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CONTEMPORARY  
ART -  
EVENING SALE

HONG KONG 30 SEPTEMBER 2018







CONTEMPORARY  
ART -  
EVENING SALE











ANTONY GORMLEY  
BUILDING 6-10, 2015 (DETAIL, PART 3)  
CAST IRON  
191.5 X 44.5 X 35 CM  
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# CONTEMPORARY ART - EVENING SALE

AUCTION IN HONG KONG  
30 SEPTEMBER 2018  
7 PM

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4-5 September  
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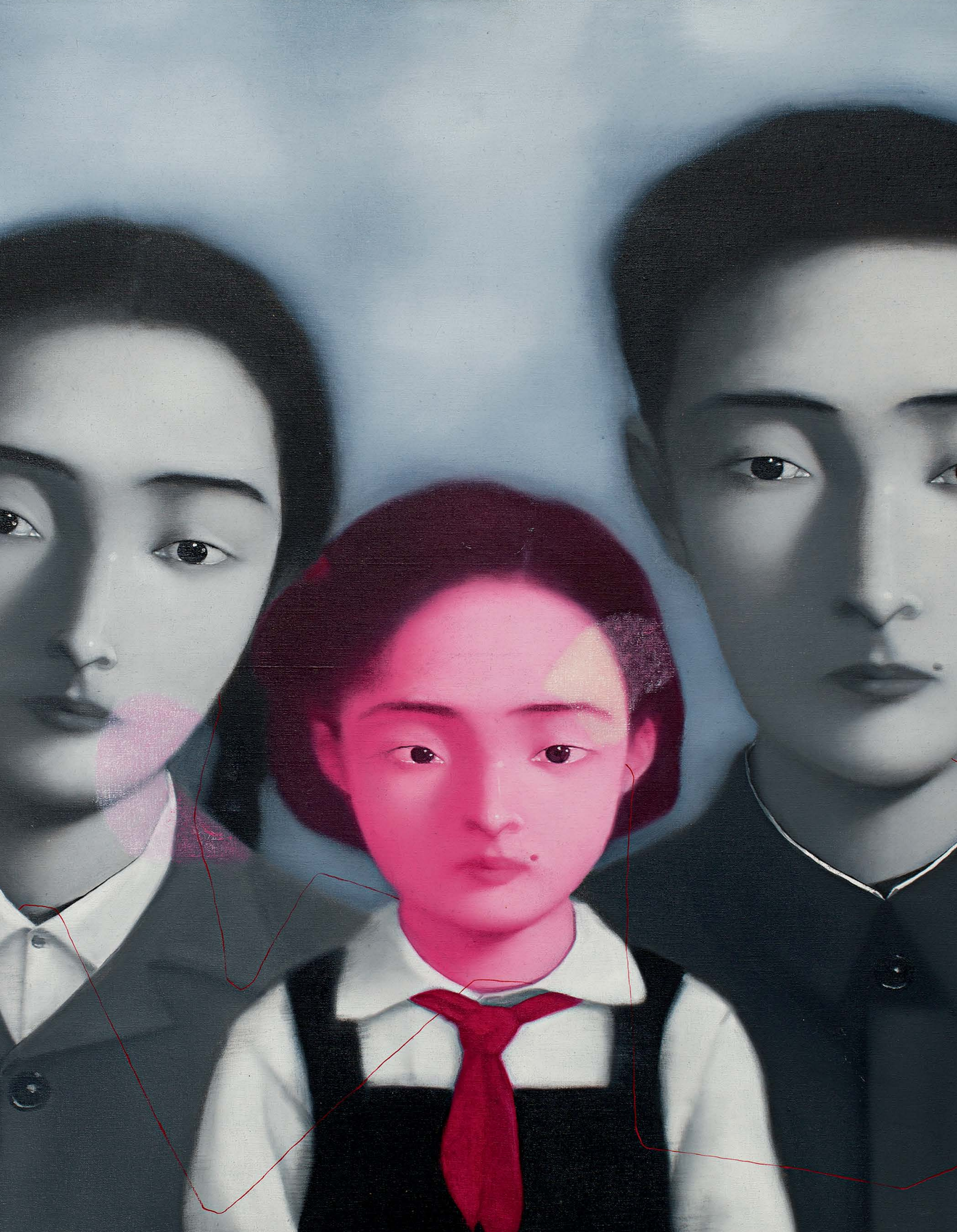














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星期六	上午9時 – 下午12時























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INTERNATIONAL ASIAN ART DEPARTMENTS

SOTHEBY'S ASIA



1050 GEORGE CONDO

b. 1957

The Aztec Cosmologist

oil on canvas  
signed and dated 09 on the reverse  
127 by 127 cm; 50 by 50 in.

**PROVENANCE**

Galerie Andrea Caratsch, Zurich  
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Acquired from the above by the present owner

HK\$ 5,000,000-7,000,000

US\$ 640,000-895,000

喬治·康多

阿茲特克宇宙學家

油畫畫布  
二〇〇九年作

款識

Condo, 09 (作品背面)

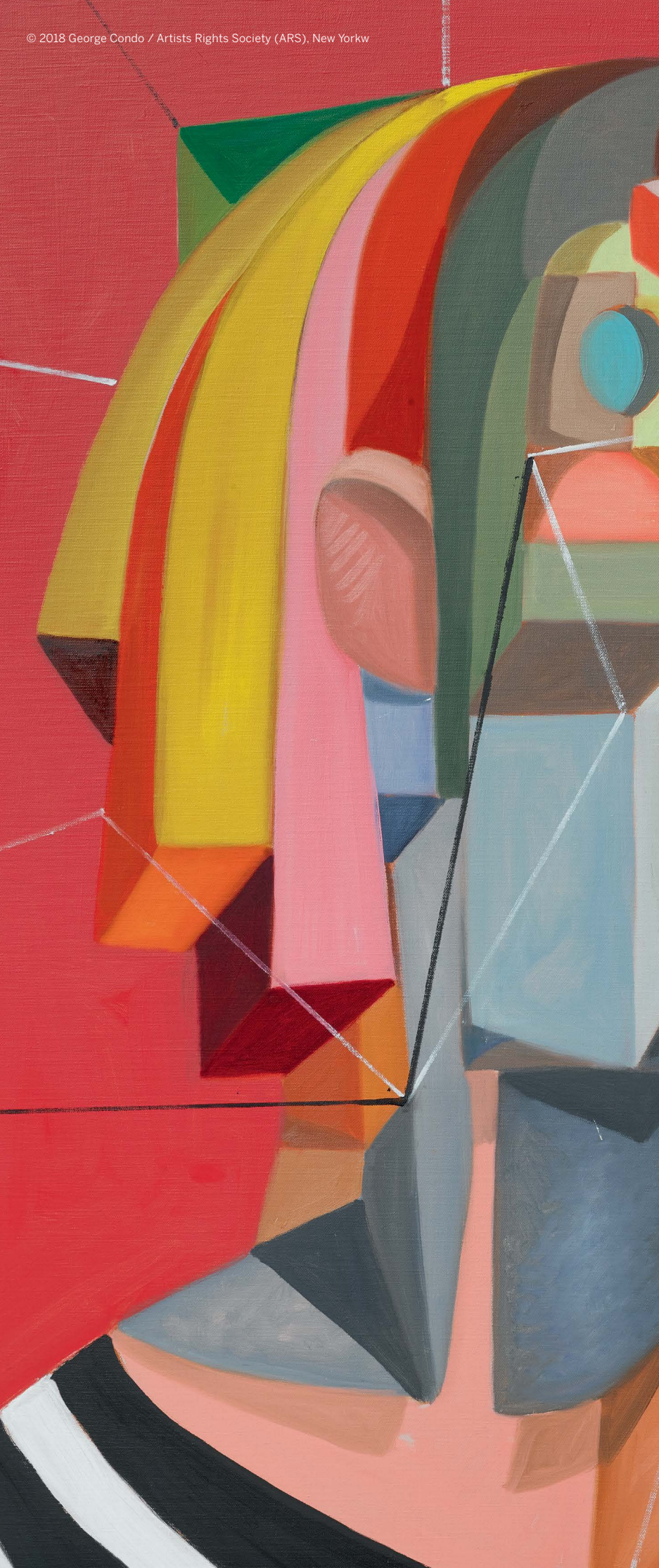
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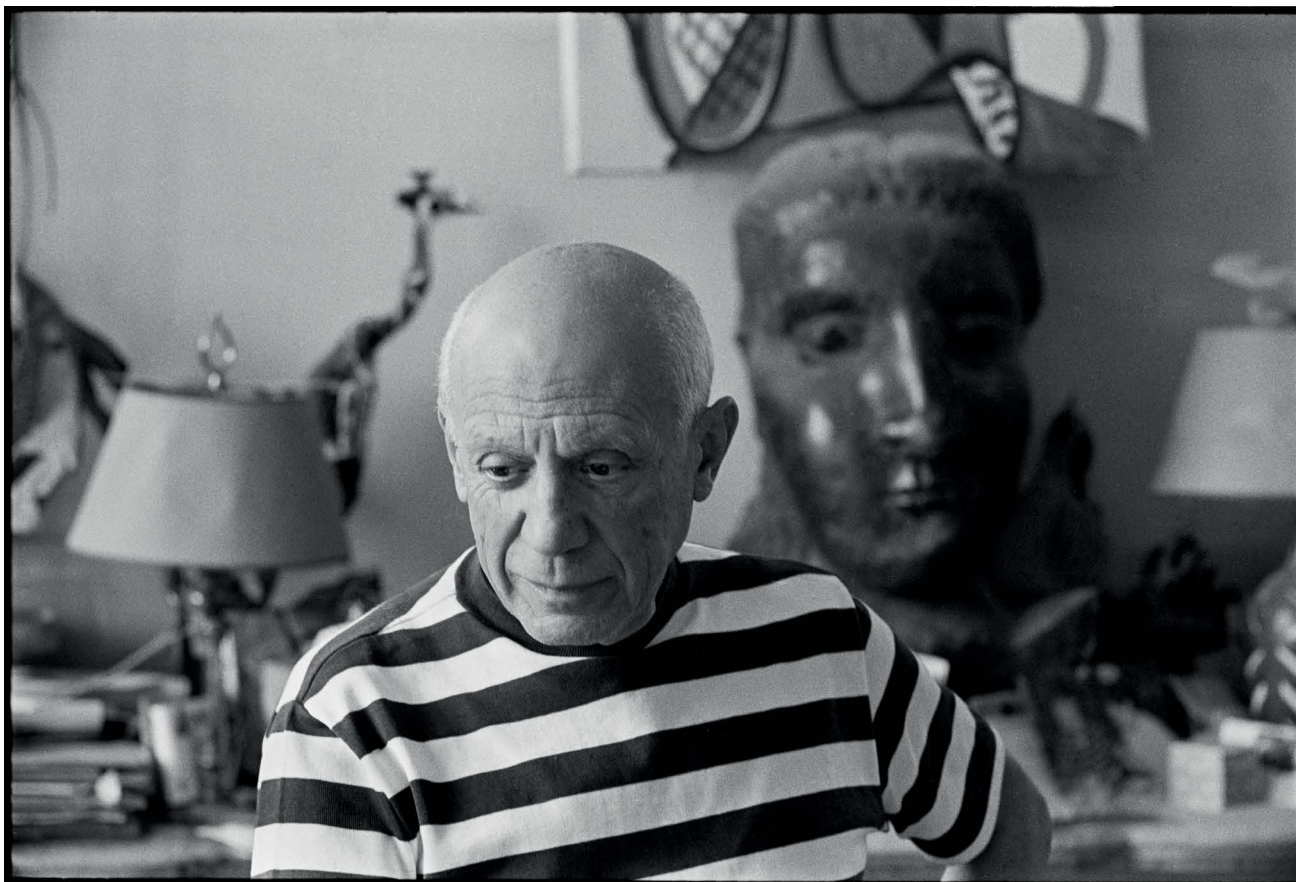




In the early 1990s, George Condo embarked on a series of experiments based on a book, Charles Bouleau's 1963 classic *The Painter's Secret Geometry: A Study of Composition in Art*. Bouleau's thesis was an elaborate analysis of the geometrical underpinnings of works of painters from antiquity to 1963 that employed expository diagrams to explain paintings based on the basic principles of the golden section. Fascinated by Bouleau's treatise, Condo executed 'diagram paintings' that were something of a "reverse-engineered reconfiguration of history painting from the basis of the empty fields of intersecting lines generated by Bouleau's reading" (Simon Baker, *George Condo: Painting Reconfigured*, Thames and Hudson, 2015, p. 60). Although such experiments were short-lived, Condo's transfixion with *The Painter's Secret Geometry* must surely have endured, and have seemingly resurfaced – whether consciously or unconsciously – in the present work. Striking and arresting in colour and composition, evincing Condo's categorically iconic aesthetic of Psychological Cubism, *The Aztec Cosmologist* is a quintessential Condo portrait with a rare and distinctive feature: the geometric lines or 'splits' that delineate the background. Featuring also an exceptionally elaborate and complexly fragmented cubist head donning a black-and-white striped shirt – a nod to Picasso and Warhol, who were often photographed in the Breton shirt – *The Aztec Cosmologist* is a special portrait in line with the very best of Condo's universally acclaimed oeuvre.

Condo emerged onto the 1980s New York art scene at the eager age of 23 alongside seminal figures such as Keith Haring and Jean-Michel Basquiat. Like Haring and Basquiat, Condo was critically engaged throughout the eighties in the inauguration of a new form of figurative painting that stylistically blended the representational and the abstract. Drawing on vastly diverse painting practices – from Ingres and Velázquez to Picasso, Matisse and Warhol – and incorporating references from popular culture such as cartoons and comic strips, Condo internalized a multitude of art historical sources to create a distinctive pictorial language characteristically his own. He then coined the terms 'artificial realism' and 'psychological cubism' to define his hybridization of art historical influences, specifically his fusion of the Old Master subject matter with the distorted geometric perspectives of Cubism. Through a prolific output of compelling yet grotesque portraits, Condo established himself by the turn of the century as one of the preeminent figurative painters of the contemporary era; his method of extrapolating and distorting traditional figurative motifs through an abstract lens has influenced an entire generation of artists working today.





Picasso in Villa La Californie, Cannes, France, 1957

畢加索 · 1957年攝於加州別墅 · 戛納 · 法國

© Rene Burri/Magnum Photos © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Most significantly Condo has inculcated into the fabric of figurative painting a renewed interest in borrowing, even stealing, art and cultural tropes into a new context – simultaneously reviving and humorously subverting the integrity of portraiture. In the present work, Condo contrives meaning through relationship of title and composition, with the splits running through the background echoing the mosaic and geometry prevalent in Aztec art, as well as alluding to the lines shown to divide the spheres in ancient Aztec cosmology paintings. The controlled and contained lines convey a sense of rationality and clarity that contrasts with the multifaceted fabrication of the subject's face, which itself reflects the extensive and complex depths of the fragmented human psyche. Juxtaposing rationality with emotion, geometry with chaos, *The Aztec Cosmologist's* powerful visual and emotive impact lies in its ability to function as a prism that refracts different and often conflicting mental states – particularly those of the viewer. Condo once remarked: "It's not just the character in the paintings, it's also going to be about the people who come to see the paintings and what it does to their mental state, to see all these different reflections

of humanity, from all walks of life, happening at the same time on the wall" (George Condo, quoted in Maria Cashdan, "The Mental States of George Condo", *Huffington Post*, 25 May 2011).

There is only one other Condo portrait in existing published literature displaying similar compositional background splits, rendering the painting a rare and special work within the artist's oeuvre. Whimsical and bizarre, yet strikingly compelling, *The Aztec Cosmologist* is recognizable for one final special feature – he dons the black-and-white striped Breton shirt, which Picasso and Warhol were often photographed in, as a direct homage to two of Condo's biggest influences. One recalls how Condo once stated: "I don't want to simply look at Picasso on the wall or read about Picasso, I want to actually paint through him, I want to paint into Picasso". A fervent student of art history, Condo's critically acclaimed oeuvre embodies the sum total of all his forerunners to forge a wholly unique and distinct visual vocabulary that is already leaving its own mark upon art history.

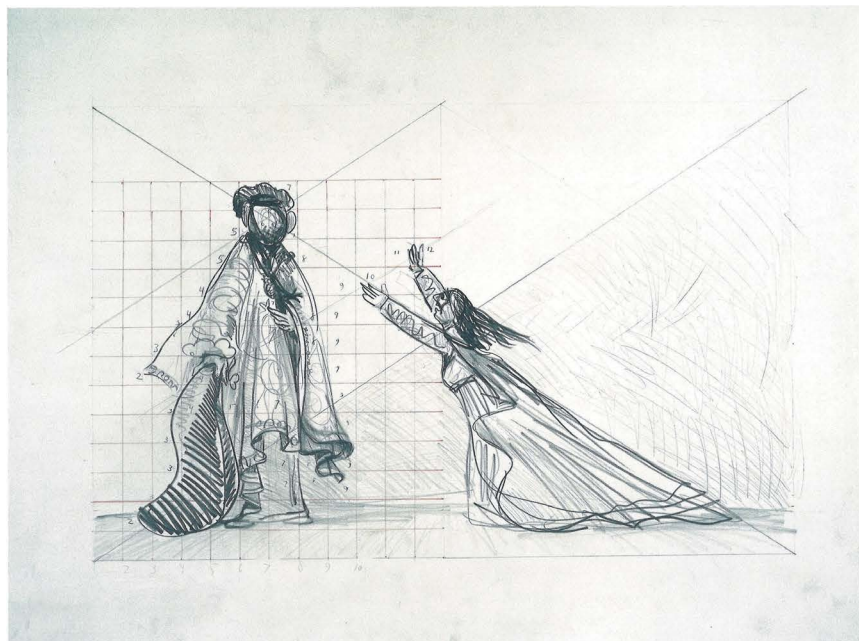




Pablo Picasso, *Marie-Therese Walter*, 1937, Private Collection.

畢加索，《瑪麗·泰蕾茲·沃爾特》，1937年作，私人收藏

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George Condo, *Study for a Dramatic Scene*, 1995

Image from Simon Baker, *George Condo: Painting Reconfigured*, Thames and Hudson, London, 2015, p. 54

喬治·康多，《戲劇性場景習作》，1995年

圖片來源：〈喬治·康多：重擬繪畫〉西蒙·貝克著（泰晤士和漢德森出版社，倫敦，2015年）54頁

九十年代初，喬治·康多以查爾斯·布洛一九六三年的經典著作《畫家的秘密幾何學：藝術構圖研究》為基礎，開展一系列創作實驗。布洛在書中詳盡剖析古代至一九六三年畫家作品中的幾何學基礎，採用圖解說明的方式，以黃金比例的基本法則闡釋畫作。康多對布洛的論述深感興趣，因此著手創作「圖解畫作」，有如「通過閱讀布洛的論述，根據交錯線條的空白位置，逆向重構歷史畫作」（60頁）。儘管康多的創作實驗非常短暫，他對《畫家的秘密幾何學》的融會貫通確實歷久不衰，更在有意無意間於本作中重新浮現。《阿茲特克宇宙學家》的色彩與構圖動人心魄，體現康多全然標誌性的「心理立體主義」美學，展現獨特罕有的特徵：幾何線條與背景中的「裂縫」，實乃藝術家的肖像典範。畫中描繪精細複雜的立體派分裂頭像，人物身穿黑白間條水手衫，在巴布羅·畢加索與安迪·沃荷的照片經常可見，藉此向兩位藝術大師致敬。《阿茲特克宇宙學家》實屬別出心裁的肖像，一如康多廣受稱譽的非凡創作，秉承當中優秀精湛的特質。

康多於八十年代以二十三歲的初憤之齡在紐約藝壇嶄露頭角，同期大師還有凱斯·哈林及尚·米榭·巴斯基亞。跟哈林及巴斯基亞一樣，康多在八十年代積極提倡一種結合具象及抽象風格的具象繪畫新形式。康多從迥異的風格汲取靈感——從安格爾及維拉斯蓋茲，到畢加索、馬蒂斯及沃荷，並融入卡通及漫畫等流行文化元素，將大量藝術史料化為己用，創造出獨一無二的圖像語彙，自成一派宗師。他其後奠立「人造現實主義」和「心理立體主義」，作為他混合藝術史影響的定義，尤其是古典油畫主題與扭曲的立體主義幾何視覺的融合。憑藉一系列扣人心弦、卻又奇異荒誕的肖像創作，康多在世紀之交躋身當代傑出具象畫家之列；他透過抽象視角，試探和改變傳統具象表現手法，對當今一整代藝術家影響深遠。

康多最重要的成就，是他在具象繪畫中引入了全新手法，就是借用甚至盜用藝術傳統慣例，將其置於有趣誇張或荒唐滑稽的新場景中，幽默顛覆肖像畫這個藝術類別，同時復興肖像畫形式。在本作中，康多以標題與構圖的關係構思畫意，穿梭背景的裂縫細線呼應阿茲特克藝術的馬賽克與幾何圖案，亦如同古阿茲特克星相圖騰中的分隔線條。拘束的線條包含理性與明確，與人物的多面貌結構形成對比，反映支離破碎的人類心理狀況，呈現當中廣泛而複雜的深度。《阿茲特克宇宙學家》將理性與感性、幾何與亂象並置，如同稜鏡折射迥然不同、而且往往互相衝突的精神狀態；更重要的是折射觀者自身的心理狀態，帶來強烈的視覺與情感影響。康多曾提到：「重點不單是畫中人，還包括前來觀畫的人；他們看到牆上的作品裡同時出現形形色色的人和各種人性的流露。這樣的體驗對他們的精神狀態有著何等影響」（喬治·康多，引述自瑪麗亞·卡舒丹，〈喬治·康多的精神狀態〉，《赫芬頓郵報》，二〇一一年五月二十五日）。

除本作之外，現存文獻記錄中僅有另一幅康多肖像描繪相似的裂縫線條背景，可見本作在藝術家創作中尤為罕有獨特。《阿茲特克宇宙學家》異想天開，離奇趣怪，更以當中的獨有特徵而著稱：人物身穿黑白間條水手衫，其在巴布羅·畢加索與安迪·沃荷的照片經常可見，直接向康多的兩位啟蒙大師致敬。引述康多之說：「我不想只觀看牆上的畢加索作品，或只閱讀畢加索的事跡。我希望透過畫出畢加索，繪進畢加索的內心世界。」康多熱愛研習藝術史，其備受稱譽的創作集各家之大成，締造出全然獨一無二的視覺語彙，早已在藝術史上留下重要印記。







1051

## WANG XINGWEI

b.1969

### Still No A-Mark

acrylic on canvas  
signed, titled and dated 1998.3 in Chinese  
165 by 240 cm; 65 by 94½ in.

#### EXHIBITED

China, Shenyang, Lu Xun Art Academy Gallery, *Scholarly Documents*, 10 - 14 June 1998, unpaginated, illustrated in colour  
The Netherlands, Amsterdam, Kunst RAI, *Confused... Reckoning with the Future*, 1998, illustrated  
Belgium, Ghent, *Modern Chinese Art Foundation Inaugural Exhibition*, 1999, illustrated  
China, Beijing, China Art Archives & Warehouse, *Innovations Part I*, 27 February - 21 March 1999, illustrated  
Belgium, Oostende, P.M.M.K Museum voor Moderne Kunst, *Between Earth and Heaven - New Classical Movements in the Art of Today*, 23 February - 2 September 2001  
China, Beijing, Ullens Center for Contemporary Art, Wang Xingwei, 18 May - 18 August 2013, p. 37, illustrated in colour

#### LITERATURE

*Jiangsu Art Monthly*, Dec. 1998, p. 27, illustrated in colour  
*Wang Xingwei Collection*, Galerie Urs Meile, Lucerne, Beijing, 2005, unpaginated, illustrated in colour

#### PROVENANCE

Acquired directly from the artist by the present owner

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

US\$ 255,000-383,000

## 王興偉

### 又不是一百分

壓克力畫布

一九九八年作

#### 款識

《又不是一百分》，一九九八年三月，王興偉

#### 展覽

中國，瀋陽，魯迅美術學院美術館〈失效自救——首屆東北油畫新銳七人展〉一九九八年六月十日至十四日，無頁數，彩色圖版  
荷蘭，阿姆斯特丹，Kunst RAI〈困惑——中國當代繪畫和攝影〉一九九八年  
比利時，根特〈中國現代藝術基金會收藏展〉一九九九年  
中國，北京，藝術文件倉庫〈創新 I〉一九九九年二月二十七日至三月二十一日  
比利時，奧斯坦德，P.M.M.K現代美術館〈天地之間——今日藝術中的新古典主義運動〉二〇〇一年二月二十三日至九月二日  
中國，北京，尤倫斯當代藝術中心〈王興偉〉二〇一三年五月十八日至八月十八日，37頁，彩色圖版

#### 出版

〈江蘇畫刊〉一九九八年十二月期，27頁，彩色圖版  
〈王興偉作品集〉（盧塞恩、北京，麥勒畫廊，二〇〇五年），無頁數，彩色圖版

#### 來源

現藏者直接購自藝術家本人











A mischievous take on Soviet painter Fyodor Pavlovich Reshetnikov's *Low Marks Again* from 1952, Wang Xingwei's *Still No A-Mark* epitomizes the best of Wang Xingwei's witty oeuvre. The young boy in the center, modelled after Wang's nephew, bows his head while being reprimanded by his father for receiving a low grade – a scene that is resoundingly resonant to Asian middle-class households whilst being a clear parody of Reshetnikov's well-known painting. While in Reshetnikov's work the father was conspicuously absent, having died in the war and leaving his son in his oversized overcoat; here in Wang's painting the father dominates the majority of the compositional scene, donning the mustard yellow shirt that recurs frequently within Wang's oeuvre. Meanwhile, in place of the mother and sister – the two female figures in the Reshetnikov original – are Allen Jones's provocative *Table* and *Chair* from 1969: clad in fetish clothing and trapped in sexual poses, the two women are not able to gaze at the boy – a stark contrast to the heavily disapproving gazes of the mother and sister in Reshetnikov's painting. The joyful dog completes the tableau, albeit being relegated from foreground to background.

Other references to both art and social history abound. The boy wears the same red scarf or 'neck tie' as the sister in Reshetnikov's work – the scarf being a symbol of identity and loyalty in the USSR that was introduced into China. The father's pose, on the other hand, is in seated contrapposto – a direct reference to the canonical pose of Michelangelo. The low height of *Chair*, on which the father is seated and from which all narrative action of the composition originates, contributes to Wang's orchestration of a complex play in perspective: the father's arm and finger points condescendingly at the genital regions of the woman in *Table*, while upon closer inspection, the boy's side gaze seems to be pointed in that direction as well. Such a configuration plays on Jones's scandalous furniture sculptures and the context during which they were created; Jones produced them during the time that the Women's Liberation Movement first became prominent, with women artists critiquing the 'Male Gaze'. Jones said in 2014: "The sculptures are trapped in their time but hopefully people are robust enough to see them as playful, and regard them as another way you can look at humanity".

The present painting was created in 1998; from around 1995, Wang began a series of works that specifically referenced canonical works, creating a powerful connection with the value system of contemporary art. Borrowing and

appropriating liberally from Eastern and Western pictorial motifs, and referencing copiously from pop and literary culture, established traditions in classical art history as well as his own works, Wang has amassed a prolific and diverse body of irreverent creations that mocks, delights in, and ruptures the canonical respect for art history. Known as the fun-loving jester of Chinese contemporary art, Wang's acclaimed oeuvre is defined by a notorious subversive humor that is kitsch, nonsensical and gently absurd, yet which belies a staunch commitment to continuously expand the very possibilities of realism and the language of painting itself. In his masterful weaving of influences that stretch from medieval European and early Renaissance art to Dada and Surrealism, and from Western Pop to China's own Cynical Realism and Political Pop, Wang constructs pictorial assemblages that are in equal parts cheeky and shrewd, nonchalant and discerning.

Such an intelligently artful legacy was rightfully honored in Wang Xingwei's grand large-scale retrospective at the Ullens Centre for Contemporary Art in 2013; in the catalogue text, Philip Tinari observes: "In Wang's world, the most basic tenets of painting undergo a thorough questioning [...] His work ultimately suggests that there is still a place for the delights of figuration and narrative, even in a world, and a context, where greater structures of meaning and belief can seem dubious" (Philip Tinari, cited in Exh. Cat. *Wang Xingwei*, Ullens Centre for Contemporary Art, Beijing, 2013, p. 10-11). In his works in the late 1990s and 2000s, Wang began referencing and recombining images from the growing stock of his own works, composing ever more complex overlappings of meanings, double-meanings, juxtapositions and intersections of various points in art and social history that resound on multiple levels. To borrow Tinari's words: "There is the notion common throughout art history of a theme and multiple variations [...] There is the gentle absurdity of the handling of the subject [...] There is the humour conveyed in what is in Chinese called "small intelligence" – the gentle toggling between textures and finishes [...]" (*Ibid.*). Tinari concludes: "But perhaps more striking than any of this is how [Wang's works] affirm a commitment [he] seems to have made long ago: to the fundamental premise that realism continues to contain possibilities for advanced expression" (*Ibid.*). Cheeky and impertinent, *Still No A-Mark* epitomizes Wang's refreshing and far-reaching influence on the ongoing development of painting and art.





Fyodor Reshetnikov, Low Marks Again, 1952, Tretyakov Gallery, Moscow, Russia. Fyodor Reshetnikov

《又拿低分了》一九五二年作

Photo © Bridgeman Images

前蘇聯畫家費奧多爾·帕夫洛維奇·列舍特尼科夫在一九五二年畫下經典之作《又考低分》，王興偉透過狡黠的演繹，創作出《又不是一百分》，成就一幅妙趣橫生的代表作。中間的男孩形象來自王興偉的姪兒／外甥，他考了低分，正低著頭，承受父親的訓斥——此情此景必能在不少亞洲中產家庭之間引起共鳴，而它同時也是列舍特尼科夫知名畫作的玩味模仿。不過在列舍特尼科夫的畫裡，男孩的父親並不在場，他已戰死沙場，給兒子留下一件不稱身的臃腫大衣；王興偉則把父親置於支配地位，他身上的芥末黃襯衫在其作品中反覆出現。列舍特尼科夫的原畫裡有兩名女性角色，分別是男孩的母親和姊姊，王興偉將兩人取而代之，換成艾倫·瓊斯一九六九年的挑逗之作《桌子》與《椅子》：她們身裹暴露的情趣衣飾，擺出性愛姿勢，無法看向男孩，與列舍特尼科夫筆下目露失望之意的母親和姊姊形成鮮明對比。那條歡快的小狗從構圖前景退到背景，為作品畫下圓滿的一筆。

本作還蘊含了不少從藝術史和社會發展當中汲取的靈感。王興偉筆下的男孩和列舍特尼科夫筆下的姊姊一樣，都戴著紅領巾，紅領巾在蘇聯象徵身份和忠誠，後來傳至中國。父親以對立式平衡的姿態坐著，是米開朗基羅經典風格的直接指涉。他身下的《椅子》非常低矮，成為構圖敘事的起點，引申出複雜的人物視線編排：父親一臉倨傲，用手臂和手指指向《桌子》下女子的私處；細看之下，男孩似乎也瞄向同一方向。這種安排呼應了瓊斯大膽的家具雕塑，及其創作時的社會環境；當時婦女解放運動發展正酣，女性藝術家紛紛對「男性凝視」提出批判。瓊斯在二〇一四年時表示：「這組雕塑是那個時代的產物，希望人們不要太『玻璃心』，能夠將它們視為幽默，以及另一個看待人性的角度。」

《又不是一百分》畫於一九九八年；從一九九五年起，王興偉就開始戲仿一些名畫，與當代藝術叛逆解構的價值觀接軌。他得心應手地借用東西方的繪

畫元素，概念和情感多元，包括流行文化、文學、古典藝術傳統以至自己的畫，創作出大量風格與題材各異、玩世不恭的作品，對傳統藝術既有嘲諷、欣賞，亦有意圖打破它作為典範的尊崇地位。王興偉是當代中國藝術界的詼諧和幽默分子，他的作品往往充滿辛辣的戲謔嘲諷和黑色幽默；事實上，藝術家通過這種方式不斷試探和擴展現實主義和繪畫語言的界限。從中世紀歐洲繪畫、文藝復興初期以至達達主義和超現實主義，西方普普藝術到中國玩世現實主義和政治波普，王興偉一律信手拈來，用各種元素營造他那種尖酸嘲弄、卻冷眼旁觀的觀世態度。

他的藝術觀念和創作語彙精闢獨到，獲得高度評價，二〇一三年尤倫斯當代藝術中心舉行王興偉作品的大型回顧展，無疑肯定了他的藝術成就，其館長田霏宇（Philip Tinari）在圖錄撰文道：「在王興偉的世界，繪畫的基本原則被反覆地追究探問[……]他的作品暗示，即使在這個大意義和信仰都似是曖昧不清的世界中，（繪畫）仍有具象表達和敘述的空間」（田霏宇，摘自展覽圖錄《王興偉》，尤倫斯當代藝術中心，北京，二〇一三年，10-11頁）。

在九〇至二〇〇〇年代的作品中，王興偉開始回顧並採用自己作品的元素，塑造出更複雜、更多層次的意義、雙重意義和對比，讓觀者從他的一幅作品中看到藝術史與社會發展相互呼應的轉捩點。借用田霏宇的話：「藝術史上普遍存在對一個主題的不同演繹[……]王興偉對這個主題的處理漫不經心[……]那是一種中國人所謂的『小聰明』——從質感和筆觸的細節處理上表現出來[……]」（同上）。他隨後總結道：「但最值得欣賞的是，（王興偉的作品）一如以往地開拓現實主義的具象表達空間」（同上）。《又不是一百分》給人一種荒謬的厚顏無恥和不合時宜之感，見證王興偉對繪畫語言和藝術界至今依然新鮮而深遠的影響。







1052 JONAS WOOD

b. 1977

Pink Plant with Shadows #2

oil and acrylic on canvas  
signed, titled and dated 2014 on the reverse  
218.4 by 177.8 cm; 86 by 70 in.

**LITERATURE**

*Jonas Wood and Shio Kusaka: Blackwelder*, Gagosian and Rizzoli,  
New York, 2015, p. 73, illustrated in colour

**PROVENANCE**

Acquired directly from the artist by the present owner

**HK\$ 4,500,000-7,500,000**

**US\$ 575,000-960,000**

喬納斯·伍德

粉色植物及陰影二號

油畫及壓克力畫布

二〇一四年作

**款識**

《Pink Plant with Shadows #2》，JBRW，2014（作品背面）

**出版**

〈喬納斯·伍德和日下翅央 布萊克韋爾德〉（紐約，高古軒與  
Rizzoli出版社，二〇一五年），73頁，彩色圖版

**來源**

香港，高古軒畫廊

現藏者購自上述來源









Alexander Calder, Variuos Shapes, Colors, Planes, 1951, Private Collection

亞歷山大·考爾德·《各種形狀、顏色、平面》·1951年作·私人收藏

© 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York

Lavish, vibrant and monumental in scale, *Pink Plant with Shadows #2* is a quintessential Jonas Wood still life featuring the pottery of his wife, Japanese ceramicist Shio Kusaka. The leafy plant, resplendent in a coordinated palette of pink, purple and blue and adorned with staccato dashes reminiscent of Japanese boro stitching seen often in Kusaka's designs, sprouts from a minimalist ceramic vessel, with both rendered in Wood's iconic flattened perspective. Juxtaposed against the austere rectilinear grey pot, the constellation of vivaciously hued leaves manifest as multiple strategically, precisely placed ruptures to the plain grey colour fields, such that the plant appears suspended sublimely in mid-air like a hanging Calder mobile. The work embodies Wood's invocation of Pop Art through the techniques of modern masters such as Matisse and Picasso, and Kusaka's minimalist pottery rooted in the Japanese aesthetic tradition.

Wood grew up in Boston and graduated with a BA in Psychology in upstate New York with a minor in studio art. He then moved to Seattle to pursue his MFA in

painting and drawing. It was there that he met his wife Kusaka, and the two moved to Los Angeles in 2003. The two have shared the same studio space since that year: Kusaka creates idiosyncratic pots influenced by Japanese earthenware, which are collected by Richard Prince and Cindy Sherman and graced the Whitney Biennial in 2014, while Wood's vibrant portraits and still lifes are inspired by his daily life and immediate surroundings. When interviewed on the occasion of the couple's joint exhibition Blackwelder in 2015, Wood reflected on their reciprocal artistic relationship: "There's a part of our work that overlaps in a major way. I make landscapes, portraits and interiors – works about pots and plants, and things you'd find in a still life, while she makes pots. The show [was] an opportunity to show how we feed off each other as artists" (When Two Arts Beat As One", SCMP, 28 January 2015).

Over the past decade and a half Wood has carved out his own distinctive and critically lauded aesthetic that is embedded in a rich network of art-historical reference. His painterly style is a playful yet rigorous interrogation of the





Vincent van Gogh, *Irises*, 1889, oil on canvas, The Metropolitan Museum of Art, gift of Adele R. Levy, 1958, accession no. 58.187

文森·梵谷·《鸛尾花》·1889年作·油畫畫布·大都會藝術博物館收藏·Adele R. Levy於1958年贈藏·編號58.187

traditional representational challenge of capturing three-dimensional forms on the flat picture plane; by flattening shapes and exaggerating forms, he achieves gently unsettling yet highly stimulating canvases. The influence of Cubism is palpable in his work's conflation of multiple perspectives, while his focus on the quotidian as well as the cheerful gaiety of his palette invokes the language of Pop Art, recalling in particular David Hockney's domesticated landscapes and gardens. Wood has said: "Hockney was a big, big influence on me. He has that Renaissance ability to paint from life but he's also an inventor," says Wood. "But I love Picasso and Braque and Matisse and Vuillard. . . . And the thing about Hockney or Alex Katz or Lucian Freud or any of those people that I'm super into, they were into those modern painters, too. So I get to look at Matisse or Picasso through their work" (cited in Meredith Mendelsohn, "Jonas Wood--Mural", *Gagosian*, 22 May 2017, n.p.).

The present work in particular is powerfully evocative of Matisse's cut-outs, not only in motif but in its inducing

of a ruptured sensory experience. In the last decade of Matisse's life, the artist began cutting up gouache-painted paper into a wide range of shapes and re-arranging them into new compositions. Wood's approach is similar: working from a personal archive of photographs and found imagery, he makes preliminary sketches and studies of his subjects and creates initial collages by cutting and pasting. In synthesizing various influences and methods from photography to collage to painting, Wood's practice is in essence a synthesized perception of time and space; as a result, the final works throb with a vibrant rhythm and whimsical harmony. Roberta Smith asserts: "More than ever his works negotiate an uneasy truce among the abstract, the representational, the photographic [...] Each painting presents a highly personal but impersonally observed reality" (*Ibid.*). Oscillating between representational still-life and abstraction, balancing at the nuanced threshold at which representation disintegrates into sheer pattern of form and colour, the present work is in line with the very best of Wood's oeuvre.





喬納斯·伍德在《粉葉與影子二號》描繪其妻子、陶藝家日下翅央的陶瓷作品，畫作尺幅龐大，圖案絢麗動人，充滿生機勃勃，實乃畫家靜物畫中的經典創作。伍德以其獨特的扁平角度，描繪嬌豔動人的多葉植物，置於極簡風格的陶瓷瓶中。植物配以粉、紫和藍色，葉紋以短促有力、節奏分明的筆觸繪成，讓人聯想起經常出現在日下翅央作品中的日本「襪襖編織工藝(boro)」，顏色鮮豔明亮的葉子襯托在樸素的灰色長紋陶瓷之上，製造出茂密叢生的視覺效果；葉與葉間的空隙經過仔細考量，展現出素淨的灰色色塊，讓植物看似懸掛在半空中，像極亞歷山大·考爾德的懸空動態雕塑。此作一方面展現日下源自日本的極簡傳統美學風格；同時呈現伍德沿用馬蒂斯（Matisse）、畢加索（Picasso）等現代派大師的技法，並以普普藝術為起點，破格創新。

伍德成長於波士頓，於紐約北部取得心理學學士學位，並輔修藝術。他其後遷至西雅圖攻讀油畫及素描美術碩士課程，在當地認識妻子日下。他們於二〇〇三年移居洛杉磯，並於同年開始共同分享一所工作室。日下深受日本傳統陶器影響，創作出別樹一幟的陶藝瓶器。她的作品被藝術家理查·普林斯（Richard Prince）及辛蒂·雪曼（Cindy Sherman）納入收藏，亦於二〇一四年的惠特尼雙年展登場；伍德則從日常生活與周遭事物吸取靈感，創作生動的肖像及靜物畫作。伍德曾釋述：「我們彼此的藝術息息相關。她製造陶器；而我則創作風景畫、肖像畫和室內設計，畫的對象不是植物和瓷器，就是出現在靜物畫裡的其他物件。這個展覽展示的，是我們在藝術上對彼此的影響。」（〈琴瑟和鳴·合二為一〉，南華早報，2015年1月28日）

在過去十五年來，伍德塑造出獨一無二、備受稱譽

的個人美學，並注入藝術史的豐富脈絡。他的繪畫風格逸趣橫生，又不失縝密精緻，對於在平面捕捉立體形態的具象傳統提出疑問。透過扁平形狀及誇大形態，他創造出不安定的畫面，其中安排富有深意。伍德的作品匯合不同的透視角度，從中可見立體主義對他的啟發。與此同時，他又視日常事物為創作焦點，明亮活躍的色彩亦與普普藝術呼應，令人聯想到大衛·霍克尼（David Hockney）的生活化風景及花園畫作。伍德曾表示：「霍克尼對我的影響非常深遠。他擁有如文藝復興時代的創作才能，充分演繹生活的真髓，同時亦善於開發創新。我也喜愛畢加索、布拉克、馬蒂斯與維亞爾……而一些我非常喜歡的藝術家，例如霍克尼、亞歷克斯·卡茨或盧西安·弗洛伊德等，他們本身也對這些現代大師深感興趣。我開始從他們的作品看出馬蒂斯或畢加索的元素。（引述自梅雷迪思·門德爾松，〈喬納斯·伍德——壁畫〉，高古軒，二〇一七年五月二十二日）」

本作特別令人聯想起馬蒂斯（Henri Matisse）的剪紙拼貼作品，不論是圖案特徵，還是從畫中零散破碎的感官體驗，均有互通之處。在馬蒂斯最後十年創作中，他開始將水粉畫紙裁剪成各式各樣的形狀，並將它們重新組合成新的構圖。伍德的創作模式亦非常相似，他運用個人相集以及現成圖片，為作品描畫初稿，並作為主題研習，以剪貼方式創出拼貼原模。伍德糅合不同藝術靈感以及創作手法，包括攝影、剪紙拼貼和繪畫，充分體現融合為一的時間與空間感知，最終作品洋溢生動節奏，帶來異想天開的諧協之美。羅伯塔·史密斯曾說：「他的作品比以往更能在抽象、具象以及寫實之間的膠著狀態尋找平衡……每幅畫作均展現與切身的現實關聯、卻又同時抽離觀察。（同上）」本作遊走於具象靜物寫生與抽象之間，平衡於微妙細緻的變化界限，圖像表現分裂成純粹的形態及色彩，充分彰顯伍德的創作精髓。







## 1053 LIU WEI

b. 1972

## Truth Dimension No. 10

oil on canvas

signed in Chinese and Pinyin and dated 2013 on the reverse  
300 by 180 cm; 118 $\frac{1}{8}$  by 70 $\frac{7}{8}$  in.**PROVENANCE**

Acquired directly from the artist by the present owner

**HK\$ 2,400,000-3,500,000****US\$ 306,000-446,000**

## 劉韋

## 真實維度之十

油畫畫布

二〇一三年作

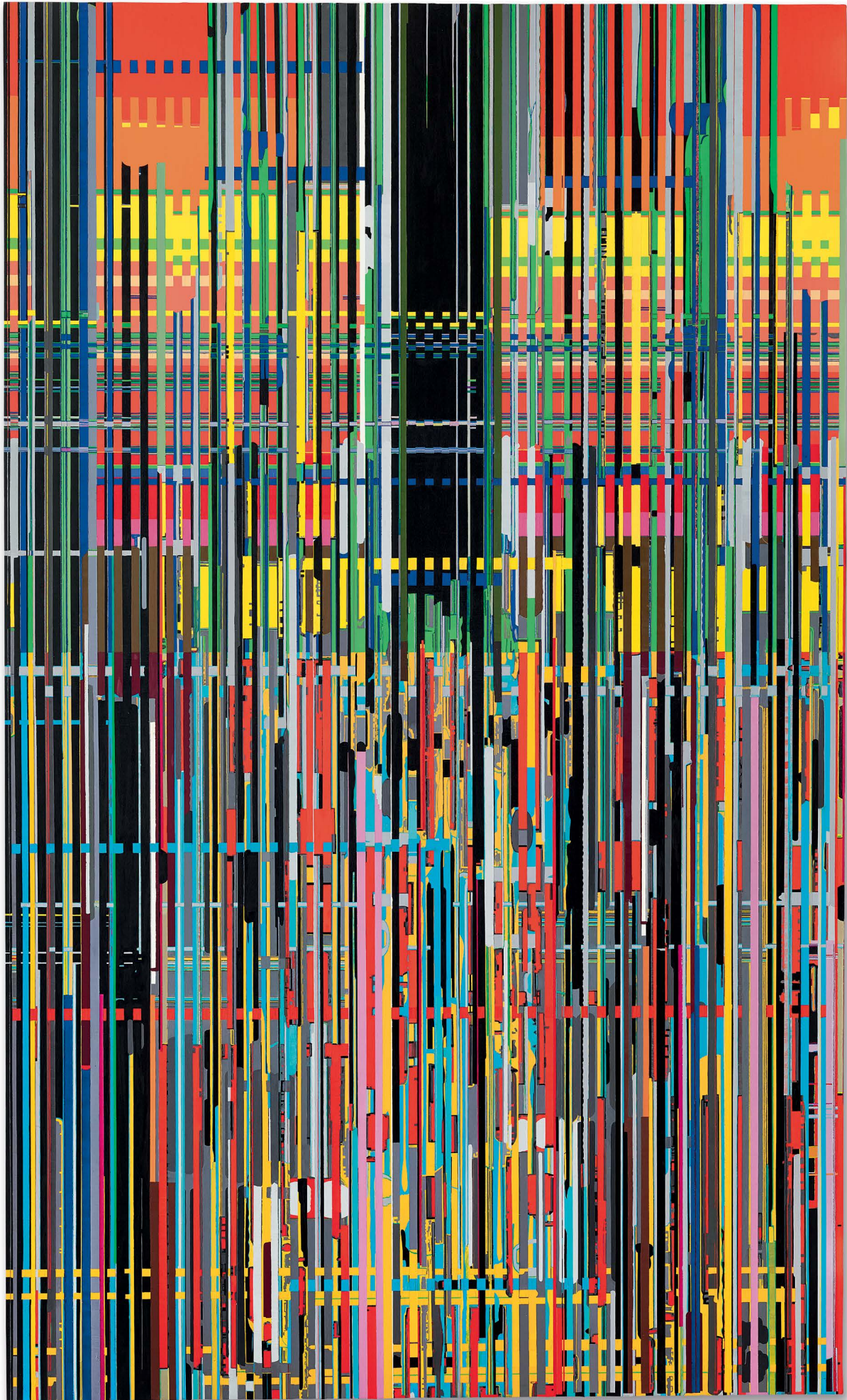
款識

劉韋, Liu Wei, 2013 (作品背面)

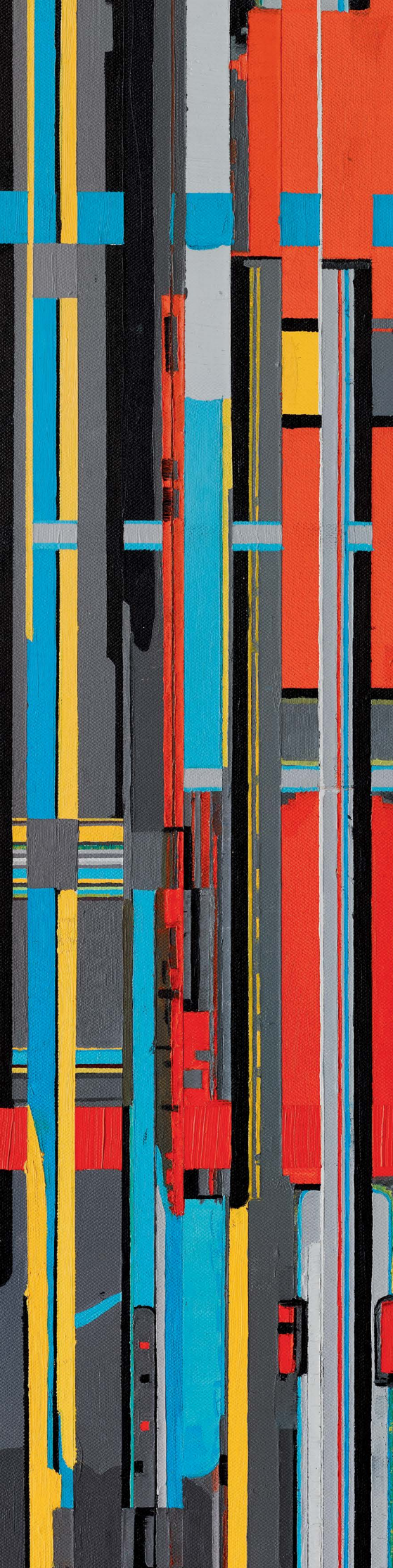
來源

現藏者直接購自藝術家本人









A spectacular, mature and quintessential specimen from Liu Wei's most iconic painting series, *Truth Dimension No. 10* regenerates a cross-section of the Beijing cityscape into a fantastical, complexly vibrant celebration of geometry and verticality. Imposing in scale and hypnotically disorienting in its optical illusions, the work presents a myriad of densely packed super-imposed vertical and horizontal lines, manifesting the sublime subjectivity of the modern Chinese city packed with high-rise buildings and ruled by the digitalised data and pixels of the virtual world. Bearing traces of Western Minimalism and Deconstructionism, whilst espousing a jolting juxtaposition between the Zen ideal and the chaotic tumultuous cityscape of Beijing, *Truth Dimension No. 10* throbs and pulsates with a singular aesthetic that is wholly unique, global and contemporary.

Born in 1972, Liu Wei graduated in 1996 from the China Academy of Art in Hangzhou (formerly the Zhejiang Academy of Art). In 1999, Liu Wei was one of a group of young artists alongside Qiu Zhijie, Yang Fudong and others who organized *Post-Sense Sensibility: Alien Bodies and Delusion*, a radical exhibition that positioned itself in response to the excessive idealism and "tone-deaf conceptualism" of art that pervaded the scene at the time. Although the exhibition remained open for only a few short hours before being shut down, its spirit lived on in the form of a subversive quasi-movement through a series of subsequent exhibitions and affiliated projects and collaborations in the ensuing years. Pauline J. Yao reflects: "The Post-Sense Sensibility artists embraced irrationality, improvisation, and intuition and strove to create extreme experiences. Though frequently likened to the Viennese Actionists or the YBAs, the group is most indebted to the anti-art and anti-ideology stances of Fluxus" (Pauline J. Yao, "Dark Matter", *Art Forum*, January 2012, n.p.).

Liu Wei's contribution to the 1999 show was a multi-channel video *Hard to Restrain*; the first important work of a sophisticated and multi-faceted oeuvre that spanned installation, sculpture, video and painting. Albeit ranging widely in medium and creative strategy, a common theme pervades Liu Wei's multidimensional works – a shrewd and cutting observation of society, urbanization, and China. The artist has said: "The city is reality. All of China exists in a city under construction, which in the end has an impact on you. You cannot

avoid paying attention to it. You wonder: why should one do this? It's all related to the system" (interview with Liu Wei, "I always keep myself in a state of instability", Hans Ulrich Obrist interview with Liu Wei, *Liu Wei, Trilogy*, 2011). Whether subtly or explicitly, Liu Wei's works allude to the social system with underlying strains of witty social satire and critique.

From the late 2000s onwards, Liu Wei's unique and acclaimed works were increasingly invited to various large-scale exhibitions abroad, including the Venice Biennale of 2005 and the Lyon Biennale of 2007, and in 2008 he won a Contemporary Chinese Art Award (CCAA). It was around this time that Liu Wei's art underwent a change in direction – one in which he abandoned his earlier, more explicit satire and critique in favour of understated meditations on society. *The Purple Air* series, of which the *Truth Dimension* series is an extension, emerged within this juncture of the artist's career: replacing the painting brush with the computer mouse, Liu Wei employed graphic design to engage in an interrogation with the formal possibilities of painting. In the artist's own words: "I use a mouse to create all my paintings as an instinct and as a continuation of painting".

*Purple Air* and *Truth Dimension* thus represent a milestone and crucial turning point in Liu Wei's practice, both in terms of methodology and concept. From his experience as an urbanite, Liu Wei distills a unique set of visual elements; while his artistic vocabulary is close to that of Minimalism, it is infused with the special, hybrid character of Chinese cities. Speaking about the series, Liu Wei is explicit that his subject is Beijing: "There is an ancient Chinese saying about a place having 'purple air', that it is enshrouded in gray. In fact this means that the place is full of life. It has many problems but also much vitality at the same time" (the artist cited in Jerome Sans, Interview with Liu Wei, *Duihua Zhongguo*, 2009). Art critic Gunnar B. Kvaran once commented on his works, "Liu's entire practice can be seen as a fragmented cityscape whose social structure is reduced to an essential state for the sake of clarity of message" (Gunnar B. Kvaran, *Liu Wei: The Creative Gesture*, 2011). Condensing the ethos of Beijing and contemporary China, as well as that of the globally digitalized world, the current piece encapsulates the extraordinary vitality and dynamism of Liu Wei's multi-dimensional oeuvre that espouses the intricate relationships between art and society.



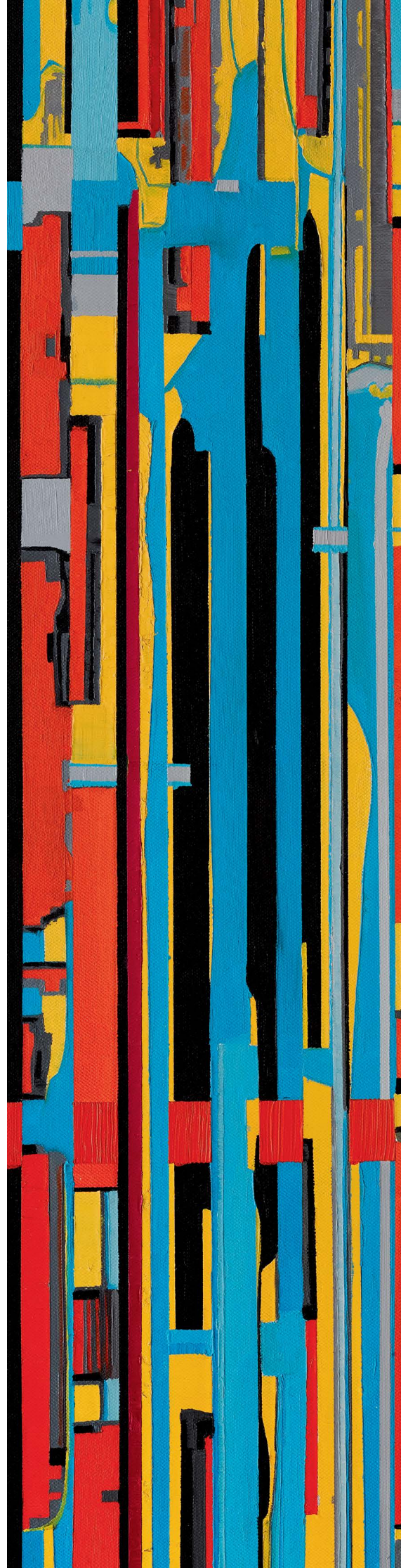
《真實維度之十》屬於劉韜最具代表性的作品系列，它將北京城市景觀剖析並重塑成為一道道複雜交纏、搏動著生命力的幾何和垂直形態。阡陌縱橫的直線是對城市訊息化及建築最高化的提煉，是隱喻中國城市景觀中的高樓大廈外，亦是虛擬世界中數據及像數的具體呈現。《真實維度之十》隱約可見西方極簡主義和解構主義的影響；禪學思想和北京市喧囂紛雜的氣氛混雜並存，呈現一種與別不同、卻是屬於全球和當代的美學風格。

劉韜在一九七二年出生，一九九六年畢業於杭州的中國美術學院（前身是浙江美術學院）。一九九九年，劉韜與一眾年輕藝術家——包括邱志杰、楊福東，共同籌劃「後感性：異形與妄想」；相對當時過於理想化的藝術傾向，他們希望創作擺脫社會責任等大道理，展現完全不一樣的面貌的作品。當時的展覽僅開放數小時就被關閉，卻引起不少回響；往後的展覽、相關活動和合作，以一種反叛、近似運動的形式將它的精神傳承下去。姚嘉善指出：「這些後感性藝術家擁抱非理性、即興和直覺，力求創造極端的體驗。儘管他們常被人比作維也納行動派或『英國青年藝術家』，但對他們影響最深的，其實是激浪派的反藝術和反理想立場」（姚嘉善，〈《Art Forum》，2012年1月〉）。

劉韜以錄像裝置參與那場一九九九年的展覽，題為《難以抑制》，是他首件複雜多面的跨媒體作品，內含裝置、雕塑、影像和繪畫。他的多維度作品無論媒材和創作角度都非常豐富，但同一個主題始終貫徹其中——對社會、城市化和中國的深入觀察。藝術家曾說：「城市是現實，中國整個是一個在建設中的城市，畢竟是對你有影響的，你不可能對它不注意，你可以去想為什麼會這樣做？其實都是和制度有關係的」（劉韜訪談：我永遠是讓自己保持在不穩定的狀態，小漢斯與劉韜訪談，〈Liu Wei, Trilogy〉，2011年）。劉韜的作品總是有意無意地暗示社會制度之下的束縛，並不乏諷刺和批評。

二千年後期開始，劉韜的作品多次被邀參展海外大型展覽，包括二〇〇五年的威尼斯雙年展、二〇〇七年的里昂雙年展等，並獲二〇〇八年的中國當代藝術獎（CCAA）。同一時間，他作品出現了轉向，當中的社會性思考日益含蓄，他放棄原先作品明顯的諷刺及批判性，反而從作品的形式著手，嘗試開拓一條新的創作路線。本作屬於《真實維度》系列，是《紫氣系列》的延伸，創於藝術家藝術生涯的轉捩點；他以電腦的鼠標代替畫筆，以畫面的設計代替繪畫，來探討繪畫形式的可能性。一如藝術家自言：「我以鼠標創作我所有的繪畫，這是一種本能，是繪畫的延續」。

從創作方式和概念看來，《紫氣系列》以及《真實維度》系列是劉韜藝術事業的里程碑和轉折點。劉韜從城市的經驗提煉出獨特的視覺元素，其藝術語匯接近西方的極簡主義，卻有著中國城市獨特而混雜的氣質。在談及他的系列作品時，劉韜不諱言其創作描繪對象正是北京：「中國古代說，你看一個地方有紫氣，就是灰濛濛的樣子，實際上是生機勃勃的意思。（它）存在很多問題，但也是有活力的」（引述劉韜，傑羅姆·桑斯，劉韜訪談，〈《對話中國》，2009年〉）。藝評家 Gunnar B. Kvaran 如此概括他的創作：「劉韜的整個創作手法可以視為把碎片化的城市景觀壓縮至最基本的狀態，以達到訊息的清晰」（Gunnar B. Kvaran, Liu Wei: The Creative Gesture, 2011年）。本作將北京和當代中國的精神氣質、以至全球的數字化世界加以濃縮提煉，展現劉韜多維度創作的奔放活力，亦可見藝術與社會千絲萬縷的關係。





“Through collecting, I  
have learnt much about  
life. To collect is to have  
an adventure and the  
art collected in that  
journey becomes a  
window to our souls.”





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## A Few of My Favourite Things: A Single Owner Collection

At its most instinctive level, the appreciation of art simply becomes a process of identifying – or maybe even transplanting – the self within the content of the painting, where we find common values, messages, or visual preferences in the images we see. With time, the work no longer touches the viewer in a solely visual perspective, but instead brings one to a higher spiritual understanding of oneself. As such, beyond just a collection of artistic voices alone, a collector's selection becomes a reflection of individual identity, represented in some small, enduring way even across discrete artists, styles, time periods or images.

Sotheby's is honoured to present this compendium of artworks, which stand as a window into the diversity of contemporary Southeast Asian art - and indeed Asian art as a whole - in both breadth and depth. With a discerning eye for art, the collector has dedicated themselves to supporting rising artistic talents across Asia, identifying and curating some of their most iconic works for this collection. Works by Southeast Asia's

leading names such as Christine Ay Tjoe and Natee Utarit stand alongside eminent Japanese Superflat artists like MR. and Aya Takano, as well as up-and-coming artists such as Nona Garcia, MM Yu and Jigger Cruz. By its nature, this delightful collection charts the progressive maturity of art across the region, its roots steeped in indigenous tradition while evolving into a distinctly cosmopolitan identity. It also reflects the character of the current generation of collectors: sophisticated, daring and uncompromising about the ideals they hold in building a collection.

Aesthetically, the selection of pieces reflects the collector's appreciation for different artistic movements and interpretations. The artists featured here are recognized for their deep range of visual identities - drawing from the influences of comic art and expressionism among others – as they strive to reimagine Asia in colour, shape and form. Many of the works in this collection feature complex, expansive treatments of colour and fully embrace the emotive impact of the multi-coloured canvas. Indeed, strong

Left

Natee Utarit, *Princess with the Umbrella*, to be sold at Sotheby's Hong Kong, 1 October 2018, Modern and Contemporary Southeast Asian Art, HK0811, Lot 231

納堤·尤塔瑞,《持傘的公主》,將於香港蘇富比上拍,2018年10月1日,現代及當代東南亞藝術-日間拍賣, HK0811, 拍品編號 231





Fig. 1

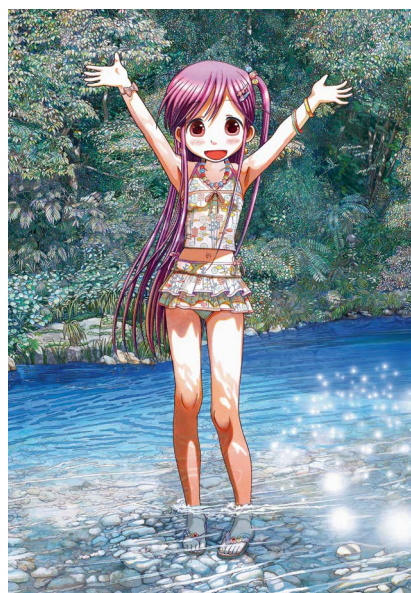


Fig. 2

examples of abstraction, figuration, graffiti and photo realism approaches come together to present a cohesive yet diverse grouping.

The strong abstract works by Christine Ay Tjoe and Jigger Cruz not only reflect the collector's foresight in supporting these rising artists, but also reveals the collector's passion for artworks that experiment with techniques and painting as a medium. Ay Tjoe and Cruz arguably draw similar inspiration from the masters of abstract expressionism but transform them in vastly different directions. While the work of Ay Tjoe conveys an introspective emotional journey, Cruz's raw and aggressive assemblage appeals to the primal instincts of destruction and reconstruction. Yet both are powerful in their respective ways, unveiling the strength of their unique abstract vernaculars. With great daring, *The Undercovering of Us* and *The Head Fills the Windows Frame Exactly Aligns Itself* encourage viewers to draw out and embrace their own personal reflections.

The multifaceted quality of the collection truly highlights the art of collecting as a journey of the whole person and soul. *Furyu Odori: Celebration 2* is exemplary of Aya Takano's distinctive oeuvre, which is defined by her involvement with the aesthetics of the Superflat movement and manga art. Often employing surrealist imagery, Takano's

paintings create rich narratives in the form of a postmodern tradition that represent critical perspectives on Japanese contemporary life. Another iconic and universally acclaimed representative of the anime and manga aesthetic, Mr. utilizes the otaku subculture in his creations, fusing high and low forms of contemporary expression as a means to examine the psychological state of modern-day Japan. Featuring his signature doe-eyed and prepubescent girl, *Murmuring Stream* is a prime example of Mr.'s celebrated legacy.

Reflecting a subtle femininity and attention to detail, this selection of works illustrates how a collection can serve as a treasure trove of memories, each piece representing a specific moment in time in the artist's or the collector's life. Other works such as Nona Garcia and Mm Yu's *A Few of My Favorite Things*, Masaru Shichinohe's *A Moment* and Natee Utarit's *Princess with the Umbrella* are at once technically impressive and deeply meaningful. Each piece plays with realism in unconventional ways and unexpected scenarios. As reflected in its title, the collaboration between two young contemporary artists, Nona Garcia and Mm Yu, employs the digital medium to focus and exaggerate on the physical and perhaps emotional accumulation of objects. The exaggerated scale of *Princess with the*





Fig. 3

*Umbrella* lends drama to the seemingly random combination of objects, painting in Utarit's signature Old Master realist style. When placed next to Shichinohe's *A Moment*, these two quiet yet charming works reveal this collector's personal interest in storytelling. Although her face is turned away, the princess figure in Natee Utarit's painting is likely the character Belle in the fairy-tale "Beauty and the Beast". This reference to childhood stories is also suggested by the seated girl and jumping rabbit in Shichinohe's composition. Upon viewing these works, we slowly begin to unpack and peel back layers of meaning or personal significance both individually and as a whole.

Playful yet intellectual, deeply spiritual but entirely grounded, the various works in this collection come together to explore and depict the essence of humanity. In particular, they relate to the process of soul searching and self-reflection – the tangible objects and intangible memories that are both lost and gained over time. Poignant in their own way, the works are not only inspiring visually, but also provoke a deeper understanding of the self. The collector thus reflects: "Through collecting, I have learnt much about life. To collect is to have an adventure and the art collected in that journey becomes a window to our souls."

Fig. 1

Nona Garcia and MM Yu, *A Few of My Favourite Things*, to be sold at Sotheby's Hong Kong, 1 October 2018, Modern and Contemporary Southeast Asian Art, HK0811, Lot 206

儂那·凱西亞、MM Yu《我最愛的一些事物》，將於香港蘇富比上拍，2018年，10月1日，現代及當代東南亞藝術－日間拍賣，HK0811，拍品編號 206

Fig. 2

MR., *Murmuring Stream*, to be sold at Sotheby's Hong Kong, 1 October 2018, Contemporary Art, HK0813, Lot 516

MR.，《川流淙淙》，將於香港蘇富比上拍，2018年，10月1日，當代藝術－日間拍賣，HK0813，拍品編號 516

Fig. 3

Jigger Cruz, *The Head Fills the Windows Frame Exactly Aligns Itself*, to be sold at Sotheby's Hong Kong, 1 October 2018, Modern and Contemporary Southeast Asian Art, HK0811, Lot 221

吉格·克魯斯，《剛好嵌在窗框中與自身齊平的頭部》，將於香港蘇富比上拍，2018年，10月1日，現代及當代東南亞藝術－日間拍賣，HK0811，拍品編號 211

Fig. 4

Christine Ay Tjoe, *The Undercovering of Us*, to be sold at Sotheby's Hong Kong, 30 September 2018, HK0815, Lot 1054

艾珠·克里絲汀，《我們的內心世界》，將於香港蘇富比上拍，2018年，10月1日，HK0815，拍品編號 1054



Fig. 4



「在收藏的過程中，我對人生了解更多。收藏是一場歷險，在途中收穫的藝術品成為通向我們靈魂的窗口」

## 我最愛的一些事物： 單一藏家專拍

藝術鑑賞在全然感性直覺的角度來說是一個自我認知的過程——觀者將自己投入作品的情景裡，在當中發現普世的價值觀或藝術家所欲傳達的訊息。隨著時間過去，這幅作品不只為觀者帶來視覺上的刺激，更令人對自己的內心有更透徹的理解。因此，收藏家所選的作品不止集合了不同藝術家的聲音，亦或多或少藉由對藝術家、風格、時代、畫面的選擇，反映了藏家的個人身份。

蘇富比榮幸呈獻本系列單一收藏作品，它向世人展示當代東南亞藝術的多元特色；從其廣度和深度而言，甚至展現了整個亞洲的藝術概況。藏家的藝術眼光獨到，著力支持亞洲區內的新秀藝術家，並挑選出他們的代表作品進行展覽。在這個系列中，艾珠·克里絲汀、納堤·尤塔瑞等首屈一指的東南亞藝術家與日本超平面藝術家MR.、高野綾，以及一眾嶄露頭角的藝術家如儂那·凱西亞、MM Yu、吉格·克魯斯等人並列。本系列見證亞洲區的藝術發展邁向成熟，它紮根於各國的本土傳統，同時隨著都市發展而不斷演變。它亦反映這一代收藏家的個性：精益求精、敢於創新、堅守自己的收藏理念。

從美學角度看，本系列的作品反映藏家對不同藝術流派的欣賞和解讀。這些創作者受到不同藝術風格影響，包括漫畫和表現主義，並試圖用色彩、形狀和形態表現他們眼中的亞洲。本系列有許多作品均運用豐富複雜的色彩處理手法，為觀者帶來震撼的視覺體驗。在這裡，抽象、具象、塗鴉、攝影寫實主義等美學方式和諧地融匯在一起，展現萬千繽紛的色彩。

艾珠·克里絲汀與吉格·克魯斯的作品帶有強烈的抽象風格，不止反映藏家的先見之明，更透露藏家特別欣賞以技巧和繪畫為實驗媒材的作品。艾珠與

克魯斯的靈感，可以說皆來自抽象表現主義大師的作品，但兩者所得的啟發卻完全不一樣。艾珠的作品表達一種內省的情感旅程；克魯斯的拼貼作品噴發來勢洶洶的原始力量，令人聯想到破壞和建設的本能。兩者的抽象形式雖然不同，但同樣觸動人心。《我們的內心世界》和《剛好嵌在窗框中與自身齊平的頭部》構圖強烈大膽，鼓勵觀畫者釋放並擁抱自己的內心。

本系列包羅萬象，體現出收藏的真諦——一場個人和精神的旅程。《花舞：慶典2》是高野綾的代表作，展現她對超平面藝術和漫畫美學的探究。高野的作品經常採用超現實的圖像；她通過後現代的形態創造出豐富的敘述詞彙，提出對日本當今世代生活常態的批判。另一位動漫美學的著名代言人Mr. 將宅男次文化融入創作中，聚集當代的菁英及庶民文化，檢視當代日本人的精神面貌。《川流淙淙》裡目光純真的少女是Mr. 的招牌特色，這幅畫亦是其藝術生涯的典範佳作。

這一系列作品隱約反映出女性傾向和細緻的觀察方式，可知收藏也是一種回憶的珍藏集合，每一件作品代表藝術家或收藏家生命中某一個特別時刻。其他作品如儂那·凱西亞和Mm Yu的《我最愛的一些事物》、七戶優的《片刻》、納堤·尤塔瑞的《持傘的公主》，其創作技巧皆值得稱道，而且蘊涵深刻意義。每幅作品皆以令人意想不到的方式和場景演繹現實主義。儂那·凱西亞和Mm Yu兩位年輕當代藝術家合作利用數碼媒材，聚焦並放大物件的物理、甚至情感的堆疊。《持傘的公主》尺幅巨大，為看似隨意堆放一起的物件注入戲劇效果，其古典油畫寫實風格亦是尤塔瑞的創作特色。當這兩幅氣氛寧靜迷人的作品與七戶優的《片刻》



Fig. 6

並列時，便能看出藏家說故事的興味。儘管尤塔瑞畫中公主的臉朝向別處，但仍可猜想她是《美女與野獸》的女主角貝拉。七戶優的作品亦有這種對童年故事的回憶，例如坐著的小女孩和跳躍的兔子。在觀看這些作品時，我們逐漸梳理出一層層屬於個人回憶和作品內涵的意象，不僅可以一一檢視，亦可將所有作品視為一個整體來觀看。

本系列的作品在玩味中流露智慧，在探索精神世界的同時不離開現實；它們集合起來，成為一幅描繪人性本質的全景。這些作品是一次次尋探內心和自我反省的過程，可觸的物件與不可觸的回憶隨著時間消失、又失而復得。它們不只帶來新的視覺體會，更促使觀者深入了解自身。因此，藏家自言：「在收藏的過程中，我對人生了解更多。收藏是一場歷險，在途中收穫的藝術品成為通向我們靈魂的窗口」。

Fig. 6

Shichinohe Masaru, *A Moment*, to be sold at Sotheby's Hong Kong, 1 October 2018, Contemporary Art, HK0813, Lot 517

七戶優，《片刻》，將於香港蘇富比上拍，2018年，10月1日，當代藝術-日間拍賣，HK0813，拍品編號 517

Right

Takano Aya, *Furuyu Odori: Celebration 2*, to be sold at Sotheby's Hong Kong, 1 October 2018, Contemporary Art, HK0813, Lot 515

高野綾，《花舞：慶典2》，將於香港蘇富比上拍，2018年，10月1日，當代藝術-日間拍賣，HK0813，拍品編號 515







1054 CHRISTINE AY TJOE

b.1973

The Undercovering of Us

acrylic on canvas  
signed and dated 08; signed, inscribed, titled and dated 2008 on  
the reverse  
135 by 170 cm; 53¼ by 67 in.

**EXHIBITION**

Seoul, South Korea, "Christine Ay Tjoe : Perfect Imperfection", 28  
April- 20 June 2015, SongEun Art and Cultural Foundation

**LITERATURE**

*Christine Ay Tjoe: Perfect Imperfection*, SongEun Art and Cultural  
Foundation, Seoul, South Korea, 2015, color illustration, p. 57

**PROVENANCE**

Sotheby's Hong Kong, 4 April 2011, Lot 207  
Acquired from the above sale by the present owner  
Private Asian Collection

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

US\$ 192,000-319,000

艾珠·克里絲汀

我們的內心世界

壓克力畫布

款識：畫家簽名並紀年08；畫家簽名、題款並紀年2008（背  
面）

**展覽**

韓國首爾，〈艾珠·克里絲汀：完美的不完美〉，2015年4月28  
日至6月20日，SongEun藝術文化基金會

**出版**

《艾珠·克里絲汀：完美的不完美》，SongEun藝術文化基金  
會，韓國首爾，2015年，載彩圖，57頁

**來源**

香港蘇富比，二〇一一年四月四日，拍品編號207

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The Undercovering:  
A Revealing Abstraction



“as far as I know what  
I do and create... will  
shape my identity in  
the future”

Christine Ay Tjoe

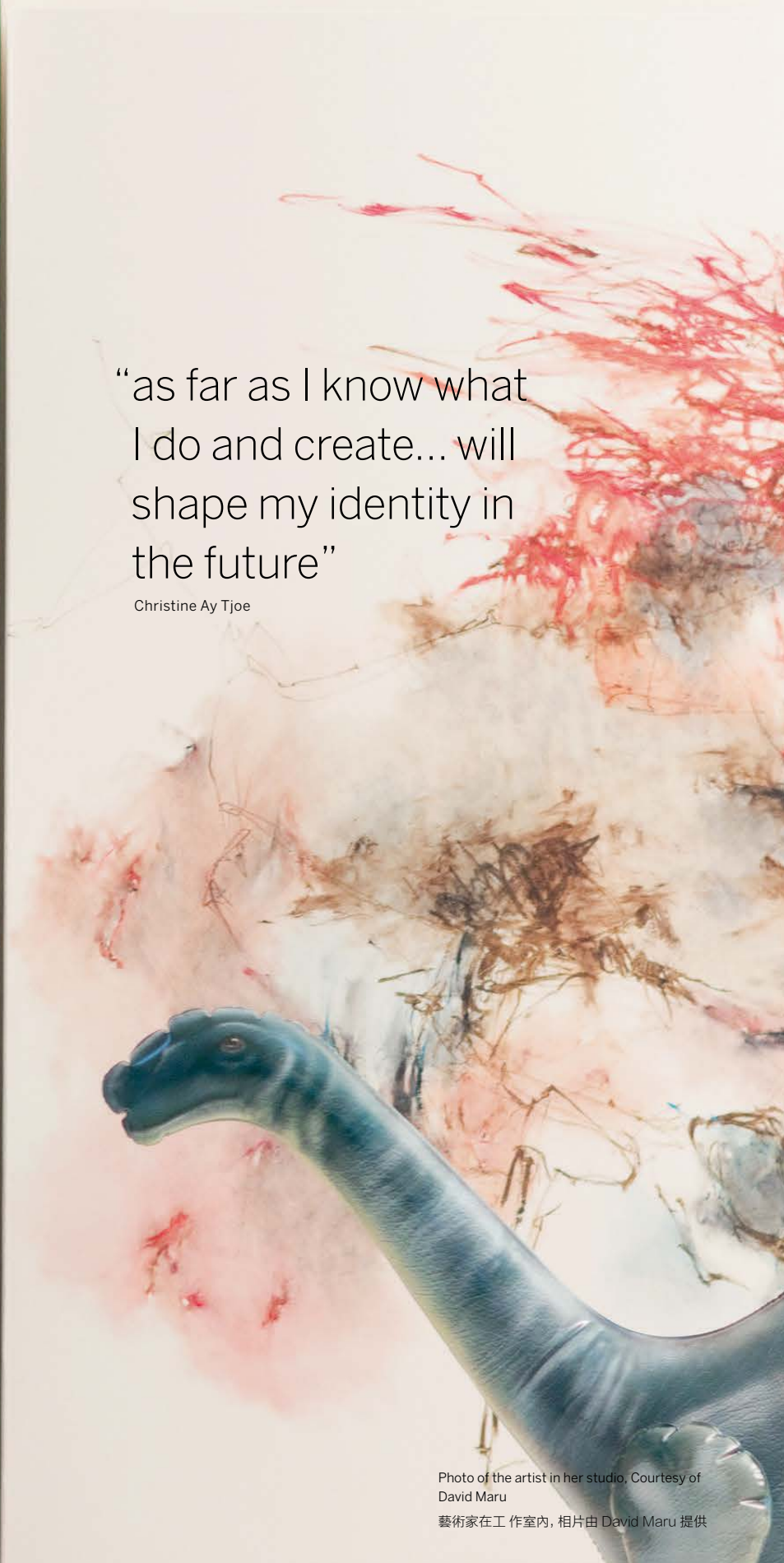


Photo of the artist in her studio, Courtesy of  
David Maru

藝術家在工作室內，相片由 David Maru 提供





Fig. 1



Fig. 2

Fig. 1  
Christine Ay Tjoe, *Verso of the Landscape*, 2009, Sold at Sotheby's Hong Kong, 5 October 2014, Lot 1032, for 2,320,000 HKD (298,965 USD) © Sotheby's

艾珠·克裡絲汀,《風景背後》, 2014年10月5日, 售於香港蘇富比, 拍品編號 1032, 成交價 2,320,000 港元 (298,965 美元) © Sotheby's

Fig. 2  
Egon Schiele, *Stehendes Mädchen Im Hemd, Mit Schwarzen Strümpfen Und Rotem Tuch (standing Female In Shirt With Black Stockings And Red Scarf)*, 1911, Sold at Sotheby's New York, Monday, May 14, 2018, Lot 5, for 2,055,000 USD © Sotheby's

埃貢·席勒,《穿襯衫、黑絲襪、戴紅圍巾的女子立像》, 2018年5月14日, 售於紐約蘇富比, 拍品編號 5, 成交價 2,055,000 美元) © Sotheby's

Sprawling, intense and mesmerizing, *The uncovering of us* (2008) is a characteristic example of Christine Ay Tjoe's visual and thematic complexity. With her passionate abstractions, the Bandung-born artist has cemented herself as one of Indonesia's most celebrated contemporary creators. A graduate of the Bandung Institute of Technology, Ay Tjoe's background in printmaking and graphic art provides the technical foundation for her large, emotive paintings. These expressive canvases have always acted as a window into Ay Tjoe's inner psyche, shocking and enthralling viewers with their candid expressions of vulnerability. This piece embodies the depths of emotion and vigour that is a hallmark of her work, and serves as an organic, visual snapshot of Ay Tjoe's artistic and personal identity.

As the artist herself reflects, "as far as I know what I do and create... will shape my identity in the future".<sup>[1]</sup> In turn, the painting comes to represent the artist's navigation of thought, emotion and identity, the internal now made external. All of this is progressively conveyed through Ay Tjoe's complex visual language - composed of kaleidoscopic strokes, along with dry brush and etching techniques. Emblazoned with raw, unrestrained gestures, the canvas appears charged with palpable emotion, further heightened by the calm simplicity of the cream background. Ay Tjoe's placement of line seems almost involuntary and uncontrolled, each brushstroke forcefully impressed onto the surface. This technique creates shifting light and dark bursts across the negative space, imbuing the canvas with flow and movement. Thick black swirls crowd out the centre of the canvas, forming the very eye of the storm, while the remaining space is punctuated by dueling whites, faint brown hues, and sharp accents of red. Most strikingly,

a brilliant vermilion arm extends out of the tangle, and it is the sole identifiable shape among the confusion, sharply defined and almost eerily skeletal, featuring exaggerated joints and empty outstretched fingers. The arm valiantly stretches away and downwards as if trying to escape, or to reach for something perpetually beyond its grasp.

The work itself is structurally composed in layers of paint, each successive application covering and blending into another. However, in line with the painting's titular 'uncovering', the shapes of the painting appear vividly exposed and uncovered at the same time, colours peeking out beneath each other. Additionally, the extended arms are too a graphic representation of the surface and superficial becoming stripped away, bared of skin and flesh to reveal the sharp bone and articulated joints beneath. The lines themselves stretch across the canvas uninhibited, without a singular direction or fixed intent, seeming to extend beyond the bounds of the surface itself. Thematically, the work therefore provides a symbolic glimpse into an individual's mental depths and inner workings, now free of self-restraint and exposed in all their vigour.

In contrast to her later work and its liberal embrace of colour, *The uncovering of us* is a study in chromatic restraint. Here, her palette is restricted to single shades of white, black, browns and red, yet these colours are purposefully chosen to render the sharpest visual juxtaposition. These diametrically opposed black and white webs appear to symbolically represent an implicit conflict between light and darkness, yet above all, they too are two sides of the same coin, with both ultimately existing in a symbiotic balance. In the end, all these frenzied lines overlap and

intertwine, such that one can no longer be disentangled from the other, only to create a greater confluence of colour. As such, disparate elements of colour and shape come together in the same space to form a unified whole. In the same humanistic vein, if the canvas reflects the confines of an individual's self, the spectrum of shades within symbolize all the multitudes a person can contain, however unexpected or contradictory these may be. Ultimately, Ay Tjoe's work captures a timeless and incessant internal dialogue that unravels in paint before the viewer, reminding us that we as humans can be fragile and strong, passionate and calculated, chaotic and calm, all at the same time.

Profoundly, the work's abstract lining carries an abundance of meaning, but also the possibility of no meaning at all. Arguably, *The uncovering of us* stands as a deeply reciprocal work, involving both the artist and the viewer in dialogue as they individually ascribe personal interpretations to the scene before them. The very nature of Ay Tjoe's abstract depictions grants audiences the agency to comprehend her work at will, making viewership an active, inclusive process, rather than a purely passive one.

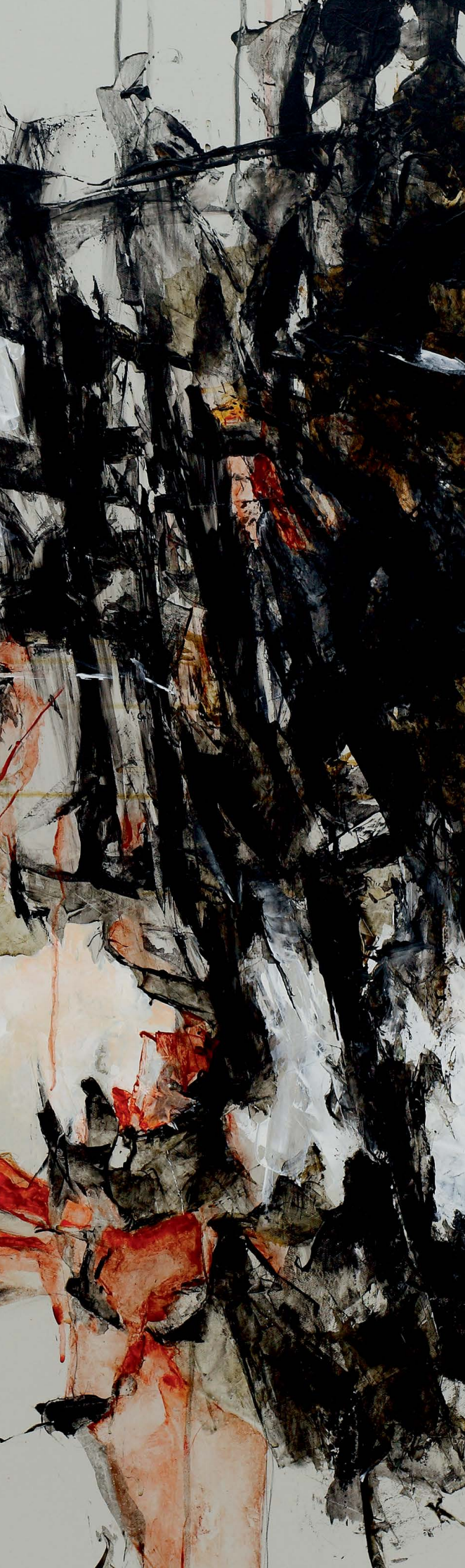
Ay Tjoe has established her own uniquely personal direction in art - making her works immediately distinctive - and broadening the possibilities of contemporary art in Indonesia and Southeast Asia. *The uncovering of us* combines Ay Tjoe's signature graphic immediacy with her reflections on human nature, exploring its contradictions, inhibitions and complexity through an expressive use of line and colour alone.

<sup>1</sup> Artistic Process of Composition: Ay Tjoe Christine Interview with Taba Sanchabakhtiar, 2010









## 潛藏：透露抽象

《我們的內心世界》（二〇〇八年作）色彩蔓延四散，強烈澎湃，迷醉動人，體現艾珠·克里絲汀獨有的視覺及主題複雜元素。生於萬隆的艾珠憑藉熱情洋溢的抽象創作，奠定她作為印尼頂尖當代藝術家的地位。她畢業於萬隆理工大學，打下堅實的版畫及平面設計根基，為其情感豐富的巨幅畫作奠定技術基礎。這些感情充沛的作品總是通往艾珠內心世界之窗，坦誠表達脆弱一面，使觀者為之驚訝，深深吸引其中。本作展現艾珠創作中獨特的深切情感和活力，並作為其藝術及個人身份的生動視覺寫照。

藝術家曾說：「只要我知道自己在做甚麼、創作甚麼……我就能夠塑造自己未來的身份。」（《構圖的藝術過程：艾珠·克里絲汀與塔巴·山查巴克提亞對話》，二〇一〇年）本作正展現藝術家駕馭思想、情感與身份的航向，內在元素如今向外延展。艾珠透過錯綜複雜的視覺語彙——結合千變萬化的筆觸、乾筆畫法與蝕刻技法，逐步表達這些特質。她以原始奔放的動勢加以修飾畫面，在平和簡約的奶白色背景襯下，使畫中情感溢於言表。艾珠的線條配置看來近乎偶然隨性，不受拘束，每一筆觸皆如用力壓於畫面上。這種創作技法在留白空間綻放光暗變化，為畫作注入流向與動勢。濃密的黑色漩渦佔據畫面中央，如同形成風眼，其餘空間配上與黑色分庭抗禮的白色、淡棕色調，綴以銳利紅色。最引人注目的是，燦爛的朱紅之臂從紛亂中向外延伸，成為混沌中唯一可辨的形態，可見誇張表達的關節、伸展的中空手指，輪廓分明，彷彿詭異骸骨。手臂勇猛地向外和往下伸展，好像在極力逃走，又如設法伸手拿取總是無法掌握的事物。

本作以層層顏料構成，連續塗繪一筆一劃，覆蓋隨之融合。然而，如畫題所示的「潛藏」，作品形態看來生動展現，同一時間隱秘潛藏，層層色彩各自在下方偷偷探出。此外，延伸之臂亦繪影繪聲，表層被全然除去，剝掉皮肉，顯露下方的刺骨與關節。線條在畫中狂放伸展，既無定向，亦無定義，看來要超越畫面的界限。本作主題富含象徵意義，得以窺探個體的深層情感與內心活動，不受自我束縛，盡情展現澎湃活力。

與藝術家的後期作品以及當中自由奔放的用色相較，《我們的內心世界》則是對色彩限制的研習。在本作中，她運用的顏色僅限於黑、白、棕、紅的單色調。她特意挑選這些色彩，展示對比最鮮明的色彩並置。截然相反的黑白網紋如同象徵光暗之間的絕對對立。除此以外，它們亦像一枚錢幣的兩面，兩者在平衡中並存共生。最終，這些狂亂線條互相重疊，縱橫交錯，千絲萬縷密不可分，共同創造更強烈的色彩融合。

在同一人文脈絡下，若畫作能反映個體的自身限制，當中的濃淡明暗象徵著一個人所包含的眾多面貌，然而盡是意想不料，自相矛盾。歸根究底，艾珠的作品捕捉歷久彌新、持續不斷的內心對話，以色彩呈現於觀者面前，提醒我們生而為人同時脆弱卻又強悍、熱烈激昂卻又深謀遠慮、紊亂卻又平靜。

《我們的內心世界》作為對應互動的畫作，藝術家與觀者置身對話之中，各自演繹眼前景象。艾珠的抽象特質讓觀者隨心所欲地理解她的作品，由此帶來主動投入的過程，而非單一被動地觀賞。

艾珠建構獨一無二的藝術方向，使作品尤見截然不同，並拓寬印尼以至東南亞當代藝術的可能性。《我們的內心世界》結合艾珠標誌性的視覺效果以及她對人類本性的反思，透過表現力豐富的線條及色彩，探索當中的矛盾、約制與複雜特質。











## 1055 KUSAMA YAYOI

b. 1929

## Pumpkin (PLOE)

acrylic on canvas  
signed and titled in English and dated 2013 on the reverse  
130.3 by 162 cm; 51<sup>3</sup>/<sub>8</sub> by 63<sup>3</sup>/<sub>4</sub> in.

## PROVENANCE

Ota Fine Arts, Tokyo  
Acquired from the above by the present owner

This work is accompanied with an artwork registration card issued  
by the artist's studio

HK\$ 10,000,000-20,000,000

US\$ 1,280,000-2,550,000

## 草間彌生

## 南瓜 ( PLOE )

壓克力畫布

二〇一三年作

款識

《PUMPKIN [PLOE]》，Yayoi Kusama, 2013（作品背  
面）

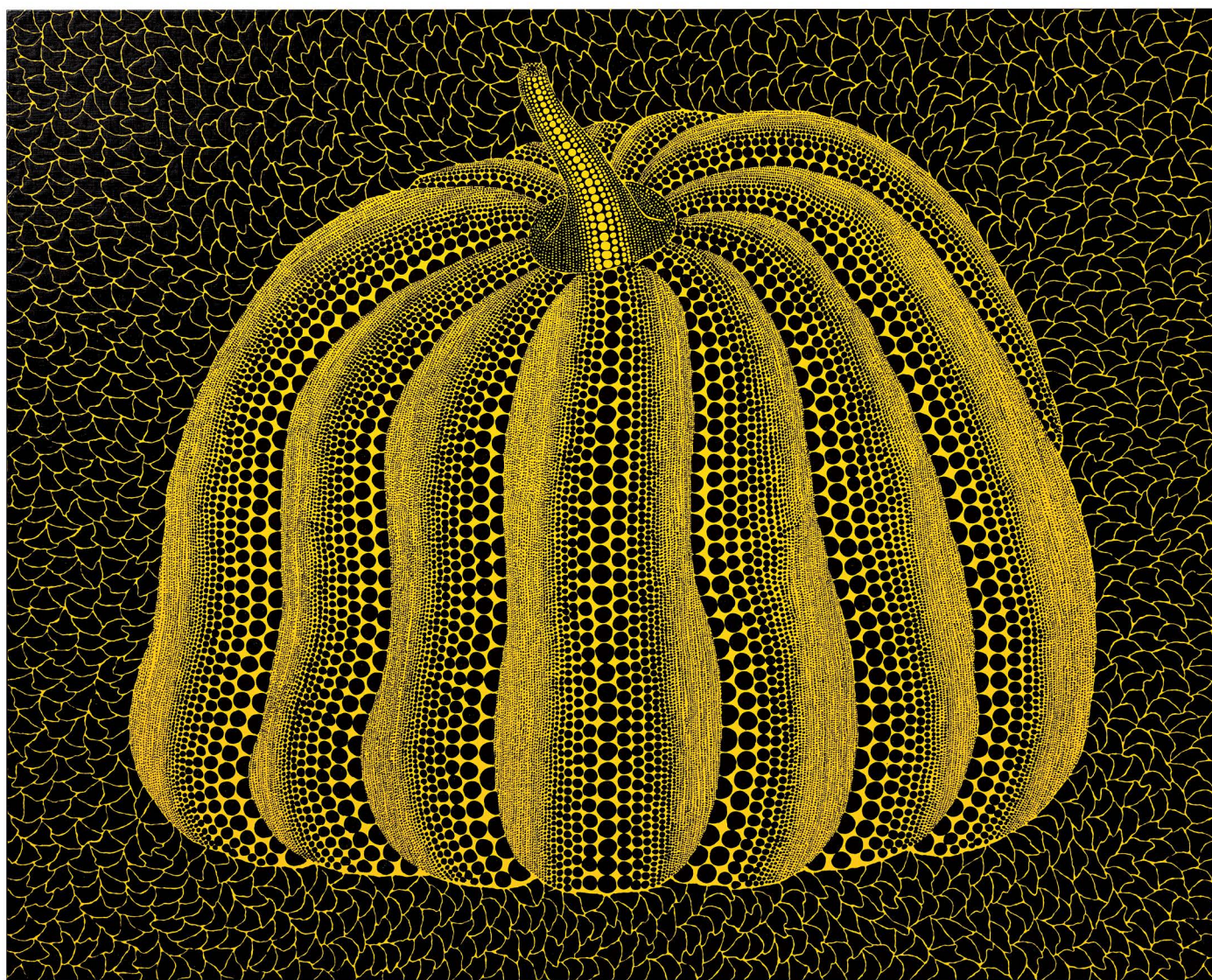
來源

東京，Ota Fine Arts 畫廊

現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡







Magnificently resplendent, majestic in scale and breathtakingly spectacular in its unequivocally consummate and impeccable technical execution, *Pumpkin (PLOE)* is the single most exceptional pumpkin painting by Kusama Yayoi ever to appear on the auction market. In the background, Kusama's all-over scaled tessellations – an iconic iteration of the artist's most distinctive infinity net motif employed often within her pumpkin paintings – are so tightly, delicately and dexterously woven that the canvas almost hums with the rhythmic intensity of the pattern. The pumpkin itself, hovering tumescent, anthropomorphic and brilliantly luminous within the centre of the painting, presents the legendary artist at the absolute height of her powers: each gleamingly moist circle shimmers, glistens and vibrates; each compulsively, meticulously crafted row of multi-striated dots throbs and slithers fluidly down the body of the gourd; and the entire pumpkin pulsates with a singular vital dynamism driven by the extraordinary vision that defines Kusama's epochal era-defining career. Flawless and supremely unparalleled in terms of quality of execution and the disorienting yet mesmerizing complexity of pattern and form, *Pumpkin (PLOE)* is an undeniable magnum opus of one of the most legendary figures of contemporary art.

As universally emblematic of Kusama's oeuvre as the Campbell's soup can was to Andy Warhol's, the pumpkin is deeply central to the artist's psyche, and its origins within her art can be traced back to her most early years. In 1948, three years after the war ended, a 19-year-old Kusama enrolled in a four-year course at the Kyoto Municipal School of Arts and Crafts. "During my time in Kyoto I diligently painted pumpkins", wrote the artist, "which in later years would become an important theme in my art" (Kusama Yayoi, *Infinity Net: The Autobiography of Yayoi Kusama*, trans. Ralph McCarthy, Tate Publishing, 2011, p. 75). Kusama recalls having consumed the vegetable endlessly to the point of nausea in her childhood years during and after the war; in spite of this, she retains a fond attachment to its organic bulbous form, describing it as embodying a "generous unpretentiousness" and "solid spiritual balance" (*Ibid.*, p. 76). Already experiencing hallucinations at the time, involving pumpkins that spoke to her in a most animated manner,

Kusama found the gourd a benign and nurturing subject – as opposed to the more traumatic and menacing feelings she associates with flowers, plants and objects that plagued her throughout her life.

Kusama's early pumpkins were painted with traditional Nihonga materials, which she left behind after her move from Matsumoto to New York in 1958. Within only eighteen months of her arrival, Kusama stunned the New York art scene with her radical *Infinity Nets* in 1959, executed in the Western medium of oil, which were followed by her *Accumulation* soft sculptures in 1961. In 1965 Kusama infused explosions of colour into her sculptures through the use of dotted and striped fabrics; by this time, the sheer breadth, scale and ambition of her diverse cross-media oeuvre had taken over the city like an epidemic. Her ubiquitous polka-dot and net motifs, manifested in mesmeric paintings, immersive rooms, hypnotic installations, body art and participatory performances, forged a wholly unique aesthetic that articulated a rigorous, overwhelming language of obsession and obliteration – a language that enabled the artist to combat her hallucinatory mental illness. The artist reflects: "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'" (Kusama Yayoi, cited in Mignon Nixon, 'Infinity Politics', in Francis Morris (ed.), *Yayoi Kusama*, Tate Publishing, 2012, p. 180).

After an explosive rise to fame in New York in the 1960s, Kusama retreated into a psychiatric hospital in Japan in 1975, withdrawing into a period of semi-obscurity whilst quietly amassing a prolific body of work. It was during this time that Kusama revisited her earlier pumpkin motif, combining her signature all-over Nets and obliterating polka-dot aesthetic with the theme of her favourite gourd. During the 1980s Kusama explored colourful variations of her pumpkin-pattern in two-dimensional paintings, drawings and prints; over the years her rendering of pumpkin 'skin' grew ever more deft and accomplished, with the flowing lines of dots advancing and receding rhythmically in a fastidiously precise yet dynamically organic manner. Even the seemingly blank or 'undotted' segments are overlaid with miniscule specks, contributing to a complex

and intensely laborious configuration that pulsates and disorients with energy akin to that of Op art paintings.

Towards the latter half of the 1980s, Kusama began exhibiting more frequently at exhibitions around the world. Appreciation for Kusama's work grew steadily, and in 1993, her international revival was made official when she was invited as the first solo artist and first woman ever to grace the Japanese pavilion at the 45th Venice Biennale. For the occasion, Kusama constructed *Mirror Room (Pumpkin)*, consuming the entire interior of the pavilion in an immersive floor-to-ceiling extravaganza of black-on-yellow polka dots. At its centre was a dazzling mirrored room filled with pumpkin sculptures, echoing her seminal 1966 *Infinity Mirror Room—Love Forever* whilst introducing the theme of the pumpkin. Tatehata Akira, the commissioner of the Japanese Pavilion, also organized a mini-retrospective of Kusama's career to accompany the newly commissioned installation. Five years later in 1998, coinciding with the creation of the present two lots, another major milestone was reached when Kusama became subject of the defining solo exhibition "Love Forever: Yayoi Kusama 1958-1968" at the Los Angeles County Museum of Art in 1998, which subsequently travelled to the Museum of Modern Art in New York.

The present *Pumpkin (PLOE)* was created in 2013, by which time Kusama had become a global household name. The artist's international resurgence and rise to global stardom occurred in parallel with – and was inextricably tied with – her iconic pumpkin motif. It was to pumpkins that Kusama turned for solace during her period of reclusion, and it was with pumpkins in mind that she set about creating a work for her momentous Venice Biennale comeback. The pumpkin stands as a symbol of triumph for the artist's personal as well as artistic rebirth, representing a mediation of the artist's psychiatric illness that went hand-in-hand with the ever-increasing sophistication, dexterity and creativity of her creations. As Alexandra Munroe writes, Kusama's art requires her "not only to surrender to madness but also to triumph over it; trauma must be substantially transformed before it can communicate to others as beauty and meaning" (Alexandra Munroe, 'Between Heaven and earth: The Literary Art of Yayoi Kusama', in Exh. Cat. *Love Forever: Yayoi Kusama 1958-1968*, Los Angeles County Museum of Art, 1998, p. 81).





Kusama Yayoi with Pumpkin, 2010,  
Installation view Aichi Triennale 2010

草間彌生與《南瓜》·2010年·Aichi三年展展覽現場

© YAYOI KUSAMA



《南瓜（PLOE）》尺幅宏麗，畫面繁密嚴謹，是歷來拍賣場上最精彩獨異的草間彌生南瓜畫。滿佈背景的格狀「無限網」是草間彌生的招牌圖案，經常與南瓜相伴出現。這些網格紋緊密有序地互相交織連接，畫布恍惚與圖案律動時的節奏共鳴。胖乎乎的南瓜懸浮在畫面中央，色彩鮮明亮麗，展現這位傳奇藝術家的旺盛創造力。每一個光澤柔潤的圓圈皆在閃閃發亮、蠢蠢欲動；每一行精心細繪、排列整齊的圓點在南瓜表面顫動下滑；整個南瓜的生命力在起伏搏動，這動力源自藝術家的獨特眼界，並見證了草間彌生劃時代的藝術成就。《南瓜（PLOE）》畫面完美無瑕，圖案與形態複雜交錯，令人目眩神迷，展現出無與倫比的精細畫工，無疑是草間彌生這位當代藝術界奇才的傳世鉅作。

一如《金寶湯罐》之於安迪·沃荷，南瓜是草間彌生藝術的代表圖案。南瓜是草間彌生的自我寫照，她對南瓜的依戀始於童年時，日後即以它為創作對象。二戰結束三年後，十九歲的草間於一九四八年開始修讀京都市立工藝美術學校的四年課程。她曾寫道：「我在京都的時候已極力繪畫南瓜，後來南瓜更成為我的重要創作主題。」（草間彌生，《無限網：草間彌生自傳》，譯：拉爾夫·麥卡錫，泰特出版社，2011年，75頁）草間回想起兒時經歷的戰爭及戰後時期，她以南瓜為食，每日所餐別無他物，直至作嘔反胃。然而，她仍對其自然而生的球莖形狀深深著迷，帶來「寬厚謙遜」的感覺，流露出「實在的靈性和諧」。（同上註，76頁）藝術家當時已受幻覺影響，她發現南瓜活靈活現地跟她說話。花朵、植物與其他事物通常令她聯想到傷害與威脅，一生飽受困擾；南瓜卻恰恰相反，在她眼中看來親切仁慈，有如守護蔭庇。

草間早期的南瓜以傳統日本畫媒材繪成，自其於一九五八年從松本移居紐約後，她便摒棄這種創作形式。身處紐約短短十八個月，草間於一九五九年以西方油彩創作革新的《無限網》，便令紐約藝壇為之哄動。其後她於一九六一年創作軟雕塑《Accumulation》。她於一九六五年運用圓點及條狀布料，為其雕塑增添繽紛色彩。她的各種跨媒材創作展示純粹徹底的廣度、規模與目標，如同病毒蔓延，風行整個紐約。在動人的畫作、深陷的空間、迷幻的裝置、人體藝術以至參與式表演，她的圓點與網紋無處不在，創造出獨一無二的美學，表現「迷戀」與「消融」的語言，細緻縝密，且排山倒海，氣勢浩大，讓她得以對抗幻覺之苦。她說：「我直接把自身問題和恐懼當作創作題材……我不斷將圖案重複再重複，直至我完全沉浸在整個過程中

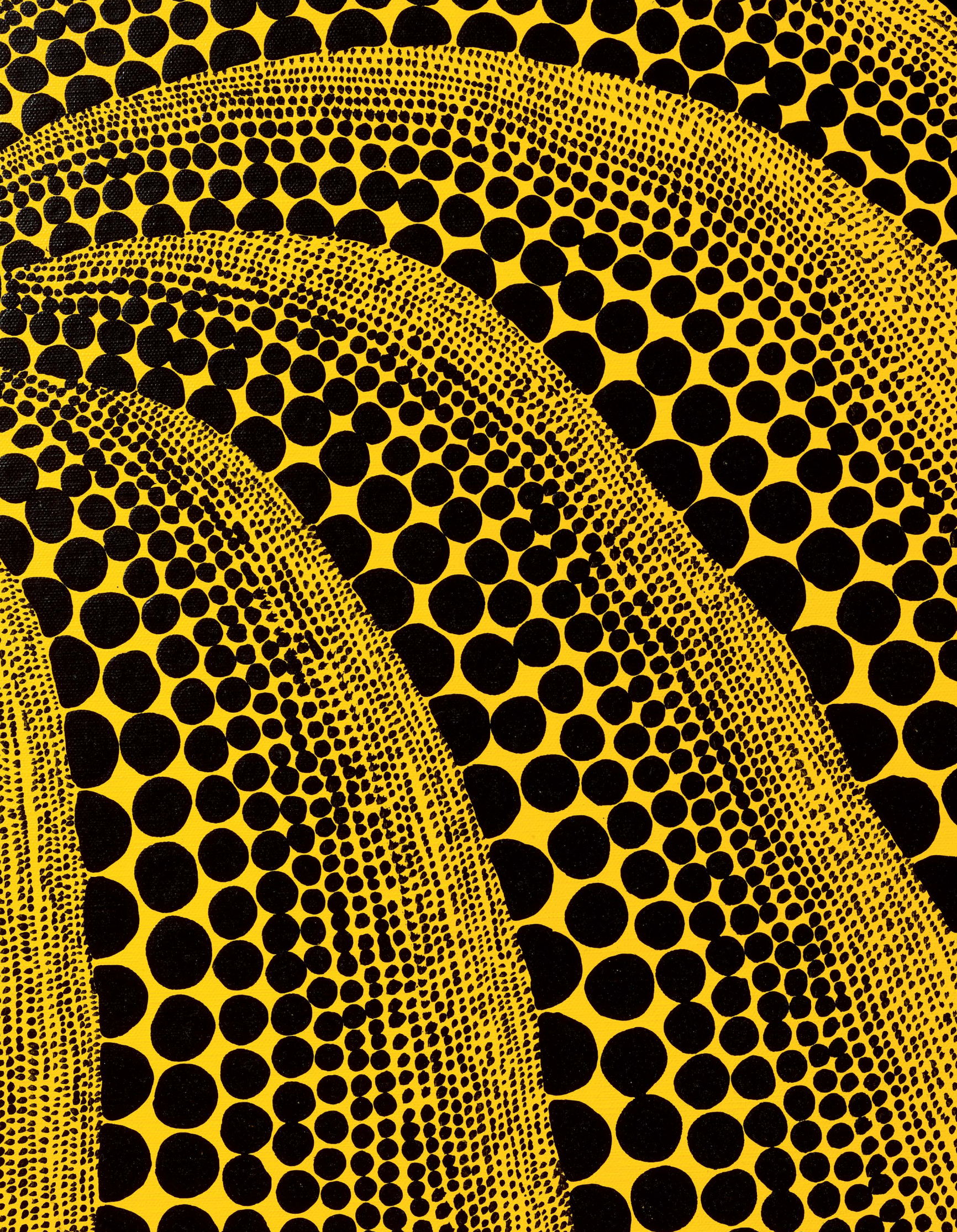
為止。我將之稱為『消融』。」（引述自草間彌生，米尼翁·尼克遜，「無限政治」，載於弗朗西斯·莫里斯編，《草間彌生》，泰特出版社，2012年，180頁）

草間於六十年代在紐約迅速成名，其後於一九七五年退居日本一所精神病院。縱然多年來默默無聲，她住院期間仍創作不輟，悄悄累積了大量藝術作品。她就在當時重拾早期喜愛的南瓜題材，並融入標誌性的「無限網」以及自我消融的圓點美學。草間於八十年代以平面油畫、素描及版畫探索南瓜圖案的色彩變化。歷年來，她筆下的南瓜外皮愈見精煉嫺熟，透過一絲不苟而又生動自然的創作方式，圓點更加流暢飽滿，收放自如。即使看來空置或「無點」的部分，實是佈滿微小的斑點，締造錯綜複雜、繁複嚴謹的構圖，如同幻視藝術，力量強烈，律動澎湃，縱橫交錯。

時至八十年代中後期，草間的作品開始遍及世界各地的展覽，稱譽與日俱增。她於一九九三年回歸國際藝壇，以首位獨立藝術家及女性藝術家的身份，獲邀參加第45屆威尼斯雙年展，為日本展館爭光。她將整個展館建構成《鏡屋（南瓜）》，從地板到天花板盡是黃底黑點的迷幻盛宴。炫目迷人的鏡屋以滿佈的南瓜雕塑為中心，帶出南瓜主題的同時，更與其一九六六年的創新鉅作《無限鏡屋——永恆的愛》遙相呼應。當時的日本展館策展委員建畠哲為草間舉辦小型回顧展，展出特別委託而作的全新裝置作品。五年後的一九九八年，草間創下是次呈獻的兩件作品，同年她得到洛杉磯藝術博物館邀請，舉辦極具意義的個展「永恆的愛：草間彌生1958-1968年」，展覽其後更移師至紐約現代藝術博物館舉行，為其藝術生涯奠下重要里程碑。

草間隱居之時，從南瓜得到慰藉；重返藝壇之際，當她為重要的威尼斯雙年展構思創作，她腦海中亦盡是南瓜。南瓜象徵草間彌生在精神上 and 藝術方面的重生，代表她從精神困擾中得到紓解，而這個過程與她在創作中不斷提升的複雜和靈巧程度相輔相成。如孟璐所說：「草間的藝術創作「不僅要向瘋狂投降，還要將之征服。創傷必先要全然轉化，方可在人前呈現美感與意義。」（孟璐，「天地之間：草間彌生的藝術」，載於展覽圖錄《永恆的愛：草間彌生1958-1968年》，洛杉磯藝術博物館，1998年，81頁）







## 1056 KUSAMA YAYOI

b. 1929

## Dress Hanger

acrylic and fabric on canvas  
signed in English, titled in Japanese and dated 1981 on the reverse  
130.3 by 162 cm; 51½ by 64 in.

## EXHIBITED

Hong Kong, Sotheby's S|2 Gallery, *Yayoi Kusama - Hong Kong Blooms In My Mind*, 19 - 31 May 2012, p. 31, illustrated in colour

## PROVENANCE

Roslyn Oxley9 Gallery, Sydney  
Ota Fine Arts, Tokyo  
Sotheby's Hong Kong S|2 Gallery, *Yayoi Kusama - Hong Kong Blooms In My Mind Selling Exhibition*  
Acquired from the above by the present owner  
This work is accompanied with an artwork registration card issued by the artist's studio

HK\$ 5,000,000-8,000,000

US\$ 640,000-1,020,000

## 草間彌生

## 衣架

壓克力及布料拼貼畫布

一九八一年作

## 款識

Yayoi Kusama, 《衣架》，1981（作品背面）

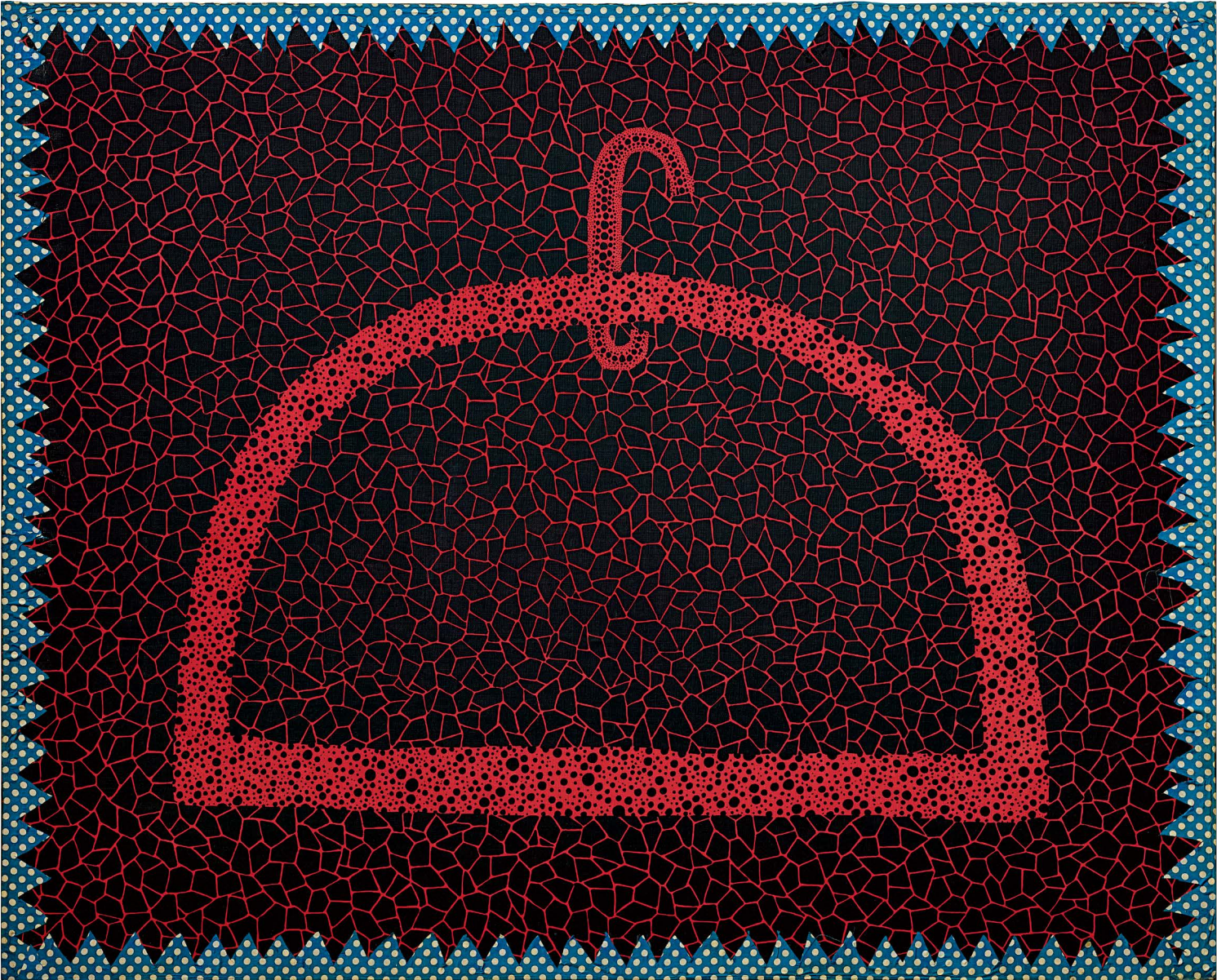
## 展覽

香港，蘇富比S|2畫廊〈草間彌生——花兒在我心中為香港綻放〉二〇一二年五月十九日至三十一日，31頁，彩色圖版

## 來源

悉尼，Roslyn Oxley9 畫廊  
東京，Ota Fine Arts  
香港，蘇富比S|2畫廊〈草間彌生——花兒在我心中為香港綻放〉展售會  
現藏者購自上述展售會  
此作品附設藝術家工作室所發之藝術品註冊卡









Louise Bourgeois, *Pink Days and Blue Days*, 1997. Collection Whitney Museum of American Art, New York.

Photo: Peter Bellamy © The Easton Foundation/VAGA at ARS, NY

Surreal and fantastical, Kusama Yayoi's *Dress Hanger* (1981) and *Imagined Scenery Dotted With Pumpkins* (2009) are two singular Kusama works that cogently demonstrate the artist's persistent obsession with the obliteration of the self through infinite repetition, and clearly illustrate the prolific artist's continued accomplished aesthetic evolution throughout the years. Deeply personal and indexical, both paintings represent distinct extensions of Kusama's most iconic *Infinity Net* legacy: *Dress Hanger* depicts a rare clothes hanger motif, created using a combination of her signature polka dots, jagged forms and nets in a symphony of figuration and abstraction; while in *Imagined Scenery Dotted With Pumpkins*, abstract and figurative elements metamorphose into an organically spontaneous composition, immersing viewers in a hallucinatory, pumpkin-filled fantasy world. Characterized by Kusama's signature spectacularly hyper-obsessive visual language and infused with the artist's near-magical, near-otherworldly touch, the two works are sublime specimens of the legendary artist's expansive oeuvre – works that stand as testament to nearly eight decades of dedication to art and creation.

The early 1980s, the period during which *Dress Hanger* was created, was a pivotal and exceptionally defining era in Kusama's artistic

production. After an explosive rise to global superstardom in New York in the 1960s, Kusama moved back to Tokyo permanently in 1973 and underwent a creative renaissance while re-assimilating into Japanese society. The artist retreated into a psychiatric hospital in 1977 and commenced a diligent studio practice – one which involved not just painting but various other modes of creative production, even publishing her first novel *Manhattan Suicide Addict* in 1978. During this time, Kusama wrote prolifically, creating both fiction and poems. In 1982, a solo exhibition at Fuji Television Gallery in Tokyo showed 30 works by Kusama – the first in Japan to show Kusama's paintings and sculptures from the 1950s and 1960s. The following year, in 1983, the Galerie Ornis at The Hague organized the solo exhibition *Yayoi Kusama: 1950-1970*, while the artist's work was also included in the Los Angeles Museum of Contemporary Art's inaugural exhibition; in the same year Kusama's second novel *The Hustler's Grotto of Christopher Street* won the *Yasei Jidai* magazine's Tenth Literary Award for New Writers.

It was against such a distinctive context, both in terms of Kusama's personal life and her career, that *Dress Hanger* was created. Executed in 1981 at the beginning of the decade, the work features the outline of a





Kusama Yayoi, *Red Pumpkin*, 2006, Naoshima Ferry Terminal

草間彌生・《紅南瓜》・2006年・直島渡輪碼頭

© YAYOI KUSAMA

clothes hanger which also uncannily resembles that of a pumpkin. The origins of the clothes hanger motif can be traced back to the 1960s when Kusama created her Yayoi Kusama Fashion Company, where she served as President and brought life to her immensely popular fashion designs. It is notable that Kusama was particularly proud of the success of her fashion venture. She explains: “The mass media reported about us big time. We did fashion shows and had a Kusama corner at department stores. Buyers from big department stores came and selected 100 of this, 200 of that ...” (the artist cited in *Yayoi Kusama*, London, 2000, p. 23). A remarkable painting, *Dress Hanger* harnesses the visual and symbolic power of multiple iconic Kusama motifs: there are the hallucinatory polka dots in the body of the hanger and the border; there is the web-like tessellated background net pattern most often found accompanying her pumpkin canvases; and finally there is the pumpkin itself, as the outline of the hanger is cheekily crafted to resemble the figure of a pumpkin. The exceptional work can even be read as something of a self-portrait; just as she often posed in front of her nets or pumpkins dressed in clothes that mimic their colors or intricate patterns, by painting a dress hanger that represented a personal significance, Kusama asserts the inextricable connection between her physical self and her artistic creation.

In 2009, Kusama began a new series of acrylic-on-canvas paintings that she titled collectively *My Eternal Soul*. An evolution from her signature style of nets and dots, the new series introduced new emblems – cell-like, amoeba-like biomorphic shapes that repeat, cluster, pulsate and explode in colour and form. Catherine Taft observes: “The paintings are surreal, semi-figurative, folksy explosions of colour and line that pulsate with complementary hues and biomorphic shapes. Some offer intricate, hieroglyphic-like patterns of eyes, faces in profile, flowers, phallic shapes, or amoebas” (Catherine Taft, in “Dashing into the Future: Kusama’s Twenty-First Century”, in *Yayoi Kusama*, Phaidon, p. 175). This progression from the artist’s earlier ‘traditional’ *Infinity Net* motif offers decidedly more narrative elements, harkening back to some of Kusama’s lesser known works from her hitherto discussed 1970s-1980s period, as well as to the artist’s pre-New York period in the 1950s. Whereas her New York period *Infinity Net* paintings, created in the wake of Minimalism, featured severely monochromatic and strictly austere minimal patterns, Kusama’s pre- and post-New York works were distinctly more literary and richly narrative – characteristics that resurface in her latest series.

*Imagined Scenery Dotted With Pumpkins* hails from precisely this special sequence of paintings and is furthermore a rare work

within the prolific series. When Kusama first started, she used a variety of canvas sizes, including the size of the present lot. Soon afterwards Kusama began using the uniform size of 194 by 194 cm, rendering the current painting a rare work from the series of the 100F size. The present painting is quintessential of the series in terms of composition: a border of sharp, teeth-like points decorate the border of the canvas, which demarcates clearly the inner and outer spaces of the composition. The center features sublimely floating abstract biomorphic forms of vivid striking colours; only after the eye gradually adjusts to the boisterous patterns does one notice the cheerful pumpkins and animals towards the bottom left corner. There is even a pair of spectacles and an open book, a clear reference to Kusama’s passion and talent in literature and writing, and testament to the multifaceted sources of inspiration that underpin all of Kusama’s work. *Dress Hanger* and *Imagined Scenery Dotted With Pumpkins* are both decidedly cheerful and joyful; as Taft observes: “As a master of her various media, Kusama savvily shifts between such universally joyful content and more introspective or personal subject matter” (Ibid., p. 187). With regards to Kusama’s later works, in particular, Taft asserts: “These late paintings are confidently executed, animated by mature mark-making and a regard for the entire topography of her oeuvre”.



# 1057 KUSAMA YAYOI

b. 1929

## Imagined Scenery Dotted With Pumpkins

acrylic on canvas  
signed in English, titled in Japanese and English and dated 2009  
on the reverse  
130.3 by 162 cm; 51¼ by 63¾ in.

### PROVENANCE

Ota Fine Arts, Tokyo  
Acquired from the above by the present owner  
This work is accompanied with an artwork registration card issued  
by the artist's studio

HK\$ 2,000,000-3,500,000

US\$ 255,000-446,000

# 草間彌生

## 綴滿南瓜的心象風景

壓克力畫布

二〇〇九年作

### 款識

《綴滿南瓜的心象風景》，Yayoi Kusama, 2009,  
《Imagined Scenery Dotted With Pumpkins》（作品背面）

### 來源

東京，Ota Fine Arts

現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡



Kusama's studio, 2012

草間彌生工作室・2012年

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草間彌生的兩幅獨特作品《衣架》（一九八一年作）及《綴滿南瓜的心象風景》（二〇〇九年作）超乎現實、異想天開，透過無止境的重複筆觸，強而有力地展現藝術家對消除自我的執迷，見證她多年來持續不斷的美學演變。兩幅傑作展現深刻個人情感，別具象徵意義，作為其經典「無限網」傑構的獨特延伸：在《衣架》中，藝術家糅合其獨有圓點、不規則形狀與網紋，在具象與抽象的交匯下描繪罕有的衣架圖案；《綴滿南瓜的心象風景》中，抽象與具象元素變成自然隨性的結構，讓觀者沉醉於充滿南瓜的奇幻世界。草間在兩作展示狂熱沉迷的獨特視覺語彙，融入近乎魔幻的筆觸，作為其豐富傳奇創作中的非凡典例，見證她七十多年來對藝術與創作的專注。

草間於八十年代初創作《衣架》，當時正值其藝術創作關鍵時期。她於六十年代在紐約一躍登上藝壇巨星殿堂，一九七三年返回東京定居，經歷創意新生，並嘗試重新融入日本社會。她其後於一九七七年到精神病院療養，開始潛心於工作室創作，當中不僅限於繪畫，更包括各式各樣的創作模式，她更於一九七八年出版首本小說《曼克頓自殺未遂常習犯》。草間在這段時期的筆耕不輟，當中包括小說以及詩詞。一九八二年，草間的個展於東京富士電視台畫廊舉行，展出其三十件創於五、六十年代的畫作及雕塑，乃首個於日本舉行的同類型展覽。一年後，她的個展〈草間彌生：一九五〇至一九七〇年〉於海牙奧尼斯畫廊，其作品亦於洛杉磯當代藝術博物館的開幕展覽展出；而她的第二本小說《克里斯多夫男娼窟》於同年榮獲日本野性時代新人文學獎。

《衣架》正在草間如此獨特的人生與事業背景下誕生。八十年代之初，她於一九八一年創下本作，勾勒衣架的輪廓，看來亦與南瓜異常相似。衣架圖案可追溯至六十年代的「草間彌生時裝公司」，當時她擔任主席一職，為其廣受歡迎的時裝設計注入活力。草間對其時裝公司的成就尤感驕傲，她解釋道：「大眾傳媒對我們廣泛報導。我們舉辦時裝表演，在百貨公司設有草間彌生專櫃。大型百貨公司的採購員爭相前來，這款產品買下一百件，那款又買下二百件……」（引述藝術家，載於《草間彌生》，倫敦，二〇〇〇年，23頁）如此非凡傑作《衣架》充分發揮草間多個經典圖案的視覺及象徵力量：畫中衣架主體及邊框以幻覺圓點描繪；背景佈滿常見於其南瓜畫作的方格網紋；從畫中亦可見南瓜，藝術家果敢刻劃衣架輪廓，與南瓜形態相似。此精

湛傑作更可視為草間的自畫像。她常站在其《無限網》或南瓜畫作的前方，以一身服飾模仿畫中顏色或複雜圖案。她以描繪衣架代表自我的化身，充分表現藝術家自身與其藝術創作之間不可分割的聯繫。

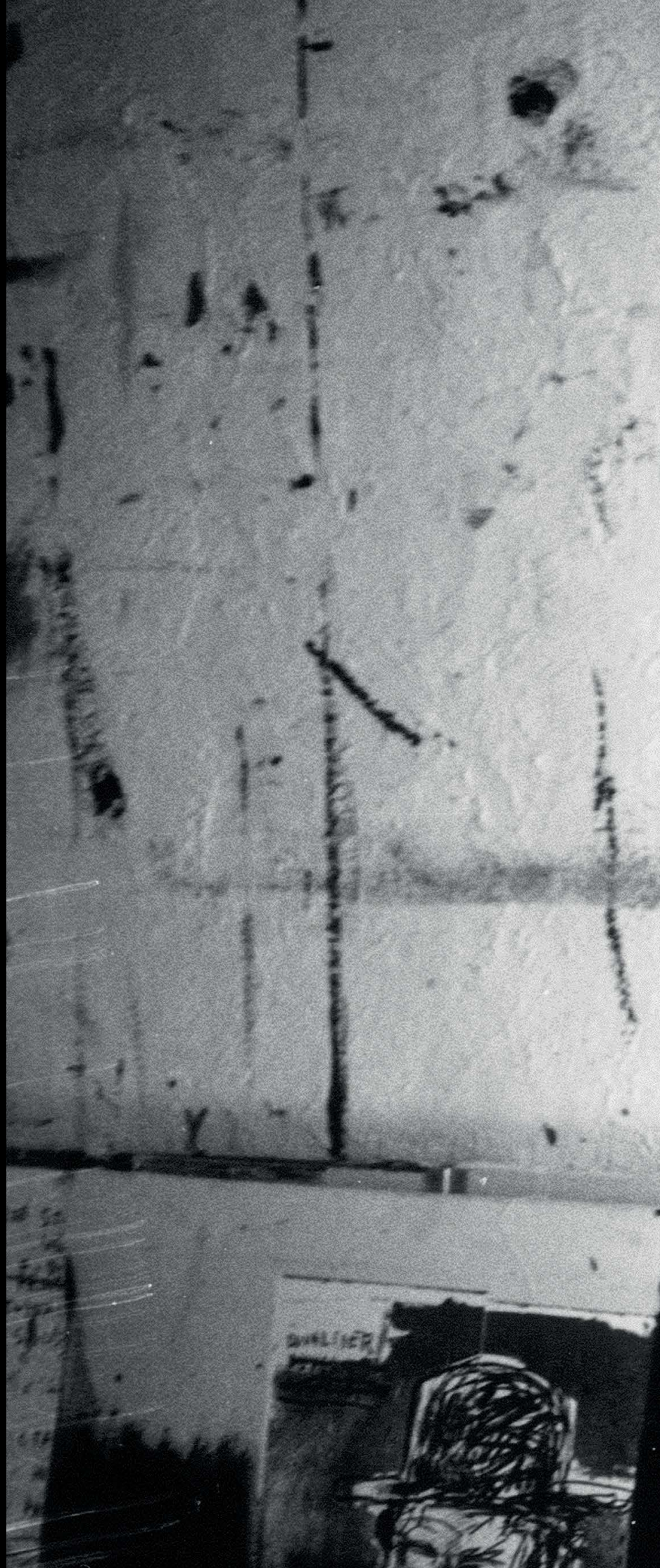
二〇〇九年，草間開展名為《我永遠的靈魂》的全新壓克力彩畫布作品系列。她從其經典的網紋及圓點創作演變發展，以全新系列表現嶄新圖象標誌——如細胞、阿米巴變形蟲的生物形態，在色彩與形態中重複、聚合、悸動、迸發。凱瑟琳·塔夫特觀察道：「畫作超現實、半具象，色彩與線條無拘無束地迸發，以互補色調與生物形狀跳躍律動。一些形態構成錯綜複雜、如象形文字的圖案，猶如眼睛、側面、花卉、陰莖或阿米巴變形蟲。」（凱瑟琳·塔夫特，「奔向未來：草間的廿一世紀」，《草間彌生》，費頓出版社，175頁）藝術家對早期的「傳統」無限網圖案改良發展，無疑帶來更具敘述性的元素，可追溯一些較鮮為人知的草間作品，來自至今依舊膾炙人口的七、八十年代創作階段，亦聯結其五十年代赴紐約前的時期。草間紐約時期的《無限網》畫作隨極簡主義創作而來，展示簡潔單色與嚴謹克制的極簡圖案；而她在紐約前、後時期的作品則更具故事性，並以豐富敘述見稱，如此特質在其最新系列重新出現。

《綴滿南瓜的心象風景》正來自這個特別畫作系列，更是在此豐富系列中的罕有作品。在草間開始創作時，她運用不同尺寸的畫布，當中包括本作的尺幅。不久後，她便開始時運用194 x 194公分的統一尺寸畫布，令本作在100F尺寸畫作系列中尤見罕有獨特。本作構圖更凸顯此系列的精髓：畫作邊緣飾以齒狀尖刺，清晰區分畫幅的內外部分。色彩鮮豔的抽象生物形態在畫作中心飄浮；其後觀者目光漸漸移至畫作的紛亂圖案，細意觀察左下方，可見歡欣愉悅的南瓜與動物，當中更有一對眼鏡以及一本打開的書，印證草間對文學與寫作的熱忱和才能，作為其多方面靈感來源，鞏固她的創作基礎。《衣架》以及《綴滿南瓜的心象風景》清晰展現歡樂喜悅之情，如塔夫特觀察道：「草間對她的各種媒材掌控自如，在看似歡樂的主旋律與內省個人的主題之間巧妙轉變。」（同上，187頁）對於草間的後期作品，塔夫特特別提及：「這些後期畫作體現藝術家的自信，透過創作獨有標記，注重創作中的整體結構佈局，使畫作栩栩如生。」



“He could assimilate and digest an incredible amount of imagery, an incredible amount of information – words and pictures. He was able to take those things and synthesize them on canvas, on paper, with his own personal twist and vision that related to an entire history of contemporary art, yet that spoke directly and immediately to the times we were living in.”

FRED BRAITHWAITE







Jean-Michel Basquiat in his studio, 1983.

尚·米榭·巴斯基亞於工作室·1983年

Image: © Photo by Roland Hagenberg

Artwork: © The Estate of Jean-Michel Basquiat / ADAGP, Paris / ARS,  
New York 2018



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## JEAN-MICHEL BASQUIAT

1960 - 1988

### Logo

acrylic, oilstick and silkscreen on canvas  
signed and titled on the reverse  
Executed in 1984  
153 by 122 cm; 60¼ by 48 in.

#### EXHIBITED

France, Paris, Galerie Beaubourg, *Jean-Michel Basquiat, Peintures* 82-87, 9 January – 16 February 1988  
USA, New York, Whitney Museum of Art, *Jean-Michel Basquiat*, 23 October 1992 – 14 February 1993, p. 191  
USA, Coral Gables, Quintana Gallery, *Jean-Michel Basquiat*, 17 December 1996 - 21 February 1997, pp. 30-31, illustrated in colour  
Austria, Vienna, Kunst Haus Wien, *Jean-Michel Basquiat*, 11 February – 2 May 1999, p. 72

#### LITERATURE

Michel Enrici, *Jean-Michel Basquiat*, La Différence, Paris, 1989, p. 109, illustrated in colour  
Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat Vol. II*, 1st Ed., Galerie Enrico Navarra, Paris, 1996, p. 90, no. 7, illustrated in colour  
Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat Vol. II*, 2nd Ed., Galerie Enrico Navarra, Paris, 1996, p. 122, no. 7, illustrated in colour  
Richard D. Marshall and Jean-Louis Prat, *Jean-Michel Basquiat Vol. II*, 3rd Ed., Galerie Enrico Navarra, Paris, 2000, p. 191, no. 4, illustrated in colour

#### PROVENANCE

Gagosian Gallery, Los Angeles  
Galerie Beaubourg, Paris  
Marciano Art Collection, USA  
Christie's, New York, 19 November 1992, lot 445  
Private Collection, New York  
Private Collection, USA  
Sotheby's, Paris, 7 December 2010, lot 11  
Private Collection, New York  
Opera Gallery, Hong Kong  
Acquired from the above by the present owner

HK\$ 24,000,000-38,000,000

US\$ 3,060,000-4,850,000

## 尚·米榭·巴斯基亞

### Logo

壓克力、油棒、絲網印刷畫布

一九八四年作

#### 款識

JMB, 《Logo》(作品背面)

#### 展覽

法國，巴黎，Beaubourg 畫廊〈尚·米榭·巴斯基亞繪畫 82-87〉一九八八年一月九日至二月十六日  
美國，紐約，惠特尼美術館〈尚·米榭·巴斯基亞〉一九九二年十月二十三日至一九九三年二月十四日，191頁  
美國，科勒爾蓋布爾斯，Quintana 畫廊〈尚·米榭·巴斯基亞〉一九九六年十二月十七日至一九九七年二月二十一日，30至31頁，彩色圖版  
奧地利，維也納，維也納博物館〈尚·米榭·巴斯基亞〉一九九九年二月十一日至五月二日，72頁

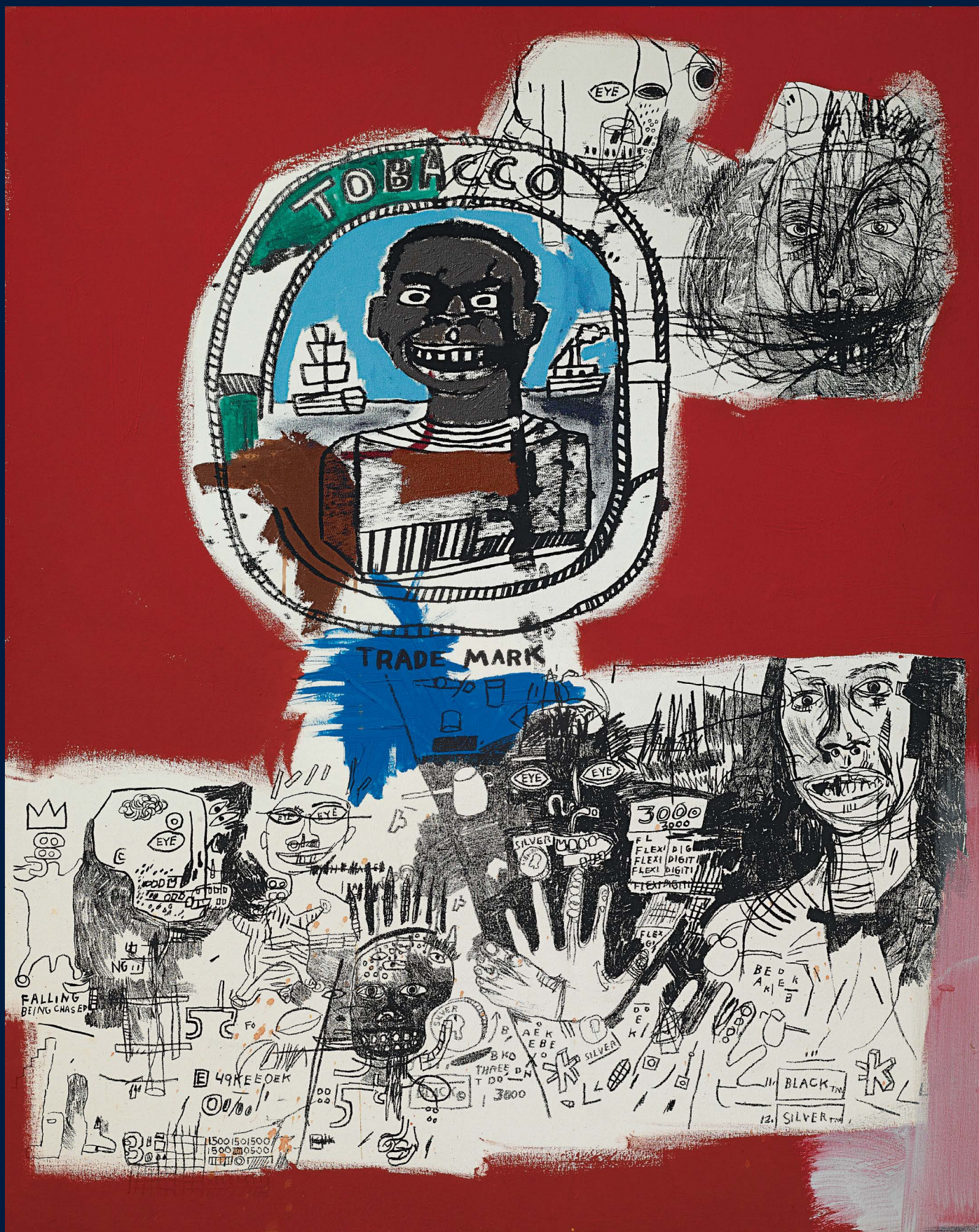
#### 出版

〈尚·米榭·巴斯基亞〉Michel Enrici 編（法國巴黎，La Différence出版社，一九八九年），109頁，彩色圖版  
〈尚·米榭·巴斯基亞第二冊〉Richard D. Marshall及Jean-Louis Prat編（法國巴黎，Enrico Navarra畫廊，一九九六年，第一版），90頁，圖版編號7，彩色圖版  
〈尚·米榭·巴斯基亞第二冊〉Richard D. Marshall及Jean-Louis Prat編（法國巴黎，Enrico Navarra畫廊，一九九六年，第二版），122頁，圖版編號7，彩色圖版  
〈尚·米榭·巴斯基亞第二冊〉Richard D. Marshall及Jean-Louis Prat編（法國巴黎，Enrico Navarra畫廊，二〇〇〇年，第三版），191頁，圖版編號7，彩色圖版

#### 來源

洛杉磯，高古軒畫廊  
巴黎，Beaubourg 畫廊  
Marciano 珍藏  
紐約，佳士得，1992年11月19日，拍品編號445  
紐約私人收藏  
美國私人收藏  
巴黎，蘇富比，2010年12月7日，拍品編號11  
紐約私人收藏  
香港，Opera 畫廊  
現藏者購自上述來源

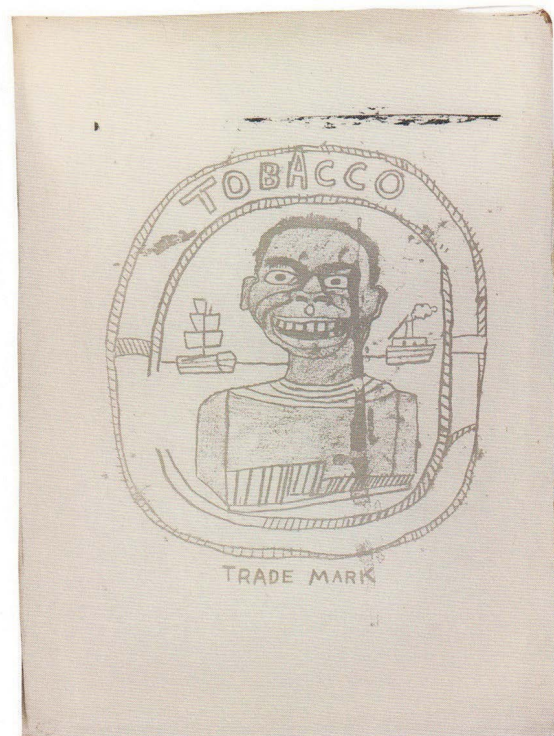








Player's Navy Cut Cigarette package design  
 Player's Navy Cut 牌香菸包裝設計



Jean-Michel Basquiat, *Untitled (Tobacco)*, 1984  
 尚·米榭·巴斯基亞·《無題(煙草)》，1984年作  
 © The Estate of Jean-Michel Basquiat / ADAGP, Paris /  
 ARS, New York 2018

Characterized by many of the artist's most iconic symbols, and executed in his instantly recognizable visual language, *Logo* from 1984 is a powerful example of Jean-Michel Basquiat's inimitable oeuvre. With its striking palette, compositional intensity, expressionistic force, and deft engagement with art history, politics, and race, this work is demonstrative of the very best of Basquiat's celebrated practice. Some of his most famous signatures are here: the three-pointed crown, the skull with self-styled dreadlocks, and the anatomical references are all visible. While it resists a facile interpretation, this cluster of motifs provides further insight into Basquiat's working method; this is not an illustrative self-portrait, providing a simple likeness, but rather an intricate reflection on the artist's dearest inspirations and concerns – a glimpse at his inner cogitation rather than his exterior appearance.

In its cogent synthesis of divergent influences, *Logo* testifies to the virtuosic ability with which Basquiat navigated between disparate aesthetic influences to forge a uniquely potent artistic vernacular. Deeply influenced by the style of juxtaposition and improvisation established by the musicians, artists and writers associated with the Beat Generation, Basquiat frequently referenced such icons as Charlie Parker, William Burroughs, Jack Kerouac, and

Jackson Pollock in his work. Their use of syncopation, stream-of-consciousness, and extemporization inspired Basquiat to embrace an incredibly wide variety of sources all at once. Never short on stimulation, he absorbed words and images from street culture, autobiographical references, commercial advertising, canonical art history, and mysticism equally, and developed a complex and personal system of symbols and iconography. Anything he could see, read, digest, and interpret, from word configurations and hieroglyphics to metascience and theology, fascinated Basquiat and fed his enormous hunger to absorb everything from both West and East. *Logo* is thus a prime example of this signature style. In this masterwork, he showcases his unique ability to synthesize a myriad of symbols and allusions from seemingly disparate ideologies and backgrounds into a single, cohesive narrative.

Many components of *Logo* come from recurring images in Basquiat's oeuvre, including the eponymous "logo" of the present work. The central motif of the present work is shared by other paintings including *Campaign* and *Water-Worshipper*, both from 1984. Here, Basquiat appropriates and transforms the logo of a popular cigarette brand, Player's Navy Cut, into a direct confrontation of African American history. The actual design featured a blonde,



bearded sailor named “Hero,” encircled by a heraldic lifebuoy and flanked by two naval ships. In Basquiat’s interpretation the sailor is replaced by a black figure, shown in unmistakably tribal dress, with necklaces and piercings, mounted on a pedestal and surrounded by a ring emblazoned with the word “TOBACCO.” This African figure is thus objectified as a trophy – an ornamental prize to be carried back to the European ships that float behind him. The obvious implications of slavery and forced hard labor on a tobacco plantation, together with the “logo” and “TRADEMARK” associations, create an exacting indictment of the commercialization of the black body throughout the centuries.

The other iconographic sources visible in *Logo* come from various drawings made by Basquiat, as he often Xeroxed his works on paper and reused the images in other ways. By integrating them into his paintings, he engages even more deeply with his repertoire. For instance, repeatedly featured are “SILVER” and images of coins, which the artist often used as signifiers of trade, commerce, and monetary manipulation – in combination with the titular logo, these images further emphasize the central themes of race and commercialization. Even the reproduction of Leonardo’s *Mona Lisa*, taken from a 1983 work in which her likeness dominates the effigy of a banknote, is linked to the monetary motif that Basquiat here explores. Also prominently included are several iterations of Basquiat’s characteristic “self-portrait,” the head or skull, with wide eyes and bared teeth, crested with his signature spiked dreadlocks. Their presence in this work indicates the lineage or link the artist is creating between himself and the African figure, perhaps as a reflection on his newfound fame and wealth within the predominately white art market of the 1980s.

The individual elements of the present work can be read separately, as miniature motifs, introducing themes of racism, art history, and expressionistic gestural power to the canvas, as well as conveying a distinct sense of the artist’s own voice. In combining them so freely, Basquiat allows several linear histories to coalesce and his composition becomes a maelstrom of association; each theme plays off another to create a pervasive and complex mood of contemplation. In scale and ambition, the work is almost a reinterpretation of the traditional history painting. While it does not adhere to a simple narrative, the combination of self-portraiture, allegory, and an extraordinary level of visual interest, creates a compelling sense of poetic message, born out across a limitless composition. The present work stands as testament to Basquiat’s unparalleled ability to fill his work with unbridled power. Through its composition, he created an arresting meditation on African American culture, galvanized by his own experiences, and executed in his inimitable style.



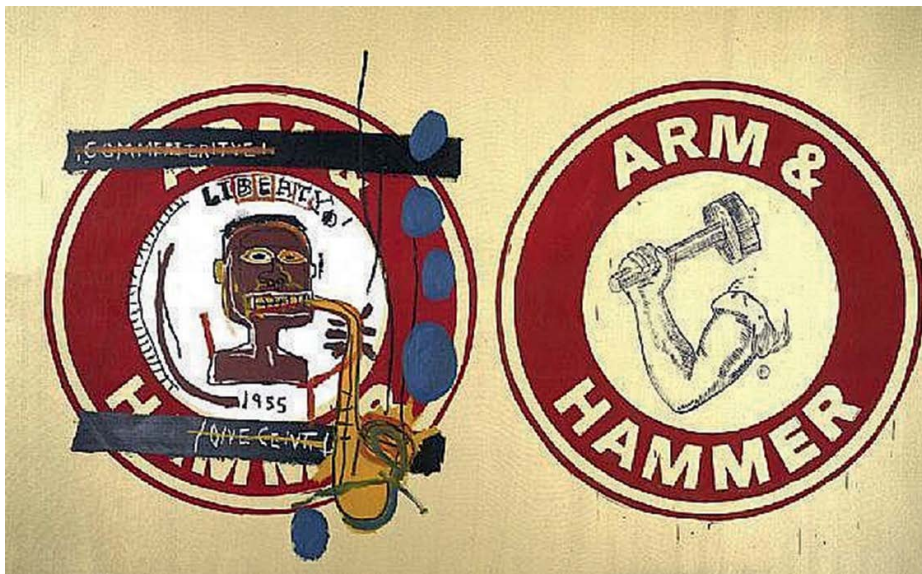




TOBACCO

TRADE MARK





Jean-Michel Basquiat and Andy Warhol, *Arm and Hammer II*, 1984

尚·米榭·巴斯基亞與安迪·沃荷，《手臂和錘子II》，1984年 作

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一九八四年的《Logo》包涵許多尚·米榭·巴斯基亞的經典藝術符號，展現他別樹一幟的視覺語言風格，堪稱其藝術生涯的經典代表作。這幅作品用色大膽、構圖緊密、衝勁澎湃，巧妙地交織著藝術史、政治和種族等話題，盡展世人最熟悉的巴斯基亞藝術風格。藝術家的一些著名標誌在本畫中皆可見：三尖皇冠、帶髮辮的骷髏頭、人體構造圖。要解讀這些圖像並不容易，但這些圖案的集合，讓人得以深入剖析巴斯基亞的創作方法；它並非藝術家的自我寫照，而是反映他深切關注的事物和靈感，藉此讓人一瞥他內心的想法，而不是外在的面貌。

《Logo》將五花八門的元素整合為一體，效果強烈而有說服力，可見巴斯基亞擅長游刃於不同藝術風格之間並取其精華，結合成獨一無二的藝術詞彙。「垮掉的一代」的音樂家、藝術家和作家多用對比和即興，巴斯基亞受其影響極深，經常在作品中引用這些代表人物，例如查理·帕克、威廉·柏洛茲、傑克·凱魯亞克、傑克森·波洛克。他們運用的置換、意識流、即興創作，激發巴斯基亞在同一時間裡接受各式令人眼花繚亂的靈感來源。巴斯基亞的思維不斷受到外界刺激，他採納的字眼和圖像來自街頭文化、自傳書信、商業廣告、正編藝術史以至神秘主義，並發展出一套複雜而個人的符號和圖像系統。凡能眼見、閱讀、消化和詮釋的一切，包括字語結構、象形文字、元科學、神學，皆令巴斯基亞大感興趣，滿足了他對西方和東方世界一切事物的飢渴。因此，《Logo》是其標誌風格的範例。巴斯基亞擅於將各式各樣源自看似不相干的概念和背景的符號和隱喻融合為一體，這幅作品充分展現了這種天賦。

《Logo》有許多元素在巴斯基亞的其他作品中皆有重複出現，包括畫中的「標誌/logo」。本畫的中心圖案與1984年的《動員》與《膜拜水者》相同。在本畫中，巴斯基亞挪用一個著名雪茄品牌「Player's Navy Cut」的商標，並修改它的形象，直接挑起非裔美國人的歷史。商標的原本設計以一位名為「英雄」（Hero）的金髮蓄鬚的水手為主角，他的頭像四周是一個帶紋

章的救生圈，左右各有一艘軍艦拱護。在巴斯基亞的版本中，水手被換成黑人，他身穿部落服飾，戴項鏈、穿耳環；這個半身像嵌在一個台座上，外圈刻著「TOBACCO」（「煙草」）。這個非洲人被物化為一件戰利品——他將被人帶到身後的歐洲船艦裡去，成為一件裝飾用的獎品。這明顯是映射煙草種植園裡的奴隸制度和強制勞動；加上該「標誌/logo」和「註冊商標」的聯想，實質上是在控訴長達幾百年的黑奴販賣歷史。

《Logo》的其他形象源自巴斯基亞的不同習作。他經常複印自己的紙本作品，再用其他方法重用這些圖像。他將這些圖像融入繪畫中，因而與自己的作品的內容產生更緊密的關係。他反覆使用的圖案如「SILVER」和硬幣圖像，象徵交易、商賈、貨幣操縱，再結合著名的標誌，強調種族和商業化等中心主題。在一幅一九八三年的作品裡，巴斯基亞仿畫達文西的蒙娜麗莎，將她挪移到一張紙幣的頭像上；本畫中的貨幣圖案亦與此相關。其他顯眼的圖案元素包括巴斯基亞的特色「自畫像」——一個頭或骷髏頭，雙眼圓睜、咧嘴露齒，髮髻如刺般豎起。它們在這幅作品中出現，可見藝術家有意將自己與這個非洲人連結起來，或許是他對自己在一九八零年代以白人為主導的藝術市場上獲取的榮譽和財富的反思。

本畫面每個元素均可被個別解讀；微縮的圖案講述種族主義、藝術史，並為畫面帶來充滿表現力的動態力量，同時代表藝術家個人聲音。巴斯基亞靈巧自如地融合這些元素，將不同的歷史軌跡重疊，使作品成為一團混合大量聯想的大漩渦；每個主題互相碰撞、延長，引發出複雜的思考和情緒。觀乎其規模和創作野心，這幅作品幾乎重新演繹了歷史繪畫；它不依附於單一敘述目的，而是結合自畫像、寓言、豐富的視覺想像，在無限的畫面上創造出令人嘆服、如詩篇般的訊息。這幅作品見證巴斯基亞澎湃熾熱的創造力，反映他對非裔美國人歷史的深刻思考和個人經歷，這一切都通過其獨一無二的風格展現出來。



1059

ZENG FANZHI

b. 1964

## Mask Series

oil on canvas

signed in Chinese and Pinyin and dated 1999

57 by 73 cm; 22¾ by 28¾ in.

### LITERATURE

*i/We: The Painting of Zeng Fanzhi 1991-2003*, Hubei Fine Arts Publishing House, Hubei, China, 2003, p.123, illustrated in colour

### PROVENANCE

ShanghART, Shanghai

Acquired from the above by the present owner

HK\$ 3,800,000-5,500,000

US\$ 485,000-705,000

曾梵志

## 面具系列

油畫畫布

一九九九年作

款識

曾梵志，1999，Zeng Fanzhi

出版

〈我。我們：曾梵志的繪畫 1999-2003〉（湖北，湖北美術出版，二〇〇三年），123頁，彩色版圖

來源

上海，香格納畫廊

現藏者購自上述來源







With an extraordinary career spanning a period of over twenty years, Zeng Fanzhi's style has constantly evolved, giving birth to works prodigious in both breadth and depth. Having been featured at countless exhibitions around the world, Zeng Fanzhi's paintings have earned the artist the indisputable title as one of the most important artists of his generation. In 2016, the artist hosted his largest domestic solo exhibition to date, *Parcours*, at the Ullens Center for Contemporary Art - testament to Zeng's indomitable position in the art world. In the past two and a half decades of the artist's illustrious career, his most important creations can be identified as the *Mask* series, which the artist began creating in 1993. Not only does it symbolize the artist's observations of China under the processes of urbanization as well as a critical evolution in his own style, the series represents the artist's participation in the re-imagination of the portrait. Created in 1999, *Mask Series* is an archetypal mature work from the *Mask* series, exhibiting a superior composition with a refined level of artistry and sophistication.

Compared to the earlier paintings in the series, the present work is more agile, displaying a relaxed ease of virtuosity in brushwork, motif and composition. The two masked figures are poised leaning against each other in cheerful and intimate disposition, displaying to full effect Zeng Fanzhi's trademark eerie juxtaposition between surface nonchalance and inner anxiety. The mask for Zeng is a potent symbol of hiding; Zeng uses a palette knife or scraper to flatten the surfaces of his subjects' faces, an effect that heightens the sense of "hiding." His technical inspiration came from a few of the later paintings in the artist's *Meat* series, a time during which he began to experiment with the palette knife. "I got the idea that I could use this technique in painting a person wearing a mask, a large painting, so that the effect would be obvious," he notes of his earliest *Mask* creations. In spite of his subjects' attempts to hide away or

cloak their feelings and put on a 'poker face', however, turmoil and anxiety nevertheless seeps through – via Zeng Fanzhi's masterful rendering of his exaggeratedly large and tremulously veiny hands, of which the crimson fleshy hues also derive from his earlier *Meat* series. The effect is a singularly unsettling aura that defines the *Mask* series, as exemplified consummately in the present work; as art critic Li Xianting observes: "the overall effect is of people who are trying to suppress their emotions in order to present an air of calm—yet they are betrayed by their hands; they are unable to conceal their hands".

As it was, the 1990s was a time of great maturation for contemporary Chinese art. Equipped with the rigorous training of Social Realism, artists of the time held the fate of the traditional portrait in their hands and updated it according to the rapidly changing times. Departing from the idealism of the 80s, their portraits became highly individualistic in style, earning them international recognition and acclaim. Zhang Xiaogang's *Bloodline: Big Family* series, for example, is a surrealist record of the traumas of a generation of Chinese people. Fang Lijun, on the other hand, used portraits of bald men to convey the "thick-skinned" and "bald-faced" philosophy and attitude shared among the Chinese during the 1990s. During the same period, the artist Liu Xiaodong used realist but not entirely representational techniques to convey the joy and exuberance of the Chinese youth. And during this very time, Zeng Fanzhi, in an Expressionist style, penetrated and portrayed the psychological state of the Chinese person from a personal perspective. Schooled in the renowned Hubei Academy of Fine Arts from 1987 to 1991, Zeng received training predominantly in a Social Realist style, a background partially responsible for the pathos that enshrouds so many of the subjects of his paintings. And yet, independently, outside of the studio, Zeng steadily developed his own techniques, developing an individual style that can be likened to German

Expressionism – a distinctive mélange of methods that matured both within and beyond the classroom.

Such an individualistic pursuit of creative integrity culminated in the *Mask* series. Often discussed alongside the Zeng's relocation to Beijing in 1993, a move which represented for the artist a drastic departure from the familiar, more rural environment to which he was accustomed, the *Mask* series reflects the dramatic tension between outward appearances and inward emotions. "In the mid-1990s, China was transforming fast", Zeng observed. "Chinese officials started wearing suits and ties... Everybody wanted to look good, but there was an air of fraudulence in it. I felt that the thing they wanted to change was their appearance, and I represented this feeling in the earlier pieces of the *Mask* series" (Sonia Kolesnikov-Jessop, "Zeng Fanzhi: Amid change, the art of isolation", *New York Times*, May 3 2007). Zeng's art has assumed such power in the context of contemporary China not only due to its considerable formal merits, but also because of his poignant life story. Born into humble circumstances, Zeng made his way through society with the unwavering determination that often calls for the kind of self-concealment that Zeng's paintings so poignantly depict. Zeng belongs to the second generation of artists to come of age after China's Reform and Opening – a generation whose experience differs in many subtle ways from the lionized 1985 New Wave artists that came before him. As critic Pi Daojian observes: "[Zeng] began creating art from a higher artistic plane than that of the '85 Generation. He did not need to consider, as they did, how to use artistic tactics to criticize culture or society or pursue the sublime... He was never burdened with thinking about how others painted; he simply followed his heart, using color and lines to express the pressures and loneliness of contemporary life".





James Ensor, *Squelette arretant masques*, 1891. Private Collection. Sold: Sotheby's, Paris, 7 December 2016, lot 11, at EUR 7,357,500 (auction record)

詹姆斯 恩索，《靜止的面具骷髏》，1891年作，私人收藏

拍賣紀錄：巴黎，蘇富比，2016年12月7日，7,357,500歐元成交

Photo courtesy Sotheby's / Art digital studio.

曾梵志的創作生涯橫跨廿多載，風格多變，作品廣度深度兼備，曾於世界各地無數的展覽中展出，被譽為當代最重要的藝術家之一。近期，曾氏於北京的尤倫斯藝術中心舉辦了他於國內有史以來最大型的個人回顧展《散步》，於藝術界地位可見一斑。在他過去二十五年創作生涯中，起始於一九九三年的《面具系列》是藝術家最為重要的創作，它不單標誌著藝術家在城市化進程下對中國的觀察及其風格化演繹，更代表著對民族肖像的再塑造。創作於一九九九年的《面具系列》是系列作品中的原始成熟之作，展現出藝術家的成熟巔峰水準。

與同系列早期作品相比，此作更加洗練，顯示出藝術家更加得心應手的筆法、主旨和構圖。畫面上兩個戴著面具的人物泰然自若，互相倚靠，透出愉快與親密的氣氛，實際上表面冷靜自持而內心焦慮不已，將曾梵志這一標誌性的怪異並置呈現得淋漓盡致。對於曾氏來說，面具是躲藏的象徵，通過用調色刀或者刮刀刮平畫面，曾梵志從形式上突出了覆蓋在人物臉上的那層表面，並以此增強了「躲藏」的效果。這種技術上的靈感來自他《肉》系列的後期作品，在這些作品中，他開始嘗試使用調色刀。

「我想到用這種手法畫一個戴面具的人，一幅很大的畫，這樣效果才會明顯。」曾梵志在談及最早的《面具》畫時這樣說道。然而，畫中人隱藏情感並戴上「撲克臉」的嘗試並不成功。但動盪與焦慮感卻透過曾梵志妙筆下青筋暴露的誇張大手而散發出

來。那血紅的肌肉色調亦來自藝術家早期的《肉》系列。這種令人不安的氣氛是《面具》系列的精髓，此作便是當典範之作；栗憲庭也指出：「總體效果是，試圖抑制情感以便顯得冷靜的人卻被他們的手出賣了，他們無法隱藏自己的雙手。」

事實上，九十年代是當代中國藝術家的成熟發展時期，他們均有堅實的社會現實主義訓練，其人像畫傳統在他們的手中找到時代的接合點，他們離開八十年代的理想主義，從更大的角度出發，以極具個人風格為中國人造像，並於國際之間頻繁展覽，造成轟動。其中張曉剛以〈血緣：大家庭〉系列，以超現實主義的筆觸把一代中國人的歷史創傷記錄下來，方力鈞則以大光頭的形象來記錄了中國人九十年代的潑皮處世哲學，劉小東則以現實但不寫實的筆觸掌握了九十年代年輕中國人的心底陽光，曾梵志在這段當代中國藝術重要發展時期，以表現主義的筆觸，從切身角度切入中國人的精神狀態。

曾梵志於一九八七年至九一年就讀於著名的湖北美術學院。當時他在學校接受的培訓以社會現實主義風格為主，其作品中蔓延的多種哀傷氛圍便部分來源於此。但他在課堂以外獨自探索，逐漸發展出類近德國表現主義的風格；這種結合不同方式，別具一格的繪畫方法，在課堂內外日見成熟。《面具系列》便是其獨立創意風格的集大成者。此系列常與藝術家九三年遷居北京一事聯繫在一起，當時他

驟然離開了熟悉的鄉郊環境，在大城市中生活，《面具》系列反映出五光十色的外表與內心之間的掙扎。「一九九〇年代中期，中國的變化十分迅猛」，曾梵志在北京觀察到，「官員開始穿西裝、打領帶…每個人都希望有光鮮的外表，但卻也顯得有點虛假。我覺得他們很想改變自己的外表，便把這些感覺在早期的《面具系列》中表達出來。」

(Sonia Kolesnikov-Jessop, &lt;曾梵志：轉變之中，孤獨的藝術&gt;，《紐約時報》，二〇〇七年五月三日)

曾梵志的藝術之所以能在如今中國當代藝術語境獲得如此崇高的地位，除了形式上的優點，也源自曾梵志一生豐富的經歷。曾氏出身平凡，憑藉堅定的決心在社會上打拼，最終獲得成功，這個過程在曾梵志哀婉之筆所描繪的自我隱蔽中歷歷可見。曾氏屬於改革開放後成長起來的第二代藝術家，與之前「85新潮」那批藝術家有許多細微的不同。藝評家皮道堅曾經這樣說過：「（曾梵志）藝術活動的起點比85一代更高。他不用像他們一樣思考如何用藝術手段批判文化，批判社會，或是追求崇高…他從來不用去想別人如何作畫，他只是聽從自己的心聲，用色彩和線條來表達當代生活的困境和孤獨。」



1060

## HAO LIANG

b. 1983

### Shell

ink and colour on silk  
signed in Chinese  
Executed in 2010-2011  
145.5 by 92 cm; 57¼ by 36¼ in.

#### LITERATURE

*Hao Liang: Secluded and Infinite Places*, The Pavilion, Hive Center for Contemporary Art, China, 2016, pp. 26 & 29, illustrated in colour

#### PROVENANCE

Mizuma & One Gallery, Beijing  
Acquired from the above by the present owner

HK\$ 3,200,000-4,800,000

US\$ 408,000-615,000

## 郝量

### 殼

重彩絹布  
二〇一〇至二〇一一年作

款識  
量製

#### 出版

〈郝量：幽邃之地〉（中國，觀心亭與蜂巢當代藝術中心，二〇一四年）26及29頁，彩色圖版

#### 來源

北京，三潞畫廊  
現藏者購自上述來源





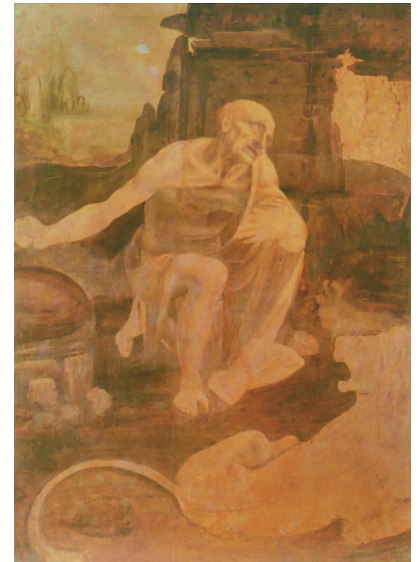




Replete with allusions to both Eastern and Western literary and cultural traditions, *Shell* is by the artist's own admission one of the best examples of his oeuvre - a painting that he is "extremely satisfied with" and which was chosen as a highlight piece in his debut solo exhibition in China, *Hao Liang: Secluded and Infinite Places*, in 2014 in Beijing. An extremely accomplished work, *Shell* exemplifies Hao Liang's extraordinary practice that is currently undergoing widespread critical attention. Born in 1983, the 35-year-old Hao was recently honoured in last year's Venice Biennale's central exhibition and is one of the youngest yet most important contemporary artists in China working in the medium of traditional ink wash painting. Having spent extended years studying, researching and reproducing Chinese classical paintings, Hao acquired an archaeology of knowledge concerning historical and literary works and is well versed in ancient motifs, symbolism and poetic traditions. In his works, Hao effortlessly weaves together narratives as well as details and symbols of traditional Chinese works with twentieth-century art theory, forging a wholly unique oeuvre that conflates both time and space; his flawlessly executed silk portraits, handscrolls and landscape paintings are a remarkable fusion of techniques and themes that bring the ancient technique of ink wash painting into the 21st century.

Hao was born in Chengdu in Sichuan and enrolled in the Sichuan Fine Arts Institute in 2002. There, he majored in Chinese painting and pursued a master's degree in the same Institute in 2007. At the encouragement of teacher and mentor Xu Lei, Hao embarked on a career as an artist. Living and working in a studio on the outskirts of Beijing, Hao's art is firmly rooted in tradition; for the artist, innovation can only happen after a painter has mastered legacies from the past. The artist's assiduousness is formidable and his process laborious; while a student, he "spent years dedicated to copying, researching and





Leonardo da Vinci, St. Jerome in the Wilderness, c. 1480.  
李安納度·達文西《荒野中的圣杰羅姆》約1480年作

assimilating everything he could find out about Chinese painting, going well beyond the parameters of instruction of the [Academy]" (Barbara Pollack, "How Contemporary is Contemporary Ink? Hao Liang & Gagosian Answered" in *COBOSOCIAL*, 6 June 2018). Hao's efforts are apparent for the world to see; as Barbara Pollack observes: "[Hao] has mastered not only the sensitive application of ink but the multiple perspectives that reside simultaneously in many scroll paintings. Going still further, he seeks to instil in the modern viewer the sublime sensations that masterpieces of Chinese painting are capable of evoking" (*Ibid.*).

Knowledge of the history of painting, the Chinese classics as well as symbolic iconography from both the East and West is fundamental towards the understanding the subtlety of Hao's innovations. The present work *Shell*, inspired by the ancient Ming dynasty painting *Erlang and His Soldiers Driving Out Animal Spirits*, is also powerfully reminiscent of *St. Jerome in the Wilderness* (c. 1480) by Leonardo da Vinci. In the figure's hand is the titular "shell" which inescapably resembles a human heart; the old man's outstretched arm lifts it carefully, reverently, as if to ward off the spirits of the night. Peering out of the mist behind the figure are gnarly branches that resemble two pairs of antlers of two deer – a powerful symbol in Chinese culture and the beautiful subject of numerous myths and legends. One of the most potent symbolisms of the deer is light, auspiciousness and regeneration; seen in this way, *Shell* can be interpreted as an interpretation on man's existential balance between their light and darkness; yin and yang; life and rebirth; and internal and external worlds. In this context, the title *Shell* thus refers to the external vehicle that carries us our heart or our soul throughout the cycles of time. Regardless of one's level of familiarity with the myriad of nuances in Hao's works, *Shell* potently demonstrates Hao's intimidating emphasis on technique – in particular that in his figure paintings, which integrate Song academic painting and Renaissance elements into a mesmerizing synthesis of East and West portraiture.

《殼》隱含大量東西方的文學和傳統文化元素，藝術家自言這是他個人最好的作品之一，他對此非常滿意，因此為二〇一四年北京舉行的國內首場個人展覽「幽邃之地：郝量個展」挑選了這幅畫作為焦點展品。本畫是郝量的成熟得意之作，完美展現這位目前炙手可熱的藝術家的獨特風格。郝量生於一九八三年，現年三十五歲，去年獲邀參與威尼斯雙年展的主題展覽。他是中國當代傳統水墨藝術家中最年輕、最具影響力的一位。郝量浸淫傳統水墨畫多年，並不斷研究和臨摹，熟習古典藝術形象、象徵手法和詩詞。在他的作品中，中國傳統藝術的敘述方式、細節和象徵意義與二十一世紀的藝術理論巧妙地交織，結合出獨一無二的藝術風格，更將時空混合為一。他的絲綢人像畫、手卷和山水畫皆筆工細膩，兼顧技巧和主題，將古代水墨畫技法帶進二十一世紀。

郝量生於四川成都，二〇〇二年入讀四川美術學院主修國畫，並於二〇〇七年升讀碩士學位。在徐累的鼓勵下，他開始嘗試發展藝術事業。郝量現居於北京市郊，在當地有一間工作室，他的藝術創作依舊紮根於傳統；他認為，藝術家只有在透徹掌握藝術史的精華後才可能實現創新。他勤勉刻苦，在藝術的路上長途跋涉而不言倦。在求學時期，他「沉浸在臨摹、研究國畫，並整合他所搜尋到的一切相關資料，遠超於學院的教學要求」（芭芭拉·普勒克，&lt;當代水墨有多當代？郝量與高古軒的回答&gt;，刊於《COBOSOCIAL》，2018年6月6日）。郝量的專注努力，世人皆可見；芭芭拉·普勒克指出：「（郝量）不僅掌握水墨技法，亦熟悉卷軸畫常見的多重視角（即「三遠」）。他更進一步，嘗試向現代觀眾灌輸國畫的力量——一種高遠超凡的感官體驗」（同上）。

要理解郝量作品的微言大義，須對藝術史、中國經典、以至東西方文化的象徵手法有基本認識。這幅《殼》的靈感源自明代《二郎搜山圖》，亦令人馬上聯想到文西的《聖葉理諾在野外》（約1480年）。畫中人手上拿著「殼」看似一個人類心臟；老人伸出手臂、謹慎恭敬地舉起它，似是要保護它免受夜靈騷擾。虬枝從老人身後的霧裡伸出，猶如兩隻鹿的兩對角——鹿在中國傳統文化寓意豐富，是無數傳說裡的神獸；它象徵光明、吉祥和新生。由此看來，《殼》可以說是在表現人類在光明與黑暗之間尋找存在的平衡點——陰陽、生命與重生、內在與外在世界。就此而論，畫題《殼》就是古今承載著人類的心或靈魂的外在工具。無論觀者對郝量作品裡複雜細妙的涵義理解有多深，《殼》展示了藝術家純熟精湛的繪畫技巧，尤其對人物的描繪；藝術家糅合宋代院體畫和文藝復興時期的藝術元素，熔煉成充滿東西方文藝氣息的奇妙畫像。郝量視《殼》為精品，是他本人非常滿意的作品；因此在二〇一三年的個人回顧展中，他挑選了此作展出。



## 1061 KAWS

b. 1974

## Companion (Resting Place)

painted aluminum

Executed in 2013, this work is from an edition of 2/3 + 2 APs  
153.6 (H) by 160 by 203 cm; 60½ (H) by 63 by 80 in.

## EXHIBITED

UK, West Yorkshire, Yorkshire Sculpture Park, KAWS, 6 February  
- 12 June 2016 (other edition)

USA, Texas, Modern Art Museum of Fort Worth; China, Shanghai,  
Yuz Museum, *Where The End Starts*, 20 October 2016 - 31 July  
2017, pp. 136-9, illustrated in colour (other edition)

## PROVENANCE

Galeria Javier Lopez & Fer Frances, Madrid

Acquired from the above by the present owner

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

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

US\$ 255,000-383,000

## KAWS

## 同伴（休息處）

著色鋁雕塑

二〇一三年作，此作為三版中第二版，並加上兩版藝術家自留版

## 展覽

英國，約克，約克郡雕塑公園〈KAWS〉二〇一六年二月六日  
至六月十二日（其他版數）

美國，德州，沃斯堡現代藝術博物館；中國，上海，余德耀美術  
館〈Where The End Starts〉二〇一六年十月二十日至二〇一  
七年七月三十一日，136至139頁，彩色圖版（其他版數）

## 來源

馬德里，Javier Lopez & Fer Frances 畫廊

現藏者購自上述來源

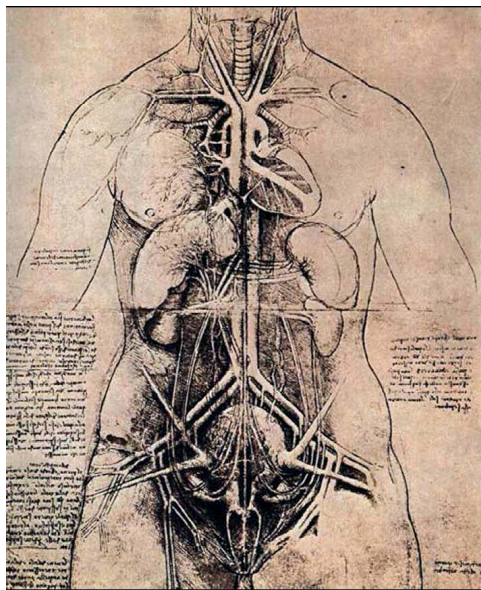
此作品附設藝術家工作室所發之保證書及藝術家簽名











Leonardo da Vinci, *Sketch of An Arrangement of Organs in a Woman's Body*

李奧納多·達文西·《女人身體器官分佈草圖》

Strikingly iconic and monumental in scale, *COMPANION (RESTING PLACE)* slouches anthropomorphically in a moment of pensive repose – a rare and particularly evocative rendition of KAWS's ubiquitous COMPANION character. One of only three life-size sculptures plus two artist proofs, the present work was created during the final season of KAWS's hugely successful brand OriginalFake, which ceased production in 2013 after a seven-year run as the artist shifted his focus towards new ventures. With its body bisected, revealing a colourful cartoon rendering of its anatomy, *COMPANION (RESTING PLACE)* appears lost in thought, staring blankly into space – evoking empathy, humour, as well as a meditative reflection on fragility and pathos of the human condition. With other editions of the work featured in leading institutional venues around the world, including in KAWS's 2016-2017 solo travelling exhibition *WHERE THE END STARTS*, *COMPANION (RESTING PLACE)* is a prime example from KAWS's unique practice and embodies the very best of his pervasive oeuvre.

One of the most prominent heirs of Pop Art, Brooklyn-based artist and designer KAWS (Brian Donnelly) studied illustration at the School of Visual Arts in New York. After graduating, he worked briefly as a freelance illustrator before beginning to use the name KAWS as a young graffiti artist in Jersey City. In the 1990s, after moving to New York City, he began to practice "subvertising" to parody and spoof corporate and political advertisements on bus shelters, phone booths and billboards. Gradually, the artist expanded his imagery beyond graffiti, inventing his

own host of characters including the three most emblematic: COMPANION, inspired by Mickey Mouse; CHUM, a derivative of the Michelin Man; and ACCOMPLICE, a bunny with long ears. These figureheads became the design bases for limited-edition figurines, vinyl toys, streetwear and eventually even high-end fashion collaborations – infiltrating the realm of mass consumerism and reinventing a truly distinctive visual lexicon that permeates the worlds of contemporary art and popular culture.

COMPANION was one of the first characters created by KAWS. Characterized by the artist's trademark skull-and-crossbones head with 'X-eyes', a signature motif that first appeared in 1996 in a Mickey Mouse-inspired graffiti tag on a Marlboro billboard, COMPANION was also the first of the artist's characters to be realised in three-dimensional form when KAWS collaborated with Japanese brand Bounty Hunter to produce limited edition vinyl figurines in 1999. Since then, iterations of the character have spearheaded KAWS's global appeal as an international art world sensation. Whether in toy form or in life-size sculptural form, clad in armour or dissected to expose its internal organs, KAWS's adorable COMPANION inspires a growing dedicated following from all corners of the world. KAWS himself explains: "He [COMPANION] deals with life the way everyone does" and "is more real in dealing with contemporary human circumstances. He reflects attitudes we all have" (the artist quoted in exh. cat. *KAWS: When The End Starts*, 2017, p. 5).

Such a resonance of humanity is amplified by KAWS's explorations in scale, exemplified in KAWS's life-size or indeed larger-than-life COMPANION sculptures constructed in iconic locations around the globe, such as Qatar's Hamad International Airport, the High Line in New York, atop the Changsha IFS Tower and in front of the Amsterdam Rijksmuseum. In a monumental shift of perspective, viewers are rendered toy-like, as if having accidentally stumbled upon an otherworldly realm where cartoons assume a more dominant presence. "[B]y the time I made my first sculpture, I wanted it to look just like the vinyl toys I had already been making. I wanted to see where that puts people's perspectives," said KAWS (the artist quoted in *Ibid.*, p. 41). Meanwhile, with its bisected body that exposes the vital organs of a living being, *COMPANION (RESTING PLACE)* questions binaries such as human versus cartoon, life versus death, original versus fake, KAWS's authorship versus someone else's (as COMPANION was inspired by the ubiquitous Mickey Mouse). The multitude of connotations is reminiscent of Damien Hirst's 1993 sculpture *Mother and Child (Divided)*; but while the morbid undertones of *COMPANION (RESTING PLACE)* are unmistakable, especially with COMPANION's X-eyes and skull-and-crossbones head, such existential dualities and meditations on the human condition are infused with undeniably playful wit and comical humour – such is the fluid power of KAWS's wholly unique visual vocabulary. As Andrea Karnes observes: "Regardless of format, aura is intact in KAWS's figures in each one's ability to remind us of our poignantly human conditions" (*Ibid.*, p. 35).







《同伴（休息處）》模擬人類沉思養神的慵懶姿態，其尺寸恢宏，別具獨特風格，在KAWS無處不在的「同伴」人物之中，展示罕有而動人的演繹。本作來自一版三件真人尺寸的雕塑作品，另有兩件AP版（藝術家自存版），在KAWS潮流品牌項目「OriginalFake」的最後一季創作，此項目為期七年，取得空前成功，後因藝術家將重心轉移至全新項目，於二〇一三年停產。在《同伴（休息處）》中，人物身軀一分為二，顯露以彩色卡通演繹的解剖組織。它看來陷入沉思，神情呆滯茫然，詼諧幽默，更喚起對人類脆弱與傷感的冥思默想，令人感同身受。作品的其他版本曾於世界各地的著名機構展出，當中包括二〇一六至一七年的巡迴個展〈始於終點〉，《同伴（休息處）》實乃絕佳典例，展示KAWS的獨特技法，彰顯其創作的廣泛豐富。

居於布魯克林的知名藝術家及設計師 KAWS（布萊恩·唐納利）是普普藝術的佼佼者，他於紐約視覺藝術學院修讀插畫，畢業後曾任自由插畫師，其後開始以KAWS為名，成為澤西市的年輕塗鴉藝術家。他於九十年代搬到紐約後，開始實踐「顛覆」創作，在候車處、電話亭與廣告牌故意戲仿企業及政治宣傳廣告。他逐漸拓闊塗鴉以外的創作形式，創造一系列獨特人物，當中三大經典包括靈感來自米奇老鼠的「同伴」、衍生自米其林輪胎先生的「CHUM」，以及長耳兔「ACCOMPLICE」。這些人物成為限量版人偶、搪膠玩具、街頭服飾、甚或高級服裝品牌合作的設計原型，全然進佔大眾消費主義的領域，同時重塑遍及當代藝術及流行文化的獨特視覺語彙。

「同伴」是 KAWS 創作的首批人物之一，擁有藝術家別具代表性的交叉骨骷髏頭與「X 形眼睛」，其於一九九六年萬寶路廣告牌上首次出現，以米奇老鼠為靈感創作塗鴉標貼，成為 KAWS 的獨有創作標誌。「同伴」亦是藝術家創作立體形態的首批人物之一，他於一九九九年與日本品牌 Bounty Hunter 合作製造限量版搪膠人偶。自此以後，「同伴」反覆出現於人前，備受全球觀者的歡迎，使 KAWS 在國際藝術界轟動一時。不論是玩具造型，或是真人尺寸的雕塑；身穿盔甲，或是解剖露出內臟，KAWS 的可愛「同伴」吸引與日俱增的支持者，遍及世界每一個角落。如 KAWS 解釋道：「（『同伴』）探討常人過著的生活」，「更真實地探討當代人類狀況。他反映我們所有人的態度。」（引述藝術家，展覽圖錄《KAWS：始於終點》，二〇一七年，5頁）

KAWS 對尺寸的探索進一步體現對人性的描述，從放置於全球著名地標的真人尺寸或更大的「同伴」雕塑可見一斑，當中場所包括卡塔爾哈馬德國際機場、紐約高線公園、長沙國際金融中心商城頂層，以及阿姆斯特丹國立博物館前。在視覺比例上的巨大轉換下，觀者彷彿變成玩具，意外掉進卡通人物更具主導力量的天外異域。KAWS 曾說：「當我創作第一個雕塑，我希望它看來像我一直在造的搪膠玩具。我希望看到它們以人類角度呈現。」與此同時，《同伴（休息處）》一分為二的身軀顯露人體的重要器官，藉此對人類與卡通、生與死、原創與假冒、KAWS 原作與他人原作（因「同伴」靈感源自盡人皆知的米奇老鼠）之間的二元對立提出疑問。作品帶來的眾多涵義讓人聯想到達米恩·赫斯特一九九三年創作的雕塑《母子分離》；而尤其從「同伴」的X形眼睛與交叉骨可見，《同伴（休息處）》令人恐懼的病態意味更是毋庸置疑，對於存在的二元性以及人類狀況的深思，注入無比妙趣的睿智與幽默，正是 KAWS 獨特視覺語彙的動態力量。如安德里亞·卡恩斯觀察道：「無論形式如何，KAWS 的人物總保持著一股獨特氣息，每一人物均讓我們更深刻意識到人類現處的狀況。」





*Companion (Resting Place)*, 2013 exhibited in "Where The End Starts" exhibit at the Modern Art Museum of Fort Worth.

《同伴（休息處）》·2013年作·禾夫堡現代藝術博物館〈世界終始點〉展覽圖片

© Paul Moseley/Star-Telegram





◉ 1062 KUSAMA YAYOI

b. 1929

Flowers That Bloom at Midnight

urethane on FRP and metal  
signed in English and dated 2009  
Executed in 2009, this work is unique  
175 (H) by 190 by 310 cm; 68⅞ (H) by 74⅞ by 122 in.

**EXHIBITED**

USA, Beverly Hills, Gagosian Gallery, *Yayoi Kusama*, 30 May - 17 July 2009

**LITERATURE**

*Yayoi Kusama I Want To Live Forever*, Federico Motta Editore, Milan, Italy, 2009, p. 16, illustrated in colour  
*Pen Books We Love Yayoi Kusama*, Pen Magazine ed., Hankyu Communications Co., Tokyo, Japan, 2011, cover, artist page & p. 84, illustrated in colour  
*Source 2: We Love Yayoi Kusama*, Pen Magazine ed., Hankyu Communications Co., Tokyo, Japan, 2011, artist page & pp. 120-1, illustrated in colour

**PROVENANCE**

Victoria Miro Gallery, London  
Acquired from the above by the present owner

This work is accompanied with an artwork registration card issued by the artist's studio

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

US\$ 765,000-1,020,000

草間彌生

午夜盛放的花朵

著色強化玻璃纖維塑料、金屬  
二〇〇九年作，此作品獨一無二

**款識**

Yayoi Kusama, 2009

**展覽**

美國，比弗利，高古軒畫廊〈草間彌生〉二〇〇九年五月三十日至七月十七日

**出版**

〈草間彌生 I Want To Live Forever〉（意大利米蘭，Federico Motta出版社，二〇〇九年），16頁，彩色圖版  
〈Pen Books We Love Yayoi Kusama〉Pen Magazine編輯（日本東京，阪急出版社，二〇一一年），封面、藝術家序頁及84頁，彩色圖版

〈Source: 2 就是喜歡！草間彌生〉Pen Magazine編輯（日本東京，阪急出版社，二〇一一年），藝術家序頁及120至121頁，彩色圖版

**來源**

倫敦，Victoria Miro 畫廊  
現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡







Flamboyant, uncannily anthropomorphic and exuberantly bizarre, Kusama Yayoi's *Flowers That Bloom at Midnight* manifests an instantly arresting and compelling presence. The monstrous flower comes to life through its human-scaled size, bright riotous gaudy colors and curvaceous bodily form; positioned in a lounging disposition reminiscent of the canon of the reclining nude, the sculpture confronts the viewer with an idiosyncratic Surreal-Pop aura that is at once whimsical and sinister, quirky and playful yet subtly haunting. Meticulously hand painted, the sculpture exhibits the singular hallucinogenic vision that drives Kusama's legendary career. The present work is a part of an original series of seven flower sculptures that was later re-visited by the artist to become a unique series of fifteen; the original series, titled *Flowers That Bloom at Midnight*, was displayed at the Queensland Gallery of Modern Art in Australia in 2011 and subsequently at the Tuilleries gardens in Paris by the Louvre, which coincided with her first French retrospective at the Centre Pompidou in 2012.

A psychedelic science-fiction object, the sculpture is an extraordinary manifestation of Kusama's hallucinations embodying one of the artist's most iconic and well-known motifs, the flower. As a child, Kusama experienced hallucinations in which an overwhelming multitude of flowers would bloom, fill the room around her, and communicate with her. In the artist's own words: "From a very young age I used to carry my sketchbook down to the seed-harvesting grounds. I would sit among beds of violets, lost in thought. One day I suddenly looked up to find that each and every violet had its own individual, human-like facial expression, and to my astonishment they were talking to me... They were all like little human faces looking at me" (Kusama Yayoi, *Infinity Net, the Autobiography of Yayoi Kusama*, Tate 2011, pp. 62). In another well-known hallucination: "One day, when I was a little girl, I found myself trembling, all over my body, with fear, amid flowers incarnate, which had appeared all of a sudden. I was surrounded by hundreds of violets in a flower garden. The violets, with uncanny expressions, were chatting among themselves like human beings. No sooner had they and I had spiritual dialogues than I became infatuated with them, drawn into glitter of illusion, away from this world" (Kusama Yayoi, "The Struggle and

Wandering of My Soul", 1975, in exh. cat. *Yayoi Kusama*, Phaidon, pp. 118).

Kusama first engaged in the medium of sculpture in the late 1990s and defined herself as more of a sculptor than painter or colorist (Damien Hirst, 'Across the Water' in Exh. Cat., New York, Damien Hirst and Yayoi Kusama, *Yayoi Kusama: Now*, Robert Miller Gallery, 1998, pp. 134-140). During the first decade of the 21st century, she began to create monumental public outdoor sculptures, including several major outdoor commissions, that contended with the likes of Jeff Koons and Paul McCarthy. She first made large-scale floral sculptures in 2000 for Kirishima Open-air Museum in Yusui, Japan, followed by permanent commissions including *The Visionary Flowers* (2002) for Matsumoto City Museum of Art in Nagano, Japan; *Tsumari in Bloom* (2003) for Matsudai village, Niigata, Japan, *Tulipes de Shangri-La* (2003) for Eurolille in Lille, France; and *The Hymn of Life: Tulips* (2007) for the city of Beverly Hills, United States. Executed in 2009, the present lot is exemplary of Kusama's large-scale flower sculptures and displays her refined sculptural prowess: cast in fiberglass-reinforced plastic before being hand-painted in urethane, the sculpture's luminous plastic surfaces create a joltingly disorienting hypnotic effect, mirroring the artist's idiosyncratic inner visions that drive her oeuvre.

With its vast scale and fleshly physicality, *Flowers That Bloom at Midnight* compels the viewer to participate and engage with it by walking around all of its protrusions. Twisting and stretching its leaves vertically and outwardly, the flower seems animated, eager to rise up and come alive. Its form is distinctively anthropomorphic, with leaves resembling limbs, the stem resembling a neck, and the blossom the head; while the capitulum of the flower is replaced by a single large eye. Sentient, whimsically child-like yet also faintly ominous, *Flowers* consummately encapsulates the dueling dichotomies often found in Kusama's complex, multifarious yet universally resonant and critically acclaimed oeuvre.







草間彌生的《午夜盛放的花朵》，色彩豔麗，形似人像，異想天開，讓人駐足凝望。這件巨型花卉雕塑如同真人大小，色彩繽紛鮮明，曲線玲瓏，栩栩如生；其慵懶形態使人聯想起裸女臥像，向觀者呈現一種與眾不同的超現實普普風格，既荒誕又邪惡，別具趣怪玩味，同時望而生畏。雕塑上的手繪圖案精巧細緻，彰顯了靈活技巧和細膩畫法，亦展示促成草間彌生傳奇生涯的幻覺意境。本作原屬一系列七件花卉雕塑作品，後來由藝術家重新創作成合共十五件作品的獨創系列；原本的系列題為《午夜盛放的花朵》，二〇一一年於澳洲昆士蘭現代藝術館展出，隨後在巴黎盧浮宮毗鄰的杜樂麗花園展出，其時適逢她於二〇一二年於龐畢度中心舉辦法國首個回顧展。

這件花卉雕塑宛如虛構科幻小說中的生物，採用了草間彌生最具代表性和為人熟悉的圖案之一，將她的幻覺世界呈現眼前。年幼的草間彌生受幻覺困擾，腦海中浮現大量的盛放花卉，佈滿她身處的房間，與她溝通交流。如藝術家本人所言：「自小我就常常帶著畫簿走入耕地。我會坐在紫羅蘭花壇上，陷入沉思。有一天，我忽然抬起頭，發覺每一朵紫羅蘭各有不同的人類表情，而令人驚訝的是，它們在跟我交談……它們就像一張張細小人面，一直注視著我。」（草間彌生，《無限網：草間彌生自傳》，泰特出版社，二〇一一年，62頁）對於另一段眾所周知的幻覺記憶，她形容：「有一天，當我還小的時候，我身處突然出現的人形花卉之中，發覺自己全身發抖，感到恐懼。我被花園裡數百朵紫羅蘭包圍。那些紫羅蘭長有奇怪表情，像人一樣互相聊天。我與它們進行心靈對話後，開始迷戀它們，不能自拔地陷入幻想中的絢麗意境，脫離這個世界。」（草間彌生，〈自我靈魂的掙扎與遊盪〉，一九七五年，載於《草間彌生》展覽圖錄，費頓出版社，118頁）

草間彌生在上世紀九十年代末著手創作雕塑，並將自己定位為雕塑家多於畫家。（達米恩·赫斯特，〈在水一方〉，載於達米恩·赫斯特與草間彌生，《草間彌生：現在》展覽圖錄，紐約，羅伯特·米勒畫廊，一九九八年，134至140頁）在二十一世紀頭十年間，她開始創作大型公共戶外雕塑，包括被委託創作數個重要戶外雕塑，媲美傑夫·昆斯及保羅·麥卡錫的作品。她在二〇〇〇年為位於日本湧水町的霧島藝術之森美術館首次創作大型花卉雕塑，隨後的委託作品成為永久收藏，當中包括日本長野縣松本市美術館的《幻象之花》（二〇〇二年作）、日本新潟縣代田町的《妻有花開》（二〇〇三年作），法國里爾厄拉里爾區的《香格里拉鬱金香》（二〇〇三年作）以及美國比華利山的《生命讚歌：鬱金香》（二〇〇七年作）。本作成於二〇〇九年，乃草間彌生大型花卉雕塑之典範，展現其精湛的雕塑藝術造詣；本作以玻璃纖維強化塑料鑄造，之後用聚氨酯手繪圖案，其反光塑料表面產生一種目眩神搖的催眠效果，反映出啟發草間彌生畢生創作的獨特視野。

《午夜盛放的花朵》尺寸碩大，質感豐膩，吸引觀者環繞整個向外延伸的結構邊走邊看，從而參與其中，進行交流。縱向的葉子同時向外扭曲伸展，而花朵似乎充滿生命力，渴望向上生長。其人形結構尤其明顯，葉如四肢，莖如脖頸，花如頭首，而頭狀花序則換上一隻大眼睛。《午夜盛放的花朵》別具感染力，似是天真爛漫，卻又不懷好意，完全展現了草間彌生筆下的二元對立，此元素常見於其複雜多元但又能引起普世共鳴的非凡傑作之中。





Artist with *Flowers of Shangri-la* at Kirishima Open Air Museum,  
Kagoshima, 2000

藝術家與鹿兒島霧島露天博物館的《香格里拉花》·2000年

© YAYOI KUSAMA













1063 NAWA KOHEI

b. 1975

PixCell - Deer No. 27

taxidermied deer and glass beads  
Executed in 2012, this work is unique  
171.7 (H) by 142 by 162 cm; 67<sup>5</sup>/<sub>8</sub> (H) by 56 by 63<sup>3</sup>/<sub>4</sub> in.

PROVENANCE

Nomart Inc., Osaka  
Acquired from the above by the present owner

This work is accompanied with a certificate of authenticity issued  
by the gallery and signed by the artist

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

US\$ 255,000-383,000

名和晃平

PixCell系列 – 鹿27號

鹿標本、玻璃珠  
二〇一二年作，此作品獨一無二

來源  
大阪，Nomart Inc.  
現藏者購自上述來源

此作品附設畫廊所發之保證書及藝術家簽名









Nawa Kohei, *PixCell-Deer #24*, 2011, The Metropolitan Museum of Art, New York

名和晃平・《PixCell-Deer #24》・2011年作・紐約・大都會藝術博物館

©Nawa Kohei

Visually captivating and enchantingly ethereal, *PixCell - Deer No. 27* features the most iconic subject of Nawa Kohei's widely acclaimed and most celebrated *PixCell* series, in which he covers the entire surface of an object with resin and clear glass beads – transforming it, in the artist's own words, into a “shell of light”. Ensnared in glittering orbs, the taxidermy deer is transformed into an exquisite otherworldly creature that seems to hover weightlessly like an ephemeral mirage. To source subjects for the series, Nawa scours the internet for large toy or taxidermy animals. He then acquires the object and adorns it in crystal beads of varying sizes, painstakingly planning and mapping out the specific location of each individual sphere. “There is no arbitrariness to this method”, the artist notes in a catalogue for his exhibition at the Museum of Contemporary Art Tokyo in 2011. The different sized orbs reflect, morph and mutate the textures of the animal in enthralling ways, resulting in infinite magnifying and distorting lens that create an alluring visual experience.

The deer – the most representative and coveted animal in Nawa's *PixCell* series – embodies a significant symbolic role in Japanese cultural and historical contexts. Since ancient times, the animal was believed

to be a sacred messenger from the Shinto gods, and ancient scrolls known as the *Kasuga Mandala* or *Shika Mandala* appoint them as beings of worship. During the Edo period, painters of the Rinpa school often depicted deer as companions of ancient sages or as creatures with poetic associations. By encapsulating the deer in a matrix of large and small glass spheres, Nawa creates a new organism that deconstructs the deer's colour, texture and form, interfering with a precise reading of the subject. At the same time, Nawa invites viewers to interpret reality with a new awareness, prompting a new attitude towards mystery and uncertainty.

Nawa's internationally esteemed *PixCell* series was developed over the course of more than a decade. The series' name ‘PixCell’ is an amalgamation of the words ‘pixel’, which describes digital image resolution, and the biological ‘cell’—the simplest forms of both the digital and organic worlds. Finding inspiration in life's tiniest building blocks, Nawa puts forth a shrewd commentary on the contemporary world's obsession with viewing and filtering the world through pixels—via cameras, smartphones and surveillance technology—which both distorts and illuminates the world we live in. The fact that he first encounters the

objects he eventually works on as an image on the internet is significant; as the artist explains in an interview: “At [the initial] stage I first encounter the motif as an image (a group of pixels) appearing on the computer screen. I then acquire the actual object and give it a skin of a large, indeterminate number of cells” (Nawa Kohei, quoted in “Kohei Nawa: A Japanese Artist Beyond Cultural Stereotypes”, *Digicult*, 2015).

Re-constructing virtual image as actual skin, Nawa's *PixCell* series interrogates the binaries between form and content, interior and exterior, vision and touch and illusion and truth. The aesthetically and conceptually sophisticated sculptures seek to destabilize the phenomenon of human sense and perception, reminding viewers of the ambiguity that underlies their relation between truth and reality. At the same time Nawa engages critically with the nature of taxidermy: according to the artist, when we doubt our realities and find cause to question it, we struggle to ‘possess’ truth and certainty much in the same way taxidermy ‘possesses’ or ‘captures’ movement. In equal parts contemplative and iridescently mesmerizing, the present work constitutes a truly iconic magnum opus in 21st century contemporary art.





Nawa Kohei, *PixCell-Red Deer*, 2012, National Gallery of Victoria, Melbourne Felton Bequest, 2013

名和晃平，《PixCell-Red Deer》，2012年作，澳洲，維多利亞國家美術館，墨爾本·費頓購藏，2013年

© Kohei Nawa, courtesy Sandwich, Kyoto

本作《PixCell系列 - 鹿27號》閃耀奪目，空靈動人，採用名和晃平廣受好評的著名系列《PixCell》中最標誌性的主題。在這一系列作品中，藝術家利用樹脂和透明玻璃珠覆蓋整個物件表面，轉化成他本人所形容的「光之外殼」。鹿標本被一層閃爍剔透的圓珠包裹，形似飄浮狀若虛，猶如稍瞬即逝的蜃景。名和晃平在互聯網上搜尋大型玩具或動物標本，為此系列找尋主體媒材。購入後，他用不同大小的水晶珠包裹其身，當中每一顆水晶珠的位置都經過縝密考量。二〇一一年，東京都現代美術館為他舉行個展，藝術家在展覽圖錄中自言：「這個創作方法並非隨意而為。」不同大小的水晶珠以迷人的方式反映、變換、改造動物身上的紋理和質感，製造出如鏡片下般無限放大和扭曲的迷幻視覺體驗。

在名和晃平的《PixCell》系列中，鹿是最具代表性且備受青睞的動物主題，亦是日本文化和歷史中相當重要的象徵化身。自古以來，鹿被視為神道教神祇派來的神聖使者，而在春日宮曼荼羅（Kasuga Mandala）或志賀曼荼羅（Shika Mandala）的古畫卷中，是崇拜敬奉的對象。在江戶時代，琳派畫家經常描繪鹿與古代聖賢為伴，或用以抒發詩意情懷。名和晃平利用各種大小的玻璃球包裹鹿身，藉以創造一種新生命體，將鹿身的顏色、紋理及形態進行解構，擾亂人們嘗試對主題作出單一明確的解讀。同時，藝術家啟發觀者透過一種新意識去詮釋現實，以全新態度理解箇中奧秘與未知事物。

《PixCell》系列蜚聲國際，跨越名和晃平的藝術生涯逾十年。「PixCell」一詞源自數碼圖像基本單位Pixel（像素）及有機世界最簡單的生命基礎元素Cell（細胞）。名和晃平從最微細的生命基礎元素中找到靈感，巧妙表達現今世人沉迷於瀏覽圖像的現象，他們依賴相機、智能手機和監控技術的影像理解世界——這些被過濾的像素影像是對真實世界的扭曲和矯飾。實質上，他首先透過網上圖片接觸這些物件，然後才著手製作實物，這一點對藝術家意義重大；他在一次訪問中解釋：「我是先在電腦屏幕上接觸這些物象的影像（一組像素）。然後我得到實物，並為它披上一層龐大、包含無數細胞的皮。」（引述名和晃平，〈名和晃平：超越文化刻板印象的日本藝術家〉，《Digicult》，二〇一五年）

名和晃平的《PixCell》系列把虛擬圖像重組成真實的皮層，從而探討形式與內容、內部與外部及視覺與觸覺的二元關係。這些雕塑作品在美學手法和概念上深刻入微，目的是挑戰人類感官和認知、提醒觀眾真相與真實之下的模糊屬性。與此同時，名和晃平批判標本製作的本質，他認為當我們懷疑現實並找到理由質疑它的時候，我們便會想盡辦法去「佔有」真相，正如動物標本「佔有」或「捕捉」動作。本作發人深思，彩光流轉的水晶珠使人眩目神迷，兩者合一造就極具代表性的二十一世紀當代藝術傑作。



1064 ANISH KAPOOR

b. 1954

Untitled

stainless steel and gold  
signed and dated 2013 on the reverse  
diameter: 158 cm; 63 in.

**PROVENANCE**

Gladstone Gallery, New York  
Acquired from the above by the present owner

**HK\$ 4,800,000-6,800,000**

**US\$ 615,000-870,000**

阿尼什·卡普爾

無題

不銹鋼及金  
二〇一三年作

款識

Kapoor, 2013 (作品背面)

來源

紐約, Gladstone 畫廊  
現藏者購自上述來源









Constantin Brancusi, *Prométhée*, 1911, Private Collection  
康斯坦丁·布朗库西·《普罗米修斯》·1911年作·私人收藏

Radiant, alluring and flawlessly fashioned, *Untitled* hails from Anish Kapoor's iconic series of wall-mounted mirror sculptures: a stunningly resplendent installation that captures the brilliant genius of one of the most influential and acclaimed sculptors today. Suspended above the ground, *Untitled* confronts the viewer with a curved face of gleaming gold that delicately arcs inwards to encompass the totality of its ambient space. The immaculately reflective material broadcasts a visual and physical weightlessness; nothing exists within its ellipse other than distorted and disorienting remnants of reflection, such that the piece manifests as an enigmatic portal or porthole towards an alternate universe that is simultaneously empty and full. The manipulation of space, the interrogation and reconciliation of interior and exterior, the material and immaterial, as well as the possibilities of emptiness and the void have been central to Kapoor's oeuvre throughout his career. All these investigations are perfectly epitomized in the present piece: through the concave curve of the mirror, the presence of negative space is asserted as an integral part of the work and made tangible; while the shimmering surface, polished to perfection, lures the viewer into otherworldly depths of the void.

Kapoor began creating his astonishing curved sculptures at the turn of the new

millennium, utilizing the potential of the format in a range of different colored metallics, of which the gold examples are strikingly powerful in their magnificent celebration of a perfect polished surface – a recognition of an almost alchemical process in which raw material becomes gleaming gold. Radiating a majestically solar elegance, visually and symbolically reminiscent of the sun at the zenith of its orbit, the rich gold hues of the work manifest a unique prism that seems to liquefy all imagery captured within; as the viewer's perspective changes, these mercurial layers of reflection undergo sudden metamorphosis into total fragmentation, providing an unprecedented visual experience of constant abstract and intangible flux. As a successor to Constantin Brancusi's innovative employment of the highly polished surface, the transitory act of looking itself becomes dialectically inherent in the artwork.

In a recent interview Kapoor recalled the aesthetic revelation which led to the creation of his mirrored works following his sculptural inquiry into infinite void-like space: "I stumbled onto the idea that one could make an object that was concave. Suddenly this was not just a camouflaged object; it seemed to be a space full of mirror just like the previous works had been a space full of darkness. That felt like a real discovery. What happened was that it wasn't just a mirror on a positive form

– we have had that experience from Brancusi onwards. This seemed to be a different thing, a different order or object from a mirrored exterior..." (the artist cited in Hossein Amirsadeghi and Maryam Homayoun Eisler, eds., *Sanctuary: Britain's Artists and their Studios*, London 2011, p. 436). The inversed reflection creates a powerful sense of an alternate or inverse space beyond its circular limit. The luminous reflectivity of the surface causes shimmering ripples of light to reflect off the surrounding environment whilst seeming to radiate light outwards from the inverted orb itself. Indeed, like a votive icon, *Untitled* sustains our attention: by circumnavigating the work the viewer becomes enveloped within the space of the work itself.

With its ability to arouse such mysterious and enigmatic visual and physical experiences, *Untitled* invites profound connections to Kapoor's enduring fascination with the spiritual idea of the Sublime – the theory popularized through the writings of Edmund Burke in the 18th century that advocated the contemplation of natural wonders and awe-inducing phenomena as a source of creative inspiration. In Kapoor's own words: "It seemed it was not a mirrored object but an object full of mirroredness. The spatial questions it seemed to ask were not about deep space but about present space, which I began to think about as a new sublime. If the traditional sublime is in deep space, then this is proposing that the contemporary sublime is in front of the picture plane, not beyond it. I continue to make these works because I feel this is a whole new spatial adventure" (the artist cited in exh. cat., Boston, Institute of Contemporary Art, *Anish Kapoor*, 2008, p. 52).

Impeccably round and infinitely reflective, Kapoor's dish is magnetically disorienting. This piece relays a warped echo of our world in gold; glowing, orb-like and emitting a pale warm light akin to the setting sun, *Untitled* hovers against the wall and invokes an endless stream of allusions spanning myriad cultures and mythologies entrenched in notions of life and light. From the sun god of Ancient Egypt to the halos of Christian iconography, Kapoor's hovering metallic orbs deliver a contemporary manifestation of the sun's manifold associations. An object of timeless beauty and commanding authority, *Untitled* is a prime example of the reflective mirror sculptures that lie at the heart of Kapoor's singular sculptural practice.



光芒四射、引人注目的完美傑作《無題》，來自於阿尼什·卡普爾一系列標誌性的掛牆鏡面雕塑作品。這一系列裝置藝術品光彩耀目，將這位當代最具影響力的著名雕塑家的蓋世才華表露無遺。《無題》懸浮空中，金光閃閃的弧形表面面向觀者，微妙地向內屈曲，映照整個環境空間。毫無瑕疵的反光物料喚起一種視覺和物理上的無重感；在這橢圓形態之中，除了被扭曲和支離破碎的倒影之外，不存在任何東西，藉此本作化身為一道神秘入口或舷窗，進入一個虛實相生的平行宇宙。對於空間的掌握，作品內在和外在、物質和非物質之間的抗衡與調和，以及空虛蘊藏的潛能，都是卡普爾畢生創作的中心思想。這些意念一一體現於本作之中：透過弧形凹鏡，負空間的存在被認定為作品的一個主要部分，而且具有實體。同時，完美拋光的閃爍表面吸引觀者走進超脫塵世的虛無深淵。

在千禧年之交，卡普爾開始創作令人驚艷的弧形雕塑，以各種不同顏色的金屬，測試此藝術形式的潛力，其中金色雕塑的拋光表面完美致極，效果尤其顯著，過程近乎煉金術，成功將原料變成熠熠生輝的黃金。作品中的金色調層次豐富，化作一面獨特的稜鏡，彷彿將其捕捉到的影像變成流動形態，同時發出莊嚴優雅的旭光，在視覺和象徵意義上讓人聯想到位於軌道頂點的太陽；而隨著觀者改變視角，一層又一層的幻變影像驟然變形，直至完全分裂，創造了前所未有的視覺體驗，不斷變化出抽象和無形的形態。這種曇花一現的視覺體驗，由康斯坦丁·布朗庫西運用高度拋光面的創新手法衍生而成，遂成為作品中的固有元素。

在最近一次訪問中，卡普爾憶述一段影響其藝術創作的經歷，啟發他以雕塑形式探究空無所有的無限空間，從而創作出鏡面雕塑：「我偶然想到創作凹面形體的意念。剎那間，它不僅是一件用作掩飾的物件，還像是一個佈滿鏡子的空間，以往的作品彷彿就是一個黑暗空間。這讓我有種恍然大悟的感覺。它不僅是反映實體的一面鏡子——我們自布朗庫西之後已有過這種體驗。這一次似乎是截然不同的體驗，不同於鏡外事物的秩序或物體……」（引述卡普爾，編：侯賽因·阿米爾薩台吉、瑪麗亞姆·胡瑪雲·艾斯勒，《藝殿：英國藝術家及其工作室》，倫敦，二〇一一年，436頁）上下顛倒的影像製造出一種強烈的空間感，展示存在於圓邊以外的平行或相反空間。作品的反光表面產生閃爍光圈，反映著四周環境，同時好像從被反轉的球體中間向外散發光芒。《無題》恰如一尊受人供奉的偶像，一直吸引我們的注意，而觀者透過環繞作品而行，便會被融入作品的空間之中。

《無題》能夠引發這種神秘奧妙的視覺和物理體驗，藉此吸引觀者深入了解卡普爾醉心「壯美」精神概念的研究。「壯美」這一理論通過埃德蒙·伯克的著作在十八世紀廣為流傳，內容主張透過欣賞自然奇觀及引起敬畏之心的奇妙現象，對此進行沉思冥想，以作為創作靈感的泉源。卡普爾曾言：「就好像它並非鏡中物，而是一個充滿鏡子影像的物體。它似乎在提出有關空間的問題，但問題並非關於幽深遼闊的空間，而是眼前的空間，我開始視之為新的『壯美』。如果傳統的『壯美』存在於遠景之中，那麼這就提出當代的『壯美』存在於畫面前方，而不是畫面以外。我會繼續創作這些作品，因為我覺得這是一個探索空間的全新歷程。」（引述卡普爾，《阿尼什·卡普爾》展覽圖錄，波士頓，當代藝術館，二〇〇八年，52頁）

卡普爾的碟形雕塑圓渾無疵，無止境地反射影像，使人目眩神迷。《無題》以金色映襯我們的世界所產生的扭曲倒影；本作閃閃發光，形似球體，洋溢著微微的暖光，猶如日落時分的太陽；同時懸浮於牆上，並喚起無數典故的聯想，涵蓋探討生命與光明的多個文化和神話。從古埃及太陽神到基督教聖像上的光環，卡普爾的旋轉金屬球演繹了當代社會對太陽的多重聯想。《無題》是結合永恆美感及懾人魅力於一身的藝術品，亦是卡普爾筆下反光鏡面雕塑的典範作品，此手法在其獨一無二的雕塑創作中佔據核心地位。





⇒ 1065

XU ZHEN®

b. 1977

## XUZHEN SUPERMARKET

a certificate signed by XU ZHEN®  
conceived in 2016, this work is unique edition 1/1 with 3 Artist  
Proofs

### EXHIBITED

Shanghai, 1386 Yuyuan Road, *XUZHEN Supermarket*, 8 - 29 April  
2016  
London, Sadie Coles HQ, *XUZHEN Supermarket*, 21 September - 4  
November 2017

HK\$ 900,000-1,500,000

US\$ 115,000-192,000

The successful buyer of this Lot will acquire a certificate relating to edition 1/1 of the conceptual artwork *XUZHEN SUPERMARKET* by XU ZHEN® giving the buyer the right to commission physical recreations and enactments of *XUZHEN SUPERMARKET* at locations of the buyer's choosing.

*XUZHEN SUPERMARKET* is a conceptual artwork conceived by XU ZHEN®. An enactment of the conceptual artwork features a replica of a Chinese convenience store including bona fide cash registers and a diverse assortment of merchandise. The artwork invites viewers to browse among and purchase from the stocked shelves filled with a range of familiar consumer goods. Upon closer inspection, it soon becomes apparent that each item of merchandise is devoid of content, consisting only of their packaging. By inviting viewers to invest in empty shells, which are bereft of substance or use value, *XUZHEN SUPERMARKET* offers a wry critique on consumerism, advertising and global capitalism.

Please note that this Lot does not include any physical structure or item of merchandise exhibited by XU ZHEN® prior to the auction. Should the successful buyer of the work wish to retain any physical structure of item of merchandise exhibited by XU ZHEN®, this may be arranged directly between the buyer and XU ZHEN®.

The material and manpower costs, and all other associated costs, of each recreation and re-enactment of the *XUZHEN SUPERMARKET* are not included in the purchase price and will be payable by the buyer directly to XU ZHEN® at the time of the commission. Please refer to the following pages for details of such additional costs and timing of the re-creation.

徐震®

## 徐震超市

由徐震®簽署的證書，版 1/1 + 3個藝術家自留版

### 展覽

上海，愚园路1386号《徐震超市》二〇一六年四月八日至二十九日

倫敦，賽迪HQ畫廊〈徐震超市〉二〇一七年九月二十一日至十一月四日

成功拍得此作的買家將獲得一張徐震®簽發的《徐震超市》概念藝術作品 1/1 版證書，並有權委託於買家所選之地點重新建造《徐震超市》以及此概念的重新演示。

《徐震超市》是徐震®構思的概念藝術作品。此作呈現一間中國便利店，包括一台真收銀機和多種不同貨物。作品邀請觀者瀏覽擺滿熟悉商品的貨架並挑選購買。靠近細看時卻很快可以發現，每樣商品內部都是空空如也，僅見包裝空殼。《徐震超市》請觀者欣賞沒有實質意義或使用價值的空殼，藉此為消費主義、廣告和全球資本主義作出揶揄批判

敬請留意，此拍品不包含任何徐震®於拍前預展中展出的實體作品或商品。成功拍得此作的買家若欲取得任何徐震®展出的實體作品或商品，可直接與徐震®協商安排。

《徐震超市》的購買價格並不包括每次重新建造及重新演示使用所採用的任何物料、人力及其他相關費用，買家委託徐震®再創作時可向其直接支付此費用。相關額外費用和重新創建時間的詳細細節，請參閱以下頁面。





XUZHEN SUPERMARKET, 2016, Yu Yuan Lu, Shanghai  
Courtesy XU ZHEN®

《徐震超市》，2016年，上海愚园路  
图片鸣谢：徐震®





Courtesy XU ZHEN® 徐震®

The additional costs of recreating the *XUZHEN SUPERMARKET* include but are not limited to: costs of merchandise and associated costs of processing (emptying and resealing) merchandise; construction of external walls, including entrance doors and windows; construction of storefront lightbox; construction of shelves and cashier; shopping baskets or shopping trolleys; production of XU ZHEN® shopping bags; price labels and barcodes; miscellaneous internal decoration; shipping, crating, storage and insurance costs (if applicable); and associated manpower costs and travel and residential costs.

In addition, the costs of any re-enactment of the *XUZHEN SUPERMARKET*, as a working supermarket, will include but are not limited to: cost of XU ZHEN® uniforms for staff manning the cashier, and associated manpower costs and travel and residential costs.

The production schedule of each recreation and re-enactment and the duration of each enactment of the *XUZHEN SUPERMARKET* will be agreed by the buyer and XU ZHEN® at the time of each commission, provided that the first recreation shall be completed within five (5) years from the date of this Auction unless otherwise mutually agreed between the buyer and XU ZHEN®.





Courtesy XU ZHEN® 徐震®

重建《徐震超市》的額外成本包括但不局限於：商品成本及加工程序（清空及重新密封等）相關成本；外牆建設，例如入口門窗；店面燈箱；貨架及收銀處櫃檯組件；購物籃或購物手推車；XUZHEN®購物袋；價格標籤和條形碼；內部粉飾雜項；運輸、裝箱、儲及保險款項（如適用）；以及相關人力資源成本、差旅及住宿費用。

此外，任何《徐震超市》仿真營運成本包括但不局限於：XUZHEN®收銀員制服成本，以及相關人力資源成本、差旅及住宿費用。

買家將就每次重建及實踐《徐震超市》之時間制式與藝術家洽商及共同制定，前提是第一次實踐必須為是次拍賣結束之日起的五年內進行，除非買家與徐震另有協議。

請注意，以上中文資料僅供參考，所有條文細項皆以英文作準。



# The Golden Age of Hollowness

Chen Jiaying

“Its most distinctive characteristic is ‘hollowness’ - in other words, pure spectacle. And the spectacle, to recall Guy Debord’s classic formulation, is ‘capital accumulated to the point where it becomes image’. The ambiguous status of the supermarket - stripped of all its defining qualities - seems to indicate that consumption - whether of food or images - is essential, but also destroys” (Sine Bepler, *ShanghART Supermarket*, 2007). This was the footnote that Xu Zhen supplied for *ShanghART Supermarket*, the prototype of *XUZHEN SUPERMARKET*, when it was first exhibited at Art Basel Miami Beach in 2007. In the work, the artist recreated, in full scale, an archetypal Chinese convenience store, including a cashier, staff, and racks filled with merchandise packaging. The artist had purchased the merchandise from real-life convenience stores and meticulously recreated their presentation in his replica *SUPERMARKET*. Xu Zhen’s team painstakingly emptied their contents and resealed the packaging of each item, such that they could be sold at their original retail prices to visitors. This labour, as well as the sale of empty packaging, was part of the artwork.

British art critic Alastair Sooke has suggested that Xu Zhen’s *SUPERMARKET* is an even more direct parody of the model of the supermarket than Andy Warhol’s work. This led him to include Xu Zhen in the BBC Documentary *Soupcans and Superstars: How Pop Art Changed the World* as a foremost representative of Chinese Neo-Pop Art. The dialectic relationship between art and commercial merchandise is a major theme in Xu’s oeuvre, and his iconic *SUPERMARKET* encapsulates the epitome of the artist’s deconstruction of this longstanding relationship. The key here is the haunting “hollowness” that is offered to customers. Soon after the project’s inception, the Chinese art market peaked in around 2008 and subsequently withdrew into a quiet recession. Under this context, the “hollowness” in Xu Zhen’s *Supermarket* gains new significance, invoking a further metaphor for the short-lived dramas of globalisation. Retaining its original inquiries into the nature of representation, the manifestation of ownership, and the processes of production, circulation, and viewer reception, Xu Zhen’s *Supermarket* raises new and equally pressing questions: the price of prosperity, the life cycle of an economic bubble, the nature of value, the symbolism of consumerism, and the system of desire that

undergirds them all.

In 1999, at the young age of 22, Xu Zhen was already sensitive to the idiosyncratic relationship between art and commerce. He was one of the main artists behind the ground-breaking *Art for Sale* exhibition at the People’s Square in Shanghai - a pioneering event that merits mention in art history. For the exhibition, the artists traded artwork in a space that combined the space of a supermarket and the space of an installation area, thereby putting into practice the philosophy of “applying the way of commerce onto the way of life” (Xu Zhen, Yang Zhenzhong, Flying Apple, “The ‘Supermarket’ Exhibition: Messages from Sponsors (selections)”, in Wu Hung, *An Exhibition about Exhibitions: Displaying Contemporary Art in the 1990s*, 2016, p. 206). Xu Zhen continued to develop precisely such a philosophy within his wide-ranging practice; for this reason, Xu was tagged as a leading proponent of Neo-Pop after his 2015 solo exhibition at the Long Museum in Shanghai.

In the exhibition, Xu Zhen presented a critical commentary on the issue of ambiguity over editioned artworks, showing all five editions of his works side by side. The gesture acted as testament to the radically interrogatory and boundary-breaking nature of Xu Zhen’s oeuvre - one which is far more complex and intricate than the original Pop movement. Xu Zhen’s unique brand of Pop encompasses not only rebellion and irony, as in the Pop art of the West; but also the ambiguity, the satirical dialectics and Zen-like wit of the East.

This was noted very early on by Hans-Ulrich Obrist, Artistic Director of the Serpentine Galleries in London, who wrote in the January 2007 issue of *Artforum*: “Clearly, Xu’s sociopolitical appraisals distance him from the herd of contemporary Chinese artists. And the breadth of his practice, in all its seeming spontaneity and surprising inflections and turns, only complicates the attempt to pin him down to any single position within his country’s art scene - or, indeed, within cultural production at large” (Hans-Ulrich Obrist, “First Take”, *Artforum*, January 2007). Such a complex global positioning, together with Xu’s consummate mastery of Eastern and Western thought, has resulted in a fluid oeuvre that knows no boundaries, whether regional or cultural. Xu’s adeptness in adapting and adopting cultural elements from around the world has led to a series of powerful and

acclaimed works, including *Movement Field*, *Evolution*, and *Eternity*.

Xu Zhen is not only one of China’s most controversial and representative artists, but also a curator and the founder of the MadeIn Company. In 1998, he co-founded the Biyi Art Center, the first independent non-profit art organisation in Shanghai. He won the Best Artist Award at the 2004 China Contemporary Art Awards (CCAA) and was the youngest Chinese artist at the time to participate in the 49th Venice Biennale in 2001. Precocious and self-possessed, Xu Zhen was recognised early for his talent and has always lived up to his name. In 2006, he and other Shanghai artists founded the online art community Art-Ba-Ba ([www.art-ba-ba.com](http://www.art-ba-ba.com)), which continues to host the most active discussions on contemporary art in China. In 2009, when Chinese artists were criticised for delegating artistic production to studio assistants, Xu Zhen founded MadeIn Company as a response. Taking a step further than Warhol’s Factory in parodying the age of capitalism, MadeIn has attracted comparisons with Jeff Koons, Damien Hirst, and Takashi Murakami. Defying criticism, Xu Zhen appointed himself CEO, and in 2013 developed his personal brand Xu Zhen®. In 2014, the company opened MadeIn Gallery, and in November 2016, the first Xu Zhen Store opened in Shanghai.

Such pathbreaking endeavours have earned Xu Zhen recognition as a Chinese artist with “chutzpah”, in the words of Barbara Pollack of the New York Times. With a rare blend of confidence and ambition, and always a finger on the zeitgeist, Xu Zhen marshals a host of complex emotions and complicated issues like self-consciousness, cultural identity, and local politics. Whether faced with controversy or praise, the wily trickster never allows himself to be pinned down by identities or definitions. Instead, in the moving and intelligent ambiguities of his art, he projects the brand of “Xu Zhen” and all the meanings it contains into the vast stratosphere of postmodernity. Yet, as we consider Xu Zhen in this way, we seem inevitably to fall into his trap. As he has said, “truth is sometimes a trap”. In *XUZHEN SUPERMARKET*, you are invited to consume and to purchase at market prices the hollow residue of merchandise. Manifesting the appearance of a lie, *XUZHEN SUPERMARKET* paradoxically reveals the true nature of contemporary society: we live in a Golden Age stuffed with hollowness, and we are all paying for it.



## 虛空盛世

陳嘉瑩

「最重要的還是「空無」：即一個最具純潔表象的景觀。被抽去實質內在的超市，曖昧不明，似乎暗示著這樣一個悖論，無論是食品或圖像，消費至關重要，但亦是毀滅性的。」（Sine Bepler，〈《香格納超市》，2007〉）這是徐震在2007年首次在邁阿密巴塞爾藝術博覽會上推出「超市」時提供的注腳。作品以1：1的比例重現了一間典型的中國便利商店，收銀機、店員、商品貨架以及擺放的滿滿當當的商品包裝。藝術家從日常超市中購得這些商品，並通過精細的設計與模擬安排在貨架上，制作團隊往往需要日以繼夜的工作，對貨品進行加工，留下包裝完好的空殼，讓它們得以以正價的方式出售。而這所有的工作和出售行為都構成了這件經典作品的一部分。

英國藝評家Alastair Sooke認為徐震的「超市」甚至比安迪·沃霍爾對超市模型的戲仿更加直接。這致使他將徐震作為「中國新波普」的代表人物納入BBC紀錄片《波普藝術是如何改變世界的？》（*Soupcans and Superstars: How Pop Art Changed the World*）的劇本中。藝術與商品的辯證關係是徐震創作中的一個重要主題，而在作品「超市」中，這個關係正是以藝術商品的形式被打破了。其關鍵之處在於被出售的如幽靈般的「空無」。「超市」創作於中國二〇〇八之盛年的前夕，而在十年之後，世界局面正在悄然逆轉的當下，這一「空無」又將成為某種寓言式的象征，攜帶著全球化短暫卻風起雲湧的歷史，在會場上激發新的意義。它不僅裹挾著原本的問題：再現的性質、所有權的形象，以及生產、流通與觀眾接受的過程；更提出了一系列的質問：盛世的代價、泡沫的產生與破滅、價值的本位、消費的象征意義與這背后的欲望機制。

早在一九九九年，時年二十二歲的徐震，就已經嗅到了藝術與買賣的關係。他作為發起人之一，策動了上海廣場《超市展覽》展的發生。在這個值得被寫入歷史的展覽中，藝術家們利用超市空間與裝置空間結合、買賣藝術作品的方式展示了「以商業之道還治其身」的哲學（徐震、楊振中、飛蘋果：〈「超市」展：贊助商信息（節選）〉，巫鴻，〈《關於展覽的展覽：90年代的實驗藝術展示》，2016，p.206〉）。而徐震的創作，在很長一段時期裡延展了這樣的哲學。這也是為何，在二〇一五年上海龍美術館的個展之後，徐震被推舉為新波普代表人物的原因。在這個展覽中，他將藝術市場從來隱而不談的作品版本推至前台，讓作品的五個版本以重復並列的方式展陳於美術館的現場。這樣的激進做法揭示了一個事實，那就是徐震的藝術已經遠比波普源起時的語境複雜且深遠的多。他的波普不僅包含著西方的挑釁、嘲諷與反叛，更融合了東方的混沌、辯證與禪悟。

倫敦蛇形畫廊的策展人漢斯-烏利齊·布裡斯特（Hans-Ulrich Obrist）在很早就意識到這一點，在其二〇〇七年一月為



Courtesy XU ZHEN® 徐震®

Artforum雜誌撰寫的文章中就曾說到：「很明顯的，徐震對社會及政治的評價將他和中國當代藝術圈裡的藝術家們拉開了距離。還有他作品裡的寬度，整體看上去完全是自發並充滿意外轉變的，這隻會在將他歸類於中國藝術界或更大的文化範圍上某個位置時增加了複雜性。」（Hans-Ulrich Obrist，「First Take」，*Artforum*，2007年1月）這種外在定位的複雜性，與其自身對東西方思想的圓融貫通，使徐震不受地域與文化身份的限制，將全球範圍內的文化素材取為己用，這造就了他一系列具有震撼效果的作品，包括「運動場」、「進化」與「永生」。

作為中國最具爭議與代表性的藝術家之一，徐震的身份不止於此，他同時還是策展人與沒頂公司的創始人。一九九八年，徐震作為聯合發起人創辦了上海第一家獨立的非營利機構比翼中心。二〇〇四年獲得中國當代藝術獎（CCAA）「最佳藝術家」獎項，並作為當時最年輕的中國藝術家參加了第49屆威尼斯雙年展（2001）主題展。他無疑是一位早熟的藝術家，在很早就表露其藝術的天賦，並在之後的實踐中始終沒有辜負這些盛名。二〇〇六年，他與上海藝術家一起創辦了網絡藝術社區Art-Ba-Ba（[www.art-ba-ba.com](http://www.art-ba-ba.com)），至今還是中國最活躍的探討、評論當代藝術的平台。在二〇〇九年，當人們都在批評一些主要的中國藝術家已經不親力親為，隻依靠工作室的助手完成作品時，徐震創立了沒頂公司（Madeln Company）作為回應。這個公司相比沃霍爾工廠向資本時代又邁進了一步，也有人因此將徐震與杰夫·昆斯、達明·赫斯特和村上隆比較。他徹底超越了那些批評，任命自己為首席執行官。並在二〇一三年，推出自己的品牌「徐震®」。二〇一四年，公司成立沒頂畫廊。二〇一六年十一月，首家「徐震專賣店」於上海開業。

這一拓張之路應証了紐約時報賦予徐震的稱號「有膽識（chutzpah）的中國藝術家」（Barbara Pollack《徐震，有胆識的中國藝術家》2014），其胸有成竹的野心不僅跳動著時代的脈搏，也集結著如毛細血管般錯綜複雜的情緒、自我意識、文化身份與地緣政治等命題。而在所有的爭議和美譽之中，這位精明又擅長戲謔的藝術家似乎始終沒有被任何言辭限定，他深諳舉重若輕的技巧，在所有的身份和定義中游刃有餘，將「徐震」這兩個字所能輻射的所有意涵網羅為后現代的星叢；這在其難以被厘清的作品面貌中表現的淋漓盡致。

而當我們正這樣思考他時，似乎又不可避免的陷入了徐震的圈套，正如他所言「真實有時會是一個陷阱」，在徐震超市中，你將會被邀請消費，以市場價購買這些喪失了實際商品或使用價值的空殼，這個看似空的超市，帶著偽裝性的面目，卻揭示了當下社會的「真實」面貌，這是一個盛世，一個裝滿著虛空的盛世，而人們正在為此買單。



○ ➤ 1066

KAWS

b. 1974

### Untitled MBFJ8

acrylic on canvas mounted on panel  
signed and dated *14* on the reverse  
91.4 by 134.6 cm; 36 by 53 in.

#### PROVENANCE

Private American Collection (acquired directly from the artist)  
Acquired from the above by the present owner

HK\$ 3,600,000-5,500,000

US\$ 459,000-705,000

KAWS

### 無題 MBFJ8

壓克力畫布裱於木板

二〇一四年作

款識

KAWS, 14 (作品背面)

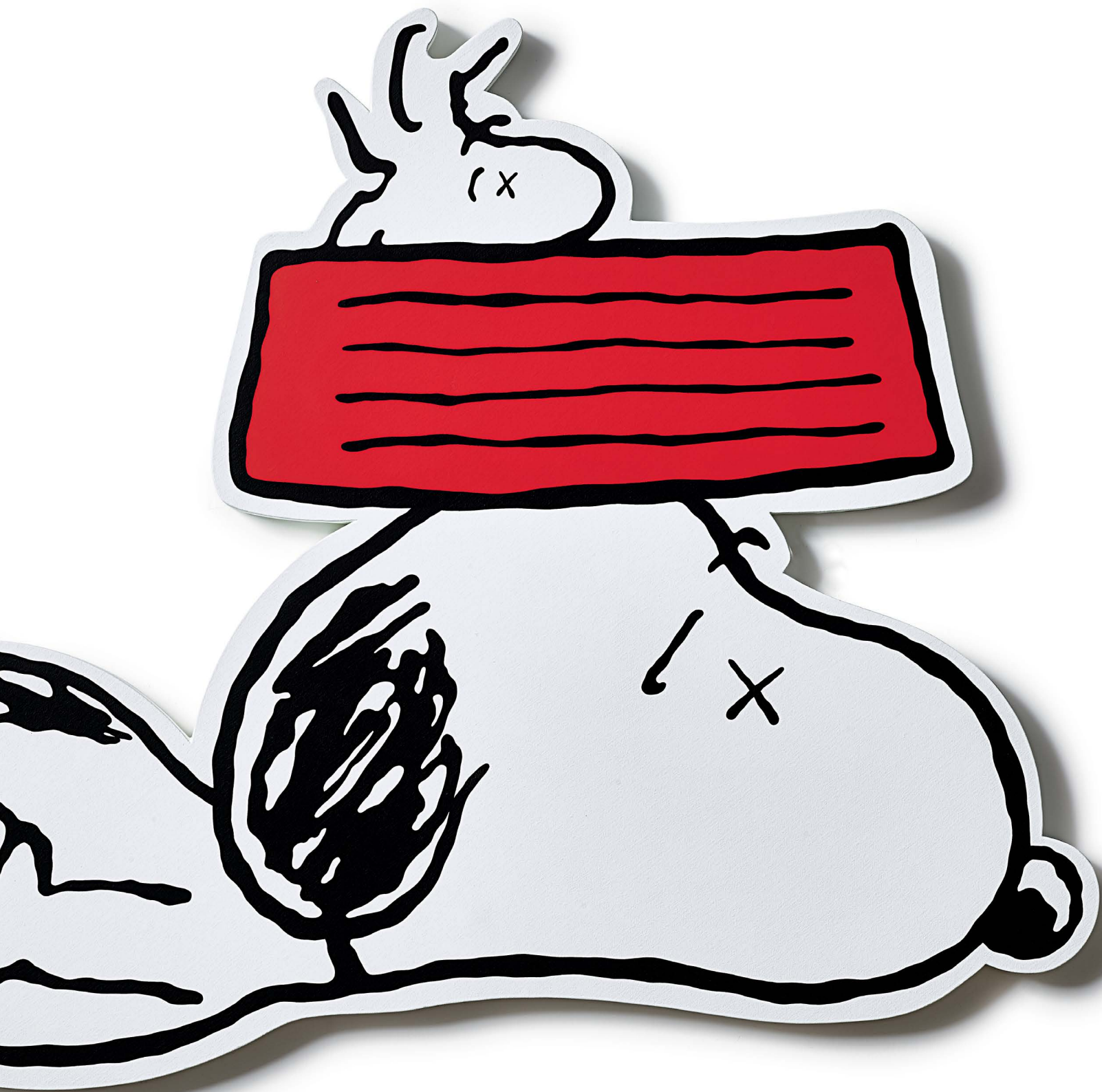
來源

美國私人收藏 (直接購自藝術家本人)

現藏者購自上述來源











KAWS's Snoopy graffiti on MetLife poster in 1995

1995年大都會人壽海報上KAWS的

史努比塗鴉

*Untitled MBFJ8* presents two characters from KAWS's highly coveted and universally adored Peanuts-inspired creations: the iconic Snoopy, with Woodstock in a red dog bowl balanced on his head, both revamped with the artist's instantly recognizable X-ed out eyes. In 1995, still in his graffiti artist days, KAWS tagged a billboard for MetLife insurance that included the Peanuts characters Snoopy and Woodstock; since then the artist has collaborated with the Peanuts license multiple times to much popular appeal. Describing his interest in the cartoon creations of Charles M. Schulz, KAWS states: "I'm into Schulz as an artist, a company, an icon; I got into his stuff just because I liked the looseness of the line work, and I thought that it was just sort of a nice thing to bring into my paintings" (KAWS, quoted in Steff Yotka, "Inside KAWS's Studio With the Artist—And His Snoopy for Uniqlo Toys", *Vogue*, April 27, 2017, online).

At its peak in the mid to late 1960s, the Peanuts comic had a readership of around 355 million in 75 countries, translated into 21 languages. The pervasive universality of the image of Snoopy and his cohort of friends transcends the barrier of language and culture – a notion which fascinated KAWS. The artist has explained that he "found it weird how infatuated a cartoon could become in people's lives, the impact it could have" (Murray Healy, "Graffiti Artist Turned Gallery Artist Turned Art Toy Maker: KAWS", *Pop*, Feb. 2007, pp. 260-265). In his own oeuvre, KAWS harnesses the recognisability of icons in popular culture and adapts them with his own playfully subversive, instantly recognisable signifiers and trademarks, building a wholly unique visual lexicon that has become singular in its own right. Such a lexicon straddles high and low art, cartoon and design, contemporary art and popular culture;

like no other artist before him, KAWS manages to operate in – and create a dynamic interplay between – the dual and often opposing worlds of art and commerce. In the artist's own words: "Whereas in the 1990s, it was put to me that you got to be commercial or you can be a fine artist. [They were] very different roads you need to choose and lanes you need to stay within in order to be one or the other. And now I feel like a lot of those barriers have been knocked down" (the artist cited in "KAWS: Finding Narrative in Abstraction", *COBO SOCIAL*, 9 April 2018).

As exemplified by works such as *Untitled MBFJ8*, the increasingly universal appeal of KAWS's creations stems from its core roots in an aesthetic hitherto excluded from the realm of fine art – the aesthetic of cartoons. As KAWS observes, cartoons "operate in a way that nothing else does, throughout different countries" (*Ibid.*). Michael Auping observes that "cartoons are the closest figurative equivalent to abstraction", and that "looking at KAWS's paintings is to witness someone who very naturally approaches cartoons and abstraction as symbiotic languages of visual tropes" (Michael Auping, "America's Cartoon Mind", in exh. cat. *KAWS: Where the End Starts*, Modern Art Museum of Fort Worth, Fort Worth, p. 71). Now an artist of indisputable international acclaim, KAWS was recently honoured by amfAR at its fourth annual amfAR Gala Hong Kong 2018. His selected recent solo exhibitions include 'WHERE THE END STARTS' at the Yuz Museum, Shanghai (2017) and Modern Art Museum of Fort Worth, Fort Worth (2016); 'KAWS' at Yorkshire Sculptural Park, West Yorkshire, UK (2016); 'ALONG THE WAY' at the Brooklyn Museum, Brooklyn, New York (2015); 'FINAL DAYS' at Centro de Arte Contemporáneo, Málaga, Spain (2014).

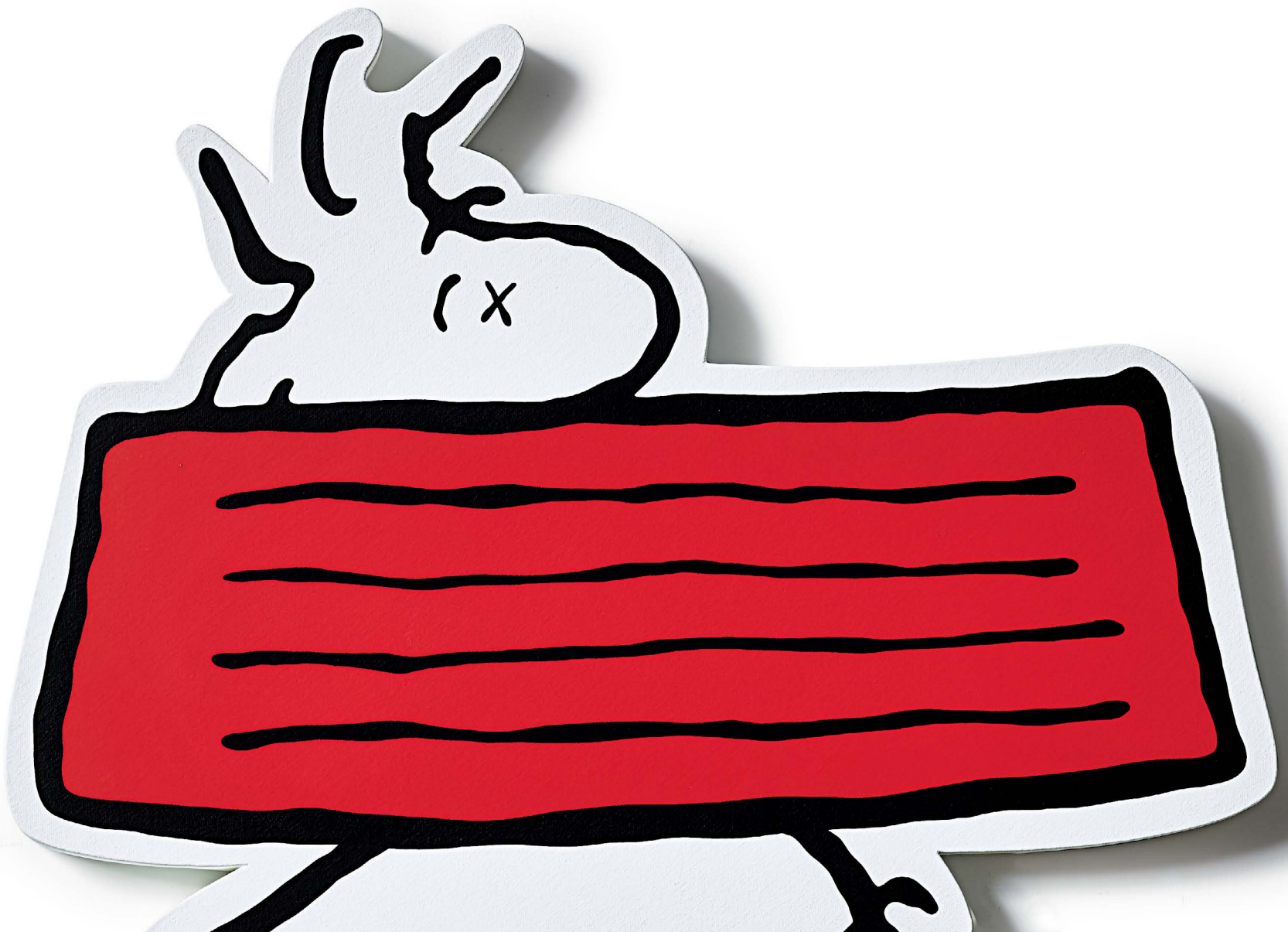


《無題 (MBFJ8)》描繪兩位廣受追捧與愛戴的人物，取材自《花生漫畫》，分別是人熟悉的史諾比，以及在史諾比頭上紅色餐碗中的胡士托，兩者均改配藝術家標誌性的 X 形眼睛。KAWS 於一九九五年仍為塗鴉藝術家時，他曾在大都會人壽的史諾比與胡士托廣告牌上塗鴉留名。自此以後，他與《花生漫畫》的授權品牌多次合作，廣受大眾歡迎。KAWS 曾談及他對查爾斯·M·舒爾茨卡通創作的興趣：「作為藝術家、企業代表與潮流指標，我對舒爾茨深深著迷。我之所以對他的創作深感興趣，全因我喜愛他筆下的輕柔線條，若將之帶進我的畫作，想必是一件樂事。」（KAWS，載於史德菲·尤卡，「與藝術家走進 KAWS 的工作室——以及他為 Uniqlo 創作的史諾比玩具」，《Vogue》，二〇一七年四月二十七日，網上文章）

六十年代中至後期，《花生漫畫》正值巔峰時期，讀者多達三億五千五百萬人，遍及七十五個國家，翻譯成二十一種語言。史諾比與一眾朋友的形象深入人心，超越語言和文化的界限，由此吸引 KAWS 的關注。藝術家曾釋述「一部卡通能令人如痴如醉，對人們生活帶來影響之深，令我深感不可思議」（默里·希利，「從塗鴉藝術家轉為畫廊藝術家再轉為藝術玩具製作人」，《Pop》，二〇〇七年二月，260-265頁）。在 KAWS 的創作中，他巧妙運用流行文化中的標誌形象，並融入其充滿顛覆玩味、一望而知的獨有象徵及標記，建構出全然獨特、自成一格的視覺語彙。他的創作語彙跨越高雅藝術與通俗藝術、卡通與

設計、當代藝術與流行文化；KAWS 開創先河，面對藝術與商業之間經常對立的二元世界，帶動並創造當中的交錯互動。如藝術家所說：「九十年代，人們總說作為藝術家，商業與美術只能二擇其一。為了成為其中一類藝術家，[他們]所選的路向、所走的軌道迥然不同。然而到了現在，我認為兩者之間的壁壘已被一一打破。」（引述藝術家，「KAWS：尋找抽象中的話語」，《COBO SOCIAL》，二〇一八年四月九日）

如《無題 (MBFJ8)》所示，KAWS 的創作展現日益普及的感染力，來自至今依然被排除於美術領域以外的美學根源——卡通的美學。如 KAWS 觀察，卡通的「創作形式別無他例能及，放諸四海皆準」（同上）。邁克爾·奧平亦指出「卡通是最接近抽象的具象表達」，「觀看 KAWS 的畫作，就如看到一位對卡通與抽象揮灑自如的創作者，以此作為視覺比喻的共生語彙」（邁克爾·奧平，「美國卡通思維」，展覽圖錄，《KAWS：始於終點》，沃思堡現代藝術博物館，沃思堡，71頁）。KAWS 現今無疑備受國際稱譽，近期更於二〇一八年愛滋病研究基金會第四屆香港週年晚會上榮獲嘉許。他近期的重要個展包括上海余德耀美術館（二〇一七年）以及沃思堡現代藝術博物館（二〇一六年）舉行之〈KAWS：始於終點〉；英國西約克郡，約克郡雕塑公園（二〇一六年）之〈KAWS〉；紐約布魯克林博物館（二〇一五年）之〈一路走來〉，以及西班牙馬拉加當代藝術中心（二〇一四年）之〈最後的日子〉。





1067

## MURAKAMI TAKASHI

b. 1962

### Untitled

acrylic on canvas mounted on aluminium frame  
signed in English and dated 2015 on the reverse  
141 by 120 cm; 55½ by 47¼ in.

#### EXHIBITED

Australia, Art Gallery of South Australia, *2016 Adelaide Biennial of Australian Art: Magic Object*, 27 February - 15 May 2016

#### PROVENANCE

Galerie Perrotin  
Acquired from the above by the present

HK\$ 4,000,000-6,000,000

US\$ 510,000-765,000

## 村上隆

### 無題

壓克力畫布裱於鋁畫框

二〇一五年作

#### 款識

Takashi, 2015 (作品背面)

#### 展覽

澳大利亞，南澳大利亞美術館〈2016 Adelaide Biennial of Australian Art: Magic Object〉二〇一六年二月二十七日至五月十五日

#### 來源

貝浩登畫廊

現藏者購自上述來源





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Andy Warhol, Skulls (in 10 parts), 1976, Private Collection.  
 安迪·沃荷·《頭骨（10個部分）》·1976年作·私人收藏  
 © 2018 The Andy Warhol Foundation for the Visual Arts, Inc.  
 / Licensed by Artists Rights Society (ARS), New York

One of the most acclaimed artists to have emerged from postwar Asia, Murakami Takashi is celebrated for his era-defining oeuvre that merged contemporary pop culture with fine art. First introducing his revolutionary “Superflat” philosophy in the 1990s, Murakami’s works draw on everything from anime and manga to Buddhist forms and iconography to Pop and Abstract Expressionism, while his highly organized production methods fused art and commercial enterprise in a way that took Andy Warhol’s vision to a new level. While trained in the Japanese art of Nihonga, a highly regimented and traditional form of art, Murakami’s wholly unique and contemporary aesthetic moves seamlessly amongst diverse roles as artist, producer, theorist, curator, designer, businessman and celebrity, rendering him an unprecedented phenomenon in the global cultural scene. With his numerous collaborations with luxury brands such as Louis Vuitton, Murakami’s hybridized art not only put Japanese pop culture onto the global map of contemporary art but uses it to reference and embody the overwhelming phenomenon of cultural collisions occurring all over the world.]Executed in 2015, *Untitled* epitomizes the full depth and complexity of Murakami’s extraordinarily multifaceted corpus. Presenting a sensory psychedelic deluge of intricately rendered stylised skulls, the meticulously executed painting invites a myriad of symbolic associations.

Murakami’s fixation on skulls immediately evoke the vanitas – a genre of still-lives that emerged in 16th and 17th century Holland that illustrate the transience of life and the certainty of death. However, by rendering them in bright Neo-pop colours, Murakami both engages with and subverts the genre with his highly decorative plastic style. From afar, the painting may seem to viewers on first glance like a bed of wild flowers, drawing parallels to Murakami’s other works in analogous series that feature all-over compositions of trademark smiling flowers, whilst also evoking metaphors for the ephemeral fragility of life. The present work also invites associations with Andy Warhol’s *Skulls* (1976); Warhol’s painting likewise employs bright vivid colours in its depiction of macabre subject matter – a strategy that conflates the notions of beauty and death. ]Created in 2015, *Untitled* was painted during a period in which Murakami was highly preoccupied with themes of death and accordingly broke new ground in his visual vocabulary. Shaken by the earthquake and tsunami in 2011, the artist’s exhibitions during ensuing years, such as *In the Land of the Dead*, *Stepping on the Tail of a Rainbow* (2015), expanded on dark themes that have all along been underneath the surface of his colourful pop art, whilst also expanding on themes related to Zen Buddhism, emptiness, unity and infinity. Works from this period are significant because they constitute something of a personal epiphany for Murakami, developed from ongoing spiritual practice. *Untitled* in particular evokes the Buddhist concept *Shogyo mujo*, which alludes to the transience of life; as Murakami explains: “The expression *Shogyo mujo* is very important in Japanese culture, but no one genuinely understands it. After these disasters, people finally understood it in all its brutality” (Takashi Murakami quoted in Massimiliano Gioni, “Takashi Murakami: SUPERFLAT TO SUPERNATURAL”, *Flash Art International*, 45, no. 284, May 2012, p. 52-56).]In line with the exacting standards enforced by the artist’s factor-like studio setup, each individual skull is individually painted by hand with faultless and immaculate precision to deliver computer screen-like perfection. Entrenched in the ancient Eastern practice of decorative painting on traditional lacquered panels, Murakami engenders a new expression for Japanese high-art that encompasses the mythology, craft and skill of Japan’s past with the pervasive and highly commercial visual culture that developed in Japan following the Second World War. Flawlessly executed, combining complex spiritual and traditional themes with social commentary as well as his trademark maverick and mischievous sense of humour, the present painting reveals the superstar artist at the height of his powers whilst also revealing the artist’s profound empathy for humankind. In the artist’s own words: After the earthquake and tsunami natural disasters, I realized that people – in order to get away from such realities – do need religion and stories. So with that in mind, I am now creating stories and characters for pieces” (the artist quoted in “Interview: Takashi Murakami Discusses His New Death-Themed Art Exhibition and His Film Trilogy “Jellyfish Eyes””, *complex.com*, 12 November 2014).





Pieter Claesz, *Still Life with a Skull and a Writing Quill*, 1628, The Metropolitan Museum of Art, New York, accession no. 49.107

彼得·克拉斯，《靜物：與頭骨和寫作羽毛筆》，1628年，紐約·大都會藝術博物館收藏，館藏編號49.107

村上隆是最廣受稱頌的戰後亞洲藝術家之一，憑著富時代感的作品而成名，將當代流行文化與美術融為一體。上世紀九十年代，村上隆的作品首次展示革命性的「超扁平」概念，而且取材甚廣，不論是動漫、佛教造像，或是普普藝術和抽象表現藝術，都是他參考的對象。他的創作方式亦有條理，結合藝術與商業模式，將安迪·沃荷的願景帶進新的層次。儘管村上隆曾學習嚴謹守舊的日本畫，但他的美學觀卻全然屬於當代，且獨樹一幟，令他自如穿梭於藝術家、製作人、策展人、設計師、商人和名人的各種身份，成為國際文化界前所未有的奇才。村上隆多次與路易威登（Louis Vuitton）等奢侈品牌合作，他多元化的藝術不僅把日本流行文化放在國際當代藝術的視角下，更以其為憑證，體現當今全球不同文化碰撞的現象。

二〇一五年作的《無題》充分體現村上隆多元創作的深度和複雜性。細膩複雜的畫作呈現如夢似幻的精緻骷髏頭，令人不禁浮想聯翩。村上隆對於骷髏的迷戀讓人想起「虛空派」，這是十六至十七世紀於荷蘭興起的一種靜物畫派，描繪生命之無常和死亡之必然。而村上隆以明亮的新普普色彩描繪骷髏，透過自己極具裝飾意味的造型風格，結合同時又顛覆了「虛空派」的藝術精髓。從遠處第一眼望來，觀者可能會以為畫面是一叢野花，與藝術家另一標誌性的微笑花朵作品有類似之處，同時亦暗喻生命的短暫與脆弱。此作亦令人聯想起安迪·沃荷的《骷髏》（一九七六年作）；後者同樣以鮮活生動的色彩描繪死亡主題——藉此將美與死亡的概念合二為一。

《無題》作於二〇一五年，村上隆當時正全神貫注創作死亡主題的作品，並由此在視覺語彙中做出突破創新。二〇一一年地

震及海嘯過後，藝術家舉辦的展覽如《在死亡之地踏上彩虹的尾巴》（二〇一五年），深入探索色彩斑斕的普普藝術下隱藏的黑暗主題，同時亦思考禪宗佛教、虛空、統一與無限。此時期作品意義非同尋常，流露村上隆的個人頓悟，從持續進行的心靈實踐中萌芽發展。《無題》一作尤其揭示出佛教概念「諸行無常」，暗指生命如曇花一現；村上隆解釋道：「在日本文化中，『諸行無常』是非常重要的概念，但是沒人真正懂得其含義。天災過後，人們終於了解了它的無情與殘酷。」（村上隆，引自馬希米里亞諾·吉奧尼，&lt;村上隆：從超扁平到超自然&gt;，《藝術快報》，45期，284號，二〇一二年五月，52-56頁）

畫中每個骷髏都由人手細心描繪，沒有任何瑕疵的完美細節彷彿電腦屏幕般精準，符合藝術家井然有序的工作室嚴格標準。村上隆紮根於古老東方的藝術傳統，於漆板上創作裝飾繪畫，他亦為日本高端藝術創造出一種全新表達方式，既包羅古代日本的神話、工藝與技巧，亦有二戰後在日本迅速發展的高度商業化流行視覺文化。此作完美無瑕，將複雜的精神意念、傳統主題、社會評論及藝術家特立獨行的詼諧幽默感結合在一起，是村上隆這位超級之星藝術家的巔峰之作，更反映出他對人類深刻的同情。如藝術家本人所言：「在地震和海嘯的天災過後，我意識到人類要想離開這痛苦的現實，就必須要有宗教和故事。帶著這樣的心情，我現在正為作品創作故事和人物。」（引述村上隆，〈專訪：村上隆談最新死亡主題的藝術展覽及《水母看世界》電影三部曲〉，complex.com，二〇一四年十一月十二日）



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## NARA YOSHITOMO

b. 1959

### Ready to Scout

acrylic on cotton mounted on FRP  
signed in Japanese and dated 27. Jan 2001 on the reverse  
177.8 (diameter) by 25.4 cm; 70 (diameter) by 10 in.

#### EXHIBITED

Japan, Yokohama Museum of Art; Ashiya City Museum of Art & History; Hiroshima City Museum of Contemporary Art; Hokkaido Asahikawa Museum of Art; Hirosaki, Yoshii Brick Brewhouse, *Nara Yoshitomo: I Don't Mind, If You Forget Me.*, 2001 - 2002, p. 68, illustrated in colour  
USA, Ohio, Museum of Contemporary Art Cleveland; Pennsylvania, University of Pennsylvania, Institute of Contemporary Art; California, San Jose Museum of Art; Missouri, Contemporary Art Museum St. Louis; Hawaii, The Contemporary Museum, *Yoshitomo Nara: Nothing Ever Happens*, 2003 - 2005, pp. 77-79, illustrated in colour

#### LITERATURE

*Birth and Present: A Studio Portrait of Yoshitomo Nara*, Gingko Press Inc., California, USA, 2003, p. 15, illustrated in colour  
*The Little Star Dweller*, Rockin' On, Tokyo, Japan, 2004, p. 138, illustrated in colour  
*Yoshitomo Nara: The Complete Works 1984 - 2010*, Volume I, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 178, illustrated in colour  
*Yoshitomo Nara: The Complete BT Archives 1991-2013*, Bijutsu Shuppan Sha, Tokyo, Japan, 2013, p. 58, illustrated in colour

#### PROVENANCE

Stephen Friedman Gallery, London  
Acquired from the above by the present owner

HK\$ 15,000,000-20,000,000

US\$ 1,920,000-2,550,000

## 奈良美智

### 準備去探索

壓克力畫布裱於玻璃纖維塑料

二〇〇一年作

款識

27 Jan 2001, 奈良（作品背面）

展覽

日本，橫濱美術館；蘆屋市立美術博物館；広島市現代美術館；北海道立旭川美術館；吉井酒造煉瓦倉庫〈奈良美智展 *I Don't Mind, If You Forget Me.*〉二〇〇一至二〇〇二年，68頁，彩色圖版  
美國，俄亥俄州，克利夫蘭現代美術館；賓夕法尼亞，賓夕法尼亞大學當代藝術館；加利福尼亞，聖何塞藝術博物館；密蘇里，聖路易斯當代藝術博物館；夏威夷，現代美術館〈奈良美智展 *Nothing Ever Happens*〉二〇〇三至二〇〇五年，77至79頁，彩色圖版

出版

〈*Birth and Present: A Studio Portrait of Yoshitomo Nara*〉（美國加利福尼亞，Gingko出版社，二〇〇三年），15頁，彩色圖版  
〈*小星星通信*〉（日本東京，Rockin' on 出版社，二〇〇四年），138頁，彩色圖版  
〈*奈良美智作品全集1984 - 2010 第一冊*〉（日本東京，株式會社美術出版社，二〇一一年），178頁，彩色圖版  
〈*奈良美智 完全讀本美術手帖全記事 1991-2013*〉（日本東京，株式會社美術出版社，二〇一三年），58頁，彩色圖版

來源

倫敦，Stephen Friedman 畫廊  
現藏者購自上述來源











Integral tondo molding, dated mid-15th century  
約15世紀中葉圓形彩繪作品



Iconic, captivating and grand in scale, Nara Yoshitomo's *Ready to Scout* is an exemplary illustration of Nara's universally resonant oeuvre rendered in a rounded *tondo*-esque composition. First conceived in the 1990s when the artist resided in Germany, Nara's conceptualization of a scowling little girl set against a plain monochrome background became a perfected paradigm by the early 2000s, reflecting the disaffection of Japanese youth and capturing the imagination and adoration of viewers worldwide. In the present work, the combination of Nara's intricately constructed patchwork and delicate Renaissance-esque brushwork along the surface of the fiberglass disk typifies the artist's mature 2000s aesthetic, culminating in a striking portrayal of a fearless little girl itching to explore, encounter and challenge the unknown. With penetrating eyes, she glares defiantly outwards as she prepares to climb out of a hole, as if gearing herself up to conquer the world. Insolent, slightly wicked yet ultimately adorable, *Ready to Scout* captures the fascinating tension between childhood and adolescence, innocence and mischievousness, whilst extending the lineages of Pop, figurative painting and classical portraiture into the 21st century.

Born in 1959 in Hirosaki in the Aomori Prefecture, Nara was born to emotionally distant workaholic parents in post-war Japan and grew up as the youngest of three sons by a drastic age difference. As a result, Nara's childhood was for the most part spent alone, and his formative years were marked by intense feelings of isolation. Such sentiments were echoed in Nara's adult years in the 1990s when the artist spent five years studying in Dusseldorf, Germany. During this time, the solitude of Nara's first experience living overseas not only made him recall the loneliness of his childhood; it also, as the artist writes, enabled him to restore a proper "sense

of my true self" that he had almost forgotten because of his sense of "being watched by other people" while living in Japan (the artist quoted in exh. cat. *Nara Yoshitomo: a bit like you and me...*, Japan, 2012, p. 129).

Parallel to this personal growth was an important artistic development that profoundly shaped the course of Nara's career. During his time in Germany, the artist immersed himself in Western art history and viewed classical masterpieces in the flesh. One of the most important influences cited by the artist is the pre-Renaissance Italian painter Giotto; and indeed, upon careful and considered examination, intriguing parallels can be found. Stephan Trescher observes: first, both artists engaged in distorting shifts in pictorial space and scale: Giotto in background landscape, Nara within the individual figure. Second, both artists rendered space-engendering figures against flat backgrounds, a style that effected directness and simplicity. Thirdly, the fine surface work in both artists' paintings constitute an uncanny plastic presence: as Trescher writes, just as "Giotto's figures always remain oddly nonphysical [with] enormous plasticity [...] the equivalent can be found in [Nara's] undifferentiated children's bodies [...] which have such a presence in the space" (Stephan Trescher, "A Portrait of the Artist as a Young Dog", in *Yoshitomo Nara: Lullaby Supermarket*, Michael Zink Gallery, Munich, 2002, p. 12).

Upon Nara's homecoming to Japan in 2000, one year prior to the creation of the present work, the artist's style evinced subtle technical maturations – a disintegration of sharp lines into nuanced, meticulous and poetic brushwork, and a warming of his palette with pastel colours. In the present work, the surface texture comprises multiple layers of translucent colours and a multitude of intricate tones, which imbues the otherwise flat composition with an enigmatic sense of depth.

The enchanting figure of the little girl itself is reflective of various facets of Japanese visual culture: the comics and graphic novels of manga and its video form, anime. Whilst also reminiscent of Pop and exuding an undeniable Lichtenstein-esque vibe, the artist's reductive figurations draw also on Modernism's sign-like shorthand language of images as well as traditional Japanese forms; as Trescher writes, "[...] the full-body portrait in front of a neutral background, the relationship between figure and the picture plane, the image-object and the empty surrounding space [...] the blurring of the boundary between printmaking and painting – all can be found in Nara's art as well as in coloured prints from the 18th and 19th centuries by Hiroshige, Hokusai or Utamaro" (*Ibid*, p. 11).

The rounded form of the present work, which is reminiscent of Renaissance *tondo* paintings, is also worth noting; commenting on his round paintings, the artist once said: "There is no necessity of having corners". A Renaissance term for a circular work of art, the word *tondo* derives from the Italian *rotondo*, or 'round'; created since Greek antiquity, *tondi* (plural of *tondo*) was revived in the fifteenth and sixteenth centuries in Italy. Historically, *tondi* featured enclosed scenes, with the circular composition serving to focus the viewer's attention on the central characters. The background scene in a *tondo* is either simplified or omitted altogether – a stylistic strategy that is echoed in Nara's modus operandi. By synthesizing diverse sources from different traditions and different eras of art history, Nara's oeuvre operates simultaneously as a universal emotional vehicle through which viewers excavate childhood memories, and a powerful entry point into a re-evaluation of the canon of figurative painting, representation, and storytelling through art.





Nara affixes cotton cloth to a plate.  
Studio Portrait of Yoshitomo Nara.

奈良美智於工作室進行畫布拼貼

© Mie Morimoto





奈良美智於二〇〇一年創下《準備去探索》，表現出他的代表性風格，令人為之著迷，其尺幅宏大，以圓形構圖呈現引起大眾共鳴的主題。奈良在單色素淨背景中描繪皺著眉頭的小女孩，他於九十年代在德國居住時開始構思此概念，至二〇〇〇年代初發展漸趨純熟，反映日本年輕世代的不滿情緒，同時抓住全球觀者的想像，備受推崇。本作以奈良精心建構的拼貼，糅合玻璃纖維圓盤上的文藝復興式筆觸，代表藝術家二〇〇〇年代的成熟美學，透過畫中渴望探索、經歷和挑戰未知事物、勇敢無畏的小女孩，體現他的創作巔峰。小女孩的目光銳利，她正準備爬出洞穴，為征服世界裝備自己。人物流露傲慢神情，帶一點邪惡頑皮，卻不失活潑可愛，《準備去探索》捕捉童年與青春、天真與淘氣之間的奇妙張力，於廿一世紀延續普普藝術、具象繪畫與傳統肖像的創作體系。

奈良美智一九五九年出生於戰後日本，在家中排行第三，上面還有兩個年齡差距較大的哥哥，雙親均成日忙於工作，與他感情疏遠，因此奈良的童年大部分時間都是獨自度過，他的初創時期也以強烈的疏離感見稱。奈良成年後的經歷亦呼應這種情感，他於九十年代曾於德國杜塞爾多夫留學五年。他首次在海外生活所經歷的獨處體驗，不但令他勾起童年的寂寞回憶，還讓自己重拾他所形容的「真我」，以前在日本生活時所受到「被他人監視」的感覺幾乎令他遺忘了真我本性。（引述藝術家，《奈良美智：有點像你我…》展覽圖錄，日本，二〇一二年，129頁）

除了他的成長經歷，他的創作事業亦深受其重要藝術發展影響。在德國的時期，藝術家潛心學習西方藝術史，親身觀賞古典鉅作，更曾明言文藝復興之父、意大利大師喬托對他的風格帶來深遠影響。在細心觀察下，從他的作品確可找到不少相似之處。史提芬·特里沙注意到當中特點，首先，兩位藝術家的構圖空間與比例均具扭曲奇異的變化，喬托的在於背景風光，奈良的是人物肖像；第二，兩者在單調平淡的背景下描繪人物，展現直截簡約

的效果；第三，他們同樣在作品中巧妙描繪奇異造型，如特里沙所說：「喬托筆下的人物總保留異乎實體的豐富造型，而從奈良創作中毫無差異的孩童身體，亦可見同樣形態。」（史提芬·特里沙，「以小狗作為藝術家寫照」，載於《奈良美智：搖籃曲超級市場》，邁克爾·辛克畫廊，慕尼黑，2002年，12頁）

在奈良創下本作的一年前，他於二〇〇〇年回到日本，其創作技巧漸見嫺熟，銳利線條轉化成細緻入微、富有詩意的精細筆觸，他運用淡粉色彩，使整體色調變得溫暖柔和。在本作中，畫面紋理由層層通透色彩與精細複雜的色調組成，為平面構圖注入神秘深邃的感覺。可愛的小女孩則反映日本視覺文化的不同面向，除了具有動漫元素，更讓人聯想到普普藝術，展示如同羅伊·李奇登斯坦的創作風格。他的簡化表達啟發自現代主義的符號式速記圖像語彙，亦吸收自日本傳統的創作形式。如特里沙所說：「……空無一物的背景上的全身人物，人物與平面、圖像與周邊空白的關係，圖像與文字的關聯，印刷和繪畫之間界限的模糊——這一切都出現在奈良美智和十八、十九世紀歌川廣重、葛飾北齋和喜多川歌麿等浮世繪畫師的創作中。」（同上，11頁）

值得一提的是，本作的圓形構圖令人聯想起文藝復興時期的圓形畫作。奈良談及他的圓形作品曾說：「稜角是沒有必要的。」文藝復興時期的圓形藝術品稱為「tondo」，其演變自意大利語的「rotondo」，意即「圓」。此類作品始於古希臘時期，至十五、十六世紀意大利重新復興。圓形作品歷來描繪緊密細緻的場景，以圓形構圖使觀者目光聚焦於中心主角身上，畫作背景大多簡化或省略，這種風格形式與奈良的創作手法遙相呼應。透過糅合不同傳統以及藝術史上各個時期的創作元素，奈良的創作一方面勾起童年記憶，令觀者產生共鳴；另一方面作為強而有力的切入點，重新評鑑具象繪畫、圖像表現、透過藝術訴說故事的界限。



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## NARA YOSHITOMO

b. 1959

### Portrait of AE

acrylic on canvas in artist's chosen frame  
signed in Japanese, titled in English and dated 09 on the reverse  
80 by 65 cm; 31½ by 25⅝ in.

#### EXHIBITED

USA, New York, Marianne Boesky Gallery, *Yoshitomo Nara*, 28  
February - 28 March 2009

#### LITERATURE

*Yoshitomo Nara: The Complete Works 1984 - 2010, Volume I*,  
Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 216, illustrated in  
colour

#### PROVENANCE

Marianne Boesky Gallery, New York  
Private Collection  
Sotheby's, New York, 12 November 2015, lot 425  
Acquired from the above sale by the present owner

HK\$ 15,000,000-20,000,000

US\$ 1,920,000-2,550,000

## 奈良美智

### 艾美莉亞·艾爾哈特肖像

壓克力畫布與藝術家親選畫框

二〇〇九年作

#### 款識

奈良，09，《Portrait of AE》（作品背面）

#### 展覽

美國，紐約，Marianne Boesky畫廊〈奈良美智〉二〇〇九年  
二月二十八日至三月二十八日

#### 出版

〈奈良美智作品全集1984 - 2010 第一冊〉（日本東京，株式  
會社美術出版社，二〇一一年），216頁，彩色圖版

#### 來源

紐約，Marianne Boesky 畫廊

#### 私人收藏

紐約，蘇富比，2015年11月12日，拍品編號425

現藏者購自上述拍賣







Exquisite, endearing and intensely captivating, *Portrait of AE* by Nara Yoshitomo features the legendary Amelia Mary Earhart – the first female aviator to fly solo across the Atlantic Ocean. Executed in 2009, *Portrait of AE* displays the most distinctive feature of Nara's mature canvas paintings – the strikingly clear, brilliantly lustrous eyes. Earhart's luminously prismatic pupils in *Portrait of AE* are almost immersive in their ability to mesmerize and engulf the viewer, drawing us into an otherworldly realm of joy and hope, vulnerability and fear, and everything in between – in other words, the heartwrenchingly fragile wonderment of childhood. Nara's ability to characterize, capture and make tangible the true essence of youth comes through consummately in the present portrait, which depicts a child-version of Earhart in a pilot's helmet, with doe eyes, a sweet face and a mysterious Mona Lisa-esque smile. With eyes that shine like the shimmering iridescence of many galaxies, Nara's Amelia Earhart tells the tale not only of the American heroine but of the most universal story of all time – the story of each person's childhood.

Born into a post-World War II Japan that was effectively occupied by the United States, Nara's formative years were deeply influenced by American culture and ideals. At a young age, the artist was exposed to American forms of entertainment such as Walt Disney and Warner Brothers, whose cartoons provided much inspiration for his early creations. For the young Nara, as with any child who dreamed of going on adventures to foreign lands, the story of Amelia Earhart – a popular fixture in American culture after she became the first woman to fly solo across the Atlantic Ocean – would surely have commanded a magical appeal. The present portrait of Earhart embodies precisely the magical surreality of a childhood dream; as critic Matsui Midori observes, the distinctively mysterious and universal allure of Nara's creations lie in his

ability to “give priority to the emotional truth of the dream-vision” (Matsui Midori, “Art for Myself and Others: Yoshitomo Nara's Popular Imagination”, *Yoshitomo Nara: Nobody's Fool*, exh. cat. Asia Society Museum, 2010, p. 13).

Nara is able to achieve such a ‘dream-vision’ by absorbing and synthesizing diverse influences. According to Matsui, Nara's oeuvre belongs to the family of “strange figuration”—a style “formed after Cubism, enriching the pictorial plane simplified after abstraction” by “reclaim[ing] the importance of personal emotion” (Matsui Midori, “A Gaze from Outside: Merits of the Minor in Yoshitomo Nara's Painting”, in exh. cat. *Nara Yoshitomo: I Don't Mind, If You Forget Me*, Japan, 2001, p. 168). According to Matsui, one of strange figuration's foremost representatives was Balthus, whose portraits of young girls communicated a “unique mixture of tranquillity, classic stylization, and fantasy”. In a similar manner, Nara's paintings of children are guided first and foremost by his “ability to recapitulate essential emotions” through the emphasis on naïveté, which “enhances the style's poetic concentration and its capacity to incur the viewer's imaginative projection”.

Other traceable sources include two of Nara's most important influences, Giotto and Piero della Francesca. In the present work, Earhart's porcelain face is pearly and translucent, imbued with an enchanting soft luminosity, echoing the treatment seen in the works of the two artists. The painting's fairy-tale world effect creates a uniquely captivating visual effect described by philosopher Yoshimoto Takayuki as “the function of another unconscious eye”: one that at once pervades everything and distances itself, “as if it were a recollected vision” (*Ibid.*, p. 171). As Matsui observes, since 1996 Nara's emphasis gradually changed to be on the formal perfection of the picture plane: coinciding with the artist's production of FRP sculptural pieces since 1995, his pictorial figures “beg[an] to attain the

illusion of three-dimensionality, coming out of the pastel background buoyed up by luminous shadows. The new style demonstrates Nara's moving toward ‘Italian’ tranquillity and classic balance”.

Starting from around 2005, Nara's portraiture evidenced a further maturation seen in his treatment of his subjects' eyes. What he once rendered strictly two-dimensionally he began to depict more realistically, imbuing them with more detail, light and shadow. Around 2007-2008, towards the creation of the present work, Nara further matured his practice, perfecting his technique of prismatic kaleidoscopic eyes. Commenting on the change, Nara admitted: “They say human eyes are the mirror of the soul, and I used to draw them too carelessly. Say, to express the anger, I just drew some triangular eyes. I drew obviously-angry eyes, projected my anger there, and somehow released my pent-up emotions. [Afterwards] I became more interested in expressing complex feelings in a more complex way” (the artist cited in “An Interview with Yoshitomo Nara”, *Asymptote Journal*, Hideo Furukawa, moderated by Sayuri Okamoto, November 2013).

Gazing at us with her sparkling soulful eyes, little Amelia Earhart entices the viewer to join her on her special journey. With every prospect of journey and adventure, however, comes danger, risk and peril; and as we are all aware, Earhart disappeared from the face of the earth during a circumnavigational flight of the globe in 1937. Earhart's legend inspires fascination and fear in equal measure, and in *Portrait of AE*, little Amelia is portrayed engulfed in unfathomable depths of darkness that seem to symbolize the more complex existential truths of childhood – the most important of which, perhaps, is the loss of youth. Every child yearns to grow up, and yet growing up inevitably entails the loss of precious purity and innocence. Dare we go on the journey?





Amelia Earhart, c. 1935  
艾美莉亞·艾爾哈特·攝於1935年  
© PVDE/Bridgeman Images







《艾美莉亞·艾爾哈特肖像》畫面精緻，氣氛親切動人。畫中人是傳奇女子艾美莉亞·瑪麗·艾爾哈特，她是首位單獨駕駛飛越大西洋的女飛機師。此畫是2009年作品，展現奈良美智純熟畫風的一大特色——一雙清澈閃亮的眼睛。畫中艾爾哈特的瞳孔光彩閃爍，令觀者不自覺遁入一個奇妙領域——那裡有喜悅和希望、也有脆弱和恐懼，還有介乎兩者之間的各種情緒——那是令人憐愛、脆弱而又充滿驚奇的童年。這幅作品以童年的艾爾哈特為主角——她頭戴飛機師帽，睜著一雙小鹿般無辜的大眼睛，臉蛋嬌嫩可愛，帶著一抹蒙娜麗莎式的神秘微笑。她的眼睛閃耀著宇宙深處無數星系的彩色星光，不只訴說著這位美國英雄的故事，也是每一個人的童年故事。

奈良美智出生在戰後被美軍佔領的日本，童年時深受美國文化和理想的濡染。少年時，他看了許多美國的娛樂節目，例如華特·迪士尼、華納兄弟娛樂旗下的動畫，這些卡通人物都是他早年創作的重要靈感來源。奈良和其他小孩子一樣，喜歡幻想在陌生的異國探索歷險；作為史上第一位單獨飛越大西洋的女性，艾美莉亞·艾爾哈特的傳奇故事在美國家喻戶曉，這對於奈良美智來說肯定別具一種奇妙的吸引力。艾爾哈特的肖像體現了童年夢的奇幻特性；一如藝評家松井碧所言，奈良美智創作的人物都有一種普世而難解的魅力，這是由於他能夠「展現幻境裡的情感真相」（松井碧著，<給我自己和其他人的藝術：奈良美智的流行幻想>，《奈良美智：Nobody's Fool》展覽圖錄，亞洲協會博物館，2010年，13頁）。

奈良美智將所見所聞融合吸收，因此得以表現這種「幻境」。松井碧認為，奈良的作品屬於「奇異具象」的一員——此風格「於立體派後發展而成，透過重拾個人情感，隨簡化抽象豐富畫面」（松井碧，<從外觀看：奈良美智畫作中的微妙優點>，《奈良美智：我不介意你忘了我》展覽圖錄，日本，2001年，168頁）。據松井所說，巴爾蒂斯是「奇異具象」最早期的代表人物，他的女孩肖像展現「平靜、古雅與想像的獨特組合」。奈良在描繪兒童時也是用相似的手法，透過強調天真樸實，「捕捉不同的情感特質」，從而反映各種鮮明影響，「不但增添詩意色彩，更進一步引領觀者投射想像」。

意大利文藝復興時期的兩位畫家——喬奧托與皮耶羅·德拉·弗朗切斯卡，對奈良的影響亦明顯可見。本畫中艾爾哈特的臉蛋淨白如瓷，有珍珠般的光澤，散發迷人的柔光，與前述兩位藝術家對人物的處理手法相似。畫中塑造的童話世界帶來扣人心弦的視覺效果，如同哲學家Yoshimoto Takayuki所說「另一無意識的眼睛」，既參透一切，同時保持距離，「仿如回憶的景象」。6松井碧表示，奈良自1996年起把創作重點逐漸轉以完美的畫面構置，並與1995年開始的玻璃纖維雕塑創作意念如出一轍，畫中人物「呈現立體錯覺，透過明亮陰影，從粉色背景浮現而出。這種全新的創作風格，反映奈良追求『意大利式』安寧恬靜與典雅平衡的方向」。

自2005年左右開始，奈良的肖像畫風格漸趨成熟，這種轉變見於畫中主角的眼睛。從前他只用平面手法處理，後來較為寫實，加入更多細節、光線和陰影。大約在2007至2008年，即接近本畫的創作年份，奈良的畫法進一步完善，能夠更精緻地描繪出一雙雙萬花筒般五光十色的眼睛。關於這種改變，奈良承認：「人們都說人類的眼睛是靈魂的鏡子，我以前畫得太隨便了。例如，要表達憤怒，我就畫成三角眼。我畫的眼睛明顯很憤怒，我投射了自己的怒氣，也發洩了一些積壓的情緒。（後來）我開始想用更複雜的方式表達複雜的感覺」（引述藝術家，<與奈良美智訪談>，《Asymptote Journal》，古川日出男，岡本小百合主持，2013年11月）

小小的艾美莉亞·艾爾哈特用一雙閃亮純真的眼睛凝視觀者，指引我們加入她的奇特旅程。然而，我們知道每一趟旅程和歷險都伴隨著各種危險；1937年，艾爾哈特在試圖環繞地球飛行的途中失蹤，從此音訊杳然。艾爾哈特的傳奇故事為許多人帶來幻想，同時還有恐懼。在本畫中，艾爾哈特站在一片深不見底的黑暗中，似是象徵童年的另一個更複雜、具有存在主義意味的真相——其中最重要的或許是失落的童真。每個孩子都渴望長大，然而長大意味著失去寶貴的純真與無邪天性。那麼，我們敢邁步起程嗎？



# LIU YE

b. 1964

## Red No. 3

acrylic on canvas  
signed in Chinese and Pinyin and dated 03  
195 by 195 cm; 76¾ by 76¾ in.

### EXHIBITED

China, Beijing and Hong Kong, Schoeni Art Gallery, *Liu Ye: Red, Yellow, Blue*, 2003 - 2004, p. 48, illustrated in colour

### LITERATURE

*Liu Ye Catalogue Raisonné 1991-2015*, Hatje Cantz, Germany, 2015, p. 311, illustrated in colour

### PROVENANCE

Schoeni Art Gallery, Hong Kong  
Acquired from the above by the present owner

HK\$ 7,000,000-9,000,000

US\$ 895,000-1,150,000

# 劉野

## 紅三號

壓克力畫布  
二〇〇三年作

### 款識

劉野, Ye, 03

### 展覽

中國, 北京及香港, 少勵畫廊〈劉野: 紅, 黃, 藍〉二〇〇三至二〇〇四年, 48頁, 彩色圖版

### 出版

〈劉野作品全集1991-2015〉(德國, Hatje Cantz出版社, 二〇一五年), 311頁, 彩色圖版

### 來源

香港, 少勵畫廊  
現藏者購自上述來源









Xia Gui, *Pure and Remote View of Streams and Mountains*, Southern Song Dynasty, Collection of National Palace Museum, Taiwan

夏珪《溪山清遠卷》，南宋·台灣·國立故宮博物院館藏

Striking in palette and captivating in composition, *Red No. 3* is a quintessential and defining Liu Ye painting from the artist's Golden Era – without question amongst the best of his prolific and accomplished practice. The painting features a plenitude of some of the most iconic visual traits and motifs that Liu Ye is celebrated for: first, the little girl in a short skirt, a recurring character in Liu Ye's oeuvre; second, the sword in the girl's hand, which was featured prominently in the masterpiece *Sword* – the current record-holding piece by the artist that was created around the same period; and third, the deep saturated scarlet color field, also employed in *Sword*, to name but a few. The brilliant shade of red is one that evokes a collective memory – one that resonates deeply with an entire nation and which holds supreme significance for Liu Ye. The current work is the third work from a series of three square red paintings of the same size, all created in 2003 – as the finale of the miniseries, *Red No. 3* is the only work featuring the sword and the piece exhibiting the most sophisticated rendering of Song dynasty inspired landscape. Combining in equal parts Western and Chinese influences, and striking a sublime balance between figure, landscape and background, *Red No. 3* manifests the consummately unique surrealist whimsicality that so powerfully defines Liu Ye's oeuvre.

Shortly after his birth in Beijing in 1964, Liu Ye was sent to the countryside with his father, an author of children's literature. Growing up against the backdrop of the Cultural Revolution meant that Liu Ye's childhood was one where the thoughts and minds of an entire generation of intellectuals were audited and censored. As a result, the young Liu Ye explored the world with a sense of secretiveness, acutely aware of both its joys and its perils, enjoying his limited freedoms in private whilst maintaining a submissive posture to authority. At the tender age of four, Liu Ye discovered banned books hidden in a secret suitcase in his house, and this suitcase became a glimmer of light within a dark and forbidding castle. His favourite book, Oscar Wilde's *The Picture of Dorian Gray*, tells the story of a portrait that allowed its subject to retain his youthful appearance despite the passage of time and horrific experiences. This story laid the seeds for Liu Ye's creative career, in which literary scenes have played a prominent role.

In 1980, Liu Ye gained admittance to the China School of Arts and Crafts. Like other Chinese artists of his generation, he received a strict, orthodox education in the arts while simultaneously experiencing the dramatic opening up of his society and the arrival of influence from the Western cultural world. In such a complex and





Liu Ye, *Sword*, 2001-2002, Private Collection.

Auction record: Sotheby's Hong Kong, 5 October 201, lot 57, HKD 42,680,000

劉野 · 《劍》 · 2001-2002年作 · 拍賣紀錄：香港 · 蘇富比 · 2012年10月5日 · 拍品編號57 · 42,680,000港元

contradictory environment, Liu Ye developed his own highly unique visual lexicon that drew on the styles of Mondrian, Vermeer, and Klee. After graduating from the Mural Painting Department of the Central Academy of Fine Arts, he traveled to Germany to continue his studies and became infatuated with surrealist and metaphysical artists Rene Magritte and Giorgio de Chirico. These repeated changes in environment compelled Liu Ye to adapt and refine his style; he honed his technical ability, he continuously sought to resist the past while also acknowledging its value. As a result, intertextuality is a core defining facet of Liu Ye's corpus of paintings, which feature dreams within dreams, paintings within paintings, and plays within plays. By integrating defining motifs from various sources recurringly into his paintings, at times overtly and at times surreptitiously, Liu Ye enters into profound artistic dialogues with artists such as Mondrian and Balthus and even with his past and future selves.

*Red No. 3* is a prime example of such intertextuality, being part of an extended series of red-toned paintings that feature recurring characters. The short-haired little girl first appears in a red painting *Viewing the Painting* from 1999 – a highly narrative work featuring a lush Song background landscape similar to the present work. *Viewing the Painting* features another little girl – one with long

hair in pigtails – who appears in the monumental *Sword*, 2001-2002, Liu Ye's current record-holding work; while our short-haired girl appears in the *Smoke* (2001) and *Gun* (2001) – two other works from the series of monumental horizontal red paintings. By the time it came to the three-part *Red* series from 2003, from which the present work originates, Liu featured exclusively the short-haired girl in all three works, employed the square canvas that he had by then become known for and condensed his treatment of the landscape, saturating the background in pure red abstraction. Within the *Red* series, *Red No. 3* evinces the most vividly poignant and endearing composition – the only one to feature the famous emblematic sword and the one which displays the most consummately rendered background landscape with delicate sfumato. Like the very best of Liu Ye's creations, an enigmatic ambiguity and mysterious ambiance hovers, presenting to viewers a riddle of wisdom and philosophy whilst invoking the secret realm of our private memories. In spite of the ominous sword, the brooding red atmosphere as well as the cliff that recedes into menacing dark shadows, a magical visual enchantment of escapism seeps through, achieved through Liu Ye's exquisite lightness of touch; in the artist's own words: "I wish that each of my paintings only weighed one gram".







《紅三號》擁有動人心魄的色彩和扣人心弦的構圖，是劉野於黃金時代的重要劃時代鉅作——無疑亦是藝術家芸芸作品中的巔峰傑作之一。畫中包含劉野最為知名的數個經典意象和視覺元素：首先，穿著短裙的女孩是劉野畫作中反覆出現的主角；其次，女孩手持的長劍曾經出現於藝術家鉅作《劍》中，此作乃藝術家世界拍賣紀錄，與《紅三號》完成於同一時期；最後，畫面深度飽和的猩紅色塊亦可見於《劍》以及其他作品中。鮮亮生動的紅色是一代中國人共同的記憶，對劉野來說是無比重要的元素。藝術家於二〇〇三年創作一組尺寸相同的三幅方形紅色畫作，《紅三號》便是此系列最後一幅，更是唯一一幅出現長劍的作品，畫面背景以宋代山水為靈感，細膩程度比其他兩幅更上層樓。此作糅合西方與中國藝術元素，在人物、風景與背景三者間取得巧妙平衡，展現出劉野藝術生涯中最具代表性的超現實主義異想風格。

劉野一九六四年出生在北京，不久後他的兒童文學作家父親下放農村。他在文化大革命的影響下度過了童年，整個一代知識份子的思維意識都處於在審查和禁止的狀態下。幼年的劉野以秘密的方式去瞭解世界，既是危險的，又是充滿快感的，他享受私底下的有限自由，又對權威表示表面服從。當四歲的他發現在家中存在「政府查禁的書籍」放在「一個秘密的箱子」，箱子裡的一切成為黑暗閉塞的城堡中唯一光亮。他最喜歡的一個故事，王爾德的《道林·格雷的肖像》，描繪了一個人的肖像無論怎樣經歷可怕的歲月都能依然保持俊美的原樣——這註定了文學所帶來的圖景想像將在劉野的繪畫生涯中貫穿始終。

一九八〇年，劉野考入中國工藝美校，與其他的中國藝術家一樣，一方面他們接受著嚴謹的老派的藝術教育，另一方面整個社會的資訊爆炸和西方文化世界的滲入，使得劉野在如此繁雜和矛盾的語境中尋找屬於自己的獨特視覺語彙，他與蒙德里安、維米

爾、保羅克利的風格相遇，從央美壁畫系畢業後又去德國深造，期間留戀於超現實主義及形而上藝術家雷內·馬格利特及喬治·德·基里科的作品。他一次次在陌生的文化中被裹挾、洗禮，他必須做出選擇，精煉技巧，不斷對抗過去又不得不承認其價值。結果，這種文本互涉成為劉野繪畫中的重要核心方面，向觀者展現夢中之夢、畫中之畫，和戲中之戲。劉野常將來源各不相同的標誌性意象融入作品當中，時而明顯，時而朦朧，他藉此與蒙德里安、巴爾蒂斯乃至過去與未來的自我開闢深刻的藝術對話。

《紅三號》隸屬於一系列描繪經典意象的紅色調畫作，是文本互涉的典型傑作。短髮女孩首次於劉野作品中出現是在一九九九年所作的《看畫》一作中，畫面可見與此作類似的蔥鬱宋代風格背景，敘事性極強。《看畫》中另有一扎馬尾辮的長發女孩，她亦出現於二〇〇一至二〇〇二年、至今保持藝術家世界拍賣紀錄的大型鉅作《劍》中。此作中的短髮女孩亦曾出現於大型水平紅色畫作系列《煙》（二〇〇一年）和《槍》（二〇〇一年）兩幅作品中。直至二〇〇三年劉野創作包括《紅三號》在內的三幅《紅色》系列作品之時，他僅僅描繪了短髮女孩，也只用了當時令自己聲名大噪的方形畫布，並將筆下的風景濃縮扼要，在畫面背景中填充抽象的純紅色彩。在《紅色》系列作品中，《紅三號》構圖最為生動深刻、惹人喜愛，亦是唯一一幅繪出那把知名長劍的作品，更以無比細膩巧妙的渲染方法描繪出背景山水。此作同劉野其他巔峰傑作一樣，瀰漫著神秘模糊的氣氛，向觀者呈現一個智慧與哲學之謎，同時亦喚起我們個人記憶中的秘密國度。儘管長劍、血紅色的氣氛和沉退至深色陰影中的懸崖均寓意不祥，但在劉野柔和精妙的畫筆下，一種具有魔力的視覺逃脫快感依然穿透畫面；用藝術家本人的話說：「我希望自己的每一幅畫都只有一克重。」





1071

## NARA YOSHITOMO

b. 1959

### Drawing for Argentine Hag (set of fifteen)

mixed media on paper

(i) signed in Japanese and dated 2002 on the reverse

Executed in 2002

dimensions variable

largest: 34.3 by 36.3 cm; 13½ by 14¼ in.

smallest: 17.5 by 20 cm; 6⅞ by 7⅞ in.

#### EXHIBITED

Japan, Tokyo, Hara Museum of Contemporary Art; Fukui, Kanazawa Forest of Creation; Yonago City Museum of Art; Hirosaki, Yoshii Brick Brewhouse; Korea, Seoul, Rodin Gallery, *Yoshitomo Nara: From the Depth of My Drawer*, August 2004 - August 2005 (travelling exhibition)

Japan, Yokohama Museum of Art, *Works by Nara Yoshitomo*, 21 January - 20 March 2011

#### LITERATURE

*Yoshitomo Nara: The Complete Works 1984 - 2010*, Volume II, Bijutsu Shuppan Sha, Tokyo, Japan, 2011, p. 182, illustrated in colour

#### PROVENANCE

Tomio Koyama Gallery, Tokyo

Private Collection

Sotheby's, Hong Kong, 5 April 2013, lot 817

Private Collection

Acquired from the above by the present owner

This work is accompanied with a certificate of authenticity issued by Tomio Koyama Gallery

Note: The images of this lot are used as the cover and illustrations in the novel *Argentine Hag* by Yoshimoto Banana

HK\$ 4,000,000-6,000,000

US\$ 510,000-765,000

## 奈良美智

### 阿根廷婆婆的素描（一組十五張）

綜合媒材紙本

二〇〇二年作

款識

奈良，2002（作品背面）

展覽

日本，東京，品川現代美術館；福井，金津創作之森；米子市美術館；弘前，吉井酒造煉瓦倉庫；韓國，首爾，羅丹畫廊〈奈良美智：從我抽屜的深度〉二〇〇四年八月至二〇〇五年八月  
日本，橫濱美術館〈橫濱美術館收藏：奈良美智作品展〉二〇一一年一月二十一日至三月二十日

出版

〈奈良美智作品全集1984 - 2010 第二冊〉（日本東京，株式會社美術出版社，二〇一一年），182頁，彩色圖版

來源

東京，小山登美夫畫廊

私人收藏

香港，蘇富比，2013年4月5日，拍品編號817

私人收藏

現藏者購自上述來源

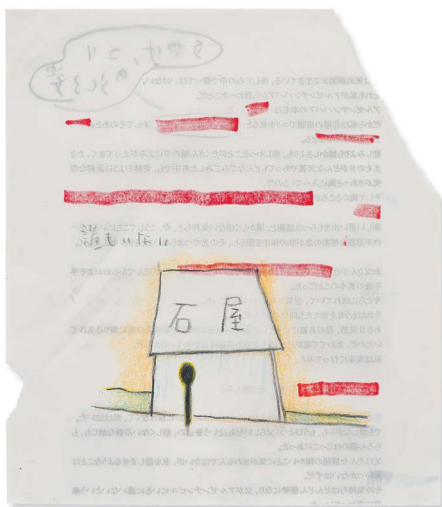
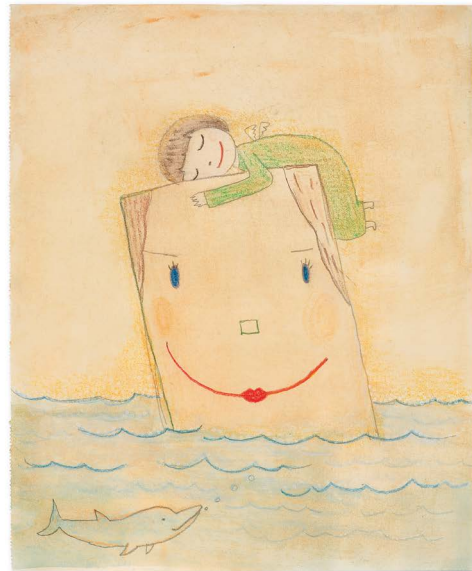
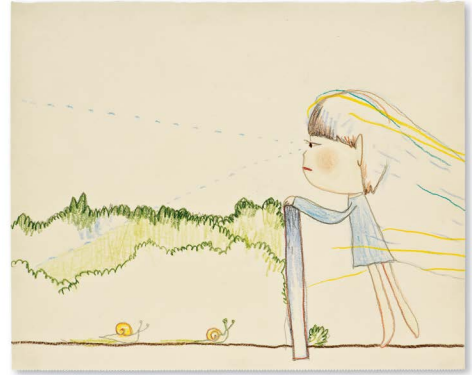
此作品附小山登美夫畫廊所發出的保證書

註：此拍品為小說《阿根廷婆婆》（吉本芭娜娜著）的封面及插圖之原作

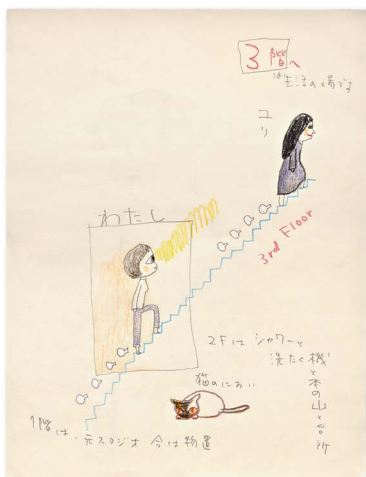
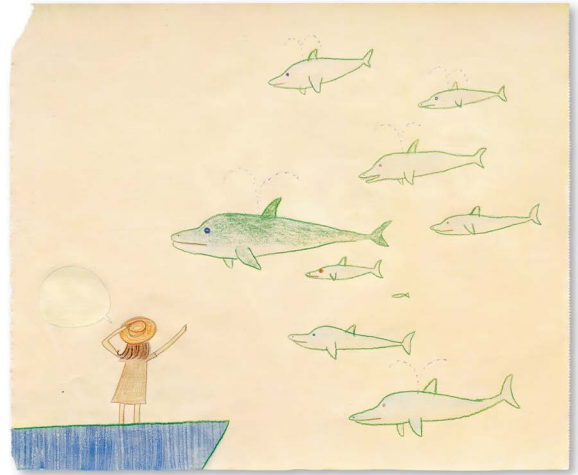














*Drawing for Argentine Hag* (set of fifteen) arose out of the third and very special cultural encounter between Japanese writer Yoshimoto Banana and superstar contemporary artist Nara Yoshitomo. Yoshimoto's novel *Argentine Hag* is one of only two of the writer's novels translated into English at the time, and the limited edition bilingual text (translated into English by Sawa Fumiya) is accompanied by an extensive series of illustrations and photographs created by Nara. It is the most elaborate artistic collaboration between the two, as the book contains accompanying illustrations or photographs on every few pages. The original set of drawings by Nara for *Argentine Hag* are collected here, rendering this lot a very rare and special collection of Nara works on paper – an intuitive emotional and artistic response to the work of another artist and a personal reflection on poignant universal themes such as death, grief, empathy for the estranged and (both childhood and adult) loneliness. Yoshimoto's tender story, at once heart-wrenching and heart-warming, finds perfect resonance in Nara's iconic and era-defining aesthetic – one whose sugary sweet innocent exteriors never fails to draw out deeper universal existential meditations from viewers around the world.

In Yoshimoto's story, the heroine Mitsuko is a teenage high-school girl in a rural town. Shortly after Mitsuko's mother dies, her father Satoru disappears to live with another woman – the quirky and eccentric Yuri, whom the local kids nicknamed “Argentine Hag” because she was of Japanese-Argentine heritage and used to teach Spanish and tango lessons. Through living with Yuri, Satoru gradually heals from the loss of his wife and finds new meaning and carefree inspiration in life as a sculptor. In parallel, Yuri transforms from a “hag” living in a decaying building into an exotic and spiritually uplifting mythical figure. At first, Mitsuko is bitterly angry and resentful that her father abandoned her as well as his duties as a grieving widower; eventually, however, the girl gets to know Yuri better and gradually comes to terms with her father's life and choices, ultimately regaining in some way the lost unity of her family.

The limited edition novel *Argentine Hag* is hard-bound in a luxurious sparkly silver cover and comes encased in a

silver box slip. Throughout the book, Nara's illustrations and photographs are thoughtfully interspersed with the text, at times responding directly to certain passages and scenes, at other times offering up unexpected thought-provoking wonders that prompt new associations and revelations. A reviewer remarked: “The artwork and design of this book is quite wonderful, making nearly every page a small surprise” (Eric Hinkle, taken from [goodreads.com](#), accessed August 2018); while a blogger commented: “The story is worthy of the presentation, and the presentation enhances the story. The design of the book is very careful in this regard to make sure that the images match up with the text; colored type and colored paper are also employed to give you the feeling that each page is its own world, its own new experience” (taken from [sgttanuki.blogspot.com](#), accessed August 2018).

The present lot is thus an exquisitely enchanting fusion of art and literature that represents a sublime reverberation of sentiment and spirit. Both artist and novelist are profoundly concerned with the acute estrangement of childhood as well as its extended effects into adulthood, and in their image and text, powerfully address the audience's own impressionable childhood experiences and core defining memories. Yoshimoto and Nara articulate, in parallel, divergent yet resonant and instantly evocative languages of poignant vulnerability, loneliness, pain and healing, proclaiming personal and universal feelings of nostalgia, melancholy and hopeful idealism. And while Nara's style on canvas evolved progressively and systematically throughout the years, his drawings on paper have always retained an undiminished freshness, encompassing styles, genres and motifs from all periods. Moreover, when compared to his canvas works, Nara's works on paper evince a much more narrative approach, with his lively pencil lines experimenting freely with light, shadow, stillness and movement, lightly tracing out precious stories or extended pathways of his imagination. Rarely does Nara create cohesive and extended sets of works on paper; created in 2002 for a specific collaboration with Yoshimoto, *Drawing for Argentine Hag* is a rare collectible that is simultaneously deeply personal and highly representative of artist's entire epochal career.



《阿根廷婆婆的素描（一組十五張）》的誕生，源自日本作家吉本芭娜娜與當代藝術巨星奈良美智第三次特別的文化交匯。《阿根廷婆婆》為吉本當時兩本備英譯本的小說之一，當中限量版雙語本（英譯者為澤文也）更附上由奈良創作的一系列插圖及照片。此書是兩者精心策劃的藝術合作項目，當中每隔數頁便附上插圖及照片。奈良為《阿根廷婆婆》創作的原版素描結集，構成極為罕有獨特的奈良紙本作品系列，表現他對另一位藝術家的直觀感受與藝術迴響，以及對死亡、痛苦、疏離的同感、孩童與成年人的寂寞等人人共通的尖銳主題，呈現深刻的個人反思。吉本的故事情感微妙細膩，時而令人揪心，時而溫馨感人，其與奈良經典的劃時代美學完美呼應，在他以甜美包裹的純真外表下，往往能喚起全球觀者對存在的深入思考。

在吉本的故事中，女主角光子是一位住在郊外小鎮的高中生。她的母親逝世不久後，其父悟突然消失，與另一個女人同住。這位名叫百合的女子以古怪異常見稱，有說她擁有日本與阿根廷血統，並曾教授西班牙語及探戈舞，因此當地的小孩常稱她為「阿根廷婆婆」。悟與百合一起生活後，他失去妻子的傷痛逐漸得到療癒。而他更成為了一位雕刻家，找到人生的全新意義與自由無憂的靈感。與此同時，百合亦由住在破舊樓房的「婆婆」，轉變成充滿異國風情、精神煥發的神話人物。光子最初對父親離她而去、以至他為亡母應盡的本份，她都感到悲憤怨恨。然而，當她對百合的認識加深，逐漸接納父親的人生與選擇，她最終與家人和好如初。

限量版《阿根廷婆婆》精裝本以華麗閃爍的銀色封面包裝，配有銀色書套盒。縱觀全書，奈良的插圖和照片與文字嚴謹配置，時而直接回應特定章節與場景，時而帶來意想不到、發人深省的奇想，喚起全新的聯繫與啟示。曾有一位評者說道：「此書的插圖與設計美妙動人，幾乎每一頁都有驚喜之處。」（埃里克·辛克爾，摘自goodreads.com，取於二〇一八年八月）一位網絡評論人亦寫道：「故事與圖像表達恰到好處，而插圖配置亦令故事更加鮮明。此書的設計精心細緻，確保插圖與文字匹配；彩色字體與書紙亦給你獨特感覺，每一頁如別有洞天，帶來嶄新體驗。」（摘自sgttanuki.blogspot.com，取於二〇一八年八月）。

此作將藝術與文學美妙結合，投射超驗的情感與思想，產生共鳴。藝術家和小說作者均深切關注童年時強烈的疏離感，以及其對成年後的延伸影響。他們圖像與文字亦強烈帶動觀者敏感細膩的童年經歷與重要回憶。吉本與奈良各自運用迥然不同、卻又互相呼應的生動語言，表達出脆弱、孤獨、痛苦與治癒的經歷，傳遞懷舊、孤獨與充滿希望的理想主義等人類共通的情感。多年來，奈良的油畫風格不斷改變，逐漸自成體系，然而其紙上素描作品一直保持著新鮮的筆觸，跨越不同時期的風格、類型與圖案。與他的油畫相較下，其紙本作品更具敘事特質，透過生動的鉛筆線條，自由探索光影與動靜，娓娓道出珍貴動人的故事與想像的延伸軌跡。奈良鮮少創作一系列整體連貫的紙本作品。《阿根廷婆婆的素描》源自二〇〇二年與吉本芭娜娜的特定合作計劃，實乃奈良藝術生涯中富有深刻個人情感、同時別具代表意義的罕有傑作。



Cover of Argentine Hag

〈阿根廷婆婆〉封面



“Meat. In the beginning I just painted meat. Then I painted meat and men together ... To me, the flesh of men and the flesh of meat were of the same colour ... In my later paintings, it was that colour of flesh that I used.”

ZENG FANZHI

「肉。起初我只是畫肉。然後我畫肉和人……對我來說，人體的血肉和動物的肉是同一種顏色……在我後期的畫中，使用的就是這一種肉的顏色。」

曾梵志



Artist portrait

藝術家肖像

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1072 ZENG FANZHI

b. 1964

Meat

oil on canvas  
signed in Chinese and dated 92.6  
130 by 95 cm; 51½ by 37¾ in.

EXHIBITED

China, Beijing, Longrun Art Gallery, *Zhou Chunyu, Zeng Fanzhi, Ji Dachun*, 2006, unpaginated, illustrated in colour  
Korea, Seoul, Gallery Hyundai, *Zeng Fanzhi 1989-2007*, 7 - 25  
March 2007, unpaginated, illustrated in colour  
Singapore, Singapore Art Museum, *Zeng Fanzhi: Idealism*, 30  
April – 3 June 2007, p. 219, illustrated in colour  
France, Paris, Musée d'Art Moderne de la Ville de Paris, *Zeng Fanzhi*, 18 October 2013 – 16 February 2014, p. 107, illustrated in colour  
China, Beijing, Ullens Center for Contemporary Art, *Zeng Fanzhi: Parcours*, 19 September – 19 November 2016, p. 21, illustrated in colour

LITERATURE

*The Paintings of Zeng Fanzhi*, ShangArt Gallery, Shanghai, China, 2006, unpaginated, illustrated in colour  
*Zeng Fanzhi Every Mark Its Mask*, Hatje Cantz Verlag, Ostfildern, Germany, 2010, p. 44, illustrated in colour

PROVENANCE

Private Collection  
Cheng Xuan Auctions Co., Beijing, 7 November 2005, lot 266  
Acquired from the above sale by the present owner

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

US\$ 1,280,000-1,920,000

曾梵志

肉

油畫畫布  
一九九二年作

款識

92.6, 曾梵志

展覽

中國，北京，龍人畫廊〈周春芽，曾梵志，季大純〉二〇〇六年，無頁數，彩色圖版  
韓國，首爾，現代畫廊〈曾梵志1989-2007〉二〇〇七年三月七日至二十五日，無頁數，彩色圖版  
新加坡，新加坡美術館〈曾梵志：理想主義〉二〇〇七年四月三十日至六月三日，219頁，彩色圖版  
法國，巴黎，巴黎現代藝術博物館〈曾梵志〉二〇一三年十月十八日至二〇一四年二月十六日，107頁，彩色圖版  
中國，北京，尤倫斯當代藝術中心〈曾梵志：散步〉二〇一六年九月十九日至十一月十九日，21頁，彩色圖版

出版

〈曾梵志的繪畫〉（中國上海，香格納畫廊，二〇〇六年），無頁數，彩色圖版  
〈Zeng Fanzhi Every Mark Its Mask〉（德國奧斯菲爾敦，Hatje Cantz出版社，二〇一〇年），44頁，彩色圖版

來源

私人收藏  
北京，誠軒拍賣公司，2005年11月7日，拍品編號266  
現藏者購自上述拍賣



Exhibition view of Musée d'Art Moderne de la Ville de Paris, 2013

2013年巴黎現代藝術博物館展覽視圖 © ZENG FANZHI 2018, All Rights Reserved









Street view of Wuhan, 1999.

1999年武漢街頭

Photographed by Zeng Fanzhi © ZENG FANZHI 2018, All Rights Reserved

Evincing with arresting immediacy a stark, unadorned carnal intensity, *Meat* from 1992 is an extremely rare early masterwork from Zeng Fanzhi's acclaimed oeuvre – the first painting from the artist's defining *Meat* series and one of the most important early works in the Chinese master's career. While Zeng Fanzhi's name is synonymous with his universally iconic *Mask* series, which began in 1994, it was his preceding *Hospital* (1991-1992) and *Meat* (1992) series that marked the sublime emergence of the artist's epochal aesthetic and the initial establishment of his recognition within Chinese art circles. Works from these two series were produced in Wuhan, Hubei, before the artist moved to Beijing in 1993. These pre-*Mask*, pre-Beijing and pre-fame works evince a primal visceral passion – a raw hunger of an extraordinary force that can no longer be detected in his later more refined *Mask* paintings. The present work from 1992, being the genesis of the *Meat* series which both anticipated and influenced the artist's later *Mask* series, is a fascinating and powerful work that manifests as the fulcrum of Zeng Fanzhi's creative genius, categorically setting the direction of his legendary era-defining oeuvre. During Zeng's 2013-2014 solo exhibition at the Musée d'Art Moderne de la Ville de Paris, the present work was hung prominently right next to *The Last Supper*,

the artist's magnum opus that currently holds the artist's world record auction price – a testament to the significance and importance of *Meat*, both within the artist's oeuvre and in the context of the entire history of Chinese contemporary art.

In 1991, Zeng had just graduated from art school. He was living near a hospital, the Wuhan No. 11 Hospital, and visited it often to use its facilities because his house did not have a lavatory. Beside the hospital was a butcher's shop, and the two sites combined – hospital and meat stall – deeply impacted Zeng Fanzhi's early work, giving rise to his *Hospital* and *Meat* series. In the *Hospital* series, Zeng captured scenes that depicted the patients' fragility and suffering that evoked general existential conditions of modern China. In the artist's words: "Every day I saw patients standing in line waiting to be seen. Every day I saw emergencies and desperate treatments. Suddenly I thought: here is the feeling I want to paint". The pathos of the *Hospital* works opened up new expressive possibilities for Zeng; he subsequently began the concurrent *Meat* series, taking the butcher's stall adjacent to the hospital as his subject. In the *Meat* works, Zeng seized on the dynamic visual interplay between the flesh of men and the flesh of carcass. The artist recalls one particular striking scene: "In summer it was



scorching in Wuhan City, and at that time there was no household air-conditioning. In some places there were electric fans but not in every place. There was a store selling meat. All the meat was carried from the meat processing factory. The whole meat was an ice block, iced meat. A lot of people were sleeping on it, and it was very comfortable lying on it in summer. I took some photos and then painted the picture”.

The prime significance of Zeng’s *Meat* series, vis-a-vis the concurrent *Hospital* series and the ensuing *Mask* series, lies in the colour red – the colour of flesh. By painting human flesh and carcasses in similar colours and techniques, Zeng asserted a potent visual connection or even conflation between the two subjects: if human bodies are bought, sold and even ‘hung’ like pork, what about souls? The crimson bloody hues in the *Meat* works laid down an important signature style for the artist: whereas *Hospital Triptych No. 1*, painted in 1991 before the *Meat* series, was rendered primarily in brown tones, *Hospital Triptych No. 2*, painted in 1992 and exhibited at the Guangzhou Biennale of the same year, displayed a new blood-red palette. The artist himself explains: “To me, the flesh of men and the flesh of meat were of the same colour, seen in a stretched out leg and a stack of chopped meat [...] In my subsequent *Hospital* paintings, it was that colour of flesh that I used”. Most notably, the crimson hues of flesh continued into Zeng’s iconic *Mask* paintings – into the exaggeratedly rendered hands of his masked figures that belie the quaking tremors of social anxiety; Zeng’s figures don masks, attempting to conceal their psychosocial identities and emotions, and “yet they are betrayed by their hands; they are unable to conceal their hands” (Li Xianting).

Albeit being a mere fresh graduate at the time, the *Meat* and *Hospital* series reveal not only Zeng’s precociously matured vision and style but also extraordinary technical skill; at this early age, the young artist had already found his unique painterly voice. The present work reveals traces of influence of German and American expressionism; during this period, Zeng often turned to Max Beckmann and the early canvases of Willem de Kooning to study their brushwork. Being the only work in the *Meat* series to feature only meat, the present work also holds its ground within the long historical lineage of still life meat and carcass



Chaim Soutine, *Carcass of Beef*, c. 1925

柴姆·蘇丁·《牛肉胴體》·約1925年作

Courtesy of the Albright-Knox Art Gallery, Buffalo, New York and The Jewish Museum.

paintings, recalling masterpieces by the likes of Rembrandt, Jean-Baptiste Chardin and Chaim Soutine, amongst others. In contrast to traditional still lifes, however, Zeng references Francis Bacon in linking meat to the human condition – and specifically for Zeng, to the individual’s pathological relations to greater systems of power. Hung in a packed and compressed disposition, the vivid flesh in *Meat* appears at once vitally anthropomorphic, eager to stretch and come alive yet restrained and resigned – a singularly compelling metaphor on the carnality of daily life in the rapidly

developing China of the early 1990s. In the artist’s own words: “I have experienced the drastically changing environment in China and I cherish the experience because it has provoked emotions that are so intense”. The gripping pathos of the *Meat* series was short-lived, as Zeng only continued the series for a year before moving on to painting *Masks* in 1993; accordingly, as the first work of the series, the present masterpiece stands as an unquestionably rare and important painting within Zeng Fanzhi’s oeuvre.







《肉》一作來自一九九二年，是曾梵志難得一見的早期罕有鉅作，以不加掩飾的血肉予觀者以劇烈視覺衝擊。此作乃藝術家知名的《肉》系列首幅作品，亦是這位中國藝術大師最重要的早期作品之一。曾梵志的大名常與其一九九四年始創而後揚名天下的《面具》系列聯繫在一起，但真正標誌著藝術家劃時代美學誕生、以及其在中國藝術圈暫露頭角的作品，是《醫院》（1991-1992年）和《肉》（1992年）系列。藝術家一九九三年移居北京前，在武漢和湖北創作出這兩個系列，當中作品早於《面具》，先於北京，是藝術家還未聲名遠揚時的創作，含有發自肺腑的原始激情——這種對不尋常力量的野性渴求，再也未曾出現在曾氏後期更加精美的《面具》系列畫作中。此作作於一九九二年，是《肉》系列初始作品，預示並影響了後期的《面具系列》，畫作扣人心弦而強大有力，是曾梵志創意才華的基本支點，明確指出了曾氏傳奇藝術生涯的未來走向。曾氏於二〇一三至一四年在巴黎現代藝術博物館舉行個人展覽時，此作與《最後的晚餐》比肩而掛，佔據展覽中心位置，後者乃曾梵志的曠世鉅作，至今仍為藝術家保持其個人世界拍賣紀錄。此亦見證了《肉》一作者在藝術家創作生涯、乃至整個中國當代藝術史上的重要地位。

一九九一年，曾梵志從藝術學校畢業後，住在武漢11號醫院附近，因為住所沒有洗手間而常去醫院借用設施。醫院旁有一間屠宰場，這兩個意象對曾梵志的早期作品產生了深刻影響，他由此創作出《醫院》和《肉》系列作品。在《醫院》系列中，藝術家捕捉病人的脆弱與苦痛瞬間，令人想起現代中國的普遍生存狀況。用藝術家自己的話說：「每天我都看到病人排隊就診。每天我都看到緊急狀況和絕望的治療。我突然覺得：這就是我想畫下的感受。」《醫院》作品內含的痛苦之情為曾氏打開了全新的藝術表達可能；接下來，他開始同時創作《肉》系列，以醫院旁的屠宰場入畫。在這一系列中，曾氏描繪人體血肉和動物軀體間產生的不斷變換的相互視覺效果。藝術家憶起當時一個令人印象尤為深刻的場景：「夏天的武漢簡直如火爐一般，那時沒有家用空調。有的地方有風扇，但別的地方沒有。有一間肉舖，所有的肉都是從肉類加工廠拿出來的。整塊肉就是一大塊冰。很多人都躺在上面睡覺，夏天躺在那上面很舒服。我拍了幾張照片，然後就畫出了一幅畫。」

與同時期的《醫院》和隨後的《面具》系列相比，曾氏的《肉》系列最大不同之處便在於對紅色顏料的運用，這亦是血肉的顏色。藝術家以相似的色彩和技巧描繪人體血肉和動物軀體，在兩者間建立起強有力的視覺關聯，甚至可以說將二者融為一體：如果人體可以像豬肉一樣被買賣甚至「懸掛」起來，那麼靈魂呢？《肉》中如鮮血般猩紅的色調為藝術家奠定了重要的個人風格：在此作完成前、1991年所作的《協和三聯畫1號》以類似手法用棕色顏料創作，而一九九二年創作並於同年在廣州雙年展展出的《協和三聯畫2號》則以全新的血紅顏料完成。藝術家解釋道：「對我來說，人體的血肉和動物的肉是同一種顏色，一條伸出來的腿和一堆切好的肉……在我隨後的《醫院》畫作中，採用的便是那種血肉的顏色。」鮮紅的血色在曾氏的代表作品《面具》系列中更加廣為人知——畫中人物頭戴面具，而藝術家著重描繪的顫抖雙手中可見社會中普遍存在的焦慮感；曾氏筆下的人物試圖以面具遮蓋自己的社會心理身份和情感，「然而他們的雙手背叛了自己；他們無法掩蓋自己的雙手」（栗憲庭）。

儘管曾梵志那時只是剛畢業的學生，《肉》與《醫院》系列卻展示了他早熟的視野與風格，更可見其高超的畫工；年輕的藝術家已經找到自己獨特的藝術聲音。從此作中可以看出德國與美國表現主義的痕跡；在這一時期，曾氏常常從馬克思·貝克曼和威廉·德庫寧的早期畫作中學習筆法。此作是《肉》系列中唯一一幅僅僅描繪肉的作品，在歷史上描繪靜物肉類和動物軀體的畫作中亦別具一格，令人想起倫勃朗、讓·巴蒂斯·夏爾丹及沙伊姆·蘇丁等巨匠傑作。然而與傳統靜物畫作相比，曾氏參考弗朗西斯·培根之作，將肉類與人類生存狀況、乃至個體疾病與權力體系聯繫起來。《肉》中的鮮活血肉緊緊擠在一起，想要急切伸展開來重獲新生，同時亦聽天由命，被束縛成動彈不得的樣子——這是一九九〇年代初期迅速發展的中國環境下，百姓日常生活的生動比喻。藝術家有言曰：「我經歷過中國急速發展的環境，我珍惜這一體驗，因為它催生出十分強烈的情感。」《肉》系列作品中扣人心弦的悲傷之情轉瞬即逝，曾氏在一年後於一九九三年開始創作《面具》系列；因此，作為《肉》系列的首幅作品，這幅傑構無疑是曾梵志一生極為罕見重要的鉅作。



## 1073 LIU XIAODONG

b. 1963

## Train

oil on canvas

signed in Chinese and dated 02; signed and titled in Chinese and dated 2002 on the reverse

180 by 239 cm; 70¾ by 94 in.

## EXHIBITED

Ireland, Dublin, Irish Museum of Modern Art, *Dreaming of the Dragon's Nation: Contemporary Art From China*, 27 October 2004 - 17 February 2005, illustrated in colour

## LITERATURE

*RedFlag Collection: Liu Xiaodong*, MAP Book Publishers, Hong Kong, 2006, pp. 104-5, illustrated in colour

## PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 4,500,000-6,500,000

US\$ 575,000-830,000

## 劉小東

## 票車

油畫畫布

二〇〇二年作

款識

小東，02

《票車》，劉小東，2002（作品背面）

## 展覽

愛爾蘭，都柏林，愛爾蘭現代藝術博物館〈Dreaming of the Dragon's Nation〉二〇〇四年十月二十七日至二〇〇五年二月十七日，彩色圖版

## 出版

〈劉小東〉（香港，MAP出版社，二〇〇六年），104至105頁，彩色圖版

## 來源

現藏者直接購自藝術家本人







In 1996, Liu Xiaodong was driving in Beijing when he passed by an open-topped truck crowded with construction workers, and not long after, a truck crowded with pigs. The two images, nonchalant on their own yet inauspiciously momentous in their coincidental occurrence, left an indelible mark on the artist, who went on to create two of the most representative works of his oeuvre: the first is *Disobeying the Rules*, painted in 1996, which is the current record-holding masterpiece by Liu; and the second is the current work, *Train*, painted in 2002. Executed 6 years after *Disobeying the Rules*, the striking *Train* is at once the antithesis and mirror image of the earlier painting. Whereas *Disobeying the Rules* featured the back of a truck filled with construction workers, stripped naked and lounging casually with insouciant grins, *Train* presents a straight-on view of the back of a truck crammed chock-full with pigs. In contrast to the earlier painting, where almost all of the workers look outwards at the viewer, in *Train* we are confronted with the gaze of one sole pig – its expression somehow managing to be at once apathetic yet quizzical, indifferent yet piercingly penetrating.

Liu Xiaodong's art has been described as “documentary but not realist, yet more realistic than realism”. Born in 1963 in Jincheng, Liu Xiaodong arrived in Beijing in 1981 to attend the affiliated high school of the Central Academy of Fine Art. In 1984, along with Yu Hong, Liu won admission to the Third Studio of the CAFA's Oil Painting Department. When he graduated four years later, campuses were infused with idealism when the '85 New Wave swept across art schools large and small across the whole country; Liu was, however, unmoved by the new trends, regarding them as “excessive and immature”. Instead, Liu took time to define and develop his own direction; in his own words: “I wanted to do things honestly, but

also to paint explosively” (the artist cited in an interview with Li Xianting). In 1989, when Liu was invited to the controversial landmark exhibition China Avant-Garde, his submissions were accomplished prototypes of his pioneering realist documentary vision and yet were at odds with the highly conceptualist and aggressively idiosyncratic tone of the exhibition. The genius of his visual language was nevertheless recognized when Liu's first solo exhibition, “Liu Xiaodong's Oil Paintings”, generated tremendous response in 1990.

Thereafter, Liu's painting began to influence painters of the 1990s, such that he became one of the earliest pioneers of the “New Generation”. His unique brand of art-making held its ground amidst the then popular and influential notion of Cynical Realism: in contrast to the blatant and boisterous satire of the Cynical Realists, Liu's much more subtle, apathetic and detached documentary style powerfully crystallizes the conflicting energies of society at the time. What is encapsulated within his scenes of mundane everyday life is a bittersweet concoction of tension, anxiety and disappointment mixed with helpless and passive acceptance. In the artist's own words: “When you want to make a lot happen but cannot, you're already full of contradictions. I try to represent this state in painting. You can feel a certain tenseness and pressure in my paintings” (the artist cited in an interview with Jean-Marc Decrop). On another occasion the artist stated: “I want my paintings to be more crystallizing. How? By nothing else but my momentary feelings and my persistence, I can crystallise it” (the artist cited in an interview with Li Xianting). In this sense, Liu's modus operandi can be compared to that of a filmmaker; indeed, unusually in his time for a contemporary artist, Liu often collaborated with Sixth Generation directors like Wang Xiaoshuai, Zhang Yuan and Jia Zhangke, all of whom liked to focus on ordinary citizens in

their feature films.

*Train* epitomizes precisely Liu Xiaodong's unparalleled ability to extract and distil fragmentary moments of life and imbue them with rich symbolic significance. While *Disobeying the Rules* was one of the artist's earliest paintings to thematise migrant workers, predating more explicitly socially-oriented works such as *Great Migration at the Three Gorges* and *New Immigrants at the Three Gorges*, the present painting is imbued with an even greater degree of bittersweet nonchalance and even wry humor, while at the same time presenting piercing social commentary. The pig's straight-on gaze holds the viewer accountable for the hostile situation within the painting as well as to the world at large, forcing contemplation and reflection on the inhuman byproducts of economic development. The moving train in the background signifies economic productivity in an era that heavily relied on human labor, while the pigs, traditionally associated with abundance and harvest in Chinese culture, also allude to exponential economic growth of accelerated consumerism and demand. A half-naked man lies prostrate next to a serene river juxtaposed directly with the enormous pigs, insinuating a subtly provocative connection between man and animal – both dragged like commodities with no control over their fate – a lamentation, made paradoxically more poignant by its objective and dispassionate execution, on the fate of the lower class of the Chinese economic reform of the 1990s. In the artist's own words: “Everyone suffers through every day mechanically, doing nothing actively or energetically. Much like pigs, they are not in charge of their own fates. [But] they are still happy to be alive. I don't want to say their lives are harsh or joyless. I have painted all” (Britta Erickson, *Browsing Through Two Decades of personal Photographs with Liu Xiaodong, The Richness of Life: The Personal Photographs of Contemporary Chinese Artist Liu Xiaodong 1984-2006*, p.201).













一九九六年，劉小東在北京駕車，與一輛擠滿了建築工人的敞篷卡車擦肩而過，接著又見到一輛載滿豬隻的卡車。兩者本身互不相干，但同時巧合出現的畫面卻發人深省，給藝術家留下難以磨滅的印象，繼而創作了他畢生最具代表性的兩幅作品：第一幅是一九九六年作的《違章》，創下劉小東作品的拍賣紀錄；而另一幅是二〇〇二年作的《火車》，即本作。作於《違章》成作六年後的《火車》是前者的對照。《違章》描繪坐在卡車後面的建築工人，他們全身赤裸，漫不經心地咧嘴而笑，而《火車》則直視卡車後面塞滿豬隻的情景。在前作中，畫中人幾乎全都向外望去觀者，而相比之下，《火車》中只有一頭豬朝向我們凝視，牠的表情冷漠困惑，卻緊緊扣人心弦。

劉小東的藝術「紀實但不寫實，卻比寫實更寫實」。他出生在一九六三年，早於一九八一年，他已經從家鄉金城來到北京，並就讀在中央美術學院附屬中學。八四年，他跟喻紅一起考入中央美術學院油畫系三畫室，四年後畢業，執起教鞭。當時的校園充滿著理想主義情緒，開哄哄的藝術新潮席捲全國各大美術學院，但對劉小東來說，這一浪新潮藝術行為「太過火、火候不對」。他反而花時間確定和發展自己的藝術方向，如他所說：「我希望老老實實的，但畫的東西一定要很有爆發力。」（引述劉小東與栗憲庭的訪談）一九八九年，劉小東被邀請參加當年轟動一時的〈中國現代藝術大展〉

，初試啼聲，但在各種意識形態百花齊放，人人爭奇立異的前衛展覽中，他忠於生活的視角在當時顯得格格不入。一九九〇年，他舉辦的第一個個人展「劉小東油畫展」轟動一時，其藝術語彙終於獲得肯定。

自此之後，劉氏的畫風開始影響九十年代的後輩，令他成為最早的「新生代」藝術家。其創作手法自成一派，在當時風靡一時、影響深遠的「玩世現實主義」風潮中佔有一席之地；他的紀實風格偏向沉實，冷酷無情，透徹地反映當時社會上的對立力量，與玩世現實主義藝術家筆下嘩眾取寵的諷刺作品形成對比。在平平無奇的日常生活景象之中，蘊藏著一種苦樂參半的感悟，結合焦慮、不安及失望的情緒，同時只能無奈地接受。他曾言：「當你想做更多，但未能成事時，這已經充滿著矛盾。我會在畫中表達這種矛盾，你會在我的作品中感到這種緊張感及壓力。」（引述劉小東與讓·馬克·德克洛普的訪談）他亦在另一場合表示：「我特別希望我的畫再凝固一點，靠什麼凝固，就靠我這一瞬間的感受，靠長時間琢磨，能把它凝固起來。」（引述劉小東與栗憲庭的訪談）就此而言，劉氏的創作手法近似電影製作。當時藝術家與電影界的交流並不常見，但劉氏早已一直與第六代導演群，如王小帥、張元及賈樟柯等互有合作，他們共同把焦點放在小人物及平民百姓之上，創作了一系列電影長片。

《火車》正正體現了劉小東擅於對生活片斷的截取及提煉，把瞬間的片段轉化為充滿喻意的象徵。《違章》是其作品中最早以民工為題材，比他後來直接介入社會的《三峽大移民》、《三峽新移民》等作品更早面世；而本作則加強苦中有樂的冷漠感，甚至帶有黑色幽默，亦同時提出尖刻的社會評論。豬的直視目光令觀者對畫中的可悲現象，甚至於整個現實世界感到責無旁貸，促使人類反思經濟發展引致違反人道的後果。背景中的火車正在行駛，象徵著在嚴重依賴勞動力的時代下所產生的經濟生產力，而豬在中國傳統文化上代表豐足與收成，因此也暗示著高速消費主義和龐大需求下越來越快的經濟增長。一名半裸男子躺臥在平靜的河流旁邊，與肥大豬隻平行並置，影射了人與動物之間的微妙關聯——兩者就像商品一樣被拖行，無法控制自己的命運；這是對九十年代中國經濟改革後社會底層命運的哀悼，在冷眼旁觀的視角下反而顯得分外淒楚。如藝術家本人所言：「大家都機械的一天天熬日子，做任何事都沒有個人主動性和力量。跟豬沒什麼兩樣，他們的命運不是個人自己的命運。[但]他們活著時還是快樂的，我不想說他們的生活很艱難或不快樂，我在這幅畫裡都畫到了。」（林似竹，〈與劉小東一同翻閱記錄著二十年歲月的私人相簿〉，《生命的富足：中國當代藝術家劉小東影集1984-2006》，201頁）



1074 LOUISE BOURGEOIS

1911 - 2010

Untitled

fabric, steel, glass, plastic in wood and glass vitrine  
inscribed in artist's initial on the bottom of steel stand  
Executed in 1998  
figure: 78.1 (H) by 30.5 by 30.5 cm; 30¾ (H) by 12 by 12 in.  
vitrine: 182.8 (H) by 45.7 by 45.7 cm; 72 (H) by 18 by 18 in.

**EXHIBITED**

Belgium, Brussels, Xavier Hufkens Gallery, *Summer Show*, July -  
September 1998  
UK, London, Sotheby's S|2 Gallery, *Trauma Bourgeois / Kusama*,  
February - April 2017, p. 60, illustrated in colour

**PROVENANCE**

Cheim & Read, New York  
Private Collection, Houston  
Christie's, New York, 11 November 2009, lot 158  
Acquired from the above sale by the present owner

**HK\$ 4,800,000-6,800,000**

**US\$ 615,000-870,000**

露易絲·布爾喬亞

無題

布料、鋼材、玻璃、塑膠於木框玻璃櫃  
一九九八年作

**款識**

LB (鋼鐵支架底部)

**展覽**

比利時，布魯塞爾，Xavier Hufkens 畫廊〈Summer Show〉  
一九九八年七月至九月  
英國，倫敦，蘇富比S|2畫廊〈Trauma Bourgeois /  
Kusama〉二〇一七年二月至四月，60頁，彩色圖版

**來源**

紐約，Cheim & Read 畫廊  
休斯頓私人收藏  
紐約，佳士得，2009年11月11日，拍品編號158  
現藏者購自上述拍賣









"For me, sculpture is the body.  
My body is my sculpture."

LOUISE BOURGEOIS

「對我而言，雕塑就是身體。我的身體就是我的雕塑。」

露易絲·布爾喬亞

Louise Bourgeois at home in 1975 wearing her latex sculpture, AVENZA (1968-69).

露易絲·布爾喬亞穿著她的乳膠雕塑，攝於1975年

Photo by Peter Moore © Barbara Moore/VAGA at ARS, NY  
Art © The Easton Foundation/VAGA at ARS, NY



Brooding yet enigmatic, evoking an aura at once dream-like, tender and faintly ominous, Louise Bourgeois's *Untitled* from 1998 is one of the earliest renditions of the artist's idiosyncratic vitrines that she created from the late 1990s to early 2000s. A prime example of Bourgeois's mature practice, the complex mixed-media piece features some of the artist's most emblematic motifs and visual lexicons, namely the hand, which recurs throughout her oeuvre; the use of stitched fabric, which recalls the artist's family's tapestry repair business; and sexually ambiguous forms subjected to a 'hanging' disposition evokes uncertainty and trauma. Suspended from a hooked steel ring stand, the tumescent glove and cluster of bulbous appendages nestle against delicately translucent purple glass orbs, whose gleaming cold surfaces offer a jolting contrast to the organic fabric textures reminiscent of childhood, warmth and vulnerability. Evoking themes central to Bourgeois's multifaceted psyche, *Untitled* manifests as a powerfully sensorial and emotive self-portrait that both looks backwards to earlier iconic pieces and heralds later works in the series.

Bourgeois's oeuvre is renowned for its psychologically charged nature that draws heavily from her vivid childhood memories. In regards to the present work, Bourgeois's employment of the motif of the hand can be traced back to what were perhaps the artist's earliest creative endeavours. As a young girl, Bourgeois was involved in her father's Parisian fabric workshop where women repaired tapestries, and the artist reflects: "I became an artist, whether I wanted to or not, when my parents, who repaired Aubusson tapestries, needed someone to draw on canvas for the weavers. Very early it was easy for me to draw the missing parts of these large tapestries. There were always missing parts, whether an arm, a leg, or something else" (the artist cited in exh. cat. London, Tate Modern, *Louise Bourgeois*, 2008-09, p. 286). The 'missing hand' motif, harbouring notions of presence and absence, reveals perhaps the artist's lifelong desire for the warmth of a mother's embrace; her own mother died when Bourgeois was 21. In her adult creations, hands occur frequently – in various poses, at times alone and at others clutching at another – and often as symbols of not just intimacy but also support and dependence. For instance, Bourgeois's iconic

sculptures *The Welcoming Hands* from 1996 depicts the artist's hands clutching those of her assistant and close confidant, Jerry Gorovoy. The artist remarked of him: "When you are at the bottom of the well, you look around and say, who is going to get me out? In this case it is Jerry who comes and he presents a rope, and I hook myself on the rope and he pulls me out" (the artist cited Francis Morris (ed.), *Louise Bourgeois*, exhibition catalogue, Tate Modern, London 2007, p. 150).

In the present work, the hand – gloved in one of Bourgeois's own gloves – is placed protectively over the sexually ambiguous globular sculptures, its fingertips lightly touching the bottom of the two fragile glass orbs. Such a suggestive structural composition alludes to male vulnerability, a theme which recurs particularly in Bourgeois's later works, such as the well-known *Arch of Hysteria* from 1993. Bourgeois was well versed in psychoanalytic theory and sought through her works to explore the vulnerability of both sexes. She said: "We are all vulnerable in some way, and we are all male-female" (the artist cited in Ann Coxon, *Louise Bourgeois*, 2010, p. 44). On another occasion the artist stated, in regards to an iconic photograph taken by Robert Mapplethorpe of her holding one of her best-known works, *Fillette*, 1968, which clearly merged male and female attributes: "Mapplethorpe took a photograph of that sculpture, *Fillette*, in which I'm holding it in my arms. Which means simply that from a sexual point of view I consider the masculine attributes to be extremely delicate; they're objects that the woman, thus myself, must protect" (the artist cited in *Ibid.*, p. 45).

For Bourgeois, the repetition of certain forms gave structure and expression to primordial emotions, as the repeated forms provided the means of externalising introspection and giving physical form to memories and inchoate feeling. Parallel to form, Bourgeois's choice of material is equally powerful and evocative; as Coxon notes: "The contradiction of material and subject or form and content is precisely the appeal for Bourgeois. These works hold in tension such binary concepts as hard and soft, seductive and repulsive, formed and formless" (*Ibid.*, p. 44). The cold fragility of the glass orbs, juxtaposed against fabric, induces a heightened chilling sensation that alludes to death and the

haunting ephemerality of life; by this stage of Bourgeois's life, the octogenarian artist had experienced the deaths of both her husband and her adopted son. Meanwhile, just as the hand is gloved in the artist's own glove, the soft sculptures are encased in another item of her clothing, her socks. The use of such items of clothing and fabric not only recalls the tapestries that Bourgeois worked on in her youth but also resonates with her pioneering *Cells* series (1991-2008) – theatrical "room-like" installations in which the viewer is invited to enter a world of symbolic and highly personal found objects.

Here in *Untitled*, as in *Cells*, the viewer plays the part of a voyeuristic observer; and yet, in spite of the propositional nature of the vitrine, its glass surface prevents us from touching its contents. It is this voyeuristic, fetishistic embodiment of intimacy – the push-and-pull of allusions that simultaneously beg for and refuse understanding – that completes the potentially alluring aura of the present work. As one of the earliest vitrine works, *Untitled* commands exceptional narrative power and memorial allusions and is also one of the few vitrines to contain 'hung' items – a strategy employed in many of Bourgeois's sculptures and inspired by another of her childhood memories. Bourgeois's father's attic used to store furniture to be repaired, such that "you would look up and see these armchairs hanging". As Coxon summarises: "Psychologically, hanging refers to a stage of uncertainty (to be left hanging), or of being blocked or stuck with past trauma (hanging on), or of persistent survival (hanging by a thread)". Suggesting an open-ended multiplicity of form, interpretation and meaning, *Untitled* is teasing, evocative, and even seductive, embodying the best of Bourgeois's extensive sculptural practice. Widely regarded as one of the most important female artists of the 20th and 21st century, Bourgeois is currently receiving surging interest and academic attention; in addition to the recent exhibition *Louise Bourgeois: An Unfolding Portrait* at the Museum of Modern Art, New York that ended in January 2018, the artist will be honored with a large-scale survey at the Long Museum West Bund in Shanghai this coming November.





Auguste Rodin, *Hand of God*, c. 1907, The Metropolitan Museum of Art

奧古斯特·羅丹，《上帝之手》，約1907年作，紐約，大都會藝術博物館收藏

此作《無題》完成於一九九八年，屬於露易絲·布爾喬亞從九〇年代末至千禧年代初的玻璃陳列櫥窗早期作品，幽森詭譎，既帶著一股夢幻溫柔，又隱約散發出不祥之兆。這是布爾喬亞成熟時期的代表作，複雜的混合媒材組件裡包含著藝術家的標誌主題和視覺元素：例如反覆出現在其作品中的手；追溯其家族掛氈修補生意的縫合布料；以及性別不明的形體，以「懸掛」方式展示，訴說著不安與創傷。在安裝了掛鉤和鋼圈的立架上，掛著一隻臃腫的手套和一串圓鼓鼓的布製品，緊貼著一對光滑透明的紫色玻璃球，它們的表面泛著冷光，與代表童年、溫暖和脆弱的天然布料形成鮮明對比。《無題》圍繞著布爾喬亞多面的內心世界展開，組成一幅撼動感官與內心的自我寫照，不僅回顧先前的著名雕塑，而且下開隨後的系列作品。

布爾喬亞對童年記憶猶深，她從中取材，創作出充滿內心力量的作品，並因此聞名於世。此作中的手大概能夠回溯至她最早的藝術嘗試。少女時代的布爾喬亞在父親的巴黎工作室與其他女工一同修補掛氈，她憶述：「我父母從事歐比松掛氈的修補工作，他們需要有人為織工在畫布上繪畫圖案，那時候，不論願不願意，我已經是一名藝術家。為這些大型掛氈補畫缺失的部分，我一開始就覺得很容易。它們總是不完整，缺臂缺腿之類的」（引述自倫敦泰特現代藝術館的展覽圖錄《露易絲·布爾喬亞》，二〇〇八至〇九年，286頁）。這隻「不在場的手」隱喻著存在與缺席，也蘊藏著藝術家對母親溫暖懷抱的畢生渴求，而她的母親早在布爾喬亞二十一歲時就已經離開人世。在她成年後的創作裡，手這個元素經常以各種姿態出現，或形單影隻，或緊緊相握，象徵著親密，還有支持與依靠。例如，布爾喬亞在一九九六年創作的知名雕塑群《

歡迎之手》就塑造了她與助手兼知己傑瑞·高羅維（Jerry Gorovoy）手部交纏的動作。她這樣形容傑瑞：「你身處井底，環視四周，問誰能把你救出去。這時傑瑞來了，並垂下一根繩子，我將自己綁在繩子上，他再把我拉上去」（引述自莫里斯的著述，二〇〇七年，150頁）。

這件作品的手被布爾喬亞自己的手套裹住，以保護姿態放在看不出性別的小球上，指尖輕觸下方易碎的玻璃球。這般帶有強烈暗示的結構反映了男性的脆弱，是布爾喬亞晚期作品裡反覆出現的主題，例如一九九三年的《歇斯底里之弧》。布爾喬亞非常熟悉心理分析理論，並透過作品探尋兩性的脆弱。她認為：「我們在某些方面都是脆弱的，而且兼具男女特質」（引述自安·考克森的《露易絲·布爾喬亞》，二〇一〇年，44頁）。羅伯特·梅普索普曾為她與一九六八年的知名作品《小女孩》合影，對於這幀男女特質同框的照片，她評論道：「在梅普索普的照片裡，我用手臂夾著雕塑《小女孩》。從性別的角度出發，這簡單意味著我認為男性特質非常脆弱，是女性——也就是我必須保護的對象」（同上）。

對布爾喬亞而言，形態的重複能夠為最原始的情緒賦予結構和表達方式，因為它為內省提供外現的渠道，為記憶和混沌的感受塑造物理形態。她對媒材的選擇跟形態一樣富感染力和挑釁性，考克森寫道：「媒材和主題、形態和內涵之間的矛盾正是吸引布爾喬亞的地方。這些作品張力十足地把相反的概念囊括其中，例如堅硬和柔軟、誘惑和反感、具體和無形」（同上，44頁）。此作中的玻璃球冰冷脆弱，與布料形成對照，引發對死亡及生命轉瞬即逝的恐懼；布爾喬亞當時八十多歲，走到生命的這

個階段，她的丈夫和養子都已離她而去。另外，就如她把那隻手塞進自己的手套一樣，那些柔軟的組件也被她的衣物和襪子緊緊包裹起來。使用衣物和布料不僅令人想起藝術家年少時修補過的掛氈，還有其開創性的系列《牢籠》（一九九一至二〇〇八年）——「房間似的」裝置像劇場一樣經過精心佈置，在這個觀眾獲邀進入的世界裡，到處都是充滿象徵意義和個人意味的拾得物。

一如《牢籠》系列，《無題》的觀眾扮演著窺視的旁觀者角色；然而，即使陳列櫥窗的本質是對外展示，其玻璃表面卻阻止我們接觸內裡的物件。正是這種集偷窺和戀物於一身的私密感，同時影射對理解的乞求和拒絕，以及兩者之間的角力，成就了作品無法抵擋的魅力。此作是最早期的玻璃陳列櫥窗作品，擁有強大的敘事力量和記憶隱喻，也是極少數包含「懸掛」物件的陳列櫥窗之一，布爾喬亞在不少雕塑中使用懸掛手法，靈感也是來自童年記憶。她父親的閣樓曾經用作儲存待修的家具，於是「抬頭就能看見懸掛著的扶手椅」。考克森如此總結：「從心理角度出發，懸掛hanging代表著不確定的狀態（懸而未決to be left hanging），受阻或受困於過去的創傷（執著不放hanging on），或堅持活下去（命懸一線hanging by a thread）。」《無題》的形態、解讀和涵義都擁有開放式的多樣性，作品別具玩味，惹人浮想聯翩，甚至撩人心魄，展示布爾喬亞廣闊多面、魅力無窮的雕塑造詣。布爾喬亞被廣泛公認為二十及二十一世紀最重要的女性藝術家之一，如今正重新受到公眾和學術界關注；近期於紐約現代藝術博物館舉行的展覽&lt;露易絲·布爾喬亞：一幅展開的肖像&gt;於二〇一八年一月結束，此外，上海龍美術館西岸館亦將於今年十一月為藝術家舉辦大型回顧紀念展。





Louise Bourgeois, *UNTITLED* (detail), 1998  
(局部) 露易絲·布爾喬亞·《無題》·1988年作  
© The Easton Foundation/VAGA at ARS, NY



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## ZHANG XIAOGANG

b.1958

### Bloodline - The Big Family No. 1 1997

oil on canvas

signed in Chinese and Pinyin and dated 1997

100 by 130 cm; 39<sup>3</sup>/<sub>8</sub> by 51<sup>1</sup>/<sub>8</sub> in.

#### EXHIBITED

Singapore, Soobin Art Gallery, *Red and Grey: Eight Avant-Garde Chinese Artists*, 30 April – 25 May 1997, p. 42  
The Netherlands, Groningen, Gasunie, *Chinese Walls*, April 2000, p. 21, illustrated in colour

#### LITERATURE

*Zhang Xiaogang*, Sara Hilden Art Museum, Tampere, Finland, 2007, p. 37

#### PROVENANCE

Soobin Art Gallery, Singapore  
Acquired from the above by the present owner

HK\$ 9,000,000-12,000,000

US\$ 1,150,000-1,530,000

## 張曉剛

### 血緣 — 大家庭1號 1997

油畫畫布

一九九七年作

#### 款識

張曉剛, Zhang Xiaogang, 1997

#### 展覽

新加坡, 斯民藝苑 〈Red and Grey: 8 Avant-Garde Chinese Artists〉一九九七年四月三十日至五月二十五日, 42 頁

荷蘭, 格羅寧根, Gasunie 〈Chinese Walls〉二〇〇〇年四月, 21頁, 彩色圖版

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〈張曉剛〉, 薩拉·希爾頓美術館, 坦佩雷, 芬蘭, 二〇〇七年, 37頁

#### 來源

新加坡, 斯民藝苑  
現藏者購自上述來源







Zhang Xiaogang in his studio in 1995

張曉剛於工作室，1995年

© Zhang Xiaogang Studio





Superlatively iconic and consummately executed, *Bloodline - The Big Family No. 1* 1997 is the first *Bloodline* work by Zhang Xiaogang from 1997 – the year in which Zhang’s paradigmatic *Bloodline* visual lexicon reached full maturity in terms of both style and technique. Zhang Xiaogang’s era-defining *Bloodline* series, a visual encapsulation of the inescapability of familial and socio-political ties that bind people together, has been exhibited and critically acclaimed in many important international art festivals, most notably the Sao Paulo Biennial and the Venice Biennale. Based on old family photographs from the Cultural Revolution, the artist documents the scarred memories of his previous generations with his wholly unique visual language – one inspired by photo-realism as well as magical realism and which engages poignantly with collective national memory and Chinese identity. The series began in 1993; after a few years of development, Zhang’s aesthetic evolved from his previous expressionist style towards a unique surrealist vision – one which solidified the series’s idiosyncratic theme of national memory. A mature and accomplished archetypal work, *Bloodline - The Big Family No. 1* 1997 features the most prominent three-person composition of the series, and while the majority of Zhang’s paintings feature sons, the present work features the considerably rarer combination of a mother, a father and a daughter. The daughter in the painting dons the red neckerchief of the Young Pioneers, imbuing the lot on offer with heightened historical meaning and metaphor in relation to the idiosyncratic course of Chinese history.

Zhang gave birth to the *Bloodline* series in the summer of 1993 in Kunming. The immediate prototypes of these works are formal group photographic portraits from the 1950s and 1960s, including those of Zhang’s own family. From these old black-and-white pictures Zhang derived the series’ most defining features: a subdued, nearly monochromatic palette; a thickly layered

but flat surface without overt evidence of brushwork; a general compositional restriction to upper bodies; the rigid and frontal poses and faces; and of course the Mao-era hairstyles and dress. The off-color passages, first introduced as patches of light on the faces, later became independent surface elements that recall vintage and damaged photographs. Rooted in the primordial importance of the concept of family in Chinese culture, the series’s origin in the genre of the family portrait evokes extraordinary resonance and compelling psychological power. The critic Johnson Chang has written, “Through the Chinese tradition of portraiture, Zhang has drawn upon the classical iconography of ancestor portraiture of which every Chinese would have vague collective memory of” (Johnson Chang, “Between Reality and Illusion,” in *Diancang*, p. 168). Likewise, for Li Xianting, “The legacy of Confucian ethics takes visual form in the common Chinese family’s ‘family group’ photographs. The technique of formal retouching, the classical upright pose of the figures, the rigidly set social order: all reveal the enduring power of the blood relationship” (*Umbilical Cord*, p. 37).

As the series progressed and matured, Zhang’s works achieved increasingly a signature aesthetic. The facial features, lit from the right without exception, exhibit faded contours in a diffused chiaroscuro to merge dreamily with the grey backgrounds. The watery eyes hint at traumatic memories beneath the dazed and blank faces, pointing to history as well as interiority – Zhang’s own emotional investment in his subjects. On the other hand, the eyes – the key to the subject’s presence in traditional portraits and religious icons alike – are unrealistically jet-black and oversized, and being invariably unfocused or directed off-axis, they remain spiritually vacant. The translucency is achieved through numerous virtuosically applied layers; Zhang reflects: “To bring out a sense of vacuousness and feminine detachment, I must adhere to a rigorous painting process, and apply very thin

layers one after another, repeatedly. Generally a face needs four to five layers”. Although the *Big Family* paintings are often described, even by Zhang Xiaogang himself, as completing his transition from an “expressionist” to a “surrealist” mode, these terms of early-20th-century Western modernism are not entirely accurate. “Repressive” is perhaps a better description, for the moments of surrealism are not there instead of expression, but to conceal, resist, and thus draw attention to it. To quote Zhang again, “I repeat one formulaic ‘beautiful’ face after another; they seem calm on the surface but are full of numerous complex emotions”.

With solemn, quietly unsettling and icy cold exteriors, Zhang’s portraits unravel hidden tensions in politics and history. Prominent critic Karen Smith writes of Zhang’s works: “Conjuring allusions to received impressions of China under Mao and through the Cultural Revolution, [the *Big Family* paintings] are eloquently, poignantly, Chinese in their sensibilities. Since the format is derived from conventional black and white, occasionally hand-colored photographic snapshots of the proletariat post-1949, these are sensibilities that Zhang Xiaogang renders accessible to all”. While Zhang is sometimes uncomfortably labelled as a Cynical Realist, Arne Glimcher observes that “Zhang Xiaogang’s works are anything but cynical”, aspiring instead to create a personal vision. Stemming from Zhang Xiaogang’s personal preoccupation with the memory of his family, the iconic *Big Family* series gives voice to his generation’s collective traumas and dreams, illusions and disillusion. It does so not by any direct “representation” of the past, but rather by enacting in painting the uncanny ambivalences between self and other, between self and collective, and even between self and self. A superlative painting from Zhang’s most prominent series, *Bloodline - The Big Family No. 1* 1997 encapsulates the artist’s paramount position in Chinese art history.





Artist's family portrait. From left: Artist's eldest and elder brother, artist's mother

張曉剛長兄（左一）、二哥（中間）與母親合影

© Zhang Xiaogang Studio

《血緣：大家庭1號 1997》屬於殿堂級經典，技巧風格運用嫺熟，作品畫於一九九七年，亦即張曉剛《血緣》系列在風格和技術方面達到完全成熟的一年。《血緣》系列具有劃時代意義，曾在不少重要的國際藝術節上亮相，其中包括聖保羅雙年展和威尼斯雙年展，作品反映家譜世系與社會政治將人與人緊密地聯繫起來，同時卻讓人無法逃離。藝術家以文化大革命時期的家庭老照片為藍本，透過深受攝影現實和魔幻現實主義啟發的獨特視覺語彙，記錄上一代人傷痕滿佈的過往，帶出沉重的集體國民記憶和中國國民身份。《血緣》系列誕生自一九九三年，經過多年的探索，直至一九九七年，張終於找到他建基於超現實主義的美學風格，告別之前具表現主義的色彩，與民族記憶主題更為契合，奠下此系列的基調。《血緣：大家庭1號 1997》除了是風格的奠基之作，更採用了系列中最知名的三人家庭構圖，題材上，張曉剛罕有地以女孩入題，而頸繫少年先鋒隊的紅領巾，更為作品賦予歷史意義與暗喻，可見此作盡見《血緣：大家庭》的精髓。

張曉剛一九九三年在昆明創作出《血緣》系列，直接的靈感來源是五六十年代的標準化合照，包括他自己的家庭照，是他「無窮遐思」的泉源。從這些舊黑白照，張曉剛創出《血緣》系列的典型特色：含蓄而近乎單色的色調；多層次卻平滑的畫面，沒帶半點筆觸的痕跡；只限於人物上半身的構圖；拘謹的正面姿勢；當然還有毛澤東時代的髮型和服飾。褪色的部位最初以臉上的光斑出現，後來成為

獨立元素，令人聯想起破損的照片。此系列植根於中國文化對家庭觀念的看重，因此，源自全家福照片的畫作成功引起觀眾的強烈共鳴，並蘊含著深厚的精神內涵。評論家和畫廊東主張頌仁曾寫道：「通過肖像的傳統而連接祖宗造像這樣一個中國人都依稀存有記憶的經典圖式」（張頌仁，〈寫實與寫幻〉，《典藏今藝術》，168頁）。栗憲庭也認為「在以儒家傳統為正統的中國，一向以宗親治國為本，它潛移默化地留給近代中國攝影業的直接影響，就是中國普通百姓的『全家福』留影方式——修飾的著裝、正經端莊的姿勢、主次有序的呆板排列，自覺不自覺地彰顯著宗親的力量」（《時代的臍帶》，37頁）。

隨著《血緣》系列愈臻成熟，張曉剛作品裡的美學就愈顯個人風格。它們無一例外，都是從右邊打光，面部的輪廓在散漫的明暗裡逐漸消失，朦朧地融入灰濛濛的背景當中。水汪汪的眼睛暗示著在空洞茫然的面孔下，掩藏著來自歷史和內心的傷痛記憶，反映了藝術家投放在人物身上的感情。另一方面，眼睛也是傳統肖像和宗教聖像裡人物氣質的關鍵，在《血緣》系列裡，它們超乎現實地烏黑和過大，目光散漫，或是斜著眼睛，精神上一片空虛。張曉剛熟練地塗上層層顏料，營造出透明的效果；他認為「要帶出空虛和女性化的抽離，我必須堅守嚴謹的繪畫程序，重複地塗上一層又一層薄薄的油彩。通常一張臉便要塗上四至五層油彩」。雖然一般認為，張曉剛在《血緣》系列裡完成從「表

現主義藝術家」到「超現實主義藝術家」的過渡，甚至他本人也有同感，但這些二十世紀的西方現代主義術語，並未能切實地反映出實際情況。「壓抑」也許是比較恰當的形容詞，超現實主義的時刻不在於表達，而在於隱藏和抗拒，以引起關注。張曉剛說：「我重複一個又一個標準化的『美麗』面孔；他們表面上平靜如水，但內裡卻充滿各式各樣的情結。」

張曉剛的肖像畫用嚴肅冰冷和暗藏不安的外表，揭示政治歷史中暗藏的張力。知名評論家凱倫·史密斯形容這些作品「令人想起毛澤東時代和文化大革命期間的中國，《血緣》系列的情感是非常中國的，它們生動感人，尖銳深刻，形式取材自傳統的黑白照，偶爾是四九年後手工著色的無產階級快照，張曉剛令所有人都能感受到這種情感。」張曉剛的作品有時會被誤作為「玩世現實主義」，但是根據安涅·格林舍的觀察，「張曉剛的作品一點兒也不玩世」，反而充滿創造個人願景的抱負。《血緣》系列源自張曉剛對自己家庭的記憶，最終替他這一代人的集體創傷和夢想、幻想和幻滅發聲，但並不是透過直接「呈現」過去，而是透過繪畫的過程，體現個人與他者、個人與群體、甚至乎個人與自己之間的詭異矛盾。此作乃張曉剛《血緣》系列裡的典型的代表作，此系列意義非凡，堪稱張曉剛最重要的創作，奠定了他在中國藝術史上的崇高地位。







## 1076 RONALD VENTURA

b. 1973

### Human Study

graphite on canvas  
executed in 2005  
245 by 365 cm; 96¼ by 143½ in.

#### EXHIBITED

Sydney, Australia, The Cross Arts Project, *Human Study*, 5-20 November 2005  
Mandaluyong City, The Philippines, The Art Center Megamall, *Human Study*, April 2005  
Quezon City, Ateneo de Manila University, Ateneo Art Gallery, *Cross Encounters: The 2005 Ateneo Art Awards Exhibition*  
Makati City, Rockwell Center, Power Plant Mall, *Cross Encounters: The 2005 Ateneo Art Awards Exhibition*  
Jakarta, Indonesia, Akili Museum, *A Journal of the Plague Year*, October 2015

#### LITERATURE

*Realities*, Ronald Ventura, Grafiche Damiani, Bologna Italy, 2011, p. 30 and 31  
Alice G. Guillermo, *Dreams and Nightmares: Ronald Ventura's Human Study*, The Cross Arts Projects, Sydney, Australia

#### PROVENANCE

Ateneo Art Awards, Ateneo Art Gallery, The Philippines  
Studio Residency Grant, Sydney, Australia  
Private Collection, Philippines  
Acquired by the present owner from the above  
Private Asian Collection

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

US\$ 255,000-383,000

## 羅納德·溫杜拿

### 人體習作

石墨畫布  
2005年作

#### 展覽

澳洲，悉尼，交叉藝術計劃中心，〈人類研究〉，二〇〇五年十一月五至二十日  
菲律賓，曼達盧永，Megamall藝術中心，〈人類研究〉，二〇〇五年四月  
奎松市，馬尼拉亞典耀大學，亞典耀美術館，〈交叉邂逅：二〇〇五年「亞典耀藝術獎」作品展〉  
馬卡蒂，羅克韋爾中心，電廠購物中心，〈交叉邂逅：二〇〇五年「亞典耀藝術獎」作品展〉  
雅加達，印度尼西亞，阿克利藝術博物館，〈大疫年紀事〉，二〇一五年十月

#### 出版

《現實》，羅納德·溫杜拿，Grafiche Damiani出版社，波隆那，意大利，二〇一一年，30及31頁  
愛麗絲·G·吉耶爾莫，《美夢與噩夢：若蘭德·溫杜拿的人類研究》，交叉藝術計劃中心，悉尼，澳大利亞

#### 來源

艾騰尼奧藝術大獎，艾騰尼奧畫廊，  
工作室駐場許可，悉尼，澳大利亞  
私人收藏，菲律賓  
現藏家購自上述  
亞洲私人收藏







## Mothership: Ventura's Award-Winning Human Study

Ronald Ventura's *Human Study* (2005) is a work of big, bold iconography paired alongside the smallest details. A cornerstone example of Ventura's distinctive, heterogeneous artistic style, Sotheby's is honoured to present his work for auction this season, this piece having won the 2005 Ateneo Art Award for Visual Arts – one of the Philippines' most prestigious awards for modern art – and has been publicly exhibited in both the Ateneo Art Museum, Manila and the Art Center in SM Megamall, Quezon City as part of his exhibition *Human Study*. Born in Manila in 1975, Ventura has rapidly established himself as one of Southeast Asia's most audacious contemporary artists, integrating pressing social phenomena into a diversified range of images and expressions – whether it be European old master traditions, pop culture or caricatures. The present work portrays a sweeping scene of disarray, all rendered in his signature monochrome palette and disorientingly realist method. It

is especially distinctive and rare for his use of graphite on canvas, eschewing his customary oils in favour of graphite's opacity, but yet this piece still retains the signature blending and fluidity of his oil efforts.

The work is sprawling in scale, spanning up to three metres in length and two metres in height, which grants it a broadly cinematic perspective. It is no less evocative for its lack of colour, and Ventura constructs his scene in a spectrum of intricate shades spanning from opaque blacks to translucent whites, to elegant yet haunting effect. The figures are enclosed in a stark stone chamber, its walls marked by a network of stains and deep shifting shadow, creating a rippling sense of movement across the canvas.

This work channels his long-time preoccupation with the shape and composition of the human form, but also with human conduct or the acts they commit by extension. As such, bare bodies sprawl and dominate the



Photo of the artist  
藝術家相片





Fig. 1

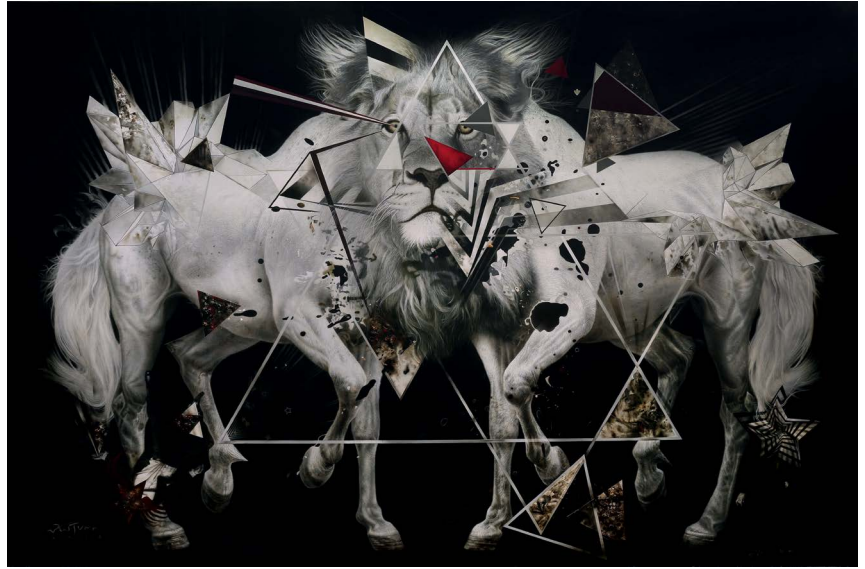


Fig. 2

Fig. 1  
Jacques-Louis David,  
*Napoleon Crossing the Alps*,  
1801  
雅克-路易·大卫,《跨越阿爾卑斯山聖伯納隘道的拿破崙》, 1801 年作

Fig. 2  
Ronald Ventura, *Meeting Myths*, 2015, Sold at Sotheby's Hong Kong, 2 October 2016, Lot 1072, for 7,040,000 HKD (907,614 USD) © Sotheby's  
羅納德·溫杜拿,《神話交匯》, 2015 年 10 月 2 日, 售於香港蘇富比, 拍品編號 1072, 成交價 7,040,000 港元 (907,614 美元) © Sotheby's

canvas, showcasing picturesque reproductions of the human body in all its anatomical clarity, reminiscent of the Renaissance-era glorification of the body. However, upon closer observation, these bodies have become subtly, unsettlingly altered, such that something so intimate and familiar is now made foreign. A woman lies stretched across the table in the foreground, her form classically proportioned, and her pale skin is particularly luminous and unmarred in contrast with the grime of her surroundings. Strikingly, the woman lies next to a collection of alcohol bottles and neatly arranged fruits, while her face and all its features have been obscured by a barcode, stripping her of all her individualistic 'identity markers' and leaving her anonymous on the table. Above her, a suspended man hangs within empty space, prominently missing arms and his feet detached from his calf. His face too is blurred into ambiguity, with fragments of computer codes or script. The artist demonstrates his interest in the role and effects of the fast changing digital world, which increasingly integrates into real lives and society.

The left of the frame is occupied by a figure impossibly suspended in air and wrapped entirely in plastic. This very image almost seems womb-like, yet the man is full-grown and visibly constricted as he pushes and kicks

to escape, but ultimately remains entrapped. Finally, the last man on the right is the only figure whose face is revealed to the viewer – albeit in side profile and rather stoic. However, this normalcy is offset by the startling two-headed horse he sits within – rather than upon. The horse's naturalistic features are sharply juxtaposed with its intricate mechanical legs and the wheel attached to them. This whimsical creature is a product of fragmentation and later transformation, fusing together polar opposite parts to create a new imagined object. Ventura's habit for reconstructing man and beast is a recurring theme across his career, depicting his post-modern vision of cyborgs and human-altered nature. This work is prime example of what he describes as his 'layering of realities' on top of each other, reproducing, then later subverting conventionally accepted images or ways of seeing them in dramatic fashion.

Ventura's painting displays his mastery of a precise, hyper-realistic style, recreating forms with the fidelity of a photograph. His detailing of light, shadow and texture builds up the illusion of three-dimensional reality on the confines of two-dimensional space, such as where light reflects off the plastic bag's creases, the soft folds across the tablecloth, or where the shadows cast the horses' heads in sharp relief. Yet, this photorealism is also

mingled with graffiti, digital, and pop art sensibilities throughout, creating a sense of a heightened, fantastical reality. The vertical bars of code and digital distortions are intentionally placed on the figures, just as if the scene is rendered on a glitching computer screen.

Finally, in a jarring contrast to the intricately shaded main figures, the image is punctuated by minute, cartoon-esque illustrations of both toy soldiers and cross-bearing priests in unexpected places on the periphery, and on the horse's saddle itself. The work is rife with hidden symbolism and implicit social criticism.

In the end, Ventura's piece first commands an audience's attention with the richness and gravity of its images, only to progressively reveal their darker symbolic meanings. A powerful example of Ventura's deep artistic vocabulary, the work channels the classical Western obsession with perfect forms, only for him to viciously subvert them in service of his larger social consciousness, showing how ideal beauty becomes deconstructed or distorted. *Human Study* is an award-winning display of the artist's technical and thematic boldness, establishing him as an icon of Southeast Asian contemporary art.



## 母艦：溫杜拿屢獲殊榮的人類研究之作

羅納德·溫杜拿的《人體習作》（二〇〇五年作）尺幅宏大，大膽的圖像中蘊含著微小的細節。蘇富比今季很榮幸為藏家帶來如此鉅作，此畫為溫杜拿風格多樣的創作生涯奠下基礎，它曾獲得菲律賓現代藝術的最高殊榮——二〇〇五年「亞典耀藝術獎」的視覺藝術類大獎，並在各地公開展覽，包括亞典耀美術館、曼達盧永的Megamall藝術中心和悉尼的交叉藝術計劃中心。這幅代表作是溫杜拿《人類研究》系列及同題展覽的焦點，在其事業起步階段意義非凡。溫杜拿一九七五年生於馬尼拉，以玩世不恭的風格，在東南亞當代藝術家之間脫穎而出。他將當前的社會現象融入一眾風格各異的圖像和表現手法當中，無論是歐洲古典油畫、流行文化還是誇張漫畫，都能完美結合。此作延續其著名黑白色調，以迷失的角度書寫現實，勾勒出一個極度紛亂不安的場景。畫家使用石墨在畫布上作畫，此舉在其創作中非同尋常，他捨棄慣用的油彩，取石墨的不透明感，但仍能保持油彩作品的漸層和流暢效果。

此作尺寸恢弘，長三米，高兩米，延展的寬闊視野帶來劇場般的臨場感。缺乏色彩並未減弱作品的感染力，溫杜拿透過細膩的漸變，從不透明的黑到半透明的白，構建出心目中的場景，素雅淡淨又奇詭空靈。畫中眾人被困在四壁荒涼的石屋裡，牆上滿佈斑駁的莫名污跡和深邃的幢幢怪影，營造出一片影影綽綽的搖曳恍惚。

《人體習作》反映了溫杜拿對人體形態結構以及行為舉止的長期研究。裸露的身軀支配著畫面，身體結構如解剖般清晰地呈現人前，回應文藝復興時期以藝術歌頌人體的潮流。然而細看之下，這幾具軀體其實發生了令人不安的微妙變異，原本瞭若指掌的結構變得陌生難辨。前方的桌子上橫躺著一名女子，古典優雅，蒼白的肌膚瑩潤無瑕，與污穢的環境對照鮮明。她身旁放著酒瓶和整齊排列的水果，一道條碼將她的臉龐和五官遮蓋起來，這名女子獨有的「身份標識」被完全剝奪，只剩下一副匿名的軀殼。女子方上的男子懸掛在虛空中，明顯缺少雙臂，雙腳不再與小腿相連。他的臉也同樣模糊不清，覆蓋著電腦程式代碼。數碼世界瞬息萬變，並

逐步融入真實生活和社會當中，溫杜拿藉著創作，探索數碼世界扮演何等角色及其影響。

畫面左方是一名漂浮在半空的男子，被塑膠袋裹得嚴嚴實實，形同子宮，不過裡面的卻是成人，不斷拉扯猛踢，嘗試掙破桎梏，卻無法脫身。右方的男子雖然只露出側臉，並且面無表情，但他卻是唯一向觀眾展露面容的人物。不過看似正常的景象卻被男子騎著的雙頭馬打破，而他竟然坐在馬的體內，而非馬背上。馬匹身上安裝了精密的機械腿和輪子，與牠的自然體態截然不同。這頭古怪的生物是割裂和變形的產物，結合毫不相干的部件，組成世所未見的想像之物。溫杜拿習慣重構人類和野獸的身軀，這是在作品中反覆回溯的主題，印證他對改造人及改造自然的後現代觀念。此作是溫杜拿自稱「現實層次」堆疊的典例，以充滿戲劇張力的方式，重現、而後顛覆傳統形象或既有觀念。

溫杜拿的作品展示了他的精準畫工和超寫實風格，能夠將形體忠實還原，媲美攝影。他對光影和紋理拿捏細緻，在有限的平面裡生出立體現實的幻像，例如塑料袋皺褶反射的光線，桌布上柔和的皺痕，或是投下的陰影如何令馬頭的肌理起伏顯得凹凸有致。這種極致寫實亦處處透出塗鴉、數碼和普普藝術的特質，帶出天馬行空的異想氛圍。人物身上特意添加垂直的條碼，或用代碼加以篡改，看上去就像失靈的電腦螢幕。

最後，畫面的邊角和馬鞍上散佈著迷你士兵玩偶和佩戴十字架的神父，卡通似的手法與主要人物的細膩畫風南轅北轍。此作到處可見隱晦的象徵符號，以及對社會的含蓄批判。

《人體習作》首先以豐富的圖像令觀眾身陷其中，繼而向他們拆穿內裡的陰暗意味。溫杜拿內涵深厚的藝術語彙在此抒發得淋漓盡致，作品借用了西方古典藝術對完美體態的執迷，卻遭受面目全非的刪改，帶出畫家對社會現狀的隱喻，揭露理想之美如何分崩離析或扭曲畸變。這幅得獎傑作是溫杜拿在技法和選題上的破革之舉，確立他作為東南亞當代藝術名家的地位。



Fig. 3



Fig. 4





Fig. 3

Ronald Ventura, *Magicaland*, 2011-2012, Sold at Sotheby's Hong Kong, 5 October 2013, Lot 42, for 6,280,000 HKD (809,852 USD) © Sotheby's  
羅納德·溫杜拿,《魔幻國度》, 2013年10月5日, 售於香港蘇富比, 拍品編號 42, 成交價 6,280,000 港元 (809,852 美元) © Sotheby's

Fig. 4

Rembrandt, *The Anatomy Lesson of Dr. Nicolaes Tulp*, 1632, Mauritshuis, The Hague © Rembrandt

倫勃朗,《尼古拉斯·杜爾博士的解剖學課》, 1632 年作, 莫泰瑞斯皇家美術館, 海牙 © Rembrandt



1077

## ANTONY GORMLEY

b.1950

### Building 6-10

cast iron

five elements

each inscribed with artist's initial underside

Executed in 2015

Part 1/5: 191.5 by 44.5 by 35 cm; 75<sup>3</sup>/<sub>8</sub> by 17<sup>1</sup>/<sub>2</sub> by 13<sup>3</sup>/<sub>4</sub> in.

Part 2/5: 190.5 by 43 by 35 cm; 75 by 17 by 13<sup>3</sup>/<sub>4</sub> in.

Part 3/5: 191 by 43 by 36 cm; 75<sup>1</sup>/<sub>8</sub> by 17 by 14<sup>1</sup>/<sub>8</sub> in.

Part 4/5: 189.5 by 41 by 32.5 cm; 74<sup>5</sup>/<sub>8</sub> by 16<sup>1</sup>/<sub>8</sub> by 12<sup>3</sup>/<sub>4</sub> in.

Part 5/5: 190 by 43 by 33 cm; 74<sup>7</sup>/<sub>8</sub> by 17 by 13 in.

#### PROVENANCE

White Cube

Acquired by the present owner from the above

HK\$ 12,400,000-18,400,000

US\$ 1,580,000-2,350,000

## 安東尼·葛姆雷

### 橫築 6-10

鑄鐵

共五件作品

二〇一五年作

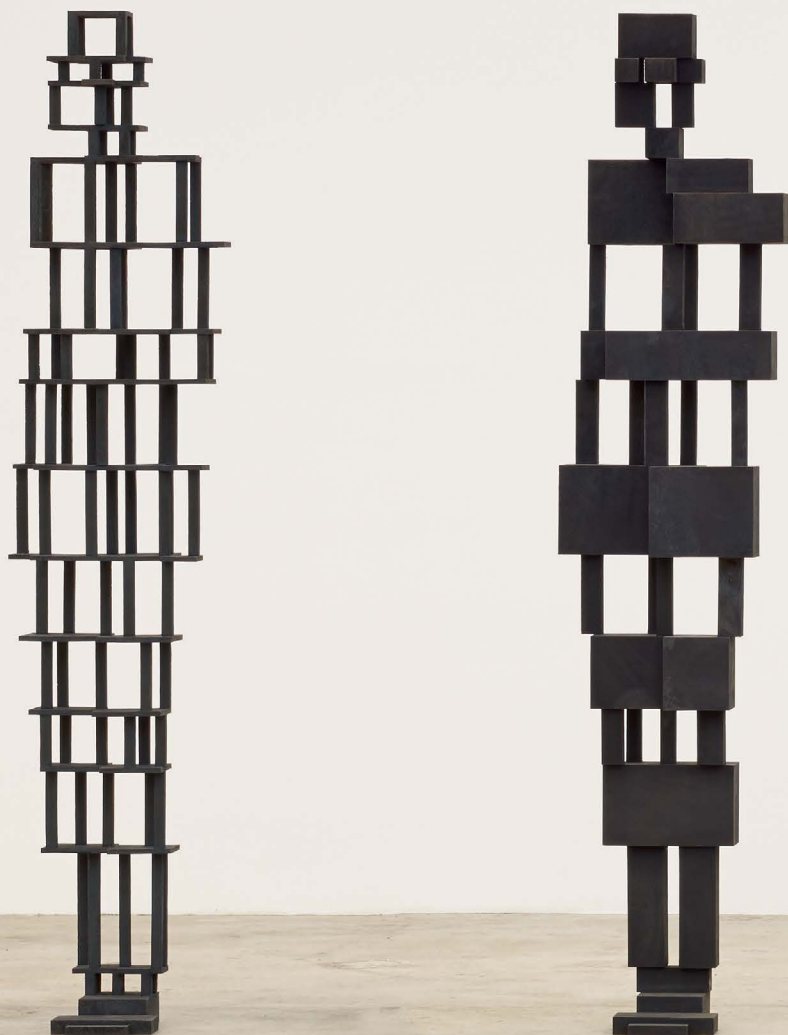
款識

藝術家名字縮寫（每件作品底部）

來源

白立方畫廊

現藏者購自上述來源



Antony Gormley  
BUILDING 6-10, 2015  
Cast iron  
5 elements; dimensions variable  
Photograph by Stephen White, London  
© the artist







Anthony Gormley 1990

安東尼·葛姆雷·1990年 © photo Isabelle Blondiau





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These works investigate the human condition using the syntax of urban architecture. They originate from two recent series, *Station* and *Proppers*, where we evolved ways of dividing the body into horizontal layers at points that allowed the maximum *feel*. The idea was to treat the life-size body as a high-rise building, to consider it as both the most open of skeletons and as a closed mass. *Building VI* replicates the cast concrete columns and floors that now characterise the most contemporary tower blocks, like the ones that are popping up around my studio and all over London. The penultimate, *Building X*, uses massive walls placed orthogonally to each other to achieve the same effect. *Building VIII* uses a combination of prop and block, and *Building VII* translates the language of *Building VI* into a more classic pier and lintel construction. Broadly speaking, all five works use the fundamentals of compressive architecture – stacking, propping and cantilever – as their primary language. All of the works convey vulnerability, interrogating the ambition of architecture to produce a stable world, with the threat of collapse in the manner of a house of cards.

Antony Gormley

「這些作品藉由城市建築的語彙來探討人類生存狀況。它們來自兩個近期完成的系列作品，《車站》與《支撐物》。我們發展出新的雕塑分割方式，將其分成水平層面，藉此達到最佳效果。主旨是將真人尺寸的雕塑看作一棟摩天大廈，它既是開放的骨架，亦是封閉的建築。《建築物VI》複製了如今現代化高樓內的模鑄混凝土圓柱與地板，與我工作室周圍和倫敦四處拔地而起的大廈沒什麼不同。倒數第二個作品《建築物X》則採用了牆塊交錯來達到同一效果。《建築物VIII》採用了支撐物與磚塊，《建築物VII》則將《建築物VI》的主旨以更為經典的橋墩與楣梁方式呈現出來。總的來說，這五件作品都採用了抗壓結構為基礎，並將其作為主要藝術表達語言，包括堆疊、支撐與懸臂等。所有作品都傳遞出脆弱本性，在時刻存在如紙牌屋般坍塌的威脅之下，質問建築學是否能為世界提供穩定與安全。」

安東尼·葛姆雷



Antony Gormley  
BUILDING 6-10, 2015 (detail, part 1)  
Cast iron  
191.5 x 44.5 x 35 cm  
Photograph by Stephen White, London © the artist  
安東尼·葛姆雷·《橫築6-10》·2015年作·鑄鐵（共五件作品）









🔑 1078

## SHIRAGA KAZUO

1924 - 2008

## Kanemitsu - Warrior

oil on canvas

signed in Japanese and dated 1961; signed in English, titled in Japanese and dated 1961 on the reverse  
89 by 116 cm; 35 by 45½ in.

## EXHIBITED

Belgium, Antwerp, Axel Vervoordt Gallery, *Kazuo Shiraga*, 6 September - 20 October 2012

## LITERATURE

*Kazuo Shiraga: Painting Born Out of Fighting*, Exh. Cat., Azumino Municipal Museum of Modern Art, Toyoshina, Japan, 2009, cat. no. 77.

## PROVENANCE

Private Collection, France  
Axel Vervoordt Gallery, Antwerp  
Acquired from the above by the present owner

HK\$ 8,000,000-12,000,000

US\$ 1,020,000-1,530,000

## 白髮一雄

## 兼光

油畫畫布

一九六一年作

款識

白髮一雄，1961

《兼光》，Kazuo Shiraga，1961（作品背面）

展覽

比利時，安特衛普，Axel Vervoordt畫廊〈白髮一雄展〉二〇一二年九月六日至十月二十日

出版

〈白髮一雄展：格鬥中產生的繪畫〉（日本，豐科，安曇野市豐科近代美術館，二〇〇九年），圖錄編號77

來源

法國，私人收藏

安特衛普，Axel Vervoordt 畫廊

現藏者購自上述來源








Ferocious, visceral and charged with electrifying grace, *Kanemitsu* from 1961 hails from Shiraga Kazuo's critical early period of explosive dynamism. *Kanemitsu* relates to the legendary 14th century Japanese swordsmith Bizen Kanemitsu from the Bizen Osafune where famous groups of sword craftsmen were active since olden times. Swords produced by Kanemitsu were said to have the longest *nagasa* (blade length) in Japanese sword history with swords of up to 90 cm. The title of this painting could also concern a specific fabled Samurai sword, the Takemata-Kanemitsu, which according to legend had a blade of such supreme sharpness that it could cut iron armour into clean halves. Evoking the potent formidable ferocity of its namesake, the present masterpiece heaves and writhes with savage tactility, exuding thrilling vigour combined with exhilarating elegance. The young Gutai master's legendary feet-generated strokes thrash out an impassioned path of primal expression; like no other artist before him, Shiraga's performative abstractions are vehemently inspired with movement—"not just the movement of his body [...] but also the assertion of matter itself" (Ming Tiampo, "Not just beauty, but something horrible", in exh. cat. *Body and Matter: The Art of Kazuo Shiraga and Satoru Hoshino*, New York, 2015, pp. 21-22).

Shiraga's momentous ascension to global fame dates back to humble beginnings. Originally trained in *nihonga*, traditional Japanese painting, the artist soon turned to oil, creating markings or scratchings with his fingers. Beginning with these early methods, Shiraga's art form can be seen as a gradual escalation in the exercise of abjuring the brush—a process of maturation that takes its final form in his celebrated foot paintings. In the early 1950s, a period on par with Jackson Pollock's action paintings, Shiraga shunned the orthodox artistic stance completely. Fastening a rope to the ceiling, the artist swung himself acrobatically across horizontally placed canvases, using his feet and body to cast, heave, kick and swirl thick slabs and layers of paint. Such aggressively uninhibited actions allowed the artist to immerse himself within his canvas as opposed to merely pouring or painting from above; by merging body with matter in a meteoric cathartic synthesis, Shiraga set himself apart from the mere gesturality of Western Abstract Expressionism and forged an epochal revolutionary oeuvre in the contemporary art canon.

Created in 1961, the present painting, stunning in composition and unrestrained in technique, features the deep crimson lake red pigment that is so iconic to Shiraga's oeuvre – particularly his early years. Claw-like lacerations of red and deep burgundy converge at thrilling points of intersection, underlain by swathes of electric cobalt and accented by viscerally textured impasto. The year also presented a critical juncture during which Shiraga's international career took flight: following French critic Michel Tapié and painter Georges Mathieu's visit to Osaka in 1957, the Galerie Stadler in Paris (closely associated with Tapié) showed Shiraga's paintings in a 1959 group show and in 1962 hosted the artist's first solo exhibition outside Japan. In 1963 Shiraga participated in the "Exposition d'art moderne" at the Grand Palais, Paris, and in 1965 onwards in historic museum exhibitions such as "Nul" at the Stedelijk Museum, Amsterdam (1965) and "New Japanese Painting and Sculpture" at the San Francisco Museum of Art (1965) and the Museum of Modern Art, New York (1967). In 1966, Allan Kaprow's landmark anthology *Assemblages, Environments & Happenings* established Gutai as a forerunner of "Happening-type performances", attributing renewed critical attention and status to Shiraga's seminal 1955 *Challenging Mud* performance in which the artist engaged in a violent, grotesque and almost sensual confrontation with the earth.

Such violence, embodied in the notion of impassioned struggle, is crucial to a proper understanding of Shiraga's oeuvre. While Yves Klein also utilized the body as paintbrush in his *Anthropometries* works half a decade later, Shiraga's art utilized his irreducible corporeality to battle with and awaken the raw vitality of matter itself. Such an unprecedented paradigm epitomized the mission of the post-war Gutai artists who, literally uniting 'instrument' (*gu*) with 'body' (*taï*), rose fearlessly from the rubble of post-Hiroshima Japan to advocate a reinvigorating philosophy of 'concreteness' in their war-torn country. Shiraga once said that his art "needs not just beauty, but something horrible" (Shiraga Kazuo, interview with Ming Tiampo, Ashiya, Japan, 1998); by engaging with, and transcending, violence, Shiraga was able to "wrestl[e] with the demons that haunted him and his generation, at the same time opening the possibility of hope for the years ahead" (*Body and Matter: The Art of Kazuo Shiraga and Satoru Hoshino*, New York, 2015, p. 23).





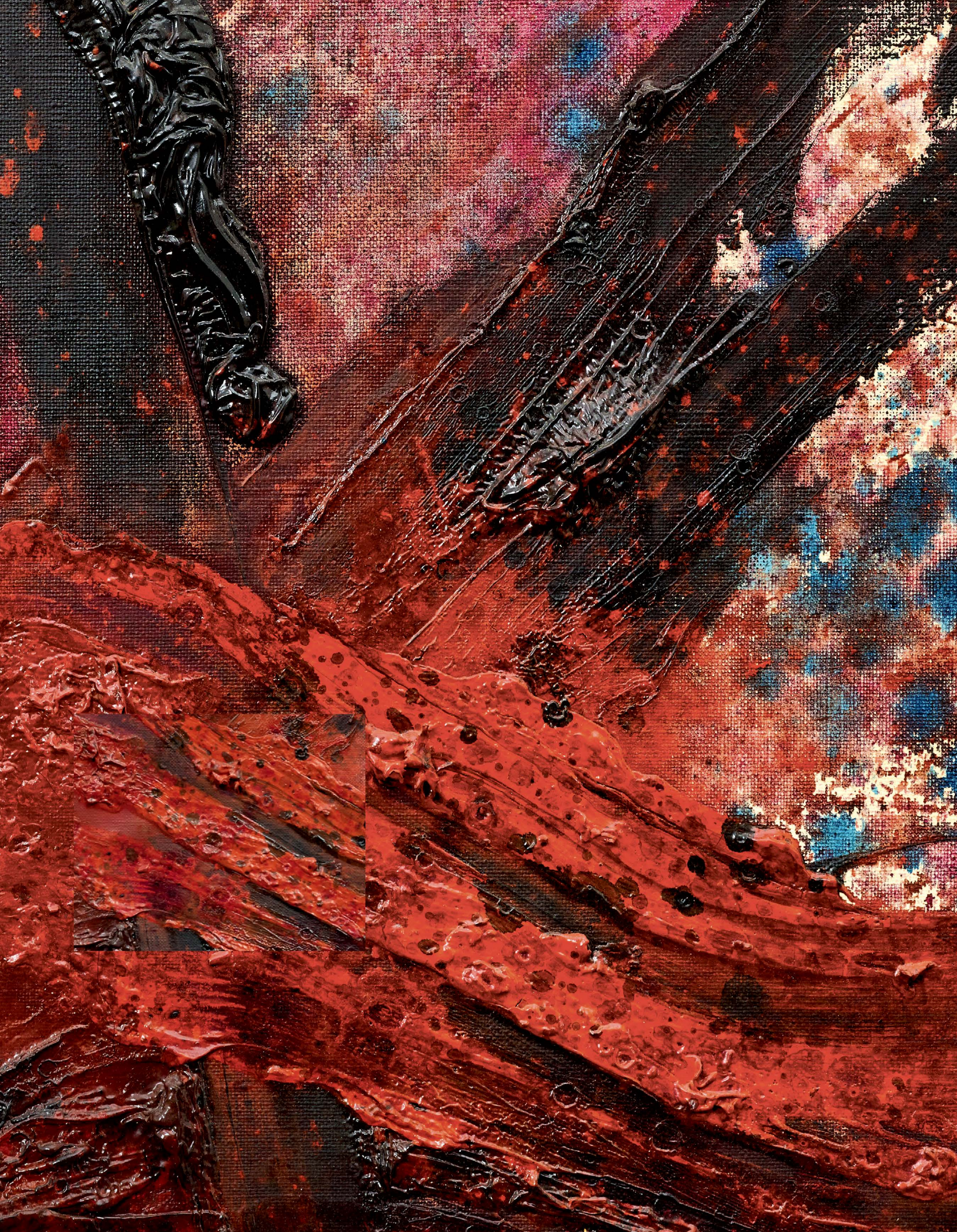
"If you believe that your art has a spiritual meaning and it helps you develop yourself, such art will truly be on the cutting edge of global culture."

SHIRAGA KAZUO

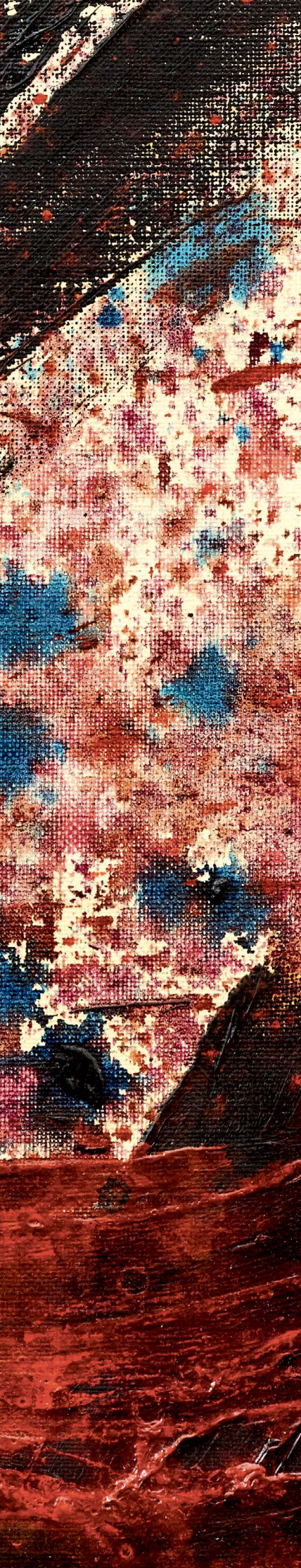
「如果你深信自己的藝術富有精神意義、並幫助你發展自我，那麼這樣的藝術將會走在全球文化的前沿。」

白髮一雄









Yves Klein, Large Blue Anthropometry (ANT 105), ca. 1960, courtesy Guggenheim Bilbao Museum

伊夫·克萊因《Anthropometry》約1960年

© Yves Klein c/o Artists Rights Society (ARS), New York / ADAGP, Paris 2018

《兼光》創於一九六一年，源自白髮一雄早年創作力爆發的時期。「兼光」一詞來自十四世紀的日本傳奇劍匠備前兼光；備前氏來自鑄劍故鄉瀨戶內市，他鑄造的長劍據說劍刃長達90公分，是日本劍史之最。除此以外，本作標題也與一把名為竹俣兼光的日本武士刀有所關聯，這把曠古名劍刀刃之鋒利，據聞能夠把鐵造盔甲工整地切成兩份。這些關於「兼光」的傳說，象徵著本書蘊藏的無盡威力；在這幅鉅作中，力量與激情的交撞散發著別類的優雅，洶湧狂野的力量在畫布上激盪翻滾，使人熱血沸騰。這位具體派畫家在當年青春正盛之時破天荒以足繪畫，開闢了一種狂野原始的藝術表達方式，其抽象藝術表演充滿激烈狂亂的動作——「不只是身體的動作……物質亦隨之騷動起來」（蔡宇鳴著，載於《身體與物質：白髮一雄與星野曉的藝術》展覽圖錄，紐約，二〇一五年，21-22頁）。

在蜚聲畫壇之前，白髮一雄亦經歷過默默耕耘的歲月。他起初學習傳統日本畫（Nihonga），後轉向油畫，以手指或指甲蘸取顏料創作，從那時起，他便摒棄畫筆，將自己的藝術形式昇華到一個新層次，最終演化成著名的足繪作品。一九五〇年代初，亦是傑克森·波拉克發展其行動繪畫的重要時期，白髮一雄終於摒棄傳統藝術規限，將畫布平鋪於地面上，在天花板上固定繩子，自己則執繩而盪於空中，以足蘸濃稠的顏料，層層地踢抹、摔擲於畫布上。畫家並不滿足於把顏料潑或畫在畫布表面，而是藉著這種大膽狂放的創作方式，全身心投入到作品中去，將身體與物質融為一體，流暢迅疾、勢如流星。如此一來，他將自己與西方抽象表現主義的動勢繪畫區分開來，為當代藝術界闖開一片新天地。

《兼光》作於一九六一年，當中深紅的顏料是畫家的獨有標誌，在其早期作品中尤為常見。本畫的

筆觸豪邁粗曠，厚塗的紅色和深綠色如利爪般撕破畫面，在多處交鋒碰撞；雷霆般的鈷藍則在深處暗湧，富有肌理的厚塗顏料為作品更添魅力。本作完成的同年，也是白髮一雄初次踏入國際領域的重要時期：一九五七年藝評家米榭·塔皮耶和畫家喬治·馬修訪問大阪，首次注意到白髮一雄的作品；巴黎施泰德畫廊（與塔皮耶關係密切）在一九五九年舉行的群展包括白髮一雄的作品，更於一九六二年為他舉行首個海外個展。一九六三年，白髮一雄參與巴黎大皇宮現代藝術展；一九六五年相繼在多間歷史悠久的藝術館展出，包括阿姆斯特丹市立博物館「Nul」、三藩市現代藝術博物館「新日本繪畫及雕塑」；一九六七年在紐約現代藝術博物館參展。一九六六年，阿倫·卡普羅在論文集《集合、環境和偶發》中肯定白髮一雄作為「偶發藝術」始創人的地位，並以後者一九五五的戶外表演《挑戰泥土》為肇端；在該次表演中，白髮一雄在泥濘上猛烈地踢腿滾動，與泥土糾纏角力。

暴烈而充滿激情的搏鬥是理解白髮一雄作品的重要一環。在《挑戰泥土》約五年後，伊夫·克萊因也在《身體繪畫》系列裡以人體代替畫筆；白髮一雄則用自己純粹的身體力量對抗、喚醒物質內在的生命力。日本戰後具體派的理念在他的作品中被前所未有地實現並達到高峰；他將工具（「具」）與身體（「體」）結合，無懼地走出日本原爆後的頹垣廢墟，他要讓因戰爭而撕裂的日本社會重新振作，高呼一種「具體」的新生哲學；他曾言其藝術「不只需要美，還要可怕」（白髮一雄，與蔡宇鳴對談，一九九八年）。白髮一雄通過與暴力交戰，並將其戰勝，得以「與纏繞著他與那一代人的夢魘鬥爭，並打開了未來的希望之路」（蔡宇鳴著，載於《身體與物質：白髮一雄與星野曉的藝術》展覽圖錄，紐約，二〇一五年，23頁）。

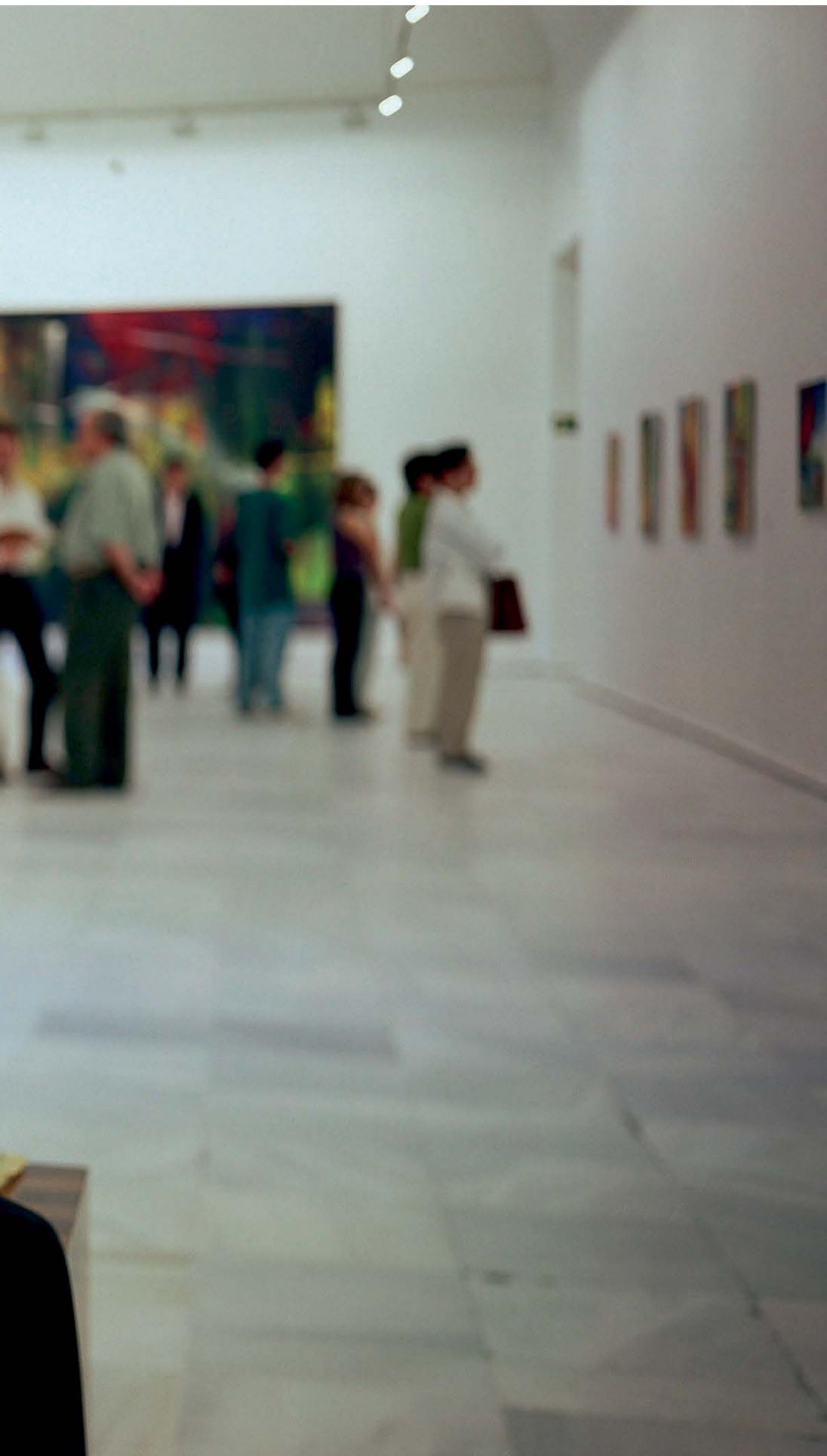




Gerhard Richter, Madrid 1994 © Thomas Struth

格哈德·里希特·攝於1994年馬德里 © Thomas Struth





It's a chance that  
is always planned,  
but also always  
surprising. And I  
need it in order to  
carry on.

GERHARD RICHTER



🔑 1079

## GERHARD RICHTER

b. 1932

### Abstraktes Bild 802-3

oil on canvas  
signed, titled and dated 1994 on the reverse  
112 by 102 cm; 44 by 40½ in.

#### EXHIBITED

France, Nîmes, Carré d'Art, Musée d'Art Contemporain de Nîmes,  
*Gerhard Richter 100 Paintings*, 15 June - 15 September 1996, p.  
62, illustrated in colour  
Japan, Tokyo, Wako Works of Art, *Gerhard Richter*, 24 October -  
28 November 1997, p. 21, illustrated in colour

#### LITERATURE

*Gerhard Richter 1998*, Anthony d'Offay Gallery, London, 1998, p.  
87, illustrated in colour  
*The Subaru Monthly*, Feb. 1998, p. 202, illustrated in colour  
*Gerhard Richter Catalogue Raisonné 1993–2004*, Richter Verlag,  
Düsseldorf; D.A.P., New York, 2005, p. 269, illustrated in colour  
Dietmar Elger, *Gerhard Richter. Catalogue Raisonné 1988-1994*,  
Vol. 4 (nos. 652-1 – 805-6), Ostfildern, Germany, 2015, cat. no.  
302-3, p. 582, illustrated in colour

#### PROVENANCE

Wako Works of Art, Tokyo  
Acquired from the above by the present owner

HK\$ 18,000,000-28,000,000

US\$ 2,300,000-3,570,000

## 格哈德·里希特

### 抽象畫 802-3

油畫畫布

一九九四年作

款識

802-3, Richter, 1994 (作品背面)

#### 展覽

法國，尼姆，尼姆當代美術館〈格哈德·里希特100畫〉一九九  
六年六月十五日至九月十五日，62頁，彩色圖版  
日本，東京，Wako Works of Art〈格哈德·里希特展〉一九  
九七年十月二十四日至十一月二十八日，21頁，彩色圖版

#### 出版

〈格哈德·里希特1998〉（倫敦，Anthony d' Offay畫廊，  
一九九八年），87頁，彩色圖版  
〈The Subaru月刊〉一九九八年二月，202頁，彩色圖版  
〈格哈德·里希特作品全集1993 - 2004〉（杜塞爾多  
夫，Richter Verlag出版社；紐約，D.A.P出版社，二〇〇五  
年），269頁，彩色圖版  
〈格哈德·里希特全集1988-1994年 第四冊(nos. 652-2 -  
805-6)〉Dietmar Elger編（德國奧斯菲爾敦，二〇一五年）  
，圖版編號302-3，582頁，彩色圖版

#### 來源

東京，Wako Works of Art  
現藏者購自上述來源









Executed in 1994, Gerhard Richter's *Abstraktes Bild 802-3* manifests the unparalleled masterful achievement of Richter's intellectual inquiry into abstraction—an investigation that reached its mature zenith surrounding the period of this work's creation. Presenting a spectacular stratum of rich red, overlain with powerful lateral swathes of deep black and a sublime ivory veil of luscious white cascading vertically down the right side of the canvas, *Abstraktes Bild 802-3* delivers a breathtakingly symphonic composition that is dazzling in its execution and riveting in its chromatic and textural complexity. Completing the superior orchestration of colour are sublime accents of gold, green and just a hint of cerulean blue excavated from beneath the veil of his squeegee. At once strikingly authoritative and gracefully elegant, the masterpiece delivers a truly superlative balance between illusion and allusion, erasure and construction, veiling and revealing – a highly representative specimen of Richter's era-defining inquiry into abstract painting.

The present work sits at the chronological apex of the period when the artist's creation of monumental essays in abstraction reached new heights. In the mid-1980s, Richter began using his homemade squeegee to scrape large bands of antecedently applied paint off his canvases; and in the 1990s, he first used this tool to create the distinctive vertical columns structurally essential to the present work. Faintly resembling wooden planks, the columns became an important motif in Richter's abstractions and move his oeuvre further beyond the conventional dichotomy of figuration and abstraction. Where Richter has unwaveringly voiced his criticism of Modernist abstraction's transcendent idealism, his works embody an explicit confrontation and recapitulation of precisely that modality through contradictions. In the words of Roald Nasgaard: "The character of the *Abstract Paintings* is not their resolution but the dispersal of their elements, their coexisting contradictory expressions and moods, their opposition of promises and denials. They are complex visual elements, suspended in interrogation, and fictive models for that reality which escapes direct address, eludes description and conceptualization [...]" (exh. cat. *Gerhard Richter: Paintings: 1988*, p. 110).

By negotiating fields of stunning colour against the pristine reductive purity of white, Richter achieves a deeply worked composition that interrogates the limits of colour altogether. When working on his abstract paintings, Richter allows for some time to pass between the application of each layer of paint. The paintings undergo endless variations in which, with each new gesture the artist adds or scrapes off colour, juxtaposing textures until a harmonious equilibrium is reached. While the strokes of the squeegee have a spontaneous nature, the overlaid works are however thoroughly thought through. Richter refers to his modus operandi as "never blind chance: it's a chance that is always planned, but also always surprising. And I need it in order to carry on, in order to eradicate my mistakes, to destroy what I've worked out wrong, to introduce something different and disruptive" (the artist in conversation with Benjamin H. D. Buchloch in 1986, *Gerhard Richter: Text*, Cologne 2009, p. 182). Like a composer working on a symphony, Richter contemplates,



pauses, and “listens” until his lyrical compositions are finished. *Abstraktes Bild* is, indeed, full of rhythm; the vigorous colours and expressive, gestural marks could well make it the painterly expression of an allegro. It is by music that Richter is many times inspired – if not by listening to it when painting, at least when thinking of himself as making “constant efforts to create a structure in mutual terms and a varied instrumentation” (Ibid, p. 163).

Within its consummate layers and dynamic compositional facture, this painting emits a wealth of enigmatic evocation. Streaked and smeared tides of once-semi-liquid material have been fixed on the surface; the shadows of their former malleability caught in a perpetually dynamic stasis. Staccato ridges, crests and peaks of impasto punctuate this underlying fluidity, creating a powerful sensation of depth and perspectival space through the lens of Richter’s trademark abstract vernacular. The incessant erasure and denial of formal resolution readily evokes natural phenomena, deriving at least part of its effect from a spontaneous naturalism. Evocative of color theories that Neo-Impressionists such as Georges Seurat and Paul Signac utilized to create vibrating painted surfaces, the continually varied tonality and intensely numerous variations of contrasting hues within each inch of the canvas create an intensely unstable perceptive field. This coloristic harmony and lyrical resonance broadcast an evocative atmosphere of density and chaos, while the interplay of hues and the complex textures invite the viewer to look both at and through the laminas of material. We become immersed in color and movement as if confronting a natural phenomenon of the sea or sky.

Forming a conceptual keystone of his oeuvre, Richter’s iconic *Abstrakte Bilder* have performed a prolifically sustained philosophical enquiry into the medium of painting and the foundations of our contemporary visual understanding. In the present work, the swathes and accretions result in an extreme textural topography which constantly transforms with our shifting perspective amidst an ever-changing play of light. What is near and what is far becomes indefinite and our eye is forced to constantly readjust to attempt to comprehend the plethora of pictorial data. Additional scrapes, smudges, and incisions in all directions carry us forward and back, beyond even the furthestmost reaches of color and pigment in a way reminiscent of how Fontana’s slashes deconstruct the picture plane into the infinity of space and the unknown. In Richter’s own words, he looks “to gain access to all that is genuine, richer, more alive: to what is beyond my understanding” (Gerhard Richter, ‘Notes 1985’ in Hans-Ulrich Obrist ed., *Gerhard Richter: The Daily Practice of Painting, Writings 1962-1993*, p. 119). And as formulated by Birgit Pelzer, Richter’s abstract works articulate that which cannot be articulated: “Richter’s painting explores the enigmatic juncture of sense and non-sense. His paintings encircle, enclose the real as that which it is impossible to say: the unrepresentable” (Birgit Pelzer, “The Tragic Desire” in Benjamin D. Buchloh, ed., *Gerhard Richter: October Files*, Massachusetts, 2009, p. 118).



Gerhard Richter in his studio, 1994

格哈德·里希特於工作室，1994年

Photo: Benjamin Katz

Image: © DACS

Artwork: © Gerhard Richter 2018 (27082018)









Gerhard Richter, Abstraktes Bild, 1991. Private Collection. Sold for: USD 16,563,000 at Sotheby's New York May 2018 © Gerhard Richter 2018

格哈德·里希特，《抽象畫》，1991年作  
售價：紐約，蘇富比，2018年5月，16,563,000美元



Mark Rothko, No. 6 / Sienna, Orange on Wine, 1962

馬克·羅斯科，《No. 6 / Sienna, Orange on Wine》，1962年作

© 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York

《抽象畫802-3》作於一九九四年，見證格哈德·里希特在抽象世界裡的知性探索取得無雙成就，達至這一創作時期的成熟巔峰。畫面平鋪一層明豔的紅，其上交疊著黑與白，深沉有力的黑橫掃而過，留下長長的痕跡，聖潔的象牙白凝成籠紗，由畫布右方拖曳而下，整幅構圖有如一曲攝人心弦的交響樂，從中可見畫家令人神迷目眩的創作手法，更凸顯引人入勝的用色與複雜紋理。畫面上點綴著高貴的金和綠，用刮墨刀推過的顏料之下亦隱隱透出絲絲蔚藍，令這曲色彩交響樂昇華至圓滿。此畫莊崇而雍雅，在幻像與隱喻、消除與建構、掩藏與揭示之間展現極致平衡，乃里希特劃時代抽象繪畫的又一代傑作。

此畫完成之時正值里希特在抽象繪畫方面達到全新高峰。一九八〇年代中期，里希特開始使用自製的刮墨刀，從預先塗好的顏料表面刮下闊大的條形；到了一九九〇年代，他首次使用刮墨刀創造出獨特的垂直色柱，一如此畫中不可或缺的構成部分。這些色柱與木條板有幾分相似，它們成為里希特抽象畫的重要主題圖案，將其作品推向更廣闊的天地，打破具象與抽象之間的傳統對峙。里希特一向不認同現代抽象主義中的超驗觀念，他的作品卻透過對比，將這種意識形態蘊含的衝突和特質集於一身。正如羅阿爾德·納斯加德所言：「《抽象畫》的特質並非衍生自畫中元素的一致意圖，相反，這些元素自行發揮，當中的表現手法和情感色彩相互矛盾卻又共存不紊，遵從和反駁的理念背道而馳但也互相比照。它們自身就是複雜的視覺元素，令尋根究底變得毫無意義；它們同時也是現實的虛擬模型，無法直接討論，而且不受描述和概念化的規限[...]

」（展覽圖錄《格哈德·里希特：繪畫1988年》，110頁）。

里希特劃分出豔麗顏色與純潔白色的區域，藉此精心佈置構圖，對色彩的極限提出深刻的叩問。創作《抽象畫》時，里希特會每隔一段時間逐層塗抹顏料。藝術家每次的新動作為畫面增添或去除色彩，因此作品經歷無窮無盡的變化，直至紋理達到和諧平衡。雖然刮墨刀的痕跡自然而成，但層層疊疊的構圖卻是經過深思熟慮。里希特將他的創作方式形容為「非盲目的偶然性：這是一個精心策劃的時機，但往往帶來驚喜。而我需要這種方式來繼續創作，消除我的錯誤，摧毀出錯的地方，並呈現與眾不同的意象」（一九八六年里希特與本亞明·H·D·布赫洛的對話，《格哈德·里希特：文字》，科隆，二〇〇九年，182頁）。里希特就像一位交響樂作曲家，一邊沉思，一邊停下來「聆聽」，直至完成他的抒情作品。《抽象畫》確實充滿節奏感。其用色奔放，筆勢富表現力，恰如繪畫上的快板樂章。里希特很多時候從音樂汲取靈感——即使不是在作畫時聆聽音樂，至少他認為自己「不斷致力創造一個具備同等元素和各種演繹的結構」（同上，163頁）。

透過出神入化的顏料層疊和充滿動感的構圖技法，此畫流露出派高深莫測的氣息，引人遐想。藝術家或推刮、或塗抹，把半流質的媒材固定在畫布表面；顏料經過延展舒張，將湧動的一刻定格，化作永恆的靜止。厚塗顏料形成的斷脊、波峰和頂尖將潛藏的暗湧展露無遺，里希特用其標誌性的抽象風格，創造出一片磅礴的深邃和立體的空間。畫作不斷刻意避免使用形式作為表現手法，其效果很容易令人聯想起大自然現象，至少有一部分想像源於人類對自然發自內心的追求。每吋畫布上的色調持續改變，對照鮮明的色澤變幻莫測，組成極度不穩

定且意涵豐富的畫面，與喬治·秀拉和保羅·席涅克等新印象主義畫家創作點畫時所應用的顏色理論有異曲同工之妙。這種色彩的協奏和抒情的共振引出緊湊而混亂的氛圍，色澤之間的呼應和複雜的紋理令觀者看見並看透媒材的不同層次。我們沉浸在色彩和動勢當中，彷彿置身於由海洋或蒼穹所生發的自然力量。

里希特的《抽象畫》系列非常經典，為其藝術生涯奠定概念基石，代表他在繪畫媒材和當代視覺解讀基礎方面持之以恆的哲思。此畫的顏料塗抹和堆疊形成極具質感的凹凸起伏，當光線轉換，我們的觀感隨之而改變，眼中所見之畫面自然也有所不同。遠近變得無法界定，我們於是被迫不斷適應眼前所見，嘗試接受畫面上大量湧現的視覺元素。散落畫面各處的額外刮痕、斑漬和切口超越了色彩和顏料的極限，讓我們暈頭轉向，某種程度上令人聯想起封塔納作品上將畫面解構成無盡空間和未知的劃痕。用里希特自己的話說，他希望「觸碰真實以及更豐厚、更生機勃勃的一切——超乎自身理解的一切」（格哈德·里希特，〈1985年筆記〉，載於漢斯·烏爾里希·奧布里斯特所編之《格哈德·里希特：繪畫的日常練習，文章1962-1993年》，119頁）。比吉特·佩爾策形容道，里希特的抽象作品一語點破不能言之物：「里希特的畫在感官與非感官交匯的神秘領域裡遊走探索。他的作品捕捉了真實存在卻不可說明的東西，即無以名狀之物」（比吉特·佩爾策，〈可悲的慾望〉，載於本亞明·H·D·布赫洛所編之《格哈德·里希特：十月檔案》，麻省，二〇〇九年，118頁）。



“But not long after, a tempestuous head wind arose, called Euroclydon. So when the ship was caught, and could not head into the wind, we let her drive. And running under the shelter of an island called Claudia, we secured the skiff with difficulty. When they had taken it on board, they used cables to undergird the ship; and fearing lest they should run aground on the Syrtis Sands, they struck sail and so were driven.”

Acts 27: 14-17, New King James Version

The artist photographed in her studio, 1957

藝術家於工作室 · 1957年

Photo by Rudy Burckhardt

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## JOAN MITCHELL

1925 - 1992

### Syrtis

oil on canvas  
signed and titled on the reverse stretcher  
Executed in 1961  
130 by 162 cm; 51½ by 63¾ in.

#### EXHIBITED

Sweden, Stockholm, Svensk-Franska Konstgalleriet, *Tendenser*,  
1962, cat. no. 36

#### PROVENANCE

Svensk-Franska Konstgalleriet, Stockholm  
Private Collection, Sweden  
Private Collection, London  
Levy Gorvy Gallery  
Acquired from the above by the present owner

HK\$ 50,000,000-70,000,000

US\$ 6,380,000-8,920,000

## 瓊 · 米切爾

### 賽耳底

油畫畫布

一九六一年作

款識

《Syrtis》，Mitchell（作品背面）

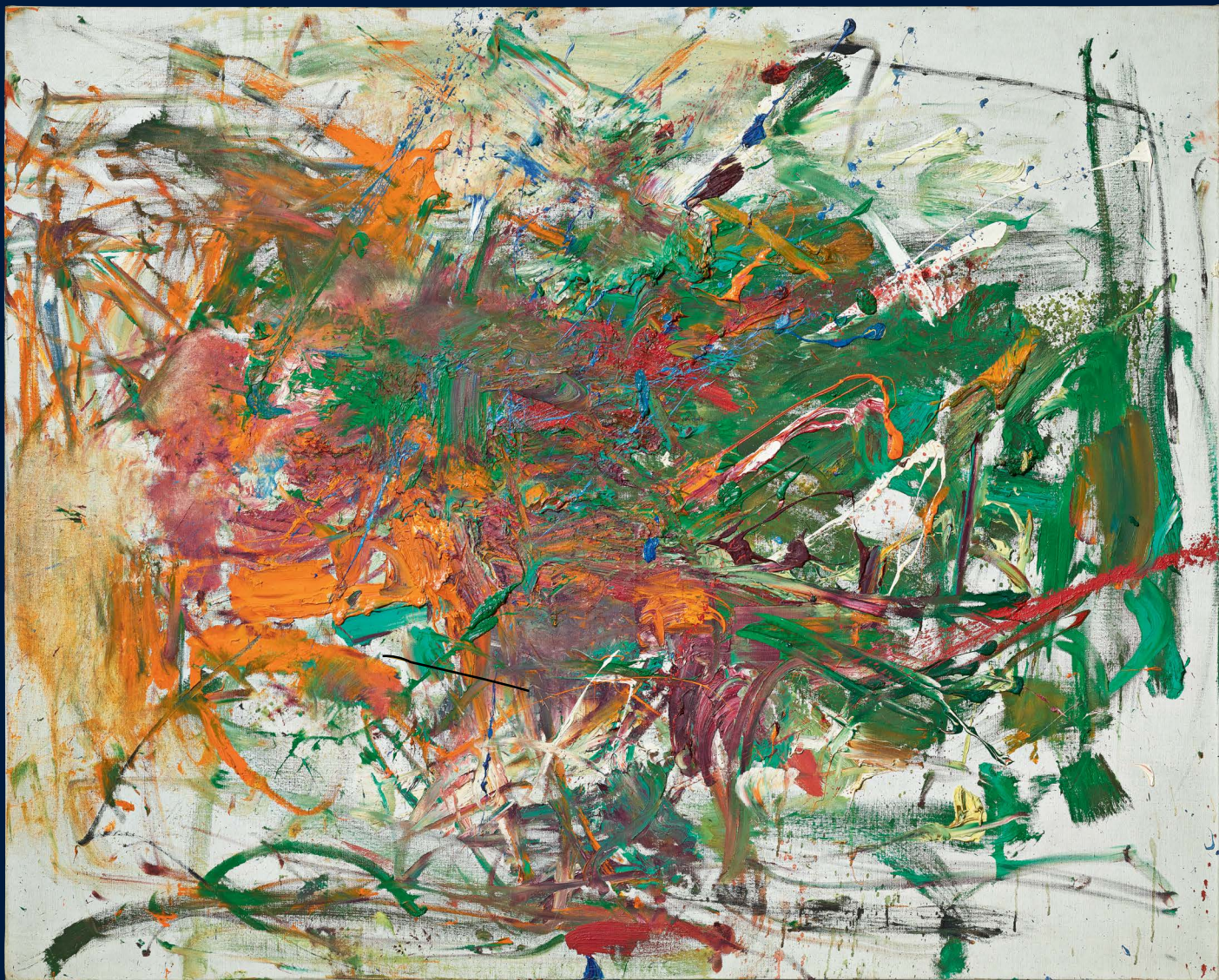
#### 展覽

瑞典，斯德哥爾摩，Svensk-Franska  
Konstgalleriet（*Tendenser*）一九六二年，圖版編號36

#### 來源

斯德哥爾摩，Svensk-Franska Konstgalleriet  
瑞典私人收藏  
倫敦私人收藏  
Levy Gorvy 畫廊  
現藏者購自上述來源









Willem de Kooning, *Two Figures in a Landscape*, 1967.

威廉·德庫寧《景觀中的兩個人物》1967年

Collection Stedelijk Museum, Amsterdam.

Image courtesy of the Stedelijk Museum, Amsterdam

© 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Vividly radiant, ardently tempestuous and charged with potent calligraphic grace, Joan Mitchell's *Syrtis* erupts in an intoxicating torrent of exotic colours – one of the most strikingly hued Mitchell canvases to ever come to the auction market. Created in 1961, two years after Mitchell's move to France, the painting is titled after the legendary Syrtis Sands – two perilous sand gulfs in the Mediterranean just off the coast of Libya where the waters are shallow and dangerous. There is a long history of ancient accounts by sailors from classical times that describe the hazardous shoals and desert coast of Libya where ships become stranded, and the present work encapsulates the raw ferocious beauty – at once great and terrible – of nature, sand and sea. Across the resplendent breadth of the canvas, Mitchell's emotive gestural vocabulary initiates a potent yet nuanced dialogue between colour and contour, intellect and emotion, manifesting a concentrated force that reflects a consummate process of psychic turmoil, acceptance, reassessment and triumph. A brilliantly executed and gorgeously raw exemplar of the artist's oeuvre, *Syrtis* summons the same overpowering immediacy and potent visual authority as it did almost six decades ago, when Mitchell first made her name as the most accomplished female Abstract Expressionist in the world.

Joan Mitchell was born in Chicago in 1925, and showed an early interest in visual art and athletics. She attended Smith College and the School of the Art Institute of Chicago before moving to New York City in 1950. Upon her arrival, Mitchell was quickly accepted into the New York School – an exclusive group of predominantly male artists including Jackson Pollock, Mark Rothko and Barnett Newman. Working alongside these male Abstract Expressionists as an

equal, Mitchell carved out her own unique space with her own gestural vernacular – one that balanced uninhibited expression with precisely controlled composition and which reined in unbridled passion with grace. Just as Pollock's emotional furor was communicated directly from the can to the surface in his heroic drip paintings, Mitchell wielded the brush with talismanic bravura, occasionally translating her angst by vigorously flinging or smearing paint onto the canvas by hand. But in contrast to Pollock's all-over decentralized compositions, Mitchell's passion-laden swathes of paint are gathered as if by centripetal force at the center of the canvas, swirling together in a layered mass of precisely poised artistic energy. In Klaus Kertess's words, Mitchell's art-making was "more calculating, more consciously in search of beauty than her predecessors", the near-mythical men of Abstract Expressionism (Klaus Kertess, *Joan Mitchell*, New York, 1997, p. 22).

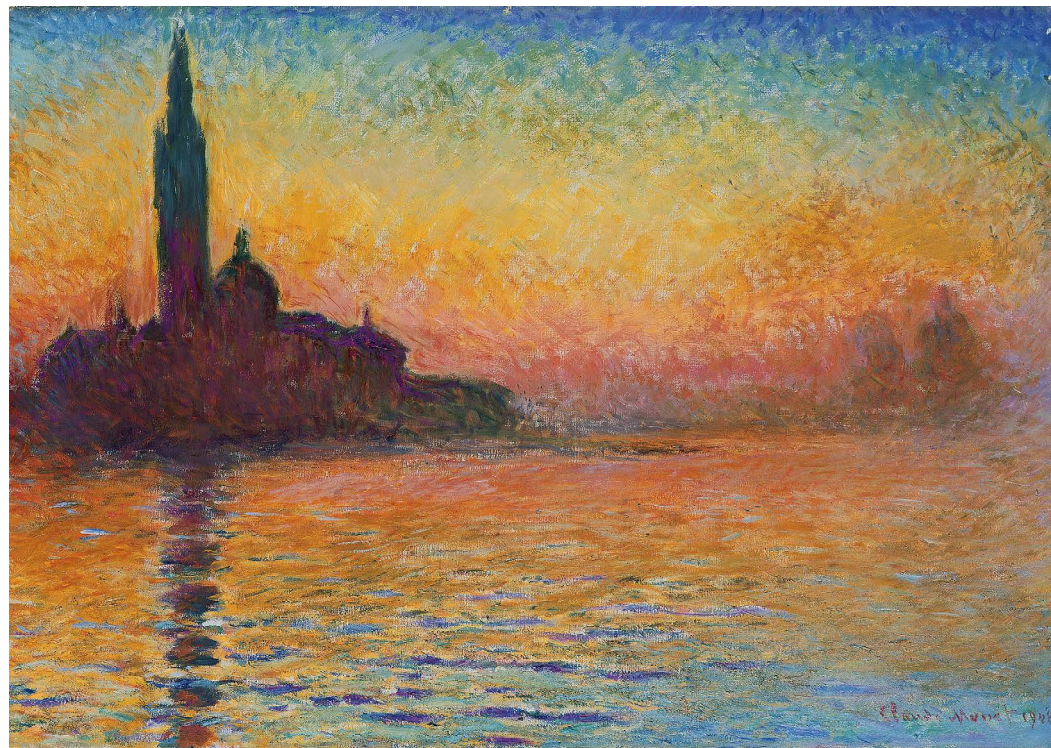
In 1959, two years before the creation of the present work, Mitchell relocated from New York to Paris where she moved into a small studio at 10, rue Frémicourt. John Ashbery remarked on Mitchell's move, "It seems that such an artist has ripened more slowly and naturally in the Parisian climate." (John Ashbery, "An Expressionist in Paris," *Art News*, no. 64, September 1965, p. 63). Whereas Mitchell often felt overshadowed or marginalized in the competitive and male-dominated New York art scene, Paris allowed the artist to find her voice and develop her own independent style and vision. In the new environment, Mitchell was also deeply inspired by European post-Impressionist influences, most notably Van Gogh's contrast of colours, Cezanne's construction of layered geometric



Claude Monet, *San Giorgio Maggiore at Dusk*, 1908-1912, oil on canvas.

克勞德·莫內《黃昏中的聖喬治大帝教堂》1908-1912年作

Image courtesy National Museum Cardiff of Cardiff, Wales



planes and Monet's manipulation of light. Synthesizing these diverse influences with her schooling and artistic roots from New York, Mitchell forged her own unique visual lexicon that contended with Pollock's drip, Newman's zip, and Rothko's stacks of ethereal hues.

In 1960, a year after moving to Paris and around the date of execution for the present work, Mitchell had her first solo exhibition at the Galerie Neufville. At the same time, the early 1960s was a dark period in Mitchell's personal life as her mother was diagnosed with cancer in 1960 and her father passed away from heart disease in 1963. Mitchell's work in Paris, particularly between 1960 and 1962, reflect not just angst, violence and tension but more importantly the artist's attempt to transcend darkness. Mitchell has described her paintings from this period as "very violent and angry paintings ... [I was] trying to get out of a violent phase and into something else" (Linda Nochlin, "Joan Mitchell: A Rage to Paint", in exh. cat. New York, Whitney Museum of American Art, *The Paintings of Joan Mitchell*, 2002, p. 50).

Created in 1961, *Syrtis* is testament to such a poignant personal will to transcend turmoil – one which translates into a fiercely tempestuous repository of feeling and visual depth. In her separation of her painting into figure and ground, rejecting the all-over composition championed by the first generation Abstract Expressionists, Mitchell implies a presence, or area of fastidious focus, that anchors the composition and demands close inspection. Haemal reds, lush greens and iridescent oranges collide and accumulate at the center of the work, gradually loosening into individual strokes as it runs out towards the edges of the canvas. The structural modulation is

precisely and fastidiously orchestrated, manifesting in a vibrating aura around the central "subject", sharpening its form; while her impassioned yet controlled painterly strokes bore into the canvas, creating dynamic geographic undulations. As Linda Nochlin explains, "meaning and emotional intensity are produced structurally, as it were, by a whole series of oppositions: dense versus transparent strokes; gridded structure versus more chaotic, ad hoc construction; weight on the bottom of the canvas versus weight at the top; light versus dark; choppy versus continuous strokes; harmonious and clashing juxtapositions of hue – all are potent signs of meaning and feeling" (Linda Nochlin, "Joan Mitchell: A Rage to Paint" in Exh. Cat. Jane Livingston, *The Paintings of Joan Mitchell*, Whitney Museum of American Art, New York p. 55).

Mitchell spent the summer of 1961 in Cap d'Antibes, and the palette in *Syrtis* invokes the rich colours of the French Riviera – bright golden sunshine, terracotta tiles, and the glistening cerulean waters of the Mediterranean. At once tempestuous and graceful, conveying unqualified spontaneity as well as precise and meticulous composition, *Syrtis* is wholly abstract yet undeniably reminiscent of landscape – an indisputable demonstration of the artist's status as the foremost female painter of the Abstract Expressionist generation. Her works will be commemorated with a major retrospective opening in 2020 at the Baltimore Museum of Art, then traveling to the San Francisco Museum of Modern Art and the Solomon R. Guggenheim Museum.





Jackson Pollock, *NUMBER 32*, 1949, 1949.

傑克森·波拉克，《32號》，1949年

© 2018 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

瓊·米切爾的《賽耳底》絢麗奪目，激烈狂暴，卻帶著書法般的優美底蘊；畫布上迸發出一團別具異域風情的色彩，交織成一渦令人陶醉的湍流，色澤之豐沃濃豔，在見諸拍場的米切爾作品中當數一二。《賽耳底》作於一九六一年，是畫家移居法國後的兩年，作品命名自大名鼎鼎的瑟提斯沙灘——這是兩片變幻莫測的地中海海灣，位處利比亞，對出海域因為水淺而凶險異常。很多古代文獻均有記載，當時的水手形容，船隻會在危險的沙洲或沙灘上擱淺，本作體現的正是潛藏在自然、沙地和海洋的冷酷無情之美，恢弘壯闊，卻令人生畏。深廣的畫布上揮灑著米切爾飽含情感的筆觸，激發顏色與線條、理性與感性之間的交流，大開大闢，又細膩微妙，凝聚成一股不可阻擋之勢，呈現一系列不斷超越自我的內心活動，從不安到接納，然後重整旗鼓，獲得勝利。《賽耳底》展示了米切爾的嫺熟造詣，情感直白熾熱，其中洶湧而至的即席揮毫和不容置疑的經典風格，幾乎一如六十年前，那時米切爾才剛奠定她作為抽象表現主義成功女性藝術家的名氣。

瓊·米切爾一九二五年生於芝加哥，年少時已對視覺藝術和運動尤感興趣。她曾就讀於史密斯學院和芝加哥藝術學院，隨後在一九五〇年搬到紐約。米切爾很快就被紐約畫派接納，畫派地位尊崇，成員多為地位顯赫的男性藝術家，包括傑克森·波拉克、馬克·羅斯科和巴奈特·紐曼。米切爾與一眾抽象表現主義的男性藝術家旗鼓相當，她憑著獨一無二的繪畫語彙，糅合熱情奔放的筆觸和深思熟慮的構圖，將肆意張狂的熱情和冷靜自持的優雅融為一體，為自己在藝術圈爭取到一席之地。一如波拉克直接將罐裡的顏料潑灑至畫布表面、把熱烈的思緒轉化成滴畫的手法，米切爾以不可思議的氣勢揮動畫筆，或偶爾用手向畫布上猛力撇甩或塗抹顏料，展示內心的焦慮。不過有別於波拉克鋪天蓋地的

構圖，米切爾感情豐沛的筆觸通常聚在一處，彷彿畫面中央隱藏著一股向心力，所有顏色纏繞層疊，透過精心安排，營造出看似漫不經心的優美構圖。借用克勞斯·柯鐵斯（Klaus Kertess）的話，米切爾的創作「比前人多了幾分籌謀，並更在尋求美之所在」（克勞斯·柯鐵斯，《瓊·米切爾》，紐約，一九九七年，22頁）。

一九五九年，那時離《賽耳底》的誕生尚有兩年，米切爾從紐約移居巴黎，並搬進位於菲彌古路十號的狹小工作室。對此，約翰·阿什伯里（John Ashbery）評論道：「這樣一位藝術家在巴黎的環境中似乎成熟得更緩慢、更自然」（約翰·阿什伯里，〈一位表現主義者在巴黎〉，《藝術新聞》，第64期，一九六五年九月，63頁）。儘管在競爭激烈且以男性為主導的紐約藝術圈裡，米切爾經常感到自己的鋒芒被掩蓋，或被排擠到邊緣，在巴黎，她卻能找到自己的聲音，培養出自我風格和視野。身處新環境的米切爾也深受歐洲後印象派薰陶，當中尤以梵谷的斑斕用色、塞尚的重疊幾何平面及克勞德·莫奈的光線掌控為重。她以多年練就的功底和來自紐約的藝術體統，融合各方的影響，冶煉出屬於自己的視覺語彙，與波拉克的滴淌、紐曼的細線、羅斯科的層疊平分秋色。

一九六〇年，即移居巴黎後一年，也是創作《賽耳底》之前，米切爾在納維爾畫廊舉辦首次個展。而同一時期，即六〇年代初恰逢米切爾人生的低潮，她的母親在一九六〇年確診患癌，父親則在一九六三年因心臟病離世。因此她在巴黎的創作，尤其是一九六〇至六二年之間的畫，不止反映擔憂、暴力和揪心之感，更重要的是表達畫家希望衝出低潮的決心。米切爾將這段時期的畫形容為「非常暴力和憤怒……[我當時]嘗試走出暴烈的風格，進入另一番境界」（琳達·諾奇林，〈瓊·米切爾：化悲憤為圖畫〉，摘自展覽圖錄，紐約，惠特尼美國藝術博物館，《瓊·米切爾的畫作》，二〇〇二年，50頁）。

《賽耳底》成畫於一九六一年，證明畫家希望從紛亂中理出頭緒，這股決心催生出這幅暴風疾雨般的作品，當中蘊藏著巨大的感官和視覺深度。米切爾把作品分成圖像和背景，摒棄第一代抽象表現主義藝術家主張的無焦點構圖，在畫面巧妙暗示一個存在或一處焦點區域作為構圖重心，留待觀眾細細揣摩。血紅、翠綠和鮮橘交織碰撞，層層堆疊在畫面正中，再漸漸向邊沿舒張，伸展出單獨的線條。這個漸變的結構拿捏得恰到好處，中央「主體」的周圍環繞著捉摸不定的氣息，使其形態愈顯犀利；畫布承載著米切爾激昂卻克制的筆觸，掀起充滿活力的起伏波濤。正如琳達·諾奇林闡釋道：「涵義和強烈的情緒來自結構，組成部分姑且可以稱為一系列相反的元素：濃厚或輕透的筆觸，嚴謹有序或混亂率性的構圖，集中在畫面上方或下方的重心，明亮或陰暗，斷續或連續的線條，協調或對比的色調——這一切都是涵義和情感的有力表現」（琳達·諾奇林，〈瓊·米切爾：化悲憤為圖畫〉，摘自展覽圖錄，簡·利文斯通，《瓊·米切爾的畫作》，惠特尼美國藝術博物館，紐約，55頁）。

一九六一年，米切爾在昂蒂布海岬度過夏天，《賽耳底》的用色令人不禁想起法國蔚藍海岸的明艷色彩，那裡有燦爛的金色陽光，赤陶方磚，還有地中海波光粼粼的蔚藍海水。本作狂野激越，同時優美典麗，既出自畫家不假思索的即興發揮，亦以一絲不苟的構圖為依歸，儘管全然抽象，卻能引發關於風景的聯想，無疑彰顯了米切爾身為抽象表現主義頂尖女畫家的崇高地位。其大型回顧展將於二〇二〇年在巴爾的摩藝術博物館揭幕，隨後移師至三藩市現代藝術博物館和古根海姆美術館。













“[Tanaka’s paintings] deeply affects the viewer’s spirit through the implication that the boundary of ‘self’ that we feel to be fixed can actually be changed, with the potential of structuring a new relationship to the world.”

KATO MIZUHO

「（田中敦子的作品）暗示，我們所認為固定的『自我』邊界，其實是可以改變的，也可能與世界形成全新的關係，觀者的精神世界因而深受影響。」

加藤瑞穗

Tanaka Atsuko painting for *International Art of a New Era: Informel and Gutai* (1957-58)

田中敦子為1957-1958年《International Art of a New Era: Gutai and Informel》展覽準備

© Royji Ito. Image from Atsuko Tanaka: The Art of Connecting, 2011, Ikon Gallery



# TANAKA ATSUKO

1932 - 2005

## Composition of Three Balls

synthetic polymer paint on canvas  
signed in English and dated 1964 on the reverse  
130 by 97 cm; 51½ by 38½ in.

### EXHIBITED

Japan, Ashiya, Ashiya City Hall, *18th Ashiya Exhibition*, 1965  
Japan, Osaka, Gutai Pinacotheca, *15th Gutai Art Exhibition*, 1 – 20 July 1965  
Japan, Tokyo, Seibu Department Store, Contemporary Art Gallery, *Points and Lines in Sprial, Tanaka Atsuko 1960*, 19 April – 15 May 1985  
Japan, Nara, Kita Modern Art Museum, *Atsuko Tanaka Exhibition*, 27 February – 15 April 1990

### LITERATURE

*Atsuko Tanaka: Search for an Unknown Aesthetic, 1954-2000*, Ashiya City Museum of Art and History, Ashiya City, Japan, 2001, p. 119, cat. no. 46, illustrated in colour  
*Atsuko Tanaka: Catalogue Raisonné 2015*, Galleria Col, Osaka, Japan, 2015, p. 105

### PROVENANCE

Kita Modern Art Museum, Japan  
Private Collection  
Hauser & Wirth  
Acquired from the above by the present owner

HK\$ 4,000,000-6,000,000

US\$ 510,000-765,000

# 田中敦子

## 三圓構造

合成樹脂漆畫布

一九六四年作

### 款識

Atsuko Tanaka, 1964年（作品背面）

### 展覽

日本，蘆屋，蘆屋市民會館〈第18回蘆屋市展〉一九六五年  
日本，大阪，具體美術協會〈第15回具體美術展〉一九六五年七月一日至二十日  
日本，東京，西武百貨店，現代美術畫廊〈渦卷之點與線，田中敦子1960〉一九八五年四月十九日至五月十五日  
日本，奈良，喜多美術館〈田中敦子展〉一九九〇年二月二十七日 至四月十五日

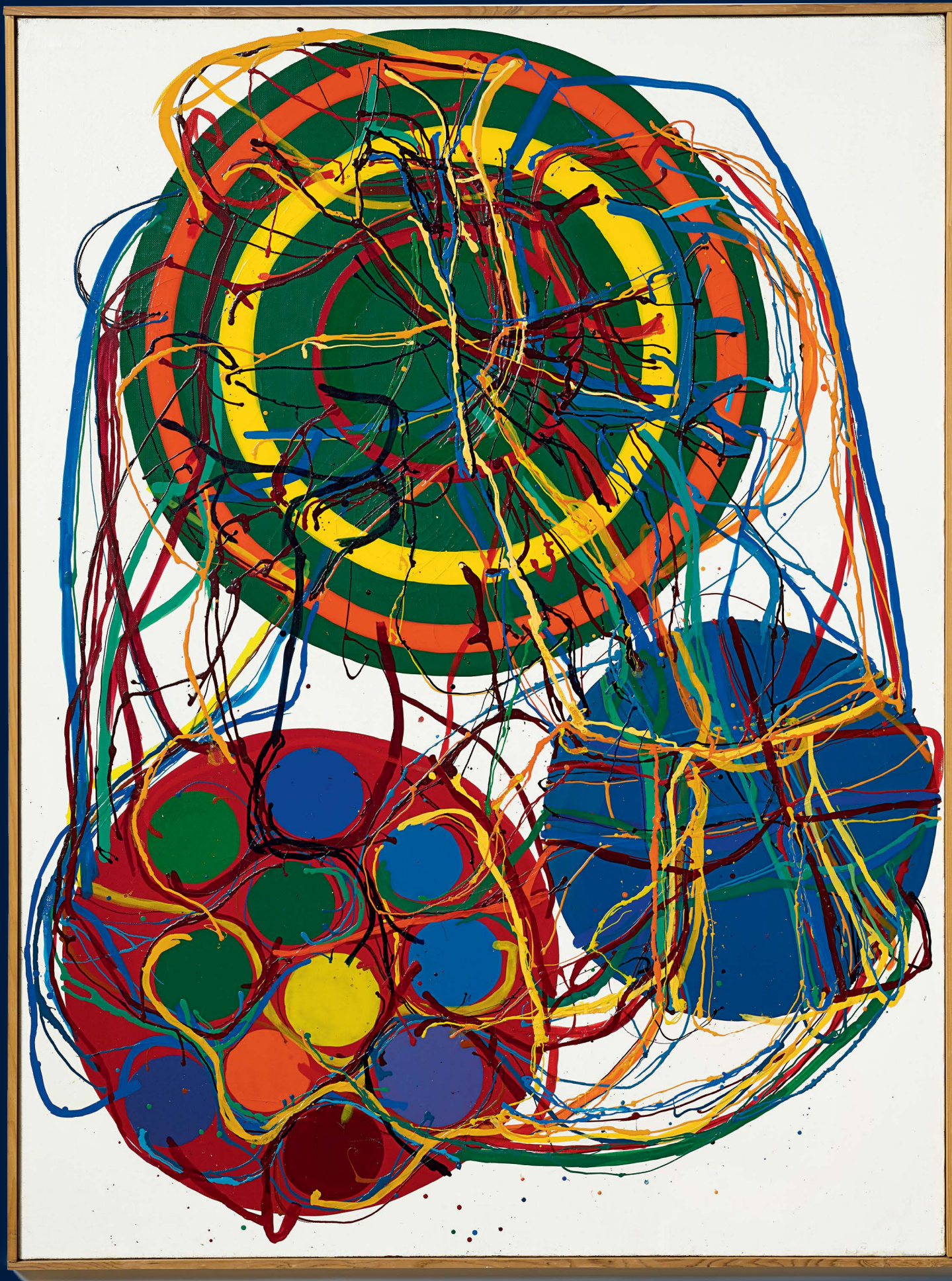
### 出版

〈田中敦子:未知的美的探求1954-2000〉（日本蘆屋市，蘆屋市立美術館，二〇〇一年），119頁，圖版編號46，彩色圖版  
〈田中敦子全集2015〉（日本大阪，Galleria Col，二〇一五年），105頁

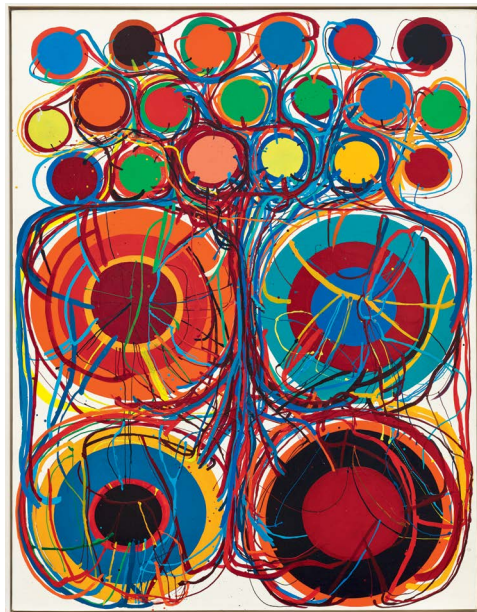
### 來源

日本，喜多美術館  
私人收藏  
Hauser & Wirth畫廊  
現藏者購自上述來源









Tanaka Atsuko, *WORK*, 1963, Private Collection. Auction record: HKD 12,700,000 at Sotheby's Hong Kong April 2017

田中敦子・《作品》・1963年・私人收藏・拍賣紀錄：香港・蘇富比・2017年4月・12,700,000港元成交

At the 2nd Gutai Art Exhibition in Tokyo in 1956, five years before American Minimalist Dan Flavin created his first fluorescent sculpture, avant-garde seamstress turned artist Tanaka Atsuko stunned audiences by appearing on stage in a high-voltage, coruscatingly resplendent *Electric Dress*. Composed of a great mass of wires connecting two hundred bulbs and tubes that blinked and flashed in dazzling neon colors, the elaborate dress-contraption heaved with intense heat and energy, imprinting a blazing pattern of circles on audience's retinas. The iconic performance immortalized itself in art history, firmly establishing Tanaka's reputation among the greatest artists of her generation and earning her a laudatory mention in renowned French critic Michel Tapié's landmark piece "A Mental Reckoning of My First Trip to Japan" in 1957: "I have a deep respect for the whole group [Gutai] as a group, but I would like to name four artists who should appear alongside the most established international figures: Shiraga Kazuo, Shimamoto Shozo, Yoshihara Jiro, and Tanaka Atsuko" (Michel Tapié, "A Mental Reckoning of My First Trip to Japan", 1957).

The pivotal performance catalysed Tanaka's post-1957 vocabulary of omnipresent circles and lines on canvas: a striking aesthetic exemplified by *Composition with Three Balls*. Hailing from Tanaka's glorious 1960s era of escalating international acclaim, during

which her works were purchased by the likes of distinguished Western collectors such as Anthony Denney and Roland A. Gibson as well as American painter Sam Francis, the current lot is outstanding for its arresting range of brilliant color, layered three-dimensionality and compelling immediacy: testament to Tanaka's use of quick-drying synthetic enamel paint. Works of such commanding presence from Tanaka's early 1960s circle paintings are extremely rare to come by in the market, with similar paintings from this early decade currently belonging to eminent museum collections such as that of the Museum of Modern Art, New York.

In 1968, a few years after the current lot was created, yet another iconic milestone performance by Tanaka was documented in the film *Round on Sand* directed by Fukuzawa Hiroshi. In an elaborate improvised dance along the length of a beach, Tanaka engraved a vast array of interlocking circles and lines in the sand. Viewed from above, the large drawing in nature evokes sublime traces of movement that swirl and loop towards infinity, evoking the cosmic mystery of the ancient Nasca lines of Peru. The circular bodily motions employed by Tanaka in the performance echoes *Stage Clothes* (1956), an early Gutai performance in which Tanaka unravelled layer upon layer of connected trains of fabric from her body in a twirling spiral movement. In both *Round on Sand* and *Stage*

*Clothes*, as well as in *Electric Dress*, Tanaka was "drawing" or "painting" with her entire body, inserting her corporeal being into the very axis of the production of shape, line and color.

Such a revolutionary method gave birth to the notion that abstract painting could be indexical to the figure (Vivian Ziherl, "Atsuko Tanaka: The Art of Connecting", *LEAP* 15, June 2012), a radical concept that provided a highly conceptual challenge to the prevalent gestural automatism of her generation in Informel and Abstract Expressionism in both the East and the West (Ming Tiampo, "Electrifying Painting", in *Electrifying Art: Atsuko Tanaka, 1954-1968*, Hemlock Printers, Vancouver, 2004, pg. 64). At the same time, by uniting art and technology, Tanaka responded theoretically and aesthetically to the brisk economic expansion and exhilarating technological development experienced by Japan's rapidly industrializing post-Hiroshima urban life. With its jostling, pulsating circles and fluidly twisting lines, *Composition with Three Balls* embodies post-war Japan's throbbing heartbeat and flashing neon aesthetic, constituting a potent symphony celebrating the all-encompassing sublimity of life, resilience, contemporaneity and interconnectivity.

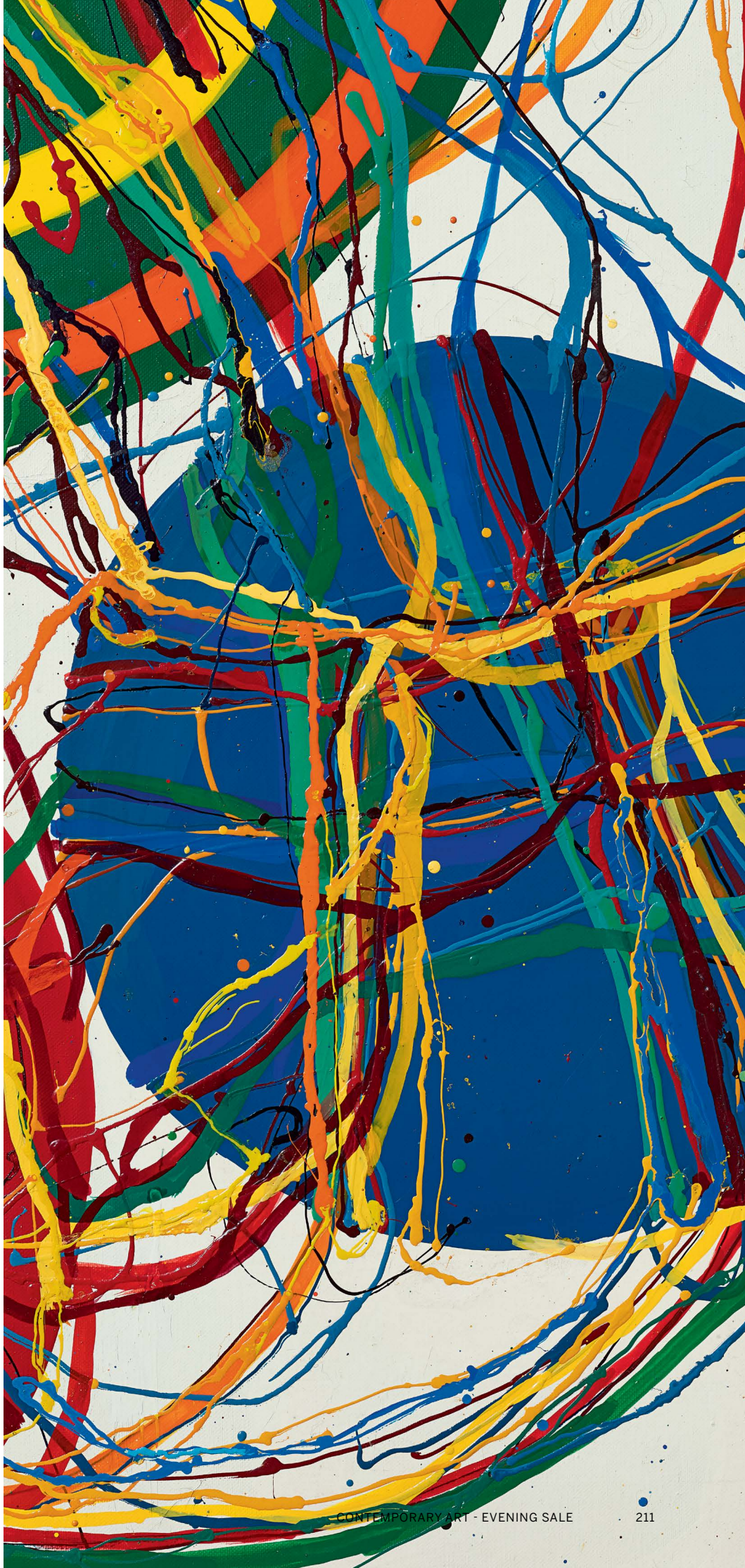


第二屆具體派藝術展於一九五六年在東京舉辦，正是美國極簡主義藝術家丹·弗拉文創作首件螢光雕塑的五年，前衛裁縫師田中敦子晉身藝術家，以一襲電力強勁、晶光閃耀的「電氣服」震懾全場，以大把電線連接超過二百顆燈泡和燈管，在霓虹光的明滅中，這件製作精密的《電氣服裝》所散發的高熱能量，令人眼花撩亂的光圈，深深映在觀眾眼底。這次表演使田中在藝術史留下不朽印記，奠定其傑出藝術家的地位，她更獲知名法國藝評家米榭·塔皮耶的稱譽，在他於一九五七年的代表作《首次日本旅程的心理預備》中提及：「我對具體派藝術群體深表敬意，我更認為當中四位藝術家應與其他享譽國際的人物齊名，包括白髮一雄、嶋本昭三、吉原治良及田中敦子。」（米榭·塔皮耶，&lt;首次日本旅程的心理預備&gt;，一九五七年）

此次別開生面的表演促使田中在一九五七年後的創作語彙，在畫布各處描繪圓圈與線條，從本作《三圓構造》中便可見如此動人美學。田中於六十年代享譽國際，當時安東尼·丹尼及羅蘭德·A·吉布森等知名西方收藏家以及美國畫家山姆·弗朗西斯更將其作收入囊中。本作正在此黃金時期創作，以亮麗色彩、立體層次與直接質感尤見超卓，足見藝術家運用快乾合成瓷漆的精湛技法。在田中六十年初創作的圓圈畫作之中，如此傑出之作在市場上更是極為罕見，相類的早期作品現由紐約現代藝術博物館等著名博物館收藏。

此作完成後數年的一九六八年，田中所作的另一經典表演更由福澤博（Fukuzawa Hiroshi）執導的錄像作品《沙上圓圈》完整記錄。她沿沙灘跳著精心設計的即興舞蹈，在沙上勾勒交錯的大型圓圈和線條。俯瞰其中，大自然中的巨畫展現壯麗的動勢痕跡，向無窮之境不斷迴旋，令人聯想到古秘魯納斯卡線的宇宙之謎。而一九五六年的早期具體派表演作品《戲服登場》，同樣展示藝術家她則是在圓轉的身體動作，在不停旋轉間層層鬆開纏繞身體的布料。以上兩件作品以及《電氣服裝》，田中皆以自己作為形狀、線條及色彩的軸心，「繪」、「畫」她的身體。

田中破革創新的創作方式證明了抽象畫與具象結合的可能（Vivian Zherl，「田中敦子：聯結的藝術」，《藝術界15》，二〇一二年6月），挑戰當時東西方不定形藝術及抽象表現派盛行的姿態自動主義（蔡宇鳴，&lt;激動人心的繪畫&gt;，《激動人心的藝術：田中敦子，1954-1968年》，Hemlock Printers，溫哥華，二〇〇四年，64頁）。4 與此同時，她透過結合藝術與科技，以理論及美學角度，回應日本在廣島核災後經濟迅速擴張與科技發展的情況。本作以花園錦簇、動感的圈線，喚起日本戰後霓虹閃爍的城市脈動，交織著包羅萬象、錯綜複雜的生命樣態，不但靈活多變，更別具時代意義。





🔑 1082

## KUSAMA YAYOI

b. 1929

### Infinity Flower Petals (triptych)

acrylic on canvas  
each signed in English, titled in Japanese and dated 1992 on the reverse  
overall: 194 by 390.9 cm; 76⅜ by 153⅞ in.

#### EXHIBITED

Japan, Hiroshima, Hiroshima City Museum of Contemporary Art, *Yayoi Kusama: Eight Places for Burning Soul*, 22 February - 17 April 2005, pp. 16-7, illustrated in colour  
Korea, Seoul, Lotte Gallery, *dot & nets: FOREVER Yayoi Kusama*, 6 - 31 January 2016, pp. 16-7, illustrated in colour

#### LITERATURE

*Yayoi Kusama: Eternity - Modernity*, The National Museum of Modern Art, Tokyo, Japan, 2004, p. 197, illustrated in colour

#### PROVENANCE

Private Collection  
Seoul Auction, Hong Kong, 5 October 2015, lot 42  
Acquired from the above sale by the present owner  
This work is accompanied with an artwork registration card issued by the artist's studio

HK\$ 18,000,000-22,000,000

US\$ 2,300,000-2,810,000

## 草間彌生

### 無限之花片（三聯作）

壓克力畫布

一九九二年作

#### 款識

Yayoi Kusama, 《無限之花片》，1992（每張作品背面）

#### 展覽

日本，廣島市，廣島市現代美術館〈草間彌生——八個燃燒靈魂的空間〉二〇〇五年二月二十二日至四月十七日，16至17頁，彩色圖版

韓國，首爾，樂天畫廊〈dot & nets: FOREVER Yayoi Kusama〉二〇一六年一月六日至三十一日

#### 出版

〈草間彌生——永遠與現在〉（日本，東京，東京國立近代美術館，二〇〇四年），197頁，彩色圖版

#### 來源

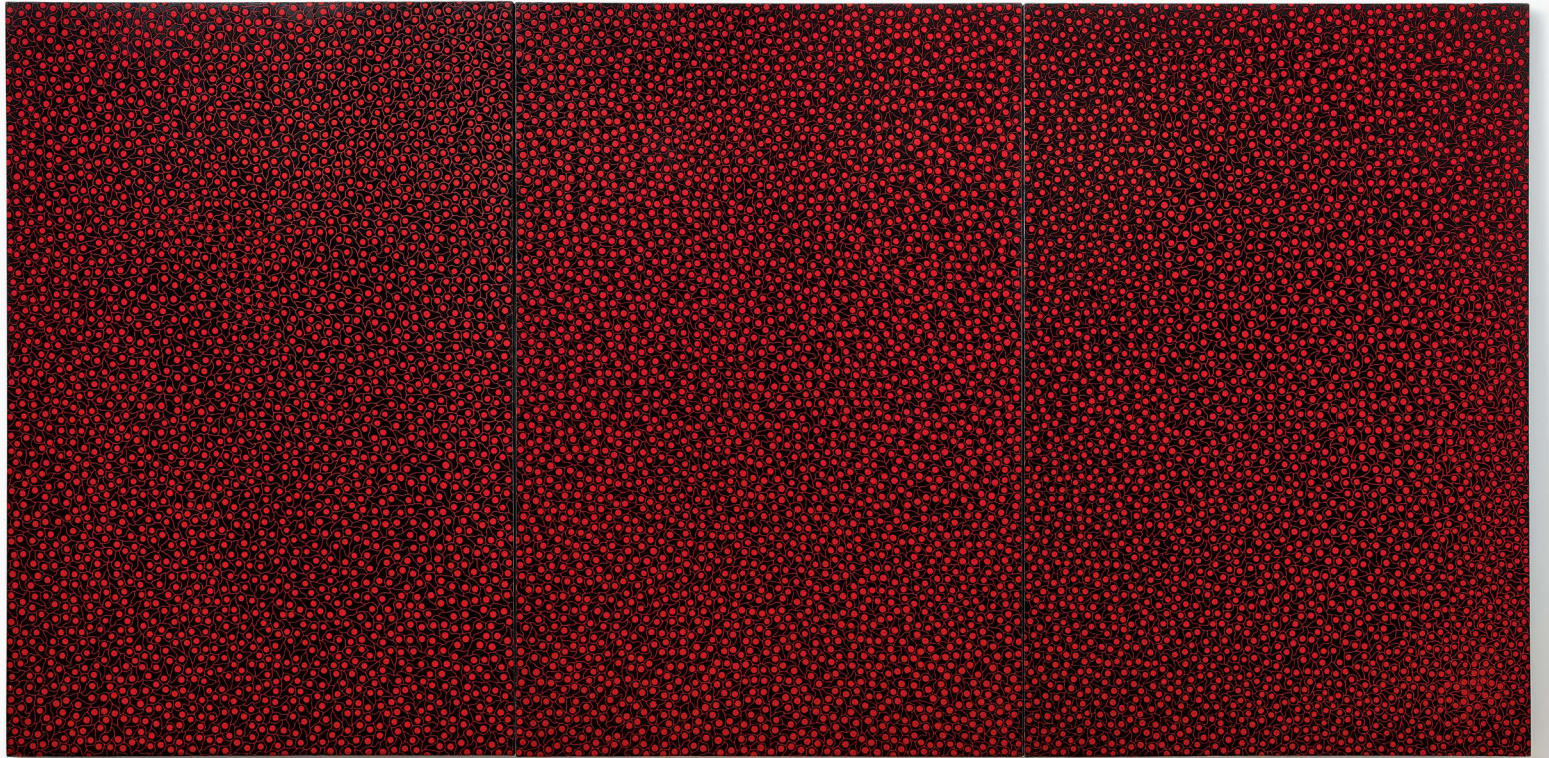
私人收藏

香港，首爾拍賣，2015年10月5日，拍品編號42

現藏者購自上述拍賣

此作品附設藝術家工作室所發之藝術品註冊卡











*Infinity Flower Petals* is a vast work of stunning complexity, radiant elegance and arresting monumental beauty. Executed in 1992, just before Kusama was chosen to participate in the 1993 Venice Biennale as the first artist to represent Japan as an individual, the triptych is an extremely rare and special work that combines three of the artist's most iconic aesthetics – the polka dot; the distinctive tessellated web-like *Infinity Net* pattern that often appears in the background of her pumpkin paintings; and the motif of the flower as indicated in the title of the piece. The all-over mass of polka dots is woven within an infinite net of 'petals' – a combination that conjures up a singularly hypnotic optical effect and a mesmerizing sense of depth previously unseen in her traditional *Infinity Nets*. This particular amalgamation of the polka dot with the tessellated net is extremely rare, with this being one of only two instances and the only one rendered in a triptych. The vast mural-sized piece pulsates with its infinite undulations of intricately woven dots and nets, with the breaks between each of the three canvases constituting sublime breaths of pause that award structure, balance and composition to the all-over abstract pattern. Exquisite in detail and captivating in scale, *Infinity Flower Petals* evokes the microscopic in depicting the intricate individual petals, and the macroscopic in terms of size and repetition, conjuring up a sense of expansive infinity.

Kusama exhibited her first *Infinity Net* paintings in New York in 1959. Using white paint on glazed black background and employing the minimal repeated gesture of a single touch of the brush, Kusama's revolutionary paintings responded critically to the emotionally and semiotically charged brushstrokes of Jackson Pollock and Willem

de Kooning. Albeit a relative novice to oil painting at the time, Kusama was able to at once firmly grasp and radically redefine the medium in bold defiance of gestural abstraction, meting out the ecstatic masculine gesture into dainty increments and forging a sophisticated feminine aesthetics of obsession and repetition. Replacing the expressive gesture with an exhaustive one, Kusama's meticulous and labor-intensive methods literally pushed painting to its limits. The New York art scene was fascinated, with critics describing her work in oceanic terms: 'huge' in scale and composed of 'innumerable small arcs', like waves (Mignon Nixon, "Infinity Politics", in *Kusama Yayoi*, Tate Publishing, London, 2012, p. 179).

"This was my epic, summing up all I was", Kusama once remarked. "And the spell of the dots and the mesh enfolded me in a magical curtain of mysterious, invisible power" (Kusama Yayoi, *Infinity Net*, London, 2011, p. 23). Diagnosed with an obsessional neurosis, Kusama used her art to 'self-obliterate' hallucinatory visions through the process of compulsive reproduction of dots and arcs. Her art was that of epic excess, exuding an infinitely self-perpetuating momentum that engulfs and overwhelms even as it entrances and enthralls. In a conversation with Gordon Brown in 1964 the artist declared: "My nets grew beyond myself and beyond the canvases I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe. I was always standing at the centre of the obsession, over the passionate accretion and repetition inside of me" (Kusama Yayoi in conversation with Gordon Brown in 1964 in: Laura Hoptman, *Yayoi Kusama*, London 2000, p. 103). Compulsively painting, often for days at a time, Kusama's high-intensity

process is integral to the meaning of her celebrated Nets series: each dot, loop and arc profoundly indexical to her very being. Eventually, Kusama came to terms with her polka dotted 'world', coming up with her own 'polka dot philosophy': "I had a desire to foretell and estimate the infinity of our vast universe with the accumulation of units of net, a negative of dots. How profound is the mystery of the infinity that is infinite across the cosmos. By perceiving this I want to see my own life. My life, a dot, namely, one among millions of particles. It was in 1959 that I gave my manifesto that [my art] obliterates myself and other with the void of a net woven with an astronomical accumulation of dots" (Frances Morris, 'Yayoi Kusama: "My Life, a Dot,"' in *Yayoi Kusama Obsesión infinita*, exh. Cat., Malba Costantini Foundation, Buenos Aires, 2013, p.193).

Executed in 1992, the current lot employs acrylic paint instead of oil – a critical transition that the artist undertook in the late 1970s as a homecoming return to water-based medium: the artist began her career with *nihonga*, traditional Japanese watercolor. The quick drying time of acrylic attests to Kusama's heightened ambition as well as skill, stamina and endurance after decades of ceaseless painting. With each dot and each arc marking a moment of time passing but not past, Kusama's laborious technique "exiles narrative in preference to the temporality of enactment", dilating time and space. A mature and rare reincarnation of Kusama's original Nets canvases that presents a sublime amalgamation of the polka dot and the net, *Infinity Flower Petals* epitomizes the artist's unique brand of cosmic abstraction and ethereal infiniteness.



《無限之花片》是一幅複雜優雅亦扣人心弦的巨幅優美鉅作，乃草間彌生於一九九二年所作，次年藝術家即成為第一個以個人身份代表日本參加威尼斯雙年展的藝術家。此三聯作極其特殊罕見，因其融合了藝術家三種最經典的代表符號——圓點；常出現於草間南瓜系列畫作背景上的纖細無限網狀圖案；以及作品題目中包含的花朵圖形。畫中無處不在的圓點交織於無盡的「花瓣」之網中——一種催眠般的視覺效果和懾人心魄的深度便浮現出來，在藝術家的傳統無限網系列中前所未見。藝術家鮮少將圓點與細網結合在一起，已知作品僅有兩例，此畫便是當中之二，更以三聯形式創作。畫作尺幅宏大，細膩交織的圓點與細網在畫面躍動起伏，三張畫布中間的空隙彷彿以絕妙的方式令人呼吸暫停，為整體的抽象圖案加入結構與平衡，完善作品構圖。《無盡花瓣》細節精美，尺幅宏偉，透過細膩花瓣繪出微觀世界，又以恢弘氣魄和無休止的重複呈現宏觀宇宙，散發出一種廣闊無盡的永恒之感。

草間彌生一九五九年於紐約首次展出《無限網》畫作。她僅以白色顏料與單一筆觸在絨面黑色背景上，呈現微妙重複的動作，創出的革新畫作強烈呼應傑克森·波拉克及威廉·德庫寧充滿情感與符號的筆觸。縱然草間彌生當時只是初試油畫，她已充分掌握壓克力顏料，更以大膽挑戰的姿態抽象風格重新定義油畫媒材，為剛勁的動勢注入纖巧美感，以迷戀與重複塑造細膩的女性美學。她以無止境的筆觸取代活潑豐富的表現手法，透過細緻入微的密集繪畫，將油畫創作推向極限。她的作品引起紐約藝壇的注意，藝評家更以浩瀚大海形容其作：尺幅「壯闊宏大」，更包涵「數之不盡的小圓弧」，如同滾滾波浪。（米尼翁·尼克遜，&lt;無限政治&gt;，載於《草間彌生》，Tate Publishing，倫敦，二〇一二年，179頁）

草間彌生曾說：「這是我的史詩，總括我的一切。圓點的咒語與結網將我包裹於神秘無形力量的魔幻簾幕之中。」（草間彌生，《無限網》，倫敦，二〇一一年，23頁）藝術家被診斷為強迫症患者，她

不由自主地反覆描繪圓點及弧形，以藝術「自我隱沒」幻覺幻象。她的作品展現史詩式的壯麗盛景，流露出無限自我延續的力量，既像深陷旋渦，同時迷醉出神。她在一九六四年與戈登·布朗的對談中表示：「我的網不斷生長，走出我的身體，溢出我的畫布，蔓延至牆壁、天花板，最後覆蓋整個宇宙。在我內心對不斷增生和重複，我就是處於這種迷戀的中心。」（草間彌生一九六四年與戈登·布朗的對談，載於：蘿拉·霍普特曼，《草間彌生》，二〇〇〇年，103頁）草間彌生的強迫性創作往往持續數天，當中極度密集的過程結集其著名《網》系列的重要意義：每一圓點、圓圈與弧形均代表她的生命。草間最終與她的圓點「世界」妥協，形成了自己的「圓點哲學」：「我希望透過網和點的積聚，來預言並估量我們浩瀚天地的無窮無盡。宇宙洪荒中的神秘無限是多麼深奧。我想要透過這一感知來看到自己的人生。我的人生是億萬粒子中的一個圓點。一九五九年時，我發布宣言，（我的藝術）將無數累積的圓點織進虛空的無線網中，沖刷掉自我與他人。」（弗朗西斯·莫里斯，&lt;草間彌生：「我的生活，一個圓點」&gt;，《草間彌生無盡痴迷》展覽圖錄，馬爾巴貢斯坦蒂尼基金會，布宜諾斯艾利斯，二〇一三年，193頁）

此作作於一九九二年，以壓克力彩取代油彩作畫，以壓克力彩代替油彩——作為七十年代後期回國後的關鍵轉變，重新以水性顏料創作，回溯最初以傳統水彩顏料創作日本畫的時刻。迅速快乾的壓克力顏料不但見證草間彌生日漸崇高的藝術抱負，更體現她數十年來不斷創作的技巧、毅力與耐性。每一個圓點和弧形筆觸都捕捉時間流逝的當下一刻，她的繁複技巧「釋放演示動作的瞬間」，使時間與空間不斷擴展。《無盡花瓣》一作罕見難得，重現藝術家的經典《網》系列精髓，將圓點與無限網完美融合，展現草間嫺熟精湛的超卓技巧，匯集其宇宙抽象與飄渺無盡的獨有特質。







1083

## DANIEL RICHTER

b. 1962

### Dominanz der Annalen

oil on canvas  
signed, titled and dated 2013 on the reverse  
200 by 300 cm; 78¾ by 118⅞ in.

#### PROVENANCE

Timothy Taylor, London  
Acquired from the above by the present owner

HK\$ 800,000-1,200,000

US\$ 102,000-153,000

Presenting an electrically sublime mountainous landscape, *Dominanz der Annalen* hails from a special series of works within Daniel Richter's ever-evolving oeuvre. After creating mostly abstract-ornamental works from 1994 to 2000, Richter shifted towards his acclaimed politically informed realism in the 2000s, integrating art history, mass media and pop culture into idiosyncratic worlds saturated with fluorescent psychedelic hues. While works from the 2000s evoke conflict, menace, aggression and anxiety, from around 2012 to 2013 Richter created a series of large landscape vistas that emanate a paradoxical calmness in spite of his signature frenzy of exploding colors. In the present work, pink cotton-candy clouds float against a poison-green sky, punctuated by red and dusty rose mountain ranges, which are accented by flashes of neon orange and forest green. These extraordinary color fields are at times strictly outlined while vague and indefinite at others, bleeding and dissolving into each other in a consummate orchestration of line, form, color and composition. Other works in the series sometimes depict lone mysterious figures within the landscape; in the present painting, the stark purity of the landscape posits Richter's work within a long tradition of landscape painting whilst also foregrounding the artist's unique aesthetic that blurs the boundaries of abstraction and figuration. In the artist's own words: "Ultimately, there is no difference between abstraction and figurative painting, apart from certain forms of their decipherability, but the problems of organizing paint on surface always remain the same".

## 丹尼爾·里希特

### 俯視編年體

油畫畫布

二〇一二至二〇一三年作

款識

《Dominanz der Annalen》，Daniel Richter，2013（作品背面）

來源

倫敦，Timothy Taylor 畫廊

現藏者購自上述來源

丹尼爾·里希特的作品在其藝術生涯中不斷蛻變，此作《年代記的力量》屬於一個特別的系列作品，畫面上橫互著令人神迷目眩的崇山峻嶺。一九九四至二〇〇〇年間，里希特主要創作裝飾風格的抽象畫，在千禧年後才轉向政治意味濃厚的現實主義，將藝術傳統、大眾傳媒、流行文化與迷幻螢彩的自我風格融為一體，深受好評。里希特在千禧年代的作品充斥著衝突、驚怖、敵意和焦慮，到了大概二〇一二至一三年，他創作了一系列大型風景畫，即使在暴烈張狂的色彩渲染下，這些作品依然散發出與之相矛盾的詭異靜謐。綠色天空彷彿蘊藏毒藥，卻漂浮著棉花糖似的粉紅色雲朵，血紅和乾燥玫瑰色的山脈倚天聳立，一道道霓虹橙色和叢林綠色如閃電般傾瀉而下，流出層層疊疊的紋理。這些奪目色塊的邊界或工整勾勒，或曖昧不清，互相滲透、融化，反映畫家掌控線條、形狀、顏色和構圖的嫺熟造詣。此系列的其他作品有時會在風景中加入一名神秘的獨行俠；而此作中純粹寫景，為里希特在風景畫的悠久歷史中佔據一席之地，同時凸顯他模糊抽象與具象分野的獨特美學。一如畫家所言：「歸根究柢，抽象與具象繪畫之間並無區別，除了某些解讀形式，永遠不變的是如何在畫面上堆砌顏料。」







## 1084 MAO XUHUI

b. 1956

### Eternity - Starry Night

acrylic on canvas

signed and titled in Chinese and dated 2011.7 on the reverse  
140 by 300 cm; 55½ by 118½ in.

#### EXHIBITED

China, Changsha, Hunan Provincial Museum, *Dissociation. Mao Xuhui: The Eternity in Reflection*, September - October 2011, pp. 132-3, illustrated in colour

#### PROVENANCE

Soka Art Center, Tainan  
Acquired from the above by the present owner

HK\$ 600,000-900,000

US\$ 76,500-115,000

## 毛旭輝

### 永遠－星空

壓克力畫布

二〇一一年作

款識

《永遠. 星空》，2011.7，毛旭輝（作品背面）

展覽

中國，長沙，湖南省博物館〈解離. 折射的永遠——毛旭輝個展〉二〇一一年九月至十月，132至133頁，彩色圖版

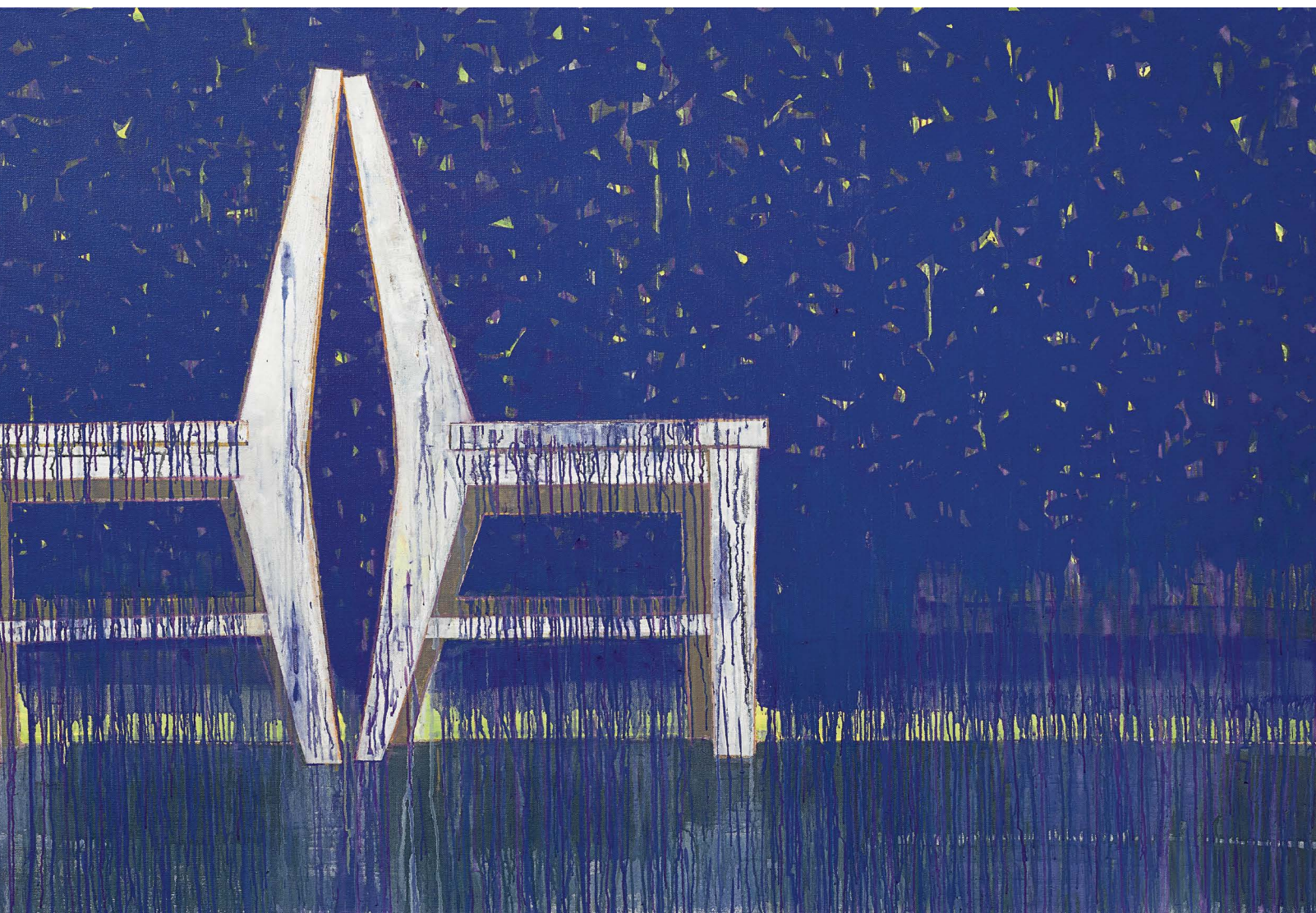
來源

台南，索卡藝術中心

現藏者購自上述來源









1085 I NYOMAN MASRIADI

b. 1973

King of Lies

acrylic on canvas  
signed and dated *18 Juni 2016*; signed, inscribed, titled and dated  
2016 on the reverse  
200 by 200 cm; 78¾ by 78¾ in.

**PROVENANCE**

Private Asian Collection

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

**US\$ 192,000-319,000**

米斯尼亞迪

謊言之王

壓克力畫布

款識

畫家簽名並紀年18 Juni 2016；簽名、題款、書題目並紀年  
2016（背面）

來源

亞洲私人收藏









mas gahar kaget jawa  
broh !!

mas gahar  
kaget

Don't + K...

gahar kaget  
broh !!

gahar kaget  
broh !!

Kok melo-  
tot di min-  
um broh!



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## Drink Up!

### A Toast to the Kings of Lies

One of the most prominent Indonesian contemporary artists in the international sphere, Nyoman Masriadi is widely regarded for his satirical caricatures of the underlying social tensions permeating Indonesian daily life. *King of Lies* questions the class and social factors that influence everyday interactions in a manner that showcases Masriadi's brilliant wit and dry humour. The painting depicts a bartender holding a cocktail shaker, with a speech bubble reading, "Why are you staring at my drink, bro?", as he looks over his shoulder at a suited man with a drink, whose thought bubble reads, "Why do I feel deceived?" Set against a simple lilac background, the two figures stand with their backs against each other. Their eyes meet in an intense glare and are caught in a tense exchange, in a setting more often associated with celebration or revelry. Here, Masriadi's negotiation and exaggeration of the human body, particularly the male figure, results in a mockery of normality. Including the traits of the artist's idiosyncratic style, *King of Lies* plays with pop culture, comic motifs and darkly humorous narratives to engage his audience.

The often sarcastic and rebellious rhetoric that underscores Masriadi's work were motivated by a history of nonconformity throughout the course of his career. The artist dropped out of the prestigious Institut Seni Indonesia in search of his own unique style, removed from the strictures of academic training. He subsequently spent a year painting studies of mythological Balinese deities, sparking an enduring artistic preoccupation with fantastical, larger-than-life figures. Painted by an artist who defies conventional expectations, this work depicts a breakdown of customary roles and social proprieties. Server and customer have their backs turned against each other, framing them in a fraught stand-off, which prompts the audience to instinctively question why the pair is displayed in such opposition.

Deeply influenced by comics, anime, and video games, Masriadi employs exaggerated facial expressions and speech bubbles to describe social interaction, reminiscent of Roy Lichtenstein's own iconic pop art. Comics carry an inherent interactivity and storytelling impulse within them, and *King of Lies* works to channel this aesthetic, even if the story presented here feels cryptic or abrupt. The bartender employs the slang "bro," the familiarity of which contradicts the apparent hostility between the two men, highlighting the tension within the narrative. The bartender bears a furrowed brow suggesting he is nervously perplexed, in contrast to the customer's own undisguised suspicion. Above all, the work demonstrates Masriadi's discerning eye for behaviourisms and social dynamics, communicating a palpable sense of drama.

The work itself is rendered in muted purple tones, allowing these pitch black figures to come to the fore. The pair's strikingly black, polished skin and muscular frames are characteristic of Masriadi's aesthetic, amplifying the severity of their expressions – for the artist, the colour black is emblematic of 'gravity, momentousness and even perilousness'[1]. Similarly, the bartender's gleaming skin guides the viewer's attention to the exaggerated muscularity of his arm. Masriadi's trademark bodies are concave, smooth and imposing, inspired by the visual culture of comic books and video games. However, the characters in *King of Lies* now seem a parody of masculinity. The two figures are distorted to the point of caricature – the surreal proportion of their enlarged heads contradicts their stocky, cartoonish lower bodies, making their forms uncannily disconcerting. Their big heads serve as visual cues, as Masriadi implicitly questions the egos of these hyper-masculinised figures.

His mastery of portraying male physicality through an instantly recognisable style is

evident within this lot. Although the obviously stylised figures may initially appear comedic through their intense facial expressions and proportions, each contour of their faces is made magnified, while the detailing of veins and scars across their skin make them seem increasingly sinister as one moves closer to the canvas. Masriadi's depictions of the male, blackened body extend to the excessive and the grotesque, deriving both from an obsession with the aesthetics of the muscular, sturdy body as a force of nature, and the potential for human power and strength.

Measuring two metres in height and width, this piece is expansive and grand in size, mimicking the larger-than-life tendencies so present in his work. Even so, the two figures occupy almost the entire visual plane, stretching from the bottom to the top of the canvas. They stand in the immediate foreground, painted close to the canvas's 'surface' to maximize the image's power and impact, meeting and seizing a viewer into the work. However, due to the hyperbolic scale of their bodies, they now appear hemmed in and enclosed by the rigid frame. As a result, the scene seems claustrophobic, as the men stand a hands-breadth apart, their distrust filling the spaces around them. Bodies and their expressions wholly define space in Masriadi's pictures, rather than the other way round.

This piece is a unique and exceptional Masriadi work that combines the aesthetics of painting with the drama of comic art. *King of Lies* employs his unique ability to construct both witty and disquieting confrontational narratives in visual form. In the end, the painting is richly infused with an ambiguity of tone, the dark comic humour of everyday interactions merging with the glimpses of power beneath.

<sup>1</sup> TK Sabapathy, *Nyoman Masriadi: Reconfiguring the Body*, Gajah Gallery, 2010, p.92.



## 為謊言之王乾杯

米斯尼亞迪是首屈一指的印尼當代藝術家，他以漫畫諷刺現今印尼社會的潛在問題，備受推崇。本次拍品《謊言之王》反思階級與社會對日常交流的影響，創作手法風趣幽默，畫家冷面笑匠的特質從中表露無遺。在本作中，一名酒保手握雞尾酒搖壺，對話框內寫著「老兄，你看著我的飲料幹嘛？」他的視線越過肩膀，看著一位身穿西裝、手握飲料的男人，男人的對話框內寫著「我為什麼會有被騙的感覺？」在簡單的淡紫背景前，看似身處於慶祝歡宴的兩人關係緊張，他們背對站著，互相緊盯著對方，眼神凌厲，雙方劍拔弩張。米斯尼亞迪描繪人體的手法誇張，對男性肢體尤甚，是對社會中所謂「常態」的嘲諷。《謊言之王》擁有畫家獨樹一幟的風格特點，並結合流行文化、漫畫元素和黑色幽默的敘述手法，讓觀眾參與其藝術對話當中。

米斯尼亞迪一直都不是墨守成規的人，因此他的畫作擁有諷刺、反叛的特質。畫家為了脫離傳統美術訓練的刻板束縛，鑽研自己獨一無二的藝術風格，毅然從著名的印尼藝術大學輟學，用一年時間練習繪畫峇里神像，並從此迷上造型誇張的大型人像。畫家與傳統背道而馳，透過《謊言之王》解構社會現象和一成不變的社會角色。調酒師和顧客背對著對方，互相較量，情勢緊張，讓觀眾不禁反思：為何畫中兩人會互相對立？

米斯尼亞迪深受漫畫、動漫和電動遊戲影響，擅於運用對話框和誇張的表情來描繪社會中人與人之間的互動，創作手法讓人聯想到羅伊·李奇登斯坦極具代表性的普普藝術。漫畫體裁善於敘述，並常與讀者互動；與之相比，《謊言之王》中的故事突兀，讓人費解，但同樣運用漫畫格式，具備漫畫的美學特質。酒保口中的「老兄」本來只用於朋友之間的親密關係，當中隱含的善意與兩人之間的敵意互相矛盾，突出故事中兩位角色的緊張關係。酒保眉頭緊皺，表現出困惑、侷促不安，與顧客不加掩飾的懷疑相反。畫家的眼光之敏銳，讓他能清楚洞察人類行為和社會動態，並透過畫作清楚地表現出當中的戲劇感。

淡紫色調的背景，讓畫中皮膚黝黑的人物更加突出。他們的膚色黑亮，肌肉發達，反映米斯尼亞迪的獨特美學。對畫家而言，黑

色代表「威嚴、浩大，甚或艱險的意義」（《米斯尼亞迪：重構身體》，T.K.撒巴菲，加賈畫廊，新加坡，二〇一〇年，92頁），因此兩人黝黑的膚色使他們看起來更加嚴肅。此外，酒保發亮的皮膚將觀眾的目光引至其肌肉結實的手臂上。米斯尼亞迪深受漫畫和電動遊戲的視覺文化啟發，他筆下的人物肌肉凹凸有致，肌膚表面平滑，體型龐大，彰顯他們的獨特氣質。《謊言之王》裡的角色雖然一身結實肌肉，但形態扭曲，不合比例的巨頭與常出現在英雄漫畫裡的壯健身體互相矛盾，看來異乎尋常，怪誕離奇，畫家藉此含蓄地對膨脹的男性自尊提出質疑。

米斯尼亞迪刻劃男性身體的標誌性手法在本作中清楚可見。兩位角色的神情緊繃，身材不符合比例，乍看顯得滑稽；但同時，畫家放大角色臉部的輪廓，並特別細緻描繪角色皮膚上的血管和疤痕，讓觀眾靠近畫作時，愈發覺得角色邪惡。米斯尼亞迪認為，人們對肌肉發達的男性身體有一種執念，他們把其想像成大自然力量的象徵，代表人類力量的無限可能，因此他把黝黑的男性肢體無限誇張化，讓角色看起來荒謬怪誕。

本作尺寸宏大，呼應畫家偏愛繪畫巨型人物的習慣。畫中兩位角色佔據整個視覺平面，從頂點延伸至畫布底部。他們貼著畫框邊緣，站在最前方，幾乎快從畫中跌出；畫家如此安排是為了增加對觀眾的視覺衝擊，讓角色與觀眾對視，把觀眾從現實中拉進情景裡。與此同時，角色的龐大身形，讓他們看起來好像被畫框密封，擠在畫內；而且，兩位角色之間也只有一掌之距，兩者對對方的互不信任灌滿剩餘的空間，瀰漫幽閉恐怖之感。因此，米斯尼亞筆下角色的肢體和表情為畫作的空間賦予意義，而不是由空間為人物定義。

本作糅合油畫的美學特質和漫畫藝術的戲劇元素，極具特色。在《謊言之王》中，米斯尼亞以視覺方式建構發人深省的敘述手法，幽默卻同時讓人焦躁不安。畫作的不同藝術元素相互交錯，日常生活交流中的黑色漫畫幽默與當中蘊含的力量渾然一體。

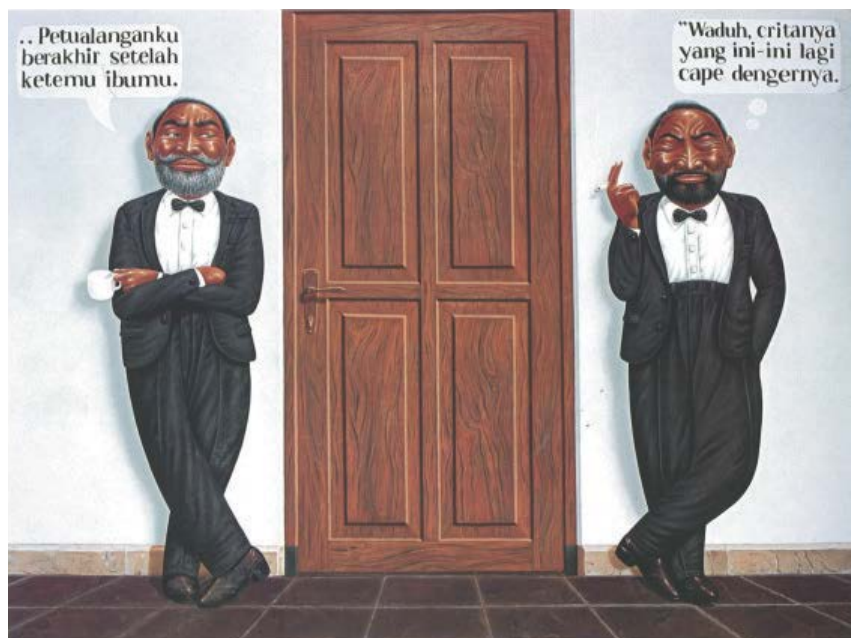


Fig.2





Fig. 2  
Nyoman Masriadi,  
*Petualanganku berakhir  
setelah ketemu ibumu* (*My  
adventure ended after I met  
your mother*), 2007, Sold  
at Sotheby's Hong Kong, 6  
October, 2008, Lot 895, for  
2,900,000 HKD (373,076  
USD) © Sotheby's

米斯尼亞迪,《与你母親相遇  
之後,我的冒險画上句號》,  
2008年10月6日,售於香港  
蘇富比,拍品編號895,成交價  
2,900,000 港元 (373,076  
美元) © Sotheby's

Fig. 3  
Photo of the artist  
藝術家相片



1086

## UEMAE CHiyu

1920 - 2018

### Work

oil on canvas

signed in Japanese and dated 1964.8 on the reverse  
156 by 82.8 cm; 61⅜ by 32½ in.

#### EXHIBITED

Japan, Osaka, Gutai Pinacotheca, *Chiyu Uemae Solo Exhibition*, 1966

Japan, Miyazaki, Gendaikko Center Museum, *Chiyu Uemae Exhibition*, 1999

#### PROVENANCE

Private Collection

Arteseigno Auctions, Italy, 20 March 2010, lot 119

Acquired by the present owner from the above sale

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

US\$ 204,000-332,000

## 上前智祐

### 作品

油畫畫布

一九六四年作

款識

上前智祐，1964.8（作品背面）

#### 展覽

日本，東京，具體美術館〈上前智祐個人展〉一九六六年

日本，宮崎，Gendaikko Center美術館〈上前智祐展〉一九九九年

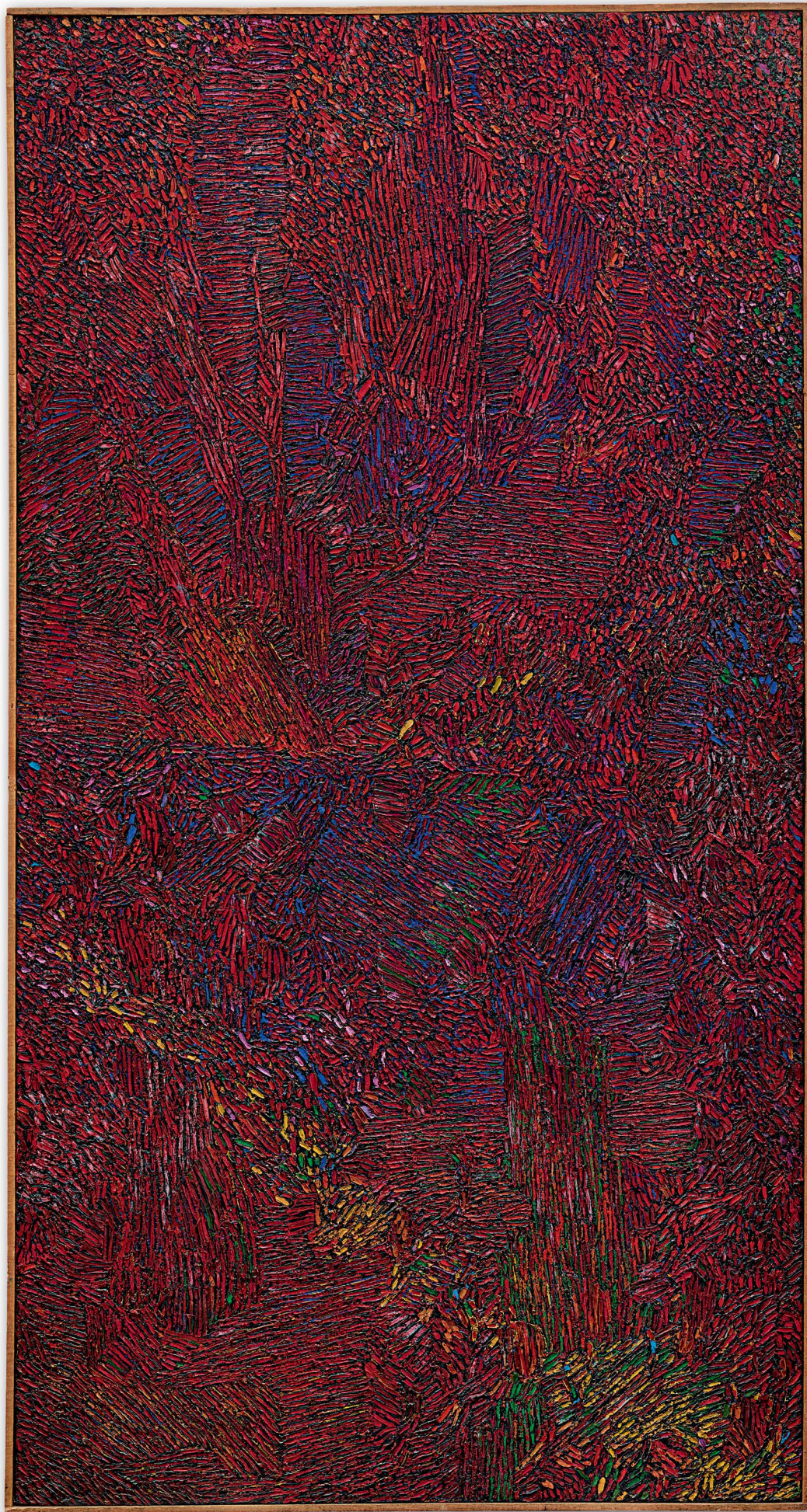
#### 來源

私人收藏

意大利，Arteseigno拍賣，2010年3月20日，拍品編號119

現藏者購自上述拍賣













Uemae Chiyu in front of his work, hung between works by Franz Kline (left) and Jean-Paul Riopelle (right) at the International Art of a New Era: Informel and Gutai, 1958.

上前智祐，攝於1958年《International Art of a New Era: Gutai and Informel》展覽中，其作品掛在Franz Kline（左）和Jean-Paul Riopelle（右）的作品中間

《作品》畫面猶如一團熊熊焰火，色彩斑斕，大氣恢宏，體現上前智祐別具新思的點描派美學，足見其在國際抽象藝術界的崇高地位。此幅具體派時期畫作創於一九六四年，畫法繁重費力，畫者務須一絲不苟地在畫布上逐點耕耘，點畫式的濃艷紅彩起伏生動，包羅色彩繽紛的細密筆觸。同為第一代具體派藝術家，其他人偏向運用爆炸性和表現主義風格的方法，或作表演性質的行動繪畫；上前氏的創作手法雖然同樣激進，但相對沉穩，他關注的焦點並非行動，而是自己獨創的「蝸集」或「稠密」美學，以厚重密集的筆觸堆疊顏料。更重要的是，相比草間彌生、馬克·托比、佐爾坦·克梅尼、艾豪等國際知名當代藝術家，上前氏早於一九五〇年代已默默發展積累過程的獨特美學。在一九五八年「新世代國際藝術：不定形藝術與具體派」展覽上，上前智祐一幅類似的紅彩點描派畫作與弗朗茨·克萊因和尚·保羅·利奧佩爾的作品比肩而掛，後來被著名英國收藏家安東尼·鄧尼購藏。在藝術界極具影響力的法國藝評家米榭·塔皮耶亦非常欣賞上前氏的點描派風格作品，足證畫家的前衛創新力和藝術貢獻。

作為具體派的始創成員，畫家不曾接受過正統藝術訓練，而是以勞動工人的身份自學成才。本江邦夫如此評論其藝術：「上前氏作品最獨特之處就是，它與畫家真實生活中的苦難是如此緊密地融匯在一起，密不可分。」（本江邦夫，《上前智祐的世界》東京，二〇一三年）畫家一筆一畫、極其耐心地在畫布上堆疊顏料，這種獨樹一格的創作美學與他早年在鑄鋼廠的工

作經歷息息相關。上前曾寫道：「我永遠無法忘記那滾滾沸騰的熔鐵，還有它流入鑄模前，在吊機上散發的熾熱亮光…整座工廠像是一個精緻的魔法城市」（《上前智祐：孤獨之路》，香港，二〇一五年，76頁）。他憶起當時如何入迷地看著鋼鐵掉進冷卻槽裡，「噴射出瀑布般的火花」，再變成「發光的長條」，最後消失於黑沉沉的水中。畫家深受當時的工作經歷啟發，在畫布上重塑所見的景象。由於創作過程艱苦，畫家形容自己在畫作裡「投入了一部分靈魂、縮短了壽命，為的是賦予作品生命」。最終成果熾熱如流焰，見證時間痕跡，令人聯想到點描派、或梵谷晚年的作品。

上前智祐的作品現今重新獲得國際關注，他對媒材的深刻理解和投入，或許比其他具體派藝術家更甚，真正體現具體派欲將生命和靈魂注入物質的理念。本江曾寫道：「這是一場頭腦（心智）和手藝（感覺）的精彩融匯。我們為何會忽略這樣一位擁有獨特才華、無可比擬的人物，直到今日才將他想起？」（同上）上前智祐是少數一直留在具體派的成員，直至它在一九七二年解散。在他的藝術生涯中，上前氏一直探尋媒材與物質的界限。本作展現的純粹視覺力量，見證具體派以及上前早年初創實驗的關鍵變革，為當代藝術未來發展開創先河。藝評人加藤義夫指出：「（上前）在五十年代從抽象表現主義，到猶如極簡主義的旅程，說明了他對於自己所處時代的深刻認知。上前的創作與全球文化變化息息相關，他的作品不僅充滿時代意義，更預示了將來的藝術潮流。」（同上）



## 1087 YU YOUHAN

b. 1943

## Untitled

oil on canvas  
signed in Chinese; signed in Chinese and dated 1988 on the  
reverse  
156 by 129 cm; 63<sup>5</sup>/<sub>8</sub> by 50<sup>3</sup>/<sub>4</sub> in.

**PROVENANCE**

Chinatoday Gallery, Belgium  
Acquired from the above by the present owner

**HK\$ 4,500,000-6,500,000****US\$ 575,000-830,000**

## 余友涵

## 無題

油畫畫布  
一九八八年作

款識  
余友涵  
余友涵，1988（作品背面）

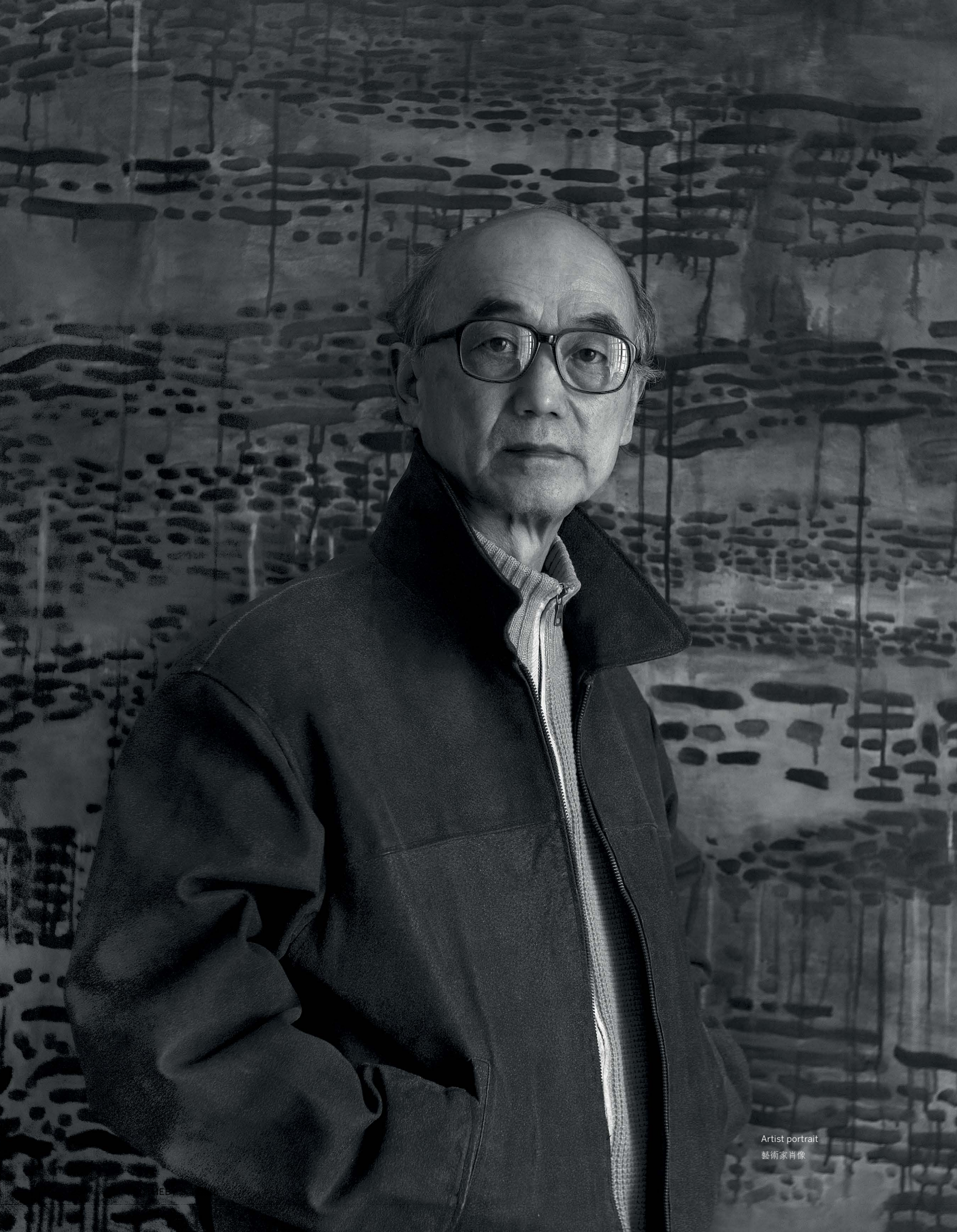
來源  
比利時，Chinatoday 畫廊  
現藏者購自上述來源





余友璘





Artist portrait  
藝術家肖像



Yu Youhan was a true pioneer of the China avant-garde – one of the foremost trailblazers of abstraction in the country and regarded by some to occupy the same importance for China as Piet Mondrian and Jackson Pollock have for the West. Featuring the simple form of a circle, *Untitled* presents a mesmerizing cosmic tableau that shifts and rotates as the eye roves the canvas – a technically superlative and aesthetically iconic masterpiece hailing from the artist's most celebrated series of abstract paintings. Minimal, monochromatic yet richly, dynamically enigmatic, the exceptional piece confronts the viewer with its brooding palette and rhythmic arrangement of short staccato brushstrokes, exuding gently surging momentums that overlay each other in a looming and visually enthralling composition. Yu Youhan's *Circle* series holds prime significance for the artist, encapsulating not just his spirituality and art but also his philosophical take on society and life. In the artist's own words: "Not only is [the series] concerned with society, but also with nature and human thought. Everything is contained within" (the artist cited in an interview with Hans Ulrich Obrist in *LEAP*, 2011).

Yu Youhan graduated from the Central Academy in 1973. In the early 1970s, as a fresh graduate from art school, Yu Youhan spent most of his time painting Post-Impressionist landscapes, still lifes and portraits owing to the restrictive atmosphere in the art scene in which creativity was strongly curtailed. The artist recalls, however: "After 1978, I had opportunities to create works as I pleased, and so I chose to paint things that were completely apolitical and put me at ease". In 1983, Yu had the opportunity to see Jackson Pollock's original works in the Shanghai Museum – a pivotal encounter that consolidated Yu's ideas about the formalist construction of painting.

Thus, in the mid-1980s, Yu began his ground-breaking circle abstractions. He first applied a very thin layer of diluted black acrylic onto the surface of the raw canvas, then proceeded to orchestrate a symphony of irregular, random brush strokes in white, which whirl and spin in the eventual form of a circle. In effect, by combining the spontaneous gestural marks reminiscent of traditional Chinese ink painting with the all-over visual effects of Western abstraction, Yu constructed immersive tableaux that bathed the viewer in evocative auratic presences.

Yu Youhan's method combined intuition with formal construction, which resulted in sublime compositions that balanced simplicity and complexity, chaos and order, transcending the dichotomies of not just representation and abstraction but also that between man and nature. Such a singular visual quality is rooted in Yu Youhan's interest in Daoism at the time. According to the artist, his circle works were expressions of "the inertia and freedom of movements in the universe" (Paul Gladston, Yu Youhan, *3030Press*, p. 35). Employing dots and lines of varying thicknesses and lengths, Yu Youhan encapsulated the fluctuating yet ceaseless flows of the material and spiritual world, subsuming his being and artistic impulses to the unseen forces and instincts of the universe. In the artist's own words: "On a spiritual level, my greatest inspiration came from Laozi's *Daodejing*, which I hadn't read until the 1980s. When I did read it, I fell enraptured by the basic ideas within. I hope that my own work can be like Laozi's. the idea that the universe is alive, in a permanent state of change. If I were to have a spiritual teacher, then it would probably be Laozi".

Unlike Western painters, Yu Youhan resisted any obliteration or reworking of his paintings, opting to achieve an intuitive

"spontaneously progressive part-by-part balance between passages of painting across a canvas" (Paul Gladston, Yu Youhan, *3030Press*, p. 36). As Paul Gladston argues, Yu Youhan's works were "inescapably challenging" in the context of the 1980s China where the iconoclasm of the Cultural Revolution still persisted strongly in the public consciousness (*Ibid.*, p. 35). Edward Lucie-Smith further comments that Yu Youhan was "one of the first 'Western style' painters [of the post-socialist era] in China to find an artistic language that was unmistakably his own" (Edward Lucie-Smith, *Yu Youhan*, 2006). The eminence of Yu Youhan's abstractions was underscored by their inclusion in the seminal exhibition *China/Avant-Garde* in Beijing in February 1989 which encompassed the activities of the era-defining '85 New Wave. Soon afterwards in the early 1990s, Yu Youhan burst forth onto the international stage as a seminal contributor of the Political Pop movement. In the ensuing decade, whilst exhibiting at prominent global stages such as the 1993 Venice Biennale, Yu Youhan worked through a succession of diverse styles, from Political Pop to expressionistic figurative paintings to landscape works that combined Chinese and Western techniques and sensibilities. Returning to his pre-Political Pop abstract style in the mid-2000s, Yu Youhan came full circle from his stylistic and cultural pluralism to articulate a critical 'post-West' contemporary art – one that combined political subversion with a rich "spirit resonance" (*qiyun shengdong*). In following the natural genesis of all matters, like the biological formation of a forest, Yu Youhan's abstractions allows the natural law and flow of the universe to guide both his art and his vision for a better world.





Installation view of Yu Youhan's works from the same period at *China AvantGarde*, 1989.

余友涵同期的抽象作品於1989年《中國現代藝術展》中展出

余友涵是中國前衛藝術的開荒者，曾為國內抽象派開山劈石。正如在西方畫壇地位超然的皮耶·蒙德里安及傑克森·波拉克，余氏於中國畫壇亦同等重要。其作品《無題》以極簡圓形構成，並隨著目光游移而迴旋移動，猶如一幅攝人心魄的宇宙圖，是畫家享譽畫壇的抽象畫系列中技法超卓的典例。本作單色極簡，卻蘊藏無限活力；畫中色調沉鬱，充滿節奏的短小筆觸緩緩溢出循環重疊的動向，若隱若現的視覺效果令人神迷目眩。《圓》系列對余友涵尤為重要，當中不但融入余氏的思想及美學，更表達畫家對社會、人生的哲學觀。他自言：「系列不僅僅想容納社會的縮影，更想表現自然與人的縮影。萬物都涵括在我的作品之中」（引述自奧伯里斯特對余友涵的專訪，藝術界 LEAP, 2009年）。

余友涵一九七三年畢業於北京中央工藝美術學院，七十年代初，藝術氛圍壓抑，創意受到限制，他身為藝術學院的畢業生，大部分時間都在創作後印象派風景畫、靜物畫及肖像畫。然而他回憶道：「一九七八年後，我得以創作自己喜歡的藝術，所以我選擇繪畫無關政治並使我感到放鬆的事物。」一九八三年，余友涵在上海博物館欣賞到傑克森·波拉克的作品，這場邂逅鞏固了余友涵在繪畫中採用形式構圖的念頭，促使畫家於八十年代中葉開始創作獨樹一幟的圓形抽象作品。他先把一層稀釋過的黑色壓克力顏料塗在未經打底的畫布上，然後隨意加上白色顏料。長短不一的色彩合奏成動人的交響曲，在漩渦中旋轉舞動，最後組合成為一個圓形。畫家隨心所欲的筆法人聯想起中國水墨畫的寫意情調，但整體卻呈現西方抽象藝術視覺效果，兩者糅合在一起，使作品畫面發人深思，沉浸在純粹至上的光華中。

余友涵將直覺融合於形態結構之中，作品構圖既簡樸又複雜，既雜亂又有序；畫作從具象與抽象兩者對立的局面中昇華，同時表達天人合一的理念。如此獨特的視覺概念源自當時道教對畫家的影響，根據畫家所言，這些抽象畫是「宇宙一切

運動的自發和自由」（保羅·格拉斯頓《余友涵》3030Press，35頁）。點與線的厚度和長度不一，代表物質和精神世界浮動游移、循環不息的動態；畫家藉此將自己投入宇宙的無形力量和本質中。畫家自言：「我在八十年代開始捧讀老子的《道德經》。讀這本書的時候，書中的主要思想讓我深深著迷，使我深受啟發。我希望自己的創作能像老子的思想一樣。宇宙是活生生的，而且日新月異。如果精神上我有一個老師，那可能就是老子。」

余氏對作品的態度與西方藝術家不一樣，他堅拒銷毀或重畫自己的作品，反而選擇憑直覺將每一筆每一畫順其自然規律誕生（保羅·格拉斯頓，《余友涵》，3030Press，36頁）。保羅·格拉斯頓認為，余友涵的作品放在八十年代的中國「非常有挑戰性，令人無法迴避」（同上，35頁）；當時文化大革命破除舊習的意識仍然深烙在民眾的腦海中。愛德華·路斯·史密斯又指出余氏是「中國（經歷社會主義時期後）第一批擁有獨一無二的個人藝術語言的『西方風格』藝術家。」（愛德華·路斯·史密斯，《余友涵》，二〇〇六年）。一九八九年二月，北京舉行一場極具意義的重要展覽「89現代藝術大展」，此展承接「八五美術新潮」餘風；余友涵的作品獲邀參與，足證他在中國抽象藝術發展歷程上的地位。九十年代初，余友涵憑著矚目的政治普普藝術創作，在國際藝術界迅速冒起。在往後十年，他參與過多場大型國際展覽，如一九九三年威尼斯雙年展；同時試驗一連串風格，包括政治普普藝術、具象表現繪畫、結合中國和西方技法和美感的風景畫。二〇〇年代中，他回到政治普普藝術前的抽象創作，從豐富複雜的風格和文化經驗中煉成所謂「後西方」當代藝術合中既具政治顛覆性，同時「氣韻生動」。余友涵的抽象畫按照萬物的自然規律流動，如森林的形成，讓宇宙的自然規律和流動指引他的藝術和對更美好世界的想像。







## 1088 KUSAMA YAYOI

b. 1929

## Infinity-Nets (POWTY)

acrylic on canvas  
signed and titled in English and dated 2014 on the reverse  
145.5 by 145.5 cm; 57¼ by 57¼ in.

**PROVENANCE**

Victoria Miro Gallery, London

Acquired from the above by the present owner

This work is accompanied with an artwork registration card issued  
by the artist's studio

**HK\$ 5,000,000-8,000,000****US\$ 640,000-1,020,000**

## 草間彌生

## 無限網 (POWTY)

壓克力畫布

二〇一四年作

**款識**

《Infinity-Nets POWTY》，Yayoi Kusama, 2014 (作品  
背面)

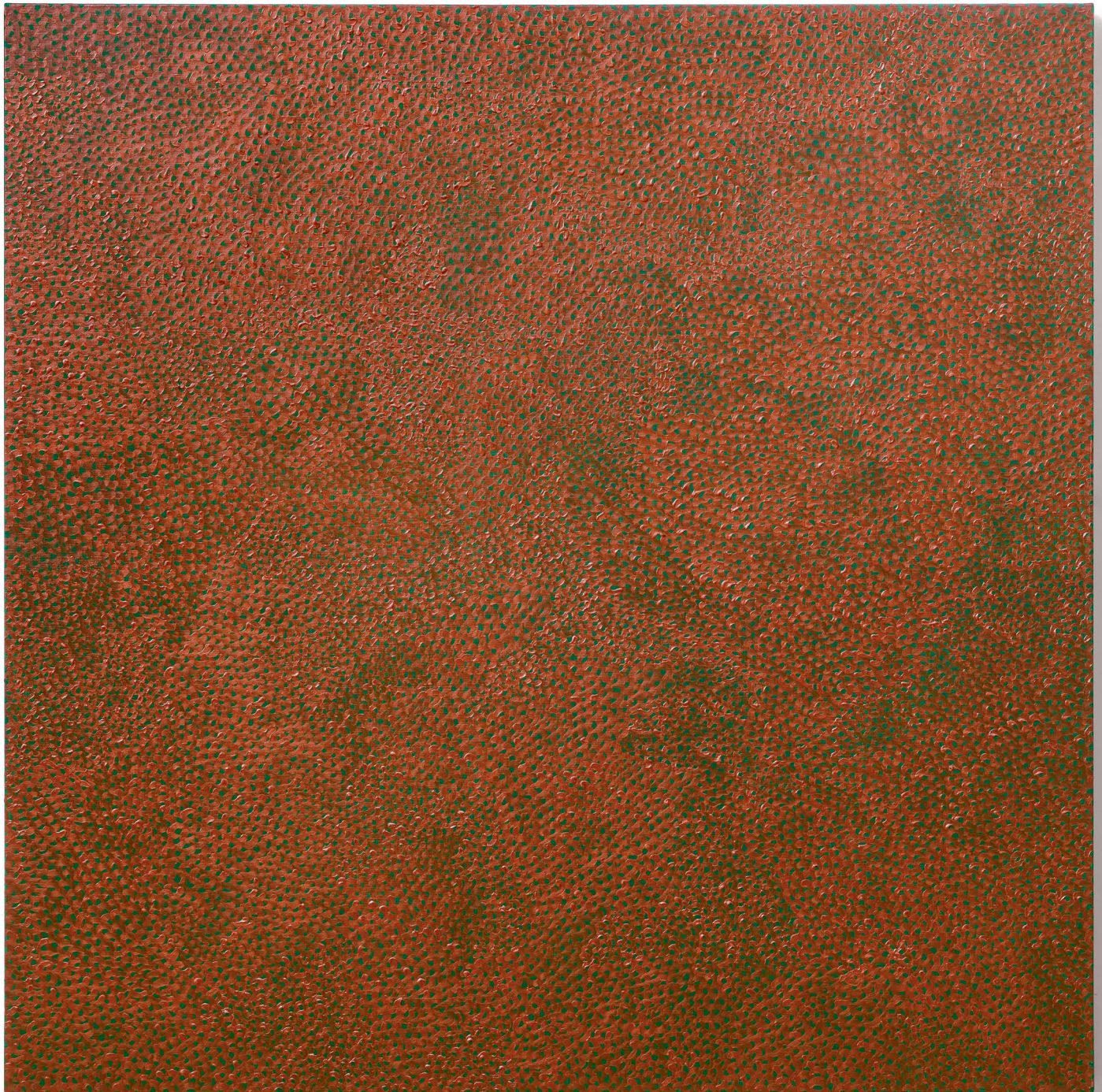
**來源**

倫敦，Victoria Miro 畫廊

現藏者購自上述來源

此作品附設藝術家工作室所發之藝術品註冊卡









Yayoi Kusama in her New York studio ca. 1961

草間彌生（約1961年攝於紐約工作室）

© YAYOI KUSAMA

Kusama en su estudio de Nueva York,  
ca. 1961



A scintillating, enigmatic and resplendent work from Kusama Yayoi's most iconic and celebrated series rendered in a distinctive palette of deep copper and green, *Infinity-Nets (POWTY)* evinces a sublime duality that pairs the patterned feminine intricacy of lacework with the engulfing heroism of a Pollock canvas. The painting manifests riveting fluid hues of dark gold coalesced with copper: delicate lapses between green polka-dots and the shifting metallic color fields activate a glistening aura that is regal, brooding and seductive. The singular pairing of green and gold creates an especially alluring optical effect: at first glance, the green dots are the obvious top layer; upon closer inspection, one detects that Kusama has created the hundreds of tiny dots through a reverse process, where a sea of dexterous arcs of copperish gold are overlaid on a green foundation. Created from infinite quiet repetitive strokes, the work pulses with a rhythmically flowing surface that seems to alternately expand and recede from the viewer, evoking the signature hypnotic serenity that epitomizes Kusama's entire legendary oeuvre.

In the 1950s, Kusama was one of the earliest Japanese artists to venture to New York in the post-war era. The debut of her ground-breaking nets first stunned the art world in 1959, instantly impressing the likes of Donald Judd and other prominent artists and critics, igniting her whirlwind rise to international prominence. Her net aesthetic was one that was neither Western nor Oriental but profoundly unique and personal, as the net motif is inextricably linked to the artist's mental illness. As a young woman growing up whilst her country was still at war, Kusama was diagnosed with an obsessive-compulsive disorder after suffering from years of powerful hallucinations in which 'veils' of dots formed halos before her eyes and eclipsed her sight. In the artist's own words, "My room, my body, the entire universe was filled with [patterns], my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an allusion but reality" (the artist cited in *Yayoi Kusama*, New York, 2000, p. 36).

Kusama's hallucinations led her to paint feverishly and obsessively, sometimes for forty or fifty hours without a break, in an attempt to at once give a voice to, and exorcise, her overwhelming visions. The repeated all-encompassing strokes of her nets are thus creations that were cathartic and healing: recalling her early years in New York, Kusama once said that "day after day I forgot my coldness

and hunger by painting". The infinity nets were, for the artist, the only way of connecting to the transcendent, the universal, and ultimately to personal peace and utopia; as Kusama explained: "By obliterating one's individual self, one returns to the infinite universe" (the artist cited in G. Turner, "Yayoi Kusama," *Bomb*, v. 66, Winter 1999).

After an explosive rise to stardom in New York, Kusama retreated into a psychiatric hospital in Japan in 1977, withdrawing into two decades of semi-obscurity whilst quietly amassing an extraordinarily prolific body of work. Kusama's international revival began at the 1993 Venice Biennale, which re-ignited the artist's rise to immortal stardom. Executed in 2001, the current lot employs acrylic paint instead of oil—a critical transition that the artist undertook in the late 1970s as a homecoming return to water-based medium: the artist began her career with Nihonga, traditional Japanese painting that is a water-based medium. The quick drying time of acrylic attests to Kusama's heightened ambition as well as skill, stamina and endurance after decades of ceaseless painting. With each brushstroke marking a moment of time passing but not past, Kusama's laborious technique dilates time and space with an infinite process of focused, efficient and hyperbolic gestures repeated ad infinitum.

From a distance, Kusama's work may have appeared to mirror the machine-like production and monotonous exercise of the Minimalists; her work is, however, far from dispassionate. To this day Kusama's oeuvre remains a deeply intimate one, born of her own psyche and irrevocably intertwined with her own personal expression. When asked about the idiosyncratic nature of her infinity nets, Kusama says: "I have no interest in the conventional logic and philosophy of art. I forgot all the theories of composition and colour. This style resulted in empty, nihilistic canvases that the critics did not always understand". Referring to her lifelong infatuation and allegiance to the motif, Kusama once said: "I guess I came under a spell... the spell of repetition and aggregation. My nets grew beyond myself and beyond the canvases I was covering with them. They began to cover the walls, the ceiling, and finally the whole universe" (the artist in conversation with Gordon Brown in Laura Hoptman, Akira Tatehata, and Udo Kultermann, Eds., *Yayoi Kusama*, London, 2000, p. 103). A mature and virtuosic reincarnation of such a universal aesthetic, the current lot epitomizes the artist's unique brand of cosmic abstraction and ethereal infiniteness.



《無限網 (POWTY) 》來自草間彌生藝術生涯中最具代表性的著名《無限網》系列，畫面閃閃生輝，璀璨華麗，深銅色與綠色的獨特結合，組成纖巧細膩的網狀結構，放在如波洛克作品般尺幅宏大的畫布上，畫面攝人心魄。在本作中，或明或暗的深金色與古銅色在畫布上肆意交織流動，綠色圓點與熠熠金屬銅色細緻交錯，映出閃爍光輝，不但莊嚴堂皇，更令人迷失其中。綠色和金色製造出尤為扣人心弦的視覺效應：乍一看來，綠點顯然是畫面最上的塗層。然而細看之下，成千上萬的微小圓點，實乃草間以完全相反的創作方式描繪而成，靈巧纖細的銅金色小弧形如海浪般滿佈在綠色背景上。畫面沉浸於無限重複的筆觸，流動的畫面規律地搏動，似在觀眾面前反覆擴大、退後，這種幻覺如催眠般，導入進入寧靜境界，亦是草間彌生傳奇藝術人生中的最高成就。

草間彌生是五十年代最早進入紐約藝術界的戰後日本藝術家。一九五九年，她的無限網作品首次登場，立即令唐納德·賈德與其他著名藝術家及藝評家刮目相看，草間彌生的旋風隨之席捲國際。網狀圖案與其本人罹患的精神疾病密不可分。她的《無限網》美學不從東西方藝術而來，而是從其心底而發，獨特而別具個性。草間彌生年幼時，日本處於戰爭時期；她受嚴重幻覺困擾多年，被診斷為患有強迫症，自此圓點之幕在其眼前綻放光芒，遮蔽她的視線。畫家自言：「我的房間、我的身體、整個宇宙都被（圖案）充斥，我被消滅了，回到且消失在無盡的時間和絕對的空間中。那不是幻覺而是真實」。（引述自《草間彌生》，紐約，2000年，36頁）

草間彌生的幻覺使她狂熱地執迷於繪畫，有時候連續四五十個小時無休止，嘗試藉此宣洩腦海中排山倒海、無法抑制的幻覺。在無限網中鋪天蓋地的重複筆觸，是草間彌生的自我療愈方式。畫家憶起早年在紐約的經歷，曾言：「日復一日，我在繪畫中忘記了飢寒的感覺」。這些無限網引導她超脫一切，與宇宙、個

人安寧和烏托邦連繫起來的紐帶。草間彌生亦言：「消除自我，就能回到無限的宇宙中」。（藝術家引述自G·泰納，〈草間彌生〉，《BOMB》，第66號，1999年冬季）

在紐約聲名鵲起後，草間彌生在一九七五年回到日本，自願入住精神病院休養，此後二十年過著半隱居生活，期間默默不斷創作，成果豐富。一九九三年，她參與威尼斯雙年展，在國際藝壇再次冒起，並重新奠定她在當代藝術界的不朽地位。草間彌生在二〇〇一年創作本畫，以壓克力彩代替油彩——這是畫家在七十年代晚期的關鍵轉變。她重新以水性顏料創作，回到以傳統水彩顏料創作日本畫的開端。迅速快乾的壓克力彩不但見證草間彌生日漸崇高的藝術抱負，更體現她數十年來不斷創作下練成的技巧、毅力和耐性。每一筆觸捕捉當下的時間流逝，透過密集有力、大膽誇張的動勢，周而復始，循環不息，在如此無窮無盡的過程中，她的繁複技巧使時間與空間不斷擴展。

從遠處觀看，草間彌生的作品如同機械式的製作、極簡主義的單一創作模式。然而，她的作品從不冷漠淡然。她的創作從心而發，與其個人表達密不可分，至今依然保持細膩情感。談到《無限網》的獨有特質，草間彌生說道：「我對慣常邏輯與藝術哲學毫無興趣。我將所有構圖和色彩的理論遺忘。這種風格構成藝評家無法理解的虛無創作。」關於她一生對網紋的迷戀與堅持，她曾說：「我大概中了魔咒——重複與堆積的魔咒。我的網不斷生長，走出我的身體，溢出我的畫布，蔓延至牆壁、天花板，最後覆蓋整個宇宙。」（草間彌生與戈登·布朗的對談，載於：蘿拉·霍普特曼、建島哲及伍德·庫特曼編，《草間彌生》，倫敦，2000年，103頁）本作展示嫺熟精湛的世界美學，體現其融合宇宙抽象和飄渺無垠的獨特藝術氣質。







1089

## MAEKAWA TSUYOSHI

b. 1936

### Untitled

jute and oil on canvas  
signed in Japanese and English and dated 1965/2013 on the reverse  
162.5 by 132 cm; 64 by 52 in.

#### EXHIBITED

Japan, Tokyo, Whitestone Gallery, *The World of Tsuyoshi Maekawa*, 27 July - 1 September 2013, unpaginated, pl. no. 7, illustrated in colour

#### PROVENANCE

Whitestone Gallery, Tokyo  
Acquired from the above by the present owner

HK\$ 800,000-1,200,000

US\$ 102,000-153,000

Exhibiting Maekawa Tsuyoshi's signature pleats of rough burlap, *Untitled* is archetypal of the Gutai artist's iconic aesthetic. Maekawa's singular method involves the artist weaving and gluing spiral-shaped pleats that jut out, at once organically and architecturally, creating curving pockets and lines reminiscent of the patterns in ancient Jomon earthenware. Coloured enamel is then poured over the textured surface, which together with the coarse burlap material results in a raw, primitive sense of power along with a paradoxical luxurious sense of graceful regality. Positioned at the liminal spaces between abstraction and figuration, painting and sculpture, Maekawa's paintings contain traces of nature such as branches, leaves and water currents, as well as cultural iconographic signs like crosses, columns and grids. Yuling Wang writes: "If we imagine looking at the works from a birds-eye view, the burlap bumps resemble topographical lines, all kinds of fields, [or] the Nazca Lines, or fingerprints" (Yuling Wang, "The Paintings of Tsuyoshi Maekawa: Gutai and Beyond", in exh. cat. *Tsuyoshi Maekawa: Energy Extortionist*, Whitestone Gallery, 2015, p. 8). While Italian artist Alberto Burri stuck burnt and ripped scraps of cloth onto his canvas, Maekawa's method of cutting, folding and sewing brought to life the unique sculptural quality and expressive potential of cloth and fabric, coaxing out an extraordinary sense of authority and structural eloquence. Maekawa used burlap throughout his career, manipulating them into intuitive and commanding compositions that never diminish in their visual and visceral confrontations to the viewer.

## 前川強

### 無題

麻布及油畫畫布

一九六五及二〇一三年作

款識

前川強, Tsuyoshi Maekawa, 1965頃2013 (作品背面)

#### 展覽

日本, 東京, 白石畫廊〈前川強展〉二〇一三年七月二十七日  
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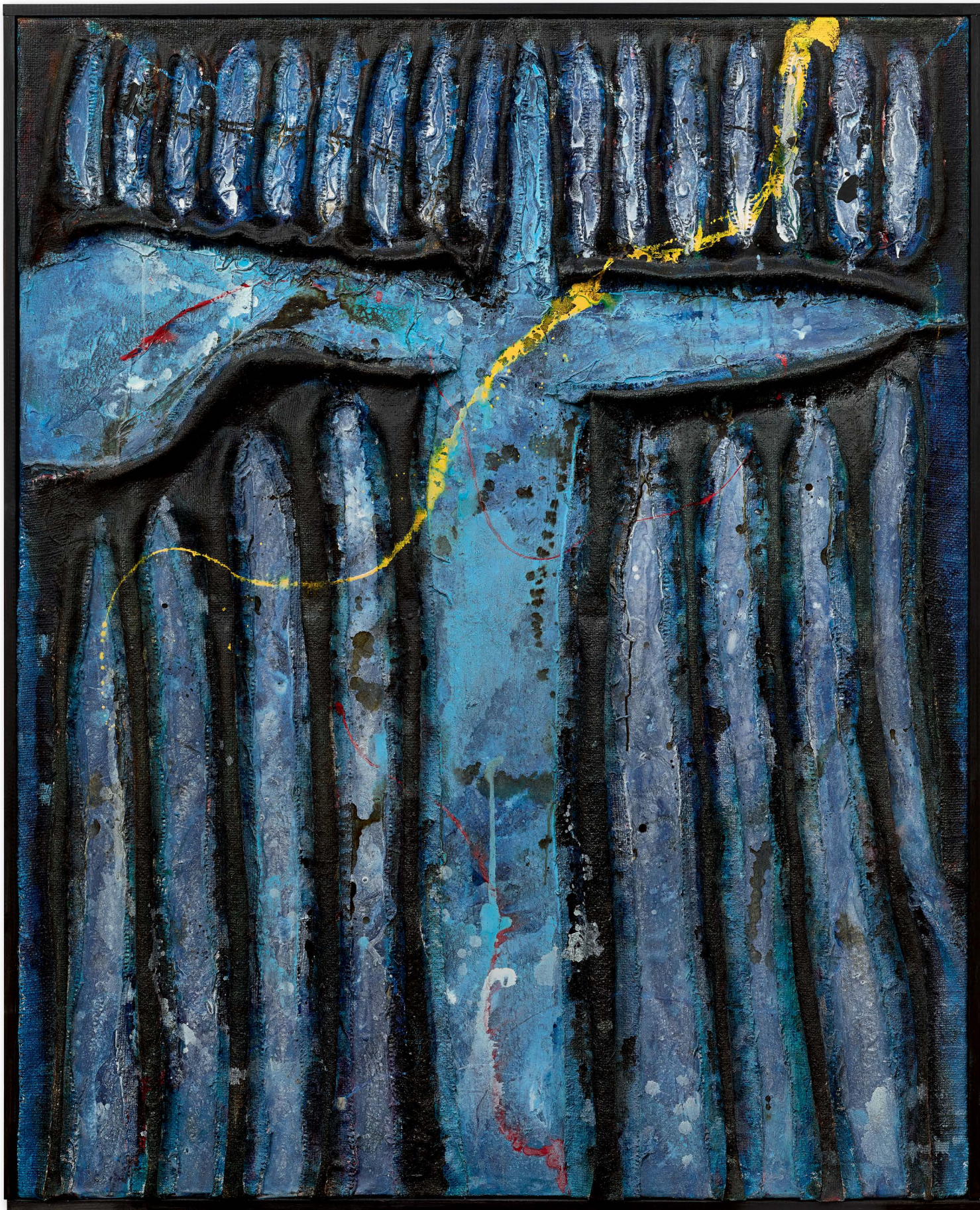
#### 來源

東京, 白石畫廊

現藏者購自上述來源

前川強的代表性麻布編織美學粗獷豪放, 在本次上拍作品《無題》中表露無遺。此作呈現出具體派藝術家的經典風格。前川強將凸出的螺旋狀百褶編織粘合起來, 製作彎曲的凸起和線條, 從結構和形式上都讓人回想起古日本繩紋時代陶器上的紋路。隨後將彩色瓷漆潑灑在作品表面, 由於麻布的紋理粗糙, 作品顯現出原始的力量, 同時也散發出莊嚴高雅的王者氣度。前川的作品處於抽象與具象、繪畫與雕塑之間, 從中可以看到大自然的痕跡如樹枝、樹葉與水流, 也有傳統文化符號如十字、豎列以及方格。」Yuling Wang寫道:「如果我們想像從空中以鳥瞰視角觀賞前川作品, 麻布凸起就彷彿地形線、各種各樣的田野, (或是) 納斯卡線和指紋一樣。」(Yuling Wang, 《前川強畫作: 具體派及其他》, 「前川強: 能量勒取者」展覽圖錄, 白石畫廊, 二〇一五年, 8頁) 意大利藝術家亞伯特·布里將燒焦撕碎的布條放到畫布上, 而前川強則採用切割、摺疊、縫紉等不同作法, 將麻布本身的雕塑特質和表現潛力挖掘出來, 展現出無與倫比的力量以及豐富流暢的結構。在他的藝術生涯中, 前川從未放棄使用麻布, 隨心所欲將之塑造不同形態, 開啟與觀者之間直接而毫不矯飾的視覺對話。







## 1090 YUN HYONGKEUN

1928 - 2007

### Umberblue

oil on linen  
signed in Hanja and English, titled in English and dated 77 on the reverse  
31 by 100 cm; 12¼ by 39⅜ in.

#### PROVENANCE

Acquired directly from the artist by the present owner

HK\$ 800,000-1,200,000

US\$ 102,000-153,000

Entrancing and contemplative, *Umberblue* is emblematic of Yun Hyongkeun's distinctive oeuvre that earned him recognition as one of the most prominent Dansaekhwa artists. Born in 1928 in Korea, Yun developed his signature method in the late 1960s to early 1970s whilst experimenting with the Western medium of oil. He added layer upon layer of paint onto raw linen, often applying new pigments before the last layer had dried. He would then dilute the pigment with turpentine solvent, which is absorbed at a faster rate and which allows the mixture to seep into the fibres of the support, staining or encroaching into the unpainted areas. The resulting forms float within the liminal pictorial spaces as accumulative records of his process, invoking meditations on the organic properties of water, paint, and the passage of time. The present work was created in 1977, shortly after Yun's move to New York, where he encountered for the first time the work of Mark Rothko. Around this time, Yun's works also deeply impressed Donald Judd, who detected in Yun's works a "palpable presence of unique spiritual quality [...] of a kind lacking in his own paintings or those of his contemporaries" (*Yun Hyongkeun: Selected Works 1972-2007*, PKM Gallery, Seoul, p. 17).

## 尹亨根

### Umberblue

油畫畫布

一九七七年作

款識

《Umberblue》，77，Yun Hyong Keun，尹亨根（作品背面）

來源

現藏者直接購自藝術家本人

《Umberblue》扣人心弦，發人深省，是尹亨根獨特藝術風格的代表之作，為其贏得單色畫一流畫家的美譽。尹亨根一九二八年出生於韓國，六十年代末至七十年代初發展出其標誌性創作手法，同時以西方油畫進行實驗性創作。他將顏料逐層塗抹在亞麻布上，並在最上層乾透前塗上新色。然後，他用松節油溶劑稀釋顏料，由於溶劑更快被吸收，兩者混合後可滲入底下畫布的纖維，沾染原本素白的空間。在有限的畫面空間裡懸浮的形態，是他創作過程積累下來的紀錄，令人不禁沉思水與顏料的有機性質和時間的流逝。此作創自1977年，尹氏當時初到紐約，首次欣賞到馬克·羅斯科的作品。尹氏的藝術創作亦令唐納德·賈德（Donald Judd）深深觸動。賈德在其作品中發現「一種呼之欲出的靈性 [……] 在尹氏的作品或同時代的畫家中所無」。（〈尹亨根：作品選集1972-2007〉，PKM畫廊，首爾，17頁）









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MARK GROTJAHN  
*Face #1, 2004*

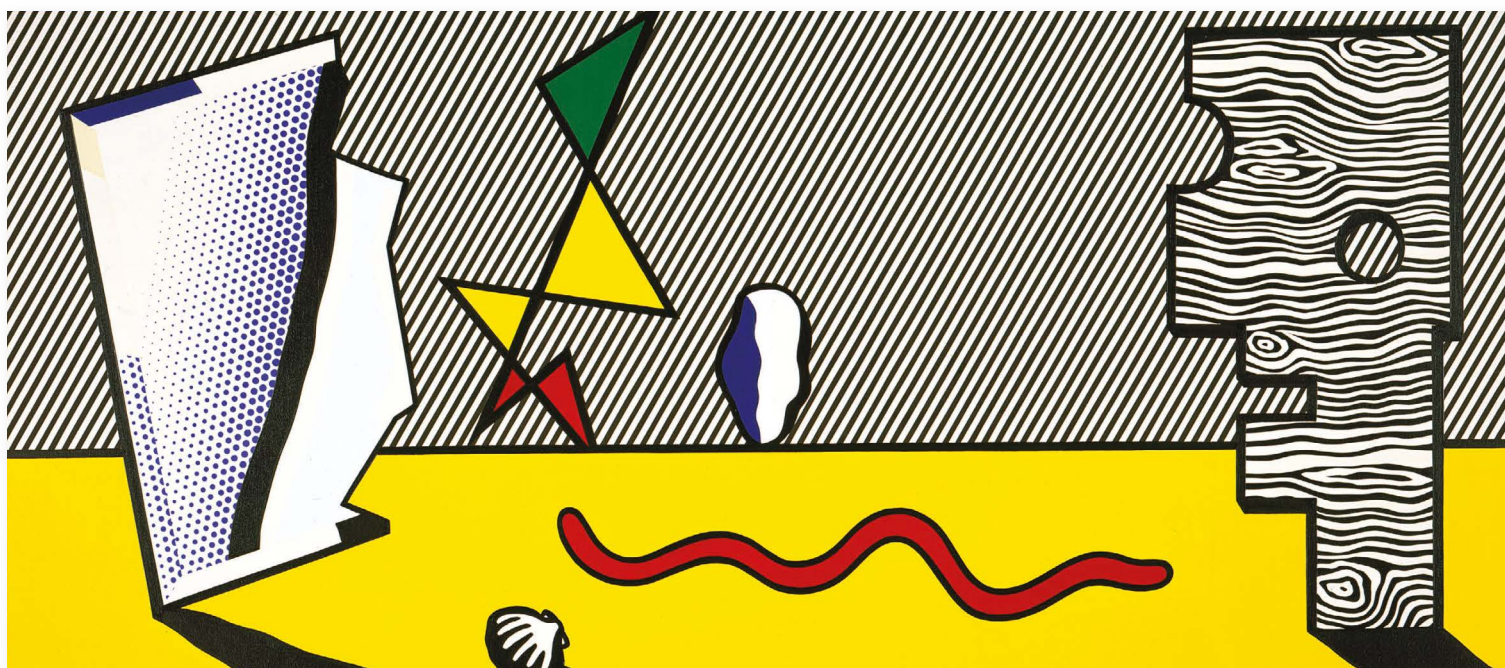
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MARK GROTJAHN  
*Untitled (Yellow Butterfly Orange)*  
Mark Grotjahn 2004), 2004

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## IMPORTANT NOTICE

Please note that all lots are sold subject to our Conditions of Business for Buyers and Authenticity Guarantee, which are set forth at the back of this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Guide for Prospective Buyers.

Condition reports printed in the catalogue are intended as a guide only. Sotheby's will be pleased to provide more detailed reports on any lot on request. Nevertheless, prospective buyers are reminded that all lots are sold as shown and their attention is drawn to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

### 重要通知

請注意所有拍賣品皆受制於目錄後給買家業務規則及真品保證，以及可於蘇富比辦事處索取給賣家業務規則。

如有要求的話蘇富比樂意提供任何物品之詳細報告。無論如何，請準買家注意所有物品皆以出示的狀況出售及注意給買家業務規則交易條款3。

## GUIDE FOR PROSPECTIVE BUYERS

**Buying at Auction** The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including HK\$2,400,000, 20% of any amount in excess of HK\$2,400,000 up to and including HK\$31,000,000, and 12.9% of any amount in excess of HK\$31,000,000.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring (852) 2822 8142.

**Deposit** If you wish to bid on (🔒) lots in the printed catalogue and (🔑) lots in the eCatalogue, you may be requested by Sotheby's to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such higher amount as may

be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$500,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium.

### SYMBOL KEY

The following key explains the symbols you may see inside this catalogue.

#### 🔒 Premium Lots

In order to bid on "Premium Lots" (🔒 in print catalogue, 🔑 in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

#### 🔒 Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

#### △ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not be used.

#### ➡ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

#### 👥 Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

#### 📦 No Reserve

Unless indicated by a box (📦), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (📦). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

### 2. BIDDING IN THE SALE

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale by telephone or by BID<sup>online</sup>. Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid. Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate

the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

**Absentee Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063. To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

**Bidding by Telephone** If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale. We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

**Online Bidding via BID<sup>online</sup>** If you cannot attend the auction, it may be possible to bid online via BID<sup>online</sup> for selected sales. This service is free and confidential. For information about registering to bid via BID<sup>online</sup>, please refer to [sothebys.com](http://sothebys.com). Bidders using the BID<sup>online</sup> service are subject to the Additional Terms and Conditions for Live Online Bidding via BID<sup>online</sup>, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale. The BID<sup>online</sup> online bidding service is not available for premium lots.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

### 3. THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.



**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

**Consecutive and Responsive Bidding** The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

4. AFTER THE AUCTION

**Payment** Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa). It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited.

Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

**Collection and Storage** All items from this auction not collected from HKCEC on the last day of the sale by 11:00am will be transferred to Helu-Trans (HK) Pte Ltd where they will incur storage charge one month after the date of the auction at the following rate:

**Storage charge:** HK\$1,800 per lot per month.  
To arrange shipping or collection, please contact:  
**Post Sale Services**  
As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm). Buyers are reminded that Sotheby's accepts liability for Loss or Damage for a maximum of thirty (30) days after the date

of the auction. Removal, interest, storage, insurance and handling charges will be levied on uncollected lots. Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:  
Post Sale Services (Mon to Fri 9:30a.m. to 6:00 p.m.)  
+852 2822 5533  
FAX +852 2501 4266  
hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

**Export** The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

**Financial Services** Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For

further information please contact Sotheby's Financial Services in Hong Kong at +852 2822 8188 or in London at +44 20 7293 6005

**Pre-sale Auction Estimates** Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

**Valuations** The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121. Fax (852) 2810 6238.

給準買家之指引

**於拍賣會上購買** 下文旨在給予閣下有關如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。準買家應參閱sothebys.com有關此圖錄的拍賣品之最新資料。

**展品之處處** 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上手物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

**買家酬金** 買家應支付本公司酬金。拍賣品「落鎚價」為港幣 2,400,000 元或以下，酬金以「落鎚價」之 25% 計算；超過港幣 2,400,000 至 31,000,000 元之部份，則以 20% 計算；超過港幣 31,000,000 元之部份，則以 12.9% 計算。

1. 拍賣前

**訂閱圖錄** 閣下如欲訂閱圖錄，請致電 (852) 2822 8142。

**訂金** 如閣下有意競投目錄中(㊄)或電子目錄中(㊄)所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣5,000,000元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。除高估價拍賣品外之其他拍賣品，不論拍賣品之拍賣前低位估價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣1,000,000元或其他由蘇富比決定之更大金額的訂金(此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣)及交付港幣500,000元或其他由蘇富比決定之更大金額的訂金(此適用於任何其他類別之拍賣品)及任何財務狀況證明、擔保或/及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

**拍賣前估價** 拍賣前估價意在為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

符號表示

以下為本圖錄所載符號之說明：

**㊄ 高估價拍賣品** 蘇富比可要求競投高估價拍賣品（在目錄內標有㊄符號或網上目錄內標有G符號）的準競投人完成預先登記程序及交付蘇富比港幣5,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣2,000,000元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或/及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

**○ 保證項目** 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作出。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，他們需支付全數買家酬金。

**△ 蘇富比擁有業權權益之拍賣品** 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等於業權權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益，則會就此作出特別提示而不會使用此符號。

**㊄ 不可撤銷投標** 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確保拍賣品定能拍出的價格執行。該不可撤銷競投方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落鎚價作基準的補償。倘不可撤銷競投方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。倘不可撤銷投標於在拍賣圖錄印製後才接獲，一則示意該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。如不可撤銷競投方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷競投方必須向該人士披露己方與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

**㊄ 有利害關係的各方** 附有㊄符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)出售拍賣品之遺產受益人，或(ii)拍賣品之聯權共有人。倘有利害關係的一方為成功競投人，他們須支付全部買家酬金。在某些情況下，有利害關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利害關係的一方可能參與拍賣，一則示意有利害關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

**□ 無底價** 除以□符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之落鎚價位，且絕對機密。拍賣品不會以低於該價售出。底價通常以低位估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以□符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

**拍賣品之狀況** 準買家應於拍賣前之展覽會上觀察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

**電器及機械貨品** 所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。



## 2. 拍賣之競投

**在拍賣會中競投** 競投可以由個人親臨拍賣會上舉板進行，亦可在拍賣前以書面形式參加或通過電話或BID<sup>www</sup>網上競投服務進行競投。

**親身競投** 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記席。

**缺席競投** 如閣下未能出席拍賣會,本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費而且保密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相同,則最先競投者有優先權。請每一次均列明「最高限價」—即閣下如親身出席拍賣會將會作出之落槌價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為: (852)25221063。為確保獲得滿意之服務,請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

**電話競投** 如閣下未能出席拍賣會,可透過電話競投低位估價最低為港幣40,000元之拍賣品。由於電話線路有限,因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價,以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

**透過BID<sup>www</sup>網上競投服務進行網上競投** 如閣下未能出席拍賣會，或可透過BID<sup>www</sup>網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BID<sup>www</sup>網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BID<sup>www</sup>網上競投服務之競投人受透過BID<sup>www</sup>網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁www.sothebys.com），以及適用於該拍賣之業務規則所規限。

**僱員競投** 蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

**美國經濟制裁** 美國維持對目標海外國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

## 3. 拍賣

**業務規則** 拍賣會受賣方及買家業務規則及真品保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

**有利關係各方之公告** 倘獲准競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人，或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利關係各方可能競投拍賣品。在某些情況下，有利關係的各方可能知悉底價。

**接連投標及競投** 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第6條。

## 4. 拍賣後

**付款** 拍賣後須即時以下列方法以港幣付款:現金、銀行匯票、支票、電匯、信用咭 ( American Express, MasterCard,Union Pay & Visa)。蘇富比之一般政策是不會以現金或現金等值形式接納逾港幣80,000元之一項或多項相關付款。

蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明(通過出示帶有照片並由政府發出之證明,如護照、身份證或駕駛執照)並確認固定地址。多謝合作。

支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港幣開出之個人及公司支票均獲接納,惟敬請留意,除非閣下已預先安排支票受納設施,否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排,請向位於香港之財務部索取表格辦理。若以信用咭( American Express, MasterCard, Union Pay & Visa)結賬,請親身持咭到本公司付款本公司及信用咭公司保留是否接納該等付款之權利。如該等付款不被接納或撤回,閣下仍須承擔付款責任。信用咭付款之上限為港幣1,000,000元。

請注意除記錄上的買家之外,蘇富比有權拒絕接納任何其他人士的付款,而此等付款須先經過帳。如閣下就有關付款過帳有任何問題,請聯絡本公司之售後服務部。

**收取及儲存貨品** 是次拍賣，未獲領取的拍賣品將會於該季拍賣中最後一天11時後轉移到喜龍（香港）有限公司而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。儲存費以下列計算：

**儲存費：每件每月港幣1,800元。**  
如欲安排付運或收取貨品，請聯絡：  
**售後服務部**  
列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予 閣下或 閣下所授權之代表。（辦公時間為星期一至五上午9時30分至下午6時）請預先致電以節省等候時間。

買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多至拍賣後三十（30）天。未獲領取之拍賣品將被徵收搬運費、利息、儲存費、保險費及手續費。請參閱載於本圖錄之買家業務規則第7條。

**損失或損壞** 買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十（30）天。請參閱載於本圖錄之買家業務規則第7條。

**付運** 蘇富比提供全面的付運服務。除本「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：  
售後服務部（星期一至星期五上午9時30分-下午6時）  
+852 2822 5533  
傳真：+852 2501 4266  
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款的書面同意，結清貨款及任何可能需要之出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，閣下必須立即通知蘇富比。

**出口** 任何拍賣品都可能需要一或多個許可證方可自香港出口或由其他國家進口。買家須負責取得任何有關之進出口許可證。即使未能取得任何許可證或延遲取得該許可證，均不能構成取消成交或任何延遲支付到期應付總額之理由。蘇富比可應要求申領牌照，將閣下之拍賣品出口至香港境外，惟會就此收取行政費用。蘇富比建議閣下保留所有進出口文件（包括許可證），在某些國家閣下可能須向政府當局出示此類文件。

**瀕危物種** 由植物或動物材料（如珊瑚、鯉魚、象牙、鯨骨、玳瑁等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

## 5. 其他服務

**財務服務** 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬出售之藝術收藏品作為抵押之貸款。本文並不構建建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電香港的蘇富比財務服務部，電話號碼是+852 2822 8188，或倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 5273。

**拍賣前估價** 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為周一至周五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

**估值** 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

## TAX INFORMATION FOR BUYERS

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales /use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

## 買家稅務信息

買家請注意，當進口物品時，或須繳付當地之銷售稅或使用稅（例如進口物品至美國並付運到某些州份時，或需繳付使用稅）。買家應自行就此方面尋求稅務意見。

蘇富比付運本次拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售或使用稅，該稅項根據成交總額而定（總額包括落槌價、買家佣金、運送服務費用及保險），買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明 (Resale Exemption Certificate)，蘇富比將不會向買家收取有關稅項。閣下如欲提供與本次交易相關之轉售豁免證明 (Resale Exemption Certificate)，請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國，可於付運前，按載於圖錄所載之電話號碼聯絡售後服務部。

## CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below. Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

## 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers, in each case as amended by any saleroom notice or auctioneer's announcement at the auction, and

(v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

## 2. COMMON TERMS

In these Conditions of Business:

**Bidder** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**Buyer** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;



**Buyer's Expenses** are any costs or expenses due to Sotheby's from the Buyer;

**Buyer's Premium** is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

**Counterfeit** is as defined in Sotheby's Authenticity Guarantee;

**Hammer Price** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**Purchase Price** is the Hammer Price and applicable Buyer's Premium;

**Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**Seller** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**Sotheby's** means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

**Sotheby's Company** means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

### 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

### 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

### 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

### 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

### 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

(i) collection or

(ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

### 8 REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with

any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;



(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

## 11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent mis-

representation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

### General Authenticity Guarantee:

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale. For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting). Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

## 蘇富比之香港業務規則

### 買家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。

競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

### 1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

- (i) 本業務規則；
  - (ii) 賣家在銷售處展示之業務規則（可於蘇富比之香港銷售處或致電(852) 2524 8121索取）；
  - (iii) 銷售目錄所載之蘇富比保證書；及
  - (iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家之指引」；
  - (v) 就透過互聯網進行網上競投而言，蘇富比網頁之BID<sup>SM</sup>網上競投服務規則。
- 在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

### 2. 一般條款

於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括賣家在內；  
「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；  
「買家之費用」指買家應向蘇富比支付之任何成本或費用；  
「買家酬金」指根據準買家指引所載費率買家按落錫價應付之佣金；  
「廢品」指蘇富比真品保證所定之涵義；  
「落錫價」指拍賣官以擊槌接納之最高競投價（倘為葡萄酒，則參考該批拍賣品內可個別識別之物品數目按合適比例），或倘為拍賣後銷售，則為協定出售價；  
「買入價」指落錫價及合適之買家酬金；  
「底價」指賣家同意出售拍賣品之最低落錫價（保密）；  
「賣家」指提供拍賣品出售之人士（包括其代理（不計蘇富比在內）、遺囑執行人或遺產代理人）；

「蘇富比」指Sotheby's Hong Kong Ltd.，其註冊辦事處位於香港皇后大道東183號合和中心54樓；

「蘇富比公司」指於美國的蘇富比；其任何附屬公司（包括蘇富比）；Sotheby's Diamonds SA及其任何附屬公司（定義見香港法例第622章《公司條例》第2條）。

### 3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料，蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事，並承擔檢查及檢驗之責任，以使彼等滿意彼等可能感興趣之拍賣品。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人（鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者，以及代表彼等之獨立專家）已當作在投標前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售（無論競投人是否出席拍賣）。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作為拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價（無論為書面或口述）及包括任何目錄所載之資料、規則或其他報告、評論或估值，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第3(a)至3(e)條所載事項及下文規則第4條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍賣官身份相符之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

### 4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為廢品並符合真品保證內之各條件，將退回買入價予買家。

(b) 就上文規則第3條之事項而言及受規則第4(a)及4(e)條所規限，蘇富比或賣家均毋須：

- (i) 對蘇富比（或任何蘇富比公司）向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是基於疏忽或其他原因引致，惟上文規則第3(f)條所載者則除外；
- (ii) 向競投人作出任何擔保或保證，於賣家之業務規則第2條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內（惟法律規定不可免除之該等責任除外）；
- (iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏（無論是基於疏忽或其他原因引致）向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第4(b)條之情況下，競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相因而產生的損失。

(e) 規則第4條概無免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明，或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。



## 5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格，並提供蘇富比所需資料及參考。除獲蘇富比書面同意以另一方之代表身份出價，否則競投人必須以主事人身份行動。競投人親自負責出價，倘為代理，則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港幣作出之書面出價競投，而蘇富比認為，有關款項在出售拍賣品前已預先付清，以確保首先接收之書面競投享有優先權。

(c) 如有提供，可免費提供書面、電話及網上競投之附加服務，惟風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之規限下，以合理審慎態度提供；因此，除非不合理地未能作出該競投，否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被紀錄。網上競投(BID<sup>online</sup>)受BID<sup>online</sup>網上競投服務規則(可瀏覽蘇富比網頁或要求索取)所規限。BID<sup>online</sup>網上競投服務規則連同業務規則適用於網上競投。

## 6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品(包括在擊槌後)，以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示彼正進行該等行動及是否已作出其他競投。

(d) 受規則第6(b)條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

## 7. 付款及領取

(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束(「到期日」)後立即以港幣支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天(以較早日期為準)起之風險由買家承擔(因此，由彼等自行負責投保)。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第6條所載之豁免情況所限。

## 8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定(在已知會賣家之情況下)行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家達約保留追究損害賠償之權利；

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算)，及/或抵銷蘇富比就買家達約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項(包括訂金)用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或(ii)拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算)，及/或(iii)蘇富比就買家達約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

(e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金：該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月2%之利率計算之利息；

(g) 對買家由蘇富比公司管有之任何物品行使留置權。蘇富比於行使任何此等留置權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第8(h)條重售時買入價及買家之費用之任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算)，及/或蘇富比就買家達約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定估價及底價。倘該重售之價格低於該拍賣品之買入價及買家之費用，買家將仍須承擔該差額，連同該重售產生之所有費用；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家達約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，以收回欠款，或就買家達約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

## 9. 未領取購置品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收歸於蘇富比或其他第三方，費用(及風險)由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比(在通知買家後)安排以拍賣或私人出售重售該物品，而估價及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇富比產生之所有費用，否則該筆款項將被沒收。

## 10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完任何必要進出口

提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第3及4條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

## 11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售圖錄開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承付人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第1(a)條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

## 12. 資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述，閣下或可電郵至enquiries@sothebys.com索取私隱政策。

## 13. 法例及司法權

**監管法例** 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法例規管並按其詮釋。

**司法權** 就蘇富比之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意蘇富比將保留權利在香港法院以外之任何法院提出訴訟。

**送達法律程序文件** 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送發至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

## 真品保證

本公司對閣下提供之一般保證：

蘇富比所出售之物品其後被發現為「偽品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「偽品」指仿製之拍賣品、欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容(考慮任何專有詞彙)。拍賣品之任何損毀及/或任何類型之復元品及/或修改品(包括重新塗漆或在其上塗漆)，不應視為偽品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

(i) 目錄內容乃根據學者及專家於拍賣日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或

(ii) 於拍賣日期，證明該物品乃偽品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能(根據蘇富比合理之意見)已令拍賣品喪失價值之方法；或

(iii) 倘根據蘇富比之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

(i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是偽品之理由；及

(ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

# GUIDE FOR ABSENTEE BIDDERS

## ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

## USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

## SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.



## DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

### 給缺席競投人指引

#### 缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不超出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為 (852) 2522 1063。

#### 使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高落槌價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

#### 成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

#### 資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址[www.sothebys.com](http://www.sothebys.com)的私隱政策之描述，閣下或可電郵至[enquiries@sothebys.com](mailto:enquiries@sothebys.com)索取私隱政策。

(本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準。)



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Our specialists are available by email using  
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FAX +662 286 0787

### Repro

BORN Group

### Print

Artron Art Group



## ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

**Sale Number** HK0815 | **Sale Title** CONTEMPORARY ART - EVENING SALE | **Sale Date** 30 SEPTEMBER 2018

\*TITLE OR COMPANY NAME IF APPLICABLE

\*FIRST NAME

\*LAST NAME

SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)

\*ADDRESS

POSTCODE

\*TELEPHONE (HOME)

(BUSINESS)

MOBILE NO

\*EMAIL

FAX

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): ☐ EMAIL ☐ POST/MAIL

PLEASE TICK IF THIS IS A NEW ADDRESS & GIVE PREVIOUS FULL POSTCODE: ☐ \_\_\_\_\_

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HONG KONG DOLLAR AT LEAST 24 HOURS BEFORE THE AUCTION.

### IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

### FOR WRITTEN/FIXED BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HONG KONG DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

### IMPORTANT NOTICE – PREMIUM LOT (🔒)

In order to bid on "Premium Lots" (🔒) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. We recommend you complete and return the pre-registration form in this catalogue in the manner required therein or contact Sotheby's at least 3 working days prior to the relevant sale in order to process the pre-registration. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and the paddle symbol will not be used. The BID<sup>SM</sup> online bidding service is not available for premium lots.

### TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY)

I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Prospective Buyers, the Guide for Absentee Bidders, and Conditions of Business for Buyers.

Please note that it is mandatory for you to provide personal data marked with asterisks (\*). In the event you do not provide such personal data, we may not be able to provide you with our products.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

☐ I do not wish to receive promotional communications from Sotheby's.

SIGNED \_\_\_\_\_

DATED \_\_\_\_\_

### ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit card (American Express, MasterCard, Union Pay and Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

It is Sotheby's policy to request any purchaser preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification with a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

If you wish to pay for any purchase with your American Express, MasterCard, Union Pay or Visa, you must present the card in person to Sotheby's Hong Kong.

BIDS DEPARTMENT, 5TH FLOOR, ONE PACIFIC PLACE, 88 QUEENSWAY, HONG KONG  
TEL (852) 2822 8142 | FAX (852) 2522 1063 | EMAIL BIDS.HONGKONG@SOTHEBYS.COM



# Sotheby's | 蘇富比 EST. 1744

## 競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0815 | 拍賣名稱 當代藝術 — 晚間拍賣 | 拍賣日期 2018年9月30日

\* 稱謂（如先生，女士）或公司名稱（如適用）

\* 姓

\* 名

蘇富比賬號

\* 地址

郵編

\* 住宅電話

公司電話

手機號碼

\* 電子郵箱

傳真號碼

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個):

☐ 電郵

☐ 郵寄

☐ 如上述為新地址，請在方格內 ✓ (並提供舊有郵編以核對) \_\_\_\_\_

### 重要事項

請注意書面及電話競投是免費提供之附加服務，風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之限下進行；因此，無論是由於疏忽或其他原因引致，蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明（請勿郵寄原件）。

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

### 書面競投

- 競投將以最盡可能低之價格進行。
- “購買”或無限價競投標將不獲接納，及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。

- 可於拍賣編號之間以“或”字兩者 (或若干)中擇一競投。

- 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

### 電話競投

- 請清楚註明於拍賣期間可聯絡閣下之電話號碼，包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價（港元） 或以 ✓ 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

#### 重要通告—估價拍賣品 (🔗)

為對「高估價拍賣品」(🔗) 作出競投，閣下必須填妥拍賣品預先登記申請表，並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一圖錄中之所有拍賣品均為高估價拍賣品，則會就此作出特別提示而不會使用此符號。

網上競投服務並不適用於高估價拍賣品。

拍賣期間之聯絡電話 (只限電話競投) \_\_\_\_\_

本人同意接受蘇富比拍賣圖冊內列明之買家業務規則、給準買家之指引及給缺席競投人指引。本人同意蘇富比使用本人資料及根據給準買家之指引、給缺席競投人指引與買家業務規則而取得之其他資料。

請閣下務必在注有 (\*) 的欄目內填寫個人資料，否則我們可能無法為您提供產品及服務。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

☐ 本人不希望收到蘇富比發出的推廣資訊。

簽署 \_\_\_\_\_ 日期 \_\_\_\_\_

#### 付款方式

拍賣後須即時以下列方法以港元付款：現金、銀行匯票、支票、電匯、信用咭（美國運通、萬事達、銀聯或維薩卡）。

蘇富比不會接納逾一萬美元（或相等貨幣）之現金款項。應蘇富比業務規則，本公司有權向支付現金的賣家索取：身份證明文件（政府發出附有照片之身份證明文件，如護照、身份證或駕駛執照）及通訊地址證明。我們保留查驗所收到款項來源的權利。感謝閣下的合作。

若以信用咭（美國運通、萬事達、銀聯或維薩卡）結賬，請親攜咭到本公司付款。

（以英文本為準）



# PREMIUM LOT PRE-REGISTRATION APPLICATION FORM

## 高估價拍賣品預先登記申請表

SALE # 拍賣編號      HK \_\_\_\_\_      LOT # 拍賣品編號      \_\_\_\_\_

\*First Name 名      \*Last Name 姓      Client Account # 蘇富比賬戶號碼

\*Address 通訊地址

\*City 城市 Country 國家

\*Telephone 電話      Fax 傳真      \*Email Address 電子郵箱

Client I.D./Passport 身份證或護照編號      Please attach a copy of your ID Card/Passport for identification purpose  
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before? ☐ Yes    ☐ No

閣下曾否於蘇富比登記投標？ ☐ 有    ☐ 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited  
5th Floor, One Pacific Place  
88 Queensway, Hong Kong  
Tel: (852) 2822 8142  
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至  
(852) 2810 6238 或郵寄到：

香港蘇富比有限公司  
香港金鐘道88號  
太古廣場一期5樓  
電話：(852) 2822 8142  
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.

拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。

You authorise Sotheby's to request a financial reference from your bank.

閣下授權蘇富比向銀行索取有關本人之財務資料。

Please note that it is mandatory for you to provide personal data marked with asterisks. In the event you do not provide such personal data, we may not be able to provide you with our products.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

☐ I do not wish to receive promotional communications from Sotheby's.

你必須在註明(\*)的欄目，提供所需的個人資料。如你未能提供，我們未必可以向你提供我們的產品或服務。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比的產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

☐ 本人不希望收到蘇富比發出的推廣資訊。

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

蘇富比不會接納逾一萬美元（或相等貨幣）之現金款項。應蘇富比業務規則，本公司有權向支付現金的買家或新顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

**The BID<sup>now</sup> online bidding service is not available for premium lots.**

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

\_\_\_\_\_  
SIGNATURE 簽署



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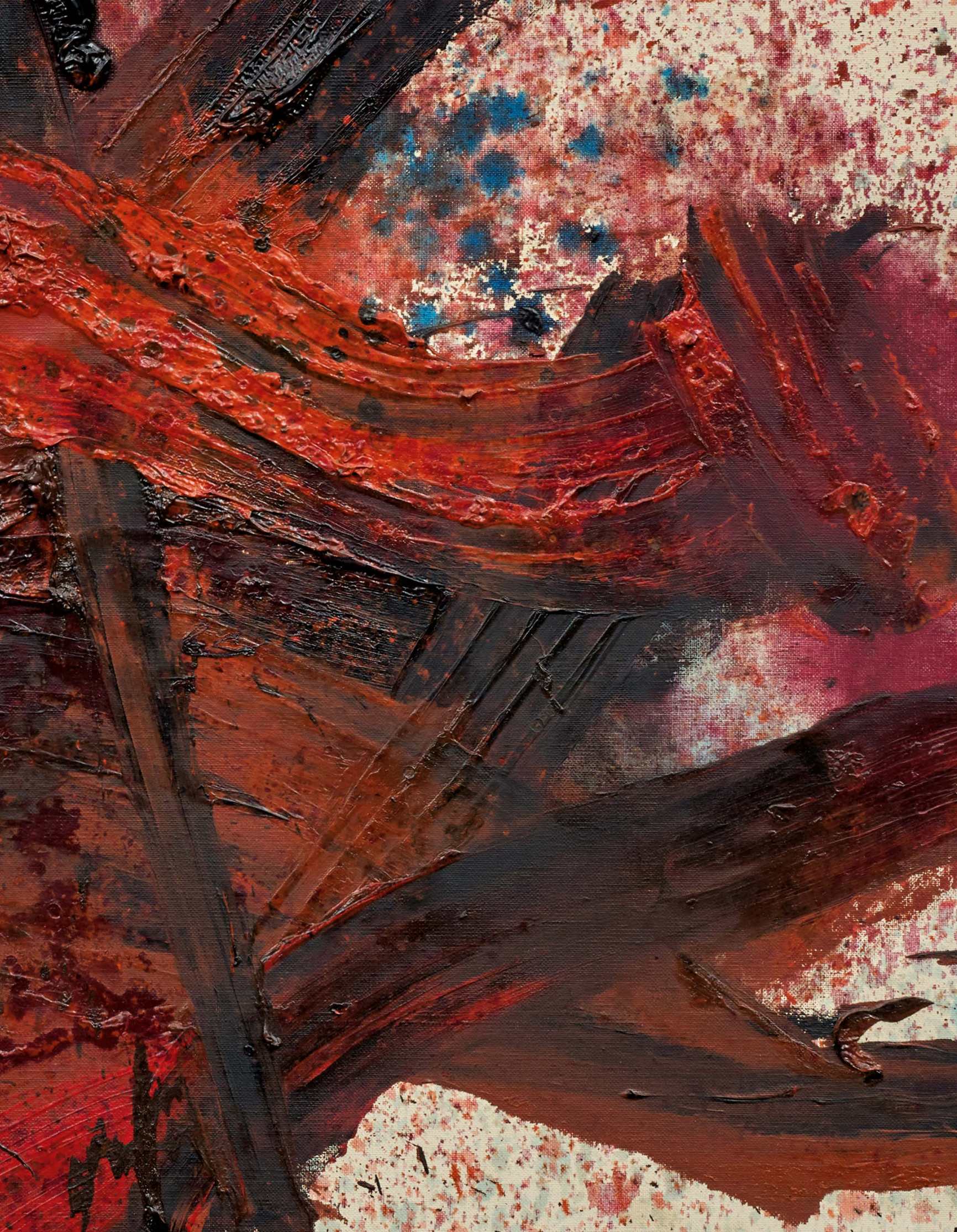
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