

S|2

謝景蘭

謝景蘭：舞躍抽象

Endless Dance

A SELLING EXHIBITION 展售會

Sotheby's | 蘇富比

EST.
1744



LALAN 謝景蘭: 舞躍抽象
Endless Dance
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A SELLING EXHIBITION

展售會

SOTHEBY'S S|2 GALLERY | 蘇富比S|2藝術空間
5/F ONE PACIFIC PLACE | 太古廣場1座5樓
88 QUEENSWAY, HONG KONG | 香港金鐘道88號

OPENING HOURS

開放時間

3 – 18 MAY 2019 | 2019年5月3日至18日
MONDAY – FRIDAY 10AM – 6PM | 星期一至五 早上10時至下午6時
SATURDAY 11AM – 5PM | 星期六 早上11時至下午5時
CLOSED ON SUNDAYS AND PUBLIC HOLIDAYS | 星期日及公眾假期休息

ENQUIRIES

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If I were asked to name some of the exceptional female abstract artists in recent Chinese history, Xie Jinglan, also known as 'Lalan', would without a doubt come to mind.

Although well-established in her own right, many would immediately associate her with her famous ex-husband, the Chinese-French artist, Zao Wou-ki. However, I feel this obvious connection does not do her legacy justice.

Fiercely independent and with her own strong character, Lalan's achievements were borne of her own effort. Her own talents, her childhood in a scholarly family in China, as well as the cultural impact from living in post-war Paris, all contributed to her artistic achievements.

At a time when Chinese women were relatively conservative, Lalan courageously conveyed her feelings and internal thoughts using avant-garde as well as abstract techniques. Her unique artistic approach, as strong as it was gentle, underscored the many exceptional pieces she created by encompassing both Eastern and Western influences to express her emotions. She was also an accomplished dancer and musician so colourful and multi-dimensional— some of her works are vibrant and robust, whilst some poetic and dreamlike, and one could almost see her dancing and hear her music through her paintings.

Sotheby's is pleased to present Lalan as our first Asian artist featured in Spring 2019 at our S|2 gallery, allowing us to share with fellow art lovers, the artistic achievements and emotional landscape of this outstanding female artist.

Kevin Ching

Chief Executive Officer, Sotheby's Asia

In recent years, we have witnessed a surge of interests in female artists in institutions around the world. Many 20th century female artists who were once neglected have been rediscovered. There are few female artists in the Chinese art world. Lalan was among those who received attention, yet because she was Zao Wou-ki's ex-wife, she was also among the most overlooked. Drastically different from a sale preview, our current exhibition offers a panoramic view of Lalan's creative journey, offering a glimpse of her unique and avant-garde approach. We truly hope that you will enjoy the show.

Jonathan Wong

Gallery Director of Sotheby's Gallery

如果有人提問中國近代有哪些極出眾的女性抽象畫家，我便會毫無疑問地立刻想起小名蘭蘭的謝景蘭。

提起蘭蘭，很多人便會立刻指出她曾經是趙無極的夫人。這是因為趙無極實在是太有名了，但我覺得這樣介紹蘭蘭實在有點不公平。

蘭蘭本身是非常獨立和有個性的，而她的成就亦是靠她自己的努力得來的。蘭蘭在中國書香門第中的成長，她的藝術才華，戰後巴黎的生活和那異地文化對她的衝擊，這一切一切造就了蘭蘭的藝術造詣。

在那一個中國女性還是相對保守的年代，蘭蘭勇於用前衛和抽象的方式表達她的情感和內心世界。她那剛柔並重，東西兼容，以手運心的畫技完成了很多難得的傑作。蘭蘭多才多藝，她同時也是傑出的舞蹈家和音樂家。怪不得蘭蘭的畫多姿多彩，有些澎湃雄渾，有些如詩如夢，又好像能看到蘭蘭跳舞的身影，聽到她的音樂，全都是動人心弦的佳作。

蘇富比很高興蘭蘭是我們藝術空間在2019年春天展出的第一位亞洲藝術家，讓我們有機會第一時間與熱愛藝術的朋友們分享這位傑出女畫家的藝術成就以及她的情感世界。

程壽康

蘇富比亞洲區行政總裁

近幾年，我們看到國際博物館界對女性藝術家持續關注，發掘不少二十世紀被忽略的女性藝術家。對華人藝術界而言，女性藝術家一直不多，謝景蘭可說是其中最受注目，卻又因為是趙無極的前妻的身份關係，而最易被忽略的一位。迴異於拍賣預展，今次「舞躍抽象」以展覽形式，讓我們以全景式方法，展現謝景蘭的創作歷程，看到她獨立及前衛的藝術風格，絕對是一次難能可貴的經驗。

黃傑瑜

蘇富比藝術空間策劃總監





那些沒有完全說出來的話才是最有意義的。

—— 謝景蘭



Lalan (1921-1995), sitting in front of Zao Wou-ki's
work *Bateaux au clair de lune*, painted in 1952

謝景蘭 (1921-1995) · 坐在趙無極1952年的作品《月
光下的船隊》前

THE CHOREOGRAPHY OF THE ABSTRACT

In 1957, when Xie Jinglan, also known as Lalan, left her husband Zao Wou-ki, with whom she had been in a relationship since age 14, the creative life and career of a woman artist whose streak of independence was known to the world quietly unveiled. Unlike other Chinese women in her day and age, Lalan boldly embraced self-sufficiency and followed her heart. She remarried, to her new partner Marcel Van Thienen. Practicing art with an unmistakable resolve, she paved the way for her successes in the subsequent two decades. Having lived in France for almost half a century, Lalan seamlessly merged painting, dance, and music to articulate her unique style of “integrated art.” From the line drawing of her early period, to the landscape painting of her intermediate period, and to her later pure abstract works with which she reached the zenith of her creative career, Lalan blazed the trail over and over again in the male-dominated Parisian art world. In recent years, the global art scene has been rediscovering and mapping out twenty-first-century women artists, among whom Chinese women artists are far and few between. This wave of identifying and celebrating women artists presents an opportune moment to give recognition to the grand achievements of Lalan, one of a rare breed of modern Chinese women artists.

舞躍抽象

1957年，謝景蘭（小名：蘭蘭）離開14歲已然一起的丈夫趙無極後，其藝術生命才徐徐展開，一個獨立持行的女性藝術家悄然而立。與同年代的中國女性不同，謝景蘭堅強而獨立，情願追隨自己心志，下嫁馬塞爾·范甸南，其決心成就了她隨後二十多年的藝術之路。居住法國接近半個世紀，蘭蘭成功融合繪畫、舞蹈及音樂，實現其獨特的「綜合藝術」創作風格，由早期的畫法線條、到中期的山水風景，再到後期顛峰時期的純抽象作品，在巴黎男性藝術家主導的世界中，創作出一道又一道獨特的風景。近年，全球藝術界都在重新發掘及定位二十世紀的女性藝術家，蘭蘭是此中極為少有的華人代表，而此潮流亦正好讓我們拋開已有成見，重新獨立審視蘭蘭偉大的藝術成就。

RIVETING CALLIGRAPHY (1957–1969)

After the Second World War, the art of the avant-garde flourished in the Americas and Asia. Artists were asserting a new artistic language that attempted to break away from established institutions and long-standing traditions. In the same period, L'art informel, as advocated by French art critic, Michel Tapié, took Europe by storm. In particular, the Parisian painting scene boasted one of the highest concentrations of abstract masters, such as German-French painter Hans Hartung, Swiss painter Gerard Schneider, and French painter Pierre Soulages, who often drew inspirations from Eastern calligraphy. Creating works that abandoned the depiction of figures, artists resorted to intuition as a vehicle of expression in their paintings. L'art informel is very much characterized by the artists' spontaneity and direct intervention at the time of creation, as they exude their effects through the stroke of the paintbrush. This school was as important as Abstract Expressionism, its American counterpart, in terms of historical significance. In 1948, Lalan accompanied her husband Zao Wou-ki and travelled to France. The couple was nourished by the cultural richness of the time, in which the growing L'art informel movement played a major role.

When Zao Wou-ki began to get rid of the rules that he had acquired in his formative years, thanks to his interaction with members belonging to L'Ecole de Paris, his works moved further and further into the field of Abstract art. Lalan applied for admission to the Conservatoire National Supérieur de Musique et de Danse de Paris' composition programme, and studied electronic music under Edgar Varèse, a French-born avant-garde composer. In the following year, Lalan watched a documentary about Martha Graham, which ignited her interest in dance. Graham was one of the pioneers of American modern dance, and her dance techniques emphasized the relationship between space and bodily movements, as well as the psychology of dance. The latter underscored turning the dancer's inner psychology into dance moves. For Graham, dance is a manifestation of the lived life of the dancer. Although she had considerable influence on Zao Wou-ki's paintings in this period, Lalan focused on dance and music.

Only after Lalan left Zao Wou-ki in 1957 did she start extending her interests in music and dance to paintings. "The day I removed the garment of the Muses, I found out that I was no longer able to live without practising painting," she said. Up to 1969, during a period of over ten years, Lalan created a painting series of "abstract figures resembling handwriting," such as *Go with the Wind* (1969, p.59) and *Stretching Limb* (1963, p.70). To Lalan, art allows personal feelings to be documented and practiced on a medium spontaneously. For this reason, she never drafted before starting to paint, instead she allowed her gestural movements to lead and guide the paintbrush, conveying free and voluntary strokes movements. In this period, she loved using white, black, blue, red, and brown. Her copious use of high-chroma vivid colours or somber achromatic colours in her palette is remarkable. Under the influence of Chinese ink wash painting, she also commonly used thick black stripes, giving the work a restless texture. As the sensibility of a woman artist was combined with her strong background in music and dance, Lalan was a virtuoso who turned her gestures into a virtual tool to externalize her emotions. As such, she choreographed a painting by allowing her hands to be driven by the "music coming from her body."



書法動勢 攝人心魂（1957-1969）

二次大戰之後，美洲和亞洲的前衛藝術發展蓬勃，藝術家紛紛擺脫舊有體制和傳統束縛，尋找具自主性的藝術語言。同期，不定形藝術風潮在法國藝評家米歇爾·塔皮耶 (Michel Tapié) 的倡導下，席捲歐洲藝術界，尤以巴黎畫壇的發展最為集中，歐洲的抽象藝術家如德裔法籍的漢斯·哈同 (Hans Hartung)、瑞士的史奈德 (Gerard Schneider)、法國的蘇拉吉 (Pierre Soulages) 均從東方的書道文化之中吸取養分，創作摒棄對具象的描繪，改為直覺性的抒情繪畫。不定形藝術的特點正是在於藝術家創作時的直接和自發，將內心迸發的情感凝於書寫性的筆觸之上，此表現形式與美國抽象表現主義等量齊觀，同樣具有時代意義。1948年，蘭蘭隨丈夫趙無極赴法，二人浸潤的文化養分，正是方興未艾的不定形藝術文化。

當趙無極從與巴黎畫派成員的交流中，摒棄其學藝時期所接觸的規範，研習西方抽象藝術，創作亦從具象走向抽象，蘭蘭則申請入讀巴黎國立高等音樂學校學習作曲，並且向法國前衛派音樂大師瓦黑斯 (Edgard Varese) 學習電子音樂。次年蘭蘭看了一部有關於瑪莎·葛蘭姆 (Martha Graham) 的紀錄片，燃起對舞蹈的興趣，繼而前往美國活動中心向卡魏德奈爾 (Karin Waedner) 學習現代舞。瑪格是美國現代舞蹈的先鋒之一，其舞蹈技巧強調身體動作與空間的關係，所著重的舞蹈心理，即舞者如何將內心世界幻化成舞蹈，在舉手投足之間體現個人心境。對瑪格而言，舞蹈是舞者生命內涵的體現。此時期，她雖然對趙無極的創作有著極大影響，但始終把心思放在舞蹈及音樂之上。

直至蘭蘭在1957年離開趙無極，她才開始延展其在音樂和舞蹈領域的興趣至繪畫上。她曾表示：「等到我脫去繆斯女神外衣的那一天，我才發現我不作畫已無法生活。」至1969年逾十年間，蘭蘭創作一系列「姿態抽象，接近書寫」的繪畫，例如〈隨風飄逝〉（1969年，頁59）和〈伸展的肢體〉（1963年，頁70）對她來說，藝術是個人情懷的書寫和實踐，因此創作時她從不打草稿，任由筆墨於畫面恣意揮灑，這時期的她喜愛用白、黑、藍、紅和棕色，且從不吝使用單一高純度的亮色或暗沈的重色。加上在中國水墨影響下，她亦常用上黑色的寬體線條，賦予畫面澎湃質感。她以女性獨有的敏銳，融合其深厚的音樂和舞蹈底蘊，以手運心，外化內在情感，實踐如她所言的「由體內存在的聲音所帶動的手的表現」之繪畫。

A HEROINE POURS FORTH HER FEELINGS AND THOUGHTS

For any Chinese artist to write his or her own chapter in the history of modern oil painting is not at all an easy task, and even more so for a female artist. With her natural feminine sensitivity, Lalan transformed her rich life experiences into energetic, expressionistic brushwork on canvas. Overflowing with emotion and meaning, her works reward prolonged appreciation. Lalan's pictorial images are not purely sentimental, however, but are rather distillations of her own life transmuted through inner reflection.

Lalan was skilled in painting, music, and dance, and regarded freedom and openness as the most important values in artistic creation. Therefore, she delved into modern dance and electronic music, and applied the inspiration she received in these disciplines to painting to create her highly individualistic works. From dance, she learnt to control her body and movements, in much the same way as a Chinese calligrapher, who must train himself or herself to achieve a fine balance between discipline and fluency, rawness and elegance. Lalan was also trained in classical ballet and modern dance. The former's technical finesse and disciplined choreography laid a firm foundation for her artistic career, while the latter's improvisational character gave her a means to express her inner emotions and develop a personal artistic vocabulary. Lalan never painted from sketches or drafts, instead letting her feelings and thoughts guide her hand and wrist as she externalised her inner world into dynamic lines on paper or canvas, which became the stage for a dance of vital energy.



Hideyuki Yano
Choreography, stage set and music by Lalan

矢野秀之
由謝景蘭編舞・設計舞台佈景及音樂

巾幗揮毫 馳聘思潮馴於筆鋒

回顧華人男性藝術家在現代油畫史上，要創出屬於自己的一片天絕非易事，遑論女性藝術家所面對的更有如荊棘滿途。蘭蘭以女性與生俱來的細膩觸覺，捕捉調用無論大小的經歷，充分感受生命，其直接感性的思維盡見於畫布上強烈率性的筆觸運勢，箇中情感的交織複雜而層次豐富，耐人尋味。蘭蘭訴諸畫布的心象並非絕對的感性，是有層次而且經過梳理的，猶像自身對生命的體悟，經歷沉澱內化，繼而生成的過程，是最真實直率的書寫。

兼善繪畫、音樂、舞蹈的蘭蘭，對創作的自由度和開放性尤為重視，故其選擇在現代舞蹈和電子音樂的領域深入探索，並從中吸取靈感匯融於繪畫，創作富於個人表達的作品。蘭蘭從舞蹈中所獲得對身體和動作的控制能力，與中國書法家著重筆法方圓兼備，行氣暢達而不乏節制的揮毫創作十分相似。蘭蘭受過古典芭蕾和現代舞的訓練，前者高度凝鍊的舞蹈技巧以及規範嚴謹的表現形式，為她在創作路之始便奠下穩固的基礎；後者開放且可塑性高的特質，予藝術家釋放潛在情感的空間，從而發展出別具個人特色的藝術詞彙。蘭蘭繪畫從不打草稿，任由萬縷思緒牽動手腕運筆，將內心世界的會迴響全然傾注於躍然紙上的動感線條，猶如將一場展現生命力量的激盪演出從舞臺搬到畫布之上。

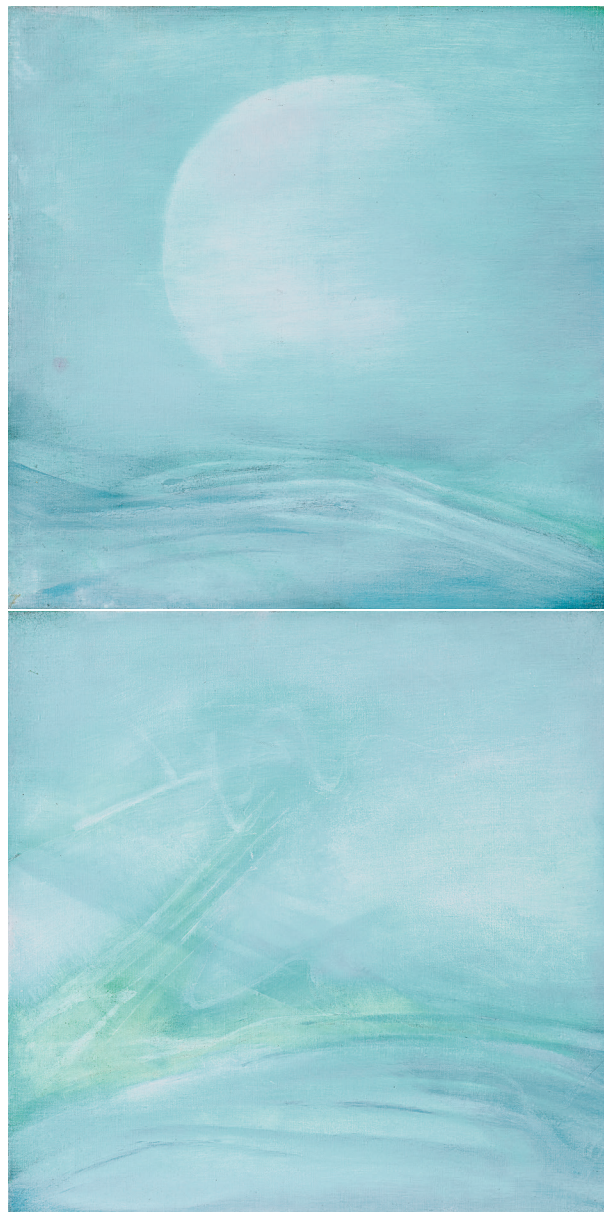
1994, Lalan in her studio at Bormes les Mimosas

1994年，蘭蘭在合金歡花城的畫室中

AN INNER JOURNEY TOWARDS THE ORIGIN (1970-1983)

Lalan reached a bottleneck in her career as an abstract painter in the 1970's. She put oil painting aside and delved into her native culture for inspiration, turning to the Daoist philosophy of Laozi and Zhuangzi and the aesthetics of traditional Chinese landscape painting. This led to her second creative period. Daoist philosophy sought to free the self from Confucianism's ritual confinement, advocating for "exceeding the famous teaching and allowing free reign to human nature" and a worldview that champions nature. The myriad things of existence, throughout their ceaseless circulation in the universe, negate and engender each other and ultimately create a harmonious balance. These myriad things return to their inner states and grow independently, without requiring external forces to produce the aesthetics of tranquillity and natural simplicity. Concurrently, traditional Chinese painting often expressed a state of harmony by concentrating on contrasts, as seen in the aphorism: "in painting, form cannot be made clear without void, and void cannot exist without form... Therefore, when void and form echo each other, when the sparse and the dense activate each other, painting is born." The mutual dependency of void and form, black and white, and dense and sparse is ever-present in Chinese aesthetics, which emphasise that which is beyond depiction and expression, much like the *xieyi* spirit in traditional Chinese painting. Landscape painters imbued their own feelings and thoughts into their brushwork, producing a painting that suggests the mutual engendering of void and form and the aesthetics of spiritual resonance—evidence that landscape painting had been inextricable from Daoist thought from the beginning.

With her exposure to Daoist concentration on form, void, tranquillity and autonomy, Lalan's intellectual outlook transformed, and she became calmer and more balanced psychologically. In contrast to the explosive expressionism found in her earlier period, her art from the 1970's and early 80's is notably gentler in colour use, quality of line, and composition. *Untitled* (1982, p.42) and *DAWN* (1972, p.51) are both representative of this transitional period. Soft, gossamer-like lines glide elegantly in these paintings, like the notes of an eternal visible song.



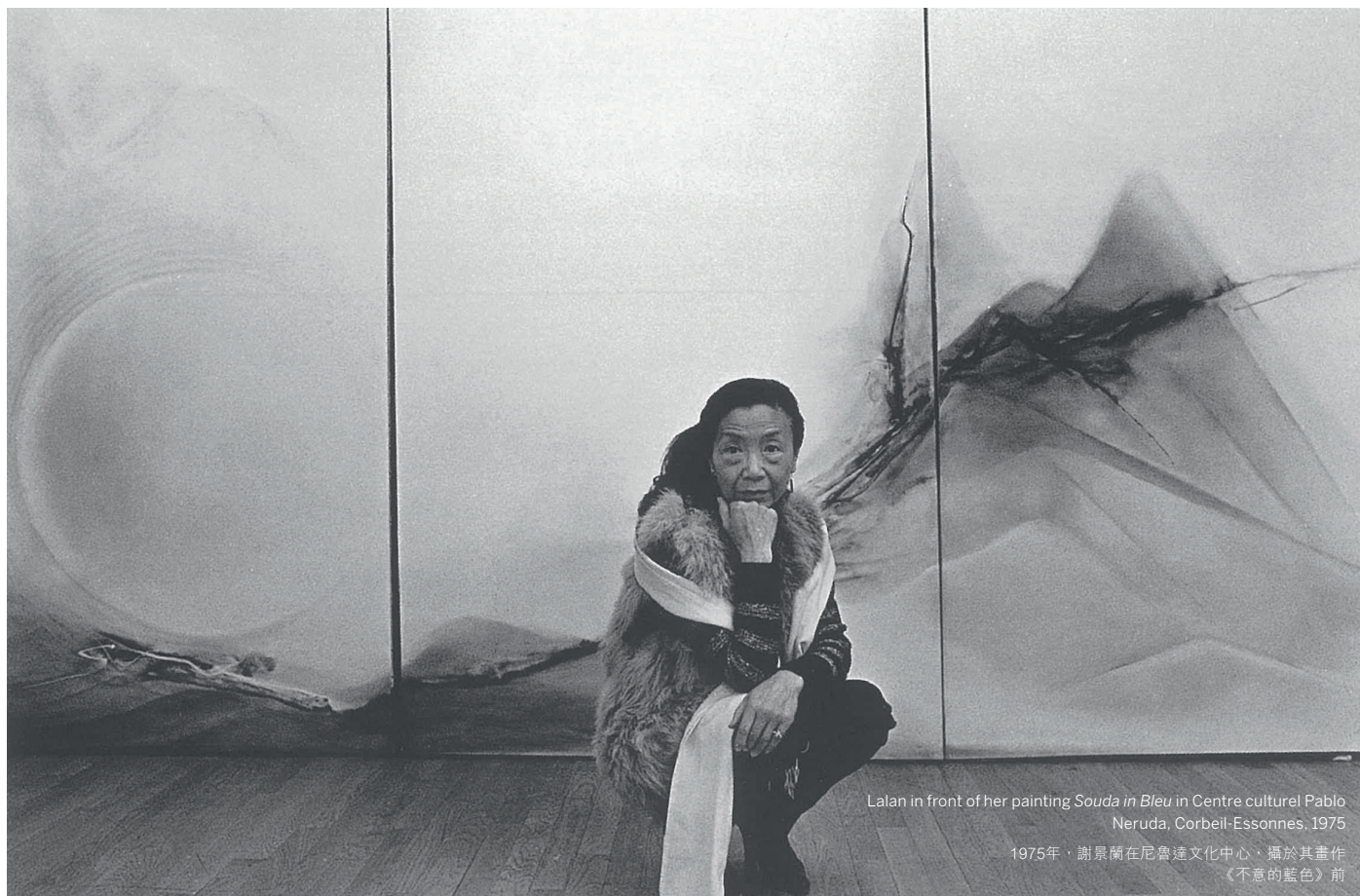
LOT 10 Dawn (details);

日出 (局部)

遊心於物之初 言有盡而意無窮（1970-1983）

蘭蘭的抽象創作至70年代遇上瓶頸，遂置畫筆於一旁，回溯母體文化，潛心鑽研老莊的道家哲學，並且從中國傳統山水畫的美學觀之中，尋找創作靈感，成就了她的第二時期。道家哲學擺脫儒家尚禮法的束縛，主張「越明教，而任自然」，強調道法自然的宇宙觀，認為萬物從運轉之中相輔相成，繼而回歸內在情狀而自身自長，在不受外力驅使的狀態下返本復初，則能夠達到平衡統一。此亦引伸出道家對樸素自然的虛靜美學之推崇。傳統國畫常以對比的表现方式呈現和諧統一的意境，所謂「畫事，無虛不易顯實，無實不能存虛……是以虛實相聲，疏密相用，繪事乃成。」虛實、黑白、濃淡等共存的表現方式在美學觀點方面，著重藝術表現形式外的未盡之意，與中國傳統繪畫中的寫意精神同出一徹。山水畫家將自身情感及體悟訴諸筆端，藉山水畫透過留白以表現虛實相生，氣韻生動的審美意象，更可證山水畫自發展之始便與道家思想有著密不可分之聯繫。

道家強調虛靜美學，主張萬物隨性自化。蘭蘭的精神面貌亦隨之而有所改變，心態漸變平和。相較前期創作中情緒迸發的直率表現，蘭蘭在70-80年代初期的創作無論在用色、線條或結構上，均可見明顯的柔化。〈無題〉（1982年，頁42）和〈日出〉（1972年，頁51）都是這段轉變期的代表作，裊裊如縷的線條在清秀柔和的畫面上，如靈動音符譜寫著永恆的詩歌。



Lalan in front of her painting *Souda in Bleu* in Centre culturel Pablo Neruda, Corbeil-Essonnes, 1975

1975年，謝景蘭在尼魯達文化中心，攝於其畫作
《不意的藍色》前

THE UNION OF HAND AND MIND: RETURN TO ABSTRACTION (1984-1995)

Beginning in 1984, Lalan refocused her creative energy on pure abstraction, which would lead her to the peak of her career. Her late abstractions reflect three decades of profound reflection and tireless technical experimentation, employing a distilled artistic vocabulary unique to her. Her return to abstraction met an authentic expressive need. Relative to her earlier abstract work, these late works feature fuller and more resolved compositions, such as *Untitled* (1992, p.31) and *Untitled* (1990's, p.37), in which lively colours dance on the pictorial surface and in which there is a greater variety of textures and sense of depth and volume. The fluent, musical lines vibrate like electrocardiograms of the artist, creating visual testaments to Lalan's years of thinking about and experiencing music and dance.

Since beginning to paint in 1957, Lalan went through three stages: an earlier period of passionate expressionism; a middle period of returning to her native Chinese culture and its traditional landscape painting, incorporating the aesthetics of Daoist philosophy, and developing resonant and suggestive inner landscapes; and a late period of frequent returns to China and travel elsewhere, experiencing real-life landscapes while delving into the aesthetic essence of Song and Yuan landscape paintings, and incorporating their aesthetics in her work, examples are *Untitled* (1992, p.31) and *Untitled* (1990, p.37) There is a saying that goes: "Song painters painted the landscapes in their eyes; Yuan painters painted the landscapes in their hearts." The transition from the monumental landscapes of the Northern Song to the modest vignettes of the Southern Song and finally to the elevation of inner and moral spirit through landscape painting in the Yuan period happen to be analogous to Lalan's own progression through the three stages of her career. Lalan was especially fond of the Southern Song landscape artists Ma Yuan and Xia Gui, who adopted limited compositions in which only one corner or one half was painted. Lalan incorporated these characteristics into her late work, simplifying the complex in order to express a greater and more profound message.



LOT 4 *Untitled* (details);

無題 (局部)

心手合一 回歸抽象（1984-1995）

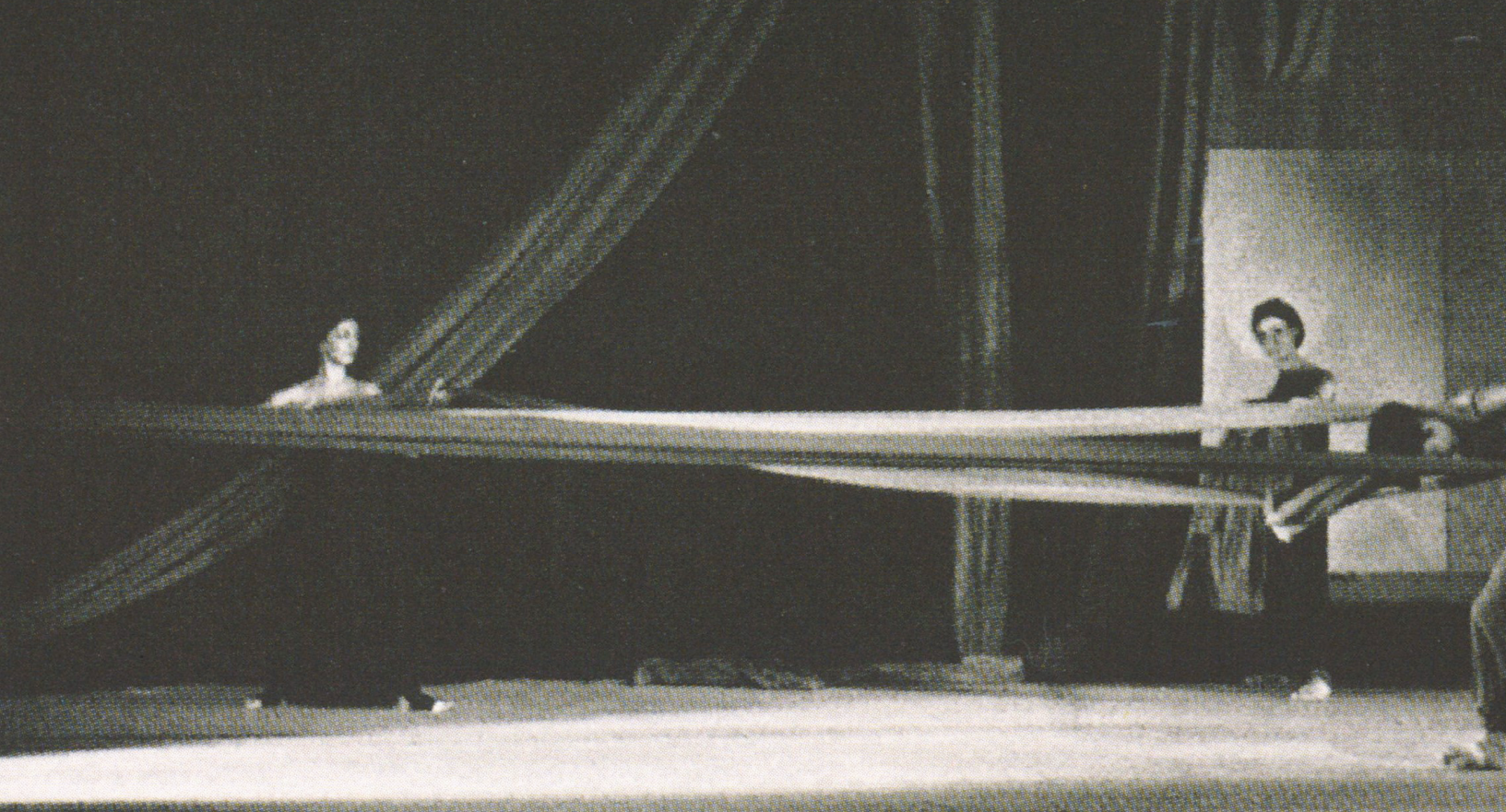
蘭蘭自1984年開始，重新把創作焦點放回純抽象藝術，成就了她的創作的顛峰。蘭蘭的晚期抽象創作表現出其經歷三十載深思和技巧上的反覆試煉，沉澱而來專屬於她的藝術詞彙。選擇回歸抽象，源於其忠於個人的情緒表達。相較於早期的抽象作品，蘭蘭的晚期創作的構圖比以往更熟練圓滿，鮮亮跳躍的顏色潑灑於畫面，層次更豐富而且更具立體感。畫面靈動而富音樂性的線條，猶像藝術家心中的電音律動，可見藝術家多年以來在音樂和舞蹈範疇的深刻領悟，均轉化騰躍於畫布之上。

蘭蘭自1957年開始作畫以來，經歷創作初期的情感迸發以及激情表達；中期則回溯東方母體文化，從傳統山水出發，融合道家哲學的美學觀點，發展出意境悠遠的內在山水；至後期創作的十年裡，蘭蘭在頻繁回國，四處遊歷之間，既觀賞山川美景同時重新思考宋元山水的美學概念與特質，當中的美學觀盡見於藝術家最後時期的創作，就如〈無題〉（1992年，頁31）和〈無題〉（1990年，頁37）。有云「宋人畫眼中山水，元人畫心中山水」—從北宋氣勢恢宏的全景式山水，到南宋幽寂虛曠的小景山水，發展至元人以山水追求內在精神的提升，即好比藝術家三段創作時期的風格上的嬗變。蘭蘭尤為推重南宋山水大家馬遠和夏圭，其作品採用極簡圖式語言，只取邊角之景，寄以思致。此特色為其所提取並鑄於晚期的創作，以簡馭繁，傳達更廣闊深遠的意象。



Lalan in front of her painting *Soudain Bleu* in Centre culturel Pablo Neruda, Corbeil-Essonnes, 1975

1975年，謝景蘭在尼魯達文化中心，攝於其畫作《不意的藍色》前



AN UNFINISHED SONG

On the whole, it was not easy for any Chinese artist, man or woman, to write their own chapters in the history of modern oil painting. But with her natural feminine sensitivity, Lalan transformed her rich life experiences into energetic, expressionistic brushwork on canvas, in a way that, with its overflowing and layered emotions, as well as focused meaning, reward prolonged appreciation.

Her art is like a dance set to a musical piece. It begins in emotive, rhythmic calligraphic abstraction, developing into gentler mental images, and ending in abstraction again, but this time with full technical mastery. As a Chinese female artist who placed herself in France, Lalan never followed artistic trends and insisted on listening to her own heart and expressing herself freely. Guided by her bold, avant-garde thinking, she delved into Eastern and Western aesthetics, drew inspiration from diverse artistic disciplines, and developed her own unique vision. To live and make art so authentically is not easy even today, let alone twenty years ago. In art and life and love alike, Lalan was courageous and true to herself. It is no exaggeration to call her one of pioneers in post-war Chinese art.

Lalan's life was cut short by a car accident in 1995, leaving us with an unfinished song that has continued to reverberate in the art world, inspiring future generations of artists. At her death, yellow flowers blossomed throughout the town where she lived. Their fragrance continues to linger, just as the influence and inspiration of Lalan's life and art.



Stage design by Lalan for the performance "Pluriel"

綜合藝術表演裡謝景蘭繪製的佈景。

未圓之舞

回顧華人男性藝術家在現代油畫史上，要創出屬於自己的一片天絕非易事。蘭蘭以女性與生俱來的細膩觸覺，捕捉調用無論大小的經歷，充分感受生命，其直接感性的思維盡見於畫布上強烈率性的筆觸運勢，箇中情感的交織複雜而層次豐富，耐人尋味。蘭蘭畢生的創作生涯猶如一首拱形結構的舞曲，始以純粹激盪、富音樂性的書法抽象，經歷變奏而邁向心象的柔化，終以更熟練圓滿的技巧回歸抽象。回顧蘭蘭作為一位旅法華人女性藝術家，不但沒有追隨主流的概念藝術派別，反而堅持聆聽自己的內心，強調個人精神自由的表達；並以此大膽前衛的女性思維，深入鑽研東西方美學，從跨界藝術中吸取創作靈感，再融匯成專屬於自己的獨特風格。生於現今世代，能夠做到如此忠實而灑脫已非易事，更遑論二十年前的光景。蘭蘭不論在藝術、甚至人生、愛情等方面，都敢於對自己坦承忠實，故此堪稱華人戰後藝術的前衛先鋒亦絕對當之無愧。

這段充滿頓挫抑揚的舞曲，在1995年隨著藝術家在車禍意外中逝世戛然而止。這位藝壇彗星在最燦爛之際，驟然殞落，遺贈後世一支未圓之舞。猶在耳畔縈繞的裊裊餘音，啟發藝壇的後起之秀代為延續停歇的休止符。蘭蘭臨終前居住的金合歡小鎮裡，到處都是盛開得燦爛的黃絨小花，它們正如蘭蘭為其藝術生涯所譜寫的舞曲，遍地綻放如點點繁星，芬馥流芳。



"Maybe if she had chosen to place family first,
there would have been one less great artist
on earth."

「可能如果她給了我一個完整的家庭，
這個世界就少了一個藝術家。」

MEMOIRS OF MOTHER'S FREE SPIRITEDNESS AND AURA
An interview with Mr. Jia-Ling Zao

回憶母親的率性及靈光 — 訪問趙嘉陵

Sotheby's: Thank you for taking the time to meet with us today, it is our pleasure to reminisce with you on your mother's charm and charisma as such a remarkable artist. How old were you when your father Zao Wou-Ki and mother Xie Jinglan (Lalan) moved to Paris to advance their careers?

Zao: I was only about 5 or 6 at the time. Whether we lived in Hangzhou or Shanghai, an artistic atmosphere always surrounded us. My mother was great at bringing together artists from all fields. We'd always have guests visiting; Lin Fengmian for example, who I called "Lin Gong Gong", was a regular.

Sotheby's: Did you ever want to move to France earlier?

Zao: My mother had planned to bring me to France, but due to certain changes in the family, my father wanted me in China. My grandparents were very fond of me and wished for me not to leave, and so I went back. As the Chinese saying goes, "One does not travel far when mother and father are around". Being raised by my grandparents, I had never thought about considering leaving China before they passed away.

Sotheby's: Do you know how was it like when your parents first arrived in France? Did they share experiences with you?

Zao: My parents immersed themselves in the post-war artistic sentiment after arriving in France. My father told me the first thing they did in Paris was to visit (The Louvre). Being a musician, my mother attended all sorts of concerts and recitals, from modern to classical music.

蘇：很感謝今天能跟趙嘉陵先生坐下談談往事，回顧一下你媽媽的風采。

1948年的時候，你父親趙無極跟你媽媽謝景蘭前往巴黎發展，那年你多大？

趙：我那年只有五、六歲。那時候，無論在杭州還是在上海，周遭的藝術氛圍還是比較重，我媽媽很善於把各個領域比較好的藝術家，聚在一起。我們家裡常常有客人，其中包括林風眠，我叫他「林公公」，也是常客。

蘇：你那時候有想早點到法國去嗎？

趙：那時候媽媽本來是準備把我帶到法國，後來因為有一些家庭變故，父親希望我回到國內，我的祖父母又比較喜歡我，就捨不得我離開，所以又回去。回去以後，我們中國人還是有「父母在，不遠離」的這麼一個想法。我是祖父祖母養大的，在祖父祖母沒有過世之前，我就沒有想過要離開。

蘇：你爸爸跟媽媽初到法國時候是怎樣？他們有沒有跟你講說他們看到了什麼樣的東西？

趙：他們到法國以後，沉浸在一種二戰以後的藝術情懷中，我爸爸說他們一到巴黎第一件事情就是去看羅浮宮。至於我媽媽，因為她是搞音樂的，所以在法國各種各樣的音樂會啊，什麼都會去參加，現代的或者是古典的，都會參加。



After the War of Resistance against Japan in 1945, Lalan returned to Hangzhou with her family.

1945年抗戰勝利後，蘭蘭一家回到杭州。

Father once said,
“She is remarkable.”

Sotheby's: Did your mother share anything about her works of that time?

Zao: My mother was quite focused on her own work. I feel that her main contributions lie in abstract art. Her oeuvre is categorised into works from three main periods. Traces of my father's work can be seen in her creations during the first period, and yet I feel their works are fundamentally different. My parents began dating when they were 14 years old, and whilst together, mother was present for the creation of each of father's works. They discussed every piece of work. Mother once told me she and father often had very different views towards painting. They had a strong dispute one time about a painting's composition, but a week later, I discovered my father made changes according to my mother's comments. She was pleased to know her views got a point and was recognised and adopted by her husband.

In fact, I believe mother was the person who influenced father's works, and not the other way around. She was extremely strong-minded, and together they discussed every painting. She was the one who named many of them. Works belonging to mother's second creative period were intended to influence others. She felt unable to be at peace as the world was overly busy with people having too many ideas and desires. Having read Laozi's works, she discovered a sense of calm that is reflected in her works.

Sotheby's: A peaceful, ethereal feeling.

Zao: The third creative period refocused on abstract paintings yet again, and in my opinion these are her best works. For an artist who went through a reflective exploration journey, starting from pure abstractions, to landscapes, and chose to come back again to abstraction in the end, is an integral journey. If she were still alive, I believe she would have continued to deliver even better works of art. It indeed is sad because she was at the peak of her artistic career when she passed away. We held an exhibition showing my mother's works at the Shanghai Art Museum in 1999 and when I showed the catalogue to my father, he commented, “Those are works of the cleverest painter I have come across in recent years”.

“Her works are intriguing.”

爸爸曾說： 「她很了不得。」

蘇：你媽媽有跟你聊過那時候的藝術創作？

趙：她比較專注於自己的作品吧，然後我覺得媽媽她的主要的貢獻還是在於推進在抽象藝術的方面，她的作品劃分三個時期，第一個時期有父親的影子，但是我覺得又和父親是完全不一樣的。爸爸和媽媽14歲的時候就在一起了，爸爸創作每一張畫，媽媽都在，……他們在一起的時候，創作都是一起商量的。媽媽曾經和我說過一個故事，她說有時候他們對畫的看法會有很大的不同，有一次她和爸爸為一張畫的構圖，爭論得很激烈，但是一個星期以後我發現爸爸按照她的意思改了。我媽媽覺得很欣慰，覺得她的看法還是有點道理的。

其實，我覺得影響爸爸創作的人是媽媽，而不是爸爸影響了媽媽，媽媽是個主見很強的人，所有的繪畫都是一起商量的，有很多畫還是我媽媽起的名字。第二個時期，我媽媽想用自己的思想去影響其他人，覺得這個世界還是太過擠擁，人有很多的不同想法、慾望，怎麼也不能平靜下來，她讀了老子以後，覺得人應該要靜下來，所以這個時期的風景畫什麼都給人一種平靜的感覺。

蘇：就很安穩、空靈的感覺。

趙：第三個時期又回到抽象，這時期的作品是最好的，因為一個畫家從自己摸索，從抽象畫，再到風景畫，再又回到抽象畫的話，經歷了一個歷程。如果她仍然在世的話，可能可以給人們奉獻更多的好作品，我覺得她過世的時候正好是她繪畫的巔峰時期，很可惜。2009年我們在上海美術館為媽媽辦展，那時，我曾經給我爸爸看過展覽畫冊，我爸爸的評論就是，他說「你給我看了我這幾年來看過最聰明的一個畫家的畫」。



「她的畫很有意思。」

Lalan and Jialing in their house at Les Lilas, Paris, 1994

蘭蘭與兒子嘉陵，1994年於法國巴黎近郊丁香花城綠毯街家中。

Sotheby's: You moved to Paris in around 1979. Did you ever attend any of your mother's exhibitions or performances?

Zao: Yes, I did. After moving to Paris, every time either of my parents' held exhibitions, we would attend the vernissages. We attended previews of their friends' exhibitions, too, so we were certainly immersed in an artistic atmosphere.

Sotheby's: How did you feel when you first watched your mother perform?

Zao: A performance which I recall most vividly took place inside an old castle. In front of one of her own large format triptychs laid a great big transparent glass ball, and she had herself created the music. It began with the sound of a baby's heartbeat inside its mother's womb, followed by the disruptive noisiness of road traffic. After that, dancers appeared from either side of the room. Skillfully, mother combined music, dance and painting to produce a form of modern art; she is indeed an important figure in Integrated Art.

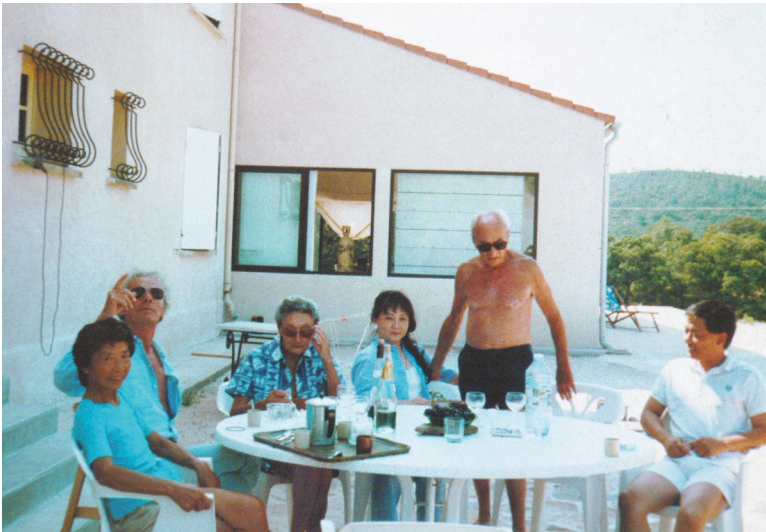
Sotheby's: Your mother had a very strong personality. How was she like privately?

Zao: Perhaps others are unable to see how she was as a mother. She may have felt she owed me somewhat as I did not have a conventional childhood. She never expressed it, but I felt it. I often tell people that had my childhood experience been more conventional and complete, the world may have lost a great artist.

Sotheby's: Life is not easy for Chinese artists abroad. Perhaps even more so for female artists.

Zao: Mother influenced father's creativity and the works of Marcel [Van Thienen, Lalan's second husband]. Art writers describe Marcel's works as a sculptural dance, embodying mother's impact in his oeuvre. Mother once said to me, "I championed an artist and a sculptor, and as yet I am still nothing." This remains my reason and motivation for introducing mother's works to a greater audience.

Sotheby's: Thank you for taking the time to chat with us today. We wish you the best for the exhibition.



Lalan with her family and friends in her garden at home in Bormes-les-Mimosas, Southern France, 1993.

1993年·蘭蘭與親朋好友於法國南部合歡'花城'家中花園的一角



蘇：你大概1979年才到巴黎，你有參加媽媽的畫展或現場表演嗎？

趙：有，因為我們到了法國之後呢，凡是我父親的、我母親的VERNISSAGE我們都會參加，然後甚至於他們的朋友的VERNISSAGE我們也會參加。所以就很自然的覺得沉浸在一種藝術的氛圍中間。

蘇：你那個時候第一次看到你母親的表演，有沒有什麼特別的感受？

趙：我印象最深的一次就是在一個古堡中間舉行的，後面放著有我母親一幅大的三聯畫，前面有一點道具，道具很少，就是一個很大的透明的一個球，音樂是她創作的，一開始的時候就是一個小孩在母親的肚子裡的時候心跳的聲音，還有外面的汽車的嘈雜的聲音，然後旁邊再有跳舞的人出來啊，把她把現代藝術以音樂和舞蹈和繪畫很好地結合在一起，是INTEGRATED ART代表。

蘇：您母親很有自己的主見。你覺得她私底下是什麼樣的一個人？

趙：其他人看不到的大概是一個母親的嘛。其實她一直對我有一點點愧疚之心吧，覺得沒有能夠給我一個完整的家庭，就是她有一點點愧疚吧，她自己從來沒有這麼說過，但是我可以感受得到。我常常跟人說，如果我有了一個完整的家庭的話，可能這個世界上就少了一個藝術家了。

蘇：一個中國人，在國外堅持做一個藝術家不容易，做一個女性藝術家就更難。

趙：她影響了爸爸的創作，也影響了馬賽(她的第二任丈夫)的，評論家說馬賽的作品是雕刻的舞蹈，可見媽媽的舞蹈對他的創作也有著影響。媽媽有一次和我說過，她說「我造就了一個畫家，也造就了一個雕刻家，可是現在我自己還什麼都不是。」這也是一個原因，我希望把媽媽的作品要介紹給大家知道，是我的動力。

蘇：那我們期待展覽的成功，也感謝你今天抽空跟我們聊。





PLATE
圖版

LALAN (XIE JINGLAN)

1921-1995

Untitled

mixed media on paper

signed and date 92

150 by 150 cm; 59¾ by 59 in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 127
Taipei, National Museum of History; Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 129
Hong Kong, The University of Hong Kong, University Museum and Art Gallery, "*Dance Melodies in Colours*" *Paintings by Lalan*, 2011
Chiang Mai, Thailand, MIIAM Contemporary Art Museum, *The Cosmic Dance of the Paintbrush*, September 2017 - February 2018, p. 99

LITERATURE

J.M. Beurdeley, *Lalan*, p. 115

PROVENANCE

Estate of the artist

謝景蘭

無題

複合媒材紙本

款識

Lalan, 92

展覽

上海，上海美術館，〈意境·天堂——謝景蘭藝術回顧展〉，2009年，127頁
台北，國立歷史博物館，澳門，澳門藝術博物館；〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，129頁
香港，香港大學，香港大學美術博物館，〈謝景蘭：神韻舞色〉，2011年
泰國清邁，當代藝術館，〈畫筆舞天地〉，2017年9月至2018年2月，99頁

出版

〈Lalan蘭〉，J.M. Beurdeley，115頁

來源

藝術家身後



LALAN (XIE JINGLAN)

1921-1995

Untitled

mixed media on paper

executed in 1992

149 by 149 cm; 58 $\frac{4}{5}$ by 58 $\frac{4}{5}$ in.

EXHIBITED

Chiang Mai, Thailand, MAIIAM Contemporary Art Museum, *The Cosmic Dance of the Paintbrush*, September 2017 - February 2018

LITERATURE

J.M. Beurdeley, *Lalan*, p. 117

PROVENANCE

Estate of the artist

謝景蘭

無題

複合媒材紙本

一九九二年作

展覽

泰國清邁·當代藝術館·〈畫筆舞天地〉·2017年9月至2018年2月

出版

〈Lalan蘭〉·J.M. Beurdeley·117頁

來源

藝術家身後



COMPELLING MELODIES BY THE OCEAN

During the last three years of her life, Lalan lived with her husband in a mansion in Bormes-le-Mimosas, several kilometres from the ocean. This environment inspired her last works. Among them, many medium-sized works depicted the ocean's power and unpredictable behaviour. Completed in 1992, *Untitled* is a representative work of the period. Here Lalan first lays a light-blue foundation and then freely applies blue tones of different intensities. At the lower right corner, where the energy of the composition is concentrated, we can see splashes of turquoise amidst dark blue passages. The energy disperses diagonally upwards and leftwards, like a wave crashing into a shoreside rock and turning into an infinitude of sprays before receding back into the ocean and gathering the strength to form a wave and crash into the shore yet again. Within the large passages of blue are splashes of milky white pigments, which dash and vibrate like notes of electronic music and add a sense of rhythm to the ocean. The artist's skillful deployment of color and lines is fully manifested in the abstract yet suggestive and lively forms of expression.

Two years before the completion of this work, the Eurasian Cultural Exchange Association and Escape Cardin co-organised a large-scale solo exhibition in an exhibition hall on the Champs-Élysées. Her musical compositions was played alongside her exhibited paintings, treating visitors to an audio-visual feast. Among the paintings exhibited was *A Tribute to Edgar Varèse*, which carries a strong sense of musical rhythm. Varèse was a pioneer of playing electronic music in concerts and an important mentor to Lalan. It is not difficult to imagine that Lalan's idea of audio-visual art, incorporating painting and musical performance, was inspired by Varese thirty years ago, when she first picked up the paint brush.



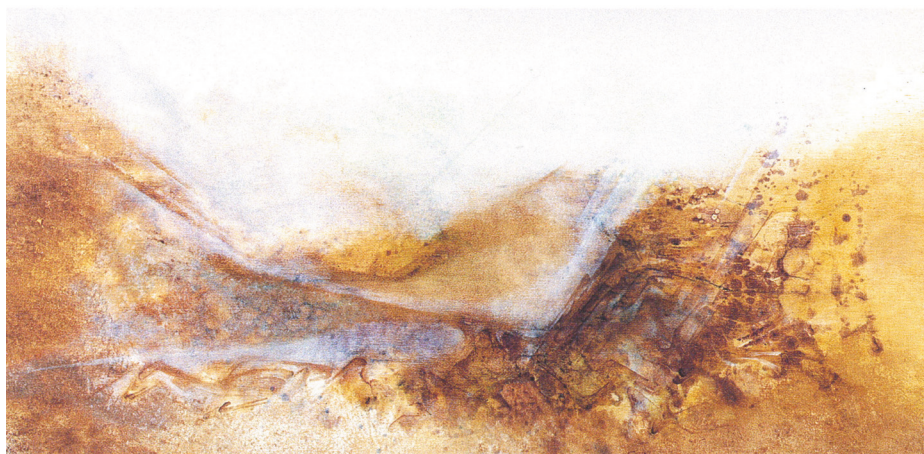
Lalan in her solo show in Espace Cardin with Zao Wou-ki, 1990

1990年·蘭蘭與趙無極在卡丹藝術空間的個展中

汪洋一隅 韻律激盪

蘭蘭生命的最後三年，與丈夫居住於金合歡鎮（Bormes-le-Mimosas）的別墅，距離住處幾公里之遙的大海，成為蘭蘭晚期創作的靈感源泉。當中不少中等尺寸的作品均以描繪海洋的猛烈洶湧和反覆無常為題。完成於1992年的《無題》為該時期的創作代表之一，畫家先以淡藍作底色主調，再潑灑不同濃度的蔚藍、靛藍。畫面右下方為力量集中處，藍墨色的點灑之間可見孔雀藍綠的潑灑點綴，力量循對角線往左上方擴散，猶像湧浪衝擊海邊礁石，激起滾滾浪花，再化作泡沫，退回海裡，繼而重新聚集力量，形成層疊海濤，復以前推後湧之態，奔向岸邊。畫面的大片藍染之間，可見乳白色的點灑淡染流竄其中，短促跳脫的線條如電音節奏的顫動，在深邃的湛藍之中增添跳脫之感，富有抽象意蘊而不失靈活隨性，盡見蘭蘭在色彩線條方面得心應手的運用。

距離此作完成的兩年前，歐亞文化交流協會與卡登藝文空間（Escape Cardin）聯合為蘭蘭在香舍麗華樹大道旁的展覽大廳舉辦大型個展，現場除展出藝術家的作品外，亦播放著蘭蘭所譜的樂曲，呈現予觀者一場視聽饗宴。其中展出作品包括極具音樂美的《向Edgar Varèse致敬》，瓦黑斯作為將電子音樂應用於音樂演奏的先行者，對蘭蘭在電子音樂上的誘導擔當著舉足輕重的角色，由此不難想像蘭蘭對於視聽綜合表演的構思，來自於良師在她三十餘年前，初拾畫筆時的啟發和引導。



To Edgar Varèse, oil on canvas, executed in 1985

〈向Edgar Varèse致敬〉，油彩畫布，1985年作

LALAN (XIE JINGLAN)

1921-1995

Untitled

mixed media on paper

signed in English and dated 93

64 by 49 cm; 25½ by 19¾ in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 144
Taipei, National Museum of History; Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 131

PROVENANCE

Estate of the artist
Private Collection, Hong Kong

謝景蘭

無題

複合媒材紙本

款識

Lalan, 93

展覽

上海，上海美術館，〈意境·天堂——謝景蘭藝術回顧展〉，2009年，144頁

台北，國立歷史博物館，澳門，澳門藝術博物館：〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，131頁

來源

藝術家身後
香港私人收藏



LALAN (XIE JINGLAN)

1921-1995

Untitled

mixed media on paper

executed in 1990s

149 by 149 cm; 58⅔ by 58⅔ in.

EXHIBITED

Chiang Mai, Thailand, MAIIAM Contemporary Art Museum, *The Cosmic Dance of the Paintbrush*, September 2017 - February 2018

PROVENANCE

Estate of the artist

謝景蘭

無題

複合媒材紙本

一九九〇年代作

展覽

泰國清邁·當代藝術館·〈畫筆舞天地〉·2017年9月至2018年2月

來源

藝術家身後



On Loan from a Private Collection 由私人收藏借出，只供展覽

LALAN (XIE JINGLAN)

1921-1995

Winter

oil on canvas

executed in 1994

195 by 130 cm; 76⁷/₉ by 51¹/₆ in.

PROVENANCE

Estate of the artist

Private Collection, Hong Kong

謝景蘭

冬

油彩畫布

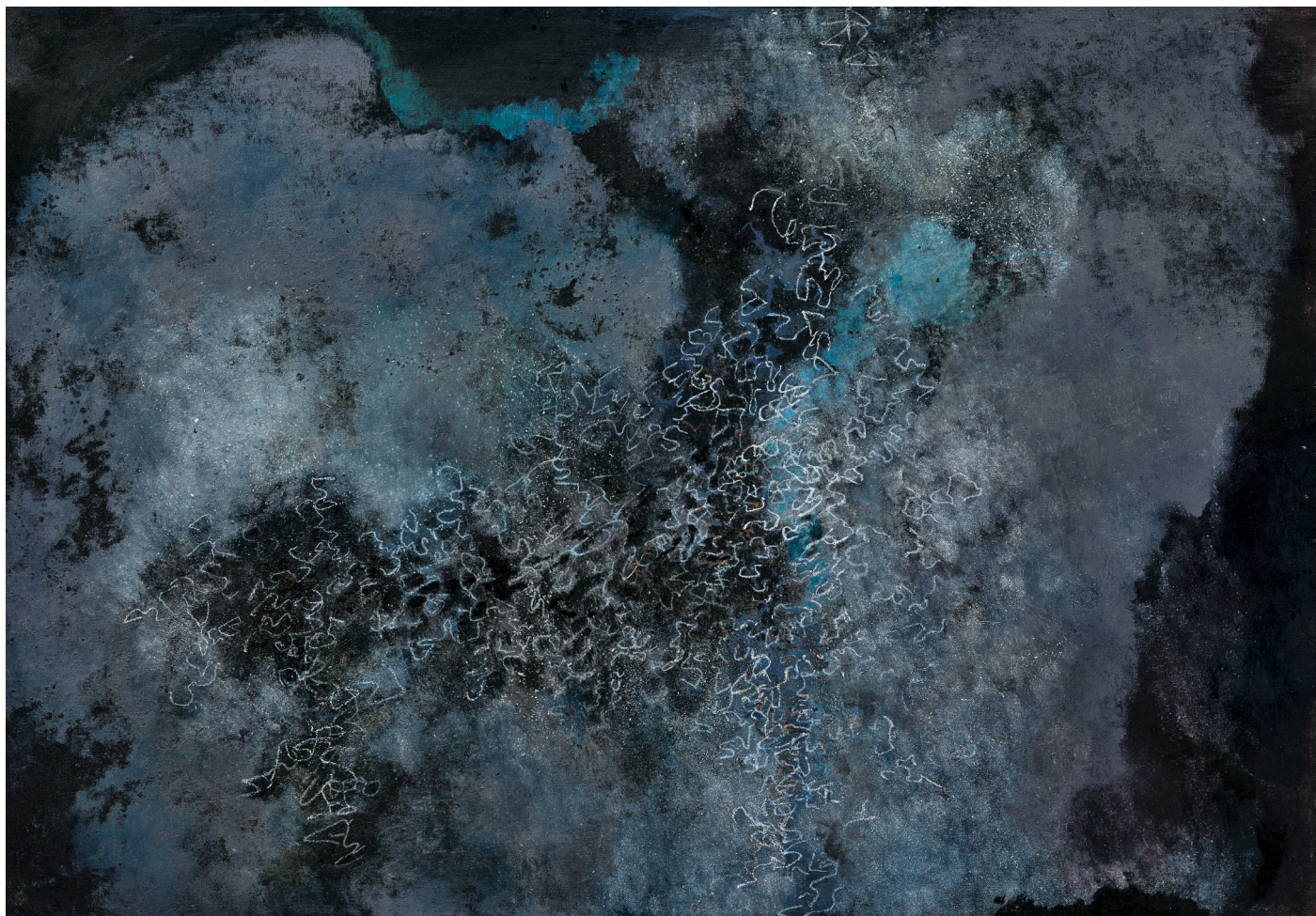
一九九四年作

來源

藝術家身後

香港私人收藏





LALAN (XIE JINGLAN)

1921-1995

Untitled

oil on canvas

executed in 1990s

signed in English

81 by 116 by 2 cm; 32 by 45⁴/₅ by 4⁴/₅ in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 107

Taipei, National Museum of History;

Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 102

PROVENANCE

Estate of the artist

Private Collection, Hong Kong

謝景蘭

無題

油彩畫布

一九九〇年代作

款識

Lalan

展覽

上海，上海美術館，〈意境·天堂——謝景蘭藝術回顧展〉，2009年，107頁

台北，國立歷史博物館，澳門，澳門藝術博物館；〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，102頁

來源

藝術家身後

香港私人收藏



“My goal is to embody harmony as a whole, which moves at a consistent pace.”

「我的目的是體現整體的和諧，一個步調一致的整體。」

LALAN (XIE JINGLAN)
1921-1995

Untitled

oil on canvas
signed and dated 82
160 by 80 cm; 63 by 31³/₅ in.

PROVENANCE

Estate of the artist

謝景蘭

無題

油彩畫布
款識
Lalan, 82

來源
藝術家身後

TOWARDS THE IDEAL REALM OF THE VOID

Completed in 1982, *Untitled* employs the vertical composition of the traditional hanging scroll, its carefully considered composition invites the viewer on a journey from top to bottom. At the bottom, delicate lines flow elegantly amidst a translucent layer of amber, and the greyish brown wash expands gradually outwards, with the vital energy of traditional ink landscapes. The light greyish white passages recall clouds and mist slowly clearing, as if symbolising the painter's creative breakthrough and consequent spiritual buoyancy. The Qing-dynasty painter and calligrapher Yun Nantian once said "the moderns attend to where brushwork and inkwork exist, whereas the ancients attended to where brushwork and inkwork did not exist." This echoes with the Daoist notion which suggested the unpainted void can point to distant mental realms, where brush and ink cannot depict. By leaving the composition partially unpainted, Lalan gave it a spiritual resonance and poetic beauty, which leads the viewer into a mystical world of meditation. This work bears witness to her profound understanding of the spirit of traditional Chinese landscapes.



馬遠 〈山水圖〉 大英博物館藏

無語飄零 渾然天成

完成於1982年的《無題》，採用傳統書畫的立軸式構圖，引領觀者視線由下而上，細味藝術家對於畫面的悉心鋪陳。畫面下方纖細靈動的線條優游於琥珀黃的薄彩之間，灰褐色的暈染隨中心力量外擴柔化，渲散四方，猶如傳統山水由筆墨煥發而來的盎然生機。畫面下方的淡染灰白如雲霧滄然，漸化空靈澄明，猶如畫家突破創作瓶頸，心境豁然開朗而至心靜無瀾的體現。清代著名書畫家惲南田曾道「今人用心在有筆墨處，古人用心在無筆墨處」，道家所述一無畫處至能夠表達筆墨所不足以描繪的悠遠意境。藝術家對於畫面的留白處理，予畫面虛靈動盪之感，當中的詩意之美引領觀者進入迷霧般的冥想世界，亦正好體現藝術家對傳統山水意蘊的領悟與實踐。





LALAN (XIE JINGLAN)
1921-1995

Untitled

mixed media on paper
executed in 1986-88
167 by 90 cm; 65 $\frac{4}{5}$ by 35 $\frac{2}{5}$ in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 138
Taipei, National Museum of History; Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 116

PROVENANCE

Estate of the artist
Private Collection, Hong Kong

謝景蘭

無題

複合媒材紙本
一九八六至一九八八年作

展覽

上海，上海美術館，〈意境·天堂——謝景蘭藝術回顧展〉，2009年，138頁
台北，國立歷史博物館，澳門，澳門藝術博物館；〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，116頁

來源

藝術家身後
香港私人收藏

LALAN (XIE JINGLAN)

1921-1995

Untitled

oil on canvas

executed in 1970-75

60 by 81 cm.; 23 $\frac{4}{5}$ by 32 in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 71
Taipei, National Museum of History; Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 61

PROVENANCE

Estate of the artist

謝景蘭

無題

油彩畫布

一九七〇至一九七五年作

展覽

上海，上海美術館，〈意境·天堂——謝景蘭藝術回顧展〉，2009年，71頁
台北，國立歷史博物館，澳門，澳門藝術博物館；
〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，61頁

來源

藝術家身後



LALAN (XIE JINGLAN)

1921-1995

Dawn (Triptych)

oil on canvas

signed and dated 72 on the reverse

each 40 by 40 cm; 15⁴/₅ by 15⁴/₅ in.**EXHIBITED**

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 52-53

Taipei, National Museum of History; Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 66-67

PROVENANCE

Estate of the artist

謝景蘭

日出（三聯作）

油彩畫布

款識

Lalan, 72

展覽

上海，上海美術館，〈意境·天堂——謝景蘭藝術回顧展〉，2009年，52-53頁

台北，國立歷史博物館，澳門，澳門藝術博物館；〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，66-67頁

來源

藝術家身後





LALAN (XIE JINGLAN)
1921-1995

Untitled

mixed media on paper
executed in 1969-1970
248 by 152 cm; 97²/₃ by 59⁵/₁₆ in.

EXHIBITED

Chiang Mai, Thailand, MALLAM Contemporary Art
Museum, *The Cosmic Dance of the Paintbrush*,
September 2017 - February 2018, p. 85

PROVENANCE

Estate of the artist
Private Collection, Hong Kong

謝景蘭

無題

複合媒材紙本
一九六九至一九七〇年作
248 x 152 公分; 97²/₃ x 59⁵/₁₆ 英寸

展覽

泰國清邁，當代藝術館，〈畫筆舞天地〉，2017年9月
至2018年2月，85頁

來源

藝術家身後
香港私人收藏

LALAN (XIE JINGLAN)

1921-1995

Untitled

mixed media on paper

signed and date 69

49 by 64 cm; 19²/₅ by 25¹/₅ in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 39

Taipei, National Museum of History; Macau,

Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 47Chiang Mai, Thailand, MALLAM Contemporary Art Museum, *The Cosmic Dance of the Paintbrush*, September 2017 - February 2018, p. 78

PROVENANCE

Estate of the artist

Private Collection, Hong Kong

謝景蘭

無題

複合媒材紙本

款識

Lalan, 69

展覽

上海，上海美術館，〈意境·天堂——謝景蘭藝術回顧展〉，2009年，39頁

台北，國立歷史博物館，澳門，澳門藝術博物館；

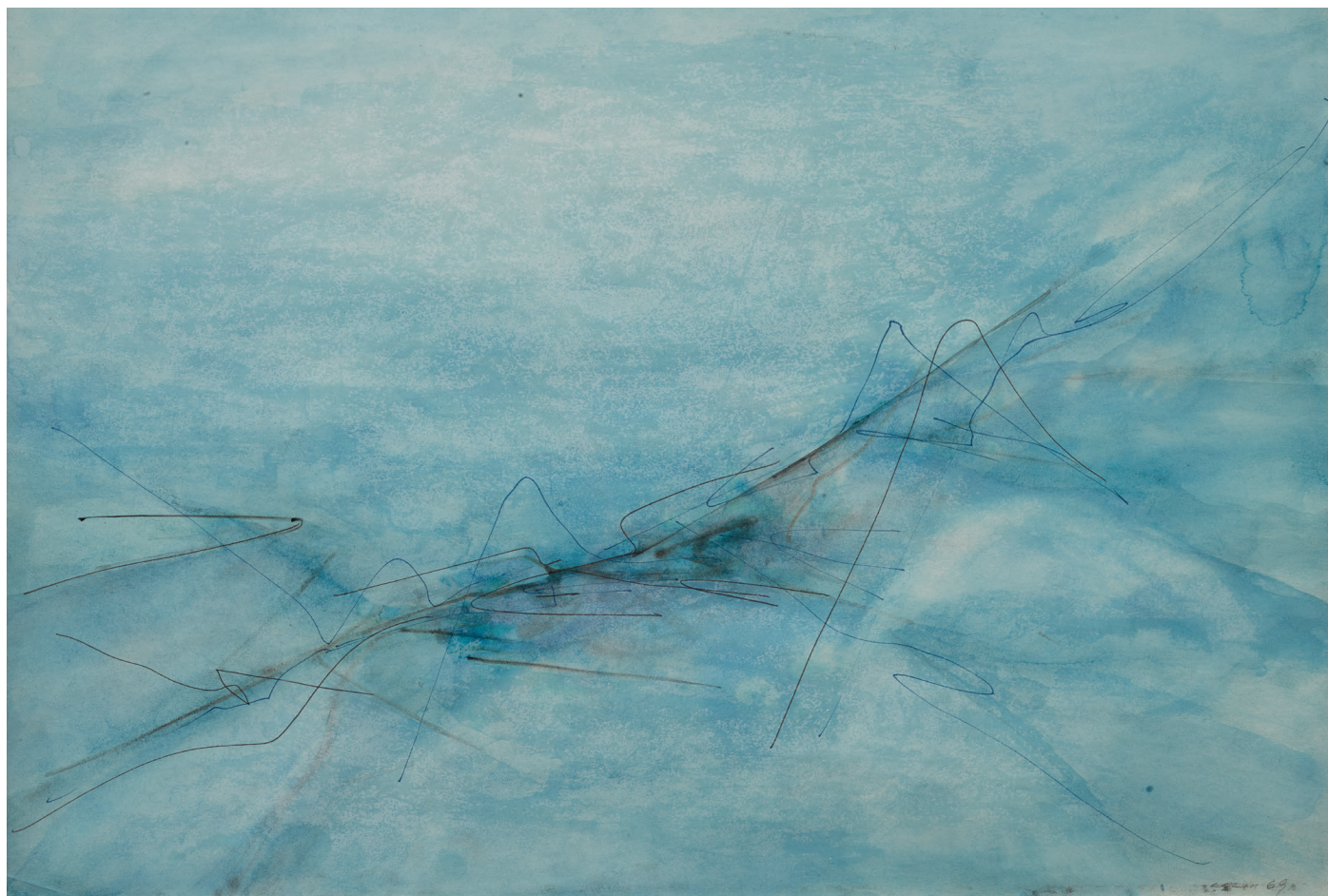
〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，47頁

泰國清邁，當代藝術館，〈畫筆舞天地〉，2017年9月至2018年2月，78頁

來源

藝術家身後

香港私人收藏



LALAN (XIE JINGLAN)

1921-1995

Sleeping Sphinx

mixed media on paper

signed, titled and dated 69 on the reverse

152 by 249.5 cm; 60 by 98½ in.

EXHIBITED

Chiang Mai, Thailand, MAIAM Contemporary Art Museum, *The Cosmic Dance of the Paintbrush*, September 2017 - February 2018, p. 80-81

PROVENANCE

Estate of the artist

謝景蘭

睡覺的斯芬克斯

複合媒材紙本

款識

Lalan, Sleeping Sphinx, 69 (作品背面)

展覽

泰國清邁，當代藝術館，〈畫筆舞天地〉，2017年9月至2018年2月，80-81頁

來源

藝術家身後



On Loan from a Private Collection 由私人收藏借出，只供展覽

LALAN (XIE JINGLAN)

1921-1995

Go with the Wind (diptych)

oil on canvas

executed in 1968

overall 195 by 194 cm; 76⁷/₉ by 76³/₈ in.

EXHIBITED

Chiang Mai, Thailand, MALLAM Contemporary Art Museum, *The Cosmic Dance of the Paintbrush*, September 2017 - February 2018, p. 34

LITERATURE

J.M. Beurdeley, *Lalan*, p. 42-43

PROVENANCE

Estate of the artist

Private Collection, Hong Kong

謝景蘭

隨風飄逝（雙聯作）

油彩畫布

一九六八年作

展覽

泰國清邁，當代藝術館，〈畫筆舞天地〉，2017年9月至2018年2月，34頁

出版

〈Lalan蘭〉，J.M. Beurdeley，42-43頁

來源

藝術家身後

香港私人收藏





LALAN (XIE JINGLAN)
1921-1995

Sans titre

gouache on paper
signed and dated 67
50 by 64.5 cm; 19⁴/₅ by 25²/₅ in.

PROVENANCE

Sotheby's Hong Kong, October 3, 2011, lot 757
Acquired by the present owner from the above sale

謝景蘭

無題

水粉紙本
款識
Lalan, 67

來源

香港·蘇富比·2011年10月3日·拍品編號757
現藏者購自上述拍賣

LALAN (XIE JINGLAN)

1921-1995

Untitled

mixed media on paper

signed and dated 67

49 by 64 cm; 19²/₅ by 25¹/₅ in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 37
Taipei, National Museum of History; Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 49

PROVENANCE

Estate of the artist

謝景蘭

無題

複合媒材紙本

款識

Lalan, 67

展覽

上海，上海美術館，〈意境·天堂——謝景蘭藝術回顧展〉，2009年，37頁

台北，國立歷史博物館，澳門，澳門藝術博物館；
〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，49頁

來源

藝術家身後





LALAN (XIE JINGLAN)
1921-1995

Untitled

mixed media on paper
signed and dated 67
49 by 64 cm; 19²/₅ by 25¹/₅ in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 38
Taipei, National Museum of History; Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 45

PROVENANCE

Estate of the artist

謝景蘭

無題

複合媒材紙本
款識
Lalan, 67

展覽

上海·上海美術館·〈意境·天堂——謝景蘭藝術回顧展〉，2009年，38頁
台北·國立歷史博物館，澳門·澳門藝術博物館：〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，45頁

來源

藝術家身後

LALAN (XIE JINGLAN)

1921-1995

Untitled

mixed media on paper

signed and dated 66

49 by 64 cm; 19 $\frac{2}{5}$ by 25 $\frac{1}{5}$ in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 36
Taipei, National Museum of History; Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 43

PROVENANCE

Estate of the artist

謝景蘭

無題

複合媒材紙本

款識

Lalan, 66

展覽

上海，上海美術館，〈意境·天堂——謝景蘭藝術回顧展〉，2009年，36頁

台北，國立歷史博物館，澳門，澳門藝術博物館；
〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，43頁

來源

藝術家身後





LALAN (XIE JINGLAN)
1921-1995

Untitled

mixed media on paper
signed and dated 66
50 by 65 cm.; 19 $\frac{4}{5}$ by 25 $\frac{3}{5}$ in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 34-35
Taipei, National Museum of History; Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 44

PROVENANCE

Estate of the artist

謝景蘭

無題

複合媒材紙本
款識
Lalan, 66

展覽

上海·上海美術館·〈意境·天堂——謝景蘭藝術回顧展〉，2009年，34-35頁
台北·國立歷史博物館，澳門·澳門藝術博物館：〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，44頁

來源

藝術家身後



“My early works are somewhat lyrical. Their colours are vibrant. They are abstract paintings, akin to writing, completed by movements led by the hands.”

「我的早期作品富有抒情成分，色彩強烈，它們是一種由手的動作帶動所完成的接近書寫的抽象畫。」

LALAN (XIE JINGLAN)

1921-1995

Extended Figure

oil on canvas

executed in 1963-67

113.5 by 146 by 2 cm; 45 by 57³/₅ by 4¹/₅

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise: Retrospective of Lalan's Art*, 2009, p. 29
Taipei, National Museum of History; Macau, Macau Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 2010, p. 29

PROVENANCE

Estate of the artist
Private Collection, Hong Kong

謝景蘭

伸延的肢體

油彩畫布

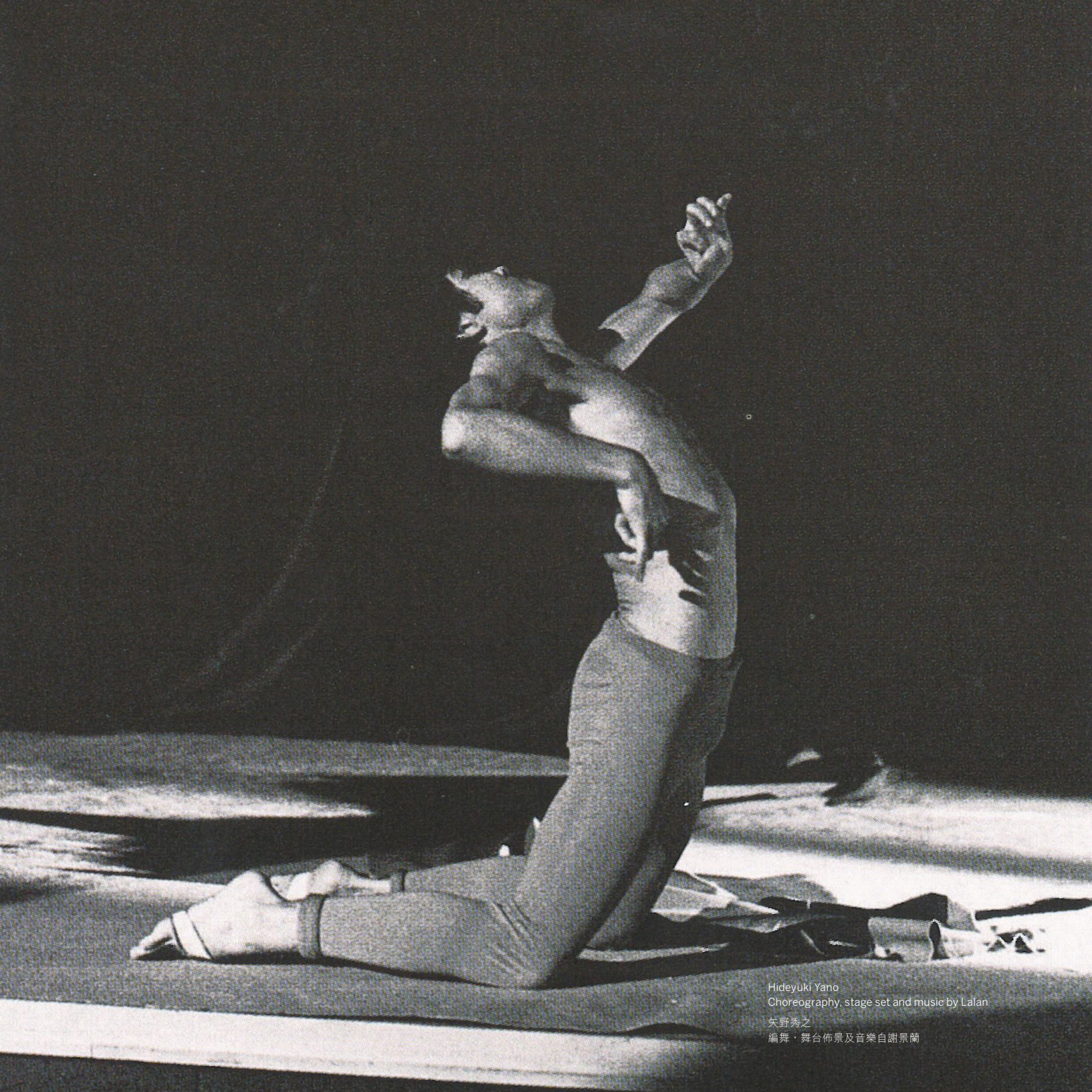
一九六三至一九六七年作

展覽

上海，上海美術館，〈意境·天堂——謝景蘭藝術回顧展〉，2009年，29頁
台北，國立歷史博物館，澳門，澳門藝術博物館：〈蕙景蘭心——謝景蘭藝術回顧展〉，2010年，29頁

來源

藝術家身後
香港私人收藏



Hideyuki Yano
Choreography, stage set and music by Lalan

矢野秀之
編舞・舞台佈景及音樂自謝景蘭

A DANCE OF HEART AND HAND, POWER AND GRACE

Created between 1963 and 1967, *Extended Figure* is a prime example of Lalan's early style. The precision of her brushwork and the harmonious balance of her expressionism are a testament to her training as a dancer. Lalan's paintings ranged in dimensions and were extremely experimental. Painting on chairs and ladders, she created screens and scrolls measuring over four meters in height and 10 meters in length. The brushwork is confident and dynamic, like calligraphy, condensing her emotions into the nuances of the movements. For Lalan, the success of a work depended on whether her imagination had been given free rein. Therefore, when she painted, she often placed a canvas on the floor, adopting a traditional Chinese painting method to paint in oil. She manifested her unbounded mental space as unrestrained brushwork, and transformed her emotions into powerful dance movements. Lalan spent an hour each day, on average, practicing dance in order to train her own body and attain full mastery in her physical expression and control. The lines on her painting never strike us as careless or rude, but rather invite our empathetic response. Appreciating her brushwork and then her overall compositions, we can easily imagine the artist's free movements in creating them. This dovetails with Robert Rauschenberg's notion of Action Painting, which holds that the essence of painting resides in the act of painting itself—an intuitive act and an experience that is necessarily unique and cannot be reproduced.

Extended Figure has a sombre brown background, which gives the painting an archaic feeling and evokes Chinese calligraphy. The energy of the composition is focused on the bottom part, where black lines recalling ink art dash left and right. The lines appear energetic when seen from afar, with the majestic solemnity of calligraphy of the epigraphy school. Upon close inspection, they reveal themselves to be sensitively unfurling lines that recall the silk robes of flying deities on Dunhuang murals. Traditional Chinese calligraphy emphasises the harmony between power and elegance, which can be achieved only by having the sophistication to allow "the brush to move according to the heart, so as not to be mired when obtaining the image." Lalan's early works were executed in self-designed techniques that combined dance with the brushwork of Chinese calligraphy. These works not only adhered to traditional Asian aesthetics but also constituted experiments in Western abstraction in their own right.

心舞手蹈 剛柔相濟

完成於1963-67年間的《伸展的肢體》正好為蘭蘭早期創作風格之體現，她對於下筆的精確度，以及在情感抒發的表現性的協調和平衡，均來自其長久以來在舞蹈範疇累積的修養。蘭蘭的創作尺幅廣泛且極具實驗性，她從梯凳爬上爬下，創作高達四米、十米長的屏畫和卷軸，畫面果斷俐落的運筆動勢，猶如書法家的揮毫創作，將思緒情感凝鑄於筆勢頓挫之間。對蘭蘭來說，最重要的並非作品成功與否，而是她的想像力是否得到了充分的自由。因此她創作時，常把畫布鋪放在地面上，以繪製中國傳統繪畫的方式來創作油畫，將其心中曠達的心境幻化成無拘無束的運筆動作，率性的情感表達亦即轉化成富有力量的墨跡舞動。蘭蘭每天均會花一小時練舞，從中鍛鍊出肌肉得心應手的控制，進而達到恰到好處的動作表達。畫面躍動的線條絲毫不予觀者率意魯莽之感，反而誘發觀者的共感能力：從觀其筆勢，再欣賞作品，則不難聯想到藝術家作畫時無拘無束的肢體/運筆動作。藝評家Robert Rauschenberg對此等創作有「行動繪畫」（Action Painting）之說，意指畫作之精萃亦在於作畫本身，整個直覺性的創作是獨一無二的。

《伸展的肢體》背景使用濃重的棕褐色，賦予畫面整體深邃古樸的意境，散發書法藝術的陽剛之美。畫面力量集中於畫布下方，充滿墨意的黑色寬體線條以橫向結構乘勢而出，遠觀剛健樸拙，富有金石書法的雄渾氣象；近看則有如敦煌飛天褒衣博帶，長綢飄逸，翱翔雲天之態。中國傳統書法對剛柔相濟的追求，必先為「隨筆運，取象不惑」的至能夠達到。蘭蘭的早期創作以其自發性技法，將舞蹈與中國傳統書畫的筆勢結合，延續東方傳統美學同時，不乏對西方抽象藝術技法的試驗與實踐。



LALAN (XIE JINGLAN)
1921-1995

Untitled

mixed media on paper
executed in 1958-1959
74.5 by 108 cm; 29½ by 42½ in.

EXHIBITED

Chiang Mai, Thailand, MALLAM Contemporary Art
Museum, *The Cosmic Dance of the Paintbrush*,
September 2017 - February 2018, p. 65

PROVENANCE

Estate of the artist
Private Collection, Hong Kong

謝景蘭

無題

複合媒材紙本
一九五八至一九五九年作

展覽

泰國清邁，當代藝術館，〈畫筆舞天地〉，2017年9月
至2018年2月，65頁

來源

藝術家身後
香港私人收藏

藝術創作是要忠於自己。

(Edgar Varèse) · 美籍法裔名作曲家 —— 蘭蘭所師從的電子音樂老師

“To be creative is to be true to yourself”

Edgar Varèse, American-French electronic composer, whom Lalan learnt electronic music from



謝景蘭 Lalan (Xie Jinglan)

1921 9月14日生於中國貴州，小名蘭蘭，謝母系出貴陽名門，外祖父為學者，謝父為中國傳統文人，精通詩琴書畫。

Xie Jinglan, nickname Lanlan, was born in the Guizhou Province in China on Sep 14. Her mother grew up in an illustrious family. Her grandfather was a renowned scholar and her father was a traditional Chinese literati.

1928 隨父母遷居上海，翌年定居杭州西湖畔。就讀弘道教會學校，謝景蘭開始展現音樂才華，謝父更從美國訂購鋼琴供她彈練。

The family moved to Shanghai. A year after, they moved to the West Lake of Hangzhou. She attended Hong Dao School, where her talent of music was fully appreciated. Her father ordered a piano from the U.S. for her to practise.

1935 謝景蘭初識與其四表姐同校就讀的趙無極。兩年後，入讀杭州藝專音樂系。

She met Zao Wuo-ki through her fourth cousin sister, who was also studying at the Hangzhou National College of Art. Two years later, she entered the school of music of Hangzhou National College of Art.

1941 6月19日，二十歲的謝景蘭與趙無極在香港結婚。趙無極自杭州藝專畢業後受聘為教師。次年，獨子趙嘉陵於重慶出生。

On Jun 19, Xie Jinglan and Zao Wou-ki got married in Hong Kong. Zao became a teacher after his graduation. Next year, their son Zao Jialing was born in Chongqing.

1945 中國抗日戰爭結束。遷回西湖畔別墅。時有林風眠等文藝界人士前來聚談。趙無極積極申請赴法留學，謝景蘭同時於上海音樂專科學校深造。

The Second Sino-Japanese War ended. They returned to their house by the West Lake, where Lin Fengmian and their other artist friends often gathered. Zao started applying to study abroad in France while Lalan entered the Shanghai Music College for further study in the meantime.

1948 二十八歲時，與趙無極乘客輪前往法國，4月1日抵達巴黎。

At the age of 28, Xie Jinglan boarded the ocean liner with Zao Wou-ki for France, and arrived at Paris on Apr 1.

1949 定居巴黎蒙帕那斯附近的綠磨坊街，與賈克梅蒂（Giacometti）為鄰。與常玉、Georges Mathieu、Pierre Soulages、Sam Francis等藝術家成為好友，亦結識對他們藝術發展有重要影響的名詩人亨利·米修（Henri Michaux）。謝景蘭就讀於巴黎國立音樂學校，與大師米沃（Darius Milhaud）及米西安（Olivier Messiaen）學習作曲。

They rented a studio in the Rue du Molin Vert near Montparnasse in Paris which was neighboured to Giacometti. They then became good friends with Sanyu, Georges Mathieu, Pierre Soulages, Sam Francis, as well as Henri Michaux, a famous poet who inspired their journey of artistic development.

She studied composition under masters Darius Milhaud and Olivier Messiaen at the Conservatoire de Paris.

1950 因瑪莎·葛蘭姆（Martha Graham）紀錄片啟發，到巴黎美國文化中心學習現代舞。其後因米修推薦，跟著名作曲家瓦亥斯（Edgard Varèse）學習電子音樂。

Inspired by Martha Graham, she learnt modern dance at the American Culture Center. Later, Henri Michaux recommended her to learn electronic music from Edgard Varèse, a renowned American-French composer.

1957 與趙無極離婚，遷居巴黎北郊聖瑞鎮（St. Ouen），開始繪畫。

Xie Jinglan divorced with Zao Wou-ki. She moved to St. Ouen in the north suburb of Paris and took up abstract painting.

1958 與法國音樂家范甸南（Marcel Van Thienen）結婚，並改名「拉蘭」（Lalan）。首次用藝術家的身份展現獨立的靈魂。

She got married with Marcel Van Thienen, a French musician, and changed her name to “Lalan”. From then on, she embarked on her new chapter in life as an artist.

1957-1969 書法符號抽象 Calligraphic Abstract

1960 在巴黎Creuze畫廊舉行首次油畫個展。

作品以甲骨文演變的符號及書法式線條組成，不禁令人聯想到趙無極早期抽象畫。濃烈色調、書法般的粗獷黑色線條是這時期的特色。她創作時從不起草稿，完全是她直率自由的情感反射。

同時，謝景蘭創作的舞曲廣受巴黎現代芭蕾舞劇院、電影配樂採用。她對音樂的熱情深深影響了後來的繪畫。

同年張大千於巴黎展示新作，謝景蘭前去觀展。事後張大千以毛筆親題了一張照片回贈：" 景蘭夫人來觀拙作展覽，攝影題贈留念。 "

First solo exhibition at Creuze gallery in Paris.

Her abstract paintings are composed of the form inspired by Chinese oracle bone scripts, which resemble the early abstract paintings of Zao Wou-ki. The strong colours and rough calligraphic strokes are the signatures of this period. Lalan never made drafts when she drew, instead she followed her genuine sentiments, unstrained emotions and imaginations during creation.

Her composed music was adopted by the Paris Modern Ballet Theater and as movie soundtracks. Her passion in music deeply influenced her paintings.

She specially paid a visit to Zhang Daqian's exhibition in Paris. On a photo presented to her as a gift, Zhang wrote, "To Ms. Jing-lan. This photo was taken when you graced my humble show."



Extended Figure

1963-67

oil on canvas

113.5 by 146 by 2 cm; 44 $\frac{2}{3}$ by 57 $\frac{1}{2}$ by $\frac{4}{8}$ in.

伸延的肢體

一九六三至一九六七年作

油彩畫布

1965 經歷創作瓶頸，開始轉用水彩創作，並潛心研究中國古代山水畫，尤其是馬遠、夏珪的作品，勤讀莊子的道家思想。

Her career came to a bottle neck, and she switched to painting in watercolor. She strenuously studied traditional Chinese painting, especially the works of Ma Yuan and Xia Gui. She also read the Chuang Tzu to learn about Taoist ideology.



Dawn (Triptych)

1972

oil on canvas

each 40 by 40 cm; 15¾ by 15¾ in.

日出（三聯作）

一九七二年作

油彩畫布

1970-1983 柔和內心風景 Inner Landscapes

1970 作品從極端的個人情感轉向追求意境的「內心風景」。畫面出現日月、山峰、岩石的輪廓。色調柔和，線條充滿節奏，流露平靜的力量，反映她對生命的內省。

Her works changed from abstract with extreme emotions to landscape with inner peace. The outlines of sun, moon, peak and rock are the distinctive characteristics. The paintings are in very soft tune with rhythmic lines, and evoke a calm energy which reflects her introspection of life.

1971 繪製三屏巨畫《突然的藍》，法國文化部購藏。先後在巴黎的列普耶畫廊、克列畫廊、尼魯達文化中心個展上，播放自己創作的電子音樂，在畫作前跳著現代舞，開啟音樂、舞蹈、繪畫合一的「綜合藝術」之先河。

She painted the three-folded huge opus Sudden Blue, which was collected by the Culture Ministry of France. During her solo exhibition at Galerie Jacques Desbrieres, the Galerie Iris Clert, and the Centre Culturel Pablo Neruda, she performed modern dance in front of her paintings, accompanied by the music she composed, pioneering her unique 'integrated art' (L'art Synthese) which blended painting, music and dancing together.



Untitled
1970-75
oil on canvas
60 by 81 cm; 23 $\frac{5}{8}$ by 31 $\frac{8}{9}$ in.

無題
一九七〇至一九七五年作
油彩畫布

1973 法國文化部特別頒發獎金給她，作為研究推廣她的「綜合藝術」。

The Culture Ministry of France awarded her with a special grant in recognition of her work in integrated art.

Untitled
1982
oil on canvas
160 by 80 cm; 63 by 31½ in.
無題
一九八二年作
油彩畫布



1984-1995 回歸抽象

Return to Abstract

1986 謝景蘭多次回到中國，除了探望親人，也四處遊歷及參觀博物館展覽。

晚期作品回歸抽象，構圖用色更加熟練圓滿。色彩跳躍，短促顫抖的線條如電子音樂的律動，充滿音樂愉悅感。

She returned to China several times. Apart from visiting her family, she spent a lot of time visiting museums and exploring the nature.

Her works returned to abstract, this time the colors became lighter and the composition became more complicated. The delicate lines bounce like the frequency of electronic music. Her works in this period of time are full of musical pleasure.



Untitled
1986-88
mixed media on paper
167 by 90 cm; 65³/₄ by 35³/₇ in.

無題
一九八六至一九八八年作
混合媒材紙本

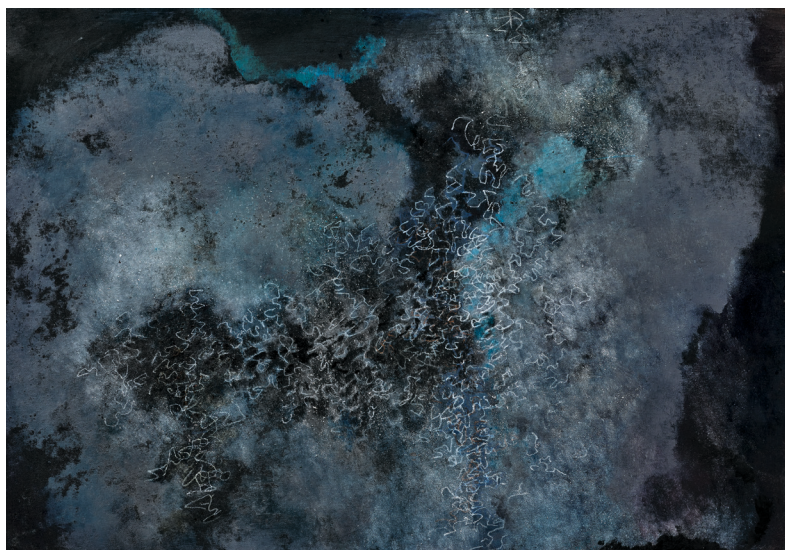
1990 歐亞文化交流協會與巴黎皮耶•卡登藝文空間（Espace Cardin）聯合為謝景蘭舉辦大型個展。展品包括《回憶米修》和《向瓦亥斯致敬》，表達對兩位故友的懷念。

The Euro-Asian Cultural Exchange Association and Espace Cardin in Paris jointly held a grand solo exhibition for her. The exhibits included Remember Henri Michaux and A Salute to Edgard Varese, in memory of her dear friends.



Untitled
1990s
mixed media on paper
149 by 149 cm; 58 $\frac{2}{3}$ by 58 $\frac{2}{3}$ in.

無題
一九九〇年代作
混合媒材紙本



Untitled
1990s
oil on canvas
81 by 116 by 2 cm; 31 $\frac{8}{9}$ by 45 $\frac{2}{3}$ by $\frac{4}{9}$ in.

無題
一九九〇年代作
油彩畫布

1992 常住金合歡鎮新工作室。法國文化部首度舉辦「詩歌節」，謝景蘭是唯一發表新畫作與法文詩歌的華人代表。

She usually lived in Bormes-les Mimosas. At the "Poetry Festival" held by the Culture Ministry of France, she was the only Chinese representative who presented new paintings and French poems.



Untitled
1992
mixed media on paper
149 by 149 cm; 58 $\frac{2}{3}$ by 58 $\frac{2}{3}$ in.

無題
一九九二年作
混合媒材紙本



Untitled
1993
mixed media on paper
64 by 49 cm; 25 $\frac{1}{8}$ by 19 $\frac{2}{7}$ in.

無題
一九九三年作
混合媒材紙本

- 1995 不幸於車禍中逝世，享作74歲。在她的作品中，展現她對個人精神自由表達的訴求，在當時作為一位中國女性而言是極其前衛、勇敢。
- Lalan died in a car accident at the age of 74. Through her oeuvre, she advocated the free expression of one's internal spirits. This was considered to be very pioneering and bold for a Chinese woman back in time.

收藏 Collection

法國文化部 Culture Ministry of France

巴黎市立現代美術館 Musee d' Art Moderne de la Ville de Paris

上海美術館 Shanghai Art Museum

杭州美術館 Hangzhou Art Museum

澳門藝術博物館 Macau Museum of Art

LALAN 謝景蘭：舞躍抽象
Endless Dance
A SELLING EXHIBITION 展售會

A SELLING EXHIBITION 展售會

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