這些普世皆通的符號超越地域與時間。」《 無題》 中的幾何形狀和畫家的自述,使人聯想到塞尚影響了歐洲抽象藝術整體發展 的理論:「自然中的一切都由球體、圓錐體和圓柱體組成。 我們必須學會用 這些簡單的圖形來繪畫。」

西方抽象畫家大多著眼形式,但李氏想在畫中達成的卻迴然不同。她追求的 抽象以內容為本,並將見到的世界重新詮評和構圖,反映著她對週遭世界的 思考。在這樣的情況下,李氏的幾何形狀更接近日本禪僧仙厓義梵(Sengai Gibon)筆下代表宇宙基本元素的《圓、三角、正方》。

靈感、影響和貢獻

法國藝術評論家喬治·布達耶 (Georges Boudaille) 盛讚李氏作品為「浸 淫在現代形狀中的東方詩歌。」因為可以自由探索內心喜好,所以得以專注 於她所珍視的主題一色彩和自然。 她不甘於受特定風格定型,也拒絕迎合公 眾期望來維持名氣,總是不斷突破界限和發掘新的視覺語言與媒材,例如木 版畫甚至建築。

作為李氏首批抽象作品之一,《無題》為李氏《女人與地球》時期(1961-1968)打開了完美的序幕,讓她踏上了成為真正的藝術大師之路。作品中不 同大小的圓形穿越明亮、純淨和層層疊疊的彩色筆劃,利用深刻的視覺傳遞 著情感。畫作在幾何形狀和精緻質感之間展現出完美的平衡,使觀者無不感 到每個筆觸的用心費時。

這種在色彩與清晰的筆觸之間達到的微妙平衡,讓人不禁想起印象派,有如 梵谷運用平衡的筆觸有效地營造出連續的動態、形狀和氣氛,其中現代和大 膽的用色正是表現的主要工具。李氏進一步探索以顏色和形狀體現自我的概 念,近似美國極簡主義藝術家法蘭克·斯特拉(Frank Stella)和唐納德· 賈德(Donald Judd)的作品,他們都著重從觀者的角度出發去思考形狀和 對比色的視覺化。

1965年,在巴黎生活了15年的李聖子回到韓國,並展出逾75件作品,是 韓國最大規模的抽象藝術個展之一,與當地藝壇激起了巨大的共鳴。除了在 國際舞台上的名氣日盛,李氏的藝術風格也因國外經歷的滋養而更趨成熟。 《無題》既幫助李氏樹立自己的風格,也開闢了她從地球朝宇宙進發的路路, 見證著她的目光從個人現實轉向普世真理與超越物理存在的情感。



Frank Stella, Gur Variation II, 1968. Christie's New York, 17 May 2017, Lot 69 B,

Artwork © 2019 Frank Stella / Artists Rights Society (ARS), New York. 法蘭克·史特拉《Gur Variation II 》 1968 年作 佳士得紐約 2017 年 5 月 17 日 編號 69 B 成交價:2,647,500 美金



Rhee Seundja, La soirée des enfants, 1962. Christie's Hong Kong, 24 November 2018, Lot 26, Sold for HKD 3,940,000

© Seundja Rhee Foundation

李聖子《小孩的晚上》1962 年作 佳士得香港 2018 年 11 月 24 日 編號 26 成交價:3,940,000 港元

23 RICHARD LIN 林壽宇

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

Painting January 1964

oil on canvas 101.5 x 126.9 cm. (40 x 50 in.) Painted in 1964

HK\$3,000,000-4,000,000 *US\$390,000-510,000*

PROVENANCE

Eslite Gallery, Taipei, Taiwan

Anon. Sale, Bonhams Hong Kong, 3 October 2015, Lot 32 Acquired from the above by the present owner

This work will be included in the forthcoming catalogue raisonné currently being prepared by *The Estate of Richard Lin Show Yu.*

EXHIBITED

Taipei, Taiwan, Eslite Gallery, Appreciation Series II, Richard Lin & Hsiao Chin, 1989.

LITERATURE

Eslite Gallery, Eslite Gallery Artwork Appreciation Series, Taipei, Taiwan, 1989 (p.15).

畫作 1964 年 1 月

油彩 畫布 1964年作

來源

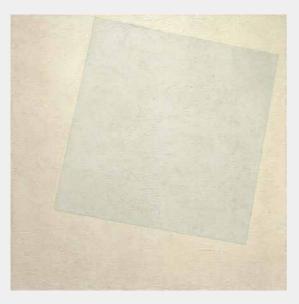
台灣 台北 誠品畫廊 邦瀚斯 香港 2015年10月3日 編號 32 現藏者購自上述拍賣 此作品將收錄於林壽宇藝術資產正籌備編纂的 《林壽宇作品編年集》

展覽

1989年「欣賞系列之二-林壽宇 蕭勤」誠品畫廊台北台灣

文獻

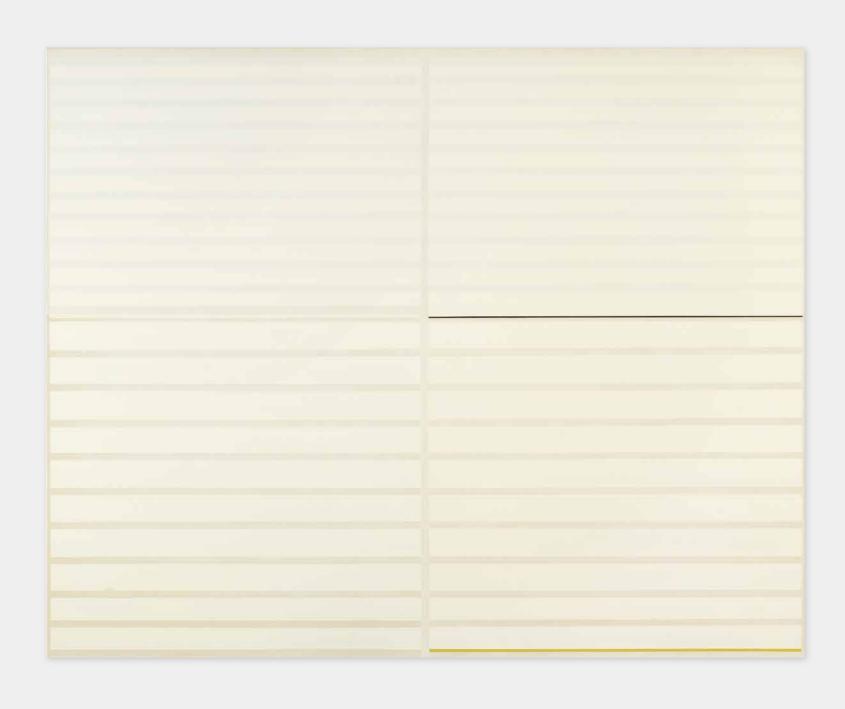
1989年《誠品畫廊作品欣賞系列》誠品畫廊 台北台灣(第15頁)



Kazimir Malevich, *White on White,* 1918. Museum of Modern Art, New York, USA 馬列維奇《白上白》1918 年作 美國 紐約 現代藝術博物館藏

"White is the plainest colour, and also the grandest colour; it is the emptiest colour, and also the fullest colour; it is the noblest, and the most plebeian; the calmest, and the saddest."

- Richard Lir





Richard Lin at work in his studio. Photo credit: Richard Pare / Courtesy Jia Art Gallery 林壽宇在工作室中創作

In the mid-1960s, as Richard Lin's creative career matured, the colour white unequivocally became the primary subject of his paintings. With extremely detailed and delicate techniques, the artist punctiliously separated the colour into an expansive gradient and layered them against each other, exploring the single colour's infinite possibilities within the limited two-dimensional space, and turning it into a vessel for the spiritual essence of the East and the West. In this spring sale, Christie's is pleased to present an important work from Lin's mature period – *Painting January 1964*. The work is comprised of a crisscrossing grid of white rectangles and lines in different gradients, perfectly encapsulating the artist's fine control over the colour white as well as his masterly study of space, exemplifying Lin's philosophy and artistry.

LESS IS MORE: CONSTRUCTING SPACE ATOP THE TWO-DIMENSIONAL CANVAS

In the 1950s, Lin studied architecture during his travels in the United Kingdom, and his works thereafter were deeply influenced by values from Western Modernist architecture: the attention to form, ratio, and balance in space, the extrication of unnecessary brushstrokes and decorative lines, and a compositional style that is so structured it verges on the mathematical. All these elements echo the axiom of "less is more" derived from modernist architecture, proposed in 1928 by the pioneering architect Mies van der Rohe. In *Painting* January 1964, milky-white rectangles neatly pack the canvas and reminds one of the efficient and streamlined structures of Modernist architecture. Beyond the seemingly uniform scene, however, one also finds delicate variations concealed within: close examinations reveal a gradient of changing densities in the arrangement of rectangles from top to bottom, while the dividing lines lighten and darken according to a mysterious order. Two fine brown and green lines on the right also breach the white dominion of the canvas. These twists and details make the sombre and severe scene lively and filled with intrique, enriching the rationalised composition with a hint of visual interest.

ALL IS ONE: THE ALL-ENCOMPASSING WORLD OF WHITE

The colour white is a classic feature that saw pervasive use throughout the 20th century in art history because it was thought to be filled with cultural significance – as a symbol for virtue and purity; it was also seen to be representative of infinity. In 1918, the Russian supremacist painter Malevich was the first to introduce the idea of "White on White" to the canvas; on a warm-white-coloured square, he rendered a smaller tilted square that is coloured in a cooler tone of white. Using the connection and conflict between the two squares of white, Malevich defined white as a colour which breaks through the limits of the colour spectrum, and a symbol of infinity. In that light, Lin's work featuring white on white can be seen as an Eastern extension of Malevich's White on White: unlike Malevich or Lin's minimalist contemporaries, however, contrast in Lin's works is affected through layers rather than hues. In Painting January 1964, for instance, the white rectangles are clearly raised on the canvas; upon closer inspection, the dividing lines that seemed adhered to the canvas can also be separated into three different levels of white. Much like the idea of "five colours of ink" in traditional Chinese paintings, Lin's use of white is clearly layered and differentiated.

Lin's colouring process is deeply inspired by Zen philosophy – each layer of whiteness is carefully arranged so that the work's visage vary dynamically in width, thickness, corporeality, and opacity; and it is thanks to his incredibly patient and precise control that the painting can exist in such a state of organic and natural precision. The seemingly simple composition conceals an extremely complex creative process, exactly agreeing with Lin's Taoist conception of "One is Everything".

Across Lin's many oil paintings, the idea of "Less is More" in Western modernism and "One is Everything" in Eastern philosophy intersect, and on his canvas the colour white ascends beyond its singular definition and become a medium for the clash between the East and the West, the old and the news. As the Spanish artist Miro noted after meeting Lin, "in the world of white, you are without equal", Lin has left a distinctive mark on the fabric of modern art history with his language of white.

「白色是最平凡的顏色,也是最偉大的顏色;是最無的顏色,也是最有的顏色;是最崇高的顏色,也是最通俗的顏色; 是最平靜的顏色,也是最哀傷的顏色。」

- 林壽宇

1960年代中段,林壽宇進入創作生涯的成熟時期,白色成為其畫面中的絕對主體。運用毫釐分明的極簡畫法,畫家一絲不苟地將白色細分成多種色度,再將之交彙疊加,在有限的二維空間中發掘出白色的無限可能性,使之成為同時承載東西方精神文化的載體。是次春拍,佳士得很榮幸呈現林壽宇成熟時期的重要作品《畫作1964年1月》,通篇由不同色度的白色長方形與線條構成,完美展現了藝術家對白色的縝密掌控,以及對空間的精妙巧思,是林氏在觀念與技巧上臻於完善的巔峰之作。

少即是多:二維畫布上的空間架構

1950年代,旅居英國的林壽宇接受了建築學教育,其後的創作深受西方現代主義建築觀念啟發:尤其注重作品的形式、比例與空間的平衡關系,同時排除不必要的筆觸或肌理的裝飾性,在畫面上營造出如數學般嚴謹理性的建構,正響應了現代建築先驅密斯·凡德羅在1928年提出「少即是多」的現代建築主張。《畫作1964年1月》畫面被多個乳白色的長方形整齊有序地鋪滿,其間由淺白色的細線精妙分割,與現代建築的精簡結構遙相呼應。而乍看整齊劃一的畫面之中,又暗藏微妙的空間變奏:細細品味,便會發現畫面上下部分的長方形疏密不一,間隔線條的鋪陳深淺有致,而畫面右側兩條棕綠色的細線則打破了白色在畫布上的絕對統治,個中細節,使得略顯嚴肅的畫面頓而變得生動,在遵循理性布局的同時又平添幾分觀看的趣味。

一即一切:包羅萬象的白色世界

白色是 20 世紀藝術史上被廣泛使用的經典顏色,因其往往被認為有著豐富的文化意涵——它可以代表純潔、純粹;亦經常被認為是無限的象徵。1918年,俄羅斯的至上主義畫家馬列維奇首先在畫布上引入了白上白 (White on White) 這一概念,在一個暖白色的方形之中,他用微弱的色差勾畫出一個冷白色調的傾斜方形,借兩片白方之間的聯繫與衝突,馬列維奇將白色定義為突破色彩極限的顏色,是無垠無限的象徵。林壽宇的白上白作品可謂是馬列維奇《白上白》的一種東方化的延伸,不同於馬列維奇,抑或其同時期絕大多數極簡主義同僚,林壽宇畫面中的不同種白色是靠層次來渲染分別的,如在《畫作1964年1月》中,白色的長方形明顯突出於畫布,而看似依附於畫布之上的間隔線條,湊近觀察,亦能分別出三個獨立的白色層次。如傳統中國畫講究「墨分五色」,林壽宇畫中的白色,即如墨色一般層次分明。

林壽宇的施色過程更是充滿了東方禪機——每一層次的白色都經過了縝密的 鋪排,使畫面呈現出寬窄、厚薄、虛實、深淺不一的視覺效果;而只有在極 其耐性地勾勒及精准的控制之下,畫面方才能呈現如是精確、毫無人工痕跡 的冷冽狀態。看似極簡的畫面之下卻是極為繁復的創作過程,正應和了林氏 所推崇「一即一切」的道家哲學觀念。

縱觀林壽宇的油畫作品,是西方現代藝術「少即是多」與東方先哲「一即一切」兩種極限觀念的相遇,在他的畫布中,白色超越了色彩的本身定義,成為東西方古今文化交流與碰撞的載體。正如西班牙藝術家米羅見林畫後直言:「在白色的世界中,你無人能及」,林壽宇用其獨一無二的白色語言,在現代藝術史上留下了濃墨重彩的一筆。



Mies van der Rohe, 860-880 Lake Shore Drive Apartments, Chicago, USA 密斯·凡德羅 860-880 號河濱公寓 美國 芝加哥



Bada Shanren, *Bird on a Rock in Lotus Pond*, Qing Dynasty (1644–1912). The Palace Museum, Beijing, China 清 八大山人《荷石水鳥圖軸》中國 北京 故宮博物院藏

24 CHEONG SOO PIENG 鍾泗賓

(SINGAPORE, 1917-1983)

A Chinese Vermillion Tone

signed in Chinese and dated '1963' (lower right); signed, dated and titled 'SOOPIENG. 1963. A CHINESE Vermillion TONE' (on the reverse) oil on canvas 91.5 x 127 cm. (36 x 50 in.) Painted in 1963

HK\$500,000-700,000 *US\$65,000-90,000*

PROVENANCE

Redfern Gallery, London
Acquired from the above gallery by the previous owner
Thence by descent to the present owner

EXHIBITED

London, United Kingdom, Redfern Gallery, Cheong Soo Pieng, April - May 1963.

中式朱紅色調

油彩 畫布 1963年作

款識: 泗賓 1963 (右下) SOOPIENG. 1963. A CHINESE Vermillion TONE (畫背)

來源

瑞德芬畫廊 英國 前藏家購自上述畫廊 現由原藏家家屬收藏

展覽

1963年4月-5月《鍾泗賓》瑞德芬畫廊 倫敦 英國



2nd Century B.C., Western Han dynasty (206 B.C.-A.D. 9), *Winged Cup*, Metropolitan Museum of Art 公元前 2 世紀 西汉(公元前 206- 西元 9 年)「君幸酒」 銘漆耳杯 大都會博物館

"I absorb the ideas of Chinese calligraphy and landscape, and because I am Chinese, they are always in my mind."

- Cheong Soo Pieng (Steinle, Peggy. 'Experimental Artist: Cheong Soo Pieng', Arts of Asia, July/August 1972 Vol. 2:4)

「我吸取中國書法和山水的思想,因為我是一名華人, 這些思想在我腦海中永久駐留。」

- 鐘泗賓





Claude Lorrain, A View Of The Roman Campagna From Tivoli, Evening, 1644–1645 克洛德·羅蘭《羅馬郊外蒂沃利村的景色》 1644-1645 年作

From portraits filled with primal tension, to poetic abstraction, to stylised depictions of traditional way of living, Cheong Soo Pieng's artistic explorations spanned across countless styles and medium with no sign of rest, making the artist an undeniable Modernist pioneer in Singapore and Asia. *A Chinese Vermillion Tone* is exemplary of his trailblazing spirit and versatility; it marks a pivotal transition towards abstractionism during his journey across Europe from 1961 to 1963.

EASTERN ABSTRACT TO THE WEST

From 1961 to 1963, under the auspices of Singaporean filmmaking magnate Loke Wan Tho, Cheong visited London, Glasgow, Dublin, Cologne, Hamburg, Berlin, Munich and other European cities to host exhibitions. London's prestigious Modern Art galleries Frost and Reed and Redfern even organised solo shows for him, making Cheong one of the first Singaporean artists to have individual exhibitions in Europe. A Chinese Vermillion Tone was one of the works shown at his solo exhibition at Redfern Gallery in 1963, and it opened European collectors' eyes to the fascinating aspects of Eastern abstractionism, with the artist's uniquely supple and calligraphic brushstrokes, unorthodox Eastern colour scheme, and philosophical approach combining nature with his state of mind.

THE ABSTRACT LANDSCAPE

The challenge to adequately express Eastern civilisation's idea of "nature and humanity as one" in transnational terms had been a fixture among 20th-century artists in Asia. In *A Chinese Vermillion Tone*, Cheong adopted lighting and compositional cues from English landscape paintings to dot the "sun" above the centre point of the canvas, making it the painting's primary focal point. The vermillion surrounding the glow also reveals layers and variations like billowing clouds, while the "horizon line" across the painting again hint at influences from Western landscape styles. At the same time, however, the distant scenery in the centre, depicted in black, also echo the

multi-point perspective compositional style of Chinese ink wash landscape works. The calligraphic lines flowing across the lower half of the canvas are an exercise in simplicity, hinting at small paths like crossing streams in the foreground, and condense the spiritual connection between heaven and earth into a single freeze frame.

This idea to present nature's liveliness through abstract colours and brushstrokes coincide with other Asian artists such as Zao Wou-Ki and Chu Teh-Chun, who also lived in Europe at that time. Mere months after Cheong's exhibition at Redfern in 1963, the gallery also hosted Zao Wou-Ki's solo exhibition to similarly great acclaim. If one saw Zao Wou-Ki and Chu Teh-Chun as using dynamic brushstrokes to express the heaving storms in their hearts, Cheong can be said to use ephemeral lines, sublimed colour blocks, and nuanced brushstrokes to express the delicate and transcendent side of Asian cultures.

THE SPIRITUAL REALM OF RED

Passion, density, celebration, fortune, life... the colour red is rich in symbolism in Eastern cultures. The shade of vermillion can be even seen in Han Dynasty artefacts from over 2,000 years ago, as a holy colour used to communicate with the Gods. A Chinese Vermillion Tone takes its deftly-executed blooms and contrasts to highlight the unique spiritual existence of vermilion. Compared with blue or green, red is a much rarer colour in nature, which helps impact and move viewers on a subconscious level. Indian artist Anish Kapoor also took the traditional colour red and elevated it to its pure form, transporting viewers to a state of spirituality. Unlike Kapoor's sombre hue of scarlet, Cheong chose Chinese culture's iconic vermillion as the primary tone and used a masterful stroke of aquamarine to accentuate the vibrancy of red. A Chinese Vermillion Tone exhibits Cheong's extraordinary understanding of colour and brushstrokes, his masterful integration of landscape and abstraction, and leads viewers into the mythical realm of Eastern culture.

從充滿原始張力的人像,到千變萬化的詩意抽象,再到對南洋風情細膩婉約的描繪,鐘泗濱一生的藝術探索實踐跨越無數風格與媒介,從未停歇,令其成新加坡乃至全亞洲當之無愧的現代藝術先驅。《中式朱紅色調》便是其探索精神和風格多樣性的最佳作證,本作品標誌著鐘泗濱在1961到1963年間遊歷歐洲,并開始向抽象轉折的重要時期。

東學西漸

1961至1963年,在新加坡電影業巨頭陸運濤支持下,鐘泗賓遠赴歐洲倫敦、格拉斯哥、都柏林、科隆、漢堡、柏林和慕尼黑等各個城市舉辦展覽。其中更有倫敦著名的現代藝術畫廊 Frost and Reed 與 Redfern 為其舉辦個展,使鐘泗賓成為最早在歐洲舉辦個人展覽的新加坡藝術家之一。《中式朱紅色調》就被展示與 Redfern 畫廊 1963年為鐘泗賓舉辦的個展中,以其獨特的書發性的柔美筆觸,天馬行空的東方式色彩,和自然於心境二元合一的哲學理念,令遠在歐洲的藏家與觀眾感受到東方式抽象的獨特魅力。

心象風景

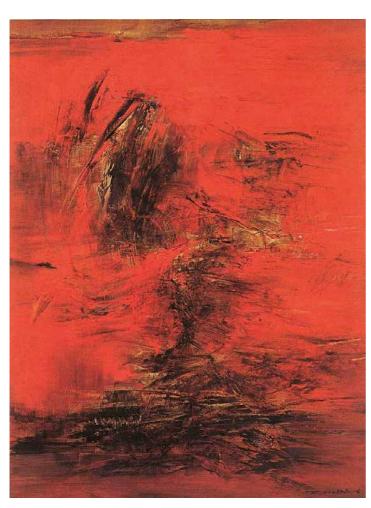
如何將東方文化中天人合一的理念,以跨越國界的現代語言表達出來,是眾多 20 世紀亞洲藝術家創作的母題。《中式朱紅色調》中,鐘泗賓採用了英國風景畫傳統中的光源與構圖,將一抹日光色的亮色至於畫面中上方,成為畫面的首要焦點。光點周圍的朱紅,也仿佛雲霞般呈現深淺不一的色澤;畫面中横向的「地平線」式結構,亦昭示了西方風景畫的影響。然而畫面中央黑

色的「遠景」,又與中國山水畫中的多視點構圖異曲同工。畫面下半部書法式的飄逸線條,言簡意賅的描繪出近景中如小道、流水般縱橫交錯的細節,將天地間浩蕩之靈氣盡收於一景。

這種以抽象的色彩筆觸表現自然之生機氣韻的概念,與當時同在歐洲的華人藝術家趙無極、朱德群等人不謀而合。同是 1963 年,在鐘泗賓個展后數月,Redfern 亦為趙無極舉辦個展,兩個展覽皆大獲成功。如果說趙無極與朱德群以動態流淌的筆鋒描繪了心中之洶湧氣象,鐘泗賓則以幽遠、凝練的色塊與細微的描法,展現了亞洲文化中玄妙、冥然的一面。

紅色的精神領域

熱情、濃郁、喜慶、吉祥、生命——紅色在東方文化中有著多重象征寓意。 朱紅更是出現在2000多年前的漢代文物中,作為與神靈溝通的神聖顏色。 《中式朱紅色調》以其精湛的暈染與反差,凸顯出朱紅色獨有的精神性。相 比藍與綠,紅色在自然界中更為少見,因此能夠給予觀者下意識的振奮感。 印度裔藝術家安尼施·卡普爾就將傳統文化中的紅色提煉為純粹的形式,將 觀者引入神秘莊嚴的玄學境界。與卡普爾凝重的猩紅不同,鐘泗賓以漢族文 化中標誌性的朱紅色為主色調,在近景處巧妙地施加一抹群青,承托出紅色 的籠罩一切的色澤。《中式朱紅色調》以鐘泗賓對色彩筆觸的超凡理解,將 山水與抽象合一,引導觀者帶入一個前所未有的東方神話空間。



Zao Wou-Ki, *17.03.63*, 1963 Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich 銷無極《17.03.63》1963 年作



Lot 24 Detail 局部

25 SRIHADI SOEDARSONO 斯里哈迪·蘇達索諾

(INDONESIAN, B. 1931)

Landscape

signed 'SRIHADI' (upper right); signed, dated and titled 'Srihadi 1967 Landscape' (on the reverse) oil on canvas 130 x 205 cm. (511/5 x 80 ¾ in.) Painted in 1967

HK\$500,000-700,000 *US\$65,000-90,000*

PROVENANCE

Acquired directly from the artist by the original owner, Diplomat Raul Jos de S Barbosa, Brazil Thence by descent to the present owner

景觀

油彩 畫布 1967 年作

款識: SRIHADI (右上); SRIHADI 1967 Landscape (畫背)

來源

原藏者外交官Raul Jos de S Barbosa得自藝術家本人 現由原藏家家屬收藏



Franz Kline, *Untitled*, 1950. Christie's New York, 16 May 2019, Lot 621. Artwork: © 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York 弗朗茨·克萊恩《無題》 1950 年 佳士得紐約 2019 年 5 月 16 日 編號 621 "[Pandy's gallery] was located by the sea in Sanur. The beach was still clean and quiet. I would stay on the beach from early morning till sunset. As if under a spell, I would let my mind flow freely across the sand, the beach and the limitless sea and sky...It was after meditating like this for months in a row that I came up with the theme of the horizon."

Srihadi Soedarsono (Jean Couteau, Srihadi Soedarsono, The Path of the Soul, Lontar Foundation, Jakarta, Indonesia, 2003, pg 30)



Hailed as one of the most significant living modern Indonesian painters, Srihadi Soedarsono's is known for his paintings of expansive, sweeping landscapes, as well as his iconic depictions of traditional Indonesian dancers. The artist was at the forefront of the modernist input in Indonesian art from the 1950s, moving beyond "aesthetics" in works that hover in manner between "informal", 'brut' and 'expressionistic' in the 1960s, where his favourite subject themes included scenes of beaches, mountains, fields and sky.

A trip to Bali in 1953 on the advice of Dutch painter Arie Smit engendered a love of the island's spirit, a source of inspiration for the artist who began painting beach scenes, which later became synthesised into compositions of colour fields delineating seascapes and horizons. With a penchant for creating works that portray Nature in its unbound expressive form, the beach as a locale has its own lure for the artist for it also represented the unification of the elements of land, water and sky, harmonious essences to life in the natural world.

In Landscape, the artist articulates his interest in the beach as the dominant pictorial subject of the composition. Painted in 1967, shortly after Srihadi's return from America as a student at Ohio State University, the present lot stands as a rare and early masterpiece, the first large abstract work by the artist ever to be offered in Christie's Hong Kong Evening Sale. Bearing exceptional provenance from the diplomat Raul Jos de S Barbosa, who acquired the piece from Srihadi himself, Landscape reflects the influence of an abstract expressionist technique, gleaned from the artist's exposure to modern Western art in America.

In this early horizon seascape painting, physical elements are reduced and simplified, abstracted into shorthand notions. Textural strokes in shades of ochre and brown are applied in thick swathes of impasto across the canvas, delineating the beach in an expressive gestural rhythm that implies an exuberant mood. Light from the afternoon sun bathes the sand in lighter hues layered with burned orange, casting a warm glow over the area, and merging with accents of white and deep blue for the horizon which occupies a thin band on the upper edge of the work. The separation between land and sky is not as clearly defined as some of Srihadi's later horizon works, and the artist's illustration of the skyline is in fact not executed by line, but is borne at the edges of colour fields representing different elements of nature, an effect reminiscent of the colour-saturated multiform works of Mark Rothko, the leading pioneer in the Abstract Expressionism movement.

A consummate colourist, Srihadi features sub-layering within his colour planes, and Sanur Beach displays almost-spontaneous or even disorderly lines and splotches of colour that disrupt the general horizontal axis of the work. Dabs of emerald green, yellow, white and red impasto are mixed and overlaid onto the canvas, breaking the regularity of the ochre and brown field and visually stimulating the viewer to different parts of the work. Small, vertically oriented strokes breach the realm of the beach, a reference to mankind perhaps, swiftly scattered across the plane and bringing a subtle modulation of form to the composition.

Srihadi's horizon seascapes convey expressions of emotions. These almost abstract works—which also communicate references of action painting—reveal the artist's feelings, expressed through the emphasis of line, texture and brushstrokes. However, unlike works of gestural primacy from artists like Franz Kline and Jackson Pollock, Srihadi's abstraction was never the kind achieved through moments of impulse and random gesture. His was a painstaking and controlled experimentation in form and colour governed by Javanese notions of balance between the elements of earth and sky, the symbiosis of seemingly polar natures.

This is particularly reflected in the achievement of colour harmony in *Landscape*, where the cool palette of blues and whites in the painting exudes an air of tranquillity and stillness in the sky. The unblended brushstrokes and saturated pigments of the sand below do not form a harsh effect, but instead produces soft and soothing layers across the canvas, a meditative beauty that transcends words.

Landscape stands as a superb example of Srihadi at his most expressive during his early years as a painter. The scale of the work, which transmits a monumentality of expression, makes it an ideal representational piece of the artist's Horizon series dating from the mid-to-late 1960s, which constituted an important part in his career. The strikingly minimal form of the composition allows the reign of colours in a play of nuance and contrast, an extremely important element in the artist's oeuvre, with the strength of the painting ultimately enabling viewers to feel and appreciate the multidimensional meaning appearing through the treatment of the artist's uniquely expressive language.



Srihadi Soedarsono, *Bali Beach (Seascape In Bali)*, 1981. Christie's Hong Kong, 26 May 2013, Lot 377, Sold for: HKD 687,500.

斯里哈迪·蘇達索諾 《 峇里海灘 (峇里海景) 》 1981 年 佳士得香港 2013 年 5 月 26 日 編號 377 成交價:687,500 港元

「[般迪的畫廊]在沙努爾的海邊。那時的海灘還是很清澈和寧靜。我會由清早到日落一直留在海灘上。就像着了魔一樣,我會讓我的在沙子、海灘及無際的海天之中出神……在這樣持續冥想了數個月後,我想到以地平線為畫題。」

- 蘇達索諾(尚·歌杜《斯里哈迪·蘇達索諾:靈魂之路》 盧達基金會 雅加達 印尼 2003 第 3 頁)

被譽為最重要的在世印尼現代畫家之一,斯里哈迪·蘇達索諾以他開闊景色及富有代表性的傳統印尼舞者為題的畫作而聞名。斯里哈迪自五十年代起便是印尼藝術現代風潮的先驅,在六十年代,以游走於「非正式」、「非主流」和「表現主義」等風格的作品超脫「美學」,他最愛的畫題,包括海、山巒,田野及天空之景色。

斯里哈迪於 1953 年,在荷蘭畫家阿尼爾·史密特建議之下一訪峇里,從此萌生了對島嶼靈性之鍾愛,這亦啟發了藝術家開始繪畫海灘景色,後來轉化成勾勒海景與地平線的色塊構圖。對作品經常表現浪漫不可羈勒的自然風光的斯里哈迪來說,海灘作為一個場景有其引人入胜之處,它代表大自然中生命和諧之所在的大地、水及天空之結合。

在《景觀》(拍品編號 25) 一作中,藝術家表現了他把海灘作為構圖的主要元素之鍾情。創作於 1967 年,當時斯里哈迪剛從美國俄亥俄州立大學學成歸國。此作是斯里哈迪罕有的早期傑作,亦是第一幅於香港佳士得晚拍呈獻的斯里哈迪大型抽象作品。此作收藏經歷亦非同凡響:由外交官魯爾·何西·德·S·巴博沙 (Raul Jos de S Barbosa) 直接購藏自畫家本人。《景觀》一作呈現了藝術家自美國現代西方藝術之中精心採擷的抽象表現主義的技巧之影響。

在早期的地平線海景畫作中,物質元素精煉簡化成草草逸筆。赭色和棕色的重點筆觸,以厚塗方式在畫布之上施加,以一個富表現力的筆觸律動去勾勒海灘,從而表現一個高昂的氣氛。午後太陽的光芒使沙粒沐浴在淺色並層疊成熾熱如火的橙色色彩之下,為畫面上投下了溫暖的光芒,與在作品上方邊緣的一小片白及深藍色合而成地平線。天地之間的分野,並沒斯里哈迪後期地平線作品般明顯。藝術家對地平線的描畫,亦不由線條組成,而是以代表



Mark Rothko, *Untitled (Red, Blue, Orange)*, 1955. Christie's New York, 13 November 2007, Lot 12, Sold for: USD 34,201,000. Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

馬克·羅斯科《無題(紅、藍、橙)》1955 年 佳士得紐約 2007 年 11 月 13 日成交價: 34 201 000 美元

不同自然元素的色塊之邊緣呈現。這重表現呼應了執抽象表現主義牛耳的先驅,馬克·羅夫斯科的飽和色複合形式作品。

作為一個成就斐然的色彩主義畫家,斯里哈迪在他的賦彩中有着不同的層次,而《景觀》則表現了近乎隨意即興,甚至草草不工的線條與色塊去打破作品整體構圖的橫軸。一片片的碧綠色、黃色、白色及紅色厚塗混和施加於畫布上,打破了赭色和棕色色塊之規律,視覺上吸引了觀者的目光游走於畫面不同部份。幼細垂直的線條突破了海灘的領域,這或許是代表人類,它們在畫面之上靈巧分布,為構圖帶來一個低調的起伏。

斯里哈迪的地平線海景富情感表現。這些近乎抽象的作品,同時呼應了行動繪畫,透過對線條、質感及筆觸的表現,揭露出藝術家的感情。然而與弗朗茨.克萊恩與傑克遜.波洛克等強調動感的藝術家的作品不同,斯里哈迪的抽象從來不是那種透過即興與隨意動作造成的。他的作品是由形式與色彩之耐心調和而成,受爪哇傳統對天地之平衡、自然兩極之共生的精神所啟發。

這點在《景觀》色調之諧和可見一斑,冷色調的藍與白在作品呈現天空之平 靜安寧。下方海灘之分明筆觸及較深色澤,並沒表現一個嚴峻的感覺,反而 在書面上營造了柔和細膩的層次,一個言語不能表達的玄思滋味。

《景觀》是斯里哈迪作為畫家在創作初年最具表現力之傑出例子。作品之規模呈現了表現之宏大,使它成為畫家藝術生涯的重要部份,六十年代初至中期的地平線系列之代表作。構圖之簡潔,使得色彩領域更富韻味與對比,這亦是藝術家畫作之中非常重要的元素。畫作之力量使得觀者得以感知及欣賞藝術家獨特表現呈現之多重章義。

26 CHU WEI-BOR 朱為白

(CHINA, 1929-2018)

Eminence

signed in Chinese, dated '1993' (on the reverse); signed in Chinese, dated '1993' (on the top and right sides) cotton, linen and resin

100.2 x 49.5 x 9 cm. (39½ x 19½ x 3½ in.)

Executed in 1986

Note: According to an exhibition catalogue published by the Taipei Fine Art Museum during the artist's lifetime, this work was executed in 1986. The artist did not sign and date the work at time of completion, but a signature was later added and dated '1993'.

HK\$350,000-550,000 *US\$45,000-70,000*

PROVENANCE:

Liang Gallery, Taipei, Taiwan

Acquired from the above by the present owner

EXHIBITION

Taipei, Taiwan, Taipei Fine Art Museum, Chu Wei Bor, A Retrospective, March- June 2005.

LITERATURE:

Taipei Fine Art Museum, Chu Wei Bor, A Retrospective, exh. cat., Taipei, Taiwan, 2005 (illustrated, p. 119)

Liang Gallery Co., Ltd., Abstract/ Symbol/ Oriental – Exhibition of Taiwan's Masters of Modern Art, Taipei, Taiwan, 2014 (illustrated, p. 101)

Liao Jen-I, National Taiwan Museum of Fine Arts, Chu Wei-Bor, Taichung, Taiwan, 2015 (illustrated, p. 99)

突出

棉麻樹脂

1986年作

款識: 1993 朱為白 (畫背); 1993 朱為白 (上及

右側邊)

註:按藝術家在世時於北美館畫冊資料所示, 此作創作於1986年,因藝術家當時未簽名及 年款,後於1993年補簽。

來源

台灣 台北 尊彩藝術中心 現藏者購自上述畫廊

展覽

2005年3-6月「朱為白 回顧展」台北市立美術館台北 台灣

油文

2005年《朱為白 回顧展》展覽圖錄 台北市立美術館台北 台灣 (圖版,第119頁)

2014年《抽象·符碼·東方情》尊彩國際藝術有限公司台北台灣(圖版,第101頁)

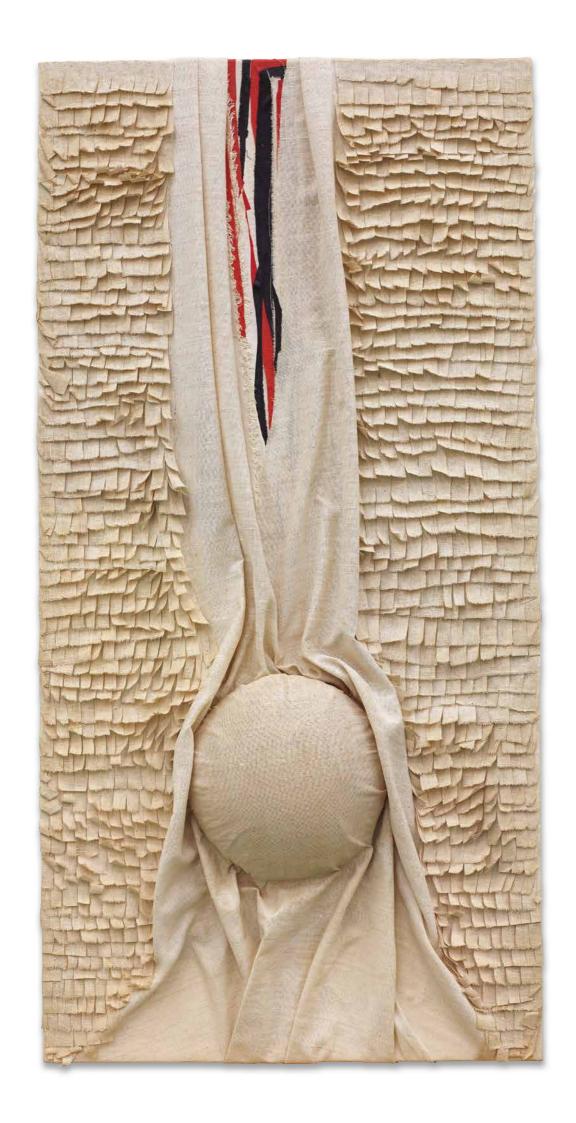
2015年《天地 虛實 朱為白》廖仁義著 國立台灣美術館台中台灣(圖版,第99頁)

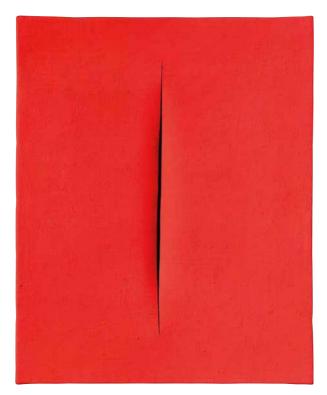


Sengai Gibon, *The Circle, Triangle and Square*, early 19th Century. 仙崖義梵《圓三角正方》19 世紀初

BREAKING THROUGH THE NEW ASIAN CENTURY: THE EASTERN SPATIALISM OF CHU WEI BOR

Chu Wei-Bor was born of three generations of tailors, so from a young age he was immersed in the family business of cutting and pasting. His creations began with an Eastern aesthetic, and gradually subsumed the vocabulary of modern art. Having been born in Nanjing in 1929, his childhood and teenage life was filled with the history and culture of his surrounding city. Upon the outbreak of the Pacific War, he served as a signaller and eventually followed the army to Taiwan in 1949. His passion for art led him to befriend Ton Fan Group artists such as Ho Kan and Hsiao Chin, and he later joined the avant-garde movement as well – even meeting the founding of the movement Li Chun-Shan as a result. Aside from briefly learning from Liao Chi-Chun at his Yunho Studio, Chu also shocked the art world as an amateur by taking his "Knife-and-Scissors Spirit" to a grander aesthetic, kickstarting a New Spatialism in the East.









Chu Wei-Bor, Seeking the Way, 1965. Artist's Collection 朱為白《尋道》 1965 年作 水墨 割紙紙 藝術家自藏

The Ton Fan Group aimed at taking root in the spirit of China's rich and grand culture to explore new potentials for Chinese art and philosophy, in the hope of creating modern art with Eastern characteristics. Aside from Chu Wei-Bor, the group's other key members included Li Yuan-Chia, Hsiao Chin, Ho Kan, Wu Hao, Hsia Yan, Oyan Wen-Yuen, Lee Shi-Chi, and more. Chu's works are known for his variety, and upon joining the Ton Fan Group's regular group exhibition in 1958, he started working ceaselessly. He was a quick learner and from as early as 1962 he moved beyond basing his works on visual aesthetics alone to grounding them in Chinese philosophy as well. In 1965, he took scissors and knives as his instrument to use digging, slashing, and cutting to expand the spatiality of his works. He said that "Fontana's works emphasise a pure belief in Spatialism. My works use the extra dimensions to present Chinese philosophy's pursuit of life." Aside from a few representational works early in his career, most of his works are figurative and follow the creative process of wu wei (without exertion) to bridge and reflect upon the relationship between art and Chinese philosophy. Through paper cutting, glass block and wood block printing, and ink wash techniques, much practice was required to master each medium to attain perfection; in the 1980s he further founded the use of cutting and pasting fabric to create a new Eastern style of Spatialism.

The simplicity and purity of wu wei is core to Eastern aesthetics. It is said in Zhuang Zi's *Knowledge Rambling In The North* that "(The operations of) Heaven and Earth proceed in the most admirable way, but they say nothing about them; the four seasons observe the clearest laws, but they do not discuss them; all things have their complete and distinctive constitutions, but they say nothing about them." Chu was a great believer in the Taoist spirit of Have and Have Not, and *Eminence* was created after he had become fully familiarised with the various organic reactions from cutting, slashing, and ink wash painting, having form and subject that is deeply instilled with the rhythms of the ink, conception, and poetry. The vermillion ink flows down with

awe-inspiring power and the use of white on white distils the idea of nothingness to its zenith, Chu further highlighted the symbol of the circle to emphasize the all-encompassing form on the canvas, and the bunched-up fabric flows like the landscape in traditional Chinese ink wash paintings. The use of soft engravings to create positive and negative space, strengthened with the monochromatic white, result in a dynamic and coherent scene. The addition of other materials onto the canvas also serve to expand the multi-dimensional paradigm.

Chu's works make use of a rich variety of techniques such as slicing, chopping, slashing, cutting, sticking, and piecing, and each period of his career is marked by different variations and changes. His "Knifeand-Scissors Spirit" is the one constant throughout his creations, and across his multitude of seemingly-unrelated creative mediums and environments, the use of paper cutting and woodblock printing elevated him to the state of Eastern Spatialism with the use of affixed fabrics. He never left the country to pursue popular artistic trends, and instead he gathered with his friends at the Painting Association of the East to study the primary vocabularies of Western Modernism, letting them focus his remarkably straightforward vision on honing his Eastern aesthetics, creating the zen conception of a "Formless Vessel" and instigating a paradigm shift of the work's "space" into an entire "realm; in doing so, he also shows the world that his creative vocabulary is not limited by the constraints of language or geography. Under this creative paradigm that emphasises impulse rather than deliberateness, his works from this era would not be signed and dated until he senses that it is finished. This means that while this fabric collage work was published in the 1980s, it was not signed and dated until 1993. As an Asian abstractionist in the post-war era, Chu set his mind towards the character and form of nature itself, his works stand at the top of Asia's representational and monochromatic schools, and his fine details and nuanced control over techniques are also imbued in an intellectual context which elevates his creations from the material plane to attain a spiritual existence.

「突破東方新世紀:朱為白的東方空間主義」

朱為白出身於悠悠三代的裁縫世家,自幼耳濡目染培養出刀剪裁貼的家學。他的創作以東方美學為起點,進入以現代藝術為語彙。1929 年出生於南京,童年以及青少年時期皆在富含歷史以及文化底蘊的南京生活,太平洋戰爭爆發後,1949 年隨著軍隊輾轉到台灣。服役期間,他以通訊兵的職級服務於軍中,在對藝術的熱情以及與在「東方畫會」藝術家霍剛、蕭勤等交流切磋後加入「東方畫會」,爾後更有機會與「東方畫會」之父李仲生接觸。除了短暫地在廖繼春的「雲和畫室」學過畫外,他以素人藝術家的身份,將「刀剪精神」應用在宏觀的美學上,氣勢磅礴地震撼藝壇,也開立東方新空間主義的美學觀。

「東方畫會」的宗旨主張從中國博大文化的精神出發,探討中國藝術及思想的各種可能性,希望創造出東方特質的現代藝術。主要成員除了朱為白以外,還包括遍及海內外活躍的李元佳、蕭勤、霍剛、吳昊、夏陽、歐陽文苑以及李錫奇等。朱為白的創作多元,在1958年加入東方畫會參加定期的聯展之後,即孜孜矻矻地不間斷創作。他是早慧的藝術家,早從1962年開始,即將創作由視覺上的美學性質擴充到以中國哲學思想為依歸。1965年即以利刃刀剪為工具,實際以挖鑿、刻剪方式進行空間深化。他曾自言:『封塔那的作品強調「空間主義純粹性的信念」。我的作品透過異度空間表現中國哲學性的生命訴求。』他的作品除了早期少數的具象繪畫外,啟始於非具象的訴求形象甚早,在以順應無為的創作階段進行藝術思想研究與中國的哲學觀聯接發展,過程中經過紙雕、玻璃版畫、木刻版畫以及水墨繪畫創作後,經由熟稔各種材質運用後所能呈現的完美狀態,在1980年代開立出以布料裁貼而成的東方空間主義。

東方美學體會順應無為的淡然與純真。莊子《知北遊》:「天地有大美而不言,四時有明法而不議,萬物有成理而不說。」朱為白崇尚道家有無精神,作品《突出》創作於朱為白熟悉利刃刀刻以及水墨筆畫所展現的各種有機狀態之後,形象上與內容上深蘊「墨韻」、「氣韻」以及「詩韻」。作品以開天闢地的開擘氣勢,讓朱墨以類似水墨繪畫流淌而下,刻意以白上加白進行無為的提煉,他並以「圓」的意象突出於畫面統攝有機萬物的型態,皺抓的柔軟布紋猶如中國水墨山水行雲流水,寓靜於動,整件作品以軟雕形式開創以虛實空間並強調以單一白色語境成就氣韻流貫並富於律動感的畫面。其餘並將創作材料幅貼於畫面之上,開拓非平面意象。

朱為白的作品富含「切」、「割」、「劃」、「剪」、「貼」、「拼」等多重創作技法,創作形式多變,每一個時期嘗試不同的轉變,他的「刀剪精神」買穿他的創作語言,在看似各不相干的創作材料環境之中,以剪紙、割紙以及木雕版畫的創作思維,讓朱為白臻至巔峰地進入布料裁貼的「東方空間主義」。他從未出國追求潮流藝術,卻在與「東方畫會」諸友切磋交流下熟知西方現代藝術語彙,心無旁騖的專注力讓他以難得的單純直觀力道真熾東方美學,大破大立開創以「無相為體」的禪意語境,將作品開立出的「空間」轉為「境界」,同時也展示他的藝術語彙沒有任何語言認知與狹促區域的限制。他的順應無為精神體現在作品上,並未時刻感知作品完成而立即題下簽名與年代。作品確知為1980年代所發表的布料裁貼作品,最後卻在作品的題名上題簽為1993年,推測應為當下需求而題簽。身為亞洲戰後抽象的一員,朱為白探求自然與結構的內在本質與形式,他與亞洲具體派、單色畫派站在齊頭式的位置,準確掌握細節及技法的運用能力,也深具讓物質層次轉化到精神層次的造型思想能力。



Chu Wei Bor, Striding Between the Horizon, 1969. Artist's Collection 朱為白《運行天際間》1969 年作 油彩 塑膠片 玻璃版 藝術家自藏



Chu Wei-Bor, *Autumn*, 1981. Artist's Collection 朱為白《秋》1981 年作 麻 藝術家自藏



Guo Xi, *Early Spring*, Song Dynasty, National Palace Museum, Taiwan (detail) 宋郭熙《早春圖》台灣 國立故宮博物院藏(局部)

27 HSIAO CHIN 蕭勤

(XIAO QIN, TAIWAN, B. 1935)

Cosmo Radiante

signed 'Hsiao', signed in Chinese, dated '1965' (lower middle); signed 'Hsiao', signed in Chinese, dated and titled '1965 "Cosmo radiante" (on the reverse) acrylic on canvas 69 x 90 cm. (27½ x 35¾ in.)
Painted in 1965

HK\$600,000-800,000 *US\$77,000-100,000*

PROVENANCE

Acquired directly from the artist by the present owner

宇宙輻射

壓克力 畫布 1965年作

款識: Hsiao勤 1965 (中下); Hsiao勤 1965 "Cosmo radiante" (畫背)

來源

現藏者直接購自藝術家



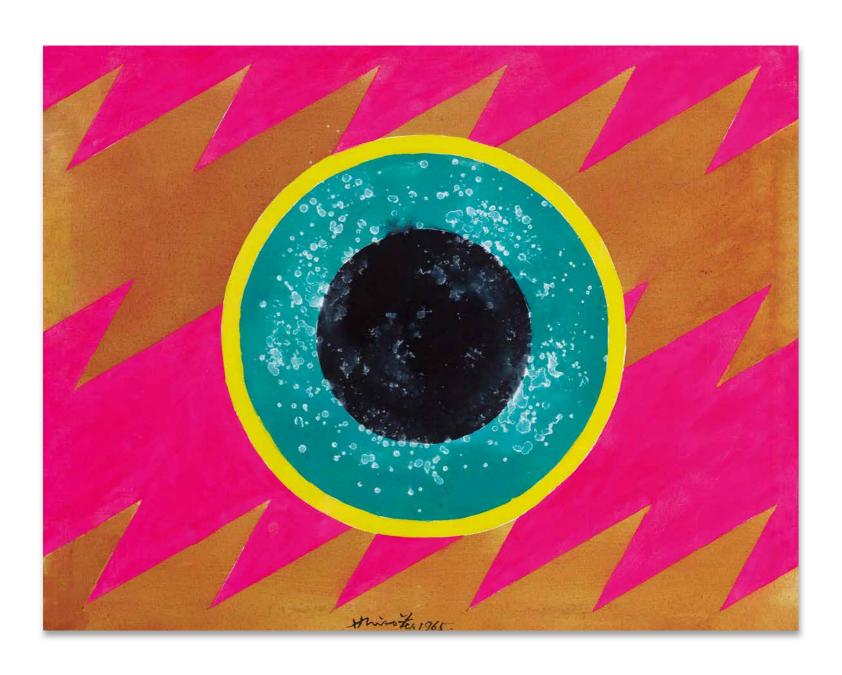
Jasper Johns, *Target*, 1960. MoMA, New York, USA. Artwork: © 2019 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY 賈斯培 · 瓊斯《目標》1960 年 美國 紐約 現代藝術博物館

"For me, the utmost important thing about painting is not the act of painting itself, but to explore the origin of one's life, to record one's feelings and experiences and to envision one's future through the act of artmaking."

- Hsiao Chin

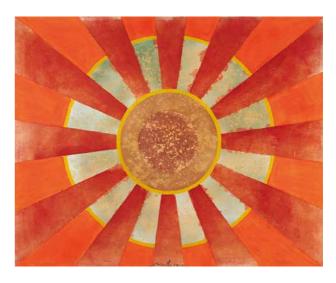
「對我而言,作畫過程最重要之處,反而不是畫畫本身,而是探索自我生命的源頭,紀錄自我的感受、體驗,並透過藝術創作來想像自己的未來。」

- 蕭勤





Lot 27 detail 局部



Hsiao Chin, Untitled, 1964. Christie's Hong Kong, 24 November 2018, Lot 10,

蕭勤《 無題》1964年佳士得香港 2018年11月24日編號10成交價:875,000港元

This dynamic and captivating Cosmo Radiante finds its place amongst a series of artworks featuring sun motifs, later defined as "solar series" that Hsiao Chin started creating since 1963. Inspired by Buddhist mandalas, which symbolise the organic and never-ending cycles of natural phenomena, Hsiao invited viewers to immerse into a meditative experience, in which they ponder on the relationship between eternal universe and the transient lives of human beings.

The solar representations are recurrent motifs in Hsiao's work from 1963 to 1966. The short span of this period results in only a handful of paintings from this series were produced, and therefore are rare to come by today. A trademark of the series is the stark contrast between flat, crisp edges of patterns and hazy washes of colours that fill the pictorial space. In the present work, the sharp edges of the canvas, gold zigzag patterns, and the neon outline of the solar motif, compliment the washes of hot pink and gold to arrive at a yin-yang visual balance.

The current example testifies to Hsiao's minimalistic style skilfully combined with sharp contrast between colours and shapes. Against the vivid hot pink background are two parallel zigzag waves in gold horizontally occupying the picture surface. The reflective gold colour recalls energy waves such as sunrays and lightning strikes, while being in textural contrast to the matte yet vibrant background. The never-ending waves evoke a sense of continuity of the patterns that extends into the space outside the canvas. Taking up the centre of the picture plane is an iris-like sun motif. The black core and neon yellow outer rim immediately calls to mind the recently published image of light being pulled into a black hole. The circle of neon yellow is so vibrant that it seems to jump out of the canvas, adding much vitality to the already flamboyant background and the rhythm of the waves. With flecks of white pigment spread over the sun motif, glowing against the teal back colour, the artist adds elements of spirituality to the painting by juxtaposing the macrocosmic existence of the sun in the universe and the elemental components of the sun on the micro level.

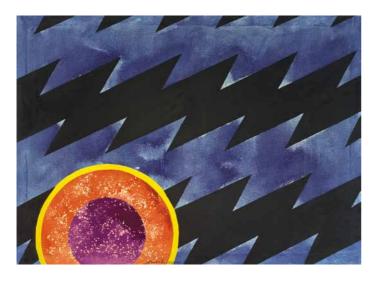
The duality of the central motif in this work - at once sun and eyeball, resonates with that of Jasper Jones's Target from 1960. Both work drive home the ambiguity of the motifs in the eyes of the beholder. The eye-like motifs that seem to look back at the spectator transform

the viewing experience into an interactive one: the act of looking is joint by the act of being seen, echoing both the outward-looking and introspective qualities of Hsiao's work.

The striking similarity between the current work and the image of a black hole, to some extent, draws parallels between the contemplative nature of Hsiao's work and humans' tireless search for evidences of black holes. Hsiao Chin is known for incorporating elements from a broad spectrum of Eastern sources, from Lao Tzu and Chuang Tzu, to Buddhist mandalas and Zen thought, all of which provided inspirations and arenas for his pursuit of spirituality through his works. He actively promoted Taiwan's post-war Eastern Art Association, and introduced contemporary Western works and theories to Taiwan. In addition, he contributed to the founding of the Punto International Art Movement in Milan in 1961, along with other founding members Li Yuan-Chia, Antonio Calderara and Eduarda Emilia Maino, a.k.a. Dadamaino, Azuma Kenjiro, and Lucio Fontana. The Punto group advocated a philosophy of "quiet observation," emphasizing the expression of "strict structuralism, reflective thought, and pure, still observation", as well as the authenticity of the thoughts and the understanding of the truth of life".

The exuberance conveyed by employing crisp edges of colours and geometric patterns in Cosmo Radiante calls to mind artistic devices that Pop artists such as Roy Lichtenstein utilized in his works. However, a more fluid and persistent sense of energy dominates Hsiao's work, demonstrating the ideas of freedom and eternity of the universe in Taoism. The painting thereby through presenting the opposite of a transient human life, engages the audiences on an introspective journey to search for the meaning of life.

Hsiao Chin's mastery as an artist is showcased in his intensions of making geometric patterns take on metaphorical meanings. The viewing experience goes beyond the interactions between eyes and canvas, and engages the viewers' minds to wander into the realm of spirituality where they are free to explore based on their life experiences. The interpretations of Cosmo Radiante are everchanging, as are the elemental forces of the universe that this work displays.



Hsiao Chin, *Onde Notturne (Night Waves)*, 1965. Christie's Hong Kong, 27 May 2018, Lot 467, Sold for: HKD 1,225,000. 蕭勤《夜之浪花》1965 年 佳士得 香港 2018 年 5 月 27 日 編號 467 成交價: 1,225,000 港元

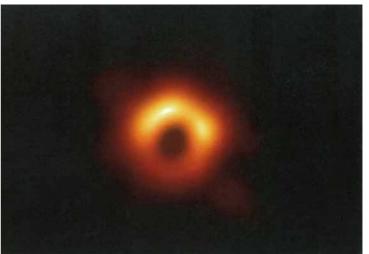


Image of light being pulled into a black hole 被拉入黑洞的光

"On the one hand, I am rather empirical and philosophical on the conscious level; on the other hand, I am inclined to the spiritualism, mythicism and synthetism of Oriental religious. I seem to be born with such dichotomous thinking; ever since childhood I began to develop scepticism about my own life and the need for soul searching."

- Hsiao Chin

「一方面來說,我在意識層面上其實是以實踐和哲學經驗為先;另一方面,我熱愛東方宗教的靈性主義、神秘主義和綜合主義。我似乎生來就帶著這種二分觀點;自幼開始,我就對自己的生命產生懷疑,這促使我開始展開靈魂的探索。」

- 蕭勤

這幅生氣蓬勃且迷人的《宇宙輻射》,是藝術家蕭勤自1963年開始創作的, 之後被命名為「太陽系列」中的作品。這些作品深受佛教中的曼陀羅所啟發, 曼陀羅的真髓象徵了自然界現象中的有機、永不息止的循環;而蕭勤透過作品,邀請觀者沈浸於一種默想體驗,思索永恆宇宙和人類短暫生命間的關係。

太陽圖像在蕭勤 1963 至 1966 年間創作的作品中反復出現。由於創作時間短暫,這一系列的畫作數量非常有限,因此在市場中很少見到。這一系列作品的一個標誌是鋒利乾脆的邊緣和朦朧的填色間的鮮明對比。這張畫中,帆布的邊緣、金色折線圖案及太陽圖案的熒光黃邊緣,與亮粉色和金色顏色在畫面中的洗滌,共同營造了陰陽平衡的視覺效果。

此處所示的範例,見證了蕭勤的匠心獨運:他以極簡風格,精妙地結合色彩與形狀的鮮明對比。在耀眼的亮粉紅色背景上,是兩道平行的金黃色之字狀波紋,橫穿整個畫面。反射的金色讓觀者聯想到陽光和劃破天際的閃電,與啞光但是顏色艷麗的背景形成了豐富的質感對比。這些無盡的波紋,似乎正延伸至畫布之外的空間,綿延不竭。畫面中央是一個眼瞳虹膜般的主題。黑色核心和螢光黃的邊圈立刻讓人聯想到近期剛剛發表的捕捉到正被吸入黑洞的光線的照片。螢光黃的邊圈是如此搶眼,似乎隨時準備從畫布中央一躍而出,使得這個翠色欲流的背景和波紋的節奏,更顯蓬勃盎然。蕭勤在太陽圖案上灑滿在藍綠色底色襯托下發著微光的白色斑點,並將晷景在宇宙間宏觀的存在、和它在微觀層次上的基本結構呈現,更為作品平添了一股靈氣。

此作品中心主題的二元性 - 太陽和眼球 - 與1960年代期間賈斯博·瓊斯所畫的《靶心》有異曲同工之妙。不同觀者對畫作基調各有觀點,而這兩幅作品將主題的模糊性詮釋得透徹明晰。那張有如眼眸的畫作,似乎正回視著觀者,讓賞畫過程昇華成一種互動經驗:觀看與被觀看的體驗過程合二為一,呼應著蕭勤作品中外省和內省的特質。

就某一層面而言,此繪品與黑洞形象兩者間的神似,和蕭勤創作中那種冥思特質、以及人類對黑洞存在之證據不倦的追求可謂相益得章。蕭勤最為人稱道之處,在於他能嫻巧地從廣博的東方傳統汲取精華,像是老子、莊子、佛教中的曼陀羅和禪學;這些學派,都為蕭勤透過創作追求靈性超脫的探索,提供啟發和舞台。蕭勤積極推廣台灣的戰後東方藝術學會,也將當代西方藝術作品和理論引介入台灣。另外,他對於龐圖國際藝術運動 1961 年於米蘭的成立也有貢獻,創會元老包括李元佳、義大利畫家安東尼歐·卡爾德拉拉、外號為達達邁諾的視覺藝術家 - 艾朵阿達·艾蜜莉雅·麥諾、吾妻兼治郎、路西歐·封塔納的協助。龐圖會倡導的是一種「靜默的觀察」哲思,強調「嚴格的結構主義、反照思維、以及純正、靜態的觀察」表達,以及「思想的真實性,和生命真相的理解。」

《宇宙輻射》運用稜角鮮明的色彩和生動的幾何形狀,盡顯奔放昂揚,使觀者想到了波普藝術家的切入手法,如美國的羅伊·利希滕斯坦的作品,與蕭勤《宇宙輻射》中同樣毫鋒穎脫的之字狀圖案,營造出一股不可擋的能量彷彿要從畫布上爆發流瀉的效果。然而,蕭勤的創作所反映的力道,流暢且持穩得多,彰示著道教哲學中的自由和永恆理念。因此,當蕭勤呈現人類生命短暫的對立面 - 永恆 - 他其實在導引觀者前往一場內省的旅程,尋找生命意義。

作品中充滿譬喻意義的幾何圖案,將蕭勤的精湛技藝展現得淋漓盡致。觀賞 這幅作品遠不止是眼睛和畫布間的互動:它帶著觀者的心和想像前往一個靈 性境域,讓自己的生命經驗成為導遊,自由探索。《宇宙輻射》的詮釋角度 變化多端,呼應著這個作品所展示的宇宙原始能量。

28 LUCIO FONTANA 盧齊歐·封塔納

(ITALY, 1899-1968)

Concetto spaziale, Attesa

signed, titled and inscribed 'I. fontana "Concetto spaziale" ATTESA oggi è domenica' (on the reverse) waterpaint on canvas 41 x 33 cm. (16 1/8 x 13 in.)
Executed in 1966

HK\$3,500,000-5,000,000 *US\$450,000-640,000*

PROVENANCE

Galleria II Bilico, Rome.

Acquired from the above by the father of the present owner circa 1967.

EXHIBITED

Rome, Italy, Galleria II Bilico, *Lucio Fontana: attese - concetti spaziali*, February 1967.

LITERATURE

E. Crispolti, *Lucio Fontana. Catalogo ragionato*, Milan, Italy, 1974, vol. II, n. 66 T 93 (illustrated, p. 186).

E. Crispolti, *Fontana. Catalogo generale*, Milan, Italy, 1986, vol. II, no. 66 T 93 (illustrated, p. 647).

E. Crispolti, *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni*, Milan, Italy, 2006, vol. II, no. 66 T 93 (illustrated, p. 842).

空間概念,等待

水漆 畫布

1966年作

款識:I. fontana "Concetto spaziale" ATTESA oggi è domenica (畫背)

來源

羅馬 BILICO畫廊

現藏家的父親約於1967年購自上述畫廊

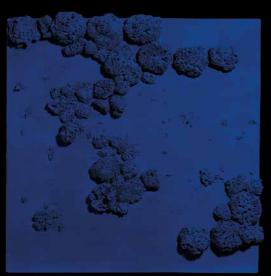
展覽

1967年2月「Lucio Fontana: attese - concetti spaziali」 BILICO畫廊 羅馬 意大利

文慮

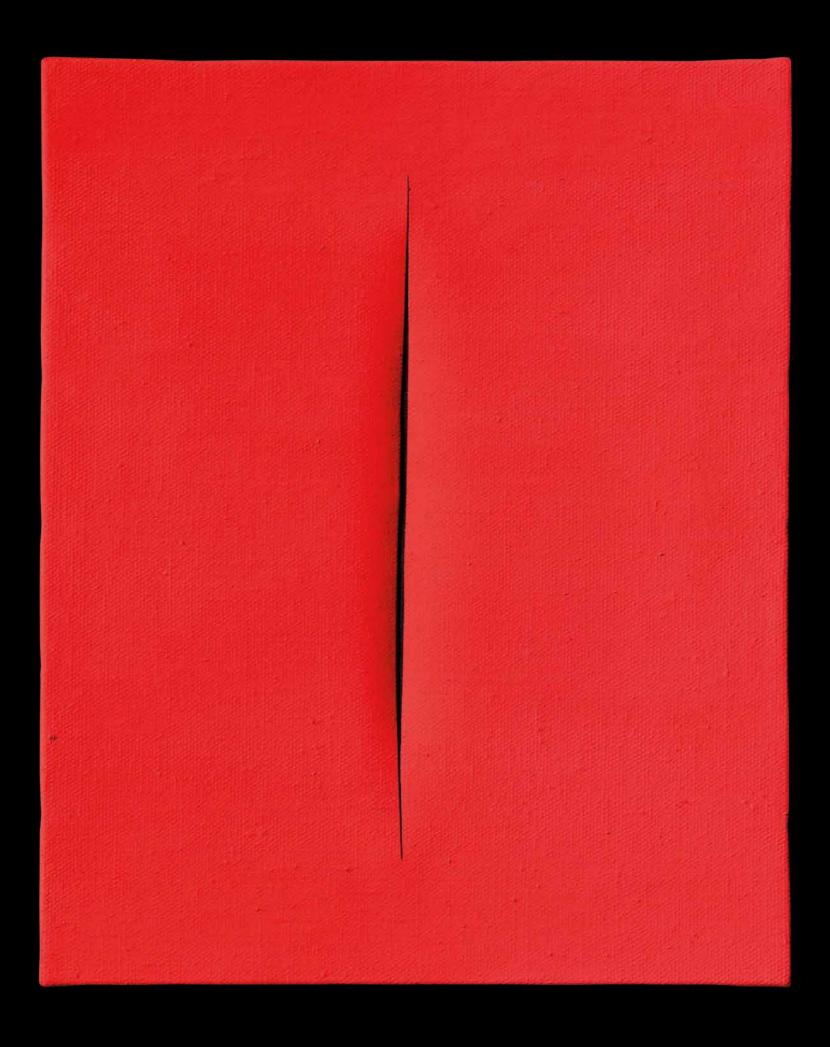
1974年《 Lucio Fontana. Catalogo ragionato 》 E. Crispolti著 米蘭 意大利 第2冊 編號 66 T 93 (圖版, 第186頁)

1986年《 Fontana. Catalogo generale 》 E. Crispolti著 米蘭 意大利 第2冊 編號 66 T 93 (圖版,第647頁) 2006年《 Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni 》 E. Crispolti著 米蘭 意大利 第2冊 編號 66 T 93 (圖版,第842頁)



Yves Klein, *Rélief éponge bleu (RE 51)*, 1959. Artwork: © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2019. Photo: © 2012 Christie's Images Limited.

伊夫·克萊因《藍海綿浮雕 (RE51)》1959年



A single slash incises the spectacular red of Lucio Fontana's Concetto spaziale, Attesa, 1966. The slim vertical line reveals an impenetrable black and an iconic declaration of intent. To achieve such fiery radiance, Fontana first painted the intense red which he then covered with a layer of fluorescence, achieving a new brighter red, an innovative technique at the time. The painting was held in the collection of an aristocrat, who along with his wife, was an important patron of post-war Italian artists. Born in Tuscany, he grew up in the villa where da Vinci's Mona Lisa was painted and later studied history of art at university. His graduate thesis on the painter Beccafumi remains one of the most important texts on the Mannerist painter. Although a Renaissance art historian, he was drawn to the excitement and innovation of Post-war Italian artists scenes. He moved to Rome to marry his aristocratic wife and joined the energetic Roman cultural life of the time. He met many artists including Fontana and acquired this painting, which has been kept in the same collection for more than 50 years. Certainly, this radical imaginary is evoked in Concetto spaziale, Attesa: although cut directly into the canvas, Fontana's marks were not destructive but rather creative, a simple gesture that invites the black infinity into the picture plane. In doing so, Fontana opened, both literally and figuratively, a new dimension of possibility to advance the course of art towards what he saw as 'spatial' era. 'As a painter,' he said, 'while working on one of my perforated canvases, I do not want to make a painting: I want to open up space, create a new dimension for art, tie in with the cosmos as it endlessly expands beyond the confining plane of the picture' (L. Fontana quoted in J. van der Marck & E. Crispolti, La Connaissance, Brussels 1974, p. 7).

Fontana's fascination with technology's potential made him heir to the Futurists, and the Space Age, especially, would serve as a fount of inspiration. Although Fontana's Spatialist movement anticipated the earliest celestial explorations, his buchi (holes), or punctures created into the canvas, evoke constellations; they reach for what had previously been understood to be impossible. Fontana's act of piercing quickly developed into something far more profound: with the tagli (cuts), he created a visual idiom that transcended the canvas to capture a sense of motion. Where the buchi had permitted only a glimpse of the dark territory beyond the canvas, the tagli part the curtain to reveal what Fontana described as 'the fourth dimension'. 'Infinity passes through them, light passes through them,' he elaborated; 'there is no need to paint' (L. Fontana quoted in E. Crispolti, 'Spatialism and Informel: The Fifties,' in Lucio Fontana, exh. cat., Palazzo delle Esposizioni, Milan, 1998, p. 146). It is precisely this sense of overwhelming and incredible freedom that is expressed in works such as Concetto spaziale, Attesa. It is the presence of a new existence.

盧齊歐· 封塔納 1966 年的作品《空間概念,等待》上以一刀割開了一抹嫣紅,這幼細的一道橫劃,揭開了無盡的黑暗,亦是有力的立場表現。為了達致如此斑爛的色彩,馮塔納先達上深紅,再加添一層螢光,在當時是極為嶄新的手法。此件作品來自一位歐洲貴族的收藏,他與妻子均為戰後意大利藝術家重要的贊助者。出生於托斯卡尼,這位貴族成長於達文西繪畫《蒙娜麗莎》的大宅之中,其後在大學修讀美術史。他以畫家貝卡富米為題的畢業論文,至今仍然是對這個意大利矯飾主義畫家其中一篇最重要的研究。即使身為一位文藝復興美術史學者,他同時也被意大利戰後及當代藝術圈的刺激與創新所吸引。他移居到羅馬與他的貴族妻子結婚,並融入了當時充滿活力的羅馬文藝圈。他結識了許多藝術家,其中包括了封塔納,也因此收藏了這件作品,並在他的收藏中一直保存了五十多年之久。誠然,在《空間概念,等待》一作中,其意像十分大膽,雖然直接的割開畫布,封塔納的刀痕卻並非破壞,反而富有創造性。作為一個為畫布注入無垠黑暗的簡單動作,馮塔納在象徵意義及實際上都開拓了一個新的可能性,使藝術創作進化至他認為的「空間時代」。他表示:「作為一個畫家,在我穿了洞的畫布創作同時,我不想只作畫,我想要開拓空間,為藝術創造新的維度,在畫面的局限之外無窮開拓,與宇宙連結。」(引自」·馮·德·馬克與 E·克利斯普迪,《知識》,布魯塞爾,1974 年,第7頁)。

封塔納對科技潛能的着迷,使他成為未來主義的繼承者,而太空時代更是靈感的泉源。即使 封塔納的空間主義運動先於宇宙探索,他在畫面上創造的空洞 (buchi),均讓人聯想到星辰, 它們探索到前人認為不可能做到的事情。封塔納在畫面穿洞的手法,很快發展得更深遠,透 過割開畫布 (tagli),他創造了一個捕捉動感、超越畫布的視覺語彙。空洞 (buchi) 只能讓人 一窺畫布以外的黑暗領域,但割口 (tagli) 揭開了封塔納所言「第四維度」之帷幔。「無限穿 過它們,光線穿過它他們,」他闡釋道:「再沒有繪畫的必要了」(引自 E·克里斯普提,〈空 間主義與非正式藝術:五十年代〉,《盧西奧·封塔納》,展覽圖錄,米蘭展覽宮,1998 年, 第 146 頁)。在《空間概念,等待》等作品之中,正正表現了這種絕對超然的自由,一個嶄 新的存在。



ANISH KAPOOR 安尼施·卡普爾 29

(INDIA/BRITAIN, B. 1954)

Untitled, 2004

signed and dated 'Anish Kapoor 2004' (on the underside) synthetic wood and Japanese lacquer 150 x 150 x 25.5 cm. (59 x 59 x 10 in.) Executed in 2004

HK\$3,600,000-4,600,000 US\$460,000-600,000

PROVENANCE

SCAI The Bathhouse, Tokyo. Acquired from the above by the present owner in 2004.

無題 2004

合成木 日本漆 2004年作

款識: Anish Kapoor 2004 (足內邊緣)

來源

東京 SCAI澡堂畫廊 現藏家於2004年購自上述畫廊



Katsushika Hokusai, Gaifu Kaisei (Fine Wind, Clear Morning), circa 1830-1832. Private collection. Photo: © Granger / Bridgeman Images. 葛飾北齋《凱風快晴》約 1830-1832 年作 私人收藏





'Red is the colour of the earth ... I have a feeling that the darkness it reveals is a much deeper and darker darkness than that of blue or black.'

-Anish Kapoor

『紅是大地的色彩 […] 我深深感到它所表現的 黑暗,比起藍或黑所呈現的更為深不見底』

- 安尼施・卡普爾

Installation view, *The Unilever Series: Anish Kapoor: Marsyas*, Tate Modern, London, October 9, 2002 – April 6, 2003.

Photo: © Tate London, 2002-2003.

Artwork: © 2019 Anish Kapoor / Artists Rights Society (ARS), New York / DACS, London.

「UNILEVER 系列:安尼施·卡普爾:瑪爾敘阿斯」展覽場景 2002年10月9日-2003年4月6日泰特現代藝術館倫敦

With its brilliant red surface polished to perfection, Anish Kapoor's Untitled, 2004, is mesmeric. The sculpture is a majestic example from the artist's extensive series of concave mirrored surfaces, and the lacquered red gleams seductively. If Kapoor's earlier works contemplated the physicality of the void, the mirrors present an outward reach, into the terrestrial and real, through their direct embrace of the viewer. Yet these seductive surfaces also alter perception and reality, and onto the luminescent surface, every gesture and every play of shadow is reflected and refracted. As a result, *Untitled* becomes an enquiry into the very materiality of a world submerged in vivid vermillion. For the artist, the deep red is a colour with much personal resonance; as art historian Stella Paul writes, 'For Kapoor, 'Red is the colour of the earth, it's not a colour of deep space; it's obviously the colour of blood and body. I have a feeling that the darkness it reveals is a much deeper and darker darkness than that of blue or black.' When asked about the colour of his childhood homeland in India, Kapoor commented, 'I'm sure it's red" (S. Paul, Chromaphilia: The Story of Colour in Art, New York, 2017, n. p.). That *Untitled* is so hypnotic owes much to its curved red surface which evokes both interiority and exteriority, a disintegration of form that seems almost miraculous. Operating as both a portal and a mirror, Untitled calls for contemplation while simultaneously challenging the very conditions it creates. As Kapoor himself explained, 'The interesting thing about a polished surface to me is that when it is really perfect enough something happens - it literally ceases to be physical; it levitates; it does something else ... what happens with concave surfaces is, in my view, completely beguiling. They cease to be physical and it is that ceasing to be physical that I'm after' (A. Kapoor, quoted in *Anish* Kapoor, exh. cat., Institute of Contemporary Art, Boston, 2008, p. 53).

安尼施· 卡普爾的《無題 2004》的耀目紅色精磨表面令人著迷。這 雕塑是藝術家著名的凹面鏡系列作品中的一個傑作,其漆紅表面十分 誘人。若說卡普爾早期的作品是對虛空材質的探索,鏡面則透過直面 觀者表現出對世界與真實的外在探求。然而這誘人的表面亦扭曲了現 實與感知,在其耀目的表面之上,每一個動作和光影的躍動都得以反 映及折射。亦因如此,《無題 2004》成為了對沉沒在一片朱紅的世 界之物質性的探討。對藝術家本人來說,深紅是一個有着個人關聯的 色澤。正如藝術史學者斯特拉·保羅寫道:「對卡普爾來說,『紅是 大地的色彩,這不是深邃虛空的色彩,這明顯是血與肉的色彩。我深 深感到它所表現的黑暗,比起藍或黑所呈現的更為深不見底』被問到 家鄉印度的色彩時,卡普爾表示:『我十分肯定那是紅色的。』」(引 自斯特拉·保羅《色彩之愛:藝術中的色彩故事》紐約 2017年)。《無 題 2004 》 迷人之處在於其同時表現內外的彎曲紅色表面,其中形象 的解構看來神乎其技。同時作為一扇門及一面鏡,《無題 2004》在 令人反思同時,又顛覆它營造的環境。正如卡普爾本人解釋道:「對 我來說,打磨光滑的表面之有趣之處,在於它達至完美時,可以生成 一些東西。它不再只是物質性的,它得到昇華,成為了另一些東西 […] 凹面對我來說是引人入勝的。它們不再有物質性,而我亦一直在 追求超越物質性。」(安尼施·卡普爾,引自《安尼施·卡普爾》展 覽圖錄,波士頓當代藝術學院,2008年,第53頁)



30 SFRGF POLIAKOFF 謝爾蓋·波利雅科夫

(FRANCE, 1900-1969)

Composition abstraite

signed 'Serge Poliakoff' (lower right) oil on canvas 116 x 89 cm. (45 % x 35 in.) Painted in 1952

HK\$2,200,000-2,700,000

US\$280,000-340,000

PROVENANCE

Galerie Bing, Paris.

Collection of Dr. M. Meyer-Mahler, Zurich (acquired from the above in 1954).

Collection Dr. Franz Meyer, Zürich.

Private Collection, Zürich.

Thence by descent to the present owner.

EXHIBITED

Bern, Switzerland, Kunsthalle Bern, Serge Poliakoff, April - May 1960, no. 49.

London, UK, Whitechapel Gallery, *Serge Poliakoff*, April - May 1963, no. 17.

Hanover, Germany, Kestner-Gesellschaft, *Serge Poliakoff*,
June - July 1963, no. 10. This exhibition later travelled to Bremen,
Germany, Kunstverein, September - October 1963; Dortmund,
Germany, Museum am Ostwall, November - December 1963;
Lubeck, Germany, Overbeck Gesellschaft, December 1963 January 1964; Stuttgart, Germany, Württembergischer Kunstverein,
January - March 1964; Bonn, Germany, Haus der
Städtischen-Kunstsammlungen, March - April 1964 and Trier,
Germany, Städtisches Museum, April - May 1964.

St. Gallen, Switzerland, Kunstmuseum, *Serge Poliakoff*, June - July 1966, no. 18.

Tel Aviv, Israel, Tel Aviv Museum, *Serge Poliakoff*, December 1971 - February 1972, no. 6.

LITERATURE

F. Meyer, *Dr. Franz Meyer Neujahrsblatt der Zürcher Kunstgesellschaft*, Zurich, Switzerland, 1963 (illustrated in colour, p. 45).

Serge Poliakoff retrospective: 1938-1963, exh. cat., London, UK, Whitechapel Gallery, 1963, p. 18, no. 17.

A. Poliakoff (ed.), *Serge Poliakoff Catalogue Raisonné Volume I* 1922-1954, Munich, Germany, 2010, no. 52-11 (illustrated in colour, p. 400).

抽象構成

油彩 畫布

1952年作

款識: Serge Poliakoff (右下)

來源

巴黎 Bing畫廊

蘇黎世 M·梅耶·馬勒醫生珍藏(於1954年購自上述畫廊)

蘇黎世 弗朗茨·梅耶醫生珍藏

蘇黎世 私人收藏

現藏家繼承自上述收藏

展覽

1960年4-5月「Serge Poliakoff」 伯恩美術館 伯恩 瑞士 編號49

1963年4-5月「Serge Poliakoff」 白教堂畫廊 倫敦 英國 編號17

1963年6-7月「Serge Poliakoff」 當代藝術博物館 漢諾威 德國 編號10 這個展覽還在以下地點展出1963年 9-10月 藝術協會 不來梅 德國 、1963年11-12月 多特蒙德 東牆美術館 多特蒙德 德國 、1963年12月-1964年1月 奧弗貝克藝術中心 呂貝克 德國 、1964年1-3月 符騰堡 美術館 斯圖加特 德國 、1964年3-4月 市政收藏館 波恩 德國及1964年4-5月 市立博物館 特里爾 德國 1966年6-7月「Serge Poliakoff」聖加倫藝術博物館 聖加倫 瑞士 編號18

1971年12月-1972年2月「Serge Poliakoff」 特拉維夫藝 術博物館 特拉維夫 以色列 編號6

文慮

1963年《Dr. Franz Meyer Neujahrsblatt der Zürcher Kunstgesellschaft》F. Meyer著 蘇黎世 瑞士(彩色圖版,第45頁)

1963年《Serge Poliakoff retrospective: 1938-1963》 展覽圖錄 白教堂藝術畫廊 倫敦 英國 第18頁 編號17 2010年《Serge Poliakoff Catalogue Raisonné Volume I 1922-1954》A. Poliakoff 編輯 慕尼黑 德國 編號52-11 (彩色圖版,第400頁)





'Space, not the artist, must model the forms.'

-Serge Poliakoff

Nicolas de Staël, *Les Footballeurs*, 1952. Musée des Beaux-Arts de Dijon, France. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © Musée des Beaux-Arts de Dijon, France / J.P. Zenobel / Bridgeman Images. 尼古拉·德·斯塔埃爾《足球員》1952 年 第戎美術館 法國

Painted in 1952, Serge Poliakoff's Composition abstraite (abstract composition) is a masterful balance of coloured planes set against a rich orange ground. Three, larger interlocking forms surround an oblong red, and his colour palette was partially inspired by the Renaissance frescoes he saw while traveling in Italy; to achieve such saturated hues, Poliakoff would often blend his own pigments. He was an 'unequalled colourist' (G. Kerlidou, 'Poliakoff and the Russian Connection', Hyperallergic, March 29, 2014). His practice was underpinned by a lifelong search for perfect chromatic harmony, what the artist referred to as *le silence complet* or the complete silence. 'Space,' he said, 'not the artist, must model the forms. They must be part-sculpture, part-architecture. Geometric form must turn into organic form, and it's the inward pressure of space that does that. Space makes form-not the other way around' (Serge Poliakoff quoted in Serge Poliakoff. Retrospective: 1938-1963, exh. cat., Whitechapel Gallery, London 1963, p. 15.)

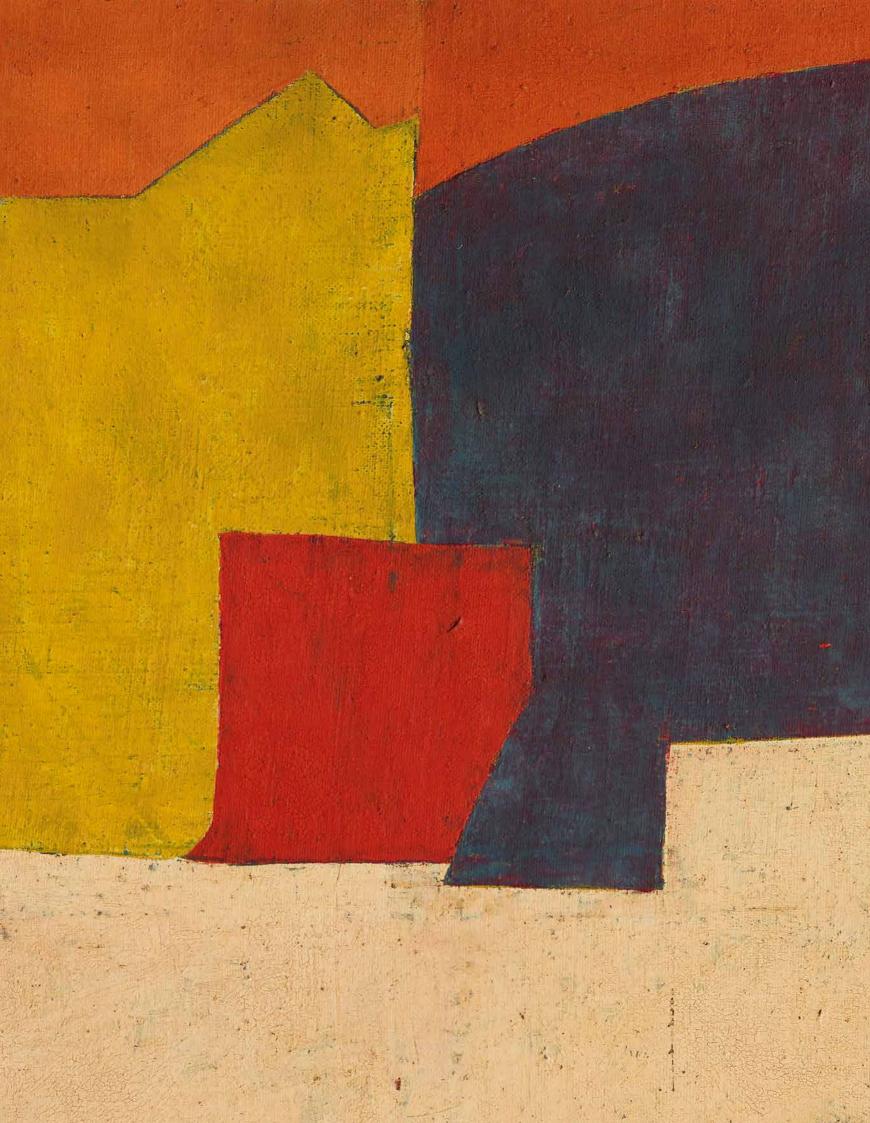
Poliakoff was born in Moscow in 1900, but fled to the West in the wake of the Russian Revolution. He emigrated to Paris, becoming what Clement Greenberg would derisively call, a 'French artist'. His rise, however, was meteoric, and seen as the heir apparent to Kandinsky's lyrical abstractions, Poliakoff gained widespread popularity in his adopted home, inspiring the young artist who would form the French Nouveaux Réalistes. Although his work was profoundly influenced by Kandinsky as well as Malevich, Poliakoff's paintings were also rooted in Orthodox Catholicism, an influence evident in the cruciform geometries which echo religious icons. Indeed, Poliakoff's practice was rooted in diasporic longing, a fusion of East and West that played out on the canvas, and the planar forms evoke both Russian traditions and vibrancy of modern Paris. Composition abstraite rests in perfect equilibrium, each form held together by the weight of the whole composition, a striking endeavour of perfect chromatic unity.

謝爾蓋·波利雅科夫創作於 1952 年的《抽象構成》,是在鮮橙色背景之上精心建構的色彩方塊之平衡。三個相互緊扣的大型色塊為一道細長的紅色包圍,其色調受波利雅科夫於意大利欣賞過的文藝復興濕壁畫所影響,而為了達致這種飽和的色彩,波利雅科夫經常要親自調製自己的顏料。他是一個「獨一無二的色彩主義者」(G·卻理杜,〈波利雅科夫與俄國關係〉,《超敏感》,2014 年 3 月 29 日)。他的畫藝表現了他畢生對完美色調諧和的追求,藝術家本人稱之為「絕對的靜默」。「空間,」他表示,「而不是藝術家,必須營造形象。它們必須有雕塑的部份,亦要有建築的部份。幾何形象必須轉變成有機的形象,而這只能靠空間的內在壓力營造出來。是空間營造形象,而不是形象營造空間。」(謝爾蓋·波利雅科夫,引自《謝爾蓋·波利雅科夫回顧展:1938-1963》,展覽圖錄,倫敦白教堂美術館,1963 年,第 15 頁)

波利雅科夫在1900年生於莫斯科,但在俄國革命前夕出逃到西方。他移居巴黎,並為克萊門特·格林伯格戲稱為一個「法國藝術家」。他當時異軍突出,被視為康丁斯基詩意抽象的繼承人。波利雅科夫在法國享負盛名,啟導了一眾後來創立法國新現實主義的年輕藝術家。雖然他的作品深受康丁斯基及馬列維奇所影響,波利雅科夫的繪畫同時深深植根於東正教傳統,這影響可從呼應了宗教意象的十字幾何構圖得見。波利雅科夫的創作表現了遊子思鄉,在畫布上呈現的東西方融合,以及同時表現俄國傳統與現代巴黎動感的平面表現。《抽象構成》一作有着完美的平衡,每一個形象都由整個構圖的穩重所支撐,達致令人驚嘆的色調完美統一。

『空間,而不是藝術家,必須營造形象』

- 謝爾蓋·波利雅科夫



31 GERHARD RICHTER 杰哈德·李希特

(GERMANY, B. 1932)

Abstraktes Bild

signed, inscribed and dated '608-5 Richter 1986' (on the reverse) oil on canvas 82.2 x 66.7 cm. (32 3/4 x 26 1/4 in.)
Painted in 1986

HK\$16,000,000-23,000,000 *US\$2,000,000-3,000,000*

PROVENANCE

Galerie Rudolf Zwirner, Cologne.

Barbara Gladstone Gallery, New York.

Private Collection.

Acquired from the above by the present owner in 2016.

EXHIBITED

Cologne, Germany, Galerie Rudolf, *Gerhard Richter. 20 Bilder*, October - November 1987.

LITERATURE

R. Schwarzwälder (ed.), Abstract Painting of America and Europe, Vienna, Austria, 1988 (illustrated, p. 122).

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Gerhard Richter. Werkübersicht. Catalogue Raisonné 1962-1993, Vol. III*, exh. cat., Bonn, Germany, 1993, no. 608-5 (illustrated in colour, unpaged).

D. Elger (ed.), *Gerhard Richter Catalogue Raisonné Volume 3 Nos. 389-651-2 1976-1987*, Ostfildern, Germany, 2013, no. 608-5 (illustrated in colour, p. 528).

抽象畫作

油彩 畫布 1986年作

款識:608-5 Richter 1986(畫背)

來源

科隆 魯道夫·桌納畫廊 紐約 芭芭拉·格萊斯頓畫廊 私人收藏

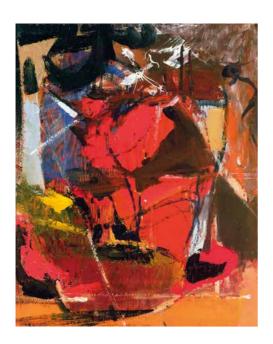
現藏家於2016年購自上述收藏

展譼

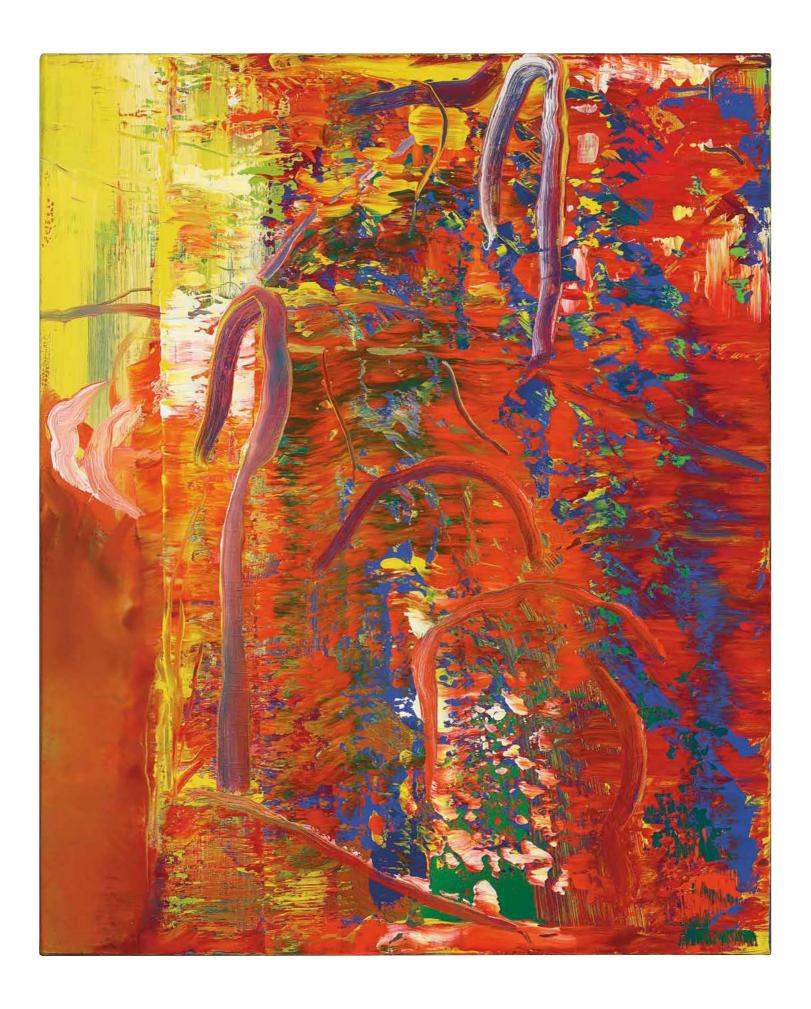
1987年10 -11月「Gerhard Richter. 20 Bilder」魯道夫· 桌納畫廊 科隆 德國

淘文

1988年《Abstract Painting of America and Europe》R. Schwarzwälder編輯 維也納 奧地利(圖版,第122頁)1993年《Gerhard Richter. Werkübersicht. Catalogue Raisonné 1962-1993, Vol. III》展覽圖錄 德國聯邦藝術及展覽館 波恩市 德國 編號608-5(彩色圖版,無頁數)2013年《Gerhard Richter Catalogue Raisonné Volume 3 Nos. 389-651-2 1976-1987》D. Elger編輯 奧斯菲爾敦德國 編號608-5(彩色圖版,第528頁)



Franz Kline, Abstract, circa 1947.
Private collection.
Artwork: ② 2019 The Franz Kline Estate / Artists Rights Society (ARS), New York.
Photo: ② Connaught Brown, London / Bridgeman Images.
法蘭茲·克萊因《抽象》約 1947 年作 私人收藏





Film still from *Gerhard Richter: Painting*, Directed by Corinna Belz, Zero One Film 2011. Image: © The Match Factory, Cologne.
Artwork: © Gerhard Richter 2019 (25042019).
電影片段定鏡《 杰哈德・ 李希特:繪畫 》 Corinna Belz 執導 Zero one 電影公司 2011 年

'Abstract paintings are fictitious models because they visualize a reality, which we can neither see nor describe, but which we may nevertheless conclude exists.'

-Gerhard Richter

Painted in 1986, *Abstraktes Bild* is a spectacular panorama of vibrant colour. Filling the entire canvas, fiery orange and red streaks merge and erupt, while rushes of blue cascade across the blazing expanse. *Abstraktes Bild* was painted using brushes and their handles, as well as the artist's signature squeegee technique for which Richter drags paint to produce iridescent blurs of colour and a richly textured choreography of strata. Of his squeegee method, he has said, 'It is a good technique for switching off thinking. Consciously, I can't calculate the result. But subconsciously, I can sense it. This is a nice "between" state' (G. Richter, quoted in S. Koldehoff, 'Gerhard Richter, Die Macht der Malerei', *Art. Das Kunstmagazin*, December 1999, p. 20). In *Abstraktes Bild*, the result is a meditation on chromatic relations and a dematerialization of visual order as the colours succumb to one another.

Richter has been playing with the relationship between abstraction and figuration since the late 1960s, and his series of blurred photorealist paintings point to the evolution to come. The three figures in *Frau Wolleh mit Kindern (Mrs. Wolleh with Children)*, 1968, in the collection of the Art Institute of Chicago, for example, almost liquify as their edges dissolve into the tan background. Such works lay the foundation for Richter's turn to complete abstraction, and the artist embraced a form that was predicted in both erasure and insertion. Richter has said that 'abstract paintings are fictitious models because they visualize a reality, which we can neither see nor describe, but which we may nevertheless conclude exists' (G. Richter, quoted in R. Nasgaard, 'Gerhard Richter' in *Gerhard Richter: Paintings*, exh. cat., Chicago, 1988, p. 107). With its flood of potent colour, *Abstraktes Bild* illuminates a feverish landscape of bright, burning intensity.

創作於 1986 年的《抽象畫作》是杰哈德· 李希特豐富躍動色彩的精彩表現。填滿了整個畫面的鮮橙及紅色時而融和,時而突破,在這耀目如火的表面,更有着幾度藍彩劃破表面。《抽象畫作》以李希特著名的刮掃技巧創作,他在畫面拖曳顏料,營造斑斕的色彩,創作出有豐富質感與層次的色彩協奏。對於他的刮掃創作方法,他曾自道:「這是一個停止思考的好方法。若是有意操作,我便不能去計算成果。單以潛意識去創作的話,我便能夠感知得到。這是一個很好的「中間」狀態。」(杰哈德· 李希特,引自 S· 古德荷夫,〈杰哈德· 李希特,藝術的力量〉,《藝術雜誌》,1999 年 12 月,第 20 頁)。在《抽象畫作》一作中,可見畫家對色彩之間的關係一道沉思,以及色彩互相融和其中,化解視覺的規條。

李希特在 60 年代末期開始玩味抽象與具象之間的關係,他一系列模糊的超現實作品預兆了後期例如芝加哥藝術學院收藏的 1968 年作品《沃利夫人與孩子》一作中,人物的邊緣淡化至背景之中,看似融沒其中的表現。這些作品為李希特後期完全抽象化風格打下了基礎,他所呈現的,是一個同時表現消除與加入的創作方法。李希特曾經表示:「抽象畫是虛構的,因為它們把一個我們不能看到或形容到,但不能否定存在的現實表現出來。」(杰哈德·李希特,引自 R·拿斯嘉特,〈杰哈德·李希特〉,《杰哈德·李希特的繪畫》展覽圖錄,芝加哥,1988 年,第107 頁)。《抽象畫作》一作以其豐富有力的色彩,表現了一道光明燦爛的熾熱風景。

『抽象畫是虛構的,因為它們把一個我們不能看到或 形容到,但不能否定存在的現實表現出來。』

- 杰哈德 · 李希特



32 ZAO WOU-KI 趙無極

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

11.03.60

signed in Chinese, signed 'ZAO' (lower right); signed and dated 'ZAO WOU-KI 11.3.60' (on the reverse) oil on canvas 73 x 100 cm. (28 ¾ x 39 ¾ in.)
Painted in 1960

HK\$10,000,000-12,000,000 *US\$1,300,000-1,500,000*

PROVENANCE

Private Collection, Taiwan Anon. Sale, Sotheby's Hong Kong, 31 October 2004, Lot 330 Acquired from the above sale by the present owner

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

11.03.60

油彩 畫布 1960年作

款識:無極ZAO (右下); ZAO WOU-KI 11.3.60 (畫背)

來源

台灣 私人收藏 2004年10月31日 蘇富比香港 編號330 現藏者購自上述拍賣

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



Jackson Pollock, *Number 19*, 1948. Christie's New York, 15 May 2013, Lot 18, sold for 58 363 750 USD Artwork: © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York 傑克遜·波洛克 《19 號》 1948 年作 佳士得紐約 2013 年 5 月 15 日編號 18 成交價:58,363,750 美元

"Many of my paintings seem sparse. But oil is more difficult to render a wash effect than ink, so I spend more time conveying an empty space than I do in the other parts. Chinese painting has been tremendously significant for me in this regard, because of its rhythm created by form and empty space."

- Zao Wou-Ki

「我的很多作品看似蕭疏,但事實上油彩比水墨更難 表達水汽氤氳的效果,因此相對於其他部分,我耗費 了大部分精力來表現混沌的背景。在這方面,中國傳 統繪畫中借由形態與留白所創造出的韻律感於我來說 寓意深遠。」

- 趙無極



By the end of the 1950s, Zao Wou-Ki was moving away from his Oracle-Bone style and looking to find new ways of expression. 11.03.60 is a product of Zao's new stylistic exploration after years of probing and exploring. His earlier symbolic motifs are turned into lines that are furled, layered, and stretched across the canvas, lines which one after another find their unique place in a unified space in black and white against a grey background. In this work, Zao's lines no longer serve an imbedded narrative meaning. Instead, they have become expressive means in their own terms. By combining varying hues and shades, Zao gradually explores how spatial depth is created. In the process of merging the fine and thick lines, a sense of movement and the passage of time is created as we can see in the movements of the paintbrush in Chinese calligraphy.

In 1959, Zao bought an old warehouse in Paris which was converted into a painting studio by Georges Johannet. The studio did not have windows on the walls looking to the outside; instead, it was built with a glass ceiling to capture the sky light, which would shower down from above, giving infinite inspirations to Zao. In 11.03.60, the center of the composition radiates with light, piercing through the dark brushstrokes. The central white cloud is pulsating with glowing energy, giving the impression that the heart of the painting is contracting and expanding, creating living energy and bringing a powerful meditative power. This life energy is exactly what Zao Wou-Ki sought to create in the 1960s. In 11.3.60, Zao rekindles the traditional notion that the energy of life is expressed through suggestion rather than by merely depicting a subject figuratively. Also, in the light and shadow of the work, a kind of poetic dialogue between East and West ensues.



Pierre Soulages, *Peinture 162 x 114cm, 29 août 1958,* 1958. Christie's London, 4 October 2018, Lot 12, Sold for: 3,368,750 GBP. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris 皮埃爾·蘇拉吉《油畫 162 x 114 公分》1958 年作 佳士得倫敦 2018 年 10 月 4 日編號 12 成交價:3,368,750 英鎊

By 1960, Zao abandoned the use of highly variegated colors, which created an effect of simplistic candor no longer satisfactory. He reduced the number of colors in his work, transforming the bare variations of shades in black and white into a multi-layered palette of subtle hues. The grey background of a smooth and creamy texture works as an empty space from which new life can emerge. Zao once said, "Many of my paintings seem sparse. But oil is more difficult to render a wash effect than ink, so I spend more time conveying an empty space than I do in the other parts. Chinese painting has been tremendously significant for me in this regard, because of its rhythm created by form and empty space."

Zao recalls his early 1960s works this way: "There weren't any more obstacles at a technical level, so I could set to work and paint, just following my feelings and painting as I wished. In the large-scale canvases I had to wrestle with space-not just to fill it up, but also to make it come to life, to throw myself completely into it."

During this period, Zao transformed his symbols further, to achieve a state of pure lyrical abstraction in space and form. His works during this period mostly featured cool tonalities, heavy blacks and browns applied with intensive, forceful strokes, indicative of the emotional release of the creative process. The work 11.03.60 features highly energetic structure by means of the combination of white, black and shades of browns. Zao spontaneously fills his canvases with free expressions, not tied to preset rules, but using any combinations of innovative ideas possible to reflect his inner feelings and directions. Zao's work has escaped from the restriction of external form and is precursory of his Hurricane period.

The start, connection, turn and close of each brushstroke reveals the deep foundations in calligraphy Zao accumulated since childhood, when his father taught him that only calligraphy capable of expressing emotion can be called art. Pursuing his study of the line, Zao allows his brushwork to reinvent itself by reinterpreting the cursive script. The lines are thin and delicate, short and transient, characteristic of this transitional period towards the Hurricane period where he introduces much bolder and rhythmic strokes in the mid-1960s.

A few months after the completion of *11.03.60*, the French postwar artist Alfred Manessier mentioned in a letter to Zao, "I listen attentively and open my heart to you through your painting so that you can say the crucial things you wish to share with me. I feel that your intense personality is so different, but I also feel a strong personal affinity for you. I am truly happy to say it: this person is so different, and the world, the past, the race, the light in your heart are all unknown to me ... but I know and recognize something in your work that touches me ... your paintings are beautiful. They surpass the practice of skill, and are more truthful than before."



Zao Wou-Ki, *15.05.60*, 1960. Christie's Hong Kong, 24 November 2012, Lot 7, sold for 34 260 000 HKD. Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich 趙無極《15.05.60》1960 年作 佳士得香港 2012 年 11 月 24 日 編號 7 成交價:34,260,000 港元

二十世紀五十年代末,趙無極開始從甲骨文系列轉向以尋求新的表達方式。這幅《11.03.60》正是藝術家在此後經年不輟的探尋中凝集而成的全新風格之菁華。他早期作品中的象徵符號蛻變為畫布上捲曲、爽利、層層堆疊的綿密線條。這些線條錯綜交織,在背景一片灰色混沌之中激蕩黑白相生的獨特視覺衝突。趙無極筆下的線條不再是委婉的表徵,轉而變作宣洩情感的直接表達。透過不同色調與色階漸變的組合,趙無極在慢慢摸索如何構建空間深度。而線條的粗細變化恰如中國書法中的行筆使轉,營造出內在積蓄的澎湃動能與時間的流轉。

一九五九年,趙無極於巴黎購置一處被喬治·喬漢娜改造為畫室的舊倉庫。畫室四面牆上沒有玻璃,相反,在天花板上安裝了玻璃窗天井採光。自然光線由上垂直傾瀉而下,激發了藝術家無限創作靈感。在這幅《11.03.60》裡,構圖正中的一團白光正穿透深色交疊的筆觸,輻射出凌厲的光芒。這團白色的雲氣蘊藉熾熱的脈息,散發熠熠光華,仿佛一顆跳動的心臟,不停地收縮擴張,釋放出巨大的生命能量與深層次的精神力量。這股盎然生機正是趙無極自二十世紀六十年代以來所屬意探尋重構的。在《11.03.60》中,藝術家重燃傳統書畫理論中「以意取象,大象無形,大化生機」之概念,而非僅限於表徵式的描繪。且在作品的明暗光影之間,於東西方之間展開了一場雋永詩意的對話。

一九六零年後,趙無極摒棄了斑駁複雜的配色,創造出一種純粹而坦率的表達風格以達至臻之境。他將作品中的色彩種類減至最低,以簡單的黑白兩色融和幻化出豐盈的色調與層次。而肌理光滑綿密的灰色背景仿佛一片蘊含生機的洪荒混沌。趙無極曾直言「我的很多作品看似蕭疏,但事實上油彩比水墨更難表達水汽氤氳的效果,因此相對於其他部分,我耗費了大部分精力來表現混沌的背景。在這方面,中國傳統繪畫中借由形態與留白所創造出的韻律感於我來說寓意深遠。」

趙無極本人曾這樣評價其六十年代的作品:「彼時已不存在任何技術層面的障礙,我已可以順從內心,揮灑自如。但在創作大尺幅作品時,我總要在空間的表達上絞盡腦汁——不是為了要填滿它,而是要賦予它生命,將自己完全交給它。」

在此時期,趙無極由表徵符號更進一步,蛻變為空間與造型上純粹抒情的抽象風格。這一階段的作品大部分以冷色調為主,粗糲的黑色與棕色線條綿密而充滿力量,暗示創作過程中情感的釋放。作品《11.03.60》以白色、黑色及不同色調的棕色交纖凝聚了高強度的能量結構。藝術家以油然而生、無所拘束的不羈與瀟灑填滿了整張畫布;以擺脫一切桎梏,融匯現有之創新風格的表達反映其內心所感所向。此時他的作品已擺脫外在形態的束縛,為其隨後的風暴系列奠定了基礎。

畫面中每一根線條的起承轉合均顯露出趙無極自幼累積的深厚書法功底。銘 記父親的教誨,只有以書寫懷才可稱為藝術。在對線條的探索中,趙無極重 新借鑒草書的筆法,以細若遊絲,短促有力的風格逐步過渡到隨後二十世紀 六十年代中期愈發大膽狂放而又充滿韻律感的風暴系列。

在《11.03.60》完成數月之後,法國戰後藝術家阿爾弗雷德·馬內西耶曾在一封致趙無極的信中提到,「我聚精會神全心貫注地聆聽你的作品,以期捕捉到所有你試圖分享給我的重要訊息。我能感受到你強烈而獨特的個性,但同時我也似感同身受。我滿心歡喜:這位藝術家如此與眾不同,你的世界、歷史、種族,以及心中那一縷光對我來說都是未知……但我分明感受到你作品中打動我的部分……你的作品如此美麗,它們已超越了技法,如此前所未有的坦率與真誠。」

33 WU GUANZHONG 吳冠中

(CHINA, 1919-2010)

Spring Shoots Among Bamboos

signed and dated in Chinese (lower left) oil on canvas 73.5 x 55 cm. (28% x 21% in.)
Painted in 1975

HK\$8,000,000-12,000,000 *US\$1,100,000-1,500,000*

PROVENANCE

The Yageo Foundation Collection

Important 20th Century Chinese Paintings from the Yageo Foundation, Christie's Hong Kong, 31 October 2004, Lot 776 Acquired from the above sale by the present owner

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竹林春筍

油彩 畫布 1975 年作

款識:荼七五.(左下)

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佳士得香港 重要二十世紀中國繪畫 - 國巨基金會 藏品專拍 2004年10月31日 編號776 現藏者購自上述拍賣

太獻

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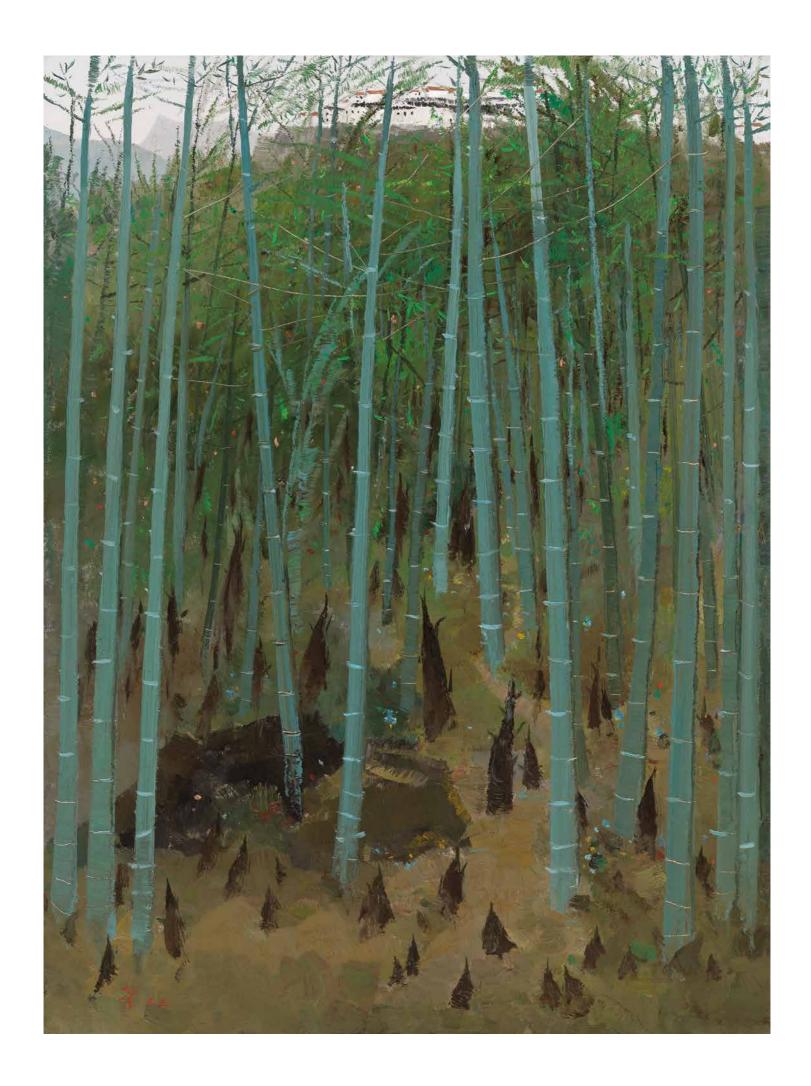
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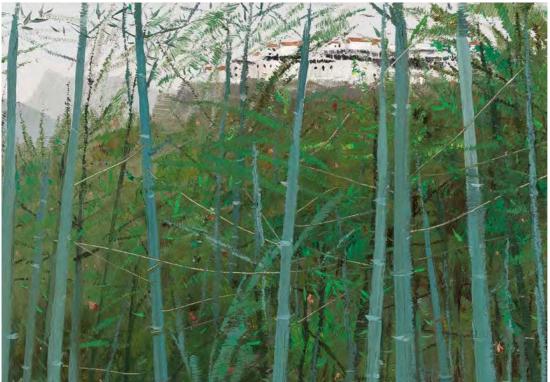


Claude Monet, *Poplars, End of Autumn*, 1891. Philadelphia Museum of Art, Philadelphia, USA

克勞德·莫奈《楊樹,秋之末》1891年作美國費城費城藝術博物館收藏

Wu Guanzhong's artistic exploration was forcibly put on hold during the Cultural Revolution in the 70s when he was sent to work in Hebei's farming villages along with the other teachers and students at the academy; it was not until 1972 that he was permitted to paint just one day a week. Because of his limited access to resources, Wu mainly painted on cardboard or scraps of wooden plank salvaged from small blackboards, and he would save the canvas that he had access to for his most spectacular works and the compositions he felt most confident about. Spring Shoots Among Bamboos from 1975 is therefore an exceptional work from this period. A review of auction records and *The* Complete Works of Wu Guanzhong will reveal that the artist only produced thirty works of oil paint on canvas during this period, and Spring Shoots Among Bamboos is larger in size than half of those works. Wu experimented numerous times with painting bamboo forests during the 70s to the 90s in both ink wash and oil paint, and among them, this work is an outstanding example thanks to its holistic composition as well as masterful control over colour.









Zheng Xie, Bamboo, Qing Dynasty May 29 2006, Christie's Hong Kong, sold for: 1.560.000

清鄭燮《竹》佳士得香港 2006 年 5 月 29 日

Wu was born in the city of Yixing in China's Jiangsu province, which has the moniker of "Eastern China's Number One Bamboo Ocean" thanks to its famous attraction of expansive bamboo forests. Perhaps because of homesickness, Wu reveals a special affinity towards bamboo in his paintings - not only did he hike far and wide in search of spring shoots with his painting gear, he also imitated the ink wash bamboo paintings of Chinese masters Wen Tong and Zheng Xie extensively. However, Wu was not content with the ancients' portrayal of bamboo as just a graceful and noble plant. He said, "I use oil paint to paint bamboo forests and work hard to present their richness, fluffiness, dynamism, and the dense little worlds created among branches and shoots. ...bamboo forests do seem to be a wash of green at first and are seen by some painters from the Western school to be too plain to be painted, but they have always enraptured me."

Wu also said that "surface area is the most important capital in painting, and every millimetre must be fought for", which means that painters cannot give up even a square inch on the canvas. Because paintings are two-dimensional, techniques such as layering and combinations are frequently used to add depth and complexity. Spring Shoots Among Bamboos features the artist's favourite composition of "trees in front, house in the back", with the foreground filled with dense layers of soaring emerald bamboos, and the middle distance dotted with dark brown spring shoots to break up the monotony of the forest. While both bamboos and shoots develop vertically, their varying lengths and orders create a rhythm in much the same way that long and short lyrics do in songs. In the distance, a handful of residences lean against the thicket of bamboos, adding yet an additional layer of finesse and cadence.

Wu is a strong proponent of Shi Tao's philosophy that painters should create paintings that authentically present their feelings, which also means that each painting should have a different presentation because the painter's feelings would change every time. As a result, Wu's painting process does not emphasise realism like naturalist painters who endeavour to record daily scenes without embellishment. Instead he strove to break away from the constraints of a representational approach and sought to develop form and idea separately, which resulted in his unique and personal artistic style. In Spring Shoots Among Bamboos, Wu used pointillism, dyeing, drybrushing, and rubbing to present the beauty of dots, lines, planes, and colours, such that the crisscrossing bamboos form flowing lines, new and falling leaves become dispersing dots, and the texture of the spring shoots become downy blocks of dark brown in a scene that is filled with a distinctive rhythm and liveliness. Colours and lines are thus elevated to become subjects in their own right, deeply impressing the viewer with their unique aesthetic.

Qi Baishi claimed that "those who copy me, die", and Wu very much agreed with the master. Regardless of how much he admired Matisse's use of colour or Monet's control over light, he was determined to return to China after his time in France to drive the "Sinofication of oil paintings" and the "modernisation of Chinese paintings" and create his own artistic style. His landscape paintings are not rigidly representational, nor are they bound by the absolutes of formalism. Instead, he traverses between the two levels and defined for generations of Chinese painters after him a brand new and complete creative direction and became a profound symbol of the development of Asian art over the past century.

吳冠中的藝術探索在文革期間一度中斷,70年代初他與學院師生被集體下放到河北農村勞動,直到1972年才被允許每週作畫一天。由於創作資源有限,吳冠中大多只能以小黑板改裝的木板或者利用紙板繪畫,往往把畫布留給自己認為最精彩和最有信心的作品,完成於1975年的《竹林春筍》即屬這時期難得的作品。翻查公開的拍賣紀錄和《吳冠中全集》,藝術家於該時期只創作了不過30幅油彩畫布的作品,而是次拍賣的《竹林春筍》之尺寸更比當中約一半的作品來得大幅。在題材方面,吳氏採用水墨和油彩於70至90年代曾數次以竹林進行創作,而本作品無論是在構圖的完整性或對色彩的高度掌控,都堪稱是藝術家於該題材的代表作。

吳冠中出生於中國江蘇省宜興縣,素有「華東第一竹海」之稱,其浩浩如海的竹林是著名的旅遊景點。大概是出自於對鄉愁的情感回應,吳冠中特別鍾情畫竹,除了多次背著畫箱專程追尋春筍之林 ,更曾大量臨過文與可和鄭板橋的墨竹。可是,吳冠中並不滿足於古人畫竹只能呈現體態綽約之姿和清風亮節的情操,曾言:「我用油畫來畫竹林,竭力想表現那濃鬱、蓬鬆、隨風搖曳的竹林風貌,以及那枝幹交錯、春筍密密的林間世界。……竹林,其間似乎確鑿只是一色青綠,被某些學西洋畫的人們認為是色彩單調不入畫,但卻令我長期陶醉在其中!」

吳冠中說:「面積,繪畫中最最要緊的資本,毫釐必爭」,亦即是說畫家絕不能放棄任何一寸的畫面。由於繪畫只佔一個平面,因此重疊、複合等等手法常常被用來豐富層次,表達深遠。《竹林春筍》採用了吳冠中最喜愛的「前樹後屋」構圖方式,前景是一排排密密麻麻的翠綠高聳的竹子,而中景則以一株株矮矮的、尖頭肥身的深褐色春筍打破了清一色竹林之單調。竹和筍因都是直線發展,然而直線高高矮矮,有節律,就像詞曲長短句,奏出音律。而竹海深處有人家,遠處散落著三戶兩戶的小小房舍,房屋都背靠竹叢,令畫面層次細膩,充滿節奏感。

吳冠中極力推崇石濤「一畫之法」的創作理念,意思是要根據自己的感受,創造能確切表達這種感受的畫法,正因每次有不同的感受,故每次應有不同的表現方法。故此,吳氏在寫生的過程中不是要追求像寫實主義藝術家般客觀的呈現日常生活所見的片段、不添加附會或多於修飾,而是要不擇手段,亦即是擇一切之手段,不囿於絕對的形式主義,尋求造形意境與形式的各自深化,結合成獨具個人風格的藝術表現。在《竹林春筍》中,吳氏以點、染、皴、擦等筆觸表現對點、線、面、色彩等獨立美



Wu Guanzhong painting in the bamboo forest in Yi Xing in 1992. 1992 年,吳冠中在宜興竹海寫生

感,於是交叉蔓延的竹枝化為流動的線、新生和飄落的竹葉化為聚散的點、 春筍的紋理轉化為毛絨絨的深褐色塊,在「接天竹葉無窮碧,密密竹竿青一 色」的畫面中,呈現一種獨特的韻律感和生機。色彩、線條——躍升為畫面 的主角,以自身獨立的美感烙印於觀賞者心中。

齊白石說:「似我者死」,吳冠中對此十分贊同。無論他多麼的欣賞馬蒂斯對色彩的運用或者莫奈對光影的描繪,他都決意在留法數年之後回國尋根,推動「油畫民族化」和「中國畫現代化」,創作屬於自己的藝術風格。他的風景畫既非刻板的寫實再現,也不囿於絕對的形式主義,而是從容遊轉於兩個層面,為後來幾代的中國現代藝術家奠定了一種嶄新、完備的創作路向,也成為亞洲藝術百年進程中一個深具代表意義的縮影。



Gustave Courbet, Path through the Forest, circa 1860. Christie's New York 28 April 2014, sold for: 137,000 USD 居斯塔夫·庫爾貝《森林小徑》1860 年作 佳士得紐約 2014 年4月 28日 成交價:137,000 美元

34 WU GUAN7HONG 吳冠中

(CHINA, 1919-2010)

Montmartre of Paris (V)

signed and dated in Chinese and inscribed 'MONTMARTRE' (lower left) oil on canvas 61 x 50.5 cm. (24 x 19% in.)
Painted in 1989

HK\$9,000,000-12,000,000 *US\$1,200,000-1,500,000*

PROVENANCE

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巴黎蒙馬特(五)

油彩 畫布

1989 年作

款識: MONTMARTRE 一九八九. 荼. (左下)

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佳士得香港 1990年3月19日 編號329 蘇富比香港 2005年5月1日 編號64 現藏者購自上述拍賣

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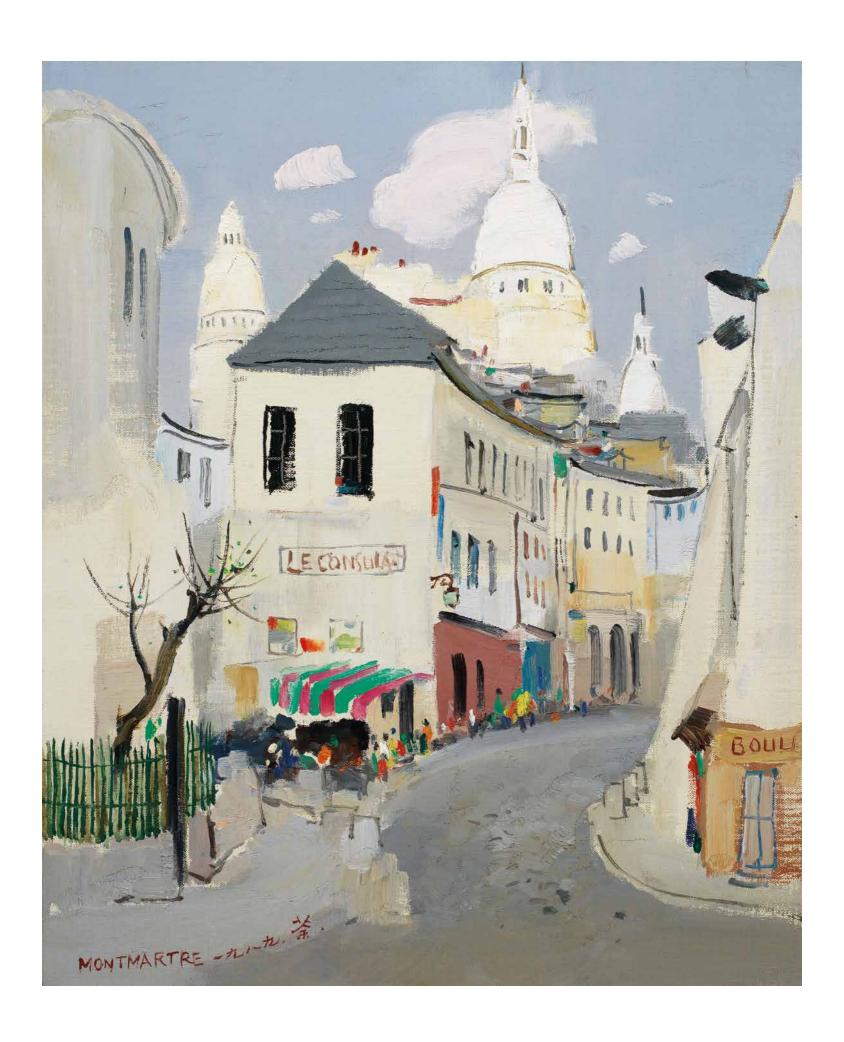
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「我首先奔向蒙馬特,那郁脫利羅筆底的巴黎,全世界 藝術家心中的麥加。曲折傾斜的坡上窄街風貌依舊,錯 落門窗還似昔日秋波,街頭遊人雜沓,奇藝服裝與不同 膚色點染了旅人之夢。」

一 吳冠中《 巴黎札記 》





Wu Guanzhong sketching in front of Le Consulat Café in Montmartre 吳冠中在蒙馬特街區寫生 Photo: From Wu Guanzhong A Twentieth-Century Chinese Painter, p.43



Lot 34



Wu Guanzhong, *Montmartre of Paris (IV)*, 1989 吳冠中《巴黎蒙馬特(四)》1989年

Created in 1989, Montmartre of Paris (V) was inspired by Wu Guanzhong's trip to Paris at the beginning of the year. Wu painted the same scene three times in total: once in watercolour and twice in oil, with the current work being the larger and more finished oil painting of the two. After over a decade working extensively in Chinese ink painting, Wu had demonstrated with this work his virtuosity of synthesizing aesthetics and techniques of Western and Chinese paintings. Captured in the painting is the famous the Montmartre district in Paris on a clear and less-crowded day. Through control and balance of composition, Wu presents to viewers what he considered as the spirits of this neighbourhood-Le Consulat Café and Sacré-Cœur Basilica as the focal points of the painting. Montmartre (V) offers us a unique opportunity to appreciate Paris through the lens of Wu, who bid his farewell to the city with his paintings, which at the same time demonstrate his artistic triumph after a decade of explorations in bridging east and west through his unique painting method and style.

The painting is a poignant example of Wu's statement of "technique is only a means that serves the artist in the expressions of his emotions." The 1989 Paris trip was truly bittersweet for Wu Guanzhong. On one hand, he was beyond excited to return to Paris at the invitation of Seibu Department Stores to create a series of landscape paintings for the company's Paris-themed exposition in Tokyo. On the other hand, not knowing his return to Paris in 1993, the artist thought that this trip was his farewell to "the hometown of his artistry". Wu went to study at École Nationale Supérieure des Beaux-Arts in Paris in 1947 and visited Montmartre for its reputation of being the area where acclaimed artists and writers gather. Wu's admiration for the area escalated after he went back to China in 1950, as he mentioned in the notes of his 1989 trip that upon arrival, he "firstly ran to Montmartre, the place that is captured in Utrillo's paintings of Paris and the Mecca for artists around the world". Utrillo refers to French Impressionist painter Maurice Utrillo, who painted mostly streetscapes of the Montmartre district during his life. The viewpoint of this painting calls to mind that of Utrillo's 1910 La Rue Norvins à Montmartre. Through depicting the historic Le Consulat Café, which is well-known for having been visited by renowned painters such as Picasso, Van Gogh, and Monet, Wu payed homage to the artists who were associated with this neighbourhood.

Employing expressive and spontaneous brushstrokes, Wu showcased in this painting his masterful control and balance of composition to illuminate the focal points of the painting—the café and the basilica. Opening the scene are two houses in the foreground, rendered with few lines and colours of subtle tonal variations, flanking both sides

of the picture plane. The bend of the road at the beginning of the scene visually narrow the space between the two buildings, which is in contrast to the sense of openness conveyed in the back. The juxtaposition creates a theatrical effect as if the architectures at the front were stage curtains that are being drawn apart, revealing the presentations on stage. The tree is rendered with strong and expressive lines, and the trunk twines upwards and rightwards, imparting an impression that it also reaches back into the pictorial space. Following the extension of the tree, the viewer's eyes land on the protagonists of the scene—a grey-roofed house painted in ivory, with the writing "Le Consulat Café" on the front, and parts of the Sacré-Cœur Basilica rising in the background. The illusion of depth is established when one roams into the pictorial space following the winding path, and this effect is further enhanced with subtle shadings on the architectures in the middle ground and background. Compared to the architectures in the foreground, the café, its connecting houses, and the basilica are delineated with much more details. Vertically alternating red and green stripes of the café canopy and vibrant colours that represents the figures, both adeptly delivered by short strokes and dots, resonate with the dotted colours on the roof of the café, mapping out a route for viewers' eyes to roam along. The floating clouds compositionally balance off the tree in the foreground while echoing the dome and the café right beneath them. Every element in the pictorial plane works harmoniously and effectively in guiding beholders' attentions to the intended centre of the scene, reflecting what the artist thought to be the essence of Montmartre.

Wu's playful arrangements of colour plates of the café canopy and the figures, as well as the colour dots scattered on the exterior of the houses creates pictorial rhythm on the painting surface that recalls the works by Kazimir Malevich. The latter delved into the realm formalism, exploring the relationships of colourful geometric patterns, which also generate visual rhythm. Drawing on the idea of formalism, Wu emphasized with his practice the equal importance of both form and content, and arrived at his signature style that blurs the line of formal abstraction and figurative representation.

Underneath what seems to be spontaneous renderings by Wu Guanzhong are carefully planned and effortlessly executed composition that leads the audiences to see what the artist thinks as beautiful and captivating. Wu's ingenuity of fusing the techniques and aesthetics of Chinese ink paintings and Western oil paintings to formulate the repertoire of his pictorial language spearheaded the effort to "nationalise oil painting".



Wu Guanzhong, *Montmartre of Paris (II),* 1989 吳冠中《巴黎蒙馬特(二)》1989 年



Maurice Utrillo, *La Rue Norvins À Montmartre*, circa 1910.

Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris and Association Maurice Utrillo

莫里斯·郁特里羅《蒙馬特區的諾玟街》約 1910 年



Montmartre District in Paris, France 法国巴黎蒙馬特街

「山崎先生恐並未料到他這一構想深深打動了我的心弦。我年輕時在巴黎留學,如飢似渴吸取西方藝術的營養,並陶醉其間。…四十多年歲月逝去,人漸老,今以東方的眼和手,回頭來畫巴黎一新巴黎,感觸良多,豈止繪事。」

一 吳冠中《 巴黎札記 》

《巴黎蒙馬特(五)》一畫繪於1989年,是當代繪畫大師吳冠中在該年年初走訪巴黎時受到啟發而創作的。吳冠中曾三次描繪此景:一次以水彩、兩次以油畫繪製,而本作是兩幅油畫中尺幅更大、完成度更高的作品。在花了10年多時間致力於中國水墨畫創作後,吳冠中透過此畫展現了他融合中西藝術技巧與美學的精湛功力。蒙馬特區當日天氣晴朗,街上也沒有往日那樣擁擠;而這幅宏構傑作捕捉了這景點的明媚風光。吳冠中透過對於構圖的控制和平衡拿捏,將他眼中此區的靈魂:領事館咖啡屋和聖心聖殿作為作品的焦點,呈現給觀者。《巴黎蒙馬特(五)》提供給我們一個獨一無二的機會,來透過大師的眼光欣賞花都。吳冠中除了以此作品向巴黎道別,同時通過他獨到的繪畫方法和風格展示自身在10年中在探索融合東西藝術的旅程上的建樹。

大師曾說:「技巧不過是藝術家表達情感心緒的工具」,而次畫作深刻地例示了此一陳述。1989年的巴黎之旅,對吳冠中來說確實苦樂参半。一方面,他對於西武百貨要他為公司在東京所舉辦的巴黎主題展,返回花都創作一組風景畫的邀請感到雀躍不禁。然而另一方面,不知自己將在1993年再次走訪光之,吳冠中當時以為這趟巴黎之行將是他與「藝海生涯中學習的故鄉」的道別之旅。吳冠中在1947年負笈至巴黎國立高等美術學院進修,由於蒙馬特是著名藝術家和作家的集聚地,因此對此地充滿仰慕之情,曾來這裡走訪遊歷。當他在1950年回到中國後,對蒙馬特的憧憬又更深了,他在筆記中寫到,1989年年初抵達巴黎后,他「首先奔向蒙馬特,那郁脫利羅筆底的巴黎,全世界藝術家心中的麥加。」所謂的郁特里羅,正是法國印象派風景畫家莫里斯·郁特里羅,他畢生多以蒙馬特街景為題材作畫。而吳冠中這一幅藝作,讓人想起郁特里羅在1910年完成的《蒙馬特區的諾玟街》。透過描摹歷史悠久的領事館咖啡屋-一個因畢加索、梵高和莫內都曾造訪而備享盛譽的地方-吳冠中表達出對於那些與蒙馬特締下創作緣分的藝術家的尊敬。

吳冠中採用了豐富且奔放的筆勢,融會他精準的構圖控制和平衡,點亮畫中的 焦點 - 也就是咖啡屋和聖心殿。前景的兩間屋子以極簡的線條和帶著微妙變 化的顏彩所繪,立在整個場景的兩側。前景一開始的彎路,在視覺上將兩座建 築物間的街道窄化了,與後方空間的開放感產生有趣的對比。這種不同空間感的並列安排,為這幅大師級作品平添戲劇效果:前景的建築物,好像是緩緩被拉開的舞台簾幕,揭開台上的演出。吳冠中使用雄壯明快的線條描寫前景的街樹,樹幹由上、往右盤繞,讓觀者感到它也正向後方圖景空間伸延。觀者的欣賞角度也隨著樹的延伸,落在畫景的主角上-一座以象牙白為主體的帶著深灰色屋頂的房宅,牆面上寫著「領事館咖啡屋」,以及聳立在後方且只露出部分建築的聖心殿。當我們隨著蜿蜒的街道漫步於畫景的空間時,便會感知畫面的景深;中景和背景內所繪的建築物,帶著微妙的陰影變化,更加強了景深的立體效果。與前景的那些建築物相比,咖啡屋、它周圍的民宅和聖心殿的摹寫,帶著更多豐富的細節。吳冠中不愧是一代藝術宗師,以快捷和點畫方式描繪咖啡屋垂直而紅綠交錯的頂蓬、用絢爛顏色代表穿梭行人,與咖啡屋上的如繡色彩相映成趣,為觀者的眼睛鋪陳一條欣賞路線,輕鬆遊走。就構圖上,天上的悠閒浮雲與前景的樹互為平衡,同時呼應了聖心殿的圓屋頂和下方的咖啡屋。圖面中的每個創意元素均相得益彰,在大師的細心安排下,導引著觀者的注意力到畫面中央,聚焦於他所理解、並鍾愛的蒙馬特景色的精華。

大師對於咖啡屋室外頂篷、行人,以及在民宅外牆和屋頂的隨興彩點的排列, 為畫面賦予了生動活潑的視覺韻律,讓人聯想起俄國抽象畫家卡濟米爾·馬列 維奇的作品。後者投身於形式主義創作,探索呈現視覺韻律的彩色幾何圖案間 的關係。大師自構成主義汲取靈感,創作時強調形式和內容的並重,從而發展 出他的獨有的繪畫語言,模糊了形式抽象主義和具象表述之間的界線。

這幅畫看似是自發隨性的藝術記敘,事實上,大師對的構圖安排,曾深思推敲過,但呈現出的風格卻不帶痕跡,讓觀眾了解到他對美和迷人的定義。吳冠中以駕輕就熟的手法結合中國水墨畫和西方油畫的技巧和美學,并編纂處獨特的圖像語言的創造力,開創了「油畫民族化」的先河。

35 WU GUANZHONG 吳冠中

(CHINA, 1919-2010)

A Lacebark Pine of the Jing Mountains

signed in Chinese; dated '76' (lower left); titled, signed and dated in Chinese (on the reverse) gouache on paper 50.4×39 cm. $(19^{13}/_{16} \times 15^{3}/_{8} \text{ in.})$ Painted in 1976

HK\$5,500,000-6,500,000 *US\$710,000-830,000*

PROVENANCE

The Lu Fang Ge Collection of Chinese Paintings
Anon. sale, Christie's Hong Kong, 28 May 2010, Lot 782
Anon. sale, Christie's Hong Kong, 22 November 2014, Lot 63
Acquired at the above sale by the present owner
Collection of Ruey Hsiu Lou

EXHIBITED

Hong Kong, Hong Kong Convention and Exhibition Centre, A Fine Collection of Prof. Wu Guanzhong's Works, November 1992.

LITERATURE

Wu Guanzhong, Sin Hua Gallery, Wu Guanzhong - Watercolour & Gouache Paintings, Singapore, 1990 (illustrated, plate 38)
Sin Hua Gallery, A Fine Collection of Prof. Wu Guanzhong's Works, exh. cat., Singapore, 1992 (illustrated, back cover)
Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol. II, Changsha, China, 2007 (illustrated, p. 71)

景山白皮松

水粉 紙本 1976年作

款識: 荼 76 (左下);白皮松 吳冠中 一九七六年(畫背)

來源

露芳閣收藏中國書畫 佳士得香港 2010年5月28日 編號 782 佳士得香港 2014年11月22日 編號63 現藏者購自上述拍賣 瑞秀樓舊藏

展覽

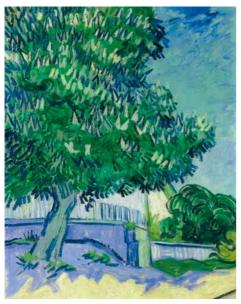
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淘文

1990年《吳冠中·水彩粉彩畫集》吳冠中著新華工藝美術中心新加坡 (圖版,第38圖)

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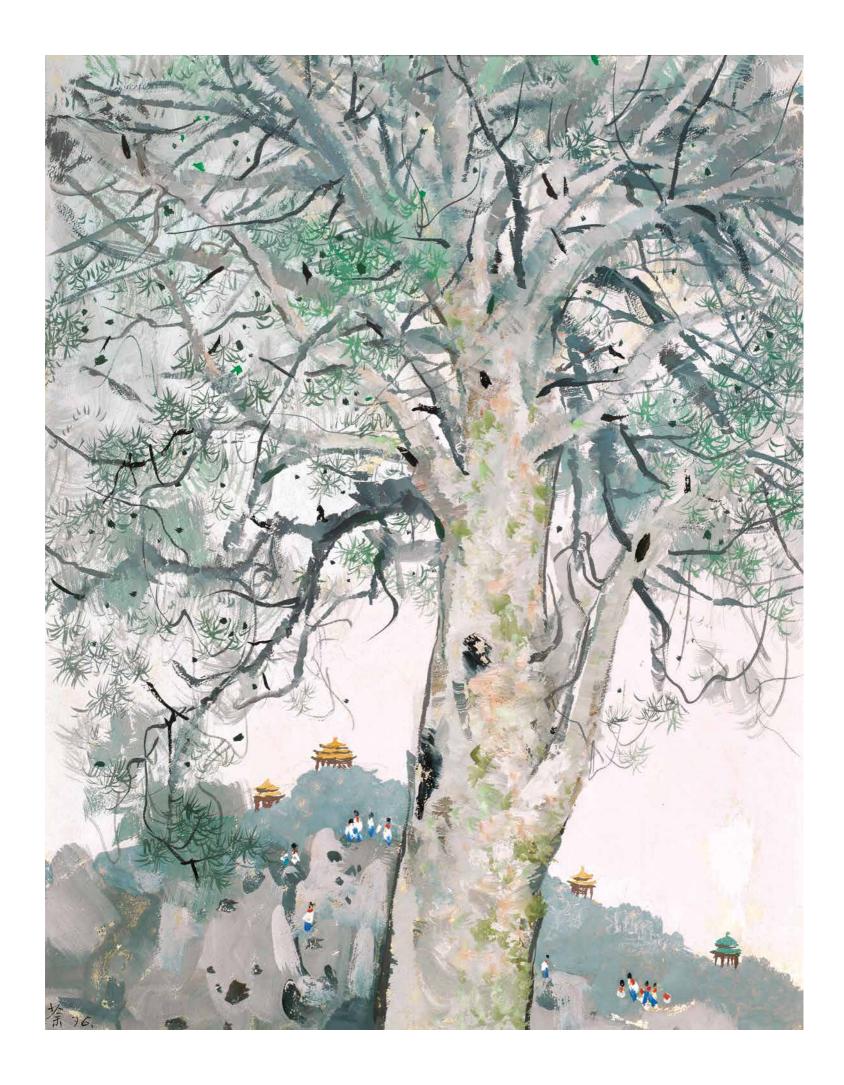
2007年《吴冠中全集第三卷》湖南美術出版社 長沙中國 (圖版,第71頁)



Vincent Van Gogh, *Blossoming Chestnut Trees*, 1890, Kröller-Müller Museum, Otterlo, Netherlands 文森特·梵高《栗樹盛開》1890 年 荷蘭 奧特洛 庫勒慕勒美術館藏

I love lacebark pines. I love the full, weighty beauty of the body of the tree; I love the twisting beauty of their branches, and I love the mottled spots of color that cover them everywhere.

- Excerpt from artist's commentary, The Art of Wu Guanzhong, 1990









Qing, Bada Shanren, Plum Tree, The Palace Museum, Beijing, China 清 八大山人《古梅圖》中國 北京 故宮博物院藏

「我愛白皮松,愛其軀體豐滿的量感美,愛其枝幹的扭曲美,愛其通體色點的斑駁美。」

- 摘自藝術家自述《 吳冠中畫集》1990年

吳冠中對白皮松情有獨鍾,因為他認為無論是其顏色、形狀或枝葉分佈,都是充滿了藝術的美,是作畫的好題材。他曾鉅細無遺地形容白皮松的美:「白皮松亮堂,幹枝上色塊斑駁,淡青粉綠是主調,偶爾微紅,突然又會閉出幾處墨黑的筆觸,那是枯死的斷枝,襯托乾枝顯得更加通體透明,……它分枝瀟灑,曲折,多韻律節奏感,而松枝分佈均衡,疏而漏,篩下星星陽光,滿地婆娑。」吳氏以白皮松為主題的作品寥寥可數,根據《吳冠中全集》編載,他的《白皮松》油畫作品共計五幅,均在1972至1976年間繪製,而紙本作品亦僅有四幅,其中一幅則是創作於1976年的《景山白皮松》。此作是藝術家唯一一幅用水粉來進行創作的最早期白皮松紙上作品,其藝術強度與力度在畫面表現以及技巧轉折之間皆顯而易見,是吳氏在70年代中期開始同時以油畫和彩墨作畫的顛峰代表力作,彌足珍貴。

吳冠中認為八大山人「是我國傳統畫家中進入抽像美領域最深遠的探索者」, 其作品呈現的是在形像中追求不定型,表達「流逝的美」,而吳冠中自己所 追求的就純粹是一種「生活的美感」。《景山白皮松》以近焦構圖、仰觀視 點呈現畫面。畫中吳冠中將白皮松的主樹幹置於畫面中央,凸顯雄偉挺拔之 氣勢,佔據二分之一畫面的枝椏顯見吳冠中的水墨線條功力,其線條細勁圓 潤若行雲流水,枯筆擦掃如風狂雨驟,氣韻生動盈滿畫面。一分為二的主軸 構圖將觀者視線由中央帶往上方落處二旁。吳氏亦用簡率的筆觸點出三三兩 兩登高的遊人以及數座亭台,除了增添畫面的趣味,亦突顯了白皮松高聳入 雲的壯闊的氣勢。

白皮松樹幹皮呈不規則片狀脫落,形成白褐相間的斑鱗狀,極其美觀。樹幹 秀麗挺拔,枝椏蒼鬱交錯。與梵高因受浮世繪影響,在後期作品中以鮮明深 色輪廓與明亮色塊創作不同,吳冠中從自然物象提煉出線條和色彩,在寫景 的同時,也凸顯這些幾何和色彩美感。白皮松和山石在吳冠中形式美的詮釋 下,成為具有視覺感染力的獨特意象,加上數點人群的幾筆點綴,使得畫面 產生明快生動的氛圍。

《景山白皮松》揭示了吳冠中一種藝術形式的生成和發展軌跡。由此作品,可以見得藝術家不再把自己的藝術表現侷限於「形似」或是「模擬」,而是從自然提煉出一種色彩、空間、線條的美感,表現風景所隱藏著的生機、氣韻,自此走上一個瑰麗萬千的新境界。

Wu Guanzhong had a special feeling for lacebark pines. Everything about them, their colors, shapes, and the distribution of their branches, had for him a kind of artistic beauty that made them an ideal subject for painting. He once gave a detailed description of their beauty: "The lacebark pine stands out in its brightness, but with mottled colorations on its trunk and branches. Those are mostly light pastel green in color, but occasionally you see a light red, or suddenly, in certain places a few brushstrokes of inky black flash by. Those are in the broken, dead branches, which only set off the others and make them even brighter.... Their branches spread with graceful ease, twisting outwardly in different rhythms and cadences, yet dispersed evenly and loosely, filtering for us the light of sun and stars as they swirl and sway gracefully." Yet only a handful of lacebark pine paintings by Wu Guanzhong remain extant; according to The Complete Works of Wu Guanzhong, only five oil paintings feature that subject, painted between the years 1972 and 1976, while lacebark works on paper has only four, one of which is this A Lacebark Pine of the Jing Mountains from 1976. This is one of the earliest of Wu's lacebark pine works on paper, and the only one in which he used gouache; the artistic strength and intensity he expressed on the paper and the shift in his techniques are all clearly on view here. As a strong, representative work dating from one of Wu's artistic peaks during the '70s, when he worked in both oils and colored inks, the value of this painting becomes even more apparent.

Wu Guanzhong believed that Bada Shanren was 'the one traditional Chinese painter who explored the realm of abstract beauty most deeply.' That artist's works show a search for the indefinite aspects of an image, through which he could express 'beauty in passing,' and what Wu Guanzhong sought was similarly a kind of 'beauty of life.' A Lacebark Pine of the Jing Mountains adopts a close-up view of the tree that sends our gaze traveling aloft. The tree's trunk fills the center of the painting with its towering, grand presence, while in the smaller branches that fill about two-thirds of the painting we see Wu Guanzhong's exceptional skill with lines in the ink medium. Whether

fine and taut or full and soft, his lines have a natural, unforced quality, and his sweeps of color with a dry brush likewise add their liveliness to the work. The tree trunk splits the painting in two along its central axis; the viewer's gaze follows to find Wu sketching out in simple brushwork groups of climbers in twos and threes in the background along with several gazebos. Beyond the enhanced appeal they lend to the painting, these details serve to further highlight the imposing height and grandeur of this particular pine.

The bark of this type of pine peels from its trunk in irregular patches, producing a mottled pattern of white and brown of exceptional beauty. Their trunks are lovely, tall, and straight, with branches that criss-cross as they spread their greenery. Whereas Van Gogh, influenced by Japan's ukiyo-e paintings, tended in his later works to find sharp contrasts between his dark-colored outlines and brighter blocks of color, Wu Guanzhong distilled his lines and colors from their sources in nature, and when painting a scene, would highlight the aesthetic beauty of these geometric elements and colors. Wu Guanzhong's interpretation of the beauty of form he found in such subjects as lacebark pines and mountain boulders became special, infectious images in his work with their unusual visual appeal. His further embellishment, in this Pine, of some figures in the distance with just a few simple brushstrokes adds a fresh note to its lively and pleasing atmosphere.

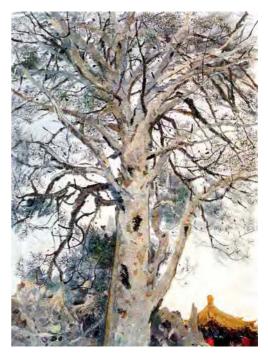
A Lacebark Pine of the Jing Mountains reveals the formation and development of a kind of artistic form by Wu Guanzhong. The artist from this point is clearly no longer limiting his artistic expression to capturing a 'likeness' or 'imitation' of what he sees, but instead, is refining and distilling from nature a kind of beauty composed of colors, spaces, and lines. He has now begun to express the vitality and the hidden character within the scenes he presents, as he journeys into new realms filled with countless beautiful views.



Wu Guanzhong, A *Lacebark Pine of the Former Imperial Palace (I)*, 1975. National Art Museum of China, Beijing, China. 吴冠中《故宫白皮松(一)》1975年中國北京中國美術館藏



Wu Guanzhong, A Lacebark Pine, 1984, ink and colour on paper, Christie's Hong Kong, 30 May 2015, lot 16, sold for HKD 16,840,000 吴冠中《白皮松》1984年香港住士得 2015年5月30日編號16 成交價:16,840,000港元



Wu Guanzhong, A Lacebark Pine of the Former Imperial Palace (III), 1975, Christie's Hong Kong, 27 November 2005, lot 183, sold for HKD 9,192,000 吳冠中《故宫白皮松(三)》1975 年 香港佳士得 2005 年 11 月 27 日 編號 183 成交價: 9,192,000 港元

∘36 ZAO WOU-KI 趙無極

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

17.01.66

signed in Chinese and signed 'ZAO' (lower right); signed, titled, dated and inscribed 'Zao Wou-Ki 17.1.66. ne vernis pas' (on the reverse) oil on canvas 146 x 114 cm. (57½ x 44% in.)

HK\$75,000,000-90,000,000 *US\$9,700,000-12,000,000*

PROVENANCE

Painted in 1966

Collection of the Artist
Private Collection, Europe
de Sarthe Gallery, Hong Kong
Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki, dated 25 June 2012.

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

EXHIBITED

Paris, France, Galerie de France, Zao Wou-Ki Œuvres récentes, 1967.

Dublin, Ireland, Royal Dublin Society, ROSC '67 - The Poetry of Vision, November-December 1967.

Montréal, Canada, Musée d'art Contemporain, Zao Wou-Ki, 1969. This exhibition later travelled to Québec, Canada, Musée du Québec, Zao Wou-Ki, 1969.

Fukuoka, Japan, Fukuoka Art Museum, Zao Wou-Ki, Peintures, encres de Chine. 1950-1981, 1981. This exhibition later travelled to Tokyo, Japan, Grand Art Gallery, Nihonbashi, 1981; Fukui, Japan, Fukui Prefectural Museum, 1981; Kyoto, Japan, National Museum of Modern Art, 1981; Kamakura, Japan, Museum of Modern Art, Kamakra, 1981.

Beijing, China, The National Art Museum of China, Zao Wou-Ki, September 1983. This exhibition later travelled to Hangzhou, China, Zhejiang Academy of Fine Arts (now China Academy of Art), September 1983.

17.01.66

油彩畫布

1966年作

款識:無極 ZAO (右下); Zao Wou-Ki 17.1.66. ne vernis pas (畫背)

來源

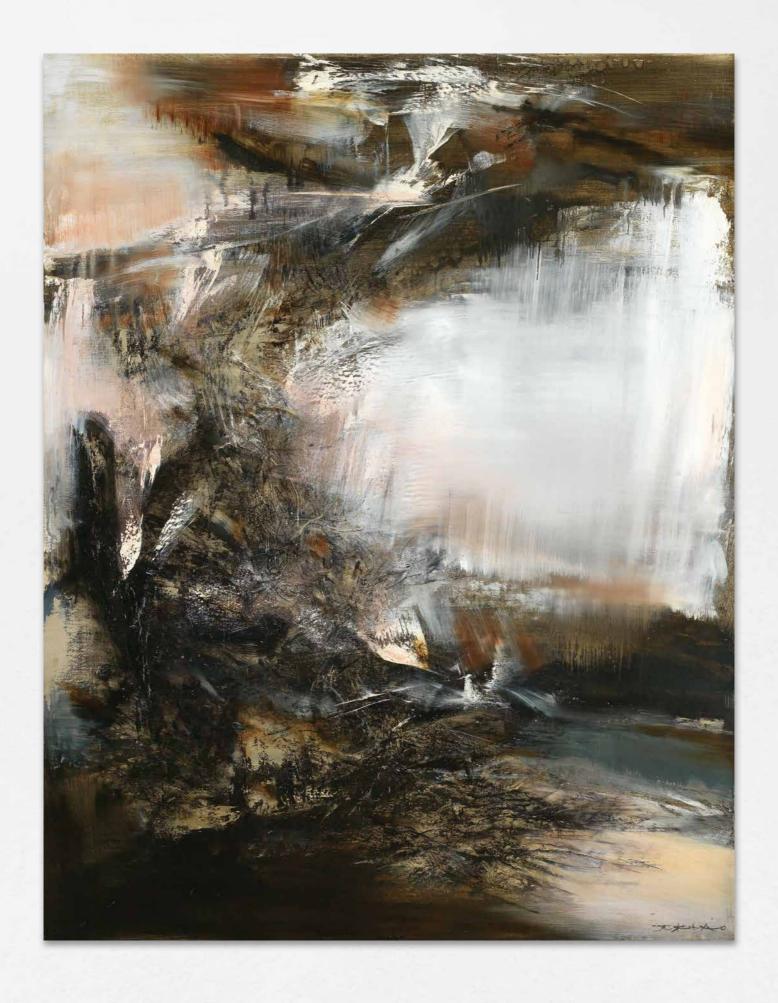
藝術家舊藏 歐洲 私人收藏 德薩畫廊 香港 現藏者購自上述畫廊

此作品附趙無極基金會於2012年6月25日簽發之保證書 此作品已登記在趙無極基金會之文獻庫,並將收錄於弗朗索 瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》 (資料由趙無極基金會提供)

展覽

1967年「趙無極:新作展覽」法蘭西畫廊 巴黎 法國 1967年11月-12月「ROSC '67 - 視野的詩」都柏林皇家協會 都柏林 愛爾蘭

1969年「趙無極」現代藝術博物館 蒙特婁 加拿大 該展覽 還在以下地點展出1969年 魁北克博物館 魁北克 加拿大 1981年「趙無極:中國油畫與水墨1950-1981」福岡市美術館福岡 日本 該展覽還在以下地點展出1981年 日本橋藝廊 東京日本;1981年福井縣立博物館福井 日本;1981年京都國立近代美術館京都日本;1981年神奈川縣立近代美術館神奈日本 1983年9月「趙無極」中國美術館北京中國 該展覽還在以下地點展出1983年9月浙江美術學院(今中國美術學院)杭州中國 1993年3月-5月「趙無極回顧展」台北市立美術館台北台灣 1994年3月-5月「趙無極:繪畫四十年(1954-1994)」Televisa 文化基金會 A.C. 當代藝術文化中心 墨西哥城 墨西哥



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Pérouges, Lyon, France, La Maison du prince, Zao Wou-Ki, June-September 1994.

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Hong Kong, Hong Kong Museum of Art, Infinite Image and Space - A Retrospective of Zao Wou-Ki, May-July 1996.

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Valencia, Spain, Centre Julio Gonzalez, IVAM (Instituto Valencia d'Arte Modern), Zao Wou-Ki, 2001.

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Dunkerque, France, Musée des Beaux Arts, Zao Wou-Ki, une quête du silence, April-August 2004.

Tokyo, Japan, Bridgestone Museum of Art, Zao Wou-Ki, 2004.

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Bridgestone Museum of Art, Ishibashi Foundation, Zao Wou-Ki, exh. cat., Tokyo, Japan, 2004 (illustrated, plate 33, p. 99).

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1994年6月-9月「趙無極」王子府 佩魯日 里昂 法國

1995年3月-4月「趙無極回顧展」會議及展覽中心 lber儲蓄銀行薩拉戈薩 西班牙

1996年1月-4月「趙無極回顧展」高雄市立美術館 高雄 台灣 1996年5月-7月「無極意象:趙無極回顧展」香港藝術館 香港 1998年「趙無極」昂熱藝術博物館 昂熱 法國

2001年「趙無極」瓦倫西亞現代美術館 岡薩雷茲館 瓦倫西亞西班牙

2001年6月-9月「趙無極」伊克塞爾博物館 布魯塞爾 比利時 2003年3月-4月「趙無極」Taidehalli 現代美術館 赫爾辛基 芬蘭

2004年4月-8月「趙無極:寧靜之追尋 」敦克爾克美術館 敦克爾克 法國

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17.01.66 hung in the artist's living room. Left to right: Zao Wou-Ki, his wife Françoise Marquet and the Publisher of "Artist" Magazine Ho Cheng-Kuang. Taken in Paris in 1992. 《17.01.66》曾長掛於趙無極家中客廳。左起為趙無極、其夫人梵思娃・馬凱、與《藝術家》 雜誌發行人何政廣,1992 年攝於巴黎。





Correggio, *Assumption of the Virgin*, fresco, 1526–1530. Cathedral of Parma, Parma, Italy
科雷喬《聖母升天》濕壁畫 1526-1530 年作 意大利 帕爾馬 帕爾馬主教座堂

During the 20th century, unprecedented levels of political and economic change were taking place throughout the world. In China, a wave of modernization swept the country, and the tradition of literati painting, developed over the millennia, felt a tremendous impact. The doors opened to exchanges between China and the West; some artists went abroad and experienced for themselves the turbulent changes taking place in the art world. They eagerly sought to establish their own atlas to guide them in this new artistic environment.

Zao Wou-Ki, born in the first half of the 20th century, is an artistic representative of that great era. Born into an aristocratic family who collected art, he moved to Europe early in life and later traveled frequently between Europe and the US, becoming a true 'citizen of the world' as his travels took him ever farther abroad. Each new phase of life brought new creative inspiration, to be documented on canvas as he translated his experiences into a new artistic vocabulary. Painting became the vehicle through which his personal thoughts and feelings found a voice.

The 1960s developed into a golden era in his career as Zao Wou-Ki artistically grew into confident maturity. Painting with unrestrained freedom, in the brilliant color of the oil medium rather than ink, a succession of outstanding, classic works poured forth, each canvas a concentrated expression that overflowed with moods and emotions. His personal style reached an early summit, which some critics have labeled his Hurricane period in a reference to the wild, flowing style of cursive calligraphy that is given that name in Chinese. If, as is said, 'to see someone's writing is to know them,' that is certainly true of paintings as well, and if any painting is capable of summing up the first half of Zao Wou-Ki's artistic career, 17.01.66 could easily be the one to do so. All the central features of his style can be found here, in the synthesis of Chinese and Western styles and the traces of both ancient and modern elements; the painting brings them together in a single work that represents well the totality of his techniques and concepts. For all these reasons, 17.01.66 was a work much loved by Zao Wou-Ki himself during his lifetime, one which he retained in his personal collection for many years. In 1992, almost three decades after its completion, it can still be seen hanging in the background of Zao's living room in a photo taken with Ho Cheng-Kuang, publisher of Artist magazine. A further testament to the importance of this

work is the broad recognition it has received in academic circles and the sheer number of its appearances in published literature and exhibitions. Now, in this Christie's spring sale, this beloved work from the artist's own collection will appear at auction for the first time. Given its significance as a kind of milestone, an exploration of *17.01.66* can tell us much about the immense possibilities of Zao Wou-Ki's unique style.

Working in a principal palette of black, white, and ochre, the artist applies his paints with a combination of dry brushstrokes, rubbing strokes, and downward-pressing strokes, along with spots of pigment, producing a space with a sense of infinite energy and potential. As in other works from his Hurricane period, the brushwork here is grand, proud, and vigorous, moving both horizontally and vertically to convey strong motion and energy. Unlike other works of this period, however, many of which emphasize calligraphic structures, the focal point here is instead Zao's creation of spatial effects rather than the use of broad calligraphic brushstrokes. What seems to be a jumble of craggy, jutting boulders occupies the left side of the work, from which dense mist and vapor emanate, while a closer view might also suggest an interweaving of fine branches. These complementary structures produce intense contrasts between forms and empty spaces, guiding the viewer into an exquisite and otherworldly realm outside of time and the mundane physical world. To trace the methods by which Zao Wou-Ki creates such special realms ultimately reveals his knowledge of both ancient and modern art and Chinese and Western elements.

EMBRACING WESTERN CLASSICISM

The artistic path on which Zao Wou-Ki set out began with Western painting techniques: at the age of 14, he was admitted into the Hangzhou National Academy of Arts, and while receiving an orthodox education in Western classical painting he was also attracted by the diverse styles of Western modernism. In 1948, at the age of 28, Zao took up residence in Paris, the capital of the Western art world, and devoted himself to studying painting. He also traveled throughout Europe, visiting all of its major museums and viewing the classic works of Western art, which influenced him greatly: space, and the contrasts of light and shadow, had always been two fundamental, constituent elements in Western painting. During the Renaissance, painters used light, shadow, and color to structure and organize their works, often implying the outcome of events portrayed in their narrative compositions. By the 19th century, these techniques had already been developed to the utmost, and artists such as William Turner then arrived to push at the boundaries between figurative and abstract work. They captured the briefest moments of light and shadow, structuring the dynamics and spaces of their works around them, making them early proponents of subjective and abstract art. Looking at 17.01.66, the viewer is instantly struck by the artist's practiced control in portraying light, shadow, and space: the large areas of white at the right of the canvas ride above an ochre background and black brushstrokes; the intense contrasts between the two gives rise to a space of clashing confrontations with great breadth and depth. It was this ability to take the oil painting techniques for depiction of real spaces, derived from Western classicism, and bring them into the realm of abstract art that allowed Zao Wou-Ki to produce such grand imaginative spaces.

THE SPARK OF ABSTRACT EXPRESSIONISM

By 1957, Zao, deeply familiar with European art after nine years in France, set out with friend and fellow artist Pierre Soulages on what would be a one-year trip around the world, visiting first the US and then Japan and Hong Kong. As was true with many of the

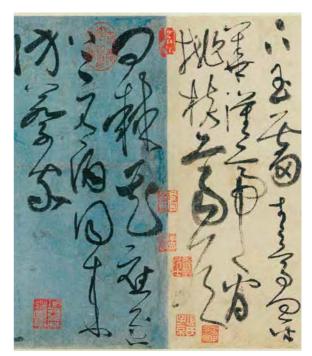
political and economic trends of the time, the center of the world's artistic life was gradually shifting toward New York. Artists from around the world congregated there, trying to pierce the limits of pre-war formalism, experimenting with avant-garde vocabularies even as they reflected the basic humanistic impulses of art in their explorations. Of the various schools of art in vogue at the time, Abstract Expressionism exerted a particular attraction; rather than depicting real subjects, it made use of the basic elements of points, lines, planes, and shapes in paintings that conveyed powerful subjective moods. Arriving in New York, a chance encounter led Zao Wou-Ki to become acquainted with key figures in the abstract expressionist movement—Franz Kline, Philip Guston, and Mark Rothko. Their bold and uninhibited stance toward art surprised Zao Wou-Ki and expanded his vision. He assessed their work by saying, 'Their paintings are full of freedom, freshness, and rude energy. I like that rude energy, and the way they spray their pigments across the canvas. It seems they are not burdened by the past, or beholden to any tradition.' Ultimately this would lead Zao Wou-Ki to take a fresh look at the kind of free, lyrical expression he saw in the aesthetics of China's traditional paintings. His works in this period became more abstract, with greater attention to emotional expression on the canvas as he developed a more intense and uninhibited artistic vocabulary. Examining the white areas to the right of 17.01.66, we find the brushwork in this area less intense and urgent; instead, Zao uses a broad brush to spread the pigments vertically and horizontally, and to the left and right, with little concern for the boundaries of the work or any detail. Such a style is interesting as a kind of counterpart to the sometimes stiff brushwork of Willem de Kooning, which underwent no revision. Here Zao's composition too has great freedom and even a somewhat raw kind of beauty.

THE EMERGENCE OF TRADITIONAL CHINA

Zao Wou-Ki differs from the American abstract artists, who sometimes seem engaged in pure, total emotional outpouring with little connection to the past. Zao's work embraces spatial rhythms and a kind of ordered development of concepts and ideas, which he clearly inherits from the tradition of Chinese painting and calligraphy. During the '60s, as his insight into art continued to grow, the Parisian Zao Wou-Ki gradually became aware of the rich expressiveness of Chinese painting and calligraphy and its inner meanings. His compositions began to reflect more and more Chinese elements, as if reaching toward some profoundly deep and distant point of origin. In 17.01.66, as our gaze shifts downward from the large white area, the entire composition can be seen as one of traditional Chinese painting vocabularies: closely packed, short lines in brown-black recklessly overlap, each brushstroke strong and vital, stretching vertically and horizontally. Such brushwork recalls the wild cursive calligraphy of ancient China; it brings to the entire composition a kind of expansive and yet unifying kinetic energy. Introduced to calligraphy at an early age, Zao had a familiar grasp of its techniques, and while no recognizable characters appear in his composition, his brushwork is rich in calligraphic feeling. On this oil canvas he perfectly reinterprets the essential thrust in calligraphy of abandoning exact forms in order to express their spirit. As his energetic, expansive region of white meets the dense, calligraphic brushstrokes, we find that this opposition of white and dark tones corresponds to one of the guiding principles behind traditional Chinese paintings, which is the opposition of solid forms and empty spaces, along with their unification in the painting.

AN ECHO OF MODERN CHINESE PAINTING

In 1985, as Zao Wou-Ki returned to the Hangzhou Academy to teach, he summed up: "A composition must have both tension



Zhang Xu, *Cursive Script, Four Ancient Poems*, Tang Dynasty (618-907). Liaoning Provincial Museum, Shenyang, China. 唐 張旭《草書古詩四帖》中國 瀋陽 遼寧省博物館藏

and relaxation. When everything is tense, you can't breathe. When everything is relaxed, it just becomes empty....Painting is like breathing. People have to breathe. Without breathing you can't survive, and a painting too has to breathe. You have to put your feelings into it, so that the painting breathes right along with you." Zao brings a special kind of structure to the pictorial space in 17.01.66, in which the densely packed and solid feel of the left-hand side is opposed, in a distinct and appealing way, with the looser and more expansive right-hand side. The work's center of gravity is seemingly pushed toward the left; the ochre background of the upper right, however, and the smaller region of white in the upper left, nicely balance this tendency with a push in the other direction. Zao gives us shifting centers of gravity, setting them off in a unique way; the result is an exquisite composition with a beautiful balance of lightness and weight, where forms and empty spaces grow from each other. Whether one chooses to view the work from left to right, or from top to bottom, one can feel that this is certainly a canvas that 'breathes.' The contest between left and right in 17.01.66, between its real and virtual spaces, is also a kind of experiment, in modern landscape painting, with the partial or narrowed views found in traditional Chinese works. It thus echoes in an interesting way the composition of View from Little Dragon Pond, a work from roughly the same period by Pan Tianshou, who had earlier instructed Zao Wou-Ki in Chinese painting at the Hangzhou Academy.

The viewer can find so much to appreciate in 17.01.66: the sense of spatial depth derived from Western classicism; the freedom and the wild release of Western, post-war expression in the 20th century; the connected, continuous kinetic energy of the 'wild' cursive script in calligraphy; and the structure, as in Chinese painting, of real, solid forms combined with implied, virtual spaces. In 17.01.66 we move between ancient and modern, from China to the West, across the centuries and the millennia of those civilizations; we see how Zao Wou-Ki absorbed and responded to those different artistic cultures. In 17.01.66, Zao Wou-Ki lets all his experience flow onto the canvas; he takes up the mission of the 20th-century Chinese artist, to speak with his art to both East and West and to embrace both the past and modernity. 17.01.66 is a work that fully confirms his status as a representative of his era.



Pan Tianshou, View from Little Dragon Pond, 1960. Pan Tianshou Memorial Museum, Hangzhou, China. 潘天壽《小龍湫一载》1960 年作 中國 杭州 潘天壽紀念館藏

二十世紀,全球政經處於前所未有之大變局中,現代化潮流裹挾之下,歷經 千年發展、以文人書畫為代表的中國藝術遭受劇烈衝擊。中西交流之門打開, 部分藝術家得以走出國門,親歷西方洶湧流變的藝術思潮,開始急切地尋找 並建立自己的藝術圖譜。

出生於 20 世紀前半葉的趙無極便是這大時代中的藝術表徵。出身中國的收藏世家,年青時移居歐洲,後又頻繁往來美歐大陸之間,足跡遍布五湖四海,趙無極可謂名副其實的世界公民。每一處的生活游歷經驗都賦予了他新的創作靈感。他把他的這一切都轉譯為藝術語言,記錄在畫布之上,繪畫成為其抒發思想情感的窗口。

1960年代,趙無極在其不惑之年迎來了創作上的黃金時代,他以彩為墨,恣意揮灑,經典佳作層出不窮,畫面積聚了滿溢的情緒,個人風格達到最巔峰,被學者概稱為「狂草時期」。有言「見字如識人」,畫亦如是,趙無極藝術生涯的前半生若用畫面來總結概括,那麼《17.01.66》堪當其任。這件作品結合了中西古今的畫風論點,是筆法與觀念的集大成,趙氏其時新舊碰撞、中西交疊的思想都能在其中找到蹤跡。正因如此,它是趙無極生前極為鐘愛的一件作品,曾自藏多年。1992年,距離《17.01.66》創作逾30年之後,在趙氏夫婦與《藝術家》雜志發行人何政廣的合照中,我們仍能看到此作懸



William Turner, Valley of Aosta: Snowstorm, Avalanche and Thunderstorm, 1836-37. Art Institute of Chicago, Chicago, USA. 威廉·透納《奧斯塔山谷的暴風雪、雪崩和雷電》1836-1837 年作 美國 芝加哥 芝加哥基結補物館藏

掛於藝術家的客廳。這張階段總結式的作品亦廣受學界認可,參加過多個重要展覽,洋洋灑灑的出版與展覽記錄,即是對作品重要性的一種印證。是次春拍,是這件藝術家珍愛的舊藏首次登陸拍場,以其里程碑式的意義,探索趙氏獨特畫風中的無限可能。

《17.01.66》以黑、白、赭石為基調,藝術家在畫布上皴、擦、點、踏,創造出一個無盡的勢象空間。一如其他「狂草時期」作品,筆觸排奡縱橫,充滿動勢。而與其時大多數作品強調書法性的結構不同,全幅作品並非由大筆主導,而將關注點放在空間造勢:左側似錯雜著嶙峋的怪石,右側似蒸騰氤氳的水汽,細看又含交錯的枝柯,形形互適的結構、強烈的虛實對比,帶領觀者進入一個超越塵世和時間的空靈境地。而其所用的多重表現手法,皆可追根溯源,體現出他對古今中外藝術的融通。

古典西方的融入

趙無極的藝術之旅始於西方畫法——14 歲時,趙無極考入杭州國立藝術專科學校,在接受西方古典表現主義正統教學的同時,被西方現代主義多樣繪畫風格吸引。1948 年,28 歲的趙無極移居西方藝術之都巴黎,潛心學畫。之後又遍游歐洲,細觀各處美術館,盡覽西方藝術經典,深得影響:空間與明暗一直西洋繪畫中的兩個基本構成元素,文藝復興時期,藝術家利用光影與色彩來組織畫面結構,傳達敘事畫面中的事件走向;至19世紀,傳統繪畫已臻化境,隨後有透納通過捕捉瞬間的光影架構動態空間,挑戰具像與抽象的邊界,開啟主觀抽象藝術的先河。看《17.01.66》,觀者亦能在第一時間感受到藝術家對空間與光影的熟練把控:右側的白色塊面凌駕於赭石色背景與黑色筆觸之上,強烈的色調對比為畫面營造出一種極具衝突性的空間縱深感。趙無極將這種用以表達真實感的西方古典油畫技法融入抽象藝術,開拓出一片想像的空間。

抽象表現的觸發

1957年,留法逾九載的趙無極已對歐洲藝術了然於胸,遂與畫家好友皮埃·蘇拉吉結伴踏上長達一年的環球旅行,先後到訪美國、日本與香港。與政治、經濟環境同步,戰後的世界藝術中心正逐漸從歐洲向紐約遷移,來自各地的藝術家們紛紛匯聚此處,嘗試用不同的前衛藝術語言來突破戰前形式主義的桎梏,在畫布上探索更為「人本」的藝術訴求。眾多藝術流派中,抽象表現主義尤為耀眼,他們不以描繪具像為目標,而是透過點、線、面、形體畫面基本元素來傳達多種情緒,激發觀眾的共情。初到紐約,趙無極便在機緣巧合之下結識了一眾抽象表現主義的藝術家——法蘭·克萊因、菲利普加斯頓、



Lot 36 Detail 局部

馬克·羅斯科等等,這些藝術家大膽狂放的藝術姿態令趙無極眼界大開。他 曾評價抽象表現藝術「他們的畫作充滿著自由、狂暴以及清新。我喜歡他們 狂暴的一面,以及他們將顏料撒潑在畫布上的形態,仿佛他們既不背負任何 過去,也不傳承任何的傳統」。他開始重新審視傳統美學框架下繪畫的自由 抒情性,作品進一步抽象化的同時,也開始著重畫面上的情感抒發,形成強 烈又狂放的繪畫語言。細看《17.01.66》右側大段的空白之處,會發現這段 中無極激情四溢的筆觸力道:他用大筆刷上下、左右大力塗刷,不顧邊界, 不計細節,這與抽象表現主義畫家威廉·德·庫寧生硬的而不具修飾性的筆觸 有著很巧妙的相對應性,畫面被賦予了自由、略帶破壞性的美感。

傳統中國的顯現

與美國抽象藝術家不同的是,趙無極的畫面全局卻並非一種全然純粹的、撕 裂過去式的情感宣泄,他的抽象飽含空間變奏與起承轉合,而這顯然是對中 國書畫傳統的一種承繼。1960年代,隨著對藝術理解的深入,身居巴黎的 趙無極越發意識到傳統中國書畫的豐富表現力與內涵,其畫面中便自然而然 的反映更多中國元素,形成一種向深遠本源的歸復。《17.01.66》之中,從 大塊白色開始將視線下移,便全然是一種傳統中國式的繪畫語言:細密的黑 褐色短線肆意交雜,每道筆觸都豐筋多力,連貫縱橫,令人想起古時狂草書 法,為整幅畫面增添了蒸騰連貫的動勢。趙無極自幼習書,對書法掌握嫻熟, 他的畫面中雖無具象文字,卻富涵書法筆意,在油畫布上完美詮釋了捨書法 之形而取其神的精神要領。當狂放的大塊白色與細密的書法筆觸在畫中相 遇,黑白對立之間,也應和了中國傳統繪畫結構布局中最為重要的法則之一, 即虛與實的對立與統一。

現代國畫的呼應

1985年,趙無極回到杭州美專教學時曾總結「畫面要有緊有鬆。到處緊 -透不過氣來,到處鬆-就空洞。…畫畫同呼吸一樣。人需要呼吸,不呼吸 活不下去,繪畫也要呼吸。你要把你自己的感情放進去,讓畫面同你一道呼 吸。」《17.01.66》畫面采取了一種特殊的結構經營,其「密」「實」的左 半部與「疏」「空」的右半部的形成了鮮明而有趣的對立關系,仿佛整幅畫 面重心壓向左方,而右上方的赭石色背景,與左上角的白色塊面則恰到好處 地成為平衡畫面的力臂。全畫在結構上采用了「重心偏移」,「平衡補正」 等獨特手法,精妙布局之下,畫面輕重有致,虛實相生,觀者無論從左至右, 抑或從上至下觀賞此畫,都能感覺到畫面的「呼吸」。這種左右畫面,虛實 空間的博弈與相交,更似是現代山水畫中實驗式的局部取景,與其杭州美專 時的中國畫教授潘天壽於同時期創作《小龍湫一截》在畫面上形成了有趣的 呼應。

在《17.01.66》的畫面中,觀者可以領略到西洋古典繪畫的空間與縱深,20 世紀西方戰後藝術表達的自由與奔放,草書的連貫動勢以及中國畫的虛實架 構。它帶領我們穿梭於古今中外千百年的文明之間,並讓我們看到了趙無極 對不同藝術文化的消化與回應。在畫中,他釋放了他的藝術經驗,承擔起 二十世紀中國藝術家的使命,藝通中外,心懷古今,而作品也成就了他的時 代代表身份。



Willem de Kooning, *Woman as Landscape*, Circa 1954-1955. Christie's New York, 13 November 2018, Lot 7B, sold for USD 68,937,504. 威廉德庫寧《女人風景》約 1954-1955 年作 佳士得 紐約 2018 年 11 月 13 日 編號 7B 成交價:68,937,504 美元

Artworks: © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS),

ZAO WOU-KI 趙無極 37

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

Untitled

signed in Chinese and signed 'ZAO' (lower right) oil on canvas 54 x 73 cm. (211/4 x 283/4 in.) Painted in 1951

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

PROVENANCE

Collection of Mr. John Gunther, New York, USA E. V. Thaw & Co., New York, USA

Acquired from the above by the present owner

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

無題

款識:無極ZAO(右下) 油彩 畫布 1951年作

美國 紐約 John Gunther收藏 美國 紐約 E. V. Thaw & Co. 現藏者購自上述收藏

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)



Joan Miró, *Le rouge, le bleu, le bel espoir*, 1947, Christie's New York, 4 May 2004, lot 33, sold for USD 5,383,500. Artwork: © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019

米羅《紅色,藍色,美麗的希望》1947 年 佳士得紐約 2004 年 5 月 4 日 編號 33 成交價: 5,383,500 美元





Lot 37



Mi Fu, Spring Mountains and Auspicious Pines, Song Dynasty, National Palace Museum, Taiwan

宋米芾《春山瑞松》台灣國立故宮博物院藏

After moving to Paris in 1948, Zao Wou-Ki demonstrated in his work increasing concision with colour, and more poetic and mature compositions in comparison to his figurative landscapes from his time in Hangzhou. The French poet and painter Henri Michaux summed up Zao's works of the early 1950s in the preface to his first exhibition in P. Birch Gallery in New York in 1952: "Between revelation and obscuration, discontinuity and continuity, his lines wander and flow according to his mood, picturing the pulsations of his imagination... in the clusters of symbols in his paintings." Completed in 1951, *Untitled* captures the artist's quest to gradually eliminate the meaning of autonomous forms, and to use schematic symbols as the primary vehicle of his artistic expression in exploring the meaning of the universe. It is also an important work that heralded Zao's oracle bone paintings of the mid-1950s in which he encapsulated his feelings in symbols.

A DREAMLIKE POETIC TOUCH

Untitled features a sparse palette of ink black and pale brownish green as the main colours, accentuated by touches of azurite blue and indigo blue as well as traces of empty space, which imbues the work with a feeling of profoundness and a serene grace. The artist used flat washes of colours to enhance the expressive power of composition and open up its structure, instilling in the painting a poetic touch that is ethereal, dreamlike and romantic, and in a manner that recalls Lin Fengmian's use of rich colours to create spatial dimensions and depth. From the mountains in the distance, the forest in the middle, to the human figures and houses towards the margin, all the images are depicted in simplified and symbollike lines. These symbols that resemble carvings carry a primitive and unadorned flavour. They bring to mind Han dynasty stone reliefs featuring subtle, vibrant images that are mostly rendered in single lines, and which possess an unaffected yet grand presence. In Untitled, Zao employed simplified images in pursuit of an evocative realm, where "the form is forsaken for the essence". Zao's exploration of the language of lines in this work also led him towards a more purely abstract expression over time.

THE "NAÏVE AND PLAIN" AESTHETICS

In this work, Zao depicted a level view of distant scenery in sections within the same composition as the theme of "nature" runs through

the painting. This evokes, in the words of Guo Xi, the sense of the setting being one that the viewer could "look at, walk around, live in, and travel through", as if they were physically present in the landscape where they could stroll about and breathe in nature. This work also exemplifies the "naïve and plain" aesthetics that Song dynasty calligrapher and painter Mi Youren advocated. The scenery is delineated in simple and unadorned lines, where the execution of the painting bears a keen resemblance to that of writing. The surrealist painter Joan Miró also presented in his work a sense of childlike innocence. He painted distorted animals, biomorphic forms and unique geometric shapes in bright colours that come together in a sharply logical composition. Despite the differences in stylistic expression, it echoes Zao's poetic brushwork, and his seemingly spontaneous method that nevertheless lends a subtle order to the composition. Further, the contours of the tree branches, the couple lying on the ground, and the mountains and houses in Untitled show the artist's defying the preoccupation with technique. They convey a raw beauty reminiscent of that of inscriptions, and evoke Alberto Giacometti's extremely refined and roughly shaped sculptures.

A RARE EARLY WORK PASSED ON THROUGH PROMINENT COLLECTORS

Among Zao Wou-Ki's oil paintings, his works of the early 1950s are far rarer than his purely abstract paintings. Completed in 1951, Untitled showcases a mature command of technique, a distinct form of painting and a deeply poetic essence; it can be seen as a pivotal work in the series of paintings that Zao created utilising the same composition. An exceedingly rare work of Zao's early output, Untitled has never appeared on the auction market since it was created more than half a century ago. Before the work was released by the current owner, an American collector, it had been in the possession of John Gunther (1901-1970) and subsequently E. V. Thaw & Co. The former was a renowned journalist and writer for the US's publication Chicago Daily News, and the author of important works including Inside Asia. The latter was the most esteemed and influential art collector and dealer in the West in the 20th century. An exceptional work from the artist's oeuvre that has been passed on through prominent collectors, it is a remarkable treasure that makes the most prized possession.

趙無極於 1948 年赴笈巴黎之後,相較於杭州時期所作的具象風景作品,對 色彩的運用逐漸朝向簡練,佈局也更為詩意成熟 。法國詩人及畫家亨利·米修 在 1952 年趙無極於紐約布奇畫廊 (P. Birch) 第一次展覽的目錄序言中概括 了他在50年代初的創作特色:「欲露還掩、似斷還連,線條隨興遊走,描 繪出遐思的脈動……在一團符號中」,而創作於1951年的《無題》則完全呈 現了藝術家逐步除去單一形體的個別意涵,以示意性符號作為創作的主要工 具,探求宇宙隱藏的深意,也是預示了他在1950年代中期以象徵符號書寫 情感的甲骨文畫作之重要作品。

如夢似幻的詩意

《無題》僅以墨黑和淺棕綠為主色,並綴以少量的石青和靛藍,與留白的刻 痕,使整體 印象深邃而淨雅,藝術家運用平塗的色彩,來豐富畫面的表現力, 使畫作結構更為開闊,呈現一份靈動、如夢似幻的浪漫詩意,與林風眠藉豐 富色彩製造出空間的層次深度有所共鳴。而無論是遠處的群山、中游的林木 或近緣的人物、房舍都以簡化、近乎如符號般的線條勾畫,這種宛如鑿刻的 符號,帶有原始、質樸的風味,令人遙想漢代以單線勾勒為主的畫像石碍, 畫風細膩生動,質樸古拙,大氣渾成。趙無極在《無題》中以簡化的造型, 追求「捨形而求影」的意境,頗得宋米芾《春山瑞松》的簡約和清雅之韻致。 趙氏在此畫中對於線條語言的探索,也將引領他之後逐漸走向更抽象純粹的 表達。

「天真平淡」的美學標準

在這幅作品中,趙氏把平遠景致一段段地組合在同一畫面上,貫穿著「自然」 的主題,呈現出郭熙所說的「可望、可行、可居、可遊」的感受,使觀者身 臨其境,在自然中漫遊、流連、呼吸。這幅作品亦展現了宋朝書畫家米友仁 所推崇的「天真平淡」的美學標準,畫中景物線條直接而不假修飾,幾乎是 用一種書寫般的方式在作畫。超現實主義畫家米羅同樣在作品中表現孩童般 的純樸天真,他所用的方法是透過在扭曲的動物、變形的有機物體和特別的 幾何構圖上塗抹明亮的色彩,是一種具非常強邏輯性的畫面鋪排,與趙氏以 刻劃性的詩意筆觸,近乎隨興而為、但隱然蘊藏著秩序感的技法有異曲同工 之妙。此外,《無題》畫中的樹木枝枒、一對躺仰的情侶和群山房舍的線條 絲毫不泥於技法,帶有銘刻文字般粗獷的美感,呼應了賈科梅蒂那些高度精 煉、造型粗糙的雕塑作品。

來源顯赫、早期作品的珍稀之作

在趙無極芸芸的油畫作品當中,50年代初期的作品本來就比純抽象的畫作稀 少。創作於1951年的《無題》技法成熟,具繪畫之形和詩篇精華,可視為趙 無極此構圖系列之傳承重要作品。《無題》是趙無極早期作品中的一幅珍稀 之作,由成畫至今超過半個世紀以來從未出現在拍賣市場,而在現美國藏家 釋出此作之前,分別由約翰·根室 (John Gunther, 1901-1970) 和尤金·陶藝 術經銷商 (E. V. Thaw & Co.) 所珍藏,前者是美國《芝加哥每日新聞》報著 名記者兼作家,著有《亞洲內幕》等重要書籍;後者則是20世紀西方最受 尊敬和最具影響力的藝術收藏家和經銷商,作品流傳有緒,來源顯赫,實屬 不可多得,值得珍視。



Zao Wou-Ki, Paysage (Landscape), 1950. Artwork: © 2019 Artists Rights Society (ARS), New York / 趙無極《風景》1950年



Lin Fengmian, Hamlet, circa 1940-1950s, Christie's Hong Kong, 29 May 2005, lot 230, sold for HKD 7,288,000 林風眠《山村》約 1940-1950 年 佳士得 香港 2005 年 5 月 29 日 編號 230

38 ZAO WOU-KI 趙無極

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

Triptyque 1987-1988

signed in Chinese, signed 'ZAO' (lower right); signed, measured, titled, dated and numbered 'Zao Wou-Ki 200 x 486 Triptyque 1987-1988 I' (on reverse of the left panel); signed, measured, titled, dated and numbered 'Zao Wou-Ki 200 x 486 cm Triptyque 1987-1988 II' (on reverse of the middle panel); & signed, measured, titled, dated and numbered 'Zao Wou-Ki 200 x 486 cm Triptyque 1987-1988 III' (on reverse of the right panel) oil on canvas (triptych)

each: 200 x 162 cm. $(78 \frac{3}{4} \times 63 \frac{3}{4} \text{ in.})(3)$ Overall: 200 x 486 cm. $(78 \frac{3}{4} \times 191 \frac{3}{4} \text{ in.})$

Painted in 1987-1988

HK\$120,000,000-150,000,000 *US\$15,000,000-20,000,000*

三聯作 1987-1988

油彩 畫布 (三聯作)

1987-1988年作

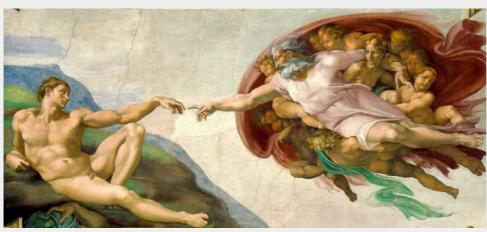
款識:無極 ZAO (右下); Zao Wou-Ki 200 x 486 Triptyque 1987-1988 I (左屏畫背); Zao Wou-Ki 200 x 486 cm Triptyque 1987-1988 II (中屏畫背); & Zao Wou-Ki 200 x 486 cm Triptyque 1987-1988 III (右屏 畫背)

"China or France? The East or the West? In fact, Zao Wou-Ki lives in one-land – he lived in the land of no limits for many years now."

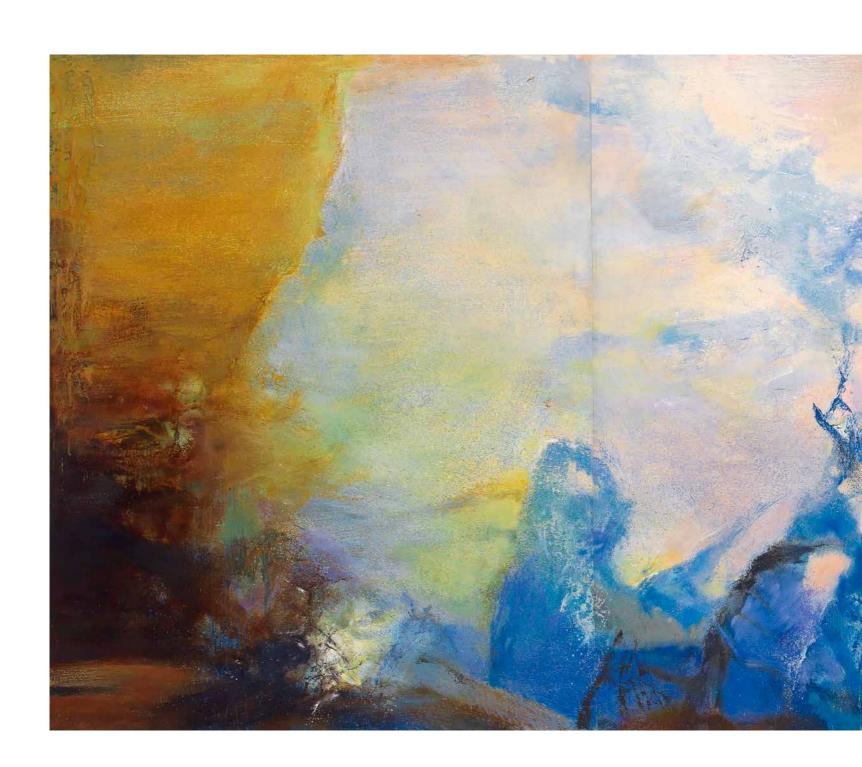
- Claude Roy

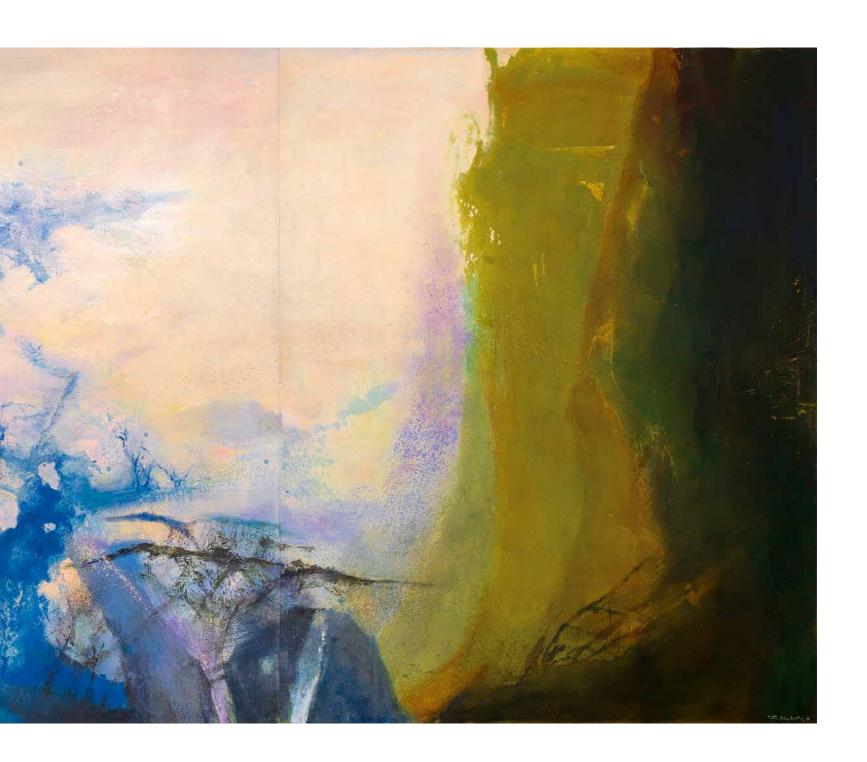
「中國或是法國?東方或是西方?其實趙無極只是居住在一個國度裡,他在無極國 裡住了許多年。」

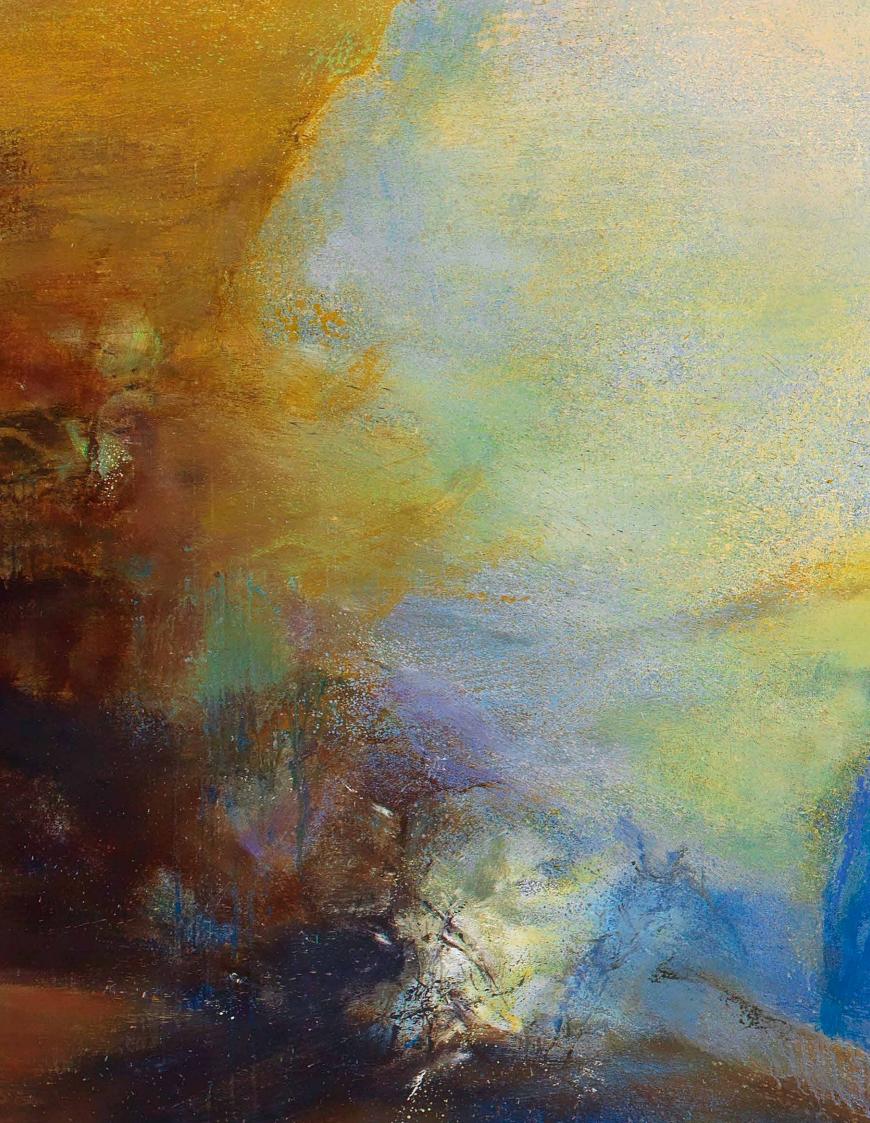
- 克勞得・羅伊



Michelangelo, *The Creation of Adam*, circa. 1508-1552, Sistine Chapel 米開朗基羅《 創世紀:創造亞當 》約 1508-1552 年作 西斯廷教堂







PROVENANCE

Acquired directly from the artist by the present owner

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

EXHIBITED

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Arras, France, Centre Noroit-Arras, Zao Wou-Ki Retrospective: Paintings 1955-1992, 1992.

Taipei, Taiwan, Taipei Fine Arts Museum, Zao Wou-Ki Retrospective, March-May 1993.

Mexico City, Mexico, Fundación Cultural Televisa, Centro Cultural de Arte Contemporaneo, Zao Wou-Ki: Cuarenta Años de Pintura (1954-1994), March-May 1994.

Kaohsiung, Taiwan, Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, January-April 1996.

Hong Kong, Hong Kong Museum of Art, Infinite Image and Space - A Retrospective of Zao Wou-Ki, May-July 1996.

Shanghai, China, Shanghai Museum, Zao Wou-Ki: 60 years of paintings (1935-1998), 1998-1999. This exhibition later travelled to Beijing, China, the National Art Museum of China, 1999, and Guangzhou, China, Guangdong Museum of Art, 1999.

Dunkerque, France, Musée des Beaux Arts, Zao Wou-Ki, une quête du silence, April-August 2004.

Biarritz, France, Le Bellevue, Zao Wou-Ki, Peintures et encres de Chine, 1948-2005, 2005.

Martigny, Switzerland, Fondation Pierre Gianadda, Zao Wou-Ki, 2016.

LITERATURE

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Centre Noroit-Arras, Zao Wou-Ki Retrospective: Paintings 1955-1992, exh. cat., Arras, France, 1992 (illustrated, pp. 12-13).

Taipei Fine Arts Museum, Zao Wou-Ki Retrospective, exh. cat., Taipei, Taiwan, 1993 (illustrated, pp.70-71).

Pierre Schneider, Fundación Cultural Televisa, Centro Cultural de Arte Contemporaneo, Zao Wou-Ki: Cuarenta Años de Pintura (1954-1994), exh. cat., Mexico City, Mexico, 1994 (illustrated, pp. 103-104).

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Hong Kong Museum of Art, Urban Council of Hong Kong, Infinite Image and Space - A Retrospective of Zao Wou-Ki, exh. cat., Hong Kong, 1996 (illustrated, pp. 153-154).

Shanghai Joint Publishing, Zao Wou-Ki 60 and de peintures (1935-1998), exh. cat., Shanghai, China, 1998 (illustrated, plate 72, pp.201-202).

Yves Bonnefoy, Gerard de Cortanze, Zao Wou-Ki, Editions La Difference, Paris, France, 1998 (illustrated, p. 232).

Bernard Noël, Zao Wou-Ki Grands formats - Au Bord du Visible, Editions Cercle d'Art, Paris, France, 2000 (illustrated, plate 53, unpaged).

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Le Bellevue, Zao Wou-Ki. Peintures et encres de Chine, 1948-2005, exh. cat., Editions Hazan, Biarritz, France, 2005 (illustrated, plate 38, pp. 74-75)

Fondation Pierre Gianadda, Zao Wou-Ki, exh. cat., Martigny, Switzerland, 2016 (illustrated, plate 32, pp. 88-90).

來源

現藏者直接購自藝術家

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)

展覽

1988年「趙無極 1955-1988」 艾德 巴黎 法國

1992年「趙無極回顧展:油畫1955-1992」 諾魯瓦-阿拉斯文化中心 阿拉斯 法國

1993年3月-5月「趙無極回顧展」台北市立美術館 台北 台灣 1994年3月-5月「趙無極:繪畫四十年 (1954-1994)」Televisa 文化基金會 A.C. 當代藝術文化中心 墨西哥城 墨西哥

1996年1月-4月「趙無極回顧展」 高雄市立美術館 高雄 台灣 1996年5月-7月「無極意象:趙無極回顧展」 香港藝術館 香港

1998-1999年 「趙無極繪畫六十年回顧 1935-1998」 上海博物館 上海 中國 ;該展覽還在以下地點展出 1999年 中國美術館 北京 中國 ; 1999年 廣東美術館 廣東 中國

2004年4月-8月「趙無極:寧靜之追尋 」敦克爾克美術館 敦克爾克 法國

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A HISTORY OF MONUMENTAL SCROLLS

Between 1980 and 1990, Zao painted seven monumental triptychs. Only two have been presented on the art market so far. *Tryptique 1987-1988* is a highlight of that decade, with highly contrasted colours, where the artist roamed from dark corners reminiscent of his works from the 1960s, to a light floating space as the central piece of the painting.

His purchase in 1977 of a large studio in the Loiret, a French region just outside of Paris, definitely stimulated his eagerness to experiment with over-sized formats. Although he had already started to experiment with large-scale oil paintings, as early as the late 1940s, it was his trip to New York in 1957, exposing him to the American abstract painters, which provided him with the freedom to experiment with large canvases. In his autobiography, Zao Wou-Ki refers to monumental surfaces: "The large surfaces inspired me to battle with space: I had to fill this surface, bring it to life, give myself to it. [...] I later realized that balance is more easily attained on a large surface rather than small: the excessive availability of materials always allows to compensate here or there [...] Hence, I had transitioned from sentimental painting to painting space."

Zao Wou-Ki operates a transformation from his large formats from the 1960s, directly influenced by the American abstract expressionist painters, to his monumental works from the 70s onward. As he had returned to his Chinese roots after May's death in 1972, Zao transfers traditional ink methods to oil painting, allowing a more diluted oil to sweep larger and further on the canvas. His exploration was no longer about conveying the depth and darkness of his inner space, but about providing a new perspective and travelling through new realms of physical and colourful space.

While most of his tripychs from this decade convey a sense of depth of space through multiple pathways and arches, none have set the stage as clearly as this one. Triptyque 1987-1988 is an open window to the artist's newly appreciated world, where characteristics from his previous works, but more importantly elements from his most admired mentors such as Matisse and Monet converge into one work.

Zao Wou-Ki, Autoportrait, p. 138-139

MATISSE - A LIMITLESS SOURCE OF INSPIRATION

Zao Wou-Ki painted our triptych, *Triptyque 1987-1988*, in the wake of the revelation of a revived language and interpretation of masters of art. This exploration started in 1986 when he painted *Hommage à Matisse*, and represents a turning point in the artist's career. Using very similar composition in *Triptyque 1987-1988*, the two side panels provide a frame to the central composition. Just like Matisse's *French Window at Collioure*, the window is only meant as a frame to transform the outside view into a painting, as a *mise en abyme*. The view, representing the artist's universe, becomes the focus of the painting. This triptych is at the height of Zao's discovered exploration, he has fully absorbed a new approach to fluid composition giving way to inner light, originating from his *Hommage à Matisse*. The understanding of Matisse's painting is thus essential to our full appreciation of Zao's *Triptyque 1987-1988*.

Matisse painted *French Window at Collioure* in 1914, in the context of a war threatening to abruptly destroy the blooming artistic experimentations he had started to undertake, Zao Wou-Ki has qualified this painting as "the most important painting from the 20th Century [...] It is an immense black hope. For all of us, it is an open door toward true painting"1

Triptyque 1987-1988, by its composition and choice of colours, masterfully displays the artist's full integration of Matisse's mode of expression combined with his own personal traditions. It is no surprise that he would apply resolutely western colours, directly inspired by fauvist movement, layered with nuances of diluted black oils symbolising splashes of ink. The painting expresses a colourful movement illustrating the artist's vacillating process of integration of light: from the centre emerges the Western notion of colourful light with bursts of pinks and blues, gradually transforming into the Chinese definition of light the colour black. Reversing Matisse's composition, Zao uses his preconceived Chinese notions of space in relation to light to frame a revelation of light imbued with Western influences.

In his essay, Painting Beyond Limits, Yann Hendgen declares that Zao's return to Paris after his trips to China triggered "a frenzied period in which he produced a number of large-scale paintings, as if seeking to make up for lost time. These paintings reiterate all the tension of the preceding era, but with an additional conception of space that gives the idea of void more importance as an essential structural component that lends the paintings all their vibrancy." With Hommage à Matisse as a stepping stone for this period, Triptyque 1987-1988 is the first triptych painted subsequently fully affirming this newly discovered appreciation of space and void, thus characterizing it as a true masterpiece of the period.



Zao Wou-Ki in his studio, 1985. Photo: ©Michel Dieuzaide 趙無極在畫室,米榭·都賽德攝於 1985 年



Zao Wou-Ki, *Hommage à Matisse*, 1986, Paris Museum of Modern Art, Paris, France Artwork © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich 趙無極《對馬諦斯的禮讚》1986 年 法國 巴黎 現代藝術博物館



Henri Matisse, French Window at Collioure, 1914. Musée National d'Art Moderne Pompidou, Paris, France

Artwork: © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York 亨利・馬諦斯《科里烏爾之法式窗扉》1914 年 法國 巴黎 龐畢度藝術中心藏

AN IRIDESCENT AND DYNAMIC SPACE

"A space is born of the movement of the brush. It grows, flies and gently expand as my mind roams"- Zao Wou-Ki

Walking from one side of the triptych to the other, the viewer's eye is initially overcome with an imposing dark fog, which gradually opens up towards the light as the clouds reveal the incandescent sun as they part. The striking vibrancy, dynamic light and shadows, and psychological twists hint towards Monet, who left a great impression on Zao Wou-Ki and his works. Three years after this work, Zao used the colours featured in this triptych to create *Homage to Claude Monet*, which was his reinterpretation of Monet's *Water Lilies* series in his own artistic language.

Monet's Water Lilies, penned during the last years of his life, took inspiration from the Asian tradition of the handscroll format inviting viewers to walk alongside a long horizontal scroll and traverse and experience nature's kaleidoscopic changes in light and colours. Zao's Triptyque 1987-1988 features an additional Eastern flourish, in that not only is the passage of time and space communicated through variations in light and shadows, the artist further included brushstrokes and perspectives from traditional Chinese ink wash paintings, and as such viewers are led by the light to experience the artist's creative dynamism and energy - sometimes dense with fervour, sometimes tactile and textured, sometimes reverberating with energy, twist-and-turning, resplendent in its variety and vitality. As the Southern Dynasty painter Zong Bing (375-444) said, "A hundred miles is captured in strokes running a few feet wide", and in this triptych, Zao took the impressionists' understanding of light to express sky glow, dusk light, dawn break, and the constellations in an incredibly diffuse range of pink, sapphire, emerald, canary, and lilac. Atop the electrifying spectrum of colours, he even used diluted oil paint to create brushstrokes that are not unlike Chinese ink wash paintings, evocative of roaring clouds and heavy waves. Upon closer inspection, one sees that each corner of the work is a complete composition, creating countless microcosms within an expansive atmosphere.

Zao Wou-Ki said that "I seek a special relationship that is free. My perspective is similar to the dynamic, multi-point perspective in classical Chinese paintings." *Triptyque 1987-1988* took the sense of immersion from the *Water Lilies* and decisively combined it with the dynamic perspectives from traditional Chinese landscape paintings. The viewers' perception roams across the many miniature worlds created by the artist, and the meters-long scroll surrounds the viewer in a ring of light, and elevates nature to a transcendent emotional experience.

BRIDGING THE EAST AND WEST: ZAO'S GENESIS

"[It] attains a stage of grace: a quality of gesture that is stripped of all hurriedness and creates a more powerful 'bone-structure' (to use a term from Chinese calligraphy and painting), a luminosity extending from infinite softness to enveloping darkness, a topography of form that opens itself to stillness and silence." --Jonathan Hay

In *Genesis - Creation of Adam*, Michelangelo captured the moment when man and God became separated but connected at once, when humanity turned over a new chapter in their history.

To Zao Wou-Ki, *Triptyque 1987-1988* marked an equivalently critical moment as *Genesis - Creation of Adam*. Over his decades of honing abstract art, he experienced a spiritual journey that sprouted in the East, blossomed in the West, and in the end transcended and melded the two worlds. *Triptyque 1987-1988* is Zao's story of his decades between the East and the West, told in colours and brushstrokes.

Zao lived his life across two cultural worlds, having grown up in China and lived in Paris. During his studies in Hangzhou, he learned traditional Chinese ink wash painting under Pan Tianshou, and studied oil painting under Wu Dayu and Fang Ganmin. Upon arriving in Paris in 1948, he gained even more exposure to western Classical and Modernist art, and among the cacophony of ideologies, he forged his own path.



Henri Matisse, *The Open Window, Collioure*, 1905. National Gallery of Art, Washington DC, USA

Artwork © 2019 Succession H. Matisse / Artists Rights Society (ARS) New York

亨利·馬諦斯《打開的窗戶》1905年美國 華盛頓特區 國家美術館藏



Lot 38 Detail 局部

Amidst the frenzy of Abstract Expressionism in the 60s, Zao freed himself from Representationalism, but his real claim to the world stage was undeniably his unique grasp of calligraphy. Unlike America's Abstract Expressionists who merely emulated Asian calligraphy's representational rhythm and form, Zao's took the pen's (or brush's) momentum and built it deep within the artist's heart. The bold and sweeping lines extending from the down centre of *Triptyque 1987-1988* combine with the confluence of colours to deepen the work's structural intent, while the clashing dialogue between the brushstrokes in oil paint tease out the oppressive tension between the heavens and earth.

Even more impressively, Zao's work represents the amalgamation of natural scenery with the artist's interior world, expressing the Eastern philosophical idea of "nature and self as one", which is diametrically oppositional to the focus on form and representation in Western Abstractionism works. From the abstract elements in *Triptyque 1987-1988*, the viewer catches glimpses of cascading alpine ridges, fantastical cloud formations, clarified breezes, all of which go beyond the stylistic focus on "likeness", "figurativeness", or "naturalism". In doing so, the artist achieved an abstract representation of nature's essence, vigour, vivacity.

Throughout his journeys, Zao fully absorbed the artistic languages of the East and the West. His trip to Zhejiang Academy of Fine Arts in Hangzhou in 1985 also triggered a renewed interest in Western masters who had greatly influenced him. He reinforced his series of homages upon his return, starting with Hommage à Matisse, which he painted again in 1993. Then subsequently followed Hommage à Monet (1991), Hommage à mon ami Henri Michaux (1999), Hommage à mon ami Jean-Paul Riopelle (2003), Hommage à Françoise (2003). In summation, Triptyque 1987-1988 is his crowning glory and tribute to all the mentors who inspired him.

Triptyque 1987-1988 can be read as an example of Zao's penetrating dialogue with the Western art world's masters towards the end of his

life. The shadows to the sides of the work converge in light, which is more than an experience of daybreak – taken in the context of his life, the work gains profound importance. Triptyque 1987-1988 is the cleanest expression of Zao's life journey from the East to the West: the darker colour blocks to the sides are metaphors of the artist's "two worlds", and this composition harkens back to Michelangelo's *Genesis - Creation of Adam*, in which the two worlds on the left and right are brought together in the centre. The centre point, which is also the centre of gravity and attention in the work, marks the moment of creation in much the same way as the centred beam of light in Zao's triptych clashes and combines. That light shines through the window to reality as opened by Matisse, passes through Monet's impressions of colour and light, the brushstrokes and colours of calligraphy, and places Zao on the shoulder of giants – in the midst of his own boundless universe.



Zao Wou-Ki, *Hommage à Matisse II*, 1993. Christie's Paris, 31 May 2010, Lot 17, Sold EUR 972,200 Artwork © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich 趙無極《向馬諦斯致敬》 1993 年 佳士得巴黎 2010 年 5 月 31 日 編號 17 成交價: 972,200 歐元



Claude Monet, Nympheas – The Clouds, 1915–1926, Musée de l'Orangerie, Paris, France 克勞德·莫奈《睡蓮 - 云》 1915–1926 年作 法國 巴黎 橘園美術館藏

鴻篇巨作的悠久歷史

趙無極在 1980 和 1990 年年間繪製了7幅大型三聯作,但是到目前為止,只有2幅問世拍賣市場。《三聯作 1987-1988》,是80年代最重要的作品之一。藝術家透過對比鮮明的顏色重述自己的創作演進歷程:畫幅邊角用色深邃,讓人想起趙 1960年代的作品;畫面的中央則如開雲間日般光芒璀璨,可謂趙氏晚年唯一一幅與多位藝術巨匠直接對話的大成之作。

趙無極在 1977 年於巴黎不遠處的法國行政區 - 盧瓦雷 - 購入一間大型畫室,而這過程也激發了他在巨幅畫面發揮靈感的慾望。事實上,早在 1940 年末他就開始有嘗試少量油畫長卷創作;然而,直到他 1957 年展開的紐約之旅,接觸到了美國抽象畫家,他才真正開始在闊面畫布上自在奔放地進行各種創意實驗。在《趙無極自畫像》中,趙提到大尺幅長卷的無限可能:「雄闊的作畫面積,激勵著我以筆為戎,與空間奮力一搏:我要把空間充滿,賦予它生息,將我自己全然投入。之後我才明白,比起在小幅畫布,在闊幅長卷上更容易表達出平衡協調感:有更大的作畫面積,自然能讓藝術家在這兒在那兒添筆。因此,我從感性繪畫,移轉到空間繪圖。」

1960年代的表現主義的大尺幅作品,逐漸在1970年代過渡為山水圖般的鴻篇長卷。1972年妻子陳美琴逝世后,趙無極繼1948年後首次回到祖國,這

一中國之旅促使趙將傳統水墨技法轉介到油畫;他用稀釋過的油彩,使筆勢能在畫布上更不羈、自在地奔行。他的藝術之旅,已不再僅僅是傳達深邃的內心世界,而是轉向別具心裁的視角,畫面循環往復的流動更在空間中注入了時間性的描述,引領觀眾在流光溢彩的時空壯遊。

雖然趙無極創作於 1980 至 1990 這 10 年的三聯畫,均傳達了一種煙嵐綿聯的空間深度,但是,沒有一幅作品比《三聯作 1987-1988》所建構的空間感更為明晰。作品為觀者提供了一扇窗,以展現藝術家對世界的新感悟:在這個創作宇宙中,藝術家延續了自己經典舊作的特徵;但在此之上,更將靈感導師馬諦斯和莫內對他的重要影響完美融合于同一畫面之上。

亨利·馬諦斯:雋永無盡的靈感之泉

在《三聯作 1987-1988》時,晚年的趙無極剛開始以自己的藝術語言重新演 經大師作品。這一前所未有的實踐可以追溯到他在 1986 年繪製的《向馬諦斯致敬》,代表了他漫長藝術生涯的重要轉捩。三聯作兩側沿用了與其極為類似的構圖,塑造了一個深邃的、富有層次的空間。與馬諦斯《科里烏爾的窗戶》相似:作品中的窗戶將窗外美景框起,在畫中嵌入又一幅佳作。畫中之景,象征了藝術家的藝術宇宙,也成為全作的焦點。本作品全然呈現了作者的自我探索之旅:他已將將《向馬諦斯致敬》中的色彩空間關係全然內化,



Lot 38 Detail 局部



并藉此表達充沛的內心之光。因此,若對馬蒂斯作品的內涵有所理解,便可以更深入地欣賞這件三聯作。

1914 年戰爭年間,馬蒂斯對藝術的探索被驟然打斷,由是他繪製了一幅另類的《科里烏爾的窗戶》,而趙無極對此作盛讚不已,做了如此評論:「是 20世紀最重要的畫作[…]它是無窮的黑色企盼。對我們所有人而言,這幅作品為我們開啟了真實藝繪的殿堂之門」。

《三聯作 1987-1988》以其構圖與用色,巧妙的體現了趙無極將個人傳統與馬蒂斯的色彩空間概念完美融合。他將西方野獸派式的濃郁油彩與如潑彩般稀釋的墨色顏料層層疊加,組成色彩律動的光影空間:畫面中央迸發出西方油彩不斷試圖表達的璀璨光芒,然後逐漸轉化為墨色——東方傳統意義上光的體現。將馬蒂斯的構圖翻轉,趙以其獨有的東方空間概念,與西方繪畫中光的表現結合,以超然的空間感框其一方神聖的光芒。

藝評家揚·亨德根在名為《無極繪畫》一篇論述文寫道:趙無極結束中國之旅後返回巴黎,即靈思泉湧,「開啟了一段創作高峰,完成了數幅巨型畫作,好像在彌補之前的創作空窗期。這些繪品重申了前時段的藝術張力,卻平添了一種空間領略,為『留白』這概念賦予更多意義:空間實為一重要的佈局元素,為畫作帶來遠近淺深的魅力。」《向馬蒂斯致敬》為這一時期的里程碑;

《三聯作 1987-1988》則是繼此作後的第一幅三聯畫。它的完成,確立了趙 無極對空間和留白概念的新理解,而此畫無疑是這一時期的關節傑作。

流光溢彩的動態時空

「在筆下,一個空間誕生了,隨著我馳騁的思想成型、飛翔、輕盈地擴散」

- 趙無極

從三聯作的一端慢慢地走向另一頭,觀者的視線先被深邃的陰影籠罩、壓抑,然後逐漸走向明朗,隨著開云間日的能量上升。極為豐富色彩、光影、和心理變幻,又指涉了另一位對趙無極影響至深的大師——莫奈。完成這張作品后的三年,他創作了《向莫奈致敬》,其中就完全採用了這張三聯作的色彩,將莫奈《睡蓮》長卷中的色彩的時間性,用趙無極自己的語言重新演繹。

莫奈晚年的《睡蓮》系列以汲取了東方卷軸的時間性概念,讓觀者隨著長卷移動步伐,遊歷自然界中瞬息萬變的光影變化。趙無極在《三聯作 1987-1988》中則更加深入東方根源,不僅追求以自然光表現時間與空間的流變,更融入了中國山水畫中獨特的筆鋒與視角,讓觀者隨著光影的引導,親身感受藝術家創作時的動感與力量——或濃厚深沉、或枯筆摩挲、或奮筆潑灑,百轉千回、氣象萬千。如南朝畫家宗炳(357-444)在《画山水序》中所言





Lot 38

「橫墨數尺,體百里之回」,在三聯作中,藝術家利用印象派對光的拆解,用極其細碎的粉紅、蔚藍、嫩綠、淺黃、丁香紫激發霞光、暮靄、晨霧、星辰等意象,並且在瞬息萬變的色彩之上,更利用稀釋的油彩創造出中國水墨的筆觸動感,引發風雲變幻、浪潮翻卷的動勢。近處細看,每一角都自成一景。在一個氣勢磅礴的大氣候內,包含了無數個微觀宇宙。

趙無極曾坦言「我力求自由的空間關係,我的視點是像國畫那樣移動的多視點。」《三聯作 1987-1988》強有力地將《睡蓮》所營造的浸入式體驗,與中國山水畫中的動態視角融合在一起。觀者的目光在藝術家塑造出的千萬個微景觀間遊移,長達數米的巨幅的畫卷,將觀者被光影環抱,將自然升華為一種崇高的感動。

橫跨東西的橋樑:趙無極的「創世紀」

在《創世紀》中,米開朗琪羅定格了上帝創造亞當的瞬間。那一刻起,人與神分隔兩界,而又相處與共,人類的新歷史就此展開。

《三聯作 1987-1988》於趙無極而言,亦是映刻了「創世紀」般至關重要的一個瞬間。幾十年的抽象藝術發展中,他經歷了從來源於東方,立足於西方,最終融貫東西的心歷之程。《三聯作 1987-1988》中,趙以色彩筆觸為媒,講述了他數十年來跨越東西的故事。

趙無極的一生跨越兩個文化世界,他在中國長大,在巴黎生活。在杭州藝專讀書時,他隨潘天壽學習傳統水墨,隨吳大羽、方幹民學習油畫。 1948 年到了巴黎,他又有機會近距離接觸到西方的古典及現代藝術風格,在眾多藝術思潮之中,走出一條自己的道路。

60 年代的抽象表現主義熱潮,將趙無極從具態物像中解放,然而真正讓趙無極立足于世界舞台的,是其對書法性的獨到把握。與美國抽象表現主義藝術家取經東方書法表現節奏感和形式自由不同,趙將筆的動態、遐思的脈動與畫家心境回環往覆。《三聯作 1987-1988》中間底部向上伸展的大刀闊斧的粗壯線條,加以更多色彩暈染,使深層結構更複雜油彩筆觸間相互不斷衝撞、呼應的對話,激蕩出天地渾沌間反復流轉不息的張力。



Zao Wou-Ki, *Homage to Monet*, 1991 Artwork © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich 趙無極《 向莫奈致敬 》 1991 年作



Zao Wou-Ki in his studio, 1981. Photo: ©Serge Lansac 趙無極在畫室,薩吉·朗沙赫攝於 1981 年

也許更難能可貴的是,趙無極作品中展現了自然風景與內心境界的合二為一,傳達出東方哲學中天人合一的概念,與西方抽象對形式與表現的偏重完全不同。從《三聯作1987-1988》的抽象元素中,觀者依稀可以聯想到層疊的遠山、奇幻的云霞、純淨明朗的微風,超脫於「形似」、「具象」、「模擬自然」的表現方式,以更為抽象的方式去展示自然的動勢、生機、氣韻。

一路走來,趙無極不斷地在東西方的藝術語言之間上下求索。趙無極在 1985 年造訪浙江美術學院,這一行令他重新回憶起早年西方藝術名匠對他深刻的印象。在返鄉之後,他密集創作出向藝術家致敬系列:一開始是《向馬蒂斯致敬》,而他在 1993 年又重畫一次。接著,他完成了《向莫奈致敬》(1991年)、《向摯友亨利·米修致敬》(1999年)、《向摯友尚-保羅·莉奧佩爾致敬》(2003年)、而《三聯作1987-1988》正是將其晚年回顧致敬其藝術啟蒙者的集大成之作。

《三聯作 1987-1988》彰顯了趙無極晚年與西方藝術巨擘對話的非凡氣魄與底蘊。畫面兩側的深邃走向光明綻放,不僅營造出開雲間日的崇高體驗,放

在趙無極的人生背景中來看更有著極為特殊的意義。《三聯作 1987-1988》以最直接的方式展現了趙無極跨越東西的人生軌跡——左右兩側的深邃色塊,暗喻趙無極的「兩個世界」,其結構神似米開朗琪羅的《創世紀:創造亞當》——畫面右側的神與左側的人分屬兩個世界,然而整幅畫面的重心以萬鈞之勢落在畫面中心,那是萬物的開始,是創世紀的瞬間——就好比三聯作中央的那一束光芒,中央得以碰撞、交融、升華,透過馬蒂斯打開的的真實之窗,莫奈的色彩與光影印象,書法式的筆觸與墨色,趙無極站在傳統與大師的肩膀上,創造出了屬於他個人的無極宇宙。



Claude Monet, *Le bassin aux nymphéas*, 1917-1919. Christie's New York, 11 November 2018, sold for USD 31,812,500. 克勞德·莫奈《睡蓮》1917-1919 年作佳士得紐約 2018 年 11 月 11 日 成交價:31,812,500 美元

39 PAN YULIANG 潘玉良

(CHINA, 1895-1977)

Nudes and Masks

signed in Chinese and dated '56' (upper left) ink and colour on paper 49×64.5 cm. ($19\frac{1}{4} \times 25\frac{3}{8}$ in.) Painted in 1956 one seal of the artist

HK\$6,000,000-7,000,000 *US\$770,000-900,000*

PROVENANCE

Private Collection, London, United Kingdom Anon. sale; Christie's Hong Kong, 29 November 2009, Lot 1008 Acquired at the above sale by the present owner

A slice of moon hangs over Chang'An; the sound of clothes pounded clean echoes everywhere.

The autumn wind never ceases; my thoughts are always of the Jade Pass.

When will the northern tribes be defeated, and my husband return from the distant war?

- Li Bai, An Autumn Ballad

長安一片月,萬戶擣衣聲;秋風吹不盡,總是玉關情; 何日平胡虜,良人罷遠征。

- 李白《子夜四時歌之秋歌》



Foujita, *Nu allongé à la toile de Jouy*, 1949, Christie's New York, 6 November 2013, Lot 443, Sold For USD 1,205,000

Artwork: © Foujita Foundation / Artists Rights Society (ARS), New York 2019 藤田嗣治《卧著裸女》 1949 年作

2013 年 11 月 6 日 佳士得紐約 編號 443 成交價: 1,205,000 美元

裸女及面具

水墨 設色 紙本 1956 年作

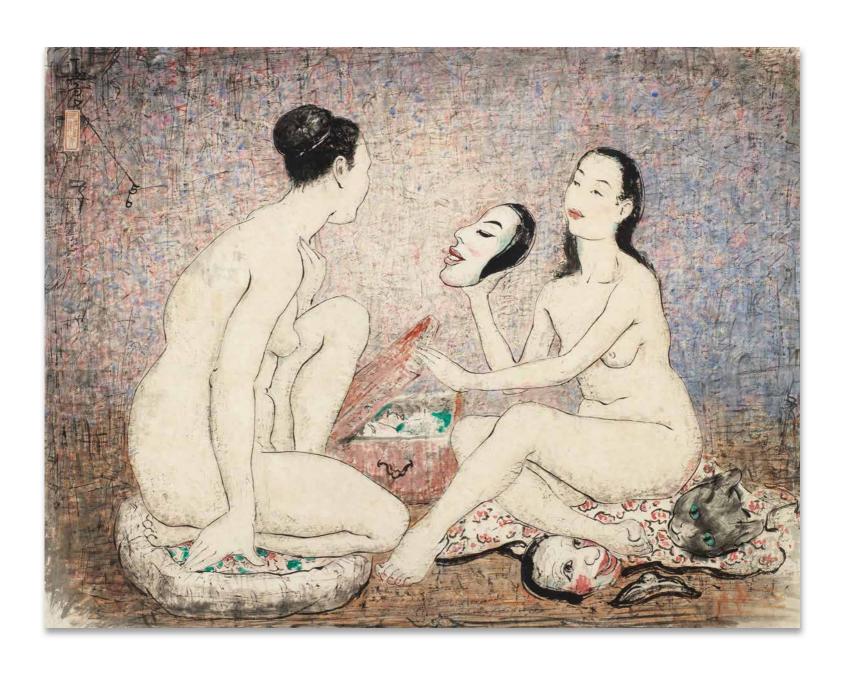
款識:玉良 56 (左上) 鈐印:總是玉關情

來源

英國 倫敦 私人收藏 2009年11月29日 佳士得 香港 編號1008 現藏者購自上述拍賣

Born in 1895, Pan Yuliang is one of very few female Chinese artists documented in modern art history. Her contemporaries were Xu Beihong, Lin Fengmian, and Sanyu. After returning from overseas studies in Europe, Pan began her career as an artist and art educator in China in between 1929 and 1936, during a time of many new socio-political movements. Movements for reform including the 'New Woman' and 'New Culture' movements and reforms launched by the major political parties, followed by the Japanese invasion in 1937. The latter prompted Pan's move to Paris in the same year, where she lived until her death in 1977. Her works received a number of showings in the annual Salon des Indépendants, and some also reside in the permanent collection of the Musée d'art Moderne Nationale. Her artistic achievement is manifested in female nudes ink painting which is developed from her broad training in oil painting, sculpture and ink painting. After being trained in traditional ink-wash painting, she developed a new style of her own. She reformed approaches to traditional Chinese ink-wash painting, establishing a new milestone in the history of modern Chinese art.

In 1920s China, the genre of the female nude that would become a lifelong specialty in Pan's art was seen in ordinary society as threatening and immoral. But fighting the currents of popular opinion, she followed Liu Haisu at the Shanghai Academy of the Arts, the first instructor to introduce a sketching class featuring live nude models. Following her studies in traditional Western painting and sculpture in Europe, her nudes became even more vivid and lifelike. The year 1932 was a turning point in her artistic career, when she began to blend Chinese and Western elements



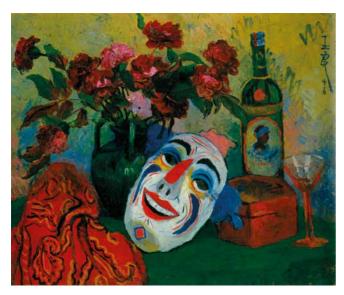
in her art. From that point on, she began to delve deeper into the Chinese ink medium and using the Chinese brushwork style to form the lines of her figures, her goal being to give Chinese people their own image of the nude portrait. Starting in 1942, she experimented with line paintings using the Chinese calligraphy brush and colored inks on traditional xuan paper for a kind of watercolor painting.

For over the 40 years, Pan's works have been exhibited internationally in the United Kingdom, Germany, Greece, Italy, Switzerland, Belgium, New York, San Francisco and Japan. *Nudes and Masks* (Lot 39) is executed in 1956, a year during which she and Zhang Daqian traveled together to London, England to participate in an exhibition.

Pan's figures have a sculptural quality, displaying a sense of weight and volume. She delineates the figures she paints with delicate ink lines using a Chinese ink brush, the marks of which are irreversible the moment the brush touches the paper's surface. The fluidity and accuracy of her lines show no hesitation, forming the image of seated figures relaxed and at ease. Pan, as a graduate with honours from the École Nationale Supérieure des Beaux-Art in Paris (1925) and Accademia di Belle Arti in Rome, Italy (1928), transplanted her training from western charcoal sketching and sculpture into the traditional eastern medium of ink. By exploring the possibilities of ink on paper, Pan developed a new way of depicting the female nude, imbuing her portrayals with a strong sense of dimensionality and weight.

Chu Teh-Chun, one of Pan's contemporaries, recalled how, in the Académie de la Grande Chaumière, 'Pan Yuliang, unlike other artists, produced her sketches with Chinese writing brushes.' Having studied Western art, Pan returned to the treasured style of lines in Chinese paintings, outlining her subjects' figures in clear, incisive lines; those lines were long and continuous, flowing and smooth, at times receding slightly into the background, expressing the relaxed, graceful poise of the female figures. Lines of this type recall the painting Admonitions of the Court Instructor, a scroll by Gu Kaizhi of the Eastern Jin, whose line drawing employs supple, continuous curving lines, like newly spun silk, to vividly convey his subjects' poses. Lin Fengmian (1900-1991) was another Chinese artist of this period who introduced Chinesestyle lines into modern figure portrait studies, using white lines with consummate skill to form seeming transparent, gauze-like textures.

Pan's use of ink shading on various parts of her figures gives them an enhanced sense of dimensionality, while her hatched strokes in different sizes throughout the background, combining the techniques of both ink and oil paintings, creates a new perspective.



Pan Yuliang, *Mask*, 1946 潘玉良《面具》1946年

The crisscrossing hatch strokes are crisp and short, interweaving into varying degrees of shadow; in places they recall Chinese cursive calligraphy, heightening the quality of freedom and expressiveness. A similar style is also seen in the work of Maria Helena Vieira da Silva (1908–1992), a contemporary who also presented space through the manner of her brushwork. Moreover, Pan carefully controls the density and strength of her ink application, using strong and soft applications of pale red and blue-violet to form contrasting dark and light tones that create pictorial depth.

DEPICTION OF PSYCHOLOGICAL STATE

Pan Yuliang's figurative works reveal more than one side of her subjects; beyond presenting their appearance, she also delves into their psychological states. Double Nude portrays two separate female figures, one facing the viewer almost directly, the other seen only from behind as the two face each other in a composition that subtly finds deeper emotional meanings. One of the women has her hair tied back in a bun, a type of figure often portrayed in Pan Yuliang's works, as seen also in Seated Nude Holding a Mirror (1956).

Despite her exquisite handling of the face that appears here, Pan intentionally omits the figure's nose. This unique treatment of faces can be found in other works in both the ink and the oil mediums, such as works in the collection of the Musée national des arts asiatiques Guimet. The decision to paint a face without a nose can be read as a representation of herself, a self-portrait of Pan herself, since she suffered for decades from sinusitis. According to the artist's biography, the Pan regularly underwent surgery to treat this condition, first in Shanghai and then later in Paris.

In *Nudes and Masks*, one woman with long hair is opening a wooden case, holding up a mask so as to share it or suggest it to the other, while two more masks sit on the floor, one a human face and the other a cat's. The faces of these nudes, without makeup, and their figures and the sizes of the decorative masks are all in proportion; the nude figures seem to symbolize 'the original self,' while the masks represent something different, a 'hoped-for image.' The two women also show contrasts between long hair versus the tied-back bun, and in their differing poses vis-a-vis the viewer. The woman with the bun sits with her back to the viewer, allowing us to imagine that she is about to try on the mask. The well-known psychoanalyst Jacques Lacan put forward the concept of the 'mirror stage,' in which there is a distance between a person's self (the 'Self / I') and their ideal or hoped-for image (the 'ideal-I'). This distance is like the space that perpetually exists between a person standing in front of a mirror and their image inside it. A person facing a mirror is attempting to find him or herself within it, but in truth the reflection they see is an idealized self-image. The two figures in the painting could thus in this light be seen as 'the self' and 'the hoped-for image' of the artist.

In her art, Pan Yuliang sought to challenge tradition, yet at the same time kept tradition alive. At the same time art also served simply as a release for her own personal feelings. As a female Chinese painter living abroad in France, the phrase engraved on one of Pan Yuliang's favorite seal stamps throughout her life was, 'one's thoughts always return to the Jade pass.' Every time she finished a work that represented thoughts of home, she would stamp it with this seal. No matter how long this talented female figure in the world of Chinese modern art remained in foreign lands, her heartstrings were always bound up with China. After her death in 1977, her remaining works, in accordance with her wishes, were shipped back to her husband's hometown to become part of the permanent collection of the Anhui Museum, symbolizing that the glory of her life's achievements belonged to China.

¹Chu Teh-Chun, Hebei Education Press, China, 2009.



Pan Yuliang painting in Paris. 潘玉良在巴黎創作油畫



Pan Yuliang, *Seated Nude Holding a Mirror*, 1956., Christie's Hong Kong, 25 November 2017, Lot 20 Sold for HK\$ 7,300,000

潘玉良《拿著鏡子的坐姿裸女》1956 年作 2017 年 11 月 25 日 佳士得香港 編號 20 成交價: 7,300,000 港元



Pan Yuliang, *Nude in Red Qipao*, 1955. Collection of Musée Cernuschi, Asian Art Museum of Paris, Paris, France. 潘王良《穿紅衣旗袍的裸女》1955 年作 法國 巴黎 賽努奇亞洲 藝術植物館繭

潘玉良生於 1895 年,是現代藝術史上少數有文獻記載的中國女藝術家,她的同輩藝術家包括徐悲鴻、林風眠、常玉。潘氏從歐洲學習西畫及雕塑學回國後,於 1929 至 1936 年期間從事藝術創作和教授藝術。她於 1937 年移居巴黎,直至 1977 年逝世。作品屢次入選法國獨立沙龍畫展,並獲巴黎現代美術博物館永久收藏。潘玉良的藝術成就體現在其裸女水墨創作,在油畫、雕塑、水墨訓練的基礎上,她創造出新風格,改革了中國傳統藝術的水墨畫,為中國現代藝術立下里程碑。潘玉良一生致力研究的裸女題材在 20 年代的中國被世俗視為洪水猛獸,在這逆流而上的特殊環境下,她跟隨首次引進裸體模特兒素描課的劉海粟在上海美術專科學校學習人體素描。1932 年是潘玉良藝術生涯的轉捩點,她開展了融和中西的方向。從這時開始,潘氏開始研究中國墨,以中國筆力勾出人物素描線條,企圖創作中國人自己的裸體形象。自 1942 年,潘玉良自嘗試用中國毛筆和彩墨在宣紙上素描,嘗試一種水色畫。

居巴黎 40 年來,潘氏的作品曾於英國、德國、希臘、意大利、瑞士、比利時、 紐約、三藩市和日本等地展出。《裸女及面具》(拍品編號 39) 創作於 1956 年。這一年,潘玉良與張大千同行赴英國倫敦參加展覽。

線條的容量

潘氏筆下的人物充滿雕塑感,展示人體的量感。她以中國毛筆和水墨仔細描畫軀體的線條,水墨一旦接觸紙張後便無法擦掉。線條精準流麗,筆觸果斷,畫出悠然自得的坐姿裸女。作為巴黎國立高等美術學院 (1925 年) 及意大利羅馬美術學院 (1928 年) 的榮譽畢業生,潘氏將西方炭筆素描及雕塑的技巧運用於水墨之中,探索紙本水墨畫的可能性,創出全新的裸女形象,呈現懾人的立體感與質感。

朱德群回憶在巴黎大茅屋畫室裡,「與其他畫家不同的是,潘玉良是用中國毛筆畫速寫。」「潘氏回歸中國畫線條這瑰寶,運用俐落鮮明的曲線勾勒身體輪廓,一筆到底,流暢舒展、若隱若現的曲線,表現了女性從容優雅的意態。這種線條的運用承接了東晋顧愷之《女史箴圖》中如春蠶吐絲、緊勁聯綿的線描用筆,衣飾皆用曲線的描寫,充分的表現生動的體態。把中國藝術中的線條注入現代氣息的還有林風眠(1900-1991)的人物作品,以高超的技巧勾勒白線,更形成透明紗質的效果。

潘玉良人物身體上的零星水墨渲染,也增添立體感。畫家同時在背景添加不同粗幼長短的影線,結合水墨畫和油畫的技巧,開創全新的視野。交叉縱橫

的影線俐落而短促,交疊成不同程度的陰影,令人想起中國草書,呈現自由 而富表現力的特質,風格與利用筆觸呈現空間的同代畫家瑪麗亞·海倫娜· 維埃拉·達·席爾瓦相似。此外,潘氏仔細控制水墨的濃度和運墨的力度, 以剛柔並濟的筆觸、斑駁的淡紅、紫藍色,營造深淺有致的背景,令畫作更 添穿透感。

雙裸女的心理互動

潘氏的具象作品擁有不同的面貌,除了展示人物的外表,也呈現出其心理狀態。《裸女及面具》描繪兩名獨立的裸女,一以正面示人,另一女子則只畫背面,互相對望,如此巧妙的構圖內含深層的精神意義。披著長髮的女子是潘玉良常描繪的形像,曾出現在《拿著鏡子的坐姿裸女》(1956年)等。

在這張精緻的臉蛋,潘氏故意省略鼻子。這種獨特的手法她也見於她許多的 水墨及油畫創作中,例如由巴黎亞洲藝術博物館收藏的畫作。畫家刻意繪畫 沒有鼻子的臉,可解讀為她的自畫像, 反映她多年來受嚴飽鼻竇炎的痛苦。 根據潘氏的傳記,她在上海時已接受鼻竇炎手術, 在巴黎也經常接受鼻竇炎 手術。

披著長髮的女子打開木箱,與束起髮髻的女子分享或提議哪一款面具,還有兩個在地下的人臉和貓臉的臉。素顏和裸體與裝飾的面具成對比,裸體仿佛是象徵「本我」,而面具則代表了不同的「期望形像」。披著長髮的女子和束起髮髻的女子又成另一對比,她們面向和背向觀者又是另一對比。束起髮髻的女子背向觀者而坐,讓觀者可以想像,她即將戴上面具。著名精神分析學家拉岡(Jacques Lacan)有關鏡像的階段(Mirror Stage)提出人的本我(Self/I)與理想和期望的形象(Ideal-I)是有距離的,這距離就像人站在鏡前,與映像(image)之間永遠存在的空間。人對著鏡子,企圖在鏡中尋找自己,但實際上這映像只是理想中的自我形象。如此畫中的雙裸女就像是藝術家的「本我」與「期望形像」。

面對藝術,潘玉良追求挑戰傳統,同時延續傳統。此外,她借藝術來抒發個人情感。「總是玉關情」是二十世紀早期旅法中國女畫家潘玉良一生最鍾愛印章之一。這位中國現代美術的巾幗才媛縱然身在異邦,卻心繫中國。直至1977年在巴黎去世後,遺留的作品均依照其遺願運回其丈夫之故鄉,永久收藏於安徽省博物館,象徵其畢生的榮譽都屬於中國。

12009 年,《朱德群》,河北教育出版社

40 PAN YULIANG 潘玉良

(CHINA, 1895-1977)

Yellow Flowers in a Vase

signed in Chinese; dated '66' (upper right) ink and colour on paper 73 x 64 cm. (28 3/4 x 25 1/4 in.) Painted in 1966

HK\$6,500,000-8,500,000 *US\$840,000-1,100,000*

PROVENANCE

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

黃菊瓶花

水墨 設色 紙本 1966年作

款識:玉良66(右上)

來源

現藏者家屬直接購自藝術家本人



Henri Matisse, *Les coucous, tapis bleu et rose,* 1911. Christie's Paris 23 February 2009, lot 55, sold for 35,905,000 EUR Premium.

- 亨利·馬蒂斯《杜鵑,藍色和粉紅色的地毯》1911 年 佳士得巴黎 2009 年 2 月 23 日 編號 55 成交價: 35,905,000 歐元

Artwork: © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York

In traditional Chinese culture, the chrysanthemum was one of the "Four Gentlemen Among Flowers", symbols of both noble character and longevity. In the Eastern Jin Dynasty, Tao Yuanming imbued the chrysanthemum with a lofty character that he saw as both pure and indomitable. In *Ode to Chrysanthemums*, Tang poet Bai Juyi uses the withering of the lotuses and plantains in the first frost as a foil, highlighting the chrysanthemum's tenacious endurance as it stands by the east fence in the cold; for him it metaphorically represents a person of high moral character, and the elegant demeanor of someone not sullied by contact with the world.

ASPIRATIONS, HOME, AND LOVED ONES

Pan Yuliang loved the chrysanthemum, and it remained with her as a constant and illuminating presence throughout her artistic career. During the several decades of that career, she excelled at painting themes as various as nudes, portraits, still lifes, and scenic landscapes, yet she returned constantly to the subject of the chrysanthemum. Yellow Flowers in a Vase is a work in colored ink, dating from the year 1966, when Pan Yuliang was already 71 years old. She had also at that time lived in France for 30 years, and everything about this painting, from its subject to her choice of medium, reflects a very deep longing for her native land. Growing chrysanthemums had been a pastime for her when she lived in Shanghai with her husband, Pan Zanhua, and thus the chrysanthemums that appear in her works often symbolize her longing for her husband and her former home. Yellow chrysanthemums are imbued with her feelings for the family and homeland to which she had said good-bye more than 30 years previously. The deep feeling and sense of nostalgia flowing through this still life have given it a lasting meaning and a life of its own.



AN ILLUSTRIOUS PROVENANCE

During the 1960s, Pan Yuliang was frequently active in the US. First, in 1963, she held a solo exhibition at the China Institute in New York, which then traveled to San Francisco; then, in 1967, she took part in a group exhibit entitled Modern Chinese Brushwork, along with Zhang Daqian and Wang Jiyuan, at the Wustum Museum of Fine Arts. Pan had originally studied under Wang Jiyuan after entering the Shanghai School of Fine Arts in 1918, while Zhang Dagian, who referred to her as 'Big Sister Yuliang,' was one of her close acquaintances in the art world. Wang Jiyuan moved permanently to the US in 1941, where he founded the New York School of Chinese Brushwork. At that time, a member of the family associated with The Belfield Trust Collection, the present owner of this Pan Yuliang work, taught at that school, and along with Zhang Daqian, was a member of its board of directors. The discerning taste of this family member led her to collect numerous fine works by Zhang Dagian, Pan Yuliang, and Wang Jiyuan during this period. The family of the current owner had a close association with the artist, and on behalf of Wang Jiyuan preserved a number of letters written in the hand of Pan Yuliang herself. Pan Yuliang's output of original works was not large; the current owner was happy to acquire this work in the 1960s and valued it to the extent that the work has been in the same family collection ever since. A work on the same theme as this, Pan's White Chrysanthemums, resides in the collection of the Anhui Museum, an indication of the museumcollection quality of this Yellow Flowers in a Vase.

A PHOTOGRAPHIC FOCUS

Arriving in Europe to continue her studies, Pan Yuliang was inculcated with a classical, academic education, but with her own Eastern outlook she developed a more unique, personal style, creating works that fused Chinese and Western sensibilities. This style is embodied especially in the still life paintings she produced beginning in the 1950s. Yellow Flowers in a Vase depicts the delicate beauty and warmth of yellow chrysanthemums in full bloom in a blue vase. The table is covered with a floral-print tablecloth, on which are set several thread-bound books — which we can just make out to be volumes of Tang poetry — and a porcelain teacup and tea bowl. Pan deliberately leaves the background behind the chrysanthemums undefined, while her manner of arranging the objects in the composition and her special handling of them bring to the work a strong Eastern atmosphere. Inspired by Henri Matisse and Fauvism, Pan's oil paintings are both colourful and stunning. Her ink and colour still-life flowers are often depicted with exquisite lines and sophisticated colours.

But there is much more to this work than its expression of the artist's nationality: in Pan Yuliang's presentation of the diverse objects in her still life, we see for the first time in the history of modern Chinese art an artist introducing a photographic element, the concept of a visual focal point, as a means of expressing scenic depth within a twodimensional medium. The flowers and the vase of the foreground serve as this focal point, as she sets them out with finely detailed and dense brushwork, while the books and the stems and leaves that extend behind are depicted more vaguely, so as not to detract from this focus of attention. Pan's innovative approach resembles the use of depth of field techniques in photography, and produces a sharply defined sense of space even within the reserved and quietly elegant colors of her composition. At the same time, Yellow Flowers in a Vase successfully unites elements drawn from both East and West, from antiquity and the present day, and from tradition and modernity, in a single work of art.

INK AND COLOR WOVEN TOGETHER

Western academic painting theories prescribe rigorous methods by which warm and cool colors and light and shadow can be used to create a sense of space. Pan Yuliang's paintings, however, show she clearly did not feel restricted by these rules. With fleet, overlapping brushstrokes of varying lengths to depict vase, tablecloth, and tea bowls, she seems to weave ink and color together to construct a sense of penetration into space. To regard Pan Yuliang's yellow chrysanthemums in colored ink next to the painting of sunflowers by Van Gogh, we see how both let themselves indulge in uninhibited expressions of their subjects; if Van Gogh's strike the viewer as passionate or even unruly, Pan Yuliang's instead show a fine balance of tension and relaxation, more inwardly directed and self-contained.

In Western classical painting techniques, lines often disappear into the other elements of a painting; here however, by subtle use of the ease with which lines extend and turn in the ink medium, Pan Yuliang makes line an instrument through which she expresses the textures of her still life. Pan's handling of backgrounds in the ink medium can also be seen here, as she explores the possibility of uniting textured strokes from Chinese painting and calligraphy with Western brushwork. Her short, urgent, criss-crossing brushstrokes produce varying densities of color, and as in the impetuous 'cursive' style of calligraphy, the emphasis is on freedom and expressiveness. Traditional Chinese ink-wash painting held there were five shades of black, and Pan Yuliang here employs variations of 'charred, dense, heavy, light, and transparent, giving her lines the proper character to express relative distances to create a pleasing still-life grouping. She introduces into her ink painting the concept of a sensed source of light, despite the fact that the notion of depicting light itself was largely lacking in traditional Chinese painting. Pan applies light colors around the borders of objects and makes skillful use of an abstract background that is created by the criss-crossing brushwork to bathe her subject within a soft halo of light — an advanced experiment in rediscovering some elements of Western classicism, even in the Fastern medium of ink

In the fall of 2018, the Asia Society presented Hong Kong's first solo exhibition of works by Pan Yuliang, displaying valuable pieces from both the Anhui Museum and the Musée Cernuschi of Paris, and providing a high degree of recognition for her status as an artist. Pan Yuliang once said, 'A Chinese artist who studies Western painting but does not join it to their own Chinese tradition, who does not create their own unique style, that is not someone who really aspires to the profession of artist, nor is it an artist who can expect much future success.' Her forward-looking experiments with line, color, and space in her colored ink paintings are all represented in this *Yellow Flowers in a Vase*. It is a model of how to join the finest of East and West together in a successful artistic synthesis.





Pan Yuliang, White Chrysanthemum, 1959. Anhui Museum, Anhui, China. 潘玉良《白菊》 1959 年 中國 安徽 安徽博物院藏

在中國傳統文化中, 菊花乃花中四君子之一, 有高潔和長壽之意。東晉陶淵明賦予菊花堅韌不拔、孤傲冰清的高尚品格。唐白居易《詠菊》用霜降之時, 以芭蕉和荷葉的殘敗來反襯東籬菊的清絕耐寒, 借菊花比喻品行高潔的人, 不與世俗同流合污的高雅氣質。

托菊言志,思鄉憶人

菊花是潘玉良摯愛的花卉,也是她藝術生涯中如影隨形的璀璨一筆。在潘玉良數十年的創作歲月中,裸女、肖像、靜物、風景都是她涉獵且擅長的題材,而菊花始終都是她反復描繪的元素。彩墨作品《黃菊瓶花》繪於1966年,潘玉良作畫時已年屆71歲。此作是她居於法國近三十載的作品,從題材到作畫媒材,都無一不反映著潘玉良對故土深厚的情思。她早年與丈夫潘贊化寓居於滬時就曾在家中以栽種菊花為趣,她作品的菊花題材,便是對丈夫及故鄉思念的象徵。因而在這幅承載著與親人、故土之別三十餘年的情感作品中,藝術家繾綣的情思懷念流淌在畫面中,更仿佛賦予了靜物長久的生命。

來源顯赫, 彌足珍貴

在六十年代,潘玉良與美國交流頻繁,首先 1963 年在紐約華美協進社舉辦個展,隨後巡展至舊金山,1967 年又與張大干和王濟遠一同在美國舉辦《近代中國筆墨》群展。潘玉良 1918 年入學上海美術專科學校時即師從王濟遠,與張大干更為藝壇知己,大千稱之「玉良大姊」。王濟遠 1941 年開始定居美國,創立華美畫學院,現藏者 Belfield 基金會的家族成員,當時便在此學院授課,並與張大干同為學校董事會成員,期間以非凡眼界收藏多幅來自張大干、潘玉良、王濟遠的佳作。現藏者家族與藝術家淵源甚深,更為王濟遠代為保管多封潘玉良親筆書信。潘玉良原作數量歷來稀少,現藏者在六十年代喜得此作,作品一直在同一家族收藏,更見作品彌足珍貴。與此作同題材的《白菊花》作品,亦為安徽博物館的收藏,更見此作為博物館級的質量。

融攝影聚柔焦,合中西於一冶

潘玉良赴歐洲留學後受古典主義學院派教育的薰陶,而其自身的東方氣韻使她創作更具獨特的個人藝術風格,其作品合中西於一治,尤體現於她五十年代後所創作的靜物畫中。《黃菊瓶花》一作描繪了花瓶中綻放的嬌嫩溫良的黃菊,桌上鋪設著繁花式樣的桌布,還有一疊線裝書,依稀可辨是唐詩集,另有瓷質的茶碗和茶杯,陳設與筆法都極具東方的韻味。受馬諦斯與野獸派繪畫的啟迪,她的油畫色彩飽和亮麗,宣紙上的彩墨花草則線條流線細膩、賦色清麗。



Vincent Van Gogh, *Sunflowers*, 1889. Van Gogh Museum, Amsterdam, Netherlands. 文森梵高《向日葵》1889 年 荷蘭 阿姆斯特丹 梵高博物館藏

在表現物體的多樣性時,潘玉良在中國現代藝術中首次引入了攝影中強調物體視覺焦點的這一概念,來呈現二維平面中的景深。藝術家將前景中的花瓶與花葉作為重點,以細膩凝重的筆觸描繪後方的書本和枝葉則模糊處理,避免了喧賓奪主。這種創新的手法近似於攝影中的聚焦與柔焦,為色彩含蓄清淡的畫面製造出清晰的空間感,更是精妙地將中與西、古與今、傳統與現代完整結合起來。

色墨交織,穿诱空間

西方學院理論嚴格利用色彩的冷暖明暗來製造空間感,而潘玉良的作品用色明顯不拘泥於這些規則,她以長短不一、交叉短促的筆觸,產生了色墨交織的效果,建構空間的穿透感。潘玉良以卓越的色彩感將菊花、花瓶、桌布和茶碗分割、融合,使本該繁雜的畫面成為和諧統一的整體。縱目觀之,潘玉良的彩墨黃菊與凡高筆下的菊花及向日葵相比,二者同樣放縱不羈充滿表現力,潘氏筆下的菊花張弛有度,而偏內斂含蓄,凡高的則是熱情張狂。

在古典西方技巧中,線條在繪畫中幾乎是被隱去的元素,而潘玉良巧妙運用水墨中線條良好的延展性和曲折性的特質,以此作為她表現靜物質感的工具。潘玉良的水墨畫背景處理亦見於此作之中,使中國書畫皴法與西方油彩筆觸找到了接軌的可能性,其十字交叉的筆法,儼如率意的中國草書,加強了筆法的自由度和表現力。中國傳統水墨中講究墨分五色,潘玉良再運用焦、濃、重、淡、清的變化,使畫面中物體的遠近層次在線條的表達中錯落有致。在中國傳統繪畫中,對光線的描繪這點是空缺的。潘玉良在上色過程中,通過使用淡色暈染邊緣處,以及巧妙地運用十字交叉的筆法製造抽象背景,使得所繪物體籠罩在柔和的光線之中,這是她以東方媒材還原西方古典主義特點的一次先進嘗試。

去年之秋,亞洲協會舉辦潘玉良首個香港個人展覽,展出由安徽博物館及巴黎賽努奇博物館的珍貴之作,對其藝術地位作出高度肯定。潘玉良曾說:「一個中國人學西畫不與中國傳統相結合,不去創造自己的獨特風格,那不是有志於藝術事業的人,更不是有出息的藝術家。」她在彩墨畫中對線條、色彩、空間的先進嘗試,均盡收於此作《黃菊瓶花》之中,使其成為融匯東西方之藝術精髓的典範之作。

41 YUN GEE 朱沅芷

(ZHU YUANZHI, USA/CHINA, 1906-1963)

Double Self Portrait

signed in Chinese ; signed and dated 'Yun 12/8/26' (lower left) Dorr BOTHWELL (middle right) inscribed in Chinese; inscribed 'Self-Portrait \$40.00' (on the reverse) oil on paperboard 28.5 x 42 cm. ($11\frac{1}{4}$ x $16\frac{1}{2}$ in.) Painted in 1926

HK\$1,200,000-2,000,000 *US\$160,000-260,000*

PROVENANCE

Collection of Mr. and Mrs. Morris Fish in the 1930s Given as a wedding gift to the niece of Mr. and Mrs. Morris Fish, 1960s

Private Collection, France Anon. Sale, Christie's Hong Kong, 29 November 2015, lot 414 Aacquired at the above sale by the present owner

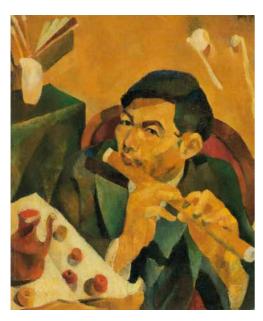
雙重自畫像

油彩 紙板 1926年作

款識:沅Yun 12/8/26 (左下) Dorr BOTHWELL (右中) Self-Portrait 自己的相斗 \$40.00 (畫背)

來源

Morris Fish夫婦1930年代收藏 1960年代以新婚禮物贈予Morris Fish夫婦的侄女 法國 私人收藏 佳士得 香港 2015年11月29日 編號414 現藏者購自上述拍賣



Yun Gee, The Flute Player (Self Portrait), 1928 朱沅芷《吹笛子的人(自畫像)》1928 年作

'[The Chinese artist] must form his art into an aesthetic, spirit unity so that nothing interrupts the rhythm and inspiration of that truth. Throughout scientific improvement [the Chinese artist] will absorb Western influence, but [his] ethnic character will remain forever.'

- Yun Gee, The Chinese Artist and the World of Tomorrow, 1926

「藝術家必須將其藝術,與審美及精神融為一體,則 源於真理的靈感和韻律方能完全流露。隨著科學的進 步,(華人藝術家)雖然將受到西方(藝術)的影響 並從中汲取養分,然而其民族特徵將永存。」

- 朱沅芷《華人藝術家與明日之世界》於 1926 年著





Lot 41 Detail 局部

Throughout Yun Gee's artistic career, self-portraits can be seen as a crucial summary of his artistic style and inner world. *Double Self-Portrait* represents a diverging point where he transitioned from San Francisco to Paris. During Yun Gee's early residence at San Francisco in the United States in the 1920s, he started to access and explores western artistic style and technique. The traditional Chinese painting and culture he learnt before collided and blended with bold and experimental artistic genres originated from the United States in Yun Gee's mind to gradually form a style incorporating unique ethnical characters and humanistic implications. *Double Self-Portrait* was painted during this important period of time while the rudiment of his artistic style to be formed. They are great manifestations of the artist's passionate talent and pursuit as well as fluctuations of his youth time.

1926 was a key year in Yun Gee's developing artistic career. He and 10 other artists, including Oldfield, founded the Modern Gallery in San Francisco, where he held the first solo show of his life and established a Revolutionary School of Chinese Art for his younger compatriots. At the same year he also made the acquaintance of the Prince and Princess Achille Murat, who the following year would sponsor him on a trip to the world's artistic capitol of Paris for further study. *Double Self Portrait* from 1926 shows Yun Gee, as a Chinese artist, in a self-reflective state of mind, providing a summation of the artistic style that had been gradually maturing, and provides valuable revelations of the hopes and aspirations in the artist's heart as he prepared for his journey to France.

As a Chinese-American painter, each of his self-portraits bore the mark of the conscious self-awareness brought out in him as he journeyed through different Western cultures. Those portraits reflected both his stylistic development and his personal shifts in outlook during the different periods in which he painted them. For Yun Gee, self-portraits are avenues for the release of feeling and expressing his train of thought. The image on the left is set out in geometrical blocks of beautiful and highly saturated colours of carmine, saffron yellow, jade green, and cobalt blue, with facial contours that highlight the Cubist emphasis on structure. The two faces overlapped and collided with each other to present an image of an ambitious young Chinese artist and reveal his confidence and hesitation as well as an introspection of observing his own ethnical character while exploring original artistic style in the west.

Double Portrait also marks the life-long friendship between Yun Gee and Dorr Bothwell. Also In 1926, Bothwell painted a portrait for Yun Gee. She drew a painting by Yun Gee in the background as a work within a work. In the current work, Yun Gee responds to Bothwell's portrait by including her work into the his self-portrait, which can be inferred from the signature on the right "Dorr Bothwell". The friendship thus beautifully represented in the painting.

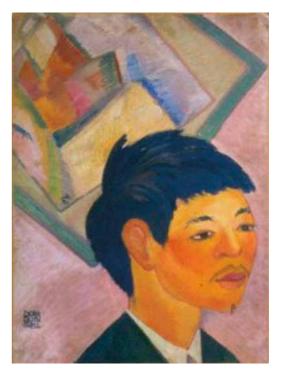
在朱沅芷跨越多國的藝術生涯中,自畫像一直是他表現某一時期個人藝術風格和心境的重要小結。《雙重自畫像》更是表現了其藝術由舊金山轉向巴黎的重要分水嶺。1920年代,朱沅芷初赴美國定居舊金山,初次開始接觸和探索西方藝術風格和技法。胸中所懷在故鄉時學習的中國傳統繪畫和文化,與美國大膽而具有實驗性的各個藝術流派,在朱沅芷腦中碰撞、融合,使他漸漸創作出融入獨特民族特徵與人文意涵的風格。《雙重自畫像》則最為直觀地表現了這種文化與藝術分隔的融合。

1926年對朱沅芷而言是至關重要的一年,他與歐菲德等十位藝術家一同組建了位於舊金山的「現代畫廊」,舉行了生平首度的藝術個展,並且為華人子弟設立了「中華美術革命學校」。此外,他還認識了法國慕勒王儲伉儷,王子夫婦於次年贊助朱氏遠赴藝術之都巴黎進行深造。雙重自畫像反映了朱沅芷這個時期作為一個華人藝術家的自省心境,總結著他逐漸成熟的藝術風格,更展現了他對未來去往巴黎發展藝術之路的抱負與希冀。

作為美籍華裔畫家,朱沅芷在西方各個文化間輾轉的旅途中對自身的存在意識的思考在他的自畫像中留下烙印。朱氏之藝術風格演變與其個人內心的轉折一直反映在不同時期創作的自畫像中。在朱沅芷的創作中,自畫像是他抒發思緒、宣洩情感的出口。畫面左方的人物由胭紅、網黃、碧綠、及鈷藍等幾何形狀色塊組成,用色豔麗且飽和度極高,臉部輪廓突顯出立體主義強調的結構性。兩張面孔重合、碰撞,塑造出了一位躊躇滿志的年輕華人藝術家形象,檢視著自身民族特徵而在西方探索著創新風格的內心世界。

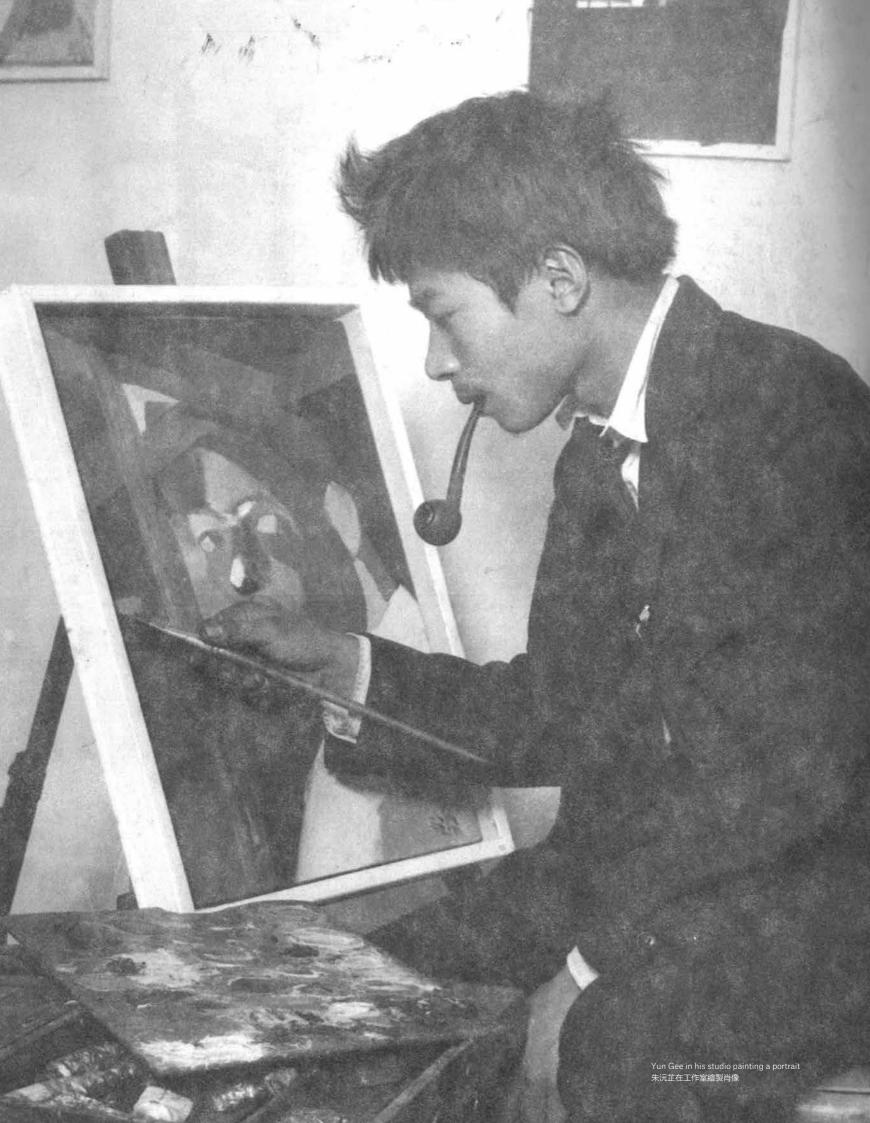
獨特的《雙重自畫像》背後,更有著一段動人的故事。1926年,朱沅芷的好友 Dorr Bothwell 為他畫了一張肖像,畫中以沅芷的作品為背景,成為一張畫中畫。從本作品右側的簽名中,朱沅芷似乎在回敬 Bothwell 的創作,在畫面右側描繪了這幅 Bothwell 為其作的肖像。這一跨越國界的終身友誼被永遠鐫刻在了畫中。

12003年 華盛頓大學出版社《朱沅芷:詩,散文,與藝術回憶》西雅圖 美國 (第141頁)



Dorr Bothwell, *Yun Gee*, 1926 Dorr Bothwell《 沅芷肖像 》1926 年作

¹University of Washington Press, Anthony W. Lee edited, *Yun Gee: Poetry, Writings, art, Memories,* Seattle, USA, 2003 (p.141)



42 MORIKAZU KUMAGAI 熊谷守一

(JAPAN, 1880-1977)

Camellia

signed in Japanese (upper right); signed, titled and dated in Japanese (on the reverse); signed and titled in Japanese (on the box) oil on panel, with artist's original box 15.8 x 22.7 cm. (61/4 x 81/8 in.)
Painted in 1972

HK\$1,000,000-1,500,000 *US\$130,000-190,000*

PROVENANCE

Private Collection, Japan

This work is accompanied by a certificate of authenticity issued by Tokyo Bijutsu Club and a box with a note of authentication signed by the artist.

椿

油彩 木板 附原裝木盒 1972年作

款識:含藝術家日文簽名及款識(右上;畫背及原裝木盒上)

來源:

日本 私人收藏

此作品附東京美術俱樂部鑑定委員會簽發之保證書 及藝術家所簽署之作品保證盒



Sanyu, *Blue Chrysanthemums in a Glass Vase*, 1940s, Christie's Hong Kong, 26 May 2012, lot 2011, sold for 47,700,000 HKD 常玉《瓶中藍菊》1940 年代作 佳士得香港 2012 年 5 月 26 日 編號 2011 成交價:47,700,000 港幣



"I am never tired of looking at a stone or a scrap of paper"

- Kumagai Morikazu

「觀看一塊石頭或者一片紙,我從 來不會厭倦」

熊谷守一

Box with a note of authentication signed by the artist. 藝術家所簽署之作品保證盒。







Paul Cezanne, *Flower in a Blue Vase*, Musee de l'Orangerie, Paris, France 保羅塞尚《藍瓶中花》法國 巴黎 桔園美術館

Lot 42

Kumagai Morikazu, known as the "Hermit Painter", was as legendary as he was mysterious in the history of Japanese modern art. He lived an eventful life, and from the 1950s until his death at the age of 97 he spent three decades at home, quietly contemplating in his private garden. In 1967, Japan awarded him the Order of Culture, the highest honour in the world of Japanese art, only to have him turn down the award. He only painted at night, and spent the days in his garden observing nature's creations.

Morikazu's creative career spanning seven decades was filled with hardships and setbacks, and his iconic zen style was not formed until after his 70s as marked by *Camellia*. In 1880, he was born of a wealthy family in Gifu province, and because of his love of nature and disinterest in business he studied Western painting at Tokyo University of the Arts, affording him masterful control over light and realism. Upon his father's unexpected death after graduation, however, Morikazu was forced to work multiple jobs to support his family. In the 1920s, his style gradually turned from precise realism to wild and passionate Fauvism. He lost three children in the wars, and the experience of death and valediction pushed Morikazu's paintings towards plainness and simplicity, and his style also became increasingly effortless and returned to the fundamentals.

In the 1950s, Morikazu's health suffered after a stroke, and from his 70s onwards he became unable to travel to mountains and seas like before. As a result, he made it a daily routine to stay in different corners of his garden, following the trails of ants, studying the growth and withering of plants, and listening to birdsong and insects; he would only paint in his studio in the small and quiet hours of the night. This pure and uncomplicated lifestyle was reflected in his paintings: *Camellia* vividly describes the plumpness and fulsomeness of the flower in bloom with exceedingly simple lines and straightforward colours, reminding one of the ornithological and floral works of Bada Shanren, overflowing with the sense of returning to basics and an embrace of nature.

Morikazu's work may seem simple, flat, and effortless, but each stroke was in fact the result of meticulous planning. He was fastidious about calculating sound frequencies and light spectrums, and one learns from his diaries that Morikazu studied

German scientist Hermann von Helmholtz's research in sensory physiology at length, and that he was deeply curious about the use of complementary frequencies of sound and colours to achieve harmony. Morikazu wrote numerous times that "after looking at the morning sun, traces of purple and yellow appear in front of my eyes", or that "when you look at one colour and switch your gaze to another, the colour changes". In *Camellia*, he substituted light and shadows with light and dark colours, starting from the bright stamen at the centre and expanding outwards and turning dark green, rose red, and apricot yellow with delightful rhythm; combined with undulating brushstrokes which remind one of the ripples on a pond, one sees clearly the artist's unique grasp of the theory between colours and rhythms.

Despite a monastic life of zen and solitude, Morikazu's paintings exhibits an extraordinarily avant-garde style. The clearly delineated lines and handful of straightforward monochromatic surfaces are enough to make the subject leap off the panel in exceptional clarity like the works by British Pop artist Patrick Caulfield. However, while Pop artists make simple use of commercial colour schemes to achieve a popularised aesthetic, in Morikazu's painting the flower face demurely down, harmonising with the elegant wood-tone background to preserve the subtle and natural aesthetic of Eastern art.

Morikazu's backyard was merely several dozen square meters in size, but in this microcosm he still managed to apprehend the grand beauty of nature. His paintings are usually just the size of notebook pages, but they are still filled with his detailed observations of nature and his sincere love for it. He said that "I want to live as long as I possibly can. You'll have to excuse me, but I'm far from ready to bid everyone farewell." Today, his residence has been converted into the Kumagai Morikazu Art Museum in Tokyo. As the world marked four decades since his passing last year, The Tokyo National Museum of Modern Art hosted a retrospective in his honour titled "Kumagai Morikazu: The Joy of Life". 2018 also saw his story turned into film in "Mori, The Artist's Habitat". Christie's is proud to present a definitive example of the artist's work for the first time, to share with the world's collectors the "Hermit Painter's" way of nature.

"To see a World in a Grain of Sand And a Heaven in a Wild Flower, the palm of your hand And Eternity in an hour."

「一花一世界,一葉一菩提」 《華嚴經》

- William Blake

熊谷守一,日本現代藝術史上謎一般的傳奇人物。他的一生跌宕起伏,自 1950年代至97歲壽終,30年不出遠門,只在自己的花園中靜觀天地。 1967年國家授予他日本文化界最高獎「文化勳章」卻被其婉拒。他只在晚上 作畫,白天則盤踞在院子里,觀察一草一木,被譽為「畫壇仙人」。

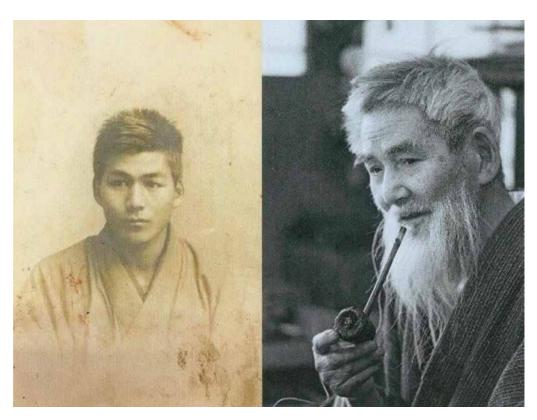
熊谷守一的長達70年的藝途幾經坎坷,最終在年過七旬時形成了《山茶花》中最為標誌性的禪意樸簡的風格。1880年,熊谷守一生於岐阜縣的富裕家庭,因喜愛自然,無意從商,早年進入東京藝術大學學習西洋畫,對光影寫實的把握爐火純青。然而不久后便遭遇父親早逝,家道中落,只得身兼數職維生。20年代,熊谷守一的風格由精湛的寫實逐漸轉向奔放的野獸派表現。之後又經歷戰爭,痛失三名子女。幾番生離死別,也讓熊谷的畫風愈加淡泊、簡樸,畫風也一步步地由繁入簡、返璞歸真。

1950年代,七十多歲的熊谷因中風健康狀況愈下,無法再度遊山玩水,親近自然。從此,他數十年如一日地在後院各個角落,每日悉心觀察螻蟻足跡、花草枯榮,聆聽蟲鳥相鳴,只有夜晚夜深人靜之時,他才回到畫室,開始創作。這種純淨簡單的生活方式也反映在他的繪畫風格中:《山茶花》以寥寥數筆,平鋪直敘的色塊,卻生動地描繪出山茶花朵綻放時沉甸甸的飽滿姿態,有如八大山人筆下的花鳥小品,充滿了返璞歸真的意趣和對自然的參透。

熊谷的作品看似簡單、平面、漫不經心,每一筆卻都經過極其精確縝密的推 敲。他對聲音頻率和光譜的計算非常癡迷。從熊谷的日記中可以得知,他長 期研究德國科學家的亥姆霍兹的感官理論,對如何通過不同的波幅組合,以 達到聲音與色彩的和諧充滿好奇。 他曾多次寫道:「注視早晨的太陽后,我的眼前出現紫色與黃色的餘光。」;「當你看著一個顏色,再轉而看另一個顏色,顏色會出現變化」。《山茶花》中,他以色彩深淺代替光影明暗,由明亮的花蕊為中心,逐漸在深綠、玫紅、杏黃間拉開微妙的節奏感;加以頻率細密、仿佛池塘水面微瀾一般的筆觸,無不表現出藝術家對色彩音律理論的獨特感知。

即使過著如僧侶般禪靜的生活,熊谷守一的畫面卻不失極度的前衛性。畫中線條分明利落,用簡潔明了的數個單色的平面,將題材躍然紙上,如英國波普藝術家 Patrick Caulfield 的作品一般,讓人一目了然。不過,波普藝術家的簡明感映射出廣告色般的大眾美學,而熊谷的畫面中,花朵面向下方,配素雅的木質色調背景,仍然保留了東方美學委婉自然的獨特意趣。

熊谷守一的後院區區數十平米,在這個微觀自然中,他卻領悟到了天地間的 大美。他的畫大都不過冊頁大小,卻凝聚著他對自然界事物的入微觀察與真 摯的愛。他曾說:「我想要活得越久越好。請你理解,我還遠沒有準備好和 大家別離。」如今,熊谷守一的故居被改造為一座美術館,靜靜地坐落在東 京豐島區。去年正值熊谷守一去世 40 週年之際,東京國家現代美術館為其 舉辦了《熊谷守一:生命之樂》回顧展。同年他的故事更被翻拍成電影《有 熊谷守一在的地方》。今年佳士得有幸在香港首次呈現熊谷守一晚年的經典 作品《山茶花》,讓廣大藏家一睹這位「畫壇仙人」的自然之道。



Kumagai Morikazu 熊谷守一

43 WALASSE TING 丁雄泉

(DING XIONGQUAN, USA/CHINA, 1928-2010)

Love Me Love Me

titled, signed, dated and inscribed 'love me, love me ting 1973 55 x 80' (on the reverse) acrylic and pastel on paper 140 x 202 cm. ($55\frac{1}{8}$ x $79\frac{1}{2}$ in.) Painted in 1973

HK\$850,000-1,500,000 *US\$110,000-190,000*

PROVENANCE

Acquired directly from the artist by the present owner

愛我 愛我

壓克力 蠟筆 紙本 1973年作

款識: love me, love me ting 1973 55 x 80

來源

現藏者直接購自藝術家



Allen Jones, *Perfect Match*, 1966-1967. Collection of Museum Ludwig, Cologne, Germany

Artwork: © Allen Jones.

艾倫·瓊斯《絕配》1966-1967年作德國科隆路德維希博物館藏

'[Walasse Ting] loves splashes of colour for they are flowers in reality. He paints, fluidly, and then nothing exists but the flower which are, in reality, splashes. Matisse = I only believe while painting. Ting = painting is now. Never before, never after.'

- Pierre Alechinsky

皮埃爾·阿列欽斯基:「[丁雄泉]鐘愛色彩飛濺,因為它們正是現實中的花朵。他畫法流動,其後無所留痕,除了花朵。事實上,花朵就是色彩飛濺的痕跡。 馬蒂斯 = 只有畫畫時我才篤信如信仰。丁 = 畫畫就是現在。不是過去,不是將來。」

- 丁雄泉







Left to right 由左至右:

Andy Warhol, Queen Elizabeth II, from: Reigning Queens (Royal Edition). Christie's London, 20 September 2018, lot 153, Price Realised: GBP175,000 Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. 安迪·沃荷《伊麗莎白二世女皇 在位女皇(皇家版)》 佳士得倫敦 2018 年 9 月 20 日 編號 153 成交價:175,000 英鎊

Christie's is honoured to present several works by Walasse Ting in this season's sales, with a wide range of masterpieces on offer, spanning several different periods, mediums and subjects. Love Me Love Me was completed in 1973 and is a classic example of work from Ting's New York period, when his productivity and creativity were unbridled. The scale and theme of this work offers a glimpse of the artist's bold ambitions – there are only five large-format works on paper (measuring over two meters long) dating from the 1970s, and only three of them feature the female body as a subject available in the market, according to major auction database platforms. Love Me Love Me's debut on the market is evidence of Ting leaving his mark on the frontline of the West's post-war art scene, and representation of his introspection and artistic philosophy.

REVOLUTIONISING THE PRESENTATION OF NUDITY THROUGH COLOUR

Ting's style of female nudes is utterly faithful to himself and unique among Eastern and Western traditions; in a way, his paintings are playgrounds for his unique experiments with colour and formal theories. The naked body has been an important subject in Western art since antiquity; in China as well, the physique of female bodies has been a perennial feature since the earliest known paintings of maidens in the Wei and Jun Dynasties. In his works, however, Ting broke with the conventions and traditions in Eastern society to expand the frontiers of what has been done. Not only is nudity far from a taboo, it is also his favoured vessel to investigate the manipulation of colours and form. Thanks to his experimental combination of colours, the same model curiously takes on multiple temperaments and personalities. Love Me Love Me's use of eye-catching blocks of colour to carve out her facial features, makeup, hair, and clothing cannot help but remind one of the Warhol's paintings of celebrities.

Shaking off the restrictions placed by the want for details, Ting used large pieces of neon to sculpt the nude form; the vibrant skin tone and exaggerated impression of the female figure show how Ting forged his own language of colour amidst the overwhelming trend of Pop Art from America, in the process striking at the heart of the West's traditions for nude paintings.

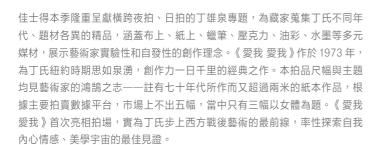
STANDING TALL AND OUT AMID WESTERN POST-WAR IDEOLOGIES

Ting befriended artists from the CoBrA movement in Paris in the 1950s, and their non-representational lines, sharp colours, and broad brushstrokes formed a new stepping stone for his subsequent creations. The direct contours of the body, contrasting red and green stockings, and uninhibited posture of the model in Love Me Love Me can all be understood as Ting's emulation of the CoBrA spirit. When he arrived in America in 1958, he was also immersed in the frenzy for Pop Art and Abstract Expressionism, but Ting was not pushed along by the trends. Instead, he took what he liked from each school and selectively translated them into his own artistic language. Abstract Expressionism uses curves and colours to illustrate the shared passion of our subconsciousness, and this zeal is on full display in Ting's drip paint and splash ink works, as though he was channelling his dear friend Sam Francis. The splashes of orange and green in Love Me Love Me may appear random and haphazard at first, fully realising the visual explosiveness of Abstract Expressionism; upon closer inspection, one can discern the artist's careful planning and order - with one cluster around the model's left leg and others evenly distributed across the pink background, forming a precise balance, and fully showcasing Ting's transcendence of Abstract Expressionism to create his own artistic style and language.



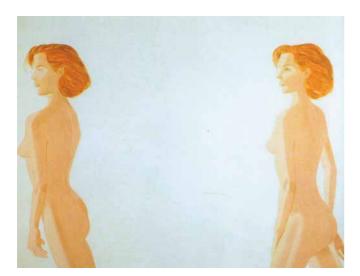
Walasse Ting, Autumn Flowers, 1973, Christie's Hong Kong, 26 May 2019, lot 321, Estimate: HKD 800,000-1,000,000

Artwork: © 2019 Estate of Walasse Ting / Artists Rights Society (ARS), New York 丁雄泉《秋天的花》1973 年作 佳士得香港 2019 年 5 月 26 日 拍品編號 321 估價:800,000-1,000,000 港元

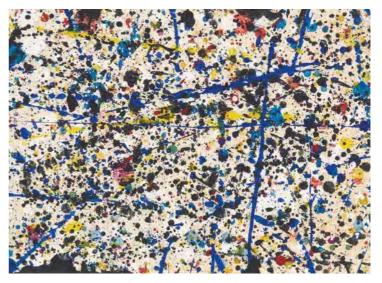


以色彩實驗、衝擊裸體的表現形式

丁氏的裸女畫徹底忠於自我,在東西女體藝術傳統下刻畫自成一格的世界觀,是丁氏流連忘返實驗他獨特色彩、形式理論的遊樂場。自古典希臘時期,胴體已是西方藝術史歷久彌新的主題;中國早於魏晉南北仕女畫亦有見女體曼妙美態。丁氏傲視東方禮教與藝術傳統,走在先鋒最前線。裸體不僅不是禁忌,更是他試驗如何運用色彩、形式的標誌性載體。反覆出現的女主角,在丁氏高度實驗性的顏色組合下,折射出差異細微的氣質感覺,饒有趣味。《愛我 愛我》用搶眼的平塗色塊分割五官、眼影、頭髮、衣帽的處理手法,令人



Alex Katz, Red Nude, 1988. Collection of Museum Brandhorst, Munich, Germany Artwork: © 2019 Alex Katz / Licensed by VAGA at Artists Rights Society (ARS), NY 歷克斯·卡茨《紅髮裸女》1988 年作 德國 慕尼黑 布蘭德霍斯特博物館藏



Sam Francis, *Sans titre (SF59-562)*, 1959. Christie's Paris, 8 June 2018, lot 287, Price Realised

Artwork: © 2019 Sam Francis Foundation, California / Artists Rights Society (ARS), New York. 森姆·法蘭西斯《無題 (SF59-562)》 1959 年作 佳士得巴黎 2018 年 6 月 8 日 編號 287 成交價: 32,500 歐元

聯想到沃荷一系列大眾熟悉的名人作品。完全撇下細節的束縛,以大塊平面 螢光色彩來塑造裸體形態,反自然的肌膚顏色,誇張的女體印象,見證丁氏 如何在美國普普藝術浪潮建立他的色彩語言,衝擊西方裸體傳統藝術脈絡。

遊走歐美戰後藝術流派而特行獨立

丁雄泉五十年代在巴黎結交眼鏡蛇畫派,當中不拘泥具象的線條、刺目的用色、奔放的筆法,成為他往後創作的註腳。《愛我 愛我》直率的體態勾線、長筒襪子的紅綠對比、以至裸女豪邁的姿勢,可見丁氏作品抽取眼鏡蛇畫派的精神。1958 年抵達美國,接受「普普藝術」和「抽象表現主義」的洗禮,丁氏沒有被百花齊放的流派沖昏頭腦,而是謹慎汲取各家英華,選擇性地轉化為自己的藝術語言。抽象表現主義以線條、色彩描繪人類潛意識共同的激情,這種情感強度在丁氏的滴彩、潑墨發揮得淋漓盡致,彷彿是藝術家好友法蘭西斯風格的潛移默化。《愛我 愛我 》散落四方的橙綠潑灑看似隨心即興,盡得抽象表現主義的視覺爆炸力。然而細看下安排謹嚴,疏密有致,先集中在主角抬起左腿而多個色塊聚集的左上焦點,再而平均分佈在粉紅背景,節奏恰到好處,足見丁氏昇華抽象表現主義而創立屬於自己的藝術語彙。



Walasse Ting, Outside Looks Raining, 1985, Christie's Hong Kong, 26 May 2019, lot 323, Estimate: HKD750,000-1,000,000

Artwork: © 2019 Estate of Walasse Ting / Artists Rights Society (ARS), New York 丁雄泉《外面看似下著雨》1985 年作佳士得香港 2019 年 5 月 26 日 拍品編號 323 估價:750,000-1,000,000 港幣 PROPERTY FROM THE COLLECTION OF MR DOUGLAS SPANKIE (1929 - 1974), CONSUL-GENERAL OF THE UNITED KINGDOM IN SHANGHAI (1962 - 1964) 1962-1964 年英國駐上海領事道格拉斯·史本基 (1929 - 1974) 收藏

44 LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

Opera Series: Guan Yu releases Cao Cao at Huarong Trail

signed in Chinese (lower right) oil on canvas 56.8 x 41.7 cm. (22 % x 16 % in.) Painted in the 1960s

HK\$4,000,000-9,000,000 *US\$520,000-1,200,000*

PROVENANCE

Acquired from the artist by Mr Douglas Spankie (1929 – 1974), Consul-General of the United Kingdom in Shanghai (1962 -1964)

Thence by descent to the present owner

戲劇系列:關羽義釋曹操

油彩 畫布 1960 年代作

款識:林風眠(右下)

來源

英國駐上海領事道格拉斯·史本基於1962-1964年 直接購自藝術家 現由原藏家家屬收藏



Fernand Leger, *Nude in the Forest*, Painted in 1909-1910 Kröller-Müller Museum, Netherlands Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris 費爾南·雷捷《森林中的課女》1909-1910 年作 荷蘭 庫勒·慕勒美術館藏





Lot 45

Lin Fengmian was the first Chinese artist, early in the 20th century, to propose a synthesis of Chinese and Western art. In 1919, the ambitious young Lin Fengmian traveled to France for advanced study, and in 1926, at the recommendation of Cai Yuanpei, he became president of the National Beiping Art School. Only 26 at the time, Lin had taken up the banner of reform in Chinese art. Having just returned from his European studies, he was nevertheless guite clear about the directions art must take when he penned The Future of Chinese and Western Art: 'It is a fact that the things that Western art lacks are precisely the strengths of Eastern art, while what Eastern art needs are things which Western art can supply. Using them in a complementary fashion will lead to the birth of a new world art.' But Lin also proposed that 'The development of a nation's culture must be founded on the base of its original culture. Then, absorbing cultural influences from others, a new era will be born, with unending possibilities.'1

Lin Fengmian succeeded not only through his own art, which, with its unique and original style, impacted the ossified world of Chinese painting; he also helped found the most advanced art school of the 1930s in China, the Hangzhou National Academy of Arts. There he expanded the vision of his students by introducing modern, avantgarde art such as the work of the Post-Impressionists, the Cubists, and the Fauves, though his students were required to study Chinese painting at the same time. This embrace of both Chinese and Western art helped cultivate talent that would ultimately influence all of 20th-century Chinese art; graduates of the Academy included the internationally renowned abstract artist Zao Wou-ki (a 1941 graduate), Chu Teh-Chun (also 1941), Wu Guanzhong (1941), Zhao Chunxiang (1939), and Shiy De-jinn (1948). The Hangzhou National Academy of the Arts, following a number or reorganizations, ultimately evolved into today's National Academy of the Arts. Graduates of the Hangzhou National Academy of Arts such as Chu Teh-Chun and Zao



Lot 44

Wou-Ki also become well known overseas; in 1997 and 2003, those two artists became fellows of the French Académie des Beaux-Arts, being respectively the first and second Chinese artists to receive this honor.

PROPERTY FROM BRITISH CONSUL GENERAL IN SHANGHAI (1962-1964)

The five oil paintings presented in this sale are from the collection of Douglas Spankie (1929-1974), who was station at the British Consul General in Shanghai from 1962 to 1964. Those include two from his Opera Series, *Guan Yu Releases Cao Cao at Huarong Trail* (Lot 44) and *Beauty Defies Tyranny* (Lot 45), presented at the evening sale, and three more works in colored ink for the day sale: *Lady with Lotus* (Lot 313), *Willow Scenery* (Lot 315). and *Cormorants* (Lot 314). Of the three, *Lady with a Lotus* was inscribed by Lin Fengmian in French and Chinese on the reverse, 'ā mr et mme: Spankie/ Lin Fon Ming/1964, mai,' indicating the bonds of friendship that existed between the artist and Douglas Spankie and his wife, Jane.

Lin's autobiography, drafted in 1971 while he was imprisoned, reveals that in 1963 a Belgian man named 'Frank Van Roosbroek' introduced two men named 'Douglas Spankie' and 'Philip Mansley' from the British Consulate in Shanghai to buy paintings from him

This cross-cultural friendship was also documented in the 1999 book Biography of Lin Fengmian by Zheng Zhong, who researched Lin's life and work. 'In the past, it had been his wife who took care of these matters (selling paintings), but at this time, someone stationed at the British Consulate in Shanghai took it upon himself to help Lin Fengmian sell some paintings into his circle of foreigners. Those who knew Lin at this time included Douglas Spankie, chargé d'affaires at the British Consulate in Shanghai, and Philip Mansley, another



Lot 313



Inscription by Lin Fengmian on the reverse of Lady with lotus, ' $\bar{\alpha}$ mr et mme: Spankie/ Lin Fon Ming/ 1964, mai'

林風眠於《仕女與蓮花》之畫背題款:茲特贈 Spankie 先生夫人回國留念 林風眠(畫背)

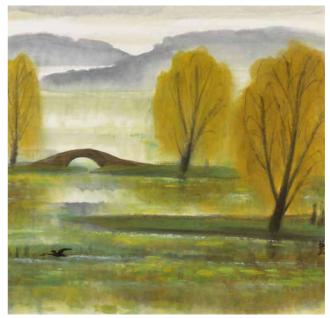
Lot 313, Lin Fengmian, *Lady with Lotus*, to be offered at 20th Century & Contemporary Art Afternoon Sale on 26 November 2019

林風眠《仕女與蓮花》,2019 年 5 月 26 日二十世紀及當代藝術下午拍賣 Lot 314, Lin Fengmian, *Willow Scenery*, to be offered at 20th Century & Contemporary Art Afternoon Sale on 26 November 2019

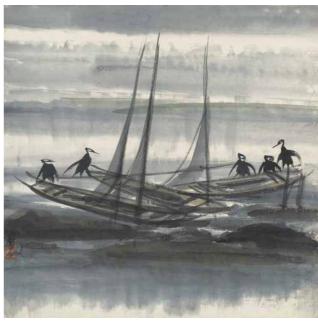
林風眠《垂柳》,2019 年 5 月 26 日二十世紀及當代藝術下午拍賣 Lot 315, Lin Fengmian, *Cormorants*, to be offered at 20th Century & Contemporary Art Afternoon Sale on 26 November 2019 林風眠《鸕鶿》,2019 年 5 月 26 日二十世紀及當代藝術下午拍賣

official at the same office; the wife of a Norwegian consul; 'Paolo' at the Italian Consulate; 'Lucelyn' from a bank, doctor 'Fossick', and others, including two physicians from France and Switzerland, 'Sandler' and 'Kanders'. All were permanently stationed or living in Shanghai, and would occasionally visit Lin Fengmian and buy one or two paintings. When foreign delegations came to Shanghai, they would be introduced by these friends of the artist and buy some of his works, and several of them also studied painting with Lin.' ²

In researching Douglas Spankie's collection, we interviewed his eldest daughter who remembers the name of the Belgian friend of her father's, Frank Van Roosbroek (who introduced Spankie and Mansley to Lin Fengmian), Philip Mansley, and the wife of the Norwegian consul referred to the above, Mrs Gundersen. Previously, those names were only known to us through the Chinese transliterations which appeared in Lin Fengmian's autobiography and in Zheng Zhong's biography of Lin Fengmian. Now, however, their names and their identities have each been verified, allowing us to appreciate the unique historical value of this collection. Further, by presenting to us the circle of foreign friends that Lin had at the time, we have also learned how widely his work was appreciated in foreign diplomatic circles.



Lot 314



Lot 315

THE OPERA SERIES: LIN'S QUINTESSENTIAL SHANGHAI PERIOD

Lin Fengmian's stay in Shanghai represented a peak period in his artistic development. In 1951 he resigned from his position at the Hangzhou National Academy of Arts, giving up the bothersome job of teaching and moving to Shanghai where he could concentrate wholeheartedly on advancing his art. The works of his Opera Series are emblematic of this period. Taking after his friend Guan Liang, who also lived in Shanghai, Lin became fascinated by Shanghai opera, which was undergoing a comprehensive transformation at the time. In a letter to his students, Lin wrote, 'My recent paintings have turned out to be excellent, due to the influence of Shanghai opera...' ³

Through Chinese opera, that quintessential national art form, Lin Fengmian came to understand the concept of free time and space. This deep insight led him to further advance his integration of Chinese and Western art through the theme of theatrical characters. As he said in a letter to a student: 'Most of these paintings are based on opera characters. But painting these characters now is very different from the period when Shanghai was under Japanese occupation. If around 1940 I focused on their shapes and



1962-1964 年英國駐上海領事道格拉斯·史本基,攝於上海 Douglas Spankie in Shanghai during his tenure as British Consul in Shanghai (1962–1964)



伊麗莎白女王委任道格拉斯·史本基為英國駐上海領事之委任書 委任生效日期為 1962 年 7 月 14 日

Queen Elizabeth II signed consular appoint document autograph, appointment Douglas Spankie as British Counsul in Shanghai with effect from 14th July 1962.

expressions, adding colors to my freehand line drawings, today I've shifted toward borrowing modern Western models for my work, especially Cubism, searching for a style that can express time and space.'

Currently available materials show that Lin Fengmian's opera figures appeared as early as 1948, typically depicting the appearances and expressions of the characters. In Guan Yu Releases Cao Cao at Huarong Trail and Beauty Defies Tyranny, we see Lin in his Shanghai period employing sharp, quickly drawn straight lines to produce numerous square and triangular shapes, within which curving lines also appear. The images in the composition are folded, and front-to-back spatial relationships are compressed, showing how from the 1950s on he focused on exploring these kinds of folded, layered spaces and juxtapositions in time.



Lin Fengmian in his studio at Nanchang Road, circa early 1950s. 約 1950 年代初,林風眠在上海南昌路寓所畫室

JUXTAPOSED GEOMETRIES IN A UNIFIED COMPOSITION

As Lin Fengmian has noted, he derived inspiration from the Cubists, allowing him to express the sense of interactions between characters, their flexible movements, and the sense of continuity in plot development. He once said, 'Lately, living in Shanghai, I've had the chance to see some of those old operas. The Shaoxing ones have improved a lot. The new plays are divided into scenes, but the old ones were divided into acts. With individual scenes, it seems that you only sense the physical space, but with longer acts there's more of a sense of the continuity in time. In the old plays, there's a better resolution of the conflicts between time and space, like in Picasso, when he handles objects by folding them into a flat space. I use a method where, after I've watched one of the old operas, I take characters from different parts of the story and fold them into the space on the canvas. My goal is not to show these figures and objects massed together but to show an overall sense of continuity....¹⁴. Lin Fengmian had in fact begun to develop an interest in Cubism early on when in Europe, a fact that can be glimpsed in his 1924 painting, Body.

Lin constructs his opera figures from geometric components. In Beauty Defies Tyranny, Lin abstracts and simplifies the shape of one figure's long beard into a curved shape like a sickle, imbuing it with the sense of theatrical movement and creating a slightly comic effect as well. The beard is highly symbolic, allowing viewers to identify at a glance that this a scene from the classic opera Sword of the Cosmos, or Beauty Defies Tyranny. The official robes of the character Zhao Gao and his official's cap are simplified by Lin into trapezoidal and rhombus shapes, while his robes are decorated with symbols indicating imperial rank. The sleeves of the female figure of Zhao Yan likewise become triangular; her hair is deliberatively extended quite low, its only slight curvature setting off the broad curve of Zhao Gao's beard. Various geometrical figures express her personality and beauty, while also serving the functions of balance, stability, contrast, and movement. Curving, vertical, and horizontal lines weave together for a variety of visual effects. In Beauty Defies Tyranny, Lin Fengmian makes use of the exaggerated movements of Chinese opera characters, ingeniously capturing the way in which Zhao Yan feigns madness in order to avoid being taken as concubine by the licentious and brutal Hu Hai, the second Qin emperor. The classic scene in which she pulls at her father's beard becomes, in Lin's painting, a dramatic moment of confrontation.

In Guan Yu Releases Cao Cao at Huarong Trail, Cao Cao's upper body is comprised of incisive straight lines and trapezoidal shapes, while his robe is essentially one large triangle. To express a sense of movement, Lin adds curvature to lines at the bottom and left of the painting, while the conspicuous oval shape of his waist sash emphasize his movement toward the right side as he leaves. The painting depicts a scene following Cao Cao's defeat in the Battle of the Red Cliffs; as Cao Cao's forces retreat along the Huarong Trail they are ambushed by the waiting Guan Yu, but Guan Yu, in repayment of an earlier debt when Cao Cao spared his life, allows Cao Cao to proceed on his way. Guan Yu's accoutrements are set out in complex and overlapping geometrical figures that indicate the heaviness of his military uniform and his brawny figure. Lin's analytical reduction of his figures into geometric components shows the influence of Cubism, its deconstruction and reassembly of objects, but likewise draws on the Eastern folk tradition of shadow puppets. For a lively presentation of the quick movements in such puppet shows, the puppet figures were broken down, from head to foot, into eleven component parts, which were typically the head, chest, abdomen, arms, forearms, hands, and legs. To effectively cast their shadows on the white screens, the details of the puppet figures had to be simplified; faces, for example, were often shown in profile or three-quarter view, their features set out in simple lines. Lin Fengmian adopts precisely these profile or three-quarter views in both Beauty Defies Tyranny and Guan Yu Releases Cao Cao, with facial features simplified into lines and simple shapes that nevertheless capture his subject's expressions. He develops the exaggerated features of puppet characters into figures that symbolically project their character and meaning.

CIRCULAR COMPOSITIONS

The geometrical shapes within Lin's opera characters are typically comprised of straight and slanted lines, angled in many different directions to create tightly-knit, rhythmic compositions. But Lin Fengmian further places these elements within an overall circular compositional frame that adds a greater sense of fluidity. Circles are the most fundamental of geometric shapes, possessing an organic, flowing movement completely absent from triangles or rectangles. In accord with traditional Western theories of composition, Lin attempts to make the viewer forget about the boundaries of the pictorial space. He finds a way to keep their eyes moving in a circular path so that their gaze will not be blocked. In Lin's opera scenes in the oil medium, he leaves large areas of completely empty background space, even to the extent of making his signature a part of the characters he portrays. Clearly leaving his backgrounds entirely empty was a deliberate creative choice, an important element in forming the composition and one that helps express the overlapping times and spaces of the opera unfolding on the stage. Lin Fengmian's choice of a circular composition further helps to break down the hard boundary of the background, and the interactions of his characters all take place within a large circular frame. The movements between the characters produce a return movement, guiding the viewer's eyes around the composition for a sense of uninterrupted, cyclical motion. But despite this cyclical motion, Ling Fengmian still provides points of entry that draw the viewer's eye into the work, as well as other places where the viewer may find an exit and a sense of completion.

In Beauty Defies Tyranny, the scythe-shaped beard provides a point of focus, leading their viewer's eye toward the figure of Zhao Yan and her straight fall of hair, then upward toward her face in profile. Following her upraised left arm completes the cyclical movement. In Guan Yu Releases Cao Cao, the circle begins with the front of the Guan Yu figure, then from his right shoulder continues to the face of Cao Cao and then to Cao Cao's right arm and elbow. The line of motion moves down to the red tassel on his sash, then returns across his robes to the figure of Guan Yu.

COLOUR IN LIN FENGMIAN'S OPERA CHARACTERS

While Lin Fengmian stresses form in his oil depictions of Chinese opera characters, his decisions about color complement his arrangement of geometric figures. Line and color coexist in a close relationship in both Beauty Defies Tyranny and Guan Yu Releases Cao Cao. In Guan Yu, the principal tonality is based on cyan, but with rich variations in shades and color levels that extend to indigo, sapphire, moss green, sap green, and dark forest green. At the same time, within a unified color palette, Lin adds lines in colors that either cover or contrast sharply with the underlying tones, such as yellow-orange, yellow-brown, or yellow-green, producing variety and reflective effects within the darker tones of the painting. Such combinations of line and color can also be seen in Beauty Defies Tyranny.

The use of complementary colors is a feature of Lin Fengmian's painting; as he once said, 'Color should be bright and resounding, because color is the life of any artist.' Strong contrasts created with complementary colors produce tension and visual impact, suitable for expressing vitality and dramatic confrontation. Guan Yu's red face contrasts strongly with the white face of Cao Cao in Guan Yu Releases Cao Cao, as do Zhao Yan's blue dress and the yellow-brown robes of Zhao Gao in Beauty Defies Tyranny. Their roles are set out in stark contrast, one dark and one light, presenting the crucial dramatic moments on which the entire plot hangs in these opera scenes.

RARE OIL WORKS

According to the writings of Zheng Zhong, Lin Fengmian's career, from the time he studied abroad until his death, spanned a period of 80 years. Yet only 13 of those years were spent primarily working in oils. By 1938, Lin had almost entirely given up working in the oil medium $^6 \text{It}$ was only in the 1950s and '60s, when he sold paintings to foreign visitors, that he once again began working in oils specifically for that purpose.

Lin Fengmian paintings featuring Chinese opera characters appeared as early as 1948 in the ink medium, but without the more expressive use of color that would come later. It was only when he portrayed these characters in oils, with their thick, heavy, contrasting colors, that he was able to present both the elegance and poise of Chinese opera as well as its exaggerated, theatrical feel. His experience painting these subjects in the oil medium, however, influenced his approach in the ink medium, illustrating the extent to which his oil paintings in the opera series were important to his creative work in the 1950-60s period. Lin Fengmian had mastered Western modern art as a part of his plan for a synthesis of Chinese and Western art. His opera characters, deriving from the East, had a fortunate encounter with these Western influences but ultimately returned to the East. The opera characters he created differed somewhat from the Western Cubists' style of deconstruction, but differed also from the folk arts tradition of the East. Ultimately they accorded most with the expressive values favored in contemporary Chinese art. This perhaps is what Lin Fengmian meant by modern Chinese art that would 'reflect its times,' art that would be 'art with a national character,' and with 'an individual style' of its own.

These names have been phonetically transcribed from the Chinese in the autobiography.

¹ Chinese Painting New Theory, Lin Fengmian, 1929.

 $^{^{2}}$ Zheng Zhong, Biography of Lin Fengmian, Dong Fang Chu Ban Zhong Xin, Shanghai, China, 1999, p. 199.

³ Same as above, p. 214.

⁴ Lin Fengmian letter to student Pan Qiliu, November 17 1951.

 $^{^{\}rm 5}$ Zheng Zhong, Biography of Lin Fengmian, Dong Fang Chu Ban Zhong Xin, Shanghai, China, 1999, p. 162.

⁶ same as above, pp.162-163.

林風眠是首位中國藝術家在二十世紀初期提出調和中西的藝術理念。1919年,林風眠帶著乘風破浪的決心,飄洋赴法深造藝術。1926年,獲蔡元培的引薦,成為國立北京藝專校長。年僅26歲的林風眠便接起了改革中國美術教育的旗幟。林風眠從歐洲學成回國不久,在撰寫《中西藝術之前途》時,已清晰指出他的藝術方針一「其實西方藝術上之所短,正是東方藝術之所長,東方藝術之所短,正是西方藝術之所長。短長相補,世界新藝術之產生」。林氏也提出「民族文化之發達,一定是以固有文化為基礎,吸收他民族的文化,造成新的時代,如此生生不已的。」」

林風眠的成就不止以自成一格的藝術衝擊當時僵化的中國繪畫,他同時創立了30年代國內最前衛的藝術學校杭州國立藝專,把西方前衛現代藝術如後印象派、立體派、野獸派等引進中國,開拓學生的眼界,學生同時必修國畫,中西兼容下培育了影響二十世紀中國藝術的人材,畢業生包括國際知名抽象藝術家趙無極(1941年畢業)、朱德群(1941年畢業)、吳冠中(1941年畢業)、趙春翔(1939年畢業)、席德進(1948年畢業)等。杭州國立藝專經過重組,最後衍生為今天的中國美術學院。杭州國立藝專畢業生更揚名海外朱德群及趙無極分別於1997年、2003年獲法蘭西學院院士,成為首二位華人藝術家獲此殊榮。

1962-1964年英國駐上海領事收藏

本次拍賣之五幅林風眠重要作品乃1962-1964年英國駐上海領事道格拉斯·史本基 (1929-1974) 收藏,包括夜間拍賣之二幅「戲劇系列」油畫《關羽義釋曹操》(拍品編號 44)、《宇宙鋒》(拍品編號 45),及日間拍賣之三幅水墨設色作品《持荷花的仕女》(拍品編號 313)、《垂柳》(拍品編號 314)及《鸕鶿》(拍品編號 315)。當中《持荷花的仕女》畫背林風眠親筆以法文題款「茲特贈 Spankie 先生夫人回國留念」盡顯史本基夫婦與林風眠之深厚交情。

由林風眠1971年於看守所撰寫的自傳可得知,1963年時,經由比利時人「羅斯布洛」(Frank Van Roosbroek)介紹英國駐上海人員「史班奇」(Douglas Spankie)和「曼斯」(Philip Mansley)前來買畫。

這段跨文化的友誼也記錄在研究林風眠之學者鄭重所撰寫 1999 年出版之《畫未了: 林風眠傳》,鄭重記錄:「過去都是夫人操辦這些事(賣畫),這時,外國駐上海領事館的人來幫助林風眠到外國人圈子裡賣畫了。和林風眠經常有往來的有英國駐上海代辦『史本基』(Douglas Spankie) 及代辦處的職員『孟思禮』(Philip Mansley),挪威駐上海領事夫人,意大利駐上海領事館的鮑德,畢比銀行職員陸斯林,醫生霍斯克,法國醫生桑德理,瑞士的康德斯,這些人都常駐上海,有時到林風眠這裡買一兩張畫,外國代表團來上海,這些人也介紹他們來買林風眠的畫,有的外國人也跟林風眠學畫。」²

研究史本基的收藏,讓我們通過訪問史本基的長女,得知她父親的友人比利時人「羅斯布洛」(Frank Van Roosbroek),及父親的同事英國駐上海代辦處的職員『孟思禮』(Philip Mansley)的原名。還有是上文提到挪威駐上海領事夫人岡德森太太。林風眠自傳及鄭重撰寫的林風眠傳所提及的人物名字便得以一一印證,過去只有通過中文音評而出現的名字,現在則確認了他們的身份,可見此收藏獨一無二的歷史價值。這同時把當時林風眠交往的外國人圈子呈現,可見林氏作品深受外國使節的青睞。

「戲劇系列」:上海時期創作之精華

上海時期是林風眠藝術創作的精華階段。1951年林風眠辭去國立杭州藝術專科學校一職,放下繁複的教務,移居上海大都會,得以專心一致思考藝術的發展。「戲劇系列」便是此一時期的標誌性成就。林風眠受同樣居滬的關良的感染,便開始迷上了當時經歷全面改造的戲曲。林氏在給學生的信中寫道:「我近來的畫變得很勵害,因為受戲劇的影響…」³

通過中國國粹戲曲,林風眠了解到自由時空的觀念。這深刻的理解,促成他以戲劇人物題材再次推進調和中西的藝術理念。正如他在給學生的信中:

「這些作品以戲曲人物為最多。這次畫戲曲人物與抗戰期間的戲曲人物有了很大不同。如果說 1940 年左右畫戲曲的著眼點在人物形神,以及對線描著色寫意形式的把握,這次則轉移到借鑒西方現代藝術特別是立體主義,尋求一種造型的時空表達了。」

根據現有資料記載,林風眠戲劇人物早於1948年出現,以描繪人物形神為主。從《宇宙鋒》、《關羽義釋曹操》可見上海時期的戲劇人物開始使用疾速、銳利的直線畫出許多方形、三角形,還夾雜圓孤線。畫面的圖形一片一片地折疊起來,在空間處理上壓縮了前後之間的關係,可見自50年代他把精力集中在形體疊加、時間混合的探索上。

幾何重疊 一氣呵成

誠如林風眠所談論他從立體派中汲取靈感表現戲劇中的互動感、人物靈活的動作、劇情發展連續感。他曾表示:「近來住上海有機會看舊戲,紹興戲改良了許多,我是喜歡畫戲的,一時有了許多題材,這次似乎比較了解到它特點,新戲是分幕的,舊戲是分場的,分幕似乎只有空間的存在,而分場似乎有時間的綿延的觀念,時間和空間的矛盾在舊戲裡很容易得到解決,像畢加索有時解決物體都折疊在一個平面上一樣。我用一種方法,就是看了舊戲之後,一場一場的故事人物,也一個一個把它折疊在畫面上。我的目標不是求物、人體的質感而是求綜合的連續感,…」4。而事實上林氏對立體派的興趣在留歐的時期已可窺見,此點可從作於1924年的《人體》引證。

戲劇人物都是以幾何部件組成。《宇宙鋒》中,林氏把長長的鬍子概括、簡化成如鐮刀彎曲的形狀,充滿戲劇的動感,又帶詼諧之趣,極具象徵性的鬍子,讓觀者一看二位角色便能認出《宇宙鋒》這個經典劇目。趙高的官服、官帽又簡化成梯形、菱形,再以章紋為裝飾。趙豔的衣袖以三角形表示,鬚髮刻意延長至足部,稍稍微彎,與趙高彎曲的鬍鬚互相映襯。不同幾何形狀表現其個性、美感,發揮出平衡、穩定、對比、活動的功效,曲線、直線、橫線交織,產生多變的視覺效果。《宇宙鋒》中,林風眠運用戲劇人物誇張的動作表現,巧妙地捕捉趙豔為了逃避被荒淫無道的秦二世胡亥納為妃子,而裝瘋扮傻,扯父親趙高的鬍鬚的經典一幕,營造一個很有力度的、劍拔弩張的場景。

《關羽義釋曹操》中曹操的上半身軀以利落的直線和梯形組成,而袍服則以一個大三角形組成,為了表現動姿,林風眠把左方和底部的直線改成弧線,加那道顯眼的橢圓形腰帶,突出曹操向右方步行離開的動作,從而表達了赤壁之戰曹操慘敗,在華容道撤退時遇上早在埋伏的關羽,關羽為報答當年曹操不殺之恩,所以最後放走了關羽。而關羽的服飾則以複雜和重疊的幾何圖形組成,表現重形的軍服,和魁梧的身型。林氏把人物分拆成幾何部件除了受立體派把物件分離、重疊的手段的影響,也受到民間皮影戲的影響。為了靈活地表現快速的皮影戲動作,皮影人物的形體從頭到腳都會分拆成十一個部件,通常有頭顱、胸、腹、雙腿、雙臂、雙肘、雙手,基於投影在白布上的關係,皮影人物的細節均需要加以簡化,例如臉部多以五分或七分面示人,五官以簡單的線條表示。林風眠《宇宙鋒》、《關羽義釋曹操》都有加入五分、七分面的元素,五官簡化成線條和簡單形狀,捕捉神韻,更會對皮影人物的特徵誇大,發展出具象徵性的造型。

圓形構圖 動勢迴環

戲劇人物中的幾何圖案多以銳利的直線、斜線構成,這些線條指向多角度,形成緊凑的畫面節奏。林風眠繼而以把這些內容細節收納在一個大圓形的構圖內,再而增加整個畫面的流動性。圓是至為原始的幾何形狀,它體現了三角形或矩形都沒法呈現的有機流動性。在傳統西方構圖理論的影響下,藝術家都企圖令觀者忘掉畫面的邊緣,避免觀者的視線被錮在角落,畫家都設法把觀者的視線留在一個迴環中。林風眠的戲劇人物油畫都是留下大量空白的背景,甚至藝術家簽名也揉合在人物中,可見全白的背景是林氏在創作上的選擇,是書面組成的重要元素,代表了戲曲舞台時空交織的特性。為打破白



Lin Fengmian, *Opera Figure*, 1948, ink and colour on paper. Mourot collection 林風眠《戲劇人物》1948 年作 彩墨紙本 莫羅夫婦藏 1999 年《林風眠五路—林風眠百歲誕辰紀念》中國

美術學院出版社 杭州 中國 (第 115 頁)



Lin Fengmian, Opera Figure, c. 1950s, ink and colour on paper.
China Academy of Art Publishing, The Approach of Lin Fengmian –
The Centenary of Lin Fengmian, Hangzhou, China, 1999, p.129.
林風眠《宇宙鋒》約 1950 年代作 彩墨紙本
1999 年《林風眠之路—林風眠百歲誕辰紀念》中國美術學院出版社 杭州 中國(第 129 頁)



Sketch of Shaanxi shadow play by Lin Fengmian, circa 1950s. 約 1950 年代,林風眠陰陝西皮影作品

背景硬生生的邊緣,林氏選擇圓形為基本構圖。人物的互動都巧妙地佈置在一大圓形中。人物與人物之間形成一個迴路,成功引導觀者視線繞行,產生流轉不息的動感。雖說是一道迴路,林風眠不但為畫作設計進處,同時提供出處,讓觀眾飽覽全畫後,也能自然地離開迴路。

《宇宙鋒》中呈鐮刀形狀的鬍子成了畫面的焦點,觀者的視線沿著鬍子,轉移趙豔的垂直的鬚髮,再往上移至五分面,及其高舉的左手,如此巧妙形成一個迴環。《關羽義釋曹操》中的迴環從關羽的正面,順著左肩膀移至曹操的臉,轉到右手肘,通過腰帶的紅色配飾往下移,順著曹操的袍服,回到關羽。

戲劇人物的色彩

林風眠的戲曲人物畫注重在形式上,色彩編排與幾何構圖相輔相成。《宇宙鋒》、《關羽義釋曹操》中運用的顏色是色與線一起並存。《關羽義釋曹操》以青色調為主,又含有豐富的小色調和色調層次,靛藍、苔蘚綠、寶石藍、松綠、墨綠。林氏同時在統一的色調中加入覆蓋性與分離性強的顏色,如光亮的桔黃、褐黃、黃綠的顏色線,使暗色裡有變化和反光。這種色與線一起並存同見於《宇宙鋒》。

善於用互補的色彩,是林風眠繪畫的另一特色。林風眠曾說:「要用色響亮,因為色彩是畫家的生命。」⁵ 補色對比強烈,能造成張力和視覺衝擊,宜於表現生命動態與戲劇性對抗。正如《關羽義釋曹操》中關羽的紅臉、曹操的白臉,《宇宙鋒》中趙豔彩藍色的裙子、趙高的褐黃色的袍服,皆成強烈對比,對立關係清晰可見,一明一暗,呈現當時千鈞一髮的片刻。

油畫珍罕

根據鄭重撰寫林風眠的文章,林風眠從負笈游學到離世,他的繪畫生涯為80年,其中油畫創作佔13年。1938年,林氏幾乎停止了油畫創作。 6 直到1950-60年代,因為賣畫給外國人而特意以油彩創作戲劇人物。

林風眠戲劇人物早於1948年出現,以水墨創作,但色彩感覺還沒有表現出來。直到以油畫創作戲曲人物,厚重的強烈對比色把戲曲的雍容華貴,以及誇張的戲場感呈現。而這經驗同時影響了水墨戲劇人物,足見戲曲人物油畫對林風眠1950-60年代的創作的影響。在調和中西的方針下,林氏對西方現代藝術融會貫通,他的戲曲人物從東方出發,巧遇西方,又回到東方,有別於西方立體派拆解,也別於傳統民間藝術,創作出符合當代中國人藝術欣賞的表達方式,這正正是具「時代性」、「民族性」及「個人風格」的中國現代藝術。

1929年《中國繪畫新論》林風眠著

²1999 年,《林風眠傳》,鄭重著,東方出版社,上海,中國,第 199 頁

³ 同上,第 214 頁

4 林風眠 1951 年 11 月 17 日致學生潘其鎏的信

 5 1999 年,《林風眠傳》,鄭重著,東方出版社,上海,中國,第 162 頁

⁶ 同上,第162-163 頁

PROPERTY FROM THE COLLECTION OF MR DOUGLAS SPANKIE (1929 - 1974), CONSUL-GENERAL OF THE UNITED KINGDOM IN SHANGHAI (1962 - 1964) 1962-1964 年英國駐上海領事道格拉斯·史本基 (1929 - 1974) 收藏

45 LIN FENGMIAN 林風眠

(CHINA, 1900-1991)

Opera Series: Beauty defies Tyranny

signed in Chinese (middle left) oil on canvas 56.8 x 41.7 cm. (22 % x 16 % in.) Painted in the 1960s

HK\$4,000,000-9,000,000 *US\$520,000-1,200,000*

PROVENANCE

Acquired from the artist by Mr Douglas Spankie (1929 – 1974), Consul-General of the United Kingdom in Shanghai (1962-1964)

Thence by descent to the present owner

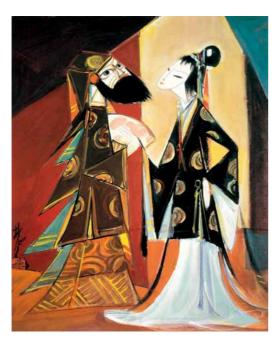
戲劇系列:宇宙鋒

油彩 畫布 1960 年代作

款識:林風眠(左中)

來源

英國駐上海領事道格拉斯·史本基於1962-1964年 直接購自藝術家 現由原藏者家屬收藏



Lin Fengmian, Beauty Defies Tyranny, 1977, ink and colour on paper.
China Academy of Art Publishing, The Approach of Lin Fengmian – The Centenary of Lin Fengmian, Hangzhou, China, 1999, p.284.
林風眠《宇宙鋒》彩墨 紙本 1977 年作
1999 年《林風眠之路—林風眠百歲誕辰紀念》中國美術學院出版社 杭州 中國(第 284 頁)



46 7AO WOU-KI 趙無極

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

02.01.65

signed in Chinese and signed 'ZAO' (lower right); signed, titled, dated and inscribed 'ZAO WOU-KI 2.1.65 200 x 162' (on the reverse)

oil on canvas 162 x 200 cm. (63 ¾ x 78 ¾ in.)

Estimate on request 估價待詢

PROVENANCE

Painted in 1965

Acquired directly from the artist by the father of the previous owner

Private Collection, France

Anon. sale, Christie's Hong Kong, 29 May 2010, Lot 1006

Acquired from the above sale by the present owner

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

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02.01.65

油彩 畫布

1965年作

款識:無極 ZAO (右下); ZAO WOU-KI 2.1.65 200 x 162 (畫背)

來源

前藏者父親直接購自藝術家本人

法國 私人收藏

2010年5月29日 佳士得香港 編號1006

現藏者購自上述拍賣

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

展覽

1965年「中國當代藝術展」比利時皇家歷史藝術博物館 布魯塞爾 比利時

為文

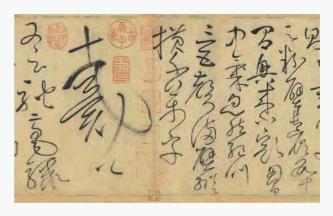
1978年《趙無極》尚·雷瑪利著 Editions Cercle d'Art 巴黎 法國 及 Ediciones Polígrafa 巴塞隆納 西班牙 (黑白圖版,第341圖,第291頁)

1979年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克 文獻研究 Rizzoli 紐約 美國 (黑白圖版,第341圖,第291頁)

1986年《趙無極》尚·雷瑪利著 Edition Cercle d'Art 巴黎 法國 (黑白圖版,第373圖,第331頁)

1998年《趙無極》Yves Bonnefoy 及 Gerard de Cortanze著 Editions La Difference 巴黎 法國 (圖版, 第138頁)

2000年《趙無極巨作展-在可見的邊緣》 Noel Bernard 著 Editions Cercle d'Art 巴黎 法國 (圖版,第13圖)



Huaisu, *Autobiography* (detail), Tang Dynasty. The National Palace Museum, Taipei, Taiwan. 唐 懷素《自敘帖》(局部) 台灣 台北 國立故宮博物院





Completed in 1965, 02.01.65 is a seminal work from Zao Wou-Ki's "Hurricane Period" that represents the peak of the artist's creativity. After his travels to the US, Japan and Hong Kong in the late 1950s, and his reflections on the emerging artistic ideologies of the time, Zao arrived at a thorough grasp of the essence of Eastern and Western arts. He employed bold and passionate cursive brushwork, and combined it with the Abstract Expressionist approach to oil paint in his work. The result is a fiercely transcendent realm that evokes the Great Origin of the cosmos, and which marks the 1960s as the representative period of his artistic style. In 02.01.65, the golden bronze brilliance and intense brushstrokes perfectly illuminate the tremendous energy that stems from the artist's understanding, immersion and finally transcendence from his self. In recent years, Zao's works from this period have set auction records for the artist. It is testimony to how iconic and rare Zao's works from this period remain to this day.

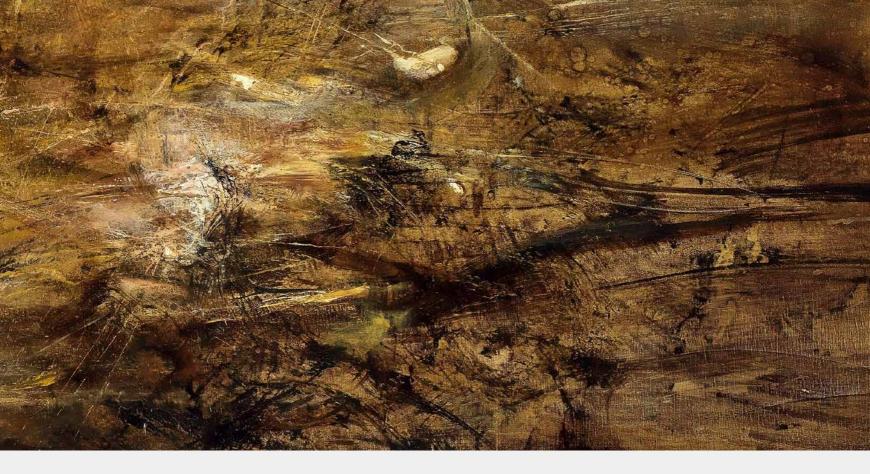
STRUGGLE WITH THE CANVAS

In 1957, Zao Wou-Ki travelled with Pierre Soulages to New York, Japan and Hong Kong. The trip was one of profound artistic enquiry, and it had a decisive influence on the development of his style. In the post-war era, Western artists set out to expand the frontiers of avant-garde abstract art. In the US, this new artistic movement was coined Abstract Expressionism. The artists sought to convey

expansive emotions and astounding visual impact through intense colours and grand composition. It left a deep impression on Zao who was visiting New York at the time. Zao later travelled to Japan, where he met members of the Bokujin Group including Yuichi Inoue, who had frequent artistic exchanges with the American Abstract Expressionists. This instilled into the works of the American artists an Eastern artistic concept that emphasises spontaneous motion and spiritual substance, where the physical gesture and emotional immersion throughout the creative process is considered an equally important part of the work.

Zao was deeply inspired by this convergence; he realised this Eastern aesthetics and expression was precisely the substance that the Western arts circle was exploring, and the perfect unison of the two was the key to self-transcendence. With the support from the Kootz Gallery in New York, Zao shifted his focus to painting on large-scale canvases, which led him to the artistic zenith of the Hurricane Period. The canvas of *02.01.65* is in fact larger than the largest standard canvas available in Paris at the time (No.120), and it required a custom order. It is an astonishing work that Zao created on an extra large-scale canvas after moving into his new studio. As he said, "Painting is a struggle between the canvas and me; a physical struggle. Especially with large formats, which allow more human gestures, a veritable projection." In *02.01.65*, the viewer sees the dynamic brushstrokes created by Zao's rapid movement that capture the stunning collision





of two forces. The work is a beautiful masterpiece created through the artist's physical struggle, and his self-transcendence that was propelled by creative revelation.

MANIFESTATION OF CALLIGRAPHY

In the East, calligraphy and painting shared the same origin. Zao Wou-Ki sought to express his inner feelings in the manner of Chinese literati painting, which was the ultimate ideal in his art. His abstract expression was shaped by his abandonment of the form of calligraphy and his embrace of its spirit. From the Chinese bone oracle script series onwards, Zao showed an immense interest in ancient Chinese scripts. In the 1960s, he gradually discarded the external form of scripts and turned to explore the eclectic variations in Chinese calligraphic brushwork, as he ventured into pure abstraction. In 02.01.65, flying cursive lines were created with forceful movements of the elbow, as the artist employed brushwork techniques such as pausing, scratching, turning and twisting, leaving intriguing textures and marks on the canvas. Compared to earlier works from the Hurricane Period, 02.01.65 features more intricate and subtle brushstrokes that weave an extremely complex spatial structure. Yet the painting resounds with a sense of carefreeness and an incredible momentum that brings to mind Huaisu's Autobiography.

Throughout the 1970s and 1980s, Zao gradually applied greater

restraint to his powerful brushstrokes, rendering them as a subtler presence in an ever-colourful oil paint backdrop. As a result, there are only a handful of Hurricane works in which intense calligraphic lines are the visually dominant elements. In the meantime, however, the mix of oil painting and ink techniques allowed Zao to go beyond traditional rigour and instil new possibilities into his work. While brushwork remains the crux of the creative act, the traditional Chinese concept of "ink is colour" not only manifests in the visual effects corresponding to the "black and white, density and lightness, dryness and dampness" of inks against a homogeneous golden bronze. Further, it embodies the deep, vivid rhythm of colour of ancient bronze ware, and encapsulates the majestic chaos of a primitive oriental civilisation in the composition.

INSIGHT FROM TRADITION

There is also a profound connection between Zao Wou-Ki's abstraction expression and classical Chinese painting. Upon closer look, the viewer sees an image emerge at the centre of *02.01.65*—a dragon soaring amidst the clouds and playing with a pearl from *Nine*

Top to bottom 由上至下:

Lot 46 Detail 局部

Chen Rong, *Nine Dragons*, 1244. The Museum of Fine Arts, Boston, USA. 南宋 陳容《 九龍圖 》 1244 年作 美國 波士頓 波士頓美術館





Xia Gui, *Talking with a Guest by a Pine Cliff*, Southern Song Dynasty. The National Palace Museum, Taipei, Taiwan. 南宋 夏圭《松厓客話圖》台灣 台北 國立宮博物院藏



Yuichi Inoue, *Ryu (Dragon)*, 1960. Christie's Hong Kong, 26 May 2018, Lot 77, sold for HKD 625,000.

Artwork: © Courtesy of artist estate

井上有一《龍》 1960 年作 佳士得香港 2018 年 5 月 26 日 編號 77 成交價: 625,000 港元

"I want to paint what cannot be seen: the breath of life, the wind, movement, the various forms life can take, the birth of colours, and the way they merge."

-excerpt from Zao Wou-Ki's Autoportrait

Dragons by Chen Rong. The image lends a powerful crux to the overall visual structure of the composition. For the top and bottom of the painting, Zao employed ink painting technique to treat oil paint, diffusing it with a great deal of turpentine to give a texture that is akin to that of water-based ink. The blurry, faint colours at the top and bottom of the composition evoke the empty space, ink wash and whirling mist that feature in landscape painting. The Southern Song painter Xia Gui, a master of landscape painting with marvellous use of empty space, might have been a major source of inspirations for Zao in terms of composition. He said, "[Oils] are not like ink-wash they don't spread that easily, so I actually spend much more time on these seemingly empty spaces than on the solid forms of my paintings. In Chinese painting, solid forms and empty spaces have a rhythm, constantly in motion as each pushes at the other, giving the pictorial space a wonderful balance between lightness and weight. This was an area where I really gained insights from our tradition." In fact, the emphasis on the rhythm of solid form and empty space is what drives the expansive, fascinating variations in classical Chinese landscape painting. Zao incorporated and refined this approach in his art. Through his free, spontaneous abstract expression, he expressed a classical ethereality through the colours and form of the entire space.

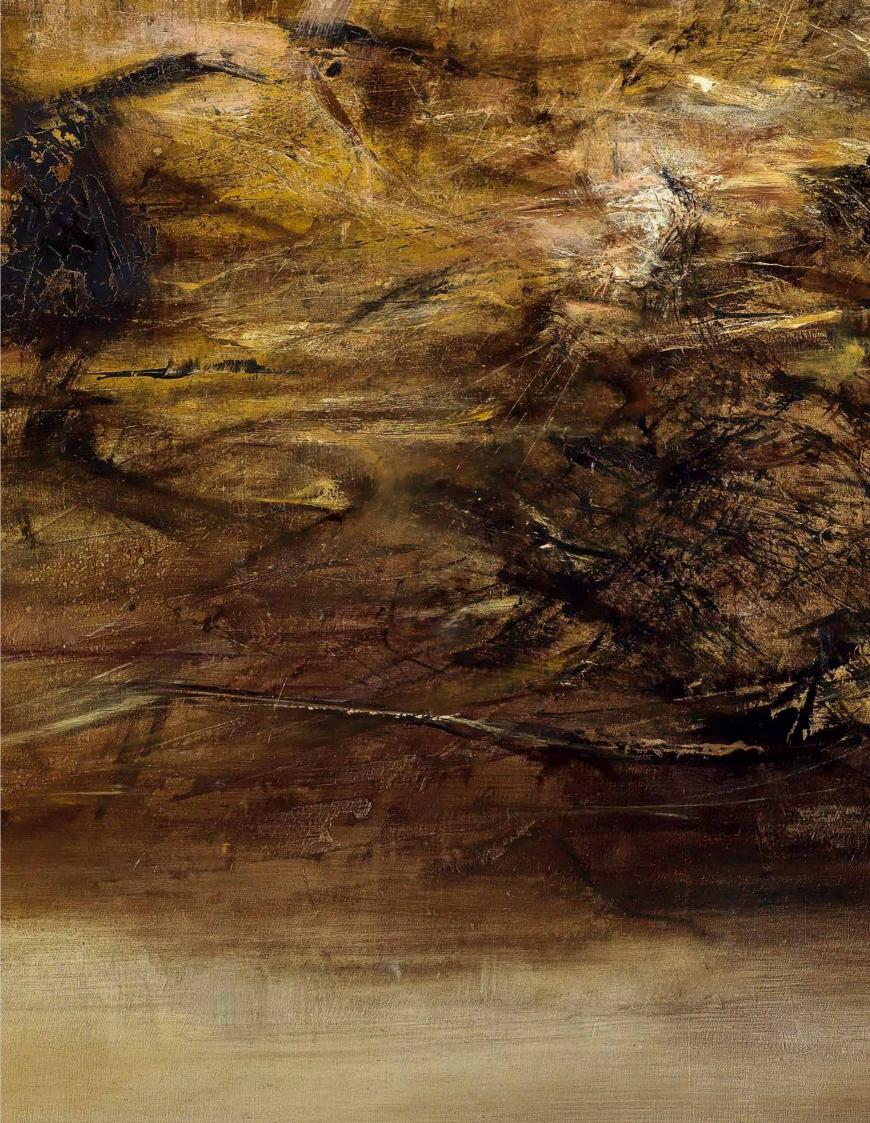
COLOUR IS LIGHT

Light has been a perennial theme in the history of Western art since the Renaissance. In the 16th century, Hieronymus Bosch painted the mysterious tunnel of light in *Ascent of the Blessed*. In the 18th century, William Turner's depiction of a pale dawn sky opened up a new path for Impressionism and Abstract Art that followed. As Zao Wou-Ki said, "Colour is light that can express a sense of space."

He had a keen understanding of how this kind of light source and empty space carry greater impact than the figurative; therefore, he introduced Western perspectives in revolutionising the classical Chinese painting tradition where light source was neglected. One can see echoes of William Turner's Fishermen at Sea in the treatment of light source in 02.01.65. Zao used a vibrant peach hue to highlight the dragon's eyes, which illuminates the light source as the focal point of the composition. The wash of light grey at the bottom left corner further accentuates the brightness of the light source. The composition is not only divided horizontally into the top, middle and bottom thirds, where the black lines radiate outward from around the white centre. It also features striking, ternary contrast of "light, shade, light" that extends outward from the centre, and which is complemented with subtle changes of colours. All this creates an incredible sense of depth and a distinct rhythm that translate into a dramatic, three-dimensional effect.

In the early 1950s, Zao Wou-Ki immersed himself in studying Western modern art, and he went on to explore and gain insights from tradition. He instilled Eastern artistic spirit and expression into daring, avant-garde abstract expression, which led him to the apex of his artistic career in the 1960s. It proved that he did not only merge the essence of Eastern and Western arts in his work, but also transcended the two and developed his own distinctive style. With its exceptional and extra-large scale canvas, nuanced composition of empty spaces and solid forms, astounding and powerful brushstrokes, delicate changes of colours, and its bold, three-dimensional effect, *02.01.65* is the undeniably a supreme masterpiece from the Hurricane Period.

138 Detail of the present lot 拍品局部▶



《02.01.65》完成於1965年,屬於趙無極創造能量最澎湃激昂的「狂草時期」重要力作之一。經過50年代末遊歷美、日、港,與各種新興藝術思潮激盪、反思後,趙無極完全融匯了東西方藝術精髓,以大膽鮮明、激情張揚的草書筆法,結合抽象表現主義的油彩運用,創造出猶如宇宙太初的風雲際會,使60年代成為其藝術風格的代表時期。此幅《02.01.65》以金銅色的光芒與濃烈的筆觸,完美呈現了藝術家在領略、融會進而超越自我後所迸發出的巨大能量;完成於同時期的作品於近年皆創下個人市場紀錄,說明此時期作品之經典及罕有。

與畫布之搏

1957 年,趙無極與皮耶·蘇拉吉 (Pierre Soulages) 結伴遊歷紐約、日本 和香港。這趟深具意義的藝術思辨之旅,對其風格發展非常關鍵。戰後,西 方藝術家們均嘗試開拓前衛抽象藝術的領域。在美國,這股新興藝術風潮被 稱為「抽象表現主義」(Abstract Expressionism),藝術家紛紛透過強烈 的色彩與宏大的構圖來傳遞豐富的情緒、震撼觀者的視覺,使身在紐約的趙 無極對他們的表現方式印象深刻。此後,趙無極造訪日本,結識了「墨人會」 (Bokujin Group) 的成員,他們包括井上有一(Yuichi Inoue)正與美國一 眾抽象表現主義藝術家積極交流,為之注入一種來自東方,強調即興動態與 精神內涵的藝術概念,將創作過程的姿態與情緒灌注視為與作品同樣重要的 一部分。深受啟發的趙無極發現,這樣的東方精神美學與表現方式,正是西 方藝壇正在摸索的內容,而將兩者完美融合將成為超越自我的關鍵。在紐約 庫茲畫廊 (The Kootz Gallery) 的強力支持下,趙無極開始專注在巨幅畫布 上釋放揮灑,創造「狂草時期」的藝術高峰。此幅《02.01.65》的畫布其實 已經超出當時在巴黎能買到的常規尺寸(120號),需要特別訂製,是趙無極 在搬入新的工作室後,以超大畫布完成的震撼之作。如同他自己所說:「繪 畫就是我與畫布之搏, 肉身之搏, 尤其在大尺寸畫布上, 得以施展更多身 體動態, 真正投射到作品中。」觀者從《02.01.65》中能看到趙無極以迅 疾俐落的動作所留下的豐富筆觸,呈現兩股力量衝突交會的震撼場面,是藝 術家以肉身拼搏後的美麗傑作,也是經過啟發之後超越自我的成果。

書法的自我展現

在東方,書寫和繪畫其實擁有共同的起源。趙無極選擇用中國文人畫的方式表達內心感受,是他藝術的最終理想;而捨書法之形並取其精神,則成為他的抽象表達方式。其實自甲骨文系列開始,趙無極就對中國古老文字有極大興趣,60年代時已逐漸捨棄文字的外貌,轉而探究書法筆勢的豐富變化,進入完全抽象的境界。在《02.01.65》中他以蒼勁的運肘力道刷寫出奔放飛



William Turner, Fishermen at Sea , 1796. Tate, London, United Kingdom. 威廉·透納《海上漁民》1796 年作 英國 倫敦 泰德美術館藏

舞的草書線條,以頓、刮、轉、扭等運筆在畫布上留下耐人尋味的肌理與痕跡。與往常的狂草時期作品相比,《02.01.65》之筆觸更為綿密細膩,編織出極其繁複的空間結構,但仍充滿如懷素《自敘帖》般的灑脫與氣勢。往後70至80年代,趙無極漸漸將其筆下的雄渾線條藏鋒於越發瑰麗的油彩背景中,使得強烈的書法線條佔視覺主導地位的「狂草」作品屈指可數,非常難得。但同時,油彩與水墨技巧的交互運用也使趙無極得以在傳統的講究外加入新的可能性;即以筆法為主導,將中國傳統「墨即是色」的概念,在單一性的金銅色調中,不僅表現出如書畫「黑、白,濃、淡,乾、濕」的豐富變化,更進一步融合了遠古銅器深邃豐富的色彩韻律,將原始東方文明的混沌洶湧之氣全盤表達於畫面之上。

傳統的啓示

此外,趙無極的抽象表現與中國古典繪畫亦有深厚淵源。細看《02.01.65》的畫面中央,一幅陳容《九龍圖》中遊龍戲珠、騰雲駕霧的形象躍然紙上,為整體視覺架構布下了具有張力的主幹。而畫面的頂層及底層,趙無極以水墨畫的方式來處理油彩,摻入更多松節油以溶解出接近水性顏料的質感,使朦朧的淡彩分布於畫面上下,呈現一種留白渲染、霧氣繚繞的山水畫效果。自古以這種留白山水聞名的南宋畫家夏圭,或許曾給趙無極在構圖上極大的啟發,他曾說:「油畫不像水墨那樣容易渲染,所以我在空的部分,比在實的部分下的功夫更多。中國畫裡虛實造成的節奏,一個推一個的不斷移動,使畫面輕重有致,在這點上傳統給了我很大的啓示。」其實,對畫面虛實與節奏的講究正是中國古典山水巧妙變幻的泉源,趙無極進一步吸納並提升了這樣的手法,透過自由無拘的抽象表達方式,以整個空間的色彩和形態表達古典的幽遠空靈。

色彩就是光線

自文藝復興以來,「光」一直是西方藝術史亙久不衰的主題,16 世紀波希 (Hieronymus Bosch) 曾經創作《升天》(Ascent of the Blessed) 中神秘 的光之隧道,到了 18 世紀威廉·透納 (William Turner) 筆下的朦朧天光,更為往後印象派及抽象藝術開闢了新的道路。趙無極曾說:「色彩就是光線,光能表達一種空間感。」他清楚這些光源與留白較具象的部分更充滿力量,因此他引進西方觀點,創新了中國古典繪畫忽略光源的傳統。從透納《海上漁民》(Fishermen at Sea) 中可見到與此幅《02.01.65》有異曲同工的光源處理方式,趙無極巧妙地以亮橘色高光畫龍點睛,點亮光源成為視覺中心,在左下方又悄然埋下一抹奼紫,更加襯托光源之明麗。由此,畫面不只被分割為上中下的水平佈局,黑色線條圍繞白色中心向外發散,更形成由內而外「明、暗、明」三段式的鮮明對比,配合細膩的色彩變化,創造空間深度與明暗節奏的戲劇性立體效果。

趙無極在 50 年代初積極學習西方現代藝術,到探索傳統、接受啟發,將來自東方的藝術精神與表現方式,揉入大膽前衛的抽象表現中,使他在 60 年代邁入了藝術生涯的高峰,代表他不僅僅能融會東西方藝術精髓,更超越兩者並創造出自我風格。這其中,此件《02.01.65》以其罕有的巨幅畫面、虛實有致的構圖、富震撼力的筆觸、細膩的用色變化以及鮮明的立體效果等各方面,作為「狂草時期」集大成之傑作是當之無愧。



47 ZAO WOU-KI 趙無極

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

21.04.64

signed in Chinese, signed 'ZAO' (lower right); signed, titled and dated 'ZAO WOU-Ki 21.4.64.' (on the reverse) oil on canvas 80.5 x 130 cm. (31¾ x 51½ in.)
Painted in 1964

HK\$28,000,000-38,000,000 *US\$3,600,000-4,900,000*

PROVENANCE

Galerie de France, Paris, France Collection of Mr Charles A. Wyman, New York, USA (acquired from the above in 1966)

Thence by descent from the above to the present owner

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

21.04.64

油彩 畫布 1964年作

款識:無極ZAO(右下); ZAO WOU-Ki 21.4.64.(畫背)

來源

法國 巴黎 Galerie de France 美國 紐約 Charles A. Wyman先生舊藏(於1966年 購自上述畫廊) 現由原藏者家屬收藏

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)



Mark Rothko, *Brown and Blacks in Reds*, 1957, Christie's New York, May 14 2003, Lot 35, sold for US\$ 6,727,500
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克·羅斯科《紅色背景中的棕色與黑色》1957 年作
佳士得紐約 2003 年 5 月 14 日 編號 35 成交價: 6,727,500 美元

"I spent ten years at full speed, the same at which I was driving a fast car"

- ZAO WOU-KI

「這十年我全速前進,就像駕駛一輛疾馳的跑車」

- 趙無極





Jackson Pollock, *Composition with Red Strokes*, 1950, Christie's New York, November 13 2018, Lot 17B, sold for US\$ 55,437,500

Artwork: © 2019 The Pollock-Krasner Foundation / Artists Rights Society

(ARS), New York 傑克遜·波洛克《紅色線條作品》 1950 年作 佳士得紐約 2018 年 11 月 13 日 編號 17B 成交價: 55,437,500 美元



Zao Wou-Ki, 29.01.64, 1964, Christie's Hong Kong, November 25 2017, Lot 24, sold for HK\$ 202,600,000

Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich 趙無極《29.01.64》 1964 年作 佳士得香港 2017 年 11 月 25 日 編號 24 成交價:202.600.000 港元

Bold in color and structure and masterfully executed, this work exemplifies the best qualities of Zao Wou-Ki's iconic Hurricane period. All at once triumphant, explosive and meticulous in its execution, *21.04.64* evokes the power of elemental energy and primeval forces.

In the eyes of Wassily Kandinsky, considered the father of abstract art, the color red, compared to the other primary colors yellow and blue, possesses a formidable power and is imbued with boiling tension. Red is associated with life, fire, blood, and passion, symbolizing the energetic forces that are regarded as fundamental elements of both nature and human civilization. Red was one of the first colors to appear in surviving examples of early art; in the caves of Altamira in Spain, bison and horses painted over 15,500 years ago are rendered in rich shades of red and black, achieved using natural ochre and charcoal pigments. In Ancient China, the Yangshao culture used ground cinnabar to decorate ceramic vessels, cover the walls and floors of interior spaces, and add symbolic power in the form of color to ritual ceremonies. In the European Middle Ages, red took on a religious dimension, evoking both the blood of Christ and the flames of Hell. Across all these cultures, red was associated with life, being not only the color of blood but also of fire, the element that most differentiates humankind from other species on Earth.

The 1960s were precisely the years of blood and fire in the life of Zao Wou-Ki. Passionately in love with his second wife May whom he had met in Hong Kong after his first trip to New York with Pierre and Colette Soulages, he also had to deal with her growing mental illness. His 1960s paintings crystallize a very turbulent time with simultaneous highly euphoric bliss and intermittent states of torment. This series of conflicting emotions along with an acquired artistic technical maturity would come as ingredients to nurture his inspiration. As Zao would recall the course of events during the 1960s in his autobiography published in 1988: "I spent ten years at full



Lot 47

speed, the same at which I was driving a fast car". Zao indeed drove a Porsche at that time, evidence of his eagerness for a fast-paced life.

21.04.64 is emblematic of this period. Against a bright red background, heavy charcoal-black brushstrokes dance energetically on the surface. The upper part is traversed by a large horizontal black band, securing the composition in a contained stability. Underneath, the lower area is dominated by sparse flying brushstrokes with a sense of speed that pulls the viewer's eye back and forth from left to right, in a furious rhythm. Long and short strokes mingle and overlap, bringing a dynamic fluidity to the stable horizontal composition underneath the balancing beam.

With each of the varied strokes he employs, Zao brings out greater contrasts in hues and techniques, producing dense visual rhythms between the areas of chapped strokes, spreading washes, thick impastos, and dry and wet paint. In his fine brushstrokes, with their twists and turns, a variety of melodic rhythms and visual tensions form. Behind the web of interwoven splashes and lines, a sense of thriving pulsating energy hides beneath the surface. Strokes in oil pigments both collide and echo each other, full of visual agitation, creating a great impression of depth. The loosely applied coat of crimson red across the canvas reveal the beige-colored background in some areas, adding an extra layer of depth with very minimal means.

Similarly, in the Chinese aesthetic of landscape painting, a great deal of simplicity lies behind the techniques and concepts where the sole use of black ink on a plain surface can produce a broad spectrum of visual effects. The command of brushwork is of central importance in that tradition. The six variations of "black, white, thick, thin, dry, wet"

that offer black ink when mastered after years of practice, can create infinite pictorial possibilities. Zao Wou-Ki already had a skilled grasp of this tradition. He reflected it in his work not merely in the choice of pigments from a narrow range of colors, but also in his great range of brushwork techniques. 21.04.64 calls to mind cursive script calligraphy, such as Chen Chun's Seven Character Poems written in the early 16th century, in which the calligraphic lines unfold freely with a dramatic sense of abandon. Energy flows energetically from the body, through the brush and onto the surface, transforming it into infinite space.

At the same time, on several trips to New York during the late 1950s, Zao Wou- Ki began to appreciate the ideas behind American Abstract Expressionism and Action Painting. His assessment was as follows: "Their paintings are full of freedom, freshness, and rude energy. I like that rude energy, and the way they spray their pigments across the canvas". Inspired by Jackson Pollock's groundbreaking works, Zao acquired a sense of freedom to challenge tradition. His style also gained a new energy, evolving to incorporate sweeping brushstrokes, greater use of impasto, and a broad gestural expression.

The year 1964 comes as the peak of the artist's achievement in his search for an absolute abstraction capable of expressing inner experience. With his intimate knowledge of calligraphy, acquired since his childhood, Zao developed a pictorial technique deeply rooted in Chinese tradition. The dynamics of his brush, the pulse of his thoughts, and his mood as a painter echo and resound through the painting as he borrows calligraphy's energetic motions and the spirit of Abstract Expressionism and perfectly reconciles East and West.

此幅代表趙無極標誌性風暴系列之至臻典范佳構,以精妙純熟的技法,採用 大膽熱烈的用色與構圖。兼具狂放激昂、爆發性與精緻細膩於一體,作品 《21.04.64》中攪動著宇宙之能量,翻湧起洪荒之生機。

在抽象藝術奠基者瓦西里·康定斯基眼中,紅色,與其他兩個原色黃色和藍色相較,蘊藏更為震懾澎湃的強大力量,其中激盪著熾熱沸騰的張力。紅色代表生命、火焰、血以及激情,象徵構建起自然與人類文明最基本的元素一豐沛的生命力。紅色也出現在已知的人類早期藝術形式中:在西班牙阿爾塔米拉洞窟內,15,500年前所繪製的岩畫中,野牛和馬群就是使用天然赭石與木炭為顏料調配出豐富的紅黑色調摹畫而成。在遠古中國,仰韶文化則將辰砂礦石研磨成粉,裝飾陶製器皿,塗抹室內的牆壁和地板,並在宗教儀軌中賦予硃砂紅特殊的神性力量。在中世紀歐洲,紅色被提升至宗教維度以召喚基督之血與地獄之火。在這些文化中,紅色與生命緊密相連,不僅是血的顏色更代表了將人類與地球其他物種相區別的基本元素之一,火焰。

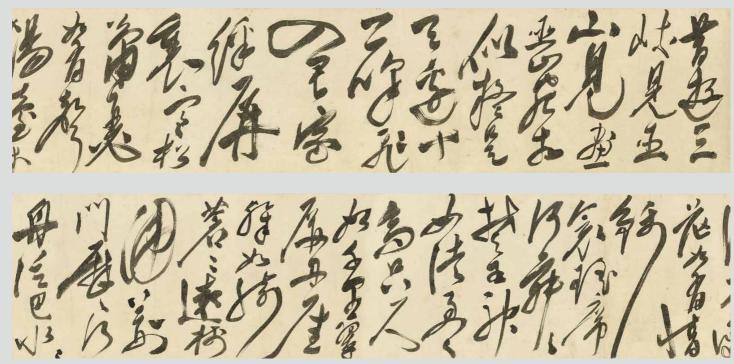
二十世紀六十年代,於趙無極的人生而言,正是飽蘸血與火的十年。在他與皮爾埃、柯萊特·蘇拉熱的首次紐約之行結束後,趙無極與第二任妻子陳美琴在香港初識並迅速墜入愛河。期間他也需兼顧美琴不斷惡化的精神狀態。趙無極六十年代的作品便是這段充滿甜蜜狂喜間以及痛苦折磨的激情歲月的情感結晶。這一系列的矛盾與衝突情緒,連同業已爐火純青的技法,均為其靈感的爆發提供了滋養與助力。趙無極曾在其一九八八年出版的自傳當中提到六十年代的這段日子:「這十年我全速前進,就像駕駛一輛疾馳的跑車」。趙無極彼時的座駕剛好是一輛保時捷跑車,也印證了他對更高速人生的追求與渴望。

《21.04.64》正是趙無極這一時期的卓絕佳構。鮮紅背景上濃重的炭黑色線條翩遷飛舞。畫面上半部一道厚重的黑色條帶橫貫而過,確保了整體構圖的內斂穩定。下半部凌厲蕭疏的線條流轉紛飛,細膩的筆觸以激昂的韻律高速遊走於畫布之上,左右往復牽引著觀者的視線。長短線條交織重疊,在平衡

畫面重心的黑色橫線之下,為平穩的水平構圖注入流動的生機。趙無極以豐富的色調、詭譎的技法凸顯線與線之間的反差,在皸裂的線條、瀰漫的暈染、厚重的顏料堆積與乾濕畫法之間譜寫濃烈的視覺律動。其細膩的筆觸在迂迴曲折中激盪優婉的旋律與視覺張力。在潑灑與線條交織而成的網絡背後,一股噴薄而出的能量脈息潛藏在畫布之下。油畫顏料相互碰撞而又呼應附和,充滿了視覺躁動,營造出強烈的立體感。以寥寥數筆鋪就的一層濃郁緋紅下,局部透出米黃的底色,藝術家以極簡的方式加強了色彩的漸層與深度。類似地,在中國山水畫的美學概念與技法理論中,也是以渾然簡樸為本質,僅以墨色即可在平面上創造出豐富多姿的視覺效果。而筆法的控制則是其傳統的核心要旨。正所謂「墨分六彩」,黑、白、濃、淡、幹、濕,需歷經數年磨練而得其意,之後方能幻化萬千。趙無極自幼研習傳統水墨。其作品中簡單純一的用色,以及氣象萬千的運筆技法,都無不反映藝術家對傳統的繼承。《21.04.64》彷若十六世紀明代法書大家陳淳揮就的典藏之作《七言詩軸》。其線條以恣意狂放之勢,暢快淋漓地遊走於紙上。將體內流動的能量凝聚至筆端,落在紙面,化為無限宇宙。

二十世紀五十年代末,在幾次紐約之旅後,趙無極開始對美國抽象表現主義與行為繪畫之藝術理念頗為欣賞。他曾評論道:「他們的繪畫自由坦率、充滿新鮮感且蘊藏一股原始的能量。我喜歡這股洪荒之力,以及他們將顏料潑灑飛濺到畫布上的繪畫方式」。受到傑克遜·波洛克別開生面的繪畫作品的啟發,趙無極得以用更自由的思維挑戰傳統。其風格也汲取了新的能量,將多種技法融合統一,以厚塗畫法增強肌理結構,豐富了敏感細膩筆觸的表現力。

一九六四年,趙無極在追尋純粹抽象主義以達觀照內心之境的探索中已登峰 造極。仰賴其自幼研習而掌握的深厚書法功底,趙無極創造出深深植根於中 國傳統文化的繪畫技法。借鑒書法繾綣抒情之筆法與抽象表現主義之自由精 神,完美協調東西方意韻,使其生動的筆觸,思緒的脈動,情感的曲折融而 為一,激盪迴響在其不朽之作中。



Chen Chun, Seven-Character Poems in Running-Cursive Script, Christie's Hong Kong, November 27 2017, Lot 966, sold for HK\$ 8,260,000 陳淳《七言行草詩軸》佳士得香港 2017 年 11 月 27 日 編號 966 成交價:8,260,000 港元



48 ZAO WOU-KI 趙無極

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

Nu couché (Reclining Nude)

signed in Chinese and signed 'ZAO' (lower right); signed, titled and dated 'ZAO WOU-KI nu couché Août 1952' (on the reverse)

oil on canvas

54 x 81.4 cm (211/4 x 32 in.)

Painted in 1952

HK\$20,000,000-25,000,000 *US\$2,600,000-3,200,000*

PROVENANCE

Galerie Pierre Loeb, Paris, France Florence and S. Brooks Barron, Detroit, USA Anon. Sale, Christie's Hong Kong, 26 May 2012, lot 2005 Acquired from the above sale by the current owner

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

仰臥的裸女

油彩 畫布

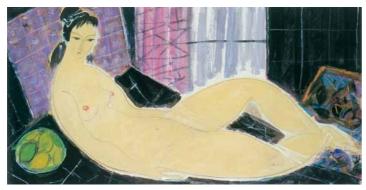
1952年作

款識:無極 ZAO (右下); ZAO WOU-KI nu couché Août 1952 (畫背)

來源

法國 巴黎 Pierre Loeb畫廊 美國 底特律 弗洛倫斯與S·布魯克斯·巴朗舊藏 佳士得 香港 2012年5月26日 編號 2005 現藏者購自上述拍賣

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

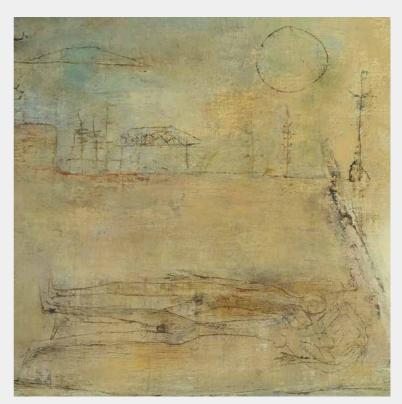


Lin Fengmian, *Nude*, 1989 林風眠《裸女》1989 年作





Zao Wou-Ki, *Nu sous l'arbre*, 1949. Private Collection. Artwork: © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich 趙無極《樹下的裸女》1949 年作 私人收藏



Lot 37 Detail 局部

In 1948, Zao Wou-Ki moved to Paris, which marked the beginning of the evolution of his artistic style. He travelled extensively around Europe, visiting countless museums and galleries in countries such as France, Italy and Spain, where he saw firsthand the works of Modernist masters including Picasso, Matisse and Paul Klee. Profoundly inspired by the exposure, Zao broke away from the Expressionist style that he had devoted himself to during his years at the Hangzhou Academy of Arts (today known as the China Academy of Art), and shifted towards exploring solid and void spaces and the interplay of colour in his work. It was a quest that would shape his unique language of abstract art over time.

ZAO'S FEMALE NUDE: THE NON-ARCHETYPAL ARCHETYPE

Nu couché (Reclining Nude) is a portrait from the period when Zao Wou-Ki had just begun to establish his style. The human figure is a subject that Zao rarely touched upon in his later work, and it is only present in his paintings from the early 1950s. In Zao's paintings from that period, the human figure usually appears as one of the elements of the composition, and it is rendered in a few sparse brushstrokes. Among those works, there are only a handful of paintings like Nu couché (Reclining Nude) in which the human figure is the main subject. Created in 1952, the painting is the only known work of by Zao that features a female nude figure reclining on the side, which makes it a work of historical significance in the study of Zao's stylistic transition.

The female nude is a perennial theme throughout the history of Western art. After the Renaissance, the theme took on new artistic manifestations as influenced by Humanism; female nude was no longer simply a portrayal of the subject, but it represented an ode to and the desire for human beauty. A notable example is *Sleeping*

Venus by the 16th century Renaissance master Giorgione; it depicts Venus, the Roman goddess of love, laying nude in a slumber. With her voluptuous figure and serene expression, the Venus in this painting encapsulates the longing for and the ideal of beauty during the classical era. After this shift in the artistic conception of the theme, a multitude of famous artworks featuring the female nude followed. The female nude drawing also became a foundational element of figure study in Western painting, and an essential subject of representation in the training in Western painting for most artists.

During the first half of the 20th century, Western artistic influences began to take hold in the East. Meanwhile, Chinese artists living in Europe took up training in nude drawing, which for them was a bold new attempt. Traditional Chinese painting had always revolved around the idea of "Tao follows the law of nature". Apart from portraits, the human figure rarely featured as the main subject in traditional paintings. The female nude only appeared in the most popular and vulgar erotic paintings, and it had no place in what was considered fine art. The shift elicited different responses from Chinese painters of the time: some approached the female nude as an exercise in painting techniques, while others introduced it as a subject of representation in their work and sought to portray it with their own language of painting. Lin Fengmian, who was a mentor of Zao Wou-Ki, employed the colour and ink of traditional Chinese painting to depict the female nude. Illuminated against layered washes of heavy colours, the female nude figure in his painting appears alluringly languid and intimate without any hints of tawdriness.

In his early days in France, Zao Wou-Ki also received guidance from the French painter Othon Friesz on his nude paintings. It marked a step further in Zao's stylistic transition, as he had developed an incredible command of Western painting techniques during his

time in China. While the artist had yet to establish his personal style, his studies from this period already embody the traditional essence of Western art. In his 1949 work, *Nu sous l'arbre (Nude under the Tree)*, a voluptuous woman reclines in a blue sofa at the bottom left corner, leaning against an evergreen tree behind her back. On the left of the composition is a section of a red drape. Be it the image of the subject, the combination of colours or the spatial relationship, the painting reveals a strict adherence to and an impeccable grasp of the traditional rules of Western painting.

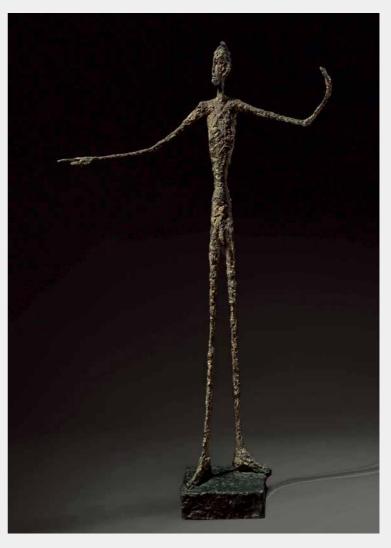
Yet it was only three years later when Zao Wou-Ki created Nu couché (Reclining Nude) and presented a distinctly new interpretation of the traditional theme of the female nude. In the painting, a nude woman lies in an abstract space with her arms wrapped around her head, relaxing her outstretched body. With her legs slightly open, her genitals are exposed at the centre of the composition. In contrast to other female nude paintings, Nu couché (Reclining Nude) is devoid of sexual overtones of the traditional female nude. The female body with a curvaceous figure and delicate skin in earlier paintings is transformed through Zao's brushstrokes; the details of the human body have been rendered abstract, and turned into a symbol of metaphoric meaning. The human form resounds with touches of crudeness as if it longed to return to the primeval. Against large blocks of bright yellow, the nude woman is bathed in a sacred light that envelops her in a serene and gentle aura. Her breasts and belly, which are illuminated in the lightest spots of the composition, and her plump genitals seem to hint at a philosophical metaphor. It brings to mind the worship of the "Mysterious Mother" in Tao Te Ching by Laozi: "The mystery of all mysteries, the gate to all marvels", a kind of mother worship that is steeped in mysticism.

Two years before this work was created, Zao Wou-Ki made his first foray into the study of printmaking technique. Deeply inspired by the artistic expression, he transferred the texture of lines and strokes on etchings onto the canvas, and discarded the "flat wash" technique with the brush for "etching" with the base of the brush. It is precisely this brushwork that instils the primeval and crude touches into the female nude figure in this painting. With the blurry contour lines, the muscle and skin of the human figure merge with the heavy and bright yellow backdrop. This places the human figure in the alternation between the "void form" and the "solid colour". Besides the metaphor embodied in the human subject, one can see in the work hints of "the mutual arising between void and solid" and "the great form has no shape", which are key concepts that Zao embraced and instilled in his paintings throughout his life.

Born into a family of royal descendants from the Song dynasty and prominent collectors, Zao Wou-Ki was deeply influenced by the perspectives of Chinese literati aesthetics from a young age. In Nu couché (Reclining Nude), however, we see Zao's use of an innovative artistic language to defy the notion of "excluding the mundane from the painting" in the choice of theme in the literati tradition. In a daring move, he introduced the "female nude"—a purely Western theme that is often imbued with an erotic aesthetics—into a Chinese literati-style composition by encapsulating it in a pure experience of colour and brush. In subverting the Chinese literati aesthetics, the work also opens up new possibilities for the theme of the "female nude" on a more profound level. As an extremely rare work of portrait the artist created before his shift towards pure abstraction, Nu couché (Reclining Nude) perfectly captures Zao's effort in breaking down the confines of traditional painting, and it is powerful testimony to his artistic exploration at that point in time.

"What's revealed is concealed; what's about to break continues to flow. The lines run with complete spontaneity, and trace the pulsations of imagination."

- Henri Michaux on Zao Wou-Ki



Alberto Giacometti, *L'homme au doigt* , Christie's New York, 11 May 2015, lot 29A, sold for USD 141,285,000 Artwork: © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

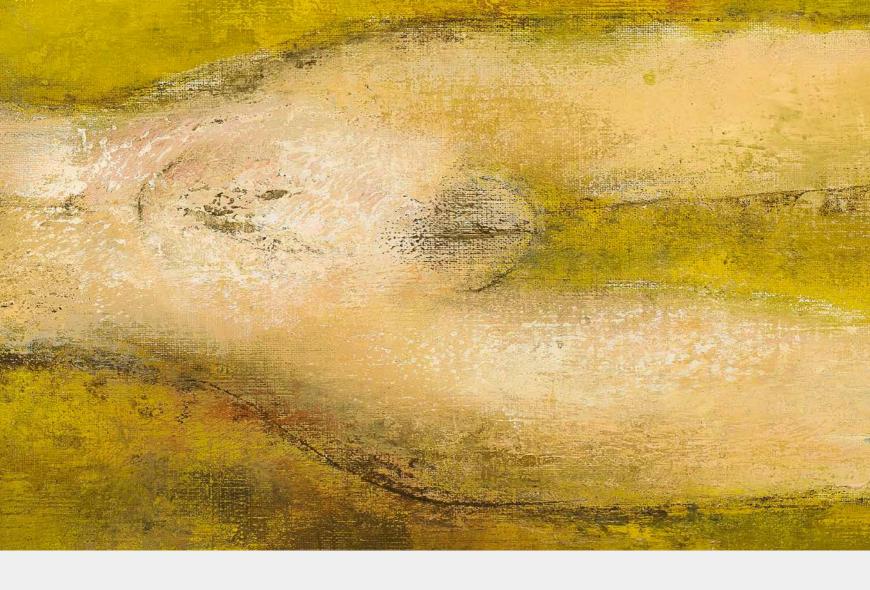
賈克梅蒂 《 L'homme au doigt 》 佳士得 紐約 2015 年 5 月 11 日 拍品編號 29A 成交價:141,285,000 美元



Lot 48 Detail



Giorgione, *Sleeping Venus*, 1510. Old Masters Gallery, Dresden, Germany. 喬爾喬內 《 沉睡的維納斯 》 1510 年作 德國 德累斯頓 歷代大師畫廊



1948 年,趙無極移居巴黎,由此踏上了其個人藝術風格的嬗變之路。初到歐洲的他四處游歷,足跡遍布法國、意大利、西班牙等地的博物館美術館,得以親見畢卡索、馬蒂斯、保羅·克利等現代主義大家的作品,深受啟發,自此不再拘泥於杭州美專時所專注的表現主義繪畫風格,轉而投入對虛實空間與色彩關係的探索實踐,逐漸形成風格獨具的抽象藝術語言。

趙氏裸女: 非典型的典型

《仰臥的裸女》是趙無極個人風格初成時期的一幅人像作品。縱觀趙無極風格成型後的藝術創作,畫中包含具像人物的少之又少,僅在五十年代早期有所呈現。而在那時的趙畫當中,人物通常也只是畫面組成中的一個元素,常用寥寥數筆勾勒而成,似《仰臥的裸女》這樣以人物作為畫面主體的作品屈指可數。是幅作品創作於1952年,是目前已知趙畫中唯一一件側躺裸女像,對研究趙無極的藝術變化無疑具有重要的史料價值。

棵女可謂是貫穿整個西方藝術史的經典題材。尤其文藝復興之後,受人本主義影響,裸女不僅是單純的人物再現,更被用於對人類之美的歌頌與訴求:如16世紀初文藝復興藝術大師喬爾喬內創作的《沉睡的維納斯》,描繪了羅馬時期愛神維納斯赤裸沉睡的情景,畫中的維納斯體態豐腴、神情安詳,承載了古典時期人們對美的希冀與理想。此後,裸女題材的名作不斷問世,裸女寫生亦成了西洋畫形體習作中的基礎,是大部分藝術家在接受西畫訓練時難以繞開的一個表現主題。

20世紀上半葉,西風東漸,旅歐的一眾華人藝術家紛紛接受裸體寫生訓練。這對他們而言,是嶄新的嘗試——中國繪畫傳統一向講究「道法自然」,除肖像畫之外,人物很少作為主體出現在傳統繪畫當中,裸女更是僅在最通俗、最底層的春宮圖中才會出現,從未登上過藝術的大雅之堂。對此,中國畫家們態度各異:有的僅借裸女研磨繪畫技巧,有的則將之納入表現對像,致力於用自己的繪畫語言進行表達,如趙無極的恩師林風眠,以傳統中畫的彩墨為媒材來表現裸女,在重彩的層疊渲染下,畫中的赤裸女性明媚慵懶,親密而不艷俗。

初抵法時趙無極亦接受了法國畫家奧東·菲里斯的裸體畫指點,加之在中國時即已習得精湛的西畫技法,雖然尚未確立個人風格,其習作卻已頗具西方傳統意蘊: 如在1949年所作《樹下的裸女》中,一位體態豐盈的女子倚坐在左下角藍色沙發之中,背靠一株長春樹,左側畫面露出紅色窗簾一角;畫中無論人物造型、色彩搭配或是空間關系的處理都嚴格遵循西方傳統畫法,純熟自然。

僅僅三年之後,趙無極創作的《仰臥的裸女》, 卻對裸女這一傳統題材進行了全新的詮釋——畫中一位裸女躺臥於抽象空間之中,手臂環繞腦後,體態舒展,雙腿微張,私處袒露於畫面正中。有別於其它的裸女畫,《仰臥的裸女》全然沒有昔日裸女的肉欲感覺,舊時體態豐腴、皮膚細膩的女性胴體在此刻無極筆下,卻被抽象了人體細節,成為一種帶有隱喻性的符號。人體造型充滿稚拙,似慾回歸原始。大塊的明黃色讓裸女沐浴在聖潔的光芒之下,顯得恬靜而柔和。處於畫面最亮色的雙乳、小腹,以及豐滿的私處,似乎是在傳達著某種哲學隱喻,讓人不禁聯想到老子《道德經》中對「玄牝」的崇拜:「玄之又玄,眾妙之門」,一種帶有神秘色彩的母性崇拜。

在作品創作的兩年前,趙無極首次學習接觸了版畫技術,深受影響的他將蝕刻版畫的筆觸轉用到畫布之上,選擇用筆根「刻畫」來代替筆刷「平塗」,畫中裸女原始的稚拙感正是由如斯筆觸得來。在模糊的輪廓線條處理下,人物的肌理與明黃色的厚重背景亦恰如其分地融為一體,人物被置於「形虛」與「色實」的轉換之中。除人物自身的隱喻之外,「虛實相生」、「大象無形」等伴隨趙無極一生的重要繪畫觀念也已初見端倪。

趙無極出身宋代皇族後裔,在收藏世家長大,從小深受中國文人美學觀點影響。《仰臥的裸女》卻讓我們見證了趙無極用創造性的藝術語言,突破文人傳統「風俗不入畫」的題材藩籬,大膽地將「裸女」這個常帶情慾美感的純西方表現主題,以一種純粹的筆墨經驗介紹到中國文人畫式的構圖之中,徹底顛覆了傳統中國文人美學概念的同時,也造就了「裸女」題材更深層次的可能性。作為藝術家轉型純抽象前的一幅極其罕見的人物作品,《仰臥的裸女》完美展現了趙無極為突破傳統繪畫所作的努力,成為彼時趙氏藝術探索的力證。

49 CHU TEH-CHUN 朱德群

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

Stability

signed and dated 'Chu Teh-Chun 93.', signed in Chinese (lower right)

oil on canvas

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

Painted in 1993

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

US\$900,000-1,200,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 28 May 2006, Lot 185

Acquired at the above sale by the present owner

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

EXHIBITED

Beijing, China, National Art Museum of China, Chu Teh-Chun Un trait d'union entre la France et la Chine, May - June 1997.

This exhibition later travelled to Taipei, Taiwan, Taipei Fine Arts Museum, Exposition de Chu Teh-Chun Peinture recents 1985-1996 Extras des Profondeurs, 1997, Kaohsiung, Taiwan, Kaohsiung Fine Arts Museum, 1997.

Shanghai, China, Shanghai Museum, Chu Teh-Chun, September - November 2000.

Hong Kong, The Hong Kong University Museum and Art Gallery, Chu Teh-Chun and His Universe, May - June 2004.

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

Taipei, Taiwan, National Museum of History, Chu Teh-Chun 88 Retrospective, September - November 2008.

LITERATURE

Philippe Monsel, Cercle d' Art Publications, Chu Teh-Chun, Paris, France, 1993 (illustrated, p. 212-213).

Gilbert Erouart and Michel Noel, Le Loup de Gouttiere inc, Signes Premiers, Quebec, Canada, 1994 (illustrated, p. 55).

Taipei Fine Arts Museum, Exposition de Chu Teh-Chun Peinture recentes 1985-1996, exh. cat., Taipei, Taiwan, 1997 (illustrated, p.70-71).

Beijing, National Art Museum of China, Chu Teh-Chun—Un trait d'union entre la France et la Chine, exh. cat., Beijing, China, 1997 (illustrated, p. 32).

Liao Qiong-Fang, Artist Publishing Co., Overseas Chinese Fine Arts Series II: Chu Teh-Chun, Taipei, Taiwan, 1999 (illustrated, p. 259).

Shanghai Museum, Chu Teh-Chun, exh. cat., Shanghai, China, 2000 (illustrated, p.60-61).

Geraldine Pfeffer-Levy (ed.), Galerie Enrico Navarra, Chu Teh-Chun, Paris, France, 2000 (illustrated, p.177).

The Hong Kong University Museum and Art Gallery, Chu Teh-Chun and His Universe, exh. cat., Hong Kong, 2004 (illustrated, p.9-10).

The Ueno Royal Museum, Solo Exhibition of Chu Teh-Chun, exh. cat., Tokyo, Japan, 2007 (illustrated, p. 272).

National Museum of History & Thin Chang Corporation, Chu Teh-Chun 88 Retrospective, exh. cat., Taipei, Taiwan, 2008 (illustrated, p. 160).

穩

油彩 畫布

1993年作

款識:朱德群 Chu Teh-Chun 93. (右下)

來源

佳士得 香港 2006年5月28日 編號185

現藏者購自上述拍賣

此作品已經日內瓦朱德群基金會鑑定

展譼

1997年5月-6月「朱德群近作展1985-1996」中國美術館 北京 中國 這個展覽還在以下地點展出 台北 台北市立美術館 1997年 高雄 高雄市立美術館 1997年

2000年9月-11月「朱德群畫展」上海博物館 上海 中國 2004年5月-6月「物我兩忘:朱德群繪畫」香港大學美術 博物館 香港

2007年6月-7月「朱德群展」上野之森美術館 東京 日本 2008年9月-11月「朱德群88回顧展」國立歷史博物館 台北 台灣

文獻

1993年《朱德群》Philippe Monsel著 藝術圈出版社 巴黎 法國 (圖版,第212-213頁)

1994年《Signes Premiers》Gilbert Erouart and Michel Noel著 Le Loup de Gouttiere inc出版 魁北克 加拿大 (圖版,第55頁)

1997年《朱德群近作展1985-1996》展覽圖錄 台北市立美術館台北 台灣 (圖版,第70-71頁)

1997年《朱德群近作展1985-1996》展覽圖錄中國美術館 北京中國(圖版,第32頁)

1999年《華裔美術選集 II: 朱德群》廖瓊芳著 藝術家出版社台北台灣 (圖版,第259頁)

2000年《朱德群畫展》展覽圖錄 上海博物館 上海 中國(圖版,第60-61頁)

2000年《朱德群》Geraldine Pfeffer-Levy編輯 納法瑞畫廊 巴黎 法國 (圖版,第177頁)

2004年《物我兩忘: 朱德群繪畫 》展覽圖錄 香港大學美術博物館 香港 (圖版,第9-10頁)

2007年《 大象無形朱德群展 》展覽圖錄 上野之森美術館 東京日本 (圖版,第272頁)

2008年《朱德群88回顧展》 展覽圖錄 國立歷史博物館 台北台灣 (圖版,第160頁)





Lot 49



Chu Teh-Chun, *Crépuscule sur la Ville,* 1956. Private Collection Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris 朱德群《暮色下的城市》1956 年作 私人收藏

MONUMENTAL FORMATS

In 1990, Chu Teh-Chun moved to a larger studio in Vitry-sur-Seine, just outside of Paris. Now able to work in a high-ceiling studio surrounded by large windows allowing natural light to take over as main source of lighting, the artist gradually moved away from his snow series to explore with large formats. Working on vast surfaces helps him push the boundaries of his language and exploration. As his support grew bigger, so did his material: he used wide and supple brushes, which provide a multitude of options to work with colour depth and composition.

Among his large formats from the 1990s, *Stability* figures among a specific series. During that decade, fewer than ten were painted in square format measuring two by two metres. Published multiple times, *Stability* is the most beautiful, where the powerful contrast of large strokes of light emerging from obscurity illustrates the artist's creation of a new language. He began to shift towards inner explorations, which the artist described as "roaming among my memories." Spiritually he travelled far and wide, freely portraying the inner scenery he envisioned, and thus produced this series of works. French art critic Jean-Francois Chabrun once described Chu Teh-Chun as a "20th century Song Dynasty painter", praising him for integrating creative spirits of Western abstract art with traditional Chinese landscape compositions and poetic portrayals of time and space.

QUEST FOR LIGHT

In order to capture the fast-changing and fluid light, Chu created a translucent paint that rendered an ethereal brushstroke. Oil paint has never before been so feathery and impalpable. Coloured masses are light and tender, almost as if they were washes of ink on rice paper, dancing along the rhythm created by refractions of light. Thin and translucent paint surrounds the denser masses, with light interlacing and reflecting, in a rendering close to Song Dynasty painter Fan Kuan. Imageries floating down, circulating, wandering around, we see through clouds the real, the fabled, the discernible and the intangible.

In 1990, Chu Teh-Chun and his wife Chu Ching-Chao travelled to Venice in Italy. Chu had had first revelation in 1956 when he discovered Nicolas de Staël's work during a retrospective at the Paris Museum of Modern Art, setting up a path toward abstraction. He realised he could express the essence of his vision through abstract blocks of colour. His trip to Venice however exposed him to Italian masters Tintoretto, Titien, Giorgione, Carpaccio, Veronese. Our painting *Stability* directly draws from Chu's study of Renaissance practice of chiaroscuro.

DRAMATIC COMPOSITION

At the beginning of the 1990s, Chu was deeply affected by geopolitical events of the time, in particular the Gulf War. His painting *Light Beyond Plagues* was the first of the series to reflect on his feeling and reaction to dark and violent events of the world. The emergence of light provides a glimpse of *hope*, which is expressed in his painting Hope painted in 1991. *Stability* was painted two years later, and seemingly conveys Chu's interpretation of the situation. In this context, the title of the painting becomes an important component of the artist's work. Allying poetry and painting, as is the tradition in Chinese literati tradition, the subtle multitude of colours, the depth of field, and the energy of the brush stroke help define *Stability* as an essential masterpiece in Chu Teh-Chun's body of work.

As Chu's work reached a high level of maturity in the 1990s, so does his international recognition. By this time, he had travelled back to Asia, and started to exhibit regularly in Asia, following his first important retrospective in 1987 in Taiwan. *Stability* travelled to Canada for an exhibition on Riopelle, Kijno and Chu. These three artists all had a different approach to the influence of their original background in their work once they had been exposed to the Parisian art scene. *Stability* epitomizes Chu's ability to grow stronger from his initial cultural and artistic training to explore in his own way the essence of nature.

大尺幅作品

1990年,朱德群將畫室遷至巴黎郊外塞納河畔的維特里一處更大的空間,建築四周環繞巨大的玻璃窗,為畫室提供了充足的自然光線。藝術家此時逐漸從之前的雪景系列轉向繪製更大尺幅的作品,寬大的畫布更激發了他進一步拓展自己的視覺語彙與技法探索。巨大的畫布需要配以相應的畫材:他選擇了寬大柔軟的排筆,為其作品增添了複雜無窮的色彩深度與幻化多姿的構圖。

在其 20 世紀 90 年代的大尺幅作品中,《 穩 》正是其中一個特殊系列的至臻 佳作。在這十年當中,2 米乘以 2 米的作品僅僅不到十件。而《 穩 》不僅多 次出版,又是其中最具美感的一幅。畫面中寬大筆觸描繪的巨大光柱從一片 混沌朦朧之中穿透而出,正是藝術家所創造的全新視覺語彙。他開始將表達 的主題轉向對內在的探索,如同他自己所形容的: 好似「徜徉在記憶的走廊」。 伴隨內心無遠弗屆的精神之旅,藝術家將心中的風景恣意地呈現在畫布之上, 創作了該系列作品。法國藝術評論家讓 · 弗朗索瓦 · 查布倫曾盛讚朱德群為 完美融合了西方抽象藝術的創造性精髓與傳統中國山水畫構圖與空間詩意表 達的「二十世紀宋代畫家」。

探索光的表達

為了捕捉稍縱即逝的光的流轉,朱德群創造了一種半透明的顏料,且輔以輕盈的筆觸,使得油畫顏料呈現出前所未有的羽毛般縹緲無形的視覺效果。畫面中的色塊顯得輕柔潤澤,正彷彿水墨點染於宣紙之上的質感,隨著畫中光線折射流動的韻律舞動跳躍。細小的半透明顏料包裹著深沉的色塊,在光線的交錯折射下,營造出一派宋代大師范寬的詩意。自然的意像在畫面中傾瀉、流淌、蜿蜒低徊,於朦朧雲霧中難辨虛實的掩映。

1990年,朱德群與妻子董景昭遊歷意大利威尼斯。朱德群曾在 1956 年巴黎 現代美術館舉辦的一次回顧展上首次接觸尼古拉·德·斯塔埃爾的作品,並 深受感動,繼而開始了他對抽象繪畫的探索。他意識到可以透過抽象的色塊表達眼前具象世界的本質,而此次威尼斯之旅又讓他接觸到意大利古典大師們,如丁托列托、提香、喬爾喬涅、卡巴喬、委羅內塞等的傑作。該幅《穩》正是源自朱德群一幅研究文藝復興古典明暗對照法的習作。

衝突的構圖

在正方形的畫布上,鮮明有力的垂直構圖被底部自下而上投射的光芒點亮。 強烈的視覺反差佔據了整個畫面:俐落迅捷的筆觸以明亮活潑的紅、黃、藍 描繪出光線時而遊走綻放、時而隱晦融入背景一片混沌之中的搖曳節奏。

20世紀90年代初,朱德群深受地緣政治事件的影響,特別是海灣戰爭。《驅散瘟疫之光》正是其反映內心情感以及對黑暗野蠻的政治角鬥之回應的系列創作的第一幅作品。從暗中浮現的一束光芒即代表了希望。同樣的隱喻也出現在他1991年創作的《希望》中。兩年後創作的這幅《穩》似乎也傳達出朱德群對當時時局的影射。由此可知,該幅畫作的名稱也成為作品的重要組成部分。借鑒了中國傳統文人繪畫的傳統,將反映現實直抒胸臆的詩意與繪畫緊密結合,在色彩運用上豐富而克制,輔以深邃無垠的立體景深,以及極富動感的筆觸,使得《穩》成為了朱德群藝術生涯中極具意義的佳構傑作。

20世紀90年代,朱德群的作品已臻於成熟,飲譽海內。此時他已重返亞洲,在1987年首次在台舉辦重要作品回顧展後,便開始舉辦規律性的亞洲巡展。《穩》曾在加拿大舉辦的里奧佩爾、基諾與朱德群的三人群展中展出。三位藝術家均從巴黎藝術圈中汲取養分,擅長將各自不同的文化背景發展成為獨特的表達方式。這幅《穩》正濃縮了朱德群在探索自然與生命真諦的道路上,從自身東方背景與傳統藝術技法中蛻變出的強勢而獨特的藝術語彙。



Paolo Veronese, *Battle of Lepanto*, ca. 1572. Gallerie dell'Academia, Venice, Italy. 保羅·委羅內塞《勒班陀之戰》1572 年作 意大利威尼斯威尼斯學院美術館



Fan Kuan, Landscape of the Snowy Forest, Song Dynasty (960-1279) 宋 范寬《雪景寒林圖》中國 天津 天津博物館

50 CHU TEH-CHUN 朱德群

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

No. 229

signed in Chinese, signed and dated 'CHU TEH CHUN 66' (middle left); signed in Chinese, signed, dated and titled 'CHU TEH CHUN 1966 No 229' (on the reverse) oil on canvas

130 x 195 cm. (51 $\frac{1}{5}$ x 74 $\frac{3}{4}$ in.) Painted in 1966

HK\$28,500,000-35,000,000 *US\$3,700,000-4,500,000*

PROVENANCE

Private Collection, Paris, France
Private Collection, Asia
Anon. Sale, Christie's Hong Kong, 24 May 2014, Lot 6
Acquired from the above by the present owner

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

EXHIBITED

Lucerne, Switzerland, Galerie Raeber, Chu Teh-Chun, February - April 1967.

Hong Kong, China, de Sarthe Gallery, Chu Teh-Chun Exhibition: Nature in Abstraction, October - November 2012.

LITERATURE

de Sarthe Gallery, Chu Teh-Chun: Nature in Abstraction, Hong Kong, China, 2012 (illustrated, pp. 24-25).

Fan Kuan, Facing River and Sitting Alone, Northern Song Dynasty. Collection of National Palace Museum, Taipei, Taiwan 北宋 范寬《臨流獨坐圖》台灣 台北 故宮博物院藏

第二二九號

油彩 畫布 1966年作

款識: 朱德群 CHU TEH CHUN 66 (左中); CHU TEH CHUN 朱德群 1966 No 229 (畫背)

來源

法國 巴黎 私人收藏 亞洲 私人收藏 2014年5月24日 佳士得香港 編號6 現藏者購自上述拍賣

此作品已經日內瓦朱德群基金會鑑定

展覽

1967年2月-4月「朱德群」瑞貝爾畫廊 琉森 瑞士 2012年10月-11月「朱德群:隱藏於抽象中

的自然」德薩畫廊 香港 中國

文獻

2012年《朱德群:隱藏於抽象中的自然》德薩畫廊香港中國(圖版,第24-25頁)





Chu Teh-Chun practising calligraphy in his studio 朱德群於工作室練字

Chu Teh-Chun moved to France in 1955 as an artist seeped in the Eastern scholarly tradition, with an eye towards the Western art world's post-war boom in abstraction, which made him an expert in Eastern and Western perspectives by the mid-20th century. *No. 229* was created 11 years after his arrival in France, at which point he had already developed his personal artistic language as a dialogue between Eastern and Western art, expressing qualities of the East with the medium of oil paint.

Having studied Chinese calligraphy from a young age under his father's tutelage, Chu had extensive training in traditional Chinese calligraphy and painting techniques and works such as Niannu Jiao (Reminiscing About Antiquity at Red Cliff) offer a glimpse of his masterful control over calligraphic lines. Chu's later training under Pan Tianshou further honed his cursive script, lending him a degree of expressiveness that was second nature. Early in his stay in France he had difficulty acquiring the rice paper needed to practice Chinese calligraphy, and it was not until 1966 that he discovered inadvertently that the wrapping paper used in butcher shops had excellent absorbency despite its thinness; he then began to buy butcher paper in bulk and practice Chinese calligraphy again. No. 229 was finished in that same year and is proof of Chu's labour in revisiting calligraphy after his hiatus: the varying weight and shifting opacity of his lines traced through diffusion, hooks, and interweaving brushstrokes combine to create remarkably refined depth and structure. His contemporary Western Abstract artist Hans Hartung opined that lines are but geometric products of unconscious action; the artist's poise, movement, and twists of the hand thus interact with the lines on a canvas to produce a surrealist space inside the mind. In contrast, Chu not only understood the spirit of Action Painting in the West, but he also grasped the Chinese philosophy of "calligraphy as painting, painting as calligraphy" to "write" the painting with his will, with bold strokes revealing his powerful wristwork, and flowing lines showing off his calligraphy skills.

These undulating lines that verge on the spiritual might remind one of Cy Twombly's creations. Chu's paintings are imbued with his inner voice, and this expression from the heart further incorporates natural imagery as well. The artist once shared that his creations from the 60s were distillations of his heartfelt reactions to travelling in nature. He took the essence of mountains and streams and poured out his heart on the canvas through abstract techniques, sketching the scenery from his heart, approaching expressionism.



Lot 50 Detail

Chu especially admired Fan Kuan, who wrote in Xuanhe Huapu that "the ancients painted nature by examining it with their eyes, instead of learning from them, I should learn directly from nature. Instead of learning from nature, I should learn from my heart." Fan Kuan initially learned from people, then he learned from objects, and finally learned from his heart, or in other words shifting from the depiction of objects and learning from masters to growing through introspection. Chu understood this to mean that "learning from the heart' is to focus on the artist, and is ideologically similar to Abstraction - Chinese artists merely neglected to coin the style explicitly as 'Abstract'. Taking nature and fusing it with the artist's heart or ideas is to show the artist's imagination, learning, and personality on the canvas. In that way, Chinese paintings in fact converge with Abstract paintings." No. 229 shows us how Chu melded together the expressionist spirit of Chinese landscape paintings with Western mediums to reinterpret "Abstraction", and in doing so, the work can even be said to reach the height of Fan Kuan's Facing River and Sitting Alone.

No. 229 has a striking presence like Li Bai described in Ode to Bid Danyouzi Farewell at the Peak of Mount Hua, "O the strength of the ridges of Mount Hua! In the distance, the Yellow River flows like silk and extends to the sky. Across tens of thousands of miles the river thunders with force that shakes the valleysGrand waves roar and part mountains, and jets shoot like arrows towards the Eastern sea. The trident peaks of Mount Hua stand precariously on edge, like river gods making way between the mountains." The soaring and rolling mountain ranges in China are rendered in this work through the varying shades and swathes of yellow, tan, and black, while the sapphire, dark bronze, and greyish-green sculpt the outlines of fantastical rock formations, roaring rivers, and eccentric saplings. One cannot help but be reminded of Zhang Daqian's Mount Emei, which bring into being a space that is out of this world and utterly articulate the artist's poetic artistry working in concert with his heart.

No. 229 gives us a glimpse of the artist's amalgamation of his spirit and nature, expressed through the Western medium of oil painting to revolutionise Abstract representation and bring back the imposing alps from Song Dynasty, redefining the substance of Expressionism in modern art, and fusing Chinese and Western aesthetics.



Chu Teh-Chun, *Niannu Jiao (Reminiscing About Antiquity at Red Cliff)*, 1992, Christie's Hong Kong, 27 November 2016, Lot 396, Price Realised: HK\$812,500 朱德群《念奴嬌·赤壁懷古》1992 年作 佳士得香港 2016 年 11 月 27 日 成交價:812,500 港元



Cy Twombly, On Returning from Tonnicoda, 1973, Christie's London, 6 March 2018, Price Realised: GBP 1,328,750

Artwork: © Cy Twombly Foundation 賽·托姆佈雷《Tonnicoda 的歸途上》 1973 年作 佳士得倫敦 2018 年 3 月 6 日 成交價:1,328,750 英鎊





Left to right 由左至右:

Zhang Daqian, *Mount Emei*, 1948, Christie's Hong Kong, 27-28 May 2013, Lot 1382, Price Realised: HKD 48,030,000 Artwork: © Cy Twombly Foundation

張大千《峨眉山》1948 年作 佳士得香港 2013 年 5 月 27-28 日 編號 1382 成交價: 48,030,000 港元

Hans Hartung, *T 1955-9*, 1955, Christie's Paris, 7 June 2018, Lot 27, Price Realised: EUR 895,500

Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

漢斯·哈同《 T 1955-9 》 1955 年作 佳士得巴黎 2018 年 6 月 7 日 編號 27 成交價:895,500 歐元

朱德群 1955 年赴法,胸襟蘊藉東方人文底蘊,目光拓展至戰後西方抽象藝術思潮,讓他早於二十世紀中葉已宏觀掌握東西方藝術視野。《第二二九號》乃他抵法 11 年後的作品,屆時他已逐漸梳理出自身獨特的藝術語言,釋放積澱的東方氣質,是其以油彩探討東西方藝術對話的經典代表作。

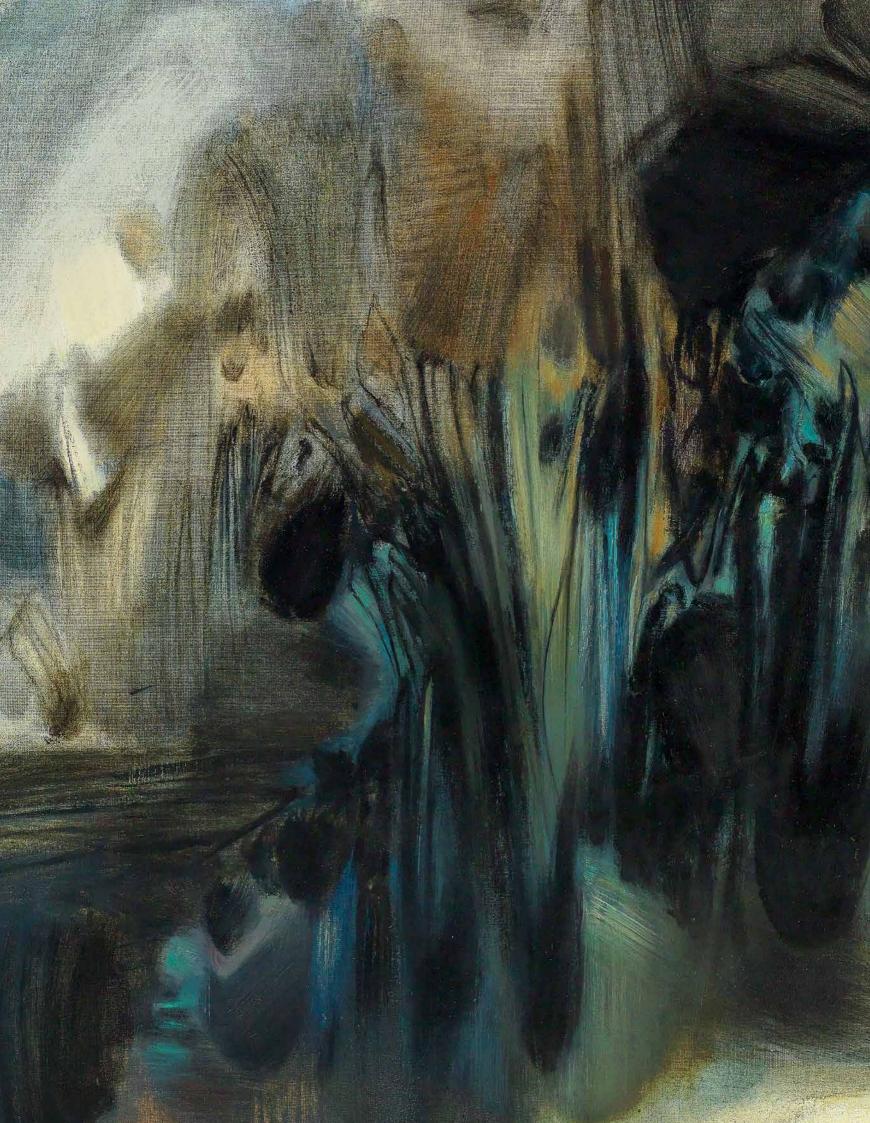
自幼在父親的指導下研習書法,運筆弄墨,朱德群的傳統書畫涵養甚深一《念奴嬌·赤壁懷古》展示了他對書法線條的高度掌握。後來他師隨水墨大師潘天壽,練得一手收放自如、手隨心動的草書。朱氏初抵法境,早年曾苦於買不到適合的宣紙。直到1966年,他在肉店發現包肉的紙雖薄,吸水性卻很強,於是大批採購,恢復定期練習書法。《第二二九號》正作於1966年,盡見朱氏重回書法訓練的累累碩果。畫面中既重又輕、亦濃亦淡的墨色線條,或渲染,或勾勒,線條的角力堆砌出漸進而細緻的層次感。同期的西方抽象藝術家漢斯·哈同認為線條是一種無意識行為下的幾何圖形產物。藝術家作畫的勢態、動感、以至手勢本身的存在性,與畫布中的線條本體共同構造了超現實意象空間。相較之下,朱德群不僅意會西方行動繪畫的精神,更融會我國「書畫同源」哲思,以意寫畫,大筆刷寫流露出蒼勁的運腕力道,流暢線條將其書法根基展露無遺。

此種近乎精神性的律動線條令人聯想到賽·托姆佈雷的作品。朱氏的作品同樣含藉一種內心回音,這種「心象」表現更進一步納入了自然意境。藝術家曾分享他六十年代作品是遊歷自然風光後內化「心跡」而成。他淬煉山水內在氣韻,以抽象的表現形式,在畫布上傾注他的內心情感,刻畫「心象」風

境,臻至「寫意」。朱氏尤為欣賞范寬。范寬《宣和畫譜》:「前人之法未嘗不近取諸物,吾與其師於人者,未若師諸物也。吾與其師於物者,未若師諸心」。范寬的創作經驗和歷程是:先師於人,再師於物,再而師諸心,是由對外在的描寫及對師承的學習,轉而對自我內在的體悟,意即從客觀的學習轉變為主觀的創見,應該賦於性情的創作表現。朱氏理解為:「所謂『師於心者』,即是以畫家為主宰,並已有抽象的概念。可是中國人沒有把『抽象』這兩個字直接道出而已。大自然經過畫家的思想融合和提煉,其中即是畫家的幻想力、修養和個性之內涵流露於畫面上,中國繪畫和抽象畫的想法不謀而合」。《第二二九號》讓我們觀摩朱氏如何揉合東方山水「寫意」精神,以西方媒材詮釋「抽象」,造境直逼范寬《臨流獨坐圖》的高度。

《第二二九號》氣派懾人,好比李白《西嶽雲臺歌送丹丘歌》:「西嶽崢嶸何壯哉!黃河如絲天際來。黃河萬里觸山動,盤渦轂轉秦地雷。[……]巨靈咆哮擘兩山,洪波噴箭射東海。三峰卻立如欲摧,翠崖丹谷高掌開。」本拍品深淺有度的褐黃、淡赭、黝黑巨幅刷筆塑造了中華山水的崔嵬崢嶸、奔騰萬里,底部滲出的湛藍、淺土、灰綠色塊暗示著各種奇岩、洪流、怪樹的形態,儼如張大千《峨眉山》,妙臻於似有形又似無形的人間幻境,淋漓盡致地將藝術家的詩意藝術和心象宇宙融會貫通。

《第二二九號》揭示藝術家心靈性情與自然萬象的交融,以西方油彩作媒介,革新抽象表現進路,再現宋代磅礴山水,重新定義現代藝術的「寫意」意涵,成功將中西美學共治一爐。



51 CHU TEH-CHUN 朱德群

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

No. 273

signed in Chinese and signed 'CHU TEH-CHUN', dated '68' (lower right); signed in Chinese and signed 'CHU TEH-CHUN', dated and titled '1968 No. 273' (on the reverse)

oil on canvas 65 x 62 cm. (25 ½ x 24 ½ in.) Painted in 1968

HK\$3,500,000-4,500,000 *US\$450,000-580,000*

PROVENANCE

Gallery Max G. Bollag, Zurich, Switzerland
Acquired from the above by the previous owner in 1990s
Anon. Sale, Christie's Hong Kong, 26 May 2013, Lot 3303
Aacquired at the above sale by the present owner
The authenticity of this artwork has been confirmed by the
Fondation Chu Teh-Chun, Geneva

EXHIBITED

Kreuzlingen, Switzerland, Galerie Latzer, 1968.

第二七三號

油彩 畫布 1968年作

款識: 朱德群 CHU TEH-CHUN 68 (右下); CHU TEH-CHUN 朱德群 1968 No. 273 (畫背)

來源

瑞士 蘇黎世 Max G. Bollag畫廊 前藏者於1990年代購自上述畫廊 佳士得 香港 2013年5月26日 編號 3303 現藏者購自上述拍賣 此作品已經日內瓦朱德群基金會鑑定

展覽

1968年 Latzer畫廊 克羅伊茨林根 瑞士



Zhang Daqian, *Contemplating upon an Autumn Landscape*, 1967. Christie's Hong Kong, 31 May 2011, Lot 2728, sold for HKD 51,060,000. 張大千《紅樹青山》1967 年作佳士得香港 2011 年 5 月 31 日 編號 2728 成交價: 51,060,000 港元





Lin Fengmian, *Opera Figures- Monkey King*, Christie's Hong Kong, 29 May 2012, Lot 3245, sold for HKD 7,580,000. 林風眠《京劇人物 — 孫行者》佳士得香港 2012 年 5 月 29 日 編號 3245 成交價: 7,580,000 港元



Pan Tianshou, *Scenery at the foot of Waterfall in Mt Yandang*, 1963. Pan Tianshou Memorial Museum, Hangzhou, China. 潘天壽《小籠湫下一角》1963 年作 中國 杭州 潘天壽紀念館藏

Chu Teh- Chun studied at the Hangzhou National Academy of Arts, where the free style of teaching by artists such as Lin Fengmian, Wu Dayu, and Pan Tianshou provided inspiration and helped him develop a firm foundation in both modern Western and traditional Chinese painting techniques. In 1955, Chu moved to Paris, at a time when abstraction was sweeping through not only the city but the Western art world as a whole. As Chu Teh-Chun pondered how to move from representative depictions of natural forms to a non-figurative, abstract mode, Pan Tianshou's dictum that artists should "develop the new from the old" guided him to the masters of Chinese ink landscapes, whose work he had always admired.

Greatly inspired by de Staël's geometric color blocks, Rembrandt's masterful use of light and *chiaroscuro*, Pan Tianshou's simplification of the Chinese landscape and Zhang Daqian's calligraphic style, Chu Teh-Chun searched for new forms of representation from the late 1950s. The 1960s works demonstrate how he has mastered his acquired technique.

In No. 273, completed in 1968, Chu uses a wide variety of brushstrokes - these include heavy swipes, light presses, thin brushes, and thick smears. In a remarkable composition structured around intensely calligraphic lines, Chu creates a dramatic visual experience bursting with energy. Confidence exudes from his rich brushwork. The beginning, continuity, undulations, and conclusion of each brushstroke reveal the deep foundations in calligraphy which Chu accumulated since childhood. The opposition of horizontal and vertical lines, of long and short strokes produces an intensely rhythmic effect. The broad lines are forceful and sweeping, delivered with a sense of speed, executed with the full energy of the entire body. The fine gnarled lines are dense and constrained. The exuberant brushstrokes in the right side of the middle section gushes with energy, calling to the mind of the spectator a waterfall cascading down a Chinese traditional landscape painting. Large monochromatic pools surrounding it come to balance the dynamic composition, contained in a square-shaped

canvas, quite rare for Chu. Only this regular and symmetrical format can bring stability to contain such an energetic work, and is perhaps a reference to Lin Fengmian's frequent choice of square formats.

The high degree of control in Chu's lines and forms is equaled by his unique sense of color in this work. Chu often managed his pictorial space with deep-toned hues for coloristic effects that vibrate and reverberate throughout the canvas. In *No. 273*, strong contrasts of red and blue transform a grand landscape into an abstract work of fertile energy, releasing the powerful visual energy of color itself and combining it with line to form a mysterious and dramatic space. The tension created between the juxtaposed rich red and deep blue fills the scene with a drama that culminates at the white light source piercing through the dark nebula at the center of the composition. The upper part of the painting is applied with a uniform stretch of ochre, a resting area for the eye like a dusky sky amidst the fiery energy. The beauty and structural feel in *No. 273* derive from the energies inherent in its colors

This visual experience recalls the painting *Contemplating upon an Autumn Landscape* that Zhang Daqian created in Brazil in 1967, one year prior to *No. 273*. In the late 1960s Zhang's sight was failing, which spurred him to leave behind his meticulous gongbi style and reach new heights with his unique reinvention of "splashed ink" and "splashed color" practices. Within Zhang's autumn landscape, dazzling red maple trees appear indistinctly out of a deep blue and gray fog over an emerald Wuting Lake, a perfect reference point for Chu Teh-Chun's peerless expression of color and deployment of space in *No. 273*.

Completed the year of the birth of his son Yvon, this painting illustrates the unbridled energy of the artist in his full expressive maturity. Perfectly merging the Eastern calligraphic brushwork and Western oil painting expressivity, Chu reshapes the world into a new kind of space imbued with remarkable poetry.







Rembrandt Harmenszoon van Rijn, T*he Rest on the Flight into Egypt* (detail), 1647. National Gallery of Ireland, Dublin, Ireland. 林布蘭《逃往埃及的歇息》(局部)1647 年作 愛爾蘭 都柏林 愛爾蘭國立美術館藏

朱德群在杭州國立藝術專科學校接受教育,並在此受到林風眠、吳大羽、潘 天壽等藝術大師的自由式教學所啟發,使得他在西方現代藝術及中國傳統繪 畫技巧上奠定了穩固的基礎。朱德群在 1955 年移居巴黎。當時抽象的藝術 形式不僅蔓延到整個巴黎,同時也席捲了整個西方藝壇。正當朱德群開始思 考要如何從自然形態寫實的描繪,轉化為非具象的抽象形式時,潘天壽的格 言說藝術家應該「從舊中開創新局」,促使他轉而以自己一向欣賞的中國水 墨畫大師作品為師。

受到德·斯塔埃爾的幾何色塊、林布蘭對光線與明暗對照的巧妙運用、潘天壽對中國山水的簡化、以及張大千的書法風格所啟發,朱德群從 1950 年代後期,便開始尋找新的表現形式。他在 1960 年代的作品,就已經展現出他巧妙掌控所擷取的技巧。

在 1968 年完成的《第二七三號》中,朱德群運用了多種不同的筆觸,其中包括重掃、輕壓、薄刷、與厚塗。在一幅以濃烈書法線條所形成的精采構圖中,朱德群創造出一個活力十足的戲劇性視覺體驗。他豐富的筆觸散發出一股自信。每次下筆從開始、延續、起伏、到結束,都展現了朱德群從小積累的深厚書法功力。線條橫與豎、筆劃長與短的相互對立,創造出一種強烈的節奏效果。寬廣的線條強而有力,是使盡渾身之力所繪出,猶如秋風掃落葉,傳遞出一種速度感。細瘦而粗糙彎曲的線條則是縝密及內斂的。畫面中間靠右側的強力筆觸充滿力道,令觀者想起中國傳統山水畫中的瀑布由上傾洩而下。圍繞在旁的大型單色水池平衡了動態的構圖,被納入了一塊方形畫布中,這對於朱德群來說非常罕見。只有這種具有規則與對稱的格式,才能帶來穩定性,以駕馭這幅氣勢磅礴的作品,這也許是參照林風眠經常選擇的方形格式。

在這幅作品中,朱德群對於線條和形式的高度控制力與其獨特的色彩感受力不相上下。朱德群經常用深沉的色調處理畫面空間,以使其創造出的色彩效果,得以在整片畫布中蕩漾迴旋。 在《第二七三號》中,紅與藍的強烈對比,將宏觀視野轉化成饒具豐厚能量的抽象作品,釋放出色彩本身的巨大視覺能量,並使之與線條結合,形成一個既神秘又富戲劇性的空間。在並置的渾厚紅色與深藍色之間的張力,使整個場景充滿了戲劇張力,最後在白色光源穿透構圖中心的誾黑星雲中達到高潮。這幅作品的上半部採用了均匀的赭色,這是讓眼睛休息的區域,就像澎湃能量中的昏暗天空一樣。《第二七三號》的美學與結構感,來自於其色彩本身具有的充沛能量。

這個視覺體驗,不禁讓人聯想到張大千在1967年在巴西創作、比《第273號》早一年完成的畫作《紅樹青山》(Contemplating upon an Autumn Landscape)。在1960年代後期,張大干的視覺逐漸退化,致使他只好放棄一絲不苟的工筆風格,並重新詮釋「潑墨」與「潑彩」手法,再創藝術新高峰。在張大干的秋日景觀中,燦爛耀眼的紅楓樹,在深藍色與五亭湖上被茫茫灰霧壟罩的翠綠湖水上,隱隱約約的探出頭來,這亦是朱德群《第273號》無可比擬的色彩表現與空間佈局的完美參照點。

這幅作品在他兒子朱以峰誕生那一年完成,藝術家表現技巧進臻純熟,充分展現了奔放、不受拘束的活力。朱德群完美地融合了東方書法的筆法技巧和 西方油畫的表現力,將世界重新塑造成一個充滿卓越詩篇的新空間。

52 NGUYEN PHAN CHANH 阮潘正

(VIETNAM, 1892-1984)

Jeune Fille Au Perroquet (Young Girl with Parrot)

inscribed in Chinese (upper right); signed and dated 'Ng phan-Chanh 1933' (lower right); signed again in Chinese (lower left)

ink and gouache on silk in the original Gadin frame 82×49 cm. ($32\frac{1}{4} \times 19\frac{1}{4}$ in.)

Painted in 1933

one seal of the artist

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

PROVENANCE

Acquired in France by the original owner Thence by descent to the present owner

少女與鸚鵡

水墨 水粉 絹布 (原裝框架) 1933年作

款識:癸酉年松月鴻南(右上); Ng phan-Chanh 1933'(右下); 阮潘正(左下)

藝術家鈐印一枚

來源

原藏家在法國收購現由原藏家家屬收藏



View of AGINDO exhibition in 1931 1931 年《AGINDO》展覽的景象





Nguyen Phan Chanh, Woman Combing her Hair, 1933. Musée Cernuschi, Paris, France 阮潘正《梳頭髮的女子》1933 年作 法國 巴黎 賽努奇博物館



Nguyen Phan Chanh, Enfant à l'oiseau (Child with Bird), Painted in 1931, Christie's Hong Kong, 27 May 2018, Lot 315, sold HKD 6,700,000 阮潘正《孩童與鳥》1931 年作佳士得香港 2018 年 5 月 27 日 編號 315 成交價 · 6 700 000 基元

By 1933, Nguyen Phan Chanh was already known to a wide audience: through his school in Vietnam, the Hanoi School of Fine Arts, which often organized exhibitions since 1929, and internationally, from 1931 onward, when *l'Illustration*, a famous publication at the time, wrote an illustrated article on the Paris Colonial Exhibition. Following this major event, the AGINDO (Indochina Economic Board) in Paris was in charge of exhibiting and promoting works by the best students of the Hanoi School of Fine Arts including Phan Chanh's. As a result, many high quality works were sent to France and acquired by prestigious French art collectors.

However, and it is a known fact, the role of a collector is essential in building the success of any artistic endeavour. One can become an artistic mentor as demonstrated by our painting presented here: Indeed, a letter dated 24 October 1933, from Blanchard de la Brosse (Director of AGINDO) addressed to Victor Tardieu (Director of Hanoi School of Fine Arts) describes the French collectors' tendencies and taste. When the French Minister at the time, Mr. Balinier, expressed his preference for a piece by Nam Son over the *Devin* by Nguyen Phan Chanh, Blanchard de la Brosse wrote in regret: "This incident confirms that the French art amateur has a strong leaning towards colour. No matter how evocative of Tonkin Phan Chanh's works can be, and despite its remarkable quality, one can only come to the conclusion that they just don't appeal to the public. It is desirable for this excellent artist to cultivate a palette of brighter colours (...)"

These few lines summarize the general feeling about Phan Chanh's work and even some of the 'new' collectors would reproach the sombre ochre and muggy aspect of his work. One can expect that Tardieu would share these remarks with the artist which could explain the genesis of *La jeune fille au perroquet*. It is a truly extraordinary work where the artist moved away from his preferred

classical monochrome set in a *camaïeu* of brown for a more colourful chromatic range. On the other hand, he remained deeply faithful to his very own compositions, unusual and original, based on a clever use of geometry achieved by the application of subtle tones. The painting reveals a great sweetness, a mix of humility and dignity so characteristic to the painter's work.

The young girl is depicted seated in the centre of the work on a large wooden bed, defined by horizontal and vertical lines complemented by a great blue rectangle in the background's upper right corner. Nguyen Phan Chanh would very often use this triangular construction and this is well demonstrated here with the use of black ink in the headdress, the bird's tub and also the use of dark brown in the round dark box decorated with mother-of-pearl motifs. The girl's arms feeding the bird with sapota fruit also creates two open triangles. Three touches of colour reinforce the triangle effect: the blue panel, the tissue held in the left hand and the other triangle created by the parrot itself, the sapota fruit and the cup. Only the roundness of the decorated box with mother-of-pearl motifs breaks the angular effect, a choice often made by the artist.

For a painter used to depicting mostly rural trades and scenes of the common people, this interior scene is rare. The furnishing and the bird's food in this interior demonstrates a high social class in this very subtle work kept in a very good condition and still in its original Gadin's frame.

Our *La jeune fille au perroquet* is truly a masterpiece by Nguyen Phan Chanh

Jean-François Hubert Senior Expert, Vietnamese Art



Lot 52 Detail 局部

一九三三年,阮潘正已蜚聲藝壇,擁有諸多擁躉。

透過其就讀的越南河內美術學院,自一九二九年以來在越南國內,以及一九三一年後在海外舉辦的數次展覽,加之彼時藝壇享有盛譽的出版物《畫報》曾圖文並茂報導了巴黎殖民地藝術展。而隨後,巴黎印度支那經濟委員會更致力於河內美術學院優秀學生作品的展出與推廣。其中便包括阮潘正。最終,多幅精湛佳構被帶至法國為多位顯赫藝術收藏家所購藏至今。

然而,眾所周知,收藏家的角色對於任何藝術風格的構建與成功具有至關重要的意義。正如我們在這裡展示的繪畫,任何人都可以成為藝術導師。一九三三年十月二十四日,布蘭查德德拉布羅斯(印度支那經濟委員會理事)在致維克多·塔迪厄(河內美術學院院長)的一封信中曾描述,時任法國部長的 Balinier 先生,相較于阮潘正的《神祗》,反而對阮南山的一副作品更為青睞。布蘭查德·德拉布羅斯對此頗為惋惜,寫道:"這椿小事即印證了法國藝術愛好者們對豔麗色彩的強烈偏好。無論阮潘正的作品多麼觸動心弦,精湛細膩,他們都覺得這樣的作品無法吸引公眾的目光。或許這位傑出的藝術家可以嘗試使用更加明亮的色彩……"

短短數行便概括出公眾對阮潘正作品的大抵印象。甚至一些"新"的藏家會對其畫作中沉鬱的赭石色與略顯壓抑的氣息有諸多詬病,且寄希望於塔迪厄向藝術家轉達這些意見。這便是該幅《少女與鸚鵡》的創作起源。在這件超

絕非凡的絹本中,藝術家摒棄了過去偏愛的經典褐色單一配色,轉而加入大量明快亮麗的色彩。此外,阮潘正仍然秉持自己獨特的構圖風格,以柔美朦朧的施色巧妙呼應幾何構架,與眾不同且新穎別致。整幅作品彌漫一絲甜蜜的浪漫與謙遜高貴的典雅之感,此堪藝術家極具代表之佳構。

畫面中央年輕的女孩側身倚坐在寬大的木床之上;背景右上角鮮豔的藍色長方形色塊更強調凸顯畫面水準與垂直的構圖;而女孩墨色的編發、鸚鵡的食盆與深褐色的螺鈿鑲嵌圓盒,形成阮潘正一貫採用的三角形結構;女孩喂鸚鵡山欖果的右臂與左臂同樣形成了兩個開放的三角形結構。畫面中的三抹亮色:藍色的背板與女孩左手輕撫的手絹,鸚鵡、山欖果與鳥水杯,都再次加強了三角形構圖。最後藝術家用慣常的手法,在角落添上一支螺鈿鑲嵌圓盒,打破了統一的三角結構。

作為一位鍾情描繪鄉間田野中普通人經商生活與日常休憩場景的藝術家,這件以室內為背景的作品甚為罕見。畫中的傢俱陳設與喂鳥的食物暗示了女孩家族不凡的社會地位。該畫品相完好,仍然保持了原有的 Gadin 畫框。《少女與鸚鵡》無疑為阮潘正一幅卓絕之作。

(由越南藝術資深顧問 Jean-François Hubert 撰文)

53 PHAM HAU 范厚

(VIETNAM, 1903-1995)

Young Cowherds in Tonkinese Landscape

signed in Chinese (lower right) lacquer on panel 80 x 151 cm. (31½ x 59½ in.) Executed circa 1938 one seal of the artist

HK\$1,000,000-1,600,000 *US\$130,000-200,000*

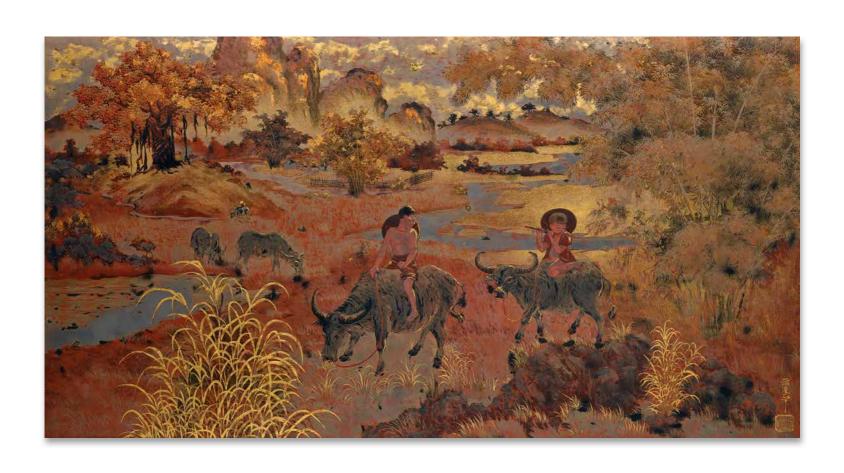
奇尼山水中的牧童

漆 木板 約1938年作

款識;范厚筆(右下) 藝術家鈐印一枚



Pham Hau in 1953 范厚攝於 1953 年





Le Pho, View from the Hilltop, 1937. Christie's Hong Kong, 22 November 2014, Lot 16, Sold for HKD 6.520,000

Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris 黎譜《站在山頂遠眺》 1937 年作 佳士得香港 2014 年 11 月 22 日 編號 16 成交價:6,520,000 港元



Pham Hau, *Tonkinese Landscape*, ca. 1936. Christie's Hong Kong, 25 November 2017, Lot 13, Sold for HKD 1,587,500

范厚《奇尼》約 1936 年作 佳士得香港 2017 年 11 月 25 日 編號 13 成交價: 1,587,500 港元

The artwork we proudly present here is a magnificent and seductive lacquer on board. It distinguishes itself not only because of its rich aesthetic qualities, but also because it represents a milestone in the history of Vietnamese art. The work displays a high level of technical ability, as the lacquer process can be long and unyielding, and the historical context surrounding the work marks and illustrates a significant moment in Vietnamese painting.

Pham Hau attended the Indochina School of Fine Arts in Hanoi from 1929 to 1934, in the fourth generation of students since the opening of the school. These times bore major upheavals in the Vietnamese political, social and artistic landscape. While the search for beauty was a key component to the teachings of the Hanoi School of Fine Arts, the troubled political and social context of the time would have had a great influence on its students, and would have encouraged them to question their surroundings.

Lacquer was taught as a subject of its own from the early 1930s. Pham Hau was one of its most talented, competent and gifted students, alongside Nguyen Gia Tri and Tran Quang Tran.

The *rhus succedanea* tree is the primary source of lacquer in Tonkin. The resin is extracted by incision and can be first transformed into two colours: *cánh gián* (cockroach wings) and *đen* (black). The red, obtained from cinnabar, allows the artist to work with a polychromatic palette. The gold affixed seen here completes a clever and patient work of sandpapering, a process that allows no errors from the artist. This is key to a better understanding of the work accomplished here.

Our lacquer presented here is remarkable on two levels. Firstly, it is created on a single large panel, which is very rare, exemplifying the medium's expressive potential. Secondly, to our knowledge today, its subject is unique in Pham Hau's body of work. The artist did not want his work to be a work of mere pageantry, he depicts a simple scene with two cowherds, one of them a musician, set in a peaceful pastoral in a Tonkinese landscape. It could well be somewhere on the road between Hanoi and Hoa-Binh, not far from Dong Ngac, the painter's native village.

The phantasmagorical vision of this landscape beautifully contrasts with an almost ethnographic depiction of the two young cowherds in their environment. The exceptional depth found in this painting is highlighted by the different levels of the landscape, from the bamboo and the tree at the foreground, to the buildings in the middle ground. The eye of the viewer is then attracted to the faraway magnificent and dreamy landscape, a pictorial symphony indeed.

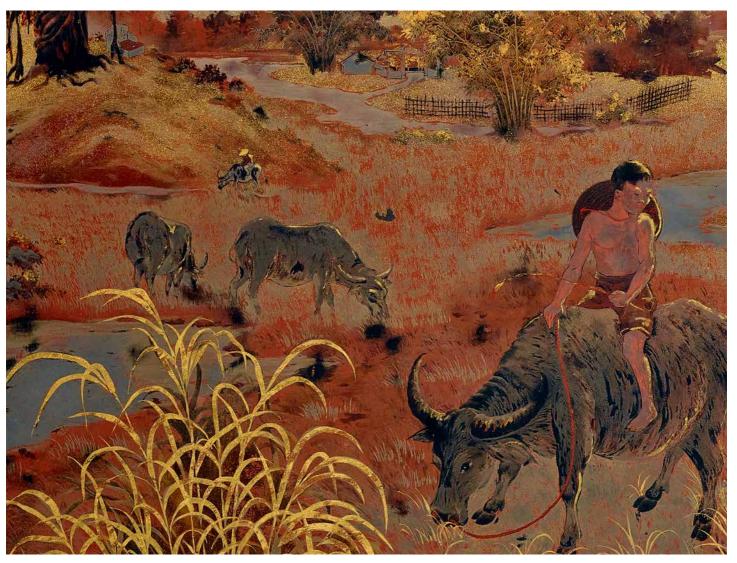
Doan Phu Tu (1910-1989) could have honoured this work with his magnificent poem $Colours\ of\ Time$: "Not blue, the colour of time / Mauve is the colour of time / Not intoxicating, the perfume of time / Light is the perfume of time."

The artist's chromatic range, where reds and greys are intensified by extensive applications of gold, are typical of the works from the 1930s and 1940s, giving the work a great sense of gravitas and dignity. The richness of the painting is also defined by the contrast in the alternate use of varnished and matte areas in the lacquer.

This beautiful panel can be dated around 1938, considering the signature is entirely in Chinese characters and is accompanied by a very sophisticated seal. It is only later that Pham Hau started signing his works with his Roman name (sometimes together with his Chinese name) and would favour creating lacquer screens with arguably more decorative elements over large panels.

These two lovely cowherds, one a musician, exemplify Pham Hau's sheer talent to overcome the material harshness of the task at hand, lending an enduring effect of art in everyday life. It is an exceptional work of true quality, a beautiful ode to the artist and his talent.

Jean-François Hubert Senior Expert, Vietnamese Art



Lot 53 Detail 局部

本次拍賣隆重為您呈現此幅華美堂皇、精深細密的木板漆畫。這件非凡宏構不僅承載豐厚的美學價值觀,且為越南藝術史上劃時代的奠基之作。由於漆畫製作過程耗時漫長而繁複,整張作品也彰顯了藝術家卓絕細膩的技法。其創作的歷史語境更銘刻且佐證了越南畫壇一個意義深遠的時刻。

一九二九年至一九三四年,範光厚就讀于越南河內印度支那美術學院,是學校開辦以來招收的第四屆學生之一。期間時值越南政治局勢歷經巨大震盪, 社會及藝術環境躁動不安。河內美術學院堅守其探尋美之教育宗旨,而彼時 錯綜混亂的政治與社會背景也對學生們產生了深遠影響,激發了他們審視、 置疑社會現狀的勇氣。

二十世紀三十年代初,范光厚自學漆畫。在學院與阮嘉治、Tran Quang Tran 一道被視為最具稟賦的藝術天才。

木蠟樹是越南北部地方的主要漆料來源。樹脂從切開的樹皮中提取而後被初步轉化為兩種顏色:棕色與深黑。輔以由辰砂提取的紅色,藝術家可以調配出豐富的色彩。經過細緻耐心的砂紙打磨拋光,最後金箔被粘附上畫,整個過程不容任何差池。瞭解施漆上金的工藝更有助於理解該件作品。

此次呈現的漆畫作品意義非凡。其一,該件作品罕見地採用一整張巨大木板雕琢繪製完成,充分展現出材質無限的表達潛力。其二,據悉,迄今為止這個主題在範光厚的作品中僅此一件。藝術家並不想將畫面風格囿于華麗堂皇之感,他描繪了一派淳樸的田園風光:正中兩個牧童,一位雙手橫握牧笛,置身于越南北部寧靜恬適的山野鄉村之間,仿佛回到藝術家自幼生長的位於河內與華平之間的東鄂古村。

光影浮動中,變幻多姿的自然風光與獨具民族風格的兩位牧童相互映襯。畫面中逐層遞進的不同景致,從前景的竹林、矮樹到中景的村落民居,強調出清晰的背景縱深。遠程宏偉壯闊的山川大河緊緊抓住觀者的視線。不啻為一篇盪氣迴腸的交響樂章。

Doan Phu Tu(1910-1989)曾為此宏構賦詩《時間的顏色》:「藍色,並非時間的顏色;時間是淡紫色的;它的芬芳,並不使人迷醉;這道光,便是時間的味道」。

範光厚繪畫中斑斕多姿的色彩,以及被層層金箔覆蓋點綴的紅色與灰色,正 代表其二十世紀三十至四十年代的典型風格,賦予整個畫面肅穆尊貴之感。 而交替運用的明亮清漆與啞光漆面更豐富了作品的肌理層次。

根據作者的中文簽名以及一枚繁複的印章,可推測這件華美的木板漆畫創作於一九三八年前後。此後範光厚才開始改用羅馬字母簽名(有時輔以中文簽名)。而之後的作品也大部分為極具裝飾性元素的大尺幅屏風。

畫中兩位可愛的牧童,一位正吹奏竹笛,完美詮釋了範光厚遊刃有餘駕馭高 難度素材的非凡能力,賦予了作品綿遠悠長的藝術魅力。這件超卓之作恰似 一首謳歌藝術家及其才華的美麗頌歌。

(由越南藝術資深顧問 Jean-François Hubert 撰文)

54 CHEONG SOO PIENG 鍾泗賓

(SINGAPORE, 1917-1983)

Sarawak Sisters

signed and dated 'SOOPIENG 53' (lower right) oil on board 75 x 59.5 cm. (29½ x 23¾ in.) Painted in 1953

HK\$1,500,000-2,500,000 *US\$200,000-320,000*

EXHIBITED

Singapore, Nanyang Academy of Fine Arts, Soo Pieng, 2 February - 3 March 2013.

Singapore, STPI Creative Workshop & Gallery, Soo Pieng: Master of Composition, January – March 2019.

LITERATURE

Nanyang Academy of Fine Arts, Soo Pieng, Singapore, 2013 (illustrated, p. 106)

STPI Creative Workshop & Gallery, Soo Pieng: Master of Composition, Singapore, 2019, (illustrated, p. 18 and p. 66, fig.8)

砂拉越姐妹

油彩 木板 1953年作

款識: SOOPIENG 53 (右下)

展譼

2013年2月2日 - 3月3日「泗賓」;南洋藝術學院新加坡

2019 年 1月-3月「泗濱: 構圖大師」, STPI Creative Workshop & Gallery 新加坡

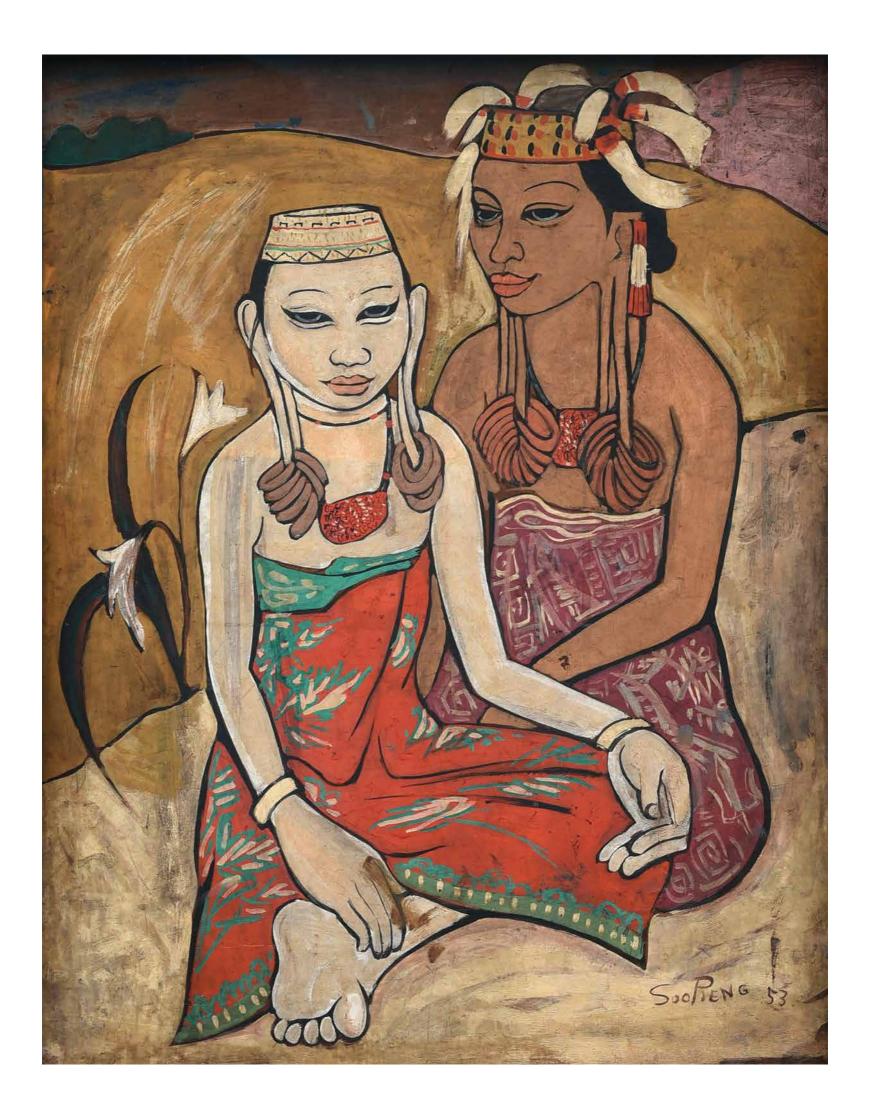
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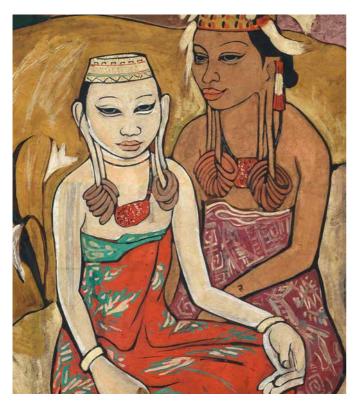
2013年《泗賓》南洋藝術學院 新加坡 (圖版,106頁) 2019年《泗濱: 構圖大師》; 新加坡, (圖版, 18頁, 66頁, fig. 8)



Paul Gauguin, Sacred Spring: Sweet Dreams (Nave Nave Moe), 1894, The Hermitage Museum, St Petersburg, Russia.

保羅·高更《神聖之春:甜美之夢》(Nave Nave Moe) 1894 年作 俄羅斯 聖彼得堡 艾米塔吉博物館





Lot 54 Detail 局部

Within every artist's oeuvre, there exists a muse. A force that inspires, ignites the flame of creativity, and drives artistic expression and innovation. For Singapore pioneer artist Cheong Soo Pieng, it was found in the places he visited and the people with whom he met. The year 1952 was a seminal one as Cheong and three artists - Chen Chong Swee, Liu Kang, and Chen Wen Hsi - sojourned to Bali in search of a distinctive Southeast Asian visual identity. The result of the trip has been irrevocably associated with the Nanyang (South Seas) School, engendering compositions focused on themes associated with the style such as kampong (village) scenes, riverscapes and pastoral landscapes. For Cheong, it became the catalyst of newfound inspiration which led him to further travels around Southeast Asia, specifically a little-known trip to Sarawak in Borneo, Malaysia, home to the subjects of the present painting. The artist was so taken with Sarawak and the indigenous Dayek tribes there, that he returned to the island again in 1959.

Painted in 1953, a year after Cheong's return from Bali, Sarawak Sisters is an expansive and unique work of excellent artistic caliber. Most works from this period are indeed in institutions or private collections and are rarely seen in the market. Depicting two tribal women seated serenely side-by-side amidst a textured landscape of pale brown and ochre ground, the painting references the distinctive culture of earlobe stretching practiced by both tribal men and women in Sarawak. The sisters are adorned with heavy metal rings used to stretch the earlobes, extending them down to the shoulders in a fashion usually favoured amongst females. The tradition however, is a now dying one, present in a minority of older natives as the last vestiges of beauty in a bygone past. A rare and early piece from the artist's extensive repertoire, Sarawak Sisters represents one of Cheong's earliest depictions of the indigenous people of Southeast Asia, completed in the initial years of his arrival to the region.



Amedeo Modigliani, *Jeanne Hebuterne (Au Chapeau)*, 1919, Christie's London, 6 February 2013, Lot 16, Realised at GBP 26,921,250 阿美戴奥·莫迪裡亞尼《戴帽子的珍妮·海布特》1919 年 佳士得倫敦 編號 162 2013 年 2 月 6 日 成交價: 26,921,250 英鎊

Moving from China to Southeast Asia in the 1940s, Cheong adapted his palette to the light and colours of the tropics, using bold colours and patterns executed in oil paints. The overall composition in Sarawak Sisters is a harmonious configuration of line, colour and rhythm, found in the bright vermilion accents decorating the ladies' delicate headdresses and necklaces, as well as in the complementary tones of red, turquoise and dark violet of their sarongs, embellished with tribal motifs executed in a variety of shapes and forms. Depth in the painting is achieved with the use of shades of brown and yellow to demarcate the back, mid and foreground of the work, a display of Cheong's mastery of balance in creating a sense of space through the application of colour in flat planes across the composition, which like the sinuous lines that articulate the ladies' physiognomy, are subjugated to a single rhythm.

The brightly-hued tones, planes of colour and flowing lines of Sarawak Sisters are reminiscent of works by Western artists such as Paul Gauguin, whose quest for an unsullied tropical paradise played muse to a series of works depicting landscapes of primitive simplicity infused with romantic and often fantastical and metaphorical articulations of tribal females inspired by the artist's travels to Tahiti. Yet, the diversity of expressive brushstrokes and defined black lines in Sarawak Sisters simultaneously suggests influences of Cheong's early training in traditional Chinese ink painting at the Xiamen Academy of Fine Arts, with his subsequent attendance at the Xin Hua Academy of Fine Arts in Shanghai exposing the artist to Western artistic styles and mediums which he skilfully incorporates into his oeuvre.

Importantly, Cheong's artistic vision and compositions differed from that of Gauguin's, in that they were not works of pure fantasy, but rather an exalted idealisation of what the artist sincerely believed to be the means through which to express the awe he continued to feel towards the vitality of rural Southeast Asian culture. Much like how the elegant portraits of Amedeo Modigliani—especially that of his

muse and wife Jeanne explore an idealized aspect of humanity as an image of internal and external likeness, so Sarawak Sisters embodies the theme of camaraderie and companionship among indigenous folk through the dominance of female figures in Cheong's works.

Cheong's depiction of the female figure is paramount in his pictures and grew to be one of the most enduring and imageries of Southeast Asian femininity, with the slender and elongated limbs of the women in Sarawak Sisters drawn from the performing cultural traditions of wayang kulit (shadow puppetry)— a similar style to the trademark figures of Modigliani—and their heavy doe-eyed gaze an iconic symbol of poise and mystery. Cheong developed his figures intermittently, oscillating between more naturalist depictions and greater stylisation. The artist's early works in the 1950s such as Sarawak Sisters were instrumental precursors of his later compositions in the 60s and 70s, whose stylised female figures reached a maturity of execution with their soft angular lines, abbreviated facial features and exaggerated limbs and torso which made for sensuous and visually appealing compositions.

Indeed, Cheong is widely known as one of the forefathers and key proponents of the Nanyang art style, which marries Western oil-painting techniques with influences of Chinese ink and singularly Southeast Asian themes and subjects. In beholding a rare and early work like Sarawak Sisters, one observes its significance as an artistic achievement that is evident of Cheong's creative transformation and experimentation over the years, paving the way for the further development of his prolific career and artistic repertoire. The painting's strong tropical colours and acute appreciation for the cultural markers that identify the ladies as Sarawakian, bear evidence of the keenness of the artist to depict the cultures, traditions and landscapes he observed in the region, and is without doubt, a strong museum-quality composition that shall enrich and embolden any collection of Nanyang art.

藝術家的創作中,都會有一位元繆斯。某種未知能量,讓藝術家們靈思泉湧,探尋創意表達和革新的可能性。對新加坡藝術先驅鐘泗賓而言,靈感來自他所走訪各地、以及沿途遇到並結緣的人們。1952 年對鐘泗賓和另外 3 名新加坡藝術家 ——水彩畫家陳宗瑞、南洋風耆宿畫家劉抗、和前衛中畫家陳文希——是個轉捩的一年,四位繪畫大師當時旅居印尼峇裡島,尋找獨特的東南亞視覺體驗。而這趟學習之旅,之後也與「南洋宗派」畫上等號,創造出色彩斑爛的熱帶南洋構圖主題,像是茅屋景致、河景和明媚的田園風光等。對鐘泗賓而言,這些所見體驗成了新的靈感之泉,促使他繼續東南亞行旅;他到馬來西亞轄內婆羅洲的砂拉越區。這裡也是目前所展畫品之主題的故鄉。這位新加坡大師被砂拉越景致和當地達雅族原住民所深深吸引,在1959 年時故地重遊。

《砂拉越姐妹》繪於1953年,也就是鐘泗賓從峇裡島返回的後一年。此作品畫幅巨集碩,藝術水準卓絕獨特。完成於此時期的大部分作品,確實都是由機構或是私人收藏家收藏,鮮少在市場露面。此作描畫著兩名原族女郎,安詳地並肩坐在一片質地紋理豐富的淡棕和赭色背景前;整幅作品也描繪了砂拉越原住男女用耳飾拉長耳垂的獨特習俗。兩名姐妹佩戴著沉重的金屬環,使耳垂能拉長垂至肩膀;這種原民時尚在當地女性族群中十分受歡迎。然而,這種傳統已逐漸式微,只能在少數原民長輩中才得見。《砂拉越姐妹》是鐘氏一生豐富創作中早期且罕見的一幅,代表了他早期以東南亞原住民文化為題材的創作,完成於他抵達砂拉越的頭幾年。

鐘泗賓在四十年代從中國移居東南亞,而這次經驗也促使他調整顏彩搭配,加入了熱帶區的豔陽明日和繽紛色彩。《砂拉越姐妹》整體構圖完滿悅人,線條、顏色和韻律都和諧勻稱,像是姐妹們精緻頭飾和項鍊上的亮朱砂色點綴、紗籠上的紅、藍綠和暗紫色,以及各式各樣原族飾品的玲瓏裝扮。藝術家使用不同明晦的棕色、黃色,來區分作品中的遠景、中景和前景,達到縱深的視覺效果,見證了這位新加坡大師對色彩、景深平衡掌控的收放謹嚴與

自如,透過畫面上平片塗色應用,製造空間感,好似畫中女郎外貌的柔婉 曲線,由單一節奏在調製掌握著。

《砂拉越姐妹》中明豔光輝的色調、成片的顏彩和流暢線條,讓人想到法國後印象派大師保羅·高更等西方藝術大師的作品:高更對原始熱帶天堂風情充滿嚮往,這種追求幻化成他畢生的繆思女神,促使他提筆描繪一系列原始樸質的風景:這些作品常以他在大溪地遊歷時遇到的原民女子為主題,浸潤著浪漫、異奇和充滿譬喻意會的底蘊。另一方面,《砂拉越姐妹》中活潑的筆勢、鮮明的黑色輪廓,則顯得豐沛多元,同時也反映了鐘氏早期在廈門藝術學院所受的傳統中國水墨畫薰陶;他之後也在上海新華藝術學院攻讀,從而接觸到西方藝術風格和媒材,並加以理解融會到自己的作品中。

更重要的是,鐘氏的藝術眼光和構圖其實與高更不同,因為前者的作品並非純幻想式的作品;反之,這些作品代表了一種崇高的理想化描摹,投射出他長久以來對東南亞文化活力所感到的敬畏;而他相信自己的創作,能由衷地表達這些仰慕之情。有如義大利表現主義畫家阿美戴奧·莫迪利亞尼的畫像,尤其是那些以他的繆思女神——他的愛妻吉恩 ——所創的作品,用來探索人性內外在形象和樣式被理想化的一面;而鐘氏則在《砂拉越姐妹》中,讓女性們成為舞臺主角,透過作品來體現原民間的戰友之情、相漂以注。

鐘氏在擘描作品時,十分強調女性的嫋娜溫雅,這也成為東南亞女性特質中最令人喜愛的群像之一;《砂拉越姐妹》中的兩位女郎有著纖細修長的四肢,此靈感取自皮影戲這種表演文化傳統-這種風格,與莫迪利亞尼筆下的經典人物頗為相似,尤其是她們濃密又烏黑的雙眸,已然成為優雅靜謐和神秘感的象徵。鐘氏筆下人物的風格發展其實是間歇而斷續的,在自然主義描寫和非寫實化走向兩者間來回擺蕩。他於1950年代藝涯早期所完成的作品,像是《砂拉越姐妹》,成為他後來在1960和70年代產出之宏作的重要前身:鐘氏在這期間所擘劃的女郎們,風格特徵鮮明成熟,有著既婉約又堅毅的勾勒、輕簡帶過的五官、誇大的四肢和胴體,整個構圖既嫵媚又我見猶憐。

誠然,這名新加坡巨匠被公認是南洋畫派的耆宿和主要宣導人之一:他的南洋風格,具備了中國水墨精髓、西方油畫技巧和東南亞獨特的風土民情。當我們在欣賞《砂拉越姐妹》這種特殊的早年作品時,會觀察到它體現鐘氏之藝術勳業的重要性,尤其它彰示了大師長年來的創意轉變和實驗旅程,也為他未來多產的藝術生涯和作品綜集鋪路。此佳作具有豐美的熱帶顏彩,且標記著砂拉越女郎們的文化內蘊;它並見證了鐘氏在取材東南亞文化、傳統和庶民風土時的熱忱與尊重。毫無疑問,《砂拉越姐妹》傲擁世界級博物館展品的價值,且豐富並壯大任何南洋藝術收藏。



A Sarawak Girl with Stretched Earlobes 一名砂拉越女孩,以下墜耳垂為飾

55 CHEONG SOO PIENG 鍾泗賓

(SINGAPORE, 1917-1983)

Sarawak Life

signed in Chinese (middle right); signed and dated 'SOOPIENG 1976' (on the reverse) oil on canvas

101.5 x 81.5 cm. (40 x $32\frac{1}{5}$ in.) Painted in 1976

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

PROVENANCE

Acquired directly from the artist by the family of the original owner

Thence by descent to the original owner

Anon. Sale, Christie's Singapore, 30 March 1997, lot 67

Acquired from the above auction by the previous owner

Acquired from the previous owner by the present owner

砂拉越 生活方式

油彩 畫布 1976年作

款識: 三賓 (中右); SOOPIENG 1976 (畫背)

來源

原藏家家屬得自藝術家本人 原藏家繼承自上述來源 佳士得新加坡 1997年 3月 30日 編號67 前藏者購自上述拍賣 現藏者購自前藏者



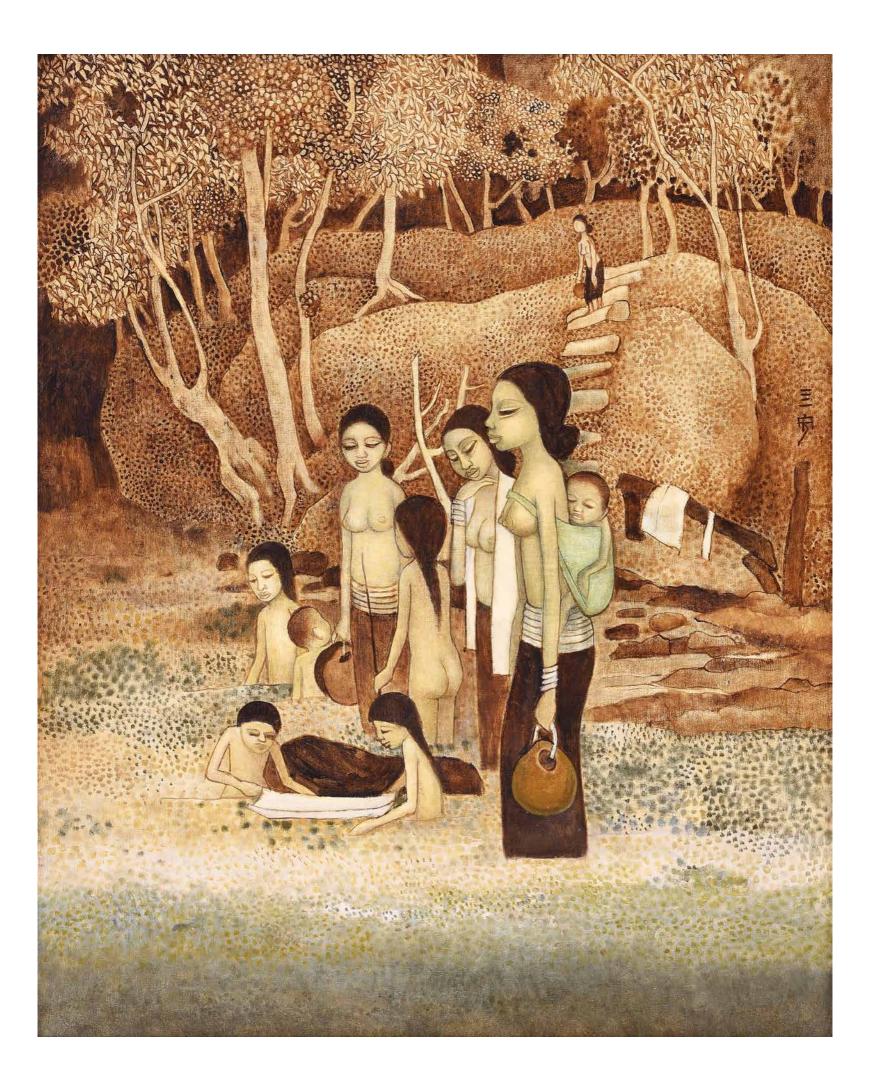
Wen Zhengming, Living Aloft: Master Liu's Retreat, 1543. The Metropolitan Museum of Art, New York, U.S. 文徵明《 樓居圖軸 》 1543 年 美國 紐約 大都會藝術博物館

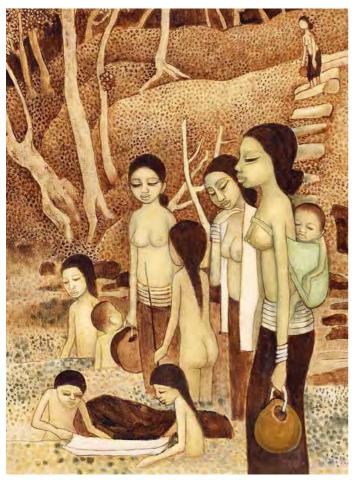
"When the story of art in Singapore is finally told, Cheong Soo Pieng will assume a preeminent stature. For that matter, he will emerge as a formative presence in accounts of modern art in Southeast Asia as a whole."

T.K. Sabapathy

「當新加坡藝術的故事終被娓娓道來,鍾泗賓會 在整個星國文化長流中佔一席之地。而鍾氏可貴 的貢獻,終使他成為整個東南亞現代藝術發展中 一個重要推手。」

新加坡藝術史學家 T. K. 沙巴帕席





Lot 55 Detail 局部

In order to consider a work by Cheong Soo Pieng, one has to look at the prolific body of work he produced throughout his lifespan. At various phases in his life, following brief sojourns around the world, Soo Pieng expanded, and experimented with his repertoire of formalist techniques. Amongst his contemporaries in the Nanyang Style, a school of art melding Southeast Asian aesthetics with traditional Chinese painting techniques, Soo Pieng was the most experimental. This exploration into different formalist styles, was always grounded in a lyricism. His masterful wielding of different techniques calls for a deeper understanding of Cheong's background from his formative years in Xiamen and Shanghai, as well as his travels throughout the Southeast Asia, and the world at large.

Much has been said of the first Bali trip in 1952, a trip that birthed the Nanyang Style as we know it. However, the 1952 trip was but the first sprigs of Soo Pieng's artistic development. In *Sarawak Life* (1976), we see the beginnings of a crescendo in the symphony of paintings he produced throughout his lifetime. Cheong's understanding of different approaches to art, and the philosophies behind them began through his formalist training. His fine arts education started with his entry into the Xiamen Academy of Fine Art. The academy was led by Lin Ke Gong, an artist who spent years in the Parisian art world. Soon after, Cheong would enroll into the Xin Hua Academy of Fine Arts in Shanghai, a highly renowned institution that provided an education in Chinese and Western art. This grounding in approaching art through various lenses would prove essential in his later exploration through the Southeast Asia, and its startling new visual language.

Sarawak Life stands firmly alongside his later, more stylized Balinese and Sarawakian paintings. Though the initial output from the first trip was preoccupied with a fascination for the exotic and different,

paintings from this later period reflect a maturity that could only have emerged from the passing of two decades.

The period between the 1950s and 1970s would be marked by Cheong's wild experimentation between formalist styles. In turn, these continual shifts were the result of the close contact he came with impressionist, and abstraction works overseas. In 1963, Cheong Soo Pieng once again took a sabbatical away from Singapore, this time to Europe. In the period following this trip, his artworks display a no-holds barred embrace of new abstractionist techniques. What is unmissable is the pointillist techniques used to depict the river, as well as the surrounding foliage. Through interspersing the depiction of the natural environment of the tropics with pointillism, while rendering his subjects in more of his classically figurative portraiture style, he manages to elevate the individuals depicted. This hints at a level of reverence that has been sharpened by the passing of time. The figures are part of the landscape yet apart from it. They share the colour palette but Soo Pieng refuses to render them as mere decorative elements. The natural surroundings frames the individuals, its intricate detailing becomes the only appropriate medium that can stand on par with the elegance of his subjects.

At this juncture, beyond the aesthetic appeal of the pointillist techniques used by Soo Pieng, it is vital to keep in mind how the inclusion of this technique shifts the paradigm of the art historical canon. A figure such as Soo Pieng, in weaving pointillism into his work, engages in a conversation with his European counterparts. Questions arise on what separates pointillism from the swift calculated strokes of traditional Chinese Ink Painting. In effect, Cheong is an emblem of the wave of non-Eurocentric artist keen on marking out a distinctively Asian style. Apart from merely taking up the mantle of the formalist challenges laid down by the Abstractionists masters before him, Cheong mastered and transformed the form.

What marks Soo Pieng as an exceptional talent is his ability to meld these diverse elements into a compositionally elegant artwork such as Sarawak Life. The rocks form a sepia halo of sorts surrounding the community as they engage in a relatively domestic task of washing their clothes by the river. Not only are we treated to a contemplation of the rural lifestyle, Soo Pieng's subjects are awash with an aura of maternal care and affection. This sense of parental protection is embodied most viscerally in the foreground with the dominant central figure of the tallest female carrying her infant baby in a wrap. This manner of carrying a baby is at once traditional to the region yet the close skin-to-skin contact of a mother and child is a tactile memory shared universally. Classically-trained western compositions of Madonna and Child also plays on this hallowed maternal-child bond. Soo Pieng's rendering of this imagery into a more everyday scene subverts, and celebrates the Southeast Asian Woman.

Sarawak Life represents Soo Pieng's first fully realized figurative leanings in the adoption of wayang kulit (shadow puppets) into his studies of the female form. Despite well-worn tales of the 1952 Bali trip being the inspirational spark for the use of elongated limbs in his figurative works, this has proved to be a rather contentious claim. According to curators Seng Yu Jin and Grace Tng, it was in 1950 that wayang kulit references first appeared in his sketches. The lengthened limbs are mirrored by the extended forms of the trees enveloping the background. These forms are reminiscent of imagery in traditional Chinese ink painting. The trees though precariously placed on the edge of the hills, is firmly anchored through their roots. An allegory of both Cheong's career, as well as the strength of the maternal-child bond in Asia and beyond.



Cheong Soo Pieng, Balinese Girls. Christie's Hong Kong, 26 November 2017, Lot 472, Sold for HKD 281,250. 鍾泗賓《峇里女士們》佳士得 香港 2017 年 11月 26 日 編號 472 成交價:281,250 港元



Zhao Yuan, *Landscape*, circa. 1400s. The Metropolitan Museum of Art, New York, U.S. 趙原《山水畫》約 1400 年 美國 紐約 大都會藝術博物館

當我們在欣賞鄭泗賓的每件作品時,我們審視他畢生所產出的豐富畫作。鍾氏在花了短暫時間遊歷世界後,在生命不同期間增擴自己的作品縱深、並用形式主義技巧孜孜不倦地實驗創意。就整個南洋風格 - 一個融合東南亞美學和傳統中國畫技巧的宗派而言,鍾氏是此派藝術家中最具實驗精神的。他在探索各式形式主義風格時,一定以抒情體為載體。他融合不同創意技巧,手法爐火純青,而我們此時需要更深入了解他在廈門和上海時修煉時期的背景,以及他在東南亞各處和世界各地的旅遊經驗。

鍾氏 1952 年的峇里島首遊,已經在藝壇被廣泛討論,那趟旅程是南洋風格的濫觴。雖說如此,1952 年的峇里島行不過是鍾氏藝術長征的初始驛站。在《砂拉越生活方式》(繪於 1976),我們目睹到他畢生創作所構成的華麗交響樂,創意日漸多廣、產出倍加絢爛。鍾氏深諳不同藝術技巧,而這些技巧背後的藝術哲思,在他接受形式主義陶冶時方始萌芽。他的藝術訓練始於他進入廈門美術學院就讀的那年。該美術學院由林克恭所掌,林之前曾在巴黎藝壇中閩蕩多年。沒多久後,鍾泗賓進入上海新華美術學院繼續進修。此學院以中西藝術教育著稱,聞名遐邇。這個透過各種眼光處理藝術創作的基礎,在鄭氏爾後對於東南亞藝術的探索以及該畫派耀眼的新視覺語言演繹,變得至為緊要。

《 砂拉越 生活方式》的藝術地位,與鄭氏之後所產的風格更鮮明的峇里島及砂拉越主題作品並駕齊驅。儘管受首次砂拉越之旅所啟發而創作的作品,帶著他對異國和陌生環境濃重的的神往;他晚期所產出的作品卻明顯成熟得多:這成熟度,必然是來自過去 20 年的創意淬煉。

1950 至 1970 年代,是鄭氏在不同形式主義風格間盡情大膽實驗的 20 年。這些持續的轉變,其實緣於他與海外印象派和抽象作品的密切接觸。在 1963 年,鍾泗賓離開新加坡好一陣子,遠走至歐洲。自這次旅程後,他的作品反映出他對新抽象派技巧放縱、恣意的全然接納。《砂拉越 生活方式》構圖中的一個主要特色,是全村婦孺群聚的那條溪河。身為觀者的我們,絕不可能錯過用來描繪潺潺河流,以及周邊林木的點彩畫技巧。藝術家利用點畫來勾勒熱帶自然環境中的種種面貌,並以他經典的比喻式塑像畫法來描擘畫中人物,以此提升了這些人物的氣韻。這種方式,隨著時光流逝,更增添了他作品所洋溢的那份崇仰感。這些人物是風景的一部分、也獨立於風景之外。人物和景緻共享同樣的色彩佈景,然而鍾泗賓不想讓畫中人物成為此作的點綴品。自然景致的各個細節,框繞著庶民們,而這些精緻的細節處理成為唯一的合適媒介,足以與鍾氏畫中主角散發的靜謐風韻相匹配。

在這時期,除了欣賞鍾氏利用點彩畫法所呈現的美感,我們也必須思考這個技巧融入,是如何改變了藝術史錄的範式轉換。一個像鍾泗賓這樣在藝壇享有崇高地位的耆老,在作品中帶入點彩技巧時,即與他的歐洲同儕展開創作對話。誠然,一定有人會對點彩畫和中國水墨畫中那種迅捷、控制精妙的點墨法間之差異,產生不少疑問。就效果呈現而言,在那群非以歐洲為中心的藝術家中,鍾氏是那批熱衷於呈現亞洲獨特風格的先驅和象徵。面對抽象派前驅所留下的形式主義的挑戰,鍾氏除了承續衣缽之外,還改變了此藝派的構塑。

鍾氏的精湛技藝之所以廣受敬崇,是因為他能將各式創作洞見和元素融會貫通,另闢蹊徑,創作出像《砂拉越生活方式》這樣既別緻、在構圖上俱臻妙境的作品。畫中的岩石形成一種深褐色、像光環那樣的量圈;當村民忙著像河邊浣衣這類尋常的家務時,這光圈即溫煦地籠罩她們。我們不僅有幸欣賞到砂拉越庶民的農樂生活,也得見鍾氏以情溢於內的手法,讓畫中主角們烘托在一種充滿母性溫情的氛氳裡。每個孩子旁都有一個悉心的女性角色相伴,專心地看顧保護。畫作前景中央那名最高挑、以布纏裹並揹著幼兒的女子,極致體現了畫作裡那份親子惜護的精神。這種揹負嬰孩的方式,一度是這區的傳統;然而母子間肌膚相觸的親密感,卻是全世界都有共鳴的體驗。西方古典藝術構圖中的聖母聖子畫,也是呼應了這種神聖的親子關係。《砂拉越生活方式》為這種親情賦予了日常情景的底蘊,成為西方聖母子藝術傳統的對比,卻也對東南亞女性之溫雅發出詠讚。

此作品所擘寫的人物與鍾氏藝涯初始所產出的原民女性畫作,已有天壤之別。此時的鍾氏,已將皮影戲精髓融入他對女性形象的研究和呈現,而《砂拉越生活方式》則是他第一幅全然體現譬喻具象的創作。根據藝壇中廣泛流傳的說法,1952 年峇里島之旅,啟發了鍾氏在作品中使用修長胴體,來表達具象譬喻;但這事實上頗有爭議。按資深策展人辛友仁和 Grace Tng 的研究,皮影戲的藝術指涉,早在 1950 年就出現在鍾氏的素描作品中了。圍覆著背景的林木,同樣地纖細優雅,與主角們頎長的四肢相輝映。這些形式表述,使人想起傳統中國水墨畫的神韻表現。配置在岩陵邊緣的林木看起來雖然搖搖欲墜,事實上有粗壯的樹根在支撐著。這個創意表現充滿寓意,指涉著鍾泗賓的藝術生涯,以及亞洲和普世所歌詠的舐犢情深。

56 ADRIEN-JEAN LE MAYEUR DE MERPRÈS 勒邁耶

(BELGIUM, 1880-1958)

Women Weaving

signed 'J. Le Mayeur' (lower left) oil on canvas in the original hand-carved Balinese frame 100 x 120 cm. (39% x 47% in.)

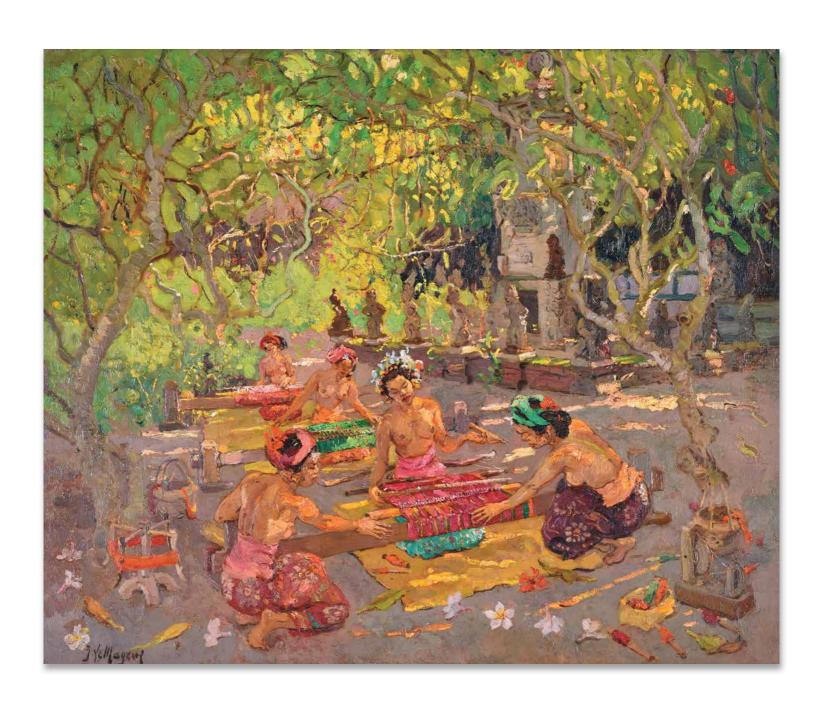
HK\$6,000,000-8,000,000 *US\$770,000-1,000,000*

編織女子

油彩 畫布 原裝手雕峇里式框款識: J. Le Mayeur (左下)



Adrien-Jean Le Mayeur de Merprès, *Three Dancers in the Garden*, Christie's Hong Kong, 26 November 2011, Lot 1015, Sold for HK\$7,940,000. 勒邁耶 《花園舞者》佳士得 香港 2011年 11月 26日 編號 1015 成交價: 7,940,000 港元



The Belgian painter-traveller Adrien-Jean Le Mayeur de Merpres is one of the most celebrated 20th Century artists who lived and painted in Bali, the mystical island in the Indonesian archipelago known for its outstanding natural beauty and cultural richness. Le Mayeur proved to be one of the island's most famous foreign artists, having built his life and artistic career around the articulation of beauty in a tropical paradise. He became enthralled by the beauty of Bali upon his arrival in 1932, where he would create vibrant canvases filled with light, colour and movement, painting his muse and later his wife Ni Pollok, a Balinese legong dancer, alongside with her friends as they offered flowers, danced and engaged in daily activities.

The female figure in Indonesian modern art is one that holds significant cultural and historical meaning. Women held important roles in many traditional Southeast Asian communities, often given prominent roles in indigenous rituals, as well as providing a major source of labour both in the agricultural and domestic markets. This is evident in the various classical compositions that Le Mayeur portrayed them in, amongst which are depictions of women at a loom, weaving traditional Indonesian fabrics that are sold in markets.

Women Weaving testifies to Le Mayeur's masterful arrangement of composition. It is also a marvellous example of the many iconic works the artist painted in Bali, most of which were depictions of



his immediate surroundings, around the villa he built for himself and his wife at the beachfront of Sanur. The lush tropical backdrop of Le Mayeur home served as the stage for his dynamic and evocative portrayals of Ni Pollok - his exclusive model, muse and wife. Presented in the scene are five women working at the weaving looms in the shades of exuberant tropical greenery, with the three of them in the foreground forming a triangle that anchors and balances the structure of the scene. The illusion of depth is rendered with a linear perspective, manifested by the diminishing sizes of the two weavers in the middle and background and further enhanced by the aligned sculptures in the background are in parallel to the layout of the weavers. The visage of the central figure facing out to the audience is recognizable as Ni Pollok's. Le Mayeur's Two Balinese Women at A Loom can be regarded as a study for the current example, as Ni Pollok and the woman on her left are depicted in nearly the same poses as they are in the present lot. A rich and vibrant tropical colour palette is reflected on the woven fabric, as well as the clothes and head pieces of the weavers. The warm tropical sunlight glistens and shines on every surface that it gets in contact with, recalling idyllic and dream-like scenarios.

Although Le Mayeur drew on his natural environment for inspiration, he often created idealised figures and scenes to illuminate the beauty of Bali and its natives. A significant artistic contribution of Le Mayeur is the amalgamation of his masterful rendering of light and colour in the impressionist manner and figurative representations. In this scene, the golden light that permeates every gap in the overhead foliage, sprinkles beam of warmth onto the depicted subjects. The projections of sunlight highlight the at once soft yet muscular contour of each figure. The sensuality of the female bodies is intensified by the detailed depictions, as well as the contrast between light and shadow on the skins. Sprinkles of lights making appearances amidst vivid colours create a dynamic and lively visual rhythm in the picture plane.

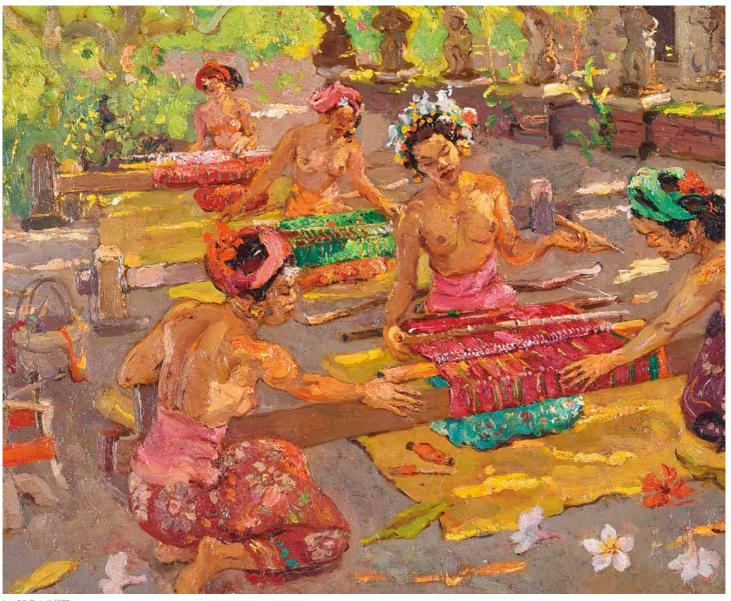
Differentiating from his highly impressionist pre-war painting style, Le Mayeur's post-war style is characterized by smaller brushwork, greater detail and thicker impasto. Depictions of fabric patterns, warp threads, flowers, and sculptures in the background are rendered in great detail and thick impastos. Dominant hues of orange and yellow, which are typical of the artist post-war colour palette, conveys the impression of a warm tropical climate. Varying shades of green on the trees takes up majority space in the background, testifying to the artist's preference for green in this era. Although the figures are presented front and centre, selective depictions of details establish them as a harmonious part of the environment, denoting the compositional characteristic of Le Mayeur during this period.

Le Mayeur working by the pond.

Photo: private collection, Belgium

Dr Jop Ubbens & Dr Cathinka Huizing, Adrien Jean Le Mayeur de Merpres: Painter-Traveller/ Schilder-Reiziger, Pictures Publishers, Wijk en Aalburg, The Netherlands, 1995, plate 183, p.122, 照片: 私人收藏 比利時

Jop Ubbens 博士和 Cathinka Huizing 博士著《勒邁耶:畫家 - 旅行者》荷蘭 奧爾堡 1995 年 圖版 183 第 122 頁



Lot 56 Detail 局部

比利時裔畫家、旅行家勒邁耶,是二十世紀在峇裡島居住、繪畫最具聲望的藝術家之一。峇裡島位於印尼島鏈,以綺麗絕美的自然景致與絢爛多姿的人文而聞名的神秘小島。作為島上最著名的外國藝術家之一,勒邁耶的人生與藝術生涯始終圍繞著這座熱帶天堂明豔動人之勝景。一九三二年初抵小島,便醉心于美景的勒邁耶陸續創作了數件油畫作品。充盈著光線、色彩與動感的畫布上綻放出盎然生機。他的繆斯,隨後成為了他的妻子,妮·帕洛(Ni Pollok),是一位峇裡島貢舞舞者,她與朋友們一起為藝術家擔當模特,採摘鮮花,舞蹈,終日相伴。

印尼現代藝術中的女性形象蘊含重要的文化與歷史意涵。女性在很多傳統東南亞地區扮演重要角色,通常是當地宗教儀式的主導者,同時為農業與國內貿易生產提供主要勞動力。在勒邁耶許多經典作品當中可以顯見藝術家偏愛描繪女性在織布機前織布或編織在市場上出售的印尼傳統布料等題材。

勒邁耶在此幅《編織女子》中展現出超群的構圖能力。同時這件絕妙作品也是藝術家在峇裡島創作的代表作之一。其大部分作品直接取材於身處的環境,圍繞著他為自己與妻子在沙努爾海濱建造的別墅。以勒邁耶家周遭繁茂明豔的熱帶景觀為背景,畫中的模特、藝術家的繆斯及妻子——妮波洛克顧盼生姿、攝人心魄。該場景中,五位女性在織機前忙碌,頭頂綠蔭繁翳,前景的三位女性形成三角形構圖,穩定平衡了整體場景的結構。透過畫面遠景與中景處尺寸依次縮小的兩位紡織女,且以背景中矗立的一排與她們位置平行的雕像為參照,來加強直線透視營造的景深立體感。中間身姿正對觀者的女人

就是妮波洛克。勒邁耶另外一幅作品《編織女子》可被看作是此件拍品的習作,畫中妮波洛克與其左邊的女性動作姿態都和這件作品頗為相似。濃郁鮮豔的熱帶色調點綴在織物,及紡織女的服裝與頭飾上。溫暖的熱帶陽光觸及之物都被鍍上一層閃亮的金色,仿佛夢境中田園牧歌般的天堂。

雖然勒邁耶從周遭的自然環境汲取靈感,而同時他也常常創造理想化的人物與場景,以凸顯峇裡島及當地風物之美。勒邁耶一個重要的藝術貢獻便是以印象派及具象描摹的方式將精湛嫺熟的光線與色彩表達融而為一。此件作品中,金色的陽光透過頭頂葉片的每個縫隙緩緩落下,溫暖的光束灑在每個所描繪的物體之上。陽光投射出每個紡織女柔軟而矯健的身體輪廓。透過對人物的細膩摹畫及肌膚上的光影對比凸顯出女性身體的性感與嫵媚。畫面中飄灑而下的陽光點亮了綺麗的色彩,創造出生動活潑的視覺韻律。

與其高度印象派的戰前繪畫風格不同,勒邁耶的戰後作品是以較小的筆觸、更精緻的細節及更厚重的肌理結構為特點。對背景中的織物圖案、紡線、花朵與雕塑的刻畫細膩且富有豐厚的肌理層次。橙色與黃色的主色調,正是勒邁耶戰後的典型配色,以展現溫暖的熱帶氣候。背景植物上大面積施以多種色調的綠色,印證了藝術家此時期對綠色的偏好。雖然畫中人物被置於前景正中,藝術家針對性的對細節的描畫使人物與周邊環境和諧統一,展現出此階段勒邁耶的構圖特點。

57 ADRIEN-JEAN LE MAYEUR DE MERPRÈS 勒邁耶

(BELGIUM, 1880-1958)

Women Spinning and Weaving

signed 'J. Le Mayeur' (lower left) oil on canvas in the original hand-carved Balinese frame 73×88 cm. $(28 \% \times 34 \% \text{ in.})$

HK\$4,000,000-6,000,000 *US\$520,000-770,000*

PROVENANCE

Anon. Sale, Christie's Singapore, 27 March 1994, lot 7 Acquired from the above sale by the present owner

LITERATURE

Drs. Cathinka Huizing and Jop Ubbens, Adrien-Jean Le Mayeur de Merprès: Painter-Traveller, Amsterdam, 1995 (illustrated, p.137, fig. 206).

女子紡紗

油彩 畫布 原裝手雕峇里式框款識: J. Le Mayeur (左下)

來源

佳士得 新加坡 1994年3月27日 編號7 現藏者購自上述拍賣

淘文

1995年《勒邁耶:藝術家及旅遊家》Jop Ubbens 及 Cathinka Huizing 著 阿姆斯特 丹 荷蘭 (圖版,第137頁)



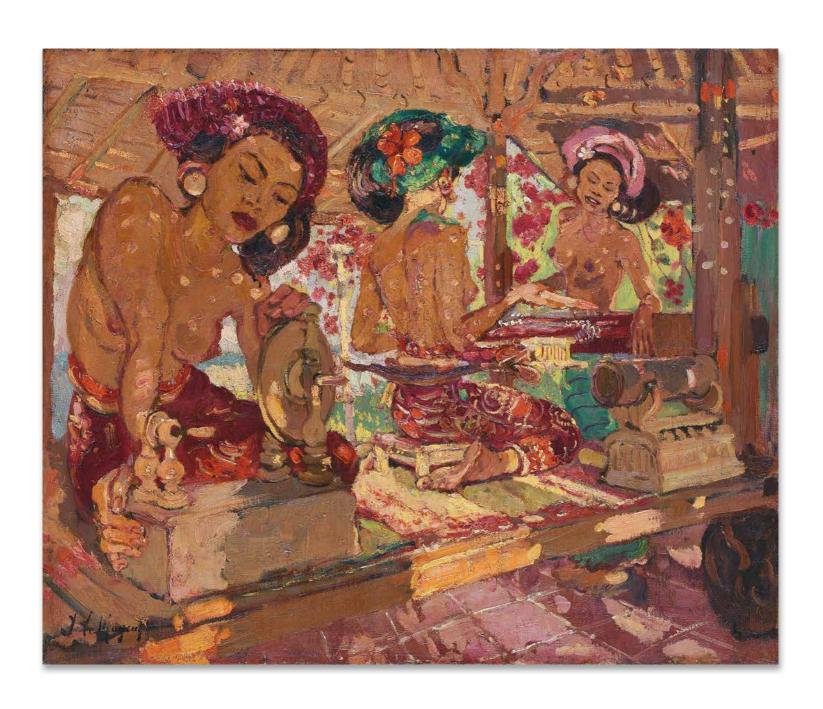
Paul Gauguin, Siesta, circa 1892-1894. Metropolitan Museum of Art, New York, USA 保羅·高更《午休》約 1892-1984 年 美國 紐約 大都會藝術博物館

"Sir I am an Impressionist. There are three things in life that I love. Beauty, sunlight and silence. Now could you tell me where to find these in a more perfect state than Bali?"

- Adrien-Jean Le Mayeur de Merprès

「閣下,我是位印象派藝術家,生命中有三件事情為 我所鍾情,那就是美、陽光和寧靜。請告訴我,除了 峇裡島,還有哪個地方能三者兼得或更臻完美嗎?」

- 勒邁耶





Three Balinese women in an interior 三位峇裡女子在室內

More than any other Indo-European artist of the modern period, Belgian-born Adrien-Jean Le Mayeur de Merprès has been pivotal in creating the mythical splendour of Bali and the Balinese female. Although he was extensively schooled in art since boyhood and was already an accomplished travel painter during his early career, he is perhaps best known for the works which focus on his wife, the temple dancer Ni Pollok, and her coterie of beautiful Balinese maidens within lush tropical landscapes.

Like most young European middle-class males who yearned to see the world, Le Mayeur first left his native Belgium as a sailor bound for the United States. After a lengthy period of travelling through exotic places such as Africa, Tahiti and India, Le Mayeur finally discovered Bali at the ripe age of 52. Deeply entranced by the beauty and the bright and clear tropical light of the land he settled down to paint out his remaining days in this island paradise.

Le Mayeur's rich, luminously tinted canvases illustrate the idyllic island setting of Bali, recreating it as the Polynesia of the East. Preferring a warm colour palette and semi-impressionistic style which infused his works with tropical sensuality, Le Mayeur excelled at depicting the grace and languor of Balinese women moving prominently in the realms of work and family life, blessed by a climate of warmth and charm.

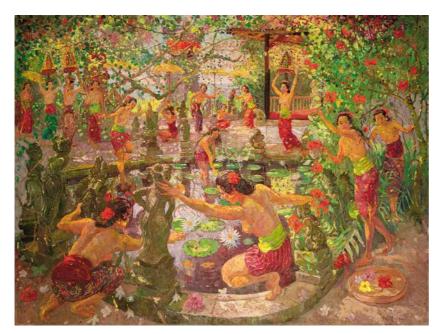
The artist's highlights undoubtedly are the vibrant group scenes depicting young dancers rehearsing in a sun-dappled garden overhung with hibiscus flowers and palm trees, and carrying offerings to the gods in famous temple paintings. However, the women in his more 'interior' scenes take on a more domestic energy as *Women Spinning and Weaving* captures an intimate moment of three Balinese women gathered under the shade of a wooden verandah. Le Mayeur often borrowed the form of Ni Pollock and the female figures within the present painting carry the same elegance and finesse that have come to be associated with her, and it becomes easy to see Ni Pollock in all of them. Dressed in richly-coloured sarongs in shades of red and green, and crowned with brightly-hued headdresses and flowers in their hair, they are the image of poise, serenely engaged in various tasks of sewing and weaving.

Not far from where the women work, branches of pink, orange and red blossoms fall from the trees beyond, adorning the composition in sprays and patches of colour built with quick, short and pasty strokes of the brush. The tropical morning sun streams gently into the verandah in shifting tones of light and shade, subtly illuminating the skin of the women, their sarongs and headdresses in vivid shades of emerald and crimson and burgundy, and bathing the wood in warmer hues of beige and yellow. Glimpses of a pale sky and sea, painted in contrasting hues of grey, blue and pale pink, are visible in the background of the work, complemented by soft shades of green in the grass and foliage of the outdoors. Le Mayeur's painterly ability is seen in his masterful command of light, shadow and vivid colours in Three Balinese Women Sewing, skillfully indicating an early hour as well as a sense of depth within the painting's morning atmosphere.

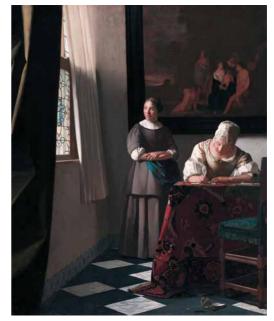
Though Women Spinning and Weaving depicts daily work and life in Bali, Le Mayeur was still "an exponent of late European impressionism, which favours a gentle, earthly palette of yellow, brown, beige and soft blue which is contrasted to red, pink, orange and purple accents." However, the artist was likely also influenced by the French painter Paul Gauguin, who similarly journeyed to exotic and geographically far-flung locations full of light and colour. Feeling some level of spiritual affinity with Gauguin, Le Mayeur, like him, ventured to portray his artistic subjects (usually women) in a bold way. Yet, the styles of the two artists could not be more contrasted. Inspired towards a refined conception of light and shade, Le Mayeur would generously implement an extensive palette in short impressionist brushstrokes, painting in an individual, realist manner that differed from the thicker impastos, expressionistic brushwork and fantastical themes which was so characteristic of Gauguin's canvases

Le Mayeur's elegant and beautiful depiction of female figures in Women Spinning and Weaving is likewise adeptly rendered through his execution of perspective, where the woman by the loom dominates the composition, with her two companions absorbed in friendly chatter receding into the middle and background. Pictorial depth is also suggested through the artist's secondary technique of thinly layering pastel shades within the background, only providing the barest delineations of shape and shadow. This adoption of perspective and proportion, together with square-tiled flooring on the base of the verandah brings to mind the checkered floors and genre paintings of the Dutch Masters. While these works often portray everyday household activities, such as women reading letters or playing instruments, Le Mayeur contextualises and adapts the genre to the culturally and visually rich surroundings of Bali: the people, the luxuriant flora, the seaside, and the exuberant sunlight that touches the island.

The intense yet subtle use of colour combined with varying intensities of light and shade remains the main force of Le Mayeur's pre-war Balinese works. Painting in an artistic and looser style than his postwar canvases, which were executed with greater elaborateness and attention to detail, *Women Spinning and Weaving* delivers a rare impression into the ethereal world of Bali, and celebrates the beauty found in simple moments of domesticity and serenity.



Adrien-Jean Le Mayeur de Meprès, *Women Around the Lotus Pond*, 1950-1951. Christie's Hong Kong, 30 May 2016, Lot 3029, Price realized HKD 30,360,000 勒邁耶《 荷花池邊的女人》1950-1951 年 佳士得 香港 2016 年 5 月 30 日 編號 3029 成交價:30,360,000 港元



Johannes Vermeer, *Woman Writing a Letter, with her Maid,* circa 1670. National Gallery of Ireland, Dublin, UK 約翰尼斯·維梅爾《正在寫信的女人和她的傭人》約1670年 愛爾蘭共和國都柏林泰爾蘭國立革統管

出生于比利時的勒邁耶,是一位重要的現代印歐藝術家。他的筆下的峇裡島彷佛仙山瓊閣,峇裡女子皆嫋嫋娜娜、絕世出塵,景致處處壯麗輝煌。藝術家自幼習畫,並於藝術生涯的早期便成為一位成功的旅人畫家。但他最為人所熟識的作品,卻要數描繪峇裡少女的畫作。畫中人物主要為他的妻子一一寺廟舞者妮·帕洛(Ni Pollok)和她幾位生活在誘人的熱帶風情中的嬌美動人的姊妹們。

如同多數年輕的歐洲中產階級男士,勒邁耶也曾志在四方。於是他作為水手,離開家鄉比利時,遠赴美國。勒邁耶長年在外遊歷,探索非洲、大溪地和印度等充滿異國風情的國度,在年屆 52 歲之時終於發現了峇裡島。他深深迷戀上這片土地的明媚風光、如詩如畫的熱帶景致,決定就此定居下來,盡情繪畫眼前的人間仙境以度餘生。

勒邁耶的作品用色豐富、豔麗鮮明,展現了峇裡島詩情畫意的綺旎風光,將 其重新塑造為東方的波利尼西亞。勒邁耶偏好溫暖的色調以及半印象派的風格,為作品融入千嬌百媚的熱帶景致。藝術家擅長描繪峇裡女性在溫暖怡人 的氣候下,矯捷地游走於工作和家庭生活之間的那份優雅和略帶慵懶的生活 狀態。

藝術家的作品中最引人入勝的,是充滿活力的群像;一群年輕的舞者,在滿是芙蓉花和棕櫚樹的園中、斑駁的光影下起翩翩起舞,或在著名的寺廟裡向神明獻上祭品。然而,描繪「室內」場景中的女性,卻更能體現家庭的力量。如作品《女子紡紗》,畫面捕捉三位元峇裡女性聚在一起,在遮陽木廊台共度親密時光。勒邁耶經常借用妮‧帕洛的形象,而作品中的女性人物彷佛都帶著她那份優雅和靈秀,在她們身上不難察覺到妮‧帕洛的影子。她們身著色彩豐富、紅紅綠綠的沙龍裙,頭綁顏色鮮豔的頭巾飾物,並在秀髮簪上鮮花,從容不迫、嫺靜優雅地專心縫紉編織。

在她們工作地方的不遠處,大樹垂落繁枝,枝上開滿蜜桃粉紅、嫣紅橘黃的花朵;花朵以噴灑顏料的方式繪畫,及以快捷而短促的筆觸塗上厚稠的顏料形成色塊,令構圖生色不少。熱帶的晨光輕柔地滲進廊台,斑駁地散開形成深淺不一的光影,巧妙地照亮了女士們的肌膚、身穿的沙龍裙和頭上的頭巾飾物,映照出寶綠、赤紅、酒紅這些鮮豔的顏色,木材則裹上一抹抹溫暖的

米白和淡黃色。在畫作的背景中,可以瞥見蒼白的天空和淡藍的大海,以灰色、藍色和淡粉紅色等對比色調繪畫,伴以柔和的綠色草地和戶外樹葉,令畫面和諧完滿。勒邁耶的畫功體現在他的作品《女子紡紗》,藝術家展現了運用光影及鮮明色彩的超卓技藝,不但巧妙地表達出當時正值明晨時份,更為畫作添上晨間氣氛的深邃感。

儘管《女子紡紗》描繪了峇裡島的日常工作和生活,勒邁耶仍然是「歐洲印象派晚期的佼佼者,傾向運用柔和樸實的色調,包括黃色、棕色、米色和淡藍色,這些顏色與紅色、粉紅色、橘色和紫色都形成鮮明對比」。然而,藝術家很可能曾經受到法國畫家保羅·高更的影響,高更同樣也遊歷過風光明媚、色彩斑爛、充滿異國風情的遙遠國度。勒邁耶或許心照不宣,高更相同皆嘗試大膽描繪其藝術主題(多為女性)。不過,兩位藝術家的繪畫風格卻迥然不同。勒邁耶更執著於光影運用的概念,豪邁地短促的印象派筆並融合豐富的色調,以個人化、現實主義的手法繪畫作品;高更卻喜用厚塗、表現主義的筆觸和夢幻般的主題,二人風格實在南轅北轍。

勒邁耶將《女子紡紗》的女性描繪得秀麗優雅,並以透視法熟練地展現在畫布上;織布機旁的女子主導了整個構圖,另外兩位談笑自若的女伴,則悄然融入到畫面的主軸和背景中。勒邁耶另一藝術手法則建構了畫面的深度,藝術家在背景中塗上一層又一層清淡柔和的色調,條理分明地勾畫出各種形狀和陰影。採用透視法並注重描繪的比例,加上廊台以方形瓷碍鋪砌的地板,都讓人想起那些荷蘭大師筆下的格子地板和風畫。雖然這些作品的主題通常是

日常家居場景,如女士們閱讀信箋或演奏樂器,勒邁耶卻將這種題材調適並 融入峇裡島的文化和豐富的視覺環境:島上居民、茂盛的花草樹木、海邊及 灑落島上充沛的陽光。

強烈卻又巧妙的色彩運用,配合婆娑的光影,是勒邁耶戰前峇裡島作品的經典手法。相比起藝術家戰後更精雕細琢、仔細嚴謹的創作手法,《女子紡紗》這幅作品的繪畫風格顯得更率性而為、不拘小節,營造出峇裡島超凡脫俗的人間仙境的罕見景致,並頌揚家庭生活的平靜和美好。

58 ISAAC ISRAËLS 艾薩克·伊斯瑞奧斯

(THE NETHERLANDS, 1865-1934)

Portrait of Raden Mas Jodjana

signed 'Isaac Israels' (lower right) oil on canvas 220 x 110 cm. (86 % x 43 ¼ in.) Painted circa. 1915-1916

HK\$1,600,000-2,600,000 *US\$210,000-330,000*

PROVENANCE

Acquired directly from the artist circa. 1916-1917 by the original owner

Thence by descent to the present owner

喬德加娜王子肖像

油彩 畫布

約1915-1916年作

款識: Isaac Israels (右下)

來源

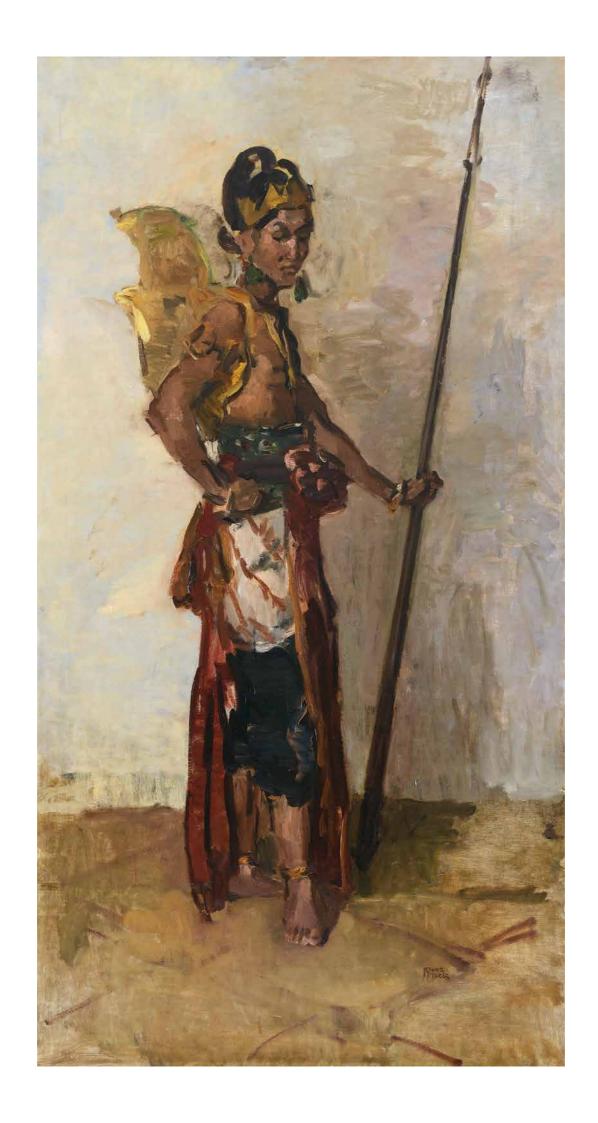
原藏者約1916-1917年作得自藝術家本人 現由原藏家家屬收藏

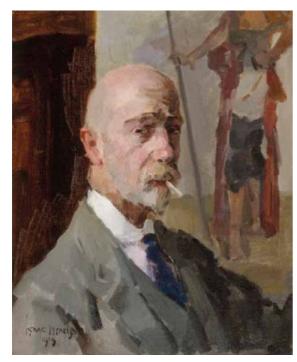
"The Javanese are beautiful, you have to come and see them. [...] I am constantly spinning my head and hands in the Javanese fashion and am thinking about tandakken and alang alang"

- Isaac Israëls

「爪哇人真的很漂亮,你一定要來看看。我經常像爪哇人一樣搖頭擺手,不停的想著 tandakken (跳舞) 和 alang alang (白茅)。」

- 以撒·伊斯雷爾斯





Isaac Israels, *Self Portrait with the Javanese Prince Raden Mas Jodjana*, 1919, National Gallery Singapore, Singapore. 以撤、伊斯雷爾斯《與爪哇王子雷登·莫斯·祖紮那的自畫像》1919 新加坡 新加坡國家畫廊

Christie's is proud to present one of the earliest portraits of Raden Mas Jodjana by the celebrated impressionist Dutch painter Isaac Israëls in this spring auction. The current lot is an important painting that marked the start of Israëls close friendship with the dancer and also his continuous exploration and admiration of East-Indies culture which he later portrayed passionately through his canvases. Most early portraits of Raden Mas Jodjana are collected by institutions in the Netherlands, marking this as an extremely rare piece to be offered in the market.

EARLY ENCOUNTER TO JAVANESE TRADITION

A son of Netherlands most celebrated artist from The Hague School, Jozef Israëls, Isaac Israëls showed early artistic promise from the tender age of 6 years old. A prodigy as well as a self-taught painter, Israels began his artistic career by sketching the models who posed at his father's studio. He eventually developed a style that was not only unique, and different from his father's style, but also had little in common with The Hague School artists at the time. Israëls art education continued with his enrollment in the Academy of The Hague in 1878. His artistic debut at the *Salon des Artistes Francais* in Paris in 1882 began an illustrious career with his works being sought after internationally.

Throughout his artistic journey, Isaac Israëls firmly regarded as one of the greatest painters to immortalize Indonesia on canvas. It sparked after attending the *Nationale Tentoonstelling van Vrouwenarbeid* (National Exhibition of Women's Labour) exhibition in The Hague in 1898. The exhibition was organized to cultivate opportunities for networking between female workers, and also to celebrate the coronation of Queen Wilhelmina. This exhibition included a dedicated section to showcase the daily life in the Dutch East Indies. Enchanted by the beauty in the simplicity and deep culture, Israëls' subjects became almost exclusively the Indonesian dancers, musicians and everyday Javanese living in The Hague after his visit to the exhibition. Raden Mas Jodjana later on became a living example and symbol of Israëls' fascination and passion towards Javanese tradition. His Indonesian works are among the highlights of his *oeuvre* and are very sought after.

A MUSE AND A DEAR FRIEND

Israëls and Jodjana's friendship flourished in the winter of 1916 where Israëls attended a charity event "Indian Art Nights" of Indonesian music and dancing, which was also attended by the Dutch Queen Wilhelmina and Prince Henry. Among the traditional dancers was Raden Mas Jodjana, who was the first professional Javanese performer who permanently lived in Europe and later on became a celebrated dancer. After their first meeting, Israëls invited Jodjana to pose for him in his studio, and in return he gave Jodiana painting lessons which was exceptionally rare for Israëls to offer. As a result, many portraits of Jodjana were produced by the artist, however very rarely were they as singularly large as the current lot presented here. It is also because of this friendship that Israel was inspired and finally able to fulfil his ambition to visit the Dutch East Indies later on in 1921, where he experienced first-hand the sights and cultures of Indonesia, a world far removed from the trappings of European extravagance.

Standing in front of the great painter, Jodjana posed for the first time in a full traditional costume of *Gatot Kaca*, one of the character from the *Mahabarata* epoch. In the present lot, Jodjana is seen anchored fearlessly in the centre of the canvas in stillness, adorned with the glorious head piece and other brass accessories, completed with drapes of different *batik* clothes around his waist while holding a long spear on his left hand. Jodjana is seen getting into character, dedicated and free from all other distractions. The bareness of the background is unassuming – it beautifully complements and at the same time emphasises the complexity of the traditional costume worn by Jodjana.

Capturing his subject matter with ease and confidence, Israëls' broad and gestural brushstrokes carefully form Jodjana's figure and facial expression. This also signifies the intense emotion of the artist towards his muse accentuating as well his remarkable understanding of human anatomy. The subtle highlights on the surface of Jodjana's bare skin and attire demonstrate Israel's sensitivity towards the rendition of light and at the same time creates depth and a sense of space toward the piece. It is clear to see that, with this work, Israëls was successfully exemplifying the medium's expressive potential. Believing that his works should not deliver any messages beyond their visual experience, *Portrait of Raden Mas Jodjana* presents a striking immediacy and purity of expression.

Acquired directly from the artist by the family of the present owner, *Portrait of Raden Mas Jodjana* is an extremely rare and personal piece from the artist. The piece offers an honest and intimate outlook between the two friends. At the same time, it showcases Israëls' strong admiration towards both Jodjana and his culture and heritage. Without a doubt, *Portrait of Raden Mas Jodjana* is an exquisite homage to Jodjana's extraordinary dedication to his craft, which corresponds to a remark made by the renowned critic Henri Borel on one of the performances done by Jodjana: "Never before have had I experienced such a pure, spiritual art of music, dance and theatre in Europe."



Raden Mas Jodjana 雷登·草斯·和紮那

佳士得於今年春季拍賣榮幸地呈獻來自著名荷蘭印象派畫家以撒·伊斯雷爾斯的一幅最早期作品之一,雷登·莫斯·祖紮那畫像。此作標誌伊斯雷爾斯與舞蹈家祖紮那的友誼之開端,以及他畢生對持續入畫的東印度文化的景仰及探索。雷登·莫斯·祖紮那的早期畫像大多為荷蘭官方機構收藏,此作是極為罕見的於市場流通的傑作。

與爪哇傳統的早期邂逅

作為荷蘭海牙畫派中一位最著名的畫家之一,約瑟夫·伊斯雷爾斯的兒子,以撒·伊斯雷爾斯於六歲便表現出極高的藝術天份。他是一位自學成才的天才畫家,伊斯雷爾斯透過素描父親畫廊中的模特兒而開始創作。他亦漸漸建立起一個不單獨特,而且與他父親及當時海牙畫派大異其趣的個人風格。伊斯雷爾斯在1878年正式學習於海牙藝術學院,並於1882年巴黎的法蘭西藝術家沙龍正式映入眾人眼簾,開始了他享譽國際的藝術家生涯。

在他畢生的創作之中,伊斯雷爾斯被認為是其中一個透過畫作表現印尼永恆之美的最偉大畫家之一。這一切都由他出席 1898 年於海牙舉行的國家女性勞動者展覽開始。該展覽旨在為女性勞動者提供交流的機會,並慶祝威廉明娜女王登基。展覽中特別設立一部份展出有關荷屬東印度的日常生活。伊斯雷爾斯為其簡單而深邃的文化所吸引,在參觀展覽之後,伊斯雷爾斯的創作題材,便集中于印尼舞蹈家、音樂家,以及生活在海牙的日常爪哇人。雷登·莫斯·祖紮那後來便成為伊斯雷爾斯對爪哇傳統的熱愛的化身。他的印尼畫作是云云作品之中的高峰,廣受歡迎。

靈感的泉源與摯友

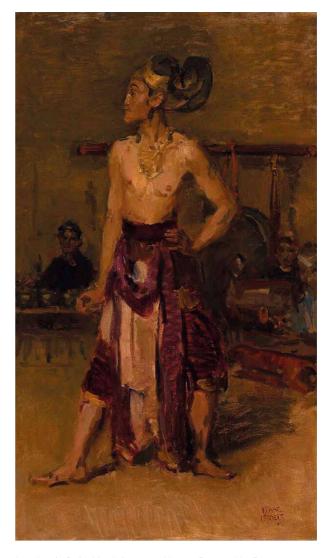
伊斯雷爾斯與祖紮那的友誼始於 1916 年,當時伊斯雷爾斯出席了一個名為「印度藝術之夜」的印尼音樂與舞蹈慈善活動,威廉明娜女王及亨利王子亦有出席。雷登·莫斯·祖紮那亦是當晚表演的傳統舞者之一。他亦是第一位長居歐洲的爪哇專業表演者,後來成為了一位著名的舞者。在初見之後,伊斯雷爾斯邀請祖紮那來他的畫廊當模特兒,伊斯雷爾斯則破例為祖紮那教授繪畫。亦因如此,大部份祖紮那的肖像都是由伊斯雷爾斯繪畫,然而如此作

大尺幅的佳作更是實屬罕見。同時亦是因為這番友誼,伊斯雷爾斯下定決心,於 1921 年一償夙願,造訪荷屬東印度,親身體會遠離歐洲浮華的印尼風光及文化。

租紮那第一次為這位偉大的畫家作模特兒時,身著摩訶婆羅多史詩中的角色「瓶首」(Gatot Kaca) 的全套傳統戲服。畫作中,租紮那自信地在畫面中央,頭戴華麗冠冕,配以黃銅飾物,腰披各式蠟染布料,左手手持長矛。租紮那看來全神貫注的投入角色,完全不為世俗所影響。背景的空蕩看似平淡低調,但卻平衡並強調了租紮那身穿的傳統戲服的繁華。

伊斯雷爾斯恢宏有力的筆觸,自信而輕巧地捕捉了祖紮那的神緒及面容,同時亦表現了藝術家對他靈感泉源的充沛感情及他對人體姿態的非凡掌握。祖 紮那皮膚與服飾上的低調著筆,亦表現了藝術家對光影的敏感,同時更為 畫面營造了景深。伊斯雷爾斯在此中充分流露出他對繪畫媒材的表現力的認識。畫家認為他的作品不應表達視覺經驗以外的資訊,《 喬德加娜王子肖像 》一作則呈現這種純粹、直接的表現。

《喬德加娜王子肖像》一作由現任藏家之家族直接購自藝術家,是一幅藝術家極為鍾愛的罕有傑作。此作表傳遞出摯友間真誠、親密的關係,同時亦表現了伊斯雷爾斯對祖紮那及其文化與傳統的崇拜。《喬德加娜王子肖像》一作歌頌了祖紮那對藝術的非凡投入。這亦與著名藝評人亨利·波羅爾對祖紮那一場表演的評論相契合:「我在歐洲從來沒有體驗過如此純粹、富靈性的音樂、舞蹈及戲劇。」



Isaac Israels, *Raden Man Jodjana*, 1916, Museum Boijmans Van Beuningen, Rotterdam, Netherlands.

以撒·伊斯雷爾斯《喬德加娜王子肖像》1919 年 荷蘭 鹿特丹 博伊曼斯·范伯甯恩博物

59 SUDJANA KERTON 克爾頓

(INDONESIA, 1922-1994)

Wayang Golek

signed and dated 'S. KERTON' 82' (lower right) oil on canvas 100.5 x 150.5 cm. (39 $\frac{5}{8}$ x 59 $\frac{1}{4}$ in.) Painted in 1982

HK\$1,600,000-2,600,000 *US\$210,000-330,000*

PROVENANCE

Acquired directly from the artist by the present owner in 1983

影子木偶

油彩 畫布 1982年作

款識: S. KERTON 82 (右下)

來源

現藏者1983年直接購自藝術家



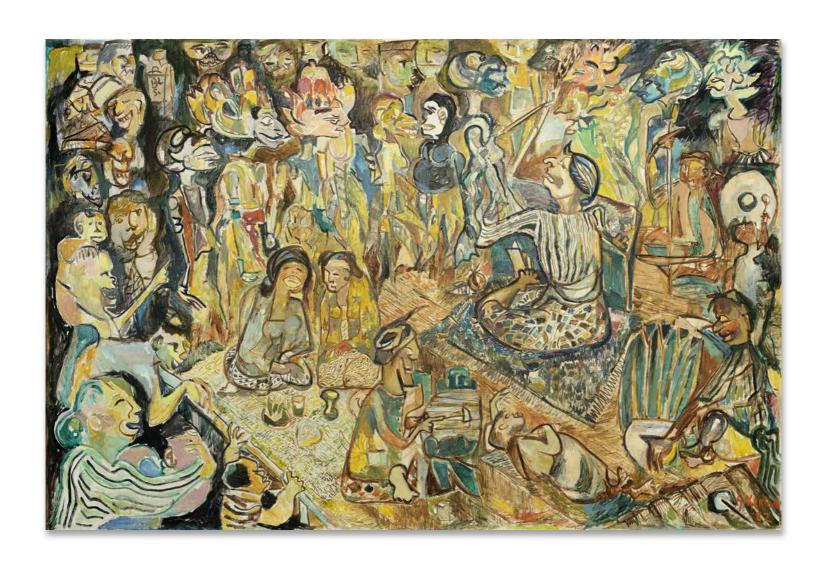
Sudjana Kerton, *Kembang (Flower)*. Christie's Hong Kong, 26 May 2019, Lot 220. 克爾頓《花》佳士得香港 2019 年 5 月 26 日 編號 220

"I am part of every subject I paint, I share the feelings, the happiness, the misery, the hunger or thirst, the rain, the heat. This is why I paint from memory, to be able to express my inner feelings more clearly, and why the lines in my paintings (are) often distorted."

- Sudjana Kerton

「我是我描繪的所有事物的一部份,我分享 他們的感覺、愉悅、哀傷、餓與渴、雨水及 溫熱。因而我都靠記憶作畫,從而可以更清 晰的表現我的內在情感,亦因此我作品之中 的線條通常都是扭曲的。」

- 克爾頓



Born in 1922, Sudjana Kerton belonged to the first generation of Modern Indonesian painters who came of age during the period of struggle for national independence. Sudjana Kerton's close relationship to the ordinary people during this period of turmoil made a lasting impression in his defending and depictions of the communal interest of ordinary people. Kerton's artistic oeuvre was constantly revolving around the themes of everyday life, and he built lifelong connections with the traditions and customs of Indonesian daily scenes and life. This gave him a deep sense of empathy, humility and inspiration. That connection always gave him the inspiration for his aesthetic expression and was a powerful motivation to always remember and pay attention to the traditional arts, including the subject that he depicted in the present lot. Wayang Golek (Lot 59) is an extraordinary work by the artist that we rarely see in the presentday - to own this work is indeed a rare privilege.

Back in the early days, the Wayang (puppets and theatre) performance was a highly sociable event throughout Indonesia where the community would gather around to enjoy the lively entertainment. Wayang Golek is one of the wayang variations that is well-known from the western part of Java. Differing from the Wayang Kulit, which is required to be performed at night with light to create the silhouette of the characters, Wayang Golek is an arguably improved version of its predecessor. Made out of wooden parts, Wayang Golek is able to be performed during the day to a wider audience. In the present lot, the performance is portrayed vivaciously. A Wayang Golek troupe is seen in the middle of performance, surrounded by an enthusiastic audience on the left side of the canvas. The troupe is seen accompanied by a group of gamelan (percussion) players completed with a pair of Sinden (Singers) to serenade the performance. The Dalang (Puppeteer) is seen moving or playing with the puppets simultaneously in order to create the narrative of the story presented, while the rest of the puppets are placed in front of him, before they are used in the performance. It is with this work that Kerton displays the full array of the complexity of his vision and talent. It is presented masterfully, with no obvious division of the audience and performers in this composition. Kerton successfully weaves all intricate elements together and make them harmonized and balanced at the same time. One can also say that through this painting, Kerton made the performance as an event for everyone, both for the performers and the audience.

With this work too, we can also see Kerton's matured and unique artistic approach taking shape. Having spent most of his life abroad prior to coming back to Bandung in 1976, Kerton's artistry was heavily influenced by the Western painting tradition that he was exposed to. Travel was at the heart of Kerton's practice as he honed his knowledge and gathered influences along his journey abroad. His time spent abroad was instrumental to the shift in his outlook towards art and life, eventually paving the way for the development of a matured technique and refined style brought to his later paintings. Without a doubt, this makes his works unrivaled compared with his fellow Indonesian artists such as, Affandi, Hendra Gunawan and S. Sudjojono, while thematically their works are similar. In comparison to Kerton's traveling series works, we can see the impetus to place real life experience in a narrative message begin to surface more and more in the current painting. Figures and objects are more recognizable with some distortion of forms, breathing new dynamic into his canvas with a trace of Picasso's figurative works. With articulate yet carefree line work, Kerton outlined each figure in the simplest manner and at the same time carefully gives rich detail to the surrounding such as the detail of carpets and batik clothes. In addition, Kerton's warm choice of colours imbues the painting with a cordial setting. With the early twilight casting an afterglow down on the scene, the performance becomes the highlight of the day to many. It is without a doubt that Wayang Golek is one of Kerton's most remarkable celebrations of tradition and community - ideals which were very important to him. The work reflects life back to us with simplicity and truth. It was a subject close to his heart, where Kerton felt most naturally a manifestation of self and an expression of pure love for the nation.

Painted after Kerton returned to Indonesia from the US, Wayang Golek and another Kembang (Flower) still life work (Lot 220) was then acquired by the current ownerand his wife in 1983. They were introduced through a friend after Sudjana Kerton first moved back to Bandung, Indonesia, after his long sojourn overseas in the late 1970s. The two families became friends through times spent together. From then on, the paintings were kept in the family possession in London and became a constant reminder of the friendship and days gone by living in Bandung. A letter was even sent by the artist to the owner when they acquired the works, attesting to the deep friendship and camaraderie they enjoyed.



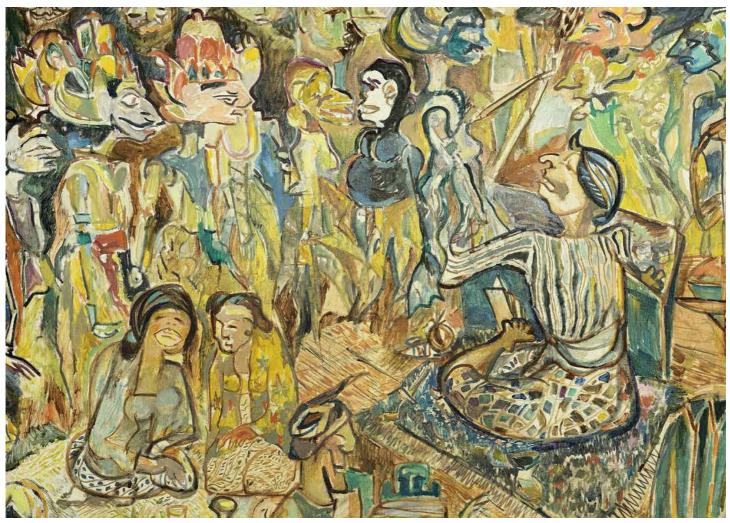
Sudjana Kerton, *Kuda Lumping (Flat horse-trance dance),* 1990, Christie's Hong Kong, 25 April 2004, Lot 580, Sold for HKD 1,127,750

克爾頓《庫達倫平(附身馬騰舞)》1990年 佳士得 香港 2004年4月25日 編號 580

成交價: 1.127.750 港元



Troupe of Wayang Golek Performers before the show 影子木偶戲戲班攝於表演之前



Lot 59 Detail 局部

生於 1922 年的克爾頓屬於第一代印尼現代畫家,成長於印尼爭取獨立的年代。克爾頓在這波瀾起伏的年代中與一般大眾的緊密關係,對他描繪及支持平民百姓的社群生活,起著深遠影響。克爾頓的作品一直圍繞日常生活之題材,他畢生亦緊扣印尼日常生活中的傳統與風俗。這一切都使他一直有深厚的淑世情懷,顯得謙卑並有著源源不絕的靈感。這重關係一直為他的藝術表現提供靈感,亦是他無忘關心傳統藝術的動力,他在此作中可見一斑。《影子木偶》(Lot 59) 是克爾頓今日罕見的作品,有機會收藏,實屬難得。

木偶戲表演在過去是印尼到處可見的社交活動,全個社區會聚在一起享受這活潑的娛樂。在爪哇西部有名的影子木偶戲屬於印尼木偶戲之一。與必須在晚上靠燈光投影來表演的皮影戲不同,影子木偶戲可謂一個進化版本。以木頭製成的影子木偶戲可以在日間為更廣大的觀眾表演。在此作中,這類表演以一個生動活潑的手法描畫出來。一個影子木偶戲班正在表演,畫面左側被投入的觀眾所佔據。戲班為一隊打擊樂隊的樂手包圍,並有兩個歌手助興。傀儡師在移動木偶同時在演繹故事內容,其他木偶則放在前面等待上場。在此作中,克爾頓表現了他的理念與才能的的複雜性。作品描繪手段高超,構圖中的觀眾與表演者並無混雜。克爾頓成功把複雜的元素環環相扣,使他們形成一個諧和與平衡的構圖。克爾頓在這幅作品中可以說是把表演畫成無分你我,表演者和觀眾眾人共享的活動。

透過這幅作品,我們亦可以看到克爾頓成熟及獨特的藝術趨向開始成型。在 1976年回到巴東之前,克爾頓一生中大部份時間都在海外,他的藝術風格 深受他接觸到的西方繪畫傳統影響。在克爾頓的創作之中,遊歷佔了很重要 的部份,海外遊歷使他增廣見聞,並接觸到不同的影響。他在國外的生活改 變了他對藝術及生命的看法,並為他成熟的技巧與風格之發展打下基礎,造就了他後期作品的表現。毋庸置疑,這使他的作品即使在題材上與其他同期的印尼藝術家,例如阿凡迪、古那灣及蘇佐佐諾等相似,卻又獨一無二。相比起克爾頓的遊歷系列作品,我們可以在此作中看到克爾頓以真實經歷敘事的方式, 而這種敘事方法在他日後的作品中愈發常見。人物與物件縱然形式有點扭曲,但更為清晰可辨,有著畢加索人物作品的影響之表現,為他的畫布賦予了新的動感。以一個仔細而流麗的線條,克爾頓以最簡單的方式勾勒出每個人物,同時為諸如地氈及蠟染服飾的細節等周圍環境賦予豐富的描繪。同時,克爾頓對暖色的選擇為畫面賦予了和悅的氣氛。傍晚的餘暉灑落在畫面之上,表演成為了對大眾來說一天的亮點。毋庸置疑,《影子木偶》是克爾頓對他所重視的理想存在:傳統及社區,一首最重要的謳歌。此作以簡單真實來為我們呈現生活。這題材對克爾頓來說亦十分重要,是最自然而然,對自我與對國家純粹的愛的表現。

在克爾頓從美國回到印尼之後繪畫的《影子木偶》與另一幅名為《花》的靜物作品由現任藏家與他妻子在1983年購藏。他們在克爾頓於七十年代末期從海外搬回印尼巴東時,透過朋友介紹認識克爾頓。他們自此成為經常聚首的朋友。作品亦一直作為友誼與在巴東生活的美好時光的象徵而保存在倫敦的家族收藏之中。在藏家購藏作品時,克爾頓更親手寄出信函,以見證他們深厚的友誼。

AFFANDI 阿凡迪 60

(INDONESIA, 1907-1990)

Self-Portrait

signed with artist's monogram and dated '1965' (lower right); signed again with artist's monogram (middle right) oil on canvas

126 x 100 cm. (49 % x 39 % in.) Painted in 1965

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

PROVENANCE

Anon. Sale, Christie's Singapore, 27 March 1994, Lot 42 Acquired from the above sale by the present owner

自書像

油彩 畫布 1965年作

款識: 藝術家花押 1965 (右下); 藝術家花押 (中右)

來源

佳士得 新加坡 1994年3月27日 編號42 現藏者購自上述拍賣

And when you gaze long into the abyss, the abyss gazes also into you.

Friedrich W. Nietzsche

「當你長時間的凝視深淵時,深淵也凝視著你。」

弗里德里希・威廉・尼采







Francis Bacon, *Three Studies for Self-Portrait*, 1976, Christie's New York, 13 May 2008, Lot 10, sold for: USD 28,041,000

Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2019 法蘭西斯·培根《自畫像三張習作》1976 年 紐約佳士得 2008 年 5 月 13 日 拍品 10 成交價: 28,041,000 美元



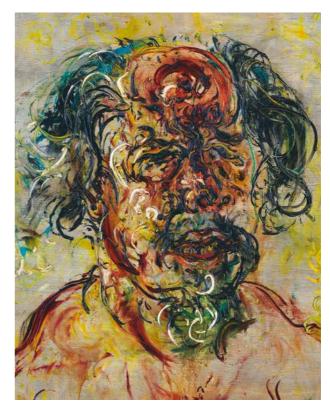


Affandi, *Self Portrait*, 1975. Christie's Hong Kong, 23 November 2014, Lot 120, Sold for: HKD 4,840,000 阿凡迪《自肖像》1975 年 香港佳士得 2014 年 11 月 23 日 編號 120 成交價:4,840,000 港元

Affandi's long embrace of self-portraiture is relatively unparalleled in art history. Far more than an occasional flirtation with the form, his self-portraits stretches from his early beginnings in the 1930s to the very last years of his life. In Self-Portrait (1965), time has wizened the artist. Yet, the raw fluid strokes concentrated around the upper half of the painting hints at an individual not content to simply fade away.

The dynamism behind the lines, and the distortion in the images is reminiscent of self-portraits by Rembrandt, Van Gogh, and Francis Bacon. Affandi's self-portrait series shares an extremely close affinity with Rembrandt's prodigious output of self-portraits. Rembrandt deliberately paints to obtain a singularly unique connection with his viewer, much like Affandi's self-portrait series. Often times, the background in Rembrandt's self-portraits is as visually taxing on the part of the audience as Rembrandt's gaze. In Affandi's case, he pares down the surroundings to truly bring the eye to the subject. In his earlier works, Affandi allowed for more detail in the background of his self-portraits. Gradually, he chose to draw focus on himself as a subject for contemplation. This move to a more purist stance has come to define his later self-portraits. The focus is on the artist as a subject, with the ebb and flow of the paint application adding to the overall atmosphere.

Additionally, the clearly delineated post-impressionistic strokes of Van Gogh are highly visible in Affandi's singularly unique tube application style of painting. However, Affandi's use of his fingers to smear the paint reflects a significant departure point from Van Gogh's tightly defined canvas. Affandi's Self-Portrait allows the viewers to find some degree of respite with the different textural strokes within the canvas. Lastly, the connection between Affandi, and Francis Bacon lies with their use of distorted figuration. However, Affandi tends to heighten the distortion when he becomes the subject. This sets Affandi's self-portrait series entirely apart from the rest of oeuvre. It is almost as if when his eye gazes back, he is looking for the most essential part of himself to depict.



Lot 60 Detail 局部

This 1965 edition of Affandi's Self-Portrait lies distinctively at a liminal space between the styles of the other aforementioned art historical heavy weights. Here, Affandi goes beyond a perfunctory attempt at a critical depiction of self. Instead, his signature tubepainting approach on canvas allows for just enough negative space to suggest a sense of ambiguity. The blue, yellow, and green tones undergirded by red lines in Affandi's facial area is a forceful declaration of exuberance. However, Affandi tempers this with carefully-placed white strokes. This decision further strengthens the pull of the negative space, and adds to the overall enigmatic feel. In contrast, the depiction of his body in the lower half of the painting pulls away from the explosion of colours. The predominately red, and yellow tones in the torso alludes to the idea that Affandi's physicality while reduced, is still formidable. The torso, through the disciplined use of primary colours, and with the upper-half brimming with a mix of colours, is a personification of Affandi's use of the self-portraiture as a means of introspection. This duality is structured by the framing device of the red and yellow curvilinear forms. The yellow forms add a measure of delight to the work, recalling a favourite motif of Affandi's, the sun.

By looking inward, and producing a detailed series focused on self-representation, each of Affandi's self-portraits come into their own. Affandi lived at a time with some of the biggest upheavals occurring in Indonesia. Throughout his lifespan, he would have experienced World War II, Independence from the Dutch colonialists, and subsequent internal power struggles. 1965 itself was a period of tremendous cataclysm for Indonesia as well as the region at large. Affandi's portraiture gives a voice to the lone person in the unforgiving tide of history. The interplay of producing self-portraits whilst living under a period of immense uncertainty, is itself an act of paramount defiance. In wielding and controlling his own output, Affandi is able to regain agency back into his hands. At the same time, Affandi's works through their expressionist style, bleeds through with visceral emotion.

阿凡迪對自畫像的長期喜好在藝術史上相對來說是無可比擬的。他的自畫像歷史可追述到他從 1930 年代早期的藝術生涯開始,一直到他生命的最後幾年。這麼長時間的執著,遠已超過藝術家對形式偶爾表達的興趣。在《自畫像》(1965年)中,時間已使藝術家佈滿皺紋、顯出老態。然而集中在繪畫上半部的原始、流暢的筆觸,暗示了他個人不滿於如此輕易地逐漸凋零。

線條背後的活力與扭曲的圖像,不禁讓人想起林布蘭、梵谷和法蘭西斯·培根的自畫像。阿凡迪的自畫像系列,與林布蘭被視為曠世之作的自畫像作品,有著異曲同工之妙。林布蘭刻意繪畫以便與觀者建立起一種獨特的連結,這點與阿凡迪的自畫像系列相似。但是很多時候,林布蘭自畫像的背景與林布蘭的注視目光一樣,兩者都在視覺上對觀者造成了沉重的負擔。可是在阿凡迪的作品中,他弱化了周圍的空間,將目光真正吸引到畫中主題。在他早期的作品中,阿凡迪在其自畫像背景中置入了較多的細節。慢慢地,他選擇將注意力集中在自己身上作為冥思的主題。這種轉變成更加純粹的立場,最終定義了他之後創作的自畫像。畫作的焦點集中在藝術家作為被描繪的主題上,而顏料運用的起承轉合則增添了整體氛圍。

此外,梵谷清楚描繪的後印象派筆觸,在阿凡迪從顏料管擠出顏料直接運用的獨特畫風中,非常明顯可見。然而,阿凡迪使用他的手指塗抹顏料,卻反映出他與梵谷謹慎清晰的畫面出現了分界點。阿凡迪的《自畫像》允許觀者在畫布上不同的紋理筆觸中,得到一定程度的喘息。最後,阿凡迪和法蘭西斯·培根之間的連結在於他們都使用了扭曲的形狀。然而當阿凡迪自己成為主題時,他的扭曲變得更加劇烈。這使得阿凡迪的自畫像系列,完全脫離了他其餘所有的作品。這幾乎就像是當他的眼睛凝眸回視時,他正在尋找自己最重要的部分來描繪。

這幅 1965 年版的阿凡迪《自畫像》,其獨特地位在於橫跨了上述藝術歷史中幾種重量級的不同風格。在此,阿凡迪已超越了描繪自我批判的表面功夫。相反地,他在畫布上著名的顏料管繪畫方法,允許他有足夠的負空間來表達一種模糊感。在阿凡迪的面部區域,藍色、黃色和綠色的色調被紅色線條所鞏固,這是一種充滿活力的有力宣言。然而,阿凡迪卻以精心置放的白色筆觸緩和了這一點。這個決定進一步加強了負面空間的吸引力,為作品增添了一股神秘感。相較之下,在畫面下半部阿凡迪的身體描繪,卻脫離了使用多種鮮豔色彩。身體驅幹主要以紅黃色調呈現,暗示了阿凡迪的精力雖然不如以往,但仍然十分健壯。透過對原色的控制使用以及讓上半部充滿了多種色彩,驅幹成為阿凡迪利用自畫像的方式變成內省的化身。這種二元性是由紅色與黃色曲線形式的框架建構而成。黃色形式為作品增添了一股愉悅感,令人回想起阿凡迪最喜愛的主題,也就是太陽。

透過檢視內在,並創作了一個專注於自我表現的詳細系列,阿凡迪的每幅自畫像都是獨一無二的。阿凡迪經歷過在印尼內發生的一些最大的動盪。在他的生命中,他經歷過第二次世界大戰、從荷蘭殖民主義者手中獨立,以及隨之而來的國內權力鬥爭。1965年本身對印尼以及整個地區來說,都是充滿巨大變動的一年。阿凡迪的肖像畫在無情的歷史潮流中,為一個孤獨的人發了聲。生活在極度不確定的時期並繪製自畫像,兩者相互影響的本身就代表了一種最嚴正的抗議。以運用及控制自己作品的方式,阿凡迪重新獲得自己的話語權。與此同時,阿凡迪的作品透過其表現主義風格,流露出一股發自內心的情感。



61 AFFANDI 阿凡迪

(INDONESIA, 1907-1990)

Nude

signed with artist's monogram and dated '1966' (lower right) oil on canvas 98 x 130 cm. (38 ½ x 51½ in.)
Painted in 1966

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

PROVENANCE

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

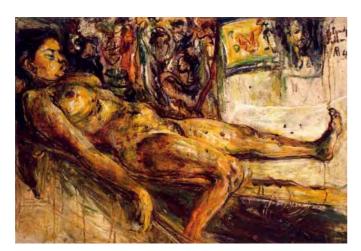
裸體

油彩 畫布 1966年作

款識:藝術家花押 1966 (右下)

來源

以往來自前巴西印尼大使(1969 – 1971 年)Helder Martins de Moraes私人收藏



Affandi, Nude, 1947, Private Collection 阿凡迪《裸體》1947 年作 私人收藏

"But we were born naked, weren't we; what could be more natural and pure than a nude human being, completely uncovered?"

-Affandi





Affandi with his daughter and wife, Kartika and Maryanti, circa 1940s. 阿凡迪與女兒 Kartika 和妻子 Maryanti 合影,約 1940 年代

Aside from his well-known humanitarian subjects and motifs, Affandi's depiction of nudes are considered rare within his *oeuvre*. In comparison to the Western cultural environment reaction towards nude and sensual subjects in art, these subjects are regarded as provocative and taboo within the context of a culturally conservative landscape like Indonesia. Thus not many of Affandi's paintings in this genre were exhibited in order to avoid any negative impression towards his practice as an artist.

Affandi's portrayal of nude figures started early in his artistic journey, with asking his wife and daughter Kartika, as well as hiring cheap prostitutes together with his contemporaries to practice which began in the early 1940s. Before using models for his nude paintings, he observed and painted himself to study the nuances and movements of the human body. Although Affandi did not study anatomy a theoretical foundation, through this repetitive and time-consuming studies, Affandi developed a thoroughness and accuracy in mastering his painterly skill towards perfecting his depiction of human form.

Contrary to Affandi's nude portraits from an earlier period that are more realist in style complete with conventional interior background settings for his models, his later works focused on his emotional interpretation to his subject using his signature expressive lines, showcased confidently in the present lot. *Nude* was painted at the pinnacle of Affandi's artistic period, in the 1960s. Eddy Sutriono, an Art critic, mentioned that: "Within this framework, Affandi's paintings are not the objective representations of things seen but also his projection of emotional expressions through the subject of his works. A painting is no longer the faithful representation of visible phenomena; rather, it expresses the artist's own inner life." It was hence imperative for Affandi to spend time familiarizing himself with his subjects in order to extract and express an emotional connection. With Affandi's brand of honest expression, his vigorous strokes and lines speaks the truth about daily human life.

Painted in mostly green and yellow as many of his nudes and sensual subjects, *Nude* portrays the sensual sexuality of a woman. With this painting, the viewer takes on the perspective of the painter's unabashed view. Articulate and expressive lines of paint shape the sumptuous figure of the woman who reclines luxuriously while Affandi sculpts her form on the canvas with gestural motions. The swirling and abstracted background capturing the painter's strong emotion and focus our attention entirely on the figure. Clear lines and voluminous hair frame her face with two expressive red lines defining her sensual lips. Affandi's lines bring a luscious volume to the woman's lower body and legs, while white lines of impasto beneath the woman afford a textural quality to the woven bamboo mat. The rendering of female figure in this *Nude* is comparable to the Classical nude sculptures or paintings of the renaissance era, and her generous form reflects the proportions of ancient statuary where busty woman was portrayed as an ideal of beauty, love and sexuality.

According to Chairil Anwar, Affandi's close friend and an important Indonesian poet, Affandi's nudes is "full of passions and emotions, mature and rich with experiences, and (Affandi is) able to convey them astonishingly so that his works feel deep and touching." *Nude* is a further testimony to Affandi's development as a humanist painter, dealing not only with the holy, or even the ordinary, but also the base and the primordial. It is this broad spectrum of Affandi's interests in all aspects of human experience that establish him firmly as one of the most important painters of his generation.

Nude was acquired by Helder Martins de Moraes, a Brazilian journalist, filmmaker and former diplomat. He was a former diplomat of Brazil to Indonesia from 1969-1971. Helder Martins de Moraes was a friend to one of Indonesia's prominent art collector, Mr. Alex Papadimitriou, and a former colleague of Josias Carneiro Leão. This unique history and exceptional provenance adding to the importance of this painting in Indonesian art history.



Artemisia Gentileschi, *Sleeping Venus*, circa 1625 -1630, Virginia Museum of Fine Art, Virginia, U.S. 阿爾泰米西婭·真蒂萊斯基《熟睡的維納斯》約 1625-1630 年作 美國 弗吉尼亞 弗吉尼亞美術博物館

「我們出生時都是赤裸裸的,不是嗎?有什麼比毫無遮掩的赤裸人體更為自然純潔呢?」

——阿凡迪

縱觀阿凡迪藝術生涯,以人為主題的作品最為知名,但他筆下的裸體作品較為罕見。與西方開放的文化環境不同,裸體等感官性藝術在相對保守的印度尼西亞仍屬具挑逗性的禁忌。因此阿凡迪的這類作品一般都不作公開展出,以避免公眾對於他作為藝術家的行徑產生負面印象。

1940年代初,阿凡迪在他藝術事業初期已經開始描繪裸體人像,有時請他的妻子和女兒 Kartika 擔當模特,有時和其他畫家一同僱傭廉價的妓女來練習。在他開始根據模特畫裸體畫之前,阿凡迪也曾通過觀察自己的身體而繪畫,學習人體的動態和微妙細節。雖然阿凡迪沒有系統化學習人體結構的理論基礎,但透過他自己長時間不斷研習,其技法已十分全面並精準,筆下的人體造型漸趨完美。

阿凡迪較早期的裸體畫像偏重寫實,模特背後一般都配有傳統的室內佈景,後期作品則更著重情感的闡釋,其充滿表達力的線條極具標誌性,本作便是其中一幅精彩典範。這幅《裸體》是阿凡迪在 1960 年代其藝術巔峰時期的作品。藝評家 Eddy Sutrino 曾說:「整體來講,阿凡迪的畫作不僅是對事物的客觀表現,而是在所畫對象中注入自己的情感表達。畫作不再是對眼前景象的如實描繪,而是藝術家內心世界的傾吐與抒發。」因此,阿凡迪需要花時間熟悉他的所畫對象,才能從情感的交流中提取他希望表達的精粹。他的心聲滿盈誠摯,一筆一劃都充沛猶勁,訴說日常生活中的真理。

此畫以綠和黃色為主調,與他許多其他裸體畫一致。《裸體》呈現女性身體 的性感美態,觀者也坦蕩地站到了藝術家的直視角度,清晰富表達力的線條 勾勒出仰臥女子的婀娜貴態,再以充滿身體動態的畫法豐富她的立體造形。 背景抽象,旋轉盤繞,緊抓畫家的強烈情感,並讓我們把注意力集中在畫中人物身上。清晰的線條和柔軟秀髮形成臉龐輪廓,兩道飽滿紅線點出誘人雙唇。阿凡迪的筆法令女子下半身和雙腿顯得更加豐美,而白色厚塗筆法則帶出她身下竹席的質感。《裸體》的女子造型與文藝復興時期的古典裸體雕塑和畫作相似,當時的審美觀視胸部豐滿的女性為美、愛與性的象征,她的豐腴體態正好彰顯這種完美比例。

阿凡迪的摯友 Chairil Anwar 是印度尼西亞的著名詩人,他曾形容阿凡迪 筆下的裸體「充滿激情與情感,體現成熟和豐富的經驗,(阿凡迪)塑造的 人體臻至,作品深刻真誠,打動人心。」《裸體》進一步見證阿凡迪作為人 像畫家的演進,他不僅繪畫高尚或普通人,甚至包括了底層和最根本的題 材。阿凡迪對人類各方面的經歷都充滿探究精神,不愧為其年代最重要的畫家之一。

《裸體》由巴西記者、電影製作者和前外交官 Helder Martins de Moraes 購入,他於 1969 至 1971 年間是巴西駐印度尼西亞的外交官,與印度尼西亞 重要藝術收藏家 Alex Papadimitriou 成為好友,亦曾與 Josias Carneiro Leão 共事。此精湛來源更為本畫在印度尼西亞藝術史中添上一份重要的紀念意義。

62 FERNANDO BOTERO 費爾南多·波特羅

(COLOMBIA, B. 1932)

The Card Players

signed and dated 'Botero 11' (lower right) oil on canvas 71 x 92 cm. (28 x 36 1/4 in.) Painted in 2011

HK\$4,000,000-5,500,000 *US\$520,000-700,000*

PROVENANCE

Acquired directly from the artist by the present owner.

玩紙牌的人

油彩 畫布 2011年作

款識: Botero 11 (右下)

來源

現藏家直接購自藝術家本人



Paul Cézanne, *The Card Players*, 1890-92. Metropolitan Museum of Art, New York. Photo: © Metropolitan Museum of Art, New York, USA / Bridgeman Images. Acc. nr.: 61.101.1. 保羅·塞尚《玩紙牌的人》 1890-92 年作 大都會藝術博物館 紐約





'You can take the same subject and create a totally different painting. That's where real originality lies, in taking something that's already been done by someone and doing it differently.'

-Fernando Botero

Caravaggio, *The Cardsharps*, circa 1595. Kimbell Art Museum, Fort Worth, Texas. Photo: ② Kimbell Art Museum, Fort Worth, Texas, USA / Bridgeman Images. Acc. nr.: AP 1987.06. 卡拉瓦喬《老子》約 1595 年作 沃斯堡会置博物館 德州

With an international career spanning six decades, Fernando Botero is one of the most distinguished and sought-after artists of his generation. Today Botero is recognized throughout the world for his singular style that consistently blurs the boundaries between reality and fiction with its ubiquitous rotund figures that reflect his keen and witty approach to the history of art and visual representation.

In *Card Players*, Botero depicts what appears to be a spirited game of strip poker. Pulling back the curtain on the left, Botero reveals a lively performance unfolding between a semi-dressed woman and two men, at least one of whom appears to be cheating with a card tucked underneath his leg. With their plump faces and corpulent figures, there is no mistaking these individuals for anyone other than Botero men and woman.

While a decidedly "Boterian" scene, the inspiration for the specific subject undoubtedly came from art historical precedents. A dedicated student of western art's canon, Botero has frequently reimagined the work of Renaissance, Impressionist and Post-Impressionist masters. Indeed, Botero's oeuvre is rife with references to or even reinterpretations of paintings by artists as diverse as Jan van Eyck and Gustave Corbet, Jean-Auguste-Dominique Ingres and Pierre Bonnard. In the present work, Botero alludes to the famous series of card players by the French Post-Impressionist Paul Cézanne, who was in turn evoking the work of the earlier Italian Baroque artist Caravaggio. By engaging with these formidable artistic forbearers, Botero inserts himself into their illustrious lineage while at the same time forging his own path to true originality. As he once noted, "You can take the same subject and create a totally different painting. That's where real originality lies, in taking something that's already been done by someone and doing it differently." (Fernando Botero, quoted in W. Spies, "I'm the most Colombian of Colombian artists': A Conversation with Fernando Botero," Fernando Botero: Paintings and Drawings, Munich: Prestel-Verlag, 1992, p. 155-56.)

費爾南多·波特羅飲譽寰球的藝術生涯橫跨六十年,是在他同輩藝術家中最傑出及受人追捧的一員。今日波特羅在世界各地以他獨有的風格而聞名,他無所不在的豐滿人物,持續地模糊了現實與虛幻之界限,反映他對美術史及視覺表現的熱烈及幽默的趨向。

在《玩紙牌的人》一作中,波特羅畫了一場刺激的脫衣撲克。左邊的帷幕 揭開,表現出一個衣衫不整的女人與兩個男人的生動表現,其中一個腳邊 插着一張牌,看似在出千。他們圓潤的臉龐與豐滿的身形,毫無疑問的是 波特羅筆下的男女。

雖然此為一個毋庸置疑、富波特羅風格的場景,但主題的靈感是來自藝術史的先例。波特羅勤於學習西方藝術經典作品,經常把文藝復興、印象主義及後印象主義大師的作品重新演繹。波特羅的作品之中充滿着對諸如揚·范·艾克、古斯塔夫·庫貝爾、讓·奧古斯特·多米尼克·安格爾及皮爾·波納爾等大師的作品用典及重新演繹。在此作中,波特羅回溯了法國後印象主義大師保羅·塞尚著名的《玩紙牌的人》系列畫作,塞尚又轉而取法自意大利巴洛克時期大師卡拉瓦喬的作品。透過與這些藝壇前輩對話,波特羅在投入光輝的藝術傳承同時,開闢了真正富個人原創特色的新道路。正如他曾經說道:「你可以用同一主題創造出完全不同的繪畫。這是真正的原創性,拿一些其他人做過的東西,以完全不同的方法重現。」(費爾南多·波特羅,引自 W·史派斯,〈「我是最哥倫比亞的哥倫比亞藝術家」:與費爾南多·波特羅對談〉,《費爾南多·波特羅:繪畫與素描》,慕尼克:佩斯特出版社,1992 年,第155-156 頁)

『你可以用同一主題創造出完全不同的繪畫。這是真正 的原創性,拿一些其他人做過的東西,以完全不同的方 法重現。』

- 費爾南多·波特羅



63 FERNANDO BOTERO 費爾南多·波特羅

(COLOMBIA, B. 1932)

Rape of Europa

signed and numbered 'Botero E/A1/2' (on the lower right side of the base) bronze 100 x 102 x 52 cm. (39 % x 40 % x 20 % in.) Executed in 2006 edition E/A 1/2

HK\$5,000,000-6,500,000 *US\$650,000-850,000*

PROVENANCE

Acquired directly from the artist by the present owner.

LITERATURE

David Benrimon Fine Art, Fernando Botero: Works on Paper, Paintings and Sculpture, New York, USA, 2008, no. 12 (illustrated in color, p. 101).

歐羅巴的掠奪

銅雕

2006年作

版數: E/A 1/2

款識: Botero E/A 1/2 (底座右面右下部)

來源

現藏家直接購自藝術家本人

文獻

2008年《 Fernando Botero: Works on Paper, Paintings and Sculpture 》大衛·本利蒙畫廊 紐約 美國 編號12 (彩色圖版,第101頁)



Jeff Koons, *Gazing Ball (de Vos Rape of Europa),* 2015. © Jeff Koons.

傑夫·昆斯《凝視球(誘拐歐羅巴)》2015 年作





'For my entire life, I've felt as if I had something to say in terms of sculpture. It's a very strong desire...a special pleasure-that of touching the new reality that you create.'

-Fernando Botero

Titian, Rape of Europa, 1562. Isabella Stewart Gardner Museum, Boston. Photo: ② Isabella Stewart Gardner Museum, Boston, MA, USA / Bridgeman Images. 提香《誘拐歐羅巴》1562 年作 伊莎貝拉·斯圖爾特·加納博物館 波士頓

A master of many mediums, Fernando Botero has reveled in the tactile pleasure of creating sculptures since the 1970s. Perhaps more so than painting or drawing, sculpture has afforded Botero a means of fully exploiting volume and form in his work, advancing his signature style of intentionally inflated figures.

A quintessential example of the artist's internationally recognized rotund figures, the present lot takes on the subject of the Rape of Europa, the Greek myth frequently depicted by Italian Renaissance masters, whose work Botero closely studied while a young aspiring artist traveling in Europe in the 1950s. Popular among Venetian cinquecentto artists, the Rape of Europa is a sensational tale of love and desire. Zeus, king of the gods, became enamored with the mortal maiden Europa. Determined to possess her, Zeus transformed himself into a bull and joined the herd of Europa's father. Attracted to the affectionate behavior of the gentle bull, Europa caressed and eventually mounted the beast. Zeus immediately seized the opportunity to abduct the young Europa, dragging her across the sea and finally to the island of Crete where he revealed his true identity and ravished her.

Often portrayed in art at the narrative's climactic moment, Europa frequently appears as a writhing damsel in distress clinging to the powerful bolting bull. Renaissance master Titian, for example, captured the drama of the escape with a strong sliding diagonal composition, blurred brushstrokes, swirling drapery and flailing female figure. By contrast, Botero departs from these theatrics in his sculpture, choosing instead to depict a composed Europa on a motionless mount. Botero's young woman hardly seems a victim of an aggressive abduction as she gracefully balances on the back of the bull, casually posing with one hand behind her head and the other draped across her chest. Flaunting her ample figure, she appears more as an exhibitionist confronting the viewer with her striking nakedness. Dwarfed by his rider's fleshy excess, the virile bull here becomes a diminutive beast of burden. In this modern twist on the ancient myth, Botero enacts a reversal of roles in which the young maiden dominates the king of the gods who parades around his beloved for the enjoyment of others but never his own.

費爾南多·波特羅多才多藝,自七十年代起便醉心於雕塑的觸感愉悅。或 許比起繪畫及素描,雕塑更能為波特羅帶來一個可以充分表現作品的體積 與形態的表現方法,使他獨特的膨脹人物能再進一步。

此作以希臘神話「歐羅巴的掠奪」為主題,畫中的豐滿人體正是藝術家享譽國際的典型代表,這個希臘神話故事亦常為意大利文藝復興大師所取材。在五十年代,當波特羅還是個在歐洲各地遊歷的年輕藝術家時,便曾經鑽研這些大師的傑作。「歐羅巴的掠奪」這個愛與慾的動人傳奇,是十六世紀威尼斯藝術家鍾愛的題材。眾神之主宙斯愛上凡人女子歐羅巴。為了得到她,宙斯化身成一頭公牛混入歐羅巴父親的牛群之中,歐羅巴為這頭溫和的公牛親切的表現所吸引,她撫摸並最終騎上牛背之上。宙斯馬上把握機會拐帶年輕的歐羅巴,背着她渡過滄海,最終在克里特島顯現真身,與她歡好。

藝術作品中一般表現故事的高潮,歐羅巴亦因而一般表現為一個抓緊如雷霆般的雄壯公牛,五內翻騰的無助少女。文藝復興大師提香,即以強烈的斜角構圖、模糊筆觸、旋動的衣紋與一個柔弱的女性形象去表現誘拐的張力。相比之下,波特羅的雕塑與前人作品大異其趣,表現出冷靜的歐羅巴與她不動如山的坐騎。波特羅的歐羅巴在牛背上雍容的坐好,並不像被粗暴拐帶的苦主,她隨意的一手放在頭後,另一隻手輕掩胸脯。乍看像在賣弄著她豐滿的身型,她更像一個赤身露體面對觀眾的露體狂。雄壯的公牛在背上豐盈的女子之下顯得如一個渺小的役畜。在這古代故事的現代演繹,波特羅一改兩人的關係:少女控制着眾神之主,逼他為他人巡遊展示他的愛人,而自己則享受不到箇中樂趣。

『我這一輩子中,我一直感到在雕塑這範疇之上,好像有很多想說的東西。這是一個非常強烈的渴望…—個很特別的樂趣:可以觸摸到你創造的新的現實。』

- 費爾南多·波特羅



64 ANTONY GORMLEY 安東尼・葛姆雷

(BRITAIN, B. 1950)

2 x Splice

cast iron

Bodyform 1: 179.5 x 45 x 31 cm. (70 % x 17% x 12 % in.) Bodyform 2: 180 x 45.5 x 36 cm. (70 % x 17 % x 12 % in.)

Executed in 2010

HK\$5,000,000-7,000,000 *US\$650,000-900,000*

PROVENANCE

White Cube.

Acquired from the above by the present owner.

This work is accompanied by a certificate of authenticity signed by the artist.

2 x Splice

鑄鐵 雕塑 共兩件 2010年作

來源

白立方畫廊 現藏家購自上述畫廊

此作品附藝術家所簽發之藝術品認證書

These works attempt to apply the language of modernity to the body in order to see what sort of emotional language arises. Mondrian used the orthogonal grid as a structure for pure perception. With these works I bring the grid to the human body, as a lost subject. The works demand empathy to recover the emotion that Mondrian removed from art.'

A. Gormley, interview with D. Ozerkov in *Antony Gormley: Still Standing*, exh. cat., The State Hermitage Museum, St. Petersburg, 2011, p. 57).

「這些作品嘗試把現代主義語彙應用在身體之上,以觀察會產生出甚麼情感。蒙德里安以直角方格作為 純粹感知的架構。而我則透過這些作品,把方格作為一個迷失的主體帶到人類身體之上。這作品需要以 同理心來找回蒙德里安在藝術之中除去的情感。」

> (安東尼。葛姆雷與 D. 奧茲可夫訪談,引自《安東尼。葛姆雷:依舊站立》, 展覽圖錄,聖彼得堡隱士廬博物館,2011,第 57 頁)





An important piece from the artist's Later Cast Blockworks series (2010 – 2011), *2 x Splice* is the first double body-form work ever to appear at auction.

The Later Cast Blockworks describe the space of the body in stacked masses that question its stability. They use the construction language of the built world - pillars and lintels - to evoke the inner condition of the body, treating the body less as a thing than a place. There is a tension between a suggested symmetry and the actual articulation of a body, so that very slight variations in the alignment of the blocks can be read empathetically as an indication of the total body feeling.

All of these pieces attempt to treat the body as a condition: being, not doing. The internal and inherent tension of $2 \times Splice$, invoked in name and made evident in the forms, expresses bodies caught in a moment of bodily contraction. The pose is one produced for Gormley's earlier series, Ataxia, which, inspired by a medical condition characterised by a breakdown of the nervous system, portrays a series of figural contortions 'perhaps caused by a moment of spasm, whereby the human figure has lost its centre of gravity (A. Gormley, ibid.). In the present work, $2 \times Splice$, Gormley retains the obscured gravitational centre whilst simultaneously exploring a more linear, upright posture. It is a work at the heart of the artist's ongoing formal exploration: 'These hard, sharp, interlocking, rectangular masses are ...used to explore a registered moment in a living body' (A. Gormley, Ibid.).

Speaking in 2019, Gormley reflected that: 'What pleases me about the piece now is that each of the pair seems to be pondering the other's condition as well as their own. In the second, bold work the evocation of sceptical uncertainty is increased by making the tension between the smaller and larger blocks far greater. At the core of this need to continually revise an interpretation of a lived body moment I am trying to make every block count and use geometrical abstraction to increase empathy.'

作為藝術家「後鑄砌塊」系列 (2010-2011) 的重要一作,《 2 x Splice 》是安東尼·葛姆雷首度在拍賣會登場的成對雕塑作品。

「後鑄砌塊」系列以質疑穩定性之成群堆疊的形態來形容身體的空間。它們使用如「柱」及「門楣」等建築語彙,以呈現身體之內在情況,把身體當成一個地方而不是物件。在身體內在的對稱與實際之表現之中有着一重張力,因而砌塊的排列之輕微變動,可看成整個身體的感官之共鳴。

這些作品都把身體看成一個狀況:是存在而不是動作。《 $2 \times Splice$ 》的內在張力,以它的名字實現並以形象呈獻,表現了身體在身體收縮的一剎那。其姿態可見於葛姆雷早期受神經系統崩潰的身體病況啟發的「共濟失調」系列之中的形象,表現了一系列「或許是由一剎那痙攣所造成,在那一刻人體失去了其中心所在」之形體扭曲(安東尼·葛姆雷,同上)。在《 $2 \times Splice$ 》此作中,葛姆雷探討了更為線性垂直的姿勢,這是藝術家一直以來對形式探索之中心表現的作品:「這些堅硬、尖銳、交纏、方形的群體,是[…] 用以探討活生生的身體的一個瞬間。」(安東尼·葛姆雷,同上)。

在 2019 年,葛姆雷反思道:「現在令我滿意的是,每一對作品看來都像在反思對方及自己的狀態。在第二個,更為大膽的作品之中,懷疑的不安之表現,透過放大大小砌塊之間的張力而增加。在這個需要不斷修正對生命體當下存在意義的核心中,我嘗試使每一個砌塊都有意義,並透過幾何的抽象來增強移情感覺。」



65 LI CHEN 李真

(TAIWAN, B. 1963)

Float to Sukhavati

signed in Chinese, signed 'Li Chen', numbered '7/8' (engraved on upper right); inscribed in Chinese, dated '2002' (engraved on the lower back)

bronze sculpture

100.5 (H) x 137 x 72.5 cm. (39 \% x 53 \% x 28 \% in.)

Executed in 2002

edition 7/8

HK\$1,300,000-2,600,000 *US\$170,000-330,000*

PROVENANCE

Asia Art Center, Taipei, Taiwan

Acquired from the above by the present owner

EXHIBITED

Beijing, China, National Art Museum of China, Li Chen: In Search of Spiritual Space, April-May 2008 (different size version exhibited).

Singapore, Singapore Art Museum, Li Chen: Mind Body Spirit, September-December 2009 (different size version exhibited).

Taipei, Taiwan, Chiang Kai-Shek Memorial Hall & Freedom Square, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, November- December 2011 (different size version exhibited).

Paris, France, Place Vendome, Asia Art Center, Li Chen's Major Sculpture Solo Exhibition, September 2013 (different size version exhibited).

Shanghai, China, Aurora Museum, Through the Ages - Li Chen Solo Exhibition, October 2018 - January 2019 (different size version exhibited).



飛行樂土

銅雕 雕塑

2002年作

版數:7/8

款識:李真 Li Chen 7/8 (刻於右側上方);放君堂

2002 (刻於背面下方)

來源

台灣 台北 亞洲藝術中心 現藏者購自上述畫廊

展覽

2008年4月-5月「李真-尋找精神的空間」中國美術館北京中國 (展覽為不同尺寸版本)

2009年9月-12月「精神 身體 靈魂:李真」新加坡美術館 新加坡 (展覽為不同尺寸版本)

2011年11月-12月「大氣:李真台灣大型雕塑首展」中正紀念堂 及自由廣場 台北 台灣 (展覽為不同尺寸版本)

2013年9月「李真2013巴黎梵登廣場大型雕塑個展」亞洲藝術中心 梵登廣場 巴黎 法國 (展覽為不同尺寸版本)

2018年10月-2019年1月「古往今來—李真個展」震旦博物館 上海中國(展覽為不同尺寸版本)

Pablo Picasso, *Woman with Yellow Hair,* 1931, Solomon R. Guggenheim Museum, New York, USA

Artwork: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York 巴勃羅·畢加索《金髮女子》 1931 年作 古根海姆美術館 紐約 美國



LITERATURE

Asia Art Center, 1992-2002 Li Chen Sculpture, Taipei, Taiwan, 2004 (different size version illustrated, p. 95).

Asia Art Center, Li Chen: Energy of Emptiness 2007 Solo Exhibition at 52nd International Art Exhibiton-La Biennale di Venezia, exh cat., Taipei, Taiwan, 2007 (different size version illustrated, pp. 144-147).

Asia Art Center, Li Chen: In Search of Spiritual Space 2008 Solo Exhibition at National Art Museum of China, exh. cat., Taipei, Taiwan, 2008 (different size version illustrated, pp. 76-81 & 83).

Asia Art Center, Li Chen: Mind Bod Spirit, Li Chen Solo Exhibition at Singapore Art Museum, exh. cat., Taipei, Taiwan, 2009 (different size version illustrated, pp. 16, 127, 133, 134, 139 & 140-143)

Asia Art Center, Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan, exh. cat., Taipei, Taiwan, 2012 (different size version illustrated, pp. 60, 72, 85-87, 121 & 123).

Asia Art Center, Monumental Levity of Li Chen: Premiere Sculpture Exhibition Place Vendome Paris, exh. cat., Taipei, Taiwan, 2014 (different size version illustrated, pp. 63, 90-91).

Asia Art Center, Knowledge and Enlightenment -'Immortality of Fate' and 'Ordinary People' Series Debut Exhibitions, exh. cat., Taipei, Taiwan, 2016 (different size version illustrated, pp. 19).

油文

2004年《李真雕塑1992~2002》亞洲藝術中心 台北 台灣 (圖版為不同尺寸版本,第95頁)

2007年《李真-虚空中的能量第52屆威尼斯雙年展》展覽圖錄亞洲藝術中心台北台灣(圖版為不同尺寸版本,第144-147頁) 2008年《李真中國美術館個展:尋找精神的空間》展覽圖錄亞洲藝術中心台北台灣(圖版為不同尺寸,版本,第76-81及83頁)

2009年《精神.身體.靈魂李真2009年新加坡國家美術館個展》展覽圖錄亞洲藝術中心台北台灣(圖版為不同尺寸版本,第16,127,133,134,139及140-143頁)

2012年《大氣-李真台灣大型雕塑首展》展覽圖錄 亞洲藝術中心台北 台灣 (圖版為不同尺寸版本,第60,72,85-87,121及123頁) 2014年《李真-既重又輕 2013巴黎梵登廣場大型雕塑個展》展覽圖錄 亞洲藝術中心台北台灣 (圖版為不同尺寸版本,第63及90-91頁)

2016年《李真-知識與迷悟:「不生不滅」與「凡夫」系列首展》展覽圖錄 亞洲藝術中心 台北 台灣 (圖版為不同尺寸版本,第19頁)



Ingeniously conceived and executed with superb craftsmanship, Li Chen's contemporary Buddhist sculpture breaks away from the shackles of conventions, bringing both emotional impulses and rational thoughts. The use of material is in harmony with nature, and the finish is responsive to tactile sensations. In Li Chen's work, the character seems like a sage who exists between heaven and earth and rides the wind without any attachment to the world. Ideologically, it is an amalgamation of Buddhism and Taoism teachings; the work also conveys a spiritual strength that is fundamentally true across all borders.

Float to Sukhavati, one of the iconic works from Li Chen's In Search of Spiritual Space series. The idea of this work is to find a spiritual space that belongs to oneself in the fast-paced society. The inspiration came to Li Chen's when he was camping deep in the mountains with his friends and family during Chinese New Year. At dawn, the artist was amazed by the majestic mountain ranges and the scudding clouds, "I immediately did a quick sketch and move the mountain below the cloud. I was going to climb up above there!" Through the work Float to Sukhavati, the artist takes the viewers directly to heaven amongst the clouds where spirituality flows through a soundless tranquility.

In Li Chen's practice, he paints the bronze sculpture with jet black lacquer and joined silver and bronze together, while Taoist *gi* is infused into the material. *Qi* is the primary force of nature that originates from the carefree spirit of Taoism, which fuses the material and the spirit into one. The heaviness of the black lacquer juxtaposes the lightness of the qi — it creates a visual tension from this contradiction, which is reminiscent to the works of Fernando Botero, as his plump figure exudes a sense of childish whimsy and innocence. Li Chen once said, "You can always see a return to innocence and humor in my works. They have a childlike genuineness." In Float to Sukhavati, the glossiness of the black lacquer complements the matte areas. It is evocative of how ink stone is wet and reflective in the middle when it is used to grind ink, while the peripheral part is always matte and hazv. The tangible and intangible coexist, just as the energy of *gi* is able to converge and diverge. They are all in accordance with the Taoist concept of 'wholeness'.

In *Float to Sukhavat*i, the robe and the body of the figure merge into one, as Li Chen reduced the elaborated garments in the traditional Buddhist form, leaving simple, organic lines, which is similar to Picasso's portray of the body, capturing the meditative state and form of the figure. Unlike the solemn, graceful Greek sculpture, Li Chen's work possesses a timeless quality of energy, power, and harmony that it is able to create the vivid figure with freedom and happiness, transmitting the feeling of "Celestial beings are liberated as they are no longer attached to their surroundings. Those who follow the laws of nature are transformed into the eternal."

文不按古,匠心獨妙,李真突破傳統佛像的桎梏,以感性的衝動,理性的思維, 塑造別具一格的當代雕塑,溫潤活潑,渾然天成,如自在於天地間的賢人雅士, 憑虛御風,遺世獨立。結合對佛學與道家的理解,傳遞不分疆界、歸諸本心的 純粹力量。

《飛行樂土》是李真的《大氣神遊》系列代表作之一,意在高速運轉的生活裡尋找屬於自己的精神空間。創作靈感來自同年春節,李真與家人好友一同到深山露營,次日破曉時分,疊嶺層巒矗立眼前,連綿雲霧繚繞四周,李真頓覺身心舒暢,「我馬上拿起紙筆,將山峰移到雲朵下方,換我爬到雲上去!」李真藉《飛行樂土》帶領觀者直達樂土,臥於雲端,穿越山巒,無聲之中流淌著悠然氣韻。

李真以墨黑生漆於銅雕, 採用按銀的手法將銀銅融合,並將道家之「氣」注入材料,「氣」是自然間的湧動之力,源於道家自由逍遙的精神,使材料與精神合二為一。黑的沉重亦與氣的輕盈形成對比,從而形成「既重又輕」的視覺張力,塑造出如費爾南多 · 波特羅渾圓而豐盈的人物體態,散發著迷人的拙趣天真。李真說道:「在我的作品上會看到一種返璞歸真,樂在其中,就像小孩子一樣純淨無邪。」《飛行樂土》中,黑漆的光亮與霧面相互映照,如同研墨之時,硯面中央細潤泛光,硯面四周霧化朦朧,虛實並存,形同能量之「氣」的聚散流通,皆在道家「合一」的觀念。

《飛行樂土》中人物衣袍與身軀融為一體,李真將衣褶繁縟的傳統佛像簡化,一如畢加索筆下圓潤流暢的線條,寥寥幾筆勾勒出作品人物中閉目冥想,寧靜祥和的體態。不同於希臘雕塑的端莊靜穆,彷彿大海深處的寂靜靈魂,李真作品裡獨具的「氣、勢、韻」得以創作出山峰閒雲之上逍遙自在的生動形象,達到「仙者先者忘境而幽悠,天行自然化作祥雲,依然了得。」的意境。



Fernando Botero, *Mujer Fumando*, 1986, Christie's New York, November 2007, sold for USD 1,608,000 © Fernando Botero, reproduced by permission

費爾南多·波特羅《 吸煙 》 1986 年作 佳士得 紐約 2007 年 11 月

(位約 2007 年 11 月 成交價: 1.608.000 美余

66 IIIJYF 劉野

(CHINA, B. 1964)

Painter and Model

signed in Chinese, signed and dated 'YE 2010' (lower right) acrylic on canvas 80 x 100 cm. (31½ x 39¾ in.) Painted in 2010

HK\$5,000,000-8,000,000 *US\$650,000-1,000,000*

PROVENANCE

Sperone Westwater Gallery, New York, USA Private Collection, USA Acquired from the above by the present owner

EXHIBITED

Beijing, China, Eastation Gallery, Portraits, 2011. New York, USA, Sperone Westwater Gallery, Bamboo Bamboo Broadway, 2012.

LITERATURE

Bamboo Bamboo Broadway, Sperone Westwater Gallery, New York, USA, 2012 (illustrated pp.7, 19 and 40).

Xiao Xiao, Art Bank, September 2012 (illustrated, p.45). L'Officiel Art 79, Liu Ye, Paris, France, January 2014 (illustrated, p. 57).

Hatje Cantz Verlag, Liu Ye: Catalogue Raisonne 1991-2015, Ostfildern, Germany, 2015 (illustrated, pp. 222-223 and 344).

畫家與模特兒

壓克力 畫布 2010年作

款識: 2010 野 YE (右下)

來源

美國 紐約Sperone Westwater Gallery 美國 私人收藏 現藏者購自上述收藏

展譼

2011年「肖像」 東站畫廊 北京 中國 2012年「Bamboo Bamboo Broadway」 Sperone Westwater畫廊 紐約 美國

出版

2012年《 Bamboo Bamboo Broadway 》 Sperone Westwater 畫廊 紐約 美國 (圖版, 第7, 19及40頁)

2012年9月《 藝術銀行 》 Xiao Xiao (圖版 , 第45頁)

2014年「劉野」《L'Officiel Art 79》一月號 巴黎 法國 (圖版,第57頁)

2015年《劉野:圖錄全集 1991-2015》 Hatje Cantz Verlag Ostfildern 德國 (圖版,第222-223及344頁)

"Miffy is like a portrait of myself, very profound and inscrutable."

– Liu Ye

Johannes Vermeer, *The Concert*, circa 1664. 楊·維梅爾《演奏會》約 1664 年作





The figure of the small female rabbit character Nijntje (Miffy), created by Dutch artist Dick Bruna, makes frequent appearances in paintings by Liu Ye, where they are transformed into projections of his own self-image. The two subjects of Liu's Painter and Model appear almost as mirror images of each other, and facing the viewer rather than each other, they seem to maintain their mutual distance without interacting, even as each echoes the other. Time seems to stand still in the atmosphere surrounding these figures, and a kind of quiet energy grabs out attention; changing the tiniest aspect of this clear and rigorous composition would probably destroy its balance and order. The student uniform worn by the 'model' emphasizes innocence, while the symmetry of her round collar further heightens the sensed feeling of order. The image of the 'painter,' with his brushes and palette, appears in Liu's work once again here. As both an artist and the artist's subject, there is a strong reference to Liu Ye himself, even while the fixed and unchanging expression might be seen as a kind of mask, representing the artist's pursuit of a lasting order, his restraint in emotional expression, or a kind of lonely introspection.

In the words of Paul Moorhouse, curator of the British National Portrait Museum, the fictional characters Liu Ye portrays, whether male or female, sailors in uniform, or Miffy the rabbit, all represent "the guise of his various encrypted selves". By combining narrative images with geometrically constructed scenes, "Liu both celebrates and questions the alternative modernist tradition he admires." The somewhat puzzling mysteriousness of his paintings, and their rebellious independence, perhaps results from his refusal to adhere to any particular theory or trend as he persists in creating high art and demanding only truthfulness to himself.

Liu's treatment of Miffy the rabbit in *Painter and Model* is a great departure from the original cartoonish character and its vivid treatment in black lines and primary colors. In both form and spirit it is closer to abstraction, and appears here in a mostly grey palette. Chinese art critic Zhu Zhu, in his essay Internalizing the Abstract, held that Liu Ye's shift in color palettes during this period implied that "Mondrian has become a ghostly presence," and that Liu's works should be understood through Eastern aesthetics of 'shadow.' "The object is placed in a dark atmosphere, for a feeling of time that is far beyond reality, where memory and fantasy can be nurtured, yet it can all be made to disappear without a trace."

In terms of visual form, the same soft light seen in many classical paintings seems to be projected downward from the upper left, in a style suggesting the indoor scenes of Vermeer. The main figure of the painter is simplified and expressed like a cylindrical shape in a still-life painting, its harmonious geometrical proportions blended into the simple grey background to form a poetic whole. The true inner meanings of this seemingly tranquil and stable world, however, are not open to viewers; they can only receive hints about it through relationships between the things inside. The play of light and shadow across the painter's enigmatic face adds to the sense that there are complex moods here even though they remain deep, hidden, and impenetrable. This coolly ambiguous layer of Liu Ye's works conveys an ineffable state of mind; this is in fact their most touching aspect, as if sparking the invisible chemistry that exists somewhere in the depths of our subconscious minds.



Liu Ye, *Flower No. 1*, 2011-2012. 劉野《花1號》2011-12年作



Liu Ye, *I am a Painter*, 2007. 劉野《我是畫家》2007 年作

「米菲就像我自己的肖像放在那裡,特別高深莫測。」

劉野

劉野畫中經常出現荷蘭藝術家迪克·布魯納(Dick Bruna)所創造的米菲兔(Nijntje/Miffy),並將之轉化為一種自我形象投射。在《畫家與模特兒》中,兩名主角宛如彼此的鏡像,面向觀者而不相對,看似保持距離沒有交流,卻又彼此映照。在時間凝止的氛圍中,有股寂靜能量使人駐足。清晰嚴謹的空間構成,似乎更動一分一毫都會打破它的秩序與平衡。「模特兒」的學生服造型,既有天真氣質,對稱的圓領亦強化了潛在的秩序感。拿著調色盤與畫筆的「畫家」形象在畫中再度現身,既是描繪者也是被描繪者,展現相當程度的自我指涉,但千篇一律的表情也可視為某種面具,隱喻藝術家對永恆的追求,對情感表達的自制,與內省的孤獨。

借用英國國家肖像美術館策展人保羅·穆爾豪斯(Paul Moorhouse)的說法,劉野筆下的虛構人物,無論男孩女孩、穿海軍服的水手或米菲兔,皆是「各種加密了的自我化身」;藉由結合敘事表象與由幾何規則構成的場景,「劉野向其推崇的現代主義傳統一邊加以禮讚,一邊發出質疑」。其作品中令人費解的神秘感及獨立叛逆的氣質,或許是因為他拒絕服膺任何理論文本與潮流,堅持藝術的高度,僅要求對自我誠實。

《畫家與模特兒》對米菲兔細膩內斂的描寫,與原本高彩度原色與黑色線條的鮮明造型及卡通風格相去甚遠,在結構與精神上更接近抽象,並轉向灰色調。中國藝評家朱朱〈抽象的內化〉一文中,認為劉野此時期用色轉變意味著「蒙德里安成為了一種隱匿性的精神在場」,應循東方的「陰翳」美學來理解:「物像被置於幽暗的氛圍裡,如同置於一種比現實更悠遠、既孕育記憶與幻想又令這一切消失得無影無蹤的時光感之中」。

視覺形式上,光線似乎從左側上方投射下來,顯得古典柔和,略有維梅爾室內場景的風格。主角則以歸納式觀點表現為圓柱型靜物般,並運用和諧的幾何比例,融進空無一物的簡潔灰色背景,構成一個詩意整體。然而在這個看似靜謐穩定的世界中,真正的內涵並不對觀者開放,僅透過事物之間的種種關係給予暗示。光影變化在主角表情謎樣的臉上渲染著深沉,暗藏複雜而無法參透的情緒。劉野作品這層既冷靜又曖昧,難以言明的心理狀態,即是最打動人之處,彷彿在潛意識深處發揮著看不見的化學作用。



67 LIU YE 劉野

(CHINA, B. 1964)

Portrait of the Battleship

signed in Chinese, signed and dated 'YE 98-09' (lower left) acrylic on canvas 60 x 360 cm. (23 % x 141 % in.)
Painted in 1998-2009

HK\$8,000,000-12,000,000 *US\$1,100,000-1,500,000*

PROVENANCE

Galerie Serieuze Zaken, Amsterdam, Netherlands Collection of Jean-Michel Cheng Xin Dong, Beijing, China Private Collection, Asia

Anon. Sale, Sotheby's Hong Kong, 4 October 2010, Lot 684 Acquired at the above sale by the present owner

LITERATURE

Hatje Cantz Verlag, Liu Ye: Catalogue Raisonne 1991-2015, Ostfildern, Germany, 2015 (illustrated, p. 284).

戰艦的肖像

壓克力 畫布 1998-2009年作

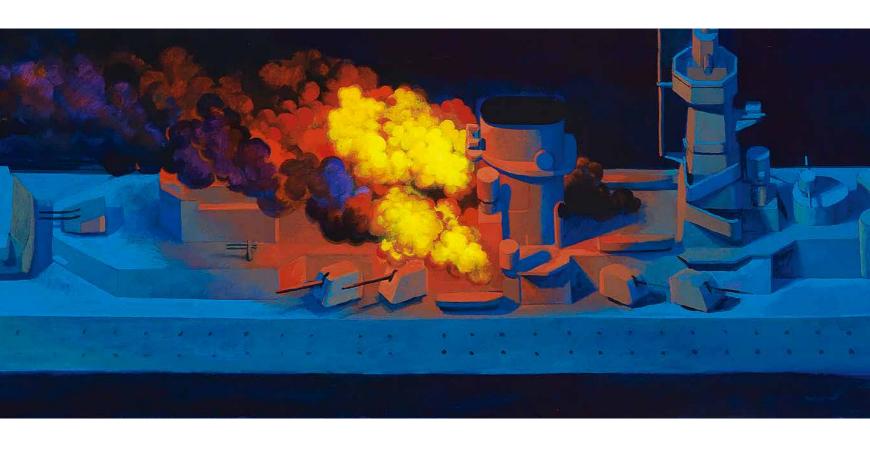
款識:野YE 98-09 (左下)

來源

荷蘭 阿姆斯特丹 Serieuze Zaken 畫廊中國 北京 程昕東舊藏亞洲 私人收藏蘇富比 香港 2010年10月4日 編號 684 現藏者購自上述拍賣

出版

2015年《劉野:圖錄全集 1991-2015》 Hatje Cantz Verlag Ostfildern 德國 (圖版,第284頁)





Alexander Rodchenko, *Battleship Potemkin,* 1925 亞歷山大羅欽可《波坦金戰艦》1925 年作

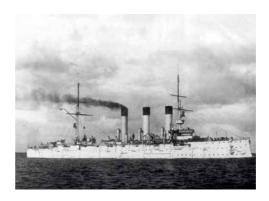


Alexander Rodchenko, *Battleship Potemkin*, 1925 亞歷山大·羅欽可《波坦金戰艦》1925 年作





Georgy and Vladimir Stenberg, *Battleship Potemkin*, 1929 喬治·斯登伯和弗拉迪莫·斯登伯《波坦金戰艦》1929 年作



曙光號巡洋艦,攝於 1903 年 6 月 14 日 Russian cruiser Aurora, June 14th, 1903.



Liu Ye's *Portrait of the Battleship* measures an impressive 360 centimetres across. The work depicts a battle cruiser, showcased at full length in a striking horizontal composition. Not only is this the artist's only work featuring a warship as the primary subject (unlike his earlier works which feature ships in the background), the size and format also make this painting especially rare and unique.

This masterpiece is one of the only two horizontally elongated canvases of this scale in his entire oeuvre, and took him eleven years to complete. He first painted the battleship in 1998, and added three little sailors in 2009 to finally complete the painting.

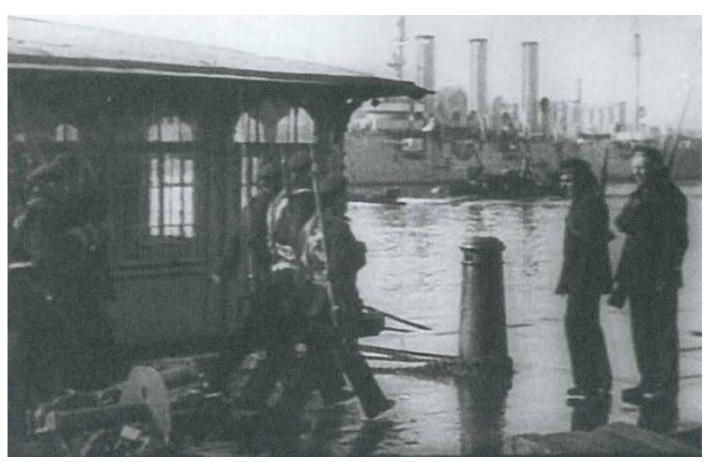
On the left side of the frame, two young sailors calmly ride the waves at night, seemingly unaffected and unheeding as their ship comes under fire and explodes on the right. The two halves of the work present events occurring at different times and from different points of view, being parts of a whole yet strongly juxtaposing each other simultaneously, leaving viewers ample room for interpretation and imagination.

Portrait of the Battleship has a narrative structure not unlike traditional Chinese scroll paintings, in that it is not limited by a single perspective, thus it offers a viewing experience similar to that of a traditional Chinese painting. At the same time, it depicts a clear duality and contrast: between the perpetuation of war as well as its end. The threat (to the ship and its sailors) in this painting only has an implied existence, yet the attack and explosion are vivid and palpable; the contention between winning or losing and that which is close or faraway also combine to spell out an anticlimactic journey.

In a conversation with Philip Tinari about his works from the 90s, Liu noted that apart from employing the cold abstraction of De Stijl's leading artist Mondrian, he was also influenced by the formal aesthetics of Russian Constructivism, with a particular interest in Aleksandr Rodchenko's posters of aircrafts and battleships. Rodchenko played an important role in the Russian avant-garde movement, and his poster design for Sergei Einstein's *Battleship Potemkin* demonstrates his use of energetic colours as well as his geometric, constructivist aesthetics. In addition, the battleship motif in Liu's paintings may have been inspired by the legendary Russian cruiser Aurora; at 124 meters long, it was an important symbol in Russia's October Revolution and was featured in Einstein's other cinematic classic, *October*.

Unlike artists from the early 20th century, Liu does not portray a single historical event or a specific battleship, not is he beholden to any ideology or formalism; on the contrary, he foregrounds the allegorical and theatrical sides of war, and made sure to keep a reflective distance.

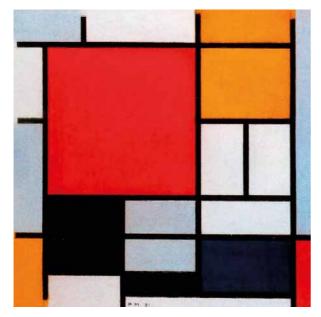
In this remarkable masterpiece, Liu adopted a simple, fairy-tale stylised vocabulary to achieve a subdued metaphor through the battleship, expressing one's convoluted thoughts towards war. The rich and sombre blue hue hint at trepidation and melancholy, while the precise, rational, and linear expressions are undercut by an air of irrationality and dream-like ambiance. This approach of using order and structure to integrate internalised conflicts, and the sensory experience of traversing between reality and fantasy, make *Portrait of the Battleship* an empathic and moving statement which transcends the confines of time and space.



謝爾蓋·愛森斯坦《十月》(電影截圖) 1927年 背景中的船即為曙光號巡洋艦 Sergei Eisenstein, October, 1927, The Cruiser Aurora can be seen in the background.



Liu Ye, Red Battleship, 1997 Artwork: © Liu Ye 劉野《紅色戰艦》1927年



Piet Mondrian, Composition with Large Red Plane, Yellow, Black, Gray, and Blue, 1921. 蒙德里安《大片紅與黃黑灰藍的構成》 1921年

「羅德欽科(Rodchenko)、里茨斯基(Lissitzky),馬列維奇(Malevich)啊,我都喜歡。我注意到了他們作品中的構成和圖像,他們作品中出現了大量的軍艦和飛機,後來我的畫裡也出現了。其實是喜歡羅德欽科(Rodchenko)畫的好多海報里飛機軍艦的那種形式美感。」

- 劉野

劉野所作《戰艦的肖像》畫幅長達 360 公分,長形橫式構圖顯然是為了表現戰艦之壯觀與戲劇性;這是他唯一一幅以戰艦為描繪主體的作品,不僅和前期以戰艦為背景的作品相當不同,在尺幅形式上更是極為獨特罕見。在他的創作生涯中這樣的長型作品僅有兩幅,此作更是耗時長達十一年,在 1998 年繪製了戰艦主體,並於 2009 年加入了三名小海軍才真正完成。

在畫面左側,兩名少年水手沉著地在黑夜中乘浪前進,彷彿不受畫面右側受到攻擊而爆出的劇烈燦亮火花所影響,抑或渾然不覺。畫作兩側表現了不同的時間點、立場與觀點,既是一體又形成強烈對比,給予觀者開放解讀的空間。

《 戰艦的肖像 》如長卷般展開敘事,不受固定單一視點限制,予人觀賞中國繪畫的體驗。另一方面它具有明顯的雙重性與對照性:既表現戰爭的前進,也表現戰爭的結束; 威脅既是潛在於意識之外,又已然爆發;在迫近與遠離,勝利與失敗的可能之間不斷辯證,使其成為一段反高潮的旅程。

在和田霏宇的對談中,劉野提到在他 90 年代作品中,除了將風格派(De Stijl)領頭藝術家蒙德里安的冷抽象形式作符號性的引用,俄國構成主義(Constructivism)與形式美感早期也對他頗有影響,其中尤其喜歡亞歷山大·羅欽可(Aleksandr Rodchenko)以飛機軍艦為主題的海報作品。羅欽可在俄國前衛藝術運動中具有重要地位,他為謝爾蓋· 愛森斯坦(Sergei Eisenstein)在電影史上極具影響的重要作品《波坦金戰艦》所設計的海報,可以看出活力充沛的色彩使用及幾何式的構成美學。此外劉野以戰艦為作畫題材的靈感可能是來自傳奇的曙光號巡洋艦(Russian cruiser Aurora),這艘軍艦長達 124 米,是俄國十月革命的象徵,亦曾出現於愛森斯坦的經典電影作品《十月》中。

與十世紀早期藝術家不同,劉野並非在描寫歷史事件或特定戰艦,亦不服膺任何意識形態或形式主義,相反地,他著眼於戰爭所具有的寓言性與戲劇效果,並始終保持著反思的距離。

在這件引人讚嘆的傑作之中,劉野用了一種非常簡潔的、童話式的繪畫語言與戰艦可能的隱喻,傳達出關於戰爭的複雜感受。濃郁深邃的藍色調既有不安憂鬱之感,也在細節精準的理性線條表現中注入了非理性的夢境氛圍。在嚴謹規整的畫面佈局下,橘紅火花並沒有期待中的驚心動魄,反而將衝突的感受內化於整體畫面的秩序感中,幾乎顯得優美而哀傷。這種以秩序整合內在衝突的修辭,在真實與虚幻間游走的感官體驗,使《戰艦的肖像》成為一幅超越時代與地域的普世感性圖像而動人心弦。

"Aleksandr Rodchenko, El Lissitzky, Kazimir Malevich – I like them all. I noticed the composition and graphics in their works, which contain many warships and aircrafts that eventually made their way into my paintings as well. Actually I liked the formal aesthetic of many of Rochenko's war posters."

- Liu Ye

68 ZENG FANZHI 曾梵志

(CHINA, B. 1964)

Mask

signed in Chinese and dated '96' (lower right) oil on canvas 198.7 x 149.4 cm. (78¼ x 58% in.) Painted in 1996

HK\$22,000,000-30,000,000 *US\$2,900,000-3,800,000*

PROVENANCE

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

面具

油彩 畫布 1996年作

款識: 曾梵志 96 (右下)

來源

中國 香格納畫廊 現藏者購自上述畫廊



The draft of Lot 68 編號 68 之草圖

"Masks are everywhere in today's society – to hide yourself, to cheat others, one has no choice but to hide their real selves and present themselves in public behind a façade. Perhaps, this is the real shame."

- Zeng Fanzhi

「在今天的社會中,面具或許是無處不在,不管是你為了保護自己,還是為了欺騙別人,都不得不把真實的自己隱藏起來,而以假面的形象出現在公眾面前。或許,這才是真正的尷尬。」

- 曾梵志





True artists never stand still, nor are they satisfied with the status quo. Through their immersion in a given proposition, they refine, distil, and create their own artistic language; through repetition, perception, depletion, creation, rejection, and elevation, they perfect their works. Early in his career, Zeng Fanzhi's *Meat* and *Hospital* paintings became known for their depiction of honest and straightforward emotions, which struck at the viewers' innermost and instinctive sensibilities. The artist moved from Wuhan to Beijing in 1993, and in the new environment he had to interact with strangers frequently. As he became more used platitudes, fakery, and a lack of sincere and genuine friends, he was driven to create the Masks series to study interpersonal relationships.

Mask removes all identifying facial features and cues that signify emotions, aside from the character's metropolitan clothing, all that is left is a shell hiding one's true self. Behind a seemingly carefree scene of the man enjoying afternoon tea with his pet dog, the subject's mask shows furrowed brows, pursed lips, and he has tense vascular hands that he seems to not know where to place, fully showing man's insecurities and struggles. Aside from language, the eye is thought to be the easiest way to peer into one's thinking, but Zeng turned the window to the soul into impenetrable crosses, leaving viewers at a loss as to the man's actual thoughts. The artist deliberately exaggerated the character's palms because he believed that people's hands would subconsciously betray their nerves and worries; by taking on the difficult task to present repressed feelings through one's hands, one can see how Zeng challenges established impressions and symbols. Compared with *Meat* and *Hospital* from his earlier period, the sensation of flesh and blood is still patently clear in Mask, which was completed in 1996, except it had been softened and taken on a more "civilized" and elegant form. The depression and melancholy inside hospitals have become man's obligations and lack of options in modern society.

Since the inception of the *Mask* series in 1994, Zeng's visual metaphor for urbanites' mental state have become much more matured by 1996, and this *Mask* can be said to be exemplary of the artist's practiced command over this theme. The expression on the false visage is barely distinguishable from real, as the external mask have become an internalized part of humanity, forming a scathing critique of the modern society's mode and character. Not many works were created in the *Mask* series, and quality examples from the series are even rarer on the market.

Across Zeng's Mask works in the 90s, fine details such as the watermelon, dogs, light, and shadows occasionally grace a canvas, but only this example combines all of those features in one. The artist's sketches give us a glimpse of the painstaking work taken to balance the work's composition with the light blocks in the background, to present the heat of the pizza slice, and to render the dripping watermelon juice on the table; these reveal how important these elements are even at the conceptual stage of this work. The multifaceted details in this painting, much like a stage actor's props helping the protagonist emote better and the story become richer, makes *Mask* a much more enjoyable work which is filled with fascinating details. The matching poses between the man and the dog, the casually ripped open watermelon on the table, and the steaming slice of pizza on the ground seem to be sustenance for the picture's subject and his Dalmatian - and food is such a core prerequisite for life. Typically, portraits that feature dogs and owners (Like Harald Becker's Man and Dog) highlight the owner's status and power; the similar poses and food in *Mask*, however, cannot help but bring a grin to one's face. The juxtaposition between the two subjects' states reflect the absurdity and struggle of the human condition, and also inject satire and humour into the narrative.



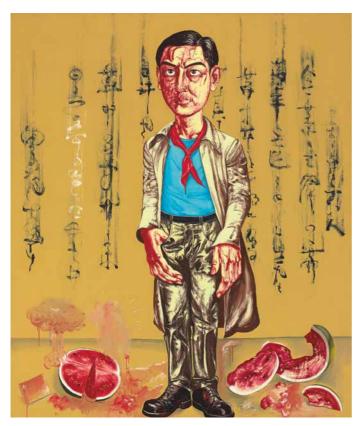
Angelo Bronzino, *Portrait of Guidobaldo della Rovere*, 1532. Palazzo Pitti, Florence, Italy

布隆齊諾《德拉·羅維雷肖像》1532 年作 佛羅倫斯 彼提宮 意大利

The bright yellow block of light behind the character, his bright blue sweater, and the scarlet red of the watermelon next to him define a triangular focus on the scene, which defines the work's structure, balances the composition, and brightens the scene at the same time. The use of bright and cheerful colours to depict dark and hidden themes reminds one of the mystery and irony in James Ensor's The Despair of Pierrot. The use of swaths of khaki to create a vacant and enigmatic background, combined with the use of geometric shapes and high-contrast yellow light blocks, create a discordant yet ordered arrangement, at the same time pushing the character into an alien environment, breaking his link to reality, resulting in a sense of alienation and loss. The watermelon juice is also notably drawn with a translucent impressionist technique, further giving the work an additional layer of expression. These manifold finely-detailed treatments on the canvas all attest to the pinnacle of Zeng's creativity in the 90s

The *Mask* series is not only pivotal to Zeng's subsequent works, it is also a shining symbol and key milestone in contemporary Chinese art. Compared with other Mask works which feature a single subject only, this work is undoubtedly a more comprehensive example of Zeng's stylistic elements. These elements make the artwork's narrative much more nuanced and variable, making this work an invaluable masterpiece both thematically and in terms of technique. This persistence and willingness to hone and refine works from the same series is what made Zeng's works so uniquely capable of capturing the world's attention over the past decades, and undoubtedly in the decades to come as well.





Zeng Fanzhi, Self-portrait, 1996, Christie's Hong Kong, 28 May 2011, Lot 1024. Artwork: © Zeng Fanzhi

曾梵志《自畫像》1996 年作 佳士得香港 2011 年 5 月 28 日 編號 1024 成交價: 37,620,000 港元

Zeng Fanzhi, Mask Series No. 8, 1996

Artwork: © Zeng Fanzhi 曾梵志《面具系列第8號》1996年作

真正的藝術家從不停滯、滿足現狀,在不斷深入一個命題的過程中,會提煉出 更純粹獨到的藝術語言,在重復、感悟、消耗、創造、否定、昇華的每個階段 中完善自身的創作。成名初期,曾梵志的《肉》與《協和醫院》畫作見稱於其 坦率直接的情感,迅速引起的本能心理觸覺。1993年藝術家從武漢遷移至北 京,踏足陌生的社交圈子,需要與很多素不相識的人見面打交道。說場面話的 機會變多了,真正交心的朋友卻不多,觸動他開啟探討人性關係的《面具》系 列。

「面具」去除了面容的標識、五官與表情透露的訊息,除了畫中人物一身都市 流行的衣飾外,只剩下一個隱藏真我的空殼。在看似與寵物狗一起品嚐下午茶 的輕鬆畫面中,男子的面具卻是眉頭緊蹙、偌大的嘴唇緊抿,血管暴現的雙手 更不知道往哪裡放,充分顯現人物揣揣不安的掙扎心理。除了言語之外,眼睛 被視為最容易窺探人心想法的渠道,曾梵志卻將靈魂之窗轉為無法被看透的十 字標記,令人無法猜度男子的內心想法。藝術家把人物雙掌不合乎比例地放 大,正是因為他覺得人的雙手會下意識地出賣緊張焦慮的思緒。捨易取難地以 雙手來表現壓抑的情緒,可見曾梵志對既定印象的挑戰。與前一階段的《肉》 與《協和醫院》相比,血肉的感覺在1996年的這張《面具》中仍然清晰可見, 只是淡化為一個更為「文明」、優雅的角色。曾經醫院中窘迫的環境轉移為人 在當今社會上迫不得已、精神層面上莫可奈何的狀態。

從 1994 年一直發展「面具」系列以來,這個隱喻都市人精神狀態的藝術圖式 臻至 1996 年間已經可謂達至成熟,這張《面具》可說是藝術家對此一圖象深 刻而又駕輕就熟的表現。假面與真面的表情真假難分,外在的面具經已活生生 地內化成為人的一部分,是當今社會生存無可逃遁的人格模式。曾梵志創作 「面具」的時期不長,在市場中出現的質量優秀的「面具」更是珍稀。

縱觀九十年代曾梵志所創作的《面具》作品,偶爾綴有西瓜、狗隻、光線與陰 影等細節,但於一張畫中集合如此眾多元素的,卻絕無僅有。從藝術家的草圖 可見,他反覆琢磨作為平衡畫面結構的背景光塊、思量如何呈現薄餅的溫度、 西瓜汁液在桌面上四處流淌等,證明曾梵志在構思這張《面具》時,這些細節 早已是重要的組成部分。畫中多樣化的細節,就像舞台劇中的道具使主角發揮 得淋漓盡致、故事更豐富完整一樣,使《面具》的可讀性更高,畫面更耐人尋 味。畫中一人一狗的姿態互相呼應,桌上隨手剝開的西瓜、地上仍然冒著熱氣 的薄餅就似分別供給畫中人物與斑點狗食用的糧食,而進食又是如此基本的生 存要求。從來狗與主人的肖像畫,都是如布隆齊諾的《德拉·羅維雷肖像》一 般彰顯主人的地位與榮譽;而《面具》中狗與人相似的姿勢和並置的食物卻不 禁令人莞爾,類比兩者的生存狀態,反映了人生在世的荒誕與掙扎,亦為此作 注入一種調侃的意味。

人物背後鮮亮的黃色光塊、身上鮮明的藍色汗衣、身旁鮮豔的紅色西瓜,正好 構成三角焦點,兼備了建構空間、平衡構圖、提亮畫面的作用。以歡快而亮麗 的色彩表現蘊藏暗湧的主題,就似詹姆斯 · 恩索爾的《皮埃羅的絕望》般充 滿詭譎感和諷刺。大面積平塗卡其色所製造的虛浮背景,結合幾何形狀及高亮 度的黃光塊,呈現錯落有致的構圖,同時將人物推入一個陌生的環境中,失去 與現實的連接,產生一種漠然抽離的距離感。西瓜汁以實中帶虛的寫意畫法表 現,也使作品平添抒情韻味。多種細緻的畫面處理,都印證了曾梵志九十年代 創作的高峰。

《面具》系列不但對曾梵志後來的創作影響深廣,更成為中國當代藝術的一個 鮮明符號、一座不可或缺的里程碑。與單人獨像的其他《面具》相比,是次拍 品無疑包羅各類具表現力的元素,令畫面的故事更深遽多變,無論在主題概念 或表現手法上,都是難能可貴的力作。這種致力於深化提煉一個系列的精神, 亦讓曾梵志的創作能在數十年間持續吸引觀眾的目光。

◀ Detail of the present lot 拍品局部

69 ZHANG XIAOGANG 張曉剛

(CHINA, B. 1958)

Bloodline Series: The Big Family No. 10

signed in Chinese, signed and dated 'Zhangxiaogang 2000./5' (lower right)

oil on canvas

200 x 300 cm. (78 3/4 x 118 1/5 in.)

Painted in 2000

HK\$9,000,000-13,000,000

US\$1,200,000-1,700,000

PROVENANCE

Galerie de France, Paris, France Acquired from the above by the present owner in 2002

EXHIBITED

Périgueux, France, Espace Culturel François Mitterrand, Portraits de Chine Contemporaine, June-September 2000.

Paris, France, Galerie de France, C'est moi, c'est nous, Fang Lijun, Yue Minjun, Zhang Xiaogang, January-March 2001.

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Phaidon Press, Zhang Xiaogang: Disquieting Memories, New York, USA, 2015 (illustrated, plate 75, p. 113).

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血緣系列:大家庭 第10號

油彩 畫布

2000年作

款識:張曉剛 Zhangxiaogang 2000./5' (右

下)

來源

法國 巴黎 法蘭西畫廊 現藏者於2002年購自上述畫廊

展覧

2000年6月-9月「中國當代肖像」弗朗索瓦·密特朗 文化中心 佩里格 法國

2001年1月-3月「是我,是我們,方力鈞,岳敏君, 張曉剛」法蘭西畫廊 巴黎 法國

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2015年《張曉剛:不安的記憶》費頓出版社 紐約 美國(圖版,第75圖,第113頁)

2016年《張曉剛 作品、文獻與研究(3)》四川美術 出版社 成都 中國 (圖版,第498-499,880及953頁)



Zhang Xiaogang with his parents and brothers, 1963 張曉剛與其父母和兄弟 攝於 1963 年 © Zhang Xiaogang studio





Gerhard Richter, Family at the Seaside, 1964. Museum Küppersmühle, Duisburg, Germany. Artwork: © Gerhard Richter 2019 (0101)

杰哈德·李希特《海邊的一家人》 1964 年 德國 杜伊斯堡 Küppersmühle 博物館

The iconic family portraits of Zhang Xiaogang have become one of the most representative images of Chinese avant-garde painting since the 1990s. His black and white front-facing visages, impassive – in appearance at least – connected by a thin red thread, characteristic of his *Bloodline: The Big Family* series, serve as a metaphor for a society that is in constant struggle with its own past, present and future.

When in 1992 Zhang came in direct contact with the West, he found in himself a growing consciousness of his cultural identity. The notion of "Chineseness" became the main theme of Zhang's artistic pursuit, trying to transcend its prescribed, solemn and outlying signification. His intention was manifested in the letters he wrote to Li Xianting, a noted art critic, during his trip to Germany: "Chinese art, if entering the Western garden unescorted by her own cultural background, is bereft of value and meaning." In 1993, while at home, he uncovered some old family photographs. He was struck by the surprising beauty of his young mother, in such contradiction with the image of a troubled and drab lady he had known his entire life. This event was life-changing for Zhang and prompted him to start his meticulous study of the faces of Chinese people.

Painted in 2000, *Bloodline Series: The Big Family No. 10*, is a rare work for several reasons. Its monumental size makes it one of the largest works among the Big Family series, with none exceeding it. It is quite unusual to find a family structure of two parents flanking two children, a boy and a girl. While Zhang used to portray his subjects by copying real photographs, the four figures in this painting are without a doubt the fruit of his imagination. Looking closely, the daughter and son are smaller replicas of the mother and father, wearing the same Mao-era conservative clothing, identical down to the pen sticking out of the front pocket of the male subjects and the mole on the side of the nose of the female subjects. Their crisscross patterned shirts are also quite uncommon as the artist usually chooses plain clothing or uniforms

While in Germany, he undeniable adopted Western artistic techniques and styles. Gerhard Richter's black and white family portrait series painted from real photographs in the 1960s immediately come to mind. Deliberately fuzzy, featuring the classic two-parents-two-children unit, front-facing slightly awkward rigid poses, give the impression of rubbed off individual traits in favor of a picture-perfect illusion. From the Western vantage point, Zhang reflected on his own culture and society to extract the distinct "Chineseness" that he could bestow upon his contemporaries, seeking the uniqueness of his fellows, their essence, their tragedies and struggles.

Composed in absolute symmetry, and placing the man to the right of the woman, as is customary in traditional family portraits, the figures come face to face with the viewer with such rigidity that it calls to mind the stately, indoctrinatory portraits of the traditional Chinese culture. Sitting upright stiffly against the shadowy grey studio background, the portrayal exudes a magnetic charm of theatricality and historic gravitas. Such a reticent mode of expression shares the same thread with the Confucian dictum of moderation, which holds that a perfect state of balance is to be attained through abstinence from extremity in both behavior and thoughts so that, as one conforms to rites, one finds the perfect balance between deficiency and excess. This, in the eyes of Confucius, is the finest praxis of morality, and although such sentiments as happiness and sadness are natural and instinctive, they have to be moderately restrained to achieve a perfect syncretism between life, ideal and reality.

Devoid of facial expressions, the calm exterior of the figures exude a sense of timelessness. Only their moistened eyes subtly indicate the painful memories of the past left behind by the political and cultural upheaval of the 1950s and 60s. They allude to heavy secrets, infinite distress and a severity that become poetic. Zhang has stated, "On the surface the faces in these portraits appear as calm as still water, but underneath there is great emotional turbulence. Within this state of conflict the propagation of obscure and ambiguous destinies is carried on from generation to generation."

Born in 1958, Zhang Xiaogang grew up during the Cultural Revolution, an extended period of chaos which left millions traumatized and shaped the experience of childhood for an entire generation. Conformity was a requirement during this stifling era, wiping away the individuality of each. Fascinated by the tensions between forces of public life and individual privacy, Zhang has created an imagery that is representative of his generation, mortified by the Cultural Revolution and immediately propelled into an era of modernization, globalization and economic growth. In *Bloodline Series: The Big Family No. 10*, the children's features are identical to that of the parents but unlike them, they can no longer hold back their true colors, which seep through their impassible faces. The daughter glows of yellow and the son of pink, setting them apart from their somber parents. Their private history can no longer be held within.

In recapitulating the collective experience of violated privacy, Zhang has created convincing images of the suppressed psyche of China's recent past: he shows us that no standardized portrait can hide the personal history of private pain.



Frida Kahlo, *The Two Fridas*, 1939. Museo de Arté Moderno, Mexico City, Mexico Artwork: © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York

弗里達·卡羅《 兩個弗里達 》 1939 年作 墨西哥 墨西哥城 現代藝術博物館



Zhang Xiaogang painting the present work © Zhang Xiaogang studio 張曉剛正在創作本作品

出自張曉剛手筆的經典家庭肖像,自上世紀90年代以來,就已經成為中國前衛藝術最具代表性的形象之一。張氏所創作的黑白正面肖像,畫中人看似冷漠無情,由一條細紅線把各人相連,這正是藝術家《血緣:大家庭》系列的典型元素,藉此隱喻一個掙扎於過去、現在和將來的社會。

張曉剛在 1992 年接觸到西方藝術,發現自己對自身文化認同的意識與日俱增。「中國性」這概念成為了張氏其藝術追求的主題,並試圖超越其既定的深沉定義。張氏到訪德國期間,與著名藝術評論家栗憲庭的書信往來中寫道其藝術意圖:「中國藝術一旦進入西方藝術花園,若不堅守自身文化背景,必失去其價值和意義。」在 1993 年,藝術家在家中發現一些家庭老照片。照片中年輕時的母親美得出塵脫俗,令藝術家甚為驚艷,他所認識母親卻是一位憂惱煩愁的婦人,二者形象大相逕庭。此事為張氏的創作帶來天翻地覆的改變,促使他開始深入研究中國人的面容。藝術家仔細考量現實主義風格肖像畫的藝術潛力後,決定描繪真實人物,並參考大量攝影圖像存照。

創作於 2000 年的《血緣系列:大家庭 10 號》為藝術家極為罕見的作品,原因如下:此畫作是《大家庭》系列中尺幅最大的作品之一。畫中一男一女兩個小孩,父母位處其兩側,這樣的安排也非比尋常。雖然張氏曾複製真實照片來描繪主體人物,但畫中四位人物毫無疑問是藝術家的創作想像。細看之下,女兒和兒子是母親和父親的縮小複製版本,穿着一式一樣的革命制服,甚至連細節也同出一轍;兩父子襯衫上的口袋同樣插着一支筆,而母女倆的鼻側同樣長了一顆痣。藝術家描繪的人物一向只穿式樣簡單的服飾或制服,因此畫中人所穿的格子襯衫並不常見。

不可否認的是,在德國期間,張曉剛開始採用西方藝術手法和風格。觀者可以聯想到杰哈德·李希特(Gerard Richter)以上世紀60年代的真實照片為基礎的黑白家庭肖像作品系列。影像特意帶點模糊,採用父母與一對小孩的經典組合,人物正看前方並姿勢僵硬略顯笨拙,這些特點給觀眾的印象是刻意去掉個人特質,以成就畫面完美無暇的假像。從西方的藝術觀點來看,張氏藉此反思自己的文化和社會,以此提煉出與別不同的「中國性」,並加之於其同輩,從而發掘他們的獨特、本質、悲哀與掙扎。

藝術家按傳統家庭肖像的習慣,把男人安排在女人的右邊,二者完美對稱,人物與觀眾面面相覷、四目交投,一本正經的姿態讓人想起傳統中國文化裏端嚴肅穆、矜莊持重的肖像畫。肖像畫中的人物在灰暗的影樓背景前正襟危坐,散發着一股攝人的魅力,兼具戲劇性和史詩式的莊嚴。如此拘謹漠然的表達方式與儒家的中庸之道一脈相承,認為禁絕極端的思想和行為可達至完美的平衡狀態;當一個人符合「禮」的規範時,才能在「過」與「不及」之間找到平衡,達至「中和」。在孔子眼中,這是道德最崇高的實踐,縱使喜怒哀樂這些情感皆出於自然的本能反應,但必須適度克制,才能在生命、理想和現實之間實現「天人合一」的完美境界。

畫中人物不苟言笑、外表心平氣靜,流露出一股永恆之感。唯有他們淚濕的 眼睛委婉地透露出,上世紀五六十年代所經歷的政治和文化動盪,對他們烙 下了傷痛的回憶。雙目映照出他們所背負沉重的秘密、無盡的悲悽和近乎詩 意的艱苦。張氏如此說道:「這些面孔表面看來靜止如水,內心卻澎湃洶湧。」

張曉剛出生於 1958 年,成長期間經歷動盪不安的局勢,無數人遭受心靈創傷,塑造了整整一代人的童年經歷。在這個令人窒息的時代,所有人必須順從一致,抹煞個人特質。張氏深深着迷公眾生活與個人隱私之間的角力,因而創造了代表他那一代人的藝術圖像,他與同輩曾受制於政治環境,卻又緊接進入現代化、全球化和經濟增長的黃金時代。在《血緣系列:大家庭10號》中,孩子與父母的特徵雖然如出一轍,但與父母不一樣的是,孩子們再也無法收起自我,木訥的面孔緩緩滲出真正的個人色彩。女兒的臉上散發出淡黃光芒,兒子則臉帶粉紅,與落寞寡歡的父母截然不同。他們的個人歷史自此無從壓抑。

張氏的作品概括了那個年代私隱遭受侵犯的集體經驗,創造出中國近代史上 心靈備受壓抑的藝術形象:藝術家告訴我們,世上沒有任何一幅標準肖像能 隱藏個人經歷的痛苦。

70 YUE MINJUN 岳敏君

(CHINA, B. 1962)

Untitled

signed and dated 'yueminjun 2005' (lower right); titled in Chinese, dated '2005' and signed in Chinese (on the reverse)

oil on canvas 200 x 220 cm. (78 ¾ x 86 ½ in.) Painted in 2005

HK\$5,000,000-7,000,000 *US\$650,000-900,000*

PROVENANCE

Acquired directly from the artist by the previous owner Private Collection, Miami, USA Acquired from the above by the present owner

EXHIBITED

Shenzhen, China, He Xiangning Art Museum, Reproduction Icons: Yue Minjun Works 2004-2006, June 2006.

LITERATURE

He Xiangning Art Museum, Reproduction Icons: Yue Minjun Works 2004-2006, Shenzhen, China, 2006. (illustrated, pp. 72-73).

Public Proclamations of July 3, 1968, Jordan Schnitzer Museum of Art, Fugene, Oregon, USA

《七三布告》 1968 年作 美國 奧勒岡州 尤金 Jordan Schnitzer 藝術博物館

無題

油彩 畫布 2005年作

款識: yueminjun 2005 (右下);《無題》 2005年 岳敏君 (畫背)

來源

前藏家直接購自藝術家 美國 邁阿密 私人收藏 現藏者購自上述收藏

展覽

2006年6月「複製的偶像:岳敏君作品2004-2006」何香凝美術館 深圳 中國

出版

2006年《複製的偶像: 岳敏君作品2004-2006》 何香凝美術館 深圳 中國 (圖版,第72-73頁)

"My characters are always laughing, be it exaggerated hysterics, a subtle chuckle, manic howling, an extreme laughing fit, or sneering at our society, laughter can represent everything. We laugh when we do not want to think any more...when we face challenges in our lives, and our brains do not want to strain itself, or when we do not know what to think and only want to forget. The 90s was a time when everyone should have laughed"

- Yue Minjun

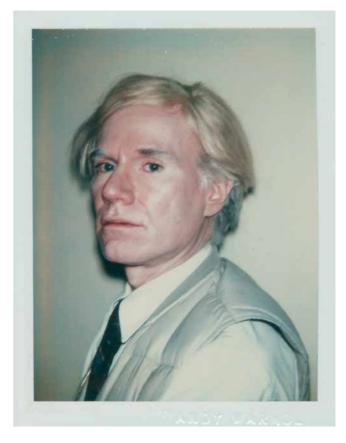




Yue Minjun, Era of Hero No.1, 2005, Christie's Hong Kong, 27 May 2012, Lot 2371, sold for HKD 2 060 000

Artwork: © Yue Minjun Studio

岳敏君《 英雄時代 No.1 》 2005 年作 佳士得香港 2012 年 5 月 27 日 編號 2371 成交價: 2,060,000 港元



Andy Warhol, Self-Portrait, circa 1980, Christie's Hong Kong, 15 March 2015, Lot 37, sold for HKD 125 000

Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New Yor

安迪·沃荷《自畫像》約 1980 年作 佳士得香港 2015 年 3 月 15 日 編號 37 成交價: 125.000 港元

Yue Minjun began creating portraits in the early 1990s, and his faces of hysterical laughter began as images of himself or his friends; in 1993, Yue began to simplify all visages to just his own. The 90s was a time when the society's mental scars were suddenly overcome by the economy's meteoric rise, and the general public chose to keep mum about their existent contradictions and emptiness within. Yue took his countenance as a template and replicated many identical faces; the characters' hyperbolic expressions veer towards fakery, but their hearts remain as dark, empty, and unreadable as their wideopen mouths – a metaphor for the loss of individuality under socialist collectivism. Their overstressed smiles seem to speak to a sense of predestination because they have no choice but to submit to societal growth and aimlessly follow the flow. This complex and hidden psychology and statement on the human condition has become a unique and defining mark of Yue's art.

In 2004, Yue began creating his *Hat Series* paintings to further explore man's role in society and its systems; continuing his defining smiling faces, he gave the characters different hats and with them, multiple identities. In this work, *Untitled*, the artist stands shirtless and dons a steel helmet, thus becoming a soldier; his arms making the Roman salute also suggest a criticism of fascism. The soldier, military helmet, and the salute are all symbols of national power, but they are undercut by Yue's witless smiles, revealing the gap between what is seen and what is felt within; the effect of this is not to criticise the military, but to make the point that man must conceal their true selves and take on different roles in order to survive in society. Doing so makes us reflect on the societal structure of the contemporary world and the individual's subservient relationship to it. Yue said, "I only want to take a complicated problem and express it in a simple but infectious way." The use of colours in *Untitled* also reminds one of the artificial quality of Andy Warhol's Polaroid works, which foreground the commercialisation and popularisation of modern art. The rank of people facing the same direction and the diagonal composition also echoes Western works such as Washington Crossing the Delaware and propaganda posters from China's Cultural Revolution, which results in a sense of uniformity and dynamism that enhances the work's tension and power over the viewers.

Like Banksy's works, Yue and modern Western artists often take ironic and quotidian subject matters to expose the phoney and twisted reality with a thoroughly irreverent attitude, which in reality is filled with earnest sympathy. In his works, the exaggerated smiles present a manic joy, but that joy has no bearing in reality and instead betrays man's gap with what is real. Yue has been warmly received and widely acknowledged for his unique motif and way of showing his care, and thanks to him, Cynical Realism has cemented its place in modern Chinese art history.

岳敏君的肖像創作始於 1990 年代初,大笑的臉孔最初是描繪藝術家自己和他的朋友,到了 1993 年,岳敏君開始把多人物的肖像,簡化成只有自己的肖像。90 年代是一個社會精神創傷突然被瘋狂的經濟發展所掩蓋的年代,然而內心既存的矛盾與空虛尚未得到解決,社會選擇集體緘默。岳敏君以自己的容貌為原型,複製出外表一致的形象,人物的笑容如此浮誇,甚至做作,而內心卻如同張大的嘴中一片漆黑,空空如也,讓人無法感受到真實情感,暗示出在社會集體主義下,銷聲匿跡的自我。在他們誇張的笑容中,前途似乎已被命定,僅能屈服於社會發展之下,漫無目的地隨波逐流。而這種既複雜又隱藏的心理和生存狀態,成為了岳敏君藝術中相當特殊的時代記號。

2004年,岳敏君開始創作「帽子系列」,進一步探討人們在社會系統中的角色,並延續大笑形象,刻意加入各式各樣的帽子,賦予人物多重的身份。在此件《無題》中,藝術家赤裸上身,頭戴鋼盔,頓時成了士兵;而手勢則出自「羅馬式敬禮」,具有諷刺法西斯主義的意味。士兵、鋼盔與手勢皆是國家權力的象徵,但配上岳式傻笑卻顯得格格不入,突顯了人物內心與外表之間的落差,其用意並非要批判軍人,而是暗示人們生存在社會需承擔不同的角色而掩飾原來的自己,從而引導我們去思考當代的社會結構以及個人與社會的順從關係,如同岳敏君所說:「我只希望把一個複雜的問題以簡單但富感染力的方法說出來。」《無題》的色彩令人聯想到安迪·沃荷拍立得作品中的人造質感,以突顯當代藝術商業化、大眾化的特質。而面部朝同一方向並列與對角線的構圖其實與西方繪畫《華盛頓橫渡德拉瓦河》以及中國文革宣傳畫有異曲同工之妙,目的為了使畫面產生一致性的方向與動感,藉此擴張畫面張力與群眾感染力。

如同班克斯 (Banksy) 的作品,岳敏君與西方當代藝術家經常以一種調侃、 又貼近生活的方式,一針見血地把偽裝及扭曲的狀態以「玩世不恭」的態度 呈現出來,實際上卻包含了嚴肅的關懷。在他的作品中,誇張的笑臉變成幾 近瘋狂的歡樂,然而這種歡樂卻與現實並無關係,反而流露人們與現實的疏 離。岳敏君以這種獨特的藝術符號及關懷方式,獲得了大眾的共鳴,更因此 奠定了「玩世現實主義」在中國當代藝術歷史上劃時代的重要性。



Banksy, Smiling Copper, 2003, Christie's London, 12 September 2012, Lot 93, sold for GBP 22,500 Artwork: ⑤ Banksy 班克斯《Smiling Copper》2003 年作佳士得倫敦 2012 年 9 月 12 日 編號 93 成交價: 22,500 英鎊

「我的人物都在笑,無論是大笑、含蓄的笑、瘋狂的笑、笑到快要死的笑,又或是對我們社會的恥笑,笑都可以代表一切。我們笑的時候就是我們不想去思考的時候。我們遇到問題,腦袋不想掙扎,或者我們不知道該如何思考,就只想忘記。90 年代是大家都該笑的時代。」

- 岳敏君



Emanuel Leutze, *Washington Crossing the Delaware,* 1851, Metropolitan Museum of Art, New York, USA 埃瑪紐埃爾·洛伊茨《華盛頓橫渡德拉瓦河》1851 年作 美國 紐約 大都會藝術博物館



acques-Louis David, Oath of the Horatii, 1784, Louvre, Paris, France 雅克 - 路易·大衡《荷拉斯兄弟之誓》1784年 法國 巴黎 羅浮宮

71 ZHOU CHUNYA 周春芽

(CHINA, B. 1955)

Buoyant Smiles

signed in Chinese, dated and signed '2011 Zhou Chunya' (lower right)
oil on canvas
149.3 x 200 cm. (58 ¾ x 78 ¾ in.)
Painted in 2011

HK\$3,500,000-5,000,000 *US\$450,000-640,000*

PROVENANCE

My Humble House Art Gallery, Taipei, Taiwan Acquired from the above by the present owner This work is accompanied by a certificate issued by My Humble House Art Gallery and signed by the artist

盈盈含笑

油彩 畫布 2011年

簽名:周春芽 Zhou Chunya 2011 (右下)

來源

台灣 台北 寒舍空間 現藏者購自上述畫廊 此作品附寒舍空間開立及藝術家親簽之保證書



Zhou Chunya, *Don't Let the Flower Goes with the Running Water*, 2009, Christie's Hong Kong, May 26, 2018, Lot 74, sold for HKD 9,100,000 Artwork: © Zhou Chunya 周春芽《花飛莫遺隨流水》2009 年作 佳士得香港 2018 年 5 月 26 日 編號 74

成交價: 9,100,000 港元





Claude Monet, Irises in Monet's Garden, 1900, Musée d'Orsay, Paris, France 克勞德·莫奈《莫奈花園裡的鳶尾花》 1900 年作 法国 巴黎 奧賽美術館



Vincent van Gogh, *Almond Blossom*, 1890, Van Gogh Museum, Amsterdam, Netherlands. 文森特・梵高《盛開的杏花》1890 年作 荷蘭 阿姆斯特丹 梵高博物館

Traditionally, plum blossom, orchid, bamboo, and chrysanthemum symbolise elegance, righteousness, and other high-minded attitudes. Peach blossom, on the other hand, is grounded with earthly desires. It is often associated passion and love in Chinese culture. In the ancient text Classic of Poetry, the verse "Peach blossom is blooming, the colours are burning bright" speaks of a consummate love. Tang Dynasty poet Cui Hu also described this beguiling sweetness in the phrase "the blush on her cheeks matches the colour of peach blossom". During a trip to Longquan in 2005, Zhou Chunya serendipitously discovered the subject of peach blossom, and it has been a staple in his artistic output since. Although stylistically, works in this series are somewhat similar, their sincere verve for life is undeniable.

This work Buoyant Smile is compositionally unique: inspired by the view of the photography macro lens, the artist chose the flowers in the centre as the focal point. Although only small parts of the branch can be seen, the entirety of the tree is skilfully implied. The fine arrangement of the peach blossom thickets in the background completes the composition. The artist exaggerated the size of the flowers in the foreground to show that they are blossoming confidently without reservation at the tip of a branch. Although this feature interrupts the perspective of the view, its size contributes to overall proportion and the balance of the entire composition the structure of the painting is thus strengthened. Yet, the sense of movement and dynamism is not lost. On the contrary, the vibrancy and vigour of the peach blossoms are highlighted by this treatment. Similar to Van Gogh's Almond Blossom, it takes the vantage point of someone standing below looking up. This positions the azure sky as the background to complement the almond blossoms, and it awakens feelings of vitality in the viewers. Zhou Chunya renders the petals with pastel purple and pink, and he highlights them with a gentle white glow. This technique brings out the translucency and the texture of the petals, creating a lifelike illusion that they may sway in the breeze. The sky in the background, the thickets, and the ground form a triangular composition. This arrangement creates a focal point by framing the flowers in the middle. The depiction of the background showcases the artist's mastery in the use of colours $\boldsymbol{-}$ the brown of the branches and earth contrasts with the green of the leaves as well as the pink of the petals. It is reminiscent of

the visual language used in Monet's *Irises In Monet's Garden*. The abstract brushwork is executed with a sense of unbridled energy, and the colours are rich with layers that can only be appreciated with repeated viewing. Yet, this treatment does not introduce chaos in the picture. On the contrary, the juxtaposition between the colours of the leaves and the flowers contributes to the vividness of the imageries.

Zhou Chunya's works have always been based on self-awareness and a genuine concerned with the human condition. They are expressions of empathy that set free the human psyche. In an interview, Zhou Chunya explained the emotional dimension of the *Peach Blossom* series, "I travelled to the mountains to look at peach blossoms in spring. The entire hill was covered in pink, and the lasciviousness in the colours was palpable. I could feel the pulsating primal energy of life." Although visually stimulating, the artist presents this spiritual subject matter with an aesthetic approach. The title of his work, *Buoyant Smile*, is borrowed from Teresa Teng's song *Peach Blossom Face*, "Vivacious smile dances in the spring breeze". The blooming peach blossoms on the canvas symbolise the reproductive power of spring. This work represents an eruption of life-force, it is also the artist's expressions of passion and romance.



Qing Dynasty, Yongzheng period (1723-1735) A yellow-ground Famille Rose cup decorated with prunus branches, Palace Museum, Beijing, China 清雍正 黄地珐琅彩桃花紋杯 中國 北京 故宮博物院

不同於傳統的梅蘭竹菊的高風亮節,桃花多了一份世俗的美艷和曖昧的煙火氣,在中華文化裡常被賦予幸福,情愛之意。是詩經裡的和順美滿的「桃之天夭,灼灼其華」,也是崔護筆下爛漫恰人的「人面桃花相映紅」。2005年一次偶然的龍泉之行,桃花成為周春芽的主要創作主題之一,該系列雖然作品呈現的風格不盡相同,但無不流露出對生命的熱愛。

本幅作品《盈盈含笑》的構圖獨特:藝術家以攝影的微焦鏡頭的取 景原理出發,以數朵桃花為主體,通過一個枝頭的豐饒絢爛見微知 著,身後再由整個桃林渲染鋪陳前景處。的桃花體積被藝術家誇張 增大,桃花的姿態肆意而自由,盛開在枝頭。彷彿是打破了透視關 係,卻是平衡畫面構圖比例,使繪畫整體結構紮實,而又不失動 感,突出了桃花的飽滿和熱情洋溢。如同梵高在《盛開的杏花》中, 以仰視的角度描繪出湛藍天空襯托下的滿樹生機,給人以覺醒和希 望的鮮活力量。而對於花瓣的顏色勾勒中,周春芽在淡粉淡紫色的 花瓣上加以白色的柔光,營造出一種陽光下花瓣透明靈動的質感, 恍惚間風起時,香氣流轉。背景上的天空,桃林與地面塑造出的三 角形構圖,烘托出了畫面中心的桃花特寫而對遠景的描繪亦突出藝 術家對色彩卓越的把控能力:枝幹與土地的褐色與枝葉的綠色,花 朵的粉紅交融碰撞,讓人聯想到莫奈在《莫奈花園裡的鳶尾花》中 使用的視覺語言,筆觸瀟灑抽象,顏色層次豐富耐看,值得回味, 不但沒有使畫面凌亂,反而使樹葉與花朵的顏色在對比中更加鮮 活。

周春芽的作品向來落腳於自我認知,關注人心本身,充滿對人性和心靈表達與釋放。周春芽曾在採訪中談到他的「桃花」系列作品的創作情感:「春天在成都附近的桃花山看桃花時,那滿山遍野的粉紅色,流淌著讓人血脈噴張的妖精,讓我感受到原始生命力量的律動。「視覺上現實刺激,卻使藝術家以唯美主義方式凝結於精神性的寄託。副《盈盈含笑》的題目取自鄧麗君的名曲《人面桃花》中的唱詞「盈盈含笑舞春風」。畫布上一朵朵綻放的桃花是春光無限的象徵,亦是鮮活噴張的生命力的釋放,也是藝術家激情和浪漫的真情流露。



72 ZHOU CHUNYA 周春芽

(CHINA, B. 1955)

Stone Series - The Tree Connected to Stone

signed in Chinese and dated '1993' (lower right); titled and signed in Chinese, inscribed and dated '195 x 130 cm 120F 1993' (on the reverse)

oil on canvas 195 x 130 cm. (76 ¾ x 51 ½ in.) Painted in 1993

HK\$18,000,000-24,000,000 *US\$2,400,000-3,100,000*

PROVENANCE

Anon. Sale, Sotheby's Hong Kong, 9 October 2006, Lot 1730 Private Collection, Asia

Anon. Sale, Sotheby's Hong Kong, 5 April 2014, Lot 150 Acquired from the above by the present owner

EXHIBITED

Chengdu, China, Sichuan Museum of Art, Chinese Fine Arts in 1990's: Experiences in Fine Arts of China, December 1993. Shanghai, China, Shanghai Art Museum, 1971-2010 Forty Years Review of Zhou Chunya, June 2010.

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Hong Lei (ed.), Timezone 8 Limited, Zhou Chunya, Hong Kong, 2010 (illustrated, pp. 192-193).

石頭系列一與石頭聯接的樹

油彩 畫布

1993年作

款識:周春芽 1993 (右下);《石頭系列 -與石頭聯接的樹》195 x 130 cm 120F 1993 周春芽 (畫背)

來源

蘇富比香港 2006年10月9日 編號 1730 亞洲 私人收藏 蘇富比香港 2014年4月5日 編號 150 現藏者購自上述拍賣

展覧

1993年12月「九十年代的中國美術:中國經驗畫展」 四川省美術館 成都 中國

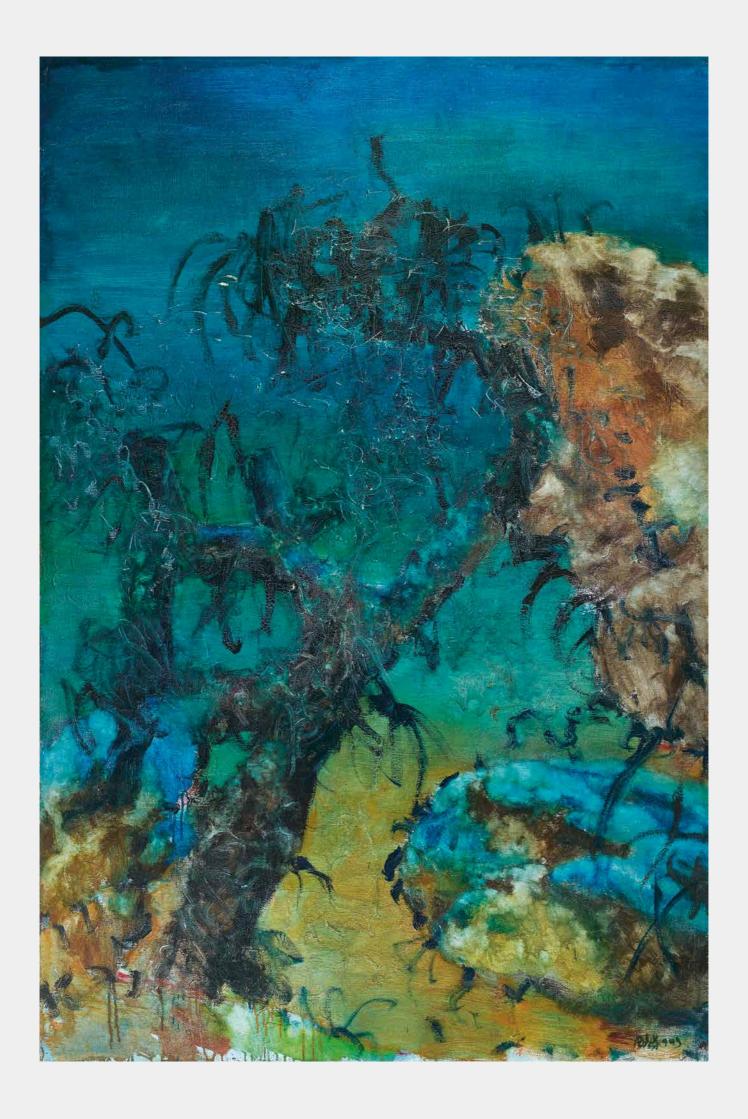
2010年6月「1971-2010周春芽藝術四十年回顧」上海 美術館 上海 中國

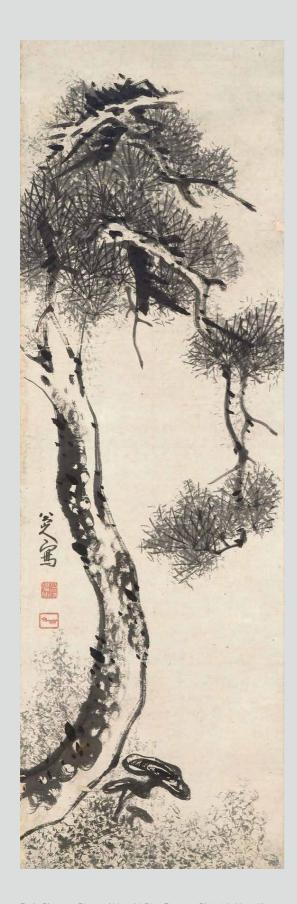
文鳥

1993年《九十年代的中國美術:中國經驗》展覽圖錄 王林主編四川省美術館成都中國(圖版,第91頁) 2007年《當代藝術家叢書第二輯周春芽新繪畫的春 天》呂澎主編四川美術出版社成都中國(圖版,第42頁)

2007年《花間記》周春芽著四川美術出版社成都中國(圖版,第45頁)

2010年《周春芽》洪磊編輯 東八時區 香港 (圖版,第192-193頁)





Bada Shanren, *Pine and Lingzhi*, Qing Dynasty. Christie's Hong Kong, 30 November 2010, Lot 2254, sold for HKD 10,180,000 清 八大山人《松芝圖》佳士得香港 2010 年 11 月 30 日 編號 2254 成交價:10,180,000 港幣

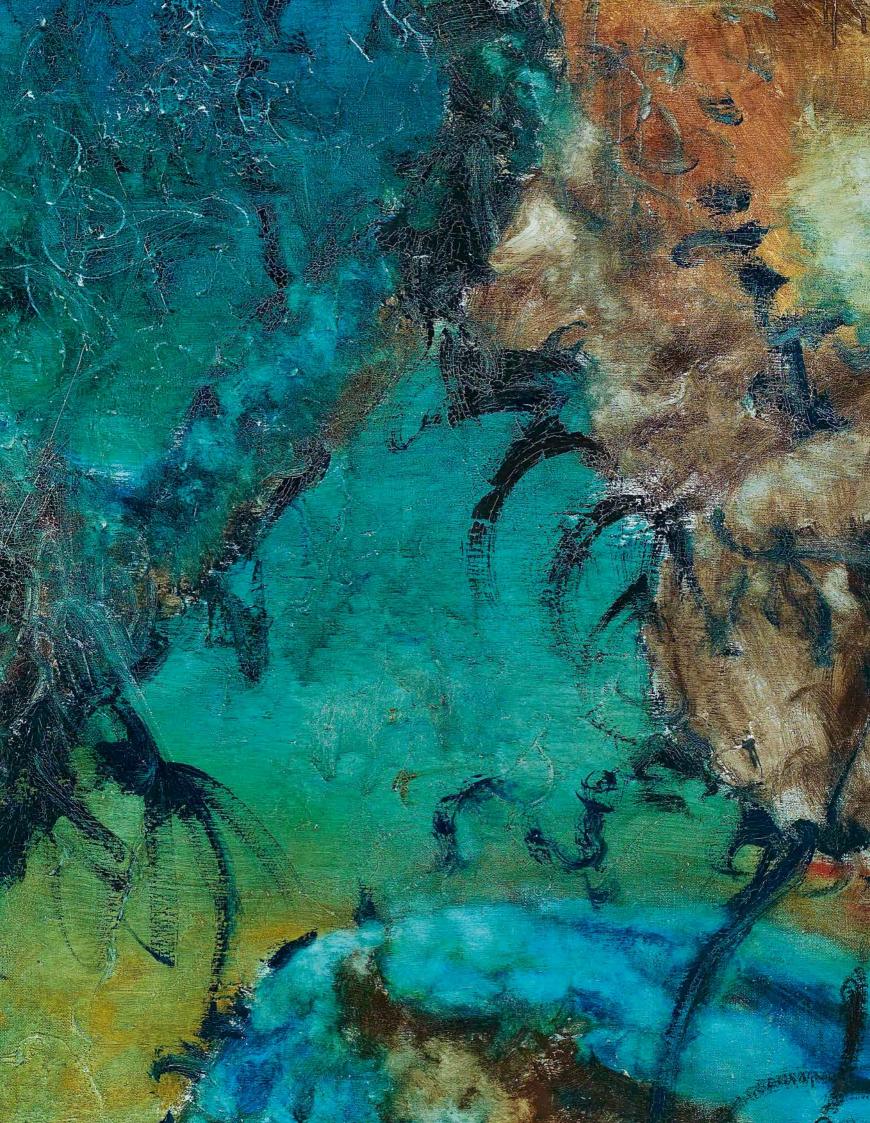
"I really value this group of paintings that makes up my Stone series. In a certain sense, they represent my first success in combining more refined forms with a focus on cultural questions in my painting."

- Zhou Chunya

Zhou Chunya's *Stone Series - The Tree Connected to Stone* dates from a period not long after he returned home from his studies in Germany. Its brand-new vocabulary, its blend of Neo-Expressionism with the spirit and the impressionistic style of Eastern literati painters, immediately won him a place in the world of Chinese painting. *The Stone* series shows how his unusual style of melding Eastern tradition with Western modernism was maturing as he reached his first creative peak, symbolizing the ultimate formation of his own visual style and artistic outlook.

During the 1980s, following the end of the Cultural Revolution, China's closed-door stance toward Western art began to soften and all kinds of artists began to study and imitate the New Wave. In far-away Germany, however, Zhou Chunya was gaining insight into the deeper meaning of Chinese painting as he reflected on it from a Western viewpoint. German Neo-Expressionist artists at the time such as Georg Baselitz and Anselm Kiefer expressed primitive emotions on canvas through imaginative and highly distorted compositions alongside wild, intense brushwork. Zhou found the visual results guite startling. Faced with such personalized expressions, he began to realize, as he retraced the development of his own culture, that China already had a long-standing tradition of this same kind in the paintings of its literati class. Back at home in 1989, Zhou returned to Sichuan and focused on such great literati painters as Bada Shanren, attempting to replicate in Western media the same combination of fine detail and free, lyrical expression. Even further, as he sought to establish his own artistic identity, he injected a sense of colour and technique that he borrowed from Neo-Expressionism. Speaking of this period, Zhou noted, "As I painted my Stone series I was also studying the landscapes of our literati painters. But rather than trying to understand the properties of the ink medium or the unique compositional forms of Chinese painting, I worked with my own creative goals in mind, to try to find those elements that seemed most strange or surprising to me. I made great efforts, almost compulsively, trying to capture the visual elements hidden within the natural properties of the stones. Amplifying and enhancing these elements, that was my form, and since the content of a painting is its visual presentation, there was no need to introduce any further interpretation or extension of these elements. This approach produced even more surprising and startling results than any stones that we would see or we could understand if we had instead taken some concept or method as our starting point."

Trees and stones are traditional subjects in Chinese painting, as well as a kind of emotional symbol for the painter, one which originally stood for tranquil elegance and quiet introspection. In *Stone Series - The Tree Connected to Stone*, however, Zhou deliberately departs from this orthodoxy, letting viewers experience a radically different kind of visual presentation and mood. It is true that Zhou inherited the basic appeal of





Lot 72 Detail 局部



Huang Binhong, Scholars by the River, Christie's Hong Kong, 25-26 November 2013, Lot 1346, sold for HKD 16,240,000 黃賓虹《溪岸對閒圖》往土得香港 2013 年 11 月 25-26 日編號 1346 成交價 16,240,000 港元

ink painting from the line of such great masters as Bada Shanren, Shi Tao, and Huang Binhong, and his subjective choice of scenic elements and their shaping are subtly linked back to their work. Yet his way of creating textures in thick, heavy oils, borrowed from the Neo-expressionists, takes the place of traditional ink-wash textures as he presents his rocks and trees with dignified poise and solid brushstrokes. His helter-skelter composition also departs from the flatness of the literati painters and evokes strong tensions. The black shape of the tree and the saturated blue tones of the background form strong contrasts, giving his subjects an unexpected presence as the twisted branches and the provocative colours enhance each other. The unique, strange effect that pervades the canvas recalls the distorted, melancholy style of Expressionist artist Chaïm Soutine. Zhou Chunya succeeded at melding his rebellious personality with his painting, noting that "I liked the shapes of the stones depicted by our classical literati artists, but was dissatisfied with their overly mild and introverted character. So I came up with a riskier, more flamboyant approach: I borrowed these elegant, classical forms but gave them a kind of violent, almost pornographic overtone.... So in this familiar, orthodox visual experience I found something that accords with my own innate tendencies, yet something directly opposed to tradition

and custom. In my impudence I demonstrated the limitations of the mild, introverted, and static character of the literati paintings. That made me tremendously happy, and once I got started I couldn't stop! I'm grateful to the Neo-expressionists just as I am grateful to the literati painters. They were the ones who provided a reason for me to come out with my own artistic personality."

Zhou Chunya's *Stone Series - The Tree Connected to Stone* was exhibited in the 1993 exhibition, *Experiences in Fine Arts of China*. That exhibition was hugely important to Chinese art in the early '90s, as it was the context in which a number of artists from the southwest, including Zhang Xiaogang and Mao Xuhui, first became known to a wider audience, setting the stage for the thriving contemporary art scene of China in the 1990s and after. This *Stone and Tree* is an important Zhou Chunya work, part of the series which came to symbolize both Zhou's rebelliousness and his continuing adherence to tradition; it displays the unique style in which his self-expression flowered while bursting through the limits of that tradition.

《石頭系列一與石頭聯接的樹》創作於周春芽甫自德國學成歸國後不久,以一種挾帶新表現主義的風采同時內蘊東方文人寫意精神的嶄新語彙,使他立即於中國畫壇取得一席之地;這一系列作品代表著他對東方傳統與西方現代 殊異的表現形式的掌握已經相當成熟,屬於藝術家的第一個創作高峰,象徵 其視覺風格與藝術形態的確立。

80年代,中國對西方藝術的封鎖隨著文革的結束已漸漸淡去,藝術學子們紛 紛投入對藝術新潮的學習與仿效,但周春芽遠赴德國,卻是從西方的角度回 頭領悟了中國畫的深刻內涵。當時德國新表現主義 (Neo-expressionism) 藝 術家如喬治·巴塞利茲 (Georg Baselitz)、安森·基弗 (Anselm Kiefer) 以 充滿想像力的變形構圖、濃烈狂放的筆觸,將原始的情感展現在畫布上,給 予周春芽極大的視覺震撼。面對這樣個性化的表現,周春芽回溯自身文化時 發現中國文人畫早已具有這樣的傳統,且歷史更為久遠。1989年,回國後的 周春芽毅然回到四川,潛心研習八大山人等文人畫家,嘗試將中國畫細膩又 寫意的特色用西方的媒材表現出來,並融入新表現主義的色彩與技巧,嘗試 建立個人的藝術風格。在談到這一時期的時候他曾說:「我在創作山石的時 候,正在研究文人山水畫,我並沒有像國畫家那樣在材質屬性和圖式形態上 去理解,而是按照我的表現意圖去尋找那些令我覺得陌生又能帶來驚喜的東 西,我在肌理和質感上花費了很大的工夫,近似於強迫症似的去捕捉和玩味 那些潛藏在石頭自然屬性中的視覺因素,把這些東西強化、放大本就是形式, 而視覺的呈現本就是內容,已經不需要你進行更多的解釋和引申,這比我們 從概念、方法出發所看到和理解到的石頭更讓人驚訝、震撼。」

山石樹木是中國繪畫的傳統題材,也是文人的精神寄託,原本呈現恬靜優雅、 內斂自省的性格,在此件《石頭系列一與石頭聯接的樹》中,他卻刻意偏離 正統,觀者看到的是另一種迥異的外貌及情緒。周春芽雖承襲了八大山人、 石濤、黃賓虹一脈的筆墨意趣,以主觀截取景物造形作為表現手法,暗通文 人繪畫;但卻用新表現主義擅用的濃稠油彩來進行皴擦,呈現山石樹木凝重 的質感與堅實的肌理,取代了傳統水墨的質地,也以錯落繁複的構圖改變了 文人畫扁平的視覺特性,表達激烈的張力。畫面中央的黑色樹木與飽滿的藍 色背景形成鮮明反差,在扭曲的枝條與衝擊性色彩的相互襯托下顯示出了一 種突兀的存在,使畫面彌漫著詭譎的奇異效果,令人想起表現主義藝術家柴 姆·蘇丁 (Chaïm Soutine) 的扭曲、憂鬱畫風。周春芽成功地將自身的叛逆 性格與繪畫有機的結合了起來,他曾說:「我喜歡古典文人筆下石頭的形態, 但不滿足於那種過於溫和、內向的性格,我想到一種張揚而冒險的嘗試一借 助這種典雅的形態去傳達一種暴力甚至是色情的意味……在習以為常的正統 視覺之外,我發現了一種契合我天性,同時又與傳統習慣相對立的視覺經驗, 以我的放肆證明了文人繪畫溫和、內向、惰性的性格局限。我非常興奮,一 發不可收拾,我感謝表現主義,感謝文人畫,是它們給予了我張揚自我藝術 個性的理由。」

此件《石頭系列一與石頭聯接的樹》曾於1993年「中國經驗」展中展出。這是90年代初一個極重要的展覽,一眾西南地區藝術家包括張曉剛、毛旭輝因此能嶄露頭角,為90年代後中國當代藝術的繁榮奠定了基礎;而此系列作品更成為象徵周春芽既叛逆又不脫離傳統,強調展現自我又不受其局限的獨特風格的重要之作。



Bada Shanren, *Landscapes and Flowers*, Qing Dynasty. Christie's Hong Kong, 28 November 2016, Lot 916, sold for HKD 39,740,000 清 八大山人《山水花卉冊》冊頁六開(局部)佳士得香港 2016 年 11 月 28 日編號 916 成交價 39,740,000 港幣



Chaîm Soutine, Le chemin de la Fontaine des Tins à Céret, circa 1920, Princeton University Art Museum, Princeton, USA.

柴姆·蘇丁《Le chemin de la Fontaine des Tins à Céret 》約 1920 年作 美國 普林斯頓 普林斯頓大學藝術博物館

GEORGE CONDO 喬治·康多 73

(USA, B. 1957)

Blue Portrait Composition

ink, acrylic and gesso on paper 153 x 105.4 cm. (601/4 x 411/2 in.) Executed in 2013

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

PROVENANCE

Skarstedt Gallery, New York. Acquired from the above by the present owner in 2013.

藍色肖像構圖

水墨 壓克力 打底劑 紙本 2013年作

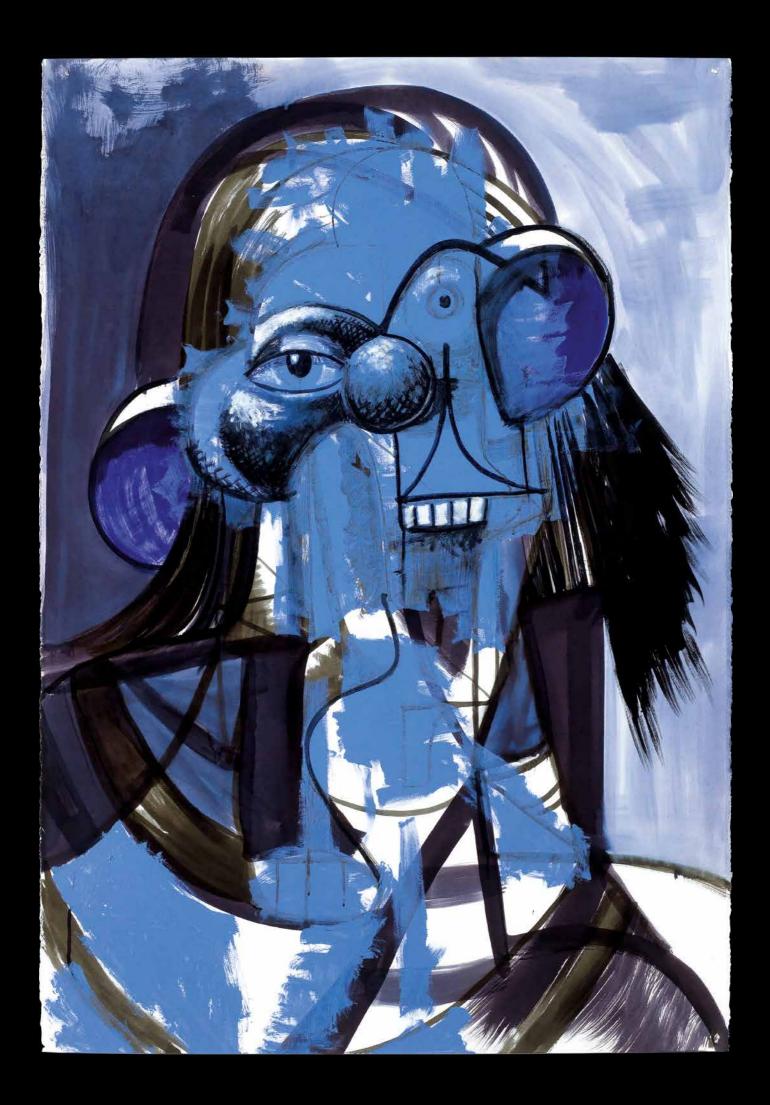
來源

紐約 Skarstedt 畫廊 現藏家於2013年購自上述畫廊



Pablo Picasso, *La Celestine (Carlota Valdivia)*, 1904. Musée Picasso, Paris. Artwork: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © Musée Picasso, Paris, France / Bridgeman Images.

巴布羅·畢加索《卡洛塔·瓦爾迪維亞》1904年作畢加索博物館巴黎







Executed in 2013, George Condo's Blue Portrait Composition is an explosion of abstracted figuration, a dynamic form in rich, vivid blue. Outlined almost entirely in black, Condo's portrait is a bulging contortion of swollen forms, protuberant teeth, and a smirking mouth that opens into an abyss. Inky brushwork makes for expressive almost electrified hair, while bands of olive add contour and shadow to an otherwise unmodeled body. Semi-opaque periwinkle and navy fill the background jostling with the swaths of steel blue that partially obscure the figure's face. Characteristic of much of the artist's practice, the fragmented visage in Blue Portrait Composition echoes Picasso's cubist works, and Condo has described his practice as 'psychological cubism', explaining that 'Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying - I'll put them all in one face' (G. Condo quoted in S. Jeffries, 'George Condo: 'I was delirious. Nearly died', The Guardian, February 10, 2014). For Condo's thrilling fragmentation of historical modes of painting extends beyond Picasso's Modernist vision to include Frans Hals' exuberant and often humorous animations, evident in the present work's jocular and exaggerated forms. Blue Portrait Composition is a rollicking portrait. Central to Condo's practice is a belief in a continuum of images, a spectrum which includes artists as well: 'The only way for me to feel the difference between every other artist and me is to use every artist to become me' (G. Condo, quoted in S. Jeffries, 'George Condo: 'I was delirious. Nearly died", The Guardian, 10 February 2014). In comingling perspectives and temporalities, Condo forges a new visual language, and Blue Portrait Composition presents a world of flux and potency.

創作於 2013 年,喬治·康多的《藍色肖像構圖》是豐富生動 的藍色抽象人物的澎湃表現。康多筆下以黑色勾勒而成的肖像 都是扭曲的形象,有著突出的牙齒與假笑著,深不見底的大口。 濕潤的筆觸表現出有如觸電豎起的毛髮,畫面的橄欖色,為平 板的身體加上了輪廓與陰影。半透明的藍紫色及藏青色填滿了 背景,其中大片的鋼青色,遮蓋着人物的面容。與藝術家其他 作品創作方式相近,《藍色肖像構圖》中支離破碎的面容,呼 應了畢加索的立體主義作品,康多曾形容他的創作方法為「心 理立體主義」,他解釋道:「畢加索同一時間以四個角度描繪 小提琴,而我則對心理狀況作出同樣的描繪,四種不同的狀況 亦可同時出現。正如你看到一架巴士裏面,當一個乘客為從電 話中聽到的笑話而狂笑時,有人同時在睡覺、另一人則在哭泣, 而我則把它們放在同一臉龐之上。」(喬治·康多,引自S·謝 非爾, 〈我那時神志不清, 快要死了〉, 《衛報》, 2014年2 月10日)。康多對傳統創作手法的懾人解構,不止於畢加索的 現代主義思想,還包括弗蘭斯·哈爾斯豐富幽默的表現。這點 在此作的歡快誇張的形象得以呈現。《藍色肖像構圖》是一幅 歡快熱烈的肖像。

康多對傳統創作手法的懾人解構,不止於畢加索的現代主義思想,還包括弗蘭斯·哈爾斯豐富幽默的表現。這點在此作的詼諧誇張形象中得以呈現。《藍色肖像構圖》是一幅歡快熱烈的肖像,康多的創作思想中心,在一種對於連續圖像的信仰,這也包括了藝術家本身:「對我來說,唯一一個可以讓我感覺我與其他藝術家不同之處的方法,就是使每個藝術家都變成我。」(喬治·康多,引自 S·謝非爾,〈我那時神志不清,快要死了〉,《衛報》,2014年2月10日)。透過將不同的視角融和,康多創作了新的藝術語彙,而《藍色肖像構圖》則建構了一個生動而有力的世界。

KAWS 74

(USA, B. 1974)

ARMED AWAY

signed and dated 'KAWS..14' (on the reverse) acrylic on canvas 223.2 x 503 cm. (87% x 198 in.) Painted in 2014

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

PROVENANCE

Honor Fraser Gallery, Los Angeles. Acquired from the above by the present owner.

EXHIBITED

Los Angeles, USA, Honor Fraser Gallery, MAN'S BEST FRIEND, September - October 2014.

LITERATURE

Honor Fraser Gallery, MAN'S BEST FRIEND, exh. cat., Los Angeles, USA, 2014, p. 124 (illustrated in colour, pp. 18-19; installation view illustrated, pp. 7, 8-9, 10-11 and 12-13).

全副武裝

壓克力 畫布 2014年作

款識: KAWS..14 (畫背)

洛杉磯 霍諾爾·弗雷澤畫廊 現藏家購自上述畫廊

展覽

2014年9-10月「MAN'S BEST FRIEND」霍諾爾· 弗雷澤畫廊 洛杉磯 美國

文獻

2014年《MAN'S BEST FRIEND》展覽圖錄 霍諾 爾·弗雷澤畫廊 洛杉磯 美國 第124頁(彩色圖版, 第18-19頁;現場裝置圖版,第7、8-9、10-11及12-13 頁)



Installation view, KAWS, Man's Best Friend, Honor Fraser, Los Angeles, 13 September 2014 - 31 October 2014 (present lot illustrated).

Photo: @ German Vizcarra, VZ Visuals.

Artwork: © KAWS.

KAWS 「MAN'S BEST FRIEND」展覽場景 2014 年 9 月 13 日 -2014 年 10 月 31 日 霍諾爾·弗雷澤畫廊 洛杉磯

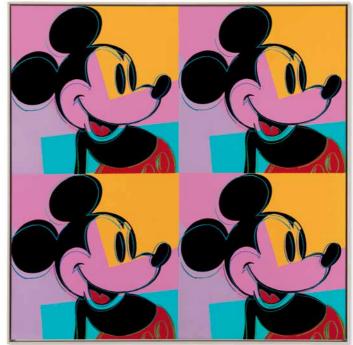








KAWS studio (present lot illustrated). ⑥ KAWS. KAWS 工作室(圖中作品為本拍品)



Andy Warhol, *Quadrant Mickey Mouse*, 1981.
Private collection.
Artwork: © 2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
Photo: © 2015 Christie's Images Ltd.
安迪·沃荷《米奇老鼠四聯畫》1981 年作 私人收藏

KAWS, an amalgamation of his city-driven and graffiti-inspired upbringing, has vehemently established his position in the lexicon of Contemporary Art. ARMED AWAY is not only prodigious in scale, but boundless in its complexity. Standing in front of ARMED AWAY you are immediately drawn in by the artist's explosive and instantly recognizable vibrant palette. The scale allows KAWS to exercise his proficiency as a colorist in a method seldom captured to this extent. Like no other artist has done since Jean-Michel Basquiat and Keith Haring, he has transformed his street art and graffiti sensibility into the upper echelons of fine art galleries and institutions. ARMED AWAY epitomizes all that is loved within the new iteration of Pop sensibility which KAWS has continuously transformed. The cartoon and comic imagery instantly conveys the feeling of Roy Lichtenstein's pop heroes and heroines, while the lively swathes of color and repetition of imagery inspire visions of Warhol's effortless refinement of pop culture.

Known for marrying his own imagery to popular cartoons, logos and mascots, KAWS executes them in a clean and perfected surface. The rendering of the surface is done to a high degree of finish/fetish that it recalls Warhol's factory approach in which there is no evidence of the artist's hand. The clarity of the image that allows the figures to explore the canvas arrests the viewer. Despite the apparently manufactured imagery, KAWS paints by hand, patiently layering each area of pulsating color with a stunning deftness. Furthermore, KAWS allows the viewer to rediscover these pop culture titans in a new context. Warhol turned Marilyn into a religious like figure within gleaming byzantine or filmic compositions, while KAWS turns cartoon characters into momentous figures traversing the KAWS universe like rebellious Greek gods and goddesses.

The sharpness of the figures outlines and associated shadows create a vision, which is striking in its trompe l'oeil complexity. The artist creates a flat surface that is more alive with movement than most three-dimensional objects. The energy and motion created in the

present artwork painted in conjunction with the most recognizable images of our contemporary ecosystem exemplify what is loved by KAWS viewers. Presented in KAWS 2014 solo exhibition as an integral artwork, "...a landscape that pictures Tom chasing Jerry offers an immersive dystopian scene of environmental disaster." The momentous cartoonish figures with classic XX eyes are emblazoned onto a surreal landscape. Neon and emerald colored trees are simultaneously interspersed within a dreamy mountain range. The shapes from which the figures are set convey feelings of abstraction, from gestural to hard edge abstract masters of the 1960s and 1970s. The calculated yet chaotic nature of the composition recalls the controlled spontaneity of a Jackson Pollock drip painting. Rarely does KAWS include a fully rendered landscape - such as the present painting - this exceptional opportunity allows his signature characters to live within an entirely different universe, encouraging the viewer to explore KAWS's environment in greater depth.

The figure within a figure concept, shown in a uniquely cartooned style, revisits Magritte's ability to create a world within a world. In the same fashion, KAWS reimagines popular imagery as subversive icons. The dream-like compositions are somehow supplanted in our present reality. Another contemporary master - George Condo - creates multi-dimensional cubist inspired imagery allowing a single figure to display a multitude of physical and mental states, in the same way that Picasso conveyed multiple states of an object within his cubist practice. KAWS exemplifies each of these concepts skillfully, turning immensely scaled figures into ever growing representations of historical and contemporary vision.

KAWS has walked the line of consumerism, fashion and pop culture in a way that few have before him. While KAWS has consistently received acclaim from seasoned collectors and institutions, his work possesses a remarkable awareness of the media culture and has captured the hearts of the fastest growing demographic of collectors, the youth.



Jeff Koons, *Olive Oyl*, 2003. ⑤ Jeff Koons. 傑夫·昂斯《Olive Oyl》2003 年作



George Condo, *Double Heads on Red*, 2014.
The Broad Art Foundation, Los Angeles.
Artwork: © 2019 George Condo / Artists Rights Society (ARS), New York.
Photo: © The Broad Art Foundation, Los Angeles.
喬治·康多《紅色上的雙人肖像》 2014 年作 布洛德博物館 洛杉磯

'[l] found it weird how infused a cartoon could become in people's lives'

-KAWS

『「我對卡通如何深入日常生活[...] 它對大眾的影響感到驚訝。』

-KAWS

KAWS 常年汲取城市塗鴉藝術的濃厚氛圍,顛覆性地確立了他無與倫比的當代藝術語言。此次上拍的作品《全副武裝》畫幅尺寸恢宏、內容豐富,站在畫作面前,觀者會立即被藝術家獨樹一幟的色彩所吸引。巨大的畫布讓 KAWS 進一步將顏色表現得淋漓盡致,呈現出爆發性的能量。自藝術家尚 · 米榭 · 巴斯奇亞與凱斯 · 哈林以來,鮮有人可將街頭塗鴉細膩的一面帶入博物館、畫廊等藝術機構。《全副武裝》中則高度體現了 KAWS 不斷探索與詮釋波普藝術的全新視角。通過卡通與漫畫角色傳達了如同羅伊 · 李奇登斯坦的超級英雄流行文化,而 KAWS 動人斑斕的色彩與映像更是如安迪 · 沃荷般將波普文化完美展現。

KAWS 將他的畫作與流行漫畫、元素標誌與卡通角色相結合,呈現出乾淨利落、賞心悅目的畫面。作品畫面表現程度之高如同安迪 · 沃荷的機械工廠式處理方法,清晰程度使人物展現得淋漓盡致。看似機械性的製作畫面實際則為KAWS 手工繪製,游刃恢恢、駕輕就熟地流露筆筆色彩,並邀請觀者以獨特的視角探索,賦予波普文化新的篇章。安迪 · 沃荷將瑪麗蓮 · 夢露變身宗教人物,進入拜占庭式的電影場景,KAWS 則將經典卡通角色如古靈精怪的希臘諸神般降臨於他斑駁陸離的世界。

人物清晰的輪廓與對映的陰影色塊產生了三維立體的視覺效果,進一步加深了整體畫面的多元複雜性。《全副武裝》中,藝術家賦予扁平的表面有聲有色的動態節奏性,呈現出深受觀者喜愛的當代圖像。此幅作品為 2014 年 KAWS

個展的重要作品,「湯姆追逐傑瑞帶來自然生態中反烏托邦場景。」經典卡通人物與標誌性的「XX」眼睛元素碰撞進入超現實的場景,霓虹翠綠的樹木穿插於夢幻的山脈之中。人物輪廓與形狀傳遞上世紀60、70年代抽象藝術大師的理念。乾淨利落而複雜斑斕的對比如同傑克森·波洛克的滴畫法,即興隨意而細膩控制。KAWS鮮有機會完整表達出如此豐富的場景,而此幅作品則使他標誌性的角色闖入萬花筒般的宇宙,探索藝術家細膩的內心世界。

這幅作品將經典的 KAWS 人物放大至超現實的當代場景中,卡通人物的交疊讓人想起馬格利特畫中有畫的創作,夢境式的構造取代了外界現實事物。另一位當代藝術大師喬治 · 康多則以單一人物描繪多面心裡,如同畢加索以多重角度表達立體主義主張。KAWS 靈活巧妙地運用了這些概念,將巨大的人物轉化為結合歷史與當代的視覺表現形式。

KAWS 一直以來走在消費主義、時尚與流行文化的前沿, 在得到了無數著名 藏家與藝術機構的不斷肯定下,他的作品流露著對媒體文化的深刻見解,同時也吸引了成長迅速、跨越地理的年輕一代收藏家群體。

75 YOSHITOMO NARA 奈良美智

(JAPAN, B. 1959)

HOME

signed with artist's signature, dated and titled '2011 HOME' (on the reverse) acrylic on wood 135.3 x 123.3 cm. ($53\frac{1}{4}$ x $48\frac{1}{2}$ in.) Painted in 2011

HK\$7,000,000-9,000,000 *US\$900,000-1,200,000*

PROVENANCE

Tomio Koyama Gallery, Tokyo, Japan Acquired from the above by the present owner

EXHIBITED

Venice, Italy, Fondazione Claudio Buziol of Venice, Future Pass, June - November 2011. This exhibition later travelled to Rotterdam, Netherlands, Wereldmuseum Rotterdam, December 2011 - March 2012; Taichung, Taiwan, National Taiwan Museum of Fine Arts, May - July 2012; Beijing, China, Today Art Museum, October 2012.

Taipei, Taiwan, National Museum of History, Ching Wan Society Twentieth Anniversary Exhibition, October - December 2012.

LITERATURE

China Today Art Museum Publishing House Ltd, Future Pass, Hong Kong, 2011 (illustrated, p. 150).

Ching Wan Society, Ching Wan Society Twentieth Anniversary Exhibition: Chinese and Western Oil Painting, Modern and Contemporary Art, Taipei, Taiwan, 2012 (illustrated, pp. 15 and 291).

HOME

壓克力 木板 2011年作

款識:藝術家簽名 2011 HOME (畫背)

來源

日本 東京 小山登美夫畫廊 現藏者購自上述畫廊

展覽

2011年6月-11月「未來通行証」Claudio Buziol威尼斯基金會 威尼斯 意大利 該展覽還在以下地點巡迴展出 2011年12月-2012年3月 鹿特丹世界博物館鹿特丹 荷蘭;2012年5-7月 國立台灣美術館 台中台灣;2012年10月 今日美術館 北京 中國2012年10月20日-12月9日「清翫雅集廿周年慶收藏展」國立歷史博物館 台北 台灣

文獻

2011年《未來通行証》今日美術館出版社香港(圖版,第150頁)

2012年《清翫雅集廿周年慶收藏展:油畫》清翫雅集台北台灣(圖版,第15及291頁)



Since Yoshitomo Nara's first solo exhibition, It's a Little Wonderful House in 1984, house is a recurring symbol in Nara's work. Painted in 2011, *Home* depicts a mesmerizing goggle-eyed child with a tiny house atop her head, against the isolated, ambiguous background. With nose illustrated in two nostril dots and tongue whimsically sticking out, Nara's iconic figure embodies a cute yet menacing, revitalizing yet nostalgic juxtapose, resonating a kind of sugarcoat that let the viewers swallow the bittersweet.

Growing up in the 1960s of postwar Japan, Nara consumed Western media at a rapid pace and embraced the proliferaiton of popular culture, while establishing his own distinctive aesthetic. Art critic and curator Michael Darling has remarked that Nara's highlyrecognisable works "either drag viewers down with melodramatic doom and gloom, nor present a scenario of worry-free beauty and pleasure. Nara tantalizes our senses and imaginations, while at the same time honing our understanding of the complexities of the contemporary condition." (M. Darling, "Yoshitomo Nara", Frieze, 1997). Reminiscent of Wayne Thiebaud's candy machines series, which is ordinary enough to allow the artist to concentrate on the form, colour and texture, yet emotionally loaded with its capability to trigger childhood memories, it does not take much to envision how childhood gives rise to the sensibility of Nara's work. Evoking more than a temporal passage of time filled with absent belonging, Nara began to wonder how does childhood make who we are as adults: "I get the feeling that childhood experiences were merely a catalyst. My art derives less from the self-centered instincts of childhood than from the day-to-day sensory experiences of an adult who has left this realm behind." (Y. Nara, "Nobody's Fool", in Yoshitomo Nara Complete Works, San Francisco, 2011, p. 42).

Drawing comparison with Amedeo Modigliani's composition in his portrait, which often revolves around the eyes, *Home* develops the focal point and encourages our gaze to rest on the eyes as well, as Nara recalled: "They say human eyes are the mirror of the soul, and I used to draw them too carelessly. (Y. Nara, "An Interview with Yoshitomo Nara", Asymptote Journal, 2014). In the recent decade, Nara has worked in a much more painterly approach on the eyes, as rendered in Home, which engage the viewers into the lustrous,

captivating kaleidoscope. However, unlike Modigliani's portraits. Nara's characters are neither particularly male nor female, in keeping with Nara's belief that every person contains both masculine and feminine elements. Painted in the warmth of intense crimson, dusty orange and saffron yellow mediated with chalky white, Home is also evocative of Mark Rothko's autumnal palatte, filling with philosophical reflections and transmitting a contemplative mood, as Nara explained: "It's about the many levels of paint that have built up. Those layers draw out the sensibility of each person who looks at it. I think it provokes you to have a conversation with yourself." (Y. Nara, interview by Artnews, 2017).

Nara's painting is typically executed within a night, imbued with a range of mood and emotion, resembling to Chagall's enchanting circus world, where night brings the circus performers together in a swirl of thrilling, magical movements, at the same time, there is an engaging measure of melancholic sadness. In Home, the fiery yet watery pupils emanate an air of sentimental poignance, stemming from the artist's personal awareness of the fragility of life. *Home* was painted in 2011, when the 9.0 magnitude earthquake hit Fukushima, Japan. "The whole area between us and Fukushima was devastated: the whole scenery I was familiar with has been destroyed...I was a lot more affected on a personal level because I know people who were lost. I was quite depressed and unstable for quite some time, but then I saw people from that devastated area starting to come back and they started again." (Y. Nara, interview by Ocula Magazine, 2016). Deeply distraught by the earthquake, Nara decided to take up a residency at his alma mater to reignite his creativity and to bring the silent carrier of hope, while simultaneously providing a selfdiscovery sanctuary and spiritual solace.

Nara recalled that standing in front of his work felt like traveling on a solitary voyage in outer space: "My spaceship could go anywhere in this fantasy while I was painting, even to the edge of the universe" (Y. Nara, "Nobody's Fool", in Yoshitomo Nara Complete Works, San Francisco, 2011, p. 44). In *Home*, the lonely little spacecraft is no longer floating in the darkness of void—it shimmers in the magical, iridescent galaxy, and will eventually land at home.



Wayne Thiebaud, Jawbreaker Machine, 1990, Christie's New York November 2015, sold for USD 341,000 Artwork: © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY

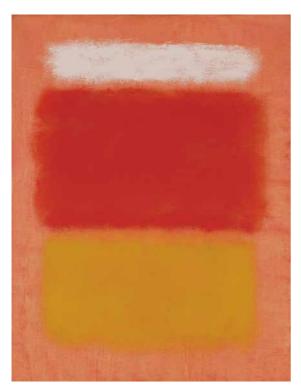
偉恩·第伯《 硬糖機 》 繪於 1990 年 佳士得紐約 2015 年 11 月

成交價: 341.000 美元



Marc Chagall, Le cirque à l'Arc-en-Ciel, 1969-1970, Christie's, New York, November 2017, sold for USD 1,572,500

Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris 馬克·夏卡爾《彩虹馬戲團》 1969 至 1970 年間完成 佳士得紐約 2017 年 11 月



Mark Rothko, *Untitled*, 1960, Christie's New York, November 2005, sold for USD 2,536,000 馬克·羅斯科《無題》繪於 1960 年 紐約佳士得 2005 年 11 月 成交價:2,536,000 美元



Lot 75

自奈良美智 1984 年首次展覽,《It's a Little Wonderful House》,房屋则成為往後作品中持續出現的主題。《Home》作於 2011 年,描繪具有萬花筒般迷人雙眼的孩童,頭頂一幢小房子,獨自一人与画面背景隔离。這是奈良筆下經典的孩童,俏皮的吐出舌頭,可愛卻又隱帶叛逆狡猾,活潑而感性,那種情緒共鳴,有如讓觀者經歷了一場苦樂參半的旅程。

奈良美智成長於 1960 年代戰後日本,他迅速汲取西方媒體的影響,全然接納當時不斷蔓延擴張的流行文化,並在其過程中建立自己獨特的前衛美學。藝評家、策展人 Michael Darling 曾經說過,奈良美智這些辨認度極高的作品「不是讓觀者陷入一種通俗劇般的毀滅感和陰鬱,就是想到一種無憂無慮的美好和喜樂。吊著我們感官和想像力的胃口,卻也同時讓我們對當代狀態的錯綜複雜,增加了多一層理解。」(M. Darling,《奈良美智》,《Frieze》雜誌,1997 年)。奈良美智的創作讓人聯想到美國藝術畫家,偉恩·第伯的糖果機系列,主題簡單明快,突出顏色和質感,又充滿強烈情感,讓孩提時的記憶一湧心頭。而奈良美智作品中不僅是對童年霎眼即逝善感情懷,他開始思索童年時期對我們個體塑造形成的影響:「我覺得孩提經驗不過是個催化劑。我的作品甚少汲取孩提時期那些自我直覺,而是更倚重跨越過去的日常體驗。」(奈良美智,取自《Nobody's Fool》一文,夾錄在《奈良美智作品全集》,2011 年出版於舊金山,第 42 頁)。

義大利藝術家亞美迪歐·莫迪里安尼畫像的構圖中常對眼眸多所著墨,而奈良美智的《Home》中同樣也將眼睛做為焦點,帶領觀者停駐於畫孩童的雙眸,如奈良美智所說的,「人們常說眼睛是心靈的鏡子,而我以前都畫得太隨便了。」(奈良美智,《奈良美智採訪》,《Asymptote Journal》雜誌,2014年)在過去十餘年來,奈良美智更加注重對眼眸的處理,如在《Home》中,邀請觀者踏入一個流光溢彩、斑駁陸離的萬花筒世界。不同於莫迪里安尼的畫像,奈良美智筆下的人物並非講明是男孩還是女孩,他畫的是孩童,

他們既有陽剛的一面也有溫柔的一面。《Home》中緋紅、金橙、鵝黃相輝映,讓人想到了馬克·羅斯科的作品中深秋色彩,流露著哲學沉思與冥想的氛圍,如奈良美智所說:「這是多層次、維度的顏料錯疊所創作的效果。那些層次讓每個觀者都產生共鳴。我想,作品會促使你與自己心靈展開一場對話。」(奈良美智,與《Artnews》的訪談,2017年)。

奈良美智的畫作通常在無聲靜夜時完成,各種心緒情懷如同馬克·夏卡爾夢幻的馬戲團世界,夜幕籠罩下,馬戲團表演者齊聚一堂,各個大顯身手、動作矯健絕奇,令人讚嘆不絕,而在此同時,也有湧上而來的怊悵若失。《Home》中,孩童炯炯燃燒卻同時又淚水汪汪的雙眸,散發著一種感傷和惆悵,且刻畫著藝術家對生命脆弱的親身體認。《Home》作於 2011 年,日本福島遭遇芮氏 9.0 級大地震。「我們和福島之間的整區全部遭毀,滿目瘡痍;我所熟悉的景物全不在…這次巨災影響我至深,因為我認識的親友中也有人受難。這次自然劇變讓我沮喪不已,我情緒不穩定了好一段時間;但是後來我又目睹災區的受難民眾開始振作,重整旗鼓恢復生活。」(奈良美智,與《Ocula》雜誌訪談,2016 年)。此次可怕的震災讓奈良鬱鬱寡歡,決定在母校擔任駐校藝術家,重燃創意星火,默默創作,成為希望的負載者,同時也帶來了自我重生與心靈庇護。

當奈良美智站在自己的作品面前,彷彿正展開一場前往外太空的孤獨長旅。「在這個畫筆下的異想世界,我的太空船可以隨心所欲到處遊歷,甚至到宇宙邊際。」(取自《Nobody's Fool》一文,夾錄在《奈良美智作品全集》,2011年出版於舊金山,第44頁)而在《Home》中,這艘孤單的小太空船不再流浪於漆黑空無中,它在虹彩燦爛的銀河中閃爍著,最終會停靠回家。

76 YOSHITOMO NARA 奈良美智

(JAPAN, B. 1959)

Sleepless Night (Cat)

signed with artist's signature and dated '99' (on the reverse); titled 'Sleepless Night (Cat)' (on the stretcher) acrylic on canvas 120 x 110 cm. (471/4 x 431/4 in.)
Painted in 1999

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

PROVENANCE

Blum & Poe, Los Angeles, USA
Acquired from the above by the present owner

LITERATURE

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works (Volume 1: Paintings, Sculptures, Editions, Photographs), Tokyo, Japan, 2011 (illustrated, plate P-1999-005, p. 153).

Sleepless Night (Cat)

壓克力 畫布 1999年作

款識:藝術家簽名 99 (畫背); Sleepless Night (Cat) (畫布框架)

來源

美國 洛杉磯 Blum & Poe 現藏者購自上述畫廊

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-1999-005圖,第153頁)



Chokosai Eisho, *Rinzan of the Akatsutaya*, 1795-1796. 鳥高齋榮昌《赤蔦屋林山》1795-1796 年作







Domenico Ghirlandaio, *Portrait of a Young Woman*, ca. 1490, Calouste Gulbenkian Museum, Lisbon, Portugal
Domenico Ghirlandaio《 年輕女孩肖像》 約 1490 年作 葡萄牙 里斯本 古爾本基安美術館

Since the Meiji Revolution, western aesthetic has massively influenced and coexisted with traditional Japanese ideologies. This model of "conflict, coexistence, and harmony" became a feature in Japanese modernist aesthetic. Born in 1959, the changes in modern Japan enabled Yoshitomo Nara to benefit from this cultural exchange. His approach to combining western and eastern cultural elements is truly remarkable in presenting a coherent visual language.

In 1988, Yoshitomo Nara went to Germany to continue his studies, and the Neo-expressionism movement that was dominant in Germany at the time left a lasting impression on him. In the late 1990s, he turned his attention to responding to iconic techniques and compositions in art history with his portraits of children.

Departing from the bold outlines and the highly vibrant palette that characterized the artist's early works made in the late 1990s, Yoshitomo Nara's style has now become much more nuanced—his characters exude an air of poetry. His use of pastel colour and meticulous brushwork is an homage to his favourite Early Renaissance works. Nara once said, "I especially love the translucent colours of Giotto and Piero della Francesca. The surface texture of fresco painting contains a space that I can enter easily. [...] I also love Giotto's painting because it makes me feel the strength of a believer."

In *Sleepless Night (Cat)*, an innocent child is centrally positioned on the canvas in front of a reduced background. Despite its simplicity, the narrative is sophisticated. The black background introduces a texture that suggests the child is under the shroud of the night. The protagonist gazes up into the distance. Her vampiric canine teeth and demonic pupils make the viewers question the identity of the subject. Is this a Halloween costume, or do the viewers have to come to terms with the grim reality of the subject's true identity?

The little girl is pure. Yet, she is not without melancholy, wickedness, and mischief. The artist has given the viewer an open narrative with this picture in order to draw their emotions into this work. All the answers to the mystery can be found in this sleepless night.

The subject of the child constantly appears in Yoshitomo Nara's works. Its symbolism is apparent. As the artist repeats this symbol in his art, and the system of these signs are disseminated and interpreted. The way in which the content is being transmitted is the core idea of the the artist. Yoshitomo Nara embodies his ideas into an adorable and pure child. In the most direct and innocent way, he cautions, confesses, and exclaims to the world his feelings of ennui, helplessness, sadness, and longing in an attempt to reawaken a piece of tranquility in everyone — it is a piece of purity that resides within the hearts of those who are lost within the doldrum of the everyday.

Yoshitomo Nara is a quintessential thinker in the post-war Japanese art world. His experience with the Germany Neo-expressionist movement compelled him to return to his roots and delve into his native culture. The result is his idiosyncratic portraiture style which is an amalgamation of western classical technique and Japanese Ukiyo-e composition. In *Sleepless Night (Cat)*, the face and the body of the subject receive a flat treatment. This style of rendering and the reduced composition are similar to the format of *manga* — it is a sublimation of traditional Japanese visual language.

Either as a religious object of worship or an instrument that display the power of the aristocrats, portraiture has always had a significant role and practical meaning in our culture. Using the subject of children as his manifesto, Yoshitomo Nara declares to the world his existential meaning, agency, and autonomy. With a simplistic representation, he is able to formulate a plea that conveys sophisticated philosophical thinking.

■ Detail of the present lot 拍品局部 27



Constantin Brancusi, *Portrait of Nancy Cunard*, 1928-32 © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris 布朗庫西《南茜·庫納德肖像》1928-32 年作



lot 76

Born in Aomori, Japan in 1959, Yoshitomo Nara received his MFA from Aichi Prefectural University of Fine Art and Music in 1987. He then studied at Kunstakademie Düsseldorf from 1988 to 1993. After that, he stayed in Germany and continued to work in Cologne. In 1998, he was invited to be a guest professor at University of California, Los Angeles for three months. In 2000, he returned to Japan where he currently resides and works in Tochigi, Japan.

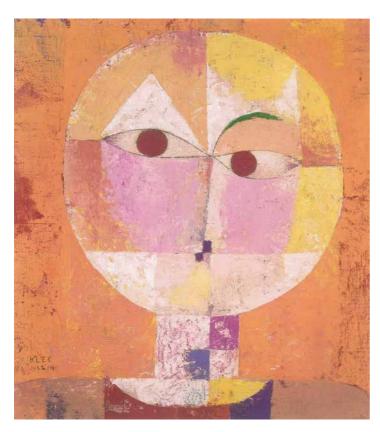
His works emphasize personal emotions, a theme which he has pursued since the 1990s through the rich imagery of animal and children. As one of Japan's most internationally influential contemporary artists, Nara's works are collected by important museums, including The Art Institute of Chicago (USA), British Museum (UK), The Museum of Modern Art, New York (USA), Aomori Museum of Art (Japan), Leeum Samsung Museum of Art (Korea) and Neues Museum (Germany).

His major solo exhibitions include I Don't Mind, If You Forget Me (2001, touring exhibition in Japan, Yokohama Museum of Art and others), Nothing Ever Happens (2003-2005, touring exhibition in USA, Museum of Contemporary Art Cleveland and others), From the Depth of My Drawer (2004, touring exhibition in Japan and Korea, Hara Museum of Contemporary Art, Tokyo and others), Nobody's Fool (2010, Asia Society Museum, New York) and Life is Only One (2015, Asia Society, Hong Kong). Nara's large retrospective exhibition with over 100 works from 1987 to 2017 was held at Toyota Municipal Museum of Art, Aichi Prefecture in 2017.

奈良美智,一九五九年生於日本青森市,一九八七年在愛知縣立藝術大學取得碩士學位,一九八八年至一九九三年間在德國杜塞爾多夫藝術學院繼續進修。他其後留在德國,並於科隆繼續創作。期間,他在一九九八年獲邀擔任加州大學洛杉磯分校客席教授,為期三個月。二零零零年,他返回日本定居,現於栃木縣生活及創作。

他的創作強調個人情感的流露,自九十年代起貫徹地創作個性化的小孩和動物造型。作為日本當代最具國際影響力的藝術家之一,他的作品被全球各地的重要美術館納入收藏,當中包括芝加哥藝術博物館(美國)、大英博物館(英國)、紐約現代藝術博物館(美國)、青森縣立美術館(日本)、三星現代藝術博物館(韓國)及柏林新博物館(德國)。

奈良美智的重要個人展覽包括「I Don't Mind, If You Forget Me」(二零零一年,日本巡迴展,橫濱美術館等)、「Nothing Ever Happens」(二零零三年至二零零五年,美國巡迴展,克里夫蘭當代藝術博物館等)、「From the Depth of My Drawer」(二零零四年,日本及韓國巡迴展,東京原美術館等)、「Nobody's Fool」(二零一零年,紐約亞洲協會)及「無常人生」(二零一五年,香港亞洲協會)等。二零一七年,奈良美智的大型回顧展於愛知縣豐田市美術館舉行,展出創作於一九八七年至二零一七年間的逾一百件作品。



Paul Klee, *Senecio*, 1922, Kunstmuseum, Basel, Switzerland 保羅·克利《千里光屬》瑞士 巴塞爾藝術博物館



Jean Arp, *Two Heads*, 1929, The Museum of Modern Art, New York, USA © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn 讓·阿爾普《兩個頭》1929 年作 美國 紐約 現代美術館

日本自明治維新之後,西方美學思想的大浪湧入,與日本的傳統主義並存的現狀中,成功建立起「衝突、並存、融合」的獨特的日本現代主義美學模式。 1959年出生的奈良美智得益於現代社會的國際交流與傳播,對東西方文化的融合與實踐更為自然。

1988 年奈良美智赴德國學習,受到當時德國新表現主義的洗禮後,90 年代 末他以小孩的形象又再次轉入對藝術史的經典技法與構圖的專注與呼應。

不同于前期大量使用粗黑輪廓線與明亮強烈的配色,踏入90年代末,奈良美智的繪畫風格變得較為細膩,使人物散發詩意般的氛圍。人物面部粉色調的經營和平順而細緻的筆觸和過度,可見藝術家鍾愛的早期文藝復興作品的影子,奈良美智曾形容:「我特別欣賞喬托與佛朗切斯卡的半透明用色。濕壁畫的表面有著一種令人易於進入的質感……喬托的畫作同時另我感受到信仰者的力量。」

《 Sleepless Night (Cat)》中,恬靜無邪的小孩至於畫面正中,背景簡潔,開放的畫面卻又具備複雜的敘事性。背景黑色帶來的質感並暗示著小孩似乎處於黑夜的之下。畫中的小主人公抬頭凝望著遠方,吸血鬼的犬牙、靈異般的瞳孔,都讓觀者在亦真亦假中辨識。是萬聖節頑皮的裝扮,還是要我們打破既有認識大膽揣測他的真實身份?她純真,卻又似乎帶著憂傷、邪惡、玩略。藝術家提供了開放式的敘事畫面,將觀者的情緒引入,總之,故事的是與不是都在這一晚不眠夜中。

小孩一次又一次的、持續出現在奈良美智的創作主題中,更具有符號學的存在的意義。他以藝術品的方式示於眾人,符碼系統不斷被傳播、詮釋。而傳播的內容與規則便是藝術家的核心思想。奈良美智將心中所想幻化成純真、可愛的孩子,以最直接、純淨的方式像世人直白的吶喊、告誡、警示心中的苦悶、無奈、憂傷、眷戀,企圖喚醒庸庸碌碌的人們心中最本真的淨土。

奈良美智是日本戰後藝術中不可多得的巧思者。在德國新表現主義的浪潮中,他回歸自身文化根源的滋養。將肖像繪畫的古典主義的技法與日本浮世繪構圖相互提煉。《Sleepless Night (Cat)》中,小女孩扁平式的人物構圖,對人物面部、肢體寫意式的描繪,看似漫畫式的簡約構圖,更是對日本傳統視覺語言的昇華。

無論是宗教崇拜,還是貴族們權力的奢需,肖像畫早已具備深遠的實際意義。以小孩作為宣言的奈良美智,強調自我的存在意義、獨立自主的意識,在哲學層面上以深入淺出的方式傳播著他的訴求。

77 YAYOI KUSAMA 草間彌生

(JAPAN, B. 1929)

Pumpkin (T.B.H)

signed and dated 'yayoi Kusama 1998', titled in Japanese (on the reverse) acrylic on canvas 38 x 45.5 cm. (15 x 17% in.)
Executed in 1998

HK\$4,000,000-5,000,000 *US\$520,000-640,000*

PROVENANCE

Ota Fine Arts, Tokyo, Japan Acquired from the above by the present owner This work is accompanied by the registration card issued by the artist's studio

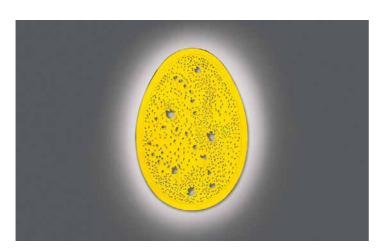
南瓜 (T.B.H)

壓克力 畫布 1998年作

款識:yayoi Kusama 1998 含日文款識(畫背)

來源

日本 東京 大田畫廊 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



Lucio Fontana, Concetto spaziale, La fine di Dio, 1964, Christie's New York, November 2015, sold for USD 29.173.000

Artwork © 2019 Artists Rights Society (ARS), New York / SIAE, Rome

盧奇歐·封塔納《空間概念,上帝的終結》1964 年作 2015 年 11 月 佳士得紐約 成交價:29,173,000 美元



Floating in the undulating, rhythmic waves, the endlessly repetitive polka dots form an arresting yellow pumpkin, standing out from the ethereal web matrix, which extends infinitely beyond the canvas. Intricate in detail, the swirling mass of polka dots increase and decrease accordingly, creating a sense of dynamic movement, while simultaneously providing a captivating visual contrast with the black and yellow palette. Painted in 1998, this iconic *Pumpkin* captures Yayoi Kusama's signature colour, shape and pattern, encapsulating the artist's embodiment of both obsessive complexity and meditative calm

Kusama was trained under *nihonga* painting, a rigorous formal style originated during the Meiji period. In *Pumpkin*, the flattened colour and space are reminiscent of the Edo period ukiyo-e woodblock prints as well. Upbringing within a seeds-nursery family in a region surrounded by fields of kabocha, a Japanese pumpkin, Kusama first painted pumpkin in 1948, which later on became a fundamental, recurring motif throughout her entire career. "I was enchanted by their charming and winsome form. What appealed to me most was the pumpkin's generous unpretentiousness. That and its solid spiritual balance" (Y. Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, London, 2011, p. 76).

Kusama moved to New York in 1958 with the support of Georgia O'Keeffe, her first and greatest benefactor. Deeply intrigued to her unique language of modernism for the natural world, Kusama wrote a letter to O'Keeffe and she responded immediately with great kindness and generosity. Similar to the close-up and magnified flower in O'Keeffe's paintings, Kusama's pumpkin fills up the entire canvas, separating itself from the surrounding space and transmitting a timeless quality that both artists were able to turn their botanical illustration into personal expression, conveying an intimate sentiment and a meditative experience. Kusama began the Infinity Nets series soon after her arrival in New York, creating countless polka dots and nets, as she recalled: "One day in New York, when I was painting nets and dots all over a canvas without a composition, my brush unconsciously went beyond the bounds of the canvas and began to cover the table, then the floor, and all over the room with nets and dots." (Y. Kusama, interview by Kim Seung-duk, 2002). In Pumpkin, extending the "all-over" painting style brought by Jackson Pollock, Kusama substituted the masculine gestural painting with a sophisticated feminine, yet powerful approach.

Painted in 1998, Pumpkin was created when Kusama reached a major milestone after 25 years returning to Japan for psychiatric treatment. The landmark solo show, Love Forever: Yayoi Kusama 1958-1968, was exhibited at the Los Angeles County Museum of Art in 1998, which subsequently traveled to the Museum of Modern Art in New York and the Museum of Contemporary Art in Tokyo. In fact, from a very young age, Kusama has suffered severe visual hallucinations, including frightening images of proliferating dots, nets and plants, stemmed from her mental illness. Hallucination, at the same time, is the engine drove her to paint. Attempting to escape from the haunting visions, she creates infinite reiterations of dots and nets to confront, to control and to heal within her mind. As Alexandra Munroe wrote in the exhibition catalogue, "Kusama's art certainly arise from her privileged if disturbed access to unconscious and possibly supernatural realms of being. But the creation of her art requires not only to surrender to madness but also to triumph over it; trauma must be substantially transformed before it can communicate to others as beauty and meaning" (A. Munroe, Love Forever: Yayoi Kusama 1958-1968, Los Angeles, 1998, p. 81). In Pumpkin, form and space are synthesized in one, resembling to the spatial concept Lucio Fontana brought. Unlike the endless void behind each hole Fontana created, Kusama's round, saturated polka dots represent the energy of the world that myriads repetitive dots float boundlessly in the space, conveying the dazzling cosmic infinity.

To Kusama, *Pumpkin* is a form of self-portrait with spiritual kinship. She would forget everything else and concentrating her mind entirely on the canvas: "I adore pumpkins. As my spiritual home since childhood, and with their infinite spirituality, they contribute to the peace of mankind across the world and to the celebration of humanity. And by doing so they make me feel at peace. Pumpkins bring about poetic peace in my mind...Giving off an aura of my sacred mental state, they embody a base for the joy of living; a living shared by all humankind on the earth. It is for the pumpkins that I keep on going." (Y. Kusama, reciting *On Pumpkins*, London, 2014).



Georgia O'keeffe, *Yellow Calla*, 1926, Smithsonian American Art Museum, Washington, D.C., USA Artwork © 2019 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York 喬治亞·歐姬美《黃色海芋》1926 年 史密森尼美國藝術博物館 美國華盛頓特區



Jackson Pollock, *Untitled*, 1950, Museum of Modern Art, New York, USA Artwork © 2019 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York 傑克森・波洛克《無題》 1950 年作 美國 紐約 現代藝術博物館

無窮無盡的小圓點形成了一個令人目不轉睛的黃色南瓜,浮在波浪起伏、韻律有致的瀾紋上,在一個飄渺幽微、超越畫面而延伸無垠的網狀矩陣上尤顯搶眼。畫中的細節精密,渦旋盤繞的小圓點群也相應地增減缺補,製造出一種鮮活的動態印象,同時也與黑黃色彩相得益彰,形成目眩神迷的視覺對比。草間彌生在1998年完成《南瓜》這幅別出機杼的作品,鮮活地捕捉草間彌生標誌性的顏色、形狀和圖案,體現了草間彌生流對繁複癡迷和冥思冷靜的探索。

草間彌生自小受日本畫的訓練,始於明治時期。在《南瓜》中,平板的上色和空間不免讓人聯想到江戶時期的浮世繪版畫。草間彌生自小生活無虞,家族經營苗圃,圍繞著南瓜田,充滿田園之樂。她在1948年就完成第一幅南瓜作品,而南瓜也成為她畢生創作的主題,在漫長的藝涯中不斷地重現。「它們外表充滿魅力又可愛,一直讓我覺得深深著迷。南瓜最吸引我的特質,在於它們毫不矯揉造作。除此之外,南瓜屬性帶著一種可靠又靈氣的平衡。」(草間彌生:《無限之網:草間彌生自傳》,2011年倫敦出版,第76頁)。

在美國藝術家喬治亞·歐姬芙的協助下,草間彌生在 1958 年來到了紐約;歐姬芙是草間彌生第一個、也是最重要的贊助者。歐姬芙透過現代主義語言,將自然界現象的肌理、微觀和輪廓,演繹得意蘊豐富,這讓草間著迷不已,於是鼓起勇氣提筆寫信給歐姬芙,而後者也立刻回信,字裡行間充滿著善意慷慨。而草間彌生的南瓜,與歐姬芙以碩大尺幅完成的花卉主題作品也有異曲同工之妙:南瓜佔滿了整個畫面,與周圍空間別有區隔,並散發一種恆久的特質,草間和歐姬芙均能將植物藝象,嫻熟地轉化成個人的表現,傳遞著一種親密的感情和物外冥思體驗。草間在抵達紐約不久後,即展開了《無限之網》系列,創作了無數個小圓點和密網。她憶道:「某日我在紐約的工作室,在畫布上畫著網子和小圓點,毫無構圖設計可言,我的畫筆不自覺地超越了畫布空間界線,開始在桌子、地板、和整個房間,密密麻麻地長出密網和小圓點。」(草間彌生,與韓國策展人金昇德的訪談,2002年)《南瓜》將傑克森·波洛克的風格再做衍經推展,將陽剛的動勢手法,以女性細膩卻又不失力度的風格詮釋。

《南瓜》創作於1998年,那時的草間返回日本已有25年之久,接受精神治療; 而她也在那年達到藝涯的里程碑。洛杉磯郡藝術博物館於同年為她舉辦了個展: 《 永恆的愛,草間彌生 1958 - 1968 年 》。該展覽相繼展於紐約現代藝術博物館 和東京現代藝術博物館。其實,草間在稚齡時期就備受視幻覺等精神疾病所擾,症 狀包括了不斷增生的圓點、網狀物和植物,一直自她的精神疾病滋衍。然而,幻覺 也是促使草間提起畫筆埋首作畫的主要動力。為了要逃離這些縈繞於心的幻覺影 像,她創造了無限個重複出現的原點和網子,以控制這些幻象,並內尋心靈療方。 藝術史學家 Alexandra Munroe 在展覽型錄上寫道,「誠然,草間的創作是緣起 於她背景優渥、卻飽受攪擾的門徑,引領她接觸到無自覺、甚至是超自然的存在 疆域。然而,她獨特的藝術創造,不但需要她屈服於所有的錯亂和瘋狂之下,同 時也極需她努力攻克這些心病;任何創傷都需要被徹底地轉變,方能昇華為美好 和意涵,為世人所見而肯定。」(A. Munroe,《永恆之愛:草間彌生1958-1968 年》,洛杉磯,1998年,第81頁)。《南瓜》一作中,形與空間被合為一體,與 盧齊歐·封塔納所詮釋的空間概念頗有相似之處。有別於封塔納在每個孔洞後所 創作出來的無限空間,草間所畫的飽滿、浸潤通透小圓點,代表了世界沛然爆發 的能量,由無數漂浮在空間中的重複圓點所構成,傳達著宇宙之廣褒無垠。

對草間彌生而言,《南瓜》則如自畫像般帶著心靈的投契。這位日本藝術家將全副精力投注在畫布上,展開華麗的創作探險:「我熱愛南瓜。南瓜是我孩提時期的屬靈庇護,而它們無盡的靈氣也為世界各處的人們帶來和平、成為人性的禮讚。進入南瓜的世界,為我帶來平靜…它們散發著我神聖的心理狀態,代表了生活喜樂,一種地球上全人類所共享的生活。為了南瓜,我會繼續此趟獨旅。」(草間彌生,《On Pumpkins》,倫敦,2014年)。



Katsushika Hokusai, *Yellow Chrysanthemums on a Blue Ground,* ca. 1825, Metropolitan Museum of Art, New York, USA 葛飾北齋《青地上的黃菊花》約 1825 年 美國 紐約 大都會博物館

78 YAYOI KUSAMA 草間彌生

(JAPAN, B. 1929)

Pumpkin

signed 'YAYOI KUSAMA' and dated '2007' (on the side) painted fiberglass-reinforced plastic sculpture 110 (H) x 120 x 120 cm. ($43\frac{1}{4}$ x $47\frac{1}{4}$ x $47\frac{1}{4}$ in.) Executed in 2007

HK\$8,000,000-12,000,000 *US\$1,100,000-1,500,000*

PROVENANCE

MOMA Contemporary, Fukuoka, Japan
Private Collection, Asia
Anon. Sale, Christie's Hong Kong, 27 May 2012, Lot 2409
Acquired at the above sale by the present owner
The work is accompanied by a registration card issued by the artist's studio

南瓜

彩繪 強化玻璃纖維 雕塑 2007年作

款識: YAYOI KUSAMA 2007 (側面)

來源

日本 福岡 MOMA當代畫廊 亞洲 私人收藏 佳士得 香港 2012年5月27日 編號 2409 現藏者購自上述拍賣 此作品附有藝術家工作室所開立之藝術品註冊卡



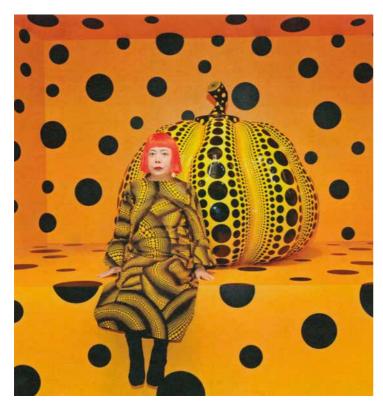
Andy Warhol, Campbell's Soup can (Tomato), 1962. Christie's New York, 10 November 2010, lot 12, sold for 9,042,500 USD Premium. Artwork: ©2019 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. 安迪·沃荷《全寶湯罐頁(蕃茄湯)》 1962 年 佳士得紐約 2010 年 11 月 10 日編號 12 成交價:9,042,500 美元

"I put my whole life on dots and wanted to rebel against history."

- Yayoi Kusama

「我把一切都押在圓點上,想要跟歷史造反。」 - 章間彌生





Yayoi Kusama with *Pumpkin*, 2010. 草間彌生與《南瓜》 攝於 2010 年 ⑥ YAYOI KUSAMA Installation View: Aichi Triennale 2010

Within Yayoi Kusama's rich and colourful oeuvre, pumpkins can be considered as one of her most iconic subject matter in her artistic career. In 2017, her personal museum opened in Tokyo, Japan with much fanfare, and the open air Pumpkin sculpture was one of the highlights of the museum. As early as 1940s - 50s when she was a student, Kusama began painting pumpkins in the traditional Japanese style of Nihonga. A few decades later in the early 1980s, she revived the subject matter of pumpkin and injected it with repetitive motifs. Pumpkins were densely covered with nets, polka dots, and other abstract elements — this treatment created an unprecedented visual impact. Using this two dimensional treatment as a foundation, the artist further developed it into three dimensional sculptures of pumpkins by using a multitude of media. In Pumpkin offered in this auction, the artist uses her most iconic yellow as the base hue. Rows and rows of undulating black dots delineate the plumpness in the form of the pumpkin.

SELF-OBLITERATION AS THERAPY FOR HALLUCINATION

This repetitive, infinitely sprawling, and overpowering visual impact originated from Kusama's experience with hallucination. Without warning, she would start to see dots, nets, and various other patterns engulfing everything around her. Art was her sole lifeline — only by repeatedly painting until the entire canvas was covered was Kusama able to nullify the hallucinations. This extraordinary visual experience inspired her to develop a visual language that is truly unique in which she can self-obliterate through art. By introducing the dots that appeared in her hallucination into reality, she was able to integrate herself into the pumpkins. And by repeatedly painting them, she could return to a state of mental balance. Kusama's artistic practice of obsessively painting repetitive and organic elements that she saw in her world of visual hallucination had changed her life. How does it change the viewers' worldview, though?

SYMBOLS THAT TRANSCEND OBJECTS

Kusama's pumpkins can be compared to Andy Warhol's Campbell's soup cans. They are both quotidian objects that are transformed into well-known art works. Kusama's encounter with pumpkins started when she was in elementary school — her grandfather had a pumpkin patch where these adorable and supple squashes grew. Warhol started having Campbell's soup since he was young, and it had been a part of his lunch for over twenty years.

"Pushing away the bushes of zinnia, I reached in and pulled a pumpkin from its stalk. It was in this moment the pumpkin came alive and began talking to me. The freshly-picked pumpkin was covered with dew. As it glistened in the sunlight, its gorgeousness was indescribable."

When Kusama paints the pumpkin, she is not only painting just the squash. What she is representing transcends the object itself — it is in fact a kind of ideology that she is trying to represent. Warhol's *Campbell's Soup Cans* uses an element from popular culture as the subject matter. This work paved the way for pop art to become a mainstream art movement. As a good friend of Warhol, Kusama once joked that his later works were inspired by her 1963 installation *One Thousand Boats Show. Pumpkin*, on the other hand, is a distillation of her attitude towards art as well as an exploration in her identity and past experiences. It is a naked display of her internal struggles that also provided her with a sense of relief.

EVERY DOT A NEW WORLD

Artists who can stand the test of time are those who invent new ways of expressions that gift the world with new inspirations and sometimes even new ways of seeing that break away from traditions. Kusama took her visual hallucination experience that was discordant, irrational, and illogical and transformed it into a new system of aesthetic language. In 1959, she held her first solo exhibition at Brata Gallery, and *Infinity Net* was the series that put her name on the map in the New York art world. Be they circular net patterns, dots of varying sizes, triangular nets, or sinuous organic lines, Kusama always elevates them from being merely an exercise in repetition. She coordinates these different elements according to their sizes, colours, and placements to achieve an optimal interplay between positive and negative space as well as creating a three-dimensional effect. Her paintings of pumpkins, birds and foliage, different kinds of beverages, and landscapes all embody these principles. She even covered her entire body with dots as performance art. This concept extends to the realm of fashion design. Pumpkin is not a territory that is exclusive to the artist. What it implies is that anyone can discover their own unique motifs and create a fascinating world of their own.

PREEMINENCE IN THE ART WORLD

In 1993, Kusama represented Japan in the Venice Biennale. The work that she showed, *Mirror Room (Pumpkins)*, was composed of multiple pumpkin sculptures. The visual space inside the mirror room infinitely expands. As such, the pumpkins inside the room are also infinitely multiplied. A illusionary space that was without end was thus created. This installation was later adapted into the format of sculptures. The work *Pumpkin* offered in this sale is an extension of that particular installation shown at the Venice Biennale. It echoes Kusama's philosophy on the tangible and intangible relationship between object and space. Kusama's pumpkins are widely collected by museums around the world. Her outdoor pumpkin sculptures are also loved by the public. They can be seen at Naoshima, Japan, Hirshorn Museum, United State, and Forever Museum of Contemporary Art in Kyoto, Japan.

Yayoi Kusama's intentions are always pure and direct. Her works emanate a powerful surge of vitality. She reminisces that during the days of mental anguish in the past, she was always able to seek solace in pumpkins. Kusama's works invariably encourage the viewers to unburden themselves and bravely confront their fears. Even though she acknowledges that an individual is very small, we can always appreciate our own uniqueness.

在草間彌生精彩豐富的創作當中,南瓜可謂她藝術生涯最具標誌性的主題之一。她的私人美術館於 2017 年在日本東京盛大開幕,露天空間的南瓜雕塑亦是令人注目的作品。藝術家早在四、五十年代在學時期,便開始以日本畫的風格創作南瓜。相隔數十載,她於八十年代初重拾南瓜主題並進行密集式的創作,以網紋、圓點的基本抽象元素呈現南瓜,不留一絲空隙,帶來鋪天蓋地的視覺震撼。在平面創作的基礎上,藝術家更以不同媒材製造立體的南瓜雕塑,是次拍品《南瓜》以藝術家最經典的鮮黃色為基調,一筆一劃的黑點遊弋於起伏震蕩的曲線,呈然豐盈飽滿的南瓜形態。

自我消融治癒幻視

這種重覆、無限延伸、壓倒性的視覺衝擊源自草間彌生幻視經歷。她會毫無 徵兆地看到圓點、網紋及各種各樣的圖案,把她和周遭事物包圍、湮沒。藝術是她生存的動力,唯有通過反覆描繪直至畫布被完全覆蓋,草間彌生才能在一筆一劃中把困擾自己的幻覺摒除。非比尋常的視覺經歷啟發她創造獨一無二的藝術語言,由此她便能在藝術中「自我消融」。她把出現在幻覺中的 圓點延伸至現實,透過反覆地創作南瓜,將自己融入當中,找回精神上的平衡。這種密集、重複、有機的創作過程顯然改變了藝術家自身的幻視世界,然而,這又怎樣改變我們的世界觀?

超越物象的符號

草間彌生的南瓜好比安迪·沃荷 (Andy Warhol) 的金寶湯,二者均以獨特的藝術語言,將樸實的日常生活物轉化為膾炙人口的作品。草間對南瓜的接觸來自小學時期,當時她外公農場種滿可愛、圓渾的南瓜。沃荷自童年便經常喝金寶湯,這亦是他幾乎二十年來每天午餐必備的食物。

「我撥開一排一排的百日草把手伸進去摸,把南爪從莖上拔下來。這時候, 南瓜突然活過來開始跟我說話。剛摘下來的南瓜帶著露水,泛著濕潤的光, 那種可愛的觸感,真是筆墨難以形容。」

出自草間手筆的南瓜不單是蔬果本身,它超越物象含義,所代表的更是一種精神意義。沃荷的《金寶湯罐頭》以流行文化作為創作主題,並帶領著波普藝術打入主流的藝術運動。草間彌生視沃荷為好友,並笑言沃荷往後的創作概念實取自她於1963年裝置作品《千舟連翩》。而《南瓜》作品包含了她在藝術中,對自我身份和自身經驗的長期探索,毫無保留地披露她的內心世界,也為她的困苦心境找到了解脫。

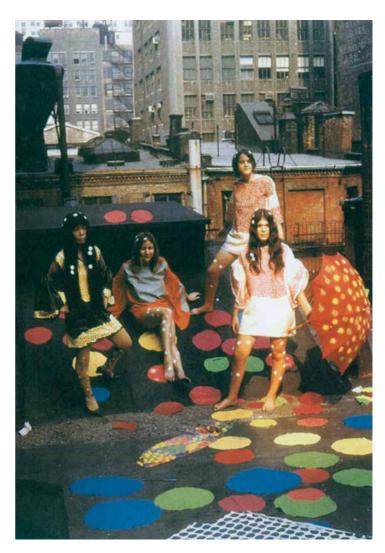
一點一新世界

能在歷史洪流屹立不倒的藝術家,往往能開拓全新的表現方式,為世界注入新靈感,甚至打破觀者對事物的傳統看法。草間彌生把無序、非理性、沒有邏輯可言的幻覺經驗發展成系統的美學語言。她於 1959 年在布拉塔畫廊舉辦個展,「無限之網」是首個令她在紐約藝壇聲名大噪的系列。無論是一圈圈的網紋、大小迥異的圓點、三角線性網、以至波浪式有機體,草間所做的不僅是簡單的重覆,她把這些元素的大小、配色、位置恰到好處的編排起來,以最簡單的方式表達正負空間和立體效果。南瓜、花鳥、各式各樣的飲品、風景都來自這些元素。她甚至以圓點貼滿全身表現行為藝術,更將此概念拓展到時裝的設計。南瓜不只是藝術家專屬的領域,當中隱喻只要能找到自己的獨特的符號,各人也能創造出精彩的花花世界。

舉足輕重的藝術地位

1993年的威尼斯雙年展上,草間彌生代表日本參展,所展出的裝置作品《鏡房(南瓜)》亦是由多個南瓜雕塑而組成。鏡房內以無限的鏡像延伸,把放置其中的南瓜雕塑無限地複製,成為一個沒有始終的虛幻世界。後來,這個裝置模式被草間發展為雕塑形態,此作《南瓜》亦是雙年展作品的延續,呼應了她對實物和空間彼此的虛實關係作出思考。草間的南瓜雕塑更廣為博物館收藏,其南瓜戶外雕塑亦多為人所追捧,當中包括日本直島、美國赫希洪博物館、日本京都 FOREVER 現代美術館等。

草間彌生的心願單純直接,作品往往散發澎湃洶湧的生命力。她認為在過往內心困苦的日子裡,南瓜總能撫慰她的心靈。她的作品帶著觀者真誠地揭露自我,勇敢地面對恐懼,即使理解到自身的渺小,卻能在最後欣賞自我的獨特之處。



Yayoi Kusama fashion shoot on a New York rooftop, 1968. Photo: © YAYOI KUSAMA 草間彌生於 1968 年於紐約屋頂的時裝拍攝

79 YAYOI KUSAMA 草間彌生

(JAPAN, B. 1929)

Infinity Net (TWHOQ)

each: signed, titled and dated 'Yayoi Kusama 2006 INFINITY NETS TWHOQ' (on the reverse)

acrylic on canvas, in three parts each: 194 x 130.3 cm. (76 % x 51 % in.) overall: 194 x 390.9 cm. (76 % x 153 % in.)

Painted in 2006

HK\$25,000,000-35,000,000 *US\$3,200,000-4,500,000*

PROVENANCE

Private Collection, Asia.

Acquired from the above by the present owner.

EXHIBITED

Daegu, Korea, Daegu Art Museum, *KUSAMA YAYOI. A Dream I Dreamed*, July-November 2013. This exhibition later travelled to Kaohsiung, Taiwan, Kaohsiung Museum of Fine Arts, February-May 2015 and Taichung, Taiwan, National Taiwan Museum of Fine Arts, June-August 2015.

LITERATURE

Daegu Art Museum, *KUSAMA YAYOI. A Dream I Dreamed*, exh. cat., Daegu, Korea, 2013 (illustrated in colour, pp. 60-61). Kaohsiung Museum of Fine Arts, KUSAMA YAYOI. A Dream *I Dreamed*, exh. cat., Kaoshiung, Taiwan, 2015 (illustrated in colour, pp. 190-191).

National Taiwan Museum of Fine Arts, *KUSAMA YAYOI. A Dream I Dreamed*, exh. cat., Taichung, Taiwan, 2015 (illustrated in colour, pp. 190-191).

This work is accompanied by a registration card issued by the artist's studio

無限之網(TWHOQ)

壓克力 畫布(三聯作)

2006年作

每幅:款識:Yayoi Kusama 2006 INFINITY NETS TWHOQ(畫背)

來源

亞洲 私人收藏 現藏家購自上述收藏

展覽

2013年7-11月「KUSAMA YAYOI. A Dream I Dreamed」大邱藝術博物館 大邱 韓國 這個展覽還在以下地點展出2015年2-5月高雄市立美術館 高雄台灣及2015年6-8月國立台灣美術館 台中 台灣

文点

2013年《KUSAMA YAYOI. A Dream I Dreamed》展覽圖錄 大邱藝術博物館 大邱 韓國 (彩色圖版,第60-61頁)

2015年《KUSAMA YAYOI. A Dream I Dreamed》展覽圖錄 高雄市立美術館 高雄 台灣 (彩色圖版,第190-191頁)

2015年《KUSAMA YAYOI. A Dream I Dreamed》展覽圖錄 國立台灣美術館 台中 台灣 (彩色圖版,第190-191頁)

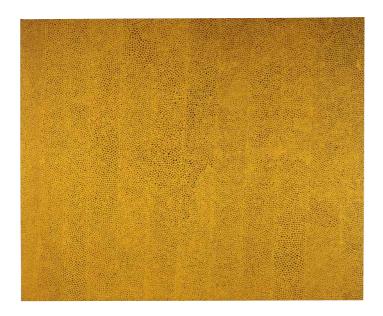
此作品附有藝術家工作室所開立之藝術品註冊卡

'My Infinity Net paintings and Accumulation works had different origins from the European monochrome works. They were about an obsession: infinite repetition. In the 1960s, I said: "I feel as if I were driving on the highways or carried on a conveyor belt without ending until my death. This is like continuing to drink thousands of cups of coffee or eating thousands of feet of macaroni... I am deeply terrified by the obsessions crawling over my body, whether they come within me or from outside. I fluctuate between feelings of reality and unreality.'

-Yayoi Kusama







Yayoi Kusama, *Infinity Nets Yellow*, 1960, oil on canvas.
Collection of the National Gallery of Art, Washington, purchased from Frank Stella.
Image © YAYOI KUSAMA

草間彌生《黃色無限之網》1960 年作 油彩 畫布 華盛頓特區國家畫廊收藏,購自弗蘭克‧斯特拉

Painted in 2006, Yayoi Kusama's monumental triptych Infinity Net (TWHOQ) is a hypnotic web of shimmering gold set against a ground of vivid orange. The painting was included in Kusama's acclaimed 2013 retrospective Yayoi Kusama, A Dream I Dreamed, which toured internationally at the Museum of Contemporary Art, Shanghai, Seoul Arts Center, and the National Taiwan Museum of Fine Arts, Taichung, among others. Triptychs from the artist's *Infinity Net* series are rare and the present work is rendered in lustrous acrylic paint, which Kusama has used since the beginning of the 1980s for its quick-drying properties; Infinity Net gleams as the delicacies of its contours subtly unfold across the canvas. Like billowing clouds or frothy waves, the meticulous and repetitive gold blurs swoop and conjoin across the orange ground. Her characteristic lace-like patterning shifts capriciously throughout *Infinity Net*, and to look at and comprehend the painting is to be brought along for an unpredictable journey of ocular discovery. Melding the observable and the spiritual, she deliberately obliterates the picture plane, and with each stroke of the brush, Kusama poignantly asks: 'How deep was the mystery? Did infinite infinities exist beyond our own universe?' (Y. Kusama, Infinity Net: The Autobiography of Yayoi Kusama, London, 2011, p. 23).

The net is an iconic motif for Kusama, an image that first came to the artist during a series of childhood hallucinations and one which she has continuously reincarnated throughout her career. 'One day', she said, 'looking at a red flower-patterned table cloth on the table, I turned my eyes to the ceiling and saw the same red flower pattern everywhere, even on the window glass and posts. The room, my body, the entire universe was filled with it, my self was eliminated, and I had returned and been reduced to the infinity of eternal time and absolute space. This was not an illusion but reality' (Y. Kusama, quoted in Yayoi Kusama, L. Hoptman, A. Tatehata and U. Kultermann (eds.), London, 2000, pp. 35-36). For Kusama, the nets offer an 'endlessly repetitive rhythm' and allow for limitless interpretation (Y. Kusama quoted in Yayoi Kusama, L. Neri and T. Goto (eds.), New York, 2012, p. 60). Kusama's art Infinity Net, too, transcends all earthly concerns, as space dissolves, fragile and otherworldly.

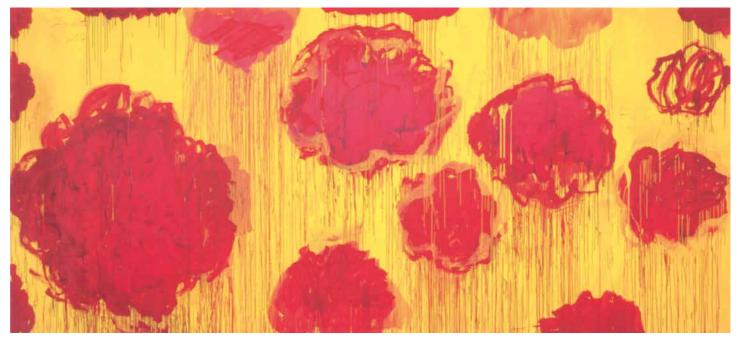
Born in Japan, Kusama took a leap of faith and moved to New York City at the age of twenty-nine in 1958, with the dream of making a name for herself; she has retained, what she calls, a 'consistent

avant-garde approach to art' (Y. Kusama quoted in Yayoi Kusama: Mirrored Years, exh. cat. City Gallery Wellington, 2009, p. 5). She debuted the Infinity Nets at her first solo exhibition, held the following year at the Brata Gallery, and her impact on the art world was profound and reverberated internationally. In a review published in ARTnews, Donald Judd called Kusama an 'original painter' and praised the works as 'strong, advanced in concept, and realised' (D. Judd, 'Reviews and previews: new names this month', ARTnews, October 1959, n. p.). The all-over aesthetic of the Infinity Nets positioned Kusama as the heir to her Abstract Expressionist forbearers, including Jackson Pollock and Barnett Newman, while her white, monochromatic canvases served as a forerunner to the then-nascent Minimalist movement that took hold in the 1960s and 1970s. Kusama's lifelong fascination with a serialised infinity aligns her practice with that of Piero Manzoni, who was deeply invested in imaging boundlessness by developing new modes of representation that extended beyond the formal constraints of the canvas. Kusama's own visual vocabulary, however, lacks the severity of Minimalist and Conceptual frameworks, instead evoking a capacious elasticity. In recent years, for example, the Infinity Nets have become threedimensional, encouraging both haptic and optic encounters, and her dream to reach infinity remains insatiable. For Kusama, art is a means of 'self-obliteration' in which she is reduced and returned to 'the infinity of eternal time and the absolute of space' (Y. Kusama, quoted in Yayoi Kusama, L. Hoptman, A. Tatehata and U. Kultermann (eds.), New York, 2000, p. 36). In Infinity Net, this obsession is evident in the blooming gold and overwhelming landscape of lines; it is a reach towards eternity.



Jackson Pollock, White Light, 1954.
Museum of Modern Art (MoMA), New York.
Artwork: © 2019 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.
Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence, Acc. n. 337.1967.
傑克遜·波洛克《白光》 1954 年作





Cy Twombly, *Untitled*, 2007.© Cy Twombly Foundation. 塞·湯伯利《無題》 2007 年作

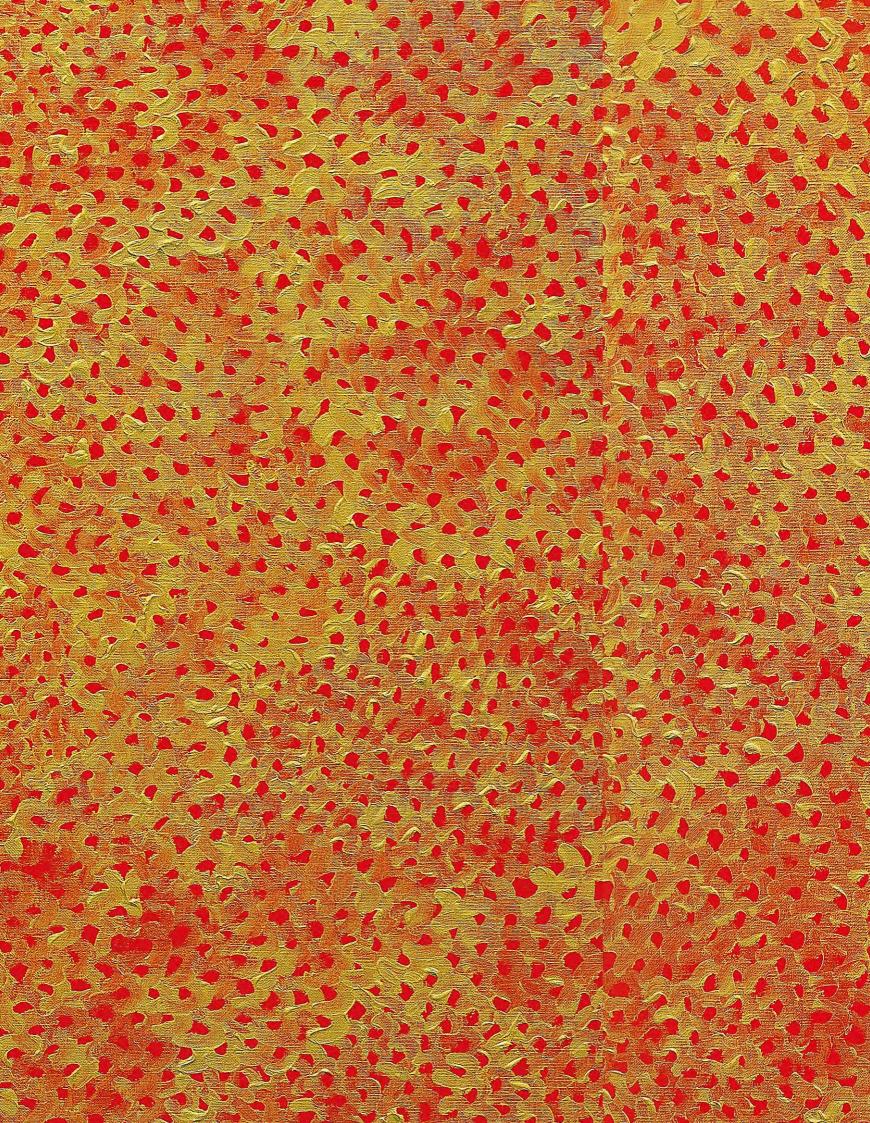
『我的無限之網與積累系列作品,與歐洲單色作品有不同的起源。它們是關於著魔的:無盡的重複。在六十年代我說過: 我覺得自己就像在高速公路上駕駛,或是在一個無盡的輸送帶之上,直到我死亡為止。這就像連續喝下一千杯咖啡或吃下 一千尺的通心粉…… 我為在身體上,無論它們是從我的內在或外在而來的,蔓延的著魔而恐懼。我在真實與虛幻的感覺 之中浮游。』

- 草間彌生

草間彌生創作於 2006 年的巨幅三聯作《無限之網 (TWHOQ)》,是在鮮明 橙色背景之上閃閃發亮的金色無限網羅。此作曾在草間彌生始於 2013 年廣受 好評的回顧巡展「草間彌生 一 夢我所夢」中展出,包括至上海當代藝術館、 首爾藝術中心及台中國立台灣美術館等地巡展。草間彌生「無限之網」系列 之中的三聯幅十分罕見,此作以豐富的壓克力彩創作,是草間自八十年代初, 受其快乾特色而開始使用。《無限之網 (TWHOQ)》隨着其細膩的輪廓在 畫布上閃爍地舒展開來,精心描繪的金色線條在橙色背景之上如舒張的雲彩 及滾滾浪花般重複開合蔓延。草間礪牛獨特的如雷絲般的圖案在《無限之網 (TWHOQ)》中巧妙的流動,欣賞其作品因而成為一個千變萬化的視覺旅程。 融合外在與靈性,她有意抹去畫面,畫筆的每一下,草間彌生都都動人的問: 「這奧秒到底有多深?我們的宇宙之外到底有沒有無窮無盡的無限?」(草間 彌生,《無限之網:草間彌生自傳》,倫敦,2011年,第23頁)。網是草間 彌生藝術創作中代表性的主題之一,這來自她年輕時開始,並持續她一生的 幻覺。她曾表示:「有一天當我看着桌上紅花紋的桌布時,我把眼睛移到天 花板,看到同樣的紅花到處生長,即使在牆面、窗戶及柱子上也是。整個房間、 我的身體、整個宇宙,都被紅色的花紋填滿,最後我就消失了。後來,我在 永恆的時間和絕對的空間裡又恢復還原成我自己。這不是幻覺,而是真正發 生在我身上的現實。」(草間彌生,引自L·霍普曼、建畠晢、U·古特曼, 《草間彌生》,倫敦,2000年,35-36頁)。對草間彌生來說,無限的網羅 賦予了「無盡重複的律動」,造就了無盡的闡釋。(草間彌生,引自L‧勒尼 及 T·後藤,紐約,2012年,第60頁)。草間彌生的《無限之網(TWHOQ)》, 隨著空間的瓦解,超脫世間萬物,昇華至虛空之中。

生於日本的草間彌生在 1959 年,她 29 歲那年決定到紐約奮手一搏,希望闖 出一番名堂。而她也一直如她所說,保持著「一如已往的先鋒藝術方向」(草 間彌生,引自《草間彌生:鏡像年華》,展覽圖錄,威靈頓城市畫廊,2009 年,第5頁)。她在到達美國第二年,於巴特畫廊的第一個個展披露《無限之 網》系列,由當時開始,她對國際藝術界的影響深遠。《在《ARTnews》刊 登的一個藝評之中,唐納德·賈德稱草間彌生為一個「獨有的畫家」,並稱 讚她的作品「有力、概念深遠及完成度高。」(唐納德‧賈德,〈 評論及預展: 本月新進〉,《ARTnews》,1959年10月,無頁碼)。「無限之網」系列 的包羅萬象,使她成為抽象表現主義傑克森,波洛克及巴尼特,紐曼的後繼 者,而她白色、單色的畫作又預告了六、七十年代極簡主義運動的元素。草 間彌生終其一生對於以連續循環無限的表現方式着迷,使她的創作與皮埃羅: 曼佐尼相呼應,曼佐尼透過超越畫布象限的表現方式去呈現無限。草間彌生 個人的視覺語彙卻突破極簡主義及觀念藝術框架的局限,表現了更開闊多元 的可塑性。近年「無限之網」更以三維概念呈現,鼓勵觸覺與視覺的感知, 而她對追求無限的夢想依舊熾熱。對草間彌生來說,藝術一種自救,更是一 種「自我消融」,好藉此消滅自己,回歸到「永恆時間與絕對空間的無限」。 (草間彌生,引自L·霍普曼、建畠晢、U·古特曼,《草間彌生》,倫敦, 2000年,第36頁)。在《無限之網 (TWHOQ)》作品中,綻放的金色線條 所交織出的景觀正是藝術家創作理念最好的印證,一種對永恆的追求。

Detail of the present lot 拍品局部▶



80 YAYOI KUSAMA 草間彌生

(JAPAN, B. 1929)

COSMOS

signed, titled and dated 'Yayoi Kusama 1993 "COSMOS", inscribed in Japanese (on the reverse) acrylic on canvas 162 x 130 cm. (63 \(^3\)4 x 51 \(^4\)8 in.)
Painted in 1993

HK\$12,000,000-18,000,000 *US\$1,500,000-2,500,000*

PROVENANCE

Robert Miller Gallery, New York.
Susanne Hilberry Gallery, Birmingham, MI.
Acquired from the above by the present owner *circa* 1995.

The authenticity of this work has been confirmed and can be registered with the artist's studio

宇宙

壓克力 畫布 1993年作

款識: Yayoi Kusama 1993 "COSMOS" (畫背)

來源

紐約 羅伯特·米勒畫廊 密西根州 伯明罕 蘇珊娜·希爾伯里畫廊 現藏家約1995年購自上述畫廊

藝術家工作室已認證此作品,並可開立藝術品註冊卡

'Our Earth is only one polka dot among a million stars in the cosmos.'

-Yayoi Kusama

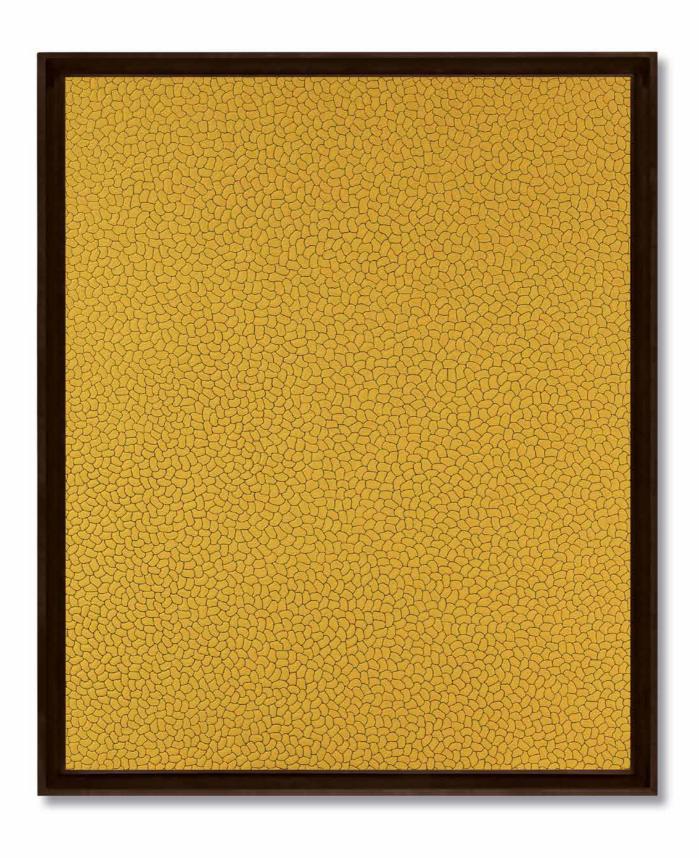
『我們的地球也不過是宇宙百萬星晨中的一 顆斑點。』

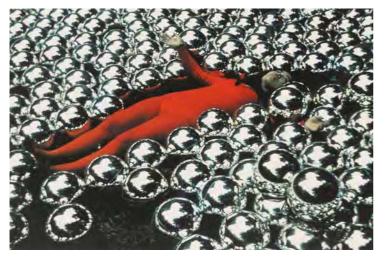
- 草間彌生

With its hypnotic, tessellated surface of gold, COSMOS is a captivating evocation of Yayoi Kusama's lifelong meditation on infinity, here a shimmering sublime that transcends all physical space. COSMOS was painted in 1993, marking a significant moment in Kusama's career during which she represented Japan at the 45th Venice Biennale at the invitation of Akira Tatehata. Previously, Kusama had shown her work at an unauthorised performance during the 1966 Biennale, where, dressed in a gold kimono, she staged Narcissus Garden, a matrix of 1,500 silver globes, nearby the Italian Pavilion. The reflective field is now an iconic work within Kusama's oeuvre and has since been displayed at the Museum of Modern Art, New York, and the Hayward Gallery, London, among others. Kusama had faded from the public eye in the 1970s and early 1980s, but following the success of the Japanese Pavilion, her work began to garner attention once again and major touring surveys soon followed. In her art of the 1990s, Kusama focused more on pictorial graphics and colour, employing a repetitive pattern set against a monochrome ground, which can be seen in COSMOS.



Lucio Fontana, *Concetto Spaziale*, *La Fine di Dio*, 1963. Artwork: © 2019 Artists Rights Society (ARS), New York / SIAE, Rome. 盧齊歐·封塔納《空間概念,等待:上帝的結束》1963 年作





Yayoi Kusama, *Narcissus Garden*, 1966. Installation, XXXIII Venice Biennale © YAYOI KUSAMA. 草間彌生《自戀庭院》 1966 年作 第 33 屆 威尼斯雙年展 展覽現場

Provoking a sensation of an unfathomable vastness, *COSMOS* is a striking example of Kusama's infinite tessellations and her enduring fascination with a universal scale. Gracefully outlined in black, the rounded petals nestle into one another. They are regenerative matter, the earth's essence and lifeblood. As the artist herself said in 1968, 'Our Earth is only one polka dot among a million stars in the cosmos' (Y. Kusama quoted in E. Blair, "Priestess Of Polka Dots' Yayoi Kusama Gives Gallerygoers A Taste Of Infinity', *All Things Connected*, 4: 44, March 1, 2017, https://www.npr. org/2017/03/01/516659735/priestess-of-polka-dots-yayoi-kusama-gives-gallerygoers-a-taste-of-infinity).

In its form, COSMOS closely resembles Kusama's iconic Infinity Nets, a series she first conceived in the 1960s upon her arrival to New York. The all-over patterns of the Infinity Nets enable Kusama to channel the hallucinations she has suffered from since early childhood, which she has described as swells and scatters of nets. dots and flowers that overwhelm her whole being: 'My room, my body, the entire universe was filled with [patterns]', she recalls; 'my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an illusion but reality' (Y. Kusama, quoted in L. Hoptman and U. Kultermann, Yayoi Kusama, New York 2000, p. 36). The concept of breaking through two-dimensional space is often discussed in relation to works by Lucio Fontana, who directly punctured and slashed his canvases in search of an infinite expanse that lay beyond. While still grounded in the surface plane, Kusama's Infinity Nets nevertheless share the same overpowering boundlessness of immeasurable space.

In the Infinity Nets and in COSMOS, the patterns spread across the entire canvas hypnotically, possessing, what critic Roberta Smith has described as the 'unconscious physical energy of handwriting, attesting not just to the specialness of touch but to its inevitability' (R. Smith, 'Yayoi Kusama and the Amazing Polka-Dotted, Selfie-Made Journey to Greatness', New York Times, November 3, 2017). But with its biomorphic and soft forms, COSMOS also recalls Kusama's early Accumulation works, for which she covered chairs, suitcases and, in some cases, entire rooms with phallic, stuffed-fabric protrusions. While titled COSMOS in English, the Japanese title translates to 'the end of the cosmos'. Fittingly, the painting is a gaze upwards to the heavens, a constellation that extends to the edges of the universe. COSMOS vividly illustrates Kusama's indefatigable and lifelong quest to find a sense of continuity within the invisible, ungraspable infinite.

《宇宙》的炫目斑駁金色表面,是草間彌生畢生對「無限」的反思之迷人表現,畫中深邃的閃爍光芒超越了物理空間。創作於1993年的《宇宙》,標誌了草間彌生藝術生涯的一個里程碑,當時她在建畠晢邀請下代表日本參與第四十五屆威尼斯雙年展。此前她曾於1966年威尼斯雙年展時,在意大利國家館附近,身穿金色和服,以一千五百個銀球陣,自行籌劃《自戀庭園》出展。這光可鑑人的場域是草間彌生的經典之作,及後在諸如紐約現代美術館及倫敦海沃德美術館等地展出。草間彌生在七十年代及八十年代初淡出公眾目光,但在威尼斯雙年展日本館的成功之後,她的作品再一次獲得公眾關注並舉行了主要的巡迴展覽。在她九十年代的藝術之中,草間彌生聚焦於圖像及色彩,以重複的圖案投放在單色的表面,這些在《宇宙》一作都可看到。

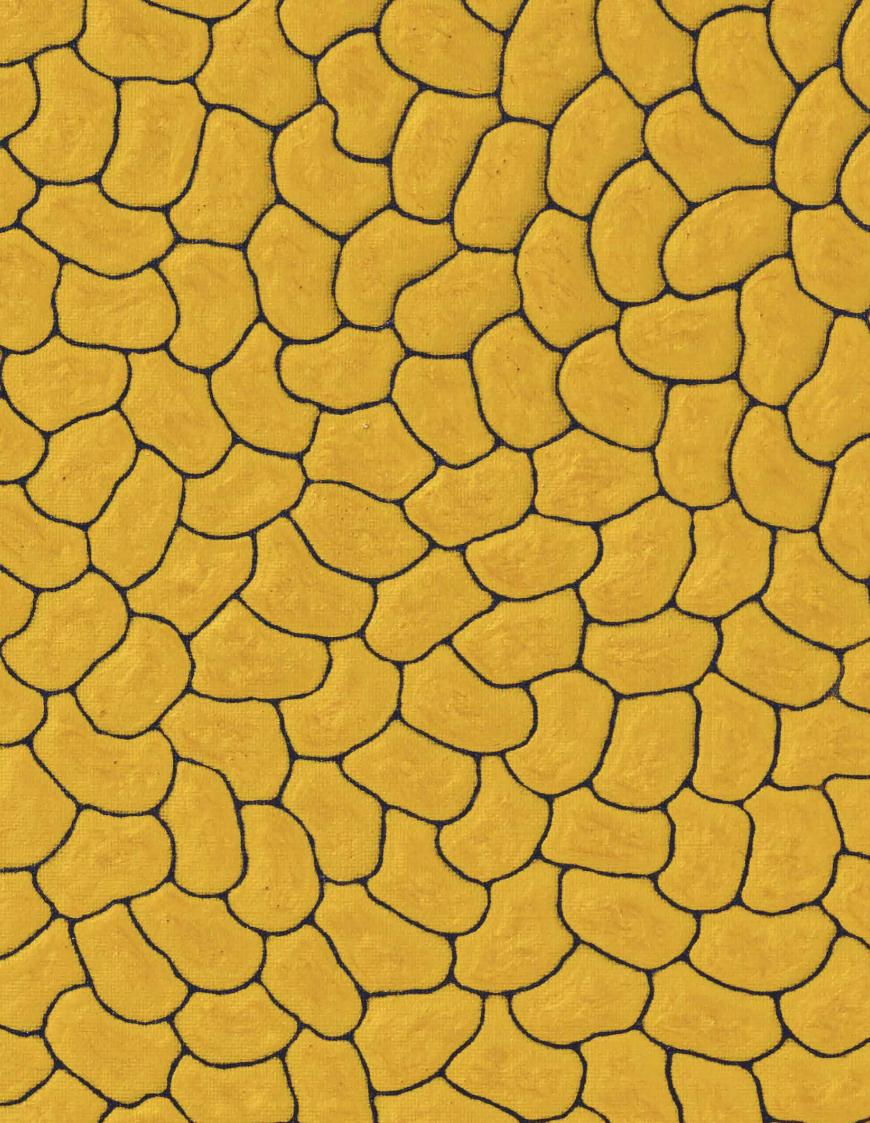
《宇宙》表現出草間彌生的無限延展及她的對浩瀚宇宙的畢生鍾情,是令人驚嘆的佳作。圓渾而相互倚靠的花瓣以黑色優雅地勾勒出來,它們是生生不息的物質、大地的精髓與生命泉源。正如她本人在1968年說道:「我們的地球也不過是宇宙百萬星晨中的一顆斑點。」(草間彌生,引自 $E\cdot$ 貝利雅,〈斑點教母草間彌生讓觀眾一嘗無限〉,《萬事相連 4:44,2017 年 3 月 1 日,https://www.npr.org/2017/03/01/516659735/priestess-of-polka-dots-yayoi-kusama-gives-gallerygoers-ataste-of-infinity)。

《宇宙》在其形式上,與草間彌生六十年代初到紐約時創作的「無限之 網」系列十分相像。「無限之網」鋪天蓋地的表現,給予草間彌生一個 把自孩提開始目睹的幻象表現出來的渠道。她曾形容這些幻覺如網羅般 起伏, 並有著完全淹沒她的斑點與繁花: 「我的房間、我的身體、整個 宇宙,都充斥着它,我自身被抹煞,我回到了、並被埋藏在永恆的時間 與絕對的空間之中。這不是幻覺而是實況。」(草間彌生,引自L·霍 普曼、建畠晢、U·古特曼,《草間彌生》,倫敦,2000年,第36頁)。 在「無限之網」系列中,這些圖案炫目的在整個畫面蔓延,正如藝評人 羅伯特·史密夫形容:「它們就像有着書寫的無意識具體能量,不只表 現了觸感的特別性還表現了其無可避免。」(羅伯特·史密夫,〈草間彌 生與神奇的斑點自力更生之偉大旅程〉,《紐約時報》,2017年11月 3日)。然而其柔軟的生物形態,使得《宇宙》一作同時亦呼應了草間彌 生早期的「積累」系列。當中,她把椅子、手提箱,甚至整間房間都佈 滿了如陽具般的充塞物料突出物。然而畫題提示著我們舉目望天,《宇 宙》亦一樣是有機的,像魚鱗般的圖案亦是源自地表,表現出宇宙的浩 瀚與及組成所有生命,無窮無盡的原子,《宇宙》是對無形、不能觸摸 的永恆無限的最適切表現



Shigeo Anzaï, *Yayoi Kusama*, Hara Museum of Contemporary Art, Tokyo, October 1992. Photo: © Shigeo Anzaï courtesy of Zeit-Foto Salon. Artwork: © YAYOI KUSAMA.

安齊重男攝影 1992 年 10 月「草間彌生」展覽 都原美術館 東京



81 GÜNTHER FÖRG 岡瑟·弗格

(GERMANY, 1952-2013)

Untitled

each: signed, numbered and dated 'Forg '01 31-36' (on the reverse), consecutively numbered '1' to '4' (on the reverse)

acrylic on lead on wood, in four parts each: 30.2×20.2 cm. ($11\% \times 8$ in.) Executed in 2001 edition 31/36

HK\$440,000-620,000 *US\$60,000-80,000*

PROVENANCE

Galerie Fahnemann, Berlin.
Private Collection, Europe.
Anon. Sale, Phillips London, 21 January 2016, lot 27.
Private Collection, Germany.
Acquired from the above by the present owner.

This work is recorded in the archive of Günther Förg as no. WVF.01.B.0336.

We thank Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided on this work.

無題

壓克力 鉛 木板 共四件 2001年作

版數:31/36

每幅 - 款識: Forg '01 31-36 (畫背);

連續編號:1至4(畫背)

來源

柏林 Fahnemann 畫廊 歐洲 私人收藏 2016年1月21日 富藝斯倫敦 拍品編號27 德國 私人收藏 現藏家購自上述收藏

此作品記錄於岡瑟·弗格資料庫,編號WVF.01. B.0336

我們感謝岡瑟·弗格遺產管理的米高·內夫先生 提供關於此作品的資料

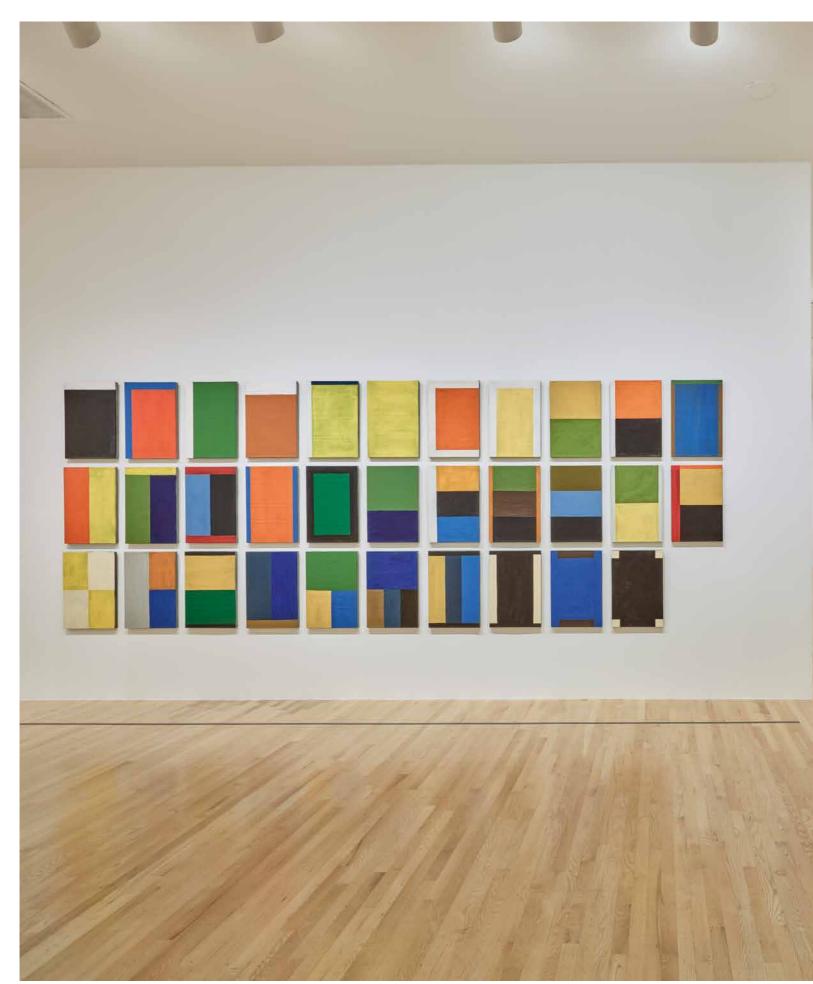
"Really, painting should be sexy. It should be sensual. These are things that will always escape the concept. I think painting is a resilient practice; if you look through the history of painting it doesn't change so much and we always see it in the present. It is still now."

- GÜNTHER FÖRG

「說真的,繪畫應該是性感的。它應當是感性的。這些永遠都是概念之外。我想繪畫是一個歷久常新的行當,如果你去看看繪畫的歷史,會發現它沒什麼變動,我們一直以現在式去看待它。至今依然如此。」

- 岡瑟・弗格





Installation view, *Günther Förg: A Fragile Beauty*, Dallas Museum of Art, Dallas, October 2018 – January 2019. Photo: © Chad Redmon / Courtesy Dallas Museum of Art. Artwork: © 2019 Günther Förg / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. 「岡瑟・弗格:脆弱的美麗」展覽場景 2018 年 10 月 -2019 年 1月 達拉斯藝術博物館 德克薩斯州



Untitled is a wonderful collection of four paintings from Günther Förg. This edition comprises four hand-painted works on lead grounds, each a balance of colour and metal: rose, yellow, chestnut and turquoise. The colours blaze against the lead, the caustic reaction yielding a distinctive and unpredictable patina. Förg intentionally limited the pictorial space to just two colours and by doing so, *Untitled* is a striking presentation of geometric and chromatic contrasts. His reductive and boldly graphic compositions allude to the works of mid-century titans such as Mark Rothko and Barnett Newman, but for Förg, materiality was central to his visual expression; as he professed, 'I like very much the qualities of lead - the surface, the heaviness. Some of the paintings were completely painted, and you only experience the lead at the edges; this gives the painting a very heavy feeling - it gives the colour a different density and weight. In other works, the materials would be explicitly visible as grounds. I like to react on things, with the normal canvas you often have to kill the ground, give it something to react against. With the metals you already have something - its scratches, scrapes' (G. Förg, quoted in D. Ryan, Talking Painting, Karlsruhe, 1997). Ultimately, he distilled painting to its purist essence, producing a 'discourse of a rational and contemporary perspective on abstract painting, combined with a world of mysterious and enigmatic depth, roiled by memories and the powerful and immediate allure of painting. In his unerring instinct for colours and proportions, he easily eclipsed the painters of his generation' (M. Hetzler, 'Günther Förg (1952–2013),' Artforum, May 15, 2014). As a space for surface inquiry, Förg's abstraction is at once spontaneous and conscious, and in *Untitled*, these mercurial processes reveal great pictorial depth and undulating surfaces of strident marks and brash colour.

《無題》是岡瑟·弗格四幅繪畫作品的匯聚。此作由四幅手繪於鉛之上 的作品組成,每幅都是色彩與金屬的平衡:玫瑰色、黄色、栗子色與青 綠色。色彩在鉛面上更顯耀眼,腐蝕反應創造出獨一無二、難以預期的 的綠鏽。弗格特地只以兩種顏色入畫,《無題》由此表現了強烈的幾 何及色彩對比。他簡約大膽的構圖,呼應了上世紀中葉諸如馬克·羅斯 科及巴尼特·紐曼等藝壇巨匠,但對弗格來說,材質才是他視覺表現之 重點所在,正如他說道:「我十分喜歡鉛的特質:它的表面及厚重。有 些作品是畫滿了的,只能在邊緣體會到鉛面。這給作品一個非常厚實的 感覺,為色彩賦予不同的深度與重量。在其他作品,其材質性在背景清 晰可見。我喜歡對事物作出回應,若以普通畫布作畫,你經常要抹煞背 景,需要賦予一些物事讓它回應。然而金屬,你已經有一些東西:他的 刮痕和擦痕。」(岡瑟·弗格, 引自 D·懷恩, 《 說話的繪畫 》, 卡爾 斯魯爾,1997年)。他最終把繪畫提煉到精粹所在,創造出「對抽象繪 畫一個理性及現代角度之話語,融合了一個富魔幻深度的世界,以記憶 及繪畫強烈而當下的吸引力。他對色彩及比例天衣無縫的天份,使他輕 易地在同濟中別樹一幟。」(M·赫斯勒,〈岡瑟·弗格 (1952-2013)〉 《 Artforum 》, 2014 年 5 月 15 日)。作為一個對表面探求的空間, 弗格抽象隨性同時亦精心思慮,在《無題》一作中,這些變幻多姿的創 作歷程,表現了豐富的圖畫深度與筆觸及色彩起伏之表面。

82 SEAN SCULLY 尚·史考利

(IRELAND/USA, B. 1945)

Wall of Light Fez

oil on linen 160 x 160 cm. (63 x 63 in.) Painted in 2015

HK\$5,500,000-8,000,000 *US\$700,000-1,000,000*

PROVENANCE

Kewenig Galerie, Berlin.

Acquired from the above by the present owner in 2016.

EXHIBITED

Berlin, Germany, Kewenig Galerie, *Sean Scully*, September - December 2015.

光之牆,菲斯

油彩 麻布 2015年作

來源

柏林 凱維尼希藝術畫廊 現藏家於2016年購自上述畫廊

展警

2015年9-12月「Sean Scully」凱維尼希藝術畫廊 柏林 德國



Richard Diebenkorn, *Berkeley #59*, 1956. Private collection. © Richard Diebenkorn Foundation. 理查德·迪本科《柏克萊 #59》1956 年作 私人收藏

'I think my paintings have a pronounced, built in, sense of morality. The light in my paintings is almost always sad and melancholic, but the surfaces are vital and sensual. I want people to be moved by my paintings. But I want them to find their own place.'

- SEAN SCULLY

「我認為我的畫作有一個明顯、內在的道德觀。 我的畫作中的光,大部份時間都是傷感的,但其 表面是充滿動感與感官性的。我希望人們為我的 畫作感動。但我希望他們找到自己的的安身之 處。」

- 尚·史考利





Paul Gauguin, *Arearea (The Red Dog)*, 1892. Musée d'Orsay, Paris. Photo: ⑤ Musée d'Orsay, Paris, France / Bridgeman Images. 保羅·高東《愉悅 (紅狗)》 1892 年作 奧塞博物館 巴黎

Bands of green, mustard, cream, navy, and brilliant red are arranged into a patchwork of rich expression in Sean Scully's Wall of Light Fez, 2015. Each stripe is roughly the same size, and together they form an interlocking, tessellating mosaic of line. Poignant and striking, Wall of Light Fez exemplifies Scully's unwavering dedication to finding the metaphorical within a landscape of abstraction. The present work is an outstanding painting from the artist's celebrated Wall of Light series, which signify a retreat from his earlier examination of conflict as a theme in the paintings of the 1980s. Inspired by a trip Scully took, the Wall of Light paintings are more optimistic, addressing the play of light and shadow in real world sites: The present work is part of his Wall of Light series, which signify a retreat from his earlier examination of conflict as a theme in the paintings of the 1980s. Instead, the Wall of Light paintings are more optimistic, addressing the play of light and shadow in real world sites: 'The beginning of the Wall of Light paintings came when I was sitting on a beach in Mexico in Zihuatanejo,' he recalled. 'I'd been visiting the ruins and I was in a moment of repose, so I made a little watercolour that was a memory portrait of my impression of what I'd been doing. After seeing how the light at different times of the day had affected the sacred temples that I was visiting, I wrote Wall of Light under it. However, since I was involved in my '80s collision paintings, the subject of which was discord—such as the way the city was slapped together, and the way people and ideas competed for survival—the Wall of Light paintings had to wait their turn. After all, I couldn't really paint Utopia whilst painting pictures with titles like Clash' (S. Scully guoted in conversation with D. Carrier, The Brooklyn Rail, March 5, 2018). Inherent in the title of the series is Scully's paradoxical aspiration: to make a wall that transcends physicality, a poetics of light and colour that remains firmly grounded in the actuality of life. In these works, Scully marries Minimalism's geometric abstraction with the sublime drama of Abstract Expressionism, evident in the luminous stripes of Wall of Light Fez. Inherent in the work's title is Scully's paradoxical aspiration: to make a wall that transcends physicality, a poetics of light and colour that remains firmly grounded in the actuality of life.

綠色、芥黃色、奶白色、藏青色及鮮紅色的色塊在尚、史考利的《光之牆, 菲斯》一作中被安排成豐富的表現。每一個色帶大小相若,相互嵌合成線 條的馬賽克。此作動人至深,充分表現了史考利對在抽象風景中尋找象徵 意義之矢志不渝。此作是藝術家著名的「光之牆」系列中的傑作之一。該 系列呈現出斯庫利早期,於八十年代作品探討的抗爭命題之離脫。受在 一次旅程之中得到啟發,「光之牆」系列繪畫較為樂觀,以現實世界場域 之中光影互動入畫。作為「光之牆」系列中的一作,表現出史考利從八十 年代作品探討的抗爭命題之離脫。相比之下,「光之牆」系列繪畫較為樂 觀,以現實世界場域之中光影互動入畫:「『光之牆』系列起源於我坐在 墨西哥芝華塔尼歐海灘時。」他回想道:「我那時去參觀古代遺跡,忙裏 偷閒,我畫了一幅小小的水彩畫,是我記憶中的活動印象。在看過一天中 不同時間中的光線如何影響我參觀過的神殿之後,我在畫作下寫了『光之 牆』。然而,當時我還在埋頭八十年代的衝突繪畫之中,那些畫作的命題 是諸如城市衝突、人與思想互相競爭,適者生存等的混亂。『光之牆』系 列因而需要稍等一下。始終我不能在繪畫烏托邦同時,繪畫以《衝突》為 題的作品吧。」(尚·史考利引自與 D·卡利爾的對談,《布魯克林鐵路》, 2018年3月5日)。這系列的畫題之中,有著史考利充滿矛盾的理想:建 立一道超越物理性的牆,光影與色彩的幻戲,卻又同時深深植根於生活的 現實。在這系列作品之中,斯庫利把極簡主義的幾何抽象與抽象表現主義 的深遠張力調和,這點在《光之牆,菲斯》一作中的光芒色帶中可見一斑。 這系列的畫題表達了斯庫利充滿矛盾的理想:去建立一道超越物理性的牆, 光影與色彩的幻戲,卻又同時深深植根於生活的現實。



83 DAVID DIAO 刁德謙

(DIAO DEQIAN, USA/CHINA, B. 1943)

Twin Dragons

left panel: signed, titled, dated, and inscribed "David Diao ©2000 Twin Dragons, 2000 left panel 1-3 Acrylic on canvas 72 x 47 $\frac{1}{4}$ " overall 72 x 154 $\frac{1}{2}$ "" (on the reverse)

middle panel: signed, titled, dated, and inscribed "David Diao ©2000 Twin Dragons, 2000 3 panel (middle) Acrylic on canvas 70 x 60" overall 72 x 154 ½"" (on the reverse)

right panel: signed, titled, dated, and inscribed "David Diao ©2000 Twin Dragons, 2000 3 panel (right) Acrylic on canvas 72 x 47 ¼ overall 72 x 154 ½"" (on the reverse) acrylic and silkscreen on canvas, triptych

183 x 122 cm. (72 x 48 in.); 183 x 152 cm. (72 x 60 in.); & 183 x 123 cm. (72 x 48 in.)

overall: 183 x 397 cm. (72 x 156¼ in.) Executed in 2000

HK\$1,000,000-1,500,000 *US\$130,000-190,000*

PROVENANCE

Office Baroque, Brussels, Belgium

Acquired from the above by the present owner

雙龍

壓克力 絲網印刷 畫布 (三聯作)

2000年作

左聯款識: David Diao ©2000 Twin Dragons, 2000 left panel 1-3 Acrylic on canvas 72 x 47 ¼" overall 72 x 154 ½" (畫背)

中聯款識: David Diao ©2000 Twin Dragons, 2000 3 panel (middle) Acrylic on canvas 70 x 60" overall 72 x 154 ½" (畫背)

右聯款識: David Diao ©2000 Twin Dragons, 2000 3 panel (right) Acrylic on canvas 72 x 47 ¼ overall 72 x 154 ½" (畫背)

來源

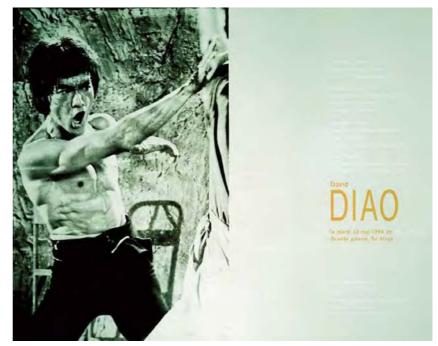
比利時 布魯塞爾 Office Baroque 現藏者購自上述來源







Andy Warhol, *Four Marlons*, 1966. Private Collection 安迪·沃荷《四個馬龍》 1966 年作 私人收藏



David Diao, *Carton d'Invitation*, 1994. Private Collection. 刁德謙《請柬》 1994 年作 私人收藏

David Diao's life is dotted with important historical milestones. Born in Sichuan's Chengdu in 1943, he was forced to emigrate to Hong Kong by the age of 6. In 1955, he reunited with his structural architect father in America and began receiving an elite education in post-war boom New York. In university, Diao studied philosophy as well as art, whereupon he discovered his talent in 2D design, thus began his career in art.

It was not until 1979 that Diao could return to China, after spending three decades away. It could be said that his upbringing encapsulates 20th century diaspora as a result of war. Unlike the typical Chinese emigration story, however, Diao's intellectual upbringing motivated him in search of his purpose in the cacophonous world, while deftly (and almost arrogantly) avoiding direct focus on the subject of Asian-American identity. It is evident in his works that he is deeply influenced by New York impressionists, incorporating elements of Bauhaus, Constructivism, and Pop Art into his personal narrative, and developing it into a deeply personal and distinctive symbolism that melds together the East and the West, making him a pioneer among his contemporary Chinese artists.

Twin Dragons is one such work which embodies his distinctive style. This triptych in acrylic and silkscreen on canvas, completed in 1999, comes in two variations, with minutely discernible differences in the use of colour during the silkscreen process. The other version in this pair was showcased in 2015 at the Ullens Center for Contemporary Art during the "David Diao: A Retrospective" exhibition, which also marked the artist's first institutional showing within China. In addition, Diao's works made frequent showings in important exhibitions domestically and abroad, including The Second Guangzhou Triennial (2005), The ZKM | Center for Art and Media Karlsruhe's "High Times, Hard Times. New York Painting 1967–1975" (2008), the National Academy of Design's The Annual: 2012, the Whitney Museum of American Art's 77th Biennale (2014), and more.

Twin Dragons has a strikingly straightforward visual language, with the triptych's left panel featuring Hong Kong-American actor and martial arts artist Bruce Lee's classic image, and the right panel showing American abstract expressionist Jackson Pollock in the midst of his famous Action Painting technique. The centre panel is a superimposition of the flanking images, and in doing so, Diao combines the two distinct types of masculinity (both of which he admired) in one work.

In terms of technique, Diao's stylised processing of these pictures makes use of silkscreen painting, which was popularised by Andy Warhol and Robert Rauschenberg. Unlike the typical Pop Artist which might have chosen an existing commercial imagery, however, Diao's choice of photographs clearly show higher analytical and compositional intent. His pairing is an analogy between American Action Painting and Chinese martial arts: he used Pollock-esque techniques in his works in the 1970s, and in choosing an image of Pollock we can catch a glimpse of the artist's self-aggrandisation as well as self-criticism. His 2000 work titled *Lying 1* similarly depicts a young David Diao lying on a lounge chair, with a Pollock artwork imposed in the background; Bruce Lee's image were featured even more frequently, including in *Carton d'Invitation* (1994), *Reading* (1999), and *Hiding* (2000).

Bruce Lee is without a doubt one of the most well-known Asian figures in American popular culture, and his cultural icon status explains his repeated appearance in Diao's works, including *Twin Dragons*. For instance, in *Carton d'Invitation*, Diao took an invitation to a Joseph Beuys exhibition and covered the picture of Beuys with a freeze frame from Bruce Lee's film "Enter the Dragon". This richly autobiographical artistic treatment is an excellent example of Diao's continued reflection upon the identity problem of Asian faces in the Western art world's elitist superstructure and shows that he does not submit to the Western mainstream art world's stereotyped and archetypal portrayal of the Chinese identity.

刁德謙的人生軌跡具有著強烈的歷史代表性。他於1943年出生於四川成都,6歲時被迫移居香港。1955年,刁德謙移民美國,與困居美國的父親、結構工程師刁開義會合,並開始在戰後繁榮的紐約開始接受精英教育。在大學中,刁德謙學習哲學的同時選修藝術課程,意外地發現了自己在平面設計方面的天分,因而從此開始投身藝術創作。

直至1979年,刁德謙才得以首次返回中國,而距離他上一次離開中國大陸,已經過去了整整30年。可以說,他富有悲劇性的成長經歷代表了20世紀由歷史劇變所引發的跨大陸遷徙現象,但和那個時期典型的中國移民不太一樣地,生於知識分子家庭的刁德謙堅持找尋自己在紛亂世界中的存在意義,但同時又驕傲地迴避公開探討作為華人在西方社會中的「身份問題」。然而在刁德謙的藝術創作中,顯而易見地,深受紐約抽象繪畫影響的他下意識地將包豪斯、構成主義、波普等元素融合入個人經歷的敘述中,逐漸發展出極具個人風格的、融合東西方語彙的符號化特徵,成為其同時代華人藝術家中的領軍人物之一。

作品《雙龍》便是上述創作特點的一次集中體現。這幅創作於 1999 年的布面 丙烯和絲網印刷三聯畫事實上有兩個版本,二者在絲網印刷取用的顏料上顯示出細微的不同。兩個版本中的另一版曾於 2015 年在尤倫斯當代藝術中心舉辦的「刁德謙回顧展」中展出,這也是藝術家在中國舉辦的首個機構展覽。除此以外,刁德謙的作品屢次出現在海內外的重要機構展覽中,包括第 2 屆廣州三年展(2005)、 ZKMI 藝術媒體中心「盛期衰期:紐約繪畫1967-1975 年」(2008)、美國國家學院博物館「年度:2012」(2012)、第 77 屆惠特尼美國雙年展(2014)等等。

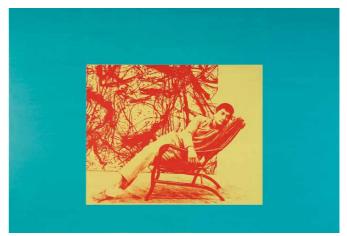
《雙龍》的視覺語言非常直接,三聯畫左側為著名的華人武打電影演員李小龍的經典形象,畫面右側為美國抽象表現主義畫家、「行動繪畫」代表人物傑克遜·波洛克潑濺作畫的瞬間。中間一聯為交疊印刷的李小龍和波洛克形象,由此,刁德謙在一幅作品中合併了兩類他所欽佩的男性氣質。

在這幅作品中,從技術上來說,刁德謙選擇處理照片這種抽象藝術概念中的風格化圖像,運用由安迪·沃霍爾和羅伯特·勞森伯格發揚光大的絲網印刷,但是比起許多波普藝術家運用現成的商業圖像進行轉譯,刁德謙對於照片的選擇顯然透露出更多的分析和解構的意圖。刁德謙將美國行動繪畫和中國武術之間進行比喻:他於1970年代曾在自己的工作室中運用類似波洛克創作的姿勢進行繪畫,選擇波洛克的這張照片體現了藝術家自我誇大和自我批判的創作傾向,2000年,其作品《躺著1》中又出現了年輕時的刁德謙在躺椅上與其背後波洛克畫作的合成圖;李小龍的形像更不止一次出現在刁德謙的作品當中,1994年的《請柬》、1999年的《讀著》、2000年的《躲著》均出現了李小龍的同一個形象。

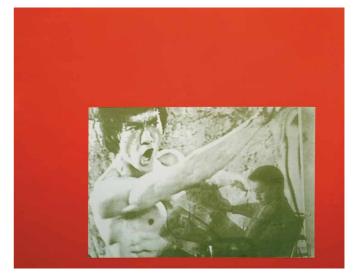
李小龍可謂是美國大眾心目中最有辨識度的亞洲人形象,因此作為文化符號的李小龍才會反復出現在刁德謙包括《雙龍》在內的各種作品中。例如,在作品《請柬》裡,刁德謙借用了1994年約瑟夫·博伊斯的展覽邀請函,並用李小龍在電影《龍爭虎鬥》中的截圖覆蓋住了邀請函上的博伊斯形象。這種極富自傳性的藝術處理方式恰恰反映出,刁德謙對於亞洲面孔在西方藝術界精英系統中的身份問題抱有持續的叩問和思考,他並不服從於西方主流藝術機制對於華人的片面化定位。



Lot 38 Detail 局部



David Diao, *Lying 1*, 2000. Private Collection. 刁德謙《躺著 1》2000 年作 私人收藏



David Diao, *Reading*, 1999. Private Collection. 刁德謙《讀著》1999 年作 私人收藏

84 DAVID SALLE 大衛·薩利

(USA, B. 1952)

Ice Flow

left: signed, titled and dated "ICE FLOW" David Salle 2001' (on the stretcher bar); titled again 'Ice Flow' (on the overlap)

right: signed, titled and dated "ICE FLOW" David Salle

2001' (on the reverse)

oil and acrylic on canvas and linen left: 188 x 101.5 cm. (74 x 40 in.) right: 188 x 218.5 cm. (74 x 86 in.) overall: 188 x 320 cm. (74 x 126 in.)

Painted in 2001

HK\$1,300,000-1,900,000 *US\$160,000-240,000*

PROVENANCE

The artist.

Cardi Gallery, Milan (acquired from the above in 2001). Acquired from the above by the present owner.

EXHIBITED

Berlin, Germany, Jablonka Galerie, *Thicket*, September - October 2001.

LITERATURE

Jablonka Galerie, *Thicket*, exh. cat., Cologne, Germany, 2001 (illustrated in colour, unpaged).

René Magritte, View from Above, 1947. Jeanneut Collection, Geneva. Artwork: © 2019 C. Herscovici / Artists Rights Society (ARS), New York. Photo: © 2019. Photo Scala, Florence. 雷內·馬格利特《上面看的風景》1947 年作 尚盧特收藏 日內瓦

冰流

壓克力 油彩 畫布 麻布

2001年作

左 - 款識: "Ice flow" David Salle 2001 (畫背); 右 - 款識: "Ice flow" David Salle 2001 (畫背)

來源

藝術家

米蘭 卡爾迪畫廊 (於2001年購自藝術家本人) 現藏家購自上述畫廊

展覽

2001年9-10月「Thicket」亞布隆卡畫廊 柏林 德國

文獻

2001年《Thicket》展覽圖錄 亞布隆卡畫廊 科隆 德國 (彩色圖版,無頁數)





André Derain, Harlequin and Pierrot, 1924. Musée de l'Orangerie, Paris. Artwork: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris Photo: © Musée de l'Orangerie, Paris, France / Bridgeman Images. 安德烈·德朗《哈拉昆與皮埃羅丑角》 1924 年作 橘園美術館 巴黎

'Painting exists in the present tense'

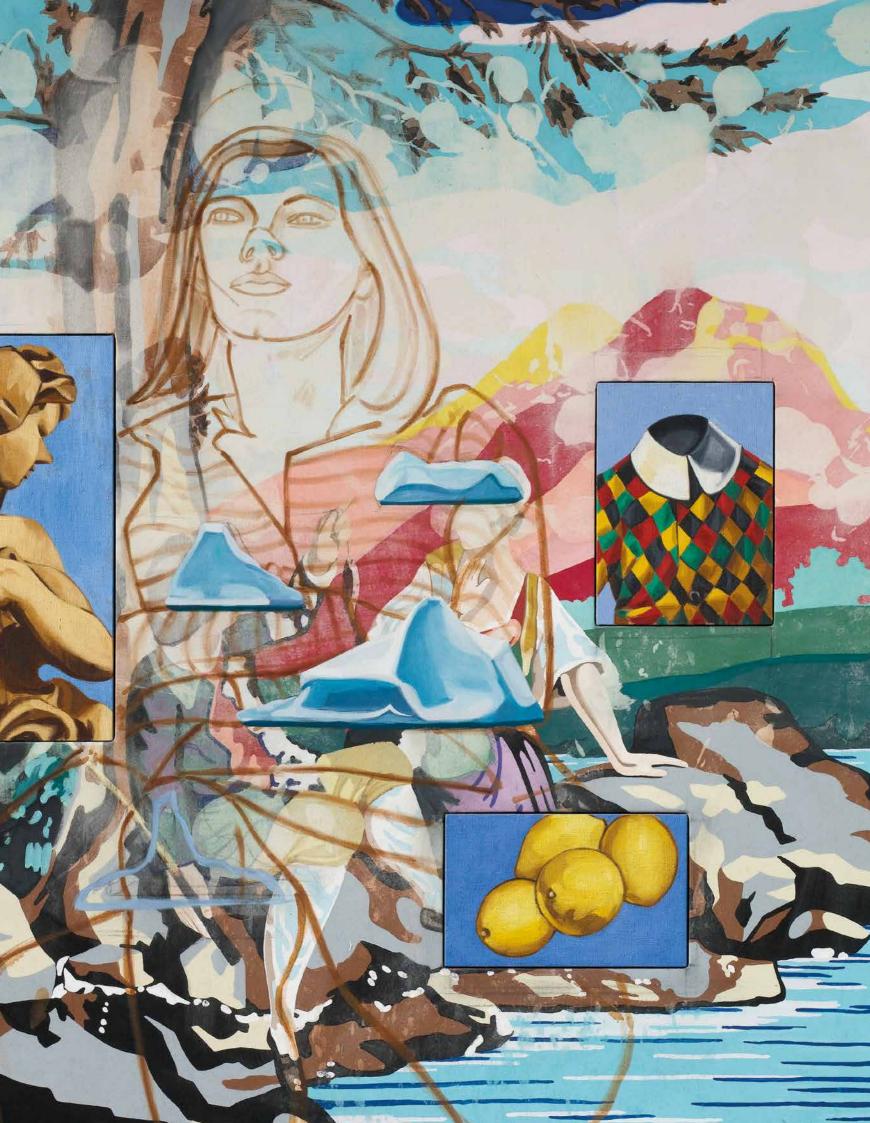
-David Salle

『繪畫以現在式存在』

- 大衛・薩利

Painted in 2001, David Salle's *Ice Flow* is a fusion of seemingly disparate imagery into a palimpsest of layered meaning. Divided into sections, the smaller of the two shows a man resting under a tree, the sky suffused in violet and blue. In the larger, equally idvllic scene, a crystal blue river meanders towards a large mountain bathed in sunset reds and yellows. The colours are purposefully flat, rendered to look like Japanese woodblock prints. Atop this landscape, Salle has painted four self-contained images: a heap of lemons, an angel of stone, a harlequin blouse, and a woman outlined in faint brown. Characteristic of the artist's practice, the images that comprise Ice Flow were appropriated from unknown sources, reproduced here in glossy paint. In making copies, Salle gives his images new meanings, and Ice Flow is an accumulation of significances. As Salle himself said, 'We all grow up awash in images, more or less meaningless, transitory. No doubt that's in my head, just like everyone else, but I'm interested in trying to make something where the images matter, not as bits of random stuff, but as form' (D. Salle quoted in H. Braithwaite, 'David Salle', The Brooklyn Rail, May 6, 2015). While his technique might seem to share ideas with such Pop collisions as Robert Rauschenberg's Combines and silkscreen paintings, Salle's imagery is never collaged or unmodified. Instead, he replicates everything by hand, imbuing his work with an air of detached yet personal investment. Salle is associated with the Pictures Generation, a loose grouping of artists who examined cultural constructs though appropriated images gathered from the mass media. Like his peers, which included Richard Prince and Barbara Kruger, Salle's practice too confronts questions of authenticity and authorship to create worlds of oscillating meaning. As the title suggests, *Ice Flow* encourages wandering, and yet remains wholly and mysteriously impenetrable.

大衛·薩利繪於 2001 年的《冰流》,是一幅把看來毫無關聯的圖 像層疊而成的堅實畫作。畫作表面劃分為兩個間隔,在左半部之中, 表現一個男人在紫藍色天空的樹蔭下休息。而於右方較大的空間, 在一樣的田園風光之中,湛藍的河川蜿蜒流淌至沐浴於橙紅夕照之 下的山川。有意平面營造的色彩,予人日本版畫之感。在這風景之 上,薩利描繪了四個自成一格的圖像:一堆檸檬、一個石製的天使, 一件格子襯衫,一個以淺啡色勾勒的女人。深具薩利創作技巧的特 色,組成《冰流》一作的圖像都由其他地方擷取,在此以亮麗的油 彩重新繪畫。在模寫之中,薩利為他的圖像賦予了新的意義,而《冰 流》就是不同意義的嵌合累積。正如薩利自道:「我們在充斥著毫 無意義並轉瞬即逝的圖像世界成長,無疑這些圖像都在我的腦海之 中,正如其他人一樣,但我想要努力去創造一些圖像有意義的東西, 不只是隨機物品,而是作為一個形象的圖像。」(大衛.薩利,引自 H·白懷德,〈大衛·薩利〉,《布魯克林鐵路》,2015年5月6日) 。他的技巧乍看之下與普普藝術中,羅伯特.羅森伯格的融合與絲 印畫相近,但薩利的圖象從不真接拼貼或照原本搬弄。薩利的圖像 均一一以手描繪,使他的作品同時有著抽離與個人的投入。薩利身 為藝術家組織「圖像一代」的一員,他們透過從大眾傳媒收集的圖 像去闡釋文化的建構。如包括理查·普林斯及芭芭拉·古格等同儕, 薩利的創作亦同時挑戰真實性及創作性,以創造一個意義飄忽不定 的世界。如畫題表示,《冰流》鼓勵遊蕩,然而同時全然而令人着 魔地不能牢不可破。



85 JULIAN SCHNABEL 朱利安・施納貝爾

(USA, B. 1951)

Untitled (Chinese)

initialled and dated 'J.C.S 08' (on the overlap) inkjet print, spray paint, ink, resin and oil on polyester 274.3 x 243.8 cm. (108 x 96 in.)

Executed in 2008

HK\$1,500,000-2,300,000 *US\$200,000-300,000*

PROVENANCE

The Artist.

Acquired from the above by the present owner.

EXHIBITED

London, UK, Saatchi Gallery, *Julian Schnabel: Untitled* (*Chinese Paintings*), October 2008 - January 2009. This exhibition later travelled to Naples, Italy, Museo di Capodimonte, July - September 2009.

LITERATURE

C. McGrath, 'Harmonic Convergence: When Julian Met Plácido', in *The New York Times*, 16 September 2008 (installation view in the artist's studio illustrated in colour, p. E1).

Saatchi Gallery, *Julian Schnabel: Untitled (Chinese Paintings)*, exh. cat., London, UK, 2009 (illustrated in colour, p. 9).

無題(中國風)

噴墨印刷 噴漆顏料 水墨 樹脂 油彩 聚酯纖維 2008年作

款識: J.C.S 08 (畫背邊緣)

來源

藝術家

現藏家直接購自藝術家本人

展覽

2009年7-9月「Julian Schnabel: Untitled (Chinese Paintings)」薩奇畫廊 倫敦 英國這個展覽還在以下地點展出2009年7-9月國立卡波迪蒙特博物館 那不勒斯 意大利

淘文

2008年9月16日〈Harmonic Convergence: When Julian Met Plácido〉《The New York Times》C. McGrath著 (藝術家工作室現場 彩色圖版,第E1頁)

2009年 薩奇畫廊《 Julian Schnabel: Untitled (Chinese Paintings) 》 展覽圖錄 倫敦 英國 (彩色圖版,第9頁)



Nineteenth-century Chinese mirror (detail), previously in the Collection of Julian Schnabel.

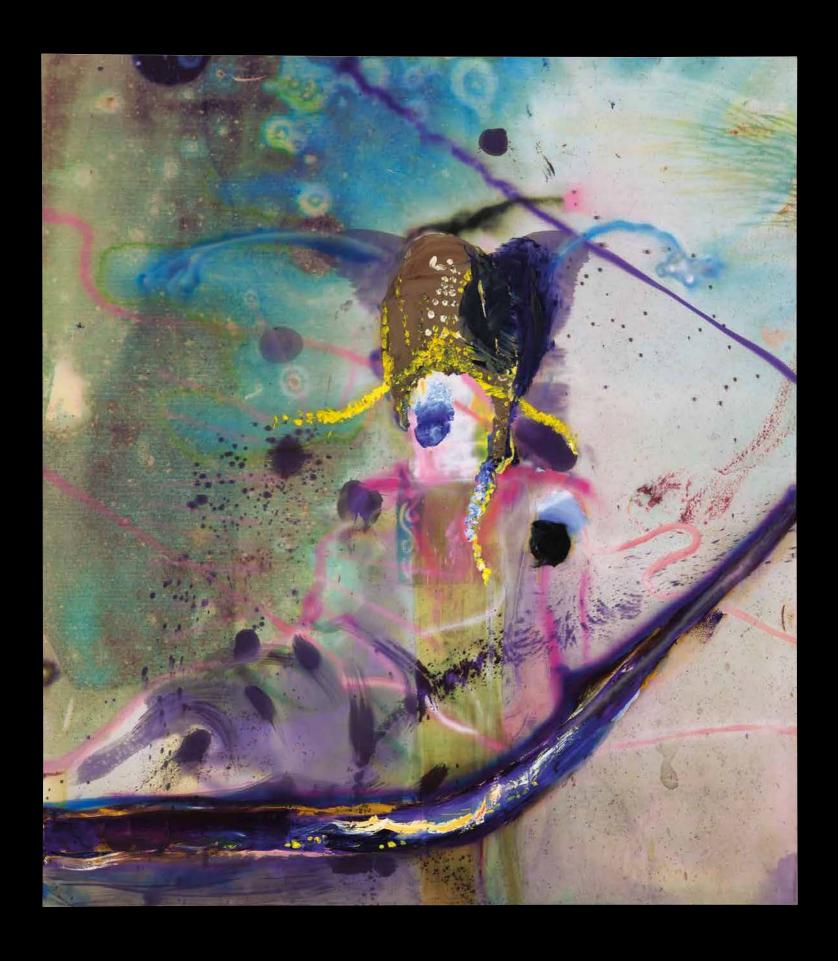
十九世紀中國鏡子(局部)朱利安・ 施納貝爾舊藏

'I like when I'm looking at something that's just about to form itself [...] The disagreement between the surface and what's behind it — that space in between is what interests me.'

-Julian Schnabel

「我喜歡看着一些準備成型的東西 […] 表面與其背後之違和,其中的空間能勾起我的興趣。」

- 朱利安· 施納貝爾

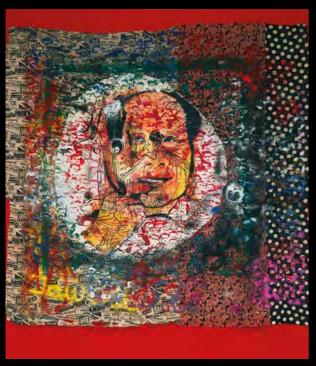




Julian Schnabel with Plácido Domingo, at Mr. Schnabel's studio, 2008 (present lot illustrated). Photo: © Richard Perry/The New York Times. Artwork: © 2019 Julian Schnabel / Artists Rights Society (ARS), New York

朱利安· 施納貝爾及普拉西多·多明哥 攝影於藝術家工作室 2008 年(圖中作品為本拍品)

Painted in 2008, Julian Schnabel's large-scale Untitled (Chinese) is invigorated rush of liquid colour. In Untitled (Chinese), splashes of aquamarine, ribbons of silver and curls of yellow jostle and coalesce in an elaborate choreography. The work is part of Schnabel's homonymous series of paintings, which together are based upon a 19th Century Chinese mirror whose surface is decorated with a reclining woman of coloured enamel. Ivory flowers wrap around the mirror's frame, and at the bottom are three carved figures, who perhaps can be interpreted as sages. Instead of reproducing the mirror as a whole, Schnabel's *Untitled (Chinese)* is a transliteration, an isolation of a minute detail then magnified and rendered monumental.



Sigmar Polke, Mao, 1972. Museum of Modern Art (MoMA), New York Artwork: © 2019 The Estate of Sigmar Polke, Cologne / ARS, New York/ VG Bild-

Nunst, 50(11). Photo: © 2019. Digital image, The Museum of Modern Art, New York/Scala, Florence. Acc. n.: 109.1982.a-b.

西格瑪·波爾克《毛澤東》1972年作現代美術館 紐約

After the series was complete, the artist brought the paintings outdoors, exposing them to the ravages of weather. Although the original artefact is virtually unrecognizable, hints of the painting's origins can be discerned, as the foggy, aqueous grey resembles the spotted and ageing reflective surface. 'Schnabel,' writes curator David Moos, 'likes to paint and to cancel at the same time, to reject and to discover something that is lost, bringing the past into the present... Schnabel invites indeterminacy, offering the composite image as a proposition of both rupture and merger. As one surveys these paintings individually, each reverberates with that possibility, the simultaneous integration and disintegration of the image' (D. Moos, 'A False Sense of Intimacy', Julian Schnabel: Untitled (Chinese Mirror Paintings), exh. cat., Museo di Capodimonte, Naples, 2009, n. p.). Schnabel has long looked to other cultures and historical periods for inspiration, and his paintings meld temporalities. He rocketed out of American Modernist traditions with his monumental Neo-Expressionist canvases, whose wildly animated brushwork embodied an intense intensity of emotion. These same gestures can be seen in Untitled (Chinese), which presents a hallucinatory refraction of the original motif.

朱利安· 施納貝爾繪畫於 2008 年的大型畫作,《無題(中國風)》,有著 富神彩的流麗色彩。在《無題(中國風)》之中,水藍色、銀色和黃色在精 心協奏之下相互融和。此作是施納貝爾「雙關系列」作品之一,取材自一件 十九世紀有著上色琺瑯的斜躺女性形象裝飾的中國鏡子。象牙花朵包圍着鏡 框,而在下方刻有三個或許是哲人的人物。施納貝爾的《無題(中國風)》, 並沒有重新繪畫整面鏡子,而只擷取其精華:把細微部份抽出、放大把它成 為堂皇鉅製。在這系列完成之後,藝術家把畫作帶到室外,任由它們受風吹 雨打。即使原來面貌已難以辨認,模糊的灰色讓人聯想到斑駁的鏡面,從而 理出畫作所本。策展人大衛·摩斯寫道:「施納貝爾喜愛同時繪畫及消除, 他同時排斥及發掘一些已經失去的東西,把過去帶到現在[…]許納貝歡迎不 定性,把複合的形象同時作為角力與融合。當人仔細去逐一欣賞繪畫,每一 幅作品都有着如此的可能性:同時作為圖像之組合與解構。」(大衛・摩斯・ 〈虚假的親密感覺〉,《朱利安‧ 施納貝爾:無題(中國風)》,展覽圖錄, 國立卡波迪蒙特博物館,拿玻里,2009年》,無頁碼)。

施納貝爾一直留心其他文化與歷史時期以提取靈感,他的作品融合了不同的 時代。他以其新表現主義的畫風在美國現代主義傳統中異軍突出,其狂野富動 感的筆觸,表現了內在情感的強烈。這樣的動感亦可見於《無題(中國風)》, 表現了原來意象的一個幻影。



GEORGE CONDO 喬治·康多 86

(USA, B. 1957)

The Hamptonites

signed and dated 'Condo 04' (upper left) oil on canvas 101.3 x 73.4 cm. (39% x 28% in.) Painted in 2004

HK\$4,000,000-5,000,000 US\$520,000-640,000

PROVENANCE

Skarstedt Gallery, New York. Acquired from the above by the present owner in 2005.

漢普頓人

油彩 畫布 2004年作

款識: Condo 04 (左上)

紐約 Skarstedt 畫廊 現藏家於2005年購自上述畫廊



Piero Della Francesca, *The Duke and Duchess of Urbino Federico da Montefeltro and Battista Sforza, circa* 1473-1475. Galleria degli Uffizi, Florence.
Photo: © Galleria degli Uffizi, Florence, Tuscany, Italy / Bridgeman Images.

皮耶羅·德拉·弗朗西斯卡 《烏賓諾的費德里科·達·蒙特費爾特羅公爵及巴提絲達·史伏薩公爵夫人》 約 1473-1475 年作 烏菲茲美術館 佛羅倫薩

'In the minor of ideal reality, every side is equally off-balance. People try to rationalize the centre.'

-George Condo

『在理想的現實之初,每一方都同樣失衡。 人們努力去把中心合理化。』

- 喬治·康多





Peter Paul Rubens, *Self portrait with Isabella Brandt*, his first wife, in the honeysuckle bower, circa 1609. Alte Pinakothek, Munich.

Photo: © Alte Pinakothek, Munich. Germany / Bridgeman Images

Photo: © Alte Pinakothek, Munich, Germany / Bridgeman Images 彼得·保羅·魯本斯《畫家與夫人伊莎貝拉·勃蘭特》約1609 年作 養繪書陳列館 夏尼克

George Condo's *The Hamptonites*, 2004, is a mischievous conflation of European art history and comedic transgression. Condo has posed his two vacationers against a sky worthy of Constable. Contorted into toothy grins and bulging eyes, their faces sit atop elongated necks. These startling, chimerical forms are a signature example of the artists unique perspective on portraiture, an approach which is informed by a complex dialogue with art history. Clashing disparate references from art history, American pop culture and the visual idiom of cartoons, Condo works to dismantle the fantasies and artifices inherent in figuration. More than pastiche, The Hamptonites fuses the sartorial gestures of Van Dyck and Rubens with Vigée Le Brun's aesthetics and a Venetian gondolier to form a fanciful amalgam of bright animated colour. 'The point,' he explains, 'is not to see how well somebody paints a figure, but something beyond that. A way of saying that the figure itself becomes a map of a number of intellectual processes involved in the idea of making an art work. The figure is somehow the content and the non-content, the absolute collision of styles and the interruption of one direction by another, almost like channels being changed on the television set before you ever see what is on. All this adds up to one image, and most of the time, that image is a woman. In one way or another' (G. Condo, quoted in T. Kellein, 'Interview with George Condo, New York, 15 April 2004' in George Condo: One Hundred Women, exh. cat., Kunsthalle Bielefeld, 2005, pp. 32-33). Indeed, Condo's portraits may appear outlandish, but by making selfhood, with all its variabilities, their thematic, these paintings contain multitudes; his mutations exist within the the land of plurality where portraiture does not need to be representational, where the soul, however weird and wild, can shine through.



Louise Élisabeth Vigée Le Brun, *Self-portrait,* 1782. The Pushkin State Museum of Fine Arts, Moscow.

Photo: © The Pushkin State Museum of Fine Arts, Moscow/ Bridgeman Images. 伊麗莎白露易絲·維傑·勒布倫《自畫像》1782 年作普希金美術館 莫斯科

喬治·康多作於 2004 年的《漢普頓人》是歐陸美術史與幽默嘲諷的戲謔 融和。康多描畫了兩個在康斯塔伯畫風天空下的渡假者,面容扭曲的他們 咧嘴而笑,他們的臉龐之下是細長的頸項。這驚異怪奇的形象是從康多與 美術史複雜的對話而生,畫家對肖像畫獨特見解的好例子。康多致力以相 互衝突的美術史典故、美國流行文化、卡通的視覺語彙來解構繪畫賦形內在的幻想與傳統。《漢普頓人》一作把范戴克與魯本斯的衣飾表現、與維傑·勒布倫的美學及一個威尼斯貢朵拉船船夫共治一爐,組成了一個鮮明 活潑色彩的合成。

他解釋道:「重點不在於一個人能畫得多好,而是畫外之音。其中一個說法,是把人物看成一系列創作藝術品時牽涉的知識過程之指南。人物同時是內容又不是內容,是風格的絕對衡突,亦是一個接著一個角度的相互干擾,就像你還未看到電視在放映甚麼時,已轉到下個頻道。這一切綜合起來成為一個圖像,而這圖像經常以不同方式描繪女性。」(喬治·康多,引自 T·祁連,〈與喬治·康多的訪談,紐約,2004年4月15日〉,《喬治·康多:一百個女人》,展覽圖錄,比勒費爾德美術館,2005年,第32-33頁)。康多的肖像畫誠然看來奇形怪狀,然而透過表現個人特色與其變動性及題材,這些畫作包羅萬象。他筆下變形的人物肖像存在於一個多元化的世界中,在這世界中肖像畫不一定要完全擬真,再荒誕狂野的靈魂都能於其中發光發熱、盡情展現。



87 LIU XIAODONG 劉小東

(CHINA, B. 1963)

Mountain Inwang

signed in Chinese, dated '08' (lower right); signed and titled in Chinese, dated and inscribed '2008.7 Seoul 200 x 200 cm' (on the stretcher)

oil on canvas 200 x 200 cm. (78 ¾ x 78 ¾ in.) Painted in 2008

HK\$2,300,000-3,300,000 *US\$300,000-420,000*

PROVENANCE

Hakgojae Gallery, Seoul, Korea Acquired from the above by the present owner

仁王山

油彩 畫布 2008年作

款識:小東08 (右下);劉小東2008.7 Seoul 〈仁王山〉 200 x 200 cm (畫布框架)

來源

韓國 首爾 學古齋畫廊 現藏者購自上述畫廊

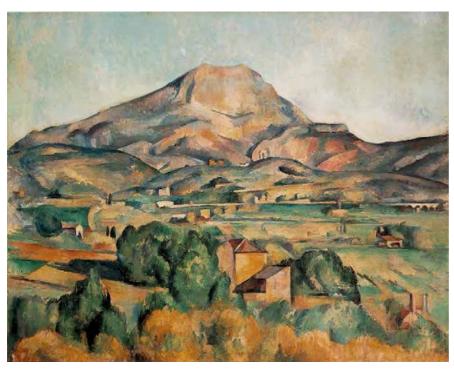


Claude Monet, Woman with a Parasol - Madame Monet and Her Son, 1875. National Gallery of Art, Washington, USA. 莫奈《撐傘的女人》1875 年美國 華盛頓國家藝廊

"The energy that I exert when I'm in motion is infused into the painting. This kind of intervention is significant. The traces that you make when you are in situations are irreplaceable. You can't doctor it when you return to the studio — even one stroke of overpainting is wrong. When you are out there, the process is different from when you are in the studio. You sweat when you are in motion. It has to be experienced in situ. Otherwise, it is entirely different."

- Liu Xiaodong





Paul Cézanne, *Mont Sainte-Victoire seen from Bellevue*, 1892–1895. The Barnes Foundation, Philadelphia, USA 塞尚《從貝爾維尤遠眺的聖維克多山》1892–1895 年 美國 費城 巴恩斯基金會

Liu Xiaodong made his name in the art world with his portraits. As the forerunner of the New Generation contemporary art movement in China, his works are grounded in everyday life and personal ideologies. They capture the images of people from all walks of life in Chinese society. The purpose of *in situ* painting is to use quotidian scenes to reveal the spirit of the times and the artist's observations. When he created the Three Gorges en plein air painting in 2004, Liu Xiaodong developed a live painting format that is based on observational studies. Some people from the grassroots level of society possess facial characteristics that are common amongst their social class. Scenes of their lives are often found on Liu's canvas they become snapshots of an era. During the summer of 2008, Liu Xiaodong travelled extensively to Shanghai, Havana, San Francisco, Xinjiang, and Naples. He made a stop in Seoul, Korea for twelve days and painted Korean fashionable youths. Liu Xiaodong expressed in an interview that the phenomenon of Korean trend is something that he cares about very much. He understands that Korean trends have a profound influence on the thinking, behaviour, and attitude of contemporary youth culture. As such, he travelled to Korea and painted two youths, male and female, on the roof of Hakgojae Gallery with the scenic landscape as the backdrop. The result of that session of live painting is the work offered in this sale — *Mountain Inwang*.

In the process of painting *en plein air*, Liu Xiaodong shapes the creative concept, production, and performance like a movie director. Two models in their 20s proceeded to pose naturally on the rooftop. Under the summer sun, the girl's fair skin refracts a translucent glow that is warm and full of vitality. The artist is concerned with restoring reality through painting, "At the time, I thought it was a good idea to paint a sparkling white image while drinking beer under the sun. I could paint anything I want, and it would make sense as long as I was painting what I saw in reality." Simples hues of nature such as blue, green, brown, and white were used to render the hazy Mountain Inwang in the distance. Painting en plein air, Liu Xiaodong's use of colours is decisive, his brushwork bold and unfettered, and the light conveys warmth. It is reminiscent of Monet's *Woman with a Parasol - Madame Monet and Her Son*. Both works exude an air of pastoral serenity.

Other than reporting the trends of popular cultures around the globe, choosing fashionable youths as a subject matter also serves to represent the innocence of the new generation. The core of the work Korean Trends can be found in the gazes of the youths. Such confidence results from a healthy upbringing provided by loving parents in a stable social environment. The gazes of the characters seen in *Observing* are either apathetic or conniving. In *Mountain Inwang*, clarity returns to the eyes of the characters. The mountain behind the two figures is the location of Korean's 10th UNESCO world heritage site Fortress Wall of Seoul. Built on the mountains around Seoul, it was the wall that protected the capital during the Joseon dynasty. The shrine of the first monarch of the Joseon dynasty is also perfectly preserved there. The mountain ranges that protect the nation echo the sentiment that parents nurture their children. It is evident that the youths standing on the rooftop are precisely the new generation that the artist wishes to investigate. Liu Xiaodong's depiction of characters and landscapes are comparable to modernist master Cézanne in his work Mont Sainte-Victoire seen from Bellevue. Using foreground, mid-ground, and background, the depth of the view is sophisticatedly laid out. Simple colour planes casually dabbed on the canvas are sufficient to express the majesty of the mountains. His masterful control of the brush and the use of colours are abundantly demonstrated here.

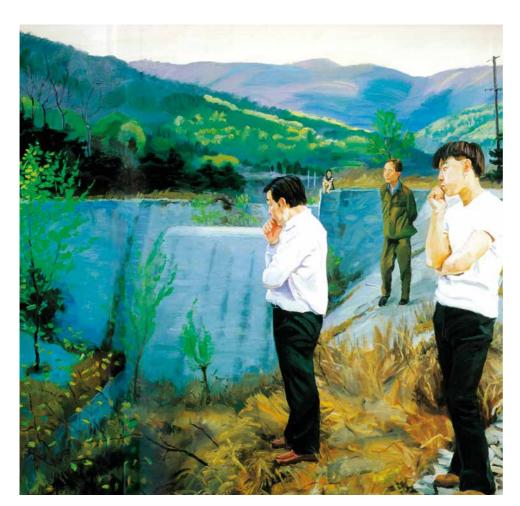
Using Korean youths as subjects in his *en plein air* painting, Liu Xiaodong depicted, like a documentary film, the current generation who grows up in a loving environment. Documentary films record an event as it happens as a continuous narrative. On the other hand, Liu Xiaodong's painting uses a single still image to capture a fleeting moment that encapsulates the verisimilitude of reality. Although only a split second is shown, the feeling of cinematography in the composition is unmistakable. His insistence on inserting himself in real life situation in order to document history as it unfolds is a testament to Liu Xiaodong's commitment as a Realist artist. His works provide a medium in which viewers of various cultural background can reflect on life.

劉小東因肖像畫而聞名畫壇,作為「新生代」中國當代藝術的領軍人物,他的畫作貼近生活和個人概念,近距離地捕捉當代中國社會的日常百態,「現場繪畫」有著以生活瑣事來顯露社會時代氣息與藝術家的觀察。自 2004 年的三峽寫生後,劉小東開啟了深入現場的考察型繪畫。一些基層人物、具有普遍社會特質的臉孔、人民的日常生活片段經常出現在他的筆下,成為一幀時代特寫。2008 年盛夏,在一連串東奔西走,橫越上海、哈瓦那、舊金山、新疆、拿坡里的旅程之中,劉小東來到韓國首爾停留十二天,畫「朝流小孩」。在一篇訪問稿中,劉小東認為「韓流」現象是他所關心的重點,「韓流」對年輕人的思考方式和行為態度產生了重大影響。因此,他親赴韓國,在學古齋屋頂上進行兩名韓國年青男女的寫生,揮就這幅以著名旅遊景點為背景的《仁王山》。

在寫生的繪畫過程,劉小東就像電影導演一樣指揮著作品由創意概念至現場實施,直到展出的全過程。選定好場景以後,兩名二十多歲的男女模特作為寫生的主角隨性地站立於屋頂平台。在陽光的照射下,女孩白晢的肌膚愈發透光,折射出日光的溫煦與生氣洋溢,正如藝術家對於以繪畫還原真實所說:「那時候我覺得在日光底下喝著啤酒,畫『白不呲咧』的那種形象挺好。覺得畫甚麼都可能有道理,只要你畫你實際看到的一定就有道理。」簡約自然的藍、綠、棕、白,造就朦朧高遠的仁王山林景,於戶外取景的明快用色、自由奔放的筆觸處理、溫和的日光感,宛若莫奈的《撐傘的女人》,同樣予人舒坦輕鬆的感覺。

選擇「朝流小孩」作為主題,除了是世界潮流文化局勢趨向,同時代表了新一代懵懂成長的純真面貌。「『韓流』的核心是在父母的關愛和呵護中成長起來的年輕人清澈的眼神,而這是在父母們在安定的社會環境下確立了自身地位後實現的。」在《觀看》中的那冷眼旁觀、老謀深算的眼神,在《仁王山》的人物中變為清澈單純的眼光。二人背後的仁王山是韓國第10號歷史遺蹟「漢陽都城」,即朝鮮時代為了守護都城而圍着首爾周邊四座山所建的其中一段城郭,完好地保留了朝鮮王朝第一代皇朝的参拜地。保家衛國的山嶺正好呼應阿護愛護子女的父母,立於屋頂上的兩個年輕人儼然便是藝術家想要探討的受父母愛護的新世代。劉小東在表現人物、林木、山景時,與現代繪畫大師塞尚的《從貝爾維尤遠眺的聖維克多山》相若,以三層前中後景傳遞景深距離,簡單點綴幾個色塊便創造出俊秀立體的山嶺,可見其對色彩色感的純熟控制。

劉小東以韓國年輕人的寫生,象徵時代更新下幸福環境中生活的世代,尤如 紀錄片一樣記錄當下。流動的紀錄片以鏡頭前發生的一幕幕事件貫穿敍事, 劉小東的繪畫則以靜止的畫面來傳遞一剎那的現場感。即使只是一刻的定格 亦不妨礙其作品畫面充滿電影感。這種親自深入生活現場,準確記錄眼前的、 現實中的歷史,充分表現出劉小東作為一名寫實主義畫家的紀實態度,讓不 同背景的觀眾對當下生活作出反思。



Liu Xiaodong, *Watching*, 2000 劉小東《觀看》2000 年作

「我行動本身的力量已經進入繪畫了,這種進入本身已經很有意思了,在現場所形成的痕跡都是不可替代的,回到工作室就沒法補就了,補一筆都是不對的。這和在工作室對一張畫的經歷是不一樣的。行動出汗水,現場的體驗,那真是不一樣。」

- 劉小東

88 LEE UFAN 李禹煥

(KOREA, B. 1936)

Dialogue

signed and dated 'L. Ufan '07' (lower right side); titled, dated and signed 'Dialogue 2007 Lee Ufan' (on the reverse); SCAI The Bathhouse gallery label affixed on the reverse

oil, mineral pigment and glue on canvas 291 x 218 cm. (114 ½ x 85 ½ in.) Executed in 2007

HK\$2,800,000-4,800,000 *US\$360,000-610,000*

PROVENANCE

SCAI The Bathhouse, Tokyo, Japan Acquired from the above by the previous owner Private Collection, Asia

EXHIBITED

Tokyo, Japan, SCAI The Bathhouse, Lee Ufan, September - October 2007

對話

油彩 礦物顏料 膠水 畫布 2007年作

款識:L. Ufan '07 (右下側);Dialogue 2007 Lee Ufan (畫背);SCAI The Bathhouse畫 廊標籤貼於畫背

來源

日本 東京 SCAI 澡堂畫廊 前藏者購自上述來源 亞洲 私人收藏

展覽

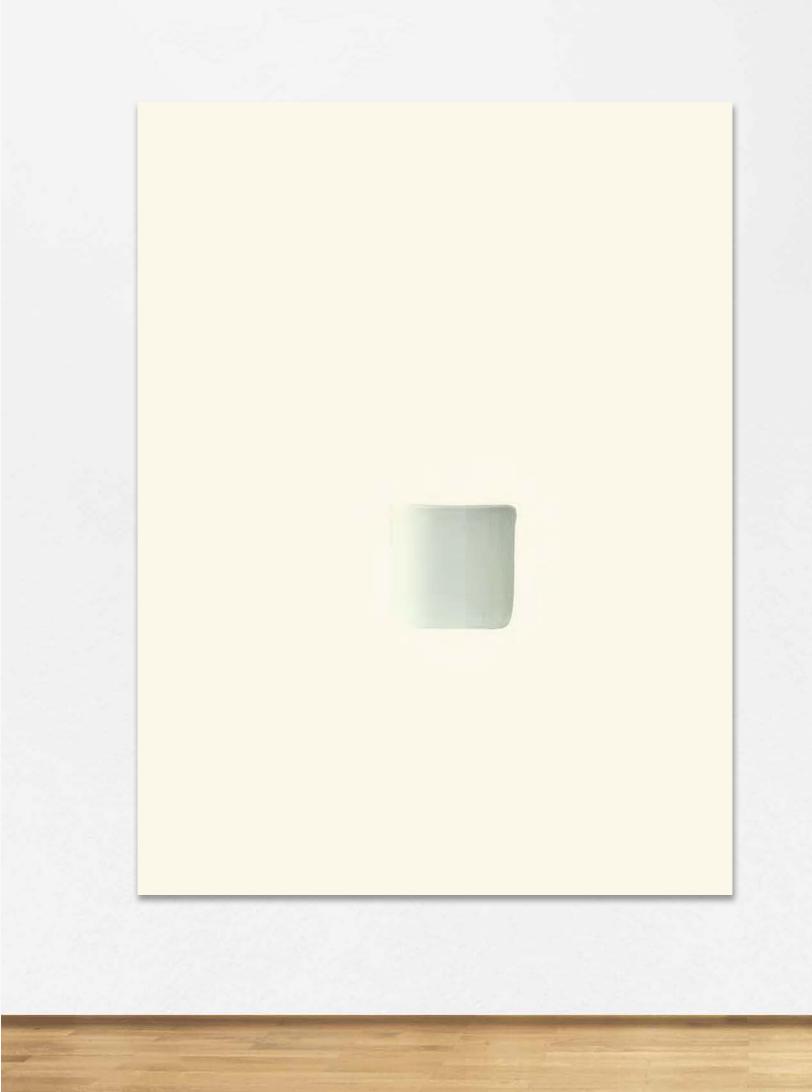
2007年9月-10月「李禹煥」SCAI 澡堂畫廊 東京 日本

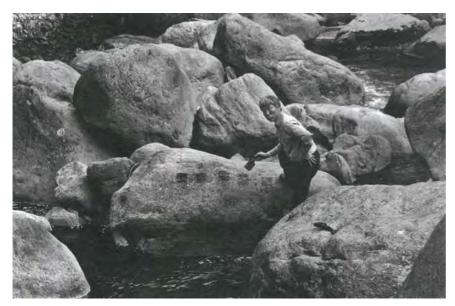


Lee Ufan, Relatum Dialog Z, Versailles, France, 2014 Artwork: © 2019 Lee Ufan/Artist Rights Society (ARS), New York 李禹煥《Relatum Dialog Z》 2014 年 法國 凡爾賽

"Visible and mobile, my body is a thing among things; it's caught in the fabric of the world, and its cohesion is that of a thing. But, because it moves itself and sees, it holds things in a circle around itself."

- Maurice Merleau-Ponty





Lee Ufan painting on rocks with water, Hakone, Japan, 1998. Photo: © 2019 Lee Ufan/Artist Rights Society (ARS), New York 李禹煥以水在岩石上繪畫 1998 年 日本 箱根町

Lee Ufan's work evolves around two major concepts of 'encounter' and 'body'. 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.

Dialogue is from his Dialogue series, which evolved in 2006 out of his previous Correspondence series, emerging as a complete embrace of the Korean Dansaekhwa movement which began in 1970s. Challenging the uncritical acceptance of Western Modernism during that time, Dansaekhwa artists looked beyond the last forty years of formalism for a distinct form of abstraction that focused on the spirituality of colour and the performance of painting. Characteristic of this series, Dialogue is painted on a white background using a monochrome colour. With a wide-tipped brush and a refined gradation of thick pigment, Lee would layer his strokes three or four times over a period of days, applying a new layer of paint onto a halfwet layer. The laborious and highly specific process often takes the artist one month of repetitive action to complete a new work. This highly choreographed and deliberate movement of the brush echoes the practice of Chinese ink painting—great masters were said to have controlled and concentrated on every movement of the body, including their breathing, to compose their works. His works are imbued with a certain depth and vitality whose roots trace back to Lee's early literati training in classical Chinese art.

Indeed, Lee Ufan was educated as a child in traditional East Asian philosophy with emphasis on calligraphy, poetry, and literati painting. He 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. During the mid-1960s he established himself as a key theorist and artist of the Monoha movement, material-based art movement of Japan in the 1960s and an influential figure of the Dansaekhwa movement, in particular embodied by his Dialogue series.



Richard Lin, *Edward Road*, 1969. Christie's Hong Kong, 26 November 2017, Lot 586, Sold for HKD 3,820,000 林壽宇《愛德華路》1969 年作 佳士得香港 2017 年 11 月 26 日 編號 586 成交價:3,820,000 港元

His compositions communicate a hope for simplicity, peace, and understanding that stems from the artist's personal trauma and philosophical beliefs. It is in this simplicity of form, material, and action that Lee Ufan's works expand the artistic dialogue of contemporary art, his process much resembling that of Richard Lin. With a new fusion of identity and experiences, Lee Ufan's painting demonstrates a possibility for a solely distinct Asian contemporary artistic language that declares itself independent from and entirely equal to the Western model.

"When I make a brush mark on the canvas, I hold my breath, I concentrate and I pray that my hand, the brush and the canvas will be in harmony."

- Lee Ufan

Lee's work is not an abstract painting but a form of calligraphy. Alternatively, one can see it as an entirely new abstract representation of spirit and material unified into one. In this way, Lee successfully opens a new possibility of painting by distinguishing his work from Western geometric abstract paintings that primarily focus on form alone. Lee's art is the medium or passage which connects the poles between the artificial and nature, myself and others, making and unmaking, and made and unmade. His Dialogue series offers an approach to space characteristic of Buddhist philosophy: "Buddhism teaches that being is possible only because there is also nothingness, and appearance coexists with disappearance." Here, the painted and unpainted both hold an equally important place in our interpretation of the painting as well as our interpretation of our body in relation to the painted and unpainted space. It is a completely new approach to art, breaking the modernist definition of creation and the boundary of modern painting and sculpture.

Lee Ufan is one of the most sought after Korean artists in the international art world. He has held a retrospective exhibition at the Guggenheim Museum in New York, one of the few Asian artists, along with Paik Nam-June, Cai Guo-Qiang, On Kawara and Wang Jianwei. Lee's works have also exhibited at the Palace of Versailles, leading the path to Japanese master Hiroshi Sugimoto. He currently holds a major exhibition at the Centre Pompidou-Metz in France.

李禹煥的作品圍繞「相遇」及「軀體」兩大概念。他在 1970 年所發表的著名論述文,「尋找相遇」,對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學思想,對馬·海德格和莫里斯·梅洛-龐蒂的現象學尤有鑽研,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。他將西方思想融匯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宗佛學的新哲思系統。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。

《對話》是李禹煥「對話」系列其中一作,「對話」系列是在 2006 年由他之前的「相符」系列演進而成,全然展現了於 1970 代源起於韓國的單色畫運動。單色畫藝術家們對於全盤接收西方現代主義的觀念抱持質疑的態度。他們的眼界超越了過去四十年來的形式主義,欲尋找一種專注於色彩及繪畫表現的靈性的獨特抽象型態。比如在此繪畫系列中,《對話》便是以單色繪製於一片白色的背景之上。李禹煥用一支寬頭的筆刷以及一種能表現細膩漸層的厚重色彩,在為期數日的時間裡於畫面上塗刷三至四次,最後在半乾的色層上再塗刷一層。他通常要花上一個月進行這種重複並且精細的動作來完成一件新作品。這種刻意安排而又細膩的筆法,正好呼應了中國水墨畫的原則一據說水墨大師們為了繪製作品,會關注并控制身體的每個動作,甚至是呼吸。其作品中富有的一種特定的深度和張力,反應出了他早期從中國古典藝術中所習得的人文精神。

事實上,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。在1960 年代中期,他成為當時風行於日本的「物派」的重要理論家和藝術家,同時亦是單色畫運動中舉足輕重的人物,這點在「對話」系列中得到充分展現。

Lee Ufan working in his studio, Kamakura, Japan ©2010 ANZAÏ/© 2019 Lee Ufan/Artist Rights Society (ARS), New York 李馬煥正於工作室創作 日本 鎌倉

這些元素融合在一起傳達出一種對簡潔與和諧的企盼,並影射出藝術家本人 所經歷的創傷與持有的哲學信仰。李禹煥正是在這種極簡的形式、媒材和創 作行為中,擴展了當代藝術的對話,其創作與林壽宇多有相似。在被賦予了 新的身份認同和經驗之後,李禹煥的畫作證明了純粹的亞洲當代藝術語彙完 全可以從西方藝術模式中獨立出來並與之並駕齊驅。

「當我的筆在畫布上刷過,我屏氣凝神並默念祈禱, 盼我的手、筆和畫布能 和諧共歌。」

- 李禹煥

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,與單單聚焦於形態的西方幾何抽象畫中區別而出,並自成一格。李禹煥的藝術進而成為連結人工與自然、我和他者、有為和無為、完成和未完等對應元素的媒介或通道。他的「對話」系列提供了一個富佛學思想,對空間的感知:「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。」在此作品中,繪畫及留白的部份對我們理解作品及我們自身與有無空間的關係都同等重要。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。他與白南準、蔡國強、河原温及汪建偉是少數曾在紐約古根漢博物館舉辦回顧展的亞洲藝術家。李 氏的作品曾於凡爾賽宮展出,後繼以日本大師杉本博司的個展。而李禹煥現 時在法國龐畢度中心梅斯分館也正舉行一場重要展覽。

> 「我的身體同時是能見者與可見者, 當身體注視萬物時,也注視自我,並 在它所見之中,認出能見力的另一面」

> > 一莫里斯. 梅洛-龐蒂

89 PAIK NAM JUNE 白南準

(KOREA, 1932-2006)

Wright Brothers

signed and dated 'Paik '95', signed in Korean (under the third screen from the left) mixed media and video installation sculpture 173 (H) x 403 x 56 cm. (68.1 x 158.7 x 22 in.) Executed in 1995

HK\$3,800,000-5,500,000 *US\$490,000-700,000*

PROVENANCE

Anon. Sale, Christie's Hong Kong, 25 Nov 2007, Lot 488 Acquired at the above sale by the present owner

EXHIBITED

Taipei, Taiwan, Taipei National University of the Arts and Kuandu Museum of Fine Arts, Trans Journey - 2012 Future Media Festival, January-February 2012.

LITERATURE

Taipei National University of the Arts, Trans Journey - 2012 Future Media Festival, exh. cat., Taipei, Taiwan, 2012 (illustrated, p.54-55).

Cover of a catalogue of Paik's retrospective exhibition at the Guggenheim Museum, New York, 2000 白南準在 2000 年於紐約古根漢美術館舉辦回顧展,此為展覽圖錄封面。

萊特兄弟

綜合媒材 錄像裝置 雕塑 1995年作

款識: Paik '95 白南準 (左三屏幕下方)

來源

佳士得香港 2007年11月25日 編號 488 現藏者購自上述拍賣

展覽

2012年1-2月「超旅程-2012未來媒體藝術節」 國立臺北藝術大學 關渡美術館 台北 台灣

塩文

2012年《 超旅程-2012未來媒體藝術節 》 展覽圖錄 國立台北藝術大學 台北 台灣 (圖版,第54-55頁)



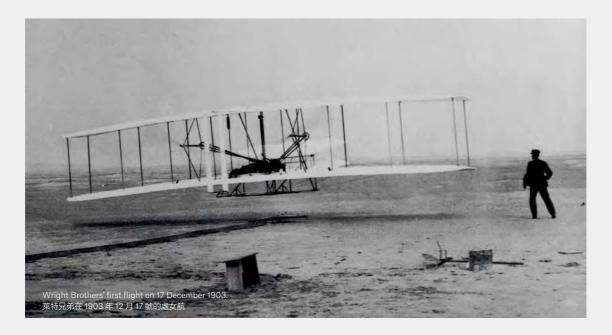
"The desire to fly is an idea handed down to us by our ancestors who in their grueling travels across trackless lands in prehistoric times, looked enviously on the birds soaring freely through space at full speed, above all obstacles, on the infinite highway of the air."

-Wilbur Wright

「想飛的慾望,從祖先那時起就深植在我們的基因中了。他們在史前時代必須歷盡千辛萬苦,行經人跡罕至的地區,羨慕地看著空中自在翱翔的鳥兒,不被任何障礙所困,展 翅在無盡的穹蒼。」

偉伯·萊特





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

Wright Brothers is a great example that illustrates Paik's core message of the work throughout his career: As long as technology can be used in a humanistic way for our own advancement, it can create an ideal blend of technology and art that will bring greater diversity and richness to our culture. The collection of television monitors is spawned into the form of an airplane through expressive metamorphosis, and for further accuracy, into the form of the first aircraft invented by the Wright brothers. His virtuoso in technological enthusiasm possibly parallels the Wright brothers' fervency in the belief that a man could fly. These two pioneers of "technology" both acquired an understand of the systematic mode of activities and limits of logic that spurred their creative enthusiasm. Through the playful liberty in compartmentalizing the norm's recognition of a television as a solitary box, Paik's literal action in "thinking outside the box" has constructed his unique niche for utilizing new media technology as a tool for displaying a synthesis of the imaginary, reality and absurdity.

With Paik's driven curiosity in industrial discoveries, he studied the Wright brothers' medium into the shape of a vintage airplane. The organization of vintage television sets accompanied by the title Wright Brothers emanates a sense of nostalgia and history. Employing classic wooden framed televisions and bicycle wheels, the artist factually mimics the construction materials used for the Wright Flyer I, built in 1903. The Wright brothers incorporated wheels and structured this innovation with spruce, a lightwood from and evergreen tree. A bicycle inspired this idea, operating as the central device in influencing the Wright brothers' belief that an unstable vehicle like an aircraft could be controlled and balanced with practice. This particular idiom may perhaps reflect Paik's initial principle in his determination when experimenting with technology as a new form of kinetic art. By his persistent practice in controlling and balancing the transmission of motion pictures, the artist achieved the fusing and regulating of signal waves to emit brightly fluctuating images in accordance with this aesthetic liking. The artist's erudite

practice in decoding pictures transformed the use of television as mere equipment for image projection to an infinite space for the exploration of images.

A noted media theorist Joshua Meyrowitz states that "Television takes our kids across the globe before parents give them permission to cross the street." affirming that television is responsible for dissolving the barriers between children and adults, men and women, and even humanizing and discrediting the powerful. Paik's awareness of the power of television in transforming society is evident in his reorientation of the Wright brother's creation. The airplane became one of the crucial cultural forces that broaden the horizons of informative exchanges of language and ideas. The development of an aircraft facilitated easy interaction between different countries and the development of television created new social situations. Both inventions permitted the emergence of cultures, developing new cognition that could further the continuous desire for advancement and exploration, reflecting the deep human psyche of the desire to reach for the sky.

Though Paik is perhaps most widely recognized for his prodigious body of video sculptures like Wright Brothers, his experiments with satellite technology, which began in 1977 at Documenta 6 in Kassel, Germany, where he collaborated on a live telecast with Joseph Beuys and Douglas Davis, are significant trials as well to employ new technologies of the era. His live international satellite broadcasts of the 1980s, including Good Morning Mr. Orwell, Bye Bye Kipling, and Wrap Around the World are global video installations that conjoin disparate spatial, contextual and temporal elements. Linking the art world and the media, pop culture and the avant-garde, technology and philosophy, Paik's works resonate with an irreverent humour and subversive brilliance that have influenced contemporary art, video and television. Despite a stroke that debilitated Paik in 1996, he continued his artistic invention of new media such as laser and computer. His last retrospective exhibition, *The World of Nam June* Paik, which announced the new millennium at the Solomon R. Guggenheim Museum in New York in February 2000, was the result of his restless effort to experiment with new mediums. The splendid retrospective proved that Paik Nam-June wrote an entirely new page in the development of modern art, one that was aesthetically significant and historically pioneering. For that reason, it influenced the following generations of subsequent artists, encouraging them to adopt non-traditional expressive media to present and interpret their visions of modern society and to explore even broader artistic spaces. Paik's work has deepened the artistic substance of Asian art with its uniqueness and rich cultural implications, but in terms of media art, and the development of modern art in general, he also examined issues that were international in nature and of broad humanistic concern, which made Paik a great 20th century artist, one of the few to achieve truly global influence.



在最早意識到將我們這個時代的電子科技作為重要藝術媒介的價值及需求的藝術家之中,白南準無疑是最多才多藝和最多產的。白南準的大膽表現和對實驗的全心投入,引領著當代藝術走上更前衛的道路,包括其媒體作為最重要的主體之一,他的作品以巨大的廣度及深度著稱。1960年代早期,他改造了電視機,1970年代創作了突破性的的錄影帶和多媒體裝置,1980年代滑稽的視頻機器人和1990至2000年代以電腦技術為基礎的視頻,白南準通過以「激流派」為主的表現,將錄像科技作為一種藝術形式,為錄像藝術史作出了重大貢獻,是公認真正的先驅者。

《 萊特兄弟》這件作品,精準地展示了白南準整個藝術生涯的核心思想:只要科技能以人性的方式促進文明的進步,它就能完美地與藝術結合,使人類文化更豐富精彩。這一電視螢幕系列,透過活潑的變形技巧,成為了一架飛機;更準確地說,它幻化成萊特兄弟所發明的第一架飛機。白南準對科技的鑑賞和熱忱,與萊特兄弟對於人類能翱翔天邊的投入,可謂不相上下。這兩位「科技」先驅,均對活動的系統有深入的了解,也熟知邏輯自有限制,因此更激發了他們的創作熱情。此作品透過遊戲般的自由創作,將一般人對電視的認知區分成單一獨立的箱子;而白南準也真的「跳出框框來思考」,造就了他獨特的創作利基,使用新穎媒體科技作為工具,讓想像、現實與荒誕合成為一個炫奇的作品。

這位韓裔美籍藝術家對工業發明充滿好奇,也因此深入探究萊特兄弟所使用的媒材,使其展現成一架復古飛機的樣式。這座以中古電視組成的作品,《萊特兄弟》的標題使其散發著懷舊和歷史的氛圍。白南準使用了經典木箱式電視和單車輪,忠實地模仿了1903年萊特飛機一號所使用的材料。萊特兄弟使用了輪子和雲杉這類多油長青松木,建構出這架新穎的機型。萊特兄弟的靈感,其實來自一輛單車,而單車也是他們飛機雛型的核心裝置。他們相信:飛機這種不穩定的運載工具,可以透過練習來控制和平衡。而上述的想法,或許也呼應了藝術家一開始決定以科技來表現新穎動力藝術的理念。他持續嘗試控制並平衡電影的傳輸,成功地融合並調節信號波輸送,播放出符合他美學喜好的作品:一連串明亮又持續波動的影像。白南準在解評影像的同時也展現了自己的博學實踐精神,將只是影像放映器材的電視,進化成探索形象的無限空間。

美國著名的媒體理論家約書亞·梅若維茲說道:「在父母們放手讓孩子自己過街之前,電視就已帶著孩子遊走全世界。」這句話證實電視是個消融孩子與大人之間、男與女之間障礙的功臣;它甚至能讓有權有勢者顯得更人性化,更能使居高位者名聲掃地。白南準深深體會到電視改變人類社會的能力;而他透過創作,重新定位萊特兄弟的發明,讓自己這份理解更理念化。飛機在此象徵一種重要的文化推手,使語言和想法等資訊交換的可能性更為寬廣。飛機的進步發展,也讓各國之間的互動交流更為方便;而電視的普及,也創造了新的社會型態。這兩種發明都促進了文化的興起、開展新的認知經驗,助長進步與探索的欲望,由此反應了人類心靈對突破與進展的渴求。

白南準讓人最為熟知的作品或許正是像《萊特兄弟》這樣的錄像雕塑,但其 實他從 1977 年開始在第六屆德國卡塞爾文獻展就嘗試應用衛星科技。該次 展覽中,他和約瑟夫‧波伊斯、道格拉斯‧戴維斯三人聯手進行衛星直播, 這些實驗也是應用時代新科技的重要嘗試。1980年代,他的國際衛星直播 節目包括「早晨!奧維爾先生」,「再見吉普林」和「環抱世界」,是全球 性的視頻裝置藝術,把完全迴異的空間、背景與時間連結在一起。白南準的 作品把藝術世界和媒體、流行文化和前衛風格、科技與哲學相結合,與一種 無禮的幽默和破壞性的聰慧,影響了當代的藝術、錄像和電視。儘管 1996 年不幸中風,白南準仍然繼續創作新的媒體藝術,例如雷射光和電腦。他在 2000年2月紐約古根漢美術館,名為「白南準的世界」的最後一次回顧性 展覽上,發表了努力研究出的新媒體,宣佈藝術進入新紀元。這個壯觀的回 顧展見證了白南準在現代藝術史上寫下了新的一頁,在藝術界意義重大,也 是前無古人之舉。因此,他影響了後代的藝術家,鼓勵他們以非傳統而充滿 表現力的媒體去介紹和演繹他們對現代社會的夢想,並開拓更廣闊的藝術空 間。白南準的作品以它們的獨特性和豐富的文化含意深化了亞洲藝術的藝術 內容;而以媒體藝術和整體現代藝術來說,他也探究了國際性和關懷人性的 議題,正是此點令白南準能成為20世紀少數真正在全球舉足輕重的偉大藝 術家。



Paik Nam-June, poster for *Bye Bye Kipling*, 1986. Photo: Eric Kroll 白南準《再見吉卜林》的海報 1986 年 攝影師:艾瑞克·克羅

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HONG KONG SHORT COURSE 香港短期課程

Art Business Essentials 藝術行業入門

This multi-term intensive programme provides an in-depth understanding of the ecosystem of the international art world for career beginners, career changers and art enthusiasts in the region. It combines the study of art history and theories, art markets and business practices, together with a critical examination of the legal and regulatory issues of the global art trade, offering essential insights to navigate and stay informed about the industry.

佳士得美術學院隆重推出《藝術行業入門》系列課程,為藝術愛好者及有意或已投身藝術行業人士提供認識全球藝術生態系統的機會。本課程以英語講授,編排融合藝術史、行業實務及法律框架、藝術品投資等主題,是探索藝術市場並獲得 行業洞見的絕佳學習平台。

Module I: The Business Explained | 31 Oct - 2 Nov 2019 模塊一: 行業實務 | 2019年10月31日至11月2日

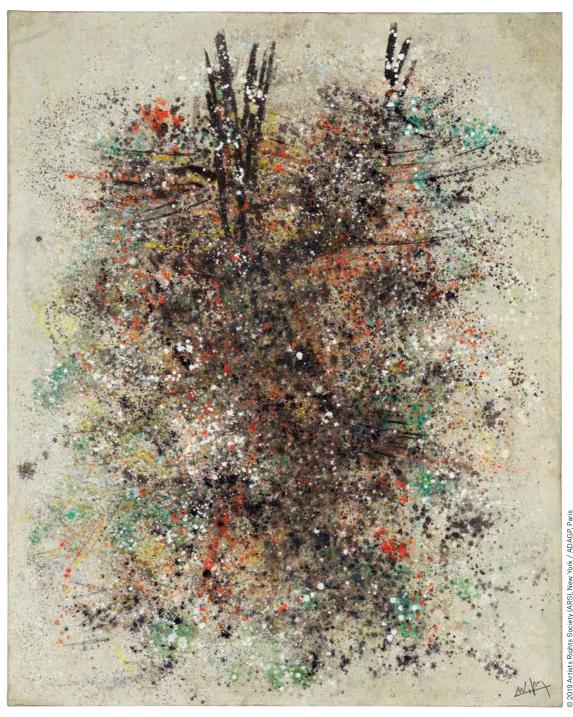
Module II : The Legal Framework | Spring 2020 模塊二:法律框架 | 2020年春季 Module III : The Creative Asset Class | Autumn 2020 模塊三:藝術金融 | 2020年秋季

Location 地點
Christie's Hong Kon

Christie's Hong Kong 香港佳士得藝廊 Enquiries 查詢 Yi Gao 高伊 hongkong@christies.edu +852 2978 6768







WIFREDO LAM (1902-1982)

Untitled
signed 'Wifredo Lam' (lower right)
oil on canvas
82½ x 66 in. (209.6 x 167.6 cm.)
Painted in 1958.
US\$400,000-600,000

LATIN AMERICAN ART SALE

New York, 22-23 May 2019

VIEWING

18-22 May 2019 20 Rockefeller Plaza New York, NY 10020

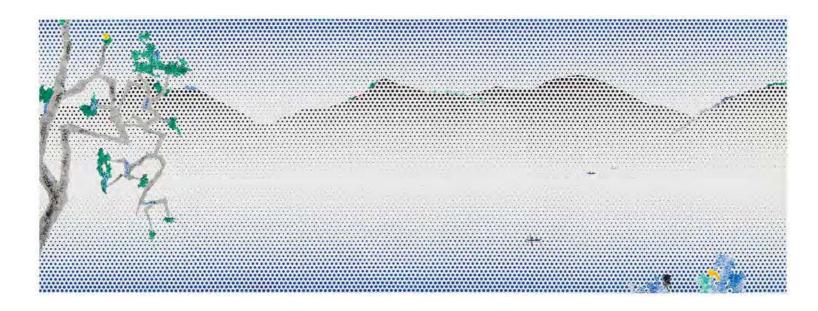
CONTACT

Virgilio Garza vgarza@christies.com +1 212 636 2150



NEWHOUSE

MASTERPIECES FROM THE COLLECTION OF S.I. NEWHOUSE



ROY LICHTENSTEIN (1923-1997)

Landscape with Boats
62 x 170 ¼ in. (157.5 x 432.4 cm.)
oil and Magna on canvas
Painted in 1996.
USD 7,000,000-9,000,000

POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 15 May 2019

VIEWING

4-15 May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Joanna Szymkowiak JSzymkowiak@christies.com +1 212 636 2100





GERMAINE RICHIER (1902-1959) La Tauromachie bronze with gold patina 45.7/8 x 20.5/8 x 39.3/8 in. Conceived in 1953

Estimate: €1,500,000 - 2,500,000



EVENING SALE
Paris, 4 June 2019

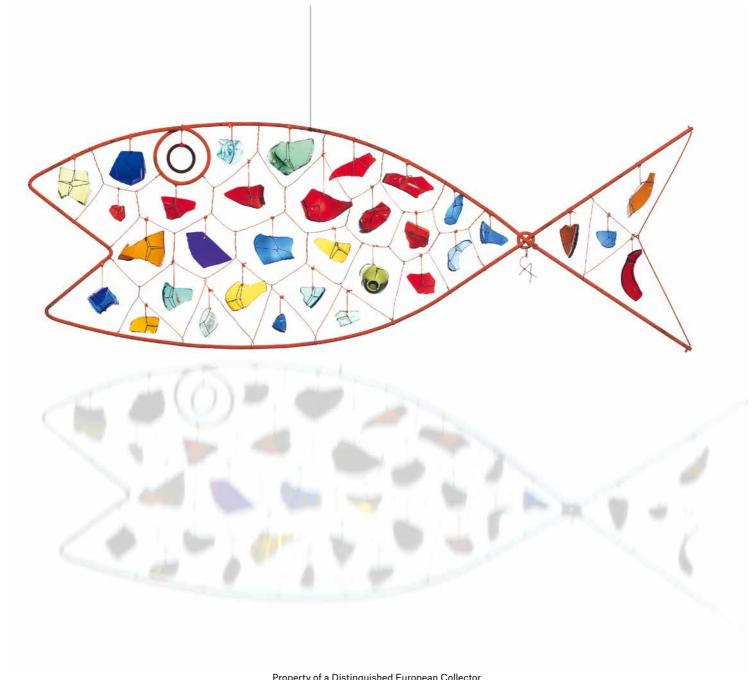
VIEWING

28 May - 4 June 2019 9, avenue Matignon 75008 Paris

CONTACT

Paul Nyzam pnyzam@christies.com +33 (0)1 40 76 84 15





Property of a Distinguished European Collector ALEXANDER CALDER (1898-1976) Fish

signed with the artist's monogram 'CA' (suspended in wire) hanging mobile—painted steel rod, wire, string, colored glass and metal objects 15½ x 44½ x 3¼ in. (39.4 x 112 x 8.2 cm.)

Executed circa 1952.

USD \$12,500,000-16,500,000

POST-WAR AND CONTEMPORARY ART EVENING SALE

New York, 15 May 2019

VIEWING

4-15 May 2019 20 Rockefeller Plaza New York, NY 10020

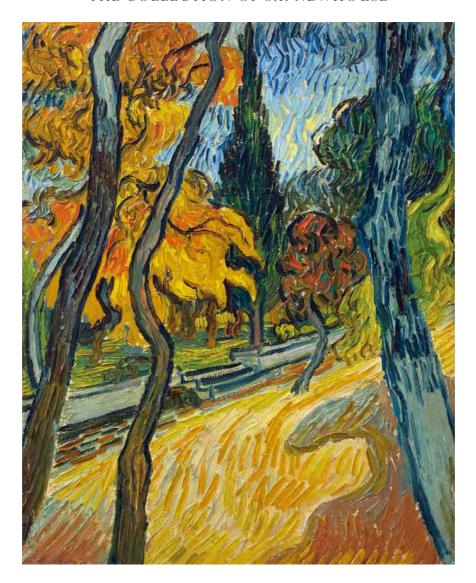
CONTACT

Joanna Szymkowiak JSzymokowiak@christies.com +1 212 636 2100



NEWHOUSE

MASTERPIECES FROM
THE COLLECTION OF S.I. NEWHOUSE



VINCENT VAN GOGH (1853-1890)

Arbres dans le jardin de l'asile
16 % x 13 ¼ in. (41.6 x 33.5 cm.)
oil on canvas

Painted in Saint Rémy, October 1889
Estimate on Request

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 13 May 2019

VIEWING

4-13 May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Max Carter mcarter@christies.com

Jessica Fertig jfertig@christies.com +1 212 636 2050





VIEWING

10 -15 May 2019 Four Seasons Hotel des Bergues Quai des Bergues 33 1201 Geneva

CONTACT

Rahul Kadakia rkadakia@christies.com +41 22 319 1730

THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR HISTORIC EMERALD AND DIAMOND FRINGE NECKLACE



HIGH VAI UF LOT PRF-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH CENTURY & CONTEMPORARY ART EVENING SALE, AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.
- · If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not quarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

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

高額拍賣品預先登記

如閣下擬競投高額拍賣品(即佳士得二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品),必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續,請注意以下事項:

- 在登記成為佳士得競投人士後,須於拍賣日期前通過投標部辦理高額拍賣品預先登記,或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意,否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後,方可競投高額拍賣品。
- ·辦理預先登記時,閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上(以較高者為準)作為保證金。 請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- 若閣下未能成功競投任何拍賣品,於佳士得或佳士得公司集團亦無任何欠款,保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款,

本公司將收取因而產生之貨幣費用,概不承擔有關匯兌 虧損。匯兌當天銀行提供之匯率應為最終匯率,並對閣 下具約束力。雖然本公司將安排於拍賣日期後七日內退 還保證金,惟不同銀行處理匯款或退款所需時間各有差 異,佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後,閣下將獲發高額拍賣品競投牌, 以資識別。拍賣官一般只接受以高額拍賣品競投牌或其 註冊競投人士作出之競投。此亦適用於拍賣現場、電話 及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而 毋須作出任何誦知。

查詢

如欲了解詳情,請致電+ 852 2760 1766 與本公司客戶 服務部聯絡或瀏覽www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

(b) Our description of any lot in the catalogue,

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes. Estimates may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange

used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch or clock is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

be asked for the following:
(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement):

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with

documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on+852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON (a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to hid 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,

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.

(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.chris 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 ${f lot}$ 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 CONDUCTING THE SALE

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.

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.

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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete to cancel the sale of a lot, or reoffer and resell a lot, the carder the sale of a lot, or reoner and resent a lot, when or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer**'s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 RIDDING

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);
- (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.

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 SUCCESSEUL 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.

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

THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$2,500,000, 20% on that part of the hammer price over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% of that part of the hammer price above HK\$30,000,000

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/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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.

WARRANTIFS

SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the

(a) is the owner of the lot or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the

authenticity warranty.
(b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any ation 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.

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.

The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.

(h) In order to claim under the authenticity warranty you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim; (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the lot is not

authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense;

(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.

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

(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

HOW TO PAY

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

the hammer price; and

(ii) the buver's premium: and

(iii) any duties, goods, sales, use, compensating or service tax.

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

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

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

(i) Christie's is pleased to offer clients the option

of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

Head Office 1 Queen's Road, Central, Hong Kong Bank code: 004 Account No. 062-305438-001 Account Name: Christie's Hong Kong Limited SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions Details of the conditions and restrictions applicable corrections applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below. (iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions). (v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions (vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice

number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

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 buver.

3 TRANSFERRING RISK TO YOU
The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing

WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the due date at a rate of 7% a year above the 3-MONTH HIBOR rate from time to time on the unpaid amount due;
(ii) we can cancel the sale of the **lot**. If we do this, we

may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale:

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

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

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other partpayment 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.

KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not** collect any lot until you have made full and clear

payment of all amounts due to us). (b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com (c) If you do not collect any **lot** promptly following

the auction we can, at our option, remove the lot to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless

agreed in writing:

(i) we will charge you storage costs from that date. (ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so. (iii) we may sell the lot in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www. christies.com/storage shall apply. (v) nothing in this paragraph is intended to limit our

rights under paragraph F4

H TRANSPORT AND SHIPPING

TRANSPORT AND SHIPPING

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 shipping your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on+852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a lot. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

(a) You alone are responsible for cetting advice about and

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

guarantee that you will get one. For him of midmatch, please Orlitaci. Christies' post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species or 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 bao on African elephant ivory.

The USA prohibits the import of ivory from the African elephant ivory, where we have conducted such rigorous scientific test could be easily confused with elephant ivory or other wildlife material that could be easily confused with elephant ivory or other wildlife in the pur

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.

fold of less than 18ct does not qualify in all countries as 'gold' and nay be refused import into those countries as 'gold (f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular

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

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.

OTHER TERMS

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

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**.

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.

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.

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.

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.

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: individual auctioneer and/or Christie's. authentic: a genuine example, rather than a copy or

(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

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

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 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 賣刊載在本日錄中**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 Δ 標示),佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見 構成條款部分的重要通知及目錄編列方法之說明。對 目錄內的標識的解釋,請見本目錄內"本目錄中使用的 各類標識"。
- (b) 本公司在本目錄中對任何拍賣品的描述,拍賣品狀况 報告及其它陳述(不管是口頭還是書面),包括拍賣 品性質或狀況、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1段另有約定。

3. 狀况

- (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况以"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**狀况**的完整描述,圖片可能不會清晰展示出**拍賣品。拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品的狀况**。為方便買方,**狀況**報告為免費提供,僅作為指引。**狀况**報告提供了我們的意見,但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造,因為我們的僱員不是專業修復或維護人員。出於這個原因,他們不能替代您親自檢查拍賣品或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀况**報告。

4. 拍賣之前檢查拍賣品

- (a) 如果您計劃競投一件拍賣品,應親自或通過具有專業 知識之代表檢視,以確保您接受拍賣品描述及狀況。 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况下都不可能依賴估價,將其作為拍賣品的實際售價的預測或保證。估價不包括買方酬金或任何適用的稅費。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

佳士得有權單方面决定在**拍賣品**拍賣過程中或拍賣之前的 任

何時間將**拍賣品**撤回。佳士得無須就任何撤回决定向您承擔 責任。

7 珠寶

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

8. 鐘紋

- (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。除非日銀中有提及,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 H2ff) 段。

B. 登記競投

1. 新競投人

- (a) 如果這是您第一次在佳士得競投,或者您曾參與我們的拍賣,但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西,您必須在拍賣之前至少48個小時登記,以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料:
 - (i) 個人客戶:帶有照片的身份證明(駕照執照、國民身份證或護照)及(如果身份證文件上沒有顯示現時住址資料)現時住址證明,如:用事業帳單或銀行月結單。
 - (ii) 公司客戶:顯示名稱及注冊地址的公司注冊證明 或類似文件,公司地址證明,被授權競投者附有 相片的身份證文件,由法定代表人簽署及蓋有公 司章(若有)的競投授權書,以及列出所有董事 和受益股東的文件證明。
 - (iii) 信托、合夥、離岸公司及其它業務結構,請提前 聯繫我們商談要求。
 - (b) 我們可能要求您向我們提供財務證明及/或押金作 為許可您競投的條件。如需幫助,請聯繫我們的客 戶服務部:+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上B1(a)段所提及的現時身份證明,財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得拍賣品,或者您本次擬出價金額高於過往,

請 聯 繋 我 們 的 投 票 部:+852 2978 9910 或 電 郵 至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為,您未能滿足我們對競投者身份及登記手續的 要求,包括但不限於完成及滿足本公司可能要求進行的所有 反洗黑錢和/或反恐怖主義財政審查,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。佳士得有權單方面決定所須的身份證明 文件類別,作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) 作為授權競投人:如果您代表他人競投,在競投前,委託人需要完成以上的登記手續及提供已簽署的授權書,授權您代表其競投。
- (b) 作為隱名委托人的代理人:如果您以代理人身份為隱名 委托人(最終的買方)進行競投,您同意承擔支付購 買款項和所有其他應付款項的個人責任。並且,您保證:
- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的 最終的買方進行必要的客戶盡職調查,同意我們依賴 該盡職調查。並且,您將在不少於 5 年的期間裏保存 證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和 記錄立即提供給獨立第三方審計人員即時查閱。我們 不會向任何第三方披露上述文件和記錄,除非(1)它已 經在公共領域存在,(2)根據法律要求須被披露,(3)符 合反法聖緣法律規定。
- (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),遭漏或故障,佳士得均不負上任何責任。

(A) 電話競投

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

(B) 在 Christie's LIVE™ 網絡競投

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

C) **書面競投**

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

C. 舉行拍賣

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機供價。

3. 拍賣官之酌情權

拍賣官可以酌情選擇:

- (a) 拒絕接受任何競投;
- (b) 以其决定方式將競投提前或拖後,或改變**拍賣品**的順 序:
- (c) 撤回任何**拍賣品**;
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍 賣;
- (e) 重開或繼續競投,即便已經下槌;
- (f) 如果有關於競投的錯誤或者爭議,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,或是將**拍賣品**重新拍賣或出售。如果您相信 **拍賣官**在接受成功投標時存在錯誤,您必須在拍賣日後 3個工作天內提供一份詳細記述您訴求的書面通知。**拍 實官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行 使酌情權,在拍賣完成後決定取消出售—件**拍賣**品,或 是將**拍賣品**重新拍賣或出售,**拍賣官**最遲將在拍賣日後 第7個日曆日結束前通知成功競投人。**拍賣官**有最終決 定權。本段不在任何情況下影響佳士得依據本業務規定 中任何其他適用規定,包括第 B(3), E(2)(i), F(4), 及 J(1) 段中所列的取消權,取消出售—件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投:

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

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式,直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於底價之出價。就不設底價的拍賣品,拍賣官通常會以低端估價的50%開始拍賣。如果在此價位沒有人競投,拍賣官可以自行斟酌將價格下降繼續拍賣,直至有人競投,然後從該價位向上拍賣。如果無人競投該拍賣品,拍賣官可視該拍賣品為流拍拍賣品。

6. 競投價遞增幅度

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

7. 貨幣兌換

拍賣會的顯示板,Christie's Live ™ 和佳士得網站可能會以 拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用 的兌換率僅作指引,佳士得並不受其約束。對於在提供該服 務出現的任何錯誤(人為或其它),遺漏或故障,佳士得並 不負責。

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付成交價外,亦同意支付本公司以該拍賣品 成交價計算的買方酬金。酬金費率按每件拍賣品成交價首港幣 2,500,000 元之 25%;加逾港幣 2,500,000 元以上至港幣 30,000,000 元部分之 20%;加逾港幣 30,000,000 元以上之 13.5% 計算。

2. 稅費

成功競投者將負責所有適用拍賣品稅費,包括增值稅,銷售或補償使用稅費或者所有基於成交價和買方酬金而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情况下香港法律先决適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的拍賣品,不論買方國籍或公民身份,均可能須支付基於成交價,買方酬金和/或與拍賣品相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由拍賣品將運送到的州分,縣,地點而决定。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 價或支出承擔責任。賣方不就任何拍賣品提供任何以 上列舉之外的保證;只要法律許可,所有賣方對您做 出的保證及法律要求加入本協議的所有其它賣方責任 均被免除。

2. 真品保證

在不抵觸以下條款的情況下,本公司保證我們拍賣的拍賣品 都是真品(我們的"真品保證")。如果在拍賣日後的五年內,您通知我們您的拍賣品不是真品,在符合以下條款規定 之下,我們將把您支付的購買款項退還給您。

業務規定的詞匯表裏有對"**真品**"一詞做出解釋。**真品保證** 條款如下:

- (a) 我們對在拍賣日後5年內提供的申索通知提供**真品保** 證。此期限過後,我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行("標題")以大**階字體** 注明的資料作出真品保證。除了標題中顯示的資料,我 們不對任何標題以外的資料(包括標題以外的**大階字體** 注明)作出任何保證。
- (c) 真品保證不適用有保留標題或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋,或者標題中有"重要通告及目錄編列方法之說明"內有保留標題的某些字眼。例如:標題中對"認為是····之作品"的使用指住

士得認為拍賣品可能是某位藝術家的作品,但是佳士得不保證該作品一定是該藝術家的作品。在競投前,請閱畢"有保留標題"列表及拍賣品的目錄描述。

- (d) 真品保證適用於被拍賣會通告修訂後的標題。
- (e) 真品保證不適用於在拍賣之後,學術發展導致被普遍接 受的學者或專家意見有所改變。此保證亦不適用於在拍 賣日時,標題乎合被普遍接受的學者或專家的意見,或 標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品,而在我們出版目錄之日,該科學方法還未存在或未被普遍接納,或價格太昂貴或不實際,或者可能損壞拍賣品,即直品保轄不適田。
- (g) 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方,且僅在申索通知做出之日原本買方是拍賣品的唯一所有人,且拍賣品不受其他申索權、權利主張或任何其他制約的限制。此真品保證中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利,您必須:
 - (i) 在拍賣日後5年內,向我們提供書面的申索通知。 我們可以要求您提供上述申索完整的細節及佐證證 據;
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的 在此拍賣品領域被認可的兩位專家的書面意見,確 認該拍賣品不是真品。如果我們有任何疑問,我們 保留自己支付費用獲取更多意見的權利;及
 - (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本真品保證下唯一的權利就是取消該項拍賣及取回 已付的購買款項。在任何情况下我們不須支付您超過您 已向我們支付的購買款項的金額,同時我們也無須對任 何利潤或經營損失、商機或價值喪失、預期存款或利 息、成本、賠償金或其他賠償或支出承擔責任。
- (j) 書籍。如果拍賣品為書籍,我們提供額外自拍賣日起 為期14天的保證,如經校對後,拍賣品的文本或圖 標存有瑕疵,在以下條款的規限下,我們將退回已付 的購買款項:
 - (a) 此額外**保證**不適用於:
 - (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍讓 邊的破損、污漬、邊緣磨損或其它不影響文本 及圖標完整性的瑕疵;
 - (ii) 繪圖、簽名、書信或手稿;帶有簽名的照片、 音樂唱片、地圖冊、地圖或期刊;
 - (iii) 沒有標題的書籍;
 - (iv) 沒有標明**估價**的已出售**拍賣品**;
 - (v) 目錄中表明售出後不可退貨的書籍;
 - (vi) **狀况報告**中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利,您必須在拍賣後的14 天內就有關瑕疵提交書面通知,並交回與拍賣時**狀** 況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明,但佳士得同意取消被證實為價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價品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據,證實該拍賣品為價品,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) 適用於此類別之由來。

F. 付款

1. 付款方式

- (a) 拍賣後,您必須立即支付以下**購買款項**:
 - (i) **成交價**;和
 - (ii) **買方酬金**;和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅 項。

所有款項須於拍賣後7個日曆天內悉數付清("到期付款

日")。

- (b) 我們只接受登記競投人付款。發票一旦開具,發票上買 方的姓名不能更換,我們亦不能以不同姓名重新開具發 票。即使您欲將**拍賣品**出口且需要出口許可證,您也必 須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**,您必須按照發票上顯示的 貨幣以下列方式支付:
 - (i) 佳士得通過 "MyChristie's" 網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶,請登錄 www.christies.com/MyChristies 進行註冊)。本服務適用於大多數拍賣品,但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助,請與售後服務部聯絡。

(ii) 電雁至:

香港上海匯豐銀行總行 香港中環皇后大道中 1 號

銀行編號:004

賬號:062-305438-001

賬名:Christie's Hong Kong Limited 收款銀行代號:HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下,我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣3,000,000元之現場信用卡付款,但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以"持卡人不在場"(CNP)的方式支付,本公司每次拍賣接受總數不超過港幣3,000,000元之付款。CNP付款不適用於所有佳士得拍賣場,並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取,詳情列於以下(d)段:

(iv) 現金

本公司每年只接受每位買方總數不超過港幣 80,000元之現金付款(須受有關條件約束);

(v) 銀行匯票

抬頭請注明「佳士得香港有限公司」(須受有關條 件約束);

(vi) 支票

抬頭請注明「佳士得香港有限公司」。支票必須於 香港銀行承兌並以港幣支付。

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼;以郵寄 方式支付必須發送到:佳士得香港有限公司,售後服務 部(地址:香港中環遮打道18號歷山大廈22樓)。
- (e) 如要瞭解更多信息,請聯繫售後服務部。電話 +852 2760 1766;或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後,您才擁有**拍賣** 品及拍賣品的所有權,即使本公司已將拍賣品交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您(以較早者為準):

- (a) 買方提貨日;
- (b) 自拍賣日起30日後,如較早,則**拍賣品**由第三方倉庫保管之日起;除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**,您未能全數支付**購買款項**,我們將 有權行使以下一項或多項(及執行我們在 F5 段的權利 以及法律賦予我們的其它權利或補救辦法):
 - (i) 自**到期付款日**起,按照尚欠款項,收取高於香港 金融管理局不時公布的三個月銀行同業拆息加7% 的利息;
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開 重新拍賣或私下重新售賣。您必須向我們支付原來 您應支付的**購買款項**與再次轉賣收益之間的差額。 您也必須支付我們必須支付或可能蒙受的一切成 本、費用、損失、賠償,法律費用及任何賣方酬金

的美額:

- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討;
- (iv) 您必須承擔尚欠之購買款項,我們可就取回此金額 而向您提出法律訴訟程序及在法律許可下向您索回 之其他損失、利息、法律費用及其他費用;
- (v) 將我們或**佳士得集團**任何公司欠下您之款項(包括 您已付給我們之任何保證金或部分付款)用以抵銷 您未付之款項;
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方;
- (vii) 在將來任何拍賣中,不允許您或您的代表作出競 投,或在接受您競投之前向您收取保證金;
- (viii) 在拍賣品所處地方之法律許可之下,佳士得就您擁有並由佳士得管有的拍賣品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法,不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任;和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項,包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項,同時,我們選擇接受該付款,我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情况下,G(d)(iv) 段將適用。

5. 扣押**拍賣品**

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

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的拍賣品(但請注意,在全數付清所有款項之前,您不可以提取拍賣品)。 (b) 有關提取拍賣品之詳情,請聯繫售後服務部。電話 +852 2760 1766 或發電郵至: postsaleasia@christies.com

(c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**,我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。

(d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的 拍賣品,除非另有書面約定:

- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫,並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣** 品。
- (iv) 倉儲的條款適用,條款請見 www.christies.com/storage。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜,但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價,尤其是需要專業包裝的大件物品或高額品。應您要求,我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部,電話:+852 2760 1766; 或發郵件至 postsaleasia@christies.com。我們會合理謹慎 處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何 其他公司,我們不會承擔有關公司之行為,遺漏或疏忽引致 的任何責任。

2. 出口/進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法 律及其他國家的進口法律限制。許多國家就拍賣品出境要求 出口聲明及/或就拍賣品入境要求進口聲明。進口國當地法 律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。 我們不會因您所購買的拍賣品無法出口,進口或出於任何原 因遭政府機構沒收而有責任取消您的購買或向您退換購買 款項。您應負責確認並滿足任何法律或法規對出口或進口您 購買的拍賣品的要求

(a) 在競投前,您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證,或申請許可證延誤,您仍須全數支付**拍賣品**的價款。如果您提出請求,在我們能力範圍許可內,我們可以協助您申請所需許可證。但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情,請聯繫佳士得售後服務部,電話: +852 2760 1766,或發郵件到:postaleasia@christies.com。

(b) 含有受保護動植物料的拍賣品

由頻臨絕種及其他受保護野生動植物製造或組成(不論 分比率)的拍賣品在本目錄中註有[~]號。 這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛 角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野 生動物物料的任何**拍賣品**進口至其他國家,您須於競投 該拍賣品之前了解有關海關法例和規定。有些國家完全 禁止含有這類物料的物品進口,而其他國家則規定須向 出口及入口國家的有關管理機構取得許可證。在有些情 況下,**拍賣品**必須附有獨立的物種的科學證明和/或年 期證明,方能裝運,而您須要自行安排上述證明並負責 支付有關的費用。如果一件拍賣品含有象牙或其他可能 和象牙相混淆的野生動物材料(例如猛獁象牙,海象象 牙和犀鳥象牙)且您計劃將上述拍賣品進口到美國,請 查看(c)段中之重要信息。如果您無法出口,進口該 拍賣品或因任何原因拍賣品被政府部門查收,我們沒有 義務因此取消您的交易並退回您的購買款項。您應負責 確定並滿足有關含有上述物料拍賣品進出口的法律和規 例要求。

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料(例如猛獁象牙,海象象牙和犀鳥象牙),其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對拍賣品已經進行了該嚴格科學測試,我們會在拍賣品陳述中清楚表明。我們一般無法確認相關拍賣品的象牙是否來自非洲象。您凡購買有關拍賣品並計畫將有關拍賣品進口美國,必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙,不被視為取消拍賣和退回購買款項的依據。

(d) **源自伊朗的拍賣品**

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

(e) 黃金

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

(f) **鐘錶**

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物(如短吻鱷或鱷魚)的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 ¥ 符號顯示。這些

錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到 拍賣地以外的地點前,佳士得會把上述錶帶拆除並予以 保存。買方若在拍賣後一年內親身到拍賣所在地的佳士 得提取,佳士得可酌情免費提供該展示用但含有瀕危及 受保護動物物料的錶帶給買方。

H2段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的,附加標記時如有任何錯誤或遺漏,佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**,佳士得、佳士得代理人或僱員,對任何**拍賣品**作任何陳述,或資料的提供,均不作出任何**保證**。在法律容許的最大程度下,所有由法律附加的保證及其他條款,均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證,我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明,我們不會因任何原因對您負有任何責任(無論是因違反本協議,購買**拍賣品**或與競投相關的任何其它事項);
- (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™、**狀况**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。
- (d) 就拍賣品購買的事宜,我們僅對買方負 有法律責任。
- (e) 如果儘管有(a)至(d)或 E2(i)段的規定, 我們因某些原因須對您負上法律責任, 我們不須支持超過您已支付的**購買款項**。 佳士得不須就任何利潤或經營損失、商 機喪失或價值、預期存款或利息、費用、 賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影,你可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定,您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料(除有特別注釋外,包括我們的目錄的內容)之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、 不合法或無法執行,則該部分應被視為刪除, 其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議下的權利或責任設立任何抵押,亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件,我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息,並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償 不應被視為免除該權利或補償,也不應阻止 或限制對該權利或補償或其他權利或補償的 行使。單獨或部分行使該權力或補償不應阻 止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務,就有關本業務規定,拍 賣的行為及任何與上述條文的事項,均受香 港法律管轄及根據香港法律解釋。在拍賣競 投時,無論是親自出席或由代理人出席競投, 書面、電話及其他方法競投,買方則被視為 接受本業務規定,及為佳士得之利益而言, 接受香港法院之排他性管轄權,並同時接納 佳士得亦有權在任何其他司法管轄區提出索 僧,以追討買方拖欠的仟何款項。

10. www.christies.com 的報告

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

K. 詞匯表

拍賣官:個人拍賣官和/或佳士得。

真品:以下所述的真實作品,而不是複製品 或贗品:

- a) 拍賣品在標題被描述為某位藝術家、 作者或製作者的作品,則為該藝術家、作者 或製造者的作品;
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品,則該時期或流派的作品;
- c) 拍賣品在標題被描述為某來源,則為該來源的作品:
- d) 以寶石為例,如**拍賣品**在**標題**被描述為由某種材料 製成,則該作品是由該材料製成。

真品保證:我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金:除了**成交價**,買方支付給我們的費用。

目錄描述:拍賣目錄內對**拍賣品**的陳述(包括於拍賣場通過 對有關陳述作出的任何更改)。

佳士得集團: Christie's International Plc、其子公司及集團的其它公司。

狀况:拍賣品的物理**狀况**。

到期付款日:如第 F1(a) 段所列出的意思。

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

成交價:拍賣官接受的**拍賣品**最高競投價。

標題:如 E2 段所列出的意思。

拍賣品:供拍賣的一件拍賣品(或作為一組拍賣的兩件或更 多的物件);

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

購買款項:如第 F1(a) 段的意思。 來源:拍賣品的所有權歷史。

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

底價:拍賣品不會以低於此保密**底價**出售。

拍賣場通告: 張貼位於拍賣場內的拍賣品旁或 www. christies.com 的書面通知(上述通知內容會另行通知以電 話或書面競投的客戶),或拍賣會舉行前或拍賣某拍賣品前 拍賣官宣布的公告。

大階字體:指包含所有的大寫字母。

保證:陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale · Buying at Christie's'

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing

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.

Lots incorporates material from endangered species that is not for sale and is shown for display purposes

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。

拍賣品含有瀕危物種的材料,只用作展覽用途, 並不做銷售。

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

A: 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 A next to its lot

Minimum Price Guarantees:

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

◆ 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 barty. In such cases the tring 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

Christie's compensates the third party in exchange Christies 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 required to pay the hammer price and the huver's premium in full.

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. 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

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.

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 ..."

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

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

*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。在這種情况下,第三方同意在拍 曹之前就該拍賣品提交一份不可撤銷的書面競投。第三方 因此承諾競投該拍賣品,如果沒有其它競投,等三方將以 書面競投價格購買該拍賣品,除非有其它更高的競價。第 三方因此承擔拍賣品未能出售的所有或部分風險。如果拍 賣品未能出售,第三方可能承擔損失。該等拍賣品在目錄 中注以符號 ⁰♦ 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。

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

利益方的競投

如果競技人在拍賣品持有經濟利益並欲競投該拍賣品,我 們將以拍賣場涌知的方式知會所有競投者。該經濟利益可 包括遺產受益人保留權利參與競投,遺產委托拍賣的拍賣 品或者風險共擔安排下的合作方保留權利參與競投拍賣品 和 / 或通知我們其競投該拍賣品的意願。

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

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

有關繪畫、素描、版畫、小型畫、雕塑、裝置、 錄像、書法及手繪瓷器

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

買方應親自檢視各拍賣品的狀況,亦可向佳士得要求提供 書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品 「傳」、「認為是… 之作品」 指以佳士得有保留之意見認為,某作品大概 全部或部份是藝術家之創作。

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

*「… 時期」

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

*「跟隨…風格」

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

*「具有… 創作手法」

指以佳士得有保留之意見認為,某作品具有 某藝術家之風格,但於較後時期完成。

*「… 複製品」

指以佳士得有保留之意見認為,某作品是某 藝術家作品之複製品(任何日期)。

*「簽名…」、「日期…」、「題寫…」 指以佳士得有保留之意見認為,某作品由某

藝術家簽名/寫上日期/題詞。 *「 附有 … 簽名」、「附有 … 之日期」、「附有 … 之題 詞」、「款」

指以佳士得有保留之意見認為某簽名/某日期/題詞應不 是某藝術家所為。

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

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

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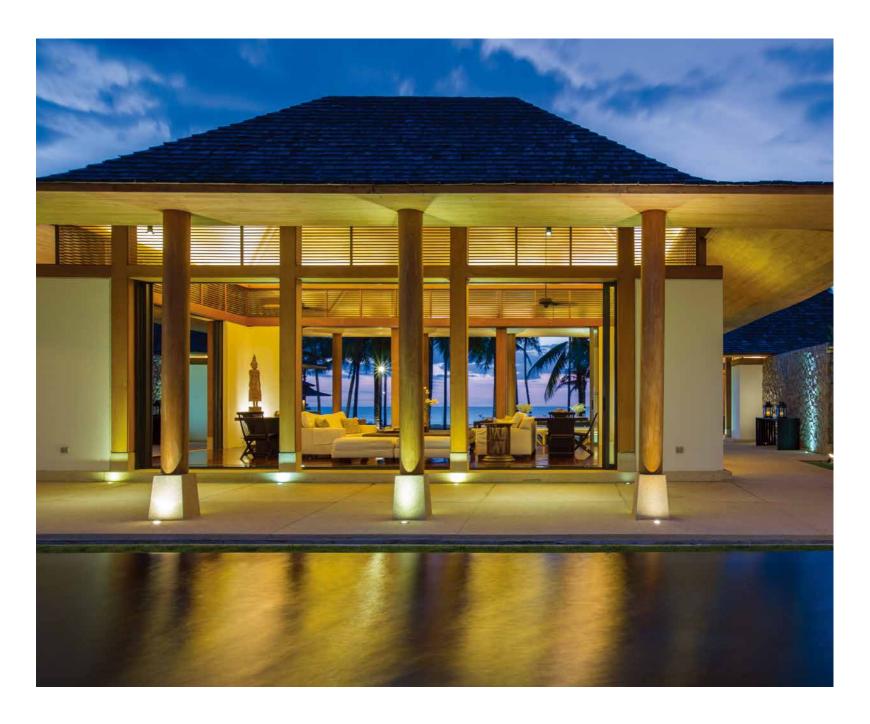
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20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

SATURDAY 25 MAY 2019 5.30PM

Convention Hall.

Hong Kong Convention and Exhibition Centre, No.1 Harbour Road, Wanchai, Hong Kong

CODE NAME: NEW ERA S19 SALE NUMBER: 15615 LOT NUMBER: 21 - 89

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

BID ONLINE FOR THIS SALE AT WWW.CHRISTIES.COM

BIDDING INCREMENTS

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

HK\$1,000 to HK\$2,000 HK\$2,000 to HK\$3,000 by HK\$100s by HK\$200s HK\$3,000 to HK\$5,000 by HK\$200, 500, 800 (ie: HK\$4.200, HK\$4.500, HK\$4,800)

HK\$5,000 to HK\$10,000 by HK\$500s HK\$10,000 to HK\$20,000 by HK\$1,000 HK\$20,000 to HK\$30,000 by HK\$2,000s by HK\$2,000, 5,000, 8,000 HK\$30,000 to HK\$50,000

(ie: HK\$32,000, HK\$35,000.

by HK\$5,000s HK\$50,000 to HK\$100,000 HK\$100,000 to HK\$200,000 by HK\$10,000s HK\$200,000 to HK\$300,000 by HK\$20,000s

HK\$300,000 to HK\$500,000 (ie: HK\$320,000, HK\$350,000,

by HK\$50,000 HK\$500.000 to HK\$1,000,000 at auctioneer's discretion Above HK\$1,000,000

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- request Christie's to bid on the stated ${f lots}$ up to the maximum bid ${f I}$
- have indicated for each lot.
 2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including HK\$ 2,500,000, 20% on any amount over HK\$ 2,500,000 up to and including HK\$ 30,000,000 and 13.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 25% of the hammer price of each be read. of each **lot** sold.

 3. I confirm I have read the Conditions of Sale • Buying at Christie's
- printed in the catalogue which covers the Lot(s) I register to bid in this form and agree to be bound by the said Condition of Sale.

 4. I have read the personal information section of the Conditions of Sale
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Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:

Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable)		
Client Name (please print)		
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Shipping Quote Required		
Shipping address (\square Same as the above addres	ess):	
☐ Please tick if you prefer not to receive information.	nation about our upcoming sales by e-mail	
I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM A	AND THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S	
Signature	Date	

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PLEASE PRINT CLEARLY

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



二十世紀及當代藝術 晚間拍賣

二 O 一九年 五月二十五日 星期六 下午五時三十分

香港灣仔港灣道1號 香港會議展覽中心會議廳

編號名稱:新紀元 S19 拍賣編號:15615 拍賣品編號:21-89

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1,000-2,000 港元 100 港元 2,000-3,000 港元 200 港元

3,000-5,000 港元 200,500,800 港元 (例 4,200,4,500,4,800 港元)

5,000-10,000 港元 500 港元 10,000-20,000 港元 1,000 港元

20,000-30,000港元 2,000港元

30,000-50,000 港元 2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)

50,000-100,000 港元 100,000-200,000 港元 200,000-300,000 港元 5,000 港元 10,000 港元 20,000 港元

300,000-500,000 港元 20,000, 50,000, 80,000 港元 (例320,000, 350,000, 380,000 港元)

500,000-1,000,000 港元 50,000 港元 1,000,000 港元或以上 拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

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- 本人確認已閱讀本目錄中所列適用於我通過此表格登記競投 拍賣品之業務規定,並同意接受該業務規定的管限。
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Paddle No.		
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Please complete and sign this form and send it to us by email registration	asia@christies.com.	
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Phone No.		
Please verify email address for post-sale communication		
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Shipping Address (☐ Same as the above address):		
B Identity Documents and Financial References		
the ID document, proof of current address, for example a utility bill or bank statement. Corpora bidder, letter of authorization duly signed by the director or the legal representative and, where Other business structures such as trusts, offshore companies or partnerships: please conta If you are registering to bid on behalf of someone who has not previously bid or consigned w	nent-issued photo identification (such as a national identity card or passport) and, if not shown on te clients: a certificate of incorporation, proof of company address, photo ID copy of the authorized applicable, chopped with company stamp and official document listing directors and shareholders. ct the Credit Department at +852 2978 6870 for advice on the information you should supply. ith Christie's, please attach identification documents for yourself as well as the person on whose	
behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.		
To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will	calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate e from time to time. The HVL registration procedure applies even if you have already registered to	
C Sale Registration		
☐ 17620 Finest & Rarest Wines and Spirits	☐ 16697 Chinese Contemporary Ink	
Featuring Prestigious Collections & Exceptional Whisky 17621 Finest & Rarest Wines and Spirits Featuring Prestigious Collections & Exceptional Whisky	☐ 16698 Fine Chinese Classical Paintings and Calligraphy Including Property From The Chokaido Museum Collection * ☐ 16699 Fine Chinese Modern Paintings *	
☐ 17479 Important Watches ☐ 17476 Hong Kong Magnificent Jewels *	☐ 17740 Glories of Buddhist Art *	
☐ 17472 Handbags & Accessories	☐ 18454 Four Masterpieces of Jun Ware * ☐ 17739 The Baofang Pavilion Collection of Imperial Ceramics *	
☐ 18164 ICONOCLAST*	☐ 18336 Leisurely Delights * ☐ 16694 Important Chinese Ceramics and Works of Art *	
☐ 15615 20th Century & Contemporary Art (Evening Sale) *	10094 Important Chinese Ceramics and Works of Art	
☐ 15616 20th Century & Contemporary Art (Morning Session) ☐ 15617 20th Century & Contemporary Art (Afternoon Session)		
*If you intend to bid on: (i) any lot in the 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below. □ I wish to apply for a HVL paddle.		
Please indicate the bidding level you require: ☐ HK \$ 0 - 500,000 ☐ HK \$ 500,001 - 2,000,000 ☐ HK \$ 4,000,001 - 8,000,000 ☐ HK \$ 8,000,001 - 20,000,000	☐ HK \$ 2,000,001 - 4,000,000 ☐ HK \$ 20,000,000 +	
D Declarations		
I have read the "Conditions of Sale • Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them. I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms. I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots. If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us. Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail.		
You can opt-out of receiving this information at any time.		
NameSignatur	eDate	



現場競拍登記表格

競投牌編號		
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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。

清填妥並簽署本表格然後電郵至 registrationasia@christies.com。			
A 投標者資料			
客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上;付款資料於	於拍賣會完結後將不能更改,請確定以上資料確實無誤		
客戶名稱	客戶編號		
客戶地址			
	郵區編號		
電話號碼			
請確認電郵地址以作售後服務用途			
□請提供運費報價。			
運送地址(□ 同上述地址相同):			
B 身份證明文件及財務證明			
如閣下為新客戶,請提供以下文件之副本。個人:政府發出附有相片的身份證明文件(如國民身份證或護照),及(如身份證明文件未有顯示現時住址)現時住址證明,如公用事業帳單或銀行月結單。公司客戶:公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件,由公司董事或法人按公司規定簽署及(若有)蓋有公司章的競投授權書,以及列出所有董事及股東的公司文件。其他業務結構,如信託機構、離岸公司或合夥公司:請與信用部聯絡,以諮詢閣下須提供何種資料,電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投,請附上閣下本人的身份證明文件,以及閣下所代表競投人士的身份證明文件,連同該人士簽發的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品,及本次擬出價金額高於過往之客戶,須提供銀行信用證明及/或近期的銀行月結單,亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金,閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。如需申請高額拍品競投號碼牌,閣下需繳付適用於高額拍品的保證金 — 一般為 (i) 港幣 1,600,000 元;或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%;或 (iii) 其他我們不時設定的金額 (以較高者為準)。即使閣下已於佳士得其他拍賣登記,閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。			
C 拍賣項目登記			
□ 17620 珍罕名釀及烈酒呈獻顯赫窖藏及醇酩威士忌□ 17621 珍罕名釀及烈酒呈獻顯赫窖藏及醇酩威士忌□ 17479 精緻名錶□ 17476 瑰麗珠寶及翡翠首飾 *	□ 16697 中國當代水墨 □ 16698 中國古代書畫與澄懷堂美術館藏品 * □ 16699 中國近現代畫 *		
□ 17472 典雅傳承:手袋及配飾	□ 17740 梵華古韻* □ 18454 禹火紫霞* □ 17739 寶芳閣官窯瓷器珍藏*		
□ 18164 離心力* □ 15615 二十世紀及當代藝術(晚間拍賣)* □ 15616 二十世紀及當代藝術(上午拍賣) □ 15617 二十世紀及當代藝術(下午拍賣)	□ 18336 浮生閑趣 * □ 16694 重要中國瓷器及工藝精品 *		
*如閣下有意競投 (i) 佳士得二十世紀及當代藝術晚間拍賣之任何拍賣品;或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品,即高額拍品, 請於以下方格劃上「✓」號。 □ 本人有意登記高額拍品競投牌。			
請提供閣下之競投總額: □ 港幣 0 - 500,000 □ 港幣 4,000,001 - 8,000,000 □ 港幣 8,000,001 - 2,000,000	□ 港幣 2,000,001 - 4,000,000 □ 港幣 20,000,000 +		
D聲明			
 ・本人已細閱載於目錄內之末的業務規定・買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告,並同意遵守所有規定。 ・本人已細閱載於目錄內業務規定之個人信息條款,並同意遵守該規定。 ・本人知悉若本人未於拍賣前完成高額拍賣預先登記,佳士得將有權不接受任何高額拍品之競投。 ・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。 			
姓名	日期		

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09/04/19

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY

Sale number: 17620 FRIDAY 24 MAY 3.00 PM & 5.30 PM

FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY

Sale number: 17621 SATURDAY 25 MAY 10.00 AM

ICONOCLAST

Sale number: 18164 SATURDAY 25 MAY 5.30 PM Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART

(EVENING SALE) Sale number: 15615 SATURDAY 25 MAY **5.30 PM** Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15616 SUNDAY 26 MAY **10.00 AM** Viewing: 24-25 May

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15617 SUNDAY 26 MAY 1.30 PM Viewing: 24-25 May

CHINESE CONTEMPORARY INK

Sale number: 16697 MONDAY 27 MAY 11.00 AM Viewing: 24-26 May **IMPORTANT WATCHES**

Sale number: 17479 MONDAY 27 MAY Viewing: 24-26 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY INCLUDING PROPERTY FROM THE CHOKAIDO MUSEUM COLLECTION

Sale number: 16698 **MONDAY 27 MAY** 2.30 PM Viewing: 24-27 May

FINE CHINESE MODERN PAINTINGS

Sale number: 16699 **TUESDAY 28 MAY** 10.00 AM & 2.30 PM Viewing: 24-27 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 17476 TUESDAY 28 MAY 1.00 PM Viewing: 24-28 May

GLORIES OF BUDDHIST ART

Sale number: 17740 **WEDNESDAY 29 MAY** 10.30 AM Viewing: 24-28 May

FOUR MASTERPIECES OF JUN WARE

Sale number: 18454 WEDNESDAY 29 MAY 10.45 AM Viewing: 24-28 May

THE BAOFANG PAVILION COLLECTION OF IMPERIAL CERAMICS

Sale number: 17739 WEDNESDAY 29 MAY 10.50 AM Viewing: 24-28 May

LEISURELY DELIGHTS

Sale number: 18336 WEDNESDAY 29 MAY 11.00 AM & 2.30 PM Viewing: 24-28 May

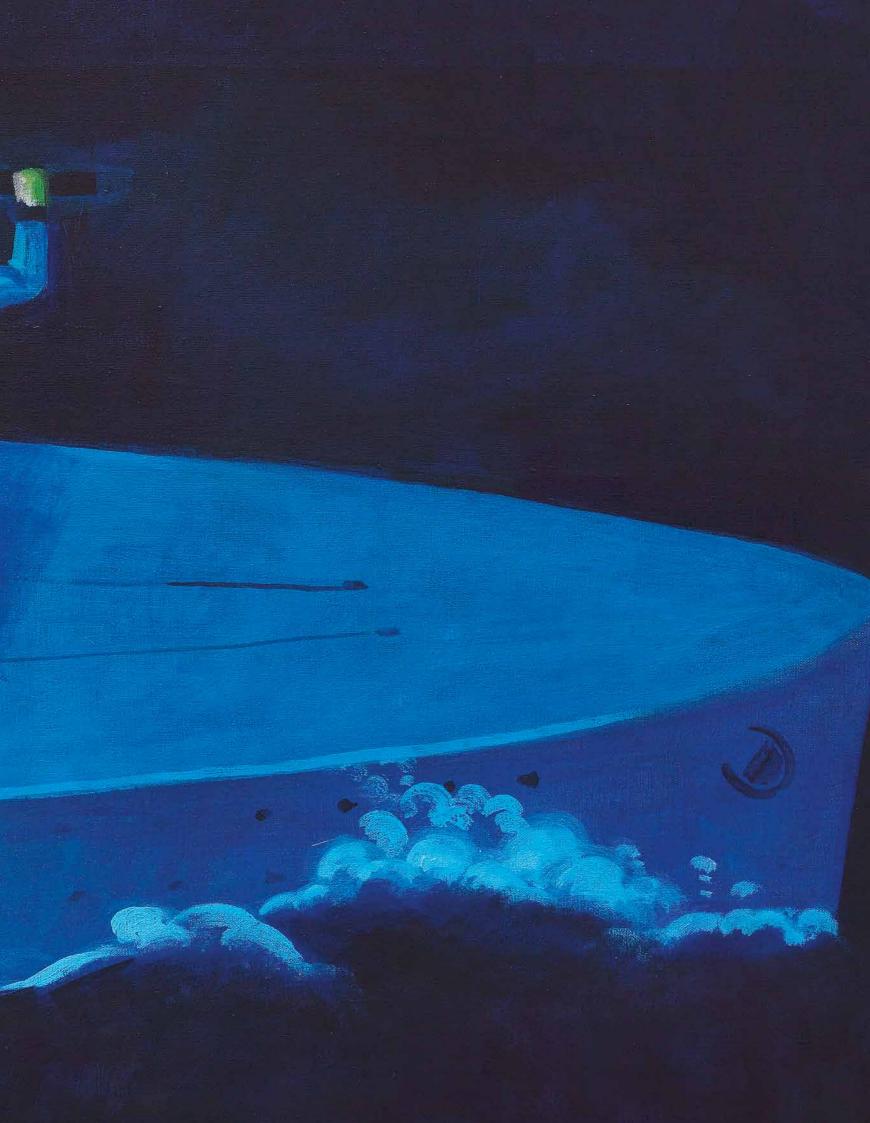
HANDBAGS & ACCESSORIES

Sale number: 17472 WEDNESDAY 29 MAY 11.00 AM Viewing: 24-28 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16694 WEDNESDAY 29 MAY 3.30 PM Viewing: 24-28 May





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