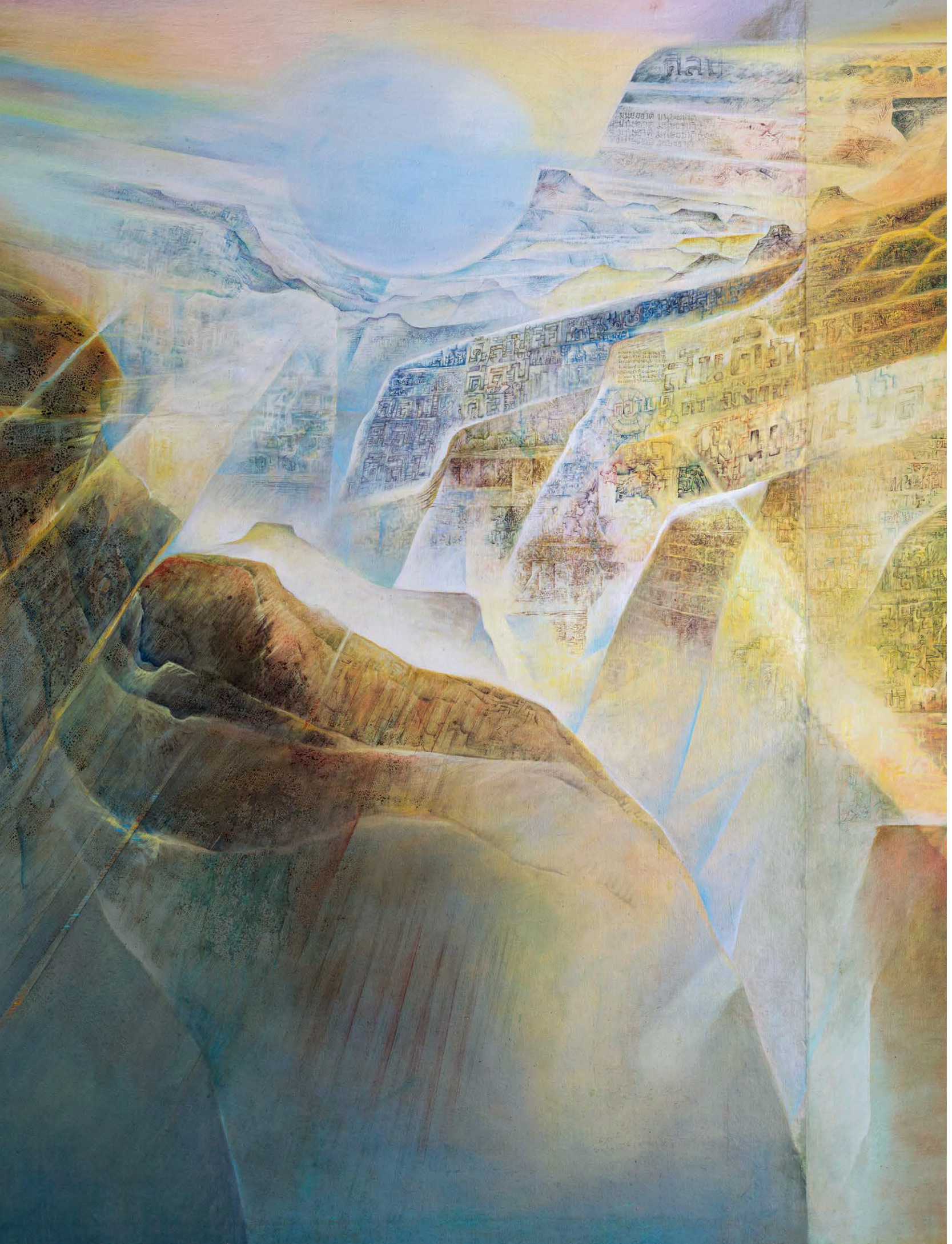


二十及二十一世紀藝術 晚間拍賣
20TH / 21ST CENTURY ART EVENING SALE

藝行者 WORLDS IN A HAND

Hong Kong | 1 December 2021 香港 | 2021年12月1日

CHRISTIE'S 佳士得






Bernard Buffet
1991



THIS PAGE: (Detail) Lot 48: Ting Yin-Yung (Ding Yanyong), *Untitled*, Painted in 1967-1968
OPPOSITE PAGE: (Detail) Lot 68: Bernard Buffet, *Les Clowns Musiciens*, Painted in 1991
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THIS PAGE: (Detail) Lot 10: Sanyu, *Vase of Lilies with Red Ground*, Painted in the 1940s.

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20TH / 21ST CENTURY ART EVENING SALE
二十及二十一世紀藝術 晚間拍賣

WEDNESDAY 1 DECEMBER 2021 · 2021年12月1日(星期三)

AUCTIONS · 拍賣
20TH/21ST CENTURY ART EVENING SALE: WORLDS IN A HAND
二十及二十一世紀藝術晚間拍賣：藝行者
7.30pm (Sale 21252, Lots 1-19) · 晚上7.30（拍賣編號 21252，拍賣品編號1-19）

20TH /21ST CENTURY ART EVENING SALE 二十及二十一世紀藝術晚間拍賣
8.30pm (Sale 16900, Lots 21-77)
Approximately, immediately following the sale of 20TH/21ST Century Art Evening Sale: Worlds In A Hand
約晚上8.30（拍賣編號 16900，拍賣品編號21-77）二十及二十一世紀藝術晚間拍賣：藝行者後隨即舉行

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10.30am – 6.30pm

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11.00am – 6.00pm

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新加坡，Artspace @ Helutrans
Saturday – Sunday, 30 – 31 October · 10月30至31日（星期六至日）
11.00am – 7.00pm

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上海，上海半島酒店
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FRONT COVER:
(Detail) Lot 6, Gerhard Richter, Abstraktes Bild 747-1, Painted in 1991 © Gerhard Richter 2021 (0228)

INSIDE FRONT COVER:
(Detail) Lot 17: Pratuang Emjaroen, Grand Canyon, Painted in 1979 © Pratuang Emjaroen

INSIDE BACK COVER:
Lot 5: Hurvin Anderson, Road (Western Maine), Painted in 2003 © Hurvin Anderson.

BACK COVER:
(Detail) Lot 44: Wu Guanzhong, By the Side of the Li River (I), Painted in 1977

CHRISTIE'S 佳士得



THIS PAGE: (Detail) Lot 11: Zao Wou-Ki, *Fleurs*.
© 2021 Artists Rights Society (ARS), New York / ProLitteris, Zurich.
OPPOSITE PAGE: (Detail) Lot 50: Le Pho, *Apres les bains*.
Painted circa 1938-40. © 2021 Artists Rights Society (ARS),
New York / ADAGP, Paris.





THIS PAGE: (Detail) Lot 58: Wang Xing Wei, *Peng Ci-er*, Painted in 2016. © Wang Xing Wei

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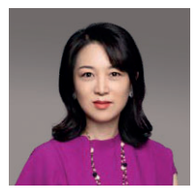

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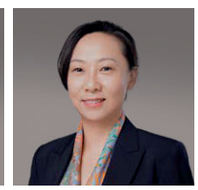

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02/11/2021



THIS PAGE: (Detail) Lot 8: Matthew Wong, *Yellow Brick Road*, Painted in 2018. © 2021 Monita K.Y. Cheng / Artists Rights Society (ARS), New York

20TH/21ST CENTURY ART EVENING SALE

二十及二十一世紀藝術　晚間拍賣

WORLDS IN A HAND

藝行者



Adrian Ghenie, Charles Darwin at the Age of 75, 2014. Christie's Hong Kong, 21st Century Art Evening c, 1 Dec 2021, estimates: HKD 32,000,000 – 48,000,000
艾德里安· 格尼《 75 歲的查爾斯 · 達爾文 》2014 年作 香港 佳士得 2021 年 12 月 1 日 估價：3,200,000 –5,000,000 港幣

PAINTING: A JOURNEY

All paintings aspiring greatness and posterity look forward. They are like messages in glass bottles hurled into the sea: letters written in the past, often about the past, and yet addressed to unknown readers in foreign lands and remote futures. On the other hand, how effectively a painting articulates its *pastness*, or the strength with which it is able to convey to the future a commanding *presence* of its past, and in so doing take viewers on a journey through time, space, memories, and emotional states, depends on how it looks backwards. Borrowing poet-critic T.S. Eliot's idea of tradition and "the historical sense", each new work should seek not only to embody, but furthermore *alter*, the entire order of an artistic tradition; only in this way can a work secure a place for itself within the course of history. A great painting must therefore venture both forwards and backwards, acquire acute senses of both its inescapable present and irredeemable past, to achieve a most potent expression of contemporaneity – its unique place in time.

The stage is set for a journey. The warm glow of an autumn sunset illuminates many of the paintings in this beautifully curated selection, which traces flights of passage between East and West, traverses time periods and artistic movements, and navigates the terrains within and between abstraction and figuration. Coalescing around themes of pure expression, places of nostalgia and remembrance as well as of trauma and redemption, and ultimately of being grounded in the world and in history, the meditative paintings bid us on a voyage rich with emotion and shared memories. Let them take you somewhere.

PILGRIMS

We begin by setting sail into the shimmering, searing crimson waves of **Gerhard Richter**'s resplendent *Abstraktes Bild 747-1*. Richter's inimitable practice is an extraordinary odyssey into the history, both artistic and conceptual, of the nature of vision and representation. His majestic *Abstraktes Build*, which brilliantly synthesizes chance and the definitive artistic gesture of application and eradication, is as close a manifestation of the sublime as has ever been achieved in the art of painting. *747-1* from 1991 stands as an important crowning achievement: iridescent tides of scarlet are punctuated by crests of burgundy, streaks of cerise, ridges of white, and vertical strums of maroon, demonstrating his accomplished use of colour that places him alongside Titian, Rubens, Matisse, and Rothko. Movement, light, and shadow ricochet throughout the canvas, evoking the spontaneity of natural phenomena. Quickly we discover the painting's rhythms rule supreme; we risk drowning unless we surrender, coming up for air when it urges us, before submerging again into its tempting depths.

Stories of artistic heroism are awash with intrepid crusades; Richter defected from East to West Germany in 1961, starting a new chapter in his creative journey. Four decades earlier, Chinese modernist **Sanyu** travelled to France in 1920, leaving behind his life as the doted youngest child of a wealthy family to live as a bohemian artist in Paris. The outcome of Sanyu's courageous journey is the birth of the 'Chinese Matisse'; and in the present selection, the utterly divine *Vase de lys sur fond maron (Vase of Lilies with Red Ground)* is Sanyu at his absolute unqualified finest. The painting starts slowly, its stark white blooms bowing demurely against a dark ox-blood ground, then kindles into smouldering, splendorous glory. Its relaxed elegance belies a theatricality that includes the audience: despite the flatness of forms, the space is three-dimensional, extending cylindrically from behind the vase into our space, while our vision plunges in and out of the rhomboid eyelets within a rhythmic network of interlacing stems. Time breathes in the painting; it is certain of its enduring beauty.

Venturing to Europe almost three decades after Sanyu, **Zao Wou-Ki** and **Chu Teh-chun** became towering masters in their own right, fusing European abstraction with Eastern sensibilities. Zao Wou-Ki's *Fleurs (Flowers)* from 1955 departs from his monumental abstractions, presenting ethereal, celestial petals

So an old man washes up on a shore. He looks like a punctured football with its stitching split, the leather kind that people kicked a hundred years ago. The sea's been rough. [...]

He rubs sand off his legs and arms and chest then off his hands. He watches the flight of the grains of it as it dusts away from him in the air. He reaches down, fills his hand with sand. Look at that. So many.

Chorus:
How many worlds can you hold in a hand.
In a handful of sand.
(Repeat.)

Extract from "AUTUMN", 2016
A novel by Ali Smith

submerged in rapturous cosmic radiance. Chu Teh-chun's *Embracement (A Blazing Area)* hails from the late 1970s, by which his hitherto isolated geometric shapes and detached brushstrokes have liquesced triumphantly into molten abstract colours, searing light, and cavernous depths. In the work, we venture like pilgrims on a journey, both terrifying and beautiful, to the centre of the earth.

PLACES

Romanian-born artist **Adrian Ghenie** is said to travel around Europe like a phantom, in search of answers. *Charles Darwin at the Age of 75* is one of his greatest accomplishments: more so than any of the young artist's astonishing paintings in his highly acclaimed oeuvre, the painting presents a sustained shock to the senses. The swirling maelstrom of golden foliage is as stunningly gorgeous as any depiction of an autumnal garden in art history, and yet within it ghosts arise in force, in delirious, disquieting, yet deliciously exhilarating exuberance. Ghenie's paintings test the limits of just how much of each other beauty and horror can stand: his allusions to history, science, trauma, and subjectivity crosswire sight with cerebral intellect, fact with subjective memory, and plumb the depths of unspeakable truths. The very ground heaves, and bodies erupt – not just the resurrected figure of Darwin, but also anonymous souls from the darkest chapters of Europe's Twentieth Century. The breeze may be red with blood, but breathe, an exquisite opening of cerulean sky delivers salvation.

Peter Doig's little *Canoe* rows us to more tranquil shores; the painting is diminutively sized yet emanates enthralling volumes of serenity and magical mystery. Lovingly recreated time and again, Doig's canoes form a canon of their own, reviving the oldest of art forms, the landscape, for the contemporary age. Born a few years later than Doig, eminent Chinese artists **Zeng Fanzhi** revitalize the genre of landscape in his own unique ways. *This Land so Rich in Beauty* by Zeng Fanzhi evoke the Chinese elements: earth, fire, and wood in Zeng's blazing monumental abstract panorama.

Cheong Soo Pieng's quietly riveting *Nature's Expression*, created during the Singporean master's Europe period, summons a transcendent seascape haloed by a moonlit horizon. The title of **Shara Hughes**'s *It's Not My Jungle I'm Just Living in It* may say "Jungle", but the palm leaves and turquoise expanse of sea conjures an exotic beach; once again we find ourselves washed ashore. The American artist's characteristic framing device of tree trunks and dipping branches tips viewers forwards into her strange imaginary lands, which she uses to convey a highly emotive communion of nature and psychological depth. We may not have chosen to be here, but it's strange, intense, and all very beautiful.

PAINTING AFTER ALL

"Painting After All" was the title of Gerhard Richter's most recent retrospective exhibition in 2020, which examined the German master's six-decades-long practice. Richter himself came up with the phrase, which possibly refers to the persistence of painting and artistic creation, his own or generally, in spite of – or even because of – darkness and despair. He once said in a press conference, when discussing his abstract paintings and landscapes: "Deadly reality, inhuman reality. Our rebellion.. That's why I paint these pictures".

Perhaps it is this one-ness with nature that artists ultimately seek, for solace, however temporary. The Hong Kong-born Canadian artist **Matthew Wong** was known to embark on long walks in the mountains, which no doubt inspired his mesmerizingly hypnotic landscapes. Enthrallingly magical, *Yellow Brick Road* invites us to continue our journey, into darkness, and then into hope. The painting by **Jadé Fadojutimi**, the youngest artist in the group, is aptly titled: *One Step, Two Step...*

[1] Notes for a press conference November-December 1988, held at Museum Haus Esters, Krefeld, February 1989, in Richter 2009, p.203

於是一位老人在海濱被沖上岸。他看起來像一個縫線裂開、被刺破的足球，那種一百年前人們會踢的皮革。海面波濤洶湧。……

他先擦掉腿、胳膊和胸口的沙子，再擦掉手上的沙子。陣風掠過，他看著沙粒飛揚。他伸出手，盛滿了沙。看那些沙子。數不勝數。

齊唱：

一隻手能握住多少個世界。

一沙一世界。

（重複。）

節選自《秋天》，2016 年

阿里·史密斯著

繪畫：一段旅程

所有創造偉大、啟迪後人的繪畫都高瞻遠矚。它們就像被藏進漂流瓶、拋進大海的文字：來自過去的消息，常常也關於過去，然而在遙遠的未來，將寄予漂洋過海的未知讀者。從另一方面來說，一幅畫如何有效地傳達自己的過去，或者它從多大程度上能夠向未來敘說自己過去的存在，從而帶領觀眾穿越時間、空間、記憶和情感，取決於這幅畫如何回顧過去。借用詩人、批評家 T.S. 艾略特關於傳統與「歷史感」的論點，每件新的作品都不僅應該體現、更應該改變，整個藝術傳統的秩序；只有這樣，一件作品才能在藝術史中為自己爭得一席之地。因此，一件偉大的畫作必須承前啟後，精準兼顧不可逃避的當下與無法改變的過去，從而實現當代性的最有力表達——穿越時光，它卓爾不群，歷久彌新。

舞台準備就緒，只待旅途開啟。秋天落日的溫暖光芒讓這一精心策劃的傑作精選熠熠生輝，它將東西方融會貫通，橫跨時間界限，穿越藝術流派，並盡情遊走於抽象與具象之間。圍繞純粹的表達、懷舊和回憶，涵蓋創傷和救贖的主題，最終紮根於世界和歷史，這些引人深思的畫作帶領我們踏上情景交融和共同記憶的旅程。讓我們拭目以待。

朝聖之旅

我們的旅程開始於傑哈德·李希特這幅閃閃發光、色彩灼烈的深紅色璀璨鉅作《抽象畫 747-1》. 無論從審美或理論角度來說，李希特無與倫比的精妙技法都是進入視覺與象征歷史本質的絕佳旅程。這幅宏偉壯麗的《抽象畫》巧妙融合了藝術創作中的偶然性與必然性，將藝術創作的在場與消失發揮到極致，可謂繪畫藝術中前所未有的宏偉呈現。創作於 1991 年的《747-1》標誌著李希特極為重要的登峰造極成就：鮮紅色的虹彩如潮汐般湧動，暗紅色的波峰、櫻桃色的條紋、白色的山脊和栗色的垂直條紋橫斷畫面，展示了李希特對色彩運用從心所欲，信手拈來，使他與提香、魯本斯、馬蒂斯和羅斯科並肩。動感、光線與陰影從畫布反射而來，喚起種種自然景象呼之欲出。很快我們就會發現，這幅作品的韻律超凡絕倫；我們深知除非投降，否則必有淹沒的風險，因此在千鈞一髮之時浮出水面掙扎一口呼吸，然而立刻又再次下潛，深深潛入那充滿魔力的海底。

藝術英雄主義精神的故事充斥著大無畏的改革運動；李希特在 1961 年從東德逃往西德，開啟了他藝術生涯的全新篇章。四十年前，中國現代藝術家常玉在 1920 年旅行至法國，將他作為富貴人家的優裕生活拋擲身後，在巴黎華麗轉身為流浪不羈的藝術家。常玉的勇敢之旅成就了「中國馬蒂斯」的誕生；在本次精選中，《紅色背景的百合花》無疑是曠世超群的神來之筆。畫作起始節奏舒緩，鮮明的白色花朵欲遮還羞地綻放於深紅色的背景之上，仿佛緩緩燃起了華麗絢爛的光芒。畫面安靜自若的優雅掩蓋了包括觀眾在內的戲劇性：儘管繪畫形式看似平面，畫中空間實則是三維立體的，花瓶的圓柱映射從背後延展到觀眾的空間，網格狀的花莖營造出節奏分明的空間聯繫。時間在畫中呼吸；時光永恆，美不勝收。

在常玉來到歐洲的大約三十年後，趙無極與朱德群成為各自風格中的頂級大師，將歐洲抽象與東方感性合二為一。趙無極 1955 年的傑作《花》源自他寓意深遠的抽象主義，呈現了優雅縹緲的花瓣飄散於熱烈的寰宇光輝中。朱德群的作品《熾熱的愛》來自 1970 年代晚期，彼時他獨立的幾何風格和游離的筆觸已經成功轉化為熔融的抽象色彩、灼人的光線與悠遠的深度。這幅作品中，我們宛如初代移民般踏上探索之旅，既令人緊張又美輪美奐，向地球中心駛去。

移步換景

羅馬尼亞出生的藝術家艾德里安·格尼遊蕩於歐洲，以尋找答案。《75 歲的查爾斯·達爾文》正是他最為傑出的作品之一：在他極具代表性風格的眾多頂級創作中脫穎而出，這幅作品持續衝擊感官。如碎金般的黃葉斑駁閃爍，藝術史上從未有過如此華彩恢弘的秋季園景，然而畫面中央，一種精神在這狂亂炫目、震撼人心的不安氛圍中升起。格尼的畫作挑戰了美麗與恐懼互相包容的極限：他對歷史，科學，創傷與主觀的暗示，與理性的智力，主觀記憶的事實，以及無法言說的真相深度相互交織。大地仿佛在升起，身體仿佛即將升華——

不僅是達爾文的復活，更是歐洲二十世紀黑暗時期的孤魂。紅色的風或許帶有鮮血，但是請呼吸，試看蔚藍的天空悄然打開一道口子，帶來了救贖。

另外傑出的中國藝術家曾梵志晚於多伊格數年出生，他亦通過自己獨一無二的方式令風景畫重煥生機。曾梵志的《江山如此多嬌》呼應了中國的五行元素：土，火和木出現在曾梵志燦爛閃耀的紀念碑式抽象全景鉅作中 .

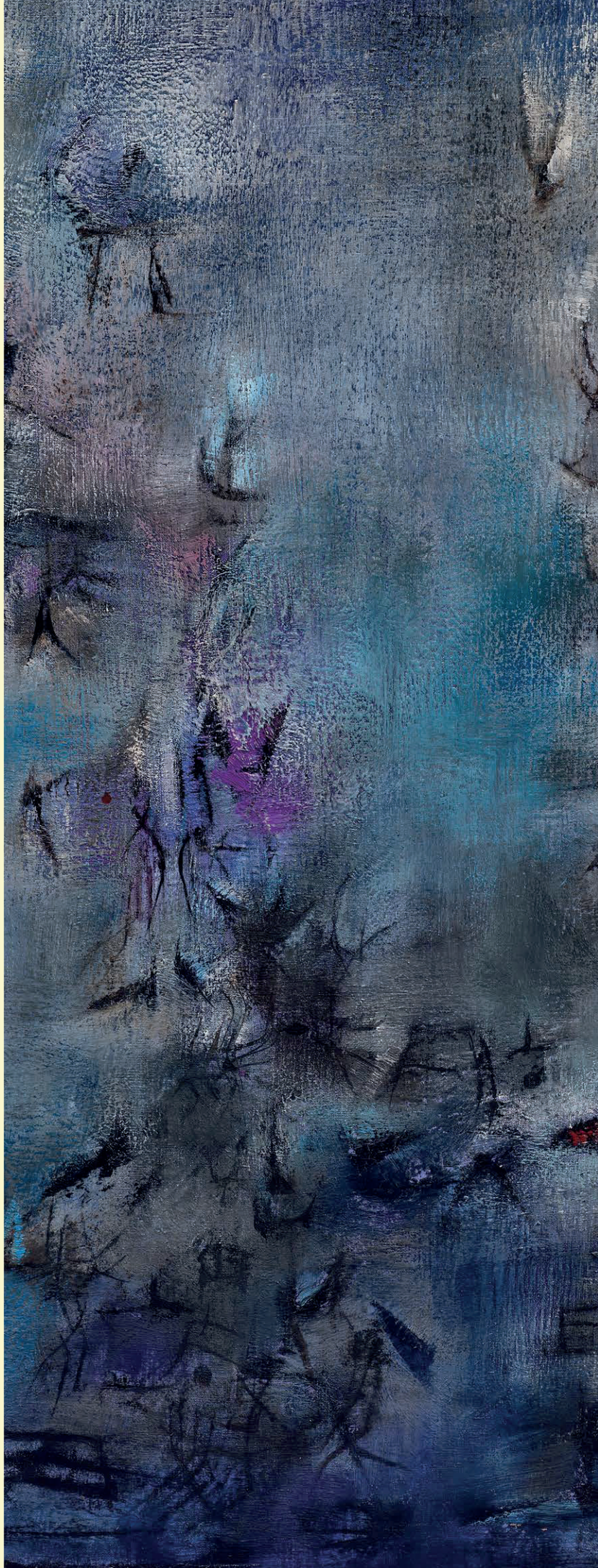
鍾泗賓的作品《自然的神韻》波瀾不驚而引人入勝，創作於這位新加坡藝術大師旅居歐洲的時光，畫中的海景超越傳統，海平線籠罩在一圈神聖的月光照耀下。莎拉·休斯的作品題為《這不是我的叢林我只是住在這裡》或許讓人以為這是一片「叢林」，然而棕櫚樹葉與青綠色的廣闊海面無疑暗示著這是一片充滿異域風情的沙灘；我們發現自己又一次被衝上海岸。這位美國藝術家以別具一格的構圖方式繪製樹幹與枝椏，將觀者推進她如夢似幻的奇異想象空間，並以此傳遞極具感染力的自然交融和深度的心理交流。也許我們並未選擇來到此地，但一切都如此奇妙，充滿張力而美輪美奐。

繪畫之究竟

「繪畫之究竟」是傑哈德·李希特 2020 年最近一次回顧展的標題，檢視了這位德國大師六十年來的藝術創作。李希特自己想出了這一標題，或許以此指代自己對繪畫及藝術持之以恆的創作，無論是對他自己或普遍來說，儘管充斥著黑暗與絕望，但甚至反而因此成為激發創作的原因。當談論到他的抽象畫與風景畫時，他曾在一次媒體會議上如此說道：「致命的現實，非人的現實。我們的反抗。這是我創作這些畫的原因。」[1]

或許這就是藝術家們所追尋的終極答案，自然的同一性，權作慰藉，哪怕轉瞬即逝。生於香港的加拿大藝術家王俊傑以在山上長途跋涉而聞名，這無疑激發了他迷人的催眠式風景。《黃磡路》仿佛充滿魔力，邀請我們繼續這段旅途，深入黑暗，然後找到希望。正如此次專場中最為年輕的藝術家賈黛·法多朱蒂米的畫作標題所恰如其分地形容：《一步，兩步》……

[1] 1988 年 11 月 -12 月會議紀要，克雷費爾德，艾斯特斯博物館，1989 年 2 月，《李希特》，2009 年，第 203 頁。



Detail of the lot 拍品局部 ▸

1

SHARA HUGHES 莎拉·休斯

(B. 1981)

It's Not My Jungle
I'm Just Living In It

signed, titled, inscribed and dated
'SHARA HUGHES "Its Not My Jungle I Just
Live in it" 2017 NYC 68X60' (on the reverse)
oil, acrylic and dye on canvas
172.7 x 152.4 cm. (68 x 60 in.)
Painted in 2017

HK$1,500,000-2,500,000
US$200,000-320,000

這不是我的叢林，
我僅僅棲息於此

油彩 壓克力 染料 畫布
2017年作
款識：SHARA HUGHES "Its Not My Jungle
I Just Live in it" 2017 NYC 68X60 (畫背)

PROVENANCE
Haverkampf Gallery, Berlin
Private Collection, Dresden
Private Collection (Acquired from the above by the previous owner in 2018)
Acquired from the above by the present owner

來源
柏林 Haverkampf畫廊
德雷斯頓 私人收藏
私人收藏 (原藏者於2018年購自上述來源)
現藏者購自上述來源

"They're not places I've ever been or think about or memories. They're nothing. They're almost placeless in a lot of ways. I like that kind of unknown place to be, sort of placeless for everyone."

Shara Hughes

「我從沒有經歷過，幻想過或回憶過這些地方。它們什麼都不是。我喜歡這些場景的未知性，對每個人而言這些地方無處可去，無處可尋。」

莎拉·休斯



2

HUANG YUXING 黃宇興

(B. 1975)

Seven Treasure Pines

signed and dated 'HUANG Yuxing 16-19'
(on the reverse of each panel)
acrylic on canvas (seven panels)
overall: 200 x 696.5 cm. (78¾ x 274¼ in.) (7)
each: 200 x 99.5 cm. (78¾ x 39⅛ in.)
Painted in 2016-2019

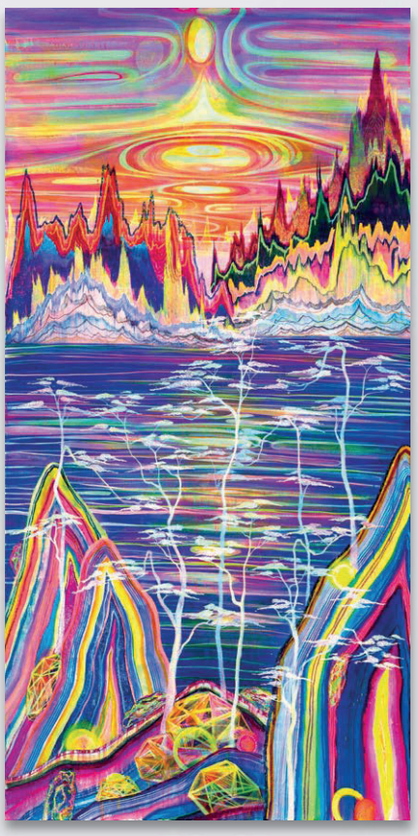
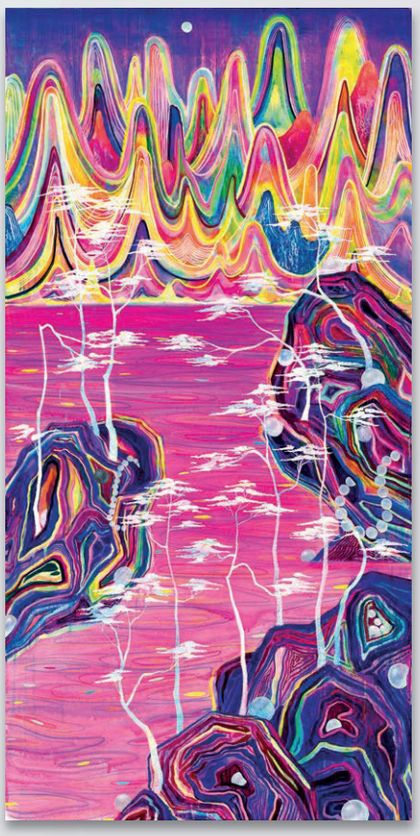
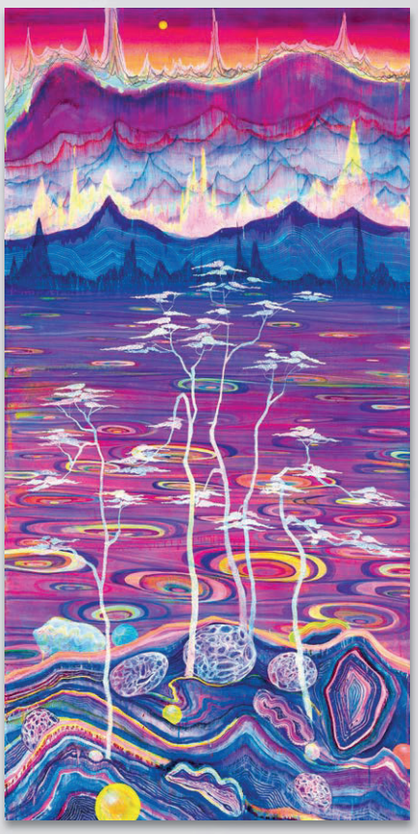
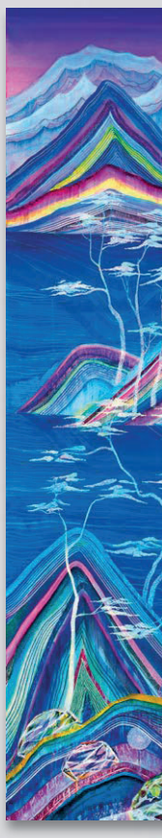
HK$2,800,000-4,800,000
US$370,000-620,000

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

七寶松圖

壓克力 畫布（七聯作）
2016-2019年作
款識：HUANG Yuxing 16-19（各聯畫背）

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



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

Huang Yuxing

The monumental *Seven Treasure Pines*, executed by Huang Yuxing in 2016-2019, presents viewers with a radiant cosmos with a fantastical tableau resplendent in luminous jewel stone. As Huang's only seven panel paintings ever appeared in the market, each comprises a magnificent landscape filled with psychedelic neon colours and undulating lights sparkle with ghostly allure. The imageries of landscapes in *Seven Treasure Pines* are reminiscent of the majesty of natural landscape. Inspired by Tebet-Buddhist culture, Huang uses the seven treasures of Buddhism as a theme to explore the immensity of the universe, each symbolising an auspicious jewel stone to be treasured and behold. Agitated yet calm, Huang Yuxing's large-scale work *Seven Treasures Pines* encompasses many of his iconic visual treatments. These include the musculoskeletal islands and rivers that flow horizontally across the pictorial planes.

The present lot captures and embodies Huang's deep fascination for Tibetan Buddhism. From left to right, each panel represents one of the even Treasures of Buddhism (佛教七寶) - coral, agate, pearl, gold, silver, tridacna stone, and azurite. In Buddhist culture, these jewels are regarded as the most precious objects in the mortal world. Upon his graduation from the Central Academy of Fine Arts in 2000, the artist decided to embark on an adventure to Lhasa, which contains many culutrally significant Buddhist sites. 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, the Buddhist treasure elements were integrated into this monumental work. Merging with the landscape, the representation of the nearly oblate form of agate in the second panel juxtaposed an arrangement of pearls at the right part of the third panel. In the ancient Chinese context, agate is associated with its diverse nature. This seems coinsides with the natures of Huang's painting – dazzling and filled with shimmering variation. In the fourth panel, the dense and tall trees, with the luminous fluorescent colours symbolized health and long life, which is in association with the jewelry gold. Such sophisticated composition infuses the picture with a strong sense of energy that allows the viewer to experience the perpetual vitality of the universe. With his layered nuances and optically dazzling brushwork, the artist creates majestic spaces that represent auspiciousness.

Huang Yuxing's sensitive use of colours and rendering fills the picture with dynamism and richly-detailed layers. Light and shadow, three dimensionality, gestures and actions, warmth and other sensations of synesthesia are achieved through his semi-abstract expressions, and these strangely familiar forms deeply resonate with the viewers. Such broad associations enable the viewer to feel lifeforces and experiences that are beyond visual stimulations.

From the early period of his creative work, with his appropriation of realistic images, to his gradual development of a more radiant and emotional abstraction, Huang Yuxing's creative outlook has always been rooted in his thinking about the relationship between people and their world. Huang hopes, in the raging torrents of our world's often bizarre and absurd history, to capture just a few moments of its flow, to show the difficult-to-grasp state of human affairs. With the masterful use of a kaleidoscopic palette and the meticulous conception of mixed-media elements that confounds the mind, Huang Yuxing was able to crystallise his monumental contemplations of the universe, time, the self, and the future in the work *Seven Treasure Pines*.



Ni Zan, Woods and Valleys of Mount Yu, Yuan Dynasty (1279-1368). The Metropolitan Museum of Art, New York.
元 倪瓚《 虞山林壑圖 》紐約 大都會藝術博物館



Nicolas Party, Landscape, 2015.
尼古拉斯·帕蒂《 風景 》2015 年作

Detail of the present lot 拍品局部 ▸

「霓虹的色調象徵我們這一代。它耀目的光彩，無可匹敵：它蘊含著一種奇特的力量，好比抑壓良久的潛能，向外噴發的瞬間。」

黃宇興

2016 至 2019 年這四年間，黃宇興創作出驚世的七屏巨作《七寶松圖》。畫面以璀璨奪目的寶石色調，堆砌出一個光芒四射的藝術境界。每幅畫作中所描繪的景緻令人憶起自然中的壯麗風光，但另一方面，迷幻的用色與躍動的光彩，又猶如魅影般震懾觀者心靈。誠然，深受藏傳佛教影響的黃宇興，正以佛教中寓意吉祥、彌足珍貴的「七寶石」為題，探討宇宙洪荒背後無盡的力量。同時，畫作亦灌注了藝術家多個經典的視覺元素——由以經絡組成的島嶼，與穿梭畫面中的長河，合奏出一首關於動與靜的醉人樂章。值得一提的是，《七寶松圖》乃藝術家在市場上亮相的唯一一組七屏巨作，彌足珍貴。

《七寶松圖》可視為藝術家醉心研究藏傳佛教的真實觀照。作品由左至右分別代表以下的佛教七寶：珊瑚、瑪瑙、珍珠、金、銀、硨磲和綠松石。在佛教文化中，它們屬於塵世間的瑰寶。2000 年，於中央美術學院畢業後，黃宇興展開他的拉薩之旅，漫遊各處佛教聖地。為了全面投入西藏的生活文化，他旅居佛院，身穿袈裟，甚至向當地僧侶請教藏語。藝術家巧妙地將這些自身的經歷和佛教的珍寶，完全傾注入這組巨作之中。譬如，第二幅中橢圓形的瑪瑙圖案與山水融合為一，和第三幅的珍珠主題相映成趣。在歷史悠久的華夏文化中，瑪瑙向來以其多樣性見稱。這多樣性正好映襯黃宇興作品中變化萬千的視覺效果。至於第四幅中稠密的大樹和炫目的寶石，則乃健康與長壽的象徵。總括而言，在這個錯綜複雜的境界中，觀者可以感受到天地萬物背後源源不絕的動力。透過重疊的層次和動人的筆觸，藝術家獨創出一個無盡的大千世界，展露各種吉祥之兆。

而藝術家半抽象的表達手法，同樣令人拍案叫絕。光與影的對比、立體的塑形、動態的刻畫和暖和的色調等奇幻而又熟悉的形象，在他的手中一一幻化成扣人心弦的藝術元素，直通觀者的心靈。於此，我們甚至能超越視覺的體驗，重返生命的起源。

無可否認，由早期挪用寫實題材的創新之作，到後來趨向著重情感與光芒的抽象表達，黃宇興的創作從來都是以人類與大自然的微妙關係為本。他期望可以自歷史長河中，捕抓幾個流動的瞬間，由此重新審視人類文明在當今這個荒誕世界中弔詭的位置。身為觀者，我們沉醉於《七寶松圖》中萬花筒般的圖案與精心佈置的多媒體元素之外，亦不妨與藝術家一同反思我們自身和宇宙、時空和未來三者千絲萬縷的關係。



Georgia O' Keeffe, Trees in Autumn, 1920-1921. Georgia O' Keeffe Museum, Santa Fe.
Artwork: © 2021 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York
喬治亞·歐姬芙《秋天的樹木》
1920-21 年作 聖塔菲 歐姬芙博物館

3

PETER DOIG 彼得·多伊格

(B. 1959)

White Canoe (version)

signed twice, titled and dated 'PETER DOIG "WHITE CANOE" (version) oil canvas '93 Peter Doig' (on the reverse)
oil on canvas
20.4 x 25.4 cm. (8 x 10 in.)
Painted in 1993

白色獨木舟（版本）

油彩 畫布
1993 年作
款識：PETER DOIG "WHITE CANOE"(version) oil canvas' 93 Peter Doig (畫背)

HK$1,500,000-3,500,000
US$200,000-450,000

PROVENANCE

Private collection, London (acquired directly from the artist)
Sotheby's London, 22 June 2007, lot 303
Private collection, Norway

來源

倫敦 私人收藏 (原藏者直接購自藝術家)
倫敦 蘇富比 2007年6月22日 編號303
挪威 私人收藏

"In Canada, the canoe is an emotive kind of a national symbol... an incredible symbol of freedom and movement and all that sadness that goes with it. The shape of it really fascinates me. It's almost like the perfect form."

Peter Doig quoted in Exhibition Catalogue, Basel, Fondation Beyeler, Peter Doig, 2015, p. 13)



Peter Doig, White Canoe, 1990-1991. Sotheby's London, 7 Feb 2007, lot 7, sold for GBP 5,732,000
Artwork: © Peter Doig / 2021 Artists Rights Society (ARS), New York.
彼得·多伊格《白色獨木舟》1990-1991 年作 倫敦 蘇富比 2007 年 2 月 7 日 編號 7 成交價：5,732,000 英鎊





Film Still from Friday 13th Movie
Image: Courtesy Cunningham, 1980
電影十三號星期五電影劇照

One of the only existing canvas studies of the seminal White Canoe, the present work is a jewel of a painting whose petite dimensions belie an epic power and intensity which draws the viewer across the room, into its dream-like world. Its magical mystery contains, at its heart, a single glowing white canoe floating serenely in the glassy moon-lit water and carrying a solitary figure, bent over and gazing into the water. With its horizon line set three quarters of the way up the painting, the stillness of the water is palpable, thus rendering the majority of its surface a reflection. With closer viewing, the dense tapestry of techniques, in which the image is submerged, gradually begins to unravel and reveals that this is no ordinary landscape painting. Rather, it is a masterclass in post-modern painting, in which that oldest of art forms, the Landscape, is revitalised and reimagined for the contemporary age. Executed at a time when the zeitgeist was represented by the cool, detached conceptual art of the emerging Young British Artists, here was a Scottish-born artist, who had spent the first twenty years of his life in Canada, re-visiting the landscapes of his youth. Rather than just painting those landscapes with his obvious technical ability, however, he distilled his distinctly romantic sensibility through a remarkable, intuitive understanding of the material nature of paint and the techniques employed by the greatest practitioners of the past. "For Doig, the canoes are more than just recollections. Ultimately, they are the vehicles through which he seeks to dramatise the workings of memory itself. Filtered through disparate sources and myriad layers of brushwork, they bring about a slippage between painterly, personal and fictional histories. Optical shifts ensnare them: a splatter of paint becomes a shard of frost, a reflection in a pool or a piece of televisual static. Centuries of artistic influence - Pieter Brueghel, Claude Monet, Pierre Bonnard, Edward Hopper, Jackson Pollock, Edvard Munch, Barnett Newman, Gerhard Richter - flicker in and out of focus in their wake." (Francis Outred in Francis Outred, ed., Cabins and Canoes: The Unreasonable Silence of the World, Faurschou Foundation, Beijing, 2017, p. 15). The dedication and devotion to the age-old medium, at a time when the art world had largely turned away from it, set him as something of a standard bearer for a generation when eventually it re-emerged as the key art form in the 21st century.

Arguably the best of a series of 'canoe' paintings which he executed just after leaving Chelsea School of Art in the early 1990s, these works immediately appear quite traditional in their subject matter. However, closer inspection reveals a rich variety of influences which, on the one hand, reflect his immersion in the Art, Film and Photography of contemporary culture and on the other, his upbringing in the rural tranquility of Canada. The origin of this image is not, as one might imagine, the artist 'en plein air', finding a scene which takes his eye. Rather, it is a still from the 1980 horror Im "Friday the 13th" in the chilling denouement at Camp Crystal Lake. Seemingly this is the moment just before 'Jason' rises to claim the last remaining survivor. However, frozen in time and lovingly re-created, this image has the opposite connotations; its sense of serenity and calm blends with the aura of romance conjured by a reflection in water.

"The mirroring opened up another world. It went from being something like a recognisable reality to something more magical" (Peter Doig, 2003, quoted in Exhibition catalogue, London, Tate, Peter Doig, 2008, p.14)

In the same way that a reflection is as convincing, if not more so, than the reality it mirrors, Doig here fuses the abstract with the figurative in a way never previously seen. He manipulates our senses so that one marvels not just at the romantic wonder of the landscape scene but also at the post-modern accumulation of techniques which construct the painted surface. The paintings of Peter Doig stand out in their ability and power to hold the viewer's gaze, thus cementing his reputation as one of, if not the, most influential painters of his generation.

Adrian Searle observed that "Doig discovered in this very short period of time...that paint is like mud and can be drawn out in to trails and strokes like dangling vines...It can make a clean white shape, like a canoe, or a broken inchoate mess of spatters... Paint can be like air or light, or solid as a bronze fire hydrant...It can be inchoate and formless, or lain on canvas like a row of bricks." (Adrian Searle, 'A Kind of Blankness', Peter Doig, London, 2007, p. 73).

In White Canoe (version), Doig's discovery and subsequent exploration of the versatility of oil paint is clearly demonstrated. The small composition is confidently and spontaneously worked, resulting in a multifaceted and recondite depiction of Doig's atmospheric microcosm.



Peter Doig, Swamped, 1990. Christie's New York, 11 May 2015, lot 5A, sold for USD 25,925,000.
Artwork: © Peter Doig / 2021 Artists Rights Society (ARS), New York.
彼得·多伊格《泥沼》1990 年作 紐約 佳士得 2015 年 5 月 11 日 編號 5A 成交價：25,952,000 美元

「在加拿大，獨木舟是被賦予情感的國家象徵……是自由和運動的神奇標誌，
但隨它而來的也有隱隱悲傷。它的形狀讓我著迷，因為它幾近完美的形式。」

彼得·多伊格引自《展覽目錄》，巴塞爾，貝耶勒基金會，彼得·多伊格，2015 年，頁 13)

作為彼得·多伊格現存少量的白色獨木舟油畫之一，本幅作品實屬一件不可多得的藝術瑰寶。小巧的尺寸之下，蘊含著史詩般的力量和強度，將觀眾吸引到它的面前，進入一個夢幻般的世界。作品中心，一艘泛光的白色獨木舟靜靜地漂浮在淌著月光的水面，載著一個伶仃的身影，他弓著身子，仿佛要隱匿自己，散發出強烈的神秘感。地平線位於畫作四分之三處，突出了極度寧靜的水面，讓水面倒影成為了畫面主角。·仔細觀察就會發現，圖像在繁複的技法之下被隱匿而又揭露，揭示了這不僅僅是一幅普通的風景畫，而是後現代繪畫中的集大成之作，使得風景畫這一最古老的藝術形式重新煥發活力和想像力。創作於英國青年藝術家 (Young British Artists) 的概念藝術當道的時代，這幅作品誕於一位元蘇格蘭藝術家之手，他在加拿大度過了他生命的前二十年，他回到了加拿大，重新探索兒時的風景。然而，他並沒有僅僅用簡單的繪畫技巧來表現風景，而是結合了他對顏料的物理性與對各位藝術巨匠的技法深入理解的基礎上，運用其非凡的直觀感受，提煉出他獨特的浪漫見解。「對多伊格來說，獨木舟不僅僅是回憶。說到底，藝術家利用獨木舟作為將記憶戲劇化的途徑。穿越不同的藝術來源和層層疊疊的筆觸，獨木舟體現了繪畫的、個人和故事之間的衝突。光影交織加劇了畫作的複雜性：一滴顏料化作一片霜凍，一池倒影，或一幀影片。數百年的藝術影響 - 從 彼得·布魯蓋爾、克勞德·莫內、皮埃爾·邦納德、愛德華霍珀、傑克遜波洛克，愛德華蒙克、巴尼特紐曼、一直到格哈德·裡希特——在畫面中忽隱忽現。」當藝術圈對繪畫的熱情逐漸淡卻，多伊格毫不猶豫成為堅持繪畫傳統的舉旗手，直至繪畫重新成為 21 世紀重要的藝術形式。

這幅作品是他在 1990 年代初期離開切爾西藝術學院後創作的一系列「獨木舟」作品之一，在題材上顯得非常傳統。然而，仔細觀察該作品後，看得出多元的文化影響。作品一方面反映了藝術家在當代藝術、電影和攝影方面的文化修養，另一方面反映了他在加拿大寧靜的鄉村環境中的成長背景。這幅圖像並不像人們想像的那樣，僅僅是藝術家在戶外描繪出的一個美麗場景。其實它源自 1980 年的驚悚片「13 號星期五」在水晶湖營地的驚悚的劇照《也即是「傑森」站起來殲滅最後一名倖存者之前的那一刻。然而，這一瞬間時間凍結並被精心地重新創造，使其具有了相反的內涵；它的寧靜和平靜與水中倒影所喚起的浪漫氣氛融為一體。「鏡像打開了另一個世界。它從一個可識別的現實變成了比現實更神奇的東西」（彼得·多伊格，2003 年，引自展覽目錄，倫敦，泰特美術館，彼得·多伊格，2008 年，第 14 頁） 倒影與其所反映的現實一樣真實，多伊格在這裡以前所未有的方式將抽象與現實融合在一起。畫家操縱我們的感官，使人們不僅驚嘆於風景場景中的浪漫奇觀，而且還驚嘆於構成繪畫背後的後現代技術積累。彼得·多伊格的畫作如此地吸引人們的眼球，從而鞏固了他作為這個時代最有影響的畫家之一的聲譽。 阿德里安·希爾勒評論道：「多伊格在很短的時間內就發現……油漆就像泥土，可以像懸垂的藤蔓一樣變型成痕跡和筆觸……它可以形成乾淨的白色形狀，就像獨木舟，或零星的飛濺物……油漆可以像空氣或陽光，也可以像青銅消防栓一樣堅固……它可以是無形的，也可以像一排厚實的磚塊一樣躺在畫布上。」（阿德里安·塞爾，「一種空白」，彼得·多伊格，倫敦，2007 年，頁 73）。在《白色獨木舟》中，多伊格展示了其對油畫顏料的多功能性的發現和探索。小小畫布體現出多伊格藝術格局的博大與高深。

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION
美國私人收藏

4 JONAS WOOD 喬納斯·伍德

(B. 1977)

Yellow Still Life with Grating

signed, titled, and dated 'YELLOW STILL LIFE WITH GRATING GRATING JBPW 2016' (on the reverse)
oil and acrylic on canvas
152.4 x 172.7 cm. (60 x 68 in.)
Painted in 2016

HK$12,000,000-18,000,000
US$1,600,000-2,300,000

PROVENANCE
Acquired directly from the artist by the present owner

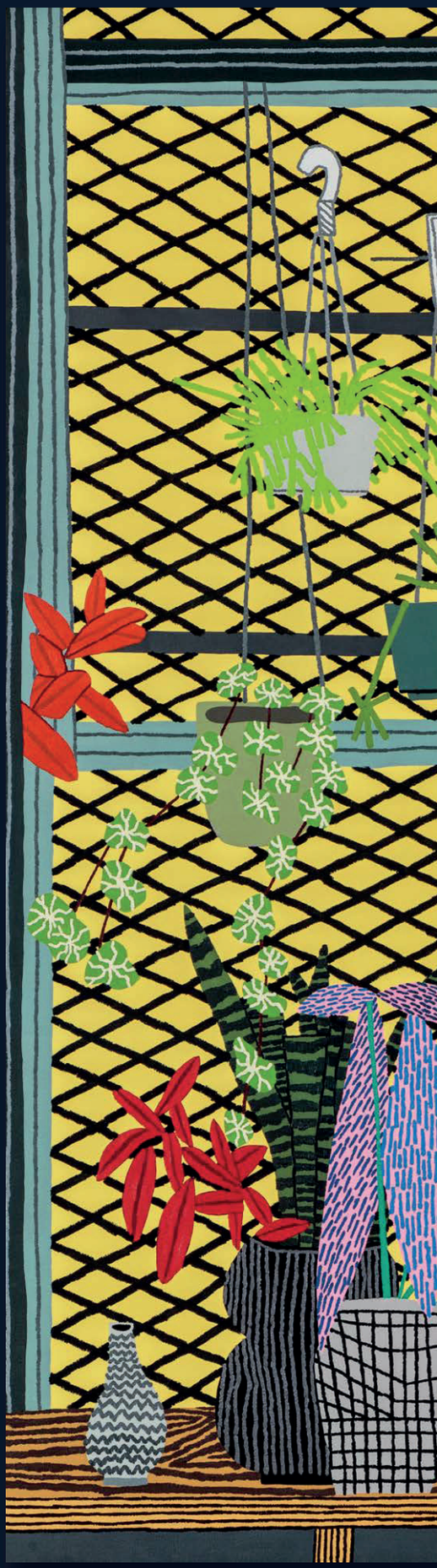
黃色靜物與格柵

油彩 壓克力 畫布

2016年作

款識：YELLOW STILL LIFE WITH GRATING GRATING JBPW 2016 (畫背)

來源
現藏者直接購自藝術家





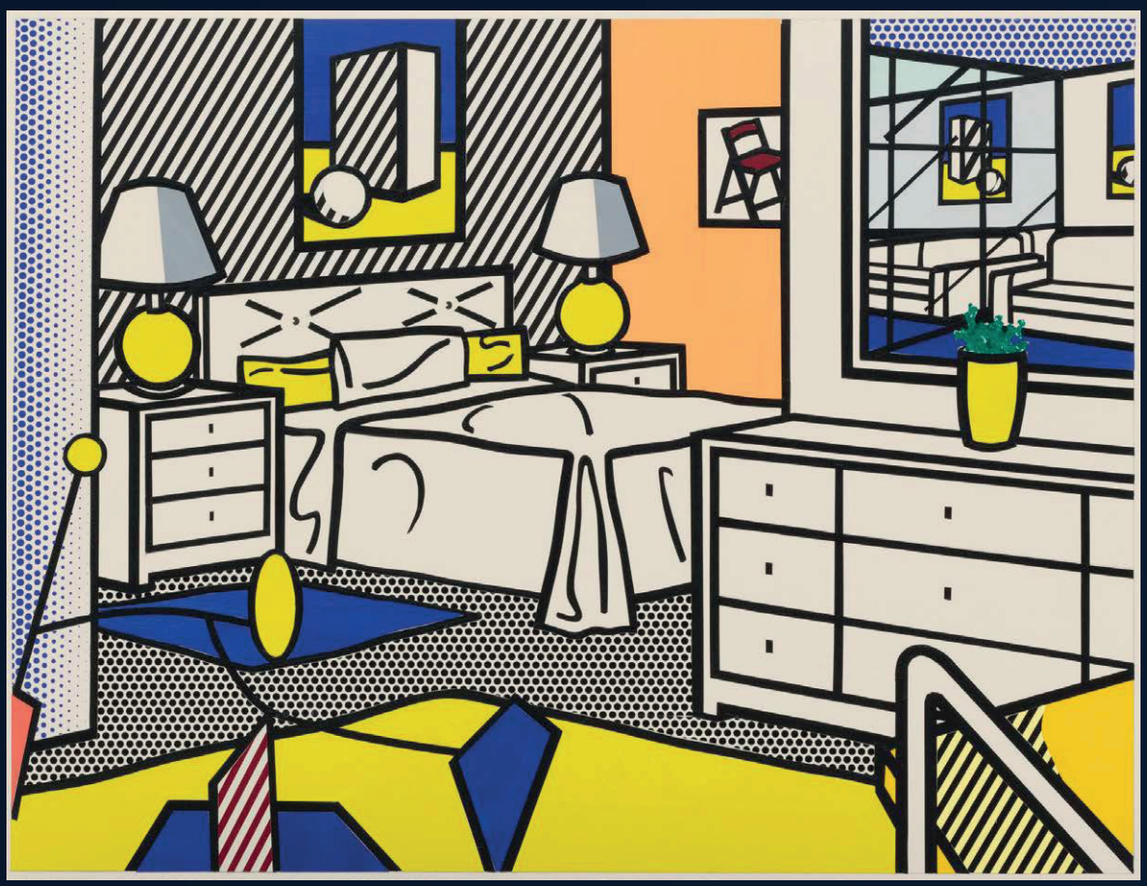
Rising to international acclaim over the past decade, Jonas Wood is a master of executing bold and colorful compositions on a monumental scale. *Yellow Still Life with Grating* is a prime example of Wood's interest in the legacy of the still life, while exploring the imagery of his daily life, the result is a bold new arrangement that is unparalleled in contemporary painting.

Yellow Still Life with Grating is a carefully and intentionally constructed image. In order to arrive at his final composition, Wood builds up the painterly layers like an architect (his father designed buildings), often beginning with a photograph of compositional forms that capture his attention and then creating a collage from multiple photographs, before producing a drawing of this new configuration. Next he paints in the background, before focusing his attention on the foreground elements in exacting detail, making final adjustments as he does so.

Writing in The New York Times, critic Roberta Smith notes, "More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic and the just plain weird. They achieve this with a dour yet lavish palette, tactile but implacably workmanlike surfaces and a subtly perturbed sense of space in which seemingly flattened planes and shapes undergo shifts in tone and angle that continually declare their constructed, considered, carefully wrought artifice". With an eye for composition that combines bold silhouettes with irresistible detail, Wood produces paintings packed with layers of visual interest.

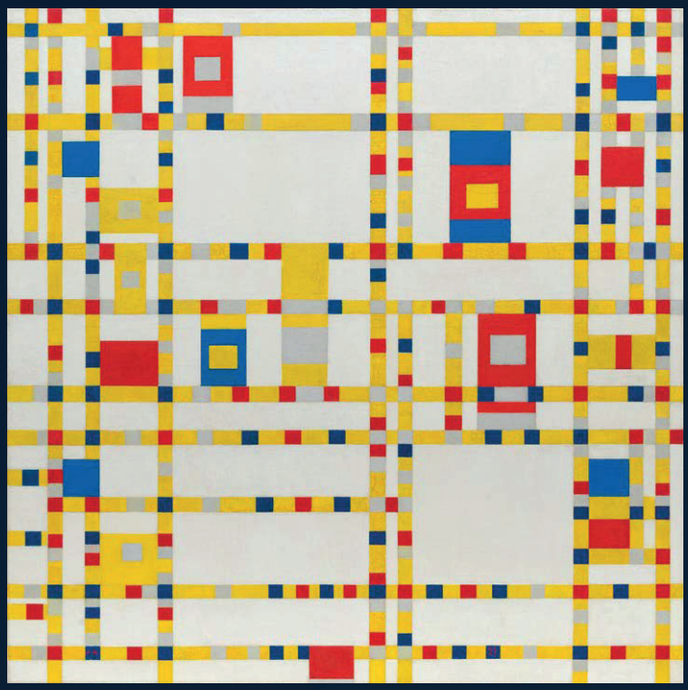
As well as formal concerns, he also adds nods to art history. "My grandfather collected a lot of art in a short period, for not even twenty years in the 1960s and '70s", Wood explained, "...my grandparents' and parents' homes were very aesthetic places, packed with images and objects. It all seeped into me". The artist is equally inspired by still-life arrangements in his home. "Wood's similar focus on botanicals and precious collectibles, whether represented in the genre of still life or as elements in architecturally distinctive personal spaces, speak both to his deep interest in the history of modernist painting, and to the richness they represent as symbols of a specific, bold and experimental modernity" writes Ian Alteveer, curator at The Metropolitan Museum of Art.

The nuanced combinations of patterns, shapes, colors, and subjects have become Wood's own personal iconography, but he is always looking to improve his ability to maintain balance and visual intrigue in his work. *Yellow Still Life with Grating* alludes to pronkstilleven, or ostentatious still life in Dutch, a popular genre in 16th and 17th century Netherland that depicts a diversity of objects, fruits and flowers. Adapting the tradition to contemporary visual language, *Yellow Still Life with Grating* reflects the earthly pleasure of a modern being and induces a deeper meditation on the true meaning of life.



Roy Lichtenstein, Study for Interior with Mobile, 1992, Museum of Modern Art, New York
Artwork: © Estate of Roy Lichtenstein
羅伊·李奇登斯坦《工作室與移動雕塑》1992 年作 紐約 現代藝術博物館





Left to right 由左至右：

Rachel Ruysch, Roses, Convolvulus, Poppies and Other Flowers in an Urn on a Stone Ledge, circa. 1680, National Museum of Women in the Arts, Washington
雷切尔·勒伊斯《玫瑰、旋花、罂粟等花朵在石台上的甕中》約 1680 年作 華盛頓 國際女性藝術博物館

Piet Mondrian, Broadway Boogie Woogie, 1942-1943, Museum of Modern Art, New York
皮特·蒙德里安《百老匯布基烏基》1942-1943 年作 紐約 現代藝術博物館

於過去十年間獲得國際讚譽的喬納斯·伍德，在大幅畫作中的構圖與色彩上大膽實踐，建立獨樹一幟的個人風格。《黃色靜物與格柵》絕妙地展現了伍德對靜物的傳承，同時又探索著畫家的日常生活，於是我們看到了這幅具有大膽又別出心裁之構圖的作品。

《黃色靜物與格柵》是畫家精心鋪排構建的圖像。為達到最終構圖效果，伍德如建築師般構造繪畫層次（他的父親曾從事建築設計工作）。他的創作往往開始於一張構圖獨特而引起他注意的相片。然後他在利用多張相片拼貼，並進一步通過繪畫來實現全新構造。接下來，他會在背景中作畫，再以精確的細節處理前景，並同時對整幅畫作最後的調整。

藝術評論家羅貝塔·史密斯在《紐約時報》中寫道，「他的作品比以往任何作品都善於在抽象、具象、相片和單純的怪異中達到一種不和諧的平衡狀態。它們在扁平又華麗的畫布、富有觸感又近乎工業產物的表面、以及隱約被擾亂的空間感中看似扁平的色塊和形狀通過色調和角度的變化不斷彰示那精心建構、充滿考量而又精雕細琢的機巧設計中得以顯現」。伍德以他獨特的構圖眼光糅合大膽的剪影與令人無法抗拒的細節，創造出富有層次與視覺特點的畫作。

在注重形式的同時，伍德亦著眼於藝術史。「我的祖父曾短暫地收藏過很多藝術品，在 1960 到 70 年間，甚至不到二十年」，「…我的祖父母和我父母的家都是非常具有美感的地方，到處放滿了畫作。這些都滲透影響了我。」這位藝術家同樣受到自己家中擺放物件之啟發。「伍德畫作中對植物和珍稀收藏品的一致關注，不論是通過靜物這一流派得以展現，抑或作為在建築結構上別具一格的個人空間中的元素存在，都呼應著他對現代主義繪畫史深深的興趣，以及這些繪畫主題作為具體、大膽而又實驗性的現代性符號所代表的豐富內涵」。大都會藝術館策展人伊恩·阿爾特維耶如是寫道。

圖案、形狀、顏色及繪畫主題間微妙的結合已成為伍德個人獨有的圖像學，而他仍在不斷提高在畫作中維持平衡及保有視覺巧思的能力。《黃色靜物與格柵》影射 16 和 17 世紀在古典靜物畫傳統（pronkstilleven， 荷蘭語意為「浮誇的靜物」）描繪各式各樣的物件、水果和鮮花。伍德在此將傳統轉化為當代視覺語言的《黃色靜物與格柵》，反映著現代生命的世俗快樂，從而引發關於生命之本真意義的深層冥想。

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
顯赫私人收藏

5

HURVIN ANDERSON 赫爾文·安德森

(B. 1965)

Road (Western Maine)

signed and titled 'H. Anderson "Road"' (on the right edge); signed, dated and inscribed 'WESTERN MAIN 2003 (NOV) 162 x 269.7 OIL ON CANVAS' (on the stretcher)
oil on canvas
162 x 269.7 cm. (63¾ x 106⅛ in.)
Painted in 2003

HK$12,000,000-18,000,000
US$1,600,000-2,300,000



PROVENANCE

Thomas Dane Gallery, London

Sotheby's London, 17 October 2014, lot 11
(By whom acquired from the above in 2009)

Acquired at the above sale by the present owner

路 (緬因西部)

油彩 畫布

2003年作

款識：'H. Anderson "Road" (畫布右底邊);
WESTERN MAIN 2003 (NOV) 162 X 269.7
OIL ON CANVAS (畫背框架)

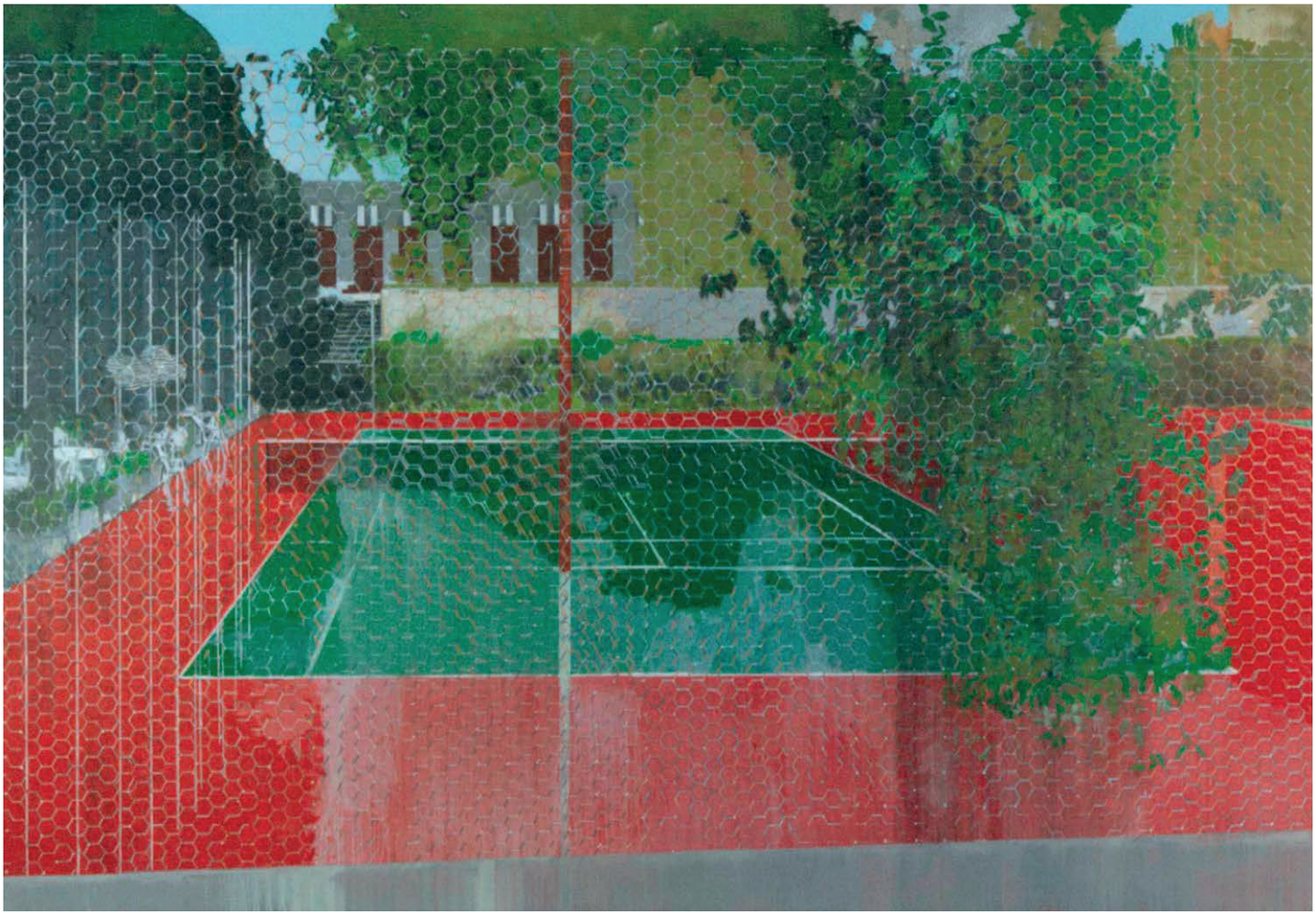
來源

倫敦 Thomas Dane 畫廊

2014年10月17日倫敦 蘇富比 編號11
(於2009年購自上述畫廊)

現藏者購自上述拍賣





Hurvin Anderson, Country Club: Chicken Wire, 2008. Private Collection.
Artwork: © Hurvin Anderson.
赫爾文·安德森《鄉村俱樂部：鐵絲網》2008 年作 私人收藏

Offering an enchanting landscape of vivid organ and verdant greens, *Road (Western Main)* is an exemplary piece that is testament to Hurvin Anderson's remarkable painterly facture. Washes of riveting, fiery orange charges through the foreground and transmogrify into the lush, viridescent vegetations, and submerges distant figures in a spectral shadow. The thrusting vibrant warm tones juxtapose against the soft blue sky that floats above with an almost celestial purity — creating a dynamic that's electrifying yet serene. Along with the artist's brilliant manipulation of translucent atmospheric glazes, the quotidian road exudes a mysterious allure that transforms the supposedly mundane subject matter into an intriguingly captivating scene.

Over the past few years, the artist has established himself as one of the foremost painters among his contemporaries with recent solo exhibitions at Thomas Dane gallery and The Arts Club of Chicago and major mid-career exhibition at Ikon Gallery, Birmingham and Contemporary Art Museum St. Louis. Taking a modern approach on "Arcadia", Anderson's technical ingenuity and conceptual dialogue has propelled the British contemporary landscape scene into the 21st Century.

It was in 1998 that Anderson completed his MA at the Royal College of Art in London. There, he had studied under Peter Doig: an artist similarly inspired by concepts of memory and displacement. For both painters, Canada and the Caribbean came to function as key points of reference. Whilst Doig had spent parts of his childhood between these landscapes, the young Anderson felt himself a stranger to both.

In 2002 Anderson spent a formative sojourn in Trinidad as part of an artist's residency programme at Caribbean Contemporary Arts; following in the footsteps of his former teacher Peter Doig, he undertook an artist's residency on Trinidad, where he took the photographs that inspired the present work and its companions. The artist recalled "What had the greatest impact on me was how I existed there. I was British one moment, Jamaican the next. If they didn't know who I was, I could have been Trinidadian. So I existed in all these different places... It was intriguing to not exist anywhere". *Road (Western Main)* encapsulates layers of the artist's intimate memories and associations, while engaging the viewers to take on the position of a detached observer. The result is a poetically poignant picture that belies the ostensibly quotidian scene. Everyday life on the island

''I had always felt a double-edged thing about who I was and where I came from. In Trinidad I could be all these things, I was the Englishman, but I was also the Jamaican. It was an interesting place to explore this no man's land, you could kind of drift back and forwards between these identities'

- Hurvin Anderson



Paul Gauguin, Tahitian Landscape, 1891. Minneapolis Institute of Art, Minneapolis.
保羅·高更《大溪地風景》1891 年 明尼阿波利斯 明尼阿波利斯美術館



Edvard Munch, Spring Landscape with Snow Plough,1901. Munch Museum, Oslo.
愛德華·孟克《春景與雪犁》1901 年作 奧斯陸 孟克美術館

began to inform the subjects of many of the artist's paintings produced on his return to the UK the following year; the opulent landscape of *Road (Western Main)* firmly belongs to this vivid group of works. Affirming that although: "memory is the trigger. I will start from an idea about a place". Anderson finds further inspiration from photographic sources: "I tried to work in the studio but it was too much, being away and stuck in a studio. So I opted for taking photographs, for seeing what the place was about". Indeed, Anderson's contemporary at the Royal College of Art, Peter Doig, employs a similar artistic method, combining memory and photography. In both their painterly technique and formal compositional structure, the oeuvres of these two painters are intimately entwined.

For Anderson, the confluence of places real and imaginary is fuelled by his approach to his source material. 'Anderson told me that despite the biographical elements in his work, he feels it's vital to create a distance from the original photographs in order to uncover what he describes as "something inherent in the picture"', explains Jennifer Higgie (writer and co-editor of Frieze). 'What this something is he is still working out, via a process of photocopying, collage, drawing and painting – techniques that echo the layering and re-working of memory itself'. The play of paint, colour, texture and form, like the wanderings of a daydream, ultimately becomes a means of reconciling distance.

Anderson's wide-ranging dialogue with art history may be understood in terms of this rootlessness. Multi-lingual influences collide in the depths of the present work: from geometric abstraction and Colour Field painting to the lost paradises of Paul Gauguin and Doig's own filmic memory-spaces. In certain lights, it quivers with overtones of Expressionist psycho-drama: an abandoned dystopia reminiscent of Edvard Munch. Weaving together multiple narratives yet aligning itself with none, the work is a hybrid structure that – like Anderson's own sense of self – sits in the gap between reality and imagination.



Hurvin Anderson, Audition, 1998. Christie's London, 15 Oct 2021, lot 9, sold for GBP 7,369,000.
Artwork: © Hurvin Anderson.
赫爾文 · 安德森《試水》2008 年作 倫敦 佳士得 2021 年 10 月 15 日 編號 9 成交價：7,369,000 英鎊

「我總是覺得，我是誰，我來自哪裡，這兩個問題是把雙刃劍。在特立尼達我可以成為一切，我是個英國人，但我也是牙買加人。這無主之地值得探索，充滿趣味。你能在這些身份之間自由切換，來回漂移」

赫爾文·安德森

《路（緬因西部）》呈現了一幅優美迷人的風景，畫中栩栩如生的橙色與鮮嫩清新的綠色正是赫爾文·安德森典型的色彩風格，集中證明瞭藝術家的非凡技藝。前景中的橙色引人入勝，熾烈似火，又奇妙地融於背景中鬱鬱蔥蔥的草木之間，將遠處的的人物淹沒於陰影中。生機勃勃的暖色與漂浮在上空的柔和藍天相互映襯，幾乎純淨無暇——營造出既振奮人心，又平靜安詳的氛圍。藝術家以超群絕倫的技法繪製出微微透明的大氣光澤，尋常可見的道路在他筆下散發出一種神秘魅力，安德森化平凡為神奇，將日常題材轉變為迷人之景。

在過去的幾年裡，安德森已躍升為同時代最舉足輕重的畫家之一，最近在托馬斯·戴恩畫廊和芝加哥藝術俱樂部舉辦個展，並在聖像美術館、伯明罕和聖路易士當代藝術博物館舉辦了重要的職業中期展覽。安德森以現代視角創作「世外桃源」，他獨一無二的技藝與概念性的思考將英國當代風景畫推入了 21 世紀。

1998 年，安德森在倫敦皇家藝術學院取得碩士學位。在那裡，他師從彼得·多伊格：一位同樣受到記憶和位移概念啟發的藝術家。對他們來說，加拿大和加勒比都是創作的重要參考。儘管多伊格的童年曾在這些地方度過一段時光，對小安德森來說，關於這兩處的一切都很陌生。

2002 年，安德森在特立尼達度過了一段對日後影響深遠的時光，作為加勒比當代藝術家駐地創作的一部分；追隨導師彼得·多伊格的腳步，他在特立尼達進行藝術家駐地創作，他當時的攝影啟發了《緬因西部》，以及其它繪畫作品。藝術家如此回憶道「對我影響最大的是我在那裡如何存在。我這一刻是英國人，下一刻是牙買加人。如果他們不知道我是誰，我也可以是特立尼達人。因此我存在於所有這些不同的身份裡……無立足地，也很有趣」。《緬因西部》凝集了藝術家私密的記憶與情感，讓觀者從遙遠疏離的位置參與其中。這看似司空見慣的日常圖景，實則以其詩意表象掩藏了濃烈的痛苦。島上的日常生活開始影響藝術家第二年返回英國時創作的許多畫作主題；《緬因西部》的開闊風光無疑屬於這組鮮明生動的作品系列。藝術家如此形容：「記憶觸發一切。我會從一個地方的想法開始」。安德森從攝影資料中進一步發現靈感：「我嘗試著在工作室創作，但我無法承受，遠離自然，困在工作室。所以我選擇攝影，以觀察不同的地方」。確實，安德森與皇家藝術學院的導師彼得·多伊格殊途同歸，都採取了結合記憶與攝影的創作方式。兩人的繪畫技法與畫面構圖，整體風格無不充滿異曲同工之妙。

對安德森來說，他對原始材料的處理方式推動了真實和想像空間的融合。「安德森告訴我，除了他畫作中的自傳元素，他意識到創造一種與攝影原作的距離感，以呈現『圖像的內在』也是重中之重」，詹妮弗·希吉解釋道（Frieze 藝術作者及聯合編輯）。「他至今仍在持續探索，通過影印、拼貼、素描和繪畫——這些技藝與記憶本身的分層和再加工遙相呼應」。這些繪畫、色彩、層次與形式的遊戲，正如白日夢般隨意遊走，最終成為調和距離的手段。

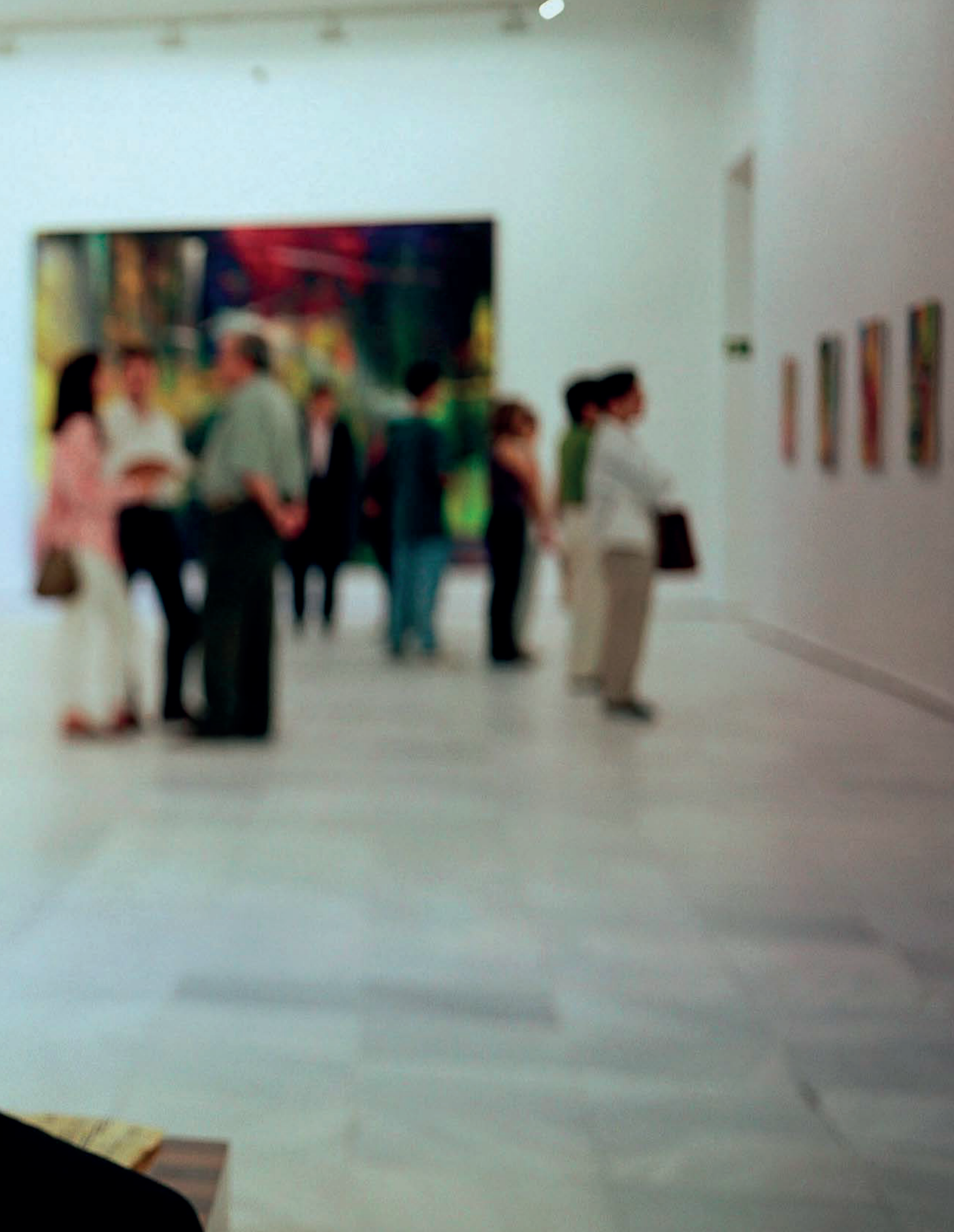
安德森與藝術史的廣泛對話可以從他無土可依的身份矛盾角度來理解。多種文化的影響在這幅作品的深處相互碰撞：從幾何抽象及色域繪畫到保羅·高更的失樂園和多伊格電影般的個人記憶空間。從某些程度上來說，它讓人聯想起表現主義的心理戲劇：一個被遺棄的反烏托邦，一如愛德華·蒙克。將多種敘述編織一起，又不與任何敘述保持一致，這幅作品採取了一種混合結構——就像安德森的自我意識一樣——一位於現實與想像之間的空隙中。

Detail of the present lot 拍品局部 ▸





THIS SPREAD: The artist with the present lot. Thomas Struth, Gerhard Richter in the Reina Sofia, Madrid 1995
Photo: © Thomas Struth
Artwork: © Gerhard Richter 2021 (28092021)



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION
顯赫美國收藏

°◆ 6

GERHARD RICHTER 傑哈德·李希特

(B. 1932)

Abstraktes Bild 747-1

signed, numbered and dated '747-1 Richter 1991' (on the reverse)
oil on canvas
200 x 200 cm. (78 ¾ x 78 ¾ in.)
Painted in 1991

HK$128,000,000-166,000,000
US$16,500,000-21,500,000

PROVENANCE
Galerie Liliane et Michel Durand-Dessert, Paris
Massimo de Martino, Lugano
Galerie Guy Ledune, Brussels
Private Collection, Europe (acquired from the above in 1994)
Anon. sale, Sotheby's London, 7 February 2007, lot 17
Seomi Gallery, Seoul
Schoneward Fine Arts, Dusseldorf / Anthony Meier Fine Arts, San Francisco
Private Collection, New York

抽象畫 747-1

油彩 畫布
1991年作
款識：747-1 Richter 1991(畫背)

來源
巴黎 Liliane & Michel Durand-Dessert 畫廊
盧加諾 Massimo de Martino
布魯塞爾 Guy Ledune畫廊
歐洲 私人收藏 (前藏者於1994年購自上述收藏)
2007年2月7日 倫敦 蘇富比 編號17
首爾 Seomi畫廊
杜塞爾多夫 Schonewald Fine Arts畫廊/
三藩市 Anthony Meier Fine Arts畫廊
紐約 私人收藏



EXHIBITED

Paris, Galerie Liliane et Michel Durand-Dessert, Gerhard Richter, 1991.

London, Tate Gallery, Gerhard Richter, 1991-1992, p.130, no. 60.

Paris, Musée d'Art Moderne de la Ville de Paris, Gerhard Richter, 1993-1994. This exhibition later travelled to Bonn, Kunst- und Ausstellungshalle der Bundesrepublik, Stockholm, Moderna Museet and Madrid, Museo Nacional Centro de Art Reina Sofia.

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Kunsthalle Wien, Peter Gidal, Endlose Endlichkeit, Der zerbrochene Spiegle. Positionen zur Malerei, Vienna, 1993 (not illustrated, pp.60-61).

Peter Gidal, Endlose Endlichkeit, Parkett, no.35, 1993 (not illustrated, p.50, pp.52-54; illustrated, p.44).

Capital, November 1993 (illustrated, p.222).

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Museo Nacional Centro de Arte Reina Sofía, Gerhard Richter, Madrid, 1994 (illustrated, p.147).

Max Kozloff, Gerhard Richter. He Who Misleads, Art in America, September 1994 (illustrated, p.99).

Michael Hierholzer, Gerhard Richter, Deutschland / Germany, February 1998 (illustrated, p.64).

Gemeindebrief 24/73, Evangelische Kirchengemeinde Rondorf, Cologne, 2002 (illustrated, p.18).

Artinvestor, no.2, 2007 (not illustrated, p. 34; illustrated, p.35).

Wirtschaftswoche, 27 August 2007 (illustrated, p.119).

Monika Jenni-Preihs, Gerhard Richter und die Geschichte Deutschalands, Vienna / Berlin, 2013 (illustrated, p.199).

D. Elger, Gerhard Richter, Catalogue Raisonné, vol. IV, 1988–1994, Ostfildern, 2015, (illustrated, plate 747-1, p. 257).

展覽

1991年「傑哈德·李希特」巴黎 Liliane & Michel Durand-Dessert 畫廊

1991年「傑哈德·李希特」 倫敦 泰特美術館

1993年-1994年「傑哈德·李希特」巴黎 巴黎市立現代藝術博物館 此展覽還在以下地點展出 波恩市 德國聯邦藝術及展覽館；斯德哥爾摩當代美術館；及馬德里 索菲婭王后國家藝術中心博物館

出版

1991年《 傑哈德·李希特 》展覽圖錄 巴黎 Liliane & Michel Durand-Dessert畫廊 (圖版)

1991年《 傑哈德·李希特 》展覽圖錄 倫敦 泰特美術館 (圖版，第107頁)

1993年《 傑哈德·李希特 》展覽圖錄 第一冊 波恩市 德國聯邦藝術及展覽館 (圖版，第159頁)

1993年〈 無盡的有限 〉《 傑哈德·李希特 》 Peter Gidal著 波恩市 德國聯邦藝術及展覽館 (圖版，第98頁)

1993年《 傑哈德·李希特：圖錄全集 第三冊 1962-1993 》傑哈德 · 李希特編 波恩市 德國聯邦藝術及展覽館(圖版，第747-1圖)

1993年〈 無盡的有限 〉《 Der zerbrochene Spiegle. Positionen zur Malerei 》Peter Gidal著 維也納 維也納美術館 (無圖版，第60-61頁)

1993年〈 無盡的有限 〉《 Parkett 》Peter Gidal著 第35號 (無圖版，第50頁，第52-54頁；圖版，第44頁)

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1994年《 傑哈德·李希特 》馬德里 索菲婭王后國家藝術中心博物館 (圖版，第147頁)

1994年9月〈 Gerhard Richter. He Who Misleads 〉《 美國藝術 》Max Kozloff著 (圖版，第99頁)

1998年2月〈 Michael Hierholzer: Gerhard Richter 〉《 Deutschland / Germany 》(圖版，第64頁)

2002年〈 Gemeindebrief 24/73 〉《 Evangelische Kirchengemeinde Rondorf 》科隆(圖版，第18頁)

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2013年《 Monika Jenni-Preihs: Gerhard Richter und die Geschichte Deutschalands 》維也納/柏林(圖版，第199頁)

2015年《 傑哈德·李希特：圖錄全集 第四冊 1988-1994 》Dietmar Elger著 奧斯菲爾敦 (圖版747-1號，第257頁)

Detail of the present lot 拍品局部 ▸





Gerhard Richter, Abstraktes Bild 747-3, 1991. Sammlung Hoffmann, Berlin.
Artwork: © Gerhard Richter 2021 (0229)
傑哈德·李希特《 抽象畫 747-3 》1991 年作 柏林 Sammlung Hoffmann 畫廊



Francias Bacon, Study from Portrait of Pope Innocent X, 1965.
Private collection.
Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2021
法蘭西斯·培根《 Study from Portrait of Pope Innocent X 》1965 年作
私人收藏

Emanating an almost palpable sense of radiant heat from its incandescent core, Gerhard Richter's 1991 painting is a stunning and sumptuous example of his celebrated *Abstraktes Bilder*. Since their inception these canvases have become one of the most celebrated series in late-twentieth century painting, their colorful and highly active surfaces depicting not only physical beauty, but also interrogating the form and function of the art form itself. One of a suite of four works—another example resides in the Sammlung Hoffmann in Berlin—these majestic canvases are exemplary examples of the artist's unique painterly practice, putting down his brush and picking up a squeegee to manipulate the painted surface. The only work from this suite to be included in Gerhard Richter's seminal retrospective at the Tate Gallery in London in 1991, it is among his most striking and powerful works. All four paintings were reunited later at The Museo Nacional Centro de Arte Reina Sofía for the Gerhard Richter exhibition in Madrid in 1993-1994; however, the present work is the only one which has been shown in all five European museum exhibitions: London, Paris, Bonn, Stockholm, and Madrid between 1991 and 1994. By disrupting the normally hallowed surface, Richter—literally—opens up painting to new and more vital aesthetic, forcing a reconsideration of the role of painting, and consequently that of a painter, in contemporary society.

Measuring two meters square, this monumental painting resonates with painterly energy. High-keyed passages of sizzling red—with hues ranging from scarlet and crimson to ruby and Imperial red—coalesce into pools of colour across the surface. Along with the almost physical feeling of warmth given off by these reds, there is also a visual tension between the different concentrations of colour. This is particularly evident in the areas where different tones meet. Richter's squeegee technique allows them to intermingle without actually coalescing; it is this tautness—like the active edges of Mark Rothko's floating fields of color—that are the primary sites of the painterly action that is at the heart of Richter's abstract paintings. In the central portion of the canvas, through the smears of red, hints of verdant green, yellow, and pale creams, emerge, hinting at a mysterious corporeal body submerged in the pools of red. It is the combination of these receding 'cooler' colors, next the 'advancing' reds, that gives the surface of this particular painting an extraordinary sense of depth.

Abstraktes Bild is the continuation of Richter's lifelong investigation into both the function and purpose of painting. Growing up in Europe, and experiencing first-hand the destruction of the Second World War, Richter began to question the relevance of painting in contemporary art. His response was to focus on the process of painting itself;



Peter Paul Rubens, Samson and Delilah, circa 1609-1610. The National Gallery, London.
彼得．保羅．魯本斯《 Samson and Delilah 》約 1609-1610 年作 倫敦 國家美術館

beginning with his hyper-realistic painted renditions of found and family photographs, Richter began to disrupt the sanctity of the image by dragging a brush over the freshly painted surface, giving each painting an hypnotic 'blur.' "For about a year now," Richter wrote in 1992, "I have been unable to do anything in my painting but scrape off, pile on and then remove again. In this process, I don't actually reveal what was beneath. If I wanted to do that, I would have to think what to reveal (figurative pictures or signs or patterns); that is, pictures that might as well be produced direct. It would be something of a symbolic trick: bringing to light the lost, buried pictures, or something to that effect. The process of applying, destroying and layering serves only to achieve a more varied technical repertoire in picture-making" (G. Richter quoted by D. Elger, Gerhard Richter: *A Life in Painting*, Cologne 2002, p. 322).

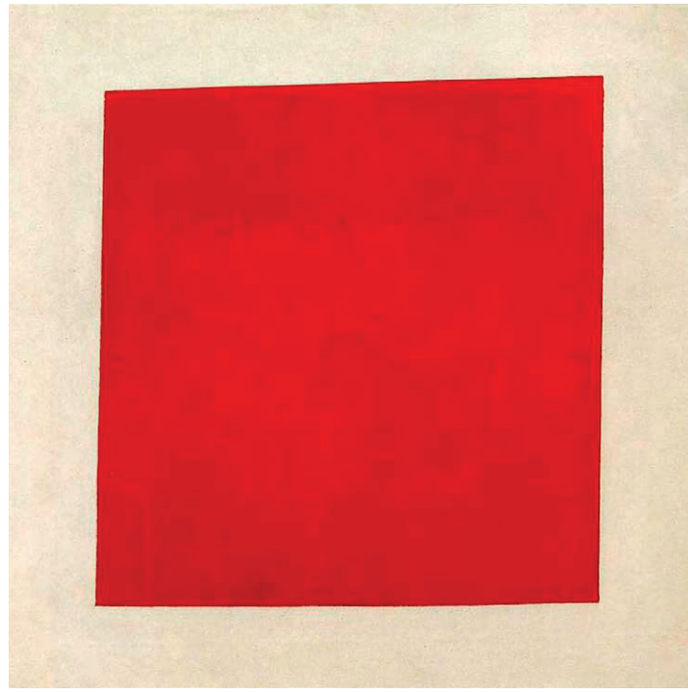
Following on from his earlier Forest paintings which evoked the density, confusion and romantic atmosphere of the forest, Richter began exploring the aesthetic possibilities of the lace-like layering of paint across the canvas in a way that adds a perceptual depth to his work. By employing his squeegee method of dragging wet paint across the canvas, Richter allows Abstraktes Bild to build up layers of hot and warm reds, with flashes of green, to produce a full spectrum of high-keyed colours. This method of construction begins with an image that he proceeds to erase by dragging a tall plastic spatula loaded with paint across the picture's surface at a late phase in its execution. The resulting schisms and fractures have strong parallels with his earlier practice of pulling a brush over the wet surface of his photo-based canvases. Richter revels in the method of his construction declining to hide any of the mechanics of the painting. Here, the striations created by the pressure of the squeegee are softened, giving the surface of the canvas an enigmatic quality, enhancing the diaphanous nature of the remaining paint layers which have been rendered almost sheer by the delicate skill of Richter's hand.

"With a brush you have control. The paint goes on the brush and you make the mark. From experience you know exactly what will happen. With the squeegee you lose control. Not all control, but some control. It depends on the angle, the pressure and the particular paint I am using. " (Conversation between Gerhard Richter and Nicholas Serota, Spring 2011, *I Have Nothing to Say and I'm Saying it*, Gerhard Richter: Panorama, London, Tate Modern, p. 27).

Abstraktes Bild is characterized by a feeling of density and romance, but also intense coloristic harmony, lyrical and tonal resonances



Mark Rothko, Red, Orange, Orange on Red, 1962. Saint Louis Art Museum, St. Louis.
Artwork: © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York
馬克·羅斯科《 Red, Orange, Orange on Red 》1962 年作 聖路易斯 聖路易斯藝術博物館



Kazimir Malevich, Red Square, 1915. Russian Museum, Saint Petersburg.
卡濟米爾·馬列維奇《 Red Square 》1915 年作 聖彼得堡 俄羅斯博物館

"I want to end up with a picture that I haven't planned. This method of arbitrary choice, chance, inspiration and destruction may produce a specific type of picture, but it never produces a predetermined picture. Each picture has to evolve out of a painterly or visual logic: it has to emerge as if inevitably."

Gerhard Richter

reminding us of rich carnations of Titian, Rubens and other great European master and deep, spiritual notes of a great Rothko. In the present work, Richter's chosen palette of red is an auspicious one, as it is a colour with a long and noble lineage in the history of art. From the earthy red ochres used in the earliest cave paintings to the shocking modernism of Malevich's supremacist red square, red possesses an emotive power unlike any other colour in the chromatic spectrum. It is the colour of love, but also an indicator of mortality and death; it can symbolize a warning, a cry, an appeal, and temptation, yet it can also signify happiness, success, good luck, and fortune. It is the colour of Renaissance Venice, and of revolution! Red has remained one of the most symbolic and constant colors throughout history.

Works such as *Abstraktes Bild* represent the pinnacle of Richter's painterly investigations. The broad sweeps of paint which traverse the surface break down the arbitrary dichotomy of abstraction and figuration by opening up the surface to reveal to hidden structure of mysterious forms. Considered a master amongst twentieth century artists for his expert handling of paint, this picture in particular demonstrates Richter's unrivalled ability to produce mysterious and atmospheric works that also questions the very nature of painting in the modern age.

"What shall I paint? How shall I paint? 'What' is the hardest thing, because it is the essence. 'How' is easy by comparison. To start off with the 'How' is frivolous, but legitimate. Apply the How and thus use the requirements of the technique, the material and the physical possibilities, in order to realize the intention. The intention: to invent nothing – no idea, no composition, no form – and to receive everything: composition, object, form, idea, picture." (Gerhard Richter quoted in Hans-Ulbrecht Obrist, ed., *Gerhard Richter: The Daily Practice of Painting. Writings and Interviews 1962-1993*, London 1995, p. 129)



Barnett Newman, Vir Heroicus Sublimis, 1950-1951. Museum of Modern Art, New York.
Artwork: © 2021 Barnett Newman Foundation / Artists Rights Society (ARS), New York
巴尼特·紐曼《 Vir Heroicus Sublimis 》1950-51 年作 紐約 現代藝術博物館

「我希望最後能得到一張我沒有計劃的畫面。這種隨意、偶然、靈感和破壞的方法可能會產生特定類型的效果但它決不會產生你預期的畫面。每幅畫都必須從繪畫或視覺邏輯中自然演變出來：它它必須出現，彷彿是不可避免的現象」

傑哈德·李希特

如太陽般耀眼而熾熱，光與熱從畫面中噴薄而出，氣勢恢弘，色彩磅礴。本件由傑哈德·李希特於 1991 年創作的傑作可以說是他知名的抽象畫系列中最令人嘆為觀止的代表傑作。自問世以來，這一系列已成為 20 世紀後期繪畫中最廣受贊譽的大師傑作之一，色彩絢麗奪目，畫面飽含生機，不僅僅是呈現出一種具象的美感，更是進一步開闊了繪畫這一藝術形式本身構成與功能的邊界。本件拍品出自一套四張作品的組畫之中，組畫中的另一張作品現藏於位於柏林的霍夫曼收藏（Sammlung Hoffmann）中。這些大气澎湃的作品是藝術家李希特繪畫風格的不二典範，呈現出他放下畫筆、拿起刮墨刀在畫面上揮灑才華的獨特方式。而本件拍品，也是這四張作品組畫中唯一一件被選入李希特 1991 年在倫敦泰特美術館舉辦的開創性回顧展的畫作，是他最大膽、最有力、最吸引觀者目光的作品之一。1993 年至 1994 年間，這四幅組畫在馬德里索菲亞國家藝術中心的李希特展覽中重新聚首；但是，本作是其中唯一一件被囊括進 1991 年至 1994 年間李希特歐洲五大展覽的作品，在倫敦、巴黎、波恩、斯德哥爾摩和馬德里都有著重展出。李希特打破常理中繪畫畫布上的淺與空，強行在二維的平面上創造出縱向空間，打造出一種前所未見且更富生命力的獨到美學，迫使著人們重新思考繪畫、乃至是畫家在全新社會語境中的位置。

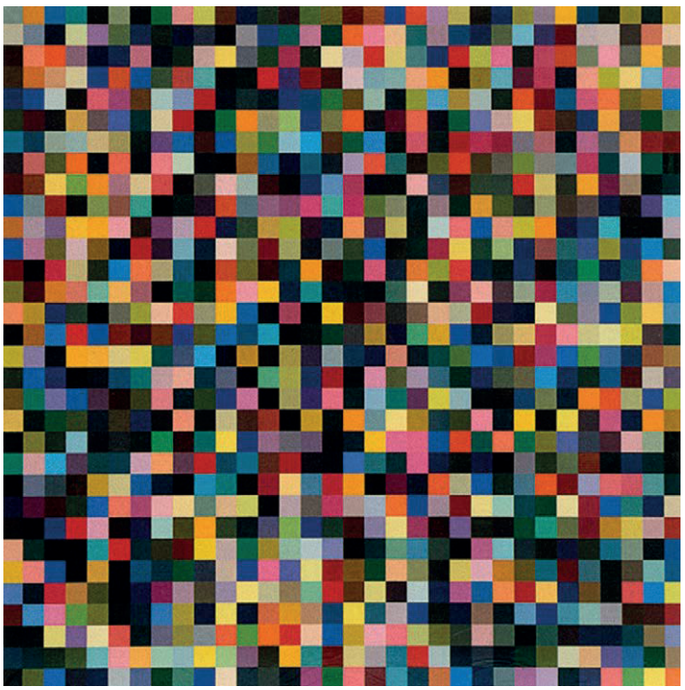
這張巨大的畫作面積為兩平方米，紀念碑式雄偉的尺幅與繪畫本身所迸發出來的能量相輔相成。畫中紅色千變萬化——猩紅、赤紅、寶石紅、具有帝王之氣的紅色——在畫面表面交融，彷彿能讓觀者聽見色彩呼出高亢的詠歎調。這些紅色輻射出深入骨髓的溫暖熱烈之感，深深淺淺的顏色之間也產生了極強的視覺張力。這種張力在不同色調相碰撞的畫面區域中尤為顯著。李希特的刮墨刀技術能使這些不同的顏料間碰撞而不融合；正是這種張力——就像馬克·羅斯科作品中各種好似漂浮的色塊的邊緣一樣——是李希特抽象繪畫真正的內核所在。在畫布的中央部分，在塗抹些許紅色之後，浮現出了一絲翠綠、明黃和乳白，仿佛淹沒在紅色海洋中的神秘生物。正是這些後退的冷色和表層的紅色間極富張力的組合，賦予了這幅畫作與眾不同、無可比擬的層次與深度。

《 抽象畫 》系列是李希特畢生探尋對繪畫功能的延續。成長於歐洲、並親身經歷了第二次世界大戰破壞的李希特，開始質疑繪畫是否仍在當代藝術中仍具有相關性。而他的回應是專注於繪畫本身的過程。從他對許多重新被發掘的老照片進行超寫實繪畫開始，李希特便開始通過在畫布表面上拖拽畫筆來破壞圖像的神聖性，彷彿是在給每幅畫催眠一般進行「模糊」。李希特在 1992 年寫道：「大概有一年的時間了，我在我的畫中什麼也做不了，只能把顏料掛掉、堆積起來，然後再挪走。在這個過程中，我實際上並沒有顯露出顏料下面的內容。如果我想這樣做，我將不得不仔細思考我究竟要揭示什麼（是具體的形象還是標誌或圖案）；那也就是說，與其思考揭露什麼，還不如直接畫出來的圖案。最後，這將成為一個僅有象徵意味的手段：讓丟失的、被掩埋的圖像被曝光，或者達到近似這種效果。那到頭來，著色、破壞和分層的這一過程只是為了在繪畫的過程上多一個看似有技法變化的噱頭罷了。」

李希特早期的作品《 森林 》系列在畫布上喚起森林的濃密、混沌與浪漫氣息，在此之後他開始探索讓顏料如蕾絲狀般分層的美學可能性，為他的作品增添了極具感性的深度。李希特採取用刮墨刀在畫布上拖拽濕顏料的方法，使得他能在《 抽象畫 》系列的畫面上構建起多種不同溫度的紅色層次，並混雜有綠色的



Gerhard Richter painting in his studio.
Artwork/Photo: © Gerhard Richter 2021 (01112021), Filmstill, Gerhard Richter. Painting "41'12 min
傑哈德·李希特在工作室作畫



Gerhard Richter, 1024 Farben, 1974. Private Collection.
Artwork: © Gerhard Richter 2021 (0229)
傑哈德·李希特《1024 Farben》1974 年作 私人收藏

閃光，從而構成一整個跨越光譜的高調色彩。這種構建方法首先從一個具體的圖像開始，逐漸深入到創作後期時，他就將帶有顏料的塑料刮刀拖過圖像表面來繼續擦除該圖像。由此方法產生的斷層和裂縫，與他早先在超級攝影寫實的畫作中在未乾的畫布上拉動筆刷的技法有異曲同工之妙處。李希特深深地沉醉於他的作畫方法，將所有的創作技法傾注于畫面之上。在本件拍品中，由刮刀的壓力而產生的條紋被軟化、模糊，賦予畫布表面一種神秘的特質，增強了顏料層次的通透特性，經過李希特精湛的手法與畫技的處理後變得通透。

「有了筆刷，你就有了對畫面的控制。顏料沾在筆刷上，由你來為定義畫面。根據習畫的經驗，你會胸有成竹地掌控畫面上會發生什麼。但如果使用刮墨刀，你就會失去對畫面的控制。不是所有的控制，而是一些控制。這取決於我使用的角度、壓力和特定的顏料種類。」

《抽象畫》系列作品，濃厚、細密、浪漫，但也借著極度和諧的色彩，在如詩般抒情的色調中與觀者產生完整的共鳴，讓我們想起如提香、魯本斯這樣歐洲古典主義巨匠筆下的馥郁濃烈，也讓我們聯想到如羅斯科那樣深沈憂鬱的精神筆記。在本件拍品中，李希特選擇的紅色積聚了漫長的藝術史內涵，讓觀者心潮澎湃。從最早的洞穴壁畫中使用的泥土紅赭石到馬列維奇至上主義畫作中的紅色方塊，紅色具有不同於色譜中任何其他顏色的情感力量。它是愛的顏色，也是指向生死；它可以象徵警示、吶喊，可以是一種呼籲或誘惑，也可以象徵幸福、成功、好運和財富。它是文藝復興時期威尼斯的顏色，也是革命的顏色——紅色一直是極具歷史象徵意義而又亙古不變，歷久彌新。

《抽象畫》等一系列作品代表了李希特繪畫創作的巔峰。寬闊馥郁的顏料橫掃畫布表面，突破畫布表層的淺薄以揭示其下隱藏的神秘結構，徹底打碎了抽象和具象這種對繪畫的二分法。李希特因其在繪畫上的突破創新讓他而被公認為是 20 世紀藝術家中的大師，而本件拍品則將李希特獨步天下的畫功展現的淋灕盡致，這張氣勢恢宏的巨作也無疑開拓了現代藝術語境中繪畫的無限可能。

「我究竟要畫些什麼？我究竟該怎麼畫？『畫什麼』是最難的，因為內容才是本質。相比之下，『怎麼畫』則很很簡單了。如果要是從『怎麼畫』這一點開始構思，雖然有些浮躁，但也是合理的。只有將『怎麼畫』真的貫徹，並且根據技法、材質與形質可能性的要求來決定創作方式，這樣才能真正實現繪畫的意圖。意圖：什麼也不創造——不創造想法、不創造構圖、不創造形式——並只是接納一切：構圖、物體、形式、想法、圖像。」

Opposite: The present work installed in the exhibition Gerhard Richter, Moderna Museet, 1994
Photo: Moderna Museet Stockholm.
Artwork: © Gerhard Richter 2021 (01112021)
本作品在 1994 年于 Moderna Museet 展覽



7

CHU TEH-CHUN 朱德群

(1920-2014)

Embrasement (A Blazing Area)

signed in Chinese and signed 'CHU TEH-CHUN' (lower right); signed in Chinese and signed 'CHU TEH-CHUN', titled and dated 'Embrasement 1978 le 19. Fév. 1979' (on the reverse)
oil on canvas
195 x 130 cm. (76 x 51⅕ in.)
Painted in 1978-1979

HK$28,000,000-40,000,000
US$3,700,000-5,200,000

PROVENANCE
Acquired directly from the artist by the previous owner in 2009
Sotheby's Hong Kong, 5 October 2013, lot 18
Acquired from the above by the current owner

LITERATURE
Liao Chiung-Fang, Overseas Chinese Fine Arts Series II: Chu Teh-Chun, Artist Publishing Co., Taipei, 1999, (illustrated, p. 151).
Géraldine Pfeffer-Lévy, ed., Chu Teh-Chun, Galerie Enrico Navarra, Paris, 2000, (illustrated, p. 97).

熾熱的愛

油彩 畫布

1978-1979年作

款識：朱德群 CHU TEH-CHUN (右下)；
Embrasement 朱德群 1978 CHU TEH-CHUN
le 19. Fév. 1979 (畫背)

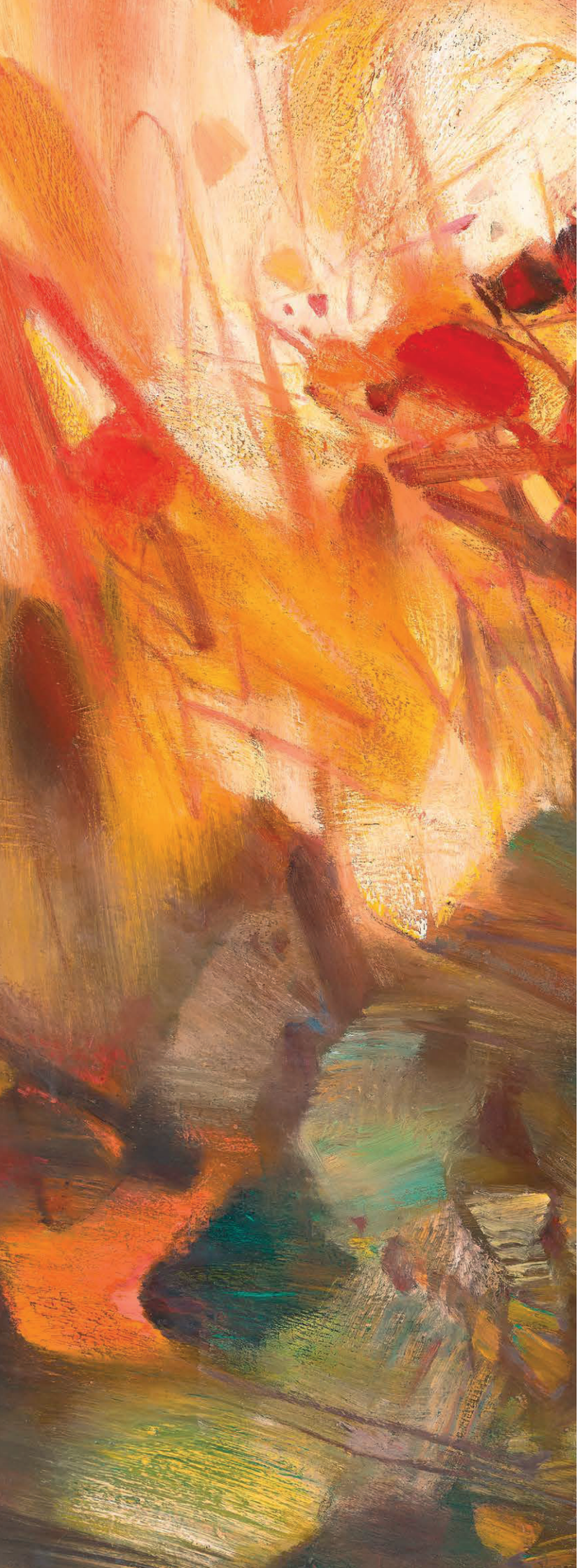
來源
原藏者於2009年直接購自藝術家
香港 蘇富比 2013年10月5日 編號18
現藏者購自上述拍賣

出版
1999年《華裔美術選集II：朱德群》廖瓊芳著 台北 藝術家出版社 (圖版，第151頁)
2000年《朱德群》Géraldine Pfeffer-Lévy編 巴黎 Galerie Enrico Navarra出版 (圖版，第97頁)



Zhang Daqian, Temple at the Mountain Peak, 1967. Christie's Hong Kong, 24 May 2021, lot 22, sold for HKD 209,100,000.
張大千《碧峰古寺》1967 年作 香港 佳士得 2021 年 5 月 24 日 編號 22 成交價：209,100,000 港幣





"When I paint, I feel urges that are powerful beyond words, as long as there's canvas before me, my senses will swell and spill over. "

Chu Teh-Chun

In search of artistic inspiration, Chu Teh-Chun draws upon the wonders of nature and depicts his impression of his surroundings. The creative, yet incredibly well-thought out journey, is completed through his unique artistic vocabulary of following a process of deep meditation and reflection. Transcending the boundaries of form, Chu's abstract landscape comes alive in the viewer's mind as a figurative vista of splendor and greatness.

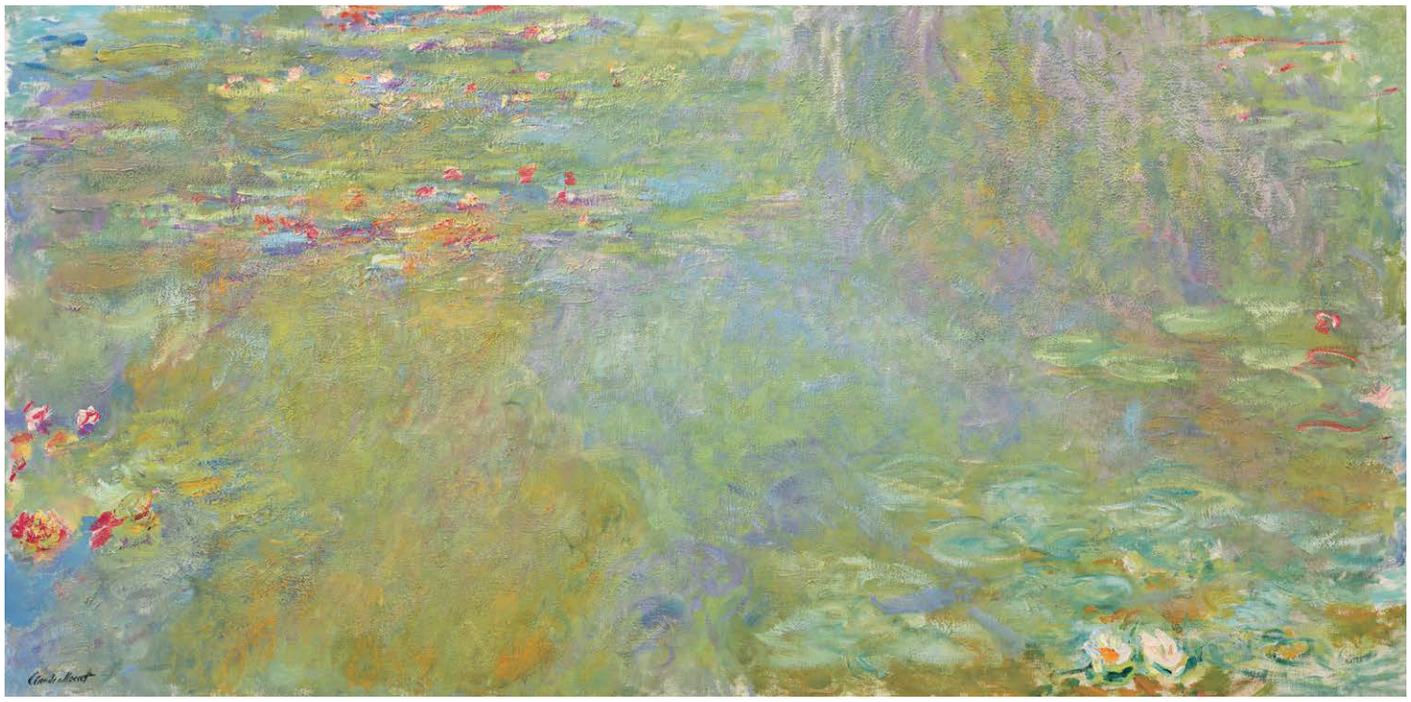
In the early 1970s, Chu Teh-chun moved to a studio with natural lighting and thus allowed the artist to explore the relationship between light and colour more deeply. In *Embrasement (A Blazing Area)*, the artist achieves sophistication through a singular brushstroke, punctuating the essence of oil painting with the spirit of traditional Chinese ink. Large washes of fiery-red brushstrokes create a downpour from the upper-left section of the canvas. Wielding the brush with a bold and fluent application, Chu accomplishes brushstroke after brushstroke of various widths to illustrate the characteristics of rocks in nature. The cracks produced by the overlapping cyan and emerald colour blocks resemble the crevices on the face of a rocky wall, emitting beams of murky light. The image is reminiscent of Zhang Daqian's Temple at the Mountain Peak, who splashed gradations of ink in a skillful manner. Chu outlined the contours of the landscape and temple.The mood and ambience of the past are fully realised in this masterpiece.

Chu Teh-chun, a master of calligraphy, leverages upon the strength of his wrists to create magic with the mirage of free, vertical lines, making them dance up and down, creating mesmerising and complex visual dimensions within the structural composition. On the upper-right, both heavy and light paint textures engage in an alternating rhythmic tempo of *vivace* and *adagio*. Empty spaces create a misty ambience and are reminiscent of the hazy clouds in traditional ink paintings. The white haze and blue mist travel in between to lighten the weight of the mountains with a delightful feel of spaciousness.

At the center of this monumental painting, the reddish orange colour acts as flaming hot lava which explodes from the mountains and rocks, its force commanding and unstoppable. Such visual prowess is akin to *The Eruption of Vesuvius* by Pierre Jacques, which captures the terrifying moment of the volcanic eruption with an equally strong contrastive technique of light and dark. The fusion of red and yellow, similar to snarling tongues of fire, are menacing with deadly heat. The artist's expert command of transitioning colours, and use of powerful brushwork illustrates the flowing energies in nature. The volcanic eruption, the lava flows, and the gradually cooling and extinguished lava pooling in the foreground are a process of materialistic sublimation and rebirth, attesting to the sheer force of nature.

Chu allows the outpour of thoughts and materials to encounter and interlock in *Embrasement (A Blazing Area)* through his signature artistic language, immortalising the powerful grace of nature in an abstract painting and viewer's imagination. The bursting lava in the work symbolises Chu's soulful expressiveness and emotional outpour; it also mirrors the all-consuming sentiments etched in Chu's heart.

◂ Detail of the present lot 拍品局部



Claude Monet, Le bassin aux nymphéas, circa 1917 – 1919. Christie's New York, 12 Nov 2018, lot 32A, sold for USD 31,812,500.
克勞德·莫奈《睡蓮池》約 1917-1919 年作 紐約 佳士得 2018 年 11 月 12 日 編號 32A 成交價：31,812,500 美元

「我作畫時，有些是不能言傳的衝動，
只要面對畫布，感性便充滿起來。」

朱德群

朱德群從大自然中汲取啓發和靈感，經過不斷的思索體會，用獨有的藝術語彙，以描繪其心中經過省思後的大自然之印象。藝術家筆下其不受形體束縛的抽象風景，在觀者的腦海中呈現出一幅具象的壯麗景觀。

1970 年代初朱德群搬到一個自然採光的工作室，他的作品更深入地探索光線與顏色的關係。在作品《熾熱的愛》中，他以大筆刷一氣呵成的細膩油彩，極致地以筆的運動體現筆墨般的油畫精髓，進而使畫面蘊藏如氣吞山河的氣勢。大面積的火紅色油彩，由畫布左上方一傾而下，其大刀闊斧地以筆刷的流暢刷畫，揮灑出一道道粗細相間的線條，描繪出猶如大自然中堅若磐石的肌理。羅青色與翠微色的交疊塊面所產生的縫隙，如同綻裂的岩壁，湛現出幾道微暗幽光，猶如張大千在《碧峰古寺》中，用濃淡相宜的潑墨揮灑在畫面上，再以極簡的線條勾勒出樹木及雲頂古寺的形態，思古之情悠然體現於畫面中。

藝術家以書道的腕勁，幻化成灑脫的線條，無拘無束地以垂直的線性，在上下襬幅間飛舞跌宕，為構圖的空間佈局交織出錯綜繁複的視覺層次。畫面右上方，或濃或淡的油彩在或輕或重的節奏互換間，施以光影折射出的留白，營造出如傳統繪畫中彩墨渲染的朦朧效果，白霧、青靄般的色彩穿梭於其間，賦予濃重的山勢結構，豁然開朗之感。

作品構圖中心，橘紅色的油彩猶如炙熱的岩漿從山石間迸發而出，耀眼的色彩勢如破竹。如此充滿視覺張力的畫面，與十九世紀法國藝術家沃萊雷 Pierre Jacques Volaire 的作品《維蘇威火山》The Eruption of Vesuvius 相似，同樣通過強烈的明暗對比手法，以刻畫火山爆發時驚心動魄的一刻。紅黃相融的色彩，猶如火光四射，熱力逼人。藝術家以其對色彩間轉換的熟念掌握，頓挫有力的筆觸，來刻畫自然界中湧動的力量。火山噴發，岩漿橫流，到漸漸匯入前景中已漸冷卻煙滅的岩漿，整個過程是物質的昇華與重生，無不彰顯著大自然中強大的威力。

朱德群通過藝術語言，使思想的迸發和物質在作品《熾熱的愛》中相互交錯，讓大自然俱有力量的美感，在抽象的繪畫，以及觀者的想像中永生。作品中噴發的岩漿，象徵的是藝術家靈魂的湧現和情感的綻放，亦是其心靈深處波瀾壯闊的情緒寫照。



Chu Teh-Chun, Harmonie hivernale, 1986. Sotheby's Hong Kong, 18 April 2021, lot 1020, sold for HKD 229,568,000.
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
朱德群《盛世雪》1986 年作 香港 蘇富比 2021 年 4 月 18 日 編號 1020
成交價：229,568,000 港幣

°♦ 8

MATTHEW WONG 王俊傑

(1984-2019)

Yellow Brick Road

signed and dated in Chinese, titled 'YELLOW BRICK ROAD' (on the reverse)
oil on canvas
102.2 x 76.6 cm. (40¼ x 30⅛ in.)
Painted in 2018

HK$12,000,000-18,000,000
US$1,600,000-2,300,000

黃磚路

油彩 畫布
2018年作
款識：YELLOW BRICK ROAD 王 二〇一八（畫背）

PROVENANCE
KARMA, New York
Private collection
Casterline & Goodman Gallery, Aspen
Private collection, USA
Acquired from the above by the present owner

來源
紐約 KARMA畫廊
私人收藏
亞斯本Casterline & Goodman 畫廊
美國 私人收藏
現藏者購自上述來源



The Scarecrow, the Tin Man, Dorothy and the Lion on the Yellow Brick Road on their way to the Emerald City in the 1939 movie The Wizard of Oz
Photo: Courtesy Everett Collection/ Rex Feature.
1939 年電影《綠野仙踪》中的稻草人、鐵皮人、多蘿西和獅子在黃磚路上前往翡翠城

"The road to the City of Emeralds is paved with yellow brick"

L. Frank Baum, The Wonderful Wizard of Oz (1900)

「黃磚鋪成前往翡翠城的路。」

L·弗蘭克·鮑姆《綠野仙踪》





Yayoi Kusama, Lingering Dream, 1949. Collection of the artist. Artwork: © YAYOI KUSAMA.
草間彌生《 Lingering Dream 》1949 年作

A long yellow brick road stretches out across an expansive landscape tinted by nocturnal midnight blues. In the foreground, a lone figure can be observed making their way towards the horizon line. In the distance, the night sky is midnight blue and accented with bright yellows and earthy green brushstrokes. This mysterious journey is instantly alluring, yet tinged with a forlorn yearning that leaves one feeling wide open. Painted within the final years of Wong's prolific, yet short-lived career, *Yellow Brick Road* is a poetic work signalling the artist's mature artistic output.

The title pays homage to Lyman Frank Baum's classic children's novel, *The Wizard of Oz,* wherein the fictional yellow brick road is portrayed as a metaphor for the course of action that an individual takes because they believe it will lead to good things. Wong creates an imagined landscape out of this age-old metaphor and turns it into a luscious, dreamy landscape reminiscent of Vincent van Gogh's night paintings created during the last two years of his life in Arles and Saint-Rémy. *Yellow Brick Road* is the perfect harmony between Wong's earlier works featuring sunlit terrains and pasture greens with his later works featuring nocturnal scenes and midnight blues. The relationship between dreams and reality, observation and imagination, life and death, are incredibly vivid and potent during this final stage of Wong's oeuvre. *Yellow Brick Road* is the embodiment of such poetic sentiment and echoes van Gogh's yearning for the night.

Yellow Brick Road is the culmination of Wong's intense examination of form and colour through internalizing lessons learned from the great artists that preceded him. As John Yau described in Hyperallergic, "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." In particular, similarities can be read between *Yellow Brick Road* and Yayoi Kusama's rhythmic infinity nets. Both have a sense of weightlessness and depth through the interplay of truncated and fluid brushstrokes. Wong himself has cited Kusama as a key influence on his work and stated that he is an "omnivore for sights, sounds and ideas and...always on the lookout for perspective (he) had not considered before." Wong further explained that he does not "spend too long deliberating on decisions, simply trusting (his own) instinct and the flow from hand to surface."

The figure – a key recurring motif across Wong's oeuvre – adds a deeply human sense of narrative and story. 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 on the yellow brick road, Wong creates a narrative of journeying towards something greater, allowing us to imagine a progression of events that can be interpreted in a myriad of ways. The anonymous figure provides a visual focal point, grounding the landscape while creating a sense of the grandiose 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 he internalized lessons learned from the great artists that preceded him.

Yellow Brick Road is a beautifully intimate work of art by the artist. 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 the figure in the context of the overall composition.

一條黃磚鋪就的小路延伸向午夜藍調籠罩的群山。近處，一個孤獨的行者沿黃磚路踽踽前行；遠處，亮黃色的地平線穿透了暗夜的藍。彷彿即將開啟一場神秘而魅惑的旅程，如零丁作響的夢境，打開觀者的心扉。王俊傑一生短暫而絢爛。《黃磚路》創作於其藝術生涯後期，是他藝術造詣爐火純青的詩性流露。

畫作標題致敬李曼·法蘭克·鮑姆創作的經典兒童文學《綠野仙蹤》。故事中，黃磚路用以隱喻個人對更美好的世界的追求。在王俊傑旅居法國聖雷米的最後兩年，他由這一古老故事的隱喻出發，在畫布上構想出一片梵谷式的夢幻圖景。《黃磚路》完美結合了他早期和後期的作品色調——畫中既有他早期的陽光明媚、綠色田野，也有晚期的迷夜深藍。夢幻與現實、想象與當下、生命與消逝，碰撞交融，是在他的後期畫作中的典型特質。《黃磚路》即體現著這樣詩性的感受，藝術家站在時間此岸，與梵谷的夜晚遙遙對望。

《黃磚路》反映出王俊傑對形式與色彩關係的深入考究，不斷吸取藝術巨匠的經驗，化作獨一無二的藝術結晶。約翰·邱在《Hyperallergic》藝術雜誌中這樣評論道：「你從王俊傑的筆觸看不到任何一絲諷刺和乏味。他的筆觸嘈嘈切切、峰迴路轉、色彩斑斕，無一不體現出他在繪畫中用盡心思。」《黃磚路》中，亦可見與草間彌生無限之網的相似之處。他們都通過時而短促，時而流暢的筆觸，營造出飄浮感與深淺韻律。王俊傑從不吝表達草間對他的影響，並強調自己是「藝術的雜食動物，他對一切景觀、聲音和想法都感興趣，並一直在尋求新的、前所未見的藝術視角」。他還說過：「我不太花很長時間去前思後想，而是信任我的直覺，信任從手到畫布的心流。」

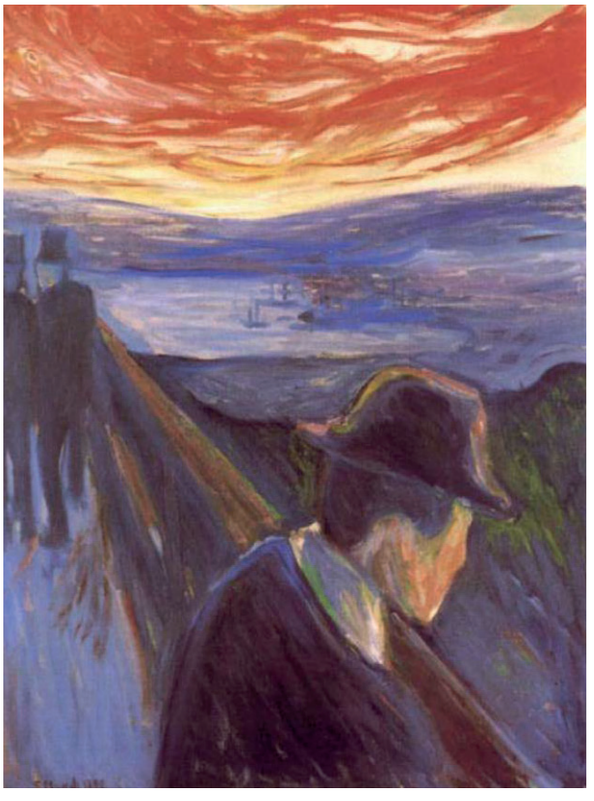
人的背影是王俊傑藝術中另一個反復出現的主題，為他的敘事增添了耐人尋味的故事性。威爾·海因里希曾在《紐約時報》中寫道：「一開始我覺得，這些形單影隻的小人破壞了他的精心構圖……但實際上，這些人物無論是對構圖還是心理表達都極為關鍵。」《黃磚路》中的獨行人為畫作增加了強烈的戲劇性，觀者的想象隨著人影的遠去徐徐展開。人物也賦予了畫面視覺重心：恢弘大氣的自然之美從渺小的人物腳下徐徐鋪展開來。

在線上雜誌《藝們》的訪談中，王俊傑談道：「我的日常生活被藝術包圍。我不工作的時候，就在圖書館閱讀藝術史，尋找我能和無數藝術巨匠前輩交匯的切入點，要不我就在瀏覽藝術相關的網頁，在社交媒體上和全世界的藝術家們對話。」王俊傑的畫中可以類比文森特·梵谷、草間彌生、愛德華·孟克、石濤等藝術家的影子，這不僅顯示出他千變萬化的精湛技藝，也表現出他完全內化了偉大前輩的藝術經驗。

《黃磚路》是藝術家美輪美奐的極致內心表達。畫中漫漫路途既是物理性的，亦是精神性的，邀請著觀者來一探其豐富的視覺質感，亦讓觀者與畫中人一起，思索自身在浩瀚宇宙中的意義所在。



Vincent van Gogh, Road with Cypress and Star , 1890.
Collection of Kröller-Müller Museum, Otterlo, Netherlands
文森·威廉·梵高《有絲柏的道路》1890 年 荷蘭 奧特洛庫勒 - 穆勒博物館



Edvard Munch, Despair, 1892. Thiel Gallery, Stockholm, Sweden.
愛德華·蒙克《絕望》1892 年作 瑞典 斯德哥爾摩 提爾斯卡畫廊美術館藏

9

ADRIAN GHENIE 艾德里安·格尼

(B. 1977)

Charles Darwin at the Age of 75

signed and dated 'Ghenie 2014' (on the reverse)
oil on canvas
200 x 270 cm. (78 ¾ x 106¼ in.)
Painted in 2014

75 歲的查爾斯．達爾文

油彩 畫布
2014年作
款識：Ghenie 2014 (畫背)

HK$32,000,000-48,000,000
US$4,000,000-6,000,000

PROVENANCE
Pace Gallery, London
Acquired from the above by the present owner

EXHIBITED
London, Pace, Adrian Ghenie, Golems, June - July 2014.
Malaga, CAC Malaga, Adrian Ghenie, December 2014 - February 2015.

LITERATURE
Pace, London, Adrian Ghenie, Golems, 2014 (illustrated. pp.8, 28-29, 58).
CAC Malaga, Malaga, Adrian Ghenie, 2015 (illustrated, pp. 90-91).

來源
倫敦 佩斯畫廊
現藏者購自上述畫廊

展覽
2014年6月-7月「艾德里安·格尼：魔像」倫敦 佩斯畫廊
2014年12月-2015年2月「艾德里安·格尼」馬拉加 馬拉加當代藝術中心

出版
2014年《艾德里安·格尼：魔像》倫敦 佩斯畫廊（圖版，第8, 28-29, 58頁）
2014年《艾德里安·格尼馬拉加》馬拉加 馬拉加當代藝術中心（圖版，第90-91頁）

'There is grandeur in this view of life, with its several powers, having been originally breathed into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved ...'

Charles Darwin

「生命何等壯麗恢弘，自然揮揮手指，即讓最簡單的生命成型。 隨後在引力法則的支配下，日月起落，世代更迭。 周而復始的過程中，最簡單的生命漸漸演化為最絢麗的生命奇跡，他們在這大地上存在、演化、消亡 ..... 」

查爾斯· 達爾文









Jackson Pollock, Convergence, 1952. Albright- Knox Art Gallery, New York.
Artwork: © 2021 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York
傑克遜·波洛克《Convergence》1952 年 紐約 歐布萊·諾克斯美術館

'Each of the portraits communicates an atmosphere of turbulence, its subject obscured and any great detail wilfully corrupted. They seem to play on Darwin's inherent ambiguity, on the lingering sense of conflict that his name invariably evokes, without ever going so far as to cast judgment. He is, the paintings remind us, different things to different people'

Jasper Sharp

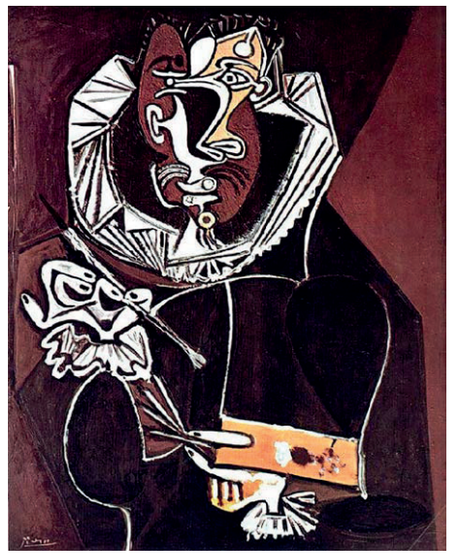
Spanning almost three metres across, *Charles Darwin at the Age of 75* (2014) is a monumental vision of one of Adrian Ghenie's most important subjects. Ghenie depicts the iconic scientist seated amid a blazing autumnal landscape. He is swaddled in a polychrome blanket of blue and orange, with his face partly masked by Bacon-esque smears of violet. Every inch of the painting is alive with texture. Bright yellows, rich golds and deep reds ripple, melt, buckle and blur together in shimmering symphony. In some areas, Ghenie has created vaporous, smoky blooms of colour by pressing flat the still-wet surface, or scraping through it in the manner of Gerhard Richter; elsewhere, bright licks of impasto build the pigment into near-sculptural presence. Masked-off flashes of marbled paint—evoking autumn leaves and tongues of flame alike—hover like collage, sitting proud of the canvas in crisp, three-dimensional focus. A touch of Titian-blue sky breaks through at the upper right. Flickering between abstraction and figuration, *Charles Darwin at the Age of 75* pictures a moment that Darwin did not in fact live to see: he passed away at the age of 73, in 1882. Ghenie's painting—as with many of his works—is less a portrait of the man himself than an inquiry into his complex legacy. Ghenie first showed *Charles Darwin at the Age of 75* as part of a 2014 show in Pace Gallery's space at 6 Burlington Gardens: an imposing Italianate building which stands behind the very room where Darwin and Alfred Russel Wallace presented the theory on the origin of species to the Linnean Society in July 1858. There, it was shown alongside Ghenie's installation *Darwin's Room* and eight other paintings, including two in which the artist merged his own self-portrait with Darwin's image.

Born in Romania under the regime of Nicolae Ceaușescu and currently based in Berlin, Ghenie has long been captivated by the darker forces that shaped the twentieth century and continue to impact our present. He often works from black-and-white photographs he finds online, zoning in on powerful figures and pivotal moments that have left indelible marks on history. His subjects have included scientists, artists and dictators, with a particular emphasis on the legacy of the Second World War, and on the looming spectre of fascism in all its forms. Darwin, whose theories of evolution and natural selection have been mendaciously seized and twisted by a number of racist, eugenicist and genocidal regimes, provides a fascinating fulcrum for these issues. As the curator Jasper Sharp writes, 'The basis of [Darwin's] theories lay in scholarly curiosity. Subjected over time to the mechanisms of corruption, they have led to the most terrible and dangerous ignorance. There is the world before Darwin, Ghenie points out, and the world after him. The two are very different places, a paradigm apart' (J. Sharp, 'The Flycatcher', in *Adrian Ghenie: Golems*, exh. cat. Pace Gallery, London 2014, p. 7). The rich surface of *Charles Darwin at the Age of 75* seems to enact the warping to which Darwin's ideas have been subjected. The scientist's face has even taken on an ape-like cast, perhaps reflecting the caricatures that mocked his ideas during his lifetime. Darwin is no longer in control of his image, and the picture churns in metamorphosis. Rather than offering any fixed viewpoint, Ghenie's extraordinary paintwork asserts history—and Darwin's place within it—as layered, mutable, and complex; the autumnal hues capture a scene of uncertainty and flux, as one season shifts into another.

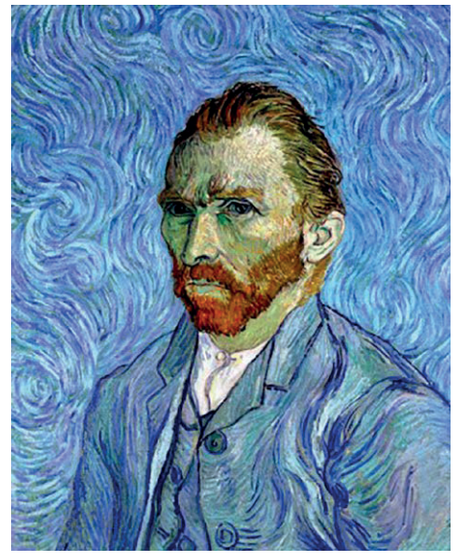
◂ Detail of the present lot 拍品局部



Titan, Archbishop Filippo Archinto, 1558. Philadelphia Museum of Art, Philadelphia.
提香《 Archbishop Filippo Archinto 》1558 年作 費城 費城藝術博物館



Pablo Picasso, Portrait of a Painter, after El Greco, 1950.
巴布羅·畢加索《 Portrait of a Painter, after El Greco 》1950 年作



Vincent Van Gogh, Self Portrait, 1889. Musée d'Orsay, Paris.
文森・梵谷《 自畫像 》1889 年作 巴黎 奧賽博物館

'For me, chronology doesn't exist in art. Caravaggio and de Kooning were trying to solve the same problem. Deep inside every painting exists a deep abstract challenge'

Adrian Ghenie

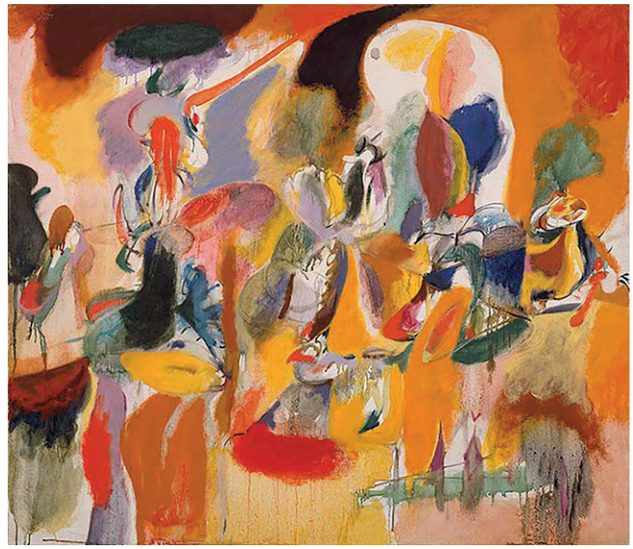
In tandem with his dialogue with historical events, Ghenie's work is animated by a deep love for the history of art. He hybridises, mutates and cross-pollinates ideas and techniques from a range of sources, creating his own unique species of painting. As a young painter, he sought to emulate artists like Rembrandt, to whom he had been drawn since he was a child: he concealed this interest from his teachers at the art academy in Cluj, who advocated an Abstract Expressionist style of painting. As his practice deepened, he began to enfold a kaleidoscopic array of allusion into his works, drawing on centuries of painterly achievement. In *Charles Darwin at the Age of 75*, the setting whirls with Baroque, chiaroscuro grandeur; Darwin's face echoes the turbulent, ghostly visages of Francis Bacon; abstract passages invoke Richter's scraping technique and the gestural vigour of de Kooning alike. 'You can't invent a painting from scratch; you are working with an entire tradition,' Ghenie explains. 'The pictorial language of the twentieth century, from Kurt Schwitters's collages to Jackson Pollock's drip paintings, makes up a range of possibilities that I utilise in order to create a transhistorical figurative painting—a painting of the image as such, of representation' (A. Ghenie in conversation with M. Radu, *Adrian Ghenie: Darwin's Room*, exh. cat. Romanian Pavilion, Biennale de Venezia 2015, p. 31).

Ghenie understands painting as a space of illusion. Like a cinema screen, the canvas is a surface for projecting stories through colour and form. 'I'm jealous of the specific power of cinema to build a virtual state,' he has said, 'and of its capacity to break with reality. For two hours you're completely under its spell! … I'd like to bring something of this magic, of this entire force, into painting' (A. Ghenie in conversation with M. Pop, in *ibid.*, p. 83). He especially admires the work of David Lynch, whose disquieting, dreamlike movies are laden with the sense that dark and mysterious currents are at work behind the scenes. It is no accident that Ghenie's paintings are composed with a virtuoso sense of illumination, performance and suspense. Taking place on a vast, immersive scale, the present work is constructed like a stage, with the figure spotlit in dramatic focus and framed by carefully-deployed swathes of light and darkness. The same plastic chair on which Darwin sits—which can be found in Ghenie's studio, and recurs in a number of paintings—in fact played a central role in the *Darwin's Room* installation, where it was placed at a light-filled window beneath a spiral staircase. In his composition of this room and its objects, Ghenie again blurred the boundaries between painting and set design: its physical layout was based on Rembrandt's 1632 painting *Philosopher in Meditation*.

While he revels in painting's theatricality, Ghenie also sees the medium as a way of restoring a form of material reality to the contemporary gaze. He speaks of remembering his own favourite paintings by their 'temperature': of experiencing them somatically, sensually, in a way that cannot be replicated through a flat digital display. 'My generation knows what life was like before the Internet', he says. 'And so you still happen to hear echoes of the old world when you wake up in the morning … you realize that the world is changing its texture, is changing its skin. I am very sensitive to this aspect' (A. Ghenie in conversation with M. Radu, in *ibid.*, p. 32). By splicing, remixing and deconstructing different modes of representation, Ghenie's paintings examine the various artificial lenses through which we see our present, as well as those which overlay our past. *Charles Darwin at the Age of 75* glimmers like a mirage, on the verge of melting away. Yet to encounter it is also to feel a visceral, physical and vital presence—to be brought face to face with painting as a force of nature. While Ghenie explores the dark places of history, he also celebrates paint's power to help us see the world and ourselves more clearly. In this sense, as quests for understanding complexity, his art and Darwin's science are perhaps not so distantly related.



Gerhard Richter, AB,Mediation, 1986. The Montreal Museum of Fine Arts, Montreal.
Artwork: © Gerhard Richter 2021 (0230)
傑哈德· 李希特《 AB Mediation 》1986 年作 蒙特婁 蒙特婁美術館



Arshile Gorky, Water of the Flowery Mill, 1944. Metropolitan Museum of Art, New York.
阿希爾·戈爾基《 絢麗舊磨房的水 》1944 年作 紐約 大都會藝術博物館

「每一幅肖像都以湍流的方式說話，主題暗淡下去，而細節搖搖欲墜。 這些作品似乎只是在利用達爾文固有的模糊性，利用一貫與這一名字相關聯的衝突感，而不是單一的判斷和評價。 這些畫提醒我們，仁者見仁，智者見智。」

傑斯伯·夏普

這幅橫長近三米的《 查爾斯·達爾文七十五歲像 》是艾德里安·格尼的標誌性的鉅作之一。格尼描繪了這位科學巨人坐於一片火紅的秋色深濃之中。主角身著藍橙相間的披肩，面部沾染著煙紫色的汙斑。每一寸畫面無不有飽滿的質感。明黃，澄金和緋紅的色彩波動、融合，交相輝映成一幅斑斕瀲灩的圖景。在某幾處，格尼運用按壓濕潤表面的創作手法或類似傑哈德·李希特的刮墨刀手法作出蒸氣狀的色彩煙團；在另一些地方，他用厚塗法將明快的色彩堆砌出一種近乎雕塑的美感。明快熠動的大理石質感的筆觸喚起觀者對秋日紅葉和赤色烈焰的聯想。這种清晰而又立體的紅色在全幅獨佔鰲頭，引人矚目。一抹提香藍從畫作右上方衝出。變幻於抽象和寫實之間的《 查爾斯·達爾文七十五歲像 》展現了一個達爾文無法參與的瞬間：他本人於 1882 年七十三歲壽終。格尼包括這一幅在內的很多作品，與其說是科學家的畫像，更不如說是對其深刻複雜的影響的一種探討。這幅《 查爾斯·達爾文七十五歲像 》首展於 2014 年格尼在佩斯畫廊空間伯靈頓花園的畫展：有趣的是，這樣式堂皇的義大利風格展廳恰好位於達爾文和艾佛·羅素·華萊士 1858 年 7 月向倫敦林奈學會所作的物種起源報告的房間後方。當時，與其一起被展出的還有格尼的《 達爾文的房間 》和其他八件作品，包括畫家自畫像和達爾文像融合的兩幅作品。

生於尼古拉·壽西斯古統治下的羅馬尼亞，現居柏林的畫家格尼很久以來就對左右著二十世紀直至當今的黑暗力量感到著迷。他通常從網上尋來的黑白照片入手，著眼於那些給歷史帶來不可磨滅的影響的關鍵人物和時刻。他繪畫的對象包括一眾科學家，藝術家和獨裁者，重點聚焦二戰的餘孽和當今法西斯主義殘餘的的各種形式。由於達爾文的進化論和自然選擇論被一些種族主義者，優生學主義者和種族滅絕主義政權惡意扭曲和利用，他自然成了歷史時代的一個支點。正如策展人傑斯伯·夏普所言，「達爾文理論的根基本身來自純粹的學術興趣，漸漸不免受到不良影響的左右，造成了最可怕而危險的後果。對格尼而言，這位著名英國進化科學家代表了承前啓後的偉大人物：在達爾文之前是一種世界觀，在達爾文之後是另一種世界觀。」(J. Sharp, ‘The Flycatcher’, in Adrian Ghenie: Golems, exh. cat. Pace Gallery, London 2014, p. 7). 《 查爾斯·達爾文七十五歲像 》的豐富的內容似乎影射了達爾文影響的矛盾性。畫中的科學家面目酷似猿猴，呼應了他本人因其理論遭受到的質疑和嘲諷。達爾文無力控制社會對他的評判，他個人被與猿猴的意象攪雜在一起。對此，格尼並沒有作明確的價值判斷，而是用卓越的藝術技巧展現事件本來的面目 -- 他僅將達爾文置入一個多層次的，複雜多變的佈景當中，利用秋季色澤的過渡



Vincent Van Gogh, Red Vineyards at Arles, 1888. Pushkin Museum of Fine Art, Moscow.
文森 · 梵谷《阿爾勒的紅葡萄園》1888 年作 莫斯科 普希金美術館

「對我來說，藝術史不是線性的。卡拉瓦喬和德庫寧在做同一件事，而每一幅畫歸根結底都是抽象的。」

艾德里安·格尼

性特點呼應時代的變化和複雜性。以歷史事件為源源不斷的靈感來源的格尼作品中也飽含對藝術史的熱愛。他將一眾不同來源的藝術思想和技巧混合、雜揉，創造出富有個人色彩的的獨特風格。他前期模仿從幼年時期就熱愛的林布蘭，他沒有向克盧日 - 納波卡藝術學院的老師透露這种傾向，因為當時的潮流是抽象表現主義。等技藝日漸精湛之後，他開始嘗試將各種隱喻揉入作品之中，及幾世紀以來的技法之大成。拿《查爾斯·達爾文七十五歲像》為例，他在背景運用巴洛克式的明暗對照法；達爾文神似法蘭西斯·培根的鬼魅魂魄；抽象之處是得到了李希特的刮墨刀手法的精髓外加威廉·迪冠寧的筆法勁道。「藝術不可能完全獨創，它必然是構建與已有的傳統之上的」，格尼說道，「從柯特·希維特斯的拼貼畫到積遜·波歷的滴色畫的整個二十世紀的豐富藝術演變，為我的超歷史寫實主義風格提供了極大的可能 -- 這種風格旨在對事物本身的展現。」（艾德里安·格尼與瑪格達·拉杜對談，摘自展覽目錄，威尼斯，羅馬尼亞館，第 56 屆國際藝術展—威尼斯雙年展「艾德里安格尼：達爾文的房間」，2015，頁 31）。

格尼以錯覺空間的概念理解藝術。正如電影屏幕一樣，畫布也可以被看作一個可以通過顏色和形狀來投射故事的平面。「我很羨慕電影可以運用其獨有的力量構建一個虛幻的空間」，他說道，「它具有與現實隔絕的能力。在那一兩個小時內，觀者可以全身心地投入其中！ ... 我希望我也能帶給美術作品這樣的魔力。」' (A. Ghenie in conversation with M. Pop, in ibid., p. 83). 格尼深受大衛林奇等電影作品影響，他電影中令人不安的，夢魘般的情境之下，似有黑暗神秘的暗潮湧動。相應的，格尼的繪畫手法極具電影場景感的聲光和懸疑。這幅作品誕生於一個龐大的、進入式的背景之中，彷彿一個舞台佈景。其主角被以戲劇感的方式用高光打亮，身邊的明暗對比運用得當。他描繪的塑料椅子正是畫家工作室達爾文坐過的那一把。這把椅子也多次出現在各幅作品之中，具有重要意義。尤其是在《達爾文的房間》中，它被放置在陽光透過的窗下，上面是螺旋式的樓梯。當初構想這個房間的時候，格尼又一次有意模糊美術與室內設計的邊界：房間的佈景靈感源自林布蘭 1632 年的作品《沉思的哲人》。

儘管格尼注重作品的戲劇性展現，他同時也認為美術的是一種能夠保存藝術的物質性的媒介。他談及個人對最欣賞的作品的「溫度」記憶，感慨那種身體和感官對作品的體驗，在當下的電子化時代正在逐漸湮沒。「我的同齡人懂得互聯網時代之前的生活是怎樣的」，他說道。「清晨夢醒時分，偶爾還是能感



Francis Bacon, Self-portrait, 1970.
Artwork: © The Estate of Francis Bacon. All rights reserved / DACS, London / ARS, NY 2021
法蘭西斯·培根《自畫像》1970 年作

'The surfaces have an eddying quality as though looking at the surface of water or into an aquarium ... Fluctuations of this kind extend the metaphor pertaining to Darwin's own personality and reputation'

Christopher Lloyd

「畫的表面有一種漩渦的質感，好像你是在凝望水面，而水下還有另一個世界 ..... 這種觀感上的波動，隱喻著達爾文本身的性格與名氣。」

克裡斯多福·洛德

覺到那舊時代的餘溫 ..... 你會發現世界變了，質感和外型都在變。我對此十分敏感。」（艾德里安·格尼與瑪格達·拉杜對談，同上，頁 32）通過結構，拼接，重組各種不同的表現形式，格尼的作品審視我們看待當下和歷史的多種人工的視角。《查爾斯·達爾文七十五歲像》像一個閃爍的魅影，似乎正在漸漸淡出、消逝。但是，與它的接觸也恰是一種身體的、實在的衝擊，一種與藝術的自然力量的碰撞。在格尼探索歷史黑暗盡頭的同時，他也讚美了藝術家那種幫助觀者看清世界和自己的獨特力量和使命。從這個意義上來說，他的藝術與達爾文理論的複雜性，相去不遠。

Detail of the present lot 拍品局部 ▸



10

SANYU 常玉

(CHANG YU, 1895-1966)

Vase de lys sur fond marron (Vase of Lilies with Red Ground)

signed in Chinese and signed 'SANYU' (lower right)
oil on masonite
91 x 50 cm. (35⅞ x 19⅝ in.)
Painted in the 1940s

紅色背景的百合花

油彩 纖維板
1940年代作
款識：玉 SANYU (右下)

HK$100,000,000-150,000,000
US$13,000,000-19,000,000

PROVENANCE
Collection of Jean-Claude Riedel, Paris
Dimensions Art Center, Taipei
Private Collection, Asia
Christie's Hong Kong, 29 May 2010, Lot 01016
Acquired from the above by the present owner

EXHIBITED
Taipei, Dimensions Art Center, Sanyu, 18-30 April 1992.
Taipei, National Museum of History, The Exhibition of Sanyu, 14 October-26 November 1995.
Taipei, National Museum of History, In Search of a Homeland – The Art of San Yu, 13 October - 2 December 2001.

LITERAURE
Dimensions Art Center, Important Works by Sanyu - Paris Period, Taipei, 1992 (illustrated, pp. 40-41).
National Museum of History, The Art of Sanyu, Taipei, 1995 (illustrated, plate 44, p. 57).
National Museum of History, In Search of a Homeland- The Art of San Yu, Taipei, 2001 (illustrated, plate 75, p. 122).
Rita Wong (ed.), Sanyu Catalogue Raisonné Oil Paintings, YAGEO Foundation, Lin & Keng Art Publications, Taipei, 2001(illustrated, plate 117, p. 227).
Rita Wong (ed.), Sanyu: Catalogue Raisonné: Oil Paintings (Volume II), The Li Ching Cultural and Educational Foundation, Taipei, 2011 (illustrated, plate 117, p. 129).
Lin & Lin Gallery, Sanyu – The Art of Black, White and Pink, 2018 (illustrated, p. 142-143).

來源
巴黎 Jean-Claude Riedel 收藏
台北 帝門藝術中心
亞洲私人收藏
香港佳士得2010年5月29日 編號01016
現藏者購自上述來源

展覽
1992年4月18-30日「常玉」台北 帝門藝術中心
1995年10月14日-11月26日「常玉」台北 國立歷史 博物館
2001年10月13日12月2日「鄉關何處 – 常玉的繪畫藝術」台北 國立歷史博物館

出版
1992年《 常玉重要作品集 – 巴黎時期 》帝門藝術中心 台北 (圖版，第40-41頁)
1995年《 常玉的藝術 》國立歷史博物館 台北 (圖版，第44圖，第57頁)
2001年《 鄉關何處—常玉的繪畫藝術 》台北 國立歷史博物館 (圖版，第75圖，第122頁)
2001年《 常玉油畫全集 》衣淑凡編 國巨基金會與大未來藝術出版社 台北 (圖版，第117圖，第227頁)
2011年《 常玉油畫全集第二冊 》衣淑凡編 立青文教基金會出版 台北 (圖版，第117圖，第129頁)
2018年《 常玉 – 寄黑 藏白 醉粉紅 》大未來林舍畫廊藝術有限公司 台北 (圖版，第142-143頁)



In my life I have always had nothing; I'm just a painter. As for my paintings, I don't think they need any added explanations. People who view my works should clearly understand that what I am communicating is just a very simple concept.

Sanyu

“我的生命中一無所有，我只是一個畫家。對於我的作品，我認為無須賦予任何解釋，當觀賞我的作品時，應清楚瞭解我所要表達的，只是一個簡單的概念”

常玉

BECOMING SANYU

As Sanyu arrived in Paris in 1921, shortly after the end of the First World War, the center of its artistic activity had shifted from the Montmartre hills in the north to Montparnasse, on the south bank of the Seine. That was where the artists and literary lights of the time gathered to discuss new concepts and ideas. Sanyu chose for his studies the free and open environment of the Academy de la Grande Chaumière, and he made the acquaintance of many foreign artists working in Paris, including Giacometti and Kisling. Together, in the free and open environment of the time, those artists jointly formed the broadly influential "School of Paris."

Even in this environment, Sanyu remained strongly rooted in his own ancestral culture. At the same time, however, he boldly absorbed the essence of modern aesthetics such as expressive, avant-garde colour and flat, simplified compositions. The result was a unique and unprecedented blending of Chinese and Western influences. Sanyu, with his Eastern aesthetic, established a wholly original approach within the School of Paris, a new style that would have an impact on the Parisian art world of the time.

THE LILY APPEARS, DAZZLING THE OLD TIMES OF PARIS

Records of Sanyu's entire oeuvre indicate that only three paintings produced in his lifetime featured lilies as their subject. One of them is known only through a black-and-white photo taken by his good friend, photographer Robert Frank; no other information, including its name, the medium in which it was painted, or its size, is known. Because the photo dates from 1949, we can assume the painting was produced in the 1940s. Another painting of lilies, against a green background, is an oil work known to also date from the 1940s, and is now in a private collection. Sanyu's favorite floral subject was the chrysanthemum, a flower that in Eastern cultures is thought to represent the highest ideals of character, integrity, honesty, and grace. Sanyu thought so highly of it that he produced 55 chrysanthemum paintings. But if the chrysanthemum is a symbol of nobility and grace in the East, then the lily is a symbol of sacredness in the West. It enjoys an honored status in the Catholic Church, symbolizing the incarnation of the Virgin Mary, and as the national flower of the Vatican it stands for sacred purity. Works dating from the Renaissance often feature images of the archangel Gabriel holding a lily, and in the New Testament, Jesus said that the beauty of lilies surpassed even Solomon in his greatest glory.

Paris itself was in full bloom in Sanyu's time as artists from around the world gathered there, attempting to find new elements of modernity amid the art of previous eras. Sanyu combined these elements with the historical richness of his own native culture. His works, celebrating both his own individuality and his ancestral culture, distinguished him as an artist in those tumultuous times. What mood was it that drove Sanyu, studying painting in a foreign country, to boldly adopt the lily, this Western symbol, as a subject? And to use the brilliant red so closely tied to the Chinese tradition, and the bright yellow of its temples and imperial dwellings? These sacred flowers now immersed in Sanyu's Eastern colours, open their buds and bloom amid a profusion of stems and leaves, stretching upward with relaxed grace. Sanyu imbues his creative new take on this floral theme with great significance and brings new, Eastern implications to the modern innovations of the School of Paris.

A SIGN OF HOPE IN TROUBLED TIMES

The 1940s was one of the most turbulent periods of the past century. World War II inflicted serious harm and caused a major reshuffling of the world order as nations tried to rebuild. Sanyu was then nearing 50, his large inheritance from China almost gone, and so poor during the war that he had to make a living making plaster sculptures. The war's effect on the soul of mankind can hardly be overstated, and its impact on artists, as an especially sensitive subgroup, profoundly changed their thinking.

Yet Sanyu's painting is not one that reflects the hardships of his life or the shadow of war. On the contrary, in the fresh, vital auburn red of the background and the buds and blooms that reach upward, their yellow stamens waving, we find vividness, charm, and vigor. Sanyu's pursuit of aesthetics here transcends the hardships of his era and his own environment, producing an enduring artistic achievement. After the war, a second breakthrough in modernism occurred as the Abstract Expressionist style continued to develop and thrive; it seemed that only wilder and more extreme forms of avant-garde expression could embody humanity's denunciations of war and the



Sanyu, *Vase of Lillies*, Private collection.
常玉《百合花》媒材與尺寸不詳



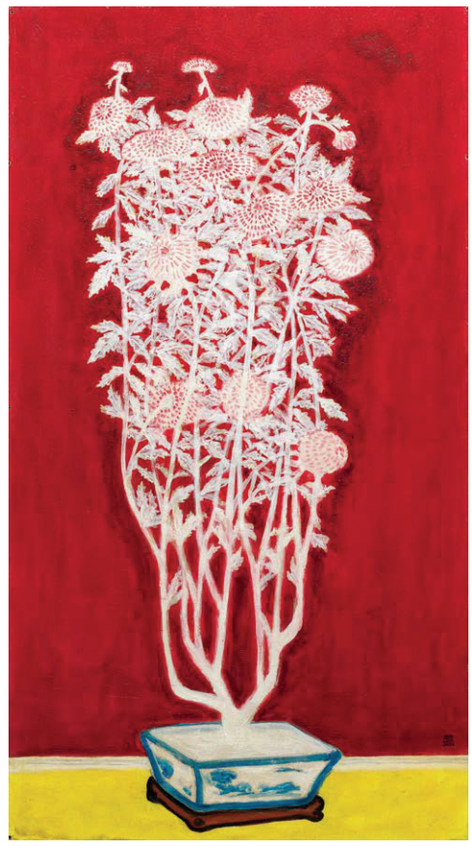
Sanyu, *Vase of Lilies with Green Ground*, 1940s, private collection
常玉《綠色背景的百合花》1940 年代作 私人收藏

myths of modern society. But in Sanyu's serene and elegant vase of flowers, history seems for a moment to stand still, all of the world's noise and clamor absorbed by the petals of these holy flowers, and all of its chaos disappearing in their interweaving stems and leaves. The passing years become quiet, and time and space move at leisure. The enduring nature of aesthetic beauty finds one of its finest embodiments here.

KNOWLEDGE THROUGH THINGS: UNSPOKEN MEANINGS IN PURITY AND REFINEMENT

Sanyu's works from the 1930s onward reflect a deeper exploration of colour. Each oil painting, full of expressive tension, exhibits a strong personality through its colour. Sanyu had a deep understanding of the concept, in Chinese literati painting, of "the many colours within black ink," and his use of the oil medium both presents and transforms his subjects. Subtle layers and gradations appear even in areas of a single, unitary colour, and like washes of ink seeping into paper, variations appear in density and wetness or dryness. The result is colorist art with the charm of Eastern ink paintings, its aesthetic meanings and dimensions deepened by this more rounded, flowing character. The background of Vase of Lilies on a Red Ground is a brilliant red, sumptuous and elegant, its effect softened and neutralized somewhat by the refined, elegant white of the lilies and vase.

At home one day, Wang Yangming, a Ming Dynasty philosopher, saw a line from Zhu Xi's commentary on Cheng Yichuan: "Each and every thing has its own exterior, its own interior, its fineness and its and roughness, and the grasses and the trees each have their ultimate principles." He then resolved to take bamboo as the object



Sanyu, White Chrysanthemum in a Blue and White Jardiniere, 1940s-1950s. Christie's Hong Kong, 10 Jul 2020, lot 121, sold for HKD 191,620,000.
常玉《青花盆中盛開的菊花》1940-1950 年代作 香港 佳士得 2020 年 7 月 10 日 編號 121 成交價：191,620,000 港幣



Leonardo da Vinci, Annunciation, 1472. The Uffizi Gallery, Florence.
李奧納多 · 達文西《聖母領報》1472 年作 佛羅倫斯 烏菲茲美術館

through which he could "study each thing and achieve knowledge." The practice of "achieving knowledge through knowing the object" meant deep observation of natural things to understand their principles, and then extending the meaning of those principles to a philosophy of human life through writing. In terms of artistic expression, Chinese painting and calligraphy have long attempted to capture a subject's vividness and character, rather than depicting the space around it. Vase of Lilies on a Red Ground exudes a strong Eastern appeal, grounded in Sanyu's expression of lyrical, poetic feeling through an economical use of soft, rounded lines. Dark and light lines in forest green weave together and create space as they intertwine. This approach finds a distant echo in the lyrical style of traditional Chinese ink paintings, which used such lines to build their landscapes of sky and earth. Wu Guanzhong once saw a link between Sanyu and Bada Shanren, saying, "Looking at Sanyu's works, one immediately thinks of Bada Shanren. The lonely birds and beasts, the unexpected way his lines extend and return, and the disparity of their proportions. They reveal his aloofness, his eccentricity and loneliness, his laughing and his crying." Comparing the two artists, we find that both great masters went beyond merely portraying real spaces and figurative objects. The freedom of their lines gave liveliness and emotion to their depictions of birds, animals, plants and flowers. Where Sanyu excelled, however, was in assimilating the avant-garde style of the 20th century School of Paris. This style, while clearly retaining the shape of its subjects, eliminates their complexities and aims at a planar flatness that imbues them with the beauty of modern sculpture.



Sanyu, Chrysanthemums on a Yellow Table.
National Museum of History, Taipei.
常玉《黃桌上的白菊》台北 國立歷史博物館

Detail of the present lot 拍品局部 ▸





Ma Yuan, Apricot Blossom, Song dynasty, Taipei Palace Musuem, Taipei
馬遠《倚雲仙杏圖》南宋 台北故宮博物院 台北



Carved cinnabar Laquer Box and Cover, Yongle Incised
Ming Dynasty (1368-1644). The Palace Museum, Beijing.
明《剔紅紫萼花紋圓盒》北京 故宮博物院藏

大師之路

常玉在 1921 年抵達巴黎的當時，正值第一次世界大戰結束不久，整個巴黎藝術家活動的中心已由北邊的蒙馬特山丘轉至塞納河南岸的蒙帕納斯區，是當時藝術家與文人聚集，討論交換藝術新的的地方。常玉選擇了以提倡自由開放風格的「大茅屋」畫室作為他學習的環境，同時結識了當時活躍於巴黎畫壇的外籍藝術家，其中包括了賈科梅第，吉斯林等。在當時那個自由與開放的環境下，共同激蕩出了影響深遠的「巴黎畫派」。

常玉在這樣一個環境下，植根于自己深厚的母體文化，同時大膽吸收了當時最為前衛的色彩表現力，平面化與簡約化等現代美學的精髓，開闢出一個前所未有的融貫中西的獨特風格，為東方美學在巴黎畫派中獨樹一幟。而這種風格也對彼時的巴黎藝術界產生了影響。

百合現世，熠熠生輝舊時巴黎

根據常玉全集記載，他一生中僅創作了三幅以百合花為題材的畫作，其中一幅，如今只剩下常玉莫逆之交 - 名攝影師羅勃 · 法蘭克（Robert Frank）拍下的黑白照片，其餘一切，包括畫名、媒材、尺幅等資料，皆盡不詳。由於照片於 1949 年拍下，所以推測畫作也應該屬 40 年代創作。另一幅綠色背景百合，則肯定同為 40 年代的油畫作品，現為私人收藏手中。

常玉最常見的花卉題材畫作為菊花，菊花在東方文化中代表「高風亮節，廉潔清雅」的民族精神，深受常玉推崇，共繪製了 55 幅。若說菊花是來自東方的高雅象徵，那麼百合便是西方的聖潔代表。百合在天主教會享有尊殊地位，象徵聖母瑪利亞的化身，亦是梵蒂岡國花，含有神聖純潔之意。在文藝復興傳世作品中經常出現大天使加百列手持百合花的形象。耶穌在新約裡甚至提到百合花勝過所羅門所有的榮耀。

當時的巴黎百花齊放，來自世界各地的藝術家匯集巴黎，都試圖在陳舊的藝術史中找到全新的藝術現代性。當時身在異鄉學畫的常玉，是在怎樣一個心境下，大膽採用一個西方文化符號作為創作主題，底色則採用具有中國傳統濃厚意味的艷紅，以及廟堂皇室採用的明黃色，讓枝繁葉茂綻放不一的百合，將聖潔的花朵浸染在東方色彩已經中，長身而立，慵懶而優雅的舒展開來，為主題的創新賦予了非常的意義，為巴黎畫派的現代性革新中增染了東方的意蘊。

一蓑煙雨任平生： 亂世中的希望之作

40 年代是過去百年中最動蕩的一個年代，全球經歷第二次世界大戰的重創，戰後世界格局被重新洗牌，百廢待興。此時的常玉年近半百，從中國繼承的大筆遺產很快散盡，在戰時更是一度貧困至極，需要製作石膏雕塑維持生計。戰爭對於全人類心靈產生的影響不容贅言，畫家作為人類群體中最為敏感的小眾群體，受到的衝擊，產生的思考更加的深刻。

然而，生活的艱難困苦與戰爭的陰影卻絲毫沒有在常玉的這幅畫作中體現，與之相反，畫面使用充滿鮮活生命力的褐紅鋪底，百合花向上生長，或含苞待放，或燦爛怒放，金黃的花蕊閃爍其中，意趣橫生，洋溢著生動而蓬勃的朝氣。由此可見，常玉對於美學的追求已經超越了時代與自身環境所限，實現了藝術創作的永恆性。二戰之後，藝術的現代性實現了第二次的突破，抽象表現主義日益發展壯大，似乎只有更加前衛的突破與更加狂野的表達方式才能釋放人類心中對於戰爭控訴和對現代社會的迷思。然而在常玉這幅靜觀優雅的瓶花中，仿佛歷史在這一瞬間靜止，所有的喧囂被聖潔的花朵吸收，所有的混亂被交錯挺拔的枝葉牽引出頭緒，歲月靜好，時空悠然，美學的永恆性在這裡得到最完美的詮釋。

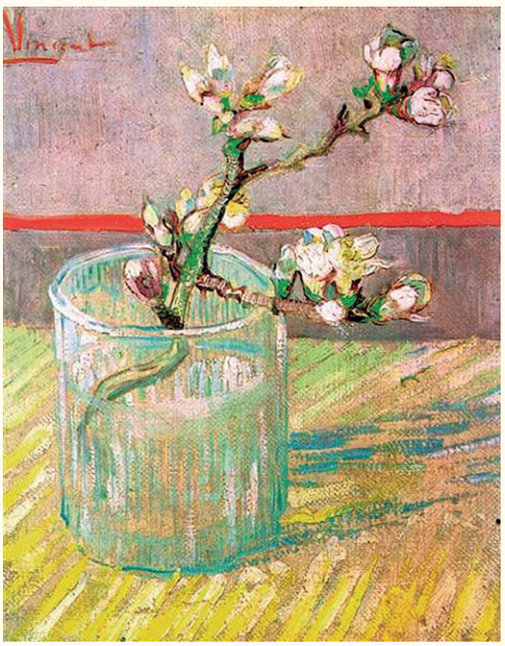
格物致知：精純洗練的韻外之致

常玉從 1930 年代以後的作品，體現了對色彩運用的進一步探索，每一張油畫都呈現了強烈的色彩個性，機具表現張力。常玉對中國文人畫「墨分五彩」的理念有著深刻體驗，能以油畫媒材來呈現和轉化，於是他的單統色彩有隱約的層次幻變，展現猶如水墨入紙本的暈染、擴散、濃淡、枯潤等各種單色變化，創構出一種具東方水墨情韻的色彩藝術，更為圓融流動，深化了色彩藝術的美學內涵和向度。《紅色背景的百合花》的豔紅，極度的華貴典雅，由幽白清雅的百合花和玻璃瓶所中和和平衡，畫面底部一抹金黃，平衡了畫面的色彩佈局，更是呼應著中國廟堂皇室獨有的尊貴色彩，充滿了中國式的雍容華貴、婉約蘊藉的東方情調。

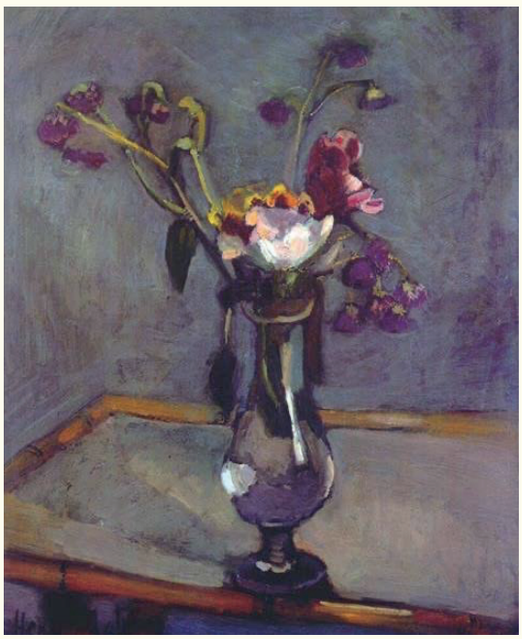
中國明代哲學家王陽明有一日在家看到了朱熹注疏程伊川的一句話：「眾物必有表裡精粗，一草一木，皆涵至理。」 於是決定以竹子為研究物件，踐行「格物致知」的真理。所謂「格物致知」，即在深刻觀察自然物象，掌握其精髓之後，提煉出其精髓用其他文學再創作手法延伸到人生哲理的體悟。在藝術表現形式上，其實中國古典書畫早就踐行著注重氣韻生動，忽視物象空間。而在《紅色背景的百合花》一作中，就蘊藏著豐富的東方韻味，這也是常玉所擅長的用簡練圓柔的線條來表現抒情的詩意，他用深淺幻變的墨綠線條，交響穿插，互相牽引來表現空間的交錯，這一做法，遙相呼應了中國傳統繪畫中用墨線搭建山水天地的寫意思維。吳冠中曾經將八大山人與常玉相聯繫，他曾說過：「翻閱常玉的作品，使人立即聯繫到八大山人，那些孤獨的鳥與獸，那些出人意外的線的伸縮，那比例對照的巨大反差，吐露了高傲，孤僻，落寞，哭之笑之」對比欣賞，兩位大師均摒棄了空間與物象的束縛，自由的線條繪出花草鳥獸，氣韻生動，感情飽滿，然而常玉更勝一籌之處，更在於吸取了西方 20 世紀巴黎畫派的前衛風格，在保持主題形態明瞭的情況下，去除繁雜，走向平面性，賦予了現代雕塑的美感。



Constantin Brancusi, Bird in Space, 1928,
The Museum of Modern Art, New York, USA.
Artwork: © 2021 Artists Rights Society (ARS),
New York / ADAGP, Paris
康斯坦丁·布朗庫西《太空中的鳥》1928 年作 紐約現代藝術博物館



Vincent van Gogh, *Blossoming Almond Branch in a Glass*, 1888,
Van Gogh Museum, Amsterdam, Netherlands
文森特·梵谷《透明花瓶里盛開的杏花枝》1888 年作 梵谷博物館
阿姆斯特丹 荷蘭



Henri Matisse, *Bouquet on a Bamboo Table*, 1903.
Artwork: © 2021 Succession H. Matisse / Artists Rights Society (ARS),
New York
亨利·馬蒂斯《竹桌上的花瓶》1903 年作

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ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920 - 2013)

Fleurs (Flowers)

signed in Chinese, signed and dated 'ZAO 55' (lower right); signed, titled and dated 'ZAO WOU-Ki Fleurs 1955' (on the stretcher)
oil on canvas
55 x 46 cm. (21⅝ x 18⅛ in.)
Painted in 1955

花

油彩 畫布
1955年作
款識：无極ZAO 55 (右下)；
ZAO WOU-Ki Fleurs 1955 (畫背框架)

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

PROVENANCE
Galerie Pierre Loeb, Paris
Private collection, Switzerland
Galerie Hervé, New York
Private collection
Sotheby's London, 21 October 1999, lot 71
Private collection, Asia

This work is accompanied by a certificate of authenticity issued by the Fondation Zao Wou-Ki on 5 September 2016.
This work is referenced in the archive of the Fondation Zao Wou-Ki.

LITERATURE
P. Daix (ed.), Ides et Calendes, Zao Wou-ki, Paris, France, 1994 (illustrated, p.85).
F. Marquet-Zao & Y. Hendgen (ed.), Flammarion, Catalogue raisonné des peintures Zao Wou-Ki Volume 1 1935-1958, Paris, France, 2019 (illustrated, plate P-0422, p. 198 & p. 312).

來源
巴黎 皮耶勒布畫廊
瑞士 私人收藏
紐約 赫爾維畫廊
私人收藏
倫敦 蘇富比 1999年10月21日 編號71
亞洲 私人收藏

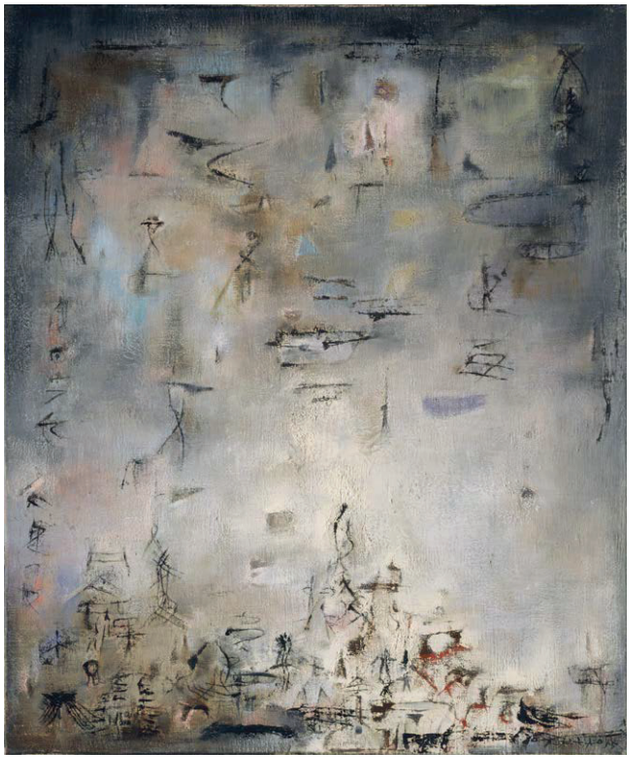
此作品附趙無極基金會於2016年9月5日所開立之保證書
此作品已登記在趙無極基金會之文獻庫

出版
1994年《 趙無極1935-1993 》Pierre Daix 著 巴黎 Editions Ides et Calendes 出版 (圖版，第85頁)
2019年《 趙無極油畫全集 第一冊 1935-1958 》
F. Marquet-Zao 與 Y. Hendgen 編輯 法國 巴黎 Flammarion 出版 (圖版，第P-0422圖，第198及312頁)



"My painting became illegible. Still lives and flowers did not exist anymore. I aim to create an imaginary and indecipherable writing."

Zao Wou-Ki



Zao Wou-Ki, Neige Danse (Swirling Snow), oil on canvas, 1955. Christie's Hong Kong, 26 May 2018, lot 4, sold for HKD 31,300,000.
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
趙無極《雪花飛舞》油彩 畫布 1955 年作 香港 佳士得 2018 年 5 月 26 日 編號 4
成交價：31, 300, 000 港元

The years 1954-1955 constitute the breakthrough of his artistic career when Zao finds the way to merge Eastern and Western cultures into abstraction in what he describes as "imaginary and indecipherable writing ," a universal language, beyond the boundaries of civilisations. He starts to consciously insert core elements of Chinese culture into his works, while bringing into play his own knowledge of Chinese painting. The oracle bone series shows Zao's first direct integration of calligraphy into his paintings with symbols evocative of the earliest known form of Chinese writing from the Shang dynasty called oracle bones script on ox bones and turtle plastrons. This old practice of engraving characters on the animal material had the religious purpose to ask deities questions relating to the weather and fortune. Therefore, Zao takes up the spiritual component in relation to natural elements, which was already embedded in this tradition, while returning to the origins of scripture. Although Zao has deconstructed the Chinese characters into disorderly lines, they retain the essential nature and form of calligraphy. His strong knowledge of Chinese calligraphy, which he learned with his grandfather when he was a child, nurtures the artist's reflection on abstraction, at a time when, similarly, major Western artists aim for alternative expressions to fuel their abstract practice by investigating Eastern calligraphy.

Alain Jouffroy writes in 1955, the year *Fleurs* was completed: "Zao Wou-Ki's painting demonstrates how the Chinese vision of the Universe, where the blurry and distance express the spirit of contemplation rather than the contemplated object, became a universal modern vision. Painters so different as Paul Klee, Mark Tobey or Henri Michaux relate to the same vision. " As Jouffroy had identified, a group of Western artists, both in New York (Mark Tobey, Jackson Pollock, Franz Kline) and in Paris (Hans Hartung, Pierre Soulages, Georges Mathieu) also explored the concept of Chinese calligraphy to incorporate in their art, as well as the splashing of ink and paint to create variations of light and space. With a strong interest in abstract beauty, ambiguity, and mystery in calligraphy and abstract pictographs, they merged the Eastern spirit, as they viewed it, with the dynamics of abstract expressionism and the spontaneity of free handwriting, reconciling into abstraction the gestural movement and the artist's interiority inherent to calligraphy.

With halos of blues and purple emanating from the central calligraphic block, *Fleurs* beautifully highlights the calligraphy's spirituality and expresses the intangibility of a landscape into a universal language. The international movement which aims to reconcile writing and painting is one of the most important developments of the 20th Century which brings together artists in America, Europe and Asia. Zao Wou-Ki holding strong ties with the three continents, has a privileged position in this movement.

Many of Zao's works from this period illustrate his ambition to utilize abstract forms to grasp the power of Nature. This is evident in the painting's titles referencing to natural phenomenon with an attention towards the ephemeral creation and the expression of energy. "I wanted to paint what cannot be seen, the breath of life, the wind, the movement, the life of forms, the colours' outbreak and their fusion." *Vent (Wind)*, painted in 1954, one year before *Fleurs*, in the collection of Centre Georges-Pompidou in Paris, is considered to be the very first abstract painting by Zao Wou-Ki and is considered to be a milestone in the history of abstraction, as the artist sets the notion of rendering the invisible visible in a highly subjective and sensory manner.

While the title, *Fleurs (Flowers)*, evokes a much more concrete concept of nature, the composition still masterfully delivers a deep powerful feeling provided by the contemplation of nature. One can feel the breath of the wind sweeping through the surface as well as the weightless and fragility of petals and leaves gently moving within an poetic space. Whereas previous paintings show abstract signs painted over a monochromic background, *Fleurs* is a unique example where Zao Wou-Ki masterfully incorporates the oracle-bone-script-inspired signs into a highly-modulated background with hues of blue, purple, black and white rendering a rare depth into a silent and solemn elegance. *Fleurs* is one of five paintings referring to floral elements, and is undeniably a masterpiece from the period. As Zao expresses: "There was no boundaries between the sign and colour, and revealed to me the problem of depth by the conjunction of various shades."

「我的畫作逐漸變得模糊難辨。靜物和鮮花不復存在。
我意在創造一種充滿想象且不可釋讀的書寫。」

趙無極



Zao Wou-Ki in his studio in Paris, 1955
Photo : © Photo John Craven / Archives Zao Wou-Ki, Paris
趙無極在巴黎工作室 1955 年

1954-1955 年標誌著趙無極藝術生涯的重大突破，他獨闢蹊徑，將東西方文化融會貫通，用他的話說，即是「充滿想象且不可釋讀的書寫，」一種世界共通的語言，超越了文明的界限。他開始有意識地將中國文化的核心元素融入自己的創作，同時兼收並蓄，充分發揮自己對中國畫的理解。趙無極的甲骨文系列展現了其首次將書法與繪畫相結合，甲骨文是中國最早的書寫形式，起源可追溯至商代，在牛骨及龜板上刻畫成字。這種在動物材料上雕刻文字的古老形式帶有宗教目的，旨在向上天占卜氣象與凶吉。正因如此，趙無極在回歸經典本源的同時，將其中的精神成分與自然元素聯繫起來，這正與古老傳統不謀而合。儘管趙無極將甲骨文解構成無序的線條， 它們依舊是書法的核心本質與承載形式。趙無極在孩提時隨祖父學習的深厚中國書法知識培養了他對抽象的反思，與此同時，西方主要藝術家也同樣致力於通過研究東方書法來尋找替代表達方式，以推動他們的抽象實踐。

阿蘭·喬弗洛伊在 1955 年，亦是《 花卉 》完成的同年，如此寫道：「趙無極的繪畫展示了中國視界裡的宇宙，其中模糊和距離表達了沉思的精神，而不是沉思的對象，成為一種共同的現代視覺。那些看似截然不同的畫家，諸如保羅·克利，馬克托比或亨利馬修都與趙無極殊途同歸。」正如阿蘭喬弗洛伊注意到的，來自紐約（馬克·托比、傑克遜·波洛克、弗朗茨·克萊恩）和巴黎（漢斯·哈同、彼埃·蘇拉吉、喬治·馬修）的一群西方藝術家也探索了將中國書法融入其藝術創作的概念，以及利用飛濺的墨水與顏料創造光線與空間的萬千變化。這些藝術家對中國書法和象形文字的抽象美、多義性及神秘感充滿興趣，他們將自己理解中的東方精神與抽象表現主義的動態和自由書寫的自發性融為一爐，將書法固有的手勢運動和藝術家的內在性調和成為抽象作品。

藍色與紫色的光暈從畫面中央的書法部分四散開來，《 花卉 》優美地展示了書法的精神魅力，將一幅風景的不可觸知轉化為共通的語言。旨在融匯書寫和繪畫的國際運動將美洲、歐洲和亞洲的藝術家召集在一起，是二十世紀最重要的發展之一。趙無極與這三大洲皆有深刻淵源，因此在這場運動中有著特殊優勢地位。趙無極這段時期內的許多作品都展示了他想要通過抽象形式闡釋自然力量的雄心。顯而易見，這些畫作的題目都指向自然現象，關注轉瞬即逝的創造與能量的表達。「我想要畫看不見的東西，生命的呼吸，風，移動，生命的形式，色彩的迸發和融合。」收藏於巴黎蓬皮杜中心的《 風 》，創作於 1954 年，正是《 花卉 》的前一年，被認為是趙無極的第一幅抽象畫作，亦是抽象主義歷史上的里程碑式作品，趙無極由此確定了以高度主觀和感官的方式將不可見化為可見的理念。

儘管題目《 花卉 》喚起了自然中一種極為具體的概念，整幅畫面構圖依舊精湛絕倫地呈現了一種仿佛在凝視自然的深刻強大之感。觀者可以感受到風掠過畫面的呼吸，花瓣與落葉仿佛在失重的空間裡移動，正如「閒花落地聽無聲」之詩意。儘管趙無極在之前的畫作上以單色背景繪製抽象符號，《 花卉 》作為獨一無二的例子，趙無極巧妙地將受甲骨文啟發的符號融入層次豐富的背景之中，藍色、紫色、黑色和白色的色調將罕見的深度化為沈默而莊嚴的優雅。《 花卉 》是趙無極一生創作的五幅花卉元素作品之一，無疑是其階段性的大師之作。正如趙無極所說：「符號與色彩之間並無界限，通過各種色調的結合向我揭示了深度的問題。」



Zao Wou-Ki, Vent, 1954. Centre Georges Pompidou, Paris.
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
趙無極《 風 》1954 年作 巴黎 龐比度中心

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JADÉ FADOJUTIMI 賈黛·法多朱蒂米

(B. 1993)

One Step, Two Step

signed, titled and dated 'Jadé Fadojutimi
'One step, two step Dec '18' (on the reverse)
oil on canvas
201.5 x 161.5 cm. (79⅜ x 63⅝ in.)
Painted in 2018

HK$4,000,000-6,000,000
US$520,000-770,000

PROVENANCE
Galerie Gisela Capitain, Cologne
Private collection, Asia

一步，兩步

油彩 畫布
2018年作
款識: Jadé Fadojutimi
'One step, two step Dec' 18 (畫背)

來源
科隆 吉賽拉 · 卡皮坦畫廊
亞洲 私人收藏

"I bathe in the conversations between colour, texture, line, form, composition, rhythm, marks and disturbances'

Jadé Fadojutimi

「我沉醉于色彩、紋理、線條、形式、構圖、節奏、標記和騷動之間的對話。」

賈黛· 法多朱蒂米



°♦ 13

NICOLAS PARTY 尼古拉斯·帕蒂

(B. 1980)

Landscape

signed and dated 'Nicolas Party 2015' (on the reverse)
soft pastel on linen
200 x 120 cm. (78¾ x 47¼ in.)
Painted in 2015

HK$12,000,000-22,000,000
US$1,600,000-2,800,000

風景

軟粉筆 麻布
2015 年作
款識：Nicolas Party 2015 (畫背)

PROVENANCE

Galerie Gregor Staiger, Zurich
Private Collection, Europe (Acquired from the above by the previous owner)
Phillips New York, 16 May 2019, lot 16
Private Collection, Asia (Acquired at the above sale by the previous owner)
Private Collection, USA

來源

蘇黎世Gregor Staiger 畫廊
歐洲 私人收藏 (原藏者購自上述畫廊)
富藝斯 紐約 2019年5月16日 編號16 (原藏者購自上述來源)
亞洲 私人收藏 (原藏者購自上述拍賣)
美國 私人收藏



°♦ 14

WU GUANZHONG 吳冠中

(1919-2010)

Golden Field

signed in Chinese, dated '77' (lower left);
signed, dated and inscribed in Chinese
(on the reverse)
oil on board
61.3 x 46 cm. (24⅛ x 18⅛ in.)
Painted in 1977

金色田野

油彩 木板
1977年作
款識：荼77 (左下)；一九七七 油菜地 吳冠中 (畫背)

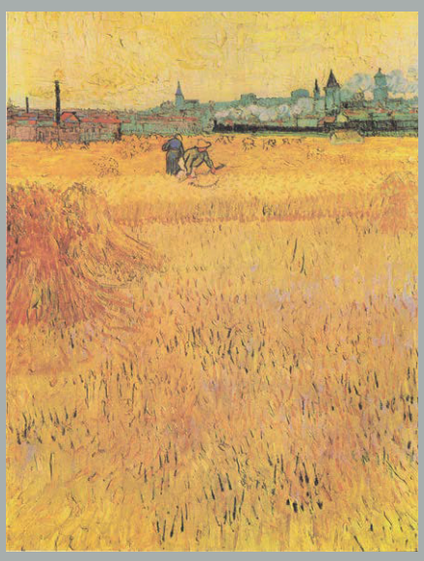
HK$21,000,000-28,000,000
US$2,800,000-3,600,000

PROVENANCE
Private Collection, Asia
Christie's Hong Kong, 25 November 2017, lot 8
Acquired at the above sale by the present owner

LITERATURE
L'Atelier Productions, Wu Guanzhong Paintings-
A Selection of 128 Fine Works , Singapore, 1996
(illustrated, plate 16, p. 43).
People's Fine Arts Publishing House, Wu Guanzhong -
Connoisseurs' Choice I, Beijing, 2003 (illustrated, plate 38,
pp. 100-101).
Hunan Fine Arts Publishing House, The Complete Works
of Wu Guanzhong Vol. III, Changsha, 2007, (illustrated in
detail, p.76; illustrated, p. 77).

來源
亞洲 私人收藏
2017年11月25日 佳士得 香港 編號8
現藏者購自上述拍賣

出版
1996年《 吳冠中精品選集 》新加坡 藝達作坊
(圖版，第16圖，第43頁)
2003年《 吳冠中作品收藏集 》北京 人民美術出版社
(圖版，第38圖，第100-101頁)
2007年《 吳冠中全集第三卷 》長沙 湖南美術出版社
(細節圖，第76頁；圖版，第77頁)



Vincent van Gogh, Arles: View from the Wheat Fileds, 1888.
Rodin Musuem, Paris.
文森・梵谷《 Arles: Views from the Wheat Fields 》1888 年作
巴黎 Musée Rodin

"I cherish these portraits of farmers and their crops, which I painted standing in the fields under the scorching sun. That year, as I painted this, I understood the flame that must have burned in Van Gogh's heart."

Wu Guanzhhong

「我很珍惜這批在烈日照射下站在田間畫的莊稼群像，當年作畫的時候，也曾體味過梵古心中燃燒的火焰」

吳冠中



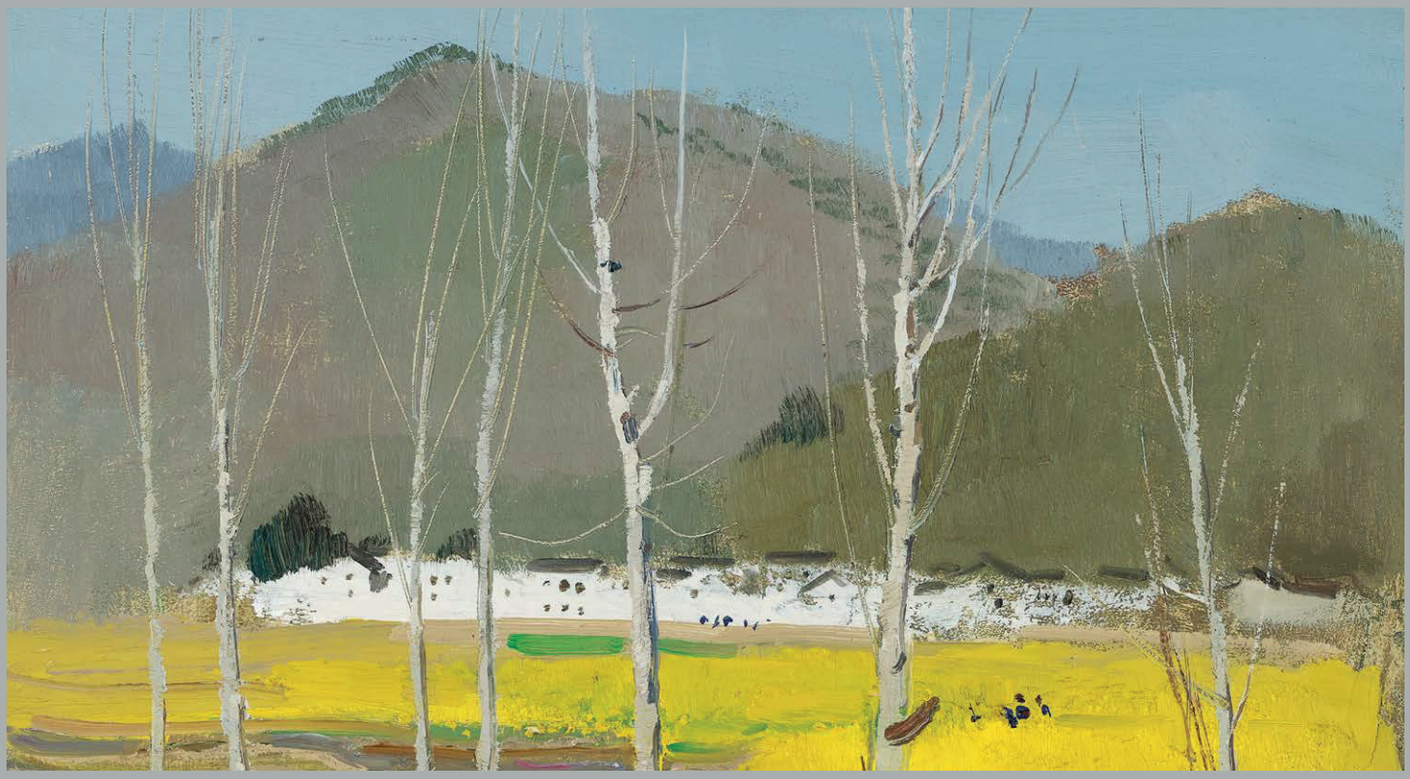
In the 1970s, Wu Guanzhong's work in the oil medium reached maturity, his mastery of the landscape genre in particular approaching perfection. During that most turbulent period of recent Chinese history, with culture in serious decline, perhaps Wu had the luck of the poet, "blessed to live in a time of adversity." His exploration of the oil medium's possibilities was reaching a peak as he moved freely between the boundaries of Eastern and Western styles. In this year's fall sale, Christie's proudly presents two Wu Guanzhong oils dating from 1977. *Golden Field* brims with rustic charm and appeal, while Lijiang Riverside (I) speaks poetically of the beauty of nature. Both embody Wu's aesthetic goals of "modernizing" Chinese painting and "nationalizing" oil painting, along with a deeply-rooted feeling for the mountains, fields, and rivers of his native China.

In 1972, Wu Guanzhong, who had been "sent down" to the countryside, was allowed to paint on Sundays. He set up dung baskets to make an easel and painted under horrible conditions amid the yellow soil of northern China. Seeking out novel scenes around the ordinary villages of the region, he vividly depicted rural fields and growing crops, a real-life experience that injected sincere and down-to-earth feeling into his works from this period.

Golden Field was painted in 1977, the year immediately following the end of the Cultural Revolution. Its bright, resplendent yellow hues suggest the artist's happiness and his optimism toward the future after the Cultural Revolution's end. Only two such paintings in this artist's entire oeuvre depict rural harvests with large areas of golden yellow colour; the other, painted on paperboard, is only one-third the size of this *Golden Field*. Once the Cultural Revolution ended in 1976, Wu began to travel in search of new painting ideas, and *Golden Field*, the last of his paintings on the theme of crops and fields, was a golden punctuation mark signalling the end of his rural experiences during that era.

That same year, passing through Guilin to visit to his mother-in-law in Guiyang, Wu created *Lijiang Riverside (I)*, one of the paintings in his famous "Lijiang series." *Lijiang Riverside (I)* is the first of four works featuring the Li River, and the largest in that group. As the harsh atmosphere pervading society began to ease, Wu's outlook also underwent change, and he began to travel and roam around the land. We can't help but be struck by the freshness of this painting, its exuberant greenery, and the pleasing, relaxed feel of the brushwork.

In the mid-19th century, the Barbizon School, a new movement led by Jean-François Millet, emerged in France. Its members gathered in the Fontainebleau Forest in the southern outskirts of Paris, drawing nearer to the lives of everyday people. With fine and sensitive brushwork, they set about depicting previously ignored rural landscapes, bringing new feeling and new expressions of majesty and grandeur to their subject. Wu Guanzhong's *Golden Field*, depicting an expanse of rapeseed in early spring in southern China, likewise expresses an emotional attachment to and appreciation of rural crops and fields. Its warm, brilliant golden hues are visually compelling and evoke a special atmosphere, yet all of the simple and natural appeal of realism remains. The subject of this painting is simply the beauty of the open countryside; Wu builds its visual structure around an arrangement of interpenetrating lines and blocks of colour throughout the painting. In his concise, practiced and fluid brushwork, he sets out a poetic vision,





Paul Gauguin, Harvest: Le Pouldu, 1890. Tate, London.
保羅·高更《 Harvest: Le Pouldu 》1890 年作 倫敦 泰特美術館

"The youthful beauty of crops is not inferior, but far better that that of flowers. During my painting practice in the fieds, I've found that their forms are different day by day. The rapid growth of life from maturity to aging is the epitome of lie."

Wu Guanzhhong

「莊稼的青春之美不遜於花朵，遠勝於花朵。我用油彩在不斷的寫生中，發現他們每天的形態都不一樣，生命從生長，成熟到衰老原來如此之迅速，是人生的縮影」

吳冠中

communicating a deep love and appreciation for the beauty of his native land, realizing his goal of nationalizing oil painting.

Wu Guanzhong's travels around China grew from his insistence on facing his subjects directly and painting from life, rather than living in subjective imagination in the studio. Never departing from his source of inspiration in direct sense perception, the works he created always exude a fresh breath of life. Taking in the landscape around him, he would first form a conception, and further, a compositional idea, and then begin to paint. Shifting vantage points as he painted ensured a sense of both completeness and innovation as he conceived and then composed each work. *Lijiang Riverside (I)* is a classic work of landscape painting, employing Western techniques while reflecting aesthetics drawn from Song Dynasty painting. The combination of those elements here reflects the aesthetic goal Wu strove to achieve throughout his life, the modernization of Chinese painting. The painting's composition is simple and straightforward, fresh, and deep in conception; Wu cleverly produces depth and spaciousness within its large areas of green by varying both the greenish hues and the brushwork he employs. Rough brushstrokes build up thickly in the mountain that rises through the upper half of the work, while in the waters below, his touch is light, soft, and diffuse. Dense forest, set out in light and delicate brushwork, occupies the middle band of the painting, as a light breeze seems to sweep across the rich swath of greenery. This immersive, wrap-around scenic experience reflects the "level distance" point of view found in classical Chinese landscape painting theory, while also drawing on more scientific elements connected with depth of field in camera lenses. In Lijiang Riverside (I), Wu Guanzhong brings home to the viewer the genuine and simple emotions we feel in the presence of such an awe-inspiring scene.



Wu Guanzhong sketching in the fields
Photo: Courtesy photographer.
藝術家在田野裡畫畫



Gustav Klimt, Birch Grove I, 1902. Galerie Neue Meister, Dresden.
古斯塔夫·克林姆《 Beech Grove I 》1902 年作 Galerie Neue Meister 德累斯頓

PROPERTY FROM A PRESTIGIOUS PRIVATE COLLECTION
顯赫私人珍藏

15 # ZENG FANZHI 曾梵志

(B. 1964)

This Land so Rich in Beauty No. 2

signed in Chinese; signed and dated
'2010 Zeng Fanzhi' (lower right)
oil on canvas (triptych)
overall: 250 x 1050 (98⅜ x 413⅜ in.)
each: 250 x 350 (98⅜ x 137¾ in.) (3)
Painted in 2010

江山如此多嬌之二

油彩 畫布 (三聯作)
2010年作
款識：曾梵志2010 Zeng Fanzhi (右下)

HK$10,000,000-20,000,000
US$1,300,000-2,600,000

PROVENANCE
Acquired directly from the artist by the present owner

This work is accompanied by a certificate of authenticity issued by the artist's studio and signed by the artist.

EXHIBITED
Shanghai, Rockbund Art Museum, 2010 Zeng Fanzhi, 12 August – 12 October 2010.
Venice, Punta della Dogana, Prima Materia, 29 May 2013 – 15 February 2015.
New York, Gagosian, Zeng Fanzhi: Paintings, Drawings and Two Sculptures, 6 November – 23 December 2015.
Beijing, Ullens Center for Contemporary Art, Zeng Fanzhi: Parcours, 19 September - 19 November 2016.

LITERATURE
Rockbund Art Museum, 2010 Zeng Fanzhi, exh. cat., Shanghai, 2010 (illustrated, pp. 18, 20 & 21).
Yuko Hasegawa (ed.), Gagosian Gallery, Zeng Fanzhi, New York, 2016 (illustrated, unpaged).
Ullens Center for Contemporary Art, Zeng Fanzhi: Parcours, exh. cat., CITIC Publishing Group, Beijing, 2016 (illustrated,p. 154).

來源
現藏者直接購自藝術家

此作品附藝術家工作室所開立及藝術家親簽之作品保證書

展覽
2010年8月12日-10月12日「曾梵志 2010 Zeng Fanzhi」上海 上海外灘美術館
2013年5月29日 – 2015年2月15日「Prima Materia」威尼斯 蓬塔·德拉·多嘉娜
2015年11月6日-12月23日「Zeng Fanzhi: Paintings, Drawings and Two Sculptures」紐約 高古軒畫廊
2016年9月19日-11月19日「曾梵志: 散步」北京 尤倫斯當代藝術中心

出版
2010年《 曾梵志2010 》展覽圖錄 上海 上海外灘美術館 (圖版，第18, 20及21頁)
2016年《 曾梵志 》Yuko Hasegawa 編輯 紐約 高古軒畫廊 (圖版，無頁數)
2016年《 曾梵志: 散步 》展覽圖錄 北京 尤倫斯當代藝術中心 中信出版社 (圖版，第154頁)







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

16 CHEONG SOO PIENG 鍾泗賓

(1917-1983)

Nature's Expression

signed in Chinese and dated '1963' (lower right);
signed, titled and dated Natures Expression, Soo Pieng, 1963 (on the reverse)
oil on canvas
101.5 x 153 cm. (40⅛ x 60¼ in.)
Painted in 1963

HK$1,500,000-2,500,000
US$200,000-320,000

自然的神韻

油彩 畫布
1963年作
款識：泗賓 1963 (右下);
Natures Expression, Soo Pieng, 1963 (畫背)

PROVENANCE
Acquired directly from the family of the artist by the previous owner
Christie's Hong Kong, 25 May 2013, Lot 15
Acquired at the above sale by the previous owner
Private Collection, Asia

來源
原藏家直接購自藝術家家屬
2013年5月25日 香港 佳士得 編號 15
原藏者購自上述拍賣
亞洲 私人收藏

"Soo Pieng's sojourn in Europe brought him confidence and prestige as one of Singapore's most sought after artists. He had made a risky decision in 1961 when he resigned from his teaching position at NAFA to become a full-time artist"

Cheong Soo Pieng: Visions of Southeast Asia (2010)

「歐洲的經歷給作為新加坡最受追捧的藝術家之一的鍾泗濱帶來了信心和聲望。 1961 年，他更貿然辭去南洋藝術學院的教職，成為一名全職藝術家。」

鍾泗濱 :《 東南亞的願景 》(2010 年)

◂ Detail of the previous lot 拍品局部





Paul Klee, Castle and Sun, 1929, Private collection
保羅·克利《城堡與太陽》1929 年 私人收藏

Widely acknowledged as a shining beacon and pioneer in shaping the course of modern art in Singapore, Cheong Soo Pieng has had a long and fruitful career, producing a diverse body of work that spans across a plethora of styles, medium and genres. *Nature's Expression* is exemplary of his trailblazing spirit and versatility, marking a pivotal period of transition towards abstractionism during his journey across Europe in the early 1960s. Executed in 1963, this work is an exceptionally rare large single-panel format work within Cheong's abstract oeuvre, which showcases the artist's sheer talent and ability to demonstrate a multitude of artistic expressions. Most other examples from the same period created in larger size are usually presented within diptych or triptych formats.

Born in 1917, Xiamen, China, Cheong studied Chinese ink painting in the Xiamen Academy of Fine Arts, and later combined this with Western concepts in the Xin Hua Academy of Fine Arts in Shanghai. By the time he migrated to Singapore in 1946, he had a solid grasp of Chinese ink and Western oil painting history, techniques, pictorial formats. Cheong's artistic development is a remarkable cohesion of Eastern and Western sensibilities; a progressive vanguard of abstract experimentation and narrative figuration combined with a keen awareness of the rapid pace of aesthetic modernity within 20th century painting. In 1963, the London-based Redfern Gallery organised two exhibitions by two up and coming Asian-Chinese artists: Cheong Soo Pieng and Zao Wou-Ki. His sojourns across Europe had offered him visual and intellectual inspirations in form of the works by artists such as Paul Klee, Henri Matisse, JMW Turner and more, providing a transformative impact on his artistic direction. Indeed, works produced and displayed throughout Cheong's Europe trip reflected a consistent aesthetic: masterful abstract landscapes with dense painterly intersections of bold vermillion, crimson or yellow backgrounds, and dense painterly intersections of black, blue and red, rendered with calligraphic intensity.

Nature's Expression enfolds the viewer in a rich expanse of dynamic brushstrokes delineating the land formations, horizon, and sun, juxtaposed against an ochre background. Suspended in the middle of the canvas, the golden orb of the sun – the circle, a recurring motif in Cheong's works – is bound by the land and luminous sky. The land-bound forms are particularly distinct, taking on defined shapes, which could be interpreted as mountain peaks in the distance. This brings to mind the work of German artist Paul Klee, whose works such as Castle and Sun, feature circles as both a visual representation of forms in nature, but also as a means to reduce complex subjects into elemental geometric forms. However, unlike Klee, most of Cheong's abstract paintings draw from his background in Chinese ink painting traditions; he takes the pictorial tradition of Chinese landscape (Shan Shui) painting and reinterprets the three core elements of balance, form and composition. Further, where Shan Shui traditionally eschews colour, Cheong embraces it and makes it a distinct feature of his abstract paintings.

First layering crimson and cobalt pigment on to the orange base, Cheong then forms the topmost layer of *Nature's Expression* with thick swathes of black paint which nearly effaces the areas of blue. What makes the work a true masterpiece is not only its scale, but the dynamic gradients of black and crimson streaking across the resplendent tangerine background, as well as the exuberant energy expressed in Cheong's brushstrokes. Each stroke is an index of Cheong's movements, with each turn and pause visually articulated on the canvas; sweeping lines are truncated by spontaneous paint blots. The raw dynamism of the entire composition and gestural movement of the calligraphic strokes reveal a transference of life energy and vitality of the painter to the canvas. Of the six principles that form the foundation of ink painting (liufa) as dictated by sixth-century Chinese art historian and theorist Xie, one core concept was that of "spiritual resonance and lifelike vitality" (qiyun shengdong), which is the merging between creator and creation, the transference of the painter's own life energy to the movement of the brush and ink. A good painter could demonstrate refined control and virtuosic finesse in depicting structure and movement; an excellent painter imbued each gesture with the pace of his breathing and the rhythm of his heartbeat. Within the aspiration to portray the grandeur of nature in its most primeval form, Cheong has infused *Nature's Expression* with both expressionistic fervour and pulsating life. It is the culmination of Cheong's artistic explorations abroad, and a remarkable example of the new pictorial language that combines Chinese art concepts with a Western approach, that distinguishes him as one of the most innovative and creative modern masters to come out of Singapore.



Cheong Soo Pieng at his art exhibition, London, 1962.
鍾泗濱於他的畫展，倫敦，1962 年

鐘泗濱，被廣泛譽為是塑造新加坡現代藝術進程的閃亮燈塔與先驅，在其漫長且創作頗豐的職業生涯中，繪製了橫跨多種風格、媒材與類型的各式作品。這幅《自然的神韻》正是其開拓精神與多元化視覺語彙的典範之作，標誌著鐘泗濱在 1960 年代初穿越歐洲的旅行中向抽象風格過渡的關鍵時期。作於 1963 年，該畫是一張極為罕見的大尺寸單幅抽象作品，展現了藝術家精絕至臻的才華與駕馭多種藝術表現形式的能力。而其同時期其他大尺幅作品則通常以雙聯畫或三聯畫的形式呈現。

1917 年生於中國廈門，鐘泗濱進入廈門美術專科學校研習中國傳統水墨，隨後入上海新華美專進修，將水墨與西方美學概念相融合。1946 年，移居新加坡時，他已對中國水墨與西方油畫的歷史、技法與構圖有了深刻扎實的理解。鐘泗濱的美學構建即是對東西方情感表達的非凡凝聚與交融、是抽象實驗與敘事具象結合的前沿先鋒，流露著對二十世紀繪畫之審美現代性的狂飆突進與巨大蛻變的敏銳自覺。1963 年，總部位於倫敦的雷德芬畫廊為兩位初綻鋒芒的亞裔藝術家策劃了兩個展覽：鐘泗濱與趙無極。其在歐洲的短暫旅居期間所親見的諸多藝術家如保羅·克利、亨利·馬蒂斯、及透納的作品對鐘泗濱的藝術方向產生了顛覆性的影響，為其創作提供了源源不斷的視覺與智識的靈感。事實上，在其歐洲之旅中創作、展示的作品反映著一種一貫的審美：精湛的抽象風景與厚重大膽的朱紅、深紅或黃色背景，以及黑、藍、紅色的書法筆觸交錯穿插。

這幅《自然的神韻》將觀者包裹在豐富的動態筆觸中，描繪了岩層構造、地平線與太陽，且將三者並置於赭石背景之上。懸掛在畫布中心的金色太陽被簡化為一個近圓的圖形——這也是鐘泗濱作品中反復出現的意象——被大地與明亮的天空所束縛。下面的陸上圖形也極為獨特，呈現出明確的形狀，似群黛遠峰；令人聯想起德國藝術家保羅·克利的作品，如《城堡與太陽》：將圓形作為自然形式的視覺表現，也是將複雜主題簡化為基本幾何形式的一種手段。然而，與克利不同的是，鐘泗濱大部分抽象畫作都植根於早年的中國水墨畫傳統背景；他借鑒中國山水畫的抽象意象，重新詮釋平衡、形式與構圖這三大核心元素。此外，與傳統山水畫對色彩的回避相反，鐘泗濱欣然接受並將其作為自己抽象繪畫風格的一個顯著特徵。

畫家先在橙色基底上塗一層深紅與鈷藍顏料，而後用數筆厚重的黑色點刷塗抹，幾乎將下面的鈷藍覆蓋，最終呈現出《自然的神韻》最表層的畫面。該作最卓犖精絕之處並不僅限於其尺幅，而在於畫面中快速劃過金碧輝煌的橘色背景的黑與深紅線條的動態色彩漸層，以及鐘泗濱筆觸中所展現出的旺盛能量。每一個筆劃都記錄下鐘泗濱運筆的痕跡，將每一個轉折與停頓都在畫布上直觀地表達出來；迅速掃過的線條被隨機的顏料飛濺與斑駁截斷。整體構圖的原始活力與書法筆觸的運筆技法使得一種勃發澎湃的生命能量與畫家的活力躍然於畫布之上。另據西元六世紀中國美術史學家、理論家謝赫提出的奠定中國水墨畫基礎的「六法」，其中一個核心概念便是“氣韻生動”，即是將造物者與創作本身相融合，將畫家自身的能量傳達至筆墨運行的軌跡。一位優秀的畫家在描繪結構與動態時，能展現出細膩準確的控制與精湛靈巧的技法；而一位卓絕殊眾的畫家則能將其呼吸節奏與心跳融入每一個筆觸當中。為了以最原始的形態描繪大自然的壯麗，鐘泗濱將表現主義的激情與脈動的生命注入這幅《自然的神韻》。該作可堪鐘泗濱海外藝術探索的巔峰之作，也是將中國藝術理念與西方技法相結合的新圖像語彙的傑出典範，使其成為新加坡最具創新精神與創造力的現代藝術大師之一。



Cheong Soo Pieng, Nature's Inspiration, 1963. Christie's Hong Kong, 24 May 2014, Lot 13, Sold for HKD 4,840,000
鐘泗濱《抽象三聯作》1963 年作 香港 佳士得 2014 年 5 月 24 日 編號 13 成交價：4,840,000 港元



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

17 PRATUANG EMJAROEN 帕騰·恩姆賈恩

(B. 1935)

Grand Canyon

inscribed in Thai, signed and dated
'Buddhist Year: 2522, L.A.79' (lower left)
oil on canvas, laid on board (diptych)
each: 182 x 241 cm. (71⅝ x 94⅞ in.) &
182 x 275 cm. (71⅝ x 108¼ in.)
overall: 182 x 516 cm. (71⅝ x 203⅛ in.)
Painted in 1979

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

大峽谷

油彩 畫布 裱於木板 (二聯作)
1979年作
款識：藝術家款識Buddhist Year: 2522, L.A. 79 (左下)



PROVENANCE
Acquired directly from the artist by the present owner
Private Collection, Asia

EXHIBITED
Bangkok, Bankgkok Art and Culture Centre, PRATUANG EMJAROEN: Traces and Trails, September - November 2016

LITERATURE
Bangkok Art and Culture Centre, PRATUANG EMJAROEN: Traces and Trails, exh. cat., Bangkok, Bangkok Art and Culture Centre, 2016 (illustrated, p. 190-191)

來源
現藏者直接得自藝術家
亞洲 私人收藏

展覽
2016年9月-11月「PRATUANG EMJAROEN: Traces and Trails」
曼谷 曼谷藝術文化中心

出版
2016年《 PRATUANG EMJAROEN: Traces and Trails 》展覽圖錄
曼谷 曼谷藝術文化中心 (圖版，第190-191頁)

A self-taught artist, Pratuang Emjaroen was awarded the title of National Artist of Thailand in 2005, marking his success and giving due recognition to his contribution to the art scene. With no formal training in art, Emjaroen's curiosity and passion for creating naturally spurred the development of his career and works.

This season, Christie's is offering *Grand Canyon*; the first completed oil on canvas masterpiece from the artist's series in 1979. It was last exhibited at the *Traces and Trails of Pratuang Emjaroen* exhibition at the Bangkok Art and Culture Centre in 2016. The painting, which has been kept in private hands for years, is now appearing in the market for the first time. The scale of the work and the iconic subject matter together anchors this work as an important monumental work in the artist's repertoire.

Having been only self-taught, embarking into the art world was a challenging journey but Pratuang Emjaroen was determined to pursue it. In 1971 he even established the Dharma Group, to encourage fellow artists to support one another through organising exhibitions, thereby birthing a respectable art community. It was a brave but necessary move for Emjaroen who sincerely felt that art could help convey messages for the better good of his country. In the years to follow, he gained further recognition after winning 4 awards from the National Exhibition of Arts in Thailand.

The artist's travels around the world were also a great inspiration to him, in particular a trip to USA in 1979. That year, he was invited to participate in a group exhibition co-organised between the Pacific Design Center of USA, the Vision Gallery, the Sinno Gallery and the Press Club at 838 studio. In his leisure time, after a visit to the Grand Canyon, Emjaroen was so enamoured by the grandeur of the views, the sights and experiences he encountered that he decided to embark and pay homage and produce a series of this well-known wonder of the world.

Nature and its elements inspire Emjaroen – the sun being the most important. He adores the sun and explains that it gives without expecting anything in return. It is the source that supports life unconditionally. In depicting the sun in *Grand Canyon*, he hopes that it serves as a reminder of its reliability and a constant source of energy.

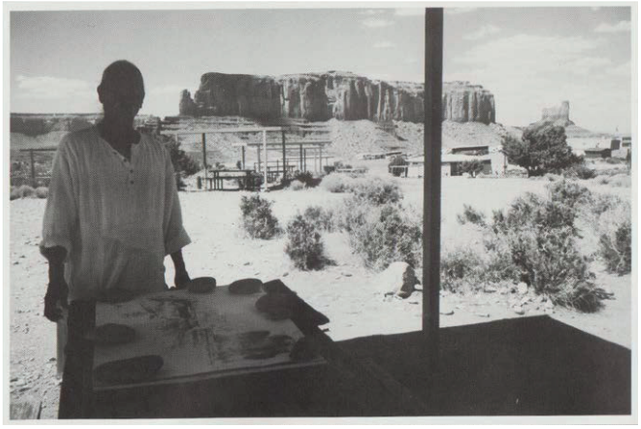
In order to capture the magnificence and aura of the scenery of the Grand Canyon, Emjaroen worked across two canvases, making the overall length of the work just over five metres; one of the largest ever produced. The composition of the landscape is exquisitely executed, the viewing point converges directly in the middle of the painting making it impactful. Style-wise, Emjaroen seems to have combined several. From afar, what seems like a seemingly purely abstract painting is actually not upon closer inspection. There is a surreal quality to the work that piques at the unconscious mind. The valleys are imbued with inscriptions in Thai; they reflect the essence and meaning of the words 'life', 'art', 'peace', 'virtue' and 'beauty'. It resembles pictograms drawn on cave walls in primitive days.

The artist's signature expert execution of seamless brushstrokes and rich blend of oils that reflects harmony and balance are seen here; an important belief of the artist about the basis of life and its natural course. He is known to execute his strokes using a palette knife, a paint brush or by squeezing paint directly from the tube onto the canvas. The technique requires confidence and finesse to lead to an impressive finish. Additionally, Emjaroen's works employ a thorough use of colour and tones; it echoes his application of colour theory at its finest.

An earlier painting of the Grand Canyon can be traced to the artist Thomas Moran. In 1873, he partook in an exploratory survey of the Grand Canyon with geologist John Wesley Powell. His final painting *The Chasm of* Colorado was based off sketches of the extensive terrain and his memory of the place. Coincidentally, Emjaroen also kept a journal containing sketches of the Grand Canyon from his trip to USA. Both artists sought to offer a transformational experience of the iconic landmark through capturing the transcendent reality of nature.

Only a handful of major artists have decided to tackle the Grand Canyon as a subject matter for their work due to its sheer size. In David Hockney's *A Bigger Grand Canyon* made from 60 canvases combined, the landscape work that was completed in 1998 is infused with elements of the sublime, and rich contrasting colours that are visually impactful. The attributes of tenacity, sensitivity, and redolence are what make Hockney and Emjaroen both remarkable artists. Both artist's have enhanced the genre of landscape painting in an emotionally evocative manner.

Now well into his 80s, Emjaroen has exhibited internationally in Singapore, Australia, USA, Germany, Japan, Thailand, Bangladesh and Denmark. His works are mainly in important private collections, but also in institutional ones like the National Gallery Singapore and Fukuoka Asian Art Museum. An established artists who remains at the forefront of Thai Modern and Contemporary Art, Emjaroen works continue to kindle interest and appeal.



Photograph of artist at the Grand Canyon, USA, 1979.
Photo: PRATUANG EMJAROEN: Traces and Trails, exh. cat., Bangkok, Bangkok Art and Culture Centre, 2016 (pg.140)
藝術家在美國大峽谷 攝於 1979



Grand Canyon National Park, Powell Point Sunset
Photo: © Michael Quinn
攝大峽谷國家公園波威角日落

帕騰恩姆賈恩是一位自學成才的藝術家，於2005年獲得泰國國家藝術家稱號。這是對他藝術貢獻的認可，也標誌著他藝術生涯的成功。帕騰·恩姆賈恩從未受過正式的藝術訓練，是他赤子般的好奇與熱情，引領他不斷勇攀藝術高峰。

這一季佳士得供拍的《大峽谷》，是他1979年組畫中完成的第一幅布面油畫。該畫上一次展出，是在2016年的藝術家個展《帕騰恩姆賈恩的蹤跡》(Traces and Trails of Pratuang Emjaroen)，舉辦於曼谷藝術文化中心。多年間，這幅畫一直歸屬私人藏家，這是它首次出現在拍賣行。藝術家用巨型畫幅呈現其標誌性主題，是其藝術生涯中里程碑式的作品。

對於自學藝術家來說，進入藝術界闖蕩並不容易，但帕騰·恩姆賈恩堅定地開始了他的生涯。1971年，他建立Dharma Group，意在讓同期藝術家一起辦展，互相扶持。一個活躍的藝術社群應運而生。恩姆賈恩誠摯地相信，藝術會幫助他的國家走向更美好的世界。第二年，他榮獲四項泰國國家藝術展覽獎項，進一步得到藝術界的認可。

恩姆賈恩的全球旅居也是他靈感的來源，其中，1979年的美國之旅尤為值得一提。那一年，他被邀請參加由美國太平洋設計中心、Vision Gallery、Sinno Gallery、Press Club聯合舉辦的群展，展覽於838 studio舉行。工作之余，恩姆賈恩去到大峽谷國家公園，被眼前的景象所震撼，他決定用系列畫作來表達對大峽谷的敬意。

自然元素，尤其是太陽，啓發了他的畫作。太陽持續不斷地無私給予，讓萬物得以為生。在《大峽谷》中，他希望他畫出的太陽能夠表現出現實中太陽持續不斷地給予天地的能量。

為準確捕捉大峽谷的磅礴氣韻，恩姆賈恩採用兩幅畫布創作，總長超過五米，是他最大型的畫作之一。他精心雕琢，將焦點集於畫幅正中央，讓畫極具感染力。形式上，恩姆賈恩結合了多種不同風格。乍看之下，該畫徬彿一幅抽象畫作，然而近看時會發現，這幅畫並非抽象，而是帶有超現實的質感，翻湧著潛意識的暗流。峽谷中寫有泰文，反映著生命、藝術、和平、美德、美等詞語的本質，徬彿久遠年代洞穴中刻有的象形文字。

藝術家精湛的筆觸和豐富的色彩運用，反映著平衡與和諧，這也是藝術家對生命歷程的重要理解。恩姆賈恩以其獨特筆觸著稱，他使用刮刀、筆刷或直接將顏料擠到畫布上。這種作畫方式需要畫家大膽且心細，才能有驚人的完作。筆觸之外，恩姆賈恩還透徹地運用色彩色調，將色彩理論用到極致。

美國大峽谷的山水畫可以追溯到托馬斯·莫蘭。1873年，他參與了地理學家約翰·威斯利·鮑威爾在大峽谷的考察，隨後，他以景象速寫為基礎，憑記憶畫出了《科羅拉多大峽谷》。巧合的是，恩姆賈恩在他的旅程中也一直保持記錄，其中有許多大峽谷的速寫。兩位藝術家都用畫作捕捉了自然的超現實面相，讓觀眾經歷一場蛻變之旅。

鮮有藝術家敢於挑戰大峽谷這般宏大的主題。大衛·霍克尼的《更大的大峽谷》由60幅畫布組合而成，完成於1998年。他為畫作注入了崇高(sublime)元素，用對比度極高的色彩造成視覺衝擊。兩幅畫作中所體現的頑固、敏銳、強氛圍等特質，展現了霍克尼和恩姆賈恩的非凡藝術技藝。他們用更情緒感官的手法，賦予了山水畫全新的高度。

如今恩姆賈恩已年逾八十，他的作品在新加坡、澳大利亞、丹麥、美、德、日、泰、孟加拉等國都已展出過。他的作品不但被收納於私人珍藏，也藏於新加坡國家美術館、福岡亞洲美術館等機構。恩姆賈恩至今仍是泰國現當代藝術的重要先行者，他的作品持續著獨特魅力，吸引著一代又一代的藝術愛好者。



Thomas Moran, The Chasm of the Colorado, 1873-1874, Smithsonian American Art Museum, USA.
托馬斯．莫蘭《科羅拉多的深淵》1873-1874年作 華盛頓 史密森尼美國藝術博物館

18

GEORGES MATHIEU 喬治·馬修

(1921-2012)

Dédain perdu (Lost Disdain)

signed 'Mathieu' (lower right);
titled 'DEDAIN PERDU' (on the stretcher)
acrylic on canvas
97 x 130 cm. (38¼ x 51⅛ in.)
Painted in 1989

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

PROVENANCE

Acquired from Galerie Bellecour, Lyon, in 1990

Private collection, France

De Baecque & Associés Lyon France, 13 October 2018, lot 258

Private collection, France

Acquired from the above by the present owner

This work is accompanied by a certificate of authenticity signed by Georges Mathieu, dated March 1990.

告別自負

壓克力 畫布

1989年作

款識：Mathieu (右下); DEDAIN PERDU (畫背框架)

來源

前藏者購自里昂貝勒庫爾畫廊 1990年

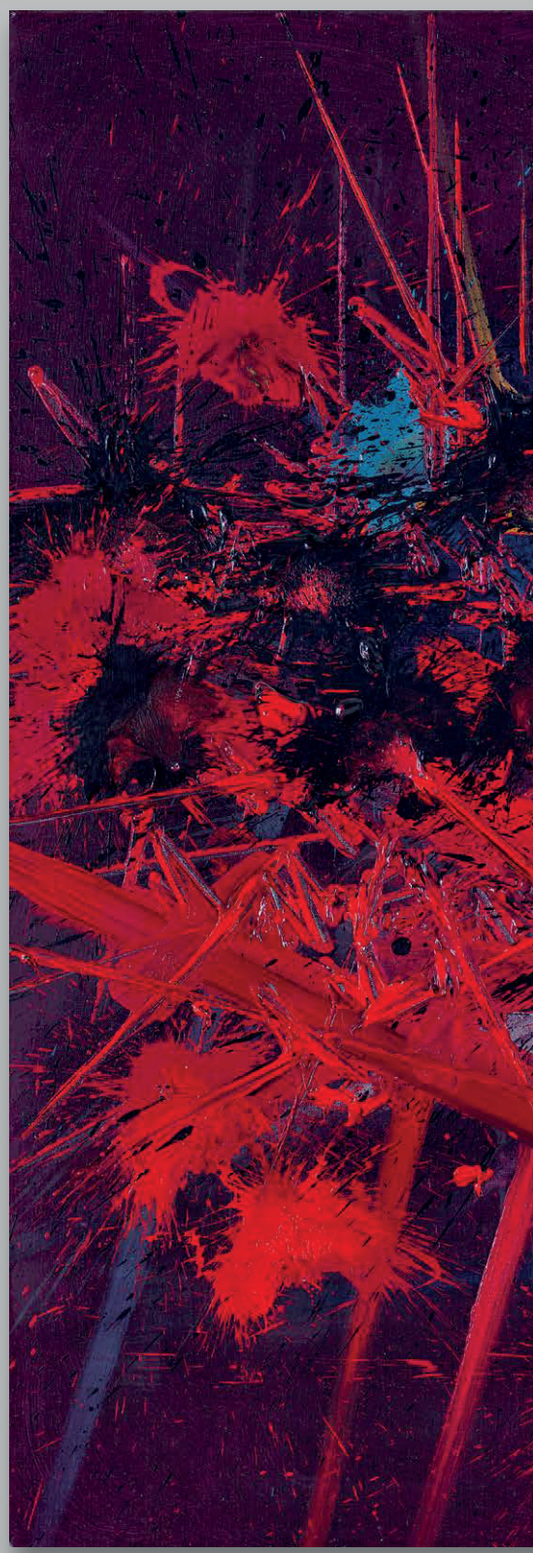
法國 私人收藏

De Baecque & Associés 里昂 法國 2018年10月13日 編號258

法國 私人收藏

現藏者購自上述來源

此作品附藝術家於1990年3月親簽之作品保證書

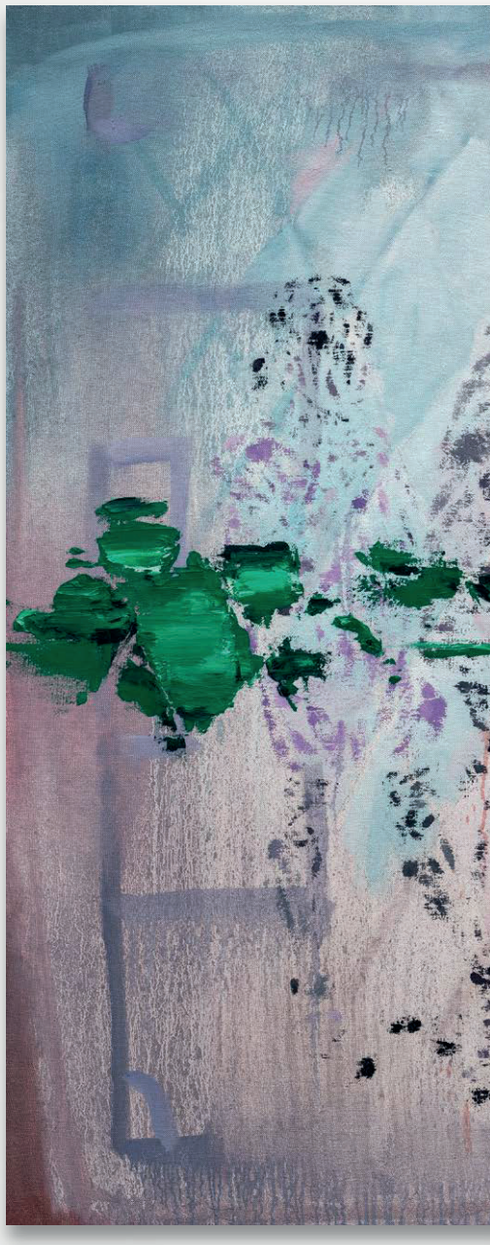




19

XIE NANXING 謝南星

(B. 1970)



foradacasa #3

signed in Chinese and dated '2020' (lower right)
oil on canvas
140 x 250 cm. (59½ x 98⅜ in.)
Painted in 2020

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

PROVENANCE

Donated by the artist and Thomas Dane Gallery, London

foradacasa #3

油彩 畫布
2020 年作
款識：謝南星 2020 (右下)

來源
由藝術家和倫敦 Thomas Dane 畫廊捐贈



The artist Xie Nanxing in the studio
藝術家謝南星在工作室
Photo: © Fan Xi


2020

Xie Nanxing occupies a singular place in Chinese contemporary painting. As the renowned German curator Peter Pakesch noted in 2008: Xie Nanxing "belongs to a small group of artists whose approach to painting can only be associated with the current perspectives duly prevalent in new Chinese art with a great amount of difficulty... Xie Nanxing consistently avoids depicting a visual world that is in any way typical or easily identifiable ... Instead, Xie Nanxing chose a path that led him to scrutinize the painting medium intently, even systematically." Despite achieving international recognition early in his career, with his works shown at the Venice Biennale in 1999 and at Documenta in 2007, Xie Nanxing has refused to adopt a signature style, preferring to challenge himself with each new series and indeed with each new work.

The recent series of paintings f o r a d a c a s a is exemplary of Xie Nanxing's restless painterly experimentation. Its starting point is a children's notebook that Nanxing came across while travelling. When opened, the pages of the notebook showed the outline of a football pitch. And so each painting incorporates a football pitch, the lines marking the structure and rules of the game providing the rules for the series and the formal structure for each painting.

The central passage of f o r a d a c a s a #3 is made using the revolutionary "canvas print" technique that has been a central part of Nanxing's practice for around ten years. Reminiscent of Francis Picabia's transparencies or the layered use of raster dots in Sigmar Polke's later paintings, Nanxing's canvas prints represent a dramatic shift from his earlier practice and demonstrate the paradox of, on the one hand, his radical questioning of painting as a medium and, on the other, his ongoing commitment to the figurative tradition. He describes how he came to this technique through Chinese ink painting:

"These painters place wool felt underneath the paper on which they are painting. Ink seeps through onto the felt, leaving spots and circles. I find it absurd that the completed painting is taken away and these traces are left behind or discarded like crumbs that have fallen from the dinner table. The spots that are left behind are fundamentally linked – as evidence – to the completed work. These surplus materials carry some of that work's meaning. They are like its shadow. I wanted to emphasise that role as evidence, to allow it to become an independent subject."

In Nanxing's work, then, a rough woven canvas is placed over the surface of the work, establishing a threshold that acts as a barrier to the painting beneath. As direct, figurative brushstrokes seep through the surface, they become stippled and obscure, leaving traces of the original gesture. Rather than being discarded, this "evidence" is left on the canvas to act both as painterly mark and as a manifestation of Nanxing's "mistrust of painting".

In f o r a d a c a s a #3 we see traces of figures, the possibility of a narrative scene that is never fully revealed to us. They are further obscured by richly painted green impasto that immediately recalls Gerhard Richter's famed abstract "squeegee" paintings but which, given the markings underneath, might also evoke the turf of the football pitch. Amongst the thinly layered washes on the right hand side of the canvas we see carefully rendered flies whose presence begs further questions: are the passages of red paint to be read as blood? Is the diamond pattern merely decorative, or does it represent a physical surface on which the flies have landed? Does all this hint towards the absent narrative implied by the central figures?

In a recent piece for Frieze Magazine Nanxing wrote of wanting to create "more layers and more possibilities" in his work, a tendency that is abundantly apparent in f o r a d a c a s a #3, a work that poses myriad questions of the viewer even as they are seduced by its richly-layered, painterly surface. He also wrote that:

"We shouldn't be afraid when confronted with unfamiliar forms that we don't understand, because with time the forms will speak for themselves."

謝南星的這一組系列作品，很大程度上是受到他在旅行中偶然發現的一本兒童筆記本的啓發。當他打開筆記本後，每一頁上都繪有一個足球場的形狀。也正因如此，該系列每一幅作品上都相對應的有足球場的輪廓，這些邊線標記著足球的規則與框架，也為這一系列組畫制定了他們的規則與形式結構。

在《f o r a d a c a s a # 3》一作的畫面中央，藝術家用他獨特的「畫布印染」技法進行創作，他已經花了近十年的時間反反復復磨練這一技法。 他是通過中國水墨畫的繪制過程中獲得靈感，對此他解釋道：

「傳統水墨畫家在作畫時，把羊毛氈墊放在作畫的宣紙下方。墨水滲透到毛氈上，留下各種斑點和墨暈。 我覺得很荒謬的是，完成的畫作被揭走了之後，這些痕跡像從餐桌上掉下來的麵包屑一樣被剩下或丟棄。 留下的這些墨跡從根本上與完成的畫作是緊密相連的——是對創作過程的一種‘記錄’。 這些看似多餘的墨跡其實承載著該作品一部分存在的意義。他們就像作品的影子。我想強調它（墨跡）作為記錄與證據的作用，讓它成為一個獨立的繪畫主題。」

因此在謝南星的創作過程中，他常將一張材質粗糙的編織畫布放置在作品畫布之上，彷彿是給創作設置了一道門檻，作為對下方作品畫布的保護屏障。 當直接的、具象的筆觸開始滲透過這層屏障時，真正溢到畫布上的墨暈其實是模糊的斑點和殘痕，保留住藝術家初始的筆觸與手法。這些殘存的「記錄」並沒有被丟棄，而是留在最終作品的畫布上，既成了作品的一部分，也作為謝南星「對繪畫的不信任」態度的聲明書。

在《f o r a d a c a s a # 3》一作中，觀者能看到些許人物的痕跡，甚至能感知到畫布上或許埋藏了一個並未完全揭示的敘事場景。但這些內容被藝術家以豐厚的綠色顏料部分遮掩了，和顏料下足球場的邊線標記並置，這些綠色標記可能會讓觀者聯想到球場草皮。在畫面右側較輕薄的水洗顏料中，我們看到幾只精心勾勒出的蒼蠅，它們的存在必定引發觀者進一步的疑問：畫面上的紅色顏料是否可以被視為血液？那些菱形圖案究竟只是是裝飾性的，還是代表蒼蠅落下來的某種實體表面？這一切構圖的安排，是否都指向被部分掩蓋的中心人物以及其所象徵的敘事？

在最近為《弗里茲雜誌》創作的一篇文章中，謝南星寫到，他想在自己的作品中創造「更多層次和更多可能性」，這種追求在《f o r a d a c a s a # 3》一作中非常清晰。他還寫道：

「面對不熟悉的表達方式我們不應該懼怕，因為隨著時間的退役，它們會逐漸顯現應得的價值。」

Detail of the present lot 拍品局部 ▸





20TH/21ST CENTURY ART EVENING SALE

二十及二十一世紀藝術　晚間拍賣

OPPOSITE PAGE: (Detail) Lot 49: Pablo Picasso, *Homme au chapeau*, Painted on 11-18 December 1964. © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

21 FRANÇOIS-XAVIER LALANNE **弗朗索瓦·沙維爾·萊蘭**

(1927-2008)

Agneau from the Nouveaux Moutons series

impressed 'Blanchet Fondeur 1997 42/500'
(underside of the sculpture)
epoxy stone and patinated bronze sculpture
53 (H) x 63 x 20 cm (20⅞ x 24¾ x 7⅞ in.)
Executed in 1997
edition: 42/500

HK$1,200,000-2,200,000
US$160,000-280,000

小綿羊 (來自新石羊系列)

環氧石 著色銅雕
1997年作
版數：42/500
款識：Blanchet Fondeur 1997 42/500 (刻於底部)

PROVENANCE

Gallery Guy Pieters, Knokke

Private Collection (Acquired from the above by the previous owner)

Phillips Hong Kong, 28 May 2017, lot 35

Acquired at the above sale by the present owner

LITERATURE

Daniel Marchessau, Flammarion, The Lalannes, Paris, 1998 (another cast illustrated, p. 37).

Daniel Abadie, Flammarion, Lalanne(s), Paris, 2008 (another cast illustrated, p. 188).

Paul Kasmin, Skira- Rizzoli, Claude & François-Xavier Lalanne, New York, 2012 (another cast illustrated, unpaged).

Adrian Dannatt, Rizzoli, François-Xavier & Claude Lalanne. In the domains of dreams, New York, 2018 (another cast illustrated, pp. 86 & 192).

Claude et François-Xavier Lalanne, Gourcuff-Gradenigo, La maison-atelier de Claude et François-Xavier Lalanne, Paris, 2018 (another cast illustrated, pp. 48-49, 53).

來源

克諾克 Guy Pieters畫廊

私人收藏 (原藏者購自上述畫廊)

香港 富藝斯 2017年5月 28日 編號35

現藏者購自上述拍賣

出版

1998年《 The Lalannes 》Daniel Marchessau編輯 巴黎 Flammarion出版社 (圖版為另一版數，第37頁)

2008年《 Lalanne(s) 》Daniel Abadie編輯 巴黎 Flammarion出版社 (圖版為另一版數，第188頁)

2012年《 Claude & François-Xavier Lalanne 》Paul Kasmin 編輯紐約 Skira-Rizzoli 出版社 (圖版為另一版數，無頁數)

2018年《 François-Xavier & Claude Lalanne. In the domains of dreams 》Adrian Dannatt編輯 紐約 Rizzoli出版社 (圖版為另一版數，第86及192頁)

2018年《 La maison-atelier de Claude et François-Xavier Lalanne 》Claude 及 François-Xavier Lalanne編輯 巴黎 Gourcuff-Gradenigo出版社 (圖版為另一版數，第48-49及53頁)







Lalanne retrospective at Château de Versailles in 2021.
Photo by Frederic REGLAIN/Gamma-Rapho via Getty Images
Artwork : Les Lalanne © 2021 Artist Rights Society (ARS), New York, NY/ ADAGP, Paris, France.
2021 年在凡爾賽宮舉辦的萊蘭 (Lalanne) 回顧展。

"The animal world constitutes the richest and most varied forms on the planet."

François-Xavier Lalanne

「動物界構成了地球上最豐富多樣的型態。」

弗朗索瓦 - 格扎維埃·拉蘭內

Inspired by an episode of the Odyssey where Ulysses and his companions flee from the cave of the Cyclops Polyphemus hidden under the belly of sheeps, François-Xavier lets his first flock invade his apartment at Impasse Robiquet in Paris in 1965. It allows the artist to bring "the countryside to Paris" and re-enchant the world. Originally designed in wool, François-Xavier dresses his ovids in epoxy stone in 1979, allowing them to escape to nature while retaining their pure and antique lines reminiscent of the Egyptian statuary he loves so much. It was in 1996 that the artist finally completed the family of his favourite animal with a Lamb.

受《奧德賽》中，尤利西斯和他的同伴們藏在羊肚子下，逃離獨眼巨人波呂斐摩斯的洞穴的情節啟發，弗朗索瓦·沙維爾於 1965 年將他第一批羊群帶進他在巴黎 Impasse Robiquet 的公寓，把活潑可愛的鄉村氣息帶進了巴黎。弗朗索瓦·沙維爾起初採用的是羊毛。1979 年，他用環氧樹脂石打造小綿羊，他們自然，卻不失簡潔和古樸的線條讓人聯想到他鍾愛的埃及雕塑題材。藝術家在 1996 年以他最喜愛的動物為題材，完成了小綿羊系列。



22 NINA CHANEL ABNEY **妮娜·香奈兒·阿布尼**

(B. 1982)

Untitled

signed, inscribed and dated 'NINA CHANEL ABNEY 2019 ☺ ' (on the reverse)
acrylic and spray paint on canvas
122 x 244 cm. (48 x 96⅛ in.)
Painted in 2019

HK$1,500,000-2,500,000
US$200,000-320,000

無題

壓克力 噴漆 畫布
2019年作
款識：NINA CHANEL ABNEY 2019 ☺ (畫背)



PROVENANCE
Ross + Kramer Gallery, New York
Acquired from the above by the present owner

來源
紐約羅斯斯+克萊默畫廊
現藏者購自上述畫廊

23 AMOAKO BOAFO 阿莫奧克·博福

(B. 1984)

Hands Up

signed, inscribed and dated 'AMOAKO M BOAFO 2018 KING' (lower right)
oil on canvas
187 x 148.6 cm. (73½ x 58½ in.)
Painted in 2018

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

PROVENANCE
Acquired directly from the artist by the present owner

舉起雙手

油彩 畫布
2018年作
款識：'AMOAKO M BOAFO 2018 KING (右下)

來源
現藏者直接購自藝術家



Amoako Boafo, Joy Adenike, 2019. The Guggenheim Museum, New York.
Artwork: © Amokao Boafo / Mariane Ibrahim Gallery, Chicago, USA
阿莫奧克·博福《Joy Adenike》2019 年作 紐約 索羅門·古根漢美術館





"Hands up!" sign at a protest in Ferguson, Missouri in August 2014
Photo : Jamelle Bouie
2014 年 8 月《舉起雙手》在密蘇里州弗格森的抗議活動中

Hands Up, 2018, is a most prime example from the artist's *Black Diaspora* series (ongoing) that takes friends, acquaintances, individuals that inspire him as its subjects. His powerful, concise style expresses the vibrancy of daily life with an easy familiarity, touching on topics such as community collaboration, social and political struggles, and the intimacy between like-minded friends.

Fusing a distinct method of depicting the Black experience with a style influenced by artists like Egon Schiele and Gustav Klimt, Boafo seeks to investigate and celebrate what being Black means. His references to the art historical canon can be seen therefore as a challenge to the dearth of Black subjects throughout history. He claims, "There are some people who connect my paintings to Egon Schiele, for example... I was searching for a way to paint figurative portraits in a loose and free way. So I would go to museums or look at books, thinking about how people like Schiele got there. In that way art history had a big influence on how I paint" (A. Boafo, quoted in: S. Mizota, "In Amoako Boafo's portraits, every brushstroke of every black face matters," Los Angeles Times, February 20, 2019). In the same tact, artists like Lynette Yiadom-Boakye, Toyin Ojih Odutola, and Kehinde Wiley draw comparisons, as does his handling of monochromatic compositions refer however tangentially to the oeuvre of the late Barkley L. Hendricks.

Creating in conversation with these artists, Boafo proves himself a powerful voice in the new dialogue on painting, "with his striking and dynamic portraiture further ushering in the era of New Modernism",... "Boafo agrees that our voices need to be heard, and that we deserve to be seen not only in relation to our Blackness, but also as individuals. Sometimes, simply being Black can be seen as more or less than what it is; ideally, it just is. Some perceive it as a threat, others as a source of joy and pride." (Destinee Ross-Sutton quoted in exh. cat., *BLACK VOICES/BLACK MICROCOSM*, CFHILL, Stockholm, 8 April - 9 May 2020)

Throughout his practice, Boafo centers Blackness in all its multitudes. In 2013, he co-organized WE DEY, a space in Vienna dedicated to amplifying the perspectives and experiences of Queer, Trans, Black and People of Colour through exhibitions, workshops, and talks. His critically received 2021 Dior collaboration, opened up a new dynamic in his work, and introduced his characters across a larger stage. Boafo's latest efforts see the building of artist residency and permanent collection in Accra, designed by Sir David Adjaye, the first of its kind in his hometown. Boafo's first museum solo exhibition *Soul of Black Folks* opens this October 20 - February 27, 2022 and will then travel to the Contemporary Arts Museum Houston. A fully illustrated first monograph surveying Amoako Boafo's career to date is scheduled to be released by Roberts Projects in early 2022.

THE FOLLOWING CONTRIBUTION ON AMOAKO BOAFO'S HANDS UP ARE BY ARTIST, CURATOR, COLLECTOR AND EDUCATOR, PROFESSOR BERRISFORD BOOTHE

The present work titled after a statement or refrain of protective surrender, the magnificently rendered hands presented here serve as landscapes, abstractions of Blackness beyond the binary. Blackness here is coloured. These hands are linked to a kinship of suffering but underline the fabulous divinity of all Blackness that is ignored when a people are rendered in language as the absence of colour.

All of Boafo's paintings are aesthetically shocking. Process is product, and his visual products all align with the artist's principles of defining and including Blackness within a continually reformatted canon of 'First World' portraiture. Amoako re-presents Blackness as something inherently dynamic to witness. Black is always beautiful and Boafo assigns form as he projects the importance of tactile, digital (finger) painting in a digital (technological) time. His visual proclamations are literally flowing; a dance between the artist's fingertips and the surface.

This 2018 work, *Hands Up* is an undeniable confluence of the artist's eloquent voice and an all too familiar global gesture of Black accusation that here, by clever compositional phrasing, becomes an elegy to Black joy. The figure is ecstatic in their Blackness. It is self-evident that *Hands Up* represents a higher level of artistic competency and fluency than has appeared before. *Hands Up* is at once iconic and intimate. It is a painting about its time. It resonates something that has the real temporal resonance of suffering yet creates a visual tone of salvation, of evidence of spirit, of the unhindered omnipresence of 'Blackness' through music, and through the gestures of Black bodies around the globe. There is religion here: redemption and connection through a gesture of suffering recast as an act of human Black power.

「博福賦予其肖像畫一種渾然天成的優雅、沉靜與高貴。能將這種觸手可及的柔軟與敏感完整表達的藝術家寥寥無幾，而博福則精准地將這種非凡的氣質呈現於畫布之上，在其創作的私密肖像系列『黑人移民』中流露著溫暖與脆弱。」

「與其他當代肖像藝術家，如愛麗絲·尼爾、喬丹·卡斯蒂爾與諾亞·戴維斯一樣，博福試圖構建一個新的語彙，重塑他自己與他所描繪的對象的個體經驗，以納入對『黑人經驗』更多樣的、斑斕豐富的理解。」（「我看見」，羅伯茨項目，洛杉磯，2019 年 1 月 12 日至 2 月 16 日。）

《舉起雙手》，作於 2018 年，是藝術家仍在延續的系列「黑人移民」中的一幅典範佳構。該系列以博福的朋友、熟人、及激發其靈感的個人為主題。藝術家蘊藉強大能量的簡約風格以一種輕鬆熟悉的方式表達出日常生命的活力，並觸及社區合作、社會與政治鬥爭及摯友間的親密關係等議題。

博福將描繪「黑人經驗」的獨特方法與頗受埃貢·席勒與古斯塔夫·克裡姆特等藝術家影響的風格相融合，試圖探討、讚美身為黑人的意義。故他對藝術先賢巨匠的借鑒可被視為一種對歷史上黑人主題匱乏的挑戰。他宣稱，「比如，有些人將我的畫與埃貢·席勒的作品聯繫起來……我正在找尋一種以寬鬆自由的方式繪製具象肖像的方法。因此，我會通過逛博物館或看書，思考像席勒這樣的人是如何成功做到這點的。以這樣的方式，藝術史對我的繪畫方式產生了重大影響。」（阿莫科•博福，引自莎倫·溝田撰寫的《在阿莫科·博福的肖像畫中，每一張黑色面孔上的每一個筆觸都不可或缺》，洛杉磯時報，2019 年 2 月 20 日）以類似的方式，與藝術家如麗奈特·雅頓 - 博阿凱、托因·奧吉·奧杜托拉、及柯海德·威利相比，他對單色作品的處理也與已故藝術家巴克利·L·亨德利克斯的作品略有肖似。

在與這些藝術家的對話中，博福展現出自己在一個全新繪畫語境中的強大聲音，「他以高調炫目且充滿活力的肖像畫進一步開闢了新現代主義的時代」，……「博福認同我們的聲音需要被傾聽；且我們不應僅被黑色的皮膚所定義，而是應該被視作一個個獨立的個體。有時，簡單地作為黑人可被或多或少地曲解；而理想狀況下，它僅僅是一個事實的陳述。有些人將此視為威脅，而另一些人則因此感到快樂與自豪。」（德斯帝妮·羅斯·薩頓，引自展覽圖錄《黑人的聲音 / 黑人的微觀世界》，CFHILL 畫廊，斯德哥爾摩，2020 年 4 月 8 日至 5 月 9 日）

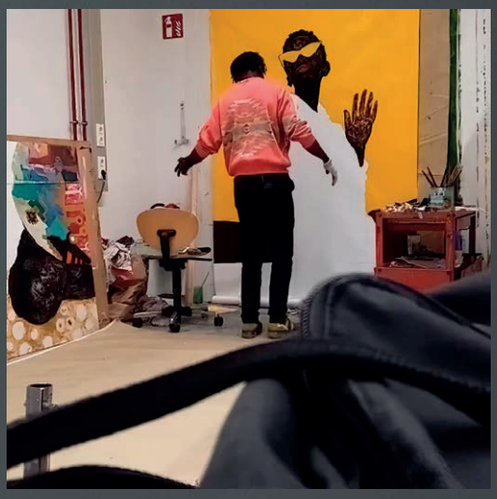
在其整個藝術實踐中，博福專注於黑色人種的多個側面與各個維度的聯繫。2013 年，藝術家與友人共同組織了 WE DEY，這是一個位於維也納的空間，致力於通過展覽、研討會和講座擴大傳播性少數、跨性別群體、有色人種的視角與個體經驗。2021 年，博福與迪奧的合作備受褒贊，為其作品注入了新的活力，並將他的肖像畫帶到了一個更大的舞臺。博福最近則專注于在阿卡拉建造一個藝術家駐地和永久收藏機構。該建築由大衛·阿德迦耶爵士設計，是他家鄉的第一個此類項目。博福的首個博物館個展「黑之魂」將於 2022 年 10 月 20 日至 2 月 27 日開幕，隨後將赴休斯頓當代藝術博物館巡展。羅伯茨企劃則計畫於 2022 年初為博福出版一本配以完整作品插圖的首部專著，系統梳理阿莫科•博福迄今為止的職業生涯。

以下段落引自藝術家、策展人、收藏家和教育家，貝雷斯福德·布斯教授為阿莫科•博福的作品《舉起雙手》所撰寫的評論文章

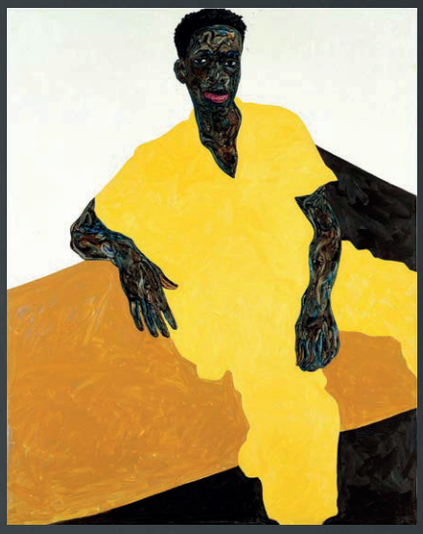
此件作品以自證清白的雙手投降這一姿勢為標題，畫面中以華麗堂皇的筆觸描繪的雙手仿佛凝固的風景，又仿佛是超越二元世界的黑色抽象紀念碑。這裡的黑色是絢爛多彩的。這雙舉起的手象徵著苦難的血緣，但又強調著所有黑色人種天賦的非凡神性；這種神性在語言被刻意隱去顏色暗示的環境下被漠視且扼殺。

博福的所有畫作均展現出震懾人心的獨特美學。其創作過程就是作品的一部分；他的視覺表達皆以藝術家所堅持的在不斷重新格式化“第一世界”肖像經典的過程中定義並接納黑色人種的原則為準繩。阿莫科將黑色重新呈現為一種內在動因的見證。黑色總是美麗的；而因其將數位（資訊技術）時代中觸覺、數位（手指）繪畫的重要意義投射到作品中，博福重新定義了獨特的創作形式。他的視覺宣言流淌在畫布之上，在藝術家的指尖與畫面之間蹁躚起舞。

這幅創作於 2018 年的作品《舉起雙手》，不可否認地融合了藝術家雄辯的宣言與時下蔓延全球的對黑人的控訴，在此作中，通過巧妙機敏的構圖措辭，使其化為黑人歡樂的挽歌。畫中人物在黑色中心醉神迷。不言而喻，《舉起雙手》呈現了一個比藝術家以往更高水準的駕馭力及流暢性。該作既是標誌性的又是私密的。這是一幅關於這個時代的畫作，它無疑引發了某種具有真實時代符號的痛苦共鳴，但同時，通過音樂、及全球黑人個體的姿態創造了一個救贖的視覺基調、精神力量的鑒證、與無法忽視且無處不在的“黑色”意象。這裡彌漫著宗教的神性：通過將苦難重新塑造為黑人力量的象徵來實現救贖與聯繫。



Boafo and the artwork
Photo / Artwork: © Amoako Boafo / Mariane Ibrahim Gallery, Chicago, USA (Still image)
藝術家和作品



Amoako Boafo, Baba Diop, 2019. Christie's Hong Kong, 2 Dec 2020, lot 2, sold for HKD 8,890,000.
Artwork: © Amokao Boafo / Mariane Ibrahim Gallery, Chicago, USA
阿莫奧克·博福《巴巴·迪奧普》2019 年作
香港 佳士得 2020 年 12 月 2 日 編號 2
成交價：8,890,000 港幣

24 DANA SCHUTZ 達納·舒茨

(B. 1975)

My Mind Is Still

signed 'Dana Schutz 2003-2004' (on the reverse)
oil on canvas
153 x 167.5 cm. (60¼ x 66 in.)
Painted in 2003-2004

HK$4,000,000-6,000,000
US$520,000-770,000

PROVENANCE
De la Cruz Collection, Miami
Acquired from the above by the present owner

心如止水

油彩 畫布
2003-2004年作
款識：Dana Schutz 2003-2004 (畫背)

來源
邁阿密 德拉克魯茲收藏
現藏者購自上述收藏





°♦ 25

LOIE HOLLOWELL 洛伊·霍洛韋爾

(B. 1983)

Lick Lick

signed, titled and dated 'Loie Hollowell "Lick Lick" 2018 PG#69897' (on the reverse)
oil paint, acrylic medium, sawdust and high-density foam on linen mounted on panel
121.9 x 91.4 x 8.3 cm (48 x 36 x 3¼ in.)
Painted in 2018

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

舔舐

油彩 壓克力 木屑 高密度泡沫 麻布 裱於木板
2018年作
款識: Loie Hollowell "Lick Lick" 2018 PG#69897 (畫背)

PROVENANCE
Pace Gallery, London
Private Collection, Asia

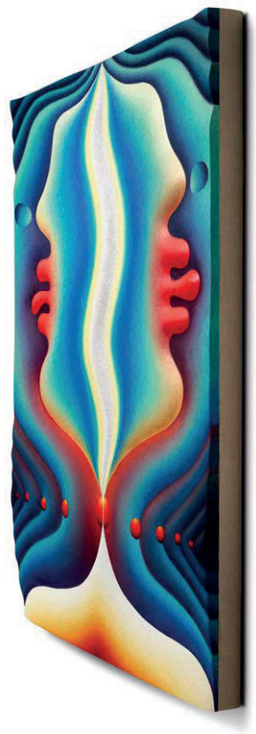
EXHIBITED
London, Pace Gallery, Dominant / Recessive: Loie Hollowell Solo Exhibition, August - September 2018.

LITERATURE
Pace Gallery, Loie Hollowell: Dominant/Recessive, exh. cat., London, 2018 (illustrated, pp. 12 - 15 & 41).

來源
倫敦 佩斯畫廊
亞洲 私人收藏

展覽
2018年8月-9月「Dominant / Recessive: Loie Hollowell Solo Exhibition」 倫敦 佩斯畫廊

出版
2018年《 Loie Hollowell: Dominant/Recessive 》展覽圖錄 倫敦 佩斯畫廊 (圖版，第12-15及41頁)



Side view 側面圖

"What I love about having a painting that, in reality, is a sculpture, is that it changes within each context, within each space that it's hung"

Loie Hollowell

「對於這些事實上是雕塑的畫作，我喜愛的是其隨著背景以及其安置的空間而進行的變化。」

洛伊·霍洛韋爾





26 YE LINGHAN 葉凌瀚

(B. 1985)

Lucy-E-001

signed in Chinese, dated '2018-2019' (on the reverse)
acrylic on canvas
overall: 200 x 450cm (78¾ x 177⅛ in.)
each: 200 x 150 cm (78 ¾ x 59 in.) (3)
Painted in 2018-2019

HK$400,000-600,000
US$52,000-77,000

露西-E-001

壓克力 畫布
2018-2019年作
款識：葉凌翰 2018-2019 (畫背)



PROVENANCE

Boers-Li Gallery, Beijing

Acquired from the above by the present owner

EXHIBITED

Taipei, Cans Space, Next Super Star: I Will Find You, August 2019

LITERATURE

Cans Art Space, Next Super Star: I Will Find You, Taipei, 2019 (illustrated, pp.93-95).

Cans Asia Art News, no. 175, August 2019 (illustrated, pp.92-95).

來源

北京 博而勵畫廊

現藏者購自上述畫廊

展覽

2019年8月「2019第11屆未來大明星 發現Y世代」台北 罐空間

出版

2019年《 2019第11屆未來大明星 發現Y世代 》展覽圖錄 台北 罐空間 (圖版 第93-95頁)

2019年8月《 亞洲藝術新聞 》第175期 (圖版 第92-95頁)

° 27

AVERY SINGER 艾佛莉·辛雅

(B. 1987)

Untitled (Tuesday)

signed and dated 'AVERY SINGER 2017' (on the overlap)
acrylic on canvas laid on wood panel
215.9 x 241.9 cm. (85 x 95¼ in.)
Painted in 2017

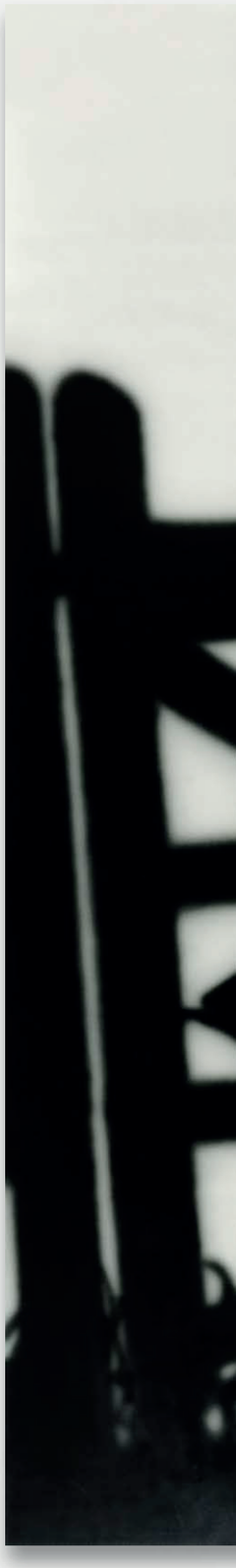
HK$16,000,000-26,000,000
US$2,100,000-3,400,000

PROVENANCE
Kraupa-Tuskany Zeidler, Berlin
Private collection, Asia
Acquired from the above by the present owner

無題（星期二）

壓克力 畫布 裱於木板
2017年作
款識：AVERY SINGER 2017
(畫布翻折處)

來源
柏林 Kraupa-Tuskany Zeidler
亞洲私人收藏
現藏者購自上述來源





New-York based painter Avery Singer is the new sensation that has captivated the American contemporary art scene. As the youngest artist represented by Hauser & Wirth, Singer's recent New York solo exhibition with the gallery unveils her newest series — *Reality Ender* that blurs the boundary between reality and perception. Executed in ground-breaking and bold technical mastery, her paintings are conflation of diametrically opposing concepts that portrays historical narratives with a contemporary attitude.

Using SketchUp, a 3D modelling software, Singer virtually concocts composition for the underdrawing and projects them onto the canvas, to which she completes the work with intricate layers of airbrushed paint. Her unique artistic process transposes the 3D scene onto a 2D space, leaving behind an enthralling sight that skilfully marries analogue techniques with digital technology that traverses between realms of fiction and reality. Stripped from the artist's touch, the flat graphic-like paintwork challenges viewer's attachment to the materiality of painting. Singer's subversive approach challenges the artist's relationship to the canvas and prompts the audience to re-evaluate their experience with the medium.

Untitled (Tuesday) exemplifies Singer's critically acclaimed approach; from her unique practice to conjuring visual narrative, she converges the past and present in this emblematic piece. Executed in monochromatic grisaille, the work depicts Singer's signature schematic figure composed of rudimentary computer-generated shapes. Reduced to pure geometric forms, the ambiguous figure is overlaid with shadows that cast beyond the picture plane, adding to the mysterious allure of the semi-figurative scene. The dramatic interplay between lights and shadows alludes to a bigger picture beyond the canvas. Contrary to the cold fictional humanoid figure, the shadows reveal a livelier landscape — adding a different dimension to the piece. The background is filled with scenic elements, from the garden fence to the greenery, flowing with organic lines juxtaposing against the figure composed with sharp geometric precision. The soft silhouette brushes against the firm structural figure, adding an invigorating ambiance to the otherwise lifeless grisaille. This contrasting composition builds onto the exciting dynamic of fiction versus reality while intensifying the interaction between digital and analogue mediums deployed in the piece. Moreover, the silhouette discloses a third layer to the picture: a layer in-between the figure and the fence. The cryptic object engages the viewer into the scene and invites them to examine the piece through multiple perspectives, pushing beyond the frames of the canvas.



Marcel Duchamp, Nude Descending a Staircase No.2, 1912. Philadelphia Museum of Art, Philadelphia.
Artwork: © Association Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2021.
馬塞爾·杜尚《下樓的裸女二號》1912 年作 費城 費城藝術博物館

The lighting illuminates this scenic background and highlights the dangling earthy-shades earrings that are reminiscent of the Bohemian style — a signature motif in Singer's oeuvre inspired by her peculiar upbringing. With both parents as artists, Singer grew up in a creative community that shaped the bohemian lifestyle that inspired the settings for her idiosyncratic paintings. Her father worked as a projectionist for New York's Museum of Modern Art, and she draws on from this intellectual heritage by not only implementing the digital medium into her practice but also composing a picture as if it were a scene from a film. The composition highlights Singer's masterful translation of her digital creation to analogue materials and emphasizes the interweaving relationship between contemporary and traditional techniques.

Singer's bravura polyphony of styles and techniques is also a testament to her rich vocabulary of art historical quotations. Singer's geometrically stylized and fragmented works echo cubism, while the technoid primary forms and experiment with light are redolent of constructivism. The work expresses Singer's great fascination with historical visual rhetoric: her figures nodes to Gabo Naum and Antoine Pevsner's sculptures and draws from Marcel Duchamp's cubist paintings. Her works evoke the aesthetics of modern avant-garde as she merges technology with historical visual tropes and reinvents classical mediums. *Untitled (Tuesday)* finds Singer examining her own understanding of art history through a contemporary lens and innovating within her sui generis, ingenious, multidisciplinary artistic approach that propels traditional practices to new possibilities.



Naum Gabo, Head No.2, 1916. Tate Modern, London.
Artwork: © Nina & Graham Williams / Tate, 2021.
納姆·加博《 Head No.2 》1916 年作 倫敦 泰特現代藝術館



Antonie Pevsner, Torso, 1924-1926.Museum of Modern Art, New York.
Artwork: © 2021 Antoine Pevsner / Artists Rights Society (ARS), New York / ADAGP, Paris
安東莞·佩夫斯納《 Torso 》1924-1926 年作 紐約 現代藝術博物館

艾佛莉·辛雅是美國當代藝術圈冉冉升起的藝術新星。1987 年生的她已被豪瑟沃斯畫廊代理。近期，她在紐約舉辦個展，呈現其最新系列作品「現實終結」，用迷幻的方式重組現實與觀感。歷史敘事和當代視角，這兩個針鋒相對的概念，被她用全新而大膽的高超畫技完美組合。

艾佛莉·辛雅使用 SketchUp 3D 建模程式畫出底圖結構，投影至畫布之上，再使用噴繪顏料繪制出複雜的層次。這種獨特的藝術創作方式將立體場景移植於平面上，結合傳統繪畫技巧與數字技術，呈現出跳躍在虛實之間的迷人視效。創作之外，辛雅的畫也挑戰著觀眾的觀看習慣，她不僅大膽地革新了藝術家與畫布之間的關係，也激發著觀者重新審視他們對媒材的體驗。

《 無題（ 星期二 ）》展現了辛雅最為標誌性的創作手法。從特殊的繪畫技法到的視覺敘事，她將過去與當下凝聚在畫布上。畫作使用灰色系呈現數字程式化圖像，這也是辛雅畫作的標誌性元素。畫面中，簡練的幾何圖形上覆蓋著陰影，延伸至畫布外圍，給半具象圖形再添神秘光暈。戲劇性的光影效果暗示我們，畫中世界遠不止於眼前呈現出的方圓之間。冰冷的抽象人像上，陰影之下的風景充滿生機，柵欄與綠植的柔軟剪影與精銳的幾何圖像對比鮮明，為機械的灰色圖像注入了生命力。這樣的構圖不僅讓虛實之間更富張力，也讓數字與傳統媒介之間的交互更為富有戲劇性。同時，剪影在人像與柵欄之間增添了新的維度，邀請觀者從多個角度審視、解密畫作，探索畫框之外的世界。

光線照亮了人物身上懸掛的波西米亞風格棕色耳環。這是辛雅作品中另一個標誌性母題，這一母題與她的成長背景息息相關。辛雅的父母都是藝術家，她自小就在藝術社群中長大，與過著波西米亞式生活的藝術家們為伍，這也是她後來的藝術特質的重要源頭。辛雅的父親是紐約現代藝術博物館的放映員，這一經歷給辛雅提供了重要靈感——她的畫作不僅使用數字技術，也呈現出電影般的戲劇張力。辛雅的畫作將數字技術轉譯到傳統畫布上，出色地促成了當代與傳統技術間的對話。

辛雅大膽採用的復調式風格與技藝，與她豐富的藝術史積累密不可分。她幾何式的、碎片化的構圖令人聯想到立體主義，而機械造型與光影實驗則讓人想起構成主義，其幾何人像元素對話著諸多先輩的視覺風格——瑙姆·加博、安托萬·佩夫斯納的雕塑作品，還有馬塞爾·杜尚的立體主義畫作。辛雅的作品表達著現代先鋒的藝術審美，用獨特的技術串起歷史視覺線索，完成了對傳統媒介的全新創造。當代應該如何開拓傳統畫作的邊界？辛雅用《 無題（ 星期二 ）》提出了她的理解。她用自成一派的手法，用當代之眼回溯藝術史，並用跨界的手法開創了全新可能。

28 JAMIAN JULIANO-VILLANI 賈米安·朱利安諾·維拉尼

(B. 1987)

Lady

acrylic and airbrush on canvas
122 x 91.5 cm. (48 x 36 in.)
Painted in 2014

HK$100,000-200,000
US$13,000-26,000

PROVENANCE
Marlborough Gallery, New York
Acquired from the above by the present owner

女子

壓克力 噴槍 畫布
2014年作

來源
紐約 瑪勃洛畫廊
現藏者購自上述畫廊



29 # JAVIER CALLEJA 哈維爾·卡勒加

(B. 1971)

Look Out

titled 'LOOK OUT' (on the overlap)
acrylic on canvas
162 x 130 cm. (63¾ x 51⅛ in.)
Painted in 2018

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

PROVENANCE
Galerie Zink, Waldkirchen
Private Collection, Asia (acquired from the above by the previous owner)
Acquired from the above by the present owner

EXHIBITED
Waldkirchen, Galerie Zink, Fake Is The Future, August 2018

Look Out

壓克力 畫布
2018 年作
款識：LOOK OUT (畫布背面)

來源
瓦爾德基興 Zink 畫廊
亞洲 私人收藏 (前藏者購自上述畫廊)
現藏家直接得自上述來源廊

展覽
2018年8月「Fake Is The Future」
瓦爾德基興 Zink 畫廊

" 'Everything is more important than art, but with art, you can speak about important things.' So with these simple characters, only a pair of eyes and one T-shirt, I can talk about everything. I can be critical, empathic, happy."

Javier Calleja

「任何事物都比藝術重要。但通過藝術，我們能夠討論至關重要的話題。用簡樸的人物，一雙眼睛，一件短袖，我能夠表達所有話題。我可以是有批判性的，共情的，愉悅的。」

哈維爾·卡勒加


LOOK
OUT

°◆ 30 YOSHITOMO NARA 奈良美智

(B. 1959)

Lampflower Girl

signed and titled in Japanese, dated '93' (on the reverse)
acrylic on canvas
150.3 x 140 cm. (59⅛ x 55⅛ in.)
Painted in 1993

HK$22,000,000-32,000,000
US$2,900,000-4,100,000

PROVENANCE

Galerie Humanite, Nagoya

The Shun Kurokochi collection

You Are Not Alone – Yoshitomo Nara works from The Kurokochi collection, Sotheby's Hong Kong, 5 April 2013, lot 810

Acquired at the above sale by the present owner

EXHIBITED

Nagoya, Galerie Humanite, Be Happy, 12 - 30 October 1993. This exhibition later travelled to Tokyo, Galerie Humanite, 29 November - 18 December 1993.

Sendai, The Miyagi Museum of Art, Ironic Fantasy, July – September 1996.

Yokohama Museum of Art, I Don't Mind, If You Forget Me., 11 August - 14 October 2001. This exhibition later travelled to Ashiya City Museum of Art & History, 19 January - 31 March 2002; Hiroshima City Museum of Contemporary Art, 7 April - 2 June 2002; Hokkaido Asahikawa Museum of Art, 14 June - 28 July 2002; Hirosaki, Yoshii Brick Brewhouse, 4 August - 29 September 2002.

Yokohama Museum of Art, Works by Nara Yoshitomo in Yokohama Museum of Art Collection, 21 January - 20 March 2011.

LITERATURE

Kadokawa Shoten, Yoshitomo Nara: In the Deepest Puddle, Tokyo, 1997 (illustrated, unpaginated).

Bijutsu Shuppan Sha, Yoshitomo Nara: The Complete Works 1984 - 2010, Tokyo, 2011 (illustrated, plate P-1993-054, p. 94).

燈花女孩

壓克力 畫布

1993年作

款識：**ランプ**花—III 藝術家簽名 93 (畫背)

來源

名古屋 Humanite 畫廊

黑河內珍藏

2013年4月5日 香港 蘇富比「你不孤單—黑河內珍藏奈良美智作品」編號 810

現藏者購自上述拍賣

展覽

1993年10月12日-30日「Be Happy」名古屋 Humanite 畫廊 此展覽還在以下地點展出 1993年11月29日-12月18日 東京 Humanite 畫廊

1996年7月-9月「Ironic Fantasy」仙台 宮城県美術館

2001年8月11日-10月14日「我不介意你忘了我」橫濱 橫濱美術館 此展覽還在以下地點展出 2002年1月19日-3月31日 蘆屋市 蘆屋市立美術博物館；2002年4月7日-6月2日 廣島市 廣島市現代美術館；2002年6月14日-7月28日 北海道 北海道立旭川美術館；2002年8月4日-9月29日 弘前 Yoshii Brick Brewhouse

2011年1月21日- 3月20日「橫濱美術館收藏：奈良美智作品展」橫濱 橫濱美術館

出版

1997年《奈良美智：水潭深深》東京 株式會社角川書店（圖版，無頁碼）

2011年《奈良美智作品全集1984-2010》東京 株式會社美術出版社（圖版，第P-1993-054圖，第94頁）





Takeuchi Keishu, Beauty with Latern, 1900-1910.
武內桂舟《 Beauty with Latern 》1900-1910 年代作

Yoshitomo Nara's *Lamp Flower Girl* represents an important stage in the artist's career, which he spent roaming between the poles of Eastern and Western visual cultures. His career in a real sense began with his graduation from the world-renowned Dusseldorf Academy of Fine Arts in 1993. That was the year in which he created this *Lamp Flower Girl*— a large-scale work that brings together many of the tropes for which he would eventually become known: a full-length portrait of a girl in a red dress, her eyes squinting mischievously, and a mysterious background of mottled dark purple with pale lights that seem to glow softly in the darkness. To date, only five works have appeared from Nara with similar "Lamp Flower Girl" subjects, and this, one of the most fully developed, was once owned by Shun Kurokochi, an important collector of Nara's work. It has also been shown in a number of important museum exhibitions, including Nara's first solo exhibition in 2021, *I Don't Mind, If You Forget Me*, held at the Yokohama Museum of Art upon his return to Japan after his 12-year sojourn in Germany. Its inclusion in that exhibition makes clear its pivotal position in the creative journey of this artist.

The small figure in *Lamp Flower Girl* sports short blonde hair and a bright red dress, while wearing an innocent expression on her face — though her gaze clearly reveals something beyond simple naivete. We sense aggressiveness in the half-moon eyes that gaze at us, and a warning to strangers to keep their distance. It is the vivid expressions of characters such as this that reach the emotions of Nara's viewers; we experience the truth of human nature as we share their happiness, sadness, anger, and joy. The characters he paints share similar features: big eyes, small nose, a thin line for a mouth, and a large head above a smaller body. His simple and direct linear modeling emphasizes flatness rather than three-dimensionality, a feature that can be traced to traditional Japanese painting. Nara did not choose as models for his paintings the daughter of some relative or friend, or the son of some person of wealth. He is uninterested in exhibiting the status of his characters, or creating art for art's sake through explorations of technique and theory. Nara's true concern is with revealing the inner selves of his characters through their rich expressions.

The little girl who is this painting's protagonist cannot be ignored. The artist simplifies any complex elements, using a simple purple background to highlight his central figure with a powerful, immediate presence, in a manner similar to traditional Japanese lacquerware. In Japanese lacquer art, thick black paint covers the surface of the utensils, while gold is sprinkled on and patterns are added with other materials; the finished object exerts a strong visual appeal and the figures on its surface stand out vividly. Here, Nara produces textural effects in his subject's hair by rubbing the canvas with a textured dry brush; by contrast the brushwork in her face, clothing, limbs, and flower is finer, smoother, and flatter. Closer inspection also shows subtle touches of colour in the girl's cheeks. Proficient in the style and language of illustration, Nara's *Lamp Flower Girl* retains the simplicity and clarity of the illustrator's style. Our attention is drawn first to the striking image of the girl. Nara's ingenious approach and his already mature skill are shown in the richly textured and layered brushstrokes, each stroke worthy of savoring on its own by the viewer. Some anime DNA can also be found here, in the thick black lines with which he outlines his subject and the economical modeling of her form. The black lines cleverly divide her form into geometric blocks of different colors, while also drawing them together into a whole. Objective form is sublimated into a purely abstract relationship of lines and planes, as scenic depth and three-dimensionality are abandoned, echoing the stylistic character of Japan's historical Ukiyo-e paintings. Each aspect of *Lamp Flower Girl* illustrates this artist's skillful handling of the many different visual elements that construct this painting.

Perhaps no other artist in the world of contemporary art has focused as much on child subjects as Yoshitomo Nara. The question of why children have *not* been more widely seen as artistic subjects worthy of serious attention is something to consider. Could a child be the most important portrait figure in the history of art? Nara has to date held countless solo exhibitions, and while it is difficult to simultaneously attract the attention of both commercial markets and academia, Nara has succeeded: his artistic creations featuring children have received enthusiastic welcome in both spheres around the world. The facts show that Nara's young subjects have successfully captured the hearts of a great many viewers, especially among adults who have already left their childhood years behind. Steadfastly insisting on making children the protagonists of his works, he reveals his feelings without inhibition, as he does here in *Lamp Flower Girl*, laying bare without any qualms the inner thoughts of his subject. Adults will always respond to and identify with Nara's paintings, because with their every move, his children remind us that life should always be free and easy, lived without a care in the world.



Daruma Dolls, Japan
日本 達摩娃娃



Diego Velasquez, Las Meninas (detail), 1656. Museo del Prado, Madrid
委拉斯奎茲《宮女》(局部) 1656 年作 馬德里 普拉多美術館

《燈花女孩》標誌著奈良美智藝術生涯的重要階段。1993 年，他於世界知名的杜塞道夫美術學院畢業，真正意義上的開啟了他遊走於東西方視覺文化間的職業藝術生涯，也是在那一年，他創作了《燈花女孩》——這幅大呎幅油畫集結了藝術家創作中的多個重要意象：身穿紅裙的小女孩全身像、瞇起的調皮的眼神，暈染著深紫色的神秘背景，黑暗中泛著微光的燈花。迄今為止，奈良僅創作過五幅以此燈花女孩為主題的作品，本作則為其中完成度極高的一幅，曾經被奈良美智的重要藏家 Shun Kurokochi 收藏。本作曾參與多個重要美術館大展，其中包括 2001 年，奈良結束 12 年德國旅居生涯回到日本，而他回到故鄉後在橫濱美術館舉辦的首場個人展覽「I Don't Mind, If You Forget Me」就挑選了本作，可見其在奈良藝術旅途中舉足輕重的地位。

《燈花女孩》中的小女孩一頭金色短髮，穿著鮮紅的連衣裙，造型天真爛漫。然而她的眼神卻絕並非單純無知，半月形的眼睛望向觀者，帶點囂張又仿佛生人勿近的警告。奈良美智以人物生動的表情觸動著觀眾的情緒，讓我們藉分享畫中人的喜怒哀樂來感受人性的真實。他筆下每張面都有相似的特徵：大眼睛、小鼻子、一線嘴巴、頭大身小。簡單直接的造型和線條表現，棄立體而

強調平面化的取向，特別能夠追溯日本傳統繪畫的影響。奈良美智的模特兒均不是現世中某位親朋好友的女兒，或是某位富人的兒子。他真正關心的並非表達人物的身份， 也不只是為藝術而藝術地鑽研技巧和理論， 而是通過人物的豐富表情去呈現真實的內心。

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

縱觀當代藝術界中，也許沒有另一位比奈良美智更專注地以小孩為創作主題的藝術家。值得反思的是：為何小孩沒有被廣泛地選擇為作嚴肅討論的藝術主題？美術史上最重要的肖像畫主角可以是小孩嗎？奈良美智至今曾舉辦超過無數次個展，他以小孩為主題的藝術創作在世界各地受到學術界和商業市場同時熱烈的支持，難能地兩者兼得。事實証明奈良美智的小孩人物成功地吸引了無數觀眾的心，特別是已經告別童年歲月的成年人。他始終如一地堅持以小孩子作為畫中主角，隨心所欲地展露情感，如《燈花女孩》毫不忌諱表達內心想法。成年人觀看奈良美智的畫作總能產生共鳴，被這些小孩子的一舉一動提醒生活本該自由自在，無拘無束。

°♦ 31

KAWS

(B. 1974)

WAITING

signed, dated and numbered '3/7 KAWS..17' (on the underside)
bronze and paint sculpture
178.4 (H) x 85.1 x 72.1 cm. (70¼ x 33½ x 28⅜ in.)
Executed in 2017
edition: 3/7

HK$5,200,000-7,200,000
US$680,000-930,000

等待

銅雕 塗料 雕塑
2017年作
版數：3/7
款識：3/7 KAWS..17 (底部)

PROVENANCE
Galerie Perrotin
Ross + Kramer Gallery, New York
Acquired from the above by the present owner

This work is accompanied by the registration card issued by the artist's studio.

EXHIBITED
Detroit, Campus Martius Park, 2018 – present (different size and edition exhibited).
Hong Kong, Hong Kong Contemporary Art (HOCA), KAWS: Along The Way, 25 March – 14 April 2019 (different size and edition exhibited).
Brooklyn, The Greenpoint, 2019 – present (different size and edition exhibited).

來源
貝浩登畫廊
紐約 Ross + Kramer 畫廊
現藏者購自上述畫廊

此作品附有藝術家工作室所簽發之藝術品註冊卡

展覽
2018年 - 至今 底特律 Campus Martius Park (展覽為不同尺寸及版數版本)
2019年3月25日- 4月14日「KAWS: Along The Way」香港 當代藝術基金會(展覽為不同尺寸版本)
2019年 - 至今 布魯克林The Greenpoint (展覽為不同尺寸及版數版本)



° 32

GEORGE CONDO 喬治·康多

(B. 1957)

Staring into Space

signed and dated 'Condo 2014-5' (upper right)
acrylic, charcoal, pastel on linen
133.3 x 110.5 cm. (52½ x 43½ in.)
Painted in the 2014-2015

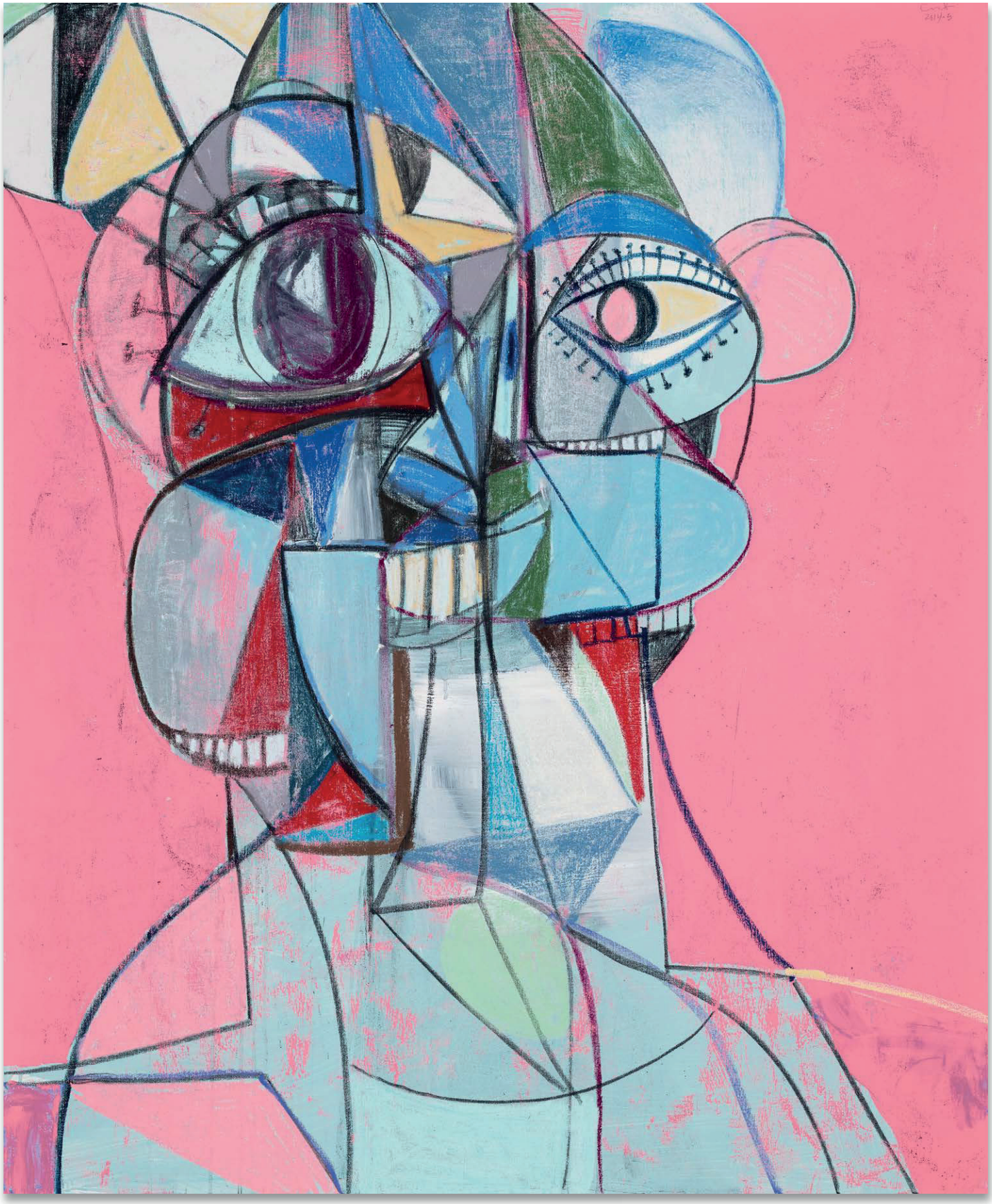
放空

壓克力 炭筆 粉彩 畫布
2014-2015年作
款識:'Condo 2014-5'(右上)

HK$20,000,000-28,000,000
US$2,600,000-3,600,00

PROVENANCE
Skarstedt Gallery, New York
Private Collection (Acquired from the above by the previous owner)
Acquired at the above by the present owner

來源
紐約 Skarstedt畫廊
私人收藏 (源藏者購自上述畫廊)
現藏者購自上述來源



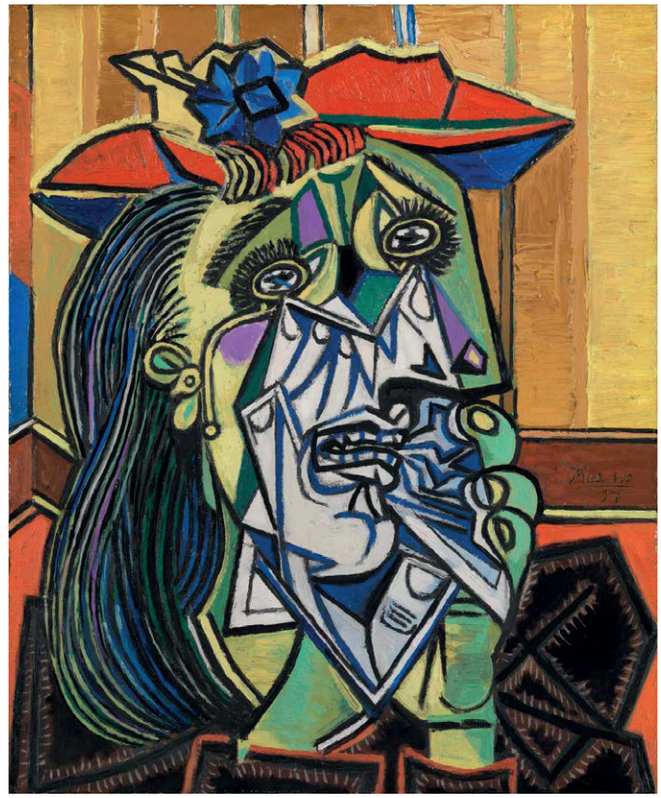
George Condo's bold and colourful painting exemplifies the artist's unique approach to contemporary portraiture. Drawing inspiration from the Old Masters and infusing it with the aesthetics of Pop Art, Condo produces distinctly characteristic works that both speak to, and rejuvenate, this noble and historic genre. Coining the term "artificial realism," the artist's most accomplished work are complex riffs on centuries of tradition that incorporates elements and themes often associated with more classical styles of painting. Strikingly contemporary, the artist nonetheless peppers his works with multiple references from art history, and often pays homage to those who have influenced him such as Pablo Picasso, Andy Warhol and Jean-Michel Basquiat.

In *Staring into Space*, Condo assembles geometric planes of colour into the idiosyncratic face of a woman's portrait . Referencing the Cubist legacy of Picasso, out of this collection of frontal planer forms, features appear: eyes wide open, a protruding ear, high cheekbones, an elongated neck, and finally a toothy grin all emerge out of the interlocking jigsaw of shapes. Set against a backdrop of bubble-gum pink, the flowing lines of Condo's figure—he has called works such as this a "drawing painting"—evoke the spirit of Arshile Gorky's color-blocked washes in his landscapes of the 1940s or Willem de Kooning's early abstractions, wherein bits of flesh peek through a flurry of furious marks.

Drawing on historical art traditions and techniques, Condo has worked to develop a contemporary edge to Cubist visual motifs. The artist deploys a particular devotion to the act of painYetting, pulling practices from diverse sources like Picasso, Velázquez, Matisse, and Twombly, as well as studying the techniques of Old Masters. Condo's work is engaging because it presents scenes which we feel are familiar, yet painted in a way that is startlingly contemporary. Calvin Tompkins remarks that Condo "used the language of his predecessors, their methods and techniques, and applied them to subjects they would never have painted" (C. Tompkins, "Portraits of Imaginary People", New Yorker, 2011).

Yet, Condo maintains that his paintings are as much about the mindset of the characters he creates, as it is about their physical appearance. "I describe what I do as psychological cubism," he has said. "Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face" (G. Condo, quoted in S. Jeffries, "George Condo: 'I was delirious. Nearly Died'", in *The Guardian*, February 10, 2014).

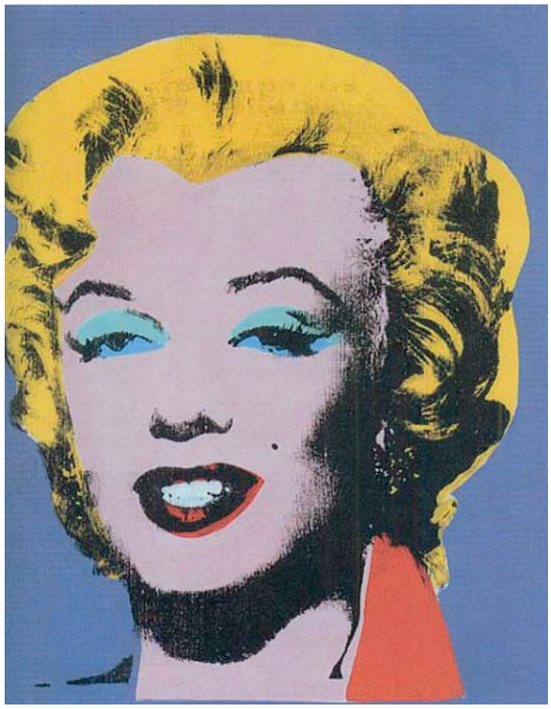
By combining an expansive knowledge of art history with an understanding of contemporary psychological states, Condo has found his own unique form of contemporary portraiture. "[He] makes frequent reference to the works of Velázquez and Manet, but also to Greuze and Fragonard, Delacroix and Goya, and repeatedly to Picasso. What interests him are how paintings function, how illusions are created, and how stories are told. Yet however important this reference to tradition is, it does not determine the primary appearance of his works" (M. Brehm, "Tradition as Temptation. An Approach to the 'George Condo Method'", in T. Kellein, George Condo: One Hundred Women, exh. cat., Salzburg, Museum der Moderne, 2005, pp. 19-20). Each painting becomes an effort to construct and display a subject that is both inviting and feels at odds with academic painting. The viewer recognizes the visual tropes but is hard-pressed to make a direct link; Condo has so successfully embedded his influences and references that they become his own fluid visual language.



Pablo Picasso, Femme en pleurs, 1937. Tate Museum, London.Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
巴布羅·畢加索《泣的女人》1937 年作 倫敦 泰特美術館



Queen Elizabeth, circa 1575. National Portrait Gallery, London.
《伊麗莎白女王》約 1575 年作 倫敦 國家肖像館



Andy Warhol, Lavender Marilyn, 1962. Artwork: © 2021 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS), New York.
安迪·沃荷《 Lavender Marilyn 》1962 年作



George Condo, Double Heads on Red, 2014, Los Angeles, The Broad Art Foundation. Artwork: © 2021 George Condo / Artists Rights Society (ARS), New York
喬治·康多《 Double Heads on Red 》2014 年作 洛杉磯 布洛德博物館

喬治·康多大膽而絢麗的畫作極致彰顯了他在當代人物畫像上獨樹一幟的風格。康多從古典大師作品中汲取靈感，並糅合波普藝術美學，創造出獨特而個性張揚的畫作。康多創造了其標誌性的「人工現實主義」（ artificial realism ），他的代表作品凝聚了幾個世紀以來繪畫傳統之精華，將經典繪畫流派中的元素與主題融入作品中。他的作品前衛而當代，飽含藝術史內涵，亦致敬對其影響深遠的藝術巨匠，如巴勃羅·畢加索、安迪·沃荷、及尚·米榭·巴斯奇亞等。

在本幅《 凝望宇宙 》中，康多以不同色彩的幾何平面拼湊出怪誕的女性面部。有如畢加索之立體主義，在表層一系列平面化的形狀下，女人的面部特徵盡顯：巨大的眼睛、突出一隻耳、突出的顴骨、伸長的脖子、以及暴露的牙齒。畫家好似以一幅充滿古怪形狀的拼圖拼出女性的面部。康多以「素描繪畫」（ drawing painting ）的風格將線條飛舞的人物置於泡泡糖粉色之背景上。此種表現手法讓人聯想到阿希爾·戈爾基（ Arshile Gorky ）1940 年代風景畫中之色塊水彩；又使人想起威廉·德·庫寧（ Willem de Kooning ）之早期抽象畫中以猛烈筆觸衝撞而出之肌體。

康多於藝術史傳統與技術之上，為立體主義視覺圖式獨創出當代主義之鋒芒。他對繪畫有著獨特的理解於實踐。康多善於融會包括畢加索、維拉斯奎茲（ Velázquez ）、馬諦斯（ Matisse ）、及湯伯利（ Twombly ）等藝術大家之多種技術，且深入研究古典大師的繪畫技巧。他擅長以當代風格驚人地呈現大眾熟知場景，其作品充滿了引人入勝之魅力。正如卡爾文·湯姆金斯（ Calvin Tomkins ）所言，康多「將前人之語彙、方法和技術應用於他們未曾描繪的主題中」（ 卡爾文·湯姆金斯，Portraits of Imaginary People，《 紐約客 》，2011 年 ）。

然而，康多堅稱，其作品傳達的人物心理狀態與他人物造型有著同等重要之地位。「我將我的創作形容為心理立體主義，」他說道，「畢加索同時從四個角度繪畫一把小提琴，我則以四種心理狀態處理題材。四種狀態可以同時出現，正如你偶然瞥見一輛巴士，有的乘客因電話另一頭的笑話而大聲歡笑，有的在呼呼大睡，而有的卻在哭泣——我要將這所有的狀態都放在同一張臉上」（ 喬治·康多，引自 S·傑弗裡斯，George Condo: ‘I was delirious. Nearly Died’，《 衛報 》，2014 年 2 月 10 日 ）。

康多將自己濃厚的藝術史修養與對當代心理狀態的深入理解有機結合，在當代人像畫上開創了自己獨樹一幟的表現形式。「（ 他 ）經常參照維拉斯奎茲和馬奈（ Manet ）的作品，亦從格勒茲（ Greuze ）、福拉歌納（ Fragonard ）、德拉克羅瓦（ Delacroix ）和哥雅（ Goya ）處汲取靈感，更是多次致敬畢加索。他所感興趣的是繪畫的功能、幻想的製造和故事的傳達。然而不論他對傳統的致敬如何之重要，這都並不構成他作品最本質的面目。」（ M·佈雷姆，Tradition as Temptation. An Approach to the ‘George Condo Method’，來自 T·克萊茵，George Condo: One Hundred Women，收錄於薩爾斯堡現代藝術博物館展覽目錄，2005 年，19–20 頁 ）。康多的每一幅作品都努力構建和展示一個主題。這個主題往往與學院派繪畫相隔甚遠，卻依然攝人心魂。觀賞者能看到明顯的視覺比喻，卻難以說出確切的聯繫。康多爐火純青地將自己的影響力與對經典的致敬寓於畫作之中，鮮活地創造了屬於自己的獨特視覺語言。

33

KIM WHAN-KI 金煥基

(1913-1974)

Moon on Mountain

signed and dated 'whanki 64' (lower right);
signed, titled, inscribed and dated 'MOON ON MOUNTAIN 1964 Whanki New York'
(on the reverse)
oil on canvas
62 x 86.5 cm. (24⅜ x 34 in.)
Painted in 1964

山月

油彩 畫布

1964年作

款識: whanki 64 (右下);
MOON ON MOUNTAIN 1964 Whanki New York (畫背)

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

PROVENANCE

Collection of Dr Albert Green, 1990s

Collection of Lillian Green, 2021 (Thence by descent to the previous owner in 2021)

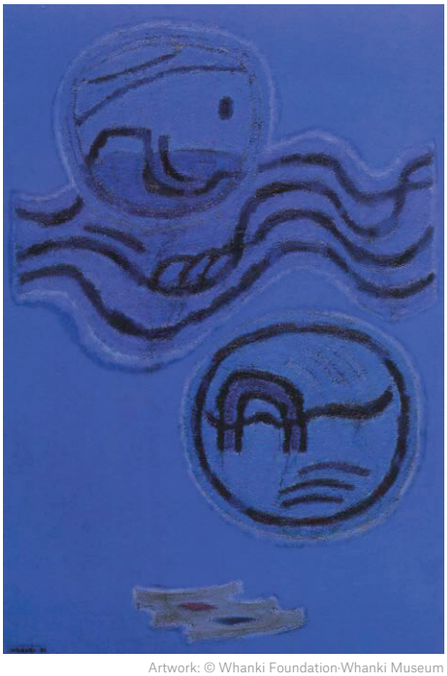
Acquired from the estate of the above by the present owner, 2021

來源

1990年代Dr Albert Green舊藏

Lillian Green舊藏 (原藏者家屬收藏2021年得自上述收藏)

現藏者2021年購自上述資產



Artwork: © Whanki Foundation·Whanki Museum

Kim Whan-Ki, Cloud and Moon, 1963. Collection of National Museum of Modern and Contemporary Art.
金煥基《Cloud and Moon》1963 年 首爾 國立現代美術館

We live under a blue sky beside the blue sea; our love for simplicity and white clothes made us create blue celadon and white porcelain.

Kim Whan-Ki





As one of the greatest pioneers of abstract painting in Korean modern art history, Kim Whan-Ki is widely known as a painter who epitomized the archetype of Korean aesthetics, synthesizing aesthetics and philosophy to articulate the essence of nature through art. Featured here, *Moon on Mountain* painted in 1964 exemplifies Kim's signature blue palette. Evoking the sea and the sky, it illustrates why the artist, with his profound desire to marry art and nature, developed such a strong affinity towards the colour. It is crucial to understand that his lyrical paintings from the 1950s to his abstraction from the 1960s such as *Moon on Mountain* and pointillism works from the 1970s are essentially drawn from nature. His ultimate aim was to return to nature. Kim's work is nature itself, as he stated "art is not an aesthetic, philosophical, or literary theory. It just exists like sky, mountain, and stone."

Like many other modern Korean artists, Kim first encountered European abstraction in Japan. Under Japanese academicism, he delved into Cubism and Fauvism. While freeing his creative spirit and profoundly extending his artistic capacity under this new autonomy, Kim began his artistic investigations with varied traditional motifs and natural landscapes. As described in his poetic notation, "round sky, round jar/blue sky, white jar they are surely one pair," (Kim W., quoted in Yun Nanji's essay "Modern Literary Painter Who Sang about Nature", *Kim Whanki*, Gyeonggi-do, 2012, p. 40) nature and tradition were equivalent to him in their potential to spark inspiration. As *Moon on Mountain* displays, Kim's philosophy that art should be drawn from nature and aim to return to nature became more and more mature.

In 1956, Kim left Korea for Paris to gain direct exposure to European art and to develop his own visual language by learning from the masters. Ironically, his affection for Korean motifs grew stronger after arriving in Paris and he continued to explore traditional imagery and landscapes, eventually schematizing them with simplified outlines and vibrant planes of colour. During the three years that he spent as a foreigner in Paris, Kim devoted himself to the difficult question of how to embrace mainstream European culture, while still adhering to his own experiences. In this lifelong journey of artistic and personal development, Kim consistently rooted his identity in the traditional culture and natural landscapes of his motherland, as he sought new forms of inspiration.

During his stay in Paris, Kim's signature blue palette began to dominate his canvas. Blue is a colour universally loved by artists. But Koreans are more deeply devoted to the colour blue since it is innate in their tradition from their royal garments to celadon. His experimentation with a traditional blue palette and abstraction of various Korean motifs gets profoundly matured during his New York period as exemplified by *Moon on Mountain*. In this work, Kim described the subjects with simplified lines in the monotone of blue background. Despite such reserved lines and colour, the canvas is mesmerizingly filled with vitality of nature. Painting a nature of his own, Kim's works gradually eliminated conventional representation after his move to America in 1963 until his death in 1974.

Starting from his artistic practice which was influenced by European modernism, Kim reached essential levels of originality with a unique style of pure abstraction that still contained traces of his mother land. As a masterpiece from 1971 displays, Kim thins his oil into softer washes, akin to ink, a move reinforced by his Eastern root, imbuing a subtle grace to his work. Kim created the smudging effect that represents Korean art with the use of oil paints, the symbol of Western art. Beginning with the colours and subjects of Korea and its landscape, Kim finally sought a place where "the most Korean style is the most international style" like his well-known phrase.

As French art critic Pierre Courthion once said "Whan-Ki's work, like nature, is more open, one can always go in, try and go further in his formulation and comprehension," Kim approached the issue of space by following the footsteps of the Eastern landscape painters - the space in the painting is considered to be infinitely large. This gives the visual forms an extra dimension of meaning. Artistic journey of Kim Whan-Ki's nomadic life from Tokyo, Paris to New York imparted the harmony of East and West to modern Asian art, maintaining a rich cultural dedication on to his origin, nevertheless, breaking through the linguistic barriers and cultural chasm between East and West, further browsing a deeper insight into his identity

◂ Detail of the present lot 拍品局部

作為韓國現代藝術史上最為傑出的抽象繪畫先驅之一，金煥基作為集中體現韓國美學的代表人物而廣為人知，他將美學與哲學融合，通過藝術呈現大自然的精髓。本件創作於 1964 年的《山月》正是金氏標誌性藍色調畫作的典型。畫中呈現的海洋與天空，正闡釋了金煥基投身藝術與自然的深遠渴望，又彰顯出其因此而產生對色彩的強烈喜愛。從 1950 年代的抒情畫到 1960 年代的抽象畫，例如《山月》，再到 1970 年代的點彩畫，追根溯源，這些畫都來自大自然，這是理解金煥基藝術的要義。而他最終的目的也是回歸大自然。金煥基的作品就是大自然本身，正如他自己所說「藝術並非美學或哲學或文學的理論。它存在，一如天空、群山和石頭。」

正如其他許多現代韓國藝術家，金煥基最初在日本接觸到歐洲抽象主義。受日本的學院風氣影響，他鑽研了立體派與野獸派。儘管在這全新的自由下，金煥基盡情揮灑創意精神，又著力拓寬創作邊際，他還是從各種傳統符號及自然風景中開始了自己的藝術探索。正如他在詩中所寫，「圓天圓瓷 / 藍天白瓷，真是天造地設的一對，」（金煥基，引自 Yun Nanji 論文《歌頌自然的現代文學畫家》，金煥基，京畿道，2012 年，頁 40）對金煥基來說，自然與傳統一樣充滿潛力，足以激發靈感。正如《山月》所示，金氏秉信的哲學已然愈發成熟：藝術應該從自然中來，並回到自然中去。

1956 年，金煥基離開韓國前往巴黎，以求親歷歐洲藝術，向大師學習，創造出自己的視覺語言。隨著他持續探索傳統圖像和風景，到達巴黎後的金煥基反而對韓國特色的喜愛與日俱增，最終凝練為簡約的線條和充滿生機的色彩平面。在他旅居巴黎的三年裡，金煥基全身心投入思索如何擁抱歐洲主流文化、又堅守自己的獨特經歷這一難題。在他一生的藝術與個人發展之旅中，金煥基持之以恆地扎根於自己來自韓國傳統文化與自然風景的身份，孜孜以求新的靈感形式。

在巴黎的這段日子裡，金煥基標誌性的藍色調開始越來越多地出現在他的畫布上。藍色是全世界藝術家都不約而同熱愛的色彩。但韓國藝術家更為深刻投入，因為從皇族服飾到青瓷，藍色自古以來都是韓國重要的色彩。在紐約時期中，金煥基實驗性地運用了傳統藍色調以及各式各樣抽象的韓國符號，《山月》正典型呈現了他日益純熟的風格。畫中，金煥基以簡約流暢的線條勾勒出藍色單色背景下的輪廓剪影。儘管線條和色彩都高度簡樸，整幅畫面卻充滿令人神往的自然生機。從 1963 年移居美國，到 1974 年溘然長逝，金煥基都在繪製他自己的大自然，逐漸消除傳統陳規的表現形式。

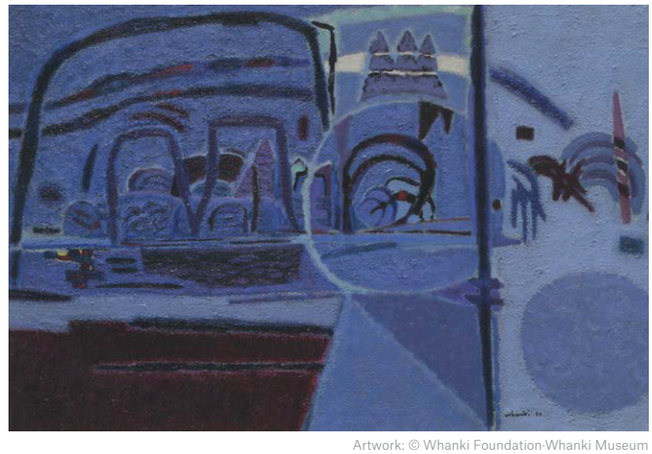
金煥基的創作始於歐洲現代主義的影響，而最終達至別出心裁的原創高度，呈現出獨一無二的純粹抽象風格，而這一風格始終充滿著他祖國的痕跡。正如他 1971 年的一幅鉅作所見，金煥基輕柔洗刷稀釋的油彩，這一動作如水墨般彰顯了他來自東方的背景，為畫作平添一絲微妙的淡雅。金煥基用西方藝術的象征——油彩，創造出代表韓國藝術的一種暈染效果。從韓國的色彩、主題和風景開始，金煥基最終達至了正如他自己廣為傳頌的名言一般「最韓國的風格就是最國際的風格」

正如法國藝評家皮埃爾·考西翁（Pierre Courthion）所說「金煥基的作品，正如大自然般開闊包容，你總是可以進入其中，嘗試並探索其構造與哲思，」金煥基追隨東方風景畫家的腳步，呈現畫中空間——畫中空間應為無限大。這賦予了視覺形式以更多維度的意義。金煥基流浪式的藝術足跡遍佈東京、巴黎和紐約，將東西方的和諧共融傳遞至現代亞洲藝術，秉持了對韓國文化的極大豐富投入，又打破東西方語言障礙與文化隔閡，為自己的身份提供了一種深刻的洞見視角。



Artwork: © Whanki Foundation·Whanki Museum

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



Artwork: © Whanki Foundation·Whanki Museum

Kim Whan-Ki, Moon Night of Island, 1959. Whanki Museum, Seoul.
金煥基《Moon Night of Island》1959 年漢城 煥基美術館

34 # RHEE SEUNDJA 李聖子

(1918-2009)

Le vent en témoigne (The Wind Testifies)

signed and dated 'SEUNDJA RHEE 65' (lower right);
signed, titled, inscribed and dated '6580P12 "LE VENT EN TEMOIGNE" RANELAGH. SEUNDJA RHEE" (on the reverse)
oil on canvas
145.5 x 97 cm. (57¼ x 38¼ in.)
Painted in 1965

風的證言

油彩 畫布

1965年作

款識: SEUNDJA RHEE 65' (右下);
6580P12 "LE VENT EN TEMOIGNE" RANELAGH. SEUNDJA RHEE (畫背)

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

PROVENANCE

K Auction, 15 May 2007, lot 92

Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Lumière, Seund Ja Rhee, 1967.

Cagnes-sur-Mer, Château-Musée Cagnes-sur-Mer, Seund Ja Rhee, 1976.

Paris, Korean Cultural Center, Seundja Rhee, 30 Years in Paris, 1981.

Seoul, Gallery Hyundai, Seundja Rhee, 30 Years in Paris, 1981.

Seoul, Gallery Hyundai, Seundja Rhee, 1985.

Gwacheon, National Museum of Modern and Contemporary Art, Seundja Rhee, 1988.

Gwacheon, National Museum of Modern and Contemporary Art, The 100th Anniversary of Birth, Seundja Rhee: Road to the Antipodes, 2018.

Seoul, Gallery Hyundai, The 100th Anniversary Exhibition: Seundja Rhee's Abstract Painting 1957-1968, 2018

LITERATURE

Seundja Rhee, Yeolhwadang, Seoul, 1985 (illustrated, plate 44, p. 83).

Hyundai Gallery, Maronie Books, Seundja Rhee 1918-2009, exh. cat., Seoul, Hyundai Gallery, 2018 (illustrated, plate 60, unpaged).

來源

2007年5月15日K Auction 編號 92

現藏者購自上述拍賣

展覽

1967年「李聖子」巴黎 Lumière畫廊

1976年「李聖子」卡涅 卡涅城堡博物館

1981年「李聖子:在巴黎三十年」巴黎 韓國文化院

1981年「李聖子:在巴黎三十年」漢城 Hyundai畫廊

1985年「李聖子」首爾 Hyundai畫廊

1988年「李聖子」果川 國立現代美術館

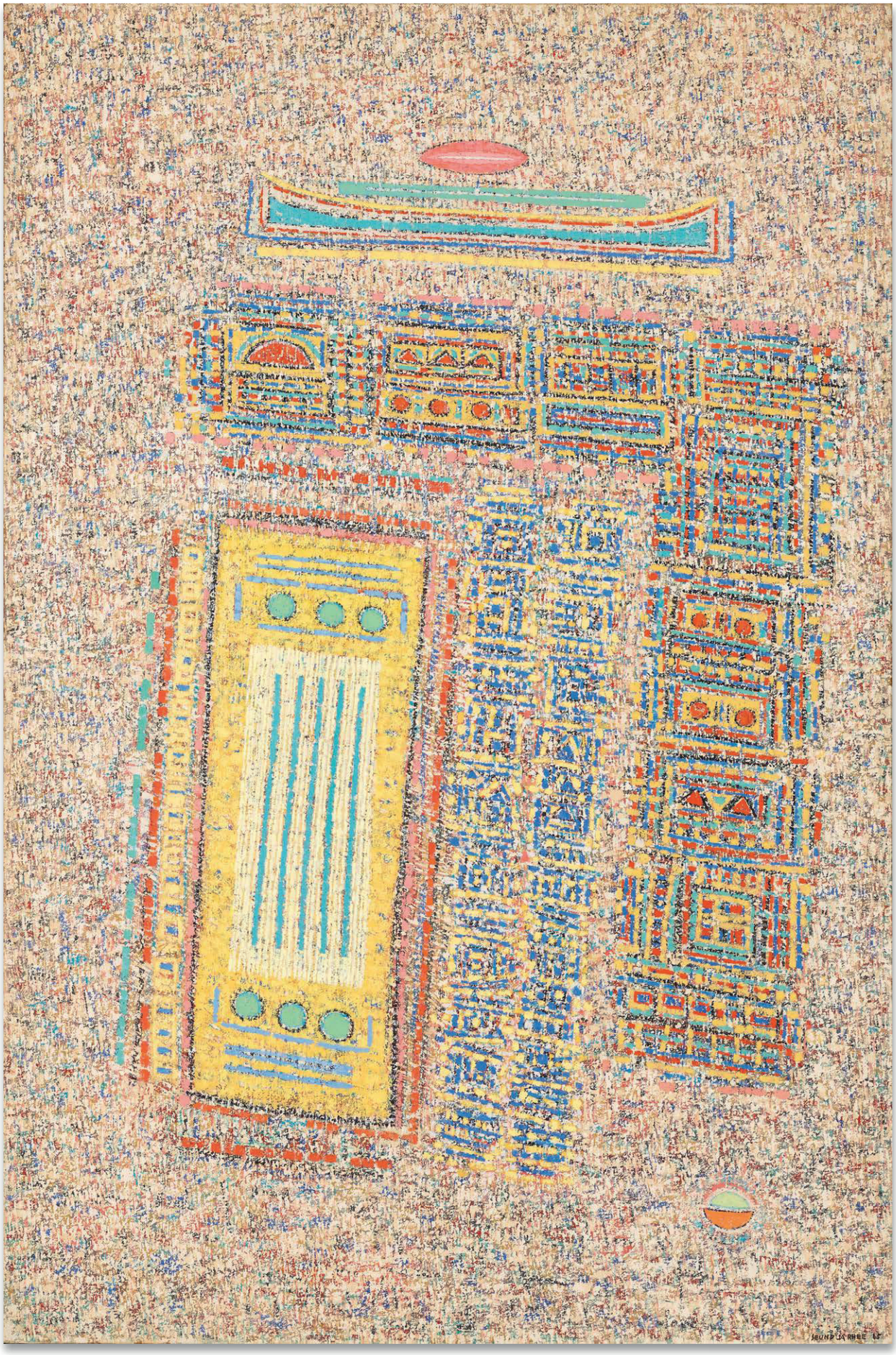
2018年「一百周年: 李聖子通往對立面之路」果川 國立現代美術館

2018年「一百周年展覽: 李聖子抽象畫1957-1968」首爾 Hyundai畫廊

出版

1985年《 李聖子 》漢城 Yeolhwadang 出版社 (圖版，第44圖，第83頁)

2018年《 李聖子1918-2009 》展覽圖錄首爾 Maronie Books 出版社 現代畫廊 (圖版，第60圖，無頁數)



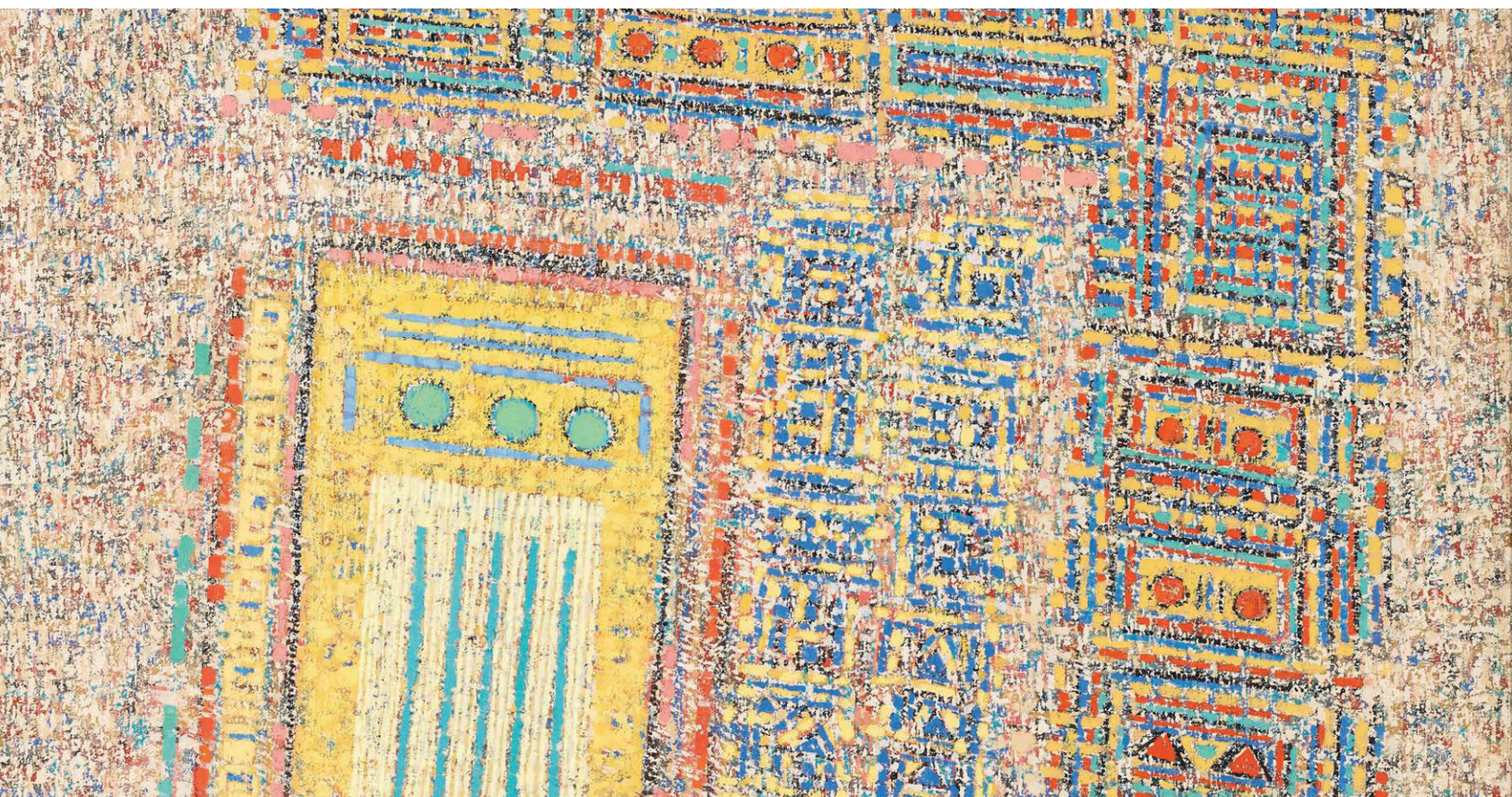
Rhee Seundja is one of the most important pioneers in the history of Korean modern art. She successfully positioned herself as an abstract painter in the intensively competitive art world in Paris during the 1950s, which remained her base for her life and art until her death in 2009 at the age of 91. Rhee was fully devoted to creating art throughout the entire six decades she was living and working in France. Her magnificent oeuvre can be generally divided into five periods: transition from figurative to abstraction (1953-1958); *Woman and Earth* (1958-1968); Geometric abstractions and abstract landscape (1969-1979); *Road to the Antipodes* (1980-1994); and *Cosmos* (1995-2009). *Testimony of The Wind,* which was painted in 1965 is one of the greatest examples from the *Woman and Earth* series that Rhee established her signature style of repeating small dots and short brushstroke lines, producing an elaborate texture and constructive surface.

Rhee went to Paris in 1951 and began her study in painting in 1953 at the Académie de la Grande Chaumière, where other Asian masters of abstract art such as Zao Wou-ki and Chu Teh-Chun studied. During this period, Rhee rigorously absorbed diverse techniques of European oil paintings, seeking her own colour palette and compositional forms based on her cultural roots. With her natural talent, a strong will, acute insight and sincerity towards art, Rhee succeeded in finding her own style of combining form and content in a short amount of time. For instance, Rhee's work was displayed at the National Museum of Paris in 1956, and it drew the attention of a noted art critic Georges Boudaille, who volunteered to write a review for her. After this exhibition, Rhee gradually moved onto abstract painting, pursuing abstraction based on content, which was contrary to most other European abstract painters of the time. In the works from this period, she reinterpreted the landscape as she saw it and recomposed it upon the reflection of her own mind. She remarked, "I wanted to merge the Asian mind with the Western material."

As the literary title *Testimony of The Wind* illustrates, the narrative content in her abstract art becomes where her originality is to be found.

About this, once Rhee commented, "I employ geometrical marks to express and explore my subject, Mother and Earth. I choose triangle, square and circle as universal signs transcending time and borders." Contrary to their simple refined appearance, it had gone through a painstakingly time consuming process. It results in exquisite texture as well as a careful examination of the material. Employing and reinterpreting diverse motifs of Korean traditional pattern, *Testimony of The Wind* features her ceaseless experimentation and outstanding accomplishment in perfecting a harmony of combining form and narrative content in abstract painting. It is filled with a myriad of lines and points produced by repetitive brushstrokes. To Rhee the innumerable repetition of the small dots and short strokes of lines was in fact equivalent to the actual act of cultivating the land, nurturing the seeds to grow. More importantly, the staggering repetition of brushstrokes represented a connection to her three beloved sons from whom she had been separated due to marital discord since 1951. Each brushstroke expressed a yearning to tend to her children; each mark of the canvas embodied a longing to recreate maternal duties, the missed caresses, and the symbolic feeding of children thousands of miles away. *Testimony of The Wind* is an extension of Rhee's motherly affection for her children and her longing with true love as a mother behind each brushstroke creates a deep resonance in the viewer.

In 1965 Rhee returned to Korea after 15 years since leaving for Paris and exhibited more than 75 works. It was one of the biggest scale solo exhibitions to showcase abstract art in Korea and had a great resonance with the local art world. Even after this huge success in her motherland, Rhee never stop her artistic experiments, which continued to be evolved to the *Road to the Antipodes* series that explores the earth from 1980 to the early 1990s. Rhee's interest then expands to the entire universe in her *Cosmos* series that embodies implicitly her consistent conception of *yin* and *yang*, which penetrates her entire lifelong career. As *Testimony of The Wind* displays Rhee's signature ideograms and colours are not only aesthetic manifestations but invented codes which express the harmony of *yin* and *yang*. The subject matter of her paintings evolved from the earth to the cosmos, reflecting a shift in her perspective from her personal reality to probing more universal truths which transcend emotions of physical existence.



"The whispers of birch trees in the wind/
The murmurings of an oak tree/Seasons/
The sound of music trembling with joy/
A symphony... Here I show you nature/
Here I record the essence of life."

Rhee Seundja, excerpt from "Transcending Time"

「風中的白樺細聲／櫟樹低語／季節／如音樂般愉悅震顫／一場交響……我為你顯畫自然／我在此記下生命的本質。」

李聖子，選自《時間之上》



Joan Mitchell, Terrain Vague, 1960. Christie's New York, 14 Nov 2019, lot 614, sold for USD4,455,000.
Artwork: © Estate of Joan Mitchell
瓊·米切爾《 Terrain Vague 》1923 年作 紐約 現代藝術博物館

李聖子是韓國現代藝術的重要開拓者。早在 50 年代，她就以抽象畫在巴黎藝術界的激烈競爭中贏得一席之地，這也是她此後藝術生涯的主要陣地。餘生的六十年間，李聖子定居法國，潛心創作，直至 2009 年以 91 歲高齡辭世。她的創作大致可分為五個階段：由具象繪畫到抽象繪畫的轉型時期（1953—1958）；《母親與地球》系列作品（1958—1968）；幾何抽象繪畫和抽象山水繪畫（1969—1979）；《對極之路》系列作品（1980—1994）；《宇宙》系列作品（1995—2009）。《風的證詞》作於 1965 年，是《母親與地球》系列的代表作之一。這一系列作品中，李聖子大量使用小點和短線條，使得畫的表面起伏，質感繁復，這也成為她標誌性的繪畫風格。

李聖子於 1951 年赴法，1953 年入學大茅舍藝術學院，成為趙無極、朱德群等東亞抽象繪畫大師的校友。在這裡，她極盡所能地吸收學習歐洲油畫技法，並結合自己的原生文化探索獨到的色彩和構圖。天賦與毅力，對藝術的敏銳與赤誠，讓她在極短的時間就找到了自己的風格。1956 年，李聖子的作品就已在巴黎國家博物館展出，並贏得資深藝評家喬治·布大宜（Georges Boudaille）的關注和撰文。此後，李聖子漸漸轉向抽象繪畫。與同時期的歐洲抽象派畫家不同，李聖子追尋基於意涵之上的抽象。這一時期的作品中，她重新解讀山水，並根據她的感受重新構圖——「我想把東方的思想和西方的材料融合在一起。」

李聖子抽象畫作的獨到之處，正是其中的敘事內涵。《風的證詞》的文學性標題也印證了這一點。

「我用幾何形狀來探索和表達我的主題，母親與地球，因為三角形、正方形、圓形是超越時間和國界的形狀。」雖然畫作看上去簡單，創作過程卻持久而繁復，畫作呈現的不僅是細膩的筆觸，也是畫家對素材長時間縝密的審視。《風的證詞》中，李聖子重新闡釋了韓國傳統畫作中的多個母題。經過不斷的藝術試驗，她在追求抽象形式與敘事內涵的平衡上達到了極致。畫作中無數的點與線，是李聖子用畫筆在畫布上日復一日的耕作，就像真正的農民那樣勤懇地耕作土地。同時，漫長無盡的耕作，也訴說著她對遠在他鄉的三個兒子無盡的思念——1951 年，她來到法國，與丈夫分居，從此也與兒子們天各一方。畫中的每一筆，都象徵她作為母親的渴望。她渴望履行母親的職責，渴望對兒子的照顧，渴望為千里之外的兒子們帶去點點綽綽的餵養。《風的證詞》正是李聖子母愛的證詞，是她藏在一筆一畫之下的至真母愛，與觀者達成了共鳴。

1965 年，在離開韓國 15 年後，李聖子回到韓國，並展出了 75 余幅作品。這是韓國史上最大規模的抽象畫個展之一，在當地藝術界激起廣泛回響。即使在母國獲得了巨大成功，李聖子也從未停止她的藝術追求。1980 年至 1990 年代初，《對極之路》系列展示了她對地球的探索。後來，她的探索伸向了更宏大的宇宙，並創作出《宇宙》系列，表達了她對「陰」與「陽」概念的闡述。從地球到宇宙，李聖子創作主題的轉向體現著她藝術視角的轉向——從個體現實轉向超越情感和肉體存在的更高真理。

◂Detail of the present lot 拍品局部

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

35 # CHUNG SANG-HWA 鄭相和

(B. 1932)

Untitled 77-8-12

signed, titled and dated in Korean;
signed again 'CHUNG SANG HWA'
(on the reverse)
acrylic on canvas
162.2 x 130.3 cm. (63⅞ x 51¼ in.)
Executed in 1977

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

無題 77-8-12

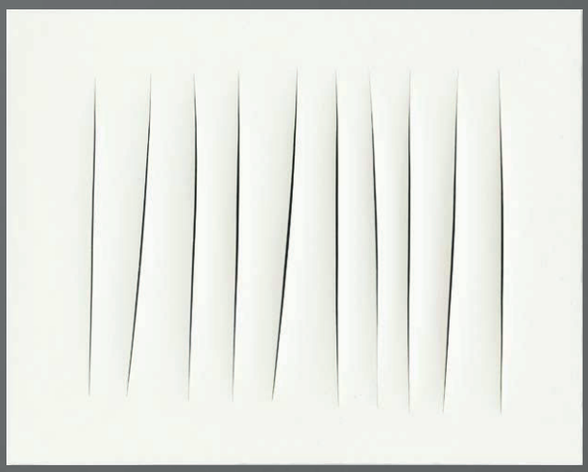
壓克力 畫布
1977年作
款識：1977年作 無題 77-8-12 鄭相和
CHUNG SANG HWA (畫背)

PROVENANCE
Hyundai Gallery, Seoul
Private Collection, Seoul
K Auction, 4 October 2015, lot 23
Acquired at the above sale by the present owner

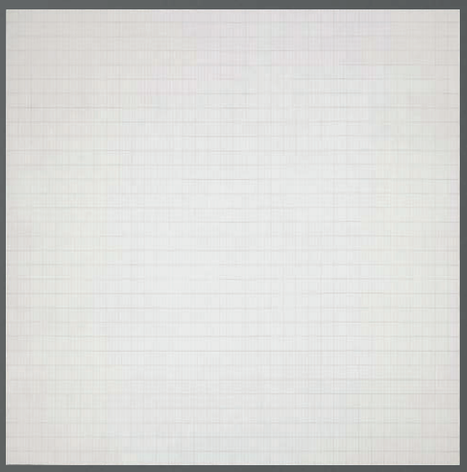
來源
首爾 Hyundai畫廊
首爾 私人收藏
2015年10月4日 K Auction 編號 23
現藏者購自上述拍賣



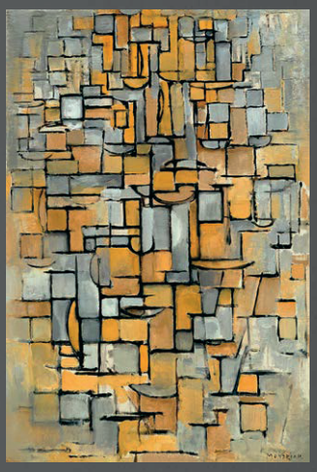
Chung Sang-Hwa, Untitled 74-1, 1974. M+ Museum, Hong Kong
Artwork: © Chung Sang-hwa
鄭相和《無題 74-1》1974 年 香港 M+



Lucio Fontana, Concetto spaziale, Attese, 1964-1965. Christie's London, 15 October 2021, lot 20A, Sold for GBP 3,712,500.
Artwork: © 2021 Artists Rights Society (ARS), New York / SIAE, Rome
盧齊歐·封塔納《 空間概念 等待 》1964-1965 年作 倫敦 佳士得 2021 年 10 月 15 日 編號 20A 成交價：3,712,500 英鎊



Agnes Martin, Morning, 1965. Tate,
London. Artwork: © 2021 Estate of Agnes Martin / Artists Rights Society (ARS), New York
艾格尼絲·馬丁《 早晨 》1965 年作 倫敦 泰德美術館



Piet Mondriaan, Tableau no. 1, 1913.
Kröller-Müller Museum, Otterlo.
彼埃·蒙德里安《 定格 編號 1 》1913 年作 奧特羅 克勒勒 - 米勒博物館

Magnificent monochrome painting Chung Sang-Hwa, who is one of the most inspiring leaders of the *Dansaekhwa* movement, which dominated the local art scene in Korea throughout the 1970s and 1980s, will be featured in the evening sale. The movement has been receiving an increased attention from the global art world in recent years with the recognition that the works are philosophically profound, visually beautiful, and conceptually unique. Following the legacy of Korean abstract pioneers such as Kim Whan-Ki and Rhee Seundja, whose works are also featured in this sale, *Untitled 77-8-12* aims to become one with nature, returning to nature through creating meditative monochrome planes.

Untitled 77-8-12 epitomizes Chung's own method of 'rip' and 'fill,' which has been developed since the early 1970s, creating numerous grids with horizontal, diagonal and vertical lines, adding depth on the flat surface of the canvas. Chung first spreads the mixture of kaolin clay, water and glue on the entire canvas evenly and waits until the thick paint is completely dried. Then he removes the canvas from the wooden stretcher and draws grids of horizontal and vertical lines on the reverse of the canvas. After the procedure, Chung carefully folds it along his drawing lines and rips off the paint from the chosen grids. The bare grids taken off the paint are then filled with multiple layers of acrylic paint. Chung repeats the actions of 'rip' and 'fill' until he finds a perfect harmony of reduction and addition.

Untitled 77-8-12 painted in 1977 is a masterpiece, which proves how Chung successfully achieved infinite temporality and universality through this meditative repetition. The mastery of his sophisticated technique unique to Chung embodies a mind discipline required in the repetitive actions of the painstakingly time consuming process. The repetition itself is one of the primary elements that make his canvas to be an infinite space beyond a mere formal geometric picture, encouraging the viewer to sink into deep meditation. Lóránd Hegyi, one of the foremost European curators and art historians once commented on Chung's art, "The closer the viewer's interest in the visual details of the painting's sensual surface, in the painter's subtle interventions, and in the pictorial and physical methods he uses to structure his work, the closer they come to another meditative and emotional domain of the artistic process, in other words, poetry, the genuinely poetic strategy of the artwork." Chung states "The final result is not the target of my work but to present the process of how it is done." In this way, the process itself becomes the meaning of the work echoing the tradition of the Asian literati, who emphasized spiritual cleansing and mind discipline in the process of their work.

鄭相和的繪畫超群絕倫，是韓國單色畫運動中最為啟發靈感的領袖之一，在整個 1970 至 1980 年代主導韓國本土藝壇，本次晚拍欣然呈現他的傑作。這一運動在近些年因其深刻的哲學之思、視覺之美、獨特概念而備受國際藝術世界關注。《 無題 77-8-12 》旨在通過冥想式的單色平面創造從自然中來，回歸自然中去的概念，繼承了韓國抽象主義先鋒大師的傳統，諸如金煥基與李聖子，他們的作品在本次拍賣中亦有登場。

《 無題 77-8-12 》集中體現了鄭相和獨一無二的「剝離」與「回填」技法，他從 1970 年代早期開始採用這一技法，以水平、垂直、對角的線條創造出無數網格，為畫布平面營造出縱深之感。他先用高嶺土、水和膠混合而成的塗料平均塗滿整塊畫布，然後靜置一段時間風乾。等這一層厚厚的塗料完全乾燥之後，將畫布從木框上拆下，在畫布背面畫上一格格水平和垂直線交錯而成的方格，然後按照線條的紋理將畫布對摺又對摺，再挖掉特定方格中的顏料，最後再以壓克力顏料一層層回填被挖空的方格。鄭相和不斷重複「剝離」又「回填」，一直到「刪減」與「增加」兩種狀態達到完美的平衡點為止。

《 無題 77-8-12 》繪製於 1977 年，誠為鄭相和證明自己以這種冥想式的重複手法成功達至無限的時間與空間的大師之作。創作過程中的不停歇的重複性，讓鄭相和的作品更加耐人尋味。他的畫布不只是個容納重複幾何圖形的空間，而是吸引觀者陷入深沉的冥想。歐洲知名藝術策展人與藝術史學者 Lóránd Hegyi 曾對鄭相和的作品有此評論：「觀者若能仔細觀察畫布表面細膩的視覺紋理，發掘藝術家低調的加工手法，以及平面與立體交錯而成的結構，就愈能夠領會藝術家所要表達的冥想與情感面，也就是作品背後的詩意。」鄭相和自己則說：「最後的完成品並非我創作的目標，而是我創作過程的展現。」

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

36 # PARK SEO-BO 朴栖甫

(B. 1931)

Écriture No. 91-75

signed, titled, dated and variously inscribed 'PARK SEO-BO (1931~ ÉCRITURE NO. 91~75 162 cm x 130 cm pencil + oil on canvas 1975 (á séoul) S.B. Park'; signed, dated and titled again in Korean (on the reverse)
pencil and oil on canvas
130 x 162 cm. (51⅛ x 63¾ in.)
Executed in 1975

HK$3,500,000-5,500,000
US$460,000-710,000

PROVENANCE
Private Collection (Acquired directly from the artist by the previous owner)
Acquired from the above by the present owner

描法 No. 91-75

鉛筆 油彩 畫布

1975年作

款識: PARK SEO-BO (1931~ ÉCRITURE NO. 91~75 162 cm x 130 cm pencil + oil on canvas 1975 (á séoul) S.B. Park' ; 朴栖甫 描法 No. 91-75 1975 年作 (畫背)

來源
私人收藏 (原藏者直接購自藝術家)
現藏者購自上述來源







Park Seo-Bo working on Ecriture series at his Hapjeong-dong studio, 1977
Phtoto: ©Park Seo-Bo
朴栖甫在他的合井洞工作室創作他的描法系列 1977 年

Magnificent monochrome painting Park Seo-Bo, who is one of the most inspiring leaders of the *Dansaekhwa* movement, which dominated the local art scene in Korea throughout the 1970s and 1980s, will be featured in the evening sale. The movement has been receiving an increased attention from the global art world in recent years with the recognition that the works are philosophically profound, visually beautiful, and conceptually unique. Following the legacy of Korean abstract pioneers such as Kim Whan-Ki and Rhee Seundja, whose works are also featured in this sale, *Écriture No. 91-75* aims to become one with nature, returning to nature through creating meditative monochrome planes.

Écriture No. 91-75 painted in 1975 displays a signature style of Park Seo-Bo, who contributed in establishing the movement through his probe of philosophical themes in the context of abstraction. Through ceaseless experimentations of styles and technical executions, he looks to a dimension beyond visual abstraction, reinterpreting nature as a reflection of his own mind. This work epitomizes the intensity of Park's attentiveness, presented in tightly repetitive markings in his *Écriture* series from the 1970s. Tracing his pencil through a thick layer of still-wet paint, the artist carves a sequence of rhythmic, graphic lines, ploughing grooves and furrows into his otherwise blank surface. White paint glimmers in the interstices, punctuating the mottled surface periodically like beams of light. Inspired by instinctive scribbling, Park resumed his noted series of *Écriture, Myobup* in Korean, in the late 1960s. The series has been continued so far over more than several decades of his artistic career, evolving the profound depth and maturity in different mediums, colours and styles. In Korean, *Myobup* refers to techniques and methods of depiction associated with the line in ink painting. Park's dramatic accumulations of lines in the works from his early *Écriture* series evoke the charm of eastern calligraphy. Joan Kee, a noted scholar for the *Dansaekhwa* movement stated on Park Seo-Bo, "Different sense of time, past and present, played through Park's mind as he began to produce the *Écriture* works, for which he is best known today. Certainly, he remembered the lessons of ink painting well. A remarkable work from 1969 shows a fluidity of line directly inherited from calligraphic traditions." Eastern calligraphy was thought to reveal the universal life force of '*Qi* (氣),' transmitting the essence of our being, bringing unity between the artist and his true self. Weaving his monologue within the condensed spherical loops of the pencil, Park Seo-Bo reveals his capacity in surpassing the medium by removing himself in every pencil stroke, emptying his soul to marvel within the infinity of the given space, allowing him to enter a transcendental experience.



CY Twombly, Untitled, 1969. Art Institute of Chicago, Chicago.
Artwork: © Cy Twombly Foundation
塞．湯伯利《無題》1969 年作 芝加哥 芝加哥藝術學院

朴栖甫的繪畫精妙絕倫，是韓國單色畫運動中最啟發靈感的領袖之一，在整個 1970 至 1980 年代主導韓國本土藝壇，佳士得於本次晚拍欣然呈現他的作品。這一運動在近些年因其深刻的哲學之思、視覺之美、獨特概念而備受國際藝術世界關注。《書寫第 91-75》旨在通過冥想式的單色平面創造從自然中來，回歸自然中去的概念，繼承了韓國抽象主義先鋒大師的傳統，諸如金煥基與李聖子，他們的作品在本次拍賣中亦有登場。

《書寫第 91-75》創作於 1975 年，集中體現了朴栖甫的代表風格，通過在抽象語境下對哲學主題的探索，他為單色畫運動的建立做出了卓著貢獻。經由風格與技法的持續實驗，朴栖甫超越視覺抽象的觀點，透過反映出自己內心的想法重新詮釋自然。《書寫第 91-75》是朴氏高度專心致志的集大成之作，在 1970 年代的《書寫》系列中以緊密重複的符號呈現。藝術家利用鉛筆在一層厚塗、仍舊濕潤的顏料中勾描，刻劃出一系列具有節奏感的圖形線條；在他原本空白的畫面上，耕犁出一條條的溝槽與轍紋。白色顏料在縫隙中閃閃發光，並如光束一般，不斷地穿透斑駁的表面。如此獨特的創作方式自 1960 年代末期於焉展開，於畫布上乘興遨遊超過七十載，其細膩的筆觸與精準的力道，多年來透過不同媒材的轉換持續演進，無論色彩與風格，在歲月的梳刷下早已逐漸累積出深度，視覺張力也更臻成熟完整。韓文中的「勾描」一詞，是一種以細線勾勒描繪物體輪廓的水墨畫技法，朴栖甫在《描法》系列中，透過線條飛彈的繁複層次，呈現出東方書法中溫潤清瑩的墨氣與筆下豪情壯美的視覺質感。熟知單色畫運動的知名學者奇廷泫表示：「過往與現在的不同時態在朴栖甫的心中徜徉，促使他創作如今最廣為人知的《描法》系列。他嫻熟的水墨畫技藝是如此顯而易見；一幅作於描法年的代表性作品直接展露出承襲自書法傳統的流暢線條。」他相信真實自我，帶著團結藝術家的信念，利用東方書法蘊含大眾的生命力－「氣」，傳達生命的精髓。朴栖甫精準掌握黑白兩個相對的顏色，在張力與和諧中展現美學之無限。以鉛筆編排密集式的圓形圖案作為獨白，每道筆鋒落下，朴栖甫在揭示他的理念，掏空心緒、驚歎無盡的空間讓他體會超自然的境界。

37 MARY CORSE **瑪麗·科西**

(B. 1945)

Untitled (White, White, Yelllow, Beveled)

glass microspheres in acrylic on canvas
213.4 x 213.4 x 10.2 cm. (84 x 84 x 4 in.)
Painted in 2015

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

PROVENANCE
Berggruen Gallery, San Francisco
Private collection, San Francisco
Private collection, Asia

無題 (白、白、黃、斜面)

玻璃微粒 壓克力 畫布
2015年作

來源
三藩市 Berggruen 畫廊
三藩市 私人收藏
亞洲 私人收藏



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

38 CHRISTINE AY TJOE 克麗絲汀·嫒珠

(B. 1973)

The Highest Player 02

signed, titled, inscribed and dated 'ay tjoe Christine the Highest Player 02 170 x 200 cm oil bar on canvas 2016' (on the reverse)
oil bar on canvas
170 x 200 cm. (66⅞ x 78¾ in.)
Painted in 2016

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

最高玩家 02

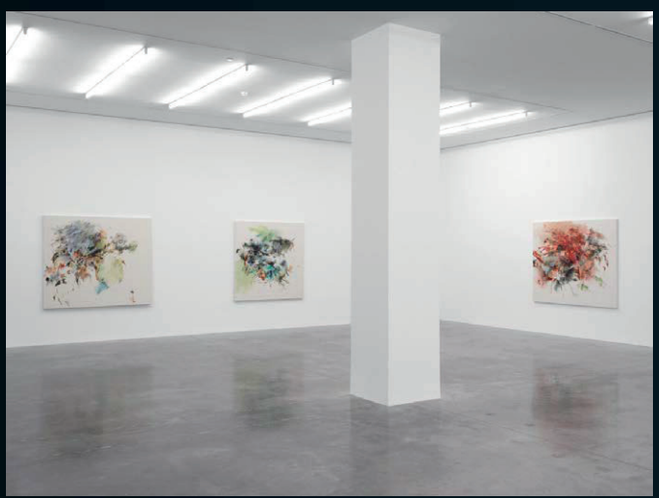
油畫棒 畫布
2016年作
款識： ay tjoe Christine the Highest Player 02 170 x 200 cm oil bar on canvas 2016 (畫背)

PROVENANCE
White Cube, London
Private Collection, Asia
Acquired from the above by the present owner

EXHIBITED
London, White Cube, Inside the White Cube, 13 July – 11 September 2016.

來源
倫敦 白立方畫廊
亞洲 私人收藏
現藏家直接得自上述來源

展覽
2016年7月13日-9月11日「Inside the White Cube」倫敦 白立方畫廊



Christine Ay Tjoe *Inside The White Cube* Exhibition at White Cube, Bermondsey.
Artworks: © Christine Ay Tjoe. Photo: © Courtesy White Cube
克麗絲汀 · 嫒珠 與 White Cube 舉行的《 Inside the White Cube 》展覽





Cecily Brown, The Fugitive Kind, 2000. Artwork: © Cecily Brown
塞西莉·布朗《The Fugitive Kind》2000 年作



Joan Mitchell, Flying Dutchman, 1961-1962. Ruby City, San Antonio. Artwork: © Joan Mitchell
瓊尼·米歇爾《Flying Dutchman》1961-1962 年作 聖安東尼奧 Ruby City

As one of the most prominent female Southeast Asian contemporary artist, Christine Ay Tjoe's abstract expression paintings articulates the intense aspects of human experience. Violent, striking, and powerfully complex, the Indonesian painter offers captivating renditions of abstracted structures with delicate undertones of spiritual and philosophical depth and The Highest Player II demonstrates this perfectly.

The Highest Player II was one of 10 paintings exhibited at her UK solo debut show with White Cube, Bermondsey, in 2016. As the first ever Southeast Asian artist to be exhibited with the gallery, Ay Tjoe draws from Indonesia's colonial and dictatorial past in her artistic creation. Her show offers a visual commentary on modern social-political climate — exploring how people's desire, and power evolve under the commercialized, hyper-urban environment.

"What would people do if they were invisible? What power would they have" are questions Ay Tjoe ponders in The Highest Player II . Ay Tjoe composes her paintings in complex, interwoven layers to reflect on how figures of authority conceal their power as they intermingle their presence into the social system. Masked under clouds of earthy tones, the obscure hints of sienna and cyan are visual analogy for such hidden motives. The artist aptly refers to these layers as the "unseen" explaining, "It's how I see people merge in society; you see people, and they look lovely, but there are layers hidden underneath." The painting's intricate network of lines and forms exemplify the complexities of human nature and offers a captivating visual narrative on the duality of man.

What sets Ay Tjoe apart from her contemporaries is how the artists draws from personal psychological experiences in her social critiques — incorporating higher spiritual and philosophical elements in her observations on the human condition. Ay Tjoe works in almost a state of trance in which she lets fervor dictate the artistic direction. Channelling her emotions through each stroke, the dynamic created between line, space and colour are artistic encapsulations of her instantaneous psychological experience. Her work is not only offers a discussion on class, status and power, but also presents a snapshot of her internal dialogue. This is a challenging process that demands emotional rawness and requires an intense level of cerebral focus yet Ay Tjoe effortlessly executes this in her series. The allure of her art lies in this charged yet delicate balance between control and spontaneity.

The Highest Player II marks a significant turning point in the artist's oeuvre as it departures from her earlier series of works. Here Ay Tjoe has transitioned from the predominantly red canvas to featuring seething mass of ominous dark tones. Unlike her previous paintings that were usually dominated by dense hues, in this piece, the spectral grimy white appears to take on the center stage. Seemingly evanescent but riveting, with rich undertones, the cloud of white paint takes on an entity of its own that adds to the enigmatic sense of chaos — creating a moment that is amorphous in definition but clear in its power and magnitude. Enveloping the artist's emotional rawness, the intricate yet clashingly brute visual components intermingle with one another but at times appear disconnected. Though much of the work is left with empty areas of the primed canvas exposed, this painting is anything but sparse with its frenetic energy. Instead, the vacancy heightens every color and stroke that pulsates throughout the work, as she explains "strong, soft, thin or fragile lines which I converse with will speak a lot louder and feel more alive when placed inside an empty room."

This painting not only marks a monumental period in the artist's career but also a key milestone for Southeast Asian artist. Standing before one of Christine Ay Tjoe's works is like glimpsing the tumultuous mess of the human psyche – chaotic and frenzied yet coherent. The present lot embodies the strength of Ay Tjoe's ability to poetically encapsulate the universal nature of the human condition and reconfirms her status as one of Indonesia's foremost contemporary artists.

克麗絲汀·嫒珠是當代東南亞最傑出的女性藝術家之一。她的抽象畫是其生命體驗的深刻反映。熾烈有力而極度繁複，這位印度尼西亞畫家在作品中演繹出扣人心弦的抽象構圖，暗含著精神色彩和哲學深度，《最高玩家 02》更是完美體現了這一點。

《最高玩家 02》是 2016 年嫒珠在白立方畫廊的首個英國個展展出的十件作品之一。作為第一位在該畫廊舉辦展覽的東南亞藝術家，她從印度尼西亞過往的殖民和獨裁歷史中汲取靈感。其作品體現了她對現代社會政治環境的視覺反饋——在商業化、極度城市化的環境下，人的權力和慾望是如何演變的。

「如果人們隱形了，他們會怎麼做？他們會有什麼樣的權力？」是嫒珠在《最高玩家 02》中思考的問題。嫒珠以複雜、交織的層次構成她的畫作，審視當權者如何將權力暗暗隱藏，並將他們的力量滲入社會系統中。雲朵狀的泥土色調之下，赭色和青色從視覺上晦澀地暗示著這一隱密的動機。藝術家認為這些層次，正如「看不見的」人性那樣，「這就是我觀察到的人在社會上的相處的方式；你看，他們看起來很可愛，但其實有很多隱藏的層次。」這幅畫以錯綜複雜的線條和網絡體現了人性的複雜，呈現出有關人們陰陽兩面的視覺敘事。

克麗絲汀·嫒珠的獨特之處在於，她從個人的切身心理經驗中，提煉出敏銳的社會性批判——她的作品融入了高度的精神性和哲學性，以及對人類生存境況的體察。嫒珠創作時處於一種幾近瘋狂的恍惚狀態。她通過每一記筆觸引導情緒，如此創造出來的動態線條、空間、色彩是她瞬間心理體驗的藝術性表現。她的作品不僅是一個關於階級、地位和權力的討論，也表現了她內心的對話。這是一個具有挑戰性的過程，需要大量原始情感和高度的神經敏銳度，而嫒珠在該系列中不著痕跡地實現了這一點。控制和被控制之間緊張而微妙的平衡正是她藝術的魅力所在。

這幅畫不僅出自藝術家的重要創作時期，亦可視為東南亞藝術史上的一個重要里程碑。駐足觀賞克麗絲汀·嫒珠作品是一種直觸心靈的體驗。那種紛亂、瘋狂和複雜盡收眼底。這幅作品不僅以詩意的語言概括了人類狀況的普遍性，亦體現了嫒珠深厚的藝術功力，再次印證了她不愧為最重要的當代印尼藝術家之一。



Christine Ay Tjoe working in her Indonesia studio. Photo: © Wowo Wahono
克麗絲汀 · 嫒珠在她的印尼工作室



Christine Ay Tjoe, Greed and Greed 2, 2016. Asia Society, New York. Artwork: © Christine Ay Tjoe
克麗絲汀·嫒珠《Greed and Greed 2》2016 年作
紐約 亞洲協會

39 RICHARD LIN 林壽宇

(1933-2011)

31 January 1973

signed and dated 'Richard Lin 1973' (on the stretcher); signed, titled, inscribed 'PAINTING 31 JANUARY 1973 alum/oil/canvas 40"x50 RICHARD LIN"' (on the overlap)
oil and aluminium on canvas
102 x 127 cm. (40⅛ x 50 in.)
Executed in 1973

HK$1,500,000-2,500,000
US$200,000-320,000

PROVENANCE
Private Collection, Asia
Poly Auction Hong Kong, 4 April 2016, lot 156
Acquired at the above sale by the present owner

1973 年 1 月 31 日

油彩 鋁 畫布
1973年作
款識：Richard Lin 1973 (畫背框架)
PAINTING 31 JANUARY 1973 alum/oil/canvas 40"x50 RICHARD LIN" (畫布背面)

來源
亞洲 私人收藏
2016年4月4日 香港 保利 編號 156
現藏者購自上述拍賣

"White is the most ordinary yet prevalent, comforting yet unsettling, and sacred yet melancholic color. White comprises of various hues, from bold to subtle, heavy to light, transparent to translucent...shaping the various forms within the color, creating this enthralling enigma between spaces."

Richard Lin

「白色是最平凡、通俗，讓人既舒服又不舒服，是最神聖也最哀傷的顏色。白色本身即有許多色彩，其濃、淡、輕、重、透明、半透明…..使白與白之間構成了許多形狀與形狀，空間與空間的玄奇奧妙。」

林壽宇



40

ZAO WOU-KI 趙無極

(ZHAO WUJI, 1920 - 2013)

Sans titre
(Bateaux au claire de lune)
(Untitled (Ships in the Moonlight)

signed in Chinese and signed 'ZAO' (lower right)
oil on canvas
105 x 120 cm. (41⅜ x 47¼ in.)
Painted in 1952

HK$35,000,000-55,000,000
US$4,600,000-7,100,000

無題
(月滿千帆)

油彩 畫布
1952 年作
款識：无極ZAO (右下)

PROVENANCE
Patti Birch Gallery, New York
Harrold B. Cohen Collection, New York
Sotheby's New York, 18 January 1980
Private Collection
Pierre Hubert Gallery, Geneva
Private Collection, Switzerland
Sotheby's London, 10 February 2005, lot 27
Private Collection, Asia
Christie's Hong Kong, 24 May 2009, lot 530
Private Collection, Europe
Sotheby's Hong Kong, 2 April 2017, lot 1003
Private collection, Asia

This work is referenced in the archive of the Fondation Zao Wou-Ki.

EXHIBITED
Minneapolis, The Walker Art Center, School of Paris, 1959
Paris, Galerie nationale du Jeu de Paume, Zao Wou-Ki, October - December 2003.

LITERATURE
P. Daix (ed.), Ides et Calendes, Zao Wou-ki, Paris, 1994 (illustrated, p.78).
Galerie nationale du Jeu de Paume, Zao Wou-Ki, exh. cat., Paris, 2003 (illustrated, p. 68).
D. de Villepin, F. marquet, Y. Hendgen (ed.), Kwai Fung Art Publishing House, Zao Wou-Ki 1935-2008, Hong Kong, 2010 (illustarted, p.87).
F. Marquet-Zao & Y. Hendgen (ed.), Flammarion, Catalogue raisonné des peintures Zao Wou-Ki Volume 1 1935-1958, Paris, France, 2019 (illustrated, plate P-0269, p. 143 & p. 295).

來源
紐約 畢趣畫廊
紐約 Harrold B. Cohen收藏
蘇富比 紐約 1980年1月18日
私人收藏
日內瓦 皮耶．於伯畫廊
瑞士 私人收藏
倫敦 蘇富比2005年2月10日 編號27
亞洲 私人收藏
香港 佳士得 2009年5月24日 編號530
歐洲 私人收藏
香港 蘇富比2017年4月2日 編號1003
亞洲 私人收藏

此作品已登記在趙無極基金會之文獻庫

展覽
1959年「巴黎畫派」明尼亞波里斯 沃克藝術中心
2003年10月-12月「趙無極」巴黎 國立網球場現代美術館

出版
1994年《 趙無極1935-1993 》Pierre Daix 著 巴黎 Editions Ides et Calendes 出版 (圖版，第78頁)
2003年《 趙無極 》展覽圖錄 法國 巴黎 網球場美術館 (圖版，第68頁)
2010年《 趙無極1935-2008 》多米尼克．德．維爾潘，梵思娃．馬凱， 揚．亨德根編輯 香港 季豐美術出版社出版 (圖版，第87頁)
2019年《 趙無極油畫全集 第一冊 1935-1958 》F. Marquet-Zao 與 Y. Hendgen 編輯 法國 巴黎 Flammarion 出版 (圖版，第P-0269圖，第143及295頁)





Paul Klee, Schicksalstunde um dreiviertel zwölf (Fateful Hour at a Quarter to Twelve), 1922. Christie's New York, 1 November 2011, lot 5, sold for USD 2,210,500
保羅．克利《十一時四十五分命中注定的一刻》1922 年
紐約佳士得 2011 年 11 月 1 日 編號 5 成交價：2,210,500 美元

Bateaux au claire de lune is a quintessential Zao Wou-Ki work from 1952, standing at the crossroads of techniques and aesthetics from both East and West that illustrated a multitude of sails among majestic landscape showered with moonlight, depicting the grand sweep and dreamlike mood of a poem by the female Song Dynasty poet Li Qingzhao, who wrote, "Billowing clouds in the heavens meet the morning mists; the River of Stars begins to shift as a thousand sails dance."

In the early 1950s, Zao Wou-ki travelled to Europe and reflected his impressions of various scenes on canvas, creating classic works with his rendering of famous structures. In between 1951-1953, records show no more than five large-scale works of this type from that period. Bateaux au claire de lune was shown in the "School of Paris 1959: The Internationals" exhibition held by the Walker Art Center, one of the five major modern art museums in the US, where Zao Wou-ki was one of only eight artists selected for the exhibition. Bateaux was one of the ten Zao Wou-ki works shown there; others include his Untitled (Golden City).

A dense shroud of colour splashed across the center of B*ateaux au claire de lune* sets off the sharp, thin lines of the sails, which together blend and collide in a richly poetic jostle of movement and clamour. A canopy of mist, like a wash of ink, spreads through the foreground of the work, while fine black lines set out a landscape in multiple layers. The viewer's gaze moves across the riverbank of the foreground and across the river, sweeping across the buildings on the other side, and rising up to admire the circle of the moon in the night sky. Even as a child Zao Wou-ki had admired the landscape paintings of the Song Dynasty; Zao endeavoured to infuse the entire landscape with a tranquil, poetic feeling that transformed and materialised the tr aditional Chinese poetic imagination.

Closer scrutiny reveals how Zao Wou-ki applies layers of colour with his subtle brushwork and beautifully refined technique, weaving together different elements within the painting and pushing toward the extremes of the viewer's visual perception: diffuse daubs of bright red open up near the boats, and the boundary between land and sea seems to have vanished. Buildings on the far shore seem to float in the distance, while the hull shapes might be at anchor or afloat in the harbour. Colours flow smoothly as pure tones coalesce or expand in ways that mirror the characteristics of ink painting. Large areas of dry-brushed pigments mix with washes of colour in other regions, while each shows variations in the tones and the layering of its colour. These colour effects suggest the behaviour of ink on paper, spreading and penetrating, with related changes in intensity or wetness and dryness; all these effects produce the mixture of illusion and reality we find in the world of this painting. Areas of bronze yellow, inky blue, and bright red interweave to produce this richly layered and intriguing composition. As the veil of evening overtakes the setting sun, daylight and night-time mingle in a grand and romantic symphony of colour.

Dominique de Villepin accurately described Zao Wou-Ki's unique style of expression: "The landscapes painted by Zao Wou-Ki are inhabited by a holistic conception of nature. There are no clear nationalities, and mankind is never completely separate or distinguishable from nature.... Man is always present in his landscapes, but only in the manner of a pendant that might have been lost.... Zao Wou-Ki brings a very Chinese intuition of the natural human into a European tradition that has learned to isolate nature to allow for more direct and dramatic confrontations." If the subject of Bateaux au claire de lune is a typical European landscape, it nevertheless displays Zao's Eastern training: Small human figures become part of a grand and eternal landscape, overshadowed by the misty colours that envelope the entire scene. Years after this, Zhang Daqian would replicate this kind of technique in his splashed-ink landscapes.

Following a European tradition that dated back to the 17th and 18th centuries, Zao Wou-ki in 1950 set out on a "grand tour" of his own, travelling through France, Switzerland, Italy, and the Netherlands. The art, architecture, and various harbours of Europe made a lasting impression on him, inspiring him to keep a visual diary of his tour and encouraging deeper exploration into the use of line and perspective.

Bateaux au claire de lune depicts the creative universe Zao entere d following his chance encounter with the work of Paul Klee at an exhibition in Switzerland in 1951. The inspiration provided by Klee thoroughly altered Zao's handling of space, his understanding of semiotics, and his use of colour. He ultimately became fascinated with this new artistic vocabulary, forged in the meeting of East and West. This allowed him to escape from his early 1940s style and paved the way for what is known as his "Paul Klee period" (1951-1954). His zig-zagging, fragmented lines and his pictographic mo tifs coalesced to form an unusual vocabulary of his own, through which he attempted to break free from traditional art and discover his own interpretation of modern, abstract aesthetics. On the two-dimensional surfaces of his canvases, colour collides with lines and planes and with forms and empty spaces to produce artistic expression of great depth and richness. Zao's intention was to construct an open webwork of lines, a webwork reaching out into the fabric of space and time so as to create the universe of his own imagining.



Zao Wou-Ki, Lune noire, 1953
Collection of Herbert F. Johnson Museum of Art, Cornell University, New York
Artwork: © 2021 Artists Rights Society (ARS), New York / SIAE, Rome
趙無極《黑色月亮》1953 年
美國康乃爾大學強生美術館

《月滿千帆》是趙無極創作於 1952 年的一副經典畫作，它是藝術家融合東方與西方不同的美學觀及空間感的大成之作，描繪了月色下千帆並舉的瑰麗雄渾自然景觀，令觀者體會宋代女詞人李清照筆下的“天接雲濤連曉霧，星河欲轉千帆舞”詩情意境。

1950 年代初期，趙無極有近 2 年時間一直遊歷於歐洲各國，走向世界的深處，並創作出一組以歐洲自然景觀為主題的作品。在 1951-1953 年之間，同時期如本副拍品的尺寸作品有紀錄的不超過五幅。《月滿千帆》於 1959 年參與了美國五大現代藝術博物館之一的沃克藝術中心所舉辦〈巴黎畫派 1959 年：國際藝術家〉的重要群展，為八位甄選藝術家之一，而該作是趙無極十件展品之一，其餘展品包括《無題（黃金城市）》。

《月滿千帆》的畫面中心，氤蘊濃重的潑彩平衡了風帆尖銳瘦硬的線條，彼此融合碰撞出一隅極富詩意的躍動與喧囂。畫面前景有一片如水墨化散開來的氤氳煙雲，由近而遠以墨黑細線勾勒了多層自然景觀：觀者的視線彷彿從最近處的堤岸，遙望千帆並舉，對望彼岸的巍峨城堡，進而抬頭仰望那夜空中一輪晴空月輪。趙無極自幼景仰推崇宋代繪畫，本副作品中那甯謐的詩意，氣勢磅礴的壯闊景象與夢幻構思也正在印證了中國傳統美學的無限意境。

另一方面，觀者在畫面上更可捕捉到趙無極以微妙含蓄的筆觸與精湛的技法層層施色，以致畫中不同元素相互交織，不斷挑戰觀者的視覺極限：幾抹亮紅色從船舶的一端瀰漫開來；陸地與海洋的邊界已不復存在，彼岸與建築宛若在遠處漂浮，船體或浮或泊；色彩流麗、單純色彩或聚或散，在油畫上也表現出水墨畫的特色。特別是大起伏的皴擦、潑染，色塊展現多層次的色調變化，展現猶如水墨滲入紙本的暈染、擴散、濃淡、枯潤等各種色彩效果，呈現一個虛實幻化的世界。縱橫交錯的金銅、墨藍、亮紅色層既表現豐富的層次感和構圖趣味，又如夕陽餘暉慢慢被夜幕掩蓋，日夜交替，奏出一首浪漫的交響樂。

多米尼克德維爾潘（法國前總理）曾非常準確地描述過趙無極獨特的表達方式：「趙無極筆下的風景是自然整體概念的精煉，他們模糊了國別，且並不將人類與自然徹底區別……人總是出現在他繪製的風景中，仿佛一枚遺失的吊墜……趙無極將非常中國式的對自然人性的直覺帶入慣於單獨對自然主題的進行描繪以實現更直接的戲劇衝突的歐洲表達傳統」。如這幅《月滿千帆》，雖然展現的是典型的歐洲風景主題，但也折射出趙無極東方藝術的深厚功底：畫面中細小的人物成為這片恢弘不朽的風景的一部分，被無所不在的色彩雲霧籠罩。張大千在數年後將此技法複製到了他的潑彩水墨山水中。

遵照十七世紀至十八世紀在歐洲盛行的「大遊歷」傳統，趙無極於一九五零年開啟了自己的歐洲「大遊歷」，穿越法國、瑞士、義大利、尼德蘭（荷蘭）等國；期間，歐洲藝術、建築與港口在趙無極心底留下了持久而深刻的烙印，激發其繪製一系列視覺日記作為隨行記錄，並推動了他以線條和透視進行更深入的藝術探索。

《月滿千帆》正是趙無極一九五一年於瑞士畫展邂逅保羅．克利的畫作所受啟發而創作的宇宙。受到克利作品的影響，趙無極徹底改變了空間的處理方式、對符號表徵學的理解與色彩的運用。最終，他著迷於在東西方之間熔鑄一個新的藝術語彙。這使得其隨後的創作逐漸擺脫四十年代早期的風格，為之後的「保羅．克利時期」（1951-1954 年）鋪平了道路。蜿蜒細碎的線條與書法般的象形圖案凝練為藝術家特異不凡的語彙，並以此試圖打破傳統藝術的桎梏，尋找到屬於自己的現代抽象美學表達。線與面，造型與留白在和色彩的碰撞中拓展了畫作二維平面上的深度與豐富的藝術表達。趙無極意在構建一張不閉合的線條網，以這些線條刺穿空間與時間的面紗，從而創造出自己的宇宙。



Lalan with present lot
Photo: Courtesy photographer
謝景蘭與拍品

41 # LALAN 謝景蘭

(XIE JINGLAN, 1921-1995)

Untitled

signed 'LALAN' (on the reverse)
oil on canvas
130 x 97 cm. (51⅛ x 38¼ in.)
Painted in circa early 1970s

HK$1,200,000-2,200,000
US$160,000-280,000

無題

油彩 畫布
約1970年代作
款識：LALAN (畫背)

PROVENANCE
Private collection, Asia

來源
亞洲 私人收藏

This work is registered by the Lalan Archive represented by Kwai Fung Foundation. For further information, please refer to Lalan Archive (https://lalanarchive.org/). A certificate of authenticity can be requested by the successful buyer.

此作品已登記在季豐藝術文教管理的謝景蘭文獻庫
(詳情請瀏覽謝景蘭線上文獻庫 https://lalanarchive.org/)。
買家可向季豐藝術文教申請作品保證書。



°♦ 42

JEAN DUBUFFET 尚·杜布菲

(1901-1985)

Paysage Gris aux Taches Cerises (Gray Landscape with Cherry Spots)

signed and dated 'J. Dubuffet 49' (upper left);
signed and dated again 'J. Dubuffet 49'
(on the reverse)
oil on burlap
89.3 x 116.5 cm. (35⅛ x 45⅞ in.)
Painted in 1949

HK$10,000,000-18,000,000

US$1,300,000-2,300,000

灰色風景與櫻色斑點

油畫 麻布

1949年作

款識：J. Dubuffet 49 (左上);
J. Dubuffet 49 (畫背)

PROVENANCE

Pierre Matisse Gallery, New York

Acquavella Galleries, New York

Private Collection, New York

Sotheby's Paris, 6 June 2017, lot 6

Acquired at the above sale by the present owner

來源

紐約 Pierre Matisse畫廊

紐約Acquavella畫廊

紐約 私人收藏

2017年6月6日 巴黎 蘇富比 編號6

現藏者購自上述拍賣

EXHIBITED

New York, Pierre Matisse Gallery, Jean Dubuffet: the early years 1943 to 1959; an exhibition of paintings by Jean Dubuffet, 9 May - 3 June 1978.

Avignon, Palais des Papes, Dubuffet: Hauts lieux: paysages 1944-1984, 30 June - 2 October 1994.

Cologne, Galerie Karsten Greve, Jean Dubuffet: Bilder 1943-1955, 29 January - 29 March 1999.

展覽

1978年5月9日- 6月3日「Jean Dubuffet: the early years 1943 to 1959; an exhibition of paintings by Jean Dubuffet」紐約Pierre Matisse畫廊

1994年6月30日- 10月2日「Dubuffet: Hauts lieux: paysages 1944-1984」亞維農 Palais des Papes

1999年1月29日- 3月29日「Jean Dubuffet: Bilder 1943-1955」科隆Karsten Greve畫廊

LITERATURE

Max Loreau, Catalogue des travaux de Jean Dubuffet, Fascicule V: Paysages grotesques, Lausanne, 1965 (illustrated, no. 61, p. 42).

Pierre Matisse Gallery, Jean Dubuffet: the early years 1943 to 1959; an exhibition of paintings by Jean Dubuffet, exh. cat., New York, 1978 (illustrated, no. 15, unpaged).

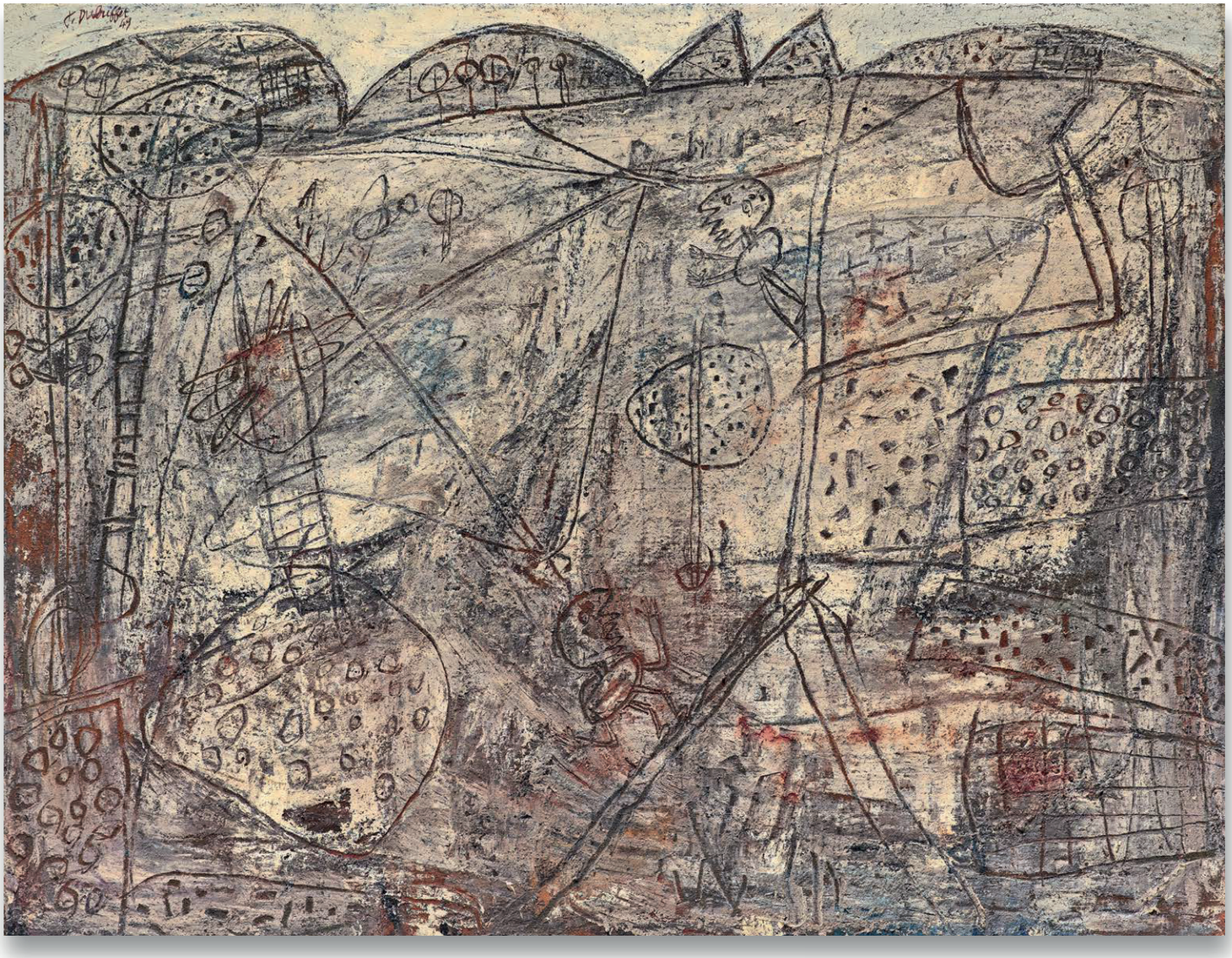
Palais des Papes, Dubuffet: Hauts lieux: paysages 1944-1984, exh. cat., Avignon, 1994 (illustrated, p. 40).

出版

1965年《 Catalogue des travaux de Jean Dubuffet, Fascicule V: Paysages grotesques 》Max Loreau編輯 洛桑市 (圖版，第61圖，第42頁)

1978年《 Jean Dubuffet: the early years 1943 to 1959; an exhibition of paintings by Jean Dubuffet 》展覽圖錄 紐約Pierre Matisse畫廊 (圖版，第15圖，無頁數)

1994年《 Dubuffet: Hauts lieux: paysages 1944-1984 》展覽圖錄 亞維農 Palais des Papes (圖版，無40頁)

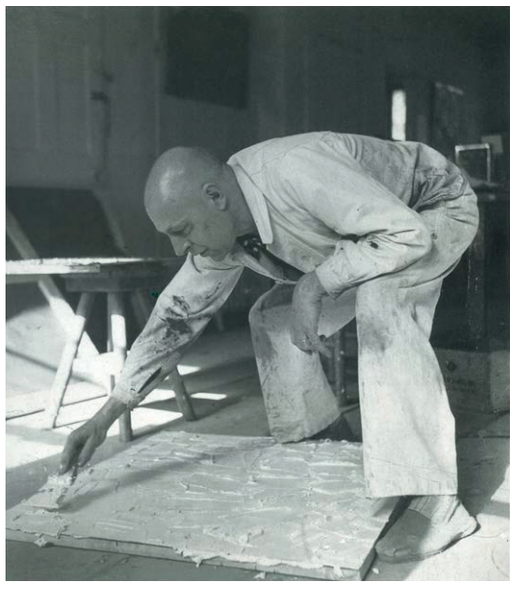


In his foreward to the Fascicule V of the catalogue of Jean Dubuffet's work: *Paysages grotesques*, Max Loreau wrote: 'In general, the landscape is an opportunity to rest; it is what transforms a continuity into a succession of moments, into fixation. Here, on the contrary, the landscape is a journey in itself: no longer a haven where we anchor but intoxication of the mind, energy in fusion, and not immobilizing concentration. Ultimately, these meticulous sites invite us on a journey with *no landscape.' Paysage Gris aux Taches Cerises (Gray Landscape with Cherry Spots)* is an exceptional early example of Jean Dubuffet's *Paysages grotesques* and takes us on a raw and intricate journey into the core of earth. Executed in 1949, shortly after the artist's return from his third and final trip to the Sahara, this painting extends the revolutionary cycle of works inspired by his time in the Algerian desert. Far from the constraints of Western civilization and tradition, the white sands of Africa and their nomadic inhabitants had a profound impact on Dubuffet's practice. His nascent interest in uncultivated, unprocessed visual languages – a phenomenon he defined as *art brut* – was amplified by his engagement with the sprawling dunes and the tribal rituals of the Bedouin people.

Figures and architectural structures occupy the canvas, carved into thick layers of paint like ancient graffiti upon a weathered rockface. A vast terrain of mysterious marks hovers in and out of focus, losing any traditional sense of spatial dimensionality with primal, rhythmic energy. The surface of the painting offers a large array of textures and depth, and the multi-peaked dunes along the upper edge shape the scene: the active figures are buried inside with a primordial earthy power like a prehistoric remains. Figures of human beings have become symbols of elemental wisdom that embody the primeval relationship between man and nature. In the *Paysages grotesques* series, Dubuffet magnified this notion by applying a layer of light-coloured impasto over a dark ground, creating literal geological strata from which his figures could be excavated. The gesticulating characters of his desert-inspired paintings morphed into strange, balloon-like beings, imbued with childlike naivety and pastoral innocence. Devoid of perspective and proportion, their unwieldy forms predate the landmark *Corps de dames* series created the following year, as well as the bucolic tableaus Dubuffet would produce during his self-imposed exile to rural Vence in the mid-1950s.

Dubuffet and his wife Lili made their first trip to the small oasis of El Goléa in February 1947. Driven to its warmer climes by coal restrictions during a freezing Parisian winter, they returned periodically over the next two years. In the dreary aftermath of the Second World War, the Sahara offered Dubuffet 'a bath of simplicity' – an opportunity to escape the confines of historical tradition and strip back his art to its most embryonic form. Writing to Jacques Berne after his first excursion, he described how 'we came back from there absolutely cleansed of all the intoxications, really refreshed and renewed, as well as enriched in the ways of savoir-vivre.' For Dubuffet, who had spent the past few years observing the art of children, psychics and mental health patients in a bid to liberate his hand from the teachings of the Western culture, the unfettered forms of representation he encountered in the Sahara resonated deeply with his aesthetic ambitions. In particular, it was the fluid tactility of sand – its ability to conjure forms and dissolve into nothing in the blink of an eye – that had the greatest impact on his artistic outlook. In the infinite, ever-changing spaces of the deserted Saharan landscape, the mind was free to roam: to expand, to digress and to reinvent itself. In a world that bore the recent, all-too-painful scars of war, its wide-open planes offered an opportunity for spiritual rebirth: to celebrate mankind anew as a primal source of knowledge and power.

Dominating the artist's oeuvre between May 1949 and January 1950, his *Paysages grotesques* evolved directly from Dubuffet's desert paintings. Etched into layers of pigment like fossilised traces, his figures extended the corrosive graphic language of lacerations and incisions that had defined this previous body of work, informed by his experiments with engraving and lithography during the early 1940s. By making physical matter the primary subject of his work, Dubuffet came to understand figure and landscape as two sides of the same coin: a conviction that would go on to inspire the billowing carnal topographies of his *Corps de dames*. In *Paysage Gris aux Taches Cerises (Gray Landscape with Cherry Spots)*, the human figure merges with its surrounding, almost disappears to become a full component of the landscape itself. Rarely offered at auction, and for the first time in Asia, his *Paysage grostesque* series is the key that unlocked Dubuffet's deep exploration and definition of Art Brut.



Jean Dubuffet in his studio, New York, 1952
Photo : © Kay Bell /Archives Fondation Dubuffet, Paris
1952 年杜布菲在他紐約的工作室
成交價：2,210,500 美元



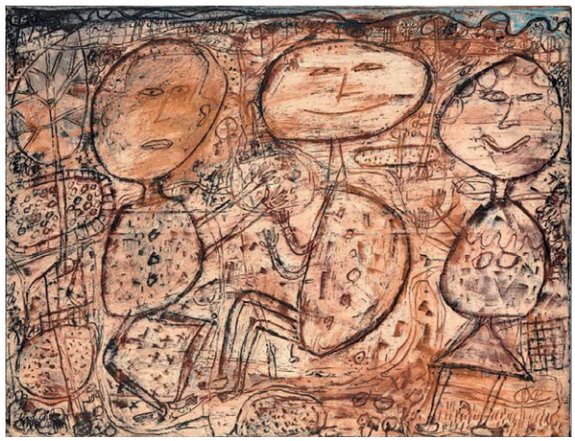
Jean Dubuffet, Paysage Noir, 1946. Tate Museum, London.
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
尚· 杜布菲《 Paysage Noir 》1946 年 倫敦 泰特現代藝術館

"Perhaps it was the time I spent in the deserts of White Africa that sharpened my taste … for the little, the almost nothing, and especially, in my art, for the landscapes where one finds only the formless"

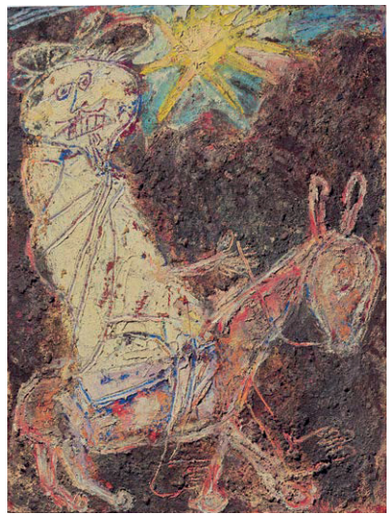
Jean Dubuffet

「或許是我在白色非洲沙漠中度過的那段時光打磨錘煉了我的品味……那些面目模糊，幾乎無具體實像的東西深深地吸引著我，特別在我的藝術中，對那些無形的風景尤為偏愛。」

尚·杜布菲



Jean Dubuffet, La Vie Agreste, 1949. Christie's London, 6 October 2016, lot24, sold for 2,629,000 GBP
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
尚· 杜布菲《La Vie Agreste》1949 年作 倫敦 佳士得 2016 年 10 月 6 日 編號 24 成交價：2,629,000 英鎊



Jean Dubuffet, Bédouin sur l'âne (Bedouin on a donkey), 1948. Christie's London, 11 February 2015, Lot 44. sold for 2,658,500 GBP.
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
尚· 杜布菲《La Vie Agreste》1949 年作 倫敦 佳士得 2016 年 10 月 6 日 編號 24 成交價：2,629,000 英鎊
成交價：2,658,500 英鎊

在尚·杜布菲作品集第五冊序言中，馬克斯·洛羅寫道：「一般而言，風景主題仿佛一個暫停的契機；它將連續的視覺體驗轉化為一連串定格的瞬間。而這裡，則正相反，風景本身就是一次旅行：它不再是我們錨定停駐的港灣，而是心靈的沉醉、能量的融合、和一場縱意騁懷的冒險。最終，畫面中這些纖細精妙的抽象意象將我們帶入一段沒有風景的旅程。」《灰色風景與櫻色斑點》是尚·杜布菲「異景」系列中一幅卓犖非凡的早期典範之作，牽動觀者踏上一段去往地心的粗糲原始、錯綜複雜的漫漫征程。這幅畫作於 1949 年，適逢藝術家結束第三次，也是最後一次撒哈拉沙漠之旅返回後不久；這段在阿爾及利亞沙漠中度過的時光啟發杜布菲拓展了其顛覆性的系列之作。遠離西方文明與傳統的束縛，非洲的白色沙漠及其遊牧居民對杜布菲的繪畫產生了深遠影響。他對

未經開發、未經加工的視覺語彙萌生了極大興趣——他將這種風格定義為「原生藝術」——並使其在對蔓延無邊的沙丘與貝都因人部落儀式的塑造與描繪中被放大。

人物與建築結構佔據了整個畫布，並深深刻入層層厚塗的顏料，宛如風化岩面上的遠古塗鴉。一片巨大的神秘符號在視焦內外盤旋，剝除了一切傳統的空間維度感，釋放出原始、帶有節奏感的能量。該畫表面呈現大量縱橫交錯的複雜紋理與突出的立體結構，以及沿頂部邊緣勾勒出地平線的連綿沙丘：充滿動感的人物仿佛在原始大地力量的作用下，被埋入黃沙化為史前遺骸。人類的形象已化為體現人與自然原始關係的根本智慧的象徵。在「異景」系列中，杜布菲通過在深色背景上厚塗一層淺色顏料的方式，放大並具象化了這個概念，切實在畫布上構造出一個掩埋著眾多人物的交錯複雜的地質岩層。這些在藝術家以沙漠為靈感描繪的奇譎景觀中手舞足蹈的人物變形幻化成了奇怪的氣球狀的生物，充滿孩童般的天真與田園牧歌般的單純。因缺乏透視與比例關係，他們笨重的造型似乎啟發了其次年創作的重要標誌性系列「女人的身體」，以及杜布菲在 1950 年代中期，於旺斯鄉村度過的自我放逐的時光中創作的田園風景。

杜布菲與妻子莉莉于 1947 年 2 月第一次前往艾爾·哥裡亞綠洲。隨後兩年，他們持續定期往返此地，以躲避巴黎因煤炭限制導致的嚴寒。在第二次世界大戰的沉鬱餘波中，撒哈拉沙漠為杜布菲施行了一場極簡主義的洗禮——一個擺脫歷史傳統束縛的契機，將其藝術帶回至最萌芽的形式。在一次遠足之後，他寫信給雅克·伯恩，當中描述道「我們從那裡回來時，徹底清除了體內所有的毒素，感覺神清氣爽、煥然一新，且智識得到了極大的豐富。」于杜布菲而言，為了將自己的雙手從西方文化的訓教中解放出來，他曾在過去幾年沉迷於觀察研究孩童、通靈者及精神病患者的畫作；而他在撒哈拉沙漠邂逅的這種不受約束的表現形式與其審美取向及藝術抱負產生了深遠共鳴。尤其是沙子流動的觸感——能在眨眼間變幻出各種形態抑或化為烏有——對杜布菲的藝術觀產生了最為深刻的影響。在荒涼的撒哈拉沙漠遼闊無垠、不斷變化的空間中，思想可以自由漫步：不斷地延伸擴展、分支衍生、重塑自我。在一個剛剛飽受戰爭蹂躪、傷痕累累的世界中，其廣闊的空間為精神的重生提供了一個契機：以讚頌作為知識與力量源泉的人類的新生。

1949 年 5 月至 1950 年 1 月，主宰並延續著杜布菲繪畫創作的「異景」系列正是從其沙漠風景演變而來。從藝術家在 1940 年代初實踐的雕刻與石版畫中汲取靈感，他筆下的人物像化石痕跡一樣蝕刻在厚厚的顏料塗層中，拓展了定義其先前作品的撕裂與切割式的侵蝕性圖形語彙。透過將物質作為其作品創作的主要對象，杜布菲開始將人物與風景理解為同一枚硬幣的兩面：這個信念隨後激發他創作出「女人的身體」系列中翻騰洶湧的肉體質感。在《灰色風景與櫻色斑點》中，人物與周圍環境融合，幾近消失，隱匿為風景本身的一部分。該系列極少在拍賣會場現身，此次更是首次在亞洲上拍；而「異景」系列無疑是開啟杜布菲對原生藝術深入探索與構建的關鍵鑰匙。

PROPERTY FROM A PRIVATE AMERICAN COLLECTION
美國私人珍藏

43 MARC CHAGALL 馬克·夏加爾

(1887-1985)

Couple au cirque

signed 'Marc Chagall' (lower right); signed again 'Chagall Marc' (on the reverse)
oil and gouache on canvas
100 x 80.8 cm. (39½ x 31⅞ in.)
Painted *circa* 1980

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

PROVENANCE
Estate of the artist
Anon. sale, Galerie Kornfeld, Bern, 6 June 2008, lot 19
Opera Gallery, Paris
Acquired from the above by the present owner, June 2009

The Comité Marc Chagall has confirmed the authenticity of this work

馬戲團裡的戀人

油彩 水粉 畫布
約1980年作
款識：Marc Chagall (右下) ；Chagall Marc (背面)

來源
藝術家舊藏
伯爾尼 克菲德畫廊 2008年6月6日 拍品編號19
巴黎 歌劇畫廊
現藏家於2009年6月購自上述收藏

馬克·夏加爾委員會已確認本作品的真實性

"It is a magic word, circus, a timeless dancing game where tears and smiles, the play of arms and legs take the form of a great art."

Marc Chagall, *Le Cirque*, 1967



Marc Chagall, *La Vie*, 1964.
Fondation Maeght, Nice. Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
克·夏加爾《生命》1964 年作
尼斯 瑪格基金會

A joyous, revelling scene, Marc Chagall's *Couple au cirque* depicts the artist's pertinent theme of the circus, employed as the all-encompassing allegory for life as he witnessed it. Chagall delights the viewer with his wondrous dream-like vision depicted in bright, jewel-like colours of ultramarine, ruby, amethyst and emerald, featuring the pair of lovers being served a bouquet amidst a sea of acrobats, musicians, animals, clowns and performers with the full crowd engaged in cheer behind them. It is an expression of both Chagall's eternal belief in the ultimate significance of love and his revelry in the cycles, seasons, trials and successes of life that align with the very spirit and essence of the artistic calling.

The origins of the circus theme go back to Chagall's early life as a young man in the Belarusian town of Vitebsk. Chagall never forgot a particular moment when he observed a father and his young children perform on the street, hoping to earn a few pennies for bread, their efforts at acrobatic stunts clumsy yet clearly strenuous. The passing public deemed this performance more pathetic than applaudable, and Chagall sadly watched as they afterwards walked away, unappreciated and empty-handed. At that moment, and at certain other times during his career, Chagall must have pondered that this notion of performance, of an attempt to inspire and entrance, was aligned in a poetic way with the challenges of life of one who may pursue the career of an artist.


MARC CHAGALL



Marc Chagall with his picture *Commedia dell'Arte*, 1959
Photo by Votava/Imagno/Getty Images
馬克·夏加爾於作品《即興喜劇》前，1959 年

Of course, if the artist were talented, dedicated and fortunate enough as Chagall was, there might be an altogether more favourable outcome, more akin to the scene depicted in *Couple au cirque*. This moment of abundant delight and applause aligns with Chagall's own great success in art, life and love during a harmonious and abundant time in his late career. It is a celebration not only of his success, having overcome the many challenges he faced throughout his life, but a metaphorical appreciation of the richness of lived experience in all its variety. Chagall here summons the experience of circus performance–clowns, acrobats musicians, the ringside stands brimming with spectators, the total spectacle of the circus, in all its colourful complexity–as a vivid metaphor for the life he had decided to lead. The vision and dream of the circus became the very heart of Chagall's personal mythology.

Paris in the early 20th century, was a circus-goer's paradise. Having first arrived in June 1911, Chagall soon discovered the famed Cirque Médrano on the edge of Montmartre and the Cirque d'Hiver in the 11ème arrondissement. Chagall painted a notably modernist picture of a female acrobat before returning to his homeland in mid-1914. He thereby joined a long and distinguished line of painters working in France who featured the circus in their work, from Antoine Watteau–a favourite of Chagall–to Honoré Daumier, Edgar Degas, Georges Seurat, Henri Toulouse-Lautrec, and among his immediate contemporaries, Pablo Picasso, Georges Rouault, Kees Van Dongen and Fernand Léger.

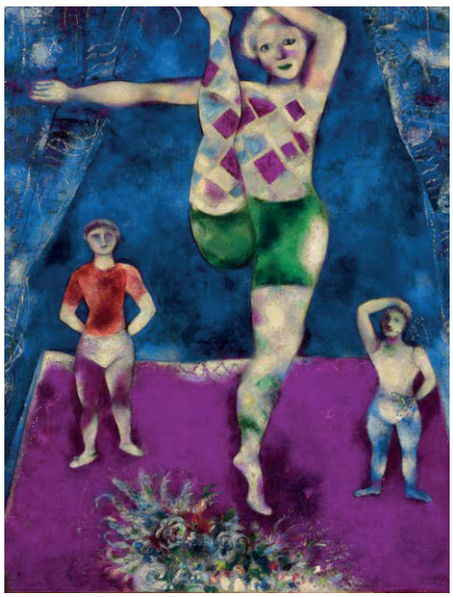
Ambroise Vollard, Chagall's dealer and the publisher of his prints during the 1920s and 1930s, was a great aficionado of the circus and in 1927, he proposed to Chagall a new project to create a suite of gouaches in celebration of it. Vollard offered him free use of his season box at the Cirque d'Hiver, which the artist happily took advantage of, and from its inspiration, painted his circus series in two sets, nineteen gouaches in all, which became known as the Cirque Vollard (Meyer, nos. 481-501).

The circus subjects that Chagall developed in 1926-1930 would continue to bear fruit for the next half century of this artist's amazingly long life, finding their pinnacle in masterpieces such as *Le grand cirque* from 1956 and aligning closely with compositions such as *La Vie*, commissioned for the Fondation Maeght in 1967. It is clear to see that whilst *La Vie* is not ostensibly a circus scene, it shares with Couple au cirque the same abundance of energy, the joyous circular arena metaphorically aligned with the cycles and seasons of life, celebrating the young couple, the lovers, underneath a radiant beacon, interchangeably the sun, moon and star. As such, it is clear to see that Chagall's experience of life and its metaphor in the circus, as he conceived of it, were inextricably intertwined.

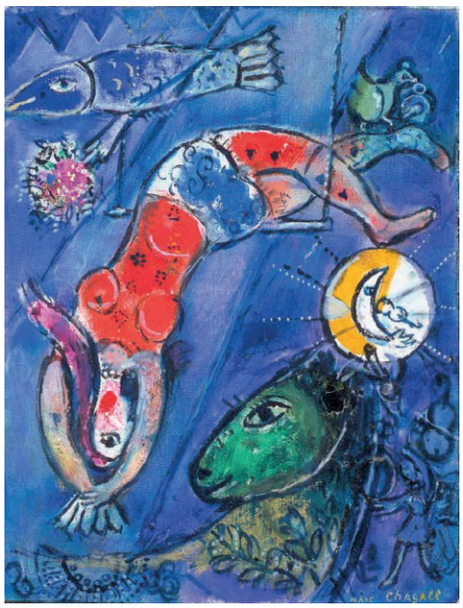
The theme of the lovers is arguably the most celebrated and best represented themes within Chagall's oeuvre. Exuding romance and desire informed by his own life, the lovers represent both the youthful passion for his first wife and great love Bella, as well as the enduring and faithful love of his second wife, Valentina "Vava" Brodsky, to whom Chagall was married at the time of painting *Couple au cirque*, and who would remain his devoted companion until his passing. For Chagall, love and beauty were powerful elements, forces that could only bring greater harmony to a world that appeared in need of it during his lifetime. Explaining his dedication to this cause, he said, 'I thought that only love and uncalculating devotion towards others will lead to the greatest harmony in life and in art of which humanity has been dreaming so long. And this must, of course, be included in each utterance, in each brushstroke, and in each colour' (Chagall, quoted in *Chagall: A Retrospective*, ed. J. Baal-Teshuva, Westport, 1995, p. 208).

「馬戲團，一個充滿魔力的詞彙，一場沒有盡頭的舞蹈遊戲，
伴隨著淚與笑，舞台上的翻轉騰空，在這裡成為偉大的藝術。」

馬克·夏加爾，《馬戲團》，1967



Marc Chagall, *Les trois acrobates*, 1926. Christie's New York, 8 May 2013, lot 40, sold for USD 13,003,750.
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
馬克·夏加爾《三個雜技演員》1926 年作 紐約 佳士得 2013 年 5 月 8 日 編號 40 成交價 13,003,750 美元



Marc Chagall, *Le cirque bleu (The Blue Circus)*, 1950. Tate Modern, London.
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
馬克·夏加爾《藍色馬戲團》1950 年作 倫敦 泰特美術館

馬戲團是馬克·夏加爾重要的藝術主題，在他的眼中，馬戲團即是一場生命盛宴的隱喻。《馬戲團裡的戀人》描繪了一個肆意盡歡的馬戲團之夜，夏加爾為觀眾獻上了一場夢幻的奇景——在群青、寶石紅、水晶紫、祖母綠等寶石般明艷的色彩中，一束鮮花將被獻給一對相擁的戀人。這對愛侶被雜技演員、樂手、動物、小丑與觀眾圍繞，為他們歡呼雀躍。在畫中，夏加爾將他對愛情的崇高信仰，和他對人生起伏、四時變換的生命體悟，以最為純粹的藝術語言表達地淋漓盡致，馬戲團這一主題可以追溯至夏加爾在白俄羅斯維捷布斯克的早年經歷。他曾在街頭遇到一對以賣藝為生的父子，他們的雜技雖笨拙卻非常賣力。但過路的行人並不欣賞他們的演出，只覺得可憐可悲。夏加爾悲傷地看著他們顆粒無收地離開了。想必正是在這一刻，還有夏加爾之後藝術生涯的很多時刻，他都曾咀嚼過這一幕中所蘊含的深意——雜技演員們奮力地表演，意圖啟迪、激發觀眾——這也正與他在藝術生涯中上下求索的精神相吻合。

當然，如果像夏加爾一樣有天賦、勤奮並幸運，人生應該會更接近《馬戲團裡的戀人》所描繪的場景——夏加爾在藝術、人生和愛情上的完滿，讓他晚期的藝術生涯末期充滿幸福和掌聲。他的藝術是他一生歷經千帆後的成功慶典，也是他豐厚多彩的人生頌歌。小丑、雜技演員、樂手人潮湧動的觀眾席，在這場富麗的馬戲表演裡一一呈現，其中豐滿紛繁的色彩則是夏加爾多彩人生的最佳隱喻。馬戲團的夢幻意象則成為了夏加爾個人敘事的核心。

上世紀初的巴黎是馬戲團愛好者的天堂。1911 年 6 月，夏加爾初來乍到就發現了兩個馬戲團：一個是蒙馬特山腳下的著名的太陽馬德拉諾馬戲團，另一個則是十一區的布格力奧納冬季馬戲團。1914 年回國前，夏加爾以女雜技演員為題，完成了一幅現代主義經典畫作。由此他便躋法國一眾以馬戲團為表達主題的傑出藝術家之列，從尚·安托萬·華鐸（夏加爾的最愛）、歐諾雷·杜米埃到艾德加·德加、喬治·秀拉、亨利·圖盧茲－勞特累克，再到與夏加爾同期的巴布羅·畢加索、喬治·魯奧、基斯·凡·東根以及費爾南·雷傑。

安布魯瓦茲·沃那是夏加爾 1920 年代至 30 年代的代理畫商，同時也是馬戲團的狂熱愛好者。1927 年，他提議夏加爾以馬戲團為題，創作系列水粉畫，並為他免費提供了冬季馬戲團的坐席。夏加爾欣然接受，藉此靈感創作了以馬戲團為主題的兩組，共十九幅水粉作品。該系列後以「沃那馬戲團」廣為人知（梅耶，編號 481-501）。

1926-1930 年間夏加爾創作的馬戲團主題為其之後的漫長藝術生涯提供了源源不斷的靈感，並在 1956 年的《大馬戲團》中達到至臻完美的呈現，這一主題進一步延續至夏加爾 1967 年由瑪格基金會委託創作的《生命》一作中。雖然《生命》並未明顯描繪馬戲團場景，但它與《馬戲團裡的戀人》一樣都充滿了生命力，充滿活力的環形舞台隱喻著生命的輪回，向年輕的愛侶致敬，讓他們沐浴在太陽、月亮、星星的光芒之中。作品中，夏加爾以馬戲團隱喻人生，凝聚了他對生命的點滴體悟。對戀人的讚頌亦是夏加爾藝術創作中的重要主題。戀人主題投射了他的自我與人生——對第一任妻子貝拉的青春熱忱，對第二任妻子瓦倫蒂娜·布羅德斯基（娃娃）的忠貞不渝。他與第二任妻子婚後琴瑟和鳴，後半生向她傾注了自己全部的愛，如畫中相擁的情侶一般。對夏加爾來說，愛與美一樣都有著強大的力量，能夠為他的人生帶來崇高的幸福與完滿——「我認為，只有愛和不計回報的付出才能達到人類在生命和藝術中不斷追求的完滿與和諧。而這，也必然被表達在每一句話語，每一觸畫筆，每一筆色彩中。」（夏加爾，引自《夏加爾回顧展》J·巴爾·特舒瓦編，韋斯特菲爾德，1995 年，第 208 頁）

44

WU GUANZHONG 吳冠中

(1919-2010)

By the Side of the Li River (I)

signed and dated in Chinese (lower right); signed, titled and dated in Chinese (on the reverse)
oil on board
59.5 x 41.5 cm (23⅜ x 16⅜ in.)
Painted in 1977

灕江之濱（一）

油彩 木板
1977 年作
款識: 荼 七七 (右下)；吳冠中 一九七七 桂林 (畫背)

HK$12,000,000-18,000,000
US$1,600,000-2,300,000

PROVENANCE

Sin Hua Gallery, Singapore
Private Collection, Asia
Christie's Hong Kong, 26 May 2018, lot 15
Acquired at the above sale by the present owner

來源

新加坡 新華美術中心
亞洲 私人收藏
香港 佳士得 2018年5月26日 編號15
現藏者購自上述拍賣

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Hunan Fine Arts Publishing House, The Complete Works of Wu Guanzhong Vol. III, Changsha, 2007 (illustrated, p. 105).

出版

2003年《吳冠中作品收藏集I》北京 人民美術出版社 (圖版，第37圖，第99頁)
2007年《吳冠中全集第三卷》長沙 湖南美術出版社 (圖版，第105頁)



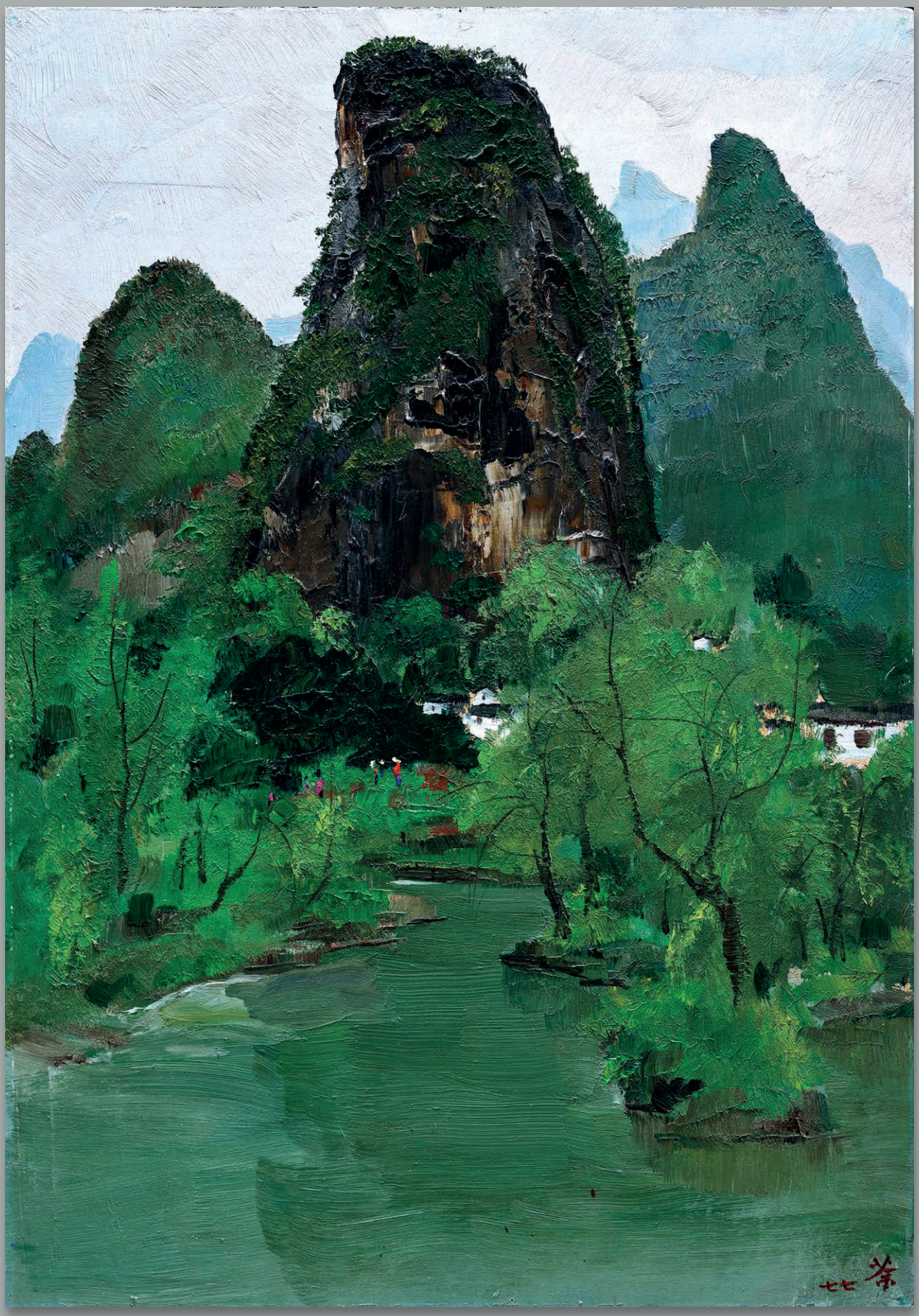
Paul Cézanne, *Mont Sainte-Victoire and the Viaduct of the Arc River Valley*, 1882-85. The Metropolitan Museum of Art, New York City.
保羅·塞尚《聖維克多山和弧河谷高架橋》1882-85 年作紐約 大都會藝術博物館

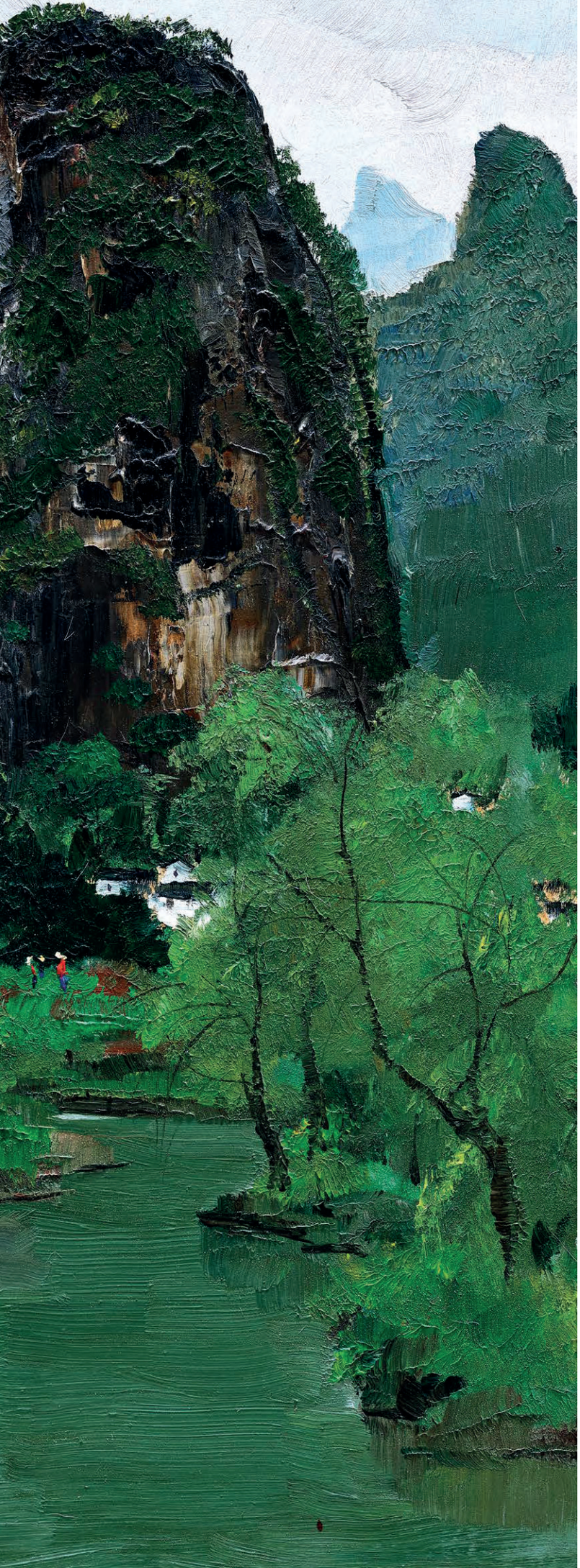
"Guilin is blessed with great natural beauty, moist air, trees and mist ... you want to express the touching beauty you see everywhere. Its beauty has been deepened by the emotions of artists and poets responding it."

Wu Guanzhhong

「桂林得天獨厚，天生麗質，空氣濕潤，煙樹朦朧…處處令人抒懷，引人揮毫。大自然之美，均因詩人，畫家的感情移入而增色」

吳冠中





70 年代是吳冠中油畫的成熟時期，尤其是對於風景畫的掌握，已經達到了爐火純青的境界。在那個中國近代歷史上最為動蕩，文化凋零的年代，也許是“時代不幸詩 人幸”，吳冠中在油畫領域的摸索達到頂峰，自由遊走在中西藝術之疆域。本次於佳士得秋季拍賣呈現的兩幅吳冠中油畫，均作於 1977 年，《 金色田野 》極富鄉野情調，《 灕江之濱（一）》則是一首大自然的讚歌，集中體現了吳冠中“油畫民族化”“中國畫現代化”的美學理念，並蘊藏著對故土和祖國山河的真摯的情感。

1972 年，被下放的吳冠中被允許星期天作畫，他以糞筐作畫架，在極其艱苦的條件下在北方鄉間的黃土地上寫生。他在平凡的村前屋後尋找新穎的素材，生動的描繪農作物，鄉間田野，這真實的生命體驗使畫家這一時期的作品充滿了真摯樸實的情感。

《 金色田野 》作於 1977 年，文化大革命剛剛結束的第一年，明亮而金燦的金黃色，預示著文革結束後畫家對未來充滿希望和歡樂。縱觀作家創作全集，只有兩幅以大面積金黃色描述豐收麥田，而另一幅作於紙板上，尺寸僅有此幅的三分之一。1976 年文革結束後，吳冠中開始雲遊四方探索其他繪畫主題，此畫是他最後一幅以“莊稼田野”為主題的繪畫，是對文革十年農家生活的一個金色的句點。

同年創作的《 灕江之濱（一）》則是吳冠中經桂林赴貴陽探望岳母的途中，留下了著名的灕江系列畫作，《 灕江之濱（一）》是灕江四幅作品中的第一幅，也是尺幅最大的一幅。此時嚴酷的社會風氣得到改善，吳冠中開始多處遊歷，心境也得到了轉變。從此畫中我們可以看出畫面清新撲面，綠意盎然，筆觸輕鬆有致。

19 世紀中期，法國興起了以讓 - 弗朗索瓦·米勒為首的巴比松畫派，他們集中在巴黎南郊楓丹白露森林，走下藝術的神壇，用敏感細緻的筆觸，集中描繪一直被藝術史忽略的鄉村土地，給予了雄壯又偉大的感覺與表現。這種對農作物的依戀和讚美，在《 金色田野 》中也得到了體現。它描繪了中國南方早春時節連綿的油菜花田，溫暖燦爛的金色氛圍極富有視覺感染力，而不失寫實的自然韻味。此作以鄉野之美為創作題材，綜合交錯的線條與色塊構成主要的視覺結構，並以疏密有致，簡練中透露變化的寫意筆法勾勒出詩歌般的祖國風景，飽含了對土地深沉的眷戀和讚美之情，踐行了他“油畫民族化”的創作理念。

吳冠中之所以天南地北到處跑，目的就是要面對對象作畫，要堅持在寫生中創造，而不是關在畫室裡臆想。他的風景畫之所以能夠保持一種清新的生命氣息，就是因為他沒有離開感覺之源，在飽覽山水之後，經過構思甚至構圖之後才開始動筆，並且採取不斷移位的寫生方法，從而保證了從立意到構圖的完整性和創新性。《 灕江之濱（一）》一作則是使用西方技法并融入宋代美學的山水風景經典之作，集中體現了貫穿藝術家一生的 “中國畫現代化”的美學理念。此作構圖簡練清新而意境深遠，畫面採用大面積綠色，卻別具巧思通過色調變化和筆觸的不同表現出層次感與空間感：上半為山，筆觸粗礦堆疊，下半為水，筆觸輕柔溶溶；中間是茂密的林木，筆觸輕快而細膩，仿佛微風拂面，綠意盎然。這種環景式的風景體驗，結合了“平遠深”的中國古典山水創作哲學，又借鑒了現代攝影景深與鏡頭的科學元素，成功捕捉了如身臨其境般的真摯樸實的情感。

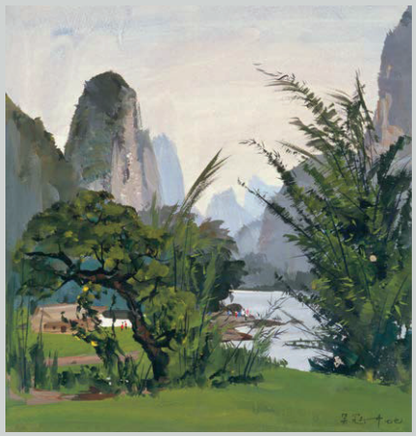
Meandering like a jade belt, revealing like a rolled painting, the Li River is profoundly beautiful and magnificent

Guo Moruo, Spring in Li River, 1962

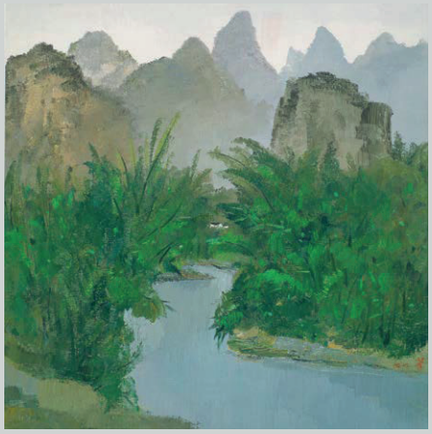
玉帶蜿婷畫卷雄，灕江秀麗複深宏

郭沫若《 春泛灕江 》1962

◂ Detail of the present lot 拍品局部



Wu Guanzhong, *By the Side of the Li River (4)*, 1977.
吳冠中《灕江之濱（四）》1977 年



Wu Guanzhong, *By the Side of the Li River (2)*, 1977.
吳冠中《灕江之濱（二）》1977 年



Emperor Marching into Shu mountains, Tang dynasty, Taipei
唐人《明皇幸蜀圖》唐朝 台北故宮博物院 台北



Katsushika Hokusai, *Cushion Pine at Aoyama*, 1896
葛飾北《青山円座松》1896 年



Wu Guanzhong, *By the Side of the Li River (3)*, 1977.
吳冠中《灕江之濱（三）》1977 年

45 # SANYU 常玉

(CHANG YU, 1895-1966)

Deux Chrysanthèmes roses dans un vase transparent (Two Pink Chrysanthemums in a Clear Vase)

signed in Chinese and signed 'SANYU' (lower right); signed 'Chang Chang Yu' (on the reverse)
oil on canvas
81 x 54 cm. (31⅞ x 21¼ in.)
Painted in the 1930s

HK$30,000,000-50,000,000
US$3,900,000-6,500,000

PROVENANCE

Henri-Pierre Roché, Paris (acquired directly from the artist) (inventory number 90)

Acquired directly from the wife of the above (Madam Denise Roché) by Madam De Villeneuve in 1969 in Paris, and thence by descent to the previous owner

Christie's Hong Kong, 28 May 2011, lot 1005

Acquired from the above by the present owner

LITERATURE

Rita Wong (ed.), Sanyu: Catalogue Raisonné: Oil Paintings (Volume II), The Li Ching Cultural and Educational Foundation, Taipei, 2011 (illustrated, plate 272, p. 79, 128).

瓶中粉紅菊

油彩 畫布

1930年代作

款識：玉SANYU (右下)；Chang Chang Yu (畫背)

來源

巴黎 亨利．皮爾．侯謝 (直接得自藝術家) (庫存第90號)

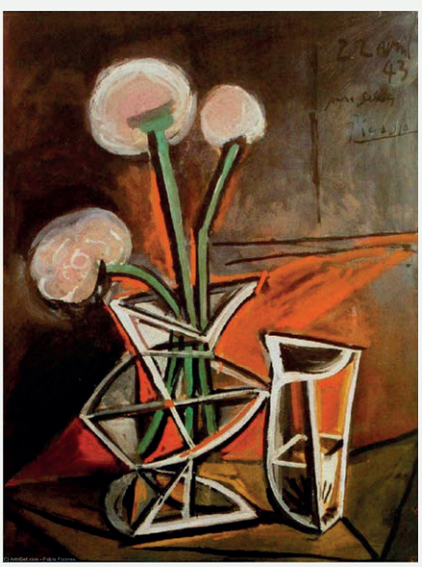
巴黎 德維諾夫人1969年直接購自亨利．皮爾．侯謝夫人 (丹尼斯．侯謝女士)，再由其家屬收藏

香港 佳士得 2011年5月28日 編號1005

現藏者購自上述拍賣

出版

2011年《常玉油畫全集第二冊》衣淑凡編 台北 立青文教基金會出版 (圖版，第272圖，第79及128頁)



Pablo Picasso, Vase of flowers, 1943.
巴布羅·畢加索《Vase of flowers》1943 年作



IMPORTANT PROVENANCE

In the early 1920s, Sanyu immersed himself in the romantic atmosphere and the freedom of artistic creation in France. *Two Pink Chrysanthemums in a Clear Vase* dates from his "Pink Period," an important phase of his artistic career. It was originally acquired by the famous French collector and literati Henri-Pierre Roché (1879-1959). Roché acquired it directly from the artist, listing it as "No. 90" in his inventory of the 109 Sanyu works in his collection. Roché and Sanyu first became acquainted in 1928, and Roché began to purchase works by the artist the following year. Later in the years, Madam De Villeneuve from Paris bought the work from Madam Denise Roché in 1969, and it remained in the family collection for 42 years. The current collector purchased this work from Christie's sale in 2011. Having been in private hands for 10 years, *Two Pink Chrysanthemums in a Clear Vase* appears again on the auction market and is a testament of the important provenance and collecting history of this painting.

THE EXQUISITE PINK PERIOD

During the “Pink Period”, spanning from 1929 to 1939, Sanyu explored colour, space, and modelling of form in his still lives through the spectrum of his unique personal feeling. He created a total of 52 floral-themed works, of which 47 can be classified as belonging to his "Pink Series." Those works tended to employ a minimalist approach, with precise, simplified compositions and limited palettes of pink, creamy white, and black. The floral still life was a continuous theme Sanyu explored in his life, focusing on flowers and vases on tabletops rather than plants from natural settings. The Chinese art of flower arrangements has a longstanding history dated back to the Ming Dynasty, and extensive treatises written such as Gao Lian's *Three Theories of Floral Arrangement* and Zhang Qiande's *Floral Arrangement*. Literatis found a pleasurable pastime in floral arrangements, and it was taken as embodiments of personal feelings and affections. Chrysanthemums were a favourite theme Sanyu spent his lifetime exploring; 50 out of 140 floral-theme paintings depict chrysanthemums.

MERGING EASTERN AND WESTERN AESTHETICS

In *Two Pink Chrysanthemums in a Clear Vase*, two chrysanthemums appear in this painting, one facing front and the other facing back, each with its own shape, while with a few spontaneous brushstrokes, rich gradations of colour appear in their petals. Against a creamy white background, the transparent vase reveals two slender sprigs of delicate flowers, full of vitality as they lean outward and up. Sanyu outlines their stems in light black, while the light pink of the flowers echoes the deeper pink of the table top. *Two Pink Chrysanthemums in a Clear Vase* is the only work from the period with a curvilinear cubic glass vase, outlined using white lines against a white background. Whereas Western painting emphasized the handling of light, shadow and perspective, Sanyu forgoes a realistic treatment of lighting effects, to present instead flattened shapes through simplified lines in an elegant monotonal palette. While employing different means, Sanyu achieves effects sought by the Cubists, in which objects are presented from different angles while abandoning light, shadow, and perspective. This treatment of the vase does not appear in any other Sanyu still life; thus, *Two Pink Chrysanthemums in a Clear Vase* transcends long-held conventions of Western still-life paintings and the barriers they create.

A UNION OF STILL LIFE AND LANDSCAPE PAINTINGS; THE BEAUTY OF BRUSHSTROKES

In Sanyu’s early years, he studied calligraphy under Zhao Xi (1867-1948), a famed calligrapher of the late Qing and early Republican era in China. He had a solid foundation in traditional Chinese art and understood that the beauty of line was best reflected through the art of calligraphy. *In Two Pink Chrysanthemums in a Clear Vase* , Sanyu's brushwork is similar to the central strength employed while writing seal script calligraphy; the flower stems reach upward in a long fluid of vertical lines, accentuating the thriving flowers sitting in the vase. To highlight the texture and firmness of the leaves, the colour of the background’s underpainting seeps through the light black lines of the stems and leaves, resembling the eliminating strokes seen in cursive script. Sanyu's lines are implied, or "hidden," rather than brushed-on, solid lines. This is the subtractive principle, "to paint without painting," or the use of empty space to imply or present solid real forms. This aspect of Sanyu's composition could be considered to derive from the "one river, two mountains" approach in traditional Chinese paintings; though adapted and much simplified by Sanyu to make this landscape-like presentation of space workable in the context of an interior still-life. He paints two simple vertical flower stems that overlap one another and joins as one unity, as if growing out from the same form. This Eastern mode of expression also harks back to the artistic creations of Bada Shanren (1626-1705)— Sanyu adopts the freehand "boneless" technique used in traditional Chinese paintings, and here, with a few spontaneous brushstrokes, he reveals rich gradations of colour, conveying the lyrical and conceptualizing principles of Sanyu's work. The use of scraping technique is another important element of this work. Sanyu began by laying down a thick layer of powdery white oil, and then scraped the palette knife across the not-yet-dry pigments to form the outlines of the chrysanthemum and vase. His artistic expression that amalgamates the aesthetics of the East and the West underscores not only Sanyu’s inclusiveness, there is a profound creative spirit in his work, transcending cultural boundaries, and popular culture.

來源有序 收藏的脈絡

二十年代初到巴黎的常玉享受著法國的浪漫氣息和創作的自由狀態，《瓶中粉紅菊》創作於「粉紅時期」，也是藝術家創作脈絡中的重要階段。此幅畫一開始由法國著名文人及收藏家一昂利．皮耶．侯謝 (1879-1959) 直接得自藝術家。作品記錄在侯謝 109 件常玉藝術收藏的清單，為第 90 號。侯謝和常玉的交往開始於 1928 年，而侯謝則於 1929 年開始購入常玉的作品。侯謝在法國文藝圈是十分活躍的藝術收藏家及經紀人，特別活躍於 1920-30 年代，對於藝術收藏獨具慧眼。之後巴黎德維諾夫人在 1969 年從侯謝夫人購得作品，收在家族收藏 42 年，現藏家 2011 年在佳士得買得作品，珍藏了十年，來源有序。

搖曳生姿的粉紅時期

「粉紅時期」靜物作品代表常玉對色彩、空間、造型與個人寄情一個十年的探索歷程。從 1929 年到 1939 年，常玉一共畫了 52 幅花卉油畫作品，而當中 47 幅均以都可歸類為「粉紅系列」。在這系列的繪畫中，常玉傾向於極簡主義，作品構圖精準簡約，用色不多，以粉紅色、乳白色與黑色為主，其中以粉紅與乳白色為主的作品呈現出傳統中國畫那種空靈寫意的境界。花卉靜物正是



Wang Lü, Landscapes of Mount Hua (Huashan), Ming Dynasty (1368-1644). The Palace Museum, Beijing
明 王履《 華山圖冊 》北京 故宮博物院藏

常玉主要的創作題材，他畫的非生長大自然中的植物，而是案桌上的瓶花。自古以來，插花法有悠久的歷史，早在明代已有專門的著作論述，例如高濂的《 瓶花三說 》、張謙德的《 瓶花譜 》等。文人雅士喜愛賞花、引花入瓶，是消遣的賞心樂事，也通過「移情」的手法，把個人的心靈意緒注入花木，以花寄情。其中菊花也是常玉一生探索的主題，在他創作近 140 幅花卉油畫中，有 50 多幅就是描畫菊花。常玉也以菊花作為自身的精神象徵，體現他個性中的孤獨清高，清逸從容。

東西方現代繪畫語言

《 瓶中粉紅菊 》裡兩朵菊花一正一反，各有形態，花瓣在寥寥幾筆的率性筆觸間又帶出豐富的色階變化。在純粹的乳白色的背景上，花瓶玻璃透明的質感薄薄地透出兩條幼細的花枝，突顯出花的纖弱，花莖微微向外彎曲，富有活力。常玉以淡黑色作枝幹，花卉的淺粉紅色則與桌面的深粉紅色相互映襯。在畫面的空間佈局上，常玉精美而有意留下相應的空白，以簡潔的線條勾勒花瓶與花卉，營造出一種虛實遠近空間感。《 瓶中粉紅菊 》是常玉目前存世作品中唯一以白色線條於白色背景上處理曲線造型的玻璃瓶作品，此種對花瓶的處理並沒有再出現在常玉其他靜物畫中，以造型來說可以說是獨一無二。有別於西方繪畫上重視光綫陰影透視上的處理，常玉摒棄現實中的光影效果，採用簡練的線條配搭淡雅的單色調創造出平面化的造型。他使用色彩與筆觸來塑造質感，採用了大面積的單色背景與簡練的線條取代了傳統西方繪畫中精巧的細節描繪與光暗對比的立體感。這與立體派在畫面上以不同視角呈現物體全貌去捨棄光影和透視的表現有異曲同工之妙。《 瓶中粉紅菊 》完全跨越西方靜物畫傳承已久的形式與藩籬，同時以中國傳統藝術美學的觀點來詮釋西方現代主義，寫下極具突破性的成就。

靜物與風景的結合　線條的美學

常玉早年跟隨清末民初的書法家趙熙（1867-1948）學習書法，有深厚的傳統中國藝術基礎，他亦深諳書法的筆法最能體現線條之美。在《 瓶中粉紅菊 》中，花莖以流暢的長線條展現，運筆如書寫篆字時的中峰用筆，遒勁的骨法帶出瓶中花的生命力；而枝葉在淡黑中透出背景的底層顏色，尤如草書渴筆的飛白線條，表現出葉的硬度和質感。他非常著重以線條來勾勒物象和塑造空間，巧妙地把空間線條的象徵含義透過感性與形象化的靜物造型呈現出來。他以最簡練的線條和造型去表達中國文化的精神意境。選擇不畫繁花茂葉，造型上也採用減筆法的表現手法，兩枝菊花交疊平行為一整體，彷如一幹兩枝，而每枝花只畫片葉，構圖上有如中國山水畫中兩座山峰並峙，留白中間之處正是平遠的景色，兩山則通過曲折的流水相連繫。這種由簡立意傳承至含蓄內斂的東方精神，就像八大山人（1626-1705）的作品，造型概括簡練而形象生動，寥寥數筆便捕捉所繪對象的特徵，既寫意又不失形似。常玉以刮畫的方式用硬筆在未乾透的顏料表面上勾勒出菊花花瓣和玻璃花瓶，刮出的「白線」表現物象的輪廓界限，代替傳統水墨畫中的墨骨，以虛寫實，用線條的留白來呈現物象。這顯然不是一般描畫的靜物畫，而是「寫」出來的小品，線條盛載著常玉寫意自由的狀態，也印証了他自由隨性的浪漫情懷。他對於花卉本身的形象與象徵意涵的探討，已不僅是延續西方靜物主題的傳統，或東方引自然入室的生活情趣，而更是自身的寫照及情感的寄託。



Vincent van Gogh, Still Life Glass with Carnations, 1890. Private Collection
文森·梵谷《 Still Life Glass with Carnations 》1890 年作 私人收藏

PROPERTY FROM A PROMINENT PRIVATE COLLECTION
顯赫私人珍藏

°♦ 46

PABLO PICASSO 巴布羅·畢加索

(1881-1973)

Buste d'homme

signed, dated and numbered '21.2.69. I Picasso' (upper left)
oil on corrugated cardboard
96.5 x 65 cm (36 ¼ x 25 in.)
Painted on 21 February 1969

男子半身像

油彩 瓦楞紙板
1969年2月21日作
款識：21.2.69. I Picasso（左上）

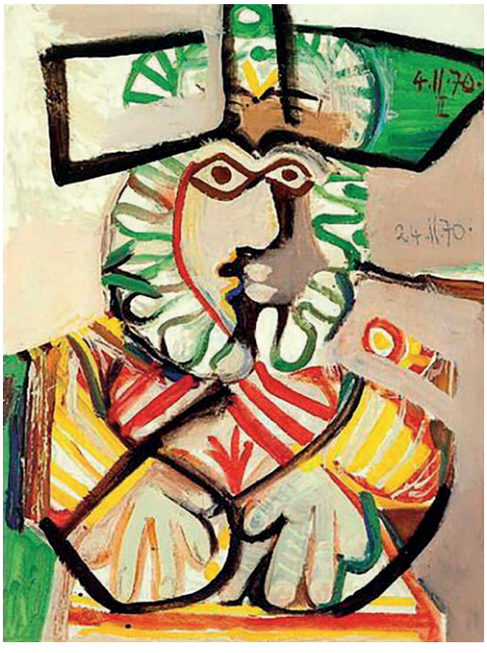
HK$12,000,000-18,000,000
US$1,600,000-2,300,000

PROVENANCE
Weintraub Gallery, New York
Private collection, New York, by whom acquired from the above in May 1987

LITERATURE
C. Zervos, Pablo Picasso, vol. 31, Oeuvres de 1969, Paris, 1976, no. 74 (illustrated, pl. 24).

來源
紐約 溫特勞布畫廊
紐約 私人收藏，於1987年5月購自上述收藏

出版
1976年《Pablo Picasso, Oeuvres de 1969》C. Zervos著
巴黎 第31冊 編號74（圖版，圖頁24）

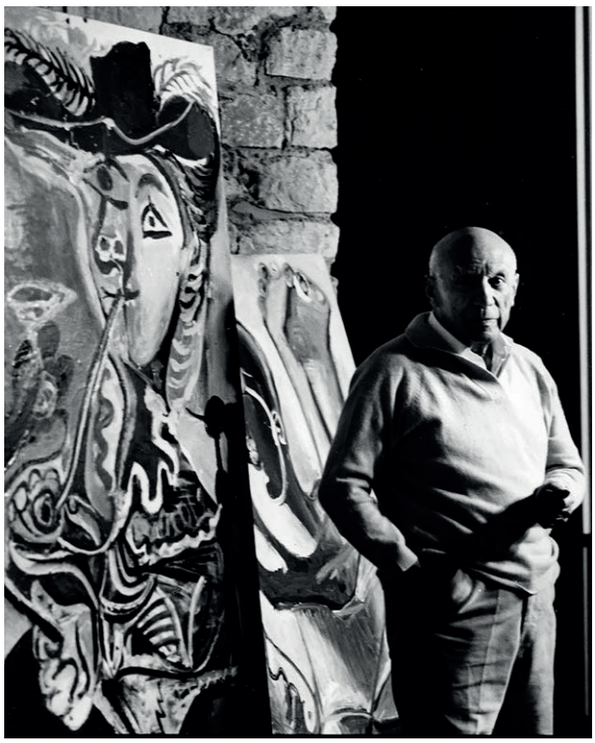


Pablo Picasso, Buste d'homme au chapeau, 1970.
Musée Picasso, Paris.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《戴帽男子半身像》1970 年作巴黎 畢加索美術館

Buste d'homme was painted on 21 February 1969, during an incredible surge of productivity and inspiration in Pablo Picasso's work. This was the run-up to his now famous exhibition in the Palais des Papes in Avignon in 1970, when he unleashed upon an unsuspecting art world a new, energetically-rendered pantheon of characters, each of whom burst from the wall through the vitality of their own sense of character and through the vitality of their creation. The year of 1969 was one of the most prolific years of Picasso's life, a time when he was painting with an irrepressible verve, filling canvas after canvas with bold, gestural and highly coloured images. The musketeer paintings were the final major series of variations on a theme that Picasso undertook in his career and this subject provided an opportunity to investigate two aspects of art-making that were foremost among Picasso's concerns during his late great years: process and tradition.

The origins of the musketeer motif date back to early 1966, whereupon Picasso re-read Alexandre Dumas's *The Three Musketeers* while in Mougins convalescing from surgery that he had undergone some months previously. He had just begun painting again, and before long a new character entered his work, the musketeer, or the Spanish version of the 17th century cavalier, the hidalgo, a rakish nobleman skilled with the sword and daring in his romantic exploits. The brave and virile musketeer was strongly identifiable with Picasso's own vision of himself, which had not changed in the many years since his youth; his artistic vigour and prowess, which he in many ways equated with virility, remaining strong and forceful.


21.2.69.
I



Pablo Picasso, Mougins, 1969. Photograph by Kurt Wyss.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索，穆然，1969 年，Kurt Wyss 攝



Rembrandt van Rijn, Self-portrait, wearing a Feathered Bonnet, 1635.
Buckland Abbey, Devon.
林布蘭（倫勃朗）《有羽毛帽子的自畫像》1635 年德文郡 巴克蘭修道院

During the next few years, among Picasso's paintings was a proliferation of portraits of these men in elegant beards and long wavy hair, clad in 17th century doublets and ruffled collars. With his goatee beard, long curls and traditional garb, the subject of Picasso's *Buste d'homme* is instantly recognizable as the figure of the musketeer, the character who, perhaps more than any other, has come to define the artist's late work and is largely understood to represent a reflection of the artist's own identity. Many of Picasso's musketeers champion their Spanish heritage in his use of the national colours of blood red and golden yellow, which, here are employed to bold and strong effect, contrasting powerfully with the white and grey of the subject's face and the bright blue of his ruff. The large-eyed stare of the sitter is reminiscent of the artist's famously powerful, dark eyed *mirada fuerte*, reflecting an reaffirmation of his own strong self-image.

Throughout his career the artist had employed a series of alter-egos through which he vicariously played out fantasies under the guise of the Minotaur, the faun or the harlequin, among others, and the musketeer too would come to fulfil this function. Beyond the sense of adventure conjured by the musketeer's persona, journeying back in time to the golden age also served Picasso's desire to reconnect with his artistic forebearers, providing him a pretext to indulge in his love of Rembrandt, Diego Velázquez and other great painters he identified with. As early as the 1920s Picasso famously stated: "to me there is no past or future in art. The art of the great painters who lived in other times is not an art of the past; perhaps it is more alive today than it ever was" (quoted in M. Zayas, 'Picasso speaks' in *The Arts*, New York, 1923).

The musketeer would hereafter become a leading character in Picasso's visual repertoire, making frequent appearances in his work across all media. The artist was increasingly drawn to serial procedure, painting numerous variations on a single theme as a means of examining, assimilating, and re-interpreting a subject or style. In 1956, he told Alexander Liberman, the editor of Vogue magazine, "Paintings are but research and experiment. I never do a painting as a work of art. I search incessantly, and there is a logical sequence in all this research. That is why I number them. It's an experiment in time" (quoted in D. Ashton, ed., *Picasso on Art*, New York, 1972, p. 72). In her memoires of the time she spent with Picasso the art critic Hélène Parmelin further testified to the amusement the artist enjoyed ascribing personalities to his different paintings in the series, saying "watch out for this one", "that one makes fun of us", "he is enormously satisfied" or even " and that one look how sad he is, the poor guy. He must be a painter". (quoted in *Picasso: Tradition and Avant- Garde*, exh. cat., Museo del Prado, Madrid, 2006, p. 340).

Widely regarded as a triumph of the artist's later years, the musketeers represent the full gamut of Picasso's artistic, intellectual and physical capabilities and the culmination of a lifetime's worth of artistic innovation that was not yet close to exhaustion. Large in scale, witty, irreverent and steeped in the depth of his knowledge, they arrive with the great energy of an artist full of new enthusiasm, continually challenging convention, remaining a testament to Picasso's eternal appetite for creation and his powerful ideas that endured throughout his long life, and continue beyond. One can feel in *Bust d'homme* the deliberate and energetic brushstrokes Picasso's urgency and his powerful, unrelenting compulsion to paint: 'I have less and less time', he said in a moment of poignant honesty, 'and I have more and more to say' (Picasso, quoted in M-L. Bernadac, *op. cit.*, p. 85).

《男子半身像》創作於 1969 年 2 月 21 日，正值巴布羅·畢加索藝術靈感無限迸發的巔峰時期。1970 年，畢加索在亞維農教皇宮舉辦的個展現已名揚青史，而他正是在這場展覽中向世人展示了一個煥然一新的藝術世界，那些如今看來如神諭般的人物前所未見，激蕩著畢加索一往無前的能量，畫中人物充滿生命力，仿佛呼之欲出。而這幅作品正是畢加索為了準備這場展覽而作。1969 年是畢加索創作生涯最為碩果累累的年份之一，彼時的他充滿熱情，勁頭十足，創作出一張張大膽奔放、風格鮮明、色彩奪目的作品。畢加索一生圍繞不同主題創作了許多作品，而火槍手繪畫正是其中的收官系列。這一主題也為世人提供了探索畢加索藝術生涯最後幾年中最為重要的兩大思考的絕佳機會：傳統與再創作。

火槍手這一符號最早可溯源至 1966 年初，當時畢加索經歷了一場手術，隨後的幾個月在法國南部穆然靜養，期間重讀了大仲馬的名作《三個火槍手》。他重拾畫筆，不久後，一個全新的人物形象便出現在他筆下——火槍手，或是西班牙版的十七世紀騎士，這位紳士騎兵、瀟灑貴族，精於劍術，勇於逐愛。這一威風凜凜、充滿男子氣概的火槍手被普遍認為是畢加索眼中的自我形象投射，與他年輕時的樣子並無二致；畢加索的生命力與他的藝術水準一樣，幾十年如一日超群絕倫，銳不可當。

隨後的幾年裡，畢加索的畫中越來越多出現這位男子的形象，留著精緻優雅的鬍鬚，剪著一頭捲曲的長髮，穿著十七世紀的馬甲、褶飾衣領。《男子半身像》中的人物留著山羊鬍鬚，捲曲長髮，身穿傳統服飾，一望便知是畢加索典型的火槍手形象，這一形象相較其他任何形象都更能代表藝術家晚期的作品，如今被公認為藝術家自我身份的投射。畢加索筆下的許多火槍手都彰顯出自己鮮明的西班牙風格，藝術家運用西班牙別具特色的血紅與金黃營造出大膽而強烈的視覺效果，與人物灰白色的面部、亮藍的皺領形成鮮明對比。火槍手雙眼圓睜，直視觀者，令人聯想起畢加索本人的招牌眼神，他那炯炯有神、漆黑深邃的「強烈凝視」，再次彰示了藝術家強烈的自我形象。

縱觀畢加索一生，他曾藉由神話想象演繹出一系列「超我」形象，隱藏在彌諾陶洛斯（人身牛頭怪物）、農牧神法翁（半人半羊）或小丑表象之下，火槍手與這些人物一樣，意在自我投射。除了火槍手身上充滿的冒險精神，回到其身處的黃金時期亦能實現畢加索與藝壇先輩們重新建立聯繫的渴望，讓他能夠向畢生仰慕的畫家致敬——倫勃朗、迭戈·維拉斯蓋茲和其他藝術大師。正如早在 1920 年代畢加索的名言所說，「對我來說，藝術沒有過去或未來。生活在其他時代的偉大藝術家並不代表過去的藝術；今天，它比其他任何時候都更具活力」（引自 M. 薩亞斯，《畢加索說》，載於《藝術》，紐約，1923 年）。

火槍手自此成為畢加索視覺語言中的集大成者，在不同形式的藝術作品中頻繁出現。畢加索按照次序創作了數不勝數的同一主題衍生變化畫作，作為實驗、同化和再闡釋的主題與風格。1956 年，他向《Vogue》雜誌編輯亞歷山大·利博曼如此說道，「繪畫不過是研究與實驗。我從來不把畫一幅畫當作一件藝術品。我不斷研究，在所有這些研究裡有一種邏輯順序。這就是為什麼我給它們標上數字。這是一種實驗」（引自 D. 阿斯頓編，《畢加索評藝術》，紐約，1972 年，頁 72）。藝評家海倫·帕梅林憶及她與畢加索共度的時光，進一步展示了這位藝術家是如何以詼諧風趣的方式將種種生動性格賦予筆下的不同人物，更調侃道「小心這位」，「那位在取笑我們」，「他真是非常心滿意足」或甚至「那個人看起來真悲傷，可憐的人。他一定是個畫家」。（引自「畢加索：傳統與先鋒」展覽圖錄，普拉多博物館，馬德里，2006 年，頁 340）。

火槍手形象被廣泛視為藝術家生涯晚期成就的重中之重，代表著畢加索超凡絕倫的藝術、智慧和活力，以及他一生永不枯竭的創新精神之巔峰。尺幅宏大，妙趣橫生，玩世不恭又才智過人，畢加索將燦然一新的能量與熱情注入畫幅，不斷挑戰陳規舊俗，證明其對創造力永恆的孜孜以求，以及縱貫其一生、更影響深遠的無限創意。站在畫前，你可以感受到《男子半身像》中從容不迫又精神煥發的筆觸，感受到畢加索充滿力量又鍥而不捨的創作慾：「時間一分一秒消逝」，他不得不直視這一瞬間的痛苦，「而我想表達的卻越來越多」（畢加索，引自 M-L. 貝納達克，如前文，頁 85）。



Pablo Picasso, Buste d' homme, 1969. Christie's Paris, 21 Oct 2016, lot 116, sold for EUR 1,922,500.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《男子半身像》1969 年作 巴黎 佳士得 2016 年 10 月 成交價：1,922,500 歐元



Pablo Picasso, Homme Assis, 1969. Christie's New York, 12 May 2016, lot 9C, sold for USD 8,005, 000
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《坐著的男子》1969 年作 紐約 佳士得 2016 年 5 月 12 日 編號 9C 成交價：8,005,000 美元

47

FRANÇOISE GILOT 弗朗索瓦絲·吉洛

(B. 1921)

Living Forest

signed with the artist monogram and date 'F.Gilot Nov. 1977.' (lower right); titled and dated 'Living Forest 1977' (on the stretcher)
oil on canvas
130 x 80.7 cm. (51⅛ x 31⅝ in.)
Painted in 1977

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

PROVENANCE
Private collection of the artist
Feingarten Galleries, Los Angeles
Harle Montgomery, California (acquired from the above)
Private collection; sale, Christie's Shanghai, 26 April 2014, Lot 25
Private collection, by whom acquired at the above sale

Francoise Gilot has confirmed the authenticity of this work. It is recorded in her archives under the number 913.

EXHIBITED
La Jolla, California, Riggs Gallery, For the Love of Art, July 1992.

LITERATURE
F. Gilot and D. Vierny, Francoise Gilot, Lausanne, 2000, pp. 206 and 441 (illustrated, p. 207).

生生不息的森林

油彩 畫布
1977年作
藝術家花押印及款識：F.Gilot Nov. 1977.（右下）；Living Forest 1977（內框）

來源
藝術家珍藏
洛杉磯 菲格頓畫廊
加州 哈莉·蒙哥馬利收藏（購自上述收藏）
私人收藏；上海 佳士得 2014年4月26日 拍品編號25
私人收藏，購自上述拍賣

弗朗索瓦絲·吉洛已確認本作品的真實性。本作於其文獻庫內編號為913

展覽
1992年7月「For the Love of Art」展覽 加州 拉霍亞 里格斯畫廊

出版
2000年《Francoise Gilot》F. Gilot及D. Vierny著 洛桑 第206及441頁（插圖，第207頁）



Francoise Gilot in her art studio circa 1982 in La Jolla, California. Photo by PL Gould/IMAGES/Getty Images
弗朗索瓦絲·吉洛於其工作室內 約 1982 年 加州拉霍亞

"Through the years, while still using tone interaction to establish planes in space, I have increasingly devoted colour to the expression of emotion and feeling."

Françoise Gilot

「多年以來，我除了用色彩來創造空間感外，也更多地用來表達自己的情感。」

弗朗索瓦絲·吉洛


NOV. 1977.



Françoise Gilot, *Claude et Paloma en Tunisie* , 1956. Christie's New York, 6 November 2013,lot 394, sold for USD 425,000.
Artwork: © Françoise Gilot
弗朗索瓦絲· 吉洛《 克勞德與帕洛瑪在突尼斯 》
1956 年作 紐約 佳士得 2013 年 11 月 6 日 編號 394 編號 394
成交價：425,000 美元

An up-and-coming art star by age 21, Françoise Gilot belonged to the post-War milieu of artists redefining the European artistic landscape in the 1940s and early-1950s. Holding her first important exhibition in Paris in 1943, Gilot would subsequently sign a contract with the legendary dealer Daniel-Henri Kahnweiler in 1949 to become one of only two women artists to ever to be on his roster. Her first exhibition with Kahnweiler's famed Galerie Louise Leiris in Paris in 1952, would be a defining moment in her life and career, with Jean Cassou of the French Ministry of Culture purchasing one her paintings for the permanent collection of Musée d'Art Moderne, Paris. As an artist in the milieu with masters of word and paint such as Braque, Chagall, Matisse, Cocteau and Picasso, she both absorbed these influences and innovated as a member of the younger Post-War generation that developed out of the canon of modern art. Gilot then progressed from her early career to flourish in her practice, increasingly spending time in America during the 1960s, commencing a new chapter and pursue new directions in her work and life.

Gilot's practice accelerated upon her move to the United States in 1970, coinciding with her marriage to Dr. Jonas Salk, the distinguished scientist who developed the Polio vaccine. Exploring multiple creative disciplines between painting, print-making and writing, Gilot would continue to investigate creative tensions between abstraction and figuration. In 1970 her work was exhibited in the first of many museum exhibitions to follow, held at the Southampton Museum of Art, New York. Towards the end of December 1976, Gilot would travel to India for the first time with her husband Dr. Salk, whom she married in 1970, staying for about one month. The intense burst of colour and luscious complexity of the ancient, towering, abundant trees in *Living Forest* reflects the brilliantly saturated hues and the unique light of these surroundings. In this work, Gilot creates a magnificent imaginary and thriving forest, inspired by the sensory memory of this unique and fascinating place.

Gilot is known to have sensorially absorbed the experience of new places as she travelled. This would in turn have a powerful impact on her work, the sense of place translating not only in the physical sense of the people, nature and culture she would observe and encounter, but in her internal subjective reaction to each place and the profound intuitive feelings, memory and senses it would evoke within her, translating into her art. As the artist herself remarked: "At times, it seems that I am observing the blooming of red poppies in a wheat field, or a palace in Rajasthan, the walled gate of a village in the Languedoc, the pink tonality of a street in Assisi, or that I remember the intense green of moors in Brittany or the more exotic sight of feluccas on the Nile. Yet all of this is invented and has more to do with what I felt or thought about reality than from the direct testimony of my senses. This is not so much the process of sublimation, but a poetic activity in the archaic meaning of that term, or, more precisely, an alchemy of inner life and the outer world revealed in a pictorial idiom. I am perhaps chasing an impossible dream, but mostly I want to surprise myself and to celebrate on the canvas an alliance with the unknown that allows me to discover the as yet unseen or even the invisible. For sure, the as yet unseen must exist somewhere at the outer margin of the visible, or else it must be invented to create new possibilities for the future." (Françoise Gilot quoted from The F. Gilot Archives, *Themes in Gilot's Work: Journeys and Visions,* https://www.francoisegilot.com accessed 31 October 2021).

Living Forest, in all its magnificent colourful complexity, reveals the distinctive artistic individuality and authenticity of Gilot's ever evolving oeuvre. It reaffirms the resolute embrace of the changeable nature of life and artistic inspiration that she so eloquently conveys in her best work. Exploring themes deriving both from the physical and the metaphysical world, Gilot infuses her experiences of nature, relationships, places and objects with a deeply personal and poetic pictorial rhetoric that expresses the intangible elements of feeling, memory and perception. As witnessed in *Living Forest*, Gilot's canvases frequently hover between abstraction and figuration, infused with bold and emotive colour that captivates and conveys with great fortitude and brilliance her intensely personal artistic vision.

The year following, in 1978, Gilot would receive the honour of *Officier dans l'Ordre des Arts et Lettres*, as bestowed by the French Ministry of Culture, further followed by the honour of *Chevalier de la Legion d'Honneur* in 1990, and ultimately, the *Officier de la Legion d'Honneur*, bestowed by the French Government in 2009. Gilot's work is held in important museum collections globally, including the Museum of Modern Art, New York, the Metropolitan Museum of Art, New York, The Tel Aviv Museum of Art, and the Musée d'art moderne de la ville de Paris.



Françoise Gilot, *Self-Portrait, Full Face*, 1941.
Metropolitan Museum of Art, New York.
Artwork: © Françoise Gilot
弗朗索瓦絲· 吉洛《 自畫像 》 1941 年作 紐約 現代藝術博物館

年僅二十一歲便冉冉升起的藝壇新星弗朗索瓦絲·吉洛在戰後社會環境的大背景下，重新定義了 1940 及 1950 年代早期的歐洲藝術，吉洛於 1943 年在巴黎舉辦了第一場重要展覽，隨後又與傳奇藝術經紀商丹尼爾亨利康威勒簽訂合作，並在 1949 年成為丹尼爾一生代理名冊上僅有的兩位女藝術家之一。吉洛的第一場展覽於 1952 年在巴黎康威勒著名的路易絲·萊里斯畫廊舉行，成為她個人生活與職業生涯的決定性時刻。來自法國文化部的讓·卡蘇購入了吉洛的一幅作品，將之納入巴黎現代藝術博物館的永久收藏。作為與布拉克、夏加爾、馬蒂斯、科克多和畢加索等文學與繪畫大師同時代的藝術家，吉洛廣泛吸取了這些影響，更作為從現代藝術經典中發展出來的戰後年輕一代，博採眾長而推陳出新。吉洛隨後從早年生涯中進一步精進，1960 年代常駐美國進行藝術創作，在創作與生活開始了全新的篇章，追尋向全新的方向。

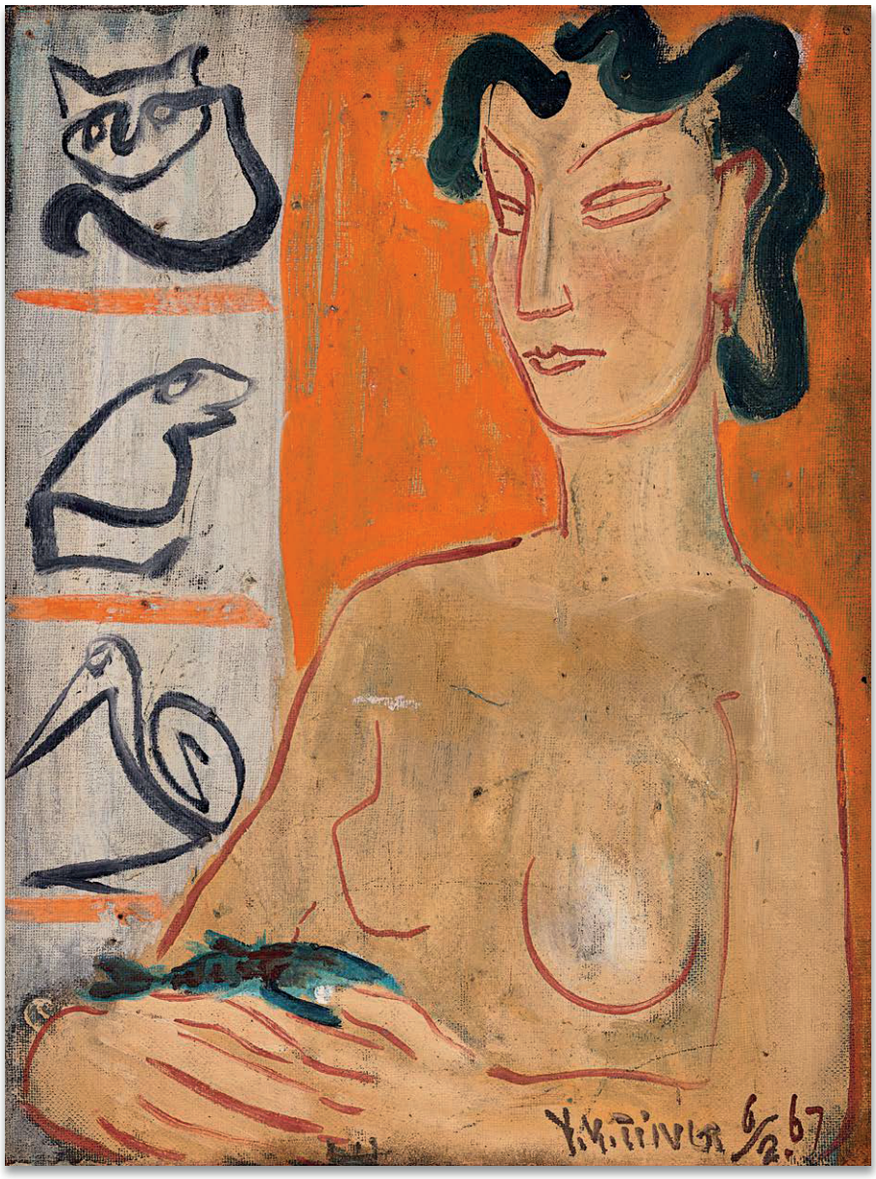
1970 年移居美國促進了吉洛藝術生涯的進一步發展，她的事業與愛情雙雙豐收，與約納斯沙克醫生邁入婚姻殿堂，男方是發明了脊髓灰質炎疫苗的科學家。吉洛不斷研究各種各樣的創意媒材，從繪畫到印刷到寫作，她孜孜不倦地探索抽象與具象之間的藝術張力。1970 年她的作品第一次在博物館展出，在繼這場在紐約南安普頓藝術博物館的展覽之後，吉洛成為博物館的常客。到 1976 年 12 月底，吉洛與丈夫第一次前往印度旅行，在那裡待了約一個月時間。《生生不息的森林》中繽紛的色彩，參天的古木，迷人的圖像正反映了當地明亮飽和的色調和奇妙獨特的自然光線。畫中，吉洛創造了一片壯觀瑰麗、蓬勃生長的樹林，其靈感正來源於印度獨一無二而引人入勝的感官記憶。

吉洛每旅行到一個新的地方，便會著意吸取個中體驗，她也因此而聞名。這些經歷也反之對她的作品產生深厚影響，那些地方的記憶不僅在於吉洛對風土人情、自然景觀所見所聞的客觀呈現，更在於她對每個地方的內在主觀體驗，以及她心底喚起的深刻直覺思考、記憶和感受，從而轉化為她的藝術。正如藝術家自己所說：「有時，我感覺自己像在一片麥田裡，看著紅罌粟盛放其間，或是拉賈斯坦邦的一處皇宮，朗格多克一個村莊的圍牆大門，阿西西一條街道的粉紅，或是布列塔尼沼澤的濃綠，或是尼羅河上更具異域風情的三桅小帆船。然而，所有這些都來自虛構，與我對現實的感受或想法更加有關，而非源於我感官的直接見證。與其說這是提煉昇華的過程，不如說這是充滿古風的詩意創作，或者更準確地說，是通過繪畫語言揭示的內心生活和外部世界，以去偽存真。或許我在追尋一個不可能的夢想，但我更想給自己驚喜，在畫布上探索一切未知，這讓我能見未曾見，識不可識。當然，海市蜃樓也需先有本體存在於可見界限之內，否則就必須徹底發明，為未來創造新的可能性。」（弗朗索瓦絲·吉洛引自弗朗索瓦絲·吉洛文獻庫，《吉洛作品的主題：旅行與視界》，https://www.francoisegilot.com 打開於 2021 年 10 月 31 日）

《生生不息的森林》色彩斑斕，構圖精妙，反映出吉洛卓爾不群的藝術特質與不斷變化的繪畫風格。它證明了吉洛對生命之多變的堅定信念，在她最好的作品中毫無保留地傳達藝術之靈感。吉洛持之以恆地探索現實與超現實世界的種種主題，將自己一生關於自然、情感、地理與物體的經歷注入高度個人化又富有詩意的繪畫修辭，表達了感覺、記憶和感知層面上觸不可及的元素。正如《生生不息的森林》所繪，吉洛的畫面遊走於具象與抽象之間，充滿了大膽而極富感染力的色彩，集中呈現了她高度個人化藝術視界裡勢不可擋的剛毅與才華。

畫作完成的第二年，1978 年，吉洛獲法國文化部授予藝術與文學勳章，隨後又於 1990 年獲頒榮譽軍團騎士勛章，最終在 2009 年獲法國政府頒發榮譽軍官勛章。吉洛的作品廣泛收藏於全球頂尖博物館，包括紐約現代藝術博物館、紐約大都會藝術博物館、特拉維夫藝術博物館和巴黎現代藝術博物館。





Nude with Animal Emblems
裸女與動物圖像

48 # TING YIN YUNG 丁衍鏞

(DING YANYONG, 1902-1978)

Nude with Animal Emblems; & Seated Nude with Raised Arm

Nude with Animal Emblems:
signed, inscribed and dated 'Y.Y. Ting 6/2. 67' (lower right)
Seated Nude with Raised Arm:
signed, inscribed and dated 'Y.Y. Ting 5/8. 68' (lower right)
oil on board, double sided
61 x 46 cm. (24 x 18⅛ in.)
Painted in 1967-1968

HK$4,500,000-6,500,000
US$590,000-840,000

裸女與動物圖像；及坐姿舉臂裸女

油彩 板 (雙面畫)
1967-1968 年作
裸女與動物圖像：
款識：Y.Y. Ting 6/2. 67 (右下)
坐姿舉臂裸女：
款識：Y.Y. Ting 5/8. 68 (右下)



Seated Nude with Raised Arm
坐姿舉臂裸女

PROVENANCE

Private collection, USA

Sotheby's Hong Kong, 4 October 2010, lot 250

Private collection

Christie's Hong Kong, 22 November 2014, lot 8

Acquired at the above sale by the present owner

LITERATURE

Nude with Animal Emblems:

Rita Wong ed., Ting Yin Yung: Catalogue Raisonne, Oil Paintings, Hatje Cantz, Berlin, 2020 (illustrated, plate 168, p. 275, 428).

Seated Nude with Raised Arm:

Rita Wong ed., Ting Yin Yung: Catalogue Raisonne, Oil Paintings, Hatje Cantz, Berlin, 2020 (illustrated, plate 160, p. 269, 428).

來源

美國 私人收藏

香港 蘇富比 2010年10月4日編號250

私人收藏

香港 佳士得 2014年11月22日 編號8

現藏者購自上述拍賣

出版

裸女與動物圖像：

2020年《丁衍鏞：油畫全集》衣淑凡編 柏林 Hatje Cantz出版社 (圖版，第168圖，第275、428頁)

坐姿舉臂裸女：

2020年《丁衍鏞：油畫全集》衣淑凡編 柏林 Hatje Cantz出版社 (圖版，第160圖，第269、428頁)

EXTREMELY RARE DOUBLE-SIDED PAINTING TO APPEAR IN THE MARKET

According to the Ting Yin Yung: Catalogue Raisonne, Oil Paintings, Ting Yin Yung created only 35 double-sided paintings during his lifetime. Nude with Animal Emblems; & Seated Nude with Raised Arm is the only painting that features nude portraits on both sides of the work, and also the only painting that presents nude and animal emblems in one painting. The use of two sides is a significant hallmark of Ting Yin Yung's oil paintings. As the scholar Gao Meiqing said, Ting Yin Yung often paints repeatedly on the same wooden board, or uses the back. This shows his attention on the process of exploration and creation. Double-sided painting is also a response to double-sided seal engraving and side cutting, which Ting Yin Yung was a master of. It is like a traditional two-sided fan or table screen. It provides viewers with much to appreciate.

ACKNOWLEDGING EASTERN AESTHETICS OF 'PORTRAYING THE SPIRIT WITH FORMS' WITH WESTERN MEDIUMS

Artistic theories and paintings created by renowned painter Gu Kaizhi of Eastern Jin Dynasty set a milestone for the depiction of the character's spiritual essence. In addition to a lasting impact on Chinese art and the future generations, they also re-navigated traditional aesthetics toward the pursuit of 'portraying the spirit with form.' Female portrait is an important subject matter for Ting's oil paintings. Since the 1920s - 1970s,Ting's style evolved systematically in terms of modernity, ethnicity and personality. From School of Pleinairism, Fauvism, to the discovery of Bada Shanren, Shi Tao, Chinese primitive culture and archaic seals. Ting successfully assimilated Chinese and Western painting styles to develop his own version of the "East meets West". According to Rita Wong's T'ing Yin Yung Catalogue Raisonne, Oil Paintings, Ting's oil paintings, numbering at just 301 pieces, are far rarer than his ink wash works. Among those, just 59 are nude portraits, only 15 physical paintings remain, and the rest only exist as photographic records. As a result, Nude with Animal Emblems; & Seated Nude with Raised Arm is especially precious and sought-after. Ting simplifies the human figures in sketchy but nevertheless succinct outline, reducing a lot of tedious details, to let the power of form speak for itself. "Specialising in the skill of line", Ting accurately embodies the 'portrayal of the spirit with forms' using oil paint in the current lot.



Ting Yin Yung, Reclining Nude, 1963. Hong Kong Museum of Art, Hong Kong.
丁衍鏞《裸女臥像》1963 年作 香港 香港藝術館藏

THE INFLUENCE OF CHINESE SEAL ENGRAVING IN THE CREATIVE PROCESS

A year after Ting completed Nude with Animal Emblems on the front side in 1967, he painted Seated Nude with Raised Arm on the backside in 1968. He reversed the order of conventional methods and employed a technique that 'imprints the background in white for black characters'. It involves pink or red oils on a white background, followed by large expanses of black to go on top of the base.

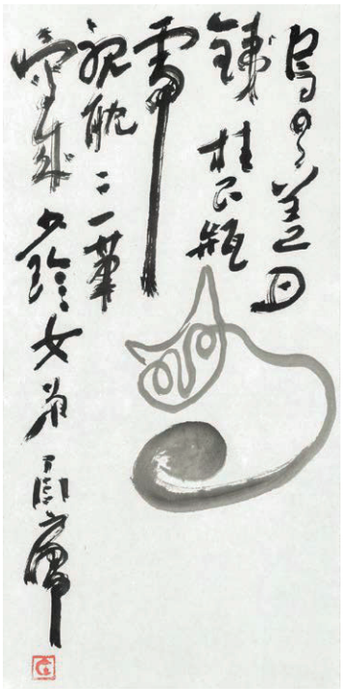
Next, Ting outlined a full-sized portrait of the nude lady with a blade before the black paint dries. The stroke is executed with speed and produces a bold yet precise result; the execution highlights the lady's quiet demeanor. The dynamic outlines subtly complement the character's gracefulness. One thing noteworthy is that Ting began collecting Chinese calligraphy and artifacts in 1929, and extensively studied the art of Chinese seal-making. The visuals of this composition are akin to the effects of 'intaglio seal'. The elegant contours radiate strength and augustness. The style and influence of seal making shine through Ting's skillful presentation to enchant the viewer.

FOUR PAINTINGS IN ONE: CAT IN ONE STROKE, FROG IN ONE STROKE, CRANE IN ONE STROKE, SEATED NUDE IN ONE PICTURE

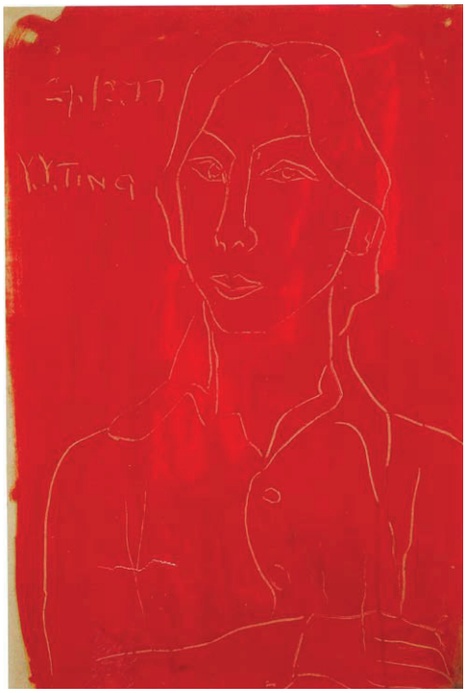
Ting's "Painting in One Stroke" perfectly and genuinely reflects his aesthetics and minimalist pursuit later in his creative journey. They look like paintings made for fun at a glance, but at a closer look, they convey delicate details with amusing expressions, with solely one curve line to articulate the animals' physical charateristics and forms. Nude with Animal Emblems combines three "Paintings in One Stroke" with the seated nude portrait. Ting employed bright orange as background for the composition. The lady's graceful, upright posture is made more awe-inspiring by Ting's precise depiction of her graceful bearing and interlaced fingers. Three animal emblems in "Painting in One Stroke" are stacked on the left in quick strokes. The dissection and analysis of multiple small facets and the simplified outlines inaugurated the flattened picture plane, decorative visual effects that Western modern art sought after.

TING YIN YUNG RETROSPECTIVE CAME TO A SUCCESSFUL CLOSE IN NOVEMBER

Asia Museum of Modern Art, Asia University in Taiwan presented the critically acclaimed oil painting retrospective "Dashing Hues: A Retrospective of Ting Yin Yung". It is another large-scale retrospective that a top academic institution in Asia organised specifically for Ting Yin Yung after the two phases of "Sincere Brush : Works of Ting Yin-yung Courtesy of His Students and Friends in the Department of Fine Arts, CUHK" held by the Art Museum, New Asia College, Department of Fine Arts and The Alumni Association of Fine Arts Department of the Chinese University of Hong Kong. Ting is undoubtedly the most influential and celebrated artists of the art and academic circles. As how the esteemed art historian Gao Meiqing concluded Ting's artistic achievement: "Through his brush strokes, Ting Yin Yung effortlessly and precisely conveys the fusion of East and West, threading together the ancient and the modern in this exceptionally exuberant portrayal."



Ting Yin Yung, Cat in One Stroke, The Chinese University of Hong Kong, Hong Kong.
丁衍鏞《一筆貓》香港 香港中文大學文物館藏



Ting Yin Yung, Portrait of Wong Yi, 1977. Hong Kong Museum of Art, Hong Kong.
丁衍鏞《黃易像》1977 年作 香港 香港藝術館藏



Ting Yin Yung, Painting in Painting, oil on board, 1967. Collection of Hong Kong Museum of Art, Hong Kong.
丁衍鏞《畫中畫》油彩 木板 1967 年 香港 香港藝術館藏

碩果僅存雙面油畫重現拍場

據《丁衍鏞油畫全集》記載，丁公一生僅創作 35 幅雙面畫，稀有難逢。《裸女與動物圖像；及坐姿舉臂裸女》是唯一一幅雙面均是裸像的油畫作品，亦是唯一一幅油畫作品於同一面畫面結合裸像與動物圖像。雙面畫是丁衍鏞油畫創作的重要特色。如著名藝術史學家高美慶所言，丁公常在一塊木版上反覆繪畫，或是拿背面來使用，顯示他注重探索和創作過程；而雙面畫更呼應著藝術家素有研究的雙面印刻以及邊款雕刻，亦有如中國傳統扇面、插屏，可以兩面創作，兩面皆可欣賞。

以西方媒材延承「以形寫神」的東方美學

東晉畫家顧愷之的畫論及創作，對於人物內在精神面貌的描寫有著傑出的表現，不僅對中國繪畫及後世影響極大，更刻記了傳統美學觀點自此轉向「以形寫神」的里程碑。女人肖像是丁公重要的油畫題材，從 1920 年代至 1970 年代，不斷地循著「時代性」、「民族性」及「個性」的方向，有系統地演化。這個創作歷程包含了對西方野獸派色彩、空間理論的咀嚼、八大山人和石濤的大寫意繪畫風格的研究，以至後期對中國古代玉璽、原始文化的探索。據《丁衍鏞油畫全集》記載，丁公的油畫作品遠比水墨畫少，共只有三百零一幅，其中有二十六幅是女裸像，而實際上僅僅只有十五幅是有實體畫作，其他為照片記錄，《裸女與動物圖像；及坐姿舉臂裸女》可以說是當中的魯殿靈光。丁公刻意簡化人物塑造，簡單地勾勒輪廓，捨棄煩瑣的細節，利用「專攻線條之功夫」，提煉出《裸女與動物圖像；及坐姿舉臂裸女》兩面兩位裸女的神髓，精準地以西方媒材傳承中國繪畫「以形寫神」美學精神。

深諳金石治印：以印入畫

丁公 1967 年完成畫作正面《裸女與動物圖像》後，相隔近一年於 1968 年在畫板背面完成《坐姿舉臂裸女》。藝術家反傳統而行，以「計黑當白」的概念，先以粉紅及紅色油彩簡略刷於白色背景之上，然後再以黑色大規模地覆蓋住畫面，並趁黑色油彩未乾前以刮刀勾勒出舉臂裸女坐姿的全身像。豪放筆勢中，線條的動態巧妙地襯托出主體內在的嫻靜之美。 值得一提的是，丁公自 1929 年起開始收藏中國書畫及文物，對於金石治印有著深刻的研究。此處的視覺表現，彷若印璽中「陰刻」，婀娜圓轉的線條，亦顯蒼渾古樸之氣，篆刻刀法的韻味自然流露於筆觸之間。

一畫中見四畫：「一筆貓」、「一筆蛙」、「一筆鶴」、「裸女坐像」共冶一爐

丁公的「一筆畫」淋漓盡致地表現了他晚期的藝術思想與簡練追求，看上去似是遊戲畫，細看卻見神情逗趣，只用一筆畫一條曲線就能表達動物身體特色與形態，氣韻生動。《裸女與動物圖像》集合了三幅「一筆畫」於「裸女坐像」。自構圖觀點來看，丁公以明亮的橘色作為背景，主角「裸女坐像」儀態從容優雅，筆直端坐，十指相扣而神情自若。左側則以速筆繪出三個「一筆畫」的動物圖紋；其中單純大膽的畫面切割、力求簡化的輪廓描寫，一方面造就出如西方現代畫派所追求的「平面化」及「裝飾性」的畫面處理與視覺效果。

亞洲盛大丁衍鏞回顧展 11 月圓滿閉幕

台灣亞洲大學現代美術館於 2021 年 4-11 月舉辦轟動藝壇的油畫回顧展「勁筆野色——丁衍鏞回顧展」，是繼香港中文大學文物館、中大新亞書院、中大藝術系及中大藝術系系友會 2018 年兩期「筆墨留情——丁衍鏞與香港中文大學藝術系門生友好的藝緣」水墨回顧展後，又一亞洲頂尖學術機構為丁公專門策劃個人回顧展，其為藝術界、學術界之泰山北斗毋庸置疑。著名藝術史學家高美慶總結丁衍鏞的藝術成就言及：「遨遊於上下數千年的中國藝術古道，自由地汲取豐富的靈感，將中國藝術的精粹和神韻，注入西方藝術的媒介中。」

PROPERTY FROM THE YOAV HARLAP COLLECTION
約阿夫·哈拉普珍藏

°♦ 49

PABLO PICASSO 巴布羅·畢加索

(1881-1973)

Homme au chapeau

signed 'Picasso' (centre left); dated and numbered '11.16.18. 12.64.I' (on the reverse)
oil and ripolin on canvas
91.4 x 64.8 cm. (36 x 25½ in.)
Painted on 11-18 December 1964

戴帽男子

油彩 瓷漆 畫布
1964年12月11至18日作
款識：Picasso（中左）；
11.16.18.12.64.I（背面）

HK$48,000,000-70,000,000
US$6,200,000-9,000,000

PROVENANCE
A gift from the artist to a family member, and by descent.
Private collection, by whom acquired in the 1980s.
Acquired from the above by the present owner in 2012.

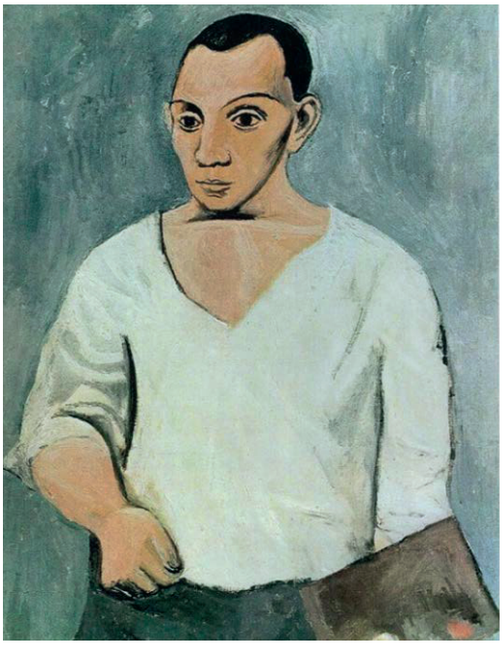
Claude Picasso has confirmed the authenticity of this work

LITERATURE
D. Buchhart and A. Hofbauer, Basquiat by Himself, Munich, 2019 (illustrated).

來源
藝術家家人（受贈自藝術家，並由後人繼承）

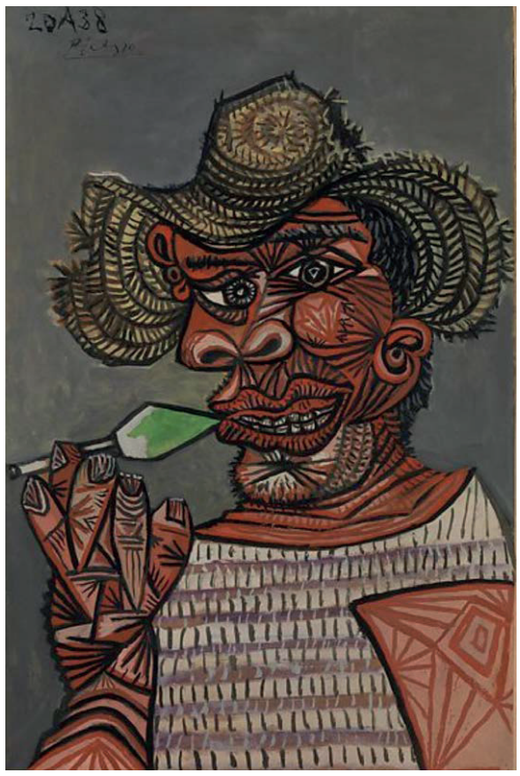
克勞德·畢加索已確認本作品的真實性

出版
2019年《Basquiat by Himself》D. Buchhart及A. Hofbauer著（圖版）



Pablo Picasso, *Self-Portrait with Palette*, 1906. Philadelphia Museum of Art.
Artwork: © Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《拿調色盤的自畫像》1906 年作 費城藝術博物館





Pablo Picasso, *Homme à la sucette*, 1938. Metropolitan Museum of Art, New York.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《拿著棒棒糖的男子》1938 年作 紐約 大都會藝術博物館



Pablo Picasso, *Le peintre*, 1963. Museum Boijmans van Beuningen, Rotterdam.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《畫家》1963 年作 鹿特丹 博伊曼斯·范伯寧恩美術館

"Picasso is often heard to say that when he paints, all the painters are with him in the studio. Or rather behind him. Watching him. Those of yesterday, and those of today... A painter in solitude is never alone."

Hélène Parmelin
(Picasso Says..., trans. C. Trollope, London, 1969, p. 40)

Pablo Picasso painted *Homme au chapeau* between 11 and 18 December 1964, in the midst of an exceptionally productive period of artistic creation. During the last three months of 1964, Picasso painted a torrent of works that centred around the theme that had preoccupied him since the previous year, the artist and his model. Picturing this pair, Picasso also focused on the painter alone, pictured as a youthful male figure, often depicted in a striped shirt, or with a straw hat, as in the present work. Painted with thick, luscious and gestural brushstrokes of both oil and ripolin, an industrial paint that creates rich swathes of impasto, *Homme au chapeau* embodies the impulsive, immediate style of Picasso's late work. As the artist reached the final decade of his life, he felt an overwhelming desire to counter the inexorable passage of time through the act of painting itself, leading the artist to work with an astonishing speed and urgency. Never before seen at auction, the present work was presented as a gift by the artist to a member of his family. It subsequently remained in this family collection until the 1980s.

These heads and busts of men and boys suddenly abounded at this time, in part, perhaps, due to a desire by the artist to capture the spirit of youth and vitality that is encapsulated by these male figures. Each male figure is different: some sport the artist's beloved and signature Breton shirts, others, such as the present work, show the figure adorned with a straw hat, an ode perhaps to Vincent van Gogh. Yet, this fraternity of painters is united through their painterly portrayal, all appearing frontally, their intense, solemn gaze not only a reflection of the artist's lifelong identity as an artist, but the result perhaps of his contemplation on his own legacy. In the present work, the youthful male figure gazes directly from the picture plane, his large, dark, wide-eyed stare reminiscent of Picasso's own, infamous *mirada fuerte*.

Opposite: Pablo Picasso
Photo: © Lucien Clergue Estate / Artists Rights Society (ARS), New York, NY / SAIF, Paris
右圖：巴布羅·畢加索







Pablo Picasso, *Pierrot*, 1918. The Museum of Modern Art, New York
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《丑角》1918 年作 紐約 現代藝術博物館



Pablo Picasso, *Homme à la pipe*, 1969. Christie's, New York, November 2016. Sold For $18,391,500 USD.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《抽煙男子》1969 年作 紐約 佳士得 2016 年 11 月 成交價：18,391,500 美元

From his early career, Picasso engaged in self-portraiture which initially took a traditional form, a means to assert his artistic identity as he forged his path as an artist, exploring varying artistic principles. Increasingly, Picasso began to take the form of artistic avatars which he used which to portray his own identity. His image began to shapeshift, taking the form of the tragicomic Harlequin, then the infamous minotaure or the playful faun, later followed by the brawny Mediterranean sailor, the iconic painter and ultimately, the swashbuckling musketeer. These characters would become the artistic stands-ins through which Picasso presented himself to the world, investigating his artistic identity, projecting his inherent sense of masculinity and indulging his performative, chameleonic nature.

Wearing a distinctive straw hat, *Homme au chapeau* is a testament to Picasso's deep affiliation at this time with Van Gogh. This type of hat has become synonymous with the Dutch artist, featuring in a number of his self-portraits to express his deep kinship with peasants and laborers. From the summer of 1963 onwards, this motif began to appear in Picasso's work, appearing in his depictions of painters and male figures. Unlike other Old Masters, Velázquez, Delacroix, or Manet for example, whom Picasso faced up to directly, taking their paintings and redoing them in his own, inimitable style, Van Gogh held a less evident, but more powerful importance for the artist, who felt a strong spiritual connection to the quintessential *peintre maudit*. He was for Picasso, "an explosive spirit lurking in the depths of Picasso's psyche," and the artist supposedly projected one of Van Gogh's self-portraits from floor to ceiling on one of the walls of his studio (*Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 34).

Picasso's biographer, John Richardson, wrote of Picasso's adoration of Van Gogh at this time, "Picasso wanted to galvanize his paint surface...with some of the Dutchman's Dionysian fervor. It worked. The surface of the late paintings has a freedom, a plasticity, that was never there before: they are more spontaneous, more expressive and more instinctive, than virtually all his previous work" (*ibid*., p. 34). With its dynamic surface filled with gestural, impassioned brushstrokes, *Homme au chapeau* encapsulates this painterly style. Unlike the concurrent depictions of male figures at this time, in which Picasso reduced his compositions down to their barest components, rendering the human form with a series of interlocking lines and signs, in the present work, the artist has portrayed this solitary boy with a more naturalistic quality. While rapid gestures demarcate the white and blue stripes of his shirt, his face is composed with a more sensitive form of tonal modeling that lends the figure a certain innocence and poignancy, as if Picasso was attempting to turn back time and recapture, with brush and paint, his own youth.

Just as Picasso looked to Van Gogh, contemporary artists such as George Condo and Jean-Michel Basquiat have looked to Picasso and continue to do so to the present day, absorbing the influence of his indomitable portraits and avatars into their own visual languages. Basquiat's *Self-Portrait* from 1984, also from the Yoav Harlap Collection, appears in particularly magnificent synergy alongside *Homme au chapeau*, the younger artist harnessing the same power of self-portraiture in the wake of Picasso's legacy in his own frontal self-portrait, imbuing it with his own distinctive personal style and asserting his own identity to continue the legacy of greatness.

Opposite: David Douglas Duncan's Battle between Claude and his father wearing Gary Cooper's cowboy hat, July 1957.
Photo: © David Douglas Duncan
左圖：大衛·道格拉斯·鄧肯 克勞德與父親穿著加里·庫珀的牛仔帽玩耍 1957 年 7 月

巴布羅·畢加索於 1964 年 12 月 11 日至 18 日創作了《戴帽子的男人》，正值他藝術創造力登峰造極的多產之年。1964 年的最後三個月，畢加索畫思泉湧，繪製了一系列從前一年就開始縈繞在他腦中的作品，其主題正是藝術家及他的模特。除了組合形式，畢加索亦特別關注了藝術家獨處之時。這位年輕男子常常穿著條紋襯衫，或戴著一個草帽，正如此幅作品所呈現。油彩與瓷漆的筆觸濃厚柔和，瓷漆作為一種工業塗料，可以帶來豐富的厚塗效果，《戴帽子的男人》正體現了畢加索晚期一揮而就，靈感飛揚的典型風格。當畢加索步入人生的最後一個十年，他極度渴望通過繪畫抵抗無法停止、分秒流逝的時間，如此緊迫感讓畢加索以驚人的速度不斷創作。這幅作品此前從未見於拍場，是藝術家作為禮物贈給他的一位家庭成員的。隨後它一直珍藏在這個家族收藏中，直到 1980 年代。

這一創作階段，男子及男孩的頭像與半身像突然開始大量出現在畢加索筆下，或許部分是因為藝術家渴望以此抓住畫中蘊藏的年輕精神活力。每幅男子肖像都各不相同：一些穿著藝術家鍾愛的招牌條紋襯衫，另一些，比如此幅作品，人物戴著草帽，或許是為了致敬梵高。然而，這群藝術家們因畢加索的創作而集合一起，他們都以正面出現，嚴肅強烈的凝視不僅反映了他們作為藝術家的終生身份認同，更可能是畢加索對自己的思考結果。在這幅作品中，年輕男子從畫面直視觀者，他深邃而睜大的黑眼睛緊緊凝視，令人聯想起畢加索自己廣為人知的「強烈凝視」。

早在職業生涯初期，畢加索就開始創作自畫像，最初他採用傳統方式，作為他開闢自己藝術家之路、探索不同藝術原理時，堅定自己藝術身份的手段。漸漸地，他越來越多地開始以藝術化身的形式描繪自己的身份。他的形象開始變形，先是悲喜交加的小丑，再是臭名昭著的牛頭人身怪米諾陶洛斯，或是嬉戲打趣的半人半羊弗恩，隨後又化身為健壯結實的地中海水手，標誌性的畫家，到最後成為傳奇歷險的火槍手。畢加索通過這些藝術化身向世界展示自己，探索自己的藝術身份，展現他與生俱來的陽剛之氣，並縱情於自己熱衷表演、變化萬端的天性。

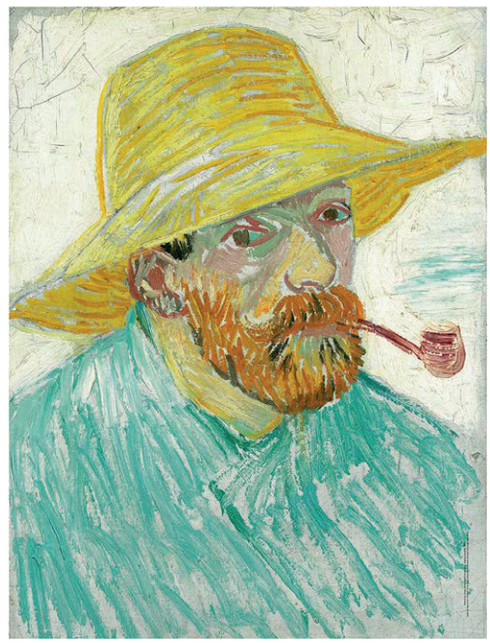
戴著一頂引人矚目的草帽，《戴帽子的男人》證明了畢加索此時與梵高的深厚淵源。這款帽子幾乎成為了梵高的代名詞，在他許多自畫像中赫然出現，以展示梵高與莊稼人和勞動者的深情厚誼。從 1963 年夏天起，這一符號開始出現在畢加索的作品中，尤其是主題為畫家與男性人物的繪畫。與畢加索直接對話的其他古典大師不同，例如維拉斯奎茲、德拉克羅瓦或馬奈，畢加索通常基於他們的畫作，以自己無與倫比的風格進行再創作，梵高對畢加索的影響不那麼明顯，但卻更為重要，他與藝術家最為核心的「強烈凝視」有著高度精神聯繫。對畢加索來說，梵高是「一種極具爆炸性的精神，潛伏在畢加索的靈魂深處，」據稱畢加索將梵高的一幅自畫像投影在他工作室從地板到天花板的一整面牆上（《晚年畢加索》展覽圖錄，泰特畫廊，倫敦，1988 年，第 34 頁）。

畢加索的傳記作者，約翰·理查德森，如此形容畢加索對梵高的敬慕，「畢加索想要畫面變得更為刺激……帶有一些荷蘭人酒神式的熱情。它奏效了。畢加索的晚期作品帶有一種自由感，一種可塑性，這些特質都是前所未有的：事實上和以往任何作品相比，都更具自發性，更富表現力，更充滿直覺」（同上引，第 34 頁）。畫面充滿著變化萬千、激情洋溢的筆觸，《戴帽子的男人》正是這一繪畫風格的集大成者。與同時期的其他男子形象繪畫不同，畢加索將畫面構圖精簡至最核心元素，以互相聯結的線條與符號塑造人物形象，在此幅作品中，藝術家以更具自然主義風格的手法描繪了這位男孩。藍白相間的筆觸快速勾勒出他襯衫的線條，他的臉部由更敏感細緻的色調組成，賦予人物既天真又滄桑之感，仿佛畢加索正在嘗試扭轉時間，用畫筆和顏料重新抓住自己的一去不復返的青春。

正如當時畢加索敬慕梵高一樣，當代藝術家如喬治·康多及尚· 米榭· 巴斯奇亞等也如此崇敬畢加索，並將其不屈不撓的肖像化身融入自己獨特的視覺語言中。巴斯奇亞作於 1984 年的《自畫像》，同樣來自於約阿夫哈拉普珍藏，與《戴帽男子》相得益彰。巴斯奇亞繼承了畢加索的藝術遺產，為自畫像注入自己獨特的個人風格，並更堅定自己的身份認同，將這一偉大傳統發揚光大。

「經常聽到畢加索說，當他作畫時，古往今來所有畫家都和他同處一室。或甚至在他身後。看著他畫。過去的那些畫家，現在的那些畫家……藝術家即便獨處，從不孤獨。」

（《畢加索說……》，克里斯汀·特洛洛普譯，倫敦，1969 年，第 40 頁）



Vincent Van Gogh, *Self-Portrait with Pipe and Straw Hat*, 1887. Van Gogh Museum, Amsterdam.
文森特·梵高《叼煙斗和戴草帽的自畫像》1887 年作 阿姆斯特丹梵高博物館



Jean-Michel Basquiat (1960-1988), *Self-Portrait*, acrylic and oil stick on paper mounted on canvas, executed in 1984. The Yoav Harlap Collection.
Artwork: © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.
尚·米榭·巴斯奇亞《自畫像》丙烯 油畫棒 紙本 裱於畫布 1984 年作

Detail of the present lot 拍品局部 ▸



50

LE PHO 黎譜

(1907-2001)

La Toilette de l'Enfant (Child Bathing)

signed in Chinese, signed Le Pho (lower left);
titled and inscribed 'toilette de l'enfant No. 5' with a stamp from Algerian customs (on the reverse)
ink and gouache on silk
62.5 x 45 cm. (24⅝ x 17¾ in.)
Painted circa 1938-1940

HK$4,000,000-6,000,000
US$520,000-770,000

PROVENANCE
Acquired from France in 2001
Private Collection, Asia

EXHIBITED
Algiers, Algeria, Galerie Romanet or Galerie Pasteur.

盥洗的嬰孩

水墨 水粉 絹布
約1938-1940年作
款識：黎譜; Le Pho (左下);
toilette de l'enfant 5號及蓋有阿爾及利亞海關印章 (畫背)

來源
2001年 得自法國
亞洲 私人收藏

展覽
阿爾及爾 Romanet畫廊 或 Pasteur畫廊



Le Pho, *Nostalgie (Nostalgia)*, 1938. Christie's Hong Kong, 24 Nov 2018, Lot 44, sold for HKD 5,620,000
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
黎譜《懷人》1938 年作
香港佳士得 2018 年 11 月 24 日 編號 44
成交價：5,620,000 港幣



LE PHO, LA TOILETTE DE L'ENFANT: THE UNREASONABLE SILENCE OF THE WORLD

The painting depicts two children with their mother, and central to the painting, the woman takes care of the youngest child while, in the background, the other child sits quietly.

All of Le Pho's pictorial characteristics of his late 1930s paintings are found here: the signature bottom left using a smaller stamp, the elegant and beautiful Tonkinese woman dressed in her traditional pear-green *ao dai*, the healthy children with the classical hair tuft - which in ancient times was meant to protect the child's sinciput - and the delicate care given to depiction of the three characters' very beautiful faces (in his later works, he would simplify the faces more and more). Other trademark characteristics of his silk painting from this early period include the billowy movement of the scarves: the blue linen, placed on the table on the left, but also the white sheet around the body of the first child and the *ao dai* spread under the table; the Tonkinese bourgeois furnishings with the orange lacquered table in the foreground, on which rests, in addition to the cloth, a talcum powder box and its lid placed next to the child, both on the cloth.

At this time, Le Pho liked to represent in his works a bowl, a vase, or a box, simply placed on a table. The abundance of camellias in the background would place the scene in a veranda. Finally, Le Pho offers a perfect mastery of gouache and ink techniques on silk laid down on paper. He refined these techniques over a period of 30 years, abandoning oil on canvas only until 1963.

The figures are placed at an angle, which is Le Pho's chosen posture for his characters, in order to suggest a presence rather than a mere statuesque exhibition.

The choice of colours also reflects the late 1930s. The painter would only lighten his palette, following Matisse's advice, after meeting him in 1943. However the blue of the lady's pants and the orange of the child's shirt on the right already foretell this evolution, while the pear-green of the tunic and the black of the hairstyles are classics in Le Pho's work.

The flowers here are *Camelias amplexicaulis* (Hoa Hải Đường) which bloom from late fall to very early spring in northern Vietnam. Le Pho demonstrates his love of flowers and botany throughout his work. His 'bouquets' are always painted from 'freshly cut flowers,' as he used to tell me every time we looked at his paintings together. Le Pho, in this case, favours these Camelias, found not far from Hanoi, in the Tam Dao in 1910 (unfortunately, they longer exist in the wild since 2018).

A ballet of hands in a quadrilateral structures the composition. The handwritten title*, La Toilette de l'Enfant (Child's grooming)* titled by the artist at the back of the painting, refers to the child on the left, the central subject of the work, as he caresses his hair tuft distorting the tradition as if he knew it was ineffective. His right hand, touching his mother, reassures him.The woman with her left hand delicately holds the child's right foot while her right hand appears to hold the puff intended to talc the child, signifying maternal attention and certainty. The talcum powder box, with its lid next to it, testifies to the immanence of the world, where the box somehow feels it has deeper symbolism and importance as the main protagonists.

However there is never a frivolity to Le Pho's works.

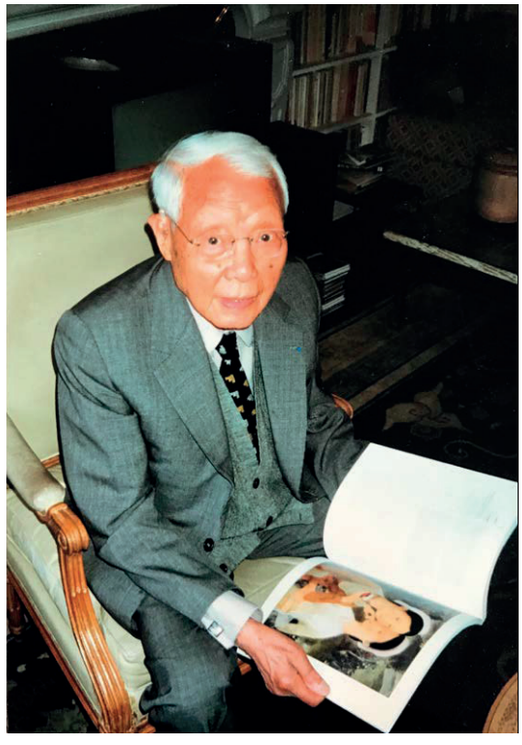
With him, everything is allegory. And Le Pho offers this figurative thought with his usual subtlety. Already visible as a clue: Le Pho has learned the lesson of the Italian Renaissance. He saw that his counterparts painters identified, according to the ancient Roman tradition, the direction on the right as auspicious, and that on the left as negative. However, it is the subject that gives the meaning and here it is the child who looks to the right, and the mother looks down towards the child. The child in the back - whose hands are not shown on the picture also looks to the right.

La Toilette de l'Enfant is a scene from Vietnam, but painted in Paris where Le Pho settled permanently in 1937, with his desire to challenge himself and to master his craft. Like the majority of the painter's works, it is tinged with the memory of the native country and bears the seal of nostalgia, but of a conquering nostalgia. One that pushes you to question what Albert Camus, his contemporary, named in "The Myth of Sisyphus" (1942), "the unreasonable silence of the world".

Le Pho tells us: the child after the bath, on the left, is in fact him when he paints this splendid picture. In the background, on the right, the second child is also him, in the past, as he is leaving. And this caring mother-lady is Vietnam preparing him for the West.

Yes, at the end of the 1930s, Le Pho, in this magnificent work, invited us to come to his life: the lid will never be set back on the talcum box.

Jean-François Hubert
Senior Expert, Vietnamese Art



Le Pho at his apartment in Paris with a Christie's catalogue, 1999
Photo: Courtesy photographer
黎譜在其寓所翻閱佳士得拍賣圖錄



Jean-Baptiste Mallet, *La toilette de Saint-Jean Baptiste l'enfant*, 1820. Musée du Louvre, Paris, France.
讓·巴蒂斯特·馬萊《施洗約翰的盥洗》1820 年作 法國巴黎盧浮宮博物館藏



Mary Cassatt, *The Child's Bath*, 1893. The Art Institute of Chicago, Chicago, USA.
瑪麗·卡薩特《嬰孩的盥洗》
1893 年作 美國芝加哥藝術博物館藏

黎譜《盥洗的嬰孩》：荒誕世界的靜默

這幅畫描繪了兩個嬰孩與他們的母親：畫面中心，女人在幫最小的孩子盥洗拭身；而背景中，另一個孩子則安靜地坐在桌旁。

黎譜在 1930 年代後期繪畫中的所有標誌性意象均可見於本作：左下角一枚相較以往略小的印章為藝術家簽名；典雅柔美的越南女子著傳統梨綠色奧黛；健康活潑的孩子們前額頂留著古典式髮束——古代為保護孩子的頭頂所留的特殊髮型；以及對三個人物精美容貌細緻入微的描畫（在其後期作品中，黎譜愈發簡化對面部的處理）。藝術家早期絹畫的其他明顯特徵還包括似波浪般起伏蕩漾的織物布料，如：置於桌面左邊一角的藍色亞麻方巾，及包裹第一個嬰孩身體的白色毛巾和桌面下方攤開的綠色奧黛；在這些極具越南小資情調的傢俱陳設中，前景的橘紅色漆桌上，靠近小孩身邊，攤開一塊布，上面置一個滑石粉盒及翻開的盒蓋。

這一時期，黎譜偏愛在其作品中描繪簡單的靜物，如桌子上的一個碗、一隻花瓶或一個盒子。背景中大簇盛放的山茶花暗示場景為室外的遊廊或露臺。最後，黎譜在紙板絹面上完美地展現出其精湛的水粉及水墨技法。他在三十多年間不斷錘煉改進這些獨特畫法，直至 1963 年才徹底放棄布面油畫。

畫中人物的姿勢與面向角度均經過藝術家精心設計，以呈現一種更為生動的氣韻與現場感，而非雕像般的簡單陳列。

畫面配色同樣反映了其 1930 年代末的典型樣式。黎譜於 1943 年與馬蒂斯會面後，按照後者的建議，開始有意淡化用色。

然而，畫中女人藍色的褲子與右側孩童橘黃色的上衣已預示了這種演變；而梨綠色的長袍和烏黑的長髮正是黎譜作品中的經典運色。

該作背景中綻放的是越南抱莖山茶，生長在越南北部，花期從深秋一直延續至來年早春。黎譜在其大量作品中均顯露出其對花卉與植物學的熱愛。誠如每次我們一起看畫時，他總要跟我提及，他畫中的「花束」每每是以「現摘花」為原型繪製。據此，黎譜極為偏愛這些於 1910 年代發現的在距河內不遠的三島縣內生長的山茶花（遺憾的是，2018 年後，這些花已在野外基本消失）。

畫中女人舞蹈般優美的手勢框成一個四邊形構圖。該作背面由藝術家手寫的標題，《盥洗的嬰孩》，指的是左側的男孩，即作品的中心主題：他左手撫弄著前額的髮束，捲曲髮梢，表現出調皮和叛逆；右手探出，輕撫面前的母親。女人左手小心翼翼地輕握嬰孩的右腳，右手執粉撲，欲為其施粉，流露出明確的母性關懷。滑石粉盒與放在一旁的盒蓋，似為世界永恆內蘊的證鑒：粉盒作為主角，仿佛具有更深層次的指涉與意涵。

而黎譜的作品總是暗含深意。

於他而言，一切都是寓言。黎譜以其一貫的委婉方式表達著一種隱喻的思考。由其線索可見：此時期，黎譜已汲取了義大利文藝復興的象徵手法。他發現，那些先賢巨擘根據古羅馬傳統認定右側寓意吉祥，而左側暗示兇險。

然而，賦予意義的是主題；該作中嬰孩向右側頭，母親向下注視著孩子。背景中的另一個男孩（他的手沒有出現在畫中），也面朝右側。

《盥洗的嬰孩》描繪的是越南日常生活的一個簡單場景，但卻是在巴黎創作完成。彼時（1937 年），黎譜決定永久定居巴黎，渴望挑戰自己並磨練更精湛的技法。與畫家大部分作品一樣，該作影射著其對祖國深刻悠遠的記憶，帶有鄉愁與眷戀的印記，卻是一種優越驕傲的懷戀。它促使觀者不禁質疑阿爾伯特·加繆（與黎譜同時代的文學家）在《西西弗斯的神話》（1942 年）中提及的「荒誕世界的靜默」。

黎譜曾與我們提及：當他創作這幅精彩的作品時，左側這個剛剛沐浴後的孩子，其實畫的就是他自己。背景中，右側第二個孩子也同樣是他。一切仿佛夢回舊日，他即將離開祖國，而這位體貼的母親象徵著故土越南，正為他盥洗梳妝，準備踏上西去的旅程。

是的，在 1930 年代末，黎譜以這幅高雅卓犖的宏構指引觀者走入他的生命：而桌上粉盒的蓋子卻永不再覆合。

讓·弗朗索瓦·于貝爾
越南藝術資深專家

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

51 # GEORGETTE CHEN 張荔英

(1907-1992)

Still Life (Mid Autumn Festival)

signed 'CHEN' (lower left)
oil on canvas
81 x 54 cm. (31⅞ x 21¼ in.)
Painted circa mid-1960s

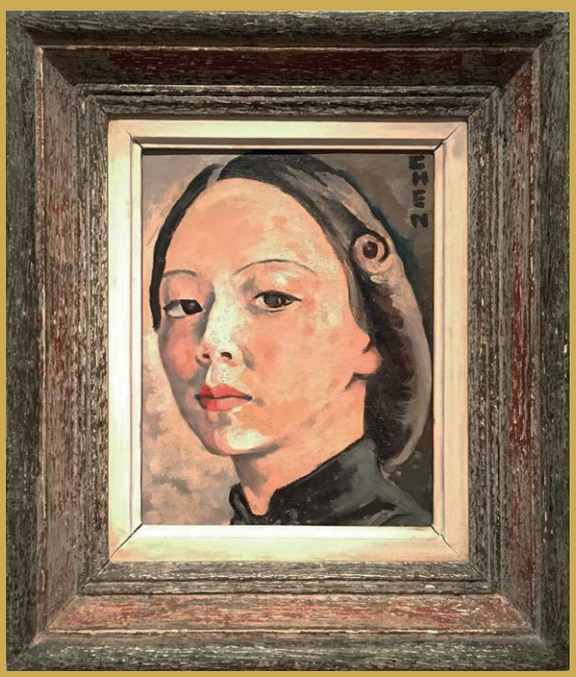
HK$3,200,000-4,500,000
US$420,000-580,000

靜物（中秋節）

油彩 畫布
約1960年代中旬作
款識：CHEN (左下)

PROVENANCE
Private Collection, Asia

來源
亞洲 私人收藏



Georgette Chen, Self Portrait, c. 1946, Collection of National Gallery Singapore, Singapore.
Artwork: © Courtesy to the estate
張荔英《自畫像》約 1946 年作 新加坡 新加坡國家美術館

Recognised for her masterful skill in painting as well as her fascinating biography, which lends great depth and character to her works, Georgette Chen is undisputedly acknowledged as an outstanding personality within modern Asian art. Many of her works are held in institutional or private collections, and not often seen in the market. This season, Christie's is pleased to present *Still Life (Mid Autumn Festival)*, a rare work of exceptional quality that depicts one of Chen's beloved subjects of mooncakes and lanterns, both items found during the Mid-Autumn festival and widely celebrated across Asia.

The daughter of a progressive yet patriotic Chinese family, a young avant-garde painter in Paris, wife of an emissary, as well as an, artist, teacher and inspiration in a recently-independent Singapore, Chen's life was one marked by cosmopolitanism. There are differing accounts of her birth, with some sources stating she was born in Paris, while others citing her birthplace as Zhejiang, China. What is certain is that, having come from an affluent family, her childhood was a nomadic one, spent between France, China and the United States. Chen returned to Paris at the age of twenty to study art, and during this period she was invited to exhibit at the Salon d'Automne in 1930, which was recognised to be one of the leading modernist salons at the time, and an early indicator of Chen's artistic talents. It was in this same year that the artist married Eugene Chen, a Trinidad-born diplomat, whose independent spirit and sense of adventure would become a strong influence on Chen's life. He encouraged her to travel and develop her interest in painting, as opposed to taking on a more conventional domestic role expected of women of the time. Chen would spend two decades living in Europe, Shanghai and Hong Kong, before eventually moving to Southeast Asia, first to Penang, Malaysia, and eventually settling in Singapore until her death in 1992. This period of stability towards the end of her life allowed her artistic legacy to achieve the recognition that a





Georgette Chen, Orchid (Vanda) circa 1963. Christie's Hong Kong, 24 May 2021, Lot 31, Sold for HKD 6,850,000
Artwork: © Courtesy to the estate
張荔英《萬代蘭》約 1963 年作 香港 佳士得 2021 年 5 月 24 日 編號 31 成交價：6,850,000 港幣

perambulate existence could not offer. During her time in Singapore, Chen taught part-time at Nanyang Academy of Fine Arts (NAFA) and was an active participant in the burgeoning modern art scene.

Despite being associated with the pioneer group of artists of the Nanyang style, Chen had a predilection to styles and techniques of the Western Impressionists, which was unlike many of her peers at NAFA who merged formal elements of Eastern and Western techniques in their work. Indeed, Chen still very much abided by the French salon style of her formative training, applying them as a filter to a wide range of local subject matter she encountered in a way that was completely distinct. Chen was very much influenced by the work of French Modern master, Paul Cézanne, who incorporated visual devices such as subtle distortions to achieve pictorial balance, as well as colour blocking through modulation, as exemplified in paintings such as *Still Life with Cherub*. In a similar vein, S*till Life (Mid-Autumn Festival)* demonstrates Chen's experimental use of multiple viewpoints in a single composition, whereby the food items on the table are painted on a top-down tangent, while the suspended objects such as the lantern and pomelo are painted as if being viewed from a bottom-up angle. The result of this compositional technique is that each element only exists in relation to the other, allowing them to be distilled into their most essential of forms. Taken in turn with her use of complementary and contrasting colours in bold expressive brushstrokes to delineate the forms, the resulting product is a complex yet completely harmonious work imbued with a strong sense of dynamism.

Although Chen painted a wide variety of subject matter across her artistic career, including portraits and landscapes, she is most widely endorsed as a still life painter *par excellence.* Consistently depicting elements and scenes from everyday life, Chen's commitment to illustrating each object with such virtuosity, can be traced to her receptivity toward the rich and diverse environments she encountered throughout her life – the amalgamation of this attitude alongside the various sources of inspiration during her travels and the plethora of cultures, imbuing her canvases with the spirit and emotions that these forms represent and not merely a two-dimensional re-presentation of objects. From the delicate warm peach-toned orchids suspended from wooden baskets, to the diaphanous lanterns fashioned into various auspicious animals used in the observance of the mid-autumn festival, Chen's virtuosic visual representations of Southeast Asian material culture achieve an intense evocation of the sentimental nature of these objects. Traditionally, used to capture a slice of life during a specific period and place, there is a documentary nature that still life painting has always had that makes it so significant; the everyday is elevated into the realm of the artistic, worthy of study, appreciation and remembrance. In the Western canon of art history, still life paintings were of distinctly European subjects, with the genre flourishing greatly in the Dutch Republic in the 1600s exemplified by works such as Jan Davidsz. de Heem's *Still-Life, Breakfast with Champaign Glass and Pipe*. In contrast to the moralising quality these paintings had, Chen's decision to depict these mundane objects had a more sentimental, but nonetheless important significance. Each item in the present lot is imbued with deep symbolism: the pomelo suspended from a net representing family harmony, the goldfish lantern a symbol of abundance and wealth, and mooncakes an artefact of myth, tradition and unity. These items represented a growing ambivalence between the rapid modernisation in 20th century Southeast Asia, and the simultaneous disintegration of cultural traditions increasingly deemed as irrelevant and archaic; for artists such as Chen, "there existed an on-going tension between longing for the past, with attempts at rooting [themselves] in the present" (Daniel Tham ed., A Changed World: Singapore Art 1950s to 1970s, Dialogues between Szan Tan and Daniel Tham 2013, p. 23). Thus, *Still Life (Mid-Autumn Festival)* can be seen as a way to immortalise these small cultural acts of remembrance, such as painting on a lantern or the craft of making mooncakes that were on the verge of extinction.

One of the few Southeast Asian female artists of the twentieth-century to achieve this level of success, Chen's late still lifes are considered some of her finest paintings. In the appreciation of a rare work such as the present lot, one can observe its significance as a culmination of decades of Chen's artistic training and development. From the delicately balanced compositions, to the use of perspective to showcase the traditional delicacies, as well as the fine handling of colour and excellent draughtsmanship, *Still Life (Mid-Autumn Festival)* is a true masterpiece and leaves no doubt in the viewer's mind of Chen's contributions to the historical landscape of Asian modern art.



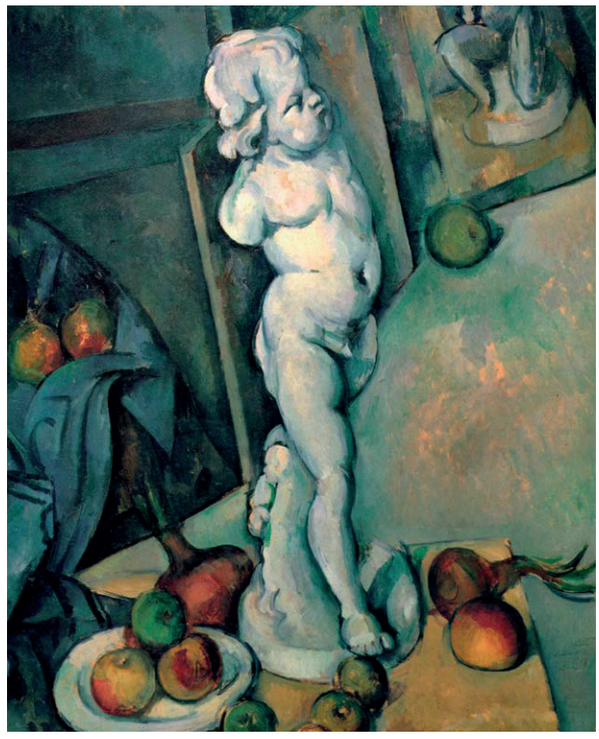
Jan Davidsz. de Heem, Still-Life, Breakfast with Champaign Glass and Pipe, 1642, Residenzgalerie Salzburg, Salzburg.
揚·戴維茲·德·海姆《 Still-Life, Breakfast with Champaign Glass and Pipe 》薩爾茨堡 薩爾茨堡主教宮

張荔英以其大師般繪畫技巧與引人入勝的人生經歷廣受稱著。這些無疑塑造了她作品中富含的深度與特色，而她也毋庸置疑地成為現代亞洲藝術之卓絕人物。她的眾多作品收藏於機構或私人，而鮮見於市場。佳士得於本季度欣然呈獻《靜物（中秋節）》（Still Life (Mid Autumn Festival)）這幅具有上佳品質的稀有畫作。畫家描繪了自己摯愛的月餅和燈籠，它們都是在亞洲廣受喜愛的中秋佳節必備物品。

張荔英的人生充斥著世界主義印記。她出身於思想前衛而愛國的中國家庭，同時又是巴黎年輕的先鋒畫家，還是特使的妻子，更是新近獲得獨立的新加坡的藝術家、教師及影響人物。關於她出生地點的說法不一，某些來源指明她出生於巴黎，而亦有說法稱其生於中國浙江。不過毫無疑問，生長在富裕家庭的張荔英童年時期便已遊歷四海，曾旅居法國、中國和美國。她於二十歲時重返巴黎學習藝術，並在此期間獲邀出展 1930 年之法國秋季沙龍（Salon d'Automne）。法國秋季沙龍為當時領先的現代主義沙龍之一，此次獲邀出展便已表明張荔英的藝術稟賦。她亦於同年與出生於特立尼達的外交家陳友仁結為夫妻。陳友仁的獨立靈魂與冒險精神日後對張荔英的人生產生了深遠影響。他並不像當時的傳統男人那般要求自己的妻子留在家中操持家務，而是鼓勵張荔英四處遊歷以發展繪畫興趣。於是，張荔英在歐洲、上海和香港度過了二十年時光。在搬到東南亞後，她首先居住於馬來西亞檳城，最終定居新加坡直至 1992 年逝世。她人生最後的這段穩定時光使她的藝術成就達到了前所未有的高度，這是之前的漫遊生涯無可比擬的。定居新加坡後，張荔英兼職任教於南洋藝術學院（NAFA），她的身影亦活躍於迅速發展的現代藝術場景中。

儘管常被視作南洋風先鋒藝術家中的一分子，張荔英實則並不同於南洋藝術學院的其他藝術家。他們會在作品中融合東西方技術，而張荔英卻更傾向西方印象派的風格與技術。的確，張荔英長期恪守自己曾接受的法國沙龍風格繪畫訓練，更是別具一格地將其如濾鏡般應用於各式各樣當地主題。張荔英深受法國現代主義大師保羅·塞尚（Paul Cézanne）之影響。塞尚善於運用多種視覺技巧，以微妙的扭曲構造畫面平衡感，以撞色的方式實現色彩調節。這些高超技藝在《靜物與天使》（Still Life with Cherub）中展現得淋漓盡致。《靜物（中秋節）》展示了張荔英在單一構圖中採用多視角作畫的實驗性手段，與塞尚之視覺技巧具有異曲同工之妙。她將桌上食物畫在自上而下的切線上，而燈籠、柚子等懸掛物卻好似以自下而上之視角描繪。在此種構圖技術下，畫家突出了物件之間的聯繫，強調了它們最為本質的特徵。不僅如此，她在描畫形模上更是大膽揮灑，以充滿個性的筆觸繪出互補色和對比色。畫家以新穎的視覺技巧和驚艷的筆觸創造出了這幅複雜卻極為和諧，同時又富有鮮明動態感的絕佳畫作。

張荔英在藝術生涯中廣泛地繪畫過肖像、風景等不同主題。然而，她最受稱著的是其出類拔萃的靜物畫。張荔英對日常生活元素和場景有著持久的興趣，並執著地以精湛技藝呈現每一物件。這無疑得益於她豐富的人生經歷，以及對不同環境之兼收並蓄。不論是畫家對事物的包容吸納，還是來源於旅途中之眾多靈感，抑或是作品背後滿溢之文化，皆讓畫家得以將這些物件本身蘊含的精神內核與情感寄託表達得淋漓盡致。畫家將如此豐富的內涵賦予畫布，早已超越畫中物體二維形態之界限。在本幅作品中，張荔英對東南亞物質文化有著精湛的視覺呈現。不論是精緻地懸掛於木製花籃中的暖桃色蘭花，還是中秋節傳統中具有吉祥動物形狀的透明燈籠，都喚起了人們寄託於物品中的情感與思緒。靜物畫在傳統上多用以捕捉特定時期的生活片段。然而它同時又具有紀錄的本質，靜物畫也正因這一特點而別有含義。通過靜物畫，日常生活被昇華至藝術領域，於是具有了研究、欣賞及記憶的價值。在西方正宗藝術史上，靜物畫多見於描繪具有顯著歐洲特徵之主題。該流派於 1600 年代盛行於荷蘭共和國，尤見於揚·戴維茨·德·希姆（Jan Davidsz. de Heem）的 Still-Life, Breakfast with Champaign Glass and Pipe。這些畫作大都具有說教意味，而張荔英的作品則截然不同。她選擇描繪這些世俗物件顯得更為感性，但依舊意義重大。本幅作品中呈現的每一物件都富有深刻的象徵意蘊：網中懸掛的柚子代表家庭和睦，金魚燈籠象徵充裕的生活和財富，而月餅則是集神話



Paul Cézanne, Still Life with Cherub, circa 1895, Courtauld Institute of Art, London.
保羅·塞尚《Still Life with Cherub》約 1895 年作 倫敦 科陶德藝術學院

傳說、傳統與和諧為一體之人工製品。畫作背後是 20 世紀疾速現代化的東南亞，而畫中主題表現當時因古舊而逐漸瓦解的文化傳統。畫家通過充滿象徵意蘊的物件反映了這二者間愈演愈烈的矛盾。對於如張荔英這般的藝術家來說，他們「始終存在對過去的渴求和努力（將自己）根植於當下這二者間的恆久張力」（丹尼爾·譚主編 A Changed World: Singapore Art 1950s to 1970s, Dialogues between Szan Tan and Daniel Tham， 2013 年，第 23 頁）。不論是畫中展現的畫燈籠還是月餅工藝，都是當時瀕臨滅絕的小型紀念性文化習俗。《靜物（中秋節）》可謂是賦予了這些即將逝去的文化印記永恆的生命。

20 世紀鮮有達到如此成就的東南亞女性藝術家，張荔英毫無疑問是其中之一，她晚期的靜物畫更是展現了畫家作品的至臻水平。本幅稀世之作乃為張荔英幾十年藝術訓練和發展之頂峰，任何欣賞本作的觀賞者都足以領略到它的非凡意義。不論是精湛而平衡的構圖，還是以不同視角呈現的傳統精緻，抑或是對顏色的極佳運用與出色的繪畫天賦，《靜物（中秋節）》都不啻為真正的大師之作。在觀賞者心中，張荔英無庸置疑地為亞洲現代藝術史增添了濃墨重彩的景致。

°♦ 52

YAYOI KUSAMA 草間彌生

(B. 1929)

Pumpkin (LPASG)

titled in Japanese; signed, titled and dated
'PUMPKIN LPASG YAYOI KUSAMA 2013'
(on the reverse)
acrylic on canvas
130.3 x 130.3 cm. (51¼ x 51¼ in.)
Painted in 2013

HK$45,000,000-65,000,000
US$5,900,000-8,400,000

PROVENANCE
Ota Fine Arts, Tokyo
Private collection, Asia
Acquired from the above by the present owner

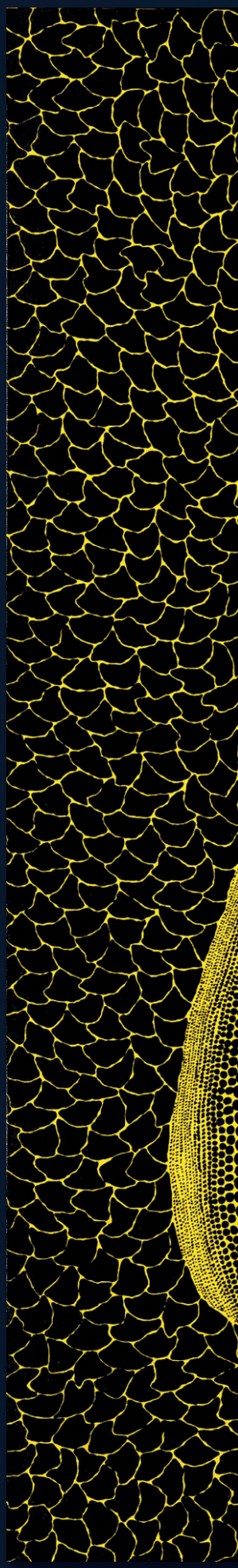
This work is accompanied by the registration card issued by the artist's studio.

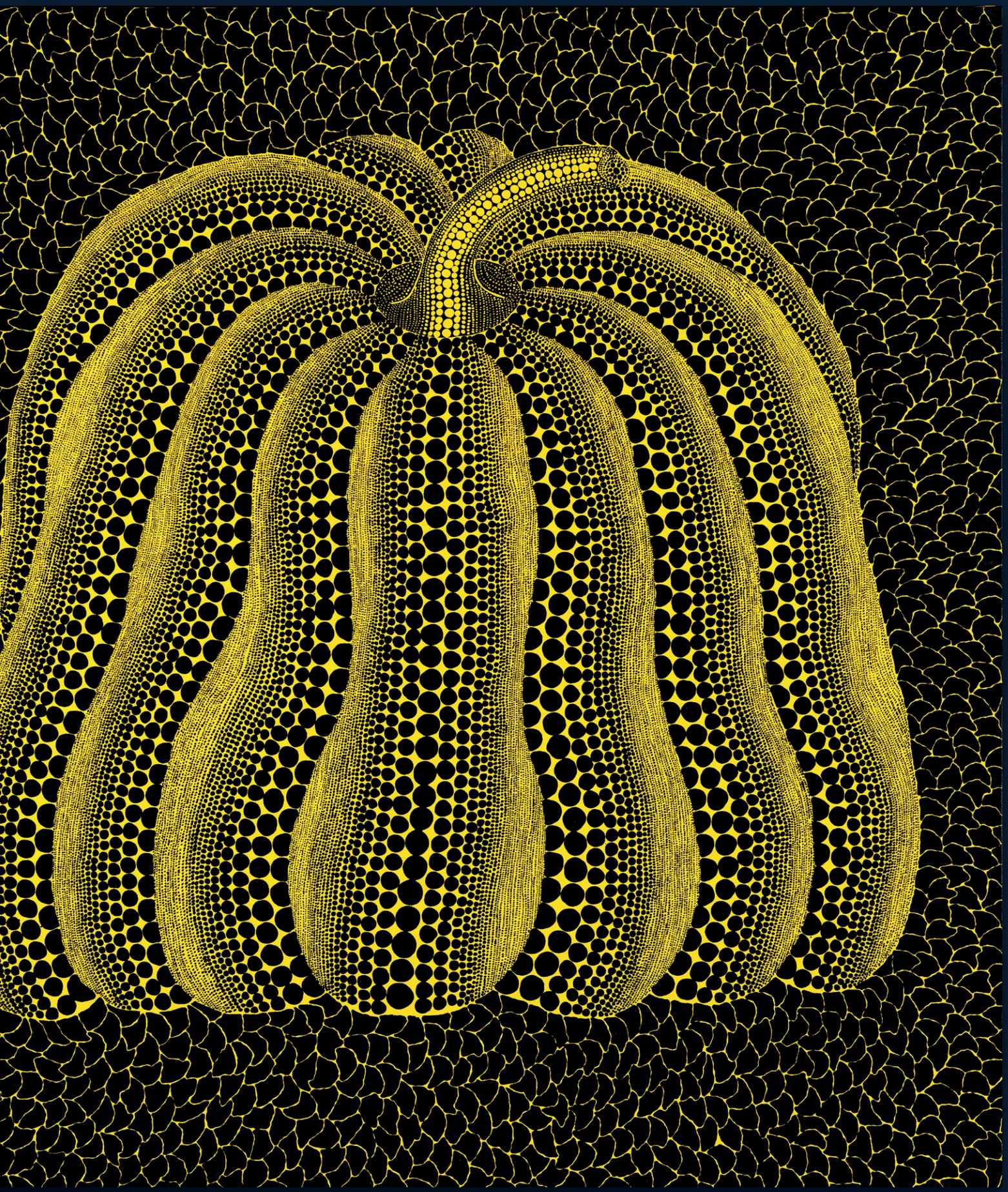
南瓜 (LPASG)

壓克力 畫布
2013年作
款識：南瓜 PUMPKIN LPASG YAYOI KUSAMA 2013 (畫背)

來源
東京 大田畫廊
亞洲 私人收藏
現藏者購自上述來源

此作品附有藝術家工作室所簽發之藝術品註冊卡







Kusama with Pumpkin. Installation View: Aichi Triennale, 2010
Artwork / Photo: © YAYOI KUSAMA
草間彌生與南瓜 2010 年愛之三年展展覽現場圖

Yayoi Kusama's In Infinity retrospective at Louisiana Museum.
Photo: © Kim Hansen
Artwork: © YAYOI KUSAMA
草間彌生于路易斯安那現代藝術博物館舉辦的個人回顧展

This year, the 92-year-old Japanese artist Yayoi Kusama opened not just one but two major shows: 'Cosmic Nature,' a sculpture and installation exhibition at New York Botanical Garden and 'Yayoi Kusama: A Retrospective,' the artist's first comprehensive retrospective in Germany at Gropius Bau, Berlin. Just as many other previous shows with visitors snaking in queues, the two soon became the favourite 2021 cultural events of many, underscoring the enduring appeal of the Japanese artist with her portrayal of hallucinatory experiences, particularly with the subject matter – pumpkin.

Pumpkin is a symbol of triumph in Kusama's artistic career and life. Yayoi Kusama grew up in Matsumoto in Nagano Prefecture, Japan. She has been captivated by pumpkins since she was small at the seed-harvesting farm of her family's. In the early 1940s, the artist started experiencing hallucinations, and around the same time she started painting pumpkin. Looking for a breakthrough and unsupported by her family, Kusama embarked on a solo journey and moved across the Pacific Ocean to New York in 1958. She immersed herself in the city's post-war cultural scene, quickly establishing a reputation in the new environment. Shortly within a year, she debuted her solo exhibition in the city and created a buzz in the art circle. Turning vulnerabilities into power, Kusama nullified the intense hallucinations she experienced by introducing them into her painterly reality and created these kaleidoscope patterns of dots and nets repeatedly. The iconic dotted pumpkin thus became a display of her internal struggles, in which she returned to a state of mental balance by creating endless colourful iterations of the spotted fruit. Today, the pumpkin has achieved an almost mythical status in Kusama's oeuvre, and stands as the artist's alter ego.

"I use my complexes and fears as subjects. I make them and make them and then keep on making them, until I bury myself in the process. I call this 'obliteration'" -Yayoi Kusama

The supple *Pumpkin (LPASG)* painted in 2013 is an exemplar of Kusama's mature pumpkin paintings in a rare square composition and the signature golden yellow colour. Employing only two colours, Yayoi Kusama achieves the illusion of depth by painting black and yellow, big and small dots on the ridges and smaller dots on the creases. The work pulsates with the intensity of the artist's focus as she lines up an infinite sequence of polka dots. Partly engulfed by the tightly woven Infinity Net background – another iconic motif of the artist – the palpable pumpkin is protruding from it and gravitating the viewers into Kusama's complex mindscape, to self-obliterate within it.

On its counterpart, gleaming in solid black and electric yellow, *Pumpkin (M)* is a larger-than-life sized sculpture that puts one in awe when seen in person. The ubiquitous polka dots manifested all over an organic, bulbous pumpkin. Over 2 metres tall, this majestic pumpkin sculpture evokes an unfathomable force just as the pumpkin in the field that attracted Kusama when she was young. On her encounter with pumpkin, she once mentioned "it (pumpkin) immediately began speaking to me in a most animated manner. It seems that pumpkins do not inspire much respect, but I was enchanted by their charming and winsome form." Pumpkins and dots are two pivotal motifs in the artist's career for it signified her official international appearance. In 1993, she represented Japan at the 45th Venice Biennale with the immersive *Mirror Room (Pumpkin)*. The world-known installation is a reflective room speckled with endless yellow and black polka dots from floor to ceiling. In the middle of it stood another small room that contains an infinite field of pumpkins in the same yellow and black spotted design as the exterior. 28 years later, the artist drew the world's attention once again when one of her very first yellow pumpkin sculptures fell into the sea during a typhoon in Naoshima. Digital content about the incident instantly flooded the newsfeed across multiple social media platforms. Though an absolute unfortunate incident, it shows the popularity of the 92-year-old artist has never ceased but continued in triumph. Sharing resemblance with many museum-level pumpkin sculptures, *Pumpkin (M)* is Yayoi Kusama's largest yellow pumpkin sculpture to be ever offered in auction.

Across Kusama's expansive oeuvre, pumpkin has been an iconic and staple motif that is widely known by many. It was from painting pumpkin that she found solace and comfort in when she was struggling with mental illness. Taken two different medium in representation, *Pumpkin (LPASG)* and Pumpkin (M) are highly representative and symbolic works of Yayoi Kusama's artistic practice. As one of the most tagged artists on Instagram with over 80million posts, the Japanese female artist continues to live her legacy with more major retrospectives to open in the near future, including Hong Kong.



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53 JEAN-MICHEL BASQUIAT 尚·米榭·巴斯奇亞

(1960-1988)

Donut Revenge

signed, titled and dated '"DONUT REVENGE" Jean Michel Basquiat 1982' (on the reverse)
acrylic, oilsticks, and paper collage on canvas
243.2 x 182.2 cm. (95 ¾ x 71¾ in.)
Executed in 1982

Donut 復仇

壓克力 油畫棒 拼貼紙 畫布
1982年作
款識：DONUT REVENGE Jean Michel Basquiat 1982 (畫背)

HK$140,000,000-190,000,000
US$18,000,000-25,000,000

PROVENANCE
Annina Nosei Gallery, New York
Christie's New York, 6 November 1985, lot 72
Marlborough Gallery, New York
Christie's, New York, 13 May, 1995, lot 52
Blake Byrne, Los Angeles (acquired from the above sale)
Private Collection, USA
Private Collection, Europe
Private Collection

來源
紐約 安妮娜．諾賽伊畫廊
紐約 佳士得 1985年11月6日 編號72
紐約 馬博羅畫廊
紐約 佳士得 1995年5月13日 編號52
洛杉磯 Blake Byrne(原藏者購自上述拍賣)
美國 私人收藏
歐洲 私人收藏
私人收藏

EXHIBITED
New York, Gallery Schlesinger, Basquiat Paintings, November 1988.
Cincinnati, Contemporary Arts Center, Beautiful Losers, March - October 2004. This exhibition later travelled to Santa Barbara, Yerba Buena Center for the Arts.
Jean-Michel Basquiat: Made in Japan, Mori Arts Center Gallery, Tokyo, September – November, 2019.

展覽
1988年11月「巴斯奇亞繪畫」 紐約 Schlesinger畫廊
2004年3月-10月「雖敗猶榮」 辛辛那提 當代藝術中心；該展覽還在以下地點展出 聖塔芭芭拉 芳草地藝術中心
2019年9月-11月「尚．米榭．巴斯奇亞：日本製造」 東京 森美術館

LITERATURE
R. Marshall & J-L. Prat, Jean-Michel Basquiat Volume 2, Paris, 1996 (illustrated, p. 92).
Civico Museo Revoltella, Jean-Michel Basquiat, exh. cat., Trieste, 1999, (illustrated in black and white, p. LXXI).
R. Marshall & J-L. Prat, Jean-Michel Basquiat Volume 2, Paris, 2000 (illustrated, p. 104).
Dieter Buchhart (ed.), Jean-Michel Basquiat: Made in Japan, exh. cat., Mori Arts Center Gallery, Tokyo, 2019 (illustrated, pp. 78-79).

出版
1996年《尚．米榭．巴斯奇亞》第2卷 R. Marshall 及 J-L. Prat著 巴黎(圖版，第92頁)
1999年《尚．米榭．巴斯奇亞》展覽圖錄 里雅斯特 雷沃爾泰拉博物館 (黑白圖版，第 LXXI 頁)
2000年《尚．米榭．巴斯奇亞》第2卷 R. Marshall 及 J-L. Prat著 巴黎(圖版，第104頁)
2019年《尚．米榭．巴斯奇亞：日本製造》展覽圖錄 Dieter Buchhart 編輯 東京 森藝術中心畫廊 (彩色圖版，第 78-79 頁)


A
LITTLE FAT MAN
WITH A CHICKEN
LEG.



Basquiat's studio in the basement of the Annina Nosei Gallery on Prince Street, SoHo, New York, 1982.
Photograph by D. James Dee.
Artwork: © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.
尚·米榭·巴斯奇亞於王子街安妮娜·諾賽伊畫廊地下室的工作室，蘇豪區，紐約，1982 年（本作可見於左側）

Towering almost eight feet high, *Donut Revenge* (1982) is a monumental figure painting from the pinnacle of Jean-Michel Basquiat's career. Amid a background formed of radiant, gestural swathes of pink, white, black, yellow and red paint, a striking character floats like an angel. Arcs of energy crackle from his outstretched limbs; one arm glows purplish blue, and the other emits smoky lines as if sizzling with heat. Above his head, a luminous halo spits pyrotechnic sparks, and a large speech-bubble blares with an illegible black scrawl. This element underscores the figure's graphic intensity, which is indebted to comic-books and cartoons as much as to the Abstract Expressionists and Old Masters. His goggle-eyes, overlaid features and rotund body create a humorous impression, heightened by the inscription 'little fat man with a chicken leg' on his chest. Whether the figure makes for a martyr, voodoo effigy, self-portrait or a jab at the overstuffed 1980s art world is an open question; like the speech-bubble's unreadable marks, he is indisputably loud yet ultimately ambiguous. A masterclass in Basquiat's collisions of art history, the work is anchored by its architectonic colour and electrified line, which come together to form a vividly charged and enigmatic picture.

1982 was a watershed year for Basquiat. At just twenty-one years old, and already famed for his personal charisma as much as his creative genius, he completed his transition from street graffitist to fully-fledged sovereign of the New York art scene. Since late 1981, he had been working in a studio beneath the SoHo gallery of Annina Nosei: there is a photograph of *Donut Revenge* in progress there, alongside other major paintings including *Red Skull* (1982). 'Since Jean-Michel did not have a place to work and wanted to produce very large paintings, I allowed him to work in a storage area of the gallery that was below the exhibition space', Nosei recalled. 'It was an area in a large basement that had a huge skylight in the back. In the next few months, Jean-Michel produced a number of masterpieces that brought him to the attention of the entire art world' (A. Nosei, quoted in *Jean-Michel Basquiat: An Intimate Portrait*, exh. cat. Castellani Art Museum, Lewiston 2003, n.p.). Nosei mounted the artist's first ever solo show in March 1982, which was received with huge acclaim. Over the following months, Basquiat travelled the globe for solo exhibitions in Los Angeles, Zurich, Rome and Rotterdam, and showed at *Documenta VII* in Kassel, where he was the youngest artist within a line-up of contemporary masters including Gerhard Richter, Joseph Beuys and Cy Twombly. Reflecting upon this exhilarating period, Basquiat recalled 'I had some money: I made the best paintings ever' (J-M. Basquiat, quoted in C. McGuigan, 'New Art New Money: The Marketing of an American Artist', in *The New York Times Magazine*, 10 February 1985, p. 74). *Donut Revenge* was among them.

A number of key influences for Basquiat clamour in *Donut Revenge*. Set out in calligraphic oilstick, its figure and speech-bubble echo the bold, linear imagery and script of a comic-strip; an avid admirer of comics and cartoons since childhood, Basquiat freely incorporated such references throughout his work, transforming and recontextualising them—much like his Pop forebear Roy Lichtenstein—

"His hand was swift and sure. The images that trailed behind it crackled and exploded like fireworks shot from the back of a speeding flatbed truck"

Robert Storr

in order to explore the ways they reflected contemporary society. The figure also reflects a more Old Masterly lineage. With their haloes and crowns, many of Basquiat's figures call upon the saints, messiahs and kings of art history, while at the same time conjuring black heroes of the artist—including jazz musicians, boxers and baseball players—whose identities he blurred with his own. The curious figure in *Donut Revenge* could be a superhero or angel; the incandescent backdrop heightens his aura of otherworldly power. He also appears vulnerable, however, seemingly lifted by a force-field beyond his control, and swelling like a balloon ready to pop. Whether through rapacious promoters, personal demons or the bigotry of the industries in which they worked, Basquiat knew that many of his idols had been destroyed or burnt out by their celebrity. Amid his own meteoric rise to fame and fortune, he felt these pressures all too keenly.



Jean-Michel Basquiat in his studio in the basement of Annina Nosei Gallery, New York 1982.
Photograph by Marion Busch.
Artwork: © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.
尚·米榭·巴斯奇亞於安妮娜·諾賽伊畫廊地下室的工作室，紐約，1982 年

While he was in hospital following a childhood car accident, Basquiat's mother had given him a copy of *Gray's Anatomy*. It helped him to understand his body as it healed, and went on to become a key touchstone for his art. Many of his figures reveal their skulls, muscles and nervous systems, as if seen through an X-ray. *Donut Revenge* exhibits just such an anatomical vision. The figure's face contains multiple superimposed features, with concentrically-circled eyes, a displaced nose, and one doubled, off-register mouth lensing onto a skeletal grin. Basquiat's attention to internal workings can be viewed as part of a broader pictorial interest in peeling back the surfaces of the world at large. As well as hinting at a wounded self-image, the present picture's many layers speak to a multi-channelled vision of reality, capturing the process of an artist who sampled, organised and synthesised data from multiple sensory dimensions—movies, music, books, New York street life, art history, his own subconscious—onto a single surface.

Towards the end of 1981, the critic Rene Ricard published his essay 'The Radiant Child' in *Artforum*. It was the first extensive study of Basquiat's work in print, and a much-quoted assessment of his early *oeuvre*. 'If Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption it would be Jean-Michel', he wrote. 'The elegance of Twombly is there from the same source (graffiti) and so is the *brut* of the young Dubuffet' (R. Ricard, 'The Radiant Child', *Artforum*, Volume XX, No. 4, December 1981, p. 43). Both Twombly's lyrical scrawl and Dubuffet's intense, primitivist figuration resound in *Donut Revenge*. The work equally conjures the exuberant paintwork of the Abstract Expressionists, which itself shares much with the gestural colour of graffiti: what Jeffrey Deitch called Basquiat's 'knock-out combination of de Kooning and subway spray-paint scribble' (J. Deitch, quoted in *Jean-Michel Basquiat*, Tony Shafrazi Gallery, New York, 1999, p. 324). In palette and technique, the present work's backdrop has particularly close echoes of de Kooning's windblown, light-filled paintings of the early 1980s. It is a thrilling reminder that both masters were at work at the same time in New York.

"Painting isn't an aesthetic operation,' Picasso said much later. 'It is a way of seizing the power by giving form to our terrors as well as our desires. Men had made these masks and other objects for a sacred purpose, a magic purpose, as a kind of mediation between themselves and the unknown hostile forces, in order to overcome their fear and horror by giving it an image. When I came to that realisation, I knew I had found my way.' The Guinean Invention was also a determining one for the adventure of Western modern art. According to William Rubin, Picasso's purchase a Nimba during the 1920s inspired his execution of a series of portraits of Marie-Thérèse Walter. So did most of the other stars of Modern art history: Gauguin, Matisse, deVlamin ck, Giacometti, Modigliani, Brancusi, Léger, Baselitz, Warhol and, of course Basquiat.



Rembrandt van Rijn, Belshazzar's Feast, 1636-1638, National Gallery, London
倫布朗（又譯林布蘭）《伯沙撒王的盛宴》1636 至 1638 年作 倫敦 國家畫廊

"If Cy Twombly and Jean Dubuffet had a baby and gave it up for adoption it would be Jean-Michel. The elegance of Twombly is there from the same source (graffiti) and so is the brut of the young Dubuffet"

Rene Ricard

The subject of Basquiat's paintings is primarily inspired mainly by his upbringing and heritage, by his heroes from various walks of life, athletes, jazz musicians, sometimes self-portraits, rendered in a coarse, stick-man format. Basquiat tapped into African history, symbolism and stylisations in his artworks, to proclaim solidarity with his black roots. For example, his figures often have mask-like facial features which echo some traditional African masks, He combined these references to Africa with influences of street and graffiti art, to create a visual language and message that could be understood in context by his audience in the West. He used this language to speak of the brutality he lived and witnessed.

'I cross out words', Basquiat once said, 'so you will see them more: the fact that they are obscured makes you want to read them' (J-M. Basquiat, quoted in *Jean Michel Basquiat, Gemälde und Arbeiten auf Papier (Paintings and works on paper)*, exh. cat. Museum Würth, Künzelsau 2001, p. 54). The cryptic inscription in *Donut Revenge* is typical of the elusive dance Basquiat played with words, which he sampled, composed and transmuted as freely as he obscured them. A similarly unreadable legend appears in his iconic 1981 'skull' painting *Untitled* (Broad Collection, Los Angeles), with its graphic lines almost—but not quite—becoming letters. The work's title also appears to be a linguistic pun: another painting from 1982 is titled *Do Not Revenge*, perhaps indicating a free-associative origin for *Donut Revenge*. Basquiat's imagination was richly aural as well as visual. Here, he lets the figure speak only in a tangle of noise, as if he is a visitor from another world. Whether it is a greeting, a cry for help or a message from beyond, the meaning is deliberately lost in translation. For all that, in a blaze of extraordinary colour and form, Basquiat's own masterful voice rings loud and clear.

「如果賽·托姆布雷和讓·杜佈菲有一個孩子並任人收養，那就會是尚·米榭。托姆布雷與巴斯奇亞如出一轍的優雅均可溯源至街頭塗鴉，而年輕杜佈菲的粗獷風格亦是如此」

雷內·里卡德

創作於 1982 年的《 Donut 復仇 》近兩米四高，正是標誌著巴斯奇亞藝術生涯巔峰時期的里程碑式宏偉鉅作。畫作背景佈滿燦爛和煦的粉色、白色、黑色、黃色、紅色筆觸，一位引人矚目的人物一如天使般飄浮其間。充滿力量的弧線從他舒展的四肢延伸開；一條胳膊灼烈著耀目的藍紫色，而另一條胳膊則散發著煙霧狀的線條，仿佛正受著酷熱的炙烤。他頭頂上的光輪閃閃發光，閃耀著輝煌奪目的火光，另一側，一個巨大的對話框內則出現了一些難以辨認的黑色潦草字跡。這些元素凸顯了人物的視覺張力，既與漫畫和卡通有著異曲同工之妙，又可溯源至抽象表現主義和古典大師傳統。他瞪大的雙眼，層疊的五官和圓滾滾的身材都為畫面平添一絲幽默趣味，而他胸膛上所寫的「長著雞腿的小胖子」更讓人會心一笑。這一形象究竟是殉道者、巫毒教神像、自畫像，抑或是巴斯奇亞開給 1980 年代魚龍混雜藝術世界的一劑良藥，我們現在已無從得知；正如對話框裡無法釋讀的標記，巴斯奇亞無疑在振臂高呼，然而其含義卻終究模棱兩可。在巴斯奇亞筆下一系列的藝術史碰撞之中，這幅作品確然名列頂尖傑作。《 Donut 復仇 》以建築般的色彩和電掣般的線條組合，形成了這一栩栩如生、呼之欲出而神秘莫測的圖像。

1982 年標誌著巴斯奇亞一生的分水嶺。年僅二十一歲的他，已然以其超凡的個人魅力與藝術天才贏得卓著聲譽，完成了從街頭塗鴉者到紐約藝壇巔峰人物的華麗轉身。自 1981 年末起，他就在安妮娜·諾賽伊位於蘇豪區畫廊地下的工作室創作：而正有這樣一幅照片，與其他一些諸如《 紅骷髏 》（ 1982 ）等知名作品一起，記錄下了《 Donut 復仇 》的創作過程。「當時尚米榭沒有地方畫畫，他又想創作一些巨幅作品，我就讓他在畫廊展區底下的一個倉庫區域創作。」，安妮娜·諾賽伊回憶道。「那個地下室空間巨大，後面還有一扇很大的天窗。就在隨後的幾個月裡，尚·米榭就創作出了許多傑作，在整個藝術世界嶄露頭角」（ 安妮娜·諾賽伊，引自《 尚·米榭·巴斯奇亞：一幅私人自畫像 》展覽圖錄，卡斯特拉尼藝術博物館，路易斯頓，2003 年，未編頁碼 ）巴斯奇亞於 1982 年 3 月在安妮娜·諾賽伊畫廊舉辦了首場個人展覽，一舉成功，備受稱譽。隨後的幾個月裡，巴斯奇亞遊歷全球，在洛杉磯、蘇黎世、羅馬和鹿特丹均舉辦個展，更成為歷來參與德國著名當代藝術展覽卡塞爾文獻展的最年輕藝術家，名列一眾當代藝術大師之中：包括傑哈德·李希特，約瑟夫·博伊斯和賽·托姆布雷。回顧這段意氣風發、激動人心的時光，巴斯奇亞回憶道「我有了一些錢：也畫出了最好的畫」（ 尚·米榭·巴斯奇亞，引自 C. 麥克圭根，《 新的藝術新的資本：一位美國藝術家的市場 》，載於《 紐約時報 》，1985 年 2 月 10 日，頁 74 ）。《 Donut 復仇 》正是其中之一。

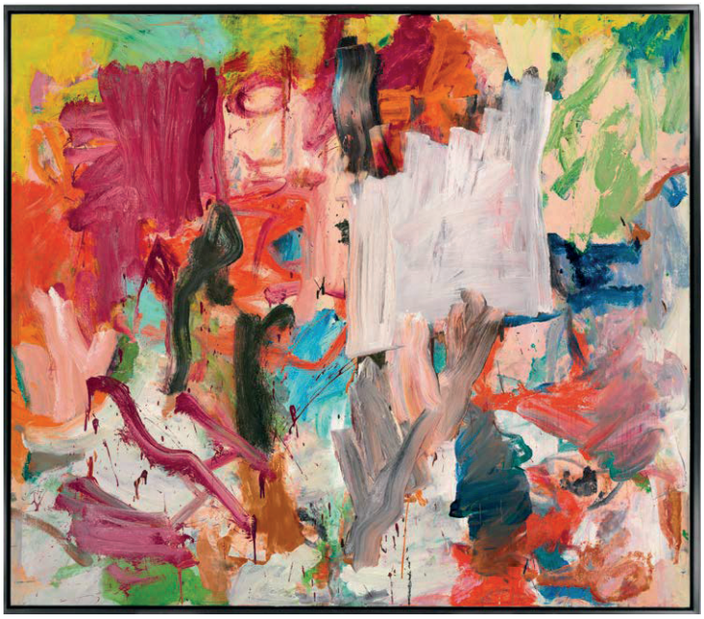
巴斯奇亞受到的諸多重要影響在《 Donut 復仇 》中均一目了然。畫中的人物形象及對話框由油畫棒線條勾勒，無疑呼應了連環漫畫中黑色粗獷的線框與對白；巴斯奇亞自幼就是漫畫與卡通的狂熱愛好者，因此將這些元素自如運用於自己的畫作，更進一步轉化參考，將之脈絡化於自己的語境中——如他的波普藝術前輩羅伊 · 李奇登斯坦 ——以探索它們反映當代社會的方式。這一形象同樣可以溯源至古典大師傳統。頭頂光輪與王冠，巴斯奇亞筆下諸多人物形象均讓人聯想起藝術史中的聖人、救世主和國王，又與藝術家心目中的黑人英雄遙相呼應——包括爵士音樂家，拳擊手和棒球運動員——這諸多身份均與巴斯奇亞自己混合交融。《 Donut 復仇 》中這一奇妙的人物形象或許是個超級英雄，也可能是天使；白熾耀眼的背景色彩烘托出他宛如來自異世界的超能力氛圍。然而他又似乎相當脆弱，仿佛被一股他無法控制的力量托起，像氣球一樣膨脹，隨時可能有爆炸的危險。無論出於貪婪的慾望，個人的心魔或行業的偏執，巴斯奇亞知道他的許多偶像都毀於盛名。面對著突如其來的名聲與財富，巴斯奇亞無比清晰地感受到了這些壓力。



Caravaggio, The Seven Works of Mercy, 1607, Pio Monte della Misericordia, Naples
卡納瓦喬《 七件善事 》1607 年作 那不勒斯 仁慈山教堂



Masque d'épaule Nimba Baga, Guinée. Christie’ s Paris, 23 Jun 2021, lot17, sold for EUR 4,700,000
Photo : Christie's Images Limited
Masque d'épaule Nimba Baga《 Guinée 》巴黎 佳士得 2021 年 6 月 23 日 編號 17 成交價：4,700,000 歐元



Willem De Kooning, Untitled XXV, 1977
Artwork: © 2021 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York
威廉·德庫寧《無題 XXV》1977 年作

巴斯奇亞小時候曾因車禍入院，他的母親送了一本《格雷解剖學》給他。在康復期間，他也開始了解自己的身體構造，更在日後成為其藝術的點睛之筆。他筆下的許多人物都露出骨骼、肌肉和神經系統，仿佛透過 X 光所見。《Donut 復仇》正展示了這一解剖學視角。畫中人物的臉上層疊了多重五官，包括許多同心圓形的眼睛，一個移位的鼻子和一張雙層錯位的嘴巴，齜牙咧嘴地笑著。巴斯奇亞對人物內在構造的關注，可以被視為其對於揭露外在世界表象的一種宏觀圖像學興趣。這幅作品不僅暗示了一個備受創傷的自我形象，更通過豐富的層次彰顯出藝術家對現實世界多重視角的理解，捕捉到巴斯奇亞從對多維感官世界的剖析、提煉與再合成的過程——電影、音樂、書本、紐約街頭生活、藝術史和他自己的潛意識——集大成於一張畫布上。

1981 年底，評論家雷內·里卡德在《藝術論壇》發表了論文《光之子》。這是巴斯奇亞的創作首次在正式出版物中受到廣泛而深刻的檢視，這篇如今已廣為流傳的論文研究了他早期的全部作品。「如果賽·托姆布雷和讓·杜佈菲有一個孩子並任人收養，那就會是尚·米榭」，他寫道「托姆布雷與巴斯奇亞如出一轍的優雅均可溯源至街頭塗鴉，而年輕杜佈菲的粗獷風格亦是如此」（雷內·里卡德，《光之子》，《藝術論壇》，第四期，1981 年 12 月，頁 43）。兼具托姆布雷抒情的自由與杜佈菲精妙的張力，《Donut 復仇》迴蕩著原始主義的表現特徵。畫作展現出抽象表現主義的流光溢彩，又與街頭塗鴉的極富衝擊力的色彩運用不謀而合：正如傑弗里·戴奇所稱，巴斯奇亞是「德·庫寧與地鐵塗鴉的驚天融合」（傑弗里·戴奇，引自《尚·米榭·巴斯奇亞》，Tony Shafrazi 畫廊，紐約，1999 年，頁 324）。無論就調色或技法而言，巴斯奇亞在這幅畫作中，與 1980 年代早期的德·庫寧一樣，都不約而同地使用了好似風吹搖曳、輕柔填充的背景畫法。無獨有偶，不禁讓人想起這兩位大師彼時都在紐約工作。

「繪畫並非美學上的操作，」畢加索很久以後說道。「它用這樣的方式讓人牢牢掌握權力，以具象化我們內心的恐懼和慾望。出於一種神聖的目的，一種充滿魔力的目的，人們製作出這些面具和其他物品，作為人類與另一種未知力量對抗的中介，並給予這種力量以形象，從而戰勝他們的恐懼。當我意識到這一點時，我知道我找到了自己的路。」幾內亞人的創作對西方現代藝術進程有決定性的影響。 根據威廉·魯賓的說法，畢加索在 1920 年收藏了寧巴面具，這激發了他創作瑪麗 - 德雷莎·華特的一系列肖像畫的靈感。幾內亞人的創作對西方現代藝術進程有決定性的影響。 根據威廉·魯賓的說法，畢加索在 1920 年收藏了寧巴，這激發了他創作瑪麗 - 德雷莎·華特的一系列肖像畫的靈感。而現代藝術史上的其他大部分巨星亦是如此：高更、馬蒂斯、德烏拉孟克、賈科梅蒂、莫迪利亞尼、布朗庫西、雷傑、巴塞利茨、沃荷，以及我們的主角，巴斯奇亞。

巴斯奇亞畫作的主題，其靈感從根源上來自他的血緣背景及文化傳承，亦從他生活中各方面的英雄們那裡得到啟發，他畫中常常出現粗獷的火柴人形象，如運動員、爵士音樂家，有時是他的自畫像。巴斯奇亞的作品深刻探索了非洲歷史，象征主義和風格化，宣告他和黑人身份休戚與共的決心。例如，他筆下的人物常常有著類似面具的臉部特征，與一些傳統非洲面具有異曲同工之妙，他將這些非洲藝術的元素與街頭塗鴉藝術相結合，創造出一種視覺語言，讓他西方世界的觀眾也可以理解其傳遞的信息。他用這一語言訴說著他所經歷及目睹的暴行。

「我劃掉字詞」，巴斯奇亞說道，「這樣你才能看到更多：它們模糊不清才讓你更想閱讀」（尚·米榭·巴斯奇亞，引自《尚·米榭·巴斯奇亞，紙上作品》展覽圖錄，伍滕堡伍爾特博物館，2001 年，頁 54）。《Donut 復仇》中晦澀難明的題詞正是巴斯奇亞文字遊戲的典型表演，他隨心所欲地提取、重組、變化字詞，令人難以琢磨。在他 1981 年創作的另一件曠世傑作《骷髏》（布洛德收藏，洛杉磯）中，同樣出現了這些無法釋讀的符號，那些線條在組成字母的邊緣遊走試探，又偏偏始終不成章句。這幅作品的題目同樣玩了一個語言學的雙關遊戲：他另一幅創作於 1982 年的作品名叫《無須復仇》，或許暗示了《Donut 復仇》名字來源的自由聯想。巴斯奇亞的想象力是充滿了視覺與聽覺的雙重寶藏。正如這幅畫中，他讓人物以一團混亂的噪聲表達自己，仿佛來自異世界的天外來客。無論這是禮貌的問候，求救的尖叫，或外太空的訊息，其含義都在轉述中被刻意抹去了。在這超凡絕倫的色彩與圖像盛宴之中，巴斯奇亞自己的聲音無疑明亮清澈，掌控一切。

「巴斯奇亞下筆迅速而堅決。那些畫面背後的圖像仿佛超速狂飆的卡車拖著恣意燃放的煙花，引爆全場。」

羅伯特·斯托爾

Detail of the present lot 拍品局部 ▸


LITTLE FAT MAN
WITH A CHICKEN
LEG,

54

CECILY BROWN 塞西麗·布朗

(B. 1969)

Twenty Million Sweethearts

signed and dated 'Cecily Brown '98-99
CB 98-99' (on the reverse)
oil on linen
193 x 248.9 cm. (76 x 98 in.)
Executed in 1998-1999

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

PROVENANCE

Deitch Projects, New York

Private Collection, Florida

Sotheby's, New York, 14 November 2000, lot 1

Private Collection (acquired at the above sale by the previous owner)

Sotheby's London, 6 October 2017, lot 139

Private Collection (acquired at the above sale by the previous owner)

Sotheby's London, 11 February 2020, lot 36

Acquired at the above by the present owner

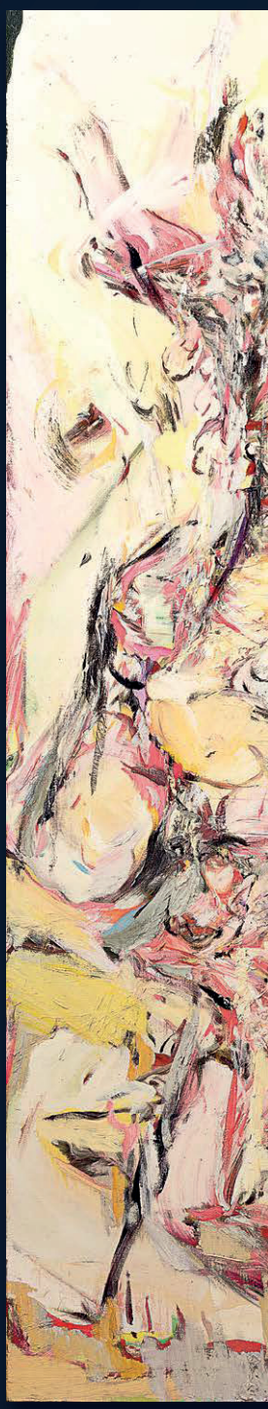
EXHIBITED

New York, Deitch Projects, Cecily Brown: High Society, April - May 1998.

LITERATURE

Olav Velthuis, 'Promoters and Parasites. An Alternative Explanation of Price Dispersion on the Art Market,' Economics of Art Auctions, Milan, 2002 (mentioned, p. 132).

Olav Velthuis, Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art, Princeton 2005, (mentioned, p. 79).



二千萬甜心

油彩 麻布

1998-1999年作

款識：Cecily Brown '98-99 CB 98-99 (畫背)

來源

紐約 戴奇項目

佛羅裡達 私人收藏

紐約 蘇富比 2000年11月14日 編號1

亞洲 私人收藏 (原藏者購自上述拍賣)

倫敦 蘇富比 2017年10月6日 編號139

私人收藏 (原藏者購自上述拍賣)

倫敦 蘇富比 2020年2月11日 編號36

現藏者購自上述拍賣

展覽

1998年4月-5月 「塞西麗．布朗：高階社會」 紐約 戴奇項目

文獻

2002年〈宣揚者和寄生者：藝術市場價格分佈的另一種解釋〉
《藝術拍賣經濟學》Olav Velthuis 米蘭 (提及，第132頁)

2005年〈談談價格：當代藝術市場中價格的象征意義〉普林斯頓出版社 (提及，第79頁)



Detail of the present lot 拍品局部 ▸

'The paintings are like doors flung open suddenly to reveal something shocking. Because they are so energetic they might also be viewed as moments of a movie whose sudden arrest causes the mind's eye to trip over itself in its own voracity, tangling in dense webs of coloured light, striving to mark order of intense and disordered sensations'

Robert Evrén

「（塞西麗·布朗的）畫就像突然打開的門，背後藏著驚人的世界。畫面彷彿電影中最磅礴的時刻，逼人直視自我的慾望。人們被彩色光線的交織吞沒，掙扎著在複雜感官中尋找理智的蹤跡。」

羅伯特·艾弗倫



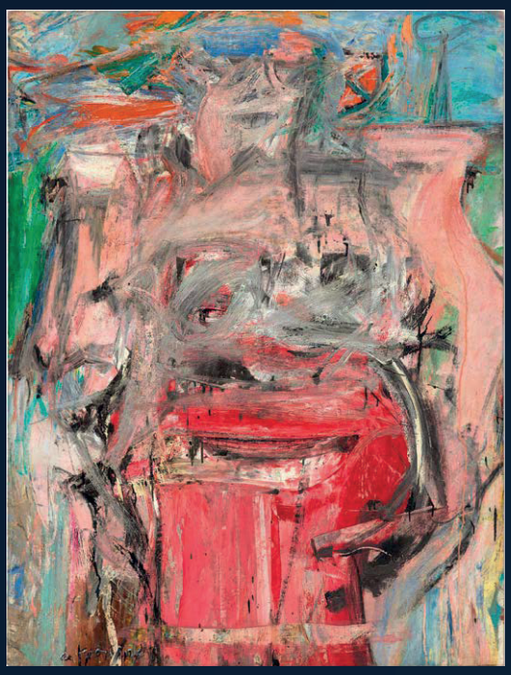
Film poster for 20 Million Sweethearts
20 Million Sweethearts 電影海報

Titled after the 1934 Hollywood musical, Cecily Brown's monumental painting *Twenty Million Sweethearts* draws on the traditional Broadway genre where illicit romance and repressed passion are indirectly veiled within cultivated codes of social etiquette. Brown has translated the 'sweethearts' into a turbulent maelstrom of coital bodies.

Known for her richly-painted canvases that occupy the space between figure, landscape, and pure abstraction, Brown has been at the forefront of a resurgence in painting since her career bloomed with force in the late twentieth-century. *Twenty Million Sweethearts* is an early example of her mature output, and continues this virtuosic practice by creating depth and intrigue within an illusionistic space. Never one to sit on her laurels, Brown's constant re-examination of the time-honoured tradition of painting has garnered wide acclaim. "The boundaries of painting excite me," she notes, "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...I have always wanted to make paintings that are impossible to walk past, paintings that grab and hold your attention. The more you look at them, the more satisfying they become for the viewer. The more time you give to the painting, the more you get back." What at first glance might appear as a barrage of colour, brushwork, and form, rewards careful observation with a discernible sense of space. But rather than give over an instantly recognizable subject, Brown's works ask the viewer to question the structure of paintings and how we recognize three dimensions on a flat surface.

In *Twenty Million Sweethearts,* broad torso-like zones rendered in the fleshiest of yellows and pinks mingle with areas of colliding staccato brushstrokes, infusing the composition with pulsating energy. Brown's brushwork inherits much from the work of American Abstract Expressionists such as Willem de Kooning. De Kooning once claimed that flesh is the reason oil paint was invented, and Brown readily agrees: early in her career her figuration dealt with distinctly carnal subject matter, complementing the medium's voluptuous power. She describes oil paint as "sensual, it moves, it catches the light, it's great for skin and flesh and heft and meat ... I wanted to make something that you couldn't tear your eyes away from. I like the fact that because my earlier work was so known for having erotic content, I actually need to give very little now and it's seen as erotic or hinting at erotic." *Twenty Million Sweethearts* is electric with this submerged physicality, its tussling ribbons of sanguine colour recalling the raw, muscular anatomies of Chaim Soutine or Francis Bacon.

Brown's practice is deeply entrenched in the history of painting. Shifting between abstraction and representation in an expressionistic manner, her erotic compositions pay homage to the legacy of the Abstract Expressionist painters that had dominated the New York art scene decades before her. Brown acknowledges her interest in the Abstract Expressionist paintings of the 1940s that were still engaged with the Surrealist interest in the unconscious. "If I had to place where it all comes from, the moment that interests me the most in twentieth century painting, and which I feel was not taken that far because abstraction happened in such an extreme way, is the moment when Rothko, Gorky and Newman were doing those biomorphic things that just hovered on the edge of representation. They're not quite abstract and they are absolutely grounded in the figure." Employing sex as her subject, Brown's exuberant abstract canvases integrate these biomorphic forms, picking up where her predecessors left off in her own form of expressionism.



Willem de Kooning, Woman as Landscape, circa 1954-1955. Christie's New York, 13 November 2018, lot 7B, sold for USD 68,937,500.

Artwork: © 2021 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

威廉・德庫寧《 Woman as Landscape 》1954-1955 年作 紐約 佳士得 編號 7B 成交價：68,937,500 美元

《 兩千萬甜心 》是塞西麗·布朗里程碑式的畫作，以 1934 年同名好萊塢音樂劇（又譯《 無敵甜心 》）命名。經典百老匯音樂劇中，被壓抑的浪漫激情常隱藏在冠冕堂皇之下。布朗的創作沿襲了這一主題，但在她的畫中，「甜心」變成了激情交織的身體。

塞西麗·布朗以用豐富色彩雜糅人像、景物、抽象為一體著稱。上世紀末起，布朗的藝術生涯開始騰飛，此後，她一直是繪畫復興的前沿人物。《 兩千萬甜心 》即她成熟畫作的早期代表，沿襲了她頂級的藝術技巧，在方寸之間造出縱深和幻境。布朗從不止步於階段性成果，而是不斷地重新審視、探索傳統作畫，她的試驗贏得了廣泛認可。「試探繪畫的邊界讓我著迷」，布朗說，「你仍然是用最古老的工具——油彩和畫布——做著最古老的事情，這件事情人類已經做了幾百年……我一直想畫出讓人無法轉睛的畫作，會越看越覺得被吸引的畫作，越花時間與它相處就越有所得的畫」。第一眼看上去，布朗的畫似乎只是色彩、筆觸、形狀的亂燉，但當你認真觀看，你就能辨認出它塑造的空間。布朗並不為觀者提供清晰的物象，而是要求觀者自己去解密畫作結構，並思考，我們如何在平面上識別出立體空間。

《 兩千萬甜心 》中，黃、粉二色呈現的軀體，與急促、衝突的筆觸區域交織，讓畫作有了脈搏般的跳動。布朗的筆觸繼承自美國抽象表現主義畫家，如威廉·德庫寧。德庫寧曾宣稱，油畫是為創作肉體而發明的。布朗非常同意這一點，在她的早期人像中，肉體即是非常重要的主題，讓她的畫作充滿強有力的性表達。她形容油畫是「感官性的，它在光下游動，用來表達皮膚和肉體再合適不過了……我想創造出無法移開眼睛的畫作。我的早期畫作以性表達著稱，我很喜歡這一點，而現在，我想含蓄一些，讓我的畫作只是透露著性暗示。」《 兩千萬甜心 》中，布朗就用血紅色帶閃現湧動的肉體，讓人想起柴姆·蘇丁和法蘭西斯·培根的解剖畫作。

布朗的繪畫深根於藝術史之中。她採用抽象和表現主義手法表達性主題，致敬著前一輩活躍在紐約的抽象表現主義先驅。布朗表示，她為 1940 年代的抽象表現主義畫作所吸引，這些作品沿襲著超現實主義對潛意識的探索。「如果非要闡明我的藝術源頭，無疑是二十世紀羅斯科、戈爾基和紐曼在進行生物變形畫作的時刻，他們在瘋狂試探圖像表達的邊界。此後抽象畫作走向了極端，而在那之前，他們的畫作還沒有那麼抽象，他們仍堅實地尊重象形本身」。塞西麗·布朗從先輩那裡延續了擬生物形態的傳統，用充滿生命力的抽象油畫繼續探索性主題，創造了獨屬於她的全新表現主義。

55

ROY LICHTENSTEIN 羅伊·李奇登斯坦

(1923-1997)

Figures in Landscape

signed and dated '© rf Lichtenstein 85' (on the reverse)
oil and magna on canvas
274.3 x 366.1 cm. (108 x 144 ⅛ in.)
Painted in 1985

HK$52,000,000-72,000,000
US$6,800,000-9,300,000

PROVENANCE

Leo Castelli Gallery, New York

Douglas Cramer, Los Angeles, 1985

Private collection, New York, 2006

Private collection, 2007

Gagosian Gallery, New York

Acquired by the present owner from the above, 2013

This work will be included in the Catalogue Raisonné being prepared by the Roy Lichtenstein Foundation.

EXHIBITED

New York, Leo Castelli Gallery, Roy Lichtenstein: Paintings, 23 November – 21 December 1985.

Cincinnati Art Museum, Works from the Douglas S. Cramer Collection, March 1986 – March 1987.

California, Douglas S. Cramer Foundation Gallery, Contemporary Art from the Douglas S. Cramer Collection, 1 May 1987 – Spring 1988.

New York, Solomon R. Guggenheim Museum, Roy Lichtenstein: A Retrospective, 7 October 1993 – 16 January 1994. This exhibition later travelled to Los Angeles, Museum of Contemporary Art, 26 January – 3 April 1994; Montreal Museum of Fine Arts, Montreal, 26 May – 5 September 1994.

Hong Kong, Gagosian Gallery, Figures in a Landscape, 1 April – 14 May 2011.

New York, FLAG Art Foundation, Art², 23 September – 17 December 2011.

LITERATURE

Bob Colacello, At Home on the Art Ranch, Vanity Fair, April 1988 (illustrated, p. 113).

Diane Waldman, Roy Lichtenstein, The Solomon R. Guggenheim Museum, New York, 1994 (illustrated, no. 212, p. 270).

景中人

油彩 Magna壓克力樹脂顏料 畫布

1985年作

款識: © rf Lichtenstein 85 (畫背)

來源

紐約 李歐·卡斯翠畫廊

1985年 洛杉磯 Douglas Cramer

2006年 紐約 私人收藏

2007年 私人收藏

紐約 高古軒畫廊

現藏者於2013年購自上述來源

此作品將收錄於羅伊· 李奇登斯坦基金會 正籌備編纂的《 羅伊·李奇登斯坦作品全集 》

展覽

1985年11月23日 - 12月21日「羅伊· 李奇登斯坦: 繪畫」紐約 Leo Castelli畫廊

1986年3月-1987年3月「Works from the Douglas S. Cramer Collection」辛辛那提美術館

1987年5月1日- 1988年 春「Contemporary Art from the Douglas S. Cramer Collection」加利福尼亞州 Douglas S. Cramer Foundation 畫廊

1993年10月7日- 1994年1月16日「羅伊· 李奇登斯坦: 回顧展」紐約 索羅門·古根漢美術館 此展覽還在以下地點展出1994年1月26日- 4月3日 洛杉磯當代藝術館；1994年5月26日- 9月5日 蒙特婁美術館

2011年4月1日-5月14日「景中人」香港 高古軒畫廊

2011年9月23日-12月17日「藝術²」紐約 FLAG 藝術基金會

出版

1988年4月〈 At Home on the Art Ranch 〉《 名利場 》Bob Colacello著 (圖版，第113頁)

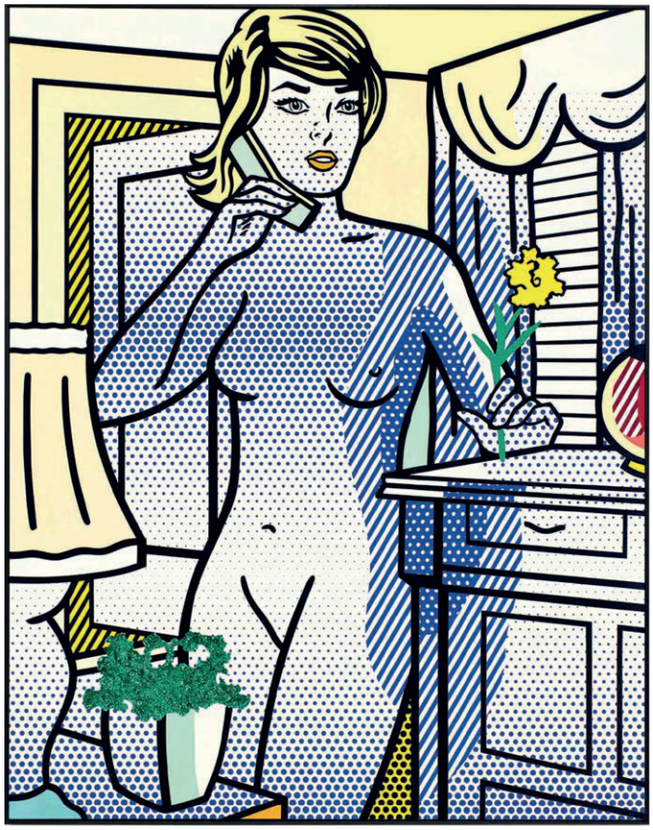
1994年《 羅伊·李奇登斯坦 》Diane Waldman編輯紐約 索羅門·古根漢美術館 (圖版，第212圖，第270頁)







◂ Detail of the present lot 拍品局部



Roy Lichtenstein, Nude with Yellow Flower, 1994. Christie's New York, 15 May 2013, lot 49, sold for USD 23,643,750.
Artwork: © Estate of Roy Lichtenstein
羅伊· 李奇登斯坦《裸女與黃花》1994 年作 紐約 佳士得 2013 年 5 月 15 日 編號 49
成交價：23,643,750 美元



Roy Lichtenstein, Woman III, 1982. The Art Institute of Chicago, Chicago.
Artwork: © Estate of Roy Lichtenstein
羅伊· 李奇登斯坦《女人 三》1982 年作 芝加哥 芝加哥藝術博物館

Painted by one of the foremost figures of American Pop Art, *Figures in a Landscape* (1985) is a pivotal work from Roy Lichtenstein's body of work. The artist brought together the previously divergent worlds of popular culture and high art through this monumentally-scaled canvas and calls into question the revered status of painting. Here, Lichtenstein takes the essence of painting—the sanctity of the brushstroke—and frames it within the Pop idiom. In an apparent jibe at the spontaneous and layered brushwork of Abstract Expressionism, the painting reappears as a set of frenzied strokes framed by a series of deliberate, diagonal stripes.

Throughout the course of his career, Lichtenstein reinvented his signature Pop Art idiom in countless ways, finding ingenious solutions to the age-old problem of creating new work whilst adhering to his established artistic vernacular. Lichtenstein was an enthusiastic student of art history and in the 1970s, the artist tackled Modern art in his quest for reinvention, delving deep into Cubism, Surrealism, Futurism and, in this present work, Abstract Expressionism.

As one of the founders of the nascent Pop Art movement, Lichtenstein's introspective examination of Abstract Expressionism might have been seen as an attack on the practices of what was ultimately America's first true, great art movement. Yet, Lichtenstein was at pains to point out that this was not necessarily true. "The things that I have apparently parodied I actually admire..." he once told an interviewer in 1965 (R. Lichtenstein, quoted by S. Doris, "Missing Modernism," in J. Rondeau & S. Wagstaff, ibid.).

Figures in a Landscape, distils the pictorial innovations of European Impressionists and American Abstract Expressionists through a distinctively Pop Art lens. Lichtenstein merges sharp, raking diagonals against a colour palette of vivid painterly hues. Here, Lichtenstein places a familiar nude heroine against a lush landscape. Simultaneously recalling Manet's The *Luncheon on the Grass* (1863) and de Kooning's Woman series, Lichtenstein establishes a dichotomy between the perception of high and low art as one of the essential points of his expansive oeuvre. Thus, cementing himself as a figurehead of American art in the latter half of the twentieth century.

Although not expressly referenced, there is also a Duchampian element to *Figures in a Landscape* too. Both Lichtenstein and Duchamp were fascinated by the pop culture of the 20th century, with the former drawn to the banality of consumerism in addition to art history, appropriating the techniques of mass communication to depict the objects he observed. For Lichtenstein, the proliferation of pin up models in major advertisements served as inspiration for his artistic commentary on art history and at large society. Duchamp also takes ubiquitous objects, particularly the iconic Mona Lisa, turning her world famous likeness into his sly and equally subversive L.H.O.O.Q.



Willem de Kooning, Two Figures in a Landscape, 1967. Stedelijk Museum, Amsterdam. Artwork: © 2021 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York
威廉·德庫寧《景中兩人》1967 年作 阿姆斯特丹 阿姆斯特丹市立博物館

Although not initiated by a concrete group of artists, Pop was characterized in the United States by a common reaction to the images employed by mass media and entertainment in the mid-20th century. Artists like Lichtenstein, Andy Warhol and James Rosenquist all approached the issue in different modes, but were united by their fascination with, and inevitable hesitance to accept without question, the inundation of advertisements and pop culture in America. Lichtenstein's tact was to focus on images that were prevalent and cheap, but to paint them outside of their original tabloid context in order to highlight the artist's hand as it converged nearly seamlessly with the bold, graphic style.

The artist himself once said, "All painters take a personal attitude toward painting. What makes each object in the work is that it is organized by that artist's vision. The style and the content are also different from anyone else's. They are unified by the point of view—mine. This is the big tradition of art." Keenly aware of art historical traditions as well as the influx of the mass media of capitalist advertising and entertainment, *Figures in a Landscape* is an excellent example of Lichtenstein's ability to traverse the edges of these two mainstream modes resulted in a perfect fusion that grew into one of the most important American art movements.

"Lichtenstein remains an artist of absorbing contradictions. His inventiveness is rooted in imitation; he transformed the very idea of borrowing into a profoundly generative, conceptual position, one that alters the trajectory of Modernism, and beyond."

James Rondeau, President of the Art Institute of Chicago and Sheena Wagstaff, chairman of the department of Modern and Contemporary Art, Tate Modern



Édouard Manet, *The Luncheon on the Grass*, 1863. Musée d'Orsay, Paris.
愛德華·馬奈《草地上的午餐》1863 年作 巴黎 奧賽博物館



Water Lillies with Willows, 1992. Christie's Hong Kong, 21st Century Art Day Sale, 2 Dec 2021, estimates: HKD 3,200,000 – 5,000,000
羅伊· 李奇登斯坦《睡蓮與柳樹》1992 年作 香港 佳士得 2021 年 12 月 2 日
估價：3,200,000 –5,000,000 港幣

「李奇登斯坦的創作始終充滿矛盾性。他的創造力根植於模仿，將「借用」的元素進行再創造，把「借用」置於概念性的地位，打破並超越了傳統的現代主義。」

詹姆斯·容多，芝加哥藝術學院主席，希納·瓦格斯塔夫，泰特現代美術館現當代藝術部主席

羅伊·李奇登斯坦是最重要的波普藝術家之一，《景中人》是其創作中的重要傑作。在這幅巨型畫作中，李奇登斯坦將流行文化和高雅文化結合，對油畫的精英地位提出質疑。在油畫中，筆觸佔據神聖的地位，也被認為是油畫的本質。而在這幅畫中，李奇登斯坦將神聖的筆觸置於流行語法之下，把狂放的筆觸和工業感的斜紋並置，完成了對抽象表現主義的諷刺。

波普藝術是李奇登斯坦的標誌。為不斷創新波普語匯，李奇登斯坦在其藝術生涯中作出了無數嘗試，尋求創新與保持個人風格兩全的方法。1970 年代，李奇登斯坦曾癡迷藝術史，為了達到創新，李奇登斯坦深入地挖掘立體主義、超現實主義、未來主義等現代藝術派別。而《景中人》，就是他對抽象表現主義的挖掘過程。

抽象表現主義是美國第一場真正意義上的偉大藝術運動，而李奇登斯坦是波普藝術萌芽時期的先驅。他對抽象表現主義的深入審視，曾被視作對這個美國史上第一個真正意義上的偉大藝術運動的攻擊。然而他本人卻指出，這並非真相——「我模仿的那些東西，其實我很欣賞……」他曾在 1965 年對採訪者說道（羅伊·李奇登斯坦，引自 S. Doris，《懷念現代主義》，J. Rondeau 和 S. Wagstaff，同上）。

《景中人》將尖銳的斜紋與生動的色塊並置，以波普的方式，萃取印象派和抽象表現派的革新之處。一位裸女置身茂密的自然風景中，讓人同時想起愛德華·馬奈的《草地上的午餐》，和德庫寧的《女人》系列。李奇登斯坦在同一幅畫中，統一了高雅和低俗藝術的二元觀感。這也是他整個藝術創作中的重要視角。也正是由此，李奇登斯坦確立了他在上世紀後半葉美國藝術界的領頭地位。

儘管並不明顯，但《景中人》也涵有杜尚的藝術元素。李奇登斯坦與杜尚都癡迷於 20 世紀的流行文化，其中，李奇登斯坦尤被消費主義中平庸的重復所吸引。結合他對藝術史的癡迷，他開始運用流行媒體的手法來作畫。該如何用藝術回應藝術史和當下社會？李奇登斯坦在數量激增的廣告女郎身上找到了答案。無獨有偶，杜尚也從無處不在的物件中尋找靈感，例如，他將家喻戶曉的《蒙娜麗莎》變成了狡猾又顛覆的《L.H.O.O.Q》。

儘管波普藝術並非由某個藝術家群體發起，但它仍然成為美國重要的一個藝術浪潮。波普藝術利用二十世紀中期大眾媒介、娛樂產業頻繁使用的圖像，讓其成為美國大受歡的藝術風格。李奇登斯坦、安迪·沃荷、詹姆斯·羅森奎斯特等一眾藝術家，處理這一主題的手法都不同，但他們又有共性——既癡迷於淹沒性的廣告與流行文化，又對這一現象保有質疑與批判的距離。李奇登斯坦的圓滑之處在於，他把廉價的圖像剝離其原本的語境，將它們無縫嫁接到自己鮮明的風格之中。

李奇登斯坦曾說，「所有的畫家都對繪畫有自己的態度，是畫家的眼睛決定了畫中之物，其風格和內容與其他人無關，一切都在我的視角下達成統一，這就是藝術。」李奇登斯坦對藝術傳統和和蜂湧的大眾媒體、廣告、娛樂業都保持高度知覺。《景中人》展示了他對這兩種主流模式的精確掌握，並能以高超的技巧將其完美融合。波普藝術——美國藝術史上最為重要的藝術運動之一——也正從這融合中應運而生。

Detail of the present lot 拍品局部 ▸



56 QIU XIAOFEI 仇曉飛

(B. 1977)

Wine Pavillion

signed in Chinese and dated '2014' (on the reverse)
acrylic on canvas
300 x 250 cm. (118⅛ x 98⅜ in.)
Painted in 2014

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

PROVENANCE
Pace Gallery, Beijing
Acquired from the above by the present owner

EXHIBITED
Tea, Huayi Publishing House, August 2014
(illustrated, p.50)

載酒亭

壓克力 畫布
2014年作
款識: 仇曉飛 2014 (畫背)

來源
北京 佩斯畫廊
現藏者得自上述畫廊

展覽
2014年8月 茶酒論 華藝文化出版
(圖版，第50頁)

"Painting achieves a form of psychological therapy, as well as the navigation and control of the mind. Thus, what matters is the process of painting and the psychological changes evoked from it instead of the produced image."

Qiu Xiaofei

「繪畫完成的是一種心理上的治愈，以及對精神的引導與控制。因此，繪畫重要的不是最後所生產的圖像，而是其過程，以及在這個過程中所產生的心理變化。」

仇曉飛



57 ZHANG ENLI 張恩利

(B. 1965)

The Water 2014 No.8

signed in Chinese and dated '2014' (lower right); signed and titled in Chinese, inscribed and dated '300 x 250 cm 2014' (on the reverse)
oil on canvas
300 x 250 cm (118⅛ x 98 in.)
Painted in 2014

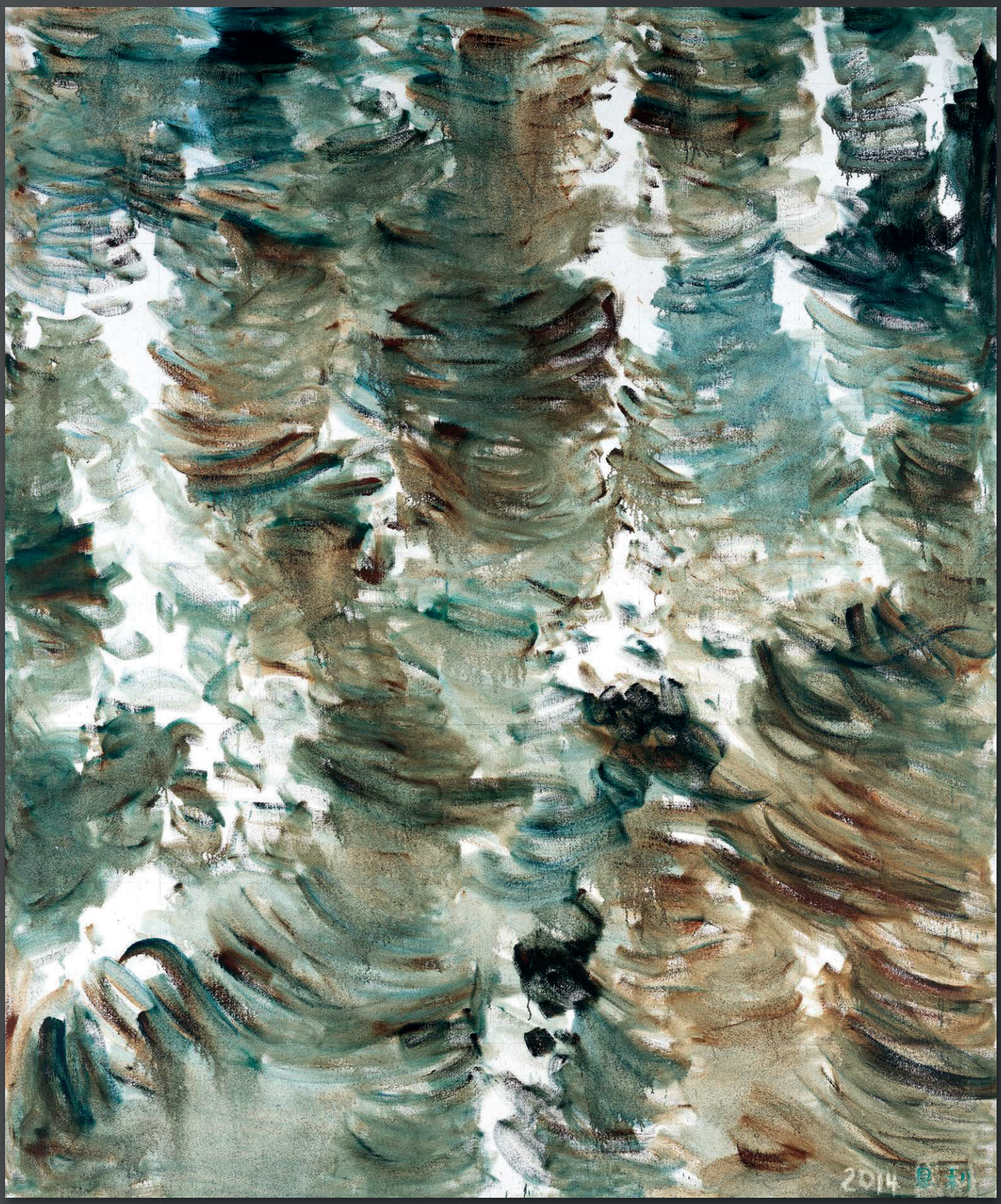
HK$2,000,000-3,000,000
US$260,000-390,000

PROVENANCE
ShangART, Shanghai
Acquired from the above by the present owner

水 2014 8 號

油彩 畫布
2014年作
款識：2014恩利 (右下)；
水 2014 8號 300 x 250 cm 2014 張恩利 (畫背)

來源
上海 香格納畫廊
現藏者購自上述畫廊


2014

58 WANG XINGWEI 王興偉

(B. 1969)

Peng Ci-er

signed and dated 'WXW 2016'(lower right)
oil on canvas
240 x 200 cm (94 ½ x 78 ¾ in.)
Painted in 2016

HK$3,200,000-4,200,000
US$420,000-540,000

PROVENANCE
Galerie Urs Meile, Beijing
Acquired from the above by the present owner

碰瓷兒

油彩 畫布
2016年作
款識：WXW 2016 (右下)

來源
北京 麥勒畫廊
現藏者購自上述來源


2000万
1800万
1600万
1500万
1300万
1200万
900万
WXW
2015

59 CLAIRE TABOURET **克萊爾·特伯萊**

(B. 1981)

The Daydreamer

signed and dated 'C.TABOURET 2017' (on the reverse)
acrylic on canvas
180 x 130 cm. (70⅞ x 51⅛ in.)
Painted in 2017

白日夢想家

壓克力 畫布
2017年作
款識：C.TABOURET2017 (畫背)

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

PROVENANCE
Charity Auction to Benefit amfAR, The Foundation for AIDS Research, 25 March 2017 (Donated by the artist)
Acquired at the above sale by the present owner

來源
香港 AIDS研究基金會慈善拍賣 2017年5月25日 (由藝術家捐贈)
現藏者購自上述拍賣

"The painting seemed to look at you (the viewer), and it became about how you look at the painting from where you stand, how you take a position."

Claire Tabouret

「這些畫作仿佛在注視著觀者。其逐漸轉化為觀者如何從自身站位進行觀察，如何在畫作前自我定位。」

克萊爾·特伯萊



60 # IZUMI KATO 加藤泉

(B. 1969)

Untitled

signed with artist's signature, inscribed and dated 'Kato 2012 oil on canvas 190 x 130.3 cm (120F)' (on the reverse)
oil on canvas
193 x 130.3 cm. (76 x 51¼ in.)
Painted in 2012

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

PROVENANCE
Galerie Perrotin, Hong Kong
Private Collection, Asia
Poly Auction Hong Kong, 29 March 2018, lot 224
Acquired from the above by the present owner

LITERATURE
Perrotin, Izumi Kato, Italy, 2020 (illustrated, p.119)

無題

油彩 畫布
2012年作
款識：藝術家簽名 Kato 2012 oil on canvas 190 x 130.3 cm (120F) (畫背)

來源
香港 貝浩登畫廊
亞洲 私人收藏
香港 保利 2018年3月29日 編號224
現藏者購自上述拍賣

出版
2020年《加藤泉》意大利 貝浩登 (圖版 第119頁)

"If I painted with a brush, I believe others can paint the same. However, if I paint with my hand, I feel that I have left my own mark."

Izumi Kato

「如果用畫筆，總感覺換成其他人也可以完成。如果用手，就感覺有我自己的印記。」

加藤泉



61 TETSUYA ISHIDA 石田徹也

(1973-2005)

Untitled

oil on canvas
112 x 162.3 cm. (44⅛ x 63⅞ in.)
Painted in 2001

HK$4,500,000-6,500,000
US$590,000-840,000

PROVENANCE
Private Collection, Asia
Christie's Hong Kong, 22 November 2014, lot 42
Acquired at the above sale by the present owner

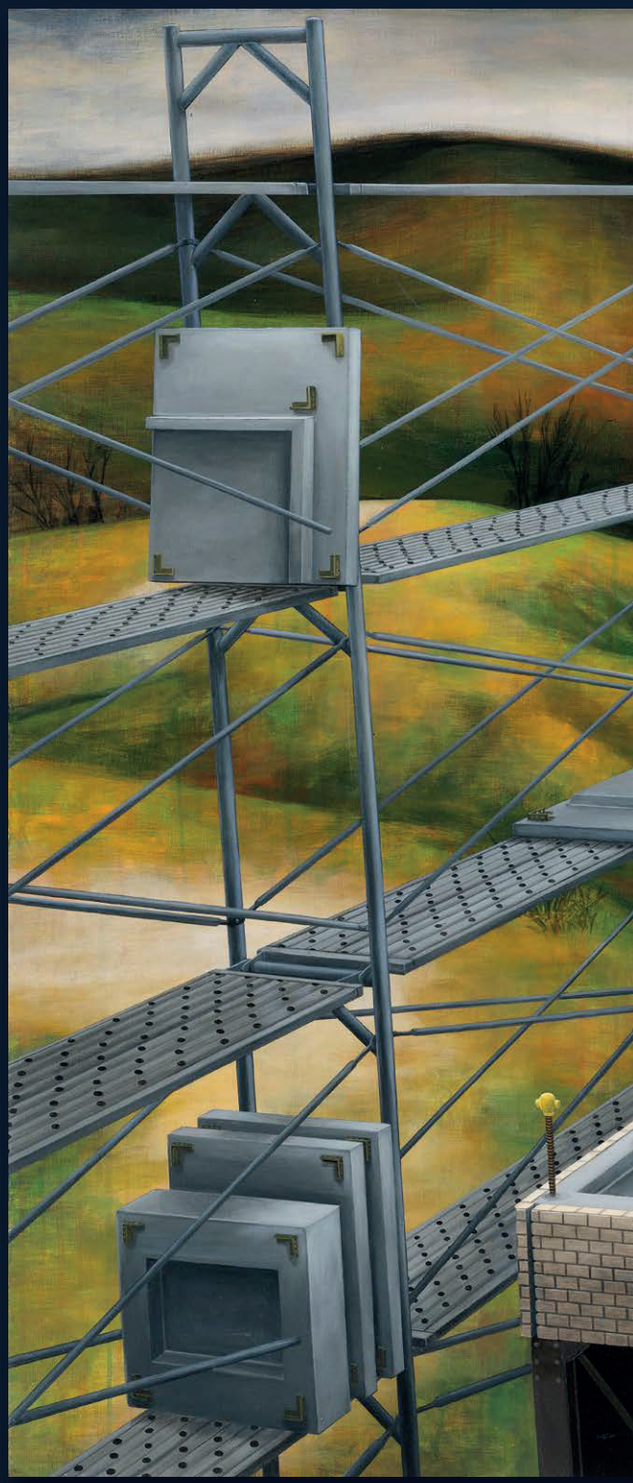
LITERATURE
Kyuryudo Art Publishing Co., Tetsuya Ishida Posthumous Works, Tokyo, 2006 (illustrated, p. 60).
Tetsuya Ishida: Complete, Kyuryudo Art Publishing Co., Tokyo, Japan, 2010 (Illustrated, plate 115, p. 115).

無題

油彩 畫布
2001年作

來源
亞洲 私人收藏
香港 佳士得 2014年11月22日 編號42
現藏者購自上述拍賣

出版
2006年《石田徹也遺作集》東京 求龍堂
(圖版，第60頁)
2010年《石田撤也全作品集》東京 求龍堂
(圖版，第115圖，第115頁)







Tetsuya Ishida, Drawer, 1996. Private collection.
Artwork: Courtesy artist estate.
石田徹也《抽屜》1996 年作 私人收藏



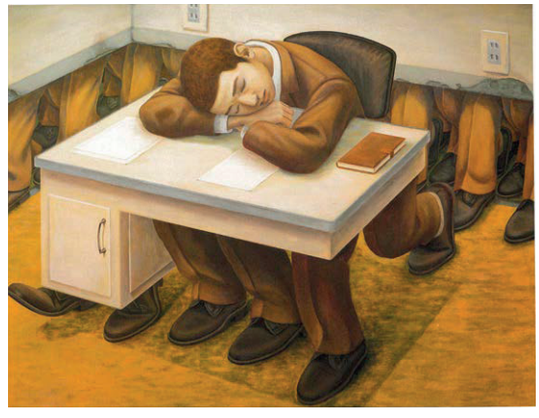
Tetsuya Ishida, Untitled (Cover illustration for an essay), 1998.
Private collection.
Artwork: Courtesy artist estate.
石田徹也《無題（文章封面插圖）》1998 年作 私人收藏

Tetsuya Ishida only painted approximately around 200 paintings during his lifetime. *Untitled* is the only Ishida work available among all international auction houses this fall. Looking at the complete oeuvre from Ishida's ten-year long career, *Untitled* can be considered an elegy, which most succinctly describes social and workplace stratification in Japan like a surrealist, Kafkaesque scene. Ishida only created 4 works with an office setting but introduced variations in theme, composition, or content. Compared with the other 3 works, *Untitled* is the largest of all which features 2 protagonists with delicate details that reveal the great care involved in the making of this painting.

Tetsuya Ishida lived through the 'lost decade' of economic collapse in Japan in the 1990s. A number of societal problems such as long working hours in a high-pressure environment, alienation, and a rigid social class system, arose during this bleak and uneasy atmosphere and typified Japan's working class. Despite the repressiveness of this environment, young Ishida did not become dull or withdrawn; instead, with a sensitive touch, he produced a series of surreal compositions in a finely detailed, realistic manner and examined this phenomenon with a critical yet sympathetic eye in order to reveal the fragility of humanity behind the facade of societal expectations.

Completed in 2001, a mature period of the artist, by then Ishida had already developed his style but he still tirelessly explored his personal aesthetics as shown in *Untitled*. The work is full of details from modern office setting mixed with blue-collar labour life: stainless steel shelves, office table, safety harness, anchor screw, cement truck. One protagonist opens his eyes while the other shuts; the vacant look in their eyes expresses a sense of helplessness of someone who is trapped in a dilemma. At a glance they look like being trapped in office tables and chair. At a closer look the architectural building materials are anchoring them into work. It echoes with Ishida's reflection on the state of life and existence in modern work culture and his critique on the isolation and hardships faced by workers. Ishida did not portray the background like most of his other works, but he depicted endless grassy hills of different shades of green, which seem to provide a breath of fresh air to the laborers and also seem to be an infinite extension of Ishida's surreal imagination.

The 2015 Venice Biennale took as its theme "All the World's Futures," through which curator Okwui Enwezor hoped to explore societal changes in the wake of the industrial revolution and the resulting anxieties that have been felt in different eras. Works by Ishida were entered and shown at the Biennale in its main exhibition hall, thus realizing his hope that artists could push viewers to reflect on the surroundings in which they live: "I believe my self-portrait paintings have the function of making the viewer examine our contemporary world, society, and values." With an intense visual language that cannot be ignored, *Untitled* exposes the more repressive aspects of our living environment, attempted to save the world "one brushstroke at a time".



Tetsuya Ishida, Mobility Dream, 1996. Private collection.
Artwork: Courtesy artist estate.
石田徹也《移動的夢》1996 年作 私人收藏





René Magritte, Le mois des vendanges, 1959. Christie's London, 23 March 2021, lot 107, sold for GBP 10,002,500.
Artwork: © 2021 C. Herscovici, London / Artists Rights Society (ARS), New York.
雷尼 · 馬格利特《豐收的季節》1959 年作 倫敦 佳士得 2021 年 3 月 23 日 編號 107 英鎊 10,002,500



Edward Hopper, New York Office, 1962. Montgomery Musuem of Fine Arts, Montgomery.
Artwork: © 2021 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), New York
愛德華 · 霍普《紐約辦公室》1962 年作 蒙哥馬利 蒙哥馬利美術博物館

石田徹也存世二百餘件油彩作品，《無題》為今秋拍賣季眾國際拍賣行中唯一一幅作品上拍，亦是近 7 年內拍賣市場上曾出現過尺幅最大的作品。縱觀石田徹也十年創作，《無題》可以說是最能說明日本職場和社會現況的一幅卡夫卡式超現實情節。藝術家一生僅創作過 4 幅以辦公室為基調的油畫，當中主題、構圖、內容稍異。相較其餘 3 幅，《無題》尺幅最大，描繪了兩位主角，畫面隱藏複雜的細節，更見藝術家刻劃的用心。

石田徹也親歷九十年代日本泡沫經濟崩潰。蕭條的大環境下社會問題頻生，高壓的工作環境、無止境的工時、疏離的人際關係和森嚴的階級制度彷彿已成為日本上班族的典型寫照。年青的石田徹也幸而沒有因壓抑的生活環境而變得遲鈍封閉，他以敏銳的觸覺細膩而寫實地抽繪一個又一個超現實的場景，當中帶有批判而悲憫的眼光，感同身受的情感，揭示了當代日本人的真實生活狀態。

完成《無題》的 2001 年可謂石田藝術風格成熟期，他已投入藝術創作歷年而不斷求新。《無題》並置了現代辦公室生活與藍領勞動工作的細節：不銹鋼層架、辦公室桌子、高空安全帶、地基螺絲、水泥車。主角一個閉眼一個張眼，神情呆滯、迷茫，處境進退兩難。瞷眼看他們被困辦公室桌椅，細看原來是建築材料把他們更頑固地植根工作中。作品反映藝術家對當代人工作生活的心理面貌觀察，揭示其對勞動者所面對的孤獨及困苦之反思。背景處理一改石田作品常見的室內生活場景，轉而描繪層次細緻多變的草地、山丘，綿亙無際，彷彿大自然可以為勞動者提供一絲喘息的空間，又似是石田超現實想像的無限延伸。

2015 年威尼斯雙年展以「全世界的未來」為命題，策展人恩威佐希望藉此探討工業革命以來，社會變遷帶來的種種時代焦慮。石田徹也的作品參加了這次展覽，陳列於主場館。正如他渴望般，透過藝術讓觀眾反思所身處的環境：「我相信我的自畫像具有讓觀眾審視現今世界、社會與價值觀的功能。」《無題》以令人無法忽視的強烈視覺語言，突顯現代人被壓抑的生活環境，以「畫筆能一筆一劃地拯救世界」。

62 ZHANG XIAOGANG 張曉剛

(B. 1958)

Bloodline: Big family, no. 9

signed in Chinese, signed and dated
'Zhang Xiaogang 1997' (lower right)
oil on canvas
149 x 189 cm. (58⅝ x 74⅜ in.)
Painted in 1997

HK$22,000,000-32,000,000
US$2,900,000-4,100,000

PROVENANCE
Hanart TZ Gallery, Hong Kong
Private collection
Christie's Hong Kong, 26 November 2011, lot 1046
Acquired at the above sale by the present owner

LITERATURE
Hanart TZ Gallery and Galerie Enrico Navarra, *Umbilical Cord of History: Paintings by Zhang Xiaogang*, Hong Kong, Paris, 2004 (illustrated, p. 97)

血緣：大家庭 9 號

油彩 畫布
1997年作
款識：張曉剛 Zhang Xiaogang 1997 (右下)

來源
香港 漢雅軒
私人收藏
2011年11月26日 香港 佳士得 編號1046
現藏者購自上述拍賣

出版
2004年《時代的臍帶：張曉剛繪畫》香港 漢雅軒 巴黎 Enrico Navarra（圖版，第97頁）





By skilfully combining local Chinese culture with a new contemporary artistic style known as Political Pop, Zhang Xiaogang was able to express the very essence of contemporary Chinese society in his seminal *Bloodline: Big Family* series. Painted in a highly distinctive style that underscores the mentality of an era, Zhang's iconic series is widely lauded as a monumental achievement that marks the pinnacle of his artistic career.

Since 1993, Zhang Xiaogang has been using old photographs from the Cultural Revolution period as references for his *Bloodline: Big Family* series. By utilising a treatment that is similar to Pictorialism in Western photography, the artist homogenises all the faces in old family portraits — they all appear to be silent, stoic, and expressionless. Portrait after portrait, all the individualistic features of the subjects are transformed into a conceptual imagery. Any distinctive features that the figures once had are reduced and polished by Zhang's sensitive brushwork into a unified presentation. The result is a strikingly realistic portrait of the collective consciousness from this era. The subjects in *Bloodline: Big Family, No. 9* all have similar oval-shaped faces, almond-shaped eyes with epicanthal folds, small mouths and features that are consistent with other works in the series. The individual differences between figures are intentionally blurred to highlight a sameness that is decidedly not coincidental. When asked about his initial creative approach to this subject matter, Zhang Xiaogang explained: "I was beginning to understand that along with the weighty historic background behind those standardised family portraits, the strong sense of formulaic polish was what deeply moved me. It is an ideal of beauty in Chinese folk culture that has a long tradition. Such concept can be seen in their attempt to leave individual personalities ambiguous or to call something "full of poetic connotations" as a neutral sense of aesthetic. Moreover, a family portrait is supposed to be a collection of visual symbols that are private to its members. Yet, in this format, it is standardised and ideologised".

Through the use of this unique system of symbols in portraiture, Zhang Xiaogang was able to convey a mental state that is latent in the collective subconscious of the society in this work. In the 1950s, Chinese society was guided by revolutionary ideologies. Organisations such as the People's Commune were born out of the need for the political movement to systematise the population. Such change violently shook the traditional Chinese family structure — a "unit" was a system more rigid and concrete than the conventional family unit. It was stringently practiced so that it controls every aspect of the lives of its members. A "unit" replaced the family as a yardstick that measured a person's worth and determined their fate. In a highly politicised environment, people were left with no choice but to follow its directions. We cannot know whether the three figures in *Bloodline: Big Family, No. 9* belong to the same family by birth. However, without a doubt, we know that they do, in fact, live in the big revolutionary family as sons and daughters of the revolution — under the socialist system, they address each other "comrades". A single red thread meanders through the entire painting. It pierces the bodies of the figures and connects everyone and everything together. As a metaphor for their tight-knit relationship, it symbolises blood vessels, veins, and life itself. It can also be read as a representation of the prevailing political ideology during the Cultural Revolution. The birthmarks on the faces of the figures are a stand in for the passage of time — they are reminiscent of stains on old photographs. They also hint at certain political ideologies inherited from past generations that are permanently branded on everyone's collective memory.

> "We do, in fact, live in a big family. In this 'family', we need to learn to how to deal with different kinds of relationships in our bloodlines — familial, societal, cultural and so on. We have all been inherited these concepts that are deeply embedded in our consciousness, and they reinforce our sense of collectivism in a concrete way. We are inextricably tied to them on an emotional level"
>
> Zhang Xiaogang



Bloodline Series The Big Family No. 2, 1995. Christie's Hong Kong, 2 Dec 2020, lot 119, sold for HKD 98,035,000.
Artwork: © Beijing Zhangxiaogang Art Studio
張曉剛《血緣：大家庭 2 號》1995 年作 香港 佳士得 2020 年 12 月 2 日 編號 119 成交價：98,035,000 港幣



Gerhard Richter, Familie Ruhnau (The Ruhnau Family), 1916. San Francisco Museum of Modern Art, San Francisco
Artwork: © Gerhard Richter 2021 (0231)
傑哈德· 李希特《 Familie Ruhnau (The Ruhnau Family) 》1916 年作 三藩市 三藩市現代藝術博物館



Zhang xiaogan pictured with the painting. Photo: © Beijing Zhangxiaogang Art Studio
張曉剛與畫作

「我們的確生活在一個『大家庭』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意識中，形成某種難以擺脫的情結。」

張曉剛

《血緣：大家庭》系列作品意蘊深厚，張曉剛將本土文化與當代藝術的政治波普手法巧妙融合，切入中國當代歷史的精神內核，創作出特徵鮮明的臉譜化肖像作品，在成就備受肯定、最具個人風格的畫面表述的同時，也達成了其藝術生涯之巔峰。

自93年開始，張曉剛以文革時期的老照片為素材，創作「血緣：大家庭」系列。他運用西方照相繪畫主義的藝術手段，將全家福老照片中人物肖像的臉都做了同質化的處理：木吶、沉默、面無表情。一張張全家福中的人物均由可以辨識的身份轉化為一個個觀念性的形象，他們各自原有的個人特徵都被以細膩純熟的筆觸簡化到不能再單純的統一形態，是對那個集體主義意識占絕對統治地位的時代的真實寫照。《血緣：大家庭 第九號》的主人公們一如既往地擁有相似的鵝蛋臉、杏眼、單眼皮、細小嘴巴等等特徵；人物之間的差異被刻意模糊，凸顯了一種絕非偶然的共性。談及創作初衷，張曉剛說道：「我逐步認識到，在那些標準化的『全家福』中，打動我的除了那些歷史背景之外，正是那種模式化的『修飾感』。其中包含著中國俗文化長期以來所特有的審美意識，比如模糊個性、『充滿詩意』的中性化美感等等。另外，家庭照這一類本應屬於私密化的符號，卻也同時被標準化、意識形態化了。」

在本作中，藝術家同樣通過獨特的肖像符號，傳遞了一種潛伏內在的精神狀態。五十年代的中國社會被革命意識主導，由於政治上的需要而出現的「人民公社」以及種種的單位化制度和政治運動，強烈地震盪了中國的傳統家族結構，一個比傳統更需要具體執行的制度把每一個人的衣食住行都緊密地捆綁在一起，「單位」取代「家庭」成為左右個人命運的標尺，而人們在高度政治化的環境中似乎別無選擇。我們無法確認《血緣：大家庭 第九號》中的三位主人公是否來自同一個血親家庭，但大家都無疑生活在同樣的「革命大家庭」之中，扮演著社會主義制度下另一個家庭成員角色。在革命思想的主導下，人人都以同志稱呼，大家都是革命的兒女。畫中幾條穿梭遊走的紅線穿過人物身體，把畫面中所有的人、所有的物件都聯繫在一起，暗示著彼此之間的緊密關係，它們既是血管、血脈、生命的象徵，也可能是文革時期政治意識形態方面的代表。而人物臉上的胎記，它們像是一種時間策略，暗示著老照片上可能留下的污漬，或是上一代人遺留下來的某種觀念意識，政治意識形態影響在每個人身上烙下了難以磨滅的記憶與印記。

COLLECTION OF MR. AND MRS. JOHN AND SIOBHAN SACK
JOHN SACK 與 SIOBHAN SACK 夫婦收藏

63 CHEN DANQING 陳丹青

(B. 1953)

Tibetan Cowboys

signed in Chinese and dated
'1983.3.' (upper center)
oil on canvas
102 x 76.5 cm. (40⅛ x 30⅛ in.)
Painted in 1983

HK$4,000,000-6,000,000
US$520,000-770,000

康巴漢子

油彩 畫布
1983年作
款識：陳丹青 1983.3. (中上)

PROVENANCE
Grand Central Art Galleries, New York

Collection of Mr. and Mrs. Edward and Gloria Sack, 1980s

Thence by descent to the present owner, 1996

來源
紐約 Grand Central Art 畫廊
Edward Sack與Gloria Sack夫婦收藏於1980年代
現藏者於1996年購自上述來源



Chen Danqing, Tibetan cowboys, 1980. Private collection.
Artwork: © Chen Danqing
陳丹青《西藏組畫 - 康巴漢子》1980 年 私人收藏



"Anyone who has seen the herdsmen of the Kham region will know they have seen some real men. Their eyes are piercing, their foreheads thick, their coiled braids and their accoutrements swaying as they walk. They have a commanding presence that is quite enviable, walking with a heavy tread, steady and brave. Everything about them is perfect for painting, and I've found a very direct language for that: All they have to do is stand there, and I've got a painting."

Chen Danqing



Jean Désiré Gustave Courbet, The Peasants of Flagey Returning from the Fair Ornans, 1850
Musee des Beaux-Arts, Besancon.
古斯塔夫・庫爾貝《The Peasants of Flagey Returning from the Fair Oranans》1850 年 貝桑松
Musee des Beaux Arts

The monumental works of Chen Danqing's *Tibet* series embody the historical memory of both the artist and the world of Chinese art. From 1978 to 1980, Chen created a series comprising seven paintings, based on aspects of daily Tibetan life. The subjects he chose were no longer the model citizens seen in paintings from the Cultural Revolution era; instead, employing the techniques of Western classicism, Chen portrayed the Tibetan people and their tenacious vitality. Humanity and emotion were his ultimate goals as he shifted art's focus from the worship of national symbols to a concern for ordinary society and its human ecology. Chen's return to self-recognition and introspection helped break down the socialist realism that was previously the only acceptable style, and the introduction of more modern painting vocabularies and concepts signaled the arrival of a new era in Chinese art history. The phenomenal success of Chen's *Tibet* series loomed large in the cultural landscape of the 1980s, sparking great interest in Tibetan subjects and influencing many subsequent Chinese artists, who became fascinated with the region and made pilgrimages to see it.

In 1982, Chen resigned from the Central Academy of Fine Arts and moved to the United States to begin a career as a professional artist. Chen, who first arrived in the United States, not only had to adapt to various environmental changes, but also had to live as a professional artist. The artist soon found a gallery that agreed to represent him. Chen first signed a five year collaboration with Wally Findlay Galleries in New York. However, the gallery closed two years later, so Chen signed a contract with the Grand Central Art Galleries in 1985 until 1987. Given the large number of sketches and early paintings Chen still retained from his time in Tibet, and the interest of the gallery representing him in New York, he continued to produce his *Tibet* series of paintings there. In 1983, Chen completed the *Tibetan Cowboys* offered here, based on the same composition as an earlier version from 1980. This 1983 work, painted with oil on canvas, is the larger of the two, and while they are similar in composition and the modeling of their figures, they differ greatly in their tonal palettes and their mood.

The Kham region is located in eastern Tibet. Long considered a place of great mystery, countless myths and legends are associated with it. Its extraordinary geographical location places it among the great peaks and rivers of the Hengduan Mountains, bordering on Sichuan and Yunnan. In strategic terms it was often said that "peace in Kham precedes stability in Tibet." The Khampa people are known for being handsome and sturdy, quick both to love and to hate. Khampa men usually carry items such as knives at their waists and talisman holders, while wearing their hair in "hero braids," bound with black or red silk threads, to signal masculine strength and bravery. *Tibetan Cowboys* is the only painting in Chen's *Tibet* Series to portray a group of five men; unlike others that portray romantic love or close families, this painting finds an earthy heroic mentality in the bonds of loyalty between brothers, fathers and sons, and friends. Chen once said, "Anyone who has seen the herdsmen of the Kham region will know they have seen some real men. Their eyes are piercing, their foreheads thick, their

coiled braids and their accoutrements swaying as they walk. They have a commanding presence that is quite enviable, walking with a heavy tread, steady and brave. Everything about them is great for painting, and I've found a very direct language for that: All they have to do is stand there, and I've got a painting."

Arriving in the United States in 1982, Chen found himself in a completely different world, prosperous and noisy, a multicultural arena of conflict and integration ... and he was still adapting to the US when he painted this second *Tibetan Cowboys* in 1983. In this new and unfamiliar environment, he reviewed his earlier *Tibet* series paintings. Because of his living conditions at the time, and the confusing context in which he found himself, this work is charged with an extra depth of personal memory and longing. The painting's palette leans toward the soft and warm, with a gentler rendering of the scars and imprints that their rough life has left on his subjects' faces. The mood is also more restrained and reserved, and in *Tibetan Cowboys*, the viewer can also sense a tenderness within the steely character of these men.

Jean-Francois Millet once said, "The true meaning that gives power to art comes from looking at the most ordinary things with a lofty vision." Chen Danqing's *Tibetan Cowboys* shows the artist evoking human nature and feelings, and his pursuit of the fundamental goodness, truth, and beauty of human nature represents an enduring direction in art.



Detail of the present lot 拍品局部 ▲

"如果你見過康巴一帶的牧人，你一定會感到那才叫真正的漢子。他們目光炯炯，前額厚實，盤起的髮辮和垂掛的佩帶走路時晃動著，沉甸甸的步伐勇武穩重，真是威風凜凜，讓人羨慕，他們渾身上下都是繪畫絕好的對象，我找到一個單刀直入的語言：他們站著，這就是一幅畫。"

陳丹青

陳丹青的《西藏組畫》屬於藝術家及中國美術界共同的歷史記憶：1978 年至 1980 年，陳丹青創作了一組 7 副的《西藏組畫》，題材上選擇藏民的日常生活的片段；人物不再是文革期間標準式的造型，而是以西方古典繪畫的技法刻畫出堅韌的生命力，將人性和情感作為終極目標，從對國家符號的崇拜轉向了對於普通社會人文生態的關注。而這種對自我認知的恢復與內省過程，在藝術領域中衝破了原有單一的現實社會主義藝術模式，而開始將現代藝術語言和觀念引入其中，在中國藝術史上也宣告了一個新的時代的到來。《西藏組畫》的巨大成功不但是構成了 80 年代最為重要的文化圖景，並使得西藏題材成為中國藝術界的熱門題材，並影響了後續藝術家們對西藏主題的迷戀和朝聖。

1982 年，陳丹青從中央美術學院辭職並移居美國，開始了職業藝術家的生涯。初到美國的陳丹青不但要適應各種變化，而且要以職業藝術家的身份生活下來。他很快找到了合作畫廊，先是和紐約的瓦裡森德利畫廊 (Wally Findlay Galleries, New York) 簽了 5 年的合作，但由於畫廊在 2 年後結束營業，在 1985 年又和紐約大中央畫廊 (Grand Central Art Galleries, New York) 合作直至 1987 年。之前在西藏創作時所留下的大量素描及底稿，以及紐約合作畫廊對他的西藏題材的興趣，使得陳丹青仍然處在西藏組畫的創作狀態中。1983 年陳丹青以同樣構圖完成了本拍品《康巴漢子》。尺寸比 1980 版的作品更大，材質為布面油彩。對比二者，雖然構圖及人物造型非常接近，但色調及情緒完全不同。

康巴位於西藏東部，向來被認為是神秘之地，有著無數的傳奇與傳說。其地理位置特殊，位於橫斷山區的大山大河夾持之中，與四川、雲南交界，自古有著"穩藏必先安康"的策略。康巴人以英俊、彪悍和敢愛敢恨而著稱。康巴男人多帶有腰刀、護身盒等物品，並將用黑色或紅色絲線與頭髮相辮的"英雄穗"盤結於頭頂，彰顯剛武勇猛。在陳丹青的《西藏組畫》中，《康巴漢子》是唯一以描繪物件為 5 位元元男性的作品。不同與組畫中其它作品表現親情或愛情，《康巴漢子》著重描繪深沉及質樸的英雄情結，以及兄弟情、父子情及朋友間的義氣。陳丹青曾說過："如果你見過康巴一帶的牧人，你一定會感到那才叫真正的漢子。他們目光炯炯，前額厚實，盤起的髮辮和垂掛的佩帶走路時晃動著，沉甸甸的步伐勇武穩重，真是威風凜凜，讓人羨慕，他們渾身上下都是繪畫絕好的對象，我找到一個單刀直入的語言：他們站著，這就是一幅畫。"

1982 年陳丹青赴美後，在紐約所感受到的完全是另一個世界，繁華，喧囂，多元文化的衝突及融合。。。1983 年再度繪製《康巴漢子》時，他正處於在美國的適應期，陌生的環境中再度回看西藏組畫的底稿，個人的現實生存狀態，以及現實語境的混淆，使得藝術家在此副作品中融入了更多的個人的回憶及嚮往，畫面色調偏向柔和及溫暖，而人物臉上的痕跡和烙印也更趨於溫和，情緒更為內斂及含蓄，令觀者感受到藝術家筆下的這些康巴漢子的鐵血男兒柔情心。

米勒曾說："賦予藝術其力量的真諦，源於以崇高的心態看待最平凡的事物。"陳丹青筆下的《康巴漢子》，是藝術家對於人性和情感的描繪，而這種對最本質的真善美的追求，正是藝術永恆的方向。

PROPERTY FROM A DISTINGUISHED SPANISH PRIVATE COLLECTION
西班牙顯赫私人珍藏

64 # JUAN LUNA Y NOVICIO 荷安·陸納·努威西歐

(1857-1899)

A Harvester Waving in Lequeitio

signed 'LUNA' (lower right)
oil on canvas
159 x 167.5 cm. (62⅝ x 66 in.)
Painted circa 1893-1894

揮手致意的收割者

油彩 畫布
約1893-1894年作
款識：LUNA (右下)

HK$4,000,000-6,000,000
US$520,000-770,000

PROVENANCE
Yanguas Collection, Madrid
Acquired from the above by the Count of Pries, Adolfo Príes y Bertrán
Thence by descent to the present owner

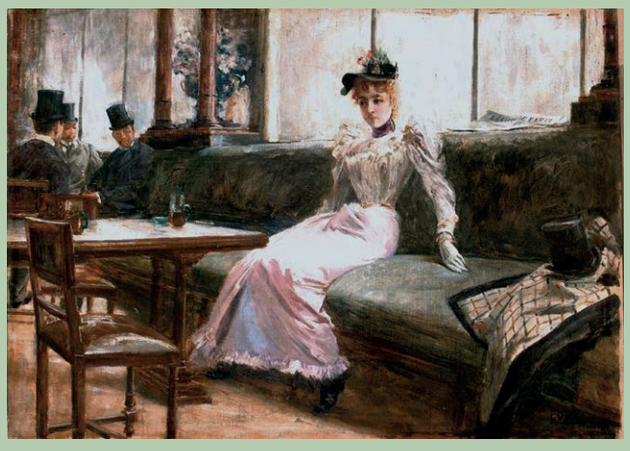
來源
馬德里 揚格阿斯收藏
普列斯伯爵阿道夫 · 普里斯 · 伯特蘭於購自上述入藏
現由原藏家屬收藏

"In the history of nations there are names that by themselves signify an achievement, that recall passion and greatness, names that...become a pact, a symbol of peace, a bond of love between the nations. The names of Luna and Hidalgo belong to these; their glories illumine the two extremes of the globe- the East and the West, Spain and the Philippines."

Jose Rizal

「在各國歷史上，有些名字本身就代表著成就，能喚起激情與卓越感。這些名字象徵著和平，成了一種能團結各國的契約。Luna 及 Hidalgo 的名字就如此；他們的光芒能照亮地球的兩端 — 東方與西方，西班牙與菲律賓。」

何西·黎剎



Juan Luna, Parisian Life, 1892. Christie's Hong Kong, 27 October 2002, Lot 62, Sold for HKD 6,674,000.
胡安·盧納《巴黎生活》1892 年作 香港 佳士得 2002 年 10 月 27 日 編號 62
成交價：6,674,000 港元





Juan Luna, La Damas Romanas (Roman Maidens), 1882. Christie's Hong Kong, 30 November 2008, lot 388, sold for HKD 4,700,000
胡安·盧納《羅馬少女》1882 年作 香港 佳士得 編號 388 2008 年 11 月 30 日 成交價：4,700,000 港元

In the annals of Philippine Art, the late 19th Century painter Juan Luna stands out as the one of the most celebrated heroes of his generation, lauded for his achievements as a classical painter and his prominent role in elevating the school of Philippine art to international regard.

Born in Badoc, Ilocos Norte, Luna first began studying painting at the Academia de Dibujo y Pintura in Manila, later departing for Spain and attending Madrid's Academia de San Fernando in 1878. However it was during his residency in Rome between 1879 - 1884 that Luna began producing the works which brought him to critical attention. Most importantly, his magnum opus Spoliarium (1884) achieved the highest reward – a gold medal – at the National Exposition of Fine Arts in Madrid, and is now considered a Philippine national treasure. Moving to Paris in 1884 saw Luna's strict Italian classicism eventually give way to a softer 'French style', shifting away from the darker hues and chiaroscuro of the academic palette and becoming increasingly light in colour and mood, with a focus on street scenes and day-to-day occurrences. This post-academic, or Parisian period, would continue to influence aspects of Luna's later oeuvre beyond his departure from the French capital in February 1893.

In July 1893, at the invitation of Senator Victor Chavarri and his partner, the steel magnate Don Martinez Rivas, Luna moved to Portugalete in Bilbao, and spent some 10 months on this sojourn. Under the patronage of Rivas and Chavarri, he painted several commissioned pieces[1] which marked a return of the artist to the social realist theme. Luna was also fond of painting excursions to the seashore, and though little has been documented of his time in Basque Country, we can attribute Harvester Waving in Lequeitio, whose landscape represents that of the charming fishermen town nestled between the cities of Bilbao and San Sebastian, as of the same period as the artist's Bilbao residence, and a part of his final European oeuvre preceding his return to Manila in 1894.

Set on a warm summer's day, the present lot captures a wonderful, almost candid glimpse, of a grape harvester calling out to three women in the distance. Perched on a little hill, the women appear deep in conversation, and have yet to pay heed to his outstretched wave. A gentle breeze sways their skirts as they face an azure Cantabrian sea, calm and peaceful and dotted with sailboats, probably fishermen out for a day's work. The scene is one of idyllic pastoral beauty, from the cottage hidden behind a hill with smoke softly billowing forth, to the women and the harvester dressed in simple cotton or linen work clothes.

Here, Luna's characteristic vigorous impasto is readily seen in the almost disorderly smudging – in various directions – of pigment in his rendition of the rugged texture of the hill. A similar treatment is rendered to the movement of the wind as it flows across the grass and land toward the coast in swathes of pale greens and earthy beiges, and to the sky above, awash in hues of bluish gray and white and executed in short, quick, almost 'impressionistic' brushwork that denote a cloudy day.

Particular care is taken in detailing the resplendent grape trellis that weaves across the foreground of the painting, hung with luscious purple grapes – perhaps of the red Honarribi Beltza variety used in the making of Basque's signature Chacolí de Vizcaya wine – and flourishing with vine leaves rendered in various shades of growth. Luna's precision in painting these gleaming orbs of fruit and their tumbling foliage is evidence of his roots in the classical tradition as well as his mastery of light and shade, and one notices a similarity to that of a Nature Morte. Colour is skilfully employed and illuminates the composition, from the crimson txapela/chapela (traditional Basque hat) and coral-hued shirt of the harvester captured in a spontaneous mid-wave, to the fine and tactile details outlined in the women's smocks that provide such a charming detail. This harmony of texture, colour, and a lighter hand illustrates the refreshing provincial atmosphere of Lequeitio, its vibrant people and elegant landscape.

The present lot has remained an elusive treasure of impeccable provenance, tracing its history to the collection of the esteemed jurist, diplomat and politician José de Yanguas y Messía, 11th Viscount of Santa Clara de Avedillo (1890 – 1974). Acquired in 1966 by Adolfo



Príes y Bertrán, the former Conde de Príes, it has then remained in the hands of the family until today. By far the largest work of the artist to appear at auction, the joyful and tranquil mood of Harvester Waving In Lequeitio highlights Luna's sensitivity and skill in capturing a fleeting moment of ordinary life and imbuing it with personality and universal emotions, a reflection perhaps of the carefree and happier times spent in Basque.

[1] Two factory scenes La Colada and Interior de los Talleres del Acero Robert, as well as works capturing Chavarri's Vizcaya blast furnaces – Age of bread in the blast furnaces of Vizcaya (1893) and Workers in the Robert Steel converters workshop in Vazcaya (1894) are two paintings that can be admired at RIALIA Museum of Industry.

The present lot in the former Conde de Príes family home, Spain, 2021.
Photo: Courtesy Photographer.
本拍品於前普里斯伯爵家中，拍攝於西班牙，2021 年。

在菲律賓藝術編年史中，19 世紀晚期藝術家胡安·盧納無疑是同時代最為稱著的主要人物之一。盧納不僅是頗有成就的古典畫家，更是引領菲律賓藝術流派登上國際舞台的關鍵人物。

盧納出生於菲律賓北伊羅戈省的巴多克，他年少時於馬尼拉藝術學院學習油畫，而後於 1878 年前往西班牙馬德里的聖費爾南多皇家藝術學院繼續深造。然而，真正讓他備受關注的則是他在 1879 至 1884 年間定居羅馬時創作的作品。其中最值得一提的是盧納的鴻篇巨製《角鬥士屍冢》（Spoliarium，1884），這幅大師之作在馬德里國家藝術博覽會（National Exposition of Fine Arts in Madrid）上獲得了金牌之最高榮譽，該畫作亦被視為菲律賓國寶。1884 年移居巴黎後，盧納實現了風格的轉變，從曾經嚴肅的義大利古典主義變為更顯溫和的「法國風格」。他不再像從前那般使用具有濃厚學院派風格的陰暗色調及明暗對比法，而是逐漸轉向更為明快的顏色與氛圍，繪畫主題也轉而關注街頭景象與日常場景。即便是在 1893 年 2 月離開巴黎後，這段後學院派或是巴黎風格時期也對其後期的所有作品都產生了全面而持久影響。

1893 年 7 月，在參議員維克多·查瓦里（Victor Chavarri）及伴侶，鋼鐵巨頭唐·馬丁內斯·里瓦斯（Don Martinez Rivas）的邀請下，盧納移居畢爾包的波圖加萊特，並在此度過了 10 個月的旅居生活。在里瓦斯和查瓦里的贊助下 ，他接受了不少作畫委託。也正是在這些作品中，盧納實現了走向社會寫實主義的風格轉變。他同時亦熱衷於描繪海邊遊覽場景，其中有關巴斯克地區的作品鮮見紀錄，而本幅《萊克蒂奧揮手的收割者》（Harvester Waving in Lequeitio）正是完美展示了這個依偎在畢爾包與聖塞巴斯蒂安兩座大城市



The owner and his family with the present lot, Spain, 1972.
Photo: Courtesy Photographer.
本拍品所有者及家人，拍攝於西班牙，1972 年。

間的小漁村那迷人的景緻。本幅畫作創作於盧納旅居畢爾包期間，是藝術家在 1894 年回到馬尼拉前的歐洲時期最後幾幅作品之一。

在海邊的溫暖夏日，一位葡萄收割者正叫喚著遠處的三位女子——畫家在本幅作品中率真地描繪了這個美妙絕倫的瞬間。小山坡上棲息的女子好似交流正歡，並不及分神回應來自遠處的呼喚。微風拂過裙擺，女子們正面向湛藍的坎塔布連海。平靜的海面上點綴著帆船，那怕是當日出海的漁人正在打漁。從藏身於山丘後青煙裊裊的農舍到山坡上面海而歡談的女子，再到身著樸素棉麻工作服的收割者，這有如田園詩般的景象可謂是令人迷醉。

盧納熱情滿溢而個性張揚的濃厚色彩在本幅作品中有著極致的展現。為描繪山丘的崎嶇質感，盧納以近乎混亂的筆觸將顏料朝各個方向塗抹。相似手法亦見於對風的動態捕捉。風拂過草地吹向海岸再升入天空，由充盈的淡綠和土棕洗刷為染上藍調的灰和白，畫家以短促而近乎「印象派」的筆刷生動地呈現出海邊的陰天。

盧納在描繪葡萄與葡萄架時格外細緻。顏色鮮豔的葡萄架充斥著畫面的前景，架上爬滿了美味的紫葡萄。繁茂的藤蔓有著不同的顏色，顯示了葡萄不同的成熟度。它們或許正是用以釀造巴斯克著名的比斯開查科麗葡萄酒（Chacolí de Vizcaya）之紅葡萄品種 Hondarribi Beltza。盧納以精準的細節繪製這圓潤而閃亮的水果及茂密交纏的蔓葉，這足以顯示他深厚的古典傳統根基。他對光影出神入化的運用使本幅作品有好似靜物畫的感覺。盧納通過對色彩技藝高超的運用點明了整個構圖，不論是一時興起而揮手的收割者身上深紅的 txapela/chapela（巴斯克傳統帽子）和珊瑚紅襯衫，還是女子們身上精緻而富有觸感的罩衫，都以精美的顏色細緻地表現出來。畫面中的質感、顏色與明快的筆觸和諧地呈現了萊克蒂奧令人心曠神怡的鄉間氛圍，氛圍下鮮活的人物，以及人物所處的優雅景致。

本幅作品可謂是有著完美無瑕之出處而又難以捉摸的藝術瑰寶。其歷史可追溯到受人敬重的法學家、外交官兼政治家，聖克拉拉德亞韋迪略第 11 代子爵，何塞·德揚古阿斯梅西亞（José de Yanguas y Messía, 11th Viscount of Santa Clara de Avedillo，1890–1974）。在 1966 年，本畫由前普里斯伯爵（Conde de Príes）阿道夫·普里斯伯特蘭（Adolfo Príes y Bertrán）購入，直至今日仍為其家族所有。本幅《萊克蒂奧揮手的收割者》乃為盧納迄今為止出現在拍賣場上最為宏大之畫作。它以歡快而寧靜的情緒展示了畫家對轉瞬即逝之生活瞬間極其敏銳的捕捉，更以高超技藝賦予畫作洋溢的個性，使其充滿人類共通之情感。本作品絕佳照映了畫家於巴斯克度過的那段無憂無慮的快樂時光。

[1] 包括兩幅描繪工廠場景的畫作 La Colada 和 Interior de los Talleres del Acero Robert，以及描繪查瓦里位於比斯開的高爐的畫作——其中 Age of bread in the blast furnaces of Vizcaya (1893) 和 Workers in the Robert Steel converters workshop in Vazcaya (1894) 二幅可於里亞利亞工業博物館欣賞。

65 LIU KANG 劉抗

(1911-2005)

To The Temple

signed and dated 'LIU KANG 1975' (lower right);
exhibition label affixed (on the reverse)
oil on canvas
132 x 99.5 cm. (52 x 39⅛ in.)
Painted in 1975

前往寺廟

油彩 畫布
1975年作
款識：LIU KANG 1975 (右下);
附展覽標籤於(畫背)

HK$600,000-800,000
US$78,000-100,000

PROVENANCE
Private Collection, Asia

EXHIBITED
Singapore, Victoria Memorial Hall, Art Today, 1 - 4 December 1977.
Singapore, Ministry of Culture and National Museum Art Gallery, Liu Kang Retrospective, 6 - 15 December 1981.
Singapore, Soka Cultural Centre, Liu Kang at 87, 12 December 1988 - 31 January 1989.

LITERATURE
Art Today, exh. cat., Singapore, Victoria Memorial Hall, 1977 (illustrated, p. 10)
Soka Cultural Centre, Liu Kang at 88, exh. cat., Singapore, 1988-1989 (illustrated, p. 42)

來源
亞洲 私人收藏

展覽
1977年12月「Art Today」Victoria紀念館 新加坡
1981年12月「劉抗回顧展」文化部國家博物館美術館 新加坡
1988年12月-1989年1月「Liu Kang at 87」Soka 文化中心 新加坡

出版
1977年份《 Art Today 》展覽圖錄 Victoria紀念館 新加坡 (圖版，第10頁)
1988-1989年份《 Liu Kang at 87 》展覽圖錄 Soka 文化中心 新加坡 (圖版，第42頁)

"Later when I came to live in Southeast Asia, having felt the equatorial sunshine, appreciated the tropical flora, listened to the strains of Rasa Sayang and watched the gracefulness of the Legong dance, my wrist moved with spirit when I painted scenes of Malay kampungs and Balinese temple ceremonies."

Liu Kang, in Liu Kang at 87

「後來，我移居到東南亞，體驗過赤道的驕陽、欣賞過熱帶的花卉、細聽過拉莎莎揚埃的曲調、觀賞過優美的黎弓舞，因此描繪馬來甘榜峇魯和巴里神廟各景緻的時候，有如神來之筆。」

劉抗，載於《劉抗八十七歲》


LIU KANG
1975



Paul Gauguin, Nafea Faa Ipoipo? (When Will You Marry?), 1892, Private Collection.
保羅·高更《你何時結婚？》1892 年作 私人收藏

This season, Christie's is proud to present to the market for the first time, a rare painting by renowned Southeast Asian artist Liu Kang. Executed in 1975, works of this period are highly sought after as they are generally considered to be the height of his artistic development and the culmination of various decades of stylistic experimentation, with many similar examples being held in institutions or private collections. Powerfully executed in the artist's iconic bold black calligraphic outlines, and interspersed with flat planes of colours, To the Temple is one of the largest and most important works by Liu to be offered at auction to date.

Having trained at both Xin Hua Art Academy in Shanghai and Académie de la Grande Chaumière in Paris before coming to Southeast Asia in 1937 to escape the Japanese invasion of China during World War II, Liu was already as much influenced by his teacher Liu Haisu, as the great modernist French painters. As professor Kwok Kian Chow describes,"[w]orks from Liu's Paris period show the influence of Vincent Van Gogh, Henri Matisse and Paul Gauguin in aspects of the Post-impressionist pictorial interests – expressiveness of brush strokes, imposing presence of forms, and flattening and merging of planes to construct colour blocks... [Other works] manifest [a] Fauvist sensitivity toward colour, form and design although the basic approach appears to be narrative... [His works] also show a thickening of outlines in defining object and spaces – suggesting an affiliation with the linear brush quality of Chinese ink painting." (Channels & Confluences: A History of Singaporean Art, p. 52) However, Liu maintains a strong sense of introspection that has allowed him to avoid the pitfalls of mere imitation, assimilating the strengths of both artistic styles in his own unique visual vernacular to produce works imbued with a sense of vitality and freshness.

This is most emphatically demonstrated in the intimate and atmospheric way whereby Liu's captures the ephemeral spirit of the tropical ambience in To the Temple. The heroic composition of soaring mountains, lush flora and brilliant blue skies that characterise the Balinese landscape, are articulated in robust and uninhibited line work that come from his classical training in Chinese painting and calligraphy, while angular planes juxtapose and intersect with each other in a patchwork of colours, much like the two-dimensional aspect of the picture plane observed in the style of works produced by Paul Gauguin during his time in Tahiti. In the way Gauguin plays with contrasting and complementary colours in Nafea Faa Ipoipo? (When Will You Marry?) to draw the eye to the central female figures, we see similar stylistic devices employed in To the Temple: Liu reserves exuberant tones such as vermillion and ochre exclusively for the fabrics and the offerings adorned by the figures. Yet, unlike Gauguin, Liu approaches his female protagonists with a deep respect and understanding of their central role in domestic life, and not merely to create a romanticised fantasy of a culture observed.

To the Temple depicts two Balinese women, dressed in richly-coloured swathes of fabric, balancing spectacular towers of colourful offerings known as gebogan or banteng tegeh, stopping to exchange a brief greeting in their way to to the temple to have their offerings blessed and presented to deities. One of the women has a child in tow, adorned with a gelungan which is an eleborate ceremonial headdress. Here, the figures play a central role, which shows a departure from his earlier style wherein figures are kept small and indistinct so as not to distract visual attention from the overall panorama, such as in works like View of Arab Street. From the detail Liu extends to the traditional elements that surround the figures, there is a deep attention paid to the material culture, demonstrating his openness to the cultural sources he encountered in his travels. An avid traveller throughout his lifetime, Liu captured on his canvases, numerous enchanting scenes of local lifestyle and sceneries. These experiences not only shaped his artistic style, but provide his works with a sense of depth and richness. Indeed, the landmark trip to Bali that undertaken by Liu and three other pioneer Nanyang artists to Bali in 1952 took his artistic vision to new heights; the combination of luxurious vegetation, resplendent colours and gentle nature of the Balinese people opened a new outlook of the tropics.

A singular masterpiece, To the Temple affirms Liu as a major proponent of the Nanyang Style, cementing his place as one of the foremost artists of his generation, not only through his ability to masterfully combine the formalist elements of colour, form and expression, but through his sensitivity and respect towards the traditions and people of the Southeast Asian region.



Liu Kang, View of Arab Street, 1962. Christie's Hong Kong, 25 May 2014, lot 123, sold for HKD 1,120,000
劉抗《阿拉伯街景》1962 年作 香港 佳士得 2014 年 5 月 25 日 編號 123
成交價：1,120,000 港幣

今季秋拍中，佳士得隆重呈獻一幅劉抗的罕見鉅作——《往神廟的路上》。這幅首次於市場上亮相的作品創於 1975 年。此時期的劉抗畫作極被追捧，原因是它們都是藝術家數十年來反覆試驗和發展所得的結晶。其中有不少類似的作品現屬各機構以及私人收藏。而《往神廟的路上》更是劉抗屹今於拍賣市場中出現過其中一幅最大型和重要的畫作。畫中有如書法般有幹勁的粗黑輪廓線，乃藝術家的標誌性風格，它們與各平面色塊相映成趣，合奏出一首扣人心弦的視覺樂章。

劉抗分別於上海的新華藝術大學以及巴黎的大茅舍藝術學院畢業。1937 年，日本侵華期間，他逃亡至東南亞地區。當時，劉抗已經深受其師兼偉大法國現代派藝術家劉海粟薰陶。如郭建超教授所言：「劉抗巴黎時期的畫作帶有文森·梵谷、亨利·馬蒂斯以及保羅·高更的影子，始露出後印象派的畫風——他善用多樣的筆觸、磅礴的照型，以及融為一體的平面層次，去建構出不同的色塊……其他作品雖然都看似以敘事為主軸，但其實極具野獸派的色彩、形態和構圖風格……同時，他的作品猶愛以粗重的輪廓線勾勒物像和空間——與中國水墨畫中的用筆習慣一脈相承。」（《途徑與匯合：新加坡藝術歷史》，頁 52）。但在另一邊廂，劉抗一直非常著重創作期間的「內省」過程。這不但使他跨過單純乏味的摹仿，更讓他能以自己別樹一幟的畫風，創出煥然一新之作。

這種自成一派的藝術風格在《往神廟的路上》中表露無遺。畫面醉人的景緻，巧妙地捕捉了熱帶地區中真摯的氛圍。不論是高聳入雲的山巒、枝繁葉茂的樹林、還是碧空如洗的藍天，各藝術元素皆由健勁的線條組成，反映出劉抗的傳統中國書畫訓練。與此同時，不同平面方塊又與其他色調互相輝映，好比保羅·高更於大溪地時期所作、著重色塊平面關係的精彩畫作。舉例說，高更的《你何時結婚？》正是藝術家透過各種對立、互補的用色來吸引觀者注視畫面中央的女性；而在《往神廟的路上》中，我們亦能辨別出類似的表達手法。劉抗將豔紅、泥黃等充溢的色調，全都用在人物的服飾與祭品之上。然而，藝術家是以崇敬的心描寫畫中的女主角，他深明女性在生活中舉足輕重的地位。因此，他所繪畫的並不是一個以自我為中心、對異地文化的浪漫印象，與高更的表達手法截然不同。

《往神廟的路上》中的兩位巴里婦女，身穿鮮豔的服飾，頭頂托著峇里語中稱作「gebogan」或「banteng tegeh」、色彩繽紛的祭品。二人在前往神廟，奉獻祭品予神明的途中相遇並問好。而其中一人牽引著一個頭戴精緻「頂蓋（gelungan）」頭飾的孩童。無可否認，各人物在畫面佔據極重要的位置，與劉抗早年作品中人物一般較小、不顯眼的處理手法相異。就以他《阿拉伯街景》為例，構圖的大前提是畫面的完整性，而不是當中的人物。相反，在《往神廟的路上》中，劉抗將目睹的細節帶到人像周圍的傳統元素之中。這手法反映的不單是他重視物質文化的態度，還有尊重異地文化的精神。誠然，劉抗長年遊歷各地，畫作中捕捉的許多亦是他所目睹的美妙風光與生活文化。此等經歷不但塑造了他的藝術風格，更為其作品注入一種無可比擬的深度和富層次的肌理。其中不得不提的，是 1952 年劉抗與另外三位南洋藝術先驅的巴里之旅。當地各式各樣的植物、目不暇給的色彩，以及巴里人溫醇的性格，擴闊了劉抗的眼界，甚至將他的藝術境界推至巔峰。

由此可見，《往神廟的路上》當屬一幅不可多得的曠世傑作。全因其驚人的造詣，劉抗揉合色彩、形態與表達等元素，展露出他對東南亞地區人文文化的感知與崇敬。可以說，作品不僅體現藝術家所提倡的「南洋風格」，更奠定了他在那個時代無容置疑的領導地位。



Chen Wen Hsi, Liu Kang, Cheong Soo Pieng, Luo Ming, Chen Chong Swee, Zhou Bichu at Rudolf Bonnet's house, Bali, July 1952.
Photo: Chen Chong Swee
陳文希、劉抗、鐘泗濱、羅明、陳宗瑞和周碧初，1952 年 7 月攝于荷蘭藝術家魯道夫伯尼特位於峇裡島的住所。
攝影：陳宗瑞

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

66

ADRIEN-JEAN LE MAYEUR DE MERPRÈS 勒邁耶

(1880-1958)

fête au temple
(Party at The Temple)

signed 'le mayeur' (lower right); signed again 'le mayeur' (bottom edge); inscribed and titled 'fête au temple' (on the reverse)
oil on canvas
90 x 110 cm (35⅜ x 43¼ in.)
Painted circa late 1940s

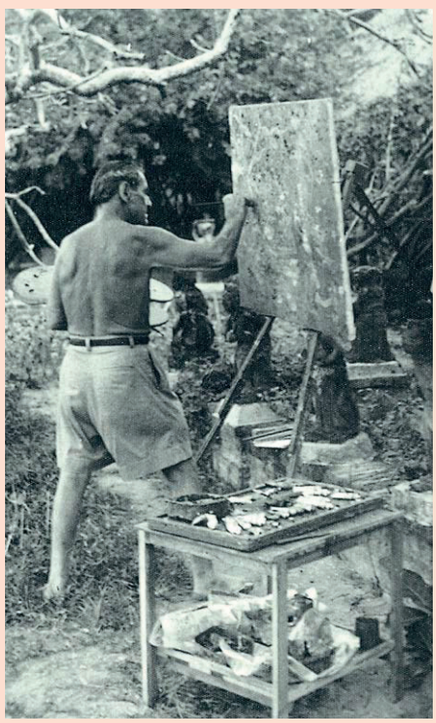
HK$3,000,000-4,000,000
US$390,000-520,000

PROVENANCE
Private Collection, Asia
The work is accompanied with a certificate of authenticity by Dr Jop Ubbens and the painting will be included in the Le Mayeur Archive (LMA)

廟會派對

油彩 畫布
約1940年作
款識： le mayeur (右下) ;
le mayeur (畫布底邊); fête au temple (畫背)

來源
亞洲 私人收藏
該作品附有 Jop Ubbens 博士的真品證書，
這幅畫將被收錄在 Le Mayeur 檔案館 (LMA)



Le Mayeur painting in the garden of his beachside villa in Sanur
Photo: © 2021 Artists Rights Society (ARS), New York / SABAM, Brussels
勒邁耶在他沙努爾海灘邊的別墅作畫

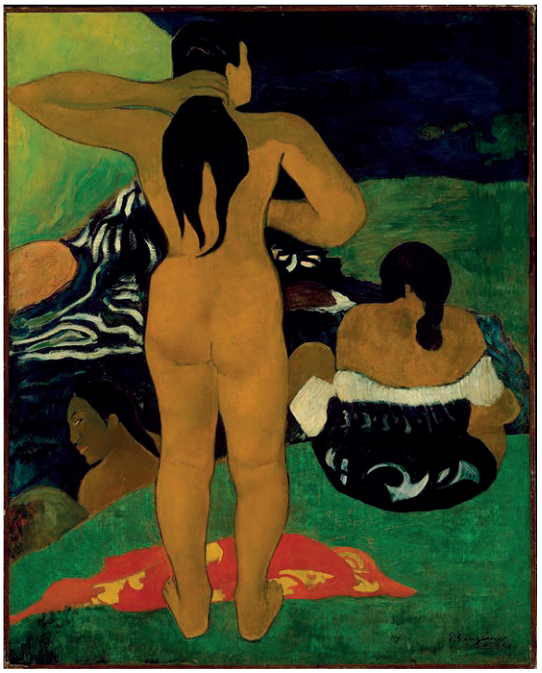


'The paintings are like doors flung open suddenly to reveal something shocking. Because they are so energetic they might also be viewed as moments of a movie whose sudden arrest causes the mind's eye to trip over itself in its own voracity, tangling in dense webs of coloured light, striving to mark order of intense and disordered sensations'

Robert Evrén



Ni Pollok, the wife and muse of the artist Le Mayeur in Denpasar, Indonesia, 1956.
Photo: ©Harrison Forman
勒邁耶妻子妮·帕洛與藝術家在印尼登巴薩 1956 年



Paul Gauguin, *Tahitian Women Bathing*, 1892, Metropolitan Museum of Art, New York
保羅·高更《大溪地沐浴女子》1892 年 紐約 大都會美術館

The artist is a typical example of a so-called traveller-painter in the tradition of famous predecessors like the Italy- goers in the 17th century, the Grand Tour painters in the 18th and 19th century but foremost Gauguin, certainly one of his source for inspiration, who left France for Martinique and Tahiti. They all had one very important thing in common; they were in search for new subject matters and exotic sunny bright light for their compositions.

Le Mayeur travelled first of all in a very extensive way through several countries in Europe, for instance Venice in Italy, Saint Tropez in France and later, in the 1930's he even made trips to India (Jaipur, Benares and Udaipur),and Madagascar (Nossi Be)o in Africa and in the footsteps of Paul Gauguin to Tahiti. His long journeys to all these different countries and continents is possibly the main reason for his relative obscurity in his homeland Belgium. He only came back to his native country to die in 1958. As a matter of fact hardly anybody knows that he is, from an international perspective, with the Surrealist Magritte and Modern artist James Ensor one of the most expensive Belgian painters on the art market.

This mainly counts for his Balinese renderings he executes more or less from 1932 onwards when he set his first steps on Sanur Beach, Bali. When Christie's in Singapore started their first Southeast Asian Art sales at the Hyatt Hotel in 1994 - two Indonesian works by the then rather anonymous Le Mayeur were auctioned and immediately fetched world auction records. Nowadays his grand Balinese scenes can easily achieve high prices at auction. The current world record was achieved by Christie's in May 2016 in Hong Kong for a large format lotus pond painting.

In these earliest times he wasn't featuring in any lexicon of any kind. So Drs Cathinka Huizing and I took up the idea in 1992-93 to write a monography which came out in December 1995, and is still regarded, although not complete anymore, as the magnum opus on life and works of Le Mayeur de Merpres. And more than half of the pages in the book are devoted to his life with his muse and in the end only model, the beautiful and attractive Legong dancer, Ni Pollok (who died in 1986) in their very romantic Sanur dwelling. During about 25 years, from 1932-1958, Le Mayeur composed his late- Impressionist very sought after Balinese topics; the lotus pond, the beach, the interior of the house or the garden.

This present work offered at auction by Christie's Hong Kong is, in my opinion, such a marvellous and wonderful example of a large (100 x 120 cm) Balinese image where Ni Pollok in four various depictions gathers around the iconic lotus pond in the Sanur garden. The painting, judging from a stylistic point of view, probably dates from the late 1940's to 1950 and is comparable to for instance number 257 page 163 in the Le Mayeur book "Pollok bathing in a pond".

This colourful and in pasty layers painted Lotus Pond is without any doubt a very well executed work by the artist and is in a mint condition. The work is depicted in one of his best and mature period and therefor a highlight within the oeuvre of the artist.

This work will be included and registered in the Le Mayeur Archive.

Drs Jop Ubbens
Co-author, Adrien-Jean Le Mayeur de Merprès,
Painter-Traveller/Schilder-Reiziger



Adrien-Jean Le Mayeur de Merprès, Women around a Lotus Pond, Christie's Hong Kong 30 May 2016, lot 3029, sold for HKD 30,360,000
Artwork: © 2021 Artists Rights Society (ARS), New York / SABAM, Brussels
勒邁耶《蓮花池邊女子》香港 佳士得 2016 年 5 月 30 日 編號 3029 成交價：30,360,000 港元

「（塞西麗·布朗的）畫就像突然打開的門，背後藏著驚人的世界。畫面彷彿電影中最磅礴的時刻，逼人直視自我的慾望。人們被彩色光線的交織吞沒，掙扎著在複雜感官中尋找理智的蹤跡。」

羅伯特·艾弗倫

勒邁耶正是所謂旅行畫家的典型代表，他繼承了前輩藝術家們的經典傳統，包括十七世紀的義大利畫派，十八及十九世紀的「壯遊」畫家們，當然還有最為著名的大師高更，離開法國前往馬提尼克島及大溪地，無疑是勒邁耶的靈感來源之一。這些藝術家都有一個重要的共同點；他們為自己的創作尋找充滿異域風情、明媚陽光的全新題材。

勒邁耶的旅行開始於對歐洲數個國家的廣泛探索，例如意大利威尼斯，法國聖特洛佩茲以及後來 1930 年代他甚至去了印度（齋普爾，貝納拉斯和烏代浦）以及馬達加斯加貝島，非洲以及追隨高更的腳步來到大溪地。這些遍佈國家、橫跨大洲的長途旅行或許是他對自己家鄉比利時態度微妙的原因。他僅在1958 年回到祖國，很快溘然長逝。事實上，少有人知的是，從國際角度來看，他與超現實主義大師馬格利特、現代藝術家詹姆斯·恩索爾是藝術市場上最昂貴的比利時畫家之一。

1932 年，勒邁耶第一次踏足巴厘島沙努爾沙灘，從那以後，他的筆下便或多或少添上了一層巴厘的底色。當佳士得 1994 年在新加坡舉辦第一場東南亞拍賣——彼時仍默默無聞的勒邁耶作品立刻脫穎而出，更創造了世界拍賣紀錄。時至今日，他宏偉壯麗的巴厘風景畫常常在拍場上輕而易舉創下高價。如今勒邁耶的世界成交紀錄為一幅尺幅宏大的荷花池畫作，創造於 2016 年 5 月佳士得香港拍賣。

最初，勒邁耶並未受到藝壇的任何關注。因此 1992-1993 年間，卡廷卡·惠廷博士和我決定為他撰寫一本專著，並於 1995 年 12 月出版。今時今日，此書仍舊是研究勒邁耶一生經歷與藝術創作的傑出力作。書中超過一半的內容都講述了勒邁耶與他的靈感繆斯、亦是此生唯一的模特，美麗迷人的雷貢舞者帕洛（1986 年辭世）在二人浪漫的沙努爾沙灘家中的生活。從 1932 至 1958 年的 25 年間，勒邁耶將自己後印象主義風格與巴厘島的獨特風土有機結合；荷花池，沙灘，住宅與花園設計在他筆下逐一展開。

佳士得香港本次呈現的這幅超群絕倫之作，無疑是勒邁耶巴厘島系列大尺幅（100 x 120 cm.）的集大成者，描繪了帕洛以四種不同的姿態，或坐或立於勒邁耶標誌性的沙努爾花園荷花池旁。從風格來看，這幅作品應繪製於 1940 年代晚期至 1950 年代，可以與勒邁耶書中第 163 頁，圖 257《池中沐浴的帕洛》相參照。

畫中色彩紛呈、層次濃厚的荷花池無疑是藝術家精心繪製的代表，且作品保存完好，嶄新如初。此畫創作於勒邁耶藝術生涯最為成熟的巔峰時期，可謂藝術家全部創作中的一大亮點。

此幅作品將被收錄並登記於勒邁耶資料庫。

喬普·烏本斯博士
《艾德里安 - 尚 · 勒邁耶德 · 莫赫普赫斯，畫家 - 旅行家》作者

67

SUDJANA KERTON 蘇加那·克爾頓

(1922-1994)

Kuda Lumping
(Flat horse-trance dance)

signed and dated 'S. KERTON '90' (lower left)
oil on canvas
110 x 141.5 cm. (43¼ x 55¾ in.)
Painted in 1990

HK$4,300,000-6,300,000
US$560,000-810,000

PROVENANCE
Private Collection, Asia
Christie's Hong Kong, April 25, 2004, Lot 580
Acquired from the above sale by the present owner
Private Collection, Asia

EXHIBITED
Brisbane, Queensland Art Gallery, The First Asia-Pacific Triennial of Contemporary Art, September to December 1993.

LITERATURE
Sudjana Kerton, Sanggar Luhur Publication, Tanah Airku: My Country Indonesia - Paintings by S. Kerton, Jakarta, 1990 (illustrated p. 63).
Rizki Akhmad Zaelani, Louise Kerton, Astri Wright, Pendidikan Dan Kebudayaan (Ministry of Education and Culture), Nationalism and Its Transformations: Reflection on Works of Sudjana Kerton, Bandung, 1996 (illustrated p. 129).

儀式騎馬舞蹈

油彩 畫布
1990年作
款識：'S. KERTON' 90 (左下)

來源
亞洲 私人收藏
2004年4月25日 香港 佳士得 編號 580
現藏者購自上述拍賣
亞洲 私人收藏

展覽
1993年9月-12月「第一 亞太 當代藝術 三年展」布里斯班 昆士蘭 美術館

出版
1990年份《祖國克爾頓繪畫》(克爾頓著) 出版機構 Sanggar Luhur 出版機構 (圖版，第63頁)
1996年《民族主義及其轉變：反思克爾頓繪畫》(Rizki Akhmad Zaelani 著, Louise Kerton 著, Astri Wright 著) 萬隆 教育文化部 (圖版，第 129頁)

"Kerton's paintings are many-faceted: they are animist and they are exaggerated, icon-like; they are hilarious and they are poignant, filled with tenderness for the people and the situations depicted... His paintings are suffused with a quality of intimate, nostalgic involvement combined with the more distant perspective of the outsider. They speak simultaneously about life in Indonesia, which gives them their sharpness and their humor, and about human life everywhere, which gives them the power of universal communication."

Ed. Joseph Fischer, Modern Indonesia Art: Three Generations of Tradition and Change 1945-1990, p.147

「克爾頓的畫作十分多面——萬物有靈的、誇張的、雕像式的人物，滑稽又充滿酸楚，飽含對人類和土地的深情……他的畫作親切、懷舊，採取的卻是克制的遠觀視角。克爾頓用畫作訴說印尼的生活，以鋒利視角賦予畫作印尼式的幽默。他的畫作又不僅僅是訴說印尼的生活，而是全人類共有的生活，擁有跨越語言和國界的魔力。」

約瑟夫·費捨爾《現代印尼藝術：三代傳統藝術家及變革 1945-1990》第 147 頁


F. KERTON '90



Sudjana Kerton, Wayang Golek, 1982, Christie's Hong Kong, 25 May 2019, lot 59, sold for HKD 4,925,000
蘇加那·克爾頓《Wayang Golek》1982 年作 香港 佳士得 2019 年 5 月 25 日 編號 59 成交價 : HKD 4,925,000

Painted in his later years, *Kuda Lumping* by Indonesian modern master Sudjana Kerton is executed in his mature style and a masterpiece that is a culmination of decades of artistic explorations and experimentations. Its relatively large format makes it an extraordinary work by the Indonesian modern master, whose works are zealously collected by both institutions and private individuals alike, and thus rarely encountered in the market.

Born in Bandung, Indonesia, during Indonesia's struggle for independence from the Dutch, it was this cultural climate that imbued in the young Kerton a profound sense of nationalism. At this time, Kerton was an illustrator-journalist for the Patriot newspaper, which proved to be an appropriate outlet for him to express his political beliefs freely while honing his natural journalistic sensibilities. In order to record historical moments and ordinary everyday events, the artist had to be adept in sketching with incredible speed to capture each moment in the most essential of lines. This not only developed his desire to record and retain a history of the people in his works, but simultaneously made him an extremely powerful draughtsman, which carries through in the power and confidence demonstrated in the delineation of forms in his paintings. However, what makes Kerton a true master is his ability to not only capture the physical form of his subjects, but to bring out in his skilfully articulated lines, the internal psychological aspect and energy of his characters. Indeed, speaking about his paintings the artist himself states: "I am part of every subject I paint, I share the feelings, the happiness, the misery, the hunger or thirst, the rain, the heat." (My Country Indonesia, p. 5)

Kuda Lumping is eponymously titled after the traditional Javanese dance it depicts. The *Kuda Lumping* dance is dated back to the 1940s, when Indonesia won their independence from Dutch colonialists, explaining its animistic and political undertones. The origins of the dance are often debated, with one theory being that it was inspired by Prince Diponegoro's heroic role in the Java War (1825-1830) where he fought against the Dutch and strived to free Indonesia from their foreign rule, establishing him as a legendary figure in the country's history. Kerton's choice to depict this particular dance performance as a focal subject in his painting is an eloquent pairing of his artistic and nationalistic ideologies in a creative framework. In *Kuda Lumping* the sheer energy and exuberance of the dance experienced by the audience, is represented in Kerton's choice of colours; the vibrant crimson that dominates the canvas pulsates with the visceral emotions of the dancers and musicians as they perform in front of their village peers. Some parts of the *Kuda Lumping* are performed in a trance-like state where the dancers believe they are wild horses, and thereby begin to take on the characteristics of the animal. The presence of the horse puppet shown with the main dancer in the middle symbolizes this animalistic duality. Compositionally, there appears to be no logical perspectival hierarchy and the eye is forced to move in a spiral pattern, starting with the dancers in the middle of the canvas, and out towards the musicians and the clamouring audience in the background, replicating the disorganised energy of these community events that bring together the village in an informal communal manner. Infused with a strong sense of the community and a sincerity of representation, *Kuda Lumping* achieves the aims set forth by Kerton in the final phase of his artistic practice.

Kerton was an active participant in the populist artistic group Peleokis Rakjat (People's Painters Institution), which was led by Hendra Gunawan and included other forefathers of Indonesian modern art like Sudjojono and Affandi. However, of all his contemporaries, Kerton was the only one to have spent extensive time abroad, and having spent more than a quarter of a century in the West undoubtedly influenced his pictorial language. During the 1950s, the artist spent time in both America and Europe, producing works of a cooler and more subdued palette, evidently influenced by the Cubist movement spearheaded by Pablo Picasso and Georges Braque. Yet, it was not till his trip to Mexico in 1963, where he was exposed to the murals of Rufino Tamayo and Diego Rivera that there was a dynamic shift in Kerton's visual language: figures became reduced to their most essential forms, and his palette becomes interjected with a vibrant explosion of colour, as demonstrated in another work by the artist, *Wayang Golek*.

Resplendent and spirited, Kerton's *Kuda Lumping* the local subject matter and vibrant palette captures a small sliver of the sheer richness of the artist's motherland, and a reflection of his personal values of being true to his intentions as an artist to continue to tell the story of the people through his works.



Rufino Tamayo, The Family, 1925, Christie's New York, 20-21 November 2019, lot 29, sold for USD 1,185,000
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
魯菲諾 · 塔馬約《家》1925 年作 紐約 佳士得 2019 年 11 月 20-21 日 編號 29 成交價 : USD 1,185,000



Sudjana Kerton. Photo: Dr Astri Wright, Dr M Dwi Maianto and Hilda Soemantri, The Revolution & Evolution of Sudjana Kerton, p. 153.
蘇加那·克爾頓
來源：Dr. Astri Wright, Dr. M. Dwi Maianto, Hilda Soemantri《蘇加那·克爾頓的變革與演進》第 153 頁

《Kuda Lumping》是克爾頓藝術生涯晚期畫作。該畫作畫幅較大，是他幾十年藝術探索業已成熟的結晶，也是這位印尼現代主義大師的代表性傑作。克爾頓的畫作非常受歡迎，多為機構或私人收藏，流向市場的畫作並不多見。

克爾頓出生於印尼獨立革命之時的萬隆。當時的印尼人民正在荷蘭殖民統治下掙扎，其文化氛圍充滿了民族主義的激情，這深深地影響了小克爾頓。那時，小克爾頓在一家愛國報刊做插畫師，這是一個絕佳的平台，既可以表達他的政治理想，也能夠打磨他的新聞觸感。報刊插畫師的基本技能，即是用寥寥數筆快速、準確地勾勒一個場景，無論是歷史性時刻還是日常生活。這不僅培養了克爾頓對「記錄」人民生活的熱情，也讓他的繪畫技巧日益精湛，他越發自信的插畫就是最好的證明。但是，真正讓克爾頓成為藝術大師的，是他畫作流露出的對人物心靈的洞察。就像他自己說的：「我與畫中的每個人、每個物同在，我感受它們的感受——雨水與酷暑，幸福與痛苦，飢餓與渴望。」（《印尼，我的國》第 5 頁 ）

《Kuda Lumping》以傳統爪哇舞蹈命名，這也是畫面呈現的舞蹈。舞蹈可以追溯到 1940 年代，印尼成功擺脫了荷蘭的殖民統治。Kuda Lumping 宣告著印尼的萬物有靈信仰，也奠定了印尼的政治基調。有關舞蹈的起源說法不一，其中一說是受到狄波尼哥羅王子的啓發。爪哇戰爭（1825-1830）中，狄波尼哥羅王子為爭取印尼自治，率軍與荷蘭殖民者抗爭，成為印尼歷史上的英雄傳說。克爾頓選擇呈現這一主題，有力地結合了他的藝術主張與民族主義政治主張。《Kuda Lumping》中，藝術家選擇用濃烈的色彩來呈現舞蹈的生命力。跳躍的猩紅色作為主色調，是舞者與樂手狀態的自然流露。表演 Kuda Lumping 時，有些舞者會進入通靈狀態，其身體為野馬靈魂所據，表現出動物的形態。畫作中央的領舞者懷抱馬像，正是象徵著萬物有靈論的二元一體。構圖上，該畫作並不依循透視法的邏輯，觀者的眼神被迫由中心向四周螺旋形地游走，由領舞者看向樂手，再看向外圍歡呼的觀眾。藝術家用這種方式，為觀者複製現場的體驗，為他們帶去混亂卻神迷的盛宴。《Kuda Lumping》真摯地表達著社群氛圍，這是克爾頓始終追尋的，也代表他在藝術生涯的後期達成了他的追尋。

克爾頓曾是人民畫家協會 Peleokis Rakjat 的激進代表。這是亨德拉·古納萬領導的公眾藝術群體，印尼現代藝術的先驅如蘇佐佐諾、阿凡迪都是該協會的成員。然而，在同期藝術家中，克爾頓是唯一一位旅居海外的藝術家。他曾旅居西方世界長達二十多年，無疑影響了他的繪畫語言。1950 年代，克爾頓去往歐洲和美國，並畫出了一系列色調陰鬱的畫作，明顯受到巴勃羅·畢加索和喬治·布拉克等立體主義畫家的影響。然而，對克爾頓視覺語言產生決定性影響的旅程，是他在 1963 年去往墨西哥的旅途——他遇到了魯菲諾·塔馬約和迭戈·里維拉的壁畫。此後，克爾頓的人物用富有動感的線條勾勒，並與跳躍的炙烈的色彩輝映。這在克爾頓的另一畫作《Wayang Golek》（Wayang 為印尼西爪哇省的傳統人偶藝術）中亦有展現。

《Kuda Lumping》是華麗的、精神性的畫作，它用跳躍的、炙烈的色彩，捕捉了印尼豐富藝術的冰山一角。克爾頓表達了他誠摯的藝術理想，也表達了他繼續講述母國民族故事的藝術決心。

°♦ 68

BERNARD BUFFET 貝爾納·布菲

(1928-1999)

Les clowns musiciens, le saxophoniste

signed 'Bernard Buffet' (centre left); dated '1991' (lower left)
oil on canvas
225.4 x 270.5 cm. (88¾ x 106½ in.)
Painted in 1991

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

PROVENANCE

Galerie Maurice Garnier, Paris.

Private collection, Europe, by whom acquired from the above; sale, Christie's London, 22 June 2016, Lot 22.

Private collection, by whom acquired at the above sale.

This work is recorded in the Galerie Maurice Garnier archives.

EXHIBITED

Paris, Galerie Maurice Garnier, Bernard Buffet: les clowns musiciens, February - March 1992, no. 3, pp. 14-15 (illustrated).

小丑樂手與薩克斯風手

油彩 畫布

1991年作

款識：Bernard Buffet（中左）；1991（左下）

來源

巴黎 穆倫斯·葛尼爾畫廊

歐洲 私人收藏（購自上述收藏）；
倫敦 佳士得 2016年6月22日 拍品編號22

私人收藏，購自上述拍賣

本作已收錄於穆倫斯·葛尼爾畫廊文獻庫

展覽

1992年2月至3月「Bernard Buffet: les clowns musiciens」展覽 巴黎 穆倫斯·葛尼爾畫廊 第14至15頁，編號3（圖版）

"Only the clowns, his lifelong friends, are his interpreters. Faceted characters, specialists in derision, they reflect wonderfully the emotions, the fights, which Bernard expresses through them."

Annabel Buffet, the artist's wife
(quoted in *Bernard Buffet, Les clowns musiciens*, exh. cat., Paris, 1992, pp. 7-8)


Bernard Buffet
1991

An epic reprisal of Buffet's most celebrated motif, *Les clowns musiciens, le saxophonist* represents one of the artist's grandest representations of the iconic subject of the clown, measuring over two metres high and wide. Painted in 1991, this magnificent double-clown portrait is the most ambitious and outstanding depiction of the motif seen at auction, originating from his heroic series of *Clowns Musiciens* of the same year, exhibited at Galerie Maurice Garnier in 1992. Assuming the monumental presence of a grand history painting, *Les clowns musiciens, le saxophonist* presents a bold return to the key theme that propelled the young artist even further into the spotlight when it appeared first in his work during the mid-1950s. The clown theme, a legacy from his early-20th Century forbearers from Toulouse-Lautrec to Chagall and Picasso, would be redefined and reclaimed by Buffet as his most popular and enduing motif, consuming his interest at key periods throughout the many decades to follow.

Born in Paris, Buffet enrolled at the city's École Nationale Superieure des Beaux Arts at the age of just fifteen, shortly after becoming known as one of the most exciting figurative painters in France. On the occasion of his first solo-exhibition in 1947, the Musée National d'Art Moderne bought one of Buffet's still life-paintings for its collection, and the following year he was awarded the prestigious Prix de la Critique at the age of just twenty. Having enjoyed a meteoric rise to fame, which at one point rivalled that of his iconic contemporary Pablo Picasso, Buffet become an art celebrity in a way never witnessed before, quickly gaining an international reputation alongside others of his generation such as the actress Brigitte Bardot and fashion designer Yves Saint Laurent. As noted by Fabrice Hergot, Director of the Musée d'Art Moderne at the time of his recent retrospective in 2016, "No artist anywhere has ever been as popular in his lifetime as Buffet…Today, we could compare him to Jeff Koons or Takashi Murakami, but neither has achieved Buffet's universal popularity" (quoted in *New York Times*, 20 October 2016). Buffet's reputation was cemented in 1955 by the art review Connaissance des Arts, when it decreed him the greatest post-war artist in France.

During this seminal year of 1955, Buffet undertook an extensive exploration of the theme of the travelling circus, painting portraits of clowns, trapeze artists, animal performers and acrobats. In these paintings, the woeful expressions of these characters clashed with the exaggerated makeup and flamboyant costumes they wore, subverting the traditional view of the circus as a gleeful, jubilant form of entertainment, their true emotions remaining hidden from public view. The clown motif was a legacy inherited from the masters of the early 20th Century, particularly Chagall and Picasso, who explored the Pierrot or Harlequin as a self-reflexive figure and a metaphor for the artistic path and the challenges one may face with such a vocation. For Buffet too, the clown became an avatar, bearing similarities in expression to his early self-portraits, exploring the contrast between true emotive qualities of his sitters and their socially constructed masks.

Les clowns musiciens, le saxophoniste from 1991 represents a grand reprisal of this significant subject at the height of Buffet's mature career, whereupon he painted a monumental series of works celebrating the theme in his *Clowns musiciens* series. This outstandingly colourful group of works, each featuring multiple performers engaged in different acts within vastly-sized canvases, replaces the pale or monochrome palette of Buffet's earlier clown portraits, shattering the sombre mood with an explosion of colour. On this brilliantly grand and confident scale, the slapstick duo in *Les clowns musiciens, le saxophoniste* take on a more extreme and outrageous character. Their large shoes, full make-up, elaborate, brightly-coloured costumes all scream for attention, whilst the instruments they play can be imagined to sound just as bold. The distracted expression of the saxophonist points to the duality of his earlier clown character whilst by contrast, the female clown on the right hand side, sings with a wide, playful smile and engages with the audience, creating a dynamic paradox between the pair.

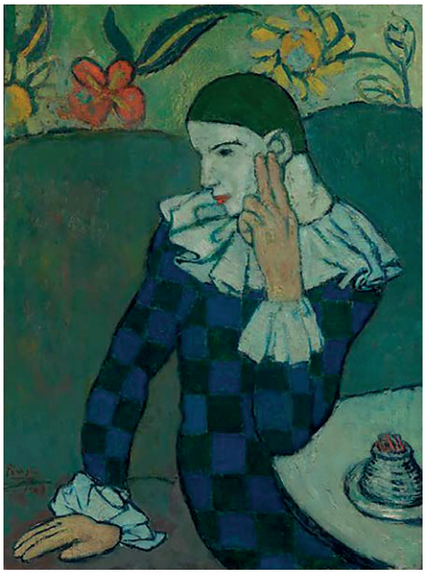
As witnessed in its triumphal return in *Les clowns musiciens, le saxophonist*, the clown motif was an enduring symbol that remained profoundly significant for Buffet, constantly evolving yet always embodying the conflict between an internal emotional landscape and external appearances. This duality speaks to a sense of alienation and absurdity, remaining just as relevant today in a world under the influence of social media and celebrity culture. Clowns continue to appear in the work of contemporary artists such as Banksy, Peter Doig and George Condo who have been known to adopt this distinctive figure along with its long artistic legacy. Condo's clowns, with their distorted faces and brightly coloured polka-dot costumes, are seen smoking and frowning through their makeup, similarly twisting their supposedly happy demeanour, occupying an incongruous place in the modern world, in a way that Buffet would have understood and appreciated.



Bernard Buffet applying makeup. Photograph by Luc Fournol and Benjamin Auger.
Photograph by Luc Fournol and Benjamin Auger. Photo: © 2021 Artists Rights Society (ARS), New York / SIAE, Rome
化妝時的貝爾納·布菲

「只有小丑，是他一生的摯友與知音。平面的人物，冷嘲熱諷的專家，他們精準反映了貝爾納意圖傳遞的情緒與鬥爭。」

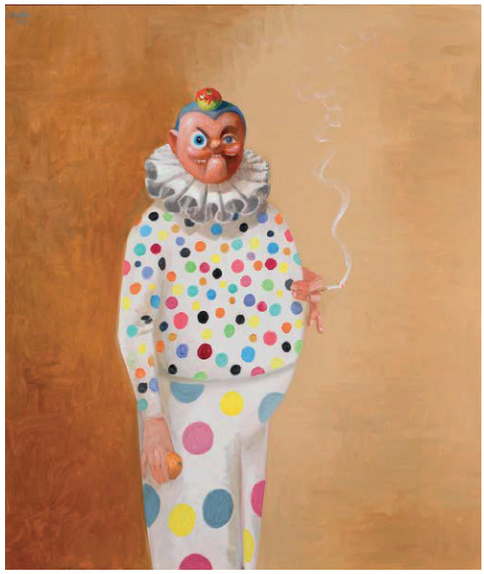
安娜貝爾·布菲，藝術家之妻（引自「貝爾納·布菲：小丑樂手」展覽圖錄，巴黎，1992 年，頁 7-8）



Pablo Picasso, *Seated Harlequin*, 1901.
Metropolitan Museum of Art, New York.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
巴布羅·畢加索《坐著的丑角》1901 年作
紐約 大都會藝術博物館



Bernard Buffet, *Tete de clown*, 1961
Bernard Buffet Museum, Shizuoka
Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris
貝爾納·布菲《小丑頭像》1961 年 貝爾納·布菲美術館 靜岡



George Condo, *Skinny Jim*, 2009, Private Collection.
Image courtesy Luhring Augustine
Artwork: © 2021 George Condo / Artists Rights Society (ARS), New York
喬治·康多《瘦吉姆》2009 年作 私人收藏

《小丑樂手（薩克斯風）》作為布菲最受推崇符號的史詩般宏大再現，代表了藝術家對小丑這一標誌性主題的巔峰創作，畫作尺幅驚人，長寬均逾兩米。創作於 1991 年，這幅精湛絕倫的雙小丑畫像是迄今為止拍賣場上所見最為超群拔萃、氣勢雄偉的小丑主題畫作，作品出自藝術家同年創作的著名系列《小丑樂手》，該系列於 1992 年在巴黎穆倫斯·葛尼爾畫廊展出。小丑形象最早於 1950 年中期出現在布菲筆下，而《小丑樂手（薩克斯風）》作為對這一重要主題的大膽回歸，以歷史畫作般的宏偉氣魄繪製而成，將這位年輕藝術家再次推向全球藝壇的聚光燈下。二十世紀早期的大師們已然熱衷於創作小丑主題，從圖盧茲－勞特累克到夏加爾再到畢加索無一例外。布菲繼承前輩，又重新定義、再次發掘了這一主題，使之成為自己最廣為流傳、備受推崇的標誌性符號，更在隨後幾十年的藝術生涯黃金時期持續探索這一主題。

布菲出生於巴黎，年僅十五歲時就進入巴黎國立高等美術學院學習，很快便在法國藝術界嶄露頭角，成為最受關注的具象畫家之一。1947 年，在他的首次個展上，巴黎現代藝術國家博物館便購入他的一件靜物畫作為館藏，而一年後，年僅二十歲的他便被授予聲譽卓著的評論家大獎。布菲如此年紀輕輕便享負盛名，其成名之迅速可謂前所未見，歷史上僅有藝術大師巴布羅·畢加索能與之相比，與他同時期享譽全球的均為赫赫有名的人物，諸如名模女星碧姬·芭鐸和時尚設計師伊夫·聖羅蘭。正如現代藝術博物館總監法布里斯·赫戈特在 2016 年舉辦布菲回顧展時所說，「世上從未有一個藝術家像布菲一樣在世時便享負盛名… … 我們可以將他與當今的傑夫· 昆斯或村上隆相提並論， 但二位都不及布菲這樣譽滿全球。」（引自《紐約時報》，2016 年 10 月 20 日）。布菲於 1955 年被《藝術知識》藝術鑒賞雜誌選為法國最偉大的戰後藝術家之一，進一步鞏固了他的卓著聲譽。

在這意義重大的 1955 年裡，布菲開始廣泛深入探索巡迴馬戲團這一主題，為小丑、空中飛人、動物表演和雜技演員創作肖像畫。畫中人物面色悲慘，愁容密佈，與他們誇張的妝容和華麗的服裝形成強烈對比，徹底顛覆了人們傳統認知中，馬戲團作為一種帶來歡笑、令人捧腹的娛樂形式。自二十世紀初開始，大師們開始探索小丑這一主題，尤其是夏加爾和畢加索，均將小丑角色視為自我形象的投射，藝術生涯的隱喻和所擔職責的挑戰。布菲的闡釋亦與大師們不謀而合，對他來說，小丑是一種化身，與他早期的自畫像在表現形式上遙相呼應，通過創作小丑畫像，布菲深入探索人類現狀，探索他筆下人物的真實情感品質與其社會構建的面具之間的對比，引人深思。

創作於 1991 年的《小丑樂手（薩克斯風）》代表了布菲藝術生涯成熟時期的巔峰水準，是一件集大成的非凡鉅作，此後他更創作了集中呈現這一主題的《小丑樂手》系列，影響深遠。這一組出類拔萃、色彩繽紛的系列作品，每件都以宏大的尺幅聚焦了若干位樂手進行各式表演，一改布菲早期黑白單色的小丑畫像風格，以鮮艷有力的色彩一掃先前昏暗陰霾的色調。《小丑樂手（薩克斯風）》以充滿自信、宏偉堂皇的尺寸描繪了異乎尋常、別具一格的一對滑稽搭檔。他們巨大的鞋子、精緻的濃妝、鮮豔的服飾，配上不太協調的帽子，無一不引人注目，可以想象，他們手中演奏的樂器定然音量驚人，大膽出格。薩克斯演奏者心不在焉的表情彰顯了他身兼小丑角色充滿矛盾的二元性，當他凝視舞台對面的搭檔時，他愁容滿佈的表情與舞台上明亮的服裝、俏皮的表演性質格格不入。對比之下，舞台右手邊的女性小丑正洋溢微笑，興高采烈地放聲歌唱，與觀眾互動，讓這對組合充滿了動態多元的悖論。

小丑形象在《小丑樂手（薩克斯風）》一畫中成功回歸，標誌著這一題材對於布菲一以貫之的重要性及深遠意義。儘管小丑形象在其藝術生涯中不斷變化，它依然作為內在感情世界與外在形象矛盾衝突的重要象征。這樣充滿矛盾的二元性實則代表了一種疏離感及荒謬感，與充斥著社交媒體與明星效應的現今社會依舊息息相關，有其深刻意義，與布菲所處的年代、所經歷的超級明星效應可謂是別無二致的平行宇宙。小丑形象持續出現在當代藝術家筆下，諸如班克斯、彼得·多伊格和喬治·康多都曾關注這別具一格的形象，延續長久以來的藝術傳統。康多筆下的小丑與布菲有著異曲同工之妙，他們面部扭曲，身著色彩亮麗的圓點花紋戲服，常常在濃妝之下皺眉抽煙，完全扭轉了小丑本應有的歡樂風度。這進一步揭示了小丑這一角色黑暗的一面，他們用外在欺騙觀眾，今時今日，比起喜劇，反而在恐怖電影裡更多出現他們的身影，他們正以布菲理解和欣賞的方式在這個現代世界佔據著一個格格不入的位置。

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
顯赫私人珍藏

69 # FERNANDO BOTERO 費爾南多·波特羅

(B. 1932)

La Cantante

signed and dated 'Botero 16' (lower right)
oil on canvas
189 x 155 cm. (74⅜ x 61 in.)
Painted in 2016

HK$7,800,000–13,800,000
US$1,100,000–1,800,000

PROVENANCE
Galerie Gmurzynska, Zug, Zurich & New York.
Private collection, acquired from the above in 2017.

歌手

油彩 畫布
2016年作
款識：Botero 16（右下）

來源
楚格、蘇黎世及紐約 Gmurzynska畫廊
私人收藏，2017年購自上述畫廊



Jan van Eyck, *Portrait of Giovanni Arnolfini and his Wife*, 1434,
The National Gallery, London
揚·范·艾克《阿諾菲尼的婚禮》1434 年 倫敦 國家畫廊

"The problem is to determine the source of the pleasure when one looks at a picture... For me, the pleasure comes from the exaltation of life, which expresses the sensuality of forms."

Fernando Botero
(quoted in M. V. Llosa, "A Sumptuous Abundance"
in Fernando Botero, exh. cat., Stockholm, 2001, p. 19)





Pablo Picasso, *Three Musicians*, 1921.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
Museum of Modern Art, New York
巴布羅·畢加索《三個音樂家》1921 年
紐約 現代藝術博物館



Piero della Francesca, *The Nativity*, 1470-1475.
National Gallery of Art, London.
皮耶羅·德拉·弗朗西斯卡《耶穌降生圖》1470-1475 年作
倫敦國家美術館

Suspended in crescendo, a glamorous singer in an emerald green dress faces us, her arm raised as her voice soars, flanked by her band on a stage. The full body of Botero's songstress perfectly fills the centre of the composition, statuesque in her abundant size, her brightly coloured musical troupe diminutive behind her. Lit by a constellation of candy coloured lights above, the musicians are arranged in a neat U-shape, each poised in picture-perfect position to represent their musical roles. They are dressed for the occasion and without hearing their tune, it can be assumed that their act is well-rehearsed and they are ready to impress their audience, whomever may be listening and watching. This magnificently vibrant, sonorous display on a grand scale perfectly characterises Botero's key theme of the musical performance, alluding to the opportunity for communal merriment and all that might come with it, which takes pride of place as one of the most celebrated subjects in his oeuvre. A modern take on the genre scene, *La Cantante*, aligns with the artist's greatest achievements in oil as represented in such works as *Dancing in Colombia* from 1980 (Metropolitan Museum of Art, New York) *Tablao flamenco* from 1984 and *The Musicians* from 1979 which both parody and honour the activities of everyday life in Colombia, elevating them to the monumental dimensions of history painting.

Drawing from a range of artistic influences, Botero approaches the time-honoured theme of the musical performance from both local and international vantage points. A key element the cultural identity of Botero's nation of Colombia, musicians can readily be seen as an essential motifs within the broader context of 20th Century Latin American art as explored by modern masters such as Diego Rivera, Rufino Tamayo and others. This theme furthermore recalls the legacy of early-20th Century European artists who depicted musical motifs from contemporary life, particularly Pablo Picasso's guitar players, musicians and saltimbanques. Traversing further into history, Botero famously draws inspiration from a myriad of European Old Master painters from Giotto to Vélazquez that he studied intensively from the early stages of his career. The boldly coloured clothing and structured arrangement of the figures in *La Cantante* recall the lute-playing angels of Piero della Francesca's *The Nativity* (1470-1475; National Gallery of Art, London) whilst their poise and the broad, flat outline of their guitars call to mind Peter Paul Rubens *Suonatore di Liuto* (1609-1610; Museil Reali, Turin).

Botero's trademark voluminous figures arrive from similar origins, initiated by the artist's earliest experiences. As noted by Susan L. Aberth, "Born in Medellín, the artist was surrounded with Catholic churches full of Baroque polychrome wooden sculptures that at times resembled porcelain. These colonial sculptural forms captured his imagination and contributed to the development of his rounded and monumental figural types." (Susan L. Aberth, Bard College, Annandale-on-Hudson, NY, 2006). These early influences which would soon be followed by his study of the Italian Renaissance artists led Botero to define his distinctive figurative style, modernised with subjects from local Colombian life. In *La Cantante,* the contours of his statuesque singer's sensual, opulent, Boteroesque body remain visible from underneath her form-fitting green dress, pointing to the fleshy, bold nudes of Titian, yet her skin remains radiant, uniform and smooth, contained within defined outlines reminiscent of Botticelli. Such is the depth to Botero's unique artistic language, as Jacqueline Barnitz notes "don't let the humour of Botero's social stereotyping obscure the seriousness of the formal aspects of his art" (Jacqueline Barnitz, *Twentieth Century Art of Latin America*, University of Texas Press, Austin, 2001, p. 259). In *La Cantante,* Botero finds the perfect melody between past and present, humour and celebration, reflecting on the enduringly pertinent activities that sustain community.

凝煉於最高音的動人瞬間，這位極富魅力的歌唱家身著翡翠綠裙面向我們，她的手臂隨著歌聲一同高昂升起，她的樂隊在舞台上環繞四圍，眾星捧月。波特羅筆下的這位女歌唱家完美佔據了畫面中央位置，其豐盈的身形如雕塑般龐然矗立，越發顯出其身後五彩繽紛的樂隊身形微小。他們頭上的糖果色頂燈閃閃發光，音樂家們排列成一組整齊有序的 U 字，每個人都蓄勢待發，時刻準備在這精妙的組合中展現自己的音樂角色。畫中人物盛裝出席，哪怕

聽不到音樂，我們也可以料想他們的演出已經過充分排練，時刻準備登台亮相，為觀眾帶來精彩絕倫的視聽表演。這一神采奕奕而華美壯麗的景象充分展現了波特羅音樂表演的核心主題，意指共享歡樂的機會與隨之而來的一切，這是藝術家所有風格中最廣為人知、引以為豪的主題之一。作為經典題材的現代呈現，《歌手》與波特羅的其他頂級油畫代表作不謀而合，例如 1980 年作《哥倫比亞的舞蹈》（紐約 大都會博物館）、1984 年作《弗拉明戈小酒館》與 1979 年作《音樂家》，這些作品都以詼諧幽默的方式展示了哥倫比亞的日常生活，舉重若輕地將意義深遠的歷史畫趣味轉化，引人思考。

波特羅的藝術風格受到一系列影響，他博采本土情懷與國際視野之長，融會貫通，聚焦音樂表演這一長盛不衰的主題。音樂家作為波特羅祖國哥倫比亞文化的代表元素，成為二十世紀拉丁美洲藝術在廣義語境下的核心符號，備受眾多現代藝術大師關注，諸如迭戈·里維拉，魯菲諾·塔馬約等藝術家都曾探索過這一主題。這一主題更遙相呼應了二十世紀早期歐洲藝術家從當代生活中汲取靈感，描繪音樂元素的傳統，尤以巴布羅·畢加索筆下的吉他手、音樂家及江湖藝人為代表。細究歷史，波特羅更以從一眾歐洲古典大師處汲取靈感、重新演繹而聞名，從喬托到維拉斯蓋茲，波特羅均在其藝術生涯早年進行了深度研習。《歌手》一畫中，大膽鮮明的用色及井井有條的構圖不禁讓人想起皮耶羅·德拉·弗朗西斯卡在《耶穌降生圖》（1470-1475 年作，倫敦國家美術館）中所繪的奏琴天使，而他們優雅自若的神情，吉他邊緣寬闊平坦的線條與彼得·保羅·魯本斯的《彈魯特琴的人》（1609-1610 年作，都靈皇家博物館）有著異曲同工之妙。

波特羅筆下標誌性的豐滿形象亦有著類似起源，靈感來自藝術家早年的經歷。正如蘇珊·L·阿伯斯所說，「出生在麥德林市，波特羅身邊環繞著一座座天主教堂，巴洛克式的彩繪木質雕像在那時如瓷器般精美。這些殖民風格的雕塑形式激發了波特羅的想象力，促使他創作出渾圓而龐然的人物形象。」（蘇珊·L·阿伯斯，巴德學院，哈得遜河畔安南代爾，紐約，2006 年）緊隨這些早期影響，波特羅很快開始研究意大利文藝復興藝術，讓他進一步完善自己獨一無二的具象風格，將哥倫比亞本土生活進行現代主義改造。此幅畫中，歌手豐滿圓潤、戲謔滑稽的身體線條在貼身綠裙下若隱若現，刺激感官，致敬提香筆下豐滿的裸女形象，而歌唱家容光煥發的神色，柔嫩光潔的皮膚無疑呼應了波提切利的技法。波特羅別具一格的藝術語言意蘊深刻，正如杰奎琳·巴尼茨所評「不要因波特羅對社會陳規舊俗的戲謔，而忽略了其中嚴肅的部分」（杰奎琳巴尼茨，《二十世紀拉丁美洲藝術》，德克薩斯大學出版社，奧斯汀，2001 年，頁 259）。在《歌唱家》一畫中，波特羅找到了過去與未來、幽默與頌揚的完美旋律，思考了長久以來將社群聯繫在一起的系列活動。



Fernando Botero, *Dancing in Colombia*, 1980.
Metropolitan Museum of Art, New York.
Artwork: © Fernando Botero, reproduced by permission
費爾南多·波特羅《哥倫比亞的舞蹈》1980
紐約 大都會藝術博物館

「問題在於，當你看向一張畫時，決定你快樂的來源是什麼……對我來說，這份愉悅來自對生命的歌頌，表現在形體的歡娛之中。」

費爾南多·波特羅
（引自 M.V. 略薩，「費爾南多·波特羅：富麗堂皇」展覽圖錄，斯德哥爾摩，2001 年，頁 19）



Fernando Botero, *Tablao flamenco*, 1984.
Christie's New York, November, 2019, sold For $ 2,055,000 USD
Artwork: © Fernando Botero, reproduced by permission
費爾南多·波特羅《弗拉明戈小酒館》1984 年
紐約 佳士得 成交價 2,055,000 美元



Fernando Botero, *The Musicians*, 1979.
Christie's New York, May 2006, sold For $ 2,032,000 USD.
Artwork: © Fernando Botero, reproduced by permission
費爾南多·波特羅《音樂家》1979 年
紐約 佳士得 2006 年 5 月 成交價 2,032,000 美元

70 # LIU WEI 劉韡

(B. 1972)

Big Bamboo No. 2

signed in Chinese, signed and dated
'Liu Wei 2018' (on the reverse)
oil on canvas
220 x 220 cm (86 ½ x 86 ½ in)
Painted in 2018

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

PROVENANCE
Long March Space, Beijing
Acquired from the above by the present owner

大竹子 2 號

油彩 畫布
2018年作
款識：劉韡 Liu Wei 2018 (畫背)

來源
北京 長征空間
現藏者直接得自上述來源

"Abstract thinking is the essence of human beings. It is not limited to abstract images. As human beings, we do not need to create a different picture from reality, instead, we need to portray the things we don't understand."

Liu Wei

「人類最重要的就是抽象思維，而抽象思維不一定是抽象的圖像。我們不是對世界進行完全的反轉描摹，而是需要表現你所不了解的東西。」

劉韡





°♦ 72

YAYOI KUSAMA 草間彌生

(B. 1929)

PUMPKIN

signed and dated 'YAYOI KUSAMA 2017' (on the side)
fiberglass-reinforced plastic and urethane paint sculpture in two parts
215 (H) x 180 x 180 cm. (84⅝ x 70⅞ x 70⅞ in.)
Executed in 2017

HK$28,000,000-38,000,000
US$3,700,000-4,900,000

南瓜

彩繪 強化玻璃纖維 雕塑 (共兩個部件)
2017年作
款識: YAYOI KUSAMA 2017 (側面)

PROVENANCE
David Zwirner, New York
Acquired from the above by the present owner

來源
紐約 卓納畫廊
現藏者購自上述畫廊

This work is accompanied by the registration card issued by the artist's studio.

此作品附有藝術家工作室所簽發之藝術品註冊卡





Pumpkin sculpture at New York Botanical Garden, 2021
Artwork: © YAYOI KUSAMA
Photo: © Paul Clemence / ARCHI-PHOTO
草間彌生南瓜雕塑展出於紐約植物園 攝於 2021 年

今年，九十二歲的草間彌生舉辦了兩場大型展覽——紐約植物園的雕塑裝置展「宇宙自然」，及柏林 Gropius Bau 的「草間彌生回顧展」，這也是她在德國的首場大型回顧展。這兩場展覽也一如既往地大受歡迎。草間彌生創造的迷幻世界不斷吸引著全世界的觀眾。她標誌性的南瓜主題更是備受喜愛。

南瓜是草間彌生藝術世界中最受推崇的題材。藝術家出生於日本長野縣松本市，小時候她對家中育種田裡的南瓜深深著迷。1940 年代初，她開始產生幻覺，在同一時期，她開始畫南瓜。年輕的草間在藝術的道路上不斷地上下求索，卻不為父母所支持。1958 年，她獨自漂洋過海，來到了紐約。這一時期，她把自己浸潤在紐約的戰後文化氛圍當中，並快速在新環境裡得到認可，建立自己的名聲。一年後，她在紐約舉辦首場個展，並在藝術圈里得到廣泛好評。她將自己的脆弱化為力量，將深沉的幻覺體驗呈現於畫布之中，創造出無數波點與網狀的萬花筒般的世界。她標誌性的波點南瓜表現出她內心不斷拉扯的張力。她在持續的波點創作中，重新找到了內心的平靜。如今，南瓜在她的藝術界取得了近乎神聖的地位，甚至可以說是她的另一個自我。

「執念和恐懼是我的創作主題。我持續不斷地創作，直至沉浸其中。我把這個過程稱為「消逝」。——草間彌生

這幅飽滿的《南瓜（LPASG）》作於 2013 年，是一幅極具標誌性的南瓜畫作。標誌性的金黃色結合罕見的正方形構圖，即便只使用了黑和黃兩種顏色，瓜楞隆起處的大圓點和相接處的小圓點完美塑造出了深度和陰影的變換。南瓜被背景中密實交織的網狀形態包圍，這也是藝術家另一個標誌性的元素。立體的南瓜仿佛有著圓潤的觸感，吸引著觀眾走進草間深邃繁複的內心世界。

本次更是有幸同時上拍一件與之對應的巨大雕塑《南瓜（M）》。充滿生機的圓鼓鼓的南瓜上布滿了波點，深邃的黑與明亮的黃讓它閃爍出耀眼奪目的光彩，令人歎為觀止。這座超過兩米高的巨型南瓜雕塑充滿了神秘力量，就如吸引了童年草間的那顆田間南瓜。她如此描述與那顆南瓜的相遇：「它瞬間開口跟我說話，像是動畫片里那樣。南瓜好像通常並不會讓人肅然起敬，但我卻被它那充滿無邪魅力的形狀深深吸引。」南瓜和圓點是草間彌生藝術生涯里至為關鍵的母題，這兩個元素讓她在國際舞台上被廣為人知。1993 年，她的沉浸式作品《鏡屋》代表日本參加 45 屆威尼斯雙年展。這間舉世聞名的屋子，從地板到天花板布滿了反射的黃黑波點，屋子中央還有一間小房間，裡面裝著一片無限的黃黑波點南瓜田。28 年之後，她的一件南瓜雕塑在直島被颱風吹倒，落進大海。南瓜翻倒的視頻在各大社交媒體上瘋傳，草間彌生又一次引得世界矚目，這一切都說明，九十二歲高齡的草間彌生熱度從未退去。《南瓜（M）》與眾多博物館藏中的南瓜雕塑一脈相承，更是有史以來出現在拍賣市場中最大的草間南瓜雕塑。

在草間彌生的藝術中，南瓜是她最廣為人知的經典主題。藝術家長期與精神疾病鬥爭，正是從畫南瓜的過程中，她找到了慰藉。《南瓜（LPASG）》和《南瓜（M）》跨越不同媒介，但皆為草間彌生藝術實踐的重要結晶。Instagram 上標記草間彌生的圖片有多達 8 千萬條，也讓草間成為最常被標記的藝術家之一。隨著她在包括香港在內的全球各大城市更多回顧展的到來，這位日本女藝術家的傳奇將會繼續。

Detail of the present lot 拍品局部 ▸



°♦ 73

YAYOI KUSAMA 草間彌生

(B. 1929)

INFINITY-NETS [OTWHON]

signed, titled and dated 'INFINITY-NETS YAYOI KUSAMA 2014 OTWHON' (on the reverse)
acrylic on canvas
144.8 x 144.8 cm. (57 x 57 in.)
Painted in 2014

HK$14,000,000-22,000,000
US$1,900,000-2,800,000

PROVENANCE
Ota Fine Arts, Tokyo
David Zwirner Gallery, New York
Private Collection, New York
Acquired from the above by the present owner

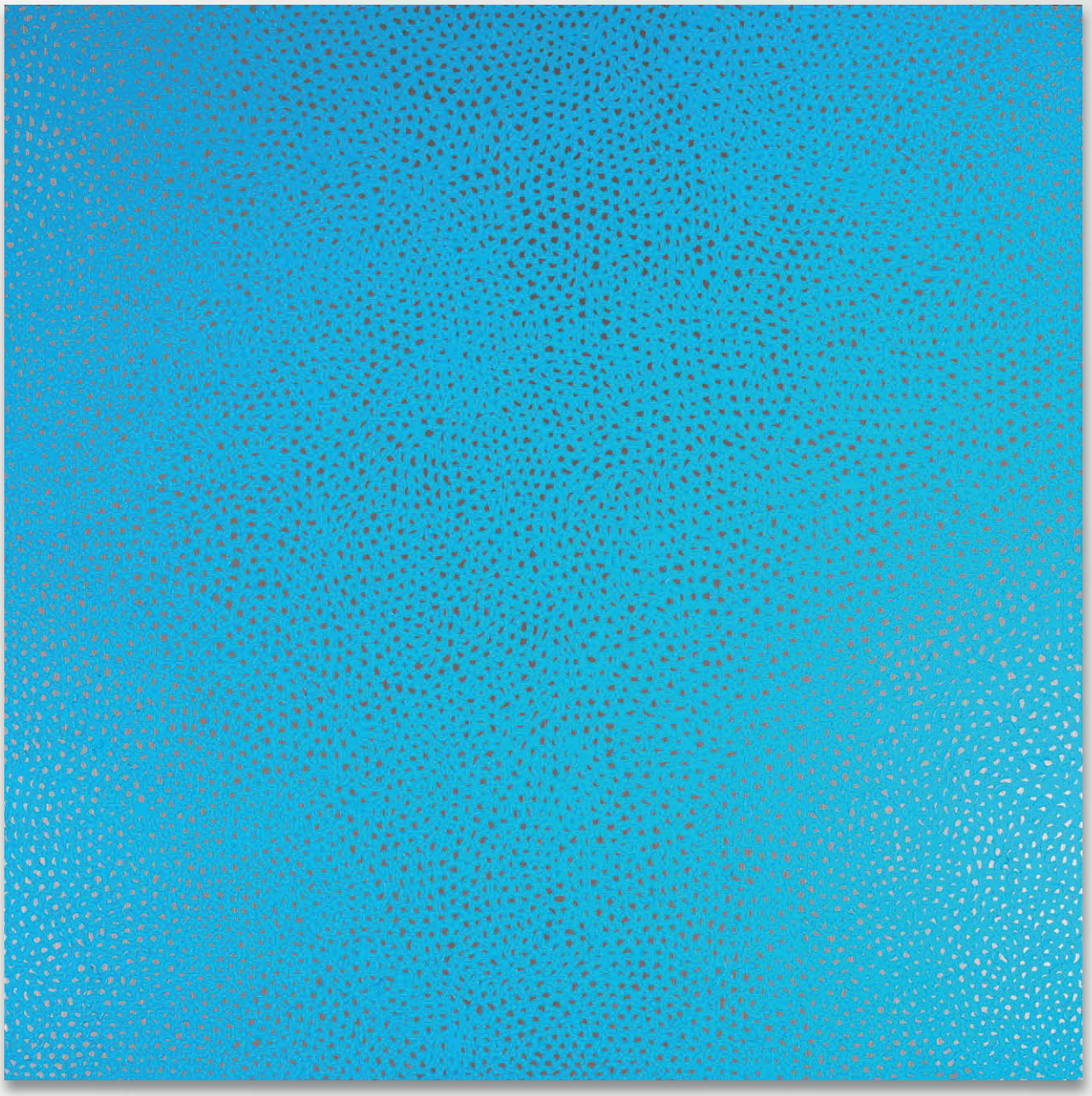
This work is accompanied by the registration card issued by the artist's studio.

INFINITY-NETS [OTWHON]

壓克力 畫布
2014年作
款識: INFINITY-NETS YAYOI KUSAMA 2014 OTWHON (畫背)

來源
東京 大田畫廊
紐約 卓納畫廊
紐約 私人收藏
現藏者購自上述來源

此作品附有藝術家工作室所簽發之藝術品註冊卡



74

GEORGE CONDO 喬治·康多

(B. 1957)

Red and Black Diagonal Portrait

signed and dated 'Condo 2016' (upper left)
acrylic and oilstick on canvas
213 x 208.6 cm. (83⅞ x 82⅛ in.)
Painted in 2016

HK$12,000,000-18,000,000
US$1,600,000-2,300,000

紅黑對角肖像

壓克力 油畫棒 畫布
2016年作
款識： Condo 2016 (左上)

PROVENANCE

Sprueth Magers, Los Angeles
Private collection (acquired at the above by the previous owner)
Christie's London, 4 October 2018, lot 17
Acquired at the above by the present owner

EXHIBITED

Los Angeles, Sprueth Magers, George Condo: Entrance to the Void, 2016.

來源

洛杉磯 馬格斯畫廊
私人收藏 (原藏者購自上述來源)
倫敦 佳士得 2018年10月4日 編號17
現藏者購自上述拍賣

展覽

2016年「喬治·康多：進入虛空」洛杉磯 馬格斯畫廊



George Condo, Force Field, 2010.
Christie's Hong Kong, 10 July 2020, lot 10, sold for HKD 53,150,000.
Artwork: © 2021 George Condo / Artists Rights Society (ARS), New York
喬治·康多《力場》2010 年作 香港 佳士得 編號 10 成交價：53,150,000 港幣



'The idea of uniting drawing and painting on a single canvas arose from Condo's recognition of the need for immediacy and improvisation with line and gesture but can also be understood as contingent upon the increasing importance of the contrapuntal balance of working at different speeds and rhythms on the same work'

Simon Baker, Art Historian

George Condo's monumental painting *Red and Black Diagonal Portrait* vividly demonstrates the artist's mastery of line, colour and composition. Executed in 2016, it reaffirms the artist's interest in the dance between figuration and abstraction, witnessing his continued fascination with what he terms 'psychological Cubism.' Condo explains that 'Picasso wanted to show multiple sides of an object simultaneously. That was a kind of perspectival Cubism: not being limited to a single view in one view where you can see all four sides of a box. But what if you could see all four sides of human nature? That's what I call psychological Cubism.'

Red and Black Diagonal Portrait displays a scarlet background, rich in painterly texture and backlit with subtle ochre flashes. Hinting at the work of colour field painters like Mark Rothko and Barnett Newman, whilst simultaneously conjuring conflicting psychological associations of passion and rage, the monumental work's mismatched complexity extends to its medium through the use of both acrylic paint and oil sticks. The emotional power of colour in this painting lends to the personal strife that the artist was going through at the time. Following a major surgery on his vocal chords, after being diagnosed with cancer in 2015, the artist's painting method assumed a new degree of personal significance. 'I was starting to feel very scrambled up', Condo writes; '... I was in five different places in my mind at the same time.' In the wake of this trauma, Condo set about performing a kind of exorcism, confronting his inner demons through the medium of paint. With its scraped, scratched and scarred textures – aided by his new adoption of the palette knife – the figure at the centre of the work confronts the viewer like a defaced sculptural edifice, its features skewed to the point of illegibility. 'It's the obliteration of the characters that keep haunting me', explains Condo. 'I'm getting them out of my system'.

The psychological drama of *Red and Black Diagonal Portrait* is apparent in the eyes, rigid rows of teeth, the bulbous curve of the face and the shoulders – each is reshaped and resized. Condo transforms the established portrait form, with a figure truncated below the shoulders in a manner common in Italian Renaissance portraiture to reveal a multitude of perspectives that run deeper than the surface of the figure's appearance. The subject reaches to the edges of the canvas, occluding both the background and itself. Its identity, even down to its gender, is elusive, although its exaggerated eyelashes suggest some degree of femininity. The figure is shattered into irregular platinum-grey tiles and then glued back together with thick black lines. Its eyes are positioned at impossible angles from each other. A set of twirling black tendrils stemming from a root-like tangle resembles hair, but could equally be something else entirely. Condo disassembles his subject like a jigsaw puzzle.

In contrast to this compartmentalisation, the vermillion field fringing it is open and flowing. Golden brown splotches resemble billowing flames. This abstract element would conventionally form a painting's background, but here Condo allows ambiguity as to the position of these two elements. The line defining the figure's left shoulder leaps over the red, and yet the fiery morass also effaces parts of the figure. Strands of scarlet, russet and black drip over the figure's face, as if leaping out from the surrounding colour field. In this, the interplay between figurative and abstract creates a palpable dynamism.

Condo's painterly prowess links him to his illustrious predecessors. The thick black lines, for instance, are redolent of those found in the 1930s work of Paul Klee and Pablo Picasso, who used them to pull the discrete forms in their work together. Condo's incandescent paintwork, from splatters to dense strokes, draws on the action painting of Jackson Pollock and Willem de Kooning, which foregrounded the importance of the physical act of painting in the artistic process. Condo's practice engages with his own understanding of the history of art. 'People might say that one of my paintings looks like Guston meets Monet in a Picasso format in Cézanne's world, but ultimately I consider it to be just about the knowledge of painting', he explains. 'You want to reach a point where your work is the sum total of everything that ever happened to you'.



Barnett Newman, ***Onement I***, 1948. Museum of Modern Art, New York. Artwork: © 2021 Barnett Newman Foundation / Artists Rights Society (ARS), New York
巴尼特·紐曼《 Onement I 》1948 年作 紐約 現代藝術博物館

「康多通過結合描畫和彩繪，滿足了即時與即興創作的需求。但這一結合也可以被理解為是一個偶然——他需要在同一幅畫上實現不同節奏韻律創作的平衡。」

西蒙·貝克，藝術史學家



Willem de Kooning, East Hampton VI, 1977. Christie's New York, 13 May 2021, lot 3B, sold for USD 10,436,000.
Artwork: © 2021 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York
威廉·德庫寧《East Hampton VI》1967 年作 紐約 佳士得 編號 3B
成交價：10,436,000 美元

《紅黑對角肖像》是喬治康多令人歎為觀止的巨幅畫作，生動展示了他在線條、色彩、構圖上的高超技藝。該畫作於 2016 年，康多再一次在形象和抽象之間對話，表達他對「心理立體主義」的思索。康多解釋說：「畢加索想要同時呈現繪畫對象的所有面向，那是一種視覺上的立體主義，即不局限於單一視角。但，如果能同時呈現人性的多個面向呢？這就是我所說的『心理立體主義』」。

《紅黑對角肖像》中，猩紅色的背景極富油畫質感，金棕色斑點點綴其間。大面積的色塊讓人聯想起馬克·羅斯科和巴尼特·紐曼。壓克力顏料和油畫棒的雙重運用，彰顯激情與怒火的衝突，錯綜形態躍然紙上。這幅畫作極具情緒張力，是當時康多心理掙扎的藝術表達。2015 年，康多被確診癌症，隨後經歷了一場大型聲帶手術。「我感覺一團糟，我感到自己的思路四分五裂。」康多開始在藝術中直面心魔，其藝術風格達到前所未有的高度。他用刮刀在畫作中呈現切削、抓痕等質感，人物以廢墟般的面孔直視觀者，幾近碎裂。「這種坍塌感一直在侵擾我，我想要把他們扔出腦海。」

《紅黑對角肖像》有著強烈的心理張力，人物怪誕扭曲牙齒、頭與肩——所有部分都被重組。康多應用意大利文藝復興時期肖像畫結構，只描繪肩以上的部分，並用多角度透視呈現人物心理狀態。肖像延伸至畫框邊沿，甚至延伸至畫面之外。而畫中人物難以辨認，也無法辨認其性別——即使誇張的眼睫毛暗示著女性特質。康多用拼圖的方式拆解他的人物，他／她被打碎成鉑金灰色塊，再由粗壯的黑色線條黏合，兩隻眼睛置於完全不合理的位置上，幾撮樹根樣的黑色捲髮落下。

畫中人物雖被徹底解構，圍繞著他／她的鮮紅色塊卻是敞開而流動的，金棕色的斑點徬彿翻湧的火苗。通常，抽象性元素用以構成畫的背景，但在這幅畫中，康多模糊了背景與人物的界限——人物的左肩的線條躍入了紅色，而紅色也遮住了部分人像；紅、黃、黑三色跳出了背景色塊，蔓延至臉的部分。色塊間的互動促成了具象和抽象間的對話，讓畫面極富動感。

康多高超的繪畫技藝，讓他與傑出的先輩們對話。粗壯的黑色線條讓人想起 1930 年代的保羅·克利和巴勃羅·畢卡索，他們同樣採用粗壯的黑色線條黏合抽象部分；康多炙烈的手法——色彩潑濺和粗重筆觸——則讓人想起傑克遜·波洛克和威廉·德庫寧，他們強調繪畫過程中身體的參與。康多的藝術實踐融合了他自己對於藝術史的理解：「人們會說，我的畫是加斯頓和莫奈聯手，採用畢加索的形式，在塞尚的世界里創作。但我認為這些只能算是繪畫知識。我想要達到的境界，就是讓作品成為你所有一切經歷的集結。」



Pablo Picasso, Buste de femme (Femme à la résille), 1938. Christie's New York, 11 May 2015, lot 15A, sold for USD 67,365,000.
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
巴布羅·畢加索《Buste de femme (Femme à la résille)》1938 年作 紐約 佳士得 編號 15A 成交價：67,365,000 美元

75

MADSAKI

(B. 1974)

Untitled

signed and dated 'MADSAKI 2019' (on the reverse)
acrylic and aerosol on canvas laid on board
141 x 200 cm. (55½ x 78 ¾ in.)
Painted in 2019

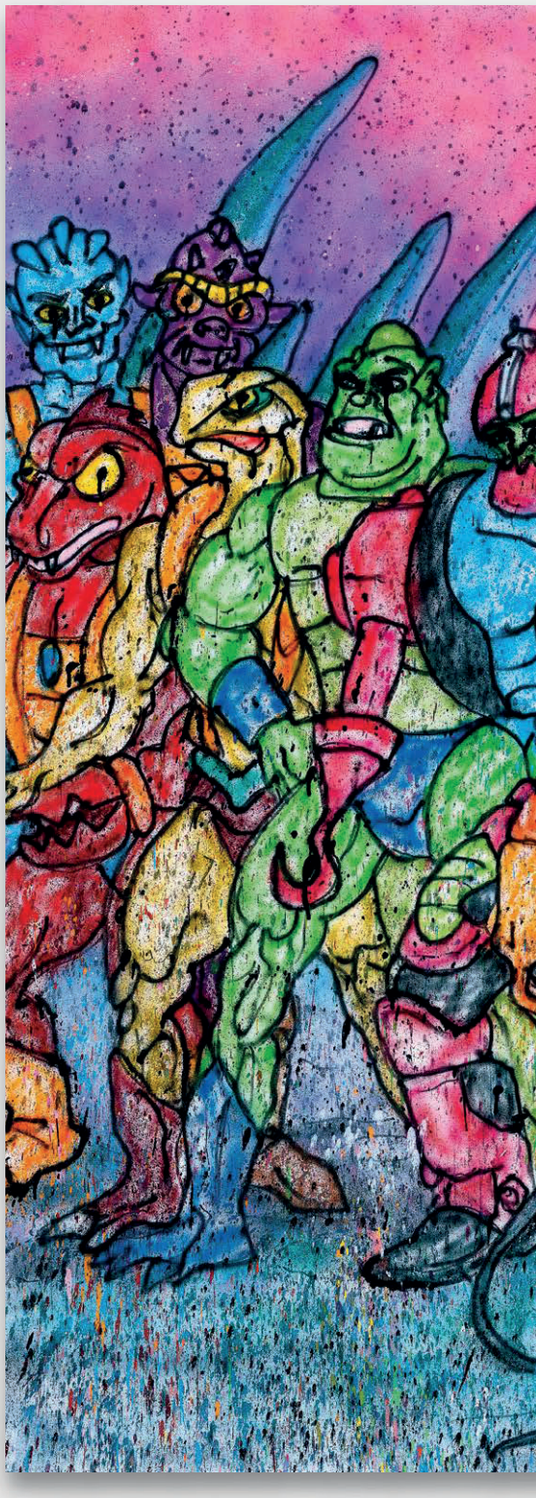
HK$700,000-1,200,000
US$91,000-150,000

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

無題

壓克力 噴漆 畫布 裱於木板
2019年作
款識：MADSAKI 2019 (畫背)

來源
香港 貝浩登畫廊
現藏者購自上述畫廊





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NATEE UTARIT 納堤·尤塔瑞

(B. 1970)

The Met No. 1

signed, dated and titled '07 The Met'; signed again and inscribed 'The Amusement of Dreams, Hope and Perfection Series' (on the reverse)
oil on canvas
240 x 200.5 cm. (94½ x 78⅞ in.)
Painted in 2007

大都會美術館 1 號

油彩 畫布
2007年作
款識：07 The Met;
The Amusement of Dreams, Hope and Perfection Series (畫背)

HK$600,000-800,000
US$78,000-100,000

PROVENANCE
Acquired directly from the artist by the present owner
Private Collection, Asia

EXHIBITED
Bangkok, Art Center, 7th Floor, the Centre of Academic Resources (Central Library), Chulalongkorn University, The Amusement of Dreams, Hope and Perfection, October - November 2007

來源
現藏者直接得自藝術家
亞洲 私人收藏

展覽
2007年10月-11月「The Amusement of Dreams, Hope and Perfection」曼谷 朱拉隆功大學學術資源中心（中央圖書館）7樓藝術中心

'The Metropolitan Museum (Met) shopping bag is totally disconnected from the Asian art scene. There are a lot of "The Met" shops in Asia but no museum – what is the meaning of this?'

Natee Utarit

「大都會博物館 (Met) 購物袋與亞洲藝術界完全脫節。亞洲有許多 The Met 的商店但沒有大都會博物館 -- 這意義何在？」

納堤·尤塔瑞


e Met
Muse
of Ar

" I want my paintings to have the atmosphere of a place that is difficult to determine as either a dream or reality. The images do not identify time or place but that are still lit from an unknown source. Caravaggio and Vermeer used similar methods."

Natee Utarit

Thai artist Natee Utarit has consistently exhibited and produced various series of work that tackles objective representation, cultural relevance, and the disposition of memories. A deeper study of his oeuvre has revealed an organic and intuitive framework in attempting to contextualize his works. Albeit being known for his clever incorporation of curtailed visual allegories that are rampant and based on recognizable objects (toys, books and memorabilia), his ultimate goal is to foster discourse and contemplation about post-colonialism, social-political issues as well as personal and national identity. Additionally he infuses the essence of familiar western painting traditions and historical events to present his macro-level views of the world.

'When I started painting these still life in the middle of 2006, I chose to work with objects that could be used as a "medium" for conveying a range of meanings.'

Utarit is well-known for his layered approach to still-life paintings. This season, Christie's presents *The Met No. 1* produced by Utarit in 2007. A significant and important work in the artist's oeuvre; it was exhibited at Chulalongkorn University Art Gallery in late 2007 as part of the exhibition *The Amusement of Dreams, Hope and Perfection.* This work was also the first and largest that sought to reflect "the strange condition of Asian art in the capitalistic climate of the past five years". Utarit retells that The Metropolitan Museum set-up their retail store in Bangkok that year; it was merely a museum shop but was not part of a physical art museum. It triggered him to conceptualize his take on the commercialized nature of today's art experience; and to think 'beyond the object'.

In *The Met No. 1* a single red Met Museum of Art paper bag rests on a cold concrete grey floor; almost filling the entire canvas. It is positioned at a slight 45 degree angle, and casts a shadow on the bottom right of the painting. The creases on the bag are defined by the shades of red, and creates a contrast with the smooth-matt background. There exists a juxtaposition of simplicity in form, colour and technique that ironically prompts a dive deeper into a search for more meaning. The choice of a single subject matter is also reminiscent of Andy Warhol's work titled '*Campbell's Soup Can (Tomato)*' painted in 1962 at the height of the American Post-War economic recovery, and at the blossoming start of the Pop Art movement. In a similar fashion, we understand that Utarit had embarked on this Met series in light of Post-Colonialism and his wish to narrate the commercialized nature of today's art experience in a renewed sense. Utarit also produced 3 other subsequent works, *The Met No. 2 (2007)* which depicts a close-up view of half the Met bag and smaller in size; The Met Bag (Blue) (2008), and The Yellow Met (2007) as part of the series.

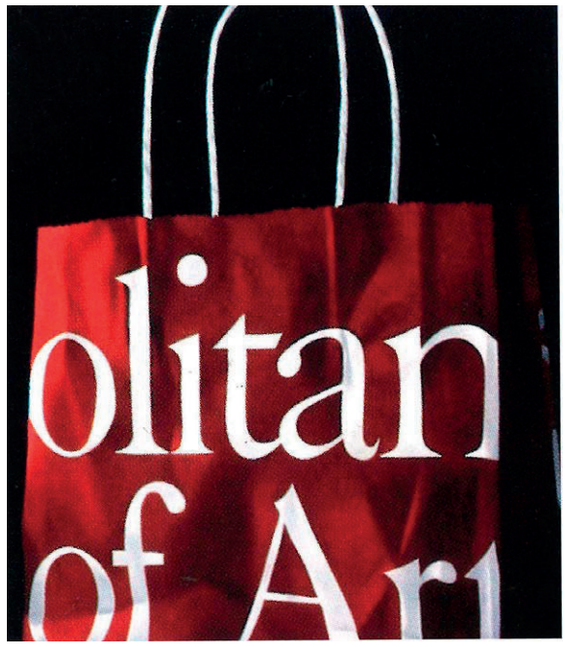
Having exhibited widely and internationally in Singapore, Italy, Norway, Hong Kong, Malaysia, Japan, Switzerland, Korea, Germany, Thailand and China, Utarit is definitely an artist that has proven to be at the forefront of Southeast Asian and Thai contemporary art. His dedication and sophistication in producing exceptional works backed with genuine intention is a great asset to the art world.



Installation shot of The Met No. 1,Chulalongkorn University, Bangkok, 2007.
Photo: The Centre of Academic Resources (Central Library), Chulalongkorn University
Artwork: © Natee Utarit
大都會美術館 1 號 2007 年曼谷朱拉隆功大學 展覽現場圖



Andy Warhol, Campbell's Soup Can (Tomato), 1962.
Christie's New York, 10 November 2010, Lot 12, Sold for USD 9,042,500
Artwork: © 2021 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（番茄）》1962 年作 紐約 佳士得 2010 年 11 月 10 日 編號 12 成交價：9,042,500 美元



Natee Utarit, The Met No. 2, 2007. Private Collection.
Artwork: ©Natee Utarit
納提· 尤塔瑞《大都會美術館 2 號》2007 年作 私人收藏

「我希望賦予畫作虛實難辨的氣質。它並不指向具體的時間或空間，卻有一束無比真實的光照亮它。卡拉瓦喬和維米爾就是這樣做的。」

納提·尤塔瑞

文化根源、圖像呈現、記憶措置是納提·尤塔瑞作品中持續拷問的主題。深入探究納提·尤塔瑞作品的語境時，我們會發現貫穿其作品始終自然而感性的主線。他的視覺象徵乾淨利落，使用常見之物（玩具、書、紀念品等）進行大膽隱喻。但藝術家的終極目標，是建立自己的藝術話語，並審視後殖民主義、社會政治議題、以及個人與民族身份問題。同時，他引經據典，引入西方繪畫傳統與歷史事件，來呈現他自己的世界宏觀。「2006 年夏，我開始畫靜物，我選擇的物件都能被視作『媒介』而傳達豐富意涵。」

這一季佳士得隆重呈現尤塔瑞作於 2007 年的靜物《大都會博物館 1》。尤塔瑞的靜物以其豐富的層次著稱，這是其職業生涯中的標誌性作品。該畫曾於 2007 年末展出於朱拉隆功大學美術館舉辦的展覽——「夢、希望、完美的樂趣」。畫中，尤塔瑞反思「資本主義衝擊下，亞洲藝術近五年來的處境」。這也是他以此為主題的第一幅大型畫作。2007 年，美國大都會博物館在曼谷開設零售店，它並不歸屬於任何一個美術館，而僅僅只是一家博物館的商鋪。這激發了他對當今藝術的商業本質的思考，反思物品背後的意涵。

大都會博物館的紅色紙袋立於灰色混凝土地面上，佔據了整個畫布。紙袋以 45 度角微傾，在畫面右下方投下陰影。紙袋上有深紅色的褶痕，與光滑的背景形成對比。形式、色彩、技術的單一，引人要一探這幅畫意義的究竟。以單一物件為呈現主題，讓人聯想起安迪·沃荷的《金寶湯之蕃茄濃湯》。該畫作於 1962 年，正值美國戰後經濟復蘇，波普藝術運動應運而生。尤塔瑞在形式上的引經據典，以大都會紙袋的系列畫作來反思後殖民主義時代，以全新的方式來呈現當今藝術的商業性本質。這一系列還包括後續三幅畫作——《大都會博物館 2》（2007 年作，畫幅較小，呈現紙袋的半身特寫）、《大都會博物館紙袋（藍）》（2008 年作）、《黃色大都會博物館（2007）》。

尤塔瑞無疑是東南亞當代藝術的先驅，他的作品曾在新、馬、泰、意、挪威、香港、日本、瑞、韓、德、中國等地展出。他的精湛傑作，展現著他的超群技藝與深入思索，在今日的藝術世界中尤為引人注目。



Natee Utarit, Italy, 2019. © Natee Utarit
納提· 尤塔瑞 義大利 2019 年

77 SONG KUN 宋琨

(B. 1977)

Garden of Auspicious Animals

signed, titled, inscribed in Chinese, inscribed and dated '180 x 140 cm 2014'(on the reverse)
oil on canvas
140 x 180 cm. (55⅛ x 70⅞ in.)
Painted in 2014

HK$600,000-900,000
US$78,000-120,000

PROVENANCE
Private collection, Asia

瑞獸園

油彩 畫布

2014年作

款識：瑞獸園 180 x 140 cm 布面油畫
宋琨 · 2014 · 北京(畫背)

來源
亞洲 私人收藏





HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH / 21ST CENTURY 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（即佳士得二十及二十一世紀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**
由瀕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.

∆
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。

∆
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

∆: **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ∆ next to its lot number. 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 made loans or advanced money to consignors or prospective purchasers 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或者潛在買方提供借款或者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。
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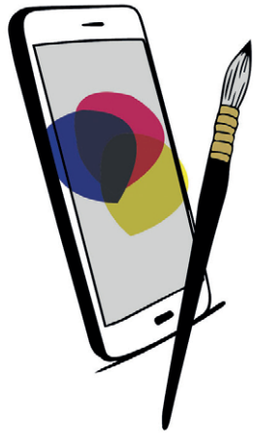

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THE ART OF THE SURREAL
London, 2 March 2022

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CHRISTIE'S



THIS PAGE: (Detail) Lot 2: Huang Yuxing, *Seven Treasure Pines*, Painted in 2016-2019 © Huang Yuxing.

THIS PAGE: (Detail) Lot 2: Huang Yuxing, Seven Treasure Pines, Painted in 2016-2019 © Huang Yuxing.

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3,000–5,000 港元 200, 500, 800 港元
（例4,200, 4,500, 4,800 港元）
5,000–10,000 港元 500 港元
10,000–20,000 港元 1,000 港元
20,000–30,000 港元 2,000 港元
30,000–50,000 港元 2,000, 5,000, 8,000 港元
（例32,000, 35,000, 38,000 港元）
50,000–100,000 港元 5,000 港元
100,000–200,000 港元 10,000 港元
200,000–300,000 港元 20,000 港元
300,000–500,000 港元 20,000, 50,000, 80,000 港元
（例320,000, 350,000, 380,000港元）
500,000–1,000,000 港元 50,000 港元
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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

☐ 19866 An Exceptional Private Cellar Featuring d'Auvenay, Macallan and Karuizawa
☐ 19867 Finest and Rarest Wines
☐ 19871 Handbags & Accessories
☐ 19868 An Exceptional Season of Watches Including The Champion Collection (Part 1) *
☐ 21185 Timeless Marvels *
☐ 19870 Hong Kong Magnificent Jewels *

☐ 20161 Fine Chinese Classical Paintings and Calligraphy *
☐ 20162 Fine Chinese Modern and Contemporary Ink Paintings *

☐ 21252 20th / 21st Century Art Evening Sale: Worlds In A Hand *
☐ 16900 20th / 21st Century Art Evening Sale *
☐ 16902 21st Century Art Day Sale *
☐ 16901 20th Century Art Day Sale *

☐ 20196 The Chang Wei-Hwa Collection of Archaic Jades Part – Spring and Autumn & Warring States Periods
☐ 20195 The Songde Tang Collection - Song Dynasty Ceramics
☐ 20163 Important Chinese Ceramics and Works of Art *

* If you intend to bid on: (i) any lot in the 20th / 21st Century Art Evening Sale and Worlds In A Hand; 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

☐ 19866 顯赫私人窖藏珍釀 呈獻 Auvenay 酒莊、麥卡倫及輕井澤名釀
☐ 19867 珍罕名釀
☐ 19871 典雅傳承：手袋及配飾
☐ 19868 時代巨擘及臻極系列 (第一部份)*
☐ 21185 世代珍奇 *
☐ 19870 瑰麗珠寶及翡翠首飾 *
☐ 20161 中國古代書畫 *
☐ 20162 中國近現代及當代書畫 *
☐ 21252 二十及二十一世紀藝術 晚間拍賣：藝行者 *
☐ 16900 二十及二十一世紀藝術 晚間拍賣 *
☐ 16902 二十一世紀藝術 日間拍賣 *
☐ 16901 二十世紀藝術 日間拍賣 *
☐ 20196 雲中玉筵 重要亞洲私人古玉收藏 : 春秋戰國篇
☐ 20195 頌德堂中國宋代瓷器 – 淡掃蛾眉
☐ 20163 重要中國瓷器及工藝精品 *

*如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣及藝行者之任何拍賣品；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 .....

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19/10/2021

HONG KONG AUCTION CALENDAR

AN EXCEPTIONAL PRIVATE CELLAR FEATURING D'AUVENAY, MACALLAN AND KARUIZAWA
Sale number: 19866
THURSDAY 25 NOVEMBER
11.00 AM

FINEST AND RAREST WINES
Sale number: 19867
FRIDAY 26 NOVEMBER
10.30 AM

HANDBAGS & ACCESSORIES
Sale number: 19871
FRIDAY 26 NOVEMBER
2.00 PM
Viewing: 26 November

AN EXCEPTIONAL SEASON OF WATCHES INCLUDING THE CHAMPION COLLECTION (PART 1)
Sale number: 19868
SATURDAY 27 NOVEMBER
11.00 AM
Viewing: 27 November

TIMELESS MARVELS
Sale number: 21185
SATURDAY 27 NOVEMBER
4.00 PM
Viewing: 27 November

HONG KONG MAGNIFICENT JEWELS
Sale number: 19870
SATURDAY 28 NOVEMBER
2.00 PM
Viewing: 25-28 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY
Sale number: 20161
MONDAY 29 NOVEMBER
2.30 PM
Viewing: 26-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS
Sale number: 20162
TUESDAY 30 NOVEMBER
10.00 AM & 2.00 PM
Viewing: 26-29 November

20TH / 21ST CENTURY ART EVENING SALE: WORLDS IN A HAND
Sale number: 21252
WEDNESDAY 1 DECEMBER
7.30 PM
Viewing: 26 November - 1 December

20TH / 21ST CENTURY ART EVENING SALE
Sale number: 16900
WEDNESDAY 1 DECEMBER
8.30 PM
Viewing: 26 November - 1 December

21ST CENTURY ART DAY SALE
Sale number: 16902
THURSDAY 2 DECEMBER
10.30 AM
Viewing: 26 November - 1 December

20TH CENTURY ART DAY SALE
Sale number: 16901
THURSDAY 2 DECEMBER
3.00 PM
Viewing: 26 November - 1 December

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES – SPRING AND AUTUMN & WARRING STATES PERIODS
Sale number: 20196
FRIDAY 3 DECEMBER
10.30 AM
Viewing: 26 November - 2 December

THE SONGDE TANG COLLECTION – SONG DYNASTY CERAMICS
Sale number: 20195
FRIDAY 3 DECEMBER
2.00 PM
Viewing: 26 November - 2 December

IMPORTANT CHINESE CERAMICS AND WORKS OF ART
Sale number: 20163
FRIDAY 3 DECEMBER
3.00 PM
Viewing: 26 November - 2 December

6/11/2021



THIS PAGE: (Detail) Lot 74: George Condo, *Red and Black Diagonal Portrait,* Painted in 2016. © 2021 George Condo / Artists Rights Society (ARS), New York
OPPOSITE PAGE: (Detail) Lot 53: Jean-Michel Basquiat, *Donut Revenge,* Painted in 1982. © Estate of Jean-Michel Basquiat. Licensed by Artestar, New York.


LITTLE FAT MAN
WITH A CHICKEN
LEG.



THIS PAGE: (Detail) Lot 24: Dana Schutz, *My Mind Is Still*. Painted in 2003 © Dana Schutz
OPPOSITE PAGE: (Detail) Lot 66 Adrien-Jean Le Mayeur de Merprès, *fête au temple*, Painted circa late 1940s© 2021 Artists Rights Society (ARS), New York / SABAM, Brussels.

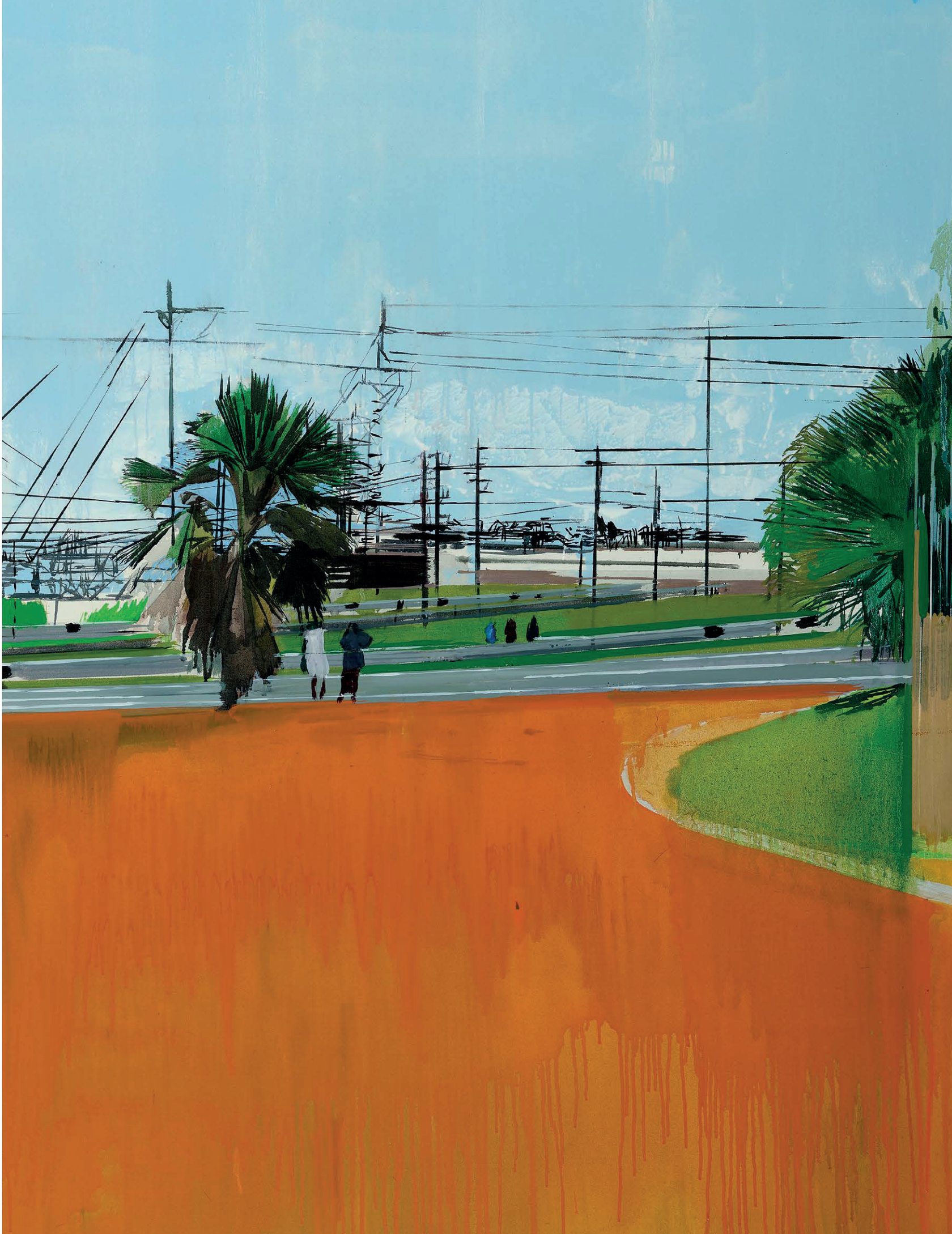


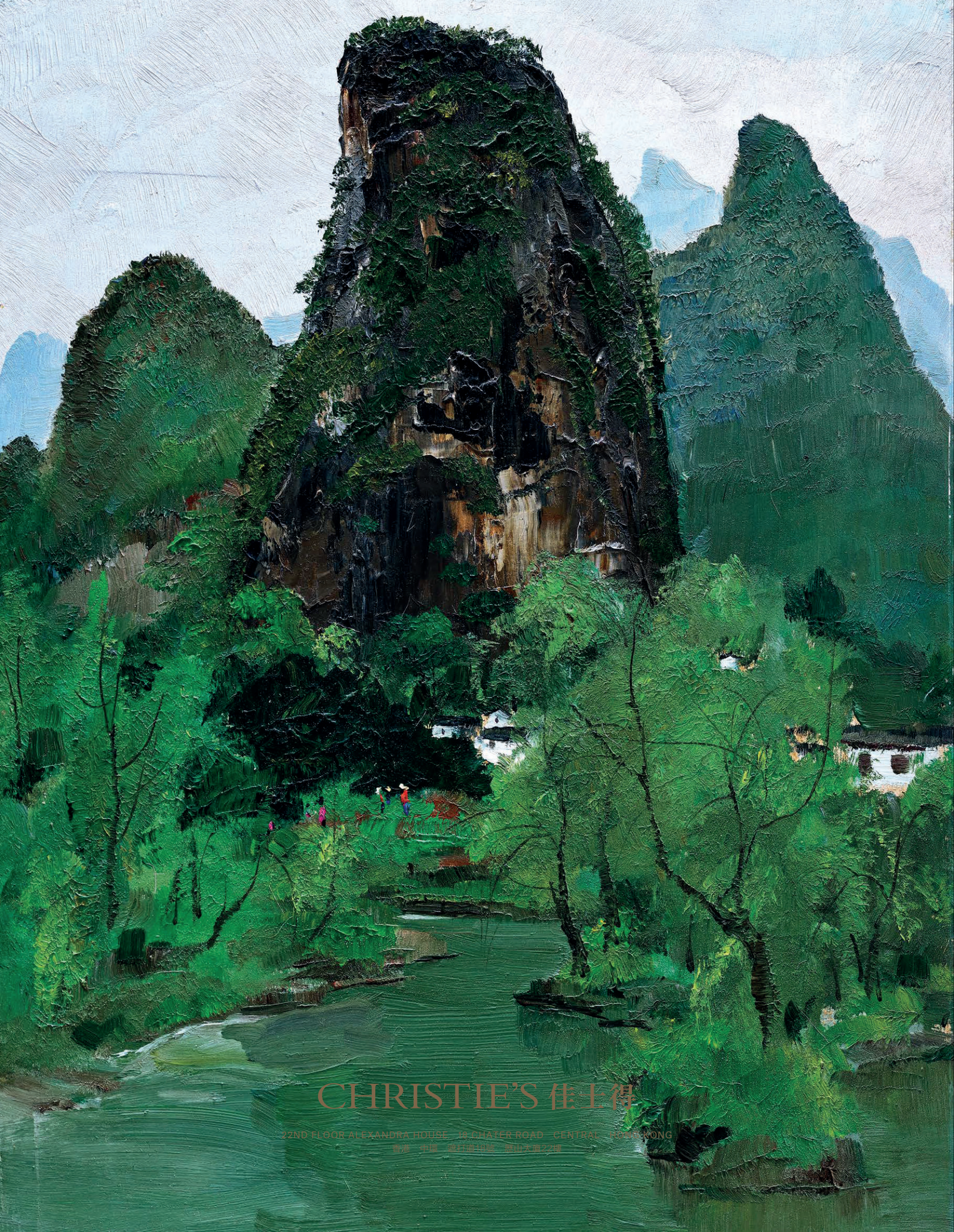


THIS SPREAD: (Detail) Lot 40: Zao Wou-Ki, *Sans titre*. Painted in 1952 © 2021 Artists Rights Society (ARS), New York / ProLitteris, Zurich









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