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**POLY AUCTION**  
 保利香港拍賣

保利香港拍賣  
 5<sup>th</sup> ANNIVERSARY  
 POLY AUCTION HK

7TH FLOOR, ONE PACIFIC PLACE, 88 QUEENSWAY, ADMIRALTY, HONG KONG • 香港金鐘金鐘道 88 號太古廣場 1 期 7 樓 • +852 2303 9899

POLY AUCTION

HONG KONG

MODERN AND CONTEMPORARY ART

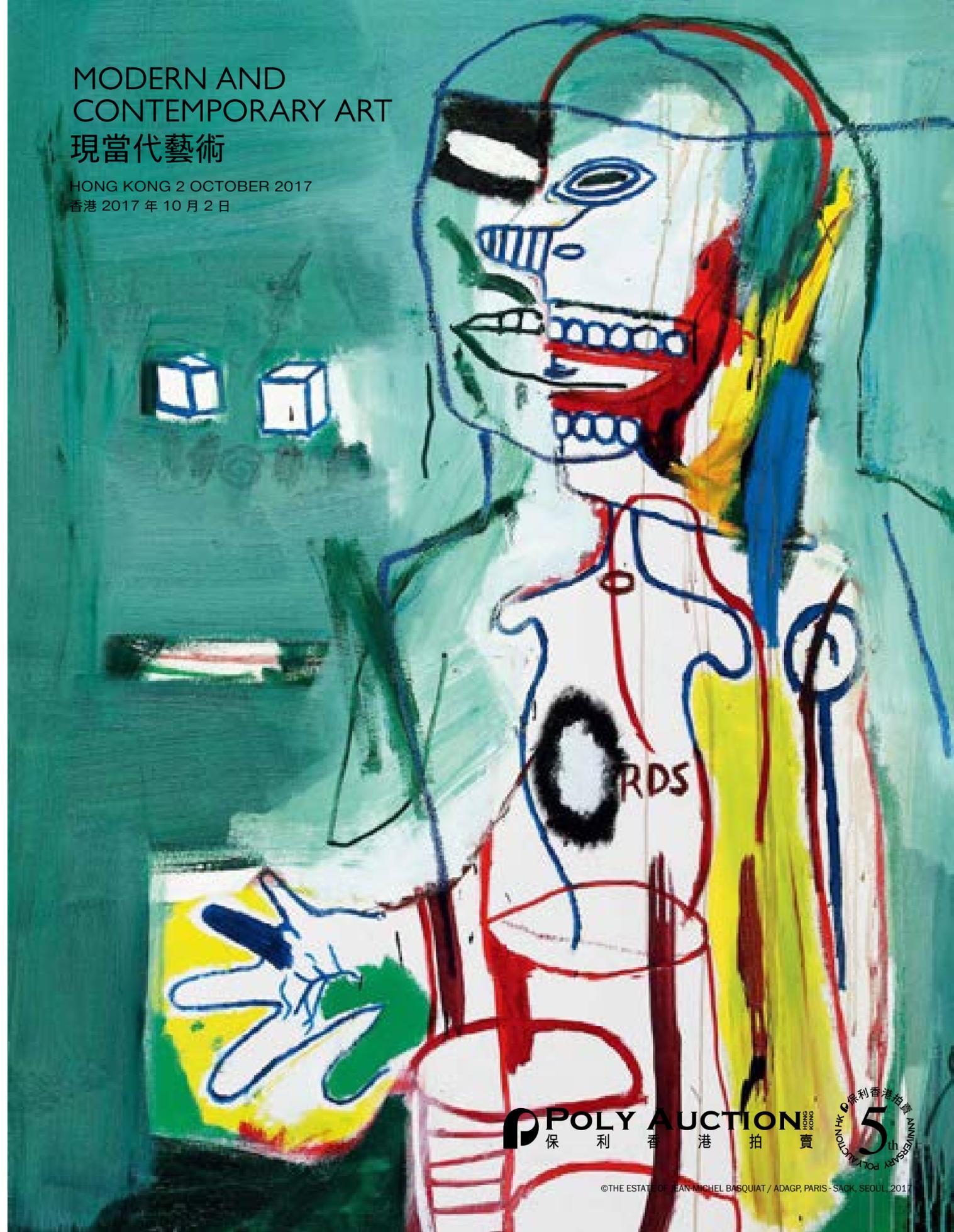
現當代藝術

2 OCTOBER 2017

HKF1017

MODERN AND  
 CONTEMPORARY ART  
 現當代藝術

HONG KONG 2 OCTOBER 2017  
 香港 2017 年 10 月 2 日



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101

WANG JIEYIN

(CHINESE, B. 1941)

**Legends of Glacier**

王劼音 冰川傳奇

Painted in 1997  
oil on canvas  
60 x 80 cm. (23 ½ x 31 ½ in.)  
signed in Chinese; dated '97' (lower left)

**PROVENANCE**  
Private Collection, Asia

1997 年作  
油彩 畫布  
款識：劼音97（左下）

來源  
亞洲 私人收藏

HK\$ 80,000 - 120,000

US\$ 10,300 - 15,400

102

WANG JIEYIN (CHINESE, B. 1941)

**Botanical Illustration**

王劼音 花卉圖譜

Painted in 2004  
oil on canvas  
140 x 50 cm. (55 x 19 ¾ in.)  
signed and dated in Chinese (lower right)

**PROVENANCE**  
Private Collection, Asia

2004 年作  
油彩 畫布  
款識：劼音甲申（右下）

來源  
亞洲 私人收藏

HK\$ 120,000 - 180,000

US\$ 15,400 - 23,100





103

WANG JIEYIN (CHINESE, B. 1941)

**Harbour and Ships**

王劫音 港灣桅影

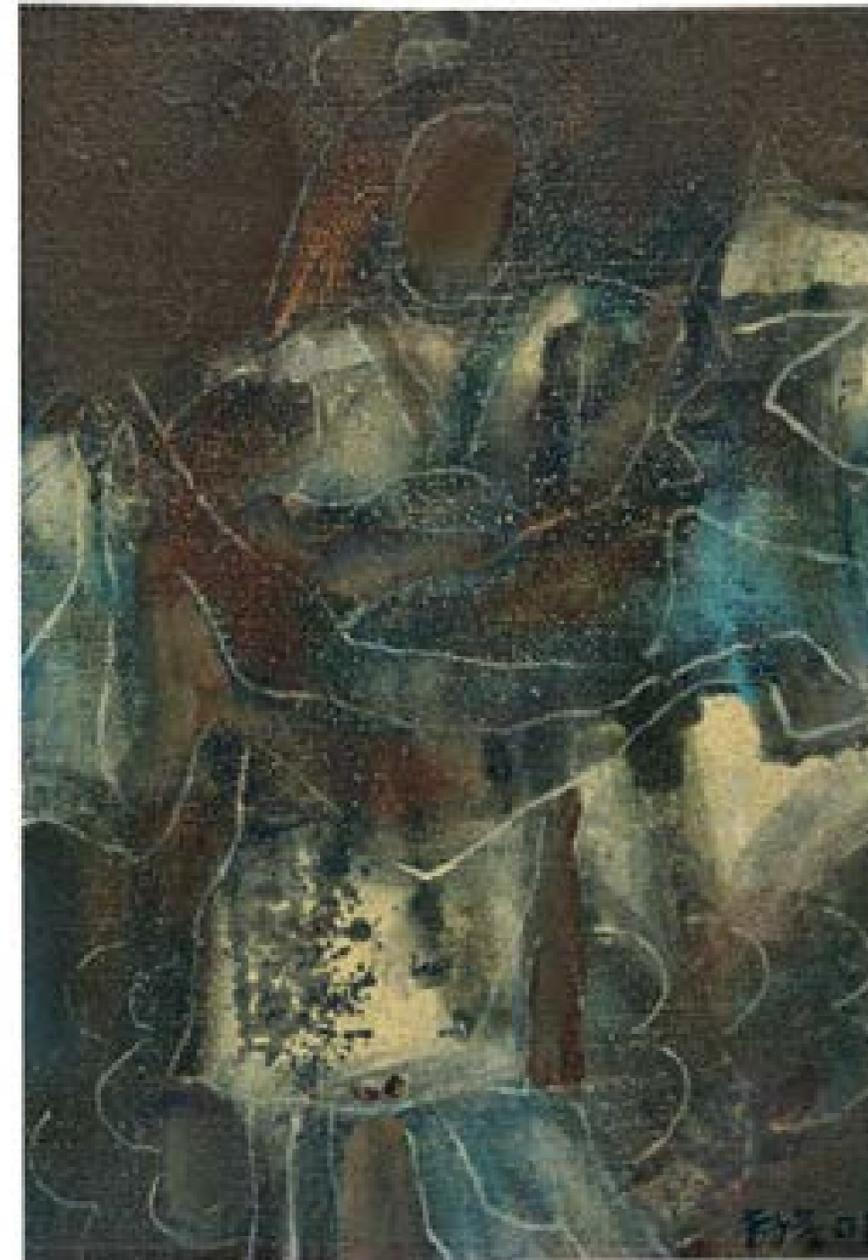
Painted in 2001  
oil on canvas  
61 x 73 cm. (24 x 28 ¾ in.)  
signed in Chinese; dated '2001' (lower right)

2001 年作  
油彩 畫布  
款識：劫音2001（右下）

來源  
亞洲 私人收藏

PROVENANCE  
Private Collection, Asia

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



104

WANG JIEYIN (CHINESE, B. 1941)

**Sing and Dance**

王劫音 宮中舞樂

Painted in 2001  
oil on canvas  
33 x 22 cm. (8 ½ x 13 in.)  
signed in Chinese; dated '01' (lower right)

2001 年作  
油彩 畫布  
款識：劫音01（右下）

來源  
亞洲 私人收藏

PROVENANCE  
Private Collection, Asia

HK\$ 15,000 - 30,000  
US\$ 1,900 - 3,800



1.



2.

105

LUI CHUNKWONG

(CHINESE, B. 1956)

**The Eternal Mystery One; & The Eternal Mystery Four**

呂振光 永恆的神祕一號；及永恆的神祕四號

Painted in 1990  
two acrylic and mixed media on canvas  
1. 40.8 x 40.3 cm. (16 x 15 ¾ in.); &  
2. 41 x 41 cm. (16 ½ x 16 ½ in.)  
1. *The Eternal Mystery One*: signed in Chinese; dated '90' (lower left); signed 'ck', signed in Chinese (on the reverse)  
2. *The Eternal Mystery Four*: signed in Chinese; dated '90' (lower left); signed in Chinese; signed and dated 'ck 1990 ck' (on the reverse)

**PROVENANCE**  
Private Collection, Asia

**EXHIBITED**  
Taiwan, Taipei, Eslite Gallery, *Lui Chun Kwong and Lien Chien Hsing Dual Exhibition*, 11 May-2 June, 1991.

1990 年作  
壓克力 綜合媒材 畫布 (共兩件)  
1. 《永恆的神祕一號》：款識：光 90 (左下)；ck 光 (畫背)  
2. 《永恆的神祕四號》：款識：光 90 (左下)；呂振光 ck 光 1990 ck 光 (畫背)

來源  
亞洲 私人收藏

展覽  
1991年5月11日-6月2日「呂振光、連建興雙個展」誠品畫廊 台北 台灣

HK\$ 25,000 - 45,000  
US\$ 3,200 - 5,800



106

LUI CHUNKWONG

(CHINESE, B. 1956)

**The Desert No. 1**

呂振光 大漠一號

Painted in 1989  
acrylic and mixed media on canvas  
107 x 172 cm. (42 x 67 ¾ in.)

**PROVENANCE**  
Private Collection, Asia

**EXHIBITED**  
Taiwan, Taipei, Eslite Gallery, *Lui Chun Kwong and Lien Chien Hsing Dual Exhibition*, 11 May-2 June, 1991.

**LITERATURE**  
*Lui Chun Kwong and Lien Chien Hsing Dual Exhibition*, Eslite Gallery, Taipei, Taiwan, 1991 (illustrated, p. 3).  
*Schema*, Yi Liu Painting Factory, Hong Kong, China, 2002 (illustrated, plate 75, p. 88).

1989 年作  
壓克力 綜合媒材 畫布

來源  
亞洲 私人收藏

展覽  
1991年5月11日-6月2日「呂振光、連建興雙個展」誠品畫廊 台北 台灣

出版  
《呂振光、連建興雙個展》誠品畫廊 台北 台灣 1991年 (圖版·第3頁)  
《圖式表象》一流畫廊 香港 中國 2002年 (圖版·第75圖·第88頁)

HK\$ 80,000 - 120,000  
US\$ 10,300 - 15,400

107

# LI CHUN-SHAN

(CHINESE, LI ZHONGSHENG, 1912-1984)

**Work 115; Work 142; Work 106; Work 194;  
Work 610; & Work 620**

李仲生 作品115；作品142；作品106；作品194；作品610；及作品620

1. watercolour, wood and collage on paper; 2. oil and watercolour on paper;
  3. watercolour on paper; 4. watercolour on paper;
  5. ball-point pen on paper; & 6. ink on paper
1. 27.1 x 37.3 cm. (10 ¾ x 14 ¾ in.);
  2. 27.6 x 37.8 cm. (10 ¾ x 15 in.);
  3. 21.5 x 37.5 cm. (8 ½ x 14 ¾ in.);
  4. 28 x 40 cm. (11 x 15 ¾ in.);
  5. 21 x 15.1 cm. (8 ¼ x 6 in.); &
  6. 13.6 x 20.5 cm. (5 ½ x 8 in.)

## LITERATURE

1. *Work 115: Li Zhongsheng*, Boya Publishing, Taichung, Taiwan, 1991 (illustrated, plate 066, p. 159).
  5. *Work 610: Li Zhongsheng*, Boya Publishing, Taichung, Taiwan, 1991 (illustrated, plate 021, p. 119).
- A Collection of Articles by Li Chun-shan*, Taipei Fine Arts Museum, Taipei, Taiwan, 1994 (illustrated, unpaginated).
- Abstract, Avant-garde*, Li Chunshan, Lion Art Books, Taipei, Taiwan, 2009 (illustrated, p. 130).
6. *Work 620: Li Zhongsheng*, Boya Publishing, Taichung, Taiwan, 1991 (illustrated, plate 029, p. 124).
- Abstract, Avant-garde, Li Chunshan*, Lion Art Books, Taipei, Taiwan, 2009 (illustrated, p. 136).

Each work is to be sold with a certificate of authenticity issued by Spring Gallery, Taipei, Taiwan.

1. 水彩 木片 拼貼 紙本；2. 油彩 水彩 紙本；3. 水彩 紙本；
4. 水彩 紙本；5. 原子筆 紙本；及6. 水墨 紙本

## 出版

1. 《作品 115》：《李仲生》伯亞出版事業有限公司 台中 台灣 1991 年（圖版，第066圖，第159頁）
  5. 《作品 610》：《李仲生》伯亞出版事業有限公司 台中 台灣 1991 年（圖版，第021圖，第119頁）
- 《李仲生文集》台北市立美術館 台北 台灣 1994年（圖版，無頁碼）
- 《抽象·前衛·李仲生》雄獅圖書股份有限公司 台北 台灣 2009 年（圖版，第130頁）
6. 《作品 620》：《李仲生》伯亞出版事業有限公司 台中 台灣 1991 年（圖版，第029圖，第124頁）
- 《抽象·前衛·李仲生》雄獅圖書股份有限公司 台北 台灣 2009 年（圖版，第136頁）

每件作品附台灣 台北 春之藝廊開立之原作保證書

HK\$ 220,000 - 320,000  
US\$ 28,200 - 41,000

作為現代抽象繪畫的啟蒙和先驅，李仲生被譽為「台灣現代藝術的導師」。從1950年代的東方畫會到70、80年代的畫室教學工作，他與時俱進、獨特大膽的藝術風格和理念對於現代藝術發展產生了深遠的影響。秉持著對於藝術「精神性」的追求，李仲生創作了一系列融合超現實主義抽象的繪畫作品，以弗洛伊德思想中的潛意識心理反應學說為核心，富含「精神語言」和「心理語言」的現代前衛作品。純粹的藝術美是李仲生作品的靈魂：藝術不再作為單純描繪自然的一種表現形式，而是對形而上的「抽象形象」和「心象世界」的探尋，呈現出非肉眼可見的想像空間。李仲生對繪畫的研究是根據其歷史性，反思西方學院派的形式主義，同時指出中國繪畫對於素描、基礎鋪墊的忽視，開創並引領了嶄新的抽象風格。

本次拍賣所呈現的12件作品，包含了水彩、素描、水墨、拼貼以及油彩等多種媒材及形式的運用，直觀全面地呈現了李仲生對於繪畫的創新性研究。《作品 610》(Lot 107)、《作品 603》以及《作品 606》(Lot 108)，以原子筆素描為媒介，利用線條和形狀實現潛意識內心活動的展現。李仲生說：「主要的方法是拿著筆不想什麼，不在一張畫裡要求得到什麼，完全自由放鬆的去畫。換句話說，在初步的階段，根本不預期要得到什麼，然後才可以得到什麼。」這種隨性非刻意的創作理念來自於美國抽象表現主義藝術家如傑克遜·波洛克所講求的「自動性」，但李仲生轉為更為精神層面的抒寫。此外，他不受限於傳統的「文學性」、「敘事性」、「主題性」，李仲生擅長用色彩顏料的質量及層次感激發感官上的體驗。在《作品 115》、《作品 142》、《作品 106》、《作品 194》、《作品 620》(Lot 107) 以及《作品 143》、《作品 139》、《作品 181》(Lot 108) 這些呈現豐富色彩的作品中，每一幅都是一個獨立的精神空間，不規則的形象或接觸或分離，或重疊交錯，令人感到時而安靜和平，時而怪誕乖張，時而又驚心動魄，演繹著一齣齣引人入勝的心理戲，引領每一位觀眾進入個人想像力所建立的「異度空間」。濃、淡、厚、薄層次分明，紅、黃、白、黑、綠對比鮮明，這些潑灑在畫面上的顏料展現了中國藝術家的豪邁氣魄，同時反映了李仲生對國劇臉譜及服飾顏色搭配的研習，生動地影射了傳統東方文化的美學觀點。



1.



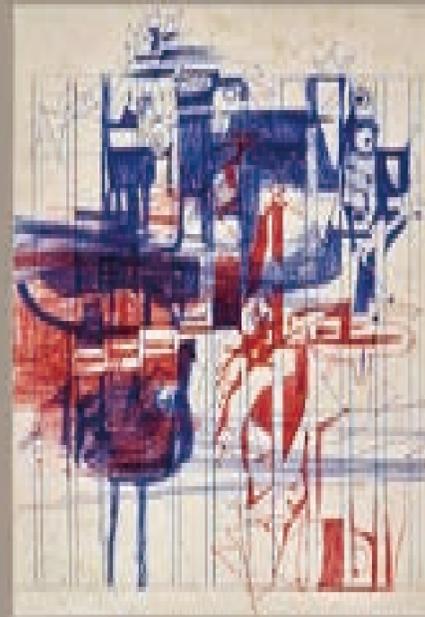
2.



3.



4.



5.



6.

108

# LI CHUN-SHAN

(CHINESE, LI ZHONGSHENG, 1912-1984)

**Work 143; Work 603; Work 139; Work 006; Work 181; & Work 606**

李仲生 作品 143；作品 603；作品 139；作品 006；作品 181；及作品 606

1. watercolour on paper; 2. ball-point pen on paper; 3. watercolour and ink on paper; 4. oil, watercolour and collage on paper; 5. watercolour and collage on paper; & 6. ball-point pen on paper  
1. 27 x 37.6 cm. (10 ¾ x 14 ¾ in.); 2. 14.3 x 20.3 (5 ½ x 8 in.); 3. 26 x 36.1 cm. (10 ¼ x 14 ¼ in.); 4. 27.3 x 37.6 cm. (10 ¾ x 14 ½ in.); & 5. 40 x 28 cm. (15 ¾ x 11 in.); & 6. 20.7 x 14.2 (8 ¼ x 5 ½ in.)  
*Work 006*: signed 'ChunShan' (upper left)

### LITERATURE

2. *Work 603*: *Li Zhongsheng*, Boya Publishing, Taichung, Taiwan, 1991 (illustrated, plate 001, p. 106).  
4. *Work 006*: *Li Zhongsheng*, Boya Publishing, Taichung, Taiwan, 1991 (illustrated, plate 132, p. 231).  
6. *Work 606*: *Li Zhongsheng*, Boya Publishing, Taichung, Taiwan, 1991 (illustrated, plate 031, p. 126).

Each work is to be sold with a certificate of authenticity issued by Spring Gallery, Taipei, Taiwan.

1. 水彩 紙本；2. 原子筆 紙本；3. 水彩 水墨 紙本；4. 油彩 水彩 拼貼 紙本；5. 水彩 拼貼 紙本；及 6. 原子筆 紙本  
款識：《作品 006》：ChunShan（左上）

### 出版

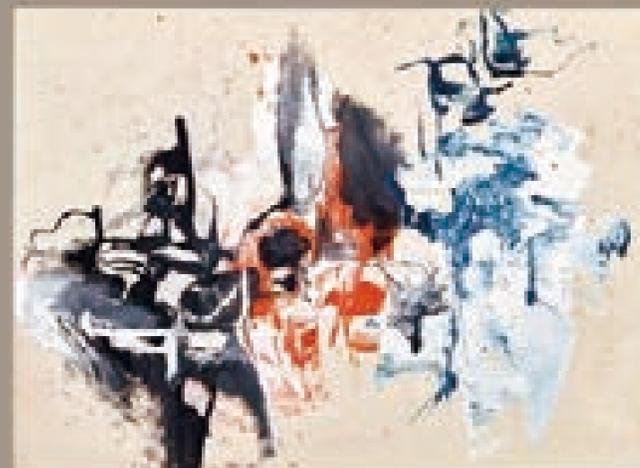
2. 《作品 603》：《李仲生》伯亞出版事業有限公司 台中 台灣 1991 年（圖版·第001圖·第106頁）  
4. 《作品 006》：《李仲生》伯亞出版事業有限公司 台中 台灣 1991 年（圖版·第132圖·第231頁）  
6. 《作品 606》：《李仲生》伯亞出版事業有限公司 台中 台灣 1991 年（圖版·第031圖·第126頁）

每件作品附台灣 台北 春之藝廊開立之原作保證書

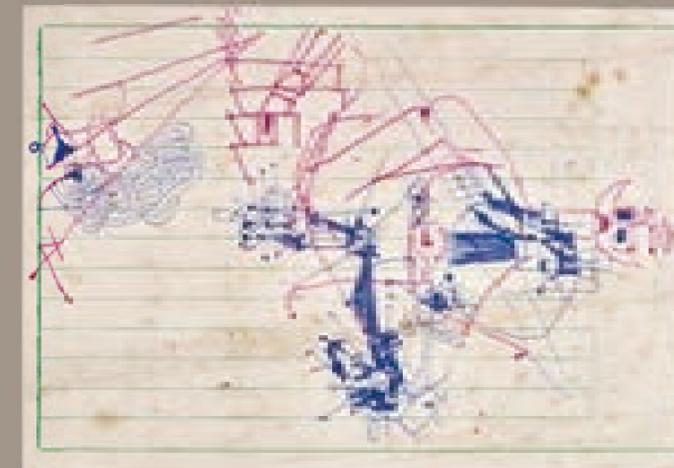
HK\$ 220,000 - 320,000  
US\$ 28,200 - 41,000

As an enlightened pioneer of modern abstract painting, Li Chun-shan is known as "Taiwan's modern art mentor." From the East Association of the Art of the 1950s to the studio education work of the 70s and 80s, he advanced along with the times. His unique, bold artistic style and concept for the development of modern art has had a profound impact. In his dedicated pursuit of artistic "spirituality", Li Chun-shan created a series that merge surrealism with abstract paintings. With Sigmund Freud's subconscious psychological reaction theory at its the core, these modern avant-garde works are rich in "spiritual language" and "psychological language". Pure artistic beauty is the soul of Li Chun-shan's work: art is no longer a form of simply depicting nature, but a search for metaphysical "abstract imagery" and "heartfelt worlds", showing a non-visible space for imagination. Li Chun-shan's study of painting is based on history, reflecting on the formalism of Western academics, and simultaneously pointing out a foundation of neglect for sketching in Chinese painting. In this way, he created and led the development of a new abstract style.

The 12 works presented at this auction include watercolours, sketches, ink and wash, collage, oil paint and the use of a variety of forms. These intuitively and comprehensively present Li Chun-shan's innovative study of painting. With ball-point pen sketching as their media, *Work 610* (Lot 107), *Work 603*, and *Work 606* (Lot 108) make use of lines and shapes to materialize subconscious activities. Li Chun-shan said: "The main way is to hold the pencil without thinking or asking for anything from the picture, and to be completely free in drawing." In other words, there should be no expectation at the initial stage to achieve anything before being able to accomplish anything. The idea of this casual, non-deliberate creation comes from the "automation" emphasized by American abstract expressionist artists, such as Jackson Pollock. But, Li Chun-shan turns to a more spiritual level. In addition, he is not limited to the traditional "literary", "narrative", and "theme". Li excels at using the quality and level of colour pigment to stimulate sensory experiences. *Work 115*, *Work 142*, *Work 106*, *Work 194*, and *Work 620* (Lot 107), as well as *Work 143*, *Work 139* and *Work 181* (Lot 108) present rich colours with each one as an independent spiritual space. Irregular images, contact or separation, or overlapped staggering, inspires feeling of a quiet peacefulness, grotesque perverse, or even thrilling. Each interpretation draws out a fascinating psychological drama, leading each audience into a "different degree of space" established by their personal imagination. Deep, light, thick, and thin layered structure are clearly contrasted with red, yellow, white, black and green. Spilled across the picture, the paint not only shows the bold and heroic spirit of Chinese artists, but also reflects the studies conducted by Li Chun-shan on pairing between theatrical mask art and costume colours. These vividly portray the aesthetic perspectives of traditional Eastern culture.



1.



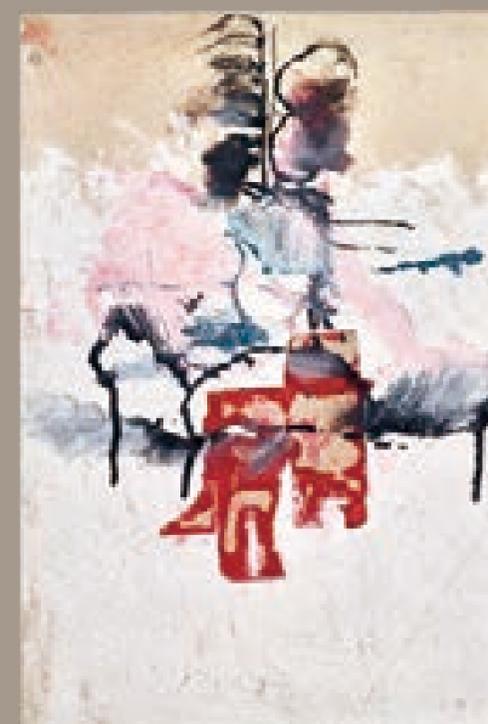
2.



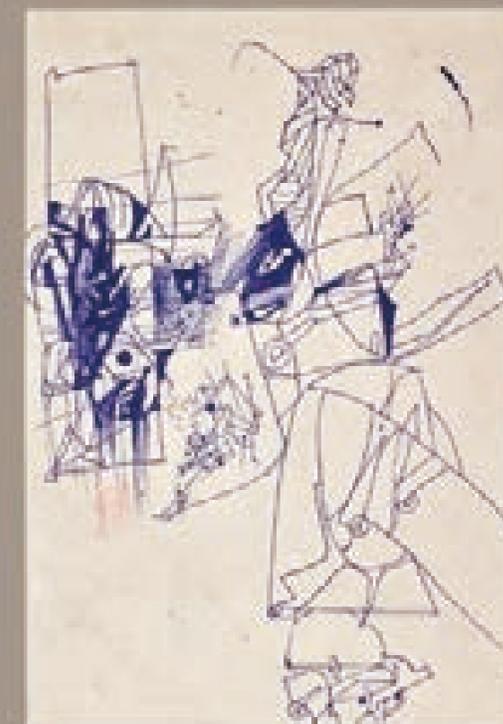
3.



4.



5.



6.



109

SHIY DE JINN (CHINESE, XI DEJIN, 1923-1981)

**Landscape**  
席德進 山水

Painted in 1980  
53 x 73 cm. (20 ¼ x 28 ¾ in.)  
ink and colour on paper  
dated '1980'; signed in Chinese (lower right)

1980 年作  
水墨 設色 紙本  
款識：1980 席德進（右下）

來源  
李昂收藏，直接得自於藝術家

**PROVENANCE**  
Collection of Li Ang, acquired directly from the artist

HK\$ 220,000 - 320,000  
US\$ 28,200 - 41,000



110

CHEN QIKUAN

(CHINESE, CHEN CHI-KWAN, 1921-2007)

**Peaceful Water with Bright Wave**  
陳其寬 水靜波明

ink and colour on paper  
22.3 x 30 cm. (8 ¾ x 11 ¾ in.)  
titled in Chinese (lower left)  
one seal of the artist

水墨 設色 紙本  
款識：水靜波明（左下）  
鈐印：陳其寬印

來源  
美國 紐約 米舟畫廊  
美國 私人收藏

**PROVENANCE**  
Mi Chou Gallery, New York, USA  
Private Collection, USA

HK\$ 55,000 - 75,000  
US\$ 7,100 - 9,600

111

JU MING (CHINESE, ZHU MING, B. 1938)

Fair Maiden Works at the Shuttles

朱銘 玉女穿梭

Executed in 1978  
wood sculpture  
46 x 35 x 55 cm. (18 ¼ x 13 ½ x 21 ½ in.)  
signed in Chinese; dated "78" (engraved on bottom)

PROVENANCE  
Acquired directly from the artist by the present owner

EXHIBITED  
China, Hong Kong, Pao Sui Loong Galleries and Hong Kong Arts Centre, *Kung Fu: A Series of Sculptures by Ju Ming*, 2-28 February, 1980.

LITERATURE  
*Kung Fu: A Series of Sculptures by Ju Ming*, Hong Kong Arts Centre, Hong Kong, China, 1980 (illustrated in black & white, unpaginated).

1978 年作  
木雕 雕塑  
款識：朱銘'78（刻於底部）

來源  
現藏者直接得自藝術家

展覽  
1980年2月2-28日「功夫：朱銘雕塑展」包兆龍畫廊 香港藝術中心 香港 中國

出版  
《功夫：朱銘雕塑展》香港藝術中心 香港 中國 1980年（黑白圖版·無頁數）

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



亨利·摩爾《站立人物》1923年作 英國 曼徹斯特 曼徹斯特美術館藏  
Henry Moore, *Standing Figure*, 1923, Collection of the Manchester Art Gallery, Manchester, UK

朱銘的「太極」系列作品所欲表達的即是藝術家在修行太極拳法的過程中，透過自身的沉澱體認，內化為個人思想體系體現在雕刻創作上的表現。

《玉女穿梭》(Lot 111) 創作於1978年，同年朱銘赴日本東京中央美術館舉辦展覽，這是「太極」系列作品首度在國外發表。兩年後，朱銘應邀參加1980年的「香港藝術節」邀請舉辦「功夫」雕塑展。《玉女穿梭》成為雕塑展中展出的作品之一。「功夫」雕塑展展覽大獲好評，於1980年香港藝術節的出版刊物，被評論家稱為「現時已成為處領導地位的中國木刻專家。」，更以「太極」系列雕塑作品成為出版物封面。

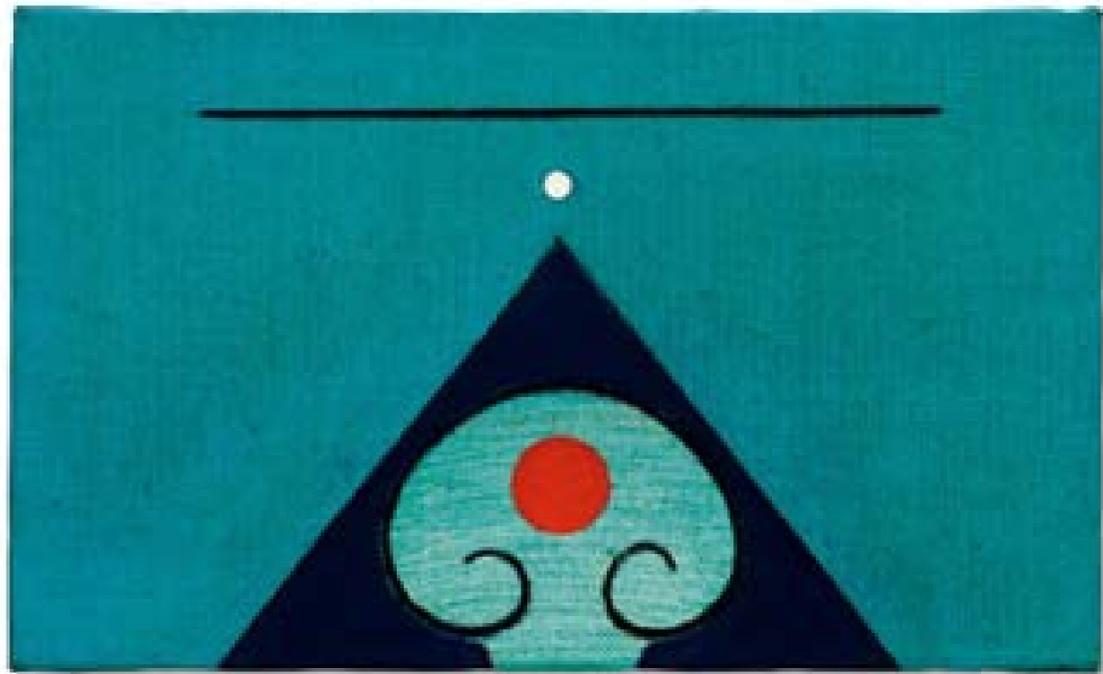
《玉女穿梭》作品表面保留了鑿刀的痕跡，留下獨特的木紋肌理。快刀急下雕琢，令明朗的刀鋒於作品上留下簡樸有力的刀痕。木頭的天然質地與紋路成為朱銘創作中不可缺少的一部分。朱銘刻意省略雕塑細節，施以流暢精準刀斧，直攝物像神韻。從有形到無形，兼備形似與神似，將太極的氣勢和力量，以精準有力的刀法，雕琢出富有動感與東方精神的作品。朱銘賦予作品獨有的生命力，透過媒介的本質和藝術表現緊密地結合起來，兼具寫意和寫實，令作品散發出獨有的自然美感。

What Ju Ming's *Taichi* series of works attempt to express is that in the process of practicing Taichi martial art skills, there occurred a realization in the artist of his own accretions, which were internalized into a personal ideological system, and the artist embodied these in his sculptural creations.

The *Fair Maiden Works at the Shuttles* (Lot 111) was created in 1978. The same year, Ju Ming went to Japan, to hold an exhibition at Tokyo's Central Art Museum, which was the first time the *Taichi* series were published abroad. Two years later, Zhu Ming was invited to attend the "1980 Hong Kong Arts Festival" and to hold the *Kungfu* sculpture exhibition. *Fair Maiden Works at the Shuttles* became one of the works to be exhibited. *Kungfu* sculpture exhibition was well received and gained a great praise. In the publication of "1980 Hong Kong Arts Festival", Zhu was appraised by the critics as "a Chinese expert who has now become a leading figure in Contemporary Sculpture and woodcut"; still further, works from *Taichi* series became the cover image of the publication.

*Fair Maiden Works at the Shuttles* retains the marks of the chisel on its surfaces, leaving behind a unique texture on the wood grain. With fast cutting and rapid carving, the adroit and self-possessed blade work was made to leave behind simple and powerful knife marks in the artworks. The natural texture and consistency of the wood and the lines in it became indispensable parts of Ju Ming's creations. Ju Ming deliberately omitted detail from the sculptures, working with fluid precision to directly bring out the essence of the works. From the tangible to the intangible, they are both similar in form, and alike in spirit. The strength and momentum of Taichi are brought out through precise and self-assured knife work, resulting in works rich in a sense of movement and in Oriental spirit. Ju Ming has endowed his works with a unique vitality. Through bringing the essence of the media and his artistic expression closely together, his works are both freehand and representational, allowing them to exude a unique natural beauty.





1.



2.

112

HO KAN (CHINESE, B. 1932)

94-21; & 95-01

霍剛 94-21 ; 及95-01

Painted in 1994; & 1995  
two oil on canvas  
30.3 x 50 cm. (12 x 19 ¾ in.); & 59.9 x 49.9 cm. (23 ½ x 19 ¾ in.)  
1. 94-21: signed 'HO-KAN'; signed and dated in Chinese (on the reverse)  
2. 95-01: signed and dated 'HO-KAN 1995'; signed in Chinese (on the reverse)

PROVENANCE  
Private Collection, Asia

EXHIBITED  
Taiwan, Taipei, Eslite Gallery, *Ho-Kan Exhibition*, 1995.

1994年作：及1995年作  
油彩 畫布（共兩件）  
1. 《94-21》：款識：HO-KAN 霍剛民八三（畫背）  
2. 《95-01》：款識：HO-KAN 霍剛/1995（畫背）

來源  
亞洲 私人收藏

展覽  
1995年「霍剛個展」誠品畫廊 台北 台灣

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



1.



2.

113

HO KAN (CHINESE, B. 1932)

96-01; & 96-02

霍剛 96-01 ; 及96-02

Painted in 1995; & 1996  
two oil on canvas  
40 x 50 cm. (15 ¾ x 19 ¾ in.); & 40.1 x 50.1 cm. (15 ¾ x 19 ¾ in.)  
1. 96-01: signed and dated 'HO-KAN · HO-KAN · HO-KAN · HO-KAN 1995'; signed and dated in Chinese (on the reverse)  
2. 96-02: signed 'HO-KAN'; signed and dated in Chinese (on the reverse)

PROVENANCE  
Private Collection, Asia

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

1995年作：及1996年作  
油彩 畫布（共兩件）  
1. 《96-01》：款識：HO-KAN · HO-KAN · HO-KAN · HO-KAN 霍剛 霍剛 1995 民八四（畫背）  
2. 《96-02》：款識：HO-KAN 霍剛 民八五。（畫背）

來源  
亞洲 私人收藏



114

HSIAO CHIN

(CHINESE, XIAO QIN, B. 1935)

**Oltre la grande soglia-75**

蕭勤 度大限-75

Painted in 1993  
acrylic on canvas  
55 x 40 cm. (21 ¾ x 15 ¾ in.)  
signed, titled and inscribed 'Hsiao "oltre la grande soglia-75" Acrilici 55 x 40 cm.';  
signed and dated in Chinese (on the reverse)

**PROVENANCE**  
Private Collection, Asia

1993 年作  
壓克力 畫布  
款識：Hsiao 勤 九三. "oltre la grande  
soglia-75" Acrilici 55 x 40 cm. (畫背)

來源  
亞洲 私人收藏

HK\$ 80,000 - 120,000

US\$ 10,300 - 15,400



115

HSIAO CHIN

(CHINESE, XIAO QIN, B. 1935)

**Big Storm**

蕭勤 大風暴

Painted in 1985  
acrylic on paper  
49.5 x 66 cm. (19 ½ x 26 in.)  
signed 'Hsiao'; signed and dated in Chinese (middle centre)

**PROVENANCE**  
Private Collection, Asia

1985 年作  
壓克力 紙本  
款識：Hsiao 勤八五 (畫中)

來源  
亞洲 私人收藏

HK\$ 20,000 - 40,000

US\$ 2,600 - 5,100



116

HSIAO CHIN

(CHINESE, XIAO QIN, B. 1935)

**Tension-XIII**

蕭勤 張力-十三

Painted in 1969  
acrylic on canvas  
48.8 x 80.3 cm. (19 ¼ x 31 ½ in.)  
signed, dated and inscribed 'Hsiao 69. "Tension-XIII" 81 x 48 cm.'; signed in  
Chinese (on the reverse)

**PROVENANCE**  
Willem Kerseboom Gallery, Bergen, Norway  
Bonhams Hong Kong, 23 November 2014, Lot 1229  
Acquired from the above sale by the present owner

1969 年作  
壓克力 畫布  
款識：Hsiao 勤 69. "Tension-XIII" 81 x 48 cm. (畫背)

來源  
挪威 卑爾根 Willem Kerseboom 畫廊  
邦瀚斯 香港 2014年11月23日 編號1229  
現藏著購自上述拍賣

HK\$ 70,000 - 100,000

US\$ 9,000 - 12,800

117

## GEORGE CHANN

(CHINESE-AMERICAN, CHEN YINPI, 1913-1995)

### Oracle-Bone Script Variations

陳蔭熙 骨文集變

Painted in the 1950s  
oil on paper, laid on canvas  
71 x 56 cm. (28 x 22 in.)  
signed 'GEO CHANN' (lower right)

#### LITERATURE

*George Chann*, Lin & Keng Gallery Inc., Taipei, Taiwan, 2006 (illustrated, p. 128).

*Elegance Transcendent of Time-An Oversea Collection of George Chann*, Poly Auction (Hong Kong) Ltd., Hong Kong, China, 2015 (illustrated, p. 12).

This work is to be sold with a certificate of authenticity issued by Lin & Keng Gallery, Taipei, Taiwan.

1950 年代作  
油彩 紙本 裱於畫布  
款識：GEO CHANN（右下）

出版  
《陳蔭熙》大未來畫廊藝術有限公司 台北 台灣 2006年（圖版·第128頁）  
《時光積累的風華—陳蔭熙海外珍藏精品展》保利香港拍賣有限公司 香港 中國 2015年（圖版·第12頁）

附台灣 台北 大未來畫廊開立之原作保證書

HK\$ 200,000 - 300,000

US\$ 25,600 - 38,500



118

XU JIANG (CHINESE, B. 1955)

**Mountain Melody III**

許江 山水的諧音之三

Painted in 1998  
oil on canvas (quadriptych)  
each: 98 x 40 cm. (38 ½ x 15 ¾ in.)  
overall: 98 x 160 cm. (38 ½ x 63 in.)  
signed 'X. J.' (lower right); titled and inscribed in Chinese (on the reverse of each)

**LITERATURE**  
*Four Seasons Eight Directions: Oil Paintings by Xu Jiang*, Zee Stone Gallery,  
Hong Kong, China, 1993 (illustrated, p. 26).

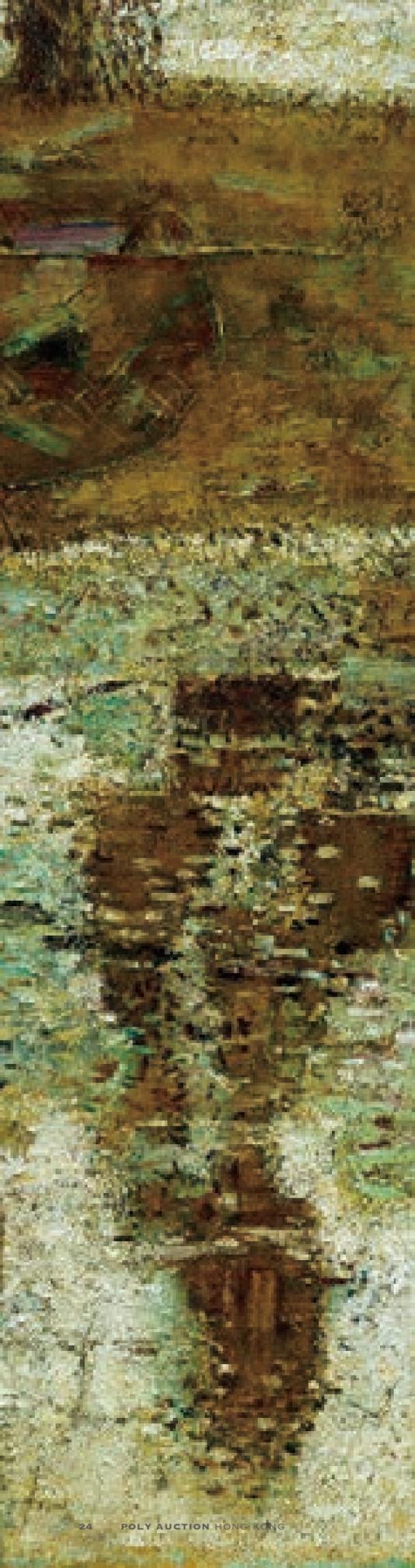
1998 年作  
油彩 畫布 (四聯作)  
款識：X.J (右下)：《山水的諧音之三》〈1〉；《山水的諧音之三》  
〈2〉；《山水的諧音之三》〈3〉；《山水的諧音之三》〈4〉 (每件畫背)

出版  
《四季八方：許江個人畫集》一畫廊 香港 中國 1993年 (圖版·第26頁)

HK\$ 450,000 - 750,000

US\$ 57,700 - 96,200





在中西文化的碰撞中，我選擇了回歸，做一個「返鄉的精神遠游者」。為甚麼要選擇回歸呢？因為我們走出去之後才發現必須要找回自己。我們這一代人生經歷中有兩把尺子：一把是上山下鄉，土插隊；另一把是西方留學，洋插隊。這兩場巨大的人生變遷，讓我們這代人體會一場生活和精神的遠游，也更深地體會到「遠游」的目的是「回歸」。

— 許江

*In the collision between Chinese and Western cultures, I chose to return and become a "distant traveler with a spirit of returning to my homeland." Why did I choose to return? Because only by going out do we discover that we must find ourselves. In the life experiences of our generation, there are two measures: one is up the mountain into the countryside, the hometown team; the others go to the West to study, the foreign team. These two major changes in life not only let our generation experience a distant travel in both life and spirit, but also more deeply realize that purpose of "travelling afar" is to "return".*

- Xu Jiang

## 和而不同：「遠遊的目的是回歸」

許江作為中國當今藝術界表現主義藝術的領軍人物，以其理性嚴謹的思維方式，大膽創新的藝術風格，以及對人類精神文明、歷史文化的反思和辯證為創作的重心。以一個藝術家的角度來看，許江的作品中有忠於自然大地的渾厚樸實的色塊，邏輯分明有條不紊的形狀，力度層次相宜的筆觸；從一個批判性詩人的立場分析，許江又通過對當代文化的思考隱喻中國藝術家們所面臨的困境和考驗，令悲劇式的歷史知覺深入人心。受到中西方正統繪畫教育的影響，許江的畫作中時常充盈著對於傳統思維於現代表達方式的融合和碰撞，也曾面對「後現代」與「後西方」思潮所帶來的焦慮矛盾感，逐漸領悟出：「歸根結底，向西方學習的目的是為了還原自己，我們的創造力最終還是要從自己身上找。我們應當突破中西二元文化格局，立足傳統、關注當下生活，才能找到當代藝術的創造力。」孔子講「君子和而不同」，在許江看來，「兼容並蓄」、「傳統出新」不失為中國藝術文化的新方向。

在本次所展出的兩幅四聯作中，《迷失雲》(Lot 119) 氣勢恢宏極具視覺衝擊力，而《山水的諧音之三》(Lot 118) 扣人心弦、詩意盎然。矛盾與和諧，隨性與內斂，一個因於黃昏迷霧中，一個醒於高山流水時。同為許江90年代所作，風格獨特抽象，情感表現方式

上則各有千秋。

《迷失雲》以渾然天成的大地色彩去描繪雲霧迷人眼的茫然與惆悵，用濃重與淺淡的複雜筆觸中呈現思緒沸騰飛揚的畫面。雲，本是相對緩慢行走的自然景象，卻被畫家奔放不羈的情緒所改變，好似古人寓情于景感時傷懷的心境。不均勻鋪展的顏料色塊所營造的不平坦畫面，充滿跳躍的節奏感，動感十足。粗獷交疊的筆觸充分展現蓬勃的生命力，帶來身臨其境般的視覺體驗。

《山水的諧音之三》生動地呈現了一位深諳西方後印象派大地原始感風格甚至立體主義分離重組畫面感的中國藝術家，對於古代文人雅士欣賞山水的詩情畫意之創新詮釋。塞尚摒棄線性透視法以強調體積感，布拉克去除了形狀的規律感，以破碎拼湊成完整，而許江讓晦澀沈重的色塊之間以若即若離的狀態所重疊交錯，群山的黃映襯湖水的碧，打破了傳統上山巒本來的形狀，以單純富有層次感的大小色塊描繪景色，依然保留了山水之前的對話，湖水中群山的倒影隱隱若現。寫意山水畫中所缺失的對於筆觸運用的重視在許江的畫作中被改良，國畫中「只可意會，不可言傳」的神韻得到保留，以全新的面貌躍然紙上。

## HARMONY: THE PURPOSE OF TRAVELLING AFAR IS TO RETURN

Xu Jiang is a leader of expressionist art in the Chinese art world. He employs a rational, rigorous way of thinking, and a bold and innovative artistic style, as well as focuses on reflections of the human spirit, civilization, history and culture for his works. From an artist's point of view, Xu Jiang's works utilize vigorous and rustic colours that remain loyal to the natural earth. They logically and orderly form shapes, employed by brush strokes with an appropriate level of strength; from the analysis of a critical poet, Xu Jiang uses contemporary cultural thought to draw parallels to the dilemmas and tests faced by Chinese artists, deeply implanting a tragic historical consciousness into people's hearts.

Educated in both Chinese and western orthodox painting, Xu Jiang often fill his paintings with a fusion and collision of traditional thinking and modern forms of expression. Having faced the sense of anxiety and contradictions brought by "Postmodernism" and "Post-Westernization", he gradually realized, "At the very end, the purpose of learning from the West is to restore ourselves. Ultimately, we must find our creativity from within ourselves. We should breakthrough Chinese and Western cultural patterns. With a foundation of tradition, we must observe moments in life to find the creativity of contemporary art." Confucius

once said, "A gentleman gets along with everyone, but doesn't necessarily agree with all of them." In Xu Jiang's view, concepts of "inclusiveness" and "traditional" are not lost in the new direction for Chinese art and culture.

Among the two four-panel works this auction, *Lost Clouds* (Lot 119) has a spectacular momentum to its visual impact, while *Mountain Melody III* (Lot 118) is filled with an exciting poetic nature. Contradiction and harmony, casual and restrained - one is dizzily lost in the evening fog, while the other wakes up in the mountains next to flowing water. Xu Jiang's works from the 1990s are made with a unique abstract style using a varied method of emotional expressions.

*Lost Clouds* employs natural colours of the earth to depict a sense of melancholic charm. The complexity of heavy and light brushstrokes present a picture filled with brewing thoughts and feelings. Clouds form a natural scene of a relatively slow pace of travel. Yet, the painter applies unrestrained emotional changes to them, like an ancient metaphor for a sad state of mind. An uneven spread of coloured paint blocks create an uneven full of a jumping and dynamic rhythm. Rugged overlapping brush strokes fully demonstrate a vigorous vitality, and bringing an immersive visual experience.

*Mountain Melody III* vividly presents a Chinese artist who is familiar with the original primitive earth style of Western Post-Impressionism and even the separation and reorganization of images of Cubism, providing an innovative interpretation of the ancient literati appreciation of poetic meaning in landscapes. Paul Cézanne abandoned linear perspectives to emphasize a sense of volume. Georges Braque removed the rhythm of natural shapes by breaking and then piecing together a complete whole. And, Xu Jiang injects an ambiguous state of heavy overlapping between obscure and heavy blocks of colour. The contrast between mountains and lakes breaks through the traditional representation of mountains. A simple and rich sense of layers of various sized coloured blocks to depict a painted landscape retains the dialogue before the landscape. The reflections of the mountains in the lake are faint. The lack of attention to brushstrokes in freehand landscape painting is improved upon in Xu Jiang's paintings. The charm of "can only be expressed, not described through words" in Chinese painting is preserved with an all new, vivid look on paper.



傑克森·波拉克《1號》1950年作 美國華盛頓特區 國家畫廊藏  
Jackson Pollock, *Number 1*, Collection of the National Gallery of Art, Washington, DC, USA

119

XU JIANG (CHINESE, B. 1955)

**Lost Clouds**

許江 迷失雲

Painted in 1995  
oil on canvas (quadriptych)  
each: 98 x 40 cm. (38 ½ x 15 ¾ in.)  
overall: 98 x 160 cm. (38 ½ x 63 in.)  
signed 'X. J.' (lower right); titled in Chinese (on the reverse)

1995 年作  
油彩 畫布 (四聯作)  
款識：X. J. (右下)：迷失雲 (畫背)

HK\$ 400,000 - 700,000

US\$ 51,300 - 89,700





120

YAN PING (CHINESE, B. 1956)

**Mother and Child**

閻平 母與子

Painted in 1995  
oil on canvas  
120 x 120 cm. (47 ¼ x 47 ¼ in.)  
signed and dated 'YP. 1995' (upper right)

1995 年作  
油彩 畫布  
款識：YP. 1995 (右上)

HK\$ 220,000 - 400,000  
US\$ 28,200 - 51,300



121

YAN PING (CHINESE, B. 1956)

**Mother and Child**

閻平 母與子

Painted in 1995  
oil on canvas  
140 x 120 cm. (55 x 47 ¼ in.)  
signed and dated 'YP. 1995' (upper right)

1995 年作  
油彩 畫布  
款識：YP. 1995 (右上)

HK\$ 250,000 - 450,000  
US\$ 32,100 - 57,700



122

CHIU YA-TSAI (CHINESE, QIU YACAI, 1949-2013)

**Portrait of a Gentleman**

邱亞才 男子肖像

oil on canvas  
79.5 x 64.3 cm. (31 ¼ x 25 ¼ in.)  
signed in Chinese (lower left)

油彩 畫布  
款識：邱亞才（左下）

HK\$ 150,000 - 250,000

US\$ 19,200 - 32,100



123

CHIU YA-TSAI (CHINESE, QIU YACAI, 1949-2013)

**Portrait of a Gentleman**

邱亞才 男子肖像

oil on canvas  
79.5 x 64.3 cm. (31 ¼ x 25 ¼ in.)  
signed in Chinese (lower right)

油彩 畫布  
款識：邱亞才（右下）

HK\$ 150,000 - 250,000

US\$ 19,200 - 32,100



124

YANG CHIHUNG (CHINESE, B. 1947)

**Vanity of Vanities-3**

楊識宏 虛中之虛之三

Painted in 1987-1988  
acrylic on canvas  
142 x 101.8 cm. (56 x 40 in.)  
signed and dated 'Chihung Yang 1987-88' (on the reverse)

**PROVENANCE**  
Private Collection, Asia

**LITERATURE**  
*Chihung Yang: Paintings & Works on Paper*, Lung Men Art Gallery, Taipei, Taiwan, 1990 (illustrated, p. 11).

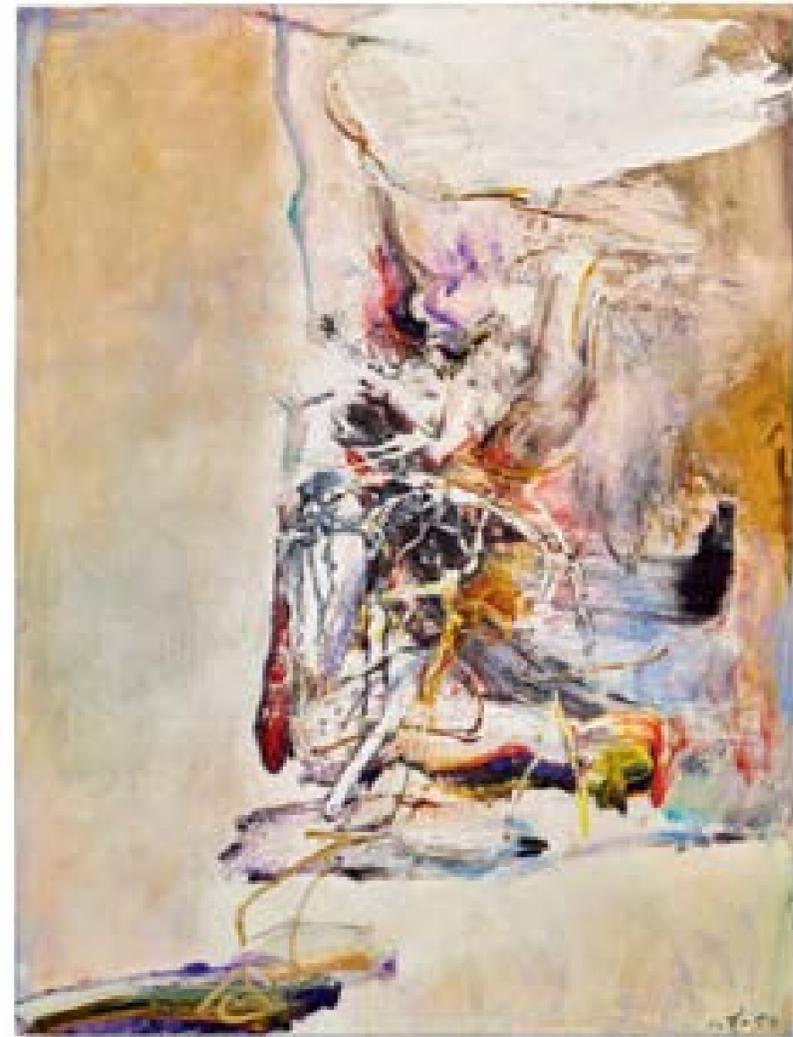
1987-1988 年作  
壓克力 畫布  
款識：Chihung Yang 1987-88 (畫背)

來源  
亞洲 私人收藏

出版  
《楊識宏》龍門畫廊 台北 台灣 1990年 (圖版·第11頁)

HK\$ 150,000 - 250,000

US\$ 19,200 - 32,100



125

CHUANG CHE (CHINESE, B. 1934)

**Landscape on the Mountain**

莊喆 嶺上風雲

Painted in 2006  
acrylic and oil on canvas  
167 x 127 cm. (65 ¾ x 50 in.)  
dated '06'; signed in Chinese (lower right); titled in Chinese; dated '2006' (on the reverse)

**EXHIBITED**  
Taiwan, Taipei, Asia Art Center, *Chuang Che Solo Exhibition: Holistic View and Microscopic Vision*, 15 December, 2012-6 January, 2013.

**LITERATURE**  
*Chuang Che: Holistic View and Microscopic Vision*, Asia Art Centre Co., Ltd., Taipei, Taiwan, 2012 (illustrated, p. 37).

2006 年作  
壓克力 油彩 畫布  
款識：06 莊喆 (右下)；嶺上風雲 2006 (畫背)

展覽  
2012年12月15日-2013年1月6日「莊喆個展：統覽·微觀」亞洲藝術中心 台北 台灣

出版  
《莊喆：統覽·微觀》亞洲藝術中心有限公司 台北 台灣 2012年 (圖版·第37頁)

HK\$ 250,000 - 350,000

US\$ 32,100 - 44,900



126

## T'ANG HAYWEN

(CHINESE-FRENCH, TANG THEN PHUOC, 1927-1991)

### Untitled

曾海文 無題

ink and colour on paper (diptych)  
each: 70 x 50.2 cm. (27 ½ x 19 ½ in.)  
overall: 70 x 100.4 cm. (27 ½ x 39 ½ in.)  
signed 'T'ang'; signed in Chinese (lower right)

PROVENANCE  
Private Collection, Asia

水墨 設色 紙本 (雙聯作)  
款識: T'ang 海文 (右下)

來源  
亞洲 私人收藏

HK\$ 60,000 - 80,000

US\$ 7,700 - 10,300

127

## CHEN TING-SHIH

(CHINESE, 1916-2002)

### Day and Night #49-52

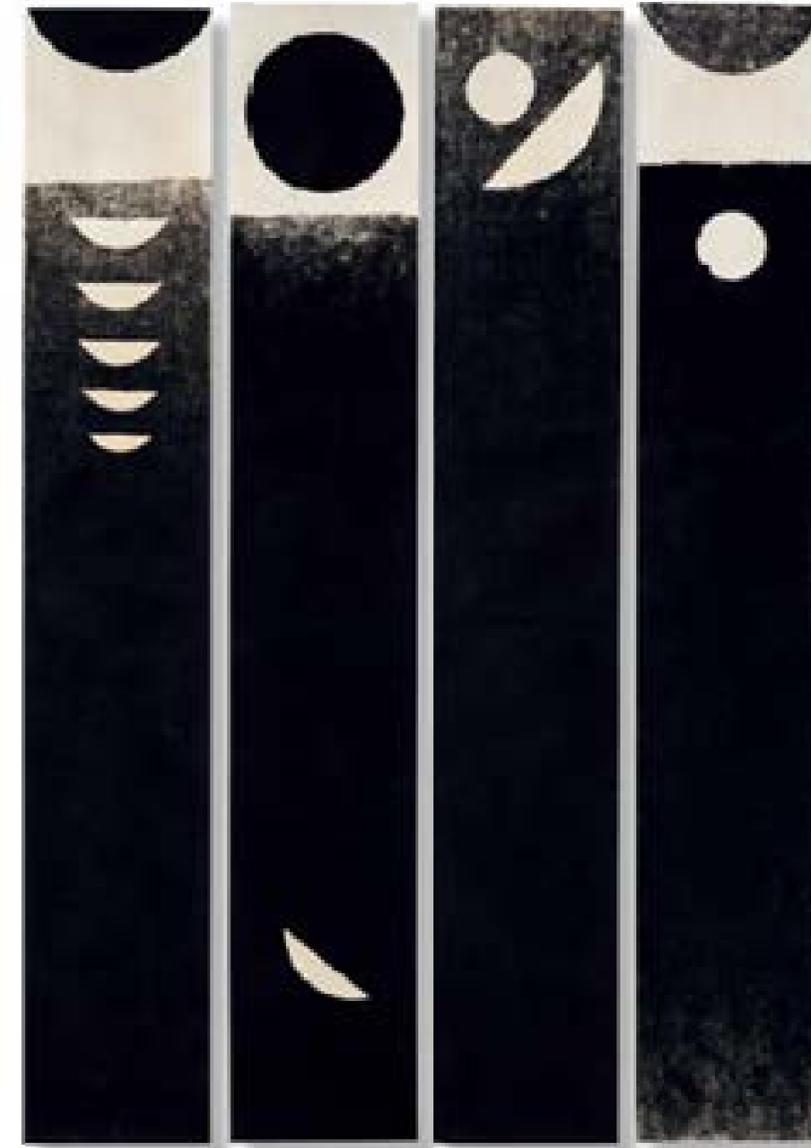
陳庭詩 晝與夜 #49-52

Executed in 1980  
four cane fiber boards relief print on paper  
each: 30 x 180 cm. (11 ¾ x 70 ¾ in.)  
edition: 14/40; 13/40; 5/40; & 14/40  
titled, editioned, signed and dated 'Dand Night #49 14/40 Chen Ting-Shih 1980' (bottom); titled, editioned, signed and dated 'Dand Night #50 13/40 Chen Ting-Shih 1980' (bottom); titled, editioned, signed and dated 'Dand Night #51 5/40 Chen Ting-Shih 1980' (bottom); titled, editioned, signed and dated 'Dand Night #52 14/40 Chen Ting-Shih 1980' (bottom)

LITERATURE  
*Souls Expanded beyond Their Skins - Chen Ting-shih*, Lion Art Publishing, Taipei, Taiwan, 2004 (alternate edition illustrated, p. 74).  
*Day and Night - Vision in Chen Ting-shih's Print world*, Providence University Art Center, Taichung, Taiwan, 2008 (alternate edition illustrated, p. 84).

HK\$ 160,000 - 260,000

US\$ 20,500 - 33,300



1980 年作  
甘蔗板 版畫 (共四件)  
版數: 14/40; 13/40; 5/40; 及14/40  
款識: Dand Night #49 14/40 Chen Ting-Shih 1980 (底部); Dand Night #50 13/40 Chen Ting-Shih 1980 (底部); Dand Night #51 5/40 Chen Ting-Shih 1980 (底部); 及Dand Night #52 14/40 Chen Ting-Shih 1980 (底部)

出版  
《神遊·物外·陳庭詩》雄師圖書股份有限公司 台北 台灣 2004年  
(圖版為另一版數·第74頁)  
《晝與夜 陳庭詩版畫中的天地觀》靜宜大學藝術中心 台中 台灣 2008年  
(圖版為另一版數·第84頁)



128

## CHEN TING-SHIH

(CHINESE, 1916-2002)

### Day and Night #17

陳庭詩 畫與夜 #17

Executed in 1972  
cane fiber board relief print on paper  
60.5 x 60.4 cm. (23 3/4 x 23 3/4 in.)  
edition: 8/20  
titled, editioned, signed and dated 'Day and Night #17 8/20 Chen Ting-shih July 1972' (bottom)

1972 年作  
甘蔗板 版畫 裱於紙本  
版數：8/20  
款識：Day and Night #17 8/20 Chen Ting-shih July 1972 (底部)

HK\$ 40,000 - 60,000

US\$ 5,100 - 7,700



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## ZAO WOU-KI

(CHINESE-FRENCH, ZHAO WUJI, 1920-2013)

### In Honour of the Picture and of Poetry

趙無極 詩畫的頌讚

Executed in 1976  
lithograph  
40 x 67 cm. (15 3/4 x 26 1/2 in.)  
edition: E.A.  
editioned and inscribed 'E.A. for Alan Wong' (lower left); inscribed, signed and dated 'Très amicalement ZAO 76'; signed in Chinese (lower right)

#### PROVENANCE

Acquired directly from the artist by the present owner

#### LITERATURE

*Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995*, Edition Heede & Moestrup, Copenhagen, Denmark, 1995 (alternate edition illustrated, plate 282, p. 156).

1976 年作  
石版 版畫  
版數：E.A.  
款識：E.A. for Alan Wong (左下)；Très amicalement 無極 ZAO 76 (右下)

來源  
現藏者直接得自藝術家

出版  
《趙無極版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 1995年 (圖版為另一版數·第282圖·第156頁)

HK\$ 20,000 - 40,000

US\$ 2,600 - 5,100

## 風華璀璨，繼往開來—中國現代油畫百年進程

保利香港拍賣很榮幸囊括一系列民國時期中國現代油畫開拓先驅的代表作，歷經二十世紀初期的戰亂仍頻與顛沛流離，得以倖存傳世誠屬不易。這些作品皆列述於藝術家的作品集或具備相關來源資料，更見其珍貴罕有，經過長達二十多年的時間，未曾於市場曝光與流通。此次匯集與系統性的梳理研究，無疑再現中國油畫現代史發展進程，架構西畫運動的發展歷史縮影，提供觀者得以一窺百年來現代藝術與西化浪潮的重要線索。

二十世紀初期，海外留學演變成大觀之勢。這群學成歸國的學子們，是中國現代美術史的發端，也是中國西畫革新的重要骨幹，他們貫穿西畫運動的脈絡，為之注入層出不窮充沛的活力，持續推動洋畫運動的進程。首先，他們著手於美術教育的開拓與革新，深化並扎實美術現代化思潮。進一步，與同儕進行團體性的藝術交流，使學術討論更加頻繁與蓬勃，並定期舉辦展覽與發表刊物，拓寬西畫運動的普及性，造成民國時期油畫百家爭鳴陣勢，推動多樣化的風格齊頭並進，奠定中國現代藝術多元發展格局。

### 拓荒者的步履

「至天主教之入中國，上海徐家匯亦其根據地之一，中西文化之溝通，該處曾有極其珍貴之貢獻，土山灣亦有習畫之所，蓋中國西洋畫之搖籃也。」

—徐悲鴻

中國最早西畫東漸的記載，基本始於明、清之際傳教士的文化活動。當晚清傳教士在中國北方的宮廷地位沒落後，上海因其地理位置，造就與西方文化接軌的地利性，被徐悲鴻稱為「中國西洋畫之搖籃」的「土山灣畫館」因此誕生，成為中國首個西洋美術教育機構，培育第一批系統性學習西方繪畫技法的藝術家，包含中國近現代著名的任伯年、張充任、周湘……等都先後在此學藝，這些藝術家或以西洋技法擴充書畫領域，或發揚光大成為中國油畫史的開端。



土山灣畫館

### 首波留學潮

「改良社會，首重教育。欲輸世界文明於國內，必以留學泰西為要圖。」

—蔡元培起草《留法儉學會緣起及會約》

1910年後隨著蔡元培等人大力提倡留學西方，出國學習的莘莘學子前呼後擁，形成中國近代美術史最關鍵的時刻，除了「勤工儉學」外，尚有自費、公費留學者數以千計。相繼赴歐美的有李超士、林風眠、徐悲鴻、常玉、余本、周碧初、張充仁、潘玉良、吳大羽等；而赴日留學以陳抱一為首，有汪亞塵、朱屺瞻、丁衍庸、關良等。這批中國第一代的菁英畫家，將學習的新知識帶回中國後，大部分都將畢生的精力奉獻於教育推廣，親自講述西方美術與潮流，使得中國美術教育日趨完善，並培養大批棟樑人才，建構中國油畫發展的基礎。



徐悲鴻與法國留學生



蔡元培演講

### 美育啟蒙者

「今世為東西文化融合時代，西洋之所長，吾國自當採用。」

—蔡元培



上海圖畫美術院



國立北京藝術專門學校



新華藝專

現代教育是中國文化進程中的重要推手，為了使西方藝術於中國開枝散葉，這些美育的啟蒙者，透過學術機構的建立，將西方繪畫系統性的移植中國，將西方的新知貫穿教學，揭開中國現代藝術的新篇章。

1906年南京兩江師範學堂首開中國第一個圖畫手工科系，傳授美術專業科目。爾後上海新學大興，各種美術補習學校林立。

1919年當時擔任教育總長蔡元培積極辦學，在北京開辦第一所美術學校「國立北京藝術專門學校」。1927年，於南京創辦中央大學藝術科，由徐悲鴻擔任主任。1929年，杭州創辦第一所大學制的國立藝術學院，蔡元培又再度邀請林風眠擔任校長。

1912年與齊白石、徐悲鴻齊名「畫壇三傑」的汪亞塵，連同烏始光、劉海棠等人共同創辦上海圖畫美術院。1914年，美術學院規模擴大，更名原繪畫科為西洋畫科。1930年晉升為上海美術專科學校，成為現代美術教育史上的第一所正規美術專業學校，並將油畫畫種獨立成一個學科，建構西畫在中國美術史中的嶄新地位。汪亞塵1931年從歐洲考察回國後，加入新華藝專的草創時期，其妻榮君立在〈我與汪亞塵〉提到：「亞塵的志願和打算是獻身於藝術教育事業，把西方繪畫的新思想，新技法和商業圖案等傳授給國人。」汪亞塵是民國時期罕見遊歷日本與歐美兩地的藝術家，他交融當時日本與西式的美術潮流，將其薈萃成珍貴的經驗帶回中國，更加豐富了當時教育方針的面向與理念。

## 組織畫會與興辦美展

「雖然還沒有主義之爭，確有新舊的爭端，這倒是主義之爭的動機，然而藝術不論哪一種爭論，都要依據學術而來，我認為以學術做本位的爭執愈劇烈，藝術本身愈進步。」

—汪亞塵

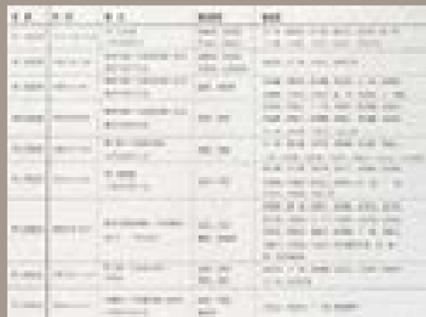
民國時期的藝術家們面臨雙重的責任，在教學同時他們更加精進創作，與志同道合的藝術家們透過社團性的交流與學術討論，共同以展覽形式加速宣傳藝術理念。

1915年上海圖畫美術院的教師汪亞塵、陳抱一、烏始光等成立「東方畫會」，成為中國最早的西畫團體，初露專業畫會組織的端倪。



天馬會責任會員：張辰伯、楊清馨、丁棟、王濟遠、汪亞塵等

1919年劉海粟在上海環球中國學會舉辦展覽，盛況空前，因此當時上海美術專科學校教務主任江新建議：「創立常年展覽會，每年春秋兩季徵集國中新作的繪畫陳列之，以供眾覽，其制仿法之沙龍，日之帝展也」。劉海粟與王濟遠聚集上海美術專科學校的西畫教授江新、丁棟、汪亞塵、張辰伯等為主



天馬會九屆展覽藝術家清單

成立的「天馬會」，每年定期每年舉辦展覽，雖然展覽只維持九年，但此團體為洋畫運動早期最具有規模與影響力的西洋畫學術團體之一，為保守的上海畫壇帶來新氣象。另外一個相當重要的團體，是1928年由林風眠成立「海外藝術運動社」，與杭州藝術學院的西畫教授如：李超士、蔡威廉、吳大羽等共同組成，主旨是「一，是努力創作作品給大家看，二，應努力與藝術理論的解釋與介紹」。1936年由於中國局勢動盪，一群有志之士以徐悲鴻、汪亞塵、顏文樑、張充仁為首等發起「默社」，其中成員有潘玉良、吳作人、呂斯百、周碧初、滑田友、榮君立等中西畫家。其宗旨：「沉著忍默，從事實際工作，而不空唱高調，從事宣傳的意義，欲使藝壇的風氣日益好轉。」「默社」每星期聚會兩次，直到1939年才因為戰火的侵襲而暫停集會。

無論是「東方畫會」、「天馬會」、「海外藝術運動社」或是「默社」，藝術團體欣欣向榮的發展，象徵西畫運動蓬勃熱絡，透過藝術家彼此切磋琢磨，預示中國現代藝術由引入西潮至革新創造的成熟階段。



海外藝術運動社廣告

## 多元發展的格局

「美術上之三大派，曰理想，曰寫實。寫實主義重像。理想派則另立意境，惟以當時境物，供其假借使用而已。」

—徐悲鴻曾發表講辭〈美的解剖〉

整個30年代，中國西畫運動進入如火如荼的發展階段，中國畫家面對西方五百餘年的油畫美術史，各自選擇不同的發展導向。其中徐悲鴻與林風眠開拓出兩條主要的道路，林風眠著重於表現主義，徐悲鴻傾向於寫實主義，兩者風格雖異但對中國畫壇影響巨大且深遠。

以林風眠為首的現代派畫風，開闢一條「中西調和」的道路，吸引許多追隨者。其中，胡善餘與林達川在西方寫實油畫的基礎上，受現代派啟發，將目光投向本土文化汲取滋養，呈現重主觀與表現的風格，誠如魯迅說：「以新的形，尤以新的色來寫他『藝術家』自己的世界，而其中仍有中國向來的靈魂」。

徐悲鴻以西方寫實的繪畫觀念，奠定中國畫壇的宗師地位，他說：「古法之佳者，守之，垂絕者，繼之，不佳者，改之，未足者，增之，西方畫之可採入者，融之。」其學派是在南京中央大學藝術系中形成，其中成員多是徐悲鴻的學生或由他資助出國留學的學員。1931年劉汝醴入學師從徐悲鴻。沙耆1937年與徐悲鴻學習油畫，同年經由徐悲



默社會員



林風眠與他的學生



徐悲鴻和國立北平藝術專科學校師資

鴻介紹至比利時皇家藝術學院深造，而呂斯百更是徐悲鴻學派重要的推行者，法國留學回國後和吳作人成為徐悲鴻重要的左右手。另外，唐一禾以理念和現實主義藝術批判社會，體現特有的學院教養，並感召影響許多後生晚輩，如劉國樞、劉一濤等。二十世紀的一百年內投入西畫運動的人才濟濟，他們各自發揮自己的影響力，為時代貢獻一己之力，成就民國美術史璀璨風華的篇章。

康丁斯基於《論藝術裡的精神》提出：「每一個時代也有它自己特定的任務，有自己在這一特定時代才成為可能的思想揭示，反映一個短暫環境的手法，被人們公認為作品的風格。」二十世紀初，這群中國現代繪畫史先驅的存在意義不單是建構中西美術之結合，他們各自選擇不同的藝術座標，在創作中寄予深刻的時代精神，同時提供我們了解西畫最初生根及發展的軌跡，更具具啟迪往後追隨者把握西化浪潮多元的面貌。他們將中國現代藝術架構在更宏闊的視野之上，借鑑西方的現代主義與形式語言，強化傳統中國的文化與美學精神，建立一個屬於中國民族自身的藝術價值體系。



**李超士 LI CHAOSHI (1893-1971)**

「他無論是單色或色彩，都是用熱情發揮的，穩健非凡。」

—汪亞塵〈評畫家李超士君〉



"Whether in monotonous or colours, he exerts with passion, steadily and superbly."

—Wang Yachen, "On the Painter, Mr. Li Chaoshi"



**王濟遠 WANG JIYUAN (1893-1975)**

「山中有靈，亦驚知己。」

—1936年蔡元培出席王濟遠畫展題



"Spirit in the mountains; the birds as soul mate."

—Cai Yuanpei's remark upon visiting the painting exhibition of Wang Jiyuan, 1936



**汪亞塵 WANG YACHEN (1894-1983)**

「亞塵先生，則異趣，既不守舊，亦不標新，愛好自然，追求真美。」

—徐悲鴻〈王祺、汪亞塵合展參觀記〉



"Mr. Yachen's art has a different interest. He is neither attached to the tradition nor does he show off novelty. He loves nature and seeks the real and beauty."

— Xu Beihong, "Notes on the Exhibition of Wang Chi & Wang Yachen"



**周碧初 ZHOU BICHU (1903-1995)**

「他從西方傳統的油畫中，領略了嚴格的造型法則；又從印象主義畫家的作品中，借鑒其科學色彩原理；並從我國民族的傳統藝術中汲吮營養，取其所長，融會貫通並為己所用，形成自己獨特的藝術風格。」

—肖鋒



"He grasped strict rules of form from traditional Western oil painting and appropriated scientific principles of colour from impressionist works. He also absorbed nutrition from traditional arts of our peoples and took their virtues, integrating them into his approach and formed his own unique art style."

—Xiao Feng



**呂斯百 LU SHIBAI (1905-1973)**

「呂先生的油畫創作，作風雄健、厚實、典雅，有著很深的造詣，他的畫沒有華麗的辭藻，不尚纖巧繁瑣的描畫，他是真正地將法國畫派的真傳奧秘學到手的人，不論是設色和用筆，都能體現出所謂的油畫味道。」

—馮法祀



"The style of Mr. Lu's oils is magnificent, thick, strong and graceful, with very profound attainments. There is no lavish rhetoric in his paintings and no tendency to complex and trivial depictions. He indeed acquired the genuine essence of the French school. Whether in terms of coloring or stroke, he manages to incarnate what we call the savour of oil painting...His painting stresses the volume and the weight, no shiny glamor and no eye-catching stroke either. Like an old farmer hoeing rice, step by step, added the particular tranquility, and the deep and powerful tone in the tableau."

—Feng Fasi



**張充仁 ZHANG CHONGREN (1907-1998)**

「在第一回默社畫展中，我才首次見到他『張充仁』的作品—西畫及雕塑。張氏的西畫作風，是近乎自然派(寫實)類屬，色調沉暗的作風。」

—陳抱一〈洋畫運動過程記略〉



"In the debut show of the Mo Society, I came to see his [Zhang Chongren's] works for the first time, including Western paintings and sculptures. With its dim hues, Zhang's Western painting style is close to the category of naturalism (realism). In recent years, he has been devoted incessantly to his art-making (Western painting and sculpture). Meanwhile, he also takes a little time to teach a post-graduate class in his atelier."

—Chen Baoyi, "Few Notes on Western Painting Movements"



**余本 YEE BON (1905-1995)**

「我以為油畫在中國是個處女地，尤其是南方；想不到香港竟然有兩位出色的油畫家：一位是李鐵夫，一位是余本。」

—徐悲鴻



"I used to regard oil as something yet to be discovered in China, especially in the South. Surprisingly, there are two outstanding oil painters in Hong Kong: one is Lee Tiefu and the other is Yee Bon."

—Xu Beihong



**林達川 LIN DACHUAN (1912-1985)**

「也許，正是這種孤行於世的狀態，使他『林達川』伏得很低，盡可能地貼近大地；使得他更為統一地投入自己的繪畫，更加專情於自己的世界。孤行者的路有寂寥，亦別有風光。」

—許江



"Perhaps it is just such a lone and solitary state that made him (Lin Dachuan) bend rather low, as close to the land as possible, making him more devoted to his own painting and concentrated on his own world. There is solitude but also unusual scenery on a loner's path."

—Xu Jiang



**沙耆 SHA QI (1914-2005)**

「如果在過去的100年裡，中國曾經有過富於個性特色的藝術家的話，沙耆應當之無愧的一個。」

—海中天



"If there has been any artist with strong personality and individuality in China for the past 100 years, Sha Qi is well-deserved to be one."

—Hai Zhongtian



**胡善餘 HU SHANYU (1909-1993)**

「有些人種花是為了消遣，有些人種花是志在賣錢，真種花者是以種花為其生活的。胡善餘就是以藝術為其生活的。」

—周作人



"Some plant flowers for pastime and some do it with the intention to sell. Real flower-planters do it as their lives. Hu Shanyu just makes art as his life."

—Zhou Zuoren



**劉汝醴 LIU RULI (1910-1988)**

「其作品來自生活，所作中國畫蒼秀雅拙，於平但中見奇崛；粉畫色彩明快，樸拙自然，別逞易趣。」

—周積寅〈美術史家論劉汝醴〉



"His work comes from life. Hu's Chinese paintings are vigorous, refined and naive; one sees unusual aspects within ordinariness. His pastel paintings have bright and brisk colours, simple and natural, without showing off weirdness."

—Zhou Jiyin, "A Fine Art Historian on Liu Ruli"



**劉國樞 LIU GUOSHU (B. 1919)**

「劉先生對四川油畫藝術的發生、發展和成長起到了不可替代的作用。」

—羅中立



"Mr. Liu has cast an irreplaceable effect on the genesis, development and development of oil in Sichuan."

—Luo Zhongji



130

LI CHAOSHI (CHINESE, 1893-1971)

Scene Before the Window

李超士 窗前小景

Painted in 1955  
pastel on paper  
28.3 x 37.8 cm. (11 ¼ x 15 in.)  
signed in Chinese (lower right)

1955 年作  
粉彩 紙本  
款識：超士（右下）

來源  
中國嘉德 北京 1994年4月20日 編號1  
亞洲 私人收藏

出版  
《李超士粉畫集》山東人民出版社 濟南 中國 1962年（圖版·第24圖）  
《李超士畫集》上海人民美術出版社 上海 中國 1985年（圖版·第37圖）

附台灣 台北 索卡國際藝術有限公司開立之藝術家家屬親簽原作保證書

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.

HK\$ 150,000 - 250,000

US\$ 19,200 - 32,100



131

LI CHAOSHI

(CHINESE, 1893-1971)

Stapelia Pulchella

李超士 花瓣豹

Painted in 1962  
pastel on paper  
54.5 x 35.5 cm. (21 ½ x 14 in.)  
signed and dated in Chinese; dated '1962.10' (lower right)

1962 年作  
粉彩 紙本  
款識：超士 1962九. 10（右下）

來源  
中國嘉德 北京 1998年5月10日 編號1293  
亞洲 私人收藏

出版  
《李超士粉畫集》山東人民出版社 濟南 中國 1962年（圖版·第25圖）

附：  
1. 台灣 台北 沁德居藝廊開立之原作保證書  
2. 藝術家家屬親簽之原作保證書  
3. 藝術家家屬與作品之合照

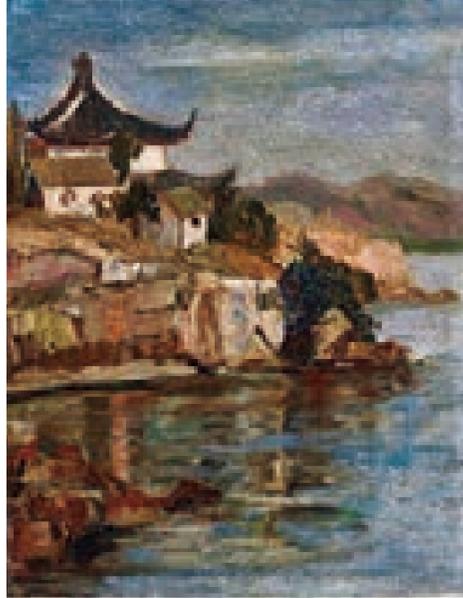
This work is to be sold with:  
1. a certificate of authenticity issued by Chin Der Jyu Gallery, Taipei, Taiwan.  
2. a certificate of authenticity signed by the artist's family.  
3. a photo with the artist's family.

HK\$ 320,000 - 550,000

US\$ 41,000 - 70,500



蕭照《山腰樓觀圖》宋代 台灣台北國立故宮博物院藏  
Xiao Zhao, *A View from Mountain*, Song dynasty, Collection of the National Palace Museum, Taipei, Taiwan



Lot 133

## 汪亞塵 WANG YACHEN

汪亞塵於1915年前往日本留學，1921年畢業歸國，在上海美專任教授。1928年與夫人共赴歐洲進修，留歐期間致力鑽研西方油畫，先後奔赴巴黎、布魯塞爾、倫敦、羅馬、佛洛倫斯等地考察學習，對林布蘭、提香、米勒、戈雅和庫爾培等歐洲大師的油畫進行臨摹，對文藝復興時期至19世紀後期印象派的歐洲藝術體系脈絡有深入的研究學習。汪亞塵自歐洲歸國後，集中研究改革中國畫，與同時期很多藝術家觀點一致的他曾說：「要國畫有進境，非研究西畫不可。用西畫上技巧的教養參加到國畫，至少可見技術的純熟。」他認為西畫與國畫的結合絕不是簡單摻雜在一起，而是主張融會貫通，從而創造出新時代的中國藝術形式。

汪亞塵在新華藝專任教時寒、暑假都要去無錫錫巷岳父家小住幾周。無錫的風光對藝術家來說十分熟悉，作品《無錫》(Lot 133)描繪的正是此處鄉村山水風景。畫面以土棕色調為主，筆觸急緩有致，帶有印象派繪畫的特徵，勾勒出河邊鄉村土屋錯落有致的模樣。前景左側的濕石則以棕紅色著色，突出岸邊石群的潮濕感。湖水及遠景的天空用湖藍渲染，相互呼應，為畫面增添幾分靈動。畫面中描繪之河岸村落寧靜而質樸，如光影流動的畫卷，符合了藝術家所述：「自然是有繼續著不息的變動，作畫就要在抓住那自然界不停止的一剎那。」

汪亞塵於1930年代初與夫人一同結束歐洲的遊學返回國內，並舉辦「汪亞塵、榮君立旅歐畫展」，展示其在歐洲游學過程中之收穫。《巴黎教堂》(Lot 132)畫面描繪了寧靜的巴黎，河水潺潺，鳥群向遠處的教堂飛去，近處的途人漫步於岸上。作品採用平視角度展開，整體色調偏向古典主義的褐色調，綠色點綴的部分躍然展現了生意盎然的活力。畫面的主體教堂莊嚴肅穆，線條相對明確，光影表現自然平實，著實為一幅精緻的油畫小作。

《芍藥花》(Lot 134)創作於1935年，此時的藝術家忙於興建藝校，教學繁忙，且於同年擔任《國畫月刊》的編輯，而因創作油畫耗費太多時間，於是重新以水墨作為主要創作題材，這幅作品則是藝術家在此階段罕見的油畫創作題材，根據《上海美專建校100週年紀念展圖錄》敘述，更曾於1935年刊登在雜誌《美術生活》中，可見作品在當時所受關注程度之高和稀有程度。藝術家透過緊密有序的筆觸及濃稠具厚度的油彩，表現出主體的造型及量感，畫面中的芍藥花朵嬌艷欲滴，妖嬈動人。芍藥花在中國自古以來便帶愛情，浪漫之意，「伊其相謔，贈之以芍藥。」情人離別贈以芍藥則是最好的慰寄。藝術家以西洋油畫繪畫之技巧，從作品概念的維度上，跨越了中國傳統及西方現代主義，在此幅靜物精品之作中體現了中西藝術之融合。

In 1915, Wang Yachen went to Japan to study. He finished his studies in 1921 and returned to China to teach at Shanghai Academy of Fine Arts. In 1928, he and his wife went to Europe to study, and during his time in Europe, he focused on Western oil paintings, traveling to places such as Paris, Brussels, London, Rome, and Florence to inspect and copy works by European masters, notably Rembrandt van Rijn, Tiziano Vecellio, Jean-François Millet, Francisco de Goya, and Gustave Courbet. From the Renaissance Period to the late nineteenth century Impressionists, he gained a deep understanding of the European art systems. After Wang returned from Europe, he focused on research into improving Chinese painting. Holding the same view as many artists of that period, he once said, "To improve Chinese painting, one must study Western painting. To apply one's training in Western painting techniques to compose Chinese painting at least reflects one's technical excellence." He believes that combining Western and Chinese painting is not simply a matter of mixing them together. Rather, one needs to thoroughly understand both so as to create a Chinese art form for this new era.

When Wang was teaching at Xinhua College of Art, every winter and summer vacations, he stayed at his father-in-law's place in Rongxiang, Wuxi, for several weeks. As a result, he became very familiar with the scenery there. What the painting *Wuxi* (Lot 133) depicts is the landscape of this country. The overall tone of the picture is umber. The brushstrokes vary in pacing, rushed or slow. With the characteristics of Impressionist paintings, this painting depicts countryside dirt houses staggered by the riverside. In the left foreground, the wet stones are coloured maroon so as to emphasize the wetness of stones by the river. In the background, the lake water and the sky are rendered in lake blue to make them echo each other and to give the picture a sense of interaction. The riverside village depicted in the painting is tranquil and rustic, as if a scroll of shifting light and shadow. This painting matches the painter's description, "Nature is ever

changing. To paint is to capture the moment that nature never stops to preserve."

In the early 1930s, Wang and his wife finished their study tour in Europe and returned to China. They held *Wang Yachen and Rong Junli's Europe Tour Painting Exhibition*, in which they presented what they learned during the trip. The painting, *The Paris Cathedral* (Lot 132) depicts a tranquil Paris, where the river water gurgles and birds fly toward a church in the distance. In the foreground, a passer-by ambles along the shore. This work adopts a flat-degree viewing angle. The overall tone of the colours leans toward a brown in classicism. The parts dabbed in green jump out and express energy and liveliness. The main body of the painting is the solemn church, which is depicted with relatively clear lines. The light and shadow of this painting are natural and plain. This is a delicate little oil painting.

*Peony* (Lot 134) was created in 1935. At that time, the artist was busy building the Xinhua College of Art and teaching. During that year, he was also the editor of *Chinese Painting Monthly*. Seeing that creating oil paintings was too time-consuming, he turned back to Chinese ink as his main creative material. This piece is a rare oil painting that the artist composed during this period. According to the *100th Anniversary Edition of the Picture Catalogue of the Shanghai Academy of Fine Arts*, this painting was published in *Art Life* magazine in 1935, an indication of the rarity of this painting and the attention it attracted. The subject's shape and volume are presented with dense yet orderly brushstrokes and thick paints. In the painting, the peonies are rich in colour, tender and enchanting. Since ancient times in China, peonies have symbolized love and romance. As this quote shows, "Gentlemen and ladies flirt and give peonies as gifts." When lovers bid farewell, sending the other person peonies is the best comfort. The artist adopted Western oil painting techniques, and the concept of this painting includes both Chinese tradition and Western Modernism. In this still painting, he presents art that mixes both the Eastern and Western arts.



1.



Lot 134

1. 雷諾瓦《玫瑰花束》1909-1913年作 俄羅斯聖彼得堡 艾米塔吉博物館藏  
August Renoir, *Bouquet of Roses*, 1909-1913, Collection of the State Hermitage Museum, St. Petersburg, Russia

2. 文森·梵谷《努能的舊教堂塔樓》1885年作 荷蘭 阿姆斯特丹 梵谷美術館藏  
Vincent van Gogh, *The Old Church Tower at Nuenen*, 1885, Collection of the Van Gogh Museum, Amsterdam, The Netherlands



Lot 132



2.

132

WANG YACHEN (CHINESE, 1894-1983)

**The Paris Cathedral**

汪亞塵 巴黎教堂

Painted in 1931  
oil on canvas  
45.7 x 38 cm. (18 x 15 in.)  
signed 'Y.C.WANG' (lower right); signed, titled and dated in Chinese (on the reverse)  
one painted seal of the artist

**LITERATURE**

*History of Shanghai Oil Painting*, Shanghai People's Fine Arts Publishing House, Shanghai, China, 1995 (illustrated, plate 17, p. 226).  
*Hundred Years History of Chinese Oil Painting*, Guangxi Fine Arts Publishing House, Nanning, China, 1996 (illustrated, p. 122).  
*The Twentieth Century Chinese Oil Painting Collection: 1900-1949*, Guangxi Fine Arts Publishing House, Nanning, China, 2001 (illustrated, plate 45).

This work is to be sold with:

1. a certificate of authenticity issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.
2. a photo with the artist's wife Rong Junli.

1931 年作  
油彩 畫布  
款識：Y.C.WANG（右下）；汪亞塵畫 巴黎教堂 一九三一年（畫背）  
藝術家手繪鈐印：亞

出版  
《上海油畫史》上海人民美術出版社 上海 中國 1995年（圖版·第17圖·第226頁）  
《中國油畫百年圖史》廣西美術出版社 南寧 中國 1996年（圖版·第122頁）  
《20世紀中國油畫圖庫：1900-1949》廣西美術出版社 南寧 中國 2001年（圖版·第45圖）

附：

1. 台灣 台北 索卡國際藝術有限公司開立之原作保證書
2. 藝術家妻子榮君立與作品之合照

HK\$ 450,000 - 700,000

US\$ 57,700 - 89,700



133

WANG YACHEN (CHINESE, 1894-1983)

Wuxi

汪亞塵 無錫

oil on canvas

52.2 x 40.3 cm. (20 ½ x 15 ¾ in.)

signed in Chinese (lower left); titled, signed and inscribed in Chinese (on the reverse)

This work is to be sold with a certificate of authenticity issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.

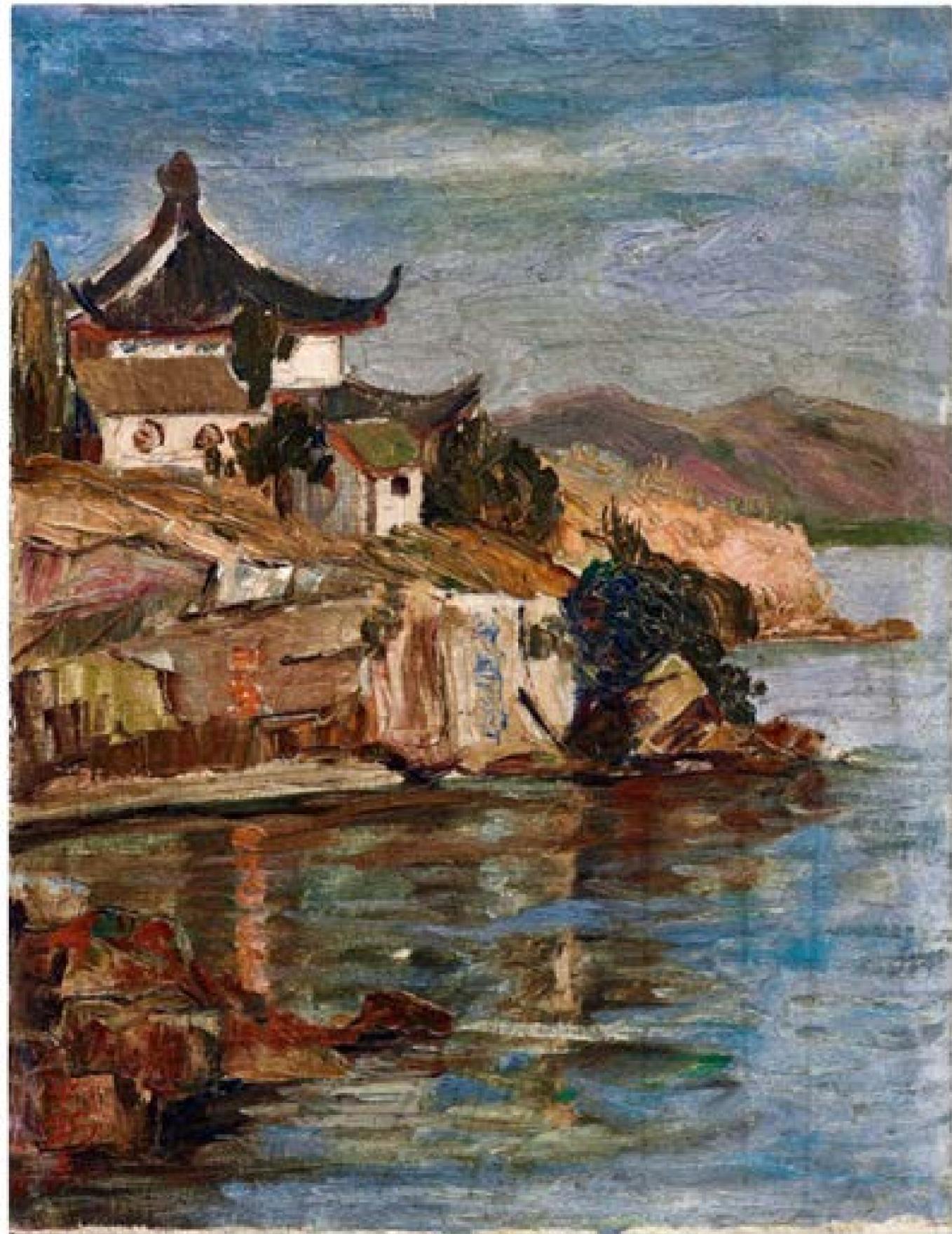
油彩 畫布

款識：亞塵（左下）；無錫 汪亞塵畫（畫背）

附台灣 台北 索卡國際藝術有限公司開立之原作保證書

HK\$ 500,000 - 700,000

US\$ 64,100 - 89,700



134

## WANG YACHEN (CHINESE, 1894-1983)

### Peony

汪亞塵 芍藥花

Painted in 1935  
oil on canvas, laid on board  
38 x 50 cm. (15 x 19 ¾ in.)  
signed in Chinese (lower left); inscribed, titled and signed in Chinese (on the reverse)

#### LITERATURE

*Hundred Years History of Chinese Oil Painting*, Guangxi Fine Arts Publishing House, Nanning, China, 1996 (illustrated, p. 121).

*The Twentieth Century Chinese Oil Painting Collection: 1900-1949*, Guangxi Fine Arts Publishing House, Nanning, China, 2001 (illustrated, plate 46).

*Endless Variation-In Celebration of the 100th Anniversary of the Founding of the Shanghai Art School*, Liu Haisu Museum and Shanghai Municipal Archives, Shanghai, China, 2012 (illustrated, plate 28).

This work is to be sold with:

1. a certificate of authenticity issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.
2. a photo with the artist's wife Rong Junli.

1935年作  
油彩 畫布 裱於木板  
款識：亞塵（左下）；畫題「芍藥花」汪亞塵（畫背）

出版  
《中國油畫百年圖史》廣西美術出版社 南寧 中國 1996年（圖版·第121頁）  
《20世紀中國油畫圖庫：1900-1949》廣西美術出版社 南寧 中國 2001年（圖版·第46圖）  
《不息的變動—上海美專建校100周年紀念展圖錄1912-2012》劉海粟美術館及上海市檔案館 上海 中國 2012年（圖版·第28圖）

附：  
1. 台灣 台北 索卡國際藝術有限公司開立之原作保證書  
2. 藝術家妻子榮君立與作品之合照

HK\$ 450,000 - 700,000

US\$ 57,700 - 89,700





## 周碧初 ZHOU BICHU

從十九世紀末的「美好時代」到20世紀的初期「瘋狂年代」，巴黎在很長時間裡一直是世界的藝術中心，印象派、後印象派、野獸派和超現實主義等等現代藝術的各個學派和藝術運動在這裡誕生，濃郁的藝術文化氛圍，吸引著世界各地的藝術家紛沓而來。周碧初於1926年來到巴黎求學，30年學成歸國，這短短的五年留學時光卻是藝術家創作生涯的一個重要階段。不僅為周碧初的油畫創作，在色彩和造型等方面打下了堅實的技術根基，更使其眼界得到開闊，開始形成個人獨特的藝術風格。

周碧初在巴黎國立高等美術學院，跟隨當時著名的印象派畫家歐內斯特·洛朗學習進修，洛朗教授特有的細碎鬆散筆觸、明亮活潑用色等特點，對藝術家日後的創作產生了很大的影響。

《百合花》(Lot 135) 創作於1940年代初期，承襲了西方後印象主義及點彩技巧，並與傳統國畫之流暢線條相結合，融合出屬於民國時期的中國油畫風格。畫面色彩明亮動人，鮮麗而不失素雅。背景通過不同色點的疊加，創造出明與暗、暖色與冷色的對比。陰影與空間也在這細碎的色斑疊層中得以自然呈現。藝術家使用蓬鬆的筆觸勾畫出前景的粉紅花簇，粉嫩的玫紅與乳白交錯，飽滿地盛開，甚是可愛。相較粉紅花簇和背景表現技法，藝術家在作品主題百合恰如其分地摒除了過多的點彩與印象派筆觸，在花瓣及莖葉的處理上使用較為俐落而簡約的色塊處理及流暢線條，融入傳統國畫的線條處理技法。這樣的處理方式使得畫面主體百合花更為突出，典雅而純潔。

自古以來，在中國的傳統文化中，百合花便有「百年好合，百事合意」之意，在西方也是純潔高雅之象徵，常用以代表清純美好的女性形象。藝術家筆下的百合花色彩淡雅，如紅樓夢中「淡眉如秋水，玉肌伴輕風」蘭心蕙性的女子，在斑斕色彩的畫面襯托中清俗脫眾，嬌豔綻放之餘不失姿態。

From the "La belle époque" at the end of the nineteenth century to the "Les années folles" at the beginning of the twentieth century, Paris was, for a very long time, the global centre of the art world; Impressionism, Post-Impressionism, Fauvism, and Surrealism, amongst other modern art schools and movements were all born in this city whose atmosphere permeated with rich artistic culture, attracting countless artists from around the world. Zhou Bichu came to Paris in 1926 to attend school and returned to his motherland in 1930 after completing his studies. This short, five-year period of study abroad is a crucial stage in the career of the artist. Not only did Zhou Bichu's oil painting creations lay a solid technical foundation in respect to his colouring style and form, they also broadened his artistic vision, paving the way for the development of his own unique artistic style.

Zhou Bichu followed the esteemed Impressionist painter, Ernest Laurent, for advanced study at the National Academy of Fine Arts in Paris. Professor Laurent's distinctive light and relaxed brush strokes as well as bright and vivacious colour schemes, amongst other characteristics had a significant influence on the artist's future creations.

*Lilies (Lot 135)* was created in the early 1940's, inheriting the techniques from Western Post-Impressionism and Pointillism, while, simultaneously, merging with the smooth and flowing strokes of traditional Chinese painting, incorporating these techniques together created a Chinese oil painting style unique to the Republic of China era. The colour schemes of the scenes are bright and touching, fresh and beautiful

without sacrificing elegance. The background presents various colour schemes in each layer, creating a contrast between the bright and dark, and the warm and cold. The shadows and open space also symbolize a natural significance in the colour schemes found in each layer. The artist employs fluffy brush strokes to offer a glimpse of the pink flowers in the foreground, staggering the pink rose and milky white colour, full of bloom, even appearing as cute. Compared with the presentation techniques of the pink flower bouquet and background, the artist also appropriately omitted excessive amounts of pointillist and impressionist colour schemes; as for the petals, stems and leaves, the artist utilized nimble and minimalist colour schemes and smooth, flowing lines, seamlessly integrating the brush strokes of traditional Chinese painting. This approach causes the primary focus of the painting, the lily, to appear more prominent, elegant and pure.

Since ancient times, in the traditional culture of China, lilies represented "a hundred years of harmony, one hundreds matters of congeniality"; in the West it is also a symbol of purity and elegance where it is commonly used to symbolize the pure and beautiful female form. The artist's rendition of the lilies is simple yet elegant, reminiscent of the line from *Dream of the Red Chamber*, "eyebrows as bright as the autumn waters, the jade flesh of the companion like the soft wind", the elegant, orchid-like nature of the female, in the brilliant multicoloured scene gives off a sense of the simple custom of retreating from the crowds, a delicate and splendid blossom which doesn't lose its posture and elegance.

1. 馬遠《白薔薇圖》宋代中國北京 故宮博物院藏  
Ma Yuan, *White Rose*, Song dynasty, Collection of The Palace Museum, Beijing, China

2. 喬治·秀拉《瓶中花》約1879-1881年作 美國劍橋 哈佛美術館藏  
Georges Seurat, *Vase de Fleur*, c. 1879-1881, Collection of the Harvard Art Museum, Cambridge, USA



1.



2.

135

ZHOU BICHU (CHINESE, 1903-1995)

Lilies

周碧初 百合花

Painted in 1941  
oil on canvas  
60.6 x 50.4 cm. (23 ¾ x 19 ¾ in.)  
signed 'P. C. CHOW' (lower right)

LITERATURE

*Zhou Bichu's Works and Literature*, Soka Art Collections International Co. Ltd., Taipei, Taiwan, 1998 (illustrated in black & white, p. 16 & illustrated, p. 17).

This work is to be sold with:

1. a certificate of authenticity signed by the artist's family and issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.
2. a photo with the artist's family.

1941 年作  
油彩 畫布  
款識：P. C. CHOW (右下)

出版  
《周碧初作品與文獻集》索卡國際藝術有限公司 台北 台灣 1998年 (黑白圖版·第16頁及彩色圖版·第17頁)

附：  
1. 台灣 台北 索卡國際藝術有限公司開立之藝術家家屬親簽原作保證書  
2. 藝術家家屬與作品之合照

HK\$ 450,000 - 650,000

US\$ 57,700 - 83,300



# 張充仁

## ZHANG CHONGREN

十九世紀末，隨著外國傳教士的增多，西洋繪畫技法隨之傳入國門，相應的繪畫學校也相繼成立。創辦於1864年的土山灣畫館則是我國最早開放的傳授西畫技法的美術機構之一。年少時期的張充仁即進入了土山灣畫館隨外國導師學習素描與法文，為其日後的留學生活及創作打下扎實的根基。

上世紀20至30年代，留學歐洲和日本的藝術家陸續回國，現代藝術進入了新的摸索開拓階段。1942年，陳抱一在《洋畫運動過程記略》中提到：「民10年前後的期間，上海的洋畫研究空氣已經通過了相當長久的摸索時期，而開始呈現開拓的徵候來了。」1935年張充仁先生結束四年比利時留學生涯，回到上海。其油畫的實踐過程與當時處於「開拓」時期的中國油畫變革有著重要的聯繫。

返國後，張充仁先是在蔡元培、徐悲鴻等人的發起和幫助下，將自己留學期間作品展出，當時有蔡元培、徐悲鴻、梅蘭芳等人參觀，總參觀人數達兩萬多人，可見畫展影響之廣泛。畫展過後，張充仁籌建了自己的充仁畫室，為中國現代美術培育新一輩人才。張充仁對學生的繪畫教育十分細緻，包括造型、用色到對光影的感知訓練都鉅細靡遺。其畫室即使在社會變動的1936年至1966年間仍持續開課，直到文化大革命期間才被迫停止。可見，張充仁不僅是中國現代藝術最重要的奠基者之一，同時也是中國現代藝術教育的先驅。

張充仁的創作核心以雕塑為主，於水彩創作與理論都頗有造詣，油畫傳世作品卻相對極為稀少，中國美術館僅藏有他留學前後的作品各一件。而從這些珍貴的油畫中，我們可感受到歐洲古典寫實主義風格與傳統中國國畫的寫意趣味相結合，兼具有19世紀後期印象派的影響。《樹林》(Lot 136) 創作於1940年代，在文化大革命後倖免於難的油畫作品鳳毛麟角，更見其珍貴難得。畫面呈現了印象派風格的光影捕捉，點、線、面等形式元素運用搭配得宜。前景的湖面使用多層次綠色的相互配合，筆觸錯落有致，使得湖面有波光蕩漾之感。正如印象派寫生要求的，抓住特定時間下的光影效果，通過補色的使

用與相近色系的漸層疊加，樹葉在光照之下的形態呈現細緻且生動十足。此般爛熟的光影表達恰好對應了張充仁在其教學講義中提到的：「倘使近處是淡色的楊柳遠處也是楊柳，或者近處是深濃的扁柏冬青遠處也是扁柏冬青，遠景近景是同樣的東西，在這樣條件之下比較那麼近的色調深濃，陰陽分明，色彩新鮮，輪廓清爽；遠的色調淡弱，陰陽相近，色澤暗淡，輪廓模糊」。畫面波動的湖面及搖曳的綠葉，使得觀者好似可以感受到春風襲來之涼爽，作品中「風乍起，吹皺一池春水」的輕盈美好，於西方油畫的形式中體現了傳統國畫的寫意之精髓。

不同於《樹林》的純粹寫景，張充仁在《春郊放牧》(Lot 137) 則以難得的大尺幅呈現鄉間一景，運用留學比利時的札實油彩技法，結合了中國山水畫中的風景層次，描繪廣闊原野裡牧童放牧的怡然自得。作品最早出現於1998年的拍賣上，同年張充仁病逝於巴黎，歷經二十年後畫作再現於市場，無疑為我們研究張充仁作品風格的良好範例。

張充仁的藝術理念帶有強烈的寫實主義傾向，這與其接受的家庭教育、身處的社會環境及旅歐的留學經歷是分不開的。藝術家最著名的雕塑作品《戀愛與責任》創作於1945年，表現的正是對農村裡的年輕戀人，在當時列強環伺的時代背景下提醒人們將戀愛昇華為崇高的責任。《春郊放牧》同樣來自寫實的風格刻畫，描述鄉村牧童放牧的風景，畫面平實質樸卻十分細膩動人。近處，牧童騎於牛背上，面對著一片蒼茫的稻草田吹笛，大片的稻草隨風擺蕩，遠處的雲朵籠罩了大半的天空。作品的尺幅之大，是在張充仁及同輩的藝術家創作中都十分少見的，更可見當時藝術家創作時對於自我的挑戰和期許，畫面中細膩的筆觸表現出根根稻草隨風擺動的方向與在自然光照下的顏色，緻密交錯的線條體現出藝術家所述「小時候受到父母雕刻、刺繡的薰陶」，畫面在歐洲古典主義的用色和社會寫實的脈絡中，卻如宋代黃庭堅《牧童詩》云：「騎牛遠遠過前村，短笛橫吹隔隴聞。多少長安名利客，機關用盡不如君。」以悠閒恣意的牧童點景，流露出中國傳統山水畫中的閒適與田園雅趣。



# 張充仁

## ZHANG CHONGREN

In the late 19th century, increasingly more foreign missionaries came to China, bringing with them western painting techniques. As a result, corresponding painting schools opened one after another. Established in 1864, Tushanwan Art Studio was one of the earliest art institutes in China that openly taught western painting techniques. In his youth, Zhang Chongren entered this school to study sketching and French with foreign mentors, establishing a solid foundation for his studies abroad and creations later on.

In the 1920s and 1930s, artists studying in Europe and Japan gradually returned to China, and modern art entered a new stage of exploration and expansion. In 1942, Chen Baoyi noted in *A Brief Record of the Western Painting Movement*, "In the 1920s in Shanghai, the atmosphere of studying western paintings had undergone a long period of exploration and started to show signs of expansion." In 1935, Zhang ended his four-year studies in Belgium and returned to Shanghai. The actualization of his oil paintings had a close relationship with China's oil painting changes during that "expansion" period.

When Zhang returned to Shanghai, he exhibited the artworks he created during his time studying

abroad with the support and initiation from Cai Yuanpei and Xu Beihong. Visitors to this exhibition reached twenty thousand people, including Cai Yuanpei, Xu Beihong, and Mei Lanfang, showing that the impact of his painting exhibition was far and wide. After the exhibition, he planned and established his own studio, "Chongren Art Studio", to cultivate a new generation of Chinese contemporary artists. The painting education Zhang conducted for his students was very detailed. From creating styles, the use of colour, to the sense of light and shadows, his training was very comprehensive. Even in the face of rapid social changes, his studio remained open between 1936 and 1966. It was only forced to be shut down during the Cultural Revolution period. Evidently, Zhang was both an important founder of Chinese contemporary arts and a pioneer of Chinese contemporary art education.

Zhang mainly created sculptures. But, he also excelled at watercolour paintings and art theory. However, few of his oil paintings remain. National Art Museum of China was only able to collect two of his oil paintings: one painted before he studied abroad, and the other after his return. From those rare oil paintings, one can feel how he combined the style of European classical realism



1.

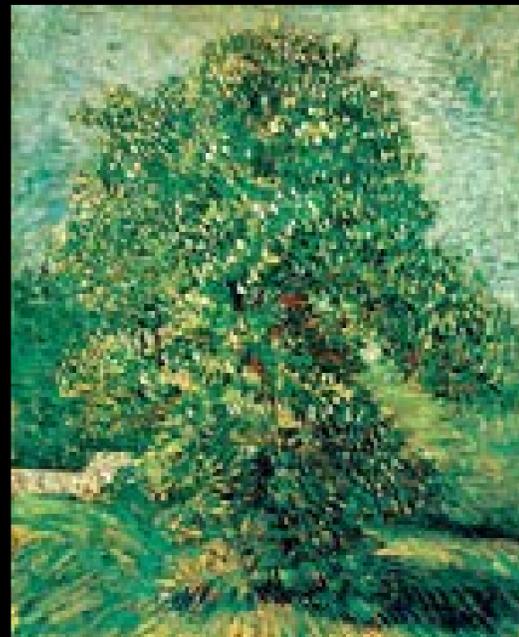


2.

1. 約翰·康斯特勃 《乾草車》1821年作 英國倫敦 國家美術館藏  
John Constable, *The Hay Wain*, 1821, Collection of the National Gallery, London, UK

2. 夏圭《雪溪放牧圖》南宋 日本東京 國立博物館藏  
Xia Gui, *Scholar Overlooking a Misty Valley*, Southern Song, Collection of the Tokyo National Museum, Tokyo, Japan

3. 文森·梵谷《盛開的橡樹》1887年作 荷蘭阿姆斯特丹 梵谷博物館藏  
Vincent van Gogh, *Chestnut Tree In Blossom*, 1887, Collection of the Van Gogh Museum, Amsterdam, The Netherlands



3.



Lot 136

with a type of traditional Chinese ink painting that focuses on conveying the imagery. His style also showed influences from late nineteenth century Impressionism. The oil painting, *The Grove* (Lot 136) was created in the 1940s. It is one of the rare oil paintings that survived the Cultural Revolution and is thus extremely precious. The picture presents the Impressionist style of capturing light and shadow, while elements, such as dots, lines, and planes are arranged well. In the foreground, the surface of the lake is presented with layers of green that complement one another. The staggered brushstrokes create the effect of ripples on the lake surface reflecting the light. Making an impressionist sketch requires the painter to capture the light and shadow effect at a certain moment. Zhang used complimentary colours and similar colours to add up and create gradients. As a result, the shapes of the leaves under sunlight were delicately and vividly depicted. Such a skillful way of depicting the light and the shadow fits what Zhang notes in his teaching handouts,

If the willow in the foreground and in the background are both of light colours, or if the holly in the foreground and in the background are both of a deep and dark green, then the viewer will feel it is the same object being placed in both the foreground and the background. Rather, it should be that those in the foreground are depicted with deeper and denser colours, with clear distinctions between Yin and Yang, and with colours fresh and the outlines neat. In contrast, those in the background ought to be painted with thinner and weaker tones, with Yin and Yang less distinguished, and with colours dim and outlines vague.

The wrinkled surface of the lake and the swaying green leaves give the viewer a sense of coolness the spring breeze brings. The lightness and fairness of "A sudden breeze wrinkles a pond of spring water" in the work present the essence of traditional Chinese painting that focuses on capturing the feelings in the form of western oil paintings.

Different from the painting *The Grove*, which purely depicts the scenery, the painting of rarely large scale, *Spring Herd* (Lot 137) presents a common scene in the countryside. Zhang adopted solid oil painting techniques he studied in Belgium and combined them with the Chinese landscape painting skill of creating layers in scenery to portrait a shepherd boy who herds in a vast field and feels at ease. This work first appeared in an auction in 1998. In the same year, Zhang passed away in Paris due to sickness. After twenty years, this painting reappeared on the market, and it is undoubtedly a great example for people to study Zhang's style.

Zhang's artistic concept leans strongly toward realism, which is inseparable from the education he received at home, the social environment around him, and his experiences studying in Europe. His most famous sculpture, *Love and Responsibility*, which depicts a young couple from the countryside was created in 1945. Created in a time when China was threatened by powerful countries around it, the artwork reminds people to elevate their romantic love to noble responsibilities. Another artwork resulting from Zhang's realistic depiction is the oil painting

*Spring Herd*, which captures the scene of a country shepherd boy herding animals. The picture is plain and robust, but detailed and moving. In the foreground, the shepherd boy is sitting on the back of a cow, facing the vast straw field and blowing a flute. The field of straw wavers in the wind. Afar, the cloud covers the bigger part of the sky. The huge scale of this work is rarely seen in other creations by Zhang or by his contemporary artists, reflecting the artistic challenge and expectation Zhang held for himself. The delicate brushstrokes in the picture depict the directions where individual straws waver in the wind and their colours under natural light. The densely staggered lines reflect what the artist noted, that he was affected by his "parents' sculptures and embroideries as a child." In this picture that adopts European Classicism in its use of colours and adopts the social realism trend, it also reflects the sentiment in the Chinese poem *The Shepherd child* by Huang Tingjian from the Song dynasty,

"A shepherd boy on a cow passes by the previous village from a distance. He blows a flute that he holds horizontally, and I can hear the tune from across the ridge. So many people in Changan seek fame and fortune, but despite all their plotting, they are less at ease and happy than the boy is."

This painting uses a laid-back shepherd boy as the focus to reflect the leisurely and idyllic pastoral life in Chinese landscape painting.

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# ZHANG CHONGREN

(CHINESE, 1907-1998)

## The Grove

張充仁 樹林

Painted in the 1940s  
oil on canvas  
60 x 78 cm. (23 ½ x 30 ¾ in.)  
signed in Chinese (lower left)

### LITERATURE

*History of Shanghai Oil Painting*, Shanghai People's Fine Arts Publishing House, Shanghai, China, 1995 (illustrated, p. 228).

*The Twentieth Century Chinese Oil Painting Collection: 1900-1949*, Guangxi Fine Arts Publishing House, Nanning, China, 2001 (illustrated, plate 182).

This work is to be sold with:

1. a certificate of authenticity issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.
2. a photo with the artist's family.

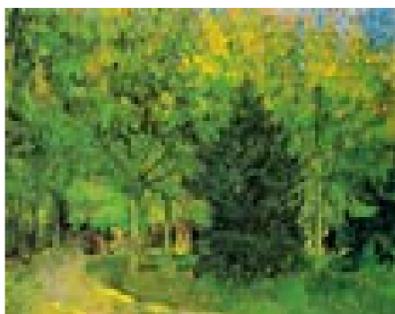
1940年代作  
油彩畫布  
款識：充仁（左下）

出版  
《上海油畫史》上海人民美術出版社 上海 中國 1995年（圖版·第228頁）  
《20世紀中國油畫圖庫：1900-1949》廣西美術出版社 南寧 中國 2001年（圖版·第182圖）

- 附：
1. 台灣 台北 索卡國際藝術有限公司開立之原作保證書
  2. 藝術家家屬與作品之合照

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

US\$ 76,900 - 128,200



文森·梵谷《阿爾勒公園的步道與行人》  
1888年作 荷蘭 奧特洛 克勒米勒博物館藏  
Vincent van Gogh, *Path in the Park of Arles with Walkers*, 1888, Collection of the Kröller-Müller Museum, Otterlo, The Netherlands

137

# ZHANG CHONGREN

(CHINESE, 1907-1998)

## Spring Herd

張充仁 春郊放牧

oil on masonite  
96.3 x 152.5 cm. (38 x 60 in.)  
signed in Chinese (lower right)

### PROVENANCE

Sotheby's Taipei, 19 April 1998, Lot 27  
Private Collection, Asia

This work is to be sold with a certificate of authenticity issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.

油彩 纖維板  
款識：充仁（右下）

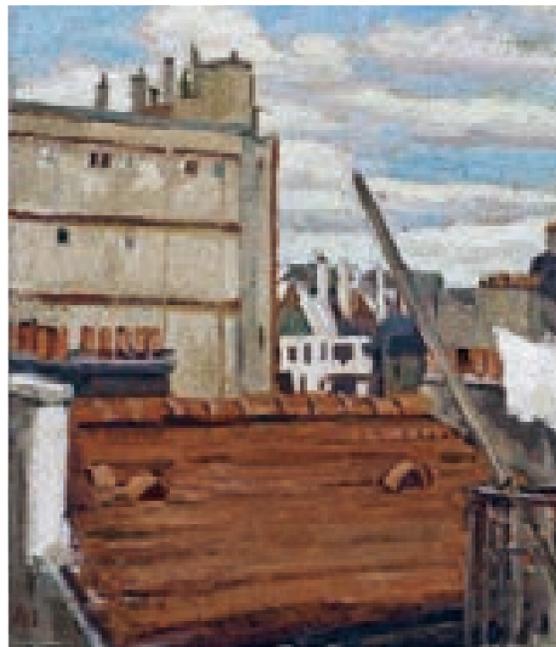
來源  
蘇富比 台北 1998年4月19日 編號27  
亞洲 私人收藏

附台灣 台北 索卡國際藝術有限公司開立之原作保證書

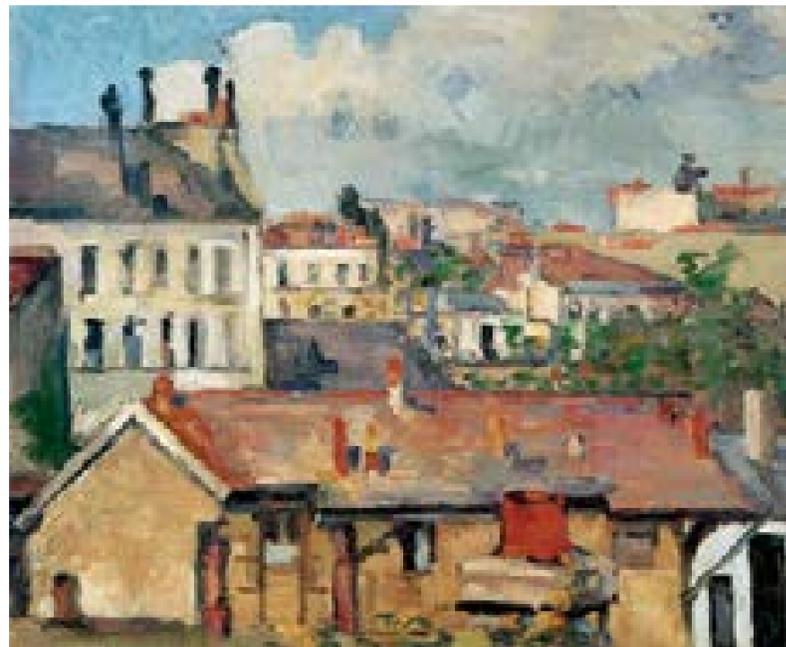
HK\$ 900,000 - 1,300,000

US\$ 115,400 - 166,700





Lot 139 局部 detail



1.

## 呂斯百 LU SHIBAI

呂斯百1905年出生於江蘇省一個小村落中，家中生活清貧，16歲便以名列前茅的成績考入江蘇省立第四師範學校美術科。而後更進入國立中央大學藝術系進修，並深受恩師徐悲鴻賞識，推薦到法國留學。

二十世紀的中國從「舊」至「新」，是充滿了戰爭和變革的動蕩時代，於此時代背景下的藝術及藝術家，命運隨時勢變更，在每個歷史轉折點上都在發生著變化，而呂斯百則以留學西方的紮實油畫技法書寫祖國山川與人文風貌，順應著歷史起伏的浪潮，成為新中國油畫的開創者之一。

徐悲鴻對呂斯百的創作及個人生活影響極大，並不是在創作上技法及風格的影響，而是理念的提倡與推動—徐悲鴻的寫實主義及希望弘揚中國美術教育的精神始終貫穿呂斯

百的一生。1928年，因徐悲鴻的推薦，呂斯百公費到法國里昂美專求學，而後又考入巴黎高等美術學院。求學期間，呂斯百專注於基本功的訓練，臨摹歐洲的新古典大師及印象派大師的作品。古典大師夏凡納、新古典大師夏爾丹、印象派大師西斯萊及現代藝術之父塞尚的作品也都是藝術家臨摹的對象，夏爾丹作品中流露出的平實詩意，西斯萊的印象派式筆觸，都是藝術家非常欣賞和喜愛的，並從這些西方現代油畫中汲取養分，在之後的創作生涯中為自己所用。

呂斯百一貫溫和和儒雅的為人作風體現於其作品中，畫面總是帶有一種「寧靜、樸實」的美好。呂斯百喜好使用古典主義的褐色調，如土黃、土紅、印度紅、土綠、赭石等等，由於這些顏色純度不高，所以作品色調往往並不鮮艷跳躍，卻有種樸素的沉穩。《讀文

匯報》(Lot 138) 描繪的就是這樣一幅靜謐美好的場景，畫面中的讀報人正是藝術家的妻子馬光璇。馬光璇出生於書香門第，自小在法國及比利時等國求學，新中國成立後於南京大學外語系從事法語教學。呂斯百先生於1937年5月與馬光璇結為連理，自此兩人相互結伴，共同經歷過戰爭及社會動蕩時期。《讀文匯報》描繪她於書桌前認真讀報的日常一幕。畫面幾乎沒有太多鮮艷的色彩，一如呂先生的用色習慣，降低顏色的純度，使得畫面看起來平實樸素。1961年，《文匯報》曾刊登呂斯百兩篇長文，分別為〈論素描與國畫傳統的關係〉和〈談談油畫民族化和提高油畫質量的問題〉。其主旨都是在關注油畫「民族化」的問題。畫面中的呂夫人配戴著眼鏡，正在認真閱讀報紙，藝術家透過人物面容上色塊顏色的深淺變化，表現出光照的方向，使得呂夫人臉龐看起來散發出柔光，端莊而慈愛。不僅表現出呂夫人溫文儒雅的氣息，從作品中可想像到作畫時，藝術家是如何注視著自己妻子看報時的模樣，一筆一筆描繪出此幅場景，作品中可以看出呂先生對妻子的柔情目光，二人平淡卻溫存窩心的夫妻生活也濃縮記載於此幅作品中。

作品《曬藍·望晴》(Lot 139) 中可見西方寫實主義之影響，藝術家以大面積的色塊勾勒出建築的造型與色彩的明亮對比，省略細微枝節的刻畫，

而呈現出極為生動的日常生活場景。畫面近景的女子正在晾曬衣物，遠處的房屋錯落有致，在層層相疊的屋舍掩映間，藝術家細緻的描繪建築物的造型：磚紅屋頂、土褐色牆體，露臺上飄揚著晾起的布單，與天空的白雲相互輝映，遠方建築物牆面的強烈光影對比顯示了陽光的直射，更暗示了天候的晴朗，看似稀鬆平常的場景在藝術家筆下溢出寧靜的美好。若仔細觀察屋頂的造型，更可發現畫面右後方的建築物似乎為巴黎獨特的奧斯曼建築風格，則此幅作品極可能為藝術家留歐期間創作，目前在呂斯百傳世作品中創作於1930年代留歐期間的數量相當稀少，且能在市場上流通的更是十分罕見，提供我們一窺藝術家早期創作的成熟風貌，足以見之此幅作品的珍貴之處。

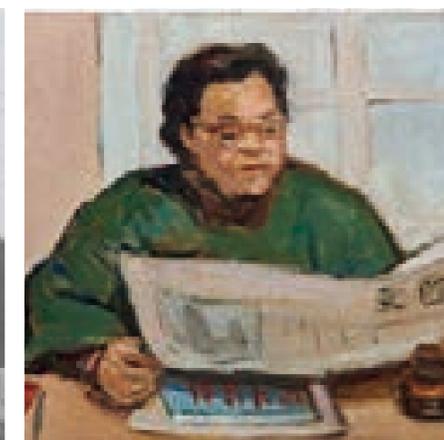
呂斯百歸國後將油畫創作活動與國家的美術教育活動集於一身，先後於三所高校擔任教職，為國家培育美術人才長達三十餘年，呂斯百的一生不僅為中國的美術教育辛勤耕耘，回到其藝術家身份，呂斯百的作品簡練樸素，寧靜沈穩，通過創作實踐在寫實主義的道路上孜孜求索，開闢出屬於自己的寫實新風格，對中國油畫民族化起到了承前啟後的作用。



1. 保羅·塞尚《房屋群—屋頂》1876-1877年作 瑞士 溫特圖爾 佛羅拉別墅博物館藏  
Paul Cézanne, *Groupe de maisons-Les Toits*, 1876-1877, Collection of Villa Flora Museum, Winterthur, Switzerland

2. 呂斯百與馬光璇晚年合照  
Photo of Lu Shibai and Ma Guangyuan in their late years

2.



Lot 138 局部 detail

新中國的每一個角落，都充滿了新生氣息，新中國主人翁的思想推動了我在創作上體現新中國的面貌。

— 呂斯百

Every corner of the new China is full of new life. The thoughts of the new masters of China pushed me to represent the features of the new China in my creations.

—Lu Shibai

## 呂斯百 LU SHIBAI

Lu Shibai was born in 1905 in a small village in Jiangsu Province. Although his family was poor, he acquired excellent grades and entered the Art Division of the Jiangsu Fourth Provincial Normal School. Afterwards, he studied art at National Central University, where his mentor Xu Beihong valued his talent and recommended him to study in France.

Twentieth-century China was transforming from the “old” to the “new.” It was a turbulent period fraught with war and change. Under such circumstances, the fates of the arts and artists changed with society, just as change happens at every historical turning point. Lu went along with the historical trends, using his solid oil painting techniques he acquired studying in the west to depict the natural scenery and humanity in China, and became one of the pioneers of new Chinese oil paintings.

Xu had a huge influence on both Lu's creations and on his personal life. His influences lay not in techniques for creation or in styles but in advocating and promoting ideologies. Xu's realism and his wish to expand Chinese art education affected Lu throughout his life. In 1928, at Xu's recommendation, Lu received government funding to study in Beaux-arts de Lyon, France. Later, he passed the requisite tests and was admitted to the École des Beaux-Arts in Paris. While studying abroad, he focused on the basics, copying works by European masters of Neoclassicism and Impressionism. He notably copied works by the classical masters like Puvis de Chavannes, Jean Baptiste Siemon Chardin, Alfred Sisley, and the father of modern art, Paul

Cézanne. The artist particularly admired the plain poetics revealed in Chardin's works and the Impressionistic brushstrokes of Sisley. Lu flourished on the nutrition he absorbed from these modern western paintings and later applied them in his creative life.

Lu was a gentle and elegant person, and these characteristics are reflected in his works. The pictures he portrayed always convey the virtues of being “tranquil” and “unadorned”. Lu liked to use the brown tones of classicism, such as khaki, dirt red, Indian red, dirt green, and ochre. Because the purities of these pigments were not high, the tone of his works is often not bright and jumpy but stable and plain. *Reading Wen Wei Po* (Lot 138) depicts such a tranquil and nice setting. The person reading the newspaper in the painting is none other than the artist's wife, Ma Guangxuan. Ma was born into a family that valued knowledge. As a child, she studied in countries such as France and Belgium. When the new China was established, she taught French in the Department of Foreign Languages, Nanjing University. Lu married Ma in May 1937, and after that, they accompanied each other through wars and periods of social unrest. The painting *Reading Wen Wei Po* depicts a daily scene of her absorbed in a newspaper at her desk. The picture does not have too many bright colours; instead, it fits Lu's habit of lowering the purity of the colour so as to make the picture look plain and unadorned. In 1961, *Wen Wei Po* published two long essays by Lu, “On the Relationship between Sketching and Chinese Ink Painting” and “On Nationalizing Oil Painting and the Issue of Raising the Quality of Oil Painting.” The mutual theme of the two

essays was the “nationalization” of oil painting. In the picture, Mrs. Lu, wearing glasses, is diligently reading a newspaper. The artist employs the darker and lighter blocks of colours on her face to indicate where the light source is, making Mrs. Lu's face glow and giving her a dignified and loving appearance. This painting does not only reflect Mrs. Lu's gentle and refined temperament. The viewer can also imagine how, while he was painting, the artist gazed at his wife reading the newspaper. The brushstrokes in this picture reflect Lu's gentle gaze on his wife. The plain but warm life this couple lived is also condensed and recorded in this picture.

Another work by Lu, *Bathing in the Sun* (Lot 139), reflects the influences of western realism. The artist employed big blocks of colour to portray the style of the building and to show the contrast in the brightness of the colours, ignoring details and yet presenting a scene of daily life extremely vividly. In the foreground, a woman is hanging up laundry. In the distance, buildings are staggered. Among the overlapping buildings, the artist presents details of the style of the architecture: a red brick roof, a dirt brown wall, and sheets fluttering on the balcony, echoing the white clouds in the sky. The strong contrast of the light and the shadow of the buildings' walls in the background indicates direct sunlight and clear blue skies. A seemingly common scene, under the artist's brushes, becomes one of fair tranquility. Observing the rooftop carefully, one can see that the buildings on the far right seem to be of the style of Haussmann architecture, which is unique to Paris. Thus, this painting might very likely have been composed when the artist was in Europe. So far, few pieces composed by Lu in the 1930s, when he was in Europe, have been passed on, and even fewer have been on the market to provide viewers a glimpse of the artist's already-mature style in his early stage, making this piece of artwork quite rare and valuable.

After Lu returned to China, he devoted himself to both the creation of oil paintings and the nation's art education. In different periods, he taught at three universities, cultivating art talents for the country for over thirty years. Throughout his life, he diligently labored for China's art education. As an artist, his works are simple, concise, unadorned, tranquil and calm. Through painting, he applied what he learned on the path of realism and created a new realistic style of his own, bridging the nationalization of Chinese oil painting from the past to the future.



138

LU SHIBAI (CHINESE, 1905-1973)

**Reading Wen Wei Po**

呂斯百 讀文匯報

oil on cardboard  
31 x 44 cm. (12 ¼ x 17 ¼ in.)

**PROVENANCE**  
Former Collection of the artist family  
Private Collection, Asia

This work is to be sold with a photo with the artist's family.

油彩 紙板

來源  
藝術家家屬舊藏  
亞洲 私人收藏

附藝術家家屬與作品之合照

HK\$ 250,000 - 450,000

US\$ 32,100 - 57,700



139

LU SHIBAI (CHINESE, 1905-1973)

**Bathing in the Sun**

呂斯百 曬藍·望晴

oil on canvas  
45 x 53 cm. (17 ¾ x 20 ¾ in.)  
signed in Chinese (lower left)

**PROVENANCE**

Former Collection of the artist family  
Private Collection, Asia

This work is to be sold with a photo with the artist's family.

油彩 畫布  
款識：斯百（左下）

來源  
藝術家家屬舊藏  
亞洲 私人收藏

附藝術家家屬與作品之合照

HK\$ 400,000 - 600,000

US\$ 51,300 - 76,900



# 余本 YEE BON

余本1905年生於廣東台山，1927年在加拿大西安大略省藝術學院半工半讀，完成學業後，1932年余本的作品已經在海外獲得認同，並成為首位躋身加拿大渥太華美術館的華人藝術家。1935年余本回到香港以授課和作畫謀生，始終堅持寫實主義，將目光投射到下層的勞苦人民身上，記錄他們的日常生活，充滿時代精神。此次所呈獻的六件作品涵蓋了藝術家完整的創作時期，更在不同主題的表現下可見余本多樣的風格與時期轉折。

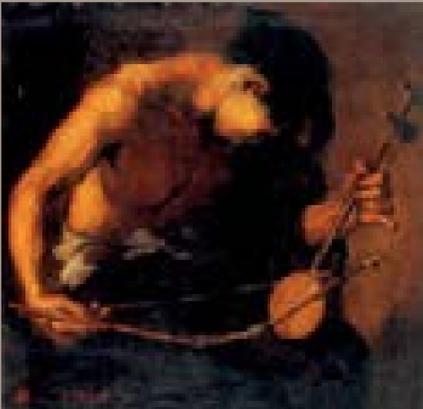
《綠衣少女》(Lot 143) 創作於余本歸國的同年，他在1930年代的創作非常少見，此作更可見其早期古典主義的薰陶與素養。畫面以細膩筆觸描寫漁婦，看似普通的漁民形象，但藝術家運用層次多變的綠色將這位勞作中的少婦刻畫的優雅而又神采奕奕。在藝術家眼中，勞動的人民是高貴的，從少婦恬淡堅定的眼神裡可以捕捉到她對生活的希望。他曾說：「一個畫家應該畫他所熟悉的生活，反映他對事物熱愛的感情。」余本的創作皆與生活體驗息息相關，他將自己生活中的所見、所聞和所思通過繪畫呈現出來。

靜物創作是余本藝術生涯裡相當重要的主題，《菊花》(Lot 141) 鮮豔的用色在其靜物中為相當獨特的作品，藝術家的筆觸雖帶有相當的印象派影響，卻以顏料的堆疊呈現菊花花瓣的紮實與體積感，背景的深褐色令人聯想起古典主義的褐色背景，在此烘托下映襯出前景繽紛花簇的盛開，細看可發現每一朵菊花都以數種色調的變化塑造花形的立體，《菊花》因而充分展現藝術家在色彩上的造詣，更見余本的寫實不是在於細節的刻畫，而是充分把握物象的本質進行抒發。

1956年余本回到廣州定居，此時開始將他對西方繪畫的理解與東方文化的核心連繫起來，將中國山水畫的構圖語言融入於他的油畫創作，從此他的繪畫形式語言產生了極大轉變。他更加專注於風景畫的創作，《小鳥天堂(一)》(Lot 144) 便是余本此階段的佳



Lot 143



1. 作。此件作品是他初在廣東居住時所作，取景在新會市的著名景點，此處被譽為中國「最大的天然觀賞鳥樂園」，余本以對自然景色極強的敏感和觀察力，在這幅畫裡有著極致的體現。蔚藍的天空與珠江相映成趣，出行的漁船在一片翠綠的映襯下滿載而歸，寄居在島上的鳥兒與周圍人事物融為一體，整幅畫面給人以生機勃勃、清新質樸的體驗，這也是作者當時內心的真實寫照。

1. 余本《奏出人間的辛酸》1930年作 中國 北京 中國美術館藏  
Yee Bon, *Eastern Music*, 1930, Collection of The National Art Museum of China, Beijing, China

2. 牧谿《六柿圖》宋代 日本 京都 大德寺龍光院藏  
Mu Xi, *Six Persimmons*, Song dynasty, Collection of the Daitoku-ji, Kyoto, Japan

3. 保羅·塞尚《白楊樹》1882年作 法國 巴黎 奧賽博物館藏  
Paul Cézanne, *Les Peupliers (the Poplar Trees)*, 1882, Collection of Musée d'Orsay, Paris, France



Lot 140



2. 1962年的作品《柿》(Lot 140) 則將傳統西方繪畫的技巧與中國水墨畫所鍾愛表現的題材「柿」結合，黃綠色的柿子靜置於桌面，彷彿正在等待成熟，各自呈現不同的方面與明暗對比。連接著柿子的枝葉分別朝向左右方擺放，但葉子卻以整齊的方式排列，余本在此呈現概念化的物象安排，回歸了幾何形體，將中國自古以來的「柿柿如意」做了更深層的詮釋。

也是從這一年開始，余本開始遊歷祖國的大江南北，他創作的題材不再局限於珠江兩岸的水陸人文風景，而是轉變為更為廣闊的自然風光。《鏡泊湖儲木場》(Lot 146) 在構圖上不拘俗套，以棕黃色和藍色的主色調將畫面一分为二，余本的筆觸隨著描繪的木材形體與波濤海浪而變化，寫實的冷暖色調微妙交織，形塑出緊密的結構感，呈現了此地獨一無二的人文與地理特色。《林場採伐》(Lot 145) 中遠處的山巒、層層疊疊的樹林和近處勞作的人們在余本的筆下秩序井然，這些人物往往是簡單的勾勒，卻成了整幅畫的點睛之筆，與藝術家早期的寫實主義一脈相承，卻以更加簡練的形式

語言重新組構，呈現了他對於勞動人民與祖國山川極為深刻的情感。

《吉林峻嶺》(Lot 142) 為余本少見的大尺幅風景創作，可見他嶄新的創作格局與表現形式。畫面採取俯視角度，以此呈現了東北連綿的崇山峻嶺。近景描寫蜿蜒的道路向山中延伸，觀者亦隨著曲線展開視野，余本以道路旁的車輛與建築物的微小突顯了雄偉的山勢，密集的樹林以墨綠和深褐色描寫，值得一提的是，山頭雖以印象派的筆法和色彩鋪陳，但明暗光影的描寫卻帶有傳統山水以山峰為重、漸次虛化的形式，遠山則逐漸朦朧，暗示了無窮的景深。余本曾創作極為稀少的水墨山水畫，《吉林峻嶺》中的色層暈染和色彩應用顯示了來自傳統書畫的影響，或許因為描寫題材的特殊性，藝術家特意的結合了中西美學的形式與技法描寫祖國的壯麗山河，也成為他創作生涯中極為獨特並深具代表性的關鍵作品。余本一生秉持在繪畫上追求單純質樸的理念，他將繪畫的技巧融入現實的體驗，寄情於景，以細緻的觀察和熱愛生活的態度，開創了寫實主義更為弘闊的格局。



Lot 142



3.

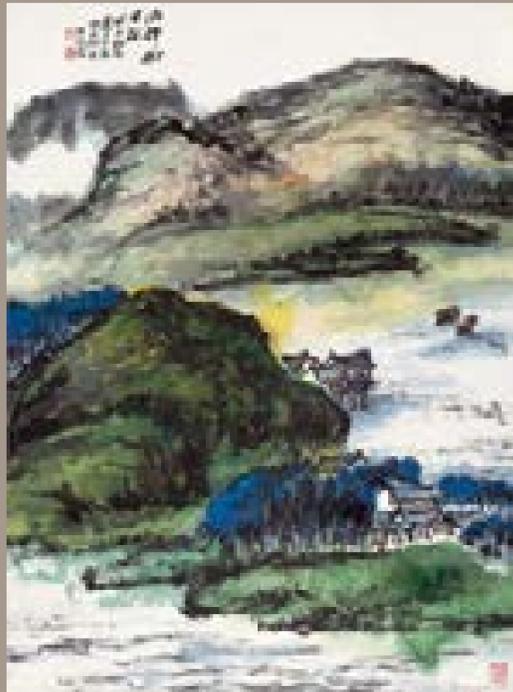


Lot 144

Yee Bon was born in Taishan, Guangdong Province in 1905. In 1927, he studied and worked while attending Ontario College of Art in Canada. In 1932, his works were already receiving recognition overseas. He even became the first Chinese artist to hold an exhibition at the Ottawa Art Museum in Canada. In 1935, he returned to Hong Kong to teach and make a living off painting. With a continuous adherence to realism, he projected his focus onto laborers and those from lower socioeconomic classes,

recording their daily lives with a spirit that spoke to the times. The six works presented this time completely cover the period of the artist's career. And, with different themes of expression, the diverse styles and era-relevant changes he employs can be seen.

*Peasant Woman in Green* (Lot 143) was created in the same year that Yee Bon returned to Hong Kong. His works from the 1930s are rarely seen, however, the fortification and nutrients of early classicism can be found in these works. Fine



1.

brushstrokes are used to depict a seemingly ordinary image of a fisherman. However, the artist uses many layers of changing green colours to describe the elegant and spirited young woman in the middle of work. In the artist's eyes, laborers are noble. From the young woman's tranquil yet firm eyes, one can capture her sense of hope in life. He once said: "A painter should paint the familiar things from their life, reflecting his love of those things." Yee's creations are closely related to his life experiences. He presents all the things he can see, hear, and think through painting.

Still life works are a relatively important theme in the artist's career. The use of bright colours in *Chrysanthemum* (Lot 141) makes it a very unique work among still life. The artist's brushstroke brings a considerable impressionist influence. Yet, a stacking of pigment presents a solid sense of volume to the chrysanthemum petals. The dark brown background makes people think of the brown background of classicism. Under this contrast, among the blooming flowers in the foreground, one can see in detail how the three-dimensional shape of each flower is composed of numerous changing colour tones. *Chrysanthemum* thus fully demonstrates the artist's achievement in the use of colours. Even more, the realism employed by Yee Bon does not lie in detailed characterization, but rather fully grasps the essence of an image for expression.

In 1956, he returned to Guangzhou to settle down. At this time, he began to associate his understanding of western painting with the core of Eastern culture, and to incorporate the composition language of Chinese landscape painting into his oil paintings. Since then, great changes occurred with his painting language as his focus shifted more onto painting sceneries. *The Birds' Paradise* (1) (Lot 144) is a masterpiece from this stage of his career. This work was created when he first began living in Guangdong, where he captured famous scenes in this new city. Guangdong is known as China's "largest natural bird watching paradise". In this painting, Yee Bon's extreme sensitivity and observational capabilities of natural scenery are ultimately embodied. With blue skies and the Pearl River side by side, a fishing boat makes a return against a green background. The birds and surrounding

people on the island are integrated as a whole, giving a vibrant, fresh and rustic experience. This is a realistic portrayal of the author's inner self at that particular moment.

The work, *Persimmon* (Lot 140), combines the techniques of traditional Western painting with a favoured theme of Chinese ink painting - persimmons. Yellow green persimmons are placed on a table, as if waiting to reach full ripeness. Each shows different aspects and light-shadow contrasts. The leaves of the persimmon are placed in the left and right sides, but the leaves are neatly arranged. Here, Yee Bon presents a conceptualized arrangement of objects, returning to their geometric form. In this way, a deeper interpretation of blessings with persimmon in China is made.

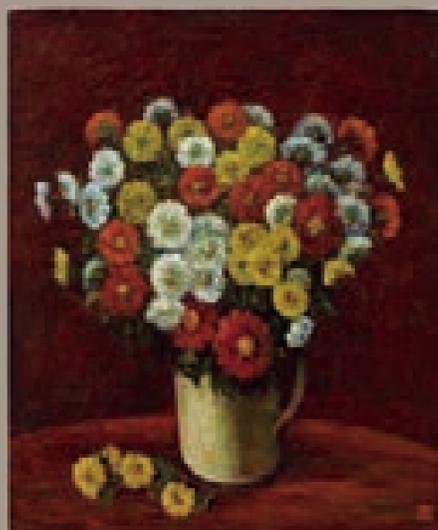
But, also from the beginning of this year, Yee Bon began to travel to the north and south sides of the Yangtze River. The themes for his works are no longer confined to the literati landscape of land and sea on both sides of the Pearl River. Instead, they have transformed to a broader natural scenery. In the composition of *Jingpo Lake Logs Reserve* (Lot 146), the main colours of brown and blue divide the picture into two. The brush strokes of Yee Bon change according to the wood shapes and waves. The realistic cool and warm tones intertwine, shaping a dense sense of structure and showing unique literati and geographical features. In *Lumberjack at Work* (Lot 145), the distant mountains, layered stacking of trees, and nearby laborers obtain a sense of order under Yee Bon's brush. More often than not, these people are simple outlines, yet they are reorganized using a more concise language of form to present

his profound feelings for the working people and mountains of his motherland.

*Mountains at Jilin* (Lot 142) serves as a rare example of Yee Bon's large-scale scenery works. From it, we can see his new creative pattern and forms of expression. The picture adopts a top-down perspective, which presents the high mountains and lofty hills along Dongbei. The nearer scene depicts winding roads extending through the mountains. The viewer's perspective also expands along with the curves. Yee Bon uses the tiny cars and buildings alongside the road to highlight the majestic mountains. Dense woods are depicted in dark green and brown. It is worth mentioning that though the top of the hills utilize impressionist brushwork and colour layouts, the depiction of bright, dark, light, and shadow bring the form of traditional landscapes that focus on mountain peaks that gradually become blurred. Distant mountains gradually become hazy, suggesting an unlimited depth of scenery. Yee Bon created a very rare type of ink landscape painting with *Mountains at Jilin*. In it, the blooming of colour layers and their application show the impact of traditional painting. Perhaps due to the unique nature of the topic being sketched, the artist intentionally combines the forms of Eastern and Western aesthetics to skillfully depict the magnificent mountains and rivers of his motherland. It has also become an extremely unique and representative key work in the artist's career. For his entire life, Yee Bon has been dedicated to pursuing simple, rustic concepts. He takes the techniques of painting and merges them into real experiences to express emotional scenes. With an attitude of keen observation and passion towards life, he creates a more spacious pattern for realism.



2.



Lot 141

1. 朱紀瞻《山邨樹木深》1984年作  
Zhu Qizhan, *Verdant Forest*, 1984
2. 克洛德·莫內《花束》1880年作 美國紐約大都會藝術博物館藏  
Claude Monet, *Bouquet of Sunflowers*, 1880, Collection of The Metropolitan Museum of Art, New York, USA
3. 董其昌《余山游境圖》明代中國北京故宮博物院藏  
Dong Qichang, *A view of She Mountain*, Ming dynasty, Collection of The Palace Museum, Beijing, China
4. 克勞德·莫內《克茲河谷（陰天）》1889年作 美國波士頓波士頓美術館藏  
Claude Monet, *Valley of the Creuse (Gray Day)*, 1889, Collection of The Museum of Fine Arts, Boston, USA



3.



Lot 142



4.



140

YEE BON (CHINESE, YU BEN, 1905-1995)

**Persimmon**

余本 柿

Painted in 1962  
oil on canvas, laid on board  
50.5 x 60.1 cm. (20 x 23 ½ in.)  
dated and inscribed '19 62 61 x 51'; titled in Chinese (on the reverse)  
one painted seal of the artist

1962 年作  
油彩 畫布 裱於木板  
款識：19 柿 62 61 x 51 (畫背)  
藝術家手繪鈐印：余本

出版  
《余本畫冊》嶺南美術出版社 廣州 中國 1994年 (圖版·第109頁)  
《余本作品及文獻輯》敦煌藝術股份有限公司 台北 台灣 1997年 (圖版·第114頁)

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

HK\$ 180,000 - 260,000  
US\$ 23,100 - 33,300



141

YEE BON (CHINESE, YU BEN, 1905-1995)

**Chrysanthemum**

余本 菊花

Painted in 1952  
oil on canvas  
60.8 x 50.9 cm. (24 x 20 in.)  
titled in Chinese; inscribed '51 x 61' (on the reverse)  
one painted seal of the artist

1952 年作  
油彩 畫布  
款識：菊花 51 x 61 (畫背)  
藝術家手繪鈐印：本

PROVENANCE  
Huachen Beijing, 23 April 2002, Lot 8  
Private Collection, Asia

來源  
華辰 北京 2002年4月23日 編號8  
亞洲 私人收藏

LITERATURE  
*Yee Bon's Works and Literature*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1997 (illustrated, p. 47).

出版  
《余本作品及文獻輯》敦煌藝術股份有限公司 台北 台灣 1997年 (圖版·第47頁)

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

HK\$ 180,000 - 260,000  
US\$ 23,100 - 33,300

142

YEE BON (CHINESE, YU BEN, 1905-1995)

**Mountains at Jilin**

余本 吉林峻嶺

Painted in 1964  
oil on canvas  
71.2 x 90.8 cm. (28 x 35 ¾ in.)  
one painted seal of the artist

**LITERATURE**  
*Yee Bon's Works and Literature*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1997  
(illustrated, pp. 118-119).

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

1964 年作  
油彩 畫布  
藝術家手繪鈐印：余本

出版  
《余本作品及文獻輯》敦煌藝術股份有限公司 台北 台灣 1997年（圖版·第118-119頁）

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

HK\$ 500,000 - 700,000

US\$ 64,100 - 89,700



143

YEE BON (CHINESE, YU BEN, 1905-1995)

**Peasant Woman in Green**

余本 綠衣少女

Painted in 1935  
oil on canvas  
76 x 62.8 cm. (30 x 24 ¾ in.)  
signed 'Yee Bon' (lower left)  
one painted seal of the artist

**LITERATURE**

*Works of Yee Bon*, Lingnan Art Publishing Co., Guangzhou, China, 1994 (illustrated, p. 7).  
*Yee Bon's Works and Literature*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1997 (illustrated, p. 13).

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

1935 年作  
油彩 畫布  
款識：Yee Bon (左下)  
藝術家手繪鈐印：余本

出版  
《余本畫冊》嶺南美術出版社 廣州 中國 1994年 (圖版·第7頁)  
《余本作品及文獻輯》敦煌藝術股份有限公司 台北 台灣 1997年 (圖版·第13頁)

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

HK\$ 300,000 - 500,000

US\$ 38,500 - 64,100



144

# YEE BON (CHINESE, YU BEN, 1905-1995)

## The Birds' Paradise (1)

余本 小鳥天堂 (一)

Painted in 1958  
oil on board  
50 x 60 cm. (19 ¾ x 23 ½ in.)  
signed, inscribed and dated 'YEE BON 205 1958 61 x 51'; titled in Chinese (on the reverse)  
one painted seal of the artist

### LITERATURE

*The Paintings of Yu Ben*, Shanghai People's Fine Arts Publishing House, Shanghai, China, 1961 (illustrated, p. 25).

*Works of Yee Bon*, Lingnan Art Publishing Co., Guangzhou, China, 1994 (illustrated, p. 115).

*Yee Bon's Works and Literature*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1997 (illustrated, pp. 62-63).

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

1958 年作  
油彩 木板  
款識：YEE BON 205 小鳥天堂(一) 1958 61 x 51 (畫背)  
藝術家手繪鈐印：余本

出版  
《余本畫集》上海人民美術出版社 上海 中國 1961年 (圖版·第25頁)  
《余本畫冊》嶺南美術出版社 廣州 中國 1994年 (圖版·第115頁)  
《余本作品及文獻輯》敦煌藝術股份有限公司 台北 台灣 1997年 (圖版·第62-63頁)

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

HK\$ 200,000 - 300,000

US\$ 25,600 - 38,500



145

## YEE BON

(CHINESE, YU BEN, 1905-1995)

### Lumberjack at Work

余本 林場採伐

Painted in 1963  
oil on board  
54.5 x 78.3 cm. (21 ½ x 30 ¾ in.)  
one painted seal of the artist

#### PROVENANCE

Huachen Beijing, 11 July 2003, Lot 14  
Private Collection, Asia

#### LITERATURE

*Works of Yee Bon*, Lingnan Art Publishing Co., Guangzhou, China, 1994  
(illustrated, p. 104).

*Yee Bon's Works and Literature*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1997  
(illustrated, p. 110).

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

1963 年作  
油彩 木板  
藝術家手繪鈐印：余本

來源  
華辰 北京 2003年7月11日 編號14  
亞洲 私人收藏

出版  
《余本畫冊》嶺南美術出版社 廣州 中國 1994年（圖版·第104頁）  
《余本作品及文獻輯》敦煌藝術股份有限公司 台北 台灣 1997年  
（圖版·第110頁）

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

HK\$ 320,000 - 420,000

US\$ 41,000 - 53,800



146

YEE BON (CHINESE, YU BEN, 1905-1995)

**Jingbo Lake Logs Reserve**

余本 鏡泊湖儲木場

Painted in 1962  
oil on board  
54.5 x 79.1 cm. (21 ½ x 31 ¼ in.)  
one painted seal of the artist

**PROVENANCE**

Sotheby's Taipei, 18 October 1998, Lot 37  
Private Collection, Asia

**LITERATURE**

*Works of Yee Bon*, Lingnan Art Publishing Co., Guangzhou, China, 1994 (illustrated, p. 105).

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

1962 年作  
油彩 木板  
藝術家手繪鈐印：余本

來源  
蘇富比 台北 1998年10月18日 編號37  
亞洲 私人收藏

出版  
《余本畫冊》嶺南美術出版社 廣州 中國 1994年（圖版·第105頁）

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

HK\$ 320,000 - 420,000

US\$ 41,000 - 53,800



# 沙耆

## SHA QI

沙耆一生面對生活的磨難仍堅持創作不懈，但正因患有精神疾病，使他禁錮於浙江老家進行後半生的創作，雖環境淒涼生活艱苦，倒也還了藝術家一片創作的淨土，免受外界紛擾。輾轉回到浙江農村生活養病後的幾十年春秋，房屋敗牆、舊書廢紙、床板門板或家居雜物上成了藝術家創作的空間。

作為徐悲鴻與巴斯天的弟子，受中西藝術融合的影響下，沙耆從早年寫實風格轉向表現主義，主題以裸女、老虎、風景靜物等為主。晚年寄養在學生余毅家後，生活起居得到照顧，作品的個人特色更為突出和趨向本真狀態。藝術家的後半生將生活和疾病帶來的煎熬、痛苦及臆想紛紛抒發於作品中，給觀者帶來強烈的視覺衝擊。

1990年創作的《美女與老虎》(Lot 148) 是藝術家的晚期代表之作。畫面趨向於穩定的三角構圖，畫面中較遠處的裸女側臥於草叢中，雙手自然垂落，另一裸女躺於老虎身體之上，雙手擺在大腿根部。原本應是凶猛殘暴的老虎卻溫順如綿羊懶散地側臥於河床邊。兩個裸女和老虎的眼神各自看向不同方向，看似愜意，又似乎各懷心思。畫面的色彩區塊對比鮮明，筆觸急緩有致，不僅讓人聯想到作品同樣用色誇張的馬蒂斯及梵谷。

溫柔的女人躺在凶殘的老虎上，畫面瀰漫著矛盾衝突感。從藝術家現今留存的雜稿手信記載其凌亂的思緒也體現著其內心的煎熬。

而沙耆的畫則是使他從痛苦中掙扎出來的幻想，使所有的苦痛得以安放舒緩的樂土，也是他暫離現實的一場「愉快的幻夢」。我們則有幸從藝術家這幅作品中窺見其馳騁縹緲的夢境和思緒，進入藝術家編織的臆想世界。

《神曲》(Lot 147) 則充分體現了沙耆構思之巧妙及用色之簡約大膽。畫面中鮮紅的色塊在黑色的背景中越發跳躍，緊湊的筆觸使得演奏者的裙擺彷彿形成一個紅色的漩渦，演奏者側著臉，眼神凝視觀眾，手中擺弄著無弦之琴。琴無弦，神曲從何而來？古人陶淵明撫無弦琴曰之「但識琴中趣，何勞弦上聲」。沙耆此幅作品同有「大音希聲」之妙，意為：最完美的神曲只存在於想像和思維當中，而畫面色彩的衝突及筆觸的急緩則營造和加強了這吊詭而強烈的戲劇衝突張力。

靜物是沙耆晚年創作的重要主題之一。《人生的行旅》(Lot 149) 創作於他藝術生涯的尾聲。畫面背景由幾個明亮的色塊組成，畫家採取特殊的視角使桌上的蘋果和駱駝陶像彷彿壓平在畫布上，這種摒棄了傳統透視的技法，與西方現代藝術之父塞尚有異曲同工之妙。作品中的駱駝陶像栩栩如生，駱駝是沙漠中的旅者，在最艱辛的環境中前行。也是藝術家艱苦人生的寫照，伸長的頸脖蜿蜒向天，似乎在仰天長嘯，悲憫感悟自己的人生，卻依舊迎風向前蹣跚而行。

Despite facing many difficulties throughout his life, Sha Qi remained unrelenting in his dedication to creating art. However, while suffering from mental illness, he was confined to his home in his native Zhejiang Province for the latter half of his creative life. Although he lived a hard life in a desolate environment, this also provided the artist with a "pure land" of creativity, free from the confusion and turmoil of the outside world. Several decades after returning from his wanderings to rural village life in Zhejiang, the ramshackle walls, his old books waste paper, his bed-board, door, and various pieces of broken furniture became Sha Qi's creative space.

As a disciple of Xu Beihong and A. Bastien, Sha Qi had been influenced by a fusion of Chinese and Western art. He turned from realism in his early years to expressionism, with themes dominated by nude women, tigers, landscapes and still life. In his later years under the foster care of his student, Yu Yi, personal qualities became more prominent in his creations, and revealing a truer state. In the second half of the artist's life, the torment and suffering brought by his living conditions and his illness, as well as the inner world of his imagination found expression in his works, bringing a strong visual impact to the viewer.

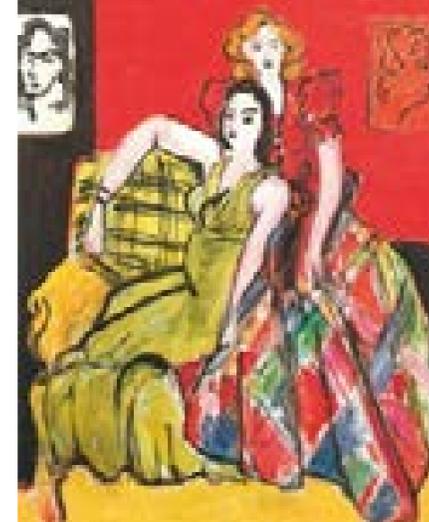
His 1990 work, *Beauties and the Tiger* (Lot 148) is a representative work of the artist's later period, featuring an image with a stable triangular composition. In the picture's middle distance a naked woman is lying on the grass, her arms falling naturally by his sides, while another naked woman is lying on the tiger's body, her hands placed on her thighs. The tiger, which one would imagine ought to be ferocious and savage, is as docile as a sheep, lying lazily on its side by the river bed. The two naked women and the tiger are each looking in different directions, seemingly at ease, and also seemingly engrossed in their own thoughts. The picture's colour blocks are sharp in contrast, and the brush strokes demonstrate a delightful balance of speed and protraction, reminiscent of Matisse and van Gogh, who worked similarly featured a bold and eccentric use of colour.

Depicting a gentle woman lying on a savage tiger, the picture is filled with a sense of contradiction and conflict. The chaotic and disordered thoughts recorded in what remains today of the artist's

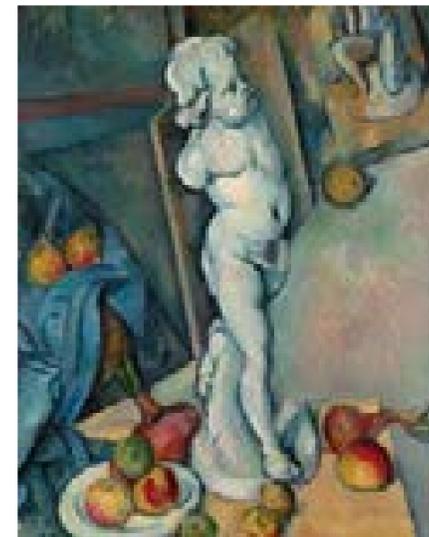
drafts and handwritten notes also reflect his inner torment. And in the fantasy that Sha Qi's paintings enabled him to struggle out of pain with; there is a paradise where all pain finds relief and soothing, and also a "happy dream" where he temporarily escapes from reality. We are fortunate to be able to catch a glimpse of the artist's dimly discernible world of dreams and thoughts from this work of his, and to enter into the world of the imagination that he weaved.

*The Divine Comedy* (Lot 147) fully embodies the ingenuity of Sha Qi's conceptions and the simplicity and boldness of colour. The bright red patches in the picture leap out more from the black background, and the compact brushstrokes make the player's skirt appear as if it were a red whirlpool. The instrument's player looks sideways, eyes gazing at the audience, a stringless musical instrument in her hands. As the instrument has no strings, where does the heavenly tune come from? From the "when one understands the feel of an instrument, why should one need the sound of strings" spoken of by the ancient poet, Tao Yuanming. This work of Sha Qi's similarly possesses the inventiveness of "great music from a scarcely discernible sound", implying that the most perfect of divine comedy exists only in the imagination and the thoughts. And the conflict in the colours of the picture and the speed and protraction of the brush strokes create and reinforce the tension of this paradoxical and powerful dramatic conflict.

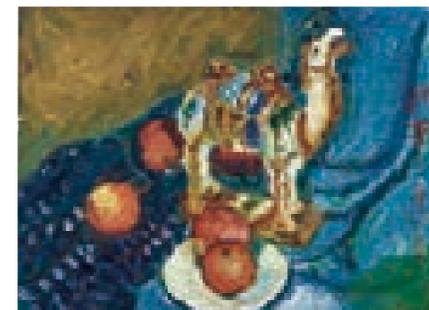
Still life is one of the important subjects in the creative work of Sha Qi's later years. *Life Journey* (Lot 149) was created at the end of his artistic career. The background of the picture consists of several bright areas of colour. The painter utilized a special perspective so that the apples and camel on the table appear as if flattened on the canvas. We see this abandonment of traditional perspective techniques achieved through different means by the father of Western modern art, Paul Cézanne. The ceramic camel statue in the work appears strikingly lifelike. The camel is a desert traveler, going into the most difficult of environments. This is also a portrayal of the artist's hard life. The elongated neck looking meandering up to the sky, seeming to howl to the heavens, pityingly aware that in the artist's own life, he was still walking onward in solitude, into the wind.



Lot 147



3.



Lot 149

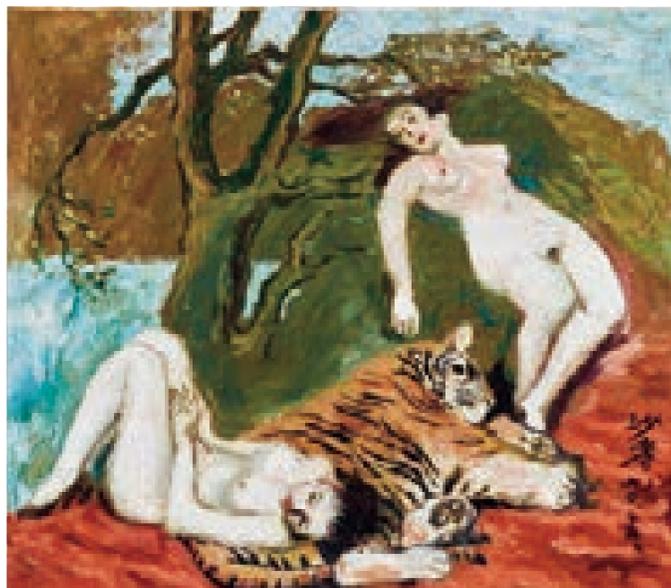
1. 薩爾瓦多·達利《醒前一秒鐘因蜜蜂飛繞石榴所做的夢境》1944年作 西班牙 馬德里 提森-博內米薩博物館藏  
Salvador Dalí, *Dream Caused by the Flight of a Bee around a Pomegranate a Second before Waking*, 1944, Collection of the Thyssen-Bornemisza Museum, Madrid, Spain

2. 亨利·馬蒂斯《穿著黃色和蘇格蘭格子裙的兩個年輕女孩》1941年作 法國 巴黎 龐畢度藝術中心藏  
Henri Matisse, *Two Young Girls the Yellow Dress and the Tartan Dress*, 1941, Collection of Centre Georges Pompidou, Paris, France

3. 保羅·塞尚《靜物與丘比特石膏像》約1894年作 英國 倫敦 科陶德藝廊藏  
Paul Cézanne, *Still-life with Plaster Cupid*, c. 1894, Collection of The Courtauld Gallery, London, UK



1.



Lot 148

147

SHA QI (CHINESE, SAD JI, 1914-2005)

**The Divine Comedy**

沙耆 神曲

oil on canvas, laid on board  
48.5 x 50 cm. (19 x 19 ¾ in.)  
signed in Chinese (lower right)

This work is to be sold with:

1. a certificate of authenticity issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.
2. a certificate of authenticity signed by the artist.
3. a photo with the artist.

油彩 畫布 裱於木板  
款識：沙耆（右下）

附：

1. 台灣 台北 索卡國際藝術有限公司開立之原作保證書
2. 藝術家親簽之原作保證書
3. 藝術家與作品之合照

HK\$ 180,000 - 260,000

US\$ 23,100 - 33,300



148

SHA QI (CHINESE, SAD JI, 1914-2005)

**Beauties and the Tiger**

沙耆 美女與老虎

Painted in 1990  
oil on canvas  
58 x 66.2 cm. (22 ¾ x 26 in.)  
signed and dated in Chinese (lower right)

This work is to be sold with a certificate of authenticity issued by Caves Art Center, Taipei, Taiwan.

1990 年作  
油彩 畫布  
款識：沙耆 九〇. 十二. (右下)

附台灣 台北 敦煌藝術中心開立之原作保證書

HK\$ 700,000 - 1,000,000

US\$ 89,700 - 128,200



149

SHA QI (CHINESE, SAD JI, 1914-2005)

**Life Journey**

沙耆 人生的行旅

Painted in 1992  
oil on canvas, laid on board  
38 x 52 cm. (15 x 20 ½ in.)  
signed and dated in Chinese (middle right)

**LITERATURE**

"Sha Qi, China's Van Gogh", *Jiefang Daily*, 4 June, Jiefang Daily Group, Shanghai, China, 1999  
(illustrated in black & white).  
*Cultural Express*, First Issue, April, Department of Cultural Affairs, Taipei City Government, Taipei, Taiwan, 2000 (illustrated, p. 3).

This work is to be sold with:

1. a certificate of authenticity issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.
2. a certificate of authenticity signed by the artist.
3. a photo with the artist.

1992 年作  
油彩 畫布 裱於木板  
款識：沙耆 九二年七月（右中）

出版  
〈沙耆·中國的凡高〉《解放日報》6月4日 解放日報報業集團 上海 中國 1999年（黑白圖版）  
《文化快遞》創刊號 四月號 台北市政府文化局 台北 台灣 2000年（圖版·第3頁）

附：

1. 台灣 台北 索卡國際藝術有限公司開立之原作保證書
2. 藝術家親簽之原作保證書
3. 藝術家與作品之合照

HK\$ 150,000 - 250,000

US\$ 19,200 - 32,100





150

## LIN DACHUAN

(CHINESE, 1912-1985)

### The Shanghai Shipyard

林達川 上海船廠

oil on canvas  
35.7 x 43.4 cm. (14 x 17 in.)  
signed 'D. T. Lin.' (lower left); inscribed, signed and titled in Chinese by the artist's wife (on the reverse)

**EXHIBITED**  
Taiwan, Taipei, Caves Art Center, *Lin Dachuan Solo Exhibition*, 15-31 August, 1997.

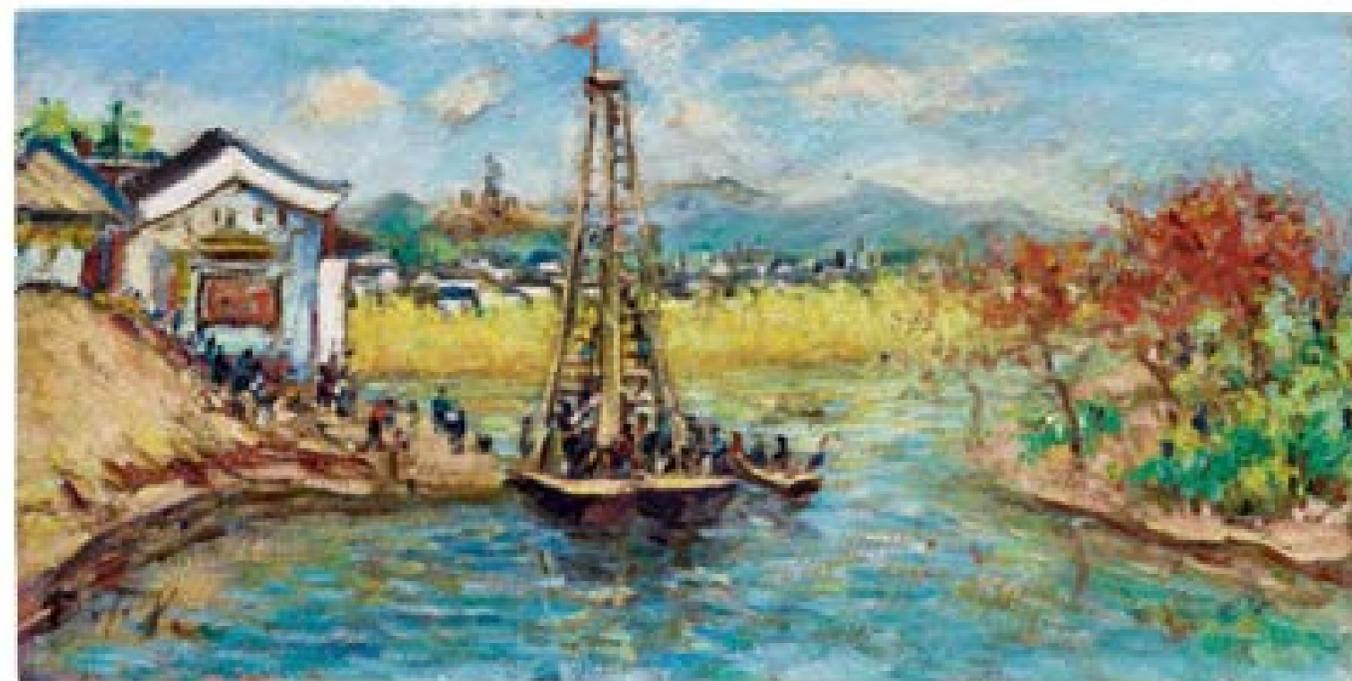
This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

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

油彩 畫布  
款識：D. T. Lin. (左下)：先夫林達川遺作 胡愛蓮 97. 5. 8 上海船廠 (畫背)

展覽  
1997年8月15-31日「林達川個展」 敦煌藝術中心 台北 台灣

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書



151

## LIN DACHUAN

(CHINESE, 1912-1985)

### The Ferry

林達川 渡口

oil on canvas  
25.1 x 50.5 cm. (10 x 20 in.)  
signed 'D. T. Lin.' (lower left)

**EXHIBITED**  
Taiwan, Taipei, Caves Art Center, *Lin Dachuan Solo Exhibition*, 15-31 August, 1997.

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

HK\$ 80,000 - 120,000  
US\$ 10,300 - 15,400

油彩 畫布  
款識：D. T. Lin. (左下)

展覽  
1997年8月15-31日「林達川個展」 敦煌藝術中心 台北 台灣

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

152

# LIN DACHUAN

(CHINESE, 1912-1985)

## Canal

林達川 運河

oil on canvas  
54.3 x 95 cm. (21 ½ x 37 ½ in.)  
inscribed and signed in Chinese; dated '97. 6. 5' by the artist's wife  
(on the reverse)

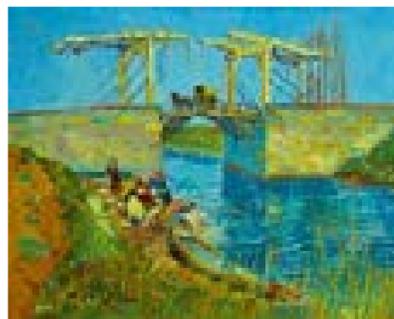
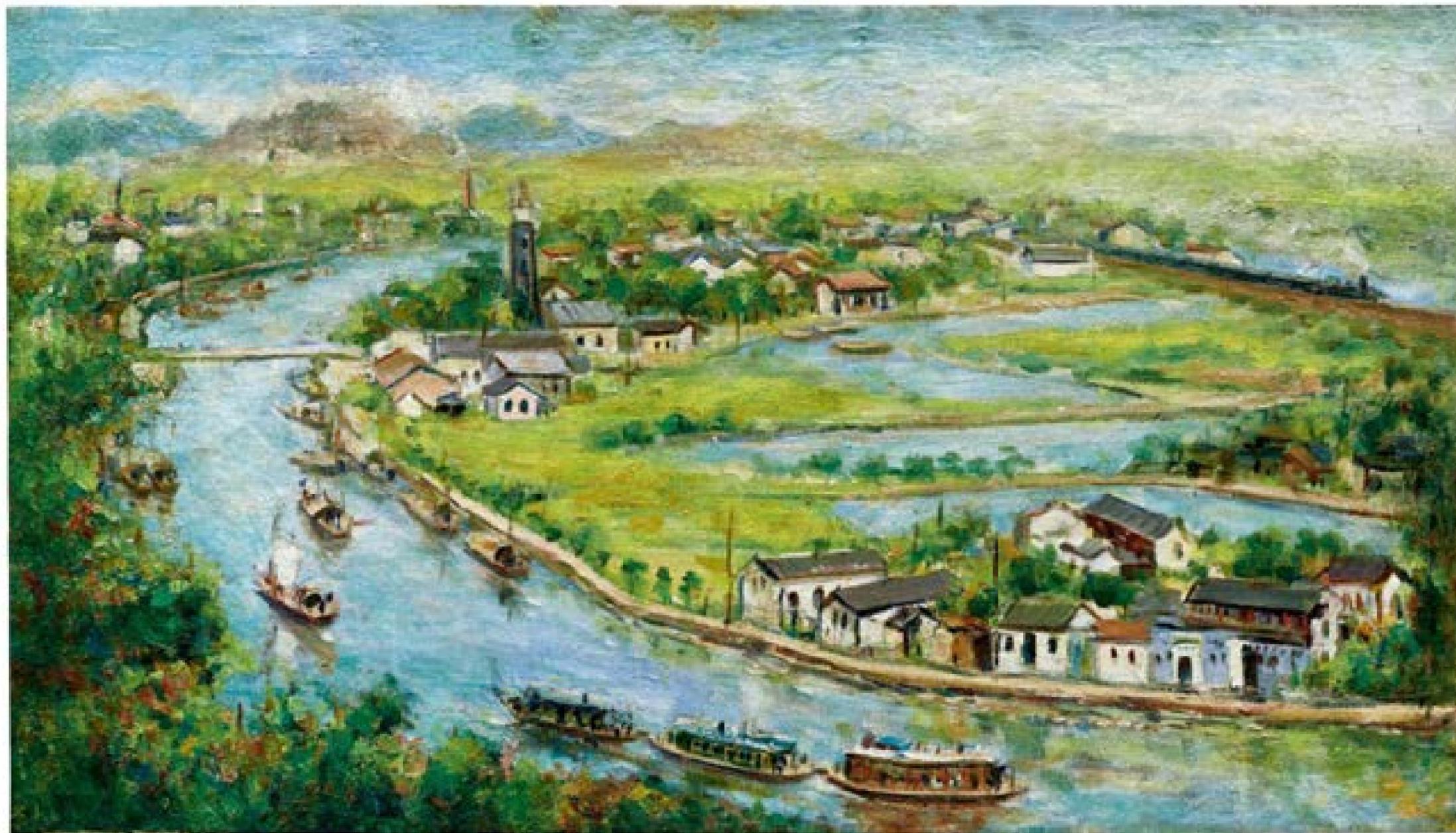
**EXHIBITED**  
Taiwan, Taipei, Caves Art Center, *Lin Dachuan Solo Exhibition*, 15-31 August, 1997.

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

油彩 畫布  
款識：先夫林達川遺作 胡愛蓮 97. 6. 5 (畫背)

展覽  
1997年8月15-31日「林達川個展」 敦煌藝術中心 台北 台灣  
附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

HK\$ 300,000 - 600,000  
US\$ 38,500 - 76,900



文森·梵谷《在朗德羅橋的洗衣女》1888年作  
荷蘭 奧特洛 克勒米勒博物館藏  
Vincent van Gogh, *The Langlois Bridge with Washerwomen*, 1888, Collection of Kröller-Müller Museum, Otterlo, The Netherlands

153

HU SHANYU (CHINESE, 1909-1993)

**Collect Oranges**

胡善餘 採桔子

Painted in 1976  
oil on canvas  
37.5 x 53.2 cm. (14 ¾ x 21 in.)  
signed in Chinese (lower left)

**LITERATURE**  
*Paintings of Hu Shanyu*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1997 (illustrated, p. 61).

This work is to be sold with a certificate of authenticity issued by Caves Art Center, Taipei, Taiwan.

1976 年作  
油彩 畫布  
款識：善餘（左下）

出版  
《胡善餘畫集》敦煌藝術股份有限公司 台北 台灣 1997年（圖版·第61頁）

附台灣 台北 敦煌藝術中心開立之原作保證書

HK\$ 200,000 - 300,000  
US\$ 25,600 - 38,500



卡米耶·畢沙羅《果樹》1872年作 美國 華盛頓特區 國家美術館  
Camille Pissarro, *Le verger (The Orchard)*, 1872. Collection of the National Gallery of Art, Washington, D.C., USA



154

HU SHANYU (CHINESE, 1909-1993)

**Little Flower**

胡善餘 小花

oil on canvas  
63.8 x 53 cm. (25 x 20 ¾ in.)  
signed in Chinese (lower left)

**LITERATURE**

*Paintings of Hu Shanyu*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1997 (illustrated, p. 112).

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

油彩 畫布  
款識：善餘（左下）

出版  
《胡善餘畫集》敦煌藝術股份有限公司 台北 台灣 1997年（圖版·第112頁）

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

HK\$ 300,000 - 500,000

US\$ 38,500 - 64,100





155

HU SHANYU (CHINESE, 1909-1993)

Still Life

胡善餘 靜物

oil on canvas  
37.9 x 45.4 cm. (15 x 17 ¾ in.)  
signed in Chinese (lower left)

LITERATURE  
*Paintings of Hu Shanyu*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1997  
(illustrated, p. 128).

This work is to be sold with a certificate of authenticity signed by the artist's family and issued by Caves Art Center, Taipei, Taiwan.

油彩 畫布  
款識：善餘（左下）

出版  
《胡善餘畫集》敦煌藝術股份有限公司 台北 台灣 1997年  
（圖版·第128頁）

附台灣 台北 敦煌藝術中心開立之藝術家家屬親簽原作保證書

HK\$ 150,000 - 250,000  
US\$ 19,200 - 32,100



156

LIU GUOSHU (CHINESE, B. 1919)

Hibiscus and Pomegranate

劉國樞 芙蓉與石榴

Painted in 1987  
oil on canvas, laid on cardboard  
54.9 x 39.2 cm. (21 ½ x 15 ½ in.)  
signed in Chinese; dated '1987' (lower right)

LITERATURE  
*Paintings of Liu Guoshu*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1995  
(illustrated, p. 96).  
*First Light of Dawn*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1996  
(illustrated, unpaginated).

This work is to be sold with a photo with the artist.

HK\$ 80,000 - 120,000  
US\$ 10,300 - 15,400

1987 年作  
油彩 畫布 裱於紙板  
款識：國樞 1987（右下）

出版  
《劉國樞畫集》敦煌藝術股份有限公司 台北 台灣 1995年（圖版·第96頁）  
《黎明的第一道曙光》敦煌藝術股份有限公司 台北 台灣 1996年  
（圖版·無頁數）

附藝術家與作品之合照



157  
LIU RULI (CHINESE, 1910-1988)

**A Well with the Shadow of Bamboo**  
劉汝禮 井與竹影

Painted in 1947  
pastel on paper  
29.2 x 37.5 cm. (11 ½ x 14 ¾ in.)  
signed in Chinese (lower right)

**LITERATURE**  
*First Light of Dawn*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1996 (illustrated, unpaginated).

This work is to be sold with a certificate of authenticity issued by Caves Art Center, Taipei, Taiwan.

1947 年作  
粉彩 紙本  
款識：汝禮（右下）

出版  
《黎明的第一道曙光》敦煌藝術股份有限公司 台北 台灣 1996年（圖版·無頁數）

附台灣 台北 敦煌藝術中心開立之原作保證書

HK\$ 40,000 - 80,000  
US\$ 5,100 - 10,300

158  
LIU RULI (CHINESE, 1910-1988)

**Country Girl Holding a Basket**  
劉汝禮 提竹籃的少女

pastel and watercolour on paper  
37.5 x 30 cm. (14 ¾ x 11 ¾ in.)  
signed in Chinese (lower left)  
one seal of the artist

**LITERATURE**  
*First Light of Dawn*, Dunhuang Art Co. Ltd., Taipei, Taiwan, 1996 (illustrated, unpaginated).

This work is to be sold with a certificate of authenticity issued by Caves Art Center, Taipei, Taiwan.

粉彩 水彩 紙本  
款識：汝禮（左下）  
鈐印：百齋速寫

出版  
《黎明的第一道曙光》敦煌藝術股份有限公司 台北 台灣 1996年（圖版·無頁數）

附台灣 台北 敦煌藝術中心開立之原作保證書

HK\$ 40,000 - 80,000  
US\$ 5,100 - 10,300



此為無底價拍品  
SOLD WITHOUT RESERVE

159  
WANG JIYUAN  
(CHINESE, WANG CHI YUAN, 1893-1975)

**Sugar Loaf in Gentle Rain; Burlington, Vermont; & A View of Manhattan**

王濟遠 呂霍巡禮；佛蒙特州伯靈頓市；及曼哈頓的景色

Painted in 1968; 1966; & 1978  
watercolour and ink on rice paper; watercolour on paper; & watercolour on paper  
1. 56.2 x 39.5 cm. (22 ¼ x 15 ½ in.);  
2. 19 x 25.4 cm. (7 ½ x 10 in.); &  
3. 12.8 x 20.3 cm. (5 x 8 in.)

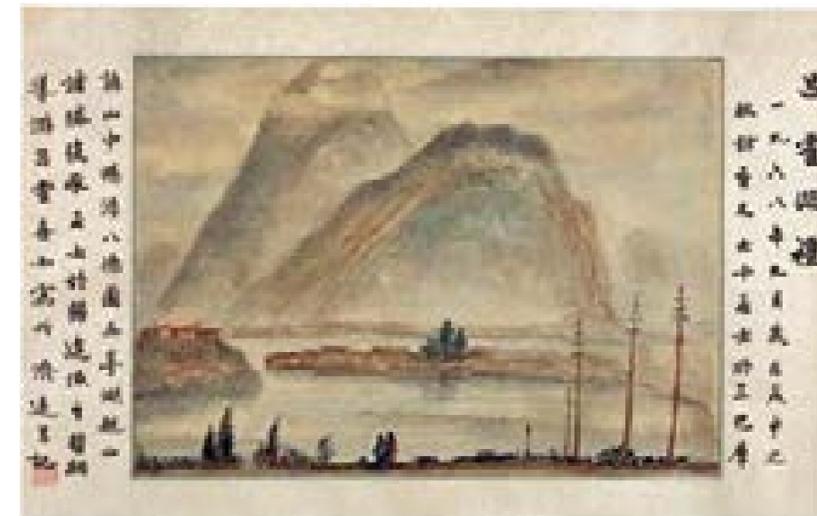
1. *Sugar Loaf in Gentle Rain*: titled, signed and inscribed in Chinese (both sides) three seals of the artist  
2. *Burlington, Vermont*: signed in Chinese; signed and dated 'c.y.78' (lower right) one seal of the artist  
3. *A View of Manhattan*: Wang chi-yuan. 8/22/1966. (on the reverse) one seal of the artist

**PROVENANCE**  
Former Collection of Florence D. Pasternak  
Private Collection, Asia

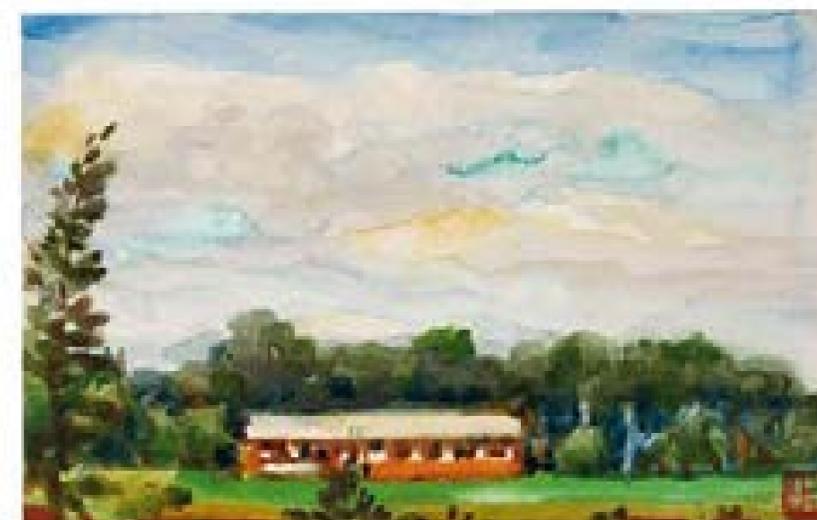
1968 年作；1966 年作及 1978 年作  
水彩 水墨 宣紙；水彩 紙本；及水彩 紙本  
1. 《呂霍巡禮》：款識：呂霍巡禮 一九六八年九月歲在戊申之秋訪吾友大千居士於三巴摩諾山中暢遊八德園五亭湖超山諸勝復啄居士於歸途派其哲嗣導遊呂霍喜而寫此濟遠并記（兩側）  
鈐印：濟遠、濟、心與天遊  
2. 《佛蒙特州伯靈頓市》：款識：濟遠 c.y.78（右下）  
鈐印：濟遠  
3. 《曼哈頓的景色》：款識：Wang chi-yuan. 8/22/1966.（畫背）  
鈐印：濟遠

來源  
佛羅朗思舊藏  
亞洲 私人收藏

HK\$ 25,000 - 45,000  
US\$ 3,200 - 5,800



1.



2.



3.

此為無底價拍品  
SOLD WITHOUT RESERVE

160

# WANG JIYUAN

(CHINESE, WANG CHI YUAN, 1893-1975)

**Tao Ink Studies on Rice; Pine Trees are Spread Across the Yellow Mountains Like a Lion's Mane; Bamboo Stalk and Leaves; & Quail on a Weeping Willow Branch**

王濟遠 求古尋論；黃山獅子峰蒼松；墨竹挺立；及柳上鸚鵡

*Tao Ink Studies on Rice*: Painted in 1964  
ink on paper; watercolour on paper; ink on paper; & watercolour on paper

1. 92.8 x 18.8 cm. (36 ½ x 7 ½ in.);
2. 30.2 x 40.5 cm. (11 ¾ x 16 in.);
3. 20.2 x 28.8 cm. (8 x 11 ¼ in.); &
4. 37.2 x 39.2 cm. (14 ½ x 15 ½ in.)

1. *Tao Ink Studies on Rice*: dated and signed in Chinese (left side); inscribed in Chinese (right side)

one seal of the artist

2. *Pine Trees are Spread Across The Yellow Mountains Like A Lion's Mane*: signed in Chinese (lower right); titled 'PINE TREES ARE SPREAD ACROSS THE YELLOW MOUNTAINS LIKE A LION'S MANE' (sticker on the reverse)

one seal of the artist

3. *Bamboo Stalk and Leaves*: inscribed in Chinese (upper right)

one seal of the artist

4. *Quail on a Weeping Willow Branch*: inscribed in Chinese (upper right)

one seal of the artist

### PROVENANCE

Former Collection of Florence D. Pasternak  
Private Collection, Asia

《求古尋論》：1964 年作

水墨 紙本；水彩 紙本；水墨 紙本；及 水彩 紙本

1. 《求古尋論》：款識：一九六四年六月六日 濟遠（左側）；佛羅朗思紀念（右側）

鈐印：濟

2. 《黃山獅子峰蒼松》：款識：濟遠（右下）；

PINE TREES ARE SPREAD ACROSS THE YELLOW MOUNTAINS LIKE A LION'S MANE（畫背標籤）

鈐印：濟

3. 《墨竹挺立》：款識：挺立（右上）

鈐印：濟

4. 《柳上鸚鵡》：款識：濟遠寫（右上）

鈐印：王濟遠印

來源

佛羅朗思舊藏  
亞洲 私人收藏

HK\$ 30,000 - 50,000

US\$ 3,800 - 7,700



此為無底價拍品  
SOLD WITHOUT RESERVE

161

# WANG JIYUAN

(CHINESE, WANG CHI YUAN, 1893-1975)

**Tourists on Top of the Empire State Building**

王濟遠 帝國大廈頂樓的遊客

Painted in 1955

ink on canvas board

35.2 x 45.5 cm. (13 ¾ x 17 ¾ in.)

inscribed and dated in Chinese; signed and dated 'WCY 55.' (upper right)

### PROVENANCE

Former Collection of Florence D. Pasternak  
Private Collection, Asia

1955 年作

水墨 畫布板

款識：登世界最高之屋頂於紐約 一九五五年八月濟遠寫 WCY 55.（右上）

來源

佛羅朗思舊藏  
亞洲 私人收藏

HK\$ 40,000 - 60,000

US\$ 5,100 - 7,700



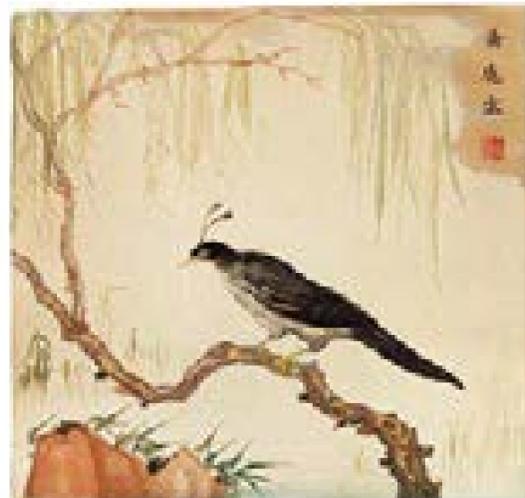
1.



2.



3.



4.



162

## WANG JIYUAN

(CHINESE, WANG CHI YUAN, 1893-1975)

### Tree Peony and Magnolia

王濟遠 牡丹玉蘭圖

Painted in 1962  
ink and colour on paper  
57.5 x 306.1 cm. (22 ½ x 120 ½ in.)  
titled, dated, signed and inscribed in Chinese (right); titled 'TREE PEONY AND MAGNOLIA' (sticker on the reverse)  
four seals of the artist

#### PROVENANCE

Former Collection of Florence D. Pasternak  
Private Collection, Asia

1962 年作  
水墨 設色 紙本  
款識：牡丹玉蘭圖一九六二年五月十日晴窗濟遠寫（右方）：  
TREE PEONY AND MAGNOLIA（畫背標籤）  
鈐印：濟、濟遠六十後作、心與天遊、濟遠書畫

來源  
佛羅朗思舊藏  
亞洲 私人收藏

HK\$ 250,000 - 350,000

US\$ 32,100 - 44,900

王濟遠作為民國時期洋畫運動重要推動者，1914 年畢業於上海美專，並於畢業後留校任教先後長達 12 年之久，同時積極參與各種美術社團，如決瀾社、天馬會等在近代美術史上有重要影響的社團，積極推動中國美術教育。其青年時期曾赴歐洲求學，塞尚、畢加索等西方大師對其影響可見一斑。作品中可見西方繪畫技法及思考，同時又融入獨特的東方韻味。

此次秋拍有幸推出王濟遠前往美國定居後創作的一系列作品，作品來自王濟遠學生佛羅朗思舊藏，包括傳統花卉果物卷軸、水彩及書法，涵蓋了藝術家幾種主要創作媒介與兼容中西的風格。《帝國大廈頂樓的遊客》(Lot 161) 為王濟遠於1955年登紐約帝國大廈屋頂時創作，藝術家以流暢的線條流暢及水墨的細微深淺變換呈現畫面，陰影濃淡合宜，在水墨寫生中體現出藝術家嫺熟的暈染技法和線條運用。書法《求古尋論》(Lot 160) 字體渾厚圓潤，是藝術家贈與愛徒佛羅朗思之寄語，同時承載了藝術家對這位喜愛中國文化的愛徒探究及鑽研中華古文化的希冀厚望。《黃山獅子峰蒼松》、《墨竹挺立》、《柳上鸚鵡》(Lot 160) 則分別表現了藝術家精湛的寫意與工筆技法，禽鳥的線條筆觸之細膩流暢，觀者彷彿可感到鳥兒羽翼之光澤，可見王濟遠國畫基本功底之深厚。《蔬果圖》(Lot 163) 中以傳統卷軸形式呈現新鮮水靈的蔬果，水墨與水彩筆法的交互運用，色彩相對明亮而不失真實感。畫面中的蔬果彷彿剛從田裡或者樹上摘下，躍然於觀者眼前。其中蘋果的扁平感及冷暖色調技法的運用可以見到現代繪畫之父塞尚對藝術家的影響，在西方現代主義的概念與中國水墨巧妙地相互兼融，可見王濟遠對於現代藝術的開創與革新。《呂霍巡禮》、《曼哈頓的景色》、《佛蒙特州伯靈頓市》(Lot 159)，從技法及主題上來說，全面的涵蓋到中西文化對藝術家的影響，表現了王濟遠深受中華文化熏陶的成長背景，及後來在美國生活的後續影響，幾幅小品便可見藝術家人生之縮影。

《牡丹玉蘭圖》(Lot 162) 的題材為傳統花鳥畫中常見的牡丹花。牡丹花是國人自古以來十分熟悉的名貴花卉，雍容華貴、芳香濃郁，有富貴吉祥、繁榮昌盛的象徵之意。牡丹花開之時繁花似錦、富麗端莊、讓人為之傾倒。作品中的牡丹嬌艷欲滴，藝術家以寫意的方式，通過細膩精確的水墨層次疊加和流暢的線條勾勒，體現出花朵之盛開及葉之茂密簇擁。牡丹花往往給人一種雍容華貴的印象，而藝術家筆下的牡丹僅採用深淺不一的粉紅，明艷卻不落俗，自成一派清新大度。牡丹花簇左側點綴著一叢潔白的玉蘭花，王濟遠以墨色層次變化表現出玉蘭花樹的枝幹及花瓣的纖細質感，素雅的花朵和枝幹幾乎僅以墨色寫就，與牡丹的艷麗色彩產生鮮明對比。仔細斟酌觀賞畫卷，內斂潔白的玉蘭花與鮮艷粉紅的牡丹花在畫卷中互相映襯，猶如兩位個性相異之女子，一冷一熱，一靜一動，相映成趣。

Wang Jiyuan is known as an influential advocate for the Western painting movement during the Republican era in China. He graduated from the Shanghai Art School in 1914 and continued on as a teacher there for nearly 12 years. During that time he was an enthusiastic supporter of Chinese arts education and an active member in a variety of art groups including the Juelan Society, Tianmahui, and others that played a large role in the history of modern art. In his younger days, he studied in Europe and was influenced by master painters such as Cezanne and Picasso. While certain thoughts and techniques of Western painting are clearly present in Wang's work, they are also blended together with a distinctively Eastern style.

This autumn we have the pleasure to be able to release a series of works made by Wang Jiyuan after he had settled in the United States. The works were formerly of Florence D. Pasternak's collection, who was one of Wang's students, including traditional flower and fruit scrolls, watercolours, and calligraphic works, covering several of the artist's major creative media and is also illustrative of his combination of eastern and western styles. *Tourists on Top of the Empire State Building* (Lot 161) is a work Wang created in 1955 on the rooftop of New York's Empire State Building. It's a scene presented in fluid lines that flow smoothly with subtly varying depths of ink and shadows of appropriate tints. It's a still life painted in ink and wash that illustrates the artist's adeptness at shading techniques and the use of lines. The calligraphic work *Tao Ink Studies on Rice* (Lot 160) uses a bold and rounded script. It is a

message the artist gifted to his beloved student Florence, carrying with Wang's great hope for his sinophile apprentice to explore and dig further into ancient Chinese culture. The works *Pine Trees are Spread Across the Yellow Mountains Like a Lion's Mane*, *Bamboo Stalk and Leaves*, and *Quail on a Weeping Willow Branch* (Lot 160) each illustrates the artist's superb skill in both freehand and gongbi techniques. Birds are painted in flowing brushstrokes of such delicate lines that the viewer can almost sense the lustre of their wings, and it's clear how soundly Wang had mastered the fundamentals of Chinese painting. In *Study of Fruits and Vegetables* (Lot 163), fresh and juicy fruits and vegetables are presented on a traditional scroll. The work uses watercolour in alternation with ink and wash techniques, which gives the colours a relative vibrancy without losing their genuineness. What stands out to the viewer is how the fruits and vegetables in the painting seem as if they have just come straight from the field or off the tree. Specifically looking at how flat colour and tonal technique are applied to an apple in the work, one can see how Wang had been influenced by the father of modern painting, Cezanne. Harmonising concepts from Western modernism together with the art of ink wash, this work shows just how creative and innovate a force Wang was for modern art. In *Sugar Loaf in Gentle Rain*, *A View of Manhattan*, and *Burlington, Vermont* (Lot 159) give a full gloss of the how Wang picked up influences from both Chinese and Western cultures, in terms of techniques and motifs. Showing the growth of Wang's deep roots in Chinese culture as well as the later influence of

the United States, they are pieces that appear to epitomise Wang's life.

The subject of *Tree Peony and Magnolia* (Lot 162) is the tree peony that often appears in bird-and-flower painting. The peony is an expensive flower that Chinese people have been very familiar with since ancient times. It is dignified, graceful, and fragrant — symbolic of the rich, auspicious, and prosperous. When the peony blooms, it unfolds like a brocade, a dignified beauty that captures people's hearts. In this work, it is depicted with stunning beauty. Painted in the freehand method, its contours are drawn in flowing lines atop delicately layered ink and wash, depicting the flower in full bloom and lush with petals. The impression of the peony flower is one of great elegance, and under Wang's brush it is refined by pinks of varying depths. The colour is bright but not over the top, which is its own crisp potency. To the left side of the peony is a cluster of pure white magnolia flowers, an adornment which Wang has depicted in varying layers of black that reveal the fine textures of the magnolia tree's branches and leaves. Due to the nearly exclusive use of black ink, these flower petals and branches appear simple yet refined, and they create a stark contrast to the gorgeous colours of the peony. Admiring the work with an attention to detail, one can see how the understated white of the magnolias and the bright pinks of the peony complement each other on the scroll. It's similar to two women of different personalities standing side by side, one cold and one warm, one still and one active.

163

# WANG JIYUAN

(CHINESE, WANG CHI YUAN 1893-1975)

## Study of Fruits and Vegetables

王濟遠 蔬果圖

Painted in 1966  
ink and colour on paper  
27.3 x 555.7 cm. (10 ¾ x 218 ¾ in.)  
dated and inscribed in Chinese  
five seals of the artist

**PROVENANCE**  
Former Collection of Florence D. Pasternak  
Private Collection, Asia

1966 年作  
水墨 設色 紙本  
款識：中華民國五十五年八月，濟遠老人題於東江之濱。適其口。超然無處不清真，丙午小暑寮東閣主人並題。一九六六年七月四日至十一日，紐約酷熱高至百零六度。幸有冷氣，課餘寫此殊能應手。尤以新蔬鮮果色，色入微暑中，得斯但稱安貧，不足自慰。畫之工拙在所不計也。七二迂叟濟遠於寮東閣。  
鈐印：濟遠七十後作、心與天遊、寮東閣主、濟、王濟遠印

來源  
佛羅朗思舊藏  
亞洲 私人收藏

HK\$ 200,000 - 300,000

US\$ 25,600 - 38,500



拍品細節 Lot detail



164



SANYU (CHINESE, CHANG YU, 1901-1966)

**Reading Lady**

常玉 閱讀的仕女

ink and charcoal on paper  
55.5 x 44.7 cm. (21 ¾ x 17 ½ in.)

**PROVENANCE**  
Private Collection, Asia

**LITERATURE**  
*Overseas Chinese Fine Arts Series (I): San Yu*, Artists Publishing, Taipei, Taiwan, 1995 (illustrated, plate 28, p. 84).

水墨 炭筆 紙本

來源  
亞洲 私人收藏

出版  
《華裔美術選集 (I) : 常玉》藝術家出版社 台北 台灣 1995年  
(圖版 · 第28圖 · 第84頁)

HK\$ 150,000 - 250,000

US\$ 19,200 - 32,100

165



SANYU

(CHINESE, CHANG YU, 1901-1966)

**Reclining Beauty**

常玉 躺臥裸女

ink on paper  
45 x 28 cm. (17 ¾ x 11 in.)  
signed in Chinese; signed 'SANYU' (lower right)

**PROVENANCE**  
Private Collection, Asia

**LITERATURE**  
*Overseas Chinese Fine Arts Series (I): San Yu*, Artists Publishing, Taipei, Taiwan, 1995 (illustrated, plate 25, p. 81).

水墨 紙本  
款識：玉 SANYU (右下)

來源  
亞洲 私人收藏

出版  
《華裔美術選集 (I) : 常玉》藝術家出版社 台北 台灣 1995年  
(圖版 · 第25圖 · 第81頁)

HK\$ 150,000 - 250,000

US\$ 19,200 - 32,100



166

SANYU (CHINESE, CHANG YU, 1901-1966)

**Seated Nude**  
常玉 坐著的裸女

ink on paper  
45 x 27.8 cm. (17 ¾ x 10 ¾ in.)

**PROVENANCE**  
Private Collection, Asia

**LITERATURE**  
*Overseas Chinese Fine Arts Series (I): San Yu*, Artists Publishing, Taipei, Taiwan, 1995 (illustrated, p. 20).

水墨 紙本

來源  
亞洲 私人收藏

出版  
《華裔美術選集 (I) : 常玉》藝術家出版社 台北 台灣 1995年  
(圖版·第20頁)

HK\$ 150,000 - 250,000  
US\$ 19,200 - 32,100



167

SANYU (CHINESE, CHANG YU, 1901-1966)

**Reclining Nude**  
常玉 躺臥裸女

ink on paper  
25.2 x 43 cm. (10 x 17 in.)

**PROVENANCE**  
Former Collection of Chen Yan Feng  
Private Collection, Asia

水墨 紙本

來源  
陳炎鋒舊藏  
亞洲 私人收藏

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

168

# LÉONARD TSUGUHARU FOUJITA

(JAPANESE-FRENCH, 1886-1968)

## Place Vendôme

藤田嗣治 旺多姆廣場

Painted in 1951  
pencil on paper  
66.3 x 48.8 cm. (26 x 19 ¼ in.)  
signed 'Foujita' (lower left)

### PROVENANCE

Former Collection of Kimiyo Foujita  
Cornette De Saint Cyr S.A. Paris, 21 December 2012, Lot 4  
Private Collection, France

This work is to be sold with a certificate of authenticity issued by Sylvie Buisson.

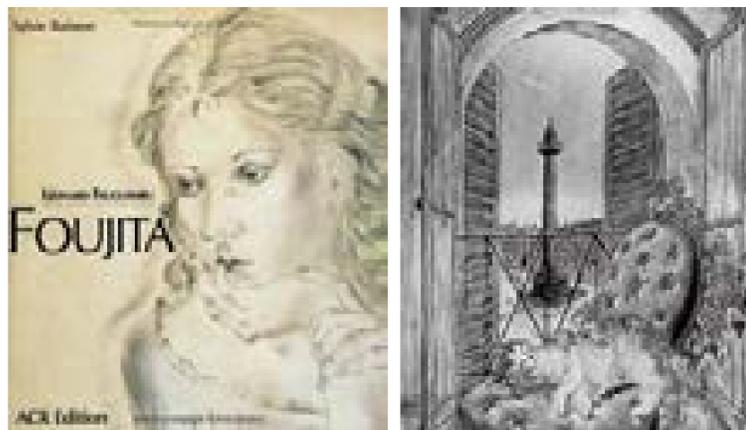
1951 年作  
鉛筆 紙本  
款識：Foujita (左下)

來源  
藤田君代舊藏  
Cornette De Saint Cyr S.A. 巴黎 2012年12月21日 編號4  
法國 私人收藏

附希薇·布伊森開立之原作保證書

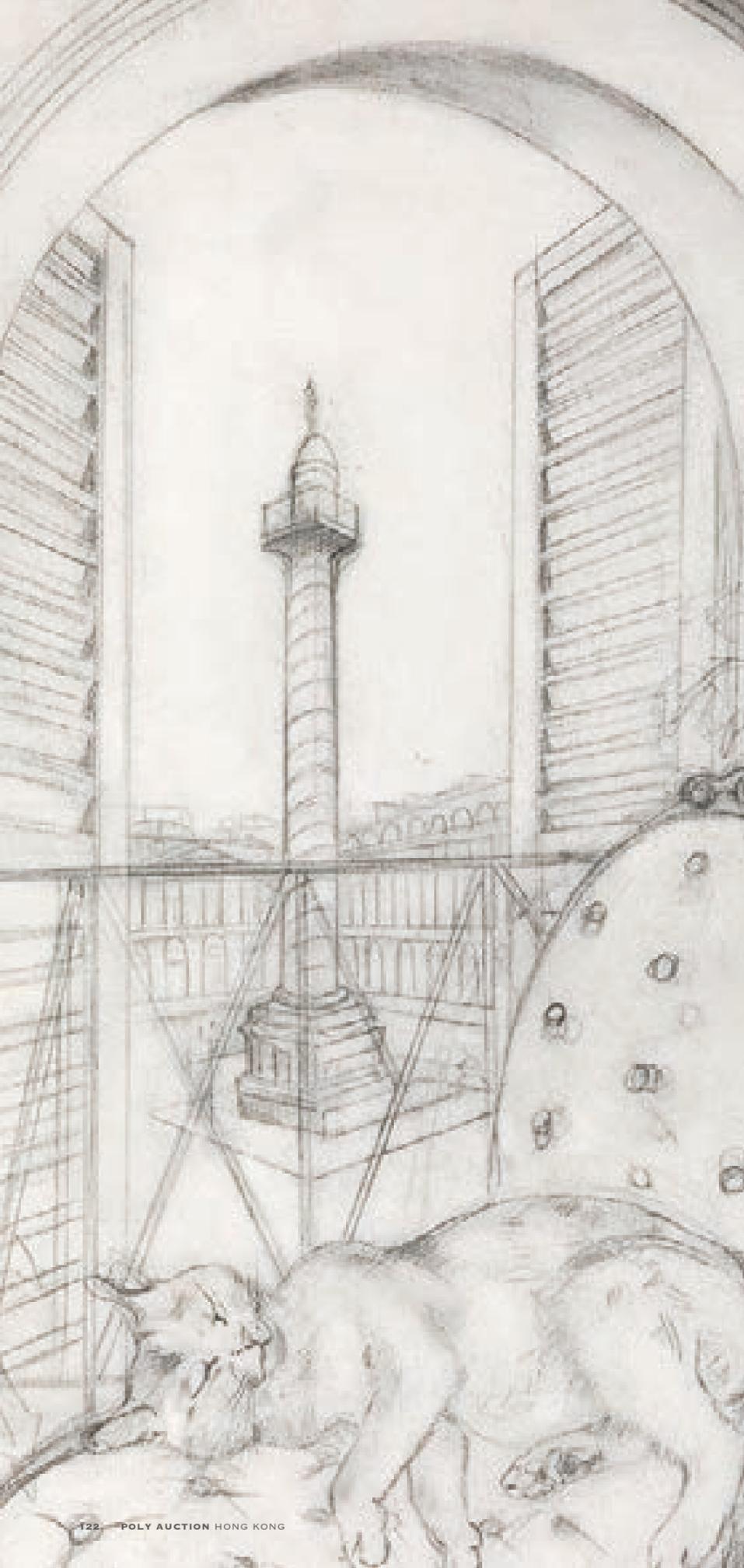
HK\$ 300,000 - 400,000

US\$ 38,500 - 51,300



此幅作品是名為《椅子上的貓》或《旺多姆廣場》油畫作品之底稿，此油畫作品收錄於由希薇·布伊森編寫的圖錄中：《藤田嗣治》ACR國際出版社 巴黎 法國 2001年（圖版·第51.174圖·第409頁）  
This work is the preparatory drawing for the oil painting *le chat sur las chaise* or *Place Vendôme*, the oil painting is included in the catalogue by Sylvie Buisson. *Léonard Tsuguharu Foujita*, ACR Édition Internationale, Paris, France, 2001 (illustrated, plate 51.174, p. 409).





## 藤田嗣治 LÉONARD TSUGUHARU FOUJITA

藤田嗣治自首次造訪巴黎以來，便在此受到很大的啟發和影響，經過20餘年旅居美國和日本，他於1950年回到巴黎，開始在這座多采多姿的城市定居。隔年便創作了這幅作品《旺多姆廣場》(Lot 168)，這座建於1702年的雄偉廣場是一座著名的史蹟，彰顯了路易十四軍隊的榮耀，並被譽為巴黎中部的地標。廣場旁的麗茲酒店也是令人印象深刻的地方，歷史上以其奢華和精英階級的賓客而聞名，多是貴族、政治家、藝術家和電影明星在此出入，藤田或許於此獲得靈感並且創作作品。《旺多姆廣場》作為油畫與版畫作品最為初始的素描創作，充分顯現了藝術家的直觀想法和構圖，以及當藤田最初預設構圖創作時珍貴的發想時刻。畫面中強烈幾何形的線條和弧度更加成熟和風格化，《旺多姆廣場》更同時結合了兩項藝術家最鍾愛的元素：貓和城市景觀。貓作為他作品中的重要存在，有時在他作品中與雪白裸女搭配，有時獨立成為畫中主角。在此，貓臥在半開窗戶旁的古典扶手椅上，背景即是著名的景點旺多姆廣場。對於藝術家來說，貓的善變、無法預測和獨立個性象徵女性，他在創作中體現了對於貓的愛與熱情，不斷為他的生活帶來歡樂和活力。可愛的打盹貓咪作為前景的焦點，吸引著觀眾的視線。貓躺臥的柔軟曲線、椅子和拱形窗戶和與背景中建築物的幾何形狀和交叉線條相對比，以豐富的元素構成創造了層次感和景深。



1.



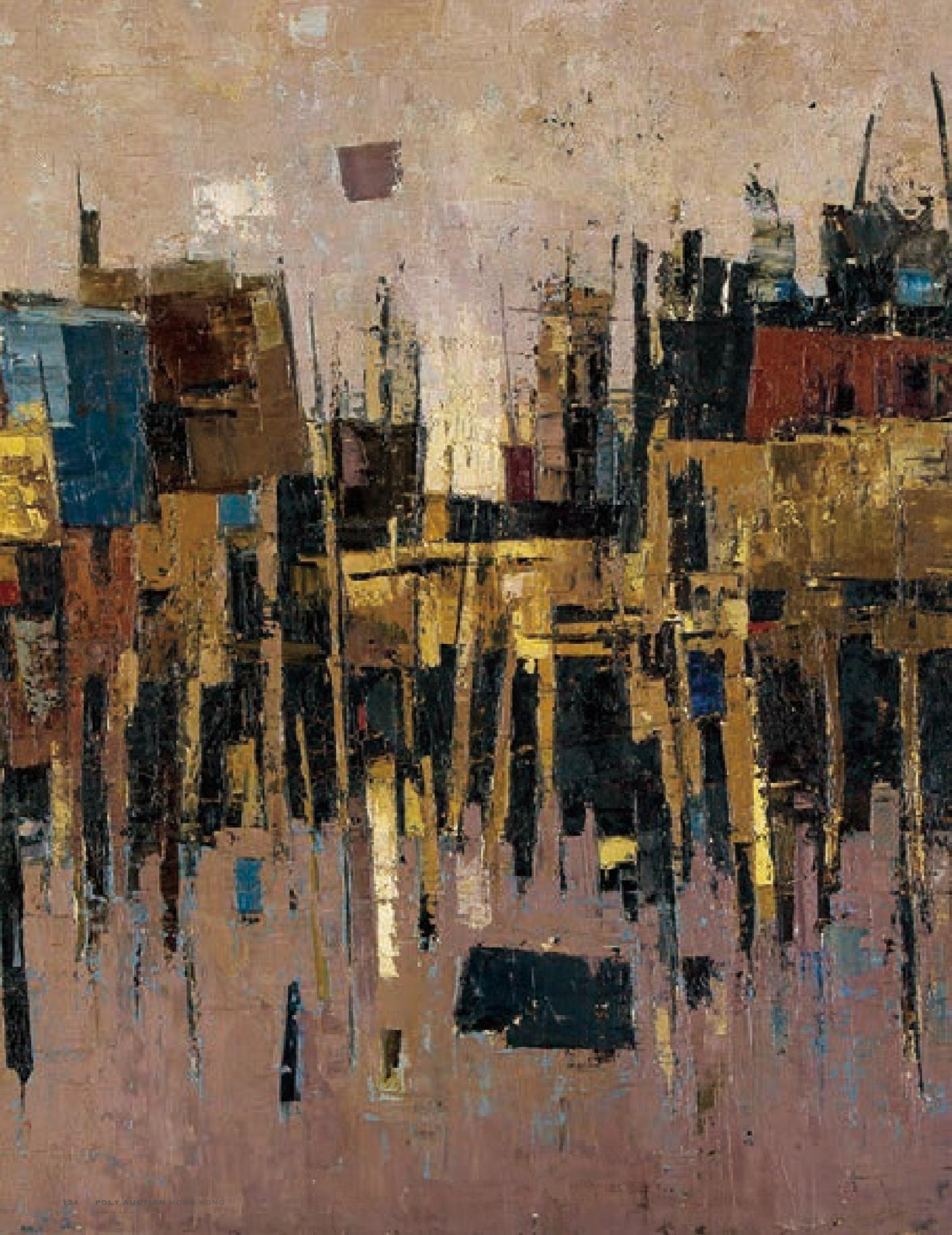
2.

1. 藤田嗣治《旺多姆廣場》1951年作  
Léonard Tsuguharu Foujita, *Place Vendôme*, 1951

2. 旺多姆廣場  
The Place Vendôme

After 20 years' traveling around America and Japan, in 1950, Foujita came back to Paris and settled down his life in this amazing city, which had greatly inspired and influenced him since his first visit. Shortly after his return, Foujita created *Place Vendôme* (Lot 168) in 1951. This majestic square, laid out in 1702, is a prestigious monument dedicated to the glory of the armies of Louis XIV and celebrated as a landmark of central Paris. What also impressive is the Hotel Ritz Paris, located inside Place Vendôme, where Foujita may gain his inspiration from and create the work, was historically famous for its luxury and elite guests, mostly aristos, politicians, artists and film stars. This delicate drawing, functioning as a preparatory work, indicates the intuitive design and composition of the artist, as well as the precious moment captured when Foujita initiated the creative process spontaneously. Along with the etching print version, this drawing declares much interest that Foujita devoted to this city sight view. With more mature and stylish rendering of strong evocative lines and curves, *Place Vendôme* features two of his favourite

motifs: the cat and the city view. The presence of a cat can be considered as a signature of his works: sometimes paired with a snow-white nude figure, sometimes arranged independently to be the central character. Here, the cat is resting on the luxurious chair by the half-open window, through which the famous sight scene Place Vendôme is captured in a glance. To Foujita, cats were considered to symbolize the aura attributed to women: unpredictability and individuality. He embodied his love and passion for women in depicting cats, who constantly brought joy and energy to his life. The lovely napping cat occupied the foreground engages audiences to participate in the tranquil moment of sight viewing. The sinuous shapes of the cat, the chair and the arched window compared with the geometric forms and edges of the architecture in the background, enrich the image with a sense of contrast and complexity. As a work from the collection of Foujita's wife, this intimate drawing is presented here with great love and respect for the artist.



## 鍾泗濱

### CHEONG SOO PIENG

作為南洋藝術運動創始先鋒之一的鍾泗濱，以獨特的「南洋畫風」描繪東南亞地區的風土人情，作品中散發出深厚的民族特色與文化底蘊。

60年代初期，鍾泗濱到歐洲遊歷期間受到西方抽象繪畫的浪潮影響，展開了他對抽象藝術的探索。《住宅》(Lot 169) 創作於1961年，鍾泗濱將他對東南亞風光的印象，以抽象的線條和色塊肌理呈現畫面上。畫面中黑色與土黃色的縱橫交織、互相呼應，間以咖啡、橘黃等暖色調色塊穿梭其中，細碎的藍

色冷調則若隱若現。連綿不斷的住宅以多樣化的形式元素，線條與色塊表現交織出的視覺律動猶如大眾之間感情的互動與交流。

鍾泗濱以直立的黑色線條塑造出富動感的視覺效果，令人聯想起中國傳統的山水輪廓，更賦予《住宅》非凡的生命力。鍾泗濱吸取西方現代主義的技巧與思想，糅合中西藝術畫風，創作出帶有濃厚東方色彩的現代藝術作品，更令他成為東南亞藝術發展上具代表性的藝術家之一。

As one of the founding pioneers of the Nanyang Art Movement, Cheong Soo Pieng depicts the natural conditions, social customs, and human sensibilities of the Southeast Asian region in a uniquely "Nanyang style". His works emanate profound national characteristics and hidden cultural details.

In the early 1960s, during the period in which Cheong Soo Pieng travelled to Europe, he was influenced by the wave of Western abstract painting, and this was when he began his exploration of abstract art. *Dwellings* (Lot 169) was created in 1961. Cheong Soo Pieng took his impressions of the sights and scenes of Southeast Asia, and used abstract lines, colour patches and textures to present them in the picture. The vertical and horizontal black and earth colours in the picture intertwine, and echo each other. Warm colour tones between coffee, orange and so on

shuttle through the picture, while fine particles of cold blue tone are partly hidden and partly visible. *Dwellings* without end are depicted through a variety of forms and elements, lines and patches expressing an intertwined visual rhythm like the emotional interaction and communication between people.

Cheong Soo Pieng uses erect black lines to create a richly dynamic visual effect, reminiscent of the contours of traditional Chinese landscape paintings, which endows *Dwellings* with an extraordinary vitality. Cheong Soo Pieng draws on the techniques and philosophy of western modernism, blending Chinese and Western art styles, and thus creating a modern art with strongly oriental colouration, making him one of the most representative artists in the development of Southeast Asian art.

169

## CHEONG SOO PIENG

(SINGAPOREAN, 1917-1983)

### Dwellings

鍾泗濱 住所

Painted in 1961  
oil on canvas  
76.5 x 91.6 cm. (30 x 36 in.)  
signed and dated 'SOO PIENG 61.' (lower right)

#### PROVENANCE

Sotheby's Amsterdam, 23 May 2007, Lot 207  
Acquired from the above sale by the present owner

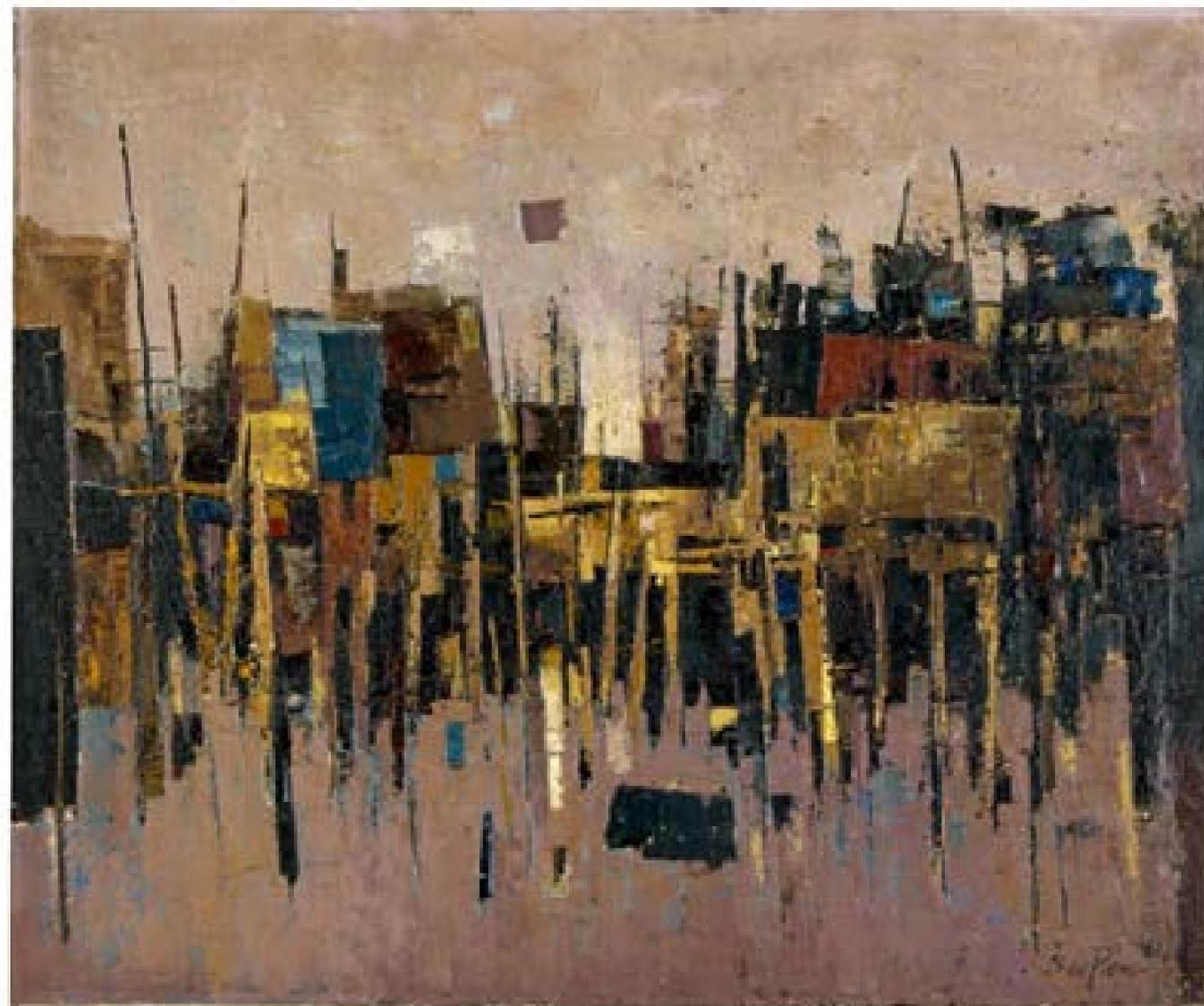
1961 年作  
油彩 畫布  
款識：SOO PIENG 61. (右下)

來源  
蘇富比 阿姆斯特丹 2007年5月23日 編號 207  
現藏者購自上述拍賣

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



皮特·蒙德里安《構圖》1916年作 美國紐約古根漢美術館藏  
Piet Mondrian, *Composition*, 1916, Collection of Guggenheim Museum, New York, USA





## 陳文希 CHEN WEN HSI

陳文希是東南亞現代藝術的重要先驅與開拓者，在藝術生涯中嘗試過許多不同的風格變換，可說是與時俱進準確捕捉時代浪潮，正如他自己所言：「世界方面不但是政治方面的演變，就是畫方面也是一直求進步，求創作，我們也不例外，在我來講，一直變·變……。」1960年代陳文希的油畫作品顯受抽象思潮的影響，然而在他以人物、靜物或風景為主要題材的創作中，《黃舟》(Lot 170) 半具象符號性的應用實屬罕見，畫面以飽和的黃、藍對比色調，強調線性單純的組構與幾何形式，作品前所未有新的視覺體驗與表現，不單象徵陳文希重要的轉折時期，更加充分地展現其多樣化的美學實踐精神。

出生於中國廣州的陳文希，1948年太平洋戰爭之後隨著大批華人移民潮舉家遷徙至新加坡。新加坡為中西文化薈萃之地，且鄰近當時在法國殖民統治下的越南，使得陳文希取得西方藝術資訊相對容易，在此影響下他的創作風格多變，成為書畫與油畫兩棲的藝術家。二十世紀初期，許多藝術家們都同時兼攻水墨與油畫創作，但即便是不同媒材但創作大體上都互相影響，只有陳文希在演繹兩種媒材上有截然不同的表現差異。他的書畫作品多延襲傳統文人花鳥風格，清新可人，油畫作品則多以西方表現性手法描繪現實生活場景。

「我中國畫的根在中國，西畫是在新加坡磨練出來。」陳文希初始嘗試油彩創作時，著重於描繪東南亞居民的風土民情，反映當地風光、人物、風景、生活等內容，符合當時「南洋畫派」的主要風格。

隨著對新媒材技巧的掌握與信心的建立，他開始突破性的發展抽象與表現主義的藝術形態。他認為：「現在畫風之形成，乃至於二次世界大戰之後，人類對自由的渴望更為急切，為了獲得心靈的溝通，就從傳統的構圖法解放出來，重新創造出一種唯物與唯心的幻覺語言，所以抽象藝術是破壞客體的實在性，純正主觀發揮，再恢復客體或無形體，但以美為內容，它表現人類內在的精神。」《黃舟》跳脫對船隻的寫實描繪，而是進行

概念和意象的表達，陳文希運用主觀色調與承襲傳統筆墨中的線性表現，解構熟悉的風景，他將自己的情緒和美感灌溉其中，完成理性與情感結合的抽象風景。

陳文希曾說：「我覺得從俯瞰的角度所得的視覺平面是最理想的，它省去了從側面觀察的水平視線，從而將人對物體和空間關係的感知降到最低」。然而《黃舟》陳文希卻採用側面俯視複雜構圖，進行對於空間關係的挑戰，呈現符合物理性與自然法則的視角，前景的船隻因為斜角角度較陡峭，因此呈現出船體的立體結構，而遠處的船在平行視角的狀態下，變成平面化的形狀，他以《黃舟》半抽象的藝術風格的進行演練，強調對於畫面視角的重視，說明自己對於創作理性與結構的要求。如同他所說：「藝術之美不獨在於情感，要靠理性和結構來調節。從這個意義上說，抽象藝術是最純正、絕對的繪畫形式之一」。

保羅·克利說：「一件藝術品超越了自然主義的瞬間，線條便以一個獨立的圖畫要素進入其間……線條的表達中原本存在著一種抽象的傾向，限制在外輪廓線以內的想像圖形，具有神話般的特性，同時又能達到很大的精確性」。《黃舟》承襲了這個概念，運用簡約線性與單一黃色調構成船體，陳文希在推敲與安排中省略細節、以簡馭繁，與中國傳統繪畫中提及的「非形之形」的意念相同，體現西方現代藝術與中國傳統書畫中對於通過物象來表達心中詩性相通的藝術主張。港口作為陳文希偏愛的風景題材，屢次出現於創作之中，《黃舟》以「綠島瓊田灑翠，爭流百舸綿延」之景，描繪早在二十世紀初期新加坡已成為世界最繁忙港口之一的榮景。陳文希透過對生活景致的刻畫，紀錄新加坡的社會發展，具有深刻的時代意義。船隻作為畫面中唯一的具象元素，藝術家以重複且相同的符號式描繪，暗示船隻數量不計期數之眾多。《黃舟》一方面體現陳文希對於現代藝術潮流的回應，以嫺熟的油畫技巧結合西方新穎風格表現，作品不僅呈現新加坡的歷史與人文風景，同時兼具油畫現代化的使命意義。



Lot 170

Chen Wen Hsi is a major forerunner and pioneer of Southeast Asian modern art. He experimented with many different shifts in style during his career and arguably progressed with the times, precisely capturing contemporary styles and waves, like he said, “The world not only evolves in terms of politics but also in terms of painting that artists keep on progressing and creating. We’re no exception. For me, it’s about change, change...”. Chen’s oils in the 1960s are obviously influenced by abstract trends. Yet among his works whose subjects are mainly people, still life or landscape, *Yellow Boats* (Lot 170) is indeed rare for its application of semi-abstract signs. With contrasting tones of saturated yellow and blue, the tableau emphasizes simple linear construction and combination as well as geometric forms; its new visual experience and expression is unforeseen. It not only epitomizes a vital period of shift in Chen’s career but also adequately expresses the spirit of his diversified aesthetic practice.

Born in Guangzhou, China, Chen Wen Hsi followed the migration trend and moved to Singapore with large groups of Chinese people in 1948 after the Pacific War. Singapore was a country where Chinese and Western essences converged. Added

its neighbouring country Vietnam colonized by France at the time, it was relatively easy for Chen to access information about Western art. Such influences led to the diversity of his style; he became an artist with double practices: calligraphy and painting, as well as oil. In the early 20th century, many artists concentrated on ink wash painting and oil at the same time. However, despite the different media, their practices in the two categories influenced each other. Only Chen Wen Hsi showed sharply different expressions. Most of his works of calligraphy and Chinese painting are fresh and pleasing, inheriting the style of traditional Chinese bird-and-flower painting of the literati. As for his oils, they largely depict scenes of real life with Western expressive approaches.

“My Chinese painting is rooted in China; my Western painting is practiced in Singapore.” When Chen Wen Hsi first tried oil paintings, he centred on depicting customs and manners of Southeastern residents, reflecting contents about local scenes, people, landscape, life, etc., corresponding to the Nanyang style of art at that time. As he came to grasp and became confident with techniques with the new medium, he began a breakthrough with abstract and expressionist

art forms. He thought, “Regarding the formation of current painting styles, after the 2nd World War, people aspire to freedom more eagerly. To obtain mental communication, artists liberated themselves from traditional composition methods and recreated a kind of illusory language that is materialistic and idealistic. So abstract art consists in destroying the object’s substantiality and purely exerting one’s subjectivity before restoring the object or non-form. Yet its content consists in beauty, expressing man’s internal spirit.” In *Yellow Boats*, he turned away from realistic depiction of boats and expressed his own notions and imageries instead. Chen employed subjective tones and linear expressions inherited from traditional ink wash painting to deconstruct the familiar landscape. By imbuing his own emotions and aesthetics, he accomplished an abstract landscape where reason and emotion are combined.

Chen Wen Hsi said, “I feel the visual surface obtained from an aerial angle is the most ideal. By removing the horizontal line of vision observed laterally, it reduces our perception of objects and spatial relations to a minimum.” Yet in *Yellow Boats*, Chen adopted a complicated composition of lateral aerial view and challenged spatial relations, presenting perspectives in line with physics and natural laws; boats in the foreground appear steeper for their inclinations, thus showing their three-dimensional structures. And the faraway boats are metamorphosed into flattened shapes under parallel perspectives. Chen practiced with the semi-abstract art style of *Yellow Boats*, stressed how he valued the angle of a tableau and illustrated his criteria about reason and structure in creation. Like he said, “The beauty of art not only lies in emotion; it also requires reason and structure for moderation. In this sense, abstract art is one of the purest and

the most absolute painting forms.”

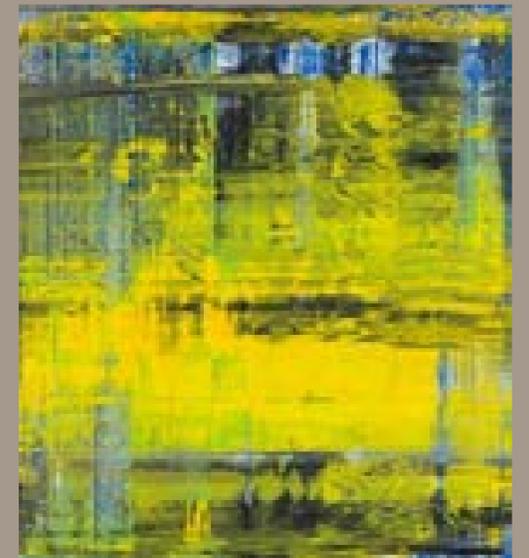
Paul Klee said, “The moment when an artwork surpasses naturalism, its lines enter as an independent pictorial element...Originally, there exists an abstract tendency in the expression of lines that limits imaginary shapes within external contour, bearing mythic qualities and the ability to obtain great precision.” By following such notion, boats’ bodies in *Yellow Boats* are constructed with simple linearity and the single yellow hue. In all his elaboration and disposition, Chen omitted details and mastered complexity with simplicity, in line with the notion of “formless form” mentioned in traditional Chinese painting, incarnating the common artistic position of expressing internal poeticity through things’ appearances, a position found both in Western modern art and traditional Chinese calligraphy and painting. As one of Chen’s favourite subjects, the harbor repeatedly appears in his oeuvre. With a scene where “Verdancy all over the beautiful fields on the green island; hundreds of giant boats flow with vigor”, *Yellow Boats* depicts the prosperity of Singapore, already the busiest harbor of the world as early as the start of the 20th century. Through depicting scenes of life, Chen recorded the country’s social development, implying profound significance of the times. With boats as the only figurative element in the tableau, the artist depicted with repeated and similar signs to imply the countless quantity of boats. From a certain aspect, *Yellow Boats* embodies Chen’s respond to art trends of the times. He used proficient oil painting techniques to combine with new Western styles and expressions. The piece not only records Singapore’s history and humanistic vistas but also carries the mission and the significance of oil painting modernization.



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2.



3.

1. 馬克·羅斯科《無題（黃色和藍色）》  
1954年作  
Mark Rothko, *Untitled (Yellow and Blue)*, 1954

2. 保羅·克利《港與帆船》1937年作 法國巴黎  
龐畢度中心藏  
Paul Klee, *Harbour with Sailing Ships*, 1937  
Collection of the Centre Pompidou, Paris, France

3. 葛哈·李希特《抽象繪畫（809-3）》1994年作  
英國倫敦泰特現代美術館藏  
Gerhard Richter, *Abstract Painting (809-3)*, 1994,  
Collection of Tate Modern, London, UK

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## CHEN WEN HSI

(CHINESE-SINGAPOREAN, CHEN WENXI, 1906-1991)

### Yellow Boats

陳文希 黃舟

Painted circa 1960-1970s  
oil on canvas  
97.5 x 97.5 cm. (38 ½ x 38 ½ in.)  
signed 'CHEN WEN HSI' (lower right)

**PROVENANCE**  
Private Collection, Asia

**LITERATURE**  
*Convergences: Chen Wen Hsi Centennial Exhibition*, Singapore Art Museum, Singapore, 2006 (illustrated, pp. 52 & 365).

約1960-1970年代作  
油彩 畫布  
款識：CHEN WEN HSI（右下）

來源  
亞洲 私人收藏

出版  
《匯流：陳文希百年誕辰紀念展》新加坡美術館 新加坡 2006年（圖版·第52頁及365頁）

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

US\$ 487,200 - 743,600



171

NATEE UTARIT (THAI, B. 1970)

**Still Life 02**

納堤·尤塔瑞 靜物 02

oil on canvas  
140 x 100 cm. (55 x 39 ¼ in.)  
titled and signed 'Still Life 02 Natee Utarit' (on the reverse)

**PROVENANCE**

Sotheby's Singapore, 22 October 2006, Lot 148  
Acquired from the above sale by the present owner

油彩 畫布  
款識：Still Life 02 Natee Utarit (畫背)

來源  
蘇富比 新加坡 2006年10月22日 編號 148  
現藏者購自上述拍賣

**HK\$ 100,000 - 150,000**

**US\$ 12,800 - 19,200**





## 傑拉丁·哈維爾

### GERALDINE JAVIER

菲律賓的女性藝術家杰拉丁·哈維爾出生於1970年，她的作品以多樣化的媒介和鮮活的題材而受到學術界及藝術市場的一致推崇。哈維爾在童年的時候便常以身邊的花朵、樹葉、泥土、水等唾手可得的原料做成玩具，幼時的經驗讓她在後來的作品中與大自然建立了緊密的關係，不論是繪畫或裝置都直指自然的本質。在成為藝術家之前，哈維爾曾為一名護士，也正因如此，她早期的作品經常涉及生命和死亡等哲學命題，同時她也經常將宗教和菲律賓的本地文化融入作品當中，以編織、拼貼的方式在二維的畫面上建立起三維的效果，創造出繁複又不失趣味的作品。

《與風暴相追逐的狗與女孩》(Lot 172) 的靈感來自於名著《綠野仙蹤》，女主角桃樂絲和她的小狗被龍捲風吹起後，來到了一個奇幻的國度，故事情節中的政治寓意與菲律賓緊張的社會問題有著緊密的連繫，桃樂絲在異域與各個角色合作及敵對關係反映了菲律賓曾先後被西班牙、美國和日本佔領，導致複雜和緊張的身分認同問題。作品的名稱以無限循環的方式來呈現藝術家個人內心的矛盾與無止盡的掙扎，也是她對菲律賓當下社會的認知與表達。

畫面中的女孩正在行走，藝術家以特異的構圖讓畫布邊緣遮蔽女孩的面容，讓觀者無法從其眼神及表情得知內心的真實感受，只能以戲劇性的肢體動態去幻想及揣摩，而畫面下方的小狗，彷彿追趕似的，正極力想要追上女孩的步伐。哈維爾在《與風暴相追逐的狗與女孩》裡建立了一種狂暴與寧靜之間的對立，從混沌背景中的大氣流動、女孩飛揚的頭髮、衣物上的迴旋與皺褶、小狗在狂風之下睜起雙眼和順應著空氣向後的毛髮，無不呼應作品名的無限循環，突顯出藝術家不平靜的內心。但從觀者的角度來看，強烈、緊湊的畫面又彷彿一瞬間凍結，猶如時間停止一般，留下一幅靜止的畫面，在無聲的張力之下化為了永恆。



The female Filipino artist, Geraldine Javier was born in 1970. Her works covered a wide variety of media and vivid subjects that are unanimously revered in both the academic world as well as the artistic market. As a child, Javier often transformed flowers, leaves, mud, water and other readily available materials into toys. These childhood experiences allowed her to establish a close relationship with nature, reflected in her later works. Whether it is painting or installation art, her works always directly express the essence of nature. Prior to becoming an artist, Javier worked as a nurse. Due to her experiences, her early works often touched upon themes of life and death along with other philosophical questions. At the same time, her works often incorporated motifs from religion as well as local Filipino culture and through weaving and pastiche was able to create a three-dimensional effect from a two-dimensional surface, resulting in complicated yet fascinating artworks.

The artwork, *Storm Chasing Dog Chasing Girl Chasing Storm* (Lot 172), was inspired by the well-known masterpiece, *The Wizard of Oz*, in which the female protagonist, Dorothy, and her puppy are swept up by a tornado and whisked away to a magical kingdom. The political implications of the story firmly correlated with the tense sociopolitical situation in the Philippines at the time. Dorothy's experiences of both co-operating with and confronting various adversaries strongly mirrors the historical experience of the Philippines, which

was successively occupied by Spain, the United States and Japan, resulting in a strained and conflicted national identity. The title of the artwork uses an infinite loop to express the artist's own inner contradictions and endless struggles in addition to serving as a manifestation of her own awareness of Filipino society.

The girl in the painting is walking; the artist uses an exceptional composition style to hide the girl's face in the margins of the canvas so that the viewer cannot gather the true inner feelings of the girl from her eyes and facial expressions, only able to figure it out from the dramatic body language. Moreover, the puppy at the bottom of the painting appears to be pursuing and catching up with the girl's pace. In *Storm Chasing Dog Chasing Girl Chasing Storm*, Javier establishes a juxtaposition between the violent frenzy of the chaotic atmosphere in the background and the tranquil serenity of the girl's flowing hair, the twirls and creases of her clothes and the puppy confronting the gale with its narrowed eyes and hair conforming to the direction of the wind. Without exception, all aspects of the artwork echo the infinite loop of the title, exhibiting the artist's lack of tranquility in her own heart. However, from the perspective of the viewer, the intense and compact scene also appears as a split second moment frozen in time, as though time came to a halt, with only a stationary scene remaining, transforming the silent tension of that moment into the everlasting.

雷內·馬格利特《生命的發現》1928年作  
René Magritte, *The Wizard of Oz*, 1928

172

## GERALDINE JAVIER (FILIPINO, B. 1970)

### Storm Chasing Dog Chasing Girl Chasing Storm

傑拉丁·哈維爾 與風暴相追逐的狗與少女

Painted in 2006  
oil on canvas  
183 x 121.7 cm. (72 x 48 in.)  
signed and dated 'G. JAVIER' 06' (lower left)

#### PROVENANCE

Christie's Hong Kong, 26 November 2006, Lot 19  
Acquired from the above sale by the present owner

#### EXHIBITED

India, New Delhi, Ojas Art Gallery, *Tales of Art*, 30 March-4 April 2016.

2006 年作  
油彩畫布  
款識：G. JAVIER' 06 (左下)

來源  
佳士得 香港 2006年11月26日 編號 19  
現藏者購自上述拍賣

展覽  
2016年3月30日-4月4日「藝術的傳奇」奧加斯畫廊 新德里 印度

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

US\$ 153,800 - 230,800

當我在選擇繪畫的圖像時，我通常以熟悉感、對真實的反映和想像中的經驗為方向。這幅畫作中，原始圖像的出處是時尚雜誌照片，靈感來自於《綠野仙蹤》。這幅題為《與風暴相追逐的狗與女孩》的畫作中，透過轉換桃樂絲與狗的形象而後裁剪畫面，就成了一種循環的象徵：這一切都是徒勞無益、一個完全不可理解的模式，在某種程度上總結了我們大多數人的生活樣態。

—傑拉丁·哈維爾

*When choosing an image for a painting, I'm usually guided by a feeling of familiarity, an echo of real and imagined experiences. In this particular painting, the image is originally from a fashion magazine shoot, inspired by the Wizard of Oz. By transposing the image of Dorothy and the dog and subsequently cropping the picture, the painting titled storm chasing dog chasing girl chasing storm, becomes a metaphor for a cycle. The futility of it all. An altogether incomprehensible pattern, that in some ways sum up the way most of us live our lives.*

—Geraldine Javier





### 調合中西，短長相補

保利香港拍賣很榮幸呈獻兩件林風眠的代表作，皆為藝術家學生潘其鑑妻子袁湘文之舊藏，經藏家收藏近二十年後第一次於市場曝光，實屬難得。林風眠作為中國最重要的現代美術先驅之一，1919年參與留法「勤工儉學運動」後，於26歲歸國的數年內便成為當時最年輕的杭州藝專校長，不僅以自身創作具體實踐他所提倡的中西繪畫調和融合，更在藝術理論與教育中對後世產生重要而深遠的影響。

在林風眠擔任杭州藝專校長的十年之間，他聘請了許多留法的藝術家來擔任師資，如吳大羽、李超士等，也相繼培養了一批後來擁有非凡成就的學生，其中便有吳冠中、趙無極、朱德群、林達川、趙春翔、胡善餘、席德進等引領20世紀中國現代藝術的要角。他提出「介紹西洋美術，整理中國藝術，調合中西藝術，創造時代藝術」的辦學口號，重視每位學生的個性並提倡創造性思想，開創重視色彩理論和素描功底的教學基礎，以中西共通的藝術語言為引導，開啟後輩更為廣闊的美學領域。

### 傳統筆法題材融合西方色彩形式

《仙克萊與茶壺》(Lot 173) 創作於1950年，是目前傳世作品中少數有年代紀錄的早期靜物畫精品，當時正是抗日戰爭和解放戰爭後，林風眠辭去了杭州藝專校長的繁複工作並潛心投入創作，從而發展出由傳統水墨主導邁向現代色彩主導的轉型時期，也正因為這段時間的沈澱，他專心作畫，得以在「調合中西」的既定方向上繼續前進。

40年代後期是林風眠畫靜物畫的開端時期，他借鑒了塞尚對於平面構成空間和幾何結構的解析，從圓形、方形和三角形延伸出來的線條賦予了《仙克萊與茶壺》扎實的構圖。他用粗獷的墨線勾畫桌子、茶壺和花瓶等主體輪廓，恣意縱放的快意風格並不拘泥於結構的準確，反而更著重於線條和墨色的自由書寫與暈染。作品構圖外方內圓，從方形的桌子到圓弧狀的茶壺和花瓶，花紋方布上圓形的水果以白色細線勾勒，流動性的線條一氣呵成，迅疾、生動且寫意。林風眠靜物畫中各個物件的構成都是經過他巧妙安排，無



Lot 174

論是前後景的對比色系，又或是畫中圓形和方形的組合所形成靜態和動態的對立，在穩定中充滿了變化，以靜喻動，暗示了蓬勃的生機與生命力。

林風眠將西方立體主義與中國傳統的寫意筆法相結合，在西方現代主義的形式結構下，色彩塊面疊加和組合的方式簡化了物象細節卻突顯出物件的體積跟量感，這在粉紅色、綠色相間的花卉表現上尤其明顯。將物體刻意留白的簡約上色在傳統的面容下卻能營造出西方現代光影處理、色相統調的方式。林風眠對於中國現代藝術發展的影響是無人可及的，如同他自己常說的：「藝術家只能讓自己的作品去說話」，位居藝術史上承先而啟後的重要地位，才有了後來吳冠中、趙無極和朱德群等藝術家在「調合中西」上更進一步再創高峰。

### 在民族形式中尋求出路

在執掌教鞭的期間，林風眠對中國傳統繪畫進行了大量的研究，他得出「比起前代來實是一無所有，但因襲前人之傳統與摹仿之觀念而已」的結論，他認為改變中國繪畫的未來在於吸取西方的新方法，並放棄抄襲舊有的觀念。早在30年代，林風眠便收購了大量的定窯宋瓷，筆線優美、簡潔、流暢的瓷繪成為了他在形體創造上的養分。他在1951年移居上海，期間他臨摹過敦煌壁畫，亦借鑒春秋戰國漆器、漢代畫像磚、六朝雕像，就是為了「從民族形式中尋求一條出路」。這樣的積累逐漸在林風眠的繪畫中得到體現，他突破了中西藝術的界線，創造出結合東方形象和西方表現的嶄新風格。

顧愷之《女史箴圖》(局部) 六朝 英國 倫敦 大英博物館藏  
Gu Kaizhi, *The Admonitions Scroll* (detail), Six dynasties, Collection of The British Museum, London, UK

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## LIN FENGMIAN (CHINESE, 1900-1991)

### Cyclamen and a Teapot

林風眠 仙克萊與茶壺

Painted in 1950-1960s  
ink and colour on paper  
67 x 67.5 cm. (26 ¼ x 26 ½ in.)  
signed in Chinese (lower left)  
one seal of the artist

#### PROVENANCE

Former Collection of Yuan Xiangwen  
Private Collection, Asia

#### LITERATURE

*Lin Fengmian*, Shanghai Fine Arts Publishing House, Shanghai, China, 1997 (illustrated, p. 41).

*Lin Fengmian: Leader of Chinese Modernism Art*, Asia Pacific Art Promotions Ltd., Vancouver, Canada, 1999 (illustrated, p. 108).

*Masters of Modern Chinese Painting: Lin Fengmian*, Tianjin People Fine Arts Publishing House, Tianjin, China, 2005 (illustrated, p. 143).

This work is to be sold with:

1. a certificate of authenticity signed by Yuan Xiangwen and issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.
2. a photo with Yuan Xiangwen.

1950-1960 年代作  
水墨 設色 紙本  
款識：林風眠（左下）  
鈐印：林風眠印

來源  
袁湘文舊藏  
亞洲 私人收藏

出版

《中國藝術大展作品全集：林風眠卷》上海書畫出版社 上海 中國 1997年（圖版，第41頁）

《林風眠：中國現代主義繪畫的先驅者》加拿大亞太國際藝術顧問有限公司 溫哥華 加拿大 1999年（圖版，第108頁）

《中國現代主義繪畫大師：林風眠》天津人民美術出版社 天津 中國 2005年（圖版，第143頁）

附：

1. 台灣 台北 索卡國際藝術有限公司開立之袁湘文簽名原作保證書
2. 袁湘文與作品之合照

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

US\$ 384,600 - 769,200



174

## LIN FENGMIAN (CHINESE, 1900-1991)

### Lady Holding Flower

林風眠 持花仕女

Painted in the 1960s  
ink and colour on paper  
70 x 66.8 cm. (27 ½ x 26 ¼ in.)  
signed in Chinese (lower left)  
one seal of the artist

#### PROVENANCE

Former Collection of Yuan Xiangwen  
Private Collection, Asia

#### LITERATURE

*Masters of Modern Chinese Painting: Lin Fengmian*, Tianjin People Fine Arts Publishing House, Tianjin, China, 2005 (illustrated, p. 121).

This work is to be sold with:

1. a certificate of authenticity signed by Yuan Xiangwen and issued by Soka Art Collections International Co. Ltd., Taipei, Taiwan.
2. a photo with Yuan Xiangwen.

1960年代作  
水墨設色紙本  
款識：林風眠（左下）  
鈐印：林風眠印

來源  
袁湘文舊藏  
亞洲私人收藏

出版  
《中國現代主義繪畫大師：林風眠》天津人民美術出版社 天津 中國 2005年（圖版·第121頁）

附：  
1. 台灣台北索卡國際藝術有限公司開立之袁湘文簽名原作保證書  
2. 袁湘文與作品之合照

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

US\$ 256,400 - 384,600





常常因為形式過於不發達，反而不能表現情緒上之需求，把藝術陷於無聊時消倦的戲筆，因此竟使藝術在社會上失去其相當的地位（如中國現代）。其實西方藝術上之所短，正是東方藝術之所長，東方藝術之所短，正式西方藝術之所長。短長相補，世界新藝術之產生，正在目前，惟視吾人努力之方針耳。

—林風眠

*Often due to the lack of development in forms, art fails to express emotional needs and is consequently reduced to a pastime for when one is bored. That is why art, such as Chinese modern art, lost the status it ought to have in society. In fact, what western arts lack is what oriental arts excel at, and vice versa. Learning from others' advantages to reduce one's disadvantages so as to create new world arts is the goal we ought to be working toward right now.*

—Lin Fengmian

#### **INTEGRATING CHINESE AND WESTERN, COMPLEMENTING EACH OTHER'S STRENGTH AND WEAKNESSES**

Poly Auction (Hong Kong) Ltd. is honored to present two representative works by Lin Fengmian, both of which were formerly in the collection of Yuan Xiangwen, the wife of Lin's student, artist Pan Qiliu. This is a rare opportunity in that, in the nearly 20 years since these works were collected, it is the first appearance of these paintings on the market. Lin was one of the most important pioneers of contemporary art in China. In 1919, he attended the Diligent Work-Frugal Study Movement. When he was 26, several years after he returned to China, he was appointed as the youngest-ever headmaster of the National Hangzhou School of Art. He promoted the integration of Chinese and western paintings, which he applied to his own creations and which influenced art theory and education, resulting in a profound and long-lasting influence on later generations.

During the ten years Lin headed the National Hangzhou School of Art, he recruited many artists who had studied in France, including Wu Dayu and Li Chaoshi, and cultivated a number of students whose later outstanding

accomplishments made them leading figures in 20th century contemporary Chinese art, most notably Wu Guanzhong, Zao Wou-Ki, Chu Teh-Chun, Lin Dachuan, Chao Chung-hsiang, Hu Shan-Yu, and Shiy De Jinn. Lin proposed the slogan "Introduce western arts, organize Chinese arts, integrate the two, and create an art for this era" as his goal for his school. Valuing each student's individuality and promoting creative thinking, he founded their education on colour theory and the basics of sketching. He also introduced the students to the common art languages in China and in the West so as to open them up to broader aesthetic fields.

#### **CONVENTIONAL PAINTING TECHNIQUES INTEGRATED WITH WESTERN COLOURS AND FORMS**

Among Lin's creations that have been handed down, *Cyclamen and a Teapot* (Lot 173) is one of the few early still life paintings to be dated. This masterpiece was created in 1950, during the period following the Second Sino-Japanese War and the Chinese Communist Revolution, when Lin resigned from his burdensome position as headmaster of the National Hangzhou School of Art to fully concentrate on his creations. This time became a transitional period for Lin, a time when



1.

he developed from the tradition of leading with Chinese ink to the modern approach of leading with colours. It was this period of calm reflection that enabled him to focus on painting and to keep marching in the direction of “integrating the Chinese and the western” that was his goal.

Lin started creating still life paintings in the late 40s. He learned from Paul Cézanne how to construct a space with planes and how to analyze geometric structures, and the lines extending from the circles, squares, and triangles consolidate the composition of *Cyclamen and a Teapot*. He employed broad and rough lines to give the desk, teapot, and the vase their overall shapes. He painted with a free, wanton, and pleasant style. Instead of being restrained by structural accuracy, he cared more about the lines, and about free application and blending of the ink. The composition of the work is square on the outside and round on the inside. The table is square, and the teapot and the vase are round. The round fruits on the patterned square cloth are outlined with thin white lines, which are flowing, drawn in one go, fast, vivid, and to the point. The components in Lin's still life paintings are deftly arranged. Be it the contrasting colours in the foreground and the background or the composition of round and square shapes in the painting that form a contrast between static and dynamic, in his painting, the stability is full of change, and he used static as an analogy for dynamic, indicating vigorous fertility and vitality.

Lin combined western Cubism and Chinese traditional painting techniques that emphasize

the expression of feelings. Under the structural form of western Modernism, he added up and combined blocks of colours so as to simplify the details of an object's image while highlighting the volume and the weight of the object. This kind of expression is especially obvious in his way of depicting the pink flowers among the green in this painting. In the tradition of intentionally leaving empty space when portraying objects and applying colours in a simple and concise manner, Lin created the western way of handling light and shadows and harmonizing colours by using the same tone. Lin's impact on the development of contemporary Chinese art is unmatched. As he often said, “Artists can only let their works speak.” He held a crucial position in art history, where he inherited traditions and opened up possibilities for the future, enabling later artists such as Wu Guanzhong, Zao Wou-Ki, and Chu Teh-Chun to create a new peak in the trend of integrating the Chinese and the western.

#### FINDING A WAY OUT THROUGH THE FORMS OF THIS NATION

While Lin was teaching, he conducted copious studies on traditional Chinese painting. He concluded, “Compared to works from the previous era, it has nothing. All it has are passed-down traditions and imitated concepts.” He believed that to change the future of Chinese painting, one must absorb new ways from the West and give up plagiarizing old concepts. Way back in the 30s, Lin had purchased a huge amount of Ding ware from the Song dynasty. That china, with elegant, simple, and fluid pen lines, became the

inspiration for him to create forms. In 1951, he moved to Shanghai. During that period, he copied murals in the Dunhuang Caves, and he also learned from lacquerware from the Spring and Autumn Period, brick reliefs from the Han dynasty, and sculptures from the Six Dynasties. All these studies he conducted were for the sake of “finding a way out through the forms of this nation.” The accumulated knowledge gradually manifested in Lin's paintings. He broke through the boundary between Chinese and western arts and created a brand-new style that combined oriental images and western modes of expression.

Around the 1960s, the traditional Chinese paintings of beautiful women that Lin created changed in style. He first used colours to differentiate contours, and he only outlined the figures' faces or hands. He was similar to the artists of the “School of Paris”, in particular Amedeo Modigliani, in that he did not depict facial features in detail; rather, he found a simple brushstroke sufficed. In contrast to his earlier style, in which he first depicted the outline and then added ink colours, he made a critical breakthrough. Composed in this era, *Lady Holding Flower* (Lot 174) depicts a figure like the Water-Moon Guanyin Bodhisattva sitting cross-legged. The shape of the figure is triangular, a sign of the western Cubist influence. The outline of the figure has the oriental gentle, elegant curves. With thin lines, Lin depicts the gentle and graceful image of a lady. The use of white powder in the painting is the technique most representative of Lin. The lady's hair is tied into a bun and decorated with headdresses. The chiffon she wears is heavily

coloured with aqua, blue, and purple to harmonize the tone. The boundaries of the clothing and objects are painted with brisk white brushstrokes, presenting a light and translucent feeling. The flower in the lady's hand is heavily coated in white, as if the light source in the painting echoes the furnishings next to her. The background contains layers of colourful patterns and the colour scarlet, forming simple geometric divisions. Although the classical lady's style was taken from traditional paintings, Lin boldly adopted western theory on colours and styles and created a genuinely new phase in Chinese painting.

The ladies in traditional clothing that Lin painted are oriental in the divinity, posture, or clothing; however, his spatial construct and his use of colour deviated from tradition. As the famous art historian Donovan Michael Sullivan stated, “He [Lin] created a new Chinese style of painting. With expressive brushes, he combined the foundations of Chinese traditional painting and calligraphy with the western concepts of form, colour, and composition. This integration, both free and natural, is Lin's unique contribution. His inventions enabled Chinese artists to use modern techniques to express purely Chinese feelings and to be freed from the impact of western art concepts... Therefore, he truly was a pioneer of contemporary Chinese painting.” Lin's greatest impact on contemporary Chinese art lay in his “integration of the Chinese and the western” and his national spirit. His achievements in art kept reaching new highs as time changed, eventually creating a new phase in 20th century contemporary Chinese art.



Lot 173



2.

1. 阿梅代奧·莫迪利亞尼《女人肖像》1918年作  
Amedeo Modigliani, *Portrait de femme*, 1918

2. 喬治·布拉克《葡萄藤架》約1953-1954年作  
Georges Braque, *La Treille*, c.1953-1954

# 吳冠中 WU GUANZHONG



Lot 175

吳冠中曾對自己的創作風格作出總結，他說：「感到油畫山窮時換用水墨，然而水墨又有面臨水盡時，便回頭再爬油彩之坡。70年代前基本走陸地，80年代以水路為主，到90年代，油畫的份量又漸加重，水路陸路還得交替前進。水陸兼程，辛辛苦苦趕什麼路，往哪裡去？愿作品能訴說趕路人的苦難與歡樂！」本次拍賣專題中六幅拍品，可見證吳冠中創作題材的多元性，呈現他從70年代至90年代不斷演變的風格及表現手法。在他的眾多豐富題材當中，許多起始於直接的對景寫生，他也為獲取新穎的題材走盡千山萬水，效仿古人遺風，可謂「搜盡奇峰打草稿」，也見證藝術家對於個人技法的自信和基礎之扎實。

「我曾在川北大巴山遇到一場極大的春雪，但雪過天晴，積雪飛快消融，那墨綠的山坡和樹叢顯露出一塊白一塊大大小小長長短短的錯綜組合，且瞬息萬變。」1979年吳冠中應邀前往四川做講學，閒暇之餘，深入到大巴山腳下的山溝處寫生，藝術家驚嘆於大巴山之美，以素描作品《大巴山中桃李正開》(Lot 175) 記錄下當時的景致，此作更於1992年在大英博物館舉辦的「吳冠中——一個20世紀的中國畫家」展覽中展出，可見在藝術家創作生涯中的重要地位。

吳冠中對生活觀察入微，透過眼睛對美的理解篩選信息，摒棄與「美」無關的蕪雜部分，從事物風景中提煉傳達「美」，《大巴山中桃李正開》則將此藝術理論體現得淋漓盡致。藝術家以線布局，通過粗細、形狀及不同的筆法勾勒出山脈走向及村落房屋

的輪廓。吳冠中採取了「遠重近輕」的傳統山水畫構圖，拉出整體畫面的深度。線與線之間的空白形成了面，面與面、面與線的關係架構出景深與空間感。畫面中點的運用同樣使人稱奇，藝術家利用宣紙的潤墨性，以暈染程度不一的黑點綴畫面。這些點代表的是山石？是草簇？抑或是樹叢？以上答案皆可。藝術家將具象抽出，過濾萃取出抽象的「美」的符號元素，形構中國傳統國畫的大寫意境。

《大巴山中桃李正開》採用傳統散點透視法，山勢恢弘壯闊而又細節豐富，若仔細斟酌畫面的每個局部，會發現若將畫面分割為多個部分，每個部分仍然能獨自形成一幅畫卷。當觀者視點落於畫面不同位置，處處可發現美的驚喜。如前景中曲線型排列的村落，畫面各處蜿蜒的山脈與山谷田間，均可獨立成畫。這便呼應了吳冠中強調的「1+1=1」藝術公式，即作品中兩個或兩個以上的個體應結合成一個整體。作品落款處伸出的樹梢枝芽，從其延伸的方向及大小形態可看出並不是實景寫生，而是藝術家為結構畫面而特意布置。枝幹及周圍的留白，與藝術家落款又可獨立視之，猶如南宋山水畫的「一角半邊」別有意境，又同時巧妙地與畫卷相貫連融通，枝頭勾勒嫩芽與花苞，更呼應了題目中的「桃李正開」。大巴山是藝術家最鐘愛的主題之一，《大巴山中桃李正開》以鋼筆紙本作為媒介，通過寫生的方式記錄下大巴山的景致和親身遊歷的感受，往後更成為如1980年代的《春雪》系列等大巴山題材作品之原型，從具象速寫至水墨抽象，見證了藝術家以一貫之的創作理念。

文森·梵谷《蒙馬諾修道院小山上的廢墟》1888年作  
荷蘭 阿姆斯特丹 國立博物館藏  
Vincent van Gogh, *Hill with the Ruins of Montmajour Abbey*,  
1888, Collection of the Rijksmuseum, Amsterdam,  
The Netherlands



### 昨夜西風凋碧樹，獨上高樓，望盡天涯路

1982年，吳冠中在《人民文學》上刊登了一篇文章，標題就叫做〈望盡天涯路—記我的藝術生涯〉，1992年，他的回憶錄便以《望盡天涯路》為名，收錄了此篇文章。文中沒有複雜的理論概念，只有藝術家回顧一生，苦盡甘來後的點點滴滴。吳冠中引用的這句話出自於北宋晏殊的《蝶戀花》：「昨夜西風凋碧樹，獨上高樓，望盡天涯路。」他以此表達當時決然從法國返回中國，在藝術的旅程上獨自望盡天涯，親身實踐了他為東西方藝術造橋的期許。

吳冠中在創作歷程裡，曾不斷地重新詮釋以往看過的風景或早期創作，如同「周莊」、「桂林」等經典題材。《在天涯》(Lot 176)同樣是1972年一張小畫《喜鵲》的延伸創作，據他所述：「馬致遠愛我之所愛，我畫過不計其數的枯藤老樹。這幅畫〔《在天涯》〕中的枯藤老樹源出於70年代在貴州寫生的小幅油畫，只是並無小橋流水，倒有幾間石板蓋頂的小屋。後來我將之移植成墨彩：彩霞滿天，暮鴉亂飛，完全醉心於馬家詞曲。油畫和墨彩作品均贈了友人，今日重

1. 沈周《參天特秀》明代 台灣 台北 國立故宮博物院藏  
Shen Zhou, *Giant Pine Extending to the Sky*, Ming dynasty, Collection of the National Museum, Taipei, Taiwan

2. 法蘭茲·克萊因《平衡》1952年作 私人收藏  
Franz Kline, *Poise*, 1952, Private Collection



1.



2.

枯藤老樹昏鴉，小橋流水人家，古道西風瘦馬。夕陽西下，斷腸人在天涯。

—元·馬致遠《天淨沙·秋思》

*Withered vines, old trees, crows at dusk, A small bridge, flowing water, people's homes, An ancient road, the west wind, a lean horse. The evening sun goes down in the west, one heartbroken man beyond the horizon.*

*-Ma Zhiyuan, Sky-Clear Sand - Autumn Thoughts, Yuan dynasty*

讀《天淨沙》，頗為感懷，又偶見舊作印刷品，便重做此幅，比原先之作大得多，也更概括。」吳冠中被文字中敘述的情景所感動，詞曲之間的意象便是他所追求的美感，所以在重見舊作之際，突發奇想地將寫生裡的老樹結合馬致遠文字中表達的情景，賦予全新「水陸兼程」之姿，完成了此件獨特而別具意義的創作。

1998年作的《在天涯》可說是獨樹一格，直式的構圖不禁令人聯想到中國傳統的立軸山水，吳冠中將觀者視覺聚焦在畫面中心高聳的樹木，纖細的黑色枝幹、崎嶇的轉折和畫面頂端厚實、細密的樹葉都說明這應是一棵蒼勁有力的松樹，不過畫面中段的葉子卻逐漸稀疏，順應筆觸呈現向下垂吊之勢，鋪墊在樹幹之下並往下縮減量度，盡顯老態。到了最下方，樹葉已經不具單獨量體，和枝幹相融合於筆觸裡，墨綠色和黑色油彩不分彼此、相互纏繞，就像目睹了人生從壯年邁至老年的過程。對於吳冠中來說，這樣的形象正好符合他對於意象和美感的追求：「我愛老樹，不是為了珍視它的年輪，說穿了是愛其形象蒼勁之美。……虯曲的軀幹，層層垂掛的氣根，可以讓寫實的畫家無窮無盡的探索，可以予抽象派繪畫以不盡的啟發。」對

比右下角枯枝上寥寥幾片秋葉，以清奇的姿態一枝獨秀，畫面左下方往斜角飛行的喜鵲畫龍點睛，均衡了畫面中心的濃彩表現所造成頭重腳輕的空間感。左右方溫暖又清新的粉色留白更是吳冠中創作水墨多年的體會，再結合西方油彩的表現方式構成意境上的形式美。

西方繪畫講究筆觸，而中國繪畫則重視筆意，《在天涯》的簡練構圖與強烈對比隱含一筆道盡萬千的書法形式感，如同石濤說的：「墨非蒙養不靈，筆非生活不神」，吳冠中豐富的生活經歷融入他筆下的油畫，完成了中西方形式的探索與結合。吳冠中曾如此評論過《在天涯》：「重點抒寫了幽暗老樹枝葉的婆娑，垂垂將老，又被枯藤攀附纏繞，對照中，淡淡的昏紅天色顯得分外單純，雖點綴了三兩隻喜鵲，掩不住蒼涼寂寞。大樹，孤立的大樹，冷落的大樹，直挺挺地獨立在黃昏天際，它自己就是天涯斷腸人。」這樣的意境彷彿訴說著藝術家一生的尋求和歷練，他凌駕於當時普遍藝術觀念的前衛思維，義無反顧、逆風前進的態度，猶如天涯中的一棵獨木，簡傲絕俗。他開創了由寫實走向寫意的康莊大道，結合「形式美」和「抽象美」，開啟了20世紀中國現代藝術的蓬勃發展。



Lot 175



吳冠中《春雪》（局部）1983年作 中國 北京 中國美術館藏  
Wu Guanzhong, *Spring Snow* (detail), 1983, Collection of the National Art Museum of China, Beijing, China

Wu Guanzhong summarized his own creative style by saying, "When feeling that oil painting cannot properly climb the mountains, I use ink. When there is a drought during my use of ink, I will return to climbing the slopes of oil painting. In the 1970s, I walked on land. In the 1980s, watery avenues became the main path. In the 1990s, the amount of oil painting gradually increased. The paths between water and land must also alternate to move forward. With routes across land and water, why bother painstakingly rushing across what route and deciding where to go? I wish that works can speak of the suffering and joy of those hurrying to travel!" With the six lots in this auction, one can view the diversity of themes in Wu's works, revealing an ever evolving style and expression method from the 1970s to 1990s. Among his variety of rich themes, many began as a direct sketching of scenery. He also accessed new themes by traveling across thousands of miles of mountains and water, effectively following an ancient legacy, which can be described as "creating a draft by searching across mountain peaks." From there, the artist's self-confidence in his personal techniques and solid foundation can also be witnessed.

"In North Daba Mountain of Sichuan, I once experienced a huge snowstorm in spring. However, after the snowing stopped, the skies

were clear, and the snow quickly melted. The dark green slopes and trees revealed an intricate combination of black and white pieces of various lengths and sizes." In 1979, Wu Guanzhong was invited to Sichuan to lecture. During his free time, he would travel deeply to the foot of Daba Mountain to sketch and marvel at its beauty. He sketched *Peaches and Plums Flourishing in the Daba Mountains* (Lot 175) to record the scenery at the time. In 1992, this work was showcased at the "Wu Guanzhong - A 20th Century Chinese Painter" exhibition at The British Museum, an important milestone in the artist's creative career.

Wu conducts an intimate observation of life. With his eyes, his understanding and filtering of beauty abandons those messy things that have nothing to do with "beauty". He refines and conveys "beauty" from objects and scenery. *Peaches and Plums Flourishing in the Daba Mountains* embodies this art theory most vividly. The artist uses lines to establish a layout. Through thickness, shapes, and different strokes, he outlines the contours of mountains and village houses. Wu adopts the "distant heavy, close light" composition of traditional landscape painting, pulling out the depth of the overall picture. The spaces between the lines form planes. The relationship between planes and planes, and planes and lines form a structure with a sense of depth and space. The

using of points in the image is also profound, the artist made use of the ink-absorbing properties of rice paper to decorate the image through different degrees of ink-blooming. Do these points represent rocks? A patch of grass? Or is it a grove of trees? All of these answers can be possible. The artist extracts figurative characteristics, filters out symbolic elements of abstract "beauty" and forms a realm of freehand in traditional Chinese painting.

*Peaches and Plums Flourishing in the Daba Mountains* adopts traditional scattered point perspective to present mountains that are magnificent and rich in detail. If the picture is divided into multiple parts, one will find that each part can actually form a picture on their own. When the viewer's perspective passes over different positions in the picture, they can find beautiful surprises everywhere. For the village arranged by curves in the previously mentioned scene, the mountains and valley fields winding throughout the picture can serve as paintings themselves. This echoes the artistic formula of "1 + 1 = 1" emphasized by Wu Guanzhong, in which two or more individual entities should be combined into a whole. From the directions and size of the extension of tree branches and buds, it can be seen that this isn't a realistic sketch. Instead, to structure the image, the artist specially arranged them. Branches and the surrounding

white space can be seen to be independent from the artist's inscription. For example, the half of the corner concept of Southern Song landscape painting has no mood, but also cleverly interlinks with the picture. The ends of the branches outline the tender buds, and echoing the "peaches and plums flourishing" as mentioned in the title. Daba Mountain is one of most beloved themes of the artist. *Peaches and Plums Flourishing in the Daba Mountains* uses pen and paper for its media. Through sketching, it records scenes of Daba Mountain as well as the sensations of a personal experience. Later on, it served as the prototype for other Daba Mountain themed works, such as the *Spring Snow* series in the 1980s, going from figurative sketching to ink abstraction, serving as testament to the consistent creative concept of the artist.

**LAST NIGHT THE WEST WIND SHRIVELED THE GREEN-CLAD TREES. ALONE I CLIMB THE TOWER TO GAZE MY FILL ALONG THE ROAD TO THE HORIZON.**

In 1982, Wu Guanzhong published an article in *People's Literature* called, "Looking at the Horizon - Remembering My Artistic Career". In 1992, his memoir titled *Looking at the Horizon* also included this article. In the article, there was no mention of complicated theoretical concepts, only the artist's retrospective on his life and the tiny bits and pieces of a long, hard journey. This quote



屈鼎《夏山圖》宋代 美國 紐約 大都會博物館藏  
Qu Ding, *Summer Mountains*, Collection of The Metropolitan Museum of Art, New York, USA



was drawn by Wu from *Butterfly Loves Flower* by the Northern Song poet, Yan Shu, “Last night the West wind shriveled the green-clad trees. Alone I climb the tower to gaze my fill along the road to the horizon.” He uses this to express his intention to return to China from France. In the journey of his art, he looked alone to the horizon, personally implementing his hope to create a bridge between Eastern and Western art.

In his creative process, Wu Guanzhong has been constantly re-interpreting scenery he once saw or earlier works, such as “Zhou Zhuang” or “Guilin”. Similarly, *Beyond the Horizon* (Lot 176) is an extension of a 1972 painting *Magpies*. According to him, “With the distant love of Ma Zhiyuan, I have painted countless green-clad trees. The green-clad tree in this painting [*Beyond the Horizon*], comes from the small oil painting I sketched in Guizhou in the 1970s. It just doesn’t have a bridge with flowing water. However, it does have a few small houses with stone roofs. Afterwards, I shifted to using ink: colourful skies with crows flying everywhere at twilight, I became obsessed with the poem of Ma. I gave both the oil and ink paintings away to friends. As I read *Sky-Clear Sand* again today, I became quite inundated with feeling. I decided that I’d perform

another rendition of this work after seeing a print of the old recently. The new work is an epitome of the previous work and also much larger in size.” Wu was touched by the scene described in the text. The meaning behind the lyrics was exactly the aesthetics he was pursuing. So, as he saw his previous work, he improvised and took the old tree from the sketch and implemented the scenery described in Ma Zhiyuan’s texts in this unique and meaningful work through his newly polished “advancing on land and water” technique.

Painted in 1998, *Beyond the Horizon* is really one-of-a-kind, a portrait composition that cannot help but recall traditional Chinese landscape paintings in vertical scrolls. Wu Guanzhong gathers the visual focus of viewers to the towering trees in the middle of the picture, slim black branches, rugged turns and thick, fine leaves at the top of the picture all traced to how this should be a vigorous pine. However, the leaves in the middle of the screen are gradually sparse. Along with the direction of the brushstrokes, they show a downward hanging position. Stuffed under the trunk and gradually shrinking measurements, they reveal a state of oldness. To the bottom, the leaves are no longer individual entities, as



1.



2.



3.

1. 吳冠中《喜鵲》1972年作  
Wu Guanzhong, *Magpies*, 1972

2. 埃貢·席勒《小樹（博登湖旁的橡樹）》  
1912年作  
Egon Schiele, *Little Tree (Chestnut Tree at Lake Constance)*, 1912

3. 吳冠中《在天涯》2000年作  
Wu Guanzhong, *Beyond the Horizon*, 2000

they are fused with branches into the brush. Regardless of each other, dark green and black oil paints intertwine, as if witnessing the process of life from young to old age. For Wu Guanzhong, this type of image falls in line with his pursuit of imagery and beauty, “I love the old tree, but not to cherish its ring. In fact, I love the vigorous beauty of this image. .... A twisted trunk and layers of hanging roots can lead a realist painting into an endless exploration, and provide abstract painters with limitless inspiration.” Compared to the autumn leaves in scarce hanging from the lone branches in the lower right corner, the flying magpie, with a clear and thriving posture in the lower left corner, adds a finishing touch, balancing the heavy expression of colour in the center of the picture and creating a top-heavy spatial sense. The warm yet refreshing blank space to the left and right in pink hue is an experience accumulated by Wu Guanzhong over many years of creating ink, recombining Western oil painting methods of expression to structure a formal beauty in mood.

Western painting pays attention to brushstrokes, while Chinese painting focuses on the brush’s intent. The concise composition and strong contrast of *Beyond the Horizon* implies a sense

and style of calligraphy that infuses a brushstroke with thousands of meanings. As Shi Tao once said, “If the brush stroke is not endowed with vitality, then the brush is without spirit,” in correlation to how Wu Guanzhong’s lived an abundant life, he was able to complete the quest in combining forms of the East and the West onto the canvas. Wu Guanzhong also pointed this out in *Beyond the Horizon*, “The focus is on describing the positions of the dark old branches and leaves. Vertical and old, they are also surrounded by vines. In contrast, the faint red sky is particularly simple. Although it is embellished with two or three magpies, they can conceal a sense of loneliness. The large, lonely, and isolated tree stands upright among the twilight in the sky, itself being a heartbroken person beyond the horizon.” This type of mood seems to speak of the artist’s own pursuits and experiences over his life. He overrides the general artistic concept at the time with his avant-garde thinking. Without hesitation, he employs an attitude that goes against the wind, much like a single tree beyond the horizon - proud and vulgar. He created a broad and clear pathway through freehand realism, combining “beauty of form” and “abstract beauty”, and launching a vigorous development of Chinese modern art in the 20th century.

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## WU GUANZHONG

(CHINESE, 1919-2010)

### Peaches and Plums Flourishing in the Daba Mountains

吳冠中 大巴山中桃李正開

Painted in 1979  
carbonic ink and pen on paper  
46.5 x 103.5 cm. (18 ¼ x 40 ¾ in.)  
dated, inscribed, titled and signed in Chinese (lower right)  
one seal of the artist

#### EXHIBITED

UK, London, The British Museum, *Wu Guanzhong: A Twentieth-Century Chinese Painter*, 25 March-10 May, 1992.

#### LITERATURE

*Wu Guanzhong: A Twentieth-Century Chinese Painter*, British Museum Press, London, UK, 1992 (illustrated, plate 38, p. 139).

*Sketches by Wu Guanzhong*, L'Atelier Productions Pte. Ltd., Singapore, 1993 (illustrated, plate 20).

*The Complete Works of Wu Guanzhong Vol. I*, Hunan Fine Arts Publishing House, Changsha, China, 2007 (illustrated, pp. 152-153).

1979 年作  
碳素墨水 鋼筆 宣紙  
款識：一九七九年 暮春 大巴山中桃李正開 荼於廟坡（右下）  
鈐印：荼

#### 展覽

1992年3月25日-5月10日「吳冠中——一個20世紀的中國畫家展」  
大英博物館 倫敦 英國

#### 出版

《吳冠中：二十世紀中國畫家》大英博物館印刷 倫敦 英國 1992年（圖版·第38圖·第139頁）

《吳冠中速寫集》藝達作坊 新加坡 1993年（圖版·第20圖）

《吳冠中全集——第一卷》湖南美術出版社 長沙 中國 2007年（圖版·第152-153頁）



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

US\$ 384,600 - 512,800

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## WU GUANZHONG (CHINESE, 1919-2010)

### Beyond the Horizon

吳冠中 在天涯

Painted in 1998  
oil on linen  
92.3 x 60.1 cm. (36 ¼ x 23 ¾ in.)  
signed and dated in Chinese (lower middle); signed and titled in Chinese; dated '1998' (on the reverse)

#### EXHIBITED

China, Beijing, National Art Museum of China, *Painting Exhibition of Wu Guanzhong*, 5 November-3 December, 1999.

#### LITERATURE

*The Work Collection of Wu Guanzhong's Exhibition 1999*, Guangxi Fine Arts Publishing House, Nanning, China, 1999 (illustrated, p. 16).  
*Words beyond Image-Wu Guanzhong*, People's Fine Arts Publishing House, Beijing, China, 1999 (illustrated, p. 96).  
*Wu Guanzhong Connoisseurs Choice I*, People's Fine Arts Publishing House, Beijing, China, 2003 (illustrated, pp. 248-249).  
*The Complete Works of Wu Guanzhong Vol. IV*, Hunan Fine Arts Publishing House, Changsha, China, 2007 (illustrated, p. 209).

1998 年作  
油彩 麻布  
款識：茶九八（中下）：吳冠中 在天涯 1998（畫背）

#### 展覽

1999年11月5日-12月3日「吳冠中藝術展」中國美術館 北京 中國

#### 出版

《吳冠中藝術展作品集》廣西美術出版社 南寧 中國 1999年（圖版·第16頁）  
《畫外話—吳冠中卷》人民美術出版社 北京 中國 1999年（圖版·第96頁）  
《吳冠中作品收藏集I》人民美術出版社 北京 中國 2003年（圖版·第248-249頁）  
《吳冠中全集—第四卷》湖南美術出版社 長沙 中國 2007年（圖版·第209頁）

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

US\$ 641,000 - 897,400





## 坦桑尼亞大瀑布

## THE GREAT FALL OF TANZANIA

1975年，青島四方機械廠奉命製造坦桑尼亞至贊比亞鐵路的總統車廂，邀我前去繪乞力馬札羅雪山和維多利亞瀑布，然後根據油畫織錦裝飾車廂。

—吳冠中《我負丹青：吳冠中自傳》

*In 1975, the Qingdao Sifang Machine Works received an order to manufacture presidential carriages for use on a railway line between Tanzania and Zambia. I was invited to paint scenes of the snow on Mount Kilimanjaro and of Victoria Falls. Tapestries would then be made, based on the paintings, to decorate the carriages.*

—Wu Guanzhong, *I Owe Painting: Wu Guanzhong Autobiography*

### 成熟時期所繪，珍罕國禮藍本

1975年，吳冠中接受了國家邀請的一項外交任務，當時政府援助坦桑尼亞連結贊比亞的鐵路工程已經接近完工，青島的四方機車車輛廠則負責製造鐵路的列車車廂，其中兩節車廂將作為國禮，分別送給坦桑尼亞和贊比亞的兩位總統作為公務車廂。四方機車廠設計科的朱仁甫希望在車廂內裝飾帶有當地特色的織錦圖像，便邀請吳冠中前往青島繪製坦桑尼亞的乞力馬札羅雪山及贊比亞的維多利亞大瀑布兩張油畫作為織錦圖像的藍本。

根據吳冠中學生王進家回憶：「吳先生來青後，住在青島鐵中西大門旁邊的四方機廠招待所，臨時工作室也設在那裡。……油畫的題材當然是與坦桑尼亞、贊比亞有關。一幅畫的是坦桑尼亞境內非洲最高的山—乞力馬札羅山，一幅是位於贊比亞和辛巴威之間的大瀑布—維多利亞大瀑布。吳先生以對形式美特別的敏感與理性處理構圖，以高調的高級灰處理色彩。畫面明亮，頗具裝飾意味。」

這段經歷使得吳冠中與非洲結緣，間接地埋下了他在1981年底隨著中國美術家代表團遠赴非洲的伏筆。《坦桑尼亞大瀑布》不但是

吳冠中油彩畫成熟時期的集大成、70年代作品於市場上出現尺幅最大之作，更是藝術家生涯唯一一次為了國家外交而創作，象徵吳冠中的愛國情懷，作品歷史定位的重要性不言而喻。

### 風箏不斷線，油畫民族化

為了追求油畫能以中國的精神生根發芽，吳冠中在1950年決定從法國返回故鄉，因他致力於油畫民族化和中國畫現代化，在這個時期以降的油畫創作均建立在寫實風格之上。他堅持畫裡一定要有形象，認為「『無形象』是斷線風箏」，形式美和抽象美是建立在有形象的基礎之上，但太拘泥於具象，又無法表現具象中某些美感，因此他認為畫要有形式美和抽象美，奠定了「風箏不斷線」的創作風格。自改革下放之後，吳冠中踏入了個人油畫創作的成熟階段，他在資源極度缺乏和壓抑心境的強烈轉換之下，潛心投入創作，作品構圖越來越簡潔，而70年代中期開始的水墨創作更帶給他新的啟發，開啟了「銀灰色」時期。藝術評論家翟墨在《圓了彩虹—吳冠中傳》中解釋道：「油畫的灰色不是灰濛濛的髒，而是物體在空間氣氛中的光色反映。油畫中運用灰色是為了亮。……銀灰色調形成色彩的透明感和種種叫得響的



吳冠中自傳《我負丹青》封面  
Front cover of *I Owe Painting: Wu Guanzhong Autobiography*



音樂節奏，使畫面產生氛圍氣韻。」銀灰色介於黑色與白色之間，乃是最難掌握的顏色之一，運用的不好畫面便顯得壓抑、沉悶，其中微妙的差異可以說是失之毫釐，差以千里。同樣地，這個中性的色調，可以說是吳冠中藝術進程的一個緩衝與契機，不但預示了踏入現代化水墨為主的80年代轉型期，最終也得以融合東西方的審美觀，達到90年代「水陸兼程」的藝術成就。

《坦桑尼亞大瀑布》創作於1975年，為吳冠中「銀灰色」時期的開端作品之一，在吳冠中的早期油畫創作中，這樣的巨型畫作極為罕見，可能由於是國家任務，才有機會在物資貧乏的年代完成此等鉅作，大幅構圖的不易也成為藝術家對於自己的期許與挑戰。畫中詮釋的維多利亞瀑布乃是世界三大瀑布之一，是由五道瀑布所組成的瀑布群，從廣大無邊的河床飛流直下，打起鋪天蓋地的水霧，據聞聲若雷鳴。此件作品的尺幅更襯托了瀑布的雄偉壯觀，氣勢磅礴的畫面彷彿引領觀者實際邁入畫布內的空間體驗，宛如李白在《求崔山人百丈崖瀑布圖》詩中所描寫的場景：「百丈素崖裂，四山丹壁開。龍潭中噴射，晝夜生風雷。」

吳冠中的色彩統調處理尤以1970年代的油畫

作品臻至高峰，他將白色的顏料覆蓋於瀑布懸崖邊所顯現的黑、灰色山岩，輕靈的水色與岩壁厚重的量感突顯出兩者的對立性，水線在頂端分流而下，卻在中途交錯遇合，直至底部激盪起迷人的水霧，巧妙的形成由上而下從點轉換成線再積累成面的奇特構圖。抑揚頓挫的細緻筆觸在解析瀑布的動態中以吳氏「抽象美」的語言帶來獨特的韻律，畫面右下斜角的細密水霧遠觀看似平塗，卻隱藏著輕盈、細膩的透明質感，在生機勃勃的佈局中飛越激濺。吳冠中注重繪畫中情感的自然表露，他認為主觀的意象可以取代客觀的細節表述，從而增加作品的整體感染力。他說：「我愛繪畫中的意境，不過這意境是結合在形式之中，首先通過形式才能體現。用繪畫的眼睛去挖掘形象的意境，這就是我藝術生涯的核心。」《坦桑尼亞大瀑布》具有西方現代繪畫明暗對比的表現方式和形式語言，也有中國傳統的虛實相間概念，其豐富的藝術內涵，可說是吳冠中油畫融合中西形式之碩果。

#### 絕無僅有的構圖與佈局

北宋韓拙在《山水純全集》論道：「言濺瀑者：山間積水欲流而石隔罅中，猛下其片浪如滾，有石迎激，方圓四折交流四會，用筆

輕重自分淺深盈滿而散漫也。」說明早在宋代，瀑布便已是山水畫創作中的重要題材。而宋代大家郭熙也曾在《林泉高致》一文中說：「山以水為血脈，以草木為毛髮，以煙雲為神彩，故山得水而活，得草木而華，得煙雲而秀媚。」《坦桑尼亞大瀑布》中水流的佈局宛如脈絡般由上而下貫穿整個畫面，源源不絕地流淌，始生生不息之意，水中激盪更帶動氣流，使得畫面煙霧瀰漫，此間瀑布有如史詩般的壯麗景緻在吳冠中的創作裡是絕無僅有。藝術家同年的名作《木槿》亦隸屬70年代少見的大型構圖，《坦桑尼亞大瀑布》除了場景更加壯闊、尺幅接近《木槿》之兩倍外，更有別於《木槿》濃烈的色調與亂中有序的近景式佈局，《坦桑尼亞大瀑布》遠景的想像空間更加廣闊，水流順向的節奏感帶來明朗、清新的格調。如果說《木槿》是吳冠中透過花卉和枝葉自由生長的節奏來控制畫面的一個嚐試，那《坦桑尼亞大瀑布》就是他感受中國傳統水墨「虛」、「白」等意境之美而作出突破的關鍵之作，豐富的空間層次表達和細節的精確刻畫將中國傳統的人文情懷融入作品，達到他探索油畫民族化和中國畫現代化的初衷。



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### A RARE BLUEPRINT OF A STATE GIFT, A PRODUCT OF WU'S MATURE PERIOD

In 1975, Wu Guanzhong received a government invitation to participate in a diplomatic mission. At that time, China was assisting with the construction of a railway from Tanzania to Zambia, which was almost complete, and the Qingdao Sifang Machine Works was responsible for producing railway carriages. Two carriages were to be state gifts, one each for the respective presidents of those two nations, to serve as their official railway carriages. Zhu Renfu, of the Machine Works design division, hoped that the interior design of the carriages would be decorated with brocade tapestries based on local scenic points of interest. He invited Wu Guanzhong to Qingdao to create oil paintings of the snows on Mount Kilimanjaro in Tanzania and Victoria Falls in Zambia, which would serve as blueprints for the tapestries.

Wu Guanzong's student Wang Jinjia recalls, "When Mr. Wu came to Qingdao, he lived in the reception area of the Sifang Machine Works, by the west gate of the Qingdao Railway Middle School, and a temporary studio was set up there

too. .... The subjects of his oils of course had to do with Tanzania and Zambia. One was Africa's highest mountain—Kilimanjaro in Tanzania—and the other was of the Victoria Falls, on the border between Zambia and Zimbabwe. Mr. Wu was especially sensitive to the beauty of form, handling the composition very rationally and using a very high quality, high-key shade of grey in mixing his colours. The painting was bright, with a highly decorative quality."

This experience established Wu Guanzhong's connection with Africa, and in a way foreshadowed his later trip to the continent, at the end of 1981, as part of a representative delegation of artists. *The Great Fall of Tanzania* (Lot 177) is, historically, very important in Wu Guanzhong's output. It is representative of the style of his mature period, the largest Wu Guanzhong work from the 1970s to appear on the market, and furthermore, the symbolic meaning of his patriotic feelings as the only work resulting from the artist's contribution to national diplomacy.

### A KITE WITH AN UNBROKEN STRING, NATIONALIZATION OF OIL PAINTING

To pursue his goal of oil painting that could take

root and develop in line with the Chinese spirit, Wu Guanzhong in 1950 left France and returned to China. Given his devotion to nationalizing oil painting and to modernizing Chinese painting, the oil paintings he produced after that point frequently have a strong realist flavour. He insisted that paintings have recognizable images, believing that "a painting 'without images' is like a kite with a broken string." Beauty of form and abstract beauty are both founded on the image, yet adhering too strictly to purely figurative images leaves the artist unable to express aspects of his subject's beauty. He believed that paintings must therefore have beauty of form and as well as abstract beauty, yet should not be totally abstract, and it was this notion that established his style of "a kite with an unbroken string." The period following reform and decentralization marked the beginning of Wu's mature period in his oil works. Given the intense changes of this period, a time of severe shortages of resources and a stifling mental climate, Wu quietly concentrated on his painting. He simplified his compositions to an even greater degree, while the ink-wash painting he took up in the mid-1970s brought new inspiration as well, resulting in his "silver-grey" period. Art critic

1. 石濤《巢湖圖》清代 中國 天津市藝術博物館藏  
Shi Tao, *Chaohu*, Qing dynasty, Collection of the Tianjin Art Museum, Tianjin, China

2. 卡斯帕·大衛·弗里德里希《海邊僧侶》約1809年作  
德國 柏林 舊國家美術館藏  
Caspar David Friedrich, *The Monk by the Sea*, c. 1809, Collection of the Alte Nationalgalerie, Berlin, Germany

Zhai Mo, in his *Completing the Rainbow—A Life of Wu Guanzhong*, said, "The grey in the paintings is not a dirty, muddy grey, but is the colour of light reflected by an object in the open air. Grey is used in paintings to create brightness. .... The silver-grey tonality produces transparent colours and all kinds of resonant musical rhythms, giving compositions their grace and style." Silver-grey, a hue between black and white, is one of the most difficult colours to control; used poorly, a composition may seem restricted and oppressive, and even tiny deviations from the right grey hue can suddenly lead to major problems. But this neutral tone seemed to provide both a buffer period and an opportunity for Wu Guanzhong. It foreshadowed his entry into the transitional period of the '80s, when he focused on modern ink-wash paintings. That ultimately allowed him to merge the aesthetic viewpoints of East and West, after which he proceeded with "advancing on land and water", a monumental achievement in the '90s.

*The Great Fall of Tanzania* dates from 1975, one of the earliest works that mark the beginning of Wu's "silver-grey" period. This kind of large-scale oil is rarely seen among Wu Guanzhong's early oil works, and it is perhaps owing to its



須臾沉霧迷，不辨天與水，使我神恍惚，置身雲海裡。

—清·金筵《舟曉》

Suddenly we are lost in a bewildering mist, where sky merges with water. I am dazzled, lost in this sea of clouds.

—Jinyan, *Boat at Dawn*, Qing dynasty



透納《大風破浪》約1840年作 英國 倫敦 泰特不列顛美術館藏  
J. W. Turner, *Waves Breaking against the Wind*, c. 1840, Collection of Tate Britain, London, UK



馬遠《水圖卷》（局部）宋代 中國 北京 故宮博物院藏  
Ma Yuan, *Water Album* (detail), Song dynasty, Collection of The Palace Museum, Beijing, China

role in national diplomacy that Wu, during this era of scarce resources, had the opportunity to complete such a large work. The difficulty of working with such a large composition became a challenge the artist set for himself. The Victoria Falls depicted in it is one of the three greatest waterfalls of the world, and is actually a group of falls formed from five separate waterfalls. They fall directly down from the extremely wide and flat riverbed above, producing an enveloping mist and a thunderous roar. The dimensions of Wu's canvas highlight the spectacular grandeur of the falls, and the imposing power of his work seems to invite the viewer to step into and experience the spaces within the canvas. As in a scene described by poet Li Bai, in his *View of Waterfall from the High Cliffs*, "High above, white falls break the cliffs, surrounded by the Danxia landform. Spray shoots towards the dragon pool below, day and night are full of wind and thunder."

It was in the 1970s that Wu Guanzhong perfected his technique of a unified tonal palette in the oil medium; here, he applies white pigments over the black and grey hues that appear in the rocks beside the cliffs of the waterfall. The colour of the quickly flowing water contrasts sharply with the weighty tones of the cliffsides. The lines of the water flow from the highest point, merge in

midair, then throw up a mesmerizing cloud of mist from the turbulence below, in an intriguing composition that thus proceeds from points to lines, then spreads into planes. Wu's fine and pleasingly modulated brushwork, delineating the waterfall's flow, exhibits the special rhythms of his vocabulary of "abstract beauty." The fine spray of mist angling across the lower right appears at first to be a flat block of colour, but hidden within are fine, light, transparent textures as the spray flies and splashes in the midst of this energized composition. Wu was always concerned with the natural expression of emotion, believing that subjective images can take the place of objective depiction of details if it results in a more persuasive painting. He said, "I love the conceptions expressed in my paintings, but the conceptions are linked to the forms, and first of all can only be expressed through forms. Using the painter's eye to tease out the right conception for an image, that is at the core of my career as a painter." In *The Great Fall of Tanzania* we find contrasts of light and shadow and a language of form derived from Western painting, but also the traditional Chinese relation between form and empty space. The rich artistic quality of the painting represents one of Wu Guanzhong's great achievements in merging Eastern and Western forms of painting.

#### ONE OF A KIND IN COMPOSITION AND LAYOUT

The Northern Song's Han Zhuo, in his *Compendium of Pure Landscape Painting*, wrote, "Of the waterfall: Water collects in the mountains and wants to escape beyond the rocks that block it. It dives down in sheets of rolling waves, in violent collision when it meets stones, spreading in all directions. The lightness or heaviness of your brush will distinguish degrees of depth, and its overflowing and spreading." Thus as early as the Song dynasty, waterfalls were already viewed to be an important topic in landscape paintings. The great Song painter Guo Xi, in his treatise *The Loftiness of Forests and Streams*, notes that "streams are the veins and arteries of the mountains; grasses their hair; and mists and clouds their changing facial expressions. Thus when there is water mountains come alive, when there are woods they are beautiful, and when there are mists and clouds they fascinate us." In *The Great Fall of Tanzania*, flowing water, like a network of veins, fills the composition from top to bottom, and the unceasing flow of water grants a metaphor of perpetual life. The tumultuous flow stirs the air, filling it with clouds of mist, in a depiction of falling water on an epic scale unmatched anywhere else in Wu Guanzhong's

oeuvre. Wu's *Hibiscus* and *The Great Fall of Tanzania* both date from 1975, and both are rare in being large-scale works from that period. *The Great Fall of Tanzania* offers a vast scenery and is nearly two times in size compared to *Hibiscus*. And while *Hibiscus* features dense colour and a close-up view of its subject that finds order in chaos, *The Great Fall of Tanzania* differs in featuring a distant view that offers greater scope for the imagination, and in the brightness and clarity to be found in the smooth rhythms of its flowing waters.

If *Hibiscus* represents an attempt at controlling his composition through the rhythms of the freely growing flowers and leaves, then *The Great Fall of Tanzania* shows his receptivity to the "whiteness" and "empty spaces" which helped shape the beauty of traditional Chinese ink-wash paintings. In that sense it is a crucial breakthrough for Wu. The richly layered spatial depth and accurate depiction of detail in *The Great Fall of Tanzania* add their traditional Chinese humanistic feel to the painting, achieving Wu Guanzhong's goals in nationalization of oil painting and the modernization of Chinese painting.

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## WU GUANZHONG (CHINESE, 1919-2010)

### The Great Fall of Tanzania

吳冠中 坦桑尼亞大瀑布

Painted in 1975  
oil on canvas  
100.3 x 179.6 cm. (39 ½ x 70 ¾ in.)  
signed in Chinese; dated '75' (lower left); signed and inscribed in Chinese (on the reverse)

#### LITERATURE

*In memory of Wu Guanzhong: A Retrospective Exhibition of Wu Guanzhong's Most Significant Artworks (II)*,  
Poly Art Museum, Beijing, China, 2011 (illustrated, pp. 102-103).

Wu Guanzhong once mentioned the creating process of this painting in *I Owe Painting: Wu Guanzhong Autobiography*.

1975 年作  
油彩 畫布  
款識：茶75（左下）；吳冠中 北京（畫背）

出版  
《風箏不斷線—緬懷吳冠中先生經典作品收藏大展（二）》保利藝術博物館  
北京 中國 2011年（圖版·第102-103頁）

吳冠中曾在《我負丹青：吳冠中自傳》中提到過此畫的創作過程

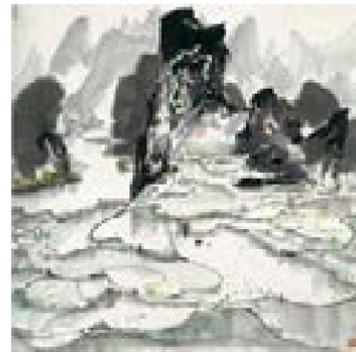
HK\$ 36,000,000 - 56,000,000

US\$ 4,615,400 - 7,179,500





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1. 夏圭《西湖柳艇圖》宋代 台灣台北 國立故宮博物院藏  
Xia Gui, *A Corner of West Lake*, Song dynasty, Collection of the National Palace Museum, Taipei, Taiwan

2. 吳冠中《廣西水田》1987年作  
Wu Guanzhong, *Rice Paddies of Guangxi*, 1987

3. 吳冠中於戶外寫生  
Wu Guanzhong making a sketch outdoors

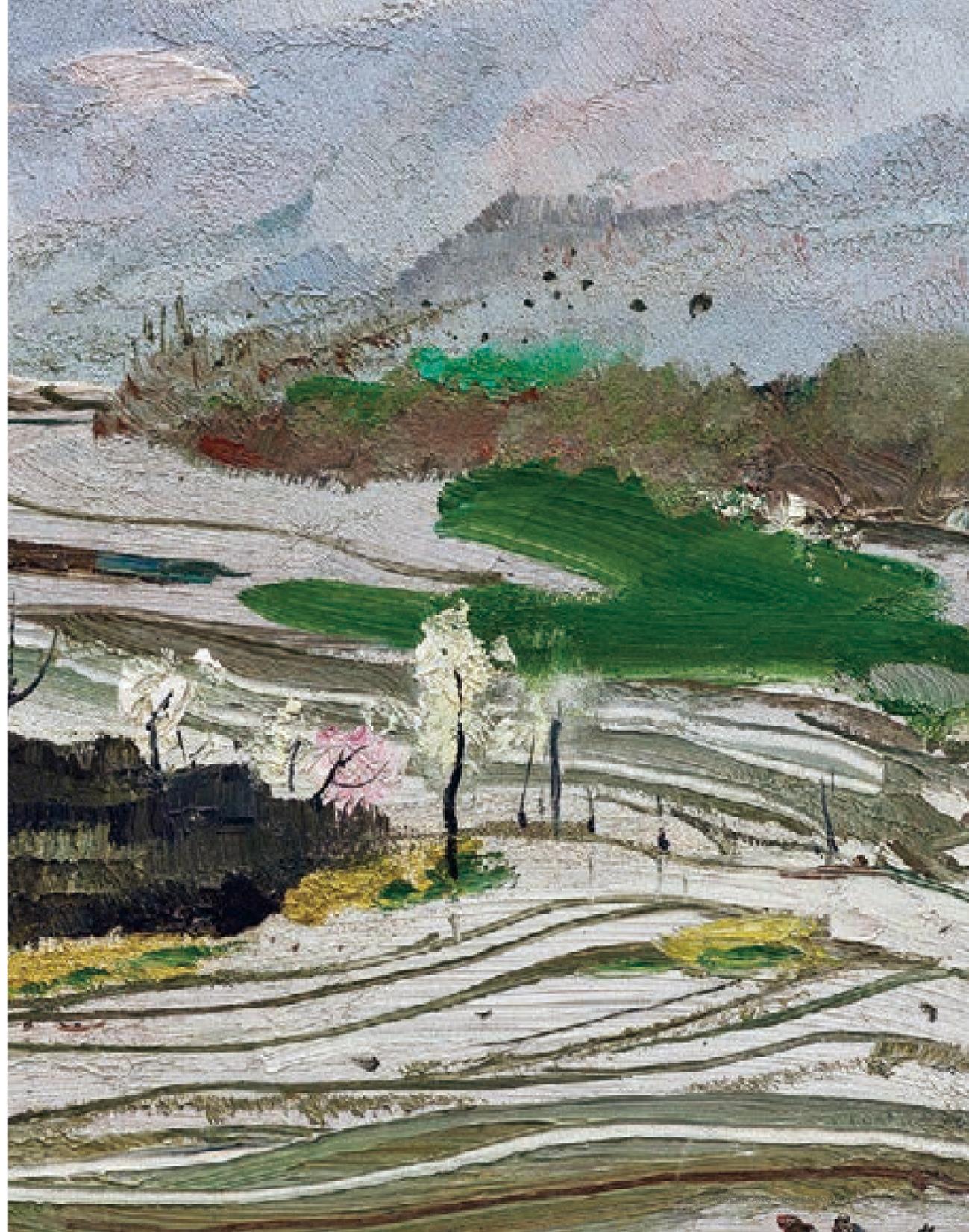
#### 孜孜求索，水陸兼程

吳冠中於1930年代曾從潘天壽老師學習傳統中國水墨畫，40年代開始主攻油畫，直到70年代中才開始重新探索水墨，以輔佐油彩之創作，直至80年代後將重心重新放回水墨。吳冠中79年應邀前往四川做講學及參觀寫生，這裏的水田風光是藝術家特別鐘愛的題材，他多次嘗試以各種媒材來描繪，並在文章〈文心畫眼〉中將迂回曲折的水田比喻成身段敏捷的龍蛇，「畫家須山上山下奔跑，坡前坡後瞭望，瞄準其要害，擒住其身段。」更因吳冠中構圖時講究可移動性，水田的地理位置無疑增加了創作的難度，他曾提到：「在水田中作油畫寫生，難於找到安插畫架的立足點，何況在窄窄的田埂中尚需搬動貨郎擔式的畫架，確乎極為不便。」這便是水田題材多以水墨作為媒介而非油彩的原因，因此油彩創作數量遠少於水墨，更可見《蜀中水田》(Lot 178)的罕見與珍貴。

《蜀中水田》中以油彩勾畫線條，而線條抒以意，吳冠中將傳統國畫之寫意融入到油彩

創作。畫面線條流暢，水田的輪廓形成「s」型弧線，增添了構圖的節奏與韻律感。藝術家先在畫布表面塗出奶油白、粉藍等幾個淺色漸層色區，再加以深色線條勾勒出水田及周圍植被及山林。水墨線條的流暢性被帶入油彩中，水田、樹木在藝術家筆下蜿蜒伸展、流動，呈現出「間水繞田山影轉」的情景。油彩由於其粘稠性而不及水墨輕盈，但同時為畫面帶來特殊的質感和紋路肌理。顏料厚塗於畫布上，筆刷的走向和停頓均與構圖布局相輔相成，展現藝術家水陸兼程的腕下功夫。

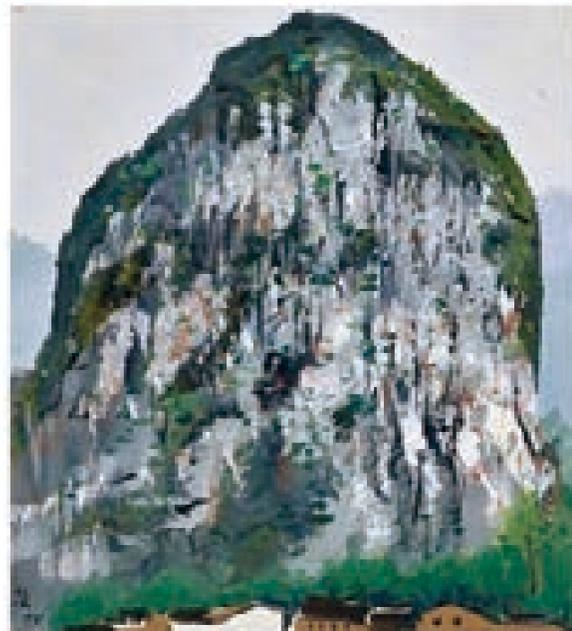
1972年，吳冠中偕妻子去貴陽探望岳母，途經桂林時，便因美景邁不開腳步，停留在陽朔山寫生。自此藝術家一生的創作便與桂林結下了不解之緣，桂林風光成為吳冠中的重要畫題，以不同媒材和風貌出現於藝術家不同階段的作品中。《桂林》(Lot 179)創作於1991年，90年代吳冠中在風景畫類的探索和技藝已經達到圓融成熟的新高度，此幅作品讓我們一窺藝術家經過歲月沈澱創作風格成熟後對桂林景色的抒寫與感知。





《桂林》中的群山呈現三角形或不規則的幾何形態，以深淺變化的灰褐色表現，山峰為深，山根為淺，以建構山勢的雄偉深邃，層巒聳立峭拔。畫面以散點透視進行佈局，可見藝術家在長久對桂林景致的掌握下，意圖變化與創新，房屋村落由右上斜至左下，呈現出貫穿前後的蜿蜒曲線，山勢和村落在形式與色彩的巧妙對比下，使畫面更具層次感與景深。斜對角線的構圖形式將繁密景觀置放在邊陲而不是畫面中央，前景以平靜的江面給予畫面呼吸的空間，反而使得作品主體更為突出。山巒中的樓房以「之」字形插入江面，與銀灰色的水交錯，極具詩意。使人聯想到元代倪瓚「一河兩岸」方式出現的山水畫構圖，景物由遠至近迎面蜿蜒而來，引人入勝。

藝術家善於在具象景物中提取抽象語言，從不同類型對象身上擷取生命運動的旋律特性。通過或婉約流暢或粗獷有力的線條，疏密有致的塊面和斑斕閃爍的色彩斑點營造出藝術境界，有如音樂以快慢錯落的節奏，高低各異的音色比來表現樂曲及抒發藝術家心中情感。《桂林》中山脈是低沈的，而山脈包圍的房屋村落則是輕盈的，錯落有致的村落房屋由黃、藍、紅等飽和度較高的色點表現，如同活潑跳躍的音符，由遠而近，由弱漸強，與兩旁的棕黑的山脈及淺灰的水面形成對比，歡快與舒緩，譜成一曲完整的歡快悠揚的樂曲。表現山巒與房屋的塊狀筆觸讓人想到後印象派的塞尚，而吳冠中表現群山峭拔和村落房屋立體積量感的手法又可見中國傳統畫裡面的點、染、皴、擦等筆觸形態。畫面以青翠色彩主導著畫面，又配合上白、黃、紅、黑等不斷變化的色塊，色塊看似隨意率性的散落，實則嚴謹縝密的考慮，創造了明快躍動的畫面節奏，同時傳達出人文與自然景象交錯的生機盎然，展現「鱗次櫛比和參差錯落」的形式美。畫家在創作中刪繁就簡，將複雜的事物歸納、錘煉成單純、素靜



Lot 180

之美，在有限的畫幅中表現出無限的內容，以表達出超越視覺感受的抽象性音樂之美。從而傳達藝術家對自然宇宙體悟和內心情感。

桂林風光是藝術家一生鐘愛之題材，吳冠中在作品全集中提到：「但果真要在畫幅中表現此江山勝境，導遊人探索，則僅寫生某一角落之窺其一斑，不見全豹。我一味像捕捉全豹，便前後左右，山上山下採各種視角形象構建畫面，兩日之工專心於構建，繪寫。但歸來審視成果，不盡如人意，那是70年代中期。」70年代創作的桂林風景乃是藝術家前仆後繼、上下取景後重新構思的作品。當時藝術家希望能將從每個角度捕捉觀察到的美收錄於同一畫卷中，而經過20年的創作沉澱，吳冠中明白了刻意佈局不及天然之感受。剝去創作意圖後直抒胸臆的《桂林》因而更為感人心弦。

1970年代是吳冠中運用西方媒材創作的精華時期，對於形式元素的掌握與風格已然十分成熟，更受到學術界與市場兩方面的高度認可，《桂林山石》(Lot 180)正是這個關



克勞德·莫內《康多港口的金字塔美麗海岸》1886年作  
Claude Monet, *The "Pyramids" of Port Coton, Belle-Ile-en-Mer, 1886*

鍵時期的代表作品。此時的吳冠中重拾水墨創作，用以補足油彩的表達瓶頸，也在其他各種創作媒介中遊走求索，水粉作為其中的媒材之一，由於其調和水粉的形式，乾濕變化大，處在不透明和半透明之間，因此畫面有水彩酣暢淋漓的效果，而又帶油彩的厚實質感。藝術家對水粉運用的獨特運筆技法在《桂林山石》中表現得淋漓盡致，主體山石以疊加筆觸展現厚實雄偉的氣勢，邊緣的處理卻有水彩的透明質感，使得整體構圖增加了山水畫的層次與景深。

宋代山水畫中常將山石置於畫面中心，《桂林山石》的構圖與此有異曲同工之妙。畫面以一巨型山石為主體，幾乎占據整個畫面，在構圖上給觀者造成一種視覺張力，主體的質感及量感得以強調突出。近看山石，可見看似隨意的色點與色塊相互交錯，而整體端詳畫作時才能發現每一處落筆均有其位置與巧思，印象派寫生的理論在這裏得以體現。吳冠中先以淺色鋪滿畫布，再以深色勾勒出山石的形態及脈絡走向，並適當地露出淺色背景，塑造出山石表面凹凸不平的肌理紋路，深淺對比的灰黑

表現了峭壁的走向，再以閃爍跳躍的彩色色斑加以點綴，增添一絲春意。

從筆法的角度上說，《桂林山石》的用筆肯定俐落，可見吳冠中的自信與掌握，畫中或急促或零碎的筆觸給畫面中靜止的山石帶來速度和韻律感。明暗光影的分布讓人想起西方印象派色塊的細碎感，然而藝術家的筆觸實質上是傳承了傳統水墨畫的皴法。「皴」指的是為表現山水畫中山石樹木的脈絡、紋路、質地的而採用的筆法，吳冠中對「皴」有自己獨特的理解，他在《石濤畫語錄》中寫道：「皴是由於峰的不同形體，峰的新穎面貌而產生，皴必須與峰相結合，皴在於峰。」可見，藝術家筆下的「皴」不僅限於傳統概念，各種皴的筆法應對照不同峰的形態服務。傳統國畫精神對吳冠中的影響不止在於筆法，而更在於創作精神。《桂林山石》因而不只是單純的對景寫生，還融入吳冠中對於傳統山水畫外在形式和內在精神的體悟，在水粉的應用下得以完整的發揮與表達，實為1970年代中期藝術家成就與革新的最佳例證。

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WU GUANZHONG (CHINESE, 1919-2010)

**Rice Paddies of Central Sichuan**

吳冠中 蜀中水田

Painted in 1979  
oil on cardboard  
25.4 x 35.3 cm. (10 x 14 in.)  
signed and dated in Chinese (lower left); signed and titled in Chinese; dated '1979' (on the reverse)

**PROVENANCE**

Sotheby's Taipei, 19 October 1997, Lot 144  
Sotheby's Hong Kong, 5 April 2014, Lot 106  
Acquired from the above sale by the present owner

**LITERATURE**

*The Complete Works of Wu Guanzhong Vol. III*, Hunan Fine Arts Publishing House, Changsha, China, 2007 (illustrated, p. 145).

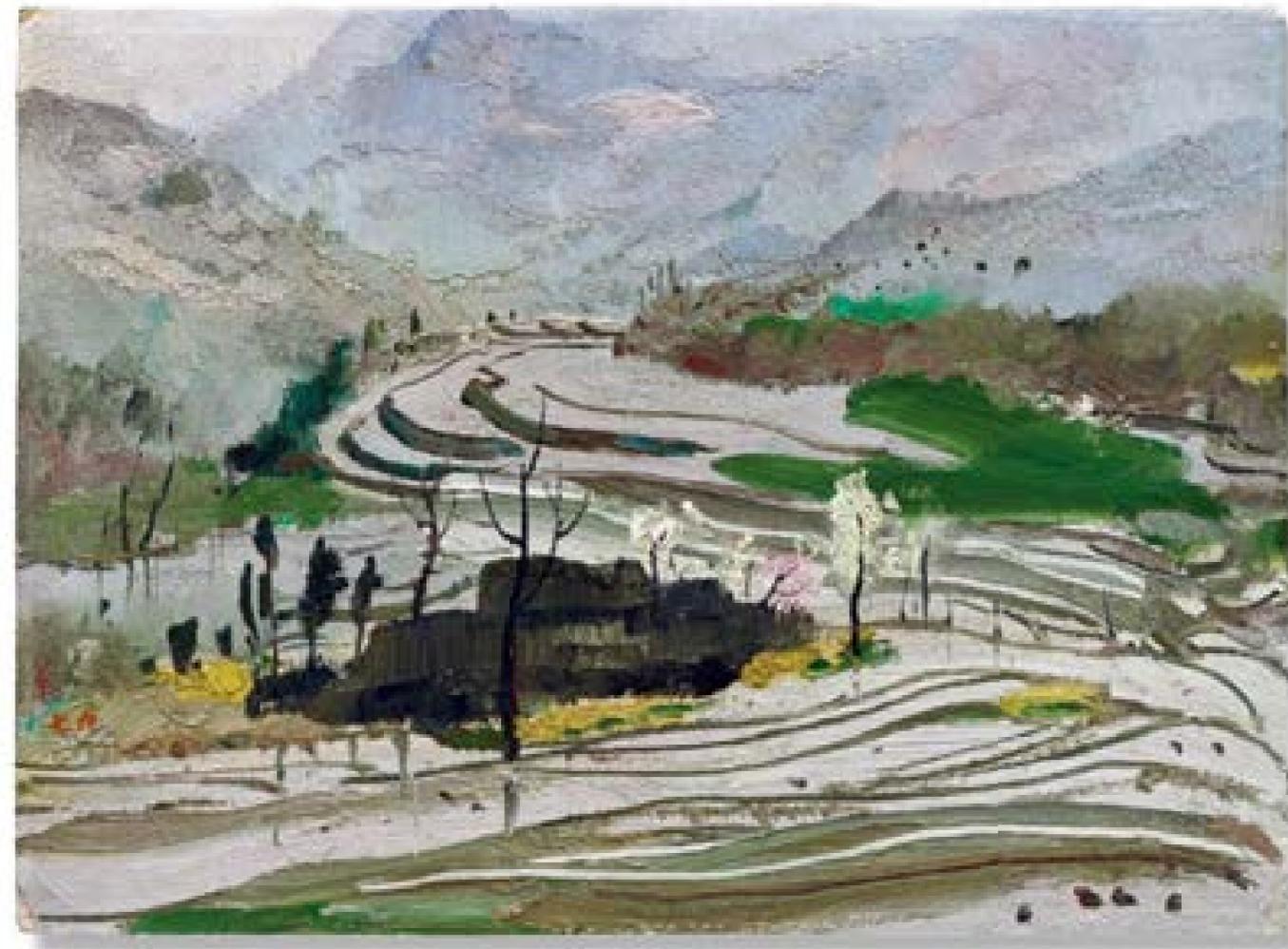
1979 年作  
油彩 紙板  
款識：荼七九（左下）：吳冠中 水田 1979年（畫背）

來源  
蘇富比 台北 1997 年 10 月 19 日 編號 144  
蘇富比 香港 2014 年 4 月 5 日 編號 106  
現藏者購自上述拍賣

出版  
《吳冠中全集—第三卷》湖南美術出版社 長沙 中國 2007年（圖版·第145頁）

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

US\$ 615,400 - 871,800



179

## WU GUANZHONG (CHINESE, 1919-2010)

### Guilin

吳冠中 桂林

Painted in 1991  
oil on canvas, mounted on board  
44 x 53 cm. (17 ¼ x 20 ¾ in.)  
dated and signed in Chinese (lower right)

#### EXHIBITED

China, Beijing, National Agriculture Exhibition Centre, *The Kite String Will Not Be Broken-Wu Guanzhong's Classical Artworks Exhibition*, 15-18 September, 2011.

#### LITERATURE

*Wu Guanzhong's Personal Selection of Paintings*, The Oriental Press, Beijing, China, 1992 (illustrated, p. 82).

*An Album of Wu Guanzhong-In Search of New Ways*, Geijutsu Shinbunsha, Tokyo, Japan, 1992 (illustrated, p. 38).

*Wu Guanzhong-A Selection of 128 Fine Works*, L'Atelier Productions Pte. Ltd., Singapore, 1996 (illustrated, p. 49).

*About Wu Guanzhong (Selection of Articles about Wu Guanzhong)*, Guangxi Fine Arts Publishing House, Nanning, China, 1999 (illustrated, p. 157).

*Wu Guanzhong Connoisseurs Choice I*, People's Fine Arts Publishing House, Beijing, China, 2003 (illustrated, p. 162).

*The Complete Works of Wu Guanzhong Vol. III*, Hunan Fine Arts Publishing House, Changsha, China, 2007 (illustrated, p. 317).

1991 年作  
油彩 畫布 裱於木板  
款識：九一 茶（右下）

#### 展覽

2011年9月15-18日「風箏不斷線—緬懷吳冠中先生經典作品收藏大展」全國農業展覽館 北京 中國

#### 出版

《吳冠中自選畫集》東方出版社 北京 中國 1992年（圖版·第82頁）

《吳冠中作品集—東尋西找 新航道》藝術新聞株式會社 東京 日本 1992年（圖版·第38頁）

《吳冠中精品選集》藝達作坊 新加坡 1996年（圖版·第49頁）

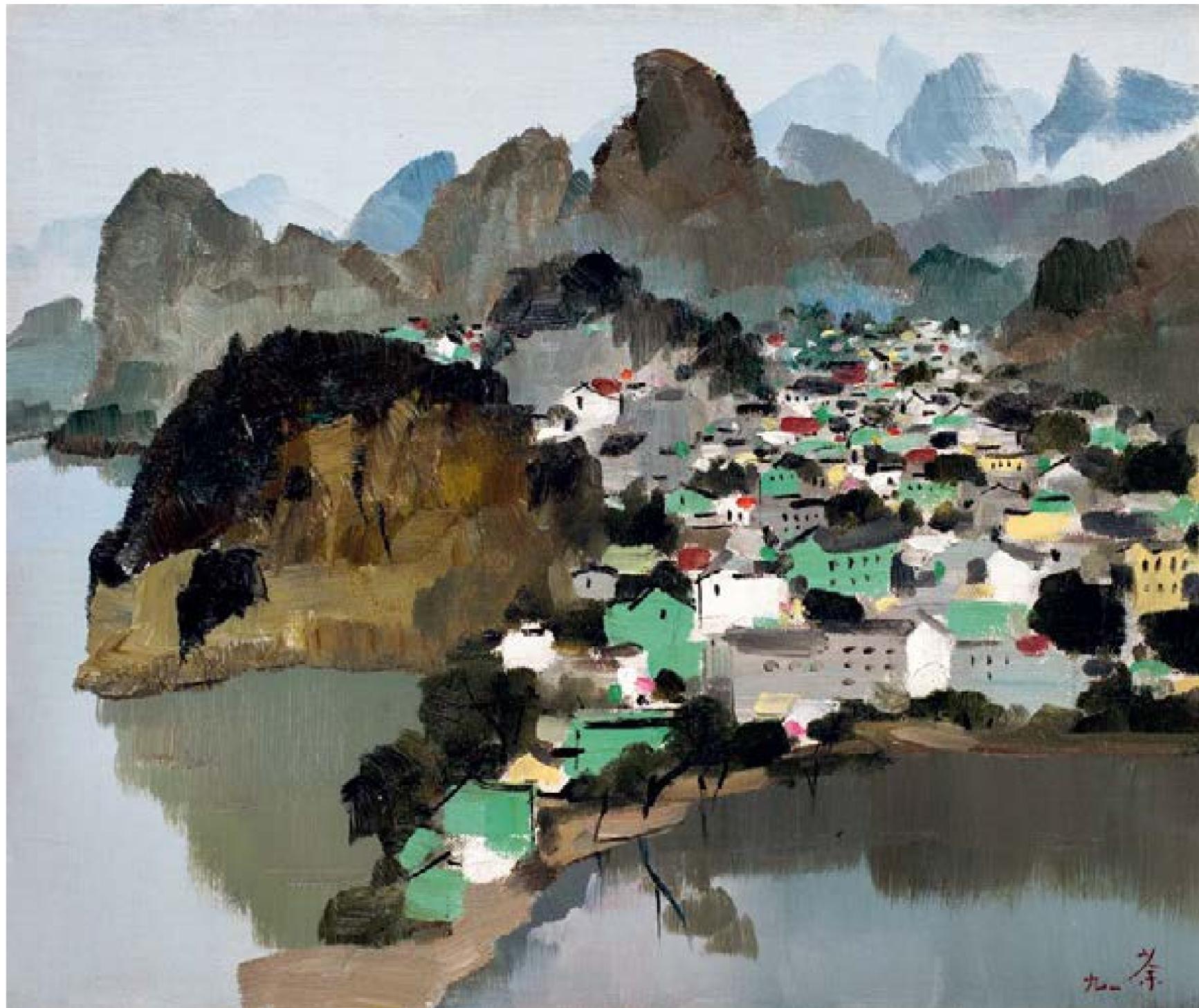
《論吳冠中—吳冠中研究文選》廣西美術出版社 南寧 中國 1999年（圖版·第157頁）

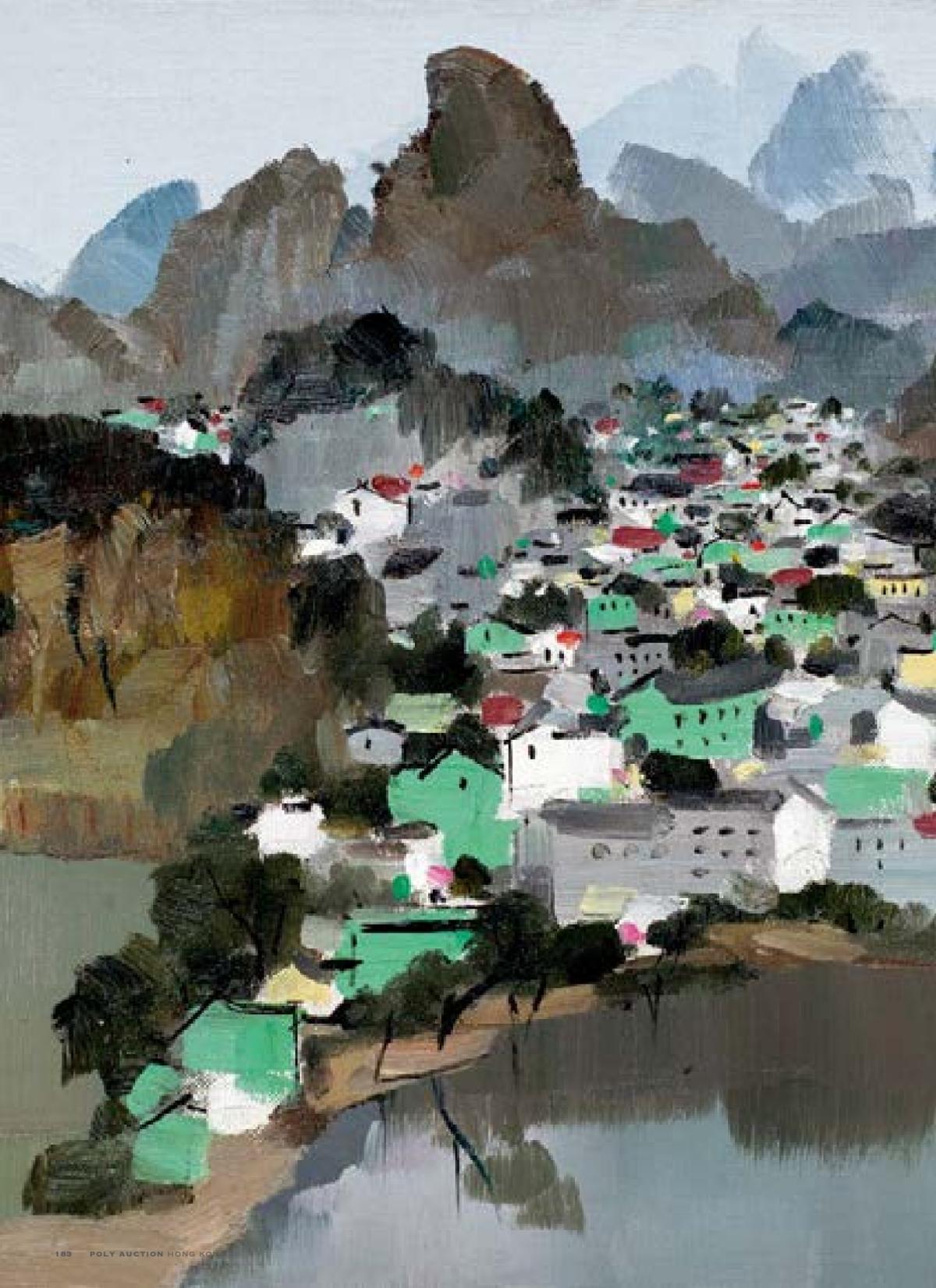
《吳冠中作品收藏集I》人民美術出版社 北京 中國 2003年（圖版·第162頁）

《吳冠中全集—第三卷》湖南美術出版社 長沙 中國 2007年（圖版·第317頁）

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

US\$ 1,923,100 - 3,205,100



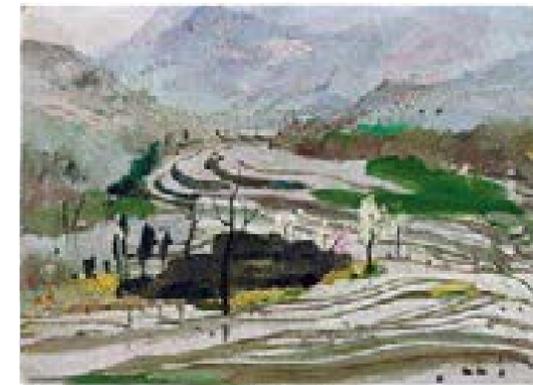


於是我背著笨重的油畫箱，踩著泥濘的田埂，上、下、左、右地跑、找、選、配，組織既入畫又合理的構圖。田埂上偶植有小樹，瘦瘦的樹襯著水光分外堅硬而俏巧，其落入水中的倒影又那樣清晰，輕描淡寫地繪出了水田之寧靜與淡泊。

—吳冠中〈文心畫眼〉

*So, I carry a bulky paint box, stepping on the muddy ridge. Up, down, left, and right I run, seek, choose, pair, and organize an immersive yet reasonable composition. On the ridge, there are small trees. Reflecting the glow of the water, these thin trees are hard yet elegant. The reflections within the water are exceptionally clear, casually depicting the tranquil and peaceful scene of the rice paddy.*

—Wu Guanzhong, "Heart of Literature, Eyes of Painting"



Lot 178



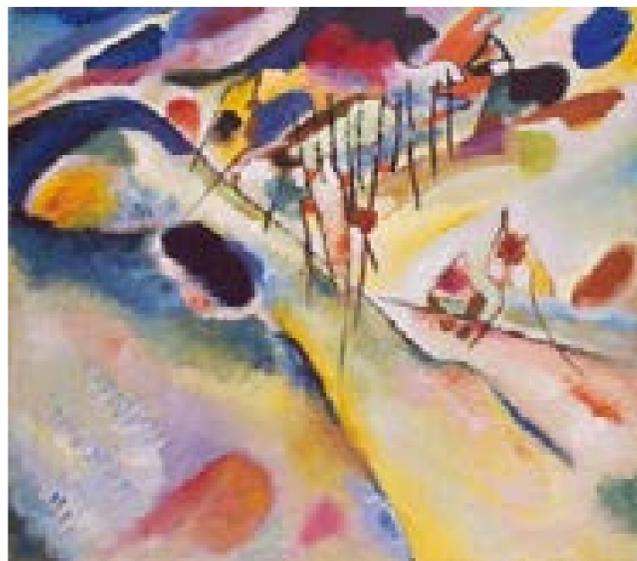
埃貢·席勒《田野景致》1910年作 奧地利維也納阿爾貝蒂娜博物館藏  
Egon Schiele, *Field Landscape*, 1910, Collection of The Albertina Museum, Vienna, Austria

#### DILIGENTLY SEEKING A TRAIL ACROSS THE WATER

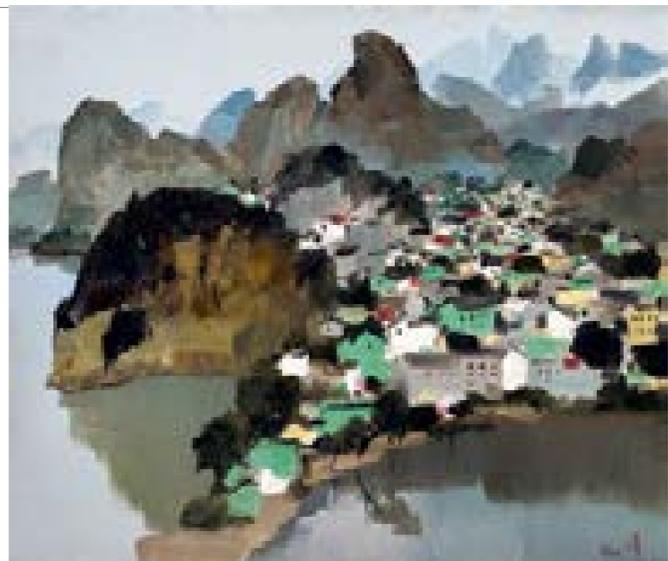
In the 1930s, Wu Guanzhong learned traditional Chinese ink painting from Master Pan Tianshou. In the 1940s, he began oil painting. It wasn't until the 1970s that he began re-exploring ink painting to supplement his oil painting. He finally refocused on ink painting after the 1980s. In 1979, Wu was invited to Sichuan to give a lecture and participate in sketching. The scenery of a rice paddy is a theme that the artist particularly loves. He has repeatedly tried to depict it through various media. And, in his article, "Heart of Literature, Eyes of Painting", he alludes the twists and turns of a paddy field with an agile dragon or snake, "A painter must run up and down a mountain, look around before and after the hill, take aim, and seize the posture." Even more, due to the focus on mobility in Wu Guanzhong's compositions, the geographical characteristics of a rice paddy undoubtedly increased the level of difficulty of creating the work. He mentioned that, "While oil painting and sketching in a rice paddy, it is hard to find a stable foothold for the easel. Furthermore, along the narrow ridges of the fields, it is very inconvenient to move the street vendor-like frame." This is the reason why ink is used as the medium more than oil paint for works

depicting rice paddies. As a result, the number of oil paintings is far less than ink, making *Rice Paddies of Central Sichuan* (Lot 178) even more rare and precious.

In *Rice Paddies of Central Sichuan*, oil paint is used to draw lines that convey how Wu Guanzhong uses freehand to merge traditional Chinese painting into an oil painting. With flowing lines across the image, the contours of the rice paddy form a S-shaped arc, adding a sense of rhythm to the canvas. On the surface of the canvas, the artist first paints a creamy white, pink, and several other light-coloured gradients before adding deep-coloured lines to outline the rice paddy, surrounding vegetation, and mountains. The flow of ink lines are brought into the oil paint. Under the artist's brush, the rice paddy and trees stretch and flow to present a scene of "water winding around fields under the shadow of mountains". Due to its viscosity, oil paint is not as light as ink. However, at the same time, the image of the painting brings forth a special texture and sensation. Pigment is thickly applied onto the canvas, while the direction, pauses of the brushstrokes are consistent with the layout of the composition, showing the wrist skills of the artist as he creates a trail of land through water.



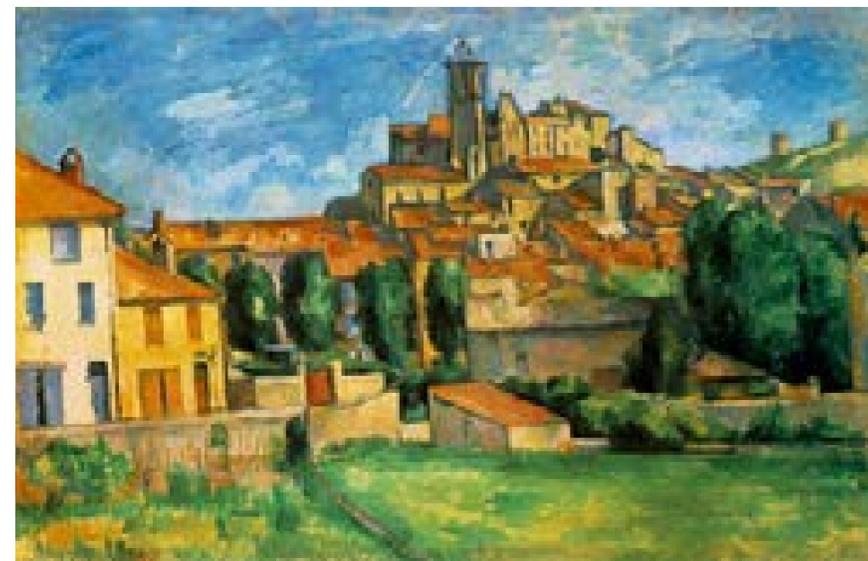
1.



Lot 179



2.



3.

爬上桂林疊彩山，秀麗江山盡收眼底，看山前，看山後，層次分明，卻亦朦朧，大山懷抱人家村落，藏鮮艷色塊於黑壓壓深谷中，景色宜人，風光入畫。

—吳冠中

*Climbing to Guilin Diecai Hill, I take in the beautiful panoramic view of the country before my eyes. I see the front and back of the mountains with layers that are clear yet also hazy. The large mountain embraces the houses of the village. Blocks of bright colour are hidden within the darkness of the valley. I paint the pleasant scenery.*

-Wu Guanzhong

1. 瓦西裏·康定斯基《風景》1913年作 俄羅斯 聖彼得堡 埃爾米塔日博物館藏  
Vassily Kandinsky, *Landscape*, 1913, Collection of the Hermitage Museum, Saint Petersburg, Russia

2. 倪瓚《幽澗寒松》元代 中國 北京 故宮博物院藏  
Ni Zan, *The Distant Cold Flow Pine*, Yuan dynasty, Collection of The Palace Museum, Beijing, China

3. 保羅·塞尚《加爾達納》1886年作 美國 費城 巴恩斯基金會藏  
Paul Cézanne, *Gardanne*, 1886, Collection of The Barnes Foundation, Philadelphia, USA

In 1972, Wu Guanzhong and his wife travelled to Guiyang to visit his mother-in-law. When they passed through Guilin, the beauty of the scenery caused him to stop and sketch at Yangshuo Mountain. From there on, the works by the artist throughout his life would share a bond with Guilin. The scenery of Guilin would become an important theme for Wu Guanzhong's paintings. Different media and styles would appear throughout different stages of the artist's career. *Guilin* (Lot 179) was created in 1991. In the 1990s, Wu Guanzhong's exploration and skills in scenery painting reached a new level of harmony and maturity. This work gives us a glimpse into the depiction and perception of Guilin by Wu after his style underwent years of accumulated growth and maturity.

In *Guilin*, the cluster of mountains present triangular or irregular geometric shapes, expressed through changing shades of grey and brown. The peak of the mountain is deep, while a light foot, structuring a majestic mountain with layers that stand tall and straight. Through scattered point perspective, the picture proceeds with the layout, from which one can see the artist's long-term grasp of the Guilin landscape, and intentions for change and innovation. From the upper to lower left, the houses in the village present winding and penetrating curves. The

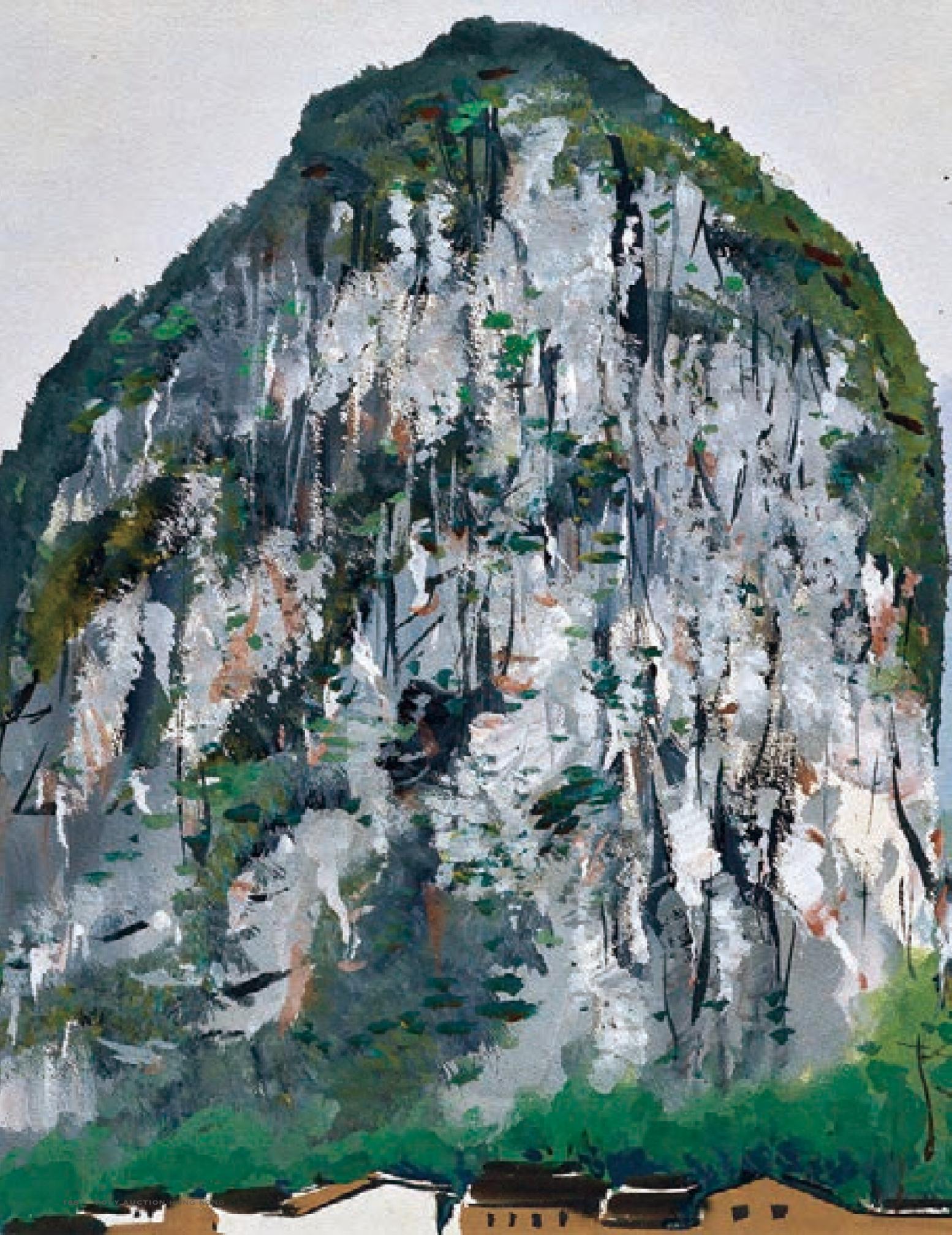
clever contrast of the forms and colours of the mountain and village enable the picture to gain a great sense of layers and scenery depth. The diagonal formal composition places the dense scenery near the edge rather than center of the picture. The foreground uses a calm river to provide some breathing space to the picture, which instead makes the subject of the work even more prominent. The buildings in the hill are inserted near the river in a "zigzag" shape, staggered with silver grey water in extremely poetic manner. This makes people recall the "one river, two sides" method of Ni Zan from the Yuan dynasty to present landscape painting composition and scenery that meanders from far to near, creating a fascinating image.

Artists are great at extracting abstract language from figurative scenery and capturing the melodic nature of life movements from different types of objects. Through graceful and smooth or rugged and powerful lines, dense blocks and gorgeous flashing dots of colour come together to create a realm of art. Like music, there is a rhythm that interweaves fast and slow. Low and high, the different colours of this music express the emotional feelings of the artist. In *Guilin*, the mountains are low. And, surrounded by the mountains, a light patchwork of village houses come in yellow, blue, red and other high saturation

colour points, as if lively jumping notes. From far to near, weak to gradually strong, both sides of the brown mountains and light gray surface form a contrast. Cheerful and soothing, they create a complete song of cheerful and melodious music. The expression of the mountains and houses in block strokes make people think of the post-Impressionist Cézanne. And, Wu Guanzhong expresses the three-dimensional volume of the mountains and village houses volume using the points, immersion, "cun", rubs and other brushstroke forms in traditional Chinese painting. With a mainly light green colour, the picture is also paired with white, yellow, red, black and other changing colours. Colour might seem to be scattered randomly. But, with strict and careful consideration, it creates a bright and vibrant rhythm to the picture, while at the same time conveying the staggered vitality of a humanities and natural scenery, showing the beauty of form by "alternation of regularity and irregularity". In his creation, the painter deletes complex things for simplification - summing up complex objects and tempering them into a simple, quiet beauty. In a limited frame, it shows the infinite content to express beyond the visual experience of the beauty of abstract music, thus conveying the artist's understanding of the natural universe and inner feelings.

The scenery of Guilin is the artist's favorite theme, Wu Guanzhong mentions in his catalogue raisonné, "But, if you really want to express the beautiful landscape of a countryside, you must explore it and sketch just a glimpse of a corner of it, but not all. I wanted to capture it all at one time - moving from front, back, left, right, and shifting various perspectives across the mountain to compose the picture. Two days of my work was concentrating on the structure and sketching. But, after I returned to examine the results, I did not find them satisfactory. This was the mid 1970s." In the 1970s, his creations of the Guilin landscape served as re-conceived works from every angle. At that time, the artist wanted to be able to capture from every angle of the observed beauty and record it in the same picture. After 20 years of creative deliberation, Wu Guanzhong finally understood that a deliberate layout was not as important as natural feelings. Stripped from all intentions, he went straight for a heartfelt expression of *Guilin*, and thus can really move one's feelings.

The 1970s was an essential period for Wu Guanzhong in his creative use of Western media. During this time, his mastery of formal elements and style had already reached a very mature level. He also received high levels of recognition from both academia and the market. *Mountain*



范寬《谿山行旅圖》(局部)宋代 台灣 台北  
國立故宮博物院藏  
Fan Kuan, *Travelers Among Mountains and Streams*  
(detail), Song dynasty, Collection of the National Palace  
Museum, Taipei, Taiwan



保羅·塞尚《聖維多利亞山》1897年作 美國 巴爾的摩 巴爾的摩博物館藏  
Paul Cézanne, *Mountain Sainte-Victoire*, 1897, Collection of the Baltimore Museum of Art, Baltimore, USA

*Rocks of Guilin* (Lot 180) is a representative work from this critical period. At this time, Wu returned to creating ink and wash works as a way to supplement the bottleneck found in oil paint expressions. Additionally, he conducted a search through various creative media, such as gouache. Through the tone and form of gouache, there were varying levels in wet and dry, while resulting in something between opaque and translucent. As a result, there is a hearty, dripping effect of watercolour that also comes with the solid texture of oil painting. The artist's unique brush technique and use of gouache can be seen most vividly in *Mountain Rocks of Guilin*. With superimposed strokes, the subjective mountain rocks exhibit a magnificent and majestic momentum. The processing of the edges, however, carry a transparent texture of watercolours, adding layers and depth of a landscape painting to the overall composition.

Song dynasty landscape paintings often place mountain rocks in the centre of the picture. The composition of *Mountain Rocks of Guilin* may follow a different form but have the same function. A large mountain rock serves as the subject, almost occupying the whole picture.

The composition creates a visual tension for viewers. The texture and volume of the subject are emphasized prominently. Viewing the rocks closely, one can see seemingly random points and blocks of colour intertwine. Yet, when looking at the overall painting, one can discover the locations and ingenuity of each brushstroke. Impressionist sketching theory is materialized here. Wu first covers the canvas with light colours and then sketching out the shapes and context with deep coloured outlines. Appropriately revealing a light background, he shapes uneven textured concave and convex lines across the surface of the mountain rocks. The dark and light contrast of the grey-black expresses directions of the cliff, before flashing colours are dotted, adding a trace of spring.

From the perspective of technique, the brush strokes used in *Mountain Rocks of Guilin* are surely neat. We can see Wu Guanzhong's self-confidence and mastery in this regard. The rapid or fragmented brushstrokes give the static rocks in the picture with a sense of speed and rhythm. The distribution of light and shadow is reminiscent of the fragmentation in Western

Impressionist colour blocks. But, in essence, the artist's brushstrokes inherit the wrinkle method of traditional ink painting. "Cun" refers to the brushstrokes used to express the context, lines, and texture of mountain rocks and trees in landscape paintings. Wu Guanzhong holds his own unique understanding of "cun". In "Comments on Shi Tao", he wrote, "'Cun' are the result of the different shapes and new appearances of peaks. 'Cun' must be combined with peaks. 'Cun' exist in peaks." It can be seen that "cun" under the artist's brushstrokes are not only limited to traditional concepts, but the brushstrokes of various wrinkles contrast the various forms of peaks. "Cun" are born for the purpose of depicting the form of "peaks". The influence of the spirit of traditional Chinese painting on Wu does not just stop at brushwork, but also in his creative spirit. Thus, *Mountain Rocks of Guilin* serves as not just a pure sketch of scenery, but also merges the revelations that Wu has regarding the external form and inner spirit of traditional landscape painting. In the application of gouache, he achieves a complete expression. As a result, the 1970s serves as the best illustration of the artist's achievements and innovation.

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## WU GUANZHONG (CHINESE, 1919-2010)

### Mountain Rocks of Guilin

吳冠中 桂林山石

Painted in 1975  
gouache on paper  
39.3 x 35.5 cm. (15 ½ x 13 ¾ in.)  
signed in Chinese; dated '75' (lower left); signed and inscribed in Chinese (on the reverse)

#### PROVENANCE

Sotheby's Hong Kong, 5 April 2011, Lot 1167  
Acquired from the above sale by the present owner

#### EXHIBITED

Singapore, Sin Hua Gallery, *Wu Guanzhong-Watercolour and Gouache Paintings*, May, 1990.  
Singapore, Notices Gallery, *Journey of Individuality-Wu Guanzhong*, 10-13 November, 1994.

#### LITERATURE

*Wu Guanzhong, Watercolour & Gouache Paintings*, Sin Hua Gallery, Singapore, 1990 (illustrated, plate 31).  
*The Art of Wu Guanzhong*, PG Publishing, Singapore, 1991 (illustrated, plate 21).  
*Wu Guanzhong: A Journey of Individualism*, Notices The Gallery, Singapore, 1994 (illustrated, plate 34).  
*The Complete Works of Wu Guanzhong Vol. II*, Hunan Fine Arts Publishing House, Changsha, China, 2007 (illustrated, p. 310).

1975 年作  
水粉 紙本  
款識：茶75（左下）：吳冠中 山（畫背）

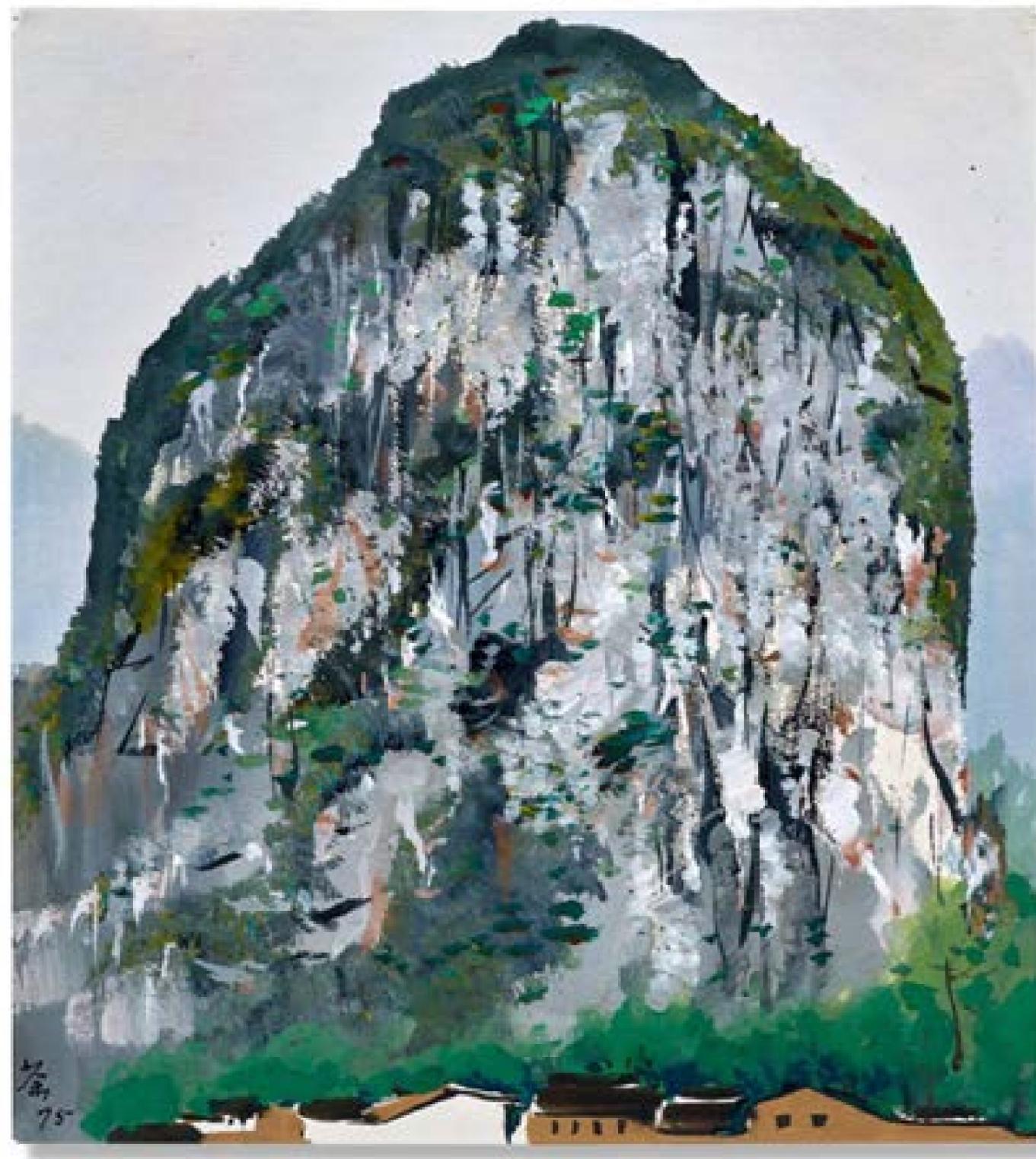
來源  
蘇富比 香港 2011 年 4 月 5 日 編號 1167  
現藏者購自上述拍賣

展覽  
1990年5月「吳冠中水彩、粉彩作品」新華美術中心 新加坡  
1994年11月10-13日「吳冠中個性之旅」Notices畫廊 新加坡

出版  
《吳冠中水彩、粉彩畫集》新華美術中心 新加坡 1990年（圖版·第31圖）  
《吳冠中》新華工藝美術中心 新加坡 1991年（圖版·第21圖）  
《吳冠中個性之旅》Notices畫廊出版 新加坡 1994年（圖版·第34圖）  
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趙無極  
ZAO WOU-KI

# 趙無極

## ZAO WOU-KI

法國藝評家阿倫·儒弗瓦曾於巴黎《美術》雜誌中指出：「趙無極的作品清晰地反映了中國人看宇宙萬物的觀點。遙遠和朦朧反映出默念的精神，而非默念的具體事物，這種看法已成為最新銳而又廣為全人類接受的想法。」這不僅代表了西方藝壇對於趙無極作品深刻的理解與欣賞，更是趙無極對於中國傳統美學的重新詮釋與被了解，可說他作品中所傳達出的深厚中國文化底蘊突破了語言和地域的限制與隔閡，以中西藝術相互的融合與激盪在藝術史上建立了一種新的高度與地位。

1960年法蘭西畫廊在巴黎為趙無極舉辦個展，正是他於畫壇嶄露頭角、意氣風發接連於歐美各地畫廊舉行展覽之時，《24.03.59-31.12.59》(Lot 181) 完成後旋即於隔年展出，而後在幾位私人藏家手中遞藏將近一甲子的時間，從未於公開市場中曝光，作品之珍貴難得可見一斑。趙無極以少見的大尺幅進行創作，賦予畫面完整的理念及技巧呈現，此作不僅代表1950年代晚期至1960年代初期他最為重要的突破，更見證了當時西方觀眾的認同與肯定，此次面世，可說為梳理趙無極的創作生涯發展提供了極為重要的線索與學術價值。

### 趙無極的內在東方化

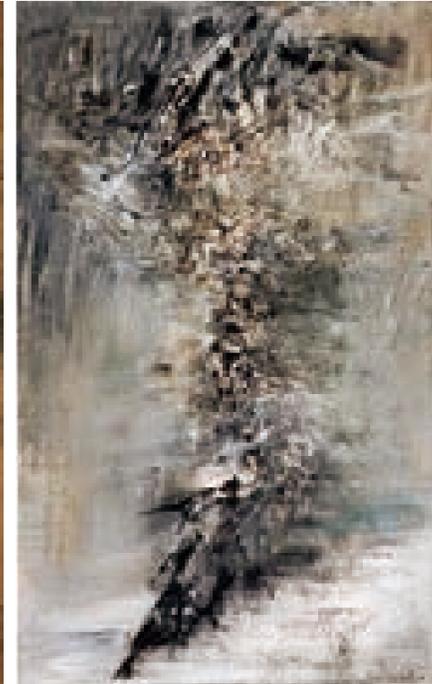
今日我們討論趙無極在二十世紀現代藝術上達到的成就與創新，如果說克利與甲骨文時期作為他「外在東方化」的階段，分別以圖

像表述的具象構圖和文字符號的抽象形式傳達藝術家的所思所感；則1957年後脫離甲骨文的字形符號無疑是他創作生涯中最重要的轉折，畫面的完全抽象成為一種更直接的形式，如趙無極所言：「不必像以前那樣，在空間中畫物體、畫符號，符號與色彩不必有界限，我也從不同色調的組合中，發覺空間深度的問題」。至此他的作品進入「內在東方化」的時期，筆觸與線條真正自由地獨立表現藝術家的心緒與情感，以畫面色彩與構圖空間內蘊中國傳統美學精神，直接地激發觀者的視覺刺激與內心共鳴。

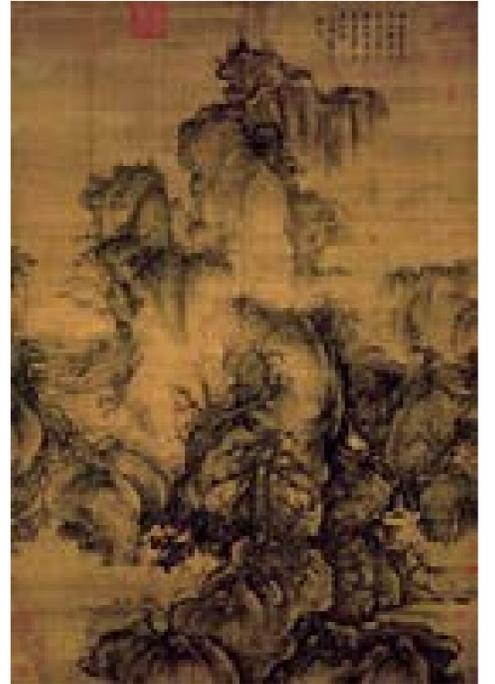
在中國山水美學的傳承中，唐代張璪所提出的「外師造化、中得心源」一直是中國文人理解世界、安身立命的中心思想，至山水畫成為藝術發展的主流，最終形成了「天人合一」的審美理想。中國山水畫不僅僅是單純的運用墨色點線表現疊嶂深泉，而是在創作之中強調回歸自然，以心靈神游於山川大地之間，進行主觀的取捨與處理後表現於畫面。趙無極上溯唐宋山水的精神根源，以縱向為主的走勢鋪陳《24.03.59-31.12.59》，尺幅與構圖令人聯想起中國傳統繪畫的立軸形式，對於遠景、中景與近景的依序遞進，明顯可見散點透視的運用，交錯的筆觸有如中國山水畫中層層相疊的巍然山勢與縹緲雲氣，愈發仰之彌高，將觀者引入一個大氣磅礴而充滿生命力的山水境界。



1.



Lot 181



2.

### 山水構圖與龍的意象

中國傳統繪畫在空間上的探索帶著文化傳承的深刻烙印，而空間與佈局的呈現形式亦來自歷代畫家對於自然的觀察與歸納。北宋畫家郭熙的《林泉高致》不僅是畫學論述，闡析山水畫構圖、取景、配置內容等要領，其中所述：「山以水為血脈，以草木為毛髮，以煙雲為神彩」更將畫中山水的畫理與自然山水的地理互為對照，此類關於藝術與自然相結合的論述，從此影響了後世對於山脈的外形與精神氣韻，多以神話中「龍」的描述來比擬。從五代的山水畫開始，畫面的中堂山勢如龍脈的蜿蜒綿互，至宋代郭熙《早春圖》山石層巒起伏狀若蛟龍，靈動而富於變化，山脈與雲氣相互掩映，在虛實之間用微妙的過渡層次加以渲染，如清代笪重光《畫筌》中所說：「一收復一放，山漸開而勢轉；一起又一伏，山欲動而勢長」，形成傳統山水繪畫中常見的構圖模式。趙無極在此延續了對於山勢的掌握，《24.03.59-31.12.59》的山水意象層次分明，以流動、遊走的筆勢，由皴法的交錯構成抽象山石，在平展的空間堆疊而連綿起伏，暗示出一種新的體積和量感，猶如自然迸發的地勢，突破靜止時空，丘壑的主賓、遠近、走折展現於畫面，由上而下氣勢連貫，顯示出不可遏止的動態勢象。

1. 陳容《雲龍圖》南宋 中國 廣州 廣東省博物館藏  
Chen Rong, *Cloud Dragon*, Southern Song, Collection of the Guangdong Museum, Guangzhou, China

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

### 矯矯兮雲中之龍

《說文解字》中描述龍為：「鱗蟲之長。能幽能明；能細能巨；能短能長。春分而登天，秋分而潛淵。」自古以來，龍即是華夏民族的圖騰及精神文化代表，被視為神聖、祥瑞之物，更是帝王與權威的象徵。南宋陳容《雲龍圖》具體描寫了龍威猛剛健的形象，畫中的自題詩云：「扶河漢，觸華嵩，普厥施，收成功，騎元氣，游太空。」，完整呈現了龍的樣貌與精神內在。《24.03.59-31.12.59》以充滿力道的短筆觸鋪陳縱貫畫面的S形曲線，張弛有道、矯若遊龍，趙無極以虛寫實，在無具體形象的刻畫中更為立體地書寫了龍的神韻，其間的起伏與開合變化更形塑出連貫不斷的氣勢，以相互交錯起伏的形態流轉迴旋，進而引導觀眾的視線迴環往復，隱含了蘊藉於線條的潛在動態表現。趙無極在畫面的構圖、線條運用、色墨配置等方面，均以氣韻的承接連貫、動勢的線向轉折為依歸，力求畫面營造蓬勃靈動的生機與節奏韻味，以達到中國繪畫特有的生命力與精神性。

### 浮光躍金——靈動的光源

趙無極曾多次提到他在畫中追求空間與光線，在中國講學時曾說：「光就是顏色，你



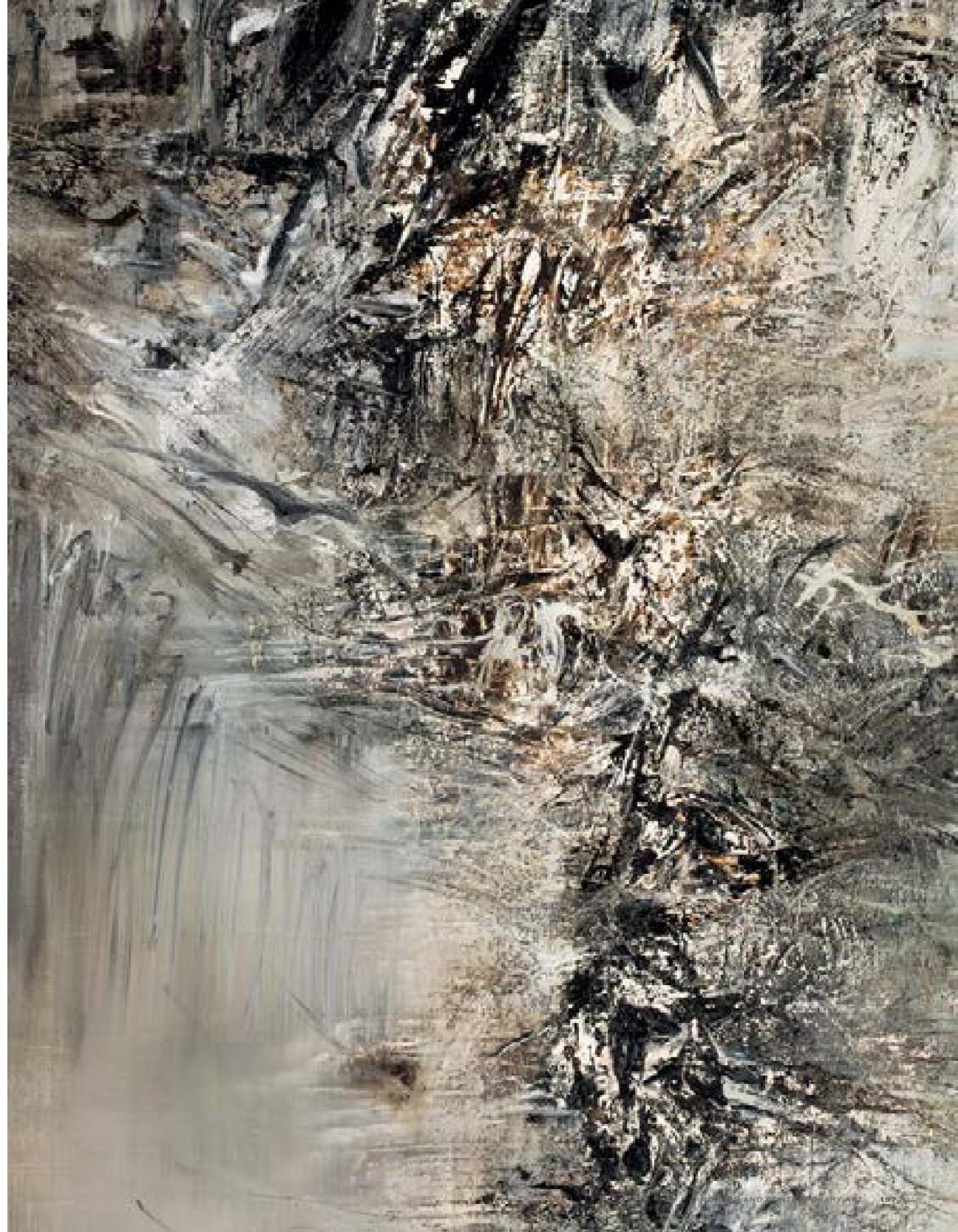
看博納爾的畫，顏色根本就是光。光一並不是說外面來的就叫光。光是顏色的感覺—顏色的顫動。」這段話充分體現在《24.03.59-31.12.59》中，畫面乍看下色調單純，藝術家運用亮白色、米白、淺褐與黑色的筆觸相互輻輳交織，在映襯對比下宛如光線折射，緊密織就表面所浮現的閃耀金光，粗獷厚重的黑色線條使畫面具有豐富的層次和強烈的視覺衝擊力。美學家宗白華曾說：「中國畫的光是動盪著全幅畫面的一種形而上的，非寫實的宇宙靈氣的流行、貫徹中邊、往復上下。」相對於西方繪畫中固定光源物著重物象的立體感、空間感，具有視覺真實性；中國繪畫則以皴法表現出山石陰陽面的光線變化，具有心理真實性。趙無極的抽象繪畫正是借鑒了中國傳統繪畫關於光的概念和思想，《24.03.59-31.12.59》以色彩造就出流動的光感瀰漫在整體畫面，與傳統山水畫中的意象用光有著異曲同工之妙，進一步豐富了抽象繪畫的表現內涵。

#### 書寫的線性結構與張力

筆觸指畫筆在畫面上形成的痕跡，體現了藝術家作畫時的運筆方式，趙無極自幼即練字習帖，在線條的組構中亦顯示了紮實的書法功底，《24.03.59-31.12.59》以渲染的色層和急促有力的筆觸創造了筆墨的節奏與韻律，透過他對油彩的掌握和控制，在創作

過程中產生透明、流淌、潑灑、暈染的水墨效果，使得厚重的油彩兼具了清雅的水墨特點，具有東方的詩性特質，從而誕生出「墨趣」和「墨韻」。《24.03.59-31.12.59》由畫面上方開始逐步延伸往下的線性結構，趙無極卻特意偏離中軸線，運用大小錯落、縱橫不拘、節奏跳躍、跌宕縱橫的各種線條，形塑出內在的運動趨勢以及力的集聚，在平面空間中產生「不動之動」，書寫時以運筆調性的不同，在粗細疏密的線條間，營造空間與時間之轉換、點與線的配置、墨色濃淡的差異等種種變化，清晰可見趙無極當時創作精進的企圖心與自我期許，《24.03.59-31.12.59》揭示了他往後走向縱橫揮灑、氣勢磅礴的嶄新風格。

誠如趙無極在1959年發表的自述中所說：「我也感到與祖國古代的傳統有極深的關係。只是我自覺這種傳統在我內裡活著，但使它解放而成為創造的，是法國。」此時他找到了心中一直嚮往的繪畫意境和藝術形式，將過去學習的西方油彩或中國傳統水墨技法盡為己用，極力表達東方根源的哲學思想和氣韻。趙無極因而開啟了對於作品精神本質更為深層的探求，《24.03.59-31.12.59》的種種革新標誌他個人創作承上啟下的關鍵，更是「中西美學融合」這個時代課題的里程碑。

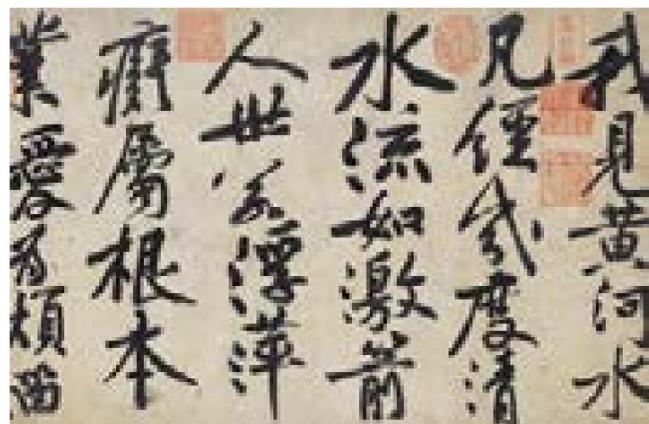


# 趙無極

## ZAO WOU-KI

French poet and art critic Alain Jouffroy, in the Parisian magazine *Arts*, wrote, "Zao Wou-Ki's work reflects a distinctly Chinese view of the universe. The distance and haziness in his paintings arise from a focus on the contemplative mood itself, as opposed to the thing contemplated, a viewpoint that has come to be accepted by our newest talents and by society at large as well." Jouffroy's comments, an indication of the understanding and appreciation Zao's work had gained in Western art circles, also reveal how the artist was reinterpreting traditional Chinese aesthetics. Clearly, the deep underlay of Chinese culture beneath Zao's work was successful in breaking down linguistic and geographical barriers, and the energy of Zao's interweaving of Eastern and Western elements established a new high-water mark and a new position for him in the history of art.

In 1960 La Galerie de France in Paris held a Zao Wou-Ki's solo exhibition, at a time when the artist was just gaining name recognition; in high spirits, the artist continued to mount a series of exhibitions at both European and American galleries. Thus, this 24.03.59-31.12.59 (Lot 181) immediately received a showing in the year following its completion. The fact that, in the nearly 60 years since, it has been the property of private collectors and never appeared on the open market, is one indication of its value and rarity. The unusually large scale of this work puts his conceptions and techniques on full display, making it a canvas that sums up the important breakthroughs of his career in the



黃庭堅《寒山子龐居士詩帖》(局部)宋代 台灣台北 國立故宮博物院藏  
Huang Tingjian, *Poetry of Hanshan and Recluse Pang* (detail), Song dynasty, Collection of the National Palace Museum, Taipei, Taiwan





late '50s and early '60s. 24.03.59-31.12.59 testifies to the acceptance Zao Wou-Ki's work was finding with Western audiences at the time, and its reappearance today also has great academic value because of the new and valuable information it provides on the development of Zao's career.

### ZAO WOU-KI'S INNER EASTERN REORIENTATION

Today, as we speak of Zao Wou-Ki's successes and innovations in 20th-century art, we can perhaps refer to his "Klee" period and the following "oracle-bone inscription" period as a kind of "external" reorientation to the East. During the first period, Zao expressed his thoughts and feelings by working Klee-like images into figurative compositions, and in the later "oracle-bone" period, in abstract works that featured written character motifs. But the most important transitional period in his career was undoubtedly his departure, after 1957, from works employing oracle-bone motifs. The total abstraction that followed, allowed for even more direct expression; as Zao Wou-Ki noted, "It was no longer necessary, like before, to paint objects or symbols within the spaces of my canvases; there was no need to place boundaries on my themes or my colours. I also became aware of the issue of spatial depth as I explored different combinations of hues." It was at this point that Zao Wou-Ki entered his period of "inner Easternization." His brushwork and lines gained the freedom they needed to truly express, on their own, all of the artist's moods and ideas; his colours and his compositional spaces, embodying traditional Chinese aesthetics, now more directly evoked a visual and emotional response in the viewer.

As the aesthetics of Chinese landscape painting were transmitted through the generations, one concept proposed by Zhang Zao (Tang dynasty) that Chinese scholars always took to heart, in order to understand their world and establish their place in it, was "Outwardly, learn from nature; inwardly, find the heart's source." This concept helped give landscape painting its central position, and ultimately formed the aesthetic ideal of "man in union with nature." Chinese landscape painting involved much more than merely depicting layered mountains and deep waters with dots and lines of ink. The creative process emphasized a return to nature, in which the artist roamed in spirit among the peaks and rivers, and then, after making subjective choices about emphasis and handling, expressing them in the painting. In many respects, Zao Wou-Ki's work traces its source back to the painters of the Tang and Song dynasties. He organizes the composition of 24.03.59-31.12.59, as they did, along the vertical axis of the painting. Given its scale and composition, one is reminded of a

朱耷《秋林亭子圖》清代 中國 上海 上海博物館藏  
Zhu Da, *Autumn Forest*, Qing dynasty, Collection of the Shanghai Museum, Shanghai, China



traditional Chinese hanging scroll paintings and the way their foreground, middle ground, and background are clearly ordered in successive layers. Zao's use of traditional multiple-point perspective is also clearly seen. His overlapping brushstrokes build to create the same sense of imposing mountain ranges as in a Chinese landscape painting, stretching higher and higher, surrounded by hazy mists, drawing the viewer into a realm of majestic grandeur that exudes its own living energy.

### LANDSCAPE COMPOSITION AND THE DRAGON IMAGE

China's cultural traditions left their deep imprint on the depiction of space in its traditional painting. At the same time, presentation of space and styles of composition also owed much to generations of painters and their collective observations of nature. *The Loftiness of Forests and Streams* by Northern Song artist Guo Xi is not just a scholarly treatise on painting, in which he expounds on important points of composition, scene selection, and scenic objects; in it, he further notes that "streams are the veins and arteries of the mountains; grasses their hair; and mists and clouds their changing facial expressions." Such ideas, equating the painted aspects of landscapes with natural topography, influenced later generations as they attempted to capture both the outer forms of mountain ranges and their mysterious emotional appeal. They thus began to describe mountain ranges in terms of

the mythical image of the dragon. From the time of the Five Dynasties landscape painters, we see mountain chains, centered in the pictorial space and winding like a snaking dragon through the composition. Then, by the time of the Northern Song, we see Guo Xi's *Early Spring*, where winding ranges rise and fall like the legendary dragons that could control rain and floods. Mountains and mists intertwine, partially obscuring each other, and surrounded by subtle shading that helps link the forms in the painting with its empty spaces. *A phrase from A Catch-All of Painting*, by the Qing dynasty's Da Chongguang, describes the handling of mountains in traditional landscape paintings, "Appearing and disappearing, mountains emerge and wind; rising and falling, they seem to move with power." Zao Wou-Ki, extending this concept of powerful mountains, depicts clearly layered landscape images in 24.03.59-31.12.59 with flowing, snaking brushwork and the method of "Cun" (showing the shades and texture of rocks and mountains by light ink strokes) that suggest abstract rock structures. Overlapping, rising, and falling in a continuous chain that extends across the flat space of the canvas, they suggest in an unusual new way the volume and mass of a mountain range. It is as if this new topography has burst free from nature, breaking through the stillness of time and space, as its far-flung hills and valleys unfold across the canvas. Energy and power flow unbroken from top to bottom in an image of the grand, inexorable energy and movement of nature.

### THE GRANDEUR OF A DRAGON IN THE CLOUDS

The ancient Chinese dictionary *Shuo-wen Jie-zi* defined the dragon as "King of the scaled creatures. It can appear dark or bright, slender or massive, short or long. In the spring it mounts into the sky, and in the fall it disappears into the depths." Since ancient times, the dragon has been a totem and a spiritual and cultural symbol of the peoples of China; it was a sacred and auspicious creature that also became a symbol of sovereignty and power. The painting *Dragon in the Clouds*, by the Southern Song's Chen Rong, conveys both the dragon's outer appearance and its implicit spirit. An image of aggressive power and might, its inscription reads, "the dragon flies amid the starry sky, above the great Hua and Song mountains; it brings rain, rides on the qi of the universe, and soars in space." In 24.03.59-31.12.59, Zao Wou-Ki employs short, strong brushstrokes to set out a curving, linear "S" shape stretching vertically down the canvas, its tensions nicely balanced and as bold as a dragon in flight. Zao uses the absence of form to depict its presence: a painting with no concrete image nevertheless gives substance to the idea of the dragon and its powerful appeal. The rise and fall of Zao's brushstrokes, as they spread and converge, produce an unbroken flow of energy. Their buckling, interlocking forms twist and return, guiding the viewer's eye out and back again, while Zao's lines contain a potent dynamic energy.



In his handling of composition, line, and colour, Zao's concern always lies with the continuity of this harmonious energy. He guides its shifting direction, striving to create lively, energetic life and appealing rhythms, achieving the kind of special living energy and spirit unique to Chinese painting.

#### MOONLIGHT GOLDEN ON THE WATER- AN ARTFUL SOURCE OF LIGHT

Zao Wou-Ki often spoke of the pursuit of light and space in his paintings. In a lecture in China, he said, "Light is in fact colour. Look at the paintings of Bonnard, and you'll see exactly that colour is light. Light-this doesn't mean that whatever comes from an outside source we can call light. Light is the feeling of colour—it is the pulsing and vibrating of colour." This idea is perfectly embodied in Zao Wou-Ki's *24.03.59-31.12.59*. Zao's colour palette at first seems simple and pure, with brushstrokes in bright white, bone white, light brown, and black weaving together along a central axis, their mutual highlighting and contrasts suggesting reflected, refracted light. Thick, tightly woven black lines are set against the golden glow of the surface, producing rich layering and intense visual impact. The aesthetic philosopher Zong Baihua once said, "Light, in Chinese paintings, is not a realistic element but a metaphysical thing, resonating throughout the entire painting, permeating it everywhere, expressing the flowing energy of the universe in cyclical movement." Western paintings differ in having a fixed light source, emphasizing the dimensionality and space of their subjects for visual realism; Chinese painting uses the method of "Cun", conveying light on the dark and light sides of stone faces with psychological realism. Zao Wou-Ki's abstract paintings borrow from this Chinese tradition and its concepts of light, and in *24.03.59-31.12.59*, his use of colour is aimed at producing this sense of light permeating the entire canvas. Using a different medium than the ancient painters, he achieves light effects and imagery similar to traditional landscape paintings, further enriching the expressive reach of this abstract canvas.

#### CALLIGRAPHIC, LINEAR STRUCTURES AND TENSIONS

Brushwork, meaning the traces of the brush on the canvas, embodies the artist's brush

handling in the process of painting. Zao Wou-Ki practiced calligraphy even as a small boy, and the structures of his lines reveal this firm grounding in calligraphy. In *24.03.59-31.12.59*, spreading layers of colour meet strong, urgent brushstrokes in a way that suggests the rhythms and cadences of brush and ink. His control of the oil medium allows him to produce ink-like effects such as transparency, flow, splashing, and spreading washes of colour; the originally thick oil pigments thus at the same time come to possess the light, elegant character of ink and its special appeal and harmony. The linear structure of *24.03.59-31.12.59* extends step-wise from top to bottom; Zao Wou-Ki deliberately strays from the central axis of the painting with a mixture of brushstrokes short and long, vertical and horizontal, that leap and bound rhythmically in all directions. The result is a sense of implicit movement and concentrated power, or "motion without movement" in the flat space of the canvas. The varied aspects of calligraphy—the different modalities of brushwork, the thickness and spacing of lines that create its spatial and temporal effects, its points and lines, and the density of the ink—all these can be seen as part of Zao Wou-Ki's ambition for this work and of what he asked of himself. *24.03.59-31.12.59* reveals Zao moving toward the greater freedom and energy of the new painting styles that would come in the future.

As Zao Wou-Ki himself commented in 1959, "I feel an incredibly deep connection to the ancient traditions of my homeland. I can only sense the kind of tradition, which is alive here inside me, but what liberated it, what made it creative, was France." This was the point in his career when he found what he had always been looking for, the conceptions and artistic forms his paintings needed. He had mastered both the Western oil painting techniques he had studied and the techniques of traditional Chinese painting, making them his own, and through them he gave rich expression to a kind of philosophical thought and artistic harmony rooted in the East. Zao Wou-Ki thus embarked on an even deeper exploration of essential spirituality in his work. The innovations found in *24.03.59-31.12.59* embody this crucial juncture between past and future in his career; it is a milestone in the "fusion of Eastern and Western aesthetics" that was the hallmark of this period in art.

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○ 181

## ZAO WOU-KI (CHINESE-FRENCH, ZHAO WUJI, 1920-2013)

**24.03.59-31.12.59**

**趙無極 24.03.59-31.12.59**

Painted in 1959  
oil on canvas  
162.3 x 99.5 cm. (63 ¾ x 39 in.)  
signed in Chinese; signed 'ZAO' (lower right); signed and titled 'ZAO WOU-KI 24.3.59 31.12.59' (on the reverse)

### PROVENANCE

Galerie de France, Paris, France  
Private Collection, Stockholm, Sweden  
Private Collection, Switzerland  
Private Collection, Brussels, Belgium  
Private Collection, Europe

### EXHIBITED

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This work is to be sold with a certificate of authenticity issued by the artist's studio.

1959 年作  
油彩 畫布  
款識：無極 ZAO（右下）；ZAO WOU-KI 24.3.59 31.12.59（畫背）

來源  
法國 巴黎 法蘭西畫廊  
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瑞士 私人收藏  
比利時 布魯塞爾 私人收藏  
歐洲 私人收藏

### 展覽

1960年「趙無極」法蘭西畫廊 巴黎 法國

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附藝術家工作室之原作保證書

HK\$ 40,000,000 - 60,000,000

US\$ 5,128,200 - 7,692,300



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# 朱德群

## CHU TEH-CHUN

今秋，保利香港將呈現一系列的朱德群作品，從早期60年代的紙上作品到90年代光影斑斕的油畫創作，其中經過數次重要變革，從書法、筆墨、光線、色彩的變化，見證朱德群在生命不同階段對藝術的主張與追求，與其創作中的不斷突破與自我成長。正如朱德群所說：「每個時期的所見、所想不同，最後在作品中表達出來的色彩意境都不一樣，這樣我的作品每個時期的面貌自然地在變化著。」

潘天壽曾在《聽天閣畫談隨筆》中提到：「用筆須強其骨力氣勢，而能沉著酣暢、勁健雄渾。」恩師的創作理念對朱德群產生很大影響，他在往後的抽象創作中亦蘊含了深厚的書法功底。《無題》(Lot 185) 中心以水平延展的線條展現「緊勁聯綿，循環超忽」的骨法和渾厚有力的用筆，畫面左側方型的轉折如同古篆剛正雄勁的折角，在曲直之間幻化出無窮盡的空間感，上下留白的天與地向外獲得無限的延展。朱德群將中國書法中的特性帶入西方抽象表現主義的領域，建構富有東方精神與韻味的嶄新藝術風格。

《無題》遠景的色塊暈染亦勾勒出主觀想像的山水輪廓，正面頂天立地的構圖，蘊含超脫形體的雄壯氣韻，形成高山仰止之情。層次緊密相連的筆勢形成山峰之巔，充滿動感的佈局及富有量感的山型，暗示山脈的走向。朱德群說：「書法藝術就是抽象藝術，即使是具象的山水畫，畫家也不是對著山水寫生，而是經觀摩自然，然後內化於胸，最後表現於筆跡的，這就有了寫意抽象的因素。」《無題》經過朱德群的思想融合和

提煉，寄託畫家的想像、修養和內涵流露在畫面中，於有形與無形之間的轉換，成功的傳遞文人對於高山巍然挺立的讚嘆，挑戰形似與氣韻的對立，幻化出神與形相融合的作品。

### 筆記之以形質，墨寫之以陰陽

1969年朱德群參觀過林布蘭逝世三百年回顧展後，啟迪他對色彩與光影的新認知，進而開啟對光線的追求與研究，改變平面的空間的結構感。創作於1974年的《No.569》(Lot 183) 中明暗對比的色彩關係，塑造畫面的無限延伸空間感。畫中夾帶明亮色調的油彩在大面積盤踞於下方，以迅雷不及掩耳的速度迸發，乾筆拖拉的運行軌跡打破厚重油彩的深沈與靜謐。暗處近乎黑色的主色調背景與其明亮的黃色前景形成極端的對比關係表達，形成畫面空間無止盡後退的錯覺。《No.569》成為朱德群運用西方色彩演繹光線的開端與範示，同時暗喻中國傳統陰陽的互補與消長，獨特的構圖形式與色彩對比充分呈現了中西方美學兼容並蓄與東方人文精神的內涵性。

朱德群的創作中不單重視中國傳統水墨中書畫同源所探討的書寫性「用筆」原則，而他同時也著重「用墨」的表現性，呼應清代畫家布顏圖《畫學心法問答》中筆與墨兩者並重的論述：「……氣使然也，皆不外乎筆，筆亦不離墨。筆墨相為表裏，筆為墨之精，墨為筆之緯，經緯連絡，則皮燥溫，筋纏骨健。」在《No.569》中，朱德群將筆枯墨少的「用墨」概念引入油彩創作，左側飛白「書中渴筆如渴駟，奮迅奔馬獷難制」

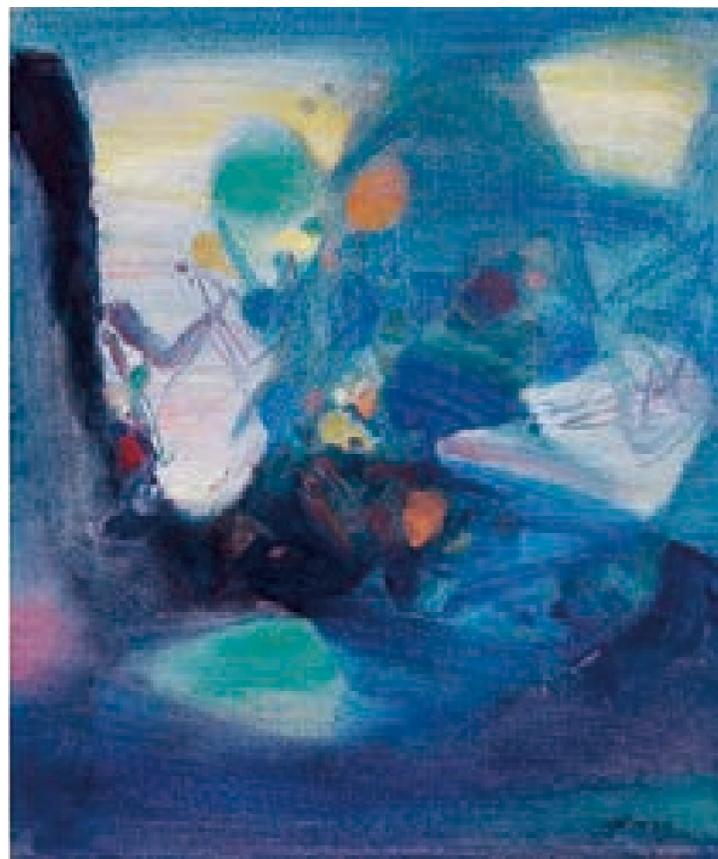
林布蘭《老人與內部迴旋樓梯》1932年作 法國巴黎 盧浮宮博物館藏  
Rembrandt van Rijn, *Old Man in an Interior with Winding Staircase*, 1932, Collection of the Musée du Louvre, Paris, France



的筆觸，仿效書畫的乾筆表現，刻意降低調和油的比例，乾澀筆刷夾帶著微量明亮色調的油彩，在拖拉垂直運行中，形成虛實交錯斑剝的軌跡，劃破黝黑靜謐的靜謐空間，有如宋代辛棄疾在《青玉案·元夕》對於煙花的描寫：「東風夜放花千樹。更吹落，星如雨。」水中天認為：「雖然中國書法和繪畫曾經吸引過不少歐美藝術家，但無論是巴讚、哈同、蘇拉，還是克萊因、馬瑟韋爾，他們誰也不曾像朱德群那樣，使點、線、團塊具有如此多變的姿態和表情；都不曾以朱德群的方式使用手中的畫筆。他們重視的是畫筆留在畫面上的結果，而朱德群重視的是畫筆運動的多種方式以及這種運動過程的痕跡。而這恰是中國書法、繪畫的基本藝術手段。」朱德群在抽象創作中大量延用書法元素，然而書法對於朱德群而言並不僅只是作為東西融合的技法或樞紐，他所追求是透過繪畫的過程，驗證自身對中國繪畫核心更深入的理解。《No.569》筆精墨妙的結合，體現「筆記之以形質，墨寫之以陰陽。」的追求，朱德群以西方的繪畫語言，將中國繪畫精髓延續並發揚光大，以自身的藝術實踐，連接勾劃兩種文化的溝通橋樑。

### 真實的繪畫來自回憶

北宋郭熙提出：「要妙奪其造化，必須要漠神於好，莫精於勤，莫大於飽游飫看，歷歷羅列於胸中。」1983年朱德群受北京美術協會之邀，前往中國遊歷山川名勝，重返久違的故土，面對千山萬水的壯麗風光，他的視覺經驗有了更超然與深刻的體悟，進而啟迪他往後色彩層次與明暗構圖的革新。1980年代開始，不見昔日的冥想、沈潛的憂傷，朱德群畫面中油彩的色調與明亮度大幅提升。《藍色篇章》(Lot 184) 中心以藍色為主調性，交錯著粉紅與橘黃的斑斕色彩，形成浮翠流丹豔麗熱鬧的氛圍。朱德群以全面積的自然光，改變過去局部光源局限畫面整體色彩的技巧，形塑一個天光明亮「水光激灑晴方好」的景色。朱德群說：「我的抽象是屬於中國的，屬於中國傳統的唐宋年代的山水。西方畫家畫中的風景是對自然的模仿，而中國畫的山水則與實景有一個距離，是一種符號，是一種更深的有形的自然。畫家的語言已經不是眼睛之所見，而是將眼睛之所見，再通過心靈的感受，然後再表達出來。所以我是越畫越抽象，反過來也越來越接近我自己的中國文化，也就越來越深地感覺到



Lot 184



Lot 182

中國文化的深厚的底蘊……。」創作於1984年的《藍色篇章》朱德群將可視的風景內化為燦爛且奔放的回憶，反映朱德群離鄉背井三十年後，再次面對中國山水內心澎湃與熱烈的情感回應，同時他藉由畫筆幻化他對於傳統山水畫內在精神更深刻的體悟。

### 中西美學本質的共通性

尼古拉·德·斯塔耶爾自由繪畫的態度，喚起朱德群對傳統中國繪畫「求其氣韻，出於物表」不為物限的創作思維，驅使他朝抽象風格的前進，進入新的繪畫階段。如果說尼古拉·德·斯塔耶爾指引朱德群抽象表現的方向，塞尚可說是提供了他造型與構圖的指引。朱德群說：「塞尚給我印象最深的是他駕馭主題的能力，此外他在空間和光線中用富於表現力的符號構築形體的法則也給我以啟迪。」創作於1992年，《陌生之地》(Lot 182) 由於光線的介入，對於黝黑空間結構的色彩產生本質的變化，具有律動性的光線，引發內部空間層次的騷動。畫面中文織頓挫的色彩，蘊含細微色調的變化，主宰遠近空間的多重性關係，如同塞尚所認為：「線是不存在的，明暗也不存在，只存在色彩之間的對比。物象的體積是從色調準確的相互

關係中表現出來。」朱德群借用西方的美學經驗，運用光與色的對比關係，營造畫面虛與實的相對空間，連結東方傳統哲學的宇宙觀，揭示中西美學本質上相通的意蘊。

1990年朱德群搬進了由建築師多明尼克·費侯為他設計的新工作室，明亮與寬敞的工作室以不同的光線照明改變了朱德群的構圖方式。《陌生之地》畫面左右上方的明亮色塊宛如光點瞬間的移動，光線相互交織而產生迷離變化，勾勒出奇幻的場景與動態。朱德群在此並不再追求重現某些特定的場景或物象，而是寄託自我內心的豐富情緒，探求自然界中萬事萬物的基本道理，在抽象的光與色之間，注入了抒情性與深刻的精神內涵，真正如朱德群所言：「我借鑒西方的經驗，發展唐宋美學思想而畫出『無形』的畫，這正是中國繪畫精神的延續。」通過朱德群創作生涯的不斷體會與領悟，實為回顧自身文化的過程，西方的現代語彙與媒材僅是導引，朱德群從書法用筆、山水精神至空間美學注入東方精神，開創了抽象表現主義截然不同的路向，更是對於傳統美學精神的重新詮釋與發揚光大。

瓦西里·康丁斯基《藍色繪畫》1924年作 美國紐約所羅門·古根海姆博物館藏  
Wassily Kandinsky, *Blue Painting*, 1924, Collection of Solomon R. Guggenheim Museum, New York, USA

182

CHU TEH-CHUN (CHINESE-FRENCH, ZHU DEQUN, 1920-2014)

**L'inconnu**

朱德群 陌生之地

Painted in 1992  
oil on canvas  
96.7 x 129.8 cm. (38 x 51 in.)  
signed in Chinese; signed and dated 'CHU TEH-CHUN. 92.' (lower right); titled, signed and dated "L'incnnu" CHU TEH-CHUN 1992";  
signed in Chinese (on the reverse)

**LITERATURE**

*Overseas Chinese Fine Arts Series II: Chu Teh-Chun*, Artist Publishing Co., Taipei, Taiwan, 1999 (illustrated, plate 187, p. 246).

1992 年作  
油彩 畫布  
款識：朱德群 CHU TEH-CHUN. 92. (右下)：“L'incnnu”朱德群 CHU TEH-CHUN 1992 (畫背)

出版  
《華裔美術選集 II：朱德群》藝術家出版社 台北 台灣 1999年 (圖版·第187圖·第246頁)

HK\$ 3,500,000 - 4,500,000

US\$ 448,700 - 576,900



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183

# CHU TEH-CHUN (CHINESE-FRENCH, ZHU DEQUN, 1920-2014)

**No. 569**

朱德群 No. 569

Painted in 1974  
oil on canvas  
93 x 72 cm. (36 ½ x 28 ¼ in.)  
signed in Chinese; signed 'CHU TEH-CHUN.' (lower right); signed, dated and titled 'CHU TEH-CHUN 1974 No. 569.';  
signed in Chinese (on the reverse)

**PROVENANCE**

Private Collection, Europe

This work is to be sold with a certificate of authenticity issued by Atelier Chu Teh-Chun.

1974 年作  
油彩 畫布  
款識：朱德群 CHU TEH-CHUN. (右下)；CHU TEH-CHUN 朱德群 1974 No. 569. (畫背)

來源  
歐洲 私人收藏

附朱德群工作室開立之作品保證書

**HK\$ 1,800,000 - 2,600,000**

**US\$ 230,800 - 333,300**



皮埃爾·蘇拉熱《繪畫1953年5月23日》  
1953年作 英國 倫敦 泰特現代美術館藏  
Pierre Soulages, *Peinture, 23 Mai 1953, 1953*,  
Collection of the Tate Modern, London, UK



© ADAGP, Paris 2017

This fall, Poly Auction Hong Kong presents a series of works by Chu Teh-Chun, from 1960s work on paper to oil work from the 1990s in gorgeous colour. Over the course of these decades, a number of important changes occurred in Chu's art, in areas such as his use of calligraphy and ink elements, or in terms of light and colour; these works testify to the growth and breakthroughs he experienced during the different periods of his life and the special artistic qualities he sought. As Chu put it, "In each period I see different things; I think different things. Thus the colours and conceptions that I ultimately express in my work are different, and the look of my work has gradually changed in each different period."

Pan Tianshou, in his *Essays on Painting Techniques in Ting Tian Studio*, wrote that "In using the brush, one must emphasize texture and energy; brushwork must be calm and flowing, yet firm and forceful." Chu Teh-Chun's firm grounding in calligraphy techniques is shown in both his later works as well as earlier ones such as this *Sans titre* (Lot 185). In it, Chu's horizontally extended lines display traditionally admired qualities of calligraphy in his naturally powerful "skeletal" brushwork and in strokes that are "tightly-knit, strong, and loop into the far distance." The square corners of the brushwork in the left half of the painting recall the rounded corners of the ancient seal-script calligraphy style, while Chu's combination of straight and curved lines produces endless spatial depth. The empty space left at top and bottom, suggesting earth and sky, extend the scope of the painting even further outward. By infusing features of Chinese calligraphy into Western abstract expressionism, Chu Teh-Chun established a new style, richly imbued with an Eastern spirit and flavour.

The washes of colour in the far distance of this second *Sans titre* outline the contours of its subjective, imaginary landscape. The composition

confronts us directly with a powerful sweep from bottom to top, embodying a kind of power beyond mere physical form and suggesting the feeling of gazing at a high peak. The closely-knit and layered brushstrokes in red and blue hues outline the summit of the peak, while the strong sense of movement and the weightiness of its forms imply the long reach of a mountain chain. Chu Teh-Chun noted that "Calligraphic art is in fact abstract art. Even in a figurative painting of a mountain, the artist is not painting a landscape from life, but is observing nature and absorbing it; then, when he has internalized it, he expresses it in the marks of his brush. In this we find the elements of a kind of lyrical abstraction." The elements of this *Sans titre*, absorbed, merged, and refined in Chu Teh-Chun's mind, project the artist's imagination, cultivation, and inner character for all to see. In its shifts between the tangible and intangible, it successfully conveys the admiration of the traditional man of letters in China for the towering heights of a mountain summit, in a work reflective of both the mountain's outer form and inner spirit.

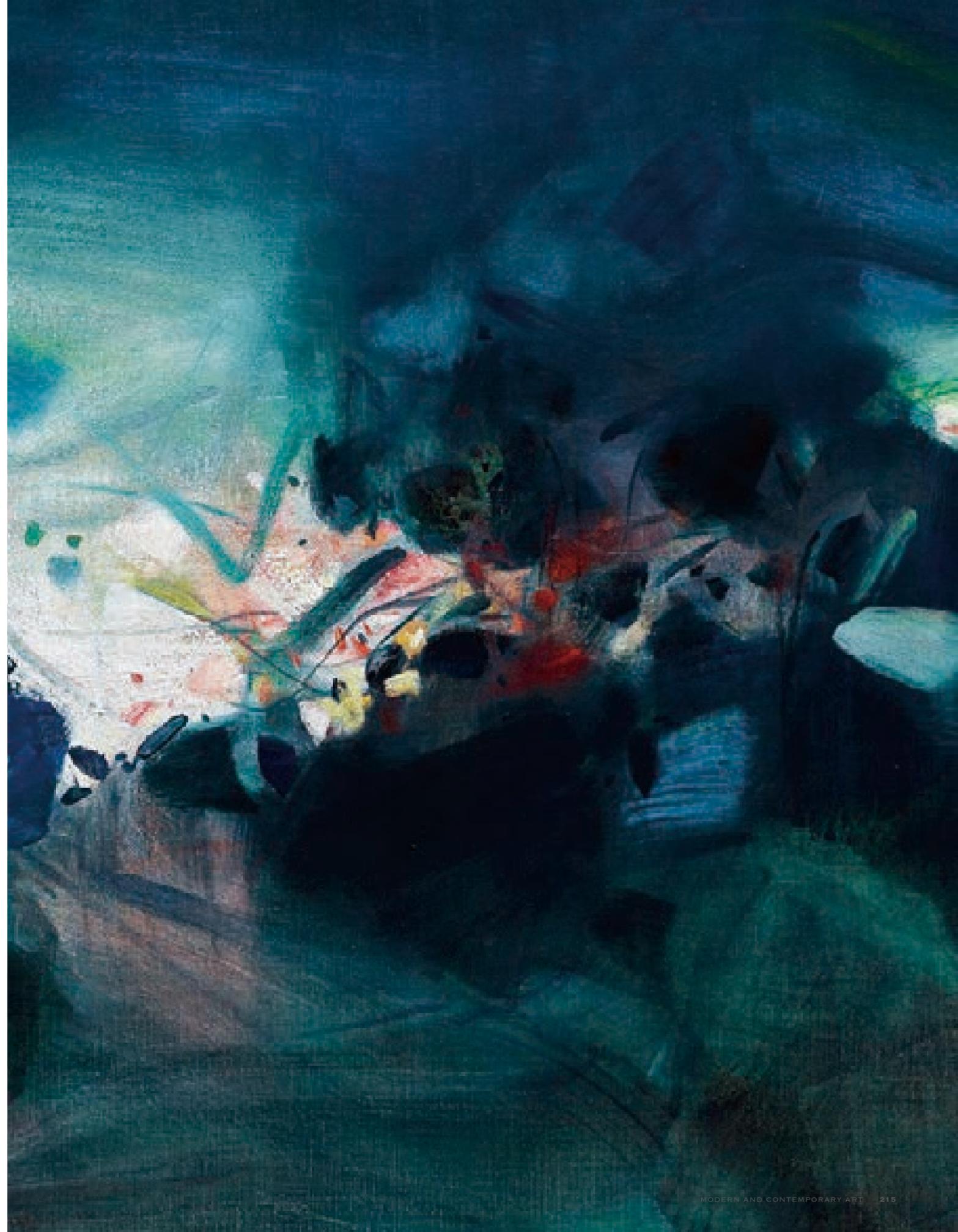
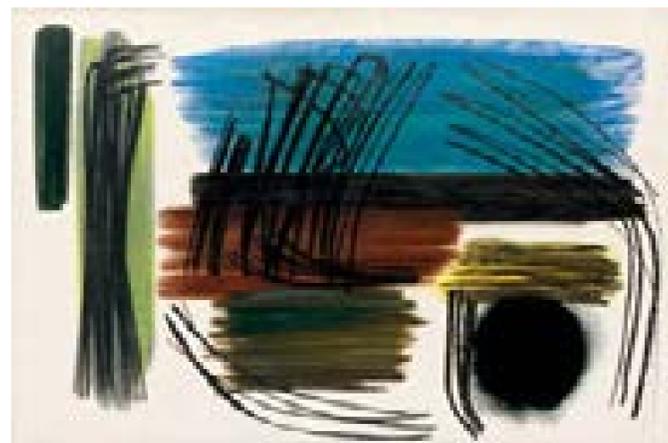
#### BRUSHWORK TRACES FORM AND SUBSTANCE; INK SPEAKS OF YIN AND YANG

In 1969 Chu Teh-Chun took in a retrospective exhibition on the 300th anniversary of Rembrandt's passing, an event which inspired in him new perceptions of colour, light and shadow. The experience spurred a new period of exploration into the effects of light, which would alter the way he structured space on the canvas. In Chu's No. 569 (Lot 183), dating from 1974, colour relationships and their contrasts of light and shadow produce a pictorial space of limitless extension. Oils in brighter hues occupy mostly the lower areas of the large canvas, bursting forth like a sudden peal of thunder, as the lines left by Chu's dry brush passing across the canvas break through the deep silence and stillness of the background. The principal tonality

漢斯·哈頓《T-50繪畫8》1950年作 美國 紐約  
所羅門·古根海姆博物館藏  
Hans Hartung, *T-50 Painting 8*, 1950, Collection of the  
Solomon R. Guggenheim Museum, New York, USA



Lot 185



of the painting, nearly black in the darker areas of the background, creates intense contrasts with the brighter yellow tones of the foreground, helping produce the illusion of an almost infinitely receding space. This No. 569 became the work that would begin Chu Teh-Chun's use of light effects derived from Western colour, and one of the finest exemplifications of its results. At the same time, however, it metaphorically suggests the complementary forces of yin and yang in the Chinese tradition and their mutual ebb and flow. Chu's unique composition and colour contrasts display to the full his harmonious merging of Eastern and Western aesthetics, one that also embodies the traditional humanistic spirit of the East.

Chu Teh-Chun's work pays homage to the important principles of calligraphic brushwork in the Chinese ink tradition, and the notion that painting and calligraphy derive from a single source. At the same time, he stresses the expressive potentials of "the use of ink" in a way that recalls Qing dynasty painter Bu Yantu and his description, in *Answers to the Technique of Painting with Heart*, of how to equally stress the effects of brush and ink, "it is the 'qi' that makes it so...all is nothing more than the brush, and the brush also cannot be separated from the ink. Brush and ink are the outer and the inner sides. The brush is the spirit of the ink, the ink is the brush's weft, and when warp and weft join, the skin is dry, the flesh warm, the tendons grip and the bone is healthy." In No. 569, Chu employs the traditional concept of a dry brush with little ink even in the oil medium; the streaky flavour of the lines on the left suggest the traditional notion that 'the thirsty brush is like a team of thirsty horses; swiftly galloping wild horses difficult to control.' These strokes imitate the dry brush expressiveness of Chinese painting and calligraphy, as Chu deliberately lessens the amount of oil he mixes into his paints. With his relatively dry brush, containing small amounts of these brighter-toned pigments, his up and down sweeps of the brush produce light, streaky traces that break through the inky stillness of the background space, in an echo of the Song dynasty's Xin Qiji, describing fireworks in his *Lyrics to the Melody of Green Jadeite Bowl* (on the first night of a new year), "In the easterly wind, these flowers of the night bloom like a thousand trees, and are blown down like a rain of falling stars." And as Chinese art critic Shui Zhongtian has noted, "Chinese calligraphy and painting have attracted numerous American and European

artists, including Jean René Bazaine, Hans Hartung, Pierre Soulages, Yves Klein, and Robert Motherwell. But none of them have done what Chu Teh-Chun has done, to give these points, lines, and masses of colour such an amazing variety of shapes and expressions; none of them have been able to use the painting brush as has Chu Teh-Chun. What they stressed were the results left on the canvas by the brush. Chu, however, stressed the variety of ways in which the brush could be wielded, and the traces of these different kinds of movement and processes, because those are the most fundamental artistic methods behind Chinese calligraphy and painting." Chu Teh-Chun made extensive use of calligraphic elements in his painting, though for him it was more than just a method or a focal point around which to integrate Eastern and Western painting. What he sought, through the processes of painting, was a kind of validation of his own deeper understanding of the core of Chinese painting. In No. 569, his precise brushwork and sparing use of pigments embodies the Chinese concept that "with the brush we trace out form and substance; in the washes of ink we depict yin and yang." With a Western artistic vocabulary, Chu Teh-Chun extended the essence of Chinese painting and brought it to an even higher point of development. His personal achievements in art formed a bridge for communication that connected two great cultural traditions.

#### TRUE PAINTING DERIVES FROM MEMORY

Northern Song's painter Guo Xi said, "If you want to seize upon the appearance of nature, you must steep yourself in the good, temper yourself with diligence, travel widely and absorb what you see, and retain all of those things in your heart." In 1983, at an invitation from the Chinese Artists Association, Chu returned to China, taking in the landscapes and famous vistas the country he had not seen for so long. The magnificence of its scenery brought him new realizations about visual experience, inspiring the innovations that would soon appear in his layered colours and the contrasting light and shadow of his compositions. Thus, early in the 1980s, the previous sense of deep meditation and latent sorrow disappeared from his work, replaced by more colour and greater brightness. In Chu's *Partie blue* (Lot 184), beautiful swatches of pink and orange tones are interspersed within his primarily blue palette, in a hubbub of bright colours floating amid tones of jade green and blue. In contrast to earlier works, where localized light sources limited



1.



Lot 186

范宽《雪景寒林图》北宋中国天津天津博物馆藏  
Fan Kuan, *Snow-Covered Scene and Cold Forest*, Northern Song, Collection of the Tianjin Museum, Tianjin, China

the spread of colour through the composition, natural light here seems to spread throughout the canvas like "warm light dancing about the rippling waves in the sun (Su Shih)." Chu Teh-Chun said, "My abstraction is a kind of Chinese abstraction; it is part of the Chinese tradition of Tang and Song dynasty landscapes. The scenes portrayed by Western painters are an imitation of nature, whereas in Chinese paintings there is some distance between the landscape and the actual scene. It has become a symbol, a kind of deeper, tangible nature in itself. The artist's vocabulary is no longer what the eye sees, but instead, is what the eye sees after it is filtered through the mind and heart, and then expressed on canvas. So the more I paint the more abstract I get, but conversely, I also get closer and closer to my own Chinese culture. That is, I feel more and more deeply my deep roots in Chinese culture...." In his 1984 *Partie blue*, any visible scenery has been internalized by the artist until it becomes a brilliant and unrestrained image of memory on the canvas. The work reflects the intense surge of feeling Chu experienced upon once again, after 30 years, facing the landscapes of his homeland; at the same time, it reflects his deep realizations about how the essential inner spirit of traditional landscape painting could be transformed and expressed in oil.

#### THE COMMON ESSENCE OF EASTERN AND WESTERN AESTHETICS

The freedom of Nicolas de Staël's attitude toward painting helped galvanize Chu Teh-Chun's shift toward the stance of traditional Chinese painters, who "began with outer appearance, but sought the inner flavour and spirit." It impelled him in the direction of abstract art and began a new phase in his career. But if it was Nicolas de Staël who guided Chu toward abstract forms of expression, Cézanne was his guide when it came to composition and modeling of form. Chu once said, "Cézanne impressed me most with his ability to manage his subject, and beyond that, I was inspired by his principle of constructing forms out of richly expressive motifs in light and space." In *L'inconnu* (Lot 182), dated 1992, Chu's interjection of light brings about a fundamental change in colours within the shadowy dark spaces of the painting, as the pleasingly rhythmic quality of the light sparks a tumult of layered

action in the space within. Its flowing light is punctuated with colours in subtly shifting hues that help further define the sense of near and far spaces. Cézanne held that "Line does not exist, and light and shadow do not exist; all that exists is contrasts between colours. The shape of objects is expressed in accurate relationships between the different hues." Chu Teh-Chun borrowed the aesthetic experience of the West, making use of contrasting relationships of light and colour to create space from the oppositions of seeming form and emptiness in the pictorial space. This, connected with the traditional Eastern view of the cosmos in Chu's work, reveals how universal are the essentials of both Eastern and Western aesthetics.

In 1990, Chu Teh-Chun moved into a new studio designed for him by architect Dominique Perrault, and its bright, open spaces, illuminated from several sources, helped change in his approach to composition. In *L'inconnu*, regions of bright colour in the upper left and right are like shifting points emitting light, and as their light weaves together it produces indistinct shifts to outlines a fantastical scene and the motion within it. Chu is no longer concerned here with reproducing specific scenes or objects, but makes the painting a projection of his own rich inner feelings, exploring the basic essence of things in the natural world. Chu injects deep and lyrical emotional meaning into his composition of abstract light and colour; he once said, "I take advantage of Western experience, using it to develop the aesthetic ideas of the Tang and Song, and producing these paintings of 'the intangible.'" They are precisely an extension of the spirit of Chinese painting." The work of Chu Teh-Chun, given his continuing insights and realizations during his career, in fact provides a kind of retrospective view of his own Chinese culture. The modern Western artistic vocabulary and medium that he employed provided him with a channel, but in so many other ways Chu also injected an Eastern spirit into his work, from his brushwork techniques to the spirit of Eastern landscapes to its aesthetics of space. In so doing, Chu opened up an entirely new path for abstract expressionism, while once again reinterpreting the spirit of traditional aesthetics and raising them to new heights.

184

CHU TEH-CHUN (CHINESE-FRENCH, ZHU DEQUN, 1920-2014)

**Partie bleu**

朱德群 藍色篇章

Painted in 1984  
oil on canvas  
55 x 46 cm. (21 ¾ x 18 in.)  
signed in Chinese; signed 'CHU TEH-CHUN.' (lower right); titled, signed and dated "'Partie bleu" CHU TEH-CHUN 1984';  
signed in Chinese (on the reverse)

**PROVENANCE**

Private Collection, France

This work is to be sold with a certificate of authenticity issued by Atelier Chu Teh-Chun.

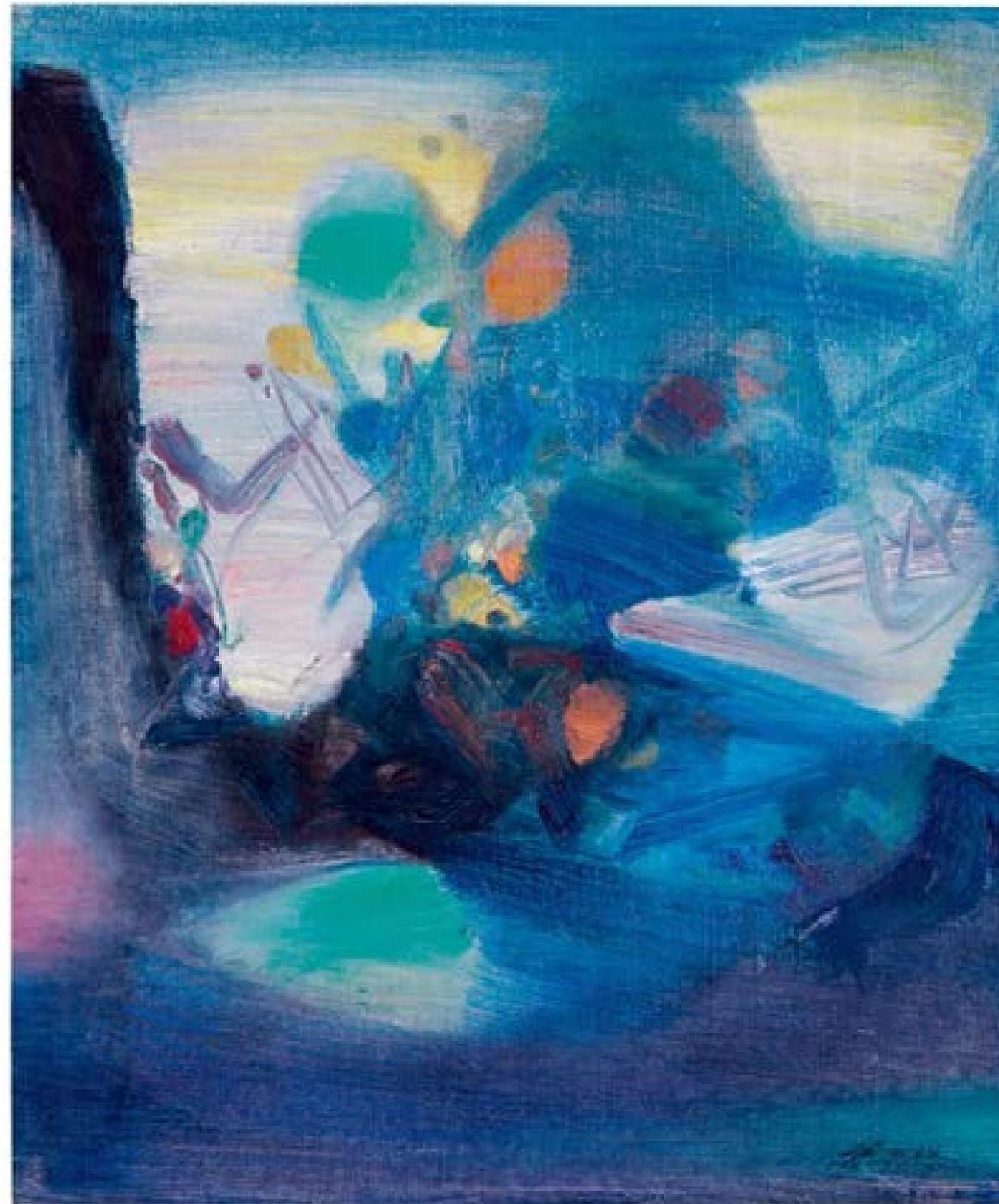
1984 年作  
油彩 畫布  
款識：朱德群 CHU TEH-CHUN. (右下)："'Partie bleu" 朱德群 CHU TEH-CHUN 1984 (畫背)

來源  
法國 私人收藏

附朱德群工作室開立之作品保證書

HK\$ 750,000 - 950,000

US\$ 96,200 - 121,800



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## CHU TEH-CHUN

(CHINESE-FRENCH, ZHU DEQUN, 1920-2014)

### Sans titre

朱德群 無題

Painted in 1995  
gouache and watercolour on paper  
50 x 32.5 cm. (19 ¾ x 12 ¾ in.)  
signed in Chinese; signed and dated 'CHU TEH-CHUN. 95.' (lower right); dated and signed 'le 2 mai 1995 CHU TEH-CHUN.'; signed in Chinese (on the reverse)

### PROVENANCE

Acquired directly from the artist  
Christie's Paris, 5 June 2014, Lot 103  
Private Collection, Asia

This work is to be sold with a certificate of authenticity issued by Atelier Chu Teh-Chun.

1995 年作  
水粉 水彩 紙本  
款識：朱德群 CHU TEH-CHUN. 95. (右下)；le 2 mai 1995 朱德群 CHU TEH-CHUN. (畫背)

來源  
直接得自於藝術家  
佳士得 巴黎 2014年6月5日 編號103  
亞洲 私人收藏

附朱德群工作室開立之作品保證書

HK\$ 380,000 - 500,000

US\$ 48,700 - 64,100



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## CHU TEH-CHUN

(CHINESE-FRENCH, ZHU DEQUN, 1920-2014)

### Sans titre

朱德群 無題

Painted in 1961  
ink on paper  
35.5 x 53.5 cm. (14 x 21 in.)  
signed in Chinese; signed 'CHU TEH-CHUN.' (lower right); signed inscribed and dated 'CHU TEH-CHUN No. 103. (57 x 38) 1961.'; signed in chinese (on the reverse)

### PROVENANCE

Christie's Paris, 28 May 2008, Lot 196  
Private Collection, France

This work is to be sold with a certificate of authenticity issued by Atelier Chu Teh-Chun.

1961 年作  
水墨 紙本  
款識：朱德群 CHU TEH-CHUN. (右下)；CHU TEH-CHUN 朱德群 No.103.  
(57 x 38) 1961. (畫背)

來源  
佳士得 巴黎 2008年5月28日 編號 196  
法國 私人收藏

附朱德群工作室開立之作品保證書

HK\$ 400,000 - 600,000

US\$ 51,300 - 76,900

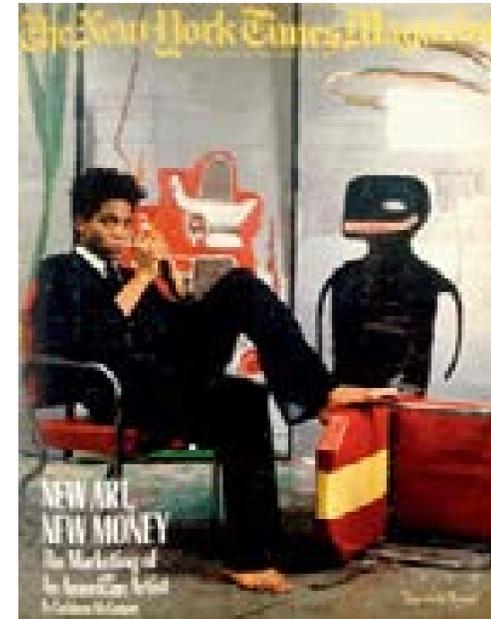


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尚·米榭·巴斯基亞  
JEAN-MICHEL BASQUIAT

©THE ESTATE OF JEAN-MICHEL BASQUIAT / ADAGP, PARIS - SACK, SEOUL, 2017



1.



2.

1. 巴斯基亞於1985年2月10日《紐約時報》週刊封面  
Basquiat on the cover of *New York Times*, 10 February, 1985.

2. 巴斯基亞於工作室中創作  
Basquiat working in his studio

隨著戰後紐約取代巴黎成為世界藝術的中心，1960至70年代普普藝術和觀念藝術、極簡主義等流派發展到頂點，1980年代初期，傳達強烈情感的具象表現、扭曲的形態和粗獷的筆觸為特徵的新表現主義，開始在歐美藝壇蔚為風尚，此時尚·米榭·巴斯基亞以大膽、創新的風格迅速在紐約藝壇嶄露頭角，他自由奔放的創作打破了社會階層的隔閡，在普普藝術後更進一步地突破大眾文化與精緻藝術的藩籬，跨越不同的地域、文化和時代，至今仍持續啟迪當代藝術的發展。

### 「光芒四射的孩子」

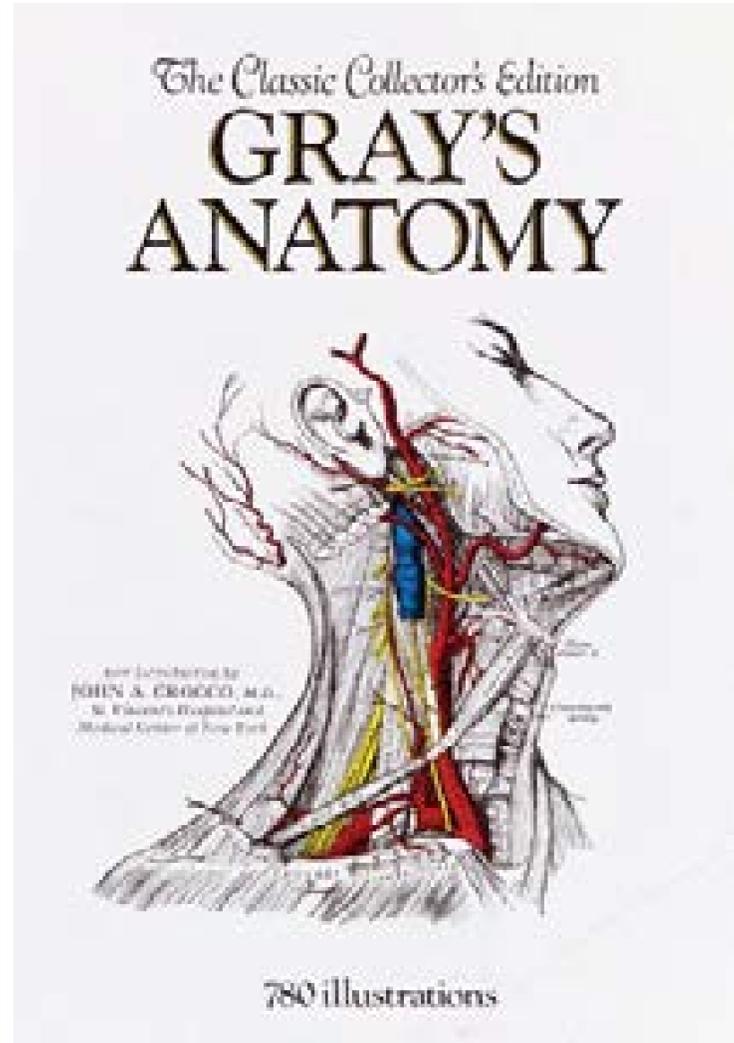
巴斯基亞在童年時即表現出對於藝術的喜好與熱情，經常參觀美術館的展覽，並在母親與外祖父母的影響下對音樂充滿興趣，英文與西班牙文是他的母語，語言與文字在往後也成為他創作的重要元素。1977年他和朋友阿爾·迪亞茲以「SAMO」(SAME Old shit 意即「老掉牙的廢話」)為化名，在蘇活區等地方進行塗鴉創作，1979年他以「SAMO已死」宣布個人塗鴉藝術的完結後正式投入創作。隔年的首次群展「時代廣場展」即與當

時崛起的珍妮·侯哲爾、奇奇·史密斯等人一起展出，展覽不僅引起熱烈重視，策展人傑佛瑞·迪奇在《美國藝術》中撰文特別提及了巴斯基亞的創作「是德庫寧與地鐵噴漆塗鴉的傑出結合」。1982年開始，在頻繁的創作與曝光下，他接連在歐洲和美國舉行的個展得到了評論界和學術界的高度評價，並獲邀參加德國卡塞爾文件展和惠特尼雙年展成為當中最年輕的藝術家，1984年時巴斯基亞首度在美術館舉行個展，隔年二月成為《紐約時報》週刊的封面人物，此時所創作的《無題》(Lot 187)見證了他風格轉變最為多元與成熟的時期，標誌著這位最為神話與傳奇性的當代藝術家創作生涯的高峰。

在巴斯基亞創作的廣泛主題中，人像無疑是他最具代表性的題材，《無題》呈現人物重疊的立體輪廓，巴斯基亞刻意的分離線條與色塊描繪，觀者彷彿透視一般可以看到主角身體與手部的血管與細節，不論是油彩的豐富肌理或自在遊走的油畫棒線條，皆可見鮮明大膽的色彩應用與充滿爆發力的狂放筆觸，清晰流露了藝術家的自信與銳氣。巴斯



1.



2.

基亞童年時因車禍受到重傷，在醫院的休養期間內母親送給他《格雷的解剖學》一書，當時的經歷與書中解剖圖片對他產生深刻影響，也反映在《無題》中對於人物軀體的分析與刻畫，紅色與藍色線條似乎分別代表動脈與靜脈血管，巴斯基亞迅捷肯定的線條同時象徵了血液的流動，人物腹部中央的黑色圓圈上覆以白色顏色彷彿填補，也許是他當時切除脾臟而遺留在身上的傷口癒合，藝術家在作品中傳達了自身的童年回憶和經驗，如巴斯基亞所言：「我開始一張作品然後完成它，我創作時不去想藝術，我只是思考生活。」《無題》因而在他對於周遭日常的表述外，帶有濃厚的自傳色彩，成為他極為少有的自我形象表達和書寫。

若仔細研究畫面細節，會發現《無題》人物

身體中央的字母「RDS」並非一個完整的單字，也彷彿被左側的洞掩蓋，讓人猜想完整的字義為何。語言與文字符號在巴斯基亞的作品頻繁出現，但絕非僅為了傳遞文字訊息，如他在訪談中所說的：「我劃掉文字所以你會更看到它們，事實上，它們被遮掩而令你更想閱讀。」畫面的文字看似隨意而偶然寫下，卻是藝術家的巧妙安排，他仔細思考出現的位置和意義以及在作品中如何地誘發觀眾深思。藝術史學者理查德·馬歇爾解析道：「對於巴斯基亞來說，字義不需要與它的用途相關，他將單字當作抽象物來應用，可被視為直線和曲線的安排而共同組成視覺圖案。印刷字體在視覺與圖形上的影響足以獨立成為藝術表現形式。」《無題》中的字母同時可被視作視覺符號與線條的組

1. 威廉·德庫寧《紅心皇后》1943-1946年作 美國華盛頓特區史密森尼學會赫希杭博物館和雕塑花園藏  
Willem de Kooning, *Queen of Hearts*, 1943-1946, Collection of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D. C., USA

2. 《格雷的解剖學》封面  
Cover of *Gray's Anatomy*

合，即與人物和畫面元素的前後並列形成多種層次的表述，巴斯基亞在當代的符號表現中進行了應用與拆解，卻又回歸最基本的點、線、面組構，以此創造出極具震撼力的構圖形式。

另一方面，這不僅僅是繼承二十世紀以來畢卡索、馬諦斯到吉爾伯特與喬治等藝術家對於圖像與文字的並置，據巴斯基亞的友人、同為藝術家的布萊恩·葛姆雷所述：巴斯基亞藏書包括了達文西素描畫冊，書中的1635張插圖對他產生非常大的影響，也曾以此為題在1983年創作了版畫《男人體的研究》。《無題》中的人體解剖與透視體現了來自達文西手稿的影響，更是巴斯基亞上溯至文藝復興時期對於人類本質的研究，與紐約1950年代盛行的「行動繪畫」與自動性書寫相結合，人體的模仿與精確比例已不是創作重心，藝術家以創作時的動態剖析線條和色塊的組構，注入了對於形體和色彩的主觀詮釋。巴斯基亞的人像實為精神性的表達，畫面的每個符號、文字和形象如同他的生活片段和瞬間當下的記錄。

《無題》中人物的臉部表現乍看下來自畢卡索的立體派結構，對於五官細節的強調與造型顯示出非洲文化傳統面具的特徵，反映巴斯基亞對於自身文化的探索。右臉側邊運用飽和的紅、黃、藍三色延伸至嘴唇的輪廓，帶有獨特的裝飾意味。人物以線條的分隔描繪了正面與側面的輪廓，在五官的切割組合與雙眼相異的結構和描繪方式下，彷彿人物的連續動態與間歇，同時呈現主角的不同面向。畫面中人物形體輪廓的分離、肢體器官的突出與背景散落的幾何形狀等，線條的連貫或虛化與色塊不必然的分離或重合，此間對於形象和事物的拆解與組構隱含了後現代主義的「解構」特質，巴斯基亞的構圖和形式元素超越觀者的慣性與認知，因而突破我們舊有的既定印象，引導並觸發了嶄新視覺感受與生活經驗的連結，拓展了具象主題的深度與表現形式。《無題》因而在多樣化的符號隱喻與形式挪用中，藝術家以置入自身經歷的形像書寫，突顯時代特徵與跨文化的交錯，實為巴斯基亞成熟的創作總結，影射了他不凡而波瀾起伏的傳奇人生。



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From New York replacing Paris as the world's art centre after the 2nd World War, to art trends such as Pop Art, Conceptual Art and Minimalism at their peaks between the 1960s and the 1970s, up to the early 1980s, with Figurative Expression and strong emotions, Neo-expressionism characterized by distorted forms and raw strokes began to hold sway in the art worlds of Europe and the U.S.. At the time, Jean-Michel Basquiat rapidly stood out in the art scene of New York with his audacious and innovative style. His free and untrammelled creation broke barriers of social hierarchy, further surmounting the fences between the culture of the mass and fine art after Pop Art. His art traversed different regions, cultures and times and continues to inspire the development of contemporary art.

#### “THE RADIANT CHILD”

In his childhood, Basquiat already manifested his love and passion for art. He frequented

exhibitions in the museums and was extremely interested in music under the influence of his mother, grandfather and grandmother. English and Spanish were his mother tongues; languages and texts also became a major element in his creation in the future. In 1977, he and his friend Al Diaz used the pseudonym “SAMO”(SAmE Old shit) to make graffiti in Soho and elsewhere. In 1979, with the declaration that “SAMO is dead”, he announced the end of his graffiti art before formally devoting to art-making. “Times Square Show”, the first group show he participated in next year assembled emerging artists at the time like Jenny Holzer, Kiki Smith, etc. In addition to the great attention it aroused, curator Jeffrey Deitch's article for *Art in America* especially mentioned Basquiat's art as “a knock-out combination of de Kooning and subway spray-paint scribbles”. Starting from 1982, he attained a great productivity and a high frequency of exposure, successively holding solo shows in Europe and



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尚·米榭·巴斯基亞《無題》1982年作 蘇富比紐約2017年5月18日成交價：110,487,500美元  
Jean-Michel Basquiat, *Untitled*, 1982, Sotheby's New York, 18 May 2017, sold for US\$ 110,487,500



1.

1. 巴布羅·畢卡索《瑪麗·泰瑞莎·華特肖像》1937年作  
Pablo Picasso, *Portrait of Marie-Thérèse Walter*, 1937

2. 尚·米榭·巴斯基亞《男人體的研究》1983年作  
Jean-Michel Basquiat, *Academic Study of the Male Figure*, 1983

3. 李奧納多·達文西《男人解剖圖》約1490-1493年作  
Leonardo da Vinci, *A male anatomical figure showing the viscera and principal vessels*, c.1490-1493

4. 喀麥隆面具 德國法蘭克福世界文化博物館藏  
Mask, Cameroon, Collection of the Museum of World Cultures, Frankfurt, Germany

the U.S. highly acclaimed by critics and academia. He was also invited to participate in Documenta in Kassel, Germany and the Whitney Biennial as the youngest artist on show. In 1984, Basquiat held his first solo show in a museum. In February next year, he was on the cover of *New York Times* magazine. *Untitled* (Lot 187) made at the time undoubtedly testifies to the period when he made the most diverse and mature shifts in style, marking the peak of the career of the most mythic and legendary contemporary artist.

Among the diverse subjects in Basquiat's art, portrait is certainly the most representative. *Untitled* represents superimposed three-dimensional contours of a figure. The artist intentionally separated the depictions of lines and colour areas, enabling the viewer to perceive, as if to see through the veins and details of the protagonist's body and hand. Whether the rich texture of oil or freely wandering lines of oil sticks, they all show bright and bold colour applications and unruly strokes filled with explosive force,



2.

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3.



4.

clearly disclosing the artist's confidence and dash. Basquiat was seriously wounded after a car accident in his childhood; his mother gave him a book titled *Gray's Anatomy* when he stayed in the hospital for recovery. The experience and the anatomic pictures in the book cast a profound influence on him, which is also reflected in the analysis and depiction of body in *Untitled*. The red and blue lines seem to respectively represent arteries and veins. Basquiat's fast and sure lines also symbolize the running of blood. The white colour covering the black circle at the centre of the figure's belly seems to fill up something, perhaps indicating the healed wound left on his body after his spleen was amputated. The artist conveyed his own memories and experiences of his childhood in the work, just like he said, "I start a picture and I finish it. I don't think about art while I work. I try to think about life." Thus *Untitled* is not only his account of daily life in the surroundings; it is also highly biographical, as a very rare piece where he expressed his own

image and writing.

In examining details of the tableau, one finds the characters "RDS" at the core of the figure's body in *Untitled* do not compose a complete word. They also seem to be covered by the hole to the left, leaving the viewer to guess the full meaning. Signs of language and letters frequently appear in Basquiat's oeuvre, but they are not simply to convey meanings through words. Like he said in an interview, "I cross out words so you will see them more: the fact that they are obscured makes you want to read them." Although the texts on the picture seem to be written randomly and by chance, they are cleverly arranged by the artist. He carefully thought about their locations and meanings, as well as how to induce the viewer to ponder through the work. Art historian Richard Marshall explained, "To Basquiat, the meaning of a word was not necessarily relevant to its usage because he employed words as abstract objects that can be seen as configurations of straight and curved lines that come together to form a visual

pattern. The visual and graphic impact of printed letters was sufficient enough to stand alone as an artistic expression." The characters in *Untitled* can also be regarded as combinations of visual signs and lines. In other words, the juxtapositions at the fore and the back of characters, figure and pictorial elements form a multi-layered formulation. Basquiat applied and dissected expressions of contemporary signs yet he also returned to the most basic construction of points, lines and planes, thus creating an extremely shocking compositional form.

On the other hand, the juxtaposition of graphs and letters not only followed artists like Picasso, Matisse and Gilbert & George in the 20th century. As Brian Gormley, an artist and a friend to Basquiat, put it: Basquiat's book collection includes a book of sketches by da Vinci; the 1635 illustrations therein had a great impact on him; Basquiat also made a screen print about these, titled *Academic Study of The Male Figure* in 1983. The body anatomy and the perspective manifest

influences of da Vinci's manuscripts; they also represent Basquiat's study of human essence traced back to the Renaissance. Combined with the trendy Action Painting in New York in the 1950s and automatic writing, the core of creation no longer lies in imitating the body and accurate proportions. The artist dissected and analyzed constructions of lines and colour areas through the motion at the instance of creation, imbuing a subjective interpretation of shape and colour. Basquiat's portrait is indeed a spiritual expression; each sign, word and figure on the picture are like immediate documentation of instants of his life.

At the first glance, the figure's facial expression in *Untitled* comes from Picasso's cubist construction; the emphasis on the details of the features and the form reveal traits of traditional masks of African cultures and reflect Basquiat's exploration on his own culture. At the right side of the face, the artist used saturated red, yellow and blue which extend to the lip's contour and carry a special decorative sense. The figure is depicted by lines separating the contour of the front and

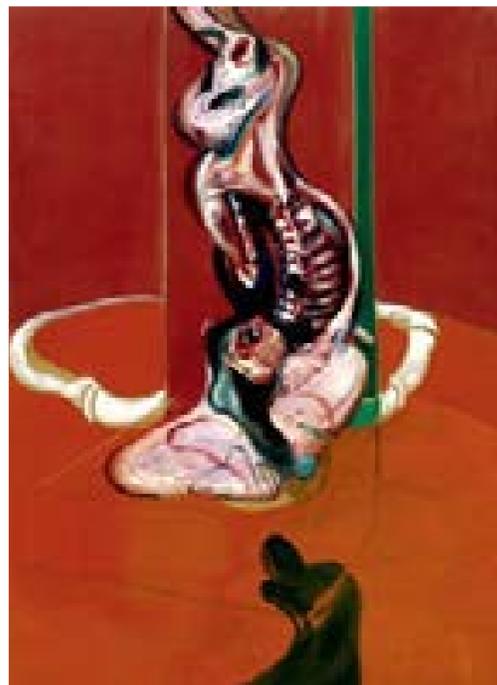
that of the profile. By dividing and combining the features and the differentiated structures and depictions of the two eyes, the picture seems to represent the figure's motion and intervals while showing various faces of the protagonist. The picture contains separated contours of the human figure, the protrusions of limbs and organs, dispersed fallen geometric shapes in the background, etc. The lines either continue or disappear, the coloured areas are not always separated or overlapped; the dissection and structuring of images and things here imply traits of post-modernist "deconstruction". Basquiat's composition and formal elements exceed the viewer's pattern and cognition and therefore breaks our fixed impression, leading to and catalyzing brand new visual feelings and connection of life experience, expanding the depth and form of expression of figurative themes. Thus, amid the diversified metaphors of signs and the appropriation of forms in *Untitled*, the artist highlighted particulars of the times and cross-cultural intersections through image-writing involved with personal experience. It indeed sums up Basquiat's art in its maturity and implies his unusual legendary life filled with ups and downs.

1. 阿什爾·高爾基《不耐煩》1945年作  
Arshile Gorky, *Impatience*, 1945

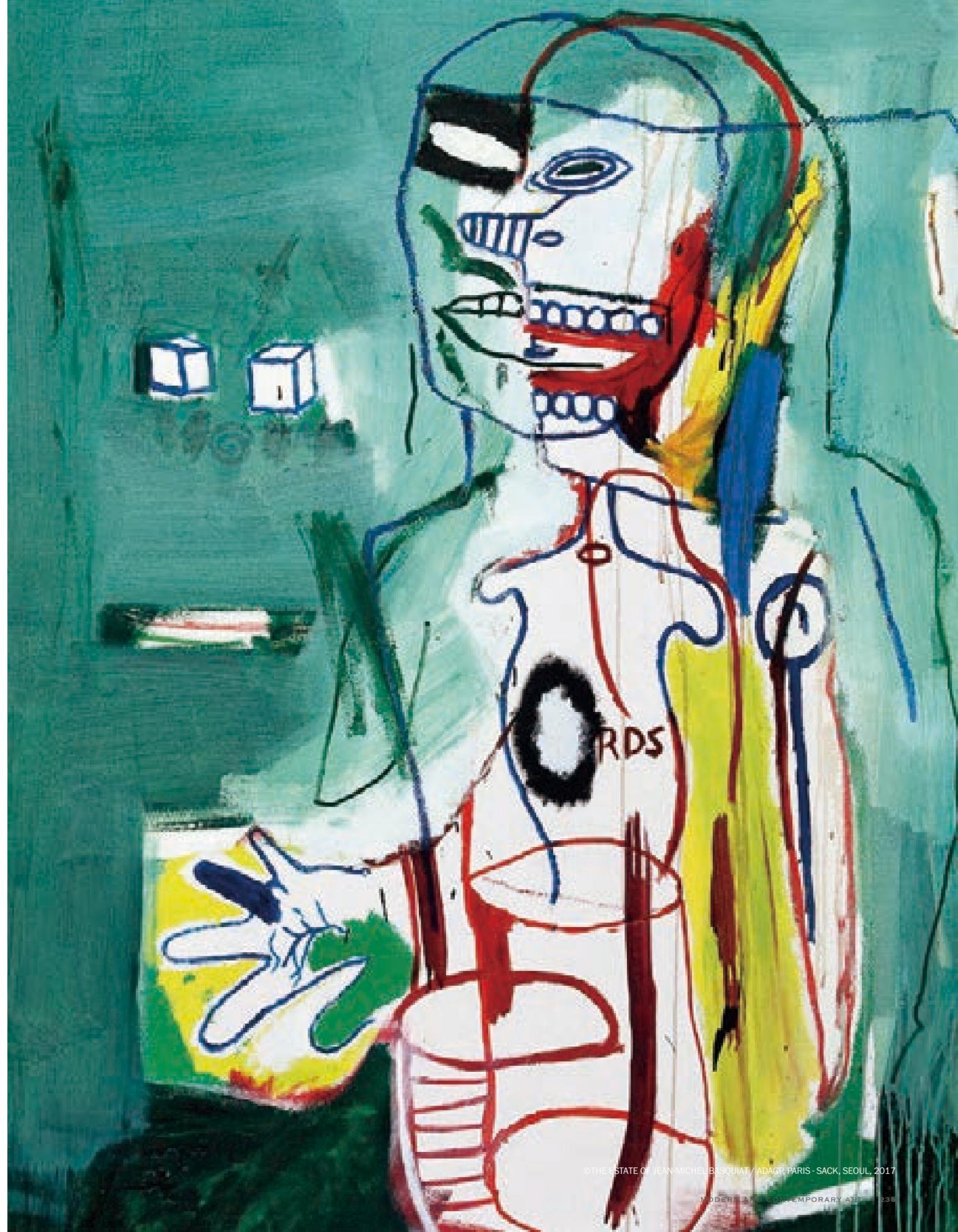
2. 法蘭西斯·培根《受難的三張習作》(右聯)  
1962年作 美國 紐約 所羅門·古根漢美術館藏  
Francis Bacon, *Three Studies for a Crucifixion* (Right Panel), 1962, Collection of The Solomon R. Guggenheim Museum, New York, USA



1.



2.



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MODERN AND CONTEMPORARY ART 238

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○ 187

## JEAN-MICHEL BASQUIAT (AMERICAN, 1960-1988)

### Untitled

尚·米榭·巴斯基亞 無題

Painted in 1984  
acrylic and oilstick on canvas  
183 x 122 cm. (72 x 48 in.)

#### PROVENANCE

Mary Boone Gallery, New York, USA / Galerie Bruno Bischofberger, Zurich, Switzerland  
Private Collection  
Sotheby's London, 22 June 2007, Lot 343  
Christie's London, 18 October 2013, Lot 29  
Duhamel Fine Art, Paris, France  
Private Collection, Europe

#### EXHIBITED

Switzerland, Zurich, Galerie Bruno Bischofberger, *Jean-Michel Basquiat: New Works*, 1 January-16 February, 1985.

#### LITERATURE

*Jean-Michel Basquiat*, Galerie Enrico Navarra, Paris, France, 2000 (illustrated, plate 2, p. 16).

1984 年作  
壓克力 油畫棒 畫布

來源  
美國 紐約 瑪麗布恩畫廊 / 瑞士 蘇黎世 布魯諾畢崇比格畫廊  
私人收藏  
蘇富比 倫敦 2007年6月22日 編號 343  
佳士得 倫敦 2013年10月18日 編號 29  
法國 巴黎 杜阿梅拉畫廊  
歐洲 私人收藏

展覽  
1985年1月1日-2月16日「尚·米榭·巴斯基亞：新作」布魯諾畢崇比格畫廊 蘇黎世 瑞士

出版  
《尚·米榭·巴斯基亞》那瓦哈畫廊 巴黎 法國 2000年（圖版·第2圖·第16頁）

HK\$ 30,000,000 - 50,000,000

US\$ 3,846,200 - 6,410,300



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Lot 188

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## 草間彌生 YAYOI KUSAMA

### 執念藝術的無限宇宙

《富士山 (QPWE)》(Lot 188)、《圓點和圓點 (QASTOL)》(Lot 189) 兩件作品皆延續「無限的網」系列單一色調構圖，以鋪天蓋地的「網眼」或「圓點」，實踐草間彌生無限反覆與增生的幻覺藝術。《富士山 (QPWE)》從早期均一質的畫面，沒有起點、終點與中心構圖，轉換至運用幾何圖形排列架構畫面的場景，考驗藝術家對於景物之間層次關係安排的思考。而《圓點和圓點 (QASTOL)》通過圓點消弭實體界限的過程，進入永恆時間的無限和宇宙的絕對性當中，體現「消融自我，回到宇宙的自然狀態」。兩件作品雖是截然不同的風景和抽象組構，但本質上卻共同表現草間彌生的「執念藝術」，透過具象與抽象的風格轉換，提供觀者思考周遭事物與自我存在的意義，同時成為解析草間彌生創作思路演繹的最佳典範。

草間彌生以單色統御畫面的手法，源自於五十年代旅居美國時開始的「無限的網」系列，她使用單一色彩堆疊的網眼，營造平面的立體視覺效果。1960年草間彌生「無限的網」系列作品獲邀參加德國勒沃庫森市立博物館舉辦單色畫重要展覽，同時參展的藝術家包含盧齊歐·封塔納、伊夫·克萊因及皮耶羅·曼佐尼與馬克·羅斯科，從此奠定藝術家單色繪畫的發展基礎。《富士山

(QPWE)》沿襲單色構圖，以紅色作為畫面中唯一的色彩，草間彌生突破過去以網線完全覆蓋畫布的抽象表現，進一步增加了點、線、面的元素架構具象的風景。她摒棄色彩間的組合，僅以紅白兩色營造出視覺衝擊，掌握幾何形狀疏密分佈的差異，呈現單色下景物多重層次的次序關係。畫面中「網紋」的構造不再單純地僅是纖細線條編織的網狀，而是發展成類似顯微鏡下有機細胞結構的複雜排列，「網紋」與「網點」有機性重複與繁殖的延伸，反映草間彌生觀察大自然後的想法，她藉由創作發出對人類的省思，感悟宇宙的浩瀚，自身不過是渺小的存在，如同她說：「無限在宇宙是否還是無限？我察覺到這件事，想要觀察自己生命這一點，我的命也是一個點，是億萬粒子中的一點。」

日本古老和歌集《萬葉集》對富士山如是描述：「鎮國之神靈，屬此大和山。駿和富士嶺，百看亦不厭。」富士山視為大和民族精神與文化象徵，在甫剛結束於日本東京的草間彌生大型回顧展「我永遠的靈魂」，展覽入口的迎賓之作，便是一件巨大尺幅的彩色富士山《當生命無限閃耀於宇宙》，如此的安排足以證明藝術家對於富士山賦予精神意義的重視。富士山是草間彌生相當喜愛的題



Lot 188

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材之一，在1980年代她數度以「富士山」為題進行創作，但由於當時空間的限制未能創作較大尺幅之作品，草間彌生在藝術生涯的不同階段，數度以此為主題，在她為數不多的具象風景創作中，凸顯藝術家對於此景情感的聯繫與對「富士山」精神意念的認同。

經過數年繪畫技巧的累積，創作於2005年的《富士山 (QPWE)》無論塊面的俐落亦或是幾何形狀的多樣性都有了傑出的精進。畫面採取對稱的構圖，下方山腳的村莊雖是沿著地平線橫向錯落，富士山的中央卻以紅色圓點縱向排列，似乎影射了富士山為活火山的本質，隱含著向上噴發的無限能量。草間彌生經過對此

主題的反覆思考，即使是相同的雲朵她也使用不同的排列元素，力求增添畫面的變化與趣味性。《富士山 (QPWE)》作為藝術家放大尺寸的創作，不單是對於構圖的特殊偏愛，也是自我技藝提升的肯定與驗證。

弗朗西斯·莫里斯泰德現代美術館館長說：「草間彌生的作品具有這樣一些重要性，如本能地甘冒風險的慾望、以進行某種發明或接受外在的影響來不斷提高自我的能力、實踐純粹的藝術野心等，這些其藝術的支柱。儘管作品形式看上去似乎從根本上改變了，但在對系統和模式的關注、對黑白色彩和鮮豔色彩的運用以及在無限廣大與微觀世界、

抽象與具象、黑與白等相反事物的對比方面，草間彌生的作品是一以貫之。」

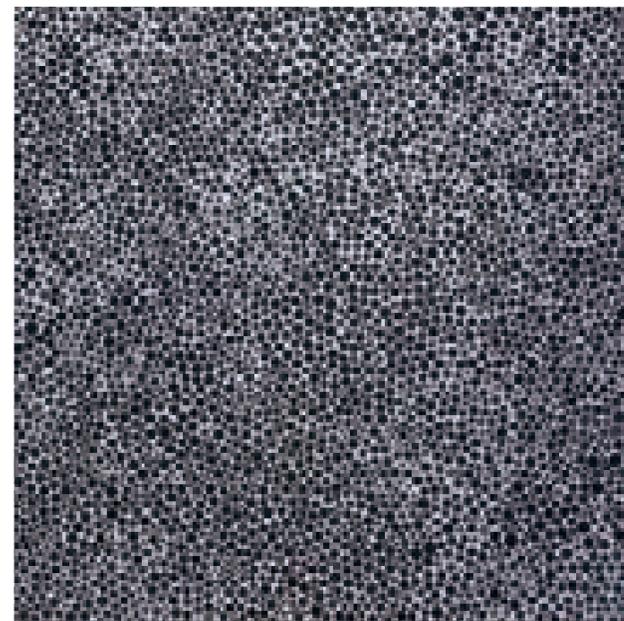
圓點是草間彌生的核心哲學，從小罹患強迫症的她，遭受幻覺所困擾，她眼中世界的物質形狀都解體或幻化成圓點擴散在空間中，然而她為了對抗疾病，以畫筆記錄下鋪天蓋地的幻覺狀態，通過將周圍的物質都化作圓點粒子的儀式，使得自我存在完全埋沒於這些圓點之中，抹消焦慮與不安的束縛，將自我的形體消融和永恆合而為一，如她所說的：「在消融特殊自我的過程中，人就會回到無窮的宇宙中心了。」

由1950年代的《積累》起始，圓點成為草間彌生創作中最重要的構成元素，她說：「圓點是不能單獨存在的，就像人與人的交往一樣。三三兩兩和更多的圓點變成一種運動。地球不過是宇宙百萬顆恆星中的一個圓點。圓點是通往無限的一種方式。」草間彌生透過使用圓點為符號，暗示生命繁衍的無窮生命力與宇宙之浩瀚，呼應康定斯基在《論點線面》中有這樣的闡述：「點在繪畫中本身就是最簡潔的形，點的重複成了強化內在聲音的有力手段。」不同於早期作品保留藝術家運筆下的軌跡與不完美的手繪輪廓，到了1980年的圓點，在草間彌生鉅細靡遺的重複平塗下，演變成精確的幾何均質圓形。1990年代後的圓點，開始引用光線明暗的變化，為平面圓點添加陰影的漸層效果，呈現球型的立體思維。創作於2007年的《圓點和圓點

(QASTOL)》延續1990年代的球面圓點，黑色圓點有些採取不透明的厚塗，有些環繞極稀薄的顏料，同時暗示光線的穿透性。大小不一的圓點非規整的排列，肆意地填充空間的安排，蘊含著無限的生命力在畫面中自由交織與擴張，大小不一的聚集創造明滅晃蕩的錯覺。《圓點和圓點 (QASTOL)》黑銀對比的色調，幻化對宇宙物無數光點的想像，草間彌生集結了數十年對於「圓點」的琢磨，在單純的色調中，圓點彷彿潛伏在潛意識裡的光點，鋪展出一個大宇宙的空間。

運用不同形狀圓點組織並列，顯示草間彌生對於物質內在特性的思考。《圓點和圓點 (QASTOL)》以重複性黑色圓點集聚成宇宙的無限空間，乍看相似的圓點在藝術家的手繪痕跡中，有著各自不同細節與個性，似乎也隱喻了宇宙中各個行星所繁衍出的不同生命體系。藝術家選用罕見的銀色油彩為底色，更加深了金屬色因反光而呈現出背景的無垠深邃。畫面中不同尺寸圓點無序的排列，創造流動性的疏密空間，「我想要用無窮反覆的韻律和黑白的單一色調，呈現一種不同的「光線」，尋找一種新的繪畫表現形式。」草間彌生歷經八十年代炫麗色彩的組構時期，回歸單一色調的構圖安排，無論《富士山 (QPWE)》、《圓點和圓點 (QASTOL)》皆包含她多年來的藝術經驗總結，延續先前脈絡基礎發展，回歸至最初、最原始的幾何狀態思考，進而探索事物內在本質的差異。

1966年草間彌生於《水仙花園》義大利威尼斯雙年展  
Yayoi Kusama in Narcissus Garden at the Venice Biennale, Italy, 1966



Lot 189

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## YAYOI KUSAMA (JAPANESE, B. 1929)

### Mt. FUJI (QPWE)

草間彌生 富士山 (QPWE)

Painted in 2005  
acrylic on canvas  
91 x 116.7 cm. (35 ¾ x 46 in.)  
titled, signed, dated and inscribed "'Mt. FUJI" Yayoi Kusama 2005 QPWE' (on the reverse)

#### PROVENANCE

Private Collection, Asia

#### EXHIBITED

Japan, Nagano, Karuizawa New Art Museum, *I Love Myself Too Much!! Yayoi Kusama*, 11 April-23 September, 2013.

#### LITERATURE

*I Love Myself Too Much!! Yayoi Kusama*, Karuizawa New Art Museum, Nagano, Japan, 2013 (illustrated, plate 89, p. 118).

This work is to be sold with an artwork registration card issued by the artist studio.

2005 年作  
壓克力 畫布  
款識：“Mt. FUJI” Yayoi Kusama 2005 QPWE（畫背）

來源  
亞洲 私人收藏

展覽  
2013年4月11日-9月23日「草間彌生藝術作品展覽公式專集：最愛自己」輕井澤新藝術美術館 長野 日本

出版  
《草間彌生藝術作品展覽公式專集：最愛自己》輕井澤新藝術美術館 長野 日本 2013年（圖版·第89圖·第118頁）

附藝術家工作室所開立之原作註冊卡

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US\$ 897,400 - 1,025,600



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## THE INFINITE UNIVERSE OF PARANOIAC ART

Both *Mt. Fuji (QPWE)* (Lot 188) and *Dots & Dots (QASTOL)* (Lot 189) are extended from the monochrome composition of *Infinity Nets* series; Yayoi Kusama used overwhelming "Nets" or "dots" to practice her illusory art of endless repetition and proliferation. In *Mt. Fuji (QPWE)*, the compositions without starts, ends and centres in the homogeneous and even pictures in her early period are shifted into a scene employing geometric shapes to arrange and structure the tableau, which tests the artist's reflection of arranging levels and relations among the scenery and things. As for *Dots & Dots (QASTOL)*, it enters the infinity of eternal time and the absoluteness of the universe through a process of eliminating concrete boundaries by means of dots, incarnating "dissolving the self; back to the natural state of the universe". Although the two works represent totally different scenery and abstract compositions, essentially, they both express Yayoi Kusama's "paranoiac art" which invites the viewer to reflect on the meaning of the self and existence through shifts between figurative and abstract styles. So the two pieces also become best models for analyzing the evolution of Kusama's creative thoughts.

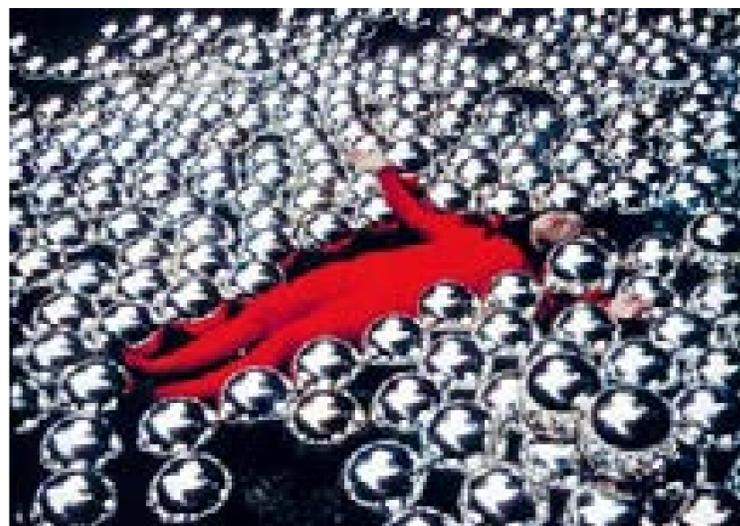
Yayoi Kusama's approach of unifying the picture with one single colour is derived from the *Infinity Nets* series started from the 1950s when she lived in the U.S. Using accumulated monochrome Nets, she managed to create a three-dimensional effect on a two-dimensional surface. In 1960, works from her *Infinity Nets* series were included in a

major exhibition of Monochrome Painting held in Staedtisches Museum in Leverkusen in Germany, alongside works by Lucio Fontana, Yves Klein, Piero Manzoni and Mark Rothko. She has set the base of developing her monochrome painting since then. In *Mt. Fuji (QPWE)*, a continuation in the vein of monochrome composition, red is the only colour. By further adding elements of dot, line and plane to structure figurative scenery, Kusama made a breakthrough regarding her previous expression done by net lines totally covering the canvas. Abandoning combinations of colours, she only used red and white to create visual impacts, grasping the geometric shapes in differentiated intensities, representing the relations of multiple layers of the scene and things under monotones. The structure of "net texture" in the picture is no longer net-shapes woven simply with fine lines. Rather, it is developed into intricate arrangements of organic cellular structure seen under a microscope. "Net texture" and "net points" in organic repetitions and proliferating extensions, reflect Kusama's ideas after observing nature. Through her creation, she reflects on human, perceives and grasps the immensity of the universe, seeing that the self is nothing but an insignificant existence, as she said, "Does infinity remain infinite in the universe? I noticed this and I wanted to observe this in my life. My life is also a dot, a dot among countless particles."

In *Collection of Ten Thousand Leaves* featuring ancient Japanese poeties, Mount Fuji is described as follows, "The divine spirit that

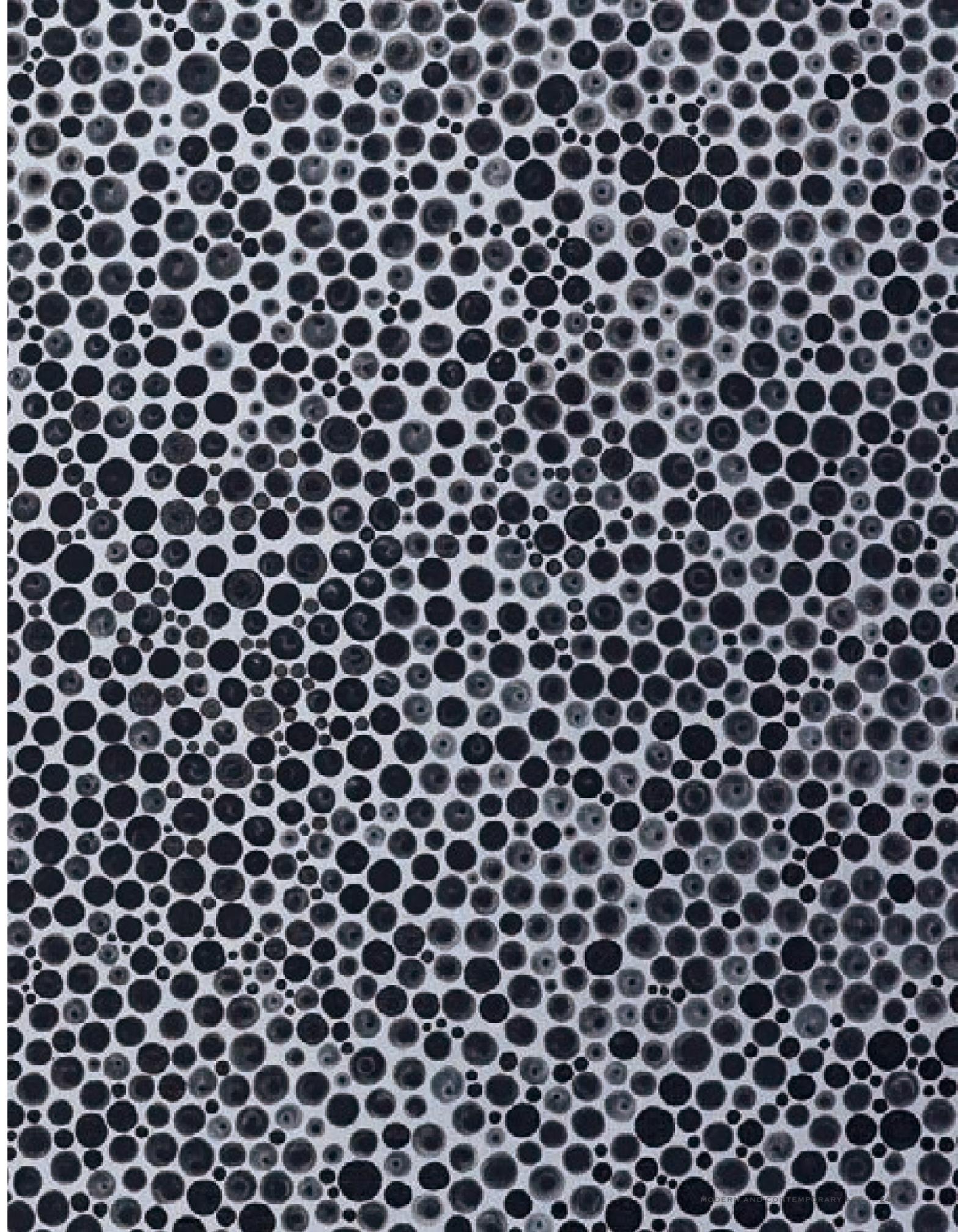
1. 1962年草間彌生與《積累2》美國紐約藝術家工作室  
Yayoi Kusama with *Accumulation No.2* at her studio in New York, USA, 1962

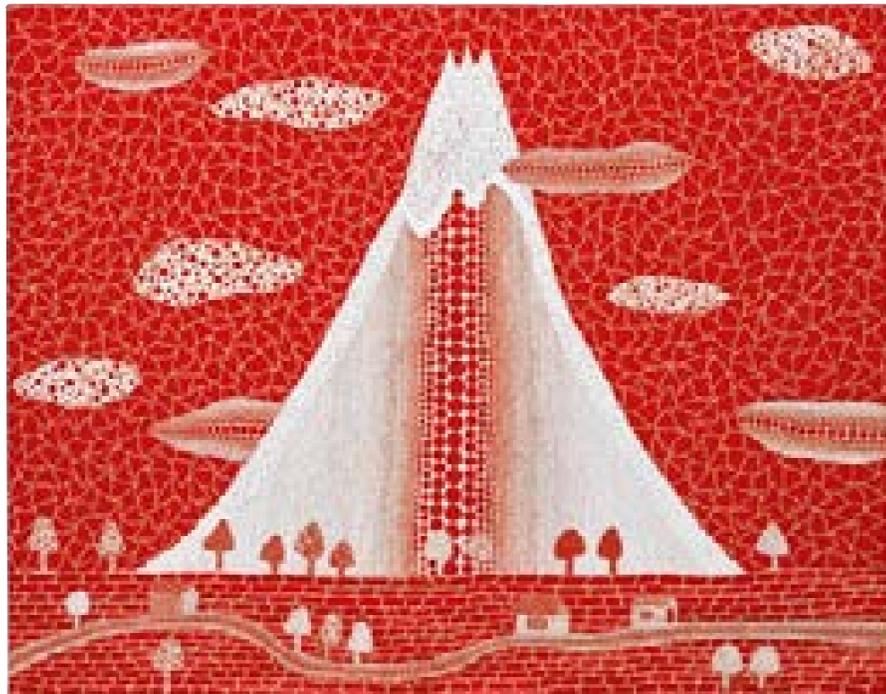
2. 草間彌生《水仙花園》1966年展示於威尼斯雙年展義大利  
Yayoi Kusama, *Narcissus Garden*, Shown in Italy at the Venice Biennale in 1966



1.

2.





Lot 188

©YAYOI KUSAMA

guards the country is this Japanese mountain. Mt. Fuji on the Suruga Bay remains a fine scene to watch." Mount Fuji is regarded as a spiritual and cultural symbol by the Japanese people. In Yayoi Kusama's large retrospective, *My Eternal Soul* recently closed in Tokyo, Japan, one of the pieces at the entrance welcoming the visitors, *When Life Boundlessly Flares Up to The Universe* shows a colourful Mount Fuji in large dimension. Such arrangement suffices to prove the importance the artist attaches to the mount's spiritual meaning. Mount Fuji is one of Kusama's favourite subjects. She has chosen it as the subject of creation in the 1980s for a several times, but she was unable to create large dimensional works due to spatial limits. However, the artist has chosen it as the subject several times in different phases of her artistic career. The relatively few figurative landscapes by the artist foreground the artist's emotional attachment to the scenery and her identification with the spiritual notion represented by Mount Fuji.

After several years of accumulating painting techniques, *Mt. Fuji (QPWE)* made in 2005 shows outstanding progress whether from the clear-cut planes or the various geometric shapes. The composition is symmetric; although the village at the foot of a mountain below is randomly and horizontally spread along the horizon, in the centre of the mountain, red dots are arranged vertically, which seems to imply Mount Fuji's nature as an active volcano and implies an limitless energy that springs upwards. Yayoi Kusama has reflected on the subject over and over; she used different arrangements of

elements even with the same clouds, endeavoring to diversify the picture and enhance its interest. As a work of magnified dimension, *Mt. Fuji (QPWE)* not only represents a particular preference of composition, but also affirms and proves the improvement of the artist's techniques.

Frances Morris, director of Tate Modern said, "Kusama's works have some importance, like the instinctive desire to take risk, the ability to continually improve the self by proceeding some invention or accepting external influence, the practice of pure artistic ambition, etc., which are the mainstays of her art; although the forms of her works seem to change fundamentally, her oeuvre is consistent in terms of its interest in system and schema, its employment of blank, white and bright colours, as well as contrasts between oppositional things such as infinitely big and microscopic worlds, the concrete and the abstract, black and white, etc."

Dots are at the core of Yayoi Kusama's philosophy. Having suffered from obsessive-compulsive disorder since her childhood, she is disturbed by illusions. Shapes of materials of the world in her eyes are all dismantled or metamorphosed into dots spreading in the space. Yet, in order to fight the disease, she records the all-over illusory state with her paintbrush. Through the ritual of transforming all the surrounding materials into dots and particles, she comes to entirely bury herself and existence into the dots, obliterating restraints of anxiety and disturbance, dissolving the self's shape, and uniting it with eternity,

like she said, "In the process of dissolving the specific self, man would return to the core of the boundless universe."

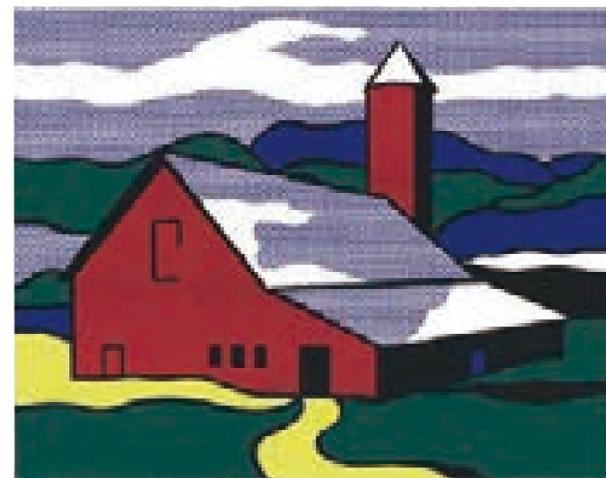
Starting from her *Accumulation* series in the 1950s, dots has become the most important constituent elements in Yayoi Kusama's creation. She said, "Like human interaction, dots cannot exist alone. In three, in tandem or more, dots form a movement. The Earth is just a dot among millions of stars in the universe. Dot is a way to reach infinity." By using dots as a sign, Kusama implies the limitless vitality of procreation and the immensity of the universe, echoing Kandinsky's elaboration in *Point and Line to Plane*, "In the painting itself, dot is the simplest shape; the repetition of dots becomes a strong means to enhance the internal voice. Differing from the artist's early works that keep the traces of her strokes and imperfect hand-drawn contour, the dots by Kusama in the 1980s evolved into precise and homogeneous geometric circles through her extremely delicate repeated flat colouring. Dots after the 1990s began to introduce changes of light and shadow, adding graded shadow effects to two-dimensional dots, representing the idea of three-dimensional ball. *Dots & Dots (QASTOL)* created in 2007 is extended from dots with global surfaces of the 1990s. Some black dots are painted through thick opaque applications of colour while others are circled with rather diluted paint and suggest the penetrating quality of light at the same time. Dots of different sizes are irregularly arranged and willfully filling the space; such disposition contains boundless vitality, freely interweaving and expanding in the picture; large or small conglomerations create illusions of lightning, dying-out and wavering. The

contrasting tones of black and silver in *Dots & Dots (QASTOL)* render the imagination of countless spots of light in the universe. Combining decades of work in refining dots painting, Kusama's dots in monochromes here are like spots of light lurking in the sub-consciousness, unfolding the space into a grand universe.

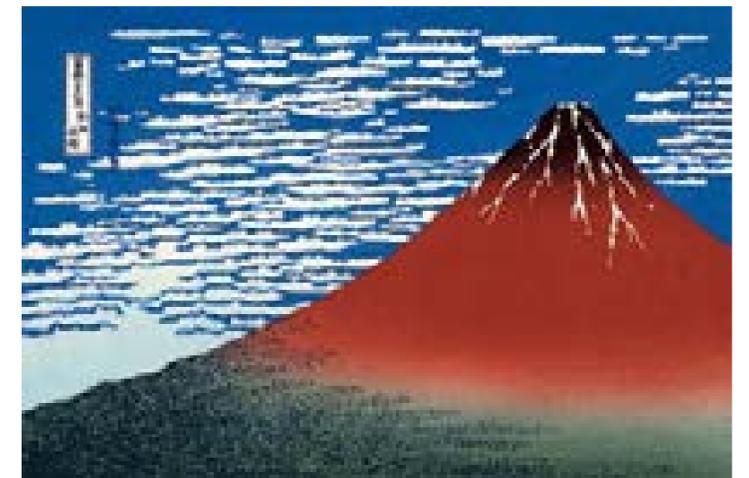
The use, organization and juxtaposition of dots in different shapes are showing Yayoi Kusama's thoughts about the internal characteristics of materials. In *Dots & Dots (QASTOL)*, the artist accumulates black dots into an infinite space of the universe. The dots seemingly identical at first glance come to possess individual details and characters through the artist's hand-drawn traces, which also seems to be a metaphor of the diverse life systems procreated by separate planets in the universe. By choosing silver paint, a colour rarely used by the artist, as the background tone, Kusama further deepens the boundless depth of the backdrop shown through the metallic colour's reflection. Dots of diverse dimensions arranged disorderly create a fluid space of nuanced intensity. "I want to represent a different kind of 'light' and seek a new form of painting expression by using rhythms of infinite repetition and monotones of black and white." Having gone through the period of composition of shiny colours in the 1980s, Yayoi Kusama returns to the compositional disposition of single tones. Both *Mt. Fuji (QPWE)* and *Dots & Dots (QASTOL)* contain the conclusion of her long years of artistic experience. By extending and continuing her basic development of the previous context, she had returned to the very first, the most primitive thinking on geometric states, further exploring the intrinsic difference in nature.

1. 羅伊·李奇基斯坦《紅谷二》1969年作 德國科隆 路德維希博物館藏  
Roy Lichtenstein, *Red Barn II*, 1969, Collection of the Museum Ludwig, Cologne, Germany

2. 葛飾北齋《富嶽三十六景：凱風快晴》約1830-1834年作 美國 舊金山 舊金山美術館藏  
Katsushika Hokusai, *Thirty Six Views of Mt. Fuji: Mountains in Clear Weather*, c. 1830-1834, Collection of the Fine Arts Museums of San Francisco, San Francisco, USA



1.



2.

189

YAYOI KUSAMA (JAPANESE, B. 1929)

**Dots & Dots (QASTOL)**

草間彌生 圓點和圓點 (QASTOL)

Painted in 2007  
acrylic and enamel on canvas  
145.2 x 145.2 cm. (57 ¼ x 57 ¼ in.)  
signed, dated and titled 'YAYOI KUSAMA 2007 Dots & Dots [QASTOL]' (on the reverse)

**PROVENANCE**

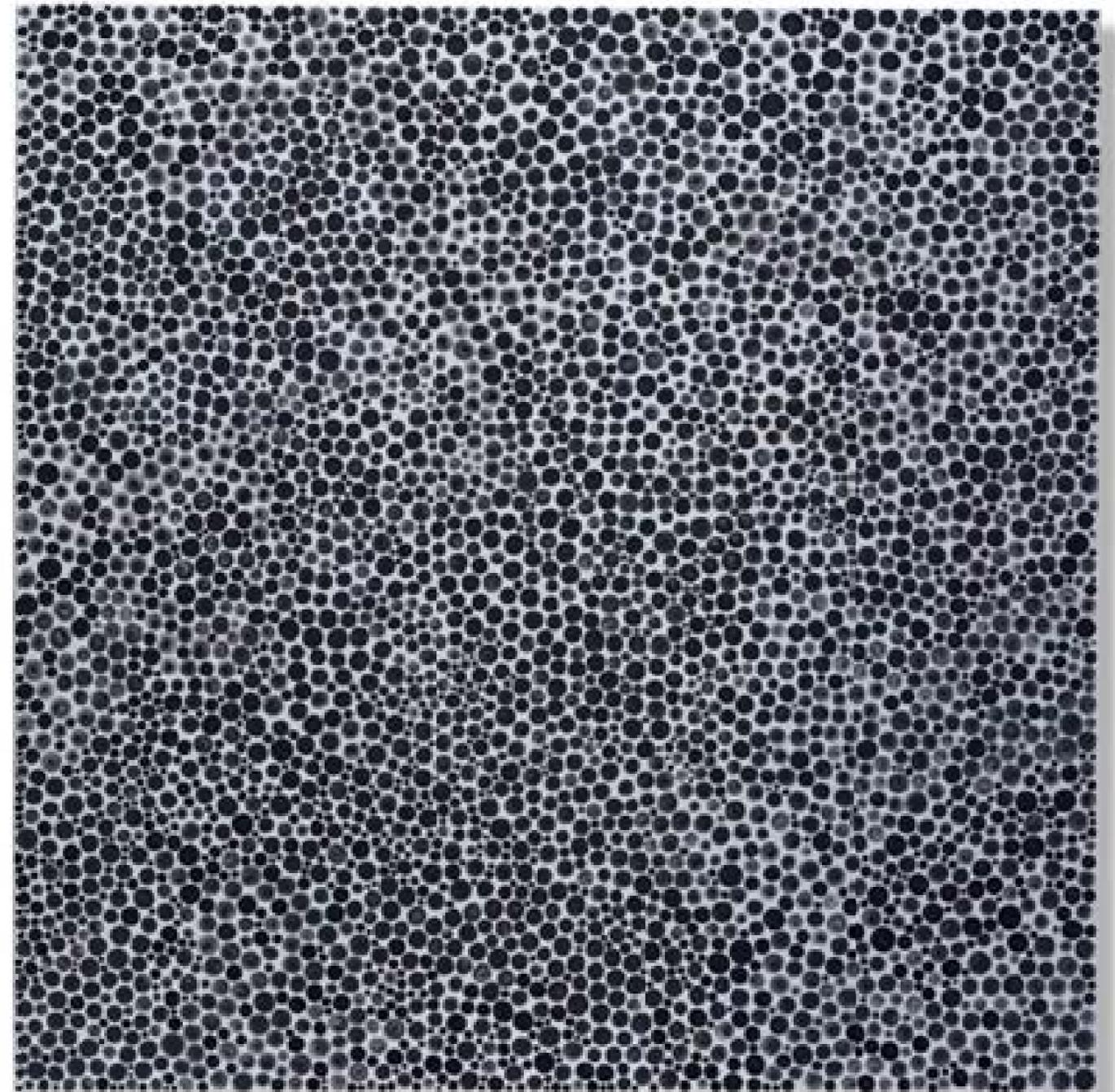
Ota Fine Arts, Tokyo, Japan  
Gagosian Gallery, New York, USA  
Acquired from the above gallery by the present owner

2007 年作  
壓克力 瓷漆 畫布  
款識：YAYOI KUSAMA 2007 Dots & Dots [QASTOL] (畫背)

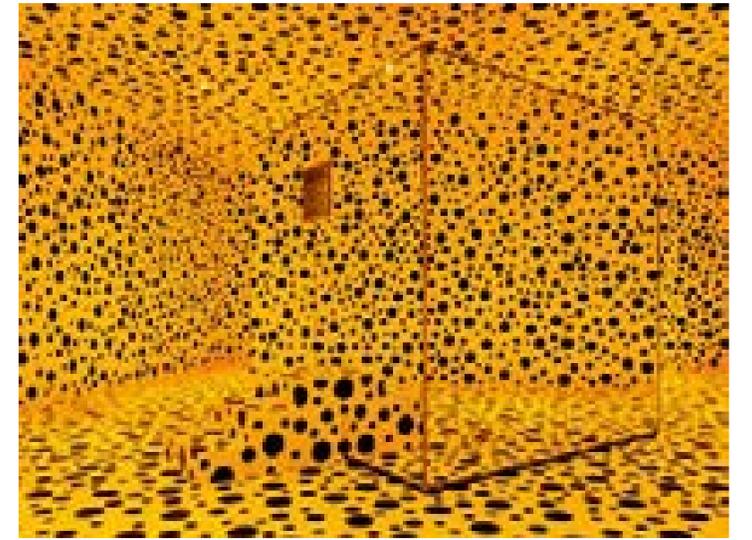
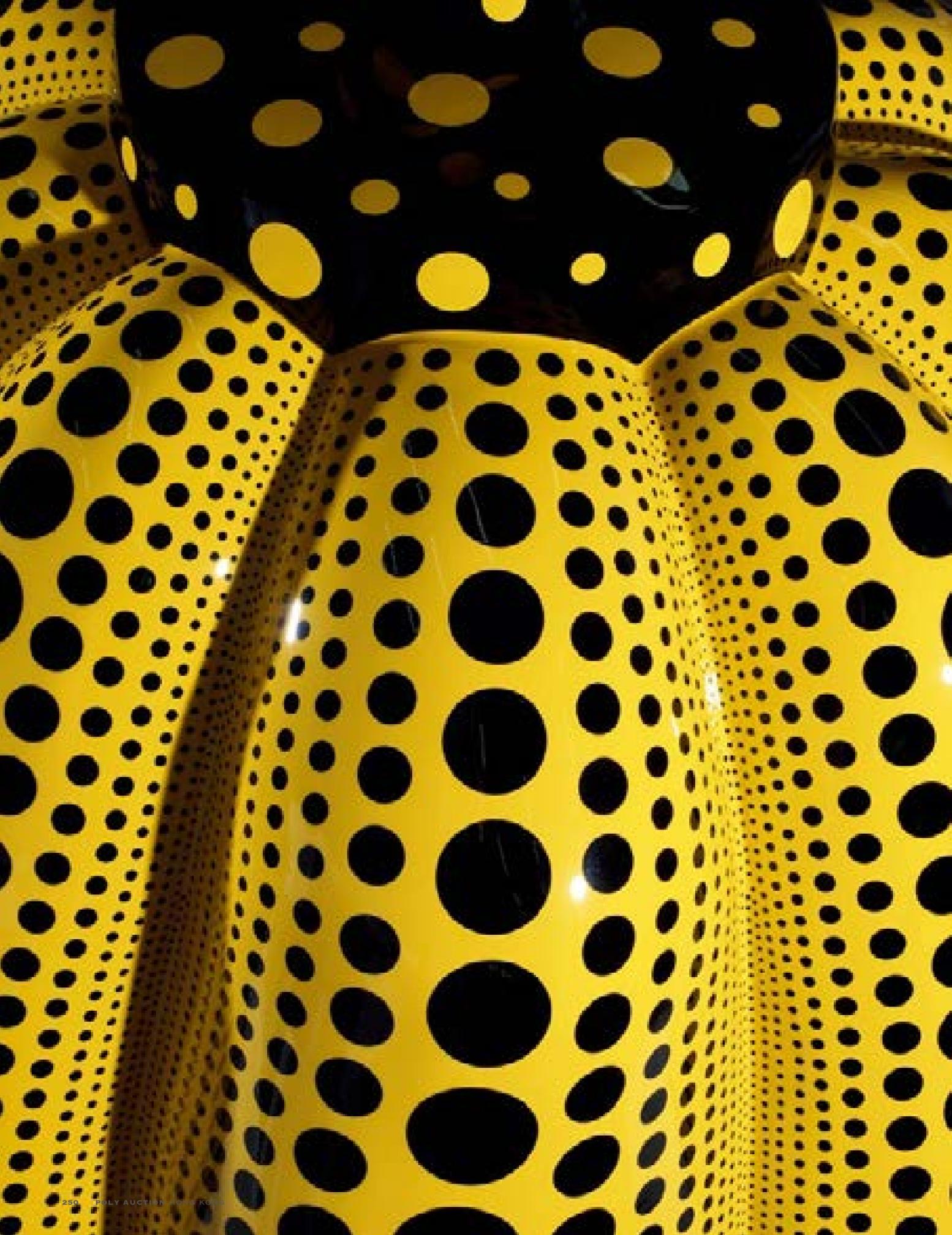
來源  
日本 東京 大田畫廊  
美國 紐約 高古軒畫廊  
現藏者購自上述畫廊

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

US\$ 576,900 - 833,300



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## 草間彌生 YAYOI KUSAMA

近年來草間彌生於世界各地廣泛舉辦大型展覽，從歐美的頂尖藝術機構巡迴展開始，及回到亞洲與其出生地日本的大型回顧展，如此高密度的曝光率，證明草間彌生的作品自1960年代在美國畫廊和威尼斯雙年展展出起始，經過將近六十年的創作生涯不僅魅力不減，深得學術機構的認可與大眾的喜愛，更席捲消費市場與大眾文化，成為了家喻戶曉的藝術風格。保利香港拍賣呈獻抽象表現的無限圓點畫作、具象的風景幾何構成與大型南瓜雕塑，皆是草間彌生經過多年來不斷反覆嘗試的重要題材，代表著藝術家的哲學思維與創作理念，從具象到抽象，從平面到立體，匯集了她創作生涯完整的歷程轉變。

草間彌生對於南瓜的迷戀，源自於二次世界大戰日本因為物資短缺，南瓜成為主要的糧食，家族經營農產批發生意的草間，總是在倉庫中看見許多大大小小的南瓜。她說：「當我抱起南瓜時，便會想起遙遠孩提時代的記憶。我的心有好幾次，都因南瓜獲得救贖，在過往內心困苦的日子裡，南瓜總能撫慰我的心靈。」早在40年代草間彌生的學生時期，南瓜就作為符號出現於她的作品中。然而直到1981年草間彌生正式創作第一件鮮黃色帶有黑色小圓點的南瓜油畫作品，南瓜

才開始成為草間彌生的代表標誌。1993年草間彌生被選為代表日本參加威尼斯雙年展的藝術家，她搭建一個《鏡屋（南瓜）》由於鏡子的反射使得觀者產生四面八方被南瓜包圍的錯覺。從此草間彌生將平面的南瓜，感官提升至實境中，開始一系列大型尺寸的南瓜雕塑創作。超過人視線範圍的巨大尺寸《南瓜》(Lot 190)，使觀看者產生如同草間彌生幻覺中被圓點完全覆蓋的世界，藝術家企圖藉由作品呈現自我的視覺經驗，邀請觀者一同體驗將自己消弭在此無終點與起點的符號的感知世界。

《南瓜》以草間彌生標誌性的黃底黑點搭配，碩大飽滿的外型，表面覆蓋著草間彌生因疾病所產生幻覺的一顆顆徒手繪製的圓點。黑黃相間的圓點隨著凹凸的褶曲在表面漸層性排列，凸出面以較大的黑色圓點與寬鬆的密度強調其立體性，而瓜瓣凹陷處則是相對較小且密集的圓點，暗示其向內退縮的空間思維，圓點由大到小，再由小到大，層次的循環演進，勾勒南瓜有機性特徵，強化了南瓜瓜瓣的立體度，同時象徵草間彌生關注的無限繁殖力，透過立體雕塑可說是總結藝術家畢生執著的藝術觀點，對於藝術的追求和執念。

草間彌生《鏡屋（南瓜）》1993年展示於威尼斯雙年展 義大利  
Yayoi Kusama, *Mirror Room (Pumpkin)*, Shown in Italy at the Venice Biennale in 1993

○ 190

## YAYOI KUSAMA (JAPANESE, B. 1929)

### Pumpkin

草間彌生 南瓜

Executed in 2011  
urethane paint on fiberglass reinforced plastic sculpture  
175 x 180 x 190 cm. (68 ¾ x 70 ¾ x 74 ¾ in.)  
signed and dated 'YAYOI KUSAMA 2011' (on the side)

#### PROVENANCE

Gagosian Gallery, Beverly Hills, USA  
Acquired from the above gallery by the present owner

2011 年作  
聚氨酯塗料 玻璃纖維強化塑料 雕塑  
款識：YAYOI KUSAMA 2011（側邊）

來源  
美國 比佛利山 高古軒畫廊  
現藏者購自上述畫廊

HK\$ 9,000,000 - 15,000,000

US\$ 1,153,800 - 1,923,100



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我第一次看見南瓜是小學的時候，當時我和祖父到一個種子採集場參觀……看到一個人頭般大的南瓜……它還開始活生生地和我說話。

—草間彌生

*The first time I ever saw a pumpkin was when I was in elementary school and went with my grandfather to visit a big seed-harvesting ground...there it was: a pumpkin the size of a man's head...It immediately began speaking to me in a most animated manner.*

—Yayoi Kusama



Large retrospectives of Yayoi Kusama are widely held worldwide in recent years; the venues ranging from top art institutions in Europe and the U.S. to Asia and Japan, her mother country. Such an intense frequency of exposure proves the abiding charm of Yayoi Kusama's works since the 1960s when they were shown in galleries in the U.S. and the Venice Biennial, and after almost six decades of artistic career. Besides, her art is not only acknowledged by academic institutions and loved by the general public, but also overwhelms the consumer market and pop culture, becoming a widely known artistic style. Poly Auction Hong Kong presents her abstract paintings composed of infinite dots, figurative compositions of geometric landscapes and giant pumpkin sculpture; these subjects are all vital in Kusama's practice. She tried them repeatedly and constantly, and they represent her philosophical thinking and art concept. Ranging from the figurative to the abstract, two-dimensional to three-dimensional, the works make a complete survey of phases and transformations of her art career.

Yayoi Kusama's crush on pumpkins originated from the lack of resources in Japan during the 2nd World War when pumpkins became a main ingredient. Kusama's family ran a wholesale business of agricultural products, so she always saw pumpkins of various sizes in the storehouse. She said, "When I held a pumpkin, memories of my remote childhood came to my mind.

Many times, my heart was redeemed thanks to pumpkins. In the past days of mental distress, pumpkins could always comfort my soul." As early as the 1940s when Kusama was a student, pumpkins appeared in her works as signs. Yet it was until 1981 when the artist first formally made an oil painting featuring a bright yellow pumpkin with black dots that the vegetable became her trademark. In 1993, Yayoi Kusama was designated to represent Japan in the Venice Biennial. She constructed the *Mirrored Room (Pumpkins)*. Reflections of mirrors lead to the viewer's illusion of being surrounded by pumpkins from all sides. Since then, Kusama has elevated two-dimensional pumpkins to a sensorial real state, and started to create a series of giant pumpkin sculptures. With its size exceeding man's vision, the giant *Pumpkin* (Lot 190) makes the viewer perceive an illusory sphere completely covered by dots, just like in Kusama's hallucination. By representing her own visual experience through the work, the artist attempts to invite the viewer to join her experience of annihilating one's self in the perceptual realm of signs without start and end.

In *Pumpkin*, we see Yayoi Kusama's signature composition of black dots against a yellow background. The surface of the big and stout appearance is covered with dots drawn by hand; the dots come from Kusama's illusion resulted from her illness. Black dots interspersed on the yellow backdrop are gradually spread on the uneven surface with folds. The protruding facets are covered with bigger black dots with less density to enhance their three-dimensionality whereas the hollow parts contain relatively smaller dots disposed more densely to imply a spatial idea of shrinking inwards. So the dots' sizes are gradually enlarged and then reduced; the layered evolution in cycles outlines the pumpkin's organic characteristic and enhances its petals' three-dimensionality. It also symbolizes the infinite power of reproduction which preoccupies the artist. The three-dimensional sculpture arguably sums up the artistic view to which the artist has been attached for her entire life as well as her pursuit and persistence of art.

# 張曉剛

## ZHANG XIAOGANG

### 張曉剛－中國當代藝術的代表人物

張曉剛畫筆下的「大家庭」可說是中國當代藝術最廣為人知的一個符號象徵，它被藝術評論家呂澎選為其所著的《20世紀中國藝術史》封面，不僅如此，中國當代藝術重要推手的栗憲庭更直言張曉剛為中國當代藝術的縮影式藝術家。他敏銳的藝術語言和豐富的時期轉折深刻地代表了中國當代藝術的進程與軌跡，從改革開放開始，西方現代主義的導入帶來最直接的文化衝擊，緊跟著到來的85新潮和後89藝術運動，張曉剛皆以獨特的個人藝術語言開創嶄新風格，代表了當代藝術的重要段落與進程。

隨著「大家庭」系列的演進，張曉剛的畫中人物反而不像早期般寫實和個性鮮明，人物打扮越來越中性，臉孔越來越單一，如夢境般朦朧，這樣的轉變對於他來說無疑是因為集體主義的影響逐漸加深之果，但同時也預示在改革開放後，藝術家心態上的改變。他的作品一向是關於個人記憶的闡述，而他切入歷史的方式卻無比精準並觸動人心，直接也間接地反映了一個大時代下中國人共同心性的記憶。在經歷

了無數個人物的摹寫與詮釋後，張曉剛終於在2000年踏入了個人語言的關鍵轉型期，促成了「失憶與記憶」系列的誕生。

#### 「失憶與記憶」－後「大家庭」時代的藝術結晶

「大家庭」系列對於中國當代藝術的時代性意義在於集體主義對文化、社會和親情的標準化，為了對抗這種定向的意識形態，張曉剛效法民國時期月份牌年畫的表現方式，將人物肌理整平。光滑、不留筆觸的表現方式正與當時審美意識合流，他「追求創作一種『偽照片』的效果－重新美化那些『被修飾』過的歷史和生活」，灰濛濛的冷靜色調似乎訴說著畫中面無表情的人們歷盡滄桑，盡顯一種內斂的糾結與苦痛，又彷彿拍攝黑白照片般，時間因相機快門而凍結。作為「大家庭」系列的延續，「失憶與記憶」系列是張曉剛為了抒發內心對於生命中無數值得去記住或希望忘卻的真實情緒，在抽離情緒般的冷靜色調下隱藏著炙熱的體溫，從心底深處出發，無以言表卻又震撼人心。



2.

張曉剛在2003年開始以靜物畫的方式重新詮釋「失憶與記憶」，將人物頭像以燈泡、手電筒、筆記、床及電視等物品取而代之。同年創作的《失憶與記憶：筆記》(Lot 191)正是此系列承先啟後的作品，他透過描繪書信、鋼筆、文字等寄情之物，來展現他對家人最真切的思念。正如張曉剛所說過的：「血緣牢不可破，家庭不堪一擊」，當時他正經歷離婚之痛，但對他來說更痛的是他必須和女兒分隔兩地，他的現任妻子也如此認為：「我覺得他女兒就是他身體的一部份，他自己也說他女兒就是他身上的一根肋骨。」而畫中的墨水瓶就好比是他無比思念的女兒，信上翻覆的墨水瓶象徵著他被擾亂的現實生活，溢出的墨水掩蓋了藝術家在信上表露的內心文字，無法正確達到傳遞情感的目的。正好對應了他說：「比如說我在畫墨水瓶時，我會把它當做人來畫，對於我來說他們都是一樣的。……我覺得我創造出的人和物都是活的，但是和原本的又是不同的。」

畫面在不同層次的灰色調處理下，柔焦般的視覺觸感使得時間和空間發生了扭曲，背景中的藍色圓點為作品增添了些許魔幻味道，在這裡描繪的是藝術家的內心空間，讓觀者彷彿置身夢中，在黑、白、灰所組成的時間之河裡探遊。張曉剛在「大家庭」系列用來表現血緣關係的紅色絲線，在《失憶與記憶：筆記》得以延續，具體的去連結各種物品，達到記憶間橋樑的作用。書信右上角的黃色光斑和懸浮的燈泡亦藉由紅色絲線連

繫，並喻示了空間內光源的方向性，就像他的「大家庭」系列作品一般，光源都是來自於右方，這從墨水瓶、鋼筆和書信的陰影中可見一斑。這樣真實的三維空間物理規矩在「失憶與記憶」的魔幻空間之中更凸顯了這些物品在他心中的份量。一切的設定就好比藝術家的生活寫照，細膩的給觀者敘述一個人生的經驗和故事。

#### 「失憶」和「記憶」的相悖論

張曉剛早期的「大家庭」系列充滿深刻的文化批判和洞察力，藝術家集合社會、集體、家庭等個人體驗並進行再塑造，創造出的形象看似簡單卻富有強烈的當代精神。他強調：「中國人很喜歡研究未來和過去的關係。由於現在中國的高速發展使得最近發生的事件很快就變成了歷史。記憶本應該是更遙遠一點的事。……周圍的變化實在是太快了，人們的記憶都碎片化了。」誠然，「失憶」和「記憶」其實是一個相悖論，想要記住的時候，會忘記，但是想要忘記的時候，它又出現在了夢裡，張曉剛便是在這樣反覆情緒之中作畫。在本質上「大家庭」系列和「失憶與記憶」系列同樣是張曉剛對於個人體驗的再創造之作，他將焦點從社會縮小至極度私人化的生活軌跡，在主角形體改變之下卻依然保有家庭這個意識形態。透過畫布上的持續紀錄，張曉剛不斷地進行自我對話，變相的將自己帶入了中國社會發展文化的意識交流，在探索文化新的可能性之際，也建立了新的創作方向。



Lot 191



1.

1. 阿爾布雷希特·杜勒《講台與書》16世紀作  
Albrecht Dürer, *Lectern with Books*, 1500s

2. 勒內·馬格里特《個人價值》1952年作 美國  
舊金山 舊金山現代美術館藏  
René Magritte, *Les valeurs personnelles*, 1952,  
Collection of the San Francisco Museum of Modern  
Art, San Francisco, USA

191

## ZHANG XIAOGANG (CHINESE, B. 1958)

### Amnesia and Memory: Notes

張曉剛 失憶與記憶：筆記

Painted in 2003  
oil on canvas  
120 x 150 cm. (47 ¼ x 59 in.)  
signed in Chinese; dated '2003' (lower right)

#### PROVENANCE

Private Collection, Asia

#### LITERATURE

*Umbilical Cord of History: Paintings by Zhang Xiaogang*, Hanart TZ Gallery, Hong Kong, China and Galerie Enrico Navarra, Paris, France, 2004 (illustrated, p. 156).

*Asian Art News*, Vol. 14, May-June, Asian Art Press (International) Ltd., Hong Kong, China, 2004 (illustrated, p. 48).

*Zhang Xiaogang: An 'Internal Monologue' Artist*, Sichuan Art Publishing Company, Chengdu, China, 2007 (illustrated, plate 29).

*Zhang Xiaogang*, Mondadori Electa S.P.A., Milan, Italy, 2008 (illustrated, p. 122).

*Zhang Xiaogang: Superimposed Vision and Hidden Dimension*, Hunan Fine Arts Publishing House, Changsha, China, 2011 (illustrated, p. 153).

*Zhang Xiaogang: Disquieting Memories*, Phaidon Press Limited, London, United Kingdom, 2015 (illustrated, plate 87).

This work is to be sold with a certificate of authenticity issued by Hanart TZ Gallery, Hong Kong, China.

2003 年作  
油彩 畫布  
款識：張曉剛 2003- (右下)

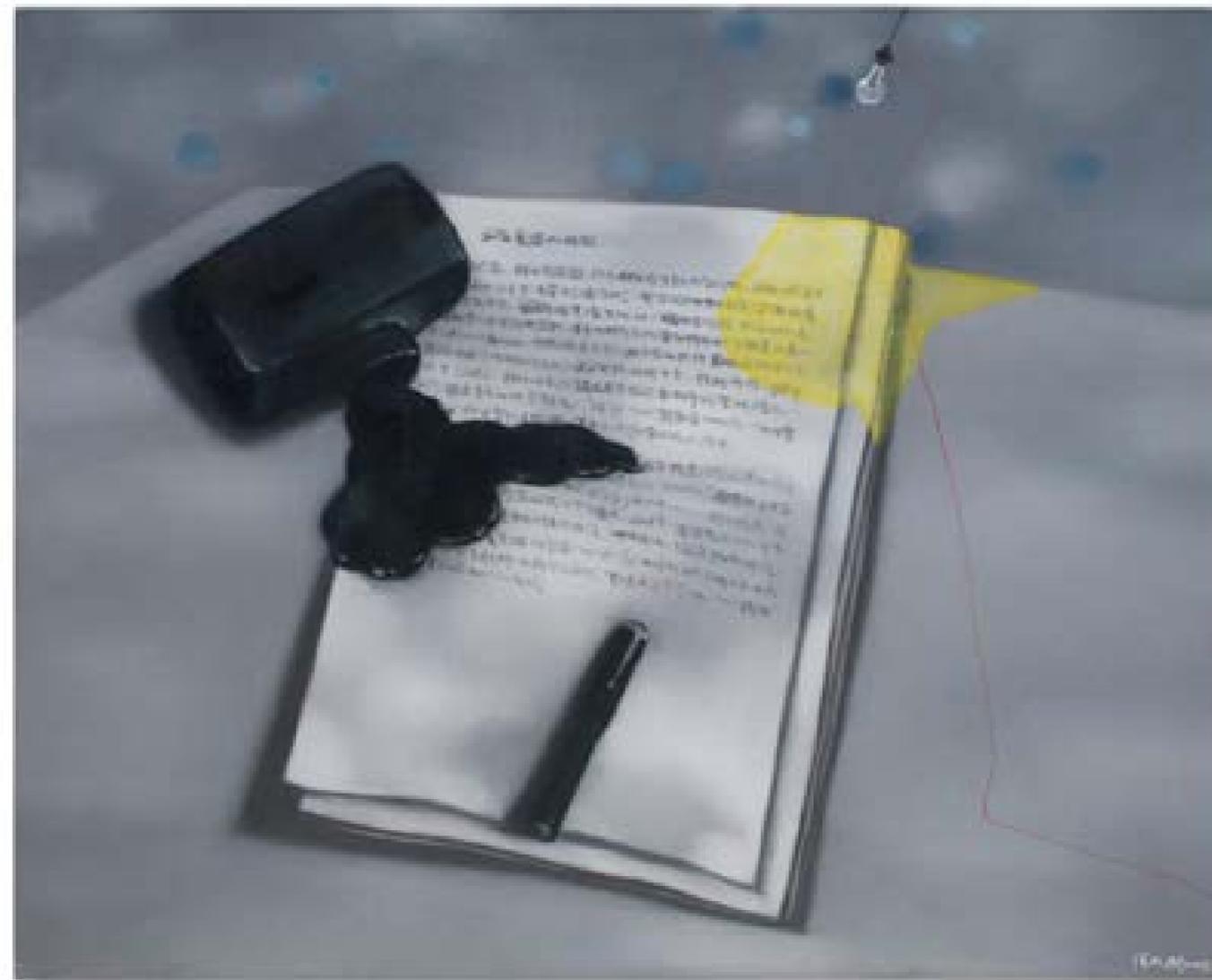
來源  
亞洲 私人收藏

出版  
《時代的臍帶：張曉剛繪畫》漢雅軒 香港 中國及昂利哥·那瓦哈畫廊 巴黎 法國 2004年 (圖版·第156頁)  
《Asian Art News》第十四期 5-6月 亞洲藝術出版社 香港 中國 2004年 (圖版·第48頁)  
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《張曉剛》蒙達多里伊萊克塔 S.P.A.出版社 米蘭 意大利 2008年 (圖版·第122頁)  
《張曉剛：重疊的視界與藏匿的維度》湖南美術出版社 長沙 中國 2011年 (圖版·第153頁)  
《張曉剛：令人不安的記憶》費頓出版有限公司 倫敦 英國 2015年 (圖版·第87圖)

附中國 香港 漢雅軒開立之原作保證書

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

US\$ 320,500 - 448,700



對於我來說畫畫就等於在做夢。搞不清楚甚麼時候開始，甚麼時候結束。在夢裡人們會為了找尋答案而努力。想要找到答案，或者想要完成甚麼，這是絕對不可能的。但是，在夢裡又是很自由的。可以超越各種界限，也可以把自己熟知的事物隨意的組合，非常的有趣。

—張曉剛

For me, to paint equals to dream, in that I cannot tell when it begins and when it ends. In a dream, people strive to find the answer; however, it is absolutely impossible to find the answer or to complete anything. And yet, people are free in their dreams. They are able to go beyond any limitation or to arbitrarily combine things and objects with which they are familiar. It is very interesting.

—Zhang Xiaogang

## ZHANG XIAOGANG – A REPRESENTATIVE FIGURE OF CONTEMPORARY CHINESE ARTS

Zhang Xiaogang's painting series *Bloodline: Big Family* is one of the best-known symbols of contemporary Chinese art. It was chosen by the art critic Lu Peng as the cover for his book, *A History of Art in 20th-century China*. Li Xianting, an important promoter of contemporary Chinese art, put it even more plainly that: Zhang, as an artist, is like a summary of contemporary Chinese arts. His acute art language and rich shifts in each period impressively represent the progress and traces of contemporary Chinese arts. Ever since the Chinese economic reform, the import of Western modernism was a direct culture shock. During both the '85 New Wave and the '89 Art Movement that followed it, Zhang employed his personal art language to develop a new style, indicating the important periods and progress in contemporary arts.

As the *Bloodline: Big Family* series evolved, the figures in Zhang's paintings changed. In contrast to the earlier period, when the people were depicted realistically and with distinct personalities, the figures' appearances became more and more gender-neutral, their faces

looking more and more similar and vague, as if in dreams. This change in his style no doubt originated from the collectivism that affected him stronger. In the meantime, it also foretold that after the Chinese economic reform, the artist's mentality would change. His work has always been a narrative of his personal memory. The way he addresses history is extremely accurate and moving, directly and indirectly reflecting a shared memory of the Chinese people in this significant era. After depicting and interpreting countless people, Zhang finally passed through a critical transformation period in 2000 and gave birth to the *Amnesia and Memory* series.

### “AMNESIA AND MEMORY” – ART FROM THE POST-“BLOODLINE: BIG FAMILY SERIES” ERA

The *Bloodline: Big Family* series was significant for contemporary Chinese arts at that time in that it reflected the collectivism that demanded standardization of culture, society, and family relationships. The smooth and brushstroke-free way of expression matched the aesthetic of that time. Zhang imitated the style of representation in illustrated calendars during the reign of the Republic of China. He sought to create a kind of “fake photo” effect—beautifying the history and life that had been “edited.” The grey, calm tone seems to relate that those expressionless figures in the painting have gone through great hardship, reflecting a withdrawn complication and misery. It is also similar to taking black and white photos, where the time is frozen by the camera shutter. As a continuation of the *Bloodline: Big Family* series, in *Amnesia and Memory*, Zhang wants to express the countless real emotions in life deep in his heart that are worth remembering or that he wishes to forget. Under the cold tone that seems to be devoid of feelings, hides a burning body heat. Expressed from the bottom of his heart, his paintings have no words but are deeply moving.

In 2003, Zhang started to adopt the ways of still life painting to reinterpret *Amnesia and Memory* series. He replaced the portraits of figures with

items such as light bulbs, flashlights, notes, beds, and TV sets. *Amnesia and Memory: Notes* (Lot 191) from the same year is one of the first works from this series that inherited from the past and opened up a new era. Through depicting letters, fountain pens, and words, all items that can convey feelings, he demonstrates the pain of being apart from his family. As Zhang stated, “Blood ties cannot be broken, but family cannot take a stroke.” During that time, he was suffering through a divorce, but what hurt him most was that he had to be separated from his daughter. His current wife agrees, “I feel his daughter is part of his body. He also said that his daughter is one of his ribs.” The ink bottle in the painting is like the daughter he dearly misses. The ink bottle overturned on the letter symbolizes the disturbance of his actual life, and the spilled ink covers up the thoughts he revealed in his words; consequently, the letter cannot meet the purpose of delivering his affections. It echoes what he stated, “For example, when I paint an ink bottle, I paint as if it were a person. For me, they are all the same...I feel the people and the objects I create are alive, and yet they are different from the original ones.”

The picture is composed of different shades of grey. The soft focus of the visual touch twists the time and the space. The blue dots in the background give the picture a sense of illusory. What is depicted in this painting is the artist's inner world. It is as if the viewer is in a dream, swimming in a river of time formed by black, white, and grey. The red silk threads Zhang use in *Bloodline: Big Family* series to signify blood relations are also employed in *Amnesia and Memory: Notes*, where they are used to concretely connect different objects so as to bridge different memories. The yellow dot of light in the top right corner of the letter is connected to a floating light bulb through a single red thread, and the dot of light hints at the direction of the indoor light. Just as in his *Bloodline: Big Family* series, the light source in this painting is also on the

right, which can be inferred from the shadows of the ink bottle, the fountain pen, and the letter. This realistic three-dimensional rule of physics in the magical space of *Amnesia and Memory* highlights the importance of these objects in his heart. The entire setting is a reflection of the artist's life, presenting a detailed narration of a life experience and story to the viewer.

### THE CONTRADICTION BETWEEN “AMNESIA” AND “MEMORY”

Zhang's early series, *Bloodline: Big Family*, is full of deep cultural criticism and insight. The artist gathered his experiences in society, in groups, and in a family to be recreated, and the results, despite seeming simple, are rich in contemporary spirit. He stressed, “Chinese people like to study the relationship between the future and the past. However, right now China is developing at such a high rate that current events very soon become history. Memories ought to be something further away...The changes around people happen so fast that their memories become fragmented.” It is true that “amnesia” and “memory” are contradictory: When people want to remember, they forget, whereas when they want to forget, they are haunted by the memories in their dreams. It is among these emotions that come and go that Zhang paints. In essence, both the *Bloodline: Big Family* series and the *Amnesia and Memory* series are Zhang's representations of his personal experiences. He shrinks his focus from society to extremely private life matters. However, despite the change in the form of his subjects, he still retains the ideology of a family. Through recording images on canvas, Zhang continues his dialogue with himself, which is another way he has brought himself to exchange ideologies with the cultural development of Chinese society. As he explores new possibilities in culture, he also establishes new directions to create artworks.

192

PARK SEO-BO (KOREAN, B. 1931)

Écriture No. 060214

朴栖甫 描法 No. 060214

Executed in 2006  
mixed media and Korean paper on canvas  
160 x 260 cm. (63 x 102 ½ in.)  
signed and inscribed in Korean; titled, dated and inscribed 'NO.060214 2006.  
COEX/ ARTIST: PARK SEO-BO <1931-> TITLE: ECRITURE NO.060214 DATE:  
2006 <SEOUL> MEDIUM: MIXED MEDIA WITH KOREAN PAPER ON CANVAS SIZE:  
160 cm x 260 cm <200 M> S.B Park' (on the reverse); titled '060214' (on the  
stretcher)

EXHIBITED

China, Beijing, China World Trade Centre, Main Trend Gallery, *China International  
Gallery Exposition 2006*, 12-16 April, 2006  
Korea, Seoul, COEX, *2006 Korea International Art Fair*, 26-30 May, 2006

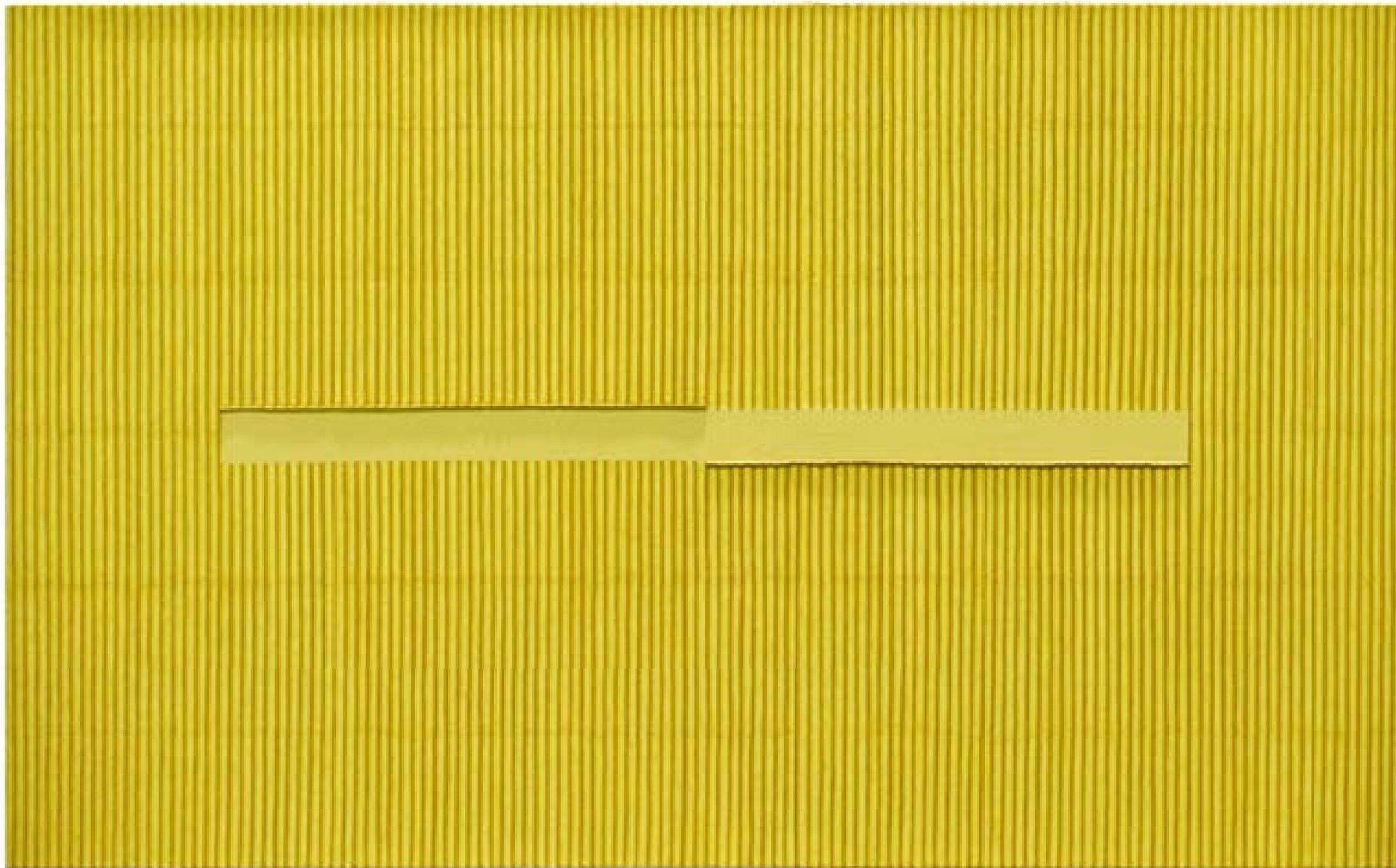
2006 年作  
綜合媒材 韓國紙 畫布  
款識：朴栖甫 命題：描法 NO.060214 2006年作 韓國.서울城山洞, 寒栖堂  
2006年4月12日~16日 個人展：2006 中國國際藝術博覽會샘터畫廊, 中國國際  
貿易展廳 北京.  
2006年5月26日~30日 個人展：KIAF 2006 (第5X 韓國國際ART FAIR),  
샘터 畫廊.COEX/인도양홀, 서울ARTIST: PARK SEO-BO <1931~ > TITLE:  
ECRITURE NO.060214 DATE: 2006 <SEOUL> MEDIUM: MIXED MEDIA  
WITH KOREAN PAPER ON CANVAS SIZE: 160 cm x 260 cm <200 M> S.B  
Park (畫背) : 060214 (畫背內框)

展覽

2006年4月12-16日「2006中國國際畫廊博覽會」大趨勢畫廊 中國國際貿  
易展廳 北京 中國  
2006年5月26-30日「韓國國際藝術博覽會」COEX 首爾 韓國

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

US\$ 153,800 - 282,100



## 朴栖甫 PARK SEO-BO

韓國單色畫於1950年代戰爭結束後崛起，當時的韓國剛剛經歷過戰爭的痛苦，擺脫了殖民統治。國家發展方向的討論，外來西方藝術的影響與堅固的傳統藝術之衝突，為孕育現代藝術提供了很多素材。很多當時的韓國藝術家對自我文化身份的認同產生懷疑，進行反思，急迫希望打破固有的傳統，掌握新一代的話語權，回歸國家民族文化身份。在這樣的土壤背景下，韓國單色畫誕生並迅速得到發展。

朴栖甫被視為韓國單色畫運動的先驅之一，在現代抽象藝術中的位置舉足輕重，其藝術天份及成就很早便在國際上獲得認同。三十歲左右便代表韓國參加巴黎雙年展、聖保羅雙年展，及由聯合國教科文組織於巴黎舉辦的國際青年藝術家展。他同時也是1975年於東京畫廊舉行的先鋒展覽「五位韓國藝術

家：五種白色」的五位參展藝術家之一，此次展覽是韓國單色畫運動歷史上最重要的展覽之一。由此可見朴栖甫在韓國單色畫運動中的關鍵地位，及代表亞洲當代藝術在國際上的影響之深遠。

朴栖甫的作品中幾乎只見直線與色塊，這樣的創作貫穿其半個世紀的藝術生涯。1960年代中期，朴栖甫展開「描法」系列創作。「描法」一詞源自法語，意為「書寫」，而「描法」處於書寫與繪畫之間，不僅恰如其分地表現作品系列的主旨，同時也是藝術家探索自己藝術身份地位的方式。「描法」系列融合了各種不同的創作手法及風格：書法與繪畫、抽象與具象、東方與西方。此系列經過幾十年演變探索，藝術家通過使用不同的媒介及創作手法，不斷尋求突破與更新。早期的「描法」系列，藝術家使用鉛筆在畫布

上重複畫著特定的線條軌跡，使這些線條與油彩產生內在融合。80年代初，朴栖甫嘗試將韓紙加入創作媒介，之後，這種由桑樹皮制成的傳統手工紙成為了藝術家的主要創作物料和特色。2000年起，面對網絡時代和爆炸式的信息增長給人類帶來的壓力影響，朴栖甫在簡單圖案的重複中，加入鮮艷色彩，從視覺角度表達一種震撼之感。

《描法 No. 060214》(Lot 192) 創作於2006年，此時期藝術家的創作已由黑白基調的創作轉化為基於彩色詞彙的創作。藝術家以水彩浸透韓紙，然後一層又一層的貼到畫布上，在韓紙尚未乾透前，用手指或工具在表面細心壓出重複的直線皺褶凹凸圖案。韓紙被折疊的方式並不是最重要的，重要的是其創作行為的方式及過程。藝術家盡量捨棄機械化而採用重複的手工行為進行創作，將

周而復始的單一重複動作視為修行的過程，一如手敲木魚修煉之僧侶，在手與身體重複運動過程中身心得到由內到外的淬煉，使得作品充滿禪學意味。重複筆直的褶皺加上鮮艷的黃色給觀者帶來一種視覺上跳躍的節奏感，給色彩賦予了一種特殊的質感及不確定性。朴栖甫的作品是理性而細緻的，當觀者從遠至近、從上至下觀賞作品，會察覺到作品色彩、形狀及空間的細微變化，沉醉於藝術家創造的「理性世界」。而在這單一重複的直線線條中，畫面中心矩形的「空白」則是藝術家用以「呼吸」、「休息」之地，也如同一扇門被打開，觀者得以休憩、徜徉其中。如此「修行式」的創作，作品實為藝術家精神修煉之碩果。

# 朴栖甫 PARK SEO-BO

The Korean painting style, Dansaekhwa, emerged in South Korea in the 1950s, right after a war and having freed itself from colonial rule. Discussions regarding the future of the country and the conflict between Western influences and established traditions provided much material for contemporary art. During that time, many Korean artists sensed doubt about their cultural identities. They reflected upon themselves and became eager to break with tradition, to gain the right to speak as a new generation, and to return to their national cultural identity. It is under this background that the Korean art style of Dansaekhwa was created and rapidly developed.

Park Seo-Bo is considered one of the pioneers of the South Korean Dansaekhwa Movement. He plays an important role in contemporary abstract art. His talents and achievements were acknowledged by the world early on. When he was about 30 years old, he represented South Korea to attend Paris Biennale, São Paulo Art Biennial, and the International Youth Art Exhibition held by the United Nations Educational, Scientific and Cultural Organization in Paris. More importantly, he attended the pioneering exhibition *Five Korean Artists: Five Kinds of White* in 1975 in Tokyo

Gallery, which marked one of the most important exhibitions in the South Korea Dansaekhwa Movement. It is clear from those experiences that Park Seo-Bo holds a critical position in the South Korea Dansaekhwa Movement. As a representative of Asian contemporary art, he has had a profound influence on the world.

For half a century in Park Seo-Bo's career as an artist, his works consisted almost only of straight lines and colour blocks. In the mid-1960s, he started creating the *Écriture* series. The word "écriture" originated from the French word for "writing." Between writing and painting, *Écriture* presents the theme evoked by the series, as well as shows the way in which the artist explores his artistic status. The *Écriture* series merges different creative techniques and styles: calligraphy and painting, abstraction and figurativeness, and East and West. This series has undergone decades of exploration and evolution, during which the artist adopted different media and creative approaches to seek breakthroughs and updates. In the early *Écriture* series, the artist uses pencils to repeat certain traces of lines on the canvas to integrate the lines with oil paints. In the early 80s, Park Seo-Bo attempted to adopt Korean paper

as a creative medium. Since then, this kind of traditional handmade paper made from the inner bark of Paper Mulberry became his main creative material and a part of his signature technique. Since 2000, in response to the overwhelming amount of information available in the age of the Internet, Park has been adding bright colours to his simple and repetitive patterns to express a visual sense of shock.

*Écriture No. 060214* (Lot 192) was created in 2006. During that period, the artist had shifted from creating works with a base tone of black and white to making more colourful creations. He soaked Korean papers in watercolours, and then pasted them layer after layer onto a canvas. Before the Korean papers were completely dried, he used fingers or tools to carefully and repeatedly press lines or wrinkled, bumpy patterns onto them. The most important thing was not how the Korean papers were folded; rather, it was the ways and the processes through which the artwork was created. The artist strived not to resort to machines, but adopted repetitive

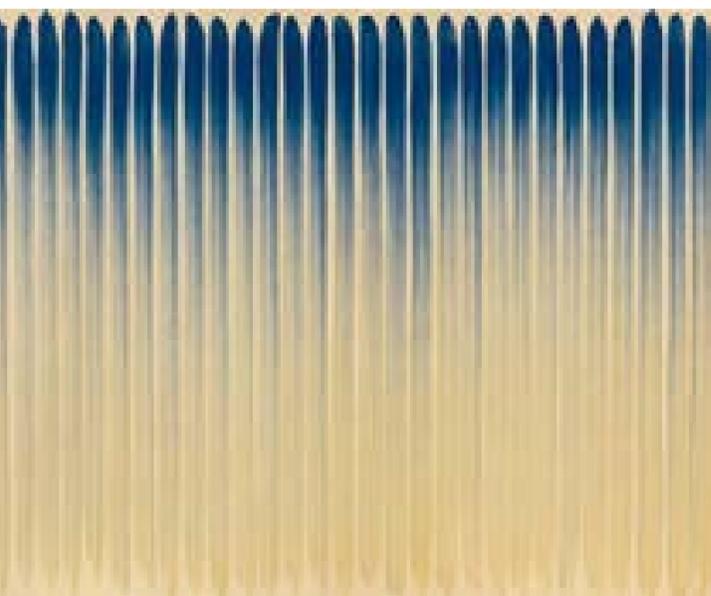
manual behaviours to create art. He considered repetition as a way to cultivate one's spirit. Just as a monk knocks on a wooden fish, so one's body and soul are elevated through repetitive movements of the hand and the body. In this way, the artwork created is filled with a sense of Zen. Along with bright yellow colours, the repetitive straight wrinkles provide the viewer with a visually bouncing rhythm, as well as give the colour a special texture and a sense of uncertainty. Park's works are rational and delicate. When the viewer closes their viewing distance, or examines them first from top to bottom, they will discover the minute changes in the colours, shapes, and spatial arrangements in the artworks. As a result, they will be carried away by the "rational world" the artist creates. Within these monotonous, repetitive straight lines, a square of "void" in the middle of the picture is where the artist sets aside for "breathing" and "rest." It is like a door being open, within which the viewer may rest or roam. Indeed, creating artworks through such a "spiritually cultivating" method serves as a testament to the artist's spiritual pursuit.

人們說我近年來的作品與極簡藝術非常相似，但我並不同意這樣的說法。我的畫作更貼近東方傳統及其代表的精神上的空間概念。我對於透過自然界角度所描繪的空間意境比較感興趣，雖說我的畫作也許帶有一種關於文化的思考，但作品主要的出發點總是建立於自己之上。在其他的作品中，我希望減少創作中的情感與概念，通過以自然界的角度去表達我對空間的興趣。然後我希望進一步連自然的元素也抽離，進而創造出一種純粹的空無境界。天人合一向來是東方哲理中一個古老的核心價值，類似的理念其實貫穿了我從七十至八十年代期間的作品，而絕非這幾年才出現。

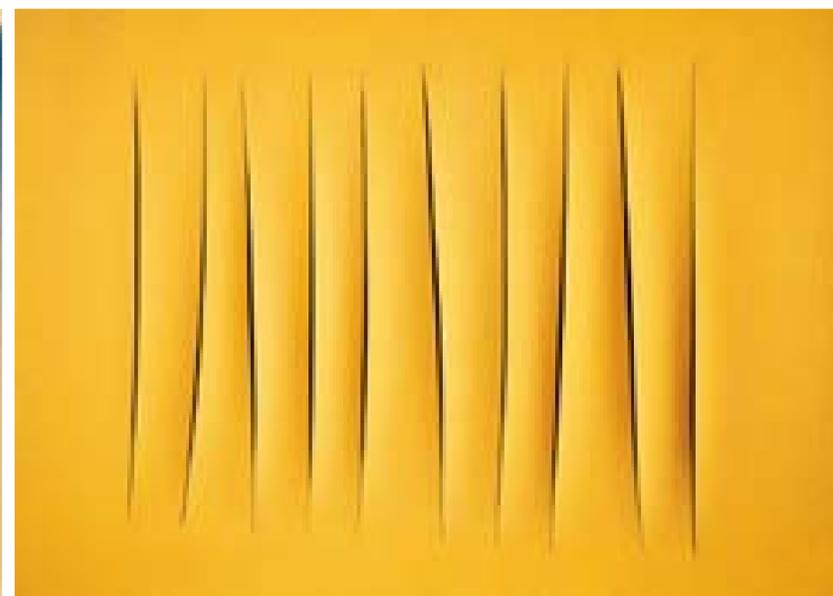
— 朴栖甫與羅伯特·摩根的訪談

People say my more recent work is similar to minimalist art, but I don't agree. Instead, my work is more related to the spiritual concept of space in Eastern traditions. I am more interested in space from the perspective of nature. Even though my paintings may represent an idea about culture, the main focus has always been based on nature. In other works, I want to reduce the concepts and emotions in my work and to express my interest in space from the perspective of nature. Then, I want to further eliminate the elements of nature to pursue the pure emptiness. This has been an old value that still exists in Eastern philosophy where nature and men are one. This tendency is evident in my work from the 1970s and 1980s, not just in recent years.

—Park Seo-Bo in Robert Morgan's interview



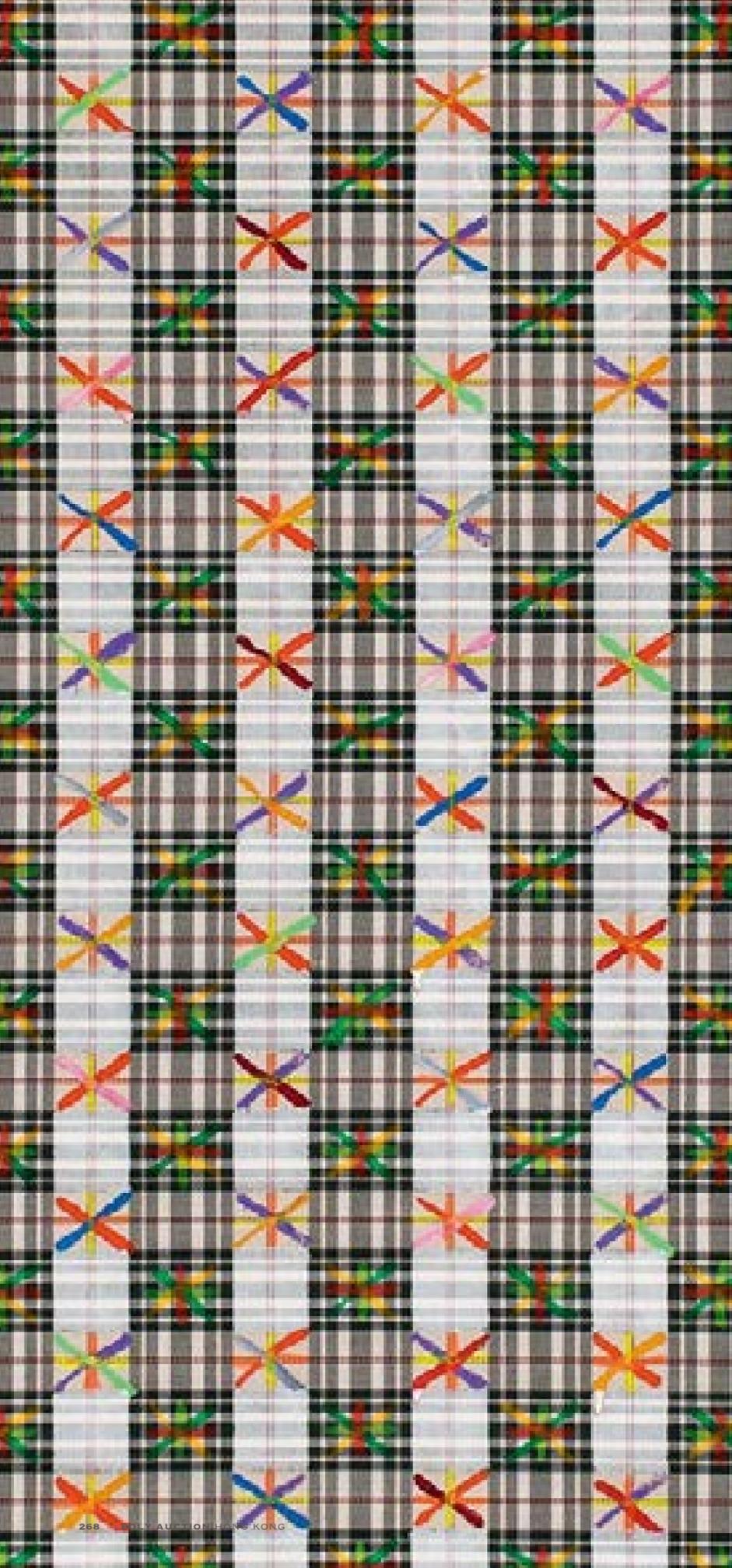
1.



2.

1. 李禹煥《從線開始》1974年作 美國 紐約 大都會博物館藏  
Lee Ufan, *From Line*, 1974, Collection of The Metropolitan Museum of Art, New York, USA

2. 盧齊歐·封塔納《空間概念》1964年作 奧地利 維也納 阿爾貝蒂娜博物館藏  
Lucio Fontana, *Concept Spatial*, 1964, Collection of the Albertina Museum, Wien, Austria



丁乙專注畫「十」字已20多年，他不厭其煩、殫精竭慮的在限制重重的「十」字王國裡探索無窮的變幻。自1980年代起，隨著意識形態的轉化、市場經濟體制轉型引發的巨大變革，種種壓抑或激昂的情緒都被融入於繪畫語言之中。但是丁乙卻為了堅持藝術本身的意義，而開始學習怎樣培養精神的獨立。丁乙一直自稱其想成為一個「形式主義」畫家，他覺得中國繪畫中的「形式」和「理性」很弱，所以最早出現在他畫面中的「十」字帶著對當時瀰漫在藝術界的狂熱人文主義精神的一種反思。丁乙選擇了一條獨自前行的創作道路，以極簡主義風格為基礎，回歸最原始的線條，撇除任何具體形象的影響。早在1980年代中期，丁乙就以「十」這個符號創立自身的藝術風格，並持續著不斷的繪畫實驗和探索。1991年，丁乙的「十示」第一個階段結束，丁乙放棄了用尺規來繪畫，更多採用徒手作畫。這基於他對繪畫本身的思考，他意識到表現手段在技術上的精確並不代表精神上的精確，丁乙開始試著尋找一種「自由中的精確」。

丁乙畫作的名字都叫「十示」，區別只是編號。拍品《十示97-9》(Lot 193)是他1997年創作的第9件作品，藝術家以這樣的命名方式希望人們「回歸到欣賞畫的本身」。這件作品延續了丁乙從1992年來對於顏色深淺造成具有波動感空間透視的探索。雖然畫面主要元素不斷的積累與重覆，但他嘗試了各種材料來增加作品的新鮮感和趣味性，於是選擇在現成的格子布上畫格子，線條覆蓋於格子布上，格子布原本的設計與紋樣成為了畫面的一部分。丁乙從早期單色調到將單色與不同的色調布面的結合，到1990年後期，作品呈現丁乙對於城市千變萬化的體驗和情緒交織，體現了丁乙此時對創作材料的種種實驗，壓克力在成品布上的直接創作，利用布面原有的肌理，融入「十」字的符號，用顏色關係體現表達的層次感以及空間透視。他以一種俯瞰的視角呈現不受限定的透視效果，用這些變化隱喻翻天覆地的都市化進程，這使得他的畫面開始具有某種宏觀的敘事性。

丁乙的單元符號從單純的十字變成米字，從早期純粹的形式主義到對城市的關注和表達，甚至表達他對生命的感悟，他曾說：「我想塑造蘊含著的力量，而不是爆發式的力量……」。丁乙於簡潔明快和理性秩序中，悄然無聲而又不露痕跡地記錄著我們這個時代，我們的城市及我們的生活，他在有限的「十示」間，試圖表達出一種無限的思想。

## 丁乙 DING YI

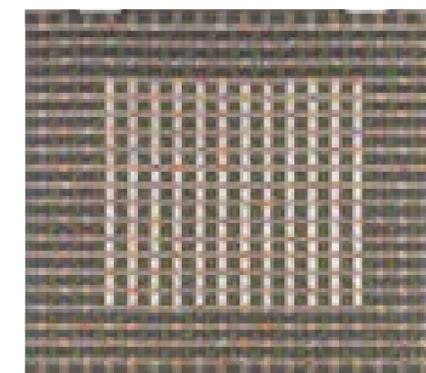
Ding Yi has focused on painting the symbol of a cross (十) for over twenty years. He patiently explores the endless possibilities and variations of the cross despite restrictions in its realm. Since the 1980s, due to drastic changes resulting from ideological changes as well as the transformation of the market economy, he transliterated various repressed or arousing emotions into the language of painting. However, to keep art for art's sake, Ding started to study the cultivation of a spiritual independence. Ding maintains that he wanted to become a "formalist" painter. He feels that Chinese paintings are weak in "form" and "rationality." As a result, the "cross" symbol he adopted in his painting was a rebellion against the humanities fervour popular in the art world at that time. Ding decided to march on a creative path that no one else took, one on which he chose minimalism as his base and returned to the most basic lines, eschewing any impact from concrete images. Far back in the mid-1980s, Ding established his artistic style with the "cross" symbol, which he has been experimenting with and exploring in his paintings. In 1991, Ding's first stage of *Appearance of Crosses* ended, and he gave up painting with rulers to adopt freehand drawing. This reflected his thoughts on painting itself. He realized that technical precision reflected in the ways of expression does not represent precision of the mind. As a result, he started to search for "the precision within freedom."

All works by Ding Yi are titled *Appearance of Crosses*, and the only thing that differentiates the paintings' titles is their serial numbers. *Appearance of Crosses 97-9 (Lot 193)* is the ninth piece he created in 1997. Through this naming system, the artist hopes to force people

"to return to appreciating the painting itself." This work continued Ding's exploration of spatial perspectives begun in 1992, where he uses different shades of colours to create a sense of undulation. Although the main element in his painting continuously accumulates and repeats, he tries to use different materials to increase the freshness and fun in his work. For example, he has painted squares on plaid, the lines spreading onto the fabric, and made the original design and texture of the plain part of the picture. Ding's early creations were in varying tones of only one colour, and he later turned to mix a single colour with different tones of fabric. In the late 1990s, his works represented his diverse experiences in and emotions about a city through his creative experiments with materials during this period. For example, he used acrylic paints directly on pieces of fabric, utilizing the original texture of the fabric to blend in the "cross" symbol and using the colour relationships to convey a sense of layers and space. He adopted an overlooking angle to present a perspective that is unrestrained, and he used these changes as a metaphor for the chaotic process of urbanization, giving his picture a certain kind of macroscopic narrative.

Ding's symbolic unit evolved from a simple Chinese character "十" to the character "米" as his early pure formalism shifted to his concerns and expressions for a city, and even to expressing his understanding of life. He once said, "I want to shape a kind of force that is withheld, not explosive..." The simple, brisk, and rational order so quietly and subtly created by Ding records our era, our city, and our life. Among the limited creations of *Appearance of Crosses*, he tries to express a thought that is limitless.

蒙德里安《海堤與海·(構成10號)》1915年作  
荷蘭 阿姆斯特丹 克勒米勒博物館藏  
Piet Mondrian, *Pier and Ocean (Composition No. 10)*, 1915, Collection of the Kröller-Müller Museum, Amsterdam, The Netherlands



Lot 193



193

DING YI (CHINESE, B. 1962)

**Appearance of Crosses 97-9**

丁乙 十示 97-9

Painted in 1997  
acrylic on tartan  
140 x 160 cm. (55 x 63 in.)  
signed in Chinese; dated '1997.' (lower right)

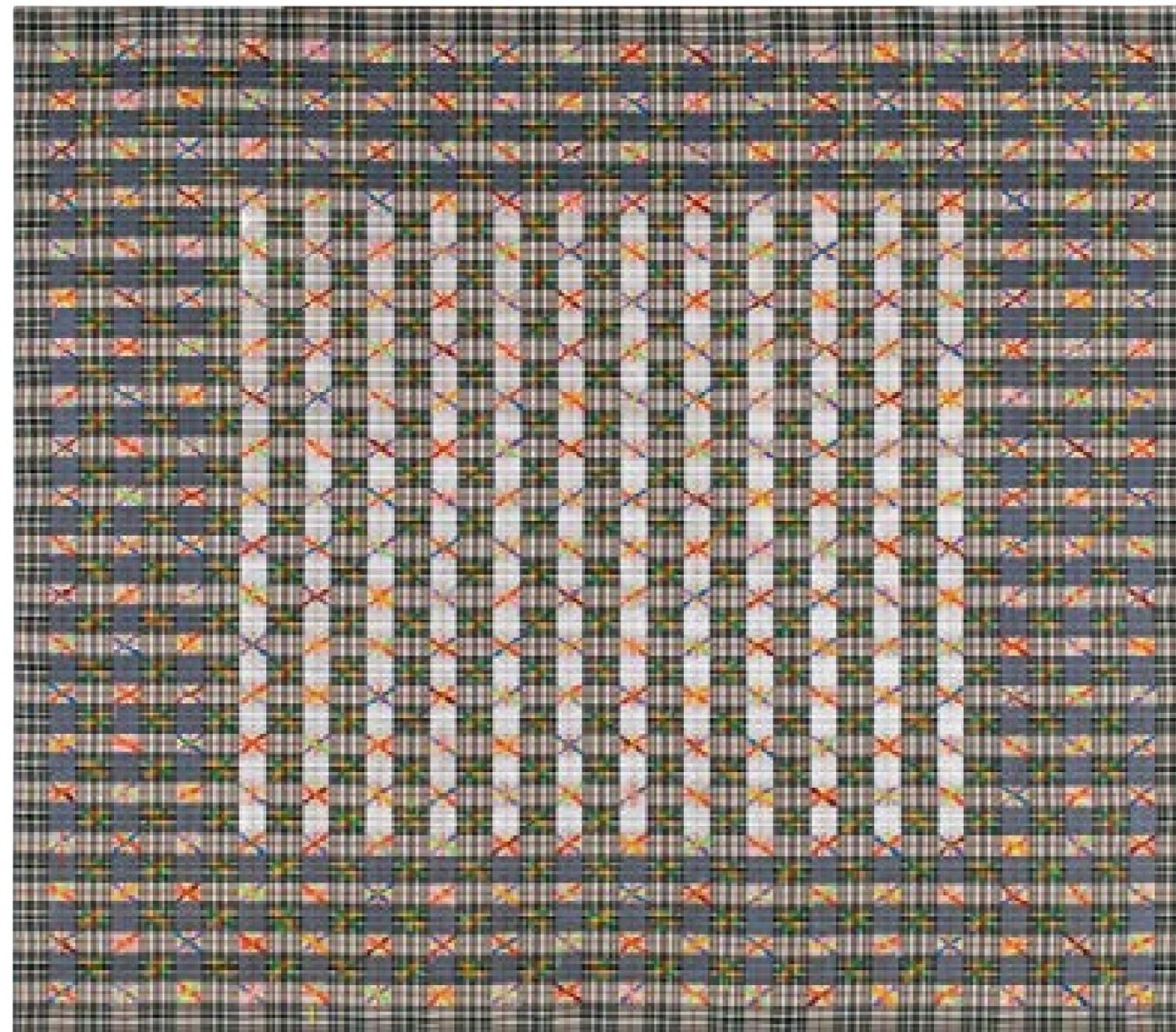
**LITERATURE**  
*Ding Yi*, ShanghART Gallery, Shanghai, China, 1997 (illustrated, p. 29).

1997 年作  
壓克力 成品布  
款識：丁乙1997. (右下)

出版  
《丁乙》香格納畫廊 上海 中國 1997年 (圖版·第29頁)

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

US\$ 115,400 - 192,300



# 張恩利

## ZHANG ENLI

### 被忽略的詩意

張恩利早期作品的靈感大多源於來對上海市井鄉間的最初印象，大多以激進奔放的筆觸描繪人類的日常生活行為（吃喝、歡歌、舞蹈等等）。2000年是張恩利藝術事業的轉折點，上海香格納畫廊為其舉辦了首個個展「舞蹈」，展示了藝術家早期描繪人性心理的探索過程，風格上有明顯的德國表現主義。2000年開始，張恩利繪畫語言發生變化，轉而探討日常生活物品及空間的視覺呈現。藝術家筆下所描繪的煙灰缸、紙盒、水筒、空瓶、櫃子等都是容易被人忽略的普通日常雜物，他們質樸而客觀，並且與其所處空間具有互動性。

從人到物的轉移，張恩利的繪畫看似轉變了研究的主體，可是並不然。張恩利曾這樣表述：「從身體成為一種容器這樣一種簡單的認識出發，身體的聯想物盒子、水槽、一棵大樹、一個空的房間，小到一個煙灰缸和一包煙。從細微處發現一個關於物的本質或核心。成為一種『容器』的象徵物。」張恩利筆下的「物」表現的實際上是人和人生命體驗的總和，看似平凡無奇的簡單日常雜物，實際承載著生命體流淌過的痕跡。

《抽斗櫃》(Lot 194) 是藝術家一系列「容器」創作的經典之作。作品創作於2009年，畫面僅呈現一個巨大的櫃子，構圖及線條簡潔明朗，用來表現地板的筆觸看似隨意，灰色中帶著墨黑色，牆體表面可以看到如發霉般的泛黃斑跡。櫃子以純黑硬朗的線條形構，表現出其立體質感與量感。櫃子表面蒙有一層薄塗的棕灰色斑駁，表現出被人使用過的痕跡，人的體溫、氣味、使用過的痕跡被一同記錄於畫面中。在這裏，容器成為生命體的一種延伸，凝聚了物與人關係的過往。藝術家通過手中筆下的「物」與世界對話，實

現了自己心中「繪畫本身作為一種生命活動這個根本目標」的藝術理念。畫布上可見張恩利常常保留著的鉛筆打格的底稿，再加之畫布上薄塗的色彩，使作品具有習作感，更強化物品本身的經歷與時光磨礪的痕跡。這樣的呈現狀態正是藝術家經過思考淬煉整合後達到的個人風格。藝評家顧錚在〈張恩利繪畫二章〉中如是說：「他畫筆下的某些物件，有時就像浸泡在畫布空間中，在薄薄的顏料中四下漫漶溶解開來，隱約浮現。物與空間的邊界相互滲透，彼此擁有。有的時候，那稀釋的顏料受地球引力的吸引而垂直滴下，其痕跡居然也成為一種構成質感的筆觸本身，並且意外地豐富了畫面效果。」

張恩利與主流六十年代的藝術家不同，他並沒有關注這個年代常見的對政治社會現實的嘲諷與無奈，其創作焦點始終放在畫布與筆尖上，專注鑽研於繪畫本身，在尋常的物件與空間的對話中尋找生命的痕跡。高逸遠在〈或許：張恩利和心田的破骨爛肉鋪〉評論：「在張恩利的畫中，所有的物件都被做過、摸過、用過，而這種被做過被摸過，被用過的情緒在張恩利的繪畫過程中又是至關重要的。當我問他做畫中的感受是否像撫摸肌膚一樣的溫柔，他笑著用英語回答我『可能。』撫摩是張恩利繪畫的核心手觸摸物品，在物品上留下痕跡，手觸摸畫布，按壓滑過，退後一步又去觀察它…正是這種輕重緩急的節奏的起伏，下筆如溫柔的撫摸而呈現在畫面上的則是故意的冷漠，這成為張恩利的繪畫中最具詩意的張力」。張恩利極具個人私密性而又充滿詩意的繪畫特色奠定了其在國際上獨一無二的地位。他不僅是西方頂尖畫廊豪瑟沃斯旗下的唯一中國藝術家，作品更是被多個國際美術館收藏，包括英國泰特美術館及巴黎龐畢度藝術中心等。

葛哈·李希特《廚房椅子》1965年作 德國 雷克林豪森 雷克林豪森藝術館藏  
Gerhard Richter, *Kitchen Chair*, 1965, Collection of Kunsthalle Recklinghausen, Recklinghausen, Germany



Lot 194

## THE OVERLOOKED POEMS

The inspirations for Zhang Enli's earlier works mostly came from his initial impression of the city of Shanghai and its surrounding countryside. He often adopted radical and unrestrained brushstrokes to depict people's everyday behaviour, such as eating, drinking, singing, and dancing. The year 2000 marked a turning point in Zhang's art career, during which ShanghART Gallery in Shanghai, held his first solo exhibition *Dancing*. The works in the exhibition reflected his early exploration in depicting human psychology, and his style was evidently influenced by German Expressionism. Starting in 2000, Zhang's painting language changed to discuss a visual presentation of objects and space in daily life. The artist rustically and objectively portrayed common everyday objects such as ashtrays, paper boxes, water bottles, empty bottles, and cabinets that are easily overlooked; and showed their interaction with the space they are located.

Although it may seem that by shifting from people to objects, Zhang changed the research subjects for his painting, this was not the case. Zhang has once described, "My point comes from the simple understanding that the human body can be seen as a container. A body can be associated with a box, a sink, a big tree, an empty room, or even with small objects like an ashtray or a pack of cigarette. The point is to notice the essence and core of an object through its details, and to make the 'container' a symbol." The "object" presented through Zhang's brushes is in fact the sum of human life experiences. Odds and ends found in daily life that seem dull actually carry traces of life.

*Chest of Drawers* (Lot 194) is a classic piece from the artist's *Container* series. Painted in 2009, the picture depicts a gigantic drawer cabinet with a composition and lines that are simple and clear. The brushstrokes used to manifest the floor seem casual, and its grey colour is tinted in ink black. On the surface of the wall are moldy yellow spots. The cabinet is outlined with pure black solid lines to emphasize its three-dimensional texture and volume. The surface of the cabinet is thinly mottled with brown and gray, traces reflecting that it has been used. The temperature and scent of human bodies, and the marks left on the piece of furniture due to usage are all recorded in the picture. Here, the container becomes an extension of the living body, consolidating the past relationships between the object and people. The artist communicates with the world through the "objects" he depicts with the brush in his hand to fulfill his artistic concept that "the fundamental goal of living is to paint." Zhang often keeps the draft he drew in pencil on canvas. And, on top of them, he thinly applies colours. Works thus created appear to be a practice work, emphasizing how the object has experienced the passage of time. This state of representation constitutes the artist's personal style, which he achieved by integrating and sublimating his thoughts. In the essay "Two Chapters on Painting by Zhang Enli", art critic Gu Zheng commented, "Some objects he painted appear to be soaked in the canvas space, gradually dissolving and spreading in the thin colour paints, only vaguely showing. The boundaries of the object and the space intermingle with each other. Sometimes, the diluted paints are affected by the Earth's

gravity and drip down vertically, whose traces should also become a kind of brushstroke that add texture to the work and unintentionally enrich the picture's effect."

Zhang differs from mainstream artists from the 60s in that he did not pay attention to the sense of mockery or helplessness often seen in socio-political reality. Instead, his creative focus has always been on the canvas and the tip of the brush. He concentrated on studying painting itself and finding traces of life in the dialogue between common objects and the space. Tony Godfrey commented in the article "Maybe: Zhang Enli and the Rag and Bone Shop of the Heart", "In Zhang Enli's paintings, all objects have been made, touched, and used, and these emotions of being made, touched, and used are crucial in Zhang Enli's painting process. When I asked him when he painted, whether he felt the tenderness of caressing the skin, he smiled and replied in English, 'Perhaps.' To caress is the core of Zhang Enli's painting. To use the hands to caress objects and leave traces on them, to touch a piece of canvas with the hand, to press and to slide across it, to step back to observe it—these kinds of rhythms, fast and slow, light and pressured, and the gentle touch of brushes that forms an intentional coldness in the picture are the most poetic tension in Zhang Enli's paintings." Zhang's extremely personal and yet poetic painting style established a unique position for him in the world. He is the only Chinese artist under Hauser & Wirth, a top-notch art gallery from the West. His works have been collected by many international art museums, notably by Tate Britain, London, and by Centre Georges Pompidou in Paris.

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ZHANG ENLI (CHINESE, B. 1965)

**Chest of Drawers**

張恩利 抽斗櫃

Painted in 2009  
oil on canvas  
200 x 250 cm. (78 ¾ x 98 ½ in.)  
dated '09'; signed in Chinese (lower left); titled and signed in Chinese;  
inscribed and dated '200 x 250 cm 2009' (on the reverse)

**EXHIBITED**  
China, Shanghai, Shanghai Art Museum, *Zhang Enli*, 9-22 December, 2011.

**LITERATURE**  
*Zhang Enli*, Shanghai Art Museum, Shanghai, China, 2011 (illustrated, pp. 62-63).

2009 年作  
油彩 畫布  
款識：09恩利（左下）；抽斗櫃 200 x 250 cm 2009 張恩利（畫背）

展覽  
2011 年 12 月 9-22 日「張恩利」上海美術館 上海 中國

出版  
《張恩利》上海美術館 上海 中國 2011 年（圖版·第62-63頁）

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

US\$ 128,200 - 205,100



我這麼多年一直在畫盒子，人最有意思就是，人永遠在探究一種「盒子到底是什麼」，但是其實你又隨時隨地都知道「盒子」是什麼，非常非常簡單……。

— 在倫敦豪瑟沃斯和張恩利的訪談

*I have been painting boxes for many years. The thing that makes human beings most interesting is that they always wonder, 'What exactly is a box?' and yet they always know what a 'box' is. It's very, very simple....*

—An interview conducted at Hauser & Wirth London with Zhang Enli

195

MR. (JAPANESE, B. 1969)

**True To Myself, Poyo Mix, Append**

MR. 真我

Painted in 2012  
acrylic on canvas (quadriptych)  
each: 291 x 181.8 cm. (114 ½ x 71 ½ in.)  
overall: 291 x 727.2 cm. (114 ½ x 286 ¼ in.)  
signed and dated 'Mr. 2012' (on the side)

EXHIBITED

USA, New York, Lehmann Maupin Gallery, *Metamorphosis: Give Me Your Wings*, 13 September-20 October, 2012.  
China, Hong Kong, Hong Kong Convention and Exhibition Centre (HKCEC), *Art Basel Hong Kong*, 23-26 May, 2013.  
Korea, Daegu, Daegu Art Museum, *Animamix Biennale 2015-2016*, 27 October, 2015-14 February, 2016.

2012 年作  
壓克力 畫布 (四聯作)  
款識：Mr. 2012 (畫邊)

展覽

2012年9月13日-10月20日「變態：給我的翅膀」立木畫廊 紐約 美國  
2013年5月23-26日「巴塞爾藝術展香港展會」香港會議展覽中心 香港 中國  
2015年10月27日-2016年2月14日「動漫美學雙年展2015-2016」大邱美術館 大邱 韓國

HK\$ 1,800,000 - 2,600,000

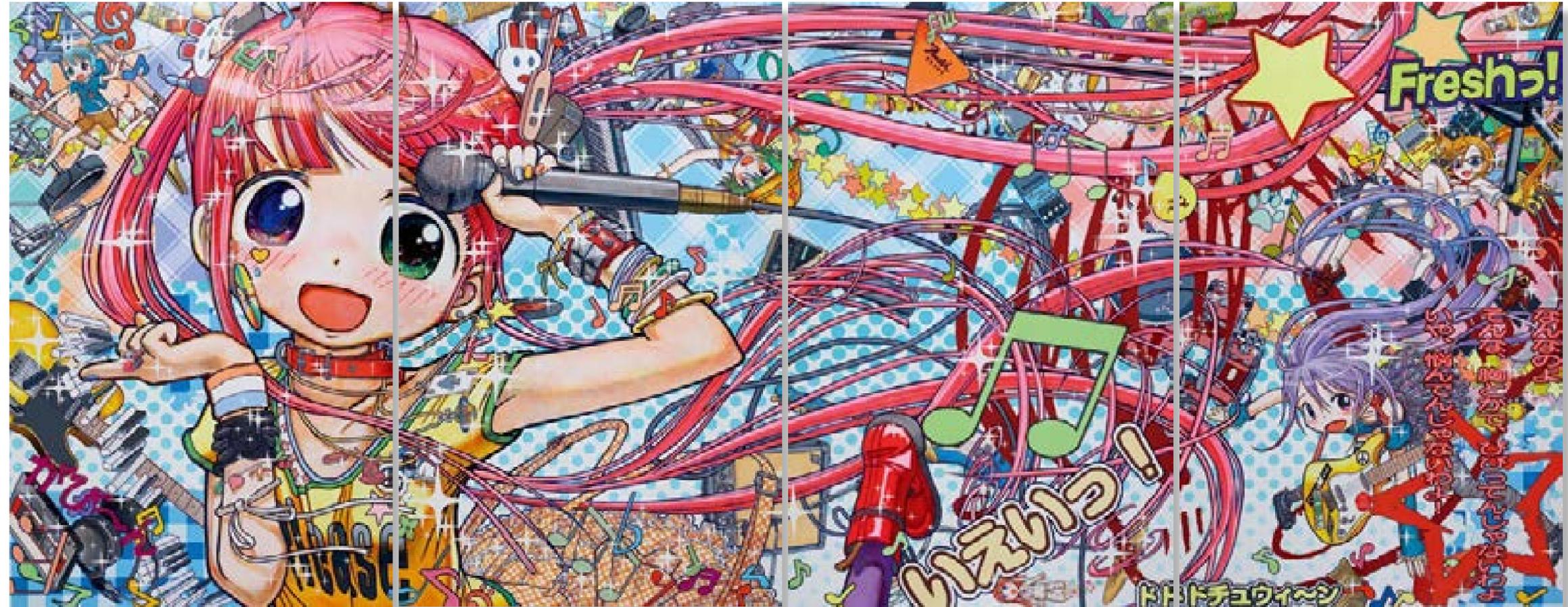
US\$ 230,800 - 333,300

對我來說「一個女學生咬著麵包跑步上學」就是很萌的畫面。不過「萌」在日本是很重要，「禪」是一個很平靜的狀態，「萌」是一種終極的幻想，這兩種概念的存在對我也很重要。

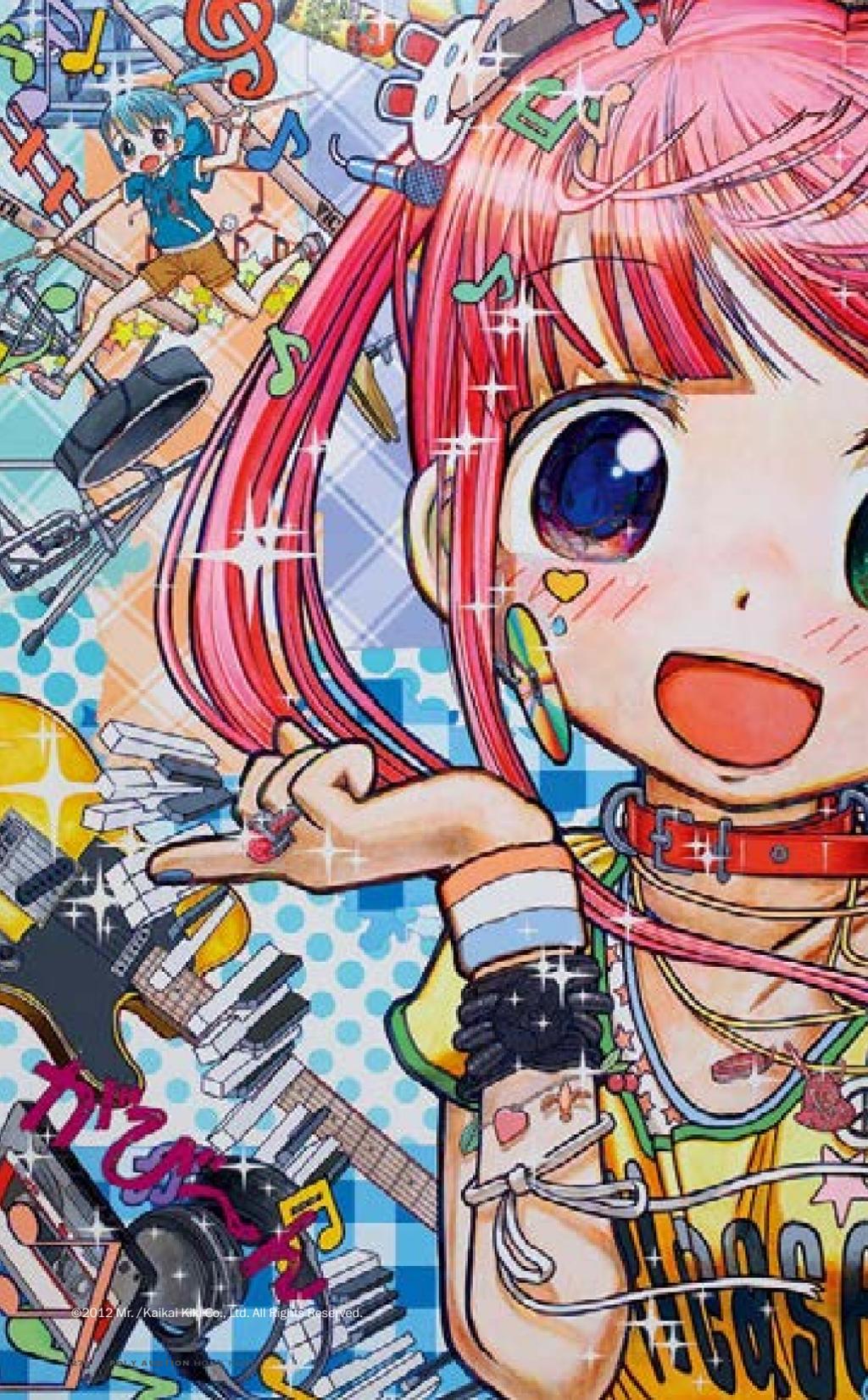
-Mr.

For me, "a female student biting a piece of bread and running back to school" is a very moe image. However, "moe" is very important in Japan. "Zen" is a very calm state, while "moe" is an ultimate fantasy. The existence of both of these concepts is also very important to me.

-Mr.



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## MR.

「御宅族」從狹義上來說，指沈溺、熱衷或博精於動畫、漫畫以及電子遊戲的人，也有暗指蘿莉控一族之意，即喜愛以低年齡少女為主角的日本動漫作品的族群。而從廣義上理解，御宅族泛指熱衷於次文化，並對該文化有極度深入的了解的人。御宅族文化在經歷了日本社會的質疑之後，現今已成為亞洲當代文化在世界上的發聲途徑之一。

日本的「御宅」文化深深影響了各個生活層面，《真我》(Lot 195)正是御宅族文化的代表之作。Mr.以「萌」為概念，並在作品中加入西方街頭的塗鴉元素。作品依循其創作脈絡，畫面主體依然是可愛的卡通蘿莉人物，水汪汪的大眼睛，飛揚的粉紅色頭髮和緋紅的臉頰，手中舉著麥克風，表現小女孩在舞臺上起舞歌唱表演的俏皮可愛模樣。作品背景為粉藍的條紋形狀及圓點狀，藝術家經常在其畫面中加以錯綜複雜的象徵性物件來完整整幅作品之主題。《真我》中吉他、鍵盤、鼓等樂器，以及其他幾個小女孩有如處於失重空間圍繞著主角。藝術家筆下的小女孩總是有著夢幻雙眼和孩童般的身體，而為了區分每個角色之不同，Mr.賦予每個小女孩不同髮色和髮型，並且身邊圍繞不同的樂器，以此各自賦予她們生命力。畫面可理解為是由一群充滿活力的「蘿莉」組成的樂隊在舞臺上表演，粉紅色頭髮的女孩是主唱，其他在空中飛舞的女孩則是樂隊成員為她伴奏，正是Mr.希望通過「幻想」式的畫面傳達出天馬行空、繽紛的空間國度。

2011年日本311地震使得社會遭受重創。Mr.受災難的觸動，試圖改變一向歡樂活潑動漫少女的畫風，嘗試畫了些災難場景的草圖，但最終藝術家還是決定保持其一貫風格，以純真可愛的少女形象加之絢爛鮮豔的背景畫面來鼓勵人心。Mr.創作了一系列以

豊原國周《至歡之地：稻本樓》1879年作  
美國波士頓波士頓美術館藏  
Toyohara Kunichika, *Popular and Prosperous  
Pleasure Quarters: The Inamoto House*, 1879,  
Collection of the Museum of Fine Arts, Boston, USA

「萌」為主題的作品，如同他自己描述的：「311地震的確震動了日本社會的人心，人們都不堪都市壓力的擠壓，加上近年日本女性地位提高，男性則愈漸弱勢，這些因素都正影響男士的自信心。所以我希望透過新作的色彩繽紛與美好想像，激勵宅男士氣，帶領大家走出陰霾，重新振作！」可見藝術家畫面中那些純真可愛的小女孩和那些夢幻的場景都是藝術家由心而發的創作載體，對於Mr.來說，彩色絢爛的夢境比引人哀傷的場景更撫慰人心。《真我》創作於2012年，作品畫面右側如動漫般出現對話文字，或許是少女樂隊正在演唱的歌詞，「不要覺得害怕！不、不應該覺得煩惱啊」的句子，再結合畫面，更讓觀者感受到純真少女的元氣和活力。藝術家通過少女的活力元氣來撫慰遭受災難的人心，也是在向日本社會加油鼓氣，呼籲大家走出陰霾，繼續大步邁向新生活。

Mr.是一名典型的御宅族，從小就喜歡動漫。他的名字「Mr.」來源於「Mister Giants」（巨人先生）：戰後讀賣巨人棒球隊的超級巨星擊球員。為了加入動漫界，96年於東京創形美術學校美術系畢業後，擔任村上隆的助手，而後開始獨立創作，並隨同村上隆渡過了KaiKai KiKi工作室的草創時期。Mr.的藝術生涯初期曾遭受質疑，在他看來，自己的作品刻畫御宅族風格蘿莉形象的動漫畫面，但其實和漫畫家有著本質的區別，動漫只是其創作之載體，藝術家的創作根源及脈絡都系屬當代藝術。這也是Mr.能將日本動漫上升為當代藝術範疇的原因。Mr.作為日本最具代表性的當代藝術家，現已被國際藝術界廣泛理解及高度承認。他將網絡御宅族、角色扮演、日本漫畫中的蘿莉元素融入當代藝術。這個風潮不僅風靡日本更擴展到了全世界，在當代藝壇占有重要的一席之地。



From a narrow sense, the term "Otaku" refers to people who indulge in, obsess, or hold deep knowledge about animation, comics, and videogames. But, there is also the implication that they suffer from a Lolita Complex - that is, they are attracted to the young female characters found in Japanese anime. In a broad sense, "otaku" refers to people who have a deep, passionate understanding of Asian culture and subcultures. After having experienced the suspicions of mainstream Japanese culture, otaku culture has now become one of the most globally popular sounding platforms for Asian contemporary culture.

Japan's "Otaku" culture has had a profound impact on the various aspects of life. *True To Myself, Poyo Mix, Append* (Lot 195) serves as a representative work of otaku culture. Using "moe" as a concept, Mr. adds elements of Western street graffiti into his work. According to the creative context, the subject of the picture is a cute Lolita-type cartoon characters with large watery eyes, flowing pink hair, and crimson cheeks. A microphone is placed in her hands to express the cute and adorable appearance of a young girl singing, dancing, and performing on stage. The background of the work is composed of pink and blue stripes and dots. In the picture, the artist frequently adds intricate symbolic objects to complete the theme to the entire work. In *True To Myself, Poyo Mix, Append*, the guitars, keyboards, drums, and other instruments, as well as the other young girls seem to float in a weightless space around the protagonist. The young girls drawn by the artist always have dreamy eyes and child-like bodies. And, to distinguish between each character, Mr. provides each of them with

different hair colours and styles. Furthermore, the different instruments around them provide each of them with vitality. The picture can be read as a group of "Lolitas" who form a band and perform on stage. The girl with pink hair is the lead singer, while the other girls dancing in the air accompany her as fellow band members. Through such a picture of "fantasy", it is the hope of Mr. to convey an unrestrained, and dazzling space.

In 2011, the 311 Earthquake caused Japan to suffer heavy losses. Having experienced this disaster, Mr. intended to change his painting style of joyful and lively anime girls by painting sketches of disaster scenes. However, in the end, the artist decided to retain his style, using the image of cute, innocent girls against bright, splendid backgrounds to encourage people. Mr. creates a series of "moe" themed works. Much like how he described himself, "The 311 Earthquake really shook the heart of Japanese society. People are overwhelmed by the pressure of urban life. Furthermore, the status of Japanese women has elevated, while men have become more weak and vulnerable. These factors are all affecting the self-confidence of men. As a result, I hope that the dazzling colours and wonderful imaginations in my new works can help elevate the morale of otakus, lead them out of their rut, and rekindle their spirits!" From the picture by the artist, one can see how those innocent young girls and fantastical scenes are all creative embodiments inspired from deep within his heart. For Mr., colourful and gorgeous dream realms are better at lifting people than sad scenes of tragedy. *True To Myself, Poyo Mix, Append* was created in 2012. On the right side of the image, there is text of dialogue that appears as if they were from an anime. Or, perhaps they are the lyrics to the

song that the young girls are performing. It says, "Don't be afraid! You shouldn't feel frustrated." Integrated into the image, this text lets viewers feel the strength and vitality of the young girls. The energy of the girls helps soothe those who experienced the disaster, as well as encourage Japanese society as a whole. They call on everyone to climb out of their rut, and continue to boldly move on towards a new life.

Mr. is a typical otaku. Starting from an early age, he has a love for anime. His name, "Mr.," comes from "Mister Giants": the superstar batter of the post-War Yomiuri Giants baseball team. To join the animation industry, he attended the Sokei Academy of Fine Art and Design in 1996. After he graduated, he served as an assistant to Takashi Murakami before beginning to create independently. After which, he assisted Takashi Murakami through the early stages of KaiKai KiKi studio. During its early years, Mr.'s art career was placed under question and doubt. In his view, although his works depict a "Otaku" style of the Lolita anime image, there are essential differences from the animator. After all, animation is only the embodiment of a creation. The creative origin and context of the artist are of contemporary art. This also explains why Mr. has been able to promote Japanese animation to the category of contemporary art. Mr. serves as the most representative contemporary artist in Japan. He is widely known and highly recognized by the international art community. He also merges Lolita elements found online from "otaku", cosplay, and Japanese comics with contemporary art. This trend is not only popular in Japan, but also has expanded worldwide. It now occupies an important position in the contemporary art scene.

# 曾梵志

## ZENG FANZHI

### 從「面具」之前到「面具」之後

在2000年前後「面具」系列接近尾聲的時候，曾梵志便開始著手根除一直以來的強烈情緒，並隨著面具的移除和背景的裁剪轉向更真實的情緒表露。這樣的轉變證明他正嘗試去面對這個難以傳遞內心的真實世界，但在失去面具這個自我保護的媒介後，他還是無法完全放開內心，便退到了畫中刻意模糊的面容背後。對於這個現象，藝術評論家皮力曾如此形容過：「如果說以前面具的形象還是試圖用沒有差別面具來掩蓋不同個性的面孔的話，那麼現在藝術家乾脆將所有的面孔標誌為沒有個性的存在。」曾梵志在畫布上刻畫人物神韻的風格直接而有力，他的作品往往會引導觀者去深入探索，進而思考上面的各種隱喻，從「面具」之前到「面具」之後，藝術家對於人性的理解得到了新的體驗，也使得他的創作產生了新的方向。

### 趨向真實的情感表露

在力求轉型的同時，曾梵志開始從中國傳統

藝術裡尋找養分，學習東方藝術精神的美學，努力尋找東西兩方的結合點。他畫中的人物漸漸地開始摘下面具，人物的形體的輪廓也不再是以往的乾淨俐落，彷彿尚未完成。人物的臉孔缺少了標誌性，視覺焦點開始變得撲朔迷離，浮現在無設定的背景中，對應了中國山水畫中留白的概念，也預示了藝術家遠離物質化的自我渴求，證明曾梵志力求轉變的心態，最終促成了全新的「肖像」系列。

正如2002年創作的《穿白風衣的肖像》(Lot 196) 所示，曾梵志畫筆下的人物從面具的隱喻背後走了出來，作品的背景大幅度簡化，從黑、白、紅等顏色為主軸出發，構圖更猶如90年代中期的早期「面具」系列作品一般，回歸到重點描寫人物的核心價值。脫去面具的面容色彩對比鮮明，彷彿無法承受生命之重，曾梵志用手中之畫刀將生硬的輪廓刮開，也同時刮去了束縛，後方背景的模糊色層回應面具的消解，而頭顱邊緣的流動形

法蘭西斯·培根《麗莎肖像的素描》1955年作  
英國 諾里奇 東英吉利大學 塞恩斯伯裏視覺藝術中心藏  
Francis Bacon, *Sketch for a Portrait of Lisa*, 1955,  
Collection of The Sainsbury Centre for Visual Arts,  
University of East Anglia, Norwich, UK

我想把一些強烈要表達的東西消除掉。用刀就是把過去使我特別興奮的用筆消除掉，整個刮掉，讓它保持一種平靜，讓那些東西藏在裡面。我不改變手的那種狀態，是覺得有些東西你還是不能真正地改變。

— 曾梵志

*I wanted to get rid of some keen feelings I was eager to express. The scraper was able to remove the exciting strokes, entirely, and leave the calmness, hiding the excitement inside. I didn't change the hand because I believe there are things in the world that can't be really changed.*

- Zeng Fanzhi



象，就像是生命從他體內流洩而出一般，少量藍色油彩的添加帶著憂傷和無奈，圍繞著畫中男子空洞的雙眼及生硬的表情。除去了面具的束縛，曾梵志筆下人物的情感宣洩更加直接，感受直視內心，毫無保留地表現在觀者眼前。

### 因不完美而完美的藝術

「肖像」系列除了面具的移除之外，最大的差異在於人物的不完整描述，例如沒有畫完的雙腿被刮開、隨著色層淡化，《穿白風衣的肖像》中開衩的白袍之下蕩然無存，猶如無根之木，又彷彿以靈魂狀態存在，在強調非真實形體之際，似乎更突顯了「肖像」系列對於精神力量的重視。「我對於表現人，一個個體的態度和心緒有興趣，並嘗試用一種直接的反應來予以表現，目的在於傳達這個人的表情、情感、思想，以及我自己對於這個人的感受。」曾梵志如是說。《穿白風衣的肖像》的畫中人物或許是他朋友，又或者只是他剎那間的情感共鳴，白色的大衣包覆著人物內心的侷促和手部透露的情緒，生硬的掩飾反而加深了作品的戲劇張力，但正是經由對於小人物的抒寫與表現，才更能引起了人們的內心共鳴與關注。

法蘭西斯·培根曾經說過：「真正的畫家不是按照事物實際存在的樣子來畫它們，而是根據他們對這些事物的感覺來畫它們。」就像曾梵志也曾說他在「肖像」系列中不打算改變人物手部的狀態，有些情緒還是必須趨向內斂，這跟每個人的生存狀態有關。《穿白風衣的肖像》中身著白色長袍的人物形象或許正是曾梵志為了突顯作品中哀傷的虛無感即興而作，為了反映2000年後中國經濟起飛時社會的一個人格縮影。回顧曾梵志的創作生涯，他從早期作品中直接而激烈的情緒進展到接受社會現實後的木然，又再度剖析自我、形塑出更為真實的精神樣貌，在面對生命歷練的同時，不斷嘗試打破框架，挑戰自我、將藝術成就推向高峰。



# 曾梵志

## ZENG FANZHI



### FROM BEFORE THE "MASK" TO AFTER THE "MASK"

Around 2000, when the *Mask* series reached its end, Zeng Fanzhi started to root out the strong emotions that had always been with him. As he removed the mask and trimmed down the background, he adopted more realistic approaches to emotional expression. This change proves that he had been trying to face the real world, in which deep feelings were hard to deliver. However, after losing the mask, a medium for self-protection, he still could not be completely open about his heart. Instead, he retreated to painting faces that were intentionally vague. Regarding this phenomenon, art critic Pi Li once commented, "If the image of the mask Zeng adopted in the past was an attempt to use a monotone mask to cover faces of different personalities, now the artist marks all faces as empty of personality." The style with which Zeng depicts facial expressions on the canvases is direct and powerful. His works often direct the viewer to deeply explore, to further ponder all the metaphors within them. From before *Mask* to after *Mask*, the artist developed a new realization of understanding human nature, which led to a new direction for his creations.

### LEANING TOWARDS REVEALING FEELINGS TRUTHFULLY

As striving to transform his style, Zeng Fanzhi began to look for inspirations from traditional Chinese art, learning the aesthetics of Eastern art, while trying to find the connecting point between both the East and the West. The figures in his paintings started to be presented without masks. Their outlines were no longer as clean and neat as before, as if unfinished. Their faces lacked characteristics, and the visual focal point of the painting became hard to pinpoint. It floated in a background that did not provide a setting, echoing the concept of empty space in Chinese landscape paintings. It also foretold the artist's desire to distance himself from materiality. These

我畫的人物是一面鏡子，是內在自我的反映，投射自身對事物的感受。

— 曾梵志

The figures I paint are mirrors. They reflect the inner self and project the feelings one has toward things.

- Zeng Fanzhi



changes of heart eventually led to the brand-new *Portrait* series.

Created in 2002, *Portrait with White Coat* (Lot 196) demonstrates that the figures Zeng portrays have emerged from the metaphor of a mask. The background of the painting is greatly simplified. With the colours black, white, and red as the main points of departure, the composition is similar to the early *Mask* series in the mid-90s in that it focuses on depicting the core value of the figure. Without the mask, the face is painted with vividly contrasting colours, as if incapable of carrying the weight of life. Zeng held a scraper and scraped open the rigid outlines, at the same time scraping off constraints. The vague layers of colours in the background echo the dissolved mask. The flowy imagery around the edge of the skull seems to indicate that life is leaking out of the man's body. A tint of blue oil paint around the man's hollow eyes and his rigid expression add feelings of melancholy and helplessness. Freed of the constraint of the mask, the figure painted by Zeng expresses his feelings more directly. He faces his own emotions and presents them to the viewer without holding back.

### THE ART THAT IS PERFECT DUE TO ITS IMPERFECTIONS

In addition to the removal of masks, the most significant way the *Portrait* series differs from the *Mask* series is the incomplete depiction of figures. For example, unfinished legs are scraped open, fading away through the layers of colours. In *Portrait with White Coat*, under the slit of the white robe, there is nothing. The figure is like a tree without roots, as if existing in the state of a spirit. As the painting stresses the unreal form, it seems to highlight the emphasis of the *Portrait* series on spiritual power. Zeng once commented, "I am interested in portraying humans, their individual

attitudes and states of mind. I attempt to show them through a direct reaction, and my goal is to deliver the person's expressions, feelings, and thoughts, and my own feelings toward that person." The figure in the *Portrait with White Coat* could be his friend, or only something that suddenly resonated with his feelings. Despite the fact that the white coat covers his discomfort, the figure feels ill-at-ease, and the emotion is revealed through the hands. This unnatural veiling deepens the dramatic tension of the painting. It is exactly through the depiction and representation of a nobody that people's resonance and attention are aroused.

Francis Bacon once commented, "A real painter does not depict things as they really are. Instead, they depict things according to their feelings about them." Similarly, Zeng once said that in his *Portrait* series, he did not intend to alter the shapes of people's hands and that some emotions have to be held back because these are related to one's existential state. The figure in the white robe in *Portrait with White Coat* might be Zeng's improvisation to emphasize the melancholic void in the work, a miniature representation of one's personality during the post-2000 era, when China's economy skyrocketed. Reviewing Zeng's creative life, one will discover that his earlier works contain direct and intense emotions, but they were later numbed as the painter accepted the social reality. Later, the painter again reassessed himself, shaping an even more realistic spiritual form. When he faces life and the experiences it brings, Zeng keeps trying to break through constraints, to challenge himself, and to create a new peak for his achievement in art.

弗蘭西斯·培根《臨摹委拉斯蓋茲的教宗英諾森十世肖像習作》1953年作 美國 迪蒙 迪蒙藝術中心藏  
Francis Bacon, *Study after Velázquez's Portrait of Pope Innocent X*, 1953, Collection of the Des Moines Art Center, Des Moines, USA

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ZENG FANZHI (CHINESE, B. 1964)

**Portrait with White Coat**

曾梵志 穿白風衣的肖像

Painted in 2002  
oil on canvas  
120 x 60 cm. (47 ¼ x 23 ½ in.)  
signed in Chinese; dated and signed "2002 Zeng Fanzhi" (lower left)

**LITERATURE**

*I/We: The Painting of Zeng Fanzhi-1991-2003*, Hubei Fine Arts Publishing House, Wuhan, China, 2003 (illustrated, p. 55).

2002 年作  
油彩 畫布  
款識：曾梵志 2002 Zeng Fanzhi (左下)

出版  
《我·我們：曾梵志的繪畫 1991-2003》湖北美術出版社 武漢 中國 2003年（圖版·第55頁）

HK\$ 2,800,000 - 3,600,000

US\$ 359,000 - 461,500



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# LIU XIAODONG (CHINESE, B. 1963)

劉小東  $\sqrt{3}$

Painted in 2011  
oil on canvas  
149.7 x 140.2 cm. (59 x 55 ½ in.)  
titled, inscribed, dated and signed “ $\sqrt{3}$ ” 150 x 140 cm 2011 Liu Xiaodong;  
signed in Chinese (on the reverse)

**PROVENANCE**  
Private Collection, Asia

**EXHIBITED**  
Taiwan, Taipei, Eslite Gallery, *Liu Xiaodong: Hometown Boy*, 17 December, 2011-15  
January, 2012.

**LITERATURE**  
*Liu Xiaodong: Hometown Boy*, Eslite Gallery, Taipei, Taiwan, 2011 (illustrated, pp. 16-17).

2011 年作  
油彩 畫布  
款識：“ $\sqrt{3}$ ” 150 x 140 cm 劉小東 2011年 Liu Xiaodong 小東（畫背）

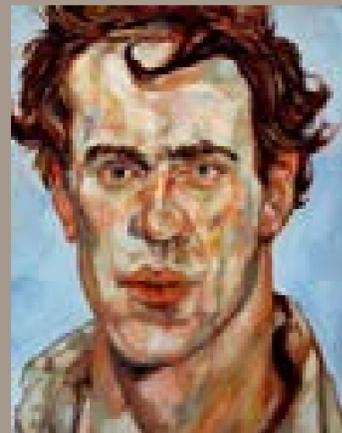
來源  
亞洲 私人收藏

展覽  
2011年12月17日-2012年1月15日「劉小東：金城小子」誠品畫廊 台北 台灣

出版  
《劉小東：金城故事》誠品畫廊 台北 台灣 2011年（圖版·第16-17頁）

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

US\$ 256,400 - 384,600



盧西安·弗洛伊德《自畫像》1961年作 私人收藏  
Lucian Freud, *Self-Portrait*, 1961, Private Collection



今天的中國人是世界上最複雜的人，他要應對歷史形態的複雜性，也要迎接商業的複雜性。……因為沒有一個國家的人承受著這麼複雜的生存境遇，還能模模糊糊地活下來。這種不容易寫在今天每個中國人的臉上，所以我願意畫中國人的臉，因為那是最複雜的一張臉。

—劉小東

*The Chinese people today are the most complex people on Earth, they must respond to the complex forces of history, yet they must simultaneously embrace the complex world of capitalism. ....since no other nation has suffered such tumultuous circumstances but still retain the ability to live a vague existence. The difficulty is conveyed on every Chinese person's face, so I have taken it upon myself to draw the face of the Chinese people because it is the most complicated face.*

—Liu Xiaodong

## 劉小東 LIU XIAODONG

1980年，僅僅只有17歲的劉小東離開了故鄉金城，遠赴北京求學。在1988年於中央美術學院油畫系畢業的他，無論是戶外寫生的記實方式，還是以照片為創作藍本，都充滿了個人強烈的繪畫風格。堅持自我的寫實主義，將目光聚焦於現實生活中的人物，著力表現普通人的生存遭遇。「寫實」慢慢成為劉小東獨特的創作風格和特色，他也在穩定的創作和持續的展覽舉行下，成為最突出的當代藝術家之一。2010年，劉小東回到闊別30年的故鄉遼寧金城，開始了一系列有關故鄉記憶的作品。

在時代的急速發展下我們卻離故鄉越來越遠，此次回到家鄉的劉小東，面對著曾經熟悉的一切卻有種黯然的傷感。作為藝術家的他敏感於故鄉在沉默中的日漸凋敝，意識到在這看似重複的金城人的生活軌跡早已被歷史的慣性甩了出去，徘徊於不確定的時代交錯口。劉小東用他的創作，記錄下這群徘徊在時代中有著各自表情而又沉默的人。劉小東說：「我用繪畫關注並體現現實和人性。」劉小東將繪畫創作轉變為集體記憶的橋樑，沉澱了未被挖掘的平凡故事，切中我們對現實及回憶的微妙感受。藝術家的個人烙印在這裡顯得無比重要，而這正是劉小東

作品的長處。畫中色彩的質感、筆觸的動作感，是他作品中顯而易見的特徵。這些個人痕跡又與寫實本身融合、互相映襯，使他的創作進一步超越了寫實。

過去和現在，交匯在他厚實的顏料肌理上，點出了這發展背後不可告人的隱痛，而劉小東則把自己的鄉愁化作筆觸和顏色，為時代做出了傷感的註解。侯孝賢導演擔任監製，記錄了劉小東此次回鄉創作的點點滴滴，他曾經這樣評價劉小東：「小東的每一幅畫，是片斷呈現全部，是瞬間結了此刻的現實和他的童年記憶。他面對面地直接畫，不閃躲，不依傍，老老實實往實裡去畫，那一刻，他穿透了自身，並且，穿透繪畫這件事。」正是因為這份真實而又質樸的表達，讓《金城小子》在平淡中充滿著強烈的震撼力，也讓劉小東返回金城創作的這一系列作品成為深刻而有力的時代表徵。

劉小東對於寫生的創作情有獨鍾，他享受那種即興、激動和臨場感，他的繪畫也因此更有生命力，形象更加生動而隨意。《√3》(Lot 197) 描繪了劉小東金城老家的一位少年。他以《√3》來命名這件作品，在他慣以主角或地點命名的肖像作品十分少見，而此處恰是

對少年身份的強調。「√3」在數學中是一個無理數，畫中一身校服的少年似乎是一名高中生，這個數字與他日常的生活息息相關。作品中刻畫的少年是消費文化薰陶下成長起來的一代，他身處時代漩渦之中，彷彿為了呼吸自由空氣而想離開小鎮，又因躲避壓力而懷念小鎮時光。從劉小東這幅畫面上的少年臉上，你能充分的感受到這種「不城不鄉」的狀態，這或許讓他自己也感到無所適從。《√3》變成小數點後是一個無窮無盡的數字，劉小東藉此也想表達這些青少年對於未來的期望和無盡的幻想。

畫面人物身後的小鎮景象，充分烘托出一種表面看似安逸又靜止的狀態，在時代的暗流洶湧下早已物是人非。「故鄉在記憶裡，但你想找這個記憶的片段，證據已經沒有了，這種失去對人心是一種恐慌。」劉小東在日記裡這樣寫道：「沒有東西可以證明我們曾活過，我們的記憶被膨脹的發展吞食了。」如果說，在過去30年的創作生涯中，他的筆觸更多是在刻畫「別人」，捕捉那些被夾裹在時代之流中不知所措的陌生人是「向外看」。那麼這次回鄉作畫，《√3》更多是面向自身的刻畫與書寫，是劉小東對於青春和時代的最佳詮釋與例證。



In the year 1980, Liu Xiaodong left his hometown of Jincheng at the tender age of seventeen to seek an education in Beijing. The man who graduated from the China Central Academy of Fine Arts in 1988 had, by then, developed an intensely personal painting style as seen in his works, whether it is his outdoor still-life drawings or his photo-based blueprints. Insistent on the realism of the self, his vision is focused on real-life persons in an attempt to express the average man's bittersweet existence.

"Realism" gradually became part of Liu Xiaodong's unique creative style and a distinctive feature of his art. He also became one of the contemporary art world's most distinguished artists while steadily creating and exhibiting his artworks. In 2010, Liu Xiaodong returned to his hometown of Jincheng in Liaoning Province after over 30 years away, in order to begin a series of artworks about hometown nostalgia.

With the rapid economic development of modern times, we have grown more and more detached from our hometowns. After his latest return to his hometown, Liu Xiaodong felt a sentimental melancholy as he encountered all the things that he was once so familiar with. As an artist, he became keenly aware of the silent, yet gradually increasing, despair of the small town. He also became ever more conscious of what appears to be a reiteration of the Jincheng residents' life trajectory which had long been disrupted by the inertia of history as they linger at this uncertain historical juncture. Liu Xiaodong uses his creative abilities to record the taciturn countenances of this group of individuals caught in the uncertainty of this historical juncture. Liu Xiaodong said, "I use painting to focus and reflect upon reality and humanity." Liu Xiaodong utilizes painting to create a connection with the collective memory in order to facilitate the precipitation of the so far unrevealed stories of ordinary people. His works touch upon our subtle sentiments regarding reality and memories. The personal mark of an artist in this arena seems to be of incomparable importance and this is precisely the distinguishing feature of Liu Xiaodong's artwork. It goes without saying that the distinctive feature of his artwork is the realistic quality of his colour scheme and the sense of movement in his brushstrokes. These personal features both harmonize with and contrast with realism itself resulting in his artwork further transcending reality.

From the past to the present, the invisible suffering behind all these recent developments is depicted by the confluence of the bold texture of his pigmentation scheme. Moreover, Liu Xiaodong has taken it upon himself to convey his own nostalgia through brushwork and colour to produce a poignant commentary on modern life. The director Hou Hsiao-hsien is in charge of chronicling the minute details of Liu Xiaodong's most recent journey to his hometown. He once said of Liu Xiaodong, "Every painting by Liu Xiaodong is a scene through which all is expressed. A momentary flash that captures the present as well as the childhood memories of his past. He candidly paints what he encounters, without hiding the truth or relying on templates, just matter-of-factly painting the reality before his eyes. In that moment, he

not only penetrates his very own nature, but he penetrates the nature of painting as well." In the same way, this realistic yet unembellished method of expression is the means by which the ordinary is infused with a powerful shock factor as seen in *Hometown Boy*. This is also precisely how Liu Xiaodong's series of artworks documenting his journey home has become a profound and powerful symbol of a generation.

Liu Xiaodong is partial to realism; he enjoys the improvisation, the excitement and the sense of presence. As a result, his paintings possess a rare vitality while his images are especially vivid and liberating.  $\sqrt{3}$  (Lot 197) represents a teenager from Liu Xiaodong's hometown of Jincheng. His use of the name  $\sqrt{3}$  for his artwork to focus on the portrait of the protagonist or location is unprecedented and this is exactly how he places emphasis on the identity of the adolescent. In mathematics, " $\sqrt{3}$ " is an irrational number. The uniform-wearing teenager in this painting appears to be a secondary school student. This number and the day-to-day life of this student are intimately related. The teenager portrayed in this painting is the product of a generation immersed in consumerism and he has found himself caught in the whirlpool of this time period. It is as though he desires to leave the small town to seek freedom and opportunity yet his fear of stress causes him to feel nostalgic for the days he spent in his hometown. In this painting by Liu Xiaodong, you can unmistakably see on the teenager's

face this type of limbo between the city and the village. Perhaps this may cause him to feel a sense of uncertainty regarding his own life trajectory. In decimal form, " $\sqrt{3}$ " is an infinite number and through this fact, Liu Xiaodong conveys the boundless future expectations and inexhaustible dreams of these teenagers.

The small town scenery in the background juxtaposes the seemingly comfortable and stationary state of the painting with the underlying turbulence of modern society where things may appear unchanged yet people have completely changed. "The hometown is in our memories, yet when you try to find the scene from your memories you realize the evidence has been erased. This loss is a form of societal trauma," wrote Liu Xiaodong in his diary, "There is no evidence of our former existence. Our memories have been devoured by the ever-expanding economic development of our times." In the past 30 years of his artistic career, his paintings have portrayed "the other" as a means of capturing those bewildered strangers who have been caught between the tumultuous forces of time. If this can be considered to be "facing outwards", then the artwork painted from his latest journey to his hometown was the first time since he left home in 1980 where he has "faced inwards". Thus  $\sqrt{3}$  is even more so a visual and written portrayal of introspection. It is a prime example of Liu Xiaodong's exemplary commentary on adolescence in modern society.



保羅·塞尚《聖維克多山與弧河谷的高架橋》  
約1882-1885年作 美國 紐約 大都會博物館藏  
Paul Cézanne, *Mont Sainte-Victoire and the Viaduct of the Arc River Valley*, c. 1882-1885, Collection of The Metropolitan Museum of Art, New York, USA

198

AI XUAN (CHINESE, B. 1947)

**Snow Covers the Wasteland**

艾軒 冬雪覆蓋著荒原

Painted in 2006  
oil on canvas  
70 x 70 cm. (27 ½ x 27 ½ in.)  
signed in Chinese; signed and dated 'Aixuan 2006' (lower right)

This work is to be sold with:  
1. a certificate of authenticity signed by the artist and issued by Chin Der Jyu Gallery, Taipei, Taiwan.  
2. a photo with the artist.

2006 年作  
油彩 畫布  
款識：艾軒 Aixuan 2006 (右下)

附：  
1. 台灣 台北 沁德居藝廊開立之藝術家親簽原作保證書  
2. 藝術家與作品之合照

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

US\$ 205,100 - 333,300



艾軒創作最大的特點便是「借景抒懷」，他筆下所描摹的雪原透著冷寂空靈，傳達著一種淒婉的情緒，雖然人在自然面前是渺小的，但在艾軒的畫面裡，這些微小的存在都堅如磐石，屹立在孤獨中。艾軒巧妙的把對孤寂的抒情與荒原的神秘美感結合在一起，發掘人與自然之間的默契與瑰麗。美國20世紀著名的寫實主義藝術家安德魯·懷斯的作品深深吸引艾軒，懷斯非傳統學院派的寫實風格，而是關注人類內心世界的方式與態度，對他藝術創作產生深遠的影響，艾軒以此風格描繪中國山川風景，透過對於人物或動物的刻畫，更為深刻的呈現了多樣的自然與人文風貌。

艾軒對西藏的情節源於1974年，他深入藏區進行調查和創作，在這個過程中，艾軒被藏地那種人與自然抗衡的頑強所震撼，他開始畫大量的川藏風情寫生。後來，艾軒的創作就和西藏產生了千絲萬縷的聯繫，藏地的人事物給予他的創作取之不盡的資源。《冬雪覆蓋著荒原》(Lot 198) 是艾軒「荒原」系列中的經典之作，藝術家將純真的藏族小女孩置於一個非現實的場景，以看似脆弱的女孩反襯著高原的寂靜與幽冷，畫中包裹在藏袍裡的年輕生命面對著大自然的力量卻洋溢著堅毅的神采。艾軒用黑白灰和藍紫等冷色系來作為畫面的基本色調，產生出深厚滄桑又豐富多變的效果。艾軒仔細塑造人物細節，使得主角的寫實與白茫茫高原的虛化產生對比，但顏色上的統御卻又協調地融合整體畫面效果。在繪畫的最後階段，艾軒往往使用

松節油，稀釋透明的顏色覆蓋，像畫水彩一般平衡色彩間的關係，在此程序下使畫面效果變得生動。《冬雪覆蓋著荒原》中的女孩彷彿只與背景的羊兒相伴，在他的刻畫下展現出一種遺世獨立的美。

艾軒的作品處處透露著一個藝術家悲天憫人的情懷，他貼近鄉土，感知普通人生活的不易，並用畫筆記錄人與自然的關係，體現對生命的反思。《荒原父子》(Lot 199) 讓我們看到在寒冷荒寂的雪原上，在那無盡而威嚴的地平線映襯下，一位父親對孩子的關照。在這樣惡劣的生存環境下，他們平靜的面對著，這已成為他們的日常，孤獨與嚴寒中的溫情瀰漫於畫面之中。在強大的自然面前，人是如此的渺小，但卻又如此的頑強，深刻地揭露了生命的存在與本質意義。

同年的作品《途中》(Lot 200) 描寫對在藏地生活的母女，從母親遙望背影裡，我們能感受到她們熱切的等待。藝術家用水墨來表達，相對油畫作品中對人物的刻畫多了幾分寫意與柔情。艾軒用寥寥幾筆將畫中人物生存的環境所處的狀態，淋漓盡致的表現出來，畫面中洋溢著一種溫情的詩意和悠然的惆悵。艾軒說：「就我個人而言，我始終喜歡一種感覺—憂鬱。我甚至陶醉在一種憂鬱的情懷中。也許有一天會影響我樂觀地面對生活，但是我相信人性的美好。」這就是艾軒，他的悲天憫人的情懷和在繪畫上孜孜不倦的探索讓他能微妙地把孤寂的抒情性與悠然的神秘感美妙地結合了起來，讓人忍不住留戀。

安德魯·魏斯《希瑞》1970年作 美國 查茲福德白蘭地河博物館藏  
Andrew Wyeth, *Siri*, 1970, Collection of the Brandywine River Museum of Art, Chadds Ford, USA



Lot 198



## 艾軒 AI XUAN

The most significant characteristic of Ai Xuan's creations is his “expressing feelings through scenery”. The snowy fields he depicts emit coldness and loneliness, expressing a melancholic feeling. Although men are insignificant in front of nature, in the picture Ai presents, these tiny existences are like monoliths, standing erect in solitude. Ai skillfully combines the depiction of solitude with the mysterious sense of beauty of a wasteland, discovering the tacit understanding and the magnificence between men and nature. Ai is deeply attracted to the works by the famous 20th century realist Andrew Nowell Wyeth. Wyeth's non-academic realistic style and his approaches and attitude regarding the inner worlds of human beings have a profound influence on Ai's artistic creations. With this style, Ai depicts the scenery of China, its mountains and rivers, and through depicting people or animals, he more profoundly represents the diversity of nature and humanity.

Ai's relationship with Tibet started in 1974. He entered the Tibetan area to investigate and to create. During this process, he was stunned by the perseverance demonstrated by Tibetans when fighting against nature, and he started sketching in Sichuan and Tibet in abundance. Later, Ai's creations became deeply entangled with Tibet, whose people, events, and things provide him with endless resources for creation. *Snow Covers the Wasteland* (Lot 198) is one of the representative works of Ai's *Wasteland Series*. The artist places an innocent little Tibetan girl in an unrealistic setting, contrasting the seemingly fragile girl with the highland's solitude, tranquility, and coldness. Wrapped in a Tibetan robe, the young life faces the power of nature yet beams with determination. Ai adopts cold tones such as black, white, gray, blue, and purple as the basic tones of the picture, creating effects that are profound in experiences and rich in diversity. Ai carefully portrays the details of characters, contrasting the realistic depiction of the protagonist with the vague and white highlands, while at the same time using harmonized colour tones to balance the overall effect of the painting.

During the final stage of painting, Ai often uses turpentine to dilute paints and create translucent colour coatings to balance the relationships among colours, as in watercolour paintings. Due to this treatment, the images he paints become more vivid. The girl in *Snow Covers the Wasteland* appears to have only the sheep in the background to keep her company, and his picture presents a beauty that is forgotten by this world.

Ai's compassion for this world as an artist can be detected everywhere in his creations. He is close to local people. Knowing the difficulties commoners face in their lives, he records with his paintbrushes the relationships between human and nature to present his reflections on life. *Father and Son in Wasteland* (Lot 199) presents to the viewer a snow-covered land, frozen and desolate. The solemn and endless horizon highlights the care the father has for his child. This pair calmly face this harsh environment, which has become their daily life, and the warmth in this lonely and stern winter suffuses the picture. In front of the powerful nature, humans are so tiny yet so tenacious. Ai's artworks profoundly reveal the meanings and the essences of life.

The work *On a Journey* (Lot 200), created in the same year, portrays a mother and daughter living in the Tibetan area. From the sight of the mother's back as she looks into the distance, the viewer can feel she is waiting eagerly. In contrast to oil paintings, this piece, composed with Chinese ink, is gentler and more liberal in depicting the characters. With few brushstrokes, Ai vividly presents the situation of the environment where the characters live. The picture emits a tender poeticism and a leisurely melancholy. Ai said, “As for myself, I've always liked a feeling—melancholy. I even indulge in melancholic sentimentality. Maybe one day it will affect my optimism in facing life, but I believe in the good in human nature.” This is Ai Xuan; his compassion for others and his diligence in exploring painting enable him to tactfully and wonderfully combine the lonely feelings and leisurely sense of mystery, creating paintings that are unforgettable to the viewer.

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AI XUAN (CHINESE, B. 1947)

**Father and Son in Wasteland**

艾軒 荒原父子

Painted in 2007  
oil on canvas  
55.2 x 55.2 cm. (22 x 22 in.)  
signed in Chinese; signed and dated 'Aixuan 2007' (lower left)

**LITERATURE**  
*A Collection of Ai Xuan's Paintings*, Chin Der Jyu Gallery, Taipei, Taiwan, 2008 (illustrated, p. 56).

This work is to be sold with:  
1. a certificate of authenticity signed by the artist and issued by Chin Der Jyu Gallery, Taipei, Taiwan.  
2. a photo with the artist.

2007 年作  
油彩 畫布  
款識：艾軒 Aixuan 2007 (左下)

出版  
《艾軒畫集》沁德居藝廊 台北 台灣 2008年 (圖版·第56頁)

附：  
1. 台灣 台北 沁德居藝廊開立之藝術家親簽原作保證書  
2. 藝術家與作品之合照

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

US\$ 102,600 - 153,800





200

AI XUAN (CHINESE, B. 1947)

**On a Journey**

艾軒 途中

Painted in 2010  
ink and colour on paper  
35 x 34 cm. (13 ¾ x 13 ¼ in.)  
signed and dated in Chinese (lower right)  
one seal of the artist

**EXHIBITED**  
China, Hong Kong, Kwai Fung Hin Art Gallery, *Ai Xuan: Colours from Ink, the first exhibition of ink paintings by Ai Xuan*, 3 October-2 November, 2013.

**LITERATURE**  
*Ai Xuan: Colours from Ink*, Kwai Fung Hin Publishing House, Hong Kong, China, 2013 (illustrated, p. 59).

2010 年作  
水墨 設色 紙本  
款識：艾軒 壹零（右下）  
鈐印：艾軒

展覽  
2013年10月3日-11月2日「艾軒：粉墨登場 首次艾軒紙本作品展」  
季豐軒畫廊 香港 中國

出版  
《艾軒：粉墨登場》季豐美術出版社 香港 中國 2013年（圖版·第59頁）

HK\$ 70,000 - 100,000

US\$ 9,000 - 12,800



201

QI ZHILONG (CHINESE, B. 1962)

**Female Soldier No. 7**

祁志龍 女兵 No. 7

Painted in 2005  
oil on canvas  
65 x 54 cm. (25 ½ x 21 ¼ in.)  
signed in Chinese; dated '2005.' (lower right); signed in Chinese; signed, dated and inscribed 'Qizhilong 2005. No. 7' (on the reverse)

2005 年作  
油彩 畫布  
款識：祁志龍2005.（右下）；祁志龍 Qizhilong 2005. No. 7（畫背）

HK\$ 80,000 - 120,000

US\$ 10,300 - 15,400

# 李真

## LI CHEN

作為以塑造靈動鮮活的佛像雕塑而備受矚目的亞洲當代傑出藝術家，李真的作品突破了宗教題材藝術作品的傳統定義，融合了西方藝術對於空間的思考以及東方哲理的神韻。圓潤飽滿的佛像象徵自然祥和的力量，生動地詮釋了大乘佛教的包容與氣度。在作品材料的運用上，李真堅持色澤與質感的統一以及純粹。深黑亮漆熠熠生輝，搭配金銀色調的金屬加以修飾和點綴；透過簡潔流暢的線條，襯托光滑細膩的觸感，展現出一種親近而舒適的感官體驗。

本次兩件李真的雕塑作品《雲中一如來》(Lot 202)、《光年》(Lot 203) 均屬於「大氣神遊」系列，以形塑神，看似自在悠閒又不失氣勢磅礴之感。行走於天地間，無拘無束，氣定神閒。使禪意的本真與自然的廣闊相互映襯，打破了時空的界限，身體和精神得以自由漫步。這種不受限制的自在感，有別於西方藝術家灑脫豪放的隨性釋放，存在於東方美學邏輯裡的內斂沈穩，呈現出作者對於東西方文化差異和平衡的思考。李真說：「我在創作時，感到獨處的輕鬆。精神上的修行對我來說是一種治癒。」

《雲中一如來》傳達了一種「和諧」的精神信仰，將強大的生命力量注入到整體的藝術氛圍中。對於佛教及道教的體會與感悟，深深影響了李真，使藝術家對於「氣」的概念在作品中進行了充分的闡釋。「氣」看似虛無縹緲，實則是維持生命存在和延續的能量，是精神與肉體之間不可或缺的媒介。立於山石之上，漆黑的佛陀沈穩敦實，卻又被輕盈柔軟的銀色祥雲包圍環繞，輕與重，虛與實，達到一種豐富和平衡的狀態。銀雲

彷彿天使的光環，散發著安詳而又溫暖的聖光。簡潔的線條勾勒出佛像的面部表情，面含微笑而又不過分表露任何情緒，代表了「不以物喜，不以己悲」的內心平靜豁然之境界。

《光年》是一件富有哲理的精緻銅像。光年，是以光速在宇宙中行走一年的距離，是天文學中將時間，空間和速度相結合的丈量單位。時間的流逝就好像光走過的路，不滯留，不停止，無法逆轉，即使人們在半路停下腳步，日月潮汐依然遵循宇宙的法則，無休止地循環輪轉。主人公踩在時間的踏板上，在中途駐足回眸。他的表情依舊是一副心中無物的漠然，但是他的停駐，猶豫，躊躇，回望，展現了人們對於時間的感知能力，進而是稍顯無能為力的無奈和靜默的悲哀，是藝術家的內心寫照。此時，人類的渺小對比無窮盡的宇宙蒼穹和時間，宛若滄海一粟。豁達，通融，理解和接受，是面對無法改變之事物的處理方式。



An outstanding contemporary artist known in Asia for his vivid statues of Buddhist deities, Li Chen created works that exceed the traditional definition of artworks with religious themes. He integrates western concepts of space in the arts and the charm of oriental philosophy. Round and full, the statues of Buddhist deities he composes symbolize the power of nature and peace, vividly representing the inclusiveness and demeanor of Mahayana Buddhism. Regarding the materials he uses, Li insists on unity and purity in colour and texture, using shiny black paint modified and decorated with metals of golden and silver tones, and simple and smooth lines that bring out the smooth and fine texture, to display an intimate and comfortable sensual experience.

Both statues by Li this time, *The Buddha in the Cloud* (Lot 202) and *Light Years* (Lot 203), are part of his *Spiritual Journey through the Great Ether* series. Through the forms, these pieces aim to present gods as at ease yet magnificent. The gods walk between the earth and the sky, unrestrained and leisurely. In these works, the true meaning of Zen is echoed with the broadness of nature; the boundaries of time and space are broken, enabling the body and the spirit to roam freely. This kind of unrestrained ease is different from western artists' free and easy casual release. Instead, it is a reserved calmness existing in the logic of oriental aesthetics. The works present the author's take on the cultural differences between East and West and a way to strike a balance between the two. Li said, "When I create, I feel a calmness of being alone. Spiritual practices to me are a kind of healing."

*The Buddha in the Cloud* conveys a sense of "harmonious" spiritual belief, which adds a strong power of life to the whole artistic atmosphere. Li has been deeply influenced by his experiences and understanding of Buddhism and Daoism, which enable him to interpret the concept of

"qi" in depth in his works. Although "qi" seems illusionary, it is in fact the power that enables life to exist and to continue. It is an indispensable medium between the spirit and the body. This pitch-black Buddha statue stands on top of a stone mountain, calm and sturdy, yet it is surrounded by light and soft silver clouds. The contrasts of lightness and heaviness and of illusion and reality achieve a state that is rich and balanced. The silver clouds call to mind an angel's halo, emitting serene and warm holy light. The simple lines depict the Buddha's facial expression, smiling but not overly revealing any emotions, representing "Neither pleased nor saddened by one's experiences or the external situations", a state of liberated calmness of the heart.

*Light Years* is a delicate bronze statue rich in philosophy. A light year is the distance light can cover in the universe in a year's time. In other words, it is a measurement in astronomy that combines space and speed. Time passing is like the roads light has traveled: light does not linger, it does not stop, and it cannot be reversed. Even if people stop walking in the middle of their journey, the sun, the moon, and the tides still obey the rule of the universe, continuing their endless cycles. The main character steps on the paddle of time, pausing and looking back in the midst of his journey. His facial expression shows the indifference of having nothing in mind. However, his pause, his hesitation, and his backward look reveal the human sense of time, which is a kind of helplessness due to one's inability to do anything and a silent sadness, and these reflect the inner heart of the artist. At this moment, the insignificance of human beings, next to the endlessly vast universe and time, is like a drop in the ocean. To become open-minded, to accommodate, to understand, and to accept is the way to face things one cannot change.



202

LI CHEN (CHINESE, B. 1963)

**The Buddha in the Cloud**

李真 雲中一如來

Executed in 2002  
bronze sculpture  
edition: 2/8  
30 x 66 x 86 cm. (11 ¾ x 25 ¾ x 33 ¾ in.)  
signed, editioned and dated 'Li Chen 2/8 2002' (engraved on the bottom)  
one carved seal of the artist

**EXHIBITED**

Italy, Venice, *52nd Venice Biennale*, 10 June-21 November, 2007 (alternate edition and sized version exhibited).  
Singapore, Singapore Art Museum, *Li Chen: Mind · Body · Spirit*, 17 September-9 December, 2009 (alternate edition and different sized version exhibited).

**LITERATURE**

*Li Chen 1992-2002 Sculpture*, Asia Art Center Co. Ltd., Taipei, Taiwan, 2004 (alternate edition and different sized version illustrated, pp. 90-91).  
*Li Chen in 52nd Venice Biennale-Energy of Emptiness*, Asia Art Center, Taipei, Taiwan, 2007 (alternate edition and different sized version illustrated, pp. 142-143 & p. 219).  
*Li Chen: In Search of Spiritual Space-Solo Exhibition at National Art Museum of China*, Asia Art Center, Taipei, Taiwan, 2008 (alternate edition and different sized version illustrated, pp. 72-75 & p. 197).  
*Li Chen: Mind · Body · Spirit, Li Chen Solo Exhibition at Singapore Art Museum*, Singapore Art Museum, Singapore, 2010 (alternate edition and different sized edition illustrated, pp. 87-89 & p. 184).  
*Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan*, Asia Art Center, Taipei, Taiwan, 2012 (alternate edition illustrated, p. 158).

2002 年作  
銅雕 雕塑  
版數：2/8  
款識：Li Chen 2/8 2002（刻於底部）  
藝術家手刻鈐印：李真

**展覽**

2007年6月10日-11月21日「義大利第52屆威尼斯雙年展」威尼斯 義大利（展品為另一版數及尺寸）  
2009年9月17日-12月9日「李真：精神·身體·靈魂」新加坡美術館 新加坡（展品為另一版數及尺寸）

**出版**

《李真1992-2002雕塑》亞洲藝術中心 台北 台灣 2004年（圖版為另一版數及尺寸·第90-91頁）  
《李真第52屆威尼斯雙年展—虛空的能量》亞洲藝術中心 台北 台灣 2007年（圖版為另一版數及尺寸·第142-143頁及219頁）  
《李真—尋找精神的空間》亞洲藝術中心 台北 台灣 2008年（圖版為另一版數及尺寸·第72-75頁及197頁）  
《李真：精神·身體·靈魂》新加坡美術館 新加坡 2010年（圖版為另一版數及尺寸·第87-89頁及184頁）  
《大氣：李真台灣大型雕塑首展》亞洲藝術中心 台北 台灣 2012年（圖版為另一版數·第158頁）

HK\$ 700,000 - 1,100,000

US\$ 89,700 - 141,000



203

LI CHEN (CHINESE, B. 1963)

**Light Years**

李真 光年

Executed in 2013  
bronze sculpture  
edition: 2/8  
86 x 30 x 66 cm. (33 ¾ x 11 ¾ x 25 ¾ in.)  
signed, editioned and dated 'Li Chen 2/8 2013' (engraved on the bottom)  
one carved seal of the artist

**EXHIBITED**

Taiwan, Taipei, Asia Art Center Co. Ltd., *Chineseness-A Documentary Exhibition on Li Chen*, 28 December, 2013-28 February, 2014. (alternate edition and sized version exhibited).

**LITERATURE**

*Monumental Levity of Li Chen: Premiere Sculpture Exhibition Place Vendome, Paris*, Asia Art Center, Taipei, Taiwan, 2014 (illustrated, p. 147).

2013 年作  
銅雕 雕塑  
版數：2/8  
款識：Li Chen 2/8 2013（刻於底部）  
藝術家手刻鈐印：李真

展覽  
2013年12月28日-2014年2月28日「『華人藝術紀』——李真文獻展」亞洲藝術中心 台北 台灣（展品為另一版數及尺寸）

出版  
《李真-既重又輕2013巴黎凡登廣場大型雕塑個展》亞洲藝術中心 台北 台灣 2014年（圖版·第147頁）

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

US\$ 76,900 - 128,200



胡安·米羅《人物》1972年 西班牙巴塞隆納 米羅基金會藏  
Joan Miró, *Personnage*, 1972, Collection of the Joan Miró Foundation, Barcelona, Spain





最早畫桃花的初衷與心態，是想表達人生很美好的境界，不完全是愛情。畫桃花其實不是在畫桃花，絕對不是在畫花或是風景，因為這樣就不是有太大的意義，是在傳遞一種人生美好的境界。

—周春芽

*My original intention and idea of painting peach blossom was to show a rather beautiful state of life and not entirely about love. Painting peach blossom is actually not about painting such flower; what I paint is absolutely not the flowers or scenery because that wouldn't be so meaningful. I painted it to convey a fine state of life.*

—Zhou Chunya

## 周春芽 ZHOU CHUNYA

### 雕塑和繪畫語言的通約

「桃花」可說是周春芽個人的圖像標誌之一。過去，他在平面上創造厚重的肌理，藉由顏料與筆觸轉化立體作品的質地與量感，嘗試在畫布上展現雕塑性格。他表示：「我畫了桃花的一些作品，然後又做雕塑。做雕塑真的是一個挑戰，但是我喜歡這種嘗試，可以把我的繪畫與雕塑結合得更豐富一點，在書寫與塑造之間找到一種微妙的平衡感，對我來說這是一個比較重要的課題。」《桃花繪》(Lot 204) 從平面到立體跨材質的創作，可說實踐周春芽不斷追求與探討的藝術理念「雕塑和繪畫語言的通約」，他匯流兩種型態從中尋找異材質間的共通點，將自己的藝術生涯推向更多元的發展方向。

桃花首次出現在周春芽的畫面是在1997年，起初是作為綠狗背景的風景陪襯。到2004年，一次偶然間他在龍井喝茶，深受眼前一片桃花「仙女梳妝朱粉落，浸紅龍井嶺和坡」的美景震撼。他說：「那滿山遍野的粉紅色，流淌著讓人血脈賁張的妖豔，讓我感到原始生命力量的律動。」從此桃花就躍升為畫面中的主要角色，他開始以「桃花」為題，描繪一幅幅「滿樹和嬌爛漫紅，萬枝丹彩灼春融」桃花盛開的風景。兩年後，周春芽首度嘗試使用不鏽鋼為材料，創作一件大型桃花作為展覽的戶外雕塑。《桃花繪》是周春芽再次對於其他媒材的挑戰，以青銅

為基礎架構，再以手繪的方式逐步構圖上色，由於是手繪的創作，因此每件作品在色彩上都是獨一無二。他認為：「在桃花雕塑上，其實比較難的是做泥塑的過程，你把泥塑做好以後，形態固定了，……你可以完全分開，就是單純地表現色彩，簡直是一種愉快的體驗，帶給我一種比畫畫還要鬆弛、自由的體驗。」《桃花繪》盤根錯節的枝幹，暗藏書寫運筆的流暢感，周春芽將力量與速度凝結於精煉的結構中，使得雕塑骨幹獲得固定，因此藝術家無需顧忌樹枝間的結構問題，更能盡興地在色彩上肆意發揮。《桃花繪》以堆疊的賦彩銅胎與顏料的斑駁表面，保留平面創作的繪畫手感。周春芽琢磨平面與雕塑兩者媒材的不同個性，總結他將桃花施作於相異材質的探索與精華。

藝術史學者呂澎說：「桃花是周春芽的心境，在不斷展開的桃花和樹枝的世界裡，心境也在不斷的展開。」周春芽透過《桃花繪》傳遞中國文人借物擬人的觀念，延伸了過去對於「梅蘭竹菊」的描繪，不僅僅是對於植物本身的刻畫，更重要的當作自我心境比擬為具體形象。盛開的桃花以立體造型的體積、量感、質地，賦予塑像強盛的生命力，周春芽企圖凝結桃花的美好寓意與盛開狀態，為現實生活建構一個真實燦爛的桃花源。

### The Commensurability between the Languages of Sculpture and of Painting

“Peach blossom” can be regarded as a representative element of Zhou Chunya’s individual iconography. He used to create thick textures on two-dimensional surfaces, transforming textures and volumes of three-dimensional works with paint and stroke, attempting to express sculptural characteristics on the canvas. He indicated, “I made some paintings with peach blossom then I made some sculptures with the same subject. Making sculptures was really a challenge but I like to try it; I can combine my painting and sculpture into something more vivid and find a subtle sense of balance between writing and sculpting, which is a more significant issue for me.” *Peach Bronze* (Lot 204) made of a transition from a two-dimensional medium to a three-dimensional one can be regarded as practicing a notion Zhou keeps on seeking and exploring: “the commensurability between the languages of sculpture and of painting”; he made the two genres converge and looked for commonalities between the two different media, pushing his own career toward a more diversified development.

The first time peach blossom appeared in Zhou Chunya’s tableau was in 1997. It was first used as the backdrop of the Green Dog. Up to 2004, once Zhou was drinking tea in Longjing and, by chance, was deeply shocked by the beautiful scenery of a spread of peach blossom like “Fairies putting make-up and red powder falls, reddening peaks and slopes in Longjing”. He said, “The pink all over the hills and the fields exuded gorgeous seduction which exalts our sense, making me feel the vibration of life’s primary force.” *Peach Bronze* has been elevated as the main figure in his paintings since then; he began to take it as subject and depict scenes of such flower in bloom where “Gorgeous and splendid red flowers all over the trees; countless scarlet branches create a vivid and harmonious scene of spring”. Two years after, Zhou Chunya tried to use stainless steel as material for the first time and made a

giant outdoor sculpture of peach blossom for a show. As for *Peach Bronze* executed in 2014, it was one more challenge Zhou undertook with another medium; he used bronze to make the basic structure and gradually composed and coloured it by hand. Since it was created by hand, the colouration of each piece is unique. In his view, “In sculpting peach blossom, the more difficult is actually the process of sculpting clay. Once you finish it and the form is fixed, you can totally separate things, simply expressing the colours; it’s almost a pleasant experience; I feel it’s more relaxing and free than painting.” The interwoven branches in *Peach Bronze* hides the fluidity of strokes; Zhou Chunya freed force and speed in a condensed structure to fix the sculpture’s backbone so he no longer had to worry about the branches’ structure and could play with colours at his own will. With layers of coloured copper body and the mottled surface of oil paint, *Peach Bronze* preserves the manual feeling of painting on two-dimensional surfaces. Zhou tried and tested different characteristics of two media: the plane and the sculpture, summing up his exploration of peach blossom with different materials and its essence.

Art historian Lu Peng said, “*Peach blossom* represents Zhou Chunya’s state of mind. In the world of ever-spreading peach blossom and branches, one’s mental state also continues to unfold.” Through *Peach Bronze*, Zhou conveys Chinese literati’s idea of comparing human to things, extending the depiction of “bamboo, chrysanthemum, plum blossom, orchid” in the past. He not only painted plants themselves. More importantly, he compared his own mind with concrete images. With its three-dimensional form as well as its volume and texture, the blooming peach blossom imbues strong vitality into the sculpture. Zhou Chunya attempts to condense the beautiful connotation of such flower and its blooming state, constructing a real and splendid Arcadia for real life.



204

ZHOU CHUNYA (CHINESE, B. 1955)

**Peach Bronze**

周春芽 桃花繪

Executed in 2013-2014  
acrylic on bronze sculpture  
113 x 78 x 150 cm. (44 ½ x 30 ¾ x 59 in.)  
edition: F/8  
dated '2014'; signed in Chinese (on the bottom); dated, signed and editioned  
'2013 Zhou Chunya F/8'; signed in Chinese (engraved on the bottom)

**EXHIBITED**  
China, Shanghai, Aurora Museum, *Impression of Peach Blossom-The Bronze Artwork by Zhou Chunya*, 5-31 May, 2015.

2013-2014 年作  
壓克力 銅雕 雕塑  
版數：F/8  
款識：2014 周春芽（底部）；2013 周春芽 Zhou Chunya F/8（刻於底部）

展覽  
2015年5月5-31日「桃花繪—周春芽銅雕藝術」震旦博物館 上海 中國

HK\$ 1,800,000 - 2,800,000

US\$ 230,800 - 359,000



文森·梵谷《盛開的杏花》1890年作 荷蘭 阿姆斯特丹 梵谷博物館藏  
Vincent van Gogh, *Almond Blossom*, 1890, Collection of The Van Gogh Museum, Amsterdam, The Netherlands





205

WANG KEPING (CHINESE, B. 1949)

**Prigrim**

王克平 萬歲

Executed in 1980  
wood sculpture  
18.1 x 17.7 x 60 cm. (7 ¼ x 7 x 23 ½ in.)  
signed, dated and inscribed in Chinese (lower right)

**PROVENANCE**  
Private Collection, Asia

1980 年作  
木雕 雕塑  
款識：平八〇年九月北京（右下）

來源  
亞洲 私人收藏

HK\$ 220,000 - 350,000  
US\$ 28,200 - 44,900

206

TANG HUI

(CHINESE, B. 1968)

**On the DOS Track**  
唐暉 在DOS的軌道

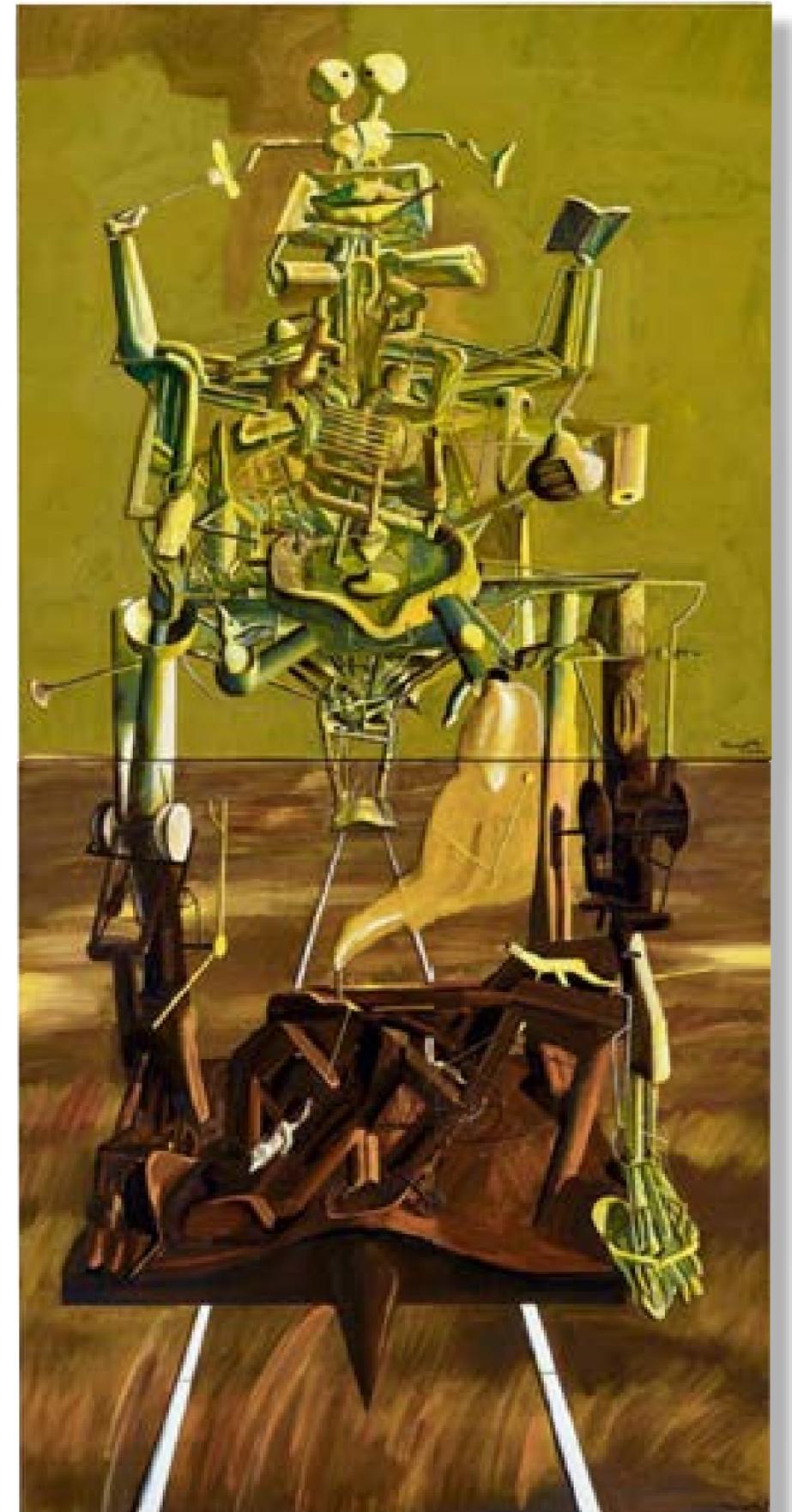
Painted in 1994  
oil on canvas (diptych)  
each: 109 x 109 cm. (42 ¾ x 42 ¾ in.)  
overall: 218 x 109 cm. (85 ¾ x 42 ¾ in.)  
signed and dated 'Tang Hui 1994'  
(lower right of each)

**EXHIBITED**  
China, Beijing, Central Academy of Fine Arts  
Passway Gallery, *Tang Hui Solo Exhibition*, 18-24  
May, 1998.

1994 年作  
油彩 畫布（雙聯作）  
款識：Tang Hui 1994（每件右下）

展覽  
1998年5月18-24日「唐暉個人作品展」中央美  
術學院通道畫廊 北京 中國

HK\$ 180,000 - 280,000  
US\$ 23,100 - 35,900





Lot 207

此為無底價拍品  
SOLD WITHOUT RESERVE

207

AI WEIWEI (CHINESE, B. 1957) &  
MAP OFFICE (Laurent Gutierrez,  
MOROCCAN, B. 1966 & Valérie Portefaix, FRENCH, B. 1969)

**To Fight with Crossed Arms**  
艾未未 及MAP OFFICE 抱臂戰鬥

Executed in 2007  
a set of four chromogenic prints  
edition: 4/9  
each: 100 x 50 cm. (39 ¼ x 19 ¾ in.)  
overall: 100 x 200 cm. (39 ¼ x 78 ¾ in.)  
titled 'To fight with crossed arms' (sticker on the reverse of each)  
1. editioned and numbered 'EDITION 04/09-1/4' (on the reverse)  
2. editioned and numbered 'EDITION 04/09-2/4' (on the reverse)  
3. editioned and numbered 'EDITION 04/09-3/4' (on the reverse)  
4. editioned, numbered and signed 'EDITION 04/09-4/4 GUTIERREZ + PORTEFAIX Ai WeiWei' (on the reverse)

2007 年作  
彩色照片 (一組共四張)  
版數: 4/9  
款識: To fight with crossed arms (每件畫背貼紙)  
1. 款識: EDITION 04/09-1/4 (畫背)  
2. 款識: EDITION 04/09-2/4 (畫背)  
3. 款識: EDITION 04/09-3/4 (畫背)  
4. 款識: EDITION 04/09-4/4 GUTIERREZ + PORTEFAIX Ai WeiWei (畫背)

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

208

GU WENDA (CHINESE, B. 1955)

**Mythos of Lost Dynasties Series J No. 10**  
谷文達 遺失的王朝J系列之十

Painted in 2006  
ink on paper  
96 x 60 cm. (37 ¾ x 23 ½ in.)  
titled, dated, signed and inscribed in Chinese (top)  
two seals of the artist

**PROVENANCE**  
Acquired directly from the artist  
Private Collection, USA  
Heritage Auctions USA, 2 May 2016, Lot 69074  
Acquired from the above sale by the present owner

2006 年作  
水墨 紙本  
款識: 遺失的王朝J系列之十二〇〇六年春日文達記於上海莫干山路並記 (上部)  
鈐印: 酒神、谷文達印

來源  
直接得自藝術家  
美國私人收藏  
海瑞得拍賣 美國 2016 年 5 月 2 日 編號 69074  
現藏者購自上述拍賣

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



Lot 208

209

HUANG YUXING (CHINESE, B. 1975)

**Bubbles**

黃宇興 氣泡

Painted in 2014  
acrylic on canvas  
115 x 150 cm. (45 ¼ x 59 in.)  
signed and dated 'Huang. Yuxing 2014' (lower centre)

**EXHIBITED**

China, Shanghai, James Cohan Gallery, *In a Memory of a Landscape-Chen Yujun, Huang Yuxing, Yuan Yuan*,  
13 November-31 December, 2014.

This work is to sold with a certificate of authenticity signed by the artist and issued by James Cohan Gallery, Shanghai, China.

2014 年作  
壓克力 畫布  
款識：Huang. Yuxing 2014 (中下)

展覽  
2014年11月13日-12月31日「懷·景：陳或君·黃宇興·袁遠」科恩畫廊 上海 中國

附中國 上海 科恩畫廊開立之藝術家親簽原作保證書

HK\$ 250,000 - 350,000

US\$ 32,100 - 44,900



210

XU ZHEN (CHINESE, B. 1977)

**Under Heaven-2808IF0146**

徐震 天下-2808IF0146

Painted in 2014  
oil on canvas, laid on dibond  
80 x 100 cm. (31 ½ x 39 ¼ in.)

**EXHIBITED**  
China, Shanghai, Shanghai Exhibition Center, ART021 Shanghai Twenty-One  
Contemporary Art Expo, 20-22 November, 2015.

This work is to be sold with a certificate of authenticity signed by the artist.

2014 年作  
油彩 畫布 裱於鋁板

展覽  
2015年11月20-22日「ART021上海二十一世紀當代藝術博覽會」上海展覽中心  
上海 中國

附藝術家親簽之原作保證書

HK\$ 400,000 - 600,000

US\$ 51,300 - 76,900



Lot 210局部 detail



天下系列作品有着不可抗拒的吸引力。

—徐震

*The Under Heaven series has an irresistible  
feast of stimulation.*

— Xu Zhen



具體美術協會成員  
The Member's of Gutai Art Association

十九世紀晚期，日本受到工業革命與資本主義的衝擊開始了明治維新，倡導全盤性西方化與現代化的改革。然而二次世界大戰後，日本的民族自信心跌至谷底，因此引發他們開始進行自我批判的浪潮。藝術家拒絕再盲目追崇歐美藝術，渴望建立獨立自主的日本藝術，因此先鋒派人士提倡重新審視傳統使之再生，開始日本現代藝術的先端。1950年代中期至1970年代初期，在前衛主義運動「不要模仿他人」的號召下，日本關西的藝術家們，在物質、創意、自由與現代性中提出革新的理念，創辦「具體美術協會」。

1954年吉原治良在大阪附近的蘆屋市發表了具體派的正式命名，「具體」此名源自於嶋本昭三的建議，「具體」這名字來自日文，「具」解作工具；「體」解作身體，兩個元素組成，意指「用身體呈現」。《具體》創刊號前言中吉原治良表明：「通過密切連繫不同形式的藝術範疇如兒童藝術、文學、音樂、舞蹈、電影、舞台等等，互相合作，建立一種新型藝術」。具體派的成員依循此宗旨，打破傳統藝術的疆界，實踐跨類型藝術的結合，例如白髮一雄、嶋本昭三加入運動姿態的創作方法，鷺見康夫與松谷武判在媒材與工具上的革新，元永定正則專注於色彩與造型的排列，以「不要模仿他人」的創作原則，召喚物質本身回到生活本質的表現，發展出多采多姿前衛實驗性的作品風格。

藝評家加藤好男《嶋本昭三與具體》中提到：「如果[吉原治良和嶋本昭三]從未遇見，那麼具體派將不會有如此國際化的形象。」

嶋本昭三作為具體派成員相當重要的關鍵角色，他使具體派成形，並招攬許多成員，壯

大這個組織的發展。1973年白髮一雄在一個講座中，曾談到當時加入具體派的情況：「當時，屬於具體美術協會的嶋本昭三參加了我們的幾次聚會，很認同我們的創作理念，邀請我們加入。我認為彼此理念確實相近，索性解散了零會社，希望成員都能去具體美術協會，然而最後真正參與的，就只有白髮、田中、村上 and 金山五個。」

「如果行動在波拉克來說……是有著精神上及存在主義觀點的涵義的話，嶋本昭三的行動則純粹出於行動本身，背後並無任何動機，是一種簡單純粹的美學形態。」  
—《嶋本昭三1950 - 2008：武士，雜技演員》

1956年的「第二屆具體戶外展覽」中，嶋本昭三首次發表投擲繪畫，捨棄傳統繪畫技巧，將裝有顏料與碎石的玻璃瓶，放置於砲台中，發射後使其碰撞於畫布爆裂並濺散開，伴隨玻璃碎片與碎砂石的流淌，嶋本昭三認為：「顏料不從畫筆解放出來就不會有生命。我們要向顏料灌注生命，讓它活起來。」透過顏料流淌的強烈偶然性，創造出多層次的視覺觸感。

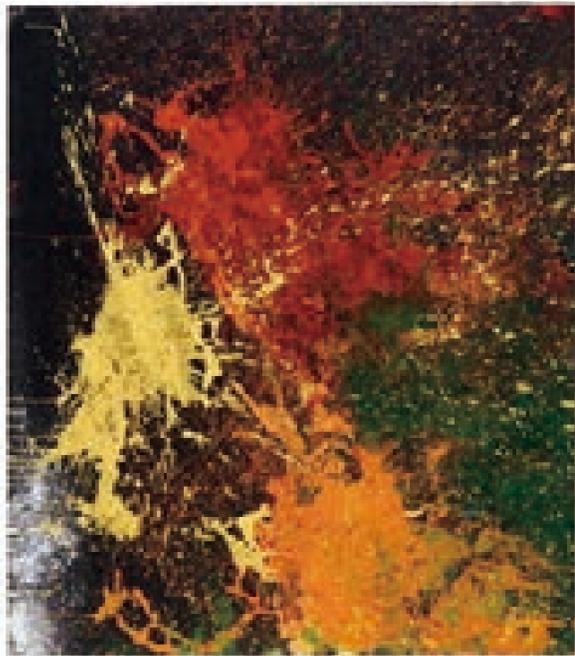
在《無題》(Lot 211) 中，嶋本昭三將裝滿顏料的玻璃瓶朝畫布投擲，隨著油彩不規律噴濺與揮灑，呈現超越藝術家制約與控制的圖像，嶋本昭三藉由創作過程嘗試討論物質從固體轉變成液態的形態變異的瞬間，如同吉原治良的話：「把爆炸的形態固定在顏料中」。《無題》中的色彩因投擲的先後次序，產生堆疊的層次差異性，最底部深色之上堆疊的是明亮的橘色與黃色，嶋本昭三將顏色透過噴濺的表現方式，強化色彩經投擲

的生氣盎然，激盪出超越平塗色彩所激發的視覺效果。

繽紛色調與多變的幾何圖形是元永定正作品的特殊之處，其靈感源自於他在神戶眺望夜景後，城市街景與屋舍產生的想像，《些微變形的紅色四邊形》(Lot 214) 描繪漂浮於空中的紅色四方形連接著細長的棒狀物體，尾端是形狀不一的幾何形狀，元永定正演繹著顏色與形狀之間的關係，創造出一個富於童趣的畫面。

鷺見康夫以非傳統的畫筆作畫聞名，他使用日常生活中的算盤、梳子、雨傘等用具，強調顏料本身的物料質地，他認為：「唯有不用畫筆，才能將顏料解放出來。」在創作於1963年的《作品 SY-49》(Lot 212) 中，鷺見康夫使用算盤，呈現規律性的運動軌跡，替代筆刷，運用身體的力量，製作出來強而有勁的螺旋與平行線的律動。

松谷武判鍾情於對材料的研究，60年代開始他將木工用的大量白膠（乙烯基膠）塗抹於畫布上，使用風扇讓其凝結固態，由於其創作中產生不受制約流動的紋理。他認為：「這是一個硬和軟東西之間的對話，膠水是柔軟的，但它有能力吸收困難對象，並以這種方式達到平衡。膠水膨脹的能力讓這種有機曲線形狀成為了可能。」《兩種的形態'86-5》(Lot 215) 與《波動50-'86》(Lot 216) 呈現松谷武判使用他最為熟悉與擅長的媒材，在黏稠的膠水中加入石墨以顯色，然而與其早期作品不同之處，在於松谷武判刻意控制膠水的流動方向，使之產生類似海浪般的皺褶，突出畫面光滑的石墨肌理，表面柔亮的色澤使一片漆黑畫作上產生立體感，表現深度和暗示體積的形態。



Lot 211

威廉·德·庫寧《無題V》1975年作  
Willem de Kooning, *Untitled V*, 1975

我們希望以一種具體的方式來呈現我們精神自由的證據，我們將上下求索，從所有類型的藝術創作當中尋找興奮點。

—《具體藝術宣言》

We want to represent evidences of our spiritual freedom through a concrete way. We will search everywhere to find exiting points from all kinds of art-making.

—The Gutai Manifesto

In the late 19th century, Japan began the Meiji Restoration under the impact of industrial revolution and capitalism, initiating a reform of complete westernization and modernization. Yet after the 2nd World War, Japan's national self-esteem dropped to the bottom, leading to the commencement of a wave of self-criticism. Artists refused to blindly revere and chase after European and American arts and aspired to establish an independent and autonomic Japanese art. Avant-gardists thus proposed to re-examine tradition in order to make it reborn, kicking off the germination of Japan's modern art. Between the mid-1950s and the early 1970s, under the call of "do not imitate others" proposed by the avant-gardist movement, artists of Kansai in Japan proposed ideas of reform about material,

creativity, freedom and modernity and founded the Gutai Art Association.

In 1954, Jiro Yoshihara announced the creation of Gutai Group in Ashiya City near Osaka. Yet the name "Gutai" was originally suggested by Shozo Shimamoto. "Gutai" is a Japanese term; "gu" means tool and "tai" means body. Combining the two elements, the word signifies "representing through body". In his preface for the first issue of Gutai, Jiro Yoshihara indicated, "By closely connecting different forms of art genres like children art, literature, music, dance, cinema, stage, etc., collaborating with one another, creating a new kind of art." Members of Gutai followed the objective and broke boundaries of traditional arts, practicing cross-disciplinary artistic combinations. For example, Kazuo



Lot 212

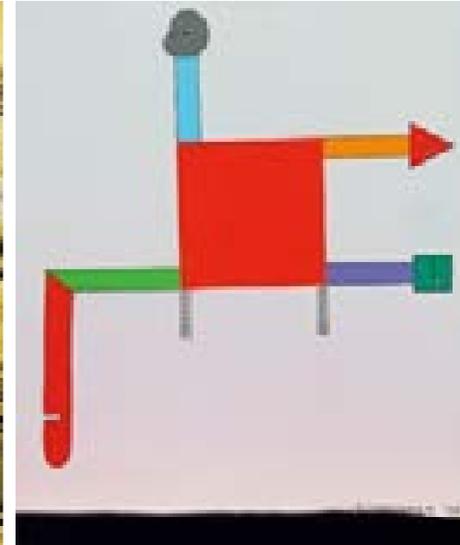
Shiraga and Shozo Shimamoto added motion and gesture into their artistic approaches; Yasuo Sumi and Takesada Matsutani reformed media and tools; Sadamasa Motonaga concentrated on the arrangement of colours and forms. Adhering to the creative principle of "do not imitate others", they evoked expressions through materials which returned to life's essence and developed vivid, avant-gardist and experimental styles.

Art critic Yoshio Katoh mentioned in Shozo Shimamoto and Gutai, "If [Jiro Yoshihara and Shozo Shimamoto] had never met, the Gutai art that gained an international profile would likely never have emerged."

As an extremely vital player among Gutai members, Shozo Shimamoto formulated the group and recruited many members, enhancing the organization's development. In 1973, Kazuo Shiraga talked about his participation in Gutai during a lecture, "At the time, Shozo Shimamoto, a member of the Gutai Art Association, has joined our several meetings and quite agreed with our creative ideas and invited us to join them. I think our concepts were really similar, so we directly disbanded our society, Zero-kai, and hoped our members all joined the Association of Gutai. Yet finally only four of them really joined: Shiraga, Tanaka, Murakami and Kanayama."

"If for Pollock, action...bears spiritual meanings related to existentialist view, Shozo Shimamoto's action purely comes from the action itself without any motivation behind. It is a simple and pure state of aesthetics."

-Shozo Shimamoto 1950 - 2008: *Samurai, acrobata dello sguardo*



Lot 214

In the 2nd Gutai outdoor exhibition held in 1956, Shozo Shimamoto first showed throwing paintings to the public. Abandoning traditional painting techniques, he placed glass bottles filled with paint and gravel into a barrette. After launching, he made them crush into the canvas and spill, along with flows of glass fragments and gravel. Shimamoto held that, "Paint is lifeless if it is not liberated from the paintbrush. We want to imbue life into paint and make it alive." Through the intense contingency of paint's dripping, the artist created a multi-layered visual touch.

In *Untitled* (Lot 211), Shozo Shimamoto threw glass bottles filled up with paint unto the canvas. With the paint irregularly spilled and spread, the artist represented an image that exceeded his own restraint and control. Through such a creative process, Shimamoto attempted to discuss the instant of mutation when material is mutated from solid into liquid. Like Jiro Yoshihara's words, "Fix the form of explosion in the paint." Due to the order of throwing, the colours in *Untitled* created different superimposed layers. The dark colour at the bottom was covered with bright orange and yellow. Through his expression by means of spilled colours, Shimamoto enhanced the lively vitality of thrown colours and agitated visual effects that surpass what flat wash colours could trigger.

Sadamasa Motonaga's work is characterized by vivid hues and changing geometric shapes. He was inspired by the imagination he got after overlooking a night scene of city streets and houses in Kobe. *A Little Distorted Red Square* (Lot 214) depicts a red quadrangle floating in the air and connected to a slim stick-shaped object with different geometric shapes at its end. Motonaga



Lot 215

interpreted relations among colours and forms and created a picture full of childish savour.

Renowned for painting with non-conventional brushes, Yasuo Sumi utilized ordinary utensils like abacus, hairbrush, umbrella, etc. and stressed the material texture of paint per se. For him, "Only by abandoning the paintbrush can one liberate the paint." In *Work SY-49* (Lot 212) made in 1963, Sumi replaced the paintbrush with abacus' regular order of arrangement, using body force to produce strong and dynamic vibrations of spiral and parallel lines.

Takesada Matsutani was absorbed in studying materials. Since the 1960s, he has applied a great quantity of white glue (vinyl glue) used by carpenters on the canvas and made it congeal by means of an electric fan, producing unrestrained flowing texture his art-making. He thought "this is a dialogue between the hard and the soft. The glue is soft, yet it is capable of absorbing tough objects and thus attains a balance. Its capacity of inflation makes such organic curving shapes possible." *Two Forms '86-5* (Lot 215) and *Waves 50-'86* (Lot 216) represent Matsutani's use of his most familiar medium which he excelled in; he added graphite in sticky glue for highlighting colours. Yet the difference between the two works and his earlier ones lies in Matsutani's intentional control of the glue's flow directions, so it generates folds similar to sea waves, highlighting the smooth graphite texture on the tableau. The soft bright luster on the surface creates a three-dimensionality on the pitch-black picture and expresses depth while implying a state of volume.

211

SHOZO SHIMAMOTO (JAPANESE, 1928-2013)

**Untitled**

嶋本昭三 無題

Executed in 2010  
acrylic and broken glasses on canvas  
228.3 x 200.5 cm. (90 x 78 ¾ in.)

**PROVENANCE**

Whitestone Gallery, Tokyo, Japan  
Acquired from the above gallery by the present owner

**EXHIBITED**

Japan, Tokyo, Whitestone Gallery, *Shozo Shimamoto-A Serious Bluffer*, 15 September-17 October, 2015.

This work is to be sold with a certificate of authenticity issued by Shozo Shimamoto Archive.

2010 年作  
壓克力 玻璃碎片 畫布

來源  
日本 東京 白石畫廊  
現藏者購自上述畫廊

展覽  
2015年 9月15日-10月17日「嶋本昭三一認真的吹噓者」白石畫廊 東京 日本

附嶋本昭三文獻庫開立之原作保證書

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

US\$ 153,800 - 230,800



212

YASUO SUMI (JAPANESE, 1925-2015)

**Work SY-49**

鷺見康夫 作品 SY-49

Painted in 1963  
oil and ink on canvas  
155.8 x 125 cm. (61 x 49 ½ in.)  
signed in Chinese; signed 'y. Sumi' (lower left); dated '1963';  
signed in Japanese (on the reverse)  
one seal of the artist

**PROVENANCE**

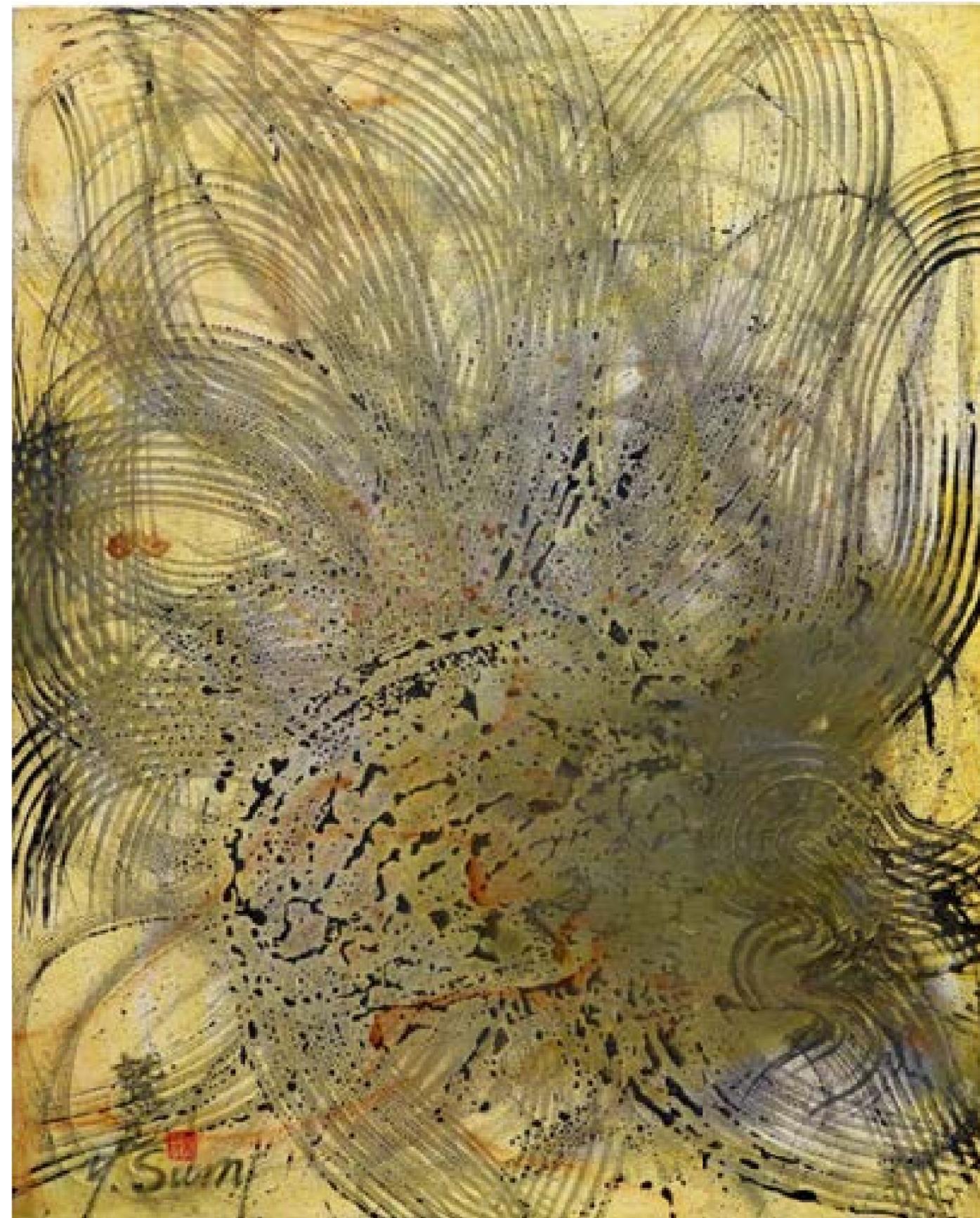
Whitestone Gallery, Tokyo, Japan  
Acquired from the above gallery by the present owner

1963 年作  
油彩 水墨 畫布  
款識：鷺見y. Sumi (左下)；1963 鷺見康夫 (畫背)  
鈐印：康夫

來源  
日本 東京 白石畫廊  
現藏者購自上述畫廊

**HK\$ 380,000 - 480,000**

**US\$ 48,700 - 61,500**



213

YUICHI INOUE (JAPANESE, 1916-1985)

**Hana (Flower)**

井上有一 花

Painted in 1968  
ink with adhesive on Japanese paper, laid on board  
160.3 x 146.3 cm. (63 x 57 ½ in.)  
one seal of the artist

**PROVENANCE**  
Private Collection, Asia

**LITERATURE**  
*YUI-CHI: catalogue raisonné of the works 1949-1985*, Vol. 1, UNAC Tokyo, Tokyo, Japan, 1998  
(illustrated, plate 68037, p. 507).

1968 年作  
水墨 黏著劑 和紙 裱於木板  
鈐印：有

來源  
亞洲 私人收藏

出版  
《井上有一全書業》第一冊 UNAC Tokyo出版社 東京 日本 1998年  
(圖版·第68037圖·第507頁)

HK\$ 200,000 - 300,000

US\$ 25,600 - 38,500



214

# SADAMASA MOTONAGA

(JAPANESE, 1922-2011)

## A Little Distorted Red Square

元永定正 些微變形的紅色四邊形

Painted in 1984  
acrylic on canvas  
46 x 38 cm. (18 ¼ x 15 in.)  
signed and dated 'S. Motonaga '84' (lower right); signed and titled in Japanese; dated '1984' (on the reverse)

### PROVENANCE

Private Collection, Asia

This work is to be sold with a certificate of authenticity issued by Motonaga Archive Research Institution Ltd..

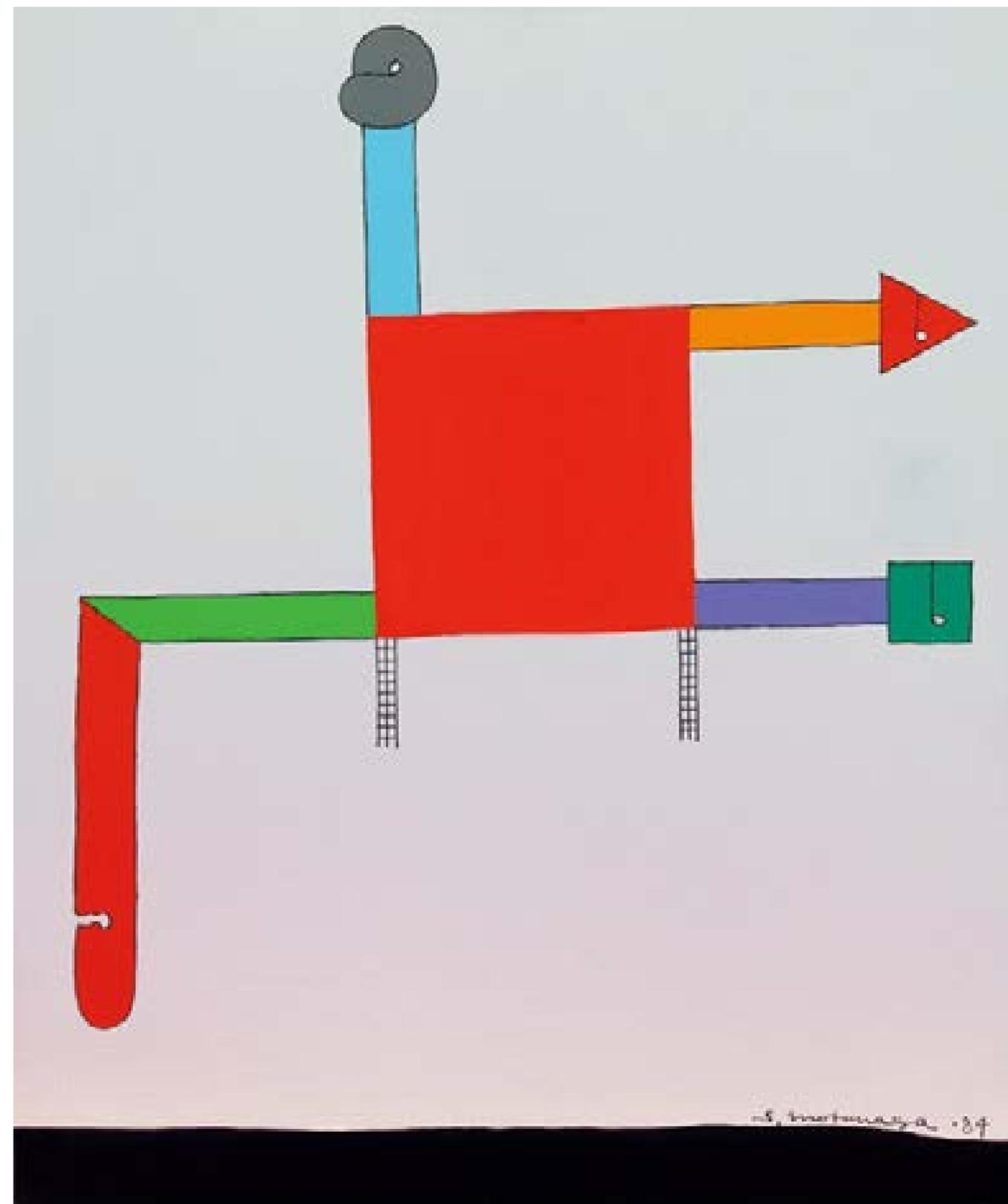
1984 年作  
壓克力 畫布  
款識：S. Motonaga '84 (右下)；元永定正 すこしゆがめてあかしかく 1984年作 (畫背)

來源  
亞洲 私人收藏

附元永定正檔案研究室開立之原作保證書

HK\$ 90,000 - 150,000

US\$ 11,500 - 19,200



215

TAKESADA MATSUTANI (JAPANESE, B. 1937)

**Two Forms '86-5**

松谷武判 兩種的形態'86-5

Painted in 1986  
mixed media on canvas  
92 x 72.6 cm. (36 ¼ x 28 ¼ in.)  
signed and titled in Japanese; signed, dated, inscribed and titled 'matsutani 1986 PARIS 92 x 73 cm. F.30 '86-5.' (on the reverse)

**PROVENANCE**

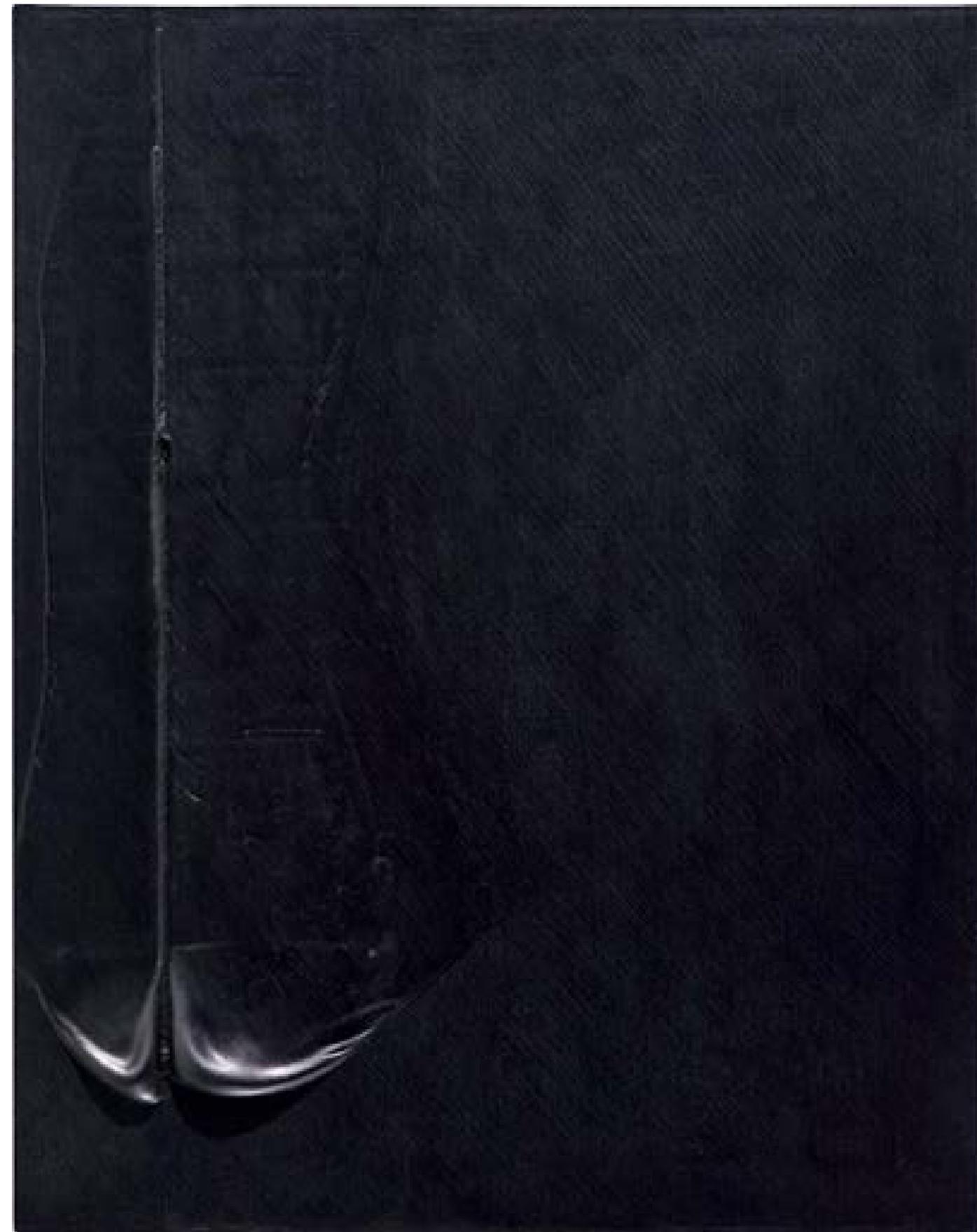
Whitestone Gallery, Tokyo, Japan  
Acquired from the above gallery by the present owner

1986 年作  
綜合媒材 畫布  
款識：松谷武判 matsutani 1986 PARIS 92 x 73 cm. F.30二ツの形態 '86-5. (畫背)

來源  
日本 東京 白石畫廊  
現藏者購自上述畫廊

**HK\$ 150,000 - 250,000**

**US\$ 19,200 - 32,100**



216

TAKESADA MATSUTANI (JAPANESE, B. 1937)

**Wave 50-'86**

松谷武判 波動50-'86

Painted in 1986  
mixed media on canvas  
116 x 89 cm. (45 ¾ x 35 in.)  
signed in Japanese; signed, inscribed, dated and titled 'matsutani paris 1986 Wave-50-'86 116 x 89 cm -50-'86';  
titled in Japanese (on the reverse)

**PROVENANCE**

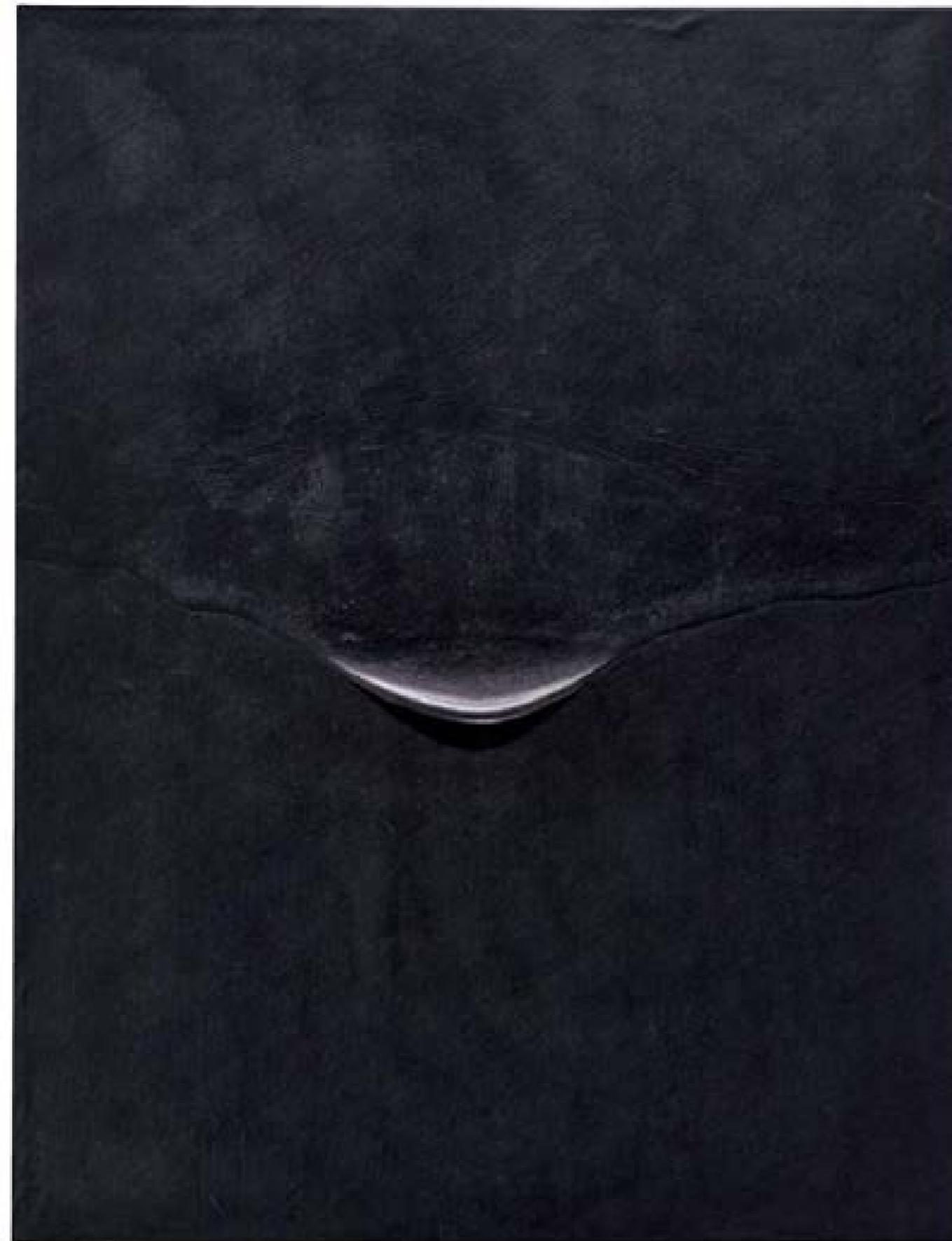
Whitestone Gallery, Tokyo, Japan  
Acquired from the above gallery by the present owner

1986 年作  
綜合媒材 畫布  
款識：松谷武判 matsutani paris 1986 Wave-50-'86 116 x 89 cm 波動-50-'86 (畫背)

來源  
日本 東京 白石畫廊  
現藏者購自上述畫廊

**HK\$ 240,000 - 320,000**

**US\$ 30,800 - 41,000**





217

YOHEI YAMA (JAPANESE, B. 1977)

**Vital Signs**

山洋平 重要的符號

Painted in 2015  
acrylic and ink on canvas  
97.2 x 144.9 cm. (38 ¼ x 57 in.)  
signed 'Yohei Yama 2015' (on the reverse)

**PROVENANCE**  
Private Collection, Asia

**EXHIBITED**  
Japan, Tokyo, Diginer Gallery Workshop, *Vital Signs*, 26 September-12 October, 2015.

2015 年作  
壓克力 水墨 畫布  
款識：Yohei Yama 2015 (畫背)

來源  
亞洲 私人收藏

展覽  
2015年9月26日-10月12日「重要的符號」  
迪金納畫廊作坊 東京 日本

HK\$ 40,000 - 80,000

US\$ 5,100 - 10,300



218

RYOZO KATO (JAPANESE, B. 1964)

**Sansuikyo**

加藤良造 山水境

Painted in 2016  
sumi ink, Japanese pigment and gold foil on paper  
45 x 90 cm. (17 ¾ x 35 ½ in.)  
one seal of the artist

**PROVENANCE**  
Private Collection, Asia

2016 年作  
水墨 岩彩 金箔 日本紙  
鈐印：良造

來源  
亞洲 私人收藏

HK\$ 80,000 - 120,000

US\$ 10,300 - 15,400



219

LIU YE (CHINESE, B. 1964)

**Olympic Girl**

劉野 奧林匹克女孩

Executed in 2008  
screenprint  
101 x 76 cm. (39 ¾ x 30 in.)  
edition: 60/99  
inscribed, editioned and dated 'O.G 60/99 08'; signed in Chinese (bottom)

**EXHIBITED**  
China, Hong Kong, Sino Group's 'Art in Hong Kong', *Dialogue-Prints and Collections* by Liu Ye, 17 May-13 July, 2011. (alternate edition exhibited)

**LITERATURE**  
*Dialogue-Prints and Collections* by Liu Ye, Sino Group's 'Art in Hong Kong', Hong Kong, China, 2011 (alternate edition illustrated, p. 23).

2008 年作  
絲網 版畫  
版數：60/99  
款識：O.G 60/99 野 08 (底部)

展覽  
2011年5月17日-7月13日「星星相惜—劉野版畫作品及藏品展」信和集團「香港藝術」香港 中國 (展覽為另一版數)

出版  
《星星相惜-劉野版畫作品及藏品展》信和集團「香港藝術」香港 中國 2011年 (圖版為另一版數·第23頁)

HK\$ 35,000 - 55,000

US\$ 4,500 - 7,100



220

YOSHITOMO NARA

(JAPANESE, B. 1959)

**Untitled**

奈良美智 無題

Painted in 1993  
acrylic on paper  
49.5 x 35 cm. (19 ½ x 13 ¾ in.)  
signed in Japanese; dated '50' (on the reverse)

**PROVENANCE**  
FUMA Contemporary Tokyo | BUNKYO ART, Tokyo, Japan  
Private Collection, Asia

**LITERATURE**  
*Yoshitomo Nara: The Complete Works Volume 2-Works on Paper*, Bijutsu Shuppan Sha, Tokyo, Japan, 2011 (illustrated, plate D-1993-072, p. 70).

1993 年作  
壓克力 紙本  
款識：なら50 (畫背)

來源  
日本 東京 夫馬現代東京 | 文京藝術  
亞洲 私人收藏

出版  
《奈良美智：作品全集 第2卷—紙上作品》株式会社美術出版社 東京 日本 2011年 (圖版·第D-1993-072圖·第70頁)

HK\$ 130,000 - 260,000

US\$ 16,700 - 33,300



221

## YOSHITOMO NARA

(JAPANESE, B. 1959) &

## HIROSHI SUGITO

(JAPANESE, B. 1970)

### Untitled

奈良美智及杉戸洋 無題

Executed in 2005  
copperplate print  
30 x 40 cm. (11 ¾ x 15 ¾ in.)  
edition: 37/100  
editioned '37/100' (lower left); signed in Japanese (lower right)

#### LITERATURE

*Yoshitomo Nara: The Complete Works Volume 2-Works on Paper*, Bijutsu Shuppan Sha, Tokyo, Japan, 2011 (alternate edition illustrated, p. 319).

2005 年作  
銅版 版畫  
版數：37/100  
款識：37/100 (左下)：なら+ひろし (右下)

#### 出版

《奈良美智：作品全集 第2卷—紙上作品》株式会社美術出版社 東京 日本 2011年 (圖版為另一版數·第319頁)

HK\$ 40,000 - 60,000

US\$ 5,100 - 7,700



222

## YAYOI KUSAMA

(JAPANESE, B. 1929)

### Butterfly

草間彌生 蝶

Executed in 1985  
screenprint  
45.5 x 53 cm. (18 x 20 ¾ in.)  
edition: 85/100  
editioned, titled, dated and signed '85/100 BUTTERFLY 1985 Yayoi Kusama' (bottom)

#### PROVENANCE

Whitestone Gallery, Tokyo, Japan  
Acquired from the above gallery by the present owner

#### LITERATURE

*All Prints of KUSAMA YAYOI*, ABE Publishing LTD., Tokyo, Japan, 2005 (alternate edition illustrated, plate 82, p. 108).  
*Yayoi Kusama Prints 1979-2017*, ABE Publishing LTD., Tokyo, Japan, 2017 (alternate edition illustrated, plate 82, p. 55).

1985 年作  
絲網 版畫  
版數：85/100  
款識：85/100 BUTTERFLY 1985 Yayoi Kusama (底部)

#### 來源

日本 東京 白石畫廊  
現藏者購自上述畫廊

#### 出版

《草間彌生全版畫集》阿部出版株式會社 東京 日本 2005年 (圖版為另一版數·第82圖·第108頁)  
《草間彌生全版畫 1979-2017》阿部出版株式會社 東京 日本 2017年 (圖版為另一版數·第82圖·第55頁)

HK\$ 70,000 - 140,000

US\$ 9,000 - 17,900



1.

©YAYOI KUSAMA



2.

©YAYOI KUSAMA

1985：及1994 年作  
蝕刻 版畫（共兩件）  
版數：4/30；及 4/50  
1.《無題》：款識：4/30 無題 1985 Yayoi Kusama（底部）  
2.《畑》：款識：4/50 畑 1994 Yayoi Kusama（底部）

出版  
1.《無題》：《草間彌生全版畫集》阿部出版株式會社 東京 日本 2005年（圖版為另一版數·第71圖·第106頁）  
《草間彌生全版畫 1979-2017》阿部出版株式會社 東京 日本 2017年（圖版為另一版數·第71圖·第48頁）  
2.《畑》：《草間彌生全版畫集》阿部出版株式會社 東京 日本 2005年（圖版為另一版數·第193圖·第127頁）  
《草間彌生全版畫 1979-2017》阿部出版株式會社 東京 日本 2017年（圖版為另一版數·第193圖·第118頁）

223

## YAYOI KUSAMA

(JAPANESE, B. 1929)

### Untitled; & Field

草間彌生 無題；及畑

Executed in 1985; & 1994  
two etchings  
1. 21 x 27.5 cm. (8 ¼ x 10 ¾ in.); & 2. 29.6 x 45.5 cm. (11 ½ x 17 ¾ in.)  
edition: 4/30; & 4/50

1. *Untitled*: editioned, dated and signed '4/30 1985 Yayoi Kusama'; titled in Japanese (bottom)  
2. *Field*: editioned, dated and signed '4/50 1994 Yayoi Kusama'; titled in Japanese (bottom)

#### LITERATURE

1. *Untitled*: *All Prints of KUSAMA YAYOI*, ABE Publishing LTD., Tokyo, Japan, 2005 (alternate edition illustrated, plate 71, p. 106).  
*Yayoi Kusama Prints 1979-2017*, ABE Publishing LTD., Tokyo, Japan, 2017 (alternate edition illustrated, plate 71, p. 48).  
2. *Field*: *All Prints of KUSAMA YAYOI*, ABE Publishing LTD., Tokyo, Japan, 2005 (alternate edition illustrated, plate 193, p. 127).  
*Yayoi Kusama Prints 1979-2017*, ABE Publishing LTD., Tokyo, Japan, 2017 (alternate edition illustrated, plate 193, p. 118).

HK\$ 80,000 - 160,000

US\$ 10,300 - 20,500

224

## YAYOI KUSAMA

(JAPANESE, B. 1929)

### Fireflies

草間彌生 螢火蟲

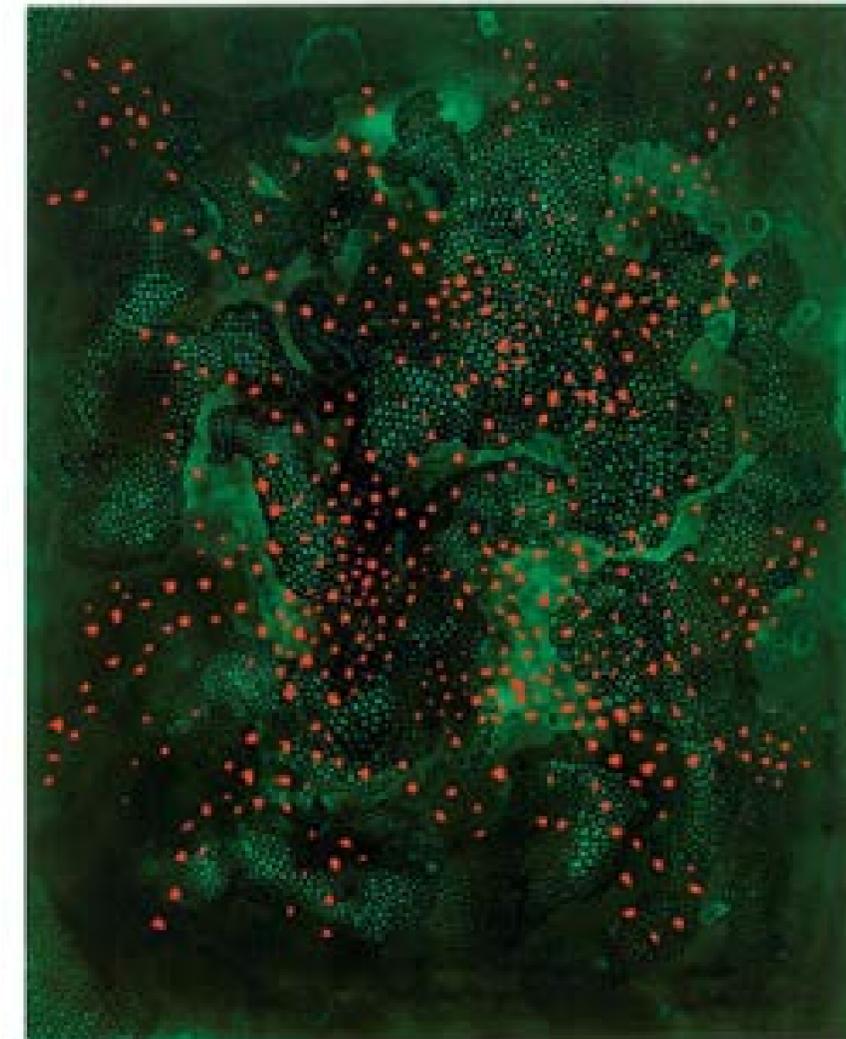
Executed in 1999  
screenprint  
59.5 x 47.6 cm. (23 ½ x 18 ¾ in.)  
edition: 6/100  
editioned, dated and signed '6/100 1999 Yayoi Kusama'; titled in Japanese (bottom)

#### LITERATURE

*All Prints of KUSAMA YAYOI*, ABE Publishing LTD., Tokyo, Japan, 2005 (alternate edition illustrated, plate 250, p. 136).  
*Yayoi Kusama Prints 1979-2017*, ABE Publishing LTD., Tokyo, Japan, 2017 (alternate edition illustrated, plate 250, p. 148).

HK\$ 50,000 - 100,000

US\$ 6,400 - 12,800



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1999 年作  
絲網 版畫  
版數：6/100  
款識：6/100 ほたる 1999 Yayoi Kusama（底部）

出版  
《草間彌生全版畫集》阿部出版株式會社 東京 日本 2005年（圖版為另一版數·第250圖·第136頁）  
《草間彌生全版畫 1979-2017》阿部出版株式會社 東京 日本 2017年（圖版為另一版數·第250圖·第148頁）



©YAYOI KUSAMA

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## YAYOI KUSAMA

(JAPANESE, B. 1929)

### Napping Pumpkin

草間彌生 沉睡的南瓜

Executed in 1993  
screenprint  
52.9 x 64.2 cm (20 3/4 x 25 1/4 in.)  
edition: 58/120  
editioned, dated and signed '58/120 1993 Yayoi Kusama'; titled in Japanese (bottom)

#### LITERATURE

*Yayoi Kusama Ka!*, 100 Tonson Gallery, Bangkok, Thailand, 2005 (alternate edition illustrated, unpaginated).

*All Prints of KUSAMA YAYOI*, ABE Publishing LTD., Tokyo, Japan, 2005 (alternate edition illustrated, plate 184, p. 125).

*Yayoi Kusama Prints 1979-2017*, ABE Publishing LTD., Tokyo, Japan, 2017 (alternate edition illustrated, plate 184, p. 114).

1993 年作  
絲網 版畫  
版數：58/120  
款識：58/120 かぼちやのひるね 1993 Yayoi Kusama (底部)

#### 出版

《草間彌生 哇！》100藤森畫廊 曼谷 泰國 2005年（圖版為另一版數，無頁數）

《草間彌生全版畫集》阿部出版株式會社 東京 日本 2005年（圖版為另一版數，第184圖，第125頁）

《草間彌生全版畫 1979-2017》阿部出版株式會社 東京 日本 2017年（圖版為另一版數，第184圖，第114頁）

HK\$ 100,000 - 250,000

US\$ 12,800 - 32,100

END OF SALE