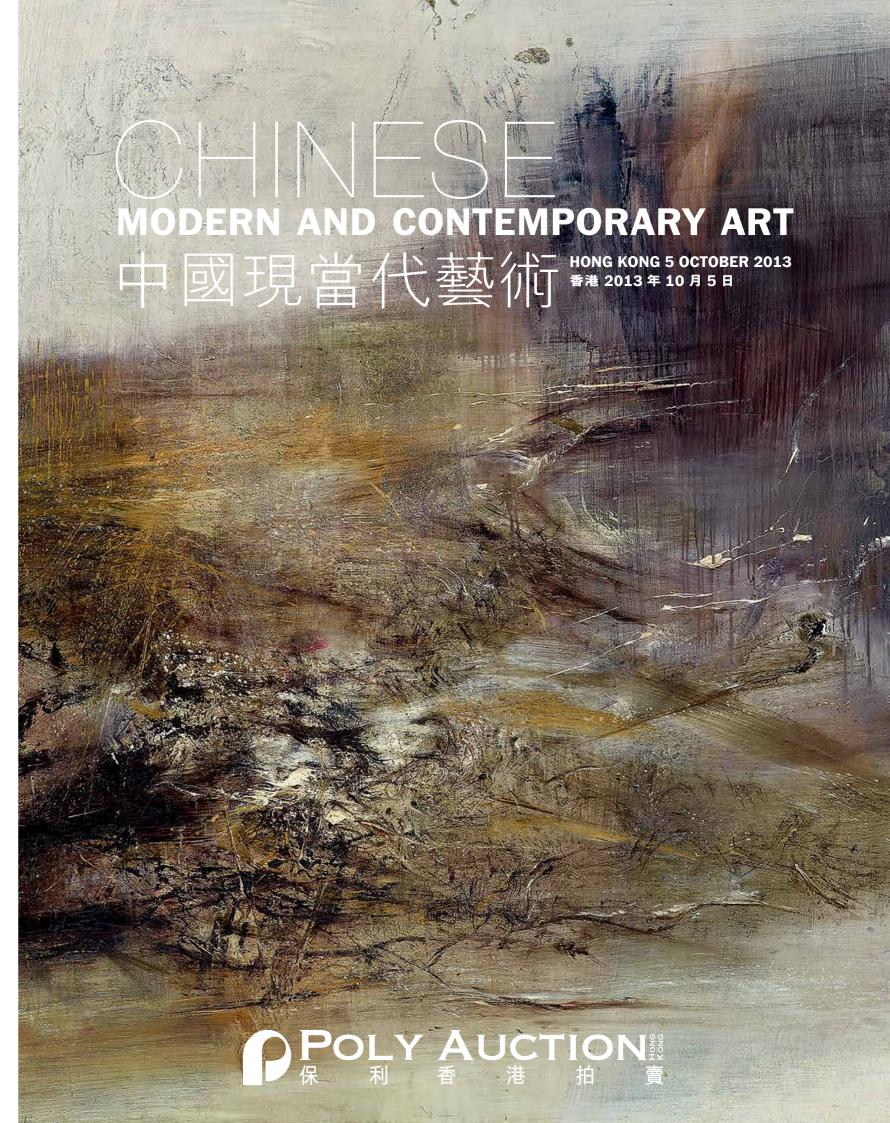
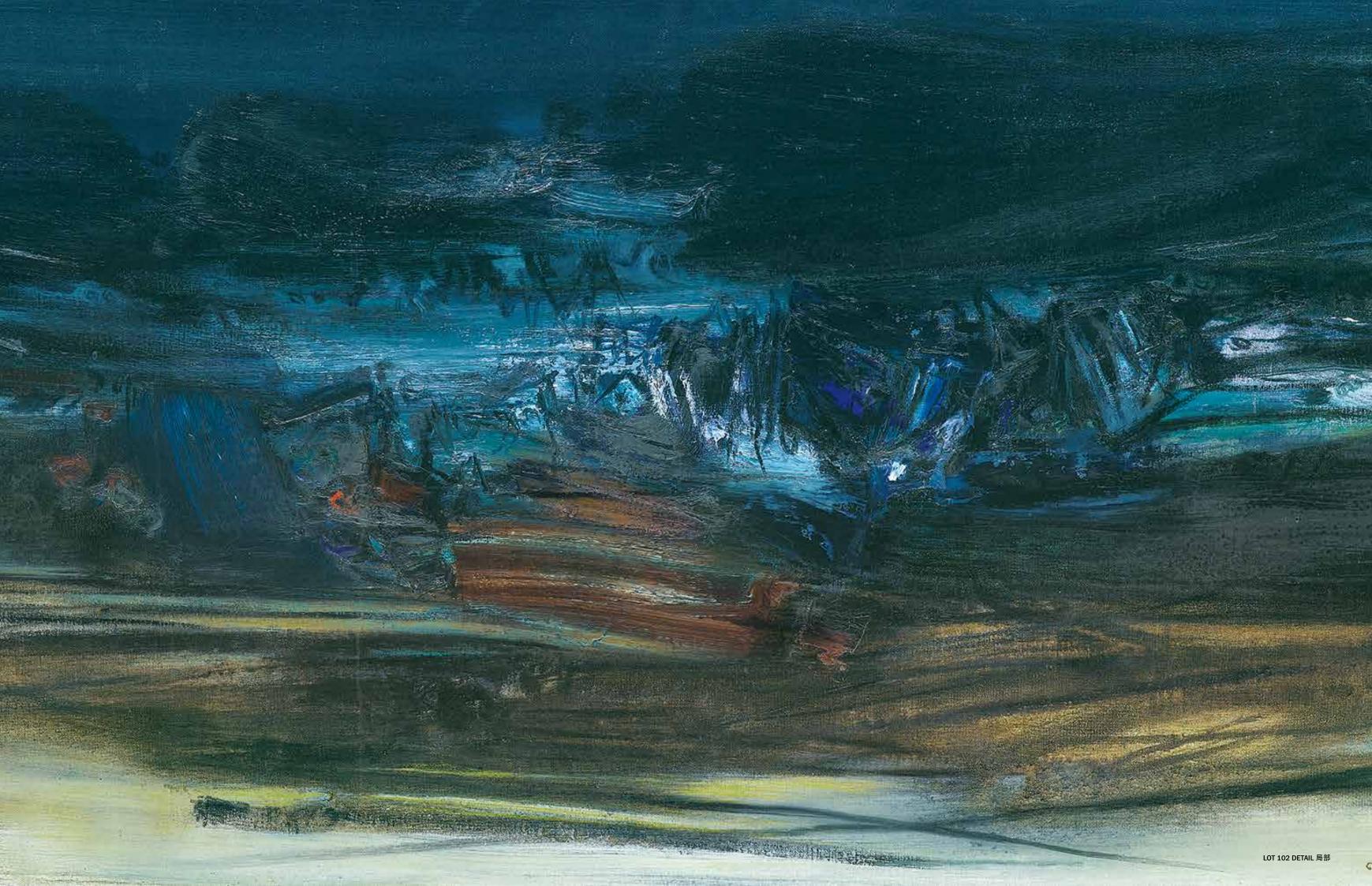


CHINESE MODERN AND CONTEMPORARY ART 中國現當代藝術





保利香港 拍賣日程

中國當代水墨 (I) 編號: HKF1813-1 2013 年 10 月 5 日星期六 上午 10:00

中國當代水墨 (II) 太璞如琢 — 崔如琢精品專場 編號: HKF1813-2 2013 年 10 月 5 日星期六 上午 10:00

中國現當代藝術 編號: HKF1013 2013 年 10 月 5 日星期六 下午 3:00

四海雅集 - 中國書畫專場 編號: HKF3013-2 2013 年 10 月 5 日星期六 下午 7:00

中國古代書畫 編號: HKF9013 2013 年 10 月 6 日星期日 上午 10:00

中國藝術重要專場 編號: HKF2013E 2013年10月6日星期日下午3:00

中國近現代書畫 編號: HKF3013-1 2013 年 10 月 6 日星期日 下午 4:00

珠寶鐘錶 (I) 編號: HKF2113-1 2013 年 10 月 6 日星期日 上午 10:30

珠寶鐘錶 (II) 編號: HKF2113-2 2013年10月6日星期日 75年4:30

中國古董珍玩 「懷古」 — 青銅、古玉、宋元陶瓷與漆器專場 編號:HKF1213-1 2013 年 10 月 7 日星期一 上午 10:30

中國古董珍玩 編號: HKF1213-2 2013 年 10 月 7 日星期一 下午 2:00

中國古董珍玩 「春宵」- 東瀛秘藏中、日、韓春宮藝術專場 編號: HKF1213-3 2013 年 10 月 7 日星期一

POLY AUCTION (HONG KONG) SALE CALENDAR

Chinese Contemporary Ink Paintings (I)

Sale: HKF1813-1 Saturday 5 October 2013 10:00 am

Chinese Contemporary Ink Paintings (II)

Glossiness of Uncarved Jade – Special Auction of Cui Ruzhuo Sale: HKF1813-2 Saturday 5 October 2013 10:00 am

Chinese Modern and Contemporary Art

Sale: HKF1013 Saturday 5 October 2013 3:00 pm

An Exquisite Collection of Fine Chinese Paintings

Sale: HKF3013-2 Saturday 5 October 2013 7:00 pm

Classical Chinese Paintings and Calligraphy

Sale: HKF9013 Sunday 6 October 2013 10:00 am

Chinese Art Important Sale

Sale: HKF2013E Sunday 6 October 2013 3:00 pm

Fine Modern Chinese Paintings and Calligraphy

Sale: HKF3013-1 Sunday 6 October 2013 4:00 pm

Jewels and Watches (I)

Sale: HKF2113-1 Sunday 6 October 2013 10:30 am

Jewels and Watches (II) Sale: HKF2113-2 Sunday 6 October 2013 4:30 pm

Chinese Ceramics & Works of Art "In Pursuit of the Past" – Archaic Bronzes, Jades, Song and Yuan Ceramics and Lacquered Wares

Sale: HKF1213-1 Monday 7 October 2013 10:30 am

Chinese Ceramics & Works of Art

Sale: HKF1213-2 Monday 7 October 2013 2:00 pm

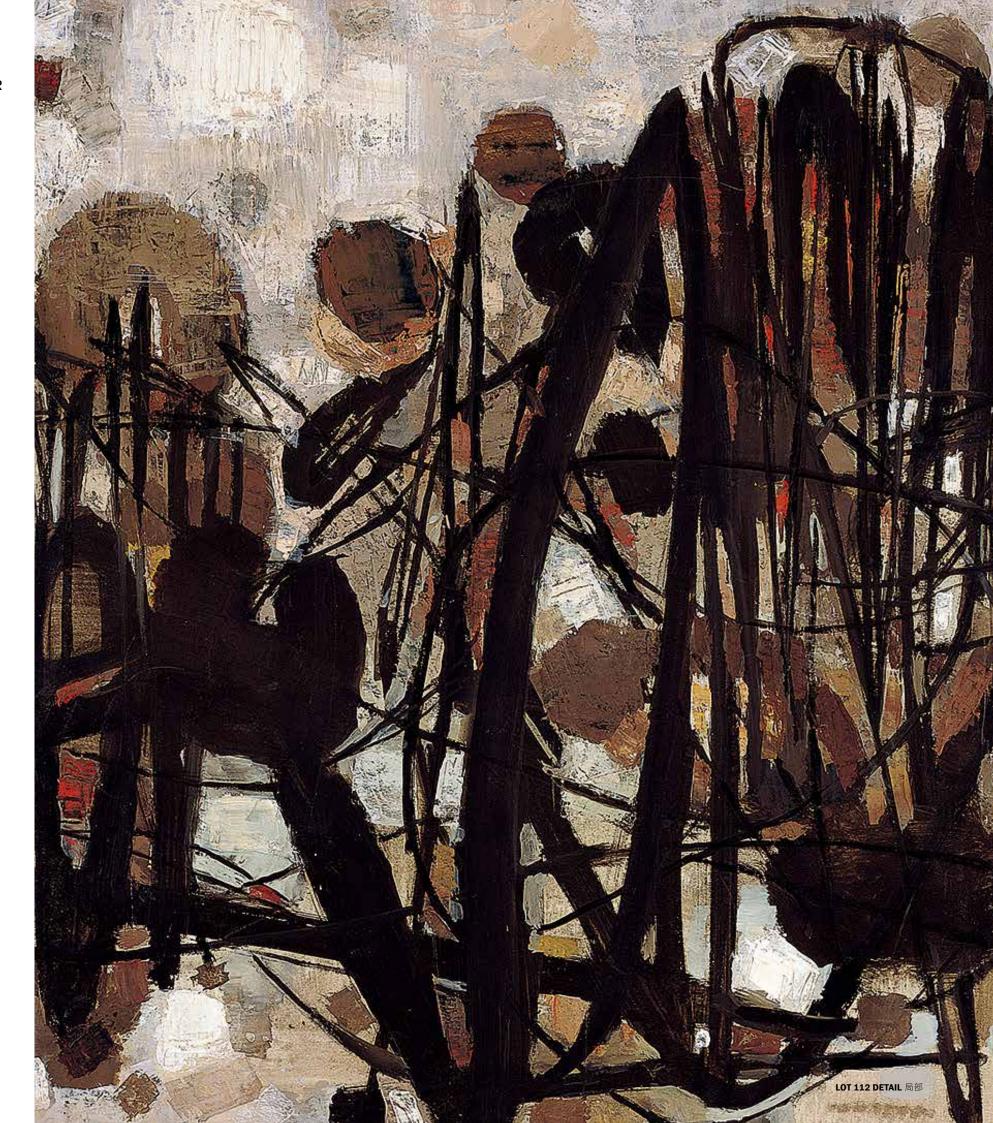
Chinese Ceramics & Works of Art "Spring Night" – A Japanese Private Collection of East Asia Erotic Works of Art

Sale: HKF1213-3 Monday 7 October 2013 4:30 pm

預先登記 PRE-REGISTRATION

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預展

香港 君悦酒店 香港灣仔港灣道 1 號 10 月 2 日至 10 月 7 日 * 上午 10 時至下午 6 時 *每個專場的預展由 10 月 2 日開始,至拍賣 前一天結束。

巡迴預展

上海 希爾頓酒店 2 樓白玉蘭廳 上海靜安區華山路 250 號 9月4日至9月5日 上午10時至下午6時

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台北 全豐盛信義 105 大樓 5 樓 信義區松仁路 105 號 9月21日至9月22日 上午10時至下午6時

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VIEWING

Hong Kong, Grand Hyatt Hong Kong 1 Harbor Road, Wan Chai, Hong Kong 2-7 October* 10:00 am - 6:00 pm *Preview of each sale starts from 2 October until one day prior to its auction.

TRAVELLING VIEWINGS

Shanghai, Hilton Shanghai Hotel (2/F Magnolia Room) No. 250 Hua Shan Road, Jing'an District, Shanghai

4-5 September 10:00 am - 6:00 pm

Beijing, 10/F New Poly Plaza No. 1 Chaoyangmen Beidajie, Dongcheng District, Beijing 7-8 September 10:00 am – 6:00 pm

Taipei, 5/F Xinyi 105 Building No. 105, SongRen Road, Xinyi District, Taipei City

21-22 September 10:00 am - 6:00 pm

拍賣

2013 年 10 月 5 日 星期六 下午 3:00(拍品 101-184) 拍賣編號:HKF1013

AUCTION

Saturday 5 October 2013 3:00 pm (Lots 101-184) Sale Number: HKF1013



專家及服務查詢

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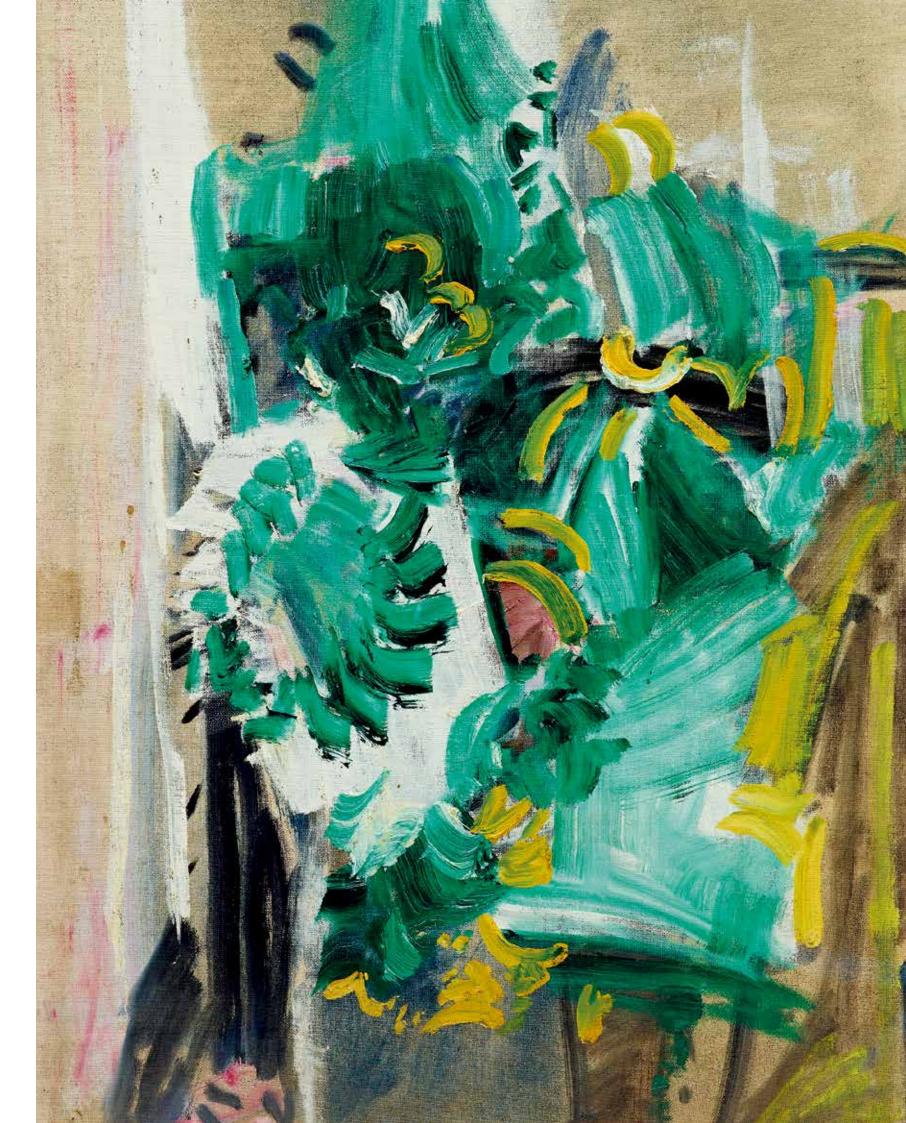
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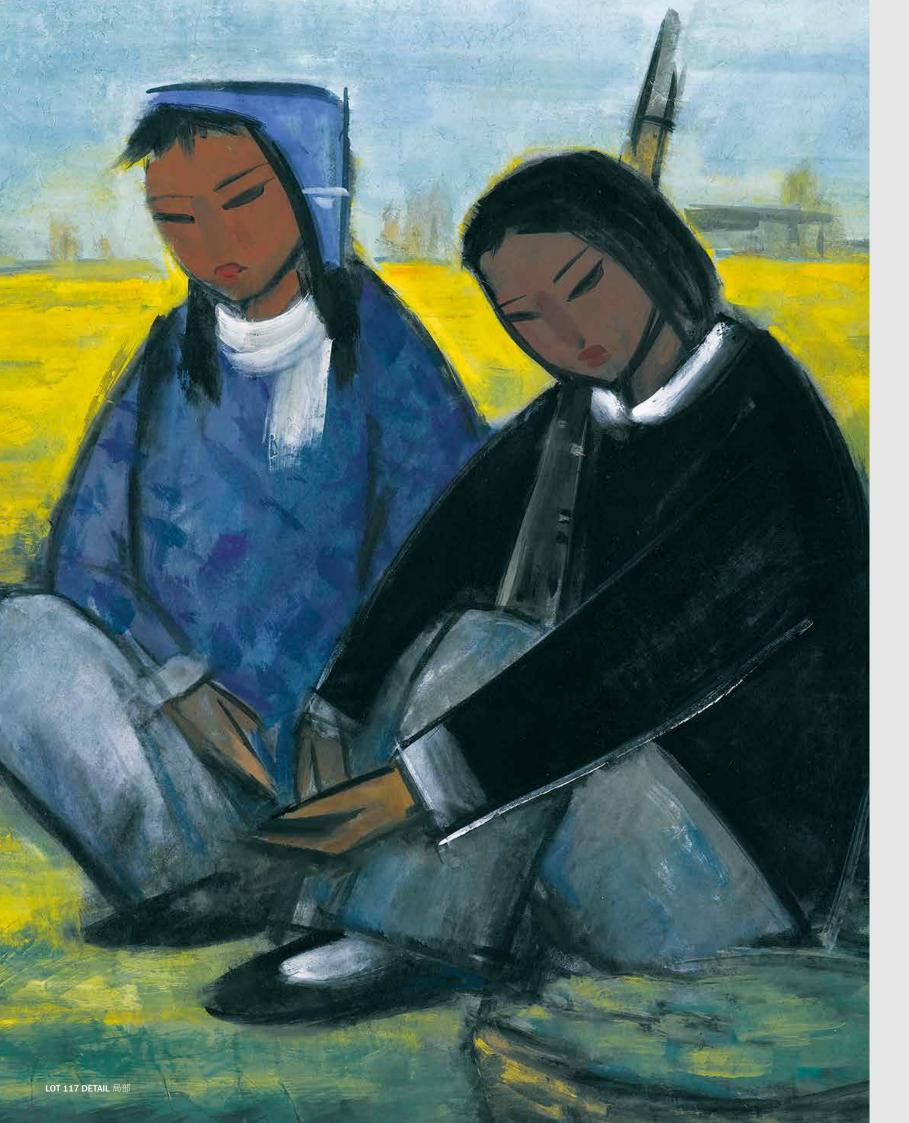
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MODERN AND CONTEMPORARY ART 中國現當代藝術

目錄 CONTENTS

- 6 專家及服務查詢 Specialists and Services Enquiries
- 12 拍品 Property for Sale
- 254 索引 Index
- 256 重要通告及目錄編列方法之説明 Important Notices and Explanation of Cataloguing Practice
- 258 業務規則 Conditions of Business
- 266 競投登記須知 Important Notice about Bidding Registration
- 267 財務付款須知 Important Notice about Payment
- 269 競投牌登記表格 Bidding Registration Form
- 271 委託競投表格 Absentee Bid Registration
- 273 裝運委託 Shipping Instructions

101

CHU TEH-CHUN (ZHU DEQUN, B. 1920)

Ardeurs

朱德群 閃耀

Painted in 1979 oil on canvas 91 x 64.5 cm. (35 3 4 x 25 1 2 in.) signed in Chinese; signed 'CHU TEH-CHUN' (lower right); signed, dated and titled 'CHU TEH-CHUN le30. mai. 1979 "ardeurs";

PROVENANCE

Galerie Loft, Paris, France Acquired from the above by the present owner

HK\$2,400,000 - 3,000,000 US\$307,700 - 384,600

signed in Chinese (on the reverse)

1979 年作 油彩 畫布

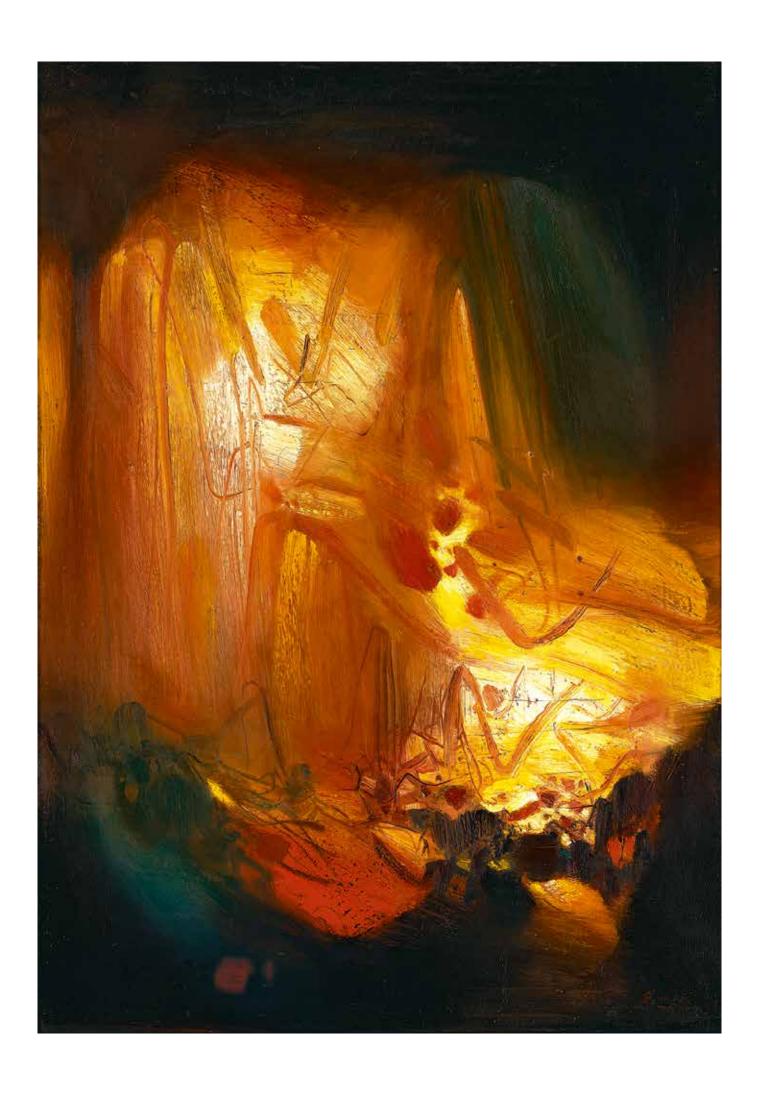
款識:朱德群 CHU TEH-CHUN(右下);CHU TEH-CHUN 朱德群 le30. mai. 1979 "ardeurs"(畫背)

來源

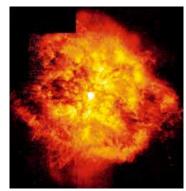
法國 巴黎 Galerie Loft 現藏者購自上述畫廊



高克恭《雲橫秀嶺圖》元代 台灣 台北 國立故宮博物院藏 Gao Kegong, Lofty Mountain with Cloud, Yuan Dynasty, Collection of the National Palace Museum, Taipei, Taiwan



朱德群 光影觀照下的 中國山水 整個1970年代,朱德群的創作相對量少而精審。結束了上一階段1960年代以來,以書法線條為精神的抒情抽象系列,藝術家找到了全新的探索重點,開始把光暗和光影的元素引入他的抽象風景。變化開端來源於1970年,他參觀阿姆斯特丹國立美術館(Rijksmuseum)為慶祝林布蘭特(Rembrandt,1606-1669)三百週年所舉辦的展覽。他在林布蘭特的《夜巡》(圖1)及其他很多作品前花了數小時欣賞,深深折服於作品的光影效果及由之而來深刻激越的情緒氣氛,自此,他的創作便深受啟發和影響,把光影變成表達的重點。創作於1979



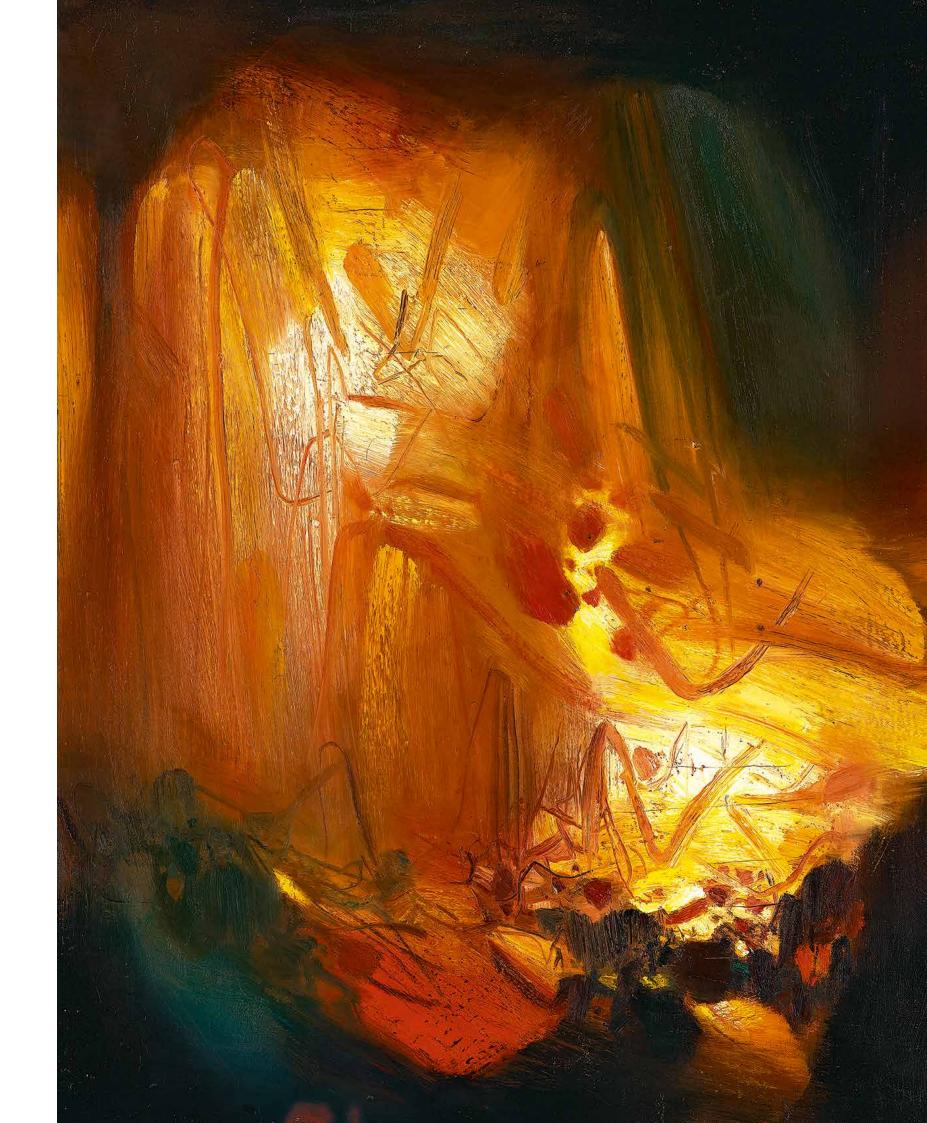
美國太空總處哈伯天文望遠鏡圖檔《星雲 M1-67》 Nasa Image of Nebula M1-67, seen from Hubble Space Telescope

年的《閃耀》(Lot 101)是這一創作系列少見的代表性作品之一,直逕以橙黃、鮮紅、深黑與深綠為主導色彩,橙黃與鮮紅之用色大膽明快,四周深黑與深綠的色彩則顯得神秘而深沉,呈現著光明與黑暗的激越對比。光與暗的的對比強烈,互相碰撞,明滅閃現,使得光者更明亮,暗者更幽隱,色彩彷彿有了變化,有著自身生命力量。畫面呈現如舞台的戲劇效果,彷彿正有聚光燈聚焦於畫面中心,重要情景正待逐步揭曉似的。1960年代常見的大筆揮灑線條和動態筆觸,仍被沿用到《閃耀》中,橙紅色的筆觸由上而下、左而右劃過畫面,橙紅色的動態筆觸模擬著光的急速前進與擴散,彷彿宇宙大爆炸,在漫無止盡的黑暗中突然就有了光,光以光速劃破深邃穹蒼,展現萬物誕生的神聖一刻。

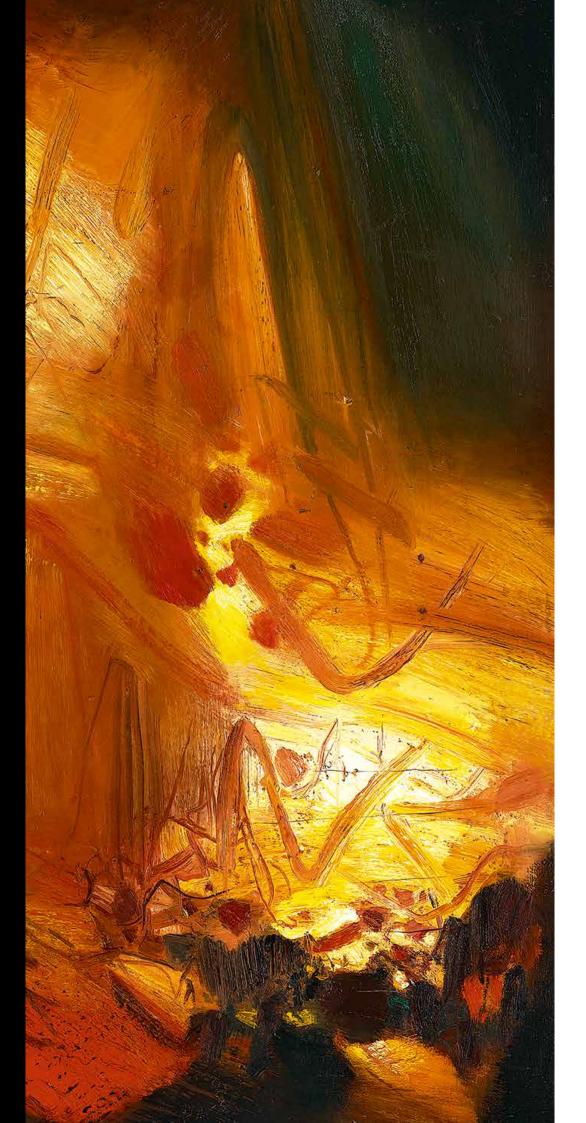
光影以外,《閃耀》同時暗示了中國傳統山水畫的空間意識。大起大落,沉厚激越的直筆線條暗示著山巒峭壁的高峻氣勢,讓人聯想到郭熙作品中石塊突兀嶙峋之態,也彷彿奇峰流瀑,充滿動感和力量;扭曲的弧形細筆、或濃或淡的色彩變化,描摹出山石立體質感,彷彿山巒巖嶺上的皴法紋理,又表現出山峰蜿蜒轉折的變化動勢、空間深度。對朱德群來說,他不是模擬真實風景,不是在繪畫傳統意義的寫景山水畫,卻是在呈現中國人觀想山水所感受到的崇高恢宏精神和激越人心的情緒力量。這種情緒和西方繪畫藉著光與暗對比而表現的神聖宗教感受相類近,在朱德群的《閃耀》作品有了微妙的對應。不單是光影、色彩、中國山水意象、戲劇化的舞台效果、西方式神聖宗教體悟,各種元素被巧合統合於《閃耀》一作中,使作品在這時間期創作中展現少見的深刻和豐富面向,足為這系列的創作代表典範。

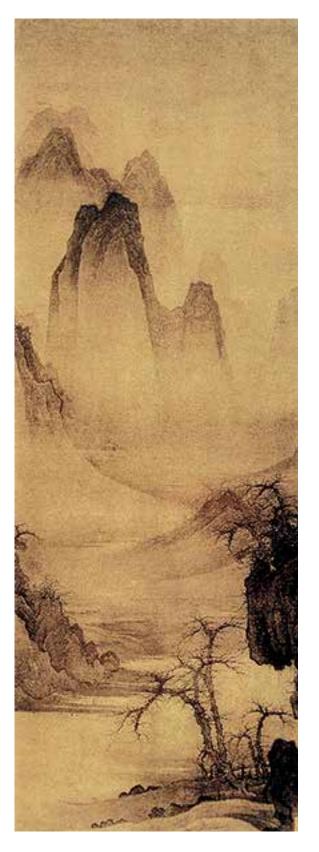


圖一 倫勃朗《夜巡圖》1642 年作 荷蘭 阿姆斯特丹 Rijksmuseum藏 Fig.1 Rijn van Rembrandt, *The Night Watch, 1642,* Collection of the Rijksmuseum, Amsterdam, Netherlands



CHU TEH-CHUN CHINESE LAND-SCAPE IN VIEW OF LIGHT AND SHADOW





Chu Teh-chun had relatively few but ripe creative footmarks throughout the 1970s. It was a time when the artist rounded off his lyrical abstract series of the 1960s and set off for a new exploration: while his earlier works inhaled the dynamism of calligraphic strokes, the focus is now shifted to the introduction of lights and shadows into abstract landscapes. The change came after Chu visited an exhibition held at Rijksmuseum, in Amsterdam, in celebration of Rembrandt's (1606-1669) allegedly 300th birthday. He spent hours reading and appreciating The Night Watch (fig.1) and other works, humbling himself under the chiaroscuro effect and the intense and imposing ambience so created. Profoundly struck and inspired, the artist made lights and shadows his thesis of expression ever since. Ardeurs (Lot 101), created in 1979, is one of the rare representative pieces in this series. The centrepiece pivots on the stark contrast in its primary tones: amber and bright red are bold and sprightly, while the surrounding jet black and dark green are mysterious and heavy. The antithesis between lightness and darkness enfolds the work in an animated way as they collide and flicker; it lights the bright and dims the dark, giving variations to the colors and breathing life into them. The canvas becomes like a theater stage where the center is spotlighted and the plot waiting to be revealed. The characterizing broad, forceful strokes and vibrant brushwork of the 1960s are still to be found in Ardeurs, where the amber sweeps run from the top to the bottom and left to right, mimicking the rapid movement of light and its dispersal. We seem to have experienced the moment of the Big Bang — the moment when light sprung from the bottomless mass of darkness and sped across the universe, mothering life for all things on earth.

Ardeurs is also drenched with the spatial consciousness of Chinese traditional landscape. The thick, loud and drastic vertical strokes allude to the loftiness of mountains and crags, calling to our mind the rugged, scarped rocks of Guo Xi while in themselves evocative of the weirdly massive mountains and waterfalls, which disgorge indefatigable energy and swaying motion. The twisted, arc-shaped fine lines, enriched by the faint and deep shades of color, seem to render the texture of rocks through which we picture the craggy veins of the precipitous mountain, recreating spatial depth and the oscillating rhythm and momentum of the serpentine heights. Chu Teh-chun does not take his painting as an imitation of real scenery, nor did he paint after the manner of traditional landscapes; what he aims at is a representation of the sublime ethos and soul-stirring sentiments that the Chinese perceives when looking at the landscape. It resembles the way western painters make use of chiaroscuro to convey divinity and piousness, and such a way finds a delicate resonance in Ardeurs. A unified medley of chiaroscuro, color, Chinese landscape art, dramatized stage effect and western religious sensibility, Ardeurs exhibits a rich and profound motif singularly precious among the series, making it a paragon of the artist's productions in this period.

李公年《山水》美國 新澤西州 普林斯頓大學藏 Li Gongnian, *Landscape*, Collection of Princeton University, New Jersey, USA

CHU TEH-CHUN (ZHU DEQUN, B. 1920)

Quand le ciel rejoint la mer No. 181 朱德群 構圖181號(水天一色)

Painted in 1964

oil on canvas

59.5 x 119 cm. (23 ½ x 46 ¾ in.)

signed in Chinese; signed 'CHU TEH-CHUN' (lower right); signed, dated and titled 'CHU TEH-CHUN 1964 No. 181 "quand le ciel rejoint la mer"; signed and titled in Chinese (on the reverse))

PROVENANCE

Christie's Hong Kong, 28 April 2002, Lot 143

Solo Exhibition of Chu Teh-Chun, The Ueno Royal Museum, Tokyo,

Japen, 2007 (illustrated, p.140).

Chu Teh-Chun, Artist Publishing, Taipei. Taiwan, 2007 (illustrated, plate 52, p. 113).

HK\$5,000,000 - 8,000,000 US\$641,000 - 1,025,600

1964 年作 油彩 畫布 本形 単句 款識:朱德群 CHU TEH-CHUN(右下); 朱德群 CHU TEH-CHUN 1964 No.181 "quand le ciel rejoint la mer" "水天一色"(畫背)

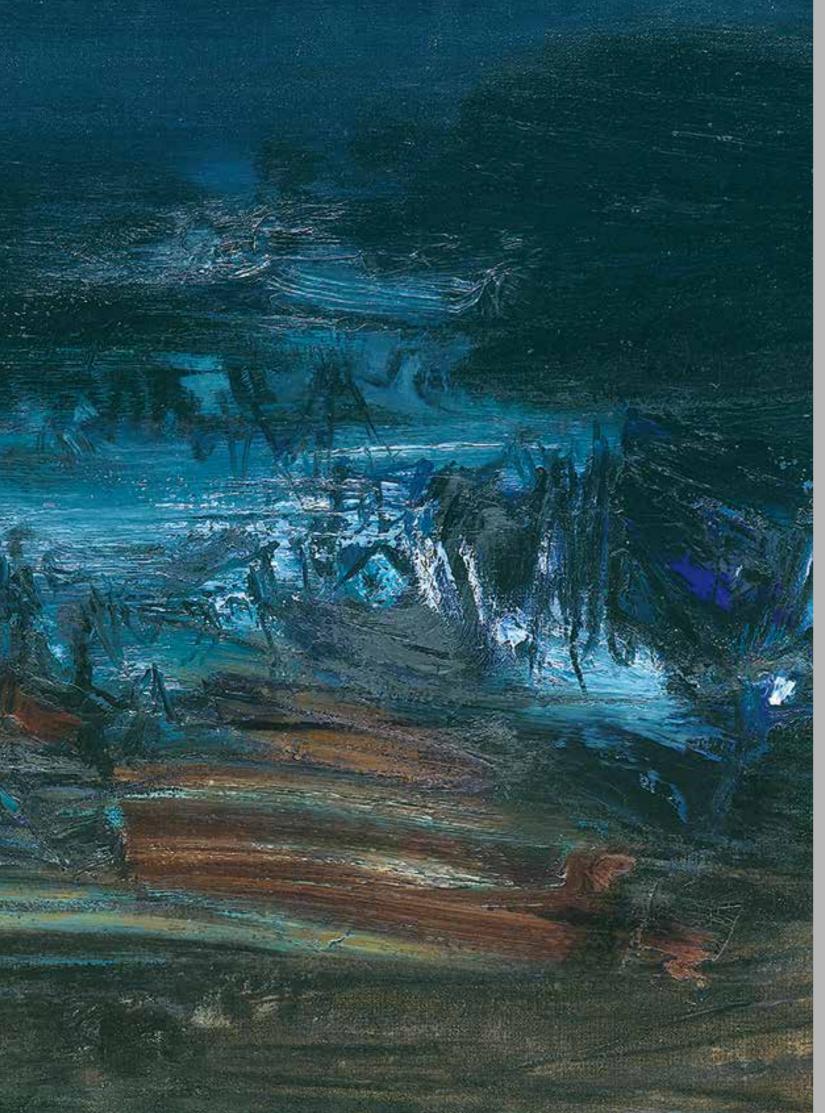
佳士得香港 2002年4月28日 編號143

《朱德群展》上野の森美術館 東京 日本 2007年(圖版・第140頁) 《朱德群》藝術家出版社 台北 台灣 2007年(圖版・第52圖・第113頁)



尼古拉·德·斯塔埃爾《海岸風景 》1952 年作 Nicolas de Stael, *Le Parc de Sceaux*, 1952





朱德群 書法 — 中國抽象美感 的源泉



Guo Xi, Early Spring, 1072, Song Dynasty, Collection of the National Palace Museum, Taipei, Taiwan 郭熙《早春圖》宋代 1072 年作 台灣 台北 國立故宮博物院藏

在1955年,朱德群初抵法國,便迅速投入當時的抽象主義浪潮,並於1958年便在巴黎舉行首次個人畫展,受到當時重要抽象畫廊 — 雷讓德畫廊(Gallerie Henriette Legendre)的負責人莫里斯·帕尼耶(Maurice Panier)的賞識,與他簽下了六年的創作合約。帕尼耶曾為抽象藝術大師康定斯基舉辦生前最後一次展覽,對抽象藝術鑒識獨到,也因此代表西方藝壇觀點對朱德群抽象藝術的極大肯定。朱德群置身於當時抽象主義的創作中心和環境,與當時西方重要抽象藝術家並行,這就帶給藝術家很多創作的衝擊和啟發,為了建立更具個人風格的抽象藝術,他更多轉向中國傳統文化,把山水畫及書法線條等表現方式引進到抽象畫的表現領域中,這些都是西方現代藝術家所未曾領受、嶄新的藝術語彙,朱德群也因此建立他具個人風格,又充滿中國傳統美感的抽象藝術體系。創作於1964年的《構圖181號(水天一色)》(Lot 102)即是來自這個階段的創作,讓人重新感受50年前一位年青藝術家如何連結中國傳統與西方抽象,建立完整藝術體系,奠定、主導了個人往後數十年、甚至整個中國西畫藝術的創作主軸。

1963年藝術家到法國西海岸凡布列塔尼度假,為海洋無止盡的動態和沉潛所魅惑,次年即以「海」/「水」為題創作,包括《構圖181號(水天一色)》 一作。畫面由線條及色彩分割為上下,模擬了中國山水手卷,如倪瓚一河

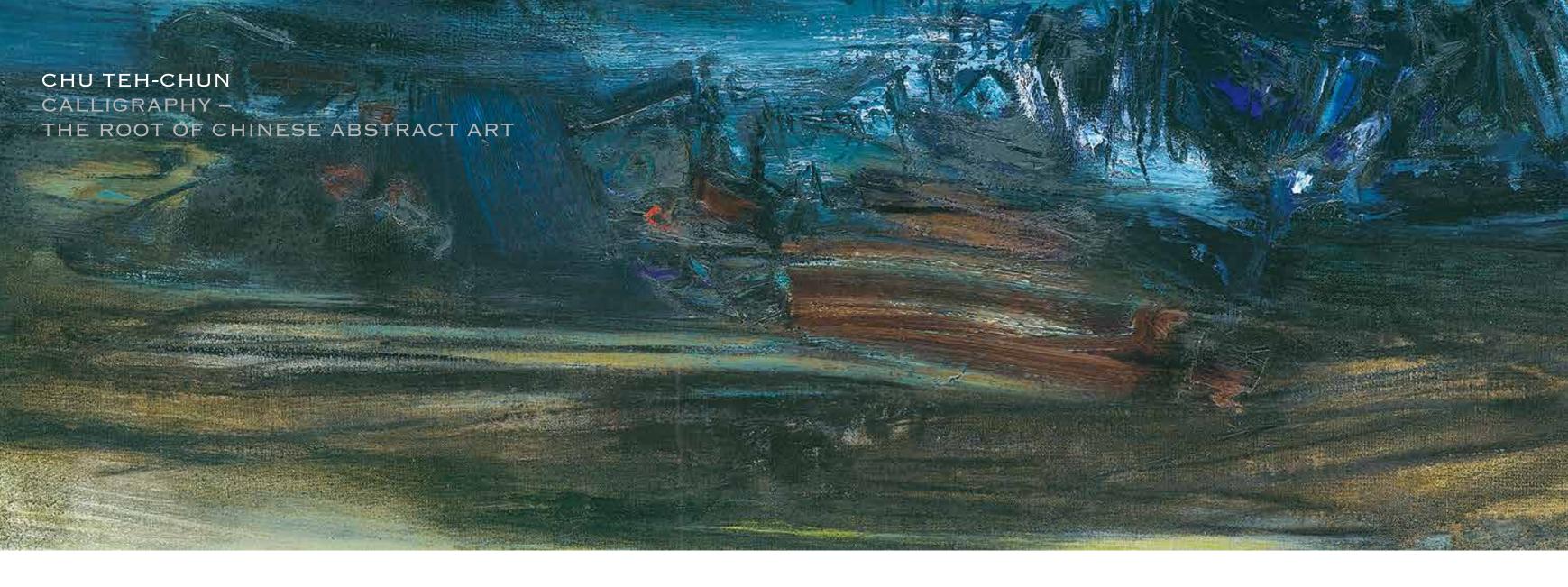


兩岸的構圖範式。穿錯、連接上下是各種不同形態的線條,全都匯聚於畫面中心。各種點與線的交疊,縱橫穿錯繁密,卻又顯得脈絡清晰,帶動了觀賞視線及畫面氣氛,傳達出動態氣勢,彷彿模擬了大自然風起雲湧、水天相接的壯麗景觀,繁密的空間結構蘊藏著中國人的壯美世界想像。線條有各種抑揚頓挫,既有蜿蜒曲折的折線,彷彿水色緩緩、波光灩激;也有一道道大筆揮灑,縱橫交錯的線條,一如大自然之氣韻劃破長空,展現勃然生機。而無論是縱橫或是頓伏的線條,都組成嚴謹鮮明的結構,是從中國文字和書法的藝術形態轉化而來的繪畫元素,把中國書法與幾何抽象連接起來,鎔鑄成新的抽象風格,活現了藝術家揮灑筆墨的動態氣勢和變化節奏,表現了藝術家的率性和靈動內心感受。

作品以藍色為主調。藍色內歛,但隱藏了十分豐富幻變的層次。畫面中心呈現一個放光的中心點,蘊藏了普魯士藍、墨綠、亮白等色彩的不同明度變化,光采和幽暗不斷從中心向四周的深邃藍色擴散和滲透,畫面透現強烈光感和空間穿透感,使空間有了前後遠近的層次,暗示著曙光嶄露、自然力量正待騰升的一刻。畫面也彷彿充滿了內斂的動勢,好像煙波浩渺,在平靜的海面底層,隱藏、激盪著暗湧。整體給人一種藍色光采自身在振顫、擴散、醞釀、衍生的奇幻視覺體驗,抽象藝術的表現層次更為豐富。朱德群認為西方抽象藝術,如康丁斯基等,表現理性、機械、自然規律的抽象美感,他的抽象藝術則更貼近中國藝術所追尋的氣韻和生命力量,更多抒情、表現感情、自然韻律及氣勢,更能扣人心弦,觸動觀賞者對崇高境界、個體或自然生命力量的感悟。《構圖181號(水天一色)》便是這個創作理念的體現,以點、線及色面建構了嚴謹結構,表達抽象美感之餘,也承載著自然萬物的生機韻律,把中國山水詩歌、山水繪畫中不可意傳、只能意會的精神意境活現眼前,是中國山水及西方抽象的完美連結點。



馬克·羅斯科《藍與灰》 Mark Rothko, *Blue and Grey*



Chu Teh-Chun bound himself to the fervid abstract art movement in France as soon as he set foot on the country in 1955. His first solo exhibition in Paris, held in 1958, earned the plaudits of Maurice Panier, the director of the most respected abstract art gallery at the time, Gallerie Henriette Legendre. They came into a six-year contract, which was a token of acknowledgement distinctly valuable for the artist: Panier, who staged the last exhibition of the eminent abstract artist Wassily Kandinsky before his death, had the unparalleled judgement of abstract art representative of the critical eyes of the entire western art world. Immersed in the hub of abstract creation, Chu Teh-Chun made his way side by side with other important abstract artists in the West, soaking up all the revelations and inspirations they brought to him. To develop an abstract art form of idiosyncrasy, he turned to Chinese traditional culture and integrated the eastern ways of expression, such as landscape styles and calligraphic strokes, into his abstract paintings. His endeavor hatched a strikingly new and unfamiliar artistic language for the modern western artists, and such a form of abstract art imbued with Chinese traditional aesthetics became a style peculiar to Chu Teh-Chun. Painted in 1964, Quand le ciel rejoint la mer No. 181 (Lot 102) was produced right at this stage of the artist's creative career. It encapsulates the passion of a young artist 50 years ago and reflects the way he established a unified system of art by synthesizing western abstraction with Chinese tradition. It is not only a way that has guided the artist's creative work for the ensuing decades but also one that holds sway over the Chinese circle of western painting in the time to come.

In 1963, Chu spent his holiday in Brittany at the western coast of France. Enchanted by the fathomless ocean of infinite movement, he created a series of works under the theme "ocean" / "water" in the following year, one of which being Quand le ciel rejoint la mer No. 181. The work is divided into upper and lower half by the artist's manipulation of lines and colors. Like a Chinese landscape scroll, the composition resembles Ni Zan's "one river and two banks", but with lines in varying shapes interweaving and bridging the two parts in the middle. While speckles and lines entwine and overlay each other, they do not tangle up the canvas; instead, they are neatly and clearly arrayed, which steer our gaze and usher us into the dynamic, imposing world the artist construed. We seem to have entered a majestic realm, where wind howls with swirling clouds and the sullen sky converges upon the vast deep ocean. Embedded in this complex spatial structure is a kind of Chinese imagination of the magnificent world. Every cadence of the lines renders vision: the wavy, rolling lines tell of the quiet water with its flickering ripples, and the forceful, crisscrossing stokes portray the power of nature, which pounds the earth and breeds life. Sprightly or unstirred, these lines organize themselves into an explicit structure. It is an element of art transformed from the characteristics of the Chinese language and calligraphy. The artist, integrating calligraphic strokes with abstract geometry, forges a new abstract style that powerfully reveals the movement, momentum, variation and rhythm of the painter, as well as his own irrepressible, sparkling and sublime passion.

Blue being its primary tone, the work is infused with the subtlety of blues and the profuse variations that dip underneath. A glaring center, which embodies Prussian blue, dark green, brilliant white and their varying brightness, lies in the middle, whence light and shadow stretch to and permeate through the dark-bluish corners. It gives chiaroscuro depth and spatial perception to the work, evoking a sense of distance from front to back and echoing the moment when the power of nature rises with the first glow of dawn. The canvas seems to breath an air of controlled momentum as if enshrouded by a boundless foggy ocean, at the bottom of which lurk the raging, powerful tides. A bizarre visual experience is thrust upon us, that the bluish gleam is by itself trembling, dispersing and multiplying — which enriches the expression and expressiveness of abstract art. Chu believes that western abstract art such as Kandinsky's represents the rational, mechanical and orderly beauty of abstraction, while his own embraces the poise and vitality that Chinese art quests after. His work, therefore, is more lyrical, emotionally expressive, rhythmic and dramatic; it touches the chord of men's heart and prompts them to look for their own understanding of the ideal, the individual, and the power of life and nature. This motif pervades in Quand le ciel rejoint la mer No. 181, which showcases the construction of rigid structure out of speckles and lines that represent not only the beauty of abstraction but also the energy and regularity of all things on earth. It brings to us lucidly the ineffable and indefinable spiritual ambience that so often impregnates Chinese landscape paintings and poetries. It is, as such, the impeccable composite of Chinese landscape and western abstraction.



王時敏《仿古山水》清代中國 上海 上海博物館藏 Wang Shimin, *Emulation of Ancient Landscape*s, Qing Dynasty, Collection of the Shanghai Museum, Shanghai, China

103

CHU TEH-CHUN (ZHU DEQUN, B. 1920)

Songe de l'aube 朱德群 夢想的曙光

Painted in 1991

oil on canvas

200 x 200 cm. (78 3/4 x 78 3/4 in.)

signed in Chinese; signed and dated 'CHU TEH-CHUN. 91.' (lower right); titled, signed and dated '"SONGE dE L'AUBE" CHU TEH-CHUN 1991.'; signed in Chinese (on the reverse)

PROVENANCE

Acquired directly from the artist by the present owner in 1992

LITERATUR

Chu Teh-Chun, Artist Publishing, Taipei. Taiwan, 2007 (illustrated, plate 72, p. 231).

HK\$6,000,000 - 8,000,000 US\$769,200 - 1,025,600 1991 年作

油彩 畫布

款識:朱德群 CHU TEH-CHUN. 91. (右下); "SONGE dE L' AUBE" CHU TEH-CHUN 朱德群 1991. (畫背)

來源

現藏者於1992年直接購自藝術家本人

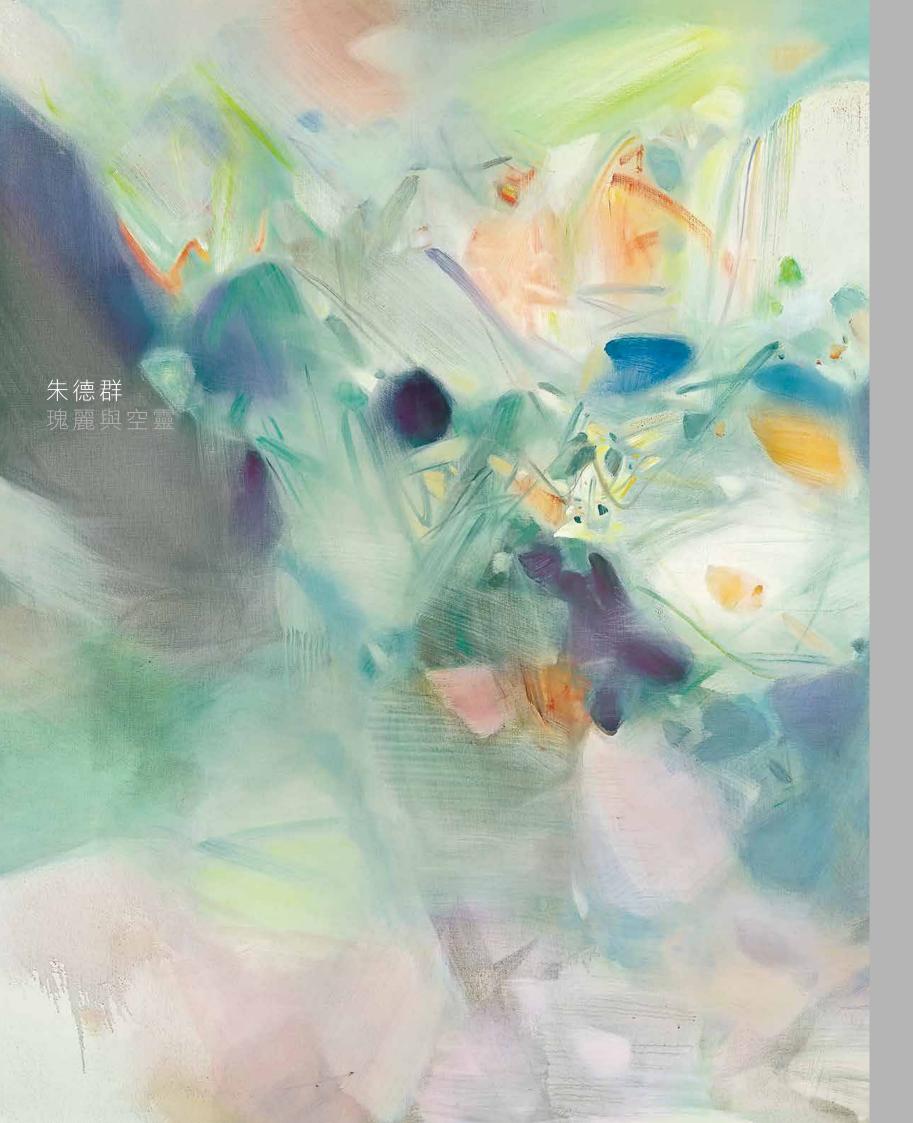
出版

《朱德群》藝術家出版社 台北 台灣 2007年(圖版,第72圖,第231頁)



布拉克《和諧的海港》1909 年作 Georges Braque, Harbour in Harmony, 1909







高克恭《春山欲雨圖》元代中國 上海 上海博物館 Gao Kegong, Mountain in Spring's Stream, Yuan Dynasty, Collection of the Shanghai Museum,



Kazimir Malevich, Supermatist Construction, 1915-16, Collection of the Heirs of Kazimir Malevich

氣象全新 風格突破

1990-1991年在朱德群創作歷程中是有轉折、突破意義的年份,創 作和心境都展現出全新氣象。1990年,藝術家遷入了新畫室,位 處巴黎近郊塞納河畔的維蒂市。新畫室明亮寬敞,促使朱德群創作 更大尺幅、構圖更恢宏的油畫作品,風格也有全新變化。與此同 時,在1991年仲春朱德群開赴意大利威尼斯,欣賞威尼斯畫派提 (Titien)、卡巴喬 (Carpaccio)等的畫作,更啟導、加速了藝術家對 色彩和光影的探索。創作於1991年的《夢想的曙光》(Lot 103)就 是在這樣背景下的創作,是朱德群踏入全新創作系列的起始作品之 一,見證著藝術家如何開拓嶄新的表達形式和色彩藝術。藏家家族 與朱德群有經年的交誼,在1992年參觀藝術家的新畫室,直接購藏 此作品,收藏超過20年,從未曝光於藝術市場。

瑰麗與空靈

美好願景。1991年藝術家有見於波斯灣戰爭及戰後復興,於是創作 了一批以「曙光」為題的作品,傳達對人類和平的信心、危難中堅 定與復興的祝願。《夢想的曙光》的創作來源於此一思考背景。從 美學風格來説,作品揭示和啟導了往後近十年多的創作方向。藝術 家更著重探索色彩與光影的關係、色彩的表現力量和精神境界。色 彩更為豐富大膽,單一畫面羅列了超過20種色調,又藉著不同的 色彩明暗度,變化出瑰麗紛繁的色彩層次。隨便擷取畫面任何一個 細節局部,都有著高密度、層層交疊的豐富色彩層次。在中國西 畫家群體中少有如朱德群能靈活調動、準確駕馭如此複雜豐富的色 調,其中如淡綠、粉紅、鮮紫、鮮黃、彩藍等都是從傳統水墨出身 的調動下,各種色彩巧妙的融和配合,一切顯得如此自然而柔和,宏圖。

如此豐富的色彩層次卻交疊出一種空靈靜謐、簡淨祥和、甚至帶有 神聖的情境氣氛。把《夢想的曙光》和《構圖181號(水天一色)》 (Lot 102)對比,顯示朱德群在1960年代和1990年代兩種截然不 同的色彩風格:一者交疊豐富而繁複的不同色系,一者在單色有細 密層次變化;一者瑰麗而柔和,一者沉潛而激越。

色彩與光影 山水與精神

《夢想的曙光》以水墨渲染的方式來處理油彩媒材,使西方油畫表 現東方水墨的輕靈韻律,是這時期的重要特徵。藝術家抹平了所有 激切厚重的筆觸紋理,突出的卻是從一種色彩到色彩的細膩銜接。 油彩層次豐富卻又顯得透亮,空靈輕淡,迷濛柔細像有著霧影霞光 從畫面深處湧現出來,一種晨曦曙光初現的情境氣氛。另一方面, 色彩也像飄動於水氣氤氳的空氣氣圍,有著韻律動感,彷彿煙雲翻 騰、晦冥嬗變的山巒,也像水光流溢、波光灩瀲的自然景觀。藉由 《夢想的曙光》之主題、用色、畫面佈局氣氛都傳達出積極光明的 色彩,朱德群捕捉了自然光影、宇宙之氣、風、動態、生命的力量, 展現了一個氣象萬千、瞬息萬變的自然境界,喚起一種如中國唐宋 山水的磅礴空間意識,與及隨之而來的精神昇華與啟迪。作品畫面 結構恢宏壯麗,空間顯得浩瀚深邃,有著這時期朱德群備受啟發的 威尼斯畫派特色。創作《夢想的曙光》之時,藝術家已進入知天命 之年,作品代表不單是色彩、空間與光影的全新美感,同時藉由色 彩風格表現了知天命而後的舒坦樂觀、澹泊恬淡心境,是一種中國 人的理想精神境界。朱德群作品之所以觸動心靈,迄立於世界高度, 因緣於他表現一種觀點,現代藝術的抽象風格、色彩元素,可以被 運用來摹寫空間、宇宙、自然、甚至是光影的微妙嬗變,體現中國 人的精神理想,藝術形式、個體、自然、哲理和傳統可以完美地統 的中國藝術家所較少採用,稍一不慎,易於落得豔俗。但在朱德群 合於作品之中。《夢想的曙光》一作正好體現了這種創作的氣魄和

CHU TEH-CHUN SPLENDOUR AND ETHEREALITY

1990-1991 is a year of transition and breakthrough for Chu Teh-chun, who moved onto a brand-new stage both in his life and artistic work. In 1990, the artist moved into a new studio, situated at Vitry-sur-Seine in Paris. After moving into this bright spacious studio, Chu's work has seen an expansion in size and a change in style, such transition in style was further accelerated after the artist's trip to Venice, Italy in mid-Spring 1991, where he was inspired by the works of Venetian School painters, such as Titian and Carpaccio. Created under such background in 1991, *Songe de l'aube* (Lot 103), is among the first few pieces of work in Chu's new series, that witness the artist's path to explore a brandnew form of expression and art of colouring. As a dear friend to the artist, the collector's family bought the painting upon a visit to Chu's new studio in 1992, and kept it unexposed for more than 20 years.

In Songe de l'aube, its theme, colour and composition combine to construct a sense of hope and brightness. In view of the Gulf War and the post-war recovery took place in 1991, the artist created the "Aurora" series to communicate his faith for a peaceful mankind and wish for a strong revival from calamity, this is exactly the background on which Songe de l'aube was created. In terms of aesthetic style, the painting unveiled and guided the artist's direction of work in the forthcoming decade. The artist has placed more emphasis on exploring the relationship between colour and light, as well as that between the manifestation power and spiritual realm of colour. His rendering of colour became even more diverse and innovative, there are more than 20 colour tones in a single piece of work; with different brightness of colours, he created a glamorous variety of colour layers. A high density of overlapping colour layers can be found on any random part of the painting. Chu Teh-chun is one of the very few Chinese oil painters who are able to handle such variety and complexity of colour tones with flexibility and precision; colours such as pale green, pale pink, bright purple, bright yellow and bright blue are rarely used among Chinese artists coming from a traditional water-and-ink painting background, for the slightest improper use of these colours could cause in vulgarity in the painting. All the different colours are so naturally and harmoniously mixed and matched under the artist's genius brush, creating an ample layers of colour that interweave to



布拉克《La Roche Guyon城堡風景》1909 年 荷蘭 埃因霍溫 Stedelijk Van Abbe 美術館藏 Georges Braque, *Castle at La Roche Guyon,* 1909, Collection of the Stedelijk Van Abbe Museum, Eindhoven, Netherlands

create a tranquil, calm and somehow holy atmosphere in the painting. A closer comparison between *Songe de l'aube* and *Quand le ciel rejoint la mer No. 181* (Lot 102) reveals Chu's very different style of colouring in 1990s and 1960s— the former is glamorous and calm, trying to harmonise a wide variety of complex colour tones, while the latter subtle but aggressive, striving to capture every possible variation within the monocolour picture.

THE VISUAL EFFECT OF SURGING LIGHT AND AN ETHEREAL PERSPECTIVE

The use of water-and-ink diffusion technique to handle oil paints displayed in Songe de l'aube is a significant characteristic of this very period of time, it smoothens all the rough brushstrokes and grains, to highlight the delicate connection from one colour to another, rendering the colour as soft and translucent as beams of foggy ray shining from deep inside the picture, resembling the emergence of the first ray of the morning sun. The intricate relationship between colour and light makes an essential part of this painting— the use of colour brings about the abstract beauty of light as well as the subliming spiritual atmosphere that follows. On the other hand, the paints seem to be dancing on a cloud of misty air, surging around in rhythmic undulation as free as roaring steam, to showcase the natural scenery of a stream of flowing water. By matching different colours, Chu captured the air, wind, movement and power of life in the universe to present a picture of a majestic and changeful nature. The composition of the painting is magnificent and splendid, with a profound and multi-layered depth of space, exhibiting features of the Venetian School, which greatly inspired Chu at that period. The artist has entered the stage of life that accepts and embraces destiny as he created Songe de l'aube, thus this piece of work represents not only a brand new aesthetics of colour, but also an attitude of optimism and ease one exhibits as he understands the essence of destiny, i.e. the calm and peaceful state of mind, which is the ideal spiritual achievement that the Chinese aspires.



查理斯·德穆斯《我的埃及》1927年作 Charles Demuth, My Egypt, 1927



102

WALASSE TING (DING XIONGQUAN, 1929-2010)

Three Nude Women with Parrots 丁雄泉 三裸女與鸚鵡

acrylic on paper 180×97.5 cm. (70 % x 38 % in.) one seal of the artist

PROVENANCE
Private Collection, Singapore, acquired directly from the artist

HK\$200,000 - 300,000 US\$25,600 - 38,500 壓克力 紙本 鈐印:採花大盜

來源

新加坡 私人收藏(直接得自藝術家本人)



克爾赫納《街頭的五個女人》1913 年作 德國 科隆 瓦爾拉伕· 裏夏茨博物館藏 Ernst Ludwig Kirchner, *Five Women in the Street*, 1913, Collection of Wallraff-Richartz-Museum, Cologne, Germany





丁雄泉 花樣繽紛

WALASSE TING FULL SPECTRUM OF COLORS









丁雄泉曾說過:「無論何時當我見到一位動人的女人或是 一朵漂亮的花,總能啟發我難以捉摸的感性。看見她們使 我充滿能量與活力,帶給我有不曾有過的感覺,讓我彷彿 有重生的感覺。我用許多不同調性的色彩,讓能量與愛意 在畫布上爆發。」

"Whenever I see a gorgeous woman or a beautiful flower, I get sentimental and emotional. Seeing them restores my energy and revives my vitality; they give me feelings that I have never experienced before, the feeling of resurrection. With many different tones of colors I bring intense enthusiasm and affection to the canvas." Walasse Ting once said.









安迪·沃荷《瑪麗蓮夢露》1962 年作 Andy Warhol, *Marilyn*,1962

豐富的遊歷經驗使得丁雄泉得以吸收紛陳的現代藝術流派,他從巴黎畫派,表現主義,野獸派,普普藝術中擷取營養。使作品帶有歐洲的浪漫氣息,與美國的灑脱大氣,加上東方文人雅致,形成了集結各流精華獨樹一格的藝術風格。2013年秋季,保利香港展示一系列丁雄泉的精品,從姿態撩人的仕女圖至題材罕見的鯊魚,全面性地探討丁雄泉的藝術風貌與歷程。

丁雄泉畢生著墨女人與花《捧花圖》(Lot 133) 便是一件相當具代表性的作品,女子慵懶的側 臥於沙發,捧著色彩繽紛的花束,迷誘的眼 神,流暢簡練的線條,修長的身軀,以巴黎畫 派探討的抒情為主軸,呈現迷離慵懶的神態和 女形胴體嫵媚。丁雄泉刻意不呈現完整的女體, 在視覺上讓人體擺脱畫框的局限,拉近與觀眾 的距離。《雙美圖》(Lot 134)與《雙女》(Lot 106),以美女為主要元素在畫面上重複排列。 是丁雄泉在美國受到普普藝術安迪 · 沃荷的影 響,將相似的形體在色彩上變異均匀的排列 重複構成加強了觀者的印象。我們可以感覺到 丁雄泉除了探討畫面中美女的柔情外,更希望 藉由對稱式構圖讓視覺感到穩定,呈現有規律 的節奏感,體驗著作品蘊涵色彩與韻律上的形 式美感以及視覺上的拓展與延伸。

丁雄泉總是使用豔麗的色彩讓作品展現活潑生動的生命力,《如花美女》(Lot 105)以濃烈明亮的色塊,快速而有力的墨線勾勒造型,歌頌女人的媚、柔、情,雙手捧臉的嬌羞與百花齊放的喧鬧形成強烈的裝飾性畫風。《三裸女與鸚鵡》(Lot 104)單純的線條和色塊組合減弱了人物的立體感與縱深,畫中女子的拉長身形,刻意地顯現高挑瘦削而流暢的曲線,相近的色彩飽和度和粉紅色調的變化,抒發著藝術家的浪漫內心世界,同時藉由歡愉的構圖與女人內心複雜的情感產生強烈的對比。

《鯊魚》(Lot 135)是丁雄泉創作中極為罕見的題材,橫幅的構圖在視覺上極盡地鋪陳鯊魚的身形,藝術家筆下的鯊魚彷彿不是具有殺傷力的凶猛動物,而是著力刻畫其悠游於海中的動態,簡約的構圖展現藝術家率真而純粹的內心世界,同時也反映了中國傳統哲學中人與自然的共生共存。

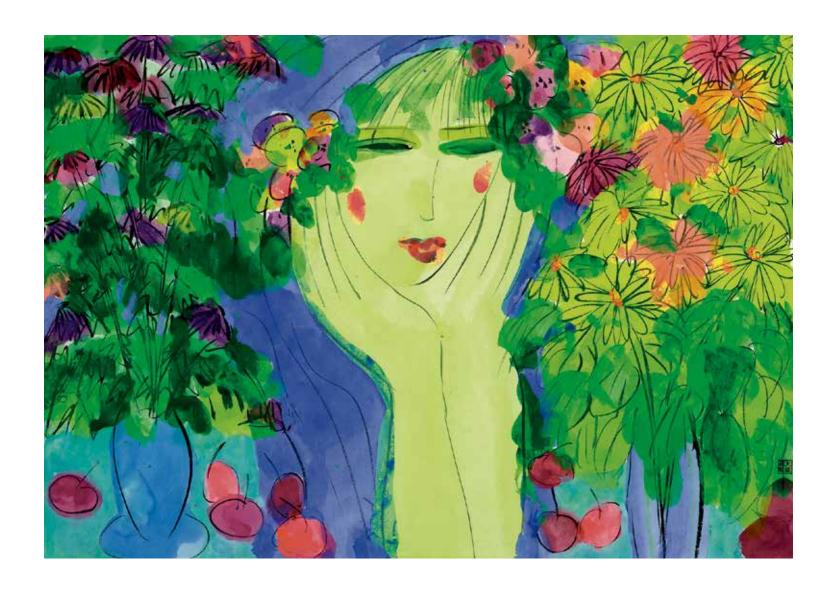
Ting absorbed essence of multiple modern art movements from his extensive travel experiences, including School of Paris, Expressionism, Fauvism and Pop art. Combining romance of the Europeans, carefreeness of the Americans and elegance of the Orientals, Ting gathered the spirit of each stream in his artworks and formed his very own Art Nouveau.

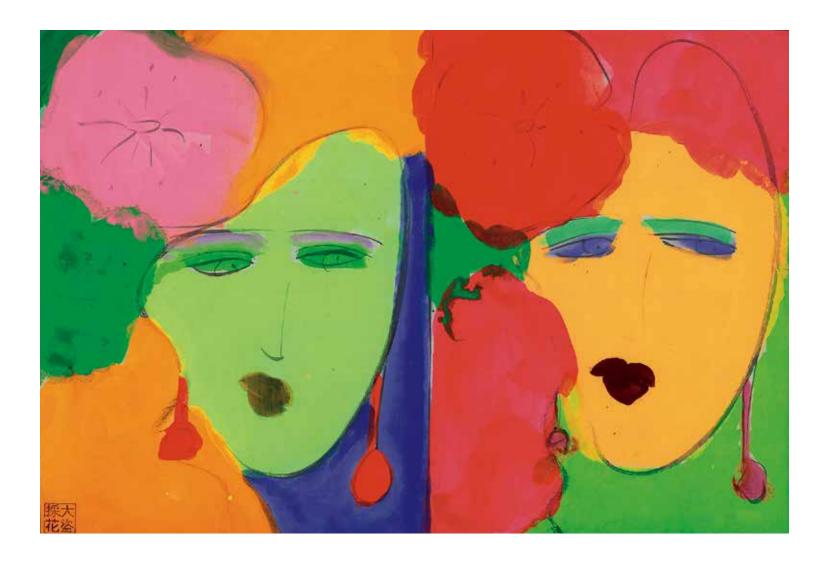
In Fall 2013, Poly Auction (Hong Kong) will exhibit a selection of Walasse Ting's masterpieces. With themes ranging from portraits of sensual women to the rarely seen sharks, the exhibition will bring forth a comprehensive exploration of the development of Ting's artistic style. Walasse Ting spent his whole life painting women and flowers, and *Lady Holding Flowers* (Lot 133) is one of his signatures. The painting portrays a woman lying cozily on her side, holding a colorful bouquet, luring with her seductive eyes and slender body on a sofa. With lyric of School of Paris as the center focus, the woman's vague attitude and attractive figure are delivered by concise and smooth lines. Ting's deliberate presentation of an incomplete female body visually liberated the physique from the limitations of a canvas, thus shortened the distance between the piece and the audience.

Influenced by Andy Warhol's Pop art movement in America, Walasse Ting created *Two Women* (Lot 134) and *Two Girls* (Lot 107) by repeatedly arranging the major element, pretty women, on the canvas. Using similar shapes, change of colors and a uniform arrangement, the repetition of structures leaves a strengthened impression on viewers. Apart from the tenderness of the beauties in the picture, Ting's artwork also displays visual stability and systematic rhythm through the use of symmetrical composition and aesthetic of color and tempo that allows visual expansion and extension.

The vibrant and vivid colors of Ting's work express energy and vitality. In *Flowery Lady* (Lot 105) the temptation, compassion and affection of women are praised with bright, intense color blocks and strong, fast brush strokes. The shyness of the woman with her face in both palms contrasts with the liveliness of blooming flowers, giving the painting a strong decorative style. The combination of simple lines and color blocks in *Three Nude Women with Parrots* (Lot 104) is a deliberate attempt to reduce spatial perception through the use of smooth curves to illustrate slenderness of the women. Similar color saturation and pink hues reveal the romantic mind of the artist, and at the same time contrast with the joyful composition that depict the women's complicated emotions.

Shark (Lot 135) is an exceptionally rare theme in Walasse Ting's collection. In Ting's Sharks paintings, figures of fish are densely packed on the landscape orientated canvas as though they are not lethal or brutal. The artist's focus on portraying their graceful swimming posture reveals his morality and innocence, as well as the philosophy of unity and coexistence of human and nature in traditional Chinese culture.





WALASSE TING (DING XIONGQUAN, 1929-2010)

Flowery Lady

丁雄泉 如花美女

acrylic on paper 46.5 x 67 cm. (18 ¹/₄ x 26 ¹/₄ in.) one seal of the artist

Opera Gallery, Hong Kong, China Acquired from the above by the present owner

HK\$120,000 - 220,000 US\$15,400 - 28,200

壓克力 紙本 鈐印:採花大盜

中國 香港 歌劇畫廊 現藏者購自上述畫廊 WALASSE TING (DING XIONGQUAN, 1929-2010)

Two Girls 丁雄泉 雙女

acrylic on paper 49 x 72 cm. (19 1/4 x 28 1/4 in.) one seal of the artist

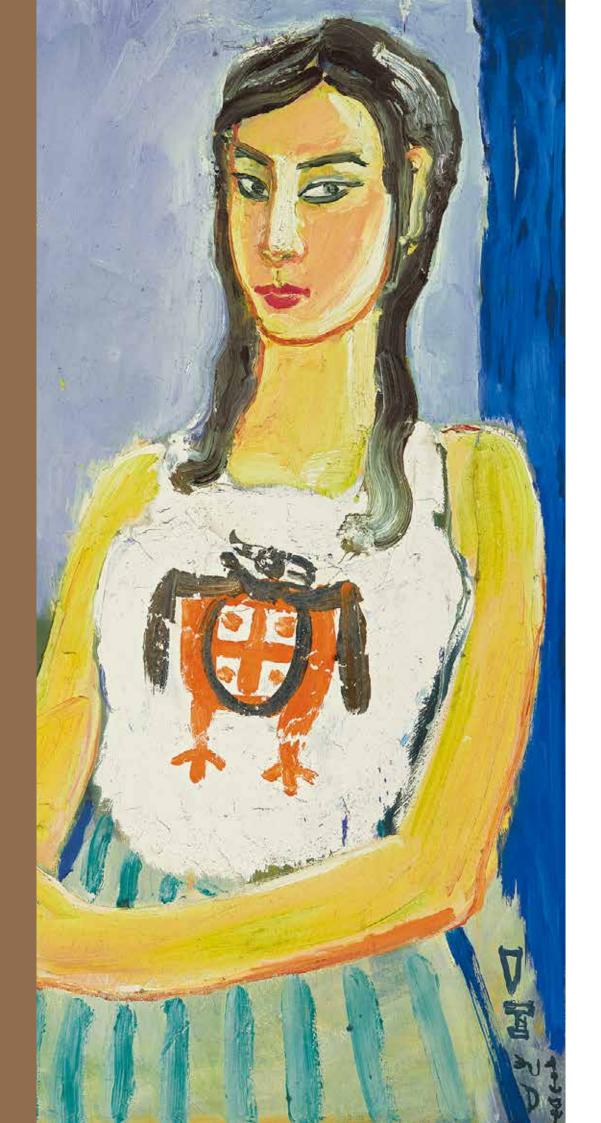
Opera Gallery, Hong Kong, China Acquired from the above by the present owner

HK\$70,000 - 100,000 US\$9,000 - 12,800

壓克力 紙本 鈐印:採花大盜

來源 中國 香港 歌劇畫廊 現藏者購自上述畫廊

34 CHINESE MODERN AND CONTEMPORARY ART :: POLY AUCTION HONG KONG



丁衍庸 香港 重要私人收藏

油畫系列

「現在知道我曾經是油畫家的人愈來愈少了。」

藝術市場常見都是丁衍庸的水墨紙本創作,卻未必知道丁衍庸最早卻是專注於油畫創作,創作量雖少卻經年持續。早於1925年

(23歲),丁衍庸仍在東京國立藝術學校修業時,便已被南京藝術學院和上海藝術學院爭相羅致為西畫教授: 1930年代在上海推廣西畫,是西畫團體決瀾社重要成員: 1928年(26歲)民國時期更是與徐悲鴻、林風鴻、劉海粟等同期而名,參加第一屆全國美術展。1930-1940年更是專注於油畫創作。從現在文獻可見的油畫作品,標示即使是1940-70年代在香港期間,丁衍庸仍一直持續創作油畫,只是量少而精。丁衍庸持續從事油畫創作歷經半個世紀,始終不放棄,來源於他一直希望融和各種美學體系,再發展出全新的表現方式和創作語彙,探索過程絕不容易,謹慎而精審,使每一幅丁衍庸的油畫都顯得極為珍貴,是這種藝術探索歷程的體現和成果。

保利香港中國現當代藝術得到香港重要藏家的支持,呈獻3幅丁公在1970年代創作最活躍時間的油畫作品(Lot 107-109),分別在1977-1978年間購自藝術家本人及其學生。其中《仕女坐像》(Lot 107)於1977年透過香港尖沙咀博雅畫廊購藏。博雅畫廊曾於1973年舉辦丁衍庸近作展。此三幅作品一直為藏家家族收藏,從未易手,從未於公開市場曝光。更彌足珍貴的是,作品涵蓋不同的題材和表現方式,又都有代表性表現了丁衍庸開創性、具個人獨特標誌的色彩美感、表現主義風格。

中國的線與西方的油彩

丁衍庸在1935年撰文〈中西畫的調和者高劍 父先生〉曾討論到中西藝術之別,也表明自己 「很想把中國畫的線條與墨用到西法畫上」, 而這正是理解丁衍庸油畫創作的重要切入點。

藝術家早年留學日本,受馬蒂斯野獸派風格啟發,卻不滿足只是單統模仿、移植。他邁向於更高的立足點,尋求以中國的藝術形式來演繹出野獸派的表現主義精神,《仕女坐像》從主題、色彩到線

條風格,都體現了上述調和中西的創作高度。 仕女的肖像形態和布局,令人想起馬蒂斯、莫迪里安尼等西方畫的表現範例,但丁衍

庸的人物造型大膽新穎,作品整理筆觸流暢明 快,帶動出粗糙有力、沉厚鮮活的筆觸,顯 示藝術家構思靈動,不拘成法。閒坐的造型 呈現仕女優雅風範,藝術家運用野獸派的色 彩風格,卻在優雅之中透著清新活潑的氣氛。 少女所穿著的亮白色小襯衣、衣服上橙紅色的 小鳥圖騰、彩藍色背景、青銅綠的條紋花裙、 人物膚色上的鮮艷橙紅、以綠與藍描繪人物臉 容輪廓,各種強烈鮮明的原色色彩配置一起, 在不調和中併發強烈視覺衝擊力,帶動了畫面 活脈氣氛,透現了新妍活潑、清新靈動的少 女神韻,創造了獨特的人物形象。八大山人 作品常採用誇張造形和線條; 丁衍庸則採用鮮 艷誇張的野獸派原色色彩,手法相異,精神 同源,都是藉張誇張、風格化的描繪創造獨 特的藝術形象,表現獨定的情緒意韻,超越 了現實形象的規限,從寫實形似遞進到表現、 表意的更高領域。新妍活潑的人物形象,明 快華麗的色彩和筆觸,莫不對應著丁衍庸爽朗 諧趣的性情,代表了書畫筆墨即藝術家自抒胸 臆的中國文化傳統。



《石立梟》殷墟前期大理岩中央研究院歷史語

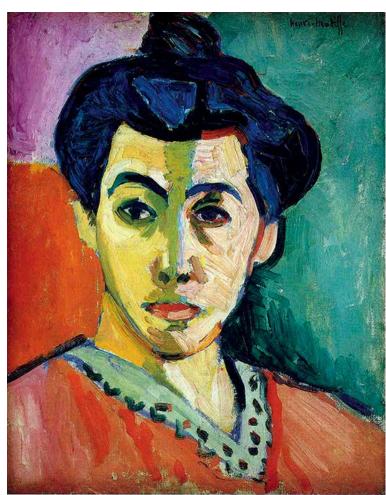
Stone Standing Owl, Marble, First half of the Yinxu Period, Collection of the Institute of History

莫迪里安尼《女人像》1915 年作 Amedeo Modigliani, *Little Louise*, 1915

作品中充滿各種金石文物的造型,少女襯衣上的小鳥彷彿上古青銅器上的簡約動物造型,也像丁氏所刻印的「丁鴻」肖形印章:畫面左方更直接勾勒出秦漢器物上常見的古代馬車紋樣。丁氏從1930年代始便對金石文物、篆印方章著迷,不斷收藏。他認為殷、周、戰國及秦諸時代的古璽,均屬中國篆刻史上藝術性及創造性最高境界,造形古拙,構圖變化多端。藝術家以古鉢篆刻紋樣入畫,使作品透現中國上古藝術特有的古樸剛健風格,貫切了丁氏以中國藝術形式呈現現代藝術美感的創作

DING YANYONG FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION

It is not hard to find a Ding Yanvong's ink on paper in the art market, and vet it is not of common knowledge that Ding had focused on oil painting at an earlier stage. Though in a small amount, these oil paintings are consistently produced throughout the years. In fact, as early as in 1925 (at the age of 23), when Ding was still attending Tokyo Art School, he had already been the target of recruitment of Nanjing Art Institute and Shanghai Art Academy for the position of Professor of Western painting. In the thirties, Ding was promoting Western painting in Shanghai, and was an important member of Juelan, a Western painting group. In 1928 (at the age of 26), he was as reputed as his contemporaries Xu Beihong, Lin Fenghong, and Liu Haisu, and participated in the first session of the national art exhibition. From 1930 to 1940, Ding focused on oil painting. According to literature review, his oil paintings from 1940-70 illustrate that even during his stay in Hong Kong, he had never ceased to create oil painting, just less but fine. Ding Yanyong has been working on oil painting for half a century. He never gave up. His perseverance originates from his hope to combine various aesthetics systems to develop a brandnew form of expression and creative vocabulary. The path of exploration has never been easy. His meticulousness and prudence make each piece of his works extremely precious, each is the result and manifestation of his journey in art.



馬蒂斯《馬蒂斯夫人 - 綠色》1905 年作 丹麥 哥本哈根 皇家美術館藏 Henri Matisse, *Portrait of Madame Matisse, (The green line),* 1905, Collection of the Royal Museum of Fine Arts, Copenhagen, Denmark

"Now fewer and fewer people know that I used to be an oil painter." Ding Yanyong

Supported by significant collectors in Hong Kong, The Chinese Modern and Contemporary Art department of Poly Hong Kong is proud to present three pieces of his oil paintings created in his most active time in the 1970's (Lots 107-109), purchased from the artist himself and his student respectively during 1977-1978. One of them, *Seated Lady* (Lot 107), was acquired from Pokart Gallery in Tsim Sha Tsui in 1977. An exhibition on his recent works had been held by Pokart Gallery in 1973. These three pieces have always been in the collection of the collector's family, and have never changed hands, nor exposed in the market. More valuable is that the works cover a variety of subject matters and forms of expression, representing Ding's ground-breaking, unique and almost signature sense of color and his expressionist style.

CHINESE LINE AND WESTERN OIL PAINT

In Ding's article in 1935, titled Gao Jianfu, the Reconciler between Chinese and Western paintings, a discussion on the differences between Chinese and Western arts is raised. He also makes his point clear that he is "eager to apply Chinese line and ink in Western-styled painting", and this is an important entry point for understanding Ding's work of oil painting. The artist studied in Japan in early years, inspired by Matisse's Fauvist style, but could not be satisfied by mere replication and transplantation. He aimed at a higher footing, where he sought to represent the expressionistic spirit of Fauvism by Chinese art forms of expression. From the theme, color to the style of line, Seated Lady embodies the aforementioned height of reconciliation between Chinese and Western arts. The figure and composition of the lady portrait is reminiscent of the likes of Matisse and Mondrian, but Ding's human portrait are bold and original. The brushstrokes in general, are smoothly and swiftly executed with strength. While rough in texture, the thick, dense strokes have a touch of liveliness which illustrates the artist's flexible, non-conforming way of thinking.

The Seated Lady (Lot 107) renders an elegant demeanor. The artist uses colors of the fauvist style, creating a fresh and lively ambience in her elegance. The small, bright white blouse, worn by the girl, the totem of orange red bird on the blouse, the bright blue background, and the bronze green striped skirt, the fresh orange red complexion of the figures, and the green and blue contours of the human faces. The configuration of strong, sharp primary colors together, while in disharmony, creates a strong visual impact, making the scene more vivid, highlighting the lively, refreshing charm of the girl, a unique image of the character is thereby created. Exaggerated shape and lines are often found in the works of the Eight Great Men of the Mountain (Bada Shanren), while Ding employs sharp, bright, exaggerated primary colors of Fauvism. Despite stylistic variety, they share very much the same spirit. It is through exaggerated, stylized portrayal that a unique artistic identity and sense of pathos is created, transcending the limits of the realistic image, underlining a progress from realism to expressionism, from the form to the concept. The image of the lively character, and the rich, swift brushstrokes, correspond to Ding's hearty, humorous temperament, suggesting that brush and ink are vehicles of the heart for the artist in traditional Chinese painting and calligraphy culture.



張大千《天竺歌姬》1951 年作台灣台北私人收藏 Zhang Daqian, *Indian Songstress*, 1951, Private Collection, Taipei, Taiwan

The work is full of images of cultural relics. The little bird on the girl's blouse resembles that on ancient bronzes, and also the seal with inscriptions of Chinese characters "Ding Hong" done by Ding. Reliefs and motifs on ancient wagons of Qin and Han Dynasties are more directly depicted on the left of the painting. During the thirties, Ding started to develop an obsession in cultural relics and seal work and started collecting them. From his point of view, antique bowls of the Yin, Zhou, and Qin Dynasties, as well as the Era of Warring States, embody the highest artistic and creative values in the history of Chinese seal art, with its primitive shape and varying composition. The artist employs the seal engraving on antique bowls in his paintings, endowing his works with the unique style of ancient Chinese art, which is simple, crude vet macho and vigorous, in consistent with Ding's objective to manifest the beauty of modern art in the form of Chinese art. The style of engraving the motifs on antique ware is also transformed into Ding's style of depicting lines. The lines of the lady's striped skirt appear both vigorous and decisive, in the execution of brushwork, in harmony with the simple style of antique bowls.

丁衍庸 寫意境,傳精神

DING YANYONG CONVEYING THE SPIRIT THROUGH CONCEPTUAL **EXPRESSION**

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

T衍庸

《戀人》(Lot 108)代表丁衍庸在野獸派 風格更大膽突破的探索。人物造型完全 採用寫意之筆,超越於客觀形象,甚至 有了誇張的變化、突出局部細節,紅色 人物正面而只有單一眼睛,眼睛更以縱 豎形態呈現,形象狂放奇詭而風格化, 有著八大山人以誇張睜視的鳥眼表現孤 憤沉鬱的奇險畫風。作品呈現丁衍庸作 品中少見的狂放不羈筆觸,兼有流暢開



畢加索《女人像》1943年作

朗的意態,顯示藝術家創作時構思靈動,造型落點十分準確,一氣呵成, 這都特別體現在人物向對方伸展互相擁抱的手的形態、或是黃色人物的飛揚 的頭髮和臉容輪廓、或是左邊大筆揮灑的藍色色彩,都呈現出明快跳脱動 感,彷彿藝術家捕捉了人兩人正要轉頭對看,雙手逐步抱緊對方的一剎那情 景,傳達強烈的情緒感染力。

馬蒂斯與八大山人

作品全以鮮明華豔的原色色彩勾勒人物軀體,賦色濃烈,對比強烈、忌配的 色彩被配置一起,在不調和中併發強烈視覺衝擊力,更促使人物注意色彩的 深淺變化與生命力,抓緊觀賞者的目光。不強調人物立體量感,卻突出了色 彩和線條的變化。作品描繪擁抱,卻超級了客觀形象的描繪,以野獸派的色 彩及八大山人的誇張表現性線條來傳達「擁抱」的熾烈情緒,充份代表丁衍 庸寫意境,傳精神的創作目標。作品似乎把19世紀西方馬蒂斯野獸派和15 世紀中國的八大山人這兩種不同藝術形態連結起來,又巧妙匯合為丁氏的獨 特表現主義風格。

「畫畫一定要畫得活,畫呆板了,物象就沒有生命力和藝術的魅力。所謂『畫 活 』,就是無論畫什麼 ,都要畫出精神來 。」 — 丁衍庸

《青蛙與抽象》(Lot 109)屬雙面畫,繪於木板上。1960-1970年代丁衍庸 常創作木板油畫,因為繪畫出來的色彩特別光亮沉厚,線條也顯得比較清晰 有力。《抽象》以深綠色彩鋪刷畫面,深綠模擬了青銅器的色彩,呈現一種 古拙沉潛的歷史感。再以深厚色調繪寫文字,令人聯想竹簡或木簡的形製, 或是篆刻印章的平面,或是甲骨文的雕刻樣式。丁衍庸學生曾記述於1973 年丁公觀看《出土文物》的電影,著迷於竹簡、木簡、帛畫。《抽象》中的 筆觸便有把這些古鈢印章的造型帶入現代油畫的創作中,表現為奔放的線 條,下筆果斷剛健;縱筆直線的起點與收筆,純樸圓融,透現出古拙健樸之 風格;筆觸沉著有力,一如在竹木上的篆刻,把中國傳統藝術所開創的線條 美感帶入到現代油畫的情境上,西方油畫媒材滲透著中國高古蒼勁。

童真的心、寫意之筆

《青蛙》一面以寥寥數筆便勾勒出青蛙躍動的傳神形象。青蛙是丁衍庸喜愛 繪畫的題材。1946年便以《荷蛙圖》參加巴黎東方博物館舉辦之「中國當 代繪畫展」,獲該館購藏。青蛙常見於丁氏水墨創作中,在油畫中則極為 罕見。造型超越了純粹的追縱寫實,不追求形似,著寫神似和意趣。以流



淳于即《雙鳥啄魚紋印》漢代 台灣 台北 國立故宮博物院藏 Chun Yuji, Seal (Monogram of Birds and Fish), Han Dynasty, Collection of the National Palace Museum, Taipei, Taiwar

暢短捷的折線來呈現青蛙輕靈跳脱意態,誇張 描繪青蛙圓睜雙眼、呶著咀,充滿童真意趣, 足可媲美李可染之畫水牛、齊白石之畫魚蝦青 蛙等形象,只是丁衍庸的獨特是以色感渾厚的 油畫媒材表現相同的簡約和生趣,畫出鮮活的 形象來,其中不無對應著丁衍庸爽朗諧趣的性 情,即活現書畫筆墨即藝術家自抒胸臆的文化 傳統。簡約而有力的線條,狂放不羈,且有流 暢開朗的形態,同時顯示藝術家構思靈動,造 型落點十分準確,不拘成法。流麗轉動的線條 裡,結合上深綠和鮮紅,強烈而悦目的原色對 比。作品的線條與色彩都充滿了具個人特色的 表現主義風格,同時也呈現中國傳統藝術中信 手拈來發自肺腑的寫意畫風。

"My painting is conceptual in nature, which means I do not stick to the shape, but my feelings at that instant of creation. However, I am not saying that the form is entirely neglected. In fact, I am striving to give life to the objects I draw." Ding Yanyong

The Lovers (Lot 108) represents Ding's bolder

breakthrough in his exploration of the Fauvist

style. The characters are portrayed in pure

conceptual manner, beyond the objective

image, and even with dramatic changes to highlight the details in parts. Only one single eye is seen from the front of the red figure. The eye is rendered in vertical, standing form. The wild, eerie but stylish imagery harks back to the eccentric, adventurist style of Bada Shanren, who conveys their gloomy misanthropy with exaggeratedly wide-open bird's eyes. The painting demonstrates a kind of brushstrokes rarely seen in Ding's works, which is wild and ruthless, yet at the same time, smooth and cheerful, reflecting the artist's flexible, freestyled way of thinking while creating the works. The precision and fluidity of the brushstrokes are illustrated by the flowing hair and face profile of the characters, or the large patch of blue hue on the left of the painting, which renders a crisp, vivid sense of dynamics, as if

the artist has captured the moment when two

people is about to turn to face each other, their

hands gradually holding tight of each other. A

MATISSE AND BADA SHANREN

strong emotional appeal is conveyed.

The works feature brilliant primary colors which are employed to outline the human figure. Contrasting colors which are often taboo in match are put together, creating a strong visual impact with a sense of disharmony, drawing viewers' attention to the tonal changes and vitality in the color, thereby holding their gaze. It is not the characters' sense of volume that is the emphasis, but the changes in color and line that are highlighted. The Lovers is depicted

beyond the objective portrayal of this image, but with Fauvist colors and the exaggerated, expressive lines of Bada Shanren to convey the fiery sentiments of *The Lovers*, fully representing Ding's emphasis on capturing the concept of painting for the purpose of conveying the spirit. The painting seems to be a combination of art forms between Matisse's Fauvism in the 19th century and that of Bada Shanren in 15th century in China. The two forms are skillfully converged into Ding's unique style of

THE CHINESE FLAVOR IN OIL PAINTING - UNSOPHISTICATED YET PROFOUND

"It is important to make the drawing come to life. If the drawing is dull, the images have no vitality and artistic charm. The so-called "draw it alive" means having the spirit captured for whatever you draw in your drawing." - Ding Yanyong

Frog and Motifs (Lot 109) is a two-sided painting on a wooden board. The oil painting on wood Ding created during 1960-1970 is featured by the brilliant, rich colors and clear, forceful lines. Motifs is dominated by the dark-green color, reminiscent of the color of the bronze ware, rendering a profound sense of history. Texts are inscribed by deep and rich colors, reminding viewers of bamboo or wooden slips, or the plane of seal art, or the engraving style of the Oracle bone script. Ding's students have recalled their teacher watching the movie "Unearthed Relics" in 1973, and his obsession with bamboo slips, wooden slips, and silk painting. The brushstrokes of Motifs show signs of bringing the style of seal art on antique bowls into modern oil painting, expressed by bold lines, decisive and vigorous execution of strokes. The starting and ending point of each vertical, straight line demonstrate a sense of completion in profound simplicity. The dense brushstrokes are executed with strength, resembling the

seal engraving on wooden and bamboo slips, bringing the beauty of line pioneered in traditional Chinese art into modern oil painting, endowing the western medium with a tint of age-old Chinese vigor.

FREEHAND WITH THE HEART OF A

In Frog, the vivid image of the leaping frog is captured by merely a few strokes. The frog is a subject matter favored by Ding. He took part in the Exhibition of Contemporary Painting of China held in Museé Cernuschi, Paris, with his painting, Banana Plant and Frog and had it acquired by the museum. The frog is a common subject matter in Ding's ink painting, but is extremely rare in oil painting. The modeling of frog goes beyond pure pursuit for reality, but with an emphasis on capturing the spirit and the fun in the moment. Crispy, short, broken lines are employed to render the brisk movement of the leaping frog. The wide-staring eyes and twitching lips of the frog are portrayed in an exaggerated manner, comparable to the portrayal of buffalos by Le Keran, and that of fish, prawns and frogs by Qi Baishi. And yet, the uniqueness of Ding lies in his choice of using oil painting with strong sense of colors as the medium to depict similar vivid images. It corresponds to his hearty, funloving temperament. Through his paintings, Ding lived the cultural tradition that, the brush and ink is a vehicle of the heart for the artist. Simple and powerful lines, wild and unbound, are employed with fluidity and gaiety. At the same time, the accurate positioning of the points, without confined to a rigid form, reveals the active mind of the artist. The smooth, flowing lines, combining the dark green and bright red hues, create a strong and beautiful color contrast. The lines and colors of his works are full of expressionistic style with individual characteristics, meanwhile rendering the style of freehand painting flowing from the heart to the fingertips of traditional Chinese artists.





粱楷《二祖調心圖》宋代 日本 東京 國立博物 Liang Kai, Monks, Song Dynasty, Collection of National Museum, Tokyo, Japan





Lot 109 Front 正面



107

DING YANYONG (T'ING YIN-YUNG, 1902-1978)

Seated Lady 丁衍庸 仕女坐像

Painted circa 1970s oil on canvas $89.5 \times 59.5 \text{ cm.} (35 \frac{1}{4} \times 23 \frac{1}{2} \text{ in.})$ signed with artist's monograms (lower right)

PROVENANCE

Pokart Gallery, Hong Kong, China Acquired from the above by the present owner in 1978-1979

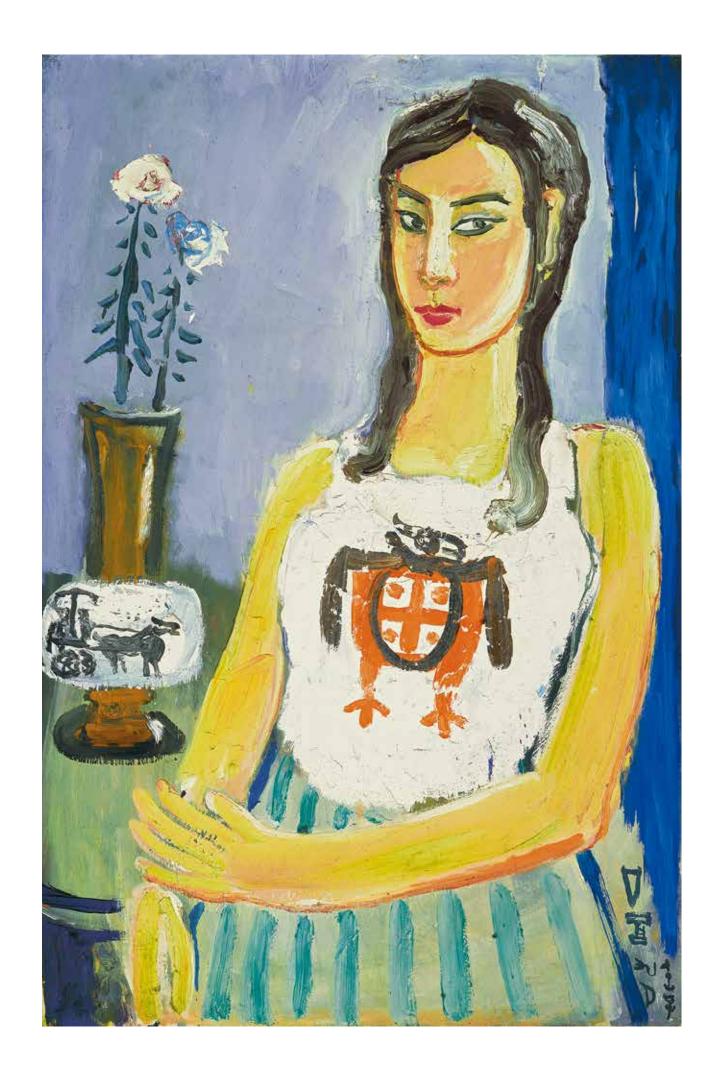
HK\$500,000 - 800,000 US\$64,100 - 102,600 約1970 年代作 油彩 畫布 藝術家簽名(右下)

來源

中國 香港 博雅畫廊 現藏者於1978-1979年間購自上述畫廊



《 軺車 》東漢青銅器 *Brone Chariot*, Han Dynasty



108

DING YANYONG (T'ING YIN-YUNG, 1902-1978)

The Lovers 丁衍庸 戀人

Painted *circa* 1970s oil on board 60 x 45.5 cm. (23 ½ x 18 in.) signed with artist's monograms (upper left)

Formerly collection of a student of the artist
Acquired from the above by the present owner in 1978-1979

HK\$150,000 - 250,000 US\$19,200 - 32,100 約1970 年代作 油彩 木板 藝術家簽名(左上)

來源 藝術家學生舊藏 現藏者於1978-1979年間購自上述收藏



畢加索《鏡前的女子》1932 年作 美國 紐約 現代美術館藏 Pablo Picasso, *Girl before a Mirror*, 1932, Collection of the Museum of Modern Art, New York, USA



PROPERTY FROM AN IMPORTANT HONG KONG PRIVATE COLLECTION 香港 重要私人收藏

109

DING YANYONG (T'ING YIN-YUNG, 1902-1978)

Frog and Motifs 丁衍庸 青蛙與抽象

Painted in 1968
oil on board (double-sided painting)
46 x 30.5 cm. (18 x 12 in.)
signed and dated 'Y.Y. Ting 8/9.68'(lower left);
signed and dated 'Y.Y. Ting 8/10.68'(lower left)

PROVENANCE

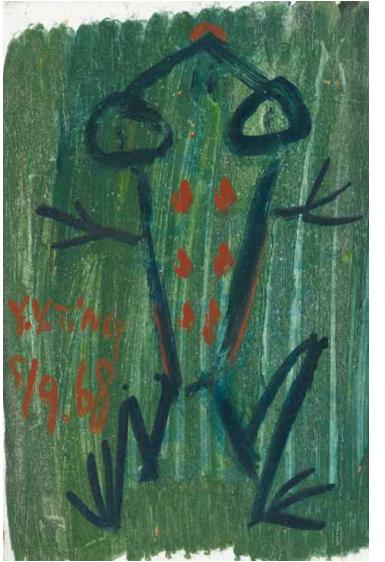
Formerly collection of a student of the artist Acquired from the above by the present owner in 1978-1979

HK\$60,000 - 80,000 US\$7,700 - 10,300 1968 年作 油彩 木板(雙面畫) 款識:Y.Y. Ting 8/9.68(左下):Y.Y. Ting 8/10.68(左下)

來源 藝術家學生舊藏 現藏者於1978-1979年間購自上述收藏



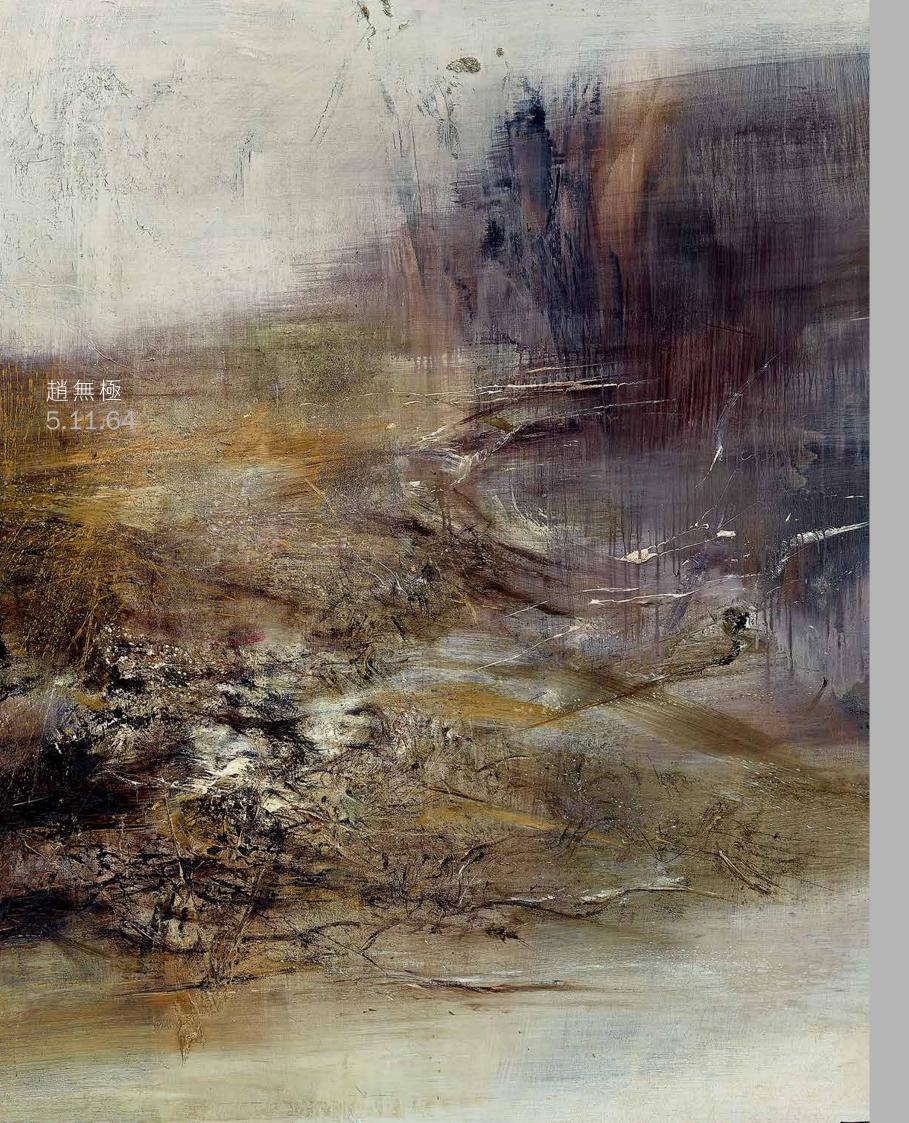
西周青銅器銘文 Engraved Inscription on Bronze Vessel, Western Zhou Dynasty





正面 Front

背面 Reverse





玉澗《山市晴巒圖》南宋 日本 東京 出光美術館藏 Yu Jian, *Mountain Village in Clearing Mist*, Southern Song Dynasty, Idemitsu Museum of Arts, Tokyo, Japan

趙無極曾説:「我從1935年畫油畫,到1964年——用了三十年才真正懂得油畫自由的方法」。1964年不僅代表他創作生涯中最為成熟的高峰,《5.11.64》(Lot 110)更以極為罕見的構圖,顯示了趙無極對於「留白」與空間意識的革新,不論就東方與西方的繪畫傳統而言,其色彩、形式元素與空間組構,都在承繼傳統的同時創造了新的突破與可能,無疑在創作概念與技法上都堪稱承先啟後,可說是一窺趙無極創作脈絡相當重要的代表作。

風景的靜觀與動態

西方風景畫在傳統上以單點透視的構圖企圖模擬與重現外在世界,藉著色彩與光線的描繪呈現不同的場景,如莫內以明暗的對比映 襯描寫逆光靜謐的鄉村景致,透納運用筆觸與色彩間的轉折創造 出水氣、光影的變化,正是對於靜景與動態完全不同的呈現。而《5.11.64》則在形式元素的拆解組構中,突破過去西方風景對於描 述單一空間的限制,從中央左下墨黑、金黃與白色細緻繁複的線條 交織,在褐色背景的襯托下,光線的明暗引導出空間的生成,色層的疊合與方向性的交錯暗示了整體大氣的流動;至上下邊角白色油彩大塊面的薄塗渲染,不再有明確的方向與遠近,朦朧的筆觸痕跡營造了未知的距離與空間狀態。趙無極不僅以色彩產生強烈的對比,其中繪畫技巧的差異——線條的速度感與大筆刷色塊的暈塗,更是快速動勢與緩慢靜止的並置,從色彩和技法的根本,強調物象本身的內在生命和意蘊,在相互的映襯之下延伸了畫面最大的表現性。

空間的虚實相應

1950年代末至1960年代初期,趙無極慣以線條筆觸的輻輳聚散為畫面中心,鋪陳層層遞進的前景、中景至背景,《5.11.64》卻大膽地以白色暈染左上與右下角,分隔出中央黃褐色與紫色交織的緊密結構,彷彿傳統山水畫中留白的天與地,構圖如南宋梁楷《雪棧行騎圖》,將減至最簡的實景置於邊角,中景至遠景則用渲染手法逐漸淡化為縹緲的煙嵐虛空,但《5.11.64》中色層鮮明的區隔卻又顯示這並不是同一場景,隨著觀者的視覺注意轉向虛曠空間,虛實之間的對照已然創造了不同空間的交錯,趙無極在此以大虛寫大實,畫面從而形成一種有機的、動態的、向無限擴張的開放空間形式,雖沒有具象的敘事情節描述,傳統中國山水畫中綜合的時空感,卻以抽象手法得到進一步的實現,趙無極也突破表述單一空間的限制,在擴展畫面可能性的同時,深化了抽象表現主義的內涵與精神性。在中國古典美學的傳承中,《易經》「遠取諸物,近取諸身」的觀念一直是中國文人理解世界、安身立命的中心思想,至山水畫成為藝術發展的主流,最終形成了「天人合一」的審美理想。《5.11.64》

跳脱了特定時空的呈現,其中隱含的種種交錯與未定,強調出對於繪畫本質的回歸,繪畫性因此顯得更加純粹,從不同層面呈現了自然的多樣可能。至此,畫面不只是對於書寫動態的表述,趙無極上溯中國傳統美學中著重的體驗性,從快到慢、從動到靜的過渡與轉折,由視覺刺激拓展了一切身體感知的可能。此處的身體並不只是生物學或生理學意義上的肉身之軀,而是強調作者的主體性,概括了肉體與靈魂、感覺與精神思維、感性與理性等共同構成的身心結構,從而融入豐富的情感與生命歷程。傳統山水畫由景象至所見所感,如郭熙在《林泉高致》中所言:「見青煙白道而思行,見平川落照而思望,見幽人山客而思居,見嚴扃泉石而思遊」,《5.11.64》則由抽象的形式元素至動與靜之間的交錯,蘊含了山水的可居可遊,在情景交融的感知間,容納深廣的生命意識與體驗內涵。

山水的身體感知

因此,1960年代中期不僅是趙無極從具象到抽象、敘事到非敘事的 成熟與蜕變時期,《5.11.64》所體現的美學觀點更是中西傳統文化 精髓的深刻結合,在山水與風景的衝突與折衷之間,以虛與實、動 與靜的對照和呼應,體現出深厚的中國文化底蘊,早在趙無極 1973 年重拾水墨之前,即為開啟他往後以大片淡彩渲染與留白探討中國 繪畫根本精神之先聲。



梁楷《雪棧行騎圖》南宋 中國 北京 故宮博物院藏 Liang Kai, *Riders in Snow*, Sothern Song Dynasty, Collection of Palace Museum, Beijing, China



O 11 | ZAO WOU-KI (ZHAO WUJI, 1921-2013) | 5.11.64

趙無極 5.11.64

Painted in 1964

oil on canvas

150 x 162 cm. (59 x 63 in.) signed in Chinese; signed 'ZAO' (lower right); signed, dated and inscribed 'ZAO WOU-KI 5.11.64 162 x 150' (on the reverse)

Galerie de Montreal, Montreal, Canada

Maurice Lefebvre-Foinet, Paris, France, and thence by descent to the previous owner

Private Collection, Asia

Charleroi, Belgium, Palace of Fine Arts, *Zao Wou Ki*, November - December 1969.

Jean Leymarie, *Zao Wou-Ki*, Documentation by Françoise Marquet, Ediciones Poligrafa, Barcelona, Spain, 1978 (illustrated, plate 108, p. 157)

HK\$22,000,000 - 32,000,000 US\$2,820,500 - 4,102,600

1964 年作 油彩 畫布

款識:無極ZAO(右下);ZAO WOU-KI 5.11.64 162 x 150(畫背)

來源 加拿大 蒙特利爾 Galerie de Montreal 法國 巴黎 Maurice Lefebvre-Foinet家族舊藏 亞洲 私人收藏

1969年11月-12月「趙無極」沙勒羅瓦藝術宮 沙勒羅瓦 比利時

《趙無極》尚·雷瑪利著 佛朗索瓦·馬克 文獻研究 Ediciones Polígrafa 巴塞隆納 西班牙 1978 年(圖版·第108圖·第157頁)





Zao Wou-Ki has said, "I began working in oils in 1935 but it wasn't until 1964 – a full thirty years – that I truly understood the free way to paint in oils." Not only was 1964 a time of peak maturity in Zao's creative career, in his 5.11.64 (Lot 110) we see the innovations the artists achieved in "leaving space" (liubai) and spatial awareness in the highly unusual composition of the work. Considered against painterly traditions both East and West, Zao's colour and formal elements and structuring of space create new breakthroughs and possibilities even as they carry forward those traditions. Here Zao can truly be said to be bridging past and future in both his creative concept and technique. In this sense, 5.11.64 can be regarded as an important work representative of one creative thread running through Zao Wou-Ki's art.

THE STATIC AND DVNAMIC IN LANDSCADE

Traditionally Western landscape painting seeks to emulate and re-present the external world from a single perspective, presenting different scenes through use of colour and light, examples being Monet's depictions of tranquil, lucent rural idylls by contrasting light and shade or Turner showing the transformations of water and light through the interaction of brushstroke and colour. These are very different ways of presenting the static and dynamic. Due to the way formal elements are broken down and reconstructed in 5.11.64, the work succeeds in transcending the limitations that result from describing a unitary space that prevailed in past Western landscape painting. The complex, repeating interweave of black, gold and white lines that descend left from the centre of the piece are set off against the dun background. A sense of space is generated by the interplay of light and shade, and the layering of colour and directional interplay suggest the whole atmosphere in flux. The thin application of large patches of white oil colour above and below eschews any clear sense of direction or perspective, the indeterminate marks of the brushwork crafting a state where distance and space are unknowable. With Zao Wou-Ki it is not just how he creates powerful contrast with his use of colour, it is also the diversity of his painterly technique - the tempo of his line, his broad-brush washes of big blocks of colour and most of all his juxtaposition of rapid motion and the slower and static - that stress the inner vitality and meaning of phenomena using the fundamentals of colour and technique. These then set each other off in such a way as to extend the expressive possibilities of the picture to the maximum.

COMBINING EMPTINESS AND SUBSTANCE IN SPACE

The core of Zao Wou-Ki's works of the late 1950s and early 1960s had been the convergence and divergence of linear brushstrokes, presenting a multi-layered progression from foreground to mid-ground to background. In 5.11.64 we find instead the bold use of white in a wash at upper left and lower right, setting apart the dense structure of interwoven dun-yellow and purple in the centre, reminiscent of the way earth and sky were shown through the use of liubai 'left space' in traditional Chinese brush-and-ink shanshui landscape painting. The composition is similar to that in the work *Riding Past the Snowbound Inn* by the Southern Song master Liang Kai, in which a real-world scene reduced to its most simple elements is situated at the edge of the picture, while the mid-ground and distance attenuate to a misty emptiness created by building up washes of colour. In 5.11.64, however, the distinct way that the various colour layers are spatially divided shows this is not an identical scene; as the viewer's visual

attention shifts to the empty vastness, the contrast between emptiness and substance has already worked to create an interplay of different spaces. In this, Zao Wou-Ki succeeds in portraying a great substance by means of a great emptiness, and hence the picture becomes an organic and dynamic open space capable of limitless extension. Although eschewing depictions employing concrete narrative, the overall sense of space-time found in traditional Chinese brush-and-ink landscape painting is here realised to a still greater degree through Zao's use of abstract technique. The artist is also able to surpass the limitations imposed when showing only a simple unitary space, so that at the same time as he expands the possibilities of his picture he also brings greater profundity to the meaningfulness and spirituality of abstract expressionism.

BODILY SENSATION IN SHANSHULL AND SCAPE

Within China's transmitted tradition of classical aesthetics, the concept first expressed in the Classic of Changes (or I-Ching) of "at a distance, drawing on things; near at hand, drawing on one's physical person" remained the central idea through which the literati understood the world and their place and purpose within it. This contributed to shanshui landscape becoming one of the main modes through which Chinese art developed and ultimately resulted in an aesthetic ideal of the "integral unity of Man and Nature" (Tian ren heyi). Zao's work 5.11.64 attempts no presentation of a particular space-time; the piece's multifarious intersections and indeterminacies emphasising its return to the basic essence of the painterly art. This makes the 'painterliness' of the work appear more pure, presenting at different levels a diversity of possibilities in Nature. As such, the canvas is more than just an expression of the dynamic of brushwork; Zao Wou-Ki is taking us back to the experientiality so greatly valued in the traditional Chinese aesthetic. His transitions and turns from quick to slow or motion to stasis provide a visual stimulation that expands every possibility of bodily sensation.

possibilities of dwelling or wandering of traditional shanshui painting and amid the perception it provides of the intermingling of scene and feelings achieves the capacity for a profound and far-ranging awareness of life in the fullest sense and meaningful experience. Thus the mid-1960s was not merely a period when Zao Wou-Ki achieved maturity in his shift from concrete to abstract and narrative to nonnarrative, still more we find that that the aesthetic idea embodied in 5.11.64 is a profound combination of the cultural essences of the traditions of China and the West. In the conflict and compromise between Chinese shanshui and Western landscape practices we find embodied the deepest truths of Chinese culture presented using contrasts and resonances between the empty and substantial and the moving and still. We have here the first signs of Zao beginning his explorations of the fundamental essence of Chinese painting through use of large patches of wash colour and the liubai employment of space that were to characterise his subsequent work, and this long before the

return to brush-and-ink painting the artist made in 1973.

'Body' here means more than just the corporeal physical body in a

biological or physiological sense; it also emphasises the subjectivity

of the artist and serves as a shorthand for a mind-body construct

containing body and soul, feelings, spiritual ideation, perception and

rationality, such that it is able to integrate seamlessly into a richness

of lived and emotional experience. Traditional shanshui landscape

painting employed a scene to bring the viewer to things they had seen or

felt, as the Song master Guo Xi wrote in his famous treatise on painting

Lin Quan Gaozhi ('The Sublime Truth of Forest and Stream'): "We see dark

smoke curling up in the moonlight and think of travel; see a river winding over

a plain in the setting sun and think of looking afar; see a mountain hermit

and think of dwelling apart; see a spring rising amid the rocks of a secluded gorge and think of wandering." The use of abstract formal elements in

5.11.64 to achieve an interplay of motion and stasis encompasses the



克勞德·莫內《森林裡的路》1864年作私人收藏 Claude Monet, *Road in a Forest*, 1864, Private Collection



透納《在洶湧大海中閃耀》1840年作 美國 威廉斯敦 克拉克藝術中心藏 J. M. W. Turner, Flares In Heavy Seas, 1840, Collection of Sterling and Francine Clark Art Institute, Williamstown, USA

11

ZAO WOU-KI (ZHAO WUJI, 1921-2013)

Bateaux Bleus (Blue Boats)

趙無極 藍色小船

Painted in 1952 oil on canvas 38 x 45 cm. (15 x 17 ³/₄ in.) signed in Chinese; signed 'ZAO' (lower right); signed, titled and dated 'Zao Wou-ki Bateaux Bleus Mai, 1952' (on the reverse)

PROVENANCE

Cadby Birch, New York, USA, acquired in 1952 Acquired from the above by Dr. Henry L. Kermott Thomas R. and Edith N. Assels, and thence by descent to Mike R. Assels Private Collection, Asia

HK\$4,000,000 - 6,000,000 US\$512,800 - 769,200 1952 年作 油彩 畫布

款識:無極ZAO(右下);Zao Wou-ki Bateaux Bleus Mai, 1952(畫背)

來源

美國 紐約 Cadby Birch(1952年購藏) Dr. Henry L. Kermott 得自上述收藏 Assels 家族舊藏 亞洲 私人收藏



馬克·羅斯柯《藍色上的白色和綠色 》1957 年作 Mark Rothko, *White and Greens in Blue*, 1957





2010年貝瑞朵夫畫廊曾請瑪勃洛畫廊的梅根·博伊爾協助,聯繫關於《藍色小船》(Lot 111)的作品資訊,趙無極基金會藝術總監揚·亨德根回覆了以下內容:「……我回辦公室後可以確認,但看來似乎沒問題,如果我印象沒錯的話,這張作品應該是出自於派蒂·柏屈畫廊,並曾出版於1951或1952年的《生活》雜誌。因為在其他的出版物中並不曾提到,所以我們資料庫現今沒有其他資訊。如果這是我提到的那件作品的話,將對資料庫建立檔案很有幫助。」1952年帕蒂·柏屈畫廊在紐約為趙無極舉辦首次畫展,《藍色小船》的確是由原藏家在同年購自帕蒂·柏屈畫廊的所有人嘉德比·柏屈,而後賣給了前任藏家的雙親,作品前後珍藏於美國私人藏家手中將近一甲子,《藍色小船》可說在趙無極早期於畫壇初露頭角時,見證了畫商與藏家對於他的喜愛與賞識。



郭忠恕《雲霄江行圖》宋代 台灣 台北故宮博物院藏 Kuo Chung-shu, *Traveling on the River in Snow*, Collection of National Palace Museum, Tainei, Taiwan

趙無極曾説:「從1952至1953年之間,我的作品時常出現在歐 美的美術館或展覽會,或被收藏。然而,這也是我畫風轉變的 開端。……我那時候畫是具象的,是一種風景模糊縹緲的畫。」 1950年代初期,趙無極繪畫的主題大多為風景、靜物等,經常 以咖啡色調為主,色彩相互交織。在目前現有的出版文獻中, 均未有如《藍色小船》一般,以單純寶藍色系為背景的克利時期 作品,畫面以淺褐色為底,俐落的線條組構出兩艘船幾何形體 的輪廓,在近似於正方形的畫布位居中央的位置,除了船隻以 外的空間幾乎全是鮮豔的寶藍色,依稀可見的底色與船隻相互 呼應,彷彿是留白所透出的背景,創造出開放的空間感與景深。 趙無極描寫了小船完整的側面輪廓,然而背景卻不是傳統山水中 天與地的留白,在相同的色彩間我們無法判斷究竟海面與天空是 否有分界?寶藍色描寫的若僅是完整的海面,畫面又卻不是俯 視的場景,與船隻的視點在相互衝突間,呈現出多樣可能的空 間組構,趙無極在此極為罕見地採用特殊的構圖與色彩,體現 了他對於中國傳統山水意識的承續與創新。

In 2010 Barridoff Galleries asked Meghan Boyle of the Marlborough Gallery to assist them in making inquiries about the painting *Bataeax Bleus* (Lot 111). The reply she received from Yann Hendgen, Art Director for the Zao Wou-Ki read as follows: "...... I will then check when back at office. There will normally be no problem as, if I have a good memory, this painting went through Patti Birch Gallery, was published in Life Magazine in 1951 or 1952, is unknown of our archives for the moment as we did not have any other mention of it instead the Life publication. If this is the same painting [it is], that will be a good point for the archives." In 1952, the Patti Birch Gallery had held the first exhibition of paintings by Zao Wou-Ki in New York. The painting Bateaux Bleus had indeed been purchased by its original collector from Cadby Birch, owner of the Patti Birch Gallery, later being sold to the parents of its previous collector. The painting has been held in private collections in the United States for close to sixty years. Bateaux Bleus stands testimony to how greatly Zao Wou-Ki's art appealed to and was appreciated by dealers and collectors at an early period in his career when he was first making his mark in art circles.

Zao Wou-Ki himself said of the time, "In the period between 1952 and 1953, my work was appearing frequently in galleries and exhibitions in America and Europe, or being purchased by collectors. But this was also a point in time that saw the beginning of a shift of style in my painting.....my paintings at the time were concrete, a kind of misty and blurred landscape." In the early 1950s, the main subject matter of Zao's paintings had been landscapes and still life, his palette frequently predominantly browns, with colours interweaving. In none of the presently available published material do we find any other work like Bateaux Bleus, a 'Klee period' work with a



馬遠《寒江獨釣圖》南宋 日本 東京 國立博物館藏 Ma Yuan, *Solitary Angler on a Wintry River Sothern*, Song Dynasty, Collection of Tokyo National Museum, Tokyo, Janan

background of simple sapphire blue, the picture made on a light brown base with the geometric outlines of two boats constructed from sprightly lines set plumb centrally on a canvas that is almost square. Aside from the boats almost all the rest of this space is bright sapphire blue, counterpoised with the few glimpses of base colour and the boats, a background where the liubai leaving of space almost seems to break through, to create an open sense of space and depthof-field. Zao has painted the small boats in full side view, but his background does not employ the traditional brush-and-ink liubai leaving of blank space to represent heaven and earth. Shown as they are in such similar colours, we have no way of saying whether there is in fact a line dividing the sky from the sea. The sapphire blue might have been supposed to only show a full view of the surface of the ocean, but then the picture is not of a scene viewed from above, and this would clash with the viewpoint from which we see the boats. What is presented is a spatial structure with multiple possibilities, and in this highly unusual example of Zao employing special techniques in composition and colour we find an embodiment of the artist both upholding and innovating within the mindscape of China's traditional shanshui landscape painting.

CHU TEH-CHUN (ZHU DEQUN, B. 1920)

Composition No. 6 朱德群 構圖 6 號

Painted in 1959 oil on paper, mounted on canvas 63.5×49 cm. ($25 \times 19^{-1/4}$ in.) signed in Chinese; signed 'CHU TEH-CHUN' (upper left)

EXHIBITED

Taipei, Taiwan, National Museum of History, Chu Teh-Chun 88 Retrospective, 9 September -23 November 2008

LITERATIII

Solo Exhibition of Chu Teh-Chun, The Ueno Royal Museum, Tokyo, Japen, 2007 (illustrated, p.100).
Chu Teh-Chun 88 Retrospective, National Museum of History,

HK\$2,000,000 - 3,000,000 US\$256,400 - 384,600

Taipei, Taiwan, 2008 (illustrated, p. 90).

1959 年作 油彩 紙本 裱於畫布 款識:朱德群 CHU TEH-CHUN(左上)

展覽

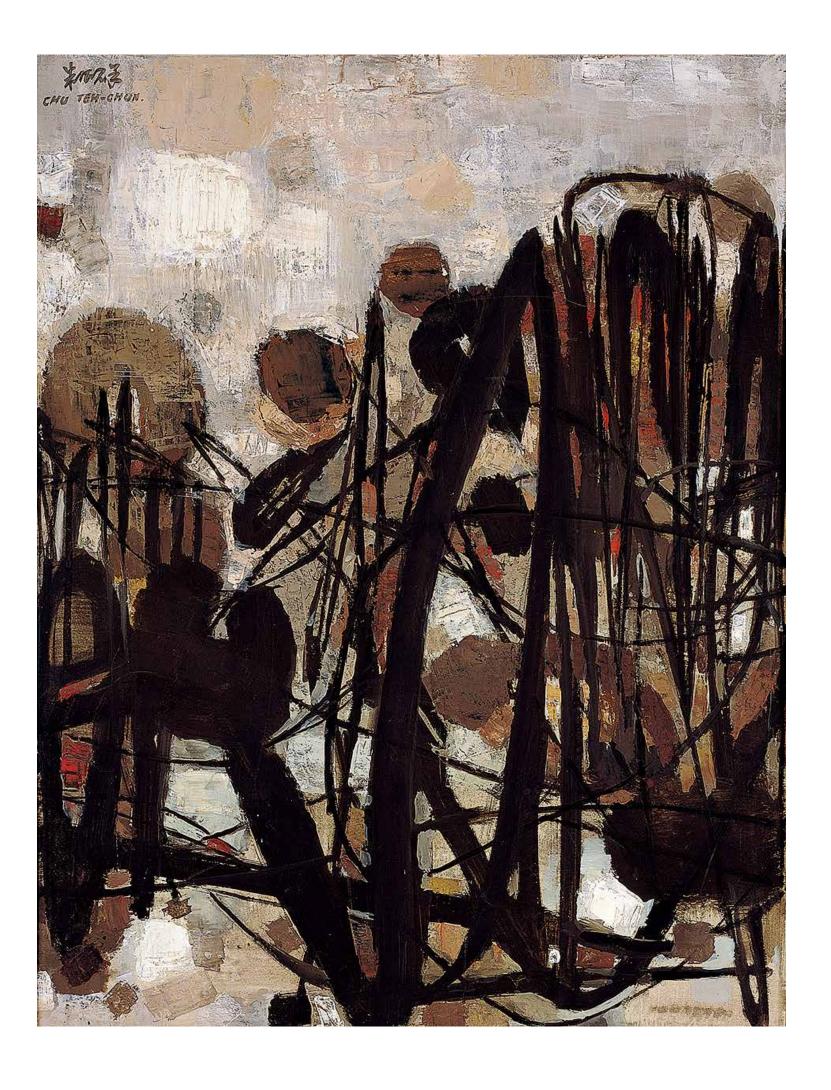
2008年9月19日-11月23日「朱德群八十八回顧展」國立歷史博物館 台北 台灣

出版

《朱德群展》上野の森美術館 東京 日本 2007年(圖版,第100頁) 《朱德群八十八回顧展》國立歷史博物館 台北 台灣 2008年(圖版,第90頁)

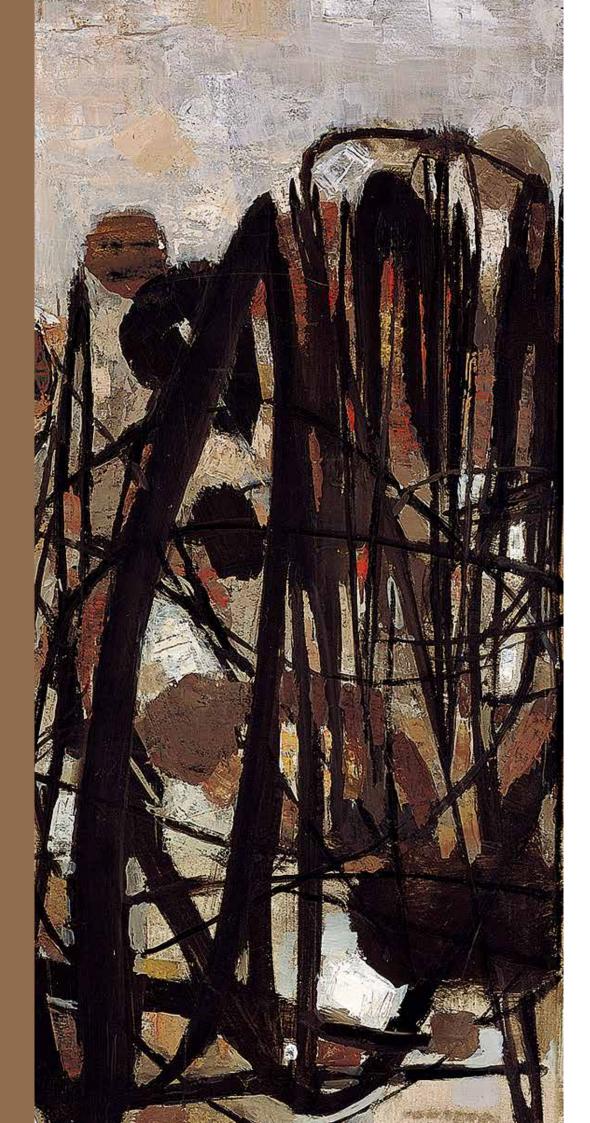


李唐《萬壑松風圖》宋代 台灣 台北 國立故宮博物館藏 Li Tang, *Wind in Pines Among a Myriad Valleys*, Song Dynasty, Collection of National Palace Museum, Taipei, Taiwan



朱德群構圖 6 號

CHU TEH-CHUN COMPOSITION NO. 6



保利香港在2012年秋拍以《紅肥綠瘦(構圖 No. 39)》刷新拍賣市場上朱德群油畫單號價格的世界紀錄,此次很榮幸呈獻同年的作品《構圖 No. 6》(Lot 112),展現了藝術家對於創作的不同思考,不論在線條或色彩的運用上都顯露他最重要的創作脈絡與風格特質,也預示了他往後逐漸轉向明暗光影與空間變化的發展。

1955年朱德群初抵法國,隔年巴黎市 立現代美術館為德·史達爾(Nicolas de Staël, 1914-1955) 舉行回顧展,對朱德 群造成了極大的震撼,他從此不受具象的 約束與限制,得以在抽象畫具有的自由下 盡情地宣洩。1958年勒尚特畫廊(Galerie H. Legendre) 與朱德群簽約代理, 旋即將 他推向國際藝壇,正是朱德群在抽象表現 主義浪潮嶄露頭角、意氣風發之時、《構 圖 No. 6》的線條動勢不僅源於他自幼深 厚的書法功底,色彩與構圖布局更透露了 上溯中國傳統山水畫的審美觀點,因而由 裡至外展現與同時代抽象表現主義藝術家 的深刻差異,《構圖 No. 6》也創造了中西 藝術融合新的可能性,使東方美學重新被 西方世界認識與理解。

《構圖 No. 6》以流暢而曲折的黑色線條於畫面交錯,在多樣方向性的變化中,暗示運筆時的肯定與瞬間的速度感,透過筆勢動態形成了戲劇性的張力關係,其間的結構令人聯想起中國文字的組合與架構,

唐代孫過庭在《書譜》中説:「一點成一字之規,一字乃 終篇之准」,説明了線條與文字之間牽一髮而動全身的關係,中國書法透過線條表達對於自然的模擬與再現,書 寫也成為一種表現文字生命的行為,藝術家將心緒情感 傾注於線條的行進與書寫過程,《構圖 No. 6》中線條的交 織與纏繞於是成為朱德群觀照自然秩序及自我精神的最佳 例證。

在色彩上,朱德群以豐富的大地色系變化創造出視覺層次的轉折,白色與朱紅色彷彿光源閃現於畫面,色塊的明度差異暗示了未界定的景深與不明確的距離感,色塊之間相互分離或重疊,刻意模糊的筆觸與邊緣創造出空間的穿透感,線條與色彩的分布與組構關係進而反映傳統山水畫中的散點透視,展現出廣闊深遠的空間層次。《構圖No.6》透過點、線、面的概括,在以書法線條直探中國書畫源頭與根本的同時,更以色彩呈現西方藝術傳統中對於光線明暗與透視的強調,早在他於1970年受林布蘭特影響之前,即透露了對於光源與空間層次的興趣與探索,《構圖No.6》可說完整而全面地概括了朱德群的創作思維與美學觀點,為相當難得而罕見的代表作。



漢斯·哈同《T. 1956-9》1956年作私人收藏 Hans Hartung, T. 1956-9, 1956, Private Colleciton



趙佶《草書紈扇》宋代中國上海博物館藏 Zhao Jie, *Cursive Script*, Song Dynasty, Collection of Shanghai Museum, Shanghai, China

Poly Auction (Hong Kong) had made the new world's highest price record by size in the auction market for a single Chu Teh-Chun's painting, *Rough lourd et vert leger (No. 39)*, in the 2012 autumn auction. This time, Poly Auction is very honored to present *Composition No. 6*, composed in the same year as the above work. This piece of work illustrates the artist's thoughtfulness in composing. From either the usage of lines or color, we could find traces of his prominent creational pattern, style and characteristics. It also anticipated his later approach and development in light and shadows, and spatial variation.

In 1955, Chu Teh-chun first arrived in France. In the following year, Musée National d'Art Moderne, Paris held a retrospective exhibition of work by Nicolas de Staël, "Nicolas de Staël 1914-1955". This exhibition had a profound influence on Chu and his works, inspiring him to no longer be subject to the constraints of figurative representation and be freed to express his art in abstract forms. In 1958, Galerie H. Legendre signed an agency contract with Chu Teh-Chun, leading to his instant promotion to the international art arena. It was when Chu Teh-Chun started to stun and make his mark under the craze of abstract expressionism. Not only do the dynamic lines in Composition No. 6 rooted from his strong foundation of calligraphy built up since his childhood, its color and structure are also originated from aesthetic appreciation of traditional Chinese landscape paintings. As a result, Composition No. 6 demonstrates his distinctive differences with other abstract expressionists of the same era. This piece of work also generates a possibility for the fusion of Chinese and Western art, reintroducing Eastern esthetics to the West, and making it understandable by the Western world.

With the smooth, yet twisting dark lines which cross each other on the screen, *Composition No.* 6 implies certainty and instantaneous speed in such multidirectional variation at the moment of drawing. The dynamic touches form a dramatic

tension in the paint. Looking at this intersecting structure, one can't help but associate it with the combinations and structures of Chinese characters. Sun Guoting of Tang Dynasty said in Treatise on Calligraphy, "A dot forms the rule of a character; a character governs the whole passage." This indicates the close relationship between lines and characters. Chinese calligraphy imitates and regenerates the nature through lines, thus calligraphy is a manner that expresses the lives of characters. The artist devoted himself on the movement of lines and the process of writing. The tangling and intercrossing lines in *Composition No. 6* are then the best example of Chu Teh-Chun's observation of order of nature and of his very own existence.

In terms of color, Chu Teh-Chun utilizes the variation of a series of earth color to formulate the transition in visual hierarchy. White and red appear to be flashing on the screen. The difference of lightness in color swatches suggests the undefined depth-of-field and unclear distance; the overlapping and diverging swatches, purposively vague touches, the penetrability of space created by the margin, the distribution of lines and color, and the structural relationship reflect the cavalier perspective of traditional Chinese landscape painting, revealing the wideness and distantness in space. Through point, line, and surface, the calligraphic elements of *Composition No. 6* identify strongly with the source and root of Chinese writing and drawing. Meanwhile, its color shows the emphasis of perspective and shading of light in Western traditional art. His interest and exploration in light source and space levels happen to be before the influence of Rembrandt in 1970. *Composition No. 6* comprises the creative thinking and artistic point of view of Chu Teh-Chun. It is definitely a rare and unique representative work of Chu Teh-Chun.

CHU TEH-CHUN (ZHU DEQUN, B. 1920)

Composition No. 118

· 朱德群 構圖118號(跳動音符)

1962'; signed in Chinese (on the reverse)

Painted in 1962

gouache on paper

38 x 57 cm. (15 x 22 ½ in.) signed in Chinese; signed 'CHU TEH-CHUN' (lower right); signed, titled, inscribed and dated 'CHU TEH-CHUN No. 118. (57 x 38)

PROVENANCE

Galerie Legendre, Paris, France Acquired from the above by the previous European owner Private Collection, Asia

EXHIBITED

Paris, France, Galerie Legendre

HK\$400,000 - 600,000 US\$51,300 - 76,900

1962 年作 水粉 紙本

款識: 朱德群 CHU TEH-CHUN(右下): CHU TEH-CHUN 朱德群 No. 118. (57 x 38) 1962(畫背)

法國 巴黎 勒讓德爾畫廊原歐洲藏家購自上述畫廊 亞洲 私人收藏

勒讓德爾畫廊 巴黎 法國



德庫寧《無題》1948年作 Willem de Kooning, *Untitled*, 1948



11/

CHU TEH-CHUN (ZHU DEQUN, B. 1920)

Composition No. 78

朱德群 構圖78號(藍色的跳動音符)

Painted in 1961

gouache on paper 57 x 38 cm. (22 ½ x 15 in.)

signed in Chinese; signed 'CHU TEH-CHUN' (lower right); signed, titled and dated 'CHU TEH-CHUN No. 78. 1961'; signed in Chinese (on the reverse)

PROVENANCE

Galerie Legendre, Paris, France

Acquired from the above by the previous European owner Private Collection, Asia

EXHIBITED

Paris, France, Galerie Legendre

HK\$700,000 - 900,000 U\$\$89,700 - 115,400 1961 年作 水粉 紙本

款識:朱德群 CHU TEH-CHUN(右下):CHU TEH-CHUN 朱德群 No. 78. 1961(畫背)

來源

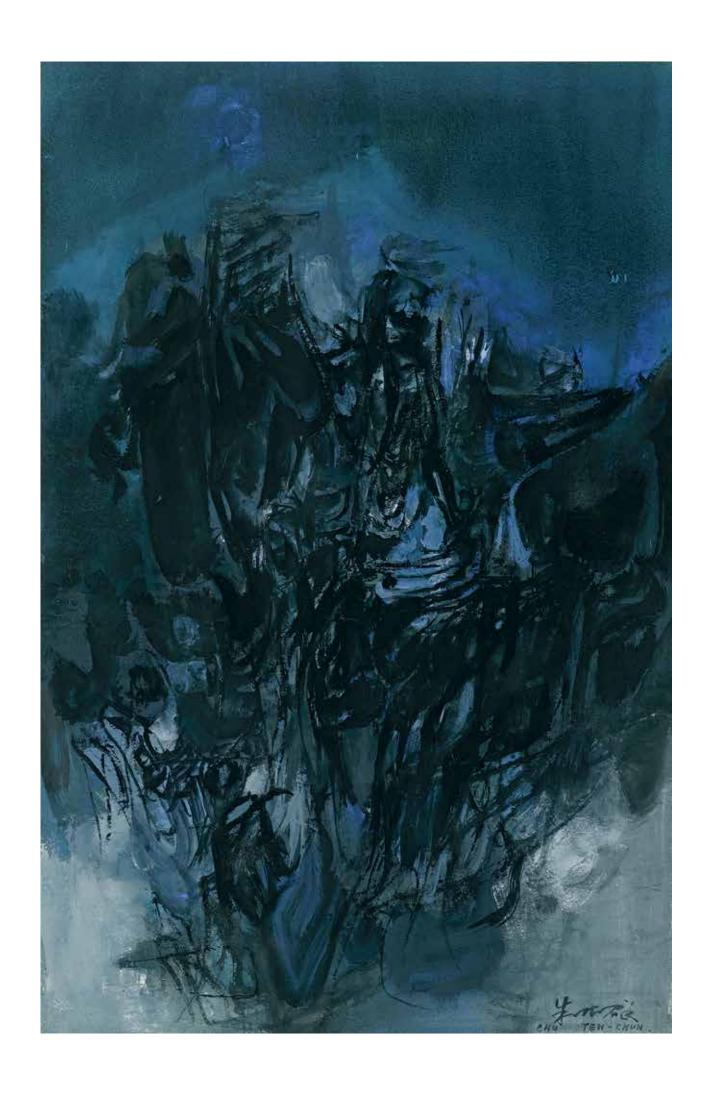
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展覧

勒讓德爾畫廊 巴黎 法國



郭熙《早春圖》 1072 年作 台灣 台北 國立故宮博物院藏 Guo Xi, *Early Spring*, 1072, Collection of the National Palace Museum, Taipei, Taiwan



HONG LING (B. 1955)

Windy Autumn 洪凌 亂紛秋色

Painted in 2011

oil on canvas

180 x 250 cm. (70 ³/₄ x 98 ¹/₂ in.)

signed in Chinese, dated '2011' (lower right); signed and titled in Chinese; inscribed and dated '180 x 250 cm 2011' (on the reverse)

PROVENANCE

Soka Art Center, Taipei, Taiwan

Acquired from the above by the present owner

EXHIBITED

Hangzhou, China, Zhejiang Art Museum, Boundless Momentum-

Hong Ling Solo Exhibition, 6-16 May 2011. Beijing, China, Today Art Museum, Boundless Momentum-Hong Ling Solo Exhibition, 18-26 December 2011.

LITERATURE

Boundless Momentum-Hong Ling Solo Exhibition, Zhejiang Art Museum, Hangzhou, China, 2011 (illustrated, p. 61).

HK\$1,400,000 - 2,400,000 US\$179,500 - 307,700

2011 年作 油彩 畫布

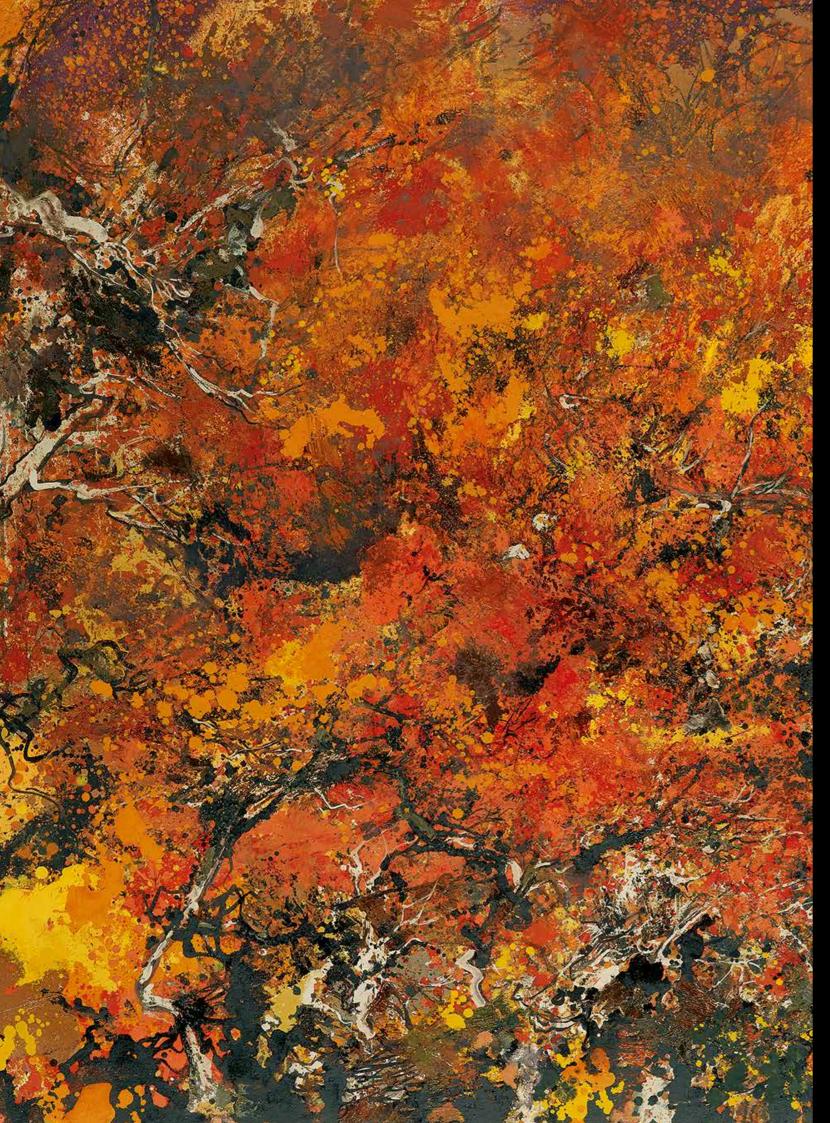
款識:洪凌2011(右下);洪凌作《亂紛秋色》180 x 250 cm 2011年夏 (畫背)

台灣 台北 索卡畫廊 現藏者購自上述畫廊

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洪凌 亂紛秋色

HONG LING WINDY AUTUMN



洪凌出生於北京,在每個人都想到大城市發展的1990年代初期, 他獨自來到黃山腳下,在一塊紅薯地上搭建山中小舍,二十年來 居住在這小屋裡,洪凌真切地面對山水,將他對大自然的所見所 感傾注於創作中,從1990年代以具象風景如實呈現外在景物 2000年富有景深的抽象風景系列以來,此次秋拍保利香港很榮幸 呈獻洪凌 2011 年的作品《亂紛秋色》(Lot 115),展現其愈發深 入風景本質的創作理念,以及創作上再一次的突破與成就。

洪凌的創作向來以雪景寒林為代表,秋色原本即為相當罕見的題 材,《亂紛秋色》更以大尺幅的畫布抒寫秋天的濃艷景致,可見在 洪凌心中,秋天並非蕭條的季節,而是如明代《徐霞客遊記》中 描述的黃山:「楓松相間,五色紛披,燦若圖繡」。《亂紛秋色》 不再出現描寫天空或背景的大面積色塊,代表了洪凌已跳脱了透 視與景深的呈現,著力刻畫對於秋色的印象與感受。畫面僅以點 線、面與色彩間來單純組構,從澄黃、橘紅至暗赭色的堆疊與鋪 面的韻律起伏與節奏感,我們如同近看片片楓紅的細緻變化,又 彷彿遠觀整片楓林的多樣暈染層次,在藝術家的主觀感知與個人 風格中,呈現出秋天的壯闊景致。傳統山水畫家意求在咫尺間展 千里,因此並非切實地模仿真實景物,而是試圖呈現自身所感知 的大自然整體面貌,洪凌的山居生活使他體驗了山水的四季遞嬗。 朝暮的時間變化,以及近看與遠觀、俯視與平視等不同的空間狀 態,經過親身在自然中遊歷,全面性的理解與掌握景物的原理和 原則後,才進一步提筆創作。因此《亂紛秋色》不是企圖摹寫對 於一時一地的瞬間印象,而是洪凌擷取風景的整體概念與山川的 精華片段,線條與色塊的聚散與組合實為他對於自然的深入分析 重組與總括,在藝術家內在感知的呈現中,由風景的單純化來掌 握意象,進而在點的聚散、線條的重疊中,達到作者的主觀情感 與大自然山水的相互交融,承續了中國傳統山水畫代代相傳的審



Hong Ling was born in Beijing, and in the 1990s, when everyone else was moving to the city to get ahead, he chose instead to move to the foot of Yellow Mountain, where he built a simple studio on a piece of sweet potato farmland. He has lived there the past 20 years, earnestly studying its landscapes and pouring out his feelings for the natural surroundings in his paintings. In the 1990s, Hong's work focused on realistic presentations of scenery, but after 2000 he shifted towards a series of more abstract landscapes with strong scenic depth. For this fall sale, Poly Auction (Hong Kong) is honored to present a 2011 work, Windy Autumn (lot 105), displaying this artist's continually deepening conception of the essence of landscape and his recent creative

Snow scenes and wintry forests have always held a central place in Hong Ling's oeuvre, while autumn scenes were for a time rarely seen in his work. Windy Autumn; however, displays all the rich, brilliant colors of autumn on a large-scale canvas, showing that for Hong Ling, autumn is anything but a dreary season. Rather, his view seems similar to the description in a book from the Ming Dynasty, The Travel Diaries of Xu Xiake, "Here, among the maples 陳·造成了鮮明的光影變化·暖色調中明度與彩度的差異形成畫 and pines, the forest is draped with brilliant colors like a beautiful embroidered tapestry." In Windy Autumn Hong Ling leaves perspective and scenic depth behind, no longer presenting the viewer with large areas of sky or background, but focusing instead on communicating his impressions and his subjective experience of these autumn colors. The work's seemingly simple structure grows out of the relationships between its points, lines, planes, and colors, beginning with the spreading and layering of yellow-orange, tangerine, and dark brown, which create vividly shifting lights and shadows. The varying values and intensities of the hues in Hong's warm-toned palette create the harmonious, rhythmic rising and falling tones of the painting, like a close-up view of patches of red maple and their fine, subtly changing patterns. Or, it could be seen as a more distant view of the layered shades and colors of a maple forest, emerging from the artist's subjective perspective and personal style as a grand scenic autumn vista. Traditional Chinese landscape artists sought above all to present a vast scene within the limited confines of a painting, and for that reason did not attempt to mimic real scenic elements; instead, they sought to convey their personal perception of the overall face of nature. In the same way, Hong Ling's reclusive life in the mountains brought him in touch with the progression of the seasons and the passing days and nights; he saw the surrounding spaces from various vantage points, near and far, gazing downward or on the level, and through roaming in nature himself, he gained an overall understanding of the principles that ordered the scenes he saw. Only then did he take up his brush to paint. For that reason, Windy Autumn does not aim to be a faithful impression of any particular place or moment, but shows Hong Ling distilling an overall conception of the landscape and its quintessential elements. The convergence and dispersal of these lines and blocks of color, their organization, clearly reveal Hong engaging in a penetrating analysis, restructuring, and generalizing of scenes from nature. In this presentation of his inner perception of those scenes, the artist arrives at images through a simplification of scenic elements; then, in this array of points and overlapping lines, he achieves a union of his personal, subjective feelings with nature's own landscapes. In this way, Hong Ling shows himself a true successor to the aesthetic outlook passed down over so many generations in the Chinese landscape painting tradition.

LIN FENGMIAN (1900-1991)

Clouds over Homeland 林風眠 故鄉的浮雲

Painted in 1960s ink and colour on paper 67.5 x 69.5 cm. (26 ½ x 27 ¼ in.) signed in Chinese (lower left) one seal of the artist

PROVENANCE

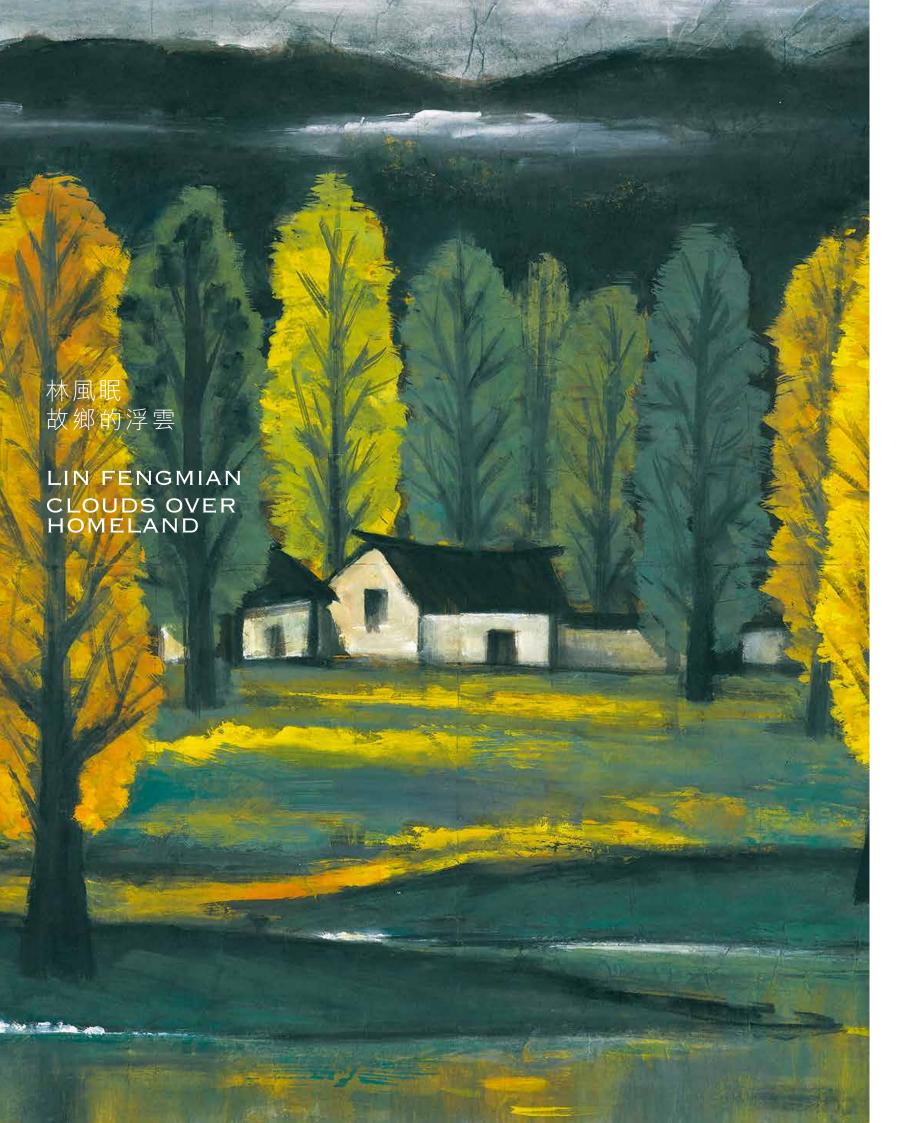
Formerly collection of Ms. Xi Suhua, student of the artist Acquired from the above by the previous owner in 1992 Private Collection, Asia

HK\$1,200,000 - 1,800,000 US\$153,800 - 230,800

1960 年代作 水墨 設色 紙本 款識:林風眠(左下) 鈐印:林風暝印

來源 藝術家學生席素華女士舊藏 原藏家於1992年得自上述收藏 亞洲 私人收藏





1950年代初,林風眠到蘇州天平山等地寫生,開始將夕照的光線引 入畫面,透過明暗對比,水墨的透明感與色彩的飽和度融為一體, 從此確立了嶄新的繪畫語言。《故鄉的浮雲》(Lot 116)原為中國著 名建築師馮紀忠的妻子席素華女士所藏,馮家於1956年結識潛居上 海南昌路的林風眠,兩家往來密切,席素華因雅好藝術,曾拜於林 風眠門下,林風眠並認其女兒馮葉為義女。1960年林風眠出任中國 美術家協會上海分會副主席,經濟條件轉好,生活安定,首次在上 海、北京和香港等地舉辦個展,受到觀眾熱烈的迴響,可以想見他 當時愉悦的心境,創作於此時的《故鄉的浮雲》即在用色上充分反 映了這個特點,從近景的橙紅、橙黃至中景的黃綠、青綠,由暖色 調至冷色調依次後退,林風眠沒有運用線條勾勒作為外形框架,而 是以肯定的筆觸堆疊出樹木茂密的枝葉,不透明色彩的覆蓋與幾何 化的輪廓強調了平面圖案的特質,空間的立體感相對削弱,畫面因 而能更加自由地組合景物,在物象的交錯與重疊間,著重其比例、 疏密與均衡等結構穿插的關係,在整體的形式美感中,最大限度地 抒發作者的主觀情感。

林風眠早年留學歐洲,歸國後幾經戰亂、四處漂泊,這些經歷與對於故鄉的思念轉化為他對於風景的想像與描繪。林風眠曾說:「當我六歲開始學畫後,就有強烈的願望,想將我看到的,感受到的東西表達出來,後來在歐洲留學的年代裡,在四處奔波的戰亂中,仍不時回憶起家鄉的片片浮雲、清清的小溪、遠遠的松林和屋旁的翠竹。」《故鄉的浮雲》從前景、中景至遠景的層層掩映,恰好形成明暗與虛實的對比,林風眠以色彩間的映襯突出了墨色的表現性,畫面中雖有白牆黑瓦的房屋,卻杳無人跡,他將「人」的因素抽取出來,所刻畫的場景已成為藝術家對於鄉愁的寄託與慰藉,林風眠在中西藝術融合的過程中,承續中國傳統山水畫反映作者的所思所感,《故鄉的浮雲》也代表了林風眠在西方風景畫與中國山水畫間折衷與創新的具體成就。



皮特·蒙德里安《海恩的樹》1902-1905 年作 荷蘭 海牙市立博物館藏 Piet Mondrian, *Trees along the Gein*, 1902-1905, Collection of Haags Gemeentemuseum, Hague, Netherlands

In the early 1950s Lin Fengmian traveled to areas including Suzhou's Tianping Mountain and began making chiaroscuro sketches incorporating gloaming rays of late afternoon sunlight—the transparent qualities of the ink wash saturated with color pioneering a new artistic language. Clouds over Homeland (Lot 116) was originally collected by Xi Suhua, wife of the renowned Chinese architect Feng Jizhong. When the Feng family lived on Shanghai's Nanchang Road in 1956 they became close with Lin. Xi Suhua was a knowledgeable art lover and an admirer of Lin's work, and asked him to be the godfather of her daughter Feng Ye. In 1960, Lin was appointed Vice Chairman of the Chinese Artist Association in Shanghai. At this time his finances and family life were stable, and for the first time he held solo exhibitions in Shanghai, Beijing, and Hong Kong. His work was well-received by the public, and all things considered he was doing very well. The abundance of color in Clouds over Homeland perhaps reflects this, as they progress from warm to cool, from the orange and ochre of the foreground to the yellow and green of the middleground, and the colder hues beyond. Lin did not follow pre-sketched lines in creating this piece, but rather laid out confident lines and layered color over them, thus creating branches and foliage on the trees, their opaque color and geometric lines emphasizing the flatness of the piece and breaking down the depths of field, resulting in a landscape comprised of independent elements. Their physical encounters emphasize the use of proportion, spacing, and balance incorporated throughout the piece-displaying that the greatest restraint in aesthetic form comes from the subjective sensibilities of the creator.

Lin Fengmian studied abroad in Europe early on in life, and upon his return home found China adrift in a state of confusion. These changes had a profound affect on his imaginings and depictions of his hometown. He has commented, "After I started studying painting at the age of six, I became overwhelmed with an intense desire to express the things that I saw and experienced. Later on when I was studying in Europe, surrounded by the chaos of war, I would often recall my hometown in the countryside: the passing clouds, cool streams, distant forests, and bamboo growing outside my home." The layers of sight in Clouds over Homeland set each other off, from the foreground to middleground to the distant background, their interactions additionally create contrasting light and shade, the white walls and black tile of the house show no trace of humans, as if they have been taken out of the equation entirely, depicting the nostalgia that Lin had already cultivated for his hometown. In his process of blending Western and Chinese elements, Lin uses traditional Chinese ink to reflect his sentiments, and Clouds over Homeland is a prime example of the distinct newness created by a meeting of Western and Chinese landscape.



錢選《山居圖卷》(局部)元代中國北京故宮博物院藏 Qian Xuan, *Mountain Hermitage* (detail), Yuan Dynasty, Collection of Palace Museum, Beijing, China

LIN FENGMIAN (1900-1991)

Two Female Militias 林風眠 兩個女民兵

Painted in 1958 ink and colour on paper 52 x 51 cm. (20 ½ x 20 in.) signed in Chinese (lower left) one seal of the artist

PROVENANCE

Acquired directly from the artist by the previous owner in the 1950s Private Collection, Asia

HK\$1,000,000 - 1,500,000 US\$128,200 - 192,300

1958 年作 水墨 設色 紙本 款識:林風眠(左下) 鈐印:林風暝印

來源 原藏家於1950年代直接得自藝術家本人 亞洲 私人收藏



林風眠 兩個女民兵

LIN FENGMIAN TWO FEMALE MILITIAS

1958年春,中國美術家協會上海分會響應市委號召,當時擔任上海美協油畫組組長的林風眠與關良、吳大羽等畫家,到上海川沙縣嚴橋蔬菜生產隊勞動鍛煉近一個月,這是他下鄉最久的一次,此後的兩年間,創作了一批反映工農勞動生活的人物畫,如《收割》、《育種》等,現今大都藏於上海中國畫院。1960年代初,林風眠又描繪《漁村豐收》、《漁市》等油畫,直到80年代仍有追述同類題材的作品,從而成為他藝術創作不容忽視的一部分。

《兩個女民兵》(Lot 117)作為林風眠這個時期相當特殊的作品,不僅屬於他一生創作中極為罕見的「女民兵」題材,在線條與色彩的使用上,更可見他採納西方現代主義繪畫形式與中國水墨相融合的轉折與突破。原藏家為文化局的一名幹部,當時也在川沙縣嚴橋蔬菜生產隊勞動、體驗生活,出於對藝術家的尊重,在勞動和生活中對林風眠多有照顧並成為朋友,下鄉結束後得到作品的餽贈紀念,可説《兩個女民兵》不僅是林風眠對於當時生活的體認與反映,更見證了他與藏家之間相互扶持的真摯情誼。

《兩個女民兵》的背景為象徵豐收的金黃色與天空的淺藍,在色彩上的運用 與處理帶有同時期油畫作品的特點,林風眠以擅用的白色水粉在人物領巾與 袖口介於透明與不透明的線條處理,豐富了畫面的層次與景深,可見1950 年代末期,他對於色彩與水墨的交疊技法已臻成熟。然而人物的描繪則與 《軋鋼》相似,均以墨線勾勒出經過幾何化的身軀與輪廓,但相對於《軋鋼》 以較為複雜的線條表現正在進行中的動作,休憩中的女民兵在造型上顯得更 為簡化,林風眠以簡潔俐落的線條描繪了日常生活中的場景,僅以簡筆帶過 臉部的五官和細節,可見藝術家的重點在於表達對於普羅大眾生活的理解與 關切。1959年他在《跨入一個新時代》一文中寫道:「首先要自己把心交給」 農民群眾,自己先要有真摯的感情。一個美術工作者,如果想在創作中描寫 農村生活,不但要在農村的建設躍進中,感受到許多的新的景象,最主要的 首先要去了解和感受到農民群眾的善良而高貴的本質,這樣在自己的創作中 才會有真摯的感情。作品的思想性才會提高一步。|《兩個女民兵》將地平線 置於畫面上方,近景的描寫使畫面中的人物彷彿近在咫尺,讓觀眾更加貼近 於農民與勞工的勞動生活,在反映特殊時代性與社會背景的同時,林風眠以 繪畫理論和技巧相互驗證,《兩個女民兵》不單是現實生活的刻畫,同時是 藝術家對於當下「生存狀態」的體會與表述。林風眠以積極的入世態度,在 直率的筆觸、樸拙的人物造型、色與墨的交疊運用中,呈現他對於社會和群 眾的觀察,這些人民生活層面的平實描述,不僅從內在主題到外在形式革新 了傳統水墨的表現與內涵,更反映了新中國處於變革中的種種面貌。



1958 年林風眠與關良等在上海郊區寫生 Lin Fengmian, Guan Liang and other artists drew sketches in the countryside outside of Shanghai in 1958

In the spring of 1958, several members of the Shanghai branch of the Chinese Artist Association, including Lin Fengmian, Guan Liang, and Wu Dayu were sent to Shanghai's Chuansha County Yanqiao Vegetable Produce Group for re-education. Lin spent one month in the countryside, and in the two years that followed created portraits that reflected the lives of rural laborers, including *Harvesting* and *Countrywomen*, collected now in the Shanghai Chinese Painting Academy. Beginning in 1960, Lin made works depicting places like *Harvest in a Fishing Village* and *Fish Market* and continued creating similar narrative works until the 1980s, resulting in a body of work of unquestionable significance.

Two Female Militias (Lot 117) is an exceptional work from this period of Lin Fengmian's practice, for the "Female Militia" pieces are featured in some of the Lin's rarest works, and the line and color attest to Lin's pioneering incorporation of techniques of Western modern painting into Chinese ink painting. This piece was originally collected by a cadre of the cultural bureau, who had been a caretaker stationed at the Chuansha County Yanqiao Vegetable Produce Group along with Lin, whom he befriended. When the rural re-education ended Lin gifted him with Two Female Militias, a piece which depicts Lin's reflections and intuitions, as well as represents a sincere partnership between artist and collector.

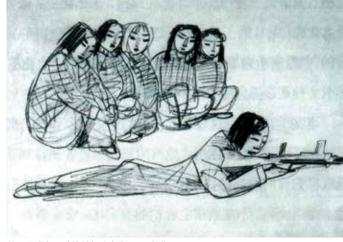
The background of Two Female Militias is of harvest gold and sky blue, and the application and handling of the paint is characteristic of the time. Lin Fengmian uses a white powder paste to portray the figures' scarves and cuffs with a certain translucence, adding rich depth to the swaths and layers. By the end of the 1950s he had mastered the technique of piling ink upon color, thus figures like those depicted in Steel Rolling have geometric shapes, abruptly contoured with lines of ink. But as these lines reflect the moving, mechanical nature of the scene, the restful aesthetic of Two Female Militias features a simpler set of lines, succinctly presenting a scene of everyday life, and subtle simplification of sensory facial details indicates the artist's focused concern with and interpretation of the lives of the proletariat. Lin's 1959 work Stepping into a New Era includes a few lines of text: "I will first give my heart to the masses, in desire for a real emotional connection. Aesthetically speaking, rural life cannot be portrayed only from angles of progress and development, or via appealing physical landscapes, but rather it is necessary to delve in and relish the decency and nobility that lies at the heart of the rural population—getting at this is the only way to invoke a sincere emotional response, to raise the intellectual value of the work." The horizon of Two Female Militias is placed high on the canvas, thus causing the characters to seem very near, making the rural scene feel within the viewer's reach, an intimate encounter with the lives of rural workers during a unique social time period. Lin's artistic theory and technique attest to Two Female Militias not only as the artist's literal depiction of real life, but also as an expressive glimpse into the "survival state" of people during a particular moment in time. Lin captures the vigor and dynamism of real life through candid, simple brushstrokes, and through depictions of the human form and the use of pigment and layers of ink expresses observations of society and people in an unadorned fashion, and from intrinsic values to external forms reshapes the expressive possibility of traditional ink painting as a reflection of one of the many faces of a changing China.



林風眠《農婦》1950 年代作 中國 上海畫院藏 Lin Fengmian, *Countrywomen*, 1950s, Collection of Shanghai Chinese Painting Academy, Shanghai, China



外風眈《軋鉤》1950 午代作 中図 上/声重阮觏 Lin Fengmian, *Steel Rolling*, 1950s, Collection of Shanghai Chinese Painting Academy, Shanghai, China



林風眠《女民兵練射擊速寫》1958 年作 Lin Fengmian, Female Militias' Shooting Practice, 1958

118

LIN FENGMIAN (1900-1991)

Pinewood 林風眠 松林

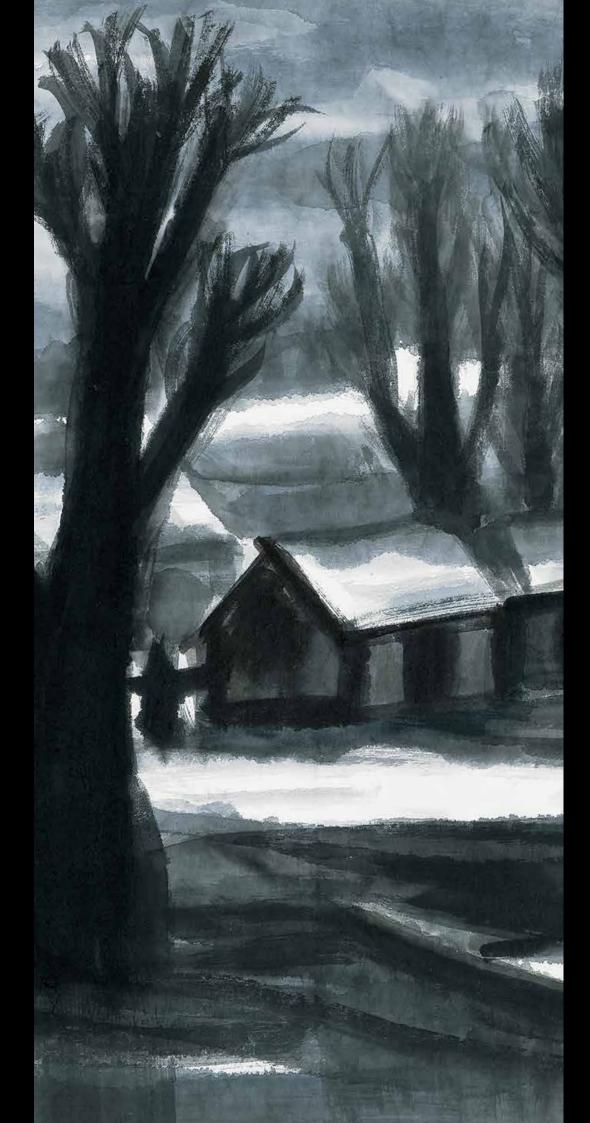
ink and colour on paper 67.5 x 67 cm. (26 ½ x 26 ¼ in.) signed in Chinese (lower right) one seal of the artist

HK\$800,000 - 1,200,000 US\$102,600 - 153,800 水墨 設色 紙本 款識:林風眠(右下) 鈐印:林風暝印



林風眠松林

LIN FENGMIAN PINEWOOD



相對於《故鄉的浮雲》中色墨交疊的表現,《松林》 (Lot 118)則以技法突出了水墨本身的特質,林風眠 並不使用單純的墨色,而是加入少許的花青暈染,整 體畫面因而在冷色調中形成了清冷的氛圍。在景物的

描繪上,林風眠雖以墨線作為輪廓,卻讓渲染的墨色從線條邊緣滲透出來,線條並不絕對地分割畫面合與分離,形成了一種物體的連續狀態,從前景停泊的船舟、松樹景等的星現,林風眠卻在單純墨的星現,林風眠卻在單純墨色的運用下,創造出形體的連續性與動態感。

林風眠在1929年寫的《中國繪畫新論》一文中表示:「繪畫上單純化的描寫,應以自然現象為基礎。單純的意義,並不是繪畫中所流行的抽象的寫意畫——文人隨意幾筆技巧的戲墨——可以代表,是向複雜的自然物象中,

尋求他顯現的性格、質量和綜合的色彩的表現。由細碎的現象中,歸納到整體的觀念中的意思。」《松林》可說是這段話的最好例證,林風眠在自然景觀的簡化下,去除了物象繁瑣的細節,回歸至最為基礎的幾何形體,畫面中的松樹幾乎頂天立地,前景與中景則各是平緩的水面與平原,垂直與水平的張力在正方形的畫面中達到均衡,在單純的色調裡,林風眠將黑色作為主色來明確的定義空間、組構物象,如馬蒂斯所說:「黑色是一股力量:我依靠黑色來簡化結構」,在黑色塊面與線條的分割下,《松林》脱離對於景物的直觀呈現,進一步以傳統水墨闡釋了現代主義的平面造型語言。

Relative to the expressions of layered, colored ink in *Clouds over Homeland*, *Pinewood* (Lot 118) employs the qualities of the ink itself. Lin Fengmian does not use a basic black, but rather adds a few drops of indigo dye, lending a certain cold, wintry atmosphere to the entire piece. In this portrayal of a landscape, Lin creates an ink contour, yet allows

the color to seep through. Thus the line does not act as a divider, but rather allows ink and color to continuously interact, from the boat anchored in the foreground to the boughs on the pine trees and house in the middleground. While it seems a still, tranquil scene, Lin uses the simple lines to create edges of dynamic continuity.

Lin Fengmian's 1929 piece New Chinese Painting Theory contains the following script: "The purest lines of the painting are based in nature. The intent of the lines is not to incorporate popular abstract techniques—scholarly approaches describe them as dramatic,



艾德華·孟克《克拉格勒的冬天》1912 年 挪威 奧斯陸 孟克美術館藏 Edvard Munch, *Winter, Kragero*, 1912, Collection of The Munch Museum, Oslo, Norway

dexterous—but is rather representational, aimed at complicated natural phenomena, exploring the traits they reveal, and the quality and synthesis expressed by the colors. They appear as shards, converging into a complete concept." Pinewood is arguably the best example of Lin's conceptual simplification of nature. Avoiding being weighed down by cumbersome details he rather reduces images to their most basic, geometric elements—from the seemingly colossal pine trees to the gentle surface of the water in the foreground and the even swaths of land in the middleground landscapes—the vertical lines of the trees and the flat water pull the piece into balance. Lin's liberal use of black lines creates a clear division of space and defines the composition of the piece—as Matisse said, "Black is a kind of strength upon which I depend on for structural simplification." The black blocks and lines in Pinewood draw away from direct representation of landscape, and rather display a step forward in developing a model for interpreting the language of modernism through traditional ink painting.

WU DAYU (1903-1988)

Untitled - 36 吳大羽 無題-36

oil on canvas

77 x 53 cm. (30 ½ x 20 ½ in.)

PROVENANCE

Private Collection, Asia

EXHIBITED

Taipei, Taiwan, National Museum of History, Wu Dayu Exhibition, 9 March- 8 April 2001.

Taipei, Taiwan, Tina Keng Gallery, Wu Dayu Exhibition, 17 November- 30 December 2007.

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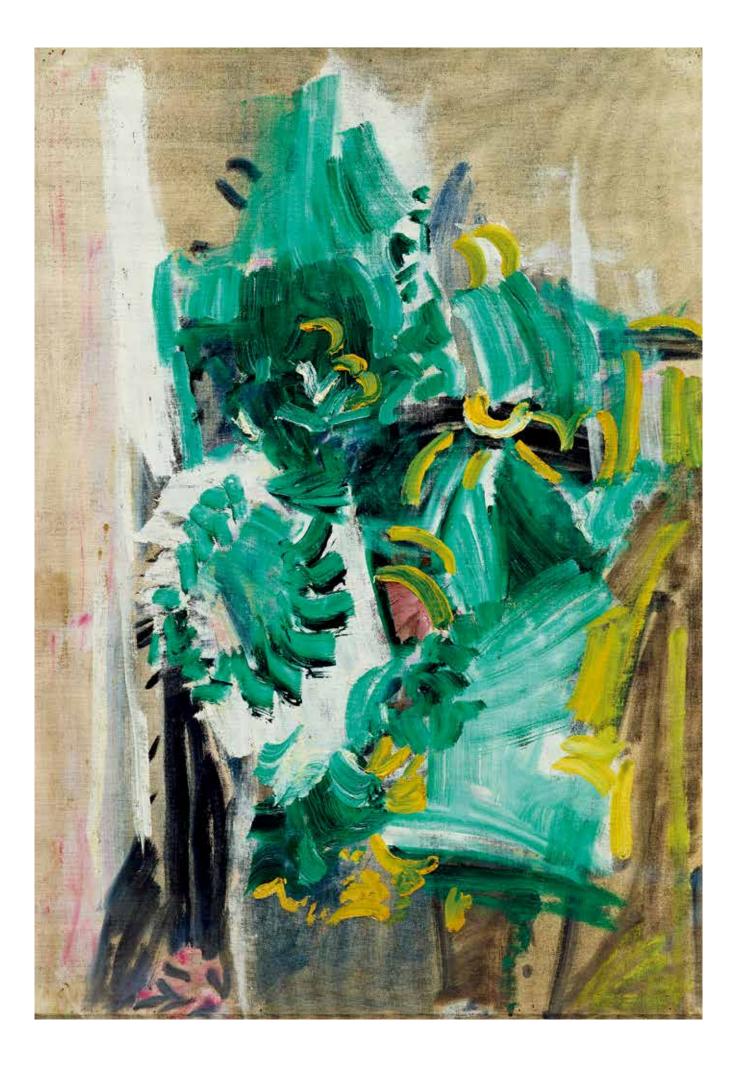
HK\$4,000,000 - 6,000,000 US\$512,800 - 769,200

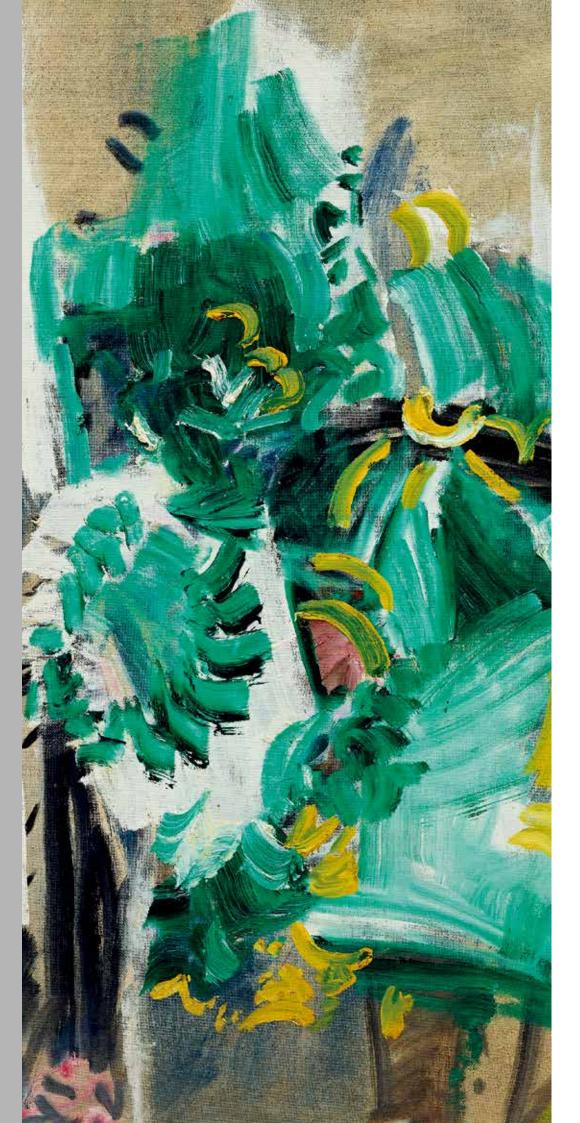
油彩 畫布

來源 亞洲 私人收藏

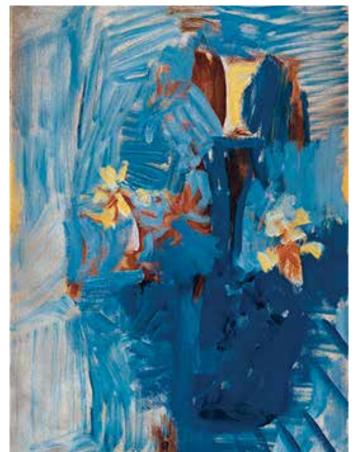
2001年3月9日-4月8日「吳大羽畫展」國立歷史博物館 台北 台灣 2007年11月17日-12月30日「吳大羽畫展」大未來畫廊 北京 中國

《吳大羽畫展》國立歷史博物館 台北 台灣 2001年(圖版,第93頁) 《吳大羽》大未來畫廊 台北 台灣 2007年(圖版,第138頁)





吳大羽 東方寫意與 西方抽象



吳大羽《色草》中國 北京 中國美術館藏 Wu Dayu, *Colour Rhym*es, Collection of The National Art Museum of China, Beijing, China

早在 1929 年杭州國立藝專的藝術家們組織「藝術運動社」的第一次展覽時,吳大羽的作品即引起熱烈迴響,有觀者評論道:「可以稱為中國色彩派代表者,當首推吳大羽無疑。……相信凡是看過吳先生作品的鑒賞家,都要受其色調之強烈的吸引而為之傾倒,……顏色一攤在他的畫板上就好像音樂家的樂譜變幻無窮!西方藝人所謂『使色彩吟哦』,吳先生已臻此神妙之境。」可見從他的早期作品看來,創新的色彩觀念已體現了現代主義的觀點,往後也成為他融合中西藝術的重要關鍵,統合了東方寫意與西方點、線、面的拆解與重組。晚期的《無題 -36》(Lot 119)為吳大羽創作中極罕見的大尺幅作品,曾分別於台灣與中國的個展中展出,並收錄在兩本吳大羽的重要圖錄,可說見證了藝術家歷經了現代西方文化的交融與社會的革新,不僅為中國現代藝術的發展拓展出新的道路,更在抽象藝術百年的進程中,以東方的色彩和形式元素開創獨樹一幟的嶄新面貌。

晚年吳大羽居於狹小的閣樓,1978-1988年成為他最為精華而密集的創作階段,數十件作品在生前未曾示人,他曾作詩:「波釋結悲欣,知君清性心。江山若故貌,風月宇外新。」此時他雖年逾古稀,創作卻愈發大膽,擺脱具體形象的束縛,以窗景、靜物或京劇人物的描繪直抒胸臆。在此時多數以深沉的寶藍或墨黑色為主的作品中,《無題-36》採用鮮豔的綠色與黃色勾勒出形象,以花葉的結構要素為基礎,藝術家將外在的形與內在的質分離開來,畫面不再需要具象的如實呈現,吳大羽轉而以他深厚的書法功底探討點、線、面之間的組構,富於變化的筆觸來自用筆過程手腕的運筆施力,油

彩濃稠的質地清楚顯露了線條在轉折處的筆意承接,如他所言:「形的變動,力的變動,達到勢的階段;變動包括時間、空間。勢隨形象變;事實上形象結構之外,也有勢,時間不會停留,藝術也不要停留。」《無題-36》線條與塊面的交錯絕非純粹外在形象的解構,而是在力道與動勢的表現中,影射了時間與空間的流轉,是吳大羽自身對於生命與時空的理解與體認。

與 1984 年參加全國美展的《色草》相比,《無題-36》雖然同樣 採取以右側為重心的構圖,但在色彩的運用上更為複雜,尤其是黑 白兩色的出現,表現出更加繁複的空間處理:墨黑色的線條同時作 為花瓣的暗面與景深的層次,白色不僅是覆蓋力強的底色,和綠色、 黑色混合的不透明淡綠色與灰色調,造成多樣介於透明與不透明之 間的變化。不同於《色草》幾乎以線條填滿背景,《無題-36》保 留了完整的畫布底色,和白色的色塊與線條形成明顯的前後關係, 以未知的距離產生廣闊的空間感。此處處理背景的手法明顯來自於 傳統中國繪畫的留白,既是未經界定的空間,同時也是「虛」,與 畫面中的繪畫區域產生虛實的對應。據吳大羽的學生閔希文回憶, 吳大羽晚年很少談畫、談創作,只説哲理、佛道、老莊,他不信佛 教,但談的都是對無、虛、空、悟等的領會。此時創作已成為吳大 羽對於人生經歷與感悟的寄託,雖然處於困頓的生活環境,他卻以 鮮豔的色彩與灑脱的筆觸抒寫日常生活的場景,《無題-36》在富 於表現性色彩的運用下,線條的筆勢與空間的虛實具體反映了傳統 中國繪畫美學,簡練的創作語彙正是藝術家對於中國傳統文化的體 悟與昇華,在現代的抽象主義中體現了深刻的東方哲學思想。



亨利·馬諦斯《科利烏爾水邊的女人》1905 年作 美國 紐約 現代美術館藏 Henri Matisse, *Woman beside the Water, Collioure*, 1905, Collection of Museum of Modern Art, New York, USA

WU DAYU
SPIRIT OF FREE
HAND BRUSH
WORK IN
WESTERN
ABSTRACT ART

Wu Dayu's work received an enthusiastic reception as early as in 1929, at the first exhibition of the Art Movement Society of the Hangzhou National Art College, where a viewer commented, "Wu can be seen as a representative of Chinese colorists, and is doubtlessly foremost among them....I believe any connoisseur who sees Wu Dayu's work will be fascinated and bowled over by the intense colors....Once Wu spreads the colors out across his canvas, they undergo endless variations, like the changes in a musical composition. Wu achieves the musical effect that Western artists pursue in making color sing." The innovative color concepts of Wu's earliest works clearly revealed a modernist point of view, which would become a crucial element in his melding of Eastern and Western styles as he brought together a spontaneous, freehand Chinese style with the deconstruction and recombination of points, lines, and planes found in Western art. Rare in its size, the present lot is among Wu's later creations and was exhibited in the artist's solo exhibitions in China and Taiwan. It is also published in two important catalogues of the artist. As Chinese society underwent reform and absorbed elements of Western culture. Wu Davu opened up new pathways for the development of its modern art, and, in the century-long progression of abstract art as a whole, further created a completely new and original style through the use of Eastern color and elements of form.

In his later years Wu lived in a narrow loft, where 1978-88 would become his finest and most intensely productive creative period. Dozens of works created in this period had never been exposed. Wu wrote in a poem, "A wave breaks." joining grief and happiness; knowing the Master brings clarity to your inner heart. The rivers and mountains are ever as of old, the romance of wind and the moon remain ever new." Though he was then past 70, creatively the artist seemed only to become even bolder. He threw off the restrictions of figurative depiction, portraying window scenes, still lifes, and Beijing opera figures in direct, lyrical expressions of his feelings, the majority of works from this period feature palettes based on a deep sapphire blue or inky black. In Untitled - 36 (Lot 119) Wu employs fresh, vivid green and yellow to contour forms basing on the structural elements of leaves and flowers. The artist separates their external forms from their inner character, so that his canvases no longer have to rely on literal and figurative depiction. Instead, Wu explores the arrangement of points, lines, and planes by means of his skillful calligraphy technique. His brushwork displays wonderful variety through the changing pressure of his wrist when applying different strokes, while the thick textures of his oils reveal clearly the points at which his brush turns to begin a new stroke. As Wu once noted, "Changes in form and changes in strength produce the inner energy of the painting; those include changes in time and space. Inner energy follows from the images, but in fact, such energy also exists outside the structure of those images. Time never stops moving, and art should never stop moving either." The intersecting lines and planes of *Untitled* - 36 are completely divorced from the structure of the physical image itself. Instead, the artist's expression of pressure and movement hint at the flowing, changing quality of space and time, and reflect the artist's own understanding and feeling for life and all its physical, temporal expressions.

Compared with *Colour Rhymes* Wu exhibited in the National Fine Arts Exhibition in 1984, the composition of *Untitled – 36* is also centered on the right, but shows greater complexity in its use of color, in particular, the addition of black and white, which helps further enrich the expression of space. Wu's ink-black lines suggest both a vase in shadow and the layering of space in the background. The

white tones provide a color ground with strong coverage, while opaque, light green and grey tones mingle with green and black to create varied transitions between transparent and opaque areas. In *Colour Rhymes*, lines fill virtually the entire background, but perhaps because *Untitled* – 36 is one of Wu's very few large-scale works, areas of underpainted color are retained intact and interact with the white tones to create clear distinctions in spatial positioning, while the actual depth of the layers remains ambiguous and thus creates a sense of expansive space. Wu's handling of the background in this area clearly derives from the use of empty space in traditional Chinese paintings, where undefined space is seen as "empty," forming a contrasting relationship with the solid forms in the painting. According to Wu Dayu's pupil Min Xi-Wen, in his later years Wu preferred not to discuss painting or creative work; instead, he discussed philosophy, Buddhism and Taoism, Laozi and Zhuangzi.

Despite not being a Buddhist, he frequently discussed his understanding of concepts such as nothingness, emptiness, and enlightenment. By this time in his life, painting had become the vehicle to which Wu Dayu entrusted his experiences and his realizations about life, and despite the relative poverty of his physical circumstances, he nevertheless employed brilliant color and free, unaffected brushwork to create these lyrical expressions of feeling for the scenes of his daily life. Along with the richly expressive lines in *Untitled – 36*, the brushwork employed in its lines, and the interaction between form and empty space, reflect the aesthetics of traditional Chinese painting. In the succinct creative vocabulary of this work, we can sense the artist's understanding of traditional Chinese culture, and the way in which he further extends and sublimates it to create a work of modern abstraction that embodies the deep philosophical thought of the East.







朱耷《瓶菊圖 》1694 年作 私人收藏 Chu Da, *Chrysanthemums in a Vase*, 1694, Private Collection

120

WU DAYU (1903-1988)

Untitled I-383; Untitled I-160; Untitled I-386 吳大羽 無題 I-383; 無題 I-160; 無題 I-386

three wax crayon on paper each: 14.5×10 cm. (5 $^{3}/_{4} \times 3$ $^{7}/_{8}$ in.)

PROVENANCE

Tina Keng Gallery, Taipei, Taiwan Acquired from the above by the present owner

88 CHINESE MODERN AND CONTEMPORARY ART :: POLY AUCTION HONG KONG

LITERATURI

Wu Dayu Works on Paper (Volume 1), Lin & Keng Gallery, Taipei, Taiwan, 2010 (Untitled I-383, illustrated, p. 222; Untitled I-160, illustrated, p. 99; Untitled I-386, illustrated, p. 244).

HK\$180,000 - 260,000 US\$23,100 - 33,300 蠟筆 紙本(共3件)

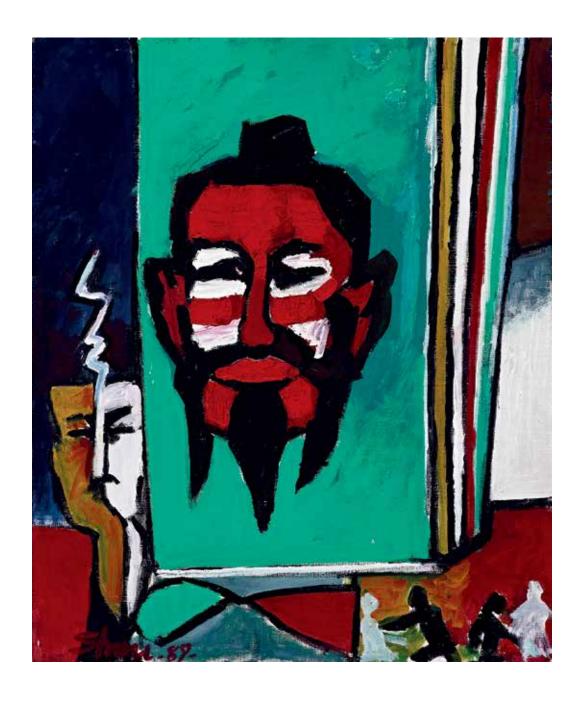
來源

台灣 台北 大未來耿畫廊 現藏者購自上述畫廊

出版

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21 Face

ZHAO SHOU (1912-2003)

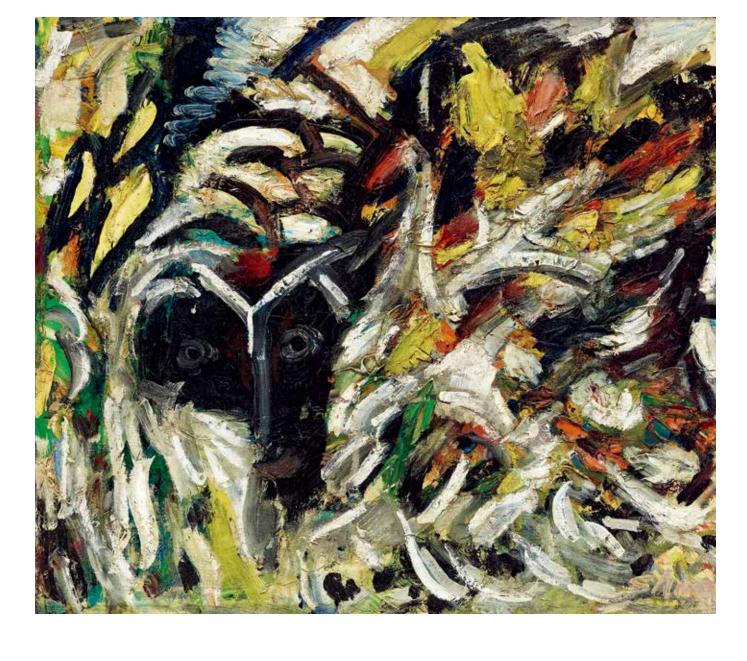
Face 趙獸 面譜

Painted in 1989 oil on canvas 60 x 50 cm. (23 ½ x 19 ¾ in.) signed and dated 'Shou 89' (lower left)

PROVENANCE
Formerly Collection of the Artist's Family

HK\$80,000 - 120,000 U\$\$10,300 - 15,400 1989 年作 油彩 畫布 款識: Shou 89 (左下)

來源 藝術家家屬舊藏



| ZHAO SHOU (1912-2003)

Face 趙獸 面譜

oil on canvas 52×44 cm. $(20 \frac{1}{2} \times 17 \frac{1}{4}$ in.) signed 'Shou' (lower right)

HK\$70,000 - 100,000 US\$9,000 - 12,800 油彩 畫布 款識:Shou(右下)

90 CHINESE MODERN AND CONTEMPORARY ART :: POLY AUCTION HONG KONG



常玉盆果

SANYU FRUITS

東方與西方的藝術源自文化與審美理念上的不同,在媒材、技法與表現方式等方面存在著極大的差異。東方主要以線條作為作者表達情感的工具,藉外部世界為手段表現內心世界,強調以形寫神;西方則自古典希臘時期即追求正確的比例、合理的透視,透過觀察與模仿,以客觀性來描寫外部世界。近代東西方藝術的融合與交流則可追溯至洛可可藝術中的中國元素與十九世紀歐洲的「日本主義」(Japonisme),二十世紀初期現代美術產生激烈變革,由傳統的寫實基礎走向內在的真實探索,如畢卡索、馬蒂斯等大師從非洲雕塑與剪紙藝術汲取靈感,常玉則在現代主義的啟迪下,選擇了回歸中國文化的根源,以藝術創作將傳統的禪學思想與文人美學發揚光大。

靜物題材為常玉一生持續不懈創作的重要主題,根據目前現有的相關著錄與出版資料顯示,其中描繪水果的油彩畫布作品不超過十件,數量相當稀少,甚至不到花卉題材的十分之一,其中未描寫桌面空間的只有兩件,《盆果》(Lot 123)即是其中之一,僅在乳白色的背景中以線條勾勒出器皿外形,更突顯了常玉在早期創作中對於留白的運用,隨著他往後於瓶花或盆花主題造型上的繁複變化,更可見《盆果》中空間意識的純粹與難能可貴,水果偏向幾何化的單純結構無疑更能表達常玉對於物象本質的回歸與著重線條的表現。

西方現代主義之父塞尚在創作中排除繁瑣的細節描繪,致力於物象的簡化,在輪廓上回歸基本的幾何造型,如他說的:「自然的形象皆可藉圓柱體、球形和圓錐體來表現。」常玉的《盆果》同樣具有此鮮明的特色,畫中的果物已除去繁瑣的細節,僅以淡色勾勒出輪廓,常玉在此將對外在世界的客觀觀察,設法簡化與概括處理,探求事物表面下真正的形式結構,以表現出其核心的本質。方形的果盆更只運用流暢的線條描繪出外形而無填色,厚塗的白色油彩顯示了果盆的具體存在,卻又同時與背景融為一體,在果盆外並未定義出桌面或牆面空間,白色的使用與傳統繪畫中的留白產生了相互對照,如南宋牧谿的《六柿圖》以簡潔構圖強調對於內心想像與感悟的重視,常玉延續了禪畫的理念與精髓,《盆果》題材簡單而意味深遠,以洗練的畫面形式體現出細膩的審美取向與深刻的主觀感受。

中國文人常以「清供」增添書齋案頭的意趣,包括各種盆景、時令水果、奇石等,象徵自然界的微縮景觀,反映了物我相親與天人合一的思想,常玉所描寫的水果靜物不僅作為自然的表徵,在多樣的水果種類中尤以桃子與葡萄為最常出現,可見《盆果》中所安排的組合並非偶然。桃子不但在色調上顯示藝術家此時有意識地選擇了粉紅色作為創作核心,並在外形上近似女性乳房,透露了常玉此時對於女體的興趣與反覆研究,與葡萄的色調組合更和同時期的《粉紅裸女》不謀而合,水果作為女體的象徵,以淡彩與線條呈現出女性軀體的溫潤與柔軟,從西方對於人體的繪畫傳統至中國講求人與自然結合的哲學觀點,可說更為深入地從文化層面探討了中西藝術的融合。《盆果》乍看之下雖是單純的靜物題材,卻已然脱離了對於物象本質的純粹探討,以靜態的果物暗喻了裸女的身體特徵,在傳承禪畫的極簡構圖中,蘊含了豐富的生命意象。縱觀常玉一生的創作,此類的隱喻從未見於他的其他作品,在題材的稀有與獨特性而言,《盆果》橫跨了靜物與裸女兩大重要主題,實為揭示常玉創作理念的重要代表作。

The art of the East and West differ in terms of cultural background and aesthetic concepts, as well as in media, techniques and methods of depiction. Eastern art relies primarily on lines as an instrument for the artist to express feelings, using the external world as a means by which to show the inner mental world, with a tendency to employ form to describe the essence of the depicted entity. By contrast, since classical Greek times Western art has pursued accurate proportions and rational perspective, and via observation and imitation sought to objectively depict the external world. The interactions and fusions of Eastern and Western art of more recent times can be traced back to the Chinese elements found in Rococo art and the *Japonisme* of 19th century Europe. The modernist art of the early twentieth century produced a radical transformation, with a move away from the traditional foundation of realistic depiction towards an exploration of inner realities – examples including Picasso and Matisse drawing inspiration from



牧谿《六柿圖》南宋 日本 京都 大德 寺龍光院藏 Mu Xi, *Six Persimmons*, Southern Song Dynasty, Ryoko-in, Daitoku-ji, Kyoto, Japan



常玉《粉紅裸女》1930 年代作 私人收藏 Sanyu, *Pink Nude*, 1930s, Private Collection

African sculpture and paper cuts. For Sanyu, the stimulus of modernism inspired a choice to return to the sources of Chinese culture, giving expression to traditional *Chan* (Zen) Buddhist ideas and literati aesthetics in her creative work

Still life remained an important subject matter in Sanyu's art throughout his life. A search of available catalogues and other published materials reveals that no more than ten of his oil on canvas paintings depict fruits, in relative terms quite a small number and indeed less than a tenth of the number of works that depict flowers. The table is not visible in only two of the fruit still lifes, and *Fruits* is one of these two; all we see against the creamy-white background is the outline of a vessel. Sanyu's use of traditional Chinese *liubai* 'leaving space' techniques that is featured in his early work is readily apparent here. Set against the complex changes in the forms with which he depicted flowers in vases or pots in his later works, the concept of space in *Fruits* (Lot 123) strikes us still more with its purity and rare achievement. The simple forms of the fruits, tending towards the geometric, are certainly better able to express Sanyu's return to the intrinsic qualities of things and his emphasis on the expressive capacity of lines.

Paul Cézanne, seen as the father of Western Modernism, abandoned detail in depiction, striving always to simplify the way things were shown and returning to basic geometrical forms. He said that all natural forms could be shown using cylinders, spheres and cones. This feature is

similarly clearly apparent in Sanyu's *Fruits*. The fruits in the centre of the picture have been stripped of any detail in depiction and are outlined in light colour. Here Sanyu is exploring the true structure of form under the surface of things by taking an objective observation of the external world, thus simplifying it. By doing this he is able to show the core aspects of an object's essential nature. The shape of the rectilinear vessel is depicted with just a few smooth lines without fill. Thickly applied white oil paints show the concrete existence of the fruit bowl but at the same time are contiguous with the background. Besides the fruit bowl there has been no attempt to define a space of table or walls. The use of white here evokes comparisons with *liubai* 'leaving space' in traditional painting, such as the famous work by Song painter-monk Muqi, *Six Persimmons*, where similarly the simplicity of composition stresses the importance of inner visualisation and awakenings. Sanyu is carrying forward the ideas and spiritual essence of Zen painting. The subject of *Fruits* is simple but

its meanings profound and far-ranging; a stripped-down painting form is employed to embody exquisite aesthetic tendencies and deeply impressing subjective experiences.

Chinese literati would often employ *qinggong* – the 'pure presentation' of decorative objects – to add to the interest and charm of table surfaces in their studios. Objects presented include potted landscapes, seasonal fruits and curious stones. They symbolise the microcosm of the natural and reflect the philosophy of the union of self and other, as well as that of man and nature. Sanyu's still lifes of fruits were not only

symbolic of Nature. Of the many possible types of fruits, peaches and grapes are among the objects he painted most often and it is apparent that the arrangement of what we see in Fruits is no happenstance. The peaches show not just the deliberate choice of the artist at this time to use pink as the core colour of his creative palette, but also in the way their form resembles that of a woman's breast reveal the artist's interest in and repeated studies of the female form that were also a feature of this period. The composition of peaches alongside grapes here echoes unconsciously that of Pink Female Nude painted around the same time. The fruit symbolises a woman's body, its lines and pale tones showing soft litheness of the female form. It can be seen as a profound exploration on a cultural level of a fusion between the art traditions of East and West in the way it combines Western ways of painting the human form with the Chinese philosophical idea of a unity of Man and Nature. Although Fruits appears at first glance merely as a simple still life subject, it has in fact already moved away from the pure exploration of the intrinsic nature of things. The fruits conceal an analogy to the features of the naked female body and we find a rich imagery of life contained within the highly simplified compositional style of the Zen painting tradition. If we consider the entirety of Sanyu's creative career, we do not find metaphor of this kind employed in any other of his works. In the rareness, even uniqueness, of its subject, Fruits bridges two major themes in Sanyu's art, still life and the female nude, and the work can thus truly be regarded as an important representative piece revelatory of Sanyu's creative ideas.

123

SANYU (CHANG YU, 1901-1966)

Fruits

常玉 盆果

Painted in 1932 oil on canvas 38×45 cm. (15×17^{3} /4 in.) signed 'SANYU'; signed in Chinese (lower right)

EXHIBITE

Taipei, Taiwan, National Museum of History, *The Exhibition of Sanyu*, 14 October-26 November 1995.

LITERATURE

Antonie Chen, *Overseas Chinese Fine Arts Series - Sanyu*, Artist Publishing Company, Taipei, Taiwan, 1995 (illustrated, plate 65, p. 122).

The Art of San Yu, National Museum of History, Taipei, Taiwan, 2001 (illustrated, plate 17, p. 28).

Rita Wong, *Sanyu Catalogue Raisonne: Oil Paintings*, Yageo Foundation and Lin & Keng Art Inc., Taipei, Taiwan, 2001 (illustrated, plate 65, p. 169).

World Famous Artist: San Yu, Hebei Education Press, Shijiazhuang, China, 2010 (illustrated, p. 224)

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

US\$512,800 - 769,200

1932 年作 油彩 畫布

款識:玉 SANYU(右下)

展覽

1995年10月14日-11月26日「雙玉爭輝」國立歷史博物館 台北 台灣

出版

《華裔美術選集:常玉》陳炎峰著 藝術家出版社 台北 台灣 1995年 (圖版,第65圖,第122頁)

《常玉畫集》國立歷史博物館 台北 台灣 1995年(圖版·第17圖·第28頁) 《常玉油畫全集》衣淑凡著 國巨基金會及大未來藝術出版社 台北 台灣 2001年(圖版·第65圖·第169頁)

《世界名畫家:常玉》河北教育出版社 石家莊 中國 2010年(圖版,第224頁)

「我生命中一無所有,我只是一個畫家。對於我的作品,我認為毋須付予任何的解釋。當觀賞我的作品時,應清楚瞭解我所要表達的…只是一種簡單的概念。」

常玉

"I have nothing in my life, I am simply a painter. As for my work, when one looks at it, one knows well enough what it is all about. I don't think it is necessary to provide any explanation of my paintings... All that my works declare is their simplicity."

SANYU



常玉 素描

SANYU SKETCHES

此次秋拍保利香港很榮幸呈獻三件常玉的素描作品,分別代表了他對於女性的不同觀察與詮釋。1928年常玉與瑪素(Marcelle Charlotte Guyot de la Hardrouyère)結婚,隔年的作品《瑪素》(Lot 125)是以妻子為主角的罕見作品,流暢的線條寄託了當時新婚的愉悦,女性身軀前傾、右腳曲起的姿態因而顯得更加柔美。作品來自於版畫家史丹利·威廉·海特(Stanley William Hayter)的收藏,海特於1927年在巴黎開設版畫工作室,為後來國際知名「17號工作室(Atelier 17)」的前身,曾與多位藝術家如米羅、畢卡索、康丁斯基協同創作版畫。常玉在1930年創作了《陶潛詩集》銅版版畫,或許也來自於與海特在1920年代晚期曾有過的互動與交集,《瑪素》的主題與背景,可說代表了1929年常玉在巴黎豐富多彩的創作生活。

《閱讀的仕女》(Lot 124)以水墨線條與炭筆描繪閱讀的女子,炭筆的粗線條加深了女性身軀的量感,《閒坐的仕女》(Lot 126)的線條處理更為簡單,臉部表情的勾勒卻顯得靈活生動,兩件作品都將仕女的腿部誇大,水墨線條本身的起承轉合與留白的空間相呼應,呈現極簡的線條美感。當時中國文學家徐志摩亦驚艷其誇張身體曲線的獨特手法,並暱稱為「宇宙的大腿」,以形容常玉的仕女素描作品中所展現驚人的想像空間與意境。

Poly Auction (Hong Kong) 2013 Fall Auction is proud to present three of Sanyu's sketches, representing his various observations and interpretations of women. In 1928, Sanyu married Marcelle Charlotte Guyot de la Hardrouyère, and his work *Marcelle* (Lot 125) the next year is a rare piece with his wife as the main character. The smooth lines carry the pleasure of being newly married. The female body leaning forward and the right foot bending upward make the posture more feminine and beautiful. The work is from the collection of printmaker Stanley William Hayter. In 1927, Hayter opened in Paris an engraving studio, which was the predecessor of the internationally renowned "Atelier 17". He had worked with artists like Miro, Picasso, Kandinsky on engravings. In 1930, Sanyu created a copperplate engraving Tao Qian Poetry, which may also be related to his interaction and intercourse with Hayter in the late 1920s. The theme and background of "*Marcelle*" can be said to represent Sanyu's colorful life on artistic creation in Paris in 1929.

Reading Lady (Lot 124) depicts a reading woman with ink and charcoal. The broad strokes of charcoal increased the sense of volume of the female body. The handling of lines in Seated Lady (Lot 126) is even simpler, but the outline of the facial expression is flexible and lively. Both of the works have exaggerated the lady's legs, with the transformation of the ink lines and the blank spaces echoing each other, showing the aesthetic of minimal lines. Chinese writer Xu Zhimo was amazed by Sanyu's exaggerating approach in handling body curves and nicknamed it as "The thigh of the universe" to describe the astonishing room for imagination and artistic conception presented in Sanyu's lady sketches.



SANYU (CHANG YU, 1901-1966)

Reading Lady 常玉 閱讀的仕女

ink and charcoal on paper 45 x 28 cm. (17 ³/₄ x 11 in.)

signed in Chinese; signed 'SANYU' (lower right)

PROVENANCE
Private Collection, France, acquired directly from the artist by the previous owner

Private Collection, France

HK\$120,000 - 180,000 US\$15,400 - 23,100

水墨 炭筆 紙本 款識:玉 SANYU(右下)

原法國藏家直接購自藝術家本人 法國 私人收藏



125

SANYU (CHANG YU, 1901-1966)

Marcelle

常玉 瑪素

Painted in 1929 ink on paper 45.5 x 27.5 cm. (18 x 11 in.) signed in Chinese; signed 'SANYU' (lower right)

PROVENANCE

Formerly Collection of Stanley William Hayter, acquired directly from the artist Important French Private Collection

HK\$200,000 - 300,000 US\$25,600 - 38,500 1929 年作 水墨 紙本 款識:玉 SANYU(右下)

來源

Stanley William Hayter 舊藏(直接購自藝術家本人) 法國 重要私人收藏



SANYU (CHANG YU, 1901-1966) Seated Lady

常玉 閒坐的仕女

ink on paper

45 x 27.5 cm. (17 ³/₄ x 10 ³/₄ in.) signed in Chinese; signed 'SANYU' (lower left)

PROVENANCE
Private Collection, France, acquired directly from the artist by the previous owner

Private Collection, France

HK\$100,000 - 150,000 US\$12,800 - 19,200

水墨 紙本 款識:玉 SANYU(左下)

原法國藏家直接購自藝術家本人 法國 私人收藏



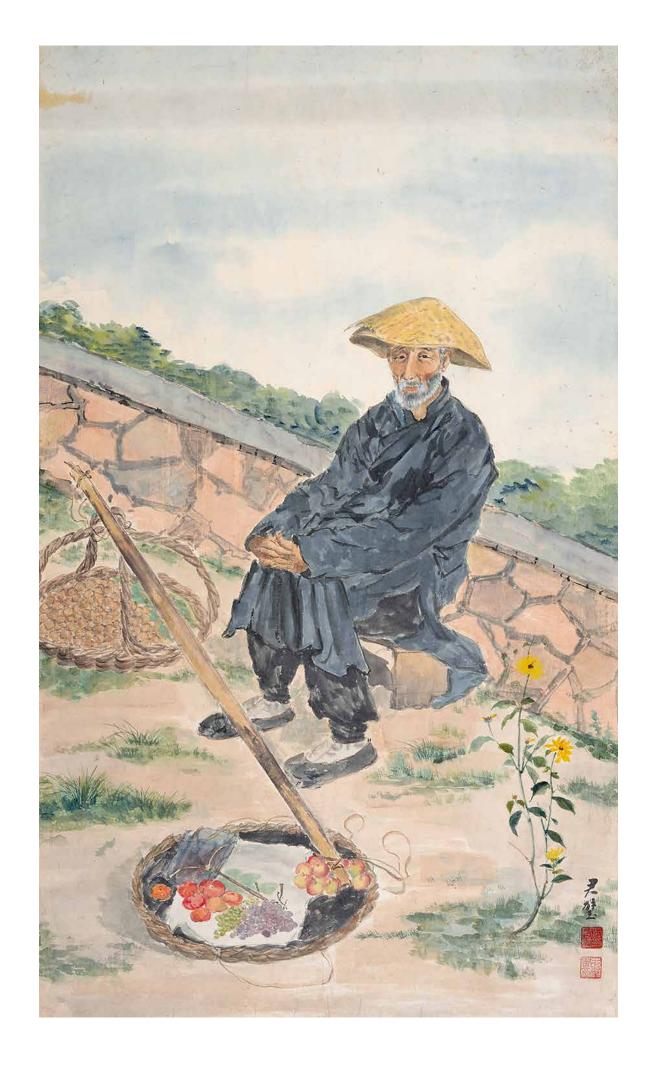
127

FAN TCHUNPI (FANG JUNBI, 1898-1986) Resting in the Field

Resting in the Fie 方君璧 田間小憩

ink and colour on paper 103 x 61.5 cm. (40 ½ x 14 in.) signed in Chinese (lower right) two seals of the artist

HK\$100,000 - 150,000 US\$12,800 - 19,200 水墨 設色 紙本 款識:君璧(右下) 鈐印:方君璧印:君璧畫印



CHANG SHUHONG (1904-1994)

Still Life · Flower 常書鴻 靜物·花

Painted in 1983

oil on board

91 x 65 cm. (35 ³/₄ x 25 ¹/₂ in.)

signed, dated and inscribed in Chinese (lower right)

Formerly Collection of the Artist's Family

LITERATURE

Chang Jia Huang 1996, Ichimainoe, Tokyo, Japan, 1996 (illustrated, p.1).

HK\$1,500,000 - 2,500,000 US\$192,300 - 320,500

1983 年作 油彩 木板

款識:常書鴻一九八三年 五月 于日本(右下)

來源 藝術家家屬舊藏

《常嘉煌選集》一枚の繪株式会社東京 日本 1996年(圖版・第1頁)

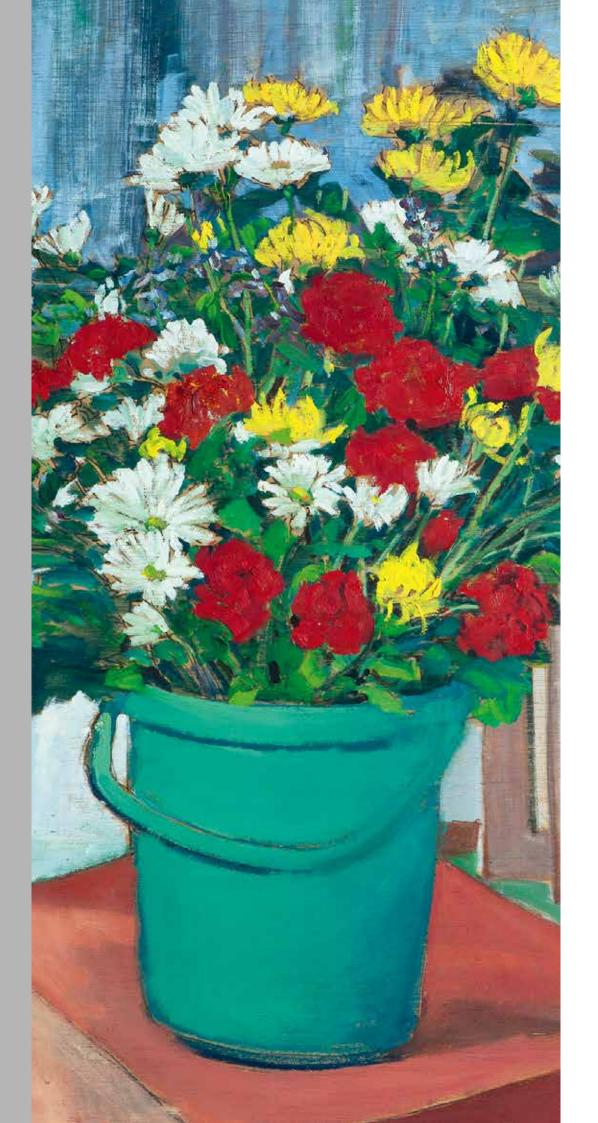


文森特·梵高《紅色的罌粟花和雛菊》1890年作美國 紐約 諾克斯美術館藏 Vincent van Gogh, Red Poppies and Daisies, 1890, Collection of Albright-Knox Art Gallery, New York, USA



常書鴻 靜物·花

CHANG SHUHONG STILL LIFE · FLOWER



常書鴻經過早年對於藝術的興趣與鑽研,於1927年到達法國,在西 方古典主義的影響下以寫實風格為主,在留學十年的過程中,先後 以第一名的成績畢業於里昂國立美術學校與巴黎法蘭西學院院士勞 朗斯畫室,曾獲巴黎與里昂沙龍展金、銀獎與巴黎美術家協會金獎, 作品並被收藏於巴黎現代美術館與龐畢度中心等重要機構,以中國 藝術家的身分取得少有的殊榮,在法國藝壇大放異彩。歸國後,從 1940年代開始,在極為艱苦的環境下,致力於保存與研究敦煌石窟 藝術,開拓與正式奠定敦煌學的研究。同時,油畫創作也一直是常 書鴻藝術生命的重要部分,留學階段與歸國後主要以人物與風景題 材為主,1970年代之後,轉向花卉為主的各類靜物,經過寫實主義 紮實的學院訓練,與中國傳統敦煌石窟壁畫的臨摹研究,藝術家晚 年的風格愈發渾厚,筆法也更加直率,花卉本身兼具繁複與單純的 特色,無疑呈現出常書鴻此時爐火純青的藝術造詣,《靜物·花》 (Lot 128) 為其相當少見的大幅作品, 收錄於 1996年出版的《常嘉煌 選集》,可説具體代表了常書鴻歷經數十年浸淫於西方與中國、傳 統與現代藝術的豐碩成就。

1983年時常書鴻任東京藝術大學客座教授,《靜物·花》以居家一 隅呈現藝術家此時怡然自得的生活風貌。靜物作品的主題單純,自 他回國以後過去西方學院派的色彩已逐漸淡化,灰褐色調中開始出 現一些中國化的鮮豔紅色,晚年時更喜用紅、綠原色,《靜物‧花》 以玫瑰與枝葉表現出畫面的強烈對比,可見民族藝術的形式已深入 常書鴻的創作風格與繪畫語言之中。畫面採用白色、黃色與紅色、 綠色集中描寫花卉主角,花盆、桌子至右下的畫框均簡化為純粹的 幾何形體,隨著常書鴻進入莫高窟研究後,敦煌藝術滲透到油畫創 作中,此處形式結構可見來自敦煌壁畫的啟示,色彩的運用如土紅、 藍綠等反映來自於壁畫用色的影響,具有裝飾化的意味。背景則運 用淺藍色為主的薄塗乾擦,在清晰可見的木板紋理下,襯托出窗簾 薄透的質地。從畫面中央以高彩度的色彩描寫主角,而後漸次降低 彩度,常書鴻僅在花朵和枝葉的描寫以深色映襯景深,其他的景物 雖以冷暖色調相互對比,卻呈現了平面圖案化的特質,從叢聚散開 的花束至周圍場景,形成了多樣化的空間層次,可說常書鴻以西方 古典主義對於物象的掌握,更在多年對於敦煌壁畫藝術的研究下, 深刻體認中國傳統佛教藝術的形式美感與本質,在日常生活的靜物 中展現了特殊的中國繪畫美學與空間感。



莫高窟壁畫 Mural of Mogao Caves

Because of his interest and studies of art in the early years, Chang Shuhong arrived at France in 1927. Under the influence of Western Classicism, he embraces a realistic style. During his ten years of stay in France, Chang graduated with the best result in class from Ecole Nationale des Beaux-Arts de Lyon and Le Atelier de Rolens, Le Institut de France, Paris. He had won the gold and silver medals of Salon de Lyon and de Paris, as well as the Paris Art Association gold medal, with his work housed in Musée d'art Moderne national. Centre Georges Pompidou and other important organization. Having received this special honor as a Chinese artist, Chang flourished in the French art world. After getting back to his country, he dedicated himself in the conservation and research of the art of Dunhuang Cave in hardship since the 1940s, when he opened up and laid the groundwork in the study of Dunhuang. Oil painting is, at the same time, also an important part of the life of Chang Shuhong. During his oversea studies and after his return to the country, his work mainly concentrated on portraits and landscapes. 1970s onwards, the subjects of his work had become flowers and a variety of still lifes. Due to the intensive training of realism in art institute and his study of replicas of the Dunhuang murals, the personal style of the artist later becomes more prominent and his drawings become more straight-forward. Flowers are, by nature, complicated and pure, they undoubtedly display the excellent artistic attainments of Chang Shuhong. Still Life · Flower (Lot 128) is his rare piece of large-scaled work, published in the Chang Jia Huang 1996. It represents the accomplishment of Chang Shuhung after his devotion in Western and Chinese, traditional and modern art for over ten years.

Chang Shuhong was the visiting scholar of Tokyo University of the Arts in 1983. With a corner of home laying before us, Still Life · Flower shows the artist's peaceful and contented life. The theme of the still life is simple. Ever since he went back to the country, the coloring style of Western academism faded gradually, some vivid Chinese red emerge among the brown scale; later in his life, he even loved to use the primary colors red and green. The roses and the leaves in Still Life · Flower form a big contrast in the picture, while the format of folk art is often seen in his style of creation and language of painting. White, yellow, red, and green are applied to depict flowers, the main character; the flower pot, table, down to the bottom right hand corner, are all simplified into mere geometrical patterns. As Chang Shuhong started researching on the Dunhuang Cave, the artistic elements of Dunhuang diffuse into his painting. This structure and format could be inspired by the Dunhuang murals. The usage of color, like soil red, bluish green and so on, reflects the influence of the murals on his painting, signifying a sense of decoration. A thin layer of light blue is dry-brushed as the background, foiling the light and nearly transparent texture of the curtain with the clear wood texture. Describing the subject at the centre of the picture with highly saturated color, and then lower the saturation gradually, Chang Shuhong only describes depth-in-field using dark color in petals and leaves. Other objects in the picture, despite of the contrast of cold and warm color, show the features of plane. From the dispersing brunch of flower to the surrounding environment, Chang created a diversity of space. This could be understood as the proof of Chang's mastery of Western classicism. After the study of Dunhuang murals all these years, he further epitomizes the art and nature of traditional Chinese Buddhist art, exhibiting unique aesthetic and spatial senses of Chinese drawings with the aid of everyday still-lifes.

WANG YACHEN (1894-1983)

Landscape

汪亞塵 風景

Painted in 1930

oil on canvas

80 x 65 cm. (31 ½ x 25 ½ in.) signed, dated and inscribed in Chinese (lower left)

PROVENANCE

Formerly Collection of the Artist's Family

EXHIBITED

Shanghai, China, The Social Club, Wang Yachen, Rong Lijun: Paintings created when traveling in Europe, 5-21 December 1930.

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

US\$192,300 - 320,500

1930 年作 油彩 畫布

款識:汪亞塵 十九年夏日(左下)

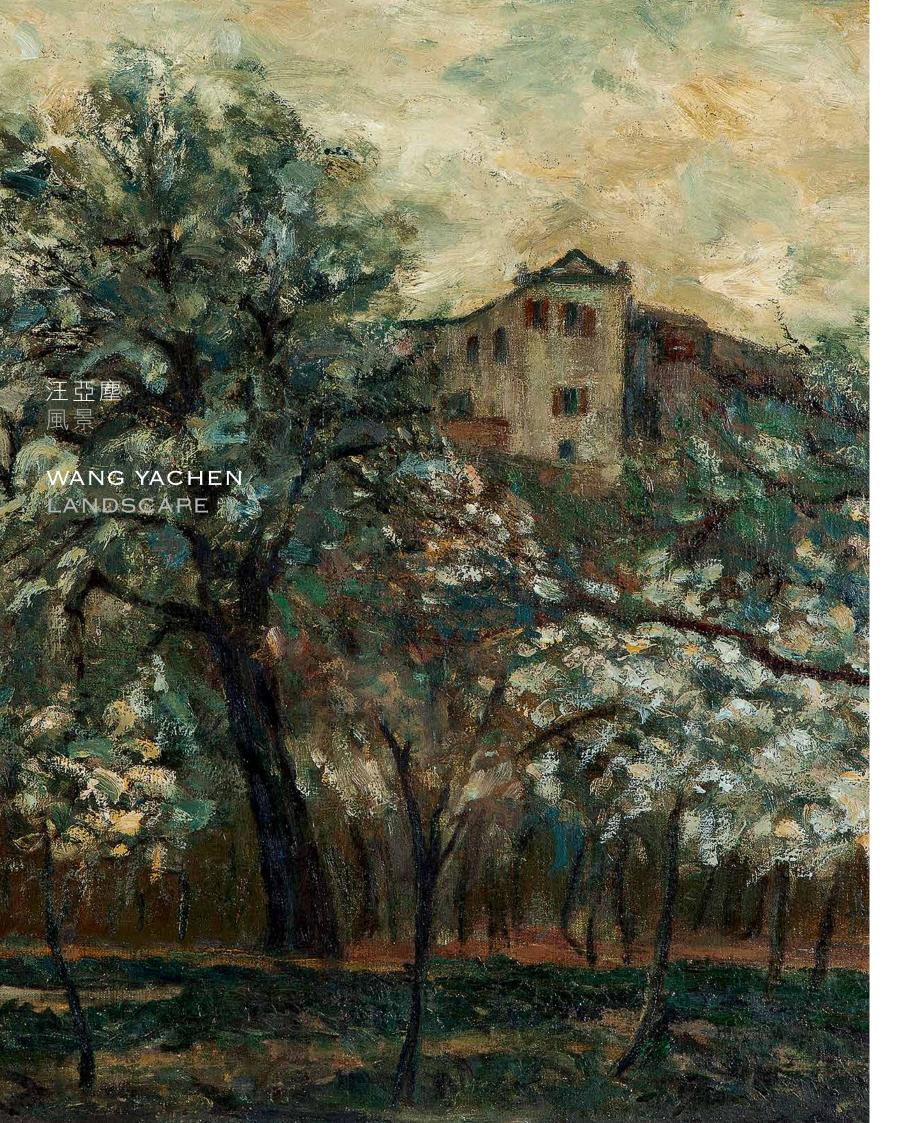
來源 藝術家家屬舊藏

展覽 1930年12月5 - 21日「汪亞塵、榮君立旅歐繪畫展覽會」中社俱樂部 上海 中國



卡米耶·柯洛《風景》約1860 年作德國 不萊梅美術館藏 Camille Corot, *Landscape*, c. 1860, Kunsthalle, Bremen, Germany





汪亞塵 1928 年辭去上海美專教職,是年冬季 與夫人榮君立赴歐洲研究美術,致力油畫創作, 並臨墓歐洲文藝復興時期及19世紀後期印象 派的重要作品,紀錄所見所聞與對當時各個流 派的觀察與評價,先後赴巴黎、布魯塞爾、倫 敦、羅馬、佛羅倫斯等地考察,《風景》(Lot 129) 即是此時的作品。汪亞塵夫婦 1930 年 10 月經俄國返國,12 月 5 日在上海舉行「汪 亞塵、榮君立旅歐畫展」,展出兩年來臨摹與 寫生的全部作品,得到徐悲鴻、陳抱一等藝術 家與觀眾熱烈的迴響。《風景》經過長達80 年首度曝光於拍賣市場,不但見證了當時上海 興盛的展覽活動,其特殊的創作背景也是中西 藝術融合的具體表徵。據榮君立回憶,汪亞塵 在民國之前專門研究中國書畫,1918年才開始 轉為研究洋畫。回國後的1931年,汪亞塵加 入新華藝專,教務繁忙,因為創作油畫太耗費 時間,所以才重拾書畫,於是往後的時間皆以 水墨為主要創作媒材,更可見這幅他藝術生涯 中極少數的大幅油畫作品之珍貴難得。

汪亞塵曾説:「從風景畫上所感受的來講,單 是把實景的趣味用深刻的描寫,還是不能滿 足。真的表現力,是要把這一個場所的感覺, 用全力去注意的。……自然是有繼續著不息的 變動,作畫就要在捉住那自然界不停止的一刹 那。」在旅歐期間所作的《風景》應是寫生時 所繪,以平視的角度描寫繁花盛開的鄉間景 色,乍看之下,汪亞塵雖運用歐洲學院派以褐 色調為主的色彩,卻採取富表現主義特色的自 由筆觸,融入了過去傳統山水畫中對於自然景 物的理解,因此不求切實地再現眼前景色,而 是由前景茂密樹林的鋪陳,至遠方的屋舍與背 景的天空,皆以相近色調的細膩變化,運用線 條的方向性與油彩的濃稠厚度,在表現物象紮 實體積與量感的同時,將中國傳統文化對於自 然的觀點與哲學思考延伸至油畫領域。藝術家 強調對於當時景致的親身感受,已從外在的單 純視覺表現進入內在本質的探求,《風景》隨 著汪亞塵對於媒材的掌握,以油彩與筆觸的方 向性暗示光線與空氣的流動,延伸出對於整體 空間環境的感受,畫面不單在概念與技法上成 為中西藝術融合的代表,更跨越了傳統與現代 主義的思維,於風景畫的形式中體現了山水的 內在精神。

In 1928 Wang Yachen resigned from his teaching position at the Shanghai College of Art, and in the winter of the same year, traveled to Europe with his wife, Rong Junli, for further study in the arts. Focusing on oil painting, he copied many of the important works of the Renaissance and the 19-century Post-Impressionists, and kept written records of his experiences along with his critiques of then-popular schools of art. The two traveled to Paris, Brussels, London, Rome, and Florence as part of their tour of study; the oil work Landscape (Lot 129) presented here is a product of this period. In October of 1937 the Wangs returned to China by way of the Soviet Union, and on December 5 in Shanghai they held the "Wang Yachen, Rong Lijun: Paintings created when traveling in Europe" Exhibition, at which they showed all of the paintings they produced on the two-year trip, whether copies of other masterworks or originals painted from life. The exhibition met with warm praise from artists such as Xu Beihong and Chen Baoyi as well as the general viewing public. Now, after more than 80 years, Landscape makes its first appearance at auction, testifying to the flourishing artistic activity in Shanghai at the time, while the unusual backdrop to its creation is also a concrete example of the melding of Eastern and Western art. Rong Junli recalled that Wang Yachen's studies, prior to the Republican era, were focused on Chinese painting and calligraphy, and it was only after 1918 that he turned toward Western painting. Then, in 1931, after his return, Wang joined the Xinhua Art College and became very busy with teaching, and since oil painting consumed so much time and energy, he returned once again to Chinese painting and calligraphy. All his later creative work was therefore in ink, making this rare example of a large-scale work by Wang Yachen in the oil medium all the more unique and valuable

As Wang Yachen once noted, "When we talk about the experience of scenic painting, it is just not satisfying to merely create a thorough depiction of what is interesting in the scene. For real expressiveness, you must involve yourself totally with the feeling of the scene.... In nature there is continual, never-ending change. The act of painting means capturing those continual, ever-changing moments in nature." Wang's Landscape, produced during his European travels, was mostly likely painted from life, and employs a direct perspective in its depiction of a countryside in rich bloom. At first glance, Wang seems to have adopted the mainly brown palette favored by the European academic school, yet the freedom of his brushwork seems imbued with a strongly Expressionist flavor. At the same time, the understanding of nature in the work borrows from traditional landscape paintings of the past in not seeking a literal rendering of the observed scene; instead, all aspects of the painting, from the dense woods of the foreground to the buildings in the distance and the background sky, are conveyed through subtle changes within a basically similar tonal palette. The directionality of Wang's lines and the varying thicknesses of his oils express the physical scale and weight of the scenic objects, while also extending the traditional Chinese outlook and philosophy of nature into the realm of the oil medium. The artist expresses most of all his personal perception of the scene at the moment, moving from a purely external visual expression to an exploration of the inner qualities of the scene. Wang's grasp of the oil medium allows him to convey, through the directionality of his brushstrokes, a sense of light and atmospheric movement that heightens the presence of the scene and the sense of its space as a whole. Wang's Landscape not only represents a melding of Eastern and Western art, both technically and conceptually; it also straddles the divide between traditional and modernist thinking, and through the vehicle of scenic painting, presents the inner spirit of this landscape

130

WU ZUOREN (1908-1997)

Shanhai Huangpu River 吳作人 上海黃浦江

Painted in 1954 oil on canvas $49.5 \times 68.5 \text{ cm.} (19 \frac{1}{2} \times 27 \text{ in.})$ signed in Chinese; dated '1954' (upper right)

Private Collection. Asia

HK\$800,000 - 1,200,00 US\$102,600 - 153,800

在二十世紀初期,中國藝術家所背負的歷史責任相當艱巨,面對新舊的交替、東西文化的衝突,他們不但要肩負起延續自身傳統的責任,亦同時在外來文化的刺激下,興發改革或融合的強烈使命感。吳作人對於這個時代課題亦提出了自己的見解:「我們得承認藝術作風的演變是跟著時代思潮的影響,工具與材料的支配,以及作家在某個時代精神生活的不同,不斷在時期與時期,個人與個人間,轉替蜕變,而其結果是件不可預期的事。……中國美術的前途是否會再有一個那樣光榮的時代,一個新的面貌,就看我們是否接受和消化各方面的營養來換新自己的血液」。

吳作人早年以古典寫實主義為主,後則融入印象派的色彩與主觀表現,1954年的《上海黃浦江》(Lot 130)即充分展現了他此時的風格,吳作人將船隻與景物集中在畫面中央,前景以海浪的近大遠小創造出景深,黃橙色與淺藍色交疊的層層波紋顯示出夕陽西下的時刻,雖是印象派的柔和色調,中景的密集船隻卻以對比強烈的藍紫色強調出上海的繁榮盛景,藝術家除去了繁複瑣碎的細節,以過去法國留學時的紮實學院派訓練,將景物簡化為幾何化的形體,至遠景的高樓大廈以粉橘與黃橙色的塊面突顯了右側的來光與立體感,畫面在冷暖色調的交織中形塑出光影變化。

吳作人著重寫生與對景的親身感受,《上海黃浦江》雖在印象派的概念下以色彩描寫光線,卻不僅是捕捉了視覺的印象,畫面的景深與距離感來自於他對當地人文與環境的掌握與理解,強調出藝術家對於風景與大自然的主觀感受,可見中國傳統山水畫的思考觀點。吳作人不拘泥於中國與西方、傳統或現代的藝術風格與流派,兼容並蓄地採納各家觀點,最後融合出自身獨特的創作語彙,《上海黃浦江》亦是在寫生場景中呈現了他累積多年的創作心得,代表中國現代藝術不斷的革新與突破。



克勞德·莫內《日落時的國會大廈》1903年作美國華盛頓特區 國家書廊藏

Claude Monet, *The Houses of Parliament Sunset*, 1903, Collection of National Gallery of Art, Washington, D.C. USA

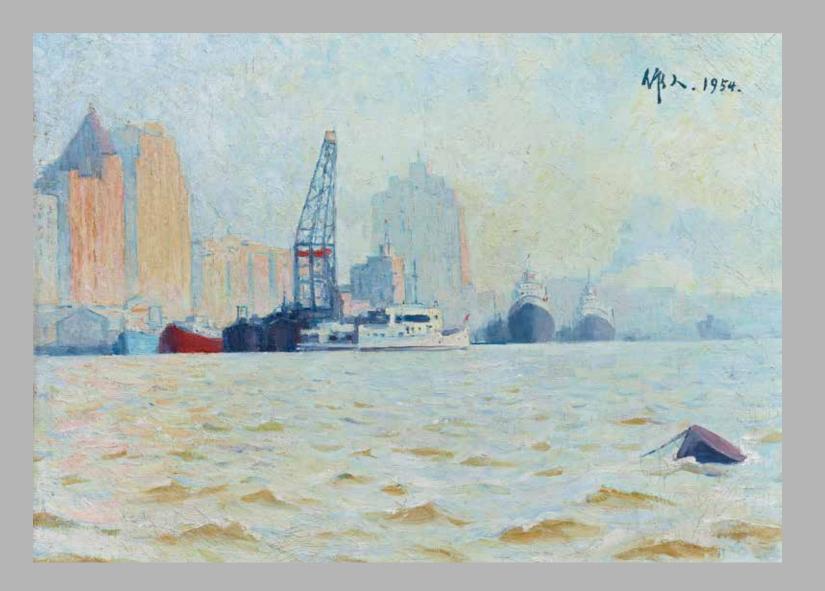
1954 年作 油彩 畫布 款識:作人 1954(右上)

來源 亞洲 私人收藏

In the early 20th century, Chinese artists bore a very difficult historical responsibility. Facing the transformation from the old to the new, and the conflicts between Eastern and Western cultures, they were not only shouldering the responsibility of continuing their own traditions, but also a strong sense of reform or fusion under the stimulation of foreign culture. Wu Zuoren put forth his own opinions on this contemporary issue, "We have to admit that the evolution of artistic styles is influenced by zeitgeist, the allocation of tools and materials, as well as the variation of the painters' spirituality across time. Changing over the course of time and varying from individuals to individuals, the result is unpredictable. Whether Chinese art will once again enjoy such a glorious era and new look depends on our acceptance and digestion of various kinds of nutrition to renew our blood."

Wu Zuoren mainly used classical realism in the early years, and later on integrated with the colorful and subjective performance of impressionism. Shanghai Huangpu River in 1954 (Lot 130) fully demonstrated his style at that time. Wu Zuoren concentrated the ships and the scenery in the centre of the painting, creating the depth of field by presenting the wave the nearer the bigger, the farther the smaller. The overlapping layers of yellow-orange and light blue represent the moment of sunset. Despite the mild tone of impressionism, the concentrated vessels emphasize Shanghai's prosperity by the stark contrast with the violet-blue color. The artist has removed the complicated trivial details, making use of his solid academic training during his stay in France to simplify the scene into geometric shapes. The distant high-rises highlighted the light from the right and the three-dimension sense by using light orange and yellow-orange. The light changing effect is created by the interweaving of warm colors and cold colors.

Wu Zuoren emphasizes sketching and his personal experience towards the landscape. *Shanghai Huangpu River* depicts light by color under the concept of impressionism. However, it not only captured the visual impression, but also the depth of field and the sense of distance from his mastery and comprehension of the local culture and environment, emphasizing the artist's subjective feelings of the landscape and the nature, showing the point of view of traditional Chinese landscape painting. Wu Zuoren was not confined to the art style or genre being Chinese or Western, traditional or modern, but inclusively adopted the various perspectives and finally created his unique blend of vocabulary. *Shanghai Huangpu River* has also presented his ideas of creation accumulated over years in the scene of sketching, representing the continuous innovation and breakthrough of Chinese modern art.



麗均 人文表現主義

龎均以西方繪畫的造型色彩為形式,揭示東方寫意精神的浪漫韻味,交融了東西之所長的精髓,成功開創「東方人文表現主義」。他出生於藝術世家,父親為龐薰琹,母親為丘堤,兩位皆屬才華出眾和提倡革新派的藝術家,從小受家庭的薰陶,又接受過徐悲鴻寫實體系的教導,見識頗廣泛,藝術造詣精深;因此他畢生不斷的探討與實踐更多的藝術可能性。

他曾説:「西方油畫術中常見的『爆發力』、『熱情』『情緒化』、『色彩力量』是東方藝術比較弱勢的。用濃豔的色彩達到高雅、沈穩、有力的境界,成為一種思想的情感。這是我幾十年來一直追求和解決的問題。」《對比與統一》(Lot 131)中龎均展現了多年潛心鑽研的成果,採用複雜濃烈的色彩,超越野獸派原色單純並列的呈現風貌,大膽地讓鮮艷的顏色在畫面中碰撞堆疊,藉此傳達內心真摯澎湃的情感,再用黑色的背景平衡強烈的喧鬧色彩,企圖營造文人的內斂神韻;瀟灑自如的運筆,拖拉飛騰的線條富有靈動的生命,再再展現藝術家內在狂妄不羈的自由精神世界。

龎均畫山水是想借以抒情,而他的血液中淌空靈與寂寥的情愫,因此他的風景畫往往蕩漾著一種「詩性」和「音樂感」-緩慢、柔性、明快的樂章。《花下一漁舟》(Lot 132)便展現此風格:以具詩意朦朧的灰色調為主軸,多層次的色階,強調單一色彩無窮變化的交錯穿透,不僅只是描繪了記憶中桂

林的「迷離銀灰」的煙波浩渺的景緻,同時表露藝術家駕馭色彩微妙變化的能力。龐薰琹曾告訴龎均:「你一定要自己出去開畫展,你的灰色調很特別,別人畫不出來的。」天生過人的色彩敏鋭度,加上細膩的心思,幫助龎均掌握細微的灰階細微層次,成就了他獨術一格的藝術風格。

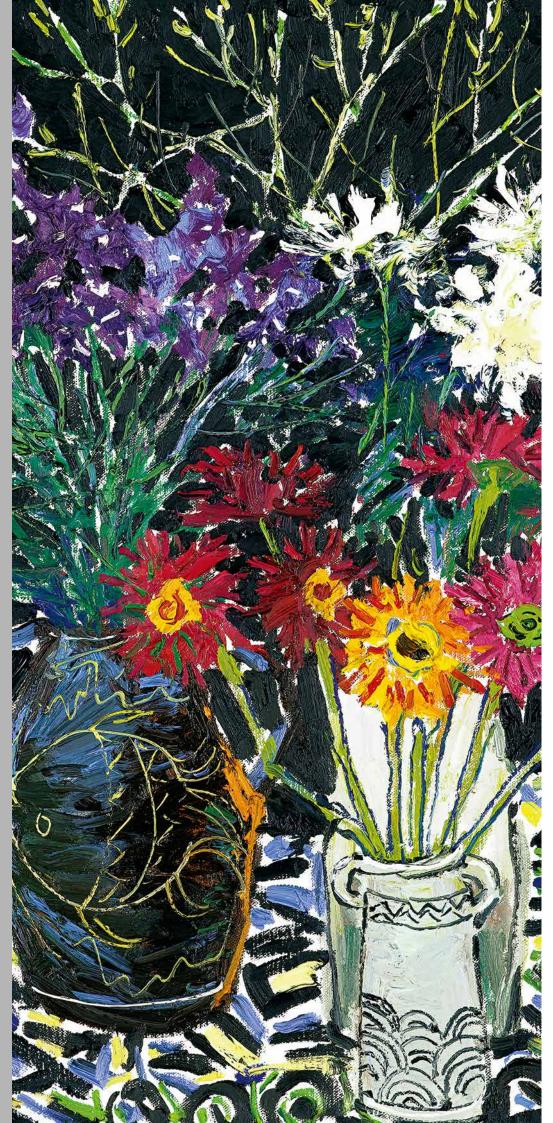
雁均認為:「加強寫意性是中國油畫創新的途徑。」而近十幾年來,他的油畫創作結合水墨之道與油彩之法,滲透著中國人審美的情感,融匯了後印象派與野獸派的風格,將藝術表現形式進行新的延伸與強化,創造一個獨特的藝術語言。



米芾《春山瑞松》宋代 台灣 台北國立故宮博物院藏 Mi Fu, *Spring Mountains and Pines*, Song Dynasty, Collection of National Palace Museum, Taipei, Taiwan



PANG JIUN HUMANIST EXPRESSIONISM

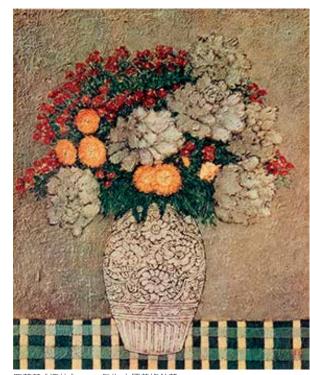


Pang Jiun's work appropriates the forms and colors of Western painting to reveal the romantic tint of Oriental impressionist spirit. As a combination and an intersection of essential qualities from the West and the East, his work represents a successful innovation of 'Oriental Humanist Expressionism.' Pang Jiun was born to a family of artists. His father is Pang Xunqin and his mother is Qiu Ti; both of them are outstanding and talented artists who promote innovation. As a child, Pang Jiun was nurtured by such an atmosphere in his family. In addition, he was trained under the realistic system of Xu Beihong. Thus, he is experienced and knowledgeable and has great attainments in arts. Consequently, he keeps on exploring and practicing more possibilities in arts during his whole life.

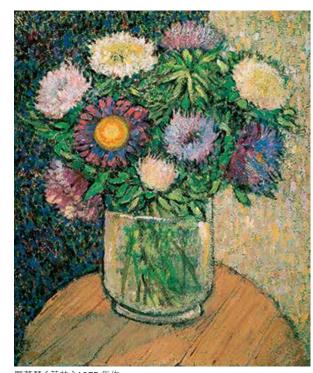
He said, "Elements like 'dynamism', 'passion', 'emotion-oriented' and 'powerful colors' that one often finds in Western oil painting techniques are lacking in Oriental art. Using dense and gorgeous colors to attain an elegant, calm, steady and powerful state which become emotions of thought: this is the problem of my continuous pursuit and effort to find a solution." In Contrasts and Unity (Lot 131), Pang Jiun manifests the results of his investigation for many years. With complicated and dense colors and by appropriating a style of expression that goes beyond the simple juxtaposition of primary colors pertaining to Fauvism, the painting includes bold collisions and superimpositions of bright colors so as to convey sincere and surging emotions from within. Furthermore, the black background comes to balance the uproaring colors, attempting to create a reserved charm and grace proper to men of letters; free and easy strokes as well as dragging and flying lines are all filled with abundant lively vitalities, expressing again and again the artist's wild and free spiritual world.

Pang Jiun wishes to express his feelings through painting landscapes. Along with the sentiments of void, of the spiritual and of solitude that run through his veins, a certain 'poeticity' and 'musicality' often ripple in his landscape paintings; they are movements that are lento, tender and sprightly. *Boat between the Flowers* (Lot 132) features such a style. With a poetic and obscure gray tone as its axe and with the multiple-layered coloring, the painting stresses the endless variations of a single color that intersect and penetrate one another. It not only describes the scenery of Guilin in one's memory, an 'obscure and silver gray' landscape which is misty, vast and boundless, but also reveals the artist's capacity of mastering the intricate nuances of colors. Pang Xunqin has said to Pang Jiun, "You must go out and hold your own solo shows. Your gray tone is very special. It is a gray that others cannot attain." With his superior innate sensitivity to colors and his attentiveness, Pang Jiun is capable of depicting nuanced stratums of gray which contribute to his unique artistic style.

Pang Jiun thinks that reinforcing the impressionist side will open a new path for innovating Chinese oil painting. And in recent decades, his practice of painting remains a combination of ink and wash painting methods as well as oil painting principles. It is imbued with certain aesthetic emotions proper to Chinese people and involves a style that is both post-Impressionist and Fauvist. Such painting extends and enhances forms of artistic expression in a new way and creates a unique artistic language.



龎薰琹《瓶花》1973 年作 中國美術館藏 Pong Hsuin Chin, *Flowers*, 1973, Collection of National Art of Museum of China



龎薰琹《草花》1975 年作 Pong Hsuin Chin, Vase of Flowers, 1975

PANG JIUN (PANG JUN, B. 1936)

Contrast and Unity 龎均 對比與統一

Painted in 2008

oil on canvas 91 x 72.7 cm. (35 3/4 x 28 3/4 in.) signed and dated in Chinese (lower left) one painted seal of the artist

PROVENANCE

Ever Harvest Art Gallery, Taipei, Taiwan Acquired from the above by the present owner

Taipei, Taiwan, National Museum of History, The Art of Pang Jiun, 26 December 2008 - 1 February 2009

2009 The Art of Pang Jiun, National Museum of History, Taiwan, China, 2009 (illustrated, p. 178).

HK\$250,000 - 350,000 US\$32,100 - 44,900

2008 年作 油彩 畫布

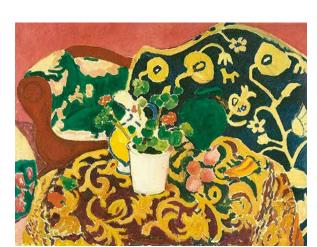
款識:龎均 2008 8月7日(左下) 藝術家手繪鈐印:均

日升月鴻畫廊 台北 台灣 現藏者購自上述畫廊

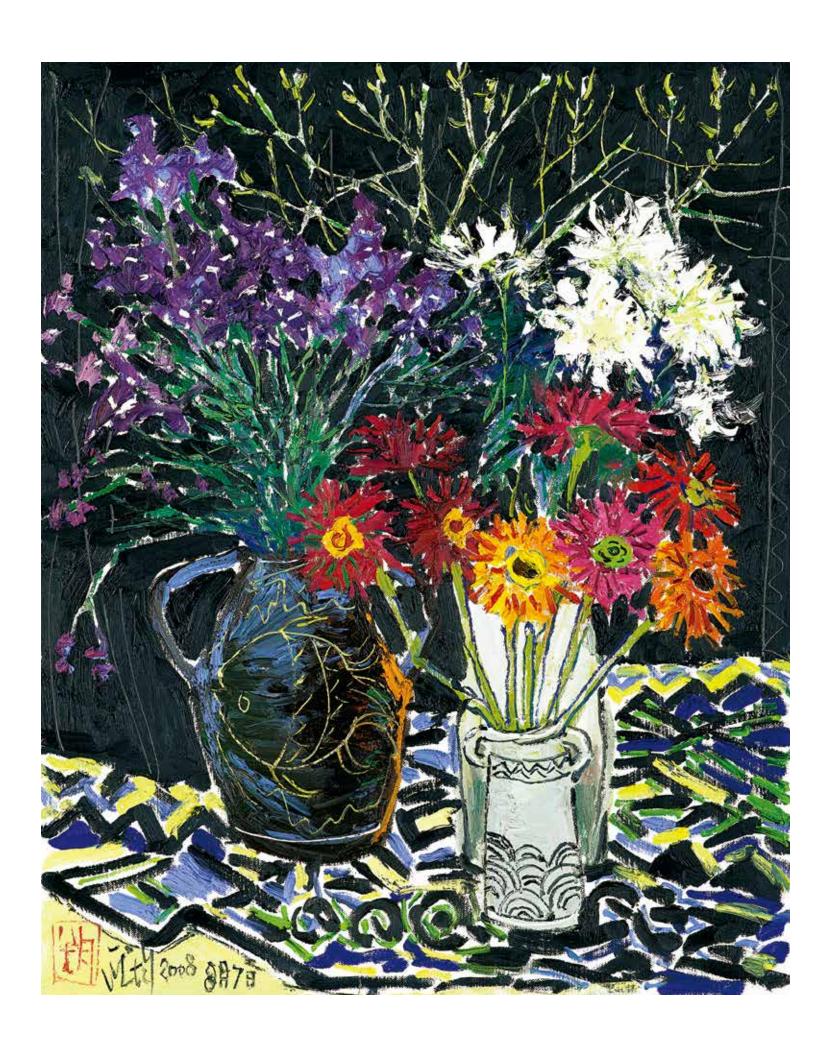
2008年12月28日-2009年2月1日「龎均油畫藝術展」國立歷史博物館台北

出版

《2009 龎均油畫藝術》國立歷史博物館 台北 台灣 2009年(圖版,第178頁)



亨利·馬諦斯《西班牙靜物》1910年作俄羅斯 聖彼得堡 冬宮藏 Henri Matisse, Spanish Still Life, 1910,
Collection of The State Hermitage Museum, St. Petersburg, Russia



PANG JIUN (PANG JUN, B. 1936)

Boat between the Flowers

龎均 花下一漁舟

Painted in 2012 oil on canvas 91 x 116.5 cm. (35 ³/₄ x 45 ³/₄ in.) signed in Chinese; dated '2012' (lower right) one painted seal of the artist

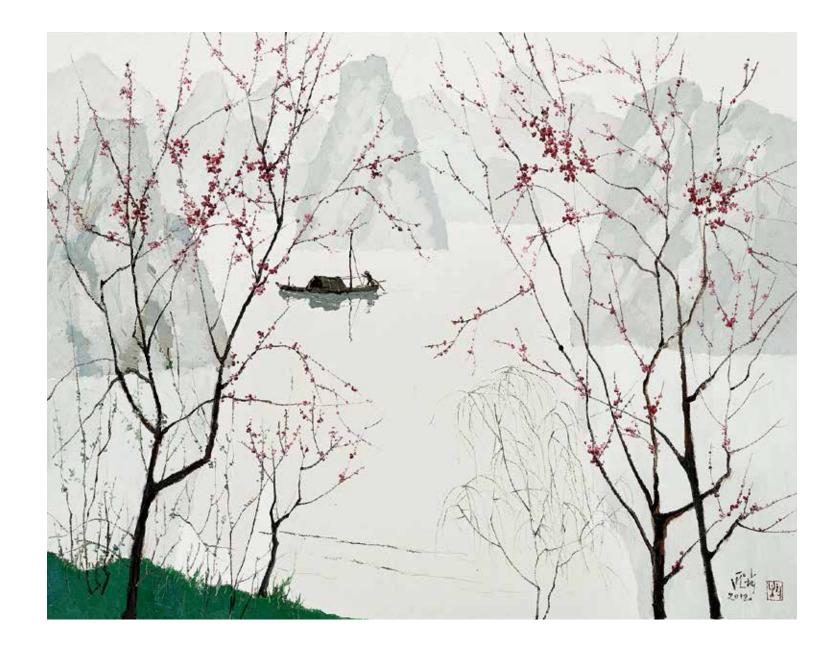
PROVENANCE

Ever Harvest Art Gallery, Taipei, Taiwan Acquired from the above by the present owner

HK\$350,000 - 550,000 US\$44,900 - 70,500

2012 年作 油彩 畫布 款識:龎均 2012(右下) 藝術家手繪鈐印:均

來源 日升月鴻畫廊 台北 台灣 現藏者購自上述畫廊



WALASSE TING (DING XIONGQUAN, 1929-2010)

Lady Holding Flowers

丁雄泉 捧花圖

acrylic on paper 30.5 x 47 cm. (12 x 18 ½ in.) one seal of the artist

PROVENANCE Kunzt, Oostende, Belgium Acquired from the above by the present owner

HK\$120,000 - 220,000 US\$15,400 - 28,200

壓克力 紙本 鈐印:採花大盜

來源 比利時 奧斯坦德 Kunzt 現藏者購自上述畫廊



墨迪里亞尼·阿美迪歐《裸女 》1916 年作 瑞士 蘇黎世 E.G. Bührle 基 金會藏 Modigliani Amedeo, *Nude*, 1916, Collection of E.G. Bührle Foundation, Zurich, Switzerland





WALASSE TING (DING XIONGQUAN, 1929-2010) Two Women 丁雄泉 雙美圖

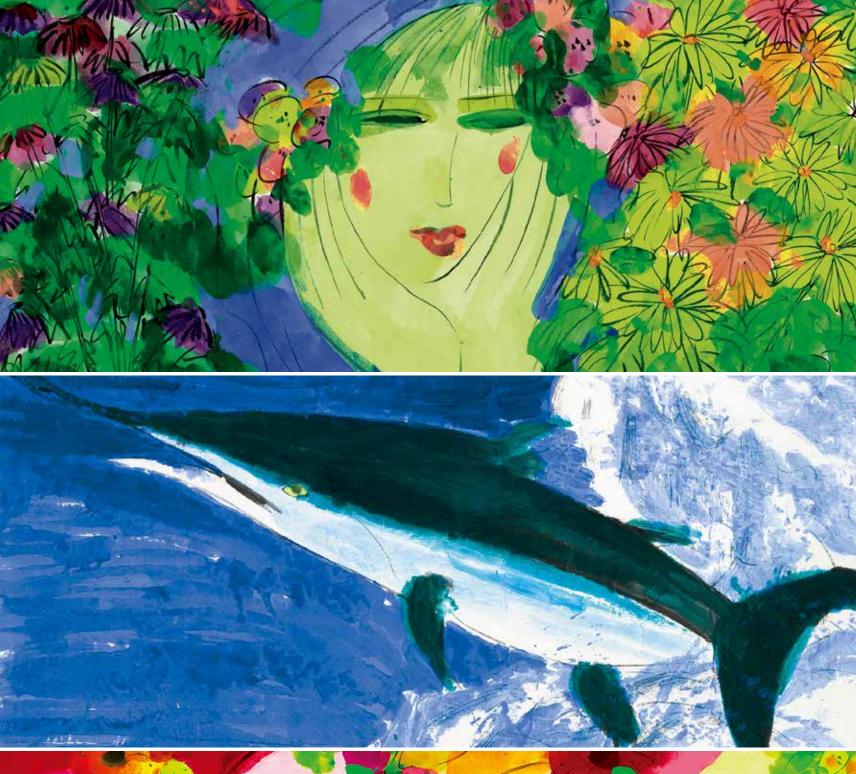
acrylic on paper 37 x 60 cm. (14 3 4 x 23 1 2 in.) one seal of the artist

Private Collection, Singapore, acquired directly from the artist

HK\$70,000 - 100,000 US\$9,000 - 12,800

壓克力 紙本 鈐印:採花大盜

來源 新加坡 私人收藏(直接得自藝術家本人)







WALASSE TING (DING XIONGQUAN, 1929-2010) Shark

丁雄泉 鯊魚

acrylic on paper 128.5 x 249 cm. (50 ½ x 98 in.) one seal of the artist

PROVENANCE

Private Collection, Singapore, acquired directly from the artist

A Very Hot Day, Shanghai Art Museum, Shanghai, China, 1997 (illustrated, p. 339).

HK\$300,000 - 400,000 US\$38,500 - 51,300

壓克力 紙本 鈐印:採花大盜

來源 新加坡 私人收藏(直接得自藝術家本人)

《A Very Hot Day》上海美術館 上海 中國1997年(圖版,第339頁)



安迪·沃荷《魚 》1983 年作 Andy Warhol, *Fish*, 1983

JU MING (ZHU MING, B. 1938)

Taichi Series: Turn Stomp 朱銘 太極系列:轉身蹬腿

bronze sculpture edition: 5/20 $54 \times 46 \times 71$ cm. $(21 \frac{1}{4} \times 18 \times 28 \text{ in.})$ signed in Chinese, editioned '5-20' (engraved bottom)

Kwai Fung Hin Gallery, Hong Kong, China Acquried from the above by the present owner

HK\$700,000 - 900,000 US\$89,700 - 115,400

銅雕 雕塑

版數: 5/20 款識: 朱銘 5-20 (底部)

來源 中國 香港 季豐軒畫廊 現藏者購自上述畫廊



Lot 136 alternative view



「氣韻生動的作品,每一塊激勵的流動, 都依循著作品內在活力與動感的需要, 而呈現出整體造型上最合理,自然的律動, 這就是『以裡達表』傳導出生命力的訊息。」 朱銘

朱銘畢生傾心投入雕塑藝術創作,15歲開始追隨傳統廟宇雕刻師李金川,學習民俗工藝雕塑技巧,奠定無懈可擊的雕塑基本工法; 30歲拜師楊英風,在楊老師的引領下,由民間工藝師蜕變成藝術家。豐沛的創作力至今仍然持續著無論是「鄉土系列」、「太極系列」或是「人間系列」,其藝術成就都獲得肯定,享譽國際。而其中更以1970年代晚期開始的「太極系列」顯現中國文化傳承的集體記憶及共鳴,成為他獨樹一格並名揚國際的個人標誌。而本次拍賣則呈現兩件不同材質的「太極系列」佳作,從宇宙的起源到生命運行生體的調息之中,朱銘成功的將這些玄妙的哲理,用太極武術姿態凝練成具體的藝術語彙,傳遞中華文化的精髓。

朱銘曾説:「太極拳是古代中國人所創造的一種健身術,他是我所知道的一個『人與自然結合』的最好例子,首先,它是用人自己的身體(四肢、五官、血液、呼吸)來接觸和模仿宇宙的最好現象…。」因此無論是木刻或是銅雕的太極作品,皆是朱銘發揮不同材質特性將太極內化的心靈層次,轉換為立體雕塑的重新思考。

因材化藝

朱銘善於發揮物料的長處,來配合題材的內容,回歸到材質與形式的原始思考。《太極系列》(Lot 137)朱銘挪用材質本身既有的形式與神韻,以樹心圓柱的部份,表現雙手環抱空間的圓融氣韻,依照木材原始的形態,利用大刀闊斧的刀痕,簡化的語言刻畫太極招式生動的美感;木雕表面殘留刀鋸經過的痕跡,在順應木材自然紋理的前提下,呈現剛柔相濟、陰陽相合、虛實相生的拳法。朱銘用嫻熟紮實的雕刻技巧,刻畫太極招式氣韻的流轉片刻,人體半凌空,單腳微彎,看似傾斜的重心,實為雙手騰空蓄勢待發的瞬間,完美呈現太極招式之間的行進感。

《太極系列:轉身蹬腿》(Lot 136) 為青銅雕塑作品,是朱銘為不受限於木材尺寸,嘗試新材質突破的挑戰。俐落簡潔的塊狀面積、渾厚的爆發力,透過堅硬的媒材傳達出太極磅礴的力道氣勢。單腳旋踢瞬間的力量和節奏透過身體的運動和姿勢來表達。法國藝評家尚律克·夏綠莫(Jean-Luc Chalumeau)讚譽:「朱銘在三度空間中以線條、形式,解決銅雕向來存在的笨重感問題,熟練地呈現太極的律動,使中國武術藝術的不安定狀態取得和諧、平衡。」

"In a vibrant and spirited piece of art, the flow of excitation in every element follows and accompanies the internal liveliness and dynamism of the work, in an attempt to deliver the sculpture in its most plausible and natural rhythm. This is how the message of vitality is conveyed from inside out."

JU MING

Ju Ming devoted his entire heart and life to sculpting. At the age of 15, he worked as an apprentice under a graver of traditional temple sculptures, Lee Chin-Chuan, where he acquired folk crafts carring skills that founded his impeccable sculpturing techniques. Later at the age of 30, Ju Ming became the pupil of Yuyu Yang and under the teacher's guide, he transformed from a folk art craftsman into an artist. With his abundant and continuous creativity, the Nativist Series, the Taichi Series and the Living World Series have all gained international artistic recognition. Among the three, the Taichi Series that began in the late 1970s discloses collective memories and resonates of Chinese culture inheritance, and the artistry then became his unique personal style that made him world famous. In this auction, two masterpieces from the Taichi Series that are created with different materials will be presented. Through abstract Taichi martial art postures, Ju Ming successfully condensed meditating philosophies, from the origin of the universe to the breath of life forms, into concrete artworks that pass on essence of the Chinese culture.

"Taichi chuan was created by the ancient Chinese as a form of physical fitness training, and to my knowledge, Taichi is the best example of the unity of nature and humanity. First, it uses the human body (limbs, facial features, blood and breath) to imitate and connect with the best phenomenon of the universe..." Ju Ming once said. Therefore regardless of material, both the wood and bronze carred artworks are Ju Ming's endeavors to convert the inner mentality of Taichi into concrete sculptures by utilizing properties of different substances.

ART IN ACCORDANCE WITH APTITUDE

Ju Ming is an expert in utilizing fortes of materials to accompany the theme and content of his work, as well as to revert art pieces to their source of substance and genesis of philosophy. *The Taich Series* (Lot 137), Ju Ming made use of the distinctive characteristics and charisma of the material: going along with the natural shape of timber, the cylindrical tree heart portrays the harmony of embracing space with both hands. Bold carve marks are simplified representation of the beauty of vivid Taichi moves: visible saw marks on the surface that conform to the natural texture of wood express the coexistence of hardness and softness, yin and yang, and abstraction and actuality in Taichi moves.

Ju Ming's mature craftsmanship and solid carving techniques captured the moment of energy flow in Taichi moves. With the body in midair and one leg slightly-bent, the seemingly tilted center of gravity flawlessly presents the split moment of freeing both hands before every move in the Taichi continuum.

Taichi Series: Turn Stomp (Lot136) is a bronze craved sculpture as well as Ju Ming's breakthrough from the constraint of size and use of timber. In his challenge of utilizing a new material, the neat and simple block of rigid medium carries an intense, dynamic force that delivers the overwhelming strength of Taichi. Capturing the crucial moment of a spin kick, its power and rhythm are delivered through the movement and posture of the sculptured physique. "Ju Ming resolved bulkiness, the drawback of bronze sculptures, by manipulating line and form in the three-dimensional space. The movements of Taichi are skillfully portrayed, where harmony and balance can be obtained from the unsteadiness in Chinese martial arts." praised the French art critique Jean-Luc Chalumeau.



朱銘 太極系列

JU MING TAICHI

JU MING (ZHU MING, B. 1938)

Taichi Series 朱銘 太極系列

Executed in 1998 wood sculpture 45 x 28 x 43 cm. (17 ³/₄ x 11 x 17 in.) signed in Chinese; dated '98' (engraved bottom)

PROVENANCE

Alice Art Gallery, Taipei, Taiwan Acquired from the above by the present owner

HK\$800,000 - 1,200,000 US\$102,600 - 153,800

1998 年作 木雕 雕塑 款識:朱銘 '98 (底部)

來源 思維畫廊 台北 台灣 現藏者購自上述畫廊



趙無極 早期版畫藝術探索

ZAO WOU-KI EARLY EXPLORATION IN PRINTMAKING

趙無極在1948 年離鄉背井前往巴黎追求藝術之夢,這座充滿藝術氣息的城市令他大開眼界。抵達巴黎以後,趙無極在油畫創作之外,亦醉心鑽研版畫藝術,展開他對色彩及線條的表達力的探索。這段時間對這位藝術家有無比的重要性,為他日後創作中特殊的線條表現奠下重要基石。

此次拍賣所呈獻的三幅趙無極版畫均為市場上極為罕見的早期創作,分別代表趙無極早期所探索不同的版畫技術。趙無極在1949年便開始到石版畫技術大師狄斯裘伯的工作室鑽研石版畫製作。在狄斯裘伯的引導和鼓勵下,經過反覆的練習,趙無極創作出引人入勝的版畫。《風景與舉起雙手的男人》(Lot 138)便是此時的佳作,表現了藝術家在這時期對於色彩的探索。早期趙無極因為預算的考量,因此《風景與舉起雙手的男人》只能運用兩種色彩印製,藝術家在製版時調入了大量水分,使作品呈現了水彩畫的稀薄特質,以單純、素淨的表現手法描繪自然風景。趙無極謂:「這些石版畫包含了我源自中國的創作本質,以及運用單色或多色的創新色彩技法。」

趙無極自幼練習中國傳統書法,對線條的運用奠定了深厚的基礎,到達法國以後,以直刻和 蝕刻版畫技法繼續探索線條的表達力。《釣魚》(Lot 140)及《林間》(Lot 139)分別運用不同的製版技術,《林間》以推刀與蝕刻技法並行,藝術家以肯定的俐落線條描繪樹木,使畫面呈現他對於自然的直率感受。另一拍品《釣魚》為趙無極在巴黎早期探索直刻技法的藝術家試版,分外罕見與珍貴,完整保留了趙無極的手刻線條及筆觸,線條的長短、輕重、深、淺、粗細不一、變化多樣,趙無極以細膩的線條描繪海水波紋,而漁船的線條則顯得粗重深刻。藝術家以極簡的單色與纖巧靈動的輪廓勾畫出自然景致的單純美感。畫面透露了趙無極早在此時對於線條刻痕的研究,也為日後甲骨文系列中銘刻文字的應用埋下伏筆。

與後期的版畫不同,趙無極早期版畫的版數稀少,通常只有五十版,而當中大多數均為歐洲博物館所收藏,在私人藏家手中並在拍賣市場上亮相的少之又少,此次的三件作品可謂彌足珍貴,彰顯了趙無極在創作中的多樣探索與成就。

Zao Wou-ki arrived in Paris in 1948, eager to immerse himself in the rich artistic traditions of the European city so far removed from his hometown. Before having resumed oil painting, Zao indulged himself in the exploration of printmaking techniques, in which he explores the expressiveness of lines and colours. This early period in Paris is critical to the artist's career, laying the foundations for the achievements in his later watercolour and oil on canvas creations, as well as his peculiar expressions of lines.

Poly Auction (Hong Kong) presents three stunning examples of Zao Wou-ki's early efforts with printmaking, representing different techniques that Zao explored during his early years in Paris. As early as in 1949, Zao Wou-ki was introduced to practice lithography in the Desjobert workshop. Under the guidance and encouragement of Edmond Desjobert, a remarkably skilful lithographer, Zao Wou-ki succeeded in producing intriguing lithographs. *Paysage à l'homme les mains levées* (Lot



保羅·克利《釣魚》1920年作英國倫敦泰特美術館藏 Paul Klee, *They're Biting*, 1920, Collection of the Tate, London, UK

138) serves as an arresting example of this early experiment of Zao's lithography, representing his obsessive exploration in colour. Though working with a limited palette at an early stage due to cost consideration, this two-coloured impression shows a watercolour-like feature with subtle variations in tone. The thin and watery effect exemplifies Zao's early experiment in lithograph of adding a lot of water, and that result in a clean and pure representation of the natural scenery. He states, "These lithographs embody my Chinese essence, and my innovative treatment of colours in single or varying tones."

Zao Wou-ki had been practicing Chinese calligraphy since childhood, and had laid a solid foundation in manipulating lines. Upon his arrival in Paris, Zao continued to explore the expressiveness of lines by working on etching and engraving. La pêche (Lot 140) and Arbrisseaux (Lot 139) exemplify Zao Wou-ki's exemplary drypoint and etching techniques. In Arbrisseaux, an etching made with burin, Zao Wou-ki uses clean and rigid lines to depict the woods, delineating his forthright impressions towards nature. Zao's sophisticated drypoint technique is illustrated in another lot, La pêche. An extra rare impression, the engraving burr is successfully kept to retain the integrity of the hand carved lines and strokes. One can see the variation in the heaviness of lines in this print, producing a velvety and painterly effect. The sea is depicted with light and spontaneous sketchline lines, while the boat is illustrated in a rather ragged and fuzzy manner, making it the focus of the composition. Without the abundance use of colour, Zao embroiders the natural scenes with delicate and calligraphic lines. With a certain abstraction in line and form, these works foreshadow Zao's later series inspired by Oracle bone inscriptions.

Unlike his later graphic works, Zao's early prints were only produced in a very small size of edition, mostly 50, for the most part being kept in museum collections in Europe. Highlighting the diversity in Zao Wou-ki's artistic exploration, these works are matchless and valuable for their rarity in private hands and auction market.



ZAO WOU-KI (ZHAO WUJI, 1921-2013)

Paysage à l'homme les mains levées 趙無極 風景與舉起雙手的男人

lithograph, printed in two colours edition: 39/50 52.5 x 49 cm. ($20 \frac{1}{2}$ x $19 \frac{1}{4}$ in.) editioned and signed '39/50 ZAO'; signed in Chinese (bottom)

LITERATURE

Executed in 1951

Jørgen Ågerup (ed.); Zao Wou-Ki: The Graphic Work, A Calatogue Raisonné 1937-1995, Edition Heede & Moestrup, Copenhagen, Denmark, 1994 (illustrated, plate 58, p. 44).

HK\$60,000 - 100,000 U\$\$7,700 - 12,800 1951 年作 雙色印刷 石版 版畫 版數: 39/50 款識: 39/50: 無極ZAO(下部)

出版

《趙無極版畫集 1937-1995》Jørgen Ågerup 編 Edition Heede & Moestrup 哥本哈根 丹麥 1994年(圖版,第58圖,第44頁)

13



130

ZAO WOU-KI (ZHAO WUJI, 1921-2013)

Arbrisseaux 趙無極 林間

Executed in 1951 etching with burin edition: 24/50

 21×26 cm. (8 $^4\!\!/ \! \times 10$ $^4\!\!/ \!$ in.) editioned, signed and dated '24/50 ZAO 51'; signed in Chinese

editioned, signed and dated "24/50 ZAO 51"; signed in Chinese (bottom)

LITERATURE

Jørgen Ågerup (ed.), Zao Wou-Ki: The Graphic Work, A Calatogue Raisonné 1937-1995, Edition Heede & Moestrup, Copenhagen, Denmark, 1994 (illustrated, plate 60, p. 46).

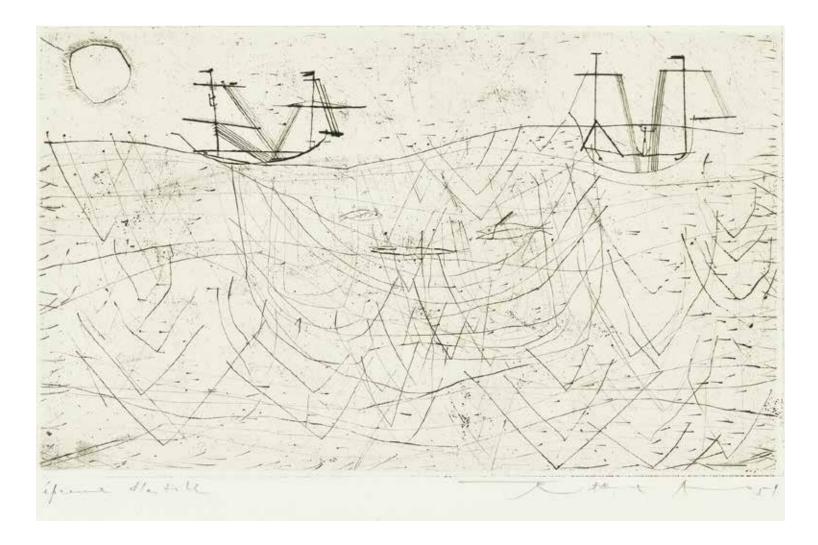
HK\$80,000 - 120,000 U\$\$10,300 - 15,400 1951 年作 推刀 蝕刻 版畫

版數:24/50

款識:24/50;無極ZAO 51(下部)

出版

《趙無極版畫集 1937-1995》Jørgen Ågerup 編 Edition Heede & Moestrup 哥本哈根 丹麥 1994年(圖版,第60圖,第46頁)



ZAO WOU-KI (ZHAO WUJI, 1921-2013) La pêche 趙無極 釣魚

Executed in 1951 drypoint printed in black, copperplate edition: AP 14.5×24 cm. (5 $^{3}4 \times 9$ $^{1}2$ in.)

inscribed, signed and dated 'épreuve d'artiste ZAO 51'; signed in Chinese (bottom)

LITERATURE

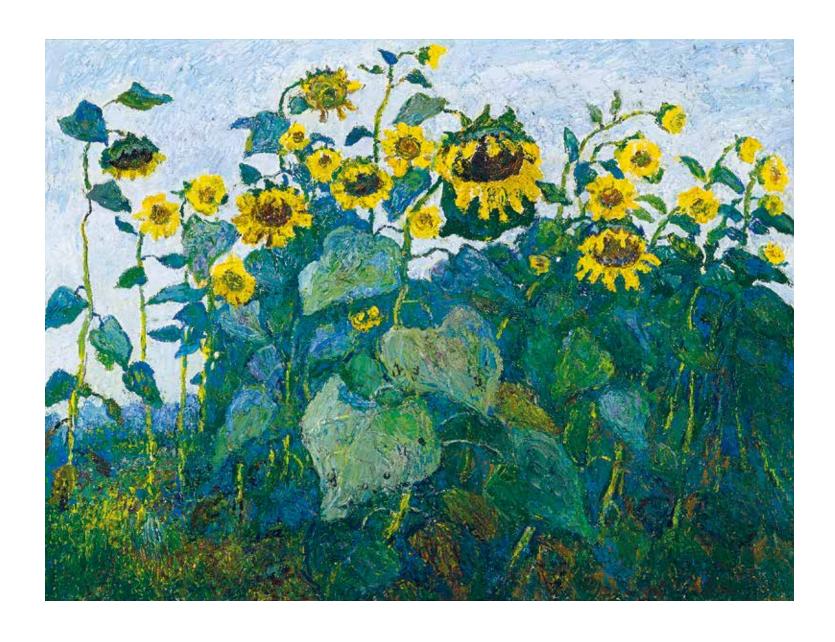
Jørgen Ågerup (ed.), *Zao Wou-Ki: The Graphic Work, A Calatogue Raisonné* 1937-1995, Edition Heede & Moestrup, Copenhagen, Denmark, 1994 (illustrated, plate 57, p. 44).

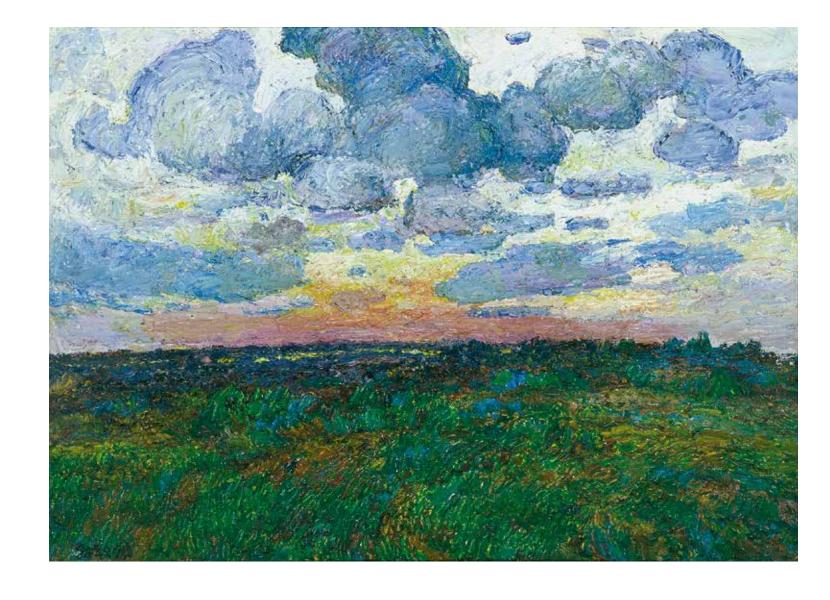
HK\$60,000 - 100,000 U\$\$7,700 - 12,800 1951 年作 黑色印刷 直刻銅版 版畫 藝術家試版 款識:épreuve d'artiste;無極ZAO 51(下部)

版

《趙無極版畫集 1937-1995》Jørgen Ågerup 編 Edition Heede & Moestrup 哥本哈根 丹麥 1994年(圖版,第57圖,第44頁)

138 CHINESE MODERN AND CONTEMPORARY ART :: POLY AUCTION HONG KONG





SUN YUN TAI (1913-2004) Sunflowers 孫雲台 向日葵

Painted in 1995 oil on canvas 50 x 65 cm. (19 ³/₄ x 25 ¹/₂ in.) signed in Chinese; dated '1995' (lower right)

PROVENANCE Private Collection, Hong Kong

HK\$60,000 - 80,000 US\$7,700 - 10,300

1995 年作 油彩 畫布 款識: 孫雲台 1995 (右下)

來源 香港 私人收藏

SUN YUN TAI (1913-2004)

Sunset Glow over the Grassland 孫雲台 草原上的夕陽

Painted in 1988 oil on canvas 52 x 73 cm. (20 ½ x 28 ¾ in.) signed in Chinese; dated '1988' (lower left)

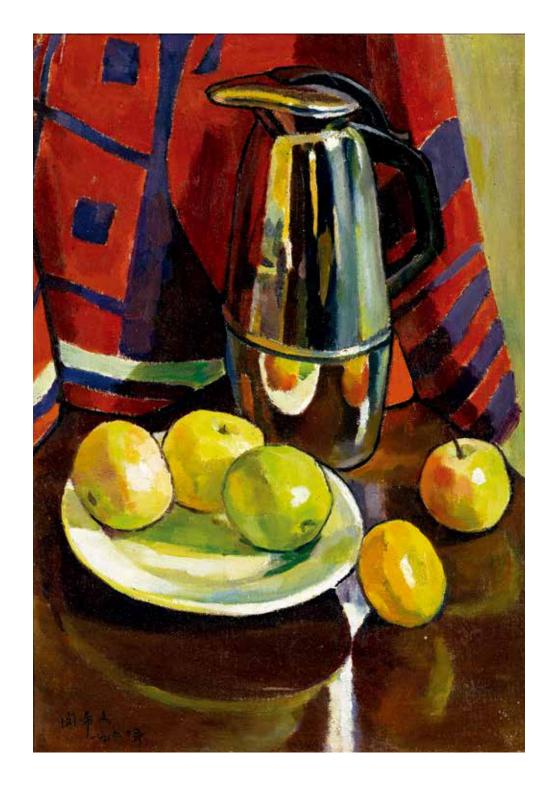
PROVENANCE Christie's Hong Kong, 29 October 1995, Lot 37

HK\$100,000 - 150,000 US\$12,800 - 19,200

1988 年作 油彩 畫布 款識:孫雲台 1988(左下)

來源 佳士得香港 1995年10月29日 編號37

140 CHINESE MODERN AND CONTEMPORARY ART :: POLY AUCTION HONG KONG



MIN XI-WEN (B. 1918) Still Life 閔希文 靜物

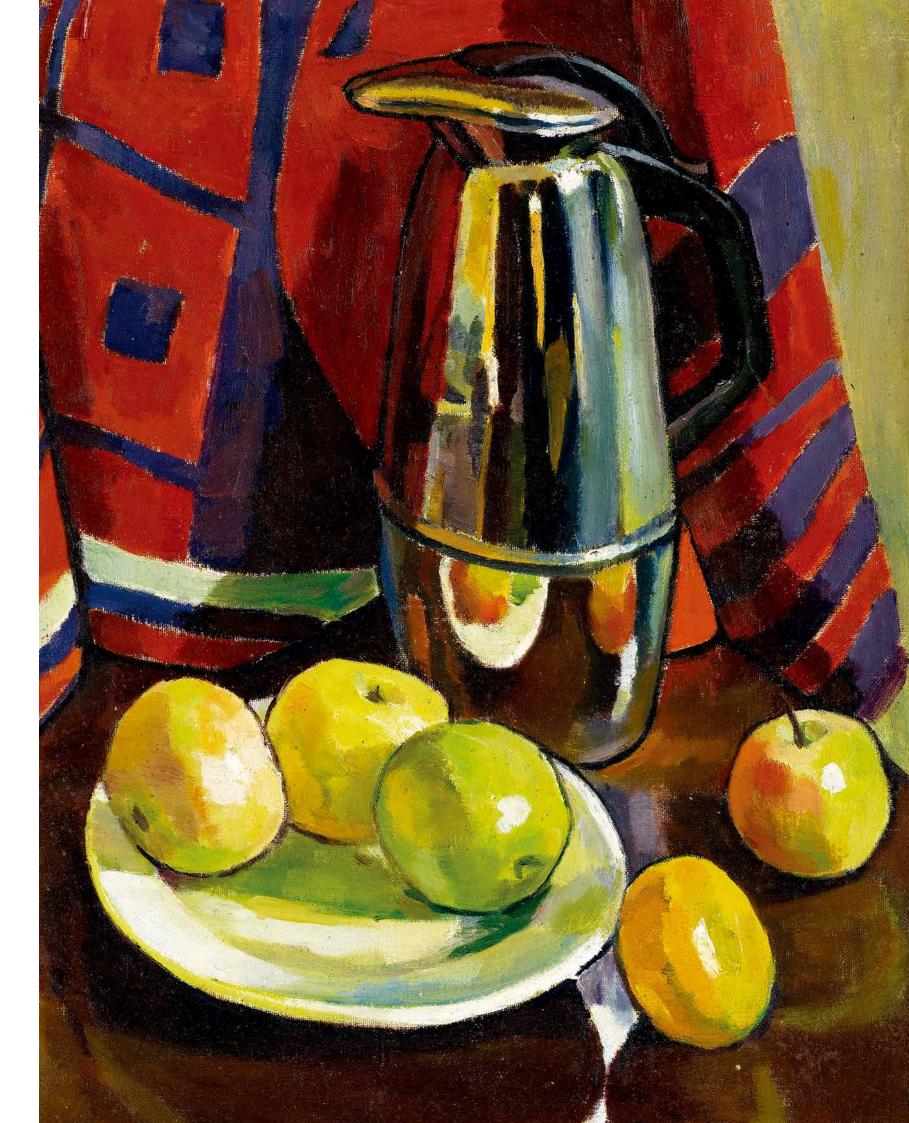
> Painted in 1990 oil on canvas 53 x 37 cm. (20 3/4 x 14 1/2 in.) signed and dated in Chinese (lower left)

PROVENANCE
Private Collection, Hong Kong

HK\$60,000 - 80,000 US\$7,700 - 10,300

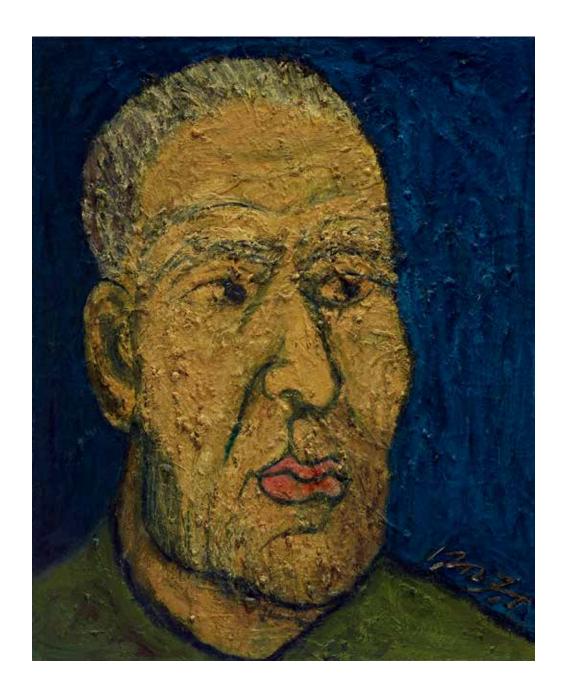
1990 年作 油彩 畫布 款識:閔希文 一九九〇 年(左下)

來源 香港 私人收藏





「一般人為了完美,更細緻,把人的本性扭曲, 將本性與文化相左的特性壓抑下來,而成為人性的包裝。 因此在人文氣質的優雅底下,醞釀著種種人性與文化衝突與矛盾。 而我的繪畫之所以能在唯美的與優雅的層次中創造出一個局面, 是因為我能在文化的包裝中,擠開一條裂縫, 暴露了人文的一些本質問題。」 邱亞才



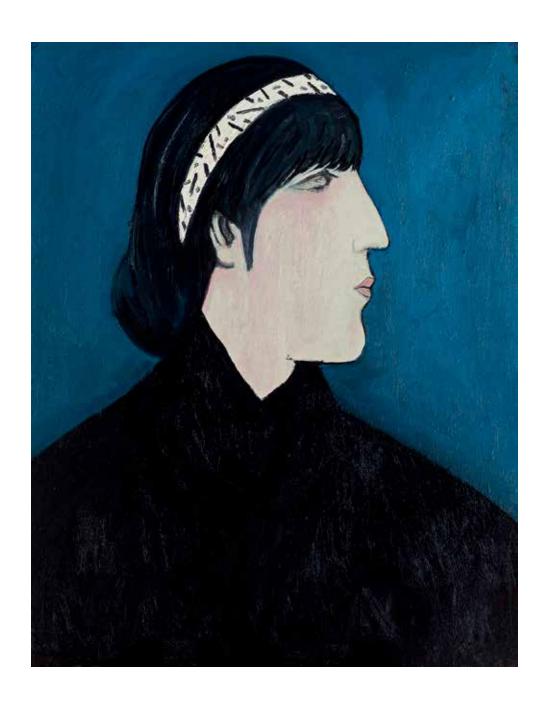
QIU YACAI (CH'IU YA-TS'AI, 1949-2013)
Meditation
邱亞才 冥想

Painted in 1995 oil on canvas 80 x 65 cm. (31 ½ x 25 ½ in.) signed in Chinese (lower right)

PROVENANCE
Private Collection, Asia

HK\$140,000 - 200,000 US\$17,900 - 25,600 1995 年作 油彩 畫布 款識:邱亞才(右下)

來源 亞洲 私人收藏



QIU YACAI (CH'IU YA-TS'AI, 1949-2013) Maiden 邱亞才 少女

> oil on canvas 91 x 117 cm. (35 3/4 x 46 in.) signed in Chinese (lower right)

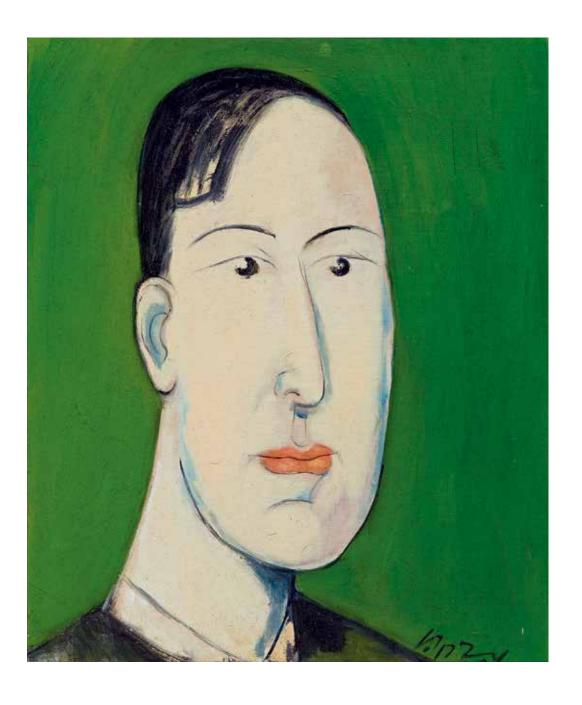
PROVENANCE

Private Collection, Asia

HK\$180,000 - 300,000 US\$23,100 - 38,500

油彩 畫布 款識:邱亞才(右下)

來源 亞洲 私人收藏



QIU YACAI (CH'IU YA-TS'AI, 1949-2013) Gentleman

邱亞才 紳士

oil on canvas 72.5 x 60 cm. (28 ½ x 23 ½ in.) signed in Chinese (lower right)

PROVENANCE Private Collection, Asia

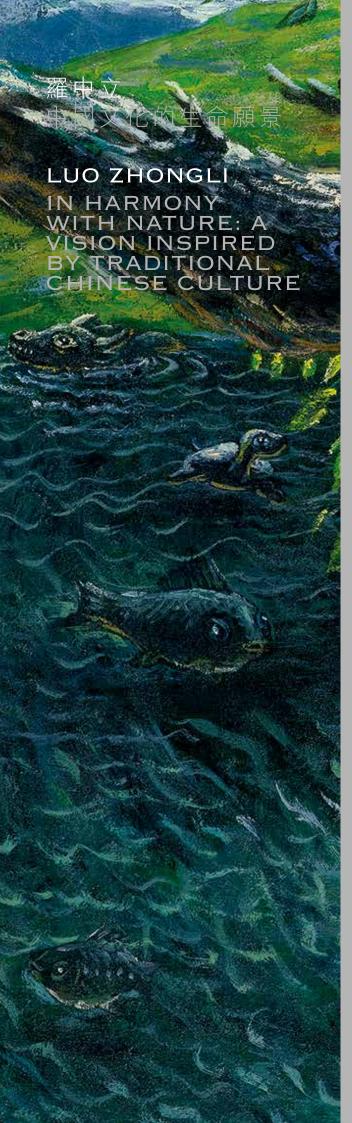
HK\$120,000 - 180,000 US\$15,400 - 23,100

油彩 畫布 款識:邱亞才(右下)

來源 亞洲 私人收藏

146 CHINESE MODERN AND CONTEMPORARY ART :: POLY AUCTION HONG KONG





羅中立之於中國鄉土寫實主義,是最重要的領軍人物之一。早在1980年初, 他率先創作了《父親》一作,獨立特行的開啟了鄉土寫實的嶄新繪畫浪潮, 成為中國當代藝術的里程碑,使中國藝術得以掙脱政治意識形態控制藝術的 局面,揭開整個當代中國藝術浪潮的序幕,也成為中國當代藝術浪潮中最先 形成規模、影響最廣泛、參與者最多的新潮流。「鄉土寫實主義」是了羅中 立的探索重點,在緊接20年的創作歷程中,他仍持續深耕,從不同面向描 繪中國當下農村生活題材,開發了寫實主義的不同表現可能性。

《夏風》(Lot 147)一作,創作於1993年,正值他羅中立創作歷程的其中 一個高峰。題材圍繞著與藝術家感情最連繫的四川大巴山區農民及其生活面 貌,處理卻更為細膩圓融,人物、細節與場景都更為繁密豐富。捕捉了農 村生活一景,前景兩個年輕姑娘在溪處休憩,構圖貼近1980年代《父親》 等作品,像電影鏡頭呈現大特寫的人物形象,更緊湊的填滿畫面空間,傳達 有更強烈直接的情緒感染力。作品也顯示羅中立開始引入光影效果,運用灰 白色調,細碎的點染於人物肌膚、髮鬢邊緣,暗示了在陽光照映下樹影婆娑 一刹那的光影氣氛,場景建構更為完整細緻,也帶有印象派的表現精神。畫 面在右上角的背景還隱藏於另一位姑娘的形象,正躺在草林間;畫面左下角 的緩緩流水中又以相近幽藍色調描繪了不同的農村生畜、游魚,正和溪邊小 姑娘嬉戲,傳達濃厚的生活氣息和真實的生活感。空間安排顯得均稱安穩 傳達了人與動物、大自然和平共處的理想生活狀況。中國傳統文化所追求

的「物我相親」美好 願景,具體呈現於 羅中立的鄉土場景 顯得如此真實傳神 落實到農村生活中。 藝術家在《夏風》也 更注意藉由獨特的 筆觸風格及色彩感, 建立意境。以各種 短捷細碎的筆觸來 描繪綠葉,婉延輕 細的曲線描繪流水, 表現著綠葉迎風晃 動、夏日微風輕拂 姑娘頭髮,畫面氣 氛因此活絡起來, 呈現一種動態感和 歡愉悠揚的夏日氣 氛,《夏風》代表了 藝術家從寫實呈現 之外,追求更多的 突破,建構更完整 的故事情節和情緒 氣氛。作品大量運

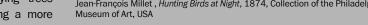


用藍、白及灰色調,有別於早期常見的泥黃、棕黑色彩,藍色中又夾雜了綠、 紅的變化筆觸,用於描繪人物肌膚紋理,細膩繁密的油彩色感頌揚了農村生 活之自由奔放,同時傳達了農村的純樸與剛健原始的生命力量。

《 過河 》(Lot 148) 一作,則代表羅中立在鄉土寫實風格中更為風格化、表 現性的探索。人物、題材仍是鄉土生活與農村人民形象,但筆觸風格顯得 更為飛揚粗獷,大筆揮擦縱橫於畫面之上,甚至會發現若干筆觸與色調超越 了物象而獨立存在,表現為自由寫意的風格。羅中立使用更為鮮艷明快的色 彩,從1990年代的深藍一轉而為鮮紅、豔紫,甚至是調動粉紅、鮮綠等各 種色調來塑造人物肌理陰影,都代表羅中立在1990年代後期的轉向,從寫 實主義更邁進於表現主義、色彩的表現力量。

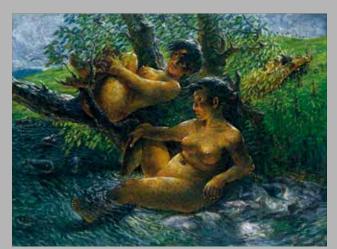
Luo Zhongli is one of the most important avant-gardes of Chinese native realism. As early as in the beginning of 1980, he took the lead to create the work of Father, solely starting a new painting fashion of native realism that set a milestone for contemporary Chinese art, altered the state of Chinese art being controlled by political ideology, unveiled a complete contemporary Chinese art tide, and formed a new trend for contemporary Chinese art that was the greatest in scale, impact and participants. "Native Realism" was Luo Zhongli's focus of discovery. In the following twenty years of creative path, he persisted in exploring different approaches in painting the subject matter of peasant life in contemporary China, and discovered various possibilities in presenting realism.

Summer Breeze (Lot 147) was created in 1993, when was one of Luo Zhongli's peaks of his artistic career. Farmers in Daba Mountains in Sichuan and their daily lives, with which the artist is emotionally attached, are his focused subject matter. Nevertheless, the style is finer and gentler; figures, details, and settings are denser and more sophisticated. Capturing a scene of village life, he depicted in the foreground two young girls resting by the creek. The composition recalls works of the 1980s like Father, in which figures are like captured in close-up view by film camera that strikingly dominate the entire picture plane and express a more intense and direct emotional sensation. Moreover, this painting shows Luo Zhongli's beginning to use light-and-shadow effect, which arranges white and grey tones to randomly highlight figures' skins, edges of hair to suggest the vision of fleeting light and shadows reflected on the swaying trees by the sunlight, creating a more complete and sophisticated setting



The painting's upper right corner of the background vaguely emerges the image of another girl, who is lying on the grassland. At the lower left corner is the gently flowing water which, in almost dark blue color, is depicted with various farm animals, swaying fishes and girls amusing by the water to produce a strong sense of liveliness and a

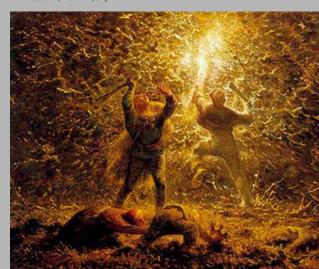
and having the expressive spirit of Impressionism.



LOT 147



梵谷《黃昏》1889 年作 日本 小牧 Menard 美術館藏 Vincent van Gogh, Evening - The End of the Day, 1889, Collection of the Menard



米勒《半夜捕鳥》1874年作美國費城美術館藏 Jean-François Millet , Hunting Birds at Night, 1874, Collection of the Philadelphia

realistic sense of life. The space is composed in a balanced way to suggest an ideal living condition in which man, animals and nature live in harmony. The vision of "in harmony with nature" aspired by traditional Chinese culture is realistically displayed in Luo Zhongli's village setting, which is virtually verisimilitude and is realized in village life. Furthermore, Summer Breeze sees the artist's emphasis on creating atmosphere with unique brushwork and colors. Using different dabs and short brushstrokes to depict green leaves and fine spiral curves to draw water, he captured green leaves moving in the winds and girls' hair fluttering in summer breezes, thereby enlivening the atmosphere and showing a dynamic and blissfully relaxed summer ambience. In addition to realistic depiction, Summer Breeze represents the artist's ambition in seeking for extra breakthrough and creating a more complete storyline and sentimental atmosphere. Unlike the earlier works that feature the typical colors of earthen yellow and brownish black, this painting has many blue, white and grey tones; moreover, the blue is mixed with green and red brushstrokes to describe figures' skin textures. The meticulously dense oil paints accentuate the freedom and expressiveness of village life and convey its rustic, rigorous and rural energy of life.

Crossing the River (Lot 148) stands for Luo Zhongli's search for a more schematic and expressive style of native realism. Whereas the figure and subject matter remain images of peasant and village life, the brushwork is obviously rougher and livelier. The bold brushstrokes sweep across the canvas and the viewer could find some of which work with colors to depart and

be independent from the subjects, thereby creating a free expressive style. Luo Zhongli also used brighter and sharper colors, changing from the deep blue of the 1990s to bright red and vibrant purple. He even deployed such colors as pink and bright green to model figures' muscles and shadows. All these represent Luo Zhongli's redirection since the late 1990s from realism to expressionism and the expressive power of color.

IMPORTANT PRIVATE COLLECTION 重要 私人收藏

LUO ZHONGLI (B. 1948)

Summer Breeze 羅中立 夏風

Painted in 1993

oil on canvas

95 x 128 cm. (37 ½ x 50 ½ in.)

signed and dated 'luo zhong li 1993'; signed in Chinese (lower right)

EXHIBITED

Kaohsiung, Taiwan, Mountain Arts, Culture, and Education Foundation, *Luo Zhongli Solo Exhibition 94*, 1994.

Luo Zhongli Solo Exhibition 94, Mountain Arts, Culture, and Education Foundation, Kaohsiung, Taiwan, 1994 (illustrated, plate 30).

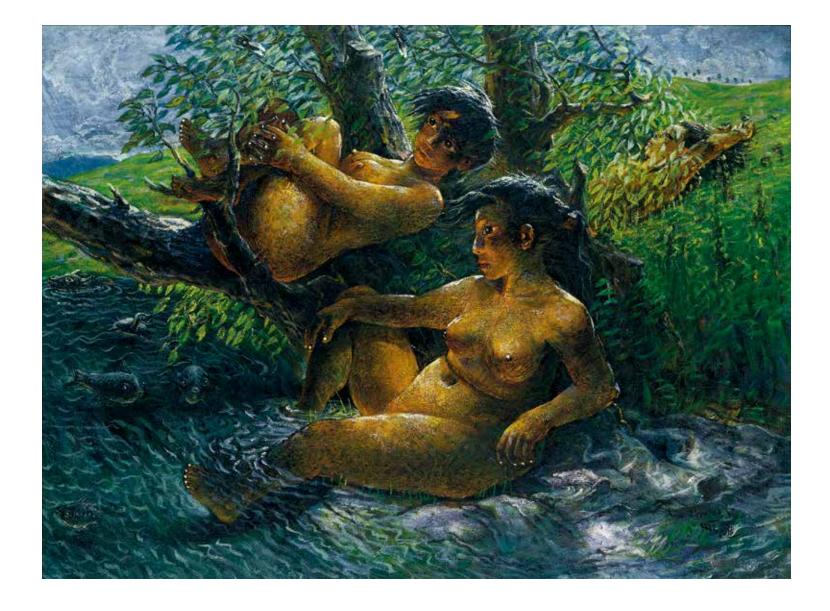
HK\$3,800,000 - 4,600,000 US\$487,200 - 589,700

1993 年作 油彩 畫布

款識:luo zhong li 1993 羅(右下)

展覽 1994年「94羅中立個展」山藝術文教基金會 高雄 台灣

《94羅中立個展專輯》山藝術文教基金會 高雄 台灣 1994年(圖版,第30圖)



LUO ZHONGLI (B. 1948)

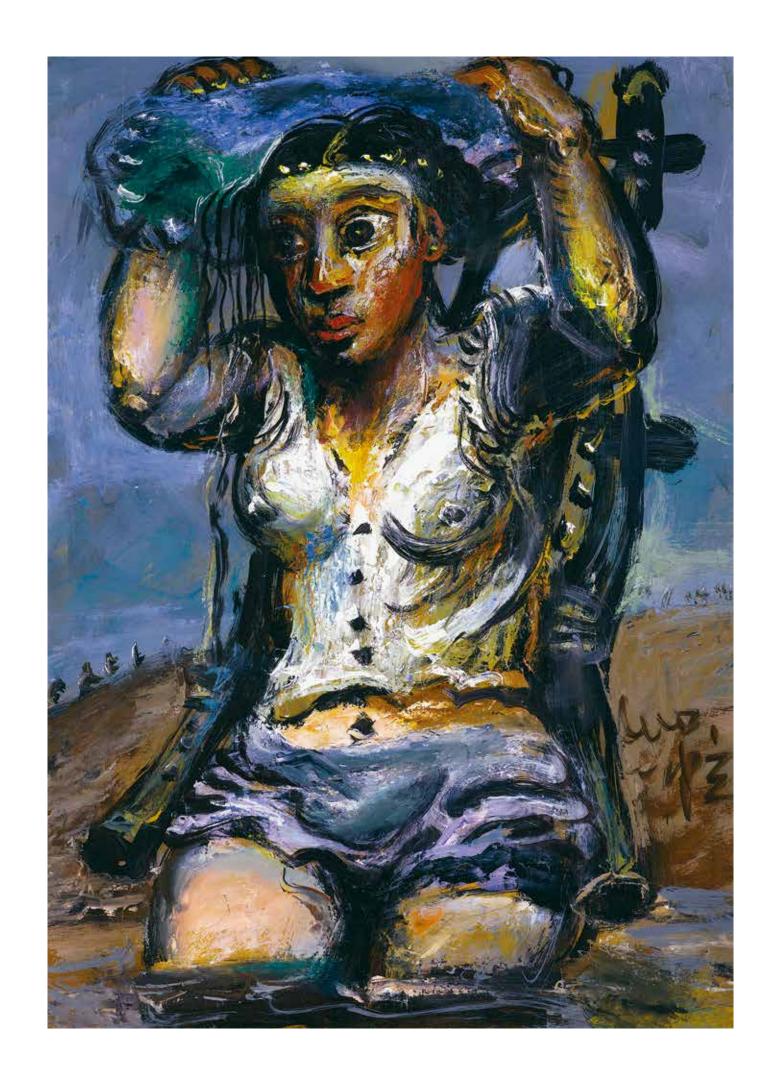
Crossing the River 羅中立 過河

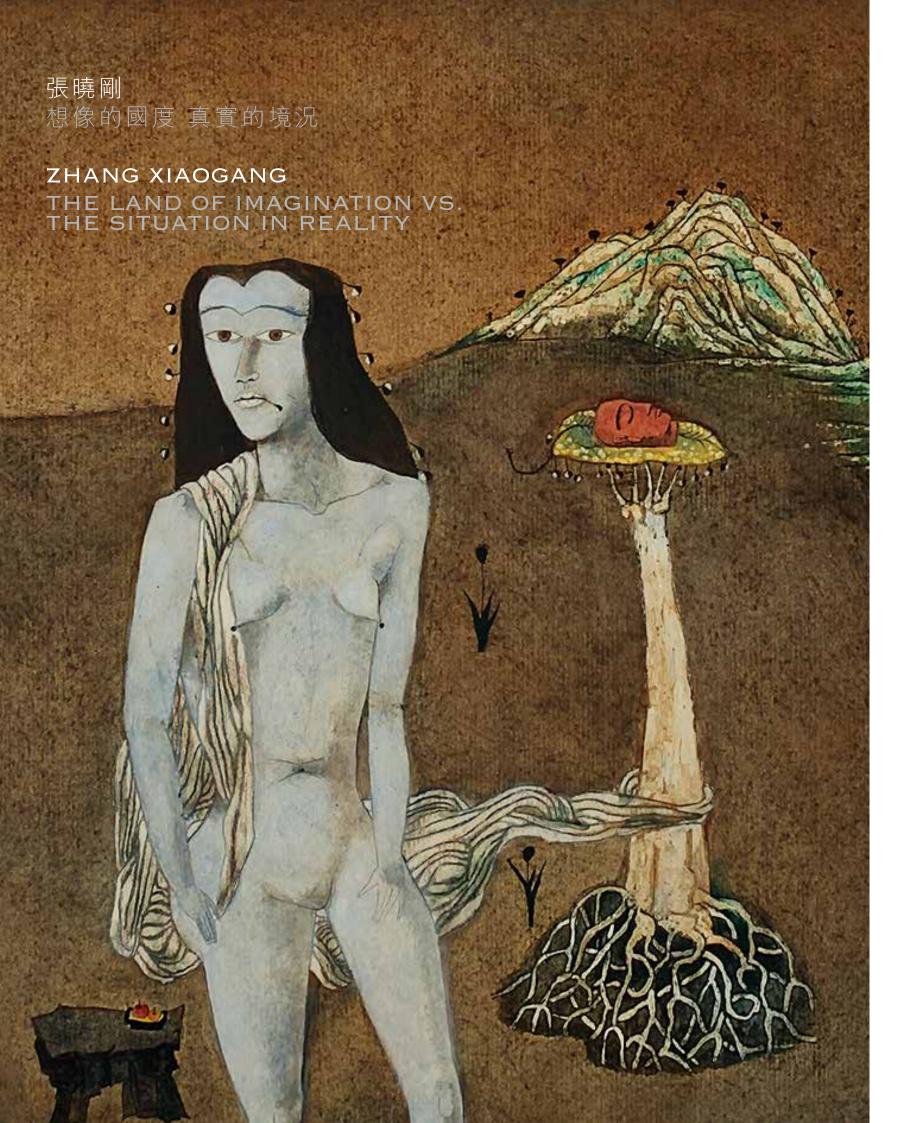
oil on paper 53 x 38.5 cm. (21 x 15 in.) signed 'Luo'; signed in Chinese (lower right)

HK\$350,000 - 450,000 US\$44,900 - 57,700 油彩 紙本 款識:Luo 中立(右下)



德庫寧《女人體 I》1952 年作 美國 紐約 現代美術館藏 Willemde Kooning, *Woman I,* 1952, Collection of the Museum of Modern Art, New York, USA







馬格列特《晨曦》1926年作 Rene Magritte, *The Dawn of Cayenne*, 1926

「馬格列特對我影響很多,他教曉我如何以一種冷靜客 觀的距離去經驗和反映沉重的歷史經驗……以及急速 變化的現實。我學曉以一種內在感性的語言以描繪客 觀的生活經驗,重新關注個體的心靈感受,建構一個 藝術想像的國度,讓我們得以徜徉其中。」 張曉剛

"Magritte has great influence on me. He taught me how to experience and reflect on ponderous history ... and rapidly changing reality from a calm objective distance. I learned to describe objective life experience with an inner perceptual language, refocus on individual feelings and construct a land of artistic imagination for us to enjoy."

ZHANG XIAOGANG

1984年,張曉剛因病住院,近距離接觸到死亡,感受到生 命的脆弱和虚空,也因此促使他完全改變在這以前的鄉土現 實主義風格,而開創了全新的風格系列。這批作品往往以「無 題」為名,創造了孤寂的人物形象,筆觸十分細膩和具象, 但描繪的卻是帶象徵主義的圖像,營造超現實主義的情景氣 氛,卻反映著人類的生存狀況及心靈真象。創作於1989年 的《無題(沙漠中的女體)》(Lot 149)是來自於這個系列的 創作,由藏家於1989年從藝術家直接購藏。作品羅列這個 系列最具代表性的象徵元素:紅色、閉眼的沉睡人像,代表 一種私密、夢幻、超現實的情境,加強了畫面的失落、孤單 的情緒意識;獨立存在的一只手,表現一種孤立寂寥,個體 存在的真實狀況,也使作品瀰漫一種荒誕感;遠景中有著像 中國傳統山水畫的山峰,前景也有具中國感的靜物與木几, 罕見的表現了中國傳統文人畫常有的一種幽曲隱約的氣氛; 主角身上披著的衣履和樹根都是以扭曲、層層推疊的線條來 呈現,是這時期作品突有的筆觸風格,模擬著焦慮、憂鬱的 情緒氣氛,又與遠山等呼應,構成了畫面的統一感。色彩上 既帶著前一系列鄉土寫實的影子,以棕色為主調,特別加入 鮮紅、綠藍和黃的色彩,是這系列重要的標誌,用以突出畫 面的主題,在傷逝幽鬱情調中又暗示強烈的情緒感受。筆觸 肌理上,以很薄的油彩細緻點染,深淺變化間呈現繪畫性 的效果,薄而變化不定的油彩更強調虛幻和冷漠的距離感, 更呈現內省、內心感受的複雜微妙,表現手法始終與情緒和 生命狀態緊扣一起,正是張曉剛作品的最重要特質。

Zhang Xiaogang was admitted to hospital in 1984, he was so close to death that he realized the fragility and void of life, therefore he retrieved from previous local realistic style to begin a brand-new series of work with a different style. The paintings in this series, often named as Untitled, creates lonely human figure with extremely neat and realistic brushstrokes, but the images it depicts are symbolic; it constructs surrealistic atmosphere, but reflects the living condition of human beings and reality in their heart. In 1989, Untitled (Nude in Landscape) (Lot 149) was created as a member of this series, and was then directly sold by the artist to the collector. This painting contains all the most representative symbolic elements. The red sleeping human head with shut eyes represents a private and surrealistic scene of imagination, which enhanced the depressed and lonely sentiments in the picture. The arm standing on its own represents the feeling of solitude, while its realistic state of existence fills the work with a sense of absurdity. The hill resembling those in traditional Chinese landscapes at distant view, together with the Chinese-style items and the wooden end table in the foreground, construct the faint and intangible air usually found in traditional Chinese literati painting but rare in Zhang's work. The tree root and the piece of cloth hanging on the figure are rendered with twisting layers of lines, which is a type of brushstroke typical in Zhang's work during this period, to imitate a blue anxious atmosphere and echo with the hill afar, creating a unified sense in the picture. In terms of colour, the brown tonal colour leaves traces of the previous local realistic style in this painting; while the addition of bright red, greenish blue and yellow is an important trademark of this series to highlight the subject matter and suggest the strong emotions hidden in the melancholy tone. In terms of brushstroke and texture, the artist applied extremely light paints with fine pointillist brushstroke to manifest painterly effect within the shading variation. The light volatile oil paint further strengthens the virtual sense of distance, and present the complex inner state of reflection and emotion. This presentation form in close association with one's sentiment and living condition represents the most significant feature of Zhang's work.

ZHANG XIAOGANG (B. 1958)

Untitled (Nude in Landscape) 張曉剛 無題(沙漠中的女體)

Painted in 1989 oil on paper 48.5 x 39.5 cm. (19 x 15 ½ in.) signed in Chinese (lower right)

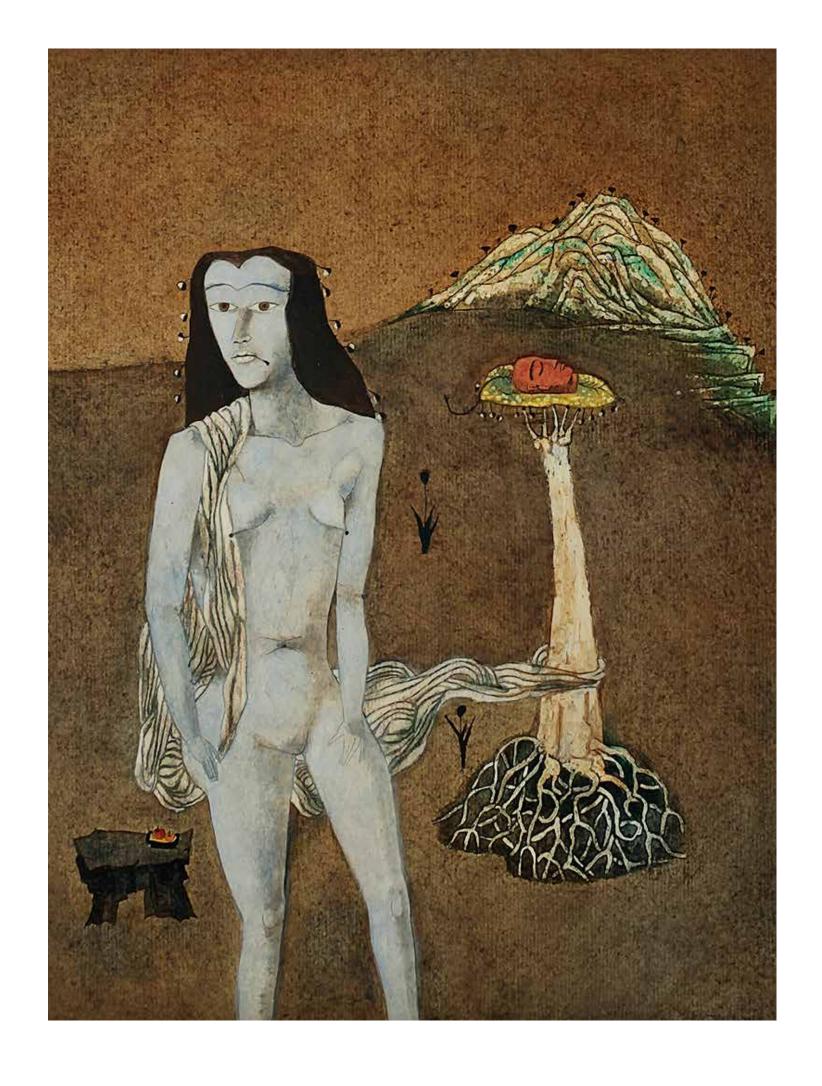
PROVENANCE

Acquired directly from the artist by the present owner in 1989

HK\$ - 1,200,000 - 1,800,000 US\$ - 153,800 - 230,800

1989年作 油彩 紙本 款識:張曉剛(右下)

來源 現藏者於1989年直接購自藝術家本人



ZHOU CHUNYA (B. 1955)

Black Body 周春芽 黑人體

Painted in 1996 oil on canvas 73 x 60.5 cm. (28 ¾ x 23 ¾ in.) dated '1996'; signed in Chinese (lower right)

LITERATUR

Zhou Chunya, Timezone 8 Limited, Beijing, China, 2010 (illustrated, p. 161).

Philisophical Reflections & Art Collections II, China Federation of Literary and Art Circles Publishing, Beijing, China, 2013 (illustrated, p. 90).

HK\$1,000,000 - 1,500,000 US\$128,200 - 192,300 1996 年作 油彩 畫布 款識:1996 周春芽(右下)

出版

《周春芽》東八時區 北京 中國 2010年(圖版·第161頁) 《哲思與典藏 第二輯》中國文聯出版社 北京 中國 2013年(圖版·第90頁)

周春芽說:「回到中國後,我開始有系統的學習中國傳統繪畫,並在我的作品中引進傳統中國元素。不同於某些藝術家為了新奇而丢掉框架,我不一樣。我選擇的主體,所選用的技巧和顏色是不明確的。我是一個想很多的人,在進入下一階段之前我會不斷的反省。雖然西方藝術主宰了我的繪畫風格,不論到哪裡我還是會說我是一個中國畫家,因為我依舊保存中國人的生活方式。」

Zhou Chunya said, "Back to China, I began to systematically learn traditional Chinese painting and to introduce traditional Chinese elements into my work. In order to be innovative, some artists abandon the frame; this is not my case. The subjects, techniques and colors that I choose are uncertain. I'm someone who thinks a lot. Before entering the next stage, I rethink continuously. Although Western art dominates in my painting style, I still call myself a Chinese painter wherever I go since I still retain Chinese people's life-style."

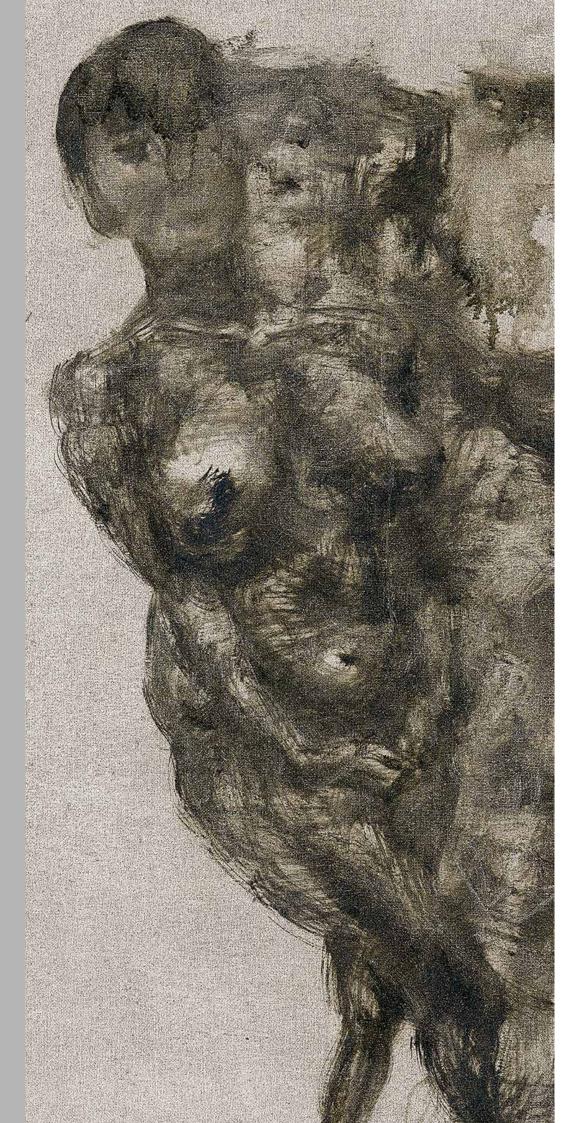


趙信《祥龍石圖》宋代中國北京故宮博物院藏 Zhao Jie, *Auspicious Dragon Rock*, Song Dynasty, Palace Museum, Beijing, China



周春芽 黑人體

ZHOU CHUNYA BLACK BODY



1986年,在表現主義風行歐美之時,周春芽到德國求學,深入體驗歐洲生活的差異的衝擊,重新啓蒙他對中國文化的情感與理解,意識到作為一個中國藝術家,在全世界的藝術版圖裡自身對於民族主義發展的責任性。因此勾起他追根朔源對中華文化的熱烈探索,系统的研究古代文人繪畫,尤其是元四家、八大山人、董其昌,提供周春芽繪畫生涯的重要靈感,而這個轉折點,使他反芻西方新表現主義和中國文人畫的傳統元素兩種文化的深刻體悟,開創璀璨藝術旅程。

筆墨韻味

《黑人體》(Lot 150)所使用的技巧及詮釋層面受到西方學習的影響,但以類水墨的繪畫語言呈現。畫面整體以黑白灰為主調,運用輕重緩急的筆觸分化出墨的五色:乾、溼、濃、淡、黑,筆墨的運用並減低純粹色彩的豐富度,反倒是細緻的層次穿透構成人體氣韻生動的氛圍。周春芽借用油畫材質能夠發揮表現個人感受的特點,抒發主觀情感,不拘泥於形式,減弱形體雕塑造型成份,著重文人肆意書寫的性質,以線條這中國畫的生命泉湧,或疏或密表現團塊的力量與人體肌肉感。而人體外型的勾勒以乾筆在畫布運筆乾擦,呈現灑脱乾枯的筆觸,斷欲牽絲的虛實相生,創造出水墨中飛白效果,加強作品的韻律和節奏感。

社會現象的反思

藝術家是最原始的媒體,紀錄著一個時代的人文景觀,永恆報導歷史時空的片刻。周春芽創作於1996年的作品,是他對時下社會人際關係的反思。身體不協調的姿態,怪異的扭曲相依偎,特殊的不合常理的關係位置,鼓譟的線條,傳達藝術家藉由畫筆,關切社會動盪不平穩的情感狀態,試圖以從日常生活經驗和個人反思中所獲得的情感和高度的個人表現。

假山石造型

周春芽説:「石頭是中國歷代文人墨客表現的經久不衰的題材。石頭的體積和它表現的紋脈肌理,為藝術家提供了一個表現的機會。尤其是太湖石所呈現更為豐富、複雜。它圓滑的輪廓所形成含蓄而不失堅硬的人工化擺設的感覺。」周春芽將兩個單獨軀體相交疊,將人的形體凝結幻化成巨大石塊造型。而黑色油彩筆觸之間的空白間縫,是依造描繪山石紋理質地的手法,展現太湖石的參差不平凹

凸有致的鏤空。 山石是周春芽擅

長的題材,由於

中式園林佇立於

一角的假山石,

提供文人墨客觀

賞、啟迪思想

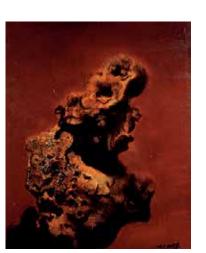
情感寄託的作用

體現文人傳統雅

調,描繪山石

的同時也體現周

春芽對於中華文 化的探索。



周春芽《太湖石》1995 年作 Zhou Chunya, Taihu Lake Stone, 1995

In 1986, when Expressionism pervaded Europe and America, Zhou Chunya went to study in Germany. He deeply felt the shock brought by the different lifestyle in Europe. The experience re-inspired his feelings and understanding of Chinese culture. He came to realize the responsibility that a Chinese artist carries in developing Nationalism in the global art territory. He thus rekindled a feverish search in finding his own root in Chinese culture by systematically examining ancient Literati Painting, especially works by the four masters of the Yuan Dynasty, $Ba \, Da \, Shan$ -ren and Dong Qi-Chang. The examination provided great inspiration for Zhou Chunya regarding his career as a painter. The turning point also made him ruminate over his deep apprehension on the traditional elements pertaining to the two cultures: Western Neo-Expressionism and Chinese Literati Painting, thus opening up a resplendent journey of art.

LASTING CHARM OF CHINESE TRADITIONAL INK PAINTING

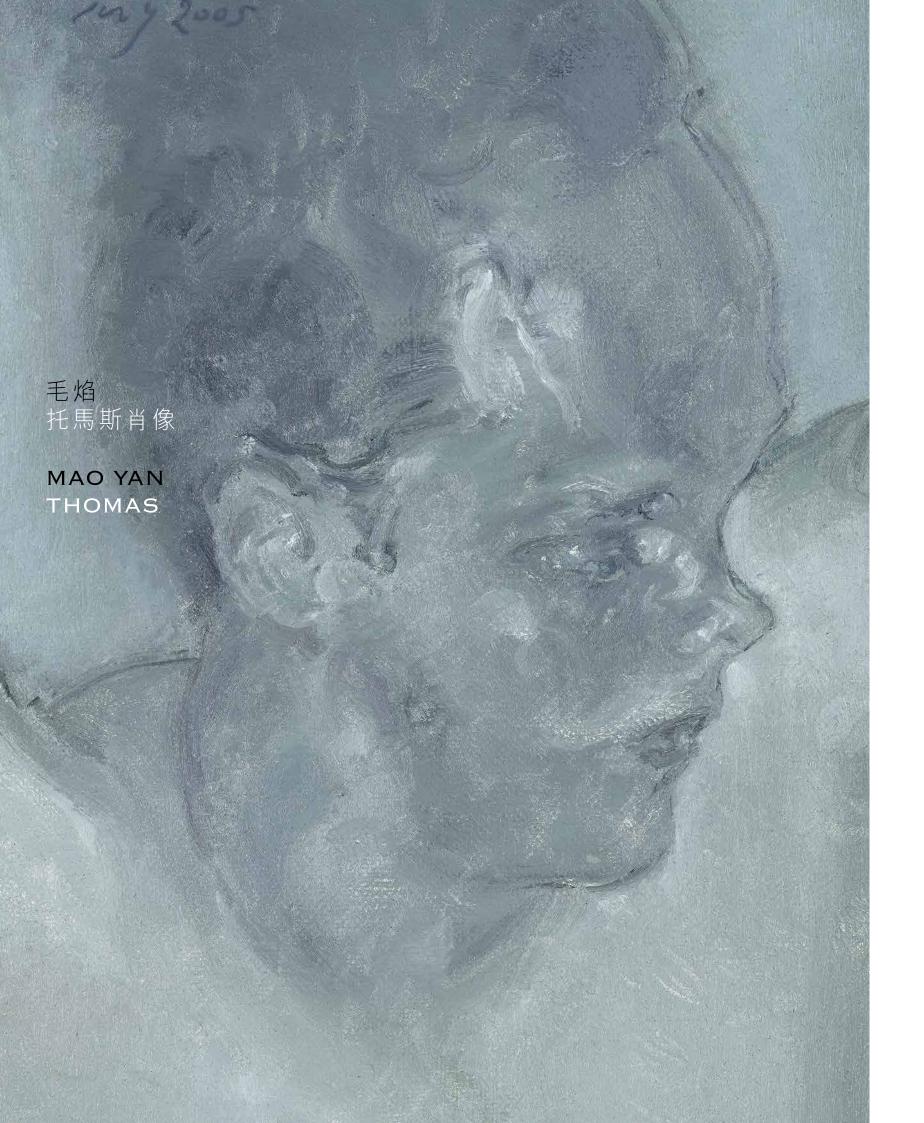
The techniques and interpretational aspects of Black Body (Lot 150) are influenced by the artist's training in the West while the representation of the painting language in the work is similar to Chinese traditional ink painting. Black, white and gray are the major tones of the entire tableau. Strokes that are light, heavy, slow and fast allow for a distinction among five colors of ink: dry, wet, dense, light and black. Besides, the utilization of ink reduces the richness of pure colors and creates instead subtle layers penetrating the lively atmosphere that underlies the bodies' vivid charm. The texture of oil painting allows for expressing personal feelings; by exploiting the specificity, Zhou Chunya expresses and releases subjective emotions in a way that is free from the form. He reduces the formal aspect of sculpting forms and stresses the quality of the unrestrained writing of men of letters. The line is the source of vitality in Chinese painting; it is through sparse or dense lines that the artist expresses the force of the masses and the muscle texture of the human bodies. To outline the body shapes, the artist uses dry brush to rub the canvas, revealing free and easy dried-up strokes. Thus, effects of hollow strokes in Chinese painting and calligraphy are born from a state between severance and link where the void and the real mutually engender, enhancing the rhythm and the cadence of the work.

REFLECTIONS ON SOCIAL PHENOMENA

Artist is the most original medium that records the humane landscape of an era and endlessly reports instants of a historical space and time. Zhou Chunya made *Black Body* in 1996. The work represents his reflections on the interpersonal relations in the society of our times. The bodies' disproportionate postures, their strange ways of distortion and leaning against each other, their particular and unusual relational positions and the uproarious lines convey the extremely unstable feeling of the artist who shows his concern for the turmoil of the society by making paintings and also express the feelings and highly personal expressions that the artist attempts to obtain through daily life experiences and personal reflections.

SHAPES OF FAKE MOUNTAIN ROCKS

Zhou Chunya said, Stone is a long-lasting subject of expressions by writers and poets in historical periods of China. The volume and the expression of its lines and textures offer an opportunity for artistic expressions. The expression of the 'Taihu stone' is particularly rich and sophisticated. Its smooth contours evoke the reserved yet solid feeling of an artificial ornament. In *Black Body*, Zhou Chunya superimpose two single bodies as well as condenses and transforms the hu1man bodies into forms of giant rocks. The white seams among the black strokes of paint is an approach according to the method of depicting lines and textures of mountain rocks, which expresses the delicate hollows and protrusions of the 'Taihu stone'. Zhou Chunya is good at depicting the subject of mountain rocks. In Chinese gardens, one can find fake mountain rocks around the corners which lend themselves to the contemplation, inspiration and emotional repose of writers and poets. This incarnates the delicacy and life-style pertaining to the Literati tradition. Therefore, depicting mountain rocks is also an incarnation of Zhou Chunya's exploration of Chinese Culture.





電影照片《小東西》: 毛焰(左),托馬斯·路德得(右) Movie Photo, *Thomas Mao*: Mao Yan (left), Thomas Rohdewald (right)

托馬斯説:「毛焰畫的是我的形象, 但他畫的也不是我, 他加進很多他自己的想法, 只是看起來像我。」

毛焰説:「畫了那麼多的托馬斯,實際上就是用了一輩子的時間畫了一張畫,而這張畫的主角是自己。我在探索繪畫以外的東西,通過畫畫更了解自己。我借助一些人物形象呈現出我在不同時期的精神狀況,從早期的激烈、尖鋭和敏感到近期的平淡、虛幻以及溫和,都是我對自己的認識。」

表情正在消失的時代肖像

托馬斯為2000年後毛焰開始專注的題材,毛焰屏棄任何身分層面的象徵圖示,純淬的進行面孔肖像的描繪,用古典的油畫技巧表現出中國傳統繪畫的筆墨層次,淋漓盡致的展現人物的精神層面。

創作於2004年與2005年的《托馬斯肖像》便是經五年時間對同題材的深化探索,嫻熟穩定的技巧下完成的油畫佳作。《托馬斯肖像》(Lot 152)以單一色調多層次的豐富變化描繪托馬斯,是毛焰對色彩學敏鋭掌握的顯現,也是藝術家內心情緒細微敏感的寄託。而空靈的表情中彷彿承載著安靜的靈魂,傳遞寧靜以致遠時空感。《托馬斯肖像》(Lot 151) 微閉的雙眼,冷峻的面容,迷離的思緒氛圍,以俯視的視角圍作品構圖,捕捉情緒瞬間的動態,彷若照片快門下一刹那靜止的永恆。

"I've drawn so many (portraits of) Thomas, and in truth, I've spent my whole life painting a picture, a picture that portrays me. I'm exploring something outside painting. Through drawing I've painted a better understanding of myself. The paintings of different people and characters reflected my mental condition of different periods, from the early intense, sharp and sensitive to the recent calm, unreal and mild. These are all my understanding of myself." said Mao Yan.

THE VANISHING EXPRESSIONS: AN ERA OF PORTRAITS

The series *Thomas* is the major focus of Mao Yan since 2000. Mao Yan rejects all symbols and representations of identity and paints solely face portraits. With classical oil painting techniques that display gradation of strokes in traditional Chinese paintings, mentality of the character is vividly depicted.

Portraits of Thomas created in 2004 and 2005 are exquisite oil paintings produced under Mao Yan's flourishing drawing skills and his five-year exploration of the very same theme. *Thomas* (Lot152) Painted in a single tone and multiple gradations, the portraits of Thomas are evidence of Mao Yan's sensitiveness and responsiveness to colors, and at the same time sustenance of the artist's delicate inner emotions. *Thomas* (Lot151) The indescribable expression of the character seems to be carrying a still and quiet soul, delivering a calm sense of time and space through the slightly closed eyes, the solemn face and the vague atmosphere. Painted in a top view perspective, the portrait seized the dynamic moment of emotions that resembles the resting eternity captured when the camera shutter clicks.

MAO YAN (B. 1968)

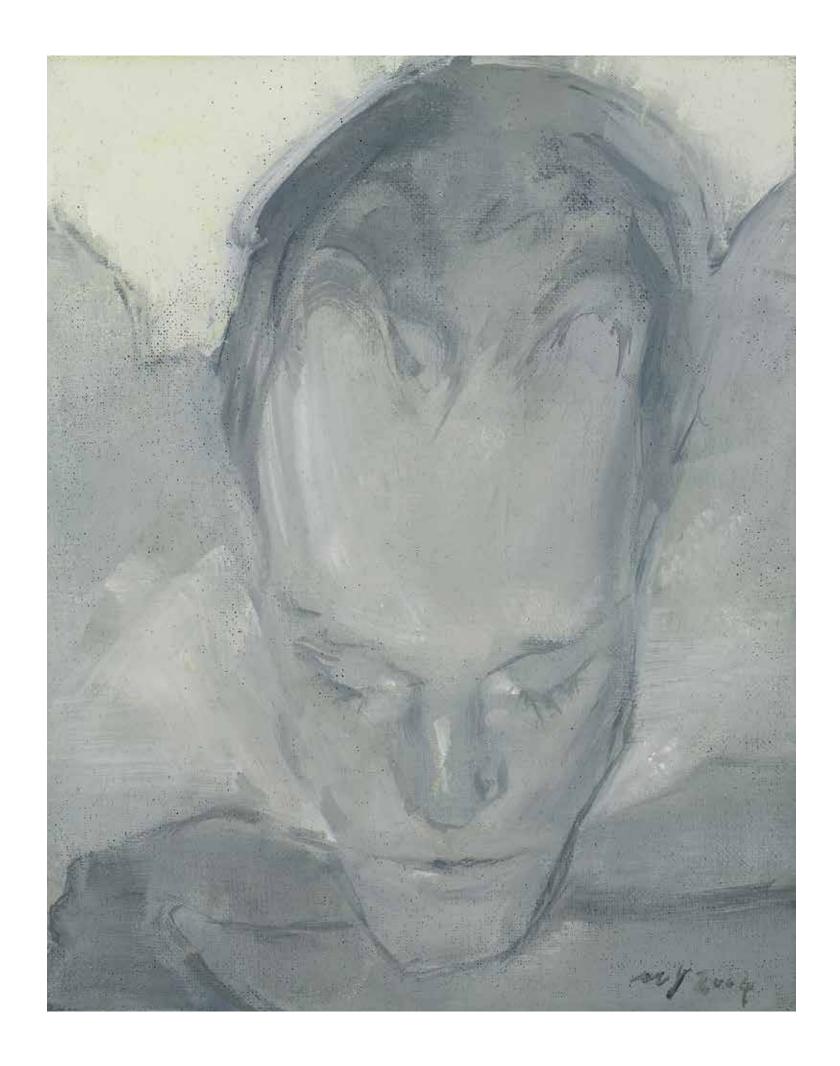
Thomas 毛焰 托馬斯肖像

Painted in 2004 oil on canvas 24 x 19.5 cm. (9 ½ x 7 ¾ in.) signed and dated 'MY 2004' (lower right)

HK\$180,000 - 280,000 US\$23,100 - 35,900 2004 年作 油彩 畫布 款識: MY 2004(右下)



弗朗西斯·培根《頭顱Ⅲ》1949 年作 美國 紐約 大都會美術館藏 Francis Bacon, *Head Ⅲ*, 1949, Collection of Metropolitan Museum of Art, New York, USA

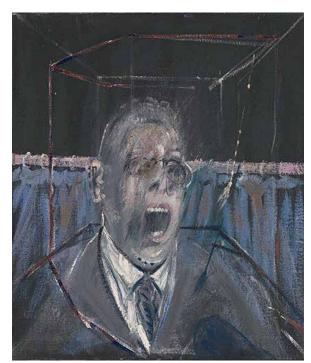


MAO YAN (B. 1968)

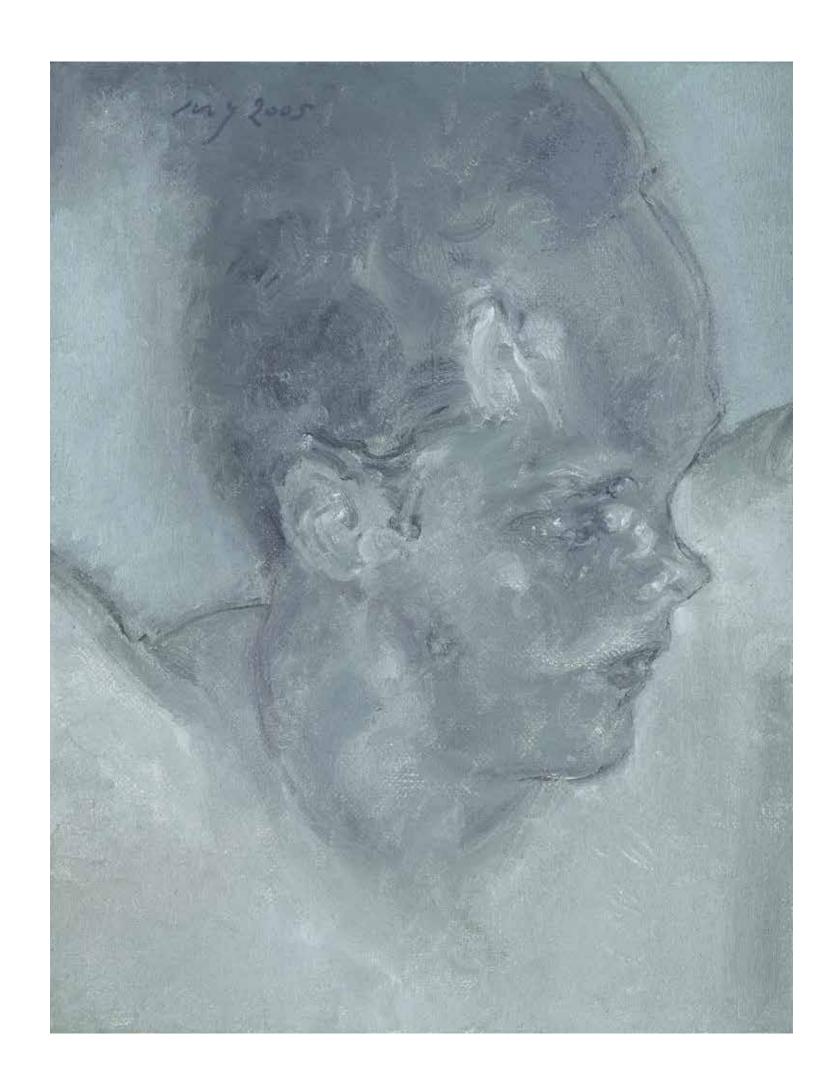
Thomas 毛焰 托馬斯肖像

Painted in 2005 oil on canvas 35.5 x 27.5 cm. (14 x 10 ³/₄ in.) signed and dated 'MY 2005' (upper left)

HK\$250,000 - 350,000 US\$32,100 - 44,900 2005 年作 油彩 畫布 款識: MY 2005 (左上)



弗朗西斯·培根《肖像研究Ⅰ》1953 年作 英國 倫敦 國家美術館藏 Francis Bacon, *Study for a Portrait I*, 1953,Collection of The National Gallery, London, UK



LIU YE (B. 1964)

EXHIBITED

Composition of Red, Yellow and Blue 劉野 紅・黄・藍

Painted in 1997 oil on canvas 141 x 120 cm. (55 ½ x 47 ¼ in.) signed and dated 'LIU.YE 97'; signed in Chinese (lower right)

Galerie Serieuze Zaken, Amsterdam, The Netherlands

Private Collection, Asia

Beijing, China, Mingjingdi Gallery, Solo Exhibition of Liu Ye, 1997.

Solo Exhibition of Liu Ye, Mingjingdi Gallery, Beijing, China, 1997 (illustrated, p. 23).

HK\$14,000,000 - 18,000,000 US\$1,794,900 - 2,307,700

1997 年作 油彩 畫布 款識: LIU.YE 97 野(右下)

荷蘭 阿姆斯特丹 Galerie Serieuze Zaken 亞洲 私人收藏

1997年「劉野個展」北京明經第畫廊 北京 中國

出版 《劉野個展》北京明經第畫廊 北京 中國 1997年(圖版·第23頁)



馬列維奇《自畫像》1933 年作 俄羅斯 聖彼得堡 國家藝 術館藏 Kazimir Malevich, *Self-portrait*, 1933, Collection of the State Russian Museum, St. Petersburg, Russia





展出於中國首個個展之早期作品

在中國當代藝術中,劉野別樹一幟,以一人的創作開闢全新的美學體系。當大部份藝術家都集中反映政治信息、尋找時代圖像,劉野卻專注於思考過去不同的藝術傳統、美學形式,如西方的古典主義、寫實具象、幾何構成主義、童話、戲劇、超現實、魔幻氣氛等,甚至是東方文化的詩歌情境、感性情緒等全都匯聚到作品之中,創造了獨特的圖像風格和豐富的美學層次。《紅·黃·藍》(Lot 153)是劉野從德國回到中國後首階段的創作大成,創作於1997年,在劉野首個在中國的個人展覽展出,旋即被前藏家購藏超過10年,才易手於另一藏家。又歷經長久的6年,才由保利香港拍賣於本年度秋季拍賣重新呈獻。作品有代表性的融匯了

劉野在德國時期的創作脈絡,又隱藏 了創新的元素,連結到往後的發展階段,既有總結意義,也能承先啟後。 是次重現市場,機會難得,勢將再次 成為市場焦點。

一則色彩學的創作宣言

《紅·黃·藍》是在畫家創作歷程中少見的大尺幅作品,特別呈現劉野對色彩的獨特概念,包含了藝術家經歷德國時期後總結而來的藝術風格和創新突破。觀賞者能明顯看出他以蒙特里安(Piet Mondrian, 1872-1944)幾何構成作品常見的三原色:紅·黃·藍,為創作基調,以三原色的強烈對比建構複雜的色彩世界。蒙特里安處理色

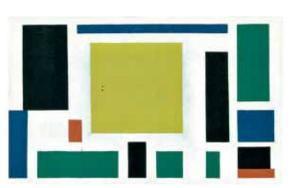
彩,著重原色呈現,表現色彩的純粹性,一種冷峻的理性美感,代表的 是西方現代工業社會、工業設計所發展出的美感體驗。而這種美感體驗 更被德國包浩斯學派發揚光大,成為現代主義藝術的重要概念,最後又 深刻影響了現代設計風格,蒙特里安可説是以創作代表了這種藝術源流。 劉野從早年學習工業設計(1980-1984年,15-19歲)到留學柏林(1990 年,25歲)的生活經驗,都接觸甚多這種現代主義概念。在德國的日常 生活體驗更加深他對這種理性美感的體會,甚至讓他覺得「德國的理性 是落實在生活之中」的每個層面和細節。因此從德國時期開始,劉野就 逐步嘗試把現代主義的理性美感轉化為他個人的一種藝術語彙,摘取蒙 特里安、包浩斯學派常見的創作語彙「紅‧黃‧藍」三原色,成為自身 的創作基調,向西方現代主義、包浩斯精神致敬。但在摘取靈感的同時, 劉野又突破的把紅、黃與藍三原色加以巧妙揉合,展示了色彩的細膩轉 換和豐富變化。觀賞者會發現《紅·黃·藍》作品中每一種色彩都有多 重層次變化,從紅、黃、藍變化出不同的色系 —— 紫、綠、粉紅、彩藍、 寶藍、紫藍等都紛陳畫面中。畫上方的氣球、畫右邊的窗簾特別呈現了 藍色的幾重層次變化;畫中心的人物則代表了紅、黃、藍三原色的強烈 對比,逗引出畫面幽鬱的紫,傳達了既超現實又童話的神秘氣氛;蒙特 里安的人物肖像就包含有紫、粉紅和彩藍等各種色彩。透過劉野,會對 蒙特里安的作品有更新鮮的感受。

《紅·黃·藍》因此像一則藝術創作的宣言、或是色彩學的圖譜,説明著藝術的根本精神 — 如何以三原色的不同組合和調配,變化出大千世界不同色彩。同樣的「紅·黃·藍」三原色到了劉野手上,表現得更為感性、隨意、詩歌性的情緒氣氛,和蒙特里安的理性嚴謹互為對比。蒙特里安藉著色彩,傳達外在世界的構成原理,代表藝術與科學互為牽引的西方傳統;劉野藉著色彩,卻是表達個人對外在世界的感性體會,代表卻是藝術與生命共融的東方傳統。

劉野、蒙特里安與引人入勝的畫謎

劉野的作品常常隱藏著很多引人入勝的畫謎,《紅·黃·藍》中的三個人物形象便各自暗示了不同的美學和思考面向。作品除了嵌入蒙特里安的畫作,更罕見的直接把蒙特里安本人的畫像繪畫出來,在現存文獻可見,是惟一一幅有蒙特里安本人形像之作,與畫面中心以劉野自我形像為藍本的天使構成有意義的對比。把經典作品嵌入自己的作品之中,表達了不同階段不同藝術家對劉野的影響。劉野曾提及自己曾受著維梅爾(Jan Vermeer, 1632-1675)、馬列維奇(Kasimier Malevich, 1878-1935)、蒙特里安、夏丹(Jean-Baptiste-Siméon Chardin, 1699-1779)、宋代繪畫等的影響,在不少創作中也明確看到這些經典創作的痕跡和轉

換。而直接把蒙特里安藝術家自我形像入畫,則可說是這種表現方式的 典型,似乎代表劉野一種明確的藝術宣言,揭露作品如何從色彩、空間 邏輯等承傳著蒙特里安所代表的現代主義精神,而藝術家本人又如何藉 著《紅·黃·藍》的創作與經典開展對話,甚至超越經典,開創全新意 義的個人體系。畫面中的天使,模仿著藝術家本人樣貌,是劉野作品最 具代表性的人物形像。他手執氣球懸浮在半空,凝定不動,彷彿魔術與 現實的結合,使畫面抹上超現實的魔幻氣氛。而左下方的小女孩形像, 代表了劉野創作最常圍繞的幾個概念:「女性」、「童年」和「童話」, 在1990年代都以此小女孩形像為代表,在後幾個階段的創作系列,便 各自被悲劇女性、米菲兔等形象替代了。



特奥·凡·杜斯伯格《構圖VIII》約 1918 年 美國 紐約 現代藝術博物館 Theo van Doesburg, *Composition VIII*, c. 1918. Collection of the Museum of Modern Art, New York, USA

舞台、幾何與空間邏輯

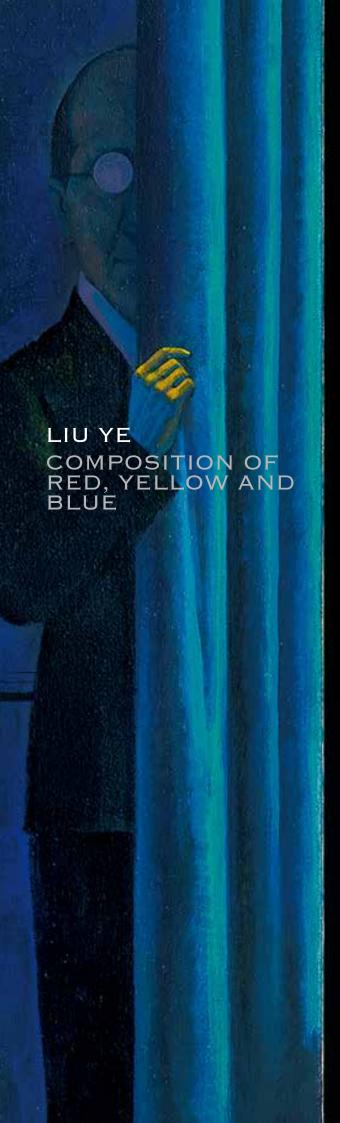
破意義。《紅·黃·藍》一作更細膩刻畫了光與暗的強烈對比,傳達著 更強調的戲劇舞台感,這令人聯想到荷蘭大師維梅爾的西方古典主義藝 術傳統,代表了劉野作品的其中一個美學根源。畫面空間內的物像之間 維繫著一種緊湊的張力:左邊的尖矛彷彿要刺破氣球、氣球也彷彿不能 長久抵受小天使的重量、隱藏在木椅背後的小女孩躲在背後,代表更隱 藏的一種故事層次正待揭曉,這些都匯聚成了一種戲劇的張力。

人物也一反過去德國時期創作的樣式,都改為雙目正視前方,代表了劉野一個特別的美學思考:畫中人物直視畫外的觀賞者,觀賞者觀看的同時也在「被觀賞」、「被注視」,主客的關係因此逆轉,變得模糊不定,使劉野的圖像常帶有一種衝擊性,處於一種永恆的緊張狀況,持續吸引觀賞者的凝望。

具象靜物與構成主義

另一顯著的變化是劉野把蒙特里安的作品以更顯著的形式嵌入《紅·黃 藍》作品中,貫切了從德國時期已初步嘗試的「畫中畫」模式,把蒙特里 安的作品轉化成一個圖像符號,提示觀眾應如何去體會他的畫面結構,應 注意整個畫面隱藏著的各種幾何圖形:畫面的三個人物構成三角形;垂直 的窗簾彷如長方形;木椅子代表兩個矩形;棕黑的地板和窗簾後的陰影分 別代表縱軸、橫軸,把畫面分割、重組為各種幾何形狀,恰與蒙特里安 的畫作巧妙呼應,形成前後反差變化的複雜空間層次。從德國時期到《紅· 黃·藍》一作,劉野都是以寫實主義、具象的表達手法,描繪室內空間 的靜物,以靜物隱藏著各種幾何圖形、點、線、面,以之統馭畫面空間 構成。表達手法簡潔俐落,應用和演化了蒙特里安以點、線、面來創作 空間想像的原則,賦予畫面一種內在空間邏輯,顯得結構慎密,讓人在 寫實景觀之中看到了劉野所推祟的建築規律和理性美感。以幾何元素統馭 畫面,既代表劉野要向西方幾何抽象、構成主義致敬,與傳統經典展開 跨時空的美學對話;也揭示劉野更大的藝術野心 — 把西方構成主義移植至 當代社會情境 — 採納幾何抽象的構成精神,卻建構了更為複雜,如電影、 劇場的超現實場景,持續帶領觀眾深入探索全新的美學境界。

劉野《紅·黃·藍》總匯了藝術家從德國時期,直到回到中國首階段所一直累積和發展的藝術形式。從色彩、空間構造到人物形象的創造,既有隱喻、牽涉到的經典藝術形式,同時也連結著藝術家本人的生活經驗和內心感受,揉合成全新的藝術語彙和表達系統。因此使得他的藝術創作抽離於當下的時代現象,卻更能超越時空的局限,進入到純粹的境界,沉在寧謐永恆的空間。



EARLY WORKS EXHIBITED IN FIRST SOLO EXHIBITION

Liu Ye is a one-of-a-kind artist in the realm of Chinese Contemporary Art, opening up a brandnew aesthetic system. While most artists concentrate on reflecting political messages and searching for iconic images, Liu Ye focuses on thinking about different art traditions and aesthetics forms in the past, such as Western Classicism, Realism, and Geometric Constructivism, fairy tales, plays, Surrealism, and magical atmosphere, and even pulling the poeticism and sentimental emotions of Oriental culture together in his works, thereby creating his unique style of imagery and richness in aesthetics. The painting Composition of Red, Yellow and Blue (Lot 153) is Liu's masterpiece of his initial period of creation after his return to China from Germany. Created in 1997, it was exhibited in Liu's first solo exhibition in China, and was soon acquired by its previous collector, who had collected it for more than 10 years before it fell into the hands of another collector. After a long period of 6 years, Poly Auction (Hong Kong) is proud to present it in the Autumn Auction this year. The work is an epitome of Liu's creative context in Germany, with a hint of innovative element linkable to the later stages of his development. It serves the purposes of both summarizing and inheriting the past while passing it on. This is a rare occurrence for this artwork to resurface in the market, and it is predictable that it will, once again, be the focal point of

A CREATIVE DECLARATION OF COLOUR STUDIES

Composition of Red, Yellow and Blue is a rare piece of big format painting in the artist's portfolio, highlighting Liu's unique concept of colour, encompassing the artist's summative style and creative breakthrough after his venture in Germany. Apparent references to Piet Mondrian (1872-1944) are observed in his works rich in geometric composition where the three primary colours, namely, red, yellow and blue, is commonly employed as the base tone of creation. The stark contrast of the three primary colours denotes a complex world of colour. The way Mondrian deals with colour emphasizes on the manifestation of the original colour, thereby rendering the purity of colour in the aesthetics of cool rationality. It represents aesthetic experience developed by the modern Western industrial society and industrial design. This aesthetic experience has even been utilized by the School of Bauhaus in Germany, and since then became an important concept of modernist art, and finally, has had a profound impact on modern styles of design. It is not exaggerating to say that Mondrian's works represent this source of art. Liu Ye's life experience from his early years of industrial design studies (1980-1984, 15-19 years old) to his study in Berlin (1990, 25 years old) allowed him to have an extensive exposure to this concept of modernism. His daily life experience in Germany deepened his understanding of such kind of rational aesthetic, and even making him to think that "The rationality of Germany is implemented in daily life," on every level and in every single detail. Since then, Liu started to make a gradual attempt to transform the rational aesthetics of modernism into his own art vocabulary, extracting the essence from the Mondrian's style while not forgetting to pay a tribute to Bauhaus. While soliciting inspiration, Liu has tactfully blended the three primary colours of red, yellow, and blue in a creative breakthrough. showing the delicate alteration and changes of colours. Viewers will observe changes in multiple levels of each and every colour in Composition of Red, Yellow and Blue, generating a kaleidoscope of colours ranging from purple, green, pink, royal blue, navy blue, and violet blue. The balloon on the top and the curtains on the right render the multiple layers of changes in the blue tone (Figure 1); the characters at the centre represent the stark contrast of red, yellow and blue, while endowing it with a touch of melancholy purple, conveying the mystic atmosphere of both surrealism and fairy tale (Figure 2). Similarly, Mondrian's portraits are featured by a variety of hues including purple, pink and royal blue (Figure 3). Through Liu Ye, one could have a more refreshing insight into Mondrian's works.

Composition of Red, Yellow and Blue is likeable to a declaration of artistic creation, or a colour atlas, which indicates the very spirit of art, by illustrating how the three primary colours could be combined and blended into a stunning kaleidoscope of colours. In very much the same way, when Composition of Red, Yellow and Blue falls into the hands of Liu, they are switched into a poetic mode with stronger intuitional and emotional charge, in contrast with the rational, tight-knit style of Mondrian. Through the power of colour, Mondrian aims to convey the theory of how the outer world is formed, representing the interplay of art and science in western traditions, while Liu attempts to express his personal, emotional experience and understanding of the outer world, representing the harmony of art and life in eastern traditions.

LIU YE, MONDRIAN AND THE INTRIGUING RIDDLES IN THEIR PAINTINGS

Liu Ye's works are often filled with intriguing riddles. The three characters in *Composition of Red, Yellow and Blue* hint at different aesthetics and dimensions of thinking respectively. Not only does his work integrate into Mondrian's painting, it also has Mondrian's own portrait captured in a rare approach. According to literature, it is the only one painting with

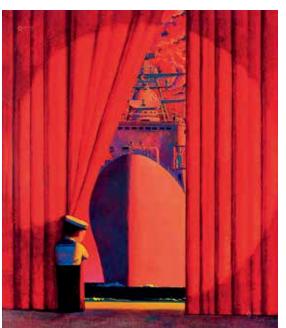
Mondrian's portrait, striking a meaningful contrast with the angel at the centre, which is based on Liu's image. Embedding classic works into his own works, Liu shows different artists' influence on him in different periods. He mentioned he had been influenced by Jan Vermeer (1632-1675), Kasimier Malevich (1878-1935), Jean-Baptiste-Siméon Chardin (1699-1779), and painters of the Song Dynasty, Traces of these classic works are observed in many of Liu's paintings. Such kind of expression mode is exemplified by directly placing Mondrian's image in the painting. It seems to be an explicit artist's statement by Liu Ye, revealing how his works have inherited the spirit of modernism represented by Mondrian from the perspectives of both colour and spatial logic; how the artist himself, through creating Composition of Red, Yellow and Blue, has engaged in a dialogue with the classics, or even surpassing them, and thereby establishing a personal mechanism with brand-new meanings. The angel in the painting, as a replica of the artist's

image, is the most iconic figure among Liu's works. Holding a balloon which is floating in mid-air, the angel is affixed in a both magical and realistic posture, lending a touch of surreal fantasy to the painting. The image of the little girl beneath represents the several concepts which Liu's works probe into, namely 'female', 'childhood' and 'fairytale'. This little girl was the icon of his works throughout the nineties, before she has been replaced by women in tragedies and Miffy the Rabbit in later stages of his creation.

STAGE, GEOMETRY AND SPATIAL LOGIC

The composition of *Composition of Red, Yellow and Blue* represents Liu Ye's innovation at this stage, when he began to place stronger emphasis on architectural aesthetics and spatial logic of the painting. The artist sets the scene in a theatrical setting of depth leading inward, the blue curtains on the right are being pulled slowly, and the characters gaze straight ahead as if they were the cast in the theatre, and a more interesting story is about to release. Mondrian is standing behind the curtains, putting greater emphasis on spatial volume and multiple perspectives. "Arena" is an important concept of creation in this period. In 1995-1999, which is the initial stage

of creation when Liu first returned to China, the artist often set the scene of his paintings as "the stage," which recurred more frequently at a later stage, such as "The Little Navy" series (Figure 4). This work thus embodies the meaning of inheriting the past and passing it on, as well as breakthrough in different dimensions. *Composition of Red, Yellow and Blue* has the contrast of light and darkness more delicately depicted, conveying a stronger emphasis on dramatic, on-stage effects. It



劉野《無題 1997-1998》蘇富比香港 2008 年 10 月 4 日 成交:港元 12.980.000

Liu Ye, *Untitled (1997-1998)*, Sotheby's Hong Kong, 4 October 2008, sold for HK\$12,980,000.

reminds us of Western Classicism art tradition of Dutch master Vermeer, representing one of the aesthetic sources of Liu's works. The objects in the space of the painting seem to be sustained by a compact tension: the tip of the spear on the left seems to be piercing the balloon, while the balloon seems not being able to withstand the weight of the angel any longer. The little girl hiding behind the wooden chair suggests a hidden story yet to be unfolded. These are all pulled together in a dramatic tension.

Different from the style of his previous works in Germany, the characters in this work are gazing ahead, representing Liu's particular way of aesthetic thinking. The characters in the painting look straight into the viewer outside the painting, while the viewer is "being viewed" and "being gazed". The subject and the object are being reversed, and their relationship is made obscure. Liu's imagery often creates a powerful visual impact which keeps the gaze of viewers in an ever tense state.

STILL-LIFE OBJECTS AND CONSTRUCTIVISM

Another significant change is that Liu had Mondrian's works embedded into his

Composition of Red, Yellow and Blue in a more conspicuous manner, in stylistic consistency with the 'painting-in-the-painting' mode he first explored in Germany. By transforming Mondrian's works into a sign/motif, he suggests ways for viewers to understand his composition, that they should pay attention to the various geometric shapes hidden in the painting screen, namely the triangle formed by the three characters, the rectangle formed by the vertical curtains, the two

squares formed by the wooden chairs, the longitudinal axis and horizontal axis represented by the dark brown floor and the shade behind the curtains respectively. The skillful segmentation of the screen and the reassembling of various geometric shapes are in echo with Mondrian's works. The steep contrast between the fore and background result in a complex spatial layering. Throughout his artistic journey, from his works in Germany to his delightful masterpiece Composition of Red, Yellow and Blue, Liu has been employing the style of realism and a figurative approach to depict indoor still life, where various geometric shapes, points, lines and planes are hidden. with which the spatial composition is harnessed. The clean and neat presentation is an application and evolution of Mondrian's principal of imagining spatial creation with point, line and plane, endowing the painting with an internal spatial logic, making the structure more tight-knit, thereby allowing viewers to see architectural sequence and the rational beauty pursued by Liu in his figurative imagery. The harnessing power of geometrical elements not only demonstrates Liu's tribute to Western

geometric abstraction and structuralism in a time-transcending, aesthetic dialogue with traditional classics, but also discloses his greater ambition for art, which is to transplant Western constructivism into his contemporary social context. In other words, it is to adopt the constructive spirit of geometric abstraction in the construction of a more complex surreal setting resembling that of films and plays, thereby consistently leading viewers to further explore in new realms of aesthetics.

Composition of Red, Yellow and Blue is an assemblage of the art forms accumulated and developed by the artist from his venture in Germany to the initial stage of creation after his return to China. Alluring metaphors, as well as classic art forms involved, are prevalent in his works, from the perspectives of colour, spatial construction to the creation of characters. At the same time, they are related to the artist's own life experiences and innermost feelings. Liu has succeeded to synthesize all these into a new artistic vocabulary and mechanism of expression, enabling his works to detach from the constraints of his time, while transcending time and space, into the ultimate state of purity, where they are basked in the serene light of eternity.



"But each of us emphasizes self. What is this self afterall?" In fact we can prove that we have no self. As an individual, self does exist, even in an infinite way. To interpret from different points of view, the results would be different. A man living in this society is actually ever within a dynamic relationship. When you say that you are standing on a certain dimension or a certain point of view, you are certainly being one-sided."

FANG LIJUN

方力鈞童年時的溺水經驗與後來的社會環境促使他創作了「游泳系列」,從1990年代以來,光頭的人物形象由清晰而逐漸模糊,至《1997.10.1》(Lot 154)的畫面則描繪了浮出水面的雙手,透過波紋,隱約可見人物的頭部與肩膀,手部的橘黃色與水面的寶藍色產生強烈的對比,透過手指微微捲曲的動作細節,引發我們對於水面下的人物是在閒適游泳或奮力求生的想像與揣測。方力鈞在構圖上採取近景描繪,畫中人物彷彿朝向觀眾游來,而令我們產生一種施以援手的想法,藝術家巧妙地利用動態使觀眾的心理隨之轉折,隨著其中的互動與感受,畫面中的人因而成為具體的存在。

水是生命之源,能載舟,亦能覆舟,具有多種的指涉與意涵,《1997.10.1》中的水面既是沒有邊際,更是流動而不受限制的,方力鈞忠實地呈現了水的特質,而暗喻畫面中的人回歸了最為原始的狀態,不具備個人化的特徵,也不需要多餘的敘事結構與情感流露,看似獨立的個體,卻又是普羅大眾的象徵。水面可能看似平面無波,底下卻暗流洶湧,人與大自然之間可能相互對立或共存共榮。人處於水中,也彷彿是身在社會與歷史的洪流之中,可以逆流而上,也可以苦苦掙扎或隨波逐流,透過《1997.10.1》,方力鈞不僅是藉場景描繪出人處於水中的狀態,更在多樣的比喻中表達了深刻的社會學觀點。

Fang Lijun's drowning experience in his childhood and the social environment later on have fostered his creation of the "Swimming Series". Since the 1990s, the clear image of the bald character has gradually become blurred. 1997.10.1 (Lot 154) depicted two hands surfacing on the water, with the character's head and shoulders being indistinctly seen through the ripples. There is a stark contrast between the yellow-orange hands and the royal blue water surface. The details of the slightly curled fingers provoke our imagination and speculation of whether the character underwater is swimming leisurely or struggling hard. Fang Lijun used a close-view depiction as the composition. With the figure seemingly swimming towards the audiences, we have the idea of lending a helping hand. The artist has skillfully made use of this dynamic effect as a psychological impact to audiences. With the interaction and feelings within, the character becomes a concrete existence.

Water, being the source of life that can carry but also capsize a boat, possesses various referential meanings and implications. The water surface in 1997.10.1 is without boundary and flowing unrestrictedly. Fang Lijun



大衛·霍克尼《一個藝術家的肖像(水池和人影)》1972 年作 私人 收藏 David Hockney, *Portrait of an Artist (Pool with Two Figures)*, 1972, Private

has faithfully presented the distinguishing feature of water, making the metaphor that the character has returned to his original state, without any personal characteristics or extra narrative or emotional elements, as if an independent individual but a symbol of the general public. The water surface appears to be flat and waveless, but the undercurrent can be surging. Men and nature can be confronting or coexisting. People in water are like people living in the stream of society and history. One can make his way upstream, or struggle, or drift. In 1997.10.1, not merely did Fang Lijun depict in the scene the human state in the water, but also expressed a profound sociological perspective through various metaphors.

FANG LIJUN (B. 1963)

1997.10.1

方力鈞 1997.10.1

Painted in 1997 acrylic on canvas 45.5 x 51 cm (18 x 20 in.) signed in Chinese; dated 1997.10.1 (lower right); signed in Chinese, dated 1997 (on the reverse)

PROVENANCE

Chinese Contemporary Gallery, London, United Kingdom

Fang Lijun, Culture and Art Publishing House, Beijing, China, 2010 (illustrated, p. 267).

HK\$900,000 - 1,300,000 US\$115,400 - 166,700

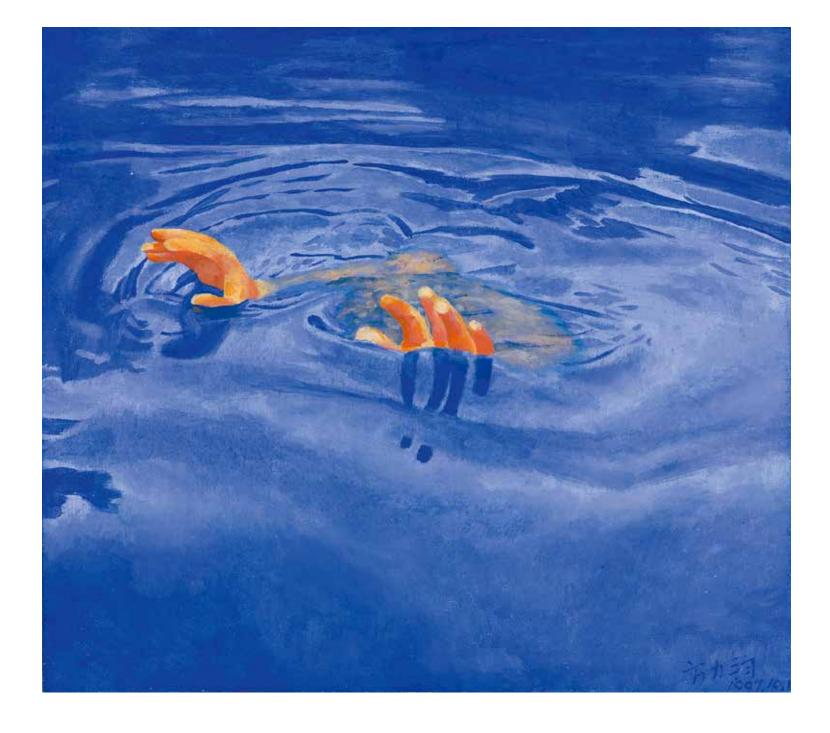
1997 年作

壓克力 畫布

款識:方力鈞 1997.10.1(右下);方力鈞 1997(畫背)

來源 英國 倫敦 中國當代畫廊

《方力鈞:編年紀事》文化藝術出版社 北京 中國 2010年(圖版,第267頁)





2004年6月李松松在搭機前往德國的途中,第一次看到美聯社攝影記者杰·懷德納為了報導北京學運,於1989年6月5日從北京飯店6樓陽台所拍攝的現場圖片,當時震驚了全世界,因此往後每年6月都經常以此作為紀念天安門事件報導的圖片。李松松深受照片所觸動,到了德國後立即創作《長安街》(Lot 155),並於他在歐洲的首次個展中展出。北京學運發生於李松松16歲時,這件在他創作中屬於極少數描述近來歷史事件的作品,可説代表了他對於歷史的親身經歷與影像的重新詮釋,具有極為深刻的意義。

李松松在訪談中曾表示:「[我關心]不只是歷史。關心人,但也不是具體的人。如果人們意識到它具有某種指向性,說明記憶還沒有喪失。我不迴避它指向哪兒,但也不特別要求。歷史就在那兒。我的態度並不重要。繪畫是非常個人的事情,但我的來源是公共的圖像。……不管怎麼畫都無法模糊歷史的真實與具體。但是也許能對我們看事情的方法提出疑問。」或許為了更為忠實地呈現這段歷史,《長安街》並不採取色彩的轉換或分割重新處理畫面,而是幾乎僅以黑白色調描繪在單一畫布上,背景的淺灰色只以肌理的變化呈現道路的軌跡,色彩上只使用一點淡綠與紅赭色點綴了中央色調對比強烈的坦克。值得注意的是,李松松特意將畫面與原先的照片左右顛倒,其他的細節卻如實呈現,以此探討了影像對於歷史場景的再現,在堆疊的筆觸之間,看似寫實卻又是藝術家極為個人的處理與風格表現,似乎是歷史場景卻又是錯置的影像。隨著科技日新月異的發展,大眾依賴影像的「眼見為憑」,而歷史事件本身即為眾說紛紜的主觀看法,《長安街》不僅是李松松對於自身記憶與歷史的探究,畫面所揭示的矛盾與衝突,啟發了我們對於歷史與當下的重新思考。

It was on a flight to Germany in June 2004 that Li Songsong saw for the first time the photo of a lone figure facing the tanks during the student protests in Tiananmen Square, taken by Associated Press photographer Jeff Widener. Taken from the balcony of his 6th floor hotel room at the Beijing Hotel, the photo astonished the world and became an iconic image that would be used in commemorating the Tiananmen Incident each June. Li was so touched by the photo that he created the painting *Chang'an Avenue* (Lot 155) immediately upon his arrival in Germany and made it part of his first European solo show. Li was just 16 when the Beijing student movement precipitated the events in Tiananmen, and this is one of the very few works in which the artist depicts a recent historical event. *Chang'an Avenue* thus bears especially deep significance, both as an event that he personally experienced and as a reinterpretation of an iconic image.

Li Songsong once noted in an interview that "[What concerns me] is not just history. I'm concerned with people, though not specific people. If people sense that it is indicative of something, it means they haven't lost their memories. I don't avoid any particular implications in a work, nor do I insist on specific implications. History is just there. My attitude is not important. Painting is a very individual matter, but my source is a public image.... No matter how I paint, it cannot obscure the truth and the specificity of history, but maybe it can pose questions about our way of viewing events." Perhaps in order to more faithfully present this bit of history, in Chang'an Avenue Li refuses to use color transfer or segmentation to process the image, but present it almost exclusively in black and white tones on a single canvas. Variations in the texture of the light grey background suffice to convey a sense of the street surface, while only a few touches of pale green and red ochre are needed to produce the strong color contrasts in the tanks at the center. Worth noting, however, is Li's exploration of the image's role in representing a historical scene, as he reverses the original image left for right but leaves other details intact. In the buildup

of Li's brushstrokes we see what seems to be both a realistic depiction of the scene as well as the artist's own highly individual style of handling it; it appears to be a historical event yet is also a manipulated image. As technology advances, the general public relies on the "visual evidence" provided by images, yet historical events themselves involve subjective interpretations about which there is much disagreement. Chang'an Avenue shows Li Songsong exploring both history and personal memory, and any contradictory or conflicting elements of his portrayal surely spur us to consider anew the meanings of history and the present



傑哈·里希特《城市F》1968 年作 德國 卡斯魯赫美術館藏 Gerhard Richter, *Stadtbild F*, 1968, Collection of Staatliche Kunsthalle Karlsruhe, Karlsruhe,

LI SONGSONG (B. 1973)

Chang'an Avenue

李松松 長安街

Painted in 2004

oil on canvas

50 x 70 cm. (19 3/4 x 27 1/2 in.) signed in Chinese; dated '2004' (on the reverse)

PROVENANCE

Private Collection, Asia

EXHIBITED

Aschaffenburg, Germany, Galeria 99, Li Songsong, 23 June-17

July 2004.

HK\$400,000 - 600,000

US\$51,300 - 76,900

2004 年作 油彩 畫布

款識:松 2004(畫背)

來源 亞洲 私人收藏

2004年6月23-7月17日 「李松松」99畫廊 阿沙芬堡 德國



SHI XINNING (B. 1969)

The Ball 石心寧 舞會

Painted in 2006 oil on canvas 180 x 180 cm. (71 x 71 in.)

signed and inscribed in Chinese; dated '2006.3' (upper left); signed in Chinese; dated and signed '2006. shi xinning' (on the reverse)

PROVENANCE

Private Collection, USA

HK\$200,000 - 300,000 US\$25,600 - 38,500 2006 年作 油彩 畫布

款識:石心寧 2006.3 北京(左上);石心寧 2006. shi xinning(畫背)

來源

美國 私人收藏

「我在創作時,幾乎總是把互相之間毫不相干的場景人物拼凑在一起。……我的作品中的毛澤東,並不是指毛澤東這個歷史人物。一直到現在,他仍然是中國人的偶像。他無處不在,也曾經深深地影響了我父母的生活和我的童年。我所描述的毛,並非1960或1970年代政治現實中的他,而是視覺化的回憶。我想講一個荒誕的故事,儘管如此,我非常看重在對畫面的闡釋中閃現出意義關聯。而同樣一個畫面,中國觀眾所看到的含義,自然往往與西方觀眾所看到的大相逕庭。」

石心寧

"When I compose, I always like to connect unrelated characters together.... Mao Zedong in my work does not refer to Mao Zedong in history. Up till now, he is still the idol of Chinese people. He is everywhere. He has once greatly affected the lives of my parents and my childhood. The Mao I describe is not him on the real political stage in 1960s or 1970s, but a visualized memory. I would like to tell a ridiculous story. Despite of this, I focus intensively on the flash of interpretational relationship associated to the picture. Under the same picture, the implication obtained by Chinese audiences is then undoubtedly diverse from the one obtained by Western audiences."

SHI XINNING



CAI GUO-QIANG (B.1957); & TSAI KANGYUNG (B.1962) Art Shopping Network 蔡國強 蔡康永 電視購畫

Executed in 2005

framed screen (a set of 4 panels); Note of Jin Yan Quan and gunpowder on paper (a set of 2); video: DVD and VCD formats Screen overall: 200 x 300 cm. (78 3 4 x 118 in.); 35.5 x 28 cm. (14 x 11 in.); 36.5 x 27.5 cm. (14 4 4 x 10 3 4 in.) titled, signed and inscribed in Chinese; signed and dated 'Cai 2005.3.31 KY Tsai 2005.3.31' (lower right)

gunpowder and ink on Japanese paper, mounted on wooden

Taipei, Taiwan, Taipei MoCA, Trading Place: Contemporary Art Museum / Contemporary, Generation, Aesthetics, Technique, Institution, 2 April- 22 May 2005.

Trading Place, Taipei MoCA, Taipei, Taiwan, 2005 (illustrated, pp. 138-145).

HK\$3,000,000 - 4,000,000 US\$384,600 - 512,800

2005 年作 火藥 水墨 紙本 裱於木板屏風(共4件);金圓券 火藥 紙本 (共2件); 錄像光碟;錄音光碟 款識:電視購畫 蔡國強 Cai 2005.3.31 原來都是過往雲煙 蔡康永 KY Tsai 2005.3.31(右下)

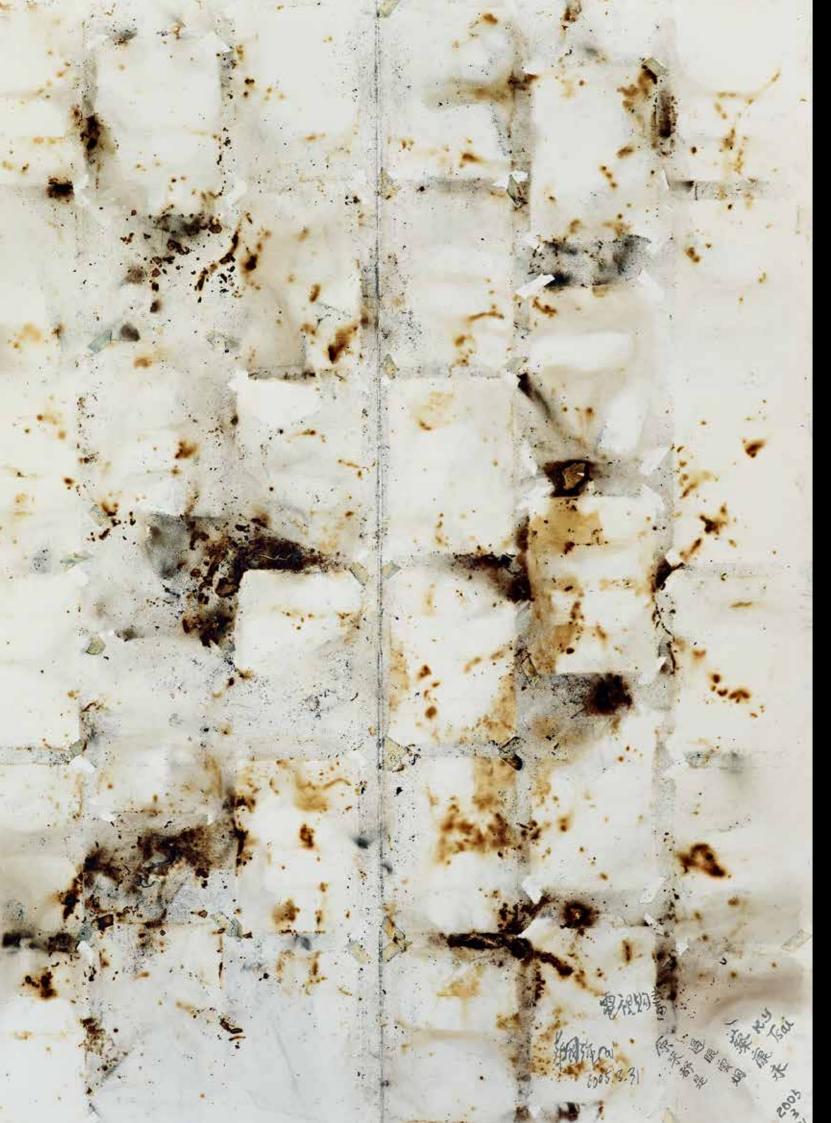
展覽 2005年4月2日-5月22日「偷天換日:當・代・美・術・館」台北當代藝術館 台北 台灣

出版 《偷天換日》台北當代藝術館 台北 台灣 2005年(圖版・第138至145頁)



金圓券(共2件) Jin Yan Quan (a set of 2)





蔡國強 蔡康永 電視購畫

CAI GUO-QIANG & TSAI KANGYUNG ART SHOPPING NETWORK

作為藝術家,紐約古根漢美術館給予蔡國強極高的評價:「他不僅打破了 當代對藝術創作既定俗成的觀念,自由地取材自神話傳說、軍事歷史、道 家宇宙論、佛家哲學、火藥相關技術及中國文化,使他的創作成為一個持 續與社會議題互動更生的有機體,也同時連結藝術家所謂的『看得見與看 不見的世界』」。隨著蔡國強對於所造訪地點的文化脈絡,關於種種社會、 環境、種族等問題的深入探討中,2005年的《電視購畫》(Lot 157)無疑 是他以火藥爆破結合行為藝術,剖析當代藝術與大眾消費文化最具代表性 的作品。

蔡國強在1995年移居紐約,新的社會背景與生活環境引發了他對於國際政 治與文化問題的探索,隨著他過去1989年所開始創作一系列「為外星人作 的計劃」,即已將自己的視點拉高,尋找地球人和外星生物之間的對話與 交流,2000年之後雖傾向現實生活層面的回歸,卻以超然而獨特的角度看 待社會議題。2005年受台北當代藝術館的展覽邀請,蔡國強和台灣媒體人 蔡康永共同創作了《電視購畫》計畫。策展人的原始概念是「交換」,蔡國 強思考藝壇身分的易位,於是與他的收藏家蔡康永合作提案,這項計畫的 原始動機探討「販賣藝術的手法可以多露骨?能夠打動多少從不甩當代藝 術的消費者?」蔡國強以火藥爆破金圓券創作出屏風形式的作品,而後以 爆破後的金圓券作為「招財平安符」,在電視購物節目中出售,挑戰大眾 對藝術品的接受度,提出藝術品在商業市場上的價值意義。

蔡國強選擇以金圓券為媒材,來對照藝術品銷售過程的定位與認同,隱含 了過去獨特的歷史意義。金圓券是民國時期在中國發行的一種貨幣,只使 用了十個月左右,貶值卻超過二萬倍,由於沒有嚴守發行限額,造成的惡 性通脹令民間經濟陷入混亂,特別是城市的中產階級所受的經濟損失極巨。 在《電視購畫》計畫的火藥爆破過程後,曾經代表貶值的金圓券轉化為招 財平安符,其間的意義轉換產生了鮮明的衝突與對比。蔡國強與蔡康永選 擇在電視節目上接受觀眾的認可或質疑,則可說進一步實現了約瑟夫.波 伊斯的「社會雕塑」理論,波伊斯説:「每個人都是藝術家,從自己的自 由裡…在總體藝術的其他位置上,展現他的自主與思考,決定未來社會的 秩序」。「社會雕塑」強調社會本身即為藝術品,每個人的行動皆可以是藝 術的行動,《電視購畫》從爆破到邀請觀眾的積極參與,也同樣闡述藝術 不可孤立於現實之外,以看似淺顯平凡的招財平安符,彰顯了藝術創作深 刻的社會意涵。

藝術家在《電視購畫》中透過火藥爆破,展現了金圓券的燒灼痕跡,隱約 的方形框線不只是暗示金圓券的存在,更有如電視媒體的外型與播放過程, 從視覺、聽覺、觸覺等多方面吸引觀眾、產生互動,既是對於對於現代消 費社會的精闢觀察,同時也是在傳媒的快速發展下,再度審視了藝術創作 與普羅大眾間的關係。從爆破計畫至行為藝術,最後為室內的屏風裝置, 蔡國強以不同形式呈現《電視購畫》,則進一步強調了「場域」的重要性。 屏風原為分隔室內格局之用,平面繪畫在此並不只是增加了表面曲折的變 化,如他曾經説過的:「室內藝術基本上是出於藝術家對人類生命的內在 世界的關注,它訴諸於生活和藝術的關係以及藝術對生活的影響」,屏風 的可虛可實、亦動亦靜重新定義了空間,多重微妙的變化同時也是對空間 的重組與建構,《電視購畫》以立體裝置的形式,將藝術與消費文化對人 類心理層面的影響,延伸至當下所處的外在空間,創造了互動的可能性, 強調出人與環境的深刻連結。「水能載舟,亦能覆舟」,金圓券與火藥分別 作為經濟力與武器的象徵,都兼具了一體兩面的特性,金錢不一定能維持 永恆的價值,火藥既能毀壞,同時也能建設,所謂「對立」並不是必然的 衝突與對抗,《電視購畫》在敘事中揭露了事物所具有的本性與通則,在 日常生活背後更隱含著永恆不滅的定律。

Qiang is an artist who has literally exploded the accepted parameters of Guo-Qiang and Tsai Kang-yung decided to confront the TV audience's art making in our time. Drawing freely from mythology, military history, Taoist cosmology and Buddhist philosophy, gunpowder-related technology, and Chinese culture, Cai's art is constantly mutable as a form of social from his state of freedom... in the other positions in all arts, displays own energy linking together what he refers to as "the seen and unseen worlds." Following Cai Guo-Qiang's in-depth studies of cultural patterns of places sculpture" emphasizes that society itself is an artwork; everyone's he visited, as well as various social, environmental and racial issues, the action could be an action art. From explosion to inviting the audience to

Art Shopping Network (Lot 157) created in 2005 is undoubtedly his most representative work that combines gunpowder explosion with action art to examine contemporary art and the public's consumer culture.

Cai Guo-Qiang migrated to New York in 1995; the new social context and living environment prompted his studying issues of international politics and cultures. Following the series Project for Extraterrestrials which he started creating since 1989. he has elevated his own perspective by seeking dialogues and exchanges between human beings and aliens. Though tending to return to realistic life aspects since 2000, he has seen social issues with a distant and unique angle. In 2005, invited by Museum of Contemporary Art, Taipei, Cai Guo-Oiang collaborated with the Taiwanese media figure Tsai Kang-yung to create the project Art Shopping Network. The curator's original concept was "exchange". Cai Guo-Qiang conceived a change of role in the art field, so he suggested to his collector Tsai Kang-yung a proposal with the original aim of studying "how bold could art selling approaches be? How





長谷川等伯《松林圖屏風》約1590年作日本東京國立博物館藏 Hasegawa Tõhaku, Pine Forest, c. 1590, Collection of Tokyo National Museum, Tokyo

many new customers of contemporary art could be attracted?" Cai Guo-derives from artists' concerns on internal world of human life, which meanings of artworks in commercial market.

represented depreciation were transformed into numinous talismans. the eternally ceaseless rule hidden in daily life.

As the Solomon R. Guggenheim Museum once proclaimed, "Cai Guo- The changed meaning produced sharp conflicts and contrasts. Cai praises or challenges, which virtually further realizes Joseph Beuys's theory of "social sculpture". Beuvs said. "Every man is an artist who. autonomy and thinking and determines the future social order." "Social

> actively participate, Art Shopping Network similarly illustrates the inability of art being isolated from reality. Using seemingly ordinary numinous talismans, he amplified the social implication of a profound artistic creation.

In Art Shopping Network, the artist made use of gunpowder blast to show exploded marks of golden yuan bills. The vague lines of the rectangular frame not only imply existence but also, like the medium of TV's appearance and televised process, attract the audience and produce interactions in various aspects like listening, seeing, and feeling. This is a bright observation of modern consuming society and, under the fast development of media, a fresh review of the relationship between artistic creation and the general public. From the explosion project to action art and finally the interior screen installation, Cai Guo-Qiang used various formats to present Art Shopping Network, which further accentuated the importance of "venue". Originally, a screen has the function of dividing interior space; the graphic drawings here are more than just adding its superficial intriguing changes. As he said, "Interior art basically

Qiang used gunpowder to blast golden yuan bills to create a screen-like expresses in the relationship between life and art, as well as the impact of work, and then made the blasted golden yuan bills become "numinous art on life." Negative or positive, moving or static, the screen redefines talismans", which were sold on TV shopping programs to challenge the space, and its multiple and intriguing modifications also re-group the public's acceptance of the artworks and to question the value and and create the space. With the format of three-dimensional installation, Art Shopping Network extends the impacts of art and consumer culture on human's psychological aspect to the existing exterior space of being, Picking golden yuan bills as the medium to mirror the state and which creates interactive possibilities and emphasizes the profound recognition of artworks during the selling process, Cai Guo-Qiang connection between man and the environment. There are two sides implied a unique historical meaning. Golden yuan bill was a type of of the same coin. Golden yuan bills and gunpowder are respectively currency that had circulated in China's Republican years for around symbols of economic power and weapon, which similarly possess a ten months and been devaluated over 20000 folds. Since the issue dual-function characteristic. Money could not necessarily maintain limit had not been strictly followed, there was harmful inflation which eternal value; gunpowder could on one hand destroy and on the resulted in economic chaos in the society, especially the middle class other hand create. The so-called "opposition" does not necessarily in cities which suffered great economic losses. After the gunpowder mean conflicts and confrontations. Through the narration Art Shopping blast of the project Art Shopping Network, the golden yuan bills that once Network reveals the nature and norms embodied in things, as well as

XU BING (B.1955)

The New English Calligraphy - The Book of Family Names 徐冰 新英文書法一百家姓

ink on paper $70 \times 150 \text{ cm.} (27 \frac{1}{2} \times 59 \text{ in.})$

PROVENANC

Tokyo Gallery, Beijing, China Acquired from the above by the present owner

LITERATURI

ACT, Tainan University of the Arts, Tainan, Taiwan, 2009 (illustrated, p. 63).

Contemporary Value- A Processing History, Ever Harvest Art Gallery, Taipei, Taiwan, 2009 (illustrated, pp. 34-35).

HK\$300,000 - 400,00 US\$38,500 - 51,300 水墨 紙本

來源

中國 北京 東京畫廊 現藏者購自上述畫廊

出版

《藝術觀點雜誌》國立台南藝術大學 台南 台灣 2009年(圖版,第63頁)《當代價值:一個持續進行的歷史》日升月鴻畫廊 台北 台灣 2009年(圖版,第34页35頁)

「西方人都對書法有興趣,但是沒法真正進入書法的欣賞境界。不認識字就只能當做圖畫來理解。 我通過這種方式把書法藝術真正帶到西方去。這個作品是讓他們在寫自己的文字,有自己的書 法,擴展了他們的思維。我來了不是教給你們寫字的,是讓你們重新反省你們已有的知識。」 徐冰

Westerners are intrigued by calligraphy, but they have never truly entered the state of aesthetic appreciation of calligraphy. They could only understand it in terms of pictures because they do not know Chinese characters. Through this means, I bring the real art of calligraphy to the West. This piece is to let them write their own words, have their own calligraphy, and expand their thinking. I came here not to teach you to write, but to make you reflect on the knowledge that you own.

XU BING

190 CHINESE MODERN AND CONTEMPORARY ART .. POLY AUGTION HONG

YANG JIFCHANG (B. 1956)

Composition VIII 楊詰蒼 構圖8號

Executed in 1992

ink and mixed media on rice paper and gauze, mounted on board 160×110 cm. (63 x 43 4 /4 in.) signed and dated 'JC Yang 92' (lower left)

PROVENANC

Galerie Jeanne Bucher, Paris, France Important European Private Collection, acquired from the above gallery

EXHIBITE

Paris, France, Galerie Jeanne Bucher, *Yang Jie-Chang*, 23 April- 30 May 1992.

LITERATUR

Yang Jie-Chang, Galerie Jeanne Bucher, Paris, France, 1992 (illustrated in black & white, unpaginated).

HK\$300,000 - 500,00 US\$38,500 - 64,100 1992 年作 水墨 綜合媒材 紙本 紗布 裱於木板 款識: JC Yang 92 (左下)

來源

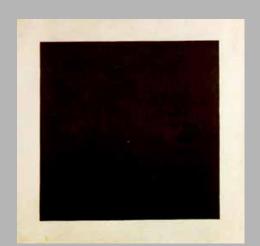
法國 巴黎 Galerie Jeanne Bucher 歐洲 重要私人收藏(購自上述畫廊)

展覽

1992年4月23日-5月30日 「楊詰蒼」Galerie Jeanne Bucher 巴黎 法國

出版

《楊詰蒼》Galerie Jeanne Bucher 巴黎 法國 1992年(黑白圖版,無頁數)



馬列維奇《黑色正方》1915 年作英國 倫敦 泰德美術館藏 Kazimir Malevich, *Black Square*, 1915, Collection of The Tate Modern, London, UK

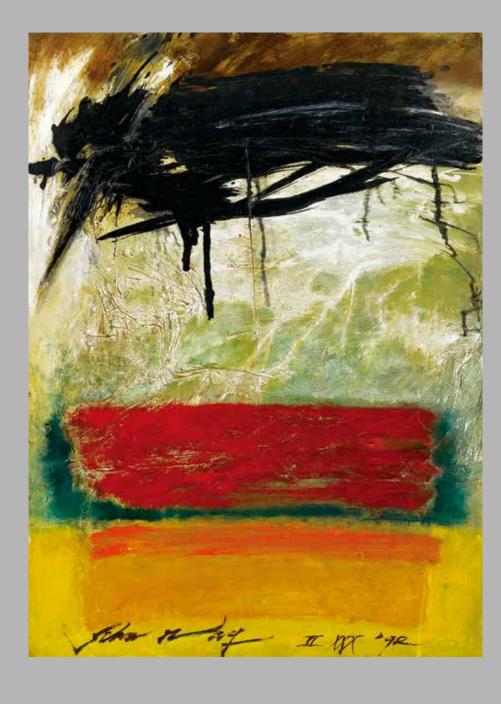


楊詰蒼 黑與白水墨的抽象感 與精神性

YANG JIECHANG
BLACK AND WHITE:
THE ABSTRACTNESS
AND SPIRITUAL
IUSPIRATION BY
CHINESE INK

楊詰蒼出身於國畫專業,借鑒了書法、水墨的概念來進行當代藝術的創作 以當代藝術的前衛、實驗概念重新演繹水墨媒材之可能性。早於1980年 代初已發展他的單色調水墨作品,探索水墨的抽象與精神性。在 1989 年 遠赴法國在國家現代美術館及龐比度藝術中心參展,此後便一直旅居德國 海德堡和法國巴黎。進入 1990 年代更持續參與關於水墨媒材的展覽,包 括: 1998-2006 年連續 5 屆參加深圳《國際水墨雙年展》 2001 年《中國 實驗水墨 20 年》及 2006 年廣東美術館《第二回實驗水墨空間》等。《構 (Lot 159) 是藝術家在巴黎首階段的創作系列,展出於 1992 年 藝術家個展,屬此系列較早期的作品。作品以水墨,混和綜合媒材、紙本 及紗布,拼貼於畫布之中。輕靈的水墨媒材在轉化的過程呈現全新的肌理 和量感,出現如浮雕、或是傳統山水畫岩石上的皴法紋理,交疊著一道道 如甲骨雕刻文辭的線條紋理,或是山岩峭壁的嶙峋質感,揭示與傳統水墨 截然不同的觀感體感,畫面也因此營造一種視覺張力和律動感。在傳統中 國藝術,水墨往往只被視為描繪山水風景及書法文字的中介。楊詰蒼的《構 圖 8 號》把水墨獨立出來,成為作品的主題和中心,探索水墨的抽象美感 及表現力量。不以水墨重現、敘述客觀事物,卻把水墨紙本疊放於白色畫 布中心,創作了黑與白的強烈對比圖像,黑色之深邃幽沈和白色之空靈透 亮,在深厚變化間呈現為純粹的色彩美感,確立了他的黑白單色調畫系列。 單一墨色,卻能墨分五彩,以簡馭繁,在黑與白之間展示層次變化的色彩 世界,彷彿道家所説:「道生一,一生二,二生三,三生萬物」的宇宙世 界觀。純粹的黑、通透的白,傳達一種空靈簡淨的氛圍,這也呼應著東方 美學、禪宗的精神境界。《構圖8號》代表楊詰蒼早於1990年代初已發展 理解中國水墨的一種全新模式和成熟理念,不以水墨的敘事、表現為主 卻表現出原來隱藏在水墨色彩中的抽象美感、精神境界,以西方抽象藝術 的表達方式,卻引領我們進入中國文化的精神要義





JOHN WAY (WEI LE TANG, 1921-2012)

Untitled '92 (III) 魏樂唐 無題 92 (III)

Painted in 1992 oil on paper, mounted on canvas 76 x 56 cm. (30 x 22 in.) signed, inscribed and dated 'John Way II XXX '92' (bottom)

PROVENANC

Alisan Fine Arts, Hong Kong, China Acquired from the above by the present owner

LITERATURE

John Way Retrospective-80 Years, Shanghai Art Museum, Shanghai, 2001 (illustrated, p. 151).

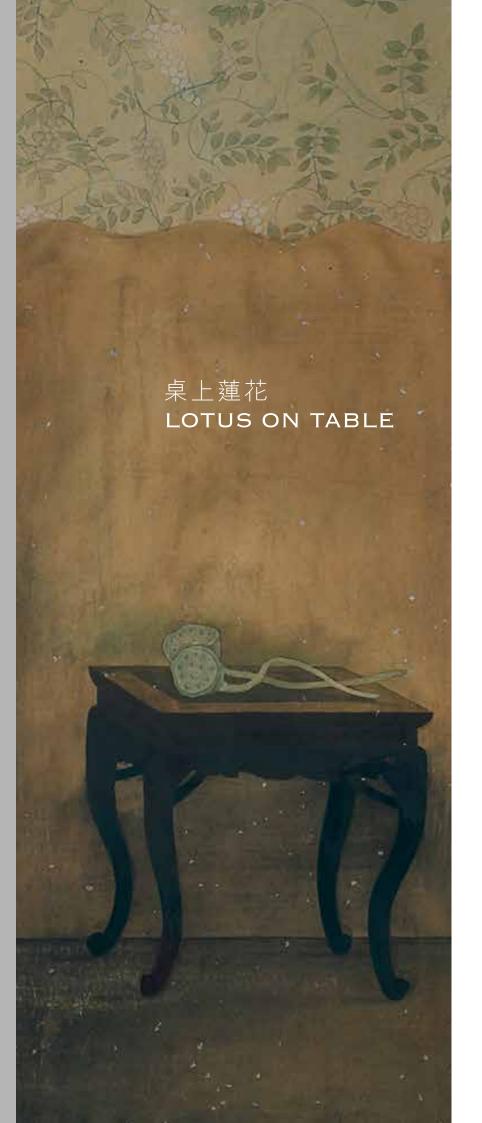
HK\$50,000 - 70,00 US\$6,400 - 9,000 1992 年作 油彩 紙本 裱於畫布 款識: John Way II XXX '92 (下部)

來源

中國 香港 藝倡畫廊 現藏者購自上述畫廊

出版

《魏樂唐八十回顧展》上海美術館 上海 中國 2001年 (圖版,第151頁)



可意會而不可言說

徐累的作品在中國現當代藝術領域中,顯得另樹一幟, 體系獨特。當下政治圖像、社會寫實都是1980年代主 流的表現形式,徐累卻選擇回到中國傳統文化裡探尋創 作的靈感,包括以工筆紙本為媒材創作,但更重要的卻 是他在作品所呈現,各種在古代文人畫、文人生活情 境中的物象:馬、龍、青花、假山、屏風等,重新組 合成為具東方詩歌情調的圖像和寧謐嫻靜的意境。創作 於的《桌上蓮花》(Lot 161)有代表性表現徐累的這種 美學體系和特徵。作品用鉅細無遺的寫實手法描摹中國 文人畫中常見的蓮花、與文人生活、繪畫會見到的花 梨木椅。蓮花和花梨木椅都代表一種文人嫻雅的生活, 但藝術家卻把它們從原來的古雅環境抽離出來,孤立卻 又安靜的置身於畫面中心,孤仃氣氛下呈現一種疏離感 和虛幻感,顯得肅穆和絕對的空靈,近於一些評論所 説「心思淵靜,近乎無情。所營造之疏離、抽離的情調, 充滿著如超現實主義,基里柯或是馬格列特的風格色 彩,只是當中更具東方的情調和詩歌的感性。各種意 象彷彿隱藏著寓意,卻又幽隱深曲,可意會而不可言 説,吸引觀眾反覆猜想,從而滲透入作品的情境意境。 意境取代説故事、情緒取代信息,都是徐累作品的中心 點。蓮花枝椏形成一道婉延曲折的線條,和花梨木椅 的彎曲椅腳形成呼應和對比,呈現在徐累作品中較為獨 特少見的女性、陰柔情調,一種較為柔和婉約的氣氛。 甚至是畫面上方的簾幕、隱約的花草紋理也讓人聯想到 女性的閨房,有著溫文蘊藉之態。他最常見的藍色作 品,往往羅列馬、龍、青花、假山等較為男性化、象 徵男權社會的圖像。《桌上蓮花》因此顯得十分特別而 罕見。

XU LEI (B. 1963)

Lotus on Table 徐累 桌上蓮花

Painted in 1994 ink and colour on Paper 56.5 x 41cm. (22 ½ x 16 ¼ in.) signed in Chinese (lower left) one seal of the artist

PROVENANCE

Acquired directly from the artist by the present owner in 1994

HK\$420,000 - 600,000 US\$53,800 - 76,900 1994年作 水墨 設色 紙本 款識:累(左下) 鈐印:累

來源

現藏者於1994年直接購自藝術家本人

PERCEPTIBLE BUT INEFFABLE

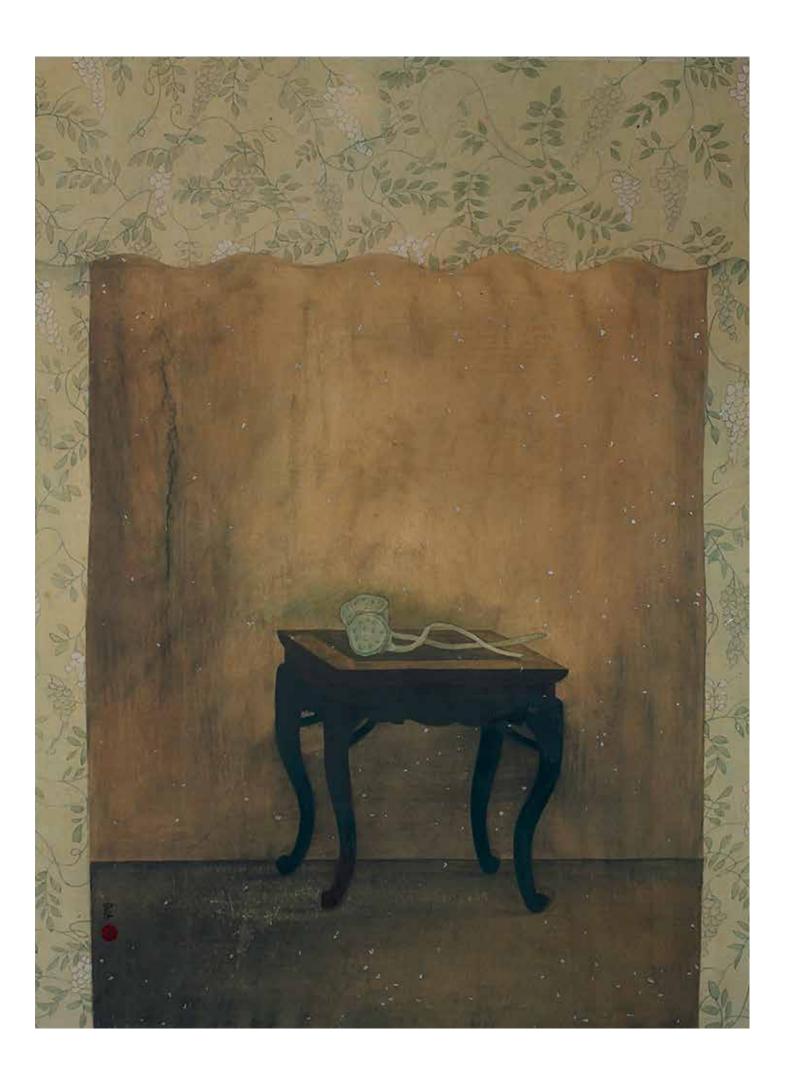
Xu Lei's uniquely themed art is exceptionally distinctive in the field of Chinese modern and contemporary art. While the mainstream art movements in the 1980s were political art and social realism, Xu Lei chose to go back in time and explore creative inspiration from traditional Chinese culture. Using paper as an art medium, practising ink in a meticulous manner, his works portray scenes from the daily life of ancient Chinese literati and scholastic symbols in literati paintings such as horses, dragons, blue and white porcelain, decorative mountain models and folding screens. By reorganizing these elements within a new context, Xu Lei's artworks convey a unique sense of calmness and serenity through poetic, oriental sceneries.

Lotus on Table (Lot 161) is the perfect illustration of Xu Lei's creative features and artistic aesthetic. The piece of art portrays realistically and comprehensively two frequently seen components in life of scholars and literati paintings: a lotus and a rosewood chair. Both lotuses and rosewood chairs represent the elegance in life of literati, but the artist removed them from their quaint habitat and placed them in the isolated, quiet center of the work. The sense of detachment and illusion emitted from the solitary atmosphere creates solemnness and absolute ethereality. As quoted from a critic, "the air is so still that it

馬格列特《看不見的世界》1954年作 Rene Magritte. The Invisible World. 1954

is almost ruthless". The sense of distance and indifference established are comparable with the style of De Chirico and Magritte's Surrealism, but with an additional hint of Oriental sentiment and poetic sensibility.

The deeply hidden, perceptible but ineffable messages in various imageries penetrate into the context and mood of the painting, inducing interest of the audience and immersing them into the world of Chinese literati. Xu Lei's art centers on substituting storytelling with artistic conception and replacing messages with emotions. The twisted lotus branch forms an extending curve that echoes and contrasts with the arched legs of the rosewood chair, presenting a soft, unique femininity that is rarely seen in Xu Lei's work. The subtle floral pattern of the curtains at the upper part of the painting reminds viewers of boudoirs and gentle womanliness. Most of Xu Lei's blue-toned artworks portray masculine symbols such as horses, dragons, blue and white porcelain and decorative mountain models that typifies a patriarchal society, thus Lotus on Table is exceptionally remarkable and noteworthy.



LIU GUOSONG (LIU KUO-SUNG, B. 1932)

The Beauty of Autumn

劉國松 秋色蕩漾

Painted in 2004

mixed media on paper 82.5 x 99.5 cm. (32 ½ x 39 in.)

signed and dated in Chinese (upper left); signed, titled in Chinese; dated '2004' (on the reverse)

one seal of the artist

PROVENANC

Chan Liu Art Gallery, Taipei, Taiwan Acquired from the above by the present owner

LITERATUR

"Current Condition and Future Trends of Ink Paintings in Taiwan", *Artco*, October 2007 (illustrated, p. 276).

HK\$280,000 - 380,000

US\$35,900 - 48,700

2004 年作

綜合媒材 紙本

款識:劉國松二〇〇四(左上);劉國松作《秋色蕩漾》2004(畫背) 鈐印:劉國松印

來源

台灣 台北 長流畫廊 現藏者購自上述畫廊

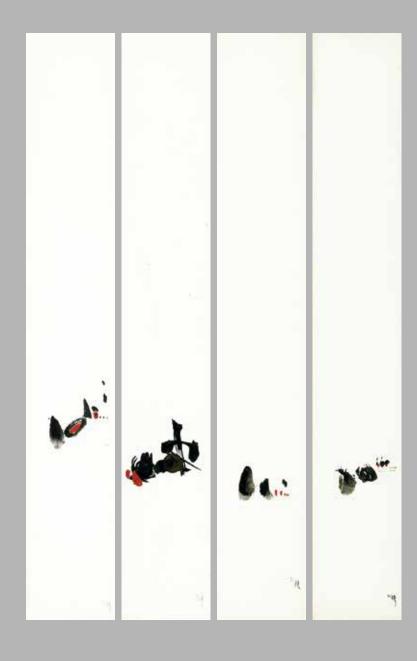
出版

〈當前台灣水墨現況及未來發展趨勢〉《典藏今藝術》2007年10月號 (圖版,第276頁)

「我們的現實語境是中國社會的現代化進程,創作語境則是西方文化系統對中國當代水墨創作的 巨大影響。因此中國畫面臨的課題不僅是如何更新傳統,還要思考如何與西方的現代藝術抗衡 與對話。在一縱一橫的坐標中,中國畫家要擺好自己的方位:一方面從中國民族文化的舊傳統 中,有選擇地保留與發揚;另一方面在外來的西方現代文明前選擇地吸收與消化,然後創造出 一種既中國又具現代精神的個人風格。」

劉國松





LI YUAN CHIA (LI YUANJIA, 1929-1 Untitled

李元佳 無題

Painted in 1964 mixed media on board (a set of 4) each: 60.5×9.5 cm. $(23 \frac{1}{2} \times 3 \frac{3}{4} \text{ in.})$ signed 'Li'; signed in Chinese (lower right of each)

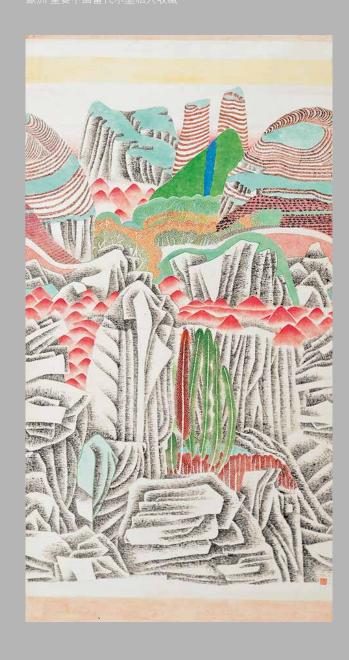
PROVENANCE

Private Collection, Asia

HK\$60,000 - 100,000 US\$7,700 - 12,800 1964 年作 綜合媒材 木板(一組共4件) 款識:Li 元佳(每件右下)

來源

亞洲 私人收藏



I YUAN JAI (YUAN 7HAN B. 194)

Heaven and Earth Ⅱ 袁旃 天與地Ⅱ

Painted in 2006

ink and pigment on paper 142 x 74 cm. (56 x 29 in.) one seal of the artist

PROVENANCE

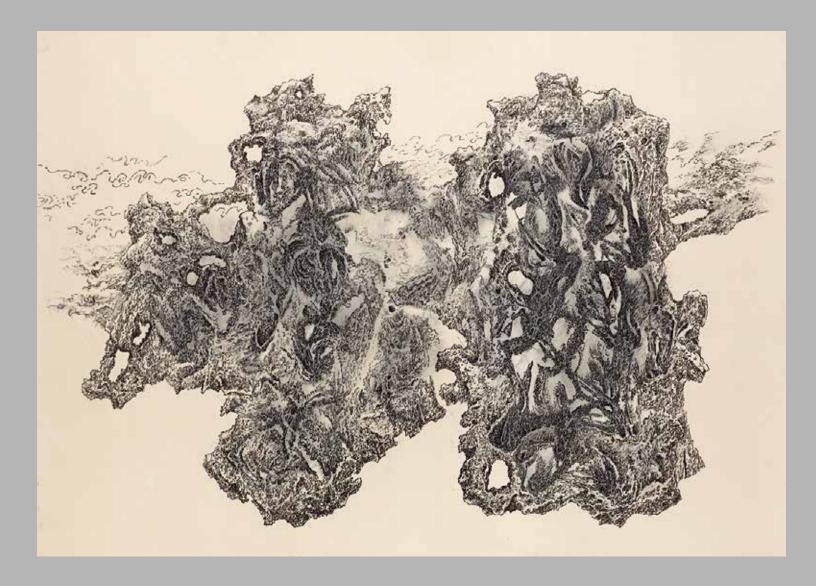
Acquired directly from the artist by the present owner

HK\$120,000 - 160,000 US\$15,400 - 20,500 2006 年作 水墨 設色 紙本 鈐印: 袁旃

來源

現藏者直接得自藝術家本人

202 CHINESE MODERN AND CONTEMPORARY ART :: POLY AUCTION HONG KONG





Zan Zak Zen - 18 梁巨廷

Painted in 2007 ink on silk 97 x 135 cm. (38 ¹/₄ x 53 ¹/₄ in.)

Acquired directly from the artist by the present owner

HK\$40,000 - 60,000 US\$5,100 - 7,700

2007 年作 水墨 絹本

來源 現藏者直接得自藝術家本人

Landscape 唐海文 風景

ink on paper 69 x 98.5 cm. (27 ¹/₄ x 38 ³/₄ in.) signed 'Tang'; signed in Chinese (lower right)

Galrie Loft, Paris, France Acquired from the above by the present owner

HK\$30,000 - 50,000 US\$3,800 - 6,400

水墨 紙本 款識:TANG 海文

來源 法國 巴黎 Galerie Loft 現藏者購自上述畫廊

WEI JIA (B. 1975)

Child's Face II 韋嘉 孩兒面 II

Painted in 2008 acrylic on canvas $140 \times 110 \text{ cm.} (55 \times 43 \, ^1\!\!/4 \text{ in.})$ signed with artist's signature; dated '08'' (lower left); titled and signed in Chinese (on the reverse)

PROVENANCE

Private Collection, Asia

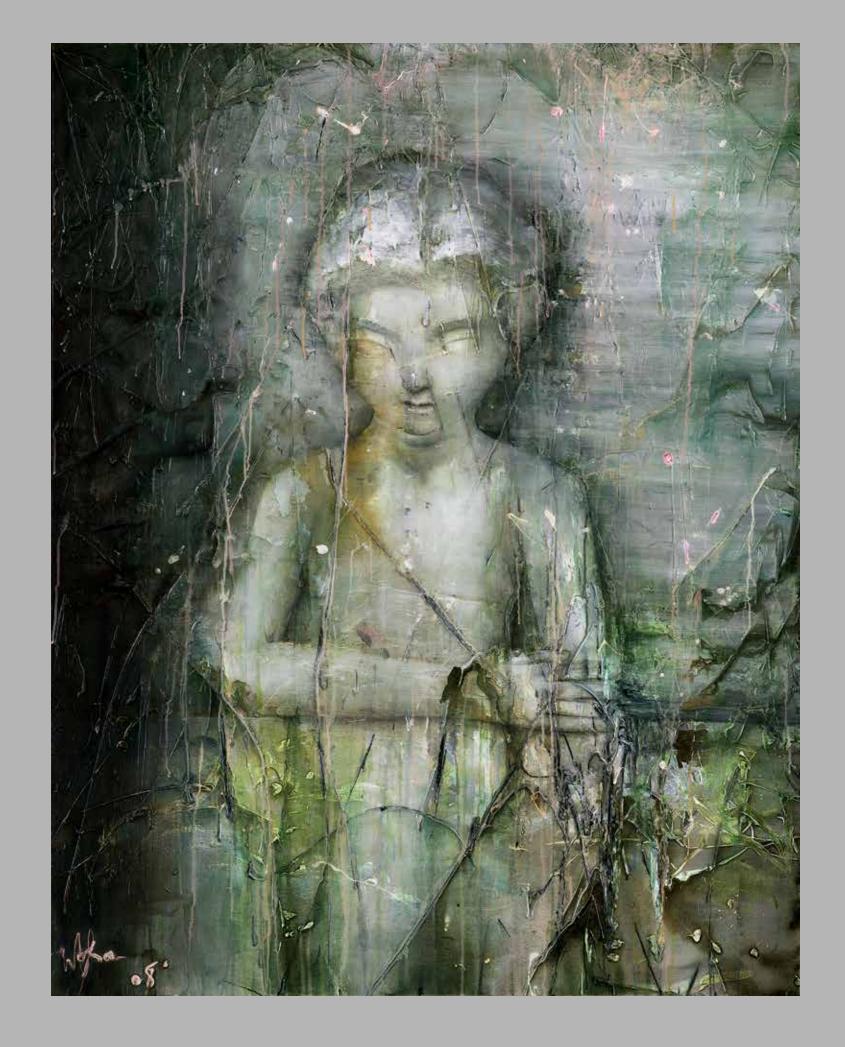
HK\$300,000 - 400,00 US\$38,500 - 51,300 2008 年作 壓克力 畫布 款識:藝術家簽名 08'(左下);《孩兒面 Ⅱ》韋嘉(畫背)

來源 亞洲 私人收藏

「對我來說,孤獨感是絕對的,那不是個問題。因為任何時候,那種熱鬧和歡愉都是假像,人任何時候都是孤獨的,孤獨地生,孤獨地死,沒有任何人能夠幫助你,這種感覺對我來說很強烈。」 章嘉

"To me, solitude is absolute, this is not a problem. Regardless of time, the feeling of joy and life is a fraud. We are alone no matter when. Born alone. Die alone. No one could help. I have this strong feeling inside me."

WEI JIA







LI JIKAI (B. 1975)

Child Wearing Scarf 李繼開 戴圍巾的小孩

Painted in 2007 acrylic on canvas 100×100 cm. (39 $^{1}/_{4} \times 39$ $^{1}/_{4}$ in.) signed and dated 'Lijikai 07'; signed in Chinese (lower right); titled and signed in Chinese; inscribed, signed and dated '100 x 100 cm Lijikai 2007.' (on the reverse)

PROVENANCE

Private Collection, Singapore

HK\$120,000 - 180,000 US\$15,400 - 23,100 2007 年作 壓克力 畫布

款識: Lijikai 李繼開 07(右下): 《戴圍巾的小孩》100 x 100 cm Lijikai 李繼開 2007.(畫背)

來源

新加坡 私人收藏



CO | LI JIKAI (B. 1975) Trojan

Trojan 李繼開 木馬

Executed in 2006 fiber reinforced plastic sculpture edition: 1/6 21 x 48 x 53 cm. (8 1 /4 x 19 x 20 3 /4 in.) titled and signed in Chinese; editioned, signed and dated '1/6 Lijikai 06' (bottom)

PROVENANCE

Private Collection, Asia

HK\$120,000 - 220,000 US\$15,400 - 28,200 2006 年作 玻璃纖維 雕塑 版數: 1/6 款識: 《木馬》1/6 Lijikai 李繼開06年(下部)

來源 亞洲 私人收藏

208 CHINESE MODERN AND CONTEMPORARY ART :: POLY AUCTION HONG KONG

CHEN FEI (B. 1972)

My Airbag Is Opened 陳飛 我的安全氣囊打開了

Painted in 2007 acrylic on canvas 140 x 180 cm. (55 x 70 ³/₄ in.)

PROVENANCE
Private Collection, Asia

HK\$120,000 - 180,000 US\$15,400 - 23,100

2007 年作 壓克力 畫布

來源 亞洲 私人收藏



XIANG JING (B. 1968)

End (A Pair)

向京 盡頭(一對)

Executed in 2002

fiber reinforced plastic sculpture (a set of 2) edition: 1/6

inscribed '2002. 6-1 (2 of group)' (middle)

each: $53.5 \times 36 \times 171.5$ cm. (21 x 14 $\frac{1}{4}$ x 67 $\frac{1}{2}$ in.) signed in Chinese; dated, editioned and inscribed '2002. 6-1 (1 of group)' (middle); signed in Chinese; dated, editioned and

PROVENANCE

Asia Art Center, Taipei, Taiwan

Acquired from the above by the present owner

EXHIBITE

Taipei, Taiwan, Museum of Contemporary Art, *Will Things Ever Get Better? - Xiang Jing @ MocaTp, 2013*, 6 July-1 September 2013 (different editioned version exhibited).

LITERATURE

Xiang Jing, Shanghai Bookstore Publishing House, Shanghai, China (illustrated, p. 55)

HK\$350,000 - 550,000 US\$44,900 - 70,500 2002 年作

玻璃纖維 雕塑(一組共2件)

版數:1/6

款識:向京 2002. 6-1(1 of group)(中部):向京 2002. 6-1(2 of group) (中部)

來源

台灣 台北 亞洲藝術中心 現藏者購自上述畫廊

展覽

「這個世界會好嗎?—向京在台北」2013年7月6日-9月1日 當代藝術館台北台灣(展品為不同版數版本)

出版

《向京》上海書店出版社 上海 中國 2006年(圖版,第55頁)



曾梵志《面具系列 》1998 年作 保利香港 2013 年 4 月 7 日 成交價:港元 10,350,000 Zeng Fanzhi, *Mask Serie*s, 1998, Poly Hong Kong 7 April 2013 Sold for HK\$10,350,000



向京

XIANG JING END

向京以獨特的個人色彩刻劃著人體,超越寫實主義對物體的絲毫不差的描繪,進而揭示人物的內心世界真實情感。《盡頭》(一對)(Lot 171)為真人尺寸的玻璃纖維雕塑,藉由表層殘留創作時手指滑動的壓痕,使作品在光線的照射下產生靈動性。《盡頭》由兩個衣著平凡樸素眼神空虚的女孩組成,當他們對望著彼此時彷彿是用委靡、空洞的眼神敘説著在紛亂的都市中小人物的不安與惶恐,而當獨自面對的牆或鏡子時,則看到了窺探世界的女孩置身於歷史的激流當中,歷經著時代的快速變革,內心的空虛與無助。向京以都市女性的角度,細緻呈現凡人在當下時代特殊的氛圍情節中,所面臨的沉重與無奈都市憂鬱感。

藝術批評家栗憲庭説:「向京能夠把豐富感情通過類似鋼琴家那樣敏感的手指,直接訴諸她塑造的形象中,創造了一種完整的語言模式一寫意的雕塑模式。我覺得這種模式,是寫實主義到中國以後的一種創造性轉換。她創造的語言模式,非常類似中國文人畫的筆墨書寫性質和對意象的表現,就這種意義上説,她是一個天才。」

Xiang Jing depicts the human body with unique personal tones. Her way goes beyond the exactitude of Realistic depictions of objects and further reveals real feelings within the personages. The End (Lot 171) is a life-size fiberglass sculpture consisting of two personages. With the traces of finger slides in the process of sculpting remaining on the surface, the work appears expressive and lively under the lights. The End is composed of two figures of plain-dressed girls with empty emotion in their eyes. When they look at each other, it is like they are talking about unimportant persons' uncanny and panic feelings in a bustling city through the decadent and empty emotions in their eyes. And when they face a mirror or a wall, alone, one sees the inner emptiness and helplessness of these girls who pry into the world while standing in the torrents of history and experiencing the fast mutations of the times. From the standpoint of an urban woman, Xiang Jing delicately represents the weighty urban melancholy and a feeling of having no choice that ordinary people face in the atmosphere and scenario proper to our epoch.

According to art critic Li Xian-Ting, "Through fingers that are as sensitive as those of a pianist, Xiang Jing is capable of conveying rich emotions and integrating them into the figures of her creation. From there, the artist creates a complete mode of language, that is, an impressionist way of sculpture-making. I think the mode represents a creative shift after the arrival of Realism in China. The mode of language that she creates is very similar to the quality of pen-and-ink writing as well as expressions of imageries in the Chinese Literati Painting. In this sense, she is a genius."



劉韡 無題

LIU WEI UNTITLED

> 出生於1972年的劉韡,屬中國當代藝術的青年一輩。他有著新一 無題以油彩模擬數碼輸出、以冷峻客觀的線條掩蓋人為的筆觸質感、 代的創作特色,創作範疇寬廣,自由出入於攝影、影像、平面繪畫」。追尋數碼輸出的絕對平面感,藝術家思考的是新時代的數碼文化對傳 及雕塑等領域。創作觀念自由,更突破的把影像文化、電腦時代常 統油畫藝術的衝擊和影響。雖然描繪的是「長街」這一尋常風景主題, 見的圖像風格滲透於平面油畫,創造全新的抽象表現藝術語言。無 數碼式的線條及色彩風格,卻使圖像滲透了強烈的未來感、開放想像 題(Lot 172)便代表了這方面的特色。作品採用近乎原色色彩,大 的空間,這正符合藝術家所強調:藝術不是表現過去,而是指向未知 面積的鋪陳純粹、平板的色調,又刻意抹除人為的繪畫肌理。極端,的未來,激發我們對未知世界的好奇和超越現在的欲望。數碼化的線 筆直的線條、沒有變化的原色色調、油畫作品變成如從大型數碼印は一條和色彩、被轉化為油畫的嶄新圖像形式及審美體驗・一如一個世紀 覺經驗,如膾炙人口的數碼電影《電子世界爭霸戰》(Tron)(圖1) 數碼科技急速發展,帶來全新的視覺體驗及審美方式。平面繪畫在劉

更令人立刻聯想到數碼電腦、電子遊戲的使用介面及它們獨特的視 作,使我們敏鋭的感受到現在我們正面對和百年以前相同的美學變革, 韡處理下,呈現當代的全新觀感。

172 | LIU WEI (B. 1972)
Untitled
劉韡 無題

oil on canvas

200 x 300 cm. (78 3/4 x 118 in.)

PROVENANCE

Private Collection, Asia

HK\$350,000 - 550,000 US\$44,900 - 70,500

Born in 1972, Liu Wei is the young generation of Chinese contemporary art. His works possess the creative features of the new generation, with a broad scope of works ranging from photography, video, painting to sculpture. His idea of freestyle creation has made some breakthrough by incorporating the common image styles of the computer age and the image culture into paintings, creating a new language of Abstract Expressionist art. Untitled (Lot 172) is a representation in this regard. Colors that close to the primary colors are used in the work, presenting a pure and flat color tones in some large areas, and intentionally erasing the artificial texture of the painting. With the straight lines and primary color tones without variation, the oil paint is like a digital image filled with a mechanical, rational and solemn style of beauty, making people immediately think of the digital computer, the users' interface of electronic games as well as their unique visual experience, such as the image style of the popular digital movie Tron (Fig. 1).



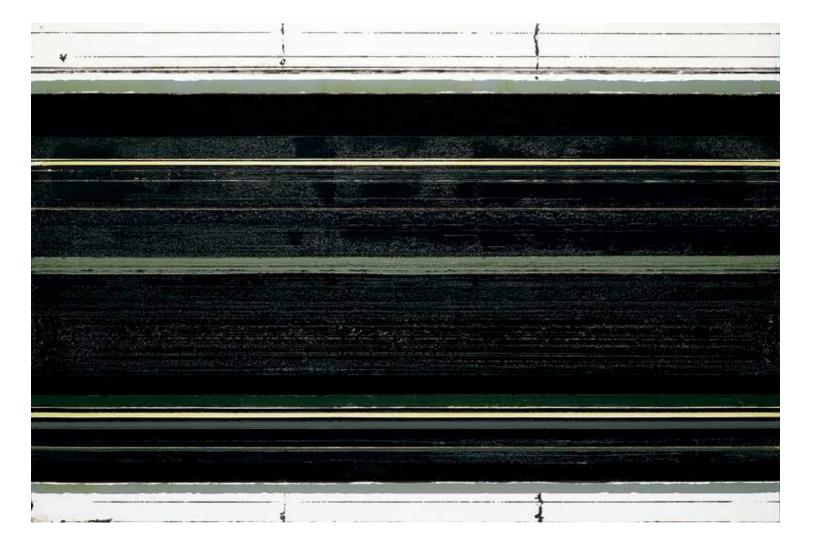
圖一 數碼電影《電子世界爭霸戰》電影劇照,1982 年 Fig.1 Screenshot from Tron, 1982

油彩 畫布

亞洲 私人收藏

Oil paint was used in *Abstraction* to imitate digital printouts, applying the firm and objective lines to cover the texture of artificial strokes, and to pursue the sense of absolute flatness of digital outputs. The artist was thinking about the impact and influence of the new era of digital culture to traditional oil paints. Although *Untitled* is a common theme for landscapes, the digital lines and color style have made penetrated the image with a strong futuristic sense and an open space for imagination, which is in line with what the artist has emphasize: art is not about presenting the past, but pointing towards the unknown future, and to stimulate our curiosity towards the unknown world and desires beyond the present.

Digital lines and colors are transformed into the new images and aesthetic experience of oil paints, as if a century ago, the art of photography and film has affected and given birth to a new genre of modern art. Through the creations of Liu Wei, we can sensitively feel that we are now facing the aesthetic changes as it was a hundred years ago. The rapid advancement of digital technology has brought about the brand new visual experience and way of aesthetic appreciation. Handled by Liu Wei, the flat painting presents a new contemporary look and feeling.



173

HUANG ZHIYANG (B. 1965)

Three Marks Movement No. 0704 黄致陽 千靈顯·游聚 No. 0704

Painted in 2007 ink and watercolour on paper 253 x 159 cm. (99 ½ x 62 ½ in.) one seal of the artist

PROVENANCE

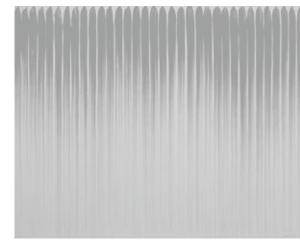
Pékin Fine Arts, Beijing, China Acquired directly from the above by the present owner in 2008

HK\$260,000 - 360,000 US\$33,300 - 46,200 2007 年作 水墨 水彩 紙本 鈐印:致陽

來源

中國 北京 藝門畫廊 現藏者於2008年購自上述畫廊

「黃致陽首先大量運用了水的流動,先是使其『氾濫』 在畫面上,而後等到畫面逐漸乾涸之後,再於畫面上來 回塗抹色彩——如此重覆多次,藉以創造畫面的層次 與深度感。黃致陽自言是以 『隨性』的方式,先是『營 造一個空間,再把這個空間 打破』。此種『隨性』,似 乎也意味著某種介於『自動 性』與『無意識』之間的創 作狀態。黃致陽為觀者形塑 了一種視覺的迷途感,更不可

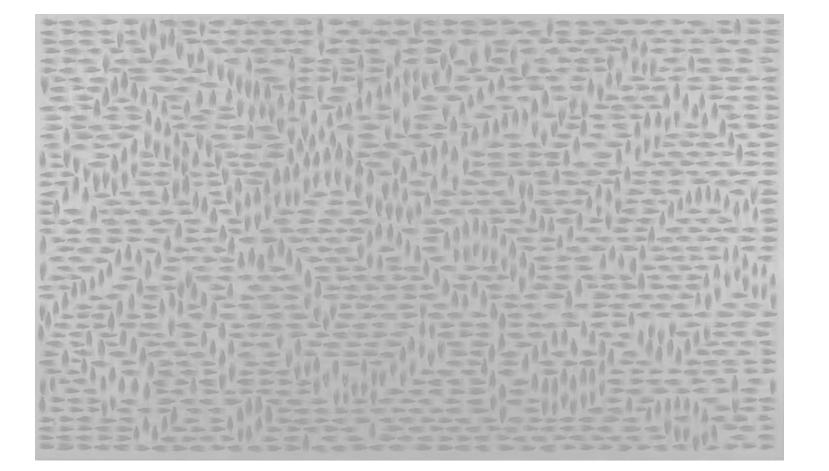


李禹煥《從線開始》1977 年作 日本 東京 國立近代美術館藏 Lee Ufan, *From Line*, 1977, Collection of the National Museum of Modern Art, Tokyo, Japan

能穿越。彷佛變成了一道道的視覺屏障。畫中看似有空隙 可走,實際上卻又給人不知未來的憂慮與戒懼。這種叢林 迷途的視覺心理感,更因為畫中層層堆疊的色彩,到了幾 乎難以穿透的地步。再者,黃致陽對於色彩的表現也給人 一種猶如苔蘚或菌類蔓生的視覺聯想,彷佛空氣中也彌漫 了各種如他本人所言的『美麗而病態的暴力』氣息。」 王嘉驥 "He (Huang Zhiyang) first 'floods' his painting, then, as it gradually dries, he applies layers of color, again and again. By repeating this process many times, he is able to create overlapping color, giving layers of painterly depth to the ink painting. Huang Zhiyang says he first randomly 'creates a space and then proceeds to break it'. This 'random' act seems to imply a state of creation somewhere between 'automatic' and 'unintentional'. Huang Zhiyang creates a sense of visual disorientation. Not only is one reluctant to enter the jungle, it is also impossible to penetrate. One may feel that there are some spaces where entry is feasible, but these

also give rise to trepidation and fear regarding the next step. The psychological sensation, brought on by Huang's unique visual language, is akin to being lost in an impenetrable jungle, and the result of his juxtaposition of colors in each painting. Moreover, Huang Zhiyang's choice of colors summons to mind thoughts of lichen or fungi. In Huang's words, it seems that the very air is permeated with a 'beautiful but pathological violence.'"

Wang Jiaji



JI DACHUN (B. 1968)

Five Elements 季大純 金木水火土

Painted in 2004 oil on canvas 60 x 50.5 cm. (23 ½ x 20 in.) signed in Chinese; dated '04' (upper left)

PROVENANCE Private Colleciton, Asia

HK\$120,000 - 180,000 US\$15,400 - 23,100

2004 年作 油彩 畫布 款識:大純04年製(左上)

來源

亞洲 私人收藏

「我的畫與我的個人生活經歷和生活環境有著密切的關係。 我是在個人化的孤寂和惶恐的藝術的深淵裡,以堅定的信 念積極地面對著殘酷的現實和文化的撞擊,又在平淡和變 化的日常生活中懷疑這種夢境的存在。」 季大純

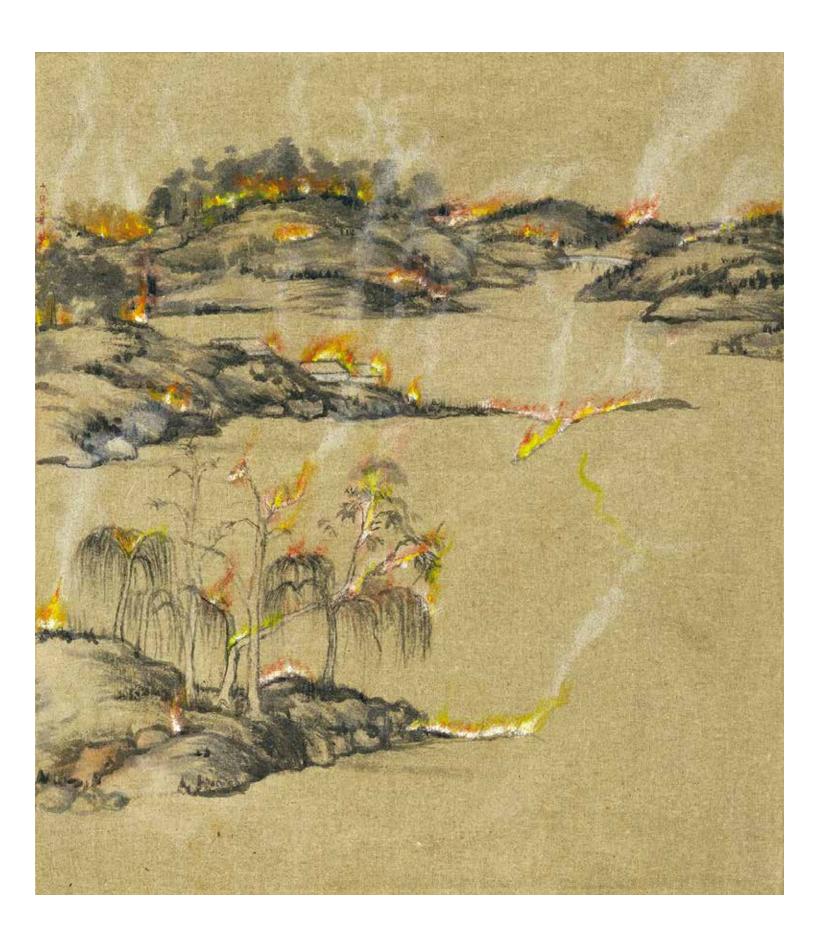
"My paintings are closely connected to my personal life experience and living environment. Deeply indulged in fear and loneliness, I am positively facing the cruel reality and culture clash with conviction, at the same time suspecting the existence of such a dream."

《金木水火土》(Lot 174)是季大純 少數以山水作為題材的創作。此充滿 中國色彩的作品充分反映這位藝術家 的文人特質,及其所受到中國傳統山 水畫的影響。季大純使用了傳統中國 書畫當中「留白」的佈局,畫中的景 觀疏離地分布在畫面四周,創造了一 個虛無縹緲的時空。藝術家以簡單的 平塗手法作畫,並摒棄繽紛繁複的色 彩運用,使畫面顯得空靈且寂靜。雖 然《金木水火土》乍看之下與傳統中 國山水畫無異,但細看之下可見畫中 樹木正在著火冒煙,卻又是山水畫中 不會出現的場景。季大純跟傳統畫開 了這樣的一個玩笑,貫徹他古靈精怪 的創作風格。藝術家把金木水火土這 五行隱藏在畫面的房子、橋樑、樹 木、湖水、火焰及土地等當中,彷 彿創造了一個謎題予觀眾,讓觀者的 眼光在畫面上進行探索。



居節《潮滿春江圖》明代中國鎮江市博 Ju Jie, Swollen River in Springtime, Ming Dynasty, Collection of Zhengjiang Museum, Zhenjiang, China

Five Elements (Lot 174) is a rare creation of Ji Dachun's with landscape as the subject matter. This particular work carries a sense of Chineseness, exemplifying Ji Dachun's literati characteristic and his fond of traditional Chinese landscape painting. He has adopted the liubai 'leaving space' composition of traditional Chinese painting, leaving the canvas with a vast emptiness, creating a capacity without temporality, where the depicted landscape is sparsely arranged and put to the edges. The artist adopts simple linear brushwork, as well as abandons the use of intricate colours, to create a pure and ethereal space. At first glance, Five Elements resembles a traditional Chinese painting, but a closer look reveals fire and smoke over the landscape. Such a scene would not be identified in traditional Chinese painting. Through his art, Ji Dachun has made a joke on traditional landscape painting, which retains a certain kind of childishness that has been present in his body of work. The five elements of gold, wood, water, fire and earth are hidden in the details of the work, by which the artist has wittily created a riddle for the viewers to explore.



Blue Water 陳逸飛 藍色的水

Painted in 1985 oil on canvas 76 x 107 cm. (30 x 42 in,) signed and dated 'Chen Yifei 1985' (lower right)

Hammer Galleries, New York, USA Sotheby's New York, 20 September 2007, Lot 17

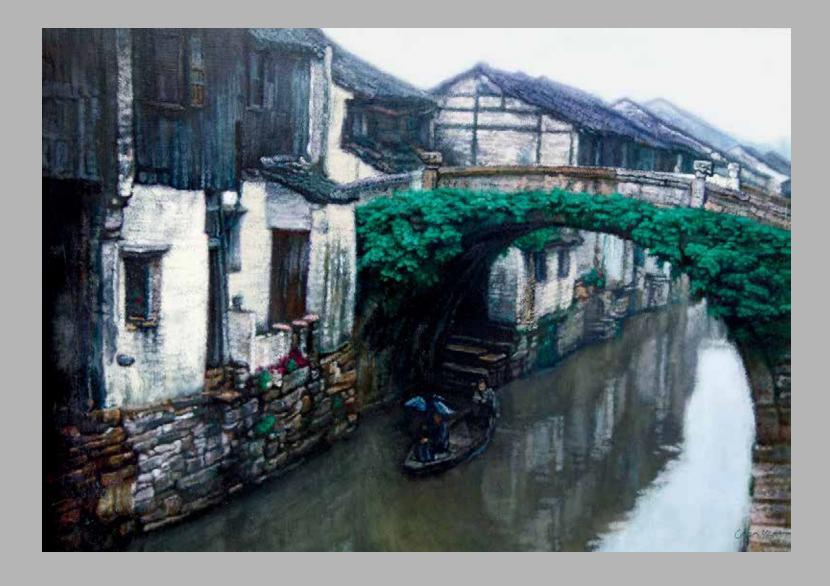
HK\$3,000,000 - 4,000,000 US\$384,600 - 512,800

1985 年作 油彩 畫布 款識: Chen Yifei 1985 (右下)

來源 美國 紐約 哈默畫廊 蘇富比 紐約 2007年9月20日 編號17

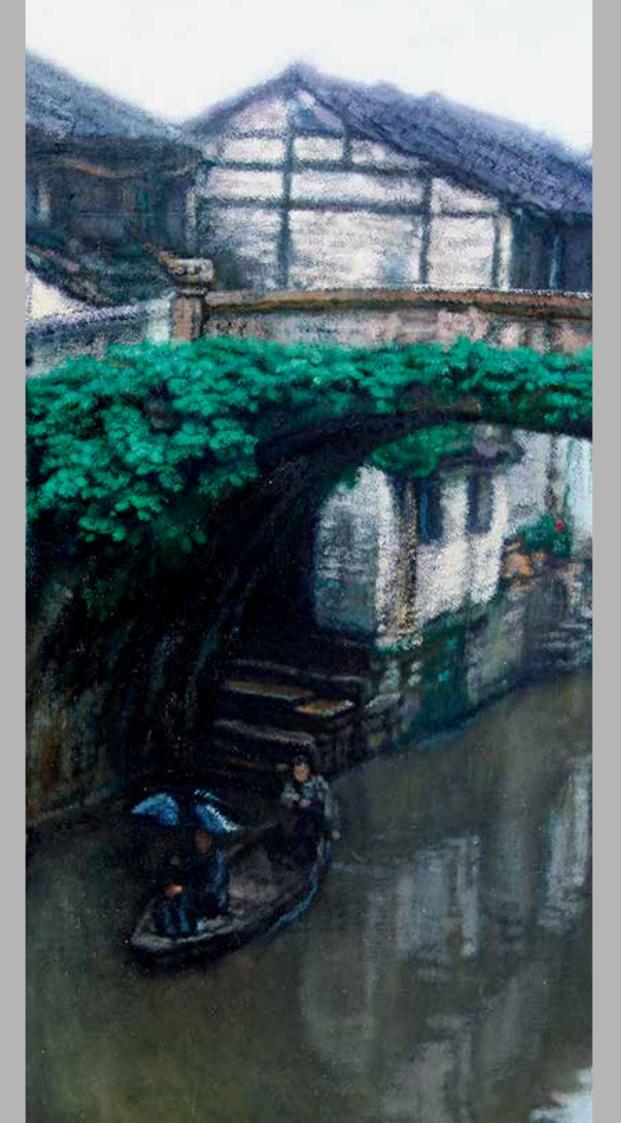


Xia Gui, *Boat in the Xi Lake*, Southern Song Dynasty, Collection of the National Palace Museum, Taipei, Taiwan 夏圭《西湖柳艇圖》南宋 台灣 台北 國立故宮博物院藏



陳逸飛 藍色的水

CHEN YIFEI
BLUE WATER



奠定成功與風格的創作系列

陳逸飛的水鄉風景系列,呈現藝術家在美學探索上的嶄新面向及突破,他在前一藝術系列: 1970年代的歷史寫實之上加入全新的藝術元素和主題:集中呈現江南的河溪雲霧,渲染光影效果,引入晨昏時序及四季氣候等元素,建構出風景中的浪漫情調、詩意氣氛。江南水鄉系列首先把全新的中國寫實藝術介紹到西方,

使得陳逸飛取得在美國的成功,從 1980-1983年接連6次在美國紐約重 要寫實藝術畫廊 — 漢默畫廊展出吸引了西方主流藝術媒體如《藝術新聞》及《紐約時報》的報導。創作於1985年的《藍色的水》(Lot 175)便屬此一系列中較為早期的作品,最早在漢默畫廊展出。

西方的光影渲染與幾何構圖

作品運用藝術家所嬗熟的寫實主義技巧描繪江南水鄉一景,無論是民房磚牆、河堤輕舟、搖櫓緩行的漁家女,形象有傳神寫照的真實感,近乎於攝影照片。但深入的看,藝術家特別強調著油彩的筆觸肌理,超越了純粹的寫實再現,而已經進入到創作獨特藝術形象,傳達主觀的情繪感受。這階段他開始運用一種厚塗磨沙的表現技

巧,細筆一絲一縷厚塗畫面然後輕輕磨平,再塗 上另一層色彩和筆觸,反覆幾次相同的處理,油 彩柔和細膩,透現光華,彷彿經受早晨霧氣的潤 澤,傳達了江南濕潤氤氳的氣候。晨曦黃昏等的 光影變化,明暗關係,使陳逸飛筆下風景顯得獨 特,彷彿捕捉著實時實景,把一剎那的感官印 象永恒的保存下來,使得他的《藍色的水》呈現 如歐西古典主義繪畫的莊嚴靜謐氛圍。構圖上, 藝術家採用這階段有代表性的側影斜角的構圖形 式,河水彷彿斜角線從左下直貫至右上角,引領 觀賞者視點一直深入到遠方民居。江南風景物隱 藏著幾何形式,屋簷是一層層的三角型,其彎曲 的舖排,呼應了前方石橋圓拱的圓弧型態。圓弧 型又緊扣著、包攏著河水的畢直斜線,整個畫面 空間顯得緊湊而聚合,營造了寧靜、恬淡自足的 水鄉詩境。

中國的融情入景與歷史意識

民房之白色外牆、磚牆瓦頂,其肌理呈現一種 陳舊但家常的生活痕跡,傳達了時間每天累積, 緩緩流轉的歷史感受。時序遞遷及歷史滄桑感 深藏於藝術家的作品深處。陳逸飛早年創作《踱 步》(1979年作)便思考民國至1970年代風起 雲踴的歷史發展。在中國唐宋詩歌,江南風景 也常常是詠古、懷古的藝術場景,風景和歷史 在中國文化中總是連結一起。陳逸飛《藍色的 水》也著重把中國這種文學傳統、文化聯想滲 透到他的寫實風景裡邊。民房呈現著陳舊卻真 實的生活感,連結著河水緩緩而行,漁家女每 天日出而作,日入而息的情節暗示,縱然沒有 風起雲湧的歷史事件,卻表現了尋常百姓家的 歷史感,靜謐中略帶懷古的感傷。這是陳逸飛 對中國寫實風景發展的一個重要貢獻,他超越 了純粹寫實再現,回到了中國文化融情入景的 表達方式,把中國人對江南風景的詩歌聯想 時序詠嘆都滲透於作品之中。厚塗磨沙、甚至 是藍色色調的細膩運用都圍繞著這個創作理念 匯聚為陳逸飛完整的創作體系和獨特風格。

BLUE WATER: THE BUILDING BLOCK OF CHEN'S STYLE AND SUCCESS

The waterside village scenery series represents an unprecedented orientation and breakthrough in Chen Yifei's aesthetic exploration. On top of the realistic rendition of history in his previous art series in the 1970s, Chen introduced some brand-new artistic elements and subject



倫勃朗《石橋河景》1638 年作 荷蘭 Rijksmuseum 藏 Rijn van Rembrandt, *Landscape with a Stone Bridge*, 1638, Collection of the Rijksmuseum Amsterdam

matter to the current series—he focuses on the construction of the romantic atmosphere and poetic air in Jiangnan scenery, an area in the South of the Yangtze River of China, by presenting the signature Jiangnan rivers, streams, cloud and mist, highlighting the lighting effect, and incorporating elements such as timing, seasons and weather into the painting. As the pioneer of bringing new Chinese realism to the West, the Jiangnan Waterside River Series secured great success for Chen in the States— between 1980 and 1983, Chen had six consecutive exhibitions in an important gallery for realistic art in New York— Hammer Gallery, this attracted the attention from mainstream art media in the West such as Art News and New York Times. Blue Water (Lot 175), painted in 1985, is one of the early works in this series, and the first to be displayed in Hammer Gallery.

THE WEST: LIGHTING RENDITION AND

In this painting, the scenery of Jiangnan waterside village is handled with the artist's great realistic painting skill. From the brick wall of the village houses, through the boat on the river, to the fisherman's girl sailing on the boat, everything is so vividly and realistically depicted that as though it is captured by a camera. With a closer look, it is not uneasy to find that the brushstroke and texture of oil paint are so emphasised that the work has stretched beyond a purely realistic rendition, and become the creation of a unique artistic image to communicate the artist's own feelings and emotions. This painting was created at a stage when the artist started using the technique of frosting with thick layers of paint, after meticulously applying paints to the canvas stroke by stroke, he polished it slightly to smoothen the surface, then continued with

another layer of paint and brushstroke. Upon several repetition of the above procedure, the paints will become fine and smooth, and shining with aura, as if it is moistened by the morning mist, giving the viewer a taste of the cool moist weather of Jiangnan. *Blue Water* possesses the solemn and calm air prevalent in European classical paintings, with the lighting variation

at dawn and dusk, Chen created a different kind of scenery, which seems to be captured at real time and have its instantaneous impression eternally preserved. In terms of composition, the artist adopted the signature composition format of the period by presenting a profile and diagonal view, the water seems to run through the picture diagonally from bottom left to the top right hand corner, guiding the viewers to stretch their vision to the village houses afar. A number of geometric patterns are hidden in this scenery of Jiangnan, layers of triangular rooftops form a curve that echoes with the arch of the stone bridge in the front, which in turns tightly wraps and embraces the diagonally running water to make the whole picture full and compact, creating the tranquil

and self-contained atmosphere of a waterside village.

THE EAST: INCORPORATING EMOTIONS AND HISTORY INTO THE PAINTING

Traces of obsolete yet ordinary life are marked on the white brick wall and tile-rooftop of the village houses, telling its viewer its sentiments towards the ticking time and the unceasing flow of history. The artist has concealed his feeling for bitterness of passing time and history deep inside his work. For instance, in his early work Contemplating History at my Pace (1979), Chen reflected on the piece of storming history between the Republic of China period and the 1970s. The scenery of Jiangnan is often used in ancient Chinese poetry as the artistic setting to cherish the past, for scenery has a close association with history in Chinese culture. In Blue Water. Chen also focuses on dissolving this very literary tradition and cultural association into his realistic depiction of scenery. Although this painting tells no shocking historic events, it still presents the real life history of ordinary people and slight bitterness of the past, by combining the village houses that carry the old but real experience of life, and the daily routine of fisherman's girl on the flowing river hinted in the picture. It is one of Chen's major contributions to the development of realistic Chinese landscape painting, that he transcends beyond pure realistic rendition, and turned back to embrace the traditional Chinese format of merging emotions with landscapes, thus diffused in his painting the Chinese poetic and sentimental association towards the scenery of Jiangnan. Chen combines this very key principle of creation with his meticulous use of the blue colour tone, as well as the technique of frosting on thick layers of paint to form his comprehensive system of work and unique style.



JIANG GUOFANG (B. 1951)

The Eldest Princess 姜國芳 大公主

Painted in 1995

oil on canvas

188.5 x 299 cm. (74 ¹/₄ x 177 ³/₄ in.)

signed and inscribed in Chinese; dated and signed '1995.10. Jiang Guo Fang' (lower right)

PROVENANCE

Schoeni Art Gallery, Hong Kong, China Acquired from the above by the previous owner Private Collection, France

EXHIBITED

Hong Kong, Schoeni Art Gallery, Jiang Guo Fang Solo Exhibition, May 2001

LITERATURE

Jiang Guo Fang Master Paintings 1991 to 2001: The Forbidden City, Schoeni Art Gallery, Hong Kong, China, 2001 (illustrated,

Jiang Guo Fang: Forbidden City, Jilin Fine Arts Press, Changchun, China, 2004 (illustrated, pp. 32-33).

HK\$2,600,000 - 3,600,000 US\$333,300 - 461,500

1995 年作

油彩 畫布

款識: 國芳 1995.10. 北京 Jiang Guo Fang(右下)

來源 中國 香港 少勵畫廊 原藏家購自上述畫廊 法國 私人收藏

2001年5月「姜國芳個展」少勵畫廊 香港 中國

《姜國芳:紫禁城》少勵畫廊 香港 中國 2001年 (圖版,第66及67頁) 《姜國芳·紫禁城》吉林美術出版社 長春 中國 2004年

(圖版,第32及33頁)





油畫是西方媒材,姜國芳卻用此來描繪紫禁城場景、虚 構的清代歷史人物肖像,表現一種東方式的古典主義風 格和情境氣氛。早於1980年代,藝術家已把寫實主義 與歷史想像兩個元素結合,而開創了他的紫禁城肖像系 列,以一位現代畫家的視角,描寫清朝(1644—1911) 皇宮內的人物形象和他們的生活。選材不是憑空臆,而 是以清史、古董器物為基礎,以「現代人的觀念去反映 那個時代的生活」,藉構想的歷史表現他的歷史觀,存 在於每一個體內心真實的情緒。1993年,先以該系列參 加中國美術館的〈具象繪畫展〉。2004年,更於北京故 宮博物院舉辦個展,參觀人次高達3萬人次,是故宮建 院80年周年以來首次為當代藝術家舉辦個人畫展。自此 海外展覽不斷。其中最重要的就是在意大利特洛維索的 卡拉基兹博物館的邀請展,展品與清代意大利籍郎世寧 並舉,代表藝術界對他的東方古典寫實主義風格的讚譽。 創作1995年的《大公主》(Lot 176),屬姜國芳此一系 列較早期的作品,奠定往後的創作路向和風格特點。作 品與其他早期當代藝術奠基作品,於1995年被香港重要 的當代藝術畫廊 — 少勵畫廊邀請參展。旋即為英國前 藏家所收藏,再遞進到法國現藏家手上。

姜國芳以攝影寫實的細膩筆觸描繪宮廷公主形象,造型 嚴謹。油畫特別豐富渾厚,色彩顯得明亮鮮活,傳真寫 照的表現人物肌膚之柔潤細膩,透現光華。藝術家也因 此在場景中引入光影變化及明暗關係的描寫,彷彿姜氏 所推崇的尼蘭德畫風、荷蘭畫派,如倫勃朗的光影效果, 使人物彷彿於黑暗中逐步浮現,表現一種電影戲劇般的 情緒氣氛。藝術家十分重視經營畫面情緒氣氛,藉細節、 構圖及色調之變化來表現。特別呈現人物的華麗衣飾和 衣服上細緻的繡工,顯現中國的皇家氣派,天朝盛況, 也因此使得藝評界把他和300年前的中國清代意大利籍 宮廷畫家郎世寧並舉,都藉著宮延主題來探索攝影寫實 的表現技巧,在寫實的基礎上加入主觀想像、電影感場 景氣氛,以藝術重新構想歷史。藉著各種紋飾細節的描 繪,藝術家調動著不同的色彩,在變化之間表現金黃和 紅色色彩的層次變化。色彩、主題及氣氛互相緊扣。場 景構圖上,顯得嚴密而緊湊。畫中女主角躺臥於正中心, 前景鋪設著華麗被褥,引導著觀賞者的視點向左右兩方 面延展,表達了人物躺臥時舒坦從容的氣氛,也同時加 強畫面恢宏壯麗的空間感,使作品流露出史詩格局。而 公主所穿著的旗袍和背後被蓋的重重堆疊,使整個室內 場景顯得真實,充滿生活感,又以此細節來表現畫面的 空間層次。雖為清朝場景,氣氛古典,但畫面的構圖和 用色呈現強烈的電影感,充滿當代的氣氛。背景是刻有 中國紋飾的檀木門,檀木之沉厚黑實使畫面瀰漫一種古 典主義的莊嚴靜謐氛圍,也彷彿如電影或舞台,聚光燈 從畫面外照向畫面中心的公主臉容,透現她身處金璧輝 煌中卻又略帶落漠和沉思的神情。

"My characters, no matter kids playing on the imperial bed or elegant, modest ladies-in-waiting, are not those predetermined figures. Actually you cannot find those people in the history. My presentation is a concrete one, yet what I present is the abstract history...Oil painting should be expressed solemnly, not as gentle as gouache, which reflects the distinguishing feature of the magnificent and solemn royal life."

JIANG GUOFANG

In spite of oil painting being a western media, it is used to depict the scenes in the Forbidden City and imaginative historical figures' portraits in the Qing Dynasty by Jiang Guofang. This expresses a style of oriental classicism and situational mood. As early as in the 1980s, the artist has already integrated the two elements, realism and historical imagination, into the establishment of the Forbidden City series. From

the angle of view of a contemporary artist, Jiang portrayed the characters' images and their lives in the palace in the Qing Dynasty (1644-1911). The subjects selected were not decided subjectively but based on the Oing history and antiques. This is to "reflect the lives in that era using the concept of a modern person", and present Jiang's historical view, by constructing history, and the real emotion in every heart. In 1993, Jiang joined the "Exhibition of Oil Paintings of Images" with the above series in the National Art Museum of China. In 2004, he had his solo exhibition in the Palace Museum and it attracted about 30,000 visitors. Not until its 80th anniversary of establishment did the Museum have its first time holding a solo exhibition for the contemporary artist. From that time onwards, Jiang has joined many overseas exhibitions, with the most important one being the guest exhibition in Casa Dei Carraresi in Treviso, Italy. Jiang's exhibits were as respectable as Giuseppe Castiglione, an Italian artist in the Qing Dynasty, implying the compliment of the art circles towards Jiang's style of oriental classic realism. Jiang created "The Eldest Princess" (Lot 176) in 1995 which is one of the earlier works in the series and determines his creation path and style hereafter. The art work, along with Jiang's other early contemporary art works, his foundation stones, was exhibited by invitation from Schoeni Art Gallery, an important contemporary art gallery in Hong Kong. It was then collected by an English ex-collector, later by a French collector.

Jiang Guofang adopted photo-realism beautifully and depicted the images of princesses in palace with meticulous styling. Oil painting is particularly rich and vigorous, and bright and vivid, and presents the soft and fine-textured human skin lively which gives splendour. For this reason, the artist had injected light-and-shade variation and lightness-and-dimness relationship into the scene. The Nylander painting style and

the Holland School which are praised by Jiang as well as Rembrandt's lighting effect have seemingly led people out from the dark gradually, circulating the atmosphere with the mood of a dramatic movie. The artist emphasizes very much on managing the mood on the scene which is expressed by details, composition of the picture and colour tones. The character's splendid clothes and ornaments and the fine embroideries on

the clothes are displayed specially for revealing the Chinese royal manner and the imperial pomp. And that is why the art critics put Jiang and Giuseppe Castiglione, an Italian court artist in the Oing Dynasty who passed away 300 years ago, together for the same level of compliment. Both of them had explored the techniques for expressing photo-realism using palace as the theme and re-constructed history with art based on realism in addition to subjective imaginations and cinematic atmosphere. To paint the details of different decorative patterns, the artist mixed a number of colours which, under transformation, demonstrate the gradations of golden yellow and red. The colour, the theme and the mood tie to each other and the composition of the setting appears rigorous and compact. The female protagonist is lying in the centre of the painting. The foreground is covered with elegant coverlet and mattress, guiding viewers to look towards two directions, the left and the right. This shows the relaxing and easy mood of the lying person and meanwhile strengthens the broad, glorious extensity of the scene which allows the art piece to exude its arrangement as an epic. On the other hand, the cheongsam worn by the princess and stacks of blankets at her back have made the indoor setting authentic and full of sense of life, and such detail has also expressed spacial gradations of the scene. Despite a scene of the Qing Dynasty in a classic atmosphere, the composition of the picture and the choice of using contrasting colours have contributed to a cinematic sense which is filled with a modern mood. The background shows some sandalwood doors carved with Chinese decorative patterns. Sandalwood is heavy, thick, black and solid which lead to a solemn, tranquil atmosphere of classicism on the picture. Furthermore, like in films or on stages, spotlights are shone from

the outside onto the princess's face in the centre

of the picture, illustrating her in an elegant and

resplendent position yet slightly in desolation

and deep thought.



揚·凡埃克《盧卡聖母》約1436 年 德國 法蘭克 福施泰德爾藝術研究院藏 Jan Van Eyck, *Lucas, circa* 1436, Collection of the Frankfurt Städelsches Kunstinstitut, Frankfurt am Main. Germany



倫勃朗《戴耳環的女孩》,1654 年作 Rijn van Rembrandt, *A Gril Tving on Farring*s, 1654



2003年,曾傳興跟一位離了婚的友人聊天,「我深深地體會到她對婚姻的渴望和恐懼,這樣一種矛盾的婚姻觀念讓我有了創作的衝動。」曾傳興認為朋友的婚姻失敗並不是個別例子。現代社會急速發展令許多傳統思想變質,為婚姻帶來重大的沖擊,婚姻危機在當代中國社會中隨處可見。由此,曾傳興開始創作其「紙新娘」系列,描繪了現代女性在婚姻中的不安,並傳達他對當下社會中脆弱婚姻的感相。

此次拍品《向塞瑟島漂泊》(Lot 177) 是曾傳興「白紙新娘」系列中較為近期的代表作。「塞瑟島」是希臘神話中愛與美之女神阿芙羅狄蒂之島,可見畫作的標題象徵著女性對婚姻及愛情的追求與嚮往。畫中描繪一位待嫁新娘,可是她沒有穿上高貴華麗的晚裝,亦沒有掛上甜美燦爛的笑容,反而披著弱不禁風的紙婚紗,側身回眸,凝視著觀眾的眼神及面容帶著絲絲的憂傷與懷疑,背後的環境籠罩著黯淡的氣氛。曾傳興利用紙婚紗易破、易皺的特質來提示婚姻的脆弱與不穩定性,並傳達現今女性在婚姻中缺乏安全感的矛盾感受。

在《向塞瑟島漂泊》中,細緻的繪畫技巧、準確而優美的 造型、平衡而和諧的構圖、細膩而富質感的色彩運用,無 一不體現了曾傳興對於古典寫實油畫的掌握與傳承。藝術 家說:「我力求用精微的筆觸來刻畫五官,使之微妙、含 蓄,她們的膚色透明,顯得晶瑩剔透,更加透顯出女性的 聖潔和高貴。」

2010年後,曾傳興的「紙新娘」系列有了重大的突破,揮別以往紙新娘背後虛無的背景,藝術家在近期的作品中都加入真實具體的背景,把新娘帶到現實的世界中。創作於2012年的《向塞瑟島漂泊》表現了藝術家描繪自然景觀的技法。曾傳興以細膩的筆觸繪畫海水及岸上石頭等景物,構圖採取傳統西方油畫的透視法,創造出豐富的空間層次與景深的效果。景觀的視覺焦點落在遠方的旭日,畫家捕捉了晨曦光影交錯的瞬間,呈現了西方印象派時期的繪畫特色。

此件作品這地顯現了曾傳興精準的描繪技巧與天賦,巧妙 地把古典繪畫的元素與當代思考結合,使他成為新生代寫 實畫家中的代表人物。 The beginning of Zeng Chuanxing's highly respected *Paper Bride* series can be traced back to 2003 when the artist had a dejected conversation with a divorced friend. He recalled, "I could deeply feel her desire for and fear of marriage. Such a paradox brought about the impulse of my creation." Zeng felt that the failure of his friend's marriage is not exceptional. As society rapidly develops, traditional cultural values have deteriorated and led to marital crises across the Chinese society. Zeng had witnessed an impact on the stability of marriage in this era, which inspired him to create his Paper Bride series to comment on the fragility of marriage in today's society, as well as to convey the insecure state of modern women within marriage.

The present lot, *Wandering to Cythera* (Lot 177), is an exemplary piece of Zeng Chuanxing's *White Paper Bride* series. In ancient Greek mythology, Cythera is the island of Aphrodite, the Goddess of love and beauty. This title of the painting suggests a woman's pursuit and longing for love and marriage. The painting depicts a bride to be married. Without an extravagant dress, or a sweet and splendid smile, the character is instead dressed with a feeble paper bridal gown, centered in a landscape shrouded with a gloomy atmosphere. She turns her head and gazes at the viewer, carrying a sense of melancholy in her eyes. Drawing on the shatterable characteristic of paper, Zeng Chuanxing hints on the fragility and instability of modern marriages, and the inner conflicts of women within marriage.

Wandering to Cythera exemplifies Zeng Chuanxing's obsession and inheritance of classical realist paintings. Meticulous and sophisticated skills, accurate and elegant forms, balanced and harmonious composition, as well as rich and exquisite use of color are fully demonstrated in this painting. The artist depicts the facial features of the girl in detail with subtle and refined brushstrokes, adding a touch of delicacy and gracefulness to the female figure. The delicate description of her translucent skin emphasizes the elegance and femininity of the girl, expressing the artist's glorification for modern women.

2010 has witnessed a breakthrough in Zeng Chuanxing's *Paper Bride* series. Departing from the dark and vague background in his earlier *Paper Bride* creations, the artist instead put his figure in a real specific context. Created in 2012, *Wandering to Cythera* demonstrates Zeng Chuanxing's skills in depicting the landscape behind the central figure. Zeng used meticulous brushstrokes to delineate the natural elements, including the seawater and the rocks. He has adopted the composition of linear perspective, creating a sense of special depth. The focal point lies on the rising sun far behind. The artist has captured a light changing moment at the dawn, suggesting an Impressionist influence on the artist.

This present lot demonstrates Zeng's outstanding talent in manipulating the sophisticated Realist painting skills. Zeng Chuanxing succeeded in merging the elements of classical paintings with contemporary ideas, making him a new iconic figure among his contemporaries as a Realist painter.

177

ZENG CHUANXING (B. 1974)

Wandering to Cythera 曾傳興 向塞瑟島漂泊

Painted in 2012 oil on canvas $160 \times 130 \text{ cm. } (63 \times 51 \, ^{1}\!\!/4 \text{ in.})$ signed and inscribed in Chinese; signed and dated 'Zeng Chuan Xing 2012.12' (lower left)

HK\$800,000 - 1,200,000 US\$102,600 - 153,800 2012 年作 油彩 畫布

款識: 曾傳興 Zeng Chuan Xing 2012.12 中國 宋庄(左下)



Thomas Gainsborough, *Susannah Trevelyan*, 1761, Collection of Wallington Hall, Northumberland, UK 托馬斯 · 庚斯博羅《蘇珊娜 · 屈維廉肖像 》1761 年作 英國 諾森伯蘭 Wallington Hall 藏



178 | LING JIAN (B. 1963) Unspeakable

凌健 不可言説

Painted in 2003 acrylic and oil on canvas $110 \times 110 \text{ cm.}$ (43 $^{1}\!/_{4} \times 43 \,^{1}\!/_{4} \text{ in.}$) signed in Chinese; signed and dated 'LING jian ling 2003' (on the reverse)

PROVENANCE
CourtYard Gallery, Beijing, China
Acquired from the above by the present owner in 2004

HK\$250,000 - 350,000 US\$32,100 - 44,900

2003 年作 壓克力 油彩 畫布 款識:凌LING jian ling 2003(畫背)

來源 中國 北京 四合苑畫廊 現藏者於2004年購自藝術家本人



銅鎏金觀音 明晚期 Gilt Bronze Guanyin, Late Ming Dynasty



17C

SUN LIANG (B. 1957)

Lover 孫良 情人

Painted in 1996 oil on canvas 180 x 140 cm. (70 3/4 x 55 in.) signed 'Sun Liang' (lower right)

PROVENANCE
Private Collection, Asia

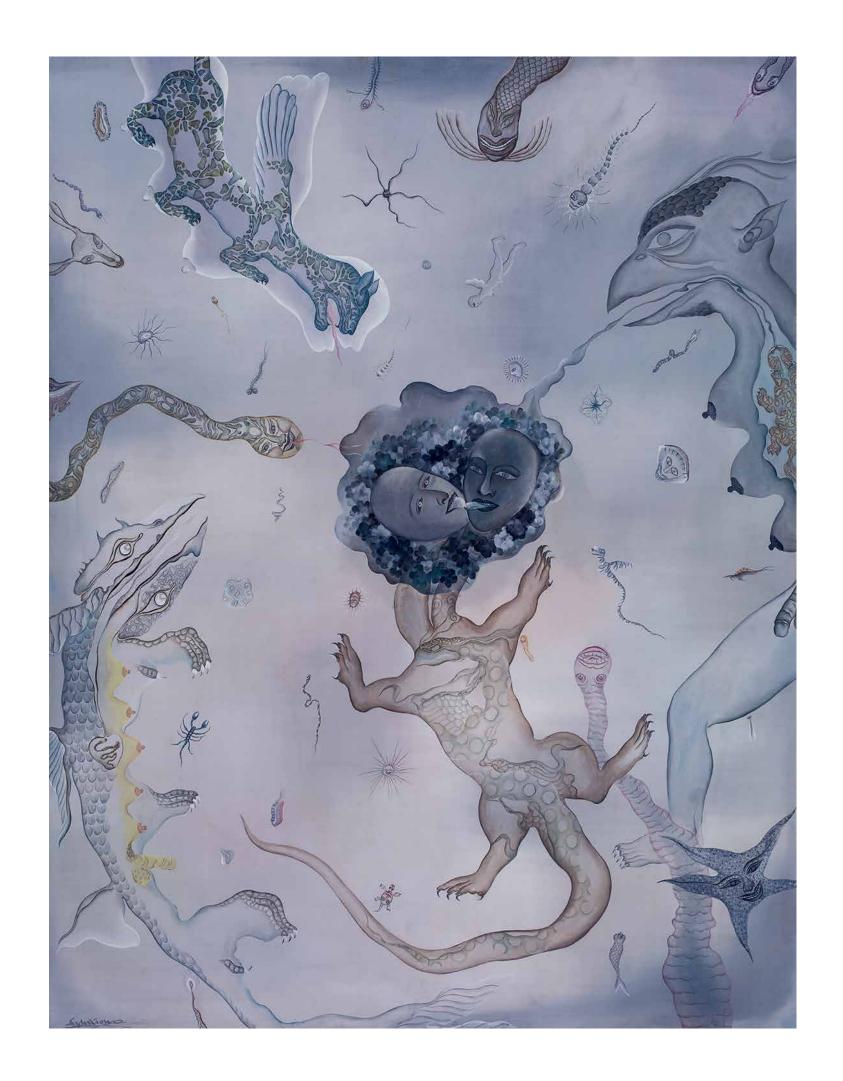
HK\$400,000 - 600,000 US\$51,300 - 76,900 1996 年作 油彩 畫布 款識:Sun Liang(右下)

來源 亞洲 私人收藏

「現實社會裡根本不存在的烏托邦在孫良的作品中越來越清晰,越來越可信,甚至可以說,孫良 造出了一種真實的幻覺氛圍,令人寧願相信並親近這個非現實的唯美世界。……孫良不屬於他 所生活的這個時代,他的成就,甚至許多同時代的專業人士都無法認同。孫良的作品不屬於過 去,不屬於現在,不屬於某個特定的時間,他的作品是永恆的,是超越時代的。」 上海當代藝術館副館長李旭

"Utopia, a non-existing virtual world, is becoming more and more visible and convincing in Sun Liang's art work. One can even sense from his pieces a touchable kind of illusional atmosphere which makes one rather believe and approach this unreal aesthetic world. ... Sun Liang does not belong to the age in which he was born. His accomplishments were not even agreed by many professionals of his time. The work of Sun Liang do not belong to the past, now, or any specific time, his work is eternal, is timeless."

LI XU, DEPUTY DIRECTOR, MOCA SHANGHAI



XUE SONG (B. 1965) A Game of Chess

薛松 對弈

Painted in 2007 acrylic and mixed media on canvas 120 x 150 cm. (47 ½ x 59 in.) singed in Chinese (lower right); titled and signed in Chinese; inscribed, signed and dated '150 cm x 120 cm Xue Song 2007' (on the reverse)

US\$28,200 - 41,000

2007 年作 壓克力 綜合媒材 畫布 款識: 薛松(右下);《對弈》150 cm X 120 cm 薛松 Xue Song 2007(畫背)





18

XUE SONG (B. 1965)

Star 薛松 星

the reverse)

Painted in 2007 acrylic and mixed media on canvas $80 \times 60 \text{ cm}$. (31 ½ x 23 ½ in.) signed in Chinese (lower right); titled and signed in Chinese; inscribed, signed and dated '80 cm x 60 cm Xue Song 2007' (on

HK\$70,000 - 100,000 U\$\$9,000 - 12,800

 2007 年作

 壓克力 綜合媒材 畫布

 款識: 薛松 (右下);《星》80 CM X 60 CM 薛松 Xue Song 2007 (畫背)



羅馬·勒姆比爾登《街頭》1964 年作 美國 紐約 羅馬·勒姆比爾登基 金會藏 Romare Bearden, *The Dove*, 1964, Collection of Romare Bearden Foundation, New York, USA



WANG ZIWEI (B. 1963)

Aggression 王子衛 侵略

Painted in 2008

acrylic on canvas

200 x 200 cm. (78 3/4 x 78 3/4 in.)

signed and dated 'ziwei 08' (bottom middle); titled, signed, inscribed and dated 'AGGRESSION ziwei wang acrylic on canvas 200 x 200 cm 2008'; signed in Chinese (on the reverse)

PROVENANCE

Acquired directly from the artist by the present owner

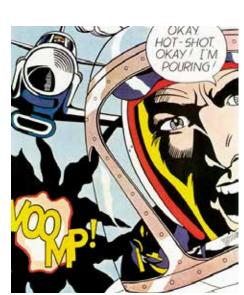
HK\$250,000 - 350,000

US\$32,100 - 44,900

2008 年作 壓克力 畫布

款識: ziwei 08(中下);AGGRESSION ziwei wang 子衛 acrylic on canvas 200 x 200 cm 2008(畫背)

現藏者直接得自藝術家本人



羅依·李奇登斯坦《發射》1963年作 Roy Lichtenstein, Okay Hot-Shot, Okay!, 1963



183

XIANG QINGHUA (B. 1976)

A Muse of Grapes

向慶華 想葡萄

Painted in 2012

oil on canvas $120 \times 151 \text{ cm. } (47 \ ^1\!\!/4 \times 59 \ ^1\!\!/2 \text{ in.)}$ signed in Chinese; dated '2012' (on the reverse)

EVUIDITED

Shanghai, China, Author Gallery, It's a Paradox, Isn't It?, 18 - 31 August, 2012.

LITERATURE

It's a Paradox, Isn't It? - Xiang Qinghua's Works, Author Gallery, Shanghai, China, 2012 (illustrated, unpaginated).

HK\$150,000 - 200,000

US\$19,200 - 25,600

2012 年作 油彩 畫布

款識:向慶華2012(畫背)

展覽

2012年8月18日-31日「歧觀・悖像」 奥賽畫廊 上海 中國

出版

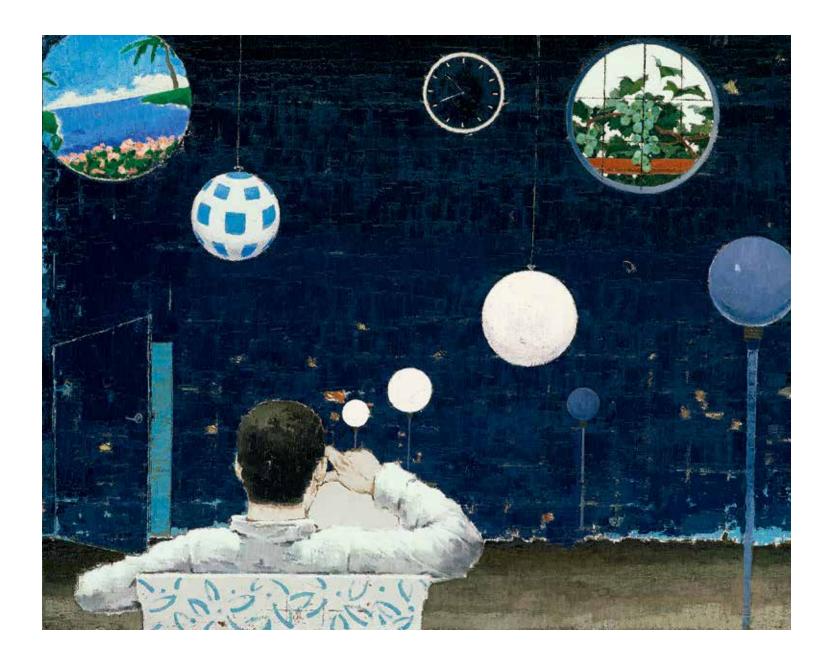
《歧觀·悖像 - 向慶華 2010-2012》 奥賽畫廊 上海 中國 2012年 (圖版

「從視覺邏輯出發,形狀與色彩及處在了核心的地位,在繪畫這種二維平面上,形狀與形狀之間可以發生很多有趣的事情。在向慶華的《想葡萄》(Lot 183)作品中,平面性的形狀與其產生空間性形體的是錯覺之間,以及這些抽象的形式與其具體形象之間的關係產生著一種複調性的觀看。」

鮑棟

"From the perspective of visual logic, shapes and colors are the core of a painting. On those two-dimensional pictures, people can detect interesting effects in the arrangement if varied shapes. In Xiang Qighua's A Muse Grapes (Lot 183), a polyphonic view occurs in the illusion between flat shapes and their spatial forms, as well as between these abstract figures and their concrete forms."

BAO DONG





自1994年起,葉永青不再以沉重的主題作畫,並摒棄以創作來對當代社會文化作出批判,反而把創作重點轉移至內在的自我。1993年後,葉永青獲得了很多到海外參展及活動的機會,他漸漸覺得疲累,加上社會急速發展所帶來的動盪與不安,葉永青開始感受到生活的支離破碎,亦從而啟發個人身份的問題。葉永青把生活的點滴紀錄下來,以日記或是筆記的形式創作一系列不同風格的作品,這些作品也可以視為藝術家從世界各地寄回中國的家書。

1994年的《朋友》(Lot 184)正值藝術家創作的分水嶺,顯示了葉 永青風格的轉換,與回歸傳統文人的態度。此件作品保留了葉永青 使用符號的傾向與習慣,畫面上的符號都是來自藝術家的生活片段 或是回憶碎片。在他過往作品中常見的主題及符號都可見於畫面, 讓觀眾檢視他過去的創作軌跡,了解其心態及所受的影響。「鳥」 可謂葉永青的標誌符號及靈感來源,在其許多作品中均能看到「鳥」 的出現。在這顛沛流離的時期,葉永青感覺自己像候鳥一樣,四海 為家。除此以外,鳥籠、鳥巢、色彩條紋及文字等,都是藝術家創 作生涯中反覆出現的符號。葉永青成功創造出屬於自己的繪畫語言, 紀錄並表達自己的回憶。

葉永青把畫中零散的圖案以格柵化的方式整理呈現。格框不單作為 分割及重整畫面的基礎,同時亦象徵不同時空間的邊界。藝術家效 法了蒙德里安「把世界打破重新組合」的理念。《朋友》的構圖讓觀 眾的目光流暢地在格子之間遊走,探索畫面上的細節。



讓 - 米歇爾·巴斯奎特《男高音》1985 年作 Jean-Michel Basquiat, Tenor, 1985

Departing from the heavy themes and overarching narratives that provide critical commentary on societal and cultural distress in his earlier creations, Ye Yongqing began turning increasingly inward in 1994. Since after 1993, Ye Yongqing had various opportunities to participate in exhibitions and movements abroad. Exhausted by moving across different places, accompanied with the mess and uncertainties triggered off by the rapid development of China, Ye felt that his life was fractured and trivial. The unprecedented question of identity also came to mind. The artist started to record his life and memories, creating works like jottings or journals, which can also be seen as letters sent from all around the world to home in China.

The present lot, created in 1994 at the watershed, exemplifies the artist's stylistic shift and intention in reinstating his innate literati character. In *Friends* (Lot 184), Ye Yongqing retains his propensity for symbols, selecting fragmented elements from his memory or his immediate surroundings, and presents an encompassing glimpse of his artistic oeuvre. Important subjects and themes are prominently displayed across the composition, providing the viewer with a full understanding of Ye's influences and passions. Recurring often throughout the span of Ye's artistic career, birds have provided the artist with a continuous source of inspiration, which also represent the artist's migrating lifestyle at the time. The work places all other constant motifs of the artist – birdcage, bird's nest, colour stripes and other legible writings – into the context of Ye's artistic span of expression. He has created his own visual lexicon in capturing and expressing the essence of his memory.

These fragmented motifs are transformed into a well-organized visual structure, and are recomposed and presented in a wittingly playful manner. Grid serves as the groundwork of division and composition. It also emblems the boundaries across various times and spaces. The artist associates with Mondrian's idea: "to break the world and recombine it together." Such composition provides the opportunity for visual exploration as the viewer's eye moves harmoniously over the canvas.



LOT 184 DETAIL 局部

YE YONGQING (B. 1958)

Friends 葉永青 朋友

Painted in 1994 mixed media on canvas 100 x 100 cm. (39 ½ x 39 ¼ in.)

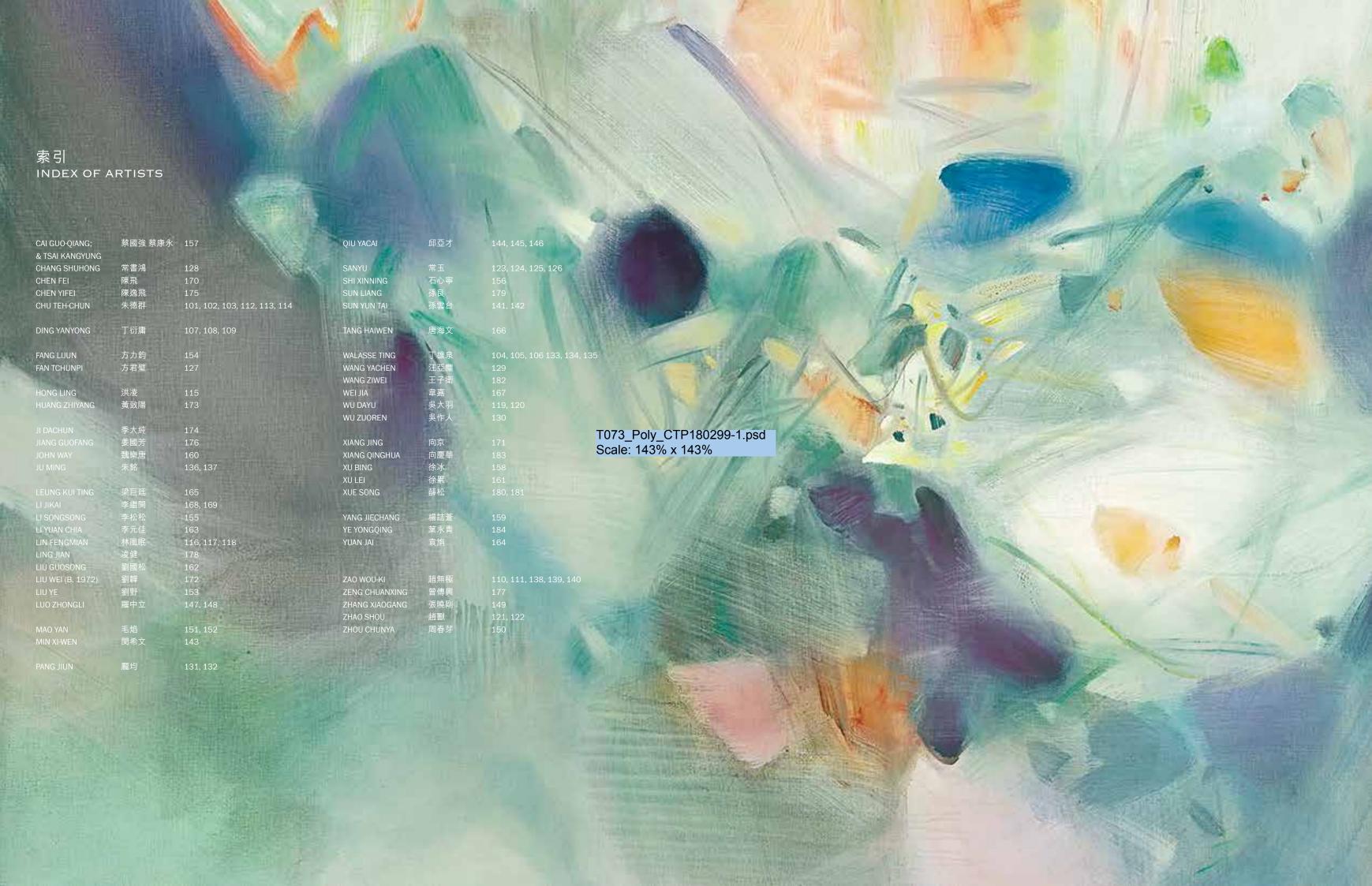
PROVENANCE
Private Collection, France

HK\$500,000 - 700,000 US\$64,100 - 89,700

1994 年作 綜合媒材 畫布

來源 法國 私人收藏





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買家應支付本公司佣金。佣金以落槌價之 15% 計算。

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 15% of the Hammer Price.

競投人應於拍賣前之展覽會上審看拍賣品,並對自己的競 投行為承擔法律責任。如欲進一步瞭解拍賣品資料,請向 業務人員諮詢。如圖錄中未説明拍賣品之狀況,不表示該 拍賣品沒有缺陷或瑕疵。

CONDITIONS OF THE PROPERTIES

Bidder must review the Properties in the exhibition before the auction, and bear legal responsibilities of his/her bidding acts. For more information on the Properties, please consult our business staff. If the conditions of a Property are not described in the catalogue, this does not mean that the Property has no weakness or defects.

受限制物料

附有▲符號之拍賣品於編制圖錄當時已識別為含有受限制 物料,而有關物料可能受到進出口之限制。有關資料為方 便競投人查閱,而無附有該符號並非保證該拍賣品並無進 出口之限制。由植物或動物材料(如珊瑚、鱷魚、象牙、 鯨骨、玳瑁、犀牛角及巴西玫瑰木等) 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,將歷時不足 100 年之象牙進口至美 國即屬非法。競投人應向相關政府查核有關野生動物植物 推口之規定後再參與競投。買家須負責取得仟何出口或推 口許可證或證書,以及任何其他所需文件。

RESTRICTED MATERIALS

Properties with ▲ symbol have been identified to be made of or containing restricted materials at the time of compiling the catalogue, and the materials concerned may be subject to import and export restraints. Properties without this symbol do not guarantee that those Properties are not subject to import and export restraints. For items made of botanic or animal materials (coral, crocodile, ivory, whale bone, tortoise, rhinoceros horn and Brazilian Rosewood, etc.) or containing botanic oranimal materials, regardless of their year or value, may require application for permits or certificates before exporting outside Hong Kong, and other application for permits or certificates may be required when importing into countries outside Hong Kong. Please pay attention that the ability to obtain export permits or certificates does not ensure that import permits or certificates can be obtained in another country, and vice versa. For example, importing ivory of less than 100 years is illegal in the USA. Bidders should enquire about the import regulations on products made of or containing wild animals and plants materials of the governments concerned before participating in an auction. Buyers must be responsible for obtaining any export or import permits/or certificates and any other documents required.

雷器及機械貨品

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

ELECTRICAL APPLIANCES AND MECHANICAL

MERCHANDISES

All electrical appliances and mechanical merchandises are sold as is, and should not be assumed that they operate. Before putting into any use, electrical appliances must be inspected and approved by qualified electric technicians.

語言文本

本公司業務規則、重要通告、日錄編列方法之説明、競投 登記須知、財務付款通知及載於圖錄或由拍賣官公佈或於 拍賣會場以涌告形式提供之所有其他條款、條件、通知 表格等文件以及本圖錄中拍賣品之描述,均以中文文本為 準, 英文文本僅為參考文本。

LANGUAGE

The Chinese version of the Conditions of Business, Important Notice, Explanation of Cataloguing Practice, Important Notice about Bidding Registration, Important Notice about Payment, and all other documents such as the terms, conditions, notices, forms etc. contained in this catalogue, announced by the auctioneer or provided at the saleroom as well as the descriptions of the Properties in this catalogue of our company shall be binding and the English version is for reference only.

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目錄編列方法之説明

EXPLANATION OF CATALOGUING PRACTICE

RIGHT OF INTERPRETATION

The right of interpretation in respect of the Conditions of Business, Important Notice, Explanation of Cataloguing Practice, Important Notice about Bidding Registration. Important Notice about Payment, and all other documents such as the terms, conditions, notices, forms etc. contained in this catalogue, announced by the auctioneer or provided at the sales room, shall be exercised by our company.

保利香港拍賣在受委託拍賣品中的權益

保利香港拍賣可能不時提供其或其附屬公司部分或全部擁 有之拍賣品。該等拍賣品於目錄中其拍賣編號旁註有 △ 號,以供識別。保利香港拍賣有時在受委託出售的拍賣品 中有直接的財政權益,這可能包括保証最低出售價格或以 受委託拍賣品作抵押預先支付委託人該等拍賣品於目錄中 其拍賣編號旁註有□號以供識別。倘若保利香港拍賣在目 錄中的每一項拍賣品均有著擁有或財政權益,則保利香港 拍賣將不在每一項拍賣品旁註上符號,但將於目錄的前部 份聲明其權益。

POLY AUCTION (HONG KONG) INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Poly Auction (Hong Kong) may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol $\,\triangle\,$ next to the lot number. On occasion, Poly Auction (Hong Kong) has a direct financial interest in lots consigned for sale which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue by the symbol \square next to the lot number. This symbol will be used both in cases where Poly Auction (Hong Kong) holds the financial interest on its own, and in cases where Poly Auction (Hong Kong) has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. The financing offered by a third party may be in the form of an irrevocable bid provided by that third party. Where Poly Auction (Hong Kong) has an ownership or financial interest in every lot in the catalogue, Poly Auction (Hong Kong) will not designate each lot with a symbol, but will state its interest at the front of the catalogue.

所有量度皆為約數

狀況報告

保利香港拍賣目錄只會在多類型作品〔例如印刷品、書本 及酒類〕的描述中提及狀況事宜。至於其他所有拍賣品, 除列明重整或替换部分外,均無其他狀況聲明。如欲索取 某拍賣品的狀況報告,請與專家職絡。狀況報告乃保利香 港拍賣向有興趣客戶提供的一項服務。準買家應注意每項 拍賣品均以現狀出售,拍賣品的描述並不可作保証。

ALL DIMENSIONS ARE APPROXIMATE CONDITION REPORTS

Poly Auction (Hong Kong) catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, no statement of condition is made and only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold "as is."

本目錄採用之貨幣兑換率

7.8 港元 =1 美元

本目錄中標示的貨幣兑換率是根據目錄付印時的兑換率設 定,可能與拍賣當日兑換率有差別。競投者請注意,所有 貨品的估價均是多月前擬定,並非一成不變,拍賣時可能 會偏出調整。

CATALOGUE EXCHANGE RATE

HK\$7.8 = US\$1

The rate of exchange was established at the latest practical date prior to the printing of the catalogue and may therefore have changed by the time of the sale. Bidders should bear in mind that estimates are prepared well in advance of the sale and are not definitive. They are subject to revision.

目錄編列方法之説明

有關相片、圖畫、印刷品及微型書畫之規定

下列詞語於本目錄中具有以下意義。請注意本目錄中有關 作者身份的所有聲明均按照本公司之業務規則及有限保証 的條款而作出。買家應親自檢視各拍賣品的狀況,亦可向

保利香港拍賣要求提供書面狀況報告。目錄內註明藝術家 之姓名或認可名稱之作品,保利香港拍賣無條件地認為是 屬於該藝術家之作品。

*「認為是」之作品」

指以保利香港拍賣合資格之意見認為,某作品大概全部 或部份是藝術家之創作。

之創作室 | 及「 之工作室

指以保利香港拍賣合資格之意見認為,某作品在某藝術 家之創作室或工作室完成,可能在他監督下完成。 * 「 時期 |

指以保利香港拍賣合資格之意見認為,某作品屬於某藝 術家一個時期之創作,並且反映出該藝術家之創作風

*「跟隨 風格」

指以保利香港拍賣合資格之意見認為,某作品具有某藝 術家之風格,但未必是該藝術家門生之作品。

*「且有 創作手法」

指以保利香港拍賣合資格之意見認為,某作品具有某藝 術家之風格,但於較後時期完成。

*「_複製品」

指以保利香港拍賣合資格之意見認為,某作品是某藝術 家作品之複製品(任何日期)。

*「簽名 | 、「日期 | 、「題寫 指以保利香港拍賣合資格之意見認為,某作品由某藝術

家簽名/ 寫上日期/ 題詞。 *「附有_簽名」、「附有_之題詞」 指以保利香港拍賣合資格之意見認為某簽名/題詞應不

是 基 新 術 家 所 为 。

*「附有 日期」 指以保利香港拍賣合資格之意見認為,並非於該日期完

* 於本目錄編列方法之説明中此詞語及其定義為對作者身 份而言之有規限説明。雖然本詞語之使用,乃基於審值 研究及代表專家之意見,保利香港拍賣及委託人於目錄 內使用此詞語及其所描述之拍賣品及其作者身份之真確 及可信性, 並不承擔及接受任何風險、義務或責任, 而 有限保証條款,亦不適用於以此詞語所描述的拍賣品。

EXPLANATION OF CATALOGUING PRACTICE

For Pictures, Drawings, Prints and Miniatures Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Business and Limited Warranty.

Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Poly Auction (Hong Kong)'s opinion a work by the artist.

* "Attributed to ..."

In Poly Auction (Hong Kong)'s qualified opinion probably a work by the artist in whole or in part.

* "Studio of ..."/ "Workshop of ..."

In Poly Auction (Hong Kong)'s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

* "Circle of ..."

In Poly Auction (Hong Kong)'s qualified opinion a work of the period of the artist and showing his influence.

* "Follower of ..."

In Poly Auction (Hong Kong)'s qualified opinion a work executed in the artist's style but not necessarily by a pupil. * "Manner of ..."

In Poly Auction (Hong Kong)'s qualified opinion a work executed in the artist's style but of a later date.

* "After..." In Poly Auction (Hong Kong) 's qualified opinion a copy (of

any date) of a work of theartist. "Signed ..."/"Dated ..."/"Inscribed ..."

In Poly Auction (Hong Kong) 's qualified opinion the work has been signed/dated/inscribed by the artist.

* "With signature ..."/ "With inscription..."/

In Poly Auction (Hong Kong) 's qualified opinion the signature/inscription appears to be by a hand other than that of the artist.

* "With date..."

In Poly Auction (Hong Kong)'s qualified opinion the date on the item was not executed on that date. * This term and its definition in this Explanation of Catalogu-

ing Practice are a qualified statementas to authorship. While the use of this term is based upon careful study and represents the opinion of specialists. Poly Auction (Hong Kong) and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

第一章 總則

保利香港拍賣有限公司作為代理人除另有約定外,保利香港 拍賣有限公司作為賣家之代理人。拍賣品之成交合約則為賣 家與買家之間的合約。本規則、載於圖錄或由拍賣官公佈或 於拍賣會場以通告形式提供之所有其他條款、條件及通知均 構成賣家、買家及/或保利香港拍賣有限公司作為拍賣代理

- 第二條 定義及釋義 (一) 本規則各條款內,下列詞語具有以下含義:
- (1) "本公司" 指保利香港拍賣有限公司:
- (2) "賣家" 指委託本公司業務規則規定範圍內拍賣品的自 然人、法人或者其它組織。本規則中除非另有説明或根據文 義特殊需要,賣家均包括賣家的代理人(不包括本公司)、遺 囑執行人或遺產代理人;
- (3) "競投人"指以任何方式考慮、作出或嘗試競投之任何 人士、公司、法團或單位。本規則中,除非另有説明或根據文 義特殊需要,競投人均包括競投人的代理人;
- (4) "買家" 指在本公司舉辦的拍賣活動中,拍賣官所接納 之最高競投價或要約之競投人包括以代理人身份競投之人
- (5) "買家須支付之佣金" 指買家根據本規則所載費率按落 槌價須向本公司支付之佣金;
- (6) "拍賣品" 指賣家委託本公司進行拍賣及於拍賣會上被 拍賣的物品,尤其指任何圖錄內編有任何編號而加以説明的
- (7)"拍賣日"指本公司通告公佈的正式進行拍賣交易之日。 若公佈的開始日期與開始拍賣活動實際日期不一致,則以拍
- 賣活動實際開始之日為准: (8) "拍賣成交日" 指在本公司舉辦的拍賣活動中拍賣官以 落槌或者以其他公開表示買定的方式確認任何拍賣品達成
- (9) "拍賣官" 指本公司指定主持某場拍賣的人員:
- (10) "落槌價" 指拍賣官落槌決定將拍賣品售予買家的價格 或若為拍賣會後交易,則為協定出售價;
- (11) "出售所得款項淨額" 指支付賣家的款項淨額,該淨額 為落槌價減去按比率計算的佣金、各項費用及賣家應支付本 公司的其他款項後的餘額:
- (12) "購買價款" 指買家因購買拍賣品而應支付的包括落 槌價、全部佣金。應由買家支付的其它各項費用以及因買家 不履行義務而應當支付的所有費用在內的總和:
- (13) "買家負責的各項費用" 指與本公司出售拍賣品相關的 支出和费用,包括但不限於本公司對拍賣品購買保險、包裝、 運輸、儲存、保管、買家額外要求的有關任何拍賣品之測試、 調查、查詢或鑒定之費用或向違約買家追討之開支、法律費
- (14) "保留價" 指賣家與本公司確定的且不公開之拍賣品 之最低售價:
- (15) "估價" 指在拍賣品圖錄或其他介紹説明文字之後標 明的拍賣品估計售價,不包括買家須支付之內佣金
- (16) "儲存費" 指買家按本規則規定應向本公司支付的儲
- 二) 在本規則條款中,根據上下文義,單數詞語亦包括複 數詞語,反之亦然。

第三條 適用範圍

凡參加本公司組織的拍賣活動的當事人各方,包括賣家、競 投人、買家和其他相關各方(包括但不限於賣家、競投人、買 家或買家的代理人),均應視為完全接受本規則條款的約定 受本規則約束,在本公司組織的拍賣活動中遵守本規則的規 定,享有本規則規定的權利,承擔本規則規定的義務。如書 面協定與本規則不一致的部分,以書面協定為准。

在本公司組織的拍賣活動中參與競投的競投人,無論是自己 親白出席或者由代理人出席競投,無論是以在拍賣活動中與 牌競投,還是以委託競投、電話或任何其他方式競投,均被 視為完全接受本規則。

參加本公司組織的拍賣活動的當事人各方之間發生的各種爭 議,均應按照本規則的約定加以解決。

第四條 特別提示 凡參加本公司拍賣活動的競投人和買家應仔細閱讀並遵守 本規則。競投人及/或買家應特別仔細閱讀本規則所載之本 公司之責任及限制、免責條款。競投人及/或其代理人有責 任親自審看拍賣品原物·並對自己競投拍賣品的行為承擔法

在本公司舉辦的拍賣活動中,競投人的應價經拍賣官落槌或 者以其他公開表示買定的方式確認時,即表明關於拍賣品的 買賣合同關係已合法生效,該競投人即成為該拍賣品的買家。 本公司、賣家及買家應承認拍賣品已出售、成交的事實,並享 有法律規定及本規則約定的權利,承擔法律規定和本規則約 定的義務。任何一方不履行義務的均應承擔相應的法律責 。本公司可以通過在拍賣會場張貼公告或者通過拍賣官在 拍賣會上宣佈的方式對本規則進行修改。

第二章 關於賣家

第五條 委託程式 賣家委託本公司拍賣其物品時

- (一) 賣家若為自然人,必須憑政府發出附有照片的身份證 明文件(如居民身份證或護照)並與本公司簽署委託拍賣合
- · (一) 曹家若為法人或其他組織的,應持有效註冊登記文件、 股東證明文件或者合法的授權委託證明文件,並與本公司簽
- (三) 賣家與本公司簽署委託拍賣合同時,即自動授權本公 司對該物品自行製作照片、圖示,圖錄或其它形式的影像製

第六條 賣家之代理人

代理賣家委託本公司拍賣物品的,應向本公司出具相關委託

- 若為自然人的,必須持有有效身份證明;
-) 賣家的代理人若為法人或者其他組織的, 須持有有效 註冊登記文件、股東證明文件:
- (三)經合法程式做出的授權委託書。本公司有權對上述檔 以合法的方式進行核查。

賣家就其委託本公司拍賣的拍賣品不可撤銷地向本公司及

- 一)其對該拍賣品擁有絕對的所有權或享有合法的處分權, 對該拍賣品的拍賣不會侵害任何第三方的合法權益(包括著 作權權益),亦不違反相關法律、法規的規定;
- 二) 其已盡其所知,就該拍賣品的來源和瑕疵向本公司進 行了全面、詳盡的披露和説明並以書面形式通知本公司,不 存在仟何隱瞞或虛構之處:
- 三) 若委託拍品由外地進口香港,賣家應保證符合來源地 法律,並且進出口手續完成並以書面形式通知本公司
- (四)如果其違反上述保證, 造成拍賣品的實際所有權人或 聲稱擁有權利的任何第三方提出索賠或訴訟,致使本公司及 / 或買家蒙受損失時,則賣家應負責賠償本公司及/或買家 因此所遭受的一切損失,並承擔因此而發生的一切費用和支

除本公司與賣家約定無保留價的拍賣品外,所有拍賣品均設 有保留價。保留價由本公司與賣家通過協商書面確定。保留 價數目-經雙方確定,其更改須事先徵得對方同意。經賣家 授權之拍賣標的未成交之後,拍賣方有權以其保留價在該次 拍賣會後出售,賣家須向拍賣方支付佣金。在任何情況下 本公司不對某一拍賣品在本公司舉辦的拍賣會中未達保留價 不成交而承擔任何責任。

第九條 本公司的決定權

本公司對下列事宜擁有完全的決定權:

- 一) 通過拍賣品圖錄及/或新聞媒體及/或其它載體對任 何拍賣品做任何內容説明及/或評價:
- -) 是否確微詢任何重家音貝:
- (三)拍賣品在圖錄中插圖、拍賣品展覽及其它形式的拍賣 品宣傳,推廣活動中的安排及所應支付費用的標準;
- (四)某拍賣品是否適合本公司拍賣 (五)拍賣日期、拍賣地點、拍賣條件及拍賣方式等事宜。

的,則賣家應自本公司發出通知之日起三十日內取回該拍賣 (包裝及搬運等費用自負),本公司與賣家之間的委託拍 司自賣家領取該拍賣品之日解除。若拍賣人未在上述期 限內取走拍賣品,則本公司與賣家之間的委託拍賣合同自上 述期限 屆滿之日即告解除。若賣家在委託拍賣合同解除後十 日內仍未取 走拍賣品,本公司有權收取儲存費、保險費及其 他合理支出,本公司亦有權以本公司認為合理的方式處置該 拍賣品,處置所得在扣除本公司因此產生之全部費用後,若 有餘款,由賣家自行取回。

第十一條 拍賣中止 如出現下列情況之一·本公司有權在實際拍賣前的任何時間 中止任何拍賣品的拍賣活動:

- (一)本公司對拍賣品的歸屬或真實性持有異議;
-) 第三方對拍賣品的歸屬或真實性持有異議且能夠提供 異議所依據的相關證據材料,並按照本公司規定交付擔保

金,同時願意對中止拍賣活動所引起的法律後果及全部損失 承擔相應責任

- 三) 對賣家所作的説明或對本規則第七條所述賣家保證的 淮確性 持 有 異 議 :
- (四)有證據表明賣家已經違反或將要違反本規則的任何條
- (五)本公司認為應當中止的其他任何原因:
- 待爭議解決後再予辦理相關手續。

第十二條 賣家撤回拍賣品 賣家在拍賣日前任何時間,均可向本公司發出書面通知,撤 回其拍賣品。但撤回拍賣品時,若該拍賣品已列入圖錄或其 它宣傳品已開始印刷,則賣家應支付相當於該拍賣品保留價 之百分之二十的款項及其它各項費用。如圖錄或任何其它宣 傳品尚未印刷,也需支付相當於該拍賣品保留價之百分之 的款項及其它各項費用。因賣家撤回拍賣品而引起的任何爭 議或索賠均由賣家自行承擔,與本公司無關。

第十三條 自動受保 除賣家另有書面指示外·在賣家與本公司訂立委託拍賣合同 並將拍賣品交付本公司後,所有拍賣品將自動受保於本公司 的保險,保險金額以本公司與賣家在委託拍賣合同中確定的 保留價為準(無保留價的,以該拍賣品的約定的保險金額為 準。調整拍賣保留價的,以該拍賣品原保留價為準)。此保險 金額只適用於保險和索賠,並非本公司對該拍賣品價值的保 證或擔保,也不意味著該拍賣品由本公司拍賣,即可售得相 同於該保險金額之款項。

付相當於保留價百分之一的保險費。

第十五條 保險期間

如果拍賣品拍賣成交,保險期限至拍賣成交日起第三十日(含 成交日)終止或買家領取拍賣品之日終止(以二者中較早者 為準)。如果拍賣品拍賣未能成交·則保險期限至本公司發 出領回拍賣品的通知之日起三十日屆滿為止。

第十六條 **賣家安排保險** 如賣家以書面形式告知本公司不需投保其拍賣品,則風險由 曹家白行承擔。同時,曹家還應隨時承擔以下責任:

- 一) 對其他任何權利人就拍賣品的毀損、滅失向本公司提 出的索赔或訴訟做出賠償;
- (二) 賠償本公司及/或任何他方因任何原因造成拍賣品毀 損、滅失等所遭受的全部損失及所支出的全部費用。
- (三) 將本條所述的賠償規定通知該拍賣品的任何承保人。

第一工作 体際光見 因自然磨損、固有瑕疵、內在或潛在缺陷、物質本身變化・自 燃、自熱、氧化、鏽蝕、滲漏、鼠咬、蟲蛀、大氣(氣候或氣溫) 變化、濕度或溫度轉變或其它漸變原因以及因地震、海嘯 戰爭、敵對行為、武裝衝突、恐怖活動、政變、罷工、社會騷 亂等不可抗力及核輻射及放射性污染對拍賣品造成的任何 毁捐、滅失,以及由於仟何原因造成的圖書框架或玻璃、囊 匣、底墊、支架、裝裱、插冊、軸頭或類似附屬物的毀損、滅失, 不在保險理賠範圍之內。

凡屬因本公司為拍賣品所購保險承保範圍內的事件或災害 所導致的拍賣品毀損、滅失,應根據香港有關保險的法律和 規定處理。本公司在向保險公司進行理賠並獲得保險賠償 後,將保險賠款扣除本公司費用(佣金除外)的餘款支付給

、得競投自己委託本公司拍賣的物品也不得委託他人 代為競投。唯本公司有權代賣家以不超過保留價之價格參考 競投。若違反本條規定,賣家應自行承擔相應之法律責任 並賠償因此給本公司造成的全部損失。

第二十條 佣金及費用 除賣家與本公司另有約定外,賣家授權本公司按落槌價之百 分之十扣除佣金,同時扣除其它各項費用。儘管本公司是賣 家的代理人,但賣家同意本公司可根據本規則第四十九條的 規定向買家收取佣金及其它各項費用。

第二十一條 未成交手續費 如果某拍賣品的競投價低於保留價而未能成交·則賣家授權 本公司向其收取未拍出手續費及其它各項費用

第二十二條 出售所得款項淨額支付

如買家已按本規則第四十九條的規定向本公司付清全部購買 價款,則本公司應自拍賣成交日起三十五日後將出售所得款 項淨額以港幣方式支付賣家。

第二十三條 延遲付款

買價款之日起七個工作日內將出售所得款項淨額支付賣家。

第二十四條 賣家税項

賣家所得的出售所得款項淨額應向政府納税,如有關法律規 定本公司有代扣代繳義務的,本公司將依照法律規定執行, 賣家 確協 肋辦理 所有 手續, 並承擔相 確稅 費。

第二十五條 協助收取拖欠款項 賣家在委託本公司拍賣其物品的同時,被視為授權本公司有 權代賣家向買家追索相應拖欠價款。如買家在拍賣成交日(含 成交日) 起七日內未向本公司付清全部購買價款,本公司除 有權按照本規則第五十八條之約定向買家追索其應付的佣 全及其他各項費用外,亦有權在本公司認為實際可行的情況 ,採取適當措施(包括但不限於通過法律途徑解決)協助 **曹家向買家收取拖欠的款項。**

上述約定並不排除賣家親自或委託任何第三方向買家追索 相應拖欠款項的權利,亦不賦予本公司在任何情況下代賣家 向買家追索相應拖欠價款的義務。本公司在任何情況下不應 因買家未能支付購買價款而向賣家承擔相應責任。

第二十六條 本公司有權決定 本公司有權接受賣家授權(由賣家支付費用)並視具體情況

-) 同意購買價款以特殊付款條件支付:
- 搬移、貯存及投保已出售的拍賣品
- (三)根據本規則有關條款,解決買家提出的索賠或賣家提 出的索賠;
- (四)採取其他必要措施收取買家拖欠賣家的款項。

第二十七條 拍賣品未能成交

中本公司與賣家重新商議確定委託拍賣品的保留價並代為 出售,本公司支付賣家不少於以新的保留價出售時應支付的 出售所得款項淨額。

- 佣金及費用標準以原委託拍賣合同約定為準。

賣家應自收到本公司領取通知之日起三十日內取回該拍賣品 (包裝及搬運費用自負),並向本公司支付未拍出手續費及其他各項費用。超過上減期限,本公司有權收取儲存費、保 險費及其它合理支出,本公司亦有權以公開拍賣或其他出售 方式按本公司認為合適的條件出售該拍賣品,並有權從出售 所得款項淨額中扣除第一次拍賣中賣家應支付的未拍出手續 費及其他各項費用及再次拍賣該拍賣品的所有費用,將餘款 支付賣家。

第二十八條 風險承擔

無論是未上拍或未能成交的拍賣品,賣家均應對其超過本規 則規定期限未能取回其拍賣品而在該期限後所發生之 風險及費用自行承擔責任。自本公司向賣家發出領回拍賣品 的通知之日(含通知日)起第三十日,或自委託人按本規則約 定領取拍賣品之時(以先到者為準),未上拍或未能成交拍 賣品的一切風險及費用由賣家承擔。如賣家在本規則規定期 限內要求本公司協助其限回拍賣品並經本公司同意,拍賣品 自離開本公司指定地點後的一切風險及費用由賣家承擔。除 非賣家特別指明並預先支付保險費,本公司無義務對拍賣品 在離開本公司指定地點後予以投保。如賣家要求本公司協助 以郵寄、快遞或其他涌過第三方的運輸方式退回其拍賣品 一日本公司將拍賣品交付郵客、快遞、運輸部門、公司或其 雇員分支機構,則視為本公司已退回該拍賣品,同時應視為

第三章 關於競投人與買家

曹家已領取該拍曹品。

第二十九條 競投人及本公司有關出售拍賣品之責

· (一)本公司對各拍賣品之認知部分依賴於賣家提供之資料, 本公司無法及不會就拍賣品進行全面盡職檢查。競投人知悉 此事,並承擔檢查及檢驗拍賣品原物之責任,以使競投人滿 意其可能感興趣之拍賣品。

- (二)本公司出售之各拍賣品於出售前可供競投人審看。競 投人及/或其代理人參與競投,即視為競投人已在競投前全 面檢驗拍賣品,並滿章拍賣品之狀況及其描述之進確性。
- (三) 競投人確認眾多拍賣品年代久遠及種類特殊, 實味拍 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)。狀況報告或可於審看拍賣品時提 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 袋戓狀況報告內並無明確指出之瑕疵。

(四) 提供予競投人有關任何拍賣品之資料, 包括任何預測 資料 (無論為書面或口述)及包括任何圖錄所載之資料、規 則或其他報告、評論或估值,該等資料並非事實之陳述,而 是本公司所持有之意見之聲明,該等資料可由本公司不時全

權酌情決定修改。

(五)本公司或賣家概無就任何拍賣品是否受任何版權所限 或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

受本規則第二十九(一)至二十九(五)條所載事項所 規限及本規則第三十條所載特定豁免所規限,本公司應基於 (1) 賣家向本公司提供的資料: (2) 學術及技術知識 (如有); 及(3)相關專家普遍接納之意見,以合理審慎態度發表(且 與本規則中有關本公司作為拍賣代理的條款相符) 載於圖錄 描述或狀況報告之明示聲明。

第三十條 對買家之責任豁免及限制

- 本公司視拍賣品為贋品,將落槌價連同買家佣金退 **漫**予胃家。
- (二)受本規則第二十九條之事項所規限及受規則第三十
- (一)及三十(五)條所規限,本公司無須: (1)對本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,無論是由於疏忽或因其他原因引致,惟本規 則第二十九(六)條所載者則除外
- (2) 向競投人作出任何擔保或保證,且賣家委託本公司向買 家作出之明示保證以外之任何暗示保證及規則均被排除(惟 法律規定不可免除之該等責任除外)
- (3) 就本公司有關拍賣或有關出售任何拍賣品之任何事官 之行動或遺漏 (無論是由於疏忽或其他原因引致) 向任何競
-)除非本公司擁有出售之拍賣品,否則無須就賣家違反 本規則而負責。
- イスの (四) 在不影響規則第三十(二)條之情況下・競投人向本公 司或賣家提出之任何索賠以該拍賣品之落槌價連同買家佣 金為限。本公司或賣家在任何情況下均無須承擔買家任何相 應而產生的損失
- (五)本規則第六條概無免除或限制本公司有關本公司或賣 家作出之任何具欺詐成份之失實聲明或有關本公司或賣家 之疏忽行為或遺漏而導致之人身傷亡之責任。

第三十一條 拍賣品圖錄及其他說明 為便於競投人及賣家參加本公司舉辦的拍賣活動,本公司製 作拍賣品圖錄,以文字及/或圖片的形式,對拍賣品之狀況 進行簡要陳述。拍賣品圖錄中的文字、估價,圖片或其它形 式的影像製品和宣傳品,僅供競投人參考,並可於拍賣前修 訂,不表明本公司對拍賣品的真實性、價值、色調、質地有無 缺陷等所作的擔保。

第三十二條 圖錄之不確定性 因印刷或攝影等技術原因造成拍賣品在圖錄及/或其它任 何形式的圖示,影像製品和宣傳品中的色調、顏色、層次、形 熊等與原物存在誤差者,以原物為準。本公司及其工作人員 或其代理人對任何拍賣品用任何方式(包括證書、圖錄、幻 婚投影、新聞載體等)所作的介绍及評價,均為參老性音貝, 不構成對拍賣品的任何擔保。本公司及其工作人員或其代理 人對上述之介紹及評價中的不準確或遺漏之處不承擔責任。

第三十三條 保留價及估價

本公司拍賣品未標明或未標明無保留價的,均設有保留 價。保留價一般不高於本公司於拍賣前公佈或刊發的拍賣前 最低估價。如拍賣品未設保留價,除非已有競投,否則拍賣 官有權自行決定起拍價,但不得高於拍賣品的拍賣前最低估

在任何情況下,本公司不對拍賣品在本公司舉辦的拍賣會中 未達保留價不成交而承擔任何責任。若拍賣品競投價格低於 保留價,拍賣官有權自行決定以低於保留價的價格出售拍賣 品。但在此種情況下,本公司向賣家支付之款項為按保留價 出售拍賣品時賣家應可收取之數額。估價在拍賣日前較早時 間估定並非確定之售價,不具有法律約束力。任何估價不能 作為拍賣品落槌價之預測,且本公司有權不時修訂已作出之

第三十四條 競投人之審看責任

競投人及/或其代理人有責任自行瞭解有關拍賣品的實際狀 况並對自己競投某拍賣品的行為承擔法律責任。本公司鄭重 建議,競投人應在拍賣日前,以鑒定或其它方式親自審看擬 競投拍賣品之原物,自行判斷該拍賣品是否與本公司拍賣品 圖錄以及其它形式的影像製品和宣傳品所描述相符合,而不 應依圖錄及影像製品和宣傳品的描述做出決定。

第三十五條 競投人登記

競投人為個人的應在拍賣日前憑政府發出附有照片的身份 證明文件(如居民身份證或護照)填寫並簽署登記文件並提 共現時住址證明(如公用事業賬單或銀行月結單);競投人 為公司或者其他組織的,應在拍賣日前憑有效的註冊登記文 件、股東證明文件以及合法的授權委託證明文件填寫並簽署 登記文件,領取競投號牌。本公司可能要求競投人出示用作 付款的銀行資料或其他財政狀況證明。

第三十六條 競投號牌

司可根據不同拍賣條件及拍賣方式等任何情況,在拍賣 日前公佈辦理競投號牌的條件和程式包括但不限於制定競 投人辦理競投號牌的資格條件。

本公司鄭重提示,競投號牌是競投人參與現場競價的唯一憑 證。競投人應妥善保管,不得將競投號牌出借他人使用。一 旦丢失,應立即以本公司認可的書面方式辦理掛失手續。 無論是否接受競投人的委託,凡持競投號牌者在拍賣活動中

所實施的競投行為均視為競投號牌登記人本人所為,競投人 應當對其行為承擔法律責任,除非競投號牌登記人本人已以 本公司認可的書面方式在本公司辦理了該競投號牌的掛失

第三十七條 競投保證金

公司有權減免競投保證金。若競投人未能購得拍賣品且對本 公司無任何欠款,則該保證金在拍賣結束後十四個工作日內 全額無息返還競投人;若競投人成為買家,則本公司有權可 用該保證金作為支付拍賣品購買價款的款項。

第三十八條 本公司之選擇權

本公司有權酌情拒絕任何人參加本公司舉辦的拍賣活動或 進入拍賣現場,或在拍賣會現場進行拍照、錄音、攝像等活

第三十九條 異常情況緊急處理 在拍賣現場出現異常的情況下,本公司有權做出緊急處理。

如拍賣現場出現任何爭議,本公司有權協調解決。

第四十條 以當事人身份競投 除非某競投人在拍賣日前向本公司出具書面證明並經本公司 書面認可,表明其身份是某競投人的代理人,否則每名競投 人均被視為競投人本人。本公司只會向競投人收取款項。

第四十一條 委託競投 競投人應親自出席拍賣會。如不能親身出席或由代理人出 席,可採用書面形式委託本公司代為競投或電話競投。本公 司有權決定是否接受上述委託。

委託本公司競投之競投人應在規定時間內(不遲於拍賣日前 三個工作日) 辦理委託手續,向本公司出具填妥的本公司委 託競投表格, 並應根據本規則規定同時交納競投保證金。 委託本公司競投之競投人如需取消委託競投,應不遲於拍賣

日前二十四小時書面誦知本公司。

第四十二條 委託競投的競投結果 競投人委託本公司代為競投的競投結果及相關法律責任由

語投人承擔。 競投人如在委託競投表格中表示以電話等即時通訊方式競 投,則應準確填寫即時涌訊方式並妥善保管該即時涌訊工 1,在本公司受託競投期間,競投人應親自使用該即時通訊 工具,一旦丢失或無法控制該即時通訊工具,應立即以本公 司認可的書面方式變更委託競投表格中填寫的即時通訊方

在本公司受託競投期間會盡適當努力聯絡競投人,而該即時 通訊工具所傳達之競投資訊(無論是否競投人本人或競視 人的代理人傳達),均視為競投人本人所為,競投人應當對 其行為承擔法律責任,除非競投人本人已以本公司認可的書 面方式變更了委託競投表格中填寫的即時通訊方式。但在任 何情況下,如未能聯絡,或在使用該即時涌訊工具的競投中

有任何錯誤或遺漏,本公司均不負任何責任。

第四十三條 委託競投之免責 過程中出現的任何錯誤、遺漏、疏忽、過失或無法代為競投 等不承擔任何責任。

第四十四條 委託在先原則 若兩個或兩個以上委託本公司競投之競投人以相同委託價 對同一拍賣品出價且最終拍賣品以該價格落槌成交,則最先 將委託競投表格送達本公司者為該拍賣品的買家

- 第四十五條 拍賣官之決定權
- (一) 拒絕或接受任何競投 (二)以其決定之方式進行拍賣
-) 將任何拍賣品撤回或分開拍賣或將任何兩件或多件拍 (四) 如遇有出錯或爭議時,不論在拍賣之時或拍賣之後,
- 有權決定成功競投者、是否繼續拍賣、取消拍賣或將有爭議 的拍賣品重新拍賣: (五)拍賣官可以在其認為合適的水平及競價階梯下開始及 進行競投,並有權代表賣家以競投或連續競投方式或以回 應其他競投人的競投價而競投的方式,代賣家競投到底價的

第四十六條 不設保留價

酌將價格下降繼續拍賣,直至有競投人開始競投,然後再由 該競投價向上繼續拍賣。

第四十七條 影像顯示板及貨幣兑換顯示板

本公司為方便競投人·可能於拍賣中使用影像投射或其他形式的顯示板·所示內容僅供參考。無論影像投射或其他形式 的顯示板所示之數額、拍賣品編號、拍賣品圖片或參考外匯 金額等資訊均有可能出現誤差,本公司對因此誤差而導致的

(六)採取其合理認為適當之其他行動。

任何損失不承擔任何責任。

第四十八條 拍賣成交 最高競投價經拍賣官落槌或者以其他公開表示買定的方式 確認時,該競投人競投成功,即表明該競投人成為拍賣品的 買家,亦表明賣家與買家之間的拍賣合約之訂立。

第四十九條 佣金及費用 競投人競投成功後,即成為該拍賣品的買家。買家應支付本 公司相當於落槌價百分之十五的佣金,同時應支付其他買家 負責的各項費用。且本公司可根據本公司業務規則的規定向 賣家收取佣金及其他賣家負責的各項費用。

第五十條 税項

罗家向本公司支付的所有款項均應是淨額的,不得包括任何 貨物税、服務税或者其他增值税(不論是由香港或其他地區 所徵收)。如有任何適用於買家的税費,買家應根據現行相 關法律規定自行負擔。

第五十一條 付款時間

第五1 - 14 17 秋1号目 拍賣成交後・除非另有約定・否則不論拍賣品之出口、進口或 其他許可證之任何規定・買家應自拍賣成交日 (含成交日) 起 七日內向本公司付清購買價款並安排提取拍賣品。若涉及包 裝及搬運費用運輸及保險費用、出境費等,買家需一並支付

第五十二條 支付幣種 所有價款應以港幣支付·如買家以港幣以外的其他貨幣支付· **雁按胃家租本公司约定的雁價折質或按昭本公司選擇之銀** 行於買家付款日前一個工作日公佈的港幣與該幣種的匯價折 算。本公司為將買家所支付之該種外幣兑換成港幣所引致之 所有銀行手續費、佣金或其他費用,均由買家承擔。

第五十三條 所有權轉移 即使本公司已將拍賣品交付給買家·買家仍未取得拍賣品之 所有權,直至買家付清購買價款及買家欠付本公司的款項為

第五十四條 風險轉移 競投成功後·拍賣品的風險於下列任何一種情形發生後(以 較早發生日期為準)即由買家自行承擔:

- (一) 買家提取所購拍賣品;
- (二)買家向本公司支付有關拍賣品的全部購買價款:
- (三)拍賣成交日(含成交日)起七日屆滿。

第五十五條 提取拍賣品 買家須在拍賣成交日(含成交日)起三十日內前往本公司地 址或本公司指定之其他地點提取所購買的拍賣品。買家須自 行負責於風險轉移至買家後為所購拍賣品購買保險。若買家 未能在拍賣成交日(含成交日)起三十日內提取拍賣品,則渝 期後對該拍賣品的相關保管、搬運、保險等費用均由買家承 擔,且買家應對其所購拍賣品承擔全部責任。逾期後,即使 該拍賣品仍由本公司或其他代理人代為保管,本公司及其工 作人員或其代理人對任何原因所致的該拍賣品的毀損、滅失, 不承擔仟何責仟。

第五十六條 包裝及付運 本公司有權決定是否接受買家要求·提供代為包裝及處理的 服務。如果本公司工作人員應買家要求代為包裝及處理購買 的拍賣品,上述包裝及處理僅應視為本公司對買家提供的服 務,因此發生的任何風險及損失均由買家自負。在任何情況 下,本公司對因任何原因造成的框架或玻璃、囊匣、底墊、支 架、裝裱、插冊、軸頭或類似附屬物的損壞、滅失不負責任。 加買家要求木公司協助以郵客、快遞或運輸方式領取其所購 買的拍賣品(包裝及郵遞、運輸費用由買受人負擔),一日本 公司將拍賣品交付郵寄、快遞、運輸部門、公司或其雇員 / 分 支機構,則視為本公司已交付該拍賣品,同時應視為買家已 按正常程序領取該拍賣品,此過程中的風險由買家承擔,除 非買家特別指明並負擔保險費外,在郵寄、快遞、運輸過程 中一般不予投保。對於買家指定或本公司向買家推薦的包裝 公司及郵寄、快遞、運輸部門或公司所造成的一切錯誤、遺漏、 捐壞或滅失,本公司不承擔責任。

第五十七條 進出口及許可證

買家須自行負責取得任何有關拍賣品進出口、瀕臨絕種生物 或其他方面之許可證。未獲得任何所需之許可證或延誤取得 該類許可證不可被視為買家取消購買或延遲支付購買價款 **之理由。本公司不承擔因不能填妥或呈交所需出口或進口貨** 單、清單或文件所產生之任何責任。

如買家要求本公司代其申請出口許可證,本公司則有權就此 服務另行收取服務費用。然而,本公司不保證出口許可證將 獲發放。本公司及賣家概無就任何拍賣品是否受進出口限制 或任何禁運作出聲明或保證。

第五十八條 未付款之補救方法 若買家未按照本規則規定或未按照與本公司協議之任何付 款安排足額付款,本公司有權採取以下之一種或多種措施:

一) 拍賣成交後, 若買家未在拍賣成交日(含成交日) 起土 日內支付購買價款,於競投登記時支付的競投保證金不予退 還,同時還應按照本規則規定承擔相應責任;買家以同一競 投號牌同時拍得多件拍賣品的,拍賣成交後若買家未按照規 定時間支付任一拍賣品購買價款,則全部競投保證金不予退

還,同時還應按照本規則規定承擔相應責任;

二) 在拍賣成交日(含成交日) 起七日內, 如買家未向本公 司付清全部購買價款,本公司有權委託第三方機構代為向買 家催要欠付的全部或部分購買價款

(三)在拍賣成交日(含成交日)起七日內,如買家仍未足額 支付購買價款,本公司有權自拍賣成交日後第八日起就買家 未付款部分按照日息萬分之三收取利息,直至買家付清全部 款項之日止,買家與本公司另有協議者除外

(四)在本公司或其他地方投保、移走及儲存拍賣品,風險 及費用均由買家承擔;

(五) 對買家提起訴訟,要求賠償本公司因其違約造成的一 切損失,包括因買家遲付或拒付購賣價款造成的利息損失; 六)留置同一買家在本公司投得的該件或任何其他拍賣品 以及因任何原因由本公司佔有該買家的任何其他財產或財 產權利,留置期間發生的一切費用及/或風險均由買家承擔。 若買家未能在本公司指定時間內履行其全部相關義務,則本 公司有權在向買家發出行使留置權通知且買家在該通知發 出後三十日內仍未償清所有欠付款項的情況下處分留置物。 處分留置物所得不足抵償買家應付本公司全部款項的,本公 司有權另行追索:

(七)本公司有絕對酌情決定權撤銷或同意委託人撤銷交易, 並拒絕該逾期付款買家提出的付款請求、提貨請求,並保留 追索因撤銷該筆交易致使本公司所蒙受全部損失的權利;

(八) 經徵得委託人同意,本公司可按照本規則規定再行拍 賣或以其他方式出售該拍賣品,並由本公司酌情決定估價及 保留價。原買家除確常支付第一次拍賣中買家及賣家確常支 付的佣金及其各自負責的其他各項費用並承擔再次拍賣或 以其他方式出售該拍賣品所有費用外,若再行拍賣或以其他 方式出售該拍賣品所得的價款低於原拍賣價款,原買家應當

(九) 將本公司在任何其他交易中欠付買家之款項抵銷買家 欠付本公司關於拍賣品之任何款項;

(十) 本公司可自行決定將買家支付的任何款項用於清償買 家欠付本公司關於拍賣品或其他交易之任何款項

(十一) 拒絕買家或其代理人將來作出的競投或在接受其競 投前收取競投保證金:

(十二)向賣家誘露買家之資料,以使賣家可展開法律訴訟, 以收回欠款,或就買家違約申索損害賠償及申索法律費用。

第五十九條 延期提取拍賣品之補救方法

若買家未能在拍賣成交日(含成交日) 起七日內提取其購得的拍賣品,則本公司有權採取以下之一種或多種措施:

(一) 將該拍賣品投保及/或儲存在本公司或其他地方,由 此發生的一切費用(包括但不限於自拍賣成交日(含成交日) 起的第三十一日起按競投人登記表格的規定計收儲存費等) 及/或風險均由買家承擔。在買家加數支付全部購買價款後 可提取拍賣品(包裝及搬運費用、運輸及保險費用、出境

(一) 胃家確對其超過本規則規定期限未能提取相關拍賣品 而在該期限屆滿後所發生之一切風險及費用自行承擔責任。 如胃家白成交日(会成交日)起的三十日內仍未提取拍賣品的 則本公司有權在通知買家後,以公開拍賣或其他本公司認為 合滴的方式及條件出售該拍賣品,處置所得在扣除本公司因 此產生之全部損失、費用(包裝及搬運費用、運輸及保險費 用、出境費、儲存費、公證費等)後,若有餘款,則由買家自 行取回,該餘款不計利息,拍賣成交日後兩年尚未取回的餘 款在扣除相關開支(包括法律費用)後由本公司存入香港法

第六十條 有限保證

(一) 本公司對買家提供之一般保證: 如本公司所出售之拍 賣品其後被發現為贋品,根據本規則之條款,本公司將取消 該交易,並將買家就該拍賣品支付予本公司之落槌價連同買 家佣金,以原交易之貨幣退還予買家。

就此而言,根據本公司合理之章見,赝品指仿製品,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)。拍賣品之任何損毀或任何類型之復原品及/或修改 品(包括重新塗漆或在其上塗漆),不應視為赝品。

謹請注意如發生以下任何一種情況,本保證將不適用: 目錄內容乃根據學者及專家於銷售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;或於銷售日期,證明 該拍賣品乃曆品之唯一方法並非當時普遍可用或認可或價格 極高或用涂不切實際;或可能已對拍賣品造成損壞或可能(根 據本公司合理之意見)已令拍賣品喪失價值之方法;或如根 據拍賣品之描述,該拍賣品並無喪失任何重大價值。

二) 本保證所規定之期限為相關拍賣日後五年內, 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:

在收到任何導致買家質疑拍賣品之真偽或屬性之資料後一 個月內書面通知本公司註明拍賣品編號、購買該拍賣品之日 期及被認為是曆品之理由;

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 銷售日期後並無出現任何第三方申索之拍賣品退還予本公

· (三) 有關東南亞現代及當代藝術、中國油畫以及中國書畫, 雖然目前學術界不容許對此類別作出確實之説明,但本公司 保留酌情權按本保證但以拍賣日後一年內為限取消證實為 曆品之東南亞現代及當代藝術、中國油畫以及中國書畫拍賣 品之交易;已付之款項按本條規定: 退還予買家, 但買家必 須在拍賣日起一年內向本公司提供證據(按本條第(二)、(四) 款規定的方式),證實該拍賣品為赝品;

(四)本公司可酌情決定豁免上述任何規定。本公司有權要 求買家索取兩名為本公司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。本公司無須受買家出示之 任何報告所規限,並保留權利尋求額外之專家意見,費用由

第四章 其他

第六十一條 資料採集、錄影 就經營本公司的拍賣業務方面·本公司可能對任何拍賣過程 進行錄音、錄影及記錄,亦需要向競投人搜集個人資料或向 第三方索取有關競投人的資料(例如向銀行索取信用審核) 這些資料會由本公司處理並且保密,唯有關資料有可能提供 給本公司、本公司的分部、附屬公司、子公司以協助本公司為 競投人提供完善的服務、進行客戶分析,或以便提供符合競 投人要求的服務。為了競投人的權益,本公司亦可能需要向 第三方服務供應商(例如船運公司或存倉公司)提供競投人 的部份個人資料。競投人參與本公司的拍賣,即表示競投人 同意上文所述。如競投人欲獲取或更改個人資料,請與客戶 服務部聯絡。

第六十二條 保密責任

本公司有義務為賣家、競投人及買家保守秘密,並根據香港 法律和本規則維護賣家、競投人、買家和本公司的正當權益

第六十三條 鑒定權

如果本公司認為需要,可以對拍賣品進行鑒定。鑒定結論與 委託拍賣合同載明的拍賣品的狀況不符的,本公司有權要求 變更或者解除委託拍賣合同。

第六十四條 版權

賣家授權本公司對其委託本公司拍賣的任何拍賣品製作照 片、圖示、圖錄或其他形式的影像製品和宣傳品,本公司享有 上沭昭片、周示、周錄或其他形式的影像製品和宣傳品的版 權。有權對其依法加以使用。未經本公司事先書面同章,買 家及任何人不得使用。本公司及曹家均並未作出拍賣品是否 受版權所限或買家是否取得拍賣品之任何版權的陳述及保

第六十五條 免除責任 本公司作為賣家的代理人·對賣家或買家的任何違約行為不 承擔責任。在賣家或買家出現違約行為的情況下,本公司有 權根據自己的判斷決定向賣家或買家披露另一方的名稱和 地址,使受到損害的一方得以通過法律訴訟獲得損害賠償。 但是,本公司在向賣家或買家披露該等資料之前,將採取合 理步驟通知將被披露資料的一方。

競投人及買家均應將其固定有效的通訊地址和聯絡方式以 競投登記文件或其他本公司認可的方式告知本公司,若有改 變,應立即書面告知本公司。

本規則中所提及之通知,僅指以信函或傳真形式發出的書面 通知。該等通知在下列時間視為送達:

- 如是專人送達的,當送到有關方之地址時
- 如是以郵寄方式發出的,則為郵寄日之後第七天;
- (三) 如是以傳真方式發出的,當發送傳真機確認發出時。

第六十七條 可分割性

如本規則之任何條款或部分因任何理由被認定為無效、不合 法或不可執行,本規則其他條款或部分仍然有效,相關各方 應當遵守、執行。

第六十八條 法律及管轄權

本規則及其相關事宜、交易、因依照本規則參加本公司拍賣 活動而引起或與之有關的任何爭議,均受香港法律規管並由 香港法律解釋。本公司、買家及競投人等相關各方均須服從 香港法院之唯一管轄權。

第六十九條語言文本 本規則以中文為標準文本·英文文本為參考文本。

英文文本如與中文文本有任何不一致之處,以中文文本為

第七十條 規則版權所有

本規則由本公司制訂和修改,相應版權歸本公司所有。未經 本公司事先書面許可,任何人不得以任何方式或手段,利用 本規則獲取商業利益,亦不得對本規則之任何部分進行複 製、傳送或儲存於可檢索系統中。

第七十一條 適用時期

規則只適用於本次拍賣,本公司可不時更新本規則,競投 人和買家參與另一次拍賣的時候應以當時適用的業務規則 為準。

第七十二條 解釋權

本規則的解釋權由本公司行使。

CONDITION OF BUSINESS

CHAPTER I GENERAL RULES

particular context:

ARTICLE 1 POLY AUCTION (HONG KONG) LIMITED AS AGENT

Unless as otherwise stated, Poly Auction (Hong Kong) Limited acts as the Seller's agent. The closing agreement for sale of a Lot shall be a contract between the Seller and the Buyer. These Conditions of Business and all other terms, conditions and notices contained in the catalogue, announced by the Auctioneer or provided at the saleroom shall constitute the provisions agreed among the Seller, the Buyer and/or Poly Auction (Hong Kong) Limited as auction agent.

ARTICLE 2 DEFINITIONS AND INTERPRETATION

In these Conditions of Business, the following terms shall have the meanings set forth below:

- (1) "Company" means Poly Auction (Hong Kong) Limited; (2) "Seller" means any natural person, legal person or other organization that consigns a Lot(s) within the scope of these Conditions of Business to the Company for auction. In these Conditions of Business, a Seller shall include any of its agents unless as otherwise specified herein or required in a
- (3) "Bidder" means any person, company, body corporate or other organization who or which considers, carries out or attempts to bid in anyway. In these Conditions of Business. a Bidder shall include any of its agents unless as otherwise specified herein or required in a particular context:
- (4) "Buyer" means the Bidder whose bid or offer for a Lot is recognized by an Auctioneer as the highest bid for that Lot in an auction held by the Company, including the principal on behalf of which such Bidder acts: (5) "Buyer's Commission" means any commission that
- a Buyer shall pay to the Company calculated at the rate specified herein of the Hammer Price for the Lot that such Buver purchases: (6) "Lot" means any item consigned by a Seller to the

Company for auction and so auctioned in any auction, in

particular, any item numbered in any catalogue with certain description: (7) "Auction Date" means the date on which an auction is formally held, as announced by the Company in its public notice. In case of any discrepancy between the actual date

and the announced date of an auction, the actual date shall

- prevail: (8) "Sale Date" means, in an auction held by the Company. the date on which the auctioneer concludes a contract for sale between a Seller and a Buyer by way of hammer striking or any other customary manner publicly confirming the sale; (9) "Auctioneer" means any person designated by the
- Company to moderate a particular auction: (10) "Hammer Price" means the price for a Lot at which the Auctioneer decides to sell the Lot by striking the hammer or the agreed sale price in the post-auction sale;
- (11) "Proceeds of Sale" means the net amount due to the Seller, being the Hammer Price less the Buyer's Commission, all expenses and other amounts payable to the Company by the Seller;
- (12) "Purchase Price" means the total amount payable by the Buyer for his/her/its purchase for each Lot, including the Hammer Price, the Buyer's Commission, other Buyer's Expenses and all Buyer's Expenses arising from its failure to perform its obligations;
- (13) "Buyer's Expenses" means costs and expenses in relation to sale of the Lot by the Company, including but not limited to insurance policies, packing, moving, storage, custody for the Lot, any expenses of testing, investigation, queries or authentication related to the Lot at the request of the Buyer or any additional costs and legal expenses to bring claims against a defaulting Buyer;
- (14) "Reserve" means the confidential minimum selling price for the Lot that the Seller has confirmed with the Company;
- (15) "Estimate" means the estimated selling price of a Lot written in the catalogue or other descriptive materials, excluding the Buyer's Commission;

(16) "Storage Fee" means the storage fee payable by the Buyer to the Company according to these Conditions of

In these Conditions of Business, where the context requires, words denoting the singular shall include the plural and vice

ARTICLE 3 SCOPE OF APPLICATION

All parties participating in any auctions organized by the Company, including the Seller, the Bidder, the Buyer and all other related parties (including but not limited to the agents of the Seller, the Bidder and the Buyer) shall be deemed to accept in full and bound by these Conditions of Business, and shall comply with them in such auctions, enjoy the rights and perform the obligations provided herein.

Any Bidder who bids in an auction organized by the Company, whether in person or by authorizing an agent to bid on his/ her/its behalf, whether by raising the paddle, by absentee bids, by phone or by any other means, shall be deemed to have accepted these Conditions of Business in full.

Any dispute among the parties to auctions organized by the Company shall be settled in accordance with these Conditions of Business.

ARTICLE 4 SPECIAL NOTICE

Bidders and Buyers participating in any auctions organized by the Company shall carefully read and be abided by these Conditions of Business: Bidders and Buyers shall read the provisions limiting the Company's liabilities and disclaimers contained in these Conditions of Business carefully. Bidders and/or their agents have the responsibilities to review the original Lot in person, and bear legal liabilities for their acts of hidding the Lot.

Upon the Auctioneer confirms the Bidder's bid by striking his/her hammer or in any other manner publicly indicating confirmation of the purchase in any auctions organized by the Company, the contract for sale regarding the Lot shall immediately enter into force and the Bidder shall become the Buyer of the Lot. The Company, the Seller and the Buyer shall acknowledge the sale of the Lot and its closing, enjoy the rights and assume the obligations provided by applicable laws and/or these Conditions of Business. Any party that fails to perform obligations shall bear its/his/her corresponding legal liabilities.

The Company may amend these Conditions of Business for a particular auction by posting announcements at the auction site or making an announcement at such auction through an Auctioneer.

CHAPTER II THE SELLER

ARTICLE 5 CONSIGNMENT PROCEDURE

When arranging for the consignment of the Seller's Lot to the Company for auction:

- (1) The Seller must present a valid identity document with photo issued by the government (e.g. resident identity card or passport) if the Seller is a natural person and sign a consignment auction contract with the Company:
- (2) A valid certificate of incorporation, proof of shareholding, or a legal authorization document shall be required if the Seller is a legal entity or any other organization, which shall sign a consignment auction contract with the Company.
- (3) When the Seller signs a consignment auction contract with the Company, the Company shall be automatically authorized to make pictures, illustrations, catalogues, or other video images of the Lot.

ARTICLE 6 THE SELLER'S AGENT

nerson:

When arranging for the consignment of the Lot to the Company for auction, the Seller's agent shall submit to the Company the relevant authorization certificates including: (1) A valid identity document if such agent is a natural

(2) A valid certificate of incorporation and proof of share holding if such agent is a legal person or any other organization: and

(3) A power of attorney duly executed. The Company has

the right to examine the aforesaid documents in a lawful

ARTICLE 7 THE SELLER'S WARRANTIES

The Seller hereby makes irrevocable warranties to the Company and the Buyer with respect to the Lot it consigns to the Company for auction as follows:

- (1) The Seller has absolute ownership or legal right to dispose of the Lot. The auction of the Lot will not prejudice any legal interest (including copyright interest) of any third party, and will not violate the provisions of relevant laws and regulations:
- (2) The Seller has, to the best of its knowledge, made full and complete disclosure and description to the Company with respect to the origin and any flaw of the Lot and notified the Company in writing, without any concealment or fabrication; (3) If the Lot being consigned shall be imported into Hong Kong, the Seller shall guarantee the compliance with the laws of its origin, and ensure the completion of the export and import procedures and notify the Company in writing:
- (4) If the violation of the above warranties causes the actual owner of the Lot or any third party who claims to have right to bring any claim or action and causes the Company and/or the Buyer to suffer losses, the Seller shall compensate for all losses suffered by the Company and/or the Buyer as well as all expenses and costs incurred as a result.

ARTICI F 8 RESERVE

Unless as otherwise agreed upon by the Company and the Seller, all Lots are offered subject to a Reserve. The Reserve shall be determined by the Seller and the Company in writing through consultation, and no modification of the Reserve shall be made without the prior consent of the other party after it is determined by both parties. Following the bidding failure of the Lot authorized by the Seller, the Auctioneer shall have the right to sell such Lot at the Reserve after such auction and the Seller must pay the Commission to the Auctioneer. In no circumstance shall the Company bear any liability for failure to sell the Lot at the Reserve at the auction held by the Company.

ARTICLE 9 THE COMPANY'S DISCRETION

The Company may decide the following matters at its absolute discretion:

- (1) Explanation and/or appraisal of any aspect of any Lot through the catalogue of the Lot and/or news media and/or
- (2) Whether to consult any expert or not;
- (3) The illustration of the Lot in the catalogue, the exhibition of the Lot and other forms of publicizing the Lot, the arrangement in the promotional activities as well as the standards of payable expenses;
- (4) Suitability of a Lot for auction by the Company; And
- (5) Other matters such as the date of auction, the place of auction, the conditions of auction and the manner of

ARTICLE 10 LOT NOT AUCTIONED

After the Seller has signed the consignment auction contract with and delivered the Lot to the Company, if for any reason the Company believes that the Lot is not suitable for auction by the Company, the Seller shall collect the Lot within thirty days from the issuance date of the Company's notice (fees for packaging and transportation shall be at the Seller's own expense). The consignment auction contract between the Seller and the Company will terminate on the date when the Seller collects the Lot. If during the above-mentioned period the Seller fails to collect the Lot, the consignment auction contract will automatically terminate upon the expiration of such period. If within seven days after the termination of the consignment auction contract the Seller does not collect the Lot, the Company shall have the right to charge the Storage Fee, insurance fees and other reasonable expenses, and to dispose of the Lot in a way the Company deems proper. The Seller is responsible for the collection of, if any, the amount

obtained from the disposal after deducting all the fees and any insurer of the Lot. expenses incurred by the Company.

ARTICLE 11 SUSPENSION OF AUCTION

The Company has the right to suspend the auction of any Lot at any time before the actual auction under any one of the following situations:

- (1) The Company has an objection to the ownership or authenticity of the Lot:
- (2) Any third party has an objection to the ownership or authenticity of the Lot and can provide relevant evidence materials as to the basis of such objection, pays a security pursuant to the Company's requirements and is willing to take the corresponding liabilities for the legal consequences and all losses caused by the suspension of auction;
- (3) The Company has an objection to the explanation of the Seller or the accuracy of the Seller's warranty mentioned in Article 7 hereof:
- (4) Any evidence proves the Seller has violated or will violate any provisions of these Conditions of Business;
- (5) For any other reason, the Company believes that the auction of such Lot shall be suspended; or
- (6) Whichever situation causes such suspension, if the Company is aware of any ownership or other dispute in relation to the Lot being consigned for auction, the Company shall have the right to refuse to return such Lot until the dispute is settled.

ARTICLE 12 THE SELLER'S WITHDRAWAL OF LOT

The Seller may withdraw the Lot at any time prior to the Auction Date by issuing a written notice to the Company. In the case that the Lot has been listed in the catalogue or other public materials and they have begun to be printed at the time of the withdrawal of the Lot, the Seller shall pay an amount equal to 20% of the Reserve of the Lot and all other expenses. In the case that the catalogue or other public materials have not been printed, the Seller shall pay an amount equal to 10% of the Reserve of the Lot and all other expenses. Any dispute or claim arising out of the Seller's withdrawal of the Lot shall be borne by the Seller and has nothing to do with the Company.

ARTICLE 13 AUTOMATIC INSURANCE

Unless as otherwise instructed by the Seller in writing, all Lots will be automatically covered under the insurance policies purchased by the Company after the Seller enters into the consignment auction contract with the Company and delivers the Lots to the Company. The insured amount shall be based on the Reserve agreed by the Seller and the Company in the consignment auction contract (if there is no Reserve, it shall be the agreed insured amount of the Lot: if the Reserve is adjusted, it shall be the original Reserve of the Lot). The insured amount is only applicable to insurance and claim for compensation, is not the Company's warranty or guarantee for the value of the Lot, and does not mean. that the Lot can be sold for an amount equal to the insured. amount through any auction by the Company.

ARTICLE 14 INSURANCE PREMIUM

If the Lot is sold, the insurance premium payable by the Seller shall be 1% of the Hammer Price unless as otherwise agreed by the Seller and the Company. If the Lot is not sold. the Seller shall as well pay the insurance premium at 1% of

ARTICLE 15 INSURANCE PERIOD

If the Lot is sold in the auction, the insurance period shall terminate at the earlier of the seventh day after the Sale Date (including the Sale Date) and the date when the Buyer collects the Lot. If the Lot is not sold in the auction, the insurance period shall terminate upon the expiry of thirty days after the Company issues the notice on the collection of

ARTICLE 16 INSURANCE BY THE SELLER

- In the event that the Seller notifies the Company in writing not to insure the Lot, it shall undertake all the risks and the following liabilities at any time (unless as otherwise ruled by an arbitration institution):
- (1) To compensate for any claim or action brought by any other parties against the Company with respect to the damage or destruction of the Lot:
- (2) To compensate the Company and/or any other parties for all losses suffered and all expenses incurred because of the damage or destruction of the Lot caused by any reason; and (3) To notify the compensation related provisions herein to

ARTICLE 17 INSURANCE DISCLAIMER

The damage or destruction of the Lot caused by natural wear, inherent flaws, internal or potential defects, change of substance itself, self-combustion, self-heating, oxidation, corrosion, leakage, rat-bite, worm-bite, change in the atmosphere (climate or air temperature), change in humidity or temperature, or other gradual changes or caused by force majeure such as earthquake, tsunami, war, hostile action, armed conflict, terrorism, coup, strike and social riot, or nuclear radiation or radioactive pollution as well as the damage or destruction of book frames, glass, drawers. bottom pads, trestles, mountings, insert pages, scroll heads or other similar accessories caused by any reason are not within the scope of insurance indemnity

ARTICLE 18 INSURANCE INDEMNITY

Any damage or destruction of the Lot caused by incidents or disasters covered by the insurance purchased by the Company for the Lot shall be handled in accordance with the laws of Hong Kong on insurance. The Company shall pay insurance indemnities after deducting the Company's expenses (other than the Commission) to the Seller after the Company obtains such indemnities from the insurance company.

ARTICLE 19 BIDDING PROHIBITION

The Seller shall not bid for the Lot consigned to the Company by himself/herself/itself for auction, or authorize any other person to bid on his/her/its behalf. Only the Company has the right to bid on behalf of the Seller at a price not more than the Reserve. The Seller shall bear all legal liabilities and compensate for all losses caused to the Company if the Seller violates this Article.

ARTICLE 20 COMMISSION AND EXPENSES

Unless as otherwise agreed upon by the Seller and the Company, the Seller shall authorize the Company to deduct 10% of the Hammer Price as Commission and at the same time deduct other expenses. Despite the fact that the Company is the Seller's agent, the Seller agrees that the Company may collect the Commission and other expenses from the Buyer in accordance with provisions in Article 49

ARTICLE 21 SERVICE FEE FOR UNSOLD LOT

In case the Lot is not sold because the bidding price is lower than the Reserve, the Seller shall authorize the Company to charge the Seller a service fee for unsuccessful auction and other expenses.

ARTICLE 22 PAYMENT OF PROCEEDS OF SALE

Where the Buyer effects full payment of the Purchase Price to the Company in accordance with the provisions in Article 49 hereof, the Company shall pay the Proceeds of Sale to the Seller thirty-five days after the Sale Date in Hong Kong dollars.

ARTICLE 23 DEFERRED PAYMENT

Where the Company does not receive the full payment of the Purchase Price from the Buyer upon the expiry of the payment period under Article 51 hereof, the Company will pay the Proceeds of Sale to the Seller within seven working days after receipt of full payment of the Purchase Price from

ARTICLE 24 SELLER TAXES

The Seller shall pay taxes to the government for the Proceeds of Sale obtained. If the Company has the obligation to withhold and pay taxes according to the provisions of the relevant laws, the Company will follow the provisions of the laws. The Seller shall assist in handling all the formalities. and bear the corresponding taxes and expenses.

ARTICLE 25 ASSISTANCE IN COLLECTION OF OUTSTANDING PAYMENT

The Seller shall, at the time of its consignment of the Lot to the Company for auction, be deemed to have authorized the Company to demand the corresponding outstanding payment from the Buyer on behalf of the Seller. Where the Buyer fails to fully pay the Purchase Price within seven days after the Sale Date (including the Sale Date), the Company shall have the right to demand the Commission and other Buyer's Expenses according to the provisions of Article 58 hereof. In addition, the Company shall as well have the right to take appropriate measures (including but not limited to resorting

to legal proceedings) to assist the Seller in collecting such outstanding payment from the Buyer where it is deemed by the Company to be practicable. The above provision does not exclude the Seller's right to demand in person or authorize any third party to demand the outstanding payment from the Buyer and does not obligate the Company to demand the corresponding outstanding payment from the Buyer on behalf of the Seller under any circumstance. This Company shall not bear the corresponding liability for the Seller because of the Buyer's failure to pay the Purchase Price under any circumstance.

ARTICLE 26 THE COMPANY'S DISCRETION

The Company shall have the right to accept the Seller's authorization (at the Seller's expenses) and may determine the following matters as the case may be

- (1) To agree on special conditions of the payment of the Purchase Price;
- (2) To remove, store and insure the sold Lot;
- (3) To settle claims brought by the Buyer or the Seller in accordance with the relevant articles hereof; and
- (4) To take other necessary measures to collect the outstanding payment owed by the Buyer to the Seller.

ARTICLE 27 UNSOLD LOT

In the event that the Lot is not sold, the Company may choose any one of the following actions:

(1) Private sale after the auction

The Company may re-negotiate with the Seller on the revised Reserve and sell the Lot in private sale, and pay the Seller the Proceeds of Sales adjusted based on the revised Reserve.

(2) Re-auction

The Company may re-auction the Lot. The Commission and expenses scale set out in the previous consignment auction contract remains applicable.

(3) Collection of the Lot The Seller shall take back the Lot within 30 days upon receipt

of the Company's notice on collection (fees for packaging and transportation shall be paid by the Seller) and pay the Company the service fee for unsuccessful auction and other expenses. The Company shall, upon expiration of such time limit, be entitled to charge the Storage Fee, insurance fees and other reasonable expenses, and to sell the Lot through public auction or other means of sale according to the conditions the Company deems appropriate. The Company shall also be entitled to deduct the service fee for unsuccessful auction and other expenses payable by the Seller in the first auction as well as all expenses for re-sale of the Lot by auction from the Proceeds of Sale before paying the remaining amount to the Seller.

ARTICLE 28 RISK ASSUMPTION

The Seller shall assume liability for all risks and expenses that occur after the time limit prescribed herein if the Seller fails to take back the Lot not auctioned or the unsold Lot within such the time limit. The Seller shall assume liability for all risks and expenses of the Lot not auctioned or the unsold Lot at the earlier of the thirtieth day after the Company issues a notice on collection of the Lot to the Seller (including the notice date) and the time when the Seller collects the Lot in accordance with these Conditions of Business. Where the Seller requests Company to assist it in the return of the Lot within the time limit provided herein and the Company so agrees, the Seller shall assume liability for all risks and expenses that occur after the Lot leaves the place designated by the Company Unless the Seller specifically gives an indication and pays insurance premium in advance, the Company has no obligation to insure the Lot for any period after its departure from the place designated by the Company. Where the Seller requests the Company to assist it in returning the Lot by means of post, express delivery or other third-party transportation, the Company shall be deemed to have returned the Lot and the Seller shall be deemed to have collected the Lot upon the Company's delivery of the Lot to the post, express delivery and transportation entities, companies or their employees/branch

CHAPTER III THE BIDDER AND THE BUYER

ARTICLE 29 RESPONSIBILITIES OF THE BIDDER AND THE COMPANY IN RESPECT OF THE LOT

1. The Company's perception of all Lots partly relies on the information provided by the Seller, the Company is unable and will not carry out comprehensive inspection of all Lots. Bidders are aware of this and bear the responsibilities of

inspecting and testing the original Lots so that Bidders will be satisfied with those Lots in which they may be interested. 2. All Lots for sale by the Company are available for viewing by Bidders, By bidding, Bidders and/or their agents are deemed to have carried out thorough examination of the Lots, and are deemed to be satisfied with the conditions of the Lots and the accuracy of their description.

3. Bidders acknowledge that various Lots are dated long time ago and of special categories, implying that the Lots are not perfect and not free from defects. All Lots are sold "as is" at the time of the auction (whether or not Bidders

attend the auction). Condition reports may be provided when during the viewing period. Under certain circumstances. catalogue descriptions and condition reports may be used for reference about certain defects of the Lots. Nevertheless. Bidders should pay attention that the Lots may have other defects not clearly stated in the catalogue descriptions and condition reports.

- 4. Regarding the information about the Lot provided to Bidders, including any forecast information (written or verbal) catalogues and other reports, commentaries or estimated values, such information are not statement of facts, but rather are statements of the opinion that the Company holds. Such information can be altered at the sole discretion of the Company from time to time.
- 5. The Company or the Seller has not made any declaration or warranty as to whether any Lot is subject to any copyright or whether the Buyer has bought the copyright of any Lot.
- 6. In accordance to the matters contained in Article 29 (1) to 29 (5) of the Conditions of Business and the special exemption. contained in Article 30 of the Conditions of Business, the descriptions in the catalogue and in the condition reports are written in a reasonably prudent manner (and such should be in line with those terms of the Conditions of Business regarding the Company serving as Auction Agent) based on (1) the information provided by the Seller to the Company: (2) academic and technical knowledge (if any); and (3) generally accepted opinions of the relevant experts.

ARTICLE 30 THE COMPANY'S EXEMPTION AND RESTRICTION OF RESPONSIBILITIES TO THE BUYER

- 1. If the Company considers the Lot as forgery, it shall return the Hammer Price and Buyer's Commission to the Buyer.
- 2. Subject to the matters contained in Article 29 of the Conditions of Business and the rules in Article 30 (1) and 30 (5) of the Conditions of Business, the Company shall not:
- (1) be responsible for any errors or omissions in the information provided by the Company to the Bidder verbally or in writing, no matter whether this is caused by negligence or other reasons, with the exception of provision contained in Article 29 (6) of the Conditions of Business;
- (2) make any guarantee or warranty to the Bidder, excluding any implied warranty and rules other than the expressed warranty that the Seller has entrusted the Company to make to the Buyer (with the exception of those responsibilities that cannot be discharged according to the stipulations of laws); (3) be accountable to any Bidder for any actions or omissions of the Company regarding the auction or the sale of any Lot (no matter whether this is caused by negligence or other reasons). 3. Unless the Company owns the Lot to be sold, it shall not be responsible for any breach of the Conditions of Business
- 4. Without affecting Article 30 (2) of these rules, any claim for compensation that the Bidder makes to the Company or the Seller shall be limited to the Hammer Price and the Buyer's Commission of the Lot. Under no circumstances shall the Company and the Seller bear any consequential losses incurred by the Buyer.
- 5. Article 30 of the Conditions of Business does not exempt or restrict the responsibilities of the Company regarding any misrepresentation with fraudulent element made by the Company or the Seller, nor the responsibilities of casualty or death caused by negligent acts or omissions of the Company or

ARTICLE 31 CATALOGUE AND OTHER EXPLANATION OF THE LOT

The Company shall prepare a catalogue of the Lot to briefly introduce the conditions of the Lot with words and/or pictures to facilitate the Bidder and Seller to participate in the auction held by the Company. The words and Estimate in the catalogue of the Lot, pictures, other images as well as public materials are only references for the Bidder and may be revised before auction. The Company provides no guarantee for the authenticity, value, tone, quality or flawlessness of the Lot.

ARTICLE 32 UNCERTAINTY OF CATALOGUE

In case that the tone, color, graduation and shape of the Lot shown in the catalogue and/or any other illustrations, images and public materials differ from those of the original Lot due to printing, photography or other technical reasons, the original Lot shall take precedence. Any introduction and appraisal of any Lot made by the Company and its employees or its agents in anyway (including the certificate, catalogue, slideshow and news media) are only opinions for reference and do not constitute any guarantee for the Lot. The Company and its employees or its agents shall undertake no liability for any inaccuracy or omission in the aforesaid introduction or appraisal.

ARTICLE 33 RESERVE AND ESTIMATE

Unless otherwise indicated, all Lots are offered subject to a Reserve. Normally, the Reserve is not higher than the lowest Estimate announced before the auction or published before the auction by the Company. If a Reserve has not been set for a Lot, unless there has already been bidding, the Auctioneer, in his or her discretion, may decide the starting price, but this shall not be higher than the lowest Estimate of the Lot before the auction.

Under no circumstances shall the Company bear any liability when the bids for a Lot do not reach the Reserve. If the bids are lower than the Reserve, the Auctioneer, in his or her discretion, may sell the Lot at a price lower than the Reserve. However under such circumstances, the amount that the Company shall pay the Seller shall be the amount that the Seller would receive as if the Lot was sold at the Reserve.

The Estimate is estimated at an earlier time before the Auction Date, it is not a confirmed selling price, and is not legally binding. Estimates cannot be used as a forecast of the Hammer Price of the Lot, and the Company has the right to revise from time to time the Estimate already made.

ARTICLE 34 BIDDERS' INSPECTION RESPONSIBILITY

The Bidder and/or his/her/its agents shall have the responsibility to learn about the actual conditions of the Lot and shall be legally liable for his/her/its bid for a certain Lot. The Company strongly advises the Bidders to personally inspect the original Lot they intend to bid for before the Auction Date by authentication or other means. Bidders shall judge by themselves whether Lot complies with the descriptions in the Company's catalogue of the Lot and other images and public materials, rather than relying on the catalogue, images and public materials to make decisions.

ARTICLE 35 REGISTRATION OF BIDDERS

If the Bidder is a natural person, before the Auction Date, he/ she shall fill in and sign the registration documents with an identity document with photo issued by the government (such as resident identity card or passport), and provide proof of the current address (e.g. utility bill or bank statement); if the Bidder is a company or other organization, before the Auction Date, it shall fill in and sign the registration documents and collect a paddle with its valid certificate of incorporation and proof of shareholding and legitimate authorization document. The Company may request the Bidder to present proof of bank details or other proof of financial conditions for payment purposes.

ARTICLE 36 PADDLE

The Company can announce before the Auction Date the conditions and procedures of arranging paddle for the Bidder according to different auction conditions and auction methods etc., including but not limited to the qualification and conditions for the Bidder to arrange a paddle. The Company solemnly reminds that a paddle is the only proof for the Bidder to participate in the auction at the venue. The Bidder shall keep it properly and shall not lend it to others to use it. If it is lost, it shall immediately handle the loss report formalities in a written form recognized by the Company.

No matter if the person holding a paddle has been appointed by the Bidder or not, his or her bidding acts at auction are considered as having been made by the registered person himself, and the Bidder shall bear the legal responsibilities for the acts of the former, unless the Bidder himself has already submitted a written report to the Company regarding the loss paddle.

ARTICLE 37 AUCTION DEPOSIT

When a Bidder participates in an auction of the Company, he/she shall first pay the auction deposit before collecting the paddle. The amount of the auction deposit will be announced by the Company before the Auction Date, and the Company has the right to waive the auction deposit. If the Bidder fails to buy the Lot and he does not owe the Company any sum, then that auction deposit shall be returned to the Bidder in full without interest within 14 working days after the end of the auction. If the Bidder succeeds in buying a Lot. the auction deposit shall automatically be converted to the payment of the Purchase Price of the Lot.

ARTICLE 38 DISCRETION OF THE COMPANY

The Company has the right to forbid anyone from participating in the auction organized by the Company or entering the auction site, or taking pictures or shooting videos at the auction site at its discretion.

ARTICLE 39 HANDLING OF ABNORMAL EVENTS

If any abnormal event occurs at the auction site, the Company has the right to take emergency actions. If any dispute arises at the auction site, the Company has right to mediate and settle it.

ARTICLE 40 CONFIRMATION OF BUYER'S IDENTITY

The Bidder must take good care of his/her/its paddle and be cautious not to lose it. The Bidder shall not lend his/her/its paddle to others, or the Bidder shall assume all legal liability for others' act of bidding for the Lot using his/her/its paddle.

ARTICLE 41 ABSENTEE BIDS

borne by the Bidder.

Bidders shall attend the auction in person. If a Bidder or its agent cannot attend in person, it can appoint the Company in writing for the Company to bid on its behalf. The Company has the discretion to accept or not accept the above appointment. Any Bidder who has appointed the Company to bid shall handle the appointment formalities within the period stipulated (no later than three business days), and produce a completed Absentee Bid Order to the Company, and at the same time pay the auction deposit according to the Conditions of Business.

If the Bidder who has appointed the Company to bid needs to cancel the absentee bid, it shall notify the Company no later than 24 hours before the Auction Date.

ARTICLE 42 AUCTION RESULTS OF ABSENTEE BID

If a Bidder who has appointed the Company to bid, the auction results and the related legal responsibilities shall be

If the Bidder indicates in the Absentee Bid Order that it bids by instant communication methods such as telephone, it shall fill in the instant communication method accurately and keep the instant communication instrument properly, during the period in which the Company is appointed to bid, the Bidder shall use that instant communication instrument itself. In the case when the instant communication instrument is lost or it cannot be within control, the Bidder shall immediately use a written form recognized by the Company to change the instant communication method filled in the Absentee Bid Order During the period the Company is appointed to bid, it shall make appropriate efforts to contact the Bidder, the bidding information transmitted by that instant communication instrument (whether or not it is transmitted by the Bidder personally or the Bidder's agent) shall be considered as transmitted by the Bidder itself, and the Bidder shall bear legal responsibilities for the actions taken by it. Unless the Buyer itself has changed the instant communication method filled in the Absentee Bid Order by a written method recognized by the Company, Nevertheless, under no circumstances shall the Company be responsible for any unsuccessful contact or errors or omissions in the bidding process using that instant communication instrument.

ARTICLE 43 DISCLAIMER OF ABSENTEE BID

Since absentee bid is a free service of transmitting bidding information that the Company provides to the Bidder, the Company and its employees shall not bear any responsibilities for unsuccessful bidding or any errors omissions, negligence, fault or inability to bid on its behalf during the bidding process.

ARTICLE 44 FIRST-COME-FIRST-SERVE PRINCIPLE FOR ABSENTEE BID

If two or more Bidders appointing the Company to bid on their behalf have bid the same price for the same Lot and eventually that Lot is sold at that Hammer Price, then the one who first submitted to the Company shall be the Buyer of that Lot.

ARTICLE 45 DISCRETION OF THE AUCTIONEER

The Auctioneer has the right at his absolute and sole discretion in the following matters:

- 1. Refusal or acceptance of any bid:
- 2. Carrying out the auction in such a manner as he may
- 3. Withdrawal of any Lot, dividing it for auction separately, combining any two or more Lots for auction:
- 4. If there are errors or disputes, no matter if they occur during or after the auction, he shall have the right to decide the successful Bidder, whether or not to continue the auction, to cancel the auction or place the Lot under dispute for auction again:
- 5. The Auctioneer may open and carry out the bidding at a level with bidding increments that he considers suitable, and has the right to bid on behalf of the Seller up to the amount of the Reserve, either by placing consecutive bids or by placing bids in response to other Bidders;
- 6. Adoption of other actions that he considers as appropriate.

ARTICI F 46 NO RESERVE

For those Lots without a Reserve, unless there has already been bidding, otherwise the Auctioneer, under his own discretion, may decide the starting price. If there is no bidding at such a price, the Auctioneer will, at his own discretion, lower the price and continue the auction until a Bidder starts to bid, then he will continue the auction at that price and then continue up from that amount

ARTICLE 47 IMAGE DISPLAY BOARD AND **CURRENCY CONVERSION BOARD**

To facilitate Bidders, the Company may use image projector or other forms of display boards in the auction. The contents shown are for reference only. It is possible that there are differences in the information such as the amount, reference number of the Lot, images of the Lot or reference foreign currency etc. shown in the image projector or other forms of display boards and the Company shall not bear any responsibilities for any losses caused by such differences.

ARTICLE 48 SUCCESSFUL BID

The fact that the Auctioneer confirms the highest bid of a Bidder by striking his/her hammer or in any other manner of publicly confirming the sale shall indicate the conclusion of a sales contract for the Lot between the Bidder and the Seller.

ARTICLE 49 COMMISSION AND EXPENSES

After the Bidder has succeeded in bidding, it will become the Buyer of that Lot. The Buyer shall pay a commission equal to 15% of the Hammer Price and at the same time other Buyer's Expenses, and recognizes that the Company can charge the Seller the commission and other Seller expenses according to provisions of the Consignment Agreement.

ARTICLE 50 TAXES

All the monies that the Buyer pays to the Company are net amounts, which shall not include any tax on goods, tax on services or other value added tax (whether levied by Hong Kong or other regions). If there is any tax applicable to the Buyer, the Buyer shall bear it itself according to the provisions of the relevant laws currently in force.

ARTICI F 51 PAYMENT TIME

After the Lot is successfully sold in an auction, unless otherwise agreed, regardless of any stipulations of the export, import or other permits of the Lot, the Buyer shall fully pay the Purchase Price within 7 days after the Sale Date (including the Sale Date), and collect the Lot. If packing, moving costs, and insurance expenses, expenses related to export are involved, the Buyer shallpay them altogether.

ARTICLE 52 PAYMENT CURRENCY

All monies shall be paid in Hong Kong dollars. If the Buyer pays in another currency other than Hong Kong dollars, it shall convert it at the exchange rate agreed between the Buyer and the Company or at the exchange rate of Hong Kong dollars and that currency type on the previous working day announced by such bank as selected by the Company. All bank handling fees, commission and charges incurred by the Company for converting the foreign currency paid by the Buyer into Hong Kong dollars shall be borne by the Buyer.

ARTICLE 53 TRANSFER OF OWNERSHIP

Even if the Company has delivered the Lot to the Buyer, the Buyer has not vet obtained the ownership of the Lot. This

shall pass onto the Buyer only when the Buyer has fully paid the Purchase Price and all monies that the Buver owes the

ARTICLE 54 TRANSFER OF RISKS

After the bidding has succeeded, the risks ofthe Lot shall be borne by the Buyer itself after the occurrence of one of the following events (whichever earlier):

- 1. The Buyer has collected the Lot; or
- 2. The Buyer has fully paid the Purchase Price for the Lot to the Company; or
- 3. The expiry of seven days after the Sale Date (including the

ARTICLE 55 COLLECTION OF THE LOT

Risk and responsibility for the lot passes to the Buyer at the expiration of thirty calendar days from the Sale Date (including the Sale Date), or on collection by the Buyer, if earlier. After thirty calendar days, all expenses incurred. including but not limited to storage, moving, insurance will be for the account of the Buyer, Although the Company shall use reasonable efforts to take care of purchased Lot and suggest handlers, packers or carriers, the company is not responsible to any person to whom we have made are commendation for the acts or omissions of the third party

ARTICLE 56 PACKING, HANDLING AND MOVING

If the employees of the Company pack and handle the Lot bought on behalf of the Buyer according to the latter's requirements, this is considered as a service provided by the Company to the Buyer and the Company has the discretion to decide whether to provide this service, if any losses arise there from, the Buyer shall bear them itself. Under no circumstances shall the Company be responsible for any damage of the glass or picture frame, box, backing sheet. frame case, mounting, inserts, rolling rod or similar auxiliary objects caused by any reasons.

Where the Buyer requests the Company to assist it in collecting the purchased Lot (the packaging, mailing and transportation expenses shall be paid by the Buyer) by means of post, express delivery or transportation, the Company shall be deemed to have delivered the Lot and the Buyer shall be deemed to have collected such Lot according to the normal procedure upon the Company's delivery of the Lot to the post, express delivery and transportation entities, companies or their employees/branch offices. The risks arising from this process shall be borne by the Buyer. Unless as Buyer gives a clear indication and pays insurance premium, no insurance isprovided in the process of mailing, express delivery or transportation generally.

The Company shall undertake no liability for any error. omission, damage or destruction caused by the packaging company and post, express delivery and transportation entities or companies designated by the Buyer or recommended by the Company to the Buyer.

ARTICLE 57 IMPORT, EXPORT LICENSES AND

The Buyer shall be responsible for obtaining any import and export licenses, permit for endangered animals or other aspects related to the Lot. Failure or delay in obtaining any permits required shall not be deemed as a reason for cancelling the purchase or delaying in paying the Purchase Price. The Company shall not bear any responsibilities for the failure to properly fill in or submit the required import or export documents.

If the Buyer requests the Company to apply for the import and export licenses on its behalf, the Company has the right to charge service fees for this service. However, the Company does not warrant that the import or export license will be issued. The Company and the Seller has not made declaration or warranty in respect of whether or not any Lot is subject to import and export restrictions or any embargo.

ARTICLE 58 REMEDIES FOR NON-PAYMENT

If the Buyer fails to make full payment according to the provisions of the Conditions of Business or any payment arrangements agreed with the Company, the Company has the right to adopt one or more of the following measures:

1. After the Lot is sold, if the Buyer fails to pay the Purchase Price within 7 days from the Sale Date (including the Sale Date), the auction deposit paid at the time of bidding registration shall not be refunded, and it shall at the same time bear the relevant responsibilities according the provisions of the Conditions of Business; if the Buyer has

bought a few Lots with the same paddle, after the Lots are sold, if the Buyer has not paid the Purchase Price of any of the Lots within the time stipulated, then the entire auction denosit shall not be refunded, and it shall at the same time bear the relevant responsibilities according the provisions of the Conditions of Business:

2. If the Buyer fails to pay the Purchase Prices in full to the Company within 7 days from the Sale Date (including the Sale Date), the Company has the right to appoint a third party organization to collect the entire or part of the Purchase Prices that the Buyer owes:

- 3. If the Buyer fails to pay the Purchase Price in full within 7 days from the Sale Date (including the Sale Date), the Company has the right to charge interest at 0.03% per day on the unpaid portion starting from the 8th day after the Sale Date until the day on which the Buyer has fully paid the monies, with the exception that the Buyer has otherwise agreed with the Company:
- 4. The Buyer shall bear the risks and expenses of taking out an insurance policy, moving and storing the Lot in the Company or other places:
- 5. To sue the Buyer, demand for compensation for all the losses due to the breach of contract by the Buyer including the interest loss caused by the delay in payment or refusal to make payments by the Buyer:
- 6. To retain that or any other Lot that the same Buyer has bought via the Company, and anyother properties or rights to property of the Buyer that the Company holds for any reasons, all the expenses and/or risks incurred during the retention period shall be borne by the Buyer. If the Buyer fails to perform all its duties concerned within the period specified by the Company, the Company has the right to issue a lien notice to the Buyer and dispose of the items under lien if the Buyer has not yet fully paid all outstanding amounts within 30 days after the issue of that notice, if the items under lien are insufficient to offset all the monies payable by the Buyer to the Company, the Company has the right to claim them:
- 7. The Company has sole discretion to cancel the sale or agree that the Consignor can cancel the deal, and reserve the right to claim all the losses suffered by the Company due to the cancellation of that deal:
- 8. The Company can place the Lot for auction again or sell it by other means according to the provisions of the Conditions of Business with the consent of the Seller, and the Company reserves the right to decide the Estimate and Reserve. The original Buyer shall pay the commission and other Buyer's Expenses and the Seller in the first auction, and it shall bear all the costs of the second auction or the sale of the Lotby other means. If the price obtained from the second auction or the sale of the Lot by other means is lower than the original auction sum, the original Buyer shall pay the shortfall:
- 9. To offset any monies related to the Lot that the Buyer owes the Company by any sums that the Company owes the Buver in any other transactions:
- 10. The Company can decide to use any monies paid by the Buyer to repay any sums that the Buyer owes the Company in any other transactions;
- 11. To reject any bids made by the Buyer or its agent at future auctions, or to obtain auction deposit before accepting any bids;
- 12. To disclose the information of the Buyer to the Seller, so that the Seller can start a law suit to recover the outstanding amount, or claim damages and claim legal fees for the breach of contract by the Buyer.

ARTICLE 59 REMEDIES FOR DELAY IN COLLECTING THE LOT

If the Buyer fails to collect the purchased Lot 7 days after the Sale Date (including the Sale Date), the Company has the right to adopt one or more measures below:

1. All costs (including but not limited to the storage fee calculated and charged according to the provisions of the Bidder Registration Order starting from the 31st day from the Sale Date (including the Sale Date) and/or risks for the taking out of an insurance policy and/or storing the Lot in the Company or other places shall be borne by the Buyer. Only after the Buyer has paid the full amount of the Purchase Price, it can collect the Lot (packing and moving costs, insurance expenses, expenses related to export shall be at the Buyer's

2. The Buyer shall bear all the risks and expenses incurred after the deadline as stated in the Conditions of Business if it cannot collect the Lot concerned within that deadline. If the Buyer has not yet collected the Lot within 30 days from the Sale Date (including the Sale Date), after notifying the

Buyer, the Company has the right to sell that Lot in a public auction or by a method and with methods and conditions that it considers suitable. Any proceeds after thededuction of all the losses, expenses (packing & moving costs, insurance costs, expenses related to export, Storage Fee, and notarial expenses etc.) incurred by the Company from the disposalshall be taken back by the Buyer; such balance is non-interest-bearing. If the Buyer fails totake the proceeds back two years after the Sale Date, the balance shall be deposited to a Hong Kong court by the Company after deducting the relevant expenses (including legal fees).

ARTICLE 60 LIMITED WARRANTY

1. The Company provides general warranty to the Buyer: If the Lot sold by the Company is later found to be counterfeit one, the Company will cancel that deal according to the terms of the Conditions of Business, and will return to the Buyer in the currency of the original deal the Hammer Price together with the Buyer's Commission that the Buyer has paid to the Company for the Lot. In this regard, based on the reasonable opinion of the Company, counterfeits refer to frauds in various aspects such as the source, place of origin. date, production year, duration, culture or sources etc. of the article, and the correct description of the above points have not been recorded in the contents of the catalogue (any special terminologies are taken into consideration). Any damage and/or any type of restored item and/or repaired items (including repainting or painting on top of it) of the Lot shall not be considered as counterfeit.

Please pay attention that if any of the following situations happens, this warranty shall not apply: The contents of the catalogue are based ongenerally accepted opinion of academics and specialists on the selling date, or contradictions in opinions are shown in the contents of the catalogue: or

On the selling date, the only method of proving the Lot is a counterfeit is not a method which can be used in general; which is recognized; which is extremely high price; the usage of such method is impractical; or this method may have caused damage to the Lot or may (according to the reasonable opinion of the Company) have already caused the Lot to lose value; or

If the Lot has not lost any material value from the description of the Lot.

2. The deadline in this warranty is 5 years from the Auction Date concerned, these benefits are exclusively enjoyed by the Buyer, and shall not be transferred to any third party. In order tomake claims based on this warranty, the Buyer shall:-(1) notify the Company in writing withinone month after the receipt of any information which leads the Buyer to doubt the authenticity or attributes of the Lot, specifying the reference number of the Lot, date on which the Lot is purchased and reasons for which it is considered as counterfeit; (2) return the Lot to the Company in the same conditions as it was on the date of sale, and the proper ownership of it is transferrable, plus there are no claims from any third party after the Sale Date.

3. Regarding Southeastern Asian modern and contemporary art, Chinese painting and Chinese calligraphy and Chinese ink painting, althoughat present the academic sector does not permit the making of definitive statements, the Company reserves the discretion to cancel those deals of Lots which are proved to be counterfeit southeastern Asian modern and contemporary arts, Chinese painting and Chinese calligraphy and Chinese ink paintings within one year after the Auction Date based on this warranty. Paid sums shall be returned to the Buyer according to this term, however the Buyer shall provide evidences (based on the methods provided forin clause 2 and 4 of this article) to prove that the Lot is counterfeit within one year from the Auction Date;

The Company can, at its discretion, decide to waive any of the above provisions. The Company has the right to demand from the Buyer two independent specialist reports which are recognized by the specialist sector concerned and which are accepted by the Company and the Buyer at the expense of the Buyer. The Company shall not be subject to any report presented by the Buyer, and retains the right to seek additional expert opinion at the expense of the Company.

CHAPTER IV MISCELLANEOUS

ARTICLE 61 ORTAINING INFORMATION VIDEO TAKING

In connection with the operation of the auction business of the Company, the Company may make audio recording, video recording of any auction process, and need to collect personal information from the Bidder or ask for the

information of the Bidder from third parties (such as asking for credit review from banks). Such information will be handled and kept confidential by the Company. However the information concerned may be provided to the Company, its divisions, affiliates and subsidiaries in order to assist the Company to provide comprehensive services to Bidders. carry out client analysis, or in order to provide services that meet the requirements of the Ridder. For the sake of the interest of the Bidder, the Company may also provide some personal information of the Bidder to third party service providers (such as cargo liners or storage houses). By participating in the auction of the Company, the Bidder agrees to all previously stated disclosure. If the Bidder would like to obtain or amend his personal information, please contact the customer service department.

ARTICLE 62 CONFIDENTIALITY

The Company shall be obligated to keep confidentiality for the Seller, the Bidder and the Buyer and protect the legitimate rights of the Seller, the Bidder, the Buyer as well as the Company according to these Conditions of Business and the laws of Hong Kong.

ARTICLE 63 AUTHENTICATION RIGHT

The Company may authenticate the Lot if necessary. In case of any discrepancy between the authentication conclusion and the conditions of the Lot in the consignment auction contract, the Company shall have the right to request modification or rescission of the consignment auction

ARTICLE 64 COPYRIGHT

The Seller authorizes the Company to produce photos, illustrations, catalogue, video products and advertising materials in other forms of the Lot that it has appointed the Company to place for auction, the Company is entitled to the above photos, illustrations, catalogue, video products and advertising materials in other forms of the Lot, and has the right to use them. Without prior written consent of the Company, the Buyer and anyone shall not use them. The Company and the Seller have not made any statement and warranty as to whether the Lot is restricted by copyright or if the Buyer has obtained any copyright of the Lot.

ARTICLE 65 EXEMPTION FROM LIABILITY

Being an agent of the Seller, the Company shall assume no liability for any breach of contract by the Seller or the Buyer. In case of the breach of contract by the Seller or the Buyer. the Company shall have the right to decide to disclose the other party's name and address to the Seller or the Buyer at its own discretion so that the damaged party may receive compensation for damages through legal proceedings. However, prior to the Company's disclosure of such materials to the Seller or the Buyer, the Company shall take the reasonable steps to notify the party whose materials are to

ARTICLE 66 NOTICE

The Bidder and the Buyer shall inform the Company their permanent and effective correspondent address and contact methods in the bidding registration documents or by other methods recognized by the Company. If there are changes, they shall inform the Company in writing immediately.

The notices mentioned in the Conditions of Business only refer to written notices sent by letter or fax formats. A notice shall be deemed as served at the following moment:

- 1. If it is served by hand, when it reaches the address of the party concerned;
- 2. If it is sent by post, then it is the seventh day after it is
- 3. If it is sent by fax, then it is the moment the outgoing fax transmission is confirmed by the fax machine.

ARTICLE 67 SEVERABILITY

If any terms or parts of the Conditions are confirmed as void illegal or cannot be executed, other terms or parts of the Conditions are still valid, the parties concerned shall be abided by and execute them.

ARTICLE 68 LAWS AND JURISDICTION

The Conditions of Business and the related matters, transactions, any disputes caused by or inconnection with the participation in the auction activities of the Company pursuant to the Conditions of Business shall be subject to Hong Kong laws and shall be interpreted by Hong Kong laws. The Company and the Buyer and the Bidder shall submit to the exclusive jurisdiction of Hong Kong courts.

ARTICLE 69 LANGUAGE

The Chinese version of the Conditions of Businessshall be the standard texts; the English version is for reference only. Should there be any discrepancy between the English version and Chinese version, the Chinese version shall prevail

ARTICLE 70 OWNERSHIP OF THE COPYRIGHT OF THE CONDITIONS

The Conditions of Business is prepared and revised by the Company, the copyright concerned belongs to the Company. Without the prior written approval of the Company, no one shall use any methods or means to use the Conditions of Business to obtain business benefits, and shall not make duplication, of any parts of the Conditions of Business.

ARTICLE 71 APPLICABLE PERIOD

The Conditions of Business is only applicable for this auction. The Company may update the Conditions of Business from time to time, when the Bidder and the Buyer participate in another auction, the then applicable Conditions of Business

ARTICLE 72 RIGHT OF INTERPRETATION

The right of interpretation of these Rules shall belong to the

競投登記須知

IMPORTANT NOTICE ABOUT BIDDING REGISTRATION

- --、閣下參與競投登記時須填寫競投牌登記表格並提供有關身份證明文件,繳納保證金,以辦理登記手續。
- I. When you register to bid in an auction, you must fill in the Bidding Registration Form, provide the relevant identity document, and pay a deposit in order to handle the registration formalities.
- 二、競投登記時須提供之文件:
- 1. 個人:政府發出附有照片的身份證明文件(如居民身份 證或護照),及現時住址證明(如身份證明文件未有顯示 現時任址),如公用事業賬單或銀行月結單。
- 2. 公司客戶:公司計冊證書以及股東證明文件。
- 3. 代理人:代理人的身份證明文件,代理人代表的競投人士/單位之身份證明文件,以及該人士/單位簽發的授權書正本。敬請注意,保利香港拍賣不接受第三方付款-此規定亦適用於代理人。如閣下代表他人參與競投,保利香港拍賣僅接受委託人之付款。
- 4. 新客戶以及未在北京保利國際拍賣有限公司成功競投拍 賣品的客戶,須提供銀行發出之信用證明。建議首次參與 競投的新客戶於拍賣會前至少3個工作天前辦理登記,以 便有充足的時間處理登記資料。
- II. Documents that must be provided when completing the bidding paddle registration:
- (1) Individuals: identity document with photo issued by the government (such as resident identity card or passport) and proof of current address (if the current address is not shown in the identity document), e.g. utility bill or banks tatement. (2) Corporate clients: a certificate of incorporation and proof of shareholding.
- (3) Agent: identity document of the agent, identity document of the bidding person/company that the agent represents, original signed authorization letter from that person/company. Please note that Poly Auction (Hong Kong) does not accept payment from a third party and this also applies to agent. If you participate in the bidding on behalf of others, Poly Auction (Hong Kong) only accepts the payment of the principal
- (4) New clients and those clients who have not yet successfully bought Properties from Beijing Poly International Auction Co., Ltd. must provide credit proof issued by banks, and must complete the registration at least three business days before the auction so that there will be enough time to process the registration.

- 三、因閣下是首次參與競投,如未獲得我方認可的註冊客戶推薦,保證金為港幣 500,000 元。如閣下打算競投高估價拍賣品(在圖錄內或電子圖錄內標有○符號之拍賣品),保證金為港幣 1,000,000 元。保利香港拍賣可要求競投高估價拍賣品的準競投人完成預先登記程序及交付保證金或其他由保利香港拍賣決定之更大金額的保證金及任何財務狀況証明,擔保或及其他由保利香港拍賣面全權酌情決定要求的抵押作為參加保利香港拍賣競投的保障。
- III. If this is the first time you participate in bidding with Poly Auction (Hong Kong), and you have not been recommended by a registered client endorsed by us, the deposit will be HK\$ 500,000. If you intend to bid on a "Premium Lot" (i.e., a lot marked \(\) in the printed catalogue or the digital catalogue), the deposit will be HK\$1,000,000, and in either case, you must deliver to Poly Auction (Hong Kong) such necessary financial references, guarantees, deposits and/or such other security as Poly Auction (Hong Kong) may in its absolute discretion require for your bid.
- 四、所有保證金必須以電匯或信用卡/銀聯卡以港幣付款(閣下必須親自使用您名下的信用卡/銀聯卡)。如閣下未能投得任何拍賣品,保利香港拍賣將安排在拍賣結束後十四個工作日內退回閣下已付的保證金(不包含利息)。如閣下成為買家,保利香港拍賣有權可用該保證金作為支付拍賣品購買價款的款項。任何涉及退款的兑換交易損失或費用,將由閣下承擔。
- IV. All deposits must be paid in HK dollars by telegraphic transfer or credit card/Union Pay Card under your name in person. If you have not successfully bid any Property, Poly Auction (Hong Kong) will arrange to return the deposit (without interest) that you had paid within 14 days after the end of the auction. If you are a buyer, Poly Auction (Hong Kong) canuse the deposit to offset any amount of purchase price of the lot(s) bought by you. Any losses or expenses on foreign currency conversion involved in the refund will be borne by you.
- 五、本公司有權要求競投人提供財務狀況證明、擔保、存款證明,或本公司可絕對酌情要求競投人為其有意競投的 拍賣品提供的其他抵押。本公司保留調查競投人資金來源 的權利。
- V. Our company has the right to demand the Bidder to provide proof of financial conditions, guarantee, proof of bank deposit and/or our company can demand, at its absolute discretion, the Bidder to provide other collateral for the Property that the latter intends to bid. Our company reserves the right to investigate the sources of funds of the Bidder

財務付款須知

IMPORTANT NOTICE ABOUT PAYMENT

一、拍賣成交後,買家應支付落槌價連相應於該落槌價之 適用佣金。拍賣成交日(含成交日)起七日內,買家應向 本公司付清購買價款並提取拍賣品。

I. In addition to the Hammer Price, the Buyer agrees to pay the applicable commission in respect of such Hammer Price. Payment must be made within 7 calendar days (including the day of Sale) from the day of sale. This applies even if the Buyer wishes to export the lot and export licence is (or may be) required.

- 二、自拍賣成交日(含成交日)起的第三十一日起,買家 須為本次拍賣會未領取的拍賣品支付儲存費,每件每月港 幣八百元。儲存不足一個月者,亦須繳付整月儲存費。儲 存費不包括其他額外費用,如保險、包裝和運輸費,其他 額外費用將會另行收取。
- II. Where Properties are not collected within 30 calendar days (including the day of sale) from the day of sale, the Buyer must pay the monthly storage fee of HK\$800 per lot starting from the 31st day. For storage of less than one month, one whole month's storage fee will be charged. All other additional expenses such as insurance, packing & transport costs will be charged separately.
- 三、本公司接受以下幾種付款方式:

電匯

付款方式最好以電匯的方式直接轉入本公司的銀行賬戶。 請將匯款指示連同您的姓名及競投牌號或發票號碼一起交 予銀行。

戶行:香港上海匯豐銀行有限公司 戶名:保利香港拍賣有限公司 號碼:04-848-360475-838 SWIFT: HSBCCHKHHHKH Bank Code: 004

戶行:交通銀行股份有限公司香港分行 戶名:保利香港拍賣有限公司

號碼: 027-536-9-311-5318 SWIFT: COMMHKHH

Bank Code: 027

III. Our company accepts the following types of payment: **TELEGRAPHIC TRANSFER**

Payment should preferably be made by telegraphic transfer directly to our company's account. Please include your name and paddle number or invoice number with your instructions to the bank

Bank: The Hongkong and Shanghai Banking Corporation Limited

Account Name: Poly Auction (Hong Kong) Ltd. Account No: 004-848-360475-838 SWIFT: HSBCCHKHHHKH Bank Code: 004

Bank: Bank of Communications Co., Ltd. Hong Kong Branch Account Name: Poly Auction (Hong Kong) Ltd. Account No: 027-536-9-311-5318 SWIFT: COMMHKHH

Bank Code: 027 信用卡/銀聯卡

買家如以信用卡、銀聯卡方式支付購買價款,則需承擔相當於付款金額一定百分比的公司行政費,且買家本人須持卡到本公司辦理。本公司接受信用卡付款之上限為港幣1,000,000元(每一場拍賣),但須受有關條件與條款約

CREDIT CARD/UNIONPAY CARD

Our company accepts payments by credit cards/UnionPay up to HK\$1,000,000 per auction sale. The Buyer must bear administration fees at a certain percentage of the amount paid according to the rules of the bank.

支票

本公司接受個人支票與公司支票,但請留意買家須於支票 承兑後方可提取拍賣品。本公司不接受旅行支票付款。

CHEOUE

Our company accepts personal and company cheques,but please be reminded that the purchases will not be released until such cheques have been cleared. Traveler's cheques are not accepted.

現金

如以現金或銀行本票繳付款項,則可立即提取拍賣品。惟本公司恕不接受以一筆或多次付款形式用現金支付超過港幣80,000元或同等價值外幣之款項。

CASH

If payment is made by cash or cashier order, the purchases will be released immediately. However, our company does not accept sums exceeding HK\$80,000 (or its equivalent in other currencies) in cash in a single or multiple payments.

四、所有價款應以港幣支付。如買家以港幣以外的其他貨幣支付,應按買家與本公司約定的匯價折算或按照本公司選擇之銀行於買家付款日前一個工作日公佈的港幣與該貨幣的匯價折算,並以本公司所發出之單據上所列之匯率為達。本公司為將買家所支付之該種外幣兌換成港幣所引致之所有銀行手續費、佣金或其他費用,均由買家承擔。

IV. If the payment made in a currency other than Hong Kong Dollars, we shall charge the Buyer for any currency costs incurred. This will include bank charges, commissions for converting the currency. The exchange rate of Hong Kong Dollars and that currency will be the rate quoted by such bank as selected by the company, in Hong Kong on the date of payment.

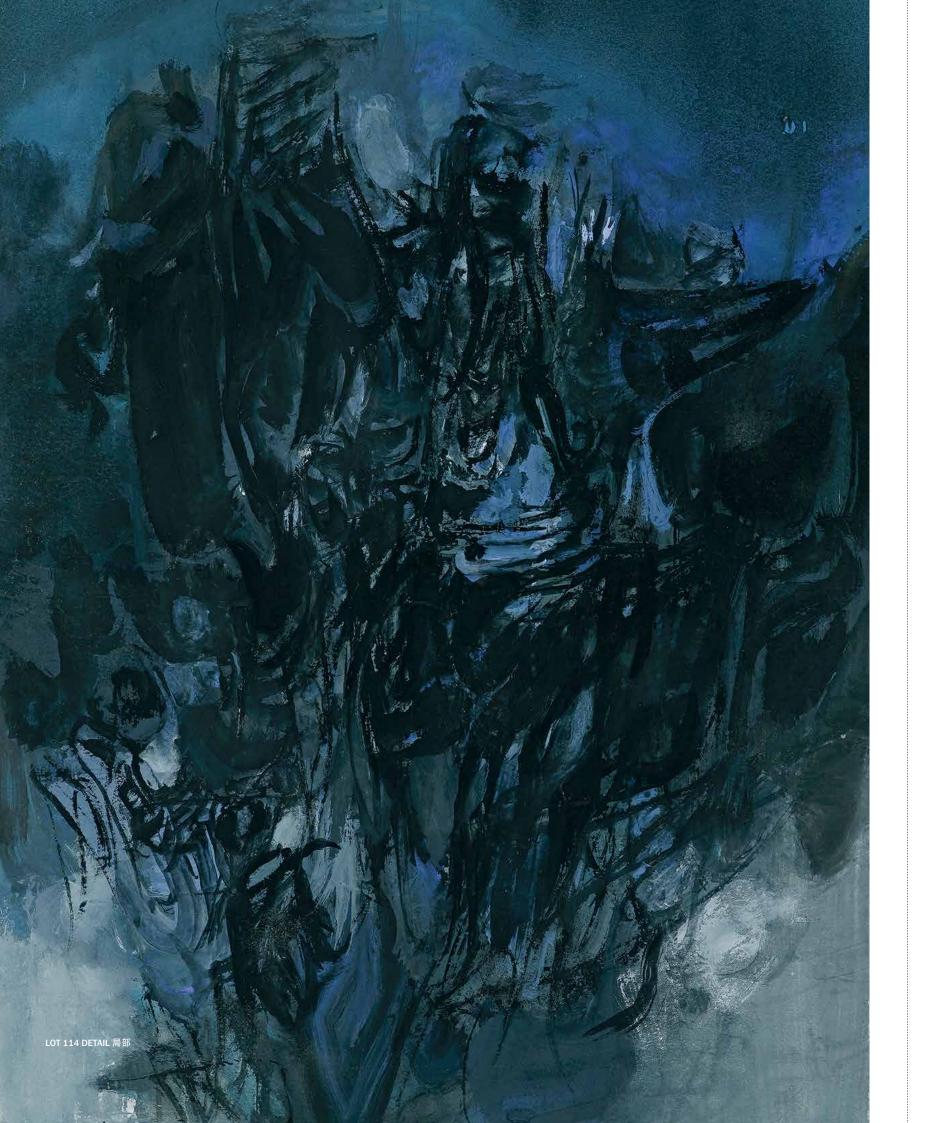
五、本公司將向競投登記表格上的姓名及地址發出售出拍 賣品的賬單,且登記的姓名及地址不得轉移。

V. Our company will issue an invoice of property sold under the name and address on the Bidding Registration Form and the registered name and address should not be transferred.

六、本公司不接受除買家外的任何第三方付款。此項規定 亦適用於代理人。如代理人代表他人參與競投,僅接受委 託人的付款。除接受買家付款外,本公司保留拒收其他來 源付款的權利。

VI. Our company does not accept payment from a third party other than the Buyer. This applies to the agent as well. If the agent participates in the auction on behalf of others, we only accept payment from the principal. Other than accepting payment from the Buyer, our company reserves the right to reject payments from other sources.

266



保利香港拍賣有限公司("保利香港拍賣")



競投牌登記表格

競技	殳牌編號:		

		龙兄 1文	
客戶編號	拍賣編號	圖錄編號	
個人名義競投		公司名義競投	-
姓	_ 名	公司名稱	
身份證或護照編號		商業登記編號	
被授權代表		被授權代表身份證編號	
地址			
城市			
電話	傳真	電郵	
閣下曾否於北京保利國際打	白賣有限公司拍賣登記競投? □有 □沒有	保利香港拍賣不會接納逾八萬港幣(或相等貨幣)之現金款項 香港拍賣業務規則,本公司有權向支付現金的買家或新顧客索	
請附上身份證或護照影印本以作核對用途。	本及住址證明(如公用事業賬單或銀行月結單)	份證明文件、通訊位址證明及現金來源證明。	
	賣品。本人同意向保利香港拍賣交付所需的財 證明及或保利香港拍賣可絕對酌情要求本人為	本人同意接受圖錄內列明之業務規則、重要通告、須知。應保 賣要求,本人同意提供有效身份證明文件及通訊地址證明。	录利香港 拍
登記申請表及保利香港拍	本人同意保利香港拍賣並無責任接受此競投牌 賣對此有最終決定權。除收到保利香港拍賣之 效或發給之競投牌,本人並不應假設保利香港 登記申請表。	買家及賣家之合約於拍賣官落槌時訂立,而閣下作為買家必須結束後立即以港元支付拍賣品之購買價款及任何買家之費用。	頁於拍賣會
表賣家以接連投標或競投	拍賣品叫第一口價以開始競投。拍賣官更可代 之方式就拍賣品作出競投直至達到保留價。閣 T索取有關本人之財務資料。		
規定之用途保利香港拍賣	易推廣以及保利香港拍賣提供之服務或按法律 可能向客戶要求提供其個人資料或向協力廠商 料等。保利香港拍賣在未獲得客戶明確同意前	簽署	
將不會將該等個人資料作,港拍賣有可能向協力廠商	其他用途。為履行客戶所要求之服務,保利香,如船務公司披露資料。部份國家未能提供與保障。根據保利香港拍賣的公司政策,將要求	如閣下計劃出席是本次拍賣並競投拍賣品,請填妥以下表格及前3個工作天傳真至(852)23039888或郵寄到: 保利香港拍賣有限公司	爻於拍賣日
	隱,將客戶的資料保密並提供與香港相同程度 門所處國家能否提供對個人資料之相同法律保	香港金鐘道 88 號太古廣場 1 期 7 樓 電話: (852) 2303 9899	

本欄由保利香港拍賣專用

保證金付款方法:□電匯□本票□支票□信用卡(萬事/銀聯/美國運通)

障。本人於此拍賣品預先登記表簽署,即同意有關披露。 傳真:(852)23039888

POLY AUCTION (HONG KONG) LIMITED ("POLY AUCTION (HONG KONG)")



Paddle No.

BIDDING REGISTRATION FORM

Client No.	Sale No	Lot No
Personal Account		Company Account
First Name	Last Name	Company Name
ID / Passport No		Business Registration No
Authorized Person	Autho	rized Person ID/Passport No
Address		
City	Country	Postal Code
Telephone	Fax	Email
I hereby confirm my intention and to deliver to Poly Auction (Hong K guarantees, deposits and/or such of in its absolute discretion require as (Hong Kong) has no obligation to acc Auction (Hong Kong)'s decision in thi Auction (Hong Kong)'s acceptance received a written confirmation from bidding paddle. Please note that the auctioneer may on behalf of the seller. The auctioned the amount of the reserve, by placin authorize Poly Auction (Hong Kong) to In connection with the management marketing and supply of Poly Auction we may ask clients to provide persinformation about clients from third (Hong Kong) will not use or process without the client's express conser requested, Poly Auction (Hong Kong Kong). Some countries do no information to that offered within policy to require that any such third of our clients' information and provinformation as provided within Hon country that offers equivalent legal this Registration Form you agree to separate to the policy of the pol	d/Passport and proof of current address (e.g. entification purpose. application to bid on the above Lot. I agree Kong) such necessary financial references, ther security as Poly Auction (Hong Kong) may security for my bid. I agree that Poly Auction cept this registration application and that Poly is regard shall be final. I shall not assume Poly of my registration application unless I have in Poly Auction (Hong Kong) to that effect or a poly auction (Hong Kong) to that effect or a popular for may further bid on behalf of the seller up to gresponsive or consecutive bids for a lot. You request a financial reference from your bank. The interpolation of our business and the model information about themselves or obtain a parties (e.g. credit information). Poly Auction is personal information for any other purpose int. In order to fulfill the services clients have any may disclose information to third parties of offer equivalent legal protection of personal Hong Kong. It is Poly Auction (Hong Kong)'s parties respect the privacy and confidentiality wide the same level of protection for clients' grown, whether or not they are located in a protection of personal information. By signing	It is against Poly Auction (Hong Kong)'s general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000 (or its equivalent in other currencies). It is Poly Auction (Hong Kong)'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 license) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation. By signing below, I agree to be bound by the Conditions of Business and all the important notices as printed in the catalogue. If Poly Auction (Hong Kong) so requests, I agree to provide proof of identity and permanent address. 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. SIGNATURE If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2303 9888 or mail to the following address in either case to reach Poly Auction (Hong Kong) no later than 3 working days prior to the day of sale: Poly Auction (Hong Kong) Limited, 7/F, One Pacific Place, 88 Queensway, Admiralty, Hong Kong Tel: (852) 2303 9899 Fax: (852) 2303 9888

保利香港拍賣有限公司("保利香港拍賣")



競投牌編號:		

_ 選擇語言 _

委託競投表格

郵寄或傳真至:

保利香港拍賣有限公司

香港金鐘道88號太古廣場1期7樓

電話:(852) 2303 9899 傳真:(852) 2303 9888

戶行:香港上海匯豐銀行有限公司 戶名:保利香港拍賣有限公司 號碼:004-848-360475-838 SWIFT: HSBCHKHHHKH

戶行:交通銀行股份有限公司 香港分行戶名:保利香港拍賣有限公司

號碼: 027-536-9-311-5318 SWIFT: COMMHKHH

Bank Code: 027

Bank Code: 004

委託競投表格須於拍賣日前三個工作日或之前遞交客戶服務部。保 利香港拍賣將以傳真或錄音電話等方式確認收到閣下之書面競投表 格。若於一個工作日內還未有收到確實回覆,請重新遞交表格。

□ 書面競投

- · 競投將以盡可能低之價格進行。在適當情況下,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。
- · "購買"或"無限價競投"將不被接納,及我們不接納"加一口價"競投標。請根據圖錄內之指示投標。
- · 如保利香港拍賣就同一拍賣品收到兩個或兩個以上競投價相同的書面競投,而在拍賣時此等競投價乃該拍賣品之最高競投價,則該拍賣品會歸於其書面競投最先送抵保利香港拍賣之競
- · 拍賣官可直接於拍賣台上執行書面競投。

□ 電話競技

- · 請清楚注明於拍賣期間可聯絡閣下之即時通訊方式及工具,我們會於閣下擬競投之拍賣品競投前致電給閣下,該即時通訊工具所傳達之競投信息(無論是否為閣下本人傳達),均視為閣下所為,閣下應對其行為承擔法律責任。
- · 所有電話競投可能會被錄音。選擇電話競投即代表競投人同意 其電話被錄音。

客戶編號

個人名義競投		公司名義競投	
姓名		公司名稱	
身份證或護照編號		商業登記編號	
			_
被授權代表	被授	發權代表身份證編號	
地址			
城市	國家	郵政編號	
電話 #1	電話 #2	傳真	

重要提示:

- · 保利香港拍賣不接受包括代理人之內之第三方付款:不接受逾港幣八萬元(或等值貨幣)之現金款項: 且發票資訊於拍賣會完結後將不能更改。
- · 請閣下提供以下文件之經核證副本:
- 個人:政府發出附有照片的身份證明文件(如居民身份證或護照)及(如身份證明文件未有顯示現時住址)現時住址證明,如公用事業賬單或銀行月結單。
- 公司客戶:公司註冊證書以及股東證明文件。
- 代理人: 代理人的身份證明文件, 代理人代表的競投人士/單位之身份證明文件, 以及該人士/單位簽發的授權書正本。
- · 保利香港拍賣僅接受本書面格式的委託競投表格。

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- 一、本人承諾已仔細閱讀刊印於本圖錄上的保利香港拍賣業務規則、重要通告、競投登記須知及財務付款須知,並同意遵守前述規定之一切條款。
- 二、保利香港拍賣業務規則之委託競投之免責條款為不可爭議之條款。無論是由於疏忽或其它原因引致, 本人不追究保利香港拍賣及其工作人員競投未成功或未能代為競投的相關責任。
- 三、本人須於拍賣日前三個工作日或之前向保利香港拍賣出具本委託競投表格。並根據保利香港拍賣公 佈的條件和程序辦理競投登記手續。如在規定時間內保利香港拍賣未收到本人支付的相應金額的競 投保證金,或保利香港拍賣未予審核確認的,則本表格無效。
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			HKD

簽署: 日期:

本欄由保利香港拍賣專用

保證金付款方法:□電匯 □本票 □支票 □信用卡(萬事/銀聯/美國運通)

經辦	審核	日期及時間	

POLY AUCTION (HONG KONG) LIMITED ("POLY AUCTION (HONG KONG)")



Paddle No.		

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Mail or Fax to:

Poly Auction (Hong Kong) Limited Address: 7/F, One Pacific Place

88 Queensway, Admiralty

Hong Kong Phone: (852) 2303 9899 (852) 2303 9888

Bank: The Hongkong and Shanghai Banking Corporation Limited

Account Name: Poly Auction (Hong Kong) Ltd. Account No: 004-848-360475-838

HSBCHKHHHKH

Bank Code: 004

Bank: Bank of Communications Co., Ltd. Hong Kong Branch Account Name: Poly Auction (Hong Kong) Ltd.

Account No: 027-536-9-311-5318

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This Absentee bid registration must be sent to the customer service department at least three business days before the Auction Day. Poly Auction (Hong Kong) will confirm receipt of your Absentee bid registration by fax or recorded phone message etc. If you have not received definite reply within one working day, please send in the form again.

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Bidding will be conducted at the lowest possible price. If appropriate, your absentee bids will be roughly adjusted to the bidding increment of the Auctioneer as close as possible.

"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.

If Poly Auction (Hong Kong) receives two or more absentee bids at the same bidding price, and during the Auction, such bidding prices are the highest bids for that Property, then that Property will belong to the Bidder whose absentee bid reaches Poly Auction (Hong Kong) first.

The Auctioneer can execute absentee bids directly on the Auction stage.

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Please indicate clearly the instant communication methods and instruments that you can be contacted during the auction period, we will phone you before the bidding of the Property that you intend to bid for, the bidding information transmitted by that instant communication instruments (whether or not it is transmitted by you personally) shall be considered as transmitted by you, and you shall bear legal responsibilities for the actions taken by it.

Lot Name

All telephone bids may be recorded, by opting for telephone bids, the Bidder agrees that its phone conversation will be recorded.

Lot No.

Client No.	

Personal Account		Company Account
	Last Name	Company Name Business Registration No
	Autho	orized Person ID/Passport No
		Postal Code
Telephone #1	Telephone #2	2 Fax
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- o Corporate clients: a certificate of incorporation and proof of shareholding.
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- Poly Auction (Hong Kong) only accepts Bidding Form in this written format.

I hereby apply for and appoint Poly Auction (Hong Kong) to conduct bidding for the Property(ies) listed in this Absentee bid registration, and agree to the following terms:

- 1. I undertake that I have carefully read and accept the Conditions of Business, Important Notices, Important Notices about Bidding Registration and Important Notices about Payment of Poly Auction (Hong Kong) published in the catalogue, and agree to be bound by all the terms of the above mentioned provisions.
- 2. The disclaimer of absentee bid of the Conditions of Business of Poly Auction (Hong Kong) is indisputable. I shall not seek to establish the relevant responsibilities of Poly Auction (Hong Kong)and its staff for unsuccessful bidding or their inability to bid on my behalf regardless such is caused by negligence or other
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- 4. The contract between the Buyer and Seller shall be concluded upon the striking of hammer by the Auctioneer. If the Property is sold, I agree to pay in Hong Kong dollars the Hammer Price, a commission equivalent to 15% of the hammer price of each lot and any Buyer's expenses within 7 calendar days (including the day of sale), from the day of sale, and collect the Property (packaging, moving expenses transport costs, insurance expenses and export-related expenses etc. are at my expense) within thirty days after the end of the sale (including the day of sale). If I have not collected the Property within the deadline, then I shall pay storage fee at HK\$800/piece/month and all other additional expenses such as insurance, packing & transport costs will be charged separately.

Highest Bid

ale	LOUNO.	LOT NAME		(Commission not including)	
				HKD	
nature:		Date:			
R OFFICE USE ONLY posit payment: ☐ Wire Transfer ☐ Cashier Order ☐ Cheque ☐ Credit Cards (VISA, MASTER, CUP, AMEX)					
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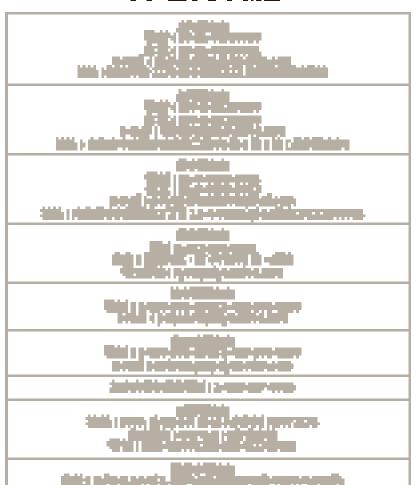
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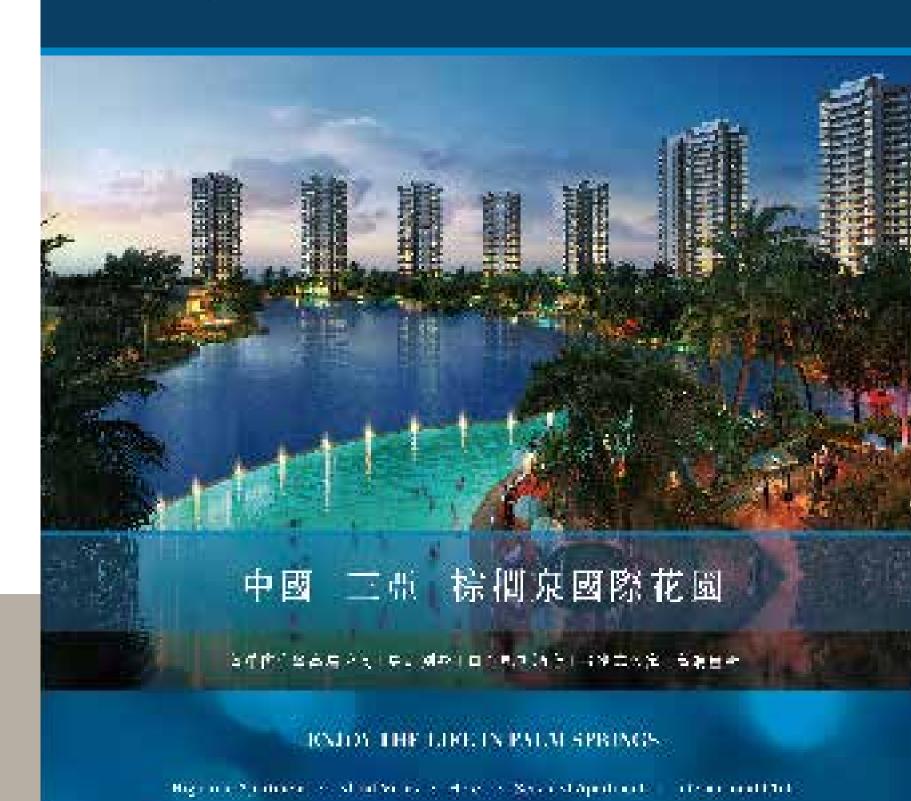
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