

An abstract painting with dark, swirling brushstrokes in shades of blue, black, and white, creating a sense of movement and depth. The texture is visible, suggesting oil or acrylic paint.

Sotheby's | 蘇富比 EST. 1744

MODERN
ART
EVENING SALE

HONG KONG | 5 OCTOBER 2019

MODERN
ART -
EVENING SALE

現代藝術 — 晚間拍賣







巨
画
室
1929



Important Notice to Buyers

PRE-REGISTRATION

Clients who wish to bid on lots marked ♪ in the printed catalogue and ♡ in the eCatalogue (“Premium Lots”) may be requested by Sotheby’s 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. The online bidding service is not available for Premium Lots.

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.

Sotheby’s reserves the right to request at any time any additional deposit, guarantee and/or such other security as Sotheby’s may determine from any bidder whose total bidding (hammer price plus buyer’s premium) has reached or exceeded ten times the amount of that bidder’s deposit.

The amount of the additional deposit, guarantee and/or other security shall be determined by Sotheby’s at its sole discretion and Sotheby’s reserves the right to reject any further bidding from that bidder until such additional deposit, guarantee and/or other security has been delivered to Sotheby’s.

Sotheby’s has no obligation to accept any pre-registration application. Sotheby’s decision in this regard shall be final.

Clients are requested to contact Sotheby’s **at least 3 working days** prior to the relevant sale in order to allow Sotheby’s to process the pre-registration, and to bear in mind that Sotheby’s is unable to obtain financial references over weekends or public holidays. Any required deposits shall be paid in Hong Kong dollars by way of wire transfer or debit/credit card (clients must present their cards in person to Sotheby’s).

If a client is not successful on any lot, Sotheby’s will arrange for a refund (subject to any right of set off) of the deposit amount paid by such client without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by the client.

Clients may not be allowed to register and bid on a lot if Sotheby’s fails to receive a completed pre-registration application form or any financial references, guarantees, deposits or other security as requested by Sotheby’s or if the pre-registration application is not accepted by Sotheby’s.

COLLECTION AND STORAGE

Storage charge will be incurred for uncollected items from this sale one month after the date of the auction at HK\$1,800 per lot per month. Please refer to ‘Guide for Prospective Buyers’ for details.

給予買家的重要告示

預先登記

蘇富比可要求有意競投在目錄內標有 ♡ 符號或電子目錄內標有 ♡ 符號拍賣品（“高估價拍賣品”）的顧客填寫預先登記申請表及交付蘇富比**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，瑰麗珠寶與翡翠首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。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。網上競投服務並不適用於高估價拍賣品。

除高估價拍賣品外之其他拍賣品，不論拍賣品估計之預售低價為何，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，瑰麗珠寶與翡翠首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。

蘇富比有權於任何時候向任何競投總和（成交價加買家支付之酬金）達到或超越競投人訂金10倍的競投人要求任何額外訂金，擔保及/或其他由蘇富比決定之其他保障。額外訂金，擔

保及/或其他保障的金額由蘇富比全權酌情決定。而蘇富比有權拒絕任何該競投人之其他競投直至該額外訂金，擔保及/或其他保障已交付予蘇富比。

蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

顧客須於有關的拍賣日前**不少於3個工作天**聯絡蘇富比進行預先登記。顧客必須繫記蘇富比無法於假日或週末取得財務狀況證明。任何所需訂金必須以電匯或借記卡/信用卡以港幣付款（顧客必須親身交付蘇富比其借記卡/信用卡）。

如顧客未能投得任何拍賣品，蘇富比將安排於有關出售日後十四個工作天內退回該顧客已付的訂金（不包含利息）。蘇富比可用訂金抵銷該顧客的任何欠款。任何涉及退款的兌換交易損失或費用，將由顧客承擔。

如蘇富比未能收到顧客填妥的預先登記申請表，或蘇富比要求的任何財務狀況證明，擔保，訂金或其他的抵押，或蘇富比不接受顧客提交的預先登記申請表，該等顧客可能不獲登記及不得競投拍賣品。

收取及儲存貨品

由拍賣後一個月起，閣下須為是次未獲領取的拍賣品支付儲存費，每件每月港幣1,800元。詳情請參考‘給準買家之指引’。

MODERN ART - EVENING SALE

現代藝術 — 晚間拍賣

AUCTION IN HONG KONG
5 OCTOBER 2019
SALE HK0886
6.30 PM

香港拍賣
2019年10月5日
拍賣編號 HK0886
下午6時30分

TRAVELLING EXHIBITION

4 – 5 September
Shanghai
Four Seasons Hotel Shanghai

7 – 8 September
Beijing
Park Hyatt Beijing

14 – 15 September
Singapore
The Regent Singapore

21 – 22 September
Taipei
Hua Nan Bank International Convention Center

預展

9月4日至5日
上海
上海四季酒店

9月7日至8日
北京
北京柏悅酒店

9月14日至15日
新加坡
The Regent Singapore

9月21日至22日
台北
華南銀行國際會議中心

EXHIBITION

Thursday 3 October
10 am – 5.30 pm

Friday 4 October
10 am – 8 pm

Saturday 5 October
10 am – 6 pm

Hall 1
Hong Kong Convention and Exhibition Centre
(New Wing)
1 Expo Drive, Wanchai, Hong Kong

+852 2524 8121
sothebys.com

展覽

10月3日星期四
10 am – 5.30 pm

10月4日星期五
10 am – 8 pm

10月5日星期六
10 am – 6 pm

香港會議展覽中心（新翼），展覽廳1
香港灣仔博覽道1號

275
YEARS
EST. 1744

Sotheby's EST. 1744









Specialists and Auction Enquiries

MODERN ASIAN ART



Vinci Chang
Head of Modern Asian Art
+852 2822 8195
vinci.chang@sothebys.com



Felix Kwok
Head of Sale
+852 2822 5517
felix.kwok@sothebys.com



Jestina Tang
Cataloguer
+852 2822 8197
jestina.tang@sothebys.com



Ziwei Yi
Cataloguer
+852 2822 5542
ziwei.yi@sothebys.com

SALE NUMBER
HK0886“VISION”

PRIVATE CLIENT GROUP ASIA
Jesica Lee (Hong Kong)
jesica.lee@sothebys.com
+852 2822 5539
FAX +852 2918 1819

PRIVATE CLIENT GROUP EUROPE
Shu Zheng (London)
shu.zheng@sothebys.com
+44 207 293 5958

PRIVATE CLIENT GROUP NORTH AMERICA
Yin Zhao (New York)
yin.zhao@sothebys.com
+1 212 894 1685

PAYMENT, DELIVERY AND COLLECTION
Post Sale Services
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

ABSENTEE AND TELEPHONE BIDS
+852 2822 8142
bids.hongkong@sothebys.com
FAX +852 2523 6489

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a minimum low estimate of HK\$40,000

SUBSCRIPTIONS
+852 2822 8142
FAX +852 2810 6238

CATALOGUE PRICE
\$500 at the gallery

SOTHEBY'S AT HONG KONG CONVENTION AND EXHIBITION CENTRE DURING AUCTION AND EXHIBITION
+852 2868 6755
FAX +852 2868 6756

AUCTION AND EXHIBITION INFORMATION
+852 2524 8121

INTERNATIONAL



Amy Cappellazzo
Chairman,
Fine Art Division
amy.cappellazzo@sothebys.com



Beibei Fan
Senior Director, Managing
Director, China
beibei.fan@sothebys.com



Jen Hua
Deputy Chairman,
Asia
jen.hua@sothebys.com



Yasuaki Ishizaka
Chairman, Managing Director,
Japan
yasuaki.ishizaka@sothebys.com



Wendy Lin
Deputy Chairman,
Asia
wendy.lin@sothebys.com



James Mackie
Head of Impressionist
and Modern Art, London
james.mackie@sothebys.com



Guillaume Mallecot
Director, Contemporary Art,
Paris
guillaume.mallecot@sothebys.com



Mok Kim Chuan
Head of Modern and
Contemporary Southeast
Asian Art
+65 6732 8239
kimchuan.mok@sothebys.com



Jasmine Prasetyo
Director, Country Head,
Indonesia
jasmine.prasetyo@sothebys.com



Esther Seet
Senior Director, Managing
Director, Singapore
esther.seet@sothebys.com



Yuki Terasa
Head of Contemporary Art,
Asia
+852 2822 9012
yuki.terasa@sothebys.com



Rachel Shen
Deputy Chairman,
China
rachel.shen@sothebys.com



August Uribe
Vice Chairman & Head of
Impressionist and Modern Art
august.uribe@sothebys.com



Jonathan Wong
Gallery Director
+852 2822 8137
jonathan.wong@sothebys.com



Collection and storage 收取及儲存貨品

All items from this auction not collected from HKCEC by Tuesday 8th October 2019 11am 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) calendar 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.

Collection Address

Helu-Trans (HK) Pte Ltd
Unit 2, 11th Floor, Global Gateway Building, 168 Yeung Uk Road
Tsuen Wan, Hong Kong

Office Hours

Monday to Friday	9am – 5pm
Saturday	9am – 12pm

是次拍賣，所有於2019年10月8日上午11時前（星期二）未獲領取的拍賣品將會轉移到喜龍（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。

儲存費計算方法如下：

每件每月港幣1,800元。

如欲安排付運或收取拍品，請聯絡：

售後服務部

聯絡方法請參見前頁

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）。

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。

取貨地址

喜龍（香港）有限公司
香港荃灣楊屋道168號國際訊通中心1102室

辦公時間

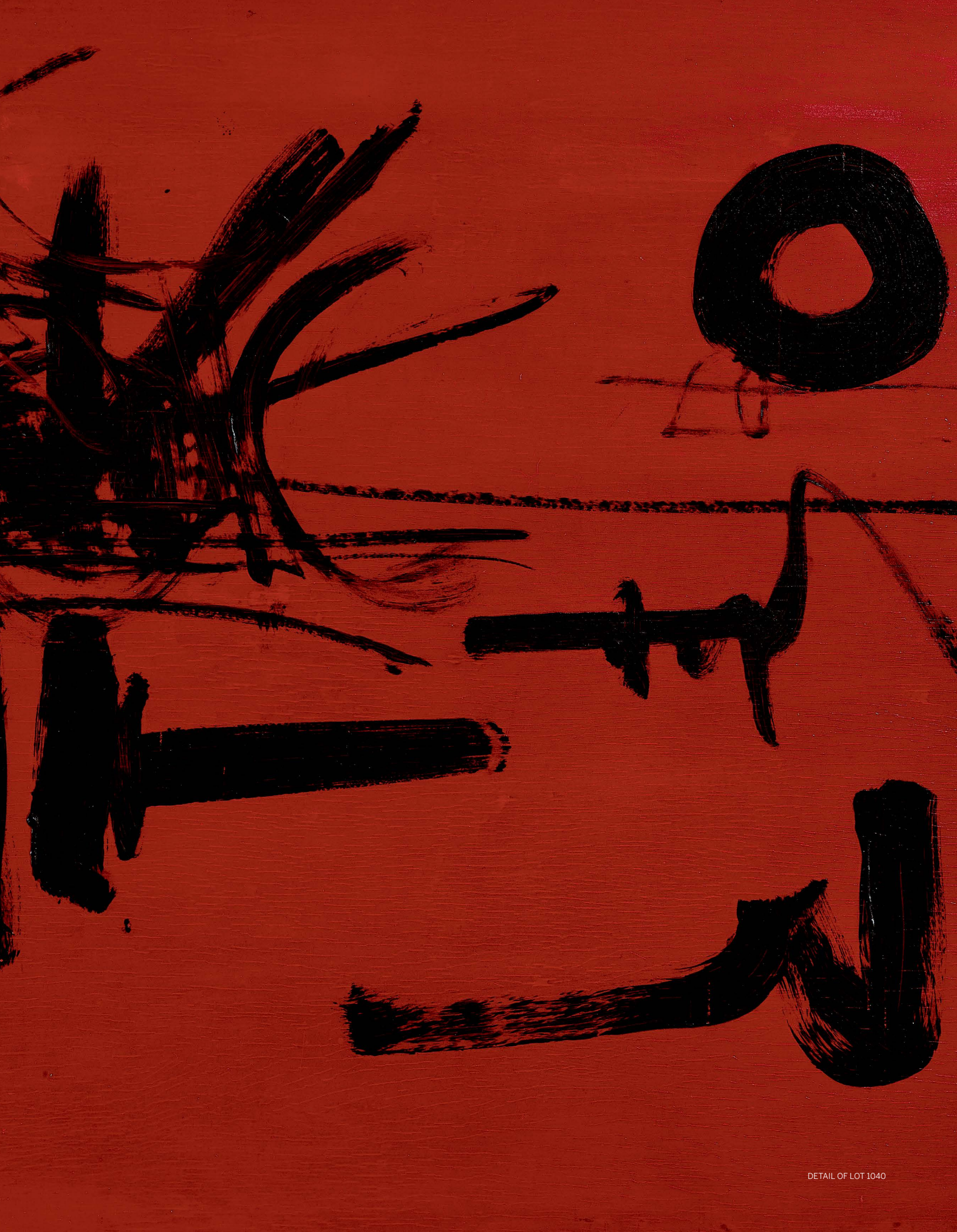
星期一至星期五	上午9時 – 下午5時
星期六	上午9時 – 下午12時

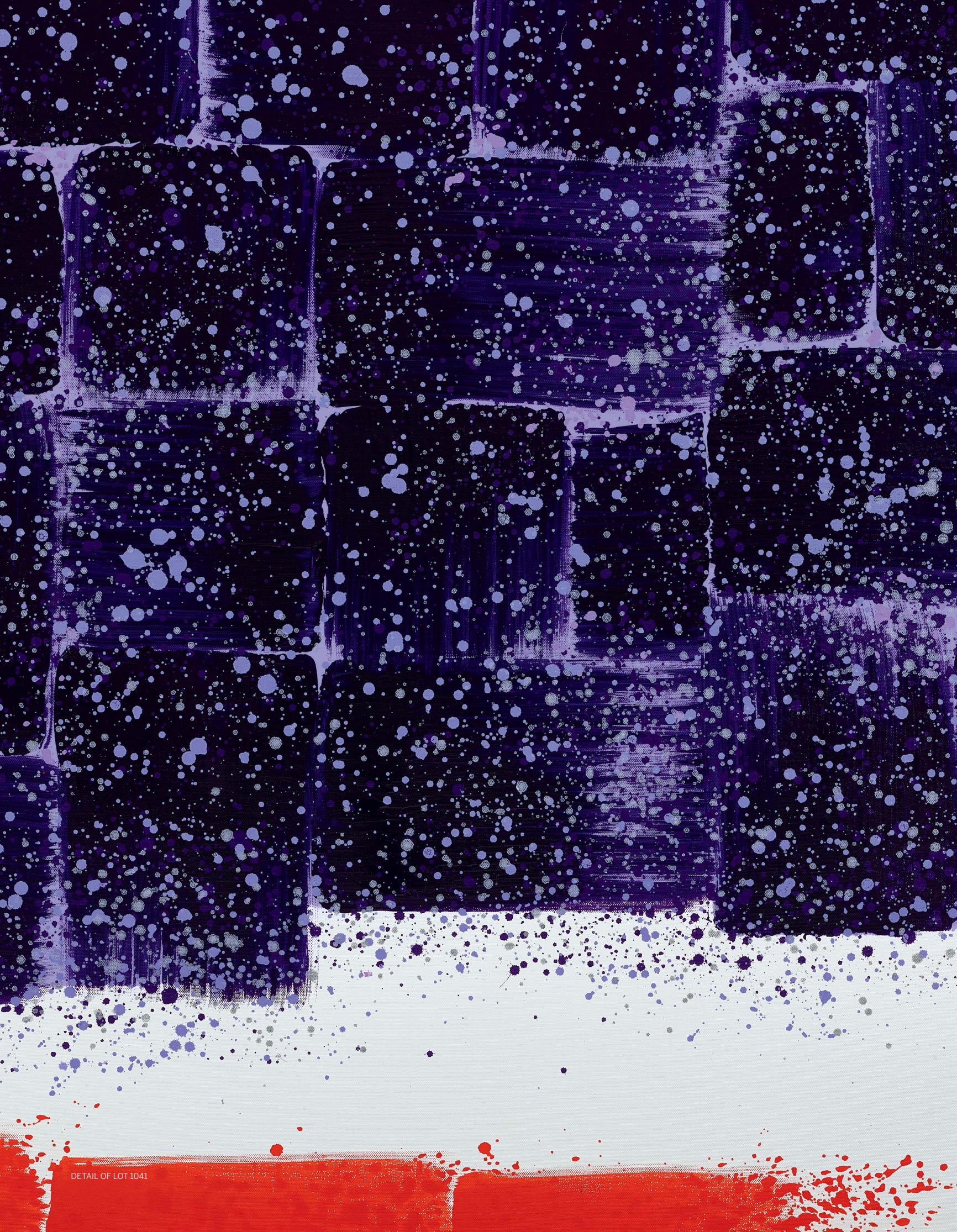


美 容 邊 餘









CONTENTS

4

IMPORTANT NOTICE TO BUYERS

5

AUCTION INFORMATION

10

SPECIALISTS AND AUCTION ENQUIRIES

13

COLLECTION AND STORAGE INFORMATION

20

MODERN ART - EVENING SALE

LOTS 1011-1044

INDEX OF ARTISTS

IMPORTANT NOTICE

GUIDE FOR PROSPECTIVE BUYERS

TAX INFORMATION FOR BUYERS

CONDITIONS OF BUSINESS

GUIDE FOR ABSENTEE BIDDERS

CLIENT SERVICES

ABSENTEE BID FORM

PRE-REGISTRATION APPLICATION FORM

INTERNATIONAL ASIAN ART DEPARTMENTS

SOTHEBY'S ASIA



Surrealist fancy dress ball in Montparnasse, Paris, 1925 in presence of Tsuguharu Foujita (c, bowler hat), Adolphe Feder, Leopold Levy, Pierre Ladureau / Tallandier / Bridgeman Images

1925年·巴黎蒙帕拿斯舉行超現實主義化妝舞會·參加者包括藤田嗣治(中)·阿道夫·希德·李奧布特·李維·皮耶·萊特魯等。

Modern Vision

Modernism is the breakthrough of global art history, with the emergence of new ideas and concepts. It not only amalgamates diverse cultures from the East and the West, but also different approaches to art. Modern artists were unlike classical artists who cherished the glory of historical mythology. Instead, they were curious to explore the unknown world of fresh ideas. Through their experimentation, observation, and understanding of techniques, a plethora of unimagined art styles was formed.

At the beginning of the 20th Century, the cultivation of the world's top artists in Paris made it the capital of the art world. This trend assembled École de Paris in the 1920s, attracting a variety of ambitious artists. Japanese artist Léonard Tsuguharu Foujita became the first distinguished Asian artist in Paris with the iconic "milky-white nudes". Among others was Sanyu, who pursued his dream to travel to Paris; his style was bold, avant-garde, deforming and exaggerating the nude female figure. After Lin Fengmian studied in Paris in the 1920s,

he returned to China to create the National School of Fine Art in Hangzhou, which led him to become the father of Chinese modern art.

After the brutality of World War II, figurative art had developed into two separate styles: one school featuring Bernard Buffet, whose style was graphic and angular, another school featuring styles of Chagall and Foujita, emanating a romantically beautiful and soothing ambience. In the seventies, Ju Ming stood out in the Taiwanese regional movement due to the incorporation of traditional topics into his work. After experiencing the Cultural Revolution in the 1980s, Chinese realist painters were given more freedom of expression. An example of this is Ai Xuan, who was influenced by Regionalism and formed the Scar Art of the stalwart. When creating landscape oil paintings, Asian modern artists were more likely to integrate traditional Eastern elements. For instance, Guan Liang would adopt an aerial perspective from oriental ink painting rather than a linear perspective



Sanyu (bottom right) and Shao Xunmei (centre) with French friends, 1925. Image courtesy of Artist Publishing
1925 年·常玉(右下)與邵洵美(中)及法國友人聚會。(圖片版權/藝術家出版社)



Group photo of Zao Wou-Ki, Jean-Paul Riopelle, Georges Mathieu, Jacques Germain, Maria Elena Vieira da Silva and Pierre Loeb, 1953.
Photo © Ministère de la Culture - Médiathèque de l'architecture et du patrimoine, Dist. RMN-Grand Palais / Denise Colomb

趙無極與里奧佩爾、喬治·馬修、雅克·熱爾曼、瑪麗亞·埃倫娜·維埃拉·達席爾瓦與奧艾柏·1953 年。



Lin Fengmian, Wu Dayu, Tsai Weilian at Paris, 1920s. © Wu Dayu Art Foundation

林風眠、吳大羽、蔡威廉等旅法藝術家攝於二〇年代巴黎。(圖片版權/ 吳大羽基金會)

which is related to Western paintings. Meanwhile, Wu Guanzhong uses different angles and layers to create successful landscapes. Since the 1970s, Pang Jun has explored oil painting using ink painting techniques.

After the Second World War, art had a gradual metamorphosis from modern masters focusing on physical appearances to abstracted forms, an unveiled era of emotions, with motifs of independence and spiritual freedom. Although Georges Mathieu was a French painter who founded lyrical abstraction, he became fascinated with oriental calligraphy. Zao Wou-Ki who also merged Chinese techniques with Western concepts was a lifelong friend of Mathieu. In the fifties, Zao created a series of works inspired by Chinese oracle bone and inscriptions on ancient bronze tablets. In the 1960s, Chu Teh-Chun used a symphony of shapes, lines, and colours to render a harmonious abandonment of objective representation, evoking a composition similar to the Northern Song Dynasty. During the

same period, Lalan fell in love with the Southern Song Dynasty landscape; the unique lines of her brushstrokes are rhythmic and vividly dance across the canvas. In the 1950s and 1960s, Richard Lin began to integrate Western minimalism, geometric abstraction, and Zen and Taoist philosophy to create images of tranquility and comfort. Furthermore, Hsiao Chin launched the “Punto International Art Movement” in Milan, which emphasized the mediational spirituality of Zen and Taoism. In the 1990s, his artwork became more peaceful, depicting a sublime world of harmony.

Following the “Modern Ranger” of Spring Sale, Sotheby’s Modern Art Sale is proud to present “Modern Vision” this season in Hong Kong. It is a delicate curation of masterpieces, presenting collectors with a new experience brought by the global development of modernism to Modern Asian Art.

Sotheby’s Modern Asian Art Department
October 2019

現代視界

現代主義是全球藝術發展的關鍵突破，不僅合璧東西，同時承古開新，綻放豐富多元的思想與面貌：十九世紀中葉，無論東方抑或西方，由宮廷與教廷主導的古典藝術已經臻至巔峰，此後隨著各國體制之劇變，現代社會與意識型態迅速成型，新興工商資本階層與自由知識份子成為推動現代藝術的最強力量；懷抱現代主義的藝術家，不再如古典藝術家般嚮往貴族的養尊處優，或者沉緬於歷史神話的輝煌，而是好奇地探索著未知的世界、嶄新的事物，透過別開生面的觀察、理解和表現手法創作成藝術，由此誕生亘古未見的百花齊放的藝術盛世。

現代交通的發展加速了人才流動，而巴黎即自二十世紀之初匯聚全球頂尖藝術家，成為世界藝術首都，此種趨勢至二〇年代形成「巴黎畫派」之概念，其主要涵蓋法國以外的歐美藝術家，以及遠道而來的亞洲才俊，他們懷抱革新本國藝術之雄心前來取經，同時亦為花都藝壇注入嶄新養份：日本的藤田嗣治即結合日本狩野派及浮世繪，以及中世紀與文藝復興以來的古典油畫，開創標誌性的「乳白色人體」，成為首位名揚巴黎的亞洲藝術家，《少女與幼犬》（拍品編號1026）即為此時尖峰之作；另一位畢生追夢巴黎的亞洲大師則是中國的常玉：同樣以裸女飲譽歐亞，常玉的畫風更顯大膽前衛，筆下裸女誇張變形，若玲瓏浮凸的《中國花布上的粉紅裸女》（拍品編號1030），正是詩人徐志摩譽稱為「宇宙大腿」之典型；常玉對裸女數十年來深入鑽研，最終突破西方經典範疇，不止禮讚裸體自然之美，更融入中國山水奇石與筆墨意趣，而《曲腿裸女》（拍品編號1029）更是常玉傳世最大尺幅之裸女油畫，將身體語言的表現性發揮得淋漓盡致；林風眠於二〇年代留學巴黎，歸國以後創建杭州國立藝專，堪稱中國現代藝術之父，他的彩墨《人體》（拍品編號1028）即以野獸派色彩與線條，解放明清以來日漸僵化的東方繪畫；另一位藝專教授關良，同樣以西方靈感革新水墨，如《牧牛圖》（拍品編號1015）即是其經典的意筆戲劇人物，《白蛇傳》（拍品編號1014）更是絕無僅有的頂尖鉅作，與印象派大師德加畫芭蕾舞者互相呼應，大大拓展國畫領域；二次大戰之後，飽歷戰火的歐洲千瘡百孔，具象繪畫隨之呈現兩種趨勢，一派如夏加爾《棕色西裝的畫家》（拍品編號1013）及藤田嗣治《玫瑰少女》（拍品編號1027）般唯美浪漫，撫慰受創之心靈；另一派則如布菲《鬥牛士》（拍品編號1011）般棱角崢嶸，雄悍抵抗現實逆流；及至八〇年代，經歷文革、擺脫主旋律的中國寫實油畫亦有相似現象，如艾軒《她走了，沒說甚麼》（拍品編號1038）即可見以懷斯為代表的原鄉主義之影響，形成盛極一時的傷痕藝術；身處海峽對岸的朱銘則於七〇年代的台灣鄉土運動以相關題材脫穎而出，其巨型木雕《關公》（拍品編號1043）即可謂紀念碑式鉅製。

相對於人物肖像，亞洲現代藝術家在創作風景油畫之時，較易融入山水布局之觀念，譬如關良在《杭州靈隱寺》（拍品編號1018）、《頤和園》（拍品編號1019）、《植樹》（拍品編號1017）、《樹和橋》（拍品編號1016）四幅精品均以定點觀察寫生，卻並未採用西方油畫的單點透視，而更接近於東方水墨的大氣透視；畫中景物源自藝術家真實見聞，呈現他執教的國立藝專所在地杭州、拜會齊白石所到之北京、下放體驗之勞動生活，以及出使東德所見之歐洲；吳冠中自五〇年代即專注風景創作，在構圖上則主張「移花接木」、「移山倒海」，

將不同角度的觀察共冶一爐，《濱湖鄉鎮》（拍品編號1012）呈現他膾炙人口的江南民居，其黑灰白階的水墨主調，借助油彩肌理產生層次筆觸，呼應法國畫家尤特里羅筆下的巴黎風光，鱗次櫛比的屋宇更可見蒙德里安的幾何抽象結構；龐均同樣自七〇年代開始探索油畫的寫意性與水墨元素，至九〇年代更醉心研究國畫大師黃賓虹，其巨幅三聯屏《夢黃賓虹No.3》（拍品編號1037）即是此一探索之豐碑；林風眠的風景與花卉叢林密不可分，其《荷塘》（拍品編號1035）即以電影銀幕式巨觀，特寫他回憶之中至為美好的杭州荷塘；吳冠中的花卉作品同樣深具象徵意義，油畫精品《荷塘》（拍品編號1033）宛如自畫像，寄寓否極泰來、潔身自愛的際遇與情懷，《向日葵》（拍品編號1032）更是他傳世最大尺幅的五〇年代油畫，以及最早的花卉油畫，反映他學成歸來躊躇滿意的早年面貌；與林、吳花卉之植根母土不同，常玉的花卉素以盆景示人，蘊含孤芳自賞之意味，《盆花》（拍品編號1034）即是他早年最大尺幅的玫瑰瓶花，寓意一枝獨秀之餘，更洋溢戀愛情調；李華弋《北斗之虛》（拍品編號1036）的象徵意義則氣魄極大，其金碧輝煌、寫樹為龍，以東方水墨行西式寫實，展現國畫於現當代語境之雄健風采。

二次大戰之前，現代大師主要以肉眼「外觀」繽紛世界，及至戰後抽象於全球崛興，則揭開以心眼「內觀」情感、精神和宇宙的時代。現代抽象繪畫當以康定斯基為起點，其《和解》（拍品編號1025）即以點、線、面與色彩譜寫無形之韻律與詩意；馬修雖為法裔大師，卻醉心東方書法，《構圖》（拍品編號1040）即可見他以狂草為靈感，彰顯力量與速度，創寫抒情抽象奠基之作；旅法華人大師趙無極與馬修為畢生摯友，其於五〇年代則以金石甲骨骨介入抽象，《淹沒的都市》（拍品編號1020）及《巴黎天空》（拍品編號1023）俱為精絕之抽象風景《21.04.59》（拍品編號1021）更是恢宏磅礴的頂尖鉅作，淋漓盡致地現甲骨文時期的他由器入道，通過上古文物為線索，追溯文明與宇宙的太初起源，下開《01.10.62》（拍品編號1022）；朱德群於六〇年代以水墨線條碰撞油彩色塊，並以北宋大山大水佈局，形成《第248號構圖》（拍品編號1044）之經典構圖；同期的謝景蘭則獨愛南宋山水，是以《無題》（拍品編號1024）結構可見馬遠、夏珪「一邊半角」之妙，線條則具有她獨特的舞蹈性與音樂感；林壽宇在五、六〇年代開始融合西方極簡主義、幾何抽象與東方禪宗與道家哲學，《格溫芙琳》（拍品編號1039）即為他從倫敦退隱威爾斯後誕生的自傳式作品，傳遞一派寧謐、清靜與安適；蕭勤自六〇年代於米蘭發起「龐圖國際藝術運動」，即標舉禪宗與道家之「靜觀精神」，九〇年代以還，人生歷練讓他的創作更趨昇華，《三昧地—23》（拍品編號1041）即可見他靜觀內心所呈現的純淨崇高的天人合一之境。繼春拍的「現代行者」，香港蘇富比現代藝術拍賣於本季呈現「現代視界」專輯，全方位策展晚拍所有大師之作，向藏家呈獻現代主義為全球藝術發展所帶來的嶄新體驗。

蘇富比現代亞洲藝術部

二〇一九年十月

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1011

BERNARD BUFFET

1928 - 1999

Torero

oil on canvas
signed in French and dated 58; signed and inscribed in French on
the reverse
130.1 by 97.3 cm; 51 ¼ by 38 ¼ in.

PROVENANCE

Important Private Asian Collection

The authenticity of this work has been confirmed by Maurice
Garnier

HK\$ 3,000,000-6,000,000

US\$ 383,000-765,000

貝爾納·布菲

鬥牛士

油畫畫布
一九五八年作

款識

Bernard Buffet 58 (左上)

À Gary Bernard Buffet (畫背)

來源

亞洲重要私人收藏

附：莫里斯·賈尼耶開立之作品保證書

"I know no modern sculpture that is
in any way the equal of the sculpture
of modern bullfighting...If it were
permanent it could be one of the
major arts, but it is not and so
it finishes with whoever makes
it...It is an art that deals with
death and death wipes it out."

Ernest Hemingway

「現代的雕塑藝術無論如何都不
能與現代鬥牛這門『雕塑藝術』
同日而語……它能使人陶醉，能
讓人有不朽之感，能使人入迷，
換言之，這入迷雖則短暫，卻如
同靈魂離開軀體似的深刻。」

海明威





Portrait of Bernard Buffet.
Keystone-France /Gamma-
Rapho / Getty Images

貝爾納·布菲。

A REBEL'S MASTERPIECE

French Expressionist painter Bernard Buffet is among most controversial artists of the twentieth century. His early paintings caught the eye of collectors and dealers, and the resulting popularity of his work vaulted him to fame and fortune at a young age. As changing times ushered in the rise of abstract and conceptual art, Buffet remained committed to figurative painting, which critics regarded as outdated. They began to dismiss his works, and as a result, the former toast of Paris salons quickly fell out of favor. After a half a century of dormancy, Buffet's art has begun to attract renewed attention and reappraisal. In particular, his style of "tragic realism" gave expression to the anger, anxiety and helplessness experienced by the younger generation in the post-World War II era.

Buffet was a prolific painter who created many series with recurring characters, images, and themes. Among the most iconic include "Clown," presented in last season, and this season's *Torero* (**Lot 1011**). Dressed in grand and entertaining costumes, these characters from Buffet's imagination seem to echo the dramatic life of the artist himself. During the earlier days of his career in 1958, Buffet dominated and dazzled the French art scene. At just 30 years of age, he became the youngest artist to hold a solo retrospective at Galerie Charpentier. The New York Times hailed Buffet as the leading artist of *The Fabulous Five*, whose members included Yves Saint Laurent and Roger Vadim. In the same year, he painted

"Torero". In the style of a classical portrait, the bullfighter is shown in a delicate, luxurious and colourfully-embellished golden costume, and his imposing mien reflects the painter's own sense of determination. Through this longstanding Spanish tradition, Buffet shows his reverence for the torero—a figure who is steadfast and true to himself. And in this portrait, the painter attempts to revive that spirit in modern life.

The tradition of bullfighting persists because (and not in spite) of its brutality, as the romance of such life-and-death struggle has inspired writers and artists throughout time. American writer Ernest Hemingway famously developed a passion for bullfighting, which featured prominently in his works as a metaphor for power and survival. Through images rather than words, Buffet used the figure of the torero on an unadorned background that shows no signs of spectacle or violence from the bullring. The hero is clad in a gold-embellished costume and black montera, a hat reserved for aristocrats. Yet, this proud figure appears not triumphant, as one would expect, but is shown with furrowed brows. His penetrating, dark eyes are rendered with sharp, black, angular lines, and his facial expression remains dark and inscrutable. The inherent uncertainties of the bullring are subtly recreated by Buffet, stirring the viewer to further reflection.

It is easy to recognize common threads in Buffet's art. Particularly in his portraits, the painter favored certain kinds of

entertainers with distinctive appearance—for example, "clown" and "torero" from early periods, or "sumo" in his later work. In the biography *Bernard Buffet: The Invention of the Modern Mega-Artist*, the art historian Nicholas Foulke writes: "It was a similarly religious level of ceremony, tradition, flamboyant colour and sombre gravity that had attracted him to the corrida, and inspired him to produce his remarkable series of paintings, and to return again and again during the 1960s to the subject of the torero." As photography became more popular, Buffet's commitment to portrait paintings might have seemed outmoded if his intention had been exact representation. However, the painter was interested in reshaping these characters, using subjectivity and emphasizing disparities between the surface and inner emotions. These layers invite the viewer to consider each person's real identity and role in society.

Within Buffet's oeuvre, the paintings that tend to fetch the highest prices are those from the 1950s and 1960s, decades mark the peak of his career, before his work was perceived as overly commercial. Paintings from this period were valued and acquired by collectors, and had seldom been made available in the market. This marks the first time *Torero* (1958) has appeared on the market in over 60 years, presenting a rare opportunity for collectors to acquire a painting of distinctive style and brilliant subject matter.





Bernard Buffet, *Clown*,
1968, oil on canvas, 115.8
x 81cm, sold for HKD
7,375,000 at Sotheby's
Hong Kong Modern Art
Evening Sale on 31 March
2019. © 2019 Artists Rights
Society (ARS), New York /
ADAGP, Paris

貝爾納·布菲《小丑》油畫畫布，
115.8 x 81 cm，一九六八年作，
2019年3月31日香港蘇富
比現代藝術晚間拍賣，成交價
7,375,000 港幣。

登峰之作：叛逆的風采

法國畫壇奇才貝爾納·布菲是二十世紀最具爭議性的藝術家之一，他少年得志，受無數藏家和畫商追捧而一夜致富，但時代急速變遷，抽象與觀念藝術崛起並泛濫成潮流，始終堅持具象畫的布菲接因而備受批評和揶揄，使其驟然從藝術事業的巔峰跌入低谷。沉寂半世紀，布菲的具象藝術觀終得平反，其於歷史上的地位亦逐漸獲得更大認同，皆因他的執著成就了戰後藝術的一種另類表現手法，特別是憑藉「悲慘現實主義」的風格，讓後人了解到二戰後青年人對社會和生活的悲憤、憂慮和無奈。

布菲的創造力驚人，他的作品多屬龐大的系列性質，並有多個不斷重現的角色、意象與題材，當中最具標誌性的，包括上季香港蘇富比於現代藝術晚間拍賣所呈獻之《小丑》，以及本季上拍之《鬥牛士》（拍品編號1011）。布菲一生如戲，他從這些穿著華麗戲服的娛賓角色身上找到共鳴，畫中以粗黑線條所勾勒的人物輪廓，往往是對人們不安心境的寫照。1958年，布菲頂著最炫目的光環稱霸法國藝壇，其以三十之齡獲邀於著名的夏邦提耶畫廊舉辦大型個人回顧展，《紐約時報》亦於此時介紹當時以布菲為首之「神話般的五人」，其餘幾位皆為法國文藝、影視、設計界的耀眼新星，包括伊夫·聖羅蘭、羅傑·瓦迪姆等。同年，本作《鬥牛士》誕生，畫中主角身披精巧奢華、七彩點綴的黃金戰衣，以古典肖像畫的形象示人，倔強之氣勢正如其創造者。於此，布菲以現代畫家的眼光在這個歷史悠久的西班牙運動之中，尋覓、崇敬，或復興了一種「鬥牛士」精神，藉畫作展現寧死不屈、忠於自我的處世態度。

鬥牛運動是一場鬥牛勇士與兇猛野獸之間的生死搏弈，揮動著紅色斗篷的鬥牛士賣力地上演一場驚心動魄的競技表演，為成千上萬名觀眾營造刺激的視覺與心理衝擊。鬥牛士的行為不僅是勇氣、膽色和驕傲的表現，更需冒險遊走生死邊緣，孤注一擲，為搏得滿場驚嘆與掌聲，以至終身的榮耀。鬥牛的本質殘

暴，唯習俗難棄，活動舉行至今，成為眾多現代文學家與藝術家筆下主題。美國大文豪海明威亦曾深刻地以文字描述鬥牛運動，讓讀者如同親臨其境，以隱喻自身對生命哲理的體悟；不善言辭的布菲則專注於塑造鬥牛士的形象，人物被放諸一個素色背景之中，畫中絲毫未見鬥牛場裡的激情與暴力。主角穿著鑲嵌金片的華麗服飾、頂著貴族黑帽，本應盡顯威風神氣，但其眉頭緊鎖，那雙具穿透力的黑眸深邃如海，墨黑的線條充滿尖銳的稜角，其表情更顯晦暗莫名，這多重的表面矛盾正是本作耐人尋味之處。鬥牛場上本來就存在的不確定性，被布菲以間接的方式重現作品中，刺激著觀者對此主題的反思。

縱觀布菲畢生的創作主題，尤其是人物畫，不難發覺藝術家喜愛描繪的對象都有著微妙的共通點，從早期的「小丑」、「鬥牛士」到後期的「相撲手」，皆有著娛樂的性質，而造型上則各有特色與指標。《貝爾納·布菲：現代超級藝術家之崛起》的作者霍爾斯對布菲的選材有過以下分析：「（相撲）裡的一種宗教性儀式、傳統、色彩和嚴肅，正如以往的鬥牛場吸引著布菲，啟發他創造非凡的繪畫系列，讓他於六〇年代時一次又一次地回到「鬥牛士」主題上。那莊嚴的準備程序，卻是為了娛樂大眾而進行。」在相機漸漸成為主流的時代裡，有人會認為布菲對肖像畫的堅持是守舊，但他的藝術眼光並非單純地紀錄造型，而是透過主觀感受將這些角色重新塑形，強調表面與內在的不一致，引領觀者去思考各人在社會上所擔當的身分，以及所扮演的角色。

現時市場以最高價格成交之布菲作品，普遍源自其巔峰的五、六〇年代，此時期之畫作尚未顯得過度商業化，而這些作品往往於早期已收納為布菲的藏家手中，流出市面的罕見稀有。創於1958年之本拍品《鬥牛士》，六十年來首現拍場，更是難能可貴，論畫風之精、題材之妙，皆屬藏家不容錯過之選。







PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1012

WU GUANZHONG

吳冠中

1919-2010

A Lakeside Rural Town

oil on board
signed and dated 74 in Chinese
46 by 60 cm; 18 1/8 by 23 5/8 in.

LITERATURE

Wang Haiyan, ed., *Art of Wu Guanzhong 60's - 90's*, China Three Gorges Publishing House, Beijing, 1996, plate 69, p. 90
Shui Tianzhong & Wang Hua, ed., *The Complete Works of Wu Guanzhong Vol. II*, Hunan Fine Arts Publishing House, Changsha, 2007, p. 242

PROVENANCE

Sotheby's, Taipei, 20 October 1996, Lot 29
Acquired directly from the above by the present important private Asian collector

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

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

濱湖鄉鎮

油彩木板
一九七四年作

款識

荼 七四 (右下)

出版

〈吳冠中畫選 60s - 90s〉王海燕編 (北京, 中國三峽出版社, 一九九六年), 圖版69, 90頁
〈吳冠中全集 II〉水天中、汪華主編 (長沙, 湖南美術出版社, 二〇〇七年), 242頁

來源

台北, 蘇富比, 1996年10月20日, 拍品編號29
現亞洲重要私人藏家直接購自上述拍賣

「我這個江南人愛畫江南水鄉，我所熱愛的塞尚和梵高的畫境及其表現手法，與杏花春雨江南的情調卻是格格不入的。我於是稀釋濃滯的油彩用以淡抹湖光山色，探尋銀灰的色調用以表現江南的春陰。」

吳冠中《回顧丹青五十年》



A TRAVELLER RETURNS TO PAINT HIS JIANGNAN DREAMS

Wu Guanzhong spent his entire life dreaming of Jiangnan. His ancestors were from Yixing in Jiangsu province. After he studied abroad in France in the 1940s, he never returned to settle in his hometown; instead, he spent many years in northern China, where the climate was dry and loess sands hovered in the air. It was only in his work that he expressed his nostalgia. Wu carried this eagerness and yearning with him, and for many years, he travelled around small towns in Jiangnan, tirelessly carrying his painting materials across little bridges and through alleyways. He wanted to pursue beauty and revive the southern scenes that he had spent half his life dreaming of, so he created many Jiangnan landscapes full of personal emotions. He was like a swallow returning to a familiar perch; he relied on a painter's grand vision to take in the gorgeous landscapes of various places in Jiangnan and his hometown of Yixing, and he tirelessly collected source material. He deftly peered through the dense Jiangnan haze, exploring these captivating scenes.

During the Cultural Revolution, Wu Guanzhong was forced to stop painting, but by 1972, the prohibition against painting had loosened somewhat, which allowed him to restart his artistic journey. His creative passions came to the fore, and the next year, he was sent on a national delegation with Yuan Yunfu, Zhu Danian, and Huang Yongyu along the Yangtze River. They had been commissioned to make numerous sketches and collect source material for the creation of the massive mural *Panoramic View of the Yangtze River*. The criticism of "black paintings" meant that the mural never came to fruition, but Wu had the rare opportunity to visit Suzhou, Nanjing, and the surrounding areas. After making his decade-long dream of returning to Jiangnan a reality, he created a rich array of landscape oil paintings in the 1970s. When Wu Guanzhong returned to the Lake Tai area in those two years, he very likely encountered familiar little bridges, flowing waters, white walls, and black tiles,

which shaped *A Lakeside Rural Town* (Lot 1012), a work in this Evening Sale that is the formal continuation of the Jiangnan series that he started in 1957.

Creating a Scene from a Commanding Height Using the Three-Distance Method

A Lakeside Rural Town likely depicts a lakeside view of Wuxi, a city near Suzhou. This area is part of the Lake Tai plain, which is home to broad rivers and a dense network of waterways, as well as typical Jiangnan water towns. *A Lakeside Rural Town* is presented from a high vantage point. The painter stands on a high point in the town, looking to the other side of the lake, which allows him to create depth. Clusters of houses and other buildings gather before the artist's eyes as he takes in the expansive lake landscape. Wu Guanzhong's work is rooted in his collection of local source materials, but he never compromises with reality. After the 1970s, he often moved mountains and created scenes in his paintings; he did not want to be restricted to copying the scene in front of him. Instead, he boldly selected and recombined source materials. The composition of this painting was likely created in this way, blending Wu's subjective feelings and creativity into a tasteful presentation of a Jiangnan water town.

The spatial arrangement of *A Lakeside Rural Town* stresses breadth and depth, but Wu Guanzhong never solely relied on Western single-point perspective; his compositions and perspectives seem to draw on the three-distance method from Chinese landscape paintings. In *The Lofty Message of Forest and Streams*, Song dynasty painter Guo Xi proposed a special framework for multi-point perspective, which would allow for the depiction of landscape from different perspectives: level distance, high distance, and deep distance. In this work, the viewer looks from the foreground to the other side of the lake—looking straight out into the world is level distance. The solid wall around the town in the foreground seems to be viewed from below, which is the high distance perspective. The panorama is comprised of low buildings layered along the water; the visual field passes over the buildings and looks into the distance. This is the deep distance, like standing in front of a mountain and looking to the far mountains. This synthetic perspective is not restricted by the distance between objective things;

it is an extension of a spatial vision. In the concentrated space of this work, the viewer's gaze is guided toward the infinite.

White Walls and Black Tiles Open the Door to Abstraction

Wu Guanzhong studied in Europe and Asia, and in the 1940s, he received a scholarship to study abroad in Paris for four years. During this time, he was influenced by European art, which he kept as a reserve of inspiration that would last a lifetime. While he was abroad, he particularly admired Maurice Utrillo, who painted cityscapes in grey tones, and the seeds of modernism took deep root in Wu's mind. The residential landscapes that Wu painted after this bear faint hints of Utrillo's landscapes. In his essay 'My Tripartite Pure Land: Grey, White, and Black', he wrote, 'Jiangnan has a lot of spring shade and pale colours. A misty grove of trees and a small bridge over a flowing stream have pale grey tones. My own oil paintings begin with the grey tones of Jiangnan, and my hometown, seen through the eyes of its traveling son, was permeated with a bright silver-grey.' Ancient Chinese art was primarily dominated by ink, and when Wu Guanzhong represented variations in the grey tones with oil paint, he cleverly perpetuated the 'five shades of ink', the essence of Chinese ink painting.

In the same year that Wu Guanzhong painted *A Lakeside Rural Town*, he came back to ink painting. He moved between these two mediums, using them to supplement one another. Putting aside his earlier, more realist style, he began to move toward a less representational mode; he reduced details and avoided complexity. In his paintings, Jiangnan is concise and elegant. In addition to his use of black, white, and grey, we can see this concision in the structures of the geometric forms; the layered, clustered houses were simplified into geometric planes of different sizes. The roofs and houses are shaped with crisp brushstrokes, and the arrangement and combination of rectangles, squares, and curves have Minimalist and Cubist rhythms. If we examine the painting carefully, we can see the spots of red and green scattered amongst the white walls and black tiles, standing for clothing drying in the sun or budding flowers. This highlights the vitality of the image, but it also reveals some abstract beauty in a representational scene, foreshadowing Wu's semi-abstract landscapes of the 1980s and 1990s.

Wu Guanzhong, *The Hometown of Lu Xun*, 1977, oil on board, 46 x 61 cm, sold for HKD 39,960,000 at Sotheby's Hong Kong Modern and Contemporary Asian Art Evening Sale on 2 October 2016. © Sotheby's

吳冠中《魯迅故鄉》油彩木板，46 x 61 cm，一九七七年作，2016年10月2日香港蘇富比現當代亞洲藝術晚間拍賣，成交價 39,960,000 港幣。



遊子歸根，續寫江南夢

江南是吳冠中一生魂牽夢縈的故土。藝術家祖籍江蘇宜興，其自四〇年代赴法留學以來，一直未有回鄉定居，而是長駐黃沙紛飛、氣候乾燥的北方，唯有借畫抒發纏綿不絕的鄉愁。吳冠中思鄉心切，多年以來幾乎走遍江南村鎮，不辭勞苦地揹著畫具，縱橫貫穿小橋小巷，為重溫夢寐半生的南方風物，亦為探尋美的所在，留下幅幅飽蘸個人情素的江南畫境。似曾相識燕歸來，吳冠中以畫家的巨眼飽覽江南各地與宜興老家相似的秀麗風光，仍然採風不倦，每到一處也如同故地重遊，因長年累月的入微觀察，讓藝術家輕舉望穿江南的氤氳朦朧，獨家發掘迷人之境。

文革期間，吳冠中被迫封筆，而至1972年後繪畫禁令才稍有放緩，讓其得以重啟藝術征途，創作慾望傾巢而出，更於下一年獲國家委派與袁運甫、祝大年和黃永玉沿長江一路廣泛寫生、蒐集素材，創作巨型壁畫《長江萬里圖》，雖然「批黑畫」事件令壁畫終告夭折，卻給予吳冠中踏足蘇州、南京一帶的難逢機會，一解長約十年的江南思鄉夢，更催生了七〇年代豐富的風景油畫創作。臆測吳冠中在此兩年間重遊太湖地區，再遇熟悉的小橋流水、白牆黑瓦，誕下本次晚拍呈獻之《濱湖鄉鎮》（拍品編號1012），正式續寫始於1957年的江南系列。

居高臨下，三遠法造景

本作取名為「濱湖鄉鎮」，其位置應指與蘇州相鄰的無錫濱湖一帶，該區地貌屬太湖湖積平原，域內河道縱橫，水網密佈，是典型的江南水鄉。

《濱湖鄉鎮》採用居高臨下的視界，從鄉鎮一岸的高處眺望湖濱對岸，營造縱深，密集的民居建築群聚擁於畫家眼底，恰好飽覽開闊的湖景。吳冠中的創作以實地採風為基礎，卻絕不妥協於現實。自七〇年代以後，他便經常在畫作上移山造景，不拘泥於抄照實景，而是大膽取舍和重組眼前素材；可推測本作的構圖亦是遵從此手法，融入藝術家的主觀感受與創意，呈現江南水鄉的幽雅畫境。

吳冠中在《濱湖鄉鎮》的空間佈局強調廣闊與縱深，卻未有謹依西方的單點透視法，其結構與視點似乎更傾向於中國山水美學中的「三遠法」，即北宋畫家郭熙在《林泉高致》裡提出特殊的散點透視法，由不同角度表現景物的「平遠」、「高遠」、「深遠」。本作自近景而望湖水對岸，反映的是一種俯視的境界，謂之「平遠」；前景的鄉鎮圍牆堅拔而立，反映的是仰視所見，便是「高遠」；全景以層疊表現矮房靠水而居，視界穿越樓房而見千里之外，若如「自山前而窺山後」，所謂「深遠」。這綜合而成之「遠」，不止是客觀物象的距離，更是空間想像的延伸，在本作濃縮的尺寸之間，將觀者的視線導向無限。

粉牆黛瓦，啟抽象之門

吳冠中的求學足跡遍及歐亞，四〇年代即考獲公費前往巴黎進修四年，期間親炙歐洲藝術，儲備畢生受用之靈感泉源，當時他尤其推崇以「灰調」寫城市景色的尤特里羅，現代主義的種籽從此紮根；此後吳氏筆下之民居風景，亦隱然透露

著尤特里羅給予的風格啟示。江南小鎮的白牆黑瓦素淨恬淡，與歐洲近郊的觀感有幾分相似，吳冠中或許洞悉到這當中的契合，於是將灰調也移植到家鄉的土壤上。他在文章《三方淨土轉輪來：灰、白、黑》裡寫道：「江南多春蔭，色素淡，平林漠漠，小橋流水人家，一派淺灰色調。我自己的油畫從江南的灰調起步，遊子眼底，故鄉浸透著明亮的銀灰。」而事實上，中國古代藝術亦是以墨色為主，吳冠中以油彩體現灰階色調變化，可謂巧妙地繼承了「墨分五色」的國畫精髓，西畫之中又滲透東方韻味，印證了藝術家的「風箏不斷線」、不讓作品遠離群眾的創作宗旨。

吳冠中於創作《濱湖鄉鎮》的同年間，重拾水墨創作，自此遊走兩種媒介之間，互相補足。放下較早期相對寫實的手法，藝術家開始轉而在寫形的基礎上再求寫意，減卻細節勾勒而避免失諸繁瑣。藝術家筆下的江南簡約素雅，除了體現於黑白灰調中外，亦可見其運用到幾何形象的結構，交疊而擁擠的民居被簡化成大小懸殊的幾何塊面，以爽朗筆觸平塗而成的屋瓦外牆，呈現長方形、正方形和弧形的排列組合，譜奏出極簡主義和立體主義的韻律。若細心觀之，可見鮮豔的紅綠彩點散落於粉牆黛瓦之間，以喻晾曬衣裳和含苞桃花，不僅點亮畫面生機，更在具象風景之中透現出抽象之美，為日後八、九〇年代的半抽象風格埋下伏筆。

1013

MARC CHAGALL

1887 - 1985

Le Peintre en costume marron

gouache, watercolour and pen and ink on paper
stamped with the artist's name
executed circa 1975
65 by 45.5 cm; 25 ⁵/₈ by 17 ⁷/₈ in.

PROVENANCE

Estate of the artist
Howard Russeck Fine Art, Palm Beach

The authenticity of this work has been confirmed by the Comité Chagall

HK\$ 2,800,000-3,500,000

US\$ 357,000-447,000

馬克·夏加爾

棕色西裝的畫家

水粉、水彩及水墨紙本
約一九七五年作

款識

藝術家鈐印（右下）

來源

藝術家舊藏
棕櫚灘，霍華德·羅素克畫廊

註：夏加爾委員會已為此作提供認證





Marc Chagall and his wife
Bella Rosenfeld in his
workshop in Paris, 1926 (b/
w photo) / © SZ Photo /
Bridgeman Images

馬克·夏加爾與妻貝拉·羅
森菲爾德，攝於1926年巴黎
畫室。

MARC CHAGALL'S SELF PORTRAIT

The oeuvre of Chagall is splendidly colorful and filled with heavenly fantasies. He devoted his life to painting the nostalgia he felt for his homeland, the joy of love and affection, and his devotion to his religion. These works all exude a sense of innocence and immaculate beauty, and even the modern art master Pablo Picasso once said: "I don't know where he gets those images... He must have an angel in his head." Born into a Jewish family in Russia in the late 19th century, Chagall had witnessed a series of historical disasters during his lifetime, suffered upheavals and hardships, and endured several painful departures of his loved ones. Nevertheless, he still celebrated the beauty and goodness of life through his art, defusing the brutality and savagery of reality with his poetic imaginations. In his own words: "Despite all the troubles in our world and my heart, I have never given up on man's hope in love, or the love which I was brought up on. In life, just as on the artist's palette, there is but a single color that gives meaning to life and art – the color of love".

With a brush and palette in his hands, Chagall created many enchanted wonderlands, appealing to the most intimate, softest emotions of the beholder. In his prime, ever more determined to pursue his endeavor as an artist, Chagall often shared his self-reflection in the form of self-portraits. *Le peintre en costume marron* (Lot 1013), presented by Sotheby's Hong Kong this autumn, is an exquisite example of the artist's inner being.

Chagall was blessed with a long life, living for almost a century (1887-1985). He was already 88 years old when he created this painting. However, he portrayed himself as a young man dressed elegantly in

a brown suit, working diligently on his canvas. At the twilight of his life, Chagall had already garnered wide global acclamations and honors, especially after the establishment of Musée Marc Chagall in Nice, France in 1973 which cemented his status in art history. In the present work, Chagall revisited the various stages of his artistic career; many of his favorite symbolic motifs are encompassed within the same vista, such as embracing lovers, a cluster of flowers and the flying golden bull, which recur in his paintings from different periods.

In *Le peintre en costume marron*, the painter holds his hand up to draw the viewer's attention to the mini-canvas on the left, where a couple leans towards each other, representing the blissful life he had with his second wife Vava (Valentina Brodsky) after they moved to Southern France. On the upper section of the canvas, a figure resembling the painter is floating upside-down in midair alongside a bride dressed in white – representing the love of Chagall's life and his first wife Bella Rosenfeld. Despite her premature death, she lived on in many of Chagall's pieces. Here, in this painting, she fully embodies Chagall's affectionate memory of her: "I only had to open my bedroom window, and blue air, love, and flowers entered with her. Dressed in all black or white, she has been flying over my canvases guiding my art." Throughout his career, Chagall has been accompanied by two women of his life, first Bella, and then Vava. They nurtured and shaped the joyful, romantic and dreamlike world he reveled in. In his self-portrait *Le peintre en costume marron*, with a heart filled with gratitude, Chagall pays homage to his loves, Bella and Vava.







Marc Chagall and Valentina Brodsky, 1958 (b/w photo)
/ Private Collection / © John Hedgecoe/TopFoto / Bridgeman Images

馬克·夏加爾與第二任妻子華倫泰·布羅德斯基（華華），1958年。



夏加爾的自畫像

夏加爾的筆下總是繽紛絢爛、如夢似幻，他傾盡一生在繪畫中表達戀愛的甜蜜、思鄉的情懷，以及信仰的虔誠，每件作品皆渲染著一塵不染的純真與美好，予人溫暖慰藉之感，連現代主義巨匠畢卡索也禁不住感嘆：「我不知道他怎麼畫出這些景象…他肯定有一個天使藏在腦海裡。」生於俄羅斯一個猶太家庭的夏加爾，一生注定不凡，他見證了上世紀的連場歷史災難，包括俄國革命、兩次世界戰爭、種族屠殺，並親身經歷過流離失所、摯愛離別等等的磨難，卻依然能夠以畫筆歌頌生命的美與善，以詩性的想像化解現實的醜與惡，正如其所自述：

「我對各種困難無所畏懼，因為我的內心始終懷著對人類的愛和守望。在我的生命中，恰如畫家的調色板一樣，有著對人生和藝術唯一的色彩，那就是愛的色彩。」

夏加爾緊握手中的調色盤，於畫布上創造了無數個夢想國度，時刻喚醒觀者內心最柔軟、最純粹的情感。踏入盛年以後，夏加爾對於自己身為畫家所懷的抱負日益堅定，並經常以「自畫像」的形式，將反思內省的過程也無私地與世分享，本季蘇富比呈獻之《棕色西裝的畫家》（拍品編號1013）即是此系列的精緻典範。

天佑心善者，夏加爾的漫長一生接近一世紀（1887-1985），而創作本作之時，他已屆約八十八之高齡，但在畫中對於自己

的形象描寫，卻依然是風華正茂，時光彷彿不曾於其身上留下痕跡——在畫架當前，夏加爾永遠是那個為藝術而輕狂的少年，畫中的他穿起一套畢挺的西裝，表露了他對工作一如既往的認真態度。走到了人生的最終章，夏加爾已廣泛受到讚譽與追捧，其地位在1973年法國尼斯的夏加爾博物館成立之後便更為鞏固。在回顧畢生創作歷程時，夏加爾將自己最喜愛的象徵性圖案都放諸同框裡，如擁抱的情侶、簇擁的花叢、飛翔的金牛、趣怪的公雞等，皆是反覆呈現於各個時期畫作裡的重點元素，它們於此匯集，尤其震撼。

《棕色西裝的畫家》中的畫家手勢上揚，引領觀者聚焦左方的「畫中畫」，裏面的一對情侶緊緊相依，象徵了夏加爾和第二任妻子華華移居南法的生活富足感。在畫中畫之上方，一個呼應著畫家身影的倒像呈現半空，其身旁穿著白紗的人兒同樣倒著漂浮，彷彿存在於一個平行時空，而她正是讓夏加爾思念半生的髮妻貝拉。貝拉雖然早逝，卻永恆地存活於藝術家的眾多畫作裡，本作中的她更是體現了夏加爾在懷緬貝拉時曾說過的一段動人感言：「只要一打開窗，她就出現在這兒，帶來了碧空、愛情與鮮花。從很久以前起直到今日，她都穿一身白衣白裙或黑衣黑裙，翱翔於我的畫中，照亮我的藝術之路。」兩位終生摯愛先後的陪伴與支持，孕育了夏加爾充滿著浪漫與歡愉的世界觀，更成就了他筆下的妙想天開，此時的藝術家心懷感恩，亦未忘於本自畫像中向貝拉和華華致敬。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1014

GUAN LIANG

1900-1986

Legend of The White Snake

ink and colour on paper

signed in Chinese and stamped with two artist's seals

95.5 by 178 cm; 37 5/8 by 70 1/8 in.

EXHIBITED

Shanghai, Shanghai Art Museum, *Guan Liang's Solo Exhibition*,
May 1982

LITERATURE

Cheng Nai-ming, ed., *CANS Art News January 2006 No. 96*,
Chinese Art Books Co., Taipei, 2006, p. 61

CANS Art News Editing Team, ed., *Guan Liang 1900 - 1986*,
Chinese Art Books Co., Taipei, 2012, p. 46-47

CANS Art News March 2012 No. 170, Chinese Art Books Co.,
Taipei, 2012, p. 108-109

PROVENANCE

Collection of the artist's family

China Guardian Auctions, Beijing, 5 November 2005, Lot 2068

Acquired directly from the above by the present important private
Asian collector

HK\$ 2,000,000-4,000,000

US\$ 255,000-510,000

關良

白蛇傳

彩墨紙本

款識

關良 藝術家鈐印（左下）

藝術家鈐印（右上）

展覽

上海，上海美術展覽館〈關良畫展〉一九八二年五月

出版

〈CANS藝術新聞 二〇〇六年一月96號〉鄭乃銘編（台北，
華藝文化，二〇〇六年），61頁

〈關良 1900 — 1986〉CANS藝術新聞編輯團隊編（台北，
華藝文化，二〇一二年），46至47頁

〈CANS藝術新聞 二〇一二年三月170號〉（台北，華藝
文化，二〇一二年），108至109頁

來源

藝術家家屬收藏

北京，中國嘉德，2005年11月5日，拍品編號2068

現亞洲重要私人藏家直接購自上述拍賣



Guan Liang, *The Broken Bridge*, ink and colour on paper, 67 x 68.5 cm,
Sotheby's Hong Kong Modern Art Day Sale, Lot 709, 6 October 2019,
Estimate HKD 400,000 – 600,000. © Sotheby's

關良《斷橋》彩墨紙本·67 x 68.5 cm·2019年10月6日香港蘇富比現代藝術拍賣，
拍品編號 709，估價港幣 400,000 — 600,000。









LEGEND OF THE WHITE SNAKE: A TALE OF LOVE AND HATE, BRUSHSTROKES LADEN WITH EMOTION

Guan Liang was a great aficionado of Chinese opera. His paintings depicting the opera stage are a virtuosic display of the artist's devotion and rigorous faithfulness. Each brushstroke derives from careful observation and consideration of actual stage performances. Compared with fellow artists Lin Fengmian and Ding Yanyong, who also depicted scenes from Chinese opera in their works, Guan Liang had an involvement with Chinese opera that went deeper. In fact, Guan Liang was never just a mere "spectator." Not only did he attend performances, sitting in the audience with rapt attention, but he also established close relationships with masters of Chinese opera and theatre, and personally experimented with trying on the dress and makeup of opera characters. His was thoroughly obsessed by the artform. While creating his works, Guan Liang paid meticulous attention to every aspect of the performance from the expressions in each of the character's eyes to their postures. As a result, the moment captured on the tableau is rich with vitality and vividness. At this season's Evening Sale, we present two of Guan Liang's works on paper depicting figures from Chinese opera, *Legend of the White Snake* (Lot 1014) and *Cowherd* (Lot 1015). Both striking works showcase of Guan Liang's uncanny ability to convey both heaven and earth into his brush as he interpreted the drama of human life.

Legend of the White Snake is one of the most enduring and popular Chinese folk legends. It has been widely referenced or adapted in literature, opera, as well as film and television. Guan Liang was captivated by an adaptation that was performed on the Beijing opera stage, and in *Legend of the White Snake*, the artist depicts the opera's classic scene of the "Broken Bridge." In this scene, Bai Suzhen has just lost the battle at Jinshan Temple, and is walking toward the Broken Bridge in Hangzhou's West Lake. She experiences stomach pains from her pregnancy, and, while pausing to rest, chance encounters her husband Xu Xian, who has escaped the temple and fully repents his

betrayal of his wife. Her companion Xiaoqing cannot abide Xu Xian's lapse in loyalty, and draws her sword to kill him. But Bai Suzhen immediately intervenes, speaking of the enduring love between husband and wife, and stops Xiaoqing. This opera, rich with dramatic turns, exquisite emotion, and many layers of meaning, has been deemed a classic of Chinese opera. The lot on offer, at nearly 180 cm in width, is the largest of all of Guan Liang's numerous works depicting the Legend of the White Snake.

Guan Liang's paintings of Chinese opera characters eschew depictions of grand narratives, but rather hone in on each character's inner drama. In *Legend of the White Snake*, Xiaoqing is dressed in black, her posture valiant and heroic. With both hands gripping swords, she points one of the weapons directly toward a frightened and disoriented Xu Xian, who has fallen pitifully onto the ground. Bai Suzhen stands between the two characters to protect her husband. This is the climax of the emotional intensity and conflict in the opera. As Bai Suzhen exclaims while standing on the bridge, "See the broken bridge, the bridge is not broken, but it has broken one's insides" (*Broken Bridge, Legend of the White Snake*), one senses the roiling mixture of love and hate in her words, her anger and mercy vying for dominance. All of this is captured vividly and thoroughly in Guan Liang's painting. For a female opera character, in addition to singing and physical positioning and posture, the "flowing sleeves" are an essential part of the character's expression. The sleeves can be nimbly manipulated, often used to convey emotion. Flipping the sleeves conveys grief or emotional excitement, flinging the sleeves represents anger and discontent, while creating waves with the sleeves can mean a variety of different emotions. In the painting, Bai Suzhen's left arm is raised high, her sleeve flipped over, as though she's throwing it off. Our protagonist's grief, rage, pain, and conflict all pour out onto the painting in a single emotive gesture of her sleeve. Guan Liang captures this fleeting moment with

exquisite vividness, an accomplishment that reveals both the artist's deep familiarity with the opera, as well as his special affection for it.

The figures of the characters in the painting are intentionally portrayed with clumsy and childish lines. Yet this simplicity points to a deeper and profound complexity. The idiosyncrasies and personalities of the figures have been given over entirely to the facial expressions, in particular their eyes. As Guan Liang once said, "When the eyes have been refined and animated, and one has fully comprehended the character's and the actor's interiority, thoroughly grasped and internalized it, success will naturally follow." Through masterful brushstrokes, each of the characters' eyes—whether glaring, provocative, or downtrodden—reveal the subtle relationship among the three figures, as well as the humanity of the two non-human characters. Bai Suzhen and Xiaoqing, both snake deities, share an unbreakable bond of friendship. Bai Suzhen recognizes that Xu Xian's love is fallible, and yet she chooses to trust him. This demonstrates a capacity for sincerity, kindness, and character that seems almost to surpass such qualities possessed by humans. Guan Liang's concise and powerful brushstrokes boldly reveal these connections and bonds on paper, allowing the viewer to see the scene as an audience member. The artists guides the viewer by the narrative into rage, grief, tears, and laughter, the entirety of this marvellous story resounding in the soul.

In addition to the opera performers, the painting depicts the Broken Bridge and a willow tree in the foreground, with the Leifeng Pagoda on a distant mountaintop. These details show the care and attention that Guan Liang applied to the painting, contributing to the completeness and unity of this scene at the "Broken Bridge." In Guan Liang's oeuvre, there are no more than 10 works that depict opera characters in which the artist applied colour in the background. Taking into account also the grand size of the painting, and the refined and exquisite detail, this piece is undoubtedly one of a kind.



《白蛇傳》：愛恨交織，筆底情深

作為超級戲迷，關良對於舞台表演的詮釋極盡赤誠和嚴謹，一筆一畫皆來自對於現實表演的細緻觀察與斟酌。有別於同樣鍾情戲劇題材的林風眠與丁衍庸，良公不僅觀戲時用心體悟，戲外還廣交戲曲界名伶大師深入交流，更親身參與體驗扮戲之樂趣，他對戲的痴迷早已超越「觀眾」角色的限制，在藝術創作時，細緻地考量人物眼神、捕捉肢體動勢，將靜態的瞬間分外鮮活和傳神地演繹。本季晚拍呈獻關良兩幅戲劇人物紙本作品《白蛇傳》（拍品編號1014）與《牧牛圖》（拍品編號1015）旨在展現良公收乾坤於筆底之功力，以詮釋其仰望一世的人生戲台。

《白蛇傳》作為中國最廣為流傳的民間傳說之一，誕生至今已被廣泛應用到眾多文學、戲劇、乃至影視作品中。關良亦鍾情於其京劇版本，《白蛇傳》就取自其中經典橋段《斷橋》：白素貞金山寺戰敗，行至西湖斷橋，因胎動腹痛短暫停留，恰逢悔恨思妻逃出古寺的許仙，小青恨其薄幸，拔劍欲刺負心郎，白素貞念夫妻舊情，奮力阻止。此段戲中情節起伏、情感細膩、層次豐富之程度，在戲劇史上都堪稱經典，而本畫接近180公分寬的尺幅絕對是良公眾多版本的《白蛇傳》中最大手筆。

關良的戲劇人物創作從不訴諸宏大敘事，而是專注於筆底人物的愛恨情仇。畫中小青一襲黑衣英姿颯爽，雙手執劍，直指許仙；而許仙驚魂不定，狼狽跌倒在地；白素貞則以身護夫立於二人之間，化身本場戲中情感衝突和矛盾的焦點。橋上白娘子「看斷橋，橋未斷，卻寸斷了柔腸」（《白蛇傳·斷橋》）之

憤慨和對許仙不責不甘、責又不忍的愛恨交織被良公在畫中演繹得淋漓盡致。京劇中，除唱腔和身段之外，水袖是女旦的基本功夫，因其靈巧多變的特質，常被用來傳達情感：翻袖代表悲痛或激動，拋袖表達憤怒和不滿，抖袖則可延伸表達各種情緒。畫中白娘子左臂高揚，水袖翻起，幾欲拋出，將主角悲痛、憤怒、痛惜之矛盾情緒隨搖曳的衣裙動人地傾瀉於畫面。關良能夠精妙地捕捉下這一瞬間的動勢，表明他對此劇目早已爛熟於心，亦印證《白蛇傳》在他心目中的地位意義非凡。

另一方面，畫中人物造型和線條極盡稚拙，卻從淺入深，由簡現繁，人物形象特質和性格特點的呈現則完全交於靈動的眼神，如良公曾言：「眼磨亮了，把角色、演員兩層心靈都讀透，由通而化，水到渠成。」畫中人物之間的眼神往復宛若神來之筆，一瞪，一挑，一垂，清晰地點出三人微妙的關係，道出生於妖怪身上的人性：青蛇與白蛇之間同生共死的友誼；白娘子明知許仙的愛並不堅定，卻依然付諸信任。這比人類尚要真誠、善良的品質，通過關良極簡而有力的筆觸，毫無保留的躍然紙上，讓觀者如同親臨戲台觀戲一般，隨情節的演繹怒之、慟之、哭之、笑之，精彩紛呈，響徹心扉。

人物之外，近處的斷橋垂柳、遠方山尖的雷峰塔均清晰入畫，可見關良對本畫之創作極為用心，亦從側面加深《斷橋》這幕情節的完整性。縱觀良公作品的重要出版，帶有背景潤色的戲劇人物紙本不超過十件，而其中能有如本畫一般大手筆並細緻雕磨每一處細節的必當世無其二。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1015

GUAN LIANG

關良

1900 -1986

Cowherd

ink and colour on paper
signed, inscribed and titled in Chinese, stamped with two artist's
seals
131 by 66 cm; 51 ½ by 26 in.

LITERATURE

Cheng Nai-ming, ed., *CANS Art News January 2006 No. 96*,
Chinese Art Books Co., Taipei, 2006, p. 59
CANS Art News Editing Team, ed., *Guan Liang 1900 - 1986*,
Chinese Art Books Co., Taipei, 2012, p. 43

PROVENANCE

Collection of Guan Hanxing
Acquired directly from the above by the present important private
Asian collector

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

US\$ 102,000-153,000

牧牛圖

彩墨紙本

款識

牧牛圖 番禺 關良 藝術家鈐印（左下）
藝術家鈐印（右上）

出版

〈CANS藝術新聞 二〇〇六年一月96號〉鄭乃銘編（台北，
華藝文化，二〇〇六年），59頁

〈關良 1900 — 1986〉CANS藝術新聞編輯團隊編（台北，
華藝文化，二〇一二年），43頁

來源

關漢興舊藏

現亞洲重要私人藏家直接購自上述來源



Edgar Degas, *Dancer with Tambourine*, pastel on paper, 97
x 65 cm, 1882.

德加《鈴鼓芭蕾舞女》蠟彩紙本，97 x 65 cm，1882年。



牧牛圖
番禺 閔良





COWHERD: SONG AND DANCE, AN ABUNDANCE OF DELIGHT

Cowherd (Lot 1015) is based on the Beijing Opera *Cowherd*. Unlike the complex plot and violent conflicts in *Legend of the White Snake*, the opera *Cowherd* was inspired by a simple image from Du Mu's poem "Qing Ming." The line reads: "Where may I find a wine shop? The shepherd boy points toward Almond Blossom Village." It is a bright, joyful, and carefree opera. Guan Liang takes this delightfully contented atmosphere of the opera and extends it directly into his painting. The young shepherd in the painting herds his cows and plays his pipe. When a village maiden asks him for directions, the two walk along the mountain path and sing with great enjoyment, creating a bucolic and pastoral tableau.

In this work, Guan Liang intentionally relaxes the dramatic tension, focusing instead on capturing the characters' movement and the messages expressed by their eyes. With only a few masterful brushstrokes, the artist has created the vivid scene of two characters in song and dance. The young maiden's arms are spread open, her heels lifted from the ground, lifting her skirt with graceful movements. This evokes the whirling ballerinas of Impressionist master Edgar Degas. Comparing the two, Degas focuses primarily on the interaction between light and space in his depiction of the dancers, without heed to the ballerinas' expressions. Guan Liang does just the opposite by sidestepping these external elements, and emphasizing the emotive expressions in the subjects' eyes. In the lot on offer, the village maiden and the young shepherd make eyes at each

other, with one calling and the other responding, both in the throes of delight. Their flirtation is interpreted with great precision. The flowing lines that leap upon the page reflect painter and poet Shi Tao's words explaining an artistic theory from the first chapter of *Hua yu lu*: "The dynamic lines must be whirling, while the more placid lines must be turning." In this way, the viewer is lulled into the pastoral mood of the shepherd's song, lingering in its wake.

Among Guan Liang's works depicting Chinese opera characters, very few occupy the entire space of the paper in their composition. More frequently, the artist leaves blank space beneath the characters' feet. This painting is no exception. The characters are situated in the upper part of the paper, with a large unoccupied space beneath them. Perhaps this can be attributed to Liang Guan's visual perspective as he sat in the audience of the performance. At the time, stages were erected on an elevated platform, requiring audience member to crane their necks upward to see the drama. All the empty space left in the bottom portion of this work approximates the audience experience and perceived distance from the actors on stage. Guan Liang remained faithful to preserving the reality of the theatre, revealing his boundless admiration and reverence for opera. Guan Liang practiced deep restraint in his depictions, but was able to bring the theatre to life. Emotive expressions fly from the ink, and in these ways the artist professes his devotion to this sacred space, the opera stage.

《牧牛圖》：載歌載舞，妙趣連天

《牧牛圖》（拍品編號1015）取材自京劇《小放牛》，有別於《白蛇傳》曲折的情節和激化的矛盾，《小放牛》由杜牧之詩《清明》中「借問酒家何處有？牧童遙指杏花村」之意境衍生而來，是一出明朗歡樂、節奏輕鬆的小戲。良公創造此題材時，將原劇愜意的氛圍直接明了地延續於畫面：畫中牧童放牛鳴笛，村姑問路，二人沿路山歌對唱，盡興而別，呈現一幅天真浪漫的田園牧歌之景。

關良在本畫中刻意淡化戲劇衝突，專注於人物動態的捕捉與眼神的傳遞，幾筆寥寥就勾勒出二人載歌載舞的生動情境：村姑雙臂舒展，腳尖踮起，裙擺高揚，翩翩起舞，與西方印象派大師德加筆下旋轉生風的芭蕾舞女尚有幾分相似。若將二者並觀，德加描繪舞台人物時，更關注光影和空間的相互作用而忽略眼神，關良則避開外在條件的間接影響，注重直觀地通過眼神來傳達情感：畫中村姑與牧童眉目傳情，一挑、一接，二人

意趣相投、顧盼生姿的微妙感立即得到了恰如其分的詮釋。而躍動於紙面的流暢線條亦映證石濤「動之似旋，潤之以轉」（《畫語錄·一畫章第一》）之論，讓觀者沈浸於牧歌之悠悠餘韻中。

在良公眾多戲劇人物作品中，少有「頂天立地」之構圖，「腳底留白」反而十分常見。本畫則為其中一例，人物集中於畫面中上方，腳底留出大片空餘。其中緣由，想必源自良公真實的觀戲經驗，舊時的戲台大多架於台基之上，現場觀戲需仰視舞台，而本畫下方之留白恰好印證台下觀眾與台上演員之間的距離。關良在畫面如實地保留觀戲時這一微妙距離，足見藝術家對這一方天地的無限仰慕與崇敬，即便是藝術創作也必須遵循真實的表演氛圍，只要提起畫筆，絕不逢場作戲，做到畫中有戲，墨中含情，唯以致敬神聖而不可侵犯的戲台。

1016

GUAN LIANG

關良

1900 - 1986

Tree and bridge

oil on board
executed in 1957
24.2 by 33 cm; 9 1/2 by 13 in.

LITERATURE

Artist's Publishing, ed., *Guan Liang*, Boya Art, Hong Kong, 1981, plate 34
Guan Liang, Sichuan People's Publishing House, Chengdu, 1982, plate 32
Xue Jianhua, ed., *Guan Liang*, People's Fine Arts Publishing House, Shanghai, 2009, p. 49
Beijing Fine Art Academy, ed., *Gao Miao Chuan Shen: The Research of Guan Liang's Paintings*, Guangxi Fine Arts Publishing House, Nanning, 2015, p. 21

PROVENANCE

Christie's, Hong Kong, 25 May 2008, Lot 253
Acquired directly from the above by the present important private Asian collector

HK\$ 500,000-800,000

US\$ 64,000-102,000

樹和橋

油彩木板
一九五七年作

出版

〈關良畫集〉美術家出版社編（香港，博雅藝術公司，一九八一年），圖版34
〈關良畫冊〉（成都，四川人民出版社，一九八二年），圖版32
〈關良〉薛建華編（上海，上海人民美術出版社，二〇〇九年），49頁
〈高妙傳神——關良繪畫藝術研究〉北京畫院編（南寧，廣西美術出版社，二〇一五年），21頁

來源

香港，佳士得，2008年5月25日，拍品編號253
現亞洲重要私人藏家直接購自上述拍賣



In 1957, Guan Liang met the children of East Germany while he was sketching.

1957年，關良在東德寫生並與當地兒童合影。





A GERMAN TRAVEL DIARY: BUILDING A BRIDGE OF FRIENDSHIP BETWEEN CHINA AND EAST GERMANY

Sotheby's presents selected works of Guan Liang from an important Asian private collection, continuing last year's in-depth exploration of the artist's work. In subject matter, concept, and technique, these four rare oil paintings from the 1950s to the 1970s embody the unique style of Guan's mature period. Guan Liang travelled widely, transforming dazzling Chinese landscapes into the subjects of his creative work. He created a series of excellent landscape paintings, each with a different kind of scenery. He delved deep into scenes of life in China in his time. Guan excelled at figure painting, and famed Peking opera actor Gai Jiaotian once praised the vividness of the painter's opera figures. Guan employed an indirect approach, depicting performers at unconventional moments to suggest movement. The works shown here centre on landscapes and life, but the approach reflects Guan Liang's innovations and sensitivity to setting the stage. His compositions were inventive. The brushwork, which appears clumsy at first glance, belies the artist's ingenuity. These paintings are as brilliant as his other images of stage performers in this sale, leaving something for viewers to savour.

In 1957, China and East Germany signed a cultural exchange agreement.

East Berlin held a large-scale exhibition of Chinese art, and China sent a delegation of two professors, Guan Liang and Li Keran, to attend the opening. Before this exchange, Guan had never set foot outside of Asia, and it was a stroke of luck that allowed him to make his first visit to Europe. This was not just a matter of national honour; it was the realization of a long-cherished dream. When he mentioned his trip to East Germany in *Guan Liang: A Memoir*, he could barely contain his excitement, **"I studied Western painting in Tokyo, and I encountered the works of Leonardo, Michelangelo, Manet, Monet, Matisse, and others. When I was young, I hoped that one day I would have the chance to visit and admire the places where these artists worked... I was excited and a bit apprehensive when I set out from Beijing with Li Keran."** The Chinese professors held their own exhibitions during their visit, and local visitors poured in to attend this unprecedented event. The East German side was hospitable, taking the two artists to see local churches and museums. Guan seized the opportunity to make some impromptu oil sketches, recording his impressions of the scenes along the road—Europe seen through the eyes of a stranger. *Tree and Bridge (Lot 1016)* was created during this time. This is one

of Guan's few surviving oil paintings from this period, and stands as a rare example of his *East German Landscape* series.

Experiencing a climate, geography, and environment that was decidedly different from his home country, Guan Liang was suddenly gripped with new inspiration. As a result, the palette is bright yet refined, and the brushwork is forceful yet vital. Every stroke reflects the artist's joy at that time. Guan outlined the forms of the branches on the trees, the bridge over the river, the grass, and the European architecture in black, giving them a sense of volume and creating planes through flat paint application with a broad brush. He accomplished this quickly with practiced brushstrokes, and he brought the spirit of Chinese painting into his work, injecting poetry into the realism. This exquisite work expresses Guan Liang's deep appreciation for local culture from the perspective of an outsider. Through his work, he built a solid symbolic bridge of friendship between China and East Germany, reflecting his mission as a cultural ambassador. Although the work features a Berlin landscape, every aspect of the painting reveals Guan Liang's pride as a Chinese painter and represents the historically meaningful equality of Eastern and Western art in the 1950s.

旅德遊記：築中德友誼橋

本季，蘇富比繼承過去一年對關良的深入探討，再度呈獻一系列源自亞洲重要私人收藏的精選名作，包括橫跨五〇至七〇年代的四張珍稀油畫，不論是題材、概念或技巧上皆達至完滿，體現良公成熟時期的獨到風格。關良一生行跡廣闊，華夏山水映入眼簾，轉化成筆下意境，成就一系列風景精品，畫中所寫之景色各異，卻深刻地反映中國當代生活的各種面貌：《杭州靈隱寺》（拍品編號1018）和《頤和園》（拍品編號1019）分別表現杭州與北京兩個重要城市的名勝古跡，側寫新時代的社會氣象；《樹和橋》（拍品編號1016）取景德國，是良公代表中國藝壇對外交流的印記，具有深厚的民族意識；而《植樹》（拍品編號1017）則呈現文革時期的植樹運動，在樸素的鄉村風光背後，是一段難忘的歷史篇章。良公擅寫人物，著名京劇武生蓋叫天就曾讚美其戲劇人物畫生動傳神，皆因良公善於以一種旁敲側擊的方式，專選演員亮相未定時的姿態入畫，以喻動勢；本系列雖以風景與生活為題，其處理手法卻深刻地反映關良對於舞台佈局的敏銳和獨創性，構圖獨具巧思、筆法藏巧

於拙，精彩程度與同場輝映之戲劇人物畫不相伯仲，讓人細味無窮。

1957年，中國與東德簽訂文化交流協定，選址在東柏林舉辦大型中國展覽會，而中國方面便派遣關良和李可染兩位教授作為代表團成員參與開幕式。在此之前，良公從未踏足亞洲以外，是次機緣之下造就他首次訪歐之旅，不僅攷關國家榮耀，更是一圓自己多年夢寐，他在《關良回憶錄》裡提及當年東德遊，仍難掩興奮之情：「我在日本東京太平洋美術學校學西洋繪畫，接觸到達·芬奇、米開朗基羅及馬奈、莫內、馬蒂斯等人的藝術作品，對這些藝術大師們從事藝術活動的故地，我年青時代就嚮往著何時能有一天得以去觀摩、瞻仰……我懷著激動而又惴惴不安的心情與李可染一起從北京出發，乘火車途經西伯利亞、莫斯科、捷克、斯洛伐克等國，十多天以後才到達東柏林。」柏林藝術科學院更特意騰出原已排滿的展覽檔期，讓他倆能趕及在訪問期間舉辦畫展，當地觀眾紛至沓來，盛況空前。東德方面熱情款待，又帶兩位藝術家參觀當地教堂與博物館，良公亦乘機即興寫生，將一路風景以異邦人

的眼光寫下印記，本作《樹和橋》（拍品編號1016）即為當時所創，是少數傳世油畫當中，更顯稀缺的「東德風景系列」之代表。

在與中國截然不同的氣候、地理與環境下，關良獲得前所未有的靈感，色盤亦隨之變得明朗而淡雅，筆法恣肆而生拙，一筆一劃皆反映執筆者的愉悅心情。不論是大樹枝幹、渡河小橋、草坪，或是歐式建築物，關良皆用墨色線條勾勒外形，先帶出對象的體積感，再以大筆平塗營造體面，熟練的筆觸一揮而就，將屬於國畫筆墨的神韻融匯畫中，寫實之中又帶寫意。作品精巧，已足以表達關良身為局外人對於當地文化的深刻禮讚，而其寓意並不止於此，寫生時圍觀者眾多，良公利用西方所熟悉的油彩表明對友邦的敬意，又平衡地體現自身的文化根源與素養，如畫中所示，築起象徵中德友誼的紮實橋樑，完全不負文化交流使者的重任。本作雖以柏林風景為題，畫作卻處處顯露關良身為中國畫家的自豪感，更是代表著東、西方藝術於上世紀五〇年代便足以分庭抗禮的景況，別具歷史意義。

1017

GUAN LIANG

1900 - 1986

Arbor Day

oil on canvas
signed in Chinese on the reverse
executed in 1973
Tina Keng Gallery labels affixed to the reverse
35.7 by 60.2 cm; 14 by 23 ¾ in.

EXHIBITED

Hong Kong, Furama Hotel Hall and Boya Art Exhibition Hall,
*An Exhibition of Guan-Liang's Works: Oil Paintings & Chinese
Paintings*, December 1981 - January 1982
Taipei, TKG+, *Peerless Grace - Hangzhou National Academy of
Fine Arts*, 6 - 28 March 2010

LITERATURE

Xue Jianhua, ed., *Guan Liang*, People's Fine Arts Publishing House,
Shanghai, 2009, p. 92
CANS Art News Editing Team, ed., *Guan Liang 1900 - 1986*,
Chinese Art Books Co., Taipei, 2012, p. 114-115

PROVENANCE

Christie's, Taipei, 15 October 2000, Lot 26
Acquired directly from the above by the present important private
Asian collector

HK\$ 800,000-1,500,000

US\$ 102,000-192,000

關良

植樹

油畫畫布
一九七三年作

款識
關良（畫背）

展覽

香港，富麗華酒店大廳、博雅藝術公司展覽廳〈關良水墨油畫
展〉一九八一年十二月至一九八二年一月
台北，耿畫廊〈絕代風華－杭州藝專〉二〇一〇年三月六至
二十八日

出版

〈關良〉薛建華編（上海，人民美術出版社，二〇〇九年），
92頁
〈關良 1900 — 1986〉CANS藝術新聞編輯團隊編（台北，
華藝文化，二〇一二年），114至115頁

來源

台北，佳士得，2000年10月15日，拍品編號26
現亞洲重要私人藏家直接購自上述拍賣

註：畫背貼有台北耿畫廊標籤



Guan Liang, *Cattle Pasturing*, 1965, oil on canvas, 55 x 67 cm,
sold for HKD 5,640,000 at Sotheby's Hong Kong Modern Art
Evening Sale on 30 September 2018. © Sotheby's

關良《牧牛》油畫畫布，55 x 67 cm，一九六五年作，2018年9
月30日香港蘇富比現代藝術晚間拍賣，成交價5,640,000 港幣。





TEN YEARS OF WINTER: PLANTING THE SEEDS OF HOPE

From the 1950s to the 1960s, Guan Liang reached an artistic peak. He achieved creative maturity, excelling at various media and clearly establishing a personal style. For 10 years, China experienced the tumult of the Cultural Revolution. Guan could not avoid being criticized, because he had been a teacher with an abiding love of opera. He was innocent, but he “trembled when he heard the drums.” He had no choice but to burn hundreds of his pictures—many years of hard work going up in smoke. This destruction was truly painful. During the Cultural Revolution, Guan did not put away his brushes entirely. The Red Guards often made him paint posters or figures from the model plays, works that were very limited in subject matter and style. This makes *Arbor Day* (Lot 1017) truly exceptional. The waning fervour for criticism in the late Cultural Revolution allowed Guan to take up the tools of Western painting and create this work, a rare piece of history that allows an unusual glimpse into the living environment and visual culture of China at the time.

The work features a rural tree-planting event during the Cultural Revolution. At the time, many young urbanites were sent to the countryside for re-education. The leadership vigorously promoted afforestation and improving the environment. The scale of this project was immense, and it became one of the marvels of the Cultural Revolution. The people in the image plant trees together to protect the countryside. There is not the slightest hint of negativity in this painting, which shows Guan's gentility and magnanimity. Even in those difficult

times, he still tried to convey positivity in his work, planting seeds of hope. Guan Liang's use of colour is exquisite. Silvery-blue skies and pale grey homes provide the cool tones, conveying a quiet elegance outside of the buzz of an urban environment. He conveys nature with pale yellow, orange, maroon, and other warmer colours, creating a complementary tension between warm and cool and a visual balance in the entire picture. In addition to the cool and warm colours, the relationship between stillness and movement in the picture is reserved and stable. The people in the foreground quietly plow and weed. The artist created their gestures, which echo one another, with just a few brushstrokes. They appear to have stopped mid-motion, as if performing on a stage, yet they give the entire image a sense of rhythm. In the centre of the work, a young person with piercing eyes, like the burnt-ink eyes in certain Chinese ink paintings, wears a brick-red shirt; both attributes make the figure more prominent and inspires associations in the viewer's mind.

In the past two seasons, Sotheby's has featured some of Guan Liang's other rural landscapes. *Cattle Pasturing* sold for HKD 5,640,000, or 5 times the estimate, and *Swineherd* sold for HKD 1,750,000 or 3.5 times the estimate, showing that this subject matter is popular with collectors and that viewers are moved by the simple portrayals in the works. The rich composition of *Planting Trees*, which stems from a real, historical narrative, and the rarity of works from this period make these pieces even more attractive.

十年寒冬：栽種希望種子

五〇至六〇年代中，關良抵達藝術事業之巔峰，創作上臻於成熟，兼善各類媒材，明確地建立起個人風格。及後十年間，全國經歷文革動亂，良公身為師長，無可避免遭受批判，素來鍾愛戲曲，卻無辜而受「耳聞鑼鼓聲，膽顫又心驚」之劫，數以百計的畫作遭畫家自己狠心銷毀，多年來的心血毀於一旦，聞來痛心。文革期間，關良並未完全封筆，紅衛兵經常要求他繪製畫報和樣板戲人物畫，題材與風格皆諸多限制，因此創於1973年的《植樹》（拍品編號1017）實屬罕有：文革後期的批判風氣稍有放緩，允許良公執起西畫工具，留下這件難得的歷史晶片，讓後人了解到此時期的中國生活環境與視覺文化。

本作以鄉村風光為主題，重現文革時的植樹造林運動，當時大批青年下鄉接受「再教育」，領導層大力推廣綠化國土、改善生態，規模極之龐大，實為文革時期的奇觀之一。畫中人群齊心種樹、保衛農村，絲毫未見任何負面描述，由此可知關良為人溫潤寬厚，在此艱難時刻仍在畫作中盡量傳遞正面訊息，栽

種希望種子。關良用色一向精絕，銀藍色的天空與灰白色的村屋呈冷色調，散發淡雅氣息，卻去繁忙的市井氣氛，他又以淡黃、橘色和棗紅等微暖色系描繪大自然，達致一種富於張力的冷暖相輔，平衡整體畫面的視覺表現。冷暖之外，關良對於動與靜的關係亦拿捏穩妥，位於前景的人群默默耕耘，寥寥幾筆即創造各人呼應彼此的動勢，寓動於靜，宛如在舞台上表演，畫面頓生節奏感。在畫作中心，一位穿著磚紅色衣服的青年雙眼炯炯有神，猶如國畫中的焦墨點睛，使其形象突出，引發觀者聯想。

在過往兩季中，蘇富比皆有上拍關良的農村風光主題作品，當中《牧牛圖》以逾估價五倍的港幣5,640,000成交，而《養豬人家》則以逾估價三倍半的港幣1,750,000成交，力證此類題材極受藏家歡迎，觀者無一不被作品中樸實無華的描繪方式所感動。《植樹》的構圖豐富，源於現實又富於歷史敘事性，而且年代珍稀，更應掀起熱切關注。

1018

GUAN LIANG

1900 - 1986

Hangzhou Ling Yin Temple

oil on canvas
signed in Chinese; signed in Chinese on the reverse
executed in 1950s
40.1 by 32.4 cm; 15 ³/₄ by 12 ³/₄ in.

EXHIBITED

Taipei, Lin & Keng Gallery, *The Exhibition of Guan Liang's Oil Paintings*, 16 March - 2 April 1996
Taipei, Lin & Keng Gallery, *Guan Liang: 100 Years Retrospective Exhibition*, 19 April - 14 May 2000

LITERATURE

Guan Liang 1900 - 1986, Lin & Keng Gallery, Taipei, 1996, p.31
Guan Liang: 100 Years Retrospective Exhibition, Lin & Keng Gallery, Taipei, 2000, p. 42
Wang Xiao, ed., *A History of Art in 20th Century China: Guan Liang*, Culture and Art Publishing House, Beijing, 2009, p.164
Shanghai Artists Association, ed., *Works of Representatives of Shanghai Artists in the Century: Guan Liang*, Shanghai Calligraphy and Painting Publishing House, Shanghai, 2013, p. 68
Beijing Fine Art Academy, ed., *Gao Miao Chuan Shen: The Research of Guan Liang's Paintings*, Guangxi Fine Arts Publishing House, Nanning, 2015, p.196

PROVENANCE

Private Asian Collection
ChengXuan Auctions, Beijing, 17 May 2015, Lot 867
Acquired directly from the above by the present important private Asian collector

HK\$ 800,000-1,600,000

US\$ 102,000-204,000



Montagne Sainte-Victoire with Large Pine, c.1887 (oil on canvas),
Cézanne, Paul (1839-1906) / Samuel Courtauld Trust, The Courtauld
Gallery, London, UK / Bridgeman Images

保羅·塞尚《聖維克多山與大松樹》油畫畫布，約1887年作。

關良

杭州靈隱寺

油畫畫布
一九五〇年代作

款識

良（左下）
關良（畫背）

展覽

台北，大未來畫廊〈關良油畫展〉一九九六年三月十六日至
四月二日
台北，大未來畫廊〈關良百年紀念展〉二〇〇〇年四月十九日
至五月十四日

出版

〈關良 1900 - 1986〉（台北，大未來畫廊，一九九六年），
· 31頁
〈關良百年紀念展〉（台北，大未來畫廊，二〇〇〇年），
42頁
〈二十世紀中國西畫文獻：關良〉王驍編（北京，文化藝術出
版社，二〇〇九年），164頁
〈海派百年代表畫家系列作品集：關良〉上海美術家協會編
（上海，上海書畫出版社，二〇一三年），68頁
〈高妙傳神——關良繪畫藝術研究〉北京畫院編（南寧，廣西
美術出版社，二〇一五年），196頁

來源

亞洲私人收藏
北京，誠軒拍賣，2015年5月17日，拍品編號867
現亞洲重要私人藏家直接購自上述拍賣





AN ANCIENT TEMPLE OF JIANGNAN: ABOVE THE EARTHLY REALM

Guan Liang's artistic development was closely tied to the political environment. From the end of World War II to the Chinese Civil War, Guan taught at The Hangzhou National School of Art (now The China Academy of Art). He saw the school's name change twice, and he participated in the socialist revolution in the educational system. Guan was a teacher throughout his 50s. When he was not teaching, he concentrated on his own art, creating works such as *Hangzhou Ling Yin Temple* (Lot 1018). Hangzhou has long been a source of fascination for the literati, inspiring poetry and paintings for centuries past. Many have been drawn to Hangzhou, leaving behind masterworks. Guan Liang became interested in Hangzhou's picturesque scenery, especially after leading such an itinerant, tumultuous life for many years during the war. He was happy finally to be able to concentrate on his work. In his memoirs, he wrote, **"The school buildings at the National School of Art were located in the shady, forested Hardoon Garden... The gentle breeze and clean fragrance sometimes made me feel that I had really found an ideal place to create art."**

Guan was exceptionally insightful, and he excelled at painting from life. Most of his landscapes only focus on one corner of a scene, which stands in for the whole. His work conveys a warmth, inviting the viewer to share the artist's real, personal vision. The composition of *Hangzhou Ling Yin Temple* reflects this logic. The selected subject matter is neither the wondrous sight

of an ancient temple and undulating mountains nor the solemn and symbolic architecture of a sacred sanctuary. Instead, he cleverly captured a tree-shaded avenue, creating depth through the rows of old trees. Between the shadows cast by the tree trunks, light permeates the tree leaves to illuminate the road, and the dappled light guides visitors to two pavilions with red pillars and green tiles in the near distance. The entire scene has a sense of drama, bringing viewers through the layers and allowing them to savour the image's details and levels. A big tree is located at the edge of the image, which seems to support the entire picture. This appears to reference the classic composition and simple sense of distance in *Cézanne's Mont Sainte-Victoire* series, but this Impressionist foundation has been seamlessly internalized and handled masterfully. A similar composition appears in *Tree and Bridge*, which echoes *Hangzhou Ling Yin Temple*. There are very few people walking on the path, but the image is far from desolate. The path, pavilions, and pedestrians are all enveloped by massive trees, complemented by a warm and sweet use of colour that gives the work an abundant sense of spring. The religious implications are not explicit, but the sense of spiritual serenity washes over the mind. The landscape has a purifying effect, allowing the viewer to let go of thoughts of the human world and instead become immersed in this living "stage" constructed by Guan.

江南古剎：超脫凡塵之界

關良的藝術發展，與祖國的政治環境密切相連，從抗日戰爭勝利至國共內戰期間，良公一直留任杭州國立藝專，經歷過兩次學院改名，亦參與了教學體系的社會主義改革。教授生涯概括了良公的五〇年代，他盡心教學之餘亦潛心創作，《杭州靈隱寺》（拍品編號1018）即誕生於此時期。杭州這片土地靈氣逼人，自古以來受盡文人墨客的吟詠興嘆、潑墨揮毫所滋潤，慕名而來者駱驛不絕，留下幅幅佳作、首首絕詩。關良對山明水秀的杭州亦為之動容，尤其是經歷多年顛沛流離、動盪不安的戰事生活後，終於能夠專心修業，藝術家猶感慶幸，並在回憶錄中寫道：「國立藝專的校舍就在林木幽蔚的哈同花園裡……微風吹來，陣陣清香，有時的確使我感到，我似乎真的找到了一個可以從事藝術創作的理想境地。」

獨具慧眼的良公擅長寫生，考其風景創作，多數只取景色一隅，以喻整體，他的作品總是予人親切之感，讓觀眾從畫中

體會到藝術家切身與真實的視界。《杭州靈隱寺》的構圖亦是遵從此道理，所選的素材並非古剎周圍層巒迭嶂的奇觀，亦非具標誌性而莊嚴神聖的廟宇建築，而是巧妙地從林蔭道旁取景，透過古樹的排列佈局營造縱深。在樹影婆娑之間，陽光穿越樹蔭而映照道路，斑駁的光線引領遊人到不遠處兩座紅柱綠瓦的亭子，整個場面頗富戲劇感，亦帶觀眾層層深入，品味畫面的細節和層次感。一株大樹位於畫幅邊緣支撐起畫面，似乎是參照了塞尚《聖維克多山》系列的經典構圖，簡略距離感的處理，由此引證印象派的基礎已不著痕跡地內化其中，運用自如；類似的構圖處理亦在同場呈獻之《樹和橋》中可見，巧妙地呼應彼此。眼見前方遊人寥落，畫面卻絕不冷清，小路、小亭和行人包裹於巨樹列陣之間，配合暖和甜美的用色，使作品更顯春意滿溢。本作的宗教色彩雖並不明確，靜心觀之，卻像是對心靈的洗滌，讓人暫且忘卻凡塵事，投入良公所建構之「人生舞台」。

1019

GUAN LIANG

1900 - 1986

Summer Palace

oil on canvas
signed in Chinese
executed in 1950
50.1 by 72.6 cm; 19 ¾ by 28 ⅝ in.

EXHIBITED

Taipei, Lin & Keng Gallery, *Guan Liang: 100 Years Retrospective Exhibition*, 19 April - 14 May 2000

LITERATURE

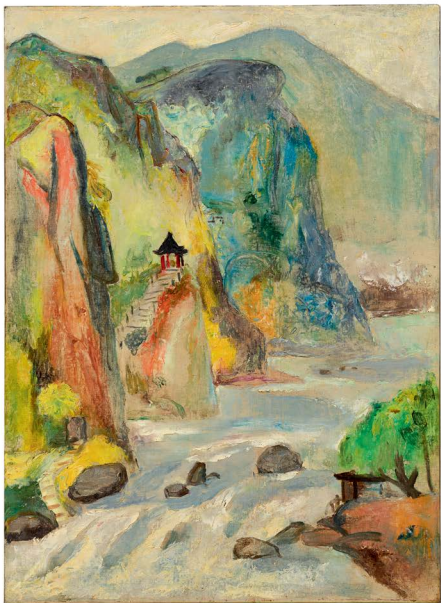
Guan Liang: 100 Years Retrospective Exhibition, Lin & Keng Gallery, Taipei, 2000, p. 43
CANS Art News Editing Team, ed., *Guan Liang 1900 - 1986*, Chinese Art Books Co., Taipei, 2012, p. 128
Shanghai Artists Association, ed., *Works of Representatives of Shanghai Artists in the Century: Guan Liang*, Shanghai Calligraphy and Painting Publishing House, Shanghai, 2013, p. 101
Beijing Fine Art Academy, ed., *Chinese Art in The 20th Century*, Gao Miao Chuan Shen: *The Research of Guan Liang's Paintings*, Guangxi Fine Arts Publishing House, Nanning, 2015, p. 209

PROVENANCE

Christie's, Taipei, 26 October 1997, Lot 31
Acquired directly from the above by the present important private Asian collector

HK\$ 1,200,000-2,400,000

US\$ 153,000-306,000



Guan Liang, *Bao Cheng Shimen Cave*, 1950s, oil on canvas, 79.5 x 58 cm, sold for HKD 10,015,000 at Sotheby's Hong Kong on 31 March 2019. © Sotheby's

關良《褒城石門洞》油畫布，79.5 x 58 cm，一九五〇年代作，2019年3月31日香港蘇富比現代藝術晚間拍賣，成交價10,015,000 港幣。

關良

頤和園

油畫畫布
一九五〇年作

款識
關良（右下）

展覽

台北，大未來畫廊〈關良百年紀念展〉二〇〇〇年四月十九日至五月十四日

出版

〈關良百年紀念展〉（台北，大未來畫廊，二〇〇〇年），43頁
〈關良 1900 - 1986〉CANS藝術新聞編輯團隊編（台北，華藝文化，二〇一二年），128頁
〈海派百年代表畫家系列作品集：關良〉上海美術家協會編（上海，上海書畫出版社，二〇一三年），101頁
〈二十世紀中國美術大家：高妙傳神——關良繪畫藝術研究〉北京畫院編（南寧，廣西美術出版社，二〇一五年），209頁

來源

台北，佳士得，1997年10月26日，拍品編號31
現亞洲重要私人藏家直接購自上述來源





BEIJING'S NEW LOOK: APPRECIATING THE BEAUTY OF THE GARDEN

During World War II, Guan Liang travelled throughout northwest China collecting objects of local culture. He created many landscape paintings of important cultural and historical landmarks. Due to supply shortages at the time, oil paint was hard to come by, so he often used ink or watercolours. From the 1950s onward, as China embarked upon a socialist development program, Guan Liang's landscapes came to portray scenes of China's new society and the artist's joyful embrace of the new era. The beautiful hopes of the nation and its people shone through in his paintings, thereby embodying the character of the nation. Guan's subjects were wide-ranging and comprehensive, and *Summer Palace* (Lot 1019) is one of the best of these works.

The Summer Palace in Beijing was a large imperial garden in the Qing period. In the 1950s, the new government allocated funds to renovate the palace and its gardens and open them to the public. As a result, the lavish grounds were no longer a representation imperial rule, but instead took on a new aspect socialist change in which China's wealth was shared with the people. The verdant garden resembles a southern water town, which would have been familiar to Guan Liang, who hailed from southern China. In this garden, he seized the opportunity to paint from life. Confronted with this magnificent landscape, he took a panoramic perspective, looking toward Wanshou Mountain from one end of Kunming Lake. Here, he observed the grandness even in the humblest of things, like he did in *Hangzhou Ling Yin Temple* (Lot 1018). He absorbed the natural beauty of the lakes and mountains at the Summer Palace with

just a glance. A small bridge sits in the foreground, and the overall image looks more like a large stage, with the viewer sitting on the other side of the curtain, appreciating the beauty and wisdom of Chinese gardens and architecture.

The Summer Palace was a major achievement in the traditional gardening arts, world-renowned for its skilful balance of the artificial and the natural. While it expressed the imperial family's glory and style, the garden also retained natural subtleties. As they say, "Though it was made by man, it appears to have been bestowed by heaven." Situating gardens amidst mountains and waters created an ideal ecosystem of harmonious coexistence. This beautiful scene resonated with Guan Liang, because his landscape paintings often stressed "the unity of man and nature."

Within the framework of "red themes", socialist realism dominated creative models for Chinese artists in the 1950s and 1960s. Looking back on Guan Liang's work, he managed to retain a large degree of stylistic freedom. His expressive methods did not fall into a set pattern, showing that he had not abandoned the Modernist spirit and that he always pursued a natural sincerity. Guan used loose, fine brushstrokes to express the abundance of a summer garden. The piece is reminiscent of the garden paintings of Impressionist master Pierre-Auguste Renoir. We can see traces of what Guan Liang learned of Western painting when he was in Japan. His nimble, simple, and terse brushwork is a synthesis of what he learned, and yet cannot be attributed to anyone else as it also reveals an original Chinese cultural aesthetic.

京城新貌：共賞園林芳華

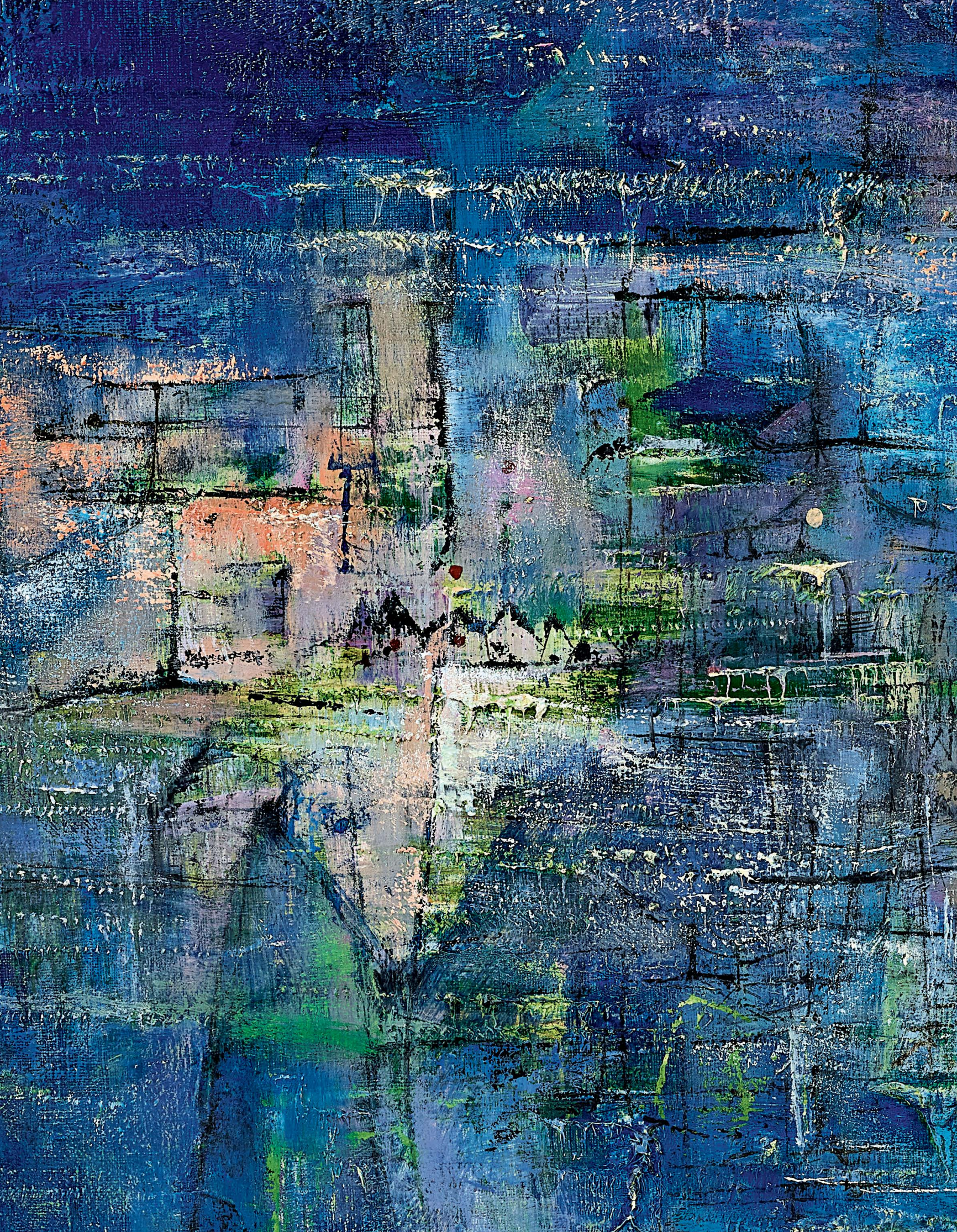
抗戰期間，良公曾走遍大江西北採風考察，在多個重要文化歷史地標誕下珍貴的寫生風景畫，惟當時物資匱乏，難以張羅油畫用具，故此藝術家多數以水墨或水彩為媒材；五〇年代以來，隨著中國進入社會主義發展階段，關良的風景作品亦呈現更多社會新景象，可見藝術家迎接新時代的萬分雀躍，憑藉畫作抒發對國家和人民的美好願景，創出極具民族特色的作品。曾於民國時期主張現代主義的先鋒人物，都應大勢所趨創作「紅色主題」，表達並宣揚愛國情懷，關良亦擁護政治環境下的藝術需求，多次以現代化建設、文化地標、農村生活等為題作畫，題材廣闊和全面，《頤和園》（拍品編號1019）即是當中之精選。

位於北京的頤和園原是清朝時期的皇室大型園林，五〇年代經由新政府撥款作出修繕，並對公眾開放，過往朝代的標誌性建築不再代表王朝統治，而是被賦予新的社會意義，與人民共享歷史的繁榮與滄桑。園內薈萃江南水鄉特色，對於出身南方的關良而言十分親切，他抓緊機會內進寫生，面對如此恢宏壯麗的景觀，便一改如《杭州靈隱寺》（拍品編號1018）裡「小中見大」的構圖習慣，以全景式的角度從昆明湖岸一端眺望萬壽山。頤和園的湖光山色一覽無遺，小橋置於前景，整體更

似一座大型舞台，觀者如身處幕前，共賞中國園林建築的芳華與智慧。

頤和園集傳統造園藝術之大成，素來以巧妙平衡人工與自然的造園宗旨著稱於世，在表現皇家輝煌氣派之餘，又保留自然天成的妙趣，亦即所謂之「雖由人作，宛自天開」，依山造園、依水佈局，營造和諧共生的理想生態。此番美景讓關良倍生共鳴，因其風景畫亦往往透露「天人合一」的自然觀，擅長寫人物的良公一向著重人類與所處環境的互動關係，正如《頤和園》裡，即使主體為莊嚴曠闊的園林勝地，畫中偶見的人群仍依稀可辨，描繪甚為細緻，為畫面增添生氣。

在「紅色主題」的框架下，社會主義現實主義主宰五、六〇年代中國藝術家的創作模式，反觀關良的創作卻依然保留了很大程度的風格自由，其表現手法不落陳套，引證他並未摒棄現代精神，始終追求自然真率。良公運用蓬鬆而輕細的筆觸，彰顯夏日園林各處繁茂，讓人不禁聯想起印象派大師雷諾瓦的園境畫作，由此可隱約感知曾留日習西畫的關良師承何處，其用筆之靈活、質樸又簡練，則是良公綜合所學而獨創，難以將之類比他人，成就一種與中國文化審美如出以徵的趣味。





PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1020

ZAO WOU-KI

1920 - 2013

Ville engloutie

oil on canvas
signed in Pinyin and Chinese; signed in Pinyin, titled in French
and dated 54 on the reverse
59.5 by 73 cm; 23 ½ by 28 ¾ in.

LITERATURE

Jean Leymarie, ed., *Zao Wou-Ki*, Ediciones Polígrafa, Barcelona /
Editions Hier et Demain, Paris, 1978, plate 258, p. 278
Jean Leymarie, ed., *Zao Wou-Ki*, Rizzoli International Publications,
New York, 1979, plate 258, p. 278
Jean Leymarie, ed., *Zao Wou-Ki*, Cercle d'Art, Barcelona / Paris,
1986, plate 290, p. 318

PROVENANCE

Private American Collection
Christie's, Taipei, 20 April 1997, Lot 347
Private Asian Collection
Sotheby's, Hong Kong, 31 October 2004, Lot 326
Acquired directly from the above by the present important private
Asian collector

This work will be included in the forthcoming Catalogue Raisonné
currently being prepared by Françoise Marquet and Yann
Hendgen (Information provided by Fondation Zao Wou-Ki)

HK\$ 15,000,000-25,000,000

US\$ 1,920,000-3,190,000

趙無極

淹沒的城市

油畫畫布
一九五四年作

款識

無極ZAO (右下)
ZAO WOU-KI Ville engloutie I.54 (畫背)

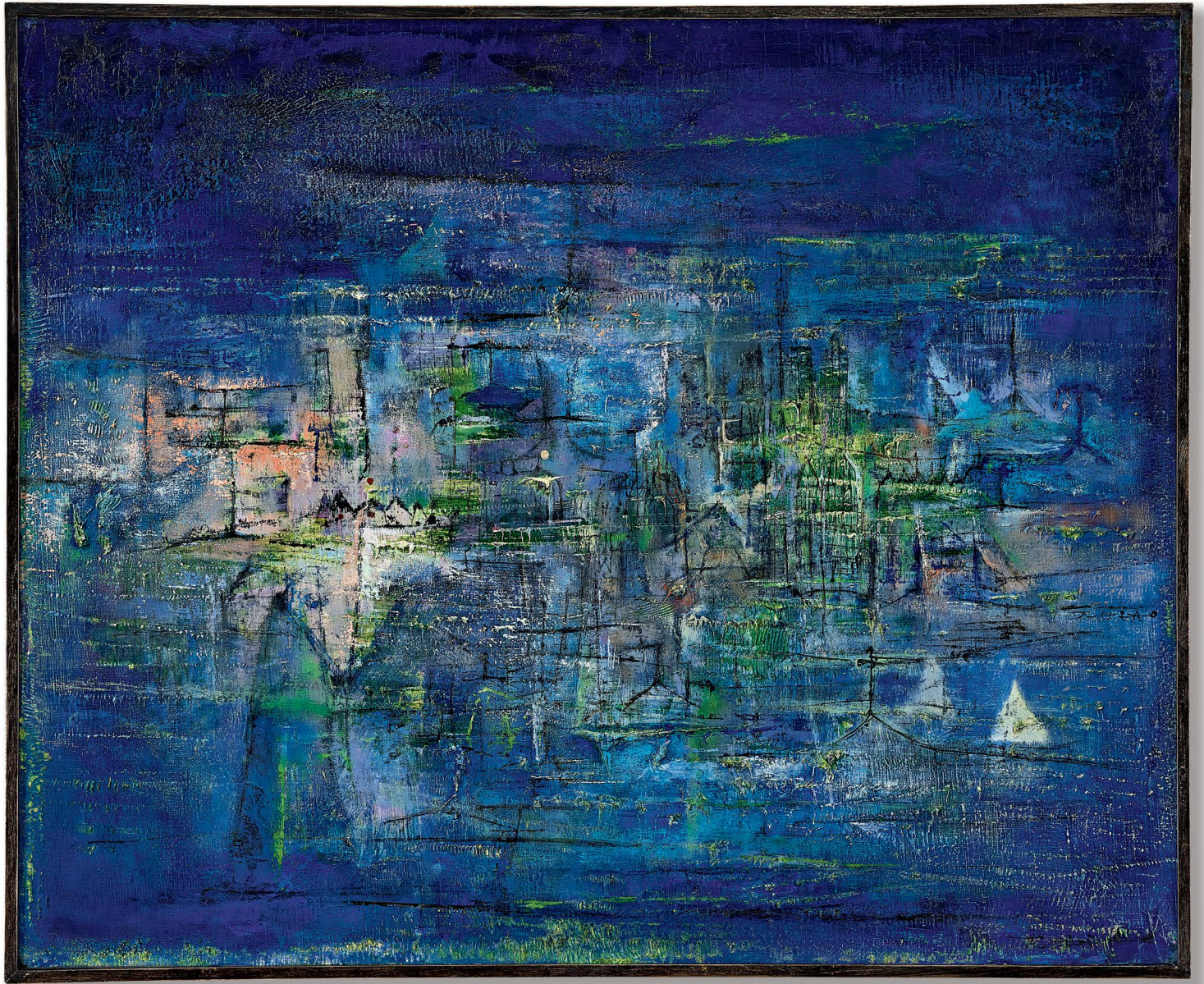
出版

〈趙無極〉Jean Leymarie編 (巴塞隆納, Ediciones
Polígrafa/ 巴黎, Editions Hier et Demain, 一九七八年),
圖版258, 278頁
〈趙無極〉Jean Leymarie編 (紐約, Rizzoli International
Publications, 一九七九年), 圖版258, 278頁
〈趙無極〉Jean Leymarie編 (巴塞隆納/ 巴黎, Cercle
d'Art, 一九八六年), 圖版290, 318頁

來源

美國私人收藏
台北, 佳士得, 1997年4月20日, 拍品編號347
亞洲私人收藏
香港, 蘇富比, 2004年10月31日, 拍品編號326
現亞洲重要私人藏家直接購自上述拍賣

註: 此作將收錄於由梵思娃・馬凱及揚・亨德根正籌備編纂的
〈趙無極作品編年集〉 (資料提供/ 趙無極基金會)



At the beginning of the 1950s, Zao Wou-Ki's star was rising in the international art world. He was invited to hold solo exhibitions in several cities around Europe, and so he took this opportunity to travel across the continent, observing the natural scenery and savouring his encounters with European culture. These experiences were great source of inspiration, offering new insight and ideas. During these travels, Zao encountered for the first time the free and dynamic line-drawn symbols of Paul Klee. This introduction, in particular, broke open the gates of abstract painting for Zao. Once the artist returned to his studio, he created a series of landscapes echoing the sights he had seen—Notre-Dame, Bourges Cathedral, Venice, all captured under his brush in the form of landscape paintings. He took a cue from the Western modernists who had shook the art world by breaking free of conventional aesthetic language—for example, Monet who captured light and shadow in his lily ponds and haystacks, Van Gogh who unleashed torrents of emotion in his starry sky, or Matisse who created of an internal universe in his deep oceanic swaths of colour. Similarly, Zao Wou-Ki worked to refine what later would become the artist's iconic rhythmic lines. Within two or three years, the concrete and representational elements in his paintings nearly disappeared entirely, replaced by abstract symbols and boundless colour. The unique expressive technique blended elements of the East and West. This accomplishment heralded the artist's Oracle Bone Period. *Ville engloutie* (Lot 1020), deeply imbued with a misty atmosphere that invokes an Eastern artistic concept *yijing*, was completed in 1954. The work represents his first step into the infinite and richly layered space of abstract art. Moreover, it expresses the artist's profound ideas on the natural universe and the meaning of existence.

Flowing Currents of Colour Striking at the Spiritual Universe

Music provides clues to Zao Wou-Ki's creative journey. He and his first wife, the musician and artist Lalan, were both deeply interested in Western classical music as well as the avant-garde music of the 20th century. During early visits to France, Zao became acquainted with composers Pierre Boulez and Edgard Varèse, and also

underwent a rigorous study of music theory and vocal music. The artist was in the habit of painting to music, sounds that would open up mysterious colours and dynamic spatial compositions. *Ville engloutie* possesses a compact and powerful colour structure, with a dominant hue of indigo saturating the canvas like the marvellous depths of the night sky. In addition to the indigo, gorgeous light peach hues, greens, and deep blacks intertwine and embellish the tableau like enchanting stardust, adding to the painting's aura of mystery and profundity. In the painting's centre, Zao introduces lines in a calligraphic manner, the uninhibited brushstrokes creating layers of time and space. At times scattered and at times densely layered, they draw out the movement of colour, allowing it to pour forth, resulting in a plane of colour that possesses a certain "chaotic order." In this way, an infinite and boundless space is created, radiating with a life and vitality that extends beyond the boundaries of the canvas, striking the viewer with sensory impact. Indigo is one of Zao Wou-Ki's abiding colours. The lot on offer is one of the few works in indigo completed during the artist's stylistic transition in the 1950s, and stands out in its exquisite melding of colour and musical influences. It is as though the artist has captured the flash of a single instant amid the riotous activity of all living things, manifesting Zhuangzi's observation in *The Equality of Things*: "The heavens and the earth are born as I am; the myriad things and I are one." This rare masterpiece is a significant resource in the interpretation of the artist's spiritual universe.

Uniting Poetry, Calligraphy, and Painting; An Expression of Spiritual Profundity

During this period, Zao Wou-Ki often chose titles for his paintings that refer to concrete objects, yet these objects are not the true subject matter. With a language unconstrained by subject matter, the artist creates a kind of emotional atmosphere with brushstrokes that seem carelessly and haphazardly applied. The painting *Ville engloutie* is thus not primarily interpreted as having a concrete subject, yet the image of the submerged city can still be detected faintly beneath the attenuating mist and curling clouds. Painting and poetry originate from the same source, as Zao Wou-Ki once

said, "I believe that fundamentally, the essence in the expressive manifestations of the two art forms is the same. Whether the brush is sweeping across the canvas or the hand is writing upon a piece of paper, both are revealing the breath of life. Even without physical or concrete forms, they can still reveal a hidden meaning, one that is intertwined with the universe... The poems that attract me the most are the ones that have, drifting between the lines, a feeling of freedom." Zao Wou-Ki's painting is a visual manifestation of his poetry. The imagery of title is a prodigious element of the universe that moves across the painting, setting free the brilliant inner fire.

Abstract painting is deeply imbued with emotion as well as the artist's philosophy. It can transcend barriers of time, and root itself deeply in the world. It is able to withstand the ravages of history with no diminution of its restorative powers, emotional intensity or resonance. For any great artist, there will always be a unity between the work and the life. During different stages in the artist's life, their works featuring even the same subject may take on different meanings. In his memoir, Zao Wou-Ki mentions having created a painting in the 1950s by the same title of *Ville engloutie* to commemorate his relationship with Lalan soon after the disintegration of their marriage (*Zao Wou-Ki, Autoportrait*, Chapter 6). The image and idea of "the city" is a recurring motif in Zao's work. From the artist's representational lithograph completed in 1953 to the painting that signified the end of his marriage in the 1950s, "the city" for the artist became something that grew in energy and force, becoming richer and more fertile with time. *Ville engloutie* is the earliest exploration into the artist's Oracle Bone Period, combining poetry, calligraphy, and painting in a single body, representing the height of the artist's works created during that period. Of even greater significance than the painting's artistic expression, is the boundless and free spirit that Zao Wou-Ki has set loose upon the canvas. Only this can bestow us with a spiritual energy that transcends form, allowing us fully to appreciate the limitless power of art. Here, on the wings of the artist's soaring imagination, we are invited to reflect on the past and be guided into the future.

Zao Wou-Ki, *Bateaux au clair de lune*, oil on canvas, 105 x 120 cm, 1952, sold for HKD 31,037,500 at Sotheby's Hong Kong Modern And Contemporary Art Evening Sale on 2 April 2017. © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich

趙無極《月滿千帆》油畫畫布，105 x 120 cm，1952 年作。2017 年 4 月 2 日香港蘇富比現當代藝術晚間拍賣，成交價 31,037,500 港元。



五〇年代初，趙無極在國際畫壇名聲崛起，受邀前往歐洲多座城市舉辦個展，並藉此契機開啟了歐洲環遊，沿路感受自然界之日月光華，品味人類文明之精粹，為其接下來的創作風格汲取了嶄新的啟迪與思路。旅途中，趙無極與克利筆下自由靈動的線條符號首次相遇，由此打開了抽象繪畫之門。回到畫室後，他便依照沿途印象，創造了一系列風景主題畫作，巴黎聖母院、西班牙布爾高斯大教堂、威尼斯景觀都曾成為其筆下的風景形象。一如西方美術現代行者們以突破常規的美學語彙撼人心魄：莫內在荷塘、草堆中捕捉光影瞬息；梵谷於星空中宣洩情緒筆觸；馬蒂斯在色彩的海洋構建內心宇宙……趙無極在遊歷歐洲之際提煉出的則是律動的線條。經過兩三年的淬煉，他畫面中具象的描寫幾乎完全消失，被抽象符號與浩瀚色彩取代，成就了一種東西揉合的獨特表現手法，預示「甲骨文時期」的全面降臨。《淹沒的城市》（拍品編號1020）誕生於1954年，畫中煙霧繚繞的東方意境，既是趙氏在無窮的空間堆疊中踏出抽象藝術的第一步，亦是其對宇宙自然和生命意義的感通。

色彩奔流響徹精神宇宙

音樂是趙無極創作過程中的一條重要線索。與音樂專業出身的髮妻謝景蘭相似，趙無極對歐洲古典樂及二十世紀前衛音樂同樣興趣濃厚，赴法早年便結交了布雷茲及瓦克斯等作曲名家，更是積極進修專業樂理及聲樂知識。繪畫時，他常與音

樂相伴，其畫中玄妙的色彩和律動的空間結構便源自音樂帶來的美學靈感。《淹沒的城市》色彩構架緊湊而澎湃，畫面以靛藍為主色調，渲染出一片深邃奧妙的夜空；底色之上，橘粉、草綠、玄青等絢麗色彩點綴交錯，化作當空閃爍之星塵，增添神秘玄奧的質感。畫面中央，趙無極引入線條，以書法跌宕的筆觸開創畫面多層次的時空維度；它們時而疏散、時而緊密地堆疊，牽引色彩四處傾瀉流動，構建錯落有致的平面色塊，營造無窮無盡的浩瀚空間，散發波瀾壯闊的生命靈光，甚至蔓延到畫布之外，給予觀者壯麗的感官衝擊。靛藍是趙無極鍾情的顏色，而在其五〇年代轉型時期為數不多的藍色作品當中，本畫巧妙地融合色彩與音符的奧義，捕捉自然萬物中令人震顫的瞬間，映證莊子《齊物論》中「天地於我並生，萬物與我為一」之境界，實為詮釋趙無極精神宇宙不可多得之佳作。

詩書畫同源抒寫心靈奧義

這一時期趙無極的畫作常以具體物像為標題，但實際上它們並不是主題，而更似一種不受題材限制的語言，以渲染潦草顫動的狀態，是趙氏刻意為之所創造的一種情感氛圍。本畫標題「淹沒的城市」雖未被以具象的方式詮釋，但雲霧繚繞之下，淹沒的老城意象形雖失神卻在，仍然依稀可見。若從詩歌的角度來解析，趙無極曾言：「我覺得在實體上，兩種藝術表現形式的本質是一樣的。無論是以畫筆在畫布上揮毫，還是用手在紙

上寫字，都是生命氣息的流露。它們不需實形也能透露隱義，關於宇宙的隱義……詩最叫我喜歡的，是那遊逸在字裡行間裡，一種自由的感覺。」可見他將詩歌視覺化，把標題意象視為宇宙構成的宏觀元素，任其在畫中肆意遨行，以釋放內心的自由花火。

抽象藝術之所以能夠超越時間藩籬根植於世界，歷經時代風雨而依舊充滿治癒力量、令人感動，只因其中蘊含的豐富情感以及藝術家本人之人生體悟。古往今來，對於任何一位偉大的藝術家而言，作品與生活都具有一體性，在人生的不同階段，同一主題或許有不同的涵義。趙無極在自傳中提到五〇年代與景蘭婚姻破裂後曾創作一幅同名畫作《淹沒的城市》以紀念逝去的夫妻感情（《趙無極自畫像》第六章），可見「城市」這一意象在他的創作生涯中被多次重複使用，從最早1953年版畫中具象描寫的對象，到五〇年代後期面對婚姻破裂後埋葬悲傷的宣言，其中蘊含的精神力量隨時光流逝而日漸豐腴，在趙氏心中的意義舉足輕重。《淹沒的城市》作為「甲骨文時期」最早的探索之作，畫面完美融匯詩、書、畫為一體，代表同時期作品的至高表現。而比藝術表現更為重要的，是趙無極馳騁於畫間的自由靈魂，只有它才能賦予我們凌駕於形式之上的精神力量，讓我們真正體會藝術本身的無限能量，借以藝術家天馬行空的想像力反觀過去、指引未來。





1021

ZAO WOU-KI

1920 - 2013

21.04.59

oil on canvas

signed in Chinese and Pinyin, dated 59; signed in Pinyin and dated *21 Avril 59* on the reverse

Lisbon Fundação Calouste Gulbenkian, Mexico City Centro Cultural Arte Contemporaneo, Ginals Abbaye de Beaulieu-en-Rouergue, Locarno Casa Rusca Pinacoteca comunale exhibition labels affixed to the stretcher on the reverse 130 by 162 cm; 51 1/8 by 63 3/4 in.

EXHIBITED

Neuchâtel, Musée d'Art et d'Histoire, *Zao Wou-Ki*, 1973, No. 3

Montauban, Musée Ingres, *Zao Wou-Ki ou se libérer du connu*, 1983, No. 11

Taipei, National Museum of History, *Zao Wou-Ki*, 5-26 January 1983, No. 7

Tours, Musée des Beaux-Arts de Tours, *Zao Wou-Ki: Huiles, encres de Chine et estampes*, 1 December 1990 - 17 February 1991, No. 3

Lisbon, Fundação Calouste Gulbenkian, *Zao Wou-Ki. Óleos-Aguadas*, 1992

Arras, Centre culturel Noroit-Arras, *Zao Wou-Ki Retrospective: Peintures 1955-1992*, 1992

Taipei, Taipei Fine Arts Museum, *Zao Wou-Ki Retrospective*, 27 February - 30 May 1993

Mexico City, Fundación Cultural Televisa, Centro Cultural Arte Contemporaneo, *Zao Wou-Ki. Cuarenta Años de Pintura (1954-1994)*, 3 March - 30 May 1994

Pérrouges, La Maison du prince, *Zao Wou-Ki*, 1994, No. 3

Saragosse, Centro de exposiciones y congresos, la Iber-Caja de Ahorros, *Zao Wou-Ki, Retrospectiva*, 14 March - 12 April 1995

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

Hong Kong, Hong Kong Museum of Art, *Infinite Image and Space. A retrospective of Zao Wou-Ki*, 3 May - 28 July 1996

Ginals, Abbaye de Beaulieu-en-Rouergue, Centre d'art contemporain, *La Nouvelle Ecole de Paris, 1941-1965*, 22 June - 30 September 2002

Montpellier, Musée Fabre, *Hommages de Zao Wou-Ki*, 3 July - 3 October 2004

Biarritz, Espace Bellevue, *Zao Wou-Ki - Peintures et encres de Chine - 1948-2005*, 2005

Locarno, Casa Rusca, Pinacoteca comunale, *Zao Wou-Ki (1920-2013): Retrospectiva*, 12 September 2013 - 6 January 2014

LITERATURE

Jean Laude, *Zao Wou-Ki*, La Connaissance, Brussels, 1974, p. 40

Jean Leymarie, ed., *Zao Wou-Ki*, Ediciones Polígrafa, Barcelona / Editions Hier et Demain, Paris, 1978, plate 74, p. 124

Jean Leymarie, ed., *Zao Wou-Ki*, Rizzoli International Publications, New York, 1979, plate 74, p. 124

Jean Leymarie, ed., *Zao Wou-Ki*, Cercle d'Art, Barcelona / Paris, 1986, plate 74, p. 124

Daniel Abadie and Martine Contensou, *Zao Wou-Ki*, Ars Mundi, 1988, plate 17

Daniel Abadie, *Zao Wou-Ki*, Ediciones Polígrafa, Barcelona, 1989, plate 17

Zao Wou-Ki, Fundação Calouste Gulbenkian, Lisbon, 1992, plate 3

Zao Wou-Ki Retrospective: Peintures 1955-1992, Centre culturel Noroit-Arras, Arras, 1992, p. 8

Zao Wou-Ki Retrospective, Taipei Fine Arts Museum, Taipei, 1993, p. 50

Zao Wou-Ki. Cuarenta Años de Pintura (1954-1994), Mexico City, Fundación Cultural Televisa, Centro Cultural Arte Contemporaneo, 1994, plate 5, p. 77

Zao Wou-Ki Retrospectiva, Centro de Exposiciones y Congresos, la Iber-Caja de Ahorros, Saragosse, 1995, plate 5, p. 15

A Retrospective of Zao Wou-Ki, Kaohsiung Museum of Fine Art, Kaohsiung, 1995, p. 36, 128

Infinite Image and Space. A retrospective of Zao Wou-Ki, Hong Kong Museum of Art, Hong Kong, 1996, plate 31, p. 97

Zao Wou-Ki: Peintures et encres de Chine, 1948-2005, Hazan / Biarritz, Paris, 2005, plate 20, p. 54

Zao Wou-Ki (1920-2013): Retrospectiva, Città di Locarno, Servizi culturali, Locarno, 2013, p. 91

PROVENANCE

Collection of the artist

Estate of the artist

Acquired directly from the above by the present important private European collector

This work is accompanied by a certificate of authenticity issued by Fondation Zao Wou-Ki

This work will be included in the forthcoming Catalogue Raisonné currently being prepared by Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki)

HK\$ 75,000,000-100,000,000

US\$ 9,570,000-12,750,000

趙無極

21.04.59

油畫畫布

一九五九年作

款識

無極ZAO 59（右下）

ZAO WOU-KI 21, Avril, 1959（畫背）

展覽

納沙泰爾，藝術歷史博物館〈趙無極〉一九七三年，編號3

蒙托邦，安格爾博物館〈趙無極〉一九八三年，編號11
台北，國立歷史博物館〈趙無極〉一九八三年一月五日至二十六日，編號7

圖爾，圖爾美術館〈趙無極：油彩、水墨，版畫〉一九九〇年十二月一日至一九九一年二月十七日，編號3
里斯本，卡洛斯提・古爾班基安基金會〈趙無極：油彩、水墨〉一九九二年

阿拉斯，諾羅特－阿拉斯文化中心〈趙無極回顧展：繪畫1955-1992〉一九九二年

台北，台北市立美術館〈趙無極回顧展〉一九九三年二月二十七日至五月三十日

墨西哥城，電視文化基金會，當代藝術文化中心〈趙無極：四十年繪畫（1954-1994）〉一九九四年三月三日至五月三十日

佩魯日，王子府邸〈趙無極〉一九九四年，編號3
薩拉哥薩，薩拉哥薩會議展覽中心〈趙無極回顧展〉一九九五年三月十四日至四月十二日

高雄，高雄美術館〈趙無極回顧展〉一九九六年一月至四月

香港，香港藝術館〈無極意象：趙無極回顧展〉一九九六年五月三日至七月二十八日

吉納爾，Beaulieu-en-Rouergue修道院，當代藝術中心〈巴黎新學院，1941-1965〉二〇〇二年六月二十二日至九月三十日

蒙彼利埃，法布爾博物館〈向趙無極致敬〉二〇〇四年七月三日至十月三日

比亞里茨，貝爾維尤空間〈趙無極：繪畫與中國水墨，1948-2005〉二〇〇五年

洛迦諾，魯斯卡美術館〈趙無極（1920-2013）：回顧展〉二〇一三年九月十二日至二〇一四年一月六日

出版

〈趙無極〉Jean Laude（布魯塞爾，La Connaissance，一九七四年），40頁

〈趙無極〉Jean Leymarie編（巴塞隆納，Ediciones Polígrafa/ 巴黎，Editions Hier et Demain出版，一九七八年），圖版74，124頁

〈趙無極〉Jean Leymarie編（紐約，Rizzoli International Publications出版，一九七九年），圖版74，124頁

〈趙無極〉Jean Leymarie編（巴塞隆納/ 巴黎，Cercle d'Art出版，一九八六年），圖版74，124頁

〈趙無極〉Daniel Abadie及Martine Contensou編（Ars Mundi，一九八八年），圖版17

〈趙無極〉Daniel Abadie編（巴塞隆納，Ediciones Polígrafa出版，一九八九年），圖版17

〈趙無極：油彩、水墨〉（里斯本，卡洛斯提・古爾班基安基金會，一九九二年），圖版3

〈趙無極回顧展：繪畫1955-1992〉（阿拉斯，諾羅特－阿拉斯文化中心，一九九二年），8頁

〈趙無極回顧展〉（台北，台北市立美術館，一九九三年），50頁

〈趙無極：四十年繪畫（1954-1994）〉（墨西哥城，電視文化基金會當代藝術文化中心，一九九四年），圖版5，77頁

〈趙無極回顧展〉（薩拉哥薩，薩拉哥薩會議展覽中心，一九九五年），圖版5，15頁

〈趙無極回顧展〉（高雄，高雄美術館，一九九五年），36、128頁

〈無極意象：趙無極回顧展〉（香港，香港美術館，一九九六年），圖版31，97頁

〈趙無極：繪畫與中國水墨，1948-2005〉（巴黎，Hazan/ Biarritz，二〇〇五年），圖版20，54頁

〈趙無極（1920-2013）：回顧展〉（洛迦諾，洛迦諾市文化部，二〇一三年），91頁

來源

藝術家收藏

藝術家舊藏

現歐洲重要私人藏家直接購自上述來源

附：趙無極基金會開立之作品保證書

註：畫背貼有里斯本卡洛斯提・古爾班基安基金會、墨西哥城當代藝術文化中心、吉納爾Beaulieu-en-Rouergue修道院和洛迦諾魯斯卡美術館展覽標籤

此作將收錄於由梵思娃・馬凱及揚・亨德根正籌備編纂的〈趙無極作品編年集〉（資料提供/ 趙無極基金會）







Zao Wou-Ki, *Untitled*, 1958, oil on canvas, 114.3 x 162.6 cm, sold for HKD 115,966,000 at Sotheby's Hong Kong Modern Art Evening Sale on 31 March 2019.
 © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich
 趙無極《無題》油畫畫布·114.3 x 162.6 cm·一九五八年作·2019年3月31日香港蘇富比現代藝術晚間拍賣·成交價 115,966,000 港幣。

THE CLOUD DRAGON ASCENDING – ZAO WOU-KI'S ORACLE BONE PERIOD MASTERPIECE

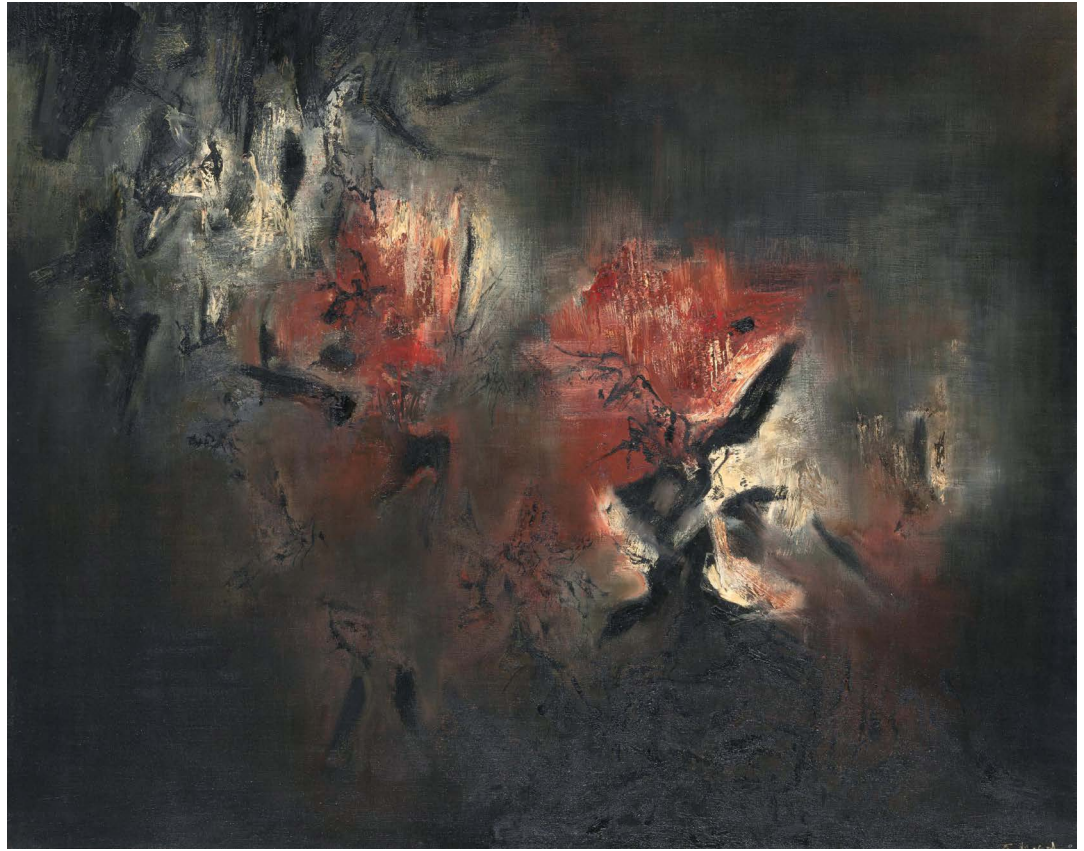
Since time immemorial, the dragon has been the spiritual identity and symbol of Chinese culture. It is an emperor reigning over all beings, and an emblem of peace and harmony. Southern Song dynasty painter Chen Rong wrote on his painting entitled *Cloud Dragon*, “**Ascending to the galaxies, reaching the Hua and Song Mountains. Rain nourishes far and wide, it cultivates immortality. Riding on the energy of the cosmos, it travels through the sky.**” These words embody the Chinese people’s fascination and reverence for the dragon for more than thousands of years. About 700 years after Chen wrote his poem, the ‘cloud dragon’ has emerged once again, this time in Zao Wou-Ki’s masterpiece *21.04.59* (Lot 1021). Ancient, powerful brushstrokes travel across the canvas, turning and twisting along the edges, combining to create a grand arch like a bow. This dark, magnificent dragon rolls and spins throughout the clouds, heroic and powerful.

Zao created *21.04.59* at a time of important changes in his life. The Oracle Bone Series had been born and the artist was emerging as a rising star in the international art scene. His first marriage ended in 1957, and he left Paris for an extended journey that took him through

America, Hawaii, Japan and Hong Kong, finally returning to Paris in 1959. This experience was more than a mental release however. It afforded him the opportunity to encounter the new postwar movements in art, to widen his international scope, and to establish his subsequent creative position. During this period, he also met Chan May-Kan, his second wife and love of his life. These experiences removed all mental barriers, releasing the pent-up energy into a torrent of creativity. The present lot was completed in this key point of the artist’s life. Like the cloud dragon in the painting, Zao ascended to an unrivaled artistic peak.

Integrating Oneself into the Landscape

The Hurricane Period, characterized by a central-axis composition, may reflect Zao’s focus on his grand ambition in the 1960s. The Infinite Period, with its open composition, might symbolize the artist’s liberated transcendence of mind and self during the 1970s and 1980s. Looking back at Oracle Bone Period of the 1950s, representative pieces, such as *21.04.59*, reveal Zao’s



Zao Wou-Ki, *Abstraction*, 1958, oil on canvas, 130 x 162 cm, sold for RMB 89,680,000 at Sotheby's Beijing Modern and Contemporary Chinese Art on 1 December 2013. © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich

趙無極《抽象》油畫畫布·130 x 162 cm·一九五八年作·2013年12月1日北京蘇富比現當代中國藝術·成交價 89,680,000 人民幣。

essential process of reflection, and the disassembly of identity as a method of rediscovery. The painting's composition at times comes together and at times disperses. Such processes pave the way for the future. In 1954, Zao Wou-Ki returned to his own culture, looking to historical connection and seeking inspiration from oracle bone scripts. In these works, the artist's innate cultural essence is fully expressed on the canvas. They mark his transition from representational to abstract art. At the early stages, primitive characters appear in an irregular and varied rhythm. Each line and brushstroke resembles writing. Although Zao's Oracle Bone Period only lasted for about five to six years, a fundamental shift in his approach emerged around 1958 to 1959, near the end of this period. Gradually, the symbols lost their word-like form. Powerful, heroic brushstrokes broke free from the constraints of shapes and meanings in specific characters. The strings of crisscrossing abstract shapes in *21.04.59* resemble words and yet are not actual words. These shapes leap to the sky, clash with each other. They come together, and then disperse, displaying an unprecedented life energy so vast that it can create whole universes.

At this stage, Zao Wou-K no longer borrowed from external matter, be they oracle bone scripts or bronze vessel inscriptions. Instead, he pursued internal discovery, expressing mature views on life and the universe. The pulsating composition, dispersing and coalescing, reflects the artist's profound insights on the ephemerality of life and the ever-renewing nature of the cosmos. **"Safety and danger interchange, misery leads to happiness and vice versa, gentleness and urgency press each other on, congregation makes dispersion and vice versa,"** according to Zhuangzi in *Zhuangzi - Zeyang*. The primitive and rustic lines appear independent yet interdependent, turbid, while traveling up and down in its own rhythm. The effect is a visual experience balanced in all directions, that evokes an elegant charm that encompasses sight, touch and sound. The work conjures images of a cloud dragon dancing to music, rhythmically undulating in a torrent of color and lights, a powerful announcement called forth from atop the peak of Zao Wou-Ki's Oracle Bone Period.

The cloud dragon which gallops across the massive canvas in *21.04.59* is a remarkable vision. The



Chen Rong, *Nine Dragons*, ink and colour on paper, 46.3 x 1496.4 cm. (detail)

陳容《九龍圖卷》南宋·彩墨紙本·46.2 x 958.4 cm·(局部)

composition is breathtaking and grand, taking us as far as the very beginning of the universe. Within this vast domain, clouds and mist gently roll. In this painting, the artist employs a dark palette characteristic of the late Oracle Bone period. The boundless, black ocean is bottomless, with strands of silvery-gray barely just visible, while other parts show patches of earthy brown. Such richly layered base colors are infused with different shades of ink in Chinese painting, imbuing a sense of movement in the oil paint. Each subtle change of color influences the other— at times restrained, and at times free and vivid. Woven into the composition are also indigo and midnight blue (“purple mist from the East” is an auspicious sign in traditional Chinese culture). This domain of objects, situation and atmosphere, makes up the inner landscape of the artist himself, a vision of endlessly variety, heroic and masculine, conjured at the tip of Zao’s brushstroke.

At the top area of the canvas, a splash of light appears, like a snowstorm stirred up by the soaring dragon. It brings to mind J. M. W. Turner’s stormy cliffs, capturing a tempestuous nature as it roars. When Zao first met May, the woman who would become his second wife, he was struck with wonder, as if seeing stardust in a dark universe. He described her as possessing ‘the glamor of a movie star, the maturity beyond a young age of a woman who has lived through difficult times, yet maintaining the innocence of a young woman. She knows my painting.’ With May by his side, inspirations were abundant and the artist’s sense of integrity was secure. Friedrich Nietzsche posed the question: “How can those who live in the light of day possibly comprehend the depths of night?” Like yin and yang, Zao and May could not be more different, and yet they relied on each other. This love inspired the artist to find a “central point of glowing light” amid the dark canvas. Endless dark that

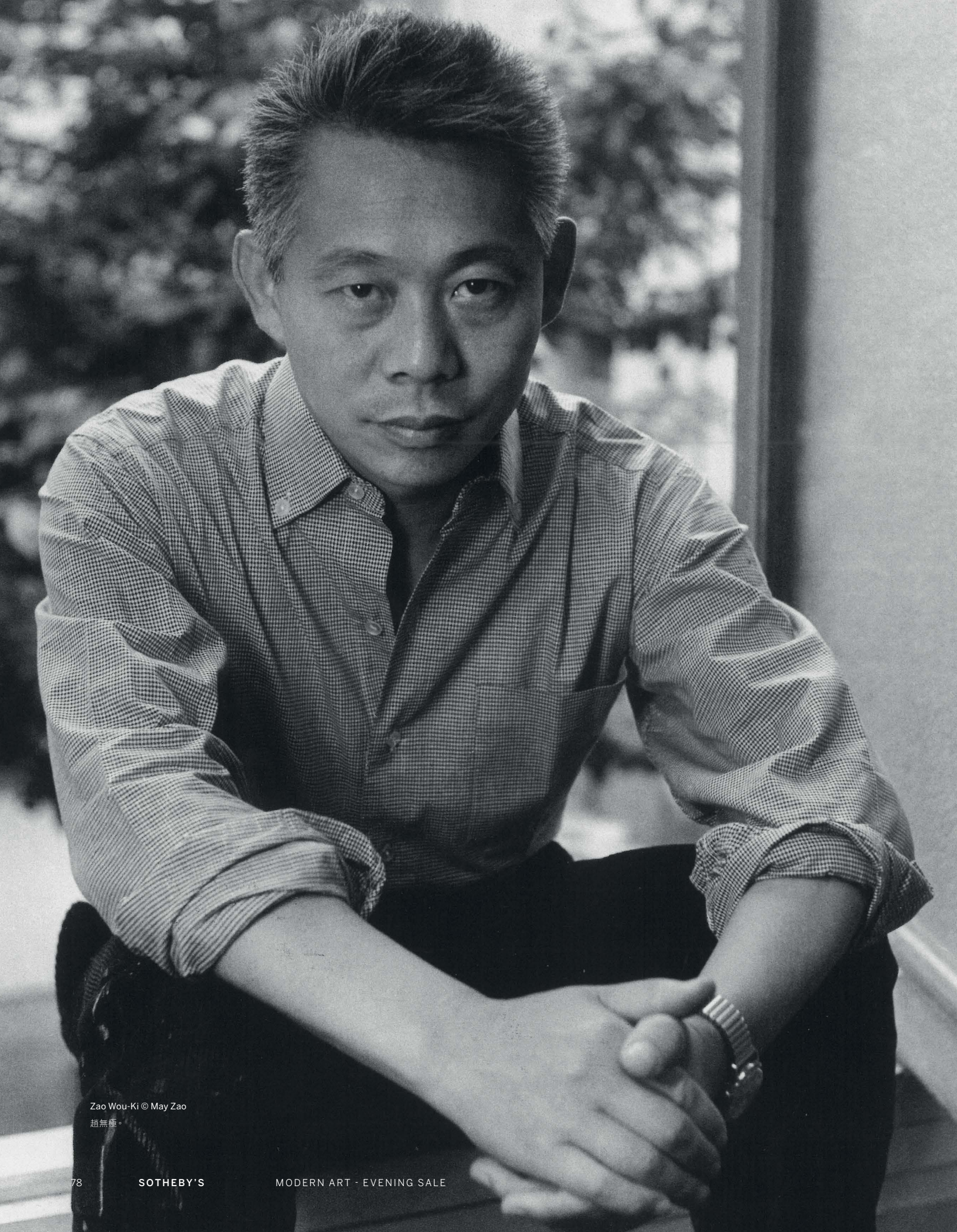
shrouded the earth suddenly vanished, setting alight the path leading to the Zao’s Hurricane Period that was to come.

Ascending to a World-Class Stage

Postwar abstractionism was at its height during the 1950s, and in the decade, Zao Wou-Ki gained wide acclaim in Europe and America with his Oracle Bone Series—works that are now prominently featured in the collections of major institutions around the world. In 2013 and 2019, Sotheby’s had the honor of being entrusted by The Art Institute of Chicago and The Solomon R. Guggenheim Museum to sell two monumental works from the Oracle Bone Series, respectively, *Untitled* and *Abstraction*, both created in 1958. *Untitled* sold for RMB 89,680,000, which set the auction record for the artist at that time, and in 2019, *Abstraction* fetched an impressive HKD 115,966,000. Compared with these two works, *21.04.59* is similar in size (canvas no. 100) and as majestic artistically. When viewed together, a subtle shift is noticeable in the final stage of the Oracle Bone Period. The refined, sharp lines of *Untitled*, gradually transform into the inflated, flickering forms in *Abstraction*, and then finally break free and soar high in *21.04.59*, crystalizing into its ultimate form.

The present work has been featured in 16 public exhibitions across Asia, Europe and South America since the 1970s, and has been published in at least 15 albums and exhibition catalogues. As the most representative example of the Oracle Bone series, *21.04.59* is undoubtedly a top museum-class painting among Zao Wou-Ki’s contemporary works. Now appearing at the auction for the first time ever, this work is truly a once-in-a-lifetime opportunity for collectors





Zao Wou-Ki © May Zao
趙無極。

墨龍騰天・甲骨鉅獻—趙無極《21.04.59》

自華夏以來，龍即是民族的文化圖騰、信仰的精神代表；它既是萬物之上的王者，亦是瑞祥安康的象徵。南宋著名畫家陳容在《墨龍圖》上的自題詩云：「扶河漢，觸華嵩。普厥施，收成功。騎元氣，游太空」，充分表達了中國人數千年以來對龍的想像，其意指：龍在空中翩翩飛翔，它飛臨華山，轉眼又飛越嵩山，普降甘霖，惠澤人間，最終修成正果，駕馭天地真氣，遨遊天際。時光往前推進七百載，趙無極「甲骨文時期」的鉅作《21.04.59》（拍品編號1021）似是將「墨龍」的形象再現畫中，那些隱然呼應著遠古文字的磅礴筆觸，張弛有致地橫貫畫面，並於畫幅邊緣轉折迴旋，組合成彎曲如弓的一道大弧線，正如一條黢黑巨龍翻捲著龐大的身軀，恣意盤旋於雲煙中的神勇姿態。

創作《21.04.59》之時，趙無極正經歷生命一場重要的轉折：伴隨著甲骨文系列的誕生，藝術家在國際藝壇上初露光芒，然而在1957年經歷過第一段婚姻破裂後，他毅然離開巴黎，先後壯遊美國、夏威夷、日本和香港，至1959年才返抵巴黎——此趟將近兩年的旅程，除了散心，亦讓他親炙歐洲以外的戰後藝術新浪潮，國際視野豁然開朗，助其確立日後的創作定位；期間他更邂逅了畢生摯愛的第二任妻子陳美琴，種種經歷令他衝破心理困境、思如泉湧，譜出幅幅創意沸騰的力作。本作即是創於趙無極一生中如此關鍵的黃金時刻，如畫中墨龍般傲視天下、化風弄雨，遂登至尊。

悉宏觀，融我於境

若說六〇年代「狂草時期」的中軸式結構，映照了趙無極唯我獨尊的雄心氣魄，而七、八〇年代「無境時期」的放空式構圖，代表著其豁然開朗的忘我心境，那麼回望至五〇年代的「甲骨文時期」，如《21.04.59》中時聚時散的佈局，正正反映了藝術家不斷反思、瓦解，再重拾自我的必經階段，無此一步，則無往後。1954年，趙無極開始潛心回顧自身民族歷史淵源，從甲骨上的鐫刻銘文裡獲取靈感，將深藏於體內的文化底蘊

自然地流溢畫中，是為藝術家從具象跨入抽象的重要轉折。在系列發展的初期，古樸字形錯落有致、緊湊有序，畫中一筆一劃仿如寫字；整個甲骨文時期僅短短五、六年，卻在約1958至1959年的後期階段，出現了根本性的風格變奏：文字符號逐漸幻化為無形，力拔山河的筆觸奮力掙脫字型字義的束縛，正如《21.04.59》裡一串串縱橫交錯、似字非字的抽象形體，它們騰躍空中、互相碰撞，它們結聚畫面、散落四周，體現出前所未見、如創造乾坤的強大生命力。

此時此刻，趙無極再不需要援引一切外來之物，或是甲骨的契刻、或是銅器的鑄紋，而是完完全全往內心探尋，表達已臻成熟的人生觀和宇宙觀；畫作中那時有聚散的佈局，正反映趙無極從1957年至1959年間，對人生聚散無常，天地生生不息之至深領悟。《莊子·則陽》裡曰：「安危相易，禍福相生，緩急相摩，聚散以成。」安危能互相更替，禍福可互相轉化，聚散也是互相依存。畫面中那些古樸線條，看似獨立，卻又互相牽引，看似渾濁，卻又跌宕有致，達致平衡四方之觀感，繼而衍生出一股穿越視覺、觸動聽覺的韻致，猶如墨龍聽弦起舞，在色光流瀉之中強烈起伏，大鳴大放，震懾人心——這是趙無極甲骨文時期達到登峰造極、爐火純青之境界。

破天地，生命曙光

《21.04.59》中的墨龍馳騁於巨幅畫面上，讓人嘆為觀止，其空間佈局凜然大氣，有如宇宙洪荒，飄散著漫捲雲煙。藝術家採用了甲骨文後期具標誌性的深邃色調，大片的玄青汪洋深不見底，這裡透現絲絲銀灰，那裡又浮現幾抹大地褐色，如此層次飽滿的基底色，融匯了中國書畫中水墨分色的筆趣，使油彩也呈自然流淌之感，而每個細微的色彩變化都牽動著彼此，時而刻制、時而靈動；當中還交織著靛紫和午夜藍色，紫氣東來，迎接祥瑞降臨。這物境、情境和意境俱致的空間構造，盡顯趙無極胸中丘壑，任憑景象萬千，皆能一揮而就，雄渾氣韻由筆尖而生。

畫作上方忽然浮現一抹曙光，如墨龍騰飛後捲

起千堆雪，更讓人聯想到威廉·透納筆下的驚濤裂岸，攝下大自然狂野咆哮的瞬間。在初遇美琴的這些日子裡，趙無極有如混沌的宇宙間遇見閃爍星塵，他憐愛地形容美琴「既有電影明星的光彩，又有經歷過患難女子那種超越青春年齡的成熟、聰慧，但也始終保持着少女的純真，她懂我的畫。」在她的相伴下，藝術家得以濡養著內心浩然之氣，創作靈感紛紛湧現。十九世紀德國哲學家弗里德里希·尼采曾提出過以下的哲學論題：「白晝的光，如何能夠了解夜晚黑暗的深度？」然而他們倆正是逆行其道，一陰一陽相依共存，啟發趙無極要在漆黑的畫面裡，尋找一個「放光的中心點」。本來籠罩大地的無盡黑暗，剎那消褪，節節潰散，更燃亮起往後的狂草之路。

藏瑰寶，立足寰宇

五〇年代正值戰後抽象藝術的巔峰歲月，趙無極憑藉甲骨文系列縱橫歐美藝壇，而見全球各大博物館典藏之趙無極作品，莫不以此系列為主軸，一如巴黎龐畢度中心、哈佛大學藝術博物館、魁北克國立美術館、京都國立現代美術館等。另外，蘇富比亦曾於2013年和2019年榮獲美國兩大重量級美術館委託，分別是芝加哥藝術學院典藏之《抽象》，以及所羅門·R·古根漢美術館典藏之《無題》，創於1958年的兩幅畫作均屬甲骨文時期的超級鉅獻，前者以89,680,000人民幣高價成交，破當年拍賣紀錄，後者則以115,966,000港幣震撼落槌，寫下破億傳奇。《21.04.59》不僅尺幅相近（100號），精彩程度更是足以媲美以上兩作；而三作並置而觀，更可見該系列末段的微妙蛻變：從《無題》中細緻銳利的線條，逐漸化為《抽象》中膨脹搖曳的形體，結果在《21.04.59》中脫韁騰飛，成最終完滿之形態。

七〇年代以來，本作曾多達十六次公開展出，足跡遍佈亞洲、歐洲和南美洲，成趙無極甲骨文系列之最強代表，亦出版於至少十五本畫冊和展覽圖錄中，無疑是同代作品中頂尖的博物館級別藏品，現首度釋於拍賣場，千載難逢。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1022

ZAO WOU-KI

1920 - 2013

01.10.62

oil on canvas
signed in Chinese and Pinyin; signed in Pinyin and dated 1.10.62
on the reverse
Arthur Lenars & Cie. label with handwritten inscription "Laing
Toronto" affixed to the stretcher on the reverse
60 by 92 cm; 23 5/8 by 36 1/4 in.

PROVENANCE

Christie's, Taipei, 12 April 1998, Lot 4
Private Asian Collection
Christie's, Hong Kong, 27 May 2007, Lot 231
Acquired directly from the above by the present important private
Asian collector

This work will be included in the forthcoming Catalogue Raisonné
currently being prepared by Françoise Marquet and Yann
Hendgen (Information provided by Fondation Zao Wou-Ki)

HK\$ 12,000,000-28,000,000

US\$ 1,530,000-3,570,000

趙無極

01.10.62

油畫畫布
一九六二年作

款識

無極ZAO (右下)
ZAO WOU-KI 1.10.62 (畫背)

來源

台北，佳士得，1998年4月12日，拍品編號4
亞洲私人收藏
香港，佳士得，2007年5月27日，拍品編號231
現亞洲重要私人藏家直接購自上述拍賣

註：畫背貼有寫上「萊恩畫廊 多倫多」之亞瑟·萊納斯公司
標籤

此作將收錄於由梵思娃·馬凱及揚·亨德根正籌備編纂的〈趙
無極作品編年集〉（資料提供/ 趙無極基金會）









Wreck of a Transport Ship, Turner, Joseph Mallord William (1775-1851) © Museu Calouste Gulbenkian, Lisbon, Portugal / Bridgeman Images
威廉·透納《運輸船遇難》，葡萄牙里斯本古伯金漢博物館收藏。

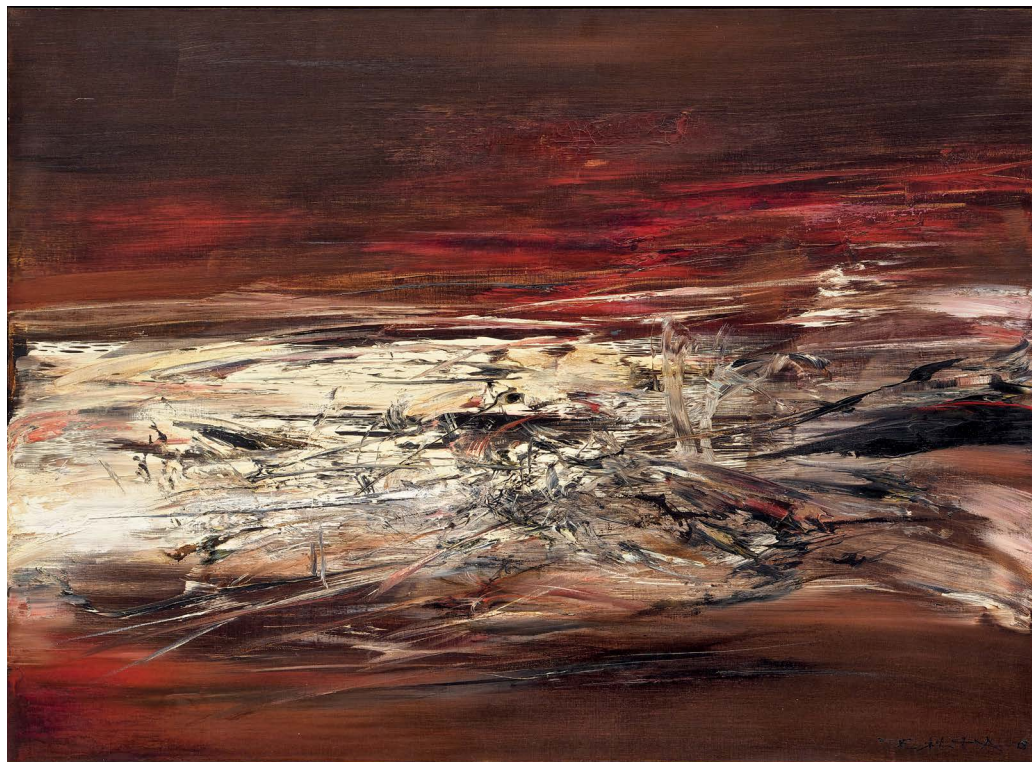
GALLOPING THROUGH THE 60S

During the second half of the 1950s, Zao Wou-ki and his wife Lalan's relationship was coming apart, and the emotional turmoil naturally affected his artistic pursuits. Brokenhearted, he decided to leave Paris and personal troubles for a while, and headed for America and Asia on an extended journey. During his travels, the postwar American abstract expressionist movement unsettled him. The agitation he felt prompted him to consolidate his abstract artistic direction in the next decade. Upon returning to Paris, Zao was bursting with new ideas and inspirations, ready to embark on his Hurricane Period. He was 'moving forward at full speed during those 10 years, like driving a fast car,' Zao later said about that period. In 1961, he moved his studio to Rue Jonquoy in Montparnasse, Paris. The new space was a tranquil haven for him to paint, and upon his canvases he expressed new insights and beliefs. It was during this time that the artist created masterpieces that would come to define his iconic style and would earn him wide recognition in the international art world. **'Compared to his earlier works, Zao Wou-ki's paintings from the '60s were more extensive, evocative and proficient in bringing out his unique temperament and natural character,'** said Pierre Schneider, an authoritative French art critic who spoke highly of his works from this period. Zao painted *01.10.62* (**Lot 1022**) at the beginning of this important period, testifying to the artistic rebirth that led to the pinnacle of his career.

An Indigo Masterpiece: World View of the East and West

Zao Wou-ki is particularly fond of the color blue, from the robes of the Blessed Virgin Mary in medieval paintings to the famous International Klein Blue by Yves Klein. The color is noble and solemn, serene yet mysterious, symbolizing dreams and hopes. Zao chose blue for the main color scheme in *01.10.62*, juxtaposing and interlacing different layers of celadon, azure, navy and cobalt to dance freely with the varying intensity of the brushstrokes. They undulate, creating ripples of immeasurable power on the canvas. Another piece by Zao, *Ville engloutie* (**Lot 1020**), also presented in this season's evening sale, is an example of an early work from his Oracle Bone Period. Although both paintings are dominated by blue, *Ville engloutie* is entwined with softness while *01.10.62* is imbued with sharp and intense energy. The two paintings exemplify Zao's various working techniques and philosophies during different stages of his career, demonstrating the artist's diverse interpretation of blue.

The composition in the present work appears to be divided horizontally into three parts. Zao's swift and vigorous brushstrokes sweep across the canvas with speed and rhythm. The middle zone of rich and bright white is set



Zao Wou-Ki, 06.01.64, oil on canvas, 72.8 x 99.8 cm, 1964, sold for HKD 21,400,000 at Modern And Contemporary Asian Art Evening Sale, on 5 April 2014. © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich

趙無極《06.01.64》油畫畫布·72.8 x 99.8 cm·一九六四年作·2014年4月5日香港蘇富比現當代亞洲藝術晚間拍賣·成交價 21,400,000 港元。

in stark contrast with the deep melancholic blue background, brightening up the canvas instantly. Black strokes with *fei bai* (flying white) effect in Chinese calligraphy form a diagonal composition through warp and weft, like the inscriptions on Chinese ritual bronze wares. They are imbued with robust energy and strong momentum, demonstrating perfectly the rhythmic cadences and visual aesthetic of Chinese calligraphy. The black and white collide, clash and push against each other, as if to hearken back to the time of creation when the universe burst with immense power to form earth and sky; the juxtaposition generates boundless life force with energy reaching beyond the canvas.

‘There is a sense of mysticism in Zao Wou-ki’s paintings,’ said Daniel Marchesseau, former director of Musée d’Art Moderne de la Ville de Paris, **‘A sense of mystery that is completely natural and not in the least bit contrived—evident from the myriad conflicts, nuanced deviations and nature of relativity depicted on the canvas, from which boundless imageries are born, and become parts of a macro universe under his paintbrush.’**

Pulse of Universe: Billowing Through Time

Zao moved from figurative naturalism to subjective imagery during his Hurricane Period. The creative process was a way to express his inner emotions and

spirituality through depictions of the natural world. The present work was filled with dramatic crossing and exchanging of brushstrokes, reminiscent of British naturalist painter Joseph Mallord William Turner’s ever-changing seascape of storms and torments. Turner’s sea was based on the artist’s objective observation of nature intertwined with magnificent narratives – typical in Romanticism. In the present painting, however, Zao’s inner world has long been at one with nature, absorbing natural phenomenon and understanding the pulse of universe. Onto the canvas, he poured forth the inner storms of his heart, creating intense and powerful energy while illustrating the emotional ups and downs with fearless spirit. The artist has achieved equilibrium in the restraint and release of emotions. Zao’s good friend, French poet Henri Michaux once said, **‘refined and settled, an unprovoked sudden halt, leaping beyond the physical forms, transforming into lines, a condensed call, the living continues to clamor.’**

As an artist, Zao has freed his body and mind to listen and embrace the natural world. His vulnerability and strength, romantic yet bold, are all rendered through the indigo blue in 01.10.62. The artist’s passion for life and art was both pure and ardent. With his paintbrush as metaphorical paddles, he propelled himself in free exploration of the vast and limitless sea.



Zao Wou-Ki, 1964.
© Budd

Zao Wou-Ki, 19.01.61, oil on canvas, 113.6 x 161.9 cm, 1961, sold for HKD 79,518,000 at Sotheby's Hong Kong Modern Art Evening Sale on 31 March 2019.
© 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich

趙無極《19.01.61》油畫畫布，113.6 x 161.9 cm，1961年作，2019年3月31日香港蘇富比現代藝術晚間拍賣，成交價79,518,000 港元。



奔騰的六〇年代

五〇年代中後期，趙無極與謝景蘭婚姻破裂，情感生活上的打擊亦波及到其創作理念上的探索，在此極端矛盾的時刻，他毅然決定暫時拋開一切世俗紛擾，離開巴黎，遠赴美洲、亞洲輾轉遨遊。旅途中受到美國戰後抽象表現主義風格之激盪，明確了接下來十年抽象繪畫的發展方向。返回巴黎後的趙無極，思如泉湧，正式拉開「狂草時期」之序幕，正如藝術家形容當時的自己：「我那十年全速前進，就像駕駛一輛高速飛馳的車。」1961年，趙無極搬到巴黎蒙帕納斯區中貴街的新畫室，他在這處寧靜隱秘的小天地靜心作畫，將其對生命的全新感悟揮灑畫面，悉心創作出一系列傳世佳作，備受國際畫壇的青睞。法國權威藝術史學家施耐德對藝術家此時期作品給予了極高的肯定：「趙無極六〇年代的作品比舊作更寬闊，更有聲色，更巧妙地勾勒出他的氣質和特殊本性。」《01.10.62》（拍品編號1022）便是藝術家步入六〇年代事業沐浴新生，人生邁向新高峰的代表之作。

靛藍禮讚：響徹東西之宇宙觀

由中世紀聖母瑪利亞身著的神聖藍袍，到享譽全球的「克萊因藍」，藍色亦是趙無極鍾情的顏色，它高貴莊嚴，平和靜謐，神秘莫測，同時象徵著理想於希望。趙氏於《01.10.62》中以藍色為主色調，透過不同深淺的層次變化，煙青、蔚藍、藏青、鈷藍隨用筆的輕重與收放，於畫面起伏、波盪、激昂，散發陣陣漣漪，孕育出無限能量。是次晚拍中另一幅甲骨文早期作品《淹沒的城市》（拍品編號1020）同樣以藍色為主角，若與之並觀，前畫帶有百轉內斂的柔情，本畫則猶如刀劍光影般氣力鋒芒，兩畫分別代表不同時期的創作技巧與理念，完美展現趙無極對藍色精彩多元之演繹。

本畫以橫軸三段式構圖，趙氏剛勁的筆法一氣呵成，橫穿畫布，極具速度之韻律感。水平分割的三大區塊中，中間區塊鮮明濃郁的白色由上下兩端沉鬱幽暗的藍色背景的擠壓中崩裂

而出，將畫面瞬間點亮，墨色的書法筆觸以「飛白」的形式沿對角線縱橫分佈其間，猶如青銅器上的鑿字一般，下筆鏗鏘有力，氣勢如虹，完美體現中國書法抑揚頓挫的節奏韻律與悠揚的視覺美學；黑白兩色於畫面中心猛烈碰撞、交鋒並相互擠壓，彷彿宇宙起源天地崩裂能量爆發之一瞬，無垠生命張力應運而生，擲地有聲地穿透畫布。如此玄境誠如巴黎前現代美術館館長馬卻索所言：「趙無極的繪畫帶有神秘主義色彩，那是一種自然而然，毫不造作的神秘感。從畫面上呈現的諸般矛盾，微妙差異及相應性等特質均可得到印證，從這些特質中亦衍生出變化萬千的意象，成為藝術家筆下宏觀的宇宙。」

脈動天地：穿越時代之巨浪

「狂草時期」的趙無極由物像寫實走入主觀心像，創作過程中常藉以自然現象抒發奔騰的內心情感與精神能量。本畫中充滿戲劇性激昂交戰的筆鋒，極似英國自然主義畫家威廉·透納筆下狂風奏響的幻變海景。透納的海，基於對客觀的觀察，自然中夾雜夢幻的宏大敘事，乃時代浪漫主義之產物；而本畫中，趙無極內心早已歸於自然，他將現實中的自然現象沉澱、內化於心，真實地掌握和操控大自然的脈搏，由一紙畫布抒寫內心風暴，既創造了驚心動魄的戲劇張力，又描繪出一瞬即逝的情感起伏與內心無畏險惡的冒險精神，在情緒的一收一放之間，達到了完美的平衡。正如趙無極摯友、法國詩人亨利·米修所言：「精粹，沉澱，未被牽引的嘎然而止，繼過形體化為線條，壓縮的呼喚，生者仍嘈雜。」

作為畫家，趙無極放開心身擁抱自然世界，於《01.10.62》這一潭靛藍中交出了自己的脆弱與堅強、浪漫與粗獷，他帶著對生活的滿腔熱情以及對藝術的雄心壯志，以一桿畫筆為船槳，在大海一般的無垠心像中自由地乘風破浪。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1023

ZAO WOU-KI

1920 - 2013

Ciel de Paris

oil on masonite

signed in Chinese and Pinyin, dated 54; signed in Pinyin, titled in French and dated 54 on the reverse
44.2 by 53.5 cm; 17 3/8 by 12 in.

PROVENANCE

Private American Collection
Christie's, Hong Kong, 29 May 2011, Lot 1128
Acquired directly from the above by the present important private Asian collector

This work will be included in the forthcoming Catalogue Raisonné currently being prepared by Françoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki)

HK\$ 12,000,000-22,000,000

US\$ 1,530,000-2,810,000

趙無極

巴黎天空

油彩纖維板

一九五四年作

款識

無極ZAO 54 (右下)

ZAO WOU-KI Ciel de Paris 54 (畫背)

來源

美國私人收藏

香港·佳士得·2011年5月29日·拍品編號1128

現亞洲重要私人藏家直接購自上述拍賣

註：此作將收錄於由梵思娃·馬凱及揚·亨德根正籌備編纂的〈趙無極作品編年集〉（資料提供/ 趙無極基金會）





Zao Wou-Ki, *Nuit-minuit*, 1955, oil on canvas, 54.4 x 46.5 cm, sold for HKD 18,080,000 at Sotheby's Hong Kong Modern and Contemporary Asian Art Evening Sale, 4 April 2015. © 2019 Artists Rights Society (ARS), New York / ProLitteris, Zurich

趙無極《夜—子夜》油畫畫布，54.4 x 46.5 cm，一九五五年作。2015年4月4日香港蘇富比現當代藝術晚間拍賣，成交價 18,080,000 港幣。

Zao Wou-Ki roamed freely through the vast sweep of history, drawing aesthetic inspirations from oracle bone scripts. Living in Paris during the 1950s, Zao completed *Ciel de Paris* (Lot 1023) in 1954 at the beginning of the artist's Oracle Bone Period. In the silvery-white background, strings of symbols resembling oracle bone text appear, like gigantic birds soaring through layers of clouds. Despite its relatively small size, this painting presents a boundless vision of the vast sky.

Soaring in the Foreign Sky

Nature is a recurring motif in Zao's abstract paintings, capturing the impression of a diverse range of elemental forces, such as a sorrowful rainstorm, or a powerful thunderstorm. Zao's emotional synergy with nature is evident in the organic quality of the colours, gestures and spiritual aura of each abstract painting. Easily discerned from the title, another source of inspiration for this piece was the Parisian sky, with each layer of dots and brushstrokes forming an abstracted aerial view of Paris. The canvas is lathered in silver oil paint, illustrating thick clouds, light strokes of rusty bronze envelop the symbols while delicate hints of blue blend into the edges of the clouds, heralding the imminent arrival of cerulean skies.

Closer examination of the arrangement of symbols reveals a busy composition towards the lower half of the painting. Architecture is simplified into linear imagery, becoming free from traditional objective representation. A combination of simplistic lines may represent the Notre-Dame, while another set become a bridge on the Seine. The Eastern characters grow the farther up the canvas it travels and extends outwards towards the edge of the image, spreading out like the wings of a majestic bird. The artistic development of Zao Wou-Ki is evident

in this painting from his endless exploration of ideas and mediums. Through this masterpiece, Zao's immense talent is undeniable, foretelling the pinnacle of his career.

Travelling a Thousand Miles to Find Own Roots

In *Ciel de Paris*, the calligraphic lines are reminiscent of the early form of the Chinese character '天', meaning sky. Traces of calligraphy had already appeared in Zao's Paul Klee Period, the word '天' first appeared in his semi-abstract compositions in 1949, expressed in a style similar to Chinese ink paintings. During Zao's Oracle Bone Period, his approach to abstract art matured and developed as the concept behind his pieces evolved. The '天' character no longer possessed the fundamental meaning of the word but was incorporated into the composition to further express the idea of melding words and images together. The 1960s marked the peak of Zao's next style, the Hurricane Period, where the meaning of '天' was eradicated, though on the rare occasion appearing in the artist's bold and expressive brushstrokes, reflecting his consistent interest in the shape of this particular character.

The Oracle Bone Series was born after the post-war abstract art movement when artists were liberated from depicting physical appearances and were given creative freedom to focus on philosophical and spiritual perceptions. Many Western artists became enamoured by calligraphy due to its tendency to be expressed in impulsive subconscious gestures and committed to understanding its spirit to incorporate into abstract art. Georges Mathieu was among the most influential in this group. In the same sale, *Composition* (Lot 1040) reflects Mathieu's interpretation of Eastern calligraphy from a Western perspective, forming a visual and explicit connection with *Ciel de Paris*. Zao's Oracle Bone Series uniquely connects artists of Asia, Europe, and the Americas. *Ciel de Paris* is the earliest extant masterpiece that bears witness to the dawn of Zao Wou-Ki's best years.





Rider and the Northern Goat, Alashan Left Banner Bayanhaote rock painting rubbing on paper, 68 x 136 cm. © Felix Kwok

《騎者與北山羊》阿拉善左旗巴彥浩特岩畫拓片·宣紙·68 x 136 cm。

五〇年代，趙無極雖身處巴黎，卻無阻其肆意穿梭千里回溯歷史洪流，從甲骨文和漢朝拓片中汲取美學靈感，尋得釋放浩瀚想像力的出口，創於1954年的《巴黎天空》（拍品編號1023）即屬此「甲骨文時期」之宏偉開端。在一片滄桑洗煉的銀白背景裡，一串串仿如甲骨文文字的符號於焉成形，如像一群巨鳥穿越雲層，展翅翱翔；儘管本作畫幅精巧，卻展示了天際一方的無邊視野，達致「致廣大而盡精微」之境界。

展翅佈局，他鄉翱翔

趙無極經常賦予甲骨文作品一些大自然相關的畫題，所指涉的元素包羅萬象，使觀者如是親臨感受蕭瑟風雨、雷電交加，抑或皚皚白雪等，藉畫作傳達對自然現象之敬畏、驚艷和盼望。從題旨可知，本作的靈感源自巴黎那片讓藝術家嚮往無比的自由天空，畫中一片蒼茫淡雅的銀白調子，如密佈天空的浮雲，承載著藝術家對於壯闊高空的無盡懷想。燿燿銀海中偶爾滲透斑駁的淡灰和銹色，大概是陰影所致，雲端薄處也透現出幾抹清澈的幽藍，揭示藍天快將來臨，濃雲和薄霧於高空交匯，承載著一串串流洩的符號。

若仔細分析本作的符號鋪排，可發現其構圖佈局的起點，乃最下方位置，那些依然呼應著早期描畫風景的幼細筆觸，逐漸幻化成甲骨文的鐫刻線條。一點一劃組合而成的一片抽象化景觀，猶如從空中俯瞰下的巴黎城市縮影，寥寥幾筆所勾勒的可能是巴黎聖母院，而另一處又形似塞納河上的拱橋。這之上的甲骨文形體，往左右兩邊舒展放大，並奮而向上張揚散開，形成一個從下而上、由小見大的「展翅」佈局。細看《巴黎天空》，觀者似能領會趙無極正經歷一場精彩的藝術歷險，一輪漫長的探索過後，終於悟出己見而豁然開朗，才情高漲直奔天際，藉畫作寓意自己的事業即將創高峰。

金石線條，千里尋根

在《巴黎天空》，一個個宛如甲骨文的圖騰浮沉雲海，其筆法更是與「天」的漢字原型甚為相似。趙無極以書法和文字入畫，早於克利時期初見端倪，而類似《巴黎天空》中「天」字的書寫線條，最早於1949年所創之《無題》已融入局部抽象的構圖中，該畫中亦見「日」、「秋」等字體，表現如傳統國畫中獨立於畫作構圖的題款。踏入甲骨文時期，趙無極的風格臻於成熟，其線條運用亦隨之蛻變：本作中的「天」字，已不具備完整精確的文字形態，並融入構圖而不可分割，進一步表現「書畫合一」的美學概念；及至後來的狂草時期，完全被抹去字義的「天」字亦曾隱隱呈現於率性豪放的筆觸裡，反映藝術家對一字型的眷戀，並將之成為串連各個風格時期的重要創作元素。

趙無極並不僅止於擷取遠古文字之表形，更將當中的意蘊幻化為一種富現代性的抽象表現，即使放諸國際亦有所迴響。甲骨文系列的誕生，時值全球戰後抽象藝術發展之沸點，「書寫性」成為此波潮流的核心概念，尤其在巴黎藝壇，一群西方藝術家致力領略書法的精神內涵，並融匯於抽象創作中，當中最具影響力的有與趙無極密切往來的喬治·馬修。本季同場呈獻之同年代作品《構圖》（拍品編號1040）即反映馬修如何從西方角度理解東方書道，與《巴黎天空》形成視覺造型上的關聯性；而趙無極的書法底蘊早已成竹在胸，因此他的線條運用更富於超越表象的歷史意涵。甲骨文隨著趙無極飄洋過海，走向世界，在這場聯繫亞、歐、美洲藝術家的國際運動中卓絕而立，而《巴黎天空》正是見證著趙無極盛世降臨的最早傳世精品。



Zao Wou-Ki (behind on left) with art dealer Pierre Loeb (seated with pull over) and artists, Maria Elena Vieira da Silva (left), Jacques Germain (standing with cigarette), Georges Mathieu (front on left), Jean-Paul Riopelle (front on right) in Paris, circa 1950.
©RMN-Grand Palais - Gestion droit d'auteur Localisation: Charenton-le-Pont, Médiathèque de l'Architecture et du Patrimoine
Photo ©Ministère de la Culture - Médiathèque de l'architecture et du patrimoine, Dist. RMN-Grand Palais / Denise Colomb

趙無極（後排左方）與畫廊主斐艾柏（中排右方）及藝術家維埃拉·達·席爾瓦（中排左方）、熱耳曼（中排右方）、馬修（前排左方）及里奧佩爾（前排右方）攝於巴黎，1950年。

An abstract painting with a dark, textured surface. The colors are primarily deep blues, blacks, and greys, with some lighter, almost white, areas. The texture is rough and uneven, suggesting a heavy application of paint or a coarse canvas. There are some faint, horizontal lines and some darker, more defined shapes, but overall it's a very moody and abstract composition.

「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。」

謝景蘭



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

歐洲重要私人收藏

1024

LALAN

1921 - 1995

謝景蘭

Sans titre

oil on canvas
signed in French
executed in 1968-1970
114 by 146 cm; 44 7/8 by 57 1/2 in.

EXHIBITED

Shanghai, Shanghai Art Museum, *My Vision of Paradise — Retrospective of Lalan's Art*, 4 July - 5 August 2009
Macau, Macao Museum of Art, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 5 March - 30 May 2010
Taipei, National Museum of History, *Fragrance of the Mind: A Retrospective of Lalan's Work*, 9 July - 8 August 2010

LITERATURE

Li Lei, ed., *Lalan*, Shanghai Art Museum, Shanghai People's Fine Art Publishing, Shanghai, 2009, p. 28
Fragrance of the Mind: A Retrospective of Lalan's Work, Macao Museum of Art, Macau, 2010, plate 9, p. 36

PROVENANCE

Acquired directly from the artist by the present important private European collector

HK\$ 1,200,000-2,600,000
US\$ 153,000-332,000

無題

油畫畫布
一九六八至一九七〇年作

款識

Lalan (右下)

展覽

上海，上海美術館〈意境·天堂——謝景蘭藝術回顧展〉
二〇〇九年七月四日至八月五日
澳門，澳門藝術博物館〈蕙景蘭心：謝景蘭藝術回顧〉
二〇一〇年三月五日至五月三十日
台北，國立歷史博物館〈蕙景蘭心：謝景蘭藝術回顧〉
二〇一〇年七月九日至八月八日

出版

〈謝景蘭〉李磊編（上海，上海人民美術出版社，二〇〇九年），28頁
〈蕙景蘭心——謝景蘭藝術回顧〉（澳門，澳門藝術博物館，二〇一〇年），圖版9，36頁

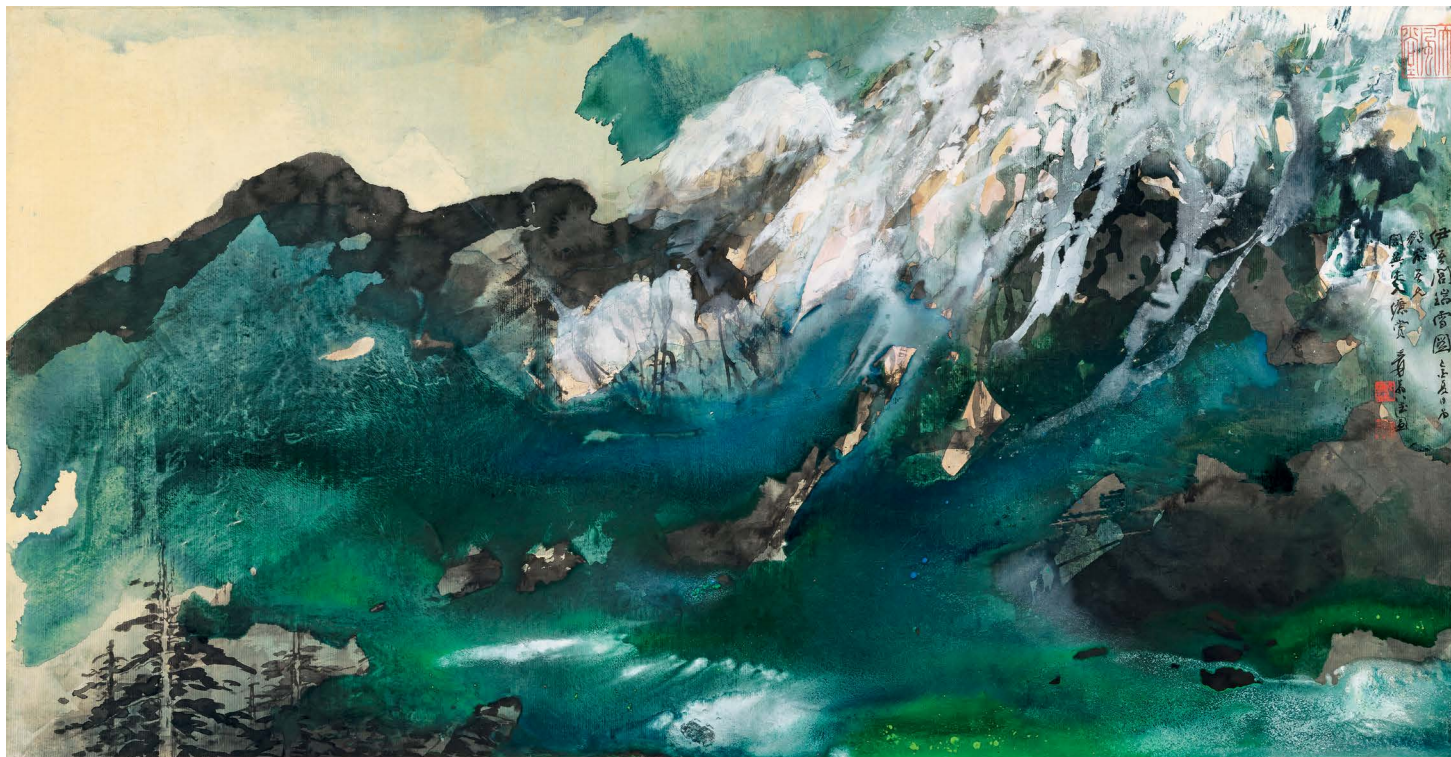
來源

現歐洲重要私人藏家直接購自藝術家本人

“The day I removed the garment of the
Muses, I found out that I was no longer
able to live without practicing painting.”

Lalan





Zhang Daqian, *Manchurian Mountains*, ink and colour on paper mounted on cardboard, 101 x 196 cm, 1969, sold for HKD 162,665,000 at Sotheby's Hong Kong Fine Chinese Paintings Sale on 2 April 2019. © Sotheby's

張大千《伊吾閩瑞雪圖》潑墨潑彩羅紋紙本裱於紙板鏡框·1969年作·2019年4月2日香港蘇富比中國書畫拍賣·成交價162,665,000港元。

Seeds of Modernist ideas from the West were first sown into Chinese soil during the late Qing dynasty period. Gradually, Chinese art developed into a new historical phase. Pan Yuliang, Fang Junbi, and Guan Zilan were among the first generation of female artists from the Republic. Independent and self-assured, they broke free from the restraints of a traditional patriarchal society and took their positions on the historical stage. A member of this group, Lalan carved out her own domain in the Western art world with her deeply cultural background and her courage to transcend gender bias, innovating an artistic approach that combined music and painting. *Sans Titre* (Lot 1024) is a representative work from Lalan's transitional phase, presenting her pioneering artistic practice half a century ago, inheriting as well as further developing the power of awakening among modern women.

A Clear and Bright Landscape

This work was created between 1968 to 1970 when Lalan was making a transition from a calligraphic abstractionist approach to a new landscape domain. During the two-year creative process, her continuous explorations brought her to an awareness that painting need not be constrained

by either abstract or representational formats. Instead it was ultimately about the expression of personal emotions. Consequently, she removed these earlier constraints to embark on an artistic journey. This journey began from the essence of painting, was guided by individual beliefs and clearly defined concepts, and finally led to a wider and freer artistic landscape.

The brushstrokes from the 1960s abstract calligraphic style appears in the painting's composition, while also incorporating the delightful imagery of a natural landscape. The painting balances the boldly masculine with the gently feminine, and yet embodies neither of the two. There is a precipice of which the bottom cannot be seen. Stretches of mountain peaks are distributed diagonally, an approach akin to Southern Song dynasty landscape master Ma Yuan's 'one corner painting' style, aptly reflecting Lalan's understanding of traditional Chinese landscape paintings. When Zhang Daqian exhibited his new works in Paris during the 1960s, Lalan and her close friend Sanyu often visited these exhibitions, which enabled the opportunity for first-hand artistic exchange. All of these influences were incorporated into the use of color in the present work. Lalan boldly splashed ivory white, indigo, grayish-brown and bright red onto the canvas, in kindred

spirit with Zhang's green landscape and fluid, splashed-ink technique.

Sun and Moon Shining Together

Lalan's search for a new artistic approach was deeply influenced by Daoist ideas. She used abstract landscape to depict the principle that all things in the universe originate from the same source. In the painting, layers of mountains rise and fall within a tranquil lake, a bright moon ascends from clouds and mist while a red sun hovers on the horizon, creating an extraordinary scene of the sun and the moon shining together. The artistic landscape was guided by internal thoughts. Ever committed to artistic self-expression and a reverence for nature, Lalan suffusing the whole canvas with this landscape, laying forth a broad and open vision unfettered by geography, race or gender.

In this year's Hong Kong Spring sale, Lalan's *La lune est voilée* achieved impressive result, sold at six times the original estimate. This is more evidence that Chinese female artists have gained wide recognition by the public. The pioneering spirit of these artists made significant contribution to the development of modern art, completing the yin and yang of modern art history.



Lalan and Sanyu (second left) at Zhang Daqian's exhibition in Paris around 1960. Image courtesy of Artist Publishing.

一九六〇年前後謝景蘭女士與友人常玉（左二）參觀張大千在巴黎的畫展。（圖片版權／藝術家出版社）

晚清以來，西方現代主義思潮湧入中華大地，隨著社會的變遷和新思潮的迭起，中國藝術逐漸展開了新的歷史進程。在這個過程當中，以民國第一代女畫家著稱的潘玉良、方君璧、關紫蘭等首當其衝，以獨立而自信的姿態從傳統父權社會以及對女性的刻板印象的箝制中覺醒，瀟灑地登上歷史舞台，在傳承傳統文化的同時，進行美學觀念和語言的實驗與革新，形成了美術史上一道現象級的風景線。在這一眾女性藝術家中，謝景蘭年紀較輕，但同樣深受時代浪潮之鼓舞，憑藉自身深厚的文化底蘊和膽識，跨越性別成見之藩籬，以創新的藝術理念結合音樂與繪畫，亦在西方藝壇闖出了一片天地。《無題》（拍品編號1024）作為藝術家六〇至七〇年代轉型時期的代表作登陸本季蘇富比晚拍，為藏家完美展現半個世紀前謝景蘭的先鋒藝術實踐，旨在傳承與發揚現代女性覺醒之力量。

山高水綠，意境清明

謝景蘭的繪畫由音樂啟蒙，她對音樂和舞蹈的擅長和獨特理解為她的藝術創作理念提供了無限養分。《無題》作於一九六八至七〇年，此時正值

謝景蘭由書法性抽象風格向新山水風景畫轉型的關鍵時期。在這長達兩年的創作過程中她反覆地思考與探索，領悟到繪畫無須被抽象或具象的形式牽制，終究是個人情感的表達與宣洩，由此放開手腳從繪畫精神本質出發，以明確的信念追求自我，繼續探討一種更為廣闊、自由的藝術境界。

構圖上，畫面既帶有六〇年代典型抽象書法筆觸，又揉入了大自然寧靜怡人的風景意象，可謂剛柔並濟，安能便雄雌。畫中絕壁直下但不見其腳，山峰綿延呈對角線分佈，頗見南宋山水名家馬遠筆下的「邊角之景」，下筆遒勁但嚴整，山水自然而生動，足見謝景蘭對中國山水畫的潛心研究。在當年一眾旅居海外的華人藝術家中，張大千享譽畫壇，堪稱東方美術領域之標竿，其藝術風格與創作理念對謝景蘭來說亦具有強烈的啟發性。六〇年前後張大千來巴黎展覽新作時，謝景蘭就與好友常玉一同前往觀展，趁此機會與崇敬已久的大師親身交流藝術體會與思哲，而這一切均被反映在本畫對色彩的運用和處理中：象牙白、靛青、灰棕、大紅潑灑於畫面，大膽而濃

烈，與大千張筆下青山綠水、恣意流動之潑墨美景堪稱異曲同工。

日月同輝，陰陽同源

謝景蘭在對新風格的探索過程中亦深受道家思想影響，以抽象的風景描寫來傳達世間「萬物同源」之宇宙精神：畫中一泓靜謐的湖海中層山迭起，雲霧繚繞間一彎明月當空升起，畫面右下一輪紅日從海平面初露鋒芒，營造出一片「日月同輝」之奇景。正所謂思想決定畫作之樣貌，謝景蘭視野之廣闊，不受地理、種族和性別的約束，堅持藝術上的自我表達以及對大自然的崇敬之心均由畫面滲透而出。

是年蘇富比香港春拍中，其油畫作品《遮掩的月》（130 x 195 cm）以六倍原估價的高價成交，締造市場佳績，這從另一方面證明了如今包括謝景蘭在內的華人女性藝術家逐漸受到大眾的廣泛接受和認證。她們身上所帶有的時代先鋒精神，對近現代藝術進程有著舉足輕重的貢獻——補全現代藝術史完整的陰陽脈絡，勾勒華人性在藝術天地的半壁江山。

1025

WASSILY KANDINSKY 瓦西里・康丁斯基

1866 - 1944

Annäherung

watercolour on paper mounted on cardboard
signed in Russian and dated 31; titled in German and dated 1931
on the reverse
33 by 49 cm; 13 by 19 ¼ in.

EXHIBITED

Berlin, Galerie Ferdinand Möller, *W. Kandinsky Zeichnungen 1910-1931, Neue aquarelle/Grafik (W. Kandinsky: Drawings 1910-1931, New Watercolours/Graphics)*, February 1932, no. 87
London, The Mayor Gallery, *International Exhibition: A Survey of Contemporary Art*, 1933, illustrated
Berne, Kunsthalle, *Wassily Kandinsky, Französische meister der gegenwart (Wassily Kandinsky, French Master of the Present)*, 21 February - 29 March 1937, no. 75, p. 7
Milan, Galleria del Milione, *Arp, Domela, Kandinsky, Magnelli, Seligmann, Taeuber Arp, Vezelay*, 2-17 March 1938
New York, Sidney Janis Gallery, *Kandinsky*, 1949
New York, Kleemann Galleries, *Wassily Kandinsky 1866-1944*, 1957, plate 9
Turin, Palazzo delle Mostre, *Moda-Arte-Costume (Fashion-Art-Costume)*, 1961
Milan, Villa Reale, *Boldini, Pollock*, 1961
Turin, Galleria civica d'arte moderna, *Il Cavaliere Azzurro, Der Blaue Reiter (The Blue Rider)*, 18 March - 9 May 1971, p. 207
Bergamo, Galleria d'arte moderna e contemporanea, *Gli anni del premio Bergame (The Years of the Bergamo Award)*, 1993, no. 24
Milan, Palazzo Reale, *Kandinsky e l'astrattismo in Italia 1930-1950 (Kandinsky and Abstraction in Italy 1930-1950)*, 2007, p. 96
Aosta, Museo Archeologico Regionale, *Wassily Kandinsky: e l'arte astratta tra Italia e Francia mostra (Wassily Kandinsky: Abstract Art between Italy and France)*, 26 May - 21 October 2012

LITERATURE

Vivian Endicott Barnett, *Kandinsky Watercolors, Catalogue raisonné, Volume II 1922-1944*, Philip Wilson Publishers Limited, London, 1994, plate 1061, p. 322
Alberto Fiz, *Wassily Kandinsky: e l'arte astratta tra Italia e Francia (Wassily Kandinsky: Abstract Art between Italy and France)*, Mazzotta, Milan, 2012, plate 13, p. 70

PROVENANCE

Collection of Nina Kandinsky, Paris
Galerie Maeght, Paris
Galleria d'arte del Naviglio, Milan
Galleria Lorenzelli, Bergamo, circa 1971
Collection of Guido Bosi

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

US\$ 128,000-255,000

和解

水彩紙本裱於紙板
一九三一年作

款識

K 31 (左下)
Annäherung 1931 (畫背)

展覽

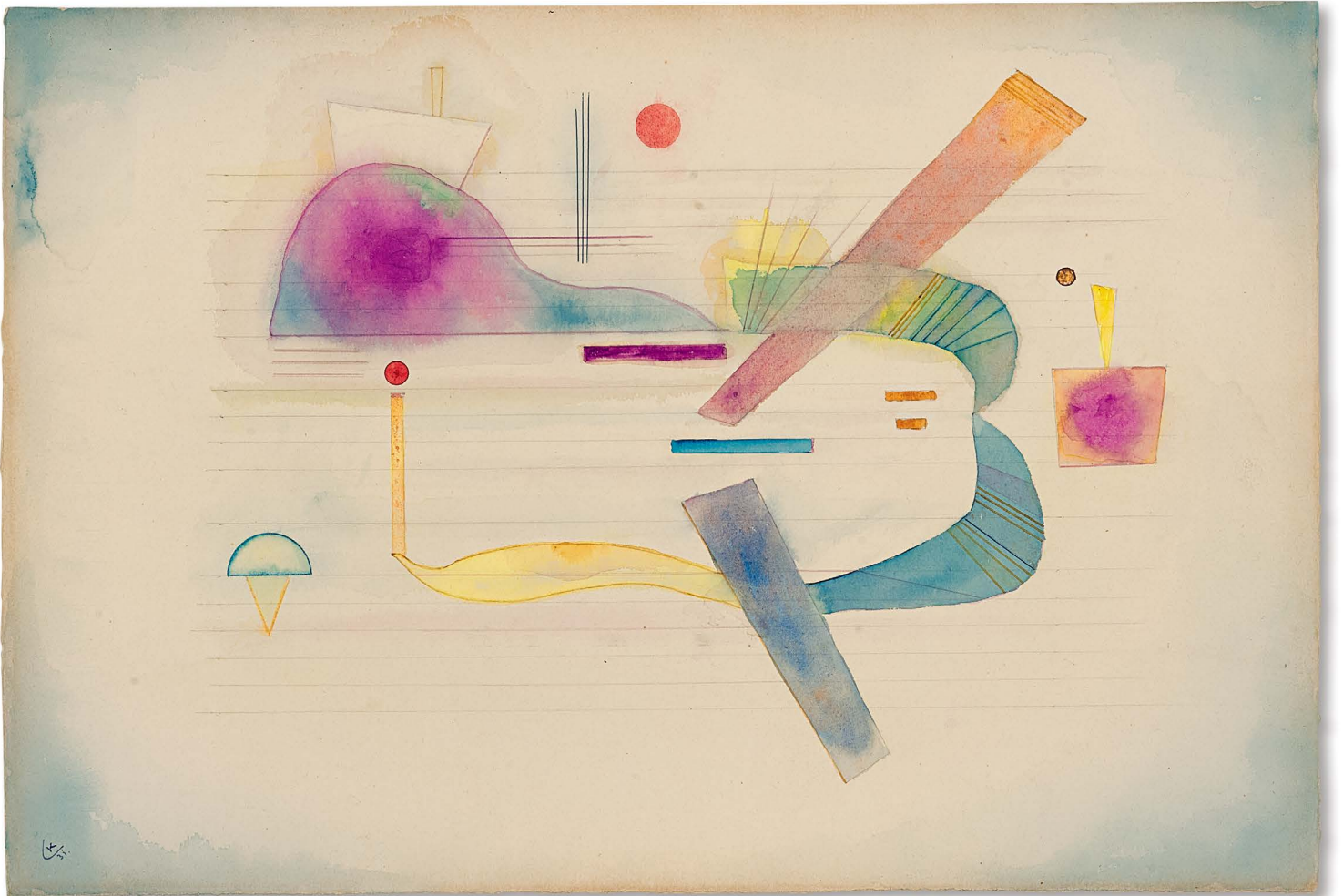
柏林・費迪南德・莫勒畫廊〈康丁斯基：繪畫1910-1931，新水彩畫／圖像〉一九三二年二月，編號87
倫敦・梅耶畫廊〈國際展覽：當代藝術〉一九三三年，圖版伯爾尼，伯爾尼美術館〈瓦西里・康丁斯基：當代法國大師〉一九三七年二月二十一日至三月二十九日，編號75，7頁
米蘭・百萬畫廊〈Arp, Domela, Kandinsky, Magnelli, Seligmann, Taeuber Arp, Vezelay：藝術家群展〉一九三八年三月二至十七日
紐約，西德尼・詹尼斯畫廊〈康丁斯基〉一九四九年
紐約，克利曼畫廊〈瓦西里・康丁斯基：1866-1944〉一九五七年，圖版9
都靈，展覽宮〈時尚-藝術-服裝〉一九六一年
米蘭，皇家別墅〈波爾蒂尼，帕洛克〉一九六一年
都靈，現代藝術市政畫廊〈藍騎士〉一九七一年三月十八日至五月九日，207頁
貝加莫，現代和當代藝術畫廊〈歷年的貝加莫獎〉一九九三年九月二十五日至一九九四年一月九日，編號24
米蘭，米蘭王宮〈康丁斯基和意大利的抽象主義 1930-1950〉二〇〇七年，96頁
奧斯塔，地區考古博物館〈瓦西里・康丁斯基：意大利和法國的抽象藝術〉二〇一二年五月二十六日至十月二十一日

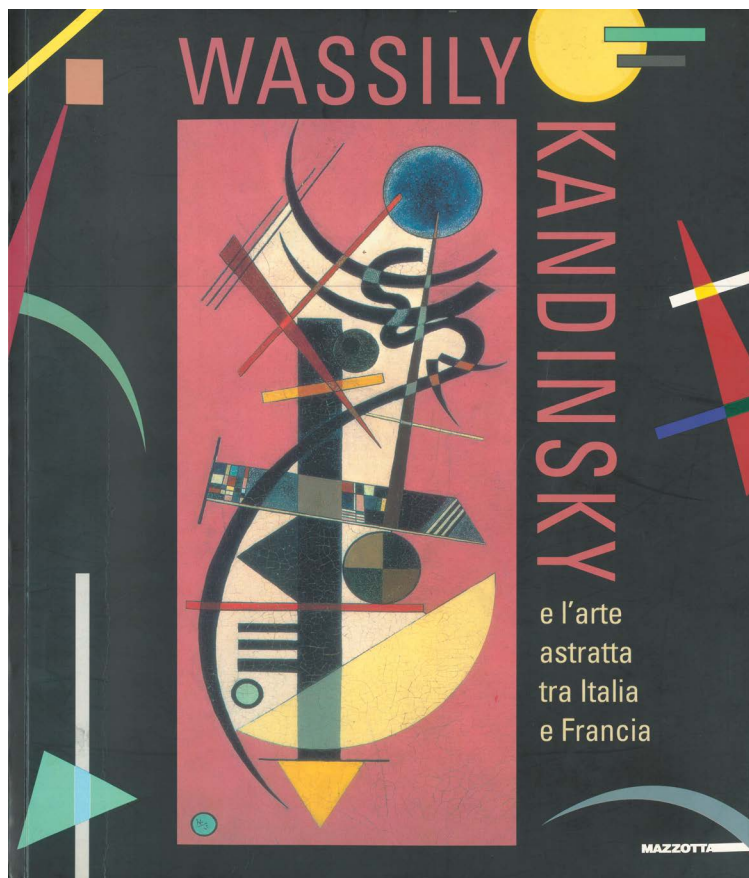
出版

〈康丁斯基水彩全集II 1922-1944〉Vivian Endicott Barnett（倫敦，Philip Wilson出版社，一九九四年），圖版1061，322頁
〈瓦西里・康丁斯基：意大利和法國的抽象藝術〉Alberto Fiz（米蘭，Mazzotta出版社，二〇一二年），圖版13，70頁

來源

巴黎，妮娜・康丁斯基舊藏
巴黎，Maeght畫廊
米蘭，Naviglio畫廊
貝加莫，Lorenzelli畫廊，約一九七一年
貴都・博司舊藏





Cover of Wassily Kandinsky:
*e l'arte astratta tra Italia
e Francia* (Alberto Fiz,
Mazzotta, Milan, 2012).

〈瓦西里·康丁斯基：意大利
和法國的抽象藝術〉Alberto
Fiz（米蘭·Mazzotta 出版社，
二〇一二年）·封面。

FROM WESTERN ABSTRACTION TO ASIAN MODERN ART

Wassily Kandinsky was one of the important pioneers of abstraction. Amid the fraught political atmosphere of the twentieth century, his works rose above the competing schools of artistic thought and thoroughly altered the course of art history. By dint of his persistence and will, myriad artistic manifestations derived from abstraction began to flourish, emerging in great variety. This movement influenced countless generations of artists to come, including, on the other side of the globe, a group of Asian artists. This season, for the first time, Sotheby's Hong Kong presents a work by the "Father of Abstract Expressionism." Its juxtaposition alongside works by the Asian abstract masters highlights the interaction and enduring influences between the contemporary Asian pioneers who were studying overseas and the Western master, each illuminating the other. Finally emerging, then, is a complete picture of the development of Eastern and Western Abstract art since the twentieth century.

Generally speaking, abstract art can be separated into two types. The first, Lyrical Abstraction, features galloping, unrestrained lines and deep, rich color that serves as a metaphor for passionate feeling. In the West, it is represented by none other than Kandinsky, and in the East, by Zao Wou-Ki, Chu Teh-Chun, and Walasse Ting. The second type of abstract art is Geometric Abstraction, or "cold abstraction," which uses pure and logical geometric shapes of a single color to construct a minimalist space. Its representatives include Piet Mondrian, as well as the artists Richard Lin and Ho Kan, whose works are soon-to-be unveiled at our sale. Completed in 1931, the exquisite watercolor *Annäherung* (Lot 1025) was created during the artist's later, more mature period of painting. Its offering at this Modern Art Evening Sale is a historic event, unfolding a dialogue that bridges East and West, between the lyrical and the geometric, and reveals the beginnings and development of the abstract art movement that swept across the entire globe.



Guido Bosi in his studio.
貴都・博司攝於其畫室。

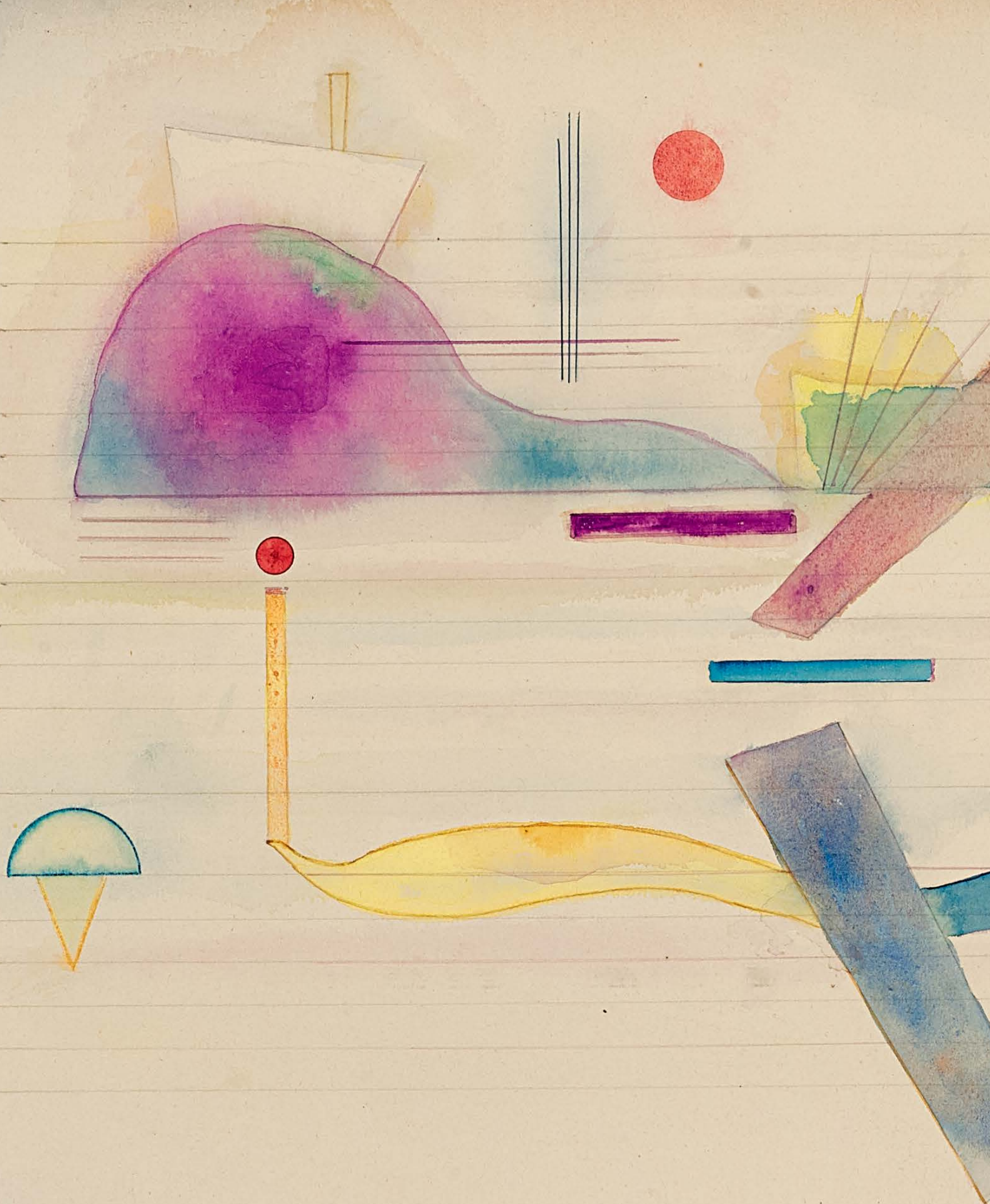
FROM DER BLAUE REITER TO BAUHAUS

In the early 1910s, Kandinsky and Franz Marc established the artistic group, Der Blaue Reiter. They held a critical view toward the styles of Impressionism and Post-Impressionism, and advocated casting off the shackles of objective, representational art, and instead, uncovering art's inherent spirituality. Although the group was active for only a few years, its contributions to art history have been deep and enduring. After the founding of the group, Kandinsky's own style turned towards abstraction. He released himself from the existing mandate of portraying concrete details, and returned to the basic artistic language of the dot, the line, and the plane. In this way, he aimed to convey interior emotions and rhythm, things beyond the realm of the visual experience. In the early twentieth century, prior to World War II, while in Weimar teaching at the Bauhaus School, Kandinsky entered a highly creative and productive period. His earlier style, compositions imbued with romance and freedom of imagination, were now uniting with geometric forms that contributed a feeling of patterned regularity.

Having studied classical music since a young age, Kandinsky began to experiment with musical elements in his paintings. By manifesting "the forms that appear[ed] before [his] eyes while listening to music", he daringly stepped across the boundaries of visual art and into the depths of other realms. In *Annäherung*, the background appears as a musical staff, supporting the musical notes and notations that are suspended ephemerally in the form of geometric shapes and lines. Dotted with graceful and bright color, the work appears just like a musical composition, calling its intoxicated listeners to rise and dance.

Kandinsky believed that abstract art was not the chaos and randomness that people might imagine it to be. Rather, it transcends the framework of representation, and, while possessing an anti-academy and anti-realist spirit, it possesses its own system of order. In the theoretical book *Point and Line to Plane*, published in 1926, Kandinsky rigorously elaborates on the properties of various points of view, lines, and planes, and the interplay resulting from

the arrangement of various elements upon the plane. Theory gave rise to creation, and in the dynamic arrangement of *Annäherung*, triangles, squares, circles, straight lines, and curved lines not only inflict a reaction upon each other, but come together in a kind of balance, just as the title suggests. Seemingly oppositional elements resolve into a conciliatory position. The blazing emotions contained in the color soften the geometric shapes' plainness and abruptness, achieving a visual unity and harmony. *Annäherung* is a culmination of the artist's conclusions toward abstract art, beginning from Der Blaue Reiter to the Bauhaus period, testifying to Kandinsky's enduring belief in an abstract expression that transcends the representational form. Standing in front of Kandinsky's abstract paintings, what we see are conceptual images, each confounding us and eluding our full comprehension. It is only by opening up our senses, casting off staid habits of analysis, that we can fully appreciate their prodigious artistic purity and charm.





從西方抽象主義到現代亞洲藝術

康丁斯基是抽象藝術的重要先驅，在二十世紀初的緊張政治氛圍裡，他的創作在一片爭議之中徹底改寫了藝術史。在他的堅持與推動下，由抽象觀念所衍生的各種表現形式開始蓬勃，影響無數後世畫家，包括遠在地球另一端的一眾亞洲藝術家。本季，香港蘇富比首次呈獻「抽象表現主義之父」康丁斯基的作品，與同場的亞洲抽象大師互相輝映，突顯這些渡洋留學的現代亞洲先驅與西方大師之間的交流與傳承，更首次梳理出二十世紀以來一段完整的東西方抽象藝術發展脈絡。

一般泛指抽象藝術大致分為兩個派系：一個是熱抽象或「抒情抽象」，以奔放線條和豐盛色彩借喻強烈的個人情感，西方的代表人物便是康丁斯基，而亞洲則有我們所熟悉的趙無極、朱德群和丁雄泉等；而另一派別的冷抽象或「幾何抽象」，以純粹而理性的幾何圖案配合單色調構成無限空間，代表人物除了蒙德里安，還有本季緊接亮相的林壽宇、霍剛等。創於1931年的精緻水彩畫《和解》（拍品編號1025）屬藝術家成熟時期的作品，它歷史性地現身現代藝術晚間拍賣，將展開一段橫跨東與西、冷抽象與熱抽象幾個領域的對話，呈現二戰前後全球抽象藝術熱潮的起承轉合。

從藍騎士到包浩斯

一〇年代初，康丁斯基和法蘭茲·馬克成立「藍騎士」團體，他們對印象主義和後印象主義的風格持批判態度，主張擺脫客觀寫實的束縛，重新發掘藝術當中的精神性；團體的活躍時期僅短短幾年，對藝術的貢獻卻是源遠流長。從藍騎士的成立開始，康丁斯基的畫風全面朝向抽象化邁進，他放棄描繪具體的內容，將構圖回歸純粹的點、線、面等基本繪畫語言，以表達內在的情緒、節奏等視覺以外的質素。二〇年代初至二戰之前，康丁斯基在德國魏瑪包浩斯設計學院任教，同時進入一段創作高峰時期，早期充滿浪漫和自由的幻想式構圖，逐漸結合有規律的幾何圖案形式。從小學習古典音樂的康丁斯基，亦嘗試在畫中導入音樂元素，藉著展現「聽著音樂時在我眼前浮現的造型」，獨創跨越範疇的繪畫模式。《和解》中如同五線譜的背景處理，承載著音符般懸浮不定的幾何形狀與線條，再以輕盈亮麗的色彩點綴，正正猶如一段讓人翩然起舞、沉醉其中的浪漫旋律。

康丁斯基認為抽象表現並非一般人所認為的雜亂無章，它跨越表象的界限，在反學院、反寫實的原則下，它同時擁有系統和秩序。他的繪畫著重研究色彩與形體對於心理所產生的效果，在1926年出版的理論著作《點線面》裡，康丁斯基嚴謹地闡述各種角度、線條和形狀的特性，以及多種元素在平面佈局上所產生的互動性。從理論延伸至創作，在《和解》靈活的佈局中，三角形、方形、圓形、直線和曲線彼此衝擊之餘，亦互相平衡，正如其標題所示，看似對立的元素也獲得和解。畫中色彩所飽含的熾熱情感，又往往融化幾何圖形的枯燥與突兀，達致其作品裡一貫的視覺和諧感。《和解》囊括康丁斯基從藍騎士到包浩斯時期所提出的美學見解，見證作者恆久地忠於形式至上的抽象表現。在康丁斯基的抽象畫跟前，我們所看到的即使是一個又一個讓人琢磨不透的意念圖案，若我們能夠打開觀感，同時抑制過多的揣摩，或許更能盡情地體會其藝術的純粹與魅力。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

🔑 1026

LÉONARD TSUGUHARU FOUJITA

1886-1968

Jeune Femme au Petit Chien

oil on canvas
signed in Japanese and English, dated 1929
73.3 by 100.5 cm; 28 7/8 by 39 1/2 in.

LITERATURE

Sylvie & Dominique Buisson, ed., *Léonard Tsuguharu Foujita Vol. I*,
ACR Edition, Paris, 1987, plate 29.38, p. 409

PROVENANCE

Important Private Asian Collection

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

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

藤田嗣治

少女與幼犬

油畫畫布
一九二九年作

款識

嗣治 巴里 Foujita 1929 (左下)

出版

〈藤田嗣治全集 第一冊〉Sylvie及Dominique Buisson編
(巴黎・ACR Edition・一九八七年)・圖版29.38・409頁

來源

亞洲重要私人收藏











Léonard Tsuguharu Foujita, *Portrait de Youki*, 1928, oil on canvas, 33 x 24 cm, sold for HKD 2,215,000 at Sotheby's Hong Kong Modern Art Evening Sale on 31 March 2018. © Foujita Foundation / Artists Rights Society (ARS), New York 2019

藤田嗣治《小雪肖像》油畫畫布·33 x 24 cm·一九二八年作。2018年3月31日香港蘇富比現代藝術晚間拍賣·成交價 2,215,000 港幣。



Léonard Tsuguharu Foujita, *Nu à l'oreiller*, Youki, 1927, oil on canvas, 41 x 33.5 cm.

© Foujita Foundation / Artists Rights Society (ARS), New York 2019

藤田嗣治《睡枕上裸女·小雪》油畫畫布·41 x 33.5 cm·一九二七年作。

On the eve of the outbreak of World War I in 1913, Léonard Tsuguharu Foujita left Japan for Paris, where he witnessed the vibrancy of the avant-garde art that flourished both before and after the war. By the early 1920s, he was the most well-known Asian artist in the Paris art world, and he established a legendary reputation for himself as a Japanese artist. At the time, the Paris art world was centred in Montparnasse, which was home to many foreign artists, including Amedeo Modigliani, Chaïm Soutine, and Marc Chagall. They embraced freedom, diversity and enjoyed the inclusive cultural atmosphere of this bustling city, which triggered immense creativity. The inclusiveness he found in this foreign land prompted Foujita to boldly pursue a distinctive style that harmoniously blended Eastern and Western techniques. His female nudes liberated the Japanese painting tradition while also challenging the limitations of the European academic school. The women he painted had delicate, creamy skin that was fashionable in the Paris art world. His 1929 work *Jeune Femme au Petit Chien* (Lot 1026) is a classic of this series. This image of a reclining woman, a motif familiar in the West, is permeated with a

Japanese sensibility. Foujita's strong feelings for his subject pervade every part of the painting, making it a romantic interpretation of love and sensuality in twentieth-century Paris.

Entranced by Milky White Skin: Foujita's Muse

In the 1920s, Foujita was fascinated by the representation of the human body and skin, and two muses largely inspired his admiration of the female form. One was the famed model Kiki de Montparnasse due to her full, seductive figure and her unrestrained personality, both of which were celebrated by everyone in the Paris art world. She was also the muse of many other artists and had numerous classic works of art named after her. Foujita depicted Kiki in a large painting from 1922, *Nu couché à la toile de Jouy*, a piece which made him famous overnight. The composition of this work is very similar to that of *Jeune Femme au Petit Chien*, demonstrating the artist's determination to refine similar configurations. Set against an almost abstract background, the woman casually reclines silky white sheets. Whether the

figure is nude or not, both paintings have a mysterious, sexy quality. When we examine many other works named after Youki from this period, the figure in those paintings and the young woman in *Jeune Femme au Petit Chien* have the same short, wavy blonde hair, the identical high, straight nose, and a pair of matching grey eyes. From the facial features, we can surmise that the same model is depicted in these paintings—Youki, Foujita's wife and muse.

In 1923, Foujita met Youki, originally known as Lucie Badoud. Youki (literally meaning 'snow') was the Japanese name that Foujita gave her because of the snow-whiteness of her skin. The two met and fell in love and the eight to nine years that they were together largely coincided with the heyday of Foujita's obsession with paintings of beautiful women—especially nudes. Foujita adored Youki's milky-white skin, which likely stemmed from the association between pale skin and beauty in the Eastern aesthetic tradition. He based countless sketches, watercolours, and oil paintings on her pure features and unrivalled charm. She appeared many times in Foujita's work, which made her famous. The two of them occasionally invited their friends to



Léonard Tsuguharu Foujita,
Nu au chat, 1930, oil on
canvas, 97 x 162.5 cm,
sold for HKD 39,400,000
at Sotheby's Hong Kong
Modern and Contemporary
Asian Art Evening Sale on
3 April 2016. © Foujita
Foundation / Artists Rights
Society (ARS), New York
2019

藤田嗣治《裸女與貓》水墨
油畫畫布·97.5 x 163 cm·
一九三〇年作·2016年4月3
日香港蘇富比現當代亞洲藝術
晚間拍賣·成交價39,400,000
港幣。

sumptuous parties, attended dances and other social events, becoming the talk of Paris artistic circles. In contrast to other fully nude works, this piece features Youki heavily adorned, wearing a gorgeous dress, glittering jewellery, immaculate makeup, and high heels. This could lead the viewer to believe that it was painted after a party when the two returned home to enjoy a more relaxing ambience.

The 'goddess' in the painting has a tender gaze, allowing the viewers to imagine the painter gazing affectionately at Youki outside the frame. It was the nature of their loving relationship which allowed Foujita to easily capture her essence. As Foujita was solely focused on the person before him, he deliberately blurred the background, covering it in a large swathe of sweet, pleasant pink, which not only showcases the model's luminous white skin but also exudes dreamlike surrealism. In examining Foujita's paintings of beautiful women from this period, almost all of them use cautious black, grey, and white to depict abbreviated cold environments. The charming pink tone in this work has the warmth of rosy clouds, which is both romantic and rare for Foujita.

The Tenderness of a Man-About-Town: Representing Venus

Depictions of beautiful nude women are not usually the traditional Japanese aesthetic; even the beauties of Japanese

woodcut masters such as Kitagawa Utamaro or Suzuki Harunobu would only reveal a kneecap or a neck to give a tactile impression of the figure's skin. The female nude is a reoccurring theme in Western art history, especially in the Renaissance period, where painters would often paint recumbent goddesses. Foujita often went to the Louvre to browse and learn, he also visited Italy to fully assimilate classical art. As he discovered the sources of European civilization, he was deeply inspired by the meticulous attention paid to the perfect female form in Western art. He used these Western paintings as footholds to incorporate infuse Western artistic elements into his rather traditional Eastern artworks. In the current work, Youki leans back, with the upper half of her body supported by one arm, highlighting the demure of her body language. This posture is seductive, reminiscent of Titian's *Venus of Urbino*, a painting which Edouard Manet borrowed the same composition for his *Olympia*.

The little dog next to the goddess in Titian's *Venus of Urbino* is a symbol of eternal fidelity, while Manet places a black cat next to the ordinary woman in *Olympia*, which represents sexual desire and debauchery, highlighting the conflict between Western tradition and society's morals. Foujita had always loved cats, but here he chose to paint a cute, docile puppy. This, combined with the rare inclusion of clothing and shoes, reflects his respect for

his model. Foujita was a socialite in Paris; he was witty and uninhibited, using smooth and graceful brushwork to create a blissful and tranquil habitat for a woman with skin the colour of snow.

Rosy Clouds Setting Off the Snow: Eastern Chromatics

When Foujita was in Paris, he was not afraid to embrace Western culture with open arms. He was particularly inspired by Western classical painting but had not forgotten his refined technique of Japanese painting. When existing materials could not support Foujita's boundless creative passions, he actively researched new painting pigments. Supposedly, he ground oyster shells into powder and mixed it with oil paint to achieve a translucent ivory tone in his portraits, as well as a smooth, lustrous, porcelain finish of the pale skin in his paintings. After rubbing painted areas with sandpaper, Foujita used fine, sinuous lines to outline Youki's contours. He also adopted the iridescent technique from Japanese woodcuts, wiping away pale grey shadows from their skin to create a sense of volume and a gentle Eastern sensibility. The smoothness and softness of Youki's skin contrast with the waves in her skirt, the natural creases in the sheets, and the swirling tufts of the dog's fur.





Titian, *Venus of Urbino*,
1538, oil on canvas.

提香《烏爾比諾的維納斯》
油畫畫布，一五三八年作。

1913年，時值一戰爆發前夕，藤田嗣治孑然一身離開日本、抵達巴黎，見證戰前戰後持續萌興的前衛藝術。而至二〇年代初，他已是「巴黎畫派」中最耀眼的東方寵兒，以日本藝術家的身分締造了傳奇名聲。當時的巴黎畫派以一批落腳於蒙帕納斯的異國藝術家為核心，包括莫迪里亞尼、蘇汀、夏加爾等，他們擁抱自由和多元性，在繁華之都享受兼容並蓄的文化氛圍，激活旺盛的創造力。異鄉的無限包容，讓藤田嗣治放膽追求「和洋合璧」的獨特風格，他的女體畫解放了日本繪畫傳統，又挑戰著歐洲學院派的侷限，其筆下女性柔嫩滑膩的「乳白色肌膚」風靡整個巴黎藝壇，創於1929年的《少女與幼犬》（拍品編號1026）即屬此系列之經典。在西方所熟悉的「斜躺女體」畫題中，一股東洋氣息穿梭其中，主角嫵媚傾城，給予觀眾從視覺到觸覺上的驚艷感受，畫中每處皆瀰漫著藤田嗣治對於畫中人的濃郁情愫，浪漫演繹二十世紀花都巴黎的情與「色」。

情迷乳白：專屬的繆斯

二〇年代，藤田嗣治專注表現人體和肌理，而他對女性美態的啟蒙至傾慕，主要源自他身邊兩位繆斯女神，其一為當時在蒙帕納斯最著名的模特兒琪琪。她豐腴魅惑的體態、豪邁不羈的性格，贏盡巴黎畫派諸位喝采，成就無數以她為名的經典作品；而在1922年，藤田嗣治所繪的巨作《裸女與印花布》即以琪琪為主角，此作入選巴黎秋季沙龍並深獲讚揚，使藤田一舉成名，日後更

進入了巴黎市立現代美術館典藏。本作《少女與幼犬》與該畫的構圖甚為相似，引證藝術家經常反覆錘煉相同佈局，在近乎抽象的純色背景襯托下，女人悠然優雅地斜躺在絲質白布臥榻上，不論裸體與否，都散發著神秘且性感的氣質。比較蘇富比於2018年春季呈獻的《小雪肖像》、2017年春季呈獻的《夢中的裸女，小雪》以及多件於同時期以「小雪」命題的作品，畫中人與本作的少女同樣擁有閃亮的金色短波浪捲髮、畢挺的鼻樑，以及灰藍色的晶瑩瞳孔，據以上的面容特徵可推測兩幅畫作中的模特兒應為同一人，而她正是藤田嗣治的另一位繆斯女神兼愛妻——小雪。

1923年，藤田嗣治邂逅原名為露西·芭杜的小雪，「小雪」（“Youki”）是藤田因其肌膚白皙勝雪而為她而取的日語暱稱，兩人從相識、相戀，至別離的八、九年間，與藤田埋首鑽研仕女畫——尤其是裸女——的巔峰歲月大致重疊，而小雪正是他名揚巴黎的「乳白色肌膚」的靈感泉源。藤田情迷小雪的肌膚，是源於東方傳統審美中「以白為美」的觀念。數之不盡的草稿、水彩畫與油畫皆是建基於小雪的純淨容貌與絕代丰姿，她屢次出現藤田筆下，讓「小雪」也成為了廣為人知的芳名，他倆偶爾邀請各方好友舉辦奢華的派對，又活躍於舞會等社交活動，成為巴黎藝圈的一時佳話。有別於一絲不掛的裸女畫作，本作中的小雪一身珠光寶氣，雍容華麗的洋裝搭配璀璨首飾、精緻妝容和高跟鞋，讓人猜想此畫可能是繪於一次派對盡興之後，一對佳人回到愛

巢裡，獨享靜謐的氛圍，畫面蘊藉情到極致的愛戀滋味。

畫中女神曖昧的眼神柔情似水，可想像框外的畫家本人也正凝視著小雪，一舉一動盡收眼底，戀人關係讓藤田在捕捉對象的神髓時更得心應手，也因為專心聚焦眼前伊人，所以刻意虛化背後場境，只以甜美宜人的粉橘色大幅塗抹，襯絕模特兒令人窒息的白皙美肌，場面也如夢似幻般的不真實。縱觀藤田嗣治此時期的仕女畫，幾乎全都只以謹慎的黑灰白階表達簡約而冰冷的場境設置，而《少女與幼犬》裡迷人的粉色調則具初麗的溫煦感，浪漫滿溢、珍罕無比。

浪子柔情：再現維納斯

日本傳統美學並不乏仕女的形象描繪，卻鮮有表現裸露的人像，即使是喜多川歌麿或鈴木春信兩位浮世繪大師所繪的美人圖，亦僅會微露膝蓋或頸部，以呈現人物的肌膚觸感。裸女卻是西方藝術史裡的恆久題材，畫家描繪神話女神「斜躺」的姿態，自文藝復興時期起已成典型。藤田嗣治經常流連羅浮宮觀摩自學，又曾到訪意大利飽覽古典藝術，在溯源歐洲文明的過程當中，他深受西方藝術對女性完美胴體之歌頌所觸動，更將女體繪畫視為和洋融合、革新傳統的立足點。《少女與幼犬》中的小雪慵懶地以單臂支撐軟綿的半身，展示雙腿交叉的媚態，傾斜的躺姿盡是誘惑，讓人聯想到提香的《烏爾比諾的維納斯》，而同樣的構圖亦曾被挪用於愛德華·馬奈的《奧林匹亞》之上，可見藤田毫不吝嗇地表明其靈感出處，蓄意觸發觀者的多重聯想。

《烏爾比諾的維納斯》中愛美神旁的小狗是象徵「忠貞不渝」的符號性語言，而馬奈則將含有「性欲」、「放蕩」等隱喻的黑貓放諸《奧林匹亞》裡的平凡女子身旁，以諷刺西方傳統美學和社會道德之間的矛盾面；藤田嗣治素來鍾愛貓咪，卻選擇於本作之上繪製溫馴靈巧的幼犬，又罕有為畫中女子披衣穿鞋，反映藝術家對模特兒一塵不染的尊重和珍視。藤田嗣治是巴黎花都的浮游浪子，個性俏皮不羈，筆下卻柔情得有如春風吹拂，揮灑著秀麗婉約的筆觸，為擁有雪肌的美人鋪墊出美滿安寧的棲息地。

初霞映雪：東方色彩學

藤田嗣治身處巴黎，無懼對西方文化展開雙臂，尤其推崇古典繪畫給予他的靈感，但他並未忘懷自身所繼承的日本美學精粹，將東洋畫的細膩技巧也融併於女體畫中。當現成材料再承載不住藤田嗣治無邊的創作慾望，他便自己動手研發新的繪畫顏料，據聞他更將牡蠣殼磨成粉狀調和油彩，以達致人像所呈現的半透明象牙基調，為筆下伊人塑造出陶瓷般平滑亮澤的乳白色肌膚。在已用砂紙打磨過的顏料基底上，藤田嗣治以纖毫而婉蜒的工筆線條勾勒出小雪精靈的輪廓，又以浮世繪中「暈色」的技法，在肌膚上擦拭柔和的淡灰陰影，營造體積與立體感，一種屬於東方的溫婉情調油然而生。主角肌膚的嫩滑和柔軟，對比裙擺和綢布上自然皺褶而成的波浪紋，以及幼犬一身蓬鬆順滑的毛髮，一切彷彿觸手可及，帶動觀者對於觸感的聯想。



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1027

LÉONARD TSUGUHARU FOUJITA

1886-1968

藤田嗣治

Portrait de Jeune Femme aux roses

oil on canvas
signed in English and dated 59
35.5 by 24.4 cm; 14 by 9 5/8 in.

PROVENANCE

Collection of the artist
Galerie Petrides, Paris
Acquired directly from the above by the family of the former owner
in the 1960s
Cornette de Saint-Cry, Paris, 5 December 2017, Lot 59
Important Private Asian Collection

This work is accompanied by certificates of authenticity issued
by Tokyo Art Club and Sylvie Buisson
This work will be included in the artist's forthcoming Catalogue
Raisonné prepared by Sylvie Buisson, *Léonard-Tsuguharu Foujita*
IV (No.D59.128.H)

HK\$ 2,800,000-4,800,000

US\$ 357,000-615,000

玫瑰少女

油畫畫布
一九五九年作

款識

Foujita 59 (右下)

來源

藝術家舊藏

巴黎·Petrides畫廊

前藏家家族於1960年代直接購自上述來源

巴黎·Cornette de Saint-Cry拍賣，2017年12月5日，

拍品編號59

亞洲重要私人收藏

附：東京美術俱樂部鑑定委員會及Sylvie Buisson開立之作品
保證書

註：此作將收錄於Sylvie Buisson即將出版之〈藤田嗣治全
集一第四冊〉（作品編號D59.128.H）

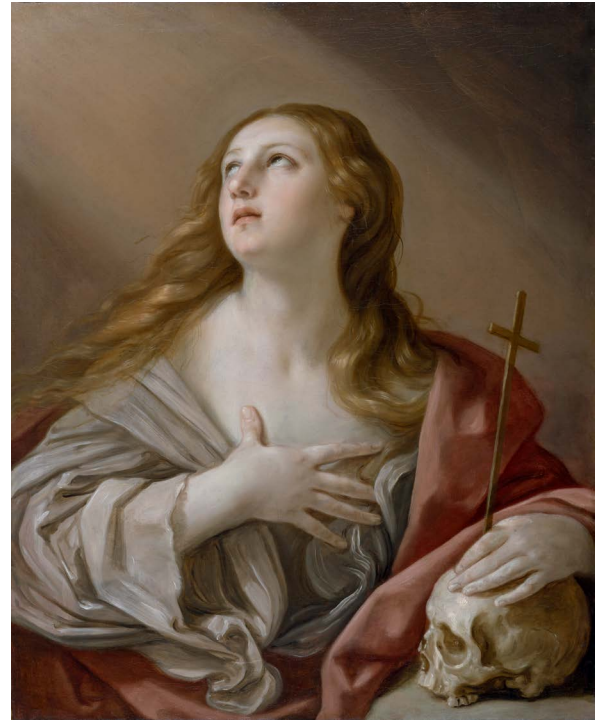
“Joy of the Redeemed: The wilderness
and the solitary place shall be
glad for them; and the desert shall
rejoice, and blossom as the rose. ”

Isaiah 35





Guido Reni, *The Penitent Magdalene*, circa 1653, oil on canvas, 90.8 x 74.3 cm.
圭多·雷尼《懺悔者瑪德蓮娜》
油畫畫布·90.8 x 74.3 cm·約
1653 年作。



Léonard Tsuguharu Foujita's first period in Paris (1913-1930) was one indulgent extravaganza fueled by perfume and alcohol. He entered the Parisian art circle as a foreigner, making friends across different parts of Montparnasse, a city with a bustling nightlife. Mesmerized by Parisian women, Foujita was inspired to create a group of milky-white nude paintings, which earned him renown in the art world. In the 1930s, Foujita toured South America with a lady companion, and returned to Japan at the eve of World War II. He was subsequently appointed as a military painter in Japan and the subjects of his paintings changed from sensual, alluring women to violent scenes of battle. He painted the latter as realistic portrayal appealing to the sense of humanity, yet after the war they were condemned as support of militarism. Anguished by the unrelenting criticism, Foujita left his home country feeling deeply misunderstood. He returned to Paris after a 20-year absence and embarked on his second period in Paris (1950-1968).

In his 60s, Foujita found himself in a different place emotionally. Nude paintings became increasingly rare, and his once intense and passionate lifestyle had been replaced with peace and quiet. In these later years, the artist turned to certain subjects such as religion and children, finding solace

in them as a way to ease the trauma of war. *Portrait de Jeune Femme aux roses* (**Lot 1027**), created during this later period, will appear in the upcoming sale presented immediately after *Jeune Femme au Petit Chien* (**Lot 1026**), an early masterpiece. Examining both paintings would reveal that the artist's appreciation of femininity and beauty was not yet extinguished. If the earlier example represents the ardor and erotic desire of romantic love, the current lot might then exemplify purity, sincerity and holiness.

The year 1959 was a critical time in the artist's life. Foujita and his wife Kimiyo converted to Catholicism, and he was baptized as Léonard, a name he chose himself. This event marked the end of Foujita's life as a foreigner in France, and began his life as Frenchman both in terms of formal and cultural identities. *Portrait de Jeune Femme aux roses* was completed in the same year. Immersed in a religious environment, the artist found an invisible power in his art. Portrait was still his preferred format, but an additional dimension of religious meaning was found in paintings in this phase. The blonde young woman in *Portrait de Jeune Femme aux roses* is sweet and delightful. A milky-white glow radiates from her fair skin, yet there is no hint of the erotic suggestion of his

1920s nude paintings. Instead the image is a symbol for purity. In the painting, the young woman places her hands on her chest, looking directly forward. Her posture is a reference to other depictions of Mary Magdalene cradling her chest praying for salvation, a classic imagery in the Catholic faith. In adopting this gestural symbol, Foujita expresses the detailed observation of the beauty of the human body and physical movements, as well as his own hope for salvation upon conversion to Catholicism at a senior age.

In *Portrait de Jeune Femme aux roses*, the rose garden behind the young woman is also noteworthy. Flower buds as well as roses in full bloom are found on the branches, further enhancing the youthful beauty of the woman. In the Catholic tradition, roses in full bloom symbolize nobility and holiness. Hence, *The Rosary* is an important prayer used in the Catholic faith, a metaphor for the words in the prayer being fragrant and noble like the rose. In addition to the religious meaning, the rose also brings elegance and beauty in the common world. In the aftermath of the war, Foujita channeled all his hopes for the world into his paintings. Although he was approaching his twilight years, the lines he painted were firm and the colors vibrant and even, filling the canvas with a sense of fulfillment and happiness.



Léonard Tsuguharu Foujita, *Girl with Wine*, 1955, oil on canvas, 46.4 x 27.2 cm, sold for HKD 9,175,000 at Sotheby's Hong Kong Modern Art Evening Sale on 31 March 2019. © Foujita Foundation / Artists Rights Society (ARS), New York 2019

藤田嗣治《女孩與紅酒》油畫畫布·46.4 x 27.2 cm·一九五五年作·2019年3月31日香港蘇富比現代藝術晚間拍賣·成交價9,175,000 港幣。



Léonard Tsuguharu Foujita, *Jeune fille dans l'atelier de l'artiste*, circa 1951, oil on canvas, 35.9 x 27.6 cm, sold for HKD 6,120,000 at Sotheby's Hong Kong Modern Art Evening Sale on 31 March 2018. © Foujita Foundation / Artists Rights Society (ARS), New York 2019

藤田嗣治《畫室裡的女孩》油畫畫布·35.9 x 27.6 cm·約一九五一年作·2018年3月31日香港蘇富比現代藝術晚間拍賣·成交價6,120,000 港幣。

藤田嗣治的第一段巴黎時期（1913-1930）是充斥著香水和酒氣的浮華派對，他以異鄉客的身分闖進巴黎畫派，在夜夜笙歌的蒙帕納斯廣交結友，法國女人的開放與嫵媚使他神魂顛倒，啟發了他的乳白色裸女畫，並成功征服藝壇。三〇年代，藤田嗣治與女伴遨遊南美，並於二戰前夕返抵日本，其後獲政府任命為軍方畫師；過往畫中讓人臉紅耳赤、嫣然一笑的女人與貓換來了一幕幕殘酷入骨的戰爭場景，但誰知道他筆下這些喚醒人性的寫實畫面，竟在戰後被冠上了支持軍國主義的罪名。在此起彼落的謾罵聲中，藤田嗣治嚐盡不獲理解的苦楚而抱憾離開祖國，相隔二十載再重返巴黎，展開第二段旅法時期（1950-1968）。

年屆花甲的藤田嗣治再次踏足此地，對人生的感悟與創作心境已不盡相同，裸婦的形象淡出畫面，昔日生活的熾熱激情也變得平靜豁達。藝術家晚年的題材轉向宗教、孩童或少女，並藉此撫平和藉藉戰後的心靈創痛，以及沒有子嗣的孤寂。創於此階段的《玫瑰少女》（拍品編號1027），將緊接早年經典之《少女與幼犬》（拍品編號1026）亮相本場拍賣，並而觀之即可見藝術家在經歷半生的種種際遇後，欣賞女性柔美的初心未泯；若然前作代表著濃情蜜意的浪漫與情慾，那麼本作便是純摯和聖潔的完美化身。

1959年是藤田嗣治一生中關鍵的一年，他與妻子君代在法國漢斯大教堂接受洗禮，從此皈依天主教，並為自己取了聖名為里奧納德，代表著他不僅身分上歸化法籍，文化思想上也以當地為本，再不是那個來自東方的異鄉過客，而《玫瑰少女》即是誕生於同年。浸淫於宗教的氛圍裡，藤田嗣治的筆下有了一種無形的力量，肖像依然是他的主要繪畫形式，而此時期的畫作卻體現比過去更多一層的宗教意涵。《玫瑰少女》中的金髮妙齡女子甜美可人，她勝雪之肌膚還是隱隱透現著乳白色的光采，卻絲毫未覺二〇年代女體畫的色情意味，而是象徵著純潔與無暇。畫中少女戴著頭紗，雙手放於胸前，並凝望前方，其神態呼應了文藝復興以來畫家們對聖女瑪麗、瑪德蓮娜的描繪——瑪德蓮娜雙臂抱胸、盼望獲得救贖的姿態，屬天主教畫中的經典意象——藤田嗣治取其身姿符號，除了反映他對人體律動美的細緻觀察，更隱射著他晚年誠虔奉獻信仰，期盼自我救贖與重生之心境。

《玫瑰少女》中少女身後的玫瑰花圃也惹人注目，有的含苞欲放、有的爭芳鬥艷，映照著少女的青春芳華，楚楚動人。在天主教的傳統裡，盛開玫瑰的形象亦有崇高和聖潔的寓意，就連經文也取名玫瑰，比喻串串禱文就如玫瑰花般馨香；而撇除對當中宗教意旨的揣測，玫瑰於世俗的含意也是同等的優美。戰後餘生，藤田嗣治只希望專注於畫作中栽種對世間的純摯願景，雖然年紀漸長，其所勾勒的線條卻是無比堅定，色彩又是如此豔麗均勻，畫面滿載美滿的幸福感。



「遭難之後必獲歡欣：
曠野和乾旱之地必然歡
喜；沙漠也必快樂；又
像玫瑰開花。」

《以賽亞書第三十五章》

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1028

LIN FENGMIAN

1900-1991

Figure

ink and colour on paper
signed in Chinese and stamped with the artist's seal
executed in 1980s
69.6 by 70.2 cm; 27 ¾ by 27 ⅝ in.

EXHIBITED

Hong Kong, Pao Galleries, Hong Kong Arts Centre, *The Art of Lin Fengmian*, 1992
Taipei, Taipei Fine Arts Museum, *China-Paris: Seven Chinese Painters who Studied in France, 1918-1960*, 26 March - 26 June 1998
Shanghai, Shanghai Art Museum, *The Approach of Lin Fengmian: The Centenary of Lin Fengmian*, November 1999

LITERATURE

Artist Publishing, ed., *Artist Bi-monthly Issue No. 33*, Artist Publishing Co., Hong Kong, 1983, p. 16
Mok E-Den, ed., *Collection of Chinese Paintings (Vol. 1)*, Superior Art Design & Publishing Co., Hong Kong, 1989, plate 68
Irene Ngan, ed., *The Art of Lin Fengmian*, Hong Kong Art Centre, Hong Kong, 1992, p. 100-101
Collection of The Modern Chinese Masters - Lin Feng Mian, Jinxiu Cultural Publishing House, Taipei, 1993, cover, p. 192
Du Ziling, ed., *The Collected Works of Lin Feng Mian Vol II*, Tianjin People's Fine Arts Publishing, Tianjin, 1994, p. 191-192
China-Paris: Seven Chinese Painters who Studied in France, 1918-1960, Taipei Fine Arts Museum, Taipei, 1998, plate 8, p. 77
Xu Jiang, ed., *The Approach of Lin Fengmian: The Centenary of Lin Fengmian*, China Academy of Art Press, Hangzhou, 1999, p. 278
Yang Hualin, ed., *The Complete Works of Lin Fengmian Vol III*, China Youth Press, Beijing, 2014, p. 41

PROVENANCE

Important Private Asian Collection

HK\$ 2,000,000-4,000,000
US\$ 255,000-510,000

林風眠

人體

彩墨紙本
一九八〇年代作

款識

林風眠 藝術家鈐印（左下）

展覽

香港，包氏畫廊、香港藝術中心〈林風眠的藝術〉一九九二年
台北，台北市立美術館〈中國—巴黎：早期旅法畫家回顧展〉一九九八年三月二十六日至六月二十六日
上海，上海美術館〈林風眠之路—林風眠百歲誕辰紀念〉一九九九年十一月

出版

〈美術家 雙月刊 第三十三期〉美術家編輯部編（香港，美術家出版社，一九八三年），16頁
〈藏畫〉莫一點編（香港，浚和印刷製作公司，一九八九年），圖版68
〈林風眠的藝術〉顏淑芬編（香港，香港藝術中心，一九九二年），100至101頁
〈中國近現代名家畫集—林風眠〉（台北，錦繡文化出版社，一九九三年），封面及192頁
〈林風眠全集·下卷〉杜滋齡編（天津，天津人民美術出版社，一九九四年），191至192頁
〈中國—巴黎：早期旅法畫家回顧展〉（台北，台北市立美術館，一九九八年），圖版8，77頁
〈林風眠之路—林風眠百歲紀念誕辰〉許江編（杭州，中國美術學院出版社，一九九九年），278頁
〈林風眠全集·叁〉楊樺林編（北京，中國青年出版社，二〇一四年），41頁

來源

亞洲重要私人收藏





A FULLY INTEGRATED EASTERN AESTHETIC OF THE BODY

Lin Fengmian's female nudes reflect Eastern art's modern interpretation of a beautiful nude body. *Figure* (Lot 1028), created in the 1980s, symbolizes the artist's lifelong study and understanding of the human body. The work first appeared in a Lin Fengmian feature published in the Hong Kong magazine *Artist* (issue 33) in 1983, then it was included in another Hong Kong magazine, *Collection of Chinese Paintings*, in 1989. In the 1990s, he held very important exhibitions at the Hong Kong Arts Centre, the Taipei Fine Arts Museum, and the Shanghai Art Museum. When viewed together with the figural works of Sanyu and Léonard Tsuguharu Foujita also presented in this Evening Sale, we can see that these three Eastern masters all had their own unique skills. Lin developed his original modeling language by connecting Eastern sources with Western art.

Lin Fengmian began painting nudes early on. His major catalogues and other documents show that while he was studying abroad in France in the 1920s, he began with European Academicism, then rapidly engaged with Modernism, with obvious influences of Fauvism, Futurism, and Expressionism. After the 1930s, when Lin returned to China, Eastern brush and ink came to have a more marked influence on the modeling of his female nudes. The outlines of his figures were pleasant and smooth, but they were more closely related to the linear aesthetics of figures that were popular for periods in the Jin and Tang dynasties. This laid the stylistic foundation for *Figure*. Lin Fengmian painted female nudes with lines like thin iron wires, and the goal was not just to blend Eastern traditional techniques harmoniously with Western Modernism. Carefully examination of the painting will reveal that he was devoted to developing Western classical themes, introducing the beauty of Western nudes into China, while subverting landscape's

dominance in Chinese painting since the Northern and Southern Song periods. This was consensus in the Republican art world more than half a century before. On Dec. 8, 1947, the Shanghai newspaper *Shen Bao* published a long article entitled "Lin Fengmian's Artistic Ideas Contain a Renaissance," which may have contained the best explanation for *Figure*, even though it had not yet been painted. It described a nude woman sitting in the middle of a square painting holding her legs. Her body was generally made up of circles, reflecting Lin Fengmian's classic "circles in a square" compositions. The nude female body was drawn in ink lines, painted with a flesh tone, and enveloped in white gauze, which naturally has an elegant, delicate beauty. The work also echoes Henri Matisse's notable *Pink Nude*, in which he modeled the nude with curving lines and flatly applied color to create an intrinsic, quivering vitality. In the treatment of the background, Lin reserved about half the space for a screen window. The woman is accompanied by a bunch of flowers and a carpet; the transparent curtains are a classic setting. In a way, the vertical curtains and the wavy horizontal pattern create geometric cross shapes, which seem to have been inspired by Matisse's patterned fabric, as well as elements of Mondrian's geometric abstraction. The colors in *Figure* are refreshing and bright, led by transparent teal, silver-gray, and white lead and symbolizing the season and the time of day. If we compare it to *Nude* (Lot 705) in this season's Modern Art Day Sale, we can clearly see that *Figure* communicates the quiet joy of an early spring morning, while *Nude* seems to reflect the broiling boldness of high summer in southern China. Both works have a brilliance that reflects a modern master's skill with the aesthetics of the female nude.



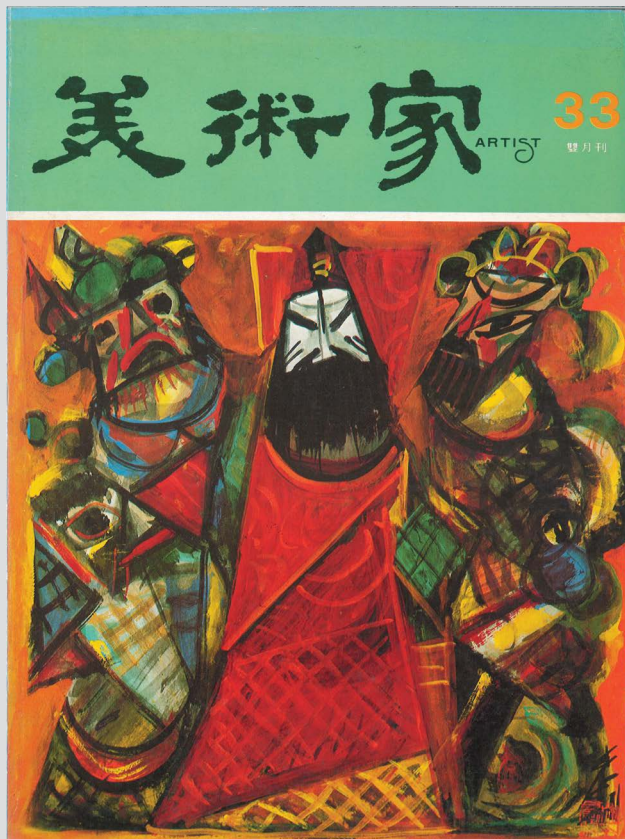
Lin Fengmian, *Nude*, 1977, ink and colour on paper, 41.6 x 51.4cm, Sotheby's Hong Kong Modern Art Day Sale, 6th October 2019, Lot 705, Estimate HKD 800,000-1,500,000. © Sotheby's
林風眠《裸女》彩墨紙本，41.6 x 51.4cm，一九七七年作。2019年10月6日香港蘇富比現代藝術日拍，拍品編號 705，估價港幣 800,000-1,500,000。

透徹圓融的東方身體美學

林風眠筆下的裸女，代表東方藝術對於裸體之美的現代詮釋，誕生於八〇年代的《人體》（拍品編號1028）象徵著藝術家畢生對於人體的鑽研與領悟，其最早於1983年香港《美術家》雜誌第三十三期的林眠專輯及1989年《藏畫》雜誌刊出，九〇年代更先後於香港藝術中心、台北市立美術館及上海美術館展覽，代表性無出其右，若與同於晚拍亮相的常玉與藤田嗣治的人物作品相較，更可見三位生於同時的東方大師如何各顯神通，通過自身的東方根源對接西方藝術，開創自出機杼的造型語言。

林風眠創作裸女年代甚早，綜合藝術家主要畫集及文獻，可知其早於二〇年代留學法國時期，即循歐洲學院主義開始，並迅速進入現代主義，當中尤以野獸主義、未來主義與表現主義的影響較為明顯；三〇年代以後，隨著藝術家回歸中國，東方筆墨對於其裸女造型的影響日益明顯，其人物身上宛轉流暢的輪廓線條，更可見晉唐以來盛極一時的人物線描之美，奠定本幅《人體》的風格基調；林風眠以鐵線游絲般的白描創作裸女，目標不止是以東方傳統技法調和西方現代主義，若仔細品味，更可見其致力駕馭西方經典主題，以至於將西方裸體藝術之美引進中國，改革中國繪畫自兩宋以來山水獨盛的局面。關於這一點，早在大半個世紀以前的民國畫壇早有公論。1947年12月8日，上海《申報》發表長篇文章〈林風眠繪畫思想蘊藏著文藝復興〉，當中即提及：

「林風眠是第一個人，大膽接受了西方近代美術的人本位思想，以它為基礎，用一副全新的眼睛來觀察東方，選擇東方，終於又回到東方。但這一個歸來是新的『歸來』。他像普洛米達斯，從西方帶回來活潑潑的真正生命火，用它來燒東方傳統的自然主義與空靈飄逸，從而與自然結成一片，創造了有血有肉的真空靈與真神韻，也就是未來的新美術。」



Hong Kong Artist magazine Vol.33 which first publishes *Figure*.
最早收錄本幅《人體》的 1983 年香港《美術家》雜誌第三十三期。



Hong Kong Collection of Chinese Paintings magazine Vol.1 which also publishes *Figure*.
同樣收錄了本幅《人體》的 1989 年 3 月號香港《藏畫》雜誌。

「一片彩色的窗帷，一彎紫色的牽牛，一角紫藤，一抹淡墨構成的女臉輪廓，會說話的眼睛，能呼吸的鼻子，猩紅的嘴，再下面是一片複雜的肢體，一襲藍衣、黑衣、或紅衣。那些淡墨用得那樣嫵媚、神妙，是一個極大的安慰。整個姿態的重點是在兩隻肩臂上，它們顯出全畫面的運動力量。每個姿態是一個柔媚，一種靜的舞蹈，徹底表現出東方的旋律。」

以上評論可謂本幅《人體》的上佳詮釋：藝術家在斗方畫面佈局，裸女居中抱腿而坐，整體約呈圓形，展現林風眠作品經典的「方中見圓」結構；裸女身體以白描勾勒線條並內敷膚色、外罩白紗，其固然可見高古游絲描之美，同時亦呼應馬蒂斯名作《粉紅裸女》，以全弧線與平塗色彩塑造裸體，形成內在的、躍動的活力；在背景處理上，藝術家保留約一半空間給予背景的紗窗，以及裸女身伴的花束與地毯，背後透光的窗簾固是其經典設置，另一方面，垂直的窗簾布與橫向的波浪紋飾，構成了帶有幾何意味的十字紋，既有馬諦斯筆下的花布靈感，亦有蒙德里安的幾何抽象元素；在色彩運用上，《人體》清新俊爽，以具有透明感的湖水綠、銀灰及鉛白主導畫面，似有象徵季節與時間之意，若與本次季現代藝術日拍的《裸女》（拍品編號705）對比，更能清晰體現本作傳遞著早春清晨的靜謐怡人，而《裸女》更傾向於表現南國盛夏的炙熱奔放，彼此妙相輝映，呈現一代宗師爐火純青的裸女美學。





“Where is Sanyu? Chen Xueping brought me a piece of ‘cosmic thigh’, I am beginning to appreciate its rare beauty.”

Excerpt from *Letter to Liu Haisu* by Xu Zhimo, 9th Feb 1931

「常玉今何在？陳雪屏帶回一幅宇宙大腿，正始拜領珍異也。」

徐志摩《致劉海粟書》節錄，一九三一年二月九日



Portrait of Sanyu by Johan Franco, 1933. Image courtesy of The Li Ching Cultural and Educational Foundation.

常玉，約翰·法蘭寇攝影，一九三三年。（圖片來源／立青文教基金會提供）

1029

SANYU

1895 - 1966

Nu

oil on masonite

signed in Chinese and French; signed in French, dated 4.1965 and inscribed in Chinese on the reverse

122.5 by 135 cm; 48 ¼ by 53 ⅝ in.

EXHIBITED

Paris, Lévy Residence, *Sanyu*, 17 December 1965Paris, Galerie Jean-Claude Riedel, *Hommage à Sanyu*, 31 March – 30 April 1977Paris, Musée des arts asiatiques Guimet, *Sanyu: l'écriture du corps*, 16 June – 13 September 2004

LITERATURE

Sanyu, Paris, Lévy Residence, 1965, cover of invitation for the exhibitionAntoine Chen, *Overseas Chinese Fine Arts Series: San Yu*, Artist Publishing, Taipei, 1995, p. 53Rita Wong, ed., *Sanyu Catalogue Raisonné: Oil Paintings*, Yageo Foundaton and Lin & Keng Art Publications, Taipei, 2001, plate 43, p. 143*Sanyu: l'écriture du corps*, Paris, SKIRA & Musée des arts asiatiques Guimet, Paris, 2004, plate 50, p. 154Yi Zhuang, ed., *World Famous Artist: Sanyu*, Hebei Education Publishing House, Shijiazhuang, 2010, p. 200-201Rita Wong, ed., *Sanyu Catalogue Raisonné: Oil Paintings Volume II*, The Li Ching Cultural and Educational Foundation, Taipei, 2011, plate 43, p. 120*Sanyu*, Lin & Lin Gallery, Taipei, 2018, p. 217, 287Junquo Nimura, ed., *Sanyu 1895-1966 Chinese Painter of Montparnasse*, Akishobo, Tokyo, 2018, p. 30, 153

PROVENANCE

Hôtel Drouot, Paris, 1966

Collection of Yves Bideau (Jean François Bideau)

Collection of Jean-Claude Riedel

Collection Dreyfus, Paris

Important Private Collection

Estimate Upon Request

估價待詢

常玉

曲腿裸女

油彩纖維板

一九六五年作

款識

玉SANYU (右下)

SANYU 4.1965

如果在當其時不遭窮困，勤於作畫，不致等到今日始成，則早到成熟期矣，万嘆。特此作記，時在一九六五 四月。（畫背）

展覽

巴黎，勒維別墅〈常玉〉一九六五年十二月十七日

巴黎，尚·克勞德·希耶戴畫廊〈禮讚常玉〉一九七七年三月三十一日至四月三十日

巴黎，吉美亞洲藝術博物館〈常玉：身體語言〉二〇〇四年六月十六日至九月十三日

出版

〈常玉〉（巴黎，勒維別墅，一九六五年），展覽請帖封面
〈華裔美術選集Ⅰ—常玉〉陳炎鋒著（台北，藝術家出版社，一九九五年），53頁

〈常玉油畫全集〉衣淑凡編（台北，國巨基金會及大未來藝術出版社，二〇〇一年），圖版43，143頁

〈常玉：身體語言〉（巴黎，SKIRA & 吉美亞洲藝術博物館，二〇〇四年），圖版50，154頁

〈世界名畫家：常玉〉乙莊主編（石家莊，河北教育出版社，二〇一〇年），200至201頁

〈常玉油畫全集第二冊〉衣淑凡編（台北，立青文教基金會，二〇一一年），圖版43，120頁

〈常玉：寄黑藏白醉粉紅〉（台北，大未來林舍畫廊，二〇一八年），217、287頁

〈常玉 1895-1966 蒙帕納斯的華人畫家〉二村淳子編（東京，株式會社亞紀書房，二〇一八年），30、153頁

來源

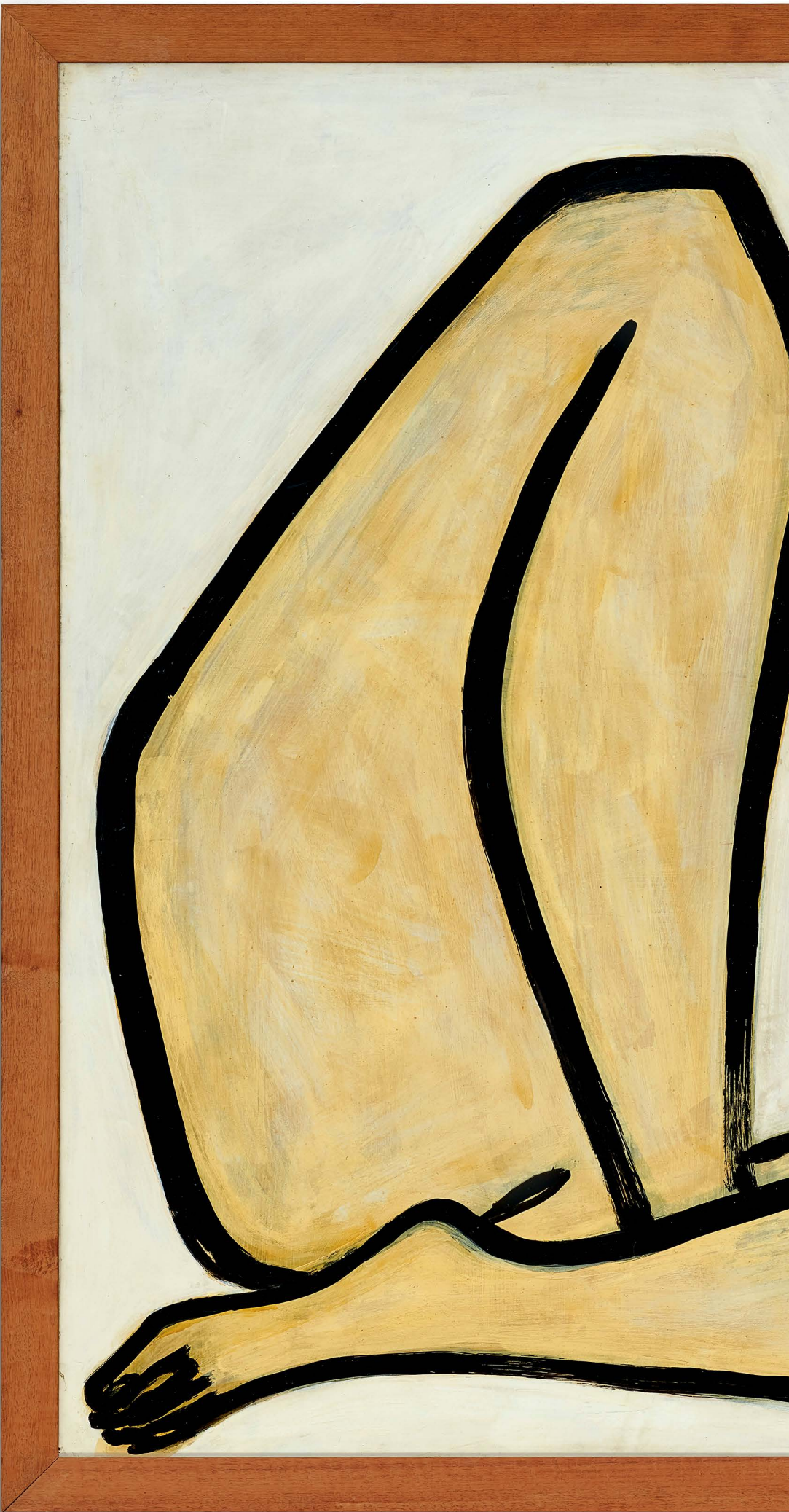
巴黎，圖歐拍賣會，1966年

易·畢朵舊藏

尚·克勞德·希耶戴舊藏

巴黎，德雷福斯收藏

重要私人收藏





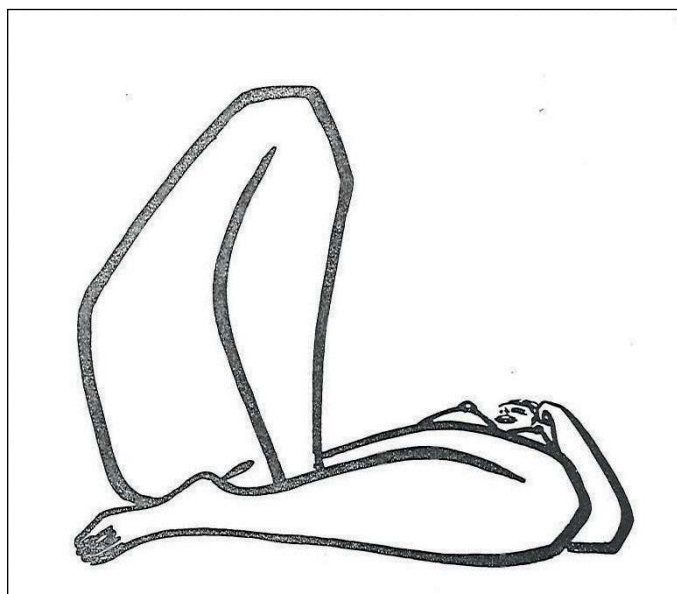


Fig. 1

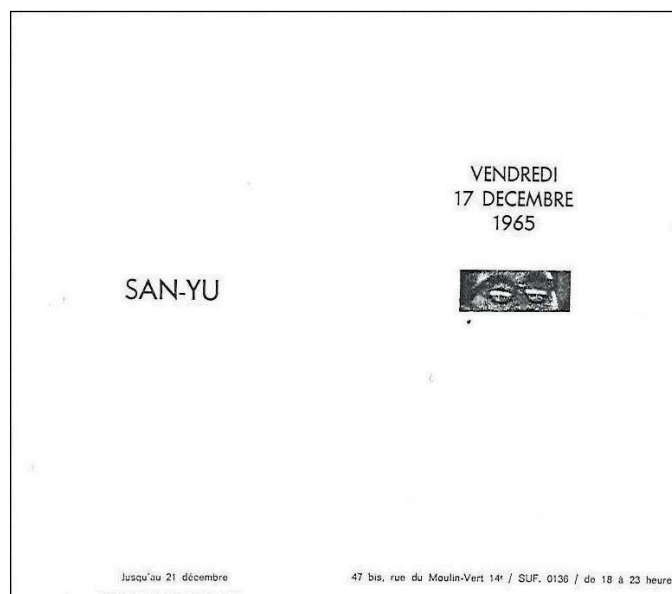


Fig. 2

THE PEAK OF CREATIVITY: BEAUTY AND PASSION IN SANYU'S *NU*

A legend in Asian art history and a luminary in Western art history, Sanyu spent much of his life as a drifter in Paris amid the golden age of modern art. In the 1920s, he went to the city along with fellow Chinese art students—among them Lin Fengmian, Wu Dayu, and Xu Beihong. Together they would write a glorious chapter for Chinese émigré artists in France. By the 1930s, Sanyu had already achieved prominence on par with the Japanese artist Leonard Foujita's, thanks in part to recognition by French writer Henri-Pierre Roché and Dutch composer Johan Franco. Sanyu's personality and fate, however, would keep him from both the fame and fortune that he deserved during his lifetime. Even so, he never wavered from his personal artistic vision, which earned him the respect of both his contemporaries and later artists. Sanyu remained a purist through to old age in the 1960s, disregarding external judgment as he focused on the final chapter of his creative career.

Sanyu's painting began with floral subjects and ended with female nudes. His oeuvre accords with the mainstream of the 20th-century Parisian art world, but was in fact also an extension of his Asian literati sensibilities. On Dec. 17, 1965, Sanyu mounted his last solo exhibition, hosted by close friends Mr. and Mrs. Levy at their family residence on Rue du Moulin Vert. The opening was attended by a group that included Pan Yuliang, who had lived in Paris for several decades. Also in attendance was Zao Wou-Ki and Chu Teh-Chun, who both arrived in Paris after the war, as well as Shiy De-Jinn, who happened to be in the city on a study trip. From photographs of the exhibition, it is clear that Sanyu

showed his largest and best works. And he remained as ambitious and passionate as ever. Not long before the opening, Sanyu sent 42 oil paintings to Taipei for a solo exhibition at the National Museum of History. The Paris exhibition was thus a kind of graduation, marking his impending return home to Asia, as well as a summary of his artistic accomplishments for the next generation of Chinese émigré artists in France.

Unfortunately, Sanyu died from an accident in his Paris apartment only a few months after the Levy Residence exhibition. His death represented the close of the chapter telling the story of prewar Chinese émigré artists in France. The works Sanyu left behind have remained fascinating riddles for those to come, each shedding unique light on his remarkable art and life. Created in April of 1965, *Nu* (Lot 1029) is Sanyu's final masterpiece and the ultimate expression of his artistic vision. It was the cover image of the invitation to the Levy Residence exhibition and the poster image for *Hommage à Sanyu*, an exhibition organised by the legendary dealer and collector Jean-Claude Riedel in his gallery in 1977. From the 1990s to the present, *Nu* has been illustrated in every catalogue of Sanyu's oil paintings. As the largest extant painting of a female nude by Sanyu, *Nu* is much more ambitious than any of the works in the National Museum of History collection, which also houses the eponymous oil sketch of the work. Due to its singular importance, *Nu* was the highlight of the major 2005 exhibition *Sanyu: l'écriture du corps* at the Musée Guimet, which saw Sanyu's final return to Paris, his second home and the global capital of modern art.

Fig. 1 & 2
Invitation for SAN-YU Exhibition
at Levy Residence in 1965. Image
courtesy of The Li Ching Cultural
and Educational Foundation.

1965 年·勒維別墅舉行常玉展覽的
請帖封面。(圖片來源/ 立青文教基
金會提供)

Fig. 3
The poster of SANYU Exhibition
held by Galerie Jean-Claude
Riedel in Paris in 1977. Image
courtesy of The Li Ching Cultural
and Educational Foundation

1977 年·巴黎尚·克勞德·希耶戴畫
廊舉行「禮讚常玉」的展覽海報。
(圖片來源/ 立青文教基金會提供)

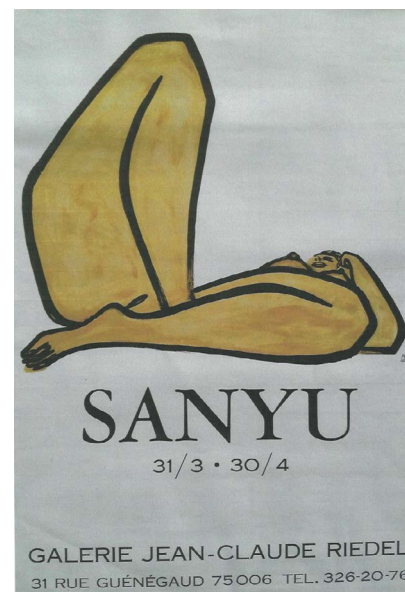


Fig. 3

Having dazzled and captivated viewers for half a century, *Nu* will be on offer at this year's Modern Art Evening Sale at Sotheby's Hong Kong, presenting a once-in-a-lifetime opportunity to appreciate and collect this exceedingly important work.

Although Sanyu's earliest extant painting is an ink-and-color rendition of a peony from 1921, the female nude was the artist's enduring subject. He painted nudes consistently from the 1920s onward, first sketching in charcoal and ink, and then later painting in oil on canvas. Nudes and flowers may be considered the two sides of traditional Asian aesthetics. An avid reader of *Dream of the Red Chamber* as a child, Sanyu symbolized each of the story's major female characters with a different flower. His later direct depiction of the female nude and appreciation for its beauty reflect the liberation of Chinese and Asian art from the constraints of traditional decorum. From the perspective of Western painting, however, the nude had been a traditional subject for over two millennia. So what kinds of innovation could be achieved painting the female body? If in the West the human body was regarded as a manifestation of divinity, then in the East such a concept was found in natural landscapes. By combining the aesthetics of both traditions, Sanyu saw a path forward for each. His nudes from the 1950s and 1960s began to show a radical new style, painting at a monumental scale and depicting the female body in unconventional ways. For example, *Nu* presents a surprising vision of a nude prostrate against a white, abstract background, her legs bent and folded in an L shape. Sanyu adopts a highly unusual a bottom-

up perspective that exaggerates the nude's lower body and genitals. More than simply presenting the beauty of a woman's body, he exaggerates and transforms it into something akin to a traditional Asian landscape painting.

In *Nu*, Sanyu at once liberates the female nude from romanticism and eroticism, and creates a modernist interpretation of Asian landscape aesthetics. By exaggerating the nude's lower body, he toys with discomfort in the viewer's gaze, much like the realist master Gustave Courbet's *L'Origine du monde* of 1866, which shocked contemporary audiences with its close-up depiction of female genitals. By the 1950s and 1960s, Sanyu no longer painted nudes in smooth, elegant lines as he did in the 1930s. Instead he employed stark contrasts and saturated tones to create contour lines that verge on the angular, manifesting the expressiveness of the human body to the fullest. Sanyu makes for an intriguing comparison with his near-contemporaries Alberto Giacometti, Henry Moore, and Pablo Picasso, who despite their different circumstances underwent artistic evolutions. Having lived through the Parisian golden age of the 1920s and 1930s, the four masters did not embrace abstraction unlike the younger generation of artists who did so after the war. Instead they all forged their own paths of innovation and achieved breakthroughs by deforming and transforming their already-mature languages of figuration. Before *Nu*, Sanyu had painted a similar composition at a smaller scale (46.5 x 49.5 cm) which he sent to Taipei in 1964 for his solo exhibition at the Taipei Fine Arts Museum, where it remains today. Enlarged to a scale seven times the earlier work, *Nu* is



more expressive, more mature in conception, and more visually impactful. Interestingly, the painting's reverse side bears a rare handwritten note by Sanyu. It reads,

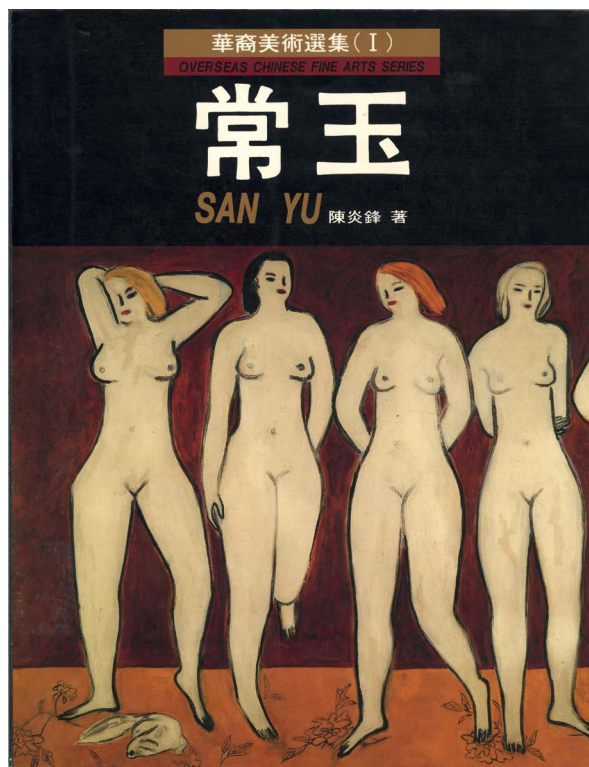
“Had I not been in poverty and diligently painting at the time, I would have completed the painting and reached my maturity earlier. Alas! As I finish and regard this work, it is April 1965.”

Here Sanyu laments having wasted his youth but cherishes the opportunities of the present. From the rest of the inscription, we learn that he completed *Nu* precisely in the intervening period after he sent his works to Taipei in 1964 and before his solo exhibition at the Levy villa at the end of that year. The monumental and self-assured *Nu* is thus a celebration of his impending rise to global prominence.

Two aspects of Sanyu's unusual depictions of female nudes deserve further discussion. First, they were related to his love of photography. When he was newly arrived in Paris in the 1920s, Sanyu already owned the latest and most expensive photographic equipment. At the time, photography was just gaining acceptance as a legitimate medium of artistic creation. Man Ray, André Kertész, and Bill Brandt were just a few of the artists who explored otherwise impossible visual effects with the lens and created a celebrated body of surrealist imagery. Sanyu's deformation of the human body was inspired in part by photography, according to scholarly consensus. In the 1940s, Sanyu worked for a time in New York

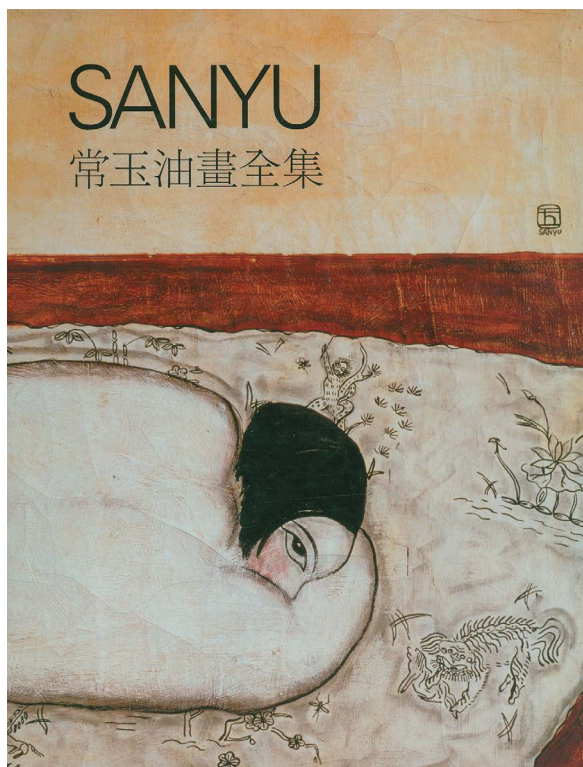
and became a close friend of Robert Frank, who would become a renowned American photographer. The two men's discussions about art and photography doubtlessly prompted Sanyu's pictorial experimentations—in particular, his series of monumental nudes represented by *Nu*. In *Nu*, Sanyu places the foreground elements at the lower left edge of the frame and exaggerates the nude's lower body through radical foreshortening. This effect becomes even more evident when the painting is viewed from the bottom or from the top left, which reveals new peaks and layers like a Asian landscape painting.

The twisting female body in *Nu* is also notable. Sanyu's nudes from the 1930s tend to luxuriate freely in their frames. In the 1950s and 1960s, his nudes adopted more complex poses, often crossing and bending their limbs. This may be understood as a distillation of Sanyu's inner world, which became increasingly tumultuous as he lived through the vicissitudes of several decades. Yet, in his art Sanyu always maintained a certain purity. The blank background of *Nu* evokes both the unpainted space in ink painting and minimalist abstraction, as well as the white backgrounds of Lin Fengmian's contemporaneous depictions of Beijing opera characters. In philosophical terms, Sanyu's placement of the nude against blankness suggests the Daoist concept 'land of nowhere,' a utopia in which one is utterly free from constraints and desires.



Chen Yanfeng, *Overseas Chinese Fine Arts Series: San Yu*, Taipei, Artist Publishing, 1995, cover. Image courtesy of Artist Publishing.

〈華裔美術選集(I) 一常玉〉陳炎鋒著(台北：藝術家出版社，一九九五年)，封面。
(圖片版權/ 藝術家出版社)



Cover of *Sanyu Catalogue Raisonné Oil Painting*. Published by Yageo Foundation and Lin & Keng Art Publications in 2001. Image courtesy of The Li Ching Cultural and Educational Foundation.

〈常玉油畫全集〉封面。國巨基金會及大未來藝術出版社於2001年出版。
(圖片來源/ 立青文教基金會提供)

巔峰絕唱，傾城絕璧： 常玉《曲腿裸女》響澈宏艷與激情

常玉畢生浪迹巴黎，見證世界現代藝術首都的繁華盛世，是亞洲藝術史上的海外奇葩，也是西方藝術史上的東方明珠：二〇年代，他與林風眠、吳大羽、徐悲鴻等現代先驅同赴巴黎，寫下旅法華人藝術家的史詩式序章，更因徐志摩、邵洵美等民國文人之艷羨，盛名遙播東方；三〇年代之際，常玉因法國小說家候謝、荷蘭作曲家法蘭寇之賞識，一度獲得廣泛注目，直迫日本的藤田嗣治，在歐洲藝壇熠熠生輝；儘管由於個性命運使然，常玉與名利最終失諸交臂，卻無礙他自求我道，更不減時人與後來者的尊崇，在四、五〇年代成為吳冠中、張大千、趙無極、朱德群眼中的巴黎傳奇；六〇年代，已屆盛年的常玉依然純粹，無視外間寵辱，致力創寫人生事業的終極篇章。此番情懷，恰似北宋詞人柳永在意外落榜之際所填寫的《鶴沖天》，將懷才不遇的憤懣，化為瀟灑自信的才情：

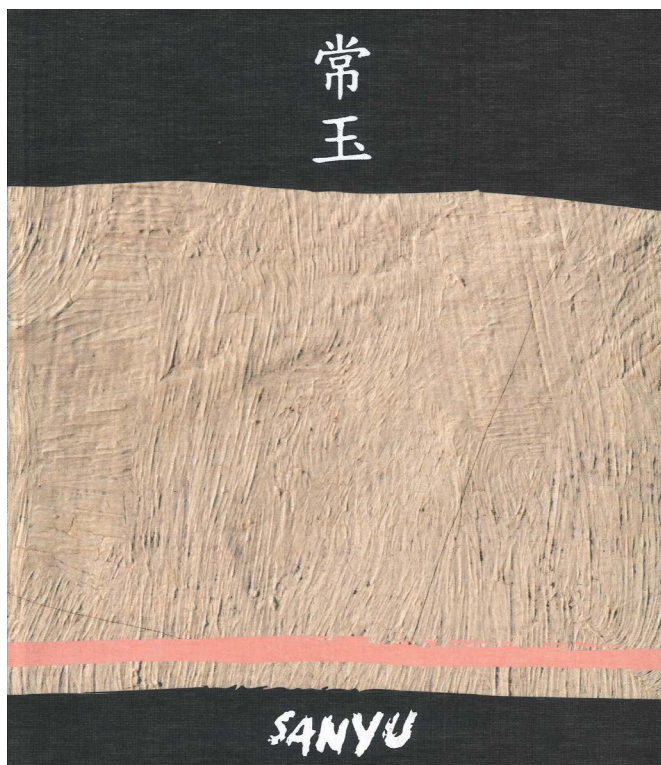
黃金榜上，偶失龍頭望。明代暫遺賢，如何向？
未遂風雲便，爭不恣狂蕩？何須論得喪。
才子詞人，自是白衣卿相。

煙花巷陌，依約丹青屏障。幸有意中人，堪尋訪。
且恁偎紅倚翠，風流事，平生暢。
青春都一晌。忍把浮名，換了淺斟低唱！

常玉的藝術，始於花卉而終於裸女，表面看來是受到二十世紀巴黎藝壇之薰陶，其內在的精神氣質，卻是東方文人素養的延伸。他處身國際文化碰撞最為激烈的時代，長期立足西方文化的核心，而始終親近東方文化；時刻體驗時代新貌，同時流淌傳統血脈，如此東西古今因緣交集，使得常玉之前無常玉，常玉之後更無常玉，創造雄視八方的美學成就。1965年12月

17日，藝術家迎來他人生最後一次個展——他的晚年摯交勒維夫婦，在家族位於蒙帕拿斯綠磨坊街的別墅，隆而重之地為常玉舉行展覽：開幕當晚，中外好友歡聚一堂，包括客居巴黎數十載的潘玉良、二戰之後來到巴黎發展的趙無極與朱德群，甚至剛巧正在巴黎考察的席德進等等；從當晚拍下的珍貴照片，可見常玉展出自己平生最大尺幅、最精彩的作品，顯示壯心不已的創作熱情與事業雄心——開展之前不久，常玉才剛剛將四十二幅油畫寄送台北，準備在台北歷史博物館舉行個展，然後以旅法大師的身份到台灣師範大學任教；此次勒維別墅個展，或許是他告別巴黎、衣錦還鄉的畢業式，也是他向趙無極、朱德群、謝景蘭等新一代旅法華人藝術家孔雀開屏，炫耀他那在中國藝壇傳聞已久的華麗羽毛。

讓人意想不到的，常玉在此次展覽之後數月，即因家居意外撒手人寰；他的離開，象徵戰前華人藝術家的旅法征途劃下句點，而他遺留下來的作品，則有如這位花都公子所寫下的道道謎題，留待後人逐一解答，有朝一日重光他的藝術與人生，而誕生於1965年4月的《曲腿裸女》（拍品編號1029）即是其人生終極鉅作，亦是他最具代表性的藝術豐碑：從勒維別墅展覽開始，本作已是開幕邀請函之封面；1977年，巴黎傳奇畫商暨常玉重要藏家希耶戴在其畫廊舉行「禮讚常玉」展覽，本作亦作為海報隆重現身；九〇年代以後，無論是藝術家油畫全集，抑或其他重要出版，《曲腿裸女》都不曾缺席，誠為經典中之經典；作為常玉傳世最大尺幅裸女油畫之一，本作遠遠恢宏於台北歷史博物館的常玉典藏，其同名油畫原稿亦見藏於該館；正因如此重要，《曲腿裸女》於2004年即作為最重要的常玉油畫，展出於巴黎吉美亞洲藝術博物館舉行的「常玉：



Sanyu, Taipei, Lin & Lin Gallery, 2018, cover. Image courtesy of Lin & Lin Gallery.

〈常玉：寄黑藏白醉粉紅〉（台北·大未來林舍出版·二〇一八年），封面。（圖片來源／大未來林舍畫廊）



Junquo Nimura, ed., *Sanyu 1895-1966 Chinese Painter of Montparnasse*, Akishobo, Tokyo, 2018, cover. ©Akishobo

〈常玉 1895-1966 蒙帕納斯的華人畫家〉二村淳子編（東京·株式會社亞紀書房·二〇一八年），封面。（圖片版權／亞紀書房）

身體語言」大展，宣示著藝術家的第二故鄉、全球現代藝術首都，將他正式擺回應有的崇高位置。逾半世紀以來，《曲腿裸女》給世人留下種種驚艷與詠嘆，時至今日終於首登拍場，在香港蘇富比現代藝術晚拍的舞台，讓世人一睹其曠世無雙的丰姿。

「天生人為萬物之靈，凡山川日月之精秀，只鍾於女兒，鬚眉男子不過是些渣滓濁沫而已。」

《紅樓夢》第二回節錄

常玉傳世作品之中，當數1921年創作彩墨牡丹年份最早；然而藝術家自二〇年代起創作裸女，始之以素描水彩，繼之以油彩畫布，終其一生耕耘不輟，寢成畢生作品之大宗。女子與花，在東方傳統當中實屬互為表裡，常玉愛讀的《紅樓夢》，即以不同花卉象徵當中每位重要女性；步入二十世紀，其大膽創作裸女，反映中國乃至亞洲藝術從傳統觀念之中解放，坦然正視裸體之美。從哲學層面而言，西方藝術重視裸體，源於古希臘認為赤身露體乃英雄之標幟，奧林巴斯諸神亦與人類外觀相同，加上基督教認為人類乃上帝按照自己的形象而創造，裸體自此成為西方藝術最核心、最重要的創作題材；常玉創作裸體，最初固然不乏對於異性身體的好奇，以及情慾方面之表達，然而及至五、六〇年代，這種成份愈見減低，取而代之的，是常玉開始探討裸體藝術的可能性：此一在西方流行已經兩千多年的主題，在二十世紀的現代社會，究竟能夠出現何種突破？作為來自東方泱泱大國的文化使者，藝術家在觀千劍而後識器的年紀，找到了最終答案：如果說西方藝術以人體為神明之美的化身，那麼東方藝術則以山水作為造化之美的象徵，如此，當東、西方至為崇高之美彼此結合，則可為各自的傳統主題找到創新之出路。即是此故，常玉五、六〇年代所創作的裸女作品，即呈現嶄新風格，不僅尺幅變得更為宏大，畫中裸女亦突破了站立、端坐或躺臥等常規造型，有如本幅《曲腿裸女》以奇特視覺呈現的畫面：畫中裸女躺在純白色的抽象背景中以水平躺臥，雙腿一橫一豎屈曲交疊，呈「L」字型，而最

異乎尋常的，是藝術家採用從底下往上看的方式，特寫放大了裸女的下半身與私密部位，上半身僅以臉部和胸部作疊式露出，並支出左臂，若細心分析，與其說這是呈現赤裸女性之美態，不如說藝術家借助誇張變形的裸女身姿，聯繫到東方山水奇石的造型，正如中國現代史上一首著名的古體詩，其表面上詠嘆山水，卻同時誘發裸體的聯想：

「暮色蒼茫看勁松，亂雲飛渡仍從容；天生一個仙人洞，無限風光在險峰。」

《曲腿裸女》表面寫人，實際上是將雄奇造化寓於人體，亦將人類身體之美接引宇宙，使西方裸女主題從戀愛情色中解放，同時讓東方山水美學找到西方的傳譯方式；本作大膽披露女性上下半身的私密部位，讓觀眾矚目不知應將視線落在何處，然而細心想來，這種將數千年來人類文明最為禁忌、極欲迴避與修飾的部份和盤托出的坦誠，正是常玉光明磊落、心胸坦蕩的體現，讓人絲毫不感猥褻，反而看到女性前所未有的張揚、傲氣與真率，讓人想起1866年法國寫實大師庫爾貝創作《世界的起源》，整個社會對其大膽特寫女性私處時所引起的轟動；五、六〇年代的常玉，已不再如三〇年代般以渾圓優雅的線條塑造裸體，反而用粗實厚重的墨色油彩，勾勒出輪廓分明、以至棱角崢嶸的女體，將身體的表現性發揮得淋漓盡致。若對比與常玉大致同齡的西方大師，如賈克梅蒂、亨利·摩爾、畢加索等，他們在此時不論處境順逆，似乎都有著相似思考：以上大師都體驗過二、三〇年代巴黎的盛世繁華，及至二戰之後，雖然並沒如新一代畫家投身抽象藝術，卻不甘自絕於時代前列，積極突破求新，在已經成熟的個人語言上百尺竿頭，通過各具特色的變形人體，創造事業另一高峰。本幅《曲腿裸女》誕生之前，常玉曾以較小尺幅（46.5 x 49.5cm）創作一幅《曲腿裸女》，並且於1964年寄到台北市立美術館作個展之用，至今成為該館典藏，是為本作之先聲；及至1965年創作本幅《曲腿裸女》之時，藝術家以七倍尺幅盡情揮灑，構思更顯成熟，效果震撼攝人；饒有意思的是，本作背面罕有地附有常玉手書題款，其提到：



「如果在當其時不遭窮困，勤於作畫，
不致等到今日始成，則早到成熟期
矣，万嘆。
特此作記，時在一九六五 四月。」

從上述內容，可見常玉惋惜年青時候拋擲光陰，此時卻依然不墜青雲之志，把握眼前機會創造成就；從背款可知，此作恰好誕生於他在1964年把作品寄送台北展出之後，1964年12月舉行勒維別墅展覽之前，可知他創作如此鉅幅的《曲腿裸女》，用意正是藉著巴黎展覽呼應台北，形成兩地開花的國際格局。

常玉以特殊視覺呈現裸女，尚有兩點值得深入剖析：第一，是與他的攝影愛好有所關連：常玉由於出身富裕，早在二〇年代旅法初期，即能擁有當時新穎而又昂貴的攝影器材。當時，攝影開始逐漸成為藝術創作的媒材，如曼·雷、安德烈·柯特茲、比爾·布蘭特等都通過攝影鏡頭發現了截然不同的視覺奇觀，進行各種實驗，並誕生了一眾著名的超現實主義作品，常玉早年的變形人體與攝影靈感有關，亦早為學術界之公論；四〇年代，常玉曾到紐約發展，並與日後成為美國攝影大師的羅勃·法蘭克結為摯友，兩人在攝影和藝術上的交流，同樣不言而喻，容或啟迪藝術家在五〇年代回歸巴黎之後，在變形視角之路上繼續進發，遂成他以《曲腿裸女》為代表的一眾裸體鉅作。本作構圖將前景布置於左方與下方，並通過「前縮透視法」誇大裸女下半身，若觀者從下而上仰視作品，或從左上方俯視而下，將發現其變形與誇張的效果更為突出，形成橫側側峰各有不同的多元視效。

第二，是常玉裸女屈曲的肢體語言。常玉創作裸女前後跨度近五十年，若仔細分析不同年代的裸女姿態，即可見三〇年代的早期裸女多數自由地舒展、拉伸著身體；及至五、六〇年代，其筆下裸女的身體語言明顯變得更為微妙而複雜，多數呈四肢交疊與屈曲的狀態，或可理解為藝術家經歷數十年來波瀾起伏，內心世界亦變得柔腸百轉、思慮千尋，正如他早年亭亭淨植、一枝獨秀的瓶花，到了五、六〇年代亦演化為枝幹紛繁如鹿角的東方盆景，成為他遍歷世情之側影；儘管過盡千帆，常玉卻沒有因為生命的千頭萬緒而變得複雜，依然保持創作上的一貫簡約純粹。《曲腿裸女》躺臥於純白無瑕的背景，從藝術角度而言，這有國畫留白，亦有極簡抽象，甚至與此時林風眠在白色背景上創作京劇人物妙相呼應；從哲學層面而言，則常玉將裸女置於白色背景，猶如一片道家哲學裡的「無何有之鄉」，讓人自由倘佯，進入無所外求的逍遙境界。

A MASTERPIECE BY SANYU

RITA WONG

From the 17th to the 21st of December 1965, Sanyu held an exhibition of his paintings at the home of his friends, Natacha and Etienne Levy. Many people, including Zao Wou-Ki, Chu Teh-Chun, Pan Yuliang and Shiy De-Jinn, attended the opening. According to Natacha, it was a joyful occasion, and Sanyu was very happy. Less than a year later, Sanyu passed away at the age of 71.

The significance of this final exhibition cannot be underestimated. Having sent 42 paintings to Taiwan the year before for a proposed solo exhibition that, due to complications, never took place, Sanyu was at this time quite distraught both that he could not make the trip to Taiwan, and that he was having some difficulty recovering his paintings. He therefore agreed wholeheartedly to the kind suggestion of his friends and neighbours, Natacha and Etienne Levy, to hold an exhibition at their home to compensate, as it were, for the planned exhibition in Taiwan. With all his recently-completed paintings having been shipped to Taiwan, he exhibited mostly paintings he had kept from earlier periods. There were, however, a few paintings that he had painted especially for this exhibition, and the present work was the most significant of those.

Sanyu, like many artists, often made study pieces for his oil paintings. In Sanyu's case, however, he did this only with nude paintings. Most often, we find pencil or ink sketches that were later translated into more formal oil. There are only a few known instances where he actually made a smaller oil painting study before executing the same subject in a larger, more elaborate, one. Of the paintings he sent to Taiwan for exhibition, there is a nude painting measuring 46.5 by 49.5 cm. Sanyu was evidently very fond of his painting. Using it as a model, he painted the present work, *Nu*, in a much larger format – 122.5 x 135 cm – and it was this painting that he chose for the cover of his invitation. Sanyu's selection of this work as the principal image of the Levy exhibition is testament to his high regard for the painting, and demonstrates its importance in the artist's oeuvre.

Unlike in Western culture, whose tradition of nude representation stretches back to antiquity, there exists no such genre

in the long history of Chinese art. In 20th Century China, drawing from nude models was regarded as an act of rebellion. In 1917 Liu Haisu's use of nude models in his classes at the Shanghai Art School was lambasted by the conservatives, whilst an exhibition of nude drawings held in Nanchang by students of the Shanghai Art School in 1924 was banned by the military governor of Jiangxi.¹ In China, depicting the naked body as aesthetic expression was strictly modern and completely borrowed. One can imagine that to the young Sanyu, who was not a traditionalist or conformist in his artistic endeavors, experiencing the vibrant, avant-garde Paris art scene firsthand must have been stimulating and liberating, particularly working with live models at La Grande Chaumiere.

Established in 1902, La Grande Chaumiere provided a counterpoint to the formal and rigid teaching of the Academic tradition by prioritizing the freedom of creative expression, including more avant-garde approaches to nude drawing. La Grande Chaumiere cultivated a number of famous Western artists such as Amedeo Modigliani and Alberto Giacometti, and it was in this environment that Sanyu developed a series of uniquely personal nude works. Whilst at La Grande Chaumiere, Sanyu lost no time capitalizing on the opportunity to expand his skills, evidenced in the proliferation of nude sketches made during his early years in Paris. He often turned to pencil to sketch the outline of the human form and then would use charcoal to fill in the skin texture and appearance of the figure. Sanyu also used brush, pen and ink for his work. From the graceful lines of these sketches his own unique observations of the body, expression and posture of the figure would emerge from the paper. The fundamental groundwork and exploration that Sanyu developed whilst at La Grande Chaumiere anticipated his commitment to a genre that would extend throughout his entire artistic career.

During the early years of the 20th century, many reformers of Chinese painting, Xu Beihong for one, advocated the mastery of pictorial verisimilitude as the only path to

modernization. Xu's sketches demonstrate his staunch adherence to the centuries-old European tradition of academic realism. Ironically, in the early part of the twentieth century, European artists themselves were renouncing that tradition in favor of modern interpretations. Sanyu's conceptual and more abstract renditions, frowned upon by so-called reformers like Xu, were, in fact, more aligned with the European modernists. As such, Sanyu was the first Chinese artist who successfully forged his own unique language and style in the nude genre, asserting his position as an avant-garde pioneer in the canons of Chinese modern art during the first half of the last century.

Nu is a culmination of Sanyu's exploration and development of the nude genre. His earlier nudes of the 1920/30s typically show the subject in a position of peaceful, dreamlike repose. In these paintings, the use of tapestries or sheets help to create a spatial definition, incorporating a softer palette and texture to introduce decorative elements. As Sanyu's style of nude painting matured, he focused instead on bold black lines to delineate the nude, the lines becoming as much the subject of his painting as the nudes themselves and conjuring both a Chinese seal character and a sculptural landscape. The pose in *Nu* is ingeniously constructed: the figure's raised right knee offers a vertical counterpoint to the horizontal layering that begins in the frontal plane with her splayed left leg, followed by the hilly curvatures of her two breasts, between which emerges her head, which is in turn supported by her left arm, which vertically counterbalances her raised right leg. His *Nu* is irrefutably the most important consummation of the development of Sanyu's depiction of the nude from literal and figurative to a sophisticated abstraction of form attained through structural and proportional balance and his signature curvilinear movement.

As Sanyu's last nude painting, *Nu* is a fitting conclusion to the innovative and creative spirit of Sanyu, who never lost sight of his Chinese sensibilities whilst navigating the highly charged and demanding energies of the European modernists into whose realm he was thrust.

常玉珍品

文/ 衣淑凡

1965年12月17至21日，常玉在他的好友娜塔莎及艾田·勒維夫婦家中舉辦了一個個展。開幕當天出席者眾，包括趙無極、朱德群、潘玉良、席德進等人均到場。據勒維夫人回憶，那是一起令人愉悅的藝術盛事，常玉本人也非常開心。而在其後不到一年，常玉便離開了人世，那年他七十一歲。

常玉生前所舉辦的最後一個展覽所具有的重要性是不容忽視的。在舉辦該展的前一年，藝術家曾將42件作品至台灣，為預計將在台舉辦的個展作準備，但因許多錯綜複雜的因素，在台的展覽未能成功舉行。當時常玉感到非常地苦悶、心煩意亂。因此當他的鄰居好友勒維夫婦誠心地邀請他至家中舉辦一展覽、企圖彌補常玉心中未能在台辦展的缺憾時，常玉便很快答應了。但因他已將手邊的近作運至台灣，因此大部份在勒維家中展覽的作品為其早期創作；然而，裡頭仍有幾幅常玉特別針對此展所繪的新品。而這幾件近期作品在展覽中具有突出的重要性。

如同其他許多藝術家，常玉在創作油畫作品前常會先行作草稿、速寫。但以其創作而論，他僅在從事裸體人物主題繪畫時才會先作草圖。許多時候他以鉛筆或碳筆進行速寫，之後再將所繪之物轉換為更加正式的油彩作品。而僅有非常少數的例子顯示，常玉會先以油彩做小尺幅的練習圖後，才將同一內容、主題創作成大尺幅、更精緻的油畫。在常玉寄至台灣舉辦展覽的作品中，有一幅長46.5公分、寬49.5公分的裸女作品。常玉明顯非常鍾愛此作，他即以此為雛形創作《曲腿裸女》。後者尺幅比前者為大（長122.5、寬135公分），《曲腿裸女》一作並被常玉選用於勒維別墅所舉辦的個展邀請卡設計上。常玉將此圖選用來代表該展主體形象的決定，除了顯示他對此

作的看重外，該作在其整體創作歷程中的重要性亦不言而喻。

不同於西方文化中可溯古互源對於描繪裸體人物的傳統，在中國藝術史上，長久以來並不存在此主題的藝術表現。例如在二十世紀的中國，繪製裸體畫被視為離經叛道，當1917年劉海粟在上海圖畫美術院啟用人體模特兒讓學生作畫時，便引起許多保守人士的撻伐；1924年上海美專學生在南昌舉辦的人體畫展覽，更受江西警廳查禁。把描繪裸體視為美學的表現，在中國完全是一種現代、來自西方的概念。我們可以想像，對一創作上並未遵循傳統或一味因習的年輕藝術家—常玉來說，當他在1921年來到充滿生氣、前衛的巴黎藝術之都時，特別是在進入大茅屋藝術學院對著人體模特兒作畫的日子，必然給予他直接的刺激與解放的啟發。

大茅屋學院成立於1902年，一反當時傳統學院拘謹、刻板的教學，以提倡自由創作、表達為主，以更加前衛的方式來詮釋裸體繪畫。該地除孕育無數知名的西方藝術家，如莫迪里安尼、賈克梅蒂等，也讓常玉發展出一系列獨具個人特色的裸女繪畫創作。常玉在大茅屋摸索的過程中，不浪費任何時間拓展其技巧，創作了大量裸體人物速寫，例如他常以鉛筆勾勒出人物的輪廓，再以炭筆對人體的肌理及形象外觀作簡約的暈染；常玉也使用筆刷、毛筆、墨水創作。透過這些優雅的速寫線條，常玉展現他對被繪者身體、表情、姿態的獨到觀察。而此時期奠定下的基礎與探索，預示了常玉對此裸體主題致力不懈的研究，此亦延伸至他的後期創作之上。

在二十世紀被期，許多中國繪畫的改革者，如徐悲鴻倡導掌握寫實的繪畫能力為邁向現代化的唯一途徑。徐悲鴻的素描展現了他對長久以來



Sanyu, *Nu*, oil on paper mounted on board, 46.5 x 49.5cm. (Image source / Collection of National Museum of History, Taipei, collection no. 79-00023.)

常玉《曲腿裸女》油彩紙本裱於木板·46.5 x 49.5cm。（圖片來源 / 台北·國立歷史博物館藏，典藏編號 79-00023）

歐洲學院派寫實主義傳統的承襲；然而，諷刺的是，在二十世紀初期，許多歐洲藝術家已拋棄此傳統，選擇在畫布上進行現代詮釋。常玉具觀念性、帶有抽象性的藝術表現，雖不為如徐悲鴻一般所謂的改革者認同，但在事實上，他是與歐洲現代主義者並肩站在同一藝術發展與推進的陣線之上。由此而論，常玉為第一位成功地將自己獨特的藝術語言與風格融合至此裸體主題表現的中國藝術家。在二十世紀上半葉，他為自己在中國現代藝術中，建立了一個具有前瞻性的先驅者歷史定位。

而《曲腿裸女》即為常玉對於裸體主題探索與發展的巔峰之作。在常玉1930至1930年代的裸女作品中，人物多具有平靜、如進入夢鄉般的典型姿態，他常常加入織毯或床單等物件創造畫面中的空間感，搭配著柔和的用色與股理，構築帶有裝飾性的元素。而當常玉的裸體畫風更加成熟之時，他轉而聚焦在以大膽的黑色線條勾勒裸體人物的表現上。線條在此時期與裸體人物本身均成為作品中的主角，並使用人想起中國的圖章特質與雕刻般的山水風景。在此《曲腿裸女》中，人物的姿態結構精妙，其抬起的右膝為此仰臥的正向身體平面自水平橫放的左腿、如丘聳起的胸壘至被左手臂支撐的頭部，創造了一個垂直的對位空間。而此向上的左手也與人物抬起的右腳相互平衡呼應。無庸置疑地，其《曲腿裸女》可被視為常玉對裸體人物描繪發展從外在形象、象徵至透過尋求建築與比例結構衡的高度抽象化造型，及其富含曲線韻律的重要實現。

作為常玉的最後一件裸女作品，《曲腿裸女》為其創新精神與想像力做了一完美整合，當常玉在面對一群言論易引起爭論、要求嚴苛的歐洲現代主義者時，他從未失去自己一貫的東方美感與理性。

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

歐洲重要私人收藏

🔑 1030

SANYU

1895 - 1966

Nu rose sur tissus chinois

oil on canvas
executed in 1930s
45.2 by 81.2 cm; 17 ¾ by 32 in.

LITERATURE

Rita Wong, ed., *Sanyu Catalogue Raisonné: Oil Paintings Volume II*, The Li Ching Cultural and Educational Foundation, Taipei, 2011, plate 260, p.67

Junquo Nimura, ed., *Sanyu 1895-1966 Chinese Painter of Montparnasse*, Akishobo, Tokyo, 2018, p. 36, 153

PROVENANCE

Collection of Henri-Pierre Roché, Paris (inventory no. 59)

Collection of Jean-Claude Riedel, Paris

Acquired directly from the above by the present important private European collector in 1980

Sotheby's is in possession of certain documents including a letter dated July 6, 2015 signed and certified by Mr Jean-Claude Riedel confirming the chain of ownership from Henri Pierre Roché to the family of the current owner.

HK\$ 35,000,000-45,000,000

US\$ 4,470,000-5,740,000

常玉

中國花布上的粉紅裸女

油畫畫布
一九三〇年代作

出版

〈常玉油畫全集第二冊〉衣淑凡編（台北，立青文教基金會，二〇一一年），圖版260，67頁

〈常玉 1895-1966 蒙帕納斯的華人畫家〉二村淳子編（東京，株式會社亞紀書房，二〇一八年），36、153頁

來源

巴黎，亨利·皮爾·侯謝舊藏（庫存編號59）

巴黎，尚·克勞德·希耶戴舊藏

現歐洲重要私人藏家於1980年直接購自上述來源

蘇富比擁有來源證明之相關文件，包括一封由尚·克勞德·希耶戴於2015年7月6日開立並親簽之信件，內容確認從原藏家（亨利·皮爾·侯謝）至現歐洲私人藏家家族的來源歷史。









NU ROSE SUR TISSUS CHINOIS: BREAKING THE CODE OF SANYU'S NUDES

Female nudes were an important theme in Sanyu's creative career. From the time he arrived in Paris in the 1920s to his final years in the 1960s, he retained a strong interest in the nude female body. Sanyu's nudes first appeared in works on paper in the 1920s and 1930s. Working in charcoal, pencil, ink, and watercolour, he devoted himself into observing the subtleties of the female body and its variety of postures. In Paris, Sanyu was completely unrestrained and free of the obstacles impeding his counterparts in China, fellow modern pioneers who advocated painting classes with nude models. From the Académie de la Grande Chaumière to cafes in Montparnasse, he found endless inspiration everywhere, igniting his immense creativity and laying the foundation for his art and career. In the 1930s, Sanyu formally began to make oil paintings, marking another stage in his nude works. Oil painting and nudes are a classical pairing of material and subject in Western art. As a result, the artist grappled with three key issues on the female nude in oil painting: directly confronting the Western tradition, exploring the modern aspects, and integrating and improving upon Chinese and Western art in his own work. In this season's Evening Sale, Sotheby's is delighted to offer Sanyu's *Nu Rose Sur Tissus Chinois* (Lot 1030). We have invited Rita Wong, author of *SANYU Catalogue Raisonné: Oil Paintings*, *SANYU Catalogue Raisonné: Drawings and Watercolours*, and *SANYU Catalogue Raisonné: Prints*, to write an essay about the piece, sharing with us her personal experiences of researching *Nu Rose Sur Tissus Chinois* and exploring the details behind Sanyu's nude paintings.

Nu Rose Sur Tissus Chinois is one of Sanyu's classic works from the 1930s. At the time, the artist began

painting nudes in oil. This work consciously initiates a dialogue with the Western tradition. A comparison of the figure in this painting with Diego Velázquez's *The Rokeby Venus* reveals Sanyu's intent to reinterpret a classic, flipping Velázquez's goddess so that the model reclines with her head on the left. Gone are the setting and narrative elements of classical painting, as the artist audaciously pared them away to a near abstract space. He added a piece of Chinese brocade, a hat tip to his study of the past and reflecting the innovative fusion of East and West.

Nu Rose Sur Tissus Chinois exemplifies several key traits of Sanyu's oil paintings of nudes from the 1930s. First, he had a predilection for nudes in pink tones, with backgrounds are mostly white, semi-real spaces. The tonal atmosphere is romantic and warm, differing somewhat from the deeper colours of his later work. Second, the artist was at this time still focused on mass. He used gradations of pink on the body to express the relationship between light and shadow, achieving the real weight, thickness, and even warmth of the human body. This could be considered the extension and development of the charcoal shadows he added to his drawings on paper. Third, he used mass to convey perspective. In the nude woman's reclining posture, the top half of her body appears nearer to the viewer while the lower half of the body is placed deeper in the painting. This expresses a perspectival relationship in space, which would become decidedly different from the flattened spaces of Sanyu's late work.

Sanyu exaggerated and distorted the nude body in oil paintings. His nude drawings and watercolours have more obvious sexual implications. In both the



Nu rose sur tissu chinois on display at the owner's home, Paris in 1986.

《中國花布上的粉紅裸女》掛於藏家巴黎住所，1986年。

observation and the bold presentation of female body, the artist expresses frank pursuit, voyeuristic longing, and humorous witticisms related to a man's lust for a woman. However, in his oil paintings, Sanyu's nude figures suddenly changed. If we examine all of Sanyu's nude oil paintings from *SANYU Catalogue Raisonné: Oil Paintings*, the vast majority of these works present the figures from the back or the side, and the breast is usually only exposed from one side. With only a few exceptions, the pubic area is treated very modestly or not shown at all. *Nu Rose Sur Tissus Chinois* is a classic example of this. The woman in the painting is completely nude yet, curiously, there is no trace of sensuality. One might attribute this reserve to cultural propriety. If this were true, then it would hardly explain Sanyu's works on paper, which boldly revealed intimate parts of the body. Perhaps Sanyu imagined the nude body in oil painting as an exploration into humanity's purest and most perfect beauty. The woman in this painting rests on her left arm, supporting her head with her hand. Her right arm is purposely hidden, which highlights the presence of the

right shoulder and draws the eye down toward the curve of the waist and limbs. Her exaggerated buttocks are outlined with almost perfectly round curves. Her thighs are largely hidden, and her buttocks and calves together form a heart shape that ends with the flattened, graphic sole of her foot. This conception might be better called a landscape than a nude. Her body is akin to a range of undulating hills, which creates an unexpected artistic effect. In the École de Paris in the 1920s and 1930s, there was no shortage of masters. Modigliani took inspiration from ancient Greek and Roman sculpture and with his own invention brought to life his famous figures and nudes. Léonard Tsuguharu Foujita created milky-white bodies with influences from Japanese woodcuts. Chaïm Soutine saw the beauty in ugliness. Standing alongside his talented international peers, Sanyu painted distorted nudes that seem to represent Chinese artists in Paris.

Another key trait in Sanyu's nudes are the Chinese elements injected into composition. Throughout his career, Sanyu's focus on creating female nudes was in fact filling in an important gap in the Chinese artistic tradition. This transformed what in the past



Diego Velázquez, *The Rokeby Venus*, oil on canvas, circa 1647-51, 122 x 177 cm.
 迪亞哥·委拉斯蓋茲《鏡前的維納斯》油畫畫布·122 x 177 cm·約 1647 至 1651 年作。

was regarded as erotic pictures (*chungong hua*) and elevated the nudes into the realm of high art. Sanyu also introduced Chinese elements into the oil paintings of nudes he made in France, which reflected his innovations in this subject from Western classical art. In contrast to the spontaneous, distorted, and exaggerated modelling of the figures, the backgrounds of Sanyu's nude oil paintings from the 1930s often feature empty spaces and finely painted carpets that, together with the figure, constitute an intense cultural collision. The model in *Nu Rose Sur Tissus Chinois* reclines on a piece of brocade, depicted using line drawing in ink on a white ground. This piece of brocade recurs multiple times in Sanyu's oil paintings of nudes from the 1930s, so it was likely an actual object that the artist owned. In contrast to the nudes in the paintings, Sanyu presented the brocade using classic line drawing methods from Chinese ink painting. The background seems relatively figurative and the posture of the nude highlights depth. More importantly, the patterns on the brocade have an intensely Chinese character. In addition to the decorative effect, the image

contains a catfish, a deer and a crane, the Three Friends of Winter (pine, bamboo, and plum), three reeds in a vase, and other auspicious symbols. Because it brought this imagery into the Paris art world in the 1930s, the work is a valuable witness to artistic and cultural exchange between East and West.

Sanyu's nudes from the 1930s are extremely rare. Based on the artist's catalogue raisonné, only 19 of these works have come down to us, and just seven of them have appeared on the international auction market in the last 40 years. After *Nu Rose Sur Tissus Chinois* was painted, the work was first collected by Sanyu's early friend, dealer, and famed French author and collector Henri-Pierre Roché. In the 1960s, the work entered the collection of Jean-Claude Riedel, another one of Sanyu's important collectors. In the 1970s, the work came into the family of the present owner. This is the first time it has come to auction in more than 80 years, and it truly presents a rare opportunity for the most discerning collectors.



《中國花布上的粉紅裸女》：破解常玉的裸女密碼

裸女是常玉畢生創作最核心的主題，從二〇年代到達巴黎開始，以迄於六〇年代的最後歲月，藝術家對於赤裸的女性胴體始終帶著濃厚興趣。常玉的裸女繪畫，最早見諸其二、三〇年代的紙上作品。透過碳筆、鉛筆、水墨及水彩等不同媒材，他盡情發掘女性千姿百態的身體風采，相比同時期在中國國內推動繪畫裸體模特兒的現代先驅所遭受的阻力，藝術家在巴黎可謂如魚得水、無所拘束，從大茅屋學院到蒙帕拿斯的咖啡廳，處處都有無盡靈感，燃起他旺盛的創造力，由此奠定畢生創作與事業之基礎；自三〇年代起，常玉正式開始創作油畫，標誌其裸女創作進入另一階段：油畫與裸女，分別是西方藝術的傳統媒材與經典主題，藝術家至此需要面對三個關鍵問題：一，直面西方裸女油畫之傳統；二，探索裸女油畫之現代性；三，中西藝術在裸女油畫的融合與創新。本次晚拍，蘇富比榮幸徵得常玉《中國花布上的粉紅裸女》（拍品編號 1030），並邀請得《常玉油畫全集》、《常玉水彩素描全集》及《常玉版畫全集》出品人衣淑凡女士撰寫專文，分享她研究《中國花布上的裸女》之親身經驗，深探常玉裸女油畫的精彩底蘊。

《中國花布上的粉紅裸女》乃常玉三〇年代的經典之作。此時，藝術家開始創作裸女油畫，似有意於本作對話西方傳統，若以畫中裸女對照西班牙黃金時期大師委拉斯蓋茲名作《鏡

前的維納斯》，可見常玉有意重釋經典，其將委氏筆下的希臘女神以鏡像左右倒置，成為眼前模特兒的側臥身姿，又大膽去除古典繪畫之場景與敘事元素，簡化成一個近乎抽象的空間，並植入一張中國織錦，體現出常玉汲古出新、中西合璧的創作意念。

《中國花布上的粉紅裸女》體現了常玉三〇年代裸女油畫的幾個重要特徵：其一，此時藝術家喜以粉紅色調呈現裸女，背景則多以粉白色調塑造半虛實的空間，色調氛圍浪漫溫馨，與他後期喜用濃麗厚重的色彩有所不同；其二，藝術家此時依然注重重量感，是以其人體上的粉紅色有深淺輕重，以呈現光線與陰影的關係，從而反映人體的重量、厚度乃至溫度，可說是他在紙本素描上以碳筆打上肌理陰影的延續和發展；其三，與量感相關的是透視之處理。裸女側臥的身姿，明顯以上半身較為接近觀者，下半身則處於較為縱深的位置，表現空間的透視關係，這與常玉後期作品的平面化空間截然不同；

其四，是常玉對裸體的誇張與變形。同樣是創作裸女，常玉的裸女素描和水彩有著更明顯的情色意味，無論是觀察女體的視角，抑或對於私密位置的大膽呈現，都可見藝術家作為男性對於女性在情欲上直白的追求、窺探的渴望與幽默的戲謔；然而在油畫作品當中，常玉的裸女形象卻陡然轉變。若綜合《常



玉油畫全集》裡的所有常玉裸女油畫，我們會發現常玉的油畫中的裸女絕大多數以背面及側面示人，胸部往往僅露出一邊，除了極少數例子，下方私密位置都作極為含蓄的處理，甚至不會露出，而《中國花布上的粉紅裸女》正是典型例子：畫中裸女雖然全身赤裸，卻絲毫不見情色欲愛之意，這一特徵頗堪玩味：若說這是常玉出於東方人的含蓄，則無法對他紙上作品的大膽開放自圓其說，更有可能的是，常玉是想藉著油畫上的赤裸人體，探索人類自身最真率純粹之美。畫中裸女支出左臂、屈曲托首，右臂則故意隱去，從而突顯右肩的存在，順勢而下呈現腰肢曲線，再以近乎圓形的弧度勾勒誇張的臀部；大腿部份受到遮擋，露出的小腿則有如心形，並收結以一個平面化、圖形化，近乎鑲嵌上去的腳掌。如此奇想，與其說是創作人體，更似是引入風景概念，是以山巒起伏，橫嶺側峰，洋溢出人意表的藝術效果。二、三〇年代的巴黎畫派，不乏以嶄新靈感創作人物及裸女而聞名的大師，如莫迪里安尼以古希臘羅馬雕塑為養份，藤田嗣治受浮世繪啟發而誕生「乳白色人體」、蘇丁以醜為美等，常玉的變形裸女，可說代表中國藝術家在花都畫壇與一眾國際天才同代爭輝。

其五，是中國元素之置入。如果說常玉畢生專注創作裸女，是為中國藝術傳統補充了一塊重要空缺，並將過去的「春宮畫」

作出革命性改變，使得裸體藝術能登大雅之堂，那麼常玉在法國創作裸女油畫之時植入中國元素，則可謂他對於西方經典藝術題材的一種融和式創新。相對於裸體人物的寫意、變形、誇張的造型手法，常玉三〇年代的裸女油畫，在背景處理上往往結合留白的空間與細描細畫的織毯，與主題形成一種強烈的文化碰撞。《中國花布上的粉紅裸女》的模特兒躺臥於一張白底墨描的一張織錦之上，此一織錦在常玉三〇年代裸女油畫之中多次出現，應是真有其物。與繪畫畫中裸女不同的是，常玉以典型的國畫白描手法呈現織錦，其置入於作品當中，除了使作品背景顯得相對具象，裸女的身姿顯出縱深之外，更重要的是織錦上的圖案具有強烈中國特徵，除了裝飾意義，尚包含了「連年有餘」（鯉魚）、「鶴鹿同春」（鹿與鶴）、「歲寒三友」（松竹梅）、「平陞三級」（瓶上三戟）等吉祥寓意，置諸三〇年代的巴黎畫壇，實為難能可貴的東西藝術文化交流之見證。

常玉三〇年代裸女油畫極為難得，按藝術家全集統計，傳世者不過十九幅，過去四十年來在國際拍賣市場僅出現七幅，《中國花布上的粉紅裸女》自誕生以來，首先進入常玉早年摯友暨經紀人、法國著名作家及收藏家候謝收藏，六〇年代進入另一常玉重要藏家希耶戴典藏，自七〇年代進入現任藏家家族，八十多年來首次現身拍場，誠為頂尖藏家難得的收藏機遇！



常玉
SANYU 1895-1966 Chinese painter of Montparnasse
AKISHOBO

Nu rose sur tissu chinois is published in SANYU 1895-1966 Chinese painter of Montparnasse. ©Akishobo

常玉《中國花布上的粉紅裸女》
著錄於《常玉 1895-1966 蒙
帕納斯的華人畫家》。(圖片
版權 / 亞紀書房)

NU ROSE SUR TISSUS CHINOIS

RITA WONG

Sanyu sketched nudes in ink and pencil for nearly a decade before he started to explore the oil medium. It should, therefore, come as no surprise that the black outlining of his nudes became a signature of Sanyu's oil paintings. While his earlier nudes of the early 1930s paid more attention to decorative details and featured finer outlines, mostly black but at times pink, bolder outlines, simpler compositions and reduced palette mark his later nudes.

There are, however, only six known paintings of nudes (catalogue raisonné numbers 7, 8, 9, 12, 258 and 260) where the outlining is absent. Without outlines, these nudes become more amorphous and abstract. In five of these the absence of detail in the nude is compensated by Chinese motifs finely drawn on the tapestry on which the nude lies. Two of these—*Nu allongé* (8) and *Nu rose sur tissus chinois* (260)—were once in the Henri-Pierre Roché collection and are recorded in the renowned collector's inventory.

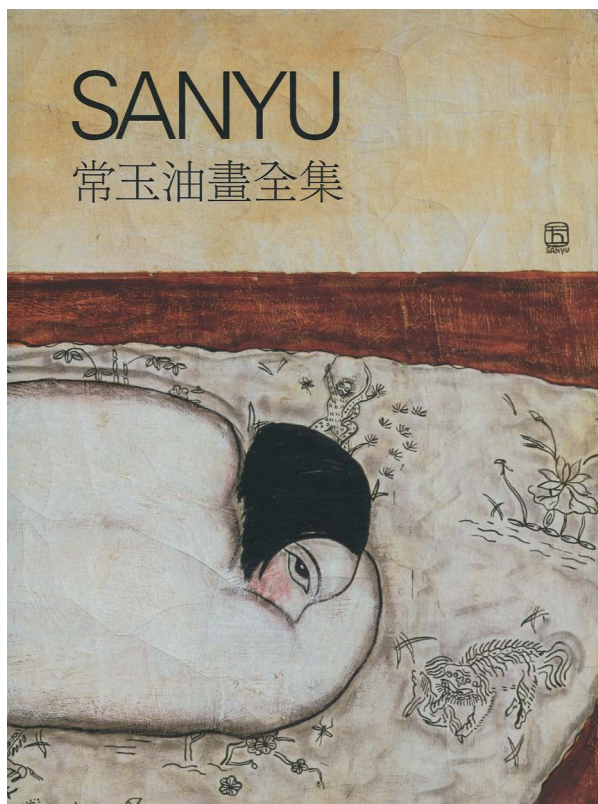
Nu rose sur tissus chinois was, like many of the Sanyu paintings in the Roché

collection, purchased by the Parisian dealer, Jean-Claude Riedel, in the 1960s which he, in turn, sold in the 1970s to a collector whose family asked me to inspect the painting in 2009. Happily surprised to see this beautiful painting still in its original frame and with the Roché collection sticker still affixed to the stretcher, I had no doubt to include it in the second volume of the catalogue raisonné of Sanyu's oil paintings. Mr. Riedel, though diligent in his record-keeping, was not able to give me all the images of the Sanyu paintings that passed through his hands for the first volume, particularly if it was one he sold early on, such as this one. Therefore, together with the current owners, we took the painting to Mr Riedel who verified that he had indeed sold this painting to the family in the 1970s.

Nu rose sur tissus chinois has elements most coveted by connoisseurs of Sanyu's paintings and most exemplary of how he was able to meld traditions from his native culture with the modernist trends of his adopted home. *Nu rose sur tissus chinois* takes a completely Western subject, such

as a nude (as in 6) or a typically French marriage bouquet (as in 93), and contrasts it with Chinese elements, such as the textile elaborately decorated with Chinese animal and plant subjects. In addition, *Nu rose sur tissus chinois* can be seen as the beginning of his exploration of less figurative and more conceptual forms, which we see in his transitional works of the 1940s before settling on his later style. Removing the outline, it appears, gave Sanyu the freedom to move away from a more literal rendition of the nude to one that uses the nude as a means to express form, which in his later nudes is enhanced with bold and heavy black outlines accomplished with Chinese ink and brush, an even more subtle infusion of a uniquely Chinese feature to his oil paintings.

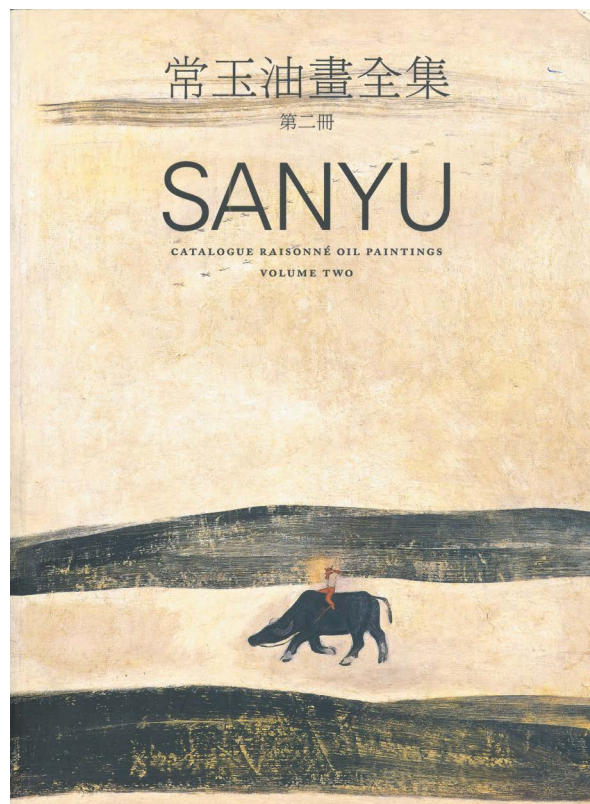
The importance of *Nu rose sur tissus chinois* therefore is not only in the beauty and rarity of the painting, but also as a stylistic interface between earlier and later styles that helps us understand and appreciate the thoughtfulness and artistry of paintings by Sanyu.



Cover of Sanyu Catalogue Raisonné Oil Painting. Published by Yageo Foundation and Lin & Keng Art Publications in 2001.

Image courtesy of The Li Ching Cultural and Educational Foundation.

〈常玉油畫全集〉封面。國巨基金會及大未來藝術出版社於2001年出版。
（圖片來源／立青文教基金會提供）



Nu rose sur tissu chinois is published in Sanyu Catalogue Raisonné Oil Painting Volume Two. Image courtesy of The Li Ching Cultural and Educational Foundation.

常玉《中國花布上的粉紅裸女》著錄於〈常玉油畫全集第二冊〉。（圖片來源／立青文教基金會提供）

《中國花布上的粉紅裸女》

文／衣淑凡

常玉在開始探索油彩繪畫之前，曾以水墨及鉛筆創作速寫裸體將近十年；因此，其裸女身上的墨線輪廓，亦順理成章成為他油畫作品之標識。常玉早期的裸女作品誕生於三〇年代之初，當時，藝術家較著重於裝飾性細節之處理及精麗的輪廓勾勒，主要以墨色呈現，間或出現粉紅色調；隨著時間推移，其較後期的裸女作品則趨向更豪邁的輪廓、更精練的構圖以及更純粹之色彩。

在已知的常玉裸女油畫之中，只有六幅是沒有勾勒輪廓線的（《常玉油畫全集》第7、8、9、12、258及260號）；這些沒有輪廓線的裸女，顯得更為隨形與抽象，其中五幅的人體甚至沒有細節，卻躺臥於作為陪襯的精細描繪的繡毯之上；其中兩幅——《曲線裸女》（8號）及《中國花布上的粉紅裸女》（260號）——曾經進入亨利·皮耶·侯謝收藏，並著錄於這位著名藏家的收藏清單之上。

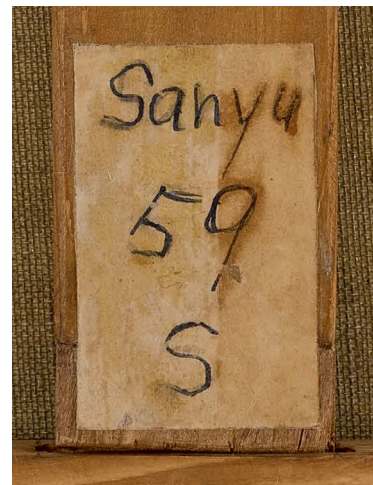
《中國花布上的粉紅裸女》曾進入侯謝收藏，然後跟許多侯謝收藏的常玉繪畫一樣，於六〇年代被巴黎畫商尚·克勞德·希耶戴購藏；七〇年代，希耶戴將本作售予一位收藏家，而這位收藏家之家族則於2009年邀請我來檢驗作品。當我看到此幅美麗的作品依然安裝於原裝畫框之中，畫背還保留侯謝收藏之標籤，感到既高興又驚喜，於是毅然將它收錄於《常玉油畫全集》第二冊之中。希耶戴先生儘管一直致力於整理文獻資料，

仍然無法在出版常玉全集第一冊的時候，把他全部曾經經手過的常玉作品的圖片傳遞給我——尤其像《中國花布上的粉紅裸女》這種早年售出的作品。因此，我和當時的藏家一起把作品帶到希耶戴面前，讓他確認這的確是他在七〇年代售予此一家族的。

《中國花布上的粉紅裸女》擁有常玉藏家最夢寐以求的元素，亦最能展現藝術家如何將他的母體文化傳統及第二故鄉的現代思潮結合為一。就如他畫的裸女（如全集第6號）或者經典法式婚禮花飾（如全集第93號）那般，《中國花布上的粉紅裸女》採用完全西式的主題，並以中國元素——譬如滿綴中式瑞獸及盆景之織物——作出強烈對比。此外，《中國花布上的粉紅裸女》應當視為藝術家探索去形象化及概念化造型之開端，此一探索尤其見諸他晚期風格成形之前的四〇年代轉型時期作品：在去除輪廓線之後，常玉得以擺脫裸女的文學性演繹，從而更自由地以裸女作為一種表現造型的方式；及至他的晚期作品，則透過中國筆墨為裸女勾出渾厚的墨色輪廓，含蓄地為他的油畫注入獨特的中國特色。

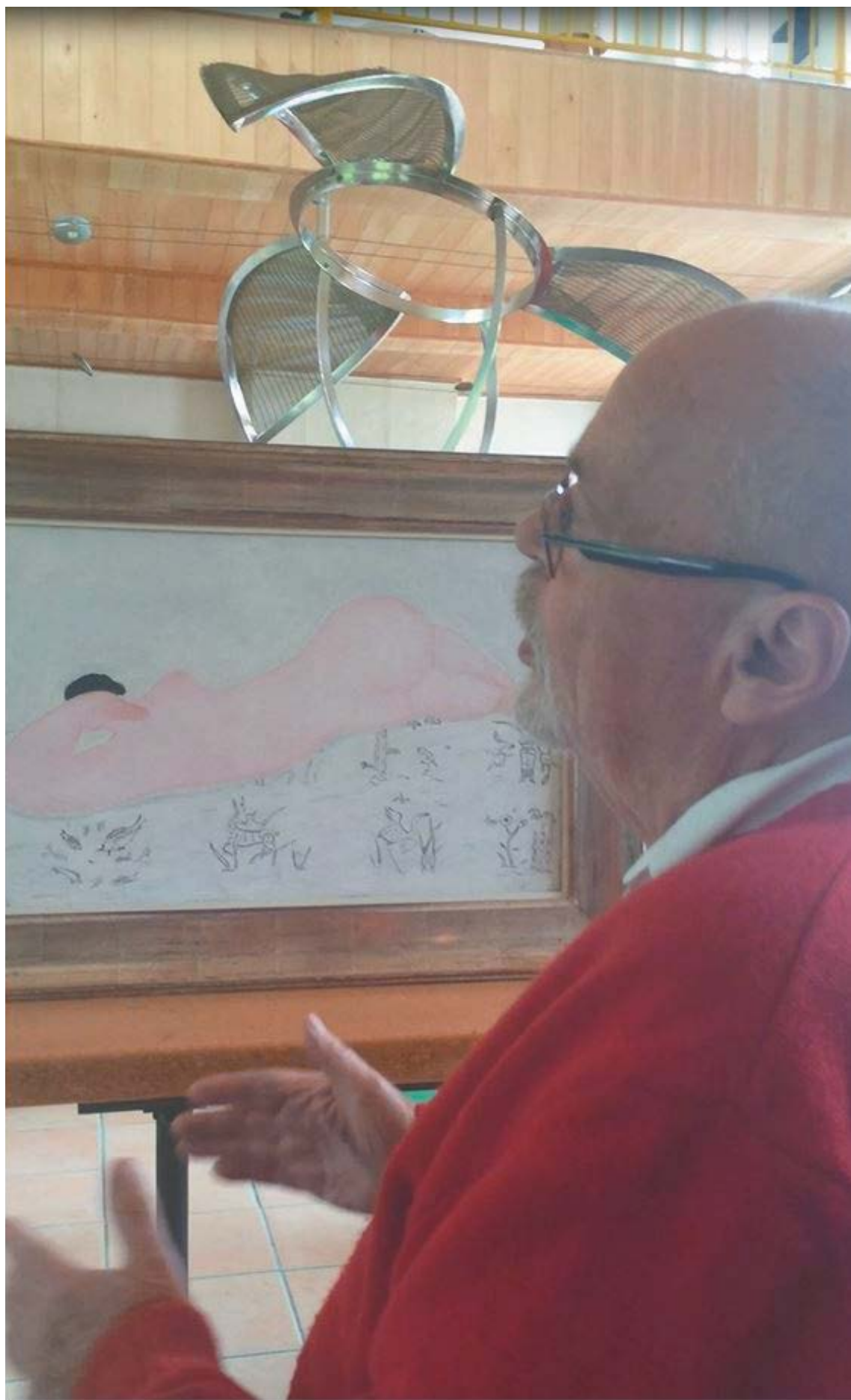
《中國花布上的粉紅裸女》的重要性因此並不止於作品本身的美麗與珍稀，更在於其作為常玉早期與晚期作品之間的風格轉折之明證，讓我們得以深入了解及欣賞常玉作品的深邃哲思與藝術才華。

1031 No Lot



本作(拍品編號 1030)畫背貼有原藏家亨利·皮爾·侯謝之庫存標籤(編號 59)。

亨利·皮爾·侯謝收藏之常玉作品清單，第 59 號註明為本拍品《中國花布上的粉紅裸女》（拍品編號 1030）。



Screenshot captured from a video of Jean-Claude Riedel speaking in front of the current Lot (Lot 1030).

尚·克勞德·希耶戴於本作前（拍品編號 1030）談話之錄像截圖。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1032

WU GUANZHONG

1919 - 2010

Longevity and Harvest

oil on canvas
signed in Chinese and dated 59; titled on the reverse
100 by 60.5 cm; 39 3/8 by 23 7/8 in.

EXHIBITED

Shanghai, Shanghai Art Museum, *Wu Guanzhong: A Retrospective*, 2005

LITERATURE

Wu Guanzhong's Personal Selection of Paintings, The Oriental Press, Beijing / A & U Publication Hong Kong Ltd., Hong Kong, 1992, p. 18
Wu Guanzhong & Zhai Mo, Rainbow Life: Wu Guanzhong's Painting, Guangxi Arts Publishing House, Naning, 1999, p. 25
Wu Guanzhong, Shanghai Books Co., Shanghai, 2005, p. 99
Shui Tianzhong & Wang Hua, ed., *The Complete Works of Wu Guanzhong Vol. II*, Hunan Fine Arts Publishing House, Changsha, 2007, p. 74
Wu Keyu, ed., *World Famous Artist: Wu Guanzhong*, Hebei Education Publishing House, Shijiazhuang, 2010, p. 82

PROVENANCE

Important Private Asian Collection

HK\$ 7,000,000-10,000,000
US\$ 895,000-1,280,000

吳冠中

人壽年豐

油畫畫布
一九五九年作

款識

荼 59 (左下)
人壽年豐 (畫背)

展覽

上海，上海美術館〈吳冠中藝術回顧展〉二〇〇五年

出版

〈吳冠中自選畫集〉（北京，東方出版社/ 香港，建築與城市出版社有限公司，一九九二年），18頁
〈彩虹人生－吳冠中畫傳〉吳冠中、翟墨著（南寧，廣西美術出版社，一九九九年），25頁
〈吳冠中〉（上海，上海書店出版社，二〇〇五年），99頁
〈吳冠中全集 II〉水天中、汪華主編（長沙，湖南美術出版社，二〇〇七年），74頁
〈世界名畫家：吳冠中〉吳可雨編（石家莊，河北教育出版社，二〇一〇年），82頁

來源

亞洲重要私人收藏

「藝術的學習不在歐洲，不在巴黎，
不在大師們的畫室；在祖國，在故
鄉，在家園，在自己的心底。」

吳冠中《致吳大羽師書》節錄，1949年





“Studying art does not take place in Europe or in Paris, or in a master’s studio. It happens in one’s homeland, in one’s hometown, in one’s home, and in one’s heart.”

Excerpted from *Letter to Wu Dayu*, Wu Guanzhong, 1949

LONGEVITY AND HARVEST: WU GUANZHONG’S RARE GEM FROM THE 1950S

The period after the end of World War II marked the second wave of Chinese artists who travelled to Europe to broaden their horizons. Among them was Wu Guanzhong, who received top marks in his art exams and won one of the first government scholarships after the Republican government recovered the mainland in 1946. He was in France around the same time as fellow student artists Zao Wou-Ki and Chu Teh-Chun, who arrived in Paris in 1948 and 1955. Wu Guanzhong not only completed formal education at Ecole Nationale Supérieure des Beaux Arts, but he was also an early witness to the shift in Western art from modernism to post-war abstraction. Although the artist had the opportunity to establish himself in Paris after completing his studies, he returned home in 1950 on a ship called the *Marseilles* because he felt duty-bound to serve his country. As a result, his life path was decidedly different from those of his classmates Zao and Chu, who rarely, if ever, returned to mainland China.

In the 1950s, China was building a new socialist order, and countless idealistic and ambitious young people threw themselves into building this utopia of equality. Wu Guanzhong, at age 30, was one of them. Because so few of his works from the 1950s have come down to us, there have been scant opportunities to explore his experience from this period on an international auction platform. The Sotheby’s Modern Art Evening Sale is honoured to offer *Longevity and Harvest*, an oil painting that Wu Guanzhong made in 1959. Based on *The Complete Works of Wu Guanzhong* and public auction records, this painting is one of the artist’s 11 extant works from the 1950s. This is also his largest painting from this period, at 100 centimetres, and the earliest extant flower still-life, which makes the painting a very important specimen in the study of Wu’s early style. On the centennial of Wu Guanzhong’s

birth and the 60th anniversary of *Longevity and Harvest* (Lot 1032), Sotheby’s invites collectors and the public to look back on Wu’s early years of extraordinary struggle through the lens of this rare piece.

In the 1950s, Wu Guanzhong’s studies were starting to bear fruit, and he was in the early stages of establishing his career. Wu arrived in Beijing in 1950, and through the introduction of his classmate Dong Xiwen, he became a lecturer at the Central Academy of Fine Arts (CAFA). In 1952, he was criticized during the Political Rectification Campaign for his unwillingness to follow the popular political model for painting figures, so he instead focused on landscapes. He was transferred out of CAFA in 1953, and he was made an associate professor in the Department of Architecture at Tsinghua University, where he taught watercolours and drawing. In the autumn of 1955, he was invited by Wei Tianlin, Head of the Art Department at Beijing Normal University, to teach at that institution, and he participated in the planning of the Beijing Normal Academy of Fine Arts. When the Beijing Normal Academy of Fine Arts was established in September 1956, Wei Tianlin was the Vice President, Li Ruinian was the Head of the Art Department, and Wu Guanzhong served as the Head of the Oil Painting Teaching and Research Section. There, Wu found a rather stable professional platform and spent eight years teaching. In 1957, *The Hometown of Lu Xun* was shown at ‘Plastic Arts from Socialist Nations’ in Moscow. In 1958, the artist moved into the Beijing Normal University staff dormitories at No. 18 Qianhai Beiyan in Shichahai. These difficult circumstances did not deflate Wu’s ambition. He lived at that address for more than 20 years, and it was there that he created countless important works. *Longevity and Harvest* was one of the first works he painted in that home.



Wu Guanzhong, *Sunflower*, oil on canvas, 51 x 40 cm, 1973.

吳冠中《葵花》油畫畫布·51 x 40 cm·1973年。



Wu Guanzhong, *A Huge Harvest*, oil on canvas, 74 x 46 cm, 1974.

吳冠中《碩果》油畫畫布·74 x 46 cm·1974年。

Longevity and Harvest is a rare reflection of Wu Guanzhong's style in the 1950s. During that time, he completed his training at the École Nationale Supérieure des Beaux Arts, and encountered Modernism through Jean Souverbie, his professor and a member of the Académie des Beaux-Arts. Wu also visited a wide assortment of French, Italian, and Swiss museums and galleries. All of this greatly expanded his understanding of past and present Western art. In *Longevity and Harvest*, we can see that Wu devoted himself to reflecting the modern spirit through classic realist Western oil painting techniques. The sunflowers in the painting are large and abundant; they have the realist spirit, but they are also reminiscent of Vincent van Gogh's famous *Sunflowers* series, which suggest that Wu Guanzhong was inspired by what he saw in museums. He may have been proclaiming his respect for the later Impressionist master or drawing inspiration from a like-minded artist of a different generation. The scorching cadmium yellow and the open flowers express an intensity of life. Another interpretation could be that ideology had become gradually more important in the artist's surroundings, and sunflowers were symbols of national leaders. Wu Guanzhong created just five oil paintings of sunflowers. In addition to *Longevity and Harvest*, the earliest and largest painting, he also painted *A Sunflower* (Oil on canvas, 45 x 38 cm, 1962), *A Sunflower* (Oil on canvas, 51 x 40 cm, 1973), *A Huge Harvest* (Oil on canvas, 74 x 46 cm, 1974), and *A Sunflower* (Oil on canvas, 73 x 54 cm, 1975). These five paintings were made from the

late 1950s to the early 1970s, a special period in the history of mainland China. *A Sunflower* (1973) and *A Huge Harvest* (1974) are part of the collections of the National Gallery of Singapore and the China Art Museum Shanghai. It goes without saying that this subject was important to the artist. *Longevity and Harvest* opened up Wu Guanzhong's massive lexicon of flowers, which he perpetuated through various other vibrant plants in the 1970s. For example, *Lotus Flowers (I)*, which sold at Sotheby's Modern Art Evening Sale for HKD 130,773,000, and *Lotus Pond (Lot 1033)*, which will be presented at this season's Evening Sale with *Longevity and Harvest*, show that *Longevity and Harvest* was a precursor to Wu's later work.

Aside from the sunflowers themselves, the background of this work merits deeper study. At the time, Wu resisted painting figures, but he placed a New Year's painting that was common in Beijing in the background of *Longevity and Harvest*, which added a folk element to the work. At the same time, examining just the treatment of the wall in this work, it is possible that Wu was been influenced by Piet Mondrian's geometric abstraction or Russian-French painter Nicolas de Staël's abstract compositions. He may also have been considering how to present "water stains" from Chinese calligraphy in oil painting. By the 1970s, the artist was exploring the abstract beauty of old homes. When he returned to southern China, he further developed this into his well-known subject, represented here by *A Rural Lakeside Town (Lot 1012)*. The work shares some similarities with



Wu Guanzhong in front of Chateau de Versailles, Paris, 1948.

吳冠中於巴黎凡爾賽宮前·1948年。

his explorations of abstract beauty from nearly 20 years earlier, which is a point of academic interest that cannot be ignored.

The year after *Longevity and Harvest* was painted, the Beijing Normal Academy of Fine Arts was converted into The Beijing Academy of Fine Arts. The Art Department established a Wu Guanzhong studio. In 1964, The Beijing Academy of Fine Arts was renamed The China Conservatory of Music, and the students and teachers from the Art Department were transferred to other art academies. Wu Guanzhong was transferred to The Central Academy of Craft Art, and he spent years teaching there. He trained a new generation of artists, represented by members of the Same-Generation Painting Group such as Wang Huaqing and Huang Guanyu. In 1998, The Central Academy of Craft Art was merged into Tsinghua University to become The Academy of Art and Design at Tsinghua University. As a result, Wu Guanzhong's final formal post was as a professor at Tsinghua University. On July 1 of that year, Wu's family donated 66 of his works to the university. With this donation of the artist's last body of work, the Tsinghua University Education Fund also established the Wu Guanzhong Art Research Fund, which specifically supported the study of his art and artistic thought. Wu Guanzhong is no longer with us, but he devoted his entire life to his art. Through *Longevity and Harvest* and his later efforts, these vibrant sunflowers have spread the world over.

"This oil painting [*Longevity and Harvest*] is also realist in style. A bundle of sunflowers hangs on a wall. The flowers have large faces full of seeds, creating the impression of an abundant harvest. Behind it hangs a New Year's painting entitled *A Profusion of Lotus Blossoms*, featuring a child with braided hair holding a red snapper amidst the lotus flowers. It adds the joyous atmosphere and folk sensibility of wishes for many years of prosperity."

Excerpted from *A Rainbow Life: A Chronicle of Wu Guanzhong's Paintings*, 1999

《人壽年豐》絕罕奇珍： 吳冠中壯志驕陽的五〇年代

抗戰勝利之後，華人藝術家展開新一波出國浪潮，而吳冠中即以美術各類科總分第一名的頂尖成績，考獲1946年國民政府光復大陸之後的首屆官費留學；較諸1948年及1955年到達巴黎的趙無極和朱德群，吳冠中不僅完成了巴黎高等美院的正規教育，亦更早見證了西方藝術從現代主義至戰後抽象之發展。儘管藝術家在完成學業之後有機會在巴黎建立事業，卻最終因為一顆報國之心，而選擇在1950年乘上「馬賽號」輪船歸國，恰巧與此時前後離開中國大陸的國立藝專同門趙無極與朱德群，走上截然不同的人生旅程。

五〇年代，時值神州大地以社會主義建設新秩序，無數懷抱理想主義的年青志士，都為了建設平等均富的烏托邦而捨身忘己，正當而立之年的吳冠中亦是其中一份子。由於藝術家五〇年代的傳世作品鳳毛麟角，因此在國際拍賣平台探討他此際經歷的機會甚少。本次現代藝術晚拍，蘇富比榮幸徵得吳冠中創作於1959年的油彩畫布作品《人壽年豐》（拍品編號1032）；按《吳冠中全集》及公開拍賣紀錄統計，此乃藝術家五〇年代碩果僅存的十一幅油畫的其中之一，更是當中唯一能及100公分的最大尺幅之作，亦是其傳世作品當中最早的靜物花卉作品，對於研究吳冠中早期創作風格，可謂最重要之標本。此次適逢吳冠中先生誕一百周年紀念，亦恰好是《人壽年豐》誕生六十周年之際，蘇富比正好藉此絕罕珍品，與藏家和觀眾一同回顧藝術家這段奮鬥崢嶸的早年歲月。

考吳冠中五〇年代之經歷，可見他正值學有所成，努力建立自己事業的初始階段：1950年，吳冠中到達北京，在國立藝專同學董希文的介紹下，首先進入中央美術學院擔任講師；1952年，藝術家在整風運動受到批判，因不願按照流行政治模式違心畫人物，自此改畫風景，並於1953年調出央美，改任清華大學建築系副教授，教授水彩及素描；1955年秋，又應北京師範大學美術系主任衛天霖邀請，到該校任教，並參與北京藝術師範學院的籌建工作；1956年9月，北京藝術師範學院成立，衛天霖任副院長，李瑞年為美術系主任，吳冠中則任油畫教研室主任。至此，吳冠中在事業上獲得了相對穩定之平台，在此展開長達八年的執教生涯，1957年更以油畫《魯迅故鄉》參加在莫斯科舉行的「社會主義國家造型藝術展」；1958年，藝術家搬入什刹海前海北沿18號的北師大職工宿舍，儘管該處環境甚為艱苦，

藝術家卻不墜青雲之志，在此一住二十多年，誕生無數重要作品，而《人壽年豐》即是在這裡最早完成的作品之一。

《人壽年豐》表現了吳冠中難得一見的五〇年代藝術風格：此時，藝術家在技法上接受巴黎高等美院的完整訓練，並通過該院教授、法蘭西藝術院院士蘇弗爾皮親炙現代主義，加上在法國、意大利及瑞士博物館及畫廊之廣泛涉獵，對於西方古今藝術之認識大為拓闊，其於本作，即可見藝術家致力以西方油畫的經典寫實手法體現現代精神：按2010出版的《世界名畫家—吳冠中》，由於藝術家所居的大雜院沒有下水道，孩子們在此隨便栽種的向日葵、野菊、木槿、葫蘆得以在潮濕的後院蓬勃生長，畫中的向日葵，應是在藝術家日常生活所見之物象，其造型碩大飽滿，不僅具有現實主義精神，體現基層人民奮發昂揚的生活側面，同時呼應藝術家此時的生存狀態，開啟其以花卉自喻的藝術語言；從向日葵本身的象徵意義而言，本作讓人直觀地想起梵高著名的向日葵系列，可見吳冠中容或矚景生情，呼喚起自己對於後期印象主義大師的崇敬，或者獲得異代同調的藝術感悟，是以藉此明亮得炙熱的銘黃色彩，結合開到荼蘼的太陽花，表現一股白熱燃燒的生命狀態；另一方面，鑒於藝術家當時身處的社會環境，官方意識形態日益強烈，「向日葵」亦或同時隱喻對於國家領袖之歌頌；吳冠中以向日葵為主題的油畫只得五幅，除了誕生最早亦最大尺幅之《人壽年豐》，還包括1962年的《向日葵》（油彩畫布，45 x 38cm）、1973年的《向日葵》（油彩畫布，51 x 40cm）、1974年的《碩果》（油彩畫布，74 x 46cm）以及1975年的《葵花》（油彩畫布，73 x 54cm），這五幅畫作都誕生於五〇年代末至七〇年代初中國大陸的特殊歷史階段，而1973年的《向日葵》與1974年的《碩果》更已分別進入新加坡美術館及上海中華藝術宮典藏，此一主題對於藝術家的重要性不言而喻；而由《人壽年豐》開啟的吳冠中的宏大花語系統，更在七〇年代由各種其他生命力旺盛的花卉所繼承，譬如在上季蘇富比現代藝術晚拍以港幣1億3077萬成交的《荷花（一）》，以及於本季晚拍與《人壽年豐》聯袂登場的《荷塘》（拍品編號1033），可見《人壽年豐》在藝術家畢生創作的端緒地位。

除了畫中主角向日葵，本作的背景同樣值得深究：此時，藝術家雖然抗拒創作人物，但在《人

壽年豐》的背景處理上，卻加入了當時北京常見的年畫，其饒富民間氣息，但見一孩童抱著一尾大魚，上書「芙蓉蓮餘」四字，恰好對應前面的向日葵豐碩多子，象徵「漁農雙收」的美好願景；此時，藝術家旅法歸來，開始思考「油畫民族化」的問題，通過置入民間藝術元素，正好體現藝術家的初期嘗試；與此同時，本作在處理向日葵的時候雖以寫實手法為之，但在處理背景的民居牆壁方面，則似乎已經開始對於古典民居的滄桑抽象之美開啟探索，藝術家並未以寫實手法纖毫畢現的重現牆壁，反而以摻有藍綠色調的灰階色彩作出較為淡化的處理，一方面是突顯向日葵的主體性，另一方面亦可見藝術家以扁筆平塗灰階背景的時候，分別以橫線條與直線條著色，構成不一樣的空間感與力量動勢：上半部份的橫塗線條較為短促，建構磚塊般的結構，寫實意味較為濃厚，成為年畫與向日葵的存在關係之橋樑；下半部份的直線條則明顯以抽象手法處理，有如國畫的留白手法，拓闊畫面的空間感，讓觀者的想像力得以馳騁其中。若純粹抽出本作的背景牆壁，更可見藝術家可能借鑒蒙德里安的幾何抽象結構，或者受到旅法俄裔抽象大師德史岱爾的構圖影響，同時思考以油畫表現中國書法「屋漏痕」之可能性；及至七〇年代，藝術家對於老民房的抽象之美的探索，在他回歸江南的旅程當中進一步發展，成為以《濱湖鄉鎮》（拍品編號1012）為代表的膾炙人口的江南民居主題，而本作之出現，則可謂將此一抽象美之探索一舉提前近二十年，誠為不容忽略的學術要點。

《人壽年豐》誕生翌年，北京藝術師範學院改制為北京藝術學院，美術系成立吳冠中工作室；1964年，北京藝術學院改為中國音樂學院，美術系師生被轉到其他美術院校，吳冠中調任中央工藝美術學院，並長年執教於此，培養出以王懷慶、黃冠餘等「同代人畫會」成員為代表的新一代藝術家；1998年，中央工藝美術學院併入清華大學，成為清華大學美術學院，因此吳冠中最後最正式之身份，依然是清華大學教授。本年七月一日，吳冠中家族向清華大學捐出六十六幅吳冠中作品，作為藝術家最後一批作品捐贈，清華大學教育基金亦將設立「吳冠中藝術研究基金」，專門用於支持吳冠中藝與藝術思想研究。藝術家雖已仙逝，然而其畢生為藝術所作之貢獻，將通過作品及後世之努力，如《人壽年豐》的向日葵欣欣向榮，廣被四方。

「這幅油畫（《人壽年豐》）也是寫實風格。一束懸掛於牆的向日葵，花盤碩大，籽粒飽滿，散發著豐收的氣息。背景上一幅《芙蓉蓮餘》的年畫，蓮花中的抓髻娃娃抱著一條大紅魚，更增添了『連年有餘』的喜慶氣氛和民間色彩。」

《彩虹人生—吳冠中畫傳》節錄，1999年



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1033

WU GUANZHONG

吳冠中

1919 - 2010

Lotus Pond

oil on masonite
signed in Chinese and dated 74
33.6 by 29.5 cm; 13 ¼ by 11 ⅝ in.

PROVENANCE

Christie's, Taipei, 12 April 1998, Lot 47
Acquired directly from the above by the former private Asian
collector
Sotheby's, Hong Kong, 5 October 2013, Lot 3
Acquired directly from the above by the present important private
Asian collector

HK\$ 4,500,000-9,000,000
US\$ 575,000-1,150,000

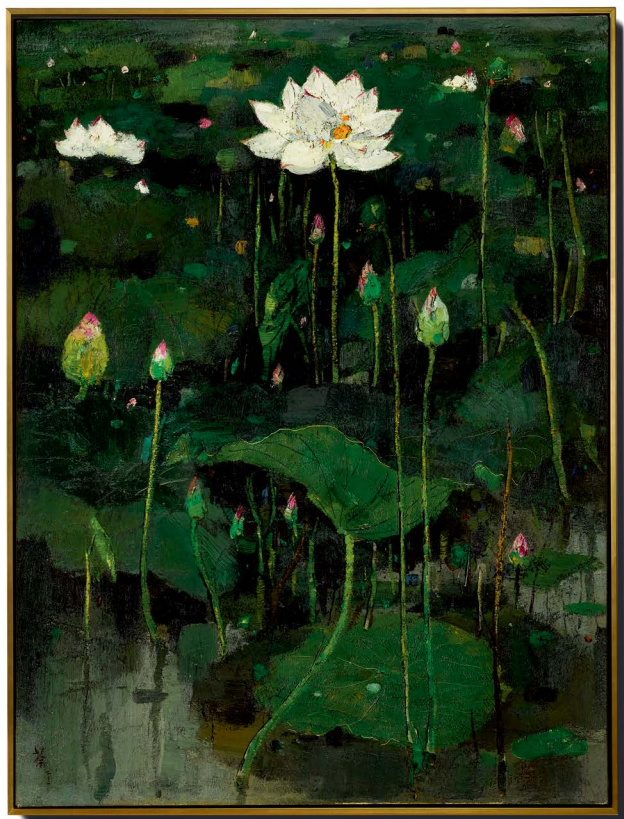
荷塘

油彩纖維板
一九七四年作

款識
七四 荼（右下）

來源
台北，佳士得，1998年4月12日，拍品編號47
前亞洲私人藏家直接購自上述拍賣
香港，蘇富比，2013年10月5日，拍品編號3
現亞洲重要私人藏家直接購自上述拍賣





Wu Guanzhong, *Lotus Flowers (I)*, oil on canvas, 120.5 x 90.5 cm, 1974, sold for HKD 130,773,000 at Sotheby's Hong Kong Modern Art Evening Sale on 31 March 2019. © Sotheby's
吳冠中《荷花（一）》油畫畫布·120.5 x 90.5 cm·1974·2019年3月31日
香港蘇富比現代藝術晚拍·成交價 130,773,000 港元。

Wu Guanzhong had been teaching at The Beijing Art Academy in 1964 when the institution became The China Conservatory of Music. Wu Guanzhong thus took up a new teaching post at The Central Academy of Craft Art (now The Academy of Arts & Design of Tsinghua University). Soon after Wu Guanzhong's arrival, however, the Cultural Revolution erupted, and the entire faculty and student body of The Central Academy of Craft Art were sent down to Li Village in Hebei province for the purpose of labour reform. On the very first day, a local military representative delivered severe instructions: "Thought will be reformed, and painting prohibited!" This was a monumental blow to Wu Guanzhong, whose very life was painting. The physical labour and difficult living conditions were hardships he could endure, but being forbidden to paint was intolerable. It was not until 1972 that the prohibition on painting was relaxed. Painting would now be allowed on public holidays, and this provided a lifeline for Wu Guanzhong's art. The artist's creativity, held captive for years, was finally set loose, freely and passionately bursting forth. This energy powerfully defined the artist's work of the 1970s, a decade that was later hailed as the golden era of Wu Guanzhong's career. Although Wu Guanzhong was at the mercy of a tumultuous era, he retained a deep and abiding faith in art. Imbued within his

brushstrokes is the artist's indomitable spirit, full of vigour and force. *Lotus Pond (Lot 1033)*, the lot on offer at this Evening Sale, was created during this very golden era of the artist's career. Wu Guanzhong's nuanced sentiments toward the lotus flowers are fully distilled upon the tableau. With masterful steadiness, the painting reveals the artist's reflections upon a dark period in the past, the lotus flowers representing an inextinguishable spirit of vitality, the free and unconstrained brushstrokes an expression of one's yearning for life.

In 1973, Wu Guanzhong was relocated back to Beijing, where he lived in a humble residential compound in the Shichahai district. During his free time, the artist frequently visited the Black Bamboo Park in Beijing's Xizhimen to sketch from life. A large lotus pond was in full blossom every summer, radiating exuberance and charm. The artist was mesmerized by this pulsating and vivacious energy. Prior to creating the lot on offer, Wu Guanzhong had made numerous draft-like attempts at capturing the lotus pond using watercolour, gouache, and oil. This persistent examination and experimentation with different types of media, composition, and execution reveal the subject matter's unusual significance for the artist. Using the image of the lotus, Wu Guanzhong imbues the flowers with deep and abstract sentiment, communicating

his reflections on the past, and displaying a tender yet staunch resistance against the trials of life.

The Lotus Pond, A Single Drop Amid the Vast Waters of the World

Although Wu Guanzhong's personal life was in the grip of very difficult circumstances, the subjects animated under his brush exude remarkable strength. The paintings created by Wu Guanzhong during this painful time are a record both of his life's greatest pains and greatest joys, and within these paintings, one can discern the artist's own blazing spirit. The tangible living-and-breathing humanity emanating from these paintings is precisely the reason why the artist's works from the 1970s are a coveted favourite of collectors. Since the time of the ancient scholars, the lotus, with its beautiful and delicate appearance, its refined and elegant aura, has been invoked to symbolize exceptionally noble character. In addition to the flower's conventional symbolism, Wu Guanzhong's use of lotuses in his paintings carries another layer of meaning. Previously, the artist had also painted sunflowers and wild mountain flowers, fruit vines and wild chrysanthemums that had sprouted up in hidden corners. Wu Guanzhong had been on a long and tireless search, and it was not until he came upon lotuses that the gates of



Wu Guanzhong, *Lotus in Purple-Bamboo Garden*, gouache on Paper, 1973.

吴冠中《紫竹院荷花》水粉纸本·1973年。

his heart fully swung open in recognition, freeing him to express his profound and unique meditation on life. He once said:

“In the lotus pond, the entire cycle of life and death is on display. It is a microcosm of the twists and turns of our human existence. Light and heavy, joyful or painful – each possesses its own beauty... What it exhibits is not simply the life cycle of the lotus; no, what it wishes to reveal is helplessness, struggle, disdain; it sings as a replacement for weeping.”

Wu Guanzhong, excerpt from *Hetang Chungiu*

With concision, the artist fully expresses both the suffering of his tumultuous life, as well as his unbreakable pride. The presence of Wu Guanzhong's formidable philosophy toward life, suffused within the image of the lotus pond, leaves the viewer both in awe and in deep reverence. Amid the vast waters of the world, it was this lotus pond that afforded Wu Guanzhong a subject that could contain and express the artist's long and winding inner journey.

A Celebration of Life, Exquisite Clarity and Purity

Lotus Pond integrates the varying perspectives of low, mid, and high horizon lines. The artist's observations

while sketching from life are animated with imagination, allowing the viewer to appreciate the visual possibilities of one side of the lotus pond from multiple perspectives. This decision makes clear that the painting is not a still life painting from nature in the traditional sense. To compare the lot on offer with *Lotus Flowers (I)*, which was offered at this year's Spring Sale, one notices that despite its smaller dimensions, *Lotus Pond*, with its fine details throughout, is not simply a close-up of *Lotus Flowers (I)*. Rather, in *Lotus Pond*, the elements that make up the vital essence of *Lotus Flowers (I)* are extracted and condensed. Whether in the main subject of the white lotus, or the numerous lotus buds throughout, each of the essential elements present in *Lotus Flowers (I)* can be found in *Lotus Pond*. In the close-up focus of the white lotus, the flower rises toward the sky, proud and at ease, the petals full and forceful, standing in bloom. It continuously emanates a wild and unrestrained vitality. The lotus buds, carefully arranged around the blossoming flowers, reveal hints of pink at their tips, foreshadowing the magnificent landscape of blossoming lotuses about to burst forth. In this way, the painting is suffused with a powerful vitality that seems to be on the brink of release. The emerald-green stems are thick and sturdy, straight as arrows,

creating yet another form of leaping, upward-flowing energy. Although the white lotus is an aquatic plant, its roots are grounded in the earth. The deep sentiments for one's motherland that flow through the painting as well as the vitality that extends toward the sky, not only serve as Wu Guanzhong's resounding response to his times and the trials of his own life, but also, they mark the final completion of a lifelong search for a subject capacious enough to hold all of the earth's “truth, goodness, and beauty” within it.

Among Wu Guanzhong's paintings that feature lotuses as subjects, some depict verdant lotus leaves and red blossoms, while others are of withering leaves and drooping lotuses. *Lotus Pond*, however, is truly one of a kind. It is a microcosm of Wu Guanzhong's art of the 1970s, condensing the beautiful vitality forged from his personal suffering with near perfection, and displaying it across the canvas with exceeding skill. While viewing *Lotus Pond*, only by engaging one's own interiority can one truly appreciate the artist's hard-earned wisdom, his universal spirit, as well as his rigorous and sacred treatment of art that originates from a heart of clarity and purity.





1964年，吳冠中執教的北京藝術學院改為中國音樂學院，繼而調任中央工藝美術學院。不久，文化大革命爆發，中央工藝美院的全體師生被下放到河北李村勞動改造，第一天入村便受到地方軍代表的下馬威：「改造思想，禁止作畫！」這對視繪畫為生命的吳冠中來說有如當頭一棒，他不怕吃苦受累，但不能作畫之苦著實令他愁腸百結。直到1972年，禁畫令才得以放寬，節假日被允許作畫，吳氏終於為自己的藝術理想盼來了一線生機，久遭囚禁的創作激情以狂放的姿態噴薄而出，成就了他七〇年代作品豐收的黃金時期。這一時期的吳冠中雖歷經時代風雨，卻依舊秉持對藝術的堅定信仰，落筆之間漫溢面對困境不屈不撓的錚錚風骨，蒼勁而有力。此次晚拍登場的《荷塘》（拍品編號1033）便是這一時期的代表作，它將吳冠中對荷花之情結完整地濃縮於畫面，從容不迫地回顧曾經烏雲壓頂的歲月，以荷花凌人之生命力自況絕處逢生的精神面貌，大筆揮灑生之嚮往。

1973年，吳冠中被調回北京，蝸居什刹海旁的一處大雜院，閒暇之餘經常前去北京西直門外的紫竹院寫生取景，而院內有偌大一片荷塘，每逢盛夏都繁花遍開、生趣盎然。他沉醉於這片鮮活而蓬勃的生命力，在本畫誕生之前，就已創作過數幅頗具原稿意味的水彩、水粉紙本和油畫。吳氏對媒材、構圖和細節反覆的推敲與嘗試足見「荷花」主題之於藝術家的非凡意義：借荷花之具象孕育抽象之情感，回顧反思過往際遇的生命情懷，以表現逆境叢生的溫柔抗爭。

荷之情結，只取一瓢飲

吳冠中身處逆境，但筆底物像卻別具力量，那段苦難時期的創作不僅是其人生最苦又最樂的生命印記，更是他野火燒不盡的精神歸宿。他畫中蘊含的有血有肉的人生態度，正是藝術家七〇年代的畫作深受藏家喜愛的原因。荷花品相柔美靜穆、品性高雅脫俗，自古便是文人志士對高尚品格的理想化投影，而吳冠中將其入畫，在傳統寓意之外另有寄託。他一生尋尋覓覓，在荷花之前，畫過向日葵，畫過遍野山花，畫過果圓藤蔓，也畫過牆角野菊，直到開始嘗試畫荷花才真正讓藝術家打開心門、娓娓道來沉重而獨特的生之含義。他曾言：

「荷塘里展現了生命之始與終的全過程，那是人世滄桑的濃縮。輕盈與滯重，歡樂或悲壯，各具其獨特之美……她展現的不止於荷之生命歷程，想吐露的，是無奈，是掙扎，是傲視，是長歌當哭。」

吳冠中《荷塘春秋》節錄

寥寥數語，既道出歷盡滄桑之苦，又點出寧曲勿折之傲。而吳冠中將此人生哲理寄於這荷塘一隅濃縮於畫面，讀來無不令觀者悸動與崇敬。弱水三千，唯取這荷塘一瓢最能寄託吳氏一生歷盡荊棘的心路歷程和自況情懷。

生命禮讚，冰心在玉壺

《荷塘》同時融入俯視、平視和仰視三種視角，將寫生之觀察結合想像力，予以觀者全方位觀賞這荷塘一角的可能性，此舉亦從構圖上印證了本畫並非傳統意義上的靜物寫生。若將本畫與今年春拍呈獻的油畫《荷花（一）》並觀，本畫尺幅雖小，但細節刻畫入微，絕非前畫局部特寫，而是融合前畫所有精華的珍貴縮影，無論主角白荷，還是芸芸荷苞皆能在《荷花（一）》中尋得一一對應的存在。特寫鏡頭下，白荷拔地仰天、傲然自若，花瓣飽滿有力、穩固自如地開放，汨源不斷地向外釋放一股狂放的生命力；荷苞緊密有致地環繞其四周，粉尖欲放，預示即將滿開之盛景，漫溢著蓄勢待發的生長力量；根莖翠綠粗壯、筆直如箭，形成另一股縱向流動的躍動生機。白荷雖生於水，卻根系土地，畫中流淌的母土情懷以及由大地伸向天空的生命力量，不僅是吳氏面對大時代、大苦難擲地有聲的回應，亦是他終其一生對於藝術能夠賦予人世間「真、善、美」的永恆追求。

縱觀吳冠中荷花主題作品，他畫過荷塘的中碧葉紅蓮，亦畫過殘荷敗葉，而《荷塘》作為藝術家七〇年代的精彩縮影，幾近完美地將他從人生煉獄中提炼出的絕美生命力濃縮於畫面，匠心獨具，世無其二。而悠悠寰宇，唯有用「心」去品讀吳氏作品，方能真切感悟他歷盡滄桑之後的人情練達、宇宙胸懷，以及嚴守藝術尊嚴的一片玉壺冰心。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1034

SANYU

1895 - 1966

Pot de fleurs rouges

oil on canvas
signed in Chinese and French
executed in 1930-40s
92 by 60.3 cm; 36 1/4 by 23 3/4 in.

LITERATURE

Rita Wong, ed., *Sanyu Catalogue Raisonné: Oil Paintings Volume II*,
The Li Ching Cultural and Educational Foundation, Taipei, 2011,
plate 281, p. 89, 134

PROVENANCE

Acquired directly from the artist by the former owner
Private Swiss Collection
Sotheby's, Hong Kong, 1 May 2005, Lot 26
Acquired directly from the above by the former private Asian
collector
Sotheby's, Hong Kong, 4 April 2011, Lot 658
Acquired directly from the above by the present important private
Asian collector

HK\$ 28,000,000-40,000,000

US\$ 3,570,000-5,100,000

常玉

盆花

油畫畫布
一九三〇至四〇年代作

款識

玉 SANYU (右下)

出版

〈常玉油畫全集第二冊〉衣淑凡編 (台北, 立青文教基金會,
二〇一一年), 圖版281, 89、134頁

來源

原藏家直接購自藝術家
瑞士私人收藏
香港, 蘇富比, 2005年5月1日, 拍品編號26
前亞洲私人藏家直接購自上述拍賣
香港, 蘇富比, 2011年4月4日, 拍品編號658
現亞洲重要私人藏家直接購自上述拍賣

"If you are lucky enough to have
lived in Paris as a young man,
then it stays with you wherever
you go for the rest of your life,
for Paris is a moveable feast."

Excerpted from *A Moveable Feast*, Ernest Hemingway





Under the neon lights on the banks of the River Seine, a bizarre and beautiful banquet unfolded. This was Paris in the 1920s when the brutality of World War I had ended and young artists from all over the world gathered in Montparnasse as part of the avant-garde École de Paris. Sanyu was among these foreign artists who had grand ambitions and Eastern techniques, and together they lifted Paris to an unprecedented cultural height. This era was chaotic yet exquisite, exactly as Ernest Hemingway described life in Paris in the 1920s in *A Moveable Feast*. In his first 10 years of living in Paris, Sanyu encountered a dazzling array of Western aesthetic influences, and he focused on qualities specific to the Western tradition. *Pot de fleurs rouges* (Lot 1034), appearing in this Evening Sale, represents Sanyu's unique aesthetic vocabulary and his early amalgamation of Eastern and Western cultures.

'I think that Sanyu was himself a bonsai, an Eastern bonsai in the Parisian garden.'

Excerpted from *Speaking on Sanyu*, Wu Guanzhong

In his essay 'Speaking on Sanyu', Wu Guanzhong recollected old times in Paris. Viewers can look at this painting together with Wu's *Lotus Pond* (Lot 1033), also offered in this Evening Sale. The lotuses are rooted in their natural habitat, while Sanyu's flowers live in a pot, both reflecting the spiritual power of Eastern and Western art. Chinese classical literati art was his creative support, as he tested his footing in modernism. Sanyu's earliest surviving work is *Peonies*, a painting in ink and wash on paper from 1921. Both the lines and brushwork retain the traditional style of literati paintings, demonstrating Sanyu's insouciance with Western. He saw the flexibility and diversity of his larger environment as encouragement for his own culture.

Pot de fleurs rouges was painted in the 1930s or 1940s. The painting comprises of three classic colours from the 1930s, the cream in the flat background, the pale grey in the stems, leaves, and flowerpot, and the pink of the flowers. The treatment of the leaves, stems, and petals are akin to the brushstrokes of the 'flying white' (*feibai*) style in calligraphy, which highlights the object's spirit through modulations in tone. An intensely contrasting maroon is applied to the lower part of the painting, dividing the background. The carefree lines are arranged to create a texture reminiscent of traditional Chinese wooden furnishings. Compared to the deeply colourful floral paintings towards the end of Sanyu's career, this work achieves the same effect differently, reflecting his 1930s style, while foreshadowing his transformation in the 1950s. The lyrical charm of this painting could not be achieved in Western still-life

painting alone. This work is very similar to the other roses in Sanyu's oeuvre. He only made seven paintings of roses in the 1930s and 1940s, including this work.

'Dandyism is the last flicker of heroism in decadent ages.'

Charles Pierre Baudelaire

Sanyu was born to a wealthy family and had an uninhibited nature. Affluence allowed him to develop refined tastes and maintain tenacity unique to the literati, especially when he created art. He played with social values in a manner reminiscent of the Four Princes of the Republic: Yuan Kewen, Pu Dong, Zhang Boju, and Zhang Xueliang. They all had similarly wealthy backgrounds and shared traits: brilliant yet modest and courteous, intrepid and uninhibited, refined and original, bold and decisive while also shouldering great responsibility. They were full of passion for art and life. As Sima Qian wrote in *Records of the Grand Historian: The Grand Historian's Self-Narration*, 'The humble he makes eminent and the poor he enriches.' Floral still-lives were one of his three major creative subjects, representing an inextinguishable spiritual force that helped him adhere to his artistic ideals. This aristocratic tenacity is akin to the dandyism described by modern French poet and writer Baudelaire, who lived half a century before Sanyu. Dandyism hovers above the material world, and as he says, it is 'the last flicker of heroism.' Such a kindred spirit allowed Sanyu to maintain his privileged position, transcending the worldly and thoroughly enjoying himself as an artist. This unconventional attitude in his work quickly attracted the attention and recognition of Henri-Pierre Roche, Robert Frank, and a group of dealers and collectors. He later experienced periods of poverty, and regardless of the state of his finances and material life, Sanyu managed to remain spiritually rich and happy, which can be seen in his still life works from this period. *Pot de fleurs rouges* presents his romantic, innocent spiritual reflections and his classic portrayal of an ordinary aesthetic.

Aesthetics scholar Jiang Xun noted that Sanyu's still-life paintings of flowers and fruit were the embodiment of the artist's nostalgia. It reflects Sanyu's boundless feeling for his culture and spiritually representing the intensification of Sanyu's self-awareness. This work doesn't have any melancholic fatigue or cautious anxiety. This romantic poet wandered the world guided by a noble sentiment, cultural confidence, and boundless nostalgia. He committed his poetry to paper and composed an elegy for a bygone era, showcasing the heroic spirit of modern travellers who pursue their artistic dream



Sanyu, *Peonies*, ink and colour on paper, 43.5 x 60.5 cm, 1921.
Image courtesy of The Li Ching Cultural and Educational Foundation.
常玉《牡丹圖》彩墨紙本，43.5 x 60.5 cm，1921年。（圖片來源 / 立青文教基金會提供）



Sanyu, *Roses blanches*, oil on canvas, 41 x 33 cm, 1930s. Rita Wong, ed.,
Sanyu Catalogue Raisonné: Oil Paintings, Yageo Foundation and Lin & Keng
Art Publications, Taipei, 2001, plate 137, p. 251.
Image courtesy of The Li Ching Cultural and Educational Foundation.
常玉《白玫瑰》油畫畫布，41 x 33 cm，1930年代。（常玉油畫全集）衣淑凡編（台北：國巨基金會及大未來藝術出版社，二〇〇一年），圖版 137・251頁。
（圖片來源 / 立青文教基金會提供）

在塞納河畔跳動的霓虹燈下，閃耀著一場光怪陸離的美妙盛宴；錯綜的身份和標籤在不同文化之間交錯、撞擊，藝術家們焦灼、茫然但又充滿希望地在間隙中尋找時代轉角的英雄夢想，拼貼成一幅矛盾而超現實的奇特畫面——而這便是二〇年代常玉赴身求學的巴黎。當時一戰硝煙剛剛散去，來自世界各地不同膚色和種族的青年藝術家，在以蒙帕納斯為中心的周邊街巷匯聚一堂，結成了極具前瞻性的「巴黎畫派」。這些包括常玉在內的異鄉客們個個心懷抱負，身懷絕技，一同將巴黎打造成了一座前所未有的文化高地，它瘋狂、但精緻且優雅，正符合海明威筆下對二〇年代巴黎生活的描述：「流動的盛宴」。在巴黎最初的十年間，常玉在面對琳瑯滿目的西方美學衝擊的同時，凝視傳統文化的特殊性，並以之為核心大膽地創作。本次夜拍登場的《盆花》（拍品編號 1034）就是他早年在東西文化間不斷摸索找尋平衡的結晶，亦是他獨特美學語彙的代表作。

「我覺得常玉自己就是盆景，巴黎花園裡的東方盆景。」

吳冠中《說常玉》節錄

吳冠中在散文《說常玉》中回憶巴黎舊事時，曾做出如上感嘆。若將本畫與同場晚拍吳氏《荷塘》（拍品編號 1033）中紮根母土，拔地仰天的荷花並觀，常玉的花雖生於盆內，但花朵中蘊藏的反思東西藝術的精神力量卻與吳氏如出一轍，在追求現代性的過程中，常玉選擇的不是以傳統為革命的對象，相反地，而是帶著自己的傳統訓練走進西方世界，在現代生活中自我創造。中國古典的文人藝術可以說是他創作上的精神支撐，同時，他也以此驗證了自己在現代主義之中立足的可行性與有效性。他最早傳世的作品便是作於1921年的一幅彩墨紙本《牡丹圖》，無論

線條還是筆法都保留了傳統文人畫中寫意花卉的風格，可見常玉對周遭的西方文化的包圍毫不在意，反而將這一時期高彈性、多元化的大環境視作對發展自身文化的包容和鼓勵。

《盆花》作於三〇至四〇年代間，在用色上大部分呈現三〇年代經典的三色構成：米白色平塗背景，淺灰描繪莖葉，粉紅渲染花朵，營造出樸實無華的浪漫情調。輕描淡寫的線條簡單勾勒出花盆輪廓，純粹卻精準；對枝葉、花瓣的處理則頗見書法中「飛白」風格的書寫性筆觸，抑揚頓挫中點出物像情趣；花株周圍圍繞著若隱若現的乳白色，以渲染亭亭玉立的主角光韻，畫面散發出的空靈韻味誠為西方靜物畫所不可能及。用心觀察更可發現，三朵花一正、一反、一側，融合全景觀賞的視角，足見常玉對細節掌控的能力以及獨具匠心的想像力。畫面下方一抹對比強烈的紅褐色，將畫面背景幾何分割，再加以不拘小節的線條，鋪陳出分明的質感，形似中國傳統木器家具，與藝術家創作生涯後期盆花作品中濃厚的用色美學有異曲同工之妙，可見本作在延續三〇年代風格的同時，還蘊藏著向五〇年代轉型的徵兆。

若與常玉全集比對，可發現本畫與其筆下的薔薇科玫瑰花種最為相似。另外發現常玉作於三〇至四〇年代的花卉作品，包括本畫在內以玫瑰為主題的作品僅有七幅。

「丹蒂主義是英雄主義在頹廢年代的最後火光。」

波特萊爾

出身富家的常玉，天性不羈，不僅生活習慣帶有一股富家公子的紈袴心態，在藝術創作時也保持著一股文人特有的執念，不願將作畫淪為維持生計的工具，一心只追求純粹的藝術理想。他遊戲

人間的價值觀，讓人聯想到風流倜儻的民國四公子袁克文、溥侗、張伯駒和張學良。同樣出身豪門世族，他們才智皆備卻謙虛禮讓，豪放不羈卻雅而不俗，敢作敢為卻有肩膀擔當，對藝術和生活更是充滿熱忱，誠如司馬遷在《史記·太史公自敘》中所言：「能以富貴下貧賤，賢能詘於不肖」。藝術觀念上常玉更是創造了一套完整的理論，花卉靜物作為三大創作主題之一，代表著他堅守藝術理想的永不熄滅的精神力量。而這股紈袴執念，就如同半世紀前法國現代主義詩人、文學家波特萊爾筆下脫離物質物世界的丹蒂主義，閃爍著英雄主義的火光，讓常玉能夠超越世俗、肆意享受作為藝術家保持自我的特權。這股玩世不恭的處世態度投射到作品當中，很快便受到侯謝、法蘭克等一眾畫商、收藏家的青睞與賞識，由此開啟了常玉三、四〇年代密集的創作期。不論物質生活如何，常玉精神上始終富足而幸福，這一點從他此時期的靜物作品中便能看出，《盆花》就是他這段時光浪漫天真的精神影射與平淡美學的經典寫照。

美學大師蔣勳曾評論常玉筆下的花果靜物是他心底「鄉愁」的符號化身，而此階段的常玉投影在花卉中的意象，比起確切的思鄉之情，不如說是一種對於自身文化的無垠眷戀與對藝術理想的純粹精神。《盆花》於此已化作一個可代入的精神符號，既是常玉自我意識的強化，亦是他時而匿藏於庸俗的現實世界，時而又從中剝離出來的獨行者的靈活形象，不帶有憂鬱迷惘的困乏，也看不到未雨綢繆的擔憂，而唯見一股屬於大時代的英雄主義浪漫氣度。這位流浪異鄉的浪漫詩人將他背負一生的紈袴情懷、文化自尊與無垠鄉愁，透過紙背，厚塗薄抹，深鑿淺刻，譜寫成逝去時代的一曲輓歌，低吟淺唱現代行者們前赴後繼投身藝術夢想的英雄氣概。



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1035

LIN FENGMIAN

1900-1991

Lotus Pond

ink and colour on paper
signed in Chinese and stamped with the artist's seal
67.8 by 136.3 cm; 26 5/8 by 53 5/8 in.

EXHIBITED

Taichung, Asia University Museum of Modern Art, *Language of Flowers*, 6 October 2018 - 7 April 2019

LITERATURE

Language of Flowers, Asia University Museum of Modern Art,
Taichung, 2018, cover, inner pages

PROVENANCE

Rong Bao Zhai and Associated Fine Arts Auctioneers, Hong Kong,
22 May 1995, Lot 400
Private Collection
Tina Keng Gallery, Taipei
Acquired directly from the above by the present important private
Asian collector

HK\$ 7,000,000-10,000,000

US\$ 895,000-1,280,000

林風眠

荷塘

彩墨紙本

款識

林風眠 藝術家鈐印（左方）

展覽

台中，亞洲大學現代美術館〈花語花博〉二〇一八年十月六日
至二〇一九年四月七日

出版

〈花語花博〉（台中，亞洲大學現代美術館，二〇一八年），
封面、內頁

來源

香港，榮寶齋及協聯古玩拍賣，1995年5月22日，拍品編號
400

私人收藏

台北，大未來畫廊

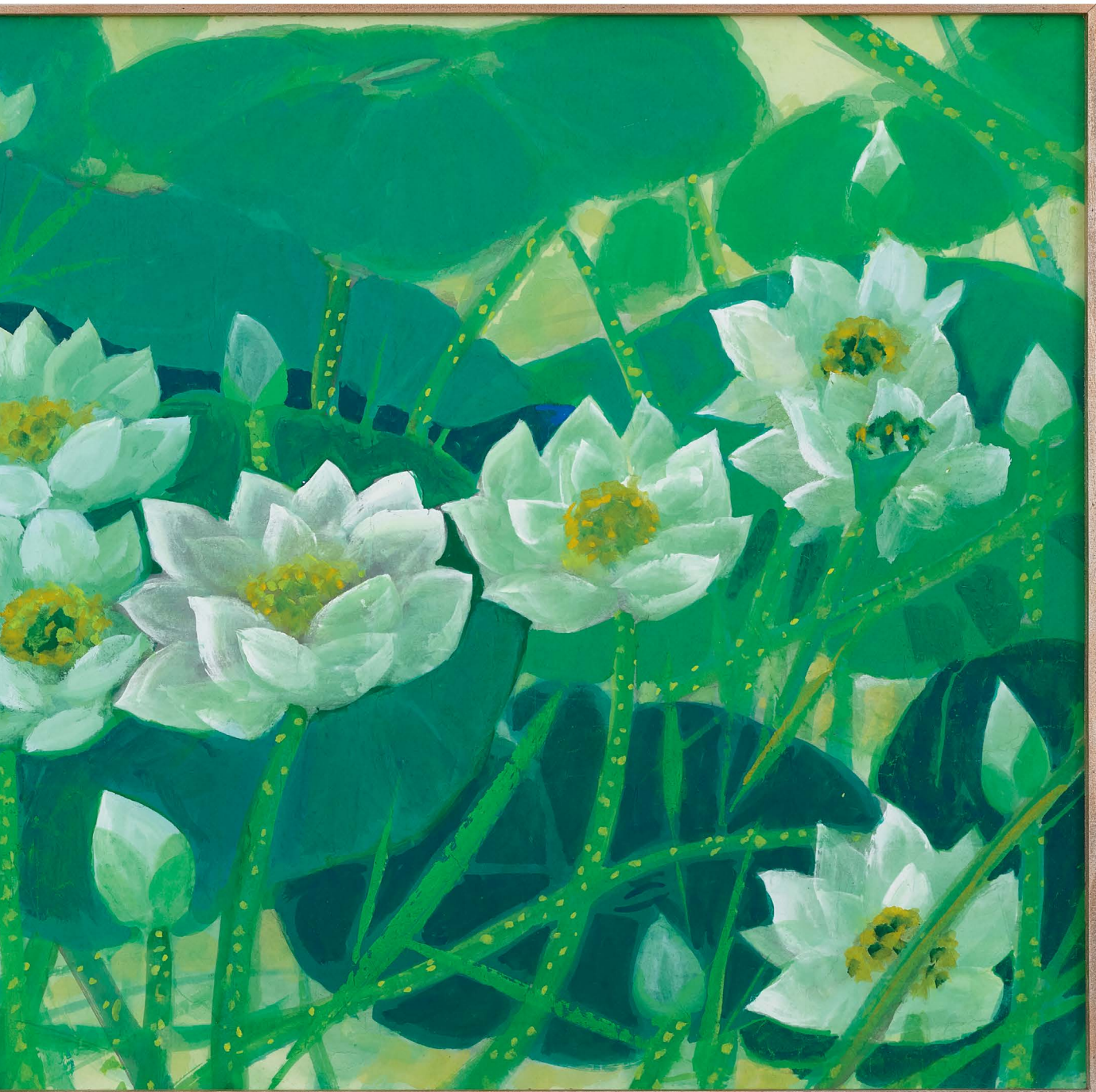
現亞洲重要私人藏家直接購自上述來源

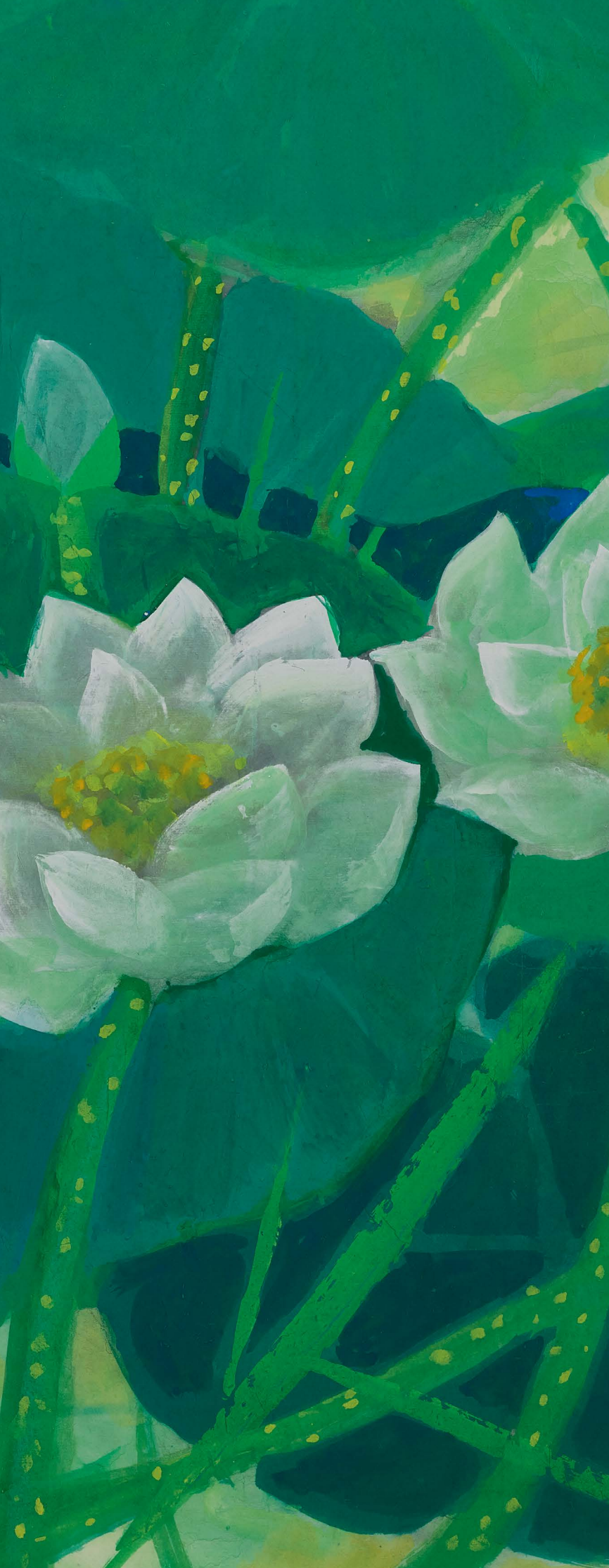
“I’ve been away from my hometown
for a long time. I haven’t been back
in forty years, but my memories
from childhood still appear before
me, like a series of paintings. They
often surface very clearly in my
mind. Although it was many years
ago, it feels like yesterday!”

Excerpted from *Lyricism, Vividness, and Other Matters*,
Lin Fengmian, published in Wen Wei Po, January 1962









Throughout the radical changes and the many hardships Lin Fengmian endured, he was always undaunted by adversity. He lived by three inviolable principles: love life, resist the repulsive and pursue goodness. Two of his happiest periods occurred in the earlier half of his life. The first was a period of childhood (1900-1919), and the second was his Hangzhou period (1927-1937) when he was full of confidence and focused on reforming art education. Hailing from a small mountain village in Meixian, Guangdong Province, Lin Fengmian grew up surrounded by nature. During the 1980s, Lin moved to Hong Kong with his hometown still fresh in his memory: 'the floating clouds, the clear streams, the distant pine forests, and the green bamboo next to the house.' Lin was in his 30s when he was teaching in Hangzhou, during this decade he was greatly supported by academic leader Cai Yuanpei. As a result, he threw his heart and soul into exploring new art. When he wasn't strolling along the West Lake with family, he spent his time outside with his friends from the art community, studying art and discussing life. Many years later, he moved back to Hong Kong, and every time he thought about his youth in Hangzhou, he would sigh and say, **'Jiangnan is nice, but I remember Hangzhou the most. The sunrise seems to set the river on fire, and in the spring, the river turns light green and blue. How can one not recall Jiangnan with fondness?'** *Lotus Pond (Lot 1035)* reflects cherished memories of these two beautiful times in the artist's life. Offered at the Sotheby's Hong Kong Evening Sale, this painting symbolises deep sentiment, elaborating Lin's rich interpretations of nature and life.

Lin Fengmian spent his life merging Eastern and Western elements. His work is similar to Zhang Daqian's lotus flowers in its meticulous, almost *gongbi* style of painting. Within the representational depiction lies a complex geometric composition informed by Cubism. The roundness of the leaves sets off the pointy petals and buds, creating a contrast between the two shapes. Intersecting, tangled flower stems compliment lines that sit atop these geometric shapes.

Compared with *Lotus* (68 x 133 cm, 1983), a similarly sized painting in ink and colour on paper in *Lin Fengmian: Catalogue Raisonné*, published by the Tianjin People's Fine Art Publishing House, the colours in *Lotus* are set against a deep, burnt-ink background. When analysed in context with the challenges of Lin's life, *Lotus* expresses the continuous search for light in darkness. With its pale background, the jade green leaves and pure



Lin Fengmian, *Lotus*, ink and colour on paper, 68 x 133 cm, 1983.
林風眠《荷》彩墨紙本·68 x 133 cm·1983 年。

white petals create the primary colour structure. This image exudes a sense of spring and optimism, conveying no hints of struggle, which is incredibly rare in Lin's work making this piece a one of a kind.

The painting unfolds horizontally, measuring more than a meter long. The work seems to reference the horizontal concept by the Impressionist master Claude Monet at the Musée de l'Orangerie in Paris. The elongated painting gently envelops the viewer, and the lush lotus pond is magnificent in this immersive format, showcasing Lin's aesthetic judgment and free spirit. Referencing *The Collected Works of Lin Feng Mian* (Tianjin People's Fine Art Publishing House), he made most of his similarly sized horizontal scrolls in the late 1970s and 1980s, many of depicting figures. *The Heavenly South Gate* (83.5 x 151.8 cm, 1989), *The Battle of the Red Cliff* (68 x 136 cm), and *Palace Maid* (83.5 x 152 cm, 1989) all have different subject matters, but achieve a similar visual effect to *Lotus Pond*. In *The Battle of the Red Cliff*, the figures are cut into geometric shapes, which Lin then repeated and layered.

In Lin's paintings, flowers have magical, symbolic powers, gently resonating with the viewer's emotions deeper than real flowers or hyper-realist paintings. *Lotus Pond* contains inexhaustible charms that the viewer can slowly appreciate and savour. It is well known that Lin loved flowers and loved painting them, particularly lotuses, which also appeared in his works featuring nudes and dramatic scenes. At this year's spring sale,

Beauty Defies Tyranny, which sold for more than HKD 10,000,000, also contains lotus flowers. Wu Guanzhong's *Lotus Pond (Lot 1033)* is also offered in this sale, the subject matter and spiritual implications are derived from the same origin. In both, lotus flowers serve as a metaphor for the good things in life, but the two masters express this notion in different ways. Wu's close-up composition, with a single lotus flower occupying the image, presents a visual effect that is fixed and focused. In Lin's painting, lotus flowers of different sizes are layered and arranged at different depths, competing to bloom. This panoramic vision is bursting with vitality, which seems to extend even beyond the painting.

Lotus Pond was first shown at the 1995 Chinese Modern Painting and Sculpture Auction organized by Rong Bao Zhai (H.K.) and Associate Fine Arts Auctioneers Limited, which at that time, was known for auctioning Lin Fengmian's original artwork. Later, the piece was shown at 'Language of Flowers,' held by the Asia University Museum of Modern Art in October 2018. Its inclusion in an exhibition of the work of Sanyu, Zao Wou-ki, Pan Yuliang, Walasse Ting, Yayoi Kusama, Yoshitomo Nara, and other modern Eastern masters shows the cultural foundations and aesthetic of East and West fusion in *Lotus Pond*. In the painting, Lin's memories of his personal experiences are perfectly presented with the youthful vigour of lotus flowers. When the flowers are in full bloom, a cool breeze blows; it uplifts the heart.



Lin Fengmian, *The Battle of The Red Cliff*, ink and colour on paper, 68 x 136 cm.
林風眠《火燒赤壁》彩墨紙本·68 x 136 cm。

「我離開家鄉多年了，四十年沒有回去過，但童年的記憶，仍如在眼前，像一幅一幅的畫，不時在腦海中顯現出來，十分清楚，雖隔多年，竟如昨日！」

林風眠《抒情、傳神及其他》節錄，
一九六二年一月發表於《文匯報》

林風眠一生大起大落，歷經各種艱難困苦，面對逆境他向來淡然處之，唯有對生命的熱愛、對醜惡的抗爭以及對善美的追求是他絕不違背的處世原則。他的前半生中，有過兩段最好的時光，一是單純無邪、天真浪漫的童年時期（1900-1919年），二則是潛心追逐改革藝術教育之理想、自信滿滿、順風順水的杭州時期（1927-1937年）。生長於廣東省梅縣的一座小山村，林風眠從小與大自然作伴，林間的大樹、山上的小溪、河裡的水草都是他兒時親近又難忘的記憶。一直到八〇年代，在香港的海濱寓所裡，林風眠對「家鄉片片的浮雲，清清的小溪，遠遠的松林和屋旁邊的翠竹」仍然記憶猶新。而在杭州執教的十年中，正值三十而立的林風眠，受到學術界泰斗蔡元培的欣賞與大力提攜，得以全身心地投身於新美術的探索創作和美術教育改革的建設，工作之餘，不是與夫人、女兒一同漫步蘇堤、觀賞西湖美景，就是與藝術同好者們聚在一起，研究藝術、暢談人生。多年後移居香港、89歲高齡的林風眠每每想到年輕時這段在杭州的經歷都不禁要感嘆：「江南好，最憶是杭州：日出江花紅勝火，春來江水綠如藍，能不憶江南？」如果說故鄉的風景是林氏風景畫的情感啟蒙，杭州的十年則是美好風景融合生活情趣深刻在他心間的心靈體驗。《荷塘》（拍品編號 1035）承載著藝術家這兩段美好時光的珍貴記憶，今登錄香港蘇富比晚拍，以荷塘為濃情載體，娓娓道來林氏對自然和人生的豐富解讀。

融匯東西，映寫生命之銀幕

林風眠一生探索東西融合的境界，《荷塘》採用考驗技法和功底的具象描繪，對於荷花的刻畫細緻入微，意境上與張大千筆下近似工筆畫、精雕細琢的荷花形象十分類似，縝密中見灑脫，儒雅中蘊酣暢。而具象描繪之下，又蘊藏著西方立體主義錯綜複雜的幾何構圖：荷葉之圓襯托出花瓣、花苞之銳，兩種形狀對照強烈卻又和諧統一；在幾何形狀之上穿插加入交錯纏



Lin Fengmian, *Beauty Defies Tyranny*, ink and colour on paper, 68.5 x 65.2 cm, 1947, sold for HKD 12,175,000 at Sotheby's Hong Kong Modern Art Evening Sale on 31 March 2019.

© Sotheby's

林風眠《宇宙鋒》彩墨紙本，68.5 x 65.2 cm，1947年，2019年3月31日香港蘇富比現代藝術晚拍，成交價 12,175,000 港元。



Lin Fengmian, *Lotus Pond*, ink and colour on paper, 66 x 65 cm, sold for HKD 11,480,000 at Sotheby's Hong Kong Sale of Fine Chinese Paintings on 6 October 2015.

© Sotheby's

林風眠《碧翠盈塘》彩墨紙本，66 x 65 cm，2015年10月6日香港蘇富比中國書畫拍賣，成交價 11,480,000 港元。

繞的花枝作為線條輔助，營造纏綿的線與面，其間流動的生命朝氣，猶如一曲二重奏，高低起伏，縈繞不息。

構圖之外，色彩也是本畫的獨特之處。若以天津人民美術出版社《林風眠全集》中尺幅相近的彩墨紙本《荷》（68 x 133公分，1983年）來比較，《荷》中畫面的色彩以濃郁的焦墨色為背景，以此突出前景中的星點荷花與片片荷葉，結合林氏坎坷的人生際遇分析，頗帶一種逆境、困頓中尋找光明的意味；本畫則截然不同，以淺白色為底，再以翠綠的荷葉和潔白的荷花營造畫面主要色彩構築，畫面立意絲毫不帶逆境中的掙扎意味，只有前所未有的青春、陽光、和樂觀的情懷，在林氏的作品中，極為少見，在其眾多以荷花、荷塘為題的作品中更是堪稱唯一的存在。

本畫以八尺整紙為幅橫向展開，在視覺效果上，猶見西方印象派大師莫內陳列於巴黎橘園美術館中的《睡蓮》的橫向意境和美學，拉長的尺幅將觀者的視線溫柔地包圍，荷塘旺盛的生命力在環繞式的襯托下得更加立體壯闊；荷花美好、剛健、活潑、靈動的形象躍於銀幕般的紙面上，直叫人讚歎林氏穿梭於東西方美術之間的美學判斷和自由靈魂。若以天津人民美術出版社的《林風眠全集》作為參考，類似本畫橫軸尺幅的作品多集中於七〇年代後期以及八〇年代，其中以戲劇、人物題材的作品為多：《南天門》（83.5 x 151.8公分，1989年）、《火燒赤壁》（68 x 136公分）、《宮女》（83.5 x 152公分，1989年）等，題材雖有差別，但在視覺效果上與本畫有異曲同工之妙。以《火燒赤壁》為例，橫穿視線的畫面之上，人物形象被幾何切割，再不斷地重複、疊加，其中加以白色渲染突出重點人物形象，營造戲劇性的光影效果和線條與色塊的縱橫交錯，極似《荷塘》中源源不斷湧現於水面的荷花，層層疊疊，迎光盛開，極具動態韻律和戲劇張力。

荷花意韻，滿溢生命之朝氣

眾所周知，林風眠愛花，更愛畫花。他筆下的花，與其說是客觀存在的物像，不如說是一種表達生命力的媒介，具有一種神奇的象徵力量，能輕易喚起觀者情緒的共鳴，比現實中的花朵更深刻更美。畫中荷花朵朵生動、耐看，包含著豐富的感情，並不像絕對形似的畫容易讓人一眼看盡，而是蘊藏著無窮無盡的意韻讓觀者放慢腳步欣賞、品味。荷花作為他最鍾愛的花卉形象之一，被多次運用，甚至出現在裸女、戲劇等主題當中。今年春拍以過千萬港元高價成交的《宇宙鋒》中便可見荷花意象的運用，可見在單純的形象美之上，荷花代表真、善、美的聖潔力量在林風眠心中更加意義非凡。若將本畫與同場吳冠中的《荷塘》（拍品編號 1033）並觀，二者在主題與精神內涵上一脈相承，皆以荷花擬喻生命中的美好，但在藝術表達方式上兩位大師卻各具匠心：同樣是描寫畫面之「滿」，吳氏以特寫鏡頭構圖，單枝荷花獨占畫面，視覺效果定觀而集中；而本畫中，荷花大小、深淺不一地層疊分佈、競相開放，以用全景視角發散滿溢的生機，甚至蔓延到畫面之外都彌久不散。

《荷塘》初次現世於香港榮寶齋和香港協聯古玩拍賣有限公司聯合主辦的「1995年中國近現代書畫拍賣會」中，當年坊間皆知，協聯拍賣公司一向素享精拍林風眠真品的美譽；之後又於2018年10月在亞洲大學現代美術館舉辦的展覽《花語花博》中展出，與常玉、趙無極、潘玉良、丁雄泉、草間彌生、奈良美智等東方現當代大師們分庭抗禮，足見本畫東西融合的文化底蘊和美術價值。畫中林風眠記憶裡荷花的美好與充滿青春朝氣的生命體驗，一齊完美地展現了藝術家恬淡的內心以及筆下詩與美之境界：花若盛開，清風自來；心若浮沈，淺笑安然。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1036

LI HUAYI

b. 1948

In the Spirit of The Big Dipper

ink on silk with gold foil (two-fold screen)
signed in Chinese
executed in 2014
168 by 184.5 cm; 66 1/8 by 72 5/8 in.

PROVENANCE

Important Private Asian Collection

This work will be included in the publication *Infinity Ink, Transcendence with Gold* in 2020 by Kwai Fung Art Publishing House.

HK\$ 3,500,000-5,500,000
US\$ 447,000-705,000

李華弼

北斗之虛

水墨及金箔絲綢（雙聯屏）
二〇一四年作

款識
李華弼（右下）

來源
亞洲重要私人收藏

註：本作將收錄於2020年由季豐美術出版社出版之《墨含萬色，金墨無界》。

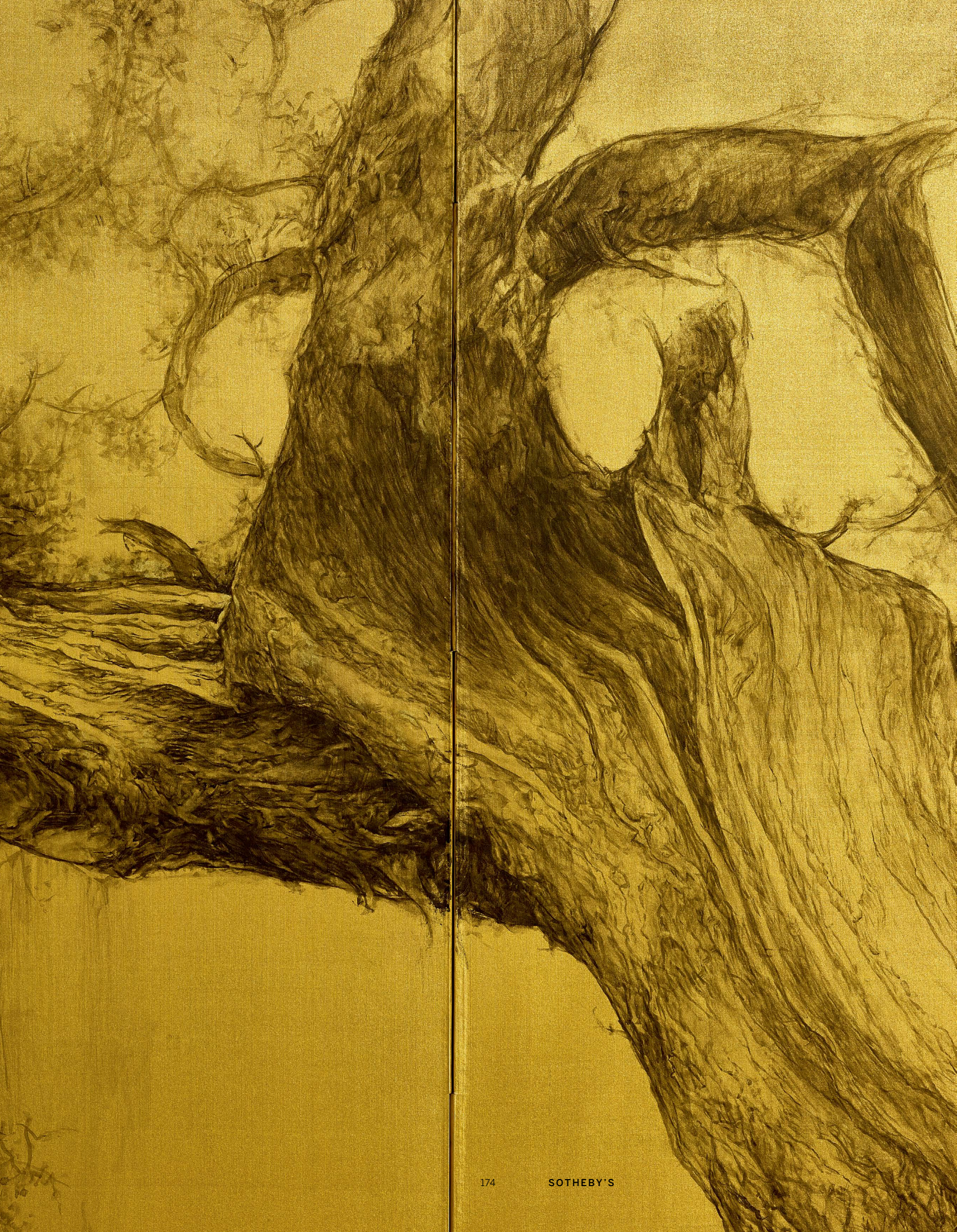
「山水繪畫是把胸中之氣釋放出來。在中國，我們說：『外師造化，中得心源』意思是觀摩自然的外貌，但按照內心去創作。」

李華弼









IN THE SPIRIT OF THE BIG DIPPER

In the 20th Century, the developments in Modern Asian art paralleled the advancement of concepts and techniques in the Western Art world. As the Eastern artists studying abroad returned to their homeland, they brought with them a plethora of Western art knowledge, which was extensively demonstrated through their revolutionized oil paintings, drawings, prints, and sculptures. This maturation of modern art also had a significant impact on traditional ink painting, particularly in Shanghai. As the most open city in China since the mid-nineteenth century, Shanghai became a vital developmental hub for modern ink painting.

Li Huayi was born in Shanghai on the eve of the founding of the People's Republic of China. At the early age of six, he began learning Chinese painting under the tutelage of Wang Jimei, the son of the famous master of Shanghainese school of painting and calligraphy, Wang Yiting. As Li grew up, he studied Western art with the painter Chang Chong-Jen who trained at the Belgian Royal Academy. In the 1980s, he moved to the United States to study in the world's most avant-garde and contemporary creative environment, the San Francisco Art Institute. Representing the trends of a new era, Li Huayi coincidentally expresses Pan Tianshou's concept of "innovation from tradition" in National School of Fine Art. The idea is to develop modern ink paintings that are simultaneously different from and still corresponds with the "Chinese-Western combination" advocated by Lin Fengmian. Li Huayi's *In the Spirit of the Big Dipper* (Lot 1036) represents the artist's first appearance at Sotheby's evening auction. Displayed in the context of global modern and contemporary art, his works are deeply rooted in traditional ink paintings but reflect a refreshing contemporary awareness.

Li Huayi's ink paintings reveal the monumental range of the rivers and mountains of Song Dynasty artwork, as well as the extraordinary grandeur of the Northern Song Dynasty. When viewed from a distance, one may realize the contrast in traditional landscapes with Li's unusual compositional style, transporting viewers into the realistic depiction of a close-up

landscape. The composition is typical of the style at the time, diagonally cutting across the frame with subtle elegance. Despite breaking away from contemporary art, Li Huayi audaciously experiments with elements from Western concepts and techniques to further enhance his Chinese ink paintings, rendering an unimagined landscape. Within the painting *In the Spirit of the Big Dipper*, a giant cypress is illustrated. Its trunk boldly enters the image from the lower right of the image, traveling diagonally across towards the top left corner. Two branches extend away from the foreground, creating a dynamic depth while strengthening the balance in the composition. Although the roots are obstructed from view, the imagination roams out of the frame and into scenic mountains and the dangerous crumbling rocks. Created on a golden screen, *In the Spirit of the Big Dipper* is delicate and meticulous; the incorporation of the chiaroscuro of the wood creates stunning layers of rough texture, as well as depth. China traditionally uses trees as a symbolic metaphor for dragons; the same principle is being applied to this piece. The twisting body of the tree is akin to a dragon flying through the clouds radiating with powerful energy, it gives us a spiritual insight into the universe and exudes a feeling which transcends the physical world.

"Landscape is the energy inside your chest being released as a painting. In China, we say: outside we learn from nature, but inside we create from our hearts."

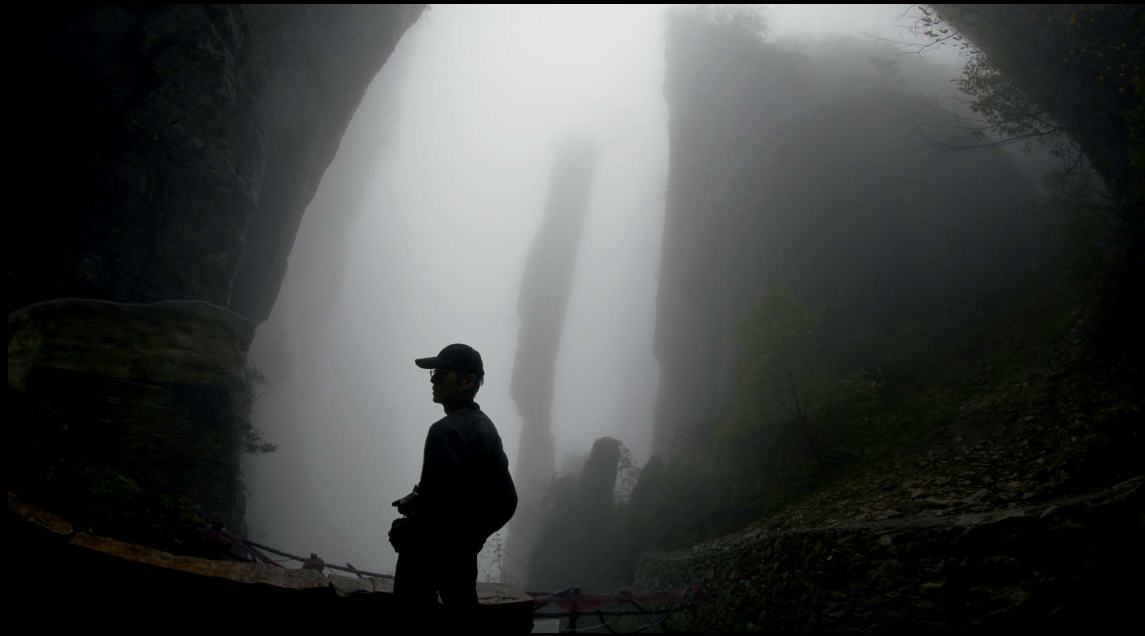
Li Huayi

Li Huayi's landscapes were first created with traditional ink and paper. As his artistic language matured, he experimented relentlessly to further adapt his work to modern ideologies. The artist created the Multiple Screen Installation series in 2006, portraying them as installations to create a refreshing ink painting experience. *In the Spirit of the Big Dipper* was born as a continuation of Li's previous series, Golden Gilded Screen series. In 2010, Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard Art Museum, Harvard Art Museums Robert D. Mowry wrote an article in "Li Huayi: Recent Works", which gave

an in-depth analysis of Li Huayi's artistic process:

"Traditional folding screens, both Chinese and Japanese, were intended to stand unsupported on the floor whereas Li Huayi prefers that his screens be flat-mounted on a wall so that the painting can easily be read. When asked why he would want to have a folding screen mounted flat on the wall, fully open, Li responded that his interest in painting screens is less in exploring the screen format per se than in perfecting the means of making a large-scale Chinese painting interesting and vibrant. He noted that many modern and contemporary Chinese artists have created large paintings, particularly to embellish the halls in important buildings, but that because Chinese paintings generally do not survive translation from modest to a grand scale, those large paintings, by and large, are not aesthetically successful, even if they accurately record important historical events. In thinking through the problem, Li realized that perhaps a screen's vertical folds - the breaks that separate one panel from the next - could be the key to enlivening large-scale Chinese compositions."

In the Spirit of the Big Dipper was painted on two folding screens, a common ancient practice in the East. Li Huayi generates a Western contemporary presentation of looking through a window with traditional Chinese ink; such an innovative approach is developed by years of experimentation and a wide-ranging art education. From August 2019 to January 2020, the Honolulu Museum of Art is holding a large-scale solo exhibition for Li Huayi. In addition to showcasing the artist's creative process, Li's large Golden Gilded Screens Series will be on display. The series highlights his achievements in innovating the oriental ink and landscape vision. Today, *In the Spirit of the Big Dipper* makes Li Huayi's first debut in Sotheby's Hong Kong evening sales; echoing Honolulu's exhibition and creating a cherished opportunity for collectors to admire Li Huayi's innovative creations!



Li Huayi in Hubei, China, 2015.
李華弑於中國湖北。
© 李華弑檔案館

墨粹金華御氣於弑：《北斗之虛》

現代亞洲藝術在二十世紀的發展過程當中，除了通過留學海外的藝術家引進西方體系，發展出嶄新的油畫、素描、雕塑、版畫等體系，其傳統水墨繪畫亦深受時代刺激，展開激烈的變革；作為中國自十九世紀中葉以來對外最為開放的城市，上海即成為這場水墨革新運動最早亦最重要的發生之地。李華弑生於新中國建立前夕的上海，六歲即師從海派書畫名家王一亭之子王季眉，青年時代復得旅法先驅張充仁指導，兼得東、西方藝術啟蒙；八〇年代初，藝術家遠赴舊金山藝術學院深造，處身當時全球最前衛、最當代的創作環境，卻反而讓他認清國族文化根源，毅然選擇水墨繪畫之路。李華弑的作品，氣勢恢宏磅礴、下筆鉅細無遺，深見水墨傳統之涵養；然而藝術家遊歷廣泛，早識世界之大、深明守變之道，因此善於借鑒歐美古典與現當代藝術，刷新水墨創作，彰顯時代面貌，此一思維，恰好發揚民初國立藝專潘天壽「傳統出新」之主張，形成與林風眠所提倡的「中西合璧」截然不同卻互相輝映的現代水墨發展道路。本次晚拍，《北斗之虛》（拍品編號1036）代表藝術家首度亮相蘇富比晚間拍賣，即體現出東方水墨銳意求變，在全球現當代藝術語境之中所展示的卓絕風采。

「凜然相對敢相欺，直幹凌雲未要奇。根到九泉無曲處，世間唯有壑龍知。」

北宋 蘇軾《王復秀才所居雙檜二首》其二

李華弑的水墨博採兩宋山水之長，其氣魄非凡之處，深得北宋山水之宏大；若仔細分析其畫面，藝術家卻始終聚焦局部，讓人無法盡覽山水全

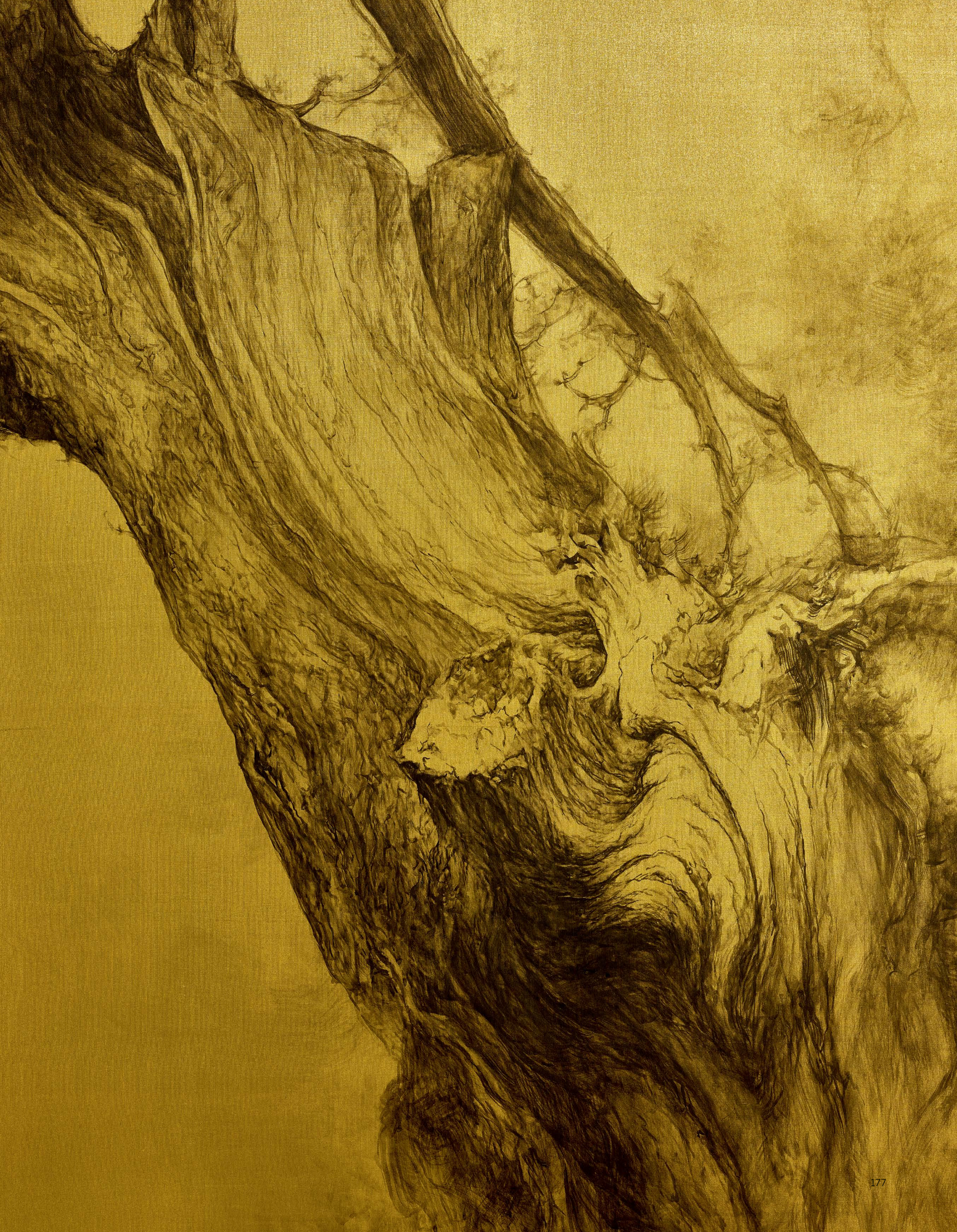
貌，顯然繼承南宋「一邊半角」之審美。然而，南宋山水一邊半角，源自國家偏安江左，是故優雅之中略顯柔弱；李華弑的山水則是龍入雲叢一身九現，隱藏的威力意在言外，這同工異曲之處，在於藝術家借鑒西方觀念與手法，大大提升國畫的表現能力。《北斗之虛》呈現一株巨型松柏，其主幹自畫面右下方進入觀眾視線，碩大無儔勢不可擋，雖不見根部，卻讓人神馳於畫面之外咬定崇山、立根破巖的奇險景象；巨木自右下盤虬屈折延伸至左上方，在約呈正方形的兩折屏風形成對角線式構圖，這種伸延不止是平面上的，還包含縱深的推進，尤其是當主幹在左上方再斜出兩枝，分別屈折前往左下及右上方，更進一步強化畫面空間與透視，可見藝術家不謹嫻熟於工筆水墨，亦透徹掌握西方造型藝術與空間透視；《北斗之虛》璀璨輝煌，固然因為其創作於金箔屏風，然而若審察松柏之肌理，即可發現藝術家在水墨創作引入西方繪畫的光影強化，畫面呈現從右上方照射而入的外側光，松柏形象由此更顯蒼勁嶙峋。中國素有以樹喻龍的象徵傳統，藝術家以《北斗之虛》為題，正是畫樹為龍，以其九曲盤桓之姿，引領觀眾凌虛八極、遊觀北斗。

李華弑的山水，最早以水墨紙本創作；隨著藝術語言日漸成熟，藝術家進一步思考如何讓國畫的表現力獲得突破性提升，以適應現代社會鑒賞繪畫，主要以掛牆陳列的公眾展示，而不再如古代以私密的小眾閱覽為主。為此，藝術家於2006年開創「重屏裝置」系列，將五代以來的「重屏」

繪畫與現當代的裝置藝術結合，形成耳目一新的水墨體驗；稍後又接續開啟「金屏風」系列，是為《北斗之虛》的誕生背景。哈佛大學藝術博物館亞洲部榮譽主任羅伯特·毛瑞在2010年撰寫文章《李華弑：近作》時，即曾深入剖析藝術家的屏風創作：

「傳統屏風，不論中日，都用作自立在地板上，但李華弑卻喜歡他的屏風畫平置於牆上，方便觀賞。被問到為什麼他要屏風畫掛在牆上，完全攤開，他的回答是他繪畫屏風畫，旨在完善令大型中國畫更有韻味、有生氣的方法，並非探索屏風畫這種形式本身。他注意到，許多現當代中國藝術家都曾創作大面積的畫作，特別用於裝飾重要建築物的廳堂。但由於中國畫通常難以由中幅轉化為大幅，那些大型畫作即使精準地記錄了重大歷史事件，在美感受上都不成功。李華弑對這個問題深入思考，他意識到屏豎頁的分斷—兩扇屏風之間的隔斷—或許是活化大幅中國畫構圖的關鍵。」

《北斗之虛》創作於兩折式屏風，藉此產生西方繪畫的兩聯屏之效果，觀之有如臨窗而望，窺見樹精木華，引發浮想聯翩、喟歎造化雄奇。本年八月至明年一月，夏威夷火奴努魯藝術博物館為李華弑舉行大型個展，除了梳理藝術家的創作歷程，更聚焦於他的「重屏裝置」與「金屏風」系列，彰顯他在革新東方水墨與山水視界之成就；如今《北斗之虛》首現香港蘇富比晚拍，彼此呼應，誠為藏家一睹藝術家創作風采之良機！



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1037

PANG JIUN

b. 1936

The Dream about Bin-Hong Huang No.3

oil on canvas

signed and inscribed in Chinese, dated 1994; signed in Chinese
and Pinyin, titled in Chinese and dated 1993 on the reverse
130 by 582 cm; 51 ¼ by 229 ⅛ in.

EXHIBITED

Tokyo, The Ueno Royal Museum, *Pang Jiun: Expression of the
Orient*, 21 June - 1 July 2015

Hong Kong, Exchange Square, *The Journey of a Promise - Oil
Paintings by Pang Jiun*, 10 - 31 July 2018

LITERATURE

Tsai I-Fang, ed., *The Art of Pang Jiun*, Yan Gallery, Hong Kong,
2013, p. 21-23

Tsai I-Fang, ed., *Pang Jiun: Expression of the Orient*, Artist
Publishing Co., Taipei, 2015, p. 396-401

Yolanda Pong et al., ed., *The Journey of a Promise - Oil Paintings
by Pang Jiun*, Hong Kong, 2018, p. 37

PROVENANCE

Important Private Asian Collection

HK\$ 2,000,000-4,000,000

US\$ 255,000-510,000

龐均

夢黃賓虹No. 3

油畫畫布

一九九四年作

款識

龐均 1994 狂寫於台北（左下）

龐均 MONET PANG JIUN 〈夢黃賓虹之三〉1993（畫背）

展覽

東京，上野之森美術館〈東洋表現主義的巨匠：東方表現的龐
均〉二〇一五年六月二十一日至七月一日

香港，交易廣場〈六十年的約定－龐均油畫展〉二〇一八年七
月十日至三十一日

出版

〈龐均〉蔡宜芳編（香港，一画廊，二〇一三年），21至23
頁

〈東洋表現主義的巨匠：東方表現的龐均〉蔡宜芳編（台北，
藝術家出版社，二〇一五年），396至401頁

〈六十年的約定－龐均油畫展〉龐鈺等編（香港，二〇一八
年），37頁

來源

亞洲重要私人收藏





Pang Jiun in front of *A Thousand Sails on the Spring Tide*.
Photo Credit: Hong Kong Land
龐均於畫作《一江春水千帆過》前
留影。

DREAMLIKE LANDSCAPES: HOMAGE TO THE MASTER

Among the highlights at Sotheby's Hong Kong Spring 2019 Modern Art Evening Sale was Pang Jiun's masterpiece *A Thousand Sails on The Spring Tide*. The 7-meter-long painting sold for more than HK\$6 million, setting a new record for the artist. This season, we are pleased to offer another of Pang Jiun's important large-scale masterpieces. The works of this master painter will continue to attract attention, as the artist has made significant contributions to the art world for the past 70 years and has served as a mentor to many younger artists. Created in 1994, *The Dream About Bin-Hong Huang No.3 (Lot 1037)*, is a rarity among Pang Jiun's works. A departure from his preferred styles of still lifes and landscapes, Pang created a work that resembles a traditional Chinese scroll. Traditional still life paintings emphasize realistic portrayals, balance of light and shadow and the perception of space. In this particular work Pang Jiun overlaps heavy oil paints to depict scenes of traditional landscapes, including mountains, forests, boats, and farmhouses. The scenery is rich and radiates Chinese aesthetics. As early as in the 1970s's, Pang Jiun experimented with traditional Chinese painting by swapping the ink paint for oils. He sought a new method of expression and in this way break through the established

categories of traditional media and themes from both the East and the West. This present work is a culmination of this style and represents a unique genre.

Pang Jiun's teacher at the Hangzhou Academy of Fine Arts was Huang Binhong, a man who was also a close friend of the artist's father, Pang Xunqin. Huang is a controversial figure in modern Chinese art history. Critics' views of his works are divided, and few are truly able to grasp the full complexity of his paintings. Despite the connection between Huang and his student, Pang admits his earlier understanding of Huang were not profound. It was not until the 1990's, when Pang Jiun moved to Taiwan and came across a book on Huang's works that Pang truly gained clarity on his teacher's oeuvre. The book contained not only Huang's paintings, but also his essays on painting techniques, calligraphy, engraving, epigraphy, and painting history; showcasing an unmatched breadth and depth of knowledge. According to Pang, it was only after mastering Huang's theoretical foundations and a careful study of the aesthetics of painting that the artist could understand his own creativity. This insight transformed the way Pang Jiun painted and fostered the very ideas that birthed *The Dream About Bin-Hong Huang No.3*. In an

interview with a Sotheby's specialist, Pang Jiun expressed a special fondness for this particular painting. While it has been 25 years, its creative concept remains fresh in the artist's memory. Reminiscing about his relationship with Huang, and the origin of *The Dream About Bin-Hong Huang* three-painting series, Pang Jiun said:

"I was not particularly taken by Huang Binhong when I first looked at his works. I did, however, find the works he created when he was in his 60s and 70s very good, and those he created at 90 years of age and above were unparalleled, because by that time, he had cultivated profound knowledge in both literature and the arts. Perhaps those who do not appreciate Huang's works have not read what he has written, and therefore do not see where his merit and knowledge lie. His literature has become the source on which I depend as the philosophy behind Chinese painting. Although Huang focused his writings on Chinese painting, I have applied his philosophies to my own works on oil to transform the way I paint."

Fu Cong (Pang Jiun's childhood friend) found a photo of one of Huang's paintings in his home and sent it to me. I created a painting based on this, adding a

Pang Jiun, *The Dream about Bin-Hong Huang No. 2*, oil on canvas, 1993. © Pang Jiun
龐均《夢黃賓虹 No. 2》油畫畫布·一九九三年作。(圖片版權/ 龐均)



little bit of color, and thus the first painting from the *The Dream About Bin-Hong Huang* series was born. I studied Huang's theories and paintings, and magnified parts of his paintings and focused on them. Initially, I was not particularly keen, nor was I able to understand them. However, upon enlarging particular parts of the painting, I witnessed clearly his purpose and energy. I no longer needed to take reference from his books to create *The Dream About Bin-Hong Huang No.3* as I had already become familiar with his brushwork style for depicting faraway landscapes. I did not need much reference to determine the composition, and simply created the piece from my impressions of works by Huang – this was the natural result of my studying of Huang's works through amplification. I needed no draft sketches, and simply began to draw and paint. I was simply inspired to paint a rock here, some water there, plus a boat... Even though I painted with oils, the way of creative expression was just like that of Chinese ink or traditional paintings; and painted according to what came naturally.”

To express creativity “according to what comes naturally” means that the artist follows innate feelings and impressions. This is consistent with the spirit of Chinese literati painting. When placed within the framework of Western modern art, this may be considered spontaneous

creativity or automatic writing. Powerful lines, intertwined and full of movement, are painted onto the canvas firmly and absolutely. Ink transforms into a dreamy landscape. In the absence of draft sketches, brushstrokes flow and follow the swift movement of the artist's wrist. While Pang Jiun's works are made with oil paints, each brushstroke echoes those of traditional Chinese painting. Sleek and uncontrived, they emulate what Huang calls the “spirit of vividness.” Pang Jiun embellished the work with multiple seals, adding interest and highlighting its Chinese ink painting-like qualities.

To express creativity “according to what comes naturally” means that the artist follows innate feelings and impressions. This is consistent with the spirit of Chinese literati painting. When placed within the framework of Western modern art, this may be considered spontaneous creativity or free writing. Powerful lines, intertwined and full of movement, are painted onto the canvas firmly and absolutely. Ink transforms into a dreamy landscape. In the absence of draft sketches, brushstrokes flow and follow the swift movement of the artist's wrist. While Pang Jiun's works are made with oil paints, each brushstroke echoes those of traditional Chinese painting. Sleek and uncontrived, they emulate what Huang calls the “spirit of vividness.” Pang Jiun embellished the work with multiple seals, adding interest and highlighting its Chinese ink painting-like qualities.





Huang Binhong, *Landscape*, 1938, ink and colour on paper, handscroll, 18.6 x 148.7 cm. Sotheby's Hong Kong, Fine Chinese Paintings Sale, 7th October 2019, Estimate HKD 3,000,000 - 4,000,000.
黃賓虹《擬元人山水卷》設色紙本 手卷·一九三八年作·2019 年 10 月 7 日香港蘇富比中國書畫拍賣·估價 3,000,000-4,000,000 港幣。

夢筆山水・致敬大師

今年春季，香港蘇富比於現代藝術晚間拍賣呈獻龐均的七米鉅作《一江春水千帆過》，並以逾港幣六百萬高價成交，刷新藝術家拍賣紀錄。本季，我們有幸再度徵得一件重要巨作，帶領市場繼續聚焦於這位已貢獻藝壇七十載、高足滿天下的龐均。

《夢黃賓虹No. 3》（拍品編號1037）創於1994年，屬其創作中殊為罕見的油畫風格。有別於龐均最常見的靜物與風景畫，本作模仿國畫卷軸的形式，寫生過程所著重的真實感、光線處理和透視空間，被藝術家一一瓦解，再利用厚重的油彩，交疊建構出一幕傳統山水意境：群山、叢林、小船、農舍等應有盡有，畫中處處散發東方美學的氣質。始於七〇年代，獨具先見的龐均已實驗以油彩重現國畫寫意之筆，旨在打破東西方媒材與題材的既定框架，開拓新風，此表現手法最終於本作之上融匯貫通，自成面貌。

黃賓虹曾是龐均在杭州美術學院時的老師，亦是其父親龐薰琹的摯友，可見師徒二人甚有緣分。在中國近現代繪畫史上，黃賓虹是頗受爭議的藝術家，畫壇對其評論出現兩極化，而真正讀懂他的畫作中所蘊含的深度卻是寥寥無幾。雖然兩人早有連繫，但龐均坦承他早年對黃賓虹的認知並不深；直至九〇年代，龐均移居台灣，湊巧買到一本黃賓虹的畫冊，內裡有許多畫作複本，還有黃賓虹所撰寫的文章，除了作畫技巧，大師對書法、篆刻、金石文字、畫史亦深入研究，學識之淵博可謂無雙。龐均掌握過黃賓虹的理論基礎，再細閱埋伏於畫中的美學特徵，才真正開始了解其創作主張，令他茅塞頓開、驚喜無比。此番經驗亦改變了龐均日後的油畫創作，更催化了本作的誕生。在一次與蘇富比專家的訪談中，龐均對本作引以為傲的情誼表露無遺，雖已相隔二十五年，卻對當時的創作理念記憶猶新，娓娓道來自身與黃賓虹之間的淵源，以及繪製《夢黃賓虹》三部曲的由來：

「我開始看黃賓虹的時候並不覺得他畫得好，但我發現在他六、七十歲以後，就畫得非常棒，一直到他九十歲以後，我就覺得那簡直是沒人能與之相比，當時他的筆墨和學問已是非常高。不懂黃賓虹的人，原因其中有一半是沒有看他寫的東西，就不知道他好在哪裡、他的學問高在甚麼地方。黃賓虹所寫的，就成為我學習中國繪畫哲學的依靠理論，而我也把他的

理論應用到自己的油畫上，雖然他講的是國畫，但是卻改變了我對油畫的畫法。

傅聰（龐均世交好友）在家裡搜到一張黃賓虹的畫的照片，並把它送了給我，我就根據它畫了一張油畫，那等於是以前油畫的方式臨摹一張國畫的照片，再自己加了一點點顏色，創作了第一張《夢黃賓虹》。我一直看黃賓虹的理論和畫，更拿來放大鏡，只看一個局部。我原來覺得不太喜歡，也看不懂他的畫，因為章法上來說，幾乎大同小異；但是一變成局部放大的時候，就看清一個用意跟力道來。等我畫這張《夢黃賓虹No. 3》的時候，我根本沒有去翻他的書，因為我已看慣了他畫遠景時用筆的方式，構圖也沒什麼參考，乾脆就憑印象來畫一張黃賓虹的感覺——這是我一直以來用放大鏡看他畫的結果。我也沒有起草稿，就開始畫了，畫著畫著，覺得這裡好像應該有一塊石頭、這裡該有一點水、再加艘船……方式就好像水墨畫或國畫，在宣紙上見機行事，即便是油畫我也這樣畫。」

龐均以上提到這「見機行事」的創作表現，受藝術家當下的感覺和印象所牽引，與中國傳統的文人畫精神可謂一致，若放諸西方現代藝術的框架下，此形式又像偶發性創作或自動性書寫。具爆發性的線條在畫布上交纏掠動，落筆不改、一氣呵成，積墨化成一幕幕山水仙境。在沒有草稿的牽絆下，筆鋒更顯流暢，轉折頓挫間尤見手腕執筆的速度感。雖然龐均所用的是油彩，一筆一劃卻有著仿國畫筆觸的神態，瀟灑而不故作，尤其體現了黃賓虹所強調之「氣韻生動」。此外，龐均亦仿照國畫形式繪有多方印章，點綴之下更突顯畫作的水墨韻味，意趣滿溢。

本作屬《夢黃賓虹》系列的第三號，亦是高潮所在，其以接近六米長的尺幅，將藝術家對大師的崇高致敬完全呈現，蔚為震撼。龐均築起兩代中國畫家直接交流的空間，並重新演繹了對方的藝術表現，而他選擇自己最擅長的油畫作為媒介，在接納前人的啟迪之餘，亦將靈感轉化成自己的創作能量。八、九〇年代以後，中國的「油畫民族化」已遍地開花，龐均於畫中融入中式筆墨，題材上更是結合風景與山水，將屬於東方的表現主義更推進一步，本作可謂當中最具代表性之作品，極具學術與收藏價值。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1038

AI XUAN

b.1947

Sudden Departure

oil on canvas
signed in Pinyin and Chinese
executed in 1986
53 by 65.5 cm; 20 7/8 by 25 3/4 in.

EXHIBITED

Cagnes-sur-Mer, Grimaldi Castle Museum, 18th Cagnes
International Festival of Painting, 1986

LITERATURE

Guan Jingyu, ed., *Ai Xuan*, Art Blooming Publishing Co., Hong
Kong, 1994, p. 15
Zheng Jiade, ed., *Ai Xuan, Tibetan Style, Oil Painting*, Sichuan Fine
Arts Publishing, Chengdu, 1998, p. 13
Xia Lan, ed., *The Chinese Contemporary Distinguished Oil Painter:
Ai Xuan*, People's Fine Arts Publishing, Beijing, 2008, p.19

PROVENANCE

Collection of GHK Company, Oklahoma
Private Collection, 1987
Christie's, Hong Kong, 27 May 2007, Lot 260
Acquired directly from the above by the present important private
Asian collector

HK\$ 500,000-1,000,000
US\$ 64,000-128,000

艾軒

她走了，沒說什麼

油畫畫布
一九八六年作

款識

Ai Xuan 艾軒（右下）

展覽

卡涅，格里馬爾迪城堡美術館〈第18屆海濱—卡涅國際美術
展〉一九八六年

出版

〈艾軒〉關景宇編（香港，亞洲藝術出版社，一九九四年）
，15頁
〈艾軒·西藏風情·油畫〉鄭嘉德編（成都，四川美術出版
社，一九九八年），13頁
〈中國當代油畫名家畫集：艾軒〉夏嵐編（北京，人民美術出
版社，二〇〇八年），19頁

來源

GHK公司收藏，奧克拉荷馬市
私人收藏，1987年
香港，佳士得，2007年5月27日，拍品編號260
現亞洲重要私人藏家直接購自上述拍賣



RETURN TO AUTHENTICITY: THE REBIRTH OF CHINA'S REALISM

In the early 20th century, modernism emerged in China and flourished under Xu Beihong from the 1950s. Three decades after the founding of the People's Republic, forms of artistic expression were distinguished only by their uniformity. Finally, in 1979, artists were freed from the shackles of aesthetic standards and started to pursue spiritual enrichment while realism steadily returned to authenticity.

During the 1970s, intellectuals had been sent to the countryside to learn from workers. Ai Xuan, Chen Yifei, Chen Danqing and other “educated young painters” amassed a collection of work about Tibet. From 1973 to 1982, Ai Xuan visited the Tibetan Plateau repeatedly and witnessed life in an unforgiving environment, ultimately opening his heart to Tibetan society and nature.

“In Tibet, it wasn't the vastness and beauty of the landscape that I felt,” Ai said. “Instead, it was the sense my own loneliness and insignificance. In the face of nature, we are all frail, fragile, and helpless. Against such a vast horizon, man is so small as to be easily swallowed up and vanished.”

Influenced by the American painter Andrew Wyeth in early 1980s, Ai incorporated reflections from everyday life into his work. This caught Wyeth's attention and brought Ai an invitation to his studio, which shaped Ai's unique lyrical style. *Sudden Departure* (**Lot 1038**) was awarded an honorable mention at the 18th International Festival of Painting at Cagnes-Sur-Mer, France. This milestone in Ai's career has emboldened fellow Chinese artists in their own pursuits.

Remembrance of an era past

In this painting, a boy sits alone in the meadow, his collar covering his face as strong winds blow at his hair. The boy gazes off afar, perhaps thinking of someone who is absent from the painting. The greyish-blue monotone brings to mind the unyielding solitude of Ni Yunlin's works. The vast meadow juxtaposes with the insignificant size of the boy – an allegory for the infinite universe and the speck of human life. Desolation, loneliness, and helplessness permeate the work.

Ai Xuan did not follow his dad Ai Qing's footsteps as a poet but expressed poetry through his art. The sense of loss in this work is reinforced by its title translated from Chinese, “She Left Without Saying a Word”. Born in an era of instability, Ai faced obstacles with a serene sadness and demonstrated his experience in the landscape of the painting. The “She” in the title may be a reference to the artist's inner state as he looks back with resignation, which resonates with a poem by his dad:

“Also, we resemble those / ancients who compare lives to duckweed / accept with resignation / tomorrow's farewell.”
Excerpt from *Missing Linfen*, Ai Qing

Ai Xuan may not have a good relationship with his father but his poetic style of painting makes up for the emotional distance. Light brushstrokes express the passage of time, delivering elegies for the artist's powerful emotions. *Sudden Departure* best exemplifies Ai's mature style of the 1980s and will be auctioned tonight at Sotheby's. This outstanding work lets us peer into the artist's sensitive and generous soul.

回歸本真，中國寫實主義之新生

二十世紀上半葉，現代主義思潮之種子飄洋過海在中國大地落地生根。五〇年代起，中國美術在徐悲鴻的獨領下寫實主義大行其道，藝術逐漸偏離本真而成為政治之附庸與需要。建國三十年以來藝術形式上的統一，不僅是對藝術家的思想與創造力的禁錮，更是對現實社會的理想主義粉飾。此窠臼之風終於在一九七九年改革開放的春風拂來之時被摒棄，中國藝術家們得以擺脫官方整齊劃一之審美枷鎖，回歸到對藝術原初狀態和個人富足精神之求索，寫實主義也伴隨美術界風起雲湧的變遷得以回歸初衷，直面現實，匯聚八方之藝術語言震撼心靈。

七〇年代起，大批知識分子上山下鄉，艾軒、陳逸飛、陳丹青等同時期「知青畫家」都藉此契機將目光轉向邊疆鄉土人情，先後創作「西藏」題材作品，將中國美術版圖向西部擴張。一九七三至八二年間艾軒多次深入藏區，走進藏區人民的艱苦生活，從自然和社會現象中捕捉主觀心靈感受，尋找內心靈魂歸宿。藝術家曾言：「我在西藏感受到的不是壯麗和遼闊，而是作為人的孤獨和渺小。人在自然面前顯得太單薄、脆弱和無奈，地平線特別遼闊，人是那麼渺小，被遠方嚴峻的地平線回收和釋放。」八〇年代初的中國寫實繪畫受到美國懷鄉寫實主義大師安德魯·懷斯的啟發，揭露藝術家內心感知和社會現實的「傷痕美術」一時間席捲全國，而艾軒通過平凡生活

來揮灑胸中意氣的美學語彙，深得懷斯的認同和欣賞，因而受邀拜訪其美國工作室，二人在藝術上的投緣對艾軒個人風格的確立起到了推波助瀾的作用，但他沒有停留在對懷斯風格的表面模仿上，而是以豐富的情感去推開精神的門扉。《她走了，沒說什麼》（拍品編號1038）作為藝術家對西藏題材數十年如一日堅守的見證，於一九八六代表中國寫實畫派參與法國海濱卡涅國際美術大展獲得榮譽獎，不僅鼓舞了同胞藝術家在藝術探索上勇求自我，更是艾軒個人藝術風格受到廣泛認證的里程碑。

雲淡風輕，喚醒珍貴時代記憶

本畫中，一個男孩孤單地坐在草地中央，衣領拉高遮擋住臉龐，髮絲被狂風掃亂，目光堅定地望向遠方，彷彿在追隨已悄然離去的畫外人；畫中寡淡的灰藍色調不禁讓人聯想到倪雲林筆下色彩單一的寂寥宇宙，草地的無垠與人物的渺小寓意著時空的無限與生命的短促，一股濃郁的荒涼、孤寂、無奈之感油然而生。人物之外，遠方無垠的草地化作一道畫面邊界線分割畫面空間，含蓄地構建出天空與大地的對應關係，無形中產生一種凝聚力，將觀者的視線和意識導向大自然中絕對自由和飄忽不定的無限空間。

作為中國重要現代詩人艾青之子，艾軒並未繼承父親的藝術新詩之路，可他與生俱來的語言天賦

卻在作品中得到了充分的展示：圖像的意境塑造之外，充滿詩意的標題同樣動人，如同點金術一般將淹沒於圖像中的意味水到渠成地解放出來。本畫標題「她走了，沒說什麼」點出了艾軒心底的情感衝動：面對物是人非的惆悵與坦然。艾軒生於戰禍頻仍的時代，幼時便經歷家庭不合，後又隨部隊遠赴邊疆當行軍畫師，這些屬於過去的景色，卻承載了藝術家獨一無二的人生記憶。標題中的「她」在現實中並不一定有特指的客觀存在，但必定是結合了藝術家人生閱歷和情感過往的主觀敘事，他慨然地面對走遠的舊時痕跡，無形之中與父親艾青的詩句遙相呼應：

「而且我們又像那些 / 把人生看作浮萍的古人 / 慨然地接受 / 明天的離別」

艾青《懷臨汾》節錄

生活中，艾氏父子關係可能並不算融洽，但在藝術上艾軒詩意的繪畫語言與父親卻實現了另一種人生意義上的互補，他以大自然的殘酷和凌厲突顯人物生命力的頑強，用雲淡風輕的筆觸感嘆歲月滄桑，以懷念的姿態激盪心中漣漪。《她走了，沒說什麼》作為藝術家八〇年代成熟風格的代表作登場本季蘇富比晚拍，讓我們與艾軒站在同一片歷史天空下，觸摸內心柔軟的情感，喚醒過往的記憶，期許更美好的將來。



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1039

RICHARD LIN

1933-2011

GWYNFRYN

oil on canvas
executed in 1974
127.5 by 127.3 cm; 50 ¼ by 50 ⅝ in.

EXHIBITED

Kaohsiung, Kaohsiung Museum of Fine Arts, *Homage to the Master - One is Everything: 50 Years of Work by Richard Lin*, 15 May - 26 September 2010
Taichung, Asia University Museum of Modern Art, *An Era of Abstraction: Chu Teh-Chun, Richard Lin, Liu Kuo-Sung, Hsiao Chin*, 18 March - 3 August 2014
Kaohsiung, Kaohsiung Museum of Fine Arts, *An Instant is Eternity—2015 Exhibition of Richard Lin: Donations to the Museum Collection*, 7 February - 19 April 2015

LITERATURE

Chen Hsiu-wei, Nita Lo, ed., *Homage to the Master - One is Everything: 50 Years of Work by Richard Lin*, Kaohsiung Museum of Fine Arts, Kaohsiung, 2010, p. 194

PROVENANCE

Christie's, Taipei, 25 October 1998, Lot 68
Jia Art Gallery, Taipei
Important Private Asian Collection

HK\$ 3,500,000-5,500,000
US\$ 447,000-705,000

林壽宇

格溫芙琳

油畫畫布
一九七四年作

展覽

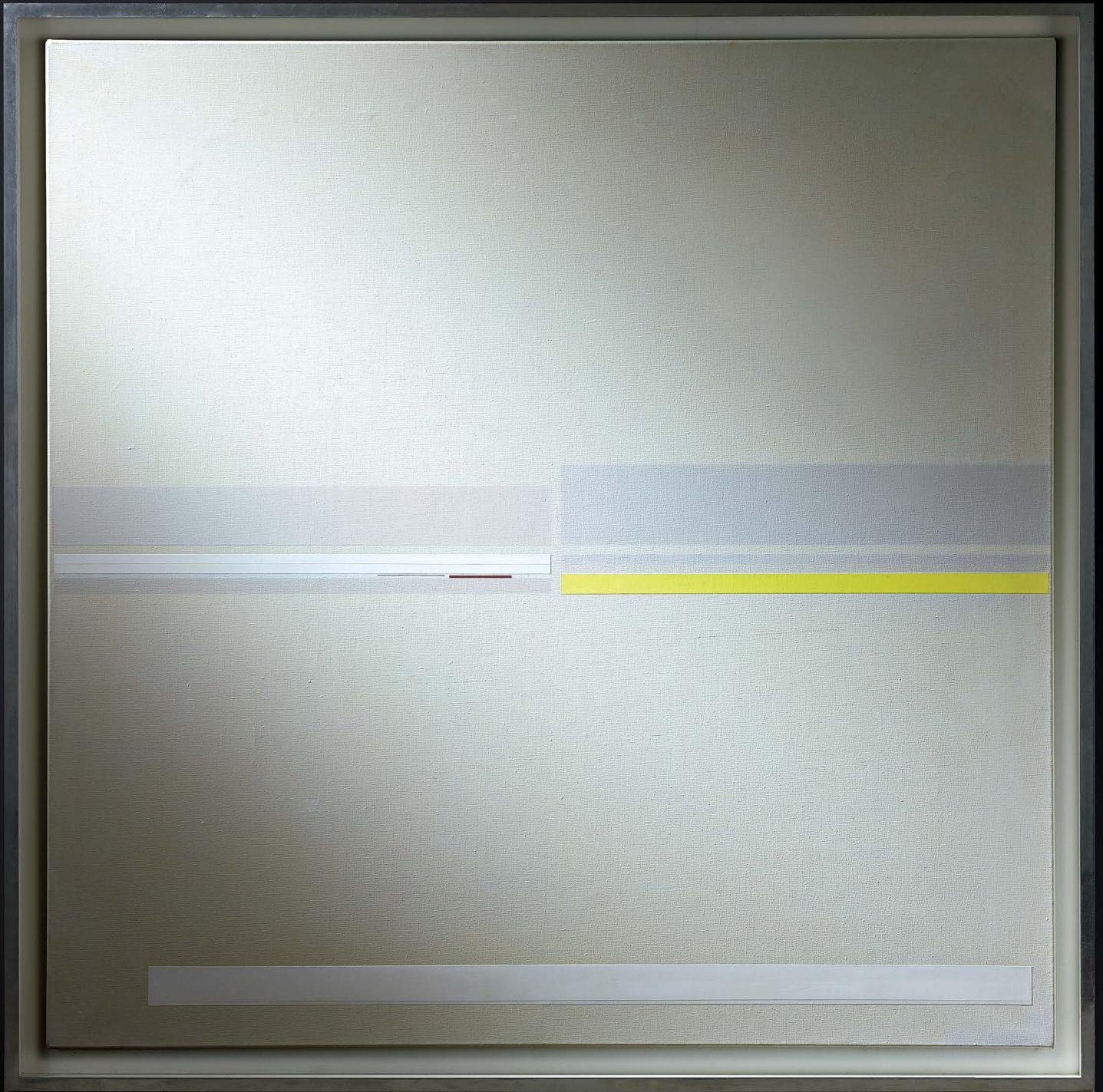
高雄，高雄市立美術館〈向大師致敬系列：一即一切：林壽宇50年創作展〉二〇一〇年五月十五日至九月二十六日
台中，亞洲大學現代美術館〈抽象世代：朱德群、林壽宇、劉國松、蕭勤〉二〇一四年三月十八日至八月三日
高雄，高雄市立美術館〈剎那即永恆—2015林壽宇捐贈典藏展〉二〇一五年二月七日至四月十九日

出版

〈向大師致敬系列：一即一切：林壽宇50年創作展〉陳秀薇、羅潔尹主編（高雄，高雄市立美術館，二〇一〇年），194頁

來源

台北，佳士得，1998年10月25日，拍品編號68
台北，家畫廊
亞洲重要私人收藏





Richard Lin with his beloved horse "Dong" in Gwynfryn, Wales. Photo Courtesy of Richard Lin Foundation
林壽宇於威爾斯格溫芙琳與愛馬「東」合影。

"We are still able to identify a sense of peace that is charming and almost eternal – which, on one hand, allows all living creations to cool down from an emotional steam to a rational realm, and on the other hand, minimizes all motions to complete stillness. To be in action means not to be able to see forms – not seeing the wings if the birds are soaring, not seeing the river if the stream is flowing, not seeing the cloud if it is scudding."

Lomen, *Architect of Pure Space - Reading*
Richard Lin's Painting, 1983

Abstract paintings flourished in the decades after Wassily Kandinsky, beginning a revolutionary period in the history of art in which artists deconstructed imagery by returning to basic elements of drawing, such as dots, lines and planes. Richard Lin embraced this concept, but his style differs from lyrical abstraction, which is characterized by emotionally instrumented colors and shapes, and instead settled on the rather simple, rational geometric abstraction. Lin had already perfected the art of Minimalism before it was coined and recognized, and was a master at applying the idea of this new school of art through many use of pure whites.

The upcoming evening sale showcases the iconic masterpiece *GWYNFRYN* (Lot 1039) from the artist's most critically-acclaimed *White Series*. What makes *GWYNFRYN* stand out from this series is its unique title, which references a place where Lin had called home for years. Other works typically describe of a date or provide a description of colors, shapes or seasons. Only three paintings from Lin's oeuvre

on the market are titled by location, and *GWYNFRYN* is the only one of the three that mentions a place of significance to the artist. This autobiographical piece is indeed a valuable work.

Gwynfryn: In Search of a Creative Utopia

In the 1960s, Richard Lin debut successfully in the British art industry on the strength of his acclaimed *White Series*, garnering him an invitation to participate in Documenta III in Kassel, Germany—the first ever for a Chinese artist. After his debut, renowned Marlborough New London Gallery decided to represent Lin. He once said, "If life were a stage, then I have to perform a brilliant drama around the world." Just as Lin was starting to gain attention in 1969, he chose to withdraw from the spotlight in London and resigned from his teaching position. He moved to a secluded, rural area in Wales in search of an alternative lifestyle, dedicating himself to developing his oeuvre. "Gwynfryn" mean "white hill" in Welsh, harking back to the artist's



Vegetable field at Richard Lin's home in Gwynfryn, Wales. Photo Courtesy of Richard Lin Foundation
林壽宇位於威爾斯格溫芙琳莊園的菜園。

fascination with the color white. After all his journeys, Richard Lin longed not for the excitement of the dynamic and vibrant city life but a peaceful lifestyle away from the bustle. According to literary accounts, Lin started gardening and raising horses in the country, keeping his lifestyle “minimal” and harmonizing with his attitude toward art.

Living overseas in England, Lin avoided the Taiwan White Terror that began in 1949 and managed to stay away from the chaos of political instability. He was able to enjoy complete creative freedom. Unburdened by worldly objects, the white field in *GWYNFRYN* portrays a boundless sky and vast prairie while the light yellow rectangle in the middle might be the abstract representation of the falling maple leaves. The opaque, warm white hue in the painting reflects the serenity of Lin's inner being where all return to the intangible. This painting may portray Lin's personal breakthrough and the thrill of finally realizing the ideal state of mind that he had been searching for half his life. “White is the absence of color but also the sum of

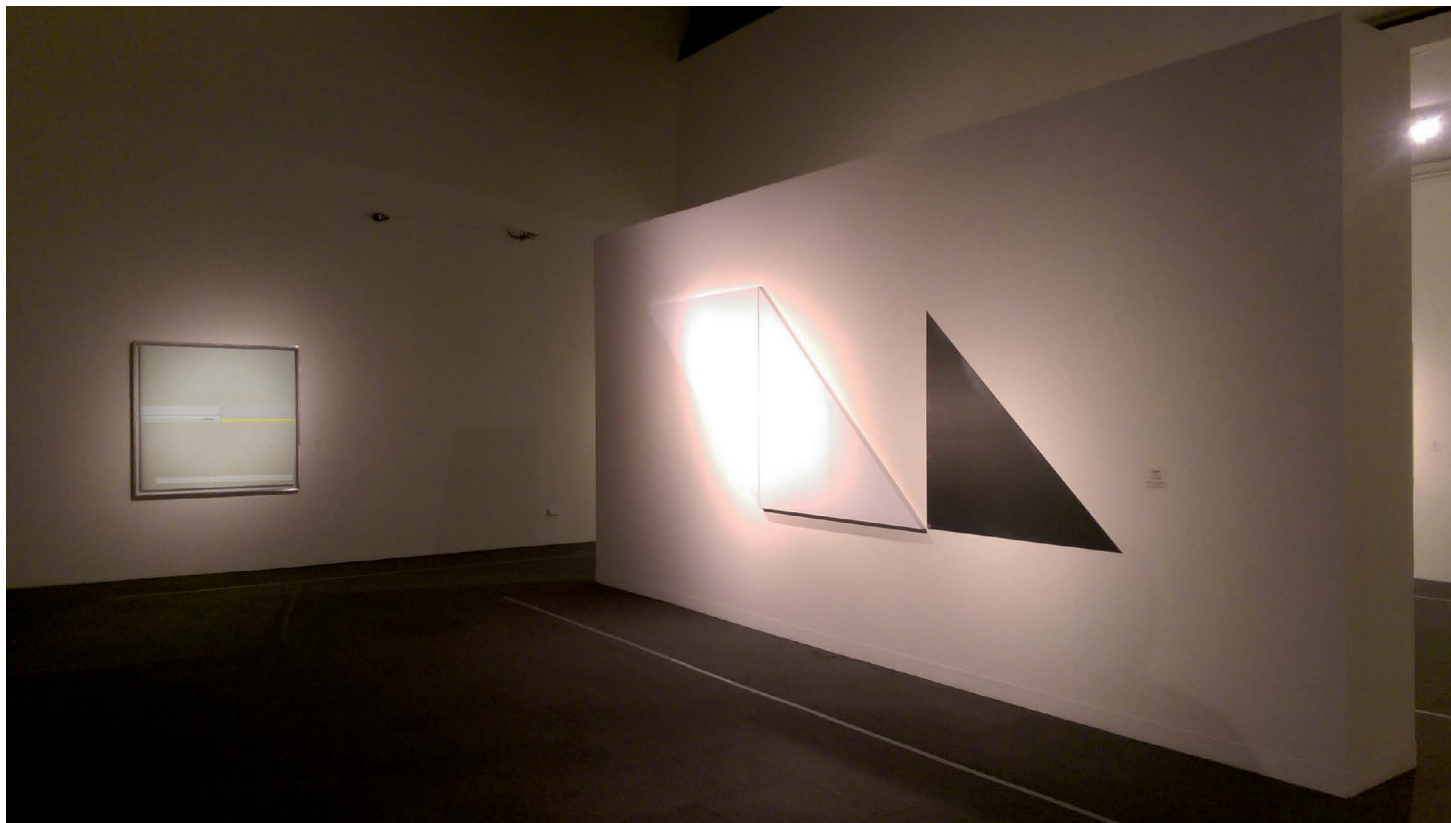
colors,” the artists said. Grateful and content with what he had realized and reaped from Gwynfryn, Lin continued his pursuit of the sublime with the aesthetic white.

Conscientious: Returning to Eastern Rationality

Richard Lin had developed a rational style of thinking when he was studying architecture, allowing him to fuse geometry and three-dimensional compositions with his works naturally. Such unique representation stems from the Chinese tradition of ruled-line painting. According to “The Thirteen Courses of a Painter” in *Chuogeng lu* written by Tao Zonyi in Ming dynasty (1386-1644), ruled-line painting is a technique used in architectural drawing and involves tools like brush, ruler, compass and square. Subsequent dynasties favored ink painting over this particular technique, leading to the decline of this artisanal development in Chinese history of art. Lin's works present excellent and meticulous space rationality with the accuracy and precision often associated

with science. He would leave certain white areas blank to avoid overcrowding the composition, allowing viewers more freedom and space in their interpretation, leaving the canvas with greater depth.

The white in Lin's works might remind viewers of Color-field Painting and Hard-edge Painting that rose in 1950s in America, or even the 20th century Russian art movement Suprematism. Suprematism rejects the idea of objective representation and aims to reach the “zero degree” of painting. Although, Richard Lin abides the “minimal” principle along the similar vein, his contemplative narrative is deeply rooted in Eastern philosophy, especially Zhuangzi's notion of “emptiness”— offering the traditional Chinese naturalism a “post-modern,” innovative definition. *GWYNFRYN*'s impeccable texture creates the illusion of emptiness yet portrays infinite possibilities in the Universe. The infiltrating visual invites viewers to dwell in Richard Lin's purity of white, revealing a sense of peace just as the artist did in *GWYNFRYN*.



Exhibition view of *An Instant is Eternity*—2015 Exhibition of Richard Lin: Donations to the Museum Collection, Kaohsiung Museum of Fine Arts. GWYNFRYN (Lot 1039) is on the left.

© Kaohsiung Museum of Fine Arts

高雄市立美術館〈刹那即永恒—2015 林壽宇捐贈典藏展〉展覽現場。左方為本作《GWYNFRYN》（拍品編號 1039）。



Taichung, Asia University Museum of Modern Art, *An Era of Abstraction: Chu Teh-Chun, Richard Lin, Liu Kuo-Sung, Hsiao Chin*, 18 March - 3 August 2014, exhibition poster. © Asia University

台中·亞洲大學現代美術館〈抽象世代：朱德群·林壽宇·劉國松·蕭勤〉2014年3月18日至8月3日·展覽海報。

「此刻，我們尚可從畫面上看到一種迷人甚至接近永恆的「冷靜」，使萬物生命一方面從感性擴散的熱流中，冷入理性的凝定世界；一方面從各種不同的動中，都靜入全靜的世界，若仍在動，便是看不見形象的動——鳥飛看不見翅，河在不流中也流，雲在不飄裡也飄。」

羅門《純淨空間的建築師——看林壽宇的畫》1983年

Richard Lin, *Painting Relief 12.12.63*, mixed media on canvas, 116.8 x 137.2 cm, sold for HKD 9,120,000 at Sotheby's Hong Kong Modern Art Evening Sale on 30 September 2018. © Sotheby's
林壽宇《繪畫浮雕 12.12.63》綜合媒材畫布，116.8 x 137.2 cm。2018 年 9 月 30 日香港蘇富比現代藝術晚間拍賣，成交價 9,120,000 港元。



康丁斯基以後的抽象藝術遍地開花，藝術家再不滿足於臨摹現實，轉而瓦解物象，讓創作回歸點、線、面等基本元素，喚來一場歷史性的繪畫革命。林壽宇的創作亦是承襲此脈絡，但相異於由顏色交疊和形體變奏而生的抒情抽象，林氏則走向更為簡約、理性的幾何抽象，在「低限主義」一詞仍未獲得普及定位之時，已運用到幾乎是機械性的手法創造純白的冷絕之界。本季登臨蘇富比現代藝術晚間拍賣之《格溫芙琳》（拍品編號 1039），是林壽宇「白色系列」的經典代表作，而其獨特之處，從命題上已見端倪：同系列的作品一般亦僅只附上日期，或籠統如顏色、形狀、季節相關之標題，而本作卻是以藝術家曾隱遁多年的安居之所「格溫芙琳」為名，意義非凡。考查過往曾出現過市場的林壽宇畫作，一共只得三件以地方命名，卻唯有本作的題目內容觸及藝術家自身，故《格溫芙琳》可被視為林壽宇的自傳式創作，彌足珍貴。

格溫芙琳：尋找創作烏托邦

六〇年代，林壽宇憑藉白色系列在英國藝壇上嶄露頭角，先後成為第一位受邀參展德國卡塞爾文件大展的華人藝術家，以及著名的馬博羅新倫敦畫廊旗下畫家，精彩的履歷如其自述：「假如人生是舞台，我便要演一場精彩的國際戲。」1969年，正值林壽宇聲名鵲起之時，他卻毅然拋下在英倫首都所享的一切輝煌絢爛，並辭去教學工作，舉家搬到位處威爾斯西海岸的格溫芙琳展開愜意的隱居莊園生活，專心創作。「Gwyn」在威爾斯語意指「白色」，而「fryn」則指「山丘」，極富詩意的名字剛好呼應了藝術家對白色的著迷與執著。走遍千山萬水，林壽宇最嚮往並不是繁華鬧市的五光十色，反而在遠離浮塵的無人之境更適得其所。翻查文獻圖片，可知林氏除了創作，亦在這個微丘山莊裡種花養馬，一如他對美術的態度，將生活回歸「極簡」。

林壽宇長年寓居英國，避開了始於1949年的台灣白色恐怖時期，而身處政治風暴的圈外，他得以呼吸著最自由的空氣，濡

養著最純粹的精神世界。除去了一切矯情、豔俗之物，《格溫芙琳》的純白空域有如威爾斯一望無盡的天空、遼闊無邊的草原，而正中心那細長的鵝黃矩形，則或是威爾斯楓葉飛舞、花瓣飄落的抽象形態。畫中那片澄澈的暖白色，反映了藝術家內心的一處生命清泉，一切萬象於此歸一，化為無形。本畫題所表達的，或許是林氏經歷半生尋尋覓覓，終抵空明的理想境界而產生莫大悸動，心境上亦有所突破，正如他感悟「白色是最無的顏色，也是最有的顏色」，一念之間讓他心中富有，僅用一色窮盡對美的極致追求。

一絲不苟：回歸東方邏輯思維

林壽宇於求學時期已養成一套完整的建築思維模式，讓他能自如地將幾何造型和三維空間的考量都納入創作中。而這種非繪畫性的肌理，是屬於中國美術史的一道另類軌跡：明代陶宗儀的《輟耕錄》所載「畫家十三科」有「界畫樓台」一科，意指作畫時以界筆直尺引線的一種手法，惟明宋之後的繪畫更著重玩墨趣味，令工匠意味較重的界畫日漸式微，擅長者益少。林壽宇的創作擁有歷代界畫般一絲不苟的空間邏輯，畫中架構擁有近乎科學的精密，卻同時具備文人畫的「留白」意識，虛實相間，在理性的秩序裡導入「呼吸」空間，豐富畫面的視覺層次。

林氏的白色意境，視覺上令人自然聯想到五〇年代興起於美國的色域繪畫、硬邊繪畫，甚至二十世紀初俄羅斯的抽象派別——絕對主義。絕對主義否定繪畫中的一切客觀物象，旨在表現近乎「零」的內容，而林壽宇的創作亦同樣著眼於一個「無」的原則，但其精神內涵卻是深深植根於東方存在論的基礎上，尤其表達了老莊思想中「天下萬物生於有，有生於無」的概念，為中國傳統自然觀賦予「後現代」的嶄新意涵。《格溫芙琳》中無暇的肌理，看似空無一物，卻又收攝宇宙一切萬有，久望之下更呈現滲透延綿的視覺效果，讓觀者陶醉於純淨的白色世界裡，一如格溫芙琳之於林壽宇，獲得心靈的歇息。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

1040 GEORGES MATHIEU

1921 - 2012

Composition

oil on plywood
signed in French
executed circa 1950
68 by 193 cm; 26 ¾ by 76 in.

EXHIBITED

Hong Kong, Kwai Fung Hin Art Gallery, *Rue de Moulin Vert*, 9 May
- 16 Jun 2018

PROVENANCE

Collection of Carlo Frua de Angeli, Milan, 1954-1956

By descent to the former owner

Important Private Asian Collection

This work will be included in the *Catalogue Raisonné* of the
artist, currently being prepared by Le Comité Georges Mathieu
(n°GM50003)

This work is accompanied by a certificate of authenticity issued
by Le Comité Georges Mathieu

HK\$ 1,500,000-3,000,000

US\$ 192,000-383,000

亞洲重要私人收藏

喬治·馬修

構圖

油彩木板
約一九五〇年作

款識

G. M (左下)

展覽

香港·季豐軒〈綠磨坊街〉二〇一八年五月九日至六月十六日

來源

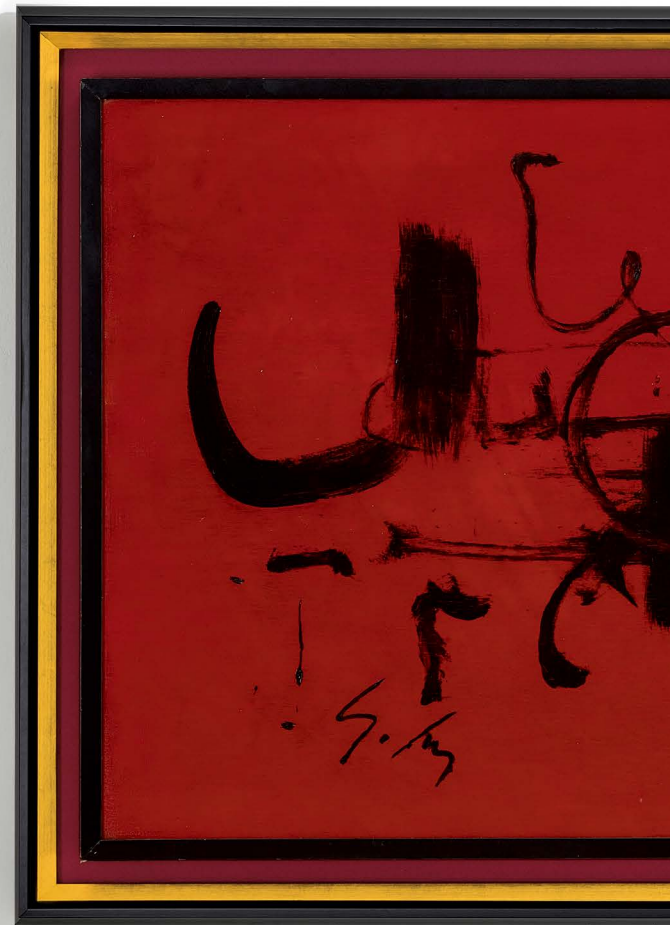
米蘭·Carlo Frua de Angeli收藏，1954至1956年

前藏家繼承自上述來源

亞洲重要私人收藏

註：本作將收錄於喬治·馬修委員會正籌備編纂的藝術家作品
集（編號GM50003）

附：喬治·馬修委員會開立之作品保證書





"Nobody in the East has ever thought
of rejecting any notion of artistic
quality in calligraphy under the pretext
that it is produced in a few seconds."

Excerpt from *D'Aristote à l'Abstraction
lyrique*, Georges Mathieu, April 1959



Portrait of Georges Mathieu May 12, 1954 in Paris.
Arnold Newman / Arnold Newman Collection / Getty Images
喬治·馬修 1954 年 5 月 12 日於巴黎。

Georges Mathieu, *LA PASSION RETROUVÉE*,
oil on canvas, 97 x 162 cm, 1976, sold for HKD
3,750,000, at Sotheby's Hong Kong Modern
Art Evening Sale on 31 March 2019.
© Sotheby's
喬治·馬修《復燃之激情》油畫畫布·97 x 162
cm·一九七六年作·2019年3月31日香港蘇富
比現代藝術晚拍·成交價港幣 3,750,000。



GEORGES MATHIEU: REVEALING THE PRELUDE TO FRENCH ABSTRACTION


Georges Mathieu was the founder of Lyrical Abstraction in France, and he became a member of the Académie des Beaux-Arts in 1976. Mathieu was a contemporary of Zao Wou-Ki (b. 1920), Chu Teh-Chun (b. 1920), and other post-war masters. His contributions to the development of global abstract art can be compared with those of Chinese abstract artist Wu Dayu (b. 1903) and American abstract artist Mark Rothko (b. 1903). Mathieu showed talent from a young age. In the 1940s, when Mathieu was not yet 30, he proposed the theory of French Lyrical Abstraction, organized the first exhibition for the Lyrical Abstraction painting group, and began creating unparalleled abstract works. At that time, the founders of Chinese and American abstract painting, Wu Dayu and Rothko, were nearly 20 years his senior. In 1950, he started a life-long friendship with Zao Wou-ki, who also had a relationship with dealer Pierre Loeb. From 1956 to 1958, his exhibitions and travels in Japan created quite a stir. In the 'Gutai Art Manifesto,' Gutai leader Jiro Yoshihara noted that Gutai artists held the work of Pollock and Mathieu in high regard. From this, we can see that Mathieu's works from the 1950s had an outsized importance in the development of global abstract art. The Centre Georges Pompidou, the Art Institute of Chicago, the Museum of Modern Art, the Guggenheim Museum, and the Ohara Museum of Art, Kurashiki, have collected Mathieu's work from this period. Considering the importance of the date and the classic qualities of its

colour and composition, *Composition (Lot 1040)*, offered at this Evening Sale, is an outstanding work that would not be out of place in these international museum collections.

In the 1950s, Mathieu started to explore Eastern calligraphy and philosophy, which was an important source of inspiration for his theories and artworks in Lyrical Abstraction. *Composition* was painted in lacquer red and ink black. From the medium to the colours, the work represents the creative traits of that time. This work not only reflects the inspiration of Eastern lacquer art, but also echoes the grand tradition of calligraphy. He understood Eastern art from a Western perspective, and he drew the concepts of symbolism, structure, speed, and power from calligraphy, which greatly inspired his way of creating abstract paintings. As a result, there is an Eastern quality to this foundational work of French Lyrical Abstraction. The criss-crossed lines in the image reflect the structure of Eastern 'wild cursive.' The dashed, decisive markings start from right to left and from top to bottom. Even the signature in the lower left corner is very different from the Western habit of signing a lower right corner of the painting. It resembles the *Thousand Character Classic in Cursive Script*, and presents a horizontal scroll with dancing writing divorced from textual meaning. Circular symbols repeated in the right, middle, and left reference the Zen practice of *ensō*, where a painter creates

circles as a meditative and creative exercise. The work reflects the origins of French Lyrical Abstraction, which has a deeper source in Eastern calligraphy and philosophy. As he wrote in 1963 in *Beyond Tachisme*, 'I note that "calligraphy," the art of the sign par excellence, has managed to liberate itself from the literal content signifier of writing, and it is henceforth only the direct power of meaning, with writing itself outstripping its own fundamental value.' After Mathieu visited Japan, Gutai leader Jiro Yoshihara began to use *ensō* as a symbol in the 1960s and develop his own abstract language. These ideas were also circular in the sense that they resonated within both European and Eastern abstract art worlds, mutually creating echoes and propelling one another forward.

Composition was first collected by Carlo Frua de Angeli (1895-1969), noted Milan industrialist and modern art collector. In addition to pieces by Mathieu, he collected important works by masters such as Henri Matisse and Giorgio de Chirico. When *Composition* first came into the public eye years ago, it immediately attracted the attention of an important collector. Mathieu's work from the 1950s leads the international auction market, and works of a similar size have repeatedly broken the EUR 400,000 (approx. HKD 4,000,000) mark. *Composition*, with its rare date and extraordinary significance, is an opportunity that collectors will find hard to pass up at this Hong Kong Evening Sale.

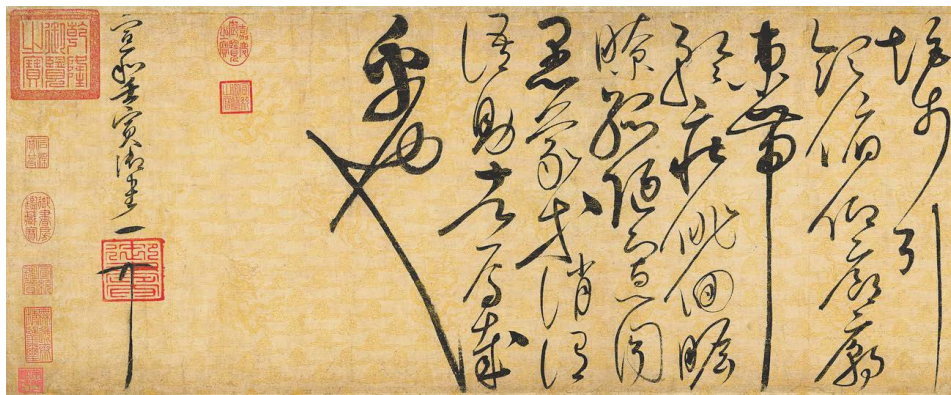


「在東方世界，沒有人會托辭書法因為是揮筆而就的創作，而對其藝術價值產生絲毫懷疑。」

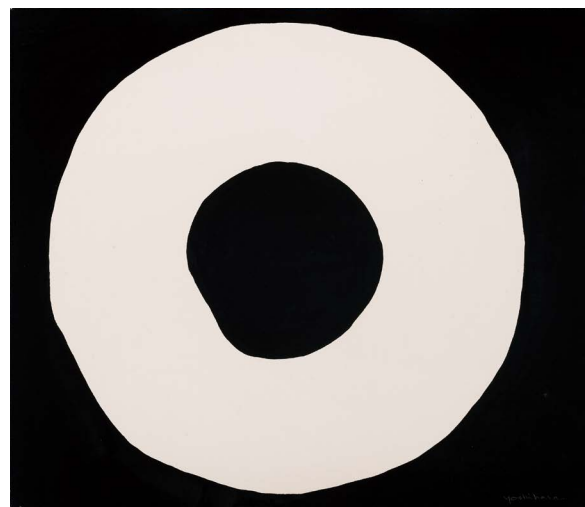
喬治·馬修《從亞里士多德到抒情抽象》節錄，
一九五九年四月

G. M.

Emperor Huizong of Song Dynasty, *Thousand Character Classic in Cursive Script* (detail), 1122, ink on paper, 31.5 x 1172 cm.
宋徽宗《草書千字文》(局部)水墨紙本·31.5 x 1172cm ·北宋宣和四年(1122年)作。



Yoshihara Jiro, *Work*, 1971, acrylic on canvas, 45.6 x 53cm, sold for HKD 4,880,000 at Sotheby's Hong Kong Full Circle- Yoshihara Jiro Collection Sale, 5th October, 2015.
© Sotheby's
吉原治良《作品》壓克力彩畫布·45.6 x 53cm ·一九七一年作·2015年10月5日香港蘇富比「圓·學—吉原治良珍藏」拍賣·成交價港幣4,880,000。



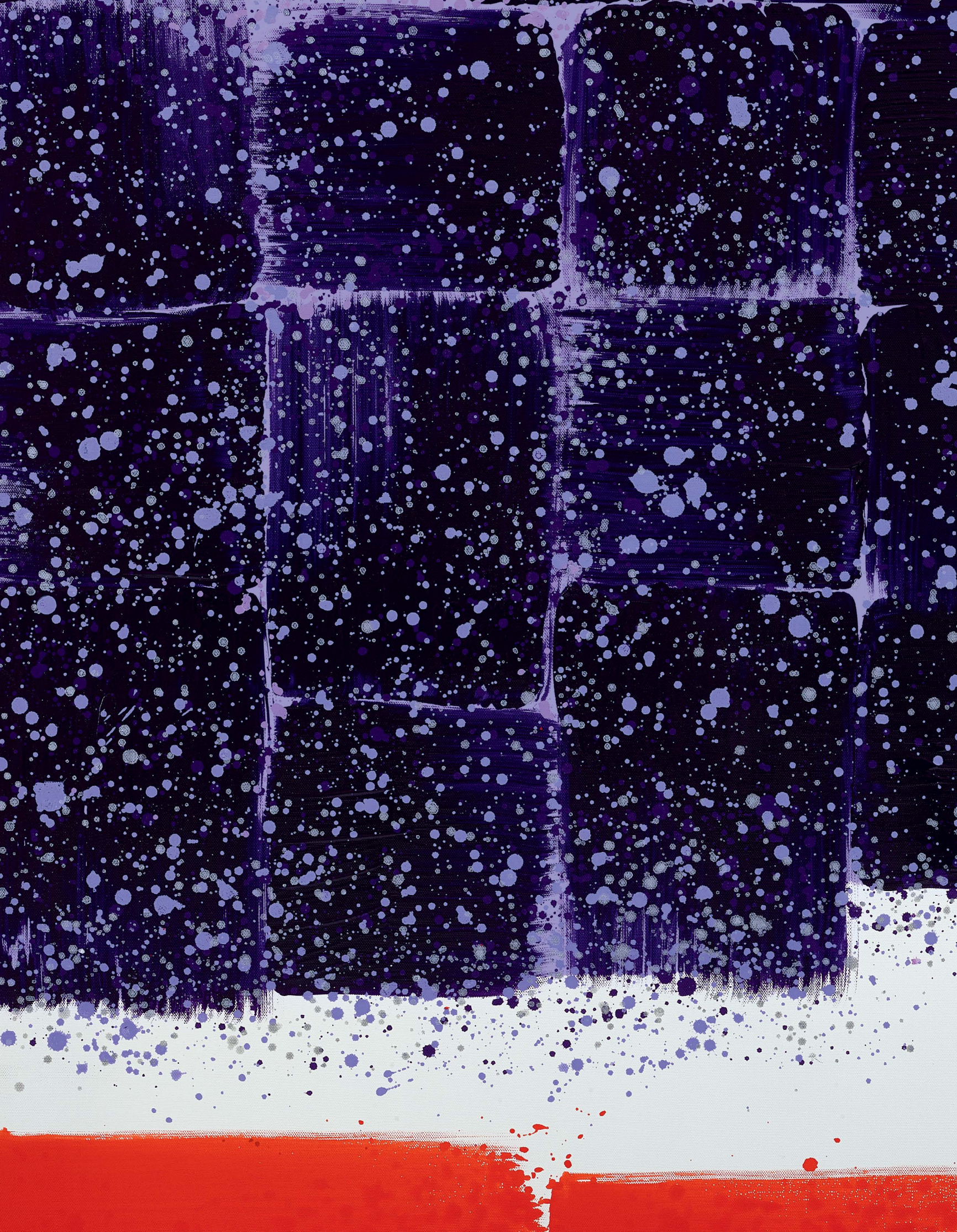
馬修的狂草：揭開法蘭西抽象之序

喬治·馬修，法國抒情抽象奠基者，1976年獲頒法蘭西藝術院院士。馬修天才早慧，論年紀，其與趙無極（1920年生）、朱德群（1920年生）等戰後大師同年，若論他對於全球抽象藝術發展的貢獻，更可媲美華人抽象大師吳大羽（1903年生）以及美籍俄裔抽象大師羅斯科（1903年生）：早於四〇年代，馬修即以三十歲不到的年紀，開創法國抒情抽象主義理論、組織首次抒情抽象繪畫團體展覽，並身體力行創作出精彩絕倫的抽象作品，同一時期分別為中國及美國抽象繪畫奠基的吳大羽與羅斯科，都要比他年長近二十歲；馬修之可貴，在於他在推動法式抽象與個人創作過程當中，始終懷抱開放平等交流的態度，因此他在1948年率先將美國抽象表現主義大師波洛克介紹到法國；1950年起，又與趙無極因為共同經紀人婁艾柏而建立畢生友誼；1956至58年，他在日本的展覽及旅行更造成極大轟動，具體美術協會領袖吉原治良在「具體美術宣言」即明確指出，具體派的創作行為是向當時波洛克與馬修的作品致敬。由此可見，五〇年代的馬修作品，在全球抽象藝術發展的意義上有著非比尋常的重要性，巴黎龐比度中心、芝加哥藝術學院、紐約現代美術館、古根漢博物館及岡山大原美術館等，莫不紛紛收藏藝術家此時傑作，論年代之罕貴，以及色彩、構圖之經典，本次晚拍登場之《構圖》（拍品編號1040）即屬可與上述國際級美術館藏並觀之頂尖作品。

馬修自五〇年代開始深入鑽研東方書法與哲學，以此作為他的抒情抽象理論與創作的重要靈感。《構圖》以漆紅與墨黑雙色創作於木板，從媒材到色彩，都呈現此時的創作特徵，不僅體現出東方漆藝之靈感，更呼應著偉大的書法傳統；藝術家以西

方本位理解東方藝術，從中汲取書法的符號性、結構性、速度與力量之概念，大大啟發他創作抽象繪畫的方法論。面對此幅法國抒情抽象奠基之作，觀者即能直觀感受到一股熟悉的東方氣質：畫面縱橫擺闔的線條，分明是東方狂草之章法，其從右至左、從上至下奮筆直書，甚至連簽名都署於左下方，迥異於西方繪畫簽名於右下角的習慣，恰似一卷橫軸，龍騰鳳舞地書寫著擺脫字義的《草書千字文》；反覆出現於右、中、左方的圓形符號，更直指東方禪學之「圓相」，似在訴說法國抒情抽象的起點，顯然與東方書法與哲學有著深厚淵源，正如藝術家在1963年撰寫《超越滴色主義》時指出：「我發現『書法』——這種卓越的符號藝術——已經將它自己從書寫文字內容的本質上解放，它亦因此變成一股純粹而直觀的力量，讓書寫超越其原本的價值。」六〇年代，具體派領袖吉原治良在馬修訪日之後開始以「圓相」為符號，開創個人的抽象語言，可見馬修代表法國乃至歐洲藝壇，與東方抽象藝術互相呼應、共同前進的發展關係。

《構圖》最早來自米蘭著名工業家卡羅·富華·德·安祖力（1895-1969）收藏，德·安祖力以現代藝術收藏名重一時，除馬修之外亦收藏馬蒂斯及德·基里科等大師之重要作品，可見本作面世之初，已備受重要藏家關注。馬修作品素以五〇年代作品領銜國際拍賣市場，與本作尺幅相近的作品，成交紀錄已經多次衝擊400,000歐羅（約港幣4,000,000），《構圖》年代罕貴、意義非凡，如今現身香港晚拍，實為藏家不容錯過之選！





「三摩（昧）地者：謂於所緣，審正觀察，心一境性。」

唐 玄奘譯《瑜伽師地論·卷第十一》節錄



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN
COLLECTION

歐洲重要私人收藏

1041

HSIAO CHIN

b.1935

Samadhi-23

acrylic on canvas
signed in Pinyin and Chinese, titled in Chinese and English and
dated 2000 on the reverse
160 by 130.4 cm; 63 by 51 ¾ in.

PROVENANCE

Important Private European Collection

This work will be included in the forthcoming catalogue of the
artist

The authenticity and information of this work have kindly been
confirmed by Hsiao Chin and Hsiao Chin International Art
Foundation

HK\$ 700,000-1,500,000

US\$ 89,500-192,000

蕭勤

三昧地—23

壓克力彩畫布
二〇〇〇年作

款識

Hsiao勤 2000

「三昧地—23」 " Samadhi-23" (畫背)

來源

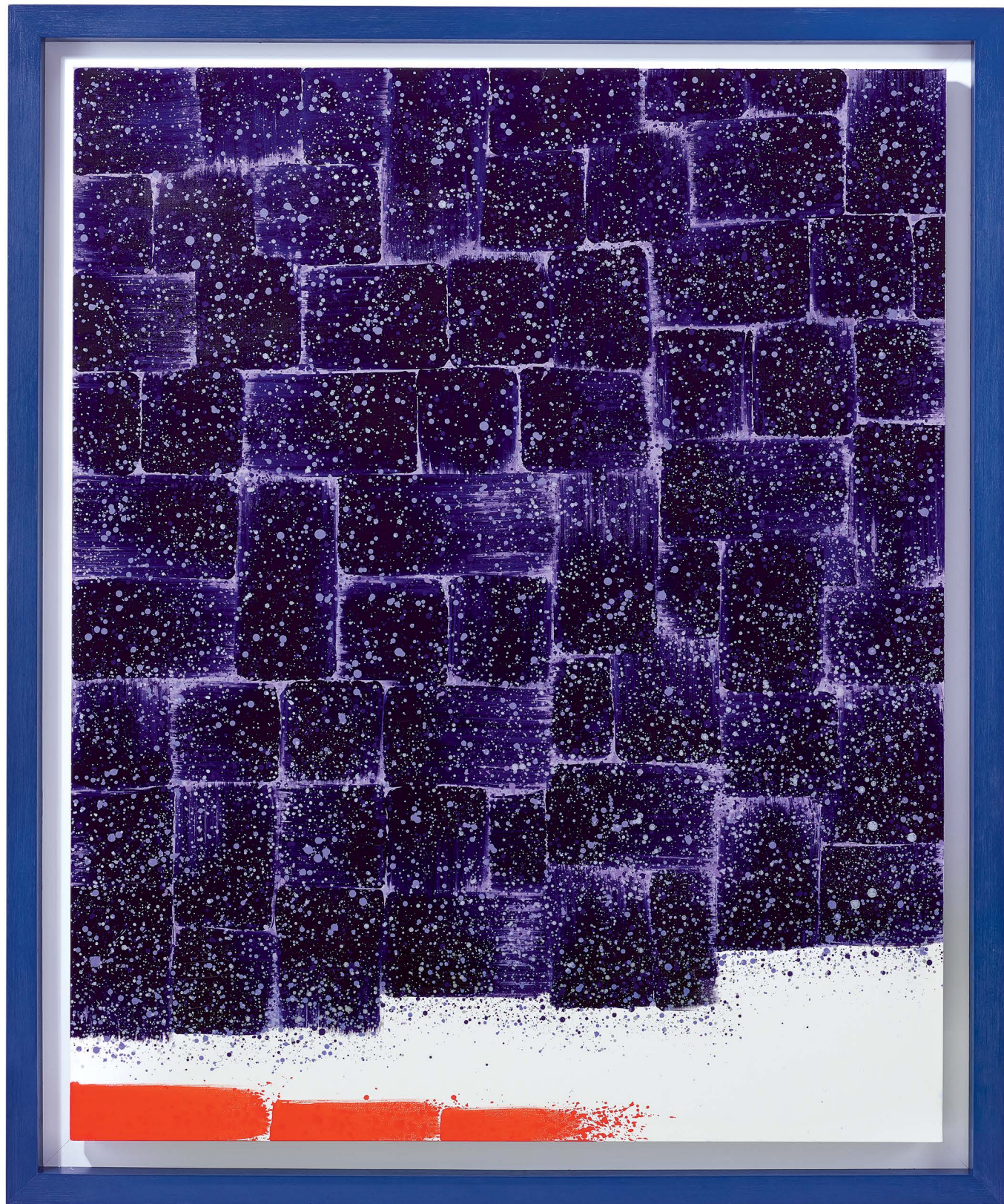
歐洲重要私人收藏

註：本作將收錄於正在編纂之藝術家作品集

本作之資料與真確性已獲蕭勤本人及蕭勤國際文化藝術基金
會確認

“Those achieving Samadhi call
it fate. Through observation,
the heart enters a realm.”

Excerpted from *The Treatise on Foundations*
for *Yoga Practitioners Vol. 11*





Emperor Huizong of Song Dynasty (Zhao Ji), *Auspicious Cranes*, 1112, ink and color on silk, 51 x 74cm.
宋徽宗《瑞鹤图》北宋政和二年（1112年）作·絹本設色·51 x 74cm。

SAMADHI-23: THE ASCENDANCE OF ZEN AND QI

After the last exhibition for Movimento Punto in 1966, Hsiao Chin made a decision to embark upon a different professional journey. His decision took him to many places, first working in London for six months, and then living and working in New York for six years before returning to Milan in 1972. In 1978 and 1980, he visited Taiwan and mainland China, places that he had not seen for 20 to 30 years. Hsiao Chin's travels during this time reflected his sensitivity to global developments in art, and he retained his extraordinary organizational energy from the 1960s. He founded the International Surya Movement in Milan in 1977 and the International Shakti Movement in Copenhagen in 1989. His abstract art developed with the influences of Zen and Qi, and the *Samadhi* series is an important achievement in his work with those themes.

Samadhi (Sanskrit: समाधि) is a concept in Buddhism. It is a state of oneness in meditative consciousness where complete absorption allows the person to attain an undisturbed state of serenity. When Hsiao Chin's daughter Samantha unexpectedly passed away in 1990, and he was unable to work during this period of grief. After the intense pain subsided, his style suddenly changed, giving birth to *Light: Homage to Sublimation*. The series marked the new beginning of his life and art, and he created his most familiar pieces from the 1990s, including *The Eternal Garden*, *Transcending the Great Threshold*, *Light on the Other Shore*,

Ascendance of Samantha, and *Samadhi*. The composition of *Samadhi-23* (Lot 1041) reflects the compositions of Hsiao Chin's *Dancing Lights* series from his Movimento Punto (1961-1966) days, with compositions split in a top-heavy 80-20 proportion. In contrast to *Dancing Lights*, Hsiao melts his geometric elements in *Samadhi*. In his earlier styles, rays of light would leap across large fields of colour, but in his *Samadhi* series, the field of colour has doubled, expanding across the majority of the painting, while brilliant spots of light seem to burst from underneath. *Samadhi* is permeated with the countless joys of life, which are accented by the highly saturated, glittering acrylic colours. In *Dancing Lights*, round or square shapes hover in the void at the bottom of the paintings, reflecting the concepts 'heaven is round' or 'earth is square', but by the 1990s, these geometric elements became lines that looked like warm, flowing currents. They work even more closely with the structured lines above, seeming to embody the harmonious union of the human and the universal. *Samadhi-23* is reminiscent of Emperor Huizong of Song's famous work *Auspicious Cranes*. Although *Auspicious Cranes* was made one thousand years before Hsiao Chin's work, the artists both long for what lies beyond the human world. They are rather different, and it is just a happy coincidence that a refined ancient court painting and a vigorous post-war abstract artwork have compositions that echo one another.

The death of a loved one often proves

to be life's cruellest experience. For artists, such grief often causes significant changes in their creative journeys. For example, Zao Wou-ki's internationally renowned Hurricane Period suddenly ended because his second wife May Zao died in 1972. In the 10 years that followed, he embarked upon his Infinite Period, which began with empty black and white images. Hsiao Chin was tested in a similar way, but his work was neither negative nor dispirited, and the works actually contained brighter colours. This can invariably be traced back to Hsiao's deeper understanding of Buddhist and Daoist philosophies. In *Samadhi-23*, Hsiao used a broad and flat array of brushes to create the solid, blockish violet lines that are simultaneously lines and planes. Through these blockish lines, he constructs a careful yet rhythmic abstract painting, which has faint hints of Mondrian's geometric constructions. The brushwork is lyrical and expressive, typical of his *Samadhi* series. Between these blocks and lines, a gorgeous pale purple background is visible, and the points of colour gushing onto the image are like sparks of energy resulting from the rhythmic movement and collision of these lines. In a June 2017 interview with Sotheby's, Hsiao said that before beginning a painting, he first sits quietly, immersed in contemplation. In this work, we can imagine that he acquired the rich energy of the universe through quiet introspection, finding a delightful balance between the rational and the perceptual.

Hsiao Chin, *La Danza di Luce* 17, 1964, acrylic on canvas, 130 x 160cm, sold for HKD 5,980,000 at Sotheby's Hong Kong Modern and Contemporary Art Evening Sale on 30th September 2017.
© Sotheby's
蕭勤《光之躍動 17》壓克力彩畫布·130 x 160cm·一九六四年作·2017年9月30日香港蘇富比現當代藝術晚拍·成交價港幣5,980,000。



《三昧地—23》：禪與炁之昇華

蕭勤在1966年完成「龐圖國際藝術運動」最後一次展出之後，開啓了截然不同的事業旅程，包括先到倫敦工作半年，再到紐約旅居六年，直至1972年才回歸米蘭，並於1978年及1980年踏足闊別二、三十年的台灣與中國大陸。蕭勤此番行跡，體現了他對於全球藝術發展的敏銳性；另一方面，他繼續發揮六〇年代以來非凡的活動能力，先後於1977年在米蘭發起「國際太陽運動」，以及1989年在丹麥哥本哈根發起「國際炁運動」，其抽象創作亦在「禪」與「炁」的方向持續發展，而「三昧地」系列即是象徵藝術家取得重要成果的作品系列。

「三昧地」乃佛教概念，又譯「三昧」、「三摩地」、「三摩提」等，意為等持、正心行處，指通過專注於所緣境，從而進入心不散亂的狀態，與「止」、「定」、「禪定」等概念相通。1990年，蕭勤因女兒莎芒姐意外去世，一度無法創作，及至巨大傷痛過去之後，作品風格陡然改變，誕生出《明光一向昇華致敬》，標誌其於人生與藝術路上重新出發，開啟九〇年代以來最為人熟悉的作品，包括「永久的花園」、「度大限」、「光明彼岸」、「莎芒姐之昇華」、「三昧地」等系列；《三昧地—23》（拍品編號1041）的構圖重現了蕭勤六〇年代「龐圖時期」（1961至1966年）「光之躍動」系列的天高地廣式構圖，結構比例約呈上八下二之比；而較「光之躍動」系列有所不同的是，藝術家此時融化了作品裡的幾何元素，過去在大片色彩空間上跳躍飛騰的光束，此際已然倍增至滿佈大半個畫面，而噴薄而出的亮麗彩點，則洋溢無數的生命喜悅，與飽和度高、帶有螢光效果的壓克力彩相得益彰；下方的留白空間，過去在「光之躍動」系列都懸浮著一個圓形或方形，似是「天圓」或「地方」的象徵符號；及至九〇年代，

此一幾何元素則變成一股熱流般的線條，與上方的結構線條彼此呼應更為緊密，彷彿體現著人間與宇宙之和應。品味《三昧地—23》，讓人想起以道君皇帝自居的北宋徽宗名作《瑞鶴圖》：相傳北宋政和二年正月十六日，汴梁上空祥雲飄渺，群鶴飛鳴盤桓於宮殿上空，久久不散，兩隻仙鶴更停佇於殿宇之顛；徽宗皇帝大為興奮，於是將此祥瑞奇觀繪於絹素。若將《瑞鶴圖》與蕭勤作品相較，可見兩者雖然相距千載，然而藝術家對於塵世以外的美好嚮往，卻無二致，典雅雍容的古代宮廷繪畫，與生機澎湃的戰後抽象藝術，構圖亦因而彼此呼應，誠為美妙的巧合。

摯親離世往往是人生路上的最大打擊，對於藝術家而言，這往往導致創作歷程上的重大轉折，譬如趙無極飲譽國際的「狂草時期」，即因為其第二任妻子陳美琴於1972年去世而戛然終止，此後十年進入以虛空玄白為起點的「無境時期」；然而蕭勤經受同樣考驗，不僅沒有消極低沉，作品反而呈現更為璀璨亮麗之色彩，這不能不追溯至藝術家長久而來對於佛教與道家哲學的深刻理解——在《三昧地—23》，藝術家以寬闊扁平的排筆寫出方塊般結實的紫藍色線條，將「線」與「面」合二為一；透過塊面式線條，建構出既工整又律動的抽象畫面，隱然可見蒙德里安式的幾何構成，筆觸又富於抒情性與表現力，形成「三昧地」系列的典型風格；在這些塊面式線條之間，可見艷麗的粉紫色背景，而噴薄於畫面的彩點，則恰似線條在律動與彼此碰撞的過程中所迸發的能量火花。藝術家在2017年6月與蘇富比專家的訪談中曾經提及，自己在創作之前都會先透過靜坐沉澱思慮，在本作之中，即可推想藝術家通過靜觀內心而獲得豐盈的宇宙能量，獲得一種兼具理性與感性的平衡的愉悅。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1042

SOPHIE CHANG

張淑芬

a. Blessing; b. Untitled

oil on canvas

a. signed in English and dated 18 and 19

b. signed in English and dated 2018 on the reverse

a. 90.2 by 116.8 cm; 35 ½ by 46 in.

b. 72.7 by 60.4 cm; 28 ⅝ by 23 ¾ in.

PROVENANCE

Important Private Asian Collection

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

US\$ 64,000-128,000

a. 祝福 ; b. 無題

油畫畫布

二〇一八至二〇一九年作

款識

a. Sophie 18 Sophie 18 (左下)

Sophie 19 (右下)

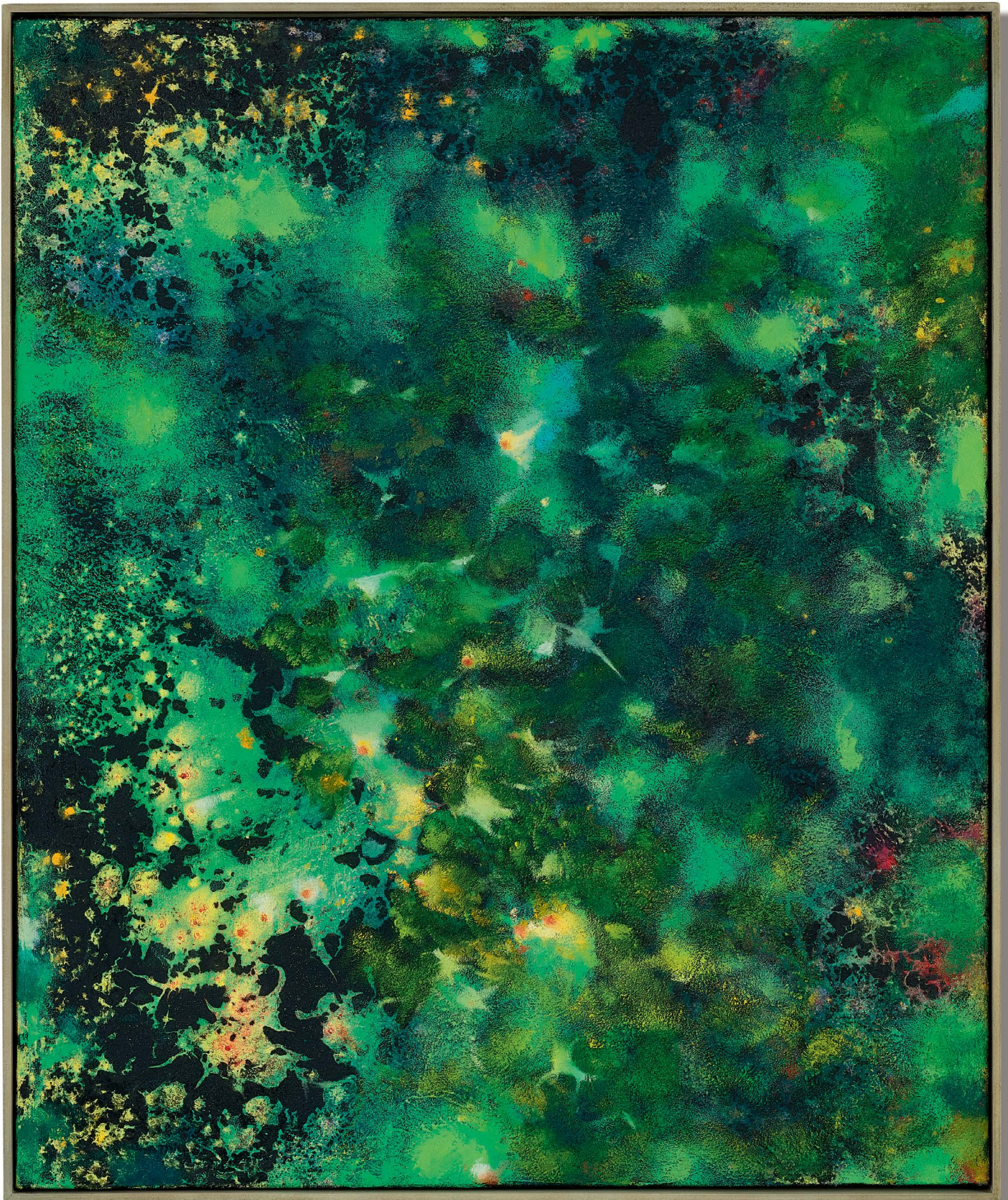
b. Sophie 2018 (畫背)

來源

亞洲重要私人收藏



a.



b.

Returning to Taiwan from the U.S. in the 1980s, Chang turned to Buddhism in search of peace and was able to find a sense of belonging. Practicing meditation for years, the artist has refined her ability to capture emotion and has gained an enlightened awareness, a consciousness of that which exists beyond the things and appearances of our worldly existence. Beginning in 2004, Chang was inspired by a feeling of gratitude to devote time to charity work. Her contributions and efforts in alleviating the sufferings of the world continue to today. During these experiences, the artist found herself in pursuit of a spiritual goodness and beauty, and a desire to manifest it upon the canvas. In this way, Chang harnesses the universal spirit of all living things in her work and returns her gratitude to the source of her inspiration: our human society. The lots on offer at this season's Evening Sale, *Blessing and Untitled (Lot 1042)* are representative of Chang's blessings upon all living things, motivated by love as well as a profound sensitivity to the myriad things of this world.

Chang began her artistic study by modeling the works of the masters, incorporating the calligraphic brushstrokes of Eastern abstractionism, and soon developing a singular expressive style. *Blessing* is a representative work of the artist's self-made technique. With bold and magnanimous brushstrokes, Chang freely applied layers of lines and blocks of color that appear in dynamic motion. The oil color

shrinks and expands with variation, colliding and culminating in one of the artist's signature "ruptures." Multiple layers of new and old colors merge and intersect through this process, the points, lines, and planes intertwining and deepening the spatial dimensionality. In the painting's center, a light flashes into view, like the Milky Way amid the dark night sky, or a sudden clap of thunder in the still and mysterious cosmos, breaking from the universe's primal chaos and giving birth to the continuous cycles of karmic cause and effect.

Chang's work is endowed with a spiritual quality. In the painting's impression of boundlessness, through layers upon layers of oil color, the artist depicts with great care what she has gazed at countless times during her practice of mindful meditation. This totem serves as a record of the artist's serene reconciliation with her inner unrest. The illuminating light dominating the center of the image symbolizes a guiding light Chang has been searching for her whole life, as well as a tranquil state of mind. As a Buddhist, she also wishes to give the viewers blessings through her paintings. *Blessing* is very similar to *Samantabhadra* in terms of spiritual motifs and intense application of color. *Samantabhadra* was sold four times the estimated price in the Spring Sale 2019, exemplifying the notion that *Blessing* is bound to be a promising acquisition for investors.

Compared with *Blessing*, the gentle brushstrokes of *Untitled* imbue the painting

with a delicate brilliance of emotional resonance. Harmonious blends of green hues form a symphony of layers and creates the illusion of depth. Fulgent specks of stars shine in the night sky, give viewers the sensation of gazing up toward the heavens through the dense foliage of a boundless forest. Chang once commented on painting, "The most essential aspect of drawing is the moment you feel inspired and find beauty in life." Although the colors were in amorphous disarray when the painting first began, it evolved into a semi-abstract piece. *Untitled* reflects the artist's proficient assimilation of both abstract art and traditional Chinese ink painting and demonstrates her masterful manipulation of oil paint to execute a successful construction of her universe of abstraction.

"I believe that no matter how chaotic or busy the days are, there will always be a peaceful moment; No matter how tough life is, there will also be blissful moments—these moments are the food for the soul."

Sophie Chang, *Mind Garden*, 2005

Sophie Chang emanates intangible states of mind through technical bravura. *Blessing* and *Untitled* both capture her inner peace, portraying the ebullient character of the artist and an open-minded outlook on life. The bright light in the middle of the painting represents Chang's abiding belief that "every cloud has a silver lining."

八〇年代張淑芬由美國回到台灣，生活環境與方式的突然改變在她歸鄉的興奮感中，混入了一些複雜的情緒。為找到內心的寧靜，她開始從佛教中探求真正的歸屬感，通過常年打坐內觀，藝術家煉得敏銳捕捉心緒情感的能力，亦悟得對世間萬物表象之外的宇宙感知。從2004年開始，她怀揣著感恩之心從事公益慈善事業，至今十數年如一日地對世間疾苦奉獻一己之力。與此同時，她亦追求內在精神的善與美，以一方畫布為載體，將其從眾生中參透的宇宙心象回饋給靈感的源頭：凡塵社會。本季晚拍呈現的《祝福》與《無題》（拍品編號1042）便代表了張淑芬以愛為名，感知塵世萬象、福祉眾生的細膩心緒。

張淑芬成為畫家的年份不長，但她天賦異稟，才華橫溢，由臨摹名家作品開始，融合華人抽象的書法性筆觸，開創極具個人特色的表現風格，《祝福》是藝術家自創技法的代表之作。她以豪放的筆法，將線條與色塊揮灑堆疊於畫面，隨時間變化，油彩縮脹不一，相互衝撞，最終崩裂出典

型的「張氏裂痕」，不同層次的新舊顏色在這一過程中融合交錯，點線面相互纏繞加深空間維度，彷彿混沌恢弘的宇宙星象，又似喧囂紛擾的凡塵世間，頓時令人感到五味雜陳。而畫面正中浮光乍現，猶如長夜星空中之銀河，又像玄靜宇宙中一道驚雷，破萬物混沌，道生而往復之因果循環。

在技法描繪與藝術形式之外，藝術家在精神上另有寄託：在浩瀚的格局中，通過層層疊疊的油彩，細膩地描繪內觀過程中凝視過無數次的圖騰，以記錄對內心紛擾的淡定的梳理。而畫面中心的光亮，便是張淑芬一生追求的心靈光源，埋藏於畫中，既是對平淡心境的堅定信念，亦是寄予觀者的無垠祝福。今年春拍呈獻的一幅《普賢菩薩》主題、構圖都與本書相似，更以4倍原估價的高價成交，足見藝術家在當今藝術市場後來居上、勢不可擋之強勁張力。

對比之下，在《無題》中，張淑芬抽象筆觸的表現顯得更為溫柔細膩，深淺不一的綠色相互

交融，形成深邃的空間層次，深幽翠綠的背景中透出星點光亮，抽象中帶有傳統水墨畫之寫意，彷彿在描繪置身於廣袤森林間抬頭仰望天空，目光穿透茂密的枝葉時的瞬間景象。對於繪畫，她曾說過：「畫畫最重要的是那一刻的起心動念和美。」從一開始色彩崩裂的隨機性，演變至當下可控的半具象描寫，足見張淑芬對色彩運用的成熟把控力。

「我相信，大部分人皆無法離群索居，然而寓居社會，再繁亂的日子，也一定有清淨的片刻，再痛苦的生活，也必然經歷點點滴滴的美好，而這清淨與美好，就是心靈的種子……」

張淑芬《心靈花園》二〇〇五年

技法上的成熟，讓張淑芬能夠得心應手地表現無形的心境，她捕捉到的這片刻寧靜的內心，在畫布上化成了一座心靈花園，藝術家開朗、明亮和豁達的處世態度瀰漫其間。她在畫中刻畫的光亮，亦是她生而為人的堅定信仰：黑暗中總有一線光明。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1043

JU MING

b. 1938

朱銘

Guan Gong

wood

incised with the artist's signature in Chinese, dated 90 on the
reverse

73 by 83 by 216.4 cm; 28 ¾ by 32 ⅝ by 85 ¼ in.

PROVENANCE

Important Private Asian Collection

This work is accompanied with a certificate of authenticity
issued by Nonprofit Organization Juming Culture and Education
Foundation

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

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

關公

木雕

一九九〇年作

款識

朱銘 '90 (背面)

來源

亞洲重要私人收藏

附：財團法人朱銘文教基金會開立之作品鑑定報告書

「（關羽）利不動，爵不縶，威不屈，
害不折，心耿耿，義烈烈，偉丈夫，
真豪傑，綱常備，古今絕。」

唐 虞世南





A COMMANDING PORTRAIT OF THE RIGHTEOUS MARTIAL GOD

Guan Yu, courtesy name Yun Chang and revered as Guan Gong, was a famous general who lived during late Han dynasty/ Three Kingdoms period. He is the most well-known military strategist in the history of China, and his legend developed over the course of almost 2,000 years through history, literature, theatre, television, and film. Not only is he a household name among Chinese people, Guan Yu is also regarded as a deity in different religious faiths and philosophical systems, held up as a role model of impeccable morals as well as a divine defender of law and order. In Ming and Qing dynasties, Guan was honored with the title of Guan Shengdi Jun, literally meaning 'Holy Emperor Guan.' In the Daoist faith, Guan Yu was revered as a deity who kept demons at bay, while in Han Chinese as well as Tibetan Buddhism, Guan Yu was worshipped as a Sangharama Bodhisattva. In Yuan, Ming and Qing dynasties, Guan Yu was also worshipped in Mongolia, Tibet, Vietnam, Japan, and Ryukyu. Guan Yu was immortalized not for his outstanding military skills alone, but more importantly, for his unmovable display for loyalty and integrity even in the most corrupt environments. In the upcoming sale, Ju Ming's wooden sculpture *Guan Gong* (Lot 1043) is the largest Guan Gong wooden sculpture by Ju Ming according to the artist's major publications, auctions information as well as public collection data. Guan Yu was among the artist's most important traditional subject, and the present lot is a powerful display of Guan's righteous and dignified presence.

When Ju Ming was young, he was trained as a temple wood carver under the tutelage of renowned Taiwanese sculptor Lee Chinchuan, who enabled Ju Ming to develop his expertise in traditional wood carving. Guan Gong was widely revered in Fujian and Taiwan, and therefore a most familiar subject for the artist. The present sculpture depicts Guan Gong's thick, furrowed eyebrows and eyes, tightly shut, shaped like the phoenix, creating an image of a sage whose wisdom

is beyond the ken of ordinary men. His face is dark red, and his beautifully groomed long beard flows in the wind. The deity commands respect without acting fierce. The artist used a high head band to create a towering sense of formidable presence, the glare of the blade of Guan's Green Dragon-Half Moon Blade stands upright behind his back, highlighting Guan's image as a divine guardian. From the 1970s, Ju Ming began his transformation from a traditional craftsman to a sculptor, gaining increasing attention with his works depicting folk-related subjects. His sculptures were considered a symbol of the folk movement. With a deeply introspective energy, the figure in the present sculpture commands respect while remaining an approachable deity. It is a unique display of Ju Ming's unique artistic charisma during this transitional moment of life and career.

Upon his decision to pursue fine art, Ju Ming studied under internationally renowned modern sculpture artist Yuyu Yang. Zhu was deeply influenced by Yang's minimalist approach drawing inspiration from the Daoist philosophy of the natural world and humankind becoming one, and developing a 'reduction' approach in his creative pursuits. He let go of his fluent technical skills in wood carving and focused on transforming traditional craft into modern art. Such inspiration was critical to the artist. The present sculpture was created using a single, giant log without any separate parts attached to the main body, preserving the maximum natural pattern of the wood. Guan's robe as well as his body language conveys an expressive 'xieyi' approach without highly polished, fine details. The organic display of Guan Yu's commanding presence is enhanced by the beauty of the natural material. The present lot is the largest wooden sculpture depicting a deity ever presented in auction. The rare subject also serves as an apt display of the artist's exceptional ability to move between tradition and modern art. To acquire such an important work is truly a once-in-a-lifetime opportunity.



Shang Xi, Guan Yu Captures General Pang De.
Ming Dynasty, ink and colour on silk, 200 x 237cm.
商喜《關羽擒將圖》明·絹本設色·200 x 237 cm。



武神降臨・忠義無雙

關羽，字雲長，漢末三國時期名將，中國歷史上最傳奇的將領，其形象經過近兩千年的正史、文學、戲劇、影視之發展，不僅成為家喻戶曉的人物，更進入不同信仰與思想體系，被尊為護法神祇與道德楷模：關羽生前獲東漢獻帝封為漢壽亭侯，蜀漢昭烈帝（劉備）時官至前將軍，西晉時名列陳壽《三國志·蜀書·關張馬黃趙傳》之首，在東晉十六國、南北朝以至隋唐時期，一直被視為猛將的代名詞；自北宋開始，歷朝統治者開始不斷為關公追封爵位，從侯、公、王、大將軍，及至明清臻至「關聖帝君」的尊崇地位，成為今日稱呼關公為「武聖」、「關帝」之由來；關公在道教被尊為協天大帝、伏魔大帝、翊漢天尊，在漢傳及藏傳佛教則被奉為「伽藍菩薩」，與韋馱菩薩一同守護法教；元、明、清時期，關公信仰除了流傳漢地，更廣被蒙古、西藏、朝鮮、越南、日本、琉球等地，譬如日本室町幕府第一代大將軍足利尊氏、江戶大名水戶黃門（德川光圀），均崇拜關公；按朝鮮《李朝實錄》，李宣祖亦曾按宗主國明朝指示修建「關王廟」；時至今日，亞洲各地始終普遍對關公保持崇敬，尤其是軍警、財金、治安相關行業，更視之為重要的守護神。

關公之所以獲得如斯推崇，除了身負過人武藝，更重要的是他處身複雜世局之中，始終秉持無所動搖之忠誠與義氣，成為中國乃至整東亞文明傳統價值之象徵：關公的傳奇事迹，長久以來混合了正史與演義，從「桃園結義」、「溫酒斬華雄」、「三英戰呂布」的英雄序章，到「身在曹營心在漢」、「夜讀春秋」、「過五關斬六將」的忠義典範，及至「義釋曹操」、「水淹七軍」、「單刀赴會」、「刮骨療毒」的智勇無雙，莫不讓人熱血沸騰，成為無數藝術創作的靈感泉源。本次晚拍場之朱銘木雕《關公》（拍品編號1043）高逾兩米，按藝術家主要出版、拍賣與公共收藏資料，乃藝術家最大型的關公木雕，其正氣凜然、威儀非凡，堪稱他最重要的傳統題材鉅作。

朱銘以廟宇雕匠出身，自青少年時期即拜台灣名匠李金川為師，習得一手嫺熟的傳統雕刻工藝；關公作為福建、台灣一帶的重要信仰，對於藝術家而言可謂最熟悉的主題。本座《關公》顰眉深鎖、鳳眼緊閉，似在沉思內觀，予人高深莫測之感；其臉如重棗、美髯飛揚，面容不怒自威，讓人心生敬仰；為了強化關公形象，藝術家通過高聳的巾幘突顯其身高與威武，背後的青龍偃月

刀收斂鋒芒，筆直佇立，寓意保境安民，止戈為武，突顯守護神的形象。七〇年代開始，藝術家矢志從傳統工匠轉型為雕刻藝術家，並以鄉土主題作品嶄露頭角，被視為當時鄉土運動的象徵，本座《關公》深邃內斂的精神能量，讓人肅然起敬，生起親近信仰之心，正是他人生與事業轉捩時期所散發的藝術魅力。

在決意發展成藝術家之後，朱銘即於1968年拜入當時已經名揚國際的華人現代雕塑家楊英風門下。楊英風主張「摒棄雜念、天人合一、崇尚簡樸」，讓朱銘在創作過程中學會「減法」，也就是丟棄原本嫺熟的技法，使作品從傳統工藝變成現代雕刻，為藝術家帶來至為關鍵的啟發。《關公》的整體造型，即可見藝術家因物為用，利用整條巨型原木圓雕出此座關公立像，過程當中不加拼接，最大程度上保留材料的天然紋理；在表現關公的戰袍與身體語言上，亦以大寫意章法為之，不作繁縟的細節修飾，產生渾然天成的效果，以大自然材質之美，豐滿關公的精神氣度。本作乃拍賣市場歷來出現最大尺寸的神像主題木雕，題材難得一見，盡顯藝術家出入於傳統與現代而游刃有餘的藝術風采，實乃可遇不可求之重要藏品。

PROPERTY FROM AN IMPORTANT PRIVATE ASIAN
COLLECTION

亞洲重要私人收藏

1044

CHU TEH-CHUN

朱德群

1920 - 2014

No. 248

oil on canvas
signed in Chinese and Pinyin, dated 67; signed in Pinyin and
Chinese, dated 1967 and numbered 248 on the reverse
Edouard Malingue Gallery label affixed to the reverse
120 by 60 cm; 47 ¼ by 23 ⅝ in.

PROVENANCE

Poly Auction, Hong Kong, 24 November 2012, Lot 105
Acquired directly from the above by the present important private
Asian collector

HK\$ 5,800,000-7,500,000
US\$ 740,000-960,000

第248號構圖

油畫畫布
一九六七年作

款識

朱德群 CHU TEH-CHUN 67 (左下)
CHU TEH-CHUN 朱德群 1967 No. 248 (畫背)

來源

香港，保利拍賣，2012年11月24日，拍品編號105
現亞洲重要私人藏家直接購自上述拍賣

註：畫背貼有馬凌畫廊標籤

「是深淵，是時間飛過，是鮮活詩歌，
專注的精神賦予其形，決意直接走進
觀者的眼睛…在朱德群的畫中，底層
浮到表面，相對立的融為一體。」

藝評家皮耶·卡班



“The Dao produced one;
one produced two; two
produced three; three
produced all things. All
things leave behind them the
Obscurity, and go forward
to embrace the Brightness,
while they are harmonised
by the Breath of Vacancy.”

Laozi, *Daodejing*, Chapter 42

The heavens are black, and the earth is yellow; the universe shines with a magnificent light. In the Dao, all things are present and absent, allowing one to comprehend yin and yang, and the highest heavens. This is the spiritual world that Chu Teh-Chun constructs in *No. 248 (Lot 1044)*. Painted in 1967, this work represents a key period in the formation of the artist's personal style in the late 1960s. In the 1950s, Chu favoured clearly demarcated geometric compositions and imposing blocks of colour. Later, he broke with his earlier compositions of space and colour, instead constructing abstract landscapes with flowing brushstrokes. The composition of the painting is somewhat mysterious; a line between black and white divides the painting in two, very similar to the yin-yang symbol from ancient philosophy. The coexistence of yin and yang shows that all things in the universe and the physical laws of the human world are fundamentally opposed, always waxing and waning. The two energies are life forces that intersect and overlap, freely surging within a harmonious, stable realm. This measured state comes from within, representing Chu's return to an emotional source—the essence of life—after being shaped by experiences in the first half of his life. The black and white composition has a clearly defined top and bottom, as well as colliding colours with intense contrasts; it has the ‘overwhelming vastness’ of work by his mentor Pan Tianshou, making it a rarity among Chu Teh-Chun's masterpieces from the 1960s.

In addition to the colours and composition, this painting, at 120 x 60 cm, is the standard size of a traditional Chinese ink scroll. Elements from Northern Song landscapes are also faintly discernible. When Chu Teh-Chun painted *No. 248*, he attempted to draw on his early experiences copying Chinese paintings, re-interpreting the aesthetic ideas and expressive methods that underpinned the ancient view of the natural world. In the painting, a flowing, spontaneous effect reflects a chance moment in nature. The touching emotion he produces in his work conveys the eternity of frozen time. Through these Eastern elements, he depicts the interconnectedness between man and nature. Within contrasts, he finds an internal balance and integration, as well as a utopia that transcends objective nature.

The Profound Black is Truth, The Great Way is Simplicity

In addition to the overwhelming power in *No. 248*, Chu Teh-Chun infused subtle layers of colour. The upper portion is pitch-black, but on closer inspection the eye may find hidden within the blackness the deep greys, dark greens, violet, and other colours of depth. ‘When black is comingled with other colours, it is profound black (*xuan*),’ according to *Shuowen Jiezi (Explaining Words and Analysing Characters)*, China's first dictionary which was compiled by the Eastern Han scholar Xu

Chu Teh-Chun, No.269, oil on canvas, 1988, 92 x 72 cm, sold for HKD 21,720,000 at Sotheby's Hong Kong Modern Art Evening Sale on 30 September 2018. © Sotheby's
 朱德群《第 269 號構圖》油畫畫布，1988 年，92 x 72 cm，2018 年 9 月 30 日香港蘇富比現代藝術晚間拍賣，成交價 21,720,000 港幣。



Shen. The black in the painting can be considered 'profound black' (*xuanhei*), not 'pure black' (*chunhei*). In ancient bronze inscriptions, the character *xuan* is formed by two circles on top of one another, like an entwined silk thread. This character presents a layered view of the world in which the infinite comingling of the visible and invisible worlds creates the real world, corresponding to Daoist theories of presence and absence. In Daoist thought, 'profound black' is the source of all things. When used, it does not compete with the five colours; it is stable and reserved, encompassing all colours. *Xuan* has the extraordinary qualities of the five colours of ink, a concept in Chinese painting. Chu Teh-Chun placed his thorough understanding of ancient philosophy and his reflections on the meaning of existence for all things into this critical point between colour and its absence, offering these ideas to the viewer. The work is loaded with a reverence for the universe and a firm spirit, unmoved by outside forces, reflecting the idea that 'the Great Way is so simple, it can be easily understood'.

The White Light of Dawn Encompasses All Things

In 1965, Paul Gay invited Chu Teh-Chun to participate in a rural art festival in Savoy, France. There, Chu saw the snow-white peaks of the Alps for the first time, and he was moved by nature's superb workmanship. From that time onward, he began to infuse a dizzying white into his work, reliving that awe and sharing it with viewers. The large strokes of different shades of white in the lower half of *No. 248* stem from this experience. With limitless white clouds above, sky blue, turquoise, emerald

green, vermillion, bright orange, creamy yellow, and ink black filter outward. Dawn on the mountaintop appears to flow downward with the white, and the colours quiver, like the living spirits of all things. The richness of accumulated knowledge and revealed life appear within the quiet. Here, Chu sprinkles his brushstrokes upward, and the compositions of Northern Song landscapes from traditional ink painting are infused into this curtain of colour. The viewer is almost on a pilgrimage, reverently gazing at the magnificent sight of the vibrant growth of all things. He builds an organic, harmonious image in which the real and illusory generate one another and the static and the dynamic fuse, presenting an understanding of the laws of the earthly world, that all things, however diverse, finally return to life's essential quiet. This painting perfectly embodies interior impressions, which are expressed in Chapter 16 of Laozi's *Daodejing*, '**The state of vacancy should be brought to the utmost degree, and that of stillness guarded with untiring vigour. All things alike go through their processes of activity, and then we see them return to their original state. When vegetal things have displayed their luxuriant growth, we see each of them return to its root. This returning to their root is what we call the state of stillness; that stillness may be called a reporting that they have fulfilled their appointed end.**' The substantial yet almost sublime sense of beauty and the unrestrained, delightful style in this painting reflect Chu Teh-Chun's spiritual home and his understanding of life's energy, breaking through the chaos to reveal all things.

「道生一，一生二，二生三，
三生萬物。萬物負陰而抱
陽，沖氣以為和。」

老子《道德經》第四十二章節錄

天地玄黃，宇宙宏光，道萬物有無，悟陰陽九霄 — 此乃朱德群在《第248號構圖》（拍品編號1044）中構建的精神世界。作於1967年，此時正值藝術家六十年代後期個人風格形成的關鍵時期，朱德群一改五〇年代常用之獨立分明的幾何構圖與凝重色塊，打破既定的空間與色彩構成，以流動的筆觸構建抽象風景。本畫構圖玄妙，黑、白二色以中線為界，將畫面一分为二，極似融上古哲學於一體的「太極陰陽圖」。「陰、陽」共存表達一種天地萬物與人世物理之間相互對立，相互消長的關係，畫中二氣相交聚集生命靈光，自由激盪而成一種和諧穩定之態。而這種源自內心的適勻之狀態代表了藝術家在歷經前半生動盪歲月之磨練後復歸於生命本真的心源氣韻。本畫黑白構圖上下分明、色彩衝撞對比強烈，頗具恩師潘天壽「一味霸悍」浩蕩之氣，在朱德群六十年代的作品中實為罕見佳作。

色彩與構圖之外，本畫120 x 60 公分的尺寸是中國傳統水墨掛軸的尺幅規格，結合畫中依稀可見的北宋山水畫意境，可見朱德群在創作《第248號構圖》時試圖藉由早年臨摹中國畫的體驗，對古代自然世界背後所存在美學思想與表現手法重新加以詮釋。他在畫面上自由流動的即興效果，是他將自然中的偶然瞬間感，透過自己創作中所產生的感動傳達出時間凍結的永恆性。他通過東方人的特質，在本畫中描繪人與大自然之間的連帶感，在對比之間找尋內心的平衡與統一與超越客觀自然的烏托邦。

玄黑至真，大道至簡

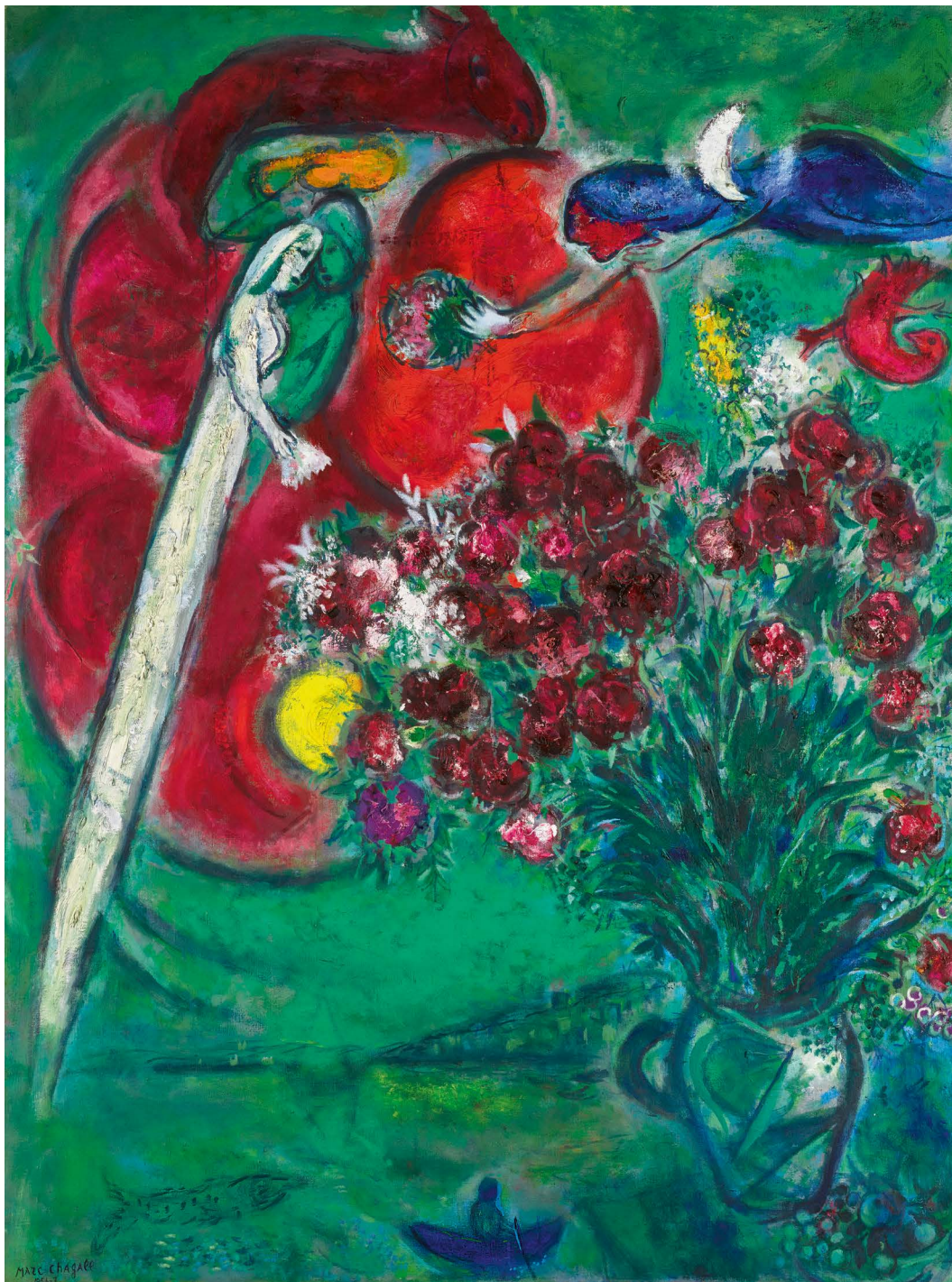
霸氣之外，朱德群還在《第248號構圖》中融入微妙的色彩層次：上半部分漆黑深邃，但細觀可發現尚有深淺不一的深灰、玄青、紫藍等顏色隱密其中。東漢經學家、文字學家許慎在其編纂的中國古代第一部字典《說文解字》中有言：「黑而有異

者色為玄」，可見畫中之黑非「純黑」而是「玄黑」。古代「金文」中「玄」字由上下兩圓組成，形似一團纏繞的絲線，展現一種重疊的世界觀：「顯性」世界與「隱性」世界無限交錯構成現實世界，對應道家的「有」「無」之論。在道家思想中，玄黑乃萬物本源，用於此處，不與五色相爭，反而沈穩內斂、包容萬色，亦頗具國畫中「墨具五色」之不凡氣度。朱德群將其對古代思哲的參透以及對芸芸眾生存在之意義的反思在畫面這一方有色、無色之臨界點付諸觀者，滿載對宇宙胸懷之敬畏與嚮往與不為外物所動之堅定精神，實可謂大道至簡，悟在天成。

白光拂曉，包羅萬象

1965年，他受保羅·蓋伊邀請前往法國瓦薩參加鄉村藝術節，逗留之際，首次俯瞰阿爾卑斯山白雪皚皚之山脊地貌，內心深受大自然之鬼斧神工撼動，繼而開始在作品中融入白色暈染以帶給觀者空靈的感受《第248號構圖》畫面下半不同色調濃淡的白色大筆觸便源自於此。無邊無際的白色雲霧之上，天藍、碧青、翠綠、朱紅、炫橙、米黃與墨黑色向外滲透；山尖拂曉，在白光的引導下，產生一股色彩躍動感，尤如萬物之生命靈光，寧靜之中呈現一片厚積薄發，盡顯生命之充實。朱德群在此處以縱向揮灑之筆觸，在色彩帷幔之中融入傳統水墨中北宋山水之構圖，猶如朝聖一般虔誠地凝視萬物蓬勃生長的壯觀之景，營造虛實相生、動靜結合的有機和諧畫面，訴諸對世間法則之理解：萬物紛紜，最終仍會回歸生命本根之清淨。他在本畫中抒發的內心觀感不僅是老子在《道德經》第十六章中所言：「致虛極，守靜篤。萬物並作，吾以觀復。夫物芸芸，各復歸其根。歸根曰靜，是曰復命。」之完美體現，其厚實而近於崇高的美感與掙脫束縛的酣暢筆調，更代表了朱德群心靈歸宿與悟得的生命元氣：破混沌而顯萬物也。





Impressionist & Modern Art Evening Sale

AUCTION NEW YORK 12 NOVEMBER

MARC CHAGALL

Fleurs de St. Jean-Cap-Ferrat, 1956-57

EXHIBITION FREE AND OPEN TO THE PUBLIC

HONG KONG 3-7 OCTOBER, TAIPEI 24-25 OCTOBER & NEW YORK 1-12 NOVEMBER

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 606 7360

[SOTHEBYS.COM/IMPRESIONIST](https://www.sothebys.com/impresionist) #SOTHEBYSIMPMOD

© 2019 ESTATE OF MARC CHAGALL / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / ADAGP, PARIS



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



PANORAMA
A NEW PERSPECTIVE
賞心：悅目新視野

SELLING EXHIBITION HONG KONG
3 – 7 OCTOBER

EXHIBITION FREE AND OPEN TO THE PUBLIC

HALL 1, HONG KONG CONVENTION AND EXHIBITION CENTRE
ENQUIRIES +852 2886 7887 PANORAMA@SOTHEBYS.COM
SOTHEBYS.COM/PANORAMA #SOTHEBYSIMPMOD

ALFRED SISLEY
Le Loing à Moret, 1885
Available for immediate purchase



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



An important and finely painted
Beijing enamel *falangcai*
pouch-shaped glass vase
Blue enamel mark and period of Qianlong
Estimate upon request

An Enamelled Jewel The Le Cong Tang Collection

AUCTION HONG KONG 8 OCTOBER

EXHIBITIONS FREE AND OPEN TO THE PUBLIC

TAIPEI 21–22 SEPTEMBER
HUA NAN BANK INTERNATIONAL CONVENTION CENTRE

HONG KONG 3–7 OCTOBER
HONG KONG CONVENTION AND EXHIBITION CENTRE

HALL 1 HONG KONG CONVENTION AND EXHIBITION CENTRE
ENQUIRIES +852 2822 8128 [SOTHEBYS.COM/HK](https://www.sothebys.com/hk) #SOTHEBYSASIANART



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS

ZHANG DAQIAN
Clouded Village, 1967



Zhang Daqian: The Master

EXHIBITION HONG KONG 12 OCTOBER – 9 NOVEMBER

Co-organizer

EXHIBITION FREE AND OPEN TO THE PUBLIC

5TH FLOOR, ONE PACIFIC PLACE, HONG KONG

ENQUIRIES +852 2822 8133

SOTHEBYS.COM/HK #SOTHEBYSASIANART

WU GUANZHONG
Two Swallows
Estimate HK\$6,000,000–9,000,000



Fine Chinese Paintings

AUCTION HONG KONG 7 OCTOBER

EXHIBITIONS FREE AND OPEN TO THE PUBLIC

TAIPEI 21-22 SEPTEMBER
HUA NAN BANK INTERNATIONAL CONVENTION CENTRE
HONG KONG 3-6 OCTOBER
HONG KONG CONVENTION AND EXHIBITION CENTRE

HALL 1 HONG KONG CONVENTION AND EXHIBITION CENTRE
ENQUIRIES +852 2822 8133
SOTHEBYS.COM/HK #SOTHEBYSASIANART



DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS



1. BROWSE

Go to sothebys.com or the Sotheby's app to find works you are interested in.



2. REGISTER

Sign up to place bids.



3. BID

Bid before and during the auction, from anywhere in the world.

FOR ASSISTANCE WITH REGISTRATION AND BIDDING

Enquiries@sothebys.com

US +1 212 606 7000 **UK** +44 (0) 20 7293 5000 **HK** +852 2822 8142

sothebys.com/bidonline FOLLOW US @SOTHEBYS

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

INTERNATIONAL CHINESE CERAMICS AND WORKS OF ART DEPARTMENTS

Worldwide Head & Chairman

Nicolas Chow
+852 2822 8123

Chairman, Asian Art, Europe and Americas

Henry Howard-Sneyd
+44 20 7293 5530

International Specialists

Julian King
Carrie Li
+852 2822 8128

Senior Specialist, Europe

Dr. Caroline Schulten
+33 1 5305 5242

International Research

Regina Krahl ‡
Jungeun Lee
Isabella Tedeschi
Hwee Lie The ‡
+44 20 7293 5879

New York

Angela McAteer
Christina Prescott-Walker
Phyllis Kao
Hang Yin
Tiffany Chao
Justin Cheung
Louise Lui
Mee-Seen Loong ‡
Cynthia Volk ‡
+1 212 606 7332

London

Dr. Caroline Schulten
Stephen Loakes
Cherrei Tian
Gordon Lo
+44 20 7293 6442

Paris

Dr. Caroline Schulten
Olivier Valmier
Joan Yip
+33 1 5305 5242

Hong Kong

Nicolas Chow
Sam Shum
Christian Bouvet
Amethyst Chau
Vivian Tong
Carmen Li
Cristine Li
+852 2822 8128

Beijing

Peter Song
+86 10 6408 8933

Taipei

Ching Yi Huang
+886 2 2757 6689

Tokyo

Mizuka Seya
+81 3 6457 9160

INTERNATIONAL CHINESE PAINTINGS DEPARTMENTS

New York

Classical Chinese Paintings
Xian Fang
Molly Huang
+1 212 894 1177

Hong Kong

Classical Chinese Paintings
Steven Zuo
Rongde Zhang*
Sally Fong
Alex Weng
+852 2822 9013

Chinese Paintings

Carmen Ip
C.K. Cheung ‡
Jing Jing Qiao
Annie Wong
+852 2822 8132

Taipei

Shuni Li
+886 2 2757 6689

* Based in New York

INTERNATIONAL INDIAN, HIMALAYAN AND SOUTHEAST ASIAN DEPARTMENTS

Deputy Chairman

Yamini Mehta
+44 20 7293 5940

New York

Works of Art
Anuradha Ghosh-Mazumdar
Allison Rabinowitz
+1 212 606 7304

Modern & Contemporary Art

Anuradha Ghosh-Mazumdar
Manjari Sihare-Sutin
+1 212 606 7304

London

Middle East and Islamic Art
Edward Gibbs, Chairman
Benedict Carter
Alexandra Roy
Chiara de Nicolais
+44 20 7293 5112

Indian Art

Yamini Mehta
Ishrat Kanga
+44 20 7293 5940

Mumbai

Shivajirao Gaekwar
+91 66 6665 3789

Paris

Dr. Caroline Schulten
+33 1 5305 5242

Hong Kong

Mok Kim Chuan
Rishika Assomull
+852 2822 5544

Singapore

Mok Kim Chuan
Michelle Yaw
Melissa Chua
+65 6732 8239

Taipei

Claire Liao
+886 2 2757 6689

INTERNATIONAL JAPANESE ART DEPARTMENT

London

Mark Hinton
Sono Werhahn
+44 20 7293 6537

LIAISON OFFICES

Bangkok

Wannida Saetieo
+66 2253 3108

Beijing

Peter Song
Ying Wang
+86 10 6408 8771

Brussels

Marianna Lora
+32 2 627 71 98

Jakarta

Jasmine Prasetyo
+62 21 5797 3603

Kuala Lumpur

Walter Cheah ‡
+60 3 2070 0319

Los Angeles

Hannah Thompson
+1 310 786 1876

Mumbai

Shanavas Edaparambil
+91 22 6665 3407

Philippines

Angela Hsu ‡
+63 917 815 0075

Shanghai

Rachel Shen
+86 21 6288 7500

Singapore

Esther Seet
+65 6732 8239

Taipei

Wendy Lin
+886 2 2757 6689

Tokyo

Yasuaki Ishizaka
+81 3 6457 9160

Toronto

Lucila Portoraro
+41 69 261 774

Consultant ‡

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 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\$3,500,000, 20% of any amount in excess of HK\$3,500,000 up to and including HK\$31,000,000, and 13.9% 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 compen-

sated. 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 online.

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 If you cannot attend the auction, it is possible to bid online. This service is free and confidential. For information about registering to bid online, please refer to sothebys.com. Bidders bidding online are subject to the Conditions of Business for Live Online Bidding, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The 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 sell-

ing, 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 HK dollars 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 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；閣下尤其應留意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「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之 25% 計算；超過港幣 3,500,000 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 13.9% 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(🔒)或電子目錄中(🔑)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 拍賣前估價用意在於為準買家提供指引。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：

🔑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🔑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之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。

🚫 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之價格執行。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槌價作基準的補償。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已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。

👤 有利害關係的各方 附有👤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槌價位，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視察拍賣品。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

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透過電話或網上進行競投。

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」一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。

網上競投 如閣下未能出席拍賣會，或可透過網上競投。此項服務乃免費及保密。有關登記進行網上競投之詳情，請參考蘇富比網頁 <http://www.sothebys.com>。使用網上競投之競投人受即時網上競投業務規則（可參閱蘇富比網頁 <http://www.sothebys.com>），以及適用於該拍賣之業務規則所規限。網上競投不適用於高估價拍賣品。

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。

有利害關係各方之公告 倘獲準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害關係各方可能競投拍賣品。在某些情況下，有利害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、信用卡 (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。若以信用卡 (American Express, MasterCard, Union Pay & Visa) 結賬，請親身持咭到本公司付款。本公司及信用卡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。信用卡付款之上限為港幣 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仕的付款，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之書面同意，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。本文並不構成建議或要約。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，請致電倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 6005。

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（總額包括落錘價、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 Conditions of Business for Live Online Bidding 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. Online bids are made subject to the Conditions of Business for Live Online Bidding available on the Sotheby's website or upon request. The Conditions for Live Online Bidding 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

10. 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.

11. 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.

12. 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 misrepresentation, 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.

13. DATA PROTECTION

Sotheby's 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, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家與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競投前檢查拍賣品,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) 賣家業務規則展示在拍賣會場(可於蘇富比之香港拍賣會場或致電 (852) 2524 8121 索取);
- (iii) 銷售圖錄所載之蘇富比真品保證;及
- (iv) 銷售圖錄所載之任何附加通知及條款,包括「給準買家之指引」。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂;及
- (v) 就透過互聯網進行網上競投而言,則參照蘇富比網站的即時網上競投業務規則。在各情況下按任何拍賣會場通知或拍賣官於拍賣時所公佈而修訂。

(b) 蘇富比作為拍賣官,以賣家之代理身份行事。賣家與買家直接訂立銷售合約。然而,蘇富比可能擁有拍賣品(及在該情況下以主事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,包括買家在內;
- 「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「給準買家之指引」所載費率買家按落鎚價應付之佣金;
- 「廢品」指蘇富比真品保證所定之涵蓋;
- 「落鎚價」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」指落鎚價加上合適之買家酬金;
- 「底價」指賣家同意出售拍賣品之最低落鎚價(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 DiamondsSA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,以使彼等對可能感興趣之拍賣品感到滿意。

(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競投。

(c) 競投人明白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。圖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圖錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途,將不會載有拍賣品實際狀況之全部資料。

(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)及包括任何圖錄所載資料、規則或其他報告、評論或估值,該等資料並非事實之陳述,而是蘇富比所持確實意見之聲明,故不應依賴任何估價作為拍賣品售價或價值之估價,且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概不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,蘇富比在圖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,在各情況下以作出明示之時為準。

4. 對買家之責任豁免及限制

(a) 倘蘇富比認為拍賣品為贗品並符合真品保證內各條件,將向買家退回買入價。

(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,蘇富比公司或賣家均毋須:

(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,無論是由於疏忽或其他原因引致,惟上文規則第3(f)條所載者除外;

(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條件則不包括在內(惟法律規定不可免除之責任除外);

(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(無論是由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應而生的損失。

(e) 本規則第4條概不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任何人參與拍賣會。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。除獲蘇富比事先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事。競投人須對出價負上個人責任;如以代理身份出價,則須共同及分別向其主事人負責。

(b) 蘇富比建議競投人出席拍賣會,但仍會協助執行缺席競投人以港幣作出以蘇富比認為指示清晰且於拍賣開始前一段充裕時間接獲之書面競投,盡力確保在出現相同書面競投價時以最先收到者享有優先權。

(c) 如許可,蘇富比可免費提供書面、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合理謹慎地進行。蘇富比毋須就未能作出該競投承擔責任,除非在不合理的情況

下。電話及網上競投可能會被錄音。網上競投受即時網上競投業務規則約束,該規則可在蘇富比的網站查閱或按閣下要求提供。本業務規則及即時網上競投業務規則同時適用於網上競投。

6. 拍賣之進行

(a) 除另有訂明外,否則所有拍賣品均訂有底價,底價不得高於拍賣前時的低位估價。

(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,惟以拍賣品底價為限,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,買家與賣家之間的合約於拍賣官擊槌時訂立,擊槌時買家即有責任支付買入價。

(e) 於拍賣會後出售任何在拍賣會上出售之拍賣品,本規則亦適用,猶如出售在拍賣會上。

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。蘇富比概無責任在拍賣品之擁有權經轉移及合適之證明經已提供前將拍賣品交給買家,而提早交付拍賣品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。已購買之拍賣品由(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(因此購買保險為其個人之責任)。直至風險轉移前,蘇富比將就拍賣品之任何損失或損毀向買家作出賠償,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下,倘買家在未預先協定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(經知會賣家)作出以下一項或多項補救方法:

(a) 將拍賣品存放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,並就買家違約保留追討損害賠償之權利;

(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)條重售時買入價與買家之費用之間任何差額(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違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)條重售時買入價與買家之費用之間任何差額(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)蘇富比就買家違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)。為免生疑問,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品悉數支付買入價,蘇富比有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,以及將所得款項用於彌補結欠蘇富比之金額,及/或抵銷拍賣品根據以下規則第8(h)條重售時買入價與買家之費用之間任何差額(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違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,連同是次重售產生之一切費用;

(i) 展開法律訴訟,以追討該拍賣品之買入價及買家之費用,或就買家違約對買家提出損害賠償申索,連同利息及完全彌償該訴訟之費用;或

(j) 向賣家透露買家之名稱及地址,使賣家得以展開法律訴訟,以追討欠款,或就買家違約對買家提出損害賠償申索,及法律費用。蘇富比在向賣家透露該等資料前,將採取合理步驟知會買家。

9. 競投人 / 買家的保證

(a) 競投人和 / 或買家在其開展業務的司法管轄區內、以及在歐盟法律、英格蘭及威爾斯法律或美國法律及法規之下,不受貿易制裁、禁運或任何其他交易限制,而且非由該等受制裁人士(統稱「受制裁人士」)擁有(或部分擁有)或控制。

(b) 在作為代理人的情況下,委託人並非受制裁人士,亦非由受制裁人士擁有(或部分擁有)或控制。

(c) 競投人和 / 或買家承諾任何買入價均非來源於任何受制裁人士,或任何參與該交易的一方包括金融機構、貨運代理商或其他貨運代理人或任何其他人士並非受制裁人士或由受制裁人士擁有(或部分擁有)或控制,除非該等活動由該該交易具司法權的政府機關以書面形式或適用法律或法規授權。

10. 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

賣品將收藏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。

11. 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,以及填妥任何必要進出口提單、清單或文件。銷售圖錄中任何符號或提示反映蘇富比於編制圖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,蘇富比及賣家概不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。

12. 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,由蘇富比酌情決定之用途。

(b) 向蘇富比發出通知應以書面作出,註明出售之負責部門及銷售圖錄開端指定之參考號碼。向蘇富比客戶發出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本業務規則之任何條文,則其他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,任何買家不得本業務規則,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各方之間就此文所列主題之整份協議及理解。各方已協定,倘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。

13. 資料保護

蘇富比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。

14. 法例及司法權

監管法例 本業務規則及其有關或適用之所有事宜、交易或爭議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爭議。各方均同意蘇富比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。

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.

真品保證
本公司對閣下提供之一般保證：
倘蘇富比所出售之物品其後被發現為「贗品」，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，「贗品」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），不應視為贗品。

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，證明該物品乃贗品之唯一方法，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) 倘根據拍賣品之描述，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贗品之理由；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 or available on request by email to 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錘價。「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的私隱政策之描述，閣下或可電郵至 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。)

Asia Specialist Departments

Our specialists are available by email using
firstname.lastname@sothebys.com

HONG KONG CHINESE WORKS OF ART

Nicolas Chow
Sam Shum
+852 2822 8128

CHINESE PAINTINGS

Carmen Ip
+852 2822 8132

CONTEMPORARY ART

Yuki Terasé
+852 2822 8136

MODERN ASIAN ART

Vinci Chang
+852 2822 9008

MODERN & CONTEMPORARY SOUTHEAST ASIAN ART

Mok Kim Chuan
+65 6732 8239

JEWELLERY

Yvonne Chu
Shanne Ng
+852 2822 8112

WATCHES

Sam Hines
Joey Luk
+852 2822 5501

CLASSICAL CHINESE PAINTINGS

Steven Zuo
+852 2822 9013

WINE

Adam Bilbey
+852 2822 8174

SINGAPORE

JEWELLERY

Esther Seet
+65 6732 8239

TAIWAN

JEWELLERY & WATCHES

Wendy Lin
Nicolette Chou
+886 2 2757 6689

‡ Consultant

Asian Offices

BEIJING

Beibei Fan
Room 1006, 10th Floor
Raffles City Beijing Office Tower
No. 1 Dongzhimen South Street
Dongcheng District, Beijing
China 100007 P. R. C.
+86 10 6408 8890
FAX +86 10 6408 8820

HONG KONG

Kevin Ching
5th Floor
One Pacific Place
88 Queensway
Hong Kong
+852 2524 8121
FAX +852 2810 6238

SHANGHAI

Beibei Fan
Room 2109, CITIC Square
No. 1168 Nanjing Road West
Shanghai 200041, China
+86 21 6288 7500
FAX +86 21 6288 7200

INDONESIA

Jasmine Prasetyo
G/F, Pacific Century Place
Sudirman Central Business District (SCBD)
Lot 10
Jl. Jend. Sudirman Kav. 52-53
Jakarta 12190, Indonesia
+62 21 3950 2939
FAX +62 21 5797 3604

JAPAN

Yasuaki Ishizaka
Imperial Hotel, Tokyo, Main Bldg., 5F
1-1, Uchisaiwai-cho 1-chome
Chiyoda-ku, Tokyo 100-0011
Japan
+81 3 6457 9160
FAX +81 3 6457 9161

KOREA

c/o Hong Kong Office
+852 2524 8121
FAX +852 2810 6238

MALAYSIA

Walter Cheah ‡
25 Jalan Pudu Lama
50200 Kuala Lumpur
Malaysia
+603 2070 0319

PHILIPPINES

Angela Hsu ‡
c/o Hong Kong Office
+63 9178150075

SINGAPORE

Esther Seet
1 Cuscaden Road
01- 01 The Regent Singapore
Singapore 249715
+65 6732 8239
FAX +65 6737 0295

TAIWAN

Wendy Lin
Suite 1610, 16F, No.333, Sec. 1
Keelung Road, Taipei
Taiwan 110, R.O.C.
+886 02 2757 6689
FAX +886 02 2757 6679

THAILAND

Wannida Saetio
155 Anantara Siam Bangkok Hotel (unit B6)
Rajadamri Road, Lumpini
Pathumwan, Bangkok 10330
Thailand
+66 2 2533108
FAX +66 2 2533106

Additional Translators

Breanna Chia
Bridget Noetzel

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 HK0886 | **Sale Title** MODERN ART - EVENING SALE | **Sale Date** 5 OCTOBER 2019

*TITLE	*FIRST NAME	*LAST NAME
*COMPANY NAME (IF APPLICABLE)		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 *REQUIRED FIELDS

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) 1) _____ 2) _____

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 HK DOLLARS 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.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HK 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. A Special Notice, instead of a paddle symbol, will be used if all lots in a sale are "Premium Lots". The online bidding service is not available for premium lots.

We will send you a shipping quotation unless you choose one of the options below. Please provide your shipping address if different from above.

Address

City State/Province

Country Postal Code

FOR WRITTEN/ABSENTEE 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.

- ☐ I/my agent will collect in person
- ☐ My Shipper will collect on my behalf
- ☐ Save these preferences for future purchases

The buyer's premium is 25% up to and including \$3,500,000, 20% from \$3,500,000 to \$31,000,000, and 13.9% above \$31,000,000. 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.

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 by the following methods: Cash (up to HK\$80,000 per sale), Banker's Draft, Cheque, Wire Transfer and in person Credit card (American Express, MasterCard, Union Pay and Visa). We reserve the right to seek identification of the source of funds and the ability to reject unacceptable payments. Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

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 HK0886 | 拍賣名稱 現代藝術 — 晚間拍賣 | 拍賣日期 2019年10月5日

* 稱謂（如先生、女士）	* 姓	* 名
* 公司名稱（如適用）	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 *必須填寫

拍賣期間之聯絡電話（只限電話競投） 1) _____ 2) _____

請清楚填寫各項資料並盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。競投人應以港元列明競投價，並於拍賣會至少24小時前提交表格。

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/缺席競投

- 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\$

<p>重要通告—估價拍賣品（📄）</p> <p>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。</p> <p>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。若在同一拍賣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。網上競投服務上不適用於高估價拍賣品。</p> <p>我們會向閣下發出運送服務報價單，除非閣下選擇以下任何一個選項。如運送地址與上述地址不同，請提供資料。</p>

地址	
城市	州份/ 省份
國家	郵編

- ☐ 本人/ 本人之代理人將親身領取拍賣品。
- ☐ 本人之付運人將代表領取拍賣品。
- ☐ 保存上述選項以作往後拍賣之用

買家應支付本公司酬金，拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之25% 計算；超過港幣 3,500,000 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13.9%計算。

本人同意接受蘇富比拍賣圖錄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。

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（每場拍賣上限為80,000港元）、銀行匯票、支票、電匯或親身以信用卡付款（美國運通、萬事達、銀聯或維薩卡）。我們保留查驗所收到款項來源的權利，並可拒絕不能接受的款項。成功競投人將收到發票，上面載有其購買品之資料和付款及交收貨品之指示。

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 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

INDEX OF ARTISTS

Ai, Xuan 艾軒	1038
Buffet, Bernard 貝爾納·布菲	1011
Chagall, Marc 馬克·夏加爾	1013
Chang, Sophie 張淑芬	1042
Chu, Teh-Chun 朱德群	1044
Foujita, Léonard Tsuguharu 藤田嗣治	1026, 1027
Guan, Liang 關良	1014, 1015, 1016, 1017, 1018, 1019
Hsiao, Chin 蕭勤	1041
Ju, Ming 朱銘	1043
Kandinsky, Wassily 瓦西里·康丁斯基	1025
Lalan 謝景蘭	1024
Li Huayi 李華弼	1036
Lin, Fengmain 林風眠	1028, 1035
Lin, Richard 林壽宇	1039
Mathieu, Georges 喬治·馬修	1040
Pang, Jiun 龐均	1037
Sanyu 常玉	1029, 1030, 1034
Wu, Guanzhong 吳冠中	1012, 1032, 1033
Zao, Wou-Ki 趙無極	1020, 1021, 1022, 1023

NOTES

BOARD OF DIRECTORS

Domenico De Sole

Chairman of the Board

The Duke of Devonshire

Deputy Chairman of the Board

Tad Smith

President and

Chief Executive Officer

Jessica Bibliowicz

Linus W. L. Cheung

Kevin Conroy

Daniel S. Loeb

Marsha E. Simms

Diana L. Taylor

Dennis M. Weibling

Harry J. Wilson

Michael J. Wolf

David Schwartz

Corporate Secretary

**SOTHEBY'S EXECUTIVE
MANAGEMENT**

John Auerbach

**Art & Objects Division, Americas
Digital Businesses, Worldwide**

Jill Bright

**Human Resources
& Administration
Worldwide**

Amy Cappellazzo

**Chairman
Fine Art Division**

Valentino D. Carlotti

**Business Development
Worldwide**

John Cahill

**Chief Commercial Officer
Worldwide**

Kevin Ching

**Chief Executive Officer
Asia**

Ken Citron

**Operations & Chief
Transformation Officer
Worldwide**

Lauren Gioia

**Communications
Worldwide**

Mike Goss

Chief Financial Officer

Jane Levine

**Chief Compliance Counsel
Worldwide**

Jonathan Olsoff

**General Counsel
Worldwide**

Jan Prasens

**Managing Director
Europe, Middle East, Russia,
India and Africa**

Allan Schwartzman

**Chairman
Fine Art Division**

Patti Wong

**Chairman
Asia**

**SOTHEBY'S INTERNATIONAL
COUNCIL**

Robin Woodhead

Chairman

Jean Fritts

Deputy Chairman

John Marion

Honorary Chairman

Juan Abelló

Judy Hart Angelo

Anna Catharina Astrup

Nicolas Berggruen

Philippe Bertherat

Lavinia Borromeo

Dr. Alice Y.T. Cheng

Laura M. Cha

Halit Cingillioğlu

Jasper Conran

Henry Cornell

Quinten Dreesmann

Ulla Dreyfus-Best

Jean Marc Etlin

Tania Fares

Comte Serge de Ganay

Ann Getty

Yassmin Ghandehari

Charles de Gunzburg

Ronnie F. Heyman

Shalini Hinduja

Pansy Ho

Prince Aynal Aga Khan

Catherine Lagrange

Edward Lee

Jean-Claude Marian

Batia Ofer

Georg von Opel

Marchesa Laudomia Pucci Castellano

David Ross

Patrizia Memmo Ruspoli

Rolf Sachs

René H. Scharf

Biggi Schuler-Voith

Judith Taubman

Olivier Widmaier Picasso

The Hon. Hilary M. Weston,

CM, CVO, OOnt

CHAIRMAN'S OFFICE**AMERICAS**

Lisa Dennison

Benjamin Doller

George Wachter

Thomas Bompard

Lulu Creel

Nina del Rio

Mari-Claudia Jimenez

Brooke Lampley

Gary Schuler

Simon Shaw

Lucian Simmons

August Uribe

EUROPE

Oliver Barker

Helena Newman

Mario Tavella

Alex Bell

Michael Berger-Sandhofer

David Bennett

Lord Dalmeny

Claudia Dwek

Edward Gibbs

George Gordon

Franka Haiderer

Henry Howard-Sneyd

Caroline Lang

Cedric Lienart

Daniela Mascetti

Wendy Phillips

Lord Poltimore

Samuel Valette

Albertine Verlinde

Roxane Zand

ASIA

Patti Wong

Nicolas Chow

Lisa Chow

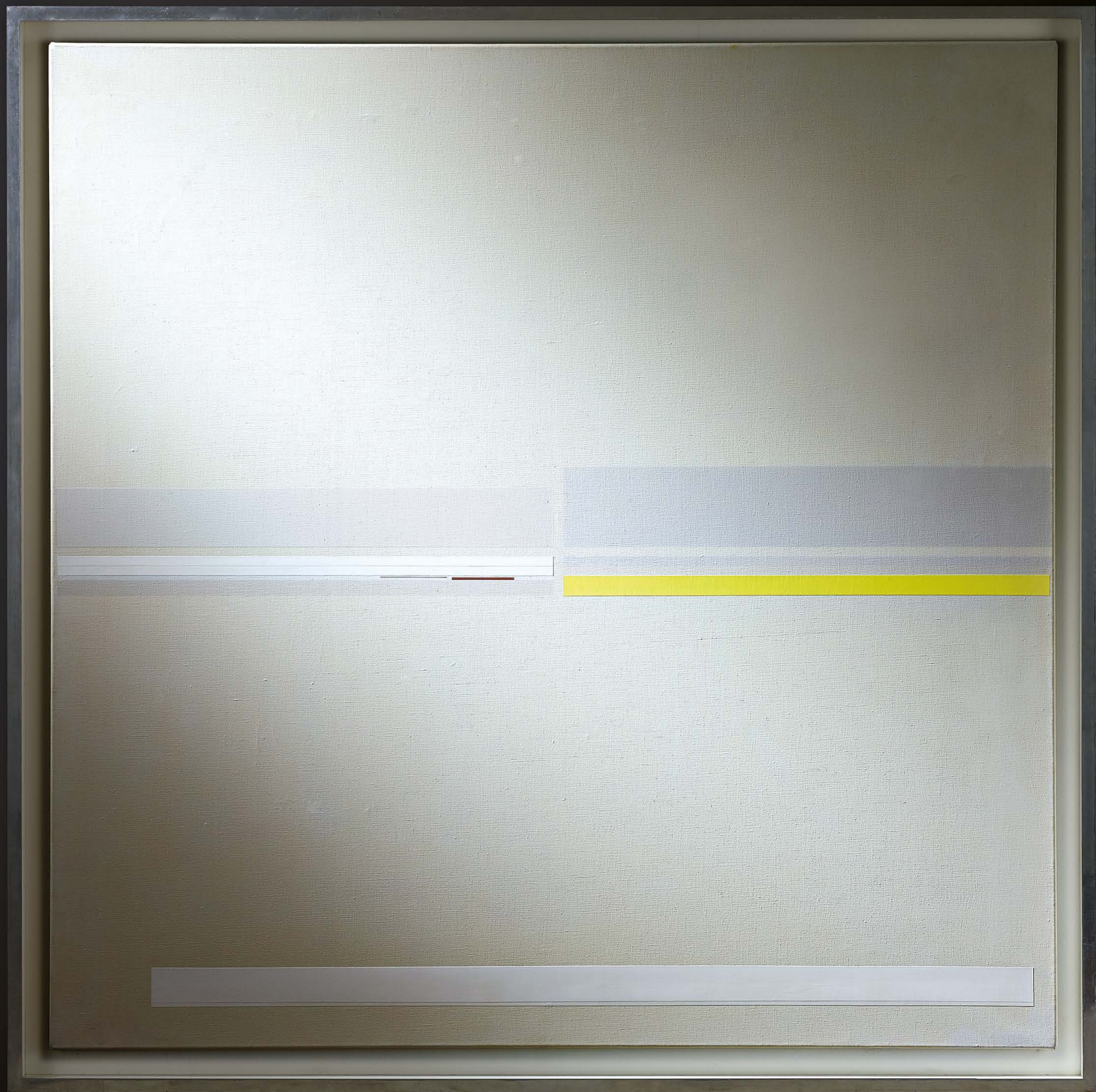
Jen Hua

Yasuaki Ishizaka

Wendy Lin

Rachel Shen





Sotheby's | 蘇富比 EST. 1744
Collectors gather here.