

現代及當代藝術 晚間拍賣

MODERN AND CONTEMPORARY ART EVENING SALE

Hong Kong | 2 December 2020　香港 | 2020年12月2日

CHRISTIE'S 佳士得







THIS PAGE: (Detail) Lot 136: Ting Yin Yung, Seated Lady in Green Blouse, Painted in 1969
OPPOSITE PAGE: (Detail) Lot 125: Georgette Chen, Rambutans, Painted circa 1960





AUCTION CODES AND NUMBERS
拍賣名稱及編號
In sending written and telephone bids or making enquiries, this sale should be referred to as
NEW ERA A20 / GOLDFISH / 12220 - 16894，19087 & 12220
在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為
新紀元A20 / GOLDFISH / 12220 - 16894 ，19087 及 12220。

CONDITIONS OF SALE · BUYING AT CHRISTIE'S
業務規定 · 買方須知
This auction is subject to Important Notices and Explanation of Cataloguing Practice, Conditions of Sale · Buying at Christie's and reserves of the lots.
[550]
此次拍賣受限於重要通知及目錄編列方法之說明、業務規定– 買方須知及拍品底價。[550]

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request - please refer to the Important Notices at the back of the catalogue for further information.
敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

We may convert and display in our catalogues the HK$ **estimates** in US$. This is for the convenience of our clients only and is not binding in any way. The rate of exchange is fixed at the latest practical date prior to the printing of the catalogue and may change by the time of the sale.
我們可將港元**估價**轉換成美元並於目錄中顯示。這僅為方便我們的客戶而不具有任何法律約束力。該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。

Scan to view auctions details
掃瞄以瀏覽拍賣詳情

Scan QR to access Christie's WeChat mini program.
掃描二維碼或微信搜索“佳士得”小程序，查閱全球拍賣資訊。

Follow us
關注佳士得
ChristiesAsia

CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
christies.com

Modern and Contemporary Art Evening Sale
現代及當代藝術 晚間拍賣

Sanyu: Goldfish
常玉：八尾金魚

20th Century: Hong Kong to New York
香港–紐約：現當代聯合夜拍

WEDNESDAY 2 DECEMBER 2020 · 2020年12月2日(星期三)

AUCTIONS · 拍賣
MODERN AND CONTEMPORARY ART EVENING SALE
現代及當代藝術 晚間拍賣
5.00pm (Sale 16894, Lots 101-158) · 下午5.00（拍賣編號16894，拍賣品編號101-158）

SANYU: GOLDFISH
常玉: 八尾金魚
8.00pm (Sale 19087, Lot 800)
Approximately, immediately following the sale of Modern and Contemporary Art Evening Sale
約晚上8.00（拍賣編號 19087，拍品編號800），現代及當代藝術 晚間拍賣 後隨即舉行

20TH CENTURY: HONG KONG TO NEW YORK
香港–紐約：現當代聯合夜拍
9:30pm (Sale 12220) · 晚上9.30（拍賣編號12220）

Location: Hall 3C, Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong
地點：香港灣仔港灣道1號香港會議展覽中心展覽廳3C
Tel 電話：+852 2760 1766 · Fax 傳真：+852 2760 1767

VIEWING · 預展
HONG KONG, HONG KONG CONVENTION AND EXHIBITION CENTRE
香港，香港會議展覽中心
Friday - Tuesday, 27 November - 1 December · 11月27日至12月1日（星期五至二）
10.30am – 6.30pm
Wednesday, 2 December · 12月2日（星期三）
10.30am – 5.00pm

HIGHLIGHTS PREVIEW · 精選拍品預展
BEIJING, CHRISTIE'S BEIJING ART SPACE
北京，佳士得北京藝術空間
Tuesday-Wednesday, 20-21 October · 10月20至21日(星期二至三) 10.00am – 6.00pm

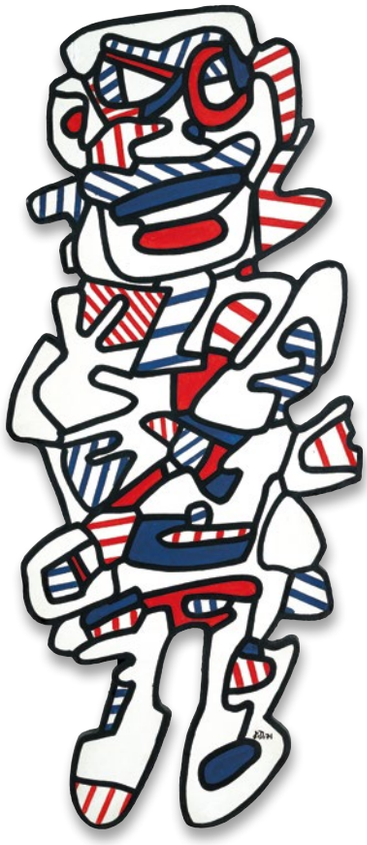
SHANGHAI, CHRISTIE'S SHANGHAI ART SPACE
上海，佳士得上海藝術空間
Saturday-Sunday, 24-25 October · 10月24至25日(星期六至日) 10.00am – 6.00pm

TAIPEI, TAIPEI MARRIOTT HOTEL
台北，台北萬豪酒店
Saturday-Sunday, 7-8 November · 11月7至8日(星期六至日) 11.00am – 6.00pm

ENQUIRIES · 查詢
HK 香港：+852 2760 1766
UK 英國：+44 (0)20 7627 2707
US 美國：+1 212 703 8080

AUCTIONEERS · 拍賣官
Georgina Hilton
Elaine Kwok

CHRISTIE'S 佳士得



Contents · 內容

5 Auction Information
拍賣資訊

13 Specialists and Services for this Auction
是次拍賣的專家及服務

16 Property for Sale
出售物品

344 High Value Lot Pre-Registration
高額拍賣品預先登記

345 Conditions of Sale • Buying at Christie's
業務規定 · 買方須知

353 Symbols used in this Catalogue
本目錄中使用的各類標識

353 Important Notices and Explanation of Cataloguing Practice
重要通知及目錄編列方法之說明

355 Worldwide Salerooms and Offices and Services
全球拍賣中心，辦公室及服務

359 Written Bids Form
書面競投表格

361 Bidder Registration Form
投標者登記表格

363 Christie's Hong Kong Limited
佳士得香港有限公司

FRONT COVER:
(Detail) Lot 123: Sanyu, Chrysanthèmes roses dans une corbeille (Pink Chrysanthemum in a Basket), Painted in 1931

INSIDE FRONT SPREADS:
(Detail) Lot 143: Zao Wou-Ki, 15.01.82 – Triptyque, Painted in 1982 © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
(Detail) Lot 136: Ting Yin Yung, Seated Lady in Green Blouse, Painted in 1969
(Detail) Lot 125: Georgette Chen, Rambutans, Painted circa 1960

FRONTISPIECE:
(Detail) Zao Wou-Ki, 27.01.86, Painted in 1986 © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich

OPPOSITE PAGE:
Liu Ye, Composition with Black, White and Grey, Painted in 2006 © Liu Ye

ABOVE:
Lot 137: Jean Dubuffet, Le Fringant, Executed in 1971 © © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris

INSIDE BACK COVER:
(Detail) Lot 144: Chu Teh-Chun, No. 195, Avant Le Printemps (Before The Spring), Painted in 1965-1966 © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris

BACK COVER:
(Detail) Lot 119: Zhang Xiaogang, Bloodline: Big Family No.2, Painted in 1995 © Zhang Xiaogang





THIS PAGE: (Detail) Vicente Silva Manansala, Tiangge (Market Scene), Painted in 1980
OPPOSITE PAGE: (Detail) Wu Guanzhong, A Fountain, Painted in 1988


DE L'HOTEL DEW



THIS PAGE: (Detail) Lot 106: Duan Jianyu, Good Morning No.5, Painted in 2006 © Duan Jianyu
OPPOSITE PAGE: (Detail) Lot 124: Pan Yuliang, Lilacs, Painted in 1966





THIS PAGE: (Detail) Lot 152: Zao Wou-Ki, 20.01.67, Painted in 1967 © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich

20TH/21ST CENTURY ART, ASIA PACIFIC



Cristian Albu
Co-Head Post-War & Contemporary Art, London



Fiona Braslau
Associate Specialist, Paris



Giovanna Bertazzoni
Vice-Chairman, 20th/21st Century Art, Global



Emmanuelle Chan
Associate Specialist, Paris



Janice Chan
Associate Specialist, Hong Kong



Eric Chang
Deputy Chairman, Asia Chairman of Modern & Contemporary Art, Asia Pacific, Hong Kong



Raphael Cheng
Cataloguer, Taipei



Asia Chiao
Associate Specialist, Hong Kong



Sabrina Chien
Junior Specialist, Hong Kong



Vanessa Chung
Junior Specialist, Hong Kong



Jasmine Huang
Client Relationship Manager, Hong Kong



Jacky Ho
Vice President, Head of Evening Sale, Hong Kong



Elaine Holt
Senior Vice President, International Director, Hong Kong



Dexter How
Vice President, Senior Specialist, Head of Sale, Southeast Asian Art, Singapore



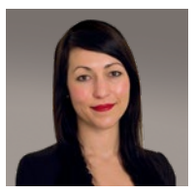
Sihan Hu
Junior Specialist, Hong Kong



Yunah Jung
Vice President, Senior Specialist, Seoul



Chie Kawasaki
Associate Vice President Client Relationship Manager, Tokyo



Imogen Kerr
Director, Specialist, London



Elaine Kwok
Vice President, Director of 20th/21st Century Art, Hong Kong



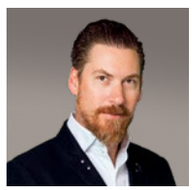
Yunyi Lau
Junior Specialist, Singapore



Evelyn Lin
Deputy Chairman, Asia International Director and Head of Modern & Contemporary Art, Asia Pacific, Hong Kong



Yu-shan Lu
Associate Vice President, Specialist, Taipei



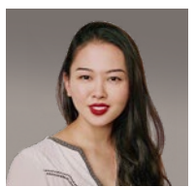
Alex Rotter
Chairman, 20th/21st Century Art, Global



Laura Shao
Junior Specialist, Hong Kong



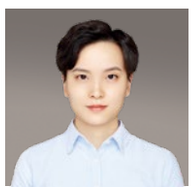
Tan, Bo (Salome)
Senior Vice President, International Director, Beijing



Ada Tsui
Associate Specialist, Hong Kong



Aisi Wang
Junior Specialist, New York



Arco Yu
Researcher, Hong Kong



Dina Zhang
Vice President, Senior Specialist, Beijing



Grace Zhuang
Vice President, Senior Specialist, Head of Shanghai Sale, Shanghai

GLOBAL MANAGING DIRECTOR
Marcus Fox
Tel: +1 212 468 7149

REGIONAL MANAGING DIRECTOR
Lillian Ng
Tel: +852 2978 9995

DEPARTMENT CO-ORDINATOR
Sherwin Wong
Tel: +852 2978 6866

SERVICES
WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE
Tel: +852 2978 9910
Email: bidsasia@christies.com

PADDLE REGISTRATION
Tel: +852 2760 1766
Email: registrationasia@christies.com

HEAD OF SALE MANAGEMENT & BUSINESS MANAGER
Annie Lee
Tel: +852 2978 9994
Yiwen Huang
Tel: +886 2 2736 3356

COPYRIGHT
Nellie Poon
Tel: +852 2978 9973

AUCTION RESULTS
HK: +852 2760 1766
UK: +44 (0)20 7627 2707
US: +1 212 703 8080
Internet: www.christies.com

CATALOGUES ONLINE
Lotfinder®
Internet: www.christies.com

SALE CO-ORDINATORS
Sylvia Cheung
Tel: +852 2978 6798
Winnie Wan
Tel: +852 2978 6893
Shanshan Wei
Tel: +852 2978 6743

EMAIL
For general enquiries about this auction, emails should be addressed to Sale Co-ordinators(s) at mcahk@christies.com

CLIENT SERVICES
Tel: +852 2760 1766
Email: infoasia@christies.com

POST-SALE SERVICES
Tel: +852 2760 1766
Email: postsaleasia@christies.com

10/02/20



THIS SPREADPAGES: (Detail) Georges Mathieu, Souvenir de la maison d’ Autriche (Remembering the House of Austria), Painted in 1978 © 2020 Artists Rights Society (ARS), New York / ADAGP,



101 CHRISTINA QUARLES 克莉絲蒂娜・夸爾斯

(B. 1985)

ALL THA STARS MAN, THA STARS LOOK BEAUTIFUL TONITE

signed with artist's signature, titled and dated '2016, "ALL THA STARS MAN, THA STARS LOOK BEAUTIFUL TONITE"' (on the reverse)
acrylic on canvas
127 x 101.6 cm. (50 x 40 in.)
Painted in 2016

HK$600,000–1,000,000
US$78,000–120,000

PROVENANCE
Pilar Corrias Gallery, London, UK
Acquired from the above by the present owner

ALL THA STARS MAN, THA STARS LOOK BEAUTIFUL TONITE

壓克力 畫布
2016年作
款識：藝術家簽名 2016, "ALL THA STARS MAN, THA STARS LOOK BEAUTIFUL TONITE (畫背)

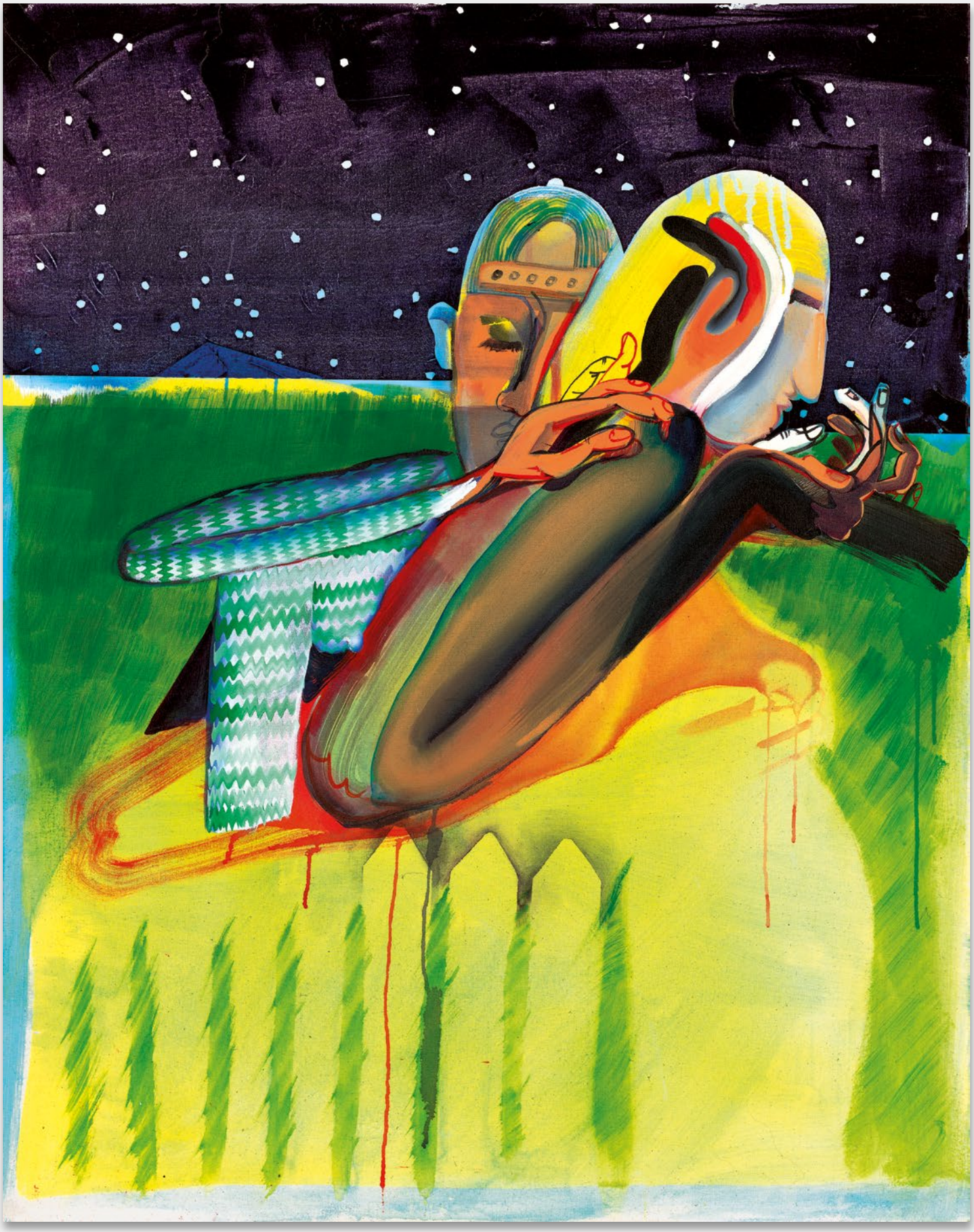
來源
英國 倫敦 Pilar Corrias畫廊
現藏者購自上述來源

"My use of color is to establish mood and create a hyper-real sense of light. The subjects in each painting are occupants of a psychological rather than a physical space, so my intent is that the figures being represented elicit reality without being bound to conventional signifiers of race or gender."

- Christina Quarles

「我使用的色彩是從情緒建立並創造超真實的光線感。每幅畫的主題佔有者都是心理而不是物理的空間，因此我的目的是想引出現實而不受種族或性別俗套的指稱。」

——克莉絲蒂娜・夸爾斯



102 MATTHEW WONG 王俊傑

(1984-2019)

The Journey Home

signed and dated in Chinese, titled 'THE JOURNEY HOME (LEFT)' (on the reverse of the left panel); signed and dated in Chinese, titled 'THE JOURNEY HOME (CENTER)' (on the reverse of the center panel); signed and dated in Chinese, titled 'THE JOURNEY HOME (RIGHT)' (on the reverse of the right panel)
oil on wooden panel (triptych)
each: 50.5 x 40.5 cm. (20 x 16 in.) (3)
Painted in 2017

HK$700,000–1,500,000
US$91,000–190,000

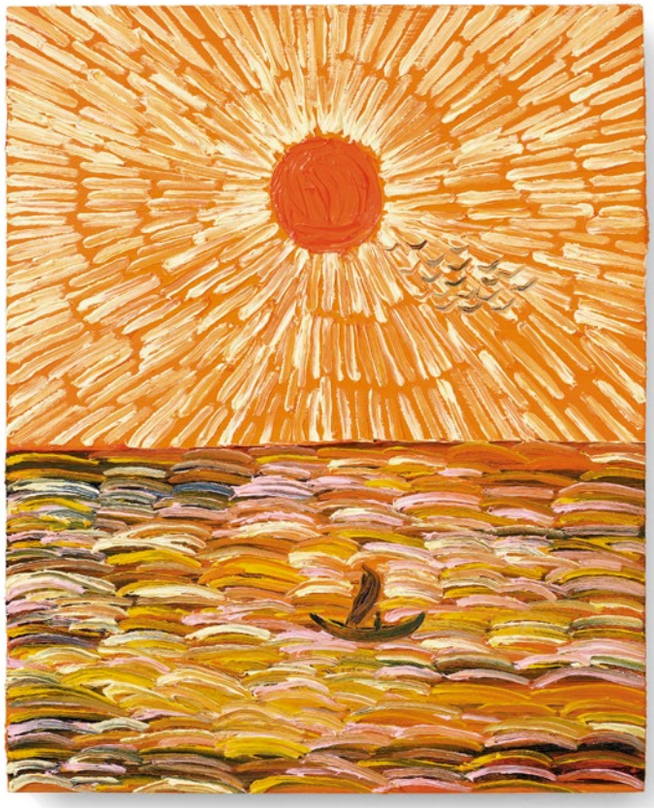
PROVENANCE
Acquired directly from the artist by the present owner

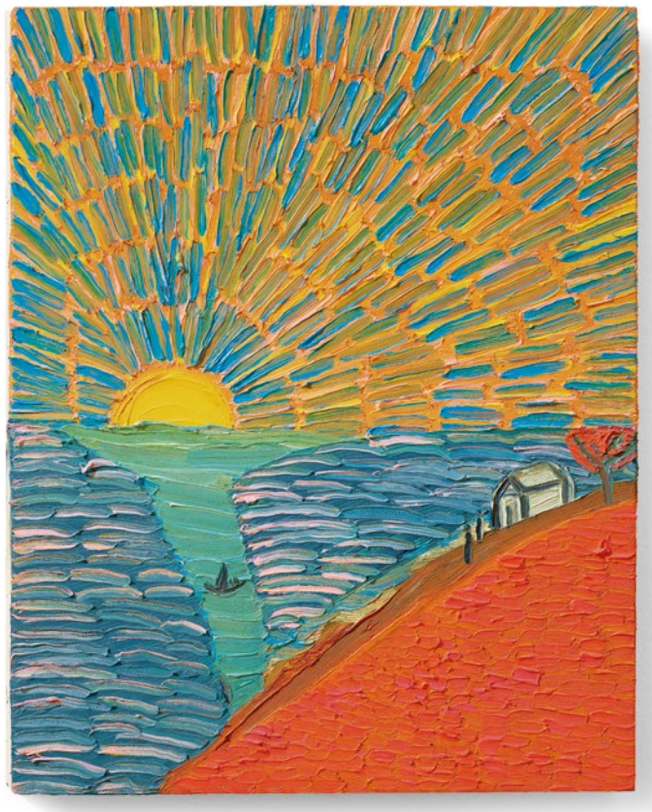
歸途

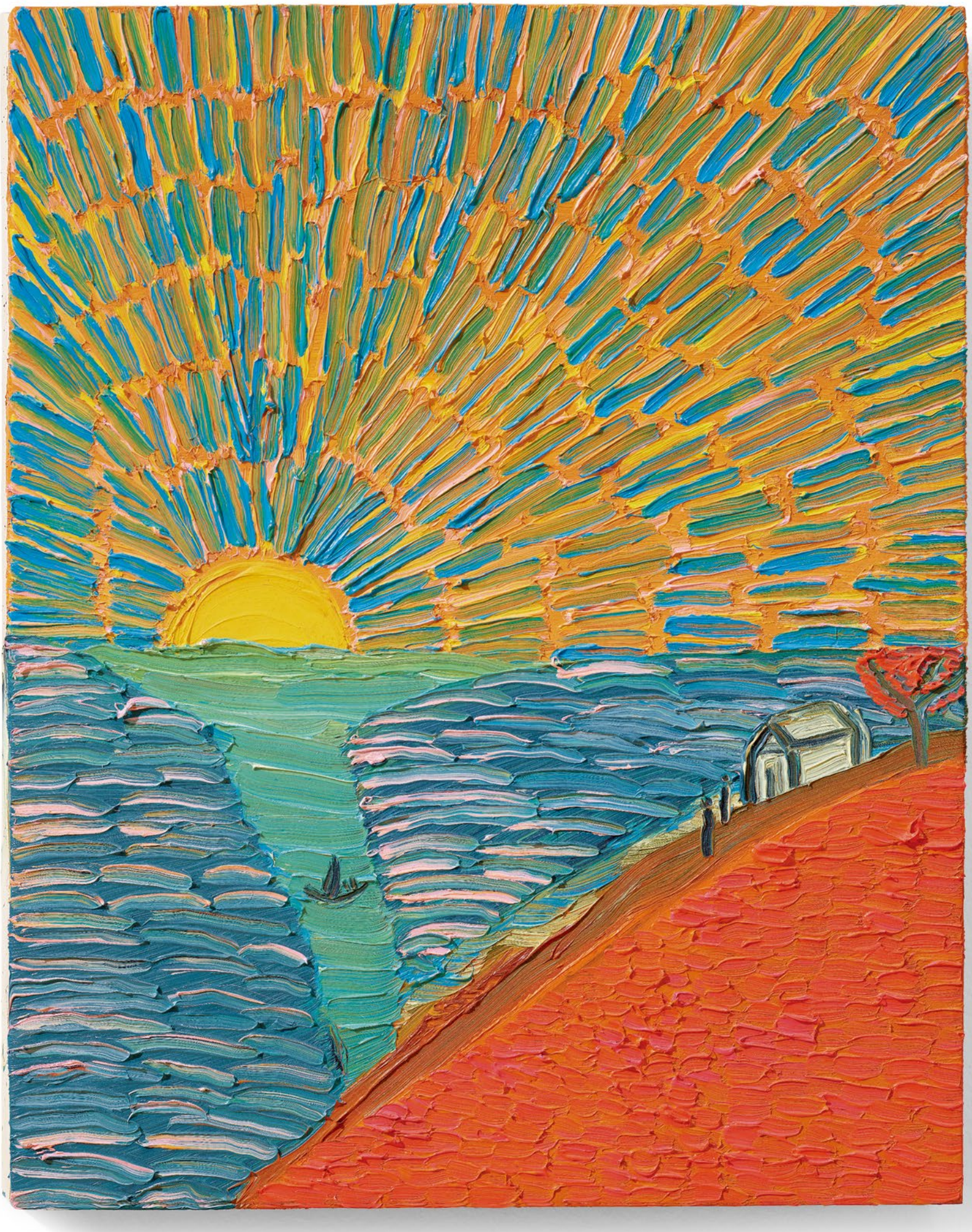
油彩 木板 (三聯作)
2017年作
款識：THE JOURNEY HOME (LEFT) 王 二〇一七 (左聯畫背)；THE JOURNEY HOME (CENTER) 王 二〇一七 (中聯畫背)；THE JOURNEY HOME (RIGHT) 王 二〇一七 (右聯畫背)

來源
現藏者直接得自藝術家









In *The Journey Home*, we see a story unfold across three panels; a lone figure seemingly embarks on a journey, and sailing across the ocean in the central panel, to be greeted by two figures standing beside a white cottage on the far right, welcoming the traveller home. The surface of each panel is richly textured, showcasing thick layers of paint that create intense depth and a rich sense of movement. The figures – a key recurring motif across Wong's oeuvre – add a deeply human sense of narrative and story. A rare work by the artist, and possibly the only triptych Wong created – *The Journey Home* presents a unique narrative that references the artist's bicultural upbringing, offering us a glimpse into Matthew Wong's world while capturing a universal sense of what it means to come home.

Matthew Wong was born in 1984 in Toronto, Canada. He grew up moving between Hong Kong and Toronto every few years, relocating to Hong Kong when he was 7, and then back to Toronto when he was 15. After earning a B.A. from the University of Michigan in 2007, and then an M.F.A. in Photography from the City University of Hong Kong School of Creative Media, Wong began exploring painting in earnest around 2012. In a 2014 interview with Neoteric Art, he recalled, "I just bought a cheap sketch pad along with a bottle of ink and made a mess every day in my bathroom randomly pouring ink onto pages—smashing them together—hoping something interesting was going to come out of it. Pretty soon that was the only activity that sustained me in my daily routine."

Color plays a critical role in Wong's work; the sun, sea and sky are rendered in contrasting hues that are distinct from one panel to the next. As John Yau vividly described in Hyperallergic, "Wong makes myriad lines, dots, daubs, and short, lush brushstrokes, eventually arriving at an imaginary landscape that tilts away from the picture plane at an odd angle. A painterly cartographer, Wong literally feels his way across the landscape, dot by dot, paint stroke by paint stroke. [...] Each dot and line is distinct, and every bit of the red landscape is filled. Our attention shifts back and forth between landscape (depiction) and brushstroke (the single mark). It is impossible to detect any irony or boredom within the marks. The changing of their size, direction, and colour underscores Wong's active engagement with the painting." This characteristic richness of texture is beautifully showcased in *The Journey Home*, as land, sea and sky are rendered with thick impasto, using different treatments and combinations of colour to create three landscapes that are visually linked yet definitively distinct.

As Will Heinrich wrote for the New York Times, "At first I thought these complicated constructs of color and pattern were spoiled by the single tiny person Mr. Wong drops into most of them... But in fact they're both psychologically and formally crucial." By including a small figure in each panel of the triptych, Wong creates a narrative of homecoming, allowing us to imagine a progression of events that can be interpreted in a myriad of ways. The anonymous figures provide a visual focal point, grounding his landscapes while creating a sense of the grandiosity and beauty of nature.

In an interview with online magazine *Altermodernists,* Matthew Wong stated, "Art is all-encompassing in my daily life. When I'm not working, I'm at the library doing research into the history of art, figuring out where I can fit into the greater dialogue between artists throughout time, or on the internet looking at art-related websites and engaging in dialogue on social media with artists and art-world figures around the world." Wong's work has drawn comparisons to that of Vincent Van Gogh, Yayoi Kusama, Edvard Munch, Shitao and others, demonstrating the exceptional dexterity with which internalized lessons learned from the great artists that preceded him.

The Journey Home is a beautifully intimate triptych by the artist, exploring a subject that was deeply personal to Matthew Wong's own background and upbringing. Journeys may be spiritual as well as physical, and this painting invites us to explore the visual tactility and richness of the painted surface, as well as contemplate the symbolism of each figure in the context of the overall composition.



Vincent Van Gogh, *Seascape near Les Saintes-Maries-de-la-Mer,* 1888. The Van Gogh Museum, Amsterdam, the Netherlands.
文森特 · 梵 · 高《 萊斯附近的海景 》1888 年作 荷蘭 阿姆斯特丹 梵高博物館藏



Yayoi Kusama, *Kusama in Flower Garden*, 1996. Private collection.
草間彌生《 花園裡的草間 》1996 年作 私人收藏

◂ Detail of the present lot 拍品局部



Liu Guo-Song, *Midnight Sun III,* 1970. Private collection.
劉國松《午夜的太陽之三》1970 年作 私人收藏

在這組木板三聯作《歸途》中，王俊傑以三個畫面貫穿一個完整故事：（左）一個孤獨的旅人仿佛準備踏上征程；（中）駕一葉扁舟跨越大洋；（右）最後在港口遠山上一座白房子旁，立著兩個人在向歸來的旅人致意。畫面表面肌理複雜盈動，極具表現力；豐厚的筆觸層層疊砌，構建出強烈的立體感與豐富的動感。畫中人物——是王俊傑作品中往復出現的重要意象——為敘事與故事的推進增添一份深沉的人性觸動。《歸途》無疑是一組甚為難得的珍罕絕品，或為藝術家創作的唯一一組三聯作——該畫呈現了一種獨特的敘述方式，以其雙語文化的成長背景為參照，讓觀者得以一窺王俊傑的內心世界，與其描繪的「回家」這一普世概念有更深切的共鳴。

王俊傑於 1984 年出生於加拿大多倫多。在其成長過程中，每隔幾年就要在香港與多倫多之間往返遷居，他七歲時移居香港，十五歲時又回到多倫多；之後，於 2007 年從密歇根大學取得學士學位後，又在香港城市大學創意媒體學院取得攝影專業的藝術碩士學位；隨後，他於 2013 年左右開始認真探索繪畫創作。在 2014 年接受《新派藝術》雜誌採訪時，他回憶道：「我剛買了一個便宜的速寫本和一瓶墨水，每天都在我的浴室裡折騰，隨意地將墨水倒在頁面上，再把它們揉搓在一起，希望能得到一些有趣的東西。很快，這就成為支撐我日常生活的唯一樂趣。」

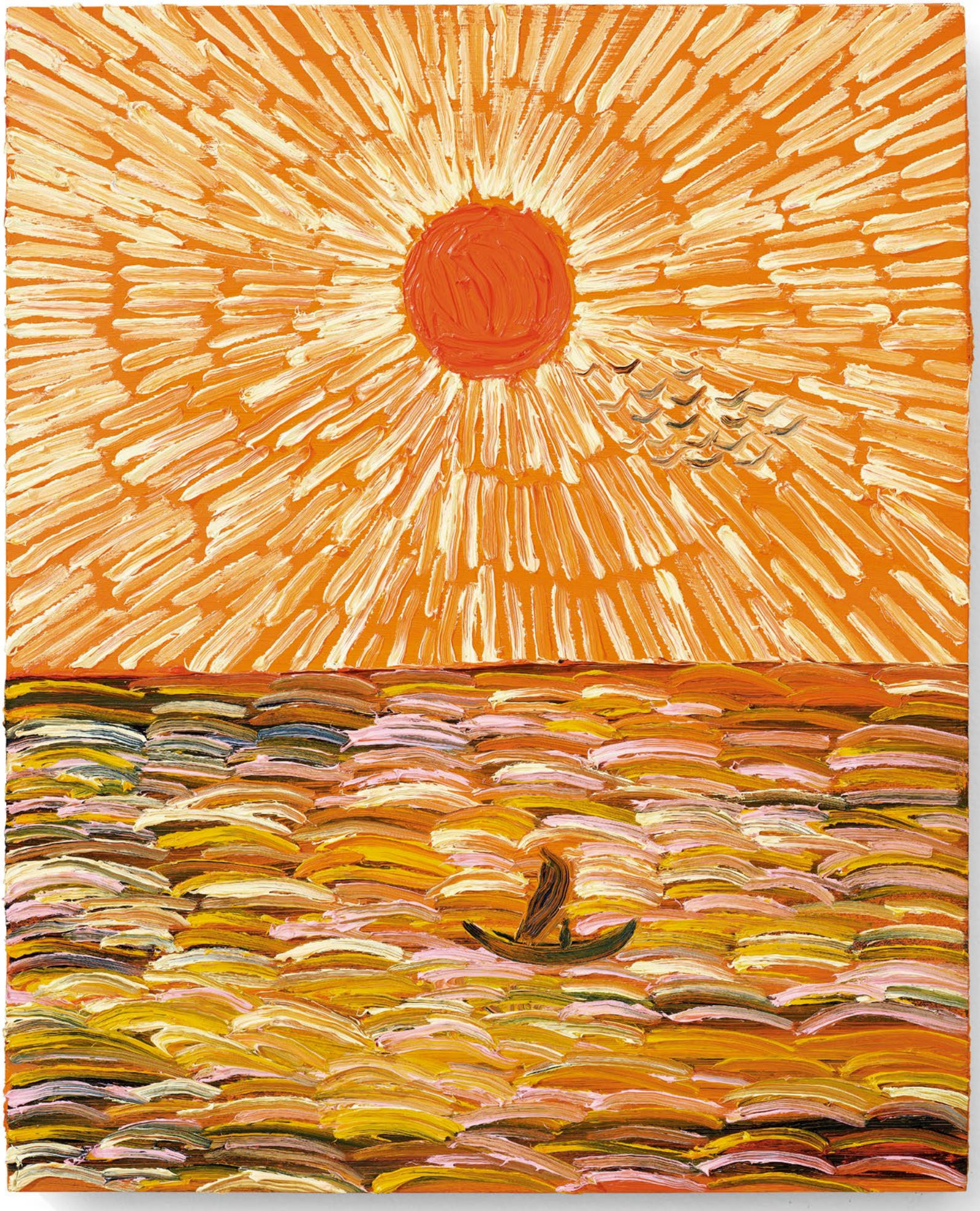
色彩在王俊傑的作品中起著至關重要的作用；三幅作品中的太陽、大海、天空都施以截然不同的對比色調，呈現明晰的情緒轉換。正如約翰·邱在《超敏感》中生動描述的那般，「王俊傑用無數線條、圓點、塗抹，以及短促豐盈的筆觸最終築就一方異想的幻境，豐富的肌理使畫面與木板平面形成立體的奇特角度。他仿佛一位擁有敏銳藝術直覺的製圖師，一點一點，一筆一筆，以自己的全部身心感知、塑造這片天地山水……每一點、每一根線條都別具殊趣，細緻地鋪滿了整片紅色的大地、天空。觀者的目光在景致（整體畫面）與筆觸（細節處理）間來回切換。詭譎紛繁的細部刻畫無一絲諷刺或倦怠；筆劃中不斷變幻著的大小、方向與色彩，顯露出王俊傑全情投入的坦白而熾烈的心緒。」這種極具個人風格的繁複肌理在《歸途》中得到了完美呈現；大地、海洋、天空都以濃厚的筆觸平鋪勾描，以明豔殊異的色彩處理與組合構造出三個視覺上相互聯繫卻又迥然有別的景致。

正如威爾·海因裡希在《紐約時報》上撰寫的評論文章所闡述的，「起初，我以為這些複雜的色彩與圖案的構造會被王俊傑添加的人物破壞掉……但事實上，這些小人在作品精神層面的傳達與形式構成上都至關重要。」透過在三聯作的每個畫面中都添加一個細小的人物，王俊傑講述了一個歸鄉的故事，留給觀者去想像敘事發展中的無數種演繹方式。這個未知的人物提供了一個視覺焦點，在營造大自然的宏偉壯麗的同時，也為場景增加了臨場的真實感。

王俊傑在接受網路雜誌《另類現代主義者》採訪時曾坦言：「我的日常生活已徹底被藝術包圍。不工作的時候，我就去圖書館研究藝術史，想弄清楚自己該如何融入這些偉大藝術家之間的對話；或者在網上搜尋藝術相關的網站，在社交媒體上與世界上其他藝術家和藝術從業者交流。」王俊傑的繪畫常常被拿來與文森特·梵·高、草間彌生、愛德華·蒙克、以及石濤等人的作品比較，展現出一種將前輩藝術巨擘的風格與技法內化後，重新釋放出的非凡絕倫的駕馭力與自如的表達。

《歸途》是藝術家創作的一組精美而私密的三聯作，探討的主題與王俊傑個人的背景與成長經歷有深刻的聯繫。旅程的概念可以是精神上的，或是身體上的；這組作品引領觀者去探索繪畫表面的視覺觸感與豐富性，並在整體構圖的語境下思考畫中每個人物的象徵意涵。

Detail of the present lot 拍品局部 ▸



103 CHRIS HUEN SIN KAN 禤善勤

(B. 1991)

Dood Dood and Haze

oil on canvas
180 x 140 cm. (70⅞ x 55⅛ in.)
Painted in 2014

HK$300,000-500,000
US$39,000-65,000

PROVENANCE
Gallery Exit, Hong Kong
Acquired from the above by the present owner

Dood Dood 和 Haze

油彩 畫布
2014年作

來源
香港 安全口畫廊
現藏家直接購自上述畫廊



Pierre Bonnard, *Femme endormie,* circa 1928, Christie's New York, 1 May 2012, lot 12, sold for 1,426,500 USD
Artwork: © 2020 Artists Rights Society (ARS), New York .
皮耶·伯納德《睡著的女子》1928 年作 紐約 佳士得 2012 年 5 月 1 日 編號 12
成交價：1,426,500 美元

"I want my paintings to reflect the complete experience of being in a space and seeing things. We are actually looking with our eyes and seeing things with our mind. Our mind perceiving information is preceded by our senses. Think of how our bodies can react without going through our brains, like in dangerous situations."

- Chris Huen

「我希望我的畫能反映出太空完整的體驗和看到事物。我們用眼睛看，用腦見事物。我們的心意會資訊先於我們的情感。想想我們的身體如何能不用經過大腦去反應，好像在危險情況下。」

——禤善勤



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

104 KATHERINE BERNHARDT **凱薩琳・伯恩哈特**

(B. 1975)

Toilet Paper Summer

signed, titled and dated 'Toilet Paper Summer Katherine Bernhardt 2020' (on the reverse)
acrylic and spray paint on canvas
304 x 244 cm. (119⅝ x 96⅛ in.)
Painted in 2020

HK$180,000-280,000
US$24,000-36,000

PROVENANCE
Private collection (Acquired directly from the artist)

廁紙的夏天

壓克力 噴漆 畫布
2020年作
款識：Toilet Paper Summer Katherine Bernhardt 2020' (畫背)

來源
私人收藏 (直接購自藝術家)

"I am attracted to overlooked items—but things that we are all familiar with, recognize immediately and use on a daily basis. Toilet paper and cigarettes are classic examples. I also am attracted to painting things that convey a sense of humor. If an item has an interesting formal shape, intriguing curves or an interesting color scheme, it catches my attention too."

-Katherine Bernhardt

「我被那些常被忽視的事物所吸引——那些我們都很熟悉，能立即認出並且每天都會使用的事物。衛生紙和香煙就是典型的例子。我也喜歡畫一些能傳達幽默感的東西。如果一個物件有特殊的形狀、奇特的曲線或有趣的配色方案，它亦會吸引我的注意力。」

——凱薩琳・伯恩哈特



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

105 HUANG YUXING 黃宇興

(B. 1975)



Gyatso's Palace

signed and dated 'HUANG Yuxing 2019-2020' (lower right)
acrylic on canvas
145.3 x 230 cm. (57¼ x 90½ in.); & 12.3 x 12.3 cm. (4⅞ x 4⅞ in.)
Executed in 2019-2020

HK$800,000-1,200,000
US$110,000-150,000

PROVENANCE
Private collection, Asia (acquired directly from the artist's studio)
Acquired from the above by the present owner

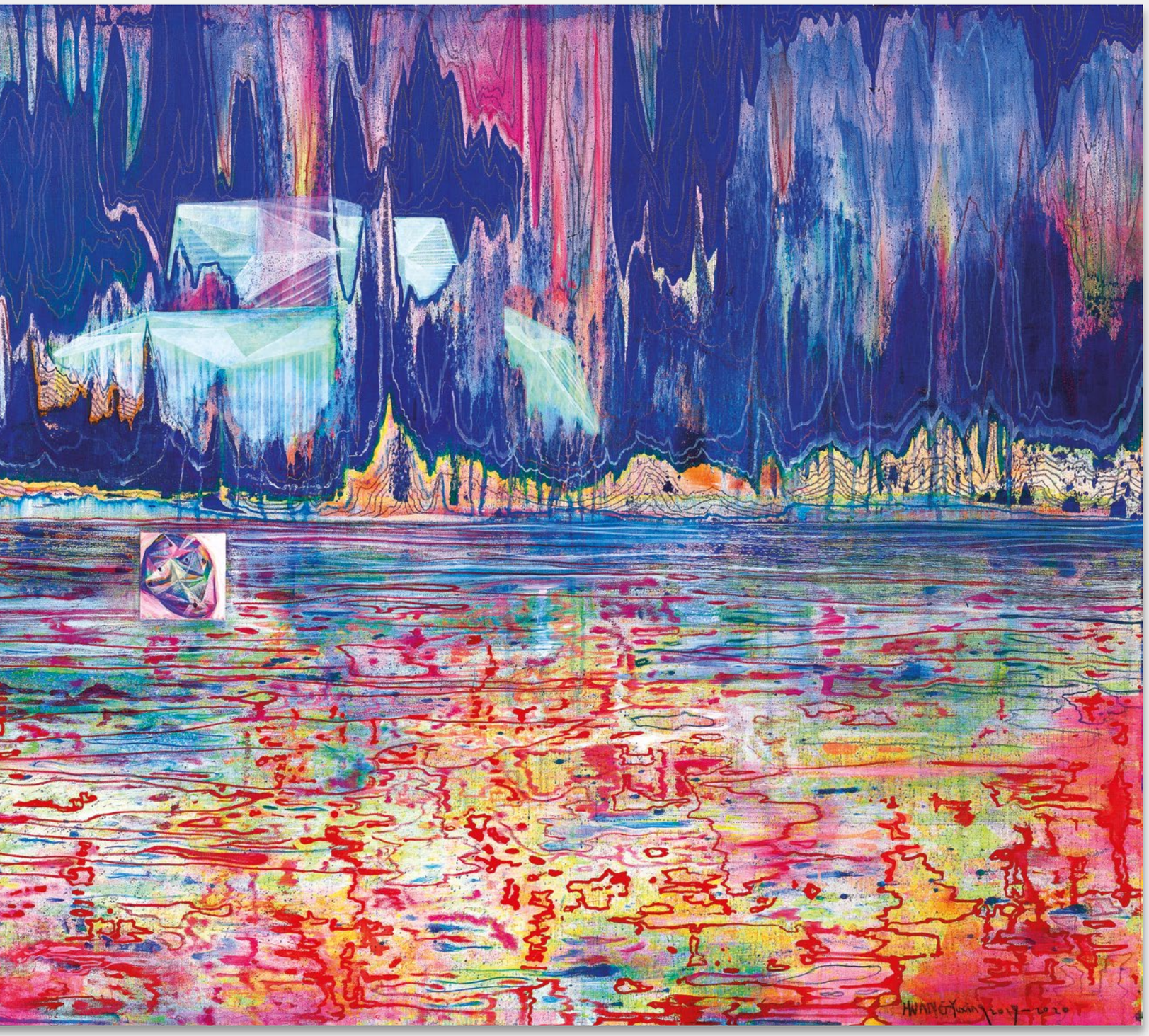
嘉措的宮殿

壓克力 畫布
2019-2020年作
款識：HUANG Yuxing 2019-2020 (右下)

來源
亞洲 私人收藏 (直接購自藝術家工作室)
現藏者購自上述收藏



Claude Monet, *L'église de Vernon,* 1883. Christie's New York, 6 October 2020, sold for 4,710,000 USD
克勞德．莫內《弗農教堂》1883 年 紐約 佳士得 2020 年 10 月 6 日 成交價：4,710,000 美金



‘Fluorescent colour is the colour of our generation. There is no such colour system in traditional easel paintings. It is special, like a kind of vigorous vitality being compressed or unleashed. This was the colour and the feeling that I needed.’

- Huang Yuxing

Vivid, mesmerizing, and compelling - Huang Yuxing’s *Gyatso’s Palace* encapsulates his artistic and spiritual journey in redefining contemporary landscape art. Fascinated by Chinese traditional ink painting techniques, Huang would adopt it with a western twist, combining it with an interplay of neon colours and layering until his works have undergone visual metamorphosis. His unique take on landscape painting paved way to a new generation of paysage that is both iconic and avant-garde.

Recalling his nostalgic journey to Lhasa, the present lot captures and embodies Huang Yuxing’s deep fascination for the Tibetan culture. As part of his homage to the Tibetan heritage, the word *Gyatso* seen in the artwork’s title not only represent one of the given names of the current Dalai Lama, Tenzin Gyatso; it also translates to ‘ocean’ – resembling to a subject matter that holds close to Huang’s heart. The river is known to be the artist’s favourite subject matter, he once stated, “To me, it is the physical manifestation that represents the definition of time”. Upon his graduation from the Central Academy of Fine Arts in 2000, the artist decided to embark on an adventure to Lhasa. To fully immerse himself into the Tibetan lifestyle, he would opt to stay at monasteries, clothed in traditional Kasaya and even studied the Tibetan language among local monks. Thoroughly inspired by all that surrounds him, subtle elements from his momentous journey was integrated into this specific work. The intricate composition is seemingly split into halves along a horizontal line. Deep in the background lies an abstract form of the Gyatso Palace, standing tall in solidarity. Its presence interwoven by swaths of vibrant colours and neon swirls that resembles a cascading river plunging downwards. In contrast, the foreground is filled with psychedelic scribbles and curves, where the red obscured lines mimic the Buddhist scriptures the artist once studied. Lost in the vast spiritual dreamscape, the distorted skull face fixed on the small canvas stays afloat near the center of the piece, as if the artist was trying to contemplate his existence within time.

In Huang’s visual rhetoric, the river symbolizes time and life; it flows and has eternal qualities, allowing for the coexistence of destruction and vitality. The rushing yet calm waters in the present lot seem to reach an equilibrium between stillness and movement, re-creating a sense of timelessness in the contrasting elements of the work. To create this work, the artist would repeatedly apply thin layers of translucent paint all over the canvas, breathing life into the piece and the water body flourished under the artist’s skillful execution. The flowing river is transformed by the artist into a shifting yet eternal form, with a mesmerizing glow on the painting that seems to sprawl endlessly. Like *The Persistence of Memory* that epitomizes Salvador Dali’s theories of ‘softness’ and ‘hardness’, Dali uses soft watches as an unconscious symbol of the relation between space and time; time bends and distorts meanwhile it is relative to the person observing it. In a similar manner, this beautiful work offers a narrative of the artist’s concept of life and time. Using bold lines and prismatic colours to juxtapose river and architecture, Huang has successfully captured the elusive and intangible time – by chronicling the changes and experiences he encountered while placing viewers in a dreamland where transience and infinitude can both coexist.

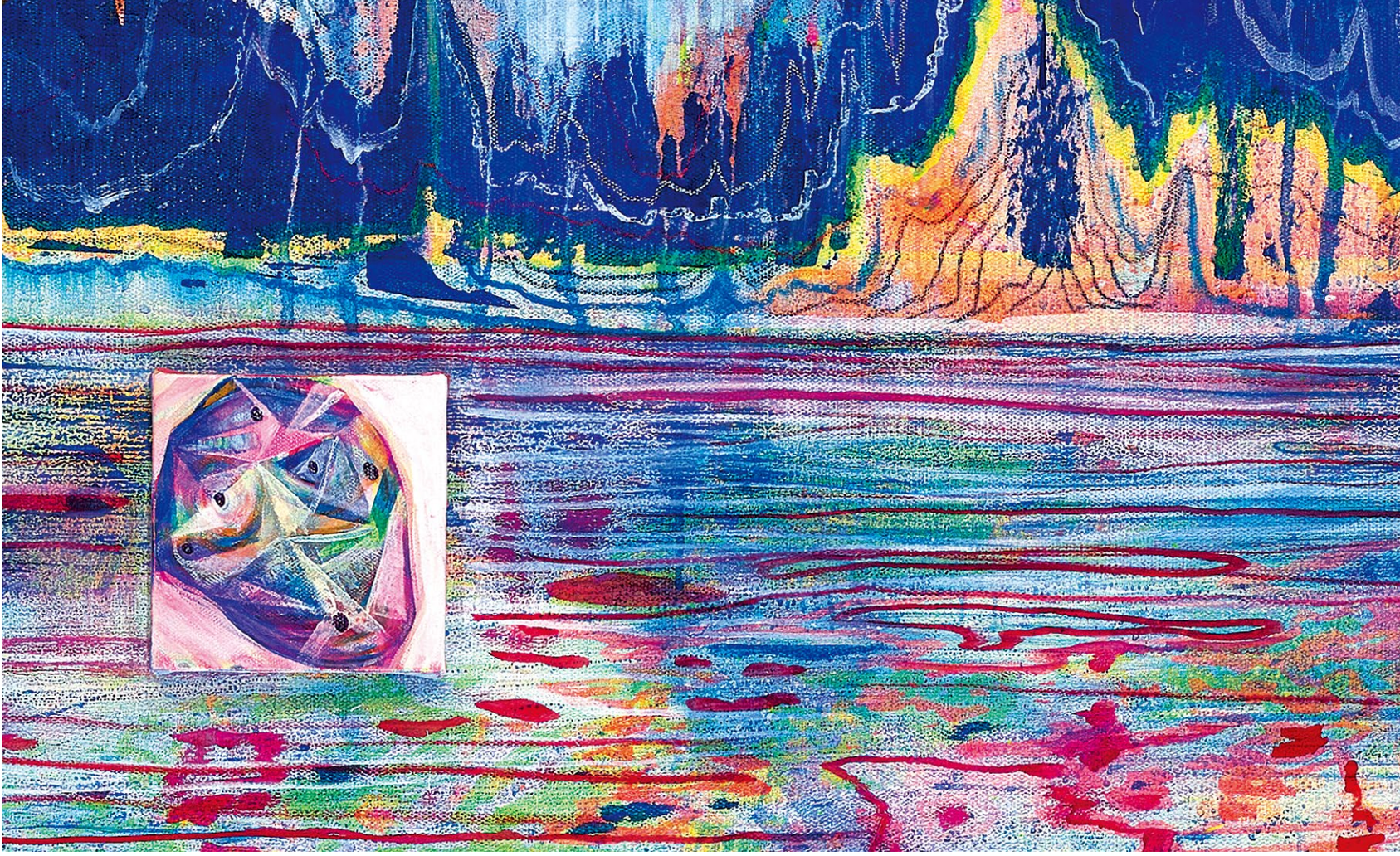
River series is considered most sought-after within Huang Yuxing’s oeuvre, among his top ten auction records, half is dominated by this iconic subject matter. With his record setting work Enlightening in mind, an exemplary piece from his river series sold at Christie’s Hong Kong in July 2020; Huang Yuxing’s shimmering masterpieces continues to take the art world by storm.



Potala Palace
布達拉宮



Salvador Dali, *The Persistence of Memory*, Museum of Modern Art, New York, USA
薩瓦多・達利《永恆的回憶》美國 紐約 現代美術館
Artwork: © 2020 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York



Detail of the present lot 拍品局部

「螢光色是我們這個時代特有的顏色。傳統的架上繪畫中沒有這種色彩系統。它具有一種特別的意味，仿佛蘊藏著被濃縮或是被激發出來的蓬勃生命力。這就是我需要的顏色與感受。」

– 黃宇興

搖曳著靈動繾綣、朦朧迷醉的點點微光——黃宇興創作的《嘉措的宮殿》是藝術家重新定義當代景觀繪畫的藝術與精神探索的詩意凝煉。黃宇興著迷于中國傳統水墨技法，並為其注入西方藝術風格之精髓，大膽運用旖旎絢爛的螢光色與多層次的鋪疊暈染，於色彩的震盪與纏綿中，其作品完成了視覺的蛻變。他對風景畫的獨特見解更為新一代標誌性的前衛景觀藝術鋪平了道路。

耽於其對過往拉薩之旅的追念與感懷，該作品捕捉並具體表現出黃宇興對藏族文化的深深迷戀。作為其對藏族遺產與傳統的致敬，該作標題中的「嘉措」一詞不僅指代現任達賴喇嘛——丹增嘉措的法名；也被譯作「大海」——這也是黃宇興所偏愛的創作母題。眾所周知，河流是藝術家最為鍾愛的主題，他曾強調，「對我而言，只有物質（肉身的）表徵能表現時間的定義」。2000 年從中央美術學院畢業後，黃宇興決定開啟遠赴拉薩的冒險之旅。為了能讓自己全身心融入西藏的生活，他選擇寄宿在寺廟裡，身著藏地傳統袈裟，甚至向當地僧侶學習藏語。徹底沉溺于周遭一切的人事物所帶來的啟發與洞徹，讓這場意義非凡的精神之旅為這件作品融入微妙的靈性元素。錯綜複雜的構圖仿若沿中間的水平線一分為二。背景深處隱隱浮現抽象幾何結構的嘉措宮殿，巍峨屹立于畫面正中，與蜿蜒旖旎的流光溢彩，以及瀑布般傾瀉而下的霓虹旋渦相互交織。而相反地，前景則充斥著冶豔迷幻的細密筆觸與寫意曲線，當中紅色的模糊線條描摹的正是藝術家曾研讀過的藏傳佛教經文。迷失於浩淼無依的精神夢境之中，那顆恍惚間漂浮在畫面中心，被單獨繪於一小片畫布上的扭曲的骷髏頭，仿佛是藝術家本人在這條悠悠的時間長河中正試圖冥思參悟自身的存在意義。

在黃宇興的視覺語彙中，河流象徵著時間與生命；它不停向前流淌，亙古不變，破壞力與生命力並育其中，道行不悖。而該作中的水流，騰波赴勢而又瀠洄潺湲，似於動靜之間達到了完美平衡，從而在反差對立的元素間重新構造出一片不朽的靈境。為渲染浪漫神性的氛圍，藝術家取半透明顏料，經反復多次薄塗，直至覆蓋整張畫布，以嫻熟高妙的技法，為作品與其描繪的水體注入生命，將流淌的河水化為倏忽即逝的永恆——滂湆瀲灩，浮天無岸。就像薩爾瓦多．達利將其對「柔軟」與「堅硬」概念的探索高度凝煉於《記憶的永恆》中，以柔軟的液態鐘錶作為空間與時間相對關係的無意識表徵符號；相對於觀者，時間在慢慢扭曲、變形。類似地，這件令人目眩神迷的作品所闡釋的正是藝術家對生命與時間概念的解悟。黃宇興運用大膽的線條與絢爛的色彩，將河流與建築並置一處，透過記述他將觀者置於瞬息萬變與無限性共存的理想國中時所遭遇的個體變化與經歷，精准捕捉並記錄下難以捉摸的無形時間。

在黃宇興前十位拍賣紀錄中，「河流」系列無疑是其最受追捧的作品，其中半數所表達的均是這一標誌性主題。鑒於其另一件「河流」系列的代表作《照耀》於 2020 年 7 月在佳士得香港創下個人拍賣最高紀錄；此次黃宇興這件熠熠生輝的精妙佳構料將繼續席捲世界藝壇。

106 DUAN JIANYU 段建宇

(B. 1970)

Good Morning No. 5

signed and dated 'DJY 2006.1' (lower right)
oil on canvas
110 x 170 cm. (43¼ x 67 in.)
Painted in 2006

HK$800,000-1,000,000
US$110,000-130,000

PROVENANCE
Private collection
Poly Auction, 4 June 2016, lot 6823
Acquired from the above by the present owner

EXHIBITED
How to Travel with a Watermelon, Vitamin Creative Space, Guangzhou, China, 2006.
Accumulation: Canton Express Next Stop, Tang Contemporary Art, Beijing, China, 2006.

LITERATURE
How to Travel with a Watermelon, Vitamin Creative Space, Guangzhou, China, 2006 (illustrated, unpaged).
Accumulation: Canton Express Next Stop, Tang Contemporary Art, Beijing, China, 2006 (illustrated, p. 93).
Duan Jianyu: Apotheosis of Imagination, Hunan Fine Arts Publishing House, Changsha, China, 2011 (illustrated, p. 81).

早上好 5

油彩 畫布
2006年作
款識：DJY 2006.1 (右下)

來源
私人收藏
2016年6月4日 北京保利 編號6823
現藏者直接購自上述來源

展覽
2006年 「帶著西瓜去旅行」中國 廣州 維他命藝術空間
2006年 「積累—廣東快車下一站」中國 北京 當代唐人藝術中心

出版
2006年《 帶著西瓜去旅行 》展覽圖錄 中國 廣州 維他命藝術空間 (圖版 無頁數)
2006年《 積累—廣東快車下一站 》展覽圖錄 中國 北京 當代唐人藝術中心 (圖版 第93頁)
2011年《 段建宇—想像頌 》中國 長沙 湖南美術出版社 (圖版 第81頁)

"I love secretly describing the details of life, apparently rationally and politely, calming them with fakes, falsities and untruths."

- Duan Jianyu

「我喜歡偷偷描述生活的細節，理性和禮貌地，用偽造，謊言和不真實的去安撫他們。」

——段建宇



107 IZUMI KATO 加藤泉

(B. 1969)

Untitled

signed with artist's signature, inscribed, dated '2008 oil on canvas 130.3 x 194 cm (120F)' (on the reverse)
oil on canvas
130.3 x 194 cm. (51¼ x 76⅜ in.)
Painted in 2008

HK$800,000-1,500,000
US$110,000-190,000

PROVENANCE
Arataniurano, Tokyo, Japan
Private collection
Christie's Hong Kong, 29 November 2015, Lot 129
Acquired at the above sale by the present owner

LITERATURE
Izumi Kato, Paintings and Sculptures, Seigensha Art Publishing, Kyoto, Japan, 2011 (illustrated, plate 7, pp.80-81).
Raphael Gatel, Manon Lutanie (ed.), Izumi Kato, Perrotin, Paris, France, 2020 (illustrated, pp.86-87).

無題

油彩 畫布
2008年作
款識：藝術家簽名 2008 oil on canvas
130.3 x 194 cm (120F) (畫背)

來源
日本 東京 Arataniurano
私人收藏
香港 佳士得 2015年11月29日 編號129
現藏者購自上述來源

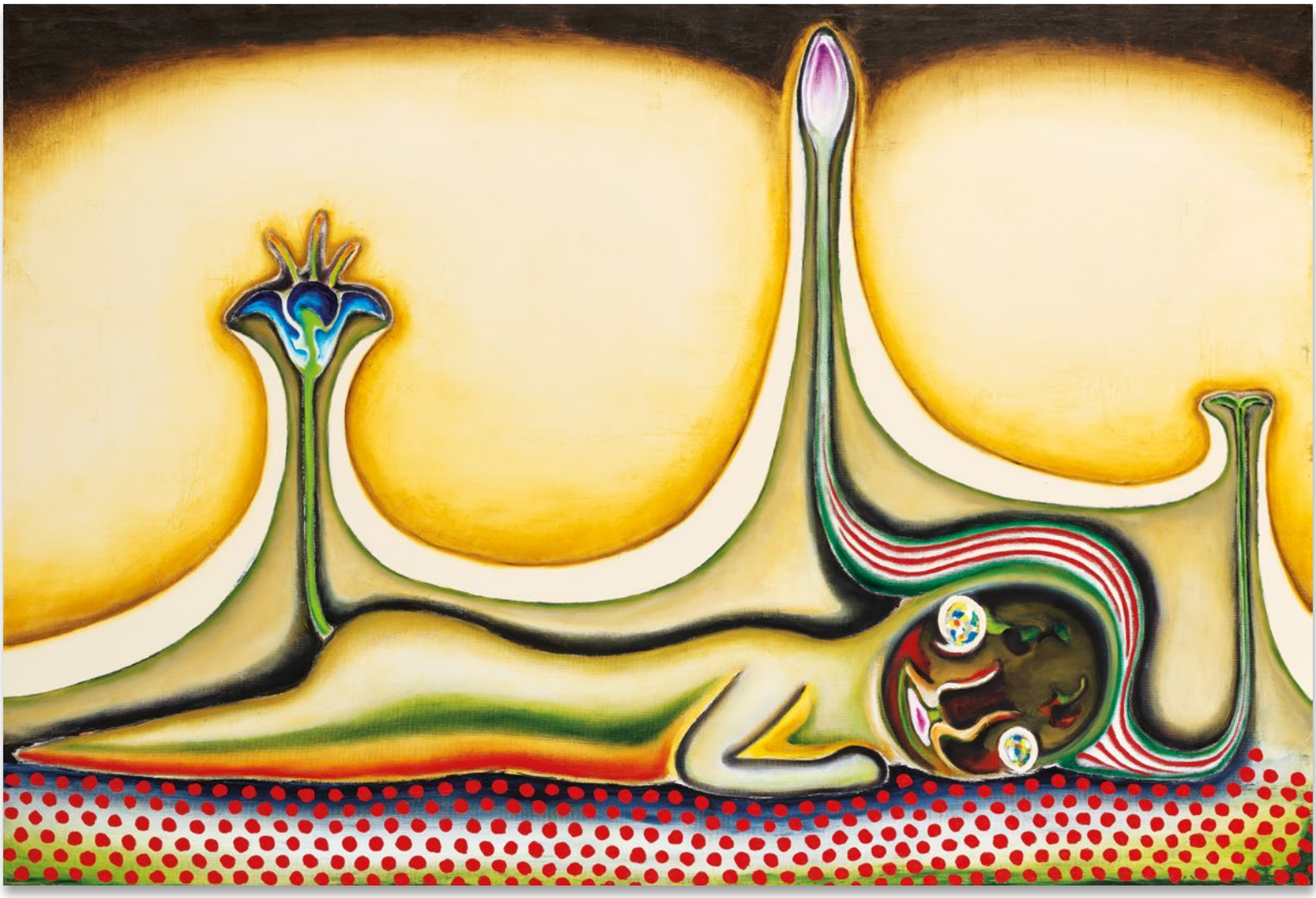
出版
2011年《加藤泉：繪畫與雕塑》日本 京都 青幻舍 (圖版 第7圖 第80-81頁)
2020年《加藤泉》拉斐爾 · 伽特 馬儂 · 魯塔尼編 法國 巴黎 貝浩登 (圖版 第86-87頁)

"By using my hand I can paint as I want freely. I use my hands as a tool, and I can better express my thoughts and emotions through my art work."

- Izumi Kato

「我的手允許我隨意繪畫。 我把手用作繪畫工具，並能通過作品更好的去表達我的想法和情緒。 」

——加藤泉



Kato Izumi graduated from Musashino Art University. After receiving professional training, Kato Izumi completely transcended himself and gravitated towards an artistic style that is reminiscent of African totems and Japanese shadow of the clay puppet from the Jomon period (14,000-400 BC). Kato abandoned acrylic and used a spatula or rubber gloves to apply oil paint on canvas and sculptures, which became a turning point in his creation. His style of painting has also transitioned from symbolic to "more humane forms and faces". Kato's hand-painting process allows him to easily achieve the desired effect as he wants, while immersing himself in the pleasure of painting with oil. Even if there is a preliminary composition in his mind, Kato will still allow his work to evolve naturally in the organic creative process.

In his work, the figure seems enveloped in a protective bubble, perhaps an embryonic sack in which he hides but peers inquisitively out to the world. In this work, Kato renders his subject with exotic colours, which imbues a surreal almost psychedelic effect. Two germinating seedlings grow at such speed to the edge of the canvas. At once the figure is artificial in his rendition yet appropriately exemplifies the initial stages of human or natural life eliciting sentiments of comfort, mystery and serenity as though we as viewers, sense a familiarity in the womb-like construction of the painting. Holding our gaze tightly, the androgynous figure captivates the viewer with his swirling and hypnotic eyes.

加藤泉畢業於著名的武藏野美術大學，接受專業訓練之後，加藤泉完全超越自我將藝術造型昇華，令人聯想起非洲的圖騰，同時也帶有日本繩文時代 (公元前 14,000 – 400 年) 土偶的影子。加藤棄用壓克力轉而以刮刀或戴上膠手套將油彩塗抹在畫 布和雕塑上，成為他創作上的轉捩點。他的畫風亦從象徵性過渡至「更人性化的形態和臉孔」。加藤用手上色的過程令 他可以隨心所欲輕易達致理想的效果，而又同時享受油彩的手感。即使腦海中已有初步的構圖，加藤還是會任由作 品在有機的創作過程中自然演化。

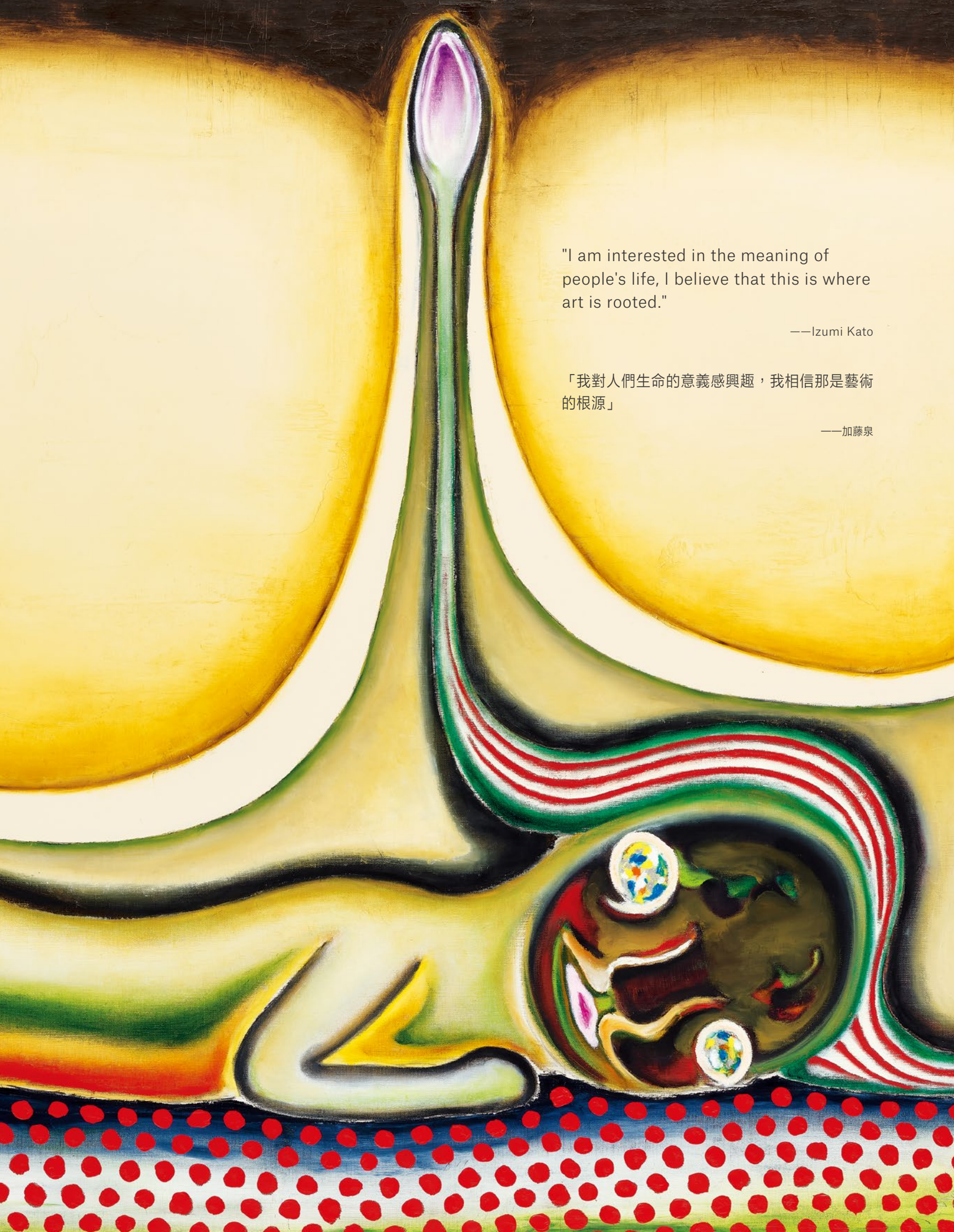
畫中小孩像一個被包覆在保護膜中的胚胎，好奇地觀看這個世界。主角身上的幼苗不斷的發芽生長，畫中人物看似不自然卻又像是人類生成最原始的狀態，引誘出帶有安逸、神秘及平靜的情感，讓觀者感受到像是被母親溫柔包圍時的熟悉感。當我們把視線具焦在如雌雄同體的主角身上時，同時也被它迷濛又夢幻的眼神所吸引。



John William Waterhouse, *Hylas and the Nymphs,* 1896, Manchester Art Gallery, Manchester, UK
約翰 · 威廉 · 瓦特豪斯《海拉斯和水澤女仙》1896 年作 英國 曼徹斯特 曼徹斯特美術館



Detail of the present lot 拍品局部 ▸



"I am interested in the meaning of people's life, I believe that this is where art is rooted."

——Izumi Kato

「我對人們生命的意義感興趣，我相信那是藝術的根源」

——加藤泉

108 MADSAKI

(B. 1974)

Marvel

signed 'MADSAKI 2018' (on the overlap)
acrylic and aerosol on canvas
180 x 180 cm. (70⅞ x 70⅞ in.)
Painted in 2018

HK$800,000-1,800,000
US$110,000-230,000

PROVENANCE

Kaikai Kiki Gallery, Tokyo, Japan
Acquired from the above by the present owner

漫威

壓克力 噴漆 畫布
2018年作
款識：MADSAKI 2018 (畫背翻折處)

來源

日本 東京 Kaikai Kiki畫廊
現藏著購自上述畫廊



Jan de Bray, *The Regents of the Children's Orphanage in Haarlem,* 1663. Frans Hals Museum, Haarlem, the Netherlands
簡．德．布雷《哈勒姆兒童孤兒院董事》1663 年作 荷蘭哈勒姆 弗蘭斯．哈爾斯博物館

Recognized by the torrents of drips and splashes, MADSAKI, a rising star of the contemporary art world, has established a reputation for his thrilling and dynamic works. By utilizing his signature medium of aerosol paint, typically associated with street art and graffiti, the visuals that he forges are filled with vibrant colors and enigmatic energy. Henceforth, leading his viewers to confront the canvas, engaging the mind as a narrative emerges while getting a taste of the artist's sense of humour.

Marvel, brings together a group of superheroes also known as the Avengers. Iconic core members of the warrior group such as Captain America, Black Widow, the Incredible Hulk, Spiderman, Ironman and Thor etc. are all juxtaposed together in one powerful scene. Each character with their distinctive attributes, looking out confidently with their eyes and smiles dripping with black paint, a trademark style developed by MADSAKI himself. He once explained dripping smiles may look simple but in fact, it is the most difficult part in every painting and usually executed last "because it's the most simple thing and you have to put emotions in it". The composition in the present lot is much like the militia group portraits from the Dutch Golden Age during the 17th – 18th century. Group portraitures, usually created in monumental sizes, were an essential part of notable Dutch life. Members of significant guilds or *schutterij* (commonly known as city guards) would pose together with their respective attributes and weaponry, gazing directly at the viewer with much attention given to the fine details of their attires as well as incorporating additional objects to indicate one's position in society. Functioning as commemorative pieces, it was also seen as a tool to glorify influential individuals within Dutch society, a genre that closely resembles *Marvel.*







Andy Warhol, *Marilyn Monroe (Marilyn)*, 1967. Christie's New York, 16 May 2019, lot 653, sold for USD 3,855,000
© 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
安迪．沃荷《瑪麗蓮．夢露（瑪麗）》1967 年作 佳士得 香港 2019 年 5 月 16 日 編號 653 成交價：3,855,000 美元

Executed in 2018, *Marvel* was created in the same year the movie *Avengers: Infinity War* was released. Becoming a global sensation overnight, it was also the highest-grossing film of 2018. Undoubtedly, the superhero cult has always played a crucial role in mainstream culture. From the pages of comics to cartoons and movies alike, the impact of these fictional characters is phenomenal. Eyeing on its success in mass media, MADSAKI incorporated these Marvel characters in the present lot as a direct reference to pop culture. Concurrently, he unfolds an ongoing dialogue concerning the value of art and the role of the artist within mass culture. Comparative to Warhol, MADSAKI is unafraid to experiment with unconventional means, rebelling against tradition and embraces pop culture by using images with wide appeal in society as the core subject matter of his works. Welding aerosol paint in a rapid and spontaneous manner, the artist encourages viewers to form their own interpretation, for them to personally connect with his art and to discover meaning in it.

Technical and humorous, this unconventional method of painting is a reflection of MADSAKI's journey as an artist. His family emigrated from Japan to New York when he was just six years old. Arriving at a place where he could barely speak the language, MADSAKI eventually turned to the world of art, a path that led him to study at Parsons School of Design. Upon graduation, not only did he not pick up a paintbrush for years, but instead chose to become a New York bike messenger to escape the world of art and drank "mad sake" after work each night which earned him the pseudonym – MADSAKI. He remembered deeply his challenging road to fame, and how his artistic success escalated when Murakami discovered him on Instagram. Following his highly successful Wannabie's Series, MADSAKI continues to build an irrefutable international recognition, with prominent gallery representations as well as presenting solo exhibitions worldwide. He would also regularly share his latest creations on social media platforms, including the present lot on Instagram. With more fresh exciting works in the making, one would recall MADSAKI's commentary that he's serious about art, but not that serious.

作為當代藝術領域裡冉冉升起的一顆新星，MADSAKI 以其縱橫恣肆的筆觸，創作出一件件充滿多元張力的作品。MADSAKI 運用噴漆尤為得心應手，他將奪目色彩與神秘語義錘煉於街頭塗鴉中，為觀者帶來震撼的視覺衝擊。當你直面作品，讓思維浸入作者的敘事方式中，正可以更進一步地與作者玩世不恭的戲謔態度激烈碰撞。

這幅作品將復仇者聯盟的超級英雄們集合於同一張強有力的畫幅中，其中的核心成員包括美國隊長，黑寡婦，綠巨人，蜘蛛俠，鋼鐵俠與雷神等。每位超級英雄各不相同，他們目光炯炯，充滿自信。黑色痕漬從他們的眼角和嘴角滴落，正是 MADSAKI 的獨家標誌。MADSAKI 曾談及這看似簡單實則是畫作靈魂的黑色痕漬，是每幅畫中創作難度最高的部分。他通常最後完成這幾筆，因為「最簡單的動作需要投入最真實的情緒」。這幅作品的構圖與荷蘭 17-18 世紀黃金時代國民衛隊的群體肖像頗為相似。群體肖像通常尺幅宏大，是荷蘭上流社會生活的重要組成部分。這些國民衛隊的成員會盛裝出席，佩戴華麗的兵刃與配飾，濟濟一堂，為肖像畫繪製擺出精妙的造型，直視觀者，以彰顯他們高貴的社會地位。這些帶有紀念意義的作品，也是荷蘭社會用以表彰個人榮譽的辦法，與《漫威》的類型非常接近。

這幅作品創作於 2018 年，正是電影《復仇者聯盟：無限戰爭》上映的年份。這部電影一夜之間爆紅全球，創造了 2018 年票房最高的記錄。毫無疑問，超級英雄是主流文化不可或缺的一環。從漫畫到動畫到電影，這些角色產生了現

象級的影響。MADSAKI 注意到他們在流行文化中的巨大成功，因此將這些角色融入到作品中，直接指向流行文化。同時，他也向我們提出了時下重要的一個問題：在大眾文化中，藝術的價值是什麼，藝術家扮演的角色又是什麼？與安迪．沃荷相比，MADSAKI 毫不畏懼用非傳統的意象進行實驗，以大眾社會中最潮流的喜好作為畫作的核心意象，反抗傳統，擁抱流行。噴漆在畫布上高速運動，隨性偶發，藝術家以此鼓勵觀眾以自己的角度去解讀畫作，與作品產生個體化的獨特聯繫，從而發掘背後的意涵。

集合技法與幽默，這幅作品精妙體現了 MADSAKI 藝術生涯獨具創見的創作理念。六歲時，MADSAKI 隨家人從日本遷居紐約。初來乍到，甚至連日常溝通都成為問題，MADSAKI 最終轉向藝術世界，入讀帕森斯設計學院。而畢業後，他數年都沒有再拿起畫筆，而是成為了一名紐約郵差以逃避藝術世界，每晚更是狂飲清酒 (MAD SAKI)，而這也是他日後名字的由來——MADSAKI。他深深記得自己成名路上的種種艱辛挑戰，以及村上隆如何在 Instagram 上發現了他，才讓他的事業更上一層。隨著 WANNABIE'S 系列大獲成功，MADSAKI 正以不可阻擋之勢贏得國際影響力，不僅獲得頂尖畫廊的代理，也在全球各地相繼開辦個人展覽。他也常常會在自己的社交媒體上分享最新的創作，例如本件作品即見於他的 Instagram。即便藝術家還在創作更多全新且有趣的作品，我們還是可以時常想起 MADSAKI 對自己的評價——他嚴肅對待藝術，但也並非那麼嚴肅。

◂ Detail of the present lot 拍品局部

109 EDDIE MARTINEZ 艾迪・馬丁內斯

(B. 1977)



Island I

signed and dated 'MARTINEZ. 14' (lower right)
oil, enamel, spray paint, collage and thumb tacks on canvas
183.5 x 274.4 cm. (72¼ x 108 in.)
Executed in 2014

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

PROVENANCE
Timothy Taylor Gallery, London, UK
Private collection
Acquired from the above by the present owner

EXHIBITED
London, UK, Timothy Taylor Gallery, Island I, 13 October – 8 November 2014.

Island I

油彩 瓷釉 噴漆 拼貼 圖釘 畫布
2014年作
款識：MARTINEZ. 14 (右下)

來源
英國 倫敦Timothy Taylor畫廊
私人收藏
現藏者購自上述來源

展覽
2014年10月13日 – 11月8日「Island I」英國 倫敦 Timothy Taylor畫廊



110 TOMOO GOKITA 五木田智央

(B. 1969)

Vanity Fair

signed with artist's signature, titled and dated 'VANITY FAIR 2015' (on the reverse)
acrylic and gouache on linen
129.5 x 162.5 cm.(51 x 64 in.)
Painted in 2015

HK$1,800,000-2,800,000
US$240,000-360,000

PROVENANCE
Mary Boone Gallery, New York, USA
Acquired from the above by the present owner

名利場

壓克力 水粉 麻布
2015年作
款識：藝術家簽名 VANITY FAIR 2015 (畫背)

來源
美國 紐約 Mary Boone畫廊
現藏者購自上述畫廊



Film Noir, was first coined in 1946 by a group of French critics to describe the emerging movement of mainly black and white Hollywood films
黑色電影這詞來自法語 (Film Noir, Noir 在法語是黑色的意思），1946 年被法國評論家命名，用以描述好萊塢風格晦暗的黑白電影



Recognized as a leading Japanese contemporary artist, Tomoo Gokita started off his career as a successful graphic designer in the fashion and music industry in the 1990s. He gradually established himself as a full-time artist in 2005. Interestingly, this transition also underscored Gokita's career breakthrough within the same year—when the discovery of his book *Lingerie Wrestling* (2000) led to an invitation to participate in a New York group exhibition "Stranger Town" at Dinter Fine Art in New York. Due to financial limitation starting off as a novelist, he painted with a limited monochromic palette of black, grey and white, an aesthetic which was cultivated over the years and now became a representation of Gokita's iconic oeuvre. His paintings often drew inspirations from a variety of sources in Western pop culture—including photographs from the 1960s and 70s, advertisements, pornography magazines, vintage postcards and record album covers. Initially, he started off with doodles and drawings in pencil, charcoal and ink on paperwork, which helped establish his presence in the New York art scene.

This present work, Vanity, 2015, is created just a decade after Gokita has transitioned to a full-time artist. It is a classic representation of Gokita's talented artistry displaying various painterly method—from total ranges of bold smudges and smears outlining the subjects' hair and face; to the velvety soft brushworks accentuating different layers of texture in each outfit. Over the years, he has evidently mastered the technique of manipulating gradients of black and white, emphasizing the individuality of each figure with such a limited palette. Vanity is one of the large-scale works Gokita has created; it is his fifth showpiece displaying three or more figures to be offered in the auction market, making it extremely rare to find. He overturns tradition mode of documenting group portraiture, as the trio shown here alludes a complex group dynamic. Additionally, the use of vivid chiaroscuro brings a considerable amount of heft to these figures while provoking a film noir ambience. Gokita successfully blurs the line between the figurative and the abstract and engages his viewers in a sensational experience.

Gokita's work also echoes that of the psychologically charged work of Adrian Ghenie. Much like Ghenie's iconic series of Vincent Van Gogh's self-portraits, which he worked solely on obscuring a reproduction of the same Van Gogh portrait with cut-outs and pieces clipped from magazines and other print material. Comparably, Gokita also employs found imagery as a starting point, which subsequently led to deliberate distortion of his subjects' faces. As Ghenie's once said, "I work on an image in an almost classical vein: composition, figuration, use of light". In similar resemblance of Gokita's stylistic approach, both artists employ elements of light and spatial composition to challenge the viewers to make sense of the underlying structure of images. In Gokita's own words, the obscuring of faces might reveal a kind of transformational desire : "to hide a face and to become a different character". (the artist cited in interview with Steven Cox, 2013, Blum and Poe website, online).



Music has always played a crucial role in Gokita's life, as he once mentioned in a South China Morning Post interview, "I prefer to buy music records than art catalogues." In Vanity, Gokita is capturing three high-profile vintage celebrities on a record label cover. The title of the painting suggests that this could resemble a "vanity" label, where singers front their own labels for a seemingly irresistible status symbol; a confirmation that the singer-proprietor is a rising superstar. Set against a gradient shade background, a curly hair full-bosomed woman dresses in a low-cut black gown. She is situated in the centre, exposing her light-coloured flesh; and capturing the viewers at bay. Two well-groomed men stands on each side, dressed in a full-on suit. Each carrying a microphone firmly in their hands—waiting to hit the stage with their compelling performance. Although the subjects are unrecognizable by the looks, their faceless heads striking fervently in contrast to the lavishness of their attire. Their postures are still and poised, displaying a timeless elegance. Conceivably, this scene could be a mockery of today's entertainment industry, where artists conceal their personal and unique identities to conform to the social norm. Gokita stresses that no matter how much fame these superstars once had, the exterior shell is merely a mirage, their identities will soon to be forgotten with time. He brings the viewers into a realm of alternated reality, projecting idealized beauty into bizarre forms to address the social issues facing our society today.



Adrian Ghenie, *The Lidless Eye*, 2017. Christie's New York, 13 November 2019, lot 3B, sold for 1,335,000 USD
Artwork: © Adrian Ghenie.
艾德里安．格尼《沒有眼瞼的眼睛》2017 年作 紐約 佳士得 2019 年 11 月 13 日 編號 3B 成交價：1,335,000 美元

五木田智央作為今時今日公認的日本當代藝術家，其職業生涯實則始於 1990 年代，當時他在時尚與音樂行業從事平面設計師，頗為成功。2005 年起，他逐漸轉型成為專職藝術家。有趣的是，他開始轉型的這一年也正標誌著他藝術生涯的重大突破——他因 2000 年創作的畫冊《內衣摔角》而受邀參加紐約 Dinter Fine Art 畫廊的群展《陌生城鎮》。最初，由於經濟拮据，五木田智央僅能用有限的黑、白、灰三色進行單色調創作，而時至今日這種風格業已成為他的代表，見於所有作品。他的創作靈感常常來源於西方波普藝術的多元呈現，包括 1960 至 1970 年間的攝影照片、廣告、色情雜誌、懷舊明信片與唱片封面。五木田智央早期的作品常常是用鉛筆、炭筆和墨水創作的紙本塗鴉繪畫，幫他打入了紐約藝術市場，並嶄露頭角。

這幅《名利場》，正創作於五木田智央轉型為全職藝術家十年之際的 2015 年。這幅作品正是他高超藝術技巧的典型代表，運用了種種複雜的繪畫方式——從整片大膽的模糊色塊以勾勒出人物的頭髮與面部，到柔軟光滑的筆觸以突出每套服飾的不同質感。這些年來，五木田智央已經將黑白漸變的控制運作地得心應手，以有限的色調呈現不同個體的各自側重。《名利場》是五木田智央作品中尺幅最宏大的之一；這也是他在拍賣市場上出現的第五幅包含了三個或以上的人物肖像，讓本件作品更為希世難求。他推翻了群體肖像畫的傳統模式，可見畫中暗流湧動，三人暗示了一種複雜的集體動態。此外，畫家還使用了生動的明暗對比，為這些人物更添濃重一筆，同時激發了一種黑色電影的氛圍。五木田智央成功模糊了抽象與形象的界限，將觀眾置於前所未有的震撼體驗。

五木田智央的作品與另一挑戰觀眾心理的藝術家艾德里安．格尼遙相呼應。在格尼的代表作梵高自畫像系列中，他將雜誌和其他印刷材料中的梵高自畫像裁剪下來，反復拼貼覆蓋以期再造。相比之下，五木田智央也從已有的圖像出發，隨後刻意導向人物面部的扭曲。正如格尼曾所說：「我以傳統方式處理圖像：構圖，具象和光線運用。」與五木田智央鮮明的風格相似，兩位藝術家均運用光線元素與空間構圖來激發觀眾思考圖像背後深藏的話語體系。用五木田智央自己的話來說，這種面目模糊的狀態反映了一種變化中的慾望，渴求「隱藏一種面孔，而成為另一種人格。」（藝術家與史蒂文．庫克斯的採訪，2013 年，Blum and Poe 線上網站）

音樂向來在五木田智央的人生裡有著舉足輕重的地位。他曾在一次與《南華早報》的採訪中說道，「比起藝術圖錄，我更願意買音樂唱片。」在《名利場》中，五木田智央以唱片封面的形式捕捉了三位備受矚目的懷舊巨星。這幅作品的名稱或許代表追求虛榮的唱片公司，去諷刺一些歌星為了追求名利和地位，投資其唱片公司，發行個人專輯，為了建構一個高尚的身份象徵。這是為了肯定這位歌手兼老闆正是冉冉新起的明日巨星。畫面以漸變陰影為背景，可見畫的中央有一位身材豐滿的捲髮女子，身著一件低胸的黑色晚禮服。她呈現出白嫩的肌膚，讓觀眾的視線無處可逃。兩位男士居於畫面兩側，西裝革履，手中皆緊握著麥克風，只待登台后帶來扣人心弦的演出。儘管人物面目難以分辨，他們漫漶的頭部相當引人注目，與華麗的服飾形成強烈對比。他們姿態靜止而蓄勢待發，呈現出一種永恆的優雅。可以想象，這個場景是對當下娛樂行業的嘲諷，一些歌手為了順應社會的規範，活在世俗的眼光下，隱藏自己真實的個性與風格。五木田智央想要強調，無論這些超級巨星曾經多麼風靡一時，這些外在的軀殼只不過是過眼雲煙，隨著時光流逝，很快就會被遺忘。他將觀眾帶入另一種現實，將理想中的美投射到不同尋常的形式中，來討論當下面臨的社會問題。

Tomoo Gokita in his studio in Shikimei, Japan
五木田智央在工作室

111

CHEN FEI 陳飛

(B. 1983)

TV Play No.1 & No.2

signed, titled, inscribed in Chinese, inscribed and dated "1 140 x 180 2007-2011" (on the reverse of No.1); signed, titled, inscribed in Chinese, inscribed and dated "140 x 180 2007-2011" (on the reverse of No.2)
acrylic on canvas (diptych)
each: 140 x 180 cm. (55⅛ x 70⅞ in.) (2)
Painted in 2007-2011

HK$750,000-1,200,000
US$98,000-160,000

PROVENANCE
Star Gallery, Beijing, China
Private collection, Asia
Acquired directly from the above by the present owner

電視劇 1、2

壓克力 畫布 (二聯作)
2007-2011年作
款識：電視劇1 140x180 布面丙烯 陳飛 2007-2011(1畫背)；電視劇 140x180 布面丙烯 2007-2011 陳飛 (2畫背)

來源
中國 北京 星空間
亞洲 私人收藏
現藏者直接購自上述來源

"I feel that my work does not belong to the academic side, nor it is as sweet and lovely as other young artists' works. I have my own set of system, values and philosophy, thus this series of "bad" taste will be revealed in my work from time to time."

- Chen Fei

「我覺得我的畫不屬於那種所謂的學術範疇之內，也不像一些年輕的藝術家的作品那麼甜美，我擁有自己的一套系統、人生觀及價值觀，而這些『壞』品味，會時不時的出現在我的作品當中。」

—— 陳飛





112

LIU YE 劉野

(B. 1964)

Woman Reading

signed in Chinese, signed and dated 'Liuye 2003' (lower right)
acrylic on canvas
100 x 80 cm. (39⅜ x 31½ in.)
Painted in 2003

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

PROVENANCE

Schoeni Gallery, Hong Kong

Private collection, Europe

Anon. sale, Christie's London, 1 July 2009, lot 101

Acquired from the above sale by the present owner

EXHIBITED

Beijing, China, Liu Ye: Red, Yellow, Blue, Schoeni Art Gallery, November 2003. This exhibition later travels to Hong Kong, Schoeni Art Gallery, January 2004.

Hong Kong, Images of Woman VIII, Schoemi Art Gallery, 9 October – 12 November 2003.

LITERAURE

Hilary Binks, Manfred Schoeni (ed.), Liu Ye: Red, Yellow, Blue, exh. cat., Schonei Art Gallery, Hong Kong, 2003 (illustrated, p. 53).

Liu Ye, exh. cat., Kunstmuseum Bern, Bern, Switzerland, 2007 (illustrated, p. 85).

Fang Zhenning (ed.), The Power of the Universe: The Frontier of Contemporary Chinese Art, exh. cat., Asia Art Center, Beijing, China, 2007 (illustrated, p. 14).

Art and Investment 8: Numbers, N. N., August 2009 (listed, p. 14).

Christoph Noe (ed.), Hatje Cantz, Liu Ye: Catalogue Raisonné: 1991-2015, Ostfildern, Germany, 2015 (illustrated, plate 03-09, p. 149 & 312).

讀書的女人

壓克力 畫布
2003年作
款識：Liuye 2003 野 (右下)

來源

香港 少勵畫廊

歐洲 私人收藏

倫敦佳士得 2009年7月1日 編號101

現藏者購自上述來源

展覽

2003年11月「劉野：紅黃藍」少勵畫廊 北京 中國 此展覽還在以下地點展出 2004年1月 香港 少勵畫廊

2003年10月9日 – 11月12日「女性形象之八」香港 少勵畫廊

出版

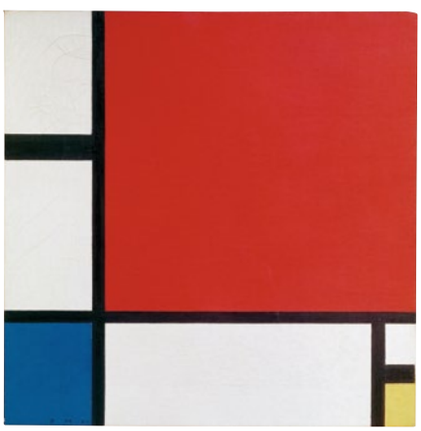
2003年《劉野：紅黃藍》展覽圖錄 Hilary Binks及Manfred Schoeni編 香港 少勵畫廊 (圖版，第53頁)

2007年《劉野》展覽圖錄 瑞士 伯恩 伯恩美術館 (圖版，第85頁)

2007年《天行健：中國當代藝術的前沿》展覽圖錄 方振寧編 中國 北京 亞洲藝術中心出版 (圖版，第142頁)

2009年《藝術與投資：數字》N. N. 2009年8月 (提及，第14頁)

2015年《劉野：圖錄全集 1991-2015》Christoph Noe 編輯 德國 奧斯特菲爾登 Hatje Cantz 出版社 (圖版，第03-09圖，第149, 312頁)



Piet Mondrian, *Composition with Red, Blue, and Yellow*, 1930, Collection of Kunsthaus Zürich, Zürich, Switzerland
彼埃·蒙德里安《紅、藍、黃構圖》1930 年作 瑞士 蘇黎世 蘇黎世美術館


2003

一個年輕的女人安靜地坐在椅子上，精心梳理的卷髮半遮眉目，胭脂桃頰，秋波微轉，她低垂著眼簾懶懶瞥過手中一本攤開的書，裡面滿是荷蘭現代主義大師彼埃．蒙德里安的畫作。女人身著緋紅色便裝，襯衫兩襟自然敞開，松垮地垂於胸前，露出乳白色蕾絲文胸。劉野以性感而大膽的筆觸勾勒出一幅柔媚惑人的肖像，隱晦地指涉多維領域的不同美學、文學與文化淵源。

二零零三年，劉野開始創作一系列以精靈般的女孩和女人讀書為主題的畫作，她們常以撩撥誘惑的姿態示人。多年來，藝術家共創作了八幅該特定主題的作品。《讀書的女人》是該系列的第一幅作品，也是唯一一幅清晰描繪出主角所閱讀的書內頁的肖像畫。縱觀藝術史，讀書的女性一直是一個反復出現的繪畫主題。從約翰內斯．維米爾開創性的傑作《讀信的女子》(1663) 到希歐多爾．羅塞爾古典風格的裸女肖像習作《讀書的女孩》(1886-7)，再到巴爾蒂斯在《讀書的卡蒂亞》(1974) 中散發性感誘惑的年輕女孩，劉野對這個古老主題的當代演繹精妙地植根于豐富深厚的歷史背景，同時也展現出藝術家卓犖超凡的技法。《讀書的女人》以維米爾筆下飽滿明豔的色彩，渲染出如巴爾蒂斯所描繪的充滿情欲的意象，該作無疑是一幅盈溢著摩登氣息的珍罕傑作。

畫面大面積施以灰粉和酒紅色調，顯現出蒙德里安式的幾何感、平衡感與秩序感。女人的卷髮透出微微的紅色，映襯著她胭紅色的唇瓣、臉頰以及四肢上精緻微妙的濃淡色差。背景被深淺兩種粉色一分為二，灰粉色的陰影筆直地沿著畫布邊緣延伸。藝術家本人曾剖白：「在我自己的作品中加入蒙德里安的畫作元素是一種精神隱喻。他的畫如此純粹，僅依靠最基本的顏色以及垂直、水準的線條。我也同樣地，想要探討純粹性這一精神議題。」劉野將畫面信息精簡濃縮，憑藉繪畫的基礎要素，如比例、色彩與構圖，構建出一段引人入勝的敘事：一個神秘的年輕女人，正專注地翻閱著一本二十世紀最偉大的藝術家之一，蒙德里安的圖冊。

近年來，劉野越來越多地將書作為其繪畫創作的關鍵母題。在《讀書的女人》中，這本書既可解讀為美學鑒賞的客體，也可視作其個人經歷的縮影。藝術家的父親曾是兒童讀物的作家，自幼劉野就接觸到漢斯．克利斯蒂安．安徒生和路易士．卡羅爾等人的作品。他本人回憶起自己在中國文化大革命（1966-76 年）期間成長時所感觸到的強烈的意識形態的氛圍時曾說過：「在那個年代，讀這類書是有極大的政治風險的。但是，這些天馬行空的奇幻故事，以及書中精美的插畫，為我打開了一個嶄新而美妙的世界。」于劉野而言，在他的繪畫中加入書籍的元素體現出其對歷史和文學的欣賞與熱愛。這種情感亦可在《讀書的女人》中一窺端倪。畫中的圖書經過緩慢而細緻的描畫雕琢：藝術家精心地將顏料逐層疊加，使其表面形成宛如釉面一般的通透光澤，類似荷蘭早期畫家的技法，又雜糅現代主義概念與結構的嚴謹性。

縱觀劉野過去三十年的藝術生涯，他不斷地提煉與完善自己大膽而又充滿內省與反思的繪畫風格，他的作品也透過一種獨特的視覺語言探究歷史的不同交匯點。從去年開始，劉野正式加入卓納畫廊，並將舉辦一場以書籍為主題的個展。正如卓納先生所言，「劉野創造了一個獨特的繪畫語彙。我相信他無疑是當代中國最富趣味性的具象畫家之一。」



Johannes Vermeer, *Woman Reading a Letter*, c. 1663. Rijksmuseum, , Amsterdam, the Netherlands.
約翰內斯・維米爾《讀信的女子》1663 年作 荷蘭 阿姆斯特丹 國立博物館藏



Balthus, *Katia Reading*, 1974. Private collection.
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris / Harumi Klossowska
巴爾蒂斯《讀書的卡蒂亞》1974 年作 私人收藏
版權所有：出田節子

A seated young lady with carefully coiffed hair and rouged cheeks glances down at an open book filled with paintings by Dutch master Piet Mondrian. Dressed in scarlet red loungewear, the sitter's blouse drapes loosely over her bosom to reveal a cream-coloured lace brassiere. Sensuous yet daring, Liu Ye paints an alluring portrait with subtle inferences to a diverse range of aesthetic, literary and cultural sources.

In 2003, Liu Ye began to work on an informal series of paintings featuring nymph-like girls and women reading a book, often in provocative poses. Over the years, the artist has produced a total of eight works in this particular theme. *Woman Reading* was the first of this informal series and is the only portrait that makes the sitter's reading material visible. The depiction of women reading has been a recurring theme throughout art history. From Johannes Vermeer's seminal masterpiece *Woman Reading a Letter* (c. 1663) to Théodore Roussel's classical study of nude portraiture in *The Reading Girl* (1886–7) to Balthus' erotic rendering of young girls in *Katia Reading* (1974), Liu Ye's contemporary rendition of the age-old theme masterfully draws on a rich background of sources, yet also exhibits the artist's prowess as a technical painter. Sharing the sumptuous colours of Vermeer, whilst referring to the erotically charged imagery of Balthus, *Woman Reading* is a masterpiece imbued with a modern flair.

Rendered in dusty pinks and burgundy reds, there is a Mondrian sense of geometry, balance and order. The sitter's hair, unfurling with licks of red paint, echoes the subtle shading of scarlet red lips, cheeks and limbs. The background, divided into two shades of pink, mirrors the dusty rose shadows running along the edges of the page. The artist himself has said "(t)he appearance of Mondrian's paintings within my own paintings is spiritual. His paintings are so pure, relying only on the most basic of colours, and vertical and horizontal lines. I, too, want to engage in the problem of purity." Liu Ye strips down the work and relies on the foundations of painting like scale, colour scheme and composition to create a compelling narrative of a mysterious young woman contemplatively reading a book on one of the greatest artists of the twentieth century.

Increasingly, Liu Ye has used books as a key motif in his painting practice. In *Woman Reading*, the book can be read as both an aesthetic object and personal story. The artist's father was a writer of children's books and from a young age, Liu Ye was exposed to the likes of Hans Christian Andersen and Lewis Carroll. The artist himself, recalling the ideological climate of growing up during the Cultural Revolution (1966-76) in China, once said "(i)t was politically dangerous to read such books in those days. However, these fantastic stories with their beautiful illustrations opened up a new and wonderful world to me." For Liu Ye, the inclusion of books in his paintings are manifestations of his appreciation for and love of history and literature. Such affection can be seen in *Woman Reading*. The book is carefully worked upon through a slow and meticulous process, in which the artist builds layer upon layer of painting, creating a glaze-like surface that recalls the technique of early-Dutch painters mixed with the conceptual and structural rigor of modernists.

The last three decades of Liu Ye's artistic career has been a continual and steady refinement of the artist's bold, yet meditative paintings that investigate the intersections of history through a distinct visual language. *As of last year*, the artist joined David Zwirner's exceptional roster of artists and will mount a solo exhibition dedicated to the subject of books. Zwirner himself attests that "Liu Ye has created a unique pictorial vocabulary. I believe him to be one of the most interesting figurative painters working in China today."

◂ Detail of the present lot 拍品局部

113 LIU YE 劉野

(B. 1964)

Little Devil and Knight

signed in Chinese, signed and dated "94 ye" (lower right)
acrylic and oil on canvas
46 x 55 cm. (18 ⅛ x 21 ⅝ in.)
Painted in 1994

HK$3,800,000-4,500,000
US$500,000-580,000

PROVENANCE
Galerie Taube, Berlin, Germany
Private collection, Europe
Anon Sale, Christie's Hong Kong, November 25, 2012, Lot 423
Acquired from the above by the present owner

EXHIBITED
Berlin, Germany, Galerie Taube, Ye Liu Bilder 1993-1995, April-June 1995
Beiing, China, Dadu Museum of Art, China Style: China Oil Painting Language Research Exhibition, 2013.

LITERATURE
Galerie Taube, Ye Liu Bilder 1993-1995, Berlin, Germany, 1995 (illustrated).
Birgit Warnhold, Magritte und Mondrian lassen gruben, Berliner Morgenpost, 1995 (illustrated, cover).
Lin Leng, Start Again, Fine Arts Literature 2, 1996 (illustrated, p.11).
Liu Ye. Exh. Cat. Mingjingdi Gallery. Beijing, China, 1997 (illustrated, p.19).
Christoph Noe (ed.), Hatje Cantz, Liu Ye: Catalogue Raisonné: 1991-2015, Ostfildern, Germany, 2015 (illustrated, plate 95-04, p. 259).

小鬼和騎士

壓克力 油彩 畫布
1994年作
款識：94 ye 野 (右下)

來源
德國 柏林 Galerie Taube
歐洲 私人收藏
2012年11月25日香港 佳士得 編號423
現藏者購自上述來源

展覽
1995年4月-6月「劉野繪畫 1993-1995」德國 柏林 Galerie Taube
2003年 「中國風格：中國油畫語言研究展覽」中國 北京 大都美術館

出版
1995年《 劉野繪畫1993-1995 》德國 柏林 Galerie Taube (圖版)
1995年《 馬格利特與蒙德里安 》Birgit Warnhold 柏林摩根郵報 (圖版 封面)
1996年《 再出發 》冷林 美術文學2 (圖版，第11頁)
1997年《 劉野 》中國 北京 明經第畫廊 (圖版，第19頁)
2015年《 劉野：圖錄全集 1991-2015 》Christoph Noe 編輯 Hatje Cantz 出版社 奧斯特菲爾登 德國 (圖版，第95-04圖，第259頁)

"My richly imaginative childhood and the rational training I received in my youth fundamentally determined my way of thinking. Later in my life, these two aspects would merge. I now prefer to be soberly imaginative."

- Liu Ye

「童年時的富於幻想和少年時的理性的訓練，基本上決定了我以後的思維方式，越到後來他們越融合在一起。我喜歡冷靜地去幻想。」

- 劉野



《小鬼和騎士》這幅畫創作於 1994 年，此時劉野剛剛結束柏林的四年求學歷程，抓住最後一年漫遊歐洲進一步饕餮文化盛宴。精巧的畫幅之中，集中體現了歐洲跨越世紀藝術史和深植內心的中國文化對於當時年輕的劉野所產生的複合式影響。畫中騎馬天使的形像是在畫家創作歷程中唯一一次出現，而頭戴懸浮帽子，身穿黑色長袍這一中西結合的小鬼形象，更是首次出現在其繪畫創作中。由此可見，當時身處異國他鄉的劉野，正將歐洲所學逐步內化萃取，提煉出與其靈魂共振的元素，加以整合創新，開拓出屬於自己的藝術天地。在這片天地裡，他將自如地遊走在東方和西方的兩種文化之間，既體現了對歐洲文化歷史的深入研究，又在細膩的筆觸之中流露出東方特有的情感和辯證思維。

此畫尺寸精巧，構圖嚴謹，線條與色塊均在精心斟酌下佈局，尺幅之間值得推敲玩味的細節豐富而具有深度，這印證了劉野對於北方文藝復興畫派的仰慕之情。「我想要回到早期文藝復興那個年代」。居於畫面中間的騎馬者與相伴的三個小鬼人物，構成穩定的三角構圖，左上方窗臺的老者註視著騎馬女孩，女孩微微側頭，視線落在畫面右下方，三個小鬼則筆直的看向前方，四個人視線的交錯使得整幅畫透露出平衡而冷靜的張力，情感與情節都自然的收斂其中。劉野早年曾在工藝美校裡學習如何繪製工業藍圖，在電腦繪圖還未普及的年代，手繪的準確性格外重要。這種工業設計要求的精準與務實使得劉野的畫作無處可尋隨心所欲的痕跡。在此畫作中，無論是背景中簡潔的「包豪斯」建築輪廓，還是相互呼應的色塊，都體現了劉野如工程師般縝密的構圖邏輯。

然而這精密的構圖卻蘊含了最天馬行空的幻想和浪漫的童話式敘事畫法。劉野亦曾經坦言超現實主義和形而上學畫派對自身創作帶來的影響，畫作中更是經常嵌入對雷尼瑪格麗特，基里科，蒙特里安等現代大師的敬仰與追隨。他靈活的將真實與夢境結合，採用悖論式組合畫法，夢幻中帶有戲謔，平靜間又有些許荒誕。這種虛實相接的辯證邏輯在早期是通過後現代式折衷主義的「雜糅」來實現的。細細解讀畫中人物，似從中世紀聖經故事中走來的騎馬小女孩身披綠色長袍，在一片淡金色的背景中映襯下神態自若。三個小鬼形象相隨前後，他們身著中式黑色長袍，腳踏「基里科」式球體，手拿望遠鏡眺望著前路，四個人頭頂原本的天使光環被「瑪格麗特」式的懸浮禮貌所替代。這詭譎的組合不禁讓人莞爾。左幅打開一方異時空，松綠色天空下，是歐洲小鎮一景，天空左上方一個甚小的飛機模型平行滑過，玩味著觀者對於時空概念的既定認知。如此般，畫家憑藉高超的運用超現實符號的能力，交錯時空，打破空間和時間的維度限制，精妙絕倫的演繹了一場盛大的超時空偶然。正如劉野在訪談中所述：「我想表達的是介於寫實主義與超現實主義之間的一種狀態或感覺」

佛洛依德在《夢的解析》一書中提到：「夢是一個人與自己內心的真實對話，是向自己學習的過程，是另一次與自己息息相關的人生」。劉野用畫筆構築夢境，與現實世界保持著疏離，又從不離開真實的存在，他勇於挖掘自己潛意識裡的文化歸屬，大膽截取西方藝術歷史長河中的經典符號，最終開創了獨樹一幟的藝術風格。而《小鬼和騎士》無疑是他早期畫作中集大成者，也為其千禧年之後的巔峰創作奠定了重要基礎。至此之後，劉野學成歸國，在中國當代藝術界中繼續踏馬前行，奮勇直上，開拓獨屬於自己的藝術征途。



Detail of the present lot 拍品局部





Left to right 由左至右：

Rogier Van Der Weyden, *Saint George and the Dragon*. 1432 – 1435. National Gallery of Art, London, UK
羅吉爾．凡．德．韋登《聖喬治和惡龍》1432 – 1435 年 英國 倫敦國家美術館收藏

Giorgio de Chirico, Italian Plaza with Equestrian Statue
© 2020 Artists Rights Society (ARS), New York / SIAE, Rome
喬治．德．基里科《意大利廣場和騎馬雕塑》

Little Devil and Knight was painted in 1994. At the time, Liu Ye had just completed his education in Berlin. In the year following his graduation, he seized the opportunity to travel across Europe, immersing himself in the cultural traditions of the region. This meticulously executed work is the crystallisation of the artist's understanding of European art history combined with the deeply rooted Chinese culture within his heart. The angel on horseback in this painting makes no other appearances in the entirety of the artist's *oeuvre*. Additionally, this is the first instance where the little "devils" make their debut in Liu Ye's paintings — wearing long robes and floating hats, they are chimeras of Chinese and Western origin. It is evident that being in a foreign country, Liu Ye was internalising the essence of what he had learned in Europe in order to forge an innovative style that resonates with his own spirit. In this new artistic realm, Liu Ye fluidly traverses Eastern and Western culture — not only does this painting give expression to the artist's extensive research of European cultural history, the nuanced brushwork also exudes a sensibility and didactic thinking that are unique to Eastern culture.

With carefully calculated dimensions, this work is rigorously composed — lines and planes of colour are painstakingly orchestrated to achieve a level of splendidly layered detail. The sophistication demonstrated in this work is a testament to Liu Ye's veneration for the Northern Renaissance; "I have always wanted to return to the early Renaissance period", the artist declared. The three little devils who surround the central rider form a stable triangular composition. On the left, an old man looks out from the window at the young female rider. In turn, she slightly tilts her head and gazes at the lower right corner of the painting. And the three little devils stares straight ahead. These five figures' criss-crossing lines-of-sight counterbalance each other to convey a sense of tension — quietly expressing both emotions and complex narratives. At the School of Arts & Crafts in Beijing, Liu Ye spent his early years studying blueprint drawing techniques. In an era when computer-aided design had yet to become ubiquitous, precision was a quality that was highly valued in hand-drawings. It is this practical need for precision cultivated as part of his industrial design background that makes any traces of impulsiveness imperceptible in Liu Ye's work. Every element in this painting, from the simple contours of the Bauhaus architecture in the background to the geometric colour planes that converse with each other, are manifestations of Liu Ye's engineer-like compositional logic.

Despite the exactitude expressed in the composition, the fairytale narrative in this painting is wildly imaginative and romantic. Liu Ye explained that Surrealism and Metaphysical art have greatly influenced his creative approach. Often the artist would insert imagery in his paintings that pay tribute to Magritte, de Chirico, and Mondrian. By combining reality with fantasy, these paradoxical pastiches celebrate both quietude and absurdity. This dialectic between the real and the imagined were often similarly realised as a hybrid in the Eclecticism movement during the early modernist period. Upon closer examination of the figures in the work, such allusions are even more apparent. Donning a green robe against a golden backdrop, the confident female rider looks like a biblical character from the Middle Ages. Her entourage in long black Chinese robes stand on de Chirico-esque spheres while gazing into the distance with the aid of binoculars. Halos are replaced by Magritte's bowler hats. Though eerie at first glance, this ensemble turns out to be delightful when all the visual references are deciphered. The left part of the painting opens up to another dimension that challenges the notion of perception of the viewers — a tiny aeroplane glides across the turquoise sky, and underneath it is a little European village. Liu Ye's masterful use of Surrealistic symbolisms shatters the boundaries of space and time, and the result is an epic drama of extra-dimensional serendipity. The artist best describes this aesthetic himself, "What I want to express is a state of being or feeling that is situated between Realism and Surrealism".

In *The Interpretation of Dreams*, Sigmund Freud said that dreaming is a conversation with oneself, a process of learning about oneself, and it is another life that is closely related to one's waking life. With his paintbrush, Liu Ye constructs a dreamscape that is detached from the real world. Yet, it never denies the existence of objective reality. The artist boldly unearths his cultural roots, exploring themes buried in his subconsciousness. By disrupting canonical symbolisms used in the long lineage of Western art history, Liu Ye daringly invents a new artistic style that is uniquely his. *Little Devil and Knight* is undoubtedly a breakthrough that is the culmination of his early experimentations. As such, this work serves as a critical foundation that enables the artist to reach new heights after the turn of the last millennium. Following such unprecedented success, Liu Ye returns home and continues to blaze new trails in the Chinese contemporary art world.

114 YOSHITOMO NARA 奈良美智

(B. 1959)

Untitled

signed and dated 'Yoshitomo Nara '88 Yoshitomo Nara Yoshitomo Nara' (on the reverse)
acrylic and coloured pencil on canvas
117 x 72.8 cm. (46⅛ x 28⅝ in.)
Painted In 1988

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

PROVENANCE
Galerie Humanité, Nagoya, Japan
Private collection, Asia
Anon. sale, Sotheby's Hong Kong, 6 October 2014, lot 875
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-1988-011, p. 60).

無題

壓克力 彩色鉛筆 畫布
1988年作
款識：Yoshitomo Nara '88 Yoshitomo Nara Yoshitomo Nara (畫背)

來源
日本 名古屋 Humanité畫廊
亞洲 私人收藏
2014年10月6日 香港 蘇富比 編號875
現藏者直接購自上述來源

出版
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-1988-011圖，第60頁)



Reverse of the canvas (detail)
畫布背面 (局部)

「我的藝術表達基於我自己的人生體驗，而不是由藝術理論和藝術史而決定的。我們在感知藝術時，都應該回歸到深植於潛意識的民族文化，因為我們生於斯，長於斯，是割捨不斷的情懷和源源不斷的靈感。」

- 奈良美智



"My artistic expressions are guided by my life experiences. They are not determined by art theory nor art history. When we perceive art, we always return to our native cultures which are deeply rooted in our subconsciousness. Where we were born and grew up give us an unbreakable connection to our sensibilities and a wellspring of inspirations".

- YOSHITOMO NARA

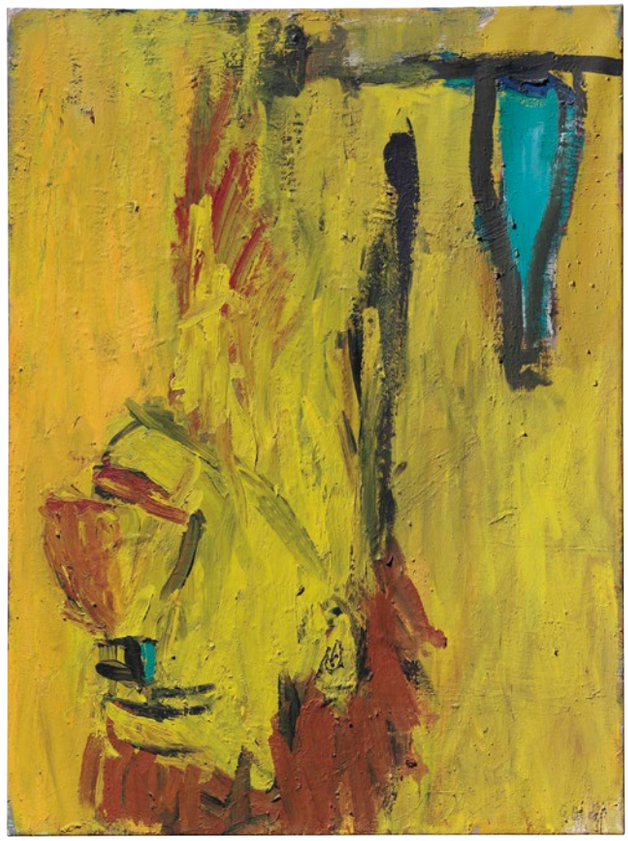
With his unique visual language and wildly imaginative use of childhood imagery, Yoshitomo Nara holds an importance place in contemporary art. After graduating from Aichi University of the Arts in 1987, he travelled to Europe to continue his studies at Kunstakademie Düsseldorf in Germany in 1988. This period spent abroad has a long-lasting influence on his artistic direction. It is also the nascence of his experiments with interweaving Western and Eastern popular cultures. *Untitled* was executed in 1988 when Nara first arrived in Germany. The abundant use of bold colours and imageries is a testament to the influences of German Neo-expressionism and Japanese *manga* that was rising in popularity at the time. There are only approximately 20 oil paintings by Nara in existence from the late 1980s that were executed similarly in the Neo-expressionist style. In terms of scale and fullness in composition, this work proves to be one of the most accomplished early works that are available in market in recent years. In addition, with this work, we can backtrack the origin of Nara's idiosyncratic symbolism. For instance, in this painting, the artist presents a figure standing in a puddle while ripples radiate outward — it is a motif that he will revisit on numerous occasions and gradually refine in his later works. *Agent Orange (in the Milky Lake),* an important work offered in the Evening Sale this season, is a prime example that demonstrates the development of Nara's aesthetic philosophy.

Most of the viewers know Yoshitomo Nara from his world-famous depiction of the defiant little girl. However, he began the development of this subject matter with a male image. If we consider the image of the little girl from his later period an expression of the his distilled spiritual centre, then the image of the little boy from his early period can be seen as a portrait of his spiritual self in its most raw and vulnerable form. Born in 1959 in Hirosaki City, Aomori prefecture, in Hokkaido, Japan, Nara grew up in a rural village that was ten hours away from the next urban area. Due to the fact that both of his parents had to spend time away from home for work, as well as being younger than his elder siblings by almost ten years, the introverted young artist spent most of his childhood alone. The melancholic feeling of loneliness grew up with him, and it continued to affect him when he studied abroad in Germany. In his autobiography *The Little Star Dweller,* he revealed, "Because the weather was always gloomy, I felt like I was in a world of my own, and I could not relate to anything around me. When that feeling struck me, suddenly I was brought back to my childhood. But feelings of loneliness and alienation have always been driving forces of my creativity". Even though the protagonist in the painting has blond hair, the hair style itself is unmistakably Japanese in origin where it is popular amongst school boys. His eyes have epicanthic folds that are characteristic of Asians. The scrawny boy holds up a seashell that he has just found in the water. As he shows his find to the viewers, he smiles coyly at them — his expression conveys a sense of genuine excitement but not without timidness and introversion. All of these elements are metaphors for the artist's childhood where he grew up in solitude in a village by the sea. Nara explained that as an adult, he has always tried to dig a tunnel back to his childhood, "I want to return to somewhere familiar where I am most comfortable". From this perspective, the work seems to be projecting the main character from the *Le Petit Prince* written in 1942 by Antoine de Saint-Exupéry. In the story, the little prince wanders the universe where he defeats the convoluted world with his sense of wonder and defends the truth with his purity of heart — these are ideals are shared by Yoshitomo Nara in his creative practice, and they are exemplified in this spiritual self-portrait.

The massive influx of Western aesthetics and ideologies into Japan since the Meiji Resolution have achieved a state of coexistence with Japanese traditions — this process of conflict, coexistence, and integration is a unique model that shaped the Japanese Modernist aesthetics. In 1970s and 1980s, there was a global resurgence of Expressionism — this Neo-expressionism movement does not bear the cold rationality of earlier movements such as Minimalism and Conceptual Art. Instead, it employs bold and highly contrasting colours as well as wildly gestural brushwork that are heavy on impasto. Such energy is a return to the Fauvist school of expression where artists can freely traverse between abstraction and representational art. Germany has been at the forefront of this movement, and it produced masters like Anselm Kiefer and Georg Baselitz. Despite the language barrier and being alone in Germany, the power of this artistic movement transcended nationality and race, and Nara was caught in the middle of this paradigm shift. The impact of Neo-expressionism shook the young artist to the core. He took this new visual language, combined it with traditional Japanese culture that was deeply rooted in his being, and infused it with major elements from Japanese *manga*. By the end of the 1980s, Nara created this work *Untitled* in which he combined both Eastern and Western contemporary cultures — the picture is filled with tension, and yet, the purity of the subject matter is preserved. Below the cerulean sky on the upper half of the painting is the water rendered in brown colour planes. It is then finished with gold pigments highlights so that it glistens like the surface of the lake at dusk. Such effect evokes a dream-like vision where forgotten memories re-emerge from the river of time. The textures of the figure's clothes, his hair, and his pupils are all delineated by delicate pencil lines. It is evident that at this point in time, the artist is in the process of amalgamating Eastern and Western *avant garde* art and inventing a new visual language that is uniquely his own.



Jean-Michel Basquiat, *Untitled,* 1981, Christie's New York sold for USD 26,402,500
© Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.
尚 · 米榭 · 巴斯奇亞《 無題 》1981 年作 紐約 佳士得 2012 年 11 月 14 日 成交價：26,402,500 美元



Georg Baselitz, *Trinker,* 1981. Christie's New York, sold for USD 3,372,500
© Georg Baselitz 2020.
喬治 · 巴塞利茲《 飲酒者 》1981 年作 紐約 佳士得 2018 年 5 月 17 日 成交價：3,372,500 美元

奈良美智憑藉著自己獨特的創作語言，極富有表現力的孩童形象，在當代藝術界中奠定了重要的地位。他 1987 年于愛知縣立藝術大學畢業後，在 1988 年遠赴歐洲，在德國杜塞爾多夫藝術大學進一步深造，這段海外留學時光對於奈良美智的藝術生涯產生了深淵的影響，也是他開始嘗試將東西方流行藝術文化編織在一起的起點。《 無題 》這幅畫作就是在 1988 年，奈良美智第一年抵達德國時所作，其畫面豐富，色彩大膽鮮豔，整體風格受到德國新表現主義影響，同時又結合了日本新興的漫畫元素。在上世紀 80 年代末，以此新表現主義風格繪製的油彩畫布作品僅 20 餘幅。而此作，無論是尺寸，還是畫面的飽滿度，都是近年來市場上出現的最重要的奈良美智早期作品。此外，我們從這幅作品中可以追溯藝術家在創作之路的始端，已經開始醞釀的獨特藝術符號。比如將主人公置身于水潭中，漣漪一圈圈散開這一主題，在其日後的創作中反復出現，日趨成熟。在此晚拍中的另一奈良美智成熟時期巨作《 Agent Orange (In the Milky Lake) 》中，我們得以見證其美學哲學的發展。

大多數人們首先認識奈良美智都是他那舉世聞名的玩世不恭、叛逆孤獨的小女孩形象，然而他最先對於孩童這一主題的創作卻是從小男孩形象入手的。如果說後期成熟時期的小女孩是他精神內核的提煉和昇華，那麼早期的小男孩則是更加貼近他心靈和自我的藝術呈現。他于 1959 年出生並成長於北海道的青森縣弘前市，一個和繁華東京有著 10 小時車程距離的農村，由於父母經常外出工作，又年少於兩位兄長近十歲，內向寡言的奈良美智自小都是孤單的。這種憂鬱的孤獨感一直伴隨著他長大，直至在國外留學的時光，他在自傳《 小星星通信 》中自述：「那時的天氣總是陰沉沉的，我就像置身於只有我一個人的世界，周圍的一切都與我無關。那種感覺，突然一下子恍惚又回到了童年。但孤獨和疏離感是我創作的動力。 畫面主角小男孩雖然一頭金髮，但是卻留著日本男童特色短髮，他有著亞洲人的單眼皮，身材單薄纖弱，右手舉起河裡拾起的小海螺，訕訕的沖著觀眾露齒而笑，帶著自發流露的驚喜之感，又有掩飾不住的害羞內斂。這些無不隱喻著在海濱城市孤單長大的藝術家童年記憶。長大後的他說自己一直在挖一條通往童年的隧道，「想要回到最舒服最熟悉的地方」。從這個角度進一步賞析此畫作，仿佛又折射出法國作家安東莞 · 德 · 聖 · 埃克蘇佩里於 1942 年寫成的著名兒童文學短篇小說《 小王子 》這一人物形象，小王子流浪在宇宙中，以童真抵禦複雜，以純潔守護真理，這又何嘗不是奈良美智的內心寫照和創作理念呢。

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。上世紀 70 到 80 年代，全球掀起新表現主義藝術新潮，不同於早前極簡主義和概念藝術的冷靜抽象，這一股新興的力量試用大膽鮮明的對比色，狂野而飽含激情的筆觸，回歸於「原始」畫派，自由的在抽象和具象中幻化。德國在這一新流派中走在前端，誕生出 Kiefer，巴塞裡茲等一代大師。此時深處德國的奈良美智，雖然語言不通，孤身求學，但是藝術語言是超越國界跨越種族的，他受到新表現主義強烈的衝擊，再結合心靈深處日本傳統文化的滋養，和日本潮流漫畫元素的影響，在 80 年代末，創作出了這樣一批融匯東西方當代文化，極富張力而又不失童真的系列主題創作。在此幅作品中，畫家首先使用鮮亮的藍色和藍綠色鋪底，繪出一方清冽的天空，畫面下半部分則以深棕色色塊描繪出水域，再用淡金色顏料覆蓋其上，走筆隨意，淡金色顏料自然的流瀉下來，在光照下閃耀著微妙的光輝，仿佛是落日下灑滿餘暉的湖面，又像是夢境中那時而浮現記憶的時間長河。畫面中人物的衣服的質感，頭髮的紋絡，乃至眼珠都是用彩色鉛筆勾勒出細膩的線條，由此可見此時的藝術家正將中西方前衛藝術融會貫通，開創屬於自己的藝術獨特語言。

°◆ 115 YOSHITOMO NARA 奈良美智

(B. 1959)

PEACE ON YOUR FEET

signed with artist's signature, dated '2004' (on the reverse)
coloured pencil and acrylic on paper
132.4 x 115.9 cm. (52⅛ x 45⅝ in.)
Painted in 2004

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

PROVENANCE
Private collection
Private collection, USA
Anon. sale, Sotheby's New York, 10 November 2010, lot 382
Private collection
Anon. sale, Sotheby's Hong Kong, 5 October 2015, lot 827
Acquired from the above by the present owner

LITERAURE
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 2 – Works on Paper, Tokyo, Japan, 2011 (illustrated, plate D-2004-003, p. 218).

PEACE ON YOUR FEET

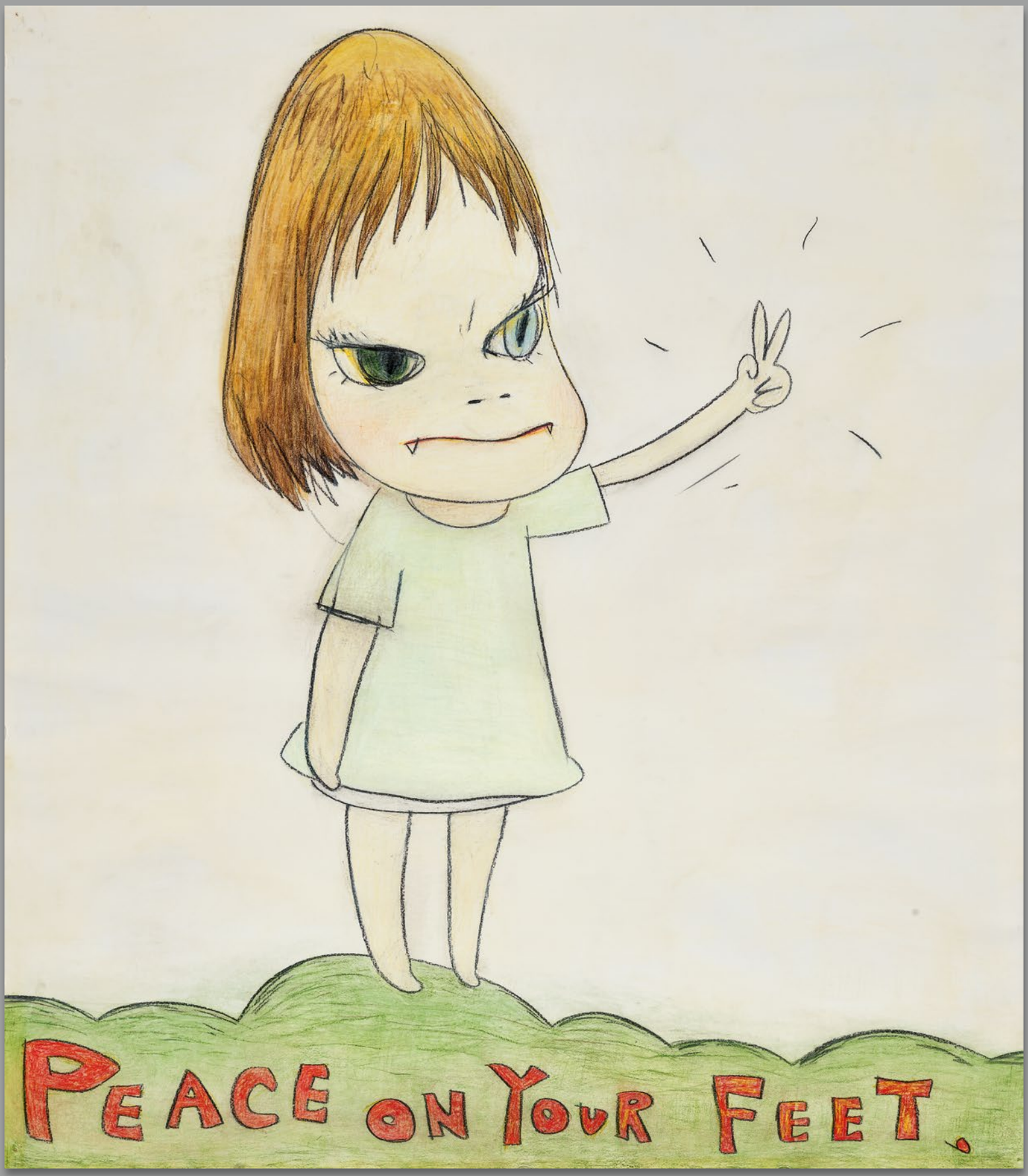
彩色鉛筆 壓克力 紙本
2004年作
款識：藝術家簽名 2004 (畫背)

來源
私人收藏
美國 私人收藏
紐約蘇富比 2010年11月10日 編號382
私人收藏
香港蘇富比 2015年10月5日 編號827
現藏者購自上述來源

出版
2011年《奈良美智：作品全集 第2卷—紙上作品》株式會社美術出版社 東京 日本 (圖版，第D-2004-003圖，第218圖)



The Little Prince, On Asteriod B-612.
《小王子》在 B-612 號小行星上


PEACE ON YOUR FEET.

紙上作品是奈良美智以創意和技巧表達真實情感的重要工具。1980 年代初，還在名古屋念大學的他獨自住在被樹林包圍的組合屋裡，每天一邊將音響放得無比大聲，用手邊可得的一切紙張紀錄下靈感，並在一旁寫上任性的宣言或正在聽的樂曲歌詞。他曾自述道：「回想起來，那就好像是繪畫日記般，將每天感動的事像寫日記一樣畫下來，這讓我每一天都過得很有意義。」

對於大部分當代藝術家而言，油畫往往比紙上作品更為備受重視，然而此概念卻不適用於奈良的作品，不同媒介的作品反而見證他對藝術全方位的追求。奈良會運用身邊一切可以作畫的平面，包括信封、方格紙、撕下的紙張。奈良旅居德國十二年後重回熟悉的國土，作於 2004 年的《 PEACE ON YOUR FEET 》是他回到日本四年後的創作，是一件完成度極高的成熟時期作品，畫面包含所有他最具特色的元素——形象鮮明的小孩全身像、吸血鬼小獠牙、勝利的手勢、完整的草坪背景以及鮮明的紅色字句，所有標誌性的符號都匯集於此作一身。

「奈良式」小孩的形象鮮明，能讓人一眼認出。回溯這種經典造型的誕生，很多人認為他的作品擁有漫畫和卡通的基因，奈良美智自言兩者與他關係不大，指出繪本（ ehon ）的視覺語言對他更有啟發，能用簡明的圖像說明複雜故事。此作結合了新表現主義以表現自我為主旨的創作風格，畫中女孩造型簡潔，線條利落，明顯看到深受日本浮世繪人物畫影響，從女孩眼部的筆法處理，便足見奈良美智在線條勾勒技術方面之高明。他曾說「如果你學過傳統繪畫，你一定會看到我也在使用以前所有的大師們所用過的技法。」從日本古典美術的平面化構圖與比例誇張的人物造型，到文藝復興大師喬托與弗朗切斯卡的的用色方法，奈良美智回憶在年輕時期曾拼命磨練自己的技法，一直秉持最嚴謹的態度看待創作。

更弔詭的是，奈良筆下的小孩所透露出的叛逆與表情卻與她的年齡及形象全然不符。外表平凡可愛的小孩，卻有著如成人般複雜的思緒。正如此作一樣，孩童的形象充滿驕傲的神情和叛逆的挑釁，高舉勝利手勢，顛覆了原本孩子天真無邪形象，使成人與小孩的身份因此形成了一種互換，賦予作品視覺上的震懾力與威脅感。在一片柔和溫暖的色彩，此作隱藏了藝術家對世界、歷史和人性的深刻反思。紅色的字句表達出展望「和平」的重要訊息，女孩所站立之處正是一片草坪，同時也是環境生態的符號，似乎引伸至現今對環境保育的議題。

任何一種藝術潮流都終將成為歷史，風格會過時，形式會落伍，唯獨情感歷久彌堅，因此，無論於何時何地都能打動人心的作品必然擁有真摯的情感。奈良美智始終如一地忠於藝術家必須保有的自我，從心出發看待創作與生活。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）及柏林新博物館（德國）。







Left to right 由左至右：

Utamaro Kitagawa, *Mother Holding Child as He Plays with a Toy Fish in a Tub of Water*, circa 1803, Collection of Museum of Fine Arts, Boston, USA
喜多川歌麿《水遊び》約 1803 年作 波士頓美術館 波士頓 美國

Piero della Francesca, *Madonna of Senigallia*, circa 1470, Collection of Galleria Nazionale delle Marche, Urbino, Italy
皮耶羅・德拉・弗朗切斯卡《Madonna of Senigallia》約 1470 年作 馬爾凱國家美術館 烏爾比諾 意大利

For Yoshitomo Nara, works on paper are a crucial medium through which he conveys his creativity and most intimate emotions. In the 1980s when he was studying at the Aichi Prefectural University of the Arts, he lived by himself in a mobile home surrounded by the forest where he blasted music every day. He would pick up any scrap pieces of paper that were lying around and use them to record his inspiration. He would write down lyrics from the music that he was listening to, and any rebellious manifestos that came to mind. He recalled, "Thinking back, I think it was like writing a pictorial diary. I drew things and events that moved me every day, and this process made me feel that every day was meaningful."

To most contemporary artists, the oil painting medium is held in higher regard than works on paper. Yet, this hierarchy does not apply to Yoshitomo Nara's works. On the contrary, his diverse use of media is a testament to the holistic approach of his artistic pursuit. Nara utilises any surface to draw, including envelopes, graph paper, and any scrap materials he can find. After spending 12 years abroad in Germany, he returned to his native country Japan. Completed in 2004, *Peace on Your Feet* is a work that Nara that executed four years after his return. It is an accomplished piece with a high degree of finish that belongs to Nara's later and more mature period. Most of the artist's signature elements can be found in this work — the distinctly rendered child in full portrait, the little vampire fangs, the peace sign, the immaculate lawn in the background, as well as the vividly coloured red text at the bottom. All the most iconic symbols in Nara's visual language converge in this work.

The child is modelled in a Nara-esque style is instantly recognisable. Tracing back to the origin of Nara's iconic characters, many believe that they share the same DNA as Japanese *manga* and *anime*. However, the artist explained that these genres contribute very little to the conception of his figures. In fact, the visual language of *E-hon*, the Japanese picture book genre that was popular during the Edo-Meiji era, influenced him stylistically in a much more profound way — this genre excels at using concise imageries to tell sophisticated narratives. In addition, this work utilises the self-expression principle of Neo-expressionism. Nara's clean and economic use of lines succinctly completes the character modelling of the little girl. The influence from Japanese Ukiyo-E figure depiction is apparent here. Nara's exceptional drawing technique is thoroughly demonstrated in his treatment of the little girl's eyes. He expounded, "If you have studied traditional painting, it should be obvious to you that I am using all the techniques of the masters". From the flat composition and exaggerated facial features in classic Japanese art, to the choice of palette of Renaissance masters like Giotto and Piero della Francesca, Nara poured over these different styles of representation in his youth with the most stringent and rigorous attitude.

The fundamental contradiction in Nara's depiction of children is that the expressions of defiance on their faces are very much incongruent with their age and appearances. Seemingly innocent and adorable, the complexity of these children's thoughts can rival that of the adult. This conflict is best exemplified in this work: the expression on the child's face is full of hubris as she provocatively raises her hand in a peace sign. This attitude subverts the conventional image of the wide-eyed, innocent child. As a result, this reversal of roles between the adult and the child charges this work visually with a sense of menace and intimidation. Under the guise of warm pastel tones is the artist's profound reflection on history, human nature, and its relationship with the world. The text in red declares a message of peace, and behind it the little girl stand on a patch of grass. As a symbol of the ecosystem, Nara's message seems to extend to the issue of environmental conservation.

All artistic movements eventually fade into history, style becomes outdated, and forms obsolete. Only emotions can stand the test of time. For this reason, works that resonate with the human heart across temporal and geographical boundaries are inevitably ones that convey genuine emotions. Yoshitomo Nara resolutely remains true to himself — a principle that he applies both to his life and his artistic practice. As one of the most influential Japanese artists in the International contemporary art arena, his works are widely collected by some of the most esteemed art institutions in the world — they include the Art Institute of Chicago and the Museum of Modern Art in the United States, the British Museum in the United Kingdom, Aomori Museum of Art in Japan, and the Neues Museum in Germany.

◂ Detail of the present lot 拍品局部

116 # GEORGE CONDO 喬治・康多

(B. 1957)

The Smoking Sailor

signed and dated 'Condo 07' (on the reverse)
oil on canvas
127.4 x 106.7 cm. (50⅛ x 42 in.)
Painted in 2007

HK$4,800,000-6,800,000
US$620,000-880,000

PROVENANCE

Galerie Andrea Caratsch, Zurich, Switzerland
Private collection
Anon. Sale, Christie's London, 15 October 2011, lot 257
Acquired from the above sale by the present owner

抽煙的水手

油彩 畫布
2007年作
款識：Condo 07 (畫背)

來源

瑞士 蘇黎世 Andrea Caratsch 畫廊
私人收藏
倫敦佳士得 2011年10月15日 編號257
現藏者購自上述來源



Kitagawa Utamaro, Ten Types in the Physiognomic Study of Women, 1754-1806. British Museum, London, UK.
喜多川歌麿《婦人相學十躰系列》1754-1806 年作 英國 倫敦 大英博物館藏

'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'

- George Condo

「這個人物形象某種程度上說是內容與非內容，風格與樣式在畫面上絕對衝突以及不同方向之間的相互干擾，幾乎就像你在看到正在播放的內容之前就立刻把電視機上的頻道換了一樣。」

- 喬治・康多





'These figures can be seductive and repulsive at the same time. They embody a position that is simultaneously frightening and appealing. This is something that also comes across in the way they solicit different kinds of looks from the viewer, and how they often look back at us with eyes that don't match or don't even seem to belong to the same face'

- Ralph Rugoff

Painted in 2007, The *Smoking Sailor* is a compelling 'existential portrait' by George Condo. Viewed in profile against a blushing magenta backdrop, a man in a striped t-shirt turns to face us. His balding head, protruding ears, rosy cheeks, mismatched eyes and jutting grin are fragmented into near-Cubist disarray. His neck slopes into a swollen belly, on which he rests a delicate right hand, clasping a cigarette between slender fingers. Recognisable as 'Uncle Joe' – a hard-drinking reprobate who is one of a number of recurring characters in Condo's work – this startling, beguiling figure is a signature example of the artist's unique approach to portraiture, which is informed by a complex dialogue with art history. Clashing disparate references from Botticelli and Rembrandt to Picasso, Basquiat, and the visual language of cartoons, Condo dismantles the fantasy and artifice inherent in figurative painting. A cacophony of signals compete, pushing the image into a strange, disconcerting realm that we're not quite sure how to read.

In the present work, Uncle Joe's nautical striped shirt hints only vaguely at the designation of 'sailor': it is as if he is trying on a costume, and could shift role at any moment. Condo's other cast members include bus-drivers, valets and butlers, whose maniacal, outlandish faces transgress the uniformed gentility of their occupations. These deviant archetypes highlight the inadequacy of fixed labels in an age of fractured styles and compound identities, aiming instead to reveal selfhood in its true, mercurial chaos. 'I describe what I do as psychological cubism,' Condo has said. 'Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states' (G. Condo, quoted in S. Jeffries, 'George Condo: "I was delirious. Nearly died"', The Guardian, 10 February 2014). The resulting visages echo an apocryphal tale of Leonardo da Vinci, who was said to have told riotous jokes to local peasants so as to capture their unguarded states of mirth. Seeming to contain several expressions at once, Uncle Joe's twisted, exaggerated features likewise exhibit a disconcerting kind of realism.

While influences from Picasso to Disney might be glimpsed in The *Smoking Sailor*, the work also displays an Old Masterly sense of light. As if lit from the composition's right-hand side, the background shades from fuchsia to deeper cerise, throwing the figure into shadowed relief. 'When a painting has neutral space around it,' Condo explains, 'there's a tone where from the light side – let's say we're dealing with a portrait – from the light side of the face to the shaded darker part of the face, you'll notice that the background corresponds in an opposite way … That's just the way that Rembrandt or Frans Hals or any of those portrait painters usually framed their portraits. It does something to classicize the constellation of human psychology that might be represented in one of those portraits' (G. Condo, quoted in C. Moore, 'Mondo Condo: Exploring the Extreme Vision of George Condo's Work', Ran Dian, 20 March 2018). The backdrop's pink hue, meanwhile, closely recalls the famous Portrait of the Journalist Sylvia von Harden (1926) by the German painter Otto Dix – a forerunner of Condo's in his use of caricature to get to the truth.

If Rembrandt, Hals and Dix play their part, the present work also has a touch of Giuseppe Arcimboldo, the 16th-century Italian painter who composed imaginary profile portrait heads entirely from objects such as fruit, flowers, fish, and books. Condo here does similar building work with eyes, teeth, and the shapes of body parts, creating a sense of distinct components seen from multiple, simultaneous angles. He assembles The *Smoking Sailor* through a compound gaze, looking at art history in the way the Cubists regarded the physical world. 'The point', Condo 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' (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).

「這些人物可以同時吸引人卻又令人反感。他們呈現出了一個同時製造恐懼卻又讓人深陷其中的張力。同時這些肖像人物總能在觀者臉上帶出決然不同的反應與表情，而這些人物看我們的眼神卻又似乎不匹配、甚至看起來並不屬於那一張面孔，這種張力中有一些十分特殊的東西。」

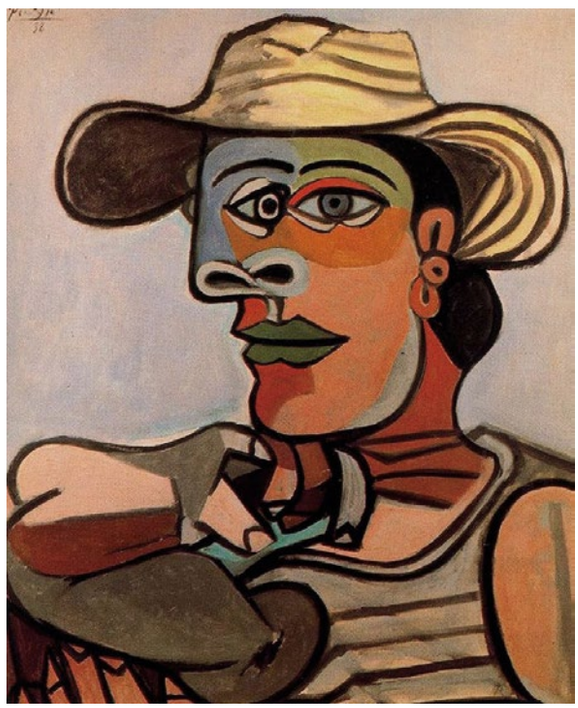
——拉爾夫．魯格夫（Ralph Rugoff）

創作於 2007 年，《吸煙的水手》是喬治．康多（George Condo）開創性的「存在肖像」系列之一。在艷麗粉紅色背景下出現的側面肖像，一個穿著條紋 T 恤的男人轉頭面向我們。他耳朵聳立，臉頰紅潤，雙眼在不對稱的位置，張大著嘴咧出一絲詭異的微笑，整個形象如變異的立體主義。他的脖子傾斜，在那兒倚著右手，在細長的手指間抓緊一根香煙。觀者可以認為他就是「喬大叔」（Uncle Joe）——一個經典的醉漢形象，他是康多作品中許多重復出現的人物之一——這個令人大吃一驚、卻又挪不開眼的人物是這位藝術家獨特肖像創作方法的標誌性案例，這得益於他與藝術史之間的密切關聯。他將波提切利、倫勃朗與畢加索、巴斯奎特和卡通的視覺語言猛烈碰撞擦出火花，康多消除了肖像畫固有的技巧。千奇百怪的狂放符號相互纏繞，將圖像推向一個令人困惑、無法解讀的境界。

在本件拍品中，喬大叔的航海條紋襯衫僅隱約地暗示著他「水手」的身份：就好像他姑且是在試穿服裝一樣，並且隨時可能改變角色。康多的其他筆下角色包括公交車司機、代客泊車員和管家，他們狂躁而古怪的面孔超越了他們職業本有的溫柔、順從形象。這些發生異變的風格原型突顯了在意識斷裂的風格與身份複雜疊加的年代中，將人固定於標籤的不足之處，目的是在真實迷幻的一片混沌中揭示人物的自我。「我把我的創作理解為心理立體主義，」 康多曾經說道，「畢加索（Picasso）在同一時刻就從四個不同角度描繪一把小提琴。我對心理狀態的刻畫也是如此。」（喬．康多，引自於薩．喬弗瑞斯《喬治．康多：「我太瘋狂，險些喪命」》，《衛報》（The Guardian），2014 年 2 月 10 日）。而這一創作理念所產生的形象與一則有關達芬奇的坊間傳說不謀而合，據說達芬奇曾對當地農民講過極為放縱的笑話，以捕捉他們不受任何限制的狂樂狀態。喬大叔這一人物扭曲誇張的特徵同樣呈現出一種震撼人心的現實主義。

在《吸煙的水手》一作中我們可能會瞥見畢加索乃至迪斯尼動畫的深遠影響，但該作品也展現出一種傳統繪畫大師們運用的光感。燈光彷彿是從構圖的右側射入，背景從紫紅色到更深重的鮮紅色，使人物變得更加有光影的層次感。「當一幅畫周圍有中性空間時，」康多解釋說，「就會出現一種從較淺的一邊出現的色調（比如說我們正在創作一幅肖像畫），從面部的淺色到陰影處的深色部分，你會注意到背景與面部的動態是相反的……這也是諸如倫勃朗（Rembrandt）或弗蘭斯．哈爾斯（Frans Hals）等等這些肖像大師們通常均在使用的構圖方式。它確實使某些肖像中可能代表的人類心理範式化、經典化。」（喬．康多，引自於查．摩爾《康多世界：探索喬治康多作品的極端視覺》，燃點雜誌，2018 年 3 月 20 日）於此同時，背景的粉紅色調讓人聯想起德國藝術家奧托．迪克斯（Otto Dix）的著名作品《記者西爾維婭．馮．哈登的肖像》（Portrait of the Journalist Sylvia von Harden，作於 1926 年），他是將漫畫作為刺穿現實這一流派的先驅者。

如果倫勃朗、哈爾斯和迪克斯的風格都融入其中、各司其職，那麼本件作品還藏匿著朱塞佩．阿爾欽博托（Giuseppe Arcimboldo）的影子，這位 16 世紀的意大利畫家完全用水果、花朵、魚和書本等物體構建出完全虛擬的肖像。而此作中的康多用眼睛、牙齒和身體部位的形狀編織出類似於建築設計一般的結構，從多個角度同時觀察，營造出獨樹一幟的藝術氣質。藝術家用一種復合重疊的目光將創作聚焦在《吸煙的水手》身上，以立體主義者看待現實世界的方式來重新審視了藝術史。「這一切的重點」，康多解釋說，「不是要觀者看出畫的人物有多好，而是他們能要看得更多。可以說肖像本身就是創作藝術的思想過程中許多思維過程的映射與凝結。這個人物形象某種程度上說是內容與非內容，風格與樣式在畫面上絕對衝突以及不同方向之間的相互干擾，幾乎就像你在看到正在播放的內容之前就立刻把電視機上的頻道換了一樣。」（喬．康多，引自於泰．凱勒因「對喬治．康多的採訪，紐約，2004 年 4 月 15 日」，《喬治．康多：一百個女人》展覽目錄，比勒菲爾德藝術館（Kunsthalle Bielefeld），2005 年，第 32-33 頁。）





Left to right 由左至右：

Detail of the present lot
拍品局部

Pablo Picasso, *The Sailor,* 1938. Private collection.
Artwork: © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴勃羅．畢卡索《水手》1938 年作 私人收藏

George Condo, *Mad Priest,* 2004. Städel Museum.
Pablo Picasso, The Sailor, 1938. Private collection.
Artwork: © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
喬治．康多《瘋狂牧師》2004 年作 施塔德爾博物館

117 # ANTONY GORMLEY 安東尼・葛姆雷

(B. 1950)

Small Shuck V

stamped with studio reference number (underside)
cast iron
97 (H) x 22 x 28 cm. (38 ¼ x 8⅝ x 11 in.)
Executed in 2015

HK$1,600,000-2,500,000
US$210,000-320,000

PROVENANCE
Galleria Continua
Acquired from the above by the present owner

Small Shuck V

鑄鐵 雕塑
2015年作
印有藝術家工作室編號(底部)

來源
常青畫廊
現藏者購自上述畫廊

The 'Small Blockworks' are models for the 1.5 life-size 'Blockworks' which attempt to give a strong intimation of the feel of a body using the smallest number of compressed iron blocks. These either sit one on top of the other or side-by-side, whether the figure is standing or crouching. The vertical works counter the stability of a column by cantilever. They attempt to equate instability of build with a mental state, translating haptic bodily sensation into ever more parlous tectonics.

Both the 'Blockworks' and 'Small Blockworks' use scale to act on the body-consciousness of the viewer. All of the works have an extended foot – the size of the foot is incorporated with the other blocks of the work to integrate a base into the language of the work.

Gormley states "..blockworks describe the space of the body in stacked masses that question its stability. I 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. These pieces attempt to treat the body as a condition; being, not doing."

「小型砌塊」是 1.5 倍真人大小「砌塊」的模型。該模型試圖使用最少數量的鐵塊，來強烈暗示人體的感覺。無論人物是站立或是蜷伏，這些鐵塊自然地堆砌。直立的作品利用懸臂抵消了柱的穩定性。它們試圖將結構型體的不穩定性與精神狀態畫上等號，把觸覺感受轉化為更加含有不確定因素的構造。

「小型砌塊」系列與「砌塊」系列都是利用比例來影響觀者的身體意識。所有作品都有延伸的足部 —— 足部的大小與作品的其他塊狀物相結合，以便將基底完美地與作品語言融合為一。

葛姆雷說：「… 砌塊以堆疊的塊狀物描述了身體的空間，以便質疑其穩定性。我利用建築世界的營造語言；柱子與橫楣，來喚起身體的內部狀態，將身體看得比較小，把它視為一件東西而不是一個地方。其中暗示的對稱性與身體的實際表達之間存在著張力，因此塊狀物排列的細微變化，可以用同理解讀為整體的身體感覺。這些作品嘗試將身體視為一種狀態；它是一種存在，而不是正在做什麼。」



118 TETSUYA ISHIDA 石田徹也

(1973-2005)

Untitled

signed in Japanese; dated '2004' (on the reserve)
acrylic and oil on canvas
45.5 x 53 cm. (17⅞ x 20⅞ in.)
Painted in 2004

HK$1,800,000-2,800,000
US$240,000-360,000

PROVENANCE

Private collection, Asia

Anon. Sale, Christie's Hong Kong, 25 March 2016, lot 25

Acquired from the above by the present owner

EXHIBTED

Tokyo, Japan, Nerima Art Museum, Tetsuya Ishida – Our Self Portraits, November – December 2008.

Tochigi, Japan, Ashikaga Museum of Art, Tetsuya Ishida Note, 7 September – 27 October 2013. This exhibition later travelled to Kanagawa, Japan, Hiratsuka Museum of Art, 12 April – 15 June 2014; Toyama, Japan, Tonami Art Museum, 6 September – 5 October 2014; Shizuoka, Japan, Shizuoka Prefectural Art Museum, 24 January – 25 March 2015.

LITERAURE

Guardian Garden (ed.), Tetsuya Ishida Posthumous Works, Kyuryudo Art Publishing Co., Tokyo, Japan, 2006 (illustrated, p. 67).

Katsuhiko Yokoyama, Nerima Art Museum (ed.), Tetsuya Ishida -- Our Self Portraits, Nerima Art Museum Publishing, Tokyo, Japan, 2008 (illustrated, plate 62, p. 39).

Tetsuya Ishida – Complete, Kyurudo Art Publishing Co., Tokyo ,Japan, 2010 (illustrated, plate 166, p. 175).

Kiyoshi Ejiri, Shōko Kawatani, Tsumoru Sugimoto, Shigeru Katsuyama, Masato Horikiri, Nao Fukushima (ed.), Tetsuya Ishida Note, Kyuryudo Art Publishing Co., Tokyo, Japan, 2013 (illustrated, plate 145, p. 317).

無題

壓克力 油彩 畫布
2004年作
款識：石田徹也 2004 (畫背)

來源

亞洲 私人收藏

香港佳士得 2016年3月25日 編號25

現藏者購自上述來源

展覽

2008年11月 - 12月「石田徹也——僕たちの自畫像一展」日本 東京 練馬區立美術館

2013年9月7日-10月27日「石田徹也ノート」日本 栃木 足利市立美術館 該展覽還在以下地點展出 2014年4月12日-6月15日 日本 神奈川 平塚市美術館 2014年9月6日-10月5日 日本 富山 礪波市美術館 2015年1月24日-3月25日 日本 靜岡 靜岡縣立美術館

出版

2006年《石田徹也遺作集》守護神花園藝廊編輯 日本 東京 求龍堂出版 (圖版，第67頁)

2008年《石田徹也——僕たちの自畫像一展》横山勝彥、練馬區立美術館編輯 日本 東京 練馬區立美術館出版(圖版，第62圖，第39頁)

2010年《石田徹也全作品集》日本 東京 求龍堂出版 (圖版，第166圖，第175頁)

2013年《石田徹也ノート》江尻潔、川谷承子、杉本積、勝山滋、堀切正人、福島直編輯 日本 東京 求龍堂出版 (圖版，第145圖，第317頁)



Edward Hopper, *Office in a Small City*, 1953, Metropolitan Museum of Art and George Hearn Fund, New York, USA.
愛德華．霍普《小城中的辦公室》1953 年作 美國 紐約 大都會藝術博物館藏及喬治．赫恩基金會


G・U・M



Tetsuya Ishida, *Body Fluids*, circa 2004, Private collection.
石田徹也《體液》約 2004 年作 私人收藏

Tetsuya Ishida was born in 1973 in Shizuoka Prefecture, and graduated in 1996 from the Department of Art and Design at Tokyo's Musashino Art University. He initially pursued a career in commercial graphic design, but was forced to do odd jobs to survive due to the market crash in the 1980s, becoming a freelance artist in the process. The hierarchical and conservative aspects of Japanese society often place great pressure on people's individuality, which is suppressed and minimized in a crushing and claustrophobic way. Ishida used his keen sensitivity, detailed and realistic brushstrokes, hyper-realistic perception, and first-hand empathy to illustrate the state of existence in modern Japanese society.

The figure of the short-haired and despondent young man appears often among the artist's 200-odd surviving works, and even though Ishida denied that these are self-portraits, the young man is still commonly interpreted as a projection of the artist's self. In *Untitled*, the semi-autobiographical protagonist is turned into a common washbasin or sink housing his "friend", a creature that also occurs frequently in Ishida's works and which has been compared to the insect in Kafka's *Metamorphosis*. While this objectified self is depicted in the clinical white of the sink's porcelain, the protagonist's eye and posture reveal feelings of love, compassion, and pity, demonstrating the artist's selfless kindness and protectiveness. He said that, "people's pain, bitterness, sadness, anxiety, loneliness, and more are all things I can feel powerfully. I want to digest these in my own way and present them again."

Ishida tends to create several works with the same setting but introduce variations in theme, composition, or content. Compared with works in the same series, *Untitled* features hidden details that reveal the great care involved in the making of this painting. The sink is dotted with everyday items and common medicines found in the Japanese home, reflecting daily life in contemporary Japan. The artist's work is rooted in hyper-realism, with the exquisitely detailed and naturalistic lighting, proportions, and brushstrokes creating a beautifully illusionistic scene.

The self-bound protagonist in *Untitled* seems to be a victim of a tragedy, but he also bears with him the artist's sympathy and sorrow for modern humanity's state of mind and existence. This humanistic and humanitarian spirit is a common thread that links together Ishida's work, many of which seem hopeless but is filled with powerful initiative and determination. In primary school, the artist won a human rights comic award with a submission against bullying. The American artist Ben Shahn had an interest in social issues such as justice, labour rights, and immigration, and even visited Japan on a fact-finding mission after an American hydrogen bomb testing led to the death of a Japanese sailor (the Daigo Fukuryū Maru incident), leading to Shahn's *Lucky Dragon* series. Having grown up in Ise, Ishida knew of the incident, and when he reflected on his award Ishida professed that Shahn inspired him to create works that are underpinned by a humanitarian spirit. He wrote, "I'm captivated by an artist that is like a saint. They believe that 'with a line and a stroke, painting can save the world'." *Untitled* exposes the oppressive environment that modern people live in, and through each line and each stroke, it also shines light on their spirit, in hopes that doing so can save the world.



Ben Shahn, *Father and Child,* 1946. Museum of Modern Art, New York, USA.
班．尚恩《父子》1946 年作 美國 紐約 現代藝術博物館藏



René Magritte, *Les merveilles de la nature (The Wonders of Nature),* 1953. Museum of Contemporary Art Chicago, Chic ago, USA
Artwork: © 2020 C. Herscovici / Artists Rights Society (ARS), New York..
雷尼．馬格利特《自然奇觀》1953 年作 美國 芝加哥 芝加哥當代藝術博物館藏

11973 年出生於靜岡縣， 1996 年畢業於武藏野美術大學的美術及設計系，石田徹也大學畢業後曾從事過商業設計工作，因遇上八十年代經濟泡沫爆破後不得不以散工來維持生活，成為自由藝術家。日本社會階級分明，制度守舊，渺小的個體自小身心靈飽經社會層層壓迫，疲憊而無從逃脫。藝術家以其過人的敏銳觸覺，通過細緻的寫實筆觸、超現實的視覺、感同身受的同理心，揭示了當代文明的生存狀態。

藝術家存世二百餘件作品中重複出現一個神情茫然的短髮青年，即便藝術家曾否認其為自畫像的說法，這青年普遍被視為藝術家自身形象的投射。《無題》中，這半自傳式的主角被藝術家物化為日常生活中極為普遍的洗手盤，張開雙手盛載着他的「朋友」——一隻經常出現於石田氏作品、狀甚如卡夫卡《變形記》的小蟲。被物化的自畫像雖貫徹洗手盤常見的慘白用色，主角眼神與環抱之狀卻流露保護、關愛和憐惜的情感，力證藝術家勇於付出不求回報的關愛、珍視、呵護。他曾說：「人的痛、苦、悲、不安、孤獨等，都是我能強烈感受的東西。我想以自己的方法，把這些東西消化、再表現。」

石田氏習慣為同一個生活場景創作數張主題、構圖、內容稍異的作品，相比同系列畫作，《無題》隱藏複雜的細節，更見雕琢刻劃的用心。洗手盤上羅列着平民家居常見的雜物、藥用品，鉅細無遺地反映日本當代社會的生活。雖然石田氏的作品以超現實構思出發，其表現方式卻極盡細膩寫實，非常講究光影、比例、筆觸，幾乎令觀者以為畫面真有其事，挑戰我們超現實的視覺經驗。

《無題》中主角看似自縛於不由自主的悲劇，卻同時寄託著藝術家對當代人類精神面貌、生存狀態的的憐恤與哀怜。這種人文精神貫徹石田徹也看似絕望卻實為奮而掙扎的創作中。藝術家小學五年級參與人權漫畫比賽，便以批判欺凌為題的作品勝出。美國藝術家班．尚恩作品關注公義、勞工、移民等社會議題，曾為美國試驗氫彈導致一名日本船員死亡的「第五福龍丸」事件遠赴日本實地考察，啟發出「幸運龍」系列作品。石田徹亦在伊勢市成長，因而留意到這次事件。石田在回憶這次獲獎經歷時，在創作筆記中坦言尚恩啟發了自己創作的人道精神底蘊，他寫道：「我深深地被如聖人般的藝術家吸引。他們相信『畫筆能一筆一劃地拯救世界』」。《無題》突顯現代人被壓抑的生活環境，透過一筆一劃的繪畫，揭露現代人的精神面貌，期盼以這樣的方式地拯救世界。



Catherine Murphy, *Bathroom Sink,* 1994, Private collection.
Image courtesy of Peter Freeman
瑟琳．墨菲《浴室鋅盆》1994 年作 私人收藏

119

ZHANG XIAOGANG 張曉剛

(B. 1958)

Bloodline: Big Family No. 2

signed in Chinese, dated and signed '1995 Zhang Xiaogang' (lower right)
oil on canvas
180 x 230 cm. (70⅞ x 90½ in.)
Painted in 1995

HK$38,000,000-48,000,000
US$5,000,000-6,200,000

PROVENANCE

Hanart TZ Gallery, Hong Kong

Collection of Oliver Stone

Anon. sale, Christie's, Hong Kong, 30 November 2008, lot 2618

Acquired from the above by the present owner

EXHIBITED

Venice, Italy, The 46th Venice Biennale. International Art Exhibition, Identity and Alterity: Figures of the Body 1895-1995, 11 June – 15 October 1995.

New York, USA, Asia Society Galleries, New York & P.S.1 Contemporary Art Center, Long Island City, Inside Out: New Chinese Art, 15 September 1998 – 3 January 1999.

San Francisco, USA, San Francisco Museum of Modern Art & The Asian Art Museum of San Francisco, USA, Inside Out: New Chinese Art, 26 February – 1 June 1999.

血緣—大家庭 2 號

油彩 畫布
1995年作
款識：張曉剛 1995 Zhang Xiaogang (右下)

來源

香港 漢雅軒

Oliver Stone私人收藏

香港 佳士得 2008年11月30日 編號2618

現藏著購自上述來源

展覽

1995年6月11日-10月15日 第46屆威尼斯國際藝術雙年展「身份與差異：1895-1995人物的具象」意大利 威尼斯

1998年9月15日-1999年1月3日「透視：新中國藝術」美國 紐約 亞洲協會畫廊及P.S.1當代藝術中心

1999年2月26日-6月1日「透視：新中國藝術」美國 三藩市 舊金山 現代美術館及舊金山亞洲藝術博物館



Zhang Xiaogang and a Friend, Venice, 1995
張曉剛與朋友，威尼斯，1995 年
Photo: Courtesy Sichuan Fine Arts Publishing House, Zhang Xiaogang: Works, Literature and Research, 1981-2014, Published in 2016



LITERATURE

The Asia Society Galleries, The San Francisco Museum of Modern Art and The University of California Press, Inside Out: New Chinese Art, USA, 1998 (illustrated, plate 26).

Galerie de France, Editions Xin-Dong Cheng, Amnesia and Memory, Beijing, China, 2003 (illustrated, p. 118).

Hanart TZ Gallrery, Umbilical Cord of History - Paintings by Zhang Xiaogang, Hong Kong, China, 2004 (illustrated, pp. 68-69).

Albright-Knox Art Gallery, The Wall - Reshaping Contemporary Chinese Art, USA, 2005 (illustrated, p.106).

Amnesia and Memory: Letters and Correspondence of Zhang Xiaogang (1981-1996), Beijing University Press, Beijing, China (illustrated, p. 238)

Museum of Contemporary Art Chengdu, Wang Yang ed., Passage to History: 20 Years of La Biennale Di Venezia and Chinese Contemporary Art, China Youth Publishing House, Beijing, China, 2013 (illustrated, plate 4-6.1, p. 102)

Lu Peng, A History of Art in 20th-Century China, Somogy edition d'art, Paris, France (illustrated, cover)

Jonathan Fineberg, Gary G. Xu, Zhang Xiaogang, Disquieting Memories, Phaidon Press Limited, 2015 (illustrated, plate 60, p. 96)

Huang Zhuan, ed., Zhang Xiaogang: Works, Literature and Research, 1981-2014, Sichuan Fine Arts Publishing House, 2016 (plate 150, illustrated, p. 361, illustrated in detail, 362, 363, 1033, 1359, 1361, listed, 1356, 1511, 1513).

出版

1998年《 透視：新中國藝術 》亞洲協會畫廊、三藩市現代美術館及加州大學出版社 (圖版，第26圖)

2003年《 失憶與記憶 》 中國 北京 法蘭西畫廊及程昕東畫廊 (圖版，第118頁)

2004年《 時代的臍帶 - 張曉剛繪畫 》 中國 香港 漢雅軒 (圖版，第68-69頁)

2005年《 牆：中國當代藝術的歷史與邊界 》美國 布法羅大學藝術中心 (圖版，第106頁)

2010年《 失憶與記憶：張曉剛書信集（1981-1996） 》 中國 北京 北京大學出版社 (圖版，第238頁)

2013年《 歷路：威尼斯雙年展與中國當代藝術20年 》 王洋、成都當代美術館編 中國 北京 中國青年出版社 (圖版，第4-6.1圖，第102頁)

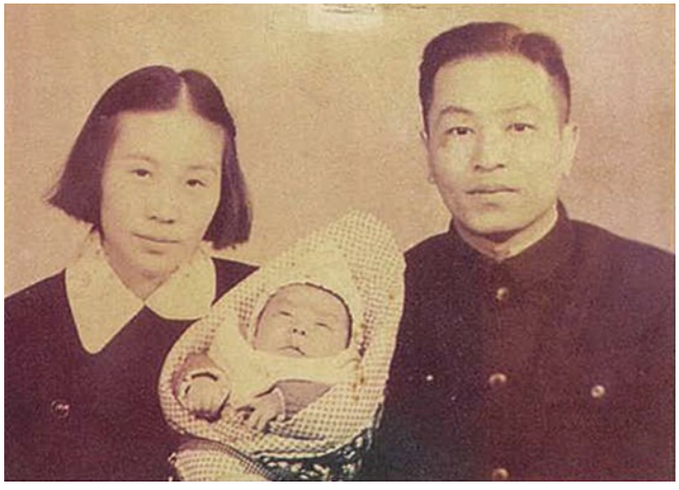
2013年《 20世紀中國藝術史 》呂澎著 法國 巴黎 Somogy editions d'art 巴黎出版 (圖版，封面)

2015年《 張曉剛：不安的回憶 》J. Fineberg、徐鋼著 英國 倫敦 Phaidon出版社(圖版，第60圖，第96頁)

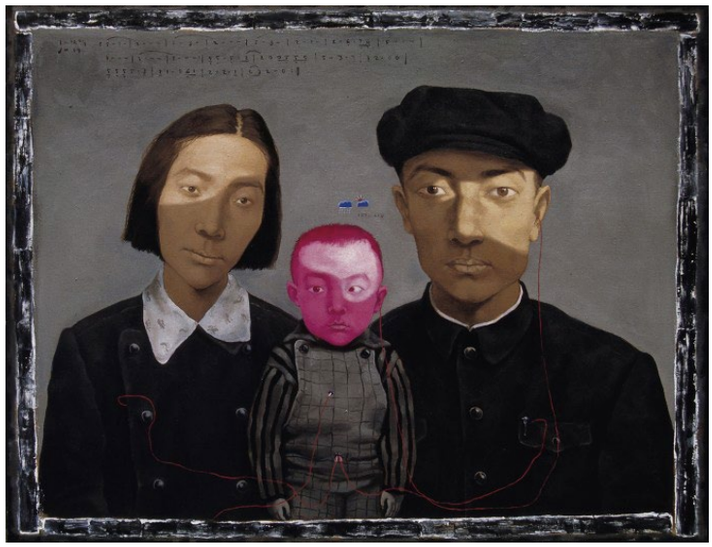
2016年《 張曉剛：作品、文獻與研究 1981-2014 》 黃專編 中國 成都 四川美術出版社 (第150圖，圖版，第361頁；細節圖，第362、363、1033、1359、1361；提及，第1356、1511、1513頁)



Zhang Xiaogang holding his new-born daughter in front of the current lot, 1995.
1995 年，張曉剛抱著快滿 1 歲的女兒於已完成的威尼斯雙年展參展作品前
Photo: Courtesy Sichuan Fine Arts Publishing House, Zhang Xiaogang: Works, Literature and Research, 1981-2014, Published in 2016



Zhang Xiaogang and his parents.
父母與張曉剛
Photo: Courtesy Hanart TZ Gallery, Umbilical Cord of History - Paintings by Zhang Xiaogang, Hong Kong, China, Published in 2004



Zhang Xiaogang, *Bloodline – Big Family No.1,* 1993, Collection of Tokushima Modern Art Museum
張曉剛《血緣—大家庭：全家福 1 號》1993 年作 德島縣立美術館藏
Artwork © Zhang Xiaogang



Zhang Xiaogang, *Bloodline – Big Family No.2*, 1993, Private collection
張曉剛《血緣—大家庭：全家福 2 號》1993 年作 私人收藏
Artwork © Zhang Xiaogang

Few works of art can be described as defining an entire era, but Zhang Xiaogang's *Bloodline: Big Family* is such a work. In 1995, three paintings from the *Big Family* series were unveiled at the 46th Venice Biennale, and caused a huge sensation on the global art scene. Their uniquely Chinese aesthetic — the reserved, implicit style, and rich sense of history — presented the world with a refreshing new perspective on Chinese contemporary art. The series became a milestone, both in Zhang Xiaogang's career and in Chinese contemporary art history. This season, Christie's proudly presents *Bloodline: Big Family No. 2*, one of the three works shown in Venice. Painted in 1995, it represents Zhang Xiaogang's style at the pinnacle of maturity, with its smooth, calm and controlled brushwork and intricate details all finely knit together. It links one's personal history with the collective memory of the larger society against the socio-political environment of the era. It further documents an era that was defined by the one-child policy and "educated youth" (*zhiqing*) who were sent down to the countryside. An epoch-defining work, it was selected as the cover of the global 2nd edition of Lü Peng's *Chinese Art History in the 20th Century*.

From 1994 to 1996, the Bloodline series reached full maturity. During this period, Zhang Xiaogang created only five monumental *Bloodline: Big Family* paintings as large as 230 x 180 cm. Those paintings marked the first time the series was interpreted on such a large scale. Of the five, only two feature the one-child family theme so reflective of that particular Chinese era; this work, *Bloodline: Big Family No. 2*, is one. The other, *Bloodline: Big Family No. 3*, set a personal auction record for the artist in 2014 that has yet to be surpassed. From 1998 to 1999, Big Family No. 2 was shown in MOMA's PS1 in New York and the San Francisco Museum of Modern Art in the "Inside Out: New Chinese Art" touring exhibition. Zhang's Bloodline: Big Family No. 2 has become a landmark work representing Chinese contemporary art's entry onto the world stage.

Musing on the individual and on mankind as a whole—their past, present, and future, and their ultimate fate—has always been the central theme of Zhang Xiaogang's work. This season, Christie's presents a 1989 work, Living and Dying—Tomorrow is Coming. Completed just one year after his famous large-scale triptych, La Vie Continue—Love, it displays the classic, mysterious style that so typified the work of his "far shore period" in the 1980s. While it exudes a surreal atmosphere similar to the work of de Chirico or Magritte, Zhang's colours and shapes clearly also suggest the primitive wildness of the early Chinese Huaxia tribal civilization. Symbols scattered far and near in Zhang's wilderness construct a kind of grand, cyclical narrative space. The painting's yellow-skinned protagonist stands proudly erect, while a figure in the middle ground, sitting on a carpet decorated with the traditional totemic patterns of Zhang Xiaogang's native Yunnan, falls into the deep memories of sleep. Bones in the background echo the themes of life, death, and reincarnation. Another figure, flying a kite in the distance, seems somehow psychically connected with the sky, as if looking toward the future. The entire work projects the mythical air of a timeless legend that wants to connect to both the future and the ancient world.

During a period of exploration in 1993, Zhang created two important prototypes for his *Bloodline: Big Family* series by basing his work for the first time on family photos. *Big Family No. 2* incorporates virtually all the classic elements of those pioneering works—the three-person family with an only child, reflecting China's one-child policy that began in the 1970s; the baby boy's yellow colour, which metaphorically reflects the desire to continue the family lineage; and the baby's unique hair style and "open crotch pants", reflecting the cultural traditions of China. These characteristics are direct descendants of those first two pioneering works, but this one goes a step further. It makes those elements more abstract and symbolic, and in so doing it transcends the somewhat rough, expressionist realism of the 1993 works. Here, Zhang is already turning toward the iconic, smooth faces of his "big family" in a work that seems to encapsulate previous ideas even as it ushers in new directions.

Unlike most of the works in this series, which have strong political overtones, Zhang added details in *Big Family No. 2* that create a deeper personal connection, making it one of the works in the series that holds the greatest emotional significance for the artist. The mother's short hair, the father's glasses, and the pen in the front pocket of his jacket represent the artist's interpretation of that era's "educated youth" *(zhiqing*) and their unique social identity. Zhang Xiaogang himself experienced the years of the "Up to the Mountains and Down to the Countryside Movement", and his parents, as intellectuals, were likewise uprooted by the political turmoil of the era. One childhood memory that influenced him deeply was the way his



Frida Kahlo, *The Two Fridas*, 1939, Museo de Arte Moderno, Mexico City, Mexico.
Credit: All Rights Reserved 2016 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York
芙烈達・卡蘿《兩個芙烈達》1939 年作 墨西哥城 現代美術館



Gerhard Richter, *The Schmidt Family*, 1964, Hamburger Kunsthalle, Hamberg, Germany.
Artwork: © Gerhard Richter 2020 (0184)
傑哈德・里希特《施密特家族》1964 年作 漢堡藝術館

mother would put white paper and crayons on the dining table for him to scribble on; in this painting, the mother's face becomes the only warm area in its overall palette of grey. An immediate model for this kind of female image can be found in childhood photos of the artist and his mother, and cloaked within this painting is a sense of Zhang's vivid memories of his mother and his feelings for her. The year in which Zhang finished this *Big Family No. 2* saw him embracing his own newly-born daughter. With this work as background, they took a picture together, suggesting obvious meanings connected with carrying on his own family line.

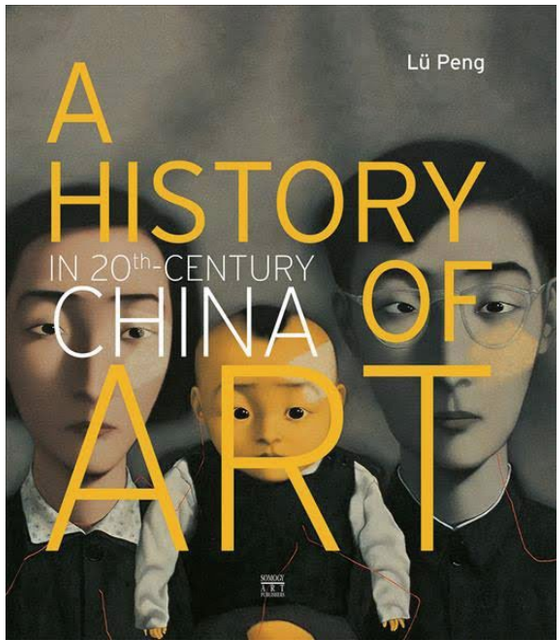
Zhang Xiaogang's extreme sculpting of details injects strong, complex emotional undercurrents into a painting that, on the surface, projects solemnity and distance. He employs what could be called a Chinese mode of expression, using veiled or implicit elements that strike directly at the deep emotional core of the culture. The artist followed a rigorous procedure in order to achieve a specific sense of indifference and distance. He first applied one layer after another of very thin paint, and repeated this step four or five times, after which he used drier pigments to paint the patches of light on their faces. These produce the textural feel through which he evokes the sense of mottled, faded old photos after the passage of years. The red filaments that wind and twist through the painting, reminiscent of the lines of love and pain in Frida Kahlo's works, symbolize the fragile and easily broken bonds that link us. The background, like the dense fog of history, is hazy and indistinct. Whether in the soft and slightly undulating neckline of the mother's shirt and its floral neckline, or the stiff straightness of the father's tunic suit, Zhang tugs at the viewer's heart with a kind of nostalgia, a feeling engendered by the immersive, tactile experience of the painting.

In the early '90s, Chinese contemporary art came to a crossroads. The political turmoil of the past, and the constant influx of Western ideas, spurred many Chinese artists to re-examine their creative direction as they tried to express their society's questioning and disorientation. As they searched high and low, *Bloodline: Big Family* seemed to offer new possibilities for contemporary creative work. Zhang Xiaogang found inspiration in the standardized faces, one after another, that he found in old "family portrait" photos. They bore the private memories of the family, but also reflected an ideological outlook born of a specific time in history. The artist once said, "We really do live in a 'big family.' In this 'home' of ours, we have to learn how to deal with all kinds of 'bloodlines'—ties of family affection, of society, of culture. Given our various 'inheritances,' the concept of 'collectivism' has worked its way deep into our consciousness, creating a psychological complex that is difficult to escape." In his early creative work, the influence of Western expressionism pushed Zhang toward a rougher, more primitive style of painting. But after a 1992 trip to Europe during which he viewed the great works of many Western masters, he realized that the vocabulary of Western expressionism, its direct outpouring of feeling, would not capture the more reserved and "internalized" elements of Chinese psychology. He began to remove all traces of brush marks in his paintings, and their surfaces became smoother and calmer, but with darker emotional undercurrents. According to the artist, they convey "a certain kind of long-held aesthetic pursuit unique to the ordinary people of China, which makes their own personalities more vague and instead emphasizes commonality; along with that there is a kind of reserve and neutrality, yet one full of poetic sensibility." It is these elements that he feels form a uniquely Chinese kind of temperament.

Art historian Li Xianting once said, "The *Big Family* series, from 1993 to the present, represents not just Zhang Xiaogang's own period of artistic maturity, but a certain maturity in Chinese contemporary art as well. [...] Even if he employed the language of Western contemporary art, he still, through expressing the feelings of contemporary Chinese people, successfully transformed it into a personal language." Old photos are vehicles for past memories, and perhaps the people and the stories that those photographs represent are no longer with us. But Zhang's *Bloodlines: Big Family* gives us a key with which to awaken those memories. Through the tranquil power of his paintings, Zhang Xiaogang ushers viewers into a spiritual place, a palace full of memories, where we find that our distant, tender memories of families and bloodlines, and our historical, collective, and inherited memories have been permanently engraved.

Detail of the present lot 拍品局部 ▸





Lu Peng, A History of Art in 20th Century China, Cover
呂澎《二十世紀中國藝術史》封面
Photo: Courtesy Somogy edition d'art (Paris, France), A History of Art in 20th-Century China, Published in 2013

一件作品，一段回憶，一場歷史遺夢。很少有藝術作品能夠定義一個時代，而張曉剛的《血緣：大家庭》恰恰就是這樣一類作品。1995 年，三幅「大家庭」系列組畫在第 46 屆威尼斯雙年展亮相，引起全球藝壇巨大轟動，以含蓄、內斂而富有歷史內涵的中國式美學，刷新了世界對中國當代藝術的認知，成為了張曉剛藝術生涯乃至中國當代藝術史的重要轉折點。本次佳士得隆重呈現的《血緣：大家庭 2 號》，即為當時展出三幅巨作之一。創作於 1995 年，本作品代表了張曉剛個人最為成熟的的風格體系，筆觸平滑、冷靜而收斂，細節絲絲入扣，將個人情結與集體記憶相勾連，鐫刻出大時代背景下，一代人微妙、克制，而又血濃於水的親情關係，更是「知青」、「一孩政策」等時代印記的重要歷史見證。2013 年，呂澎專著《20 世紀中國藝術史》全球再版更選取本作品作為封面，可見其劃時代的意義。

「血緣」系列最為成熟的 1994-1996 年間，張曉剛僅創作了 5 張尺幅達到 230 x 180 cm 的《血緣：大家庭》巨幅作品，這是該系列首次在如此巨大的畫幅上被演繹。而在 5 幅巨作之中，僅有兩幅以具有中國時代特色的獨生子女家庭為主題，本作品《血緣：大家庭 2 號》即是兩幅中其一。而兩幅中另一幅《血緣：大家庭 3 號》則在 2014 年創下藝術家個人拍賣紀錄，保持至今。1998 年 -1999 年，本作亦作為重點作品於紐約現代藝術博物館 PS1 當代藝術中心，三藩市現代美術館《蛻變與突破：中國新藝術》巡展，成為代表中國當代藝術走向世界的里程碑式作品。

對個體與人類命運過去、當下、未來的思索，一直是張曉剛的創作脈絡的主旋律。本次拍賣呈現 1989 年的《生生息息．明天將要降臨》創作于他著名的巨作三聯屏《生生息息之愛》後僅一年，展現了他在 1980 年代「彼岸時期」最為典型的神秘風格。畫中流露出基里科、馬格利特等超現實主義的影響，色彩與造型卻分明展現出華夏文明的原始野性。在原野上遠近散落的符號，建構起一個宏大而輪迴的敘事空間——黃皮膚的主人公頂天立地，中景處人物坐於張曉剛家鄉雲南傳統圖騰紋飾的地毯，陷入沉睡的回憶，後方的骨骼，呼應生死輪迴的主題。而遠方放風箏的人，好似與上天通靈，放眼未來。整幅作品仿若一部與未來與遠古想勾連的雋永神話。

1993 年的摸索時期，張曉剛首次以家庭合照為原本，創作了兩幅《血緣：大家庭》的重要雛形。本作品幾乎結合了兩件開山之作所有的經典元素——獨生子家庭的的三人構圖反映了中國自 70 年代開始的「一胎政策」；黃色的男嬰暗喻著延續血統的希望；嬰兒的「沖天頭」和「開襠褲」皆映射出中國獨有的文化傳統——這些特徵都與兩幅開山之作一脈相承。然而，本作品將人物特徵進一步抽象和符號化，超越了 93 年作品中較為粗礦的表現主義寫實，而轉向「大家庭」標誌性的平滑面孔，堪稱張曉剛的創作脈絡一次集結與開創。

與本系列中多數具有濃烈政治性的作品不同，張曉剛在《大家庭 2 號》中注入了大量飽含個人感情色彩的點睛細節，可以說是該系列最具有個人情感意義的作品之一。作品中的母親的短髮、父親的眼鏡、插在襟前口袋內的鋼筆，都是藝術家對「知青」這一獨特社會身份的解讀。張曉剛本人經歷上山下鄉年代，他的父母作為知識份子，也曾因政治動盪而流離奔波。兒時記憶中，母親曾常將白紙與蠟筆放在餐桌上任他塗鴉，對他留下深遠的影響。在本畫中，母親的臉龐則成為畫面灰色基調之上唯一的溫暖，女性形象甚至可在藝術家兒時與母親的合照中找到直接原型。藝術家對母親的鮮活記憶與深厚情感，也被隱隱埋藏在畫面之中。而當年完成這件作品之後，張曉剛又懷抱剛剛出生的女兒，在本作品面前留下合影，親情血脈代紀傳承的寓意不言而喻。

張曉剛對細節的極致雕琢，為看似肅穆而疏離的畫面，注入複雜充沛的情感暗湧，用中國「含蓄」或「隱晦」的表達方式，直擊文化深層的情感內核。為了畫出「某種虛幻的陰柔的冷漠感距離感」，藝術家必須嚴格履行作畫步驟，用很薄的顏料一層層平塗，重複四五層，最後用幹顏料畫上光斑質感，令人聯想到老照片經歲月洗禮後的斑駁。畫中延綿纏繞紅色細絲，象徵著人之間脆弱而微妙的紐帶，令人聯想去 Frida Kahlo 筆下愛與傷痛的紅線。背景則如歷史迷霧，朦朧迷離。從母親身上的襯衫和碎花領口柔軟而微微起伏，到父親的中山裝硬挺筆直，以觸覺沉浸式的懷舊體驗，打動觀者心扉。

1990 年代初，中國當代藝術來到了躊躇的十字路口——剛剛過去的政治動盪，與不斷湧入的西方思潮，另眾多中國藝術家開始重新審視自己的創作方向，渴望表達身處社會的思索與迷惘。在上下求索的過程中，《血緣：大家庭》賦予了當代創作新的可能性。張曉剛從 「全家福」老照片中得到靈感——那一張張標準化的面孔，承載著家庭的私密記憶，而又包含著特定歷史背景下的意識形態。藝術家曾闡述道：「我們的確生活在一個‘大家庭’之中。在這個‘家’裡，我們需要學會如何面對各種各樣的‘血緣’關係——親情的、社會的、文化的等等，在各種各樣的‘遺傳’下，‘集體主義’的觀念實際上已經深化在我們的意識中，形成某種難以擺脫的情結。」 創作初期，張曉剛受到西方表現主義的影響而傾向原始粗礦的畫風。而在 1992 年前往歐洲流覽了大量西方大師傑作後，他意識到，西方表現主義直抒胸臆的藝術語彙無法捕捉中國人含蓄而內心化的精神氣質。他開始在畫中去除筆刷的痕跡，畫面變得愈加平滑、冷靜，情緒暗湧，傳達出「中國普通人長期以來所特有的某種審美追求，比如模糊個性而強調共性，含蓄、中性而又充滿詩意的審美特性」，形成一種獨特的中國氣質。

藝術史學家栗憲庭曾說：「1993 年至今的「大家庭」系列，不但是張曉剛的藝術成熟期，同時也標誌著中國當代藝術的某種成熟」……「即使在使用西方當代藝術的語言模式，表達中國當代人的感覺的過程中，成功地轉換為個人的話語」老照片承載著逝去的記憶，照片中的人與故事，或許已經不在。而《血緣：大家庭》是一把喚醒記憶的鑰匙，以寧謐的力量將觀者帶入一座精神性的回憶宮殿，把關於親情、血脈、歷史、集體與傳承那久遠而溫存的記憶，永久凝刻在畫中。

1994-1996

BIG FAMILY SERIES 180 X 230 CM.
僅有的五幅 180 x 230 cm. 的《大家庭》



★ *BLOODLINE-BIG FAMILY NO.3*
血緣—大家庭 3 號

1995, oil on canvas, 180 x 230 cm.
Artwork © Zhang Xiaogang
Sotheby's Hong Kong, 5 April 2014
Price Realised: 94,200,000 HKD
香港 蘇富比 2014 年 4 月 5 日 成交價：94,200,000 HKD



★ *BLOODLINE-BIG FAMILY NO.2*
血緣—大家庭 2 號

Present Lot 本拍品



BLOODLINE-BIG FAMILY: FAMILY NO.4
血緣—大家庭：全家福 4 號

1995, oil on canvas, 180 x 230 cm.
Artwork © Zhang Xiaogang



BLOODLINE-BIG FAMILY: FAMILY
血緣—大家庭：全家福

1995, oil on canvas, 179 x 229 cm.
Artwork © Zhang Xiaogang
Sotheby's Hong Kong, 4 April 2011
Price Realised: 56,660,000 HKD
香港 蘇富比 2011 年 4 月 4 日 成交價：56,660,000 HKD



★ *BLOODLINE-BIG FAMILY NO.1*
血緣—大家庭 1 號

1995, oil on canvas, 180 x 230 cm.
Artwork © Zhang Xiaogang

★ THE THREE WORKS EXHIBITED AT THE 46TH VENICE BIENNALE IN 1995
三件 1995 年威尼斯雙年展參展作品

120 ZHANG XIAOGANG 張曉剛

(B. 1958)

Living and Dying – Tomorrow is Coming

signed in Chinese (lower left); signed, titled, inscribed in Chinese, and inscribed '80 x 100 cm' (on the reverse)
oil on canvas
99 x 79 cm. (39 x 31 in.)
Painted in 1989

HK$5,500,000-8,500,000
US$720,000-1,100,000

PROVENANCE

Mountain Art Foundation, Taiwan (acquired directly from the artist)

Private collection

Anon. sale, Poly Auction Hong Kong, 31 March 2019, lot 152

Acquired from the above sale by the present owner

EXHIBITED

Chengdu, China, Sichuan Art Museum, Celebrating the 40th year Establishment of People's Republic of China-Art Works of Sichuan, August 1989.

Beijing, China, Sino-Foreign Boyi Gallery, A Retrospective of The Sichuan School From 1976-2006: Rural Modernity to Urban Utopia, 30 June-30 July 2007.

LITERAURE

Painter, vol. 11, Hunan Fine Arts Publishing House, Changsha, China, 1990, (illustrated, p. 4).

"Thoughts on the other side of Zhang Xiaogang's Eternity", Oriental Art Classics, Issue 9, Henan Academy of Arts, Zhengzhou, China, 2008 (illustrated, p. 48).

Zhang Xiaogang: Disquieting Memories, Phaidon Press Limited, London, UK, 2015 (illustrated, plate 24, p. 51).

Zhang Xiaogang: Works, Documents and Researches 1981-2014 I, Sichuan Fine Arts Publishing House, Chengdu, China, 2016 (illustrated, plate 83, p. 145).

生生息息：明天將要來臨

油彩 畫布
1989年作
款識：曉剛 (左下)；《 明天將要來臨 》80 x 100 cm
四川美術學院 張曉剛 (畫背)

來源

台灣 山藝術文教基金會 (直接購自藝術家)

私人收藏

香港保利 2019年3月31日 編號152

現藏者購自上述來源

展覽

1989年8月「慶祝中華人民共和國成立四十週年四川省美術作品展覽」中國 成都 四川省美術館

2007年6月30日-7月30日「1976-2006鄉土現代性到都市烏托邦：四川畫派學術回顧展」中國 北京 中外博藝畫廊

出版

1990年《 畫家 》第11期 中國 長沙 湖南美術出版社 (圖版，第4頁)

2008年〈 張曉剛《 生生息息 》的彼岸之思 〉《 東方藝術 》第九期 中國 鄭州 河南省藝術研究院 (圖版，第48頁)

2015年《 張曉剛：困擾的記憶 》英國 倫敦 Paidon出版社 (圖版，第24圖，第51頁)

2016 年《 張曉剛：作品、文獻與研究1981-2014 I 》中國 成都 四川美術出版社 (圖版，第83圖，第145頁)



Complete diptych of *Living and Dying – Tomorrow is Coming*
《 生生息息—明天將要來臨 》雙聯作全幅



121 # HAO LIANG 郝量

(B. 1983)

Quiet Calls

signed in Chinese (lower middle)
ink and colour on silk
89.5 x 60 cm. (35¼ x 23⅝ in.)
Painted in 2011

HK$2,800,000-4,800,000
US$370,000-620,000

PROVENANCE
Private collection
Anon. Sale, China Guadian (Hong Kong), 6 April 2015, lot 778
Acquired from the above by the present owner

幽鳴

絹本 重彩
2011年作
款識：量製 (中下)

來源
私人收藏
中國嘉德 (香港) 2015年4月6日 編號778
現藏者購自上述來源



Dun Huang Mural, *Nine-Coloured Deer* (detail)
敦煌壁畫《九色鹿》局部

「呦呦鹿鳴，食野之蘋。
我有嘉賓，鼓瑟吹笙。
吹笙鼓簧，承筐是將。
人之好我，示我周行。」

－先秦，《詩經．小雅》





Anonymous, *Deer in the Autumn Woods*, 10th Century, National Palace Museum, Taipei, Taiwan
佚名《秋林群鹿圖》10 世紀 臺灣 臺北 國立故宮博物館

Hao Liang's 2011 work *Quiet Calls* is a collection of cultural references and refinement. By applying his superior *gongbi* technique (a naturalistic depiction style driven by artisanal aesthetics) with coloured ink, Hao Liang captures the image of an ethereal creature that shimmers in the dark. This imagery alludes to a myriad of musings that are concerned with spirituality, nature, and time itself in both Eastern and Western cultures.

In both Eastern and Western cultures, the deer embodies a sense of holiness in nature, and its symbolic meaning is richly layered. In Chinese classical art, the deer is considered an auspicious being. Such symbolism can be seen in the painting *Herd of Deer in an Autumnal Grove* from the collection of the National Palace Museum in Taiwan by an anonymous artist from the Five Dynasty period. In Western art throughout the ages until the contemporary period, the subject matter of the deer is often used in religious works as an allegory. The docile deer was widely used as a symbol for Saint Hubertus in Europe during the Middle Ages, and its image frequently appeared in illuminated manuscripts, sculptures, stained-glass windows in cathedrals, and other Christian art forms.

In *Quiet Calls*, the deer assumes the form of an apparition. This treatment evokes a multitude of associations across the different disciplines of literature, visual art, religion, and history. At the centre of this network of ideas where disciplines and symbols intersect is a realm of absolute purity. In the middle of a tender night, a ghostly deer stands in the middle of a flowering shrub. At the feet of the deer are rocks and deadwood — they are symbols of passage of time as well as eternity. Behind the rock formation is the calm surface of a lake that seems to extend infinitely into the horizon where it meets the sky. Hao Liang utilised a unique blend of silver-coloured mineral to highlight every fine hair on the deer so that its ghostly presence shimmers. The deer gazes at the clouds — the artist is implying that it is pondering the world beyond. Through the representation of the deer, the artist is contemplating on the nature of time, life, and the sense of self.

Examining Hao Liang's works across his *oeuvre*, the motif of the deer is a reoccurring element that can be found in the details in many of his other works. In *Quiet Calls*, the deer becomes the protagonist. It can be considered as Hao Liang's most meticulous rendering of the deer to date — it is the artist's re-examination, consolidation, and elevation of this particular symbol. In Cloud Chronicle, the artist used a long horizontal scroll format to present a landscape painting as a scientific experiment which ultimately questions the validity of modern science. In the same vein, *Quiet Calls* presents viewers with a seemingly absurd ceremony that leads them to a proposition structured with symbolic logic and the law of causality. The imagery of this work is a microcosm of the laws of nature. It is an analogy of the conflict between nature and human rationality. Similarly, in his work The Rise and Fall of the Four Seasons, the deer's carcass turns into a skeleton with the changing of the seasons. Ultimately, it sheds the physical form and becomes a drifting spirit.

The deer in *Quiet Calls* has no actual contour lines. Its form is rendered by countless lines of fine hair brushwork. This translucent appearance enhances the sense of formlessness — the deer has extricated itself from the physical biology of the body and become an intangible symbol of life itself. This ambiguous association between the deer, life, and nature is reminiscent of the Great Forest Spirit in Miyazaki Hayao's animated film *Princess Mononoke*. The Great Forest Spirit bestows all things in nature with life and death, and it subsequently turned into a vengeful Demon God after being shot by a bullet which symbolises industrialisation. The personification in this painting differs from Miyazaki's, as Hao did not give the deer a clear allegorical position. As a reoccurring motif, it provides viewers with a vast repository of meanings that evoke profound contemplations.

The vehicle of Hao Liang's artistic expression is the Chinese ink painting discipline, and his style often considered as Neo Classicism in spirit. Yet, if we shed the stricture of stylistic categorisation, conceptually, Hao Liang is genuinely an international creator: we can find traces of Japanese anime, Persian miniature paintings, and other cultural influences from the present and the past in his works. Hao Liang does not merely appropriate or quote these influences. He subsumes them into his own artistic vocabulary and utilises them as hieroglyphics. The net result is that these visual elements become motifs that retain their original meaning, and they are enriched with ambiguity and sophistication. The deer in *Quiet Calls* transcends the cycle of life and death of the seasons. The way in which it majestically stands seems to paradoxical convey both feelings of eternity and ephemerality. Confronted by this distilled force of nature, every viewer can unmistakably experience how the power and the fragility of time, history, and nature silently permeate all things.

Detail of the present lot 拍品局部 ▸

「玄幻鹿影，幽幽鳴蹄，回眸之瞬，天地凝神。」

《幽鳴》取自《詩經．小雅》的始詩《鹿鳴》。詩以從曠野傳來的此起彼伏的鹿鳴為背景，描述了先秦君臣宴會中飲酒、奏樂、贈禮時的愉悅祥和之景；東漢末年曹操又於《短歌行》中引用此詩前四句，進一步引申出君主求賢若渴之意。承古汲今，郝量 2011 年的作品《幽鳴》匯聚了多重文化內涵，以精湛的工筆重彩，勾勒出一隻精靈般的銀光閃爍的奇幻生物，勾連起東西方不同文化與時代對靈性、自然、時間的無限思考。

無論在東方或西方文化中，鹿往往批綴著自然而神聖的多層的象徵含義。中國古典文學藝術時常將鹿視為吉祥之物，如國立故宮博物館藏五代人《秋林群鹿圖》一作所展示；而鹿這一題材在西方的古今藝術中更含有宗教以及思想層面的寓意。馴鹿於歐洲中世紀作為民間被廣泛歌頌的聖．休柏圖斯的象徵頻繁出現於泥金裝飾手抄本、雕塑、大教堂彩色玻璃窗等基督教藝術中；進入工業時期，法國女性現實主義畫家羅莎．博納為了將藝術推廣至不僅是貴族的大眾鑽研動物的解剖學，利用傳統學院派油畫畫法生動刻畫「鹿」這一本為民俗且易懂的題材，其作品更流露出畫家內心對於工業化社會和自然之間隔閡的擔憂和質疑。

《幽鳴》中的鹿再次以虛靈的形態展現，給觀者帶來與文學、藝術、宗教、歷史多維度的聯想體驗。而位於這一張由繁多歷史與藝術的符號交織構成的巨大的網的中心則是圖像內一個絕對且純淨的世界。在溫柔的夜之中一隻幽靈之鹿矗立於微微盛開的、晶瑩的花叢中，在它的跟前是枯石、枯木——時間、永恆的象徵。枯石之上是如同虛無般透徹且寧靜的水面，向遠方延伸而去，直至和天與雲融為一體。郝量以獨特的銀色礦石顏料，勾勒出神鹿根根分明的細緻絨毛，散發出微晶的點滴光芒；它注視著雲端——雲之上的世界。這是它對於時間、生命、和存在本身的思考，同樣也是郝量通過藝術對世界的追問。

縱觀郝量的藝術創作，對「鹿」這一元素不斷重複出現在作品的各處細節中，而在《幽鳴》中，鹿成為了畫面主體，可以說是郝量對鹿這一意象最細緻入微的一次描繪，從而反觀、綜合、併升華了藝術家對這一符號的多重研究。如《雲記》以長卷橫幅的形式敘述了一場置於天地山水之間的科學實驗最終以天文、自然現象的形態被映射入觀察者腦海中，進而提出了對現代科學認識論的質疑。而「鹿」則看似荒謬般地出現在這場儀式之中，並被捲入了象徵邏輯推論與因果定律的齒輪之中；它彷彿化身為一種自然秩序的縮影，暗示了自然與人類理性的矛盾衝突。又如《四時榮枯》一作中的鹿，隨著季節的推移逐漸脫去糜爛的肉體，化為白骨，最終捨棄物理形態成為徬徨的幽魂。

《幽鳴》中的鹿沒有用實線勾勒，而是以無數銀針似的細豪組成以一個具有透明感的輕盈存在，定無常形，無法捉摸，脫離了生物性的概念，而化作一個關於生靈的綜合意象。「鹿」與自然、生命之間朦朧的關聯性讓人聯想起宮崎駿《幽靈公主》中的山獸神這一同為「鹿」的形象，山獸神賦予森林中萬物生命與死亡，在工業化的子彈擊中之後又化作復仇的冤魂；這是號召現代人類重新審視與自然之間關係的宮崎駿對日本神道教中自然、生靈的神明的詮釋。而又與前者不同，郝量在作品中沒有給予「鹿」的形像一個明確的說教式的定義，而是作為一個反復出現的意象，讓觀者在主觀感受上領略這一神秘形象所連帶出浩瀚而深邃的思索。

郝量的藝術的主要載體為中國水墨，並頗具「新古典主義」的精神，但拋開藝術形式的束縛，郝量是一位真正意義上的國際化創作者，他的作品中隨處可見譬如日本動漫、波斯細密畫等古今中外藝術文明留下的印跡。而郝量的藝術並非僅僅以「引用」、「借鑒」對各種外在影響實行了再現，而是將它們轉化成一種象形文字般的語言和符號，使其變為一種涵蓋了原本意義但又不失曖昧和復雜性的母題。《幽鳴》之鹿，跨越時光季節枯榮，好似恆久矗立，又好似將轉瞬即逝。每位觀者，都能在這個自然生靈面前，感受到歲月、歷史、自然，輕輕流逝，悄無聲息，又滲透一切的宏大力量。

122 SANYU 常玉

(CHANG YU, 1895-1966)

Chrysanthèmes blanches (White Chrysanthemums)

signed in Chinese, signed and dated 'SANYU 1929' (lower right)
oil on canvas
46 x 27 cm. (18⅛ x 10⅝ in.)
Painted in 1929

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

PROVENANCE
Henri-Pierre Roche, France
Private collection, Paris, France
Anon. sale, Christie's Hong Kong, 28 November 2010, lot 1065
Acquired from the above sale by the present owner

LITERAURE
Rita Wong (ed.), Sanyu: Catalogue Raisonné: Oil Paintings (Volume II), The Li Ching Cultural and Educational Foundation, Taipei, Taiwan, 2011 (illustrated, plate 282, p. 90 & 131).

白菊

油彩 畫布
1929年作
款識：玉SANYU 1929 (右下)

來源
法國 亨利．皮爾．侯謝
法國 巴黎 私人收藏
香港佳士得 2010年11月28日 編號1065
現藏者購自上述來源

出版
2011年《常玉油畫全集第二冊》衣淑凡編 台灣 台北 立青文教基金會 出版 (圖版，第282圖，第90, 131頁)



Pablo Picasso, *Garçon à la pipe*, 1905. Private collection.
Artwork: © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅．畢卡索《拿菸斗的男孩》1905 年 私人收藏

White Chrysanthemums was completed in 1929, making it one of Sanyu's earliest dated oil paintings based on available records; as a result, this painting can also be considered a forerunner of Sanyu's "pink period", marking a time when his technique came into its own and when his style approached its peak. Against the pale pink background, the artist used a pure shade of creamy white to depict the flowers and their pot, so that they are a uniform colour from the petals to the leaves, and from the stems to the pot. He pushed the suppression of colours to the limit, to the extent where the whole painting relies only on the pink background, white flowers, and navy table runner to construct a sense of depth, layering and space. Sanyu used oil paint as the medium to channel the eastern philosophy ideal of "less is more", thus fusing the east and the west in his own unique way.

Sanyu's love of pastel colours can be connected to the artist's positive mood at the time. In 1925, he met his classmate Marcelle Charlotte Guyot de la Hardrouyère at the Académie de la Grande Chaumière in Paris, whom he married in 1928 after dating for three years. This honeymoon period and their loving relationship may well have inspired Sanyu to paint in such tranquil and elegant pastel tones, not unlike Picasso's "rose period" when love filled his paintings with optimism and joviality. Unlike Picasso's preference for maroon and brick red, however, Sanyu chose to paint with a brighter and lighter pink which is purer, more romantic, and more dreamlike as well.


SANYU
'929



Qing Dynasty, Bada Shanren, *Lotus and Birds*, 1626-1705. Shanghai Museum, Shanghai, China
清 八大山人 荷花翠鳥圖軸 中國 上海 上海博物館藏

In the decade leading up to the 1930s, Sanyu used pinks and pastels as his foundation to create many first-class works, on themes ranging from portraits, still lifes, flora and fauna, to landscapes. Pink became one of his clear favourites, pushing him towards his career's first peak during the "pink period". The artist's obsession with pink was probably also a result of contemporary trends, as Paris was also engulfed in pink from the blush on ladies' faces to the walls in interior design. Pink was slowly becoming part of Parisian life. It can be a surprisingly neutral colour: it hints at red, carrying the energy and passion of reds, but it also contains grey and white, with those colours' elegance and understated simplicity. Sanyu put this colour to the canvas, developing pink into a signature and vocabulary of his own, in a way that is quotidian without being common.

In this painting, the form of the flowers have been simplified, so much so that from afar the whole pot is almost reduced to simple geometric shapes – the blooming flowers minimised to circles or ovals depending on the angle they hang at, the stems standing straight, and the leaves are trimmed down to their contours only. The minimalist intent of the artist is very clear, but it would also be wrong to say this work lacks detail: there are rich layers hiding beneath the white, such as the use of paint thickness to communicate the relative positions among the flowers, where the three chrysanthemum blossoms in the foreground are painted with three layers of oil paint (from the inside to the outside), so that the petals are lavish and palpable, almost giving the texture of relief carvings. The technique of using just oil colours to create layers and depth through careful control of brushstrokes reveals Sanyu's devotion to painting in monochromatic hues at the time, and also recalls the 'five colours of ink' idea of ancient Chinese scholars – despite using a single colour, variations in lightness and technique can already create depth; this application of ancient ink wash painting techniques onto canvases is also a revolution upon the tradition of realism in western oil paintings – by freeing oneself from colours, forms, and shadows, the purity of white can amplify the elegancy and clarity of the subject, cementing Sanyu's role as a pioneer in the history of modern paintings.

Chrysanthemums are one of Sanyu's favourite flowers, accounting for almost half of all his flower paintings among his many still lifes. The hardy and proud flower have long been a target of admiration and song by scholars and gentlemen, who personified the flower with noble qualities like austerity and modesty. Sanyu's *White Chrysanthemums* uses the flowers' unbending form to convey great vitality and strength, while contrasting that against the tasteful and refined pink background, as though he is telling viewers of his happy domestic life as well as his great personal ambitions, perfectly integrating his subjective sensations with the superlative beauty of nature.

《白菊》創作於 1929 年，根據現有著錄記載，當為常玉最早有紀年的油畫作品之一，因此亦可被視為常玉開啟「粉紅色期」、畫風臻於成熟時的一件開山之作。淡粉色的背景上，畫家用厚重而純粹的乳白色描繪盆菊，從花朵、枝幹、到花盆，通體純白。他將色彩使用降至最低限，通篇僅背景之粉、花卉之白、及桌布之藏藍，借油彩顏料的質感和肌理來塑造花卉的立體感及空間的層次感。常玉以油彩為媒介，將少即是多這種東方哲思完美展現於畫布之上，以獨特的方式，實現了東西方的融會貫通。

常玉對粉色的鍾情與其當時個人的愉悅心境緊密相連。 1925 年，常玉在大茅屋工作室與法籍女同學馬素哈祖尼耶相識，兩人在交往三年後的 1928 年結婚，期間生活恩愛安逸，或許這正是常玉寧靜素雅的粉色主調之精神來源，就如畢卡索因戀情而使畫面變得樂觀輕快的「玫瑰時期」。不同於畢卡索當時的豆沙、磚紅色調，常玉選擇入畫的粉色則更偏向於一種純粹的、較高明度的淡粉色，是一種更加浪漫、溫柔的夢幻色彩。

從 20 年代末至 30 年代的十餘年間，常玉以粉色為基調創作了多件經典作品，主題涵蓋人物、靜物、動物、風景各大系別。粉色成為其最鍾愛的畫面色調之一，也成就了其藝術生涯的第一個高峰——「粉紅色期」。藝術家對粉色的癡迷多少也受到當時流行風向影響，彼時巴黎正掀起一股粉色旋風，從女性的腮紅到的居家裝潢的室內色彩，粉色逐漸成為巴黎人生活中的一部分。這是一種頗為中性的色彩：它偏近紅，擁有紅色調的活潑與熱情；又參雜些許灰白，帶著淺色調的慵懶淡雅。常玉將這一色調移至畫布之上，最終將粉色發展為自己的繪畫語言，源於生活卻又不落俗套。

畫面內容上，花卉的形體亦被簡括，從遠處看，整盆花似是回歸基本的幾何造型——盛放的花朵隨開放角度的變化被概括為圓形及橢圓，枝幹挺拔徑直，玉立亭亭，而葉片更是直接以線條勾勒，不難看出藝術家化繁為簡的創作意圖。但湊近細看，這一片純白中蘊含的豐富層次又足以令人擊節：通過施色厚度來確定花朵的遠近關係，朝前盛開的三支菊花均以裡外三層不同層次的油彩塗抹

而就，花瓣之錦簇感躍然畫布之上，營造出一種浮雕質感。這種僅以油彩層次、運筆向度來增加立體感的繪畫方式，凸顯出該時期常玉對單色繪畫一種執著的追求，源於古代文人畫「墨分五色」——用墨色深淺描畫景深變化，雖只一色，卻餘味不盡；既是將古人用墨觀念轉化畫布之上，更是對西方油畫「寫實」傳統的一種革新——解放色彩，捨形悅影，用醇粹的白色謳歌畫中主題的清麗優雅，奠定了常玉在現代繪畫史中的突破性地位。

菊花是常玉最鍾愛的花卉，在其眾多的靜物題材畫作中，菊花主題佔了花卉作品的幾近一半比例。耐寒傲然的菊花自古以來便是文人雅士抒情吟詠的對象，被寄寓了清高淡泊的品格。常玉的《白菊》以挺拔的姿態創造出向上生長的生命力與力量感，又與清麗雅緻的粉紅背景形成巧妙的衝突與融合，似乎在對觀者訴說著幸福的生活點滴與自己的鴻鵠之志，將自我的主觀情感與自然萬物完美地交融在一起。



Neo-Assyrian, Threshold Pavement Slab, ca. 7th century B.C. The Metropolitan Museum of Art, New York, USA
新亞述時期的地磚 (約公元前 7 世紀) 美國 紐約 大都會藝術博物館藏

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

123 # SANYU 常玉

(CHANG YU, 1895-1966)

Chrysanthèmes roses dans une corbeille (Pink Chrysanthemums in a Basket)

signed in Chinese and signed 'SANYU'; signed again in Chinese, signed again and dated 'SANYU 1931' (lower right)
oil on canvas
92 x 60 cm. (36¼ x 23⅝ in.)
Painted in 1931

HK$68,000,000-98,000,000
US$8,900,000-12,000,000

PROVENANCE
Johan Franco, Amsterdam, the Netherlands
Private collection, Amsterdam, the Netherlands
Anon. sale, Christie's Hong Kong, 27 November 2005, lot 186
Acquired from the above by the present owner

EXHIBITED
Taipei, Taiwan, Tina Keng Gallery, Sanyu: Sanyu Solo Exhibition, June – July 2010.

LITERAURE
Rita Wong (ed.), Sanyu: Catalogue Raisonné: Oil Paintings (Volume II), The Li Ching Cultural and Educational Foundation, Taipei, Taiwan, 2011 (illustrated, plate 297, p. 87 & 127).

Tina Keng (ed.), Sanyu: A Pioneering Avant-Garde in Chinese Modernist Art, exh. cat., Tina Keng Gallery, Taipei, Taiwan, 2013 (illustrated, p. 148).

籃中粉紅菊

油彩 畫布
1931年作
款識：玉SANYU 玉 SANYU 1931 (右下)

來源
荷蘭 阿姆斯特丹 約翰．法蘭寇
荷蘭 阿姆斯特丹 私人收藏
香港佳士得 2005年11月27日 編號186
現藏者購自上述來源

展覽
2010年6至7月「常玉：常玉個展」台灣 台北 耿畫廊 內湖空間 TKG+

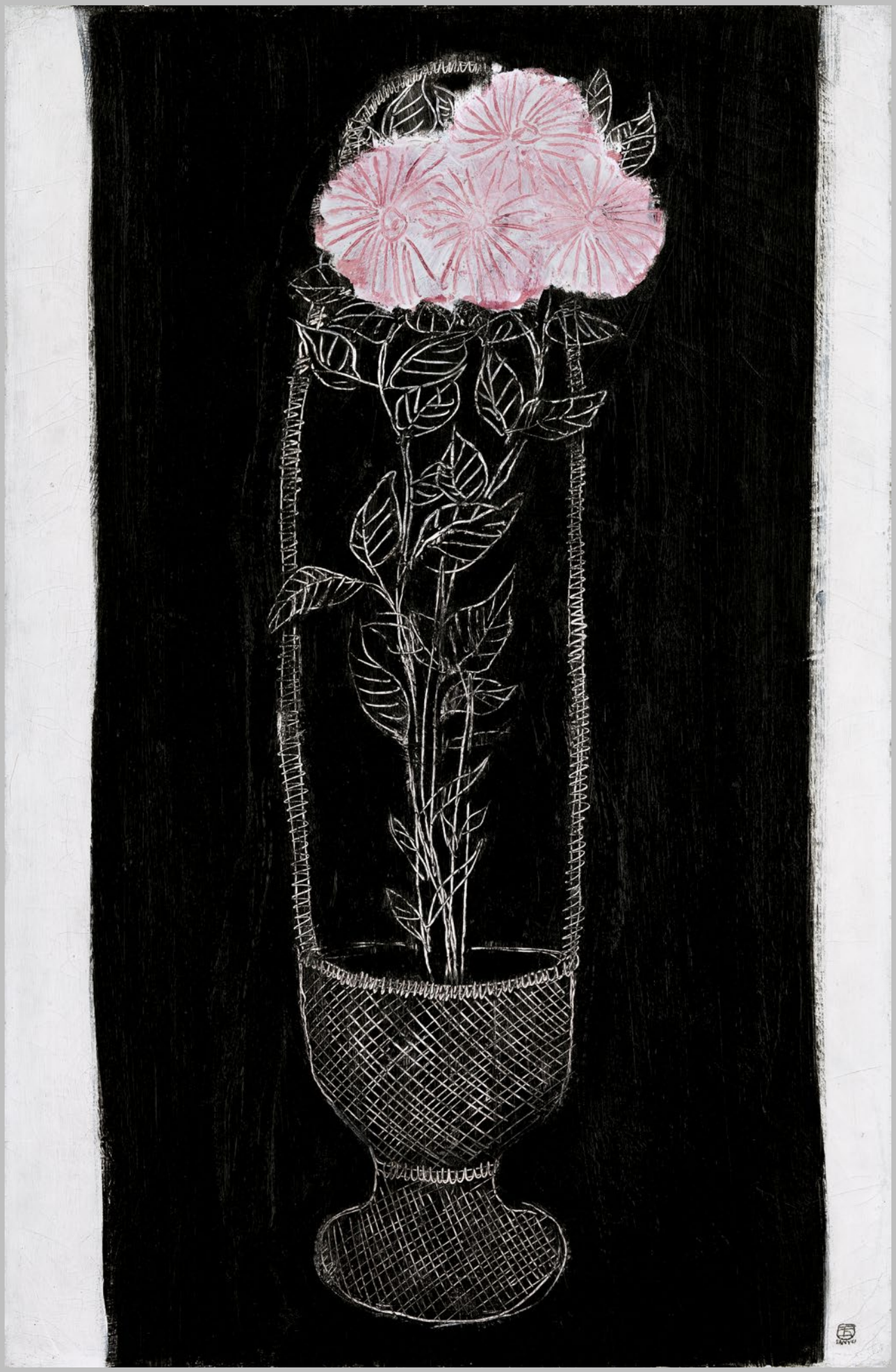
出版
2011年《常玉油畫全集第二冊》衣淑凡編 台灣 台北 立青文教基金會 出版 (圖版，第297圖，第87, 127頁)
2013年《常玉—中國現代主義藝術的先鋒》展覽圖錄 耿桂英編 台灣 台北 耿畫廊出版 (圖版，第148頁)



Sanyu, *White Lotus*, 1930s. Private collection
Photo: Jean-Paul Descroches, ed., Sanyu: l'écriture du corps (Language of the Body), Skira and A.R.A.A., Paris, 2004, pp.184
常玉《白蓮》1930 年代 私人收藏

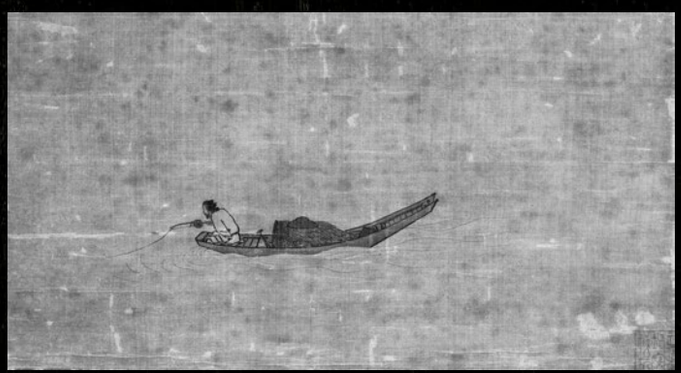
"In form, I pursue simplification, down to the essential core.... Precision has a power that is sometimes even more abundant and unlimited."

-Sanyu, 1946



Pink Chrysanthemums in a Basket is perhaps the classic example, among Sanyu's floral-themed works, that demonstrates just how exceptional he was in the way he shaped the forms and spaces of his paintings. By combining simple, well-chosen colours with cleverly interwoven forms and spaces, Sanyu successfully used Western media to create poetic, elegant works that richly evoke Eastern themes and conceptions. This *Pink Chrysanthemums* stands out even among his many floral-themed works for its unique spatial layout and its depiction of detail. It symbolizes a culmination of his abilities, an achievement made possible only by his profound understanding of both Chinese tradition and Western painting.

In the 1930s, Sanyu was able to welcome the first golden era of his career. During this period, he was painting works in a highly simplified style, typically employing areas of colour in muted pinks, whites, blacks, or greys as backgrounds. At the same time, he used empty space in a wonderfully poetic manner. In classical Chinese poetry, the beauty lies in language that is simplified enough to leave much



Ma Yuan, *Angler on a Wintry Lake*, South Song Dynasty (1127-1279). Tokyo National Museum, Tokyo, Japan
南宋 馬遠《 寒江獨釣圖 》日本 東京 東京國立博物館

room for the imagination. The idea that 'the meaning lies just beyond the reach of the words' can be extended, in painting, to 'the meaning lies just beyond the brushstrokes.' It is clear that in China, the arts of poetry and painting have shared common origins and aesthetics since ancient times. Sanyu embodied those ideals. He implicitly expressed the spare, exquisite beauty of this tradition, giving his works a certain character not found in either Matisse or Picasso, and in fact rarely even discussed in art theory in the West. *Pink Chrysanthemums in a Basket* is a classic representative of this period. The outlines of the basket, which Sanyu scrapes out of the deep black background, stand out and project a beautiful shape. The skill behind Sanyu's freehand brushwork approach, setting off their solid forms against the emptiness, is unparalleled, imbuing the work with a special, lyrical feeling of serenity and seclusion.

"The charm of calligraphy and painting are what gives his oil painting its soul."

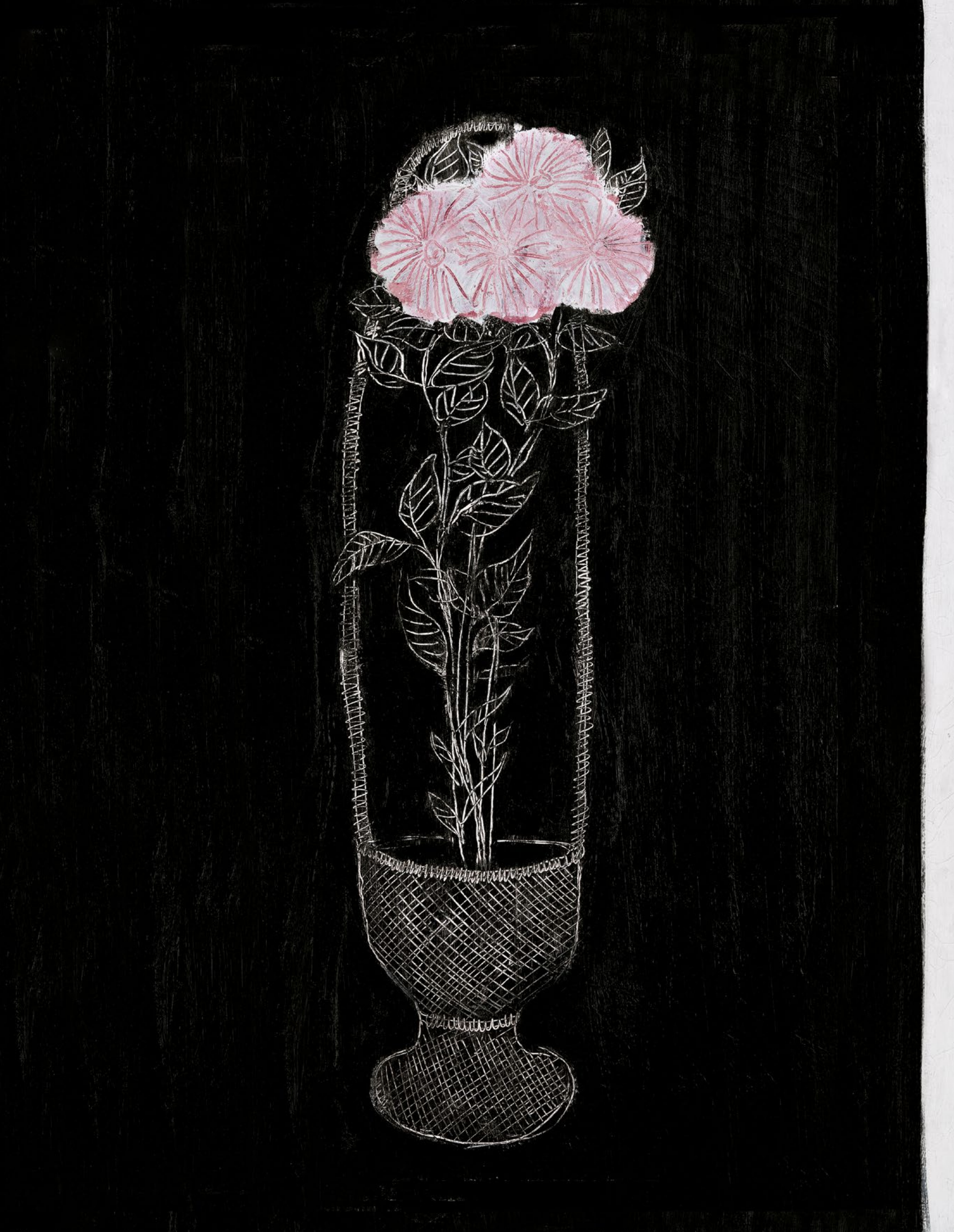
- Wu Guanzhong, *Speaking of Sanyu*

Members of the traditional literati class in China practiced making lines in their calligraphy, and it is these lines that form the basic element in Chinese painting. We see this element of calligraphic brushwork in Sanyu's impromptu 1927 ink-wash painting, *Two Pines*: there is the agile outlining of needles and branches, while the practiced smoothness of the brush marks demonstrates his grasp of line's importance in Chinese aesthetics. A comparison with Bada Shanren's *Egret on the Rock* shows how line serves to create form and meaning in both. Though there are fascinating differences in terms of modelling and point of view, both are the very essence of beautiful, freehand portrayals. In *Pink Chrysanthemums*, his lines are indeed what infuses the entire work with its 'soul.' They support the chrysanthemum stems and highlight the veins of the leaves. Though strongly structured, Sanyu's lines in Pink Chrysanthemums have a free, frank character; their expressive simplicity suggests meanings that 'lie just beyond the brushstrokes.' Wu Guanzhong praised the confidence and ease of Sanyu's freehand brushwork: "His lines define and occupy space, even as they exude feeling." The relationship between forms and empty spaces also shows in the 'undefined' areas of the painting, where the viewer finds a poetic sense of hazy distance. These deliberately untreated spaces are an indispensable source of beauty in *Pink Chrysanthemums*, illustrating the ideas of 'taking white as black' and 'the silence that says more than speech.' In Sanyu's oil paintings, such empty spaces may appear as flat areas of pure, monochrome white or black. Their consistent compression of space, whether in Ma Yuan's *Fisherman on an Autumn River*, Sanyu's prints for *The Poetry of Tao Qian,* or this *Pink Chrysanthemums*, further highlights the linear elements and the painting's subject. As a result, those emotional linear elements are pushed into a leading role and become the most fascinating aspect of the painting.

Lines create relationships between forms and spaces. In this respect, East and West share a common aesthetic language: In China, it is said that 'form and emptiness give rise to each other; spaces unpainted by the artist have a miraculous effect,' while the Western surrealist René Magritte created 'negative spaces' with his silhouette technique. Bada Shanren, in *Egret on the Rock*, outlines forms with his textural *'cun'* brushstrokes while tracing the egret's feathers with just the tip of his brush. All else, inside and outside, is left empty, allowing 'empty spaces to give rise to forms.' A flower-and-vase print by Sanyu also clearly shows this technique in the veins of the leaves and outlining of the petals. In *Pink Chrysanthemums,* this same original scraping



René Magritte, *Le seize septembre,* 1957. Christie's New York, 11 November 2019, Lot 16A, 2019, sold for USD 19,570,000
Artwork: © 2020 C. Herscovici, London / Artists Rights Society (ARS), New York.
雷內・馬格利特《九月十六日》1957 年 紐約 佳士得 2019 年 11 月 11 日 編號 16A 成交價：19,570,000 美金



technique creates the outlines that build its framework. It's easy to imagine Sanyu's skilled gestures—evenly controlled but still relaxed and free, as he scrapes out one clean, incisive line after another in the thick black oils, until finally, the 'empty' white lines against the background turn into 'solid forms' in space. The relationship between those lines and the surrounding empty spaces hint at spatial dimensions on the flat surface, creating a sense of front-to-back depth even without traditional methods of perspective. With these uniquely personal methods, Sanyu links the Western idea of negative space with other ideas in the Chinese tradition, ideas about forms and empty space, undefined areas, and dimensionality. Pink Chrysanthemums was a perfect vehicle for expressing all the original aesthetic views that Sanyu both discovered and mastered so well.

"His paintings have compositions of subtle elegance and nobility and his colours are exquisite, lending his paintings and irresistible character."

- Jan D. Voskuil, 1932

Colour, too, is a highly expressive element in Sanyu's works. Even with similar subjects, he could create new kinds of layering and depth with different combinations of pure colours. Traditionally, the Chinese spoke of how there are 'five colours in ink,' meaning that even a single ink colour can change in tone. In the West, the Impressionists' colours reflected natural light, The Fauves who released colour, giving it freer and more subjective interpretations. For Sanyu, it was traditional painting that inspired the use of a single colour to express changeable states of light and shadow. Sanyu adds a gentle wash of white around his chrysanthemum blooms, and, as if shrouded in deep inks, they quietly release their own halo of light against the deep, shadowy background. Sanyu also deliberately avoids perfect alignment at the edges of the white and pink oils, for a slight dislocation that cleverly lets them achieve their own natural, three-dimensional quality; this kind of brushwork resembles the offsetting of modern prints or the washes of ink in freehand painting and calligraphy. It frees Pink Chrysanthemums from the literalism so stereotypical of traditional still-lifes and elevates the genre to new heights.

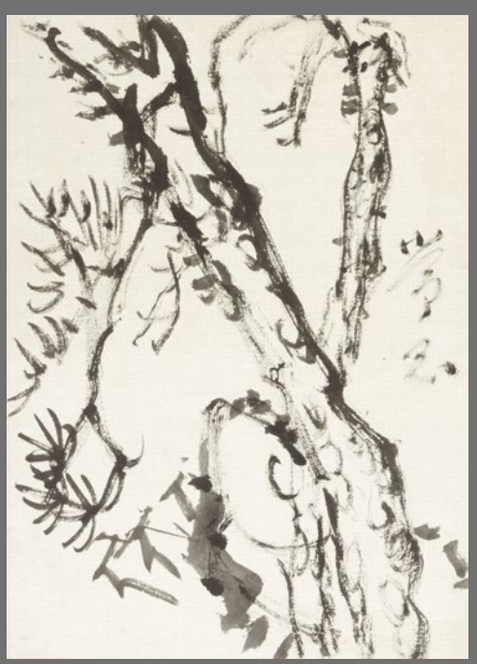


Sanyu and Johan Franco, circa 1930.
常玉與約翰・法蘭寇 約 1930 年
Photo: Courtesy of The Li Ching Cultural and Educational Foundation.

In the 1930s, the two most important friends of Sanyu's life, Henri-Pierre Roché and Johan Franco, entered his life. In fact, Sanyu's success much on the encouragement and guidance he received from Roché; the popular art dealer managed to push Sanyu toward a golden era that became the most prolific of his career. Johan Franco too was generous in helping tide Sanyu over some economic difficulties so as to continue with his creative work. Franco came from



Sanyu, *Untitled* (lithograph), 1934. Christie's Hong Kong, 28 May 2017, Lot 566, sold for HKD 137,500
常玉《無題》(瓶花版畫) 1934 年 香港 佳士得 2017 年 5 月 28 日 編號 566 成交價：137,500 港幣



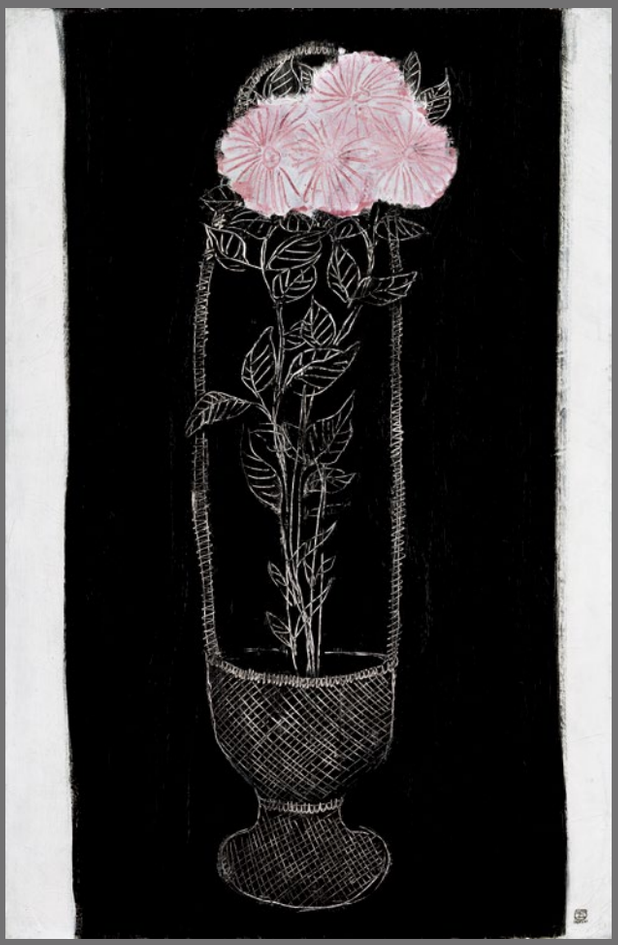
Sanyu, *Twin Pines*, 1927.
Photo: Courtesy of The Li Ching Cultural and Educational Foundation/ SANYU Catalogue Raisonne: Drawings and Watercolours , published by The Li Ching Cultural and Educational Foundation, 2014, pp.38
常玉《雙松圖》1927 年



Bada Shanren, *Egret on Rock,* Qing Dynasty(1644-1912). Christie's Hong Kong, 30 November 2015, Lot 908, sold for HKD 19,160,000
清 八大山人《鷺石圖》香港 佳士得 2015 年 11 月 30 日 編號 908 成交價：19,160,000 港幣



Henri Matisse, *Anémones au miroir noir,* 1919. Christie's New York, 11 November 2019, Lot 13A, sold for USD 5,269,000
Artwork: © 2020 Succession H. Matisse / Artists Rights Society (ARS), New York
亨利．馬蒂斯《銀蓮花與黑色鏡子》1919 年 紐約 佳士得 2019 年 11 月 11 日 編號 13A
成交價：5,269,000 美金



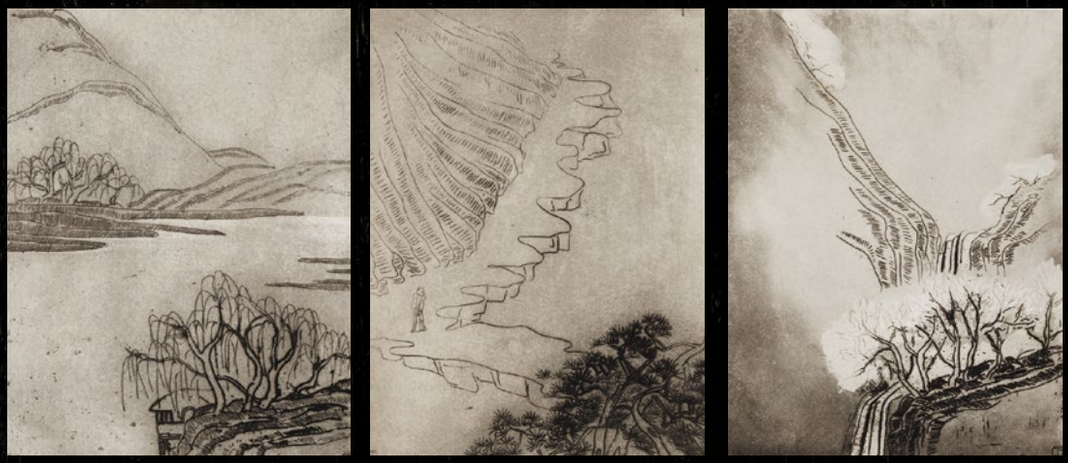
The present lot. 本拍品

a family with close connections to the art world, and helped Sanyu mount a number of solo exhibitions in Haarlem and Amsterdam, where his work received high praise from Dutch art critic Jan D. Voskuil. As Franco noted in an introduction to one of the Dutch exhibitions, 'Only after repeated viewings can we really appreciate both the sincerity and the full control of his artistic conceptions.' If we cast our imaginations back, it's easy to see how, at the time, the work of Matisse and Picasso might have been regarded as childlike, and their true greatness recognized only after the tides of history had washed in a new era. The same is true of Sanyu. After this *Pink Chrysanthemums* was completed, it became part of Franco's personal collection; following his emigration to the US in 1935, it was transferred to another private Dutch collection where it remained for many years. *Pink Chrysanthemums in a Basket* is a tribute to the sincere and moving friendship between Sanyu, Roché, and Franco, and one of the best examples of how Sanyu's art spread through the Netherlands.

Sanyu exhibits here a special part of the Chinese literati tradition, as the chrysanthemums also come to metaphorically represent himself: a person detached from the mundane, material world and pursuing at his own pace the total integration of painting and poetry with his life. Close inspection shows that concealed those earlier traces. As we encounter the work over time and come to appreciate those patterns, symbolic of the traditional wish for 'fortune, prosperity, longevity, and happiness,' they inject into the work a sumptuous sense of serenity and fresh beauty. The uniqueness of *Pink Chrysanthemums in a Basket* is its simple elegance and its fresh, refined beauty when viewed from a distance; up close, one can only be impressed by the concentration, profundity, and spontaneous ease of Sanyu's freehand brushwork. He guides his brush with deep affection, eliciting a spare, ethereal beauty that transcends reality and blooms quietly inside the painting.

In contrast to other Sanyu floral works, *Pink Chrysanthemums* conveys a beauty that, like the ancient Chinese saying regarding beautiful women, 'dims the moon and puts flowers to shame.' In its simple, reserved, and unassuming manner, *Pink Chrysanthemums* exudes a noble air of mature elegance. With its deep conception and its unostentatious lines, it is like a great, classic beauty of the East, who sways gracefully toward you from the painting, with 'enticing charm in her shy glances and a trace of a smile on her red lips.'

In *Pink Chrysanthemums*, Sanyu drew on the deep understanding of line, colour, space, and light and shadow that he had learned in both the East and the West. It crystallizes the way he merged Eastern traditions with Western art and then transformed them, and stands as a great achievement in the modernization of Chinese art. Zao Wou-Ki, speaking of Sanyu's art, once said that “his greatest works are those completely, unabashedly simple ones.” Cézanne, the father of modern art, once said, 'To paint a painting does not mean to blindly reproduce reality; it means creating harmony in all the relationships within it.' In its exquisite colour, rich lines, and attention to fine detail, Sanyu's *Pink Chrysanthemums in a Basket* remains a continually engaging and appealing work. The Chinese poet Li Bai wrote, 'I raise my cup toward the bright moon, inviting it to join me. It, my shadow, and I make three. I sing, and the moon wavers, I dance, and my shadow flickers beside me.' In just this way, Sanyu, juxtaposing forms and spaces in monochrome, projects a relationship between the three elements of colour, the still-life subject, and space, And, like the three roles that emerge in the poem in the form of the moon, the poet, and his shadow, this work shows the artist exploring the essence of the natural world and in dialogue with himself. He then projects his feeling into a genuine act of creation, in a work of concise simplicity and pure, touching beauty.



Sanyu, *Illustrations for The Poems of Tao Qian*, 1930. Private collection.
常玉《陶潛詩集》1930 年 私人收藏

《籃中粉紅菊》是常玉花卉題材中，造型及空間經營最出類拔萃的經典範例。常玉用簡練的色彩搭配虛實交錯的巧思，成功以西方媒材創作出富含東方意境的詩意優雅。無論以獨特的空間佈局或細節刻劃，《籃中粉紅菊》皆在常玉眾多花卉作品間脫穎而出，象徵藝術家對中國傳統與西方繪畫深刻理解後的心血結晶。

30 年代常玉迎來了其藝術生涯的第一個黃金時期，這個時候的作品構圖簡約，慣以低彩度的粉、白、黑、灰作為主要色調，其空間留白處理之妙，使得作品充滿詩意。中國詩詞之美在於簡化文字並空下想像的空間，從「意到字不到」延伸至「意到筆不到」，說明了自古以來詩畫同源的美學思想。常玉藉此表達了傳統的空靈之韻，其氣質為同時期的馬諦斯、畢卡索之作品中所完全看不到的，也是西方藝術概念所從未論及之處。此幅創作於 1931 年的《籃中粉紅菊》，正是這一個時期的經典代表之作，刮白的輪廓線於漆黑的背景中挺立出絕美的造型，而留白簡化、以虛托實的寫意手法最是一絕，為畫面賦予了抒情而幽遠的意境。

「書畫之韻，賦予了他油畫之魂。」

－吳冠中《說常玉》

傳統文人在書法裡練習線，這個線即是構成繪畫的基本元素。從常玉 1927 年隨興而繪的水墨作品《雙松圖》，可看到他以書法筆意為基礎，靈活地勾勒出枝葉，簡練圓滑的筆跡顯然已掌握了線條的魅力。對比八大山人的《鶯石圖》，兩者透過線條、造型和視點的差異可以產生無窮的意義，正是寫意之美的精髓。在《籃中粉紅菊》中，線條不只是整體畫面造型的靈魂，更是用來支撐枝枒的骨幹、力透粉菊的瓣脈。畫中的線條不僅有嚴謹的結構，也充滿了性情的舒暢，率性地表現了所謂「意到筆不到」的一種筆墨雖簡略，然而意義已俱足的寫意瀟灑，正如吳冠中盛讚常玉的：「用線來佔領空間，用線來吐訴情懷。」而「留白」則帶給觀者一種飄渺的詩意感受，是藝術家刻意不處理的部分，卻是畫面裡最不可或缺的美感來源。所謂「計白以當黑」、「此時無聲勝有聲」都說明了留白的重要性。在常玉的油畫中，留白也可以是單一色調的平塗。從馬遠的《寒江獨釣圖》到常玉的《陶潛詩集》與《籃中粉紅菊》，一貫的留白壓縮都使得線條與主題更被突顯，飽含情感的線性元素於是成為畫面的主角與最迷人之處。



Andy Warhol, *Flowers*, 1965. Christie's New York, 14 November 2019, Lot 629, sold for USD 2,415,000
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
安迪沃荷《花》1965 年 紐約 佳士得 2019 年 11 月 14 日 編號 629 成交價：2,415,000 美元

線條的出現帶出了虛與實的關係，無論是中國所謂「虛實相生，無畫處皆成妙境。」或是西方超現實主義畫家馬格利特(René Magritte)所慣用的「負空間」(Negative Space)剪影手法，都說明這是東西方所共通的美學語言。八大山人在《鶯石圖》中僅以皴筆勾勒輪廓、點筆描繪羽毛，即使內外留白，也能夠呈現「以虛達實」的效果。常玉一幅瓶花版畫也運用了這樣的手法。在《籃中粉紅菊》中，常玉更進一步以獨創的刮筆技法為輪廓搭建骨架。可以想像他熟練地以規律卻不失瀟灑的手勢，在厚厚的黑色油彩上一筆一筆地刮出俐落的線條，顯露出「虛」的白線在黑色背景下反而成為「實」的空間；同時透過線條與空白之間的關係，在平面裡作立體性的暗示，不需透視法也能夠成功地表現前後次序的立體感。常玉以他獨樹一格的方法，打通了西方「負空間」的運用與中國傳統對於「虛實」、「留白」及立體性的想像，將他領悟且融會貫通的美學創見，透過這件作品完美的闡述出來。

「他的畫作佈局淡雅而高貴，色彩運用細緻，形成一種讓人難以抗拒的氣質。」

－恩．霍斯喬 1932

在常玉的作品中，色彩同是重要的表現元素。即使是同樣造型的花卉，常玉也能僅僅利用單純色彩的多種組合，呈現出完全不同的層次及深淺不一的空間。中國傳統以「墨分五色」形容即使只有單一的墨色，也能夠產生多樣的變化。在西方，印象派反映了自然光，而野獸派則為色彩運用釋放了一種完全自由的主觀詮釋，而傳統繪畫則啟發了常玉在單一的色彩中表現多變的光影。在《籃中粉紅菊》中，常玉利用白色顏料在花朵周圍輕輕暈開，如水墨氤氳，彷彿讓花朵自幽暗的背景中靜靜地綻放光芒。此外，常玉特意不對齊白色與粉色油彩的邊緣，產生了一種錯位的層次，巧妙地讓花朵自然地立體了起來，這種類似現代版畫概念和書畫寫意渲染的筆法，使常玉筆下的花卉跳脫了傳統具象靜物的窠臼而至新的高度。

30 年代，常玉畢生最重要的兩位摯友，亨利．皮耶．侯謝(Henri-Pierre Roché)與約翰．法蘭寇(Johan Franco)走進了他的生命。事實上，常玉在

「形式上我追求簡化，直至最核心的本質。…
精準的力量才能更加豐沛無限。」

- 常玉 1946



創作上的成功，侯謝的鼓舞和指導功不可沒，這位當紅的藝術品經紀人成功地把常玉推向他生涯中最多產的黃金階段。而約翰．法蘭寇 (Johan Franco) 則竭誠地幫助常玉度過經濟上的難關，使他能夠繼續致力於創作。法蘭寇透過其家族與藝術界的密切關係，更為常玉在荷蘭哈倫 (Haarlem) 和阿姆斯特丹 (Amsterdam) 舉辦了多次個展，作品受到荷蘭藝評家恩．霍斯喬的高度讚揚。從法蘭寇為展覽撰寫的引言：「只有在反覆欣賞以後，才能體會蘊含在其意境中的真誠與嚴謹」一句，遙想當年馬諦斯與畢卡索的作品同樣被人們視為童趣之作，卻在時代的淘洗後方才彰顯出真正偉大的價值，常玉亦如此。此件《籃中粉紅菊》於是成為了法蘭寇的珍藏；隨著他 1935 年移民美國，作品輾轉至荷蘭私人收藏多年。《籃中粉紅菊》見證了常玉與侯謝、法蘭寇真摯而動人的友情，也為常玉作品在荷蘭的流傳作了最佳的例證。

常玉以菊花暗喻自己，呈現一種文人畫的特殊傳統：超脫世俗而悠遊地追尋將繪畫、詩詞與自我生命合而為一。常玉在《籃中粉紅菊》中也寄託了他對世間的一種寓意美好的祝願，仔細欣賞可發現他暗藏於黑色背景中的傳統「福祿壽喜」紋樣，為畫面帶來了寧靜馨美的豐盛之感。《籃中粉紅菊》遠看淡雅唯美、清麗脫俗；近看則不得不為其凝練深刻、率性寫意的筆法所折服；一種超越真實的空靈之美在常玉的畫面中靜靜地綻放。與常玉其他花卉作品相較，《籃中粉紅菊》以閉月羞花、綽約逸態之姿於眾多花卉中顯得素淨簡約、內斂不張揚；而無論是幽遠的意境或是婉轉的線條，無不使它散發著成熟優雅的高貴氣息，猶如一位古典的東方美人迎著畫面翩翩走來，予人「媚眼含羞合，丹唇逐笑分」之感。

《籃中粉紅菊》涵括了他對東方與西方藝術深刻的理解，象徵了融合轉化後的藝術結晶，是中國藝術現代化的偉大成就。趙無極談常玉時曾說：「他最優美的作品正是那些最簡單而毫不遮掩的畫作。」現代藝術之父塞尚也曾說：「畫畫並不意味著盲目地複製現實，它意味著各種關係的和諧」常玉以最細膩的色彩、豐富的線條，顧慮到了每一處最微小的細節，在《籃中粉紅菊》中給予人們雋永韻長的畫中世界。李白詩云：「舉杯邀明月，對影成三人。我歌月徘徊，我舞影零亂。」洽如常玉透過單一色彩的虛實對照，投射出色彩、靜物、空間三者之間的關係；如詩句中月娘、人影、詩人多層次的角色，反映了藝術家透過自然本質的探索與內在的對話，投射藝術的真純，既簡約而華美，純粹而感動人心。

124 PAN YULIANG 潘玉良

(1895-1977)

Lilacs

signed in Chinese and dated '66' (upper left)
ink and watercolour on paper
66.5 x 56.5 cm. (26⅛ x 22¼ in.)
Painted in 1966

HK$4,000,000-6,000,000
US$520,000-780,000

PROVENANCE
The Belfield Trust Collection, USA
Anon. sale, Christie's Hong Kong, 25 November 2007, lot 251
Acquired at the above sale by the present owner

丁香

水墨 水彩 紙本
1966年作
款識：玉良 66 (左上)

來源
美國 Belfield基金會收藏
香港 佳士得 2007年11月30日 編號251
現藏者購自上述來源



Pan Yuliang, *Lilacs*, Anhui Provincial Museum, Anhui, China.
潘玉良《丁香》中國 安徽博物院藏
Artworks of Pan Yuliang Volume 4, Anhui Chu Ban She, 2015, p.144

"She (Pan Yuliang) was not just the first female artist to have such influence in China in the 20th century; she was the founder and pioneer of female art in China."

— Jia Fangzhou

「她（潘玉良）不僅是 20 世紀中國第一位最有影響的女藝術家，也是中國女性藝術的開創者和奠基人。」

–賈方舟



Pan Yuliang traveled to France in 1921, where she studied at the Ecole Nationale des Beaux-Arts de Lyon and the École nationale supérieure des Beaux-Arts. That made her, along with Xu Beihong, Lin Fengmian and Sanyu, one of the earliest Chinese artists to study abroad in France. Returning to China in 1928, she held five solo exhibitions, which also made her the first Chinese female artist in modern times to hold a solo exhibition.

Pan had begun to receive formal training in Western painting in the 1910s. A highly versatile artist, she is known for her nude portraits, landscape paintings, and still lifes, as well as some sculptural works. Her still lifes frequently featured floral themes; the bright, saturated colours of her early works in that genre drew inspiration from Matisse and the Fauves. After the 1940s, Pan deliberately merged the linear character of Chinese painting with the colour of Western paintings, while focusing more and more on painting in coloured ink on Chinese *xuan* paper. She gradually developed a highly individual style through her use of fine, flowing lines. This *Lilacs*, from 1966, is a representative work, displaying the results of her explorations in blending Eastern and Western styles.

Based on records in *Artworks of Pan Yuliang*, issued by Anhui Chu Ban She, only about one-tenth of Pan Yuliang's more than 300 coloured ink works feature floral themes, an indication of this *Lilacs*' rarity. Another very similar work resides in the collection of the Anhui Museum; the two differing mainly in the type and design of the vase. In the Anhui museum example, Pan decorates the vase with vaguely floral motifs, while this Lilacs features a double-handled vase on which the auspicious image of a rooster appears. The appealing, rustic simplicity of the vase helps enhance the quiet, elegant beauty of the lilac blooms.

Pan Yuliang was frequently active in the United States in the 1960s. She mounted a solo exhibition at the China Institute in America in New York in 1963, which then went on tour to San Francisco; in 1967, along with Zhang Daqian and Wang Jiyuan, she held the group exhibition "Modern Chinese Brushwork" at the Wustum Museum of Fine Arts. When Pan Yuliang entered the Shanghai Academy of Fine Arts in 1918, she studied under Wang Jiyuan and became close friends with Zhang Daqian, who named her his "big sister." Wang Jiyuan settled in the United States in 1941 and founded the Huamei Painting Academy. At the academy was a teacher related to members of the Belfield Trust, the original collector of *Lilacs*, and who, along with Zhang Daqian, was a member of the Academy's board of directors.



Sanyu, *Chrysanthemums in a Glass Vase.* Christie's Hong Kong, 30 May 2015, Lot 13, Sold for HKD 81,880,000.
常玉《藍色星辰》佳士得 香港 2015 年 5 月 30 日 編號 13 成交價：81,880,000 港元

With taste and foresight, he collected a number of the finest paintings of Zhang Daqian, Pan Yuliang, and Wang Jiyuan during this period. In 2012, Christie's Hong Kong auctioned a number of Wang Jiyuan works from this important North American collection; the top three record auction prices for that artist's work have since then been held by three works from that sale. Lilacs last appeared at sale more than ten years ago, and its reappearance today marks a rare and valuable opportunity.

Lilacs, typical of Pan Yuliang, is a graceful and beautiful work, with clear and elegant colors and skillful integration of elements of Eastern and Western painting. The flowers exude rich vitality in a fresh, romantic violet hue, which she builds up in layers of coloured ink while outlining the edges of their petals in just a few simple brushstrokes. She further sets out the decorative figures of the ceramic vase with the flowing yet precise and unbroken lines of the ancient "spun-silk" style; her exacting control of the thickness of the lines as she paints adds an extra element of agility and heightens its Eastern character. Pan creates spatial depth in *Lilacs* through her colours and lines, which, moving from the center of the painting toward its outer edges, become gradually darker and denser. Spatial penetration is further enhanced as her quick, interlacing lines of varying length create textures in the interweaving of her colours and inks. Her unique handling of the background marks a break from the empty spaces of traditional Chinese painting. By combining the background colour highlights in oil painting with Impressionist dabs of pointillist colour such traditional paintings, she created original coloured-ink paintings that blended features of Impressionism and Chinese painting, a mark of her bold innovation. Xu Beihong had glowing praise for Pan's work: "What the ancient scholar-painters could not achieve has been achieved by our heroine, Pan Yuliang." By contrast with Xu Beihong's emphasis on light, modeling, analytical dissection of structure, and accurate depiction of skeletal forms—which enriched the sense of mass and space in Chinese painting—what Pan Yuliang emphasized was the colour contrasts and harmonies within her pictorial space. The result was a melding of the emotionally rich manner in which lines shape forms in Chinese painting with the intensely expressively colours of Western painting, creating a unique and personal style of her own.

Ye Saifu, chief curator of the Cernuschi Museum of Far Eastern Art in Paris, once said, "Pan Yuliang's works merge the greatest strengths of Chinese and Western painting, and she further imbues them with colours expressive of her own personality. Their vivid lines describe the softness and the freedom of the subjects she depicts." That statement goes very far in summing up the significance of this great 20th century artist, who helped usher in a new era.



Zhang Daqian, *Red Lotus,* Christie's Hong Kong, 31 May 2016, Lot 1343, sold for HKD 8,440,000.
張大千《紅蓮》佳士得 香港 2016 年 5 月 31 日 編號 1343 成交價：8,440,000 港元



At the Art Exhibition of Chinese Art Association in France held in Paris in 1946, the members posed in front of the exhibition hall. Pan Yulaing, the third on the left of the second row.
Artworks of Pan Yuliang Volume 8, Anhui Chu Ban She, 2015, p.14
1946 年在巴黎國立美術學院大畫廊舉辦「中國留法藝術學會會員作品展覽會」，參展會員在展覽會門前合影。二排左三為潘玉良。

潘玉良於 1921 年赴法留學，先後在里昂國立美術學校和巴黎國立高等美術學校就讀，與徐悲鴻、林風眠與常玉同屬早期旅法藝術家。1928 年回國，先後五度舉辦個人畫展，也是近代以來第一位舉辦個展的中國女藝術家。

潘氏自 1910 年代末接受正式的西畫訓練，多才多藝，裸體肖像、風景畫、靜物畫到雕塑樣樣見長。她的靜物畫常以花卉為題材，早期作品受馬諦斯與野獸派繪畫的啟迪，色彩飽和亮麗。及至 1940 年代以後，潘氏有意識地融合中國繪畫的線條造型與西方繪畫的色彩，將重心傾注於宣紙彩墨的創作上，作品線條流暢細膩，逐漸形成極具個人色彩的風格，而創作於 1966 年的〈丁香〉則是潘氏在探索中西繪畫糅合的代表作之一。

根據安徽出版社出版之《潘玉良全集》記載，在三百餘幅彩墨作品中，只有大約十分之一為花卉主題，可見本作品之稀有性。無獨有偶，安徽博物院藏有一幅與此作非常相似的作品，主要不同之處在於花瓶的款式和設計——前者採用了類似符號形狀作為瓶子的裝飾，而本作品則以雙耳花瓶配以寓意吉祥吉利的公雞圖案，充滿古樸之趣，且襯托出丁香花之清麗恣意。

六 O 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，隨後巡展至三藩市；1967 年又與張大千和王濟遠一同在美國舉辦「近代中國筆墨」（Modern Chinese Brushwork at the Wustum Museum of Fine Arts）群展。潘玉良 1918 年入學上海美術專科學校時即師從王濟遠，與張大千更為藝壇知己，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，原藏者 Belfield 基金會的家族成員，當時在此學院教書，並與張大千同為學校董事會成員，在此期間以非凡眼界收藏多幅來自張大千、潘玉良、王濟遠的佳作，佳士得香港曾在 2012 年拍賣過多幅來自此北美重要收藏的王濟遠畫作，並創下藝術家前三位拍賣紀錄且保持至今。〈丁香〉上一次出現於拍賣市場已有十餘載，現再次釋出市場，十分難得可貴。

〈丁香〉是典型的娟秀之作，賦色清麗優雅，潘氏巧妙融合東西繪畫的特質。浪漫的鮮紫色以彩墨的疊加而顯現花卉濃鬱的生命力，再以寥寥墨筆勾勒出花瓣的邊線；並用水墨畫中似高古遊絲描的線條勾勒出瓷器紋飾，精密卻不斷線，粗細的精准拿捏更使瓶身多了分靈動，替器身造型增添東方氣質。〈丁香〉的背景中，墨色和線條密度由畫中心向外推延，由淡至深、從疏到密，產生空間的深度。潘玉良長短不一、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。這獨特的背景處理打破了中國畫留白的傳統，將油畫中背景的烘染，以及印象派點彩技法，融入傳統國畫，獨創出兼容印象派與中國畫特色的彩墨畫作品，足見潘玉良之大膽創新。現代國畫大師徐悲鴻就曾高度評價潘氏的繪畫藝術：「士大夫無得，而得於巾幗英雄潘玉良夫人。」相較於徐悲鴻著重光線、造型，講求物件的解剖結構、骨骼的準確把握，豐富了中國畫的體積與空間，潘玉良強調的是色彩在畫面上的對比、和諧，把充滿感情的中國線條造型和西畫富有強烈表現力的色彩作出融合，形成潘氏獨特的個人風格。

一如巴黎東方美術館館長葉賽夫曾道「潘氏的作品融合中西畫之長，又賦予自己的個性色彩，以生動的線條來形容實體的柔和與自在，」這無疑是對潘玉良這位具劃時代意義的 20 世紀藝術家最佳的詮釋。

125 GEORGETTE CHEN 張荔英

(1906-1993)

Rambutans

signed 'CHEN' (lower left)
oil on canvas
55 x 38.5 cm. (21⅝ x 15⅛ in.)
Painted circa 1960

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

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

紅毛丹

油彩 畫布
約1960年作
款識：CHEN (左下)

來源
現藏者之家屬直接購自藝術家本人



Vincent Van Gogh, *Still Life of Oranges and Lemons with Blue Gloves*,1889.
The National Gallery of Art, Washington. USA.
文生．梵谷《橘子、檸檬、與藍色手套的靜物畫》1889 年 美國 華盛頓 國家美術館



Among the pioneers and masters of the Nanyang School, Madame Georgette Chen stands out as one with an extensive and exceptional background. Born in 1906, Chen led a life of privilege in a cosmopolitan family who greatly encouraged her interest in and pursuit of art. Attending the Art Students' League in New York, and later Academie Colarossi and Academie Biloul in Paris, Chen's strong artistic foundation and natural ability led to her inclusion in the prestigious modernist salon, Le Salon d'Automne in 1930, the same year as her marriage to the diplomat Eugene Chen. However, the end of the Sino-Japanese War and the passing of her husband led Chen to Singapore in 1954, where she took up a teaching position at the Nanyang Academy of Fine Arts.

A revered figure in Asian art, Chen's paintings are considered to be some of the finest examples of mid-20th century art in Southeast Asia, renowned for their refinement and sophistication, and identified through the painter's immaculate brushwork, muted pastel colour palette, and compositions of beautifully rendered *plein-airs*, graceful portraiture or Cezanne-esque still lifes of localised subjects.

Acquired directly from Chen in 1960, and held in private collection, *Rambutans* makes its public debut as a treasured work from an esteemed collector whose elder brother had been a student under Chen herself. Friendly ties with the artist led to many fond memories for the collector and his family, including the acquisition of *Rambutans* from Chen's own private studio, and the presentation of an elegant 1965 portrait of the collector's mother, Madam Tan Hong Siang, to be offered in Christie's Hong Kong's Modern & Contemporary Art day sale.

Painted circa 1960, *Rambutans* came to fruition in a time where Chen painted some of her finest still life arrangements of bananas, rambutans, starfruit, mangosteens, durians, pomelos etc. So truly enamoured was she by the variety of exotic fruit in the tropics, that Chen, known especially for her depictions of the rambutan, had this rather self-deprecating view: "I am known in our Chinese circles as a "rambutan specialist". Whatever merit there is in this view, it is certainly due to these gorgeous "red heads" themselves rather than my brush" (Georgette Chen, quoted in *The Artist Speaks: Georgette Chen,* Singapore, 2018, p. 115)

A truly modest perspective by any means, for *Rambutans* is a wonderfully executed and elegant work comprising a complex yet fluid juxtaposition of strokes which impart a sense of vibrancy and rhythm to the surface of the canvas. Background shades of muted earth tones are blended with undertones of dove blue, a unique combination recurrent in most of Chen's works. This creates a serene and dream-like quality, whilst forming a harmonious contrast to the warm red and sage green hues of luscious rambutans and their still-bearing leaves.

Like the post-Impressionists, Chen had the ability to elevate modest things such as local fruit, bestowing upon them an elegance of appearing both delicate and enduringly solid at the same time. Soft, curvilinear, flickering brushstrokes create waves of energy in the undulation of the crisp green leaves as they grow in disparate angles from the parent stem, and in the thorny burrs of the rambutans, highlighting the firm textural quality of the fruit, while achieving the impression of a rambutan branch gently swaying in a tropical breeze.

Viewers of Chen's works may certainly distinguish elements of Van Gogh's influence through the use of colour and the liveliness of her brush. However, unlike the emotive and expressionist canvases of Van Gogh, whose capricious, swirling brushstrokes and bursts of colour convey a sense of turbulence and intense light, Chen's paintings reflect calmness and serenity instead. Artistic spirit, intuition and spontaneity are complimented by the artist's analytical and meticulous approach of working. Chen's still lifes are studies in sharp observance and orderly composition – every gesture is carefully considered for its representation of even the smallest of details and rendering of appearances as accurately as possible. As a whole, these elements imbue her works with an authenticity and a measured refinement, complemented with gentleness and warmth.

A reflection of Chen's conceptions and evolution as an artist, still life compositions constitute a significant proportion of Chen's *oeuvre*, and she never fails to accord a liveliness of touch and solidarity of structure to the simplest subject. In them, she contends with the technicalities of painting, while exploring her deep fondness of the tropics through Southeast Asian motifs, eventually achieving her own stylistic identity as well as a reputation as a true still life poet of her time.



Paul Cezanne, *Nature morte de peches et poires*, 1885 – 1887, Christie's London, 27 February 2019, Lot 6, sold for GBP 21,744,500
保羅・塞尚《桃子與梨的靜物畫》1885-1887 年作 倫敦佳士得 2019 年 2 月 27 日 拍品編號 6 成交價：21,744,500 英鎊



Day Sale (AM Session), Lot 297 Georgette Chen, *Portrait of Madam Tan Hong Siang*, 1965
Estimates: HKD 300,000 – 400,000
日間拍賣 (上午部分) 編號 297 張荔英《陳風仙夫人畫像》粉彩紙本 1965 年作 估價：300,000 – 400,000 港元



Georgette Chen, *Durians and Rambutans,* Painted circa 1963, Christie's Hong Kong, 24 May 2014, Lot 28, sold for HKD 2,920,000
張荔英《榴蓮與紅毛丹》約 1963 年作香港佳士得 2014 年 5 月 24 日編號 28 成交價：2,920,000 港元



The artist with a similar still life painting of Rambutans
畫家與紅毛丹相似的靜物畫合影

在南洋畫派的開創者和大師中，張荔英女士以其豐富卓越的背景脫穎而出。張荔英生於 1906 年，在一個國際化的家庭中享受著特權生活，家人不但鼓勵她對藝術的興趣，也極力支持她對藝術的追求。張荔英參加了紐約的藝術學生聯盟，之後也進入巴黎的克拉洛西美術專科學校 (Académie Colarossi) 與比婁學院 (Académie Biloul) 接受美術教育。張荔英深厚的藝術基礎和與生俱來的才華，使得她於 1930 年進入著名的現代主義沙龍 ——「秋季沙龍」（Le Salon d'Automne），她也在同一年與外交官陳友仁結婚。然而因為抗日戰爭結束以及丈夫的離世，使得張荔英於 1954 年定居新加坡，並在南洋美術學院任教。

作為亞洲藝術中受人尊敬的人物，張荔英的畫作被認為是 20 世紀中葉時期東南亞藝術的最佳典範之一。此時的東南亞藝術以其精美及優雅而著稱，並透過畫家完美的筆觸、淡淡的柔美色調，以及優美的外光派構圖、典雅的肖像畫、或是以本地題材為主而具有塞尚風格的靜物畫，讓東南亞藝術得以與其他地區藝術產生識別。

《紅毛丹》於 1960 年直接購自張荔英本人，並且一直由私人所收藏。它來自一位受人尊敬的收藏家，並且是第一次以珍品姿態向世人公開展示，收藏家的哥哥正好是張荔英的學生。因為與藝術家本人的友好關係，為收藏家及其家人帶來了許多美好的回憶，其中包括從張荔英私人工作室收購《紅毛丹》，以及所贈與的一幅收藏家母親陳風仙夫人 1965 年優雅的肖像，這幅肖像亦交由香港佳士得現代及當代藝術日間拍賣出售。

《紅毛丹》約在 1960 年左右完成，此時正是張荔英靜物畫進臻成熟的階段，她當時一些最傑出的靜物畫組合包括香蕉，紅毛丹，楊桃，山竹，榴蓮，柚子等等。張荔英對於熱帶地區所出產的各種奇特水果非常著迷，並以對紅毛丹的描繪最為聞名，她有點自嘲的表示：「我在中國圈子裡被稱為『紅毛丹專家』。不管這種觀點有何價值，我敢說一定是由這些華麗的『紅頭』本身而來，而不是我的畫筆所造成」

不管怎麼說，《紅毛丹》是以非常謙遜的觀點出發，因為它是一件既出色又優雅的創作，並藉由並置複雜但不失流暢的筆觸，使得畫布表面活力洋溢，充滿了律動感。背景設色為柔和的大地色調，與鴿子藍的底色融合在一起，這是在張荔英大部分作品中一再出現的獨特組合。這種手法創造出既寧靜又夢幻的質感，但在同時，也與甘甜多汁的紅毛丹及其仍連結在樹枝上的葉子其暖紅色與鼠尾草綠產生和諧的對比。

如同後印象派畫家一樣，張荔英有種提升普通事物的能力，例如當地的水果，她可以賦予它們既精緻但又持久堅實的優雅感。在枝頭上往不同角度生長之脆嫩綠葉的彎曲起伏、以及紅毛丹滿滿的芒刺中，她用柔軟、曲折、閃爍的筆觸創造出能量的波動，突顯出水果的結實質感，同時也表達出紅毛丹樹枝在熱帶微風中搖曳生姿的婆娑印象。

欣賞張荔英作品的觀眾，毫無疑問可以透過其使用色彩和生動的畫筆，辨識出她受到梵谷影響的元素。然而張荔英的畫作不同於梵谷充滿情緒及表現主義的畫布。梵谷多變、漩渦狀的筆觸以及色彩的噴爆，傳達出一種狂亂和劇烈的感受，但是張荔英的作品卻表現出平和與靜謐。藝術家的解析能力和一私不苟的工作方式，與其藝術精神、直覺、及自然反應相得益彰。張荔英的靜物畫是仔細觀察的研究及井然有序的構圖，對於每個姿態的呈現都要詳加考慮，即使是最小的細節表現和外觀描繪都要盡可能地準確。整體而言，這些元素賦予其作品一種真實感以及內斂的典雅，亦增添了溫柔與暖度。

靜物構圖反映出張荔英作為藝術家的觀念及藝術進程，並成為張荔英畢生作品的重要組成部分，而且她自始至終，都能為最簡單的主題，無違和的賦予生動的觸感與結構上的一致性。在其作品中，她應對繪畫產生的技術性問題，但在同時，她也藉由東南亞的主題，探索她對熱帶地區的深度喜好，最終成功獲得她本身的風格認同，並被譽為是當時真正的靜物詩人。

126 PANG JIUN 龐均

(B. 1936)

The World Best Scenery - Jiang Nan

signed in Chinese and dated '2014' (lower right); signed and titled in Chinese, signed, inscribed and dated 'PANG JIUN 2014 150 x 300 cm' (on the reverse)
oil on canvas
150 x 300 cm. (59 x 118⅛ in.)
Painted in 2014
one painted seal of the artist



HK$900,000-1,500,000
US$120,000-190,000

PROVENANCE
Ever Harvest Art Gallery, Taipei, Taiwan
Acquired from the above by the present owner
This work is accompanied by a certificate of authenticity issued by Ever Harvest Art Gallery and signed by the artist.

LITERATURE
Pang Jiun: Expression of the Orient, Artist Publishing Co., Taipei, Taiwan, 2015 (illustrated, p. 84-86, 419).

江南風光甲天下

油彩 畫布
2014年作
款識：龐均 2014 (右下)；龐均 PANG JIUN 2014 150 x 300 cm 〈江南風光甲天下〉(畫背)
藝術家手繪鈐印：均

來源
台灣 台北 日升月鴻畫廊
現藏者購自上述來源
此作品附日升月鴻畫廊所開立及藝術家親簽之作品保證書

出版
2015年《東洋表現主義的巨匠：東方表現的龐均》台灣 台北 藝術家出版社 (圖版，第84-86, 419頁)





"The most straightforward and innovatory method of reinventing oil painting techniques is to apprehend essences of the theory and philosophy of Chinese painting and reflect them back in western painting; in terms of the form, that is to borrow the techniques of Impressionism and Fauvism on the one hand and to break away the concepts then cross over the abstract aesthetic idea in Chinese painting so as to explore an original oil painting technique."

— Pang Jiun

Born in an art family in 1936 and later educated in the Central academy of Fine art as professional artist, Pang's solid aptitude paved the way for his unique expressionist style of oriental humanism spirit afterwards. Pang Jiun is expert in depicting implicit images of eastern philosophy through western oil painting techniques to create an abstract style of rhythmic vitality.

These two pieces are themed with the landscape of Pang Jiun's hometown in the south region of the Yangtze river so as to express the nostalgic emotions. Zen Moment (Lot 497) captures the still picture of the courtyard of a Zen Temple and fully reflects its tranquility by maintaining the heavy texture of the narrative of oil painting and also blending in the abstract idea of traditional Chinese painting. Compared with the traditional literati painting (fig. 1), Pang's application of oil paint enriches its simple composition, yet his choosing of traditional images and the inheritance of painting techniques smoothly convey the definition of Zen. In this painting, branches and twigs in the foreground depicted by smooth lines manifest rhythmic vitality.

The work demonstrates Pang's constant exploration and innovation in painting the landscape of south region of China. The black roof-tile and white wall are Pang Jiun's favourite subjects. as to this piece, black roof-tiles appear as the major role. From an aerial perspective, Pang chose and sorted the tiles of typical pattern and reduced the traditional "black roof-tile" to well-aligned geometrical rectangle, so as to include these structurally connected ancient buildings within the same frame tier upon tier and compose a stunning labyrinthine. In a nostalgic style, Pang Jiun depicts tourist crowds with their umbrellas of various colours into vibrant dots which weave a rhythmical picture and create a bizarre effect of time travel.

「學習中國古今畫論哲理之精華，用之於油畫技法於創 新、革新，就形式而論，最可通達、變革的入門之道， 就是借用印象派、野獸派之技巧，又脫離其觀念，跨入 中國寫意之理念，逐漸摸索自創油畫技法。」

—龐均

1936 年生於藝術世家，於中央美術學院接受專業繪畫 訓練，扎實的藝術工底為龐均之後獨特的東方人文表 現主義風格奠定了扎實基礎。龐均擅長將自西方油畫 習得的藝術技巧，融合東方哲學的含蓄意境，形成氣 韻生動的寫意風格。

《江南風光甲天下》長達三米，以宏大的尺幅表現了江南水鄉的靈動精髓。既保持了油畫語言的厚重肌 理，又融進了中國傳統繪畫的寫意性。相比傳統文人畫，油彩的運用使畫面空寂不孤獨，但傳統意象的選擇和繪畫技巧的傳承則細膩地傳達了水鄉的古雅意蘊。畫中近景樹枝借用書法線條，抑揚頓挫之間氣韻流暢。

本作抒寫晴朗多嬌的江南印象。畫家傳達中國人文的詩情畫意情懷，慣用下筆不改、一氣呵成的技法構成了氣韻生動的東方風格，畫面並非以古典式的明暗、光影說明造型，而以維妙維肖的色彩傳達了空間感，充滿了空氣和寂靜中的動感，形成別有詩意而耐人尋味的意境。一隅水鄉恬靜的船上人家，或是遼闊視野的江河景色，分別細膩而深刻地呈現眼前。龐均的油畫風格被評論家譽稱為「獨創東方人文表現主義」。細審畫面，可以看到藝術家巧妙地在畫面中嵌入幾處電纜，刻意留下現代文明的痕跡，描繪出科技與傳統融洽的「新水鄉」，創作出穿梭古今的奇妙之感。



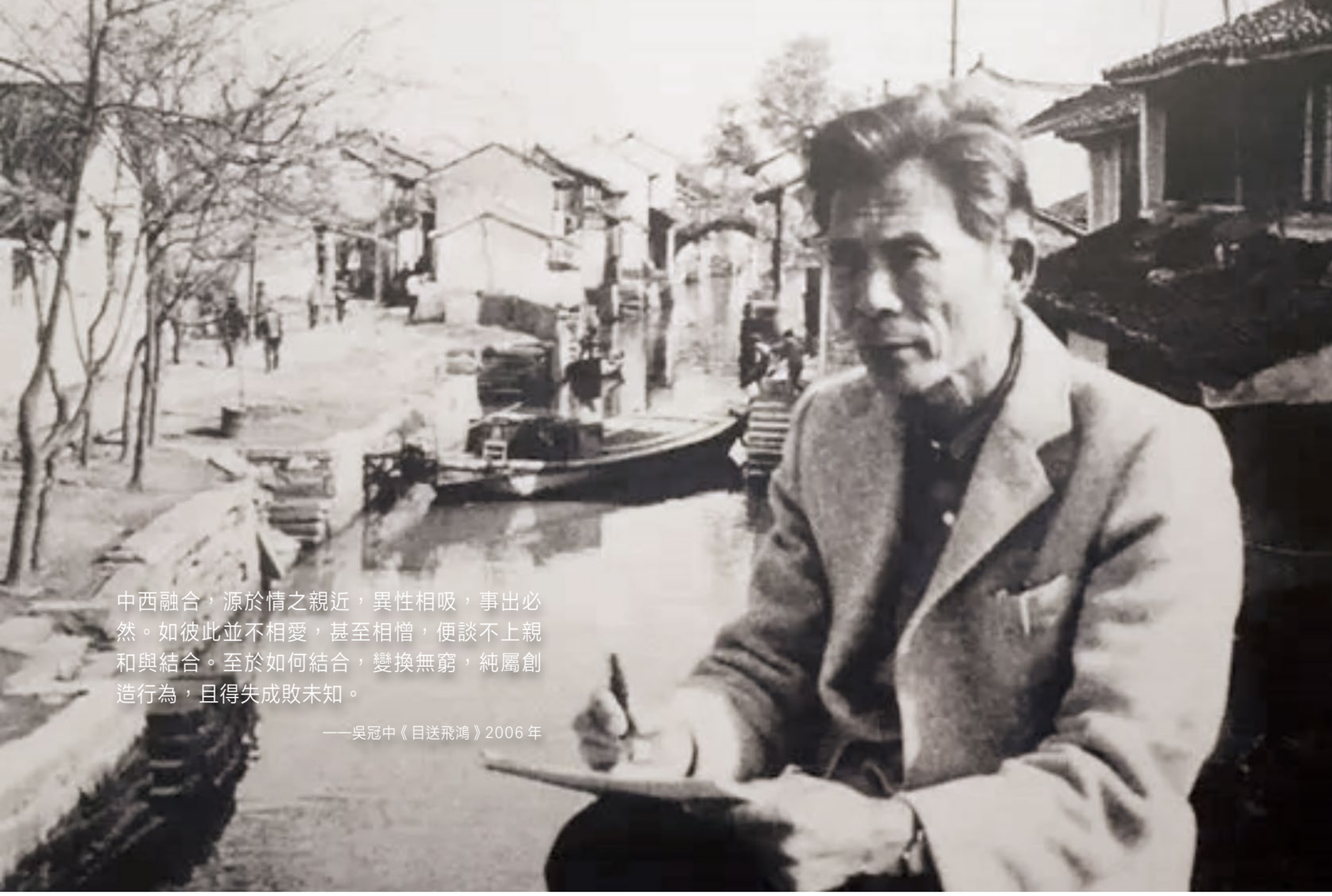
Paul Signac, *Bateaux, Ponton des bains (Opus no. 96),* 1885. Christie's New York, 12 November 2018, lot 390, sold for USD 912,500
保羅 · 希涅克《浮橋》1885 年作 紐約 佳士得 2018 年 11 月 12 日 編號 390 成交價：912,500 美元



Chen Yifei, *Gathering Water (Suzhou),* 1986, Christie's Hong Kong, 26 May 2013, lot 3364, sold for 3,630,000 HKD
陳逸飛《水鄉系列 (蘇州)》1986 年作 香港 佳士得 2013 年 5 月 26 日 編號 3364 成交價：3,630,000 港元

◂ Detail of the present lot 拍品局部





The fusion of China and the West originates from closeness in feeling.....As for how to combine them, the possible variations are endless. It all depends on the creative act, though any gains or losses, successes or failures, are unknown.

- Wu Guanzhong, 2006

WU GUANZHONG - THE LANDSCAPE OF LIFE

Wu Guanzhong was an extremely important Asian modernist painter of the 20th century. As the great tide of Western thought swept over, he sought 'a road linking China and the West' by exploring ways to merge modern painting and traditional ink-wash painting. His original goals of 'nationalizing oil painting' and 'modernizing Chinese painting' remained creative touchstones throughout his career. During the 1960s and '70s, he sought new conceptions, beyond the direct realism of Western scenic painting, in which 'the language of each scene is the language of feeling.' In the 1980's and '90s, he injected the DNA of Chinese ink-wash painting into the oil medium, elevating his work with a kind of pure, formal beauty, and painting with ease and freedom in his own original, personal vocabulary. This season, Christie's presents five outstanding oil works, each featuring different subjects, from a period of a little more than a decade, from the late '70s to the early '90s. This exciting period of Wu Guanzhong's career witnessed him on a path from realism toward a more impressionistic, abstract style, and these works present an overview of that important creative journey.

吳冠中——生命的風景

吳冠中是亞洲 20 世紀極為重要的現代主義畫家。他的創作始終沿循著「油畫民族化」與「中國畫現代化」的初衷，以在西潮巨浪中探尋現代繪畫與傳統水墨所融合之「中西道路」。1960-1970 年代，吳冠中在西方風景繪畫中探尋真實風景之外的「一切景語，皆情語」的意境；1980-1990 年代則在油畫中融合中國水墨寫意基因而昇華至理論的形式美，將獨具個人語言的繪畫暢快揮掃。此次佳士得呈現了吳冠中 70 年代末至 90 年代初，橫跨藝術生涯精彩之極的十餘年、不同題材的 5 件油畫佳作，也見證了藝術家的油畫創作從寫實走向寫意抽象的風格化道路，一覽其重要的創作歷程。

◂ Detail of lot 127 拍品編號 127 局部

127 WU GUANZHONG 吳冠中

(1919-2010)

Manners of the Hometown of Lu Xun

signed and dated in Chinese (lower left); signed and inscribed in Chinese (on the stretcher); gallery label of Hefner Galleries and label of Exhibition of Chinese Contemporary Oil Paintings affixed to the reverse
oil on canvas
61 x 72.5 cm (24 x 28 ½ in.)
Painted in 1985

HK$16,000,000-26,000,000
US$2,100,000-3,400,000

PROVENANCE
Hefner Galleries, New York, USA
Private collection, USA (acquired directly from the above and thence by descent to the previous owner)
Anon. sale, Christie's Hong Kong, 28 May 2011, lot 1010
Acquired from the above sale by the present owner

EXHIBITED
New Delhi, India, National Gallery of Modern Art, Exhibition of Chinese Contemporary Oil Paintings, June 1987.

LITERATURE
Shui Tianzhong & Wang Hua (ed.), The Complete Works of Wu Guanzhong, Vol. III, Hunan Arts Publishing House, Changsha, China, 2007 (illustrated, p.212).

魯迅鄉土

油彩 畫布
1985年作
款識：荼 八五 (左下)；吳冠中 (畫布框架)；
紐約哈夫納畫廊標籤、「中國當代油畫展」
標籤貼於畫背

來源
美國 紐約 哈夫納畫廊
美國 私人收藏 (前藏者家屬購自上述來源)
香港佳士得 2011年5月28日 編號1010
現藏者購自上述來源

展覽
1987年6月「中國當代油畫展」印度國家現代藝術館
新德里 印度

出版
2007年《吳冠中全集第三卷》水天中、汪華編 湖南美術出版社 長沙 中國 (圖版，第212頁)

An artist, in his pursuit of beauty, depicts what he sees; in the process of depiction, he discards what is nonessential, and discovers the laws that govern beauty itself.

–Wu Guanzhong

「藝術家為追求美而描繪物象，在描繪過程中去蕪存菁，發現了美自身的構成規律。」

—— 吳冠中



'Beauty of form' was Wu Guanzhong's overriding creative principle. He believed that this was a kind of artistic expression in which simplifying and presenting the beauty of form in scenery constituted the essence of modern art. On that foundation, he studied how to refine the elements of modeling and shape, which then further led to semi-abstract works. In terms of ideas and inspiration, he drew greatly from traditional Chinese aesthetics, and his works ultimately displayed both his deep understanding of Chinese tradition and his practiced grasp of Western techniques.

In 1974, Wu Guanzhong began ink-wash painting in addition to oil painting. In the '80s, as his skill in that medium continued to mature, a sense of ink-wash and its charm gradually entered into his works in oil. He sought out the best possibilities of both inks and oils and their various techniques, ultimately producing a common vocabulary for communication between East and West.

Manners of the Hometown of Lu Xun, dating from 1985, is based primarily on a black and white palette. Its tendency toward a simplified, generalized freehand style shows how the artist was constantly experimenting. Wu handles his oils in an ink-wash style: large, flat areas of colour are spread with a large brush, along with horizontal sweeps and agile and continuous textural strokes, all demonstrating the fluidity of his brushwork. On the one hand, Wu transplants elements of oils and inks into the same work, and he extends the visual idea of 'the five colors of ink,' that is, subtle shifts of tone, into the oil medium. On the other, he presents the landscape in extremely concise and pure colours, reduced to their lowest levels of saturation so that, beyond their expressiveness, he can clearly manifest the spirit of the landscape and its most crucial shapes. Wu Guanzhong noted that 'to paint in black and white is in itself an abstraction, because the natural world has color, and black and white is an abstraction from that.' Under Wu Guanzhong's inspired brush, the Western oil medium here exhibits an Eastern ink-wash ambience and a quiet, elegant poetry, a reflection of the flavor of life in the peaceful Jiangnan region. In paintings such as this, Wu Guanzhong's work in the oil medium seems to acquire an intensely regional character and to gain new expressive potentials as a result, all of which are a part of Wu's exploration into creating a 'nationalized' form of oil painting.

The idea of using a scene to express your own emotions becomes an important kind of standard in landscape painting. Whether in a still life or a scenic painting, if it does nothing but show objects and scenes, no matter how real the images or how beautiful the colours, it may be somewhat visually entertaining, but ultimately, it will lack vitality and fail to reach the viewer's soul. It is the artistic conception that represents the direction of the artist's thought and emotions as he paints. –Wu Guanzhong, On Landscape Painting

Wu Guanzhong was a native of Yixing, Jiangsu. In 1991, he was made an Officier de l'Ordre des Arts et des Lettres by the French Ministry of Culture, and in 2002, he was elected Medaille des Arts et Lettres by the Academie des Beaux - Arts de l' Institut de France. The DNA of the Jiangnan region's graceful beauty became deeply rooted early on in this artist's heart.

Viewing Manners of the Hometown of Lu Xun, its basic black and white tonal palette seems closer to the special appeal of ink-wash paintings, and it makes his free, impressionistic approach to the composition all the more clear. A sense of Wu Guanzhong's nostalgia permeates this picture of the simple elegance and grace of life in the region. The white walls and black tiles, reflections along the water's edge, and the distant sound of voices speaking in the pleasing Wu dialect would be enough to bring a wave of homesickness to anyone's heart. This work is yet another example of Wu Guanzhong's successful exploration into making oil painting more native. Along his path toward 'nationalizing' oil painting, he always adhered to his own purposeful mission: 'To be in the motherland, in my homeland, in my hometown, and to speak freely from the bottom of my heart.'



張大千《仿米山水圖》中國 北京 故宮博物院
Zhang Daqian, Landscape in the manner of Mi Fu, The Palace Museum, Beijing, China

「形式之美」是吳冠中的創作原則，他認為這是簡化並呈現景物造型美感的一種藝術表現，是現代藝術的精髓；以此為基礎，他鑽研提煉造型元素，進一步發展半抽象化的作品。在這樣的過程中，中國傳統美學給予吳冠中極大的養分與靈感，他的作品最終呈現的是他對中國傳統的深刻認識及對西方技法的嫻熟掌握。

1974 年吳冠中在創作油畫置於開始畫水墨，80 年代在水墨畫探索日漸成熟後，水墨的趣味便漸漸影響油畫的作品。油彩和墨彩，創作技法上，他思索東尋西找的可能性，精粹並存菁東西方藝術共通的溝通語彙。

《魯迅鄉土》，創作於 1985 年，以黑白油彩為創作基調的畫面，簡潔、概括的寫意傾向，更展現了藝術家的探索傾向。藝術家以水墨的方式來處理油彩顏料——大筆平塗、橫直拉刷、連綿輕靈的皴擦肌理，呈現了用筆的流暢。一方面，藝術家將油彩與水墨相互移植，把傳統水墨中「墨分五色」的視覺理念感延伸到油畫創作上。另一方面，他以最簡練純粹、極低限的色彩來呈現風景，更超越色彩表現力，把景觀的精神和最關鍵的造型展現出來，如吳冠中所言：「黑白其實就是抽象，因為自然界是有彩色，以黑白來表現，實際上就是抽象。」西方油彩在吳冠中的創造下，呈現了東方式的水墨情韻與沖澹淡雅的詩意，傳達出的寧靜恬謐江南風味，西方油彩因此具備了強烈的地域風采，開拓了全新表現空間，這正是吳冠中探索「油畫民族化」的成就。

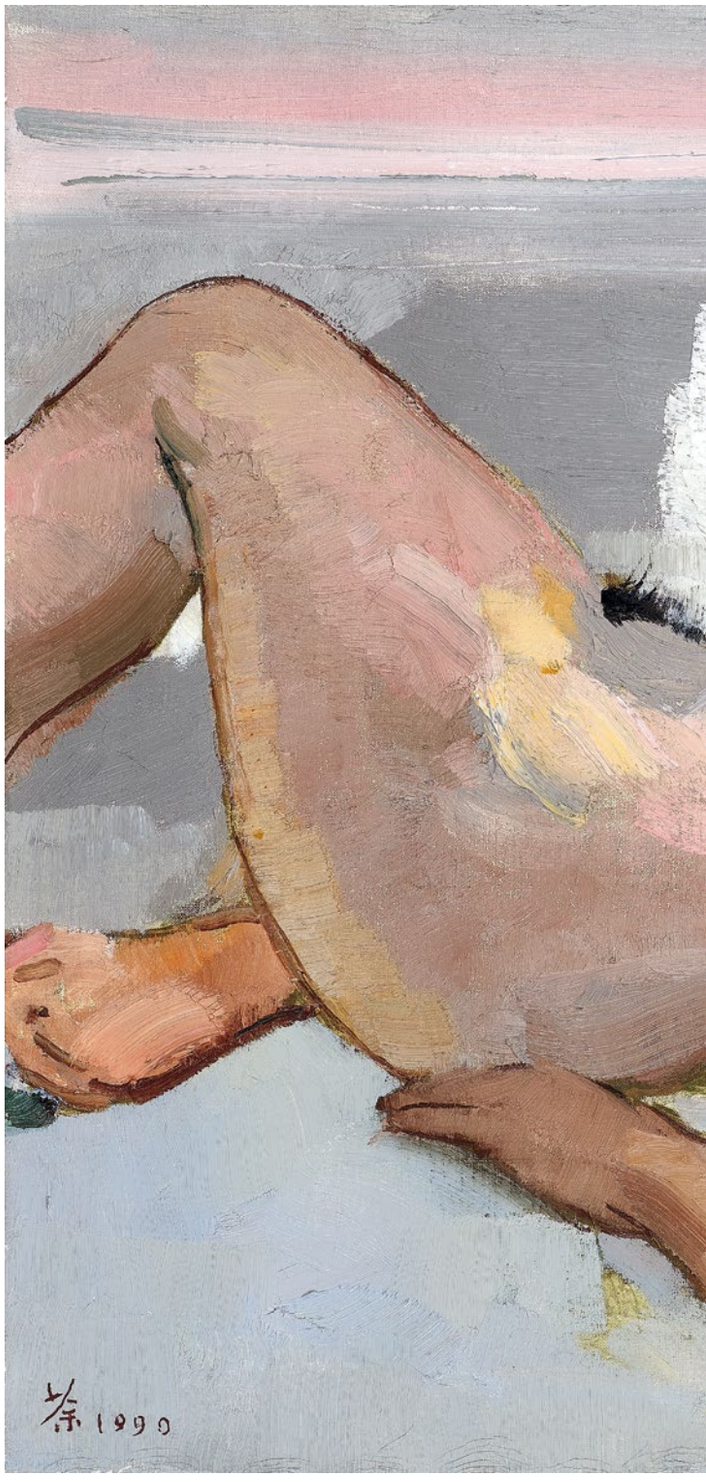
《魯迅鄉土》中，黑白基調的使用，更加接近于水墨趣味的觀看，畫面中的寫意更加明確。畫面中淡淡的鄉愁，借由清雅生活的畫面娓娓道來。白牆黑瓦，水邊倒影連連，遠處還能依稀聽到人們交談的吳儂軟語，不僅一股鄉愁湧上心頭。作品更是吳冠中油畫本土化探索的成功例證。他在油畫民族化的道路是也是始終秉記自我的使命，「在祖國、在故鄉、在家園、在自由的心底」。

Detail of the present lot 拍品局部 ▸



128 WU GUANZHONG 吳冠中

(1919-2010)



Haiying (Figure)

signed in Chinese and dated '1990' (lower left)
oil on canvas
61 x 92.7 cm. (24 x 36½ in.)
Painted in 1990

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

PROVENANCE
Private collection, Asia
Anon. Sale, Christie's Hong Kong, 27 November 2005, lot 215
Acquired from the above sale by the present owner

EXHIBITED
Singapore, Singapore National Museum, Nudes in the Twilight – Wu Guanzhong, January 1992.

LITERATURE
Chua Soo Bin (ed.), Nudes in the Twilight – Wu Guanzhong, L'Atelier Productions Pte Ltd., Singapore, 1992 (illustrated, pp.74-75).
Shui Tianzhong & Wang Hua (ed.), The Complete Works of Wu Guanzhong Vol. III, Hunan Fine Arts Publishing House, Changsha, China, 2007 (illustrated, pp. 294-295).

海嬰（人體）

油彩 畫布
1990年作
款識：荼 1990 (左下)

來源
亞洲 私人收藏
香港佳士得 2005年11月27日 編號215
現藏者購自上述來源

展覽
1992年1月「夕照看人體—吳冠中人體畫展」新加坡 新加坡文物館

出版
1992年《夕照看人體—吳冠中》蔡斯民編 新加坡 藝達作坊出版 (圖版，第74-75頁)
2007年《吳冠中全集第三卷》水天中、汪華編 中國 長沙 湖南美術出版社 (圖版，第294-295頁)



As of 1990, I am now seventy-one years old. For a month, taking advantage of summer days, I decided to brush up on painting nudes from life once again, to see just what kind of nudes I could produce. I decided on five models. My graduate student Zhong Shuyan accompanied me in painting. We start working promptly every morning at 8 o'clock, and have never once started late. –Wu Guanzhong, preface to Nudes in the Glow of Sunset

In 1990, Wu Guanzhong once again took up human figure painting. After 40 years away from this particular genre, it became a means of recalling earlier phases of his career, but his ability, now, to incorporate the unique personal appeal of his own theories of painting resulted in especially unusual and interesting works. He completed only ten such figure paintings during 1990, all of which were collected and published in the album Nudes in the Glow of Sunset. This Reclining Nude is one of those ten.

Painting nudes from life was a compulsory course when Wu Guanzhong first studied art. For this great landscape painter to relive this experience, in the sweltering heat of summertime Beijing, at more than 70 years of age, must have been an interesting experience. Why did he choose this path so long ago, and make painting part of his life for so many years? He seems to have wanted to prove that he had not forgotten those early aspirations and his passionate devotion to his career. And this revisiting the past seems to have brought his painting back to its original point; in his colour, brushwork, composition, contrasts, balance, and expressiveness, it seems to have been a means by which to reexamine his 'new self.' Such bravery and courage is a valuable thing, and highlights the preciousness of these works — the artist turning to face himself and his art with such utter sincerity.

Wu noted in his preface that when he painted this group of works, 'it was difficult to be both incisive and vivid while also expressing my thoughts and reactions.... Initially, feeling quite tense, I struggled just to keep control of my feelings and the images I produced. But once I relaxed, my subject captured and engaged me, and I automatically began to portray the model as she posed.'

As early as 1980, Wu Guanzhong stated, 'Look at the British sculptor Henry Moore. The human body that he carves is not completely the outer appearance enclosed by the skin of human beings. He expresses their movement and stillness, their outward reach and their inward motion, singing the praise of the power of the master of the universe.' Given the balance between realistic depiction and more lyrical expression of feeling, and between precise forms and the pursuit of a formal beauty, it is clear that Wu Guanzhong here was already working with his usual skill and ease.



Li Gonglin, *Five Horses* (detail), handscroll, Northern Song, Tokyo National Museum, Japan
李公麟《五馬圖》紙本淡設色 北宋 日本 東京 國立博物館藏（局部）

The artist begins by painting from life and outlining the model's form in basic lines. As he continues to shape her form, he focuses less on feminine allure than on a sense of volume and weight, and the twists and turns of her limber body. Blocks of colour express light and shadow and a sense of the model's musculature. This visual approach, while somewhat similar to the effects of viewing Li Gongling's Five Horses, differs from it where Li Gonglin employs spreading washes of ink to produce fullness and dimensionality in his subject. Wu Guanzhong, building up large sections of colour, shows less concern for accuracy and realism, but instead tends to echo Cézanne's concepts in the way he produces weight and volume in his subject. His blocks of rich colour, heavily overlapping, and the seemingly casual way his abstract structure is achieved, all result from an exceptional skill with the brush that freed the artist completely.

Wu produces the natural scenery in the distance in broad, effective motions: the reflections of the sea, a streak of pink clouds in the sky, the outstretched wings of the seagulls, or the vaguely discernible horizon — and all serve to set off the sheer loveliness of the young girl's nude figure in the foreground. The natural scenery, the colours of sea and sky, complete the sense of leisurely and utterly satisfying beauty in this work. Here in 1990, Wu Guanzhong leads us completely beyond the confines of his studio, to let us open our hearts and minds and welcome the fine days of the future.

「追憶丹青生涯，九十年代再畫人體，重溫青年時代的夢，然而永遠無法涉足于當年沐浴的河流中去。流水已逝，年華老去，所見所思，落筆成畫圖，誰看白首起舞。」

——吳冠中

「步入一九九〇年，我已七十一歲，利用一個月的暑天，決定重溫一次裸體寫生，自己也想看看我畫的裸體是什麼模樣。顧定了五個模特，有我的研究生鐘蜀衍陪著一同畫，我們每晨八點開始工作，從不遲到。」

——吳冠中《夕照看裸女 序》

1990 年，吳冠中重拾「人體畫」。闊別 40 多年的繪畫主題，一方面是藝術家追憶丹青生涯，另一方面在融入獨具個人魅力的繪畫理論之後，作品顯得格外特殊。1990 年吳冠中僅完成 10 件油彩的人體繪畫，均出版於《夕照看人體》畫集中。作品《海嬰（人體）》便是其中不可多得的作品。

裸體寫生這一主題在吳冠中初學畫時是必修一課。而此時，年過七十的風景畫大師在酷暑北京重溫這一回，極具意味深長。當初為何投身藝術、如何與繪畫相伴這許多年，吳冠中似乎更要印證自己不忘初心、集萬分熱愛於此的藝術事業。而這次重溫似乎也使繪畫回到了原點，用色、用筆、構圖、對比、平衡、表現力等等，藝術家以這樣的方式重新審視「新的自我」，這樣的勇敢和膽量何等可貴，突顯了這批作品的珍貴——藝術家更以赤誠之心面對藝術、面對自我。

吳冠中自序說，他在畫這批油畫時「尚很難淋漓盡致地抒寫所感所思……，作畫中極度緊張，就是想竭力始終控制住自己的感受與意象，稍一鬆弛，便被物件俘虜，被動地描畫一個擺了姿態的女模特。」

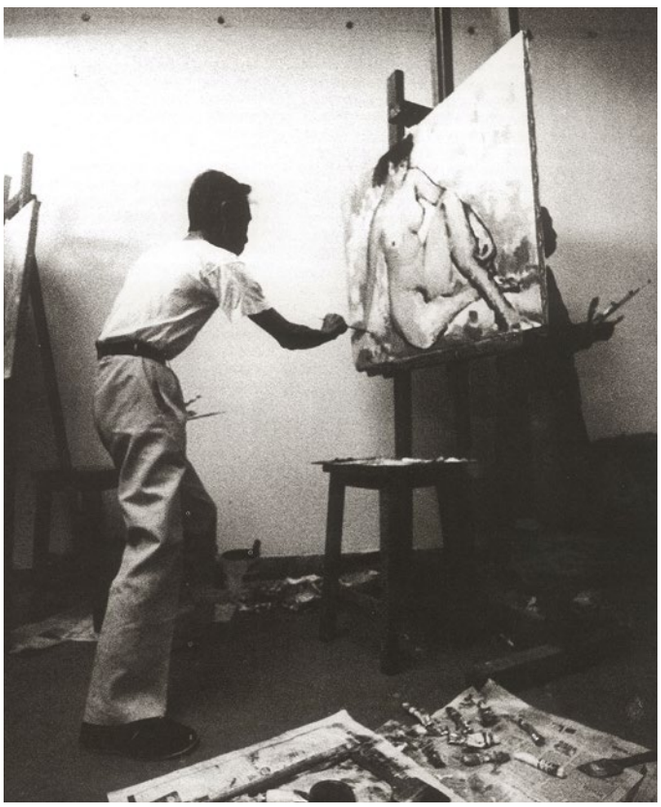
早在 1980 年吳冠中就曾提出，「英國雕塑家亨利．摩爾，他鑿出來人體已經不完全是人的外表皮相，他表達了人的動和靜，伸和縮，歌頌了宇宙主人的力量。」 真實描畫與抒情表現之間、造型的準確性與形式美的追求之間，此時的吳冠中早已將方法論展現的遊刃有餘。

藝術家將人體寫生出發，以線條的方式勾勒出人物的外形。造型時，他並沒有追求女性的嬌媚，而是體量感以及身體扭轉的靈動與舒展，以色款的方式將人體的明暗、肌肉展現出來。視覺方式近似唐代李公麟《五馬圖》中的觀看效果，不同的是，李公麟是以墨色暈染出馬的飽滿與立體。而大色款的堆積時，吳冠中不在意寫實的準確性，身體的量感更呼應了塞尚的造型理念。極為豐富色塊、重重迭加，抽象結構看似不經意的排放，確是藝術家精湛筆法所致，毫無束縛。

遠處的景色，無論是海面的倒影、天邊的一縷紅霞、海鷗的展翅飛翔、又或是天邊若隱若現景致，藝術家一氣呵成般的筆觸，將近景的裸女烘托出無限的美好。如此海天一色的自然風光中，是何等的優哉愜意。藝術家將我們完全帶出了 1990 年他的工作室外，舒展胸襟，迎接未來的美好。



Henry Moore, *O.M., C.H., Reclining Figure: Festival,* conceived in 1951, Christie's London, Thursday, June 30, 2016, sold for 24,722,500 GBP
亨利．摩爾 (1898-1986), Reclining Figure: Festival
銅雕 雕塑 1951 年作 2016 年 倫敦 佳士得 成交價：24,722,500 英鎊



吳冠中於工作室
Wu Guanzhong in the studio



Detail of the present lot 拍品局部

129 WU GUANZHONG 吳冠中

(1919-2010)

A Fountain

signed and dated in Chinese, and inscribed 'PARIS' (lower left); signed, titled and dated in Chinese (on the reverse)
oil on canvas
53.5 x 46 cm. (21⅛ x 18⅛ in.)
Painted in 1989

HK$7,800,000-9,800,000
US$1,100,000-1,300,000

PROVENANCE
Anon. Sale, Sotheby's Hong Kong, 1 May 2005, lot 65
Acquired from the above sale by the present owner

LITERATURE
Wu Guanzhong, The Art of Wu Guanzhong: Vol. III – Paris Again, Guangxi Fine Arts Publishing House, Guangxi, China, 2003 (illustrated, front cover, p. 45)
Shui Tianzhong & Wang Hua (ed.), The Complete Works of Wu Guanzhong Vol. III, Hunan Fine Arts Publishing House, Changsha, China, 2007 (illustrated, p. 263).

噴泉

油彩 畫布
1989年作
款識：茶 八九 PARIS (左下)；吳冠中 一九八九 噴泉 (畫背)

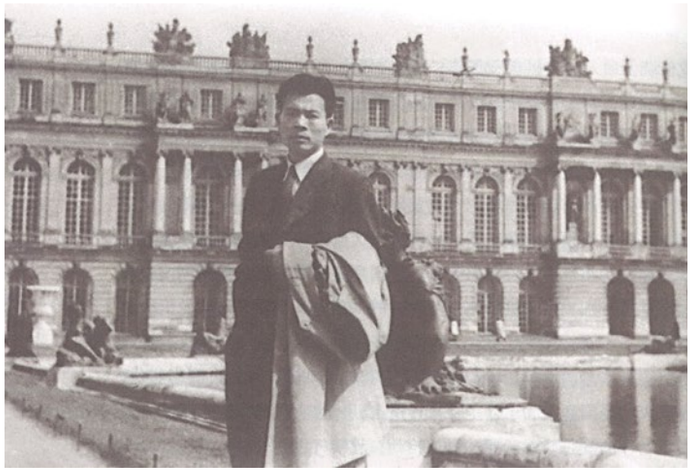
來源
香港蘇富比 2005年5月1日 編號65
現藏者購自上述來源

出版
2003年《吳冠中美文美畫系列：域外風情卷．又見巴黎》吳冠中 中國 廣西 廣西美術出版社 (圖版，封面及第45頁)
2007年《吳冠中全集第三卷》水天中、汪華編 中國 長沙 湖南美術出版社 (圖版，第263頁)



Wu Guanzhong painting in Paris, 1989
Photo: Zhu Biqin
吳冠中在巴黎寫生的場景，夫人朱碧琴攝於 1989 年


DE L'HOTEL
PARIS



Wu Guanzhong visited the Versailles, 1947
吳冠中於巴黎凡爾賽宮 1947 年



Wu Guanzhong revisited the Versailles, 1989
吳冠中重訪凡爾賽宮 1989 年

While studying in Paris, I felt deeply my luck in taking the right direction, and the disaster of taking a wrong turn. The guidance of the celestials is the crux, determining the key questions of our artistic direction, which is nothing less than a matter of life and death.

—A Hundred Days with Wu Guanzhong, Eastern Publishing, November 2009.

In March of 1989, Wu traveled to Paris to paint from life at the invitation of Mr. Yamazaki Mitsuo, head of the Seibu Group of Japan. Having lived there as a young student, Wu returned again at the age of nearly 70 harboring complex emotions. 'Mr. Yamazaki may not have expected how deeply his idea would resonate with me. I studied in Paris when I was young, hungry to absorb all the nutrients of the Western art world, and intoxicated by them. Forty years have passed, and I've grown old; today, to come back and paint Paris again — this new Paris — with my Eastern eyes and Eastern hands, brings me so many emotions, and they go way beyond just painting. I accepted Mr. Yamazaki's suggestion, and arrived in Paris this year (1989) with a trace of winter chill still in the air.

—Wu Guanzhong, Notes from Paris

Back in Paris again, the Paris he yearned for, Wu visited sites all around the city to paint from life. Unlike the artistic neophyte who arrived in Paris 40 years earlier, Wu was now an accomplished artist, every thought and action informed by his study of the abstract beauty of form, in both theory and practice. Paris has long been engraved in the history of art, whether in gorgeous, gaudy paintings or darker, bleaker portrayals. Wu hoped, with his 'Eastern eyes and hands,' to produce a uniquely Wu Guanzhong-styled vision of Parisian scenery. To do so using the Eastern, abstract, and impressionistic sense of aesthetics would place a final seal on his mission of 'nationalizing oil painting.' It would create a tribute to art history, and present himself with new challenges. A Fountain was created during this period.

Against a broad base of white, Wu adds light grey and grey to produce the architectural structures, placed in pleasing rhythms with a romantic air. His handling of the details of the hotel's domed roof reveals the grand scale of the building. The regular geometric figures of the rectangles and circles, plus the arc of the dome and the larger and smaller circles below it, form a stable triangular structure that lend the work an especially dignified and solemn air. This was Paris, once the port of sail for Wu Guanzhong's artistic dreams, and an international mecca for artists. Pigeons strut at leisure on the square in the foreground, and the fountains shoot both high and low, bending slightly in the breeze, in a presentation full of engaging movement. Wu Guanzhong once said that 'technique is nothing but a tool for the artist to use in expressing his feelings and moods.' His brushwork is brisk, practiced, and incisive, while his sense of composition and colour are complex. The elegance within this serene scene, and the artist's utter ease and skill in its depiction, provide ample evidence of a master at work.

通過巴黎的求學經歷，我深感走正道的幸運和走錯門的貽誤，仙人指路，是決定藝術方向的關鍵問題，不啻於生死抉擇。

——《吳冠中百日談》，東方出版社，2009 年 11 月。

1989 年 3 月，吳冠中應日本西武社長山崎光雄先生邀請赴巴黎寫生為展覽做準備。年輕時吳冠中遠赴巴黎求學， 再次重返巴黎讓 70 高齡的他百感交集。「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，如饑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—新巴黎，感觸良多，豈止繪事！我接受了山崎先生的建議，於今年 (1989 年) 春寒料峭中抵達巴黎。」（吳冠中《巴黎劄記》）

再次回到巴黎，嚮往的巴黎，吳冠中四處寫生走訪，不同於 40 年前對藝術的懵懂初開，此時的吳冠中對形式抽象美的研究早已從理論到實踐都已心手合一。巴黎在無數藝術家的筆下的或絢爛或彌留，都早已被銘刻在藝術史中。而吳冠中更希望以「東方的眼和手」來完成一席吳式巴黎的風景，以東方的抽象寫意美學觀印證「油畫民族化」的重任，實現對藝術史的致敬、對自我的挑戰。作品《噴泉》便是創作於此時的巴黎。

吳冠中運用了大量的白色底、白色之上的淺灰、灰色來描繪建築的結構，錯落有致而充滿浪漫。飯店穹頂油彩機理的使用則展現了建築的龐大感。規整的幾何圖形（長方形、圓形）；穹頂的弧度，與下方一大一小圓形的使用形成了一個三角形，讓顯得畫面格外莊嚴肅穆。這裡是曾是吳冠中藝術夢想起航的巴黎，藝術家的麥加聖地。畫面前景廣場上的小鴿子，悠閒的走來走去；噴泉的水流忽高忽低，自然的隨風而下，畫面動感十足。吳冠中說「技巧不過是藝術家表達情感心緒的工具」——他用筆輕快、精練、俐落，但構圖、用色極為複雜，肅穆中的優雅，藝術家描繪出遊刃有餘的自信，足以看出大師的風範。

Detail of the present lot 拍品局部 ▸


DE L'HOTEL

130 WU GUANZHONG 吳冠中

(1919-2010)

The Garden (The Garden in Jiang-nan)

signed and dated in Chinese (lower left); signed titled and dated in Chinese (on the reverse)
oil on board
69 x 54 cm. (27⅛ x 21¼ in.)
Painted in 1978

HK$15,000,000-25,000,000
US$2,000,000-3,200,000

PROVENANCE
Gifted by the artist to the previous owner in 1978
Anon. Sale, Christie's Taipei, 4 October 2001, lot 40
Private collection, Asia
Anon. Sale, Christie's Hong Kong, 29 May 2005, lot 247
Private collection, Asia
Anon. sale, Christie's Hong Kong, 28 November 2015, lot 20
(Acquired from the above by the present owner)

Note: This work was a wedding gift from Wu Guanzhong to a friend in 1978. The father of said friend was a respected elder, and the friend's wife also studied under Wu after graduating from the Central Academy of Arts & Design (now the Academy of Arts & Design at Tsinghua University). Later, the couple emigrated to the United States and entrusted this work to Christie's to be auctioned in 2001.

園林（江南園林）

油彩 木板
1978年作
款識：茶 七八 (左下)；吳冠中 一九七八 園林 (畫背)

來源
藝術家1978年贈予前藏者
臺北 佳士得 2001年10月4日 編號40
亞洲 私人收藏
香港 佳士得 2005年5月29日 編號247
亞洲 私人收藏
香港 佳士得 2015年11月28日 編號20
現藏者購自上述來源

注：本作品是吳冠中於 1978年送予一位友人的結婚禮物。這位友人的父親是位德高望重的長輩，並且友人的夫人於1976-1984年於中央工藝美院（現清華大學美術學院）學習後留校，師從吳冠中。後友人夫婦移居美國，並於2001年將此作委託佳士得出售。



Reverse of the work
畫背


Fan Kuan, *Travelers among Mountains and Streams*, Song Dynasty, National Palace Museum, Taipei, Taiwan.
範寬《溪山行旅圖》北宋 臺灣 臺北 國立故宮博物院





In the 1970s, oils became Wu Guanzhong's main medium of choice for creative work. This Garden (The Garden in Jiang-nan) is certainly sufficient to verify the artist's success in exploring landscape painting in a primarily realistic mode. As he painted from life, he gained a deep understanding of natural scenes, and he experienced the beauty of the mountains and rivers. His inner sense of the scene was then condensed into a crystalline beauty of shapes and forms, and his combination of techniques from oil and ink-wash painting produced works of great lyricism and charm. On his path toward 'nationalizing oil painting and 'modernizing Chinese painting,' Wu developed a unique and innovative painting style, deeply rooted in his experience of the aesthetic beauty of natural scenes.

This work was a wedding gift from Wu Guanzhong to a friend in 1978. The father of said friend was a respected elder, and the friend's wife also studied under Wu after graduating from the Central Academy of Arts & Design (now the Academy of Arts & Design at Tsinghua University). Later, the couple emigrated to the United States and entrusted this work to Christie's to be auctioned in 2001.

Garden is a testament to the ties of love and affection between friends, husband and wife, and student and teacher. Wu's painting of Garden coincides exactly with that period in the '70s when he began to explore abstraction. Whether we view it as an attempt to explore, in the oil medium, the inspiration he found in Chinese ink-wash landscapes, or conversely, as a Chinese style of lyrical abstraction introduced into the oil medium, Garden is an outstanding representative work in Wu Guanzhong's oeuvre.

Wu's composition in Garden is wonderfully ingenious. The upper two-thirds of the painting confront the viewer with huge rockery, though its towering shape is split into two, leaving it somewhere between a mountain and a rock, as in Zhao Mengfu's Woods and Rocks. Particularly eye-catching are two distant visitors, dressed in red and blue, passing through its gap as they climb upward. Beyond the touch of pleasing contrast and extra color added by those figures, their movement within the scene adds depth to the composition as a whole. Wu makes use of the 'deep distance' form of perspective originally found in classical Chinese paintings. That is, from a position in front of a mountain, we glimpse scenes beyond it; any human figures that appear in the scene will necessarily be small and fragmented or incomplete. The result is quite similar to the effects we see in Travelers Among Mountains and Streams by the famous Northern Song painter Fan Kuan, though in Wu's Garden, the opening in the rocks provides more opportunities to exploit depth effects. Working in oils, he can also more faithfully present the rock's odd shape, and its gaps and its folds; its greater reality makes it seem familiar and approachable. Even highlighting its almost grotesque appearance adds an extra measure of lyrical, humanistic and abstract beauty.

Wu Guanzhong once said, 'Painting from life in oils, there is only space, forms and emptiness, front-to-back relationships, and color. The element of line becomes relatively weak.'

1970 年代的吳冠中在創作媒材上主要選擇以油彩為主導。作品《 園林（江南園林）》足以鑒證藝術家以寫實為基本特徵的風景繪畫探索的成功。他在寫生的過程中徹底瞭解自然物象、體驗山川萬物之美，從內心體驗進而凝煉為造型美的結晶，並融合油彩和水墨的技巧，創作兼具抒情與韻味的作品。他在「油畫民族化」與「中國畫現代化」之路上，以深植於景色中的美感經驗，成就了他既獨特而創新的繪畫風格。

本作品是吳冠中於 1978 年送予一位友人的結婚禮物。這位友人的父親是位德高望重的長輩，並且友人的夫人於 1976-1984 年於中央工藝美院（現清華大學美術學院）學習後留校，師從吳冠中。後友人夫婦移居美國，並於 2001 年將此作委託佳士得出售。

作品不僅是友情、愛情、師生情的鑒證，也更是鑒證吳冠中於 1970 年代末進入抽象化繪畫探索的肇始。不論是以西方油彩探求中國水墨山水，或是以中國式的抽象抒情融入油畫，《 園林（江南園林）》皆可稱為是吳冠中創作轉型的重要作品。

作品的構圖十分精妙。《 園林（江南園林）》中，上 2/3 的佈景被放置巨大假山石矗立於觀者眼前，山石裂開一分為二，造型似山似石，如趙孟俯筆中的《 枯木竹石 》。穿過怪石的縫隙，穿著紅藍色沿臺階而上的遊人格外奪目：紅藍對比、彩色既點綴了畫面，又因人物的靈動而將畫面延伸了深度。吳冠中利用中國古畫中的深遠構圖，自山前而窺山石後，謂之深遠，人物在其中則深遠者細碎，與北宋書畫大師範寬所繪之《 溪山行旅圖 》相較，頗有幾分神似，然而《 園林（江南園林）》則更取開山之姿，以油彩特性真實呈現假山石透、陋、皺的質感，創造平易近人之真情，並顯其光怪陸離之樣貌，更增添人文抒情式之抽象美感。

吳冠中曾表示：「油畫寫生，只有空間、虛實、前後和色彩，線較弱。」

《 園林（江南園林）》中除細長的枝葉外，少見吳冠中使用線條來勾勒物體的輪廓。他以堆疊的油畫筆觸創造出物的量感。此時也呼應了塞尚的藝術觀念（，認為「線是不存在的，明暗也不存在，只存在色彩之間的對比。物象的體積是從色調準確的相互關係中表現出來」。他放棄對物體描繪的準確性，只注重體積感以及物體間的整體關係，有時候甚至為了尋求各種關係的和諧，因而放棄個體的獨立和真實性 。而吳冠中則以更具象生活的方式，展現他對現代主義的解讀。高山巨石之上，柳楊垂枝隨陡峭山石直下，快要拂過水面。浮萍油綠、魚兒豔紅；二人相伴，一人著藍裝，一人著紅裝，色彩的巧思對比，使畫面靈動而真實。而假山石的造型左側寬厚雄壯，右側細雅陰柔，上部分開，底部出於一體，特殊造型方式好似男女相伴，更點出了此畫作為新婚禮物的喜結連理之意；穿過假山石看到二人身影一路往上前行，更是藝術家對這對新婚夫婦牽手相伴、一路相扶的祝願。





Left to right 由左至右：

Zhao Mengfu, *Woods and Rocks*, Yuan Dynasty, National Palace Museum, Taipei, Taiwan.
趙孟頫《 枯木竹石圖 》元 臺灣臺北 國立故宮博物院

Paul Cézanne (1839–1906), *Montagne Sainte-Victoire,* 1904-1906, oil on canvas, Sammlung C. S. Tyson, Philadelphia
保羅．塞尚《 聖維克多山 》1904-1906 年作 油彩 畫布 美國費城 Sammlung C. S. Tyson

◂ Detail of the present lot 拍品局部

131 WU GUANZHONG 吳冠中

(1919-2010)

Tokyo in the Night

signed and dated in Chinese (lower left)
oil on canvas
40.5 x 31.5 cm. (16 x 12⅜ in.)
Painted in 1990

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

US$780,000-1,000,000

PROVENANCE

Private collection

Anon. Sale, Sotheby's Hong Kong, 24 October 2005, lot 791

Private collection, Asia

Acquired from the above by the present owner

EXHIBITED

Wu Guanzhong Exhibition, Xinhua New Agency, Xinhua Academy of Calligraphy and Painting, Mitsukoshi Gallery, Tokyo, Japan, November 1992.

LITERATURE

Monograph on Wu Guanzhong, Han Mo Xuan, No. 6, Hong Kong, 1990 (illustrated, p. 141).

Wu Guanzhong, exh. cat., Art News Publishing, Tokyo, Japan, 1992 (illustrated, plate 41).

Fang Di (ed.), Wu Guanzhong's Personal Selection of Paintings, The Oriental Press & A & U Publication, Beijing & Hong Kong, 1992 (illustrated, p. 69

Wu Guanzhong, Wu Guanzhong, A Selection of 128 Fine Works, L'Atelier Productions Pte Ltd, Singapore, 1996 (illustrated, plate 72, p. 155).

Wu Guanzhong, Guangxi Fine Arts Publishing House, Guangxi, China, 1999 (illustrated, p. 180).

Wu Guanzhong's Art in 1999, exh. cat., Guangxi Fine Arts Publishing House, Guangxi, China, 1999 (illustrated, p. 200).

People's Fine Arts Publishing House, Wu Guanzhong - Connoisseurs' Choice I, China, 2003 (illustrated, plate 61, p. 145).

Wu Guanzhong, The Art of Wu Guanzhong: Vol. III – Paris Again, Guangxi Fine Arts Publishing House, Guangxi, China, 2003 (illustrated, p. 70).

Joint Publishing Ltd., The Landscape of Life Vol. III: Wu Guanzhong Album in Art, Beijing, China, 2003 (illustrated, p.5).

Shui Tianzhong & Wang Hua (ed.), The Complete Works of Wu Guanzhong Vol III, Hunan Fine Arts Publishing House, Changsha, China, 2007 (illustrated, p. 274).

Hong Kong International Art Fair, Art HK 11, Hong Kong, 2011 (illustrated, p. 256).

夜東京

油彩 畫布
1990年作
款識：荼 九〇 (左下)

來源

私人收藏

香港蘇富比 2005年10月24日 編號791

亞洲 私人收藏

現藏者購自上述來源

展覽

1992年11月「吳冠中畫展」中國新華社、新華社書畫院、日本東京三越百貨店合辦 日本 東京三越百貨店

出版

1990年〈名家翰墨第六期：吳冠中專號〉香港 (圖版，第141頁)

1992年《「東尋西找」新航道—吳冠中作品集》展覽圖錄 日本 東京 藝術新聞株式會社出版 (圖版，第41圖)

1992年《吳冠中自選畫集》方地編 香港 東方出版社 北京 建築與城市出版社有限公司出版 (圖版，第69頁)

1996年《吳冠中精品選集》吳冠中著 新加坡 藝達作坊 (圖版，第72圖，第155頁)

1999年《論吳冠中—吳冠中研究文選》中國 廣西 廣西美術出版社出版 (圖版，第180頁)

1999年《1999吳冠中藝術展作品集》展覽圖錄 中國 廣西 廣西美術出版社 (圖版，第200頁)

2003 年《吳冠中作品收藏集 I 》中國 北京 人民美術社出版 (圖版，第61圖，第145頁)

2003年《吳冠中美文美畫系列：域外風情卷．又見巴黎》吳冠中 中國 廣西 廣西美術出版社 (圖版，第70頁)

2003年《生命的風景 III - 吳冠中藝術專集》中國 北京 三聯書店 (圖版，第5頁)

2007年《吳冠中全集第三卷》水天中、汪華編 中國 長沙 湖南美術出版社 (圖版，第274頁)

2011年《香港國際藝術展圖錄》香港 香港藝術博覽會出版 (圖版，第256頁)



In the early 1990s, Wu Guanzhong was invited to paint from life and hold exhibitions in France, Japan, the UK, Indonesia, Hong Kong, and other regions. The impact of his encounters with different cultures, and the varieties of regional landscapes he saw, made Wu aware of a much broader set of human circumstances. It also stimulated him to delve even more deeply into the beauty of form and the beauty of abstraction.

Wu frames and composes the scene of Tokyo Night on his canvas in an almost photographic manner. The city's avenues flow like rivers, snaking and uneven; the buildings rise like sheer mountains, proud and lofty. Wu draws out his brushstrokes either horizontally or vertically in ways that blur the clear, concrete shapes of the buildings, but still fully project the sense of a towering forest of buildings in an urban setting. Following World War II, Japan experienced a tremendous 30-year economic boom, from the 1960s to the '80s, that produced the night view of a prosperous Tokyo seen by the artist. The artist's impressionistic, abstract view transforms the city into a colorful, dazzling urban landscape even as it injects it with an extra degree of tranquility.

The enchanting evening scene in Tokyo Night is built around a palette primarily of black. Deep black suggests feelings of power, mystery and the unknown. As in Pierre Soulages, where we see shifting lifts within the black darkness, Wu's black background sets off the vague glow of some areas and the real feel of bright city lights in others. The nighttime forms of buildings themselves should not be either silver or light-coloured; instead, it's the dazzling and prosperous metropolis and the neon lights everywhere that complete this grand and colourful scene.

I love black, strong black, black painted so it's really strong. I've encountered criticism for my black paintings, but it hasn't for a second reduced my feeling for that colour. Black has come to symbolize death, to be a sign of mourning, precisely because it is ultimate end of visual stimulation. As I moved from figurative painting to abstraction, there seemed to be a parallel movement from paintings full of color to mixtures of black and white.

—Wu Guanzhong, The Three Colours of the Pure Land: Grey, White, and Black

Wu Guanzhong loved to lay down paint with a flat brush in even, regular strokes to capture the regular forms and the textures of certain objects — as true of the trees and brick walls of his early paintings as the tall buildings here. As with the brush techniques of Zhang Daqian (fig. 2), the logic that always fits Wu's brushwork for a particular application adds tremendous appeal. It's no wonder that Michael Sullivan, in Art and Artists of Twentieth-Century China, said, 'Indeed, he moves between Chinese and Western painting methods more easily than other modern Chinese painters.'

Wu Guanzhong moved freely between the freehand lyricism of the East and the Abstract Expression of the West. Zhu Dequn, another Chinese abstract artist counted among 'the Three Musketeers of France,' created a series of snow scenes in the mid-1980s. Rather than realistic depictions of the scenes he experienced, Zhu merged an impressionistic presentation with abstraction in a highly calligraphic style. Wu Guanzhong similarly transcends the objective 'forms' of realistic painting, fusing his own impressionistic style with abstraction by means of an Eastern vocabulary.

The result shows him displaying his philosophy of 'scenic painting of true feeling' at a new and higher level.



Pierre Soulages, *Peinture*, 1960, Christie's London, October 4, 2019, sold for 5,484,000 GBP
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
彼埃·蘇拉吉《繪畫》1960 年作 倫敦 佳士得 2019 年 10 月 4 日 成交價：5,484,000 英鎊

1990 年代初，吳冠中應邀到法國、日本、英國、印尼、香港等地寫生並舉辦展覽，不同國家的文化碰撞、地域風景的變幻，讓藝術家可以領略更廣闊的人文地域風光，也使得吳冠中對「形式美」與「抽象美」語彙中的真實的探討與研究更進一步昇華。

《夜東京》中，藝術家以近似攝影的方式取景於畫面。城市的道路似水流，蜿蜒崎嶇，樓房似陡立的群山，挺拔而高聳。平拉，豎刷的筆意，雖然失去了樓具體的造型，但高聳林立的都市感仍展現十足。二戰結束後，1960-1980 年代，30 年日本經濟騰飛成就了藝術家眼前繁華的東京夜景。藝術家寫意抽象般的繪畫方式，將現代都市風景山水化，使五光十色、耀眼奪目的東京，更增加了一些靜謐。

《夜東京》以夜幕中迷人的黑色為主色調。濃鬱的黑色，帶來權威、神秘和未知。如彼埃·蘇拉吉般在黑色中看到了光的變換，吳冠中在黑色中，更好的襯托出若隱若現的亮色及真實感的城市燈光。夜晚的樓體本不應該是銀色、是淺色，大都會的耀眼繁華、遍地霓虹才成就了眼前的繽紛。

「我愛黑，強勁的黑，黑得強勁，經歷了批黑畫的遭遇，絲毫也割不斷對黑之戀。黑被象徵著死亡，作喪的標誌，正因為這是視覺刺激之頂點。當我從具象趨向抽象時，似乎與從斑斕色彩進入黑白交錯是同步。」

——吳冠中《三方淨土轉輪來：灰、白、黑》

吳冠中酷愛以平拉筆刷的方式整齊排列出規則物體的量感和機理，早年作品中的樹幹、磚牆等，亦或是此時的樓體。近似張大千的筆法，理性的用筆卻增加了觀看與分析的許多趣味。難怪蘇立文在《20 世紀中國藝術與藝術家》中評價吳冠中說，「確實，他比其他現代中國畫家更輕鬆地在中西兩種繪畫方式之間穿梭」。

吳冠中在東方寫意抒情與西方抽象表現之間自由行走。如同法蘭西三劍客中的另一位華人抽象藝術家朱德群，在 1980 年代中下創作雪景系列作品，真實感受的風景卻不寫實，他以書寫的方式將寫意與抽象相融合。而吳冠中也在超越了寫實繪畫的「形」之上，在東方語彙下將寫意與抽象融合，以更真實的體會展現「真情實景」的繪畫哲學新高度。

Detail of the present lot 拍品局部 ▸



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

132 VICENTE SILVA MANANSALA 維參特・馬南薩拉

(1910-1981)

Tiangge (Market Scene)

signed and dated 'Manansala 80' (upper right)
oil on canvas
124 x 195 cm. (49 x 77 in.)
Painted in 1980

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



PROVENANCE
Acquired directly from the artist
Anon. sale, Christie's Hong Kong, 27 November 2005, lot 39
Acquired from the above by the present owner

集市

油彩 畫布
1980年作
款識：Manansala 80 (右上)

來源
前藏家直接得自藝術家
香港 佳士得 2005年11月27日 編號39
現藏者直接購自上述來源


Manaizala
60





Vicente Silva Manansala, *The Musicians*,1973. Christie's Hong Kong, 27 May 2017, Lot 35, sold for HKD 4,260,000.
維參特．馬南薩拉《音樂家》1973 年 香港 佳士得 2017 年 5 月 27 日 編號 35
成交價：4,260,000 港元



André Derain, *Bateaux à Collioure*, 1905. Christie's London, 9 February 2011, Lot 16, sold for GBP 5,865,250.
安德烈．德蘭《科利烏爾的船》1905 年作 倫敦 佳士得 2011 年 2 月 9 日 編號 16
成交價：5,865,250 英鎊

Tiangge (Market scene) is a perfect illustration of Vicente Silva Manansala's of his iconic transparent cubism, his sensitivity to realist details and his deftness in securing the point of perfect balance between representation and structure. Inspired by the local life around him, Manasala's brand of cubism incorporated all aspects of the quotidian to great advantage. A prolific member of the pre-war Thirteen Moderns and of the post-war Neo-Realists, Manansala is respected as one of the most influential artists in the Filipino modern arts sphere, seizing the nation and its characters to shape a vision of Philippine modernism that is strongly anchored on social and folk themes.

A rare example of a large scale work by Manansala, *Tiangge (Market scene)* is composed of multiple smaller *tableaux* within an expansive *mise en scène* that perfectly encapsulates the aesthetic principle of "beauty as fullness", which is considered to be one of the cornerstones of the Filipino aesthetics. As explained by Rodolfo Paras-Perez, "[d]uring town fiestas or other feastings, the sense of abundance and fullness gets displayed in all its dimensions. Food is served, in quantities if possible, which would make the table sag. Food is measured not in terms of plates but in the quantity of cattle, hogs, and fowls cooked." (manansala, Plc Publications, Manila, 1980, p.196.)

One of Manansala's favoured subjects were that of women in the domestic setting; they were celebrated by the artist who saw them as keepers of traditional values, bearing a solid spirit of resilience exuding quiet energy and presence: "The women in Manansala's world may walk and live in the city but their values remain pastoral. When the women are not rearing children, they are busy mending a net, threading flowers or rushing to the market in order to barter something. Or, during the leanest hours of World War II, queuing for rice and learning the latest gossip in town. They could be fish vendors patiently seated in some unspecified *talipapa*, if already grandmothers sitting by the door of Quiapo church selling candles." (Rudolfo Paras-Perez, Manansala, Plc Publications, Manila, 1980, p. 38.) In *Tiangge (Market scene)*, they take on a central role both in the environment of the marketplace around them and Manansala's work: to the right two women carry their produce to the market engaged in neighbourly courtesies, while the group huddled in the foreground engage in a bartering of exchanges and selecting their wares, and to the left a gathering of three women get together for a quick gossip session to share the community news. Each woman is depicted by Manansala with great virtuosity and individualism, their faces displaying a myriad of emotions.

In this work, Manansala's deep knowledge of the Cubist pictorial language is greatly demonstrated through a perfect balance of representation and structure. Modelling is simplified into multi-faceted geometric configurations that periodically dematerialise into transparency, constantly shifting and overlapping in a relationship of forms that nonetheless result in a wholly integrated composition. The work is highly detailed with fine planes intersecting one another in flurry of directions obscuring and revealing spatial depth in a way that frees him from reality, yet unlike his Western counterpart such as Piacasso and Braque, Manansala never loses sight of the figuration in the foreground. Colour plays a starring role in *Tiangge (Market Scene)*, the artist heightening the dynamic quality of the bustling marketplace with fragmented, dense interlocking planes of vermilion, cobalt and even shards of viridian. There is almost a Fauvist tendency to his work, much like the paintings of the modern French Fauvist masters Henri Émile- Benoît Matisse and André Derain. Although Manansala's works are often associated with the Cubist movement – and indeed, Cubism freed him from the necessity of representing forms in the traditional realist genres of painting, offering him a new way in which to articulate classical Filipino images; there is also a strong affinity with the emotionalism of the Fauvist movement that sets him apart from traditional Cubism, rendering *Tiangge (Market scene)* more than just an execution of form. For Manansala, colour is a way to express an atmosphere and a mode of evoking the aesthetic of 'abundance and fullness', and its integral nature to the way of life in the Philippines.

The ability of Manansala to soulfully encapsulate the Philippine spirit is one of the reasons his works have captivated and inspired many through the years. When Manansala was still alive and living in Binangonan, the artist would give away a painting to the first visitor on his birthday. Devotees and admirers of his art would flock to his home at midnight to vie for his paintings. Eventually, a few of them, brought together by their shared love for his work, started a weekly social gathering and developed a warm and strong friendship with Manansala and his wife that lasted for several years. Today, Manansala's work continues to be highly sought after and kept as family heirlooms passed down from one generation to another, rarely seen in the market. *Tiangge (Market scene)* is a masterpiece, perfectly balancing both artistic technique and emotional expression to capture the Filipino spirit through one of the artist's most beloved subjects.

The artist sketching in his studio. Photo: Annamee Gutierrez
藝術家在工作室繪畫的情景。照片：Annamee Gutierrez





Pablo Picasso, *Les Femme d'Alger (Version "O")*, 1955.
Christie's New York, 11 May 2015, Lot 8A, USD 179,365,000.
Artwork: © 2020 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅．畢卡索《阿爾及爾的女人（O 版）》1955 年作 紐約佳士得 2015 年 5 月 11 日 編號 8A 成交價：179,365,000 美元

《集市》完美地展現出維參特 · 馬南薩拉代表性的透明立體主義、對現實主義細節的敏銳度、以及確保表現與結構之間達到完美平衡的純熟技巧。受圍繞於身邊的當地生活所啟發，馬南薩拉特有的立體主義將司空見慣的日常全都納入其中，並將其優勢發揮到極致。作為「戰前十三現代主義畫家」和戰後新現實主義者的多產成員，馬南薩拉被尊為菲律賓現代藝術領域最具影響力的藝術家之一，他掌握了國家及其特性，塑造出菲律賓現代主義的願景，強烈的著墨在社會與民間的主題上。

《集市》是馬南薩拉一幅罕見的大型作品，由開闊場域中多個較小的場景所組成，完美地概括了「美即是滿」的美學思想，這被認為是菲律賓美學基石之一。正如羅道夫 · 培拉斯 · 培瑞茲（Rodolfo Paras-Perez）所解釋：「在城鎮慶典或其他盛宴上，豐足與滿盈在各方面都得到了體現。食物盡可能大量地供應，多到讓餐桌承受不了重量而往下垂。而且食物不是用盤子來計算，而是根據煮熟的牛、豬、和家禽的數量來衡量。」（馬南薩拉，Plc 出版社，馬尼拉，1980 年，第 196 頁。）

馬南薩拉最喜歡描繪的主題之一是位於家庭場景的女性。他們受到藝術家的頌揚，因為他將她們視為傳統價值的守護者，承載著堅毅的韌性，散發出寧靜的能量與氣質：「在馬南薩拉世界的婦女可能會在城市中行走和生活，但她們的價值仍然是傳統鄉村的。當婦女不養育孩子時，她們會忙於修補漁網、修剪花枝、或急忙走向市場去以物易物。或者是在第二次世界大戰最困頓的時期，排隊等候拿米並聽取鎮上最新的八卦。她們可能是魚販子，如果已經有祖母輩們坐在溪仔婆教堂門口賣蠟燭的話，她們會耐心地坐在某個傳統市場上。」（羅道夫 · 培拉斯 · 培瑞茲，馬南薩拉，Plc 出版公司，馬尼拉，1980 年，第 38 頁）。在《集市》中，無論是在周邊的市場環境或是馬南薩拉的作品中，她們都扮演著中心的角色：在右邊可以看到兩名婦女將他們的農產品帶到市場，禮貌地進行鄰里間的往來，有一群人聚集在前面，交換著物品和選擇物品，左邊則有三名婦女聚在一起快速的聊一下八卦，分享社區新聞。馬南薩拉用精湛的技巧，個別描繪每位婦女，她們臉上的表情展現出各種情感。

在這幅作品中，透過描繪與結構的完美平衡，充分展現了馬南薩拉對立體主義繪畫語言的深刻了解。人物型式被簡化成多面向的幾何結構，這些結構會固定的消失變成透明，以互有關聯的各種形式不斷地轉變與重疊，但是到了最終卻能相互融合，形成一幅完整的構圖。作品的描繪高度細緻，精美的每個平面以錯亂方位而相互交錯，在模糊的同時也展現了空間深度，這使得他脫離了現實。但是與他相應的西方藝術家如畢卡索和布拉克不同，馬南薩拉從未忘記前景中的形象。色彩在《集市》中扮演了最為耀眼的角色，藝術家透過朱紅、鈷藍、甚至是鉻綠碎塊所形成的零散、緊密相扣的平面，強調出熙攘市場中的高度活絡景象。他的作品幾乎出現野獸派傾向，與法國現代野獸派大師亨利·馬諦斯和安德烈·德蘭的畫作相當類似。儘管馬南薩拉的作品經常被認為與立體主義運動有關 —— 的確，立體主義使他擺脫了在傳統現實主義畫派中必須表現形態的束縛，也為他提供了一個表達傳統菲律賓形像的新方法；他也對野獸派運動的感性主義表現出強烈的傾向，這個特性讓他在傳統的立體派中脫穎而出，使得《集市》成為不僅僅只是對形式描述的作品。對於馬南薩拉而言，色彩是表達氛圍與引發「豐足與滿盈」美學的一種方式，而且是菲律賓生活方式中不可或缺的本質。

馬南薩拉將菲律賓精神深切融入畫中的能力，是多年來其作品能吸引並啟發許多人的原因之一。當馬南薩拉仍然在世並生活在賓南哥南（Binangonan）時，藝術家會在生日當天把一幅畫作贈送給第一位來訪的客人。對其藝術的愛好者與崇拜者會在午夜時分就湧向他家，爭先恐後想得到他的畫作。慢慢的，他們之中的某些人因為熱愛他的作品而聚集在一起，開始了每週一次的聚會，並與馬南薩拉及其夫人建立了長達數年的熱烈友好情誼。如今，馬南薩拉的作品持續受到世人的高度追求，並成為家中一代傳一代的傳家寶，因此非常難得在市場上見到。《集市》是一幅相當傑出的作品，它完美平衡了藝術技巧與情感表達，並透過藝術家最喜愛的主題之一，傳神地捕捉了菲律賓精神。

◂ Detail of the present lot 拍品局部

133 ADRIEN-JEAN LE MAYEUR DE MERPRÈS 勒邁耶

(1880-1958)

Five Women on the Beach

signed 'J. Le Mayeur' (lower left)
oil on canvas in the artist's hand-carved Balinese frame
56 x 66 cm. (22 x 26 in.)
Painted circa. 1947

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

PROVENANCE
Private collection
Anon. Sale; Christie's Singapore, 1 October 1995, Lot 609
Private collection
Anon. Sale, Christie's Hong Kong, 25 May 2014, Lot 112
Acquired from the above sale by the present owner

LITERATURE
Huizing and Ubbens, Adrien-Jean Le Mayeur de Merprés: Painter-Traveller, Wijk en Aalburg, Amsterdam, The Netherlands, 1995 (illustrated, p.164).

沙灘上的五個女人

油彩 畫布 藝術家原裝手雕峇里式框
約1947 年作
款識：J. Le Mayeur (左下)

來源
私人收藏
新加坡 佳士得 1995 年10 月1 日 編號 609
私人收藏
香港 佳士得 2014 年5 月25 日 編號112
現藏者購自上述來源

出版
1995 年《勒邁耶：藝術家及旅遊家》Jop Ubbens 及Cathinka Huizing 著 荷蘭 阿姆斯特丹 Wijk en Aalburg (圖版，第164 頁)

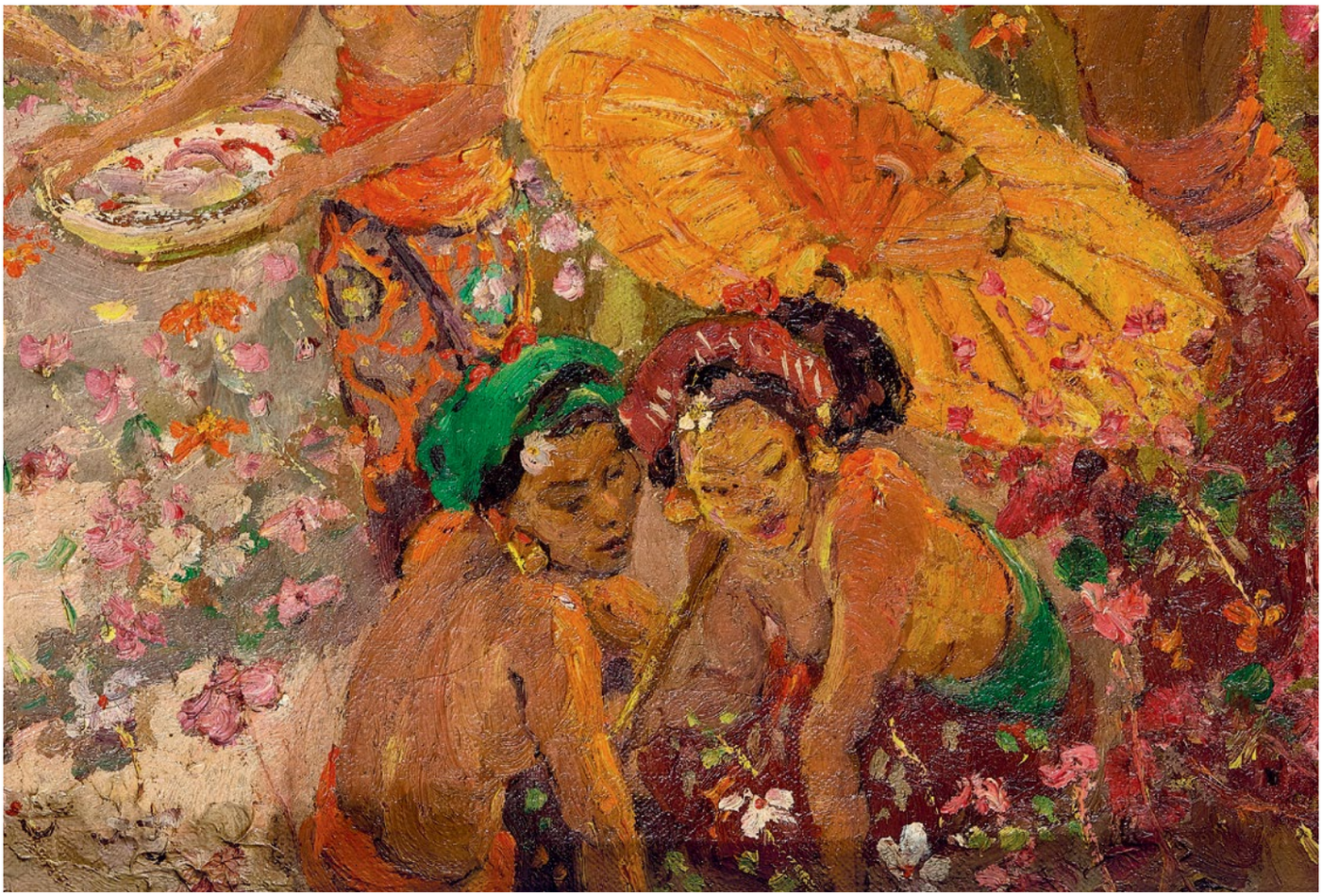


Claude Monet, *La plage de Trouville (The Beach at Trouville),* 1870. National Gallery, London, UK.
克勞德．莫內《特魯維爾的海灘》(La plage de Trouville) 1870 年作 英國 倫敦國家美術館藏

"I've had a cottage built on the seashore, far away from the other people, especially the Europeans. As it is in the middle of a paddy it can only be approached by way of the beach our little house makes up a worthy frame around [Pollok's] beauty."

- Drs. Jop Ubbens and Cathinka Huizing, *Adrien-Jean Le Mayeur de Merprès: Painter-Traveller*, Wijk en Aalburg, 1995, p.109





Detail of the present lot 拍品局部

Located between the Indonesian islands of Java and Lombok, Bali has been a rich source of inspiration for artists, writers, musicians all over the world. The island was a paradise for many of the Indo-European Modern Masters, Belgian artist Adrien-Jean Le Mayeur de Merprès, included. He devoted himself to depicting his immediate surroundings: the Balinese people, the luxuriant flora, the beach and the sea, usually bathed in exuberant sunlight.

Five Women on the Beach depicts five women on the beach picking flowers, and is a classic example of these idyllic scenes situated around his own beachfront cottage in Sanur, which he built with his wife, a local Balinese dancer Ni Pollok, who served as his muse and his life partner. Indeed, she is instantly recognizable as the woman holding the flower basket in the painting. At this point in time, Le Mayeur's style had evolved from the elongated figures with exaggerated hands and feet that characterized his pre-war style, but rather a more elaborate and detailed style, with greater emphasis placed on the surroundings. The entire scene is set in a 'vista', with a view to the horizon and the sparkling sea, bounded by branches of dense blooms, giving the work a sense of depth. Figures like the elegant Balinese women here are painted within a spacious surrounding, positioned as such against the vast expanse of the beach and sea. The various attitudes of the women are a visual trope in Le Mayeur's body of work; standing figures with upstretched arms or sitting on the ground under a yellow umbrella are a recurring image, grouped in small varied groups of twos or threes.

A key feature of Le Mayeur's paintings is his masterly ability in rendering light and colour. In this painting, the sunlight is depicted very subtly. The long dark shadows cast across the sandy beach, and the accents of white pigment discerningly dotted and dashed in selective areas of skin, contribute to the luminosity of the atmosphere. The right side of the painting is dominated by vibrant magenta and plum shades offset against the emerald foliage to emphasise the tropical environment. Against these highly saturated tones, Le Mayeur has used very gentle earthy tones of blues, beiges, oranges and pinks to create a sense of contrast, which heightens the idea of perspective and lightness and create a sense of depth. These visual devices brings to mind *La plage de Trouville (The Beach at Trouville)* by Claude Monet, who similarly employs the use of dark colours in the foreground and lighter more neutral palettes in the background to create a sense of expansiveness and depth in his work. As a late proponent of European Neo-Impressionism, there is no doubt that the work of Monet had a great influence on Le Mayeur's style of painting, which combined with his own techniques to capture the idyllic moments of Balinese life.

Despite the fact that Le Mayeur has made countless paintings and sketches of Bali and its people, every work captures a different face and perspective of island life and its inhabitants. It is through the eyes of artists such as Le Mayeur that we see a tropical paradise filled with bustling marketplaces, sacred religious Hindu ceremonies and traditional dances that all weave together and form the cultural fabric of this Indonesian island, but also the realties and lived experiences of the individuals who exist amongst these often romanticised and exotic depictions of Bali life through the artist's more subtle portraits. Five Women on the Beach presents a record of the inspiration that Bali has provided over the past centuries and provides a glimpse of a destination that continues to attract artists seeking out inspiration even today.

「我在海邊建了一棟小屋，與其他人，尤其是歐洲人，相距甚遠。由於它座落於稻田中央，所以只能透過海灘抵達。我們的小屋成為一個足與其匹配的畫框，將其（帕洛）美麗盡納其中。」

—— Jop Ubbens 博士和 Cathinka Huizing 博士，《阿德里安．讓．勒邁耶．德．莫赫普赫斯：畫家 - 旅行家》，奧爾堡（Wijk en Aalburg），1995 年，第 109 頁

峇里島位於印尼的爪哇島和龍目島之間，為全世界各地的藝術家、作家、和音樂家提供了豐富的靈感來源。它也是許多印歐現代大師的天堂，其中也包括比利時藝術家阿德里安．讓．勒邁耶．德．莫赫普赫斯。他畢生致力於描繪圍繞在身旁的情境：峇里島居民、繁華茂盛的植物、海灘和大海，而且這些景像通常都沐浴在峇里島溫暖的陽光下。

《沙灘上的五個女人》描繪了沙灘上有五名女性在摘取鮮花，亦是描述這些田園風光的經典作品。這些景象都發生在他沙努爾的海濱小屋周圍，而小屋是他與妻子所共同建造。他的愛妻妮．帕洛（Ni Pollok）是峇里島當地的舞蹈家，也是畫家繪畫的靈感源泉及生活伴侶，而且觀者立刻就可以認出她就是畫中拿著裝花竹筐的女性。此時勒邁耶的畫風，已經從戰前繪畫中特有著誇張手腳的長型人物產生演變，風格變得更加詳盡與細緻，同時也加重了對周遭景物的描繪。畫中整個場景都被設置成「前景」，可以看到地平線和波光粼粼的大海，邊緣則是枝葉繁茂盛開的花朵，為作品增添了一種深度感。在這裡，氣質優雅的峇里婦女被畫置在一個寬敞的場域中，其身後則是廣闊的海灘與大海。婦女的各種姿態是勒邁耶作品中的一個視覺影像；她們三兩成群，或以雙臂外伸的型態站立，或是席地而坐的坐在黃色雨傘下，這些意象都是一再出現的景像。

勒邁耶畫作的主要特徵是他擅於表現光線與色彩的能力。在這幅畫中，陽光被非常巧妙地描繪。沙灘上可見到又長又黑的陰影，而在皮膚上的特定區域則清晰地以蜻蜓點水式點灑了的白色顏料，這種手法有助於提高場景氣氛的亮度。繪畫的右側是充滿活力的洋紅色和李子色調，與翠綠色的樹葉相互襯托，以強調其環境是處於熱帶之中。面對這些高度飽和的色調，勒邁耶使用了非常柔和的大地色系如藍色、米黃色、橙色、和粉紅色，來營造出一種對比，進而增強了透視感和明亮感，並創造出深度感。這些視覺技巧讓人聯想起克勞德．莫內（Claude Monet）的《特魯維爾的海灘》（La plage de Trouville），他同樣在前景中使用深色，而在背景中則使用較淺的中性色調，進而在作品中創造出遼闊與深度的感受。作為歐洲新印象派主義的晚期擁護者，莫內的作品毫無疑問的對勒邁耶的繪畫風格產生了深遠的影響，除此之外，勒邁耶還結合了他本身的繪畫技巧，來捕捉峇里島生活的旖旎田園風光。

儘管勒邁耶已經為峇里島及其居民繪製了無數的畫作和素描，但每件作品都捕捉到島嶼生活及其居民的不同面孔和視角。正是透過勒邁耶等藝術家的雙眼，我們才看到了一個熱帶天堂，天堂中處處充滿著熙熙攘攘的市場、神聖的印度教宗教儀式、和傳統舞蹈。這些景象相互交織，構成了這個印尼小島的錦繡文化。同時，雖然藝術家更為精妙的肖像畫經常描繪了較為浪漫、饒富異國風情的峇里生活，但是我們還是可以看到島上個人現實生活與他們的生活歷練，與藝術家筆下的肖像人物共同存在。《沙灘上的五個女人》是一幅峇里島在過去幾個世紀以來所引發的靈感記載，並讓世人得以一窺時至今日、仍然持續吸引藝術家前來尋找靈感的地方。



Ni Pollok, wife of artist Jean Le Mayeur in Denpasar, Indonesia, 1956. Photo: Harrison Forman
妮．帕洛（Ni Pollok）藝術家讓．勒邁耶的妻子攝於印尼丹帕沙 1956 年 照片：Harrison Forman

134 MASAMI TERAOKA 寺岡政美

(B. 1936)

The Cloisters Venus and Pope's Workout

titled four times 'The Cloisters/Venus and Pope's Workout' (on the stretchers and bottoms of bottom half)
oil on canvas and panel in gold-leaf frame
overall: 302(H) x 311 x 7.3 cm. (118⅞ x 122½ x 2⅞ in.)
top half (opened): 119.5(H) x 311 x 7.3 cm. (47 x 122½ x 2⅞ in.)
bottom half (opened): 182.5(H) x 311 x 7 cm. (71⅞ x 122½ x 2¾ in.)
Painted in 2004-2006 & retouched in 2009

HK$1,200,000-2,200,000
US$160,000-290,000

PROVENANCE

Catharine Clark Gallery, New York, USA
Private collection, USA
Anon. Sale, Christie's Hong Kong, 29 November 2009, lot 1035
Acquired at the above sale by the present owner

EXHIBITED

San Francisco, USA, Catharine Clark Gallery, Masami Teraoka: Venus and Pope, February - April, 2007.
Santa Monica, USA, Samuel Freeman (formerly Patricia Faure Gallery), Masami Teraoka: Cloisters' Confessions , April - May, 2008.

LITERATURE

Chronicle Books, Ascending Chaos: The Art of Masami Teraoka 1996-2006, San Francisco, USA, 2006 (illustrated in detail, cover, inside cover; & illustrated, p. 21).
Samuel Freeman, Masami Teraoka: Cloisters' Confessions, exh. cat., Santa Monica, USA, 2008 (illustrated, cover).

修道院 / 維納斯與教皇的試煉

油彩 木板 畫布 金箔畫框
2004-2006年作；2009年補筆
款識：The Cloisters/Venus and Pope's Workout
(四次於下半部之畫布框架及底部)

來源

美國 紐約 Catharine Clark畫廊
美國 私人收藏
香港 佳士得 2009年11月29日 編號1035
現藏者購自上述來源

展覽

2007年 2月- 4月「寺岡政美: 維納斯與教皇」美國 舊金山 Catharine Clark畫廊
2008年 4月-5月「Masami Teraoka: Cloisters' Confessions」美國 聖莫尼卡 Samuel Freeman (前為Patricia Faure畫廊)

出版

2006年《 Ascending Chaos: The Art of Masami Teraoka 1996-2006 》美國 舊金山 Chronicle Books (局部圖版，封面及內封面；全圖版，第21頁)
2008年《 Masami Teraoka: Cloisters' Confessions 》展覽圖錄 美國 聖莫尼卡 Samuel Freeman (圖版，封面)



Masami Teraoka, *Tale of a Thousand Condoms/ Mates*, 1989, Watercolor on paper, 81 1/2 x 136 in., Courtesy of Catharine Clark Gallery, San Francisco, USA
《千個避孕套物語／同伴》水彩 紙本 1989年作，得美國三藩市 Catharine Clark Gallery 許可使用



Lot 134 – exterior (外觀)



Lot 134 – interior (内部)

Masami Teraoka is internationally recognized for his playful, creative interpretations of traditional woodblock prints ukiyo-e ("pictures of the floating world") fused with Western painterly techniques. In both watercolour and oil works, Teraoka mimics the often theatrical, erotic and humorous ukiyo-e to critique social, political and religious phenomenon. His critique is carefully balanced in an Eastern and Western perspective given his Japanese birth and later American residence. In the 1970s and 1980s, Teraoka's prolific creations swiftly brought him recognition as a lyrical and satirical commentator. While the chosen subject of one work may originate from a single prominent current event, Teraoka's work relentlessly points out fundamental flaws in our handling of taboo subjects such as AIDS, its relationship to Western and American culture, and our moralizing views about sexuality. In deciphering the infinite motifs of his works, the overarching themes he addresses as an artist are exposed to attest to the prominence of Teraoka as a provocative and pioneering contemporary Japanese artist.

After extensive travels in Europe, Teraoka's imagery, medium and format in the 1990s was transformed from delicate watercolours to large sweeping oil on panel works encased by gold frames of Renaissance



Katsushika Hokusai (1760-1849), *The Dream of the Fisherman's Wife*, circa 1820.
葛飾北齋 (1760-1849)《 蛸和海女的圖 》約 1820 年作

flair. Teraoka's turn towards Western classical art and the Renaissance in particular allowed him to draw inspiration from reformation of religious, artistic and social customs. Within imposing frames that rival architectural church murals and altarpieces, Teraoka adapted aspects of Renaissance paintings in addition to the pre-existing references to Japanese fine art. In our featured 'altarpiece' *The Cloisters/ Venus and Pope's Workout*, 2004-2006, Teraoka renders public icons in exaggerated poses, irrational spacing and stylized aesthetics to heighten the visual impact of the work in an astounding and mesmerizing manner. The arched shape panels echo the shape of the architectural cloisters in churches, providing us with contextual evidence as to what lies beneath. As viewers of this breath-taking opus, we recognize that beyond the visual aesthetics stemming from multiple traditions, an intellectual analysis of the scene will reveal a plethora of metaphors. In 2004 when Teraoka began painting this work, allegations of church related child sexual abuse and the banning of religious symbols in France sparked worldwide debate. *The Cloisters/ Venus and Pope's Workout* perhaps addresses a few of these controversial issues while also exemplifying Teraoka's masterful fusion of artistic and social concerns.



Foreigners in the Drawing Room of Foreign Merchant's House in Yokohama, 1861, the Metropolitan Museum of Art, New York, USA.
外國人在外國商人的繪圖室於橫濱 1861 年作 美國 紐約 大都會博物館

THE OPENING ACT-A UNIQUE PERSPECTIVE PROVOCATIVE VISUAL COMMENTARY

The angels, Venus and geisha are rendered with an exaggerated boldness, one that despite their coquettish stance, shows a defiant attempt to centralize the attentive and physical power towards themselves. Venus, our goddess of Love, exaggeratedly lifts the weights with ease as the 'cardinal' pleasures her. Her hair billows around her like Botticelli's Venus in *The Birth of Venus* only without attempting to hide her sexuality. Teraoka's mildly feminist approach insinuates an observation of the disproportionate sexual freedom between men and women in contemporary society. Teraoka points out the existing inequality of moral standards; at times when members of the ordained clergy are lightly punished for their wrongful acts, women of both Western and Eastern hemispheres represented by Venus and the geisha respectively are ridiculed for the mildest of sexual promiscuity. Its very absurdity is demonstrated in the revelling octopi, who like the fruits of Hieronymus Bosch's The Garden of Earthly Delights and the invertebrates depicted in Edo period ukiyo-e, engage in sexual acts with women.

Teraoka's piercing and commanding painting of the age-old debate on religion and sex has been addressed with unique and purposeful execution, marking Teraoka as one of the principal artists of Japanese contemporary art. In recent years, Teraoka's distinctive stylistic adaptation of contemporary life and artistic traditions has materialized in works of the numerous younger-generation contemporary Japanese artists such as Aida Makoto and Fuyuko Matsui. Teraoka's sophistication and defiance is also comparable to Gilbert & George who utilize laughter and absurdity to explore controversial issues in already debatable religious contexts. Using church inspired 'stained glass' presentations of elaborate artistry, they use contradictions to subvert religion and its traditions, sex and gender roles in a similar fashion. In essence, Teraoka's *The Cloisters/ Venus and Pope's Workout* is universal in its ability to captivate worldwide spectators, tackling global and timeless social issues. It reveals a balanced transatlantic perspective and Teraoka's lofty artistic concept executed with unwavering passion. As one of his masterpieces, it has been illustrated on the cover of his retrospective book *Ascending Chaos The Art of Masami Teraoka 1966-2006* (Chronicle Books) and exhibited in notable exhibitions. Few have the audacity, creativity and ability to present such contentious issues with slapstick humour has earned Teraoka's artworks places in renowned institutions including the Tate Modern, London, England; Metropolitan Museum of Art, New York, USA; Gallery of Modern Art, Glasgow, Scotland; Asian Art Museum, San Francisco, USA; Fine Art Museum, San Francisco, USA and the Singapore Art Museum, Singapore, a testament to his profound aesthetic impact on the global art world.



Masami Teraoka, *Samurai Businessman on the Way Home I*, 1981, Watercolor on paper, 13 1/4 x 9 1/4 in.
National Portrait Gallery, Smithsonian Institution, Washington D.C., gift of Time Magazine. Reproduced by permission of the artist, image courtesy of Catharine Clark Gallery, San Francisco, USA
寺岡政美《回家道上的武士商人》水彩 紙本 1981 年作
華盛頓 Smithsonian Institution，National Portrait Gallery，時代雜誌送贈。複製作品經作者同意，得美國三藩市 Catharine Clark Gallery 許可使用



Makoto Aida (b. 1965), *Member of the Giant Ico Chan VS King Gidora* , Painted in 1992. Christie's December 2008, Lot 925. Sold: HKD 680,000.
會田誠《地球防衛少女艾嘉大戰飛龍基多拉》1992 年作 2008 年 12 月佳士得拍賣 編號 925 成交價：680,000 港元

寺岡政美結合日本傳統浮世繪木刻畫與西方繪畫風格，在國際藝壇知名，作品充滿玩味，創意滿溢。他別具一格的線條與圖案，與作品中常見的傳統富士山、初升紅日、日本煙花柳巷之畫像，皆呈現一貫的主題。他以水彩及油畫繪製作品，模仿浮世繪戲劇性、色情、幽默的風格，去批判社會、政治及宗教。寺岡政美生於日本，居於美國，他的批判角度也從東方與西方中取得平衡。他在 1970 及 1980 年代最為多產，很快被譽為是集詩意與諷刺於一身的評論家。雖 然他每個作品的主題是圍繞單一時事，但當中亦無情地指出大眾對禁忌話題缺 乏判斷力，例如愛滋病、美國文化霸權、性壓抑。寺岡政美在作品中所表達的 中心思想，讓觀者重重解構，證明他富於挑釁與創新的精神，是引人注目的當 代日本藝術家。

1990 年代，寺岡政美長時間留在歐洲，四處遊歷，改變了他的創作風格，從細膩的水彩畫作，演變成氣勢磅礴的油畫，並加上充滿文藝復興氣息的金色畫框。文藝復興是歐洲歷史中一個重要的時期，在宗教、藝術和政治皆有翻天覆地的改變；而寺岡政美向西方傳統藝術取經，是創作道路上的里程碑。作品莊嚴的畫框就像教堂的壁畫與祭壇的裝飾，寺岡政美將文藝復興畫作的元素與日本藝術結合，重組於畫框內的空間。是次拍賣的《修道院 / 維納斯與教皇的試 煉》（2004-2006），寺岡政美利用誇張的風格，配合異於尋常 的空間處理與格式化的美學，描繪公眾人物，加強作品的視覺效果，令人歎為 觀止。拱形的畫板與教堂的迴廊相似，使人即時聯想到畫中的內容。畫中除了 包含不同的藝術傳統，帶來視覺上的觀感，亦有知性的內容，呈現不同層次的 象徵意義。當寺岡政美於 2004 年開始著手繪製這一作品時，教會接連發生兒童性侵犯問題，而法國亦禁止所有與宗教有關的符號，凡此種種，皆引起國際關注。《修道院 / 維納斯與教皇的試煉》觸及了此等話題，進一步證明寺岡政 美對於他的藝術理念與社會問題上的關注，同樣不遺餘力。

他筆下的天使、維納斯女神、藝妓皆勇敢大膽，雖然姿態妖艷，但無畏無懼，吸引所有人的注意，表現自身力量。愛情之神維納斯提著教宗，面不改容，頭髮波浪起伏，就像波提且利《維納斯的誕生》裡的維納斯——只是寺岡政美的維納斯沒有遮掩自己的性徵。寺岡政美除了將異教的女神與天主教並置於畫中，他作品中女性主義的取向，暗示了當今社會裡男與女在性愛自由方面的不平等現象。他並非輕蔑教會，他只是不滿教會有欠公平的道德標準，對犯錯的神職人員從輕發落；而畫中維納斯代表的西方女性、與藝妓代表的東方女性，則被奚落為淫亂的化身。畫中章魚體現了這些荒謬的觀點，它喜歡像波希的《人間樂園》裡面的果實；而章魚與滿有性欲的女人亦常出現在江戶時代的浮世繪中。

寺岡政美的作品風格尖刻、有居高臨下之勢，探討源遠流長的宗教與性的問題， 令他成為當代日本藝術其中一位重要的藝術家。寺岡政美的獨有風格，結合現 代生活與傳統藝術，近幾年影響了年輕一輩的當代日本藝術家，例如會田誠及松井冬子。寺岡政美反抗蔑視的思想，與作品錯綜複雜的內容，可與吉 爾伯特與喬治（Gilbert & George）相提並論。吉爾伯特與喬治嬉笑怒罵，探 討敏感的宗教議題，作品以教堂裡的彩色玻璃為藝術表達方式，利用矛盾去推 翻宗教及其傳統、性以及性別角色。《修道院 / 維納斯與教皇的試煉》一矢中 的指出國際及社會的種種問題，寺岡政美不但呈現了東方結合西方的觀點，也 體現他崇高的藝術理念、精確的表達手法。《修道院 / 維納斯與教皇的試煉》是他最傑出的作品之一，更出現在回顧畫冊《Ascending Chaos The Art of Masami Teraoka 1966-2006》（編年書）的封面，亦曾在各地重要的展覽 展出。誰人能像他般有勇氣、創意與能力去幽默地詮釋這些富爭議性的話題？ 寺岡政美的作品得以在全球知名的美術館展出，包括英國倫敦泰德現代美術 館、美國紐約大都會美術館、蘇格蘭格拉斯哥現代美術畫廊、美國三藩市舊金 山亞洲藝術博物館、美國三藩市美術館、新加坡美術館。這些成就，足證寺岡 政美對全球藝壇的深遠影響。



Sandro Botticelli, *The Birth of Venus*, circa. 1484–1486, Uffizi Gallery, Florence, Italy.
桑德．波提切利《維納斯的誕生》約 1484-1486 年作 意大利 佛羅倫薩 烏菲茲美術館

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION
重要私人收藏

135 LÉONARD TSUGUHARU FOUJITA 藤田嗣治

(1886-1968)



Nu sur un lit, avec un chien (Reclining Nude with A Small Dog)

signed in Japanese, signed and dated 'Foujita 1921' (lower right)
oil on canvas
89 x 116 cm (35 x 45⅝ in.)
Painted in 1921

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

PROVENANCE
Private collection
Anon. Sale, Sotheby & Co., New York, 15 April 1970, lot 71
Acquired at the above sale by the present owner

This work is accompanied by a certificate of authenticity issued by Sylvie Buisson.

LITERATURE
S. Buisson, Léonard Tsuguharu Foujita, Paris, 2001, (illustrated, plate 21.13, p.182).

側臥的裸女與一隻小狗

油彩 畫布
款識：藤田嗣治 Foujita 1921 (右下)
1921年作

來源
私人收藏
紐約 蘇富比 1970年4月15日 編號71
現藏者購自上述來源

此作品附希薇・布伊森簽發之作品保證書

出版
2001年《 Léonard Tsuguharu Foujita 》Sylvie Buisson 法國巴黎 ACR Edition 國際出版社 (圖版，第21.13圖，第182頁)

"To paint nudes [...] with the clear objective of depicting the quality of the most beautiful material that can be: that of human skin."

– Foujita

「創作裸體題材畫作的清晰目的，就是要描繪出人間最美麗的質感：皮膚的質感。」

– 藤田嗣治



Artwork: © Foujita Foundation / Artists Rights Society (ARS), New York 2020

Long slender arms delicately raised above her head with a comb running through her hair, a young woman lays in bed with her gaze fixed directly towards her onlookers. Reminiscent of Manet's infamous painting *Olympia* (1863), Foujita's *Nu sur un lit, avec un chien* (1921) is equally daring. This nude portrait scene teases out the free and uninhibited beauty of his sitter. According to Sylvie Buisson, expert on Foujita, the model is Mimina, whose full name is Demetra Messala. Daughter of a Greek diplomat in Paris, first wife of famed sculptor Arno Breker and model for other famous artists of Foujita's milieu at that time, Messala was around nineteen around the time of this painting. From the languid sweetness of her pose to delicate lustre and refined colour palette of the painting, this work is a masterful representation of the golden years of 1920's Paris, and is a sublime example of the nude subject genre.

Painted almost a decade after Foujita left Tokyo and settled in Paris, this work comes at a time when the artist was clearly influenced by a blend of Japanese and European artistic traditions. The nude had become a symbol for representing artistic growth and rebirth, and many artists invested significant energy into the genre, including Modigliani, Picasso, and Matisse, with whom Foujita was well acquainted with. Despite working on a subject chosen by numerous Western artists since antiquity, Foujita retained much of his Japanese nihonga-style training and visual aesthetic. The current painting's composition follows the lines of a classical female nude. Though the subtle application of colour, which borrows from Japan's traditional ukiyo-e paintings, Foujita softens the contrasts of light, shadow within separate planes, whilst enhancing colour contrasts at the centre of the painting, using the deep black background to set off his subject's lighter skin colour. Given these contrasts, Mimina's skin tone is flawlessly white and emits an aura of purity.

From the 1920s to early 1930s, Foujita created a series of female nudes that reflected the traditional Japanese ideals of beauty. The traditional geisha in Japan applied white makeup from the neck up, and in Japan's ukiyo-e paintings, white is almost universally used to depict women's skin. Foujita himself has also commented that"(o)ur forerunners, master painters such as Suzuki Harunobu and Kitagawa Utamaro, depicted women with this kind of skin. Being Japanese myself, I naturally follow in their footsteps in the way I portray a woman's complexion." Although basing his practice in these traditions, Foujita also introduced an innovation in his artistic practice. The artist first spread a layer of powdered talc on the canvas, making it more amenable to laying down colour, then added powdered mother-of-pearl to his oil pigments. As a result, his model's skin acquired a silky, lustrous glow. He further made use of traditional Japanese implements, in the form of the fine menso brush, to outline the contours of his figures. This produced finer textures than ever previously seen in traditional oil paintings, and a kind of semi-transparent sheen, all with distinct Japanese overtones.

Foujita worked in this "milky white" style for a decade before he decided to leave Paris in 1931 and attempt a different artistic style. *Nu sur un lit, avec un chien* is one of the earliest nude oil portraits painted by the artist in this style and features a reclining pose and furry creature. Thus, making the present painting an early work from the artist's celebrated "milky white" reclining nude series.

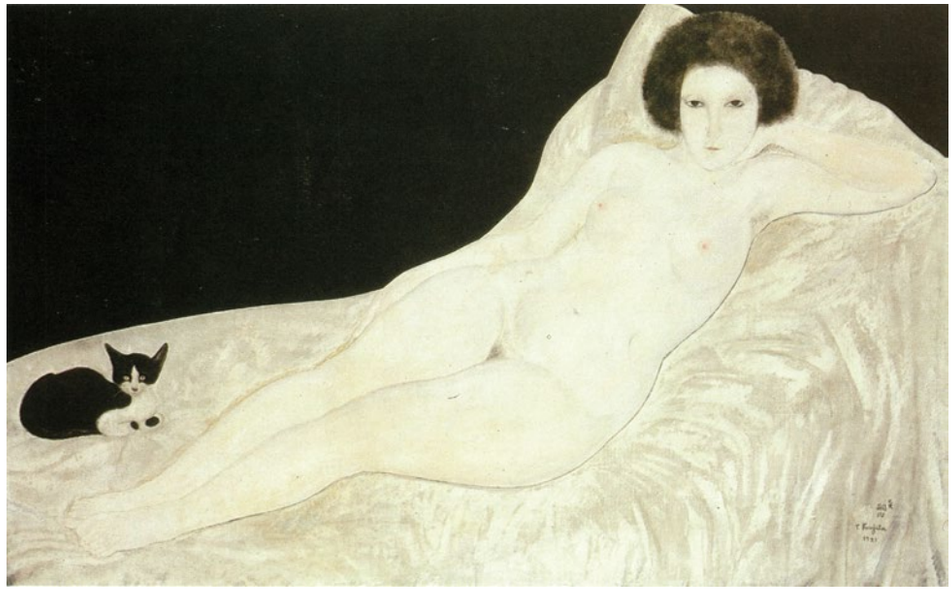
Foujita was able to participate in one of the most important chapters of early-twentieth century modern art history and develop unprecedented and ground-breaking nude paintings that diverged from the conventional traditions of the salon and the academy. His nudes were exquisite, finely detailed and projected an impression of purity and reserve.

畫中女子修長的手臂略微舉過頭頂，梳子輕巧地穿過頭髮，側臥在床上的她，視線直接對準旁觀者。藤田嗣治的《側臥的裸女與一隻小狗》令人立刻聯想到愛德華．馬奈（Édouard Manet）的驚世大作《奧林匹亞》（Olympia，作於 1863 年），而其大膽開放程度更是有過之而無不及。藤田專家希薇．布伊森（Sylvie Buisson）認為模特是 Mimina，全名是德梅特拉·（Demetra Messala）。梅薩拉是巴黎一位希臘外交官的女兒，是著名雕塑家阿諾．布雷克（Arno Brecker）的第一任妻子，也是許多著名的藝術家的模特。嗣治對裸體肖像的塑造將模特兒美妙的身姿展露無餘，透著一絲慵懶的甜美，而畫面上細膩的光澤與優雅的色彩則將她襯托著更為美艷絕倫，這幅作品無疑是上世紀二十年代巴黎黃金時代的精湛代表作，並且是裸體題材類型的崇高典範。

這幅畫是在藤田嗣治在離開東京並定居巴黎近十年後所作，顯然受到了日本和歐洲藝術傳統融合的影響。對人體的繪畫表現已經成為生命與重生的象徵，許多藝術家都為該題材投入了大量精力探索其豐富內涵，其中就包括莫迪利亞尼、畢加索和馬蒂斯，他們都與藤田相熟識。儘管自上古以來裸體主題就已吸引大量西方藝術家進行創作，但藤田仍然堅守了許多他在傳統日本藝術規程下的訓練和視覺美學。本件作品正是遵循古典主義女性裸體的線條結構。



Kitagawa Utamaro, *Fancy-free Type from Ten Physiognomies of Women series*, 1792-1793. British Museum, London, UK.
喜多川歌麿《浮氣之相》婦人相學十躰系列 1792-1793 作 英國倫敦大英博物館藏



Nu a la toile de Jouy, 1921. Petit Palais, Geneva
《側臥於約依印花布上的裸女》1921 年作 現藏於日內瓦小皇宮

Detail of the present lot 拍品局部 ▸

儘管藝術家從日本傳統浮世繪的畫面中汲取了對色彩的探尋，但藤田淡化了光影對比與平面的分割，使用深黑色背景抬托出了他的畫作前景中人物較淺的膚色，從而加深了畫面中央的色彩對比。正是通過這些對比，Mimina 的膚色潔白如玉、完美無瑕，映現著純粹的氣質。

在上世紀二十年代至三十年代初之間，藤田嗣治創作了一系列女性裸體畫作，這些作品呈現了日本傳統的美感。在日本，傳統藝妓從頸部以上便開始使用全白色妝容，在日本的浮世繪畫中，白色被普遍用來表現女性的皮膚。藤田嗣治本人也評論說，「如鈴木春信（Suzuki Harunobu）和喜多川歌麿（Kitagawa Utamaro）這樣的繪畫先驅者都用這種膚色去刻畫女性。作為日本人，我自然而然地也跟隨了他們描繪女性膚色的手法。」儘管以這種傳統為基礎進行創作，但藤田在實踐中也進行了創新。藝術家首先在畫布上鋪一層粉狀滑石粉，使畫布更適合於塗上顏色，然後在他的油性顏料中添加珍珠粉。這樣得到的畫面便是他筆下人物的皮膚散髮出如絲緞般豐盈的光澤。他還進一步使用了傳統的日本繪畫工具，以極細膩的面相筆刷（Menso）勾勒出人物輪廓。這種手法營造出比傳統油畫更精細的質感以及半透明的光感，而這些全部具有鮮明的大和風格。

藤田嗣治持續「乳白色」風格十年，而後於 1931 年決意離開巴黎，嘗試另一種藝術風格。根據藝術家現有著錄，《側臥的裸女與一隻小狗》是藝術家最早以「乳白色」風格繪制的裸體肖像之一，側臥的姿勢和毛茸茸的小狗交相輝映，實屬該藝術家這一著名系列中的罕見之作。

藤田嗣治在二十世紀初現代藝術史上留下了獨一無二的一章，打造出前所未見、突破歷史的裸體繪畫，與沙龍學院傳統背道而馳。他的裸體畫作巧致細膩、研精緻思，給觀者留下以純潔無邪的印象。

136 TING YIN YUNG 丁衍鏞

(DING YANYONG, 1902-1978)

Seated Lady in Green Blouse

signed and dated 'Y.Y.T'ING 5/9.69' (upper right)
oil on canvas
91.2 x 60.6 cm. (35⅞ x 23⅞ in.)
Painted in 1969

HK$5,800,000-8,800,000
US$760,000-1,100,000

PROVENANCE
Margaret Lim, USA (acquired directly from the artist by the previous owner in late 1960s)
Anon. sale, Christie's Hong Kong, 24 May 2014, lot 51
Acquired from the above by the present owner

LITERATURE
Rita Wong ed., Ting Yin Yung: Catalogue Raisonne, Oil Paintings, Hatje Cantz, Berlin, Germany, 2020 (illustrated, plate 123, p.235)

穿綠色外套的女人

油彩 畫布
1969年作
款識：Y.Y.T'ING 5/9.69 (右上)

來源
美國 馬玉冰 (於1960年代直接得自藝術家)
香港 佳士得 2014年5月24日 編號51
現藏者直接購自上述來源

出版
2020年《丁衍鏞：油畫全集》衣淑凡編 德國柏林 Hatje Cantz出版社 (圖版 第123圖 第235頁)

"I only paint in the yibi style: that is, I aim not at verisimilitude but to paint according to my feelings in the moment; however, that doesn't mean I disregard physical forms - I'm actually trying to give objects lives of their own."

-Ting Yin Yung (Rita Wong,Ting Yin Yung Catalogue Raisonne, Oil Paintings, The Li Ching Cultural and Educational Foundation, P.23-24)



Ting Yin Yung is known for his original creative style, which goes beyond the norms of eastern or western art and encompasses ink wash as well as oil paintings. He dedicated his life to promoting new art forms that reflect the spirit of the times and played an important role in modernising Chinese artists throughout the 20th century through his involvement in art education.

Seated Lady in Green Blouse was painted in 1969 and remains an excellent example of T'ing's adaptable and unorthodox style, drawing from eastern and western norms as he saw fit. The work dynamically captures the character's charm and poise, and uses a western medium to accurately channel the traditional Chinese custom of "depicting spirit through form". According to Rita Wong's T'ing Yin Yung Catalogue Raisonné, Oil Paintings, T'ing's oil paintings, numbering at just 301 pieces, are far rarer than his ink wash works. Among those, just 79 are portraits, and even though these comprise a major category among his works, only 49 physical paintings remain, and the rest only exist as photographic records. As a result, T'ing's oil portraits are especially precious and sought-after.

Seated Lady in Green Blouse was originally come from the collection of Ms. Margaret Yukbing Lim, where it remained in her home for more than 40 years. Before Ms. Lim and her husband immigrated to the US, her teacher Ting Yin Yung presented her with this work. In 1968, Ms. Lim attended Chinese University in Hong Kong, fortuitously coinciding with T'ing's move to the island in 1949 where he joined the University's Art Department. Apart from teaching at the school, the artist also took on private students; it was through this opportunity that Ms. Lim and her younger brother came to study in Chinese brush painting and stone seal carving with T'ing for two and a half years. Ms. Lim fondly remembers those days practicing painting in T'ing's studio, recalling her teacher's amiable and sincere attitude towards his students. In 1969, T'ing painted this portrait the year before she moved to America, to present to her as a commemorative gift before she embarked on her long journey—a perfect display of the profound friendship shared between the teacher and his student.

On portraiture, the Eastern Jin dynasty painter Gu Kaizhi made the keen observation that, "In painting, portraits are the most difficult, followed by landscapes, then animals. While it takes effort to depict buildings and structures, that is still easy to accomplish, and there is no need for empathy". It is clear that traditional Chinese paintings consider portraiture much more challenging than other subjects, because an artist needs to capture both the "spirit and form" of a person, and every person has unique charm, personality, features that takes great skill for an artist to capture. *Seated Lady in Green Blouse* uses simple fluent lines to craft the subject's contours and features, deftly capturing her effortless elegance and decorum. This preference for simplicity shows us T'ing's exploration of Primitive Art, combining simple forms with bold Fauvist colours to create a unique and original expression of his own.

Seated Lady in Green Blouse uses a striking shade of pea green for the model's jacket, accented by crimson splashes on the chair in the lower half of the painting to achieve a powerful visual contrast that powerfully impacts the viewers. Unlike classical western paintings which make use of light, shadows, and lines to define a sense of distance and space, T'ing deliberately downplayed the background and used vibrant colour blocks to communicate dimensionality. This technique obscures the historical and environmental context surrounding the subject and makes her the sole focus in the painting; not only does this break apart the external physical form from reality, we are also forced to reinterpret the innate essence of the person – in other words, viewers are guided to focus their attention on just the person, and especially the inner self of the person.

T'ing's use of deceptively simple lines, daring colours, and expressive brushstrokes in *Seated Lady in Green Blouse* puts him in a class of his own among the first generation of Chinese oil painters.



Mr. and Mrs. Lim with Ting Yin Yung at his exhibition at The Chinese University of Hong Kong
馬女士與夫婿林炳昌於香港中文大學丁衍鏞展出時與藝術家的合照



Kees van Dongen, *Woman in a Black Hat*, 1908, Collection of The State Hermitage Museum, Saint Petersburg, Russia
基斯・梵・鄧肯《戴黑帽的女人》1908 年作 俄羅斯 聖彼得堡 埃爾米塔日博物館藏



Mrs. Margaret Lim with teacher, Mr.Ting Yin Yung in front of her portrait
馬玉冰女士與恩師丁衍鏞於其肖像前合影

「我的畫屬於意筆派，那就是不求形似，只以我當時的感受而描繪；可是，並不是說完全忽略外在形態，其實，我是儘量賦予事物生命力。」

– 丁衍鏞（衣淑凡《丁衍鏞油畫全集》出版：財團法人立青文教基金會 Hatje Cantz Verlag GmbH（第 34 頁））

丁衍鏞一生創作，不拘成法，踏破了東西藝術的藩籬，兼擅水墨及油畫，畢生提倡反映時代精神的新藝術型態，並積極投身藝術教育為職志，在二十世紀華人美術現代化的進程中，扮演著極為重要的角色。

《穿綠色外套的女人》創作於 1969 年，盡顯丁衍鏞不落舊蹊、恣意遊走於東西方繪畫之間的藝術精髓。作品生動地捕捉了人物神韻與姿態，精準地以西方媒材傳承中國繪畫「以形寫神」美學精神。根據衣淑凡編輯的《丁衍鏞油畫全集》記載，丁氏的油畫作品遠比水墨畫少，共只有三百零一幅，其中有七十九幅是肖像，雖然是他創作中的最大類，但實際上僅僅只有四十九幅是有實體畫作，其他為照片記錄，因此丁氏的肖像油畫仍然顯得珍稀罕貴。

《穿綠色外套的女人》這幅罕見的油畫肖像的原藏家是馬玉冰女士，一直珍藏於其府上四十餘載才經佳士得於 2014 年作首次拍賣。此畫是馬女士與夫婿自香港移民至美國前，由恩師丁衍鏞熱情相贈的作品。馬女士於在 1968 年入讀香港中文大學，適逢丁衍鏞 1949 年遷居香港後，於該校藝術系執教，在校授課之餘，他亦指導私人繪畫課程。在這個因緣際會下，馬女士偕同弟弟在丁衍鏞的私塾畫室中，學習中國水墨及金石治印達兩年半之久。馬女士回憶起那段學畫的日子，對於丁衍鏞待門下學生既隨和又真摯，感念至深。1969 年，藝術家特在她計畫搬往美國的前一年，為她畫了這幅肖像，贈予作為遠行的紀念，見證師徒間深厚的情誼。

對於人像繪畫，東晉時期顧愷之曾作出精闢的論點：「凡畫，人最難，次山水，次狗馬，台榭一定器耳，難成而易好，不待遷想妙得也」。可見中國傳統繪畫藝術認為畫人比其他題材更具挑戰性，講求「形神俱備」，因為人有不同的氣質、神韻、面貌，一顰一笑皆是畫家需要在瞬間之中捕捉呈現的。《穿綠色外套的女人》以簡練流暢的線條勾畫了人物的五官及身形，在寥寥數筆間，生動地捕捉了其優雅從容之姿與大方莊重之態。這種採用了捨繁取簡的原則，實際上是丁氏回歸到對「原始藝術」（Primitive Art）的探索，簡約的形式再融合野獸派大膽塗色技法而獨創出自成一格的藝術風格。

《穿綠色外套的女人》以大膽鮮豔的豆綠色塗畫模特的外衣，再以鮮紅油彩為畫面下半部的椅子作點綴，在視覺上形成強烈的對比，為觀者帶來視覺上的衝擊。有別於西方古典繪畫注重光影、依靠明暗和線條形成空間距離感，丁衍鏞刻意淡化背景，透過對比鮮明的色塊營造了一個立體的空間。這種處理手法模糊了人物所處於的時代背景與環境，令人物成為畫中唯一的焦點，在打破物體外在形象的同時，更是對於內在本質的重新詮釋，使觀者的注意力被引導到對人的關注，尤其是對人內心世界的關注。

丁衍鏞在《穿綠色外套的女人》中以筆情恣意的樸拙線條完美融合鮮明大膽的用色，在中國第一代油畫家裡堪稱一絕。

°♦ 137 JEAN DUBUFFET 尚・杜布菲

(1901-1985)

Le Fringant

signed and dated 'J.D. 71' (lower right)
vinyl and acrylic on Klegecell
181 (H) x 79 x 3.2 cm. (71¼ x 31⅛ x 1¼ in.)
Executed in 1971

HK$4,800,000-6,800,000
US$630,000-880,000

PROVENANCE

Pace Gallery, New York, USA

Mr. and Mrs. Oscar Kolin, New York, USA (acquired from the above in 1972)

Pace Wildenstein, New York, USA

Private collection

Private collection

Seoul Auction, 25 November 2017, lot 50

Acquired from the above by the present owner

EXHIBITED

New York, Pace Gallery, Jean Dubuffet Praticables, March-April 1972.

Seoul, Shinsegae Gallery, Jean Dubuffet and the World of Hourloupe, October-November 2010. This exhibition later travelled to Busan, Shinsegae Gallery Cenumcity, 2010, and Gwangju, Shinsegae Gallery Gwangju, 2010-2011.

LITERAURE

Max Loreau (ed.), Catalogue des travaux de Jean Dubuffet: Coucou Bazar, fascicule XXVII, Lausanne, Switzerland, 1976, (illustrated, plate 44, p. 40).

Jean Dubuffet and the World of Hourloupe, Shinsegae Gallery, Seoul, 2010 (exh.cat., illustrated, p.37).

活力四射

乙烯基塑料 壓克力 聚胺酯泡沫塑膠
1971年作
款識：J.D. 71 (右下)

來源

美國 紐約 佩斯畫廊

美國 紐約 Oscar Kolin 伉儷 (1972年購自上述來源)

美國 紐約 佩斯・威登斯坦畫廊

私人收藏

私人收藏

首爾拍賣 2017年11月25日 編號50

現藏者購自上述來源

展覽

1972年3月-4月「尚・杜布菲：可用物」美國 紐約 佩斯畫廊

2010年 「尚・杜布菲與鳴路波的世界」 新世界畫廊 首爾 韓國 ；該展覽還在以下地點展出 2010年 新世界畫廊 釜山 韓國；2010-2011年 新世界畫廊 光州 韓國

出版

1976年《尚・杜布菲全集：Coucou Bazar 第27冊》Max Loreau編 洛桑 瑞士 (圖版，第44圖，第40頁)

2010年《尚・杜布菲與鳴路波的世界》韓國 首爾 新世界畫廊



Gustave Caillebotte, *A Paris Street, Raine*, 1877.
古斯塔夫・卡耶博特《雨天的巴黎街道》1877 年作





Executed in 1971, Jean Dubuffet's *Le Fringant* is the very epitome of the work's French title—a dashing, or very stylish person. Standing nearly two meters tall, his jaunty features are accentuated by glimpses of a dazzling outfit, created from the artist's signature arrangement of bold black lines and rich, primary colors. The form depicted here is one of Dubuffet's iconic *l'Hourloupes*, the figures inspired by the characters he saw on the streets of Paris. These would become a signature motif of the latter part of the artist's career and would appear in a variety of two- and three-dimensional forms. Characterized by their flowing lines combined and striking palette, they encompass much of what Dubuffet's career came to represent, that of radically different interpretations of the human figure that encompassed a new language of representation.

Le Fringant's form is assembled like piece of a puzzle, comprising a series of amorphous shapes that on their own are indistinguishable, but when brought together morph into the recognizable features of a human body. Opposing red and blue round shapes denote the eyes, while blue and red strips form the elementary form of a mouth. Elsewhere, a three-fingered hands emerges out of the melee of shapes, resting on an arm which crosses his body. In addition to the anatomical features, Dubuffet speaks to the work's title in his use of color to depict the fashions that adorns *Le Fringant*. From passages of solid red and blue, to more refined areas of dense—and not so dense—cross-hatching, the artist builds up a patchwork of different concentrations of high-keyed colour to reflect the different materials that make up the figure's dapper outfit.

This work is an example of the so-called "practicables" that Dubuffet designed over a two-year period leading up to the premiere of *Coucou Bazar.* These sculptures—aptly named for their practical use on the stage—became interactive components of a larger whole, forming the surreal, labyrinthian *mis-en-scène* of Coucou Bazar when it debuted in 1973. With its riotous cacophony of interlocking red, white and blue pieces, *La Fringant* epitomizes the unique visual language with which Dubuffet expressed his fascinating inner world—the world of Coucou Bazar—where the characters and objects of the everyday came blazing to life in their lively and amorphous new format.

Towards the end of 1962, the idiosyncratic *L'Hourloupe* series began to emerge in the artist's work, coming as it did on the heels of Paris Circus and the newfound joie de vivre he encountered upon arriving in Paris after many years in the rural countryside, where he had spent many years engaged in the *Matériologies* series. What Dubuffet discovered was a thriving city that had remade itself in the postwar years and was in the midst of a thirty-year economic boom. He was immediately inspired to capture the hustle and bustle of the vibrant city life, and he embarked upon the much-beloved Paris Circus paintings in the early 1960s. There, he recorded the comings and goings of ordinary people experiencing daily life. The true genesis of the series, however, can be traced to the summer of 1962. That July, Dubuffet noticed that the automatic doodling he produced while on the phone had the makings of an entirely new series. Using red and blue ballpoint pens, he allowed his mind to float free, becoming detached from the drawing process, while he drew using instinct alone. The result—interconnected forms that resembled microscopic cells or puzzle pieces and often displaying a striped pattern—provided the potential for a new visual language, and this began his longest cycle of work, which occupied him until the mid-1970s.

Just as Dubuffet had responded to the cultural and economic shifts that he witnessed in Paris in the early 1960s, so too, did Pop artists in America create paintings that sought to express certain underlying truths they felt could not be adequately expressed by traditional means. Along with Roy Lichtenstein's Ben-Day dots and Warhol's silkscreens, Dubuffet evoked a precocious youthful spirit that also conveyed their own biting social critique that could be perceived beneath their slick, dazzling surfaces.

◂Detail of the present lot 拍品局部



Jean Dubuffet, 1972.
Photo: Courtesy Opera Gallery
尚・杜布菲 1972 年

創作於 1971 年，尚・杜布菲的《活力四射》正是此幅作品法文名字的典型呈現——一位令人著迷的形象化人物。他高挑的身材將近兩米，眼花繚亂的著裝造型讓人眼前一亮，而這些神氣活現的特質正由藝術家標誌性的粗獷黑色勾線和豐富原色構成。這一形式屬於杜布菲的代表作「鳴路波風格」，靈感源於巴黎街頭的圖案。這一風格日後成為了藝術家職業生涯後半部分的招牌特質，並以二維及三維的多種形式呈現。線條流暢，調色引人注目，這些特質囊括了杜布菲創作生涯的典型特征，即一種對人體截然不同的理解方式，包含了一種全新的創作語言。

《活力四射》正如組裝起來的拼圖，每一塊不規則的形狀都獨一無二，與眾不同，而當藝術家將它們組合在一起時，又分明都成了人體顯而易見的部分。紅色和藍色的圓形相對組成眼睛，而另外的紅藍色塊則組成了嘴巴。另一處，一片混亂的形狀中冒出一隻三指的手，置於橫過身體的手臂之上。除了這些解剖學特徵之外，杜布菲更運用了鮮明的顏色來彰顯這位活力十足人士的時尚修飾。從純色的紅藍到精練的條紋陰影，增之一分則太雜，減之一分則太疏，藝術家運用不同濃度的高調色彩拼接組合，以表現出畫中人物楚楚衣冠的不同材料。

這幅作品是杜布菲在人稱「可用物」時期的兩年之內創作的典型代表，並開啟了他「Coucou Bazar」系列的首演。這些圖像——因其在舞台上的實際用途而恰到好處的命名——構成了「Coucou Bazar」系列在 1973 年首次亮相時的超現實迷宮場景。《活力四射》中錯綜複雜的紅色，白色和藍色碎片相互交織，傳遞著別具格調的視覺語言，杜布菲用這種獨一無二的手法表達了他迷人的內心世界——Coucou Bazar 的世界，一種日常生活中的人和物生動活潑，且毫無定形的全新形式。

1962 年底，剛移居巴黎，杜布菲便投入到新系列《生命之頌》(joie de vivre) 的創作中。緊接著《巴黎馬戲團》的完成，別具一格的鳴路波系列開始在藝術家的作品中嶄露頭角。杜布菲在農村度過了許多年，專注於創作「Matériologies」系列。杜布菲眼中的這座繁榮都市，在戰後時期已經重整旗鼓，正處於長達三十年的經濟繁榮之中。他深受啟發，即刻捕捉到了生機勃勃的城市生活中的喧嘩與騷動，並於 1960 年代早期著手在備受喜愛的《巴黎馬戲團》一畫中展現得淋漓盡致。畫中，他記錄了日常生活中來來往往的尋常人。而這系列畫作真正的源頭，則可追溯至 1962 年夏天。在那個七月，杜布菲注意到，他在接電話時的信筆塗鴉標誌了一個全新系列的發端。比起僅憑靈感創作，使用紅藍二色原子筆讓杜布菲的思緒自由流動，獨立於繪畫過程之外。而這樣的結果——互相聯結的外在形式類似微觀細胞或拼圖碎片，亦常常組合成條紋圖案——為一種全新的視覺語言提供了潛在可能，而這也成為杜布菲一生中最長的創作週期，一直持續到 1970 年中期。

正如杜布菲在 1960 年早期對於他見證的巴黎文化經濟轉型進行回應，美國的波普藝術家也在尋求傳統表現形式無法準確體現的全新畫作。與羅伊・利希滕斯坦的網點畫法和沃霍的絹印版畫一道，杜布菲喚起了一種早熟的年輕精神，也通過光鮮亮麗的表面之下的潛藏意味傳達了自己一針見血的社會批判。

138 JU MING 朱銘

(ZHU MING, B. 1938)

Taichi Series - Single Whip

signed and dated 'Ju Ming '83' (incised on the lower back)
wood sculpture
48.8(H) x 79.9 x 48.6 cm. (19¼ x 31½ x 19⅛ in.)
Executed in 1983

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

PROVENANCE

Max Hutchinson Gallery, New York, USA
Private collection, Europe (acquired from the above by the previous owner in 1984)
Anon. Sale, Sotheby's Hong Kong, 3 October 2016, Lot 5045
Acquired at the above sale by the present owner

This work is accompanied by a certificate of authenticity issued by Juming Culture and Education Foundation.

EXHIBITED

New York, USA, Max Hutchinson Gallery, Summer Group Exhibition, May - June 1984.



Alternative View
另一角度

太極系列 - 單鞭下勢

木雕 雕塑
1983年作
款識：Ju Ming '83 (刻於背面下方)

來源

美國 紐約 Max Hutchinson畫廊
歐洲 私人收藏 (前藏者於1984年購自上述來源)
蘇富比 香港 2016年10月3日 編號5045
現藏者購自上述來源

此作品附財團法人朱銘文教基金會所開立之作品鑑定報告書

展覽

1984年5月-6月 美國 紐約「Summer Group Exhibition」Max Hutchinson畫廊

Ju Ming's Taichi Series, his tour de force between the 80's and 90's that earned him international acclaim, was the most iconic creation of his artistic career, and a consummate archetype of spiritual aesthetic traditions in dimensionalised Eastern art. Ju Ming began his career as a woodcarver in traditional Taiwanese wood sculpting. His apprenticeship instilled in him a strong tie to the land, and skills that worked in his favor as he discovered his niche during the 1970's in creating vivid, Kung Fu-inspired sculptures, with remarkably concise forms, yet breathtaking kinetic construction and dynamic application. Ju Ming debuted his first solo exhibition in 1976 at the National Museum of History in Taipei, featuring his Nativist Series that centers on the portrayal of meticulous, lifelike sculptures. He shot to fame and was highly praised by people far and wide. However, Ju Ming believed these works drawing from historical figures and home nostalgia could not help him reach the height of artistic freedom he was pining for.

At the advice of his mentor, Yang Ying-feng, Ju took up Taichi during the late 70s for its health benefits. The term Taichi was first seen in the Chinese classic text of Zhuangzi, 'The Way... came before Taichi, the great ultimate, lies above Liuji, the zenith, but is not high; it lies beneath the nadir but is not deep. It is prior to heaven and earth, but is not ancient; it is senior to high antiquity, but it is not old.' This discourse explains the being of 'the Way' in the existence, transitions and transformations of all things in the universe. The focal point of Taichi, the Chinese martial art, adheres to this philosophical school of thought accordingly and encourages meeting brute force with softness, counteracting motion with stillness. Ju Ming incorporated the practice into his artistic pursuits to coalesce the philosophical principles of Confucianism into modern sculptural presentations and the result is the Taichi Series, a collection that is quintessentially an aesthetic return to nature, a faithful reflection of life.



As is the case with all the prized pieces of art, the movement of every grain, every texture, is defined by the innate spirit and energy of the work to faithfully and naturally demonstrate the kinetic energy of the form. This is the focus of 'actualizing the exterior with the soul' to vocalise the pulse of life. A successful piece of art is never accomplished through the haphazard assemblage of loose bits: it is alive with its own defining character, instinctual, and one-of-a-kind. This is the spirit of natural.

– Ju Ming



Alternative View
另一角度

Ju Ming's Taichi Series, inspired by the movements of Taichi, involves a simplification of sculptural forms in which the chiseling of materials follows not forms but ideas. Ju Ming attempts in his Taichi figures to grasp a kind of evolving dynamic. His Taichi figures embody movement within stillness, and though he captures just one frozen moment of a particular movement, his figures are charged with the sense of energy about to be released, an energy that carries the given pose through to completion. Viewed from various angles, as each angle reveals an entirely different perspective, provides a series of surprises and offers a perfect sense of ongoing shifts in time and space. In its ability to reveal ever changing forms from different viewing points, Ju Ming's sculptures resemble the bronze works of Italian futurist Umberto Boccioni, though in their overall kinetic sense and solitary presence they also recall the stone sculptures of Constantin Brancusi.

Single Whip presented in this auction is hailed as the iconic work within the Taichi Series. Compared with early works of the Taichi Series, this wood sculpture created in 1983 was carved with bold and daring cuts to conjure up the body movements, culminating in the true meaning of "Taichi" - the spirit pervades not only in the form, but permeates in the cuts and crevices of the wood, harnessing the energy and force as Taichi is meant to be.

Yang Ying-feng once noted Ju Ming's works "have entered the realm of oneness of heaven and humanity, where Taichi has opened up his mind; it can be clearly seen from the impressive verve with which he engraves the wood." Single Whip illuminates Ju Ming's mastery control of the blade. Working with material such as wood, the artist retains the natural qualities of the wood that comes from trees weathered through rain and wind, hot and cold, which give each and every piece of wood its unique texture, tone, and flaws. Ju Ming flows with the texture and shape of the wood, dynamically cutting and engraving to harmoniously converge technique with nature. This resonance with nature can be felt by the viewer.

Casting off the uncompromising attention to external shape brings out the natural grain of the wood. Ju Ming has reached the bliss of letting go in his creation-no trace of hesitation, only straightforward cuts-which embodies the artist's philosophy of the hands and the mind harmonized with spontaneity. The so-called spontaneity is cutting without deliberation. Ju Ming believes creation doesn't come from thinking and should not come from thinking. A good art piece should not be "designed", but born naturally. This echoes the "forgotten" philosophy championed by Taichi practitioners, in which the mind and body are attuned to be free of the techniques, the moves, and the forms. Ju Ming has expressed that his creations are at one with traditional Chinese spirit, like Bada Shanren whose freehand brushwork imbues his ink wash paintings with eclectic liberty, going so far as to forgo the integrity of objects. Different from other artists who would generally finish painting and then place their signature and chop at the appropriate spot, Bada Shanren would render a mental blueprint then let his unrestrained creative surge take over to express what's on his mind. The results are powerful works animated with life. Meanwhile, Ju Ming symphonises emotions and techniques through his sculptures, in the process forming a set of modern sculpture vocabulary that moves the world yet still unique to himself.



Constantin Brancusi, *La jeune fille sophistiquée, (Portrait de Nancy Cunard),* Christie's New York, 15 May 2018, Lot 19A, sold at USD 71,187,500.

Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris

康斯坦丁・布朗庫西《少女的風姿（南希・庫納德肖像）》佳士得 紐約 2018 年 5 月 15 日 編號 19A 成交價：71,000,000 美元



Umberto Boccioni, *Forme uniche della continuità nello spazio (Unique Forms of Continuity in Space),* Conceived in 1913 and cast in 1972, Christie's New York, 11 November 2019, Lot 18A, sold at USD 16,165,000
翁貝特．薄丘尼《空間中連續性的唯一形體》佳士得 紐約 2019 年 11 月 11 日 編號 18A 成交價：16,165,000 美元



Alternative View
另一角度

「氣韻生動的作品，每一塊肌理的流動，都依循著作品內在活力與動感的需要，而呈現出整體造型上最合理、自然的律動，這就是『以裡達表』傳導出生命力的訊息。成功的作品絕不是任意加一塊或減一塊所能造就，它有一個接近本能、獨立單一的生命條件，這才是自然天成。」

- 朱銘

朱銘發展於 1980 年代至 1990 年代間的「太極系列」不僅是他創作生涯中最重要的創作題材，亦是東方精神美學在三度造形空間最具代表性的典範之一。朱銘早年學習傳統木雕技藝，鄉土情感濃厚而寫實基礎扎實，1970 年代後逐漸開闢出以中國傳統工夫為題材的雕刻作品，造形更為簡潔，在力量感及動勢方面卻有突出的表現。朱銘於1976 年在台灣歷史博物館舉行首次個展，憑「鄉土系列」中刻畫細緻、栩栩如生的雕塑一炮而紅，獲得本土各界人士追捧。然而，朱銘認為這些取材於歷史人物或鄉土情懷的作品不能完全使他達到一種藝術的高度自由。

70 年代末，在老師楊英風的建議下， 朱銘開始習太極拳強身同時寓武術修練於藝術追求之中。「太極」一詞最早源於《莊子》。莊子曰「夫道…在太極之先而不為高，在六極之下而不為深，先天地生而不為久，長於上古而不為老」，表述「道」之存於天地萬物生成變化之中。太極哲學之核心在於順應自然規律，而太極拳法循此一思路，講究以柔克剛、以靜制動。朱銘將儒道思想精髓注入現代雕塑表現，而形成了融會生命本質、反璞歸真的「太極系列」。

朱銘的「太極系列」受到太極的啟發，通過對雕塑形式的簡化，刀法不隨形走，而隨意行。他的太極人物講求抓住一種演變的態勢，太極人物靜中有動，動作雖凝固於某一刻，卻蓄勢待發，貫穿一套拳法架勢；從各個角度觀之，更是移步換景每每必有驚喜，對時間和空間轉移做出最佳闡釋。其多角度移步換景如未來主義薄丘尼的銅雕，而其整體動覺性則如布朗庫西的石雕。

本次拍賣所呈現的更是該系列當中最具代表性的「單鞭下勢」。相較他早期的同系列作品，此創作於 1983 年的木雕雕塑以大刀闊斧的刀法將人體動作細節省略，取其意、重其氣，使「太極」的意涵不單體現在形式上， 也能在木雕的媒材與刻鏤中，獲得某種高度的體現與紓解。

楊英風曾說過朱銘的作品「已帶進了太極天人合一的境界，他的胸襟已經打開，這點從他刀劈木材的氣魄裡已經表明的非常清楚」，而此件《單鞭下勢》無疑將朱銘高度駕馭刀斧的能力展現無遺。就此作品的素材而言，每顆樹木歷經風霜雨露， 寒暑春秋，所呈現的紋理、色澤、瑕疵都是獨一無二的，藝術家保留木材天然的原貌，順著木材的原有紋理、造型、動態，劈剝之間，令觀者感受到技法與自然的融和配合。

這種不拘泥於外在形態的精雕細琢除了能夠把木材最原始的質感發揮得淋漓盡致，亦是因為朱銘在創作期間已達至渾然忘我的境界；手起刀落，沒有一絲遲疑，非常直截了當，體現了藝術家「縱手放意，無心而得」的創作理念。所謂無心，即沒有經過思考，朱銘認為在創作中是不必想的，也不可以想，一件好的作品不該經過規劃，而該是隨心而創的，這恰恰與太極拳提倡的「忘」，即忘其術、忘其招、忘其形的理念相生相成。朱銘曾表示自己創作離不開傳統中國精神， 就像八大山人不構成法，自有創造的大寫意水墨畫般不拘一格，亦不求物象的完整性。有別於一般畫家先畫好畫然後在適當的位置題款和押印，八大山人在下筆前已有全盤的計劃，因此在作畫時能直抒胸臆，創作出徜徉恣肆、逸氣橫生的作品，而朱銘則透過雕刻去呈現情感與技巧的高度結合，形成一套屬於自己，又能打動世界的現代雕塑語言。

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
重要私人收藏

139 MARY WEATHERFORD 瑪麗・威瑟福

(B. 1963)

Arcadia

signed, titled and dated 'Arcadia MK Weatherford 2014' (on the overlap)
flashe and neon on linen
236 x 201 cm. (93 x 79 in.)
Executed in 2014

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

PROVENANCE
David Kordansky Gallery, Los Angeles
Acquired from above by the present owner

Arcadia

噴塗 霓虹燈 麻布
2014年作
款識：Arcadia MK Weatherford 2014
(畫背翻折處)

來源
洛杉磯David Kordansky畫廊
現藏者購自上述畫廊



Dan Flavin, *Untitled*, 1976. The Dan Flavin Art Institute, Bridgehampton, USA.
Artwork: © 2020 Stephen Flavin / Artists Rights Society (ARS), New York
丹・弗萊文《無題》1976 年作 美國 布里奇漢普頓 丹・弗萊文藝術機構

"I'm not painting a painting that's finished and then putting neon on it. I'm painting with the expectation this element will be added."

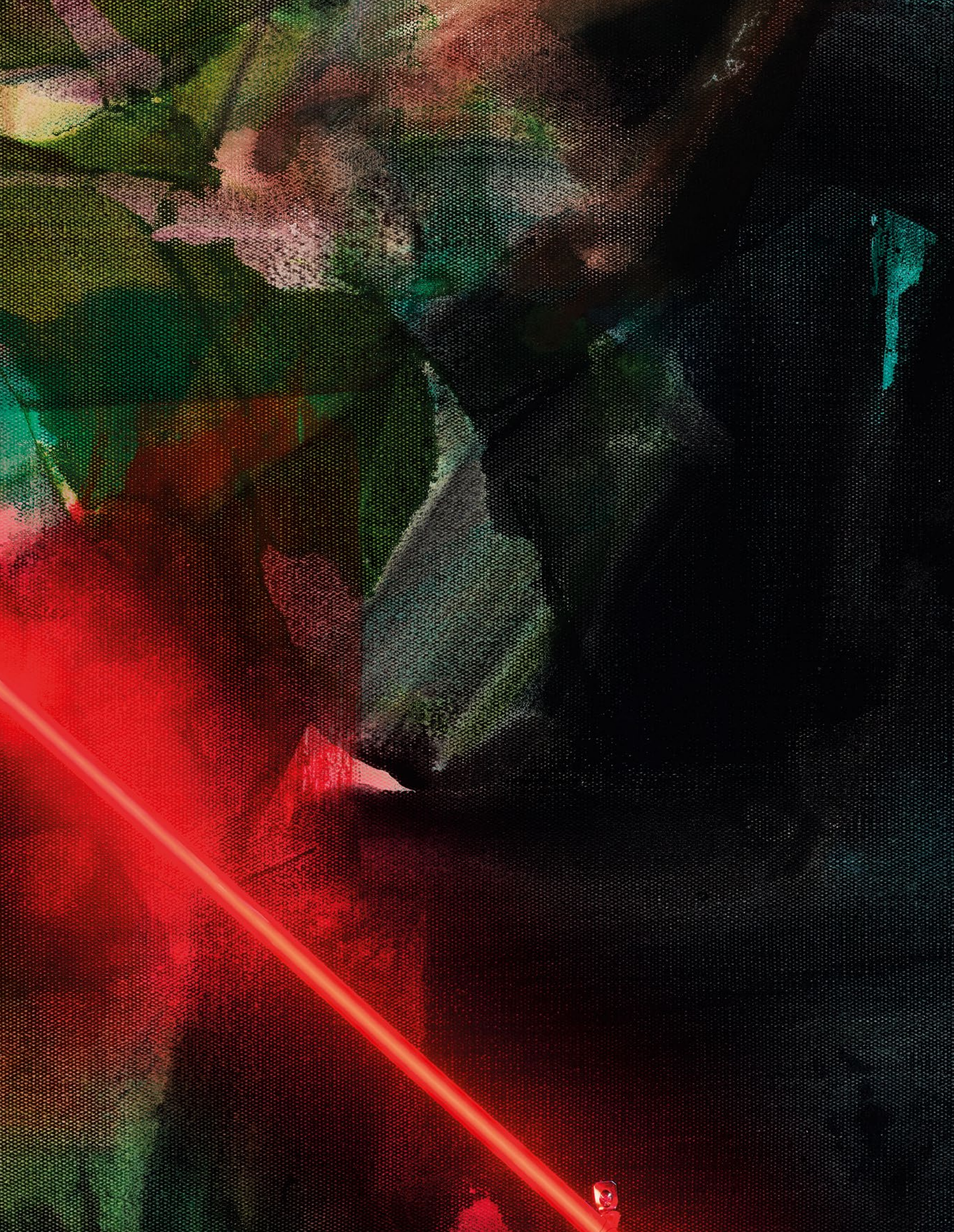
— Mary Weatherford

「我並非在完成一幅畫之後將霓虹燈裝上去。在創作過程中，這一元素便已成竹在胸。」

–瑪麗・威瑟福



Photography: Fredrik Nilsen
Courtesy of David Kordansky Gallery, Los Angeles



In Mary Weatherford's *Arcadia*, a gestural mass of deep, moody pigment is bisected by a diagonal slash of bright red neon. Upon closer examination, the neon rod is not straight, but subtly curved, with the expressive energy of a hand-drawn line. Splashes of teal, lime, deep indigo, and red pool and run across the canvas surface like a watercolour painting, capturing a gestural sense of energy reminiscent of the Abstract expressionists and Color Field painters. The title of the painting, Arcadia, references the Renaissance concept of a pastoral utopia, an idyllic, unspoiled wilderness where man and nature coexist in peace.

Born in California and based in Los Angeles, Weatherford graduated with a BA from Princeton University in 1984, before pursuing an MFA at Bard College, graduating in 2006. She began incorporating neon rods into her work in 2012, after an artist's residency in Bakersfield, California, sparked a fascination with the coloured fluorescent lights of old factories and restaurants. When asked about how the neon element entered into her work, Weatherford responded: "I was driving around Bakersfield trying to think about the paintings for a show there. I saw old neon signs for restaurants and factories that hadn't been taken down, mainly the Padre Hotel. As I was driving around, the sun started setting and I saw the colour of the sky. Who doesn't love the sight of the sky turning colour and the lights of the city coming on at night? That moment. So I decided to paint the experience of driving around Bakersfield."

Materials are key to Weatherford's work. The linen used in her paintings are woven at a specific mill in Belgium, selected for its rough texture and ability to hold colour. The white gesso ground is combined with powdered chalk from Bologna and marble dust that not only gives a bit of sparkle, but creates a smooth, matte whiteness calibrated to a specific degree of absorbency, so that the Flashe paint – a water-based medium known for its vibrant colour and matte finish – adheres to the canvas surface in a manner resembling watercolour on paper. Weatherford paints on unstretched canvases laid on the floor, applying and mixing colour in layers, and allowing pools of pigment to dry with different textures and thicknesses. After the canvas is stretched, the neon rods are added as a last step, dramatically altering the appearance of the final work.

In 2014, the year that *Arcadia* was completed, one of her neon rod paintings was featured in MoMA's survey exhibition "Forever Now: Contemporary Painting in an Atemporal World". When asked about her approach to colour in her paintings, Weatherford states, "...Colour is relative. Even the white you put down counts. Every colour hits



Helen Frankenthaler, *The Bay*, 1963. Detroit Institute of Arts, Detroit, USA.
海倫・佛蘭肯瑟勒《海灣》1963 年作 美國 底特律 底特律藝術學院

an emotional note. But the note, the colour with another colour next to it, then makes a chord. So you can have a major chord or a minor chord or a seventh chord or—you know the famous Leonard Cohen song, "Hallelujah"? I think everybody loves that so much because he's demonstrating what going through that chord progression feels like. So when I'm making a painting, what I'm doing is demonstrating what the chord progression *feels* like."

Weatherford's paintings, always executed on a large scale, capture a sense of intense emotional drama that is heightened by the interjection of neon. In *Arcadia*, the bright red light cast by the diagonal stroke punctuates the predominantly cool-toned composition, connecting the lighter, gestural upper left with the dark, weighty mass in the lower right. Everything is intentionally left visible, from the dangling electrical cords to the white transformer box. Rather than hide them from view, Weatherford allows all the technical elements of her painting to be seen, challenging the purist conception of what it means to be a contemporary painter.

在瑪麗・威瑟福的這幅《Arcadia》中，一團深沉而充滿情緒的色塊被鮮紅的霓虹燈斜對角一分為二。更進一步觀察之下，原來霓虹燈並非完全筆直，而是呈微妙的弧度，正展現出一根手繪線條的力量。藍綠，石灰，深藍和大紅色彩飛濺，流動於水彩般的畫布表面，在瞬間捕捉到抽象表現主義和色域繪畫的能量重現。本件作品的標題，《Arcadia》，意指文藝復興時期田園牧歌式的烏托邦概念，在田園詩般的、未受破壞的曠野裡，人與自然和諧共處。

出生於加利福尼亞，定居於洛杉磯，瑪麗・威瑟福在 1984 年自普林斯頓大學本科畢業，2006 年獲巴德學院藝術創作碩士學位。她從 2012 年開始將霓虹燈植入作品，靈感來源於藝術家定居加州貝克斯菲爾德後，那些老舊工廠和飯店裡色彩斑斕的熒光燈。當有人問及霓虹元素是如何進入她的作品時，威瑟福答道：「當時我正在貝克斯菲爾德，試圖一邊開車一邊尋找展覽的靈感。忽然，我注意到飯店和工廠門口那些尚未被摘下的老舊霓虹招牌，尤其是一家叫帕特爾的酒店。隨著我繼續漫無目的地開車，夕陽漸漸西沉，天空顏色開始漸變。誰不喜歡黃昏天空漸變的色彩，以及城市華燈初上的時分呢？那一刻。所以我決定，將這份開車環遊貝克斯菲爾德的體驗畫下來。」

材料，是威瑟福創作的核心。她畫作中選用的亞麻來自比利時一家特定的紡織廠，其粗糙的質地和優越的托色能力獨一無二。白色的石膏粉背景與來自博洛尼亞的粉狀白堊、大理石粉塵混合在一起，不僅製造了些許閃爍的亮點，更產生了一種特定吸光度的光滑啞光白度， 因此這種名為「福喜」的特殊顏料——以其鮮明的色彩和啞光效果而聞名——以類似於紙上水彩的方式粘附在畫布表面。威瑟福在置於地上未經鋪開的畫布上直接作畫，層層堆疊混合色彩，讓顏料以不同的質地與厚度自然風乾。隨後展開畫布，最後一步加上霓虹燈，戲劇化地改變作品的最終面貌。

2014 年，正是《Arcadia》創作完成的這一年，威瑟福其中一幅霓虹燈繪畫在紐約現代藝術博物館的群展《永遠現在：變動世界中的當代繪畫》中亮相。當被問及他在繪畫中運用的上色方法時，威瑟福說：「……色彩相互呼應。即便是白色也有所影響。每種顏色都對應一種情感的聯繫。而相鄰的不同色彩正可以琴瑟和鳴。所以你可以定一個主旋律，一個次旋律，甚至很多個和弦——你聽過那首著名的里奧納德・科恩的歌，《哈利路亞》嗎？每個人都對這首歌如此著迷，我想正是因為他跟著感覺走，任和弦自由行進。」

威瑟福的畫作通常尺幅宏大，用霓虹燈的視覺衝擊突出一種緊張的戲劇化情緒。在《Arcadia》中，斜對角的這一筆亮紅色霓虹燈光打斷了冷色調為主的背景構成，將輕姿態的左上角與暗黑沉重的右下角連接起來。從懸掛的電線到白色的變壓器盒，一切都被刻意做成可見。與其把它們藏起來，威瑟福讓這些技術部分保持在外，以挑戰一個最純粹的概念問題——成為一個當代藝術家到底意味著什麼？

◂ Detail of the present lot 拍品局部

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

140 KAZUO SHIRAGA 白髮一雄

(1924-2008)

Henge

signed in Japanese (lower left); signed, titled and dated in Japanese (on the reverse)
oil on canvas
130 x 161.5 cm. (51⅛ x 63⅝ in.)
Painted in 1990

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

PROVENANCE
Private collection
Anon. Sale, Christie's New York, 18 September 2002, lot 375
Private collection
Anon. Sale, Christie's Paris, 11 December 2007, lot 46
Acquired from the above by the present owner

LITERATURE
Japanese Abstraction, Tokyo, Art Museum Ginza, 1991 (illustrated, p. 33).
Kazuo Shiraga : Painting Born Out of Fighting, Azumino Municipal Museum of Modern Art, Amagasaki Cultural Center, Yokosuka Museum of Art, Hekinan City Tatsukichi Fuji Museum of Contemporary Art, 2010 (illustrated, unpaged)

變化

油彩 畫布
1990年作
款識：白髮一雄（左下）;變化 日語款識 白髮一雄 平成二年三月一日作之（畫背）

來源
私人收藏
紐約 佳士得2002年9月18日 編號375
私人收藏
巴黎 佳士得 2007年12月11日 編號46
現藏家直接購自上述來源

出版
1991年《日本抽象》日本 東京 銀座美術館 (圖版，第33頁)
2010年《格鬥中生繪畫》日本 安雲野市科近代美術館尼崎式綜合文化中心 横須賀美術館 碧南市藤井達吉現代美術館（圖版，無頁數）







Detail of the present lot 拍品局部

"When action becomes an expression of consciousness, anything is possible."

—Kazuo Shiraga, *Establishing the Individual,* 1955.

「當行動成為意識的表現形式，則一切皆有可能。」

－白髮一雄，《個體建立》，1955 年

With its surface encrusted with vigorous impasto, stunning chromatic range and spontaneous composition, *Henge* captures the spirit of the pioneering Japanese artist, Kazuo Shiraga. A founding member of the influential Avant-Garde Japanese art collective, the Gutai Art Association, Shiraga's work embodies the group's aesthetic strategy: to break from the conventions of traditional materials in search of innovation and originality. Spiralling outwards from the centrifugal vortex in deep blood red, deep purple, bright yellow and midnight blue, swathes of oil paint intermingle, coursing into waves of densely impastoed pigment in vivid marbled colour against a snow white ground. Shiraga often titled a painting after the work's completion, after its character had been fully revealed. In translation, "*Henge*" becomes "change", encapsulated in the gestural dance performed by Shiraga in the making of the present work, transforming performance into artwork.

In 1954, Shiraga began painting with his bare feet. Propelling himself across the canvas suspended from a rope, the artist traced deep furrows in the surplus of paint that proliferates the canvas. With the advent of this unique technique he claimed, "forms were smashed to smithereens, techniques slipped off my palette knife and broke into two" (*Kazuo Shiraga,* "Kōi koso" [Action only], Gutai 3 (1955): n.p, translated and reprinted in Reiko Tomii, Kazuo Shiraga, New York: McCaffrey Fine Art, 2009, p. 60). First introduced to contemporary Western art practices in 1951 when the third Yomiuri Independent Exhibition travelled to Osaka, Shiraga was fascinated by the work of Abstract Expressionists Jackson Pollock and Mark Rothko. Yet, Shiraga sought to create work that moved beyond the vocabulary of pre-existing art forms and his compelling oeuvre went on to become an enormous influence on the landscape of post-war art.

In his 1961 Chelsea Hotel Manifesto, Yves Klein spoke with respect of "a group of Japanese painters ... [who] in fact transformed themselves into living brushes. By drowning themselves in colour and then rolling on their canvases, they became ultra-action painters!" (Y. Klein, "Chelsea Hotel Manifesto" in K. Ottmann (ed.), *Overcoming the Problematics of Art: The Writings of Yves Klein,* New York, 2007, p. 197). Initially an apprentice in traditional Japanese painting *nihonga*, Shiraga found the rigid technique oppressive, later revealing: "I wanted to create paintings with no composition or no sense of colours, no nothing" (Kazuo Shiraga, quoted in 'Osaka Action Talk: From an Interview by Haryu Ichiro (1973)' in R. Tomii and F. McCaffrey (eds.), *Kazuo Shiraga: Six Decades*, New York 2009, p. 62).

In abandoning traditional tools in favour of his own body, Shiraga literally embedded himself in his painting, an act that powerfully connects with the concept of *shishitsu*, a philosophy that reflects a deep self-awareness. Throughout his life Shiraga focused on the body in space with the attentiveness of a religious adherent, and he continued to explore the relationships between materiality, body, and spirit. In 1971, a year before Gutai disbanded, he became a Buddhist monk at the Enryakuji-Temple at Hieizan Mountain, and received a Buddhist name, Sodo Shiraga. He was a member of the Tendai order, which emphasizes the realization of enlightenment through physical experience. His style after that point became more lyrical, more spiritual, though his works maintained their same high level of energy and vitality. Having found the freedom he sought for so long, his once violent gestures became clean, more mature, with fluid arcs and waves. The change, or *henge*, the title refers to could be quite literally the changes of colours, merging into one another in a marbled effect, introducing a wider range of colours.

The rich gestural quality of the sinuous lines and the intermixing of their colours demonstrate the wonderful flexibility of his technique as well as how, at a deeper level, his practice of highly physical methods extends from the physical to the spiritual plane. The intense colour of *Henge* and its unparalleled creative power show Shiraga reaching yet another great peak in his creative development.



畫作表面厚塗著一層充滿激情的顏料，色彩橫跨驚人的範圍，構圖渾然而成，《變化》抓住了白髮一雄作為日本先驅藝術家的精神內核。作為日本先鋒藝術團體「具體藝術協會」的創始成員，白髮一雄的作品體現了這個團體的藝術主張：打破傳統材料的一成不變，尋求創新與原創。畫作中央形成一個離心旋渦，向外逐漸旋成血紅、深紫、明黃和午夜藍，彼此纏繞的顏料混合在一起，在雪白的背景上湧動成一團濃稠的色塊，形成生動的大理石紋路。直到一件畫作的特征完全呈現出來，白髮一雄才會在作品完成後再思考標題。日文「Henge」通常翻譯為「變化」，白髮一雄典型的紙上舞蹈被濃縮到這幅作品裡，將表演轉變為藝術品。

在 1954 年，白髮一雄開始赤足繪畫。他用繩索在懸掛的畫布上穿行， 大量的顏料氾濫，形成一道道深深的溝紋。通過他發明的這一獨家技法，白髮一雄說道，「形式支離破碎，所謂的技法從我的調色刀上滑下，斷成兩截」（白髮一雄，「Kōikoso」，(只有行動)，具體派 3（1955），無頁數， Reiko Tomii 翻譯與再版，《白髮一雄》，紐約，McCaffrey Fine Art，2009 年，第 60 頁）。

1951 年，當第三屆　売新　獨立藝術展來到大阪，白髮一雄第一次認識到西方藝術。他深深著迷於抽象表現主義畫家傑克遜．波洛克與馬克．羅斯科的作品。然而，白髮一雄渴望創造的是超越語彙的先鋒藝術形式，而日後他引人入勝的創作也對戰後藝術產生了巨大影響。

在他 1961 年的《切爾西旅館宣言》中，伊夫．克萊因提及「一群日本藝術家，將自己變成行走的畫筆。他們把自己浸透在顏料中，然後在畫布上翻滾，成為超越行為的藝術家！」（伊夫．克萊因，《切爾西旅館宣言》，紐約，2007 年，頁 197）。白髮一雄最初是傳統日本畫學徒，而逐漸意識到這些僵化技法的桎梏，他日後透露：「我想要畫沒有構圖，沒有顏色的畫，什麼都沒有」（白髮一雄，R. Tomii 和 F. McCaffrey 編 「大阪行動對談：Haryu Ichiro 的採訪（1973）」，《白髮一雄：六十年》，紐約，2009 年，第 62 頁）。

拋棄了傳統繪畫工具，轉而使用自己的身體，白髮一雄切身與自己的繪畫合二為一，這樣的舉動力踐了一種名為 shishitsu 的概念，這種哲學概念反映了深刻的自我意識。白髮一雄一生都以宗教信仰般的意念專注於空間中的身體，並持之以恆地探索物質，身體與精神三者間的關係。1971 年，就在具體藝術協會解散前一年，白髮一雄在比叡山的延曆寺出家，成為一名佛教徒，並取法號白髮堂。他屬於天台宗一員，秉信依靠肉體練習而達至啟悟。從那之後，他的風格變得更加抒情，更具精神指向，他的作品保持了和他一樣高度的能量和活力。在找到了長久以來苦苦尋覓的自由後，他一度暴戾的舉止變得清淨，更成熟，更具圓滑溫潤的弧線與波浪。這種變化，或者說《變化》這幅畫本身，標題指向的變化也可能僅僅是顏色的變化，色彩互相融合，形成大理石狀的效果，引入更豐富的顏色。

蜿蜒的線條，豐富的運筆，色彩的混合，無不展現了白髮一雄絕頂靈活的技法，也從更深層次的意義上，展示了他從高度形而下的途徑達至形而上的境界。《變化》中激烈的色彩碰撞與空前絕倫的創造力，正是白髮一雄達到他一生創作的另一個高峰的象征。



Yves Klein realizing an Anthropometry with Michèle in his studio (ANT 78), 1960
14, rue Campagne-Première, Paris, France
© Photo : Harry Shunk and Janos Kender J.Paul Getty Trust. The Getty Research Institute, Los Angeles. (2014.R.20)
Artwork: © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2020.
伊夫．克萊因與米歇爾在 ANT78 工作室用人體作畫 1960 年
坎帕涅 - 普雷米爾大街 14 號 法國 巴黎

141 LALAN 謝景蘭

(XIE JINGLAN, 1921-1995)

Nuit bleu (Blue Night)

signed and dated 'LALAN 66-67' (on the reverse)
oil on canvas
89 x 116 cm. (35 x 45⅝ in.)
Painted in 1966-1967

HK$900,000-1,200,000

US$120,000-160,000

PROVENANCE

Private collection, Denmark (acquired from the exhibition "Lalan – separatudstilling" at Galerie Moderne in Denmark in 1971 by the previous owner's family)

Anon. sale, Bruu Rasmussen Auctioneers, 4 December 2019, lot 1501

Acquired from the above by the present owner

The authenticity of the artwork has been confirmed by Kwai Fung Hin Art Gallery, Zhao Jialing and Jean-Michel Beurdeley. A certificate of authenticity can be requested by the successful buyer.

EXHIBITED

Silkerborg, Denmark, Galerie Moderne, Lalan – separatudstilling, 16 October – 3 November 1971.

LITERATURE

Lalan – separatudstilling, Galerie Moderne, Silkerborg, Denmark, 1971 (listed, no. 14).

藍夜

油彩 畫布
1966-1967年作
款識：LALAN 66-67 (畫背)

來源

丹麥 私人收藏 (前藏者家族1971年購自丹麥現代畫廊《謝景蘭個展》)

Bruu Rasmussen Auctioneers 2019年12月4日 編號1501

現藏者購自上述來源

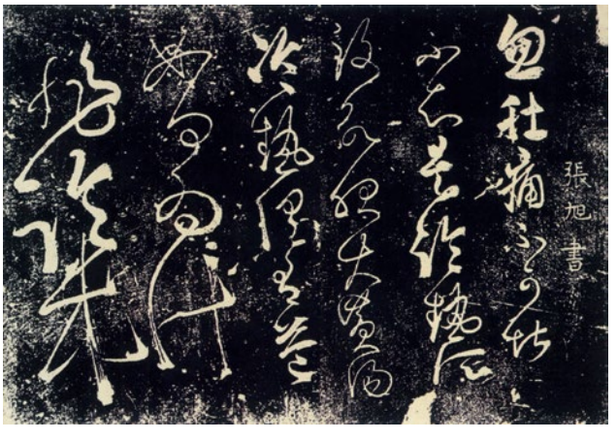
此作品已經季豐軒、趙嘉陵、尚・米歇爾・伯德萊鑒定。買家可向季豐軒申請作品保證書。

展覽

1971年10月16日 – 11月3日《謝景蘭個展》丹麥 錫爾克堡 現代畫廊

出版

1971年《謝景蘭個展》丹麥 錫爾克堡 現代畫廊出版 (提及，第14號)



Zhang Xu, *Letter about a Stomachache*, 19th century
張旭《肚痛帖》

"The gesture of painting emanates from sounds and gestures inherent in the human body."

- Lalan



Lalan was gifted in the true sense of the word — her artistic talents were innate in her blood. As a multidisciplinary artist, music inspired her dancing, and dancing inspired her painting. A sense of inner rhythm directed her artistic practice.

Lalan shared similar background with her first husband Zao Wou-Ki — coming from affluent families, exceptional education were provided for them. Before she travelled to France to advance her studies, she was already an accomplished artist with a mature stylistic vocabulary. Born in Guiyang in China in 1921 to a family with a long lineage of academic accomplishments, Lalan's was immersed in a culturally rich environment when she was growing up. Her father was adept in both Chinese and Western music, and he nurtured a robust appreciation for the arts within her. Subsequently, she studied music at China Academy of Art as well as Shanghai Conservatory of Music.

With the conclusion of the Second World War, Lalan followed Zao Wou-Ki to the "artistic capital of the world" — Paris, where the intrepid spirit of the new abstraction movement filled the air at the time. Lalan continued to advance her study in music composition at the École Normale de Musique de Paris as well as dance at Le Centre American. During her time in Paris, she was deeply inspired by avant garde composer Edgard Varèse and dancer Martha Graham. Such a progressive artistic environment activated her innate gift and motivated her to create.

Before 1957, Lalan assumed the role of a dutiful wife and mother. As the woman behind Zao Wou-Ki , she could only offer suggestions and quietly support her husband's artistic career. However, situated in the maelstrom of an artistic revolution, Lalan was not satisfied with merely being the muse for the artist. Ultimately, she left her husband whom she loved since they were young and remarried French sculptor Marcel Van Thienen. It was at this juncture she changed her name from Xie Jinglan to Lalan. Looking back at her first marriage, she professed, "I learned about modernist painting from my partner. But it was not until I shed the garb of the muse did I realise that I cannot live without painting". Freed from the shackles , Lalan's artistic career had just begun. Through different modes of expression such as abstract painting, modern dance, and electronic music, Lalan expressed her ideas. Upon finding her genuine voice, she started down a path of expression via abstraction.



Absurdist playwright Eugène Ionesco wrote for Lalan for her second exhibition at the Paperback Gallery in Edinburgh, commenting on the vitality in Lalan's paintings in this period. "Right away, I was struck by the artist's use of gestural brushwork. It was a kind of improvised motion, but the power of her dynamism has a passion that resonates with the viewers. The way the brushstrokes delineate form is full of rhythm like a raging rapid conquered. Xie Jinglan has absolute command of the painting medium, and she judiciously unleashes her self-expressions as well as controls her intensity of emotions in order diversify the picture."

Lalan said that her earlier works are full of lyrical elements that express emotions. Motivated by feelings of melancholia, they are abstract paintings that are akin to calligraphy. *Blue Night* employs large areas of blue washes on canvas as the dominant tone of the work. Above of the foundational washes that occupy the entire canvas are layers upon layers of red pigments. The conflict between cool and warm tones create tension and a sense of commotion. Varying degrees of brightness achieve a sense of depth. All the elements work in concert to create a turbulent starry sky that hints at the mysterious forces in the universe that are incomprehensible to mortals. Bold brushworks in the manner of Chinese calligraphy gush from the centre of the work — here, Lalan masterfully displayed her deeply cultivated Chinese calligraphy skills. Her heavy use of black was influenced by the ink painting tradition of her native cultures as well as Modernist painters like Pierre Soulages, Georges Mathieu, and Jackson Pollock whose works also feature black elements prominently. Lalan's brushwork is meticulous yet loaded with strength — it is a kind of power that is reined in with control. Every brushstroke is full of energy as they expand outward in different directions. Amongst the chaotic movements in the picture, order can be seen established. The artist consciously sought inspirations from ancient bronze cauldrons, rock steles, and ancient bronze script in order to visualise Chinese culture and civilisation in the picture. This treatment infuses the painting with the mystery of an ancient civilisation. As a professional dancer with an expert understanding of vocal performance and calligraphy, Lalan is the master of her physical form and extremities. Music from within her body guided her motions when she painted — it was an integral part of her artistic practice. Akin to music notation, the black lines orchestrated the tension in the piece, and they conduct a melody that is tenacious, spirited, majestic, and full of choreography-inspired elements. This work demonstrates the improvisational nature of Lalan's art and how her multidisciplinary practice produced a breath-taking synergy that heightened the evocative power of this piece.

Blue Night is an exemplary work that demonstrates the heartfelt and impulsive expressions in Lalan's early artistic output. Sombre tones and calligraphic scripts exude vitality, and the rhythmic composition fills the picture with exuberance. It is not hard for the viewers to imagine that the artist combined different aesthetics from dance, music, and painting to create such an animated work. Every brushstroke that audaciously crosses the canvas is galvanised with intent for self-expression, and she freely applied both Chinese and Western aesthetics as well as techniques. This work is a realisation of her early vision where abstract painting, calligraphy, dance, and music converge to form a unified artistic expression — it was a pivotal moment in history where there was an exchange between the improvisational practices in both Western art and Chinese calligraphy. Blue Night is a quintessential work that epitomises the fusion of Eastern and Western art in the 1960s. The lyricism in this abstract work embodies the unbridled spirit of the era.

「繪畫中的動感是創作者心中聲音與身體動作的完整體現。」

——謝景蘭



Left to right 由左至右：

Hans Hartung, *T1962-H41*, 1962, Christie's Milan, 29 May 2012, lot 21, sold at 107,900 EUR
漢斯．哈通《T1962-H41》1962 年作 佳士得米蘭 2012 年 5 月 29 日 編號 21 成交價：107,990 歐元

Martha Graham, *Letter to the World (Swirl Kick, Frontal View)*, 1940
瑪莎．葛蘭姆《致世界的信》（旋風踢，正面觀）1940 年作
Lalan 的作品受到的影響，反映了舞蹈對肢體語言自主性的訓練，收放自如，在情感的表達與動態的揮灑中呈現出嶄新的空間意識。

謝景蘭的藝術天分是與身軀來，刻在骨子裡的。她是一位多元化藝術家，從音樂觸動舞蹈，舞蹈激發繪畫，她的創作是由內在節奏所帶動。

謝景蘭與第一任丈夫趙無極的背景相若，家庭為他們提供了優良的養育條件。在遠赴法國深造之前，已是風格語彙成熟的藝術家。1921 年她出生於貴陽一個世代書香的家族，自幼便浸淫於文藝氣息濃郁的環境當中。謝父精於中西音律，謝景蘭在父親的薰陶下培養出濃厚堅實的藝術底蘊。她先後在國立杭州藝術專科學校和上海音樂專科學校修讀音樂。

第二次世界大戰結束後，謝景蘭隨著趙無極到被譽為「世界藝術之都」的巴黎，沉浸於當地濃厚的新抽象藝術氣氛中。她在巴黎高等音樂師範學院暨舞蹈學院進修作曲，同時在美國文化中心學習舞蹈。受到前衛作曲家埃德加．瓦雷茲及現代舞先鋒瑪莎．葛蘭姆的影響，她得到了很大的觸動和啟發，藝術天賦隨即被活躍前衛的藝術氛圍所激發。

1957 年之前，謝景蘭的角色是一位賢妻良母。作為趙無極身後的女人，她只能從旁給予意見，默默支持丈夫的藝術創作。但置身於一個藝術變革的旋渦中心，謝景蘭不甘扮演藝術家的繆斯，終於她離開了青梅竹馬的丈夫，並於 1958 年改嫁法國雕塑家馬賽．范甸南，改名 Lalan。回看第一段婚姻，她曾說「從前伴侶那裏領悟到現代繪畫造型，只是等我脫去了繆斯女神的外衣的那一天，我才發現我不作畫已無法生活。」擺脫了枷鎖，Lalan 的藝術創作生涯才剛剛開始。她籍著抽象繪畫、現代舞蹈和電子音樂的不同表現形式，表達心中思緒，找到了自己最真誠的心聲，自然地發展出屬於自身的抽象表現之路。

「從一開始，就可以看到畫家繪畫的運筆動作。一種無規則的運筆動作。但她那強烈的進發力，激動人心的熱情，漸漸清晰起來。運筆定形，充滿節奏：激流收到抑制。謝景蘭掌握畫筆，有選擇地發揮她的自發感受，並且操縱感受使它們多樣化。」

- 荒誕派戲劇家 尤涅斯科（Eugène Ionesco），為 Lalan 在愛丁堡 Paperback 畫廊舉辦第二次畫展所寫的介紹中特別指出她這個時期的作畫活力。

Lalan 曾說過她早期的作品富有抒情成分，色彩強烈，是一種憂鬱自發動作所完成的接近書寫的抽象畫。《藍夜》以大面積的藍薄塗畫布作為主軸，渲染鋪底占據整個畫面，縝密地輔以紅色層層疊疊參差其中，一冷一暖色調糾纏與騷動，以色彩的明度變化創造了空間層次，鋪陳出一個昏黯混沌的星空，意味著宇宙潛有深不可測的神秘力量。畫的中央展現出 Lalan 深根柢固的中國書法造詣，如中國書法般粗重黑色筆觸在中央湧動。Lalan 受中國水墨和現代藝術家例如蘇拉吉、馬修和帕洛克重用黑色的影響，畫面突出地重用黑色。她下筆細密厚重，含蓄有力，一筆一劃都極富動感，往不同方向延開，亂中有序。她有意識地從鐘鼎、碑刻、古漢字和金石圖案中尋找靈感，把中國文化與文明沈澱於畫面之中，為畫面帶來強烈古文明神秘感。作為一位舞蹈家，而且擁有歌唱與書法的紮實基礎，Lalan 對掌控身軀及四肢的詮釋揮灑自如，繪畫時的節奏和動勢由體內存在的聲音帶動，是她創作過程中不可缺少的部分。黑色線條充滿張力如聲樂圖譜，韌度十足，大氣軒昂，散發出澎湃的音樂感和舞蹈動感，見證了其隨性自若的身體律動，交織出懾人的藝術感染力。

《藍夜》展現了 Lalan 早期忠於內心的藝術表達。沉鬱的色調與書法符號茲養出生氣與活力，澎湃激烈，有節奏的構圖極具生氣。我們不難想象她在創作過程中，結合舞蹈、音樂和繪畫的優美動態。每一筆的恣意行走於畫面中的黑色線條都帶有強烈自發衝動和自由表達的痕跡，隨心所欲地遊走在中西創作思維與技巧間，深刻呈現了她早期前瞻的融合抽象繪畫、書法、舞蹈、音樂為一體，強調西方即興藝術與中國書法元素互動的關鍵時期，是 60 年代融匯中西藝術精髓的恢弘代表作，自由奔放的抒情抽象作品。

142 CHU TEH-CHUN 朱德群

(ZHU DEQUN, 1920-2014)

La Forêt Blanche I (The White Forest I)

signed in Chinese, signed and dated 'CHU TEH-CHUN 87' (lower right); titled and dated 'La Forêt Blanche I 1987', signed in Chinese and signed 'CHU TEH-CHUN' (on the reverse)
oil on canvas
130 x 195.5 cm. (51⅛ x 77 in.)
Painted in 1987

HK$35,000,000-55,000,000
US$4,600,000-7,100,000

PROVENANCE

Anon. Sale, Briest Scp. Paris, 23 November 1994, lot 41

Anon. Sale, Ravenel Taipei, 3 December 2006, lot 59

Acquired at the above sale by the present owner

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva.
If a certificate has not already been issued, a certificate of authenticity can be requested for the successful buyer.

EXHIBITED

Shanghai, China, Shanghai Art Museum, Exposition des œuvres recentes de Chu Teh-Chun, October-November 2005.

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

Shanghai Bookstore publishing House, Chu Teh-Chun, Shanghai, China, 2005 (illustrated, p. 154-155).

Pierre-Jean Remy(ed.), Editions de La Difference, Chu Teh-Chun, Paris, France, 2006 (illustrated, p. 157).

The Ueno Royal Museum & Thin Chang Corporation, Solo Exhibition of Chu Teh-Chun, exh. cat., Taipei, Taiwan, 2007 (illustrated, p. 201).

National Museum of History & Thin Chang Corporation, Chu Teh-Chun 88 Retrospective, exh. cat., Taipei, Taiwan, 2008 (illustrated, p. 139).

Artist Publishing, Chu Teh-Chun, Taipei, Taiwan, 2011 (illustrated, p. 119).

白色森林之一

油彩 畫布
1987年作
款識：朱德群 CHU TEH-CHUN 87 (右下);
La Forêt Blanche I 1987 CHU TEH-CHUN
朱德群 (畫背)

來源

巴黎 Briest Scp. 1994年11月23日 編號41

台北 羅芙奧 2006年12月3日 編號59

現藏者購自上述來源

此作品已經日內瓦朱德群基金會鑑定
如果作品尚未附保證書，買家可向基金會申請

展覽

2005年10月-11月「朱德群近作展」中國 上海 上海美術館

2007年6月-7月「大象無形— 朱德群作品展」東京 日本 上野之森美術館

2008年9月-11月「朱德群88回顧展」台灣 台北 國立歷史博物館

出版

2005年《 朱德群 》中國 上海 上海書店出版社 (圖版，第154-155頁)

2006年《 朱德群 》Pierre-Jean Remy編輯 法國 巴黎 Editions de La Difference (圖版，第157頁)

2007年《 大象無形朱德群展 》展覽圖錄 台灣 台北 上野之森美術館 馨昌股份有限公司 (圖版，第201頁)

2008年《 朱德群88回顧展 》 展覽圖錄 台灣 台北 國立歷史博物館 馨昌股份有限公司 (圖版，第139頁)

2011年《 渾厚．燦爛．朱德群 》台灣 台北 藝術家出版社 (圖版，第119頁)

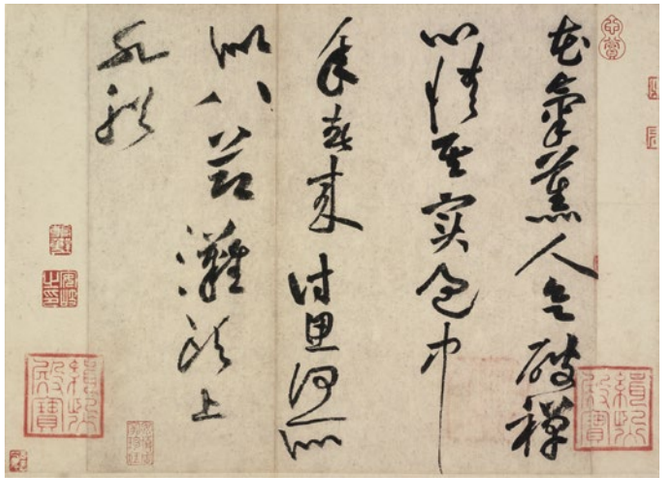




"Chu Teh-Chun's seminal monumental painting titled *The White Forest* doesn't actually depict a snowy forest. The crisscrossing strokes and elusive blocks and dots create a scene that seems to leap out in space, while the lattice of fine lines weaves a world of silvery-grey. The artist is capricious and unbounded, that's why he could create such a complex, ethereal, and emotive painting; these are a distillation of the many woes and good fortune experienced over a lifetime, allowing us a peek behind the curtain into the saga and milestones of the artist's long artistic career. The white dots seem neither to be flowers or dew drops, instead they push the kaleidoscope of human existence towards infinity – in the distance, it's an endless forest and one who is confronting his own finished work, that's when one can recognise the white forest of one's life."

– Wu Guanzhong

Chu studied Chinese calligraphy from a young age under the tutelage of his father and was steeped in the culture of traditional calligraphic and painting forms. In 1935 he entered the China Academy of Art to study painting, at a time when then-principal Lin Fengmian encouraged his professors to teach both Chinese and Western art, inspiring Chu and his peers to combine the East with the West. In 1955, the artist moved to Paris and was deeply moved by the abstract art that was in vogue at the time, so his style also moved from realism towards abstraction. He took the brushstrokes of Chinese calligraphy and the aesthetics of traditional Chinese paintings and expressed them through oil paints. At the same time, the artist brought in Western theories on colour and optics to be merged with classical eastern philosophies, to bring on a ground-breaking revolution to traditional Chinese freehand paintings. Over the course of an illustrious creative career spanning over seven decades, Chu persisted in his innovation and continually reinvented himself, so that works from his many periods have now become sought-after treasures to the world. Among them, the most distinctive, poetic, and lauded may well be his Snow Scenes series from the mid-1980s to the 1990s.



Qing Dynasty, Shi Tao, *Landscape Album Leaf*, 1642-1708.
清 石濤 山水 冊頁

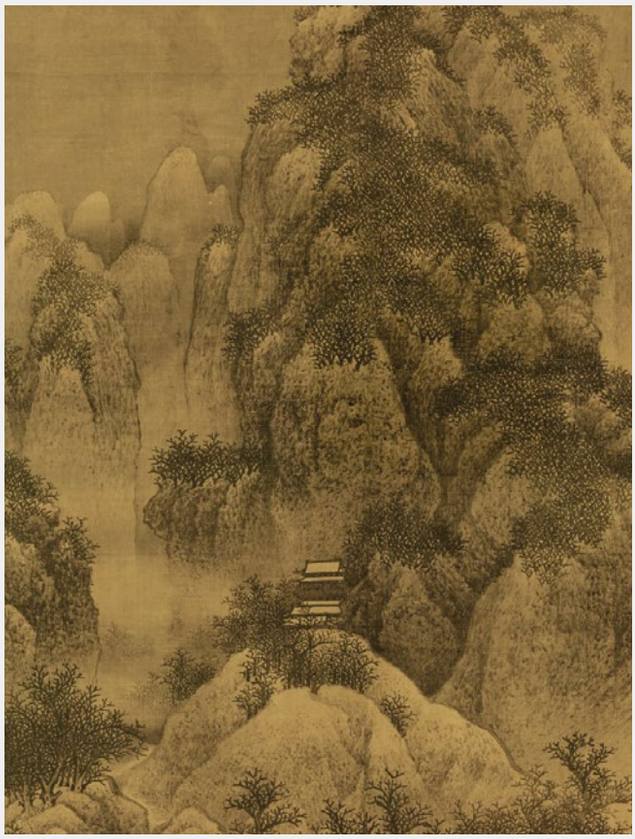
In 1985, Chu visited Geneva for an exhibition of his paintings, and happened to travel through the Alps during heavy snowfall. The magnificent scene left a strong impression on the artist and drove him to start his famous Snow Scenes series of works, which saw him depict a number of breath-taking snowy landscapes over almost ten years. He steered away from naturalism or verisimilitude and instead used dots and lines to produce remarkable depth and layers, so that the relationship among each stroke, each dot, and each line could communicate physical space without actually depicting one. While the expression of the painting is purely abstract, the dynamism of snow falling among trees and into valleys remain abundantly clear, showing Chu's mastery over the abstract form as well as his own experimentation and innovation on top of it as well.

This fall, Christie's is proud to present *The White Forest* I, a large format painting from 1987 that is a core work from the artist's Snow Scenes series. According to various publications, the artist painted fewer than twenty large format snow scenes between 1985 and 1990, which is unusual for an artist who is quite prolific in his practice. Most of these works are in permanent public institutional collections, and only ten have appeared in auctions. Towards the late 1980s, Chu's Snow Scenes series entered its most mature and spectacular period after a few early years of development. The density and the finesse of the snow drops fill the canvas with vigour and power, evoking poet Li Bai's grand depiction of "The land is white and the wind howls with chill, snowflakes fall in the size of one's hand". *The White Forest* I was created during this prime period and is one of two large format works titled *The White Forest* from the same year, with both works boasting impressive exhibition and publication histories. *The White Forest II* graced the stage at Christie's Hong Kong eight years ago and sold for sixty million Hong Kong dollars, breaking a world record for the artist at the time. Today, *The White Forest I* re-emerges on the market after nearly fifteen years in a private collection.

When one examines *The White Forest I,* Su Shi's "different far and near or high and low" invariably comes to mind. The overall scene in the painting is an imposing and majestic view of nature, with specks of wonder hiding behind sedate and muted colours, hinting at the coming sunset and dancing snow swirling around gyrating willow



Northern Song Dynasty, Huang Tingjian, B*esotted by Flower Vapors*, 1045 -1105, National Palace Museum, Taipei, Taiwan
北宋 黃庭堅《花氣薰人貼》國立故宮博物院藏 台北 台灣



Northern Song Dynasty, Fan Kuan, *Snow-Covered Scene and Cold Forest* (detail), 960-1279. Tianjin Museum, Tianjin, China.
北宋 范寬《雪景寒林圖》(局部) 中國 天津 天津博物館藏



Jackson Pollock, *Number 19 (details)*, 1948. Christie's New York, 15 May 2013, lot 18, sold for USD 58,363,750
Artwork: © 2020 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York
傑克遜·波洛克《第 19 號》(局部) 1948 年 紐約 佳士得 2013 年 5 月 15 日 成交價：58,363,750 美元

trees. Upon closer inspection, however, one finds a completely different sensation – with eerie quietness, scattered snowflakes, and an almost tranquil quality amid the disarray. This scenery is quite different from the motionless winter forests that are common in Chinese landscape paintings, and it also differs significantly from the reality at the Alps; however, on a spiritual level, the audience should still be able to empathise with the artist's exhilaration and profound impact thanks to the mental image that has been imparted on to the canvas, helping us break through the limits of time and space. As critic Pierre Cabanne noted after seeing Chu's work, "true realism in paintings can only come from memory".

If Chu's snow scenes are the apex of his life's work and skills, then The White Forest I must sit at the apex of the apex, as it neatly encapsulates the artist's homage to, and breakthrough of, eastern and western art traditions. To capture the lively blizzard and depict the energy of the flying snowflakes, he used flowing hollow strokes as well as drop and splatter paint techniques to integrate the randomness of Western abstractionism with the spirit of Eastern freehand paintings. At the same time he did not focus on the fine details of the mountains or the trees, instead using abstract brushstrokes to replace naturalistic lines; the varying lines and dots rhythmically intersect each other with great density without losing order, harkening back to the crisp and structured semi-cursive script of Song dynasty scholar Huang Tingjian. The tradition of Chinese scholarly calligraphy and paintings have evolved for over a millennium since the Song dynasty; and Chu's ingenious approach combining calligraphy with painting, the east with the west, the abstract with the material, have given rise to the enchanting vista in The White Forest I and injected new life into the artform.

Snow is a common motif in classical Chinese literature, usually used to depict purity, freshness, and a zen-like spiritual state. The saying "bathe in snow to invigorate the spirit" perfectly sums up the association between snow and catharsis. At the same time, however, snow can also refer to a deep winter freeze and be a metaphor for harshness and difficulties, as stated in the *Book of Songs* that "(a)t first, when we set out, the willows were fresh and green. / Now, when we shall be returning, the snow will be falling in clouds." Chu had a long and tumultuous life, beginning with losing his father at a young age to experiencing war and displacement, and it took him over half a century of hard work after resettling in a foreign country to achieve worldwide renown and recognition by a fellowship at the Académie Française. The motif of snow is in many ways a perfect reflection of his life, in that it suggests achieving transcendence and clarity after going through hardship. As Chu's friend and fellow artist Wu Guanzhong said of this series, "(t)he crisscrossing strokes and elusive blocks and dots create a cacophonous scene... these are a distillation of the many woes and good fortune experienced over a lifetime, allowing us a peek behind the curtain into the saga and milestones of the artist's long artistic career... (as he) recognise(s) the White Forest of one's life." Chu poured his life into this painting and used modern abstract forms to illustrate classical Chinese scholarly spirits, once again presenting a spectacular example of Eastern freehand aesthetics.

Detail of the present lot 拍品局部 ▸





「朱德群一幅代表性巨幅作品名《白色的森林》，並非森林雪原。畫面筆觸縱橫，塊、點隱現，嘈嘈雜雜，騰躍於太空，更多細線錯落如網，均織入銀灰色的世界中。畫家任性揮灑，繪出了繁雜多樣、虛實夢幻、喜怒奔放……，這一切均係人生經歷中所積澱的哀怨與幸運，一朝衝破內心深處的幕紗，展示出作者漫長藝術生涯的軌跡與烙印。白點，非花非露，將人間萬象推向遙遠，那遙遠是無際森林，而係面對自己完成了的作品，才發現、覺察了自己生命的『森林』。」

－吳冠中

朱德群自幼在其父指導下研習書法，傳統書畫涵養甚深。1935 年，他考入杭州國立藝專繪畫系，時任校長林風眠帶動一眾教授鼓吹中西兼學，激發起朱德群等學生融貫東西的願望。1955 年，藝術家遠赴法國巴黎，受到西方抽象藝術浪潮的強烈衝擊，風格由寫實轉為抒情的抽象寫意：他將書法用筆之精髓及傳統國畫之象外美學注入油彩創作之中，又主動引入西方色彩及光學理論，將之與東方文人哲思巧妙融合，為文人寫意畫帶來了開創性的變革。在朱氏長達七十餘載的創作生涯中，他不斷創新，屢有突破，多個階段的作品，成為世人的藝術寶藏。而其中最具個人代表性，也是最詩意、最為人稱道的，莫過於 1980 年中期至 90 年代創作的「雪景」系列。

1985 年，朱德群赴瑞士日內瓦舉辦畫展，途徑阿爾卑斯山，恰逢大雪，眼前的紛霏景致為藝術家帶來了極大的震撼，隨即展開了其最為人熟知的「雪景」系列創作，持續近十載將翩翩大雪轉化為心象山水。他摒棄具象景致，不用描寫性筆觸，轉而以點線觸發深度與層次感，以每一筆、每一點、每一線間所構成的相互關係取代了實體空間。雖是純粹的抽象表現，卻將飛雪飄落山林空谷間的動態意象栩栩現前，足見其時朱德群在抽象形式之探索與創新已臻化境。

是次秋拍，佳士得很榮幸呈現《白色森林之一》。這幅創作於 1987 年的大尺幅巨作，可謂藝術家「雪景」系列中的扛鼎力作之一。根據目前出版紀錄，1985 至 1990 年代的十余年間，素來高產的藝術家僅創作了近二十幅等大或更大尺幅的雪景作品，其中甚多為機構所藏，曾亮相拍場的僅十幅。80 年代中後期，經幾年嘗試，其時雪景系列進入最為成熟精彩的階段，畫中雪點繁雜細密，漫天之飛雪，動勢十足，就如李白詩中「地白風色寒，雪花大如手」般豪壯。《白色森林之一》正創作於這一巔峰時期，為同年兩幅題為《白色森林》的巨幅組畫其中一件，兩幅均富含豐富的展覽及出版紀錄，《白色森林之二》亦曾於八年前亮相香港佳士得，並以六千萬港元成交，締造了藝術家當時的拍賣世界紀錄。此次《白色森林之一》由上任藏家珍藏近十五載後重登拍場，自然令人期待。

細品《白色森林之一》，堪用蘇東坡名句「遠近高低各不同」形容。遠看全域，是一幅氣勢磅礴的鴻篇巨制——銀裝素裹的自然天地中，天將暮，雪亂舞，半梅花半飄柳絮；近看細部，則是全然不同的另一番感受——空谷無聲，雪花散落，紛繁而靜謐。畫中之景既迥異於中國山水畫常見的靜態雪景寒林，亦與阿爾卑斯山脈之實景判然不同；然而在精神層次上，觀者卻能通過藝術家構造的心象風景，超越時空連結，體悟到藝術家內心最初的激昂與感動。正如藝評人皮耶．卡班在見到朱畫後留下的評價：「真實的繪畫來自回憶」。

若說朱德群的雪景是集其一生繪畫技法之大成，《白色森林之一》則更是當中翹楚，完美展現了藝術家對東西繪畫傳統的承繼與突破——為捕捉瞬息萬變的雪景、呈現大雪紛飛的動態之美，他運用飛白揮灑、滴落流濺等種種技法，將西方抽象表現主義的隨機性與東方的寫意精神巧妙融匯；同時亦揚棄了針對山林細節的描寫，以抽象線條代替具象風景，粗細點線有韻律地交織，細密卻不失秩序，與先人黃庭堅清朗秀逸、結構奇險的行草筆鋒不謀而合。中國文人書畫自宋代以降，歷經千餘年。朱氏自出機杼，將書與畫、東與西、抽象與具象融為一體，營造出如《白色森林之一》般旖旎的山水造境，歸結出一個令人雀躍又震撼的藝術新生。

雪在中國古典文化中是一個常用的意象，常被用來形容純淨清新、空靈淡泊的精神境界，「澡雪精神」以雪洗身，清淨神志，即為這種精氣神的最好體現。與之同時，雪意味著三尺嚴寒，又被用於作為坎坷和艱難的一種隱喻，如《詩經．采薇》：「昔我往矣，楊柳依依。今我來思，雨雪霏霏」。縱觀朱德群漫長而多舛的一生，從年少失怙，歷經戰亂，顛沛流離，到後來定居異鄉，奮鬥逾半個世紀後終揚名國際，獲得法蘭西學院院士身份之肯定。「雪」可謂朱氏最好的人生寫照——歷經艱難險阻之後，終於抵達超然之際，豁然開朗，肝膽皆冰雪。正如藝術家摯友吳冠中對《白色森林》系列畫作的形容：「畫面筆觸縱橫，塊、點隱現，嘈嘈雜雜……這一切均係人生經歷中所積澱的哀怨與幸運……展示出作者漫長藝術生涯的軌跡與烙印，覺察了自己生命的『森林』。」朱氏將其生命感懷寄託於畫中，以現代的抽象形式延續了中國的古典人文精神，為東方寫意美學做了一次精彩的示現。



Southern Song Dynasty, *The Kuroda Family Yuteki Tenmoku A Highly Important And Very Rare 'Oil Spot' Jian Tea Bowl,* 1127-1279. Christie's New York, 15 September 2016, lot 707, sold for USD 11,701,000.
南宋 建窯「油滴天目」茶盌 紐約 佳士得 2016 年 9 月 15 日 編號 707 成交價：11,701,000 美元
◂Detail of the present lot 拍品局部

PROPERTY FROM A PROMINENT PRIVATE COLLECTION
顯赫私人收藏

°◆ 143 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

15.01.82 - Triptyque

signed in Chinese and signed 'ZAO' (lower right of the right panel); signed, titled, inscribed and dated 'ZAO WOU-KI Triptyque I 195 x 390 15.1.82' (on the reverse of the left panel); titled, inscribed and dated 'Triptyque II 195 x 390 15.1.82' (on the reverse of the middle panel); titled, inscribed and dated 'Triptyque III 195 x 390 15.1.82' (on the reverse of the right panel); label of Fuji Television Gallery affixed to the stretcher
oil on canvas (triptych)
each: 195 x 130 cm. (76¾ x 51⅛ in.) (3)
overall: 195 x 390 cm. (76¾ x 153½ in.)
Painted in 1982

HK$70,000,000-120,000,000
US$9,100,000-15,000,000

PROVENANCE
Collection of the artist
Private collection
Sotheby's Hong Kong 40th Anniversary Evening Sale, 5 October 2013, lot 11
Prominent private collection

This work is accompanied by a certificate of authenticity issued by the artist.

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
Taipei, Taiwan, National Museum of History, Zao Wou-Ki, 5 – 26 January 1983. This exhibition later travelled to Tainan, Taiwan, Tainan Municipal Cultural Center, 1983, and Taichung, Taiwan, Taichung Provincial Library, 1983.

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.

Paris, France, Galerie de France, Zao Wou-Ki, 1984, 1984.

Aix-en-Provence, France, Galerie de la Prévoté, Zao Wou-Ki Peintures à l'huile, 1986.

Tokyo, Japan, Fuji Television Gallery, Zao Wou-Ki, 6 – 31 October 1987.

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.

Dresden, Germany, Kunsthalle im Lipsiusbau, Staatliche Kunstsammlungen Dresden, Madonna Meets Mao, Taiwan, 31 October 2008 – 11 January 2009.

15.01.82 – 三聯作

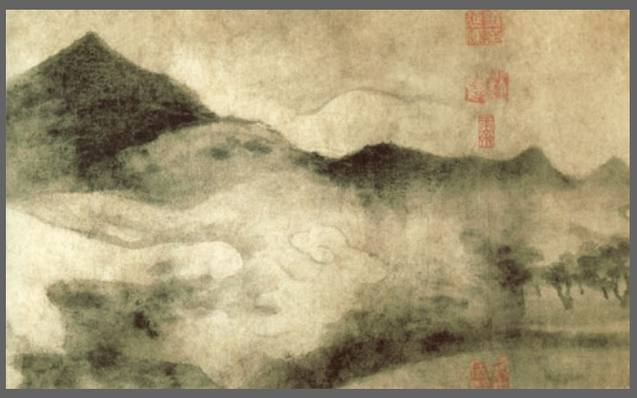
油彩 畫布 (三聯作)
1982年作
款識： 無極ZAO (右聯右下)；ZAO WOU-KI Triptyque I 195 x 390 15.1.82 (左聯畫背)；Triptyque II 195 x 390 15.1.82 (中聯畫背)；Triptyque III 195 x 390 15.1.82 (右聯畫背)；日本東京富士電視台畫廊標籤貼於畫布框架

來源
藝術家收藏
私人收藏
香港蘇富比四十週年晚間拍賣 2013年10月5日 編號11
顯赫私人收藏

此作品附藝術家開立之保證書

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
1983年1月5日至26日「趙無極」台北 台灣 國立歷史博物館；該展覽還在以下地點展出1983年 台灣 台南 台南市立文化中心；1983年 台灣 台中 台中省立圖書館
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 中國 杭州 浙江美術學院 (今中國美術學院)
1984年「趙無極，1984」法國 巴黎 法蘭西畫廊
1986年「趙無極．油畫」法國 艾克斯-普羅旺斯 索格畫廊
1987年10月6日至31日「趙無極」日本 東京 富士電視台畫廊
1998-1999年 「趙無極繪畫六十年回顧 1935-1998」 中國 上海 上海博物館；該展覽還在以下地點展出 1999年 中國 北京 中國美術館 ；1999年 中國 廣東 廣東美術館
2008年10月31日至2009年1月11日「瑪丹娜遇見毛澤東」德國 德勒斯頓 國家藝術博物館 利普希烏斯宮藝術館



Mi Youren, *Rare Views of Xiao Xiang* (detail), Southern Song Dynasty (1127-1279), The Palace Museum, Beijing, China.
南宋 米友仁《瀟湘奇觀圖》(局部) 中國 北京 故宮博物院藏









LITERATURE

Zao Wou-Ki, National Museum of History, Tainan Municipal Cultural Center, Taichung Provincial Library, Taipei, Taiwan, 1983 (illustrated, plate 21).

Zao Wou-Ki, 1984, Galerie de France, Paris, France, 1984 (illustrated, pp. 12-13).

Jean Leymarie, Zao Wou-Ki, Edition Cercle d'Art, Paris, France, 1986 (illustrated in black and white, plate 239, pp. 294-295).

Zao Wou-Ki Peintures à l'huile, Galerie de la Prévoté, Aix-en-Provence, France, 1986 (illustrated, plate 6).

Zao Wou-Ki, Fuji Television Gallery, Tokyo, Japan, 1987 (illustrated, plate 1).

Yves Bonnefoy, Gerard de Cortanze, Zao Wou-Ki, Editions La Difference, Paris, France, 1998 (illustrated, p. 193).

Noel Bernard, Zao Wou-Ki - Grand Formats, Editions Cercle d'Art, Paris, France, 2000 (illustrated, plate 42).

Jean-Luc Chalumeau ed., Zao Wou-Ki: Ce qui est abstrait pour vous est réel pour moi, Cercle d'Art, Paris, France, 2001 (illustrated, plate 31).

Zao Wou-Ki, Lin & Keng Gallery, Taipei, Taiwan, 2005 (illustrated, pp. 94-95).

Madonna Meets Mao, Kunsthalle im Lipsiusbau, Staatliche Kunstsammlungen Dresden, Dresden, Germany, 2008 (illustrated, pp. 84-85).

出版

1983年《趙無極》台灣 國立歷史博物館 台南市立文化中心 台中省立圖書館 (圖版，第21圖)

1984年《趙無極，1984》法國 巴黎 法蘭西畫廊出版 (圖版，第12-13頁)

1986年《趙無極》尚．雷瑪利著 法國 巴黎 Edition Cercle d'Art (黑白圖版，第239圖，第294-295頁)

1986年《趙無極．油畫》法國 艾克斯-普羅旺斯 索格畫廊出版 (圖版，第6圖)

1987年《趙無極》日本 東京 富士電視台畫廊 (圖版，第1圖)

1998年《趙無極》法國 巴黎 Yves Bonnefoy 及 Gerard de Cortanze著 Editions La Difference (圖版，第193頁)

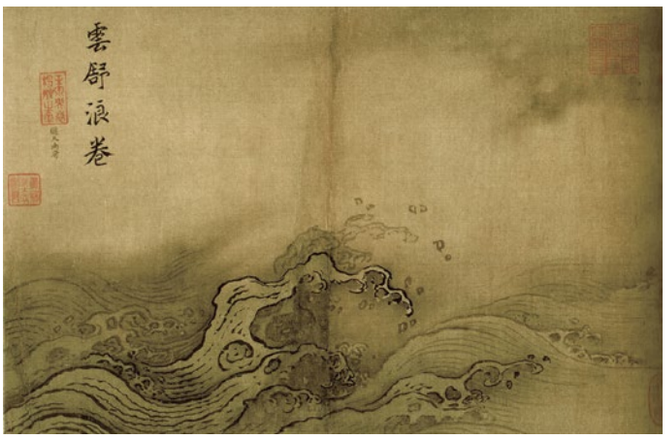
2000年《趙無極巨作展-在可見的邊緣》法國 巴黎 Noël Bernard 著 Editions Cercle d'Art(圖版，第42圖)

2001年《趙無極：抽象於你，具象於我》Jean-Luc Chalumeau編 法國 巴黎 Cercle d'Art出版 (圖版，第31圖)

2005年《趙無極》台灣 台北 大未來畫廊出版 (圖版，第94-95頁)

2008年《瑪丹娜遇見毛澤東》德國 德勒斯頓 國家藝術博物館 利普希烏斯宮藝術館 出版 (圖版，第84至85頁)





Ma Yuan, *Water Studies*(detail), Southern Song Dynasty (1127-1279), The Palace Museum, Beijing, China.
南宋 馬遠《水圖卷》(局部) 中國 北京 故宮博物院藏

◂ Detail of the present lot 拍品局部

The Chinese-born French academician and writer François Cheng wrote of Zao Wou-Ki's achievement, "Chinese painting stagnated for more than a century, but that impasse looks to be drawing to an end. The long-awaited, genuine coexistence between China and the West now appears for the first time." Christie's is honoured to present *15.01.82 - Triptyque* , a large-scale triptych by Zao Wou-Ki. This magnificent masterpiece embodies the spirit of Chinese painting in its style, and a refinement of Chinese aesthetics in its content. In merging the expressions of ink and colour, the triptych illuminates Zao's grasp of Chinese and Western art from across the eras.

Through the 1950s and 1960s, Zao established his status in the post-war Western art world with his works from the Oracle-Bone Period and the Hurricane Period. Many of his works were collected by leading museums and institutions in Europe and the US. An artist who was on constant quest for breakthrough, Zao opened up a new perception of Chinese painting with his works from the 1980s. If Zao's works from the Oracle-bone Period and Hurricane Period reflect his interweaving of Chinese and Western artistic languages, his works from the 1980s take this convergence further—they elevate Zao's merging of Chinese and Western cultures and aesthetics to unprecedented heights.

A WORLD OF FREE FLOWING BRUSHWORK

In 1971, Zao returned to brush-and-ink on xuan paper, and immersed himself in the medium and technique that he was trained in during his early years. Starting in 1972, Zao took many trips to China, as the artist's connection with his homeland fostered the shift in his aesthetics. In the 1970s, the artist rediscovered the thrill of working with the brush from Chinese ink. It inspired him to express the joy of life with brush-and-ink on canvas in place of xuan paper. By the time he created *15.01.82 - Triptyque* in 1982, Zao had perfected his blend of the brushwork techniques of Chinese ink painting and Western oil painting. Zao's works from this period resound with confidence and a coalescence of artistic influences.

Painter, calligrapher and critic C.C. Wang proposed three 'orders' for the appreciation of paintings. Wang believed the best works should possess impeccable technique, as well as a distinctive spirit and expressivity. In addition, every painting in an artist's oeuvre should embody an original concept and a new perspective. In his view, paintings that fulfil these criteria are considered 'superb' and they are of the highest order. Based on his insights from reviewing thousands of outstanding paintings, Wang pinpointed and praised the concept of 'absence of brushstroke' in painting. What looks like perfectly 'natural brush-and-ink' is capable of rendering the 'natural appearance of things'; in Wang's words, it is 'the definition of outstanding brush-and-ink'. At the intellectual level, there are echoes between Wang's views and the realm that Zao sought to depict in his works from the 1980s. Through the unison of abstract expression and freehand brushwork, *15.01.82 - Triptyque* presents the two sides of Zao's technique and perspective on painting, while it conveys his reverence for both Chinese and Western cultures. It is a manifestation of Zao's unique merging of cultural influences—the artist pondered the strengths of and differences between Chinese and Western art, and instilled the inspirations into his work. The 1980s style of Zao also highlights his role as pioneer and harbinger of a new epoch in modern art and aesthetic history.

Left to right 由左至右：

Yves Klein, *Untitled Yellow Monochrome (M 72),* 1957, Centre Georges Pompidou - Musée national d'art moderne, Paris, France.
Artwork: © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2020.
伊夫．克萊因《無題單黃色 (M 72)》1957 年作 法國 巴黎 龐畢度國家藝術和文化中心國立現代藝術博物館藏

Claude Monet, *Le bassin aux nymphéas,* Painted in 1917-1919. Christie's New York, 11 November 2018, lot 32A, sold for USD 31,812,500.
克勞德．莫內《睡蓮池》1917-1919 年作 紐約佳士得 2018 年 11 月 11 日 編號 32A 成交價：31,812,500 美元

Mark Rothko, *Untitled*, 1951, National Gallery of Art, Washington DC, USA.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克．羅斯科《無題》1951 年作 美國 華盛頓特區 國家美術館藏







AN EXPANSIVE WORK OF MONUMENTAL SCALE

Over the course of his life, Zao painted 20 large-scale triptychs. Of these, only four—including *15.01.82 - Triptyque* —have appeared at auction. The large-scale triptych has a long history in both Chinese and Western art. In traditional Chinese art, most large-scale works were created in the form of folding screens or polyptych. They portray the grandeur of nature and hint at veneration of the *Tiandao* (the way of heaven). In the West, the triptych became closely related to religious painting since the start of the Renaissance, with biblical stories and legends of the saints being the most popular subjects. From the 1950s to the millennium, Zao created a number of large-scale works that pay homage to significant historical figures and artists, such as *Hommage à Tou-Fou, Hommage à John F. Kennedy, Hommage à André Malraux,* and *Hommage à Cezanne*. Some of these works are large-scale triptychs of tremendous character, in which Zao's reverence runs through the detail and compositions.

In *Zao Wou-Ki: Autoportrait*, the artist recalls the excitement he felt upon rediscovering the large-scale format; he describes his emotional journey of wrestling and reconciling with space, and finally liberating space in his art: "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."

In the 1980s, Zao was in his sixties. After a long journey of searching, discovery and affirmation, Zao arrived at an ever-deeper revelation of his self in art. He also entered the phase of refinement in his artistic conception, while his work garnered extensive acclaim in the Western art world. In the 1980s, he presented several solo exhibitions of monumental oil paintings on the invitations of prominent museums such as Palais des Beaux-Arts in Charleroi, Belgium, and the National Museum of History and Art in Luxembourg. He also received commissions to create large-scale works from commercial organizations such as the Fragrant Hill Hotel in Beijing. In the meantime, he was appointed as a professor of mural painting at Ecole Nationale Supérieure des Arts Décoratifs.

In 1981, Zao presented his first solo exhibition at the Grand Palais National Galleries in Paris, which was held concurrently with the exhibition of Nicolas de Staël. It was a sign of official recognition from the Western art world for Zao's achievement, after the artist had lived and worked in France for more than thirty years. 15.01.82 - Triptyque was completed a few months after the closing of the exhibition, and it encapsulates Zao's surging creativity at that moment in time. In January 1983, Zao returned to his roots in the East and presented his first solo exhibition at the National Museum of History in Taipei. 15.01.82 - Triptyque was one of the works featured in this exhibition of historical significance. In September of same year, Zao travelled to China on the invitation of the Chinese Minister of Culture. He exhibited in the National Museum of China in Beijing, and in his old school Zhejiang Academy of Fine Arts (now China Academy of Art) in Hangzhou. It was the first time Zao exhibited in his native land since 1948, and 15.01.82 - Triptyque was included in the touring exhibition. The exhibited works represented the fruits of Zao's decades-long immersion in Chinese and Western art, and they shaped the first impression of Zao's aesthetics among the audience in China. The year 1980 was not only the golden era in the artist's career, but also the zenith of his merging of artistic influences and creative breakthrough.

Zao was not the only painter who produced large-sized works of immense substance in the late years. The same aesthetic development is seen in the careers of masters of Western art such as Claude Monet, Gerhard Richter, Willem de Kooning. *The Water Lilies* series by Monet, which was exhibited at Musée de l'Orangerie in Paris, was a series of eight large-scale paintings that the artist created between the ages of 74 and 86. Among the ten highest records of Richter and de Kooning at auction, most of them were set by the artists' late works from the 1970s and 1980s. It is testimony to the popularity of the late works of the three artists in the market, while their seminal works from the early years and later years of their careers are recognized by both the academia and the collectors.

A SHIFTING TIME AND SPACE BETWEEN INK AND COLOUR

15.01.82 - Triptyque is one of the rare triptychs within Zao's oeuvre featuring a yellow ochre background and an ascending composition, where vibrant splashes of colour produce an imposing vigour and atmospheric charge, evoking the raw power and magnificence of nature. The painting's composition, brushstrokes and splashes, resembling roaring waves or driving snow, embody the concept of transcending space and time expressed in Chinese scroll paintings. Zao applied the technique of rendering light and shadow in Western painting in this work. The structure of the composition is driven by the tension between the colours—which evolve between shifting and resonant textures—creating a splendid visual impact rivalling that of Monet's *Water Lilies*.

15.01.82 - Triptyque takes the viewer beyond the immersive visual experience of Impressionism. It presents a dynamic perspective unique to Chinese landscape painting that extends beyond the canvas, while a shifting time and space unfolds in the interaction between oil paints and lighting. When viewed from a distance, the painting shimmers in a yellow mist. Upon closer look, the viewer sees overlapping washes of colour drifting in and out of the atmosphere. Washes of sky blue, emerald green, bitter orange, and ivory white coalesce, revealing a golden radiance like sunlight piercing through the clouds. The visual impact created by these colours, textures and brushstrokes is not seen in Zao's works from the 1960s and 1970s. The layered media showcases various painting techniques: the dots, splashes and smears bring to mind the Western interpretation of the nature of colour, while the diluted paints create an ink-like quality. The treatment of colour and brushwork is almost traceless like the *Dao* (the way of the universe), and it echoes C.C. Wang's interpretation of brush-and-ink. Based on his review of thousands of Chinese paintings, he concluded that the 'absence of brushstroke' is the foremost criteria for appraising the substance of brush-and-ink. A brush-and-ink work should look completely natural—there should be no trace of technique or composition, and it should be spontaneous and plain like natural processes.

15.01.82 - Triptyque stands out from other triptychs by Zao where the unique atmosphere of the monochrome painting is achieved through the use of vibrant oil paints. The colour scales are extended and transformed through the washes of colours. It immerses the viewer in an astounding visual experience that is reminiscent of the monochrome painting in modern Western art. Artists who work with monochrome paintings seek to move beyond the concept of artistic elements such as colour and form, and elevate painting to the level of metaphysical and abstract discussion. Speaking of pure colour, Yves Klein vowed to "defend and deliver it, and lead it to triumph and final glory." Mark Rothko said of himself: "I am not interested in the relationship of colour or form or anything else. I am interested only in expressing basic human emotions". They hoped the appreciation of painting would no longer be limited to the experience of viewing, but it would



Detail of the present lot 拍品局部

be elevated to the level of intuitive perception. In *15.01.82 - Triptyque* , the breadth of yellow ochre soars with tremendous momentum, bringing the viewer into the artist's inner world—painting is no longer a portrayal of the external world, but an intuitive experience that connects the viewer with artistic veneration. The art critic François Jacob, who was a close friend of Zao, made the following comments on Zao's late work: "Zao Wou-Ki's paintings are always questioning the universe, and they always try to recreate. Some of the paintings depict the furor of the origin; the ripples of energy clashing and the turbulence that occurs before the scenery take form and shape. Some others display the obstinacy of nebulas, the birth of light, the invention of water, or the first dawn. They represent the emergence of life out of the indistinct, beyond the material turbulence."

AN INFINITE UNIVERSE BETWEEN FORM AND EMPTINESS

By the 1980s, Zao's worldview had been refined by his experiences throughout the decades, where the artist no longer battled the canvas like he did in the 1960s. Rather, he transformed the confrontation into a new creative impetus, where he sought to liberate space and the self in his art. This spiritual transformation is reflected in the spatial arrangement in his work. In its composition, the triptych departs from the vertical or horizontal unfolding from the centre in Zao's previous works. The imagery traverses freely across the massive canvas, like the universe glistening between rays of light and harmony. This goes back to Zao's travels to Shanxi in the autumn of 1981. The artist and his friends visited the Yungang Grottoes in Datong, where the yellow sand surging across the rugged landscapes made the most glorious sight.

The landscapes of his homeland must have been imprinted in Zao's mind; they permeated his aesthetic conception and fostered the birth of *15.01.82 - Triptyque* the following year. There is no distinct perspective in the *15.01.82 - Triptyque* —the lines in the lower section and the colours in the upper section complement each other, creating an open and ascending composition. Compared to other triptychs, *15.01.82 - Triptyque* is distinctive for not presenting a point of collision in the painting. The focal point shifts between different elements of painting such as colour, brushstroke and form. They come into convergence and contrast at unexpected moments, immersing the subject into the chaos in the background before bringing it to light. It recalls the feeling of transcendence in *Rare Views of Xiao Xiang* by Mi Youren. This interaction between the physical and the metaphysical—or the dialogue between emptiness and form—liberates painting from the depiction of the real world. It opens up the viewer's imagination and inner world, while it elevates art to the realm of abstraction. In illuminating the endless possibilities of space, the work echoes Ma Yuan's painting *Water Studies: Clouds Unfurling and Waves Rolling Up*. Standing before *15.01.82 - Triptyque* , the viewer follows the calligraphic lines at the bottom and enters into the painting, where they find themselves basked in golden sunlight. It is as if the viewer had been painted into the cosmos by the artist, where they were free to roam the boundless universe.

As it says in The Mirror of Painting: "One discerns the beauty of creation in the existence of mountains and water, and experiences immense pleasure while taking a stroll through changing weathers. It would be extremely difficult to depict the scenery, if there were no mountains, valleys and oceans in one's mind." A late work that encapsulates the merging of artistic influences in Zao's oeuvre, *15.01.82 - Triptyque* is a perfect illumination of the realm that Tang Hou, Yuan dynasty critic of painting and calligraphy, spoke of in his critique. The artist must have an extraordinary character and aesthetic foundation in order to develop such an exceptional vision, and create a masterpiece such as 1*5.01.82 - Triptyque* . The artist glimpsed into the mystery of the universe as everything converged in his mind. It points to Zao's singular aesthetic world—one that has opened up new possibilities in modern art.



Hanging Monastery, Mount Heng, Da Tong, Shan Xi, China.
中國山西大同恆山懸空寺



Jean-Paul Riopelle, *Saint-Anthon,* 1954. Private collection, New York, USA
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
尚－保羅．里奧佩爾《聖安東尼》1954 年作 美國 紐約 私人收藏



Detail of the present lot 拍品局部

誠如法蘭西學術院院士、文學家程抱一所言，趙無極作品及其對中國現代藝術的發展成就，令「中國繪畫滯留了超過一世紀的漫長等待得已結束。中西方之間的真正共生，第一次出現了。」佳士得本季有幸呈獻趙無極《15.01.82 三聯作》巨幅三聯屏，此曠世傑作以東方繪畫風格為主調，其內容昇華東方美學，融合墨與彩的觀感，呈現他沈澱古今東西藝術的領悟。

五、六十年代，趙無極「甲骨文時期」與「狂草時期」的創作早已為其確立西方戰後藝術界的地位，作品大量收藏於歐美重要美術館與機構典藏。他並沒有滿足於此，八十年代的趙無極在創作上打開觀看中國畫的另一種方式。若說甲骨文與狂草時期展示了趙無極融東匯西的藝術語彙，八十年代的作品不但於此層面上吐故納新，更把趙氏對兩種文化、美學上的融合，提升到一個空前絕後的精神性高度。

筆法幻變的寫意世界

趙無極在 1971 年重拾宣紙和水墨，重新發掘他自小熟練的媒材和用筆。自 1972 年起他多次回到中國，與故土的聯繫滋養著他的美學轉型。1970 年代起他從水墨重獲提筆創作的興奮，愈發雀躍要以畫布作宣紙暢吟生命的愉悅。直至 1982 年創作《15.01.82 三聯作》之時，他已能如魚得水地融合東方水墨與西方油彩的筆法精神，作品洋溢他通達各家大成的自信。

書畫家暨鑑賞家王季遷曾為繪畫分三品目：他覺得最好的作品既擁有技巧能力，更擁有特別精神和表現能力，要求藝術家每一幅畫都要包含新的觀念、新的視覺，以此標準之作可視為「神品」。他也曾讚賞「無筆跡」的繪畫表現概念，這是他閱覽幾千幅書畫精品後的心得。看起來完全「自然的筆墨」，與確能描述「自然的面貌」的特質，「正是好筆墨的定義」。這些論述與心得和趙無極八十年代作品所追求的境界達到一種思想上的共契。《15.01.82 三聯作》透過抽象和寫意的融合，呈現技法和繪畫觀點中的一體兩面，表達他對東西兩種文化的崇敬，是其留法砥礪琢磨東西方藝術差異和優點繼而取捨的重要成果，「八十年代」新風格的出現見證一個劃時代中國現代美學的來臨。

尺幅宏大，傾力鉅著

藝術家一生僅創作過 20 幅三聯巨作，連《15.01.82 三聯作》在內只有 4 幅曾現身市場。巨幅三聯屏於東西藝術史上意遠涵淵，在東方傳統藝術中，巨幅作品通常以多聯屏風、多條屏畫形式出現，描繪大自然的宏偉奇觀，流露敬畏天道的意味。在西方，自文藝復興起三聯即與宗教畫扣上關連，述說聖經故事、聖人奇蹟。自五十年代起延續至千禧年，趙無極均有創作向歷史偉人和藝術家致敬的巨幅作品，如《向杜甫致敬》、《向甘迺迪致敬》、《向安德列．馬羅致敬》、《向塞尚致敬》。當中為數不少是三聯屏大幅作品，畫面氣度恢弘，細節、佈局處處流露他所懷萬分崇敬的情懷。

《趙無極自畫像》一書裡，藝術家分享過他重新發現創作大尺幅長卷的興奮，闡述他從與空間交戰到和解，進而釋放空間的心路歷程：「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。」

1980 年代，趙無極時屆耳順之年，人生經歷過種種尋找、發現、肯定的經歷，他從中一一拾回自己，真我愈見灑脫豁達，創作理念進入成熟渾厚的輝煌階段，亦是受東西方藝術界首肯的全盛時期。藝術家於 1980 年代受邀為多間殿堂級美術館以「巨幅油畫」為題舉辦個人展覽，如比利時沙勒羅瓦萬國宮美術館、盧森堡國家博物館，又被商業機構如北京香山大飯店委託創作巨幅多聯大作。同時他獲任命為巴黎高等藝術設計學院的壁畫教授。

1981 年，趙無極首次獲邀在法國國家級美術館巴黎大皇宮國家畫廊舉辦個人展覽，與尼古拉斯．德．斯塔埃爾的展覽同期進行，是其留法三十多年的藝術成就得到西方藝術界的官方認證。《15.01.82 三聯作》作品誕生於展覽完滿落幕數月之際，是藝術家創作力旺盛而意氣風發的成果宣示。1983 年 1 月，趙無極回到自己東方的根源，在台灣國立歷史博物館舉辦首個個人展覽，《15.01.82 三聯作》有幸參與了這個別具歷史意義的展覽。同年 9 月，中國文化部部長邀請趙無極回中國，並在北京國家博物館及他杭州的母校「浙江美術學院」（現中國美術學院）展出。這是他自 1948 年在家鄉的首次展覽，更挑選《15.01.82 三聯作》同行。當中的展覽作品代表了他旅法數十載鑽研東西藝術的成果，更是國人對無極美學的第一印象。1980 年代不啻是藝術家立功立名的黃金時期，更是他創作生涯上集大成與突破的巔峰。

晚期作品愈發涵藉豐富而尺幅磅礴的不只趙無極一人，放眼西方藝術巨匠中，莫內、李希特、德庫寧亦見相似美學發展軌道。如巴黎橘園美術館所展出的莫內《睡蓮》系列，是莫內 74-86 歲時所創作的巨型作品，一共 8 幅。李希特、德庫寧的首十大拍賣紀錄多為七十、八十年代晚期代表性作品。三人於市場上晚期成熟作品受青睞的程度可見一斑，不分早期和晚期的代表性作品，皆受學術界與藏家賞識。

墨彩共舞，神與物遊：解放色譜的流動時空

《15.01.82 三聯作》乃趙無極罕有少見以赭黃為基底、金黃絢爛的色彩蒸蒸上騰的三聯屏大幅巨作，漸變的潑彩氣象萬千，氣勢澎湃，表現從風景、山水過渡到自然的心境，顏色、質感、筆觸千變萬化的點彩如海浪卷起千堆雪，示範了東方卷軸跨越空間性和時間性概念。趙無極借鑒西方繪畫中對光影表現技法，千變萬化的顏色角力主導了畫面中上的架構，層次嬗變不絕，與克勞德．莫內《水蓮》的視覺效果相比有過之而無不及。



Chen Rong (13th Century) as catalogued in Shiqu Baoji, *Six Dragons*, Southern Song Dynasty (1127-1279), Christie's New York, Important Chinese Art from the Fujita Museum, 15 March 2017, lot 507, sold for USD 48,967,500
南宋 石渠寶笈記載為陳容《六龍圖》紐約佳士得 2017 年 3 月 15 日 宗器寶繪 — 藤田美術館藏中國古代藝術珍品 編號 507 成交價：48,967,500 美元

《15.01.82 三聯作》甚至超越印象派浸入式視覺體驗，由畫內擴展至畫外築起中國山水畫特有的動態視角，藉油彩與光線的互動開展畫布流動的時空。畫面遠看金黃閃爍，氤氳繚繞，近看卻發現層層相疊的染彩隨著大氣的遊動隱出隱入，粉天藍、嫩碧綠、梅橙黃、象牙白等等染彩之間了無邊際，水乳交融，從遠處會看到這些染彩折射出開雲間日般的燦黃光芒。此等色彩、質感、筆觸的視覺效果從未見於趙無極六、七十年代的作品，技法融合各家精髓，不僅以點彩、潑灑、塗抹展現西方詮釋色彩本質的看法，油彩更可流麗輕逸如東方水墨，踏雪無痕般以道法自然的形式處理色彩和筆法。這種境界正好與王季遷對筆墨的定義不謀而合。從他一同觀看數千幅國畫的心得，總結出筆墨的內在品質首重「無筆跡」，看起來應該像完全來自自然的筆墨，看不出技巧，沒有刻意安排，自然質樸如「屋漏痕」、「蟲蝕木」。

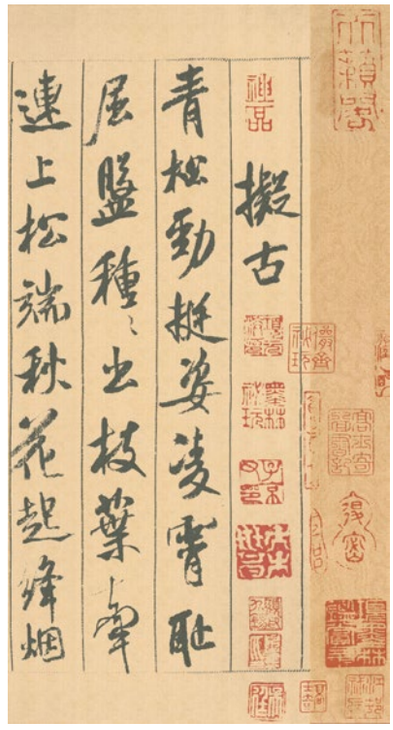
《15.01.82 三聯作》比趙無極其他巨幅三聯屏更為特別之處在於，其展現了藝術家運用顏色多變的油彩媒材，卻表達到單色繪畫的特殊精神氛圍。這種以染彩把作品的色譜推至極致而使觀者迷失其中的視覺經驗，與西方現代單色繪畫有異曲同工之妙，單色藝術家打破顏色、形狀等有形的藝術構成條件，企圖把繪畫提高至形而上的抽象討論。伊夫．克萊因「捍衛和釋放純粹的色彩，並帶領單色走向勝利和最終的榮耀」；馬克．羅斯科「對色彩或形體和其他事物的關係不感興趣，只對表達人類的基本感情有興趣」。他們希望欣賞繪畫的經驗不僅停留在觀看，可上升至以直觀感受作品的精神高度。《15.01.82 三聯作》通篇覆蓋大片象徵帝皇之氣和盤古曙光拂曉大地的赭黃，大氣開闔勢態萬鈞，引導觀者進入趙無極的心象世界——繪畫於此不再只是言述在世物事，更開啟觀者發掘通往藝術崇敬性的直觀經驗。

外師造化，中得心源：虛實契合映照乾坤無盡

時至 1980 年代，趙無極的宇宙觀隨年華流逝千錘百鍊，他不再處於六十年代與畫布搏鬥的心境；而是收納、轉化此等鬥志、衝突，於創作上力求釋放空間，昇華自我。此種精神蛻變亦反映在作品的空間佈局上。畫面結構一改以往縱、橫向為中軸向外爆發的主體，而是泰若自如地在廣袤的畫布上開展他的巨幅宏作，通篇漾動開天立地後聖光普照的和諧。這可能追溯至 1981 年金秋趙無極與友人赴山西遊歷大同雲崗石窟，北國地景黃沙飛揚，滿天彌漫滾滾煙塵，赫赫煌煌，巍巍峨峨，壯麗無比。

祖國風貌想必讓趙無極記在心裏，潛移默化地滲透進他的美學涵養，為隔年初孕育《15.01.82 三聯作》做好準備。《15.01.82 三聯作》畫面沒有刻意分辨明顯的前景後景，下部的線條與上部的顏色互相成就彼此，攜手塑造蒸蒸上騰的開放式構圖。《15.01.82 三聯作》比其他三聯巨屏更為特別在於，它沒有故意製造一個畫面的衝突中心，反而讓顏色、筆觸、形式等等繪畫原素輪流成為觀者眼中的焦點，互為主客而渾然天成，時而讓繪畫主體融入背景一片混沌時而綻放，令人聯想到米友仁《瀟湘奇觀圖》意境高度。這種有形與無形的相對、虛與實之間的互文，並不再規限繪畫指涉現實世界的物事，而是開放觀者的想像與心境，把藝術提高至一種象外山水的抽象境界，開拓空間的無限可能性，與馬遠《水圖卷：雲舒浪卷》的造境銖兩悉稱。站在《15.01.82 三聯作》前駐目賞畫，循著底部書法性線條邁步進入作品，抬頭乍然被晨曦金光包圍，彷彿觀畫人自己都被趙無極的萬千筆觸繪入宇宙萬物大氣，遨遊於浩瀚無垠的無極宇宙。

《畫鑒》：「山水之為物，稟造化之秀，陰陽晦暝，晴雨寒暑，朝昏晝夜，隨形改步，有無窮之趣。自非胸中邱壑汪洋如萬頃波者，未易摹寫。」《15.01.82 三聯作》作為趙無極晚期集大成之作，完美示範了元代書畫鑒賞家湯垕這段評論的最高境界——藝術家首先必須襟懷非凡氣魄與美學底韻，方能淬鍊到此等才情志氣，繼而創作出《15.01.82 三聯作》蘊藉汪洋的鉅作。藝術家理解宇宙本質的奧義，萬物萬象收歸一心，發掘無極專屬的美學世界，開闢現代藝術更多蹊徑。



Mi Fu, *On Sichuan Silk* (detail), Northern Song Dynasty (960-1127), The National Palace Museum, Taipei, Taiwan.
北宋 米芾《蜀素帖》(局部) 台灣 台北 國立故宮博物院藏

144 CHU TEH-CHUN 朱德群

(ZHU DEQUN, 1920-2014)

No. 195, Avant Le Printemps (Before The Spring)

signed in Chinese, signed and dated 'CHU TEH CHUN 66' (lower left); signed in Chinese, signed, titled and dated 'CHU TEH-CHUN 1965-66 No. 195' (on the reverse)
oil on canvas
146 x 114 cm. (57 ½ x 44 ⅞ in.)
Painted in 1965-1966

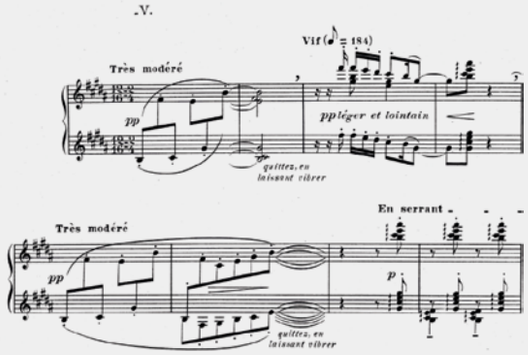
HK$30,000,000-60,000,000
US$3,900,000-7,800,000

PROVENANCE
Private collection, Paris, France
de Sarthe Gallery, Hong Kong
Acquired from the above by the present owner

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva.
This work is accompanied by a certificate of authenticity issued on 9 June 2011 signed by Mrs Chu Ching-Chao.

EXHIBITED
Lucerne, Switzerland, Galerie Raber, Chu Teh-Chun, February - April 1967
Hong Kong, de Sarthe Gallery, Nature in Abstraction, Chu Teh-Chun, 5 October – 3 November 2012.
Hong Kong, de Sarthe Gallery, Pioneers of Modern Chinese Painting in Paris, 13 May – 21 June 2014.

LITERATURE
Chu Teh-Chun: Nature in Abstraction, exh. cat., de Sarthe Gallery, Hong Kong, 2012 (illustrated, cover & p. 21).
Pioneers of Modern Chinese Painting in Paris, exh. cat., de Sarthe Gallery, Hong Kong, 2014 (illustrated, p. 83).



Claude Debussy, (1862-1918) – "les collines d'anacapri"
德布西 (1862 – 1918)《 阿納卡普里的丘陵 》
是他鋼琴作品中的巔峰之作，音樂內容涵蓋自然、文學與哲學。
即便不識樂譜的人，應該也不難從音符的圖像特性去感受到他所描繪的自然景色。
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris

第 195 號 春臨之際

油彩 畫布
1965-1966年作
款識：朱德群 CHU TEH CHUN 66 (左下)；CHU TEH-CHUN 朱德群 1965-66 No. 195 (畫背)

來源
法國 巴黎 私人收藏
香港 德薩畫廊
現藏者購自上述來源

此作品已經日內瓦朱德群基金會鑑定
此作品附朱董景昭女士於2011年6月9日簽發之保證書

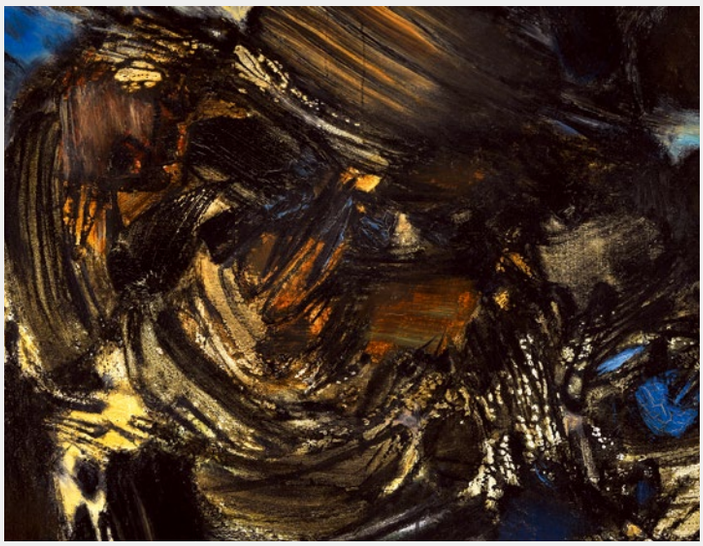
展覽
1967年 2月 - 4 月「朱德群」 瑞士 琉森 Raber 畫廊
2012年10月5日 – 11月3日「朱德群：自然抽象」香港 德薩畫廊
2014年5月13日 – 6月21日「現代中國油畫的巴黎先鋒」香港 德薩畫廊

出版
2012年《 朱德群：自然抽象 》展覽圖錄 香港 德薩畫廊 (圖版，封面及第21頁)
2014年《 現代中國油畫的巴黎先鋒 》展覽圖錄 香港 德薩畫廊 (圖版，第83頁)



Guo Xi, *Early Spring,* National Palace Museum, Taipei, Taiwan
郭熙《 早春圖 》 台灣 台北 國立故宮博物院





Detail of the present lot 拍品局部



Chu Teh Chun, *Untitled (Diptych),* Christie's Hong Kong, 23 November 2013, Lot 13, sold at HKD 70,680,000
Artwork: © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2020.
朱德群《無題》佳士得 香港 2013 年 11 月 23 日 編號 13 成交價：70,680,000 港幣

"The inspiration for my paintings is entirely from nature, what I paint is how I feel about nature, and also how nature makes me feel. Basically, they are the fusion between nature and my soul."

– Chu Teh Chun

NO. 195, AVANT LE PRINTEMPS – NATURE'S SYMPHONY

One day in 1964, Chu Teh Chun heard French composer Claude Debussy's La mer—Trois esquisses symphoniques pour orchestre (The Sea – three symphonic sketches for orchestra) on the radio. It is a grand symphony about nature, with gentle wind chimes narrating glistening sea saves, soothing violins echoing waves that caress the beach, sonorous clarinets and trumpets singing of the breathtaking expanse of a sea at dawn, when nature and music marry perfectly for a spectacular aesthetic experience. Chu was greatly inspired by the music and was moved to develop a new visual vocabulary, one that brings together the sound waves of nature and the lines and colours from abstract art and calligraphy, so he could sample nature and evoke a majestic and boundless imagination. Among his new works using this new vocabulary, *No. 195, Avant Le Printemps* (No. 195, Before Spring) is the most ambitious, profound, and technically excellent example – it was selected as the catalogue cover at his 2012 solo exhibition Chu Teh Chun: Nature in Abstraction. Entering the market for the first time after over half a century, this is an exceedingly rare opportunity. Chu captures many aspects of nature in this painting, and connects them with dots, lines, planes, colours, tones, rhythms, and melodies, "composing" a resplendent symphony of nature.

The link between calligraphy and music was already a subject of study over two millennia ago, during the Western Han dynasty in the Book of Rites, "All the modulations of the voice arise from the mind, and the various affections of the mind are produced by things (external to it). The affections thus produced are manifested in the sounds that are uttered." This means that music originates from external things that touch people's heart, after which people use their bodies to play instruments, finally realising the music in sound. Therefore, music is the sound of the heart, as calligraphy is the painting of the heart. Two seemingly-opposed artistic language, both tracing their origins back to the same source. In the 1960s, Chu truly broke free of the constraints of verisimilitude, and dedicated himself to create formless representations of psychological scenes, by visiting nature and then turning nature's form into formless depictions of his feelings. Therefore, the landscape in *No. 195, Avant Le Printemps* looks like a scene of awakening from hibernation, when vitality begins to blossom, reflecting Chu's meditation on the circle of the seasons and the nature of time.

In *No. 195, Avant Le Printemps*, viewers are treated to a feast of Chu's multifaceted brushwork – definitely the most impressive example from his work during the '60s – with twists and turns converging harmoniously, like Debussy's piano prelude Les collines d'Anacapri (The Hills of Anacapri) with its rapidly changing notes and rhythm, producing the perfect harmony of nature. Chu uses his paint brush to extend the aesthetic, technique, spirit, and philosophy of Song dynasty paintings. He applied the eastern theory of "five colours of ink" into this painting, using dense, diffuse, dry, wet, and light brushing to create oscillating and contrasting textures, so that the composition and spatial arrangement crisscross on countless visual levels, not unlike Debussy's development of fragmented short phrases in deliberately unbalanced ways to induce a sense of mystery while demonstrating the transience of matter. Chu's brushwork is light and heavy, fast and slow, concentrated and diffuse, flowing or jagged, resulting in a musical rhythm that is lively and filled with energy.



Detail of the present lot 拍品局部



Chu Teh Chun, *Rouge Lourd et vert leger*, private collection
Artwork: © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2020.
朱德群《綠肥紅瘦》私人收藏

Perhaps, the most impressive aspect of Avant Le Printemps is Chu's use of black oil paint as ink, so that the inky blackness covers the whole painting, and despite the extremely pared down colours of blue, red, and ochre, he still managed to erect an ode to the grandeur and scale of nature. This technique to create richness out of singular elements is yet another match with Debussy: the composer paints with his piano, adeptly using the contrast between notes and the mixing of overtones , relying on the range and timbre of a single instrument to generate the richness of an orchestra. The occasional intertwined octaves and second intervals among the high notes are like the nebulous clouds in Chu's painting, spreading far and wide with commanding presence. While the rapid repetition of the semiquavers, plus the awe-inspiring melody built on the pentatonic scale, are like the austere mountains soaring high and piercing the clouds, with bold layers bringing out cool and warm hues among the peaks, reminding one of the roaring water droplets out of a waterfall cutting through the rocky outcrops in a valley. The undulating and overlapping mountain ranges are like the swelling and falling of a harp. As the tempo vacillates and builds in intensity, we see the hazy shadow of the faraway mountains and the sharp contours of the summits in the foreground. Chu took a leaf from the ethos of Guo Xi's Early Spring, making the far, medium, and close distances work together to cultivate a rich and delicate visual experience. The calligraphic strokes outline a zen-like frame of mind, constructing a harmonious balance among nature and all existence.

Great artists have the ability to leap beyond cultures and domains, and it takes a perceptive and sensitive mind to see deep into the natural splendour of life and nature. Much like Debussy's keen interest in eastern cultures, with his introduction of the pentatonic scale into western symphonies to infuse them with a hint of eastern charm, Chu dedicated himself to western abstract paintings while bringing with him the essence of eastern ink wash landscapes including their composition and the freehand style of expression. From his lines to his brushwork, to his use of colours or his rhythm, we can all see his Chinese cultural heritage and calligraphy foundation on display. As Chu stood at the intersection between the East, the West, music, art, and nature, *No. 195, Avant Le Printemps* is his masterpiece reflecting the artist's genius at fusion and harmony.

「我繪畫的靈感泉源是完全從自然而來的，我所畫的，是我對大自然的感覺，也是大自然賦予我的感覺，更徹底地說，是自然與我靈性的結合。」

- 朱德群

《第 195 號 春臨之際》——自然交響 樂由心生

1964 年的某天，朱德群在收音機聽到法國音樂家德布西 (Claude Debussy) 描繪大自然的樂曲《大海——三首管弦樂的交響素描》(La Mer—Trois esquisses symphoniques pour orchestre)，這部交響樂巨作以幽幽風鈴聲引入波光燦動的海面，小提琴若海浪輕撫沙灘，高亢的單簧管與小號，描繪出海上黎明的開闊壯麗——自然與音樂，在此完美交融，化作崇高的美學體驗——朱德群繼而大受啟發，開創出嶄新的藝術語彙，將自然界的聲色形態，與抽象的書法線條、色彩韻律相融合，取材自大自然而引發宏偉壯觀的無限聯想。而《春臨之際 第 195 號》為這一風格最為龐雜、深入、精湛的作品代表，作為 2012 年個展「朱德群：自然抽」圖錄的封面作品，半個多世紀以來餘載首次現身拍賣市場，甚為難得。朱德群透過感官補足大自然的各種意象，將點、線、面、色彩，與曲調、節奏、和韻律相連通，「譜寫」出一曲絢爛的自然交響。

書法與音樂之間的聯繫，在兩千多年前的西漢《禮記樂記》中已有所隱射：「凡音之起，由人心生也。人心之動，物使之然也。感於物而動，故形於聲。」意思音樂來自於外界事物對人心的觸動，人以肢體鼓動樂器，最終用聲音的形式表達出來。所以，音乃心樂，書乃心畫也。兩種看似截然不同的藝術語言，都由心而生。六十年代，他真正擺脫了具體形象描繪的束縛，致力淬煉創作無形的心靈景觀，壯遊大自然後將有形幻化成無形的情感寫照。所以《第 195 號 春臨之際》中的山水，從隆冬之中如夢初醒，生命之氣悄然復甦，這正是朱德群澄觀四季循環更迭的感悟冥思。

在《第 195 號 春臨之際》中，觀者可以讀到朱德群 60 年代最為豐富多樣的筆鋒，千迴百轉，卻至臻和諧，如德布西鋼琴前奏曲《阿納卡普里的丘陵》中瞬息萬變的音符與旋律，塑造出自然界的融合完滿。朱德群則運用畫筆將宋畫中的山水宏觀美學、書法用筆之精髓以及哲理性延伸。他將「墨分五色」的東方理論應用於畫中，以濃、淡、乾、濕、焦的用筆，創造明暗起伏的肌理，為構圖的空間布局交織出錯綜的視覺層次，如德布西以片斷零碎的短句作自由不對稱的發展，演繹出物象瞬息幻滅的氛圍，產生一種虛實交映的神秘感。朱德群的運筆勾線，乍輕乍重、時急時緩、有聚有散、或導或注，點畫飛動流暢，氣韻生動，充滿了音樂般的旋律感。

也許《春臨之際》最為令人稱絕之處在於，朱德群以黑色油彩當墨，以墨色貫穿全景，色彩極度簡化為藍、紅、赭色，卻能夠架構起一部氣勢恢弘山河之頌。這樣以單一元素塑造豐富作品的技法，又與德布西不謀而合：他利用鋼琴寫景，嫻熟地使用鋼琴音域間的對比及泛音的混合效果等等，能夠用一種樂器的音域與性質，來表現交響樂的豐富效果。高聲部偶爾的八度或二度交錯跳躍閃現，恰似朱德群畫中氤氳裊裊的雲霧之雲，氣勢磅礴的千巖萬壑。隨著短促的十六分音群不斷重複，加上五聲音階組成氣勢磅礴的旋律如同作品中蒼緲雲霧間山石昂然而立之景，「大弦嘈嘈如急雨」，層疊鋪陳出的冷暖色調在在千岩萬壑間遊轉，宛如峽谷泉流劃過石壁時水氣的震盪飛旋。豎琴般音型的流動，猶如畫中山水岩岫巉絕、重巒疊嶂。中段音樂緩急交替，情緒高昂。漸漸形成遠山含黛，近峰險峻的壯觀景象。朱德群取郭熙《早春圖》之意蘊，遠、中、近各景相輔相成，盎然砌疊出細膩而豐富的視覺感受。以帶書法性的綫條鑄就蘊含東方哲學禪意的意境空間，構成萬物大地的和諧平衡。

偉大的藝術家能夠跨越文化壁壘，樂由心生，方可深入生命與自然本質的美。正如德布西對東方文化的濃厚興趣，將「宮商角徵羽」的五聲音階融入西方交響，呈現出陣陣東方韻味，朱德群則在投身西方抽象的同時，融合東方式山水架構以及水墨寫意的精神意涵，從其線條，到筆觸，到色塊組構，到韻律，無不是他深厚的中國文化積澱和書法根基的顯現。《第 195 號 春臨之際》是朱德群站在東西方文化匯聚點上將音樂、藝術、自然全然融為一體的輝煌篇章。



Chu Teh Chun, *Rouge, La pluie de petales sur le village Blanc, Le nuage au-dessus de la maison No. 53,* Christie's Hong Kong, 28 May 2006, Lot 182, sold at HKD 25,880,000
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群《紅色，村莊的花瓣； 白色，房子上方的雲》佳士得 香港 2006 年 5 月 28 日 編號 182 成交價：25,880,000 港幣



Pierre Soulages, *Peinture 130 x 89 cm, 25 novembre 1950*, Christie's Paris, 10 July 2020, Lot 18A, sold at EUR 3,237,000
彼埃．蘇拉吉《繪畫 130 x 89 cm, 1950 年 11 月 25 日》佳士得 巴黎 2020 年 7 月 10 日 編號 14 成交價：3,237,000 歐元

Detail of the present lot 拍品局部 ►



145 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

25.02.77

signed in Chinese and signed 'ZAO' (lower right); signed 'ZAO WOU-KI', dated and titled '25.2.77' (on the reverse)
oil on canvas
73 x 100 cm. (28¾ x 39⅜ in.)
Painted in 1977

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

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

PROVENANCE

Galerie Kutter, Luxembourg

Private collection, Luxembourg

Private collection, Europe

Anon. Sale, Versailles Enchères Paris, 13 December 2009, Lot 87

Anon. Sale, Ravenel Hong Kong, 29 November 2010, Lot 20

Acquired at the above sale by the present owner

This work is accompanied by a certificate of authenticity issued by Fondation Zao Wou-Ki, dated 8 August 2008.

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

Barcelona, Spain, Galería Joan Prats, Zao Wou-ki, En Torno al Gesto, 1978.

Luxembourg, Galerie Kutter, Zao Wou-Ki, œuvres récentes, 1979.

LITERATURE

Dora Vallier and Françoise Marquet, Editions Polígrafa S. A., Zao Wou-ki, En Torno al Gesto, Barcelona, Spain, 1978 (illustrated in black and white, plate 16, p. 78).

Pierre Daix, Editions Ides et Calendes, Zao Wou-Ki, L'oeuvre 1935- 1993, Neuchatel, Switzerland, 1994 (illustrated, p. 130).

Y. Bonnefoy, G. de Cortanze, La Différence& Enrico Navarra, Zao Wou-Ki, Paris, France, 1998 (illustrated, p.183).

25.02.77

油彩 畫布
1977年作
款識：無極ZAO (右下); ZAO WOU-KI 25.2.77 (畫背)

來源

盧森堡 庫特畫廊

盧森堡 私人收藏

歐洲 私人收藏

巴黎 Versailles Enchères 2009年12月13日 編號87

香港 羅芙奧 2010年11月29日 編號20

現藏者購自上述來源

此作品附趙無極基金會於2008年8月8日所簽發之作品保證書

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

1978年「趙無極：關於動勢」西班牙 巴塞隆納 璜普安茲畫廊

1979年「趙無極近作」盧森堡 庫特畫廊

出版

1978年《趙無極：關於動勢》Dora Vallier及Françoise Marquet著 西班牙 巴塞隆納 Editions Polígrafa S. A.出版 (黑白圖版，第16圖，第78頁)

1994年《趙無極：1935-1993作品》Pierre Daix 著 瑞士 納沙泰爾 Editions Ides et Calendes出版 (圖版，第130頁)

1998年《趙無極》Y. Bonnefoy及 G. de Cortanze著 法國 巴黎 La Différence& Enrico Navarra出版 (彩色圖版，第183頁)



Zhang Daqian, Lushan Mountain, 1981-1983, (detail), National Palace Museum, Taipei, Taiwan
張大千《廬山圖》1981-1983 年 (局部) 台灣 台北國立故宮博物院





Left to right 由左至右：

Zao Wou-Ki, *8. 11. 79,* 1979, Christie's Hong Kong, 25 November, 2017, Lot 32 Sold for HKD 49,600,000 Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《8. 11. 79》1979 年 佳士得 香港 2017 年 11 月 25 日 編號 32 成交價：49,600,000 港幣

Jin/Yuan Dynasty, 12th-13th Century, *A Purple-Splashed Jun Bowl,* Christie's Hong Kong, 27 November 2013, Lot 3103 Sold for HKD 4,600,000
金 / 元 鈞窯玫瑰紫斑盌 佳士得 香港 2013 年 11 月 27 日 編號 3103 成交價： 4,600,000 港幣

Detail of the present lot 拍品局部

Looking back at 20th century, Zao Wou-Ki is one of the undisputed masters of the 20th century Chinese art world. He studied under the tutelage of Lin Fengmian at the Hangzhou School of Fine Arts, where he later taught for five years. After moving to Paris in 1948, Zao gradually established himself as one of the modern masters in Western Art. Nevertheless, his life took a drastic turn in the 1970s—Zao's second wife, Chan May-Kan, passed away in 1972. This devastating grief caused Zao to lose his drive to create more paintings. He decided to leave Paris behind, and returned to his native land after having been away for 24 years. In 1973, with the encouragement from his friend Henri Michaux, Zao reacquainted himself with Chinese ink, which reignited his passion for painting. In 1977, he received invitations to take part in a few exhibitions in Japan, including exhibitions organized by the Gallery of Tokyo Fuji Television, and the then Ishibashi Museum of Art, the most important museum in Japan at the time.

Christie's is pleased to present 25.02.77, a monumental masterpiece by Zao from the 1970s. This is a painting that marks the turning point in his artistic career. After twenty years of exploration in the West, he returned to his Chinese roots and sought out the ultimate essence of Chinese landscape paintings. Zao speaks of this transformation in his autobiography: "From 1973 onwards, there was a significant change in my painting style. My friends often spoke of it, and they even wrote about it. Perhaps I had matured, and all of my accumulated efforts were bearing fruit. I also realized that I love to paint more than ever. There was an intensifying desire for expression within me, while I also felt a growing anxiety about repeating myself. I painted my life, but I also wanted to paint an invisible space, the space of dream, a space of harmony, even if my method was one of tension and restlessness. Every painting, from smallest to largest, was a part of this dream." Zao's words suggest his creative style reached maturity during this period—his brushstrokes become more refined, while his colours are subdued yet glorious. In the composition, the viewer can see the artist's pursuit of space and light. Between the sky and the earth, the imagery encapsulates the elements of nature and the sparks of the universe, while it rings with the nuances of landscape. After the intensely striking brushwork during the Hurricane Period, Zao moved on to a new artistic vision in the 1970s. He further departed from the direct representation of forms, figurative elements, or imitations of nature in his work, giving voice instead to the abstract feeling of the spaces, their internal movements, and the life force and harmonious energy within the natural landscapes. The brushstrokes at the centre intersect and spread, like an underlying momentum that intensifies and then swiftly disperses. It seems to wash out the imagery across the painting, creating an incredible visual impact. In Zao's synthesis of ink and oil painting, the colours reach freely into space. The painting features a horizontal and three section composition. In the middle section, there is an overlapping of complex colours with touches of dark green, turquoise and brown, while the greyscale hues collide with the vibrant colours. In the upper and lower sections, graduations of light purple and light yellow are created with layers of mixed and smeared paints. It brings to mind a vast and dreamlike world, where the trees emerge in the first lights of dawn across the mountains.

In the words of Zong Baihua, philosopher of modern Chinese aesthetics: "The cosmic world represents the infinite life; it offers tremendous momentum, and it is a rigorous order and harmonious unison." 25.02.77 is an embodiment of traditional Chinese philosophy, as well as the spirit of traditional Chinese landscape painting. The painting possesses a radiant vitality that brings to light Zao's inner world. Inspired by splash ink and the layering of water and ink, Zao brought his approach of working with ink to the way he sustained painting with oils diluted in extensive turpentine, creating effects that are akin to ink smudges on the canvas. Compared to Zhang Daqian's resonant splashed ink and solid colours, Zao's paintings resonate a calm and serene atmosphere. In the works of both artists, the ephemeral expression is a quest for the spiritual realm rather than figurative representation. The void in the painting hints at a boundless sphere. In Chinese painting and calligraphy, the void refers to the intentional creation of empty spaces in the composition. In leaving a limitless space for imagination, the viewer is drawn to the stark contrast between void and solid that embodies the subtle beauty of Chinese aesthetics. Zao preserves the directness and spirit of Abstraction, while incorporating the richly delicate textures of ink smudge into his paintings. He gives perfect manifestation to Western abstract art and traditional Chinese literati thought, as his work spotlights the artist's merging of cultural influences and his ground-breaking vision.





回顧二十世紀的藝術，趙無極無疑是二十世紀華人藝壇殿堂級大師。他於杭州美術學院師從林風眠，隨後任教五年後，在 1948 年移居巴黎，逐步進入西方現代繪畫大師的行列。然而這位大師的人生在 70 年代徹底改變人生方向—他的第二任妻子陳美琴於 1972 年病逝，趙無極悲痛欲絕，使得他無心創作，離開巴黎這片傷心地，重返闊別二十四年的故鄉。後來在 1973 年，經過好友亨利·米修的勉勵下，趙無極從新通過水墨畫的創作，重拾繪畫的動力，進入另一階段的分野。1977 年，他有幸被邀請到日本參與幾個展覽，當中包括東京富士電視台畫廊，以及日本最重要的石橋美術館。

是次拍賣，佳士得隆重呈現趙無極在 70 年代創作的頂峰巨作《 25.02.77 》。這幅畫作毫無疑問是趙無極繪畫生涯中的一個轉折點，他經過二十多年的探索，回歸根本，吸納中國山水畫的美學的精華。趙無極在自傳中提起這一段轉變的過程：「從 1973 年開始，我的畫風變了，因為我的朋友常常這麼說，尤其常常這麼寫，也許這時我成熟了，過去累積的努力，有了成果。一切都變得容易多了。我也知道，我愈來愈愛畫，愈來愈有話要說，也愈來愈怕自我重複。我畫我的生活，但也想畫一個眼睛看不見的空間、一個夢的空間，一個使人永遠感覺和諧的所在，即使用的是充滿矛盾力量的不安的形式。每一幅畫，從最小到最大的，都是這夢的空間的一部分。」從趙無極的話語裡面，可以斷定此時的創作風格屬於他的成熟期，油畫技巧的運用上更臻嫻熟，色彩變得余霞成綺，畫面中可見對空間和光線的追求，蘊含天地和宇宙之間種種的大自然的要素，更具有風景的意涵。經歷過狂草時期敏銳和激烈的筆觸，70 年代的趙無極已突破原有的格局，他的創作進一步脫離「形似」、「具象」、「模擬自然」的規範，而更為抽象的空間、動勢、生機及氣韻。聚集在中央交叉錯落的筆觸逐漸鬆散，像一股沉潛的力量凝聚后又迅速散開，逐漸把整幅畫面漸漸淡化，從而產生一個視覺衝突。趙無極將油彩和水墨融合，把顏料在無限廣闊的空間中自由延伸。畫面以橫向三段式的空間為構圖，中段以複雜多變、濃淡的色彩夾帶著墨綠色、松石綠和褐色調出多層次的重疊，兩側出現粗礦的灰階色彩，與多樣變化的色彩相遇交匯。上段與下段使用渲染混合過的顏料，把一層層的顏色刷揉出漸變的淡紫與鵝黃色。令人聯想到富饒多姿的山川大地，晨曦初照，仰望滿山蓊鬱蔭翳的樹木在雲霧中若隱若現，仿佛像一片如夢如幻的仙境。

如中國現代美學哲學家宗白華曾說過：「宇宙是無盡的生命，豐富的動力，但它同時也是嚴整的秩序，圓滿的和諧。」《 25.02.77 》代表中國傳統哲學思想，是中國傳統山水畫的延伸。這畫面投射着光芒洋溢的生命力，逐漸表現趙無極潛藏於內心世界的感受。他的繪畫精神是藉鑑於中國潑墨與水墨疊加的效果，以水墨畫的方式處理油彩顏料，並在油彩滲和大量的松節油，於畫布上呈水墨暈染的效果。相比張大千潑墨畫燦爛和厚實的色彩，趙無極的畫作更洋溢著一種寧靜優雅的氛圍。可見潛藏於兩者畫中的風雲氣韻并不是執著於物象的具象模擬，而是追求心靈上的意境。畫中留白，上下無垠，所謂留白也是中國書畫結構上有意留下相應的空白，這裡沒有視覺空間的限制，賦予觀者無限想象的空間，相繼視線形成強烈的虛實對比，蘊含東方之美。趙無極保留了抽象表現主義的直率和潑灑，同時也融入了水墨暈染豐富而細膩的層次。他把西方抽象派藝術與中國傳統文人觀念表現得淋漓盡致，代表了藝術家古往今來超凡的藝術面貌和不斷革新的藝術理念。



Richard Diebenkorn, *Ocean Park #54*, 1972, San Francisco Museum of Modern Art, San Francisco, United States
理查德 · 迪本科《 海洋公園 #54 》1972 年作 三藩市現代藝術博物館 三藩市 美國
Artwork: © The Richard Diebenkorn Foundation

146 CHEONG SOO PIENG 鍾泗賓

(1917-1983)

Blue Expression

signed in Chinese and dated '1963' (lower right)
oil on canvas
131 x 102 cm. (51⅝ x 40⅛ in.)
Painted in 1963

HK$700,000-1,400,000
US$91,000-180,000

PROVENANCE
Acquired directly from the family of the artist
Private collection, Asia

LITERATURE
Yeo Wei Wei (ed.), The National Art Gallery, Cheong Soo Pieng: Visions of Southeast Asia, Singapore, 2010 (illustrated, p. 37).

藍

油彩 畫布
1963年作
款識：泗賓 1963 (右下)

來源
原藏者得自藝術家家屬
亞洲 私人收藏

出版
2010年《Cheong Soo Pieng: Visions of Southeast Asia》Yeo Wei Wei編輯 新加坡 新加坡國家美術館(圖版，第37頁)



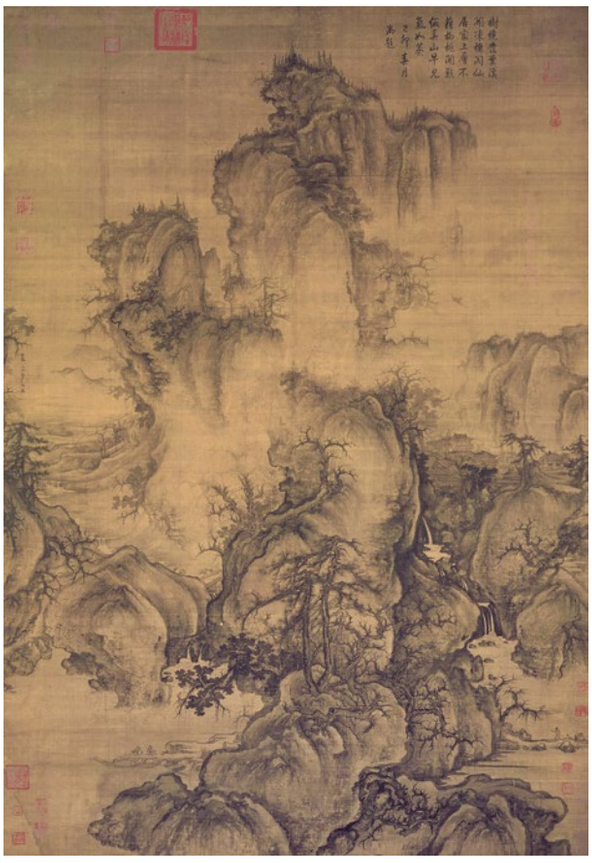
Cheong Soo Pieng in front of the present lot at an exhibition during his Europe trip
鍾泗濱於其歐洲之展覽的畫作前合影



Cheong Soo Pieng is most recognized as one of the leading lights in shaping the development of modern art in Singapore. A prolific artist renowned for his experimental and adventurous spirit, he strives to merge both Western and Eastern aesthetics and traditions into his own unique repertoire. Throughout his long and fruitful career, he produced a diverse body of work that spanned across countless styles, medium and genres, from Nanyang inspired works to poetic abstraction. Executed in 1963, *Blue Expression* is an exceptionally rare and early large vertical format work that showcased the artist's sheer talent and his ability to demonstrate a multitude of artistic expressions.

Born and raised in Xiamen, the artist first completed his art education at the Xiamen Academy of Fine Arts by 1935, followed by his studies at the prestigious Xin Hua Academy of Fine Arts in Shanghai. During then he had undergone an art curriculum that comprised of both Western and Chinese art forms, thus allowing him to explore the versatility of pairing Western medium, Chinese landscape composition and ink painting techniques together as seen in the present lot. Like many artists of his generation who hailed from the southern coastal towns in China, Cheong Soo Pieng bore an outward-looking vision and decided to relocate to Singapore in 1946. It was in Singapore where the artist relished in his new-found freedom in art, thus inspiring him to create works that went far beyond the traditional bounds of Chinese painting.

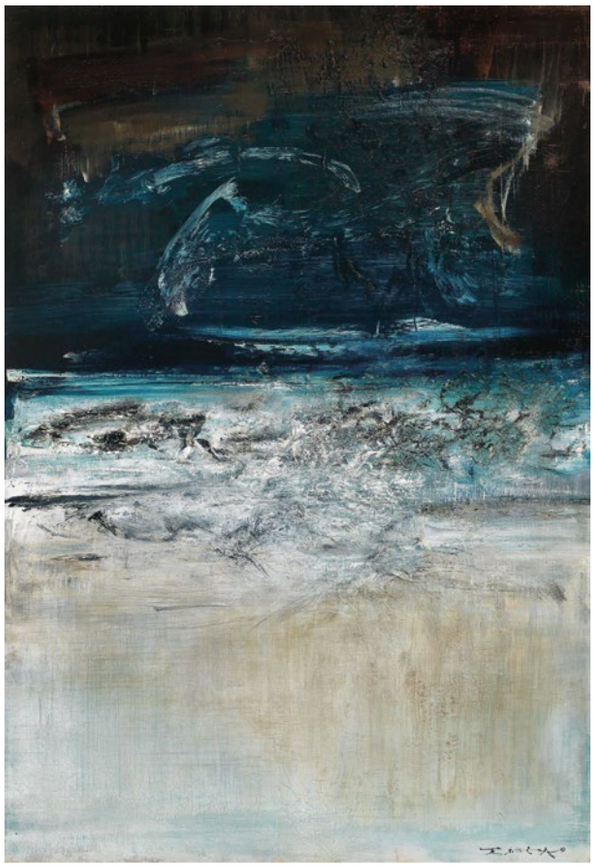
Blue Expression enfolds viewers in a rich expanse of tenebrous hues with daring brushstrokes sparking energy and vitality into the piece. Juxtaposed at the bottom of the work lies a bed of deep crimson layer, overpowered by the artist's calligraphic yet spirited strokes of blue that forms the ambiguous landscape as if one was to see it on a misty night. Staged at the centre of the work are dots and touches of vibrant colours, opening light and dimension into the painting. Compact with plays of texture, calligraphic lines and dots, the artist tries to convey the spontaneity and unpredictability of nature. The work itself encapsulates strong characteristics rooted from Chinese landscape ink painting, a genre the artist was already well-versed in. Especially by adopting a vertical format, which is typical of Chinese scroll paintings, it allows viewers to see the entire painting in one glance. At the heart of traditional Chinese aesthetics, artists abide by the phrase 'obliterate the form and go with the feeling' (捨形悅影); meaning "form" is the object's physical appearance, while "feeling" is one's conception and mood in response to the object. Embracing this concept in his own works, the artist once said, "I have landscape or figures in my mind, and as I work, they become abstract".



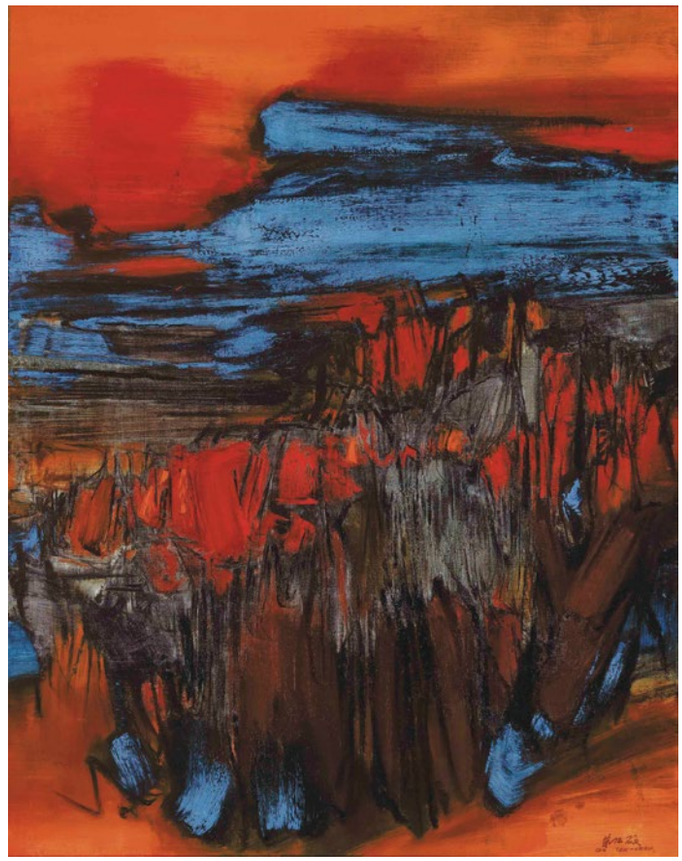
Guo Xi, *Early Spring,* 1072, National Palace Museum, Taipei, Taiwan
郭熙《早春圖》1072 年 國立故宮博物館 台北 台灣

Documented in a monochrome photograph in the publication *Cheong Soo Pieng – Visions of Southeast Asia*, the artist is shown standing side by side with *Blue Expression*, a significant work Christie's is proud to present this season. This nostalgic moment captured in picture was taken during Cheong Soo Pieng's travels in Europe. A career defining journey as it marked the beginning of his experimentation in abstraction. Under the patronage of Singaporean filmmaking magnate Loke Wan Tho, the artist was fortunate to embark on a European tour, visiting cities from London, Dublin, Berlin, Munich and many more to host exhibitions. Most notably his solo exhibition at the renowned Redfern Gallery at Cork Street London in 1963, which was remembered as a tremendous success. Cheong Soo Pieng's show was from 23 April to May 17 while Zao Wou-Ki's exhibition stretched from 29 October to 29 November in the same year. With two exceptional Chinese artists on display, it introduced European collectors to Eastern abstractionism, placing both artists at the forefront of the international art scene. In parallel to his contemporaries Zao Wou-Ki and Chu Teh-Chun, who were also Chinese artists based in Europe during this time, these artists along with Cheong Soo Pieng were simultaneously exposed to the vibrant art scene of the early 1960s. Europe offered them visual and intellectual inspirations, where they would discover the works by famed artists such as Paul Klee, Matisse, Kandinsky and many more. It had a transformative impact on their artistic direction, encouraging them to merge concepts of Western modernism while remaining faithful to their Chinese roots. Visible in their hybridized works are displays of strikingly defined calligraphic brushstrokes gracing across the canvas. Along with the brilliance of oil pigments, the painting is then transformed into washes of rich colours and lines infused with depth and energy - reminiscent to the present lot.

By amalgamating Chinese art concepts with a Western approach, the artist bridged worlds through the painting. *Blue Expression* is an embodiment of Cheong Soo Pieng's personal journey and artistic liberation while abroad. His extraordinary understanding of colours, space and depth inspired him to create a new pictorial language that is transcultural, distinguishing him as one of the most innovative and creative modern masters in Singapore.



Zao Wou-Ki, *05.06.63*, 1963, Sold at Christie's Hong Kong for HKD 20,500,000.
Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《 05. 06. 63 》1963 作 香港 佳士得 2018 年 11 月 24 日 成交價：20,500,000 港元



Chu Teh-Chun, *Composition no. 143,* 1963, Sold at Christie's Hong Kong for HKD 17,460,000.
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群《 構圖 No. 143 》1963 作 香港 佳士得 2011 年 11 月 26 日 成交價：17,460,000 港元

南洋風大師鍾泗濱，一般公認是形塑新加坡現代藝術發展的先驅。鍾氏創作能量豐沛，以其實驗性和充滿冒險精神的構圖著稱，畢生努力融合東西藝術美學和傳統，將其吸納入自己獨樹一格的創作脈絡。大師在其悠長且多產的藝術生涯中，盡情以畫筆揮灑，成就了可觀且多元的作品系列，包含了明媚的南洋系列作品、和抒情詩意的抽象畫，其風格、所用媒材和類型極為繁複豐美。繪於 1963 年的《 藍 》，是大師藝術表述中極為罕見、完成於早期的一幅大型立式作品，其手法在在地見證了鍾泗濱的天賦，以及他展現多變藝術範式的才華。

在廈門出生的鍾泗濱，於 1935 年畢業於廈門美術專科學校，爾後轉往上海深具名望的新華藝術專科學校攻讀。在新華藝專就學期間，鍾泗濱歷經了中西匯流的藝術課程陶冶，從而開闢創作眼界，併合西方媒材、中式風景畫和水墨畫技藝所淬煉的多元能量；大師的體悟，完美例示於目前所展作品。鍾泗濱與同期來自中國南部海岸小鎮的許多藝術家一樣，均對離鄉向外展翅充滿嚮往，他因此在 1946 年遷徙至新加坡，並在星國找到全然的創作自由，徜徉其中，激發他開闢出超越中畫傳統規範的磅礴作品。

《 藍 》以其雄闊背景上的晦闇色調、勢壯的筆觸和沛然奔放的力度，將觀者團團包覆。而置列於作品下方的，是一層沈鬱的緋紅基底，被大師充滿書法靈氣、卻又活潑的筆觸，以深淺不一的藍色調，形塑成模稜兩可的佈景所壓制，產生了在霧氣濛朧的夜晚賞畫的印象。鍾泗濱匠心獨具，將輝煌的圓點以及少許明亮顏彩，排置於畫作中間，讓韶光和維度融入作品的視覺語彙。大師嘗試以簡括的質感、書法靈動的線條和圓點來傳達大自然的自發和不可預測。作品本身也凝鍊了中國山水水墨畫的鮮明特徵，而大師對這種中式藝術類型早已熟稔於心。鍾泗濱以直立方式呈現作品，呼應了傳統中國卷軸的風格，在在顯示了他的中畫脈絡。「捨形悅影」向來是傳統中國美學的精神，為諸多中畫家所恪守；這意指「形式」為物體的表徵，而「感受」是藝術家對物體所反應出的概念和心情。鍾泗濱將這概念匯入自己的創作，他曾如此說過：「風景或人物存在我的構思中，但當我開始下筆作畫，這些主題卻抽象化了。」

一本名稱為《 鍾泗濱 – 東南亞萬種風情 》的書刊中，收錄了一張單色照，照片中的大師站在《 藍 》旁，而佳士得極其有幸，能在本季展拍這幅雋永大作。作品中所捕捉的那份思舊情懷，正是鍾氏在歐洲四處流徙時深印於心的。這次歐洲旅遊，開啟大師對抽象主義的實驗之始，奠定他藝涯發展方向。鍾泗濱在那時幸運獲得新加坡電影製片鉅子陸運濤的贊助，展開歐洲遊歷，造訪了倫敦、都柏林、柏林、莫尼黑等許多城市，展出自己作品。其中最受矚目的，是他在 1963 年於倫敦寇克街著名的紅蕨藝廊的個展，該活動空前成功。鍾氏的個展展期從 4 月 23 日開始，止於 5 月 17 日，而另一名傳奇大師，趙無極，則是在同年的 10 月 29 日到 11 月 29 日開展。這兩位著名中畫家的藝展，將東方幽謐的抽象主義介紹給歐洲蒐藏家，使兩位大師躍入國際藝壇的焦點。與鍾泗濱同期的趙無極和朱德群，均是在這時期旅居歐洲的華裔名家，並與鍾氏同時接觸到 1960 年代初藝壇百花齊放的榮景。這時期的歐洲，點開了這些大師們視覺和智力的熠熠靈感，讓他們發掘了保羅．克利、亨利．馬諦斯、瓦西里．康丁斯基等西方藝壇宗師的作品。這些經驗，對鍾氏等中畫菁英的藝術發展帶來了形變的衝擊，激發他們將西方現代主義的概念融入作畫過程，同時也忠於自己的中國藝術根基。這種影響，在這些大師們的混合式作品顯而易見：如優雅迤邐於構圖上的鮮明書法筆觸。除了逞嬌呈美的油彩應用，作品也幻化成絢爛的顏彩和線條之舞，充滿底蘊和活力 – 如現在所展的《 藍 》。

鍾泗濱融會了中國藝術概念和西畫手法，透過藝術拉近了兩個世界的距離。《 藍 》紀錄了大師在海外時的個人壯遊和藝術解放。其對顏色、空間和深度的厚實體悟，激發他創作了全新且跨文化的繪畫語彙，使他成為新加坡最富革新和創意的現代藝術泰斗。

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

147 JOSÉ JOYA 荷西・荷雅

(1931-1996)

Time Symbol

signed and dated 'Joya 1974' (lower right); signed and dated again, titled and inscribed 'Joya TIME SYMBOL OIL 32 X 48, OCTOBER 5, 1974' (on the reverse)
oil on board
81 x 121.5 cm. (31⅞ x 47⅞ in.)
Painted in 1974

HK$1,000,000-1,600,000
US$130,000-210,000

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

時間符號

油彩 木板
1974年作
款識：Joya 1974 (右上) Joya TIME SYMBOL OIL 32 X 48, OCTOBER 5, 1974 (畫背)

來源
現藏者之家屬直接購自藝術家本人

Of the vanguard modernists of mid-20th-century Philippine art, Christie's is honoured to present two exceptional works by Jose T. Joya and H.R. Ocampo, illustrious figures in Philippine art history who were both conferred the highest recognition of Philippine National Artist in 1991 and 2003 respectively. Held in a private family collection and making their first appearance in auction, *Time Symbol* (Lot 48) and *Second Fortnight* (Lot 49) are testaments to the legacy of friendship, acquired directly from both artists by the father of the present collector, who had been their long-standing financial advisor. Unique in style and composition, yet so characteristic of each artist's individual visual idiom, the present lots represent the varied styles of Filipino abstract art and hold significance in their own contribution toward the modernist visual aesthetic as we know it today.

In Joya's paintings, one strongly notes a gestural style that captures, rather than portrays the cosmic forces around us. The artist often derived his abstracts from tropical landscapes, building them up into vigorous compositions of textured impastos, controlled drips and expressive brushstrokes in a bold, explorative style which earned him the reputation as the Philippines' abstract expressionist par excellence.



Jackson Pollock, *Number 28, 1951,* 1951. Christie's New York Post-War and Contemporary Art Evening Sale, 8 May 2012, Lot 22, USD 23,042,500
傑克遜・波洛克《28 號，1951 年》1951 年作 紐約佳士得戰後及當代藝術晚間拍賣 2012 年 5 月 8 日 編號 22 成交價：23,042,500 美元

An extremely rare painting made during Joya's prolific 70s period, *Time Symbol (1974)* presents a singular vision of raw power and energy distilled onto a painting surface rich in both visual and textural detail. Joya reinterprets the traditional format of landscape painting here, recreating an abstract pictorial realm replete with subdued monochromatic colours accumulating in generous layers of impasto strokes, which are then choreographed into a series of intertwining blocks resembling boulders or masonry. The artist paints fluidly, demonstrating his expressive method with swift and sinuous black calligraphic lines reminiscent of ancient Chinese oracle bone inscriptions, a striking contrast against the varying shades of grey, white and subtle hues of brown. Larger drippings of paint are splashed across the centre of the canvas in streaks of white, their smooth, rounded protrusions and capricious bursts accentuating Joya's kinetic act of painting and bold artistic creation.

Joya's talent and natural aptitude for drawing and art was honed from an early age, and he achieved much recognition as the first person to graduate magna cum laude from the University of Philippines' School of Fine Arts. Most significant among his numerous accolades was a Fulbright-Smith Mundt scholarship in 1956 which allowed him to embark on his Master's degree at the Cranbrook Academy in Michigan. Joya's New York sojourn at this time gave him the space to experiment and explore how chance, accident and spontaneity could be part of art production. The New York scene in the 1950s was invigorated with the ascendancy of Jackson Pollock and action painting, and the period which Joya spent in America proved to be fundamental to his development in abstract expression.







Left to right 由左至右：

Hernando Ruiz Ocampo, *Abstract in Red, Brown and Green*, 1973. Christie's Hong Kong, 24 November 2013, Lot 207, sold for HKD 687,500
赫南多・魯伊斯・奧堪波《抽象》香港 佳士得 2013 年 11 月 24 日 編號 207 成交價：687,500 港幣

Jose Joya, *Elysium*, 1960. Christie's Hong Kong, 27 May 2017, Lot 18, sold for HKD 5,100,000
荷西・荷雅《極樂世界》1960 年 香港 佳士得 2017 年 5 月 27 日 編號 18 成交價：5,100,000 港幣

Straddling the threshold between Western abstract expressionism and its oriental quality, Time Symbol extracts the essence from both and integrates them into Joya's personal visual idiom. Spontaneous and vigorous in execution, the painting draws from the abstract expressionists and their desire to tap on the primal impulses to create, while also drawing an emphatic tune-up with nature through references to Chinese calligraphy.

Time Symbol is infused with both vitality and improvisation, resisting any typical methods of characterisation, with the artist consolidating any remaining subjective elements into purely sensory impressions of light, movement and energy. True to abstract expressionist elements, the painting exemplifies Joya's working style along with his inner psyche and process of exploration. The title itself seems to allude to the pensive state of the artist amidst the execution of this evocative work – the contemplative consideration of the movement of time and its significance as the spirited and restive master of the cosmos, a symbol and measure of past, present and future.

Running parallel to the abstract expressionist effusions of Joya is the striking quasi-figurative and biomorphic forms of Hernando Ruiz Ocampo. As a member of the acclaimed Thirteen Moderns collective, Ocampo was one of Philippine abstract art's earliest exponents, leading the modernist movement from the 1950s until his death in 1978. A self-taught artist who never went abroad for his study, Ocampo created highly original paintings rendered in fiery tropical colours, pioneering a form of abstraction derived from the landscapes, figures and natural phenomena of his archipelago home, while also drawing on science fiction and fantasy.

Painted in 1975, *Second Fortnight* is an exquisite example of Ocampo's skill and method and alludes directly to his 'visual melody' period of the late 60s to 70s. Featuring a lush symphony of fluid, protoplasmic forms characterised by a varying spectrum of deep reds, tawny oranges and bold yellow tones, the shapes cling and interlock together in a rhythmic flow, seemingly fluctuating in space. Ocampo achieves rhythm by repeating, varying and contrasting each of his elements – line, colour and space – all over the canvas, with the purposive use of colour as a compositional element, directing the viewer's gaze through the use of complementation and juxtaposition. Often, there isn't one, but several centres of visual interest, anchored by high key colours (in this case, red) within shapes which serve as determining points for the chromatic scheme of each work.

Ocampo's paintings are also richly textured, achieved through the use of broken colour strokes similar to that of the Impressionists. The artist worked and painted using the stippling method, where oil pigments are directly applied using small subtle touches with a palette knife. Ocampo's distinctive shapes within his canvases are also softly graded into shadow, creating a sense of gradient and depth amidst the undulations, while intensifying colour. The result is a sensual, pulsating work that is highly emotive, yet austerely enigmatic in its overall imagery.

It is uncertain if Ocampo believed in the intuitive process of letting his shapes and lines fall where they may on a canvas, for in fact, the artist was very methodical and often drew studies — usually forms in black on a blank canvas – for his oil works. These shapes were then colour-coded from light to dark, with each shade assigned a corresponding number. The result of this seemingly detached *de numero* technique is far from being coldly mechanical, but is instead, evidence of Ocampo's brilliance as a master orchestrator of colour, tone and texture, with a precision and mode of painting similar to musical composition.

In spite of his preoccupation with the abstract form, Ocampo's art is nothing, if not humanist at its core. Present in his works from the 50s to 70s are shapes and silhouettes found in nature, most commonly an irregular motif in the shape of a flame, made especially striking when its local colour is red or a variant of it. Indeed, when viewed in wide perspective, one can still make out shadows of wavy figures among *Second Fortnight*'s fluid abstract forms, a nod to remnants of humanised icons in the work that alludes to themes of dance, rebirth and a sense of hope borne from the passing of time, as suggested in the present lot's title.

What's ultimately clear from *Second Fortnight* is Ocampo's persuasive sense of design which grabs the viewer's attention, not through an individual shape or a patch of colour, but rather the harmony and balance of the whole. The subtle modulation from one pictorial section to the next, the rhythmic forms and variety of textures produced by his palette knife all add up to a luminous glowing illusion of exuberant life that exemplifies unity, coherence and emphasis through Ocampo's originality of invention which stands unmatched by other Filipino painters.

在 20 世紀中期菲律賓藝術的現代主義先驅中，佳士得很榮幸地推出荷西 · 荷雅（Jose T. Joya）和奧堪波（H.R. Ocampo）的兩幅傑出作品。這兩位藝術家是菲律賓藝術史上赫赫有名的人物，均在 1991 年和 2003 年獲得菲律賓國家藝術家獎的最高榮譽。《時間符號》與《第二雙週》源自於一個私人家庭收藏，首次出現於拍賣場上。它們是證明友誼長存的遺產，是現任藏家的父親直接由兩位藝術家手中購得，而這位父親是兩位藝術家長期的財務顧問。這兩件作品在風格及構圖上獨樹一格，但也呈現出兩位藝術家獨特的視覺語言特色，不但代表了菲律賓抽象藝術的多種風格，也對我們當今對現代主義視覺美學的認知做出極為重要的貢獻。

在荷雅的畫作中，觀者強烈的意識到一種行動繪畫風格，這種畫風不用刻畫，而是用捕捉的方法，來描繪環繞在我們周圍的宇宙力量。這位藝術家的抽象繪畫經常由熱帶景物中擷取靈感，以大膽、探索性的畫風，厚塗紋理、內斂的顏料點滴、和極具表現力的筆觸，形成其抽象畫中蒼勁有力的構圖，因此獲得了菲律賓最卓越的抽象表現主義藝術家美譽。

《時間符號》是荷雅在 70 年代多產時期所創作的一幅極為罕見的繪畫。畫中呈現出一股原始力量與能量，而這股能量是藝術家利用豐富的視覺與紋理的細節，直接萃煉到繪畫表面上。荷雅在這裡重新詮釋了風景畫的傳統格式，創造出一個抽象的繪畫境界，其中充滿了柔和、以厚塗顏料的筆觸多層堆積的單色配色，這些色彩之後被精心編排成一系列交織盤結、與巨石或磚石相類似的塊狀。畫家的筆觸流暢，以迅捷、起伏有致的黑色書法線條展現出其表現手法。這些線條令人聯想到中國古代甲骨文的銘文，並與深淺不一的灰色、白色、以及微妙的褐色色調形成強烈的對比。較大滴的顏料以白色條狀方式灑過畫布中央，它們平滑、圓珠型的點，以及變化不一的爆裂點，突顯了荷雅繪畫的動態作畫與大膽的藝術創作。

荷雅在繪畫和藝術的才華和天分，從年少時就受到歷練，而他也得到許多肯定，成為菲律賓大學美術學院以優異成績畢業的第一人。在他獲得的眾多榮譽中，最令人矚目的是在 1956 年獲得傅爾布萊特——史密斯 · 蒙特獎學金（Fulbright-Smith Mundt scholarship），這項殊榮使他得以在密西根州的克蘭布魯克學院（Cranbrook Academy）攻讀碩士學位。此時荷雅在紐約的旅居為他提供了進行實驗的空間，並探索了機會、機遇、和自發反應會如何成為藝術創作的一部分。1950 年代紐約藝術界因傑克遜 · 波洛克（Jackson Pollock）與行動繪畫的崛起而生氣勃勃，事後證明荷雅在美國生活時期所受的影響，成為他走向抽象表現發展的基礎。

《時間符號》跨越了西方抽象表現主義與其東方內涵之間的界限，汲取了兩者的精髓，並將其融入荷雅個人的視覺語言。畫作筆觸自然優美且強而有力，靈感取自抽象表現主義畫家及其渴望能獲取創造的原始衝動，同時還透過參照中國書法，借鑒強調自然的調和。

《時間符號》充滿了活力與即興創作的感受，並抗拒任何典型的特性描述，因為藝術家將其他所有剩餘主觀元素整合為光、動態、與能量的純粹感官印象。作品秉持著抽象表現主義元素，體現出荷雅的作畫風格、內心世界、與探索過程。作品標題似乎暗示著藝術家在創作這幅令人回味無窮作品時的沉思狀態——對時間運行的冥想思考，以及時間作為宇宙熱情及不安的主人所代表的重要性，亦是過去、現在、和未來的象徵和度量。

可比擬荷雅對抽象表現主義灌注強烈情感表現的是赫南多 · 魯伊斯 · 奧堪波驚人的類具象與生物形態形式。作為赫赫有名的「現代派十三人」集體成員之一，奧堪波是菲律賓抽象藝術最早的倡導人物之一，從 1950 年代起就領導著現代主義運動，一直到 1978 年去世為止。奧堪波是一位自學成才的藝術家，從未出國學習藝術。他用熾烈的熱帶色彩，創造出高度原創的作品，開創了一種源自他群島家鄉的風景、人物、與自然現象的抽象形式，同時他也借鑒科幻小說和幻想作品。

《第二雙週》創作於 1975 年，是奧堪波精湛技巧與繪畫方式的傑出範例，直接暗示了他 60 至 70 年代後期的「視覺旋律」時期。以深紅、帶褐橘紅及大膽的黃色調形成既流暢又具有原生質感形式的精采交響樂曲為中心特徵，形狀依著旋律的律動緊緊交纏在一起，看起來似乎在空間中暗波流動。奧堪波透過在整面畫布上以反複、變化、與對比每個元素如線條、顏色、與空間，來取得節奏感，目的是將顏色作為構圖元素，透過彼此之間的襯托與並置來引導觀者的目光。在通常情況下，吸引視覺的中心不是一個，而是好幾個。這些視覺中心以形狀裡的高色調（在這個情況下為紅色）作為穩固點，並成為每件作品色彩組合的決定性因素。

奧堪波的繪畫質感也相當豐富，透過用類似印象派畫家使用的破色法筆觸來達到這個效果。藝術家利用點彩畫法進行創作與繪畫，這種方法就是利用調色刀直接把油畫顏料微妙的點觸在畫布上。奧堪波在畫布中出現的獨特形狀，也被柔和地分成濃淡不一的陰影，在波動起伏中營造出坡度與深度，但同時也強調了色彩。最終的結果就是一幅具有感性與脈動的作品，帶有高度的情感，但在整體意象上卻顯得非常神秘。

奧堪波未必相信以直覺讓形狀和線條自然落在畫布上的過程，因為事實上，藝術家是非常有條有理的，他經常將其研究空白畫布上的黑色形狀。接著他把這些形狀從淺到深進行顏色編碼，並為每個濃淡不一的陰影分配對應的編號。這種看似疏離的數字技巧，決非是冷酷地的機械化過程，相反的，它證明了奧堪波是精心編排色彩、色調、與紋理的出色大師，其繪畫的精確度及模式，堪稱與音樂作品相似。

儘管他對抽象形式十分專注，但奧堪波的藝術若不是以人文主義為其核心，也就不算什麼。在他的 50 到 70 年代的作品中，呈現的都是自然界中發現的形狀和輪廓，其中最常見的是火焰形狀的不規則圖案，尤其是局部顏色為紅色或其變異色時最為引人注目。的確，從較廣泛的角度來看，觀者仍然可以在《第二雙週》流暢的抽象形式中，辨識出波浪形人物的影子，這是對作品中殘留之人性化圖示的致敬，它隱喻著舞蹈、重生、以及隨時間流逝出現希望的主題，正如當前拍品的標題所示。

從《第二雙週》很明顯可以看出，奧堪波深具說服力的設計，吸引了觀眾的注意；不是透過單獨的形狀或色彩的斑塊，而是整體的和諧與平衡。從每個圖像的巧妙調整、由他手中調色刀所產生的節奏形式和各種紋理，透過奧堪波的原創性，共同形成了體現團結、凝聚、強調豐富生命的一種輝煌閃亮的幻覺。



Detail of the present lot 拍品局部 ▸

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

148 HERNANDO RUIZ OCAMPO 赫南多・魯伊斯・奧堪波

(1911-1978)

Second Fortnight

signed and dated 'H R Ocampo '75' (lower right); signed and dated again, titled and inscribed 'SECOND FORTNIGHT Oil – 40" X 30" by H. R. Ocampo 1975' (on the reverse)
oil on canvas
102 x 76.5 cm. (40⅛ x 30⅛ in.)
Painted in 1975

HK$1,000,000-1,600,000
US$130,000-210,000

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

第二雙週

油彩 畫布
1975年作
款識：H R Ocampo '75' (右下); SECOND FORTNIGHT Oil – 40" X 30" by H. R. Ocampo 1975 (畫背)

來源
現藏者之家屬直接購自藝術家本人



Hernando Ruiz Ocampo, *A Song for Aleli,* 1974. Christie's Hong Kong, 25 November 2017, Lot 28, sold for HKD 1,875,000
赫南多・魯伊斯・奧堪波《致阿列里的歌》1974 年 香港 佳士得 2017 年 11 月 25 日 編號 28 成交價：1,875,000 港幣


H.R. Ocampo
'75

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

149 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

18.03.68

signed in Chinese and signed 'ZAO' (lower right); signed and inscribed 'ZAO WOU-KI 95 x 105', titled and dated '18.3.68' (on the reverse)
oil on canvas
95 x 105 cm. (37⅜ x 41⅜ in.)
Painted in 1968

HK$20,000,000-32,000,000
US$2,600,000-4,100,000

PROVENANCE

Frank Perls Gallery, Los Angeles, USA
Private collection, USA
Private collection, Asia
Anon. Sale, Christie's Hong Kong, 30 May 2015, lot 57
Acquired at 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).

LITERATURE

Jean Leymarie, Hier et Demain Editions, Ediciones Poligrafa, Zao Wou-ki, Barcelona, Spain, 1978 (illustrated in colour, plate 141, p. 190).

Jean Leymarie, Rizzoli International Publications, Zao Wouki, New York, USA, 1979 (illustrated in colour, plate 141, p. 190).

18.03.68

油彩 畫布
1968年作
款識：無極ZAO (右下); ZAO WOU-KI 95 x 105
18.3.68 (畫背)

來源

美國 洛杉磯 法蘭克．佩爾斯畫廊
美國 私人收藏
亞洲 私人收藏
香港 佳士得 2015年5月30日 編號57
現藏者購自上述來源

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)。

出版

1978年《趙無極》西班牙 巴塞隆納 尚．雷瑪利著 Hier et Demain及Ediciones Poligrafa出版 (彩色圖版，第141圖，第190頁)

1979年《趙無極》尚．雷瑪利著 美國 紐約 Rizzoli International出版 (彩色圖版，第141圖，第190頁)



Xia Gui, *Waterfall Viewing Picture*, Song Dynasty, National Palace Museum, Taipei, Taiwan
夏珪《觀瀑圖》宋 台灣 台北 國立故宮博物院館藏







Xu Wei's paintings of flowers are not bound by verisimilitude. He painted with techniques like layering of lines and dots in combination with brushwork like dry brushing, wet brushing, thick brushing, diluted brushing, and light brushing so that the undulation and rhythm of ink trails become expressive and descriptive. When using the splatter ink technique to paint large objects, one can truly see the lush effect of a scene with "diffusing clouds, sparking rain, dripping dews".

Zao Wou-Ki went through the late 1940s and early '50s painting mainly landscapes and still-lifes, before transitioning to expressive abstract works in the mid-1950s and early '60s. By the late '60s, after exploring abstraction for more than a decade, he had mastered the style and managed to harmonise colour, brushwork, and composition in flawless works of art.

His *18.3.68,* dating from 1968, displays meticulous care in the development of space and has rich layers that add to a keen sense of depth. Thanks to his planning, the soft yet succinct textures of this painting nevertheless convey the grand and imposing scale of the mountains and seas.

ECSTASY IN A MODEST AND SOLEMN SCENE

The freehand style of eastern ink wash paintings and calligraphy is an important foundation for Zao's success in painting abstract works. Paired with the spatial and perspective theories he learned while travelling in the west, Zao's brushwork and textures differ markedly from the usual thickness and heaviness of oil paintings. Instead, the contrast between dense and diluted ink defines clear separation between the rocks and the trees, creating a scene that is as blissful as it is expressive. In *18.3.68*, the sense of an approaching mountain shower is palpable from the way the haze drifts around the hills, and one can almost smell the faint fragrance of plum blossoms drifting towards you.

ESSENCE OF BOLD AND SINCERE STROKES

Brushwork is fundamental to a painting. It is not static; it suggests concentration and dispersal, rising and falling, and is an indispensable element in the composition of a work. In Zao's works from the '60s, spatial arrangement can be said to take precedence even over colour. Aside from the circular component in the centre, viewers may also find it surprisingly difficult to identify focal points to the left, right, and central axis of the painting. Instead, this work presents us with multiple focal points so that as our eyes roam around the painting, a sense of motion is created, and that unending flow of movement breeds more energy and vitality. Western artists tend to distort or blur physical objects to visually present movement or speed, but Zao has accomplished the same effect in a nature scene that does not even have physical objects – perhaps in doing so, embodying the ideal of harmony with nature that is so prized by gentlemen and scholars in the east.

In post-war Europe, lyrical abstraction gained favour among artists and they prized the authentic expression of the artist's sentiments, as demonstrated in impromptu and reflexive oil paintings. The serendipitous and unplanned strokes in *Sumi* by American painter Mark Tobey is one such example; Tobey studied Asian calligraphy out of his love for all eastern art, and his work sampled the scattered perspective from eastern calligraphy, although some argue that his flowing lines still fail to capture a sense of airy fluidity. The delicate airiness in Zao's paintings are a result of the restraint and controlled emotions in eastern art, and from the artist's love of nature and Chinese ink-wash paintings. He once said, "In Chinese paintings, solid forms and empty spaces create a rhythm, they are constantly in motion as each pushes at the other, giving the picture a wonderful balance between lightness and weight. If my paintings differ from those by Western painters, it would probably have to do with my perspectives on space". In *18.3.68*, the energy swirling around the scene achieves an optimal balance between motion and stillness. The painting is clearly much more than a literal sketch of a landscape, instead it presents the artist's meditation and insight into existence and the universe. Perhaps, what truly sets Zao apart from typical western abstract paintings is not how we perceive an object or a space; Zao actually gives us a new way of viewing painting itself.





"Know from far it is not snow, for faint fragrance gently blows"

– excerpt from Wang Anshi's *Plum Blossoms*

遙知不是雪，為有暗香來

– 節錄自王安石《梅花》

徐渭畫花脫離形似，繪畫的過程以提、按的線與點交織成畫，又以乾筆、濕筆、濃筆、淡筆以及焦筆並用，讓筆墨的轉折律動抒寫心神領會，在體現大塊面物象之潑墨技法時，往往予人產生「滃然而雲，瑩然而雨，泫泫然而露」的淋漓之感。

趙無極歷經四十年代末至五十年代初的具象風景與靜物、五十年代中至六十年代初過渡至抒情抽象，探索抽象藝術十餘載後，六十年代末期的風格已相當成熟，色彩、空間切割與筆觸等繪畫元素組織搭配得宜，藝術表現顯得圓滿具足。

創作於 1968 年的《18.3.68》是趙無極六十年代末期作品，展現縝密的空間佈局與豐富的層次感，此一精心營造出的空間，在輕柔簡練中釋放出大山大海的雄渾氣勢。

景緻蒼古而忘形

東方水墨繪畫的寫意與書法筆墨是趙無極養成抽象繪畫的奠基，加上在西方旅居期間觀見到的空間透視概念，趙無極的作品在筆觸的肌理上別於油彩渾厚的堆積感，反而增添濃墨與淡墨遐邇分明的樹石空間之感而忘形寫意。在《18.3.68》作品中，點染煙嵐的山水彷彿山雨欲來，清幽暗香中恍如雪梅撲鼻而來。

大筆抒胸之意氣

筆觸是一幅畫作的基本，它並非靜止不動，除了集與散更有起與終的意涵，也是空間結構中不可或缺的元素。在趙無極六十年代的作品中，可以將空間布局視為是他創作中試圖以之凌駕於色彩之上的探索。除了中心圓式的結構外，另一特色是讓觀者難以分辨畫面的左右或軸心，進而產生多重的視點 。冉冉大器之筆在視點與視點間的游移過程自然產生一脈動能態勢，流轉不息中生成氣的循環。西方用客體物件的扭曲與變形表現視覺的流動，而趙無極在無形的自然空間中用畫筆描繪大氣流動之氣息以抒發東方文人天人合氣之胸襟。

歐洲戰後藝術中抒情抽象主義亦著重藝術家的情感表述，以隨興的油彩塗抹聞名，美國藝術家馬克．托比在《墨》中的筆畫隨興偶發，因喜愛東方藝術而學習亞洲書法藝術，作品筆法借鑑東方書法亦充滿無數分散的視點，相對揮灑的筆觸卻無法達到臻至空靈的流動感。趙無極作品中的飄渺，來自於東方人嚴謹的情感表述，與藝術家對中國水墨與大自然的喜愛。趙無極曾表示：「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，若說我的畫和一般西方畫家不同，原因大概就在處理空間的觀點上了。」《18.3.68》中大氣盤旋之感動靜皆宜，它絕非對山水的具像描繪，而是對宇宙大象的冥想與頓悟。而與西方抽象繪畫的不同點在於，趙無極提供觀看繪畫的新角度，而非關照環境或物體的方法。

Left to right 由左至右：

Zao Wou-Ki, *24.01.63,* 1963. Christie's Hong Kong, 24 May 2013, Lot 2, Sold for HK$27,870,000
Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《24.01.63》1963 年 佳士得香港 2013 年 5 月 24 日編號 2 成交價：27,870,000 港元

Mark Tobey, *Sumi,* 1957, Private collection
Artwork: © 2020 Estate of Mark Tobey / Artists Rights Society (ARS), New York
馬克．托比《墨》1957 私人收藏

Xu Wei, *Flowers on Nine scrolls* (detail), Ming Dynasty, Palace Museum, Beijing, China
徐渭《墨花九段圖卷》(局部) 明 中國 北京 故宮博物院館藏

Detail of the present lot 拍品局部

150 ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920-2013)

09.03.65

signed in Chinese, signed 'ZAO' (lower right); signed, titled and dated 'Zao Wou-Ki 9.3.65' (on the reverse)
oil on canvas
130 x 162 cm. (51⅛ x 63¾ in.)
Painted in 1965

HK$60,000,000-80,000,000

US$7,800,000-10,000,000

PROVENANCE

Private collection, Toronto, Canada

Anon. Sale, Sotheby's New York, 9 May 1990, Lot 185

Private collection

Anon. Sale, Christie's Taipei, 28 November 1999, Lot 12

Private collection, Taiwan (Acquired at the above sale by the previous owner)

Anon. Sale, Chrsitie's Hong Kong, 25 November 2007, Lot 213

Acquired at 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).

LITERATURE

J. Leymarie, Hier et Demain, Zao Wou-ki, Paris, France, 1978 (illustrated in black & white, plate 346, p. 291).

J. Leymarie, Rizzoli International Publications, Zao Wouki, New York, USA, 1979 (illustrated in black & white, plate 346, p. 291).

J. Leymarie, Cercle d'Art, Zao Wou-ki, Paris, France, 1986 (illustrated in black & white, plate 378, p. 331).

Pierre Daix, Editions Ides et Calendes, Zao Wou-Ki, L'oeuvre 1935- 1993, Neuchatel, Switzerland, 1994 (illustrated, p. 107).

Yves Bonnefoy & Gerard de Cortanze, Editions La Difference, Zao Wou-Ki, Paris, France, 1998 (illustrated, p. 135).



William Turner, *A Disaster at Sea*, 1835. Tate, London, UK
威廉・透納《海上災難》1835 年 英國 倫敦 泰德美術館藏

09.03.65

油彩 畫布
1965年作
款識：無極ZAO (右下)；Zao Wou-Ki 9.3.65 (畫背)

來源

加拿大 多倫多 私人收藏

蘇富比 紐約 1990年5月9日 編號185

私人收藏

佳士得 台北 1999年11月28日 編號 12

台灣 私人收藏 (購自上述來源)

佳士得 香港 2007年11月25日 編號 213

現藏者購自上述來源

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)。

出版

1978年《趙無極》J. Leymarie著 法國 巴黎 Hier et Demain出版 (黑白圖版，第346圖，第291頁)

1979年《趙無極》J. Leymarie著 美國 紐約 Rizzoli International出版 (黑白圖版，第346圖，第291頁)

1986年《趙無極》J. Leymarie著 法國 巴黎 Cercle d'Art出版 (黑白圖版，第378圖，第331頁)

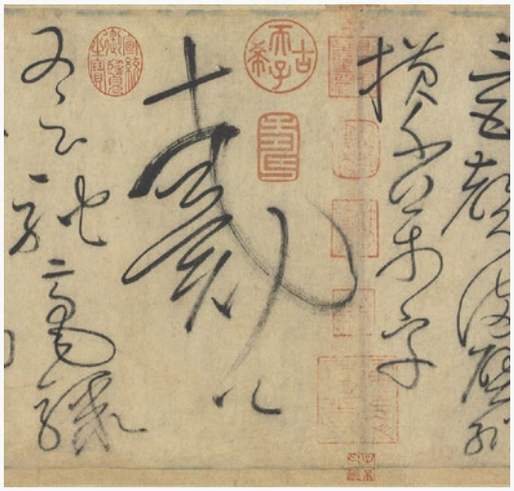
1994年《趙無極：1935-1993作品》Pierre Daix 著 瑞士 納沙泰爾 Editions Ides et Calendes出版 (圖版，第107頁)

1998年《趙無極》法國 巴黎 Yves Bonnefoy 及 Gerard de Cortanze Editions La Difference (圖版，第135頁)





Katsushika Hokusai, *The Great Wave off Kanagawa,* circa 1829-1833. Metropolitan Museum of Art, New York, US
葛飾北齋《神奈川沖浪裏》約 1829-1833 年 美國 紐約 大都會藝術博物館藏



Huaisu, *Autobiography,* 777. National Palace Museum, Taipei, Taiwan
懷素《自敘帖》777 年 台灣 台北 國立故宮博物院藏

"I lean toward the term "nature." It makes one think of a larger universe: multiple, overlapping spaces ... where the atmosphere and the breath of life can flow freely."

-Zao Wou-Ki

During the 1950s, Zao Wou-Ki earnestly studied Western art. But as the decade ended, he gradually returned to his own Chinese traditions. This led to his first period of full artistic maturity in the 1960s, in which he found an ideal stance somewhere between East and West. Returning to tradition, for Zao Wou-Ki, meant succeeding to the age-old spirit of Chinese literati painting, in which the artist extracts poetic inspiration from contact with nature. Even more, as he attempted to capture nature's unique essence, he freed himself from the limitations of figurative art. In the work presented here, he unlocked new concepts of abstraction in a push to interpret reality in purely emotional terms. The full-bodied indigo hues of Zao's *09.03.65* and its free-ranging brushwork, resembling the "wild cursive style" of calligraphy, all reflect the limitless blue of the ocean. The painting puts on grand display the artist's passion as well as his confidence, both of which are woven deeply into the boundless and majestic feel of the work. *09.03.65* is the ultimate expression of Zao's series of works in blue in this "wild cursive" style. An infinite variety of changes occur within his pure, deep blue tones, elevating Zao's insights into nature to highest realm sought by the ancient literati painters: "Outwardly, take Nature as your teacher; internally, find the spirit's source."

During the post-war period, as Western artists used colour to explore the dynamics of beauty and presented their vivid, abstract structures to the world, Zao Wou-Ki increasingly became aware of the deficiencies of that artistic approach. He returned to the rich inner meanings of another tradition, one that connects the artist's inner self, nature, and the canvas, and began moving away from objective images and toward subjective mental imagery. Ultimately, pursuing the use of Western elements, in terms of abstraction and colour, only brought him closer to the fundamental realities of Chinese traditions. Painting, for Zao Wou-Ki, was not something intended to replicate reality, but a search for correspondence between the truths of the artist's inner spirit and the outer natural world. Thus, despite having left concrete depictions behind, viewers often still sense the natural universe in the suggestive imagery of his works and the feelings they inspire. *09.03.65* hews closely to the pulse of nature. We see the surge of great waves and the sky meeting the vast ocean as a giant storm moves in, perhaps in the form of a sea dragon dancing across the waves. The fleeting scene of one transient moment has been frozen on the canvas, just as in the famous Japanese Ukiyo-e painting, *The Great Wave Off Kanagawa*. This sense of the ocean's power, released from its depths, finds an echo in Zao Wou-Ki's imagination, and a bold and dazzling expression on the canvas.

Yves Klein once held that blue was the only colour that could take us to the spiritual realm: "All colours brings concrete forms, a material feel, and tangible thoughts; blue evokes the ocean and sky, the most abstract elements in the tangible world of nature." Blue fascinates us by seeming so close at hand, yet so distant, because the deep blue of the ocean and the azure sky above us seem forever beyond our reach. For these reasons, blue seems endlessly stimulating to the artistic imagination. From his "oracle-bone" period to his "wild cursive calligraphy" period, blue remained a colour very close to Zao Wou-Ki's heart, evolving into new derivations along with his changing style. From his 1956 *Voie Lactée*, to his 1964 *29.09.64* and then the later *09.03.65* presented here, his manner in the use of blue developed from an elegant and meticulously controlled hue to one completely unrestrained in application. At the same time, blue became not just a background colour but took on a very conspicuous leading role, a development that reaches its culmination here in *09.03.65*. It is both the most important element of the composition and the source of its deep appeal: the lighter and darker shades of blue, intermixed with Zao's "wild" calligraphic lines, produce a unique and powerful tension. *09.03.65* represents the pinnacle and the purest expression of Zao Wou-Ki's series of works in blue, embodying his exceptional proficiency in the use of that monochrome hue.

Though dominated by a single colour, *09.03.65* fully displays Zao Wou-Ki's fine control in the oil medium. Comparing his blue oil pigments to ink perhaps lets us better understand how he could create such great variations in a single tonality. Traditionally, the Chinese spoke of how "ink has five colours," depending on how dark



Zao Wou-ki, *29.09.64,* 1964. Christie's Hong Kong, 27 May 2017, lot 4, sold for HKD 152,860,000
Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《29.09.64》1964 年 佳士得 香港 2017 年 5 月 27 日 編號 4 成交價：152,860,000 港幣



Detail of the present lot 拍品局部

or light, or how wet or dry it is when applied; this, combined with the force of the brush, produces an endless variety of flavours. Zao Wou-Ki, steeped in traditional Chinese studies as a child, was very skilled in these techniques, and looking back at the sources of his own traditions in the late '50s, he began to feel that such a simple but rich mode of expression could best convey the inner world he sought. Thinning his pigments with turpentine, as inks are thinned with water, he gained fine control of the textures that could be produced with his own dark, light, thick, or diluted pigments. As he applied his diluted oil pigments broadly across the canvas, their hues gradually changed with repeated layering, becoming thicker and deeper and building up dense structures. Zhang Daqian once used similar techniques to control his inks, producing classic landscape works in his "splashed ink" style; William Turner likewise built up layers of transparent watercolour to create the changeable light and shadow in his works. On this same basis, Zao Wou-Ki here builds intertwining layers of oils that resolve into solid masses and empty spaces, in a painting uniquely conceived and rich in rhythmic movement.

Looking closely at the structure composed of inky blue brushstrokes at the centre of *09.03.65*, we discover detailed linear elements similar to those of his "oracle-bone inscription" period, but more simplified and abstract in manner. While rare in his mid-'60s works, it reflects the continuing evolution of his style and his ease in the use its elements. The broader and more powerful brushstrokes around the work's outer edges, recalling the streaky *feibai* style of calligraphy, also call to mind the wild cursive style of the calligrapher Huai Su. Zao's fine, meticulous handling of the centre, set within the more free, unrestrained brushwork around it, creates a gravity that pulls inward even as the work simultaneously wants to expand outward. *09.03.65* thus implies complex layers of emotion along with its thrilling dramatic effects.

Beyond the uniquely imposing and majestic aura of Zao Wou-Ki's *09.03.65*, the blue tonality of his oils also exerts a strong pull on the viewer. In Zao Wou-Ki's brushwork, in the sense of floating clouds and flowing water, or grand, tumultuous waves, he reveals to us his insights into the natural world and the depth of his feeling for it. In *09.03.65*, the pinnacle of his work in the blue series, he presents us with an intoxicating vision, one in which the artist's heart and mind achieve complete union with his colours, his canvas, and nature.



Chen Rong, *Nine Dragons*, 1244. Museum of Fine Arts Boston, Boston, US
陳容《九龍圖》1244 年 美國 波士頓 波士頓美術館藏

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

- 趙無極

隨著趙無極在 50 年代初積極學習西方藝術，至年代末漸回歸中國傳統，終於在 60 年代進入了藝術成熟期，找到了在東方與西方之間的恰當位置。回歸傳統對他來說就是繼承悠久的文人畫精神，即從大自然中提取詩意靈感的古老取徑。趙無極更進一步掙脫了具象的束縛，捕捉自然獨有的精粹；於此，他開啟了一種全新的抽象概念，推向純粹以情感解讀的現實。《 09.03.65 》飽滿而綻藍的色彩、如狂草般馳騁的筆觸，皆取法自無垠大海，流露著藝術家創作時的激情與自信，交織於無邊無際的磅礴畫面中。《 09.03.65 》是狂草時期藍色系列作品中的極致之作，以純粹的藍創造萬千變化，昇華趙無極對大自然的體悟，達到文人畫所追求「外師造化，中得心源」的最高境界。

當戰後西方藝術家紛紛利用色彩探究美的形態，將抽象結構活現眼前之時，趙無極越發意識到這其中的窮途。他重回由內心、大自然與畫面連接起來的傳統所展現的豐富內涵，從客觀的物象走入主觀的心象。最終，對於抽象和色彩等西方元素的追求反而令他得以更接近中國傳統的底蘊。對他來說，畫畫並非為了複製現實，而是尋求內在心靈的真實與外在自然之間能和諧對應，因此雖然脫離具象，觀者往往仍能夠從趙無極的畫面中看出一種源自宇宙的依稀形象與感動，即緣由於此。《 09.03.65 》同樣緊貼著自然的脈動，使人彷彿看到波濤洶湧、水天相接的大海，似是風暴將至，又似海龍踏浪，將原是一瞬即逝的景象凝結其中。如同著名的浮世繪《 神奈川沖浪裏 》，大海的力量似乎正從深處被釋放出來，呼應著趙無極的內心，在他的筆下肆意揮灑出來。

伊夫 · 克萊因 (Yves Klein) 曾認為，藍色是唯一能將我們帶往精神領域的顏色：「所有顏色都帶來自具體有形、物質感和可觸碰的思想，藍色則喚起了海洋與天空，是有形自然界中最抽象的元素。」藍色的迷人之處在於其近在咫尺卻又望不可及，因為人們永遠無法觸摸到大海的湛藍、天空的蔚藍，正因如此，它激發了藝術家無限的想像力。從「甲骨文時期」到「狂草時期」，藍色始終是趙無極熱衷使用的顏色之一，其演繹隨不同風格而變化。從完成於 1956 年的《 銀河 》、1964 年的 《 29.09.64 》再到此件《 09.03.65 》，除了逐漸由優雅細緻發展為完全奔放的風格之外，藍色更明顯地由背景轉變成為畫布上的主角。這樣的趨勢在《 09.03.65 》達到最極致，藍色成為構成畫面最重要的元素，是其深刻感染力的主要來源；深淺不一的藍色與線條互相交織出「狂草時期」獨有的強烈張力。《 09.03.65 》由此成為趙無極藍色系列中極為純粹而極致的一件作品，體現了他在單色運用的純熟功力。

《 09.03.65 》雖然由單一色彩主導，卻充分展現了其細膩的油彩控制功力。若以藍色油彩比喻為「墨」，可以更好的理解趙無極如何在單一色調中創造出無窮變化。中國傳統認為墨分五色，講求濃淡乾濕，僅憑筆力與墨色即能編織出萬千韻味，趙無極自幼承襲國學，對此技巧可謂極為嫻熟。隨著他於 50 年代末回首傳統的本源，這樣純粹卻內蘊豐富的表現方式更能呈現他所追求的內心境界。趙無極在油彩中混入松節油，就像在墨中摻水一樣，仔細地掌握其濃淡乾濕之間的質地，稀釋後大幅渲染、色調次遞漸變、逐漸加深厚度，搭建出緊密的結構。張大千曾運用相類的技巧控制墨彩，造就其潑墨山水的經典風格；在西方，透納 (William Turner) 亦將清透的水彩堆疊出多變的光影。趙無極在這樣的基礎上，將油彩層層相疊纏繞，彼此互為虛實，創造出極富韻律與意境的畫面。

若細看《 09.03.65 》畫面中央由墨藍色筆觸所組成的結構，會發現與「甲骨文時期」作品有著相似的細緻線條元素，但又更加簡化及抽象，這在其 60 年代中期作品中相當少見，反映了其一脈相承的風格演變且運用自如。而外圍那些充滿力道的大跨度筆觸，如同書法「飛白」，令人聯想起懷素的狂草作品。由中央細緻的結構至外圍奔放的筆觸，向內產生凝聚的力量，向外形成擴張的姿態，隱含著複雜的情緒與驚心動魄的戲劇效果。

《 09.03.65 》除了展現趙無極狂草作品中特有的磅礴氣勢之外，其感染力透過藍色油彩緊扣人心。在有時如行雲流水、有時如巨浪翻騰的筆觸中，流露出趙無極對自然世界的理解與感悟。藉由此幅藍色系列的極致之作，為我們呈現了一種藝術家內心、自然、畫布與色彩全然合而為一的沉醉境界。



Zao Wou-ki, *Voie Lactée - 09.11.1956*, 1956. Christie's Shanghai, 21 September 2019, lot 307, sold for CNY 56,400,000
Artwork: © 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich
趙無極《 銀河 09.11.1956 》1956 年 佳士得 上海 2019 年 9 月 21 日 編號 307 成交價：56,400,000 人民幣



Yves Klein, *Barbara (ANT 113)*, 1960. Christie's New York, 13 November 2019, lot 15B, sold for USD 15,597,500
Artwork: © Succession Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2020.
伊夫 · 克萊因《 Barbara (ANT 113) 》1960 年 佳士得 紐約 2019 年 11 月 13 日 編號 15B 成交價：15,597,500 美元



Zhang Daqian, *Viewing the Waterfall*, 1963. Christie's Hong Kong, 29 May 2018, lot 1379, sold for HKD 64,225,000
張大千《 觀泉圖 》1963 年 佳士得 香港 2018 年 5 月 29 日 編號 1379 成交價：64,225,000 港幣

Detail of the present lot 拍品局部 ▸



151 CHU TEH-CHUN 朱德群

(ZHU DEQUN, 1920-2014)

L'espoir est né (Hope is Born)

signed in Chinese; signed and dated 'CHU TEH-CHUN 91' (lower right); signed in Chinese; signed, dated and titled 'CHU TEH-CHUN 1991 L'espoir est né' (on the reverse)
oil on canvas
180 x 230 cm. (70⅞ x 90½ in.)
Painted in 1991

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

PROVENANCE
Private collection, Asia
Anon. Sale, Christie's Hong Kong, 30 May 2015, lot 61
Acquired at the above sale by the present owner

The authenticity of the artwork has been confirmed by Fondation Chu Teh-Chun, Geneva.
This work is accompanied by a certificate of authenticity issued on 22 May 2018 and signed by Mrs. Chu Ching-Chao.

EXHIBITED
Taipei, Taiwan, National Museum of History, Chu Teh-Chun: 88 Retrospective, September-November 2008.

LITERATURE
Liao Chiung-Fang, Artist Publishing Co., Overseas Chinese Fine Arts Series II: Chu Teh-Chun, Taipei, Taiwan, 1999 (illustrated, plate 154, p. 213).
National Museum of History & Thin Chang Corporation, Chu Teh-Chun 88 Retrospective, exh. cat., Taipei, Taiwan, 2008 (illustrated, p. 154).



Southern Song Dynasty, Ma Yuan, *Water Album*, Circa 1212. The Palace Museum, Beijing, China
南宋 馬遠《水圖 第十一段 曉日烘山》中國 北京 故宮博物院藏

希望誕生

油彩 畫布
1991年作
款識：朱德群 CHU TEH CHUN 91 (右下)；朱德群 CHU TEH-CHUN 1991 L'espoir est né (畫背)

來源
亞洲 私人收藏
香港 佳士得 2015年5月30日 編號61
現藏者購自上述來源

此作品已經日內瓦朱德群基金會鑑定
此作品附朱董景昭女士於2018年5月22日簽發之保證書

展覽
2008年9月-11月「朱德群88回顧展」台灣 台北 國立歷史博物館

出版
1999年《華裔美術選集II: 朱德群》廖瓊芳著 台灣 台北 藝術家出版社 (圖版，第154圖，第213頁)
2008年《朱德群88回顧展》展覽圖錄 台灣 台北 國立歷史博物館 馨昌股份有限公司 (圖版，第154頁)

"As Fan Kuan once said, instead of learning from man, I should learn directly from nature. Instead of learning from nature, I should learn from my heart. Learning from the heart' means to focus on the artist, which 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."

– Chu Teh-Chun





Detail of the present lot 拍品局部

Under the rough and wild strokes of subdued sienna, splashes of vibrant colours are vying to burst out, as a ray of searing white rises above all in the distance and triumphs over the muted tones on the rest of the canvas, illuminating the entire scene – in this painting, Chu Teh-Chun expertly expresses himself through gestural brushstrokes and uses a pure abstract vocabulary to convey a message of passion - even as one exists in darkness, hope must not be lost.

Hope is Born was completed in the early 1990s, and Chu chose to use an extra-large format to create a starkly contrasting two-dimensional landscape, while continuing his lifelong exploration into his favourite theme – the expression of light. The skilful composition and careful application of paint layers also reveal Chu's absolute mastery over painting techniques when he was at the top of his game.

At the time, Chu had recently moved into a larger studio in the Parisian countryside by the banks of the Seine, which gave him the space needed to produce large-format works. He chose to paint with broad brushes, which are softer and have greater surface area, so his could realise deeper layers, gradients, and morphing compositions. Hope is Born features a dramatic show of lights with fluid and rich strokes, making it a clear masterpiece amongst the artist's large format works from this era.

In the year when this painting was finished, Chu and his wife Tung Ching-Chao visited Venice where they saw the works of Venetian masters Tintoretto, Titan, and Veronese. The use of light, perspective, and overall grandeur of these late-Renaissance painters further inspired Chu's creativity, and Hope is Born was born out of this context as the artist learned from the best and made it his own. The juxtaposition between light and dark that was commonly seen in Renaissance masterpieces is filtered through an abstractionist lens, and the beams of light and shadows crisscross and zigzag in a complementary dance of colours, despite being diametrically opposed.

With the outbreak of the Gulf War in the early 1990s, Chu was deeply affected by contemporary geopolitics (much like the traditional Chinese ideal of a gentleman scholar's concern for the world). He expressed his social commentary through painting and hoped for peace through his art. In Hope is Born, which was shown at an apocalypse-themed exhibition in Saint Germain, one sees the artist's impassioned retort against violence and politicking. Notably, Hope is Born was created in the same year as Chu's Light Beyond the Plagues, which also showcases his wish for the times: a ray of light emerges from a grey expanse to represent hope, explicitly highlighting the theme of the painting. By this time, Chu was already known for his breakthrough combination of eastern and western styles, so as an influential international figure he took it upon himself to remark on the times and speak out for peace in the way he knew best, doing what he could to address the anxiety and worry that was all-too-prevalent then. As shown in Hope is Born, temporary darkness cannot cloud over the vibrancy of our world; hope will ultimately rise up, and the dawn will inevitably follow the night. The measured used of rich colours in this piece, supplemented by depth, dimensionality, and dynamic brushstrokes, combine to make this painting a moving and meaningful record of Chu's historic artistic life.



Designed by Le Corbusier, *Notre Dame du Haut,* Ronchamp, France
勒・柯布西耶設計 法國 廊香 廊香教堂
Photo: Paul Kozlowski



「如範寬說過與其師於人者，未若師之物；與其師之物，未若師於心，所謂師於心者，即是以畫家為主宰，並已有抽象的概念。可是中國人沒有把抽像這兩個字講出來而已。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，中國繪畫和抽像畫的想法不謀而合。」

- 朱德群

沉鬱的赭石色粗獷筆觸下，隱約透出絢麗斑駁的五彩，後方一束光芒噴薄而出，通篇的暗調都無法將其抵擋，將畫面照得透亮朱德群寄情於筆，用純粹的抽象語言，真摯而豁達地道出熱忱的期待：即使身處黑暗，也要飽含希望。

《希望誕生》——創作於 90 年代初，朱德群用巨大的尺幅營造出一個具有強烈明暗對比的二元空間，延續其對自己畢生鍾愛主題的一貫求索：光之面貌的展現；而純熟的結構經營與豐富的點線層次也充分展現了朱氏成熟時期爐火純青的繪畫技藝。



彼時的朱德群剛將畫室遷至巴黎郊外塞納河邊一處更寬闊的大空間，進而轉向更大尺幅作品的創作。他選擇用更寬大柔軟的排筆作畫，為作品增添了更多層次的色彩深度及幻化多姿的構圖。《希望誕生》充斥著戲劇化的光影表達，酣暢淋漓的豐富筆觸，實乃藝術家該時期大尺幅作品中的至臻之作。

畫作誕生之年，朱德群與妻子董景昭遊歷義大利威尼斯，得以親見威尼斯「三傑」丁托列托、提香和維洛內塞的作品。晚期文藝復興大師對畫面光線透視充滿戲劇性的處理及恢弘的氣勢進一步激發了他的創作靈感。《希望誕生》創作於這一背景之下，可謂藝術家博觀約取厚積薄發之作：朱氏將文藝復興古典明暗對照法運用至抽象的創作之中，光影交織頓挫，相輔相成，仿若陰陽相生。

20 世紀 90 年代初，海灣戰爭爆發。一如中國傳統文人士大夫心懷天下，朱德群深受地緣政治影響，以畫為社會評論，抒發對和平的渴望。他有感而作《災難後的曙光》，展於聖日爾曼城主辦的「世界末日」主題展，反映其內心感觸及對野蠻政治角鬥之回應。《希望誕生》創作於《災難後的曙光》同年，似乎也傳達出朱德群對當時時局的一種希冀：畫面以灰暗中浮現的一束光芒代表了希望，直接明瞭地點明畫作之題。彼時的朱德群已借突破性的東西方融合藝術創新享譽海內，作為一個擁有國際影響力的藝術家，他以自己擅長的視覺語言，為時代做記錄，為和平發聲，竭盡所能，安撫不安的人們。正如《希望誕生》所畫，暫時的黑暗並不能遮掩世界的斑斕，希望終將突破一切到來，守得雲開見月明應該並不遙遠。畫作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，成為了朱德群藝術生涯中極富歷史涵義的動人佳構。

Titian, *Assumption of the Virgin*, 1516-1518, Basilica di Santa Maria Gloriosa dei Frari, Venice, Italy
提香《聖母升天》1516 年 -1518 年 意大利 威尼斯 威尼斯聖方濟會聖母聖殿藏

° 152 ZAO WOU-KI 趙無極

(ZHAO WOU-KI, 1920-2013)

20.01.67

signed in Chinese and signed "ZAO" (lower right), signed, titled and inscribed ' ZAO WOU-KI 150 x 162 20.1.67' (on the reverse)
oil on canvas
150 x 162 cm. (59 x 63¾ in.)
Painted in 1967

HK$58,000,000-78,000,000
US$7,600,000-10,000,000

PROVENANCE
Private collection, Paris
Private collection, Asia

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).

「隨著我的成長與自信的確立，我逐漸重新發現了中國。中國文化以一種與生俱來的方式出現在我的作品中。是由於巴黎，我才回歸到根深的本源。」

– 趙無極



Guo Xi, *Early Spring,* 1072. National Palace Museum, Taipei, Taiwan
郭熙《早春圖》1072 年 台灣 台北 國立故宮博物院

20.01.67

油彩 畫布
1967年作
款識：無極ZAO (右下)；ZAO WOU-KI 150 x 162 20.1.67 (畫背)

來源
巴黎 私人收藏
亞洲 私人收藏

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

By the mid-1960s, Zao Wou-Ki's artistry had already reached a zenith. As his career neared its peak, Zao became increasingly cognizant of the profound eloquence of traditional Chinese paintings as well as their unique freehand quality, drawing him towards a deep reflection and soul-searching towards his cultural roots. In *20.01.67*, Zao spurns rich colours and instead uses only ink wash-like colours to depict an undulating landscape, which is incredibly rare for him, yet he still managed to bring forth complex layers and textures – a highly challenging achievement which provides ample proof of his mastery. *20.01.67* thus shows him carrying the torch for traditional aesthetics by demonstrating their virtues. Its long exhibition history also reflects how much Zao treasured this particular work, as he frequently showed off this masterpiece as a prime example of his reaction and respect towards traditional Chinese paintings.

Meanwhile, impressionist painters in the west began to pay more attention to the texture of their paintings, and numerous post-war impressionists such as Pierre Soulages, Franz Kline, Hans Hartung, Georges Mathieu, and Brice Marden were inspired by Eastern calligraphy to start painting with pure colours and expressive lines and highlight the form, meaningfulness, and textual beauty in their works. They realised that focus on singular colours was the key to moving beyond historical norms, making it a core tenet in the development of modern art. Ironically, such a 'modern' approach has already been the modus operandi in traditional Chinese paintings since time immemorial. Ink and power in brushstrokes are like skeleton and flesh in Chinese paintings, and with 'just' two variables an artist could already concoct innumerable variations and forms. Precise control over brushstrokes and ink gave Chinese artists greater control over layers and textures than western masters, imbuing paintings with a natural and organic vitality, which clearly explains the irreplaceable value of traditional art forms. Zao knew well that he needed the purest black to fully realise the essence of traditional aesthetics, and he took all his knowledge of textures and brushstrokes from his other works and put them in *20.01.67*, making it an ink wash painting without equal.



EXHIBITED

Paris, France, Galerie de France, Zao Wou-Ki OEuvres recentes, 1967.

Montreal, Canada, Musee d'art Contemporain, Zao Wou-Ki, 1969. This exhibition later travelled to Quebec, Canada, Musee du Quebec, Zao Wou-Ki, 1969.

1973, Zao Wou-Ki, Paintings, Musée d'Art et d'Histoire, Neuchâtel, Switzerland.

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.

Zao Wou-Ki, collection personnelle, 1955-1989, Fondation Vasarely, Aix-en-Provence, France, 1991.

Zao Wou-Ki, Oils and Watercolors, Fundaçao Calouste Gulbenkian, Lisbon,

Portugal, 1992.

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

Zao Wou-Ki, Cuarenta años de pintura, 1954-Mexico City, Mexico, Fundacion Cultural Televisa, Centro Cultural de Arte Contemporaneo, Zao Wou-Ki: Cuarenta Anos 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.

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

Lucarno, Switzerland, Pinacoteca comunale di Locarno, Zao Wou-Ki Retrospettiva (1920-2013), 2013.

LITERATURE

Zao Wou-Ki, Paintings, Musée d'Art et d'Histoire, Neuchâtel, Switzerland, 1973 (exh. cat, plate 13)

Zao Wou-Ki, Ediciones Poligrafa, Barcelona, Spain & Éditions Hier et Demain, Paris, France, 1978 (illustrated, p.174).

Fukuoka Art Museum, Zao Wou-Ki, Peintures, encres de Chine 1950- 1981, exh. cat., Fukuoka, Japan, 1981 (illustrated, plate 19).

Zao Wou-Ki, collection personnelle, 1955-1989, Aix-en-Provence, Fondation Vasarely, 1991 (exh. cat., illustrated, p. 16, no.8)

Zao Wou-Ki, Oils and Watercolors, Fundaçao Calouste Gulbenkian, Lisbon,

Portugal, 1992. (illustrated, no.8)

Zao Wou-Ki Retrospective, Taipei Fine Arts Museum, Taipei, 1993 (illustrated, p.56).

Pierre Schneider, Fundacion Cultural Televisa, Centro Cultural de Arte Contemporaneo, Zao Wou-Ki: Cuarenta Anos de Pintura (1954-1994), exh. cat., Mexico City, Mexico, 1994 (illustrated, plate 10, p. 85).

Kaohsiung Museum of Fine Arts, A Retrospective of Zao Wou-Ki, exh. cat., Kaohsiung, Taiwan, 1996 (illustrated, plate 46, p. 152).

Infinite Image and Space - A Retrospective of Zao Wou-Ki, Urban Council of Hong Kong, the Hong Kong Museum of Art, 1996 (illustrated, plate 38, p.111).

Zao Wou-Ki 60 Ans de Peintures, Shanghai Sanxing Publishing House, Shanghai, China, 1998 (illustrated, p.161).

Zao Wou-Ki, Galerie Nationale du Jeu de Paume, Paris, France, 2003 (illustrated, p.114).

Zao Wou-Ki: Peintures et Encres de Chine 1948-2005, Hazan, France, 2005 (illustrated, p.60).

Zao Wou-Ki Retrospettiva (1920-2013), Locarno, Switzerland, 2013 (illustrated, p.96)

Willem de Kooning, Zao Wou-Ki, Levy Gorvy, New York, 2017 (illustrated, p.114-115).

展覽

1967年「趙無極：新作展覽」法國 巴黎 法蘭西畫廊

1969 年「趙無極」加拿大 蒙特婁 現代藝術博物館 該展覽還在以下地點展出1969年 加拿大 魁北克 魁北克博物館

1973年 「趙無極 繪畫」法國 納沙泰爾 藝術史博物館

1981年「趙無極：中國油畫與水墨1950-1981」日本 福岡 福岡市美術館 該展覽還在以下地點展出1981年 日本 東京 日本橋藝廊；1981年 日本 福井 福井縣立博物館；1981年 京都國立近代美術館 日本 京都；1981年 日本 神奈 神奈川縣立近代美術館

1991年 「趙無極 私人收藏1955-1989 」 法國 艾克斯普羅旺斯 瓦沙雷里基金會藝術館

1993年3月-5月「趙無極回顧展」台灣 台北 台北市立美術館

1992年「趙無極 油彩與水彩 」 葡萄牙 里斯本 古本甘基金會

1994年3月-5月「趙無極：繪畫四十年 (1954-1994)」墨西哥 墨西哥城 Televisa文化基金會 A.C. 當代藝術文化中心

1996年1月-4月「趙無極回顧展」台灣 高雄 高雄市立美術館

1996年5月-7月「無極意象：趙無極回顧展」香港 香港藝術館

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

2003年「趙無極」法國 巴黎 Galerie du Jeu de Paume

2013年 「趙無極回顧展 (1920-2013)」 瑞士 洛迦諾 洛迦諾市政美術館

出版

1973年《 趙無極 繪畫 》展覽圖錄 法國 納沙泰爾 藝術史博物館 (圖版，第13圖)

1978年《 趙無極 》西班牙 巴塞羅那 Poligrafa與法國 巴黎 Hier et Demain (圖版 第174頁)

1981年《 趙無極：中國油畫與水墨1950-1981 》展覽圖錄 日本 福岡 福岡市美術館 (圖版，第19圖)

1991年《 趙無極 私人收藏 1955-1989 》 展覽圖錄 法國 艾克斯普羅旺斯 瓦沙雷里基金會 (圖版，第8圖，第16頁)

1992年《 趙無極 油彩與水彩 》展覽圖錄 葡萄牙 里斯本 古本甘基金會 (圖版 第8圖)

1993年《 趙無極回顧展 》台灣 台北 台北市立美術館 (圖版 第56頁)

1994年《 趙無極：繪畫四十年 (1954-1994) 》展覽圖錄 Pierre Schneider 著 Televisa文化基金會 墨西哥 墨西哥城 當代藝術文化中心 (圖版，第9圖，第84頁)

1996年《 趙無極回顧展 》展覽圖錄 台灣 高雄 高雄市立美術館 (圖版，第46圖，第152頁)

1996年《 無極意象 - 趙無極回顧展 》香港 香港藝術博物館 (圖版，第38圖，第111頁)

1998年《 趙無極繪畫六十年回顧 》中國 上海三聯書店 (圖版，第161頁)

2003年《 趙無極 》法國 巴黎 網球場美術館 (圖版，第114頁)

2005年《 趙無極：中國油畫與水墨1948-2005 》展覽圖錄 法國 比亞裡茨 Le Bellevue, Editions Hazan (圖版，第25圖，第60頁)

2013年《 趙無極幸福生命1920-2013回顧展 》展覽圖錄 瑞士 洛迦諾 洛迦諾市文化中心 (圖版，第96頁)

2017年《 威廉．德庫寧 | 趙無極 》展覽圖錄 美國 紐約 厲蔚閣 (圖版，第115頁)



Detail of the present lot 拍品局部

To traditional Chinese painters, black ink is not a single colour. As Zhang Yanyuan wrote in *Chronicle of Famous Paintings* in the Tang Dynasty, "use of ink embodies five colours". Ink can be dry, dense, heavy, light, diffuse, and otherwise flexible enough that viewers can experience a range of textures and colours through it. Having been exposed to traditional ink wash paintings from childhood, Zao instinctively limited his palette to answer the rising movement in the global abstractionist scene, but he ultimately managed to forge his own way that put him on a completely different path from his contemporary western artists. When viewing *20.01.67*, one immediately notices how Zao limited his palette to just black, white, and ochre; then, after marvelling at the effect of removing rich colours, one also realises that doing so actually highlights the spatial depth and contrast between light and darkness in the painting, so much so that the freehand landscape painting seems to leap out at you. Black ribbons forcefully overshadow the white background and faint blooms of light, like an instant when clouds part and reveal a momentary flash; the dense dark strokes piercing through the centre then guide our eyes across the canvas like an undulating mountain range or rocky pine forest receding into the distance, providing clear separation between the foreground and the back; the varying shades of ink on the two sides diffuse across the scene to hint at the embankment between rocky shores and a tranquil lake. By fusing the ethos of traditional Chinese landscape paintings into his abstract work, Zao elevates *20.01.67* and makes it an inspired and imaginative vista.



Franz Kline, *Painting*, 1954. Christie's New York, 13 November 2018, Lot 22B, sold for USD 4,512,500
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
法蘭茲．克萊因《繪畫》1954 年 紐約 佳士得 2018 年 11 月 13 日 編號 22B 成交價：4,512,500 美金



Pierre Soulages, *Peinture 195 x 130 cm, 3 février 1957*, 1957. Christie's London, 28 June 2018, Lot 122, sold for GBP 2,888,750
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
皮耶．蘇拉吉《Peinture 195 x 130 cm, 3 février 1957》1957 年 倫敦 佳士得 2018 年 6 月 28 日 編號 122 成交價：2,888,750 英鎊



Hans Hartung, *T 1955-9*, 1955. Christie's Paris, 7 June 2018, Lot 27, sold for EUR 895,500
漢斯．哈同《T 1955-9》1955 年 巴黎 佳士得 2018 年 6 月 7 日 編號 27 成交價：895,500 歐元



Li Tang, *Wind in the Pines Among a Myriad Valleys*, 1124.
National Palace Museum, Taipei, Taiwan
李唐《萬壑松風圖》1124 年 台灣 台北 國立故宮博物院



Detail of the present lot 拍品局部

"As I grew and developed my confidence, I gradually rediscovered China. Chinese culture is innate and inherent to my work, but it was thanks to Paris that I could go back to my roots."

- Zao Wou-Ki

On the spatial theory of traditional ink wash landscapes, Song dynasty's Guo Xi explained that, "there are three distances to a mountain, when you look up from its base, that's height; when you stand in front and look behind it, that's depth; and when you look from one mountain to another, that's breadth." This "triple-distance method" encapsulates the spatial theory of traditional aesthetics, which not only uses upward, downward, and level perspectives to illustrate a scene, it also lets viewers' sight line roam at will to go beyond what has been depicted in the painting, reaching a level of conceptual aesthetic that is absent from western landscape works. The triple-distance approach greatly influenced how space is managed in *ukiyo-e* (picture[s] of the floating world) paintings, and through that also changed how impressionists and modernists conceptualised space – an influence that remains relevant today among contemporary artists. In a way, the triple distances can also be understood as a way to observe and depict dimensions, in which they form a cohesive whole: the upward perspective presents height, the act of looking behind a mountain communicates depth, and the level perspective conveys relative distance; proficient use of all three is needed to present a rich world in the canvas, and Guo Xi's *Early Spring* is a classic example of this proficiency. Zao's incorporation of such traditional theories has made the composition of space especially remarkable in *20.01.67.* In the painting, Zao fills the central space with the highest peak, which is extended by zig-zagging lines to insinuate the complex intersections between peaks and ridges and trees and streams, effectively manifesting the endlessness of the hills; finally the sharp foreground is contrasted with the peaks jutting out of the clouds in a hazy distance, giving this work an airy sense of depth. In addition, one should also appreciate the latticework of lines gently alluding to the contours and brushwork usually used to draw boulders and mountains, including techniques such as scrubbing, brushing, dotting, and pressing, calling to mind the intense and glorious atmosphere achieved by Li Tang in *Wind in the Pines Among a Myriad Valleys*. In more than one way, 20.01.67 is evidence of how Zao could casually take the vocabulary and aesthetic of Chinese landscapes and present them as western abstract paintings, creating a style that is truly his own.

For impressionists, few themes are more important than light and colour; they are obsessed with the way colours transform under changing light, which helps them capture the transience of nature and make it permanent. Them, too, influenced Zao's creative approach. Monet's early work *A Seascape, Shipping by Moonlight* is a snapshot of a distinctive view: at night, dark clouds obscure the moon, but we still sense the presence of light through reflections between clouds and on the ripples of the waves. Unlike most of his work which tended to be vibrant and bright, Monet courageously pared down the use of colours in this piece, and used contrast to elegantly trace the minuscule changes in light. Zao, also, pared back his use of colours in *20.01.67* and relied on simple hues to describe light, and through his delicate control over the density and thickness of black, white, and ochre, we can still see how light is bounced off mountains and trees and water and clouds, in a lively scene that glimmers with life.

The artist and appraiser C.C. Wang believed that the best works are not only technically excellent, they must also manifest a special spirit and expressiveness; he particularly admired the effect of "painting without brushstrokes", which is when the ink and brushstrokes looks entirely organic, yet is still able to convey the character and appearance of nature – a perfect definition of ink wash paintings. In *20.01.67* Zao showed us his modern interpretation of, and homage to, traditional ink wash paintings. He took the powerful overflow of emotions that nature gave him and parsed them through the language of abstraction to create a painting that is both genuine and inspired, achieving both organic strokes and the character of nature at the same time. The majestic mountains and juxtapose with the gossamer water vapours to form a perfect balance between the active and the inert, the concrete and the ethereal. Zao walked down the track of traditional Chinese aesthetics and culture, but put on a coat of abstraction over mother nature to open a door to infinite imaginative possibilities on the finite canvas. This work is profound, lucid, and it brims with strength and vision – a truly unforgettable masterpiece.

在 60 年代中期，趙無極的創作已至超凡入聖的境界。隨著藝術生涯邁入巔峰，趙無極越發領悟到傳統中國繪畫豐富的表現力與獨特的寫意特質，逐漸形成一股向深遠文化本源的追尋與歸復。在《 20.01.67 》中，趙無極非常罕見的以近乎水墨的用色呈現充滿山水意境與起承轉合的畫面，在摒棄色彩之後，他成功地表現了更豐富的層次與質感，是難度極高的創作方式。《 20.01.67 》象徵著他對傳統美學的繼承，且由此證明了其中的優異之處。豐富的展覽紀錄反映了趙無極對這件作品的重視及珍愛程度，有意以這件恢弘鉅製，作為他對中國傳統繪畫深刻領悟後的具體回應與昇華之作。

根據趙無極基金會的紀錄，這件作品共有多達 27 次的世界展出經歷，在趙無極所有已知作品中傲視群雄。其生涯中最具代表性的回顧性大展和巡迴展，總會有《 20.01.67 》的領銜。例如 1981 年巡迴日本東京、京都、福岡、神奈川美術館的個展，是趙無極首次在亞洲的大型展出；1993 及 96 年這件作品又分別在台北、高雄、香港的回顧展中亮相，讓趙無極全面的進入華人藝術圈的視野；隨後在 1998-99 年於北京、上海、廣州舉辦的「60 年回顧展」更轟動了中國藝術界，完成了趙無極盼望回故鄉辦展的心願；而其生涯中最具紀念意義的一場展覽莫過於 2003 年，於巴黎國立網球場現代美術館所舉辦的盛大回顧展，是趙無極生前最後一次的大型展覽，依然由這件《 20.01.67 》領銜，吸引了超過 13 萬人次的參觀。若說作品即是一位藝術家精神的化身，那麼或許趙無極會如此鍾愛《 20.01.67 》，必選它於每次重要展出的原因，是它完美總結了趙無極畢生對藝術本源的探索與追求。《 20.01.67 》以他獨特的融合水墨與油彩的畫面，替趙無極面向觀者，靜靜訴說他回歸根深本源所淬煉出的無極之美。

在西方，印象派以來的藝術家們逐漸重視畫面的肌理質地，而戰後一眾抽象藝術家如蘇拉吉、克萊因、漢斯．哈同、喬治．馬修與布萊斯．馬登等人更不約而同地受到東方書法藝術的啟發，開始運用純粹的色彩及富表現力的線條進行創作，突顯畫面的形、意與質地的美感。他們領悟到，若要超越過往的形式，需要從單一的色彩入手，這是現代藝術發展的核心。然而其實這樣的表現方式正是中國傳統繪畫自古以來的取徑。水墨、筆力是中國繪畫的骨與肉，僅僅如此便足以建構千萬種變化。他們對運筆與墨色的細膩掌握，使畫面層次與質地較西方更加靈活豐富，似乎充滿了自然的生命力，說明了傳統藝術無可取代的表現特點。趙無極領悟到，他必需以最純粹的黑，才能最極致的表現這樣的傳統美學精粹，他將過往於其他作品中所運用的質地與筆觸技法，毫無保留的投入於《 20.01.67 》中，成全了一幅最高境界的水墨作品。

對中國傳統畫家來說，「墨」並非只是單一的一種顏色，如唐代張彥遠在《 歷代名畫記 》中所論：「運墨而五色具。」單一的墨可依焦、濃、重、淡、清等豐富的變化，帶給人們完全不同的色彩與質地的主觀感受。 趙無極自幼即受傳統水墨藝術的薰陶，很自然地，在 1960 年代，他也開始以低限的色彩提出他對當時國際抽象表現運動的具體回應，而他最終所展現的是與西方藝術家全然不同的藝術取徑。欣賞《 20.01.67 》時，觀者能夠立即感受到趙無極試圖將色彩最低限度地簡化至單純的黑、白、赭，並驚嘆於在除去豐富色彩的影響之後，空間的遠近與光影的明暗甚至更加地被凸顯了出來，一幅寫意的山水風景躍然於畫布：黑色帶狀強烈地凌駕白色背景與稀薄的暈染之上，有如雲霧初來乍開的一瞬；貫穿中央的深刻線條引領著觀者的視線，彷彿一條由近而遠、曲折綿延的山陵與松石，帶有清晰的陰陽向背；兩側不同濃淡的墨色浸染，則表現了岩岸與明亮平靜的水面的過渡。趙無極在《 20.01.67 》中將傳統山水的意境融入到他的抽象繪畫之中，昇華出一片想像的天地。

關於傳統山水的空間理論，宋代郭熙在《 林泉高致 》中曾有這樣的解釋：「山有三遠，自山下而仰山巔謂之高遠；自山前而窺山後謂之深遠；自近山而望遠山謂之平遠。」其中的「三遠法」反映了一種傳統美學獨特的時空觀，在以仰視、俯視、平視等不同的視角來描繪景物的同時，容許觀者視線自由移動，帶出悠遊物外之感，營造了西方風景畫所未具有的意境之美。趙無極融會了這樣的傳統理論，使得《 20.01.67 》的空間經營尤其絕妙出眾。在畫面中，趙無極以高聳屹立的主峰佔據了主要位置；接著以「S」形的連續取勢，描繪重山越嶺、密樹深溪的交錯，彰顯山勢之綿延；最後透過清晰的近景對比遠處彷彿隱約可見、透出雲霧的山峰，為畫面創造了深邃幽遠的飄渺效果。此外，若仔細欣賞其錯縱交織的線條，可以發現與傳統皴、擦、點、踏的山石勾勒之法有異曲同工之趣，猶如李唐《 萬壑松風圖 》的斧劈皴為畫面帶入了一股雷霆萬鈞的驚人氣勢。《 20.01.67 》於各方面印證了趙無極已能隨心所欲地將傳統山水的空間語言，透過西方抽象藝術的形式表現出來，融匯為其獨特的個人風格。

書畫鑑賞家王季遷認為，最好的作品是既擁有技巧，更擁有特別精神和表現能力的，他讚賞「無筆跡」的繪畫表現，那些看起來完全「自然的筆墨」卻能描述「自然的面貌」的特質，正是好筆墨的定義。趙無極藉由《 20.01.67 》提出了他對傳統山水與墨韻之美的現代化詮釋與致意。他將在天地自然間觀察所得的感受與感動，透過抽象的語言，化為一幅靈動寫意的畫面，正是以「自然的筆墨」描述「自然的面貌」。當中氣勢磅礴的綿延山勢與飄渺的雲霧水面，在動與靜、虛與實之間取得了完美的平衡。趙無極沿著中國傳統美學的文化軌跡走來，將自然之景披上抽象的外衣，在有限的畫布上創造無限的想像，作品深邃而澄澈，迴盪著一股宏遠的氣勢，令人過目難忘。



Claude Monet, *A Seascape, Shipping by Moonlight,* 1864. Scottish National Gallery, Edinburgh, UK
克勞德．莫內《 月光下的航運海景 》1864 年 英國 愛丁堡 蘇格蘭國家畫廊



Brice Marden, *Butterfly Wings with Green*, 2005. Christie's New York, 10 July 2020, Lot 69, sold for USD 1,455,000
© 2020 Brice Marden / Artists Rights Society (ARS), New York
布萊斯．馬登《 Butterfly Wings with Green 》2005 年 紐約 佳士得 2020 年 7 月 10 日 編號 69 成交價：1,455,000 美金

153 WALASSE TING 丁雄泉
(DING XIONGQUAN, 1928-2010)

I hissing in Dawn

signed, titled and dated 'I hissing in Dawn ting 71' (on the reverse); signed again ''TING' (on the stretcher); exhibition label of Museum of Art, Carnegie Institute Pittsburgh affixed to the stretcher
acrylic on canvas
178 x 229 cm. (70 x 90 in.)
Painted in 1971

HK$900,000-1,500,000
US$120,000-190,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Pennsylvania, Museum of Art, Carnegie Institute Pittsburgh,
Fresh Air School, October 26, 1972 - January 7, 1973.

我在黎明窯窣作響

壓克力 畫布
1971年作
款識：I hissing in Dawn ting 71 (畫背)；'TING (畫框)；匹茲堡卡內基學院藝術博物館展覽標籤貼於畫布框架

來源
現藏者直接得自藝術家

展覽
1972年10月26日-1973年1月7日 「新鮮空氣畫派」美國 匹茲堡 賓夕法尼亞 卡內基學院藝術博物館



Sam Francis, *Tokyo*, 1957. Christie's New York, 8 November 2011, sold for 3,442,500 USD
Artwork: © 2020 Sam Francis Foundation, California / Artists Rights Society (ARS), New York.
山姆・弗朗西斯《東京》1957 年 紐約 佳士得 2011 年 11 月 8 日 成交價 :3,442,500 美元





Throughout the 1960s and 1970s, Walasse Ting was one of the most dynamic artists working in New York. Following his encounters with neo-figurative art, hyperrealism, Pop Art, conceptual art and minimalist art, Ting created I *hissing in Dawn* at the height of the Abstract Expressionist period. The artist's impassioned expression and spirited brushwork are most apparent in the painting—the work is an aesthetic exploration of form, color and velocity, as it is an epic response to the New Aesthetic era. Ting, Sam Francis, Joan Mitchell organized the 'Fresh Air School' exhibition of paintings that was named by Ting. This painting was among the works that were considered for showcase at the exhibition.

The Fresh Air School takes its inspiration from the beauty of nature, as it emphasizes creative spontaneity that stems from the artist's feelings and state of mind. The radiant landscapes and thriving wildlife are transformed into vibrant colors, which flow with primitive drives across the canvas. In *I hissing in the Dawn*, the solid blue background conjures a sense of time and space. Splashes of dark green invoke the first light of dawn, bringing a ray of vitality into the composition. Touches of red, orange, marigold, cyan, purplish blue and dark purple meet in a poetic collision, which suggests an unmediated communion nature and color.

Color is the most distinctive feature of Ting's language of painting. In *I hissing in the Dawn*, the brightness, forms, lines and energy of colors are reminiscent of Claude Monet's Nympheas. The scenery blooms for a moment before it merges into powerful textures of paint, as if it was born from within the artist's body and transformed into a pure ray of light and feelings. Every brushstroke of Ting is vigorous and decisive—he works with the instinctive expression associated with the action painting of Jackson Pollock, which is filled with the tension and momentum of fervent brushwork. As his friend and fellow artist, Pierre Alechinsky, wrote, "(Ting) loves splashes of colour for they are flowers in reality. He paints fluidly, and then nothing exists but the flowers which are, in reality, splashes."

Born in Wuxi, Jiangsu in 1928, Ting was a painter, sculptor and poet. Throughout his life, Ting travelled around the world on a quest for breakthrough while embracing different artistic styles. Moving to Paris in 1952, he made the acquaintance of many members of the CoBra movement, including Asger Jorn and Pierre Alechinsky. In 1985, he moved to New York where he immersed himself in the art scene, befriending Pop art and Abstract Expressionist artists such as Andy Warhol, Robert Rauschenberg, and Tom Wesselmann. In 1964, Ting published *1 Cent Life*, a book of his poetry illustrated by prominent artists of the 1960s from Europe and the US. In 1970, he was awarded the Guggenheim Fellowship Award for drawing. Two years later, the Fresh Air School of painting led by Ting garnered wide acclaim in the art scene, along with the Gutai group from Japan and Art Informel from France of the same period.

"Paintings are my honey, colors are my flowers, velocity is what is required of a thief—he must paint as speedily as he draws a gun," Ting once mused. *I hissing in Dawn* resounds with Ting's unique expressivity and his surging yet delicate emotions, as the buoyant spirit and passion of a poet lie at the heart of his exuberant aesthetic expression.

Ting has been recognized as an important figure in the history of art. His works can be found in the permanent collections of more than 40 leading museums around the world, including the Metropolitan Museum of Art, the Tate Modern, Centre Pompidou, the Taipei Fine Art Museum, and the National Gallery of Australia.

二十世紀六十年代、七十年代之際，丁雄泉是紐約最活力四射的藝術家之一。經歷了新具象、超寫實、波普、觀念以及極簡藝術，丁雄泉在抽象表現主義風潮的全盛時期創作了《我在黎明窸窣作響》。藝術家炙熱的情緒表現以及掙脫桎梏的暢快筆法在此作中一覽無遺，既是對形式、色彩和速度的純美學探索，亦是對新美學時代以回應之巨作。丁雄泉、山姆 · 弗朗西斯及瓊 · 米歇爾三人曾舉辦了一場由丁雄泉命題為「新鮮空氣畫派」（Fresh Air School）的繪畫聯展，而此作亦於展出備選之列。

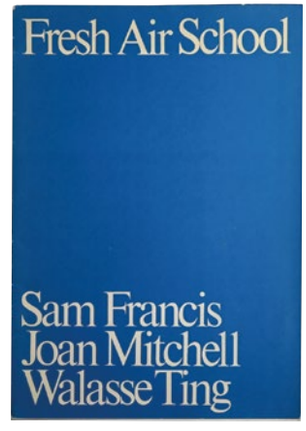
「新鮮空氣畫派」以自然界的美作為靈感的泉源，並強調來自個人情緒和心理特征的創作隨機性。山光水色、草長鶯飛皆應幻化為筆下的色彩，在原欲的驅動下傾瀉而出。《我在黎明窸窣作響》中堅實的藍色背景構架了時間與空間感，在此之上，潑墨揮灑的黛綠好似依稀的破曉，給予畫面一抹盎然生趣。酡紅、橘橙、銘黃、青綠、藏藍、黛紫隨即接踵而至，纓絡垂旒。猶如「狂隨柳絮有時見，舞入梨花何處尋」之境躍然於上，暗示了自然和色彩的渾然合一。

色彩無疑是丁雄泉最為青睞的繪畫語言，而其延申出的光感、形狀、線條和能量使《我在黎明窸窣作響》映射出對莫內《睡蓮》致敬的意味。畫作中隱約可見的自然之景繽紛絡繹，記錄了一瞬的綻放卻又消融在強有力的塗繪中。仿佛景色是從藝術家身體抽出，轉化成了一束純粹的光和一種純粹的感受。丁雄泉的每一筆都充滿力量，毫不模棱兩可。這種遵循本能的創作方式亦與傑克遜 · 波洛克的行動繪畫異曲同工，表現手法上貫徹了筆意與氣勢帶來的張力。正如他的朋友和同道皮埃爾 · 阿列欽斯基所寫：「(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，事實上就是那些色彩飛濺的痕跡。」

丁雄泉 1928 年出生於江蘇省無錫市。作為畫家、雕塑家和詩人，丁雄泉一生雲遊四方、突破自我，尋求不同世界的藝術風格。1952 年抵達巴黎，結識阿斯嘉 · 瓊恩、皮耶 · 阿雷欽斯基等眼鏡蛇畫派前衛藝術家。1958 年移居紐約，廣結一眾波普藝術、抽象表現主義藝術家如：安迪 · 沃荷、羅伯特 · 勞森伯格、湯姆 · 維瑟爾曼。1964 年出版詩畫集《一分人生》，集結上述歐美六十年代舉足輕重的大師為其詩作作畫。1970 年獲古根海姆紀念基金會繪畫類獎助金。兩年後其帶領的「新鮮空氣畫派」更是與同一時期日本的「具體派」(Gutai)、法國的「不定型畫派」(Art Informel) 等並駕齊驅。

丁雄泉曾傾訴說，「我的油畫，用的全是顏色，鮮艷萬分，恍似一大花園。採花大盜也，一只蜜蜂蝴蝶而已。」《我在黎明窸窣作響》抒揚地充斥著丁雄泉獨樹一幟的生命力及感染力，其情緒澎湃又瀟灑細膩。坦蕩通透的美學表現之下是令人愉悅的精神力量和無拘無束的詩人豪情。

丁雄泉早在世界藝術史上有一席之地，其作品被永久收藏於全球四十多座頂級博物館，包括紐約現代藝術博物館、倫敦泰德美術館、巴黎龐畢度中心、臺北市立美術館、澳洲國立美術館等。



Cover of the exhibition catalogue 'Fresh Air School, Exhibition of Paintings: Sam Francis, Joan Mitchell, Walasse Ting, 1972/73', Museum of Art, Carnegie Institute, January 1, 1972

「新鮮空氣畫派 繪畫展覽：山姆 · 弗朗西斯 、瓊 · 米歇爾、丁雄泉 1972/73」展覽圖錄封面，美國 卡耐基學院藝術博物館 1972 年 1 月 1 日

◂ Detail of the present lot 拍品局部

154 RHEE SEUNDJA 李聖子

(1918-2009)

For Red Poppy

signed and dated 'SEUND JA RHEE 60' (lower right)
oil on canvas
130 x 162 cm. (51⅛ x 63¾ in.)
Painted in 1960

HK$3,500,000-4,500,000
US$460,000-580,000

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Paris, France, Galerie Synthese, Seundja Rhee, 1962.

Gallery Hyundai, Seoul, Korea, Korean Abstract Painting, 25 March – 22 April 2015.

New York, U.S.A., Christie's, Forming Nature: Dansaekhwa Korean Abstract Art, 8-23 October 2015.

Seoul, Korea, Gallery Hyundai, Rhee Seundja's Abstract Painting 1957-1968, 6 September – 7 October 2018.

Gwacheon, Korea, National Museum of Modern and Contemporary Art, The 100th Anniversary of Birth Seundja Rhee: Road to the Antipodes, 22 March – 29 July 2018.

Hong Kong, Christie's, A Narrative of Korean Art: from Celadon to Abstraction and Beyond, 27 February – 12 March 2019.

LITERATURE
Korean Abstract Painting, exh. cat., Gallery Hyundai, Seoul, Korea, 2015 (illustrated, pp. 224-225).

Forming Nature: Dansaekhwa Korean Abstract Art, exh. cat., Christie's, New York, U.S.A., 2015 (illustrated, pp.34-35).

Rhee Seundja 1918-2009, exh. cat., Maronie Books, Seoul, Korea, 2018 (illustrated, pl.18).

The 100th Anniversary of Birth Seundja Rhee: Road to the Antipodes, exh. cat., National Museum of Modern and Contemporary Art, Gwacheon, Korea, 2018 (illustrated, p. 18).

A Narrative of Korean Art: from Celadon to Abstraction and Beyond, exh. cat., Christie's, Hong Kong, 2019 (illustrated, p. 22).

獻給紅罌粟花

油彩 畫布
1960年作
款識：SEUND JA RHEE 60 (右下)

來源
現藏者直接得自藝術家

展覽
1962年「李聖子」法國 巴黎 Synthese畫廊

2015年3月25日 - 4月22日 韓國 首爾 現代畫廊「韓國抽象畫」

2015年10月8 - 23日「構造自然：單色畫韓國抽象藝術」美國 紐約 佳士得

2018年9月6日 - 10月7日 「李聖子的抽象繪畫 1957-1968」韓國 首爾 現代畫廊

2018年3月22日 - 7月29日「李聖子百年誕辰紀念：對極之路」韓國 果川 國立現代美術館首爾館

2019年2月27日 - 3月12日「韓國藝術之敍錄：從青瓷到抽象以至無限」香港 佳士得

出版
2015年《韓國抽象繪畫》展覽圖錄 韓國 首爾 現代畫廊 (圖版，第224-225頁)

2015年《構造自然：單色畫韓國抽象藝術》展覽圖錄 美國 紐約 佳士得 (圖版，第34-35頁)

2018年《李聖子 1918-2009》展覽圖錄 Maronie出版社 (圖版，第18頁)

2018年《李聖子百年誕辰紀念：對極之路》展覽圖錄 韓國 果川 國立現代美術館首爾館出版 (圖版，第18頁)

2019年《韓國藝術之敍錄：從青瓷到抽象以至無限》展覽圖錄 香港 佳士得 (圖版，第22頁)

"Here I show you nature. Here I record the essence of life."

- Rhee Seundja

「在這裡，我向你呈現自然。在這裡，我記錄下生命的本質。」

- 李聖子





Rhee Seundja working at her studio in Tourrettes, France, 1968
李聖子在位於法國圖雷特的工作室中創作 1968 年



Helen Frankenthaler's, *(Bach's) Sacred Theater*, 1973, Christie's New York, 14 Nov 2019, Lot 603, Sold for USD 2,535,000
Artwork: © 2020 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.
海倫．佛蘭肯瑟勒《（巴赫的）神聖劇院》1973 年作 紐約 佳士得 2019 年 11 月 14 日 編號 603 成交價：2,535,000 美元

In 1956, Rhee Seundja's paintings were included in a group exhibition in Paris, where they caught the attention of Georges Boudaille (1925-91), a noted French art critic. He was instantly mesmerized by Rhee's work, and became an enthusiastic supporter of this young talented artist from Korea. Boudaille described her work in his essay, "I'd dare to say that it is not necessary to analyse Rhee's works to understand her art world. Rhee's paintings induce the viewer to be melted into them and reach a certain state of mind becoming one with them. Her marvellous works gradually enchant viewers to feel the peace and a new philosophy of her own and to be fascinated by them as if a piece of poem transcending time and space opens an unknown world to the reader."

Rhee Seundja has been a prolific and prominent figure on the international art scene over the course of her artistic career, with over 80 solo and 300 group exhibitions held in noteworthy art galleries and museums all over the globe, including France, Germany, Japan and Korea. Recently, a large scale retrospective exhibition *Seundja Rhee: Road to the Antipodes* was held at the National Museum of Modern and Contemporary Art in Korea in 2018 to commemorate the 100th anniversary of the artist's birth. It marked Rhee's 3rd retrospective exhibition in the National Art Museums in Korea, following her first one in 1978 and second one in 1988.

For Red Puppy , featured here, is a rare masterpiece from Rhee's early years, showcasing multiple characteristics of her remarkable artistic development. First, the work exemplifies Rhee's transformation from figurative to abstract art, combining form and narrative content. It also displays her artistic process, how she reinterprets the world and nature as she sees them, and recomposes them upon the reflection of her own mind. *For Red Puppy* is a perfect result of abstraction based on content, which she passionately pursued. As Rhee once said, "I wanted to merge the Asian mind with the Western material."

The painting also epitomizes Rhee's early mature style: the Woman and Earth series, created using a myriad of fine brushstrokes. Contrary to its simple, refined appearance, the painting is the result of a painstakingly time-consuming process and delicate brush techniques. Numerous layers are carefully applied with patience and an accurate dexterity, resulting in exquisite texture. About her Woman and Earth series, Rhee noted, "I am a woman, woman is mother, and mother is earth." She also mentioned, "If I moved my brush once more, my children would eat one more spoon... I felt anxious about my children when I was not working on paintings day and night, and I felt the pain of missing them," recalling her painful experience as a mother due to the separation from her three sons forced by her divorced husband's family.

To Rhee, the innumerable repetition of the small dots and short brushstrokes felt equivalent to the act of cultivating the land, nurturing seeds to grow. More importantly, the staggering repetition of brushstrokes represented a connection to her three beloved children from whom she had been separated since 1951 due to marital discord. Each brushstroke expresses a yearning to tend to her children; each mark of the canvas embodies a longing to recreate maternal duties, the missed caresses, and the symbolic feeding of children thousands of miles away. *For Red Puppy* represents an extension of Rhee's motherly affection for her children, and the longing and true love behind each brushstroke creates a deep resonance in the viewer.

This painting demonstrates that her intense endeavour and implacable devotion to becoming a true painter ultimately did come to fruition. Furthermore, not only did she establish herself as an artist, she became a true master of her medium. As stated by Raymond Nacenta, a French art dealer and art historian who ran the Galerie Charpentier where Rhee had multiple solo exhibitions, "Rhee's works show touches of magic colour in simply constructed shapes. There is architectural toughness juxtaposed with soft sensitive emotion." Throughout her lifelong artistic career, Rhee created eternal beauty, transcending time and borders with her marvellous compositions of colour and form, fusing herself with nature.



Detail of the present lot 拍品局部

1956 年，李聖子的畫作被囊括在巴黎的一次群展中，引起了法國著名藝術評論家喬治．布代伊（Georges Boudaille，1925-91）的注意。他立刻被李聖子的作品迷住了，並成為了這位來自韓國年輕有為的藝術家的忠實支持者。布代伊在他的文章中描述道她的作品：「我敢說，我們根本沒有必要通過分析李聖子的作品來洞悉她的藝術世界。李聖子的繪畫使觀看者與作品融為一體，並達到了與之成為通融的某種心理狀態。她作品中的這份奇妙逐漸使觀眾著迷，以感受自己內心的平靜，同時也被她所創造出的全新藝術哲學所完全吸引，好像一首超越時空的詩一般，為觀者打開了一個未知的世界。」

李聖子在其生涯中一直是國際藝術界極為多產的傑出人物，在法國，德國，日本和韓國等全球著名的美術館和博物館舉辦了 80 多次個展和 300 多場群展。近期，為了紀念這位藝術家誕辰 100 週年，韓國國家現當代藝術博物館在 2018 年為她舉辦了大型回顧展「李聖子：前往地球另一端的路」。這標誌著藝術家在 1978 年舉行的第一次與 1988 年舉行的第二次回顧展之後，在韓國國家美術館舉辦的又一次個人回顧大展。

而本次佳士得為您呈現的拍品《獻給紅罌粟花》，更是李聖子難得的早期傑作，展示出她卓越藝術發展的多重特徵。首先，該作品反映的是李式從具象到抽象藝術之轉變，將形式和敘事內容結合在一起。本件拍品還展現出她的藝術創作過程，讓觀者瞭解到她是如何在觀察周遭時即立刻重新詮釋人間與自然，而隨後又以自己的所見所思為參照重新構造這個世界。《獻給紅罌粟花》是她熱忱追求基於內容的抽象作品的完美結果。正如李聖子本人曾經說過的那樣：「我想將亞洲人的思想與西方人的材料融合在一起。」

這幅作品還體現出李聖子早期的成熟風格：《女性與地球》系列中，無數精細唯美的筆觸娓娓浮現。與簡潔呈現的外觀正相反的是，該作品是李聖子通過極其費時費力的繪畫過程而打磨出來的。憑著強大的耐心與細膩的手法，在畫布上增加了許多層次，從而獲得了如此精雕細琢的質感。關於她的《女性與地球》系列，李聖子說道：「我是一個女性，女性是母親，而母親則是地球。」由於與丈夫離異的家庭破裂、被迫與三個兒子分居，在回憶起這段日子時她還回憶道：「每當我再移動一次畫筆，我的孩子便會再吃一湯匙……若是我沒有在不分晝夜地繪畫時，我就開始對我的孩子感到焦慮，我便感受到想念他們的痛苦，」

對李聖子而言，無數次的圓點和短頻筆觸不斷在畫面上重復，這種行為令人聯想到撒種插苗、耕種土地的辛勤付出。更重要的是，筆觸的反復重疊象徵著她與三個心愛的孩子之間的連結，自 1951 年以來，由於婚姻的問題她便與三個孩子分開了。每次下筆都印證了她對孩子們的思念。畫布上的每個標記都印證著她重新與孩子們團聚的努力，而同時也是一種渴望養育相離數千英里之外親身骨肉的象徵。正因為《獻給紅罌粟花》凝結了藝術家對孩子們的母愛，每一處筆觸背後的渴望與可股民行的愛在觀者中引起了深刻的共鳴。

本件拍品見證了她對成為一名真正的畫家的不懈努力和巨大犧牲，最終如願以償。而除此之外，她不僅確立了自己的藝術地位，而且還成為了這種媒介的頂級大師。正如多次為李聖子在夏蓬蒂埃畫廊（Galerie Charpentier）舉辦展覽的法國藝術品經紀人和藝術史家雷蒙德．納森塔（Raymond Nacenta）所說，「李聖子的作品以簡明構造的形狀釋放出出魔幻般的色彩。結構的堅韌與柔和的敏感情緒一同在畫布上共存。」在其漫長藝術生涯中，李聖子創造了永恆之美，戰勝了時間、越過了壁壘，以其美輪美奐的色彩與形構，將自己與大自然融合在一起。

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

155 LEE UFAN 李禹煥

(B. 1936)

Dialogue

signed and dated 'L. UFan '09' (on the bottom edge)
oil, mineral pigment and glue on canvas
259 x 194 cm. (102 x 76⅜ in.)
Painted in 2009

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

PROVENANCE
Kukje Gallery, Seoul, Korea
Acquired from the above by the present owner

EXHIBITED
Kukje Gallery, Venice, Italy, Venice Biennale Special Exhibition, Dansaekhwa, 7 May – 16 August 2015

LITERATURE
Dansaekhwa, Kukje Gallery, Seoul, Korea, 2015 (illustrated, p. 215)

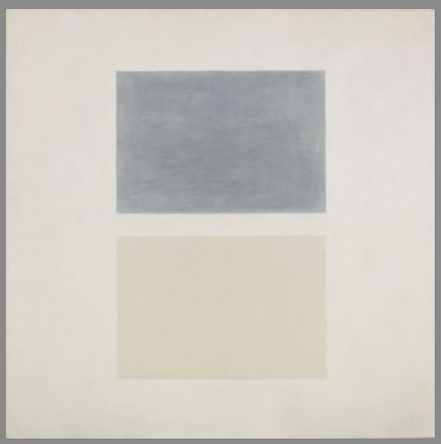
對話

油彩 礦物顏料 膠水 畫布
2009年作
款識：L. UFan'09' (畫佈底邊)

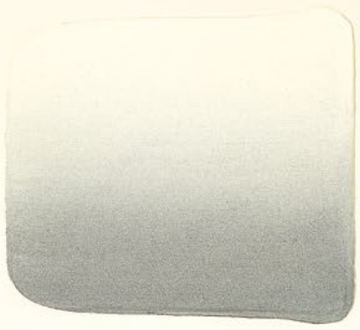
來源
韓國 首爾 Kukje畫廊
現藏者購自上述畫廊

展覽
2015年5月7日-8月16日 「威尼斯雙年展特展 單色畫」
意大利 威尼斯 Kukje畫廊

出版
2015年《單色畫》韓國 首爾 國際畫廊 (圖版，第215頁)



Agnes Martin, *This Rain,* 1958
艾格尼．馬丁《雨》1958 年作
© 2020 Estate of Agnes Martin / Artists Rights Society (ARS), New York





"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

Dialogue is from Lee's Dialogue series, which evolved in 2006, following 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 half-wet layer. The laborious and highly specific process often takes the artist one month of repetitive action to complete a new work. This highly choreographed and deliberate movement of the brush echoes the practice of 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.

Alexandra Munroe, noted curator of Asian art, who organized the Guggenheim's 2011 retrospective exhibition on Lee Ufan wrote, "*Dialogue* is an emblematic painting of Lee's recent eponymous series, which consists of minimal marks placed on a white gesso ground. The limited number of discrete strokes made with a broad, flat brush loaded with grey paint positioned in charged configurations on expanses of white unpainted ground evokes a generative emptiness. Created as an act of intense concentration guided by an ethics of rest raint, *Dialogue* emphatically affirms the painting's own physicality, as well as the infinite."

As Munroe described, the composition in this *Dialogue* 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 work expands the artistic dialogue of contemporary art. 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.

As Lee once noted, "The mutual limitation that takes place between inside and outside purifies the act of making and pushes it to a higher dimension. It might be said that this desire to polish the self by limiting one's interactions leads to endless repetition. The expansiveness of a dialogue of correspondences suggests the breath and sublimity of eternity," *Dialogue* exemplifies how he expresses meditative discipline of the tradition of Asian ink painting. The bare canvas is the infinite space where Lee faces the world as it is. He seeks an encounter with the world in relationship with others, rather than just limited to a sphere within himself. In an understated yet poetic gesture, Lee consistently seeks to relate himself to the world through minimal interaction with his work. Lee's art is the medium or passage which connects the poles between the artificial and nature, I and others, making and unmaking, and made and unmade. It is a completely new approach to art, breaking the modernist definition of creation and the boundary of modern painting and sculpture. In his extremely meditative works, Lee Ufan tell us that we should not stop our endeavor to encounter the world as it is because it is the only way we can stay awake and live a true life. *Dialogue* featured here clearly illustrates that Lee's work is not an abstract painting, but a form of calligraphy. Alternatively, one can see it as an entirely new abstract painting of spirit and material unified into one.

「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

《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。

著名亞洲藝術策展人孟璐（Alexandra Munroe）於 2011 年策劃了古根海姆美術館的李禹煥大型回顧展，她寫道：「對話是李禹煥近期作品中極具象徵性的一個系列，僅是在白色石膏板上留下少許簡單線條。 用裝滿灰色顏料的寬大扁平畫刷，在留白未著色的平面上分散地勾勒出幾筆，打造出令人遐想萬千的虛無之地。 對話一作是藝術家以極其自控的精神力量來進行的一種注意力高度集中的動作，著重強調了畫作自身的動能與無限性。」

正如孟璐所描述的一樣，本件《對話》作品的構圖傳達出一種對簡潔與和諧的企盼，并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、素材和創作行為中，擴展了當代藝術的對話。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能從西方藝術模式中獨立出來並與之並駕齊驅。

「內部和外部都面臨著相同的限制，這種制約將創物 這一行為進而淨化並推向更高的層面。可以說，通過制約個體的連接互動來完善自我的慾望，造成了無休止的重復行為。而對照的交流中所內涵的廣泛性則更會促成屬於永恆的氣息與崇高。」 – 李禹煥

《對話》引證了李禹煥如何將亞洲水墨畫傳統的冥想主題表達出來。空白的畫布是個無限的空間，仿如藝術家正身處的世界一樣。他追尋世界與外在之間的關係，而並非只限於他自身所處的世界裡。透過輕描淡寫卻又充滿詩意的表達形式，他與作品極簡的互動將自己與世界聯繫起來。他的畫作就如一個媒界或一座橋樑，把人為與天然、自我與外在、製造與毀滅、完成與還原等兩極連接起來。這是藝術上一個嶄新的創作手法，打破了現代主義對創作的定義、以及現代繪畫及雕塑的界限。在那些極具冥想意味的作品中，李禹煥告訴我們要努力去認識這個世界，不應停頓下來，因為這是唯一的方法讓我們保持清醒，真正活著。《對話》這幅非凡絕倫的作品全面展示出李禹煥所作的並不是抽象畫，而是一種以書法形式表達的畫作。我們或可將它視為一種結合精神和物質的嶄新抽象繪畫。



Lee Ufan in his studio
李禹煥在工作室內
©2010 ANZAI

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

156 RICHARD LIN 林壽宇

(LIN SHOW-YU, 1933-2011)

Painting Relief 1 March 1963

Signed, titled and dated 'LIN SHOW YU PAINTING RELIEF 1.MARCH.63 50x30' (on the overlap)
oil and aluminium on canvas
123 x 76.5 cm. (48 ⅜ x 30 ⅛ in.)
Painted in 1963

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

PROVENANCE
Richard Saltoun, London, UK, 2012
Godson & Coles, London, UK, 2013
Acquired from the above by the present owner

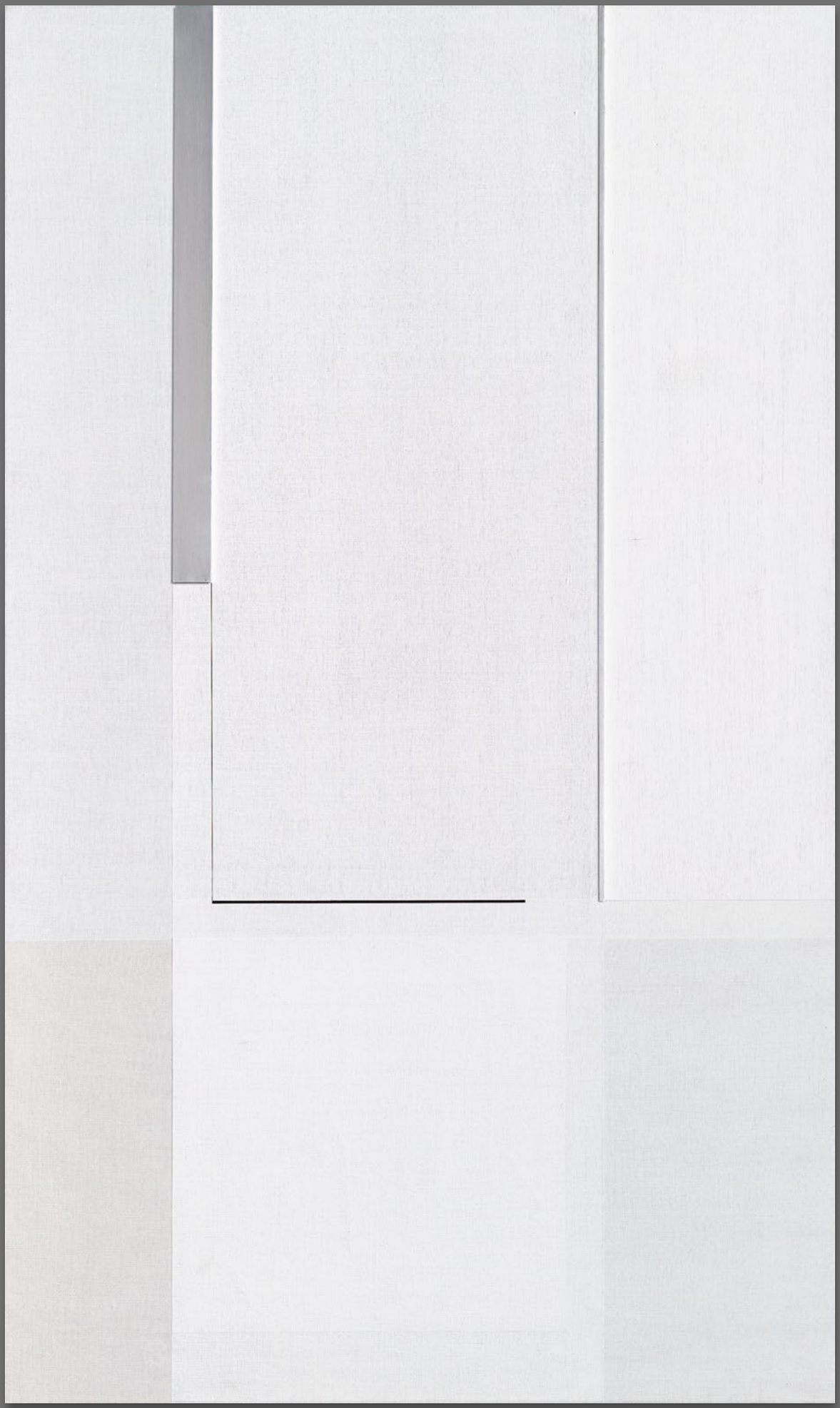
繪畫浮雕 1963 年 3 月 1 日

油彩 鋁 畫布
1963年作
款識： LIN SHOW YU PAINTING RELIEF 1.MARCH.63 50x30 (畫背翻折處)

來源
英國 倫敦 Richard Saltoun 2012年
英國 倫敦 Godson & Coles 2013年
現藏家直接購自上述來源



Lucio Fontana, *Concetto spaziale, Attese*, 1965. Guggenheim Museum, New York, USA.
Artwork: © 2020 Artists Rights Society (ARS), New York / SIAE, Rome
盧西奧 · 豐塔納《空間概念，等待》1965 年 美國 紐約 古根漢姆美術館藏



"White reflects all colours, and black absorbs all. With black and white, you encompass all colours, other hues are but noise and symbols."

– Richard Lin

In the early 1960s, the architecturally-trained travelling artist Richard Lin began to translate the philosophy of "less is more" from modernist architecture to the canvas. He broke through the two-dimensional constraints of painting, and afforded the canvas a multidimensional experience, and developed that into the concept of relief paintings. At the same time, he did away with extraneous brushstrokes and ornamental textures, and constructed a meticulous trigonometric order on the canvas, pioneering a ground-breaking architectural language in the history of art. He even introduced the medium of aluminium from modern construction into his works – from the mid-1960s, Lin experimented obsessively with embedding aluminium pieces onto the two-dimensional canvas, using the material's metallic texture to deepen the artwork's dimensionality. This experimentation mainly persisted until the end of the 1960s, when he garnered fame for his signature combination of aluminium and oil paint and rose to stardom. In 1963, his *Painting Relief 1 January 1964* was selected for the 3rd Documenta in Kassel, and at the young age of 30, Richard Lin became the first Chinese artist to be admitted to the renowned international exhibition.

Christie's is proud to present *Painting Relief 1 March 1963*, a milestone example of Richard Lin's Relief Painting style in its formative stage. On the white rectangular canvas, Lin used layers of subtly different shades of white paint to create stacks of rectangles, which are then bisected by different aluminium strips. Under the artist's careful arrangement, the rectangles build on top of each other and present an intricate and three-dimensional geometric order. Upon close inspection, one finds that each rectangle exists on its own plane on the canvas, as though the canvas itself carries a minimalistic architectural space.

Richard Lin's breakthrough from the two-dimensional canvas may remind one of another master of minimalism from the 20th century – Lucio Fontana. Both artists are known for their sculpting of the canvas, but the directions of their exploration diverged: Fontana used knives to slash open the canvas and expose the depth underneath the canvas, and broke free from the plane in the process; Lin, on the other hand, chose to build on top of the canvas, using the thickness of aluminium strips and paint to exactly arrange layers on top of the canvas, which affords his paintings a physical dimensionality. Like Fontana, Lin's works have transcended the limitations of the traditional canvas and expanded what is possible in painting, while creating a multifaceted and multisensory experience that invokes our sight as well as tactile senses on the canvas.

The colour white is another key signature in Lin's artworks. To the artist, the colour is representative of purity and clarity, it is the colour that encompasses all colours, and it is also the symbol of infinity. Through the colour, the maximalist concept of "one is everything" championed by Eastern philosophers entwine with the notion of "less is more" in Western modernist art. As his art matured with age, white became an even more prominent subject of Lin's paintings: he delineated the colour into a spectrum of hues, and unearthed infinite possibilities from a single colour. Viewers of *Painting Relief 1 March 1963* may notice the five hues and layers of white in the painting – much like the idea of "five colours of ink" in traditional Chinese paintings, the colours of White are equally distinct to Lin. Meanwhile, the black strip of aluminium not only defines spatiality, it also subverts the monopoly of white on the canvas; the duopoly of "black" and "white" and the contrast between "depth" and "plane" greatly enrich the painting, and even though it may appear frigid at first, there is dynamism, subtlety, and enjoyment to be discovered in the rational composition as well.

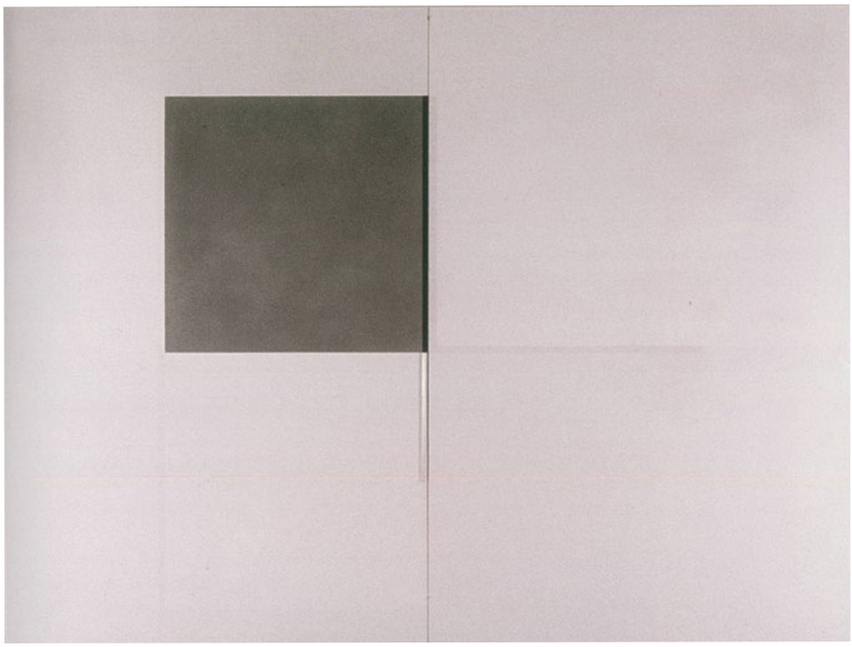
Upon seeing Lin's works, the Spanish minimalist master Miro noted that, "In the world of White, you stand peerless". With his unique language of white and innovations in spatiality and composition, Lin had left an undeniable mark on the history of modern art. As a definitive example of work from the zenith of the artist's creativity, and thanks to the previous collector's impeccable caretaking for the last six decades, *Painting Relief 1 March 1963* is in excellent condition and a rare find on the auction stand.



Ville Savoye designed by Le Corbusier, on the outskirts of Paris, France.
Photo : Cemal Emden
勒・柯布西耶設計的薩沃伊別墅，位於法國巴黎西郊



Richard Lin in his 30s.
Artwork: Courtesy of artist's estate
三十而立的林壽宇
Photo:《白色．孤絕．林壽宇》國立台灣美術館策劃 藝術家出版社
Scanned from《白色．孤絕．林壽宇》國立台灣美術館策劃 藝術家執行
p36



Richard Lin, *Painting Relief 1 January 1964,* 1964. Exhibited in Documenta 3, Kassel, Germany, 1964.
林壽宇的《繪畫浮雕 1964 年 1 月 1 日》，曾在 1964 年第三屆德國卡塞爾文獻展中展出
Artwork: Courtesy of artist's estate

「白能反射一切色彩，黑則能吸收一切色彩。有了黑和白就已包括了所有顏色，其他色彩只不過是不同聲音和符號罷了。」

- 林壽宇

1960 年初，建築學出身的旅英畫家林壽宇，開始將現代建築「少即是多」的空間架構轉譯到畫布之上。他打破架上繪畫的二維平面，賦予畫面多重空間體驗，發展出繪畫浮雕概念；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，形成了藝術史上獨一無二的建築性繪畫語言。他更是把鋁這一現代建築媒材融入創作之中，尤其在 1960 年代中期，林氏沉迷於將鋁塊嵌入二維畫布之上，借鋁的金屬質感來加深畫面的三維層次，這一探索持續了到 60 年代末，油彩與鋁材的混合搭配成為其標誌性的媒材組合的同時，亦使其聲名鵲起。1964 年，作品《繪畫浮雕 1964 年 1 月 1 日》成功獲選第三屆德國卡塞爾文獻展，僅僅年過而立的林壽宇成為入選該國際大展的首位華人藝術家。

本季佳士得秋拍很榮幸呈現《繪畫浮雕 1963 年 3 月 1 日 》，是林壽宇繪畫浮雕風格確立時期的一幅典型的混合媒材佳作。在純白的長方形畫布上，林壽宇用幾種相差甚微的白色油彩堆疊出多個大小不同的長方形，當中再以形制不一的鋁條進行分割，在藝術家縝密的排布組合之下，不同方形層層迭加、相會，最終呈現出一個極為精妙的立體幾何序列。近觀，會發現畫布上的每一個方形都處於不同平面之上，仿佛在畫布上搭建起了一個極簡的建築空間。

林壽宇對畫布二維平面的突破，令人想起 20 世紀另一位極簡主義大師——豐塔納的藝術創作。兩者均「在畫布上做雕塑」，卻選擇了截然不同的探索方向：豐塔納用工具刀劃開畫布，延展出畫布之下的空間維度，從而擺脫了平面的約束；而林壽宇則選擇在畫布上向上延伸，借用鋁條及顏料的厚度精妙地鋪排畫布層次，給畫面增添了物理上的立體感。林壽宇的作品和豐塔納一樣超越了傳統的畫布表面，拓寬了繪畫的疆域，在畫布上創造出視覺與觸覺並存的多元知覺經驗。

白色是林壽宇藝術中另一個標誌特點。在藝術家眼中，這一代表純潔、純粹的色彩，亦被看作為包羅萬象的色彩，是無限的象徵。通過白色，東方先哲「一即一切」的極限觀念與西方現代藝術「少即是多」的思想天然交融。進入創作生涯的成熟時期後，白色更成為林壽宇畫面中的絕對主體：他一絲不苟地將白色細分成多種色度，嘗試發掘出白色所蘊含的無限可能。細賞《繪畫浮雕 1963 年 3 月 1 日》，觀者即可在其中區分出五種深淺不一的純白層次，一如傳統中國畫講究「墨分五色」，白色之于林壽宇，同樣層次分明。而畫面上黑色的鋁條，在塑造空間感之時，亦打破了白色在畫布上的絕對統治，「黑」與「白」、「立體」與「平面」的對立，使得畫面虛實相生，略顯冷冽的畫面頓而變得生動，在遵循理性佈局的同時又平添幾分觀看的趣味。

西方現代藝術大家米羅在見到林壽宇的作品後，曾由衷誇讚：「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，以及對繪畫空間的巧思與突破，在現代藝術史上留下了濃墨重彩的一筆。《繪畫浮雕 1963 年 3 月 1 日》作為藝術家巔峰時期之經典作品，近 60 餘年來經由藏家妥善收藏，品相完好，此次首度現身拍場，實屬難得。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

157 # MARY CORSE 瑪麗 · 科西

(B. 1945)

Untitled (White/Black Inner Band Beveled)

signed and dated 'Mary Corse 2014' (on the reverse)
glass microspheres in acrylic on canvas
213 x 147.3 x 9.3 cm. (83⅞ x 58 x 3⅝ in.)
Executed in 2014

HK$1,500,000-2,500,000
US$200,000-320,000

PROVENANCE
Ace Gallery, Los Angeles
Private collection
Kayne Griffin Corcoran Gallery, Los Angeles
Acquired from the above by the present owner

無題（白 / 黑色內邊）

玻璃微粒 壓克力 畫布
2014年作
款識：Mary Corse 2014 (畫背)

來源
洛杉磯 Ace畫廊
私人收藏
洛杉磯 Kayne Griffin Corcoran畫廊
現藏家購自上述來源



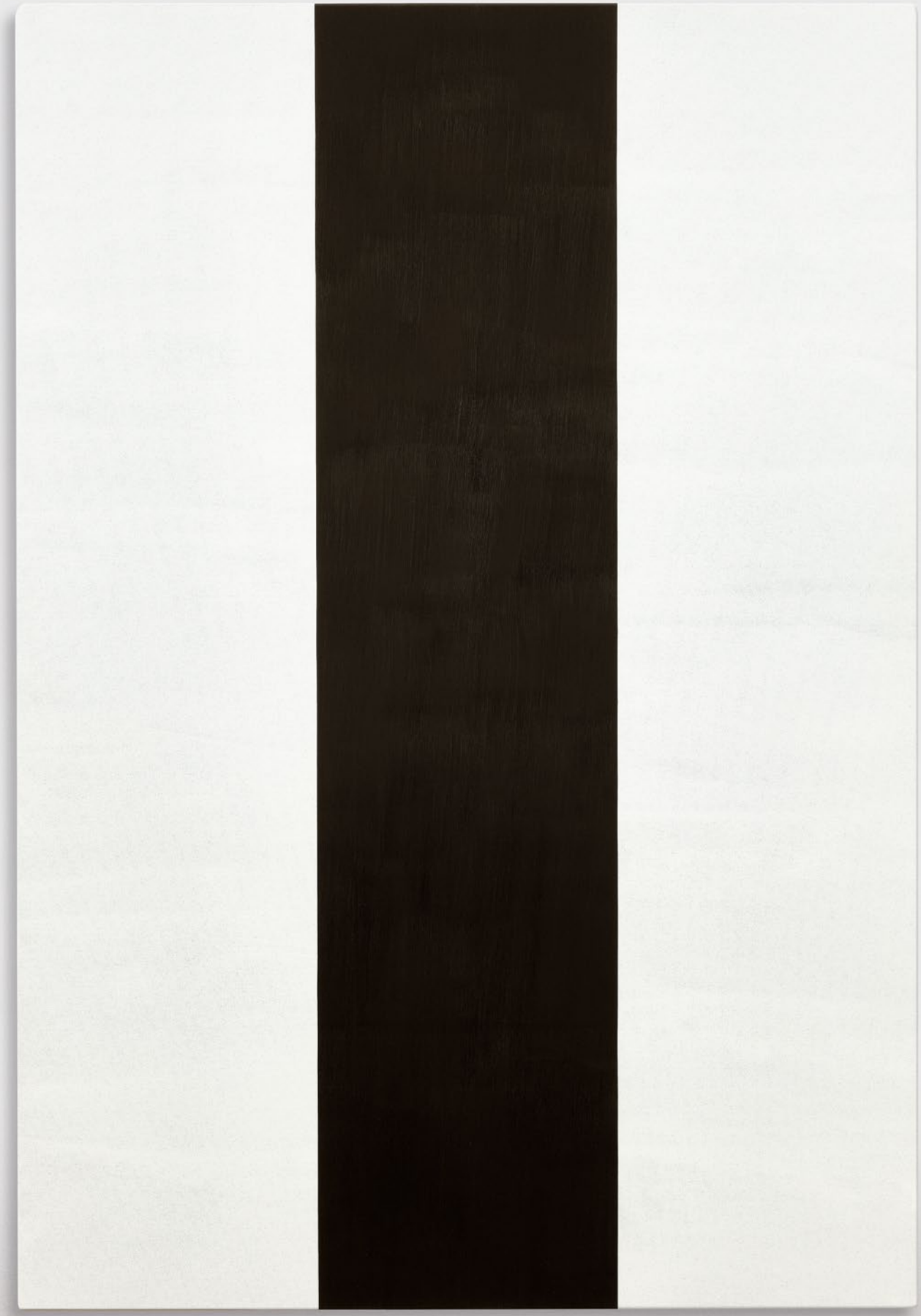
Side detail of the present lot
作品側面局部

Mary Corse's nearly six-decade long practice has been devoted to the perceptual qualities of light and the dynamic physical and visual interplay between the viewer and the painting. Mary Corse created her first glass microsphere paintings in 1968. By layering the microspheres over visible and expressive brush strokes in monochrome white paint, Corse created works that both capture and refract light, seeming to shift, move, or internally glow.

Untitled (White/Black Inner Band Beveled), 2014 is one of the first works in the Black Band series, which Corse first began in 2014 and continues today. In these works, a matte black acrylic band of black at varying widths is painted between two fields of white microspheres filled with Corse's evident brushstrokes. These works play with the viewer's perception of distance - at times, the black band seems to float in front of the white microsphered fields, while from other viewpoints it seems to recede into the background of the composition.

瑪麗 · 科西在其幾近六十年的創作生涯中，一直致力於發掘光的感應特性以及創造觀者與繪畫之間不斷變化的實際與視覺互動。她於 1968 年創作了第一幅玻璃微粒畫，起因是當她有一天晚上在馬里布（Malibu）開車時，她注意到路邊用白色微粒所畫的線，因為車燈光線掃過而被照亮。在純白色顏料明顯及氣韻生動的筆觸塗上微粒，科西創造出既能捕捉又能折射光的作品，這些光似乎在作品中不斷變化、移動、或從內部發光。

《無題（ 白 / 黑色內邊）》是 2014 年《黑色帶》系列的首批作品之一。科西於 2014 年開始了這一系列的創作，而且一直延續到今日。《黑色帶》系列提倡正負空間的雙重感知。在其作品中，科西透過黑白兩色並置以及平面，與其在充滿折射與紋理質感的表面之間創造出視覺張力。在這些作品中，有著不同寬度、帶著黯淡黑的黑色壓克力色帶，被畫置在充滿科西明顯筆觸的兩個塗滿白色微粒的場域之間。這些作品玩弄著觀者對距離的感受 – 有時黑色帶似乎漂浮在白色微粒場域的前面，但從其他角度看時，它又似乎退縮到了構圖的背景之中。



158 TAKEO YAMAGUCHI 山口長男

(1902-1983)

Fu (Floating)

signed, dated and titled in Japanese (on a label on the reverse)
oil on board
162 x 130 cm. (52⅛ x 45⅝ in.)
Painted in 1963

HK$3,000,000-5,000,000

US$390,000-650,000

PROVENANCE

Private collection

Anon. sale, Mallet Auction, Day Sale, Japan, 5 September 2008

Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity issued by Takeo Yamaguchi Artwork Registration Association.

EXHIBITED

Tokyo, Japan, The Bridgestone Museum of Art, Preview Exhibition of the 7th São Paulo Biennial Exhibits from Japan, 15-17 March 1963.

São Paolo, Brazil, Ciccillo Matarazzo pavilion, Parque do Ibirapuera, The 7th São Paulo Biennial, 28 September – 22 December 1963.

Tokyo, Japan, Musashino Art University Museum and Library (MAU M&L), Works by Professor Takeo Yamaguchi, 1 July – 3 August 1968.

Tokyo, Japan, Nerima Art Museum, Takeo Yamaguchi, 23 September – 3 November 1987.

LITERAURE

Fundação Bienal de S. Paulo, VII Bienal de São Paolo, exh. cat., Fundação Bienal de S. Paulo, São Paolo, Brazil, 1963 (listed, p. 307).

7/Bienal de Sao Paulo Japao, Kokusai Bunka Shinkokai Sociedade para as Relações Culturais Internacionais, 1963 (listed, no. 53).

Musashino Art University Museum and Library (MAU M&L) (ed.), Works by Professor Takeo Yamaguchi, Musashino Art University Museum and Library (MAU M&L), Tokyo, Japan, 1968 (listed, no. 13).

Kitakyushu City Museum of Art (ed.), Exhibition of Takeo Yamaguchi, exh. cat., Kitakyushu City Museum of Art, 1980 (listed, p. 113).

The National Museum of Modern Art, Tokyo, Miki Tamon, Asano Tôru, Motoe Kunio (ed.), The National Museum of Modern Art, The Asahi Shimbun (ed.), Yamaguchi Takeo & Horiuti Masakazu, exh. cat., Tokyo, Japan, 1980 (listed, p. 139).

Takeo Yamaguchi, Takeo Yamaguchi Sakuhinshu, Kodansha, Tokyo, Japan, 1981 (illustrated in black and white, plate 216).

Takeo Yamaguchi, exh. cat., Nerima Art Museum, Tokyo, Japan, 1987 (illustrated, no. 60, p. 75).

Kagoshima City Museum of Art, Takeo Yamanishi, Otani Memorial Art Museum, Nishinomiya City, Yasuyuki Nakai, Shimonoseki City Art Museum, Satoshi Hamamoto, Toyama Prefectural Museum of Art & Design, Yutaka Asaji (ed.), Exhibition of Takeo Yamaguchi, exh. cat., The Yomiuri Shimbun, The Japan Association of Art Museums, Tokyo, Japan, 1993 (listed, p. 166).

浮

油彩 木板
1963年作
款識：浮 一九六三年 山口長男 (畫背標籤)

來源

私人收藏
日本Mallet 日間拍賣 2008年9月5日
現藏者購自上述來源

此作品附山口長男作品登錄會簽發之保證書

展覽

1963年3月15-17日「第七屆聖保羅雙年展日本參展作品預展」日本 東京 石橋藝術博物館

1963年9月28日-12月22日「第七屆聖保羅雙年展」巴西 聖保羅 伊比拉布艾拉公園西塞西約．馬塔拉紮索館

1968年7月1日–8月3日「山口長男教授作品展」日本 東京 武藏野美術大学美術資料圖書館本

1987年9月23日-11月3日「山口長男展」日本 東京 練馬區立美術館本

出版

1963年《 第七屆聖保羅雙年展 》展覽圖錄 巴西 聖保羅 聖保羅雙年展基金會 (提及，第307頁)

1963年《 第七屆聖保羅雙年展日本參展作 》國際文化外交協會 (提及，第53號)

1968年《 山口長男教授作品展 》展覽圖錄 武藏野美術大学美術資料圖書館編 日本 東京 武藏野美術大学美術資料圖書館出版 (提及，第13號)

1980年《 山口長男展 》展覽圖錄 日本 北九州 北九州市立美術館編 北九州市立美術館出版 (提及，第113頁)

1980《 山口長男．堀內正和展圖錄 》展覽圖錄 東京国立近代美術館 三木多聞 淺野徹 本江邦夫編 朝日新聞社出版 (提及，第139頁)

1981年《 山口長男作品集 》日本 東京 株式會社講談社出版 (黑白圖版，第216圖)

1987年《 山口長男展 》展覽圖錄 日本 東京 練馬區立美術館 (圖版，第60圖，第75頁)

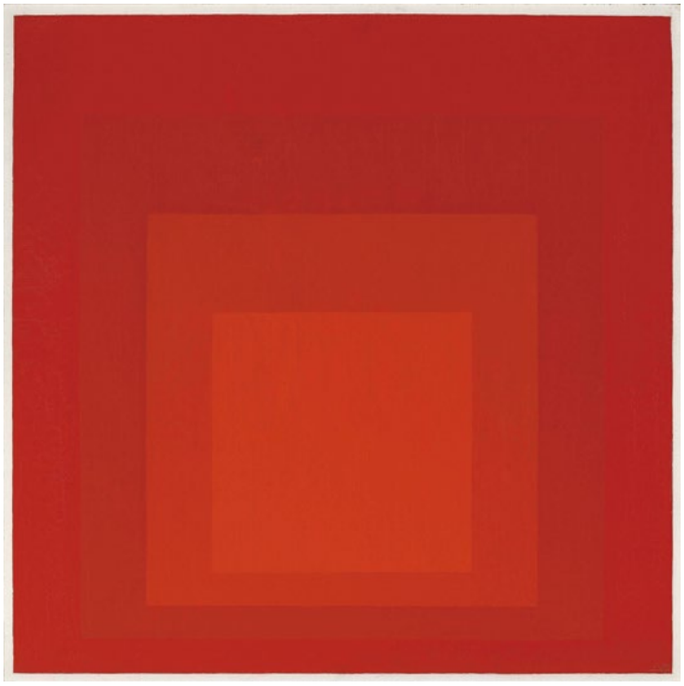
1993年《 山口長男展 》展覽圖錄 鹿兒島市立美術館 山西健夫 西宮市大谷記念美術館 中井康之 下関市立美術館 濱本聰 富山県立近代美術館 淺地豊編 日本 東京 讀売新聞社 美術館連絡議會出版 (提及，第166頁)



Christie's is proud to present this momentous work by the pioneering artist Takeo Yamaguchi, who was at the vanguard of the post-war abstract art boom in Southeast Asia. As early as in 1958 and 1961, Yamaguchi had already been invited to exhibit at New York's Guggenheim Museum and MoMA, putting him in the pantheon of the post-war art world. In 1963, Yamaguchi finished this work and immediately exhibited it at the Sao Paulo Art Biennial, while also leading groups of Japanese artists to visit and learn from the exhibition, giving us a glimpse of his passion and enthusiasm for art. Works of a similar vintage, style, and colour tone that were also exhibited at the show have already entered permanent collections of Japan's top art museums. He also picked out *Fu* for his "Professor Takeo Yamaguchi Exhibition" in 1968 at the Musashino Art University, where he had a tenured professorship, so it is clear that this work had special significance for the artist himself.

Yamaguchi was born in Seoul in 1902, and studied western painting at the Tokyo Art School from 1922 to 1927, before moving to Paris in 1927 to continue his education. He moved back to Seoul in the 1930s and was invited every year to exhibit by the Nika Association, one of Japan's most important avant-garde art groups during the pre-war period. A few years later, he formed the Kyu-shitsu Kai (Ninth Room Association) to promote the growth of avant-garde abstract art in Southeast Asia with other cutting-edge artists such as Jiro Yoshihara, the founder of the Gutai school, and Yoshishige Saito, who taught the founder of the Mono-ha school. Yamaguchi had already earned worldwide renown by the 1950s, making a name for himself among other abstract art masters in the west during the post-war period; his works were always well-recognised, including by the Sao Paolo Art Biennale (twice in 1955 and 1963), La Biennale di Venezia (1956), the Guggenheim Museum (1958), and New York's Museum of Modern Art (1964). Over the two decades between 1954 and 1974, he taught as a beloved professor at Tokyo's Musashino Art University, and mentored countless students who went on to become stars in Asian art. Kim Whanki, for instance, never forgot Yamaguchi's generosity when he gave Kim paintbrushes, paint, and canvas to support his painting; and Lee Ufan also spoke openly of how the development of his artistic philosophy was greatly influenced by Yamaguchi.

Towards the late 1950s and '60s, Yamaguchi's style reached its zenith. Against the pure black background, a unique geometric shape in crimson or ochre seems to float weightlessly. This is not a conventional geometric shape, with contours that give it strong dimensionality and an eccentric perspective making the shape lively and energetic; there is none of the usual strict and regimented experience with graphical form that was par for the course, instead the unassuming shape and colour combine to create an organic dynamism. The use of crimson in *Fu* calls to mind the red earth of the Korean peninsula, which is *fur*ther accented and given palpable texture against the simple single shade of black background. At first glance one may be tempted to group Yamaguchi's work with America's colour-field paintings or minimalist movement, but the thickness with which Yamaguchi layers on the paint creates a sculptural sense of tangible depth beyond the two dimensions of the painting. Closer inspection would surprise viewers with the oil paint's substantial texture and volume, because would use a painting knife to repeatedly spread, stack, and sculpt the paint over at least seven or eight layers. Fu combines the simplicity of minimalism with the texture of informalism, with an injection of the artist's own experiences and philosophy, creating a new artistic language that is unique to Yamaguchi himself.



Josef Albers, *Homage to the Square: "Wait"*, 1967. Whitney Museum of American Art, New York, USA.
Artwork: © 2020 The Josef and Anni Albers Foundation / Artists Rights Society (ARS), New York
約瑟夫・阿爾伯斯《向方形致敬：等待》1967 年作 美國 紐約 惠特尼美國藝術博物館藏



Takeo Yamaguchi, *Taku*, 1961. Museum of Modern Art, New York, USA.
山口長男《Taku》1961 年作 美國 紐約 現代藝術博物館藏

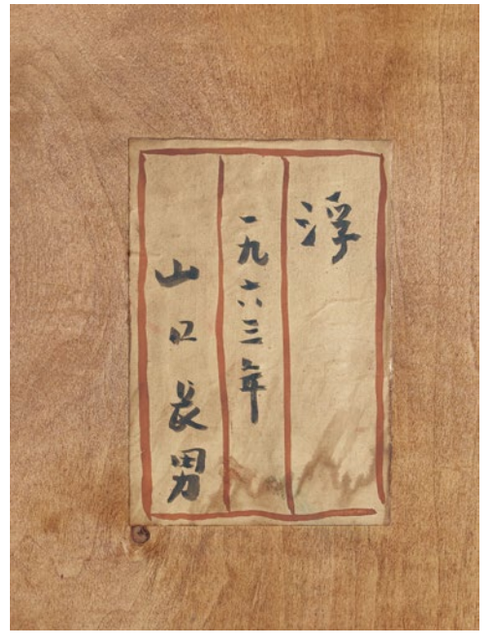


Exhibition View of *Works by Professor Takeo Yamaguchi,* Musashino Art University Museum and Library (MAU M&L), Tokyo, Japan, 1 July – 3 August 1968.
©Musashino Art University Museum & Library
1968 年 7 月 1 日 –8 月 3 日「山口長男教授作品展」展覽圖片 武藏野美術大学美術資料圖書館 東京 日本

佳士得隆重呈獻戰後東亞抽象藝術先鋒山口長男的重要作品《浮》。早於 1958 年及 1961 年，山口氏獲邀於紐約古根漢美術館和紐約當代藝術館展出，打入國際戰後藝術殿堂。山口長男於 1963 年第二度帶領日本藝術家團隊參與巴西「聖保羅雙年展」，《浮》本作完成於 1963 年，同年隨即代表日本參展，可以想像山口氏當時的躍躍創作之情。同期參展而風格、色調、主題類近的作品現已進入日本國家級美術館永久收藏。藝術家特意挑選《浮》參與其 1968 年於他終身任教的日本東京武藏野美術大學「山口長男教授作品展」，足見本作對山口氏而言意義非凡。

山口長男一九零二年出生於韓國京城（今首爾），1922 至 1927 年於東京藝術學校修油畫，1927 年赴巴黎學習、生活，1930 年代回到京城，每年均獲日本戰前重要前衛藝術團體「二科會」邀請參與年度展覽。數年後更與吉原治良、齊藤義重等先鋒藝術家創辦「九室會」，前者成為具體派創立人，後者的學生則是物派運動始創人，推動戰前戰後東亞的前衛抽象藝術發展。山口氏早於 1950 年代蜚聲國際，擠身西方戰後抽象藝術大師名冊，他的作品備受矚目，曾二度參展於聖保羅雙年展（1955、1963 年）、威尼斯雙年展（1956 年）、古根漢美物館（1958 年）、以及紐約當代藝術館（1964 年）。1954 至 1974 年共二十載任教於武藏野美術大學，深受學生愛戴尊敬。他桃李滿門，啟迪無數學生日後成為亞洲藝術重要巨匠，金煥基永遠不忘山口氏雪中送炭，慷慨贈予畫筆、顏料、畫巾，李禹煥親證他的美學發展思路深受恩師山口氏影響。

1950 年代後期至 1960 年代，山口氏發展臻至巔峰的繪畫風格。在大片沉黑的單色背景上，懸浮着赤紅或赭黃的獨特幾何圖形。這些圖像並非常見的幾何圖形，跌宕起伏的形狀充滿立體感，錯置的視覺放射出動感活力，打破了人們平常對謹嚴圖象形式的觀看經驗，質樸的形式與顏色卻瀰漫有機的形感動勢。《浮》赤紅的用色代表藝術家故鄉韓國的紅褐地壤，連繫着他與故土的情懷。緋紅的顏料層層堆疊，於單色墨黑背景上散發深刻的物質性。驟眼看上去觀者或會把山口長男的作品歸型為美國色域繪畫扁平畫一派，但其實山口氏更突破在其厚塗顏料於二維繪畫上能釋放一種可實體化的雕塑感。近看時觀者會訝異於油彩顏料有形的觸感、量感，這是因為山口氏會反覆用油畫刀將油彩在木板上塗勻推開、堆砌、塑型，來回至少七、八層顏料。《浮》把極簡主義的簡約形式與不定型主義強調的物質感結合起來，加入藝術家的見解與創作經驗，創造出山口氏獨特的藝術語彙。



Label on the reverse of lot 59 *Fu (Floating)*
拍品 59《浮》畫背標籤


SANYU



常玉

SANYU
GOLDFISH

八尾金魚



800

SANYU (Chang Yu, 1895-1966)
Goldfish
signed in Chinese and signed 'SANYU' (lower right)
oil on canvas
73.8 x 50.2 cm. (29 x 19 ¾ in.)
Painted in the 1930s-1940s

常玉 (1895–1966)
八尾金魚
油彩 畫布
1930–1940 年代作
款識：玉 SANYU (右下)

HK$120,000,000-180,000,000
US$16,000,000-23,000,000

PROVENANCE

Robert Frank, New York, USA

Sotheby's Taipei, Robert Frank's Sanyu, 19 October, 1997, lot 9

Yageo Collection, Taiwan

Sotheby's Hong Kong, 40th Anniversary Evening Sale, 5 October 2013, lot 7

Acquired from the above sale by the present owner

EXHIBITED

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

Paris, France, The Guimet Museum, Sanyu: l'écriture du corps (Language of the Body), 16 June – 13 September 2004

Dresden, Germany, Kunsthalle im Lipsiusbau, Staatliche Kunstsammlungen Dresden, Madonna Meets Mao, 31 October 2008 – 11 January 2009

LITERATURE

The Andrea Frank Foundation, Sanyu Scholarship Fund, Yale University, New Haven, USA, 1998 (illustrated, cover of brochure)

Rita Wong ed., Sanyu Catalogue Raisonné Oil Paintings, Yageo Foundation,

Lin & Keng Art Publications, Taipei, Taiwan, 2001 (illustrated, plate 71, p. 176 – 177)

National Museum of History, In Search of a Homeland-The Art of San Yu, Taipei, Taiwan, 2001 (illustrated, plate 51, p. 98).

Skira editore, ARAA, Sanyu: l'écriture du corps (Language of the Body), Milan, Italy, 2004 (illustrated, plate 78, p.180)

Staatliche Kunstsammlungen Dresden, Madonna Meets Mao, Dresden, Germany, 2008 (illustrated, p. 56-57).

Gu Yue ed., A Complete Collection of World Famous Paintings - Sanyu, Hebei Education Press, Shijiazhuang, China, 2010 (illustrated, p. 176)

Rita Wong, ed., Sanyu: Catalogue Raisonné, Oil Paintings Volume Two, The Li-Ching Cultural and Educational Foundation, Taipei, Taiwan, 2011 (illustrated, plate 71, p.124)

來源

美國 紐約 羅勃．法蘭克收藏

台北 蘇富比 羅勃．法蘭克之常玉 1997年10月19日 編號9

國巨典藏，台灣

香港蘇富比四十週年晚間拍賣 2013年10月5日 編號7

現藏者購自上述拍賣

展覽

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

2004年6月16日至9月13日 「常玉 – 身體語言」法國 巴黎 居美亞洲藝術博物館

2008年10月31日至2009年1月11日 「瑪丹娜遇見毛澤東」利普希烏斯宮藝術館 德國 德勒斯登 德勒斯登國家藝術博物館

出版

1998年《 常玉獎學金手冊 》美國 紐哈文 安德莉亞．法蘭克基金會 耶魯大學 (圖版，封面)

2001年《 常玉油畫全集 》衣淑凡編 台灣 台北 國巨基金會與大未來藝術出版社 (圖版，第71圖，第176-177頁)

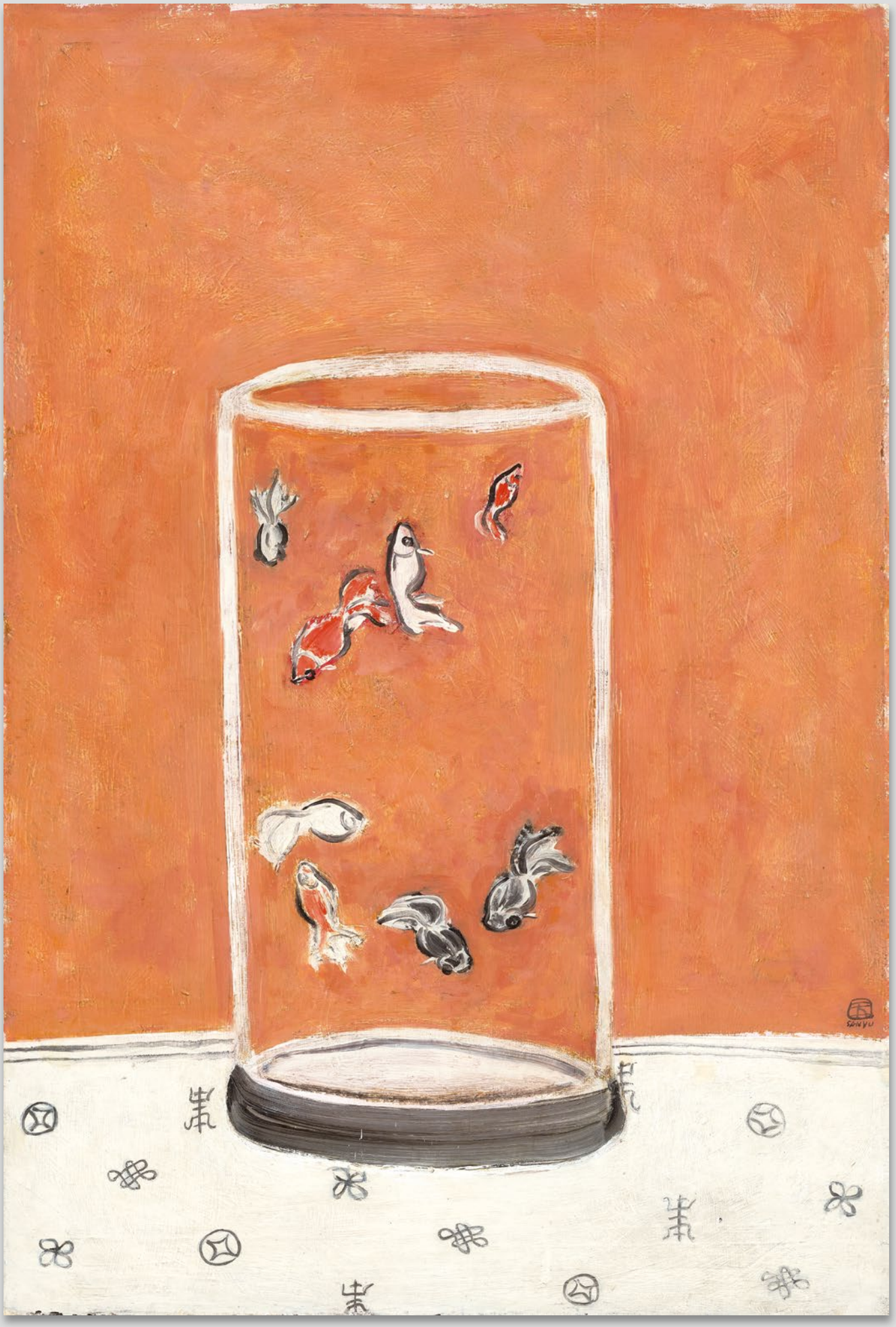
2001年《 鄉關何處 - 常玉的繪畫藝術 》台灣 台北 國立歷史博物館 (圖版，第51圖，第98頁)

2004年《 常玉 – 身體語言 》意大利 米蘭 Skira editore及 ARAA (圖版，第78圖，第180頁)

2008年《 瑪丹娜遇見毛澤東 》德國 德勒斯登 德勒斯登國家藝術博物館 (圖版，第56-57頁)

2010年《 世界名畫家 – 常玉 》乙庄編 中國 石家莊 河北教育出版社 (圖版，176頁)

2011年《 常玉油畫全集第二冊 》衣淑凡編 台灣 台北 立青文教基金會 (圖版，第71圖，第124頁)





Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.

Highlights | 拍品精選

20TH CENTURY

HONG KONG TO NEW YORK

香港 – 紐約：現當代聯合夜拍

2 December 2020 | 12月2日

CONTACTS | **聯絡**

ASIA PACIFIC | 亞太區
Jacky Ho
jackyho@christies.com
+852 2978 5353

AMERICAS | 美洲
Ana Maria Celis
acelis@christies.com
+1 212 641 5774

AMERICAS | 美洲
Jessica Fertig
jfertig@christies.com
+1 212 636 2051

SHARA HUGHES 莎拉·休斯
(B. 1981)

High Waters

signed dated and titled 'Shara Hughes 2016 High Waters' (on the reverse)
oil and acrylic on canvas
172.7 x 152.4 cm. (68 x 60 in.)
Painted in 2016.

HK$800,000-1,200,000
US$110,000-150,000

PROVENANCE
Baldwin Gallery, Aspen
Private collection, Asia

EXHIBITED
Aspen, Baldwin Gallery, Mind Bender, Febrary - March 2017.

High Waters

油彩 壓克力 畫布
2016年作
款識：Shara Hughes 2016 High Waters (畫背)

來源
美國 亞斯本 Baldwin畫廊
亞洲 私人收藏

展覽
2017年2月-3月「Mind Bender」Baldwin畫廊 亞斯本
美國



Paul Signac, *Antibes (la pinède)*, Christie's New York, 8 May 2018, lot 27 sold at 8,187,500 USD
保羅．希涅克《松林》紐約 佳士得 2018 年 5 月 8 日 編號 27
成交價：8,187,500 美元

"I need to be in front of the work to be completely in the moment of making. I like to have this on-the-fly feeling because I feel like it comes from the most honest part of being an artist to me. When you can be in conversation with the work that closely there is a nice energy that makes the work somehow vibrate."

- Shara Hughes

「我需要在工作面前才能完全掌握到製作的過程。 我喜歡這種快速完成的感覺，因為這令我覺得源於作為藝術家最真實的部分。 當你可以與作品親密地交談時，一種力量就會出現使作品以某種方式產生共鳴。」

——莎拉 · 休斯



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

AMOAKO BOAFO 阿莫奧克·博福
(B. 1984)

Baba Diop

signed and dated 'AMOAKO M BOAFO 2019 KING' (lower right)
oil on canvas
211 x 167.5 cm. (83 ⅛ x 66 in.)
Painted in 2019.

HK$800,000–1,500,000
US$110,000-190,000

巴巴·迪奧普

油彩 畫布
2019年作
款識：AMOAKO M BOAFO 2019 KING (右下)

PROVENANCE
Private collection (acquired directly from the artist by the previous owner)
Acquired from the above by the present owner

來源
私人收藏 (前藏者直接得自藝術家)
現藏者購自上述來源



Egon Schiele, *Rufer*, 1913, Christie's New York, 9 May 2007, sold for 3,064,000 USD
埃貢·席勒《魯法》1913 年作 紐約 佳士得 2007 年 5 月 9 日 成交价：3,064,000 美元



MARTIN WONG 黃馬鼎
(1946-1999)

Voices

signed, titled, and dated 'Voices Martin Wong November 81' (lower centre)
acrylic on canvas
182.5 x 121.5 cm. (71 ⅞ x 47 ⅞ in.)
Painted in 1981.

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

PROVENANCE
The Artist
The Estate of Martin Wong / P.P.O.W, New York
Galerie Buchholz, Germany
Acquired from the above by the present owner

EXHIBITED
New York, P.P.O.W, Martin Wong: Everything Must Go, December 2009 – January 2010 (illustrated in color).
Cologne, Galerie Daniel Buchholz OHG, Martin Wong: Works 1980-1998, May – August 2010.
Berlin, Galerie Daniel Buchholz OHG, Martin Wong: Works 1980-1998, August – September 2010.
Berlin, Galerie Daniel Buchholz OHG, Julie Ault/Heinz Peter Knes/Danh Vo/Martin Wong: Neptune Society, San Francisco Columbarium, 4th Fl., Dome Room, South Wall, Tier 4, Niche 2, November 2012 – January 2013.
Venice, Punta della Dogana, Slip of the Tongue, April – December 2015

聲

壓克力 畫布
1981年作
款識：Voices Martin Wong November 81 (中下)

來源
藝術家
黃馬鼎基金會 / 紐約 P.P.O.W 畫廊
德國 Buchholz 畫廊
現藏家直接購自上述畫廊

展覽
2009年12月 – 2010年1月「黃馬鼎: Everything Must Go」P.P.O.W 畫廊 紐約（彩色圖版）
2010年5月 – 8月「黃馬鼎: 1980–1998年作品」 Daniel Buchholz 畫廊 科隆
2010年8月 – 9月「黃馬鼎: 1980–1998年作品」 Daniel Buchholz 畫廊 柏林
2012年11月– 2013年1月「Julie Ault/Heinz Peter Knes/Danh Vo/Martin Wong: Neptune Society, San Francisco Columbarium, 4th Fl., Dome Room, South Wall, Tier 4, Niche 2」 Daniel Buchholz 畫廊 柏林
2015年4月 – 12月「 Slip of the Tongue 」Punta della Dogana 威尼斯


48
VOICES
MARTIN WONG
NOVEMBER 81

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

JOYCE PENSATO 喬伊斯·潘薩托
(1941-2019)

Sunset Batman

signed, titled and dated 'Joyce Pensato 2016 Sunset Batman' (on the reverse)
enamel and metallic paint on linen
177.8 x 228.6 cm. (70 x 90 in.)
Executed in 2016.

HK$1,800,000-2,800,000
US$240,000-360,000

PROVENANCE
Petzel Gallery, New York
Acquired from the above by the present owner

日落蝙蝠俠

瓷漆 金屬漆 麻布
2016年作
款識：Joyce Pensato 2016 Sunset Batman (畫背)

來源
美國 紐約 Petzel畫廊
現藏者購自上述畫廊





"She drew on pop culture characters for inspiration, but often imbued them with raw, uncontrollable feelings."

- New York Times

Joyce Pensato's large-scale painting *Sunset Batman* is striking portrait of America's most revered fictional superhero. Using broad gestural brushstrokes and torrents of enamel drips and splashes, the artist imbued popular culture characters with the gripping angst of the German Expressionists. Revealing for a moment what lays beneath Batman's mask, audiences are confronted by a sense of darkness lurking within their childhood superheroes.

Pensato drew much of her inspiration from her surroundings in her hometown of Brooklyn, New York. From street murals to graffitied walls, the artist embodied the same graphic quality in *Sunset Batman* with successive layers of industrial black and white enamel paint. The thick, yet quick-drying temperament of enamel paint enabled Pensato to create Batman's mask using bold linear gestures and rapid splattering in an instant. Echoing the action paintings of Jackson Pollock, who also worked with enamel paint, Joyce Pensato broadens the versatility of the medium by incorporating a visceral scraping technique to reveal underlying layers. In *Sunset Batman*, Pensato also employed her seldom seen bursts of colour – metallic silver. American Abstract Expressionist and former mentor Joan Mitchell would ask Pensato, "Do you want to be one of those German Expressionists, all dark? Or do you want to be one of the French painters, like Matisse or Cezanne, with light and colour?". It was clear that Pensato was the former. From the woodcuts of Käthe Kollwitz to the etchings of Otto Dix, *Sunset Batman* is clearly influenced by the same daring content, bold composition and emotional impulse of the German Expressionists.

Batman – a motif that first appeared as early as the mid-1970s, was only used periodically until Pensato's breakout show at Petzel Gallery in 2012. Titled, *Batman Returns*, this solo show was filled with drawings and paintings of the superhero amongst old furniture, milk crates and toys. At the time, Robert Storr, the former MoMA curator and Dean, School of Art at Yale University, wrote:

"For all the promotional talk about artists who just go at it their own way there aren't very many who really run that risk, and fewer still who run it year in and year out over decades. Joyce Pensato has and continues to do so. The results are full tilt, high gear, id-driven images that freely, even piratically take from popular culture but which, when she is finished with its icons, look like nothing we've seen before. Pensato's work is a jolt of manic energy of a kind we desperately need, a kind that can't be faked and that few have the strength to muster much less the stamina to sustain."

For Pensato, this series of Batman drawings and paintings was what propelled the artist's career into a series of accolades, honours and awards. In March, Pensato received the Award of Merit Medal for Painting by the American Academy of Arts and Letters. By December, the artist was awarded the Robert de Niro, Sr. Award - a prize created in honour of the actor Robert De Niro's late father, who was a painter from the New York School of post-war American artists.

Pensato's playful, yet undeniably sinister portraits of Amercia's loved cartoons reflected the fast-moving speed of contemporary culture, which has caught the attention of those in the art world. The artist has achieved considerable institutional success, with many of her works in the collections of the Museum of Modern Art in New York; San Francisco Museum of Modern Art; Dallas Museum of Art; Hammer Museum in Los Angeles; and FRAC des Pays de la Loire in France. In an article published by Time Out London in 2014, Pensato stated that "I just don't want the work to be nice or sweet...I want the work to be deeper, to have more personality" (Time Out London, March 27, 2014.)



Jean-Michel Basquiat, *RIDDLE ME THIS, BATMAN*, 1987. Private collection. © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.
尚・米榭・巴斯奇亚《跟我解密這個蝙蝠俠》1987 年 私人收藏



The artist in her studio.
Photo: Annie Frame
潘薩托在她的工作室中

「她從波普藝術符號中汲取靈感，又常常注入原始而縱橫恣肆的情感。」

–《 紐約時報 》

喬伊斯．潘薩托這幅引人注目的宏偉鉅作呈現了美國最為聲名卓著的超級英雄蝙蝠俠形象。粗獷的墨跡信筆而成，瓷漆星點飛濺，藝術家將德國表現主義式的不安與焦慮注入流行文化形象。觀眾在瞬間直面童年超級英雄面具之下潛藏的黑暗。

潘薩托的許多靈感來自她的家鄉，紐約布魯克林社區。這幅作品工業化黑白層疊的瓷漆質感，與街頭塗鴉異曲同工。瓷漆厚重而速乾的特質讓潘薩托能夠在瞬息間以粗放的線條與疾速的筆觸繪製出蝙蝠俠的面具。與另一位瓷漆畫家傑克遜．波洛克的創作遙相呼應而又別出心裁，潘薩托用刮削的技法豐富了畫面的層次 拓寬了這種介質的多面性。在這幅日落蝙蝠俠中，潘薩託也罕見地使用了金屬銀色。美國抽象表現主義畫家和曾經的導師瓊．米切爾也許會這麼問潘薩托：「你想成為那些漆黑一片的德國表現主義畫家嗎？還是你想成為馬蒂斯或塞尚那樣運用光影色彩的法國畫家？」顯然潘薩托選擇了前者。從凱綏．柯勒惠支的木刻版畫到奧托．迪克斯的蝕刻銅版畫，無論是大膽的創作內容、構圖方法或情感衝擊，日落蝙蝠俠顯然受到德國表現主義藝術家的深刻影響。

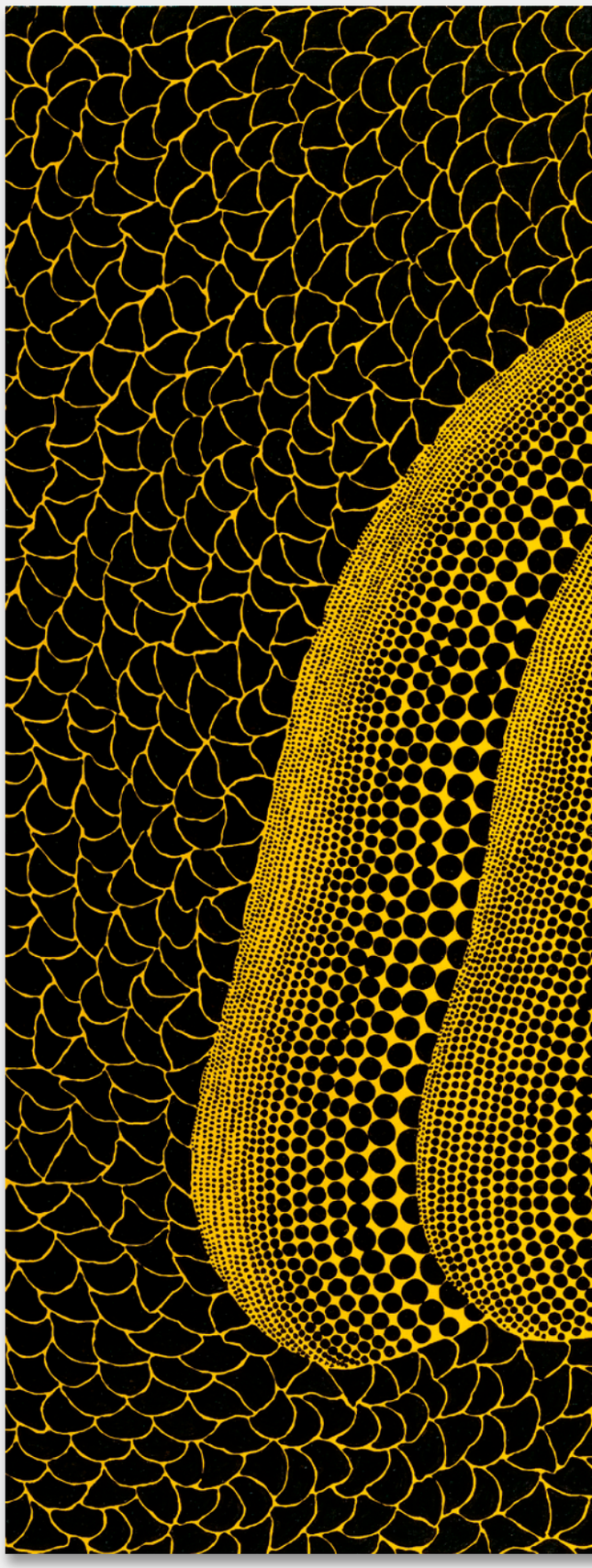
早在 1970 年代中期，蝙蝠俠的形象就間或出現潘薩託的創作中，直到 2012 年佩澤爾畫廊轟動一時的展覽。這場名為「蝙蝠俠歸來」的個展在舊家具、牛奶箱和玩具的堆積裡展出了一切關於這位超級英雄的繪畫。彼時，紐約現代藝術博物館前策展人、耶魯大學藝術學院院長羅伯特．斯托爾評論道：

「在所有自成一套宣傳話術的藝術家裡，很少有人真正願意冒風險，而數十年來，年復一年地冒著這種風險的人更是少之又少。喬伊斯．潘薩托過去如此，未來亦將如此。這些從流行文化中隨意拿取甚至掠奪而來的圖像，極富張力，高速傳動，獨一無二，組合成了前所未見的標誌。潘薩託的作品是一種我們迫切需要的能量震動，這種能量無法偽裝，且少有人有耐心持之以恆。」

對潘薩托來說，蝙蝠俠系列畫作將她的職業生涯推向了一系列榮譽與嘉獎。三月，潘薩托榮獲美國藝術與文學學院頒發的優異繪畫獎。到十二月，她再獲羅伯特．德尼羅獎——該獎項是為了紀念演員羅伯特．德尼羅的已故父親，一位紐約戰後畫派的美國藝術家。

潘薩托筆下有趣而亦正亦邪的美國卡通形象，反映了飛速發展的現代文化正引起藝術界的關注。而她的成就也廣受業界認可，許多作品都已進入頂尖博物館收藏，包括紐約現代藝術博物館；舊金山現代藝術博物館；達拉斯藝術博物館；洛杉磯哈默博物館；法國盧瓦爾南特當代藝術博物館。潘薩託在 2014 年由《 Time Out London 》發表的一篇文章中說：「我只是不想讓作品變得好看或甜美……我希望作品更深入，更具個性」(Time Out London，2014 年 3 月 27 日)。

YAYOI KUSAMA 草間彌生
(B. 1929)



A-PUMPKIN-SPW

signed, titled and dated 'A-PUMPKIN-SPW YAYOI KUSAMA 2014' (on the reverse)
acrylic on canvas
112 x 145.5 cm. (44 ⅛ x 57 ¼in.)
Painted in 2014.

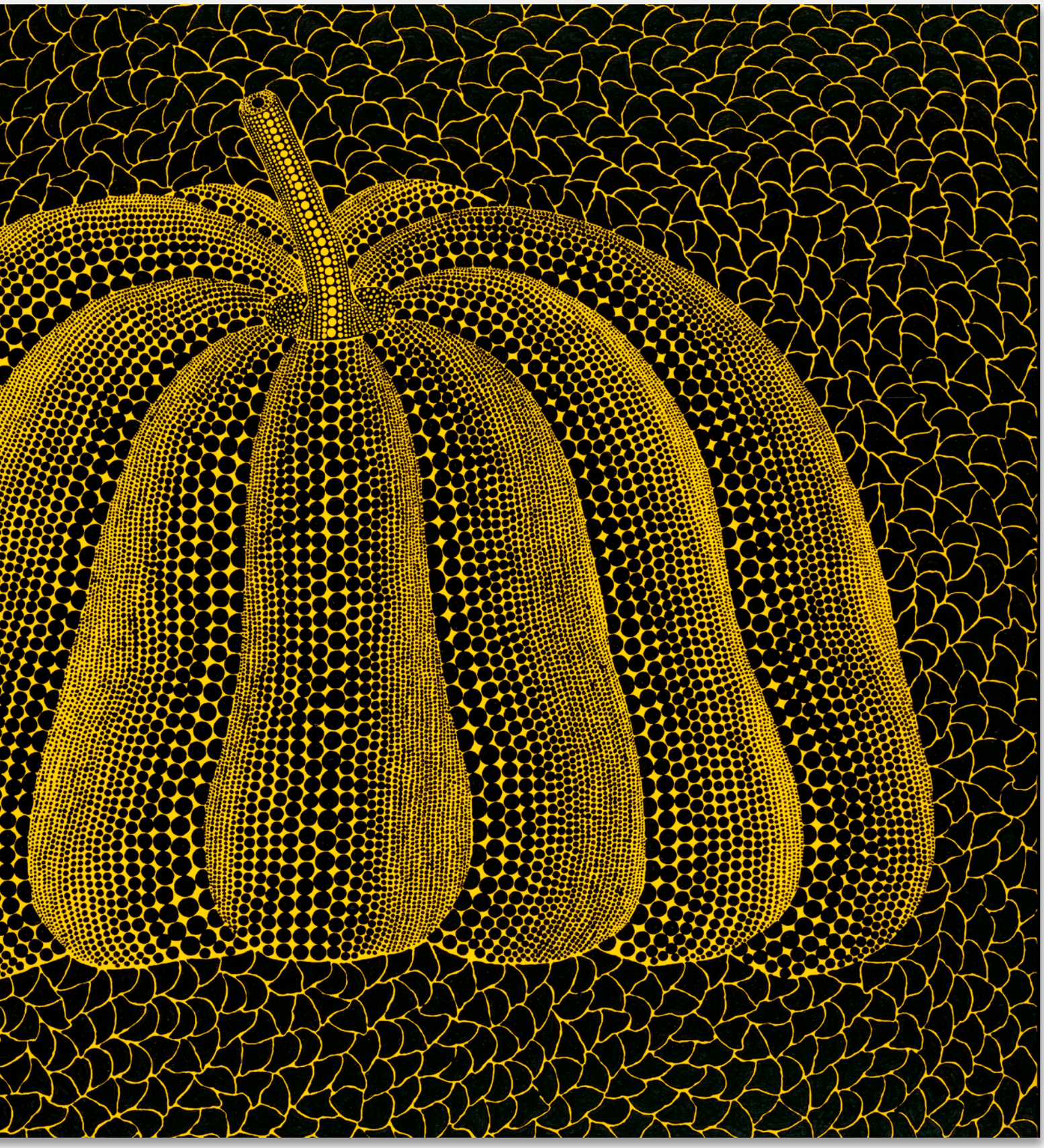
HK$9,000,000-15,000,000
US$1,200,000-1,900,000

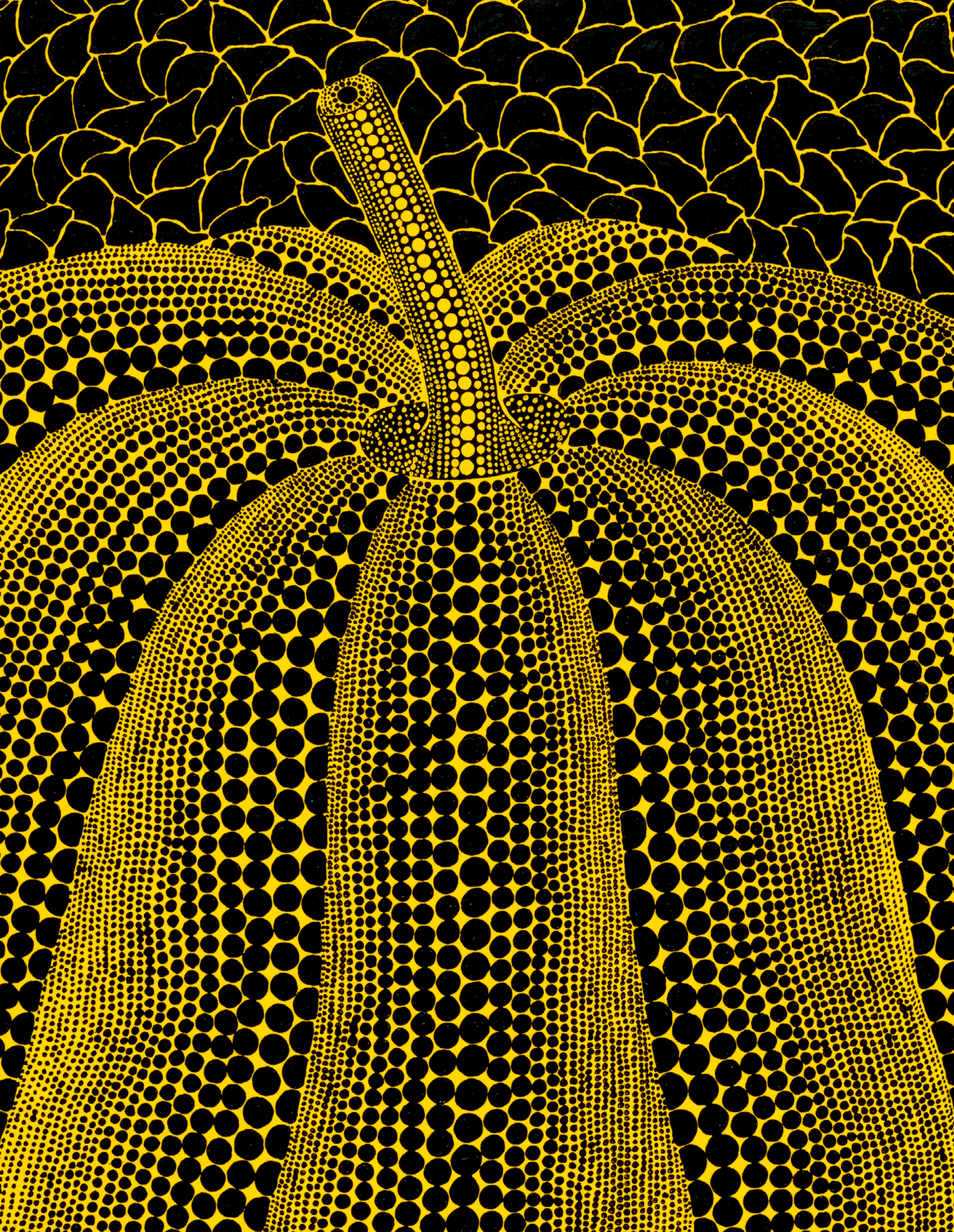
PROVENANCE
Ota Fine Arts, Tokyo
Private collection, Asia
Acquired from the above by the present owner
This work is accompanied by the registration card issued by the artist's studio

A-PUMPKIN-SPW

壓克力 畫布
2014年作
款識：A-PUMPKIN-SPW YAYOI KUSAMA 2014 (畫背)

來源
日本 東京 大田畫廊
亞洲 私人收藏
現藏者購自上述來源
此作品附藝術家工作室所簽發之藝術品註冊卡





Yayoi Kusama's *A-PUMPKIN-SPW* is a rare example of her work that combines two of her most iconic subjects : polka dotted pumpkins and an intricate web of tessellated nets. Blurring the boundaries between figuration and abstraction, Kusama's carefully executed polka dot pattern depicts the mottled surface of the pumpkin, which is in turn set against the fine tracery of her famous Infinity Nets. In parallel to seventeenth century depictions of *Pronkstilleven* (ornate still life paintings originated in the Dutch Golden Age), Kusama has successfully elevated this age-old genre by integrating pop aesthetics, just as Andy Warhol did with his Campbell's soup can or Coca-Cola bottles. The artist's ability to skillfully transcend genres and to have produced a prodigious body of work over the past six decades makes her one of the most celebrated artists working today.

Kusama's life-long fascination with pumpkins began at a young age. Growing up in Matsumoto in central Japan, her family were affluent farm merchants who owned a seed farm and plant nursery. While her upbringing consists of being surrounded by abundant flora and fauna, her fond memories for pumpkins in particular left a strong impression on her, even describing the fruit as lovable - "Pumpkins are lovable, and their wonderfully wild and humorous atmosphere, never cease to capture the hearts of people. I adore pumpkins." (Y. Kusama, 'On Pumpkins', 2010). "such tender things to touch, so appealing in colour and form". The initial appearance of the motif can be traced back to the artist's practice at the Kyoto Municipal School of Arts and Crafts in the late 1940s. "During my time in Kyoto I diligently painted pumpkins", wrote the artist, "which in later years would become an important theme in my art" (Kusama Yayoi, Infinity Net: The Autobiography of Yayoi Kusama, trans. Ralph McCarthy, Tate Publishing, 2011, p. 75). Kusama's early pumpkins were painted in nihonga style, a rigorous formal painting technique originated during the Meiji period. In a similar manner, the juxtaposition of space and flattened color in the present example are also reminiscent of the Edo period ukiyo-e woodblock prints, a nod to the artist's Japanese background.

With the support of the American artist Georgia O'Keeffe, Kusama moved to New York in 1958. Deeply inspired by the vibrant Pop Art scene in New York City, she began to produce a body of work that encompassed painting, body art, immersive rooms, and the participatory performances known as 'Happenings.' Most notably, she also began her now iconic Infinity Nets paintings within eighteen months of her arrival. After meeting Andy Warhol, she also began to incorporate American pop symbols into her work, and following her Infinity Nets debut, she experimented further with readymade materials by covering her canvases with found objects such as dollar bills and air mail stickers. These Accumulation works are recognized as part of her ongoing concept of repetition and self-obliteration, of which *A-PUMPKIN-SPW* is a contemporary example of the ideas that have sustained her for over 60 years.

In Kusama's visual rhetoric, the pumpkin becomes an intimate self-portrait. Suffering hallucinations from a young age, the artist would experience animated conversations with these fruits. In response, Kusama refigured these experiences into artistic impulses, allowing viewers to peek into her unique mindscape. As Alexandra Munroe writes, Kusama's art requires her "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" (Alexandra Munroe, 'Between Heaven and earth: The Literary Art of Yayoi Kusama', in Exh. Cat. Love Forever: Yayoi Kusama 1958-1968, Los Angeles County Museum of Art, 1998, p. 81). Despite her success, Kusama withdrew herself from the world, and retreated to a specialist medical facility in Japan in 1977. It was here that she began to revisit the theme of pumpkins again – an imagery that provided her with solitude and comfort. By combining two of her central motifs, she channels powerful forces within her psyche. In A-PUMPKIN-SPW, Kusama paints in acrylic, its quick drying properties a perfect match for the artist's trance-like application of the loops and swirls to the surface of the canvas. Yayoi Kusama's pumpkins and polka dots have become synonymous with her, and stand—in many ways—as her alter ego. Kusama remains one of the most recognizable and popular artists working today, and her paintings and installations continue to attract thousands of visitors to museums and galleries around the world.

草間彌生的這幅《南瓜》融合了藝術家兩大典型主題：波點與南瓜，和錯綜複雜的無盡之網，是極為難得的罕見之作。在具象與抽象的邊界模糊遊走，草間彌生用精心繪製的波點表現南瓜斑駁粗糙的表面，正與精美的背景上，著名的無盡之網形成強烈對比。呼應十七世紀荷蘭黃金時期的華麗靜物畫風格，草間彌生成功地將古老意趣與當代波普審美相結合、升華，與安迪·沃霍爾的金寶湯罐頭或可口可樂瓶頗具異曲同工之妙。草間彌生高超的技巧超越風格，在過去的六十年裡不斷創造一件件非凡作品，讓她成為如今世界上最傑出的藝術家之一。

草間彌生對南瓜的一生癡迷始於童年時代。出生於日本中部的松本市，草間彌生一家擁有一個種子農場和植物苗圃，是富裕的農場主家庭。儘管從小到大，她的生活都充斥著豐富多彩的各種動植物，草間彌生發現最記憶猶新的總是和南瓜相關的回憶，她甚至稱南瓜是「多麼溫和可感的水果，顏色和外表都讓人愛不釋手」。草間彌生最早開始繪製南瓜可以追溯至1940 年代她在京都市立藝術大学期間。「當我在京都時，我堅持不懈地畫南瓜」，她寫道，「日後便成為了我創作中重要的主題」。草間彌生早期的南瓜作品大多是日本畫風格，一種細緻嚴謹的莊重繪畫技法，起源於明治時期。無獨有偶，這件作品中並行的空間與扁平化的色彩也讓人想起伊豆時代的浮世繪木版印刷，致敬了藝術家的日本背景。

在美國藝術家喬治亞·歐姬芙的幫助下，草間彌生在 1958 年移居美國。深受美國充滿活力的波普藝術影響，她開始創作一系列作品，包括繪畫，行為藝術，沉浸式場景以及被稱為「偶發藝術」的可參與藝術行為。最值得注意的是，她在到達美國的十八個月後，就開始了如今最廣為人知的系列，《無盡之網》的創作。在結交了安迪·沃霍爾後，她也開始將美國波普藝術符號植入自己的作品，《無盡之網》首次亮相後，她進一步探索實驗藝術，將預製材料，比如隨處可見的美元鈔票與航空郵件標籤貼滿在畫布上。這一標誌性的積累系列標誌著她關於重複與自我探究的概念探索，而《南瓜》則代表著她六十年來恆久不變的當代藝術觀點。

在草間彌生的視覺修辭中，南瓜正是她隱秘的自畫像。年輕時，她便深受幻覺困擾，常常與南瓜進行興致勃勃的交談。作為回應，她將這些經歷融入創作靈感，讓觀眾得以一窺她獨一無二的心景。正如亞歷山卓·芒羅所寫，草間彌生的藝術需要她「既向瘋狂屈服，也要戰勝它；在一個人的精神創傷作為美和意義傳達給他人之前，必須首先進行重大轉變。」儘管取得了巨大成功，草間彌生依舊將自己隔絕於世，自 1977 年起搬進東京精神療養院，一直入住至今。在那裡，她開始重新創作南瓜主題——這個讓她感到孤獨而自在的圖像。通過將這兩個核心意象合二為一，她將強大的力量注入自己內心。在《南瓜》中，草間彌生使用了丙烯作畫，其速乾的特性完美契合了草間彌生猶如昏睡狀態下創作的環形漩渦圖像。草間彌生的南瓜與無盡之網已經被視為她的代言，並在許多層面上，成為另一個自我存在。草間彌生是現今最備受推崇且廣為流行的在世藝術家之一，她的繪畫與裝置藝術依舊在源源不斷地吸引成千上萬的觀眾進入博物館與畫廊一探究竟。

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

°♦ YAYOI KUSAMA 草間彌生

(B. 1929)

Reach Up to the Universe – Dotted Pumpkin (Yellow)

signed 'Yayoi Kusama' (on the side)
painted aluminium sculpture
200 (H) x 151 x 151 cm. (78 ¾x 59 ½x 59 ½in.)
Executed in 2010.

HK$8,500,000-15,000,000
US$1,200,000-1,900,000

PROVENANCE
Victoria Miro Gallery, London
Anne & Wolfgang Titze Collection, Vienna
Acquired from the above by the present owner
This work is accompanied by a registration card issued by the artist's studio.

EXHIBITED
Vienna, 21er Haus, Love Story—Anne & Wolfgang Titze Collection, 15 June–5 October 2014

LITERATURE
21er Haus, Love Story—Anne & Wolfgang Titze Collection, exh. cat., Vienna, Austria, 2014 (illustrated, p. 163)

飛向宇宙 — 波點南瓜 (黃色)

彩繪 鋁雕 雕塑
2010年作
款識：Yayoi Kusama (側面)

來源
英國 倫敦 維多利亞 · 米羅畫廊
奧地利 維也納 安妮和沃爾夫岡 · 提茲收藏
現藏者購自上述收藏
此作品附有藝術家工作室所簽發之藝術品註冊卡

展覽
2014年6月–10月 「Love Story—Anne & Wolfgang Titze Collection」21er Haus美術館 維也納 奧地利

出版
2014年《Love Story—Anne & Wolfgang Titze Collection》展覽圖錄 21er Haus美術館 (圖版，第163頁)

'Pumpkins bring about poetic peace in my mind ... 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'

– Yayoi Kusama

「南瓜總能讓我內心感到詩意般的平和……它們仿佛是承載生活中一切歡樂的基石；而這生活為地球上所有人類所共享。南瓜就是我繼續前行的動力源泉。」

– 草間彌生





Bringing together Yayoi Kusama's most iconic subjects – pumpkins, dots, mirrors and the notion of infinity – the present work belongs to a series of uniquely coloured aluminium sculptures entitled *Reach Up to the Universe*. Formerly held in the Titze Collection in Vienna, its polished, reflective surface is perforated by holes that reveal a glowing orange interior, crowned by a yellow stem. Notable within the series for its two-toned palette, the work dates from 2010, marking the culmination of a triumphant decade that saw Kusama take her place on the international stage. Awarded the prestigious Praemium Imperiale prize in 2006, as well as a string of major retrospectives across the world, the artist continued to hone her creative vision, developing and synthesising motifs that had fuelled her practice over the course of more than half a century. The present work's title not only invokes the notion of cosmic sublimation that lies at the heart of her oeuvre, but also chimes poetically with her own rising star during this period. Here, her alter-ego – the pumpkin – transcends its solid, earthbound form, reborn in a shimmering blaze of light, colour and illusion.

Kusama's fascination with pumpkins may be traced back to her childhood in Japan, where her family ran a wholesale business. Amid the rationing and privations of the Second World War, they harvested the fruits in abundance. 'The first time I ever saw a pumpkin', recalls Kusama, 'was when I was in elementary school and went with my grandfather to visit a big seed-harvesting ground … and there it was: a pumpkin the size of a man's head … It immediately began speaking to me in a most animated manner' (Y. Kusama, quoted in Infinity Net, London 2011, p. 75). Over the years, such hallucinations would intensify, leading the artist to conceive the pumpkin as an extension of her own being. With its 'humorous form, warm feeling and human-like quality', the fruit came to assume an almost anthropomorphic presence in her work, featuring in paintings, drawings, prints and sculptures. Her celebrated 1991 installation *Mirror Room (Pumpkin)* – famously shown at the Venice Biennale two years later – conjured a vast field of pumpkins, infinitely multiplied within a reflective chamber.

The present work may be seen to extend the spirit of this installation, combining the pumpkin's grounded, organic form with hallucinatory devices that seek to destabilise it. Here, mirrored surfaces are incorporated into the body of the fruit itself, refracting the vivid hollow interior of the work and beaming it into the surrounding space. The work also makes reference to the artist's signature dot motif, which – like the pumpkin – represents a further extension of her childhood psychoses. As a young girl, she was plagued by visions of dots engulfing her surroundings, giving rise to the seminal series of *Infinity Nets* begun during her early days in 1950s New York. Gradually, the dots began to consume her output, offering rhythmic peace and solace as she sunk deeper into her interior world. While the artist had frequently incorporated these patterns into her pumpkins, the present work goes one stage further, translating the dots into actual holes that allow light to funnel through the body of the work. Forged at the pinnacle of her career, the result is a lyrical summation of Kusama's artistic universe. The pumpkin, no longer confined to the earth, takes flight into the unknown dimensions of infinity.

將草間彌生最具標誌性的創作母題——南瓜、波點、鏡子和無限的概念完美精巧地融於一身，這件以獨特方式施彩上色的鋁制雕塑是其系列作品「飛向宇宙」中的一件。該作出自維也納蒂策家族珍藏，周身拋光並在銀色反光面上開出不規則的圓孔，露出裡面鮮豔的橘黃色內壁，頂端冠以漆黃色負片圓點圖案的瓜蒂。作為該系列中著名的一件雙色設計的作品，該雕塑創作於 2010 年，見證著草間彌生蜚聲國際舞臺，獨領風騷十年後，最終邁向藝術生涯的巔峰。2006 年，她被授予盛名顯赫的日本皇室世界文化獎，並在世界各地舉辦了一系列大型個人回顧展，繼續磨煉創造力，拓展整合這些在其半個多世紀的藝術實踐中被不斷挖掘探討的母題。該作的標題不僅喚起了蘊藏在草間彌生畢生創作核心的宇宙觀的精神昇華，並且與彼時藝術家新孕育的主題產生出詩意的共鳴。這件作品中，她的另一個自我——南瓜，超越了其具體堅實的，被束縛在大地上的世俗形態，於閃耀的熠熠微光、色彩與幻境中重生。

草間彌生對南瓜的迷戀可追溯至她在日本的童年時光，當時她的家族經營著商品批發業務。在第二次世界大戰物資定量配給與極度匱乏中，他們的水果獲得了豐收。草間彌生曾回憶：「我第一次見到南瓜是在上小學的時候，當時跟著祖父一起去視察一間大型採種場……在那裡看見一個人頭大小的南瓜……它立刻開始以一種最生動的方式跟我說話」（草間彌生，引自《無限之網》，2001 年倫敦出版，第 75 頁）。多年來，這種幻覺在不斷加劇，使得藝術家將南瓜視為自己生命的延伸。憑藉其「滑稽諧趣的外形，溫暖的視覺感受，以及仿佛真人般的特質」，南瓜以幾乎擬人化的形象出現在她的繪畫 素描 版畫和雕塑作品中。草間彌生創作於 1991 年的著名裝置作品《鏡屋（南瓜）》——兩年後在威尼斯雙年展展出並引發巨大轟動——讓人聯想起大片的南瓜田，在鏡面的反射中無限嵌套、複製，不斷蔓延，看不到盡頭。

此次這件雕塑亦可視作對該裝置精神內核的拓展，將南瓜實在有機的形態與引發錯視與幻覺的反光面設計結合 試圖破壞其固有的穩定性。這件作品中，鏡面與南瓜本身融為一體，折射出鮮豔的鏤空彩色內壁，點亮了周圍的空間；同時引用了藝術家標誌性的波點圖案，如同南瓜一般，是其童年精神創傷的具象視覺延伸。草間彌生自幼年就飽受仿佛要將周圍一切吞噬的圓點幻覺的折磨 於是在二十世紀五十年代初的紐約 她開始繪製開拓性的系列作品「無限之網」。 隨著她更深入地沉浸在自己的內心世界，這些圓點也開始逐漸佔據她的創作，為其帶來充滿韻律的平和與慰藉。草間彌生越來越多地將這些圖案與南瓜結合，而這件雕塑則在此基礎上更進一步：將波點轉化為南瓜表面鏤空的圓孔，讓光得以穿透整件作品。作為其巔峰時期的一件罕有佳構，更是對草間彌生藝術宇宙的詩意凝煉，南瓜，不再被局限於大地之上，而是飛向無限的未知空間。

◂ Detail of the present lot 拍品局部

NICOLAS PARTY 尼古拉斯 · 帕蒂
(B. 1980)

Still Life

signed and dated 'Nicolas Party 2014' (on the reverse)
pastel on canvas
149.7 x 170 cm. (58.7/8 x 66.7/8 in.)
Executed in 2014.

HK$5,200,000-7,200,000
US$680,000-930,000

PROVENANCE
The Modern Institute, Glasgow
Acquired from the above by the present owner

靜物

粉彩 畫布
2014年作
款識： Nicolas Party 2014 (畫背)

來源
英國 格拉斯哥 The Modern Institute
現藏者購自上述來源



Georgia O'Keeffe, *Still Life: Red Pears and Fig*, 1923. Cantor Arts Center, Stanford, USA
©2020 Georgia O'Keefe Museum / Artist Rights Society (ARS), New York
喬治亞 · 奧基夫《 靜物 : 紅梨與無花果 》1923 年 坎特藝術中心美國斯坦福



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

◊♦ YOSHITOMO NARA 奈良美智

(B. 1959)

Agent Orange (In the Milky Lake)

signed with artist's signature and dated '2006' and '2009' (on the reverse)
acrylic on canvas
227.5 x 194 cm. (89 ⅝ x 76 ⅜ in.)
Painted in 2009.

HK$50,000,000-70,000,000
US$6,500,000-9,100,000

PROVENANCE
Marianne Boesky Gallery, New York
Private collection, New York
Acquired by the present owner from the above collection.

EXHIBITED
Marianne Boesky Gallery, Yoshitomo Nara with YNG, New York, February 28 - March 28, 2009

LITERATURE
Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works Volume 1 - Paintings, Sculptures, Editions, Photographs, Tokyo, Japan, 2011 (illustrated, plate P-2009-001, p. 215).

Agent Orange (In the Milky Lake)

壓克力 畫布
2009年作
款識：藝術家簽名 2006 2009 (畫背)

來源
紐約 Marianne Boesky畫廊
紐約 私人收藏
現藏者購自上述收藏藏

展覽
2009年2月28-3月28日「奈良美智與YNG」美國 紐約 Marianne Boesky畫廊

出版
2011年《奈良美智：作品全集 第1卷 - 繪畫，雕塑，版畫，攝影作品》日本 東京 株式會社美術出版社 (圖版，第P-2009-001圖，第215頁)

"Everything originates from a little reservoir in my heart. The rain keeps pouring, and in this microcosm of my mind, I swim freely like a tadpole. The rain never stops. As the reservoir grows bigger, it connects with other adjacent reservoirs — the water between them forms a powerful bond."

- Yoshitomo Nara





Amedeo Modigliani, *Female Nude* (detail), 1916, The Courtauld Gallery, London, UK
亞美迪歐．莫迪里安尼《裸女》（局部）1916 年作 英國 倫敦 考陶德美術館



John Everett Millais, *Ophelia* (detail), 1851-1852, Tate Britain, London, UK
約翰．艾佛雷特．米萊《奧菲利亞》（局部）1851-1852 年作 英國 倫敦 泰特美術館

Tender yet majestic, Yoshitomo Nara's massive work *Agent Orange (In the Milky Lake)* towers well over two meters in height. Thoroughly demonstrating Nara's unique aesthetics coming to fruition, it is the first time that this momentous painting is available in the auction market. Using extremely nuanced and tender brushwork as well as palette, the artist painted a girl with orange hair standing serenely in the middle of a milky lake as she playfully sticks out her tongue with her eyes closed. Sweetly and soothingly, the viewers are brought back into the loving embrace of their innocent childhoods. The little girl who is half-submerged in the lake is an important subject in Nara's oeuvre and a thread that runs through his artistic career for 30 years. Academically, it is a key work that unlocks the overarching ideology of the artist's practice. Amongst works of the same subject, *Agent Orange (In the Milky Lake)* is the one of the biggest three in terms of size. Its theme speaks to Nara's effort to promote peace. Works from the same series are already acquired by Yokohama Museum of Art and Museum Of Contemporary Art in San Diego. The significance of this work cannot be overstated.

Since the 1980s, the archetype of figures standing in water had started to make appearances in a limited number of Nara's works. *Untitled*, another work of Nara from 1988 offered in this auction is the earliest specimen of this imagery. Water embodies a sense of holiness in a great number of cultures. The rite of baptism in Western culture is a ceremony that bestows the blessing of God. The ritual of *pudu* in Buddhism also offers redemption to the dead through the medium of water. The milky water in Nara's work has a universality in ideology across different cultures. It is also an analogy for healing, deliverance, and rebirth. Moreover, to Nara, water describes the intricate relationship between the inner world of an individual and the outside world. The little pond inside the heart can expand to a massive lake through the power of imagination. The artist once said, " Everything originates from a little reservoir in my heart. The rain keeps pouring, and in this microcosm of my mind, I swim freely like a tadpole. The rain never stops. As the reservoir grows bigger, it connects with other adjacent reservoirs — the water between them forms a powerful bond". In this painting, the lake in which the little girl stands is immense. The way it stretches infinitely outside of the frame of the painting allegorises a world of boundless compassion and acceptance.

Along with the eloquent use of the water imagery *in Agent Orange (In the Milky Lake)* is the artist's anti-war sentiment — it is a subject matter that greatly concerns him. Such ideal empowers the work with a timeless aura of humanism. On multiple occasions, Yoshitomo Nara denounces war publicly, and he tirelessly promotes the message of peace in his works. Through his art, he wishes to offer solaces to the restless souls in the anxiety-ridden world of grown-ups and wakes up the child-like innocence within the hearts of the viewers. *Agent Orange* refers to the terrible tactical exfoliant used as a part of the chemical warfare during the Vietnam War. The artist took its name as the title and reimagined it as an adorable little girl with orange hair. Half-submerged in tranquil water as if she is emerging from a raging torrent ebbing away, she is reborn through the spiritual attainment of *Nirvana*. The subtle facial expression of the little girl conveys a sense of quietude and contentment that can sooth every wound and warm every heart.

The tender and therapeutic treatment of this painting is the culmination of Nara's artistic endeavour in the last few decades. The way in which the artist harmonises, caresses, and layers every brushstroke demonstrates his dedication in crafting a visual experience to the finest detail. By examining the sides of the canvas, it is evident that Nara had prepared a few dozens layers of washes in different hues. These colourful washes are gently covered by a final layer of pigment which is as pure as milk in order to complete a lake in white that shimmers with a myriad of translucent tones. It was during this period when this work was completed that Nara mastered the iconic treatment used in the rendering of the little girl's face: the contour of her face and hair are feathered to a degree that is akin to airbrushing. This softening treatment removes all hard edges and angular expressions. As a result, reading the minute detail of this piece becomes a restorative and therapeutic experience.

With eyes closed, imagine that you are immersed in a lake that is as white as milk. As the water cleanses and heals your soul, feel its power permeating the very fabric of the universe. Perhaps everyone possesses such a tranquil pond within them. And the power of *Agent Orange (In the Milky Lake)* lies in its capacity to help viewers to discover this body of water. Through the strength of this monumental work, individual puddles converge to form a great lake that speaks to the power of peace.

Detail of the present lot 拍品局部 ▸



「一切都源自我內心的一個小水塘，雨不停地下。我在這個自己小世界中像一隻蝌蚪般漫遊。雨不停地下，小水塘越來越大，與邊上的水塘相連在一起。水塘之間有了更強大的聯繫。」

－奈良美智

溫柔而浩瀚，奈良美智的巨幅作品《Agent Orange (In the Milky Lake)》尺幅長超過兩米。這件巨作首次現身拍賣市場，超凡展現了奈良美智最為成熟經典的美學體系，以極度細膩、柔軟的色彩和筆觸，描繪了一個橘色頭髮的小女孩，安寧地矗立在牛奶色的湖泊中央，閉上雙眼，俏皮地吐出舌頭。甜美、舒緩，帶觀者回到原初美好的童真之境。半身浸潤水潭的女孩形象貫穿了奈良美智 30 年的創作生涯，是其最重要的主題之一，極具學術意義。《Agent Orange (In the Milky Lake)》則為這一主題尺幅最大的三件作品之一，更表達了奈良致力於推行的和平主題。同系列作品已被橫濱美術館及聖地牙哥當代美術館納為館藏，可見其重要的價值。

自 80 年代起，踏水而行的人物雛形就出現在少量的作品中，本次夜拍中另一件 1988 年作《無題》即為其最早的例子之一。無論在何種文化，「水」都包含了神聖的象徵意義。西方文化中有「洗禮」習俗，傳播神的福祉，佛教文化中亦有「普渡」一說。奈良美智筆下的乳白的湖水，包容了這一跨越文化的概念，亦喻指治癒、救贖與新生。對奈良而言，「水」還象徵著內心與外界世界之間微妙的聯繫。內心的小水潭，因為無邊無盡的想像力而化作浩瀚的湖水。他曾說：「一切都源自我內心的一個小水塘 雨不停地下。我在這個自己小世界中像一隻蝌蚪般漫遊。雨不停地下，小水塘越來越大，與邊上的水塘相連在一起。水塘之間有了更強大的聯繫。」在本作中，小女孩所矗立的水潭浩瀚無垠，往畫幅之外瀰漫延展開來，寓意一個憐憫而包容的無界世界。

《Agent Orange (In the Milky Lake)》中 除了對水這一意象的極致運用外，更包含了藝術家非常關注的反戰主題，散發出恒久人性光芒。奈良美智曾多次公開反對戰爭，並不斷在畫面中宣導和平的理念。他希望能夠通過作品撫慰因成人世界的嘈雜喧鬧而彷徨不安的心靈，喚醒觀眾心中純粹的童真。「Agent Orange」本意為越戰時期的可怕的生化武器，藝術家卻以此為題，描繪了一位橘色頭髮的可愛女孩。她半身浸入平靜的水中，仿佛從剛剛退去的洶湧浪潮中涅槃重生。女孩雙眼微微的表情甜美而寧靜，仿佛可以撫平一切的傷痕，給觀者以溫暖的慰藉。

本作溫柔而治癒的畫風，傾注了奈良數十年創作的精研雕琢。畫中的每一筆處理，每一層精心調和、摩挲、層疊的色彩，都可見藝術家對細節的極致打磨。在畫布側面，甚至可以觀察到奈良在畫面底層施加了數十種不同的淡彩，這些顏色被最表層牛奶般的乳白顏料輕輕地覆蓋，最終形成畫面整體乳狀湖泊中五光十色，又異常微妙的色澤變化。奈良美智在這一時期已錘煉出爐火純青的標誌性技法：小女孩臉龐、髮際的邊緣都被多次打磨而變得霧化、柔和，去除了畫面任何的棱角和攻擊性——仔細閱讀作品的細節，成為了一個舒服而治癒的過程。

閉上雙眼，想像浸潤在乳白的湖水中，安穩、治癒，感受宇宙滌蕩心靈的力量……也許每個人心中都有這樣一片純淨無暇的寧靜水潭，《Agent Orange (In the Milky Lake)》則能將它喚醒，以藝術的力量讓每位個體的水潭匯聚成湖，這片湖泊浩瀚無邊，終將凝聚成和平的力量。



George Seurat, *Bathers at Asnieres,* 1884, National Gallery, London
喬治．修拉《阿尼埃爾浴場》1884 年作 英國 倫敦 國家美術館藏

《水潭深深》——奈良美智

我身處何處
又是如何來到的呢
看看著靜止不動的水灘
陽光粼粼地照在水面上
我緩緩地走進快要淹沒我的水中
像其他孩子一樣亂無目的地走著
沒有與誰擦肩
保持著固定的距離
面無表情地徘徊在其他孩子當中
彷彿有輛直升機從頭上飛過的聲音
儘管我還在這水中載浮載沉
任潮水淹沒我的雙腿
我才意識到我的存在
在這一片汪汪水中
做著沉入水中的夢

1988 — **1995** — **2009**



Lot 14 Yoshitomo Nara, *Untitled*, 1988
拍品編號 14 奈良美智《無題》1988 年作



Yoshitomo Nara, *Yr.Childhood,* 1995, 120 x 110 cm. (47 ¼ x 43 ¼ in.) Christie's Hong Kong, 30 May 2015, Lot 35, sold for 19,720,000 HKD
奈良美智《Yr.Childhood》1995 年作 香港 佳士得 2015 年 5 月 30 日 編號 35 成交價：19,720,000 HKD



Deep Deep Water Puddle - -Yoshimoto Nara

where is this place
how did I come to be here
looking around the restrictive shallows
the light from the sun glitters on the water's surface
I walk slowly while submerged in the water
walking in scattered patterns like the other children
without passing one another
keeping a certain distance
expressionlessly passing by one another
there seems to have been the sound of a helicopter above my head
regardlessly I continue forward through the shallows
water clings heavily around my legs
while feeling my own existence
in the deep deep puddle
while having a dream of drowning

0 TAKASHI MURAKAMI 村上隆
(B. 1962)

Miss ko²

signed and dated 'TAKASHI 1996' (on the reverse)
acrylic on canvas mounted on wood
122 x 122 cm. (48 x 48 in.)
Painted in 1996.

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

PROVENANCE
Feature, Inc., New York
Acquired from the above by the present owner, 1998

EXHIBITED
Los Angeles, California, USA, The Museum of Contemporary Art, ©Murakami, October 2007-February 2008, (illustrated in color). This exhibition later travelled to Brooklyn, USA, Brooklyn Museum of Art, 2008; Frankfurt, Germany, Museum fur Moderne Kunst, 2008; Bilbao, Spain, Guggenheim Museum, 2009.

LITERATURE
Ed. Kaikai Kiki Co. Ltd, Takashi Murakami: Summon monsters? open the door? heal? or die?, Museum of Contemporary Art, Tokyo, 2001 (illustrated in colour)

Miss ko²

壓克力 畫布 裱於木板
1996年作
款識：TAKASHI 1996 (畫背)

來源
美國 紐約 Feature 公司
現藏者1998年購自上述來源

展覽
2007年10月 – 2008年2月「©Murakami」洛杉磯郡立美術館 洛杉磯 加州 美國 該展覽還在以下地點展出 2008年 布魯克林美術館 布魯克林 美國 2008年 現代藝術博物館 法蘭克福 德國 2009年 古根漢美術館 畢爾巴鄂 西班牙

出版
2001年《Takashi Murakami: Summon monsters? open the door? heal? or die?》Kaikai Kiki Co. Ltd編東京都現代美術館 東京（彩色圖版）



Dancer, Edo period, 17th century. Suntory Museum of Art, Tokyo, Japan
《舞女》日本江戶時代 十七世紀作 日本東京三得利美術館藏



"Manga originated as "aimless (man)" pictures, something lowly in contrast to the "finished painting (honga)"; that said, nowadays in Japan, the high in our culture cannot be identified, much less the low. High culture is nowhere in sight. Art is no longer self-sufficient and there are no issues at hand. So as a way to make issues arise with a big bang, I used manga to face off art." (Takashi Murakami, "Artist Interview: Takashi Murakami," *Bijutsu Techo*, November 1994, p. 181.)

With her large eyes, tiny waist, and cascade of waist-length blonde hair, *Miss ko²* is one of Takashi Murakami's earliest cartoon creations, dating from 1996. She has appeared in a variety of guises: from a life-sized fibreglass sculpture, to an animated warrior maiden in Murakami's 2013 film *Jellyfish Eyes*. This painting, dating to the same year as the creation of the three-dimensional *Miss ko²* (1996), is an important early example of the Superflat painting style that would catapult Takashi Murakami to international superstardom in the early 2000s. The present work was included in his first retrospective exhibition, *©MURAKAMI*, which travelled to four cities in Europe and the United States, including the Museum of Contemporary Art, Los Angeles.

In 1994, Murakami travelled to New York on a fellowship sponsored by the Asian Cultural Council, where he participated in the International Studio Program at the Institute of Contemporary Art, P.S. 1. While in New York, the artist began to work on a series of artworks exploring Japan's anime, otaku and *bishoujo* culture (a term literally meaning "beautiful girl"), which idolizes impossibly sexy, fetishized depictions of female characters. The same year that this painting was created, *Miss ko²* became the subject of Murakami's first major sculpture, the first of many works exploring the effect of erotic anime characters writ large and presented on a life-sized scale.

Miss ko² depicts a young woman with long blonde hair that cascades down her back, huge, innocent eyes, fair skin as smooth as marble, a tiny waist and mile long legs. She wears what at first glance resembles the typical waitress outfit, but upon closer examination the viewer immediately notices how the outfit clings tightly to her breasts, the mini-skirt barely covering anything at all. This overt sexualization of the female figure is a motif that frequently appears in Japanese anime, manga and popular media. As described by Kitty Hauser's review of the exhibition Superflat published in Artforum, "Critics with a mind to can find here a sly critique of the spectacular but arcane and self-gratifying world of otaku. [Murakami's sculptures] take an otaku genre—the figurine— and by blowing it up to what, for otaku "purists," seem grotesque proportions [...] satirize the puerile obsessions of anime and manga subcultures. But they also simply magnify those obsessions, and the line between critique and celebration is so fine it hardly seems worth pursuing." (K. Hauser, "Superflat," Artforum, October 2004, p. 286.)

Having earned a PhD in *nihonga* (traditional Japanese painting) from Tokyo University of the Arts in 1993, Murakami frequently includes a variety of references to traditional Japanese art and aesthetics in his work. The style in which *Miss ko²* is rendered, while derived from anime and manga, also has deeper roots in the flattened perspectives and shapes of Japanese art. Here, the character of Miss ko2 is depicted as if suspended against a silver background, a reference to the Japanese practice of depicting figures and objects against a metallic foil background, frequently used in the panels of folding screens. Beautiful women wearing bright kimono would often be painted on a ground of gold or silver leaf, existing only on the surface of an imaginary two dimensional space.

In an age of Instagram and social media, Murakami's work is universally appealing. "Rooted in Japanese popular culture, Mr. Murakami's art communicates across borders in a media-driven era of global pop to which fashion, animation, music and electronic gadgetry from Japan have all contributed." (E.M. Gómez, "The Fine Art of Biting into Japanese Cuteness," New York Times, July 18, 1999.) *Miss ko²* stands tall with a sunny smile, an ambassador and symbol of Japan at the turn of the millennium, arm flung wide in a gesture of welcome.



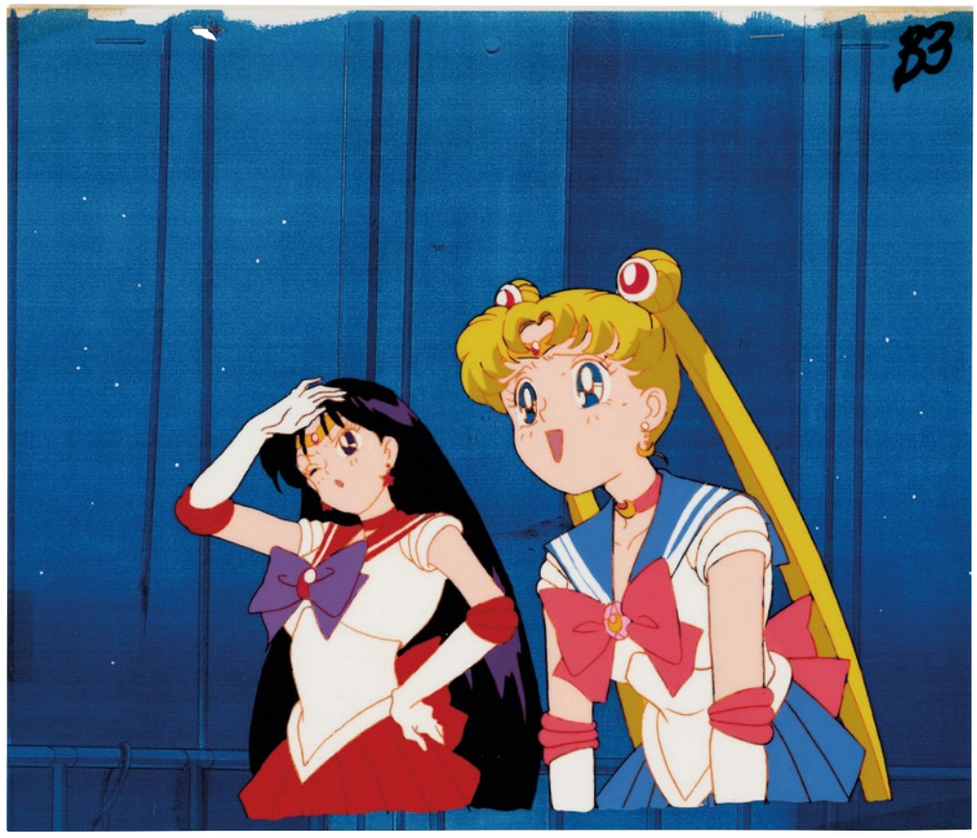
Takashi Murakami, *Miss ko²*, 1996. Private collection.
村上隆《Miss ko²》1996 年作 私人收藏

"Art is no longer self-sufficient and there are no issues at hand. So as a way to make issues arise with a big bang, I used manga to face off art."

-Takashi Murakami

「為了能給當代藝術提出新的問題，我用漫畫來對抗、顛覆。」

－村上隆



Sailormoon by Toei Animation, *Sailor Moon and Sailor Mars,* animation cel with digital print background.
東映動畫出品的《美少女戰士》《月野兔與火野麗》數碼印刷背景的動畫單幀分鏡

「漫畫緣起於『無意義（「漫」無目的）』的畫片，與『完成的繪畫』（正統）形成對比，被視為一種低級粗糙的表達形式；話雖如此，在今日的日本已無法清晰界定高雅文化，到處都充斥著膚淺與陋敗。陽春白雪已難再見。藝術不再是超塵出世的獨立系統，整個業界如一潭死水。為了能給當代藝術提出新的問題，我用漫畫來對抗、顛覆。」（村上隆，「藝術家訪談：村上隆」，《美術手帖》，1994 年 11 月刊，第 181 頁）

Miss ko^2 擁有一雙大眼睛，纖細的腰肢，以及瀑布般的及腰金髮，是村上隆早期於一九九六年創作的卡通形象之一。她以不同面貌反復出現在藝術家創作的各式作品中：從真人大小的玻璃纖維雕塑，到 2013 年拍攝的電影《水母眼》中的動畫特效生成的少女戰士。而本次拍賣的這幅畫與立體雕塑版《Miss ko^2》創作於同一年，是其「超扁平」繪畫風格的重要早期代表之作；在隨後的二十一世紀初，這種獨特的風格讓村上隆迅速贏得國際聲譽，成為世界當代藝壇的超級明星。這件畫作曾出現在村上隆首個回顧展《版權所有：村上》中。該展在歐美四個城市巡迴展出，包括洛杉磯當代藝術博物館。

1994 年，村上隆在亞洲文化協會學者獎學金的贊助下，赴紐約參加現代藝術博物館（MoMA）P.S.1 當代藝術中心策劃的國際工作室項目。期間，他著手創作了一系列探討日本動漫、禦宅族和美少女文化的作品，折射出這個特殊族群對誇張性感的女性形象的沉迷與極端膜拜。在繪製該作的同一年，村上隆以同樣的主題完成了個人藝術生涯第一個重要雕塑作品《Miss ko^2》，這也是其眾多窺探日本色情動漫人物流行文化現象的作品中的第一個以真人尺寸呈現的雕塑。

這幅《Miss ko^2》描繪了一個美少女的卡通形象，她有一頭如瀑布般盈動的金色長髮，一雙大大的純真眼睛，大理石般雪白細膩的肌膚，纖細的腰肢和誇張的長腿；初看仿佛身著類似女僕裝的束腰連衣裙，而仔細觀察後能立即發覺衣服緊緊地貼在她的身上，勾勒出明顯的胸部曲線，臀部和雙腿也幾乎全部暴露在短裙之下。這種將女性形象公然物化的樣式是日本動畫、漫畫與大眾媒體中常見的主題。正如基蒂．豪瑟在《藝術論壇》上發表的展覽評論文章《超扁平》所描述的那樣：「部分有見地的評論家們可以從作品中察覺到一絲對這種令人瞠目但又晦澀暗湧的沉湎於精神上自我愉悅的禦宅族的狡黠批判。（村上的雕塑）以禦宅文化的核心——手辦玩具為造型，將其放大並誇張化至怪誕異想的比例……以諷刺動漫亞文化中對性幼稚的沉迷。但同時這些作品也簡單地放大了這些誇張的性癖，使得批判與膜拜之間的界限變得微妙而隱晦，以至於我們似乎不必再去追問其中的答案。」（基蒂．豪瑟，《超扁平》，《藝術論壇》，2004 年 10 月發表，第 286 頁）

村上隆於 1993 年獲得東京藝術大學日本畫（日本傳統繪畫）專業博士學位後，經常在其作品中加入各種對日本傳統藝術與美學的指涉。《Miss ko^2》的繪畫風格雖然源自動漫，但在日本藝術的扁平透視與圖形中也具有更深的淵源。畫中的 Miss ko^2 仿若懸浮在銀色的背景之上，借鑒自日本琳派繪畫中多用於屏風的在貼滿金／銀箔的背景上繪製人物與花鳥的裝飾性風格。這些通常被畫在金／銀箔上的身著鮮豔和服的美女，僅存在於一個虛構的二維平面空間之上。

在 Instagram 與社交媒體風靡的時代，村上的作品廣受追捧。「村上的藝術植根于日本流行文化，在媒體驅動的世界潮流盛行的時代展開跨越國界的對話，而日本時尚、動漫、音樂與電子產品也是其中重要的組成部分。」（愛德華．戈麥斯，《切入日本萌文化的藝術》，《紐約時報》，1999 年 7 月 18 日刊載）Miss ko^2 優雅地站定，帶著燦爛的微笑，作為千年之交的日本代言人與象徵，展開手臂歡迎世界的目光。

PROPERTY FROM A DISTINGUISHED GENTLEMAN
顯赫私人收藏

LIU YE 劉野
(B. 1964)

Composition with Black, White and Grey

signed in Chinese, signed and dated '06 Liuye' (lower right)
acrylic on canvas
160 x 140 cm. (62 ⅞ x 55 ⅛ in.)
Painted in 2006.

HK$14,000,000-22,000,000
US$1,900,000-2,900,000

PROVENANCE
Galerie Johnen + Schöttle, Cologne
Private collection, Europe
Anon. sale; Christie's Hong Kong, 24 November 2012, lot 37
Acquired from the above sale by the present owner

黑白灰的構圖

壓克力 畫布
2006年作
款識：06 野 Liuye (右下)

來源
德國 科隆 Johnen + Schöttle 畫廊
歐洲 私人收藏
香港佳士得 2012年11月24日 編號37
現藏者購自上述來源



Alberto Giacometti, *Woman Walking,* 1936. Peggy Guggenheim Collection, Venice, Italy. (Solomon R. Guggenheim Foundation, New York).
© 2020 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.
阿爾貝托・賈科梅蒂《行走的女人》1936 年作 佩姬・古根海姆收藏 義大利 威尼斯（紐約所羅門・古根海姆基金會 紐約）

"There's a tension in my paintings between the desire to be abstract and the need to borrow from the concrete to convey meaning."

– Liu Ye



EXHIBITED

Cologne, Germany, Infatuation, Johnen + Schöttle Galerie, 2007.
Vienna, Austria, China: Facing Reality, MUMOK (Museum Moderner Kunst Stiftung Ludwig), 26 October 2007 – 10 February 2008.
Guangzhou, China, Martell Artists of the Year 2008, Guangdong Museum, 12 -29 June 2008. This exhibition later travels to Shanghai, China, Shanghai Art Museum, July 2008; & Beijing, China, Today Art Museum, 25 July – 29 August 2008.
New York, USA, Sperone Westwater Gallery, Liu Ye: Leave Me in the Dark, 7 November-19 December 2009.

LITERAURE

Liu Ye, exh. cat., Kunstmuseum Bern, Bern, Switzerland, 2007 (illustrated, p. 101).
Fang Zhenning (ed.), The Power of the Universe: The Frontier of Contemporary Chinese Art, exh. cat., Asia Art Center, Beijing, China, 2007 (illustrated, p. 145).
Grosenick Uta & Schubbe H. Schuebbe (ed.), China Art Book: The 80 Most Renowned Chinese Artists, Dumont Buchverlag, Cologne, Germany, 2007 (illustrated, p. 245).
Philip Tinari, Artists in China, Thames & Hudson, London, United Kingdom, 2007 (illustrated in detail, p. 167).
Fan D'ian, Edelbert Köb, Rainer Fuchs, Maria Brewinska (ed.), China-Facing Reality: Volume I, exh. cat., MUMOK - Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria, 2007 (illustrated, p. 60).
Fan D'ian, Edelbert Köb, Rainer Fuchs, Maria Brewinska (ed.), China: Facing Reality: Volume II, exh. cat., MUMOK - Museum Moderner Kunst Stiftung Ludwig Wien, Vienna, Austria, 2007 (illustrated, p. 159).
China: Facing Reality, exh. cat., National Art Museum of China, Beijing, China, 2007 (illustrated, p. 131).
Shan Wa, Icon: Ignorant Adolescence, 8 May 2008 (illustrated, p. 75).
Zhu Zhu, Today 4: Let's Start With Riefenstahl, 2008 (illustrated, p. 290).
Liu Ye: Leave Me in the Dark, exh. cat., Sperone Westwater Gallery, New York, USA, 2009 (illustrated, p. 25).
Zao Li & The Research Center of the Chinese Modern and Contemporary Art, China: Contemporary Art, China Youth Publishing Group, Beijing, China, 2009 (illustrated, p. 91).
Bao Yu, Surrealist Pop, Nanchang, China, 2010 (illustrated, p. 49).
Lu Peng (ed.), Chinese Schema: A Brief History of 25 Artists, Sichuan Fine Arts Publishing House Company Limited, Chengdu, China, 2011 (illustrated, p. 91).
Christoph Noe (ed.), Hatje Cantz, Liu Ye: Catalogue Raisonné: 1991-2015, Hatje Cantz, Ostfildern, Germany, 2015 (illustrated, plate 06-04, p. 328; illustrated in detail, p. 184).

展覽

2007年「劉野個展」Johnen + Schöttle畫廊 科隆 德國
2007年10月-2008年2月「中國：面對真相」MUMOK (路德維克基金會現代美術館) 維也納 奧地利
2008年6月12 – 29日「2008年度馬爹利非凡藝術人物聯展」 廣東美術館 廣州 中國 該展覽還在以下地點展出2008年7月 上海美術館 上海 中國；2008年7月25日-8月29日 今日美術館 北京 中國
2009年11月7日-12月19日 「劉野：留我在黑暗中」Sperone Westwater畫廊 紐約 美國

出版

2007年《劉野》展覽圖錄 伯恩美術館 伯恩 瑞士 (圖版，第101頁)
2007年《天行健：中國當代藝術的前沿》展覽圖錄 方振寧編 亞洲藝術中心出版 北京 中國 (圖版，第145頁)
2007年《中國當代藝術：80位最顯赫的藝術家》Grosenick Uta 及 Schubbe H. Schuebbe 編 Dumont Buchverlag出版 科隆 德國 (圖版，第245頁)
2007年《中國的藝術家》Philip Tinari著 Thames & Hudson出版 倫敦 英國 (詳細圖版，第167頁)
2007年《中國：面對真相 (第一冊)》展覽圖錄 Fan D'ian, Edelbert Köb, Rainer Fuchs, Maria Brewinska編MUMOK (路德維克基金會現代美術館) 出版 維也納 奧地利 (圖版，第60頁)
2007年《面對現實：中國當代藝術選展 (第二冊)》展覽圖錄 Fan D'ian, Edelbert Köb, Rainer Fuchs, Maria Brewinska 編MUMOK (路德維克基金會現代美術館) 出版 維也納 奧地利 (圖版，第159頁)
2007年《面對現實：中國當代藝術選展》展覽圖錄 中國美術館出版 北京 中國 (圖版，第131頁)
2008年5月8日《Icon: Ignorant Adolescence》Wa Shan (圖版，第75頁)
2008年《Today 4: Let's Start With Riefenstahl》Zhu Zhu (圖版，第290頁)
2009年《劉野：留我在黑暗中》展覽圖錄 Sperone Westwater畫廊 紐約 美國 (圖版，第25頁)
2009年 趙力 及 中國現當代美術文獻研究中心 著《中國當代藝術：現在與未來》 中國青年出版社 北京 中國 (圖版，第91頁)
2010年《超現實普普》南昌 中國 (圖版，第49頁)
2011年《中國圖式：25位藝術家的簡明藝術史》呂澎編 四川美術出版社 四川 中國 (圖版，第91頁)
2015年《劉野：圖錄全集 1991-2015》 Christoph Noe 編輯 Hatje Cantz 出版社 奧斯特菲爾登 德國 (圖版，第06-04圖，第328頁；詳細圖版，第184頁)



Edouard Manet, *A Young Lady in 1866*, 1866. Metropolitan Museum of Art, New York City
愛德華・馬奈《年輕女士 1866 年》1866 年 紐約 大都會藝術博物館



Jean-Honoré Fragonard, *Blind Man's Bluff*, c. 1750-52. Toledo Museum of Art, Toledo, USA.
讓・奧諾雷・弗拉貢納爾《瞎子摸象的遊戲》1750-52 年作 美國 俄亥俄州 托萊多藝術博物館藏

A slim girl stands elegantly poised, wearing a black blindfold that obscures her vision. The primly buttoned blouse and skirt suggest a school girl's demeanor, echoed in the figure's lithe limbs and childishly large head. Liu Ye is famous for his depiction of Lolita-esque seductresses, and this is the only painting in his entire oeuvre that features a blindfolded figure. Executed on a scale larger than many of his other erotically charged paintings, and widely exhibited and published, *Composition with Black, White and Grey* is a critically important example of the artist's interest in the female subject as an expression of innocence, youth and beauty.

In 2000, Liu Ye began to work on an informal series of paintings featuring nymph-like girls and women, often in provocative poses and various states of undress. In *Composition with Black, White and Grey*, the blindfold that the girl wears is suggestively ambiguous – her inability to see suggests vulnerability, framing her as a submissive subject in the context of the viewer's gaze. Yet she stands elegantly poised, commanding our attention and respect. In Western culture, the figure of justice is often personified as a blindfolded woman, her inability to see symbolizing her impartiality. In Fragonard's *Blind Man's Bluff*, the blindfold adds an element of playful eroticism, as the lovers depicted engage in amorous amusement, referencing the concept "love is blind". However, the blindfold may also indicate vulnerability; Delaroche's painting *The Execution of Lady Jane Grey* depicts the central figure as helpless in her blindness, requiring outside guidance as she is led to her fate.

Art critic Karen Smith examines the role that Liu Ye's muses play in his work, and their relationship to us as the viewer. She writes, "Liu Ye implies that her beauty, great though it is, is fragile, fleeting, and that it is this fragility that induces the impulse to assert, to control and dominate, either using feminine wiles or the whip which he has her carry on occasion. […] Feminists might want to denounce a man who creates and contemplates such images on the charge of being a voyeur, of indulging his own fantasies, but to know Liu Ye is to know his capacity for empathy; he is on his heroine's side, not against her." (K. Smith, *Liu Ye: Temptations,* New York, 2006, p. 6). The subject of this particular composition is not depicted as a victim – instead, a faint smile plays on her rosebud lips, and she appears to step towards us invitingly.

In *Composition with Black, White and Grey*, we can also see traces of Liu Ye's meticulous attention to composition, inspired by the work of Piet Mondrian. Fine pencil lines – remnants of the artist's process – divide the canvas into equal quarters, with the centre of the composition aligned perfectly with the girl's navel. Liu Ye's preoccupation with compositional geometry is doubly evident in the title of the painting, which hearkens to Mondrian's practice of naming his own paintings. In the upper left, we also see the outlines of an unrealized sketch, depicting only the head and torso of another girl holding her hands up to either don or remove the blindfold. While the painting is clearly figurative in nature, there is also an element of abstraction embodied by the simple component shapes that Liu Ye uses to articulate the figure. The sculptural, doll-like quality of her elongated proportions are reminiscent of a Giacometti figure. The grey floor and wall act as a backdrop, making her the focus of our attention, like an actress spotlighted on a stage.

When compared to paintings by Dutch artists such as Van Eyck and Petrus Christus, Liu Ye's paintings suggest a similar balance between realism and stylization. The figures are slightly stiff in their idealized poses, but overall the work exudes a feeling of compositional balance and emotional honesty. Art critic Zhu Zhu pointed out the element that links Liu Ye's work to that of both Vermeer and Mondrian: "Once your gaze passes through surface boundaries, you can discover what is consistent in their works: timelessness, tranquillity, and purity – to an extent we could characterize it as a personal mysticism. It resists disorderly representations and the tug of literalism; it attempts to dance in unison with inherent rhythms of the cosmos, to pursue an ultimate spiritual order." (Z. Zhu, "Only One Gram", *Liu Ye Catalogue Raisonne*, Ostfildern, 2015, p. 28).

The strong narrative nature of Liu Ye's erotically charged paintings may be regarded as explorations of the subconscious – how do we perceive the woman in the painting? Are we the voyeur, the protector, the lover, or the aggressor? As described by Zhu Zhu, "Seen as a metaphor of external reality, we can say that it points to a growth environment in which desire and reverie are suppressed. Understood from a different angle, we can regard it as a dramatic expression of one man's inner conflicts." (ibid. p. 25). The tension between innocence and adulthood in Liu Ye's work challenges the viewer to consider their own role in relation to the work, exploring our innermost emotions and desires.



Petrus Christus, *Portrait of a Young Girl*, c. 1465-70. Gemäldegalerie, Berlin, Germany.
佩特魯斯．克里斯圖斯《少女的肖像》約 1465-70 年作 德國柏林國立博物館繪畫陳列室藏

「事實上，我的畫中蘊含一種介乎於對抽象表達的渴望與對具象描繪所傳達的意義的需要之間的張力。」

- 劉野

畫中一個嬌小纖柔的女孩，優雅地端立正中，黑色的眼罩蒙住了她的雙眼。拘謹地扣起紐扣的襯衫與及膝百褶裙流露出學生的青澀天真，四肢輕柔，充滿童趣。劉野擅長刻畫洛麗塔式的嬌嗔媚惑的女人——而這件是其唯一一幅人物佩戴眼罩的畫作。相比其他同類型彌漫著情色欲念的作品，該作採用更大尺幅創作，並以標題《黑白灰的構圖》致敬劉野的現代主義偶像蒙德里安，展現出藝術家對女性題材語義含混曖昧的關切與興味，不啻為一件意味深長的珍罕佳構。

在劉野的畫中，女孩佩戴的眼罩令人浮想聯翩，頗具模棱曖昧的意味——以暫時喪失視覺暗指少女的脆弱性，在觀者的凝視中將其桎梏為一個順從臣服的人物形象。然而，她站姿優雅沉靜，令觀者不禁投以關切尊重的目光。在西方文化中，正義常化身為蒙住雙眼的女神，以象徵公正無私。在弗拉貢納爾的《瞎子摸象的遊戲》中，眼罩則增添了嬉戲情色的元素。畫中描繪的一對戀人正沉浸在私密親昵且充滿誘惑的遊戲中，寓意“愛是盲目的”這一主題。然而，眼罩也可隱喻脆弱無助；德拉羅什在其巨制《簡．格雷的死刑》中將畫面中心人物描繪為戴著眼罩的柔弱少女，在無助與絕望中被身邊的神父引至她命運的終點。

藝評家凱倫．史密斯 (Karen Smith) 經過對這些繆斯女神在其作品中所扮演的角色的分析，輔以我們對這些形象的解讀，寫道，「劉野暗示其作品中的美女，儘管精緻嫵媚、風情萬種，卻脆弱，韶華易逝；而正是這種脆弱促使其施展女性獨有且擅長的花招詭計或部分場景中她們手持的鞭子去捍衛、掌控、主導。女權主義者或許急於譴責這個醞釀並創造出這些形象的藝術家，覺得他是將自己的幻想恣肆展露出來的窺淫者，但如果瞭解劉野，明白他對女性所抱持的同情心，就能知道，他是站在畫中女主角的這一邊，而非她們的對立面。」

在《黑白灰的構圖》中，劉野清晰地展現出對構圖的注重。畫布上隱約可見藝術家繪製底稿時用鉛筆勾描的細膩線條的痕跡，將畫面分為四等分，中心則完美精准地與女孩的肚臍對齊。而從這幅畫的標題更可見劉野對構圖幾何的側重與專注，這又與彼埃．蒙德里安命名自己畫作的方法頗為類似。左上角仍可見一個未完成的草圖輪廓，僅勾勒了另一個女孩的頭和軀幹部分，以及她試圖將眼罩戴上或拿掉的舉起的雙手。

與揚．凡．艾克的傑作《喬凡尼．阿爾諾芬尼夫婦像》(The Arnolfini Portrait) 相比，劉野的繪畫在寫實主義與風格化之間取得了相似的平衡。這些人物姿態優雅，且略顯拘謹僵硬，但總體而言，畫面散發出一種結構上的平衡感與情感的真摯與坦誠。藝評家朱朱指出將劉野的作品與維米爾、蒙德里安的作品聯繫起來的要素，即：「當你 (觀者) 的視線越過表面的界限，就可以發現他們畫作中的一致之處：不朽、靜謐、與純粹——一定程度上，我們不妨將之歸結為個人神秘主義。它抗拒一切無序的表達與拘泥於細節 (寫實主義) 的拖累；它試圖與宇宙的內在韻律協調共舞，追尋終極的精神秩序。」

一些藝評家將劉野充滿情色氛圍的畫作解讀為對潛意識的探索。朱朱曾在一篇關於劉野的文章中寫道，「這些作品可被視為一種對外部現實的隱喻，可以說，它指向了一個欲望與幻想皆被壓抑的成長環境。從另一個角度理解，我們可將其視為一個人對於自己內心衝突的戲劇性表達。」劉野作品中暗湧的純真與成人之間的視覺與心理張力向觀者提出了挑戰，迫使他們反思自己的角色——我們是偷窺者、保護者、情人抑或是侵略者？



DANA SCHUTZ 達娜 · 舒茨
(B. 1976)

Elevator

signed and dated 'Dana Schutz 2017' (on the reverse)
oil on canvas
345.4 x 431.8 cm. (136 x 170 in.)
Painted in 2017.

HK$15,000,000-20,000,000
US$2,000,000-2,500,000

PROVENANCE
Petzel Gallery, New York
Acquired from the above by the present owner, 2017

EXHIBITED
New York, Whitney Museum of American Art, Whitney Biennial 2017,March-June 2017, n.p. ICA Boston, Dana Schutz, July-November 2017.

LITERATURE
P. Schjeldahl, The Whitney Biennial, The New Yorker, March 27, 2017, p. 76 (illustrated in color)

升降機

油彩 畫布
2017年作
款識： Dana Schutz 2017 (畫背)

來源
紐約 Petzel畫廊
現藏者2017年購自上述來源

展覽
2017年3 – 6月「惠特尼雙年展」惠特尼美國藝術博物館
紐約 2017年7 – 11月 波士頓當代藝術學院博物館
波士頓 美國

出版
2017年3月27日《惠特尼雙年展 》P. Schjeldahl 著
紐約客 (彩色圖版，第76頁)

In Dana Schutz's painting for the [Whitney Biennial 2017], *Elevator*, figures are seen embroiled in a struggle, both with themselves and with larger-than-life insects, denoting a state of anxiety and alarm. The work (whose dimensions mirror those of the [Whitney] Museum's large freight elevator) plays with time, as action and gesture appear suspended. Like a truncated history painting, an epic scene is glimpsed between two doors that may be closing or opening. Schutz deploys the transitional space of the elevator as a metaphor for other social spaces that are at once public and private, intimate and estranging, inviting us to consider our own position or role amid the chaos.

- Note from the Whitney Museum's website, regarding *Elevator* in the 2017 Biennial

在達娜．舒茨的雙年展作品《 升降機 》中，人物與自己以及比自身更大的昆蟲糾纏不休，處於焦慮和驚恐狀態。作品尺寸與博物館大型貨運電梯的尺寸相仿，隨著時間的推移而活動，因為動作和手勢似乎處於暫停狀態。就像被截斷的歷史畫一樣，史詩般的場景瞥見了兩扇可能正在關閉或打開的門之間。舒茨將電梯的過渡空間用作對其他社交空間的隱喻，這些社交空間既是公共場所又是私人場所，親密而疏遠，邀請我們在混亂中考慮自己的位置或角色。

– 惠特尼美術館關於 2017 年雙年展作品《 升降機 》的介紹



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

ANDY WARHOL 安迪 · 沃荷
(1928-1987)

Dollar Sign

signed and dated 'Andy Warhol 81' (on the overlap)
acrylic and silkscreen ink on canvas
229 x 178 cm. (90 x 70 in.)
Painted in 1981.

HK$46,000,000-66,000,000
US$6,000,000-8,600,000

PROVENANCE
Castelli Gallery, New York
Private collection
Private collection, Asia
Acquired from the above by the present owner in 2013

EXHIBITED
New York, Castelli Gallery, Andy Warhol Dollar Signs, January 1982 – January 1982.
Paris, Galeries Nationales du Grand Palais, Le Grand Monde d'Andy Warhol, March - July 2009.

LITERATURE
Galeries Nationales du Grand Palais, Le Grand Monde d'Andy Warhol, exh. cat., Paris, France, 2009 (illustrated, p. 249)

美元符號

壓克力 絲網印刷 油墨 畫布
1981 年作
款識：Andy Warhol 81 (畫布側面)

來源
美國 紐約 Castelli 畫廊
私人收藏
亞洲 私人收藏
現藏者2013 年購自上述收藏

展覽
1982 年1 月9 日 – 1982 年1 月30 日 Castelli 畫廊
《安迪 · 沃荷美元符號》紐約 美國
2009 年3 月18 日 – 2009 年7 月13 日 巴黎大皇宮國家展覽館《安迪 · 沃荷的大世界》巴黎 法國

出版
2009 年《安迪 · 沃荷的大世界》展覽圖錄巴黎大皇宮國家展覽館 巴黎 法國 (圖版，第249頁)

"Making money is art and working is art and good business is the best art."

- Andy Warhol

「賺錢是藝術，工作是藝術，成功的生意是最好的藝術。」

– 安迪 · 沃荷



"I like money on the wall. Say you were going to buy a painting. I think you should take that money, tie it up, and hang it on the wall. The when someone visited you, the first thing they would see is the money on the wall."

- Andy Warhol

In *Dollar Sign*, Andy Warhol boldly depicts the symbol of most powerful currency in the world by enlarging it to a monumental scale, resulting in a *tour-de-force* that looms over the viewer like a secular totem. Painted in 1981, it is one of Warhol's most powerful paintings, as it not only illustrates the artist's life-long obsession with money, but also demonstrates the underlying current of desire that has preoccupied his work since its inception.

Warhol began exploring money-orientated imagery as early as the 1950s, when he created a drawing of money growing on a tree. A decade later, he continued exploring this theme with a small series of drawings of depicting dollar bills, and in 1962, started silk screening dollar bills onto canvas. The growing connection between money and art intrigued Warhol; they both had a universal power to stimulate the imagination and evoke desire. He could also exchange his artistic ideas for cash, a notion that fascinated him. The desire to reproduce the complexity of the dollar bill design in his early works was also what led Warhol inexorably towards the silk screening process, which would become his trademark method of production and reproduction.

By placing the dollar sign on a canvas, this work becomes—in a way—a Warholian currency in its own right. Money, as purchasing power, is what enables consumption, but in a delicious twist, Warhol also recognized the intrinsic value of money and art. "I like money on the wall," he once wrote, "Say you were going to buy a painting. I think you should take that money, tie it up, and hang it on the wall. The when someone visited you, the first thing they would see is the money on the wall" (A. Warhol, *The Philosophy of Andy Warhol: From A to B and Back Again*, New York, 1975, p.134).

The *Dollar Sign* paintings were first exhibited at the Castelli Gallery on Greene Street in New York City. Warhol attended the opening on Saturday, January 9th, 1982, noting in his diary: "Another big opening of mine—a double—*Dollar Sign*s at the Castelli on Greene Street and Reversals at the Castelli on West Broadway. … it was like a busy sixties day" (A. Warhol, quoted in P. Hackett, (ed.), *The Andy Warhol Diaries*, New York, 1989, p. 425). Filling the entire gallery space, the *Dollar Sign*s loomed large, vividly-colored in bold hues and enlarged to monumental scale. Warhol's close friend and chronicler David Bourdon noted, "When they were shown at the Castelli Gallery in January 1982, they appeared as prophetic emblems of the huge amounts of money that would pour into the art world during the following years. Warhol's Dollar Signs are brazen, perhaps insolent reminders that pictures by brand-name artists are metaphors for money, a situation that never troubled him" (D. Bourdon, *Warhol*, New York, 1989, p. 384).

In addition, *Dollar Sign* is a superb example of Warhol's unique visual style, with its bold palette of bright magenta, deep black, and rich vermillion, enhanced with a shining layer of gold. Warhol luxuriated in the use of gold in some of his best works, most notably *Gold Marilyn Monroe* of 1962 (Museum of Modern Art, New York). In *Dollar Sign*, the use of gold has a twofold effect; it recalls the literal gold bars of the U.S. Treasury that underpins the system of paper currency, but also hints at a greater—more spiritual—symbolism. During the medieval period, gold was often used to symbolize the divine light of the heavens and spiritual illumination. As a child, the artist's family often worshiped at the Saint John Chrysostom Byzantine Church in Pittsburgh, which houses dozens of shimmering golden icons. In *Dollar Sign*, Warhol depicts a secular symbol in vivid coloration that hints at the emotional and spiritual release of the shimmering gold icons of his youth.



Andy Warhol, *Campbell's Soup Can and Dollar Bills*,1962. Private collection.
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
安迪 · 沃荷《金寶湯罐頭和美元鈔票》1962 年 私人收藏



Andy Warhol, *One Dollar*, 1961. Sold at Christie's NY, May 2015 for USD 5,317,000.
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
安迪 · 沃荷《一美元》1961 年 佳士得 紐約 2015 年 5 月 成交價：5,317,000 美元

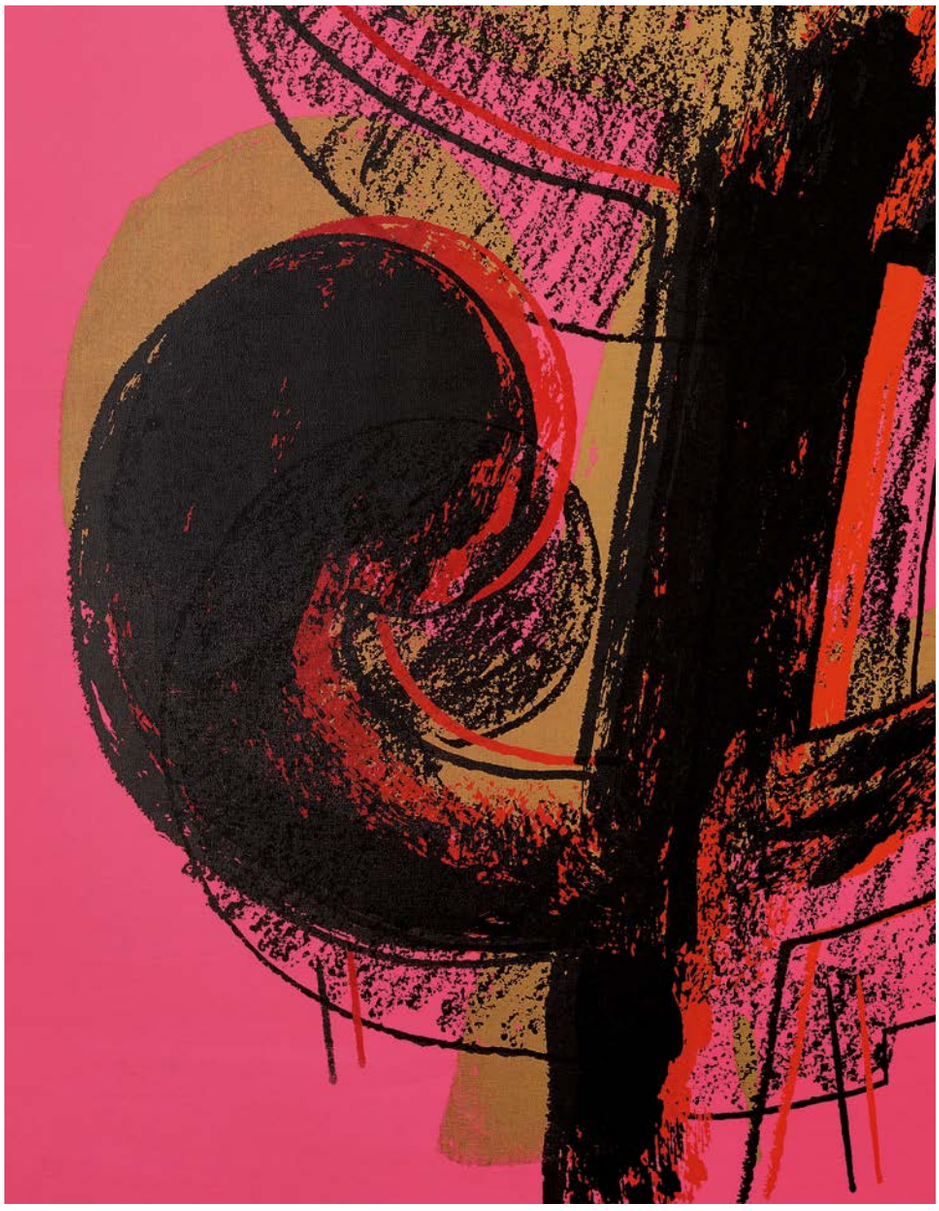


Installation view, *Andy Warhol: Dollar Signs*, Castelli Gallery 1982.
Artworks/Photo: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York. / Courtesy of Castelli Gallery
裝置現場 安迪．沃荷：美元符號 卡斯泰利畫廊 1982 年

In this particularly dynamic version of his iconic motif, we can see the origins of Warhol's original drawings, magnified up to a huge scale. He highlights the clean outlines and the individualized hatching, rendering them highly visible, adding to the visual impact of the work as a whole. When working on the *Dollar Sign* series, Warhol found he was unable to find an existing image of the dollar sign that had the exact impact he desired. To resolve the situation he resorted to the skill that supported him during the early years of his career, his draftsmanship. He drew dollar after dollar sign, some straight, some slanting, some thick, some thin, some more Pop, some more staid. The vigorous up-and-down pencil strokes of Warhol's original drawing are thus exquisitely captured and enlarged by the technological complexity of his silkscreen process. The fact that the source image was one that Warhol created himself marks his *Dollar Sign* paintings out as a rarity within his body of work. It is the subject rather than the actual image of money that concerns Warhol, a clever and revolutionary return to his earlier works of dollar bills in which he essentially printed his own money.

Warhol not only understood money's importance to the consumerist culture of postwar America, but he perfectly encapsulated the marriage of art and commerce that had begun to take effect at the dawn of the 1980s when the series was created. Thus, his *Dollar Sign* paintings have become evocative of the entire decade of the eighties, making overnight stars of Jean-Michel Basquiat and Julian Schnabel among others. The paintings evoke the heady economic promises of so-called "Reaganomics," the free market policies espoused by President Ronald Reagan at the beginning of the decade. This ushered in a prolonged period of rapid economic growth and a booming U.S. economy that has come to define that decade, and which Warhol's *Dollar Sign*s so perfectly signified. Warhol even attended the swearing-in of the new president on Tuesday, January 20th, 1981 in Washington, D.C.

Regarding Warhol's output in the 1980s, "Warhol's imaginative creativity during the last decade of his career can only be compared to the early 1960s... People associated with Warhol during this late period remark on the vitality, energy, and spirit of experimentation surrounding his pursuit of painting. He enthusiastically embraced each new idea, each new body of work, and he laboured continuously in their production, working almost daily in the studio to complete his multitude of projects. At that time, Warhol created more new series of paintings, in larger numbers and on a vastly larger scale, than during any other phase of his life. ...it was a period of extraordinary artistic development for Warhol, during which we witness a dramatic transformation of his style and the introduction of new techniques that address subjects that resonated with personal meaning and significance" (J. D. Ketner II, *Andy Warhol: The Last Decade,* exh. cat., Milwaukee Art Museum, 2009, p. 16).



Detail of the present lot 拍品局部

「我喜歡墻上的錢。比如你打算去買一幅畫，你最好帶著買畫錢，把錢系起來掛在墻上。所以別人來拜訪你的時候，第一眼看到的就是墻上的錢。」

－安迪 · 沃荷

在《美元符號》中，安迪 · 沃荷毫不羞於呈現世界上最廣為人知的貨幣標誌——「$」美元符號——通過將其特徵放大到紀念碑式的尺幅，這幅超群絕倫的力作宛如現代圖騰般赫然聳立於觀眾面前。《美元符號》不僅展示了沃荷對金錢的一生執迷，更體現了在作品創始之前，早就已經潛藏流動的渴望。

沃荷早在 1950 年代就開始探索金錢相關的圖像，當時他就畫了一棵長滿了錢的樹。十年後，他繼續探索這個主題，並創作了一個小型的鈔票系列。1962 年，他開始用絲網印刷將鈔票印到畫布上。金錢與藝術日益密切的關係讓沃荷著迷；二者都有普世的力量來激發想像，喚起慾望。他可以用自己藝術的思想來換得金錢，這個概念令沃荷深深著迷。他也渴望重現美元鈔票複雜的設計，因此別無選擇地運用了絲網印刷工藝，而這種工藝日後成為了他招牌的創作與再版標誌。

將美元符號搬上畫布，這件作品就成為了沃荷自己設計自己發行的貨幣。貨幣，作為一切消費的原力，成就了消費。然而作為頗具喜感的轉折，沃荷也意識到金錢和藝術內在的價值。「我喜歡墻上的錢，」他曾說道，「比如你打算去買一幅畫，你最好帶著買畫錢，把錢系起來掛在墻上。所以別人來拜訪你的時候，第一眼看到的就是墻上的錢。」

（安迪 · 沃荷，《安迪 · 沃荷的哲學：道生一二，周而復始》，紐約，1975 年，頁 134）。

本件作品首次公開展出於紐約格林街的卡斯泰利畫廊（Castelli Gallery）。沃荷出席了 1982 年 1 月 9 號週六的開幕式，並在日記中寫道：「又一個重要的開幕式——這次甚至好事成雙——卡斯泰利畫廊在格林街展出《美元符號》，又在西百老匯展出《反轉》……真是忙得夢回六十年代。」（安迪 · 沃荷，摘自派特 · 哈克特，《安迪 · 沃荷日記》，紐約，1989 年，頁 425）美元符號佔據了畫廊的整個空間，尺幅龐大，色彩醒目，色調突出，頗具紀念碑般的觀感。沃荷的密友兼記者大衛 · 伯頓寫道：「當這些畫作於

1982 年 1 月在卡斯泰利畫廊展出時，它們成功預言了隨後幾年湧入藝術市場的巨額資金。沃荷的《美元符號》毫不掩飾 或許是一種明目張膽的提醒：那些名牌藝術家的作品不過是另一種形式的錢，儘管這一問題從未困擾沃荷自己。」

《美元符號》是沃荷獨一無二視覺風格的絕妙代表，藝術家大膽地運用了明亮的洋紅，深黑，豐富的朱紅，更以閃耀的金色塗層加強視覺衝擊。沃荷在他頂尖的作品中大量運用金色元素，而其中最廣為人知的正是創作於 1962 年的《金色的瑪麗蓮．夢露》。在《美元符號》中，金色的運用帶來了雙重效果；它提醒人們回想起美國財政部如紙上金條般的貨幣形式，但也暗示了更大的象徵意義。中世紀時期，黃金常被用來象徵天堂的神聖之光和精神啟迪。沃荷很小的時候，他們一家就經常在匹茲堡的聖約翰金口拜占庭教堂裡進行禮拜，教堂裡有數十個閃閃發光的金色聖像。在《美元符號》中，沃荷用栩栩如生的色彩描繪了世俗的象徵，暗示了這年青時閃閃發光的金色符號在情感和精神上的釋放。

在這個版本眾多的典型標誌上，我們可以看到沃荷初稿的痕跡，並將之放大到巨型的尺寸。他突出了乾淨的輪廓和獨立的陰影，使其高度可見，從而增強了整件作品的視覺效果。在準備繪製美元符號系列時，沃荷發現他找不到一個美元符號，可以真正表現他所需要的衝擊。於是他轉向藝術生涯早年的立足之本——繪圖。他一遍又一遍地畫美元符號，直的，歪的，粗的，細的，有的通俗，有的古怪。這些初稿上充滿激情的運筆被絲網印刷精妙地捕捉並放大。最終《美元符號》系列的元圖像正是沃荷親自繪製的，也標誌著這一系列在他一生創作中的珍罕程度。與其說切實的圖像，不如說這個主題是沃荷真正在意的，這次絕頂聰明又充滿革命式的創作回歸到早期的美元紙鈔系列，在那一系列中，他等於自己印製了一系列美元鈔票。沃荷不僅洞察了在戰後美國，消費主義文化下金錢的重要性，他更具先見之明地緊緊把握住 1980 年代早期藝術與商業開始聯姻的大勢，而順勢推出這一系列畫作。《美元符號》喚起了整個八十年代的共鳴，尤其是源源湧入藝術市場的資本，其中包括一夜成名的尚．米榭．巴斯奇亞和朱利安．許納貝。這些畫作還喚起了人們有關羅納德．雷根總統令人歡欣鼓舞的回憶，他在 1980 年代初倡導的雷根經濟，以及 1984 年的「美國早晨」廣告運動的象徵意義。雷根時代長期高速增長和蓬勃發展的經濟，是人們對那十年的記憶，在《美元符號》中展露無餘。沃荷甚至參加了 1981 年 1 月 20 日在華盛頓特區舉辦的新任總統宣誓儀式。

提到沃荷在 1980 年代的創作，人們評論道：「沃荷最後十年間的想像力僅有 1960 年早期可與之相提並論……在那段時間認識他的人總是提到他追求繪畫時的活力、能量和實驗精神。他充滿熱情地擁抱每一個新的想法，每一幅新的作品，在工作室夜以繼日地創作，來完成他繁如星辰的眾多項目。那段時期，他創作了比生命中其他任何時候更多的系列，更多的數量，更大的尺寸……那是一段沃荷在藝術上徹底超越自我的歷程，我們見證了他戲劇性的轉變，從全新的風格到全新的繪畫技法，來表現與個體意義、存在價值相共鳴的主題。」（喬．D．凱特納二世，《安迪．沃荷：最後的十年》，展覽圖錄，密爾沃基藝術博物館，2009 年，頁 16）。



Andy Warhol, *Gold Marilyn Monroe*, 1962. The Museum of Modern Art, New York, USA.
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
安迪．沃荷《金色的瑪麗蓮．夢露》1962 年 美國 紐約 現代藝術博物館藏



Andy Warhol, *Dollar Sign*, 1981. Sold at Christie's NY, May 2015 for USD 8,789,000.
Artwork: © 2020 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
安迪．沃荷《美元符號》1981 年 佳士得 紐約 2015 年 5 月 成交價：8,789,000 美元

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION
重要私人收藏

◊♦ CECILY BROWN 塞西莉·布朗
(B.1969)

Bonus

signed and dated "Cecily Brown 2004" (on the revserse)
oil on canvas
121.9 x 152.4 cm. (48 x 60 in.)
Painted in 2004.

HK$16,000,000-22,000,000
US$2,100,000-2,900,000

PROVENANCE
Gagosian Gallery, New York
Collection of Ed Cohen and Victoria Shaw, 2005
Contemporary Curated featuring works from "In Its Own Light: Property from the Collection of Ed Cohen and Victoria Shaw", Sotheby's New York, 2 March 2017, lot 27
Private collection
Acquired from the above by the present owner

獎賞
油彩 畫布
2004年作
款識：Cecily Brown 2004 (畫背)

來源
美國 紐約 高古軒畫廊
Ed Cohen 及 Victoria Shaw收藏，2005年
紐約蘇富比 Contemporary Curated featuring works from "In Its Own Light: Property from the Collection of Ed Cohen and Victoria Shaw" 2017年3月2日 編號27
私人收藏
現藏者購自上述來源



Hieronymus Bosch, *The Garden of Earthly Delights: Allegory of Luxury,* circa 1500 (detail of central pane). Museo Nacional del Prado, Madrid.
耶羅尼米斯·博斯《人間樂園》約 1500 年作（中屏局部）馬德里 普拉多國家美術館



Painted in 2004, Cecily Brown's *Bonus* is a striking example of the artist's unique blending of abstraction and figuration. Distinctly contemporary, yet with flourishes of the extravagant Baroque, her canvases are a vivacious combination of florid brushwork and evocative narrative. *Bonus* offers up a rich display of color and form, giving us a tantalizing glimpse onto an unknown scene before dissolving into pure painterly energy. Born in London, but now living and working in the United States, Brown is a leading figure in a generation of artists who revitalized the genre of figurative painting. She acknowledges a wide range of influences from leading Abstract Expressionists including Willem de Kooning, Barnett Newman and Jackson Pollock, to Old Masters such as Hieronymus Bosch, Pieter Bruegel the Elder, and Titian. Her vibrant canvases are held in many important private and institution collections including Tate Gallery, London; the Museum of Modern Art, New York; the Metropolitan Museum of Art, New York; and the National Gallery of Art, Washington, D.C.

In *Bonus*, Brown assembles her signature conglomeration of animated brushstrokes. From passages of ruby and crimson red, to more subtle flourishes of pale blues and greens, the range and scope of the artist's brushwork is extraordinary. Yet rather than being a collection of abstract marks, each becomes an actor on Brown's painterly stage, and after jostling with each other for attention, they come together like the characters of a play to convey an ebullient narrative. Anchored by cluster of red and pink forms gathered in the upper left register, these substantial bodies of paint act as a focal point for the rest of the composition. Yet they refuse to dominate, almost becoming subsumed a lush backdrop of verdant greenery, evoking the mythical landscapes produced by many of the Old Master artists that Brown admires. In some works, she makes direct references to specific historical paintings, but here—in *Bonus*—we are left to conjure up our own narrative, to decipher her painterly marks to arrive at our own version of her painterly truth.

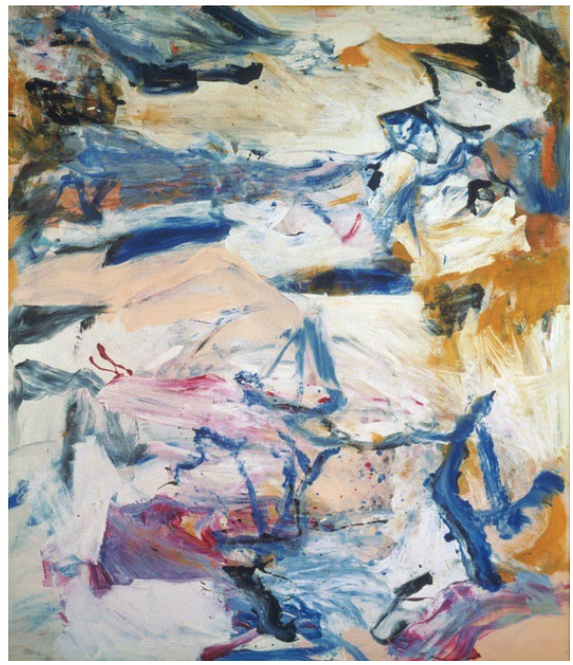
Emerging as a painter in London during the 1990s, Brown's practice stood in contrast to the conceptual stance of her YBA (Young British Artists) contemporaries. Her work celebrates the qualities that are unique to oil painting alone, rejoicing in its inherent tactility, and the way it can reflect every subtle nuance of the artist's touch. Brown uses the full potential of the palette, and demonstrates an intimate understanding of color by juxtaposing warm and cool tones in order to create depth and interest on a flat picture plane.

Engrossed with the physical properties of paint, Brown aims to induce the sensual process of image making in the viewer, creating disorientating compositions that do not materialize into a unified reality, but remain in a state of flux. In the present work, she marries the sensuality of paint with the sensuality of the body, uniting them in the oily-wet malleability of its voluptuous surface. In doing so, she evokes the classic maxims of two of her greatest artistic heroes: Willem de Kooning's assertion that flesh was the reason that oil paint was invented, and *Francis Bacon*'s paraphrasing of Paul Valéry in "..what modern man wants...is the grin without the cat—the sensation without the boredom of its conveyance" (F. Bacon quoted in J. Rothenstein and R. Alley, Francis Bacon, London 1964, p. 21).a

"The place I'm interested in," Brown has said, "is where the mind goes when it's trying to make up for what isn't there" (C. Brown, quoted in J. Tumlir, "The Paintings of *Cecily Brown*" in Cecily Brown, exh. cat., Gagosian Gallery, New York & Los Angeles, 2002, p. 9). Offering the viewer a visual vocabulary full of evocative brushwork and ambiguous anatomy, Brown continues to play on the outskirts of figurative painting where subject blends with surface. "The boundaries of painting excite me," she noted in 2009. "You've got the same old materials—just oils and a canvas—and you're trying to do something that's been done for centuries. And yet, within those limits, you have to make something new or exciting for yourself as well as other people" (C. Brown, quoted in "Cecily Brown: I take things too far when painting", *The Guardian,* Sunday 20 September 2009). By reinvestigating one of the most traditional artistic media, Brown puts herself in conversation with a litany of artists past and present.



Titian, *Diana and Actaeon*, 1556 – 1559. National Galleries of Scotland, Edinburgh and National Gallery, London
提香《戴安娜與阿克泰翁》1556-1559 年作 愛丁堡 蘇格蘭國家美術館 倫敦 國家美術館藏



Willem de Kooning, *North Atlantic Light (Untitled XVIII)*, 1977. Stedelijk Museum, Amsterdam.
Artwork: © 2020The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.
威廉・德・庫寧 北太平洋之光 (無題 18) 1977 年作 阿姆斯特丹 阿姆斯特丹市立博物館

這幅繪製於 2004 年的作品《獎賞》，正是塞西莉．布朗遊走於抽象與具象之間，融會貫通的矚目之作。儘管顯而易見是一副現代作品，藝術家卻將其繁複的筆觸與熾熱的情緒充滿畫布，彰顯出巴洛克式的奢靡華麗。《獎賞》呈現了豐富的色彩與形式，讓觀眾在誘人的一瞥中進入未知世界，置身於畫家純粹的藝術能量中。塞西莉．布朗生於倫敦，現今定居紐約生活工作。她為具象藝術風格注入了全新的活力，是同時代藝術家中的佼佼者。她自稱廣受頂尖抽象表現主義畫家影響，包括威廉．德．庫寧，巴尼特．紐曼和傑克遜．波洛克，以及耶羅尼米斯．博斯，老彼得．勃魯蓋爾和提香等古典大師。她的作品廣泛見於重要私人收藏及頂尖藝術機構，包括倫敦泰特美術館、紐約現代藝術博物館、紐約大都會藝術博物館和華盛頓國家美術館。

《獎賞》集中呈現了塞西莉．布朗最具代表性的熱烈筆觸。從深沉的紅色微妙漸變到不易察覺的灰白藍綠，藝術家對於顏色跨度的把握可謂精妙絕倫。而塞西莉的奇思妙想遠不止停留在抽象符號的大合集，每種顏色宛如在藝術家筆下的畫布上粉墨登場，爭奇鬥艷，引人注目，不同角色濟濟一堂，搬演一場熱情洋溢的紙上大戲。而畫面左上部分的粉色與鮮紅則錨定了觀眾的視線，這些大塊的色彩成為畫幅構成的焦點中心。然而它們拒絕獨領風騷，幾乎融於郁郁蔥蔥的綠色背景，仿佛將喚起塞西莉最愛的古典大師筆下的神話風景。塞西莉會在有的作品中直接參考一些過往名作，而在《獎賞》裡，觀眾可以自行發揮想象，破譯繪畫的秘密，來尋得橫看成嶺側成峰的獨一無二真相。

塞西莉．布朗 1990 年代在倫敦藝壇嶄露頭角，而她的創作卻與她當時參與的「青年英國藝術家」團體的理念背道而馳。她的作品盛讚了油畫獨有的特點，樂見其固有的觸感，以及畫家每一筆不易察覺的細微差別。塞西莉．布朗將調色盤的潛能發揮到極致，並展示出她對色彩極為私密的理解，她將冷暖色調並置，以期在平面畫作上創造深度與趣味。

塞西莉．布朗著迷於繪畫的物質特性，旨在引導觀眾參與到畫作的感官欣賞過程中，創作出令人無所適從的構圖，這些構圖沒有統一標準，而千變萬化。在目前的作品中，她將繪畫的慾望與肉體的慾望融為一體，飽滿的畫面充滿油性顏料的濕潤柔順。正是如此，她呼應了心目中兩位最偉大的藝術英雄的經典名言：威廉．德．庫寧曾說：肉體是油畫被發明的原因，而弗朗西斯．培根則在對保羅．瓦勒里的釋義中說道：「當代人們想要的東西……是莫名的歡愉……想要感官體驗又不想經歷個中無聊」（弗朗西斯．培根，引自 J. Rothenstein 與 R. Alley，《弗朗西斯．培根》，倫敦，1964 年，頁 21）

「我感興趣的地方，」她說，「是前所未及的思緒所至之處。」（塞西莉．布朗，引自 J. Tumlir,《塞西莉．布朗的畫作》，出自《塞西莉．布朗》展覽圖錄，高古軒，紐約及洛杉磯，2002 年，頁 9）通過極富感染力的畫法與高度的自由，給予觀眾豐富的視覺語彙，塞西莉．布朗將繼續遊走於具象藝術的邊緣，將縱深的主題與表象的呈現融為一體。「探索繪畫的邊界激動人心，」她在 2009 年說道，「你手裡拿著的不過是一成不變的舊有工具——僅僅是顏料與畫布而已——而你在做一件過去幾百年都有人不斷在做的事情。然而，在這些限制之下，你需要為了自己，也為了其他人，創作出一些新的令人激動的東西。」（塞西莉．布朗，引自《塞西莉．布朗：我在繪畫時想得太多》，《衛報》，2009 年 9 月 20 日）。通過重新探索這種最傳統的藝術媒介之一，塞西莉．布朗將自己置於古往今來的藝術語境下，進行對話。



Detail of the present lot 拍品局部 ▸

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲顯赫私人收藏

JIA AILI 賈蔭力
(B. 1979)

Unmixed

signed and dated 'JAL 2009' (lower right)
oil on canvas
267.3 x 207 cm. (105 ¼x 81 ½ in.)
Painted in 2009.

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

PROVENANCE
Private collection, Asia
Anon. Sale; Christie's Hong Kong, 22 November 2014, lot 27
Acquired at the above sale by the present owner

LITERATURE
Sichaun Publishig House, Yishu Zhongguo Niandu Yishujia 5: Jia Aili, Chengdu, China, 2012 (illustrated, p. 53).
Hatje Cantz Verlaq GmbH, JIA AILI STARDUST HERMIT, Berlin, Germany, 2017 (illustrated, p.71).

不混合

油彩 畫布
2009年作
款識：JAL 2009（右下）

來源
亞洲 私人收藏
香港佳士得 2014年11月22日 編號27
現藏者購自上述來源

出版
2012年《藝術中國年度藝術家5：賈蔭力》四川美術出版社 成都 中國 (圖版，第53頁)
2017年《賈蔭力：星塵隱士》Hatje Cantz Verlaq GmbH 出版社 柏林 德國 (圖版，第71頁)

"I can feel that the history of our time in which we are mired is gradually going through menopause. Will it follow by the quietude of twilight or the bliss of rebirth?"

- Jia Aili

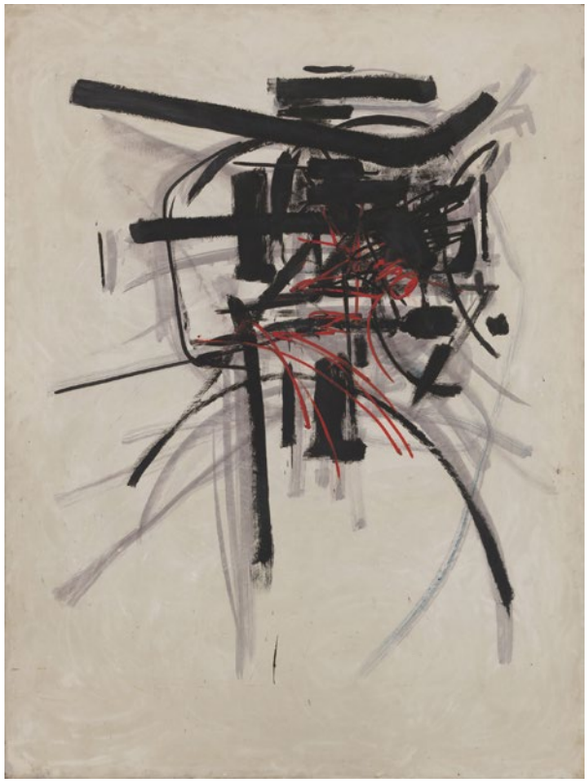
「我能感受到，裹挾著我們的歷史正在緩慢度過他的更年期，接下來是遲暮的平靜，還是幸福的新生？」

－賈蔭力



Born in 1979, Jia Aili witnessed the dramatic changes that his nation had undergone in mere decades. Having experienced these tumultuous times personally, Jia Aili chooses a critical perspective that diverges greatly from his predecessors in contemporary art. He adopts a macro view that comments on the rise of China as a world power in the globalised era and how it influences the state of existence of humankind. As a frontrunner among the new generation of Chinese contemporary artists, Jia Aili is frequently invited to participate in international exhibitions — they include solo exhibitions at Centro de arte contemporáneo de Málaga in Málaga, Spain, Teatrino di Palazzo Grassi in Venice, Italy, and many more. Jia utilises the painting language of the 21st century to investigate into the primitive sense of confusion and alienation experienced by humankind in the postmodern world. His influential works broaden the horizon of Chinese contemporary art and open up new possibilities for upcoming generations of Chinese artists. Art critic Karen Smith lauded, "Not only are Jia Aili's works important artistic achievements, they have also been acknowledged as a pivotal force that shapes a new generation of Chinese artists".

The overall style of *Unmixed* is consistent with the artist's landmark early series The Wasteland. Compared with other works from the series, the subject matter of *Unmixed* is distinctive. It was published in the book *Art China: Artist Yearbook 5: Jia Aili* as a part of a collection that represents the artist— it is evident that this is a crucial work in the artist's career. In *Unmixed*, we see the continuation of the artist's early motif of lightning bolts swiftly executed in autographic brushstrokes. The abstract treatment of the ruin is rendered with calligraphic lines that are sinewy and dynamic. The explosive power of the composition is achieved through the layering of brushwork. Every dry-brush stroke carries the exhilarating feeling of briskly executed gestural painting. *Unmixed* differs from earlier works in the sense that objects, setting, and the stabilising horizon line can no longer be deciphered. No concrete discourse of time, place, characters, or narrative of how the ruin was formed can be found in the painting. The artist exhaustively rids the work of any trace of narrative and adopts an open perspective in order to capture a lived experience that is universal. The world depicted in this work straddles between the real and the virtual in the process of both disintegration and convergence — the artist urges viewers to abandon any preconceived notion of objective reality before they enter his mental construct.



Georges Mathieu, *Painting,* 1947. Museum of Modern Art, New York, USA.
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris
喬治・馬修《繪畫》1947 年作 美國 紐約 現代藝術博物館藏

Jia Aili graduated from the Lu Xun Academy of Fine Arts. As a true disciple of Soviet Socialist realism, his received rigorous training in the oil painting tradition. Despite possessing such impressive technical prowess, he refuses to adopt a technique-driven style, which he considers to be a shortcut. Upon examining the picture, it is apparent that he scrupulously studied the sensitive treatment of light and shadow in Western classical painting — the sense of drama in this work is heightened by the tension inherent in the composition. It is the artist's attempt to evoke a profound sense of pathos that can only be found in epic poetry. The degree of tragedy achieved here is reminiscent of the works by Francisco Goya. The way in which his religious paintings deeply examines and reflects the human psyche parallels Jia Aili's concern for humanity, which is fundamental duty of the artistic discipline.

Compared with other works in The Wasteland series, *Unmixed* is singular in its peculiar and obscure use of imageries. The gas-masking-donning pseudo-autobiographical figure who has made numerous appearances in the artist's *oeuvre* is absent in this work. In his place is a figure sporting a headgear that is similar to Mickey Mouse ears. His face is blurry but he insists on wearing sunglasses. It is unclear whether he is nude or clothed. And his body language suggests that he could be either taking a stride to leave or standing still in contemplation. The nature of his intentions and behaviours confounds the viewers. Yet, this state of drudgery in which one is plagued by anxieties and contradictions is precisely the portrait of a generation. It confronts us with existential doubts.

The lamb in the figure's arms ushers in the next chapter in the postmodern reading of this work. In Christianity, Christ and John the Baptist often cradle a lamb in their arms. At the same time, it is a symbol of Christ sacrificing his life to redeem humankind. The Parable of the Lost Sheep is often used to describe people who have gone astray in Western culture. Applying this metaphor to the context of the contemporary era, is it possible that the figure is holding Dolly the cloned sheep? The artist declared, "I can feel that the history of our time in which we are mired is gradually going through menopause. Will it follow by the quietude of twilight or the bliss of rebirth?" Jia Aili's work seems to speak to the brutal fact that birth and annihilation are inseparable — creation, destruction, beginnings, endings, apocalypse, and utopia are all integral parts of the cyclical nature of the universe. Karen Smith elaborated that as a young man, Jia Aili extensively read works by Leo Tolstoy, Honoré de Balzac, and Fyodor Dostoevsky. As a result, the theme of "the tragedy of the struggle" extolled in these works formed Jia's worldview, and it has become the fundamental tone in his life's work.

Art can serve as a mirror that reflects the signs of its time. By adopting a new form of artistic language that straddles between narrative and anti-narrative, *Unmixed* reflects feelings of weariness, confusion, vacantness, and restlessness experienced by humanity in the postmodern world. This work is an inquiry into the meaning of individual existence that inevitably contributes to the collective fate of the human civilisation as a whole. The gravity of the situation discussed in this work deserves a landmark chapter in Chinese art history.



Hieronymus Bosch, *St. John the Baptist in the Wilderness*, 1489, Museum of Lázaro Galdiano, Madrid, Spain.
耶羅尼米斯．波希《荒野中的施洗者聖約翰》1489 年作 西班牙 馬德里 拉薩羅．伽爾迪亞諾博物館藏



Francisco Goya, *The Bewitched Man,* circa 1798, National Gallery, London, United Kingdom.
法蘭西斯科．戈雅《被迷惑的人》約 1798 年作 英國 倫敦 國家美術館藏

生於一九七九年，賈蕭力見證自身民族在數十年間急速演進。親歷社會鉅變，賈蕭力卻選擇與前輩藝術家截然不同的批判目光，放眼刻劃崛起大國與全球化人類的生存狀態。作為中國當代青年藝術家中備受注目的領軍人物，賈霽力頻繁受邀參與國際展覽，包括西班牙馬拉加現代藝術中心、威尼斯格拉西宮劇院等個人展覽。他採用二十一世紀的繪畫語言，探討人類在後現代社會中迷茫、異化的原始狀態，影響後來的中國年青藝術家，開創中國當代藝術的新視野。評論家凱倫．史密斯曾評：「賈蕭力的作品不只是在藝術上獲得了成功，它還被認為是改變中國新一代畫家的關鍵力量。」

《不混合》整體風格源於藝術家早期重要《瘋景》系列，其主題對比同系列作品而言極其獨特，獲藝術家挑選出版於《藝術中國年度藝術家 5：賈蕭力》編集裏，可見於其創作生涯上別具意義。《不混合》延續了藝術家早期的簽名式閃電筆鋒，以書法線條般剛勁及震撼性的筆觸，抽象化處理廢墟的意境。構圖的爆發力靠筆觸堆疊而成，每道擦筆均盛載行動繪畫暢快淋漓的動勢。有別於早期作品，《不混合》已沒有清晰可見的雜物地景，穩定的水平線亦無從稽考。時、地、人、荒原形成的前因後果未見具體論述。藝術家竭力擺脫敘事情節的限制，以開放的視角捕捉普世生存經驗。畫中世界的真實與虛幻遊離於崩解與聚合之間，帶領觀者放下客觀現實，進入藝術家的精神世界。

賈蕭力師承魯迅美術學院蘇聯社會寫實主義的傳統，接受過嚴格的油畫訓練。即便擁有卓越技法，他卻不願意炫耀技巧走捷徑。從畫面上可以看到他反複鑽研古典西方繪畫對光暗的敏感、對戲劇感的經營去建構畫面張力，企圖觸及悲劇高度的史詩性效果。這種悲劇感不禁令人聯想到戈雅的作品，其宗教畫對人性、人類精神狀態的深刻反思，與賈蕭力的作品達到一種思想上的共契，串連起藝術最根本的關注與人文關懷。

《不混合》相比其他《瘋景》系列更為特別之處，在於其奇特而隱晦的意象運用。常見於藝術家作品戴着防毒面具的半自傳式人物不再出現，取而代之的主角頭上豎起類似米奇老鼠的頭飾，面目模糊卻堅持戴上墨鏡，介乎裸體與着衣之間，似要邁步離開畫布卻又彷彿在佇立沉思。他行為背後的本質教人摸不着頭腦，但此等盈盈役役、矛盾燥動而不知所措的身影卻是一整代人的寫照，質問我們存在的本義。

主角手抱的羊為後現代開放式閱讀掀起另一序幕。基督教世界裏，羊也會被基督或施洗約翰抱在懷內，同時也是基督捨己救贖人類犧牲生命的象徵。西方文化亦常以羊指代世上迷失茫然、正在尋找生命意義的凡人。回到當代的語境，畫中人物手抱的又會否是人類首隻複製羊多莉？正如藝術家曾說：「我能感受到，裹挾著我們的歷史正在緩慢度過他的更年期，接下來是遲暮的平靜，還是幸福的新生？」賈蕭力筆下，似乎挾持「誕生與毀滅的不可分離性」，創造、摧毀、起點、終點、末世、烏托邦都是宇宙循環的一部分過程。凱倫．史密斯進一步指出，賈蕭力小時候在家裡讀遍托爾斯泰、巴爾札克及杜斯妥也夫斯基的作品，「掙扎的悲劇」潛移默化成他畢生的作品基調。

如果藝術可飾演一個時代的鏡子，《不混合》透過一種介於敍事和反敍事之間的新形式確立賈蕭力特有的藝術語彙，映照後現代處境中怠倦、迷惑、虛無、不安的情緒，叩問個體存在的理由，指涉人類文明的共同命運，為當代中國藝術下了標誌性的註腳。

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

○◆ KAZUO SHIRAGA 白髮一雄
(1924-2008)

Chigakusei Tekkyoshi

signed in Japanese and dated '1961' (lower right); titled in Japanese, signed and dated 'Shiraga 1961' (on the reverse)
oil on canvas
130.5 x 194 cm. (51 ⅜ x 76 ⅜ in.)
Painted in 1961.

HK$19,000,000-29,000,000
US$2,500,000-3,800,000

PROVENANCE
Collection of Rodolphe Stadler, Paris
Anon. Paris Avant-garde, Christie's Paris, 17 October 2018, Lot 12
Acquired at the above sale by the present owner

EXHIBITED
Labège, France, Centre national d'Art Contemporain Midi-Pyrénées; Toulouse, France, Musée d'Art Moderne et de la Création Contemporaine, Kazuo Shiraga, June-September 1993.
New York, USA, Dominique Lévy Gallery, Body and Matter: The Art of Kazuo Shiraga and Satoru Hoshino, January-April 2015.

LITERATURE
Centre national d'Art Contemporain Midi-Pyrénées; Musée d'Art Moderne et de la Création Contemporaine, Kazuo Shiraga, Labège; Toulouse, France, 1993 (illustrated, plate 15, p. 57).
Dominique Lévy et Axel Vervoordt Gallery, Shiraga, Vérone, Italy, 2015 (illustrated, plate 25, p. 92-93).

地樂星 鐵叫子

油彩 畫布
1961年作
款識：白髮一雄 1961 (右下); 地樂星 鐵叫子 Shiraga 1961 (畫背)

來源
巴黎 Rodolphe Stadler舊藏
巴黎 佳士得 2018年10月17日 編號12
現藏者購自上述來源

展覽
1993年6月-9月「Kazuo Shiraga」南部-庇里牛斯國立當代藝術中心 拉貝格 法國; 現代藝術與當代創作美術館 土魯斯 法國
2015年1月-4月「Body and Matter: The Art of Kazuo Shiraga and Satoru Hoshino」Dominique Lévy畫廊 紐約 美國

出版
1993年《Kazuo Shiraga》南部-庇里牛斯國立當代藝術中心 及現代藝術與當代創作美術館 拉貝格 土魯斯 法國 (圖版，第15圖，第57頁)
2015年《Shiraga》Dominique Lévy畫廊 及 Axel Vervoordt畫廊 維羅納 義大利 (圖版，第25圖，第92-93頁)







「人要敢於想象，嘗試一些毫無意義的事。換個角度，一些現在看來毫無意義的事情將不再如此……你會感覺仿佛進入一個全新的維度，無論是充滿理性或毫不明智的。那個世界正如一道無盡的洞穴，一個超越了存在的空間……在那裡，你會體驗到所有可能的精神樂趣，生命變得愈發完整，華枝春滿。最後，當理智如情感一般超越了每種人類經驗，人與人之間的不同將昭然分明。」

–白髮一雄

Resounding with energy, action and spontaneity, *Chigakusei Tekkyoshi* embodies the avant-garde spirit of the Japanese pioneering artist Kazuo Shiraga. Painted directly with the artist's feet as he suspended himself above the canvas from a rope hanging from the ceiling, the painting represents a coming together of the central tenants of post-war abstraction and performance art. Thick swirls of intense, fiery red and sizzling yellow blend with decadent strokes of black that swathe the entirety of the pure white canvas. At the outer edges, drips and splatters of pigment signal the impulsiveness of Shiraga's movement. The direction of the paint is unpredictable but determined, reflecting the motion of the feet and the swiftness of the painting's execution. Raw human energy in combination with the lavish amount of oil paint used creates an enhanced sense of the visceral: in texture and colour *Chigakusei Tekkyoshi* is visually evocative of heat and blood, and simultaneously is a direct portrayal of the real traces of live action, and of struggle, motion and force.

Chigakusei Tekkyoshi is named after one of the 108 Liangshan heroes in the fourteenth century Chinese classical novel, *Shuihu Zhuan (Water Margin).* As a teenager, Shiraga read his father's collection of Water Margin books and was fascinated by the rich variety of characters and storylines, devouring the volumes through his adulthood, during which he still carefully kept the series on shelves in his collection. The story is remarkable for the degree of violence it depicts and serves as a conceptual frame for understanding the paintings in this series. Water Margin was Shiraga's first series of work, which he began in 1958, in which he titled his abstract paintings after some of the 108 heroes. It was also his first series of paintings showcased in Europe. Painted in 1961, Chigakusei Tekkyoshi is a relatively early work in Shiraga's oeuvre, and iconic for his visceral use of charred black and blood red. It is identical in scale and ambition to *Chikatsusei Maunkinshi*, 1960, also from the *Water Margin* series and now housed in the permanent collection of the Art Institute of Chicago.



Kazuo Shiraga painting in his studio in 1960.
Photo: Courtesy of Amagasaki Cultural Center
白髮一雄在工作室創作 1960 年

Chigakusei Tekkyoshi dates from a highly significant time for the artist. 1962 was the year in which Shiraga was given his first solo show outside Japan, at the Galerie Stadler in Paris. The gallery owner, Rodolphe Stadler, had first introduced Shiraga's work to Europe 1959, when he included his work in the collective exhibition *Métamorphisme*. Shiraga and Stadler continued to work together until the gallery closed in 1991. Chigakusei Tekkyoshi, which the dealer kept in his personal collection for a number of years, marks a decisive turning point for this innovative artist's career. It represents the start of a long collaboration and lasting friendship with Stadler during which time Shiraga's work became well-known and widely lauded, resonating with audiences in Japan as well as Europe and America.

The Spanish artist Antonio Saura, who was a contemporary of Shiraga's and also showed with Galerie Stadler, has recalled how memorable Shiraga's performance and painting process was, and provides an indication of how Chigakusei Tekkyoshi would have been made: "After a few minutes of reflection in front of a small altar, and having separately deposited several oil colours on the white canvas on the floor, the Japanese painter Shiraga, in bare feet, attached to a rope hanging from the ceiling, began to dance on the oily material with rapid, rhythmic and precise movements" (A. Saura, "Shiraga ne peint pas avec les pieds" in *Kazuo Shiraga*, exh. cat., Réfectoire des Jacobins, Toulouse, 1993).

In 1956, Shiraga described the seminal moment that he discovered the expressive and dramatic potential that he found using this unusual method of painting. "When, on discovering my true nature, I decided to cast off all the existing uniforms and be naked, figuration shattered into fragments and I dropped my painter's knife which broke in two. [...] One day I swapped my knife for a piece of wood which I rejected out of impatience. I tried with my bare hands, with my fingers. Then, convinced I needed to be even bolder, I went even further and that is how I came to feet. That was it! Painting with the feet" (K. Shiraga, quoted in "L'Acte Même", in 1910-1970 *Japon des Avant-gardes*, exh. cat., Centre Georges Pompidou, Paris, 1986, p. 300). In 1957 he performed *Ultramodern Sanbaso* in a gallery in Osaka, a highly theatrical piece, involving elaborate costumes and staging. Dressed in a red suit, he suspended himself by a rope from the ceiling, and, dangling above a piece of paper lying on the floor, began to manipulate oil paint onto it. This unity of performance, action and painting came to define Shiraga's career.

Chigakusei Tekkyoshi is a powerfully visual expression of avant-garde thinking during one of the most artistically experimental periods of the twentieth century. In being the first artist to abandon traditional tools in order to use his own body, Shiraga demonstrates a unique vision as well as an unwavering courage.



Ms. and Mr. Shiraga with the art dealer Rodolphe Stadler and guests in his gallery in Paris in 1992
Photo: © Archives Galerie Stadler
白髮一雄夫婦與藝術經銷商魯道夫·施泰德在他巴黎的畫廊 1992 年

迴蕩著能量，行動與自發性，《 地樂星 鐵叫子 》充滿了日本先驅藝術家白髮一雄的先鋒精神。他將自己用繩索懸掛於天花板之上，執繩蕩於空中，直接用腳作畫，這幅作品代表了戰後抽象藝術與行為藝術的融合。奪目的鮮紅與熾熱的明黃交織成濃厚的漩渦，與狂放的黑色交融，佔滿了整面純白畫布。在畫作外圍，滴落飛濺的顏料表明了藝術家動作中的衝動。畫作的方向雖無法預測，卻相當直觀，反映了腳下的動作與創作的疾速。原始的人類能量與揮霍的油畫顏料合二為一，創造了一種強有力的本能意識：從質地與顏色來看，《 地樂星 鐵叫子 》的視覺效果喚起了人們對熱與血的記憶，同時也直觀反映了真實的創作痕跡，包括其中的掙扎，運動與力量。

《 地樂星 鐵叫子 》的畫名來自於中國 14 世紀的古典小說《 水滸傳 》中的一百零八好漢之一。白髮一雄幼時閱讀父親的藏書，為《 水滸傳 》中豐富多彩的人物及故事深深吸引，直至成年後，他都將這一系列珍藏於書架上。故事中震撼人心的暴力色彩正是理解這一系列概念結構的不二法門。《 水滸傳 》是白髮一雄創作的第一個系列，始於 1958 年，在該系列中的每幅畫皆以書中英雄命名。《 水滸傳 》也是白髮一雄首個在歐洲展出的系列作品。創作於 1961 年，《 地樂星 鐵叫子 》是白髮一雄相當早期的作品，亦是他盡情使用碳黑與血紅的代表之作。同出於《 水滸傳 》系列的另一幅作品《 地闊星 摩雲金翅 》創作於 1960 年，其巨大尺幅與驚人雄心均與本件如出一轍，現永久收藏於芝加哥藝術學院。

《 地樂星 鐵叫子 》出自藝術家極為重要的創作時期。1962 年，白髮一雄第一次在日本以外舉辦個展，位於巴黎的施泰德畫廊。畫廊東主魯道夫·施泰德於 1959 年將白髮一雄的作品第一次引入歐洲，參與群展《 變質 》。白髮一雄與施泰德一路合作，直至 1991 年畫廊結業。《 地樂星 鐵叫子 》藏於施泰德的私人收藏多年，正因其標誌了白髮一雄不斷創新、突破自我的藝術生涯的決定性轉折點。經此一展，白髮一雄走出日本，在歐美藝壇嶄露頭角，備受稱譽，也代表著他與施泰德深遠合作與長久友誼的開始。

與白髮一雄同時代的西班牙藝術家安東尼奧·索拉，也曾在施泰德畫廊舉辦展覽，他回憶到白髮一雄的表演及創作過程，其傳奇色彩令人難忘，也可以推斷出《 地樂星 鐵叫子 》的創作過程：「他在一個小型祭壇前沉思片刻，並將幾種不同的顏料倒於地板的畫布上，白髮一雄赤足蕩在一根懸自天花板的繩上，開始用疾速、充滿韻律而極為精準的動作在顏料上舞蹈。」（ 安東尼奧·索拉，《 白髮一雄沒有以足作畫 》白髮一雄展覽圖錄，雅各賓派出版社，圖盧茲，1993 年 ）

1956 年，當他發現這種非同尋常且極富戲劇性繪畫方式，他如此描述這個開創性時刻：「當我發現自己真正的本質，我決定除下一切外在的桎梏，赤身裸體，形式支離破碎，所謂的技法從我的調色刀上滑下，斷成兩截……有一天，我把刮刀換成了一片木板，由於當時急不可待，我就拒絕了。於是我嘗試赤手空拳，用手指繪畫。隨後，我確信我必須更為大膽，於是我更進一步，最終選擇以足繪畫。就是它！以足繪畫。（ 白髮一雄，《 L'Acte Même 》，《 1910-1970 日本先鋒派 》，展覽圖錄，蓬皮杜中心，巴黎，1986 年，頁 300 ）1957 年他在大阪一家畫廊表演了《 超現代三番叟 》，一種極為戲劇化的演出形式，包括精心定做的戲服及舞台設計。白髮一雄身穿大紅西裝，懸於天花板垂下的繩子上，開始在地上的畫布肆意塗抹。這種表演、行為及繪畫融為一體的形式，標誌了白髮一雄的藝術生涯。

《 地樂星 鐵叫子 》是二十世紀最富藝術性的實驗時期中，前衛思維的強力視覺表達。作為第一位拋棄傳統工具，用自己的身體創作的藝術家，白髮一雄展現了超凡絕倫的視野與始終如一的勇氣。

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

ZAO WOU-KI 趙無極
(1920-2013)

27.01.86

signed in Chinese and signed 'ZAO' (lower right); signed 'ZAO WOU-KI', titled and dated '27.1.86' (on the reverse)
oil on canvas
200 x 162 cm. (78 ¾x 63 ¾in.)
Painted in 1986.

HK$35,000,000-55,000,000
US$4,600,000-7,100,000

PROVENANCE
Galerie Artcurial, Paris
Private collection, Europe
Paris, Tajan, November 21, 2001, lot 93
Private collection, Asia
Anon. sale; Sotheby's Beijing, 30 November 2014, lot 38
Private collection, Asia
Anon. sale; Sotheby's Hong Kong, 3 April 2016, lot 1025
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).

EXHIBITED
Paris, Galerie Artcurial, Centre d'Art Plastique contemporain, Zao Wou-Ki, 1955-1988, September - November, 1988
Japan, Tokyo, Ishibashi Foundation, Bridgestone Museum of Art, Zao Wou-Ki, October 2004 - January 2005

LITERATURE
Zao Wou-Ki, 1955-1988, Centre d'Art Plastique contemporain, Galerie Artcurial, Paris, France, 1988 (exh. cat. Illustrated. P. 33).
Zao Wou-Ki, Ishibashi Foundation, Bridgestone Museum of Art, Japan, Tokyo, 2005 (exh. cat. illustrated, plate 50, p. 133).
Michael Sullivan, Art and Artists of Twentieth-Century China, University of California Press, Berkeley, USA, 1996 (illustrated, plate 59).
Michael Sullivan, Art and Artists of Twentieth-Century China, People's Fine Arts Publishing House, Shanghai, China, 2013 (illustrated, plate 59).
Bernard Noel, Zao Wou-Ki Grands formats- Au bord du visible, Cercle d'Art, Paris, France, 2000 (illustrated, plate 54).

27.01.86

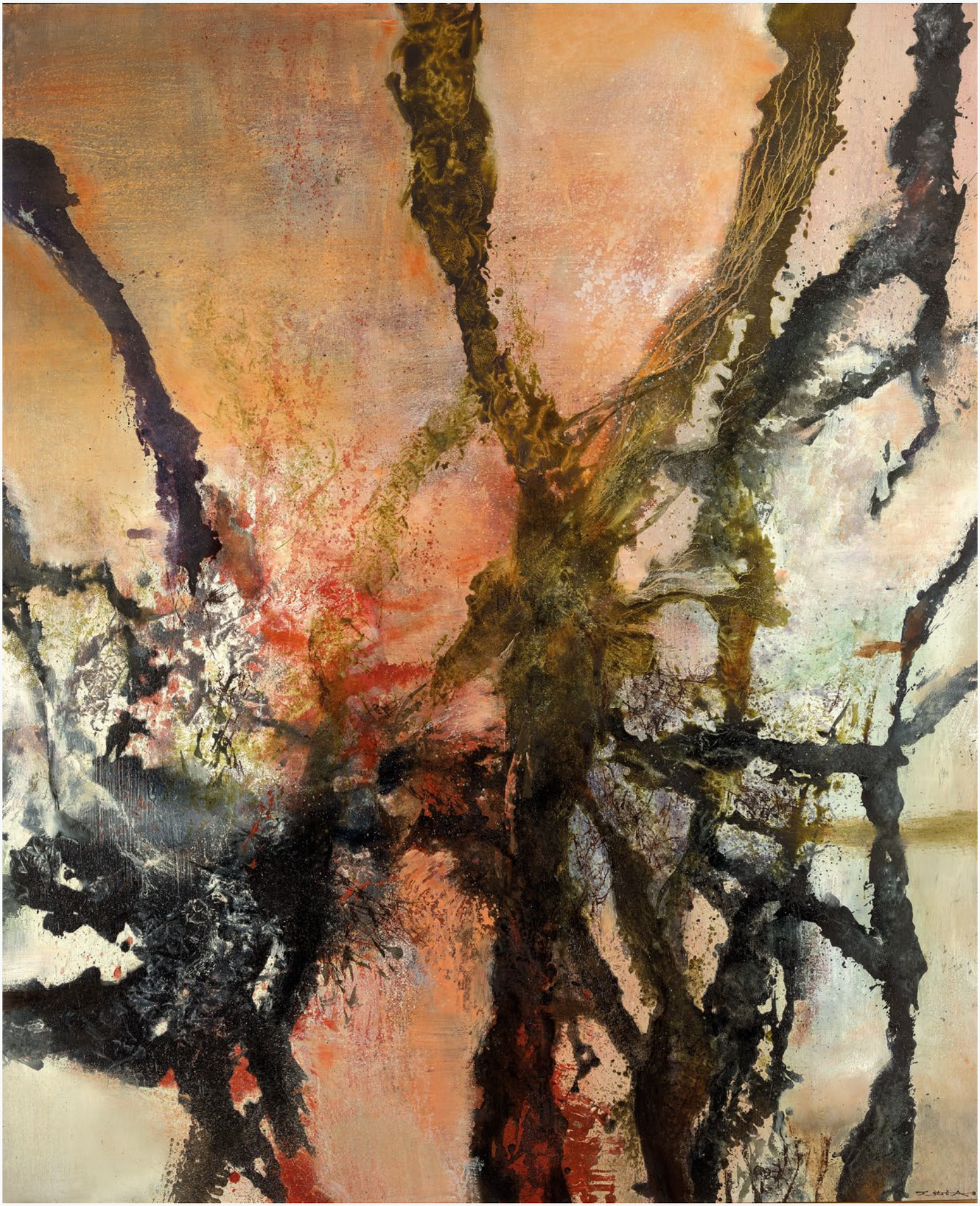
1986年作
油彩 畫布
款識：無極ZAO (右下)，ZAO Wou-Ki，《27.1.86》(畫背)

來源
巴黎 Artcurial畫廊
歐洲 私人收藏
巴黎 Tajan 2001年11月21日 編號93
亞洲 私人收藏
北京 蘇富比 2014年11月30日 編號38
亞洲 私人收藏
香港 蘇富比 2016年4月3日 編號1025
現藏家購自上述來源

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9月-11月「趙無極，1955-1988」 法國 巴黎 亞爾居裡亞畫廊 (圖版 第33頁)
2004年10月16日-2005年1月16日「趙無極」日本 東京 石橋普利斯通美術館 (圖版50，133頁) 國

出版
1988年9月-11月《趙無極，1955-1988》展覽圖錄 法國 巴黎 亞爾居裡亞畫廊 (圖版， 第33頁)
2004年10月16日-2005年1月16日《趙無極》展覽圖錄 日本 東京 石橋普利斯通美術館 (圖版，第50圖，第133頁)
1996年《20世紀中國藝術與藝術家》邁克爾·蘇立文著 美國 伯克利 加利福尼亞大學出版社 (圖版59) 中國 上海 人民美術出版社 2013年 (圖版59)
2000年《趙無極 - Grands formats - Au bord du visible》 Bernard Noel著 法國 巴黎 Cercle d'Art (圖版54)



"To stand on the top of the mountain, to walk at the bottom of the sea." This famous saying by the Buddhist monk Yaoshan Weiyan, describes the highest state of spiritual attainment, in that for someone who has reached the zenith of the world, it takes extraordinary courage for them to set off to unknown places that no one else can reach. Zao Wou-Ki's 1986 painting *27.01.86* is a daring and glorious canvas that captures the artist's creative prowess during this period, as he paints with great freedom while constantly seeking to transcend himself. Standing before the nearly seven-foot tall canvas, the dramatic brushwork evokes the feeling of being submerged in the depths of the sea, or—alternatively—taken to the heights of the world. It shows the artist's vision moving freely between the earthly realm and the boundless universe, as it captures the transcendence that is distinguishable in Zao's work from the 1980s. By this time, he had established himself as an influential voice on the international art scene, as his unique form of abstract art had garnered widespread critical acclaim. In early 1980, he was honoured with a major retrospective of his three-decades-long career at the Grand Palais in Paris, while in 1986, his autobiography was published in countries across the world.

Despite his achievement and fame, Zao did not pause in his quest for artistic breakthroughs, continuing to develop his innovative brushwork. In 1985, he returned to his *alma mater*, the China Academy of Art in Hangzhou, to teach, re-examining the brushwork and spatial composition found in traditional Chinese ink painting. He began to introduce these concepts into his own work, which marked the start of what has become known as his Infinite Period (1986-2008). As Professor Wang Che-Hsiong has written "After 1986, Zao Wou-Ki's paintings seem to discard all rules and forms, and return to nature and spontaneity…At times, they are reminiscent of the work of Shitao in the way they encompass refinement, vigour, freshness and crudeness" (J. Wang, "The Model of Delicate Spiritualised Integration of Chinese and Western Cultures: The Person and the Art of Zao Wou-Ki, Master of Lyrical Abstraction", *Infinites of Zao Wou-Ki,* 2017, p.26). The present work perfectly illuminates this spirited brushwork and sense of the monumental realm in Zao's oeuvre, and of the Infinite Period in particular.

In *27.01.86*, Zao uses the attributes of ink—thickness, thinness, dryness and wetness— to create a multi-dimensional structure with a great sense of breadth and depth. Like the tree of life, it grows, thrives and reaches into an infinite space. Between 1985 and 1990, the artist created several similar compositions, and among these single-panel works, *27.01.86* is one of the largest in size and most complex in composition. Green ochre, ink grey and burnished red lines are interwoven into a massive web of ink, opening up a tremendous force field at the centre. It brings to mind the painting *View from the Peak* by Pan Tianshou, in which the pine trees surge beyond the composition and soar up to the sky. In 1988, Zao took this vision further in *Tree of Life*, a design he created for the Games of the XXIVth Olympiad in Seoul. The expression of vitality in *27.01.86* echoes this Olympic spirit that symbolized peace, unity and resilience.

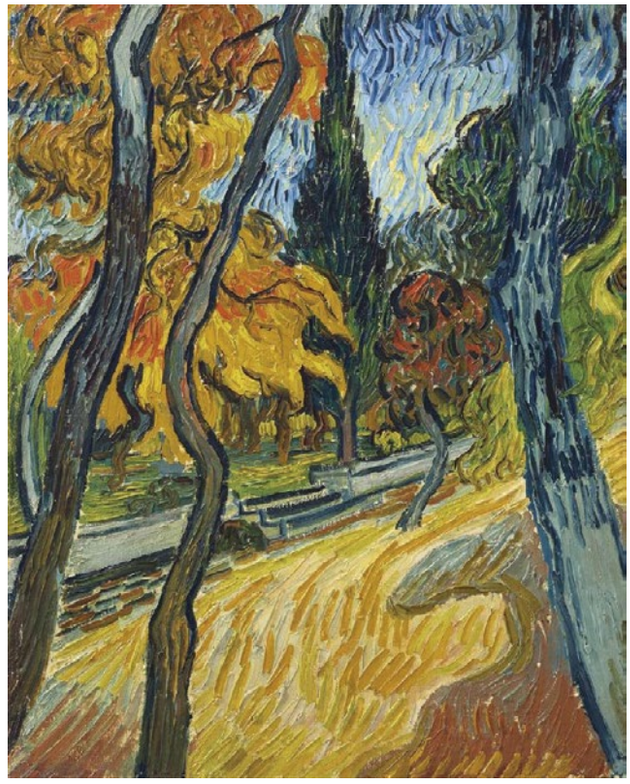
Compared to the immense intensity in his work from the 1960s, Zao's brushwork from the 1980s embodies a sense of ease and deeper touches of life. This painting also presents a departure from his fierce brushstrokes and use of central-axis composition in the 1960s. Here, the lines possess an fluid quality in how they spread and extend beyond the painting, creating an open and boundless space. It is also a mirror to Zao's life journey and his travels between the East and West in the 1980s. Against a backdrop of clouds of rose gold, bands of dark green and blue grey intersect and evoke images of the ocean, vines, mountains and rivers in a fantastical world. A closer look at *27.01.86* sheds light on glimpses of nature depicted in vibrant brushwork. In the lower left corner, the rainstorm is rendered in delicate white strokes, white touches of white nestle between dark grey oil paints. The roaring rain, fleeting snow and melting ice converge in a one-square-foot section in the lower left corner, while hints of green smoke and red fog stir in the upper middle section of the painting. In the upper right section of the composition, Zao applied a unique transparent liquid above the bands of dark green, revealing an intricate interweaving of veins. The forces of nature and the seasons collide in a manifestation of Zao's creativity. *27.01.86* exemplifies Zao's expansive artistic language in the 1980s—a language that merges the splendors of nature and varying perspectives in an astounding expression. Here, the artist transcends the limits of the canvas, creating an infinite universe with the spatial conception in Chinese ink and his versatile brushworks. A work of great aesthetic and historical significance, *27.01.86* has been featured in several important solo exhibitions of the artist's work, and has also included in *Art and Artists of Twentieth-Century China* by Michael Sullivan, as testimony to Zao's aesthetic innovation through the merging of Eastern and Western influences.



Sebastião Salgado, *The Eastern Part Of The Brooks Range*, Arctic National Wildlife Refuge, Alaska, USA, 2009
Photo: © Sebastião Salgado/Amazonas Images
塞巴斯蒂昂．薩爾加多《布魯克斯山脈的東部》美國 阿拉斯加 北極國家野生動物保護區
攝於 2009 年



Pan Tianshou, *View from the Peak* (detail), painted in 1963, private collection
潘天壽《無限風光》(局部) 1963 年 私人收藏



Vincent van Gogh, *Arbres dans le jardin de l'asile*, Christie's New York, 13 May 2019, price realised : 40,000,000 USD
文森特 · 梵 · 高 護理院花園裡的樹》紐約 佳士得 2019 年 5 月 13 日 成交價：40,000,000 美元

《27.01.86》——生命之樹，川流不息

「高高山頂立，深深海底行」，唐代惟儼禪師的名句講述的是人一生修行的志高境界——立足于高山之巔，然後所見始廣；潛行於深海之底，然後所行始切。冠絕頂峰，卻仍可毅然潛心鑽研，探索無人能抵之秘境，絕非常人之勇氣與魄力。本次佳士得呈現趙無極瑰麗傑作《27.01.86》爛漫恣肆，壯麗遨逸，完美表現了趙無極在 80 年代從心所欲，而又不斷突破自我的至高境界。浩大的畫幅高達兩米，立於畫前，若潛入深海，又似鳥瞰山川。微觀世界的奇異幻境，宏觀視角下的宇宙無窮，趙無極已能夠往來期間，自由穿梭。趙無極年過六旬時的超然、暢逸、通達，洋溢於畫上。

80 年代，趙無極名譽滿載東西，他的抽象作品已受到全球頂尖藝術圈的認可，傲立於世界藝術之巔。1980 年初，他在巴黎大皇宮舉辦藝術生涯 30 年回顧展；1986 年開始，他的個人傳記在多國出版。而他並未因飽受讚譽而停滯藝術創作的突破，而是一往無前，再度潛入對筆法顛覆與創新之中。1985 年，他重回母校杭州美專作短期講授， 在此期間他回溯傳統水墨中的筆法與空間構造，他將水墨之靈動空間結合入畫，開啟了全新的「幻化時期」(1986-2008)。王哲雄教授曾分析道：「一九八六年之後，趙無極的繪畫，似乎捨棄一切成法而回歸自然與隨性……有時像石濤，集結老、辣、生、拙為一爐」《27.01.86》則精湛地展現了趙無極與「幻化時期」無拘無束的恣肆筆態與浩瀚空間。

《27.01.86》中，趙無極藉以筆墨之濃淡幹濕，營造出了一座多維度的，具有縱深感的浩瀚網路，「層巒聳翠，上出重霄；飛閣流丹，下臨無地」，仿佛一顆雄渾遒勁的生命之樹，四通八達，無限生長。1985-1990 年間，趙無極有過幾次對類似構圖的嘗試，而本作品則是其中尺幅最大，構圖最為繁複的單幅作品之一。畫中赭綠、墨灰與棕紅的線條交織成一張巨大的墨網，蒼勁有力，在畫面中央幻化出一個龐雜的力場，如潘天壽在《無限風光》中衝破畫面的山頂勁松，直沖天際，充斥著磅礴的生命力。1988 年，趙無極更是進一步延伸本作品的創作脈絡，為當時的漢城第 24 屆奧會特別創作海報《生命之樹》——《27.01.86》所傳遞出的生命張力，與象徵和平、團結、自強不息的奧林匹克精神更是不謀而合。

比起 60 年代的力拔山兮的豪放狂草，80 年的趙無極在的筆觸有了一些舒展與張弛，有了更為豐富而曲折的人生敘事性。對比 60 年代的傲氣筆鋒、唯我獨尊的中軸線構圖，本作品中，畫中線條卻以水墨式蔓延生長的姿態，向畫布之外延伸出去，形成一個無邊無際的開放空間，亦與趙無極於 80 年代往來于東西之間而通達八方的生命軌跡相呼應照。玫瑰色金霞之上，墨綠與灰藍的色帶蔓延交織，引發深海、藤蔓、山川、蛟龍的聯想，呼之欲出，奇異靈幻，就如藝評家米歇爾 · 拉貢 (Ragon Michel) 所言：「對趙無極而言，山水、繪畫、世界、宇宙、海洋、自然等等，都在此刻混融為一。」而再近觀《27.01.86》，其筆態氣象萬千。左下角狂風驟雨，白色如綿綿細針，深灰色油彩夾裹著白色顆粒，僅僅左下角區區一平尺內，狂雨、飛雪、融冰，變化無窮。而畫面中上方，又有如紅霞青煙，溫柔多嬌。畫面右上部的深綠色彩帶上，趙無極以摻入獨創的透明質液體，形成無數條纖柔曼妙的脈絡交織纏綿。四時之景，自然萬象，令人不得不佩服趙無極如泉湧般無盡的創造力。

《27.01.86》為觀者展現了趙無極 80 年代最為通達廣博的藝術語言，山川萬里、四時氣象，遠、近、高、低，皆成文章。「天高地迥，覺宇宙之無窮」，在此，他真正突破了畫布的限制，以水墨空間與創新筆法，塑造出無限的乾坤。本作曾參加多個趙無極重要個展，更被收錄于中國藝術史學家蘇立文（Michael Sullivan）專著《二十世紀中國藝術及藝術家》中，以佐證趙無極通達東西方的美學開拓性，可見其舉足輕重的美學與史學意義。

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR
重要私人收藏

°♦ GEORGES MATHIEU 喬治·馬修
(1921-2012)

Souvenir de la maison d'Autriche
(Remembering the House of Austria)

signed and dated 'Mathieu le 2 Fev 78' (lower right); titled and dated 'Souvenir de la maison d'Autriche 2/2 1978' (on the stretcher)
oil on canvas
250 x 600 cm. (98 ⅜ x 236 ¼in.)
Painted in 1978.

HK$14,000,000-24,000,000
US$1,900,000-3,100,000

PROVENANCE
Collection of the artist
Estate of the artist
Acquired from the above by the present owner

This work will be included in the catalogue raisonné of the artist, currently being prepared by the Comité Georges Mathieu (n°GM70045).
This work is accompanied by a certificate of authenticity issued by the Comité Georges Mathieu.

EXHIBITED
Paris, France, Galeries Nationales du Grand Palais, Mathieu, Quelques œuvres peintes de 1963 à 1978, 12 April – 26 June 1978.
Aix-en-Provence, France, Nouvelle salle des Fêtes, Mathieu, Peintures 1949 – 1978, 12 July – 15 August 1978.
Avignon, France, Palais des Papes, Mathieu, Rétrospective et Oeuvres récentes, 7 August - 25 October 1985.
Châteauroux, France, Abbaye des Cordeliers, Œuvres monumentales (1958-1978) et Peintures récentes (1989-1990), 15 June - 2 September 1990.
Versailles, France, Petite Écurie du château de Versailles, Mathieu à Versailles, 5 May - 2 July 2006.
Saint-Louis, France, Espace d'Art Contemporain Fernet-Branca, Georges Mathieu, 8 December 2006 – 18 February 2007.
New York, USA, Nahmad Contemporary, Georges Mathieu: Monumental Paintings, 11 January – 23 February 2019.

憶哈布斯堡王朝

油彩 畫布
1978年作
款識： Mathieu le 2 Fev 78 (右下); Souvenir de la maison d'Autriche 2/2 1978' (畫框)

來源
藝術家收藏
藝術家資產
現藏者購自上述來源

本作將收錄於喬治·馬修委員會正籌備編纂的藝術家作品集（編號GM70045）
此作品附喬治·馬修委員會開立之作品保證書

展覽
1978年4月12日 – 6月26日《喬治·馬修：1963–1978選作展》巴黎大皇宮國家展覽館 巴黎 法國
1978年7月12日 – 8月15日《馬修：1949–1978作品展》新大會堂 艾克斯普羅旺斯 法國
1985年8月7日 – 10月25日《馬修：回顧及近作展》教皇宮 亞維儂 法國
1990年6月15日 – 9月2日《鉅作 (1958–1978) 及近作 (1989–1990) 》科德利埃修道院 沙托魯 法國
2006年5月5日 – 7月2日《凡爾賽宮的馬修》凡爾賽宮小馬廄 凡爾賽鎮 法國
2006年12月8日 – 2007年2月18日《喬治·馬修》菲奈特·布蘭卡當代藝術空間 聖路易 法國
2019年1月11日 – 2月23日《喬治·馬修：鉅作》納哈邁德當代畫廊 紐約 美國







LITERATURE

Galeries Nationales du Grand Palais, Mathieu, Quelques œuvres peintes de 1963 à 1978, exh. cat., 1978 (illustrated, plate 40).
Nouvelle salle des Fêtes, Aix-en-Provence, Mathieu, Peintures 1949 – 1978, exh. cat., 1978 (illustrated, plate 23).
Vision sur les Arts n°121, September – October 1978 (illustrated, p. 39).
Palais des Papes, Mathieu, Rétrospective et Oeuvres récentes, exh. cat., 1985 (illustrated, plate 55).
Abbaye des Cordeliers, Œuvres monumentales (1958-1978) et Peintures récentes (1989-1990), exh. cat., 1990 (illustrated, plate 12).
Georges Mathieu, Mathieu, Nouvelles Éditions Françaises, 1993 (illustrated, p. 145, 148, 151)
Georges Mathieu, Mathieu, 50 ans de création, Éditions Hervas, 2003 (illustrated, p. 297, 299, 304, 306, 451, 464)
Petite Écurie du château de Versailles, Mathieu à Versailles, exh. cat., 2006 (illustrated, plate 5).
Espace d'Art Contemporain Fernet-Branca, Georges Mathieu, exh. cat., 2007 (illustrated, plate 5).
Nahmad Contemporary, Georges Mathieu: Monumental Paintings, exh. cat., 2019 (illustrated, p. 6 – 9, 11 – 12, 17; illustrated in detail, p. 13).

出版

1978年《喬治·馬修：1963–1978選作展》展覽圖錄 巴黎大皇宮國家展覽館 (圖版，第40圖)
1978年《馬修：1949–1978作品展》展覽圖錄 艾克斯普羅旺斯新大會堂 (圖版，第23圖)
1978年《藝術視野第121期：9–10月》(圖版，第39頁)
1985年《馬修：回顧及近作展》展覽圖錄 教皇宮 (圖版，第55圖)
1990年《鉅作 (1958–1978) 及近作 (1989–1990) 》展覽圖錄 科德利埃修道院 (圖版，第12圖)
1993年《馬修》喬治·馬修著 Nouvelles Éditions Françaises 出版 (圖版，第145, 148, 151頁)
2003年《馬修：五十載創作》喬治·馬修著 Éditions Hervas 出版 (圖版，第297, 299, 304, 306, 451, 464頁)
1993年《凡爾賽宮的馬修》展覽圖錄 凡爾賽宮小馬廄 (圖版，第5圖)
2007年《喬治·馬修》菲奈特·布蘭卡當代藝術空間出版展覽圖錄 (圖版，第5圖)
2019年《喬治·馬修：鉅作》納哈邁德當代畫廊出版 展覽圖錄 (圖版，第6 – 9, 11 – 12, 17頁；細節圖，第13頁)

Georges Mathieu's *Souvenir de la maison d'Austriche (Remembering the House of Austria)* is a monumental painting that celebrates the exuberance of colour and form for which his work is so renowned. One of seven large-scale paintings completed in 1978 for a major retrospective organised by the Galeries Nationales du Grand Palais, Paris, the complex composition knits together chromatic ribbons with architectural elements to build an active and striking composition. Considered to be the founder of a movement known as Lyrical Abstraction, he was one of the first artists—along with Jackson Pollock—to apply paint to the surface of the canvas directly from the tube. Mathieu was also well-known for working at a frenetic pace, often completing large-scale paintings such as the present work in a single day. His paintings were admired by many of the American Abstract Expressionists, with the celebrated critic Clement Greenberg describing Mathieu as the transatlantic painter whose work he admired the most.

The present work belongs to a series that Mathieu began on January 27th 1978. The first painting (which he completed in just a few hours), comprises of an elaborate architecture of black and white forms on a grey ground. "First, I wanted to prove that my painting would hold itself up in just black and white," Mathieu recalled, and satisfied with the result he then began work on the present painting. With *Souvenir de la maison d'Austriche (Remembering the House of Austria)*, the artist unleashes a new kind of energy, with a profusion of colors blazing from powerful brushstrokes.

The composition is a well-balanced *yin-yang*, with a polychromatic 'Big Bang' style concentration of forms in the right half of the canvas. Here, Mathieu loosely delineates forms, unleashing ribbons of paint directly from the tube, spreading heavy impastos, drips and splashes against a dark ground. The surface vibrates, dances, and fizzes with a vitality that revels in the liberated gestures of the artist's hand. Following his previous monochromatic canvas, in the present work Mathieu celebrates colour; "Each time I execute a painting, I force myself to use an opposite approach in the next, because in order to invent a new language, one must negate his previous one" (Georges Mathieu quoted in Demoriane H., 1978, 'Mathieu au Grand Palais', *Le Point*, 17 April). After six weeks, the artist had completed the remaining five remaining works of the series, one of which is today in the permanent collection of the Musée National d'Art Moderne, Centre Pompidou in Paris.

Family legend had it that Mathieu's mother descended from the legendary French nobleman Godfrey of Bouillon, duke of Lower Lorraine and one of the leaders of the First Crusade in 1096. Such an extraordinary family tale shaped the young artist's mind, making him a fervent monarchist and history aficionado. His illustrious descent would determine, among other things, his choice of titles referring to great battles and regal families. *Souvenir de la Maison d'Autriche (Remembrance of the House of Austria)* is undoubtedly a tribute to the House of Habsburg, one of the most influential and distinguished sovereign dynasties that rules Europe from the fifteenth to the early twentieth century.

His taste for grandeur is found not only in his paintings' monumental formats but also in the execution of his spectacular and bold works. The same year as he completed the present example, Mathieu appeared live on national television to paint a three by ten meter canvas in just an hour and a half, immediately afterwards destroying the painting saying that he wanted no-one to possess it. Georges Mathieu was this kind of man: impulsive, theatrical, hypersensitive, all qualities reflected in his paintings. Exalted and exuberant, rebellious and turbulent, lyrical and cosmic, the performative and experimental aspects of his work was often associated with the Gutai artists, with whom he shares artistic affinities. Indeed, the Gutai Manifesto stated as early as 1956 that its members "highly regard the works of Pollock and Mathieu because their work seemed to embody cries uttered out of matter, pigment and enamel" (Yoshihara Jiro, '*Gutai bijutsu sengen*' (The Gutai Manifesto), Geijutsu Shinchō 7, no. 12, December 1956, pp. 202–04).

Souvenir de la Maison d'Autriche stands out as one of Georges Mathieu's seminal works. Specially created for his retrospective at the Grand Palais in 1978, this museum-quality work encapsulates Mathieu's immense energy, iconic style and unbridled freedom.

Georges Mathieu, in front of *Souvenir de la Maison d'Autriche*, 1978
喬治·馬修，立於《憶哈布斯堡王朝前》1978 年
Artwork/Photo: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris



Georges Mathieu with Madame Pompidou at the exhibition, *Georges Mathieu*, at Grand Palais, Paris, 1978
喬治．馬修與蓬皮杜夫人在《喬治．馬修》展 大皇宮 巴黎 1978 年
Artwork: © 2020 Artists Rights Society (ARS), New York / ADAGP, Paris



Galerie Nationale du Grand Palais, 1978
巴黎大皇宮國家美術館展覽現場 1978 年
Photo: Mathieu, 50 ans de création (French), HERVAS, 2002

「終於，我們擁有了一位西方書法家！」

– 安德烈．馬爾羅，法國文化部長（1959-1969 年）

喬治．馬修的《憶哈布斯堡王朝》如紀念碑般展現了藝術家備受讚譽的豐富色彩與獨特形式。作為巴黎大皇宮為喬治．馬修舉辦的焦點回顧展中七件尺幅宏大的畫作之一，複雜的構圖將色彩線條與建築元素纏繞交錯，形成了充滿動感而強有力的結構。作為抒情抽象主義運動的發起者，喬治．馬修與傑克遜．波洛克一起，將色彩從顏料管裡直接擠到畫布上。馬修也因其瘋狂的繪畫節奏而聞名於世，正如本件作品，他常常僅需一天就可以完成一張巨幅畫作。他的作品備受美國抽象表現主義畫家推崇，著名的批評家克萊門特．格林伯格曾稱馬修為他大西洋兩岸最推崇的藝術家。

這幅作品屬於馬修於 1978 年 1 月 27 日開始創作的系列之一。在僅僅用了幾小時便完成的第一幅畫中，他用精心設計的黑白二色，在灰色背景上建構出充滿建築感的結構。「首先，我想證明我的畫作足以憑黑白二色立足」馬修說道。對第一幅作品的效果非常滿意，馬修著手開始第二幅，也就是本件作品的創作。在《憶哈布斯堡王朝》中，他打開了一種全新的能量，用力敲千鈞的行筆煉造出眾多複雜的色彩。

充分調和平衡陰陽，畫作右半部分充斥著大爆炸式的色彩混亂。馬修直接用顏料管擠出色彩，讓形式放任自由，在深棕色背景上層層厚塗，任色彩斑點飛濺。這些色彩在畫布上縱情飛舞，震動觀感，正呼應了畫家創作時毫無拘束、充滿活力的動作。與馬修之前的單色畫大相徑庭，本幅畫作突出了色彩；「每當我創作繪畫，我會強制自己使用與前一幅畫作全然迥異的方法。因為，如若一個人想要發明一種新的話語體系，他必須否定先前的種種。」（喬治．馬修，摘自德里亞恩 H.,1978 年，馬修在大皇宮，《觀點》，4 月 17 日）六週後，他就將剩下的五幅作品一氣呵成，其中一幅永久收藏於法國國立現代藝術博物館，巴黎蓬皮杜中心。

喬治．馬修家世顯赫，他母親的貴族血統可以上溯至法國傳奇人物布洛涅家族的下洛林公爵，世稱布永的戈弗雷，一位 1096 年第一次十字軍東征時的將領。如此輝煌的家族傳說塑造了這位年輕藝術家的思想，讓他成為熱忱的君主主義者與狂熱的歷史愛好者。他尊榮的血統亦決定了他對偉大戰役與皇室家族稱謂的選擇。《憶哈布斯堡王朝》無疑致敬了 15 世紀至 20 世紀早期歐洲最具統治力的王朝之一——哈布斯堡王朝。

喬治．馬修對於宏大敘事的著迷不僅見於他作品紀念碑式的表現形式，也體現在他壯闊而敢於冒險的創作過程中。同年，馬修在一場全國電視直播中登台，在一個半小時內現場創作了一幅高達 3 米，寬達 10 米的巨作，畫作完成後他立刻銷毀了這幅畫，因為他不希望這幅畫屬於任何人。 喬治．馬修正是這樣一種人：易於衝動，充滿戲劇化，高度敏感——一如他的創作。不僅如此，他的多面性更體現在他顯赫而洋溢，叛逆而混亂，抒情而宏大的特質中。這些極富表現力且具有實驗性的特質僅有日本具體派藝術可與之匹敵，二者在藝術層面有一些共通。的確，早在 1956 年的《具體宣言》中，日本藝術家就表示其成員「高度評價波洛克和馬修，因為他們的作品體現了物質、顏料和瓷漆的吶喊。」（吉原治良，《具體宣言》，《芸術新潮》7，第 12 期，1956 年 12 月，頁 202-204。）

《憶哈布斯堡王朝》作為喬治．馬修意義非凡的作品脫穎而出。為其 1978 年大皇宮回顧展特別創作，這件博物館級的畫作囊括了馬修浩瀚的能量，標誌性的風格與無限的自由。

PROPERTY OF AN AMERICAN COLLECTOR

JOAN MITCHELL (1925-1992)

Trees

signed 'Joan Mitchell' (lower right)
diptych—oil on canvas
overall: 86 5/8 x 157 1/2 in. (220 x 400 cm.)
Painted in 1990-1991.
Estimate on request

瓊・米切爾 (1925–1992)

《樹木》

油彩 畫布 (雙聯屏)
整體: 86 5/8 x 157 1/2 in. (220 x 400 cm.)
1990–1991年作
估價待詢





JEAN-MICHEL BASQUIAT (1960–1988)

JD Card

signed, titled and dated 'Jean-Michel Basquiat JD Card Sept. 1984' (on the reverse)
acrylic on canvas
86 x 67 3/4 in. (218.4 x 172 cm).
Painted in 1984.
US$2,000,000–3,000,000

尚·米榭·巴斯奇亞（1960–1988）

《JD卡片》

壓克力 畫布
86 x 67 3/4 in. (218.4 x 172 cm.)
1984年作
US$2,000,000–3,000,000


2/10
FILTER
STANDARD
10
JAIL
RAKE
COAL
BALANCE
ELECTRIC

TITUS KAPHAR (B.1976)

Another Fight for Remembrance: Study

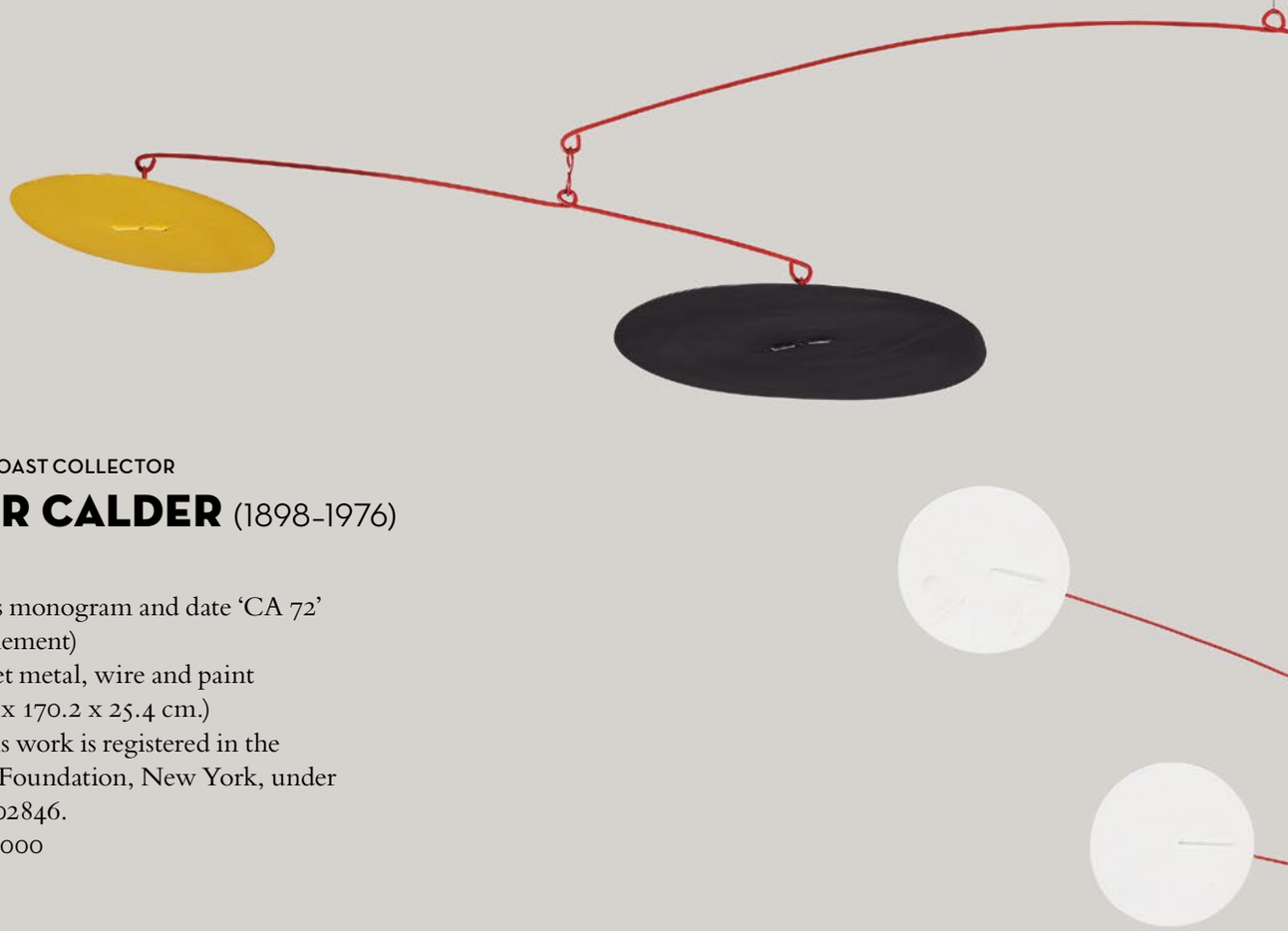
dated '14' (lower right)
oil and gold leaf on canvas
59 x 40 3/8 in. (149.86 x 102.57 cm.)
Executed in 2014.
US$100,000–150,000

泰特斯·卡法（1976年生）

《為了記憶的戰鬥：習作》

油彩 金箔 畫布
59 x 40 3/8 in. (149.86 x 102.57 cm.)
2014年作
US$100,000–150,000


14



PROPERTY OF AN EAST COAST COLLECTOR

ALEXANDER CALDER (1898–1976)

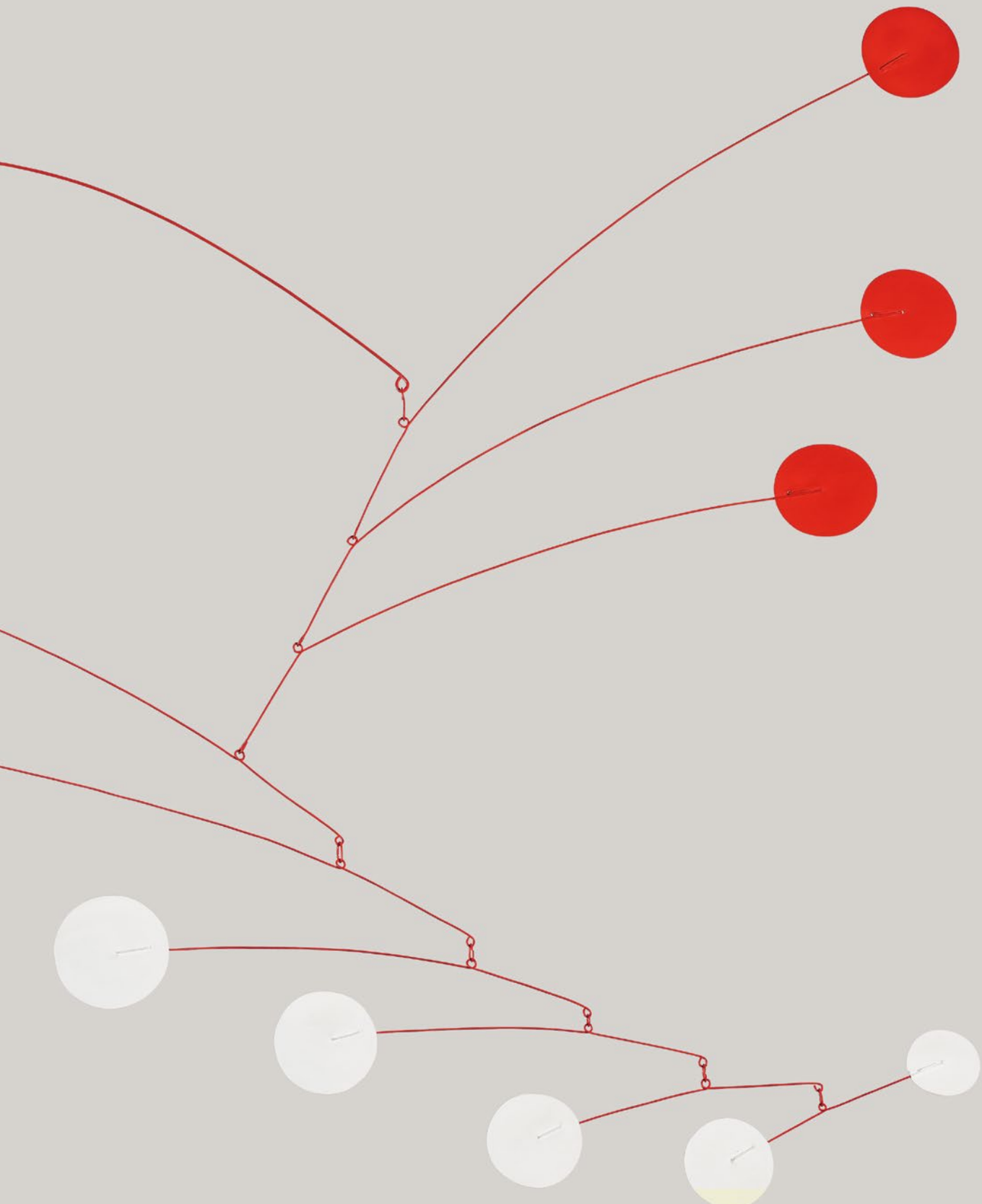
Untitled

incised with the artist's monogram and date 'CA 72'
(on the largest white element)
hanging mobile—sheet metal, wire and paint
46 x 67 x 10 in. (116.8 x 170.2 x 25.4 cm.)
Executed in 1972. This work is registered in the archives of the Calder Foundation, New York, under application number A02846.
US$2,000,000–3,000,000

亞歷山大·考爾德 (1898–1976)

《無題》

懸掛式動態雕塑 金屬板 鐵線 顏料
46 x 67 x 10 in. (116.8 x 170.2 x 25.4 cm.)
1972年作
US$2,000,000–3,000,000



PROPERTY FROM AN EAST COAST ESTATE

PABLO PICASSO (1881-1973)

Tête d'homme

dated and numbered '10.12.64. V' (on the reverse)
oil on canvas
24 x 19 3/4 in. (61.1 x 50 cm.)
Painted in Mougins on 10 December 1964
US$1,500,000-2,500,000

東海岸舊藏

巴布羅・畢加索 (1881–1973)

《男子頭像》

日期及編號：10.12.64. V（背面）
油彩 畫布
24 x 19 3/4 in. (61.1 x 50 cm.)
1964年12月10日作於穆然
US$1,500,000–2,500,000



PROPERTY FROM AN IMPORTANT PRIVATE GERMAN COLLECTION

PABLO PICASSO (1881-1973)

Femme nue assise

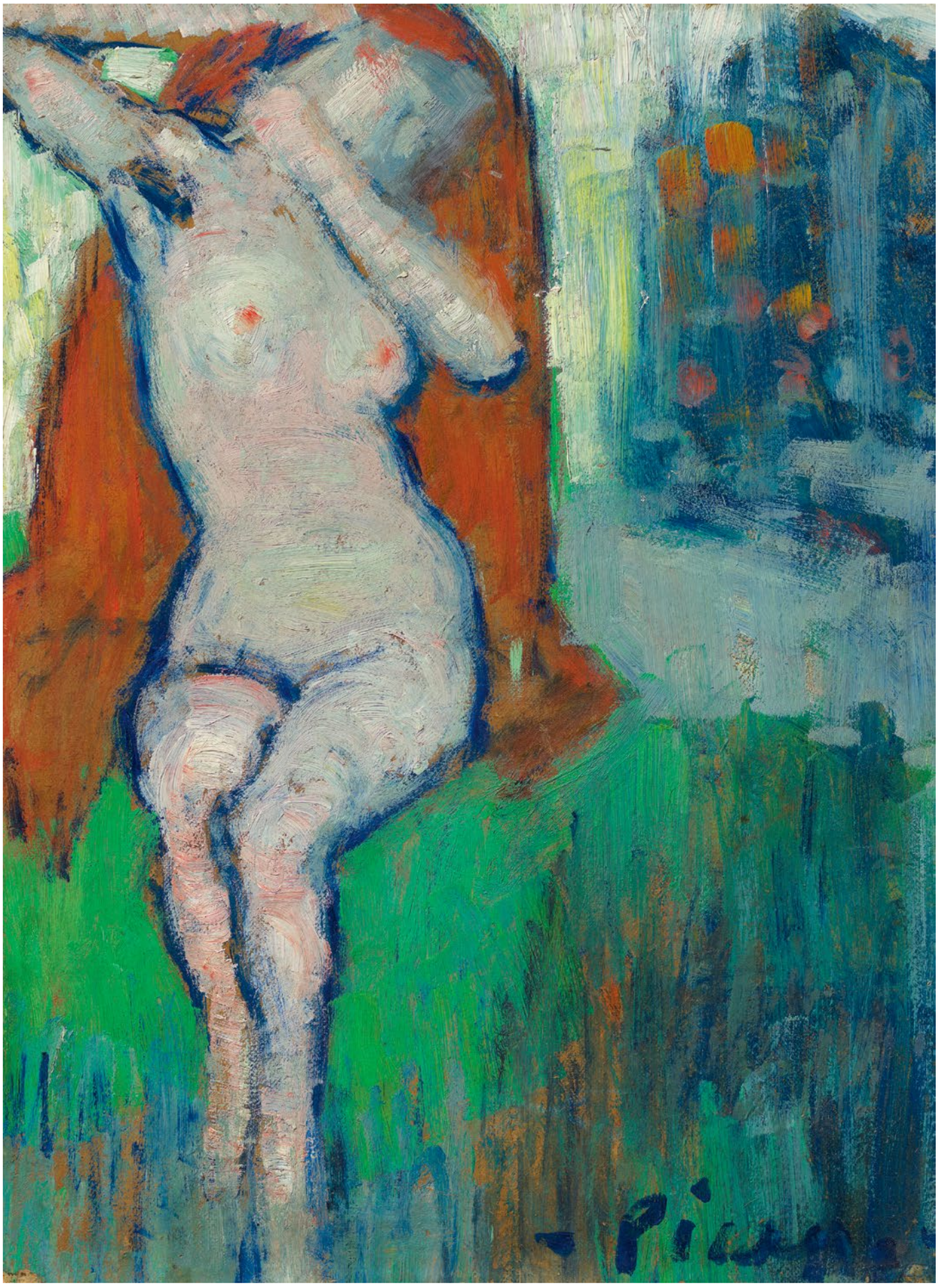
signed '.Picasso.' (lower right)
oil on board laid down on panel
19 1/2 x 14 1/8 in. (49.5 x 36.2 cm.)
Painted in Paris in 1901
US$1,200,000-1,800,000

德國重要私人珍藏

巴布羅·畢加索 (1881–1973)

《坐著的裸女》

簽名：.Picasso.（右下）
油彩 畫板 裱於木板
19 1/2 x 14 1/8 in. (49.5 x 36.2 cm.)
1901年作於巴黎
US$1,200,000–1,800,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

JEAN (HANS) ARP (1886-1966)

Évocation d'une forme humaine lunaire spectrale

polished bronze on artist designed wooden base
Height (bronze): 33 1/4 in. (84.5 cm.)
Height (including base): 65 1/8 in. (165.4 cm.)
Conceived in 1950 and cast in 1957
US$800,000-1,200,000

重要私人珍藏

漢斯·阿爾普（1886–1966）

《形態聯想：人形月亮幻影》

拋光銅雕 藝術家設計木製底座
高: 33 1/4 in. (84.5 cm.)（銅雕）
高: 65 1/8 in. (165.4 cm.)（含底座）
1950年構思，1957年鑄造
US$800,000–1,200,000



PROPERTY FROM THE HERMANN AND ELSE SCHNABEL COLLECTION

PIERRE-AUGUSTE RENOIR (1841–1919)

Jeune femme allaitant son enfant–Madame Renoir et son fils Pierre

signed and dated 'Renoir. 86.' (lower left)
oil on canvas
28 3/4 x 21 3/8 in. (73.1 x 54.2 cm.)
Painted in 1886
US$2,500,000–3,500,000

赫爾曼及埃爾斯·施納貝爾珍藏

彼埃·奧古斯特·雷諾瓦 (1841–1919)

《哺育嬰兒的年輕女子(雷諾瓦夫人及其子皮埃爾)》

簽名及日期:Renoir. 86(左下)
油彩 畫布
28 3/4 x 21 3/8 in. (73.1 x 54.2 cm.)
1886年作
US$ 2,500,000–3,500,000



HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR MODERN AND CONTEMPORARY ART EVENING SALE, AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.

- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.

- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.

- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder.This applies to saleroom, telephone and absentee bids.

- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

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

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得現代及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。

- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電+ 852 2760 1766 與本公司客戶服務部聯絡或瀏覽www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on+852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.
(B) INTERNET BIDS ON CHRISTIE'S LIVE™
For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.
(C) WRITTEN BIDS
You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the lot, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION
We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES
Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the lot number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION
The **auctioneer** can at his sole option:
(a) refuse any bid;
(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
(c) withdraw any **lot;**
(d) divide any **lot** or combine any two or more **lots**;
(e) reopen or continue the bidding even after the hammer has fallen; and
(f) in the case of error or dispute 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**, he 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 BIDDING
The **auctioneer** accepts bids from:
(a) bidders in the saleroom;
(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and
(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

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

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

7 CURRENCY CONVERTER
The saleroom video screens, Christies LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS
Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer**'s hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS
You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM
In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK$5,000,000, 20% on that part of the **hammer price** over HK$5,000,000 and up to and including HK$50,000,000, and 14.5% of that part of the **hammer price** above HK$50,000,000.

2 TAXES
The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.
For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/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.

E WARRANTIES

1 SELLER'S WARRANTIES
For each lot, the seller gives a **warranty** that the seller:
(a) is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot,** has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.
2 OUR AUTHENTICITY WARRANTY
We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:
(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
(c)The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified. Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
(d) The **authenticity warranty** applies to the Heading as amended by any **Saleroom Notice**.
(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
(h) In order to claim under the **authenticity warranty** you must:
(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
(ii) drawings, autographs, letters or manuscripts,

signed photographs, music, atlases, maps or periodicals;
(iii) books not identified by title;
(iv) **lots** sold without a printed **estimate**;
(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.
(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. 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.
(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**
In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

F PAYMENT

1 HOW TO PAY
(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) the **buyer's premium;** and
(iii) any duties, goods, sales, use, compensating or service tax.
Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
(ii) Wire transfer
You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

(iii) Credit Card.
We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.
(iv) Cash
We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
(v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
(vi) Cheque
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.
(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU
You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU
The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY
(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
(i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to time on the unpaid amount due;
(ii)we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
(vi) we can, at our option, reveal your identity and contact details to the seller;
(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
(viii)to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
(ix) we can take any other action we see necessary or appropriate.
(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

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

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
(b) For information on collecting **lots**, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com
(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
(d) If you do not collect a lot by the end of the 30th day following the date of the auction, unless otherwise
agreed in writing:
(i) we will charge you storage costs from that date.
(ii) we can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
(iii) we may sell the lot in any commercially reasonable way we think appropriate.
(iv) the storage terms which can be found at www.christies.com/storage shall apply.
(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING
We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services on+852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT
Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a l**ot** or may prevent you selling a **lot** in the country you import it into.
We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.
(a)You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot.** We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.
(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
(c) Lots made of protected species
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import

the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots.**

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/ccpa.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

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

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

UPPER CASE type : means having all capital letters.

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

業務規定 · 買方須知

業務規定

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

除非佳士得擁有**拍賣品**所有權（以 ∆ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內 " 本目錄中使用的各類標識 "。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

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

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以 " 現狀 " 出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及狀況不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查拍賣品或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品** 的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為 " 關聯 " 字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。
手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及注冊地址的公司注冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。
除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

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

6. 競投服務

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

(A) **電話競投**

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

(B) **在 Christie's LIVE™ 網絡競投**

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

(C) **書面競投**

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

C. 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**低端估價**。

3. **拍賣官**之酌情權

拍賣官可以酌情選擇：

(a) 拒絕接受任何競投；

(b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；

(c) 撤回任何**拍賣品**；

(d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；

(e) 重開或繼續競投，即便已經下槌；

(f) 如果有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。**拍賣官**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一件**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，取消出售一件**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**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付**基於成交價**，**買方酬金**和 / 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，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方**保證**其：

(a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其在法律上有權這麼做；

(b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的 " **真品保證** "）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對 " **真品** " 一詞做出解釋。**真品保證**條款如下：

(a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。

(b) 我們只會對本**目錄描述**第一行（" **標題** "）以**大階字體**注明的資料作出真品保證。除了**標題**中顯示的資料，我們不對任何標題以外的資料 (包括**標題**以外的**大階字體**注明) 作出任何保證。

(c) **真品保證**不適用有**保留標題**或有**保留**的部分**標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有 " 重要通告及目錄編列方法之說明 " 內有**保留標題**的某些字眼。例如：**標題**中對 " 認為是…之作品 " 的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢 " 有**保留標題** " 列表及**拍賣品**的**目錄描述**。

(d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。

(e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**乎合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。

(f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

(g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。

(h) 要申索**真品保證**下的權利，您必須：

(i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；

(ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及

(iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

(i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

(j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

(a) 此額外**保證**不適用於：

(i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；

(ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；

(iii) 沒有標題的書籍；

(iv) 沒有標明**估價**的已出售**拍賣品**；

(v) 目錄中表明售出後不可退貨的書籍；

(vi) **狀況**報告中或拍賣時公告的瑕疵。

(b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

(k) **東南亞現代及當代藝術以及中國書畫。**

真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贋品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之購買款項則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，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。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贋品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

(l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）。**

以上 E2（b）-（e）在此類別**拍賣品**將作修改如下。當作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對**本目錄描述**第二行以**大階字體**注明的有關日期或時期的資料作出**真品保證**（**"副標題"**）。以上 E2（b）-（e）所有提及**標題**之處將讀成**標題**及**副標題**。

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：

(i) **成交價**；和

(ii) **買方酬金**；和

(iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（"**到期付款日**"）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買

方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

(i) 佳士得通過 "MyChristie's" 網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢 (如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊)。本服務適用於大多數拍賣品，但仍有少數拍賣品的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號 : 004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

(iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以 " 持卡人不在場 "(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

(iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

(v) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

(a) 買方提貨日；

(b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

(i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；

(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；

(iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；

(iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、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。在此情況下，G(d)(iv) 段將適用。

5. 扣押**拍賣品**

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

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）**。

(b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 : postsaleasia@christies.com

(c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。

(d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定 :

(i) 我們將自拍賣後第 31 日起向您收取倉儲費用。

(ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。

(iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。

(iv) 倉儲的條款適用，條款請見 www.christies.com/storage。

(v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些拍賣品或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話 : +852 2760 1766，或發郵件到 : postsaleasia@christies.com。

(b) 你應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) **含有受保護動植物料的拍賣品**

由頻臨絕種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在本目錄中註有 [~] 號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看（c）段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) **美國關於非洲象象牙的進口禁令**

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) **源自伊朗的拍賣品**

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

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

(f) **鐘錶**
本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的**拍賣品**編號旁以 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。
H2 段中的標記是佳士得為了方便閣下而在有關拍賣品附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

(b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，你可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 https://www.christies.com/about-us/contact/ccpa 看到我們的《加州消費者隱私法》（California Consumer Privacy Act）聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

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

K. 詞匯表

拍賣官：個人拍賣官和／或佳士得。

真品：以下所述的真實作品，而不是複製品或贋品：

a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；

b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；

c) **拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；

d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理**狀況**。

到期付款日：如第 F1(a) 段所列出的意思。

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

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

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

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此保密**底價**出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

o
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

¤
Bidding by parties with an interest.

◆
Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

.
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale• Buying at Christie's.

Ψ
Lots incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot.**

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為 " 業務規定・買方須知 " 一章的最後一頁。

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

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

¤
利益方的競投。

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

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

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

Ψ
拍賣品含有瀕危物種的材料，只用作展覽用途，並不做銷售。

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ: **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 Δ next to its lot number. 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.

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

o◆ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with thesymbol o◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.
Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

¤ **Bidding by parties with an interest**
When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ¤. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications
In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.
A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. 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 or of the lot being created in certain period, reign or dynasty 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.
Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Qualified Headings
• **"Attributed to…":** in Christie's qualified opinion probably a work by the artist in whole or in part.
• **"Studio of …"/"Workshop of …":** in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
• **"Circle of …":** in Christie's qualified opinion a work of the period of the artist and showing his influence.
• **"Follower of …":** in Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
• **"Manner of …":** in Christie's qualified opinion a work executed in the artist's style but of a later date.
• **"After …":** in Christie's qualified opinion a copy (of any date) of a work of the artist.
• **"Signed …"/"Dated …"/ "Inscribed …":** in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
• **"With signature …"/"With date …"/ "With inscription …":** in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.
The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

Δ : 部分或全部歸佳士得擁有的拍賣品
佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 Δ 符號以資識別。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注符號，但會於正文首頁聲明其權益。

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

º♦ 第三方保證 / 不可撤銷的競投
在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 º♦ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。 第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付不可撤銷的成交價及買方酬金。

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。

¤ 利益方的競投
當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號 ¤。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知
在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附注目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

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

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。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定•買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。
於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贋，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。
目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題
佳士得認是屬於該藝術家之作品
「傳」、「 認為是 … 之作品」指以佳士得有保留之意見認為，某作品大概 全部或部份是藝術家之創作。
「 … 之創作室」及「… 之工作室」 指以佳士得有保留之意見認為，某作品在某 藝術家之創作室或工作室完成，可能在他監 督下完成。
「… 時期」 指以佳士得有保留之意見認為，某作品屬於該藝術家時期 之創作，並且反映出該藝術家之影響。
「 跟隨 … 風格」 指以佳士得有保留之意見認為，某作品具有 某藝術家之風格，但未必是該藝術家門生之 作品。
「 具有 … 創作手法」 指以佳士得有保留之意見認為，某作品具有 某藝術家之風格，但於較後時期完成。
「 … 複製品」 指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。
「 簽名 …」、「日期 …」、「題寫 …」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。
「 附有 … 簽名」、「附有 … 之日期」、「附有 … 之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不 是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。
中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

WORLDWIDE SALEROOMS, OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock
(Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK
COPENHAGEN
+ 45 2612 0092
Rikke Juel Brandt
(Consultant)

FRANCE
BRITTANY, THE LOIRE VALLEY & NORMANDY
+33 (0)6 09 44 90 78
Virginie Greggory

CENTRE AUVERGNE LIMOUSIN & BURGUNDY
+33 (0)6 10 34 44 35
Marine Desproges-Gotteron

•PARIS
+33 (0)1 40 76 85 85

POITOU CHARENTES AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE - ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

GERMANY
DÜSSELDORF
+49 (0)211 4 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna
(Consultant)

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene
Valenti Gonzaga
(Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

FLORENCE
+39 335 704 8823
Alessandra Niccolini
di Camugliano
(Consultant)

CENTRAL & SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Katsura Yamaguchi

MALAYSIA
KUALA LUMPUR
+62 (0)21 7278 6268
Charmie Hamami

MEXICO
MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLE'S REPUBLIC OF CHINA
BEIJING
+86 (0)10 8583 1766
Julia Hu

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766
Julia Hu

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira
Coutinho
(Consultant)

QATAR
+974 7731 3615
Farah Rahim Ismail
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
Daria Parfenenko

SAUDI ARABIA
+44 (0)7904 250666
Zaid Belbagi
(Consultant)

SINGAPORE
SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman
(Consultant)
+46 (0)70 9369 201
Louise Dyhlén
(Consultant)

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH
+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN
TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND
BANGKOK
+66 (0) 2 252 3685
Prapavadee
Sophonpanich

TURKEY
ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES
•DUBAI
+971 (0)4 425 5647

UNITED KINGDOM
•LONDON
+44 (0)20 7839 9060

NORTH AND NORTHEAST
+44 (0)20 7104 5702
Thomas Scott

NORTHWEST AND WALES
+44 (0)20 7752 3033
Jane Blood

SOUTH
+44 (0)1730 814 300
Mark Wrey

SCOTLAND
+44 (0)131 225 4756
Bernard Williams
Robert Lagneau
David Bowes-Lyon
(Consultant)

ISLE OF MAN
+44 (0)20 7389 2032

CHANNEL ISLANDS
+44 (0)20 7389 2032

IRELAND
+353 (0)87 638 0996
Christine Ryall
(Consultant)

UNITED STATES
CHICAGO
+1 312 787 2765
Catherine Busch

DALLAS
+1 214 599 0735
Capera Ryan

HOUSTON
+1 713 802 0191
Jessica Phifer

LOS ANGELES
+1 310 385 2600
Sonya Roth

MIAMI
+1 305 445 1487
Jessica Katz

•NEW YORK
+1 212 636 2000

PALM BEACH
+1 561 777 4275
David G. Ober
(Consultant)

SAN FRANCISCO
+1 415 982 0982
Ellanor Notides

AUCTION AND OTHER SERVICES
PRIVATE SALES
HK: +852 2978 6871
Fax: +852 2760 1767
Email: privatesalesservicecentre@christies.com

CHRISTIE'S EDUCATION
HONG KONG
Tel: +852 2978 6768
Fax: +852 2525 3856
Email: hongkong@christies.edu

LONDON
Tel: +44 (0)20 7665 4350
Fax: +44 (0)20 7665 4351
Email: london@christies.edu

NEW YORK
Tel: +1 212 355 1501
Fax: +1 212 355 7370
Email: newyork@christies.edu

CHRISTIE'S INTERNATIONAL REAL ESTATE
HONG KONG
Tel: +852 2978 6788
Fax: +852 2760 1767
Email: info@christiesrealestate.com

LONDON
Tel: +44 (0)20 7389 2551
Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

NEW YORK
Tel: +1 212 468 7182
Fax: +1 212 468 7141
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES
NEW YORK
Tel: +1 212 974 4570
Email: newyork@cfass.com

• DENOTES SALEROOM
ENQUIRIES — Call the Saleroom or Office **EMAIL** — info@christies.com

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

27/10/20



PATEK PHILIPPE. A FANTASTICALLY WELL PERSERVED
18K WHITE GOLD AUTOMATIC PERPETUAL CALENDAR
WRISTWATCH WITH MOON PHASES,
REF. 3448, MANUFACTURED IN 1966
HK$7,200,000–12,000,000 (US$ 930,000–1,549,000)

IMPORTANT WATCHES INCLUDING THE RUBY COLLECTION AND AN IMPORTANT PRIVATE ASIAN COLLECTION PART V

Hong Kong, 28 November 2020

VIEWING
14–19 November
22/F Alexandra House, 18 Chater Road, Central, Hong Kong

27&28 November
Hall 3C, Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong

CONTACT
Alexandre Bigler
infoasia@christies.com
+852 2978 9920

CHRISTIE'S



© 2020 Artists Rights Society (ARS), New York / ProLitteris, Zurich

GLOBAL VIRTUAL CONFERENCE 全球線上研討會

THE CHINESE ART MARKET 中國藝術市場

26–27 · 11 · 2020 | 9:30 – 17:30 GMT

This international conference will explore the global impact of the Chinese art ecosystem from both historical and current perspectives.

本屆國際研討會將從歷史與當下的雙重角度，探討中國藝術生態系統對全球的影響。

了解更多 christies.edu/thechineseartmarket

CHRISTIE'S
EDUCATION 佳士得美術學院

LONDON 倫敦 · NEW YORK 紐約 · HONG KONG 香港 · ONLINE 網上課程

Zao Wou-ki, *15.01.82*, 1982 趙無極《15.01.82》1982 年作

Offered in Modern and Contemporary Art Evening Sale on 2 December 2020 at Christie's in Hong Kong 此拍品將於 2020 年 12 月 2 日佳士得香港現代及當代藝術晚間拍賣呈獻



ROY LICHTENSTEIN (1923-1997)
Brushstroke still life with lamp
screenprint with hand-painted magna on aluminum panel
126 x 172.5 cm. 49⅝ x 67⅞ in.
Executed in 1997, this work is number two from two special proofs and twenty four works.
€120,000 - 180,000

ART CONTEMPORAIN
Paris, 4 December 2020

VIEWING
28 November - 3 December 2020
9, avenue Matignon
75008 Paris

CONTACTS

Joséphine Wanecq
jwanecq@christies.com
+33 (0)1 40 76 72 19

Étienne Sallon
esallon@christies.com
+33 (0)1 40 76 86 03

CHRISTIE'S

BID REGISTRATION FORM

For internal use only		
PADDLE NUMBER	STAFF BIDDER	CTL

Sale Title _____

Sale Date _____ **Sale No.** _____

Please select one ☐ **Written Bid** ☐ **Telephone Bid**

Lot Number	Absentee Maximum Bid or Emergency Telephone Bid (in Hong Kong Dollars, excluding Buyer's Premium)	For internal use only	
		Bought ✔ or ✘	Under bid to / Result

CHRISTIE'S

Bid Department
Tel: +852 2978 9910
bidsasia@christies.com

Account No. _____

Account Name _____

Telephone No. (+) _____

Email _____

Invoice Address _____

_____

_____

Complete for telephone bids only

Contact Name _____

Tel No. (+) _____ ☐ Same as above

Alternative Tel No. (+) _____

Language _____

Please send me a shipping quotation ☐ Yes ☐ No

Delivery address ☐ Invoice address
☐ Alternative address (complete below)

Address _____

_____

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

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 understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale • Buying at Christie's). Christie's ONLY accepts payment from the account holder named on the invoice. 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.

Signature _____

Date _____

佳士得
競投表格

佳士得專用		
競投牌號	職員	CTL

CHRISTIE'S 佳士得

投標部
Tel: +852 2978 9910
bidsasia@christies.com

拍賣項目 _____

拍賣日期 _____ **拍賣編號** _____

請選擇以下一項 ☐ **書面競投** ☐ **電話競投**

拍賣品編號	書面最高競投價 或 緊急電話競投價 (港幣, 酬金不計在內)	佳士得專用	
		成功 ✔ 或 ✘	出價至/成交價

客戶編號 _____

客戶姓名 _____

電話 (+) _____

電郵地址 _____

賬單地址 _____

只供電話競投填寫

聯絡姓名 _____

聯絡電話 (+) _____ ☐ 同上

其他聯絡電話 (+) _____

拍賣語言 _____

請提供付運報價 ☐ 是 ☐ 否

送貨地址 ☐ 賬單地址
☐ 其他地址 (請於下方填寫)

地址 _____

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改， 請確定以上資料確實無誤。

本人已細閱載於目錄內之買家須知、 重要通知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。本人知悉如競投成功，本人應付之購買款項為成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定，買方須知。佳士得只可接受發票上所列明的客戶之付款。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。

簽署 _____

日期 _____

BIDDER REGISTRATION FORM

Paddle No.

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

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

A Bidder's Detail

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

Account Name ..... Account No. .....

Address .....

..... Post/Zip Code .....

Phone No. .....

Please verify email address for post-sale communication .....

☐ Shipping Quote Required.

Shipping Address (☐ Same as the above address):

.....

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

☐ 18907 Handbags & Accessories

☐ 18904 Important Watches
Including The Ruby Collection and An Important Private Asian Collection Part V

☐ 18906 Hong Kong Magnificent Jewels *

☐ 18902 A Wonderful Domaine de la Romanée-Conti Collection

☐ 18903 Finest & Rarest Wines And Spirits
Including A Magnificent Collection of Karuizawa

☐ 18268 Fine Chinese Modern and Contemporary Ink Paintings *

☐ 18267 Fine Chinese Classical Paintings and Calligraphy *

☐ 18964 The Chang Wei-Hwa Collection of Archaic Jades – Xia, Shang and Western Zhou Dynasties

☐ 18965 Inspiring the mind – Life of a scholar-official *

☐ 19960 Imperial Glories from the Springfield Museums Collection

☐ 18244 Important Chinese Ceramics and Works of Art *

☐ 16894 Modern and Contemporary Art Evening Sale *

☐ 19087 Sanyu: Goldfish *

☐ 12220 20th Century: Hong Kong to New York *

☐ 16895 Modern and Contemporary Art Morning Session

☐ 16896 Modern and Contemporary Art Afternoon Session *

* If you intend to bid on: (i) any lot in the Modern and 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 $ 2,000,001 - 4,000,000

☐ HK $ 4,000,001 - 8,000,000 ☐ HK $ 8,000,001 - 20,000,000 ☐ HK $ 20,000,000 +

D Declarations

- I have read the "Conditions of Sale • Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the 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.

Name ..... Signature ..... Date .....

Christie's Hong Kong Limited
22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

現場競拍登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

☐ 請提供運費報價。

運送地址（☐ 同上述地址相同）：

.....

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人：**政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶：**公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司：**請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金 — 一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

☐ 18907 典雅傳承：手袋及配飾
☐ 18904 精緻名錶
紅寶石系列及亞洲重要私人收藏（第五部份）
☐ 18906 瑰麗珠寶及翡翠首飾 *
☐ 18902 極尚羅曼尼康帝窖藏
☐ 18903 珍罕名釀及烈酒呈獻顯赫輕井澤系列
☐ 18268 中國近現代及當代書畫 *
☐ 18267 中國古代書畫 *
☐ 18964 雲中玉筵 – 重要亞洲私人古玉收藏：夏商西周篇
☐ 18965 擷翰藻 – 文房雅器 *
☐ 19960 韶華璀璨 – 斯普菲博物館珍藏
☐ 18244 重要中國瓷器及工藝精品 *
☐ 16894 現代及當代藝術 晚間拍賣 *
☐ 19087 常玉：八尾金魚 *
☐ 12220 香港 – 紐約：現當代聯合夜拍 *
☐ 16895 現代及當代藝術 上午拍賣
☐ 16896 現代及當代藝術 下午拍賣 *

*如閣下有意競投 (i) 佳士得現代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 500,001 - 2,000,000
☐ 港幣 2,000,001 - 4,000,000
☐ 港幣 4,000,001 - 8,000,000
☐ 港幣 8,000,001 - 20,000,000
☐ 港幣 20,000,000 +

D 聲明

- 本人已細閱載於目錄內之末的業務規定 • 買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 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 ..... 簽署 ..... 日期 .....

佳士得香港有限公司
香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766
www.christies.com

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC
François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN
Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC
Francis Belin, President

CHAIRMAN'S OFFICE
Jonathan Stone, Deputy Chairman
Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
Charmie Hamami, Deputy Chairman
Ben Kong, Deputy Chairman
Evelyn Lin, Deputy Chairman
Ada Ong, Deputy Chairman
Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

CHRISTIE'S ADVISORY COUNCIL, ASIA PACIFIC
Jinqing Cai, Chairman
Pierre Chen, Raymond Ch'ien, William Fung,
Qiong Er Jiang, Handel Lee, Anthony Lin,
Pan Gong Kai, Dee Poon, Mimi Tang,
Patrick Thomas, Wang Wei, Douglas Woo

SENIOR VICE PRESIDENTS
Karen Au Yeung, Elaine Holt, Audrey Shum,
Bo Tan, Katsura Yamaguchi, Kim Yu

VICE PRESIDENTS
Alexandre Bigler, Carmen Shek Cerne, Janet Chang,
Liang-Lin Chen, Fung Chiang, Isaac Choi,
Betsy Chow, Jennie Chu, Isabel Coutier,
Emily Fisher, Jacky Ho, Dexter How,
Julia Hu, Seiji Inami, Yunah Jung,
Elaine Kwok, Stephenie Leung, Ruben Lien,
Georgina Liu, Gabrielle Mak, Sara Mao,
Mindy Melrose, Lillian Ng, Jasmin Ngai,
Jessie Or, Terence Poon, Sonal Singh,
Winsy Tsang, Nicole Wright, Alan Yip,
Harriet Yu, Dina Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS
Lee Bingle, Winifred Chan, Kelly Chang,
Lesley Chen, Amy Cheng, Joanne Cheng,
Terry Choi, Yanie Choi, Simon Chow,
Eric Chung, Dai Dai, Helen Fung,
Georgina Hilton, Gigi Ho, Phybie Ho,
Yiwen Huang, Chie Kawasaki, Masahiko Kuze,
Annie Lee, Joyce Lee, Kevyn Leung,
Rachel Li, Caroline Liang, Louis Lin,
Vicky Liu, Caitlin Lo, Yu-Shan Lu,
Jennie Ng, Tony Ng, Cissy Ngan,
Benson Or, Stephanie Pang, Felix Pei,
Zhongwei Qin, Joe So, Sherese Tong,
CC Wang, Mandy Wang, Aaron Wong,
Michael Xie, Maxwell Yao, Mia Zhang

01/09/2020

HONG KONG AUCTION CALENDAR

HANDBAGS & ACCESSORIES
Sale number: 18907
FRIDAY 27 NOVEMBER
2.00 PM
Viewing: 14-19 November (AH)

IMPORTANT WATCHES INCLUDING THE RUBY COLLECTION AND AN IMPORTANT PRIVATE ASIAN COLLECTION PART V
Sale number: 18904
SATURDAY 28 NOVEMBER
2.00 PM
Viewing: 14-19 November (AH), 27-28 November

HONG KONG MAGNIFICENT JEWELS
Sale number: 18906
SUNDAY 29 NOVEMBER
2.00 PM
Viewing: 14-19 November (AH), 27-29 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES – XIA, SHANG AND WESTERN ZHOU DYNASTIES
Sale number: 18964
MONDAY 30 NOVEMBER
10.00 AM
Viewing: 27-29 November

INSPIRING THE MIND – LIFE OF A SCHOLAR-OFFICIAL
Sale number: 18965
MONDAY 30 NOVEMBER
11.30 AM
Viewing: 27-29 November

IMPERIAL GLORIES FROM THE SPRINGFIELD MUSEUMS COLLECTION
Sale number: 19960
MONDAY 30 NOVEMBER
2.30 PM
Viewing: 27-29 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART
Sale number: 18244
MONDAY 30 NOVEMBER
2.45 PM
Viewing: 27-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS
Sale number: 18268
TUESDAY 1 DECEMBER
10.30 AM & 2.00 PM
Viewing: 27-30 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY
Sale number: 18267
WEDNESDAY 2 DECEMBER
10.00 AM
Viewing: 27-30 November

MODERN AND CONTEMPORARY ART EVENING SALE
Sale number: 16894
WEDNESDAY 2 DECEMBER
5.00 PM
Viewing: 27 November-2 December

SANYU: GOLDFISH
Sale number: 19087
WEDNESDAY 2 DECEMBER
8.00 PM
Viewing: 27 November-2 December

20TH CENTURY: HONG KONG TO NEW YORK
Sale number: 12220
WEDNESDAY 2 DECEMBER
9.00 PM
Viewing: 27 November-2 December

MODERN AND CONTEMPORARY ART MORNING SESSION
Sale number: 16895
THURSDAY 3 DECEMBER
10.00 AM
Viewing: 27 November-2 December

MODERN AND CONTEMPORARY ART AFTERNOON SESSION
Sale number: 16896
THURSDAY 3 DECEMBER
1.30 PM
Viewing: 27 November-2 December

A WONDERFUL DOMAINE DE LA ROMANÉE-CONTI COLLECTION
Sale number: 18902
SATURDAY 5 DECEMBER
11.00 AM

FINEST & RAREST WINES AND SPIRITS INCLUDING A MAGNIFICENT COLLECTION OF KARUIZAWA
Sale number: 18903
SATURDAY 5 DECEMBER
12.30 PM

AH: Christie's Hong Kong, 22/F Alexandra House, 18 Chater Road, Central, Hong Kong







CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓