

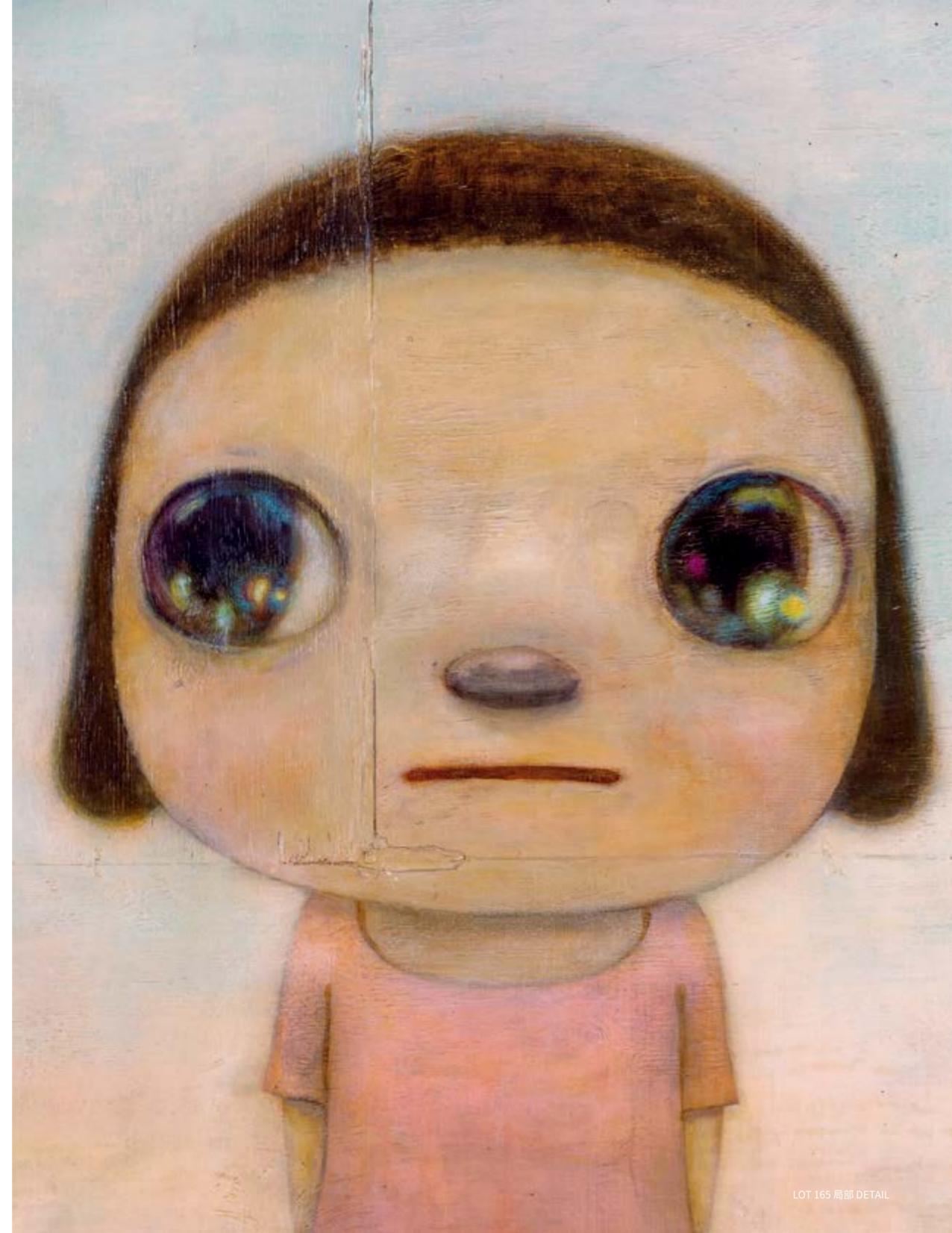


MODERN AND
CONTEMPORARY ART
現當代藝術

HONG KONG 6 OCTOBER 2019
香港 2019 年 10 月 6 日



LOT 150 局部 DETAIL



LOT 165 局部 DETAIL

101

KAWS (AMERICAN, B. 1974)

Seeing

KAWS 看見

Executed in 2018
alloy, ceramic, LED light and mixed media sculpture
edition: 241/250
sculpture: 21.6 x 19 x 38 cm. (8 ½ x 7 ½ x 15 in.)
base: 20.2 x 10.2 x 17.9 cm. (8 x 4 x 7 in.)
titled, editioned, signed and dated 'SEEING 241/250 KAWS..18 ©KAWS..18'
(on the bottom)

2018 年作
合金 陶瓷 發光二極體 綜合媒材 雕塑
版數：241/250
款識：SEEING 241/250 KAWS..18 ©KAWS..18 (底部)

HK\$ 300,000 - 500,000

US\$ 38,500 - 64,100



Lot 101 另一角度 alternative view



102

MOE NAKAMURA (JAPANESE, B. 1988)

Grow M

中村萌 樹人



Executed in 2017
 polystone sculpture
 edition: 37/130
 26 x 14.5 x 21.5 cm. (10 ¼ x 5 ½ x 8 ¼ in.)
 signed and dated 'Moe 2017' (on the bottom)

PROVENANCE
 Private Collection, Asia

This work is to be sold with a certificate of authenticity signed by the artist.

2017 年作
 寶麗石粉樹脂 雕塑
 版數：37/130
 款識：Moe 2017 (底部)

來源
 亞洲 私人收藏

附藝術家親簽之原作保證書

HK\$ 25,000 - 35,000

US\$ 3,200 - 4,500

103

JAVIER CALLEJA (SPANISH, B. 1971)

Günter Boy; & Never Seen Before

哈維爾·卡勒加 甘特男孩；及前所未見



1.



2.

Painted in 2017
 two watercolour and pencil on paper
 14.6 x 19.2 cm. (5 ½ x 7 ½ in.); & 19 x 14.5 cm. (7 ½ x 5 ½ in.)
 1. *Gunter Boy*: dated and signed '2017 Ja Calleja' (on the reverse); &
 2. *Never Seen Before*: dated and signed '2017 Ja Calleja' (on the reverse)

PROVENANCE
 Nanzuka Gallery, Tokyo, Japan
 Whitestone Gallery, Tokyo, Japan
 Private Collection, Asia

2017 年作
 水彩 鉛筆 紙本 (共兩件)
 款識：
 1. 《甘特男孩》：2017 Ja Calleja (背部)
 2. 《前所未見》：2017 Ja Calleja (背部)

來源
 日本 東京 Nanzuka畫廊
 日本 東京 白石畫廊
 亞洲 私人收藏

HK\$ 60,000 - 80,000

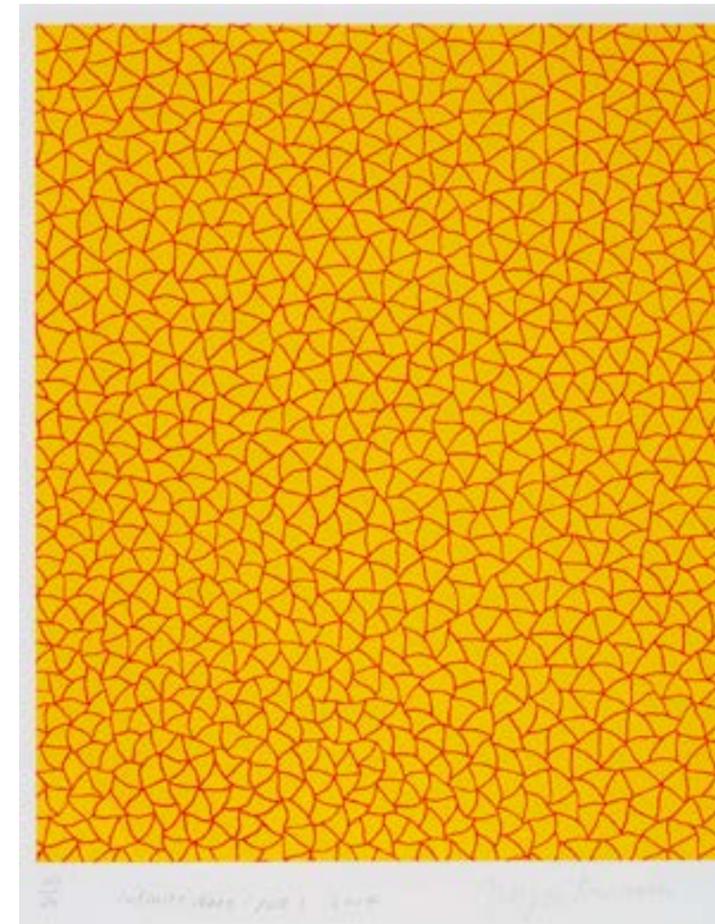
US\$ 7,700 - 10,300

104

YAYOI KUSAMA (JAPANESE, B. 1929)

Infinity Nets (YOR)

草間彌生 無限的網 (YOR)



Executed in 2004
 screenprint
 edition: 43/80
 43 x 35 cm. (17 x 13 ¾ in.)
 editioned, titled, dated and signed '43/80 Infinity Nets (YOR) 2004 yayoi kusama' (bottom)

PROVENANCE
 Whitestone Gallery, Hong Kong, China
 Private Collection, Asia

LITERATURE
All Prints of Kusama Yayoi, ABE Publishing LTD., Tokyo, Japan, 2005 (illustrated, plate 321, pp. 89 & 186).
Yayoi Kusama Prints 1979-2017, ABE Publishing LTD., Tokyo, Japan, 2017 (illustrated, plate 322, p. 186).

2004 年作
 絲網 版畫
 版數：43/80
 款識：43/80 Infinity Nets (YOR) 2004 yayoi kusama (底部)

來源
 中國 香港 白石畫廊
 亞洲 私人收藏

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·第321圖·第89及186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·第322圖·第186頁)

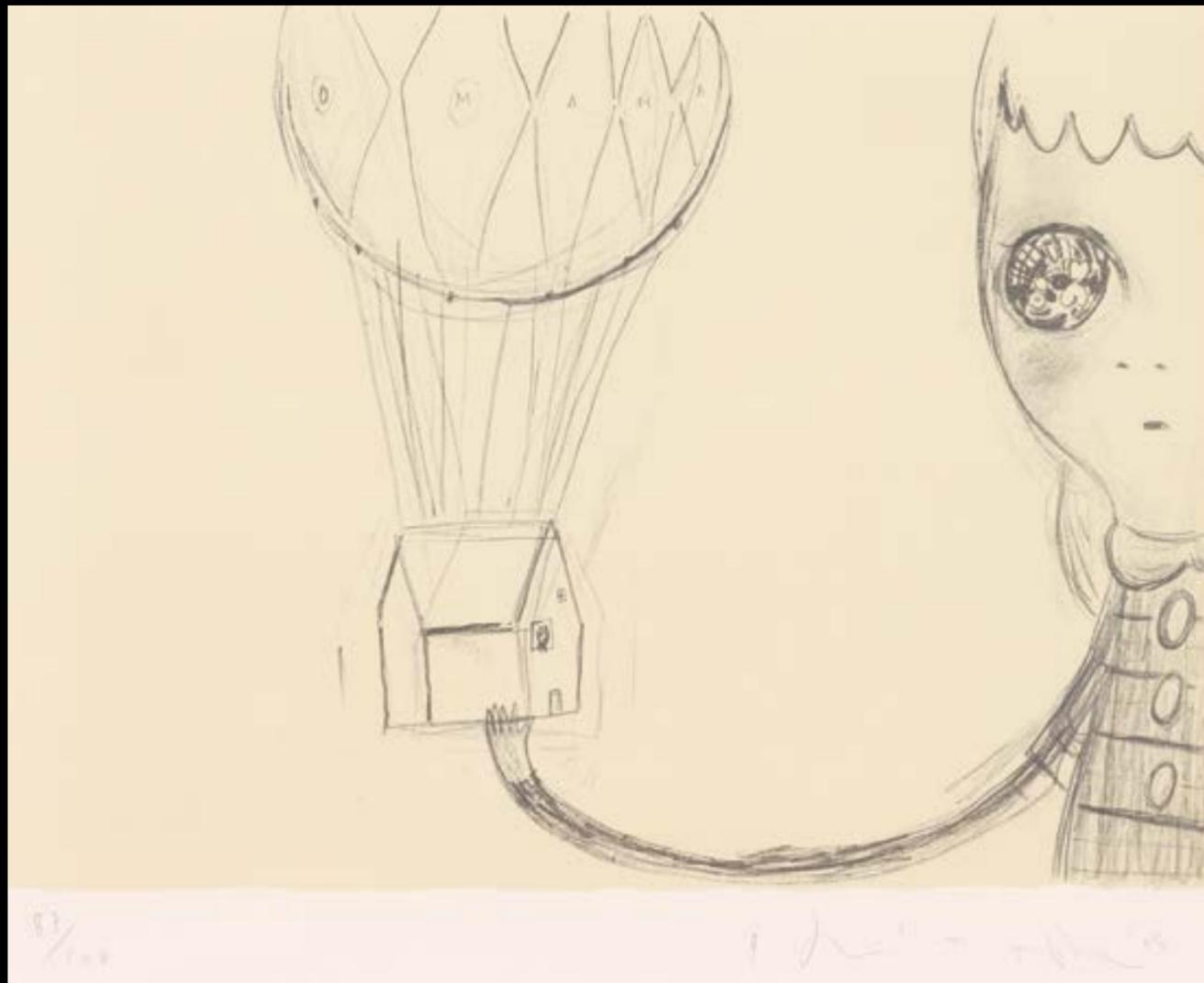
HK\$ 90,000 - 150,000

US\$ 11,500 - 19,200

YOSHITOMO NARA (JAPANESE, B. 1959) ; & HIROSHI SUGITO (JAPANESE, B. 1970)

Untitled (Omaha)

奈良美智；及杉戶洋 無題（奧馬哈）



Executed in 2005
lithograph
edition: 83/100
29.7 x 40.5 cm. (11 ½ x 15 ¾ in.)
editioned and dated '83/100 '05'; signed in Japanese (bottom)

2005 年作
石版 版畫
版數：83/100
款識：83/100 なら+すぎと '05（底部）

出版
《奈良美智：作品全集 第1卷—繪畫·雕塑·版畫·攝影作品》美術出版社
東京 日本 2011年（圖版·第EC-2005-001圖·第319頁）

LITERATURE
Yoshitomo Nara: The Complete Works Volume 1—Paintings, Sculptures, Editions, Photographs, Bijutsu Shuppan Sha, Tokyo, Japan, 2011 (illustrated, plate EC-2005-001, p. 319).

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

奈良美智筆下的卡通孩童形象，總是以他們單純中夾雜反叛、憂傷卻又略帶一絲溫情的矛盾性格喚醒成長於飛速發展社會下新一代年輕人內心的深深共鳴。

《無題》(Lot 106) 中，鋼筆的簡練線條僅寥寥數筆便勾勒出了一個面容好似東方傳統繪畫中獨具扁平感的人物輪廓，雖然造型簡潔，卻是藝術家長年累月積累下，獨具個人風格的一氣呵成。孩童的五官被彩色鉛筆恬淡歡快的色調提亮，黃色頭髮與藍色小衫、綠色的眼睛、鋼筆與紅紅的小嘴，互補色相互穿插下讓具象的呈現不失平衡之感。在這個不具名的空間內，孩童一邊喃喃自

語，一邊拿起筆好似在記錄著什麼。奈良美智自幼便對音樂有著執著的熱忱，邊聽著收音機中播放的各類音樂邊進行創作也是他延續至今的日常生活習慣，他也因此常常將聽到的那些令他靈光一閃、極富共鳴的歌詞以一種隨筆的方式融入進自己的創作中，有時它們是一句宣言式的標語，有時是一段極具搖滾精神的叛逆文字——《無題》中那一個個漫想話框中，那一段段隨著旋律跳動的言語似乎是畫中的小孩獨具個性的內心獨白，又像是藝術家寫日記般記錄下的人生隨想，天馬行空，搖晃不羈：



Lot 106 局部 detail

YOU and me, we're Kind of	that's the way I like it
Social misfits	Don't tell me what to do.
wont's grow up just wanna rock	Kind of sucks
and roll.	never having money
Suit and tie ain't what gets me	But kinda cool to choose
high	a dream!
But my aim is true and clear	when I'm down I just play
I can still look in the mirror	guitar real loud
I don't wanna, she don't wanna	Blast the Pistols & Ramones
we don't wanna turn it down	Drive the neighbors
Loud and fast forever	from their homes!!

The cartoon children of paradoxical character with their innocent appearance created by Yoshitomo Nara can always have a deep resonance with the new generation of young people who grew up in a fast-developing society with their rebellious in the simplicity and slight warmth in the emotion of sadness.

In *Untitled* (Lot 106), a few simple sketches drew by pen outlines a silhouette that resembles the flat figure of the traditional Chinese painting. Although the image is simple, it is completed by one sketch with unique artistic style accumulated and formed by Yoshitomo Nara through years of practice. The children's facial features are lightened up by the faint and cheerful colour of the pencils. The yellow hair and the blue small shirt, the green eyes, the pen and the red little mouth are interspersed with each other, as they are complementary colours, to realize the figurative

expression without losing the sense of balance. In this undefined space, the child muttered to himself and picked up the pen as if he was writing something down. Yoshitomo Nara has a passion for music since childhood, and listening to the various kinds of music played on the radio during his art creation process is also one of his habits. Therefore he would often hear the lyrics that can inspire and resonate with him. Those lyrics are incorporated into his art creations in an essay manner, sometimes presented as a declarative slogan, sometimes a rebellious text with a rock-n-rolling spirit. Those words written in the dialogue boxes full of imagination in *Untitled* seemed like dancing with the melody and seemed to be the inner monologue of the child in the painting, or random thoughts of the artist about his life recorded in the manner of diary by the artist. They are so unrestrained and vigorous, as if rocking freely:

YOSHITOMO NARA (JAPANESE, B. 1959)

Untitled

奈良美智 無題

Painted in 1997
pen and coloured pencil on paper
29.5 x 21 cm. (11 ½ x 8 ¼ in.)
signed in Japanese; dated '97' (lower right)

PROVENANCE
Private Collection, Asia

LITERATURE
Yoshitomo Nara: The Complete Works Volume 2-Works on Paper, Bijutsu Shuppan
Sha, Tokyo, Japan, 2011 (illustrated, plate D-1997-151, p. 113).

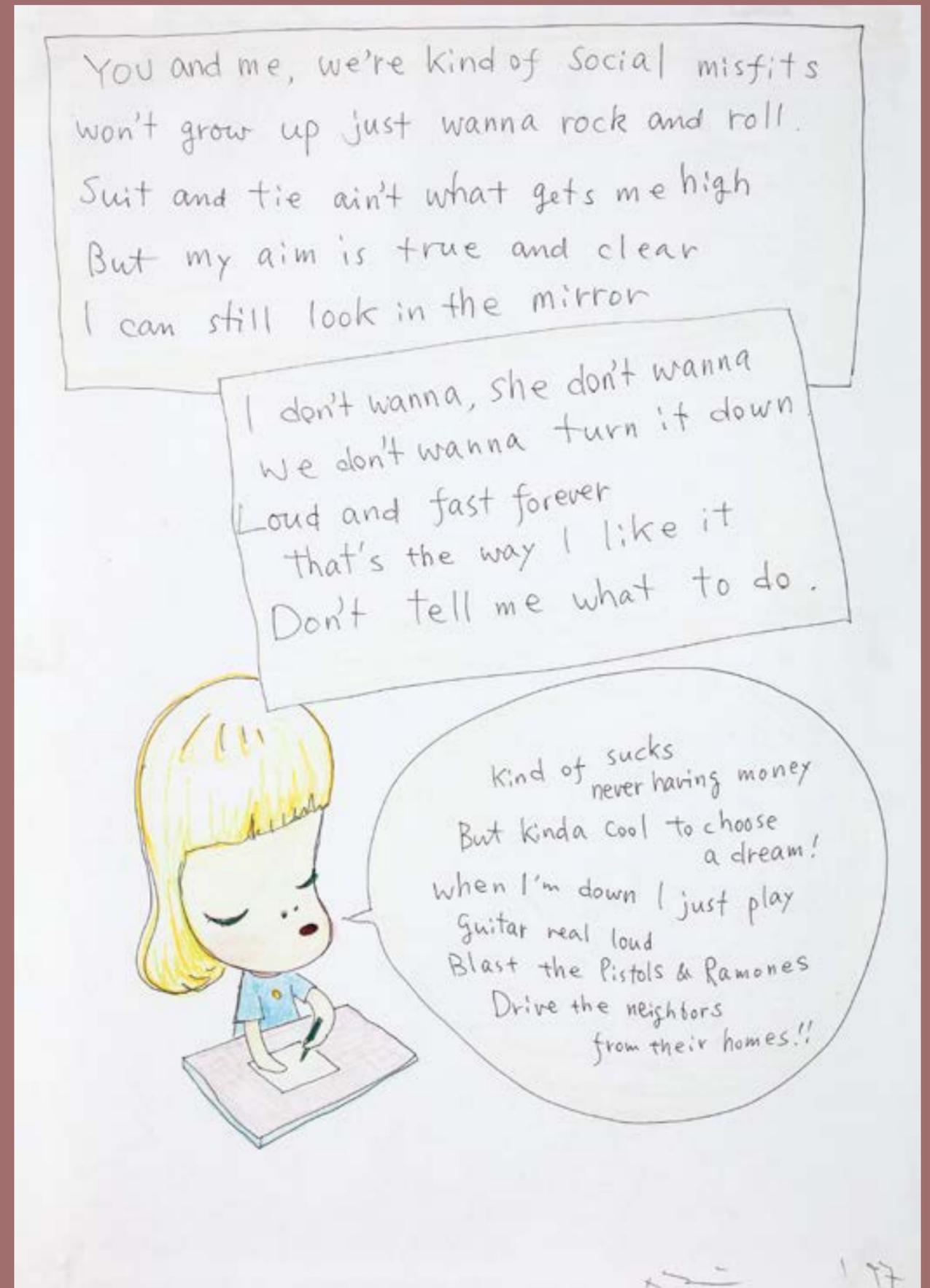
1997 年作
鋼筆 彩色鉛筆 紙本
款識：な '97 (右下)

來源
亞洲 私人收藏

出版
《奈良美智：作品全集 第2卷—紙本作品》美術出版社 東京 日本 2011年
(圖版·第D-1997-151圖·第113頁)

HK\$ 450,000 - 550,000

US\$ 57,700 - 70,500





在豐富多樣的當代藝術圖像中，張凱的作品雖然不是最有視覺衝擊力的，但卻足夠獨特，他的畫面中透露出厚重的、嚴肅的藝術史氣息，卻在描繪的對象上延續了卡通和新世紀的「動漫美學」的語彙，通過塑造擬人化的貓、兔的形象，將自我投射到古典主義的世界，與諸多大師產生心靈上的共鳴。

張凱對於藝術史上經典作品的「挪用」在技巧上非常嫺熟，他將17世紀「巴洛克式」的古典美學與當代語境下的圖像相結合，通過紮實的繪畫功底與細膩的表現手法，使這些擬人化的小動物成為了連接過去與當下的橋樑，藝術史上的經典形象也變得更加鮮活。《尋覓或遇見你》(Lot 107) 中透露出一種恬靜、詩意、童話般的意境，充滿了故事感，藝術家似乎在描述一個夢境，沿著夢境的幽深尋覓與前行，直至發現了一處理想的、超現實的圖景，那個場景虛幻、美麗、天馬行空，它脫離現實卻又似曾相識。「神秘的小貓」和「純潔的白兔」的主題既是他對人生的隱喻，也是他本人的分身，畫面中

的小貓舉著蠟燭，經過一番尋覓與一只巨大的白兔不期而遇，白兔周圍的蝴蝶似是對宋徽宗的「舞蝶迷香徑，翩翩逐晚風」的詮釋，散落在地面上的彩色玻璃珠與星星圖案的圓球都體現了一種夢幻的、童話式的意境。藝術家在畫面中通過小貓與白兔作為實際與理想的載體，指引著他自己的同時也引導著我們去尋找這個被悄悄安放的、象徵著自身自由靈魂的夢想。

無論是對維米爾式的光線的致敬，抑或是細緻到纖毫畢現的筆觸，這都是張凱對於自己表達心中隱喻的一種手段，而畫中的隱喻本身才是值得回味，在夢幻的《尋覓或遇見你》背後，蘊含著的是藝術家微妙而複雜的情緒，充滿了欲言又止的張力，這種情愫無法用準確的言語來表達，卻可以通過畫面覓得知音。藝術家用層層疊疊的隱喻不動聲色地為人們鋪就了一條小路，引導著每個人如同剝洋蔥一般慢慢步入他創造出的靜謐、神秘的情境，從而與他的精神產生共鳴。

我有意識地通過它們避開現實的邏輯，使畫面導入一種脫離現實的狀態。

—張凱

Consciously, I circumvent the logic of reality through them, placing the images in a state detached from reality.

- Zhang Kai



揚·范·艾克《羅林大臣的聖母》約1430-1434年作 法國巴黎羅浮宮藏
Jan van Eyck, *Madonna of Chancellor Rolin*, c. 1430-1434, Collection of Musée du Louvre, Paris, France

Amongst a vast diversity of contemporary artistic images, Zhang Kai's works might not bring the greatest visual impact, but they are definitely unique. His images deliver a strong, solemn sense of art history, while using the expressions of cartoons and 21st century animamix aesthetics. Through anthropomorphic cat and rabbit images, he projects himself into the world of classicism, while spiritually echoing the works of many masters.

With proficient skill at the use of appropriation, a classical artistic technique, Zhang Kai combines contemporary art images with 17th century Baroque aesthetics. With well-trained skill and exquisite expression, he turns little anthropomorphic animals into bridges that connect the past and the present, enlivening classic images in art history. In the work, *Find or Meet You* (Lot 107), which presents a serene, poetic, and fairytale mood, Zhang seems to depict a dream, where he looks and proceeds towards its depths until he finds an ideal, surrealistic scene - a fantastic, spectacular, and unworldly scene that detaches itself from reality while evoking a sense of Déjà Vu. The images of "mysterious kitten" and "pure rabbit" act as his metaphors for life and his alter ego. In the painting, the kitten, which holds a candle, comes

across a giant rabbit after a relentless search. The butterflies surrounding the rabbit come from his rendition of Emperor Huizong of Song's verse, "Dancing butterflies hover over floral paths, gracefully chasing the evening breeze." The coloured glass beads scattered on the ground, along with the star-patterned ball, create a dreamy, fairy-tale mood. Utilizing the kitten and the rabbit as vehicles for realities and ideals respectively, Zhang leads himself and his viewers to look for the quietly stashed dream that symbolizes one's free spirit.

Both his emulation of Johannes Vermeer's masterly use of light and his meticulously delicate treatment of pen strokes serve as media for Zhang to express the metaphors lying within his heart, which truly give viewers food for thought. Behind the dreamlike *Find or Meet You* lie Zhang's subtle, mixed emotions, full of unspeakable tension. Such sentiments can not be accurately described through words, but they can instead strike a chord through images. With layers of metaphors, Zhang ingeniously paves a way, as if peeling onions, gradually guiding his viewers into the placid, mysterious scene he creates, which further delivers a spiritual resonance for them.

ZHANG KAI (CHINESE, B. 1985)

Find or Meet You

張凱 尋覓或遇見你

Painted in 2014
oil on canvas
100 x 100 cm. (39 ¼ x 39 ¼ in.)
signed 'z.k' (lower left)

PROVENANCE

Private Collection, Asia

EXHIBITED

China, Beijing, Poly Art Museum, *Within Sight-Chinese New Painting at Post Financial Era*, 6-12 November, 2014.

China, Beijing, Triumph Art Space, *Intellectual Image*, 18 April-20 May, 2015.

UK, London, Royal College of Art, *China Now: Young Artist Duet-Zhang Kai & He Jie*, 17-27 July, 2015.

LITERATURE

China Now: Young Artist Duet-Zhang Kai & He Jie, Triumph Art Space, Beijing, China, 2015 (illustrated, p. 45).

Intellectual Image, Triumph Art Space, Beijing, China, 2015 (illustrated, p. 104).

2014 年作
油彩 畫布
款識：z.k (左下)

來源

亞洲 私人收藏

展覽

2014年11月6-12日「目光所及—後金融危機時代的中國新繪畫」保利藝術博物館 北京 中國

2015年4月18日-5月20日「知性圖景—青年藝術家群展」藝·凱旋藝術空間 北京 中國

2015年7月17-27日「中國進行式—當代青年藝術家皇家藝術學院展：張凱&何杰」英國皇家藝術學院 倫敦 英國

出版

《中國進行式—當代青年藝術家皇家藝術學院展：張凱&何杰》藝·凱旋藝術空間 北京 中國 2015年（圖版·第45頁）

《知性圖景》藝·凱旋藝術空間 北京 中國 2015年（圖版·第104頁）

HK\$ 450,000 - 650,000

US\$ 57,700 - 83,300



108

IZUMI KATO (JAPANESE, B. 1969)

Untitled

加藤泉 無題

Painted in 2009
oil on canvas
65.2 x 50 cm. (25 ½ x 19 ½ in.)
dated, inscribed and signed '2009, Oil on canvas 65.2 x 50 cm. (15p) KATO';
signed in Japanese (on the reverse)

PROVENANCE

ARATANIURANO Gallery, Tokyo, Japan
Private Collection, Europe
Sotheby's Hong Kong, 6 April 2014, Lot 820
Acquired from the above sale by the present owner

2009 年作
油彩 畫布
款識：2009, Oil on canvas 65.2 x 50 cm. (15p) KATO泉 (畫背)

來源

日本 東京 ARATANIURANO畫廊
歐洲 私人收藏
蘇富比 香港 2014年4月6日 編號820
現藏者購自上述拍賣

HK\$ 120,000 - 180,000

US\$ 15,400 - 23,100



KEY HIRAGA (JAPANESE, 1936-2000)

Endless Evening

平賀敬 徹夜狂歡

Painted in 1990
acrylic on canvas
130.5 x 161.5 cm. (51 ¼ x 63 ¼ in.)
signed and dated 'Key Hiraga '90' (lower right)
one painted seal of the artist

PROVENANCE

Acquired directly from the artist
Christie's Hong Kong, 30 May 2010, Lot 1516
Acquired from the above sale by the present owner

EXHIBITED

Japan, Tokyo, Bunkyo Art, *Human Image*, 29 June-11 July, 2009.

LITERATURE

Kei Hiraga New Works Exhibition-Endless Night, Gallery Toho, Tokyo, Japan, 1990 (illustrated, unpaginated).

Collected Paintings of Key Hiraga, Bokushin Gallery, Tokyo, Japan, 2000 (illustrated, p. 161).

"2009 Traveling in Art Taipei", *dpi magazine*, Volume 6, Taipei, Taiwan, 2009 (illustrated, pp. 21 & 27).

1990 年作
壓克力 畫布
款識：Key Hiraga '90 (右下)
藝術家手繪鈐印

來源

直接得自於藝術家
佳士得 香港 2010年5月30日 編號1516
現藏者購自上述拍賣

展覽

2009年6月29日-7月11日「人間像」文京藝術 東京 日本

出版

《平賀敬新作展集—連夜的街》東邦畫廊 東京 日本 1990年 (圖版·無頁碼)

《平賀敬畫集》牧神畫廊 東京 日本 2000年 (圖版·第161頁)

《藝遊未境 台北國際藝術博覽會》《dpi設計流行創意雜誌》第6期 台北 台灣 2009年 (圖版·第21及27頁)

HK\$ 320,000 - 420,000

US\$ 41,000 - 53,800



110

WALASSE TING (CHINESE-AMERICAN, DING XIONGQUAN, 1929-2010)

Kiss me, Kiss me

丁雄泉 吻我，吻我



acrylic, crayon on cardboard
75 x 100.5 cm. (29 ½ x 39 ½ in.)
titled, signed and inscribed 'Kiss me, Kiss me ting 14' (on the reverse)

壓克力 蠟筆 紙板
款識：Kiss me, Kiss me ting 14 (畫背)

來源
亞洲 私人收藏

PROVENANCE
Private Collection, Asia

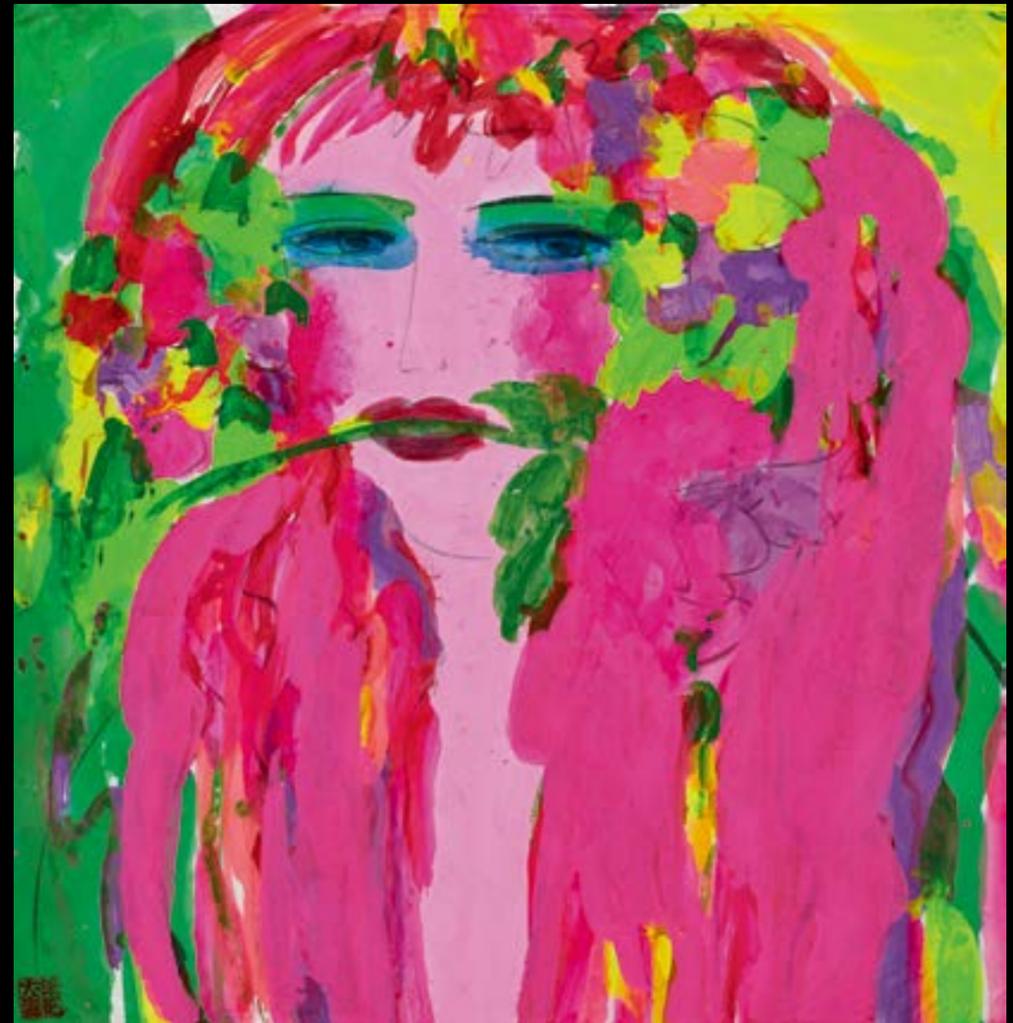
HK\$ 280,000 - 480,000
US\$ 35,900 - 61,500

111

WALASSE TING (CHINESE-AMERICAN, DING XIONGQUAN, 1929-2010)

Beauty

丁雄泉 羞花



ink and colour on paper
92.7 x 95 cm. (36 ½ x 37 ½ in.)
one seal of the artist

水墨 設色 紙本
鈐印：採花大盜

來源
保利華誼 上海 2016年12月22日 編號 854
現藏者購自上述拍賣

PROVENANCE
Poly Huayi Shanghai, 22 December 2016, Lot 854
Acquired from the above sale by the present owner

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

羅爾純 LUO ERCHUN



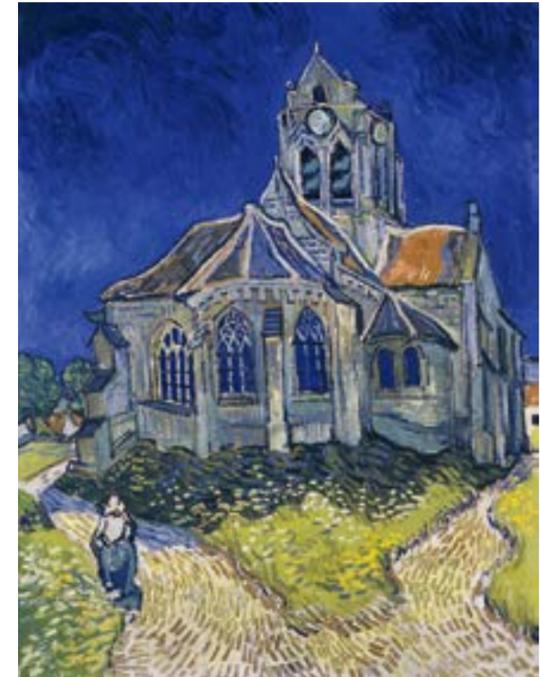
羅爾純少年時期啟蒙於蘇州美專，在這座推崇歐洲古典主義，且以寫實主義見長的美術學校，他師從中國現代繪畫奠基人顏文樑，學習西方古典藝術的造型與印象派的色彩。正因浸潤在古典學院派教學體系下並經受嚴格寫實訓練，打下了紮實的繪畫功底以及良好的造型基礎的羅爾純，成為了同時代最早跳脫出單純描摹景觀的寫實，轉為創作帶有強烈表現性色彩的寫實作品的藝術家，其鄉土題材風景畫尤為突出，帶著強烈的時代與個人印記。

1990年羅爾純從中央美術學院油畫系退休，隨後應邀赴巴黎作學術交流，開始了多年的旅居生活，這段時光也被他戲稱為「候鳥」式的生活，正因這段旅居歐洲的經歷，使得其對東西方藝術有了更深層次的思考，並在千禧年後迎來了又一次創作的高峰。《鄉村小教堂》(Lot 114) 創作於2006年，藝術家正處於這段旅居歲月之中，畫面可看到屬於歐洲的鄉村圖景通過他獨特的鄉土視角展現，作品中充滿深刻的人文情懷，並於同年迎來15年來其首次個人油畫展在北京百雅軒畫廊舉行，本張畫作連同那一時期他所創作的佳作同時展出。

「我的鄉土觀念其實並不是完全固定在出生和生長的小塊土地上……馬路樂隊散發出來的音符和嘉陵江邊的號子從生活的角度講沒有本質的區別……」畫作描繪的是典型的歐洲鄉間景象，但通過羅爾純獨特的視角以及充滿情感的描繪，使得無論何種背景的人們都能通過他的筆觸找到自己關於故土的回憶，彷彿這也是我們兒時嬉笑玩鬧過的故鄉。本張作品構圖簡潔，筆觸奔放灑脫，色彩凝練且層次鮮明，教堂的鐘樓與尖頂結構形成了一前一後的金字塔形構圖，佔據著畫面的主體，畫面留白一半的空間用來描繪天空，藝術家用粉白色向著天藍色巧妙過渡，交織著星星點點的鵝黃色，如此生動的用色描繪出鄉村獨有的溫柔的晨光與清澈的天空。藝術家大面積使用綠色勾勒地面景物，鱗次櫛比的屋舍與青黛色的遠山融為一體，高飽和的綠色描繪了夏日裡茂密的農田，好像預示著秋日的豐收。本幅畫作中，畫面主體教堂的描繪非常生動精巧，教堂的鐘樓使用了黃綠色，沐浴在清晨第一縷陽光中的鐘樓顯得非常寧靜，綠樹環繞的教堂尖頂使用明度較低的墨綠，教堂的牆體在灰藍色與綠

古人說：「滄浪之水清兮，可以濯我足。」
我的理解是「滄浪之水清兮，可以濯我筆。」
只有純淨的畫筆，才可能畫出純淨的畫面。

——羅爾純



文森特·梵高《奧維爾教堂》
1890年作法國巴黎奧賽博物館藏
Vincent van Gogh, *The Church at Auvers*, 1890, Collection of Musée d'Orsay, Paris, France

色的筆觸下體現著這棟建築的斑駁，使之透露出非常古樸肅穆的美感。畫面左下角的一人一狗與大地的線條方向構成了向前流動的動態感，也與靜態的教堂形成了一靜一動的對比。

《鄉村小教堂》是一幅非常寧靜的、風景秀麗的鄉村圖景，「鄉土」情懷也是羅爾純先生創作的靈感源頭。考入美專以前，他的生活是在湖南鄉村度過的，那裡的一草一木，山川溪流無不與他的感情緊密相連。對於他來說，鄉土觀念並不侷限於養育他生命的一方土地，這是一種植根於內心的情懷，大自然的奧妙與對故土的鄉愁就像是藝術家的一層濾鏡，折射出的景物落在畫布之上都帶有一種質樸的美感。《鄉村小教堂》、《泊舟》(Lot 112) 與《小鎮一角》(Lot 112) 都體現出他對色彩的敏銳，《仲夏之夢》(Lot 115) 則體現其對於物體的線條造型獨特的處理，扭曲的樹木與天空的描繪都體現出

藝術家稚拙奔放的創作語彙。《水鄉》(Lot 113) 與《小村》(Lot 113) 更像是描繪藝術家對記憶中的鄉土的某一個定格的捕捉，其深刻的人文情懷與鄉愁躍然於畫面。

美術評論家翟墨曾評價羅爾純的作品：「如果說梵高的筆觸像燃燒的火焰在迴旋的氣流中竄跳，那麼羅爾純的筆觸這是像裹著暗火的濃煙在大氣的壓力下奔突。後者比前者更少些排比的秩序，更多些水墨式的撒潑，更多些獨特的東方韻味。」羅爾純先生的畫作情緒飽滿，帶有強烈的表現性色彩，他的畫面質樸中帶著非常強大的生命力，這無一不自於他對鄉土濃烈的熱愛。藝術家通過真實的生活體驗獲得的感受，用創作去實踐構圖與色彩等繪畫語言的奧義，正因如此真摯的情感，使得他的畫作以純粹的意境、鮮明的色彩以及自由的筆觸在畫壇中獨樹一幟。

112

LUO ERCHUN (CHINESE, 1930-2015)
Boats at Anchor; & A Corner of the Town
羅爾純 泊舟；及小鎮一角

Painted in 1988; & 1986
two oil on canvas
38 x 48.5 cm. (15 x 18 ¾ in.); & 38.4 x 48.7 cm. (15 x 18 ¾ in.)
1. *Boats at Anchor*: signed and incised in Chinese (lower left);
2. *A Corner of the Town*: signed in Chinese (lower right)

PROVENANCE
Private Collection, Asia

LITERATURE
1. *Boats at Anchor: A Study of Third-Generation Chinese Oil Painters, Luo Erchun*, Guangxi Arts Publishing House Co. Ltd., Nanning, China, 2001 (illustrated, p. 72).
2. *A Corner of the town: A Study of Third-Generation Chinese Oil Painters, Luo Erchun*, Guangxi Arts Publishing House Co. Ltd., Nanning, China, 2001 (illustrated, p. 74).

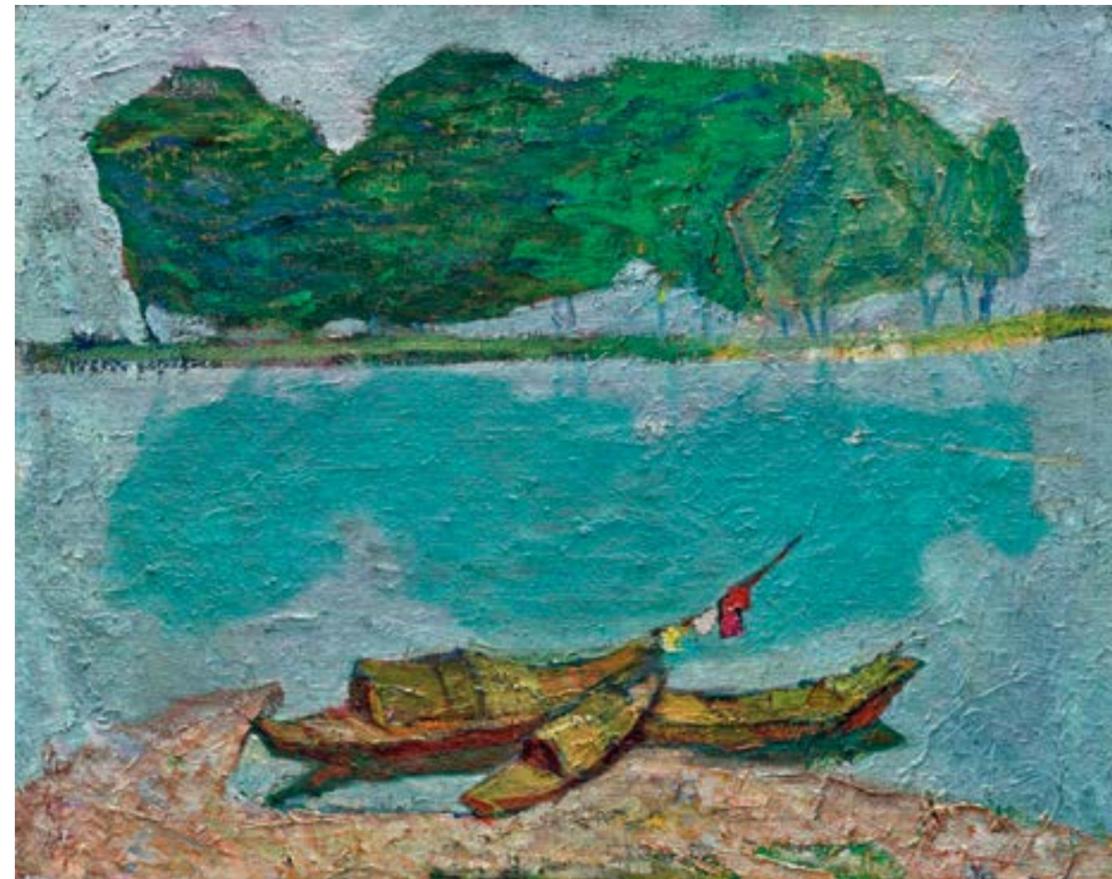
1988；及1986年作
油彩 畫布（共兩件）
款識：
1. 《泊舟》：爾純作（左下）
2. 《小鎮一角》：爾純（右下）

來源
亞洲 私人收藏

出版
1. 《泊舟》：《中國第三代油畫家研究·羅爾純》廣西美術出版社 南寧 中國 2001年（圖版·第72頁）
2. 《小鎮一角》：《中國第三代油畫家研究·羅爾純》廣西美術出版社 南寧 中國 2001年（圖版·第74頁）

HK\$ 130,000 - 240,000

US\$ 16,700 - 30,800



1.



2.

113

LUO ERCHUN (CHINESE, 1930-2015)

Waterside; & Small Village

羅爾純 水鄉；及小村

1. Painted in 1993
two oil on canvas
49.3 x 60 cm. (19 ¼ x 23 ½ in.); & 38 x 46.2 cm. (15 x 18 in.)

1. *Waterside*: signed in Chinese; dated '93.5' (lower right); titled and signed in Chinese (on the reverse); &

2. *Small Village*: signed 'Luo-'; signed in Chinese (lower left)

1. 1993年作
油彩 畫布 (共兩件)

款識：

1. 《水鄉》：爾純 93.5 (右下)：水鄉 羅爾純 (畫背)

2. 《小村》：Luo-爾純 (左下)

來源

亞洲 私人收藏

PROVENANCE

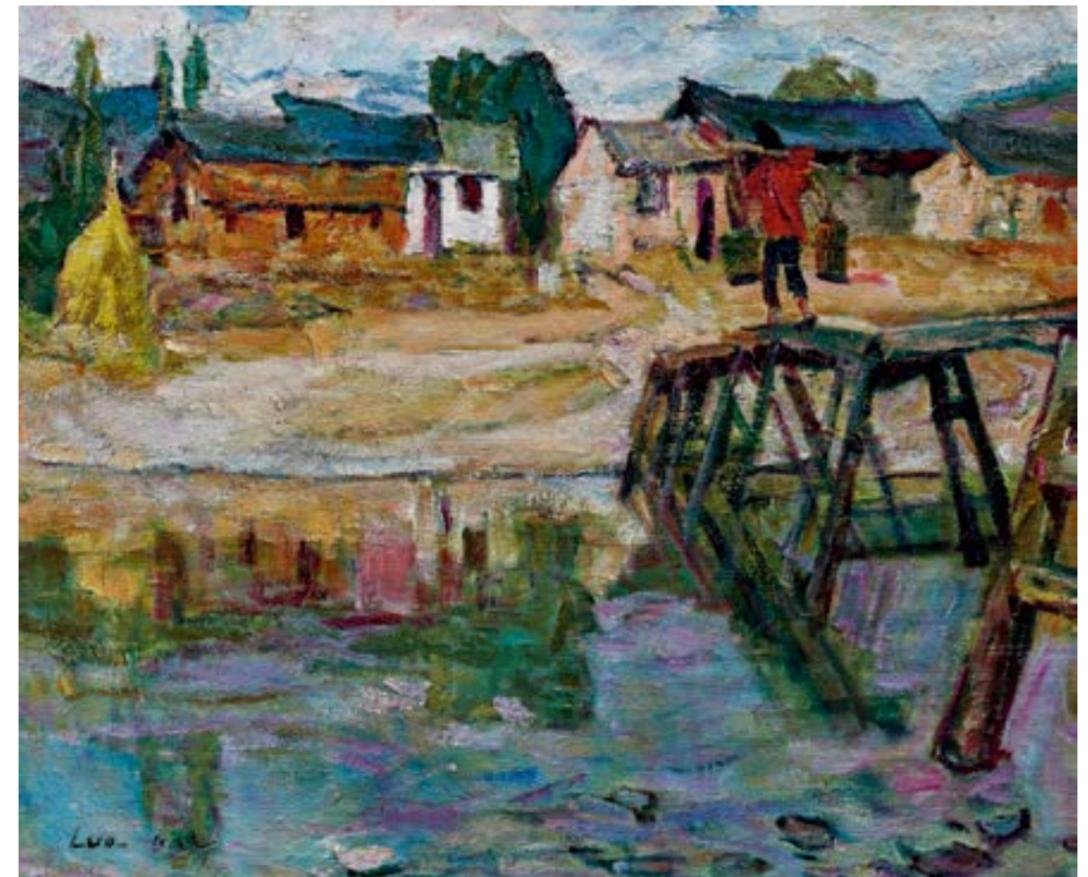
Private Collection, Asia

HK\$ 200,000 - 300,000

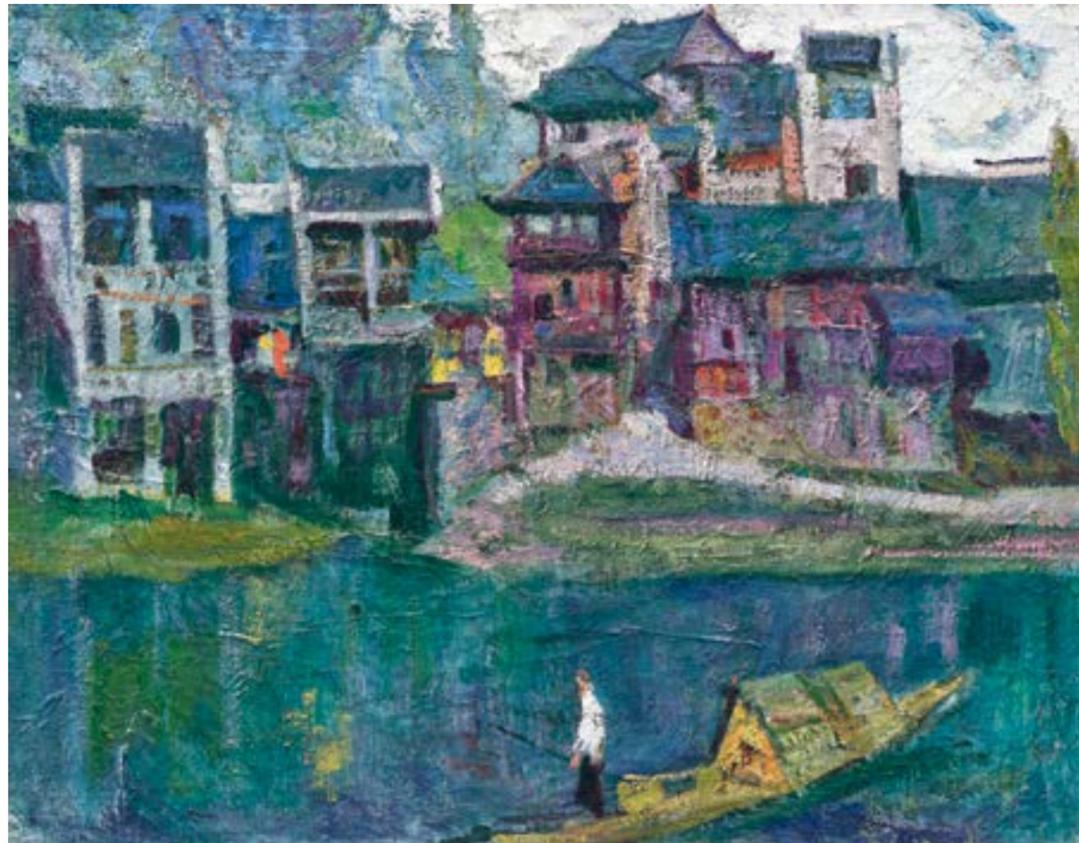
US\$ 25,600 - 38,500



1.



2.



Lot 112

Luo Erchun studied at Suzhou Art School, an institute that promotes Western classicism and practices realism, when he was in his early age. He followed Yan Wenliang, one of the pioneers of modern Chinese art, to learn the forms of Western classical art and styles of impressionist art. Having been infiltrated at a traditional education system, Luo laid solid foundation for painting techniques and schemata. With such bedrock, he became the first artist of his time who broke free from the confinement of plain landscape realism, and shifted to create with expressive and strong colours. Luo was particularly acclaimed for his landscapes of rural scenes that portray the strong representation of his era and the artist himself.

After retiring from the Oil Painting Department of Central Academy of Fine Arts in 1990, Luo went to Paris for an academic exchange upon invitation from when he began to live what he called a "migratory" life as a travelling artist. Living in Europe sparked further exploration in both Western and Oriental art, and

contributed to another zenith in his career in the new millennium. Created in 2006 during Luo's time in Europe, *Village Chapel* (Lot 114) showcased a scene in a European country through his signature perspective that conveys a profound sense of humanity. In the same year, Luo held his first solo exhibition at Baiyaxuan Gallery in Beijing, during which *Village Chapel* was exhibited along with other works created during the same period.

"My recognition of home village is not confined to a piece of land where one was born and brought up...The music of a street band is essentially the same as the folk songs along the Jia Ling River..." *Village Chapel* depicts a typical scene in the European rural area. Yet, with Luo's unique perspective and expressive rendition, viewers from all walks of life can also be reminded of their home towns, reminiscent of their frolicking childhood times.

This work features a simple composition with wild brushstrokes and precisely-layered vivid colours. The bell tower and the spire of the church composed two parallel pyramid structures

that dominate the main body of the painting, while half of its background is dedicated to the sky. The sky is painted in gradients from pinkish white to azure blue dotted with light yellow hues, illustrating a soft morning glow and clear sky exclusively seen in the countryside.

With the rapid use of green in delineating objects on the ground, rows of houses seamlessly blend in with the indigo mountains in distance, while the lush summer farmland depicted in fully saturated green seems presaged an autumn harvest. In this painting, the church is vividly and exquisitely rendered. With the use of greenish yellow, the bell tower stands serenely under the first beam of sunlight. Church's flaky walls portrayed in bluish-gray and green, along with the spire and greenery in dark green of lower luminosity, deliver a quaint, solemn sense of beauty. The man and dog at the bottom left corner add fluidity of flowing forward with the lines on the ground, thus shaping a striking contrast with the static church.

Rural scenes serve as an inspiration for Luo's artistic creation, as displayed in *Village Chapel*, a painting depicted a tranquil, scenic country sight. Luo spent his time in the countryside of Hunan before studying at Suzhou Art School, back at which he was closely tied to the natural landscape there, including trees, mountains, and rivers. The notion of the countryside went beyond the piece of land where he was born and bred. It is in fact a sentiment that deeply rooted within his heart. The mystery of nature and his nostalgia for his homeland was like a filter, projecting the primitive beauty of landscapes on his. The works *Village Chapel*, *Boats at Anchor* (Lot 112), and *A Corner of the Town* (Lot 112) fully demonstrate his sensitivity to colours, while *A Dream of Mid-Summer* (Lot 115) exhibits his distinctive use of forms and lines in object rendition. The portrayal of twisted trees and sky draw his plain, unrestrained artistic expressions. Whereas the works *Waterside* (Lot 113) and *Small Village* (Lot 113) are

An ancient said, "The clear waves of water can help me cleaning my feet." My understand is "The clear waves of water can help me cleaning my paintbrush", only with clean paintbrush, can a man paint the clearest masterpiece in the world.

-Luo Erchun

more likely to be capturing a particular frame in his memories of country life, conveying a profound sense of humanity and nostalgia.

Art critic Zhai Mo once commented on Luo's works, "If the brushstrokes of Vincent van Gogh's are like burning flames dancing amidst spirals of air currents, then those of Luo Erchun's are like thick smoke shrouded in dark fire galloping under the pressure of air. The latter style contains less of an arranged order, more splashes of ink, and a unique sense of Oriental aesthetics." Luo's paintings are occupied by fervent sentiments and intensely-expressive colours, rustic yet vivacious, a natural respond to his ardent love for the countryside. Through art, he articulated his feelings that derived from real life by materializing such abstruse art languages with compositions and colours. With such genuine emotions, along with his choice of plain scenes, lucid colours, and liberal brushstrokes, Luo was able to establish a sharp distinction with his paintings.



張擇端《清明上河圖》（局部）
北宋 中國北京 故宮博物院藏
Zhang Zeduan, *Along the River During the Qingming Festival* (detail), Northern Song, Collection of The Palace Museum, Beijing, China

LUO ERCHUN (CHINESE, 1930-2015)

Village Chapel

羅爾純 鄉村小教堂

Painted in 2006
oil on canvas
125 x 135 cm. (49 ¼ x 53 ¼ in.)

EXHIBITED

China, Beijing, Baiyaxuan Gallery, *Exhibition of Luo Erchun Oil Paintings*,
1-18 September, 2006.

China, Shanghai, Shanghai Art Museum, *Exhibition of Luo Erchun Oil Paintings*,
23 March-10 April, 2007.

LITERATURE

Exhibition Catalogue of Luo Erchun Oil Paintings, Baiyaxuan Gallery, Beijing,
China, 2006 (illustrated, p. 9).

Luo Erchun, Baiyaxuan Gallery, Beijing, China, 2007 (illustrated, unpaginated).

2006 年作
油彩 畫布

展覽

2006年9月1-18日「羅爾純油畫觀摩展」百雅軒畫廊 北京 中國
2007年3月23日-4月10日「羅爾純油畫展」上海美術館 上海 中國

出版

《羅爾純油畫觀摩展》百雅軒畫廊 北京 中國 2006年（圖版·第9頁）
《羅爾純》百雅軒畫廊 北京 中國 2007年（圖版·無頁碼）

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

US\$ 102,600 - 205,100



115

LUO ERCHUN (CHINESE, 1930-2015)

A Dream of Mid Summer

羅爾純 仲夏之夢



Painted in 1991
oil on canvas
42.5 x 44 cm. (16 ½ x 17 ¼ in.)
signed in Chinese (lower left)

1991 年作
油彩 畫布
款識：爾純作（左下）

來源
亞洲 私人收藏

PROVENANCE
Private Collection, Asia

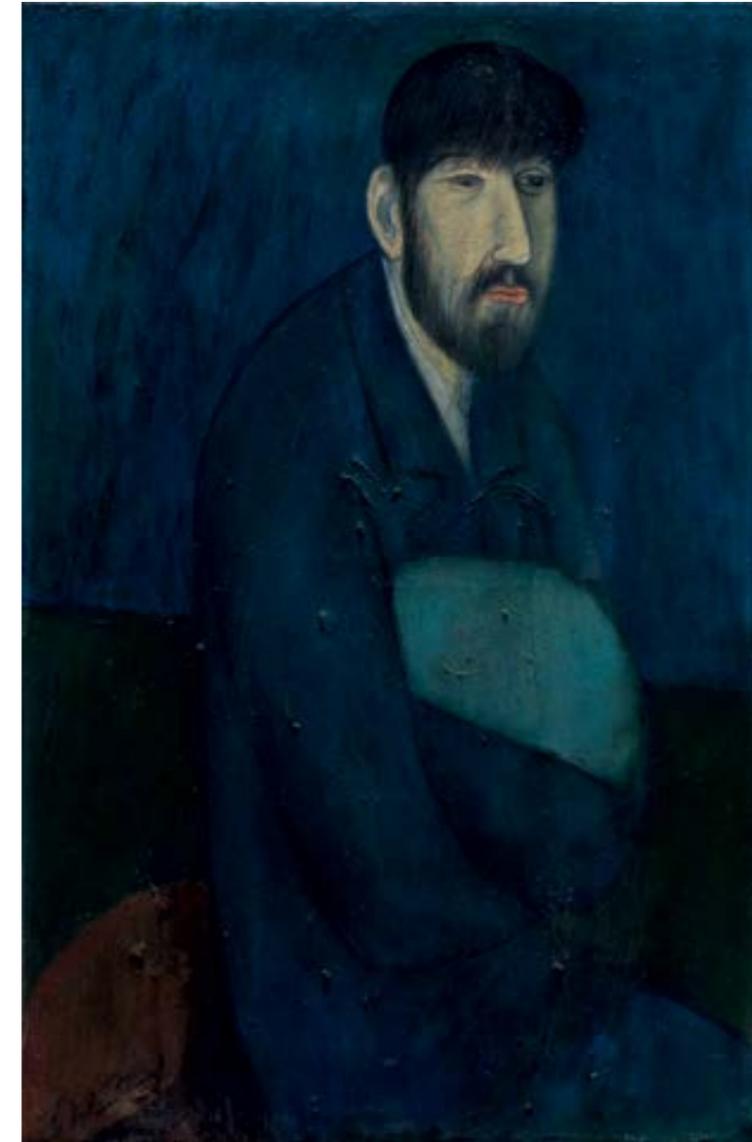
HK\$ 80,000 - 120,000
US\$ 10,300 - 15,400

116

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

Leisure

邱亞才 賦閒



Painted in 1996
oil on canvas
108 x 70 cm. (45 ½ x 27 ½ in.)
signed in Chinese (lower left)

1996 年作
油彩 畫布
款識：邱亞才（左下）

來源
亞洲 私人收藏

PROVENANCE
Private Collection, Asia

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

117

FONG CHUNG-RAY (CHINESE, FENG ZHONGRUI, B. 1934)

Painting 08-12

馮鍾睿 繪畫 08-12



Painted in 2008
acrylic on canvas
92 x 106.8 cm. (36 ¼ x 41 ¾ in.)
signed, dated and titled in Chinese (lower right); titled and signed 'Painting 08-12 Chung-ray Fong' (on the reverse)

PROVENANCE

Modern Art Gally, Taichung, Taiwan
Acquired from the above gallery by the present owner

EXHIBITED

Taiwan, Taichung, Modern Art Gallery, *Fong Chung-Ray's Recent Paintings from 1997-2008*, 1-30 November, 2008.

LITERATURE

Fong Chung-Ray's Recent Paintings 1997-2008, Modern Art Gallery, Taipei, Taiwan, 2008 (illustrated, p. 59).

This work is to be sold with a certificate of authenticity issued by Modern Art Gallery, Taichung, Taiwan.

2008 年作
壓克力 畫布
款識：馮鍾睿〇八年之十二（右下）：'Painting 08-12 Chung-ray Fong（畫背）

來源

台灣 台中 現代畫廊
現藏者購自上述畫廊

展覽

2008年11月1-30日「馮鍾睿近作展 1997-2008」現代畫廊 台中 台灣

出版

《馮鍾睿近作1997-2008》現代畫廊 台北 台灣 2008年（圖版·第59頁）

附台灣 台中 現代畫廊開立之原作保證書

HK\$ 100,000 - 140,000

US\$ 12,800 - 17,900

118

HSIA YAN (CHINESE, XIA YANG, B. 1932)

Action Violent

夏陽 餓虎撲羊



Executed in 2003
acrylic and collage on paper
55.5 x 60.5 cm. (21 ¾ x 23 ¾ in.)
signed and dated 'HY 03' (lower right); titled and signed in Chinese; dated '2003' (on the reverse)

PROVENANCE

IT Park, Taipei, Taiwan
Acquired from the above gallery by the present owner

EXHIBITED

Taiwan, Taipei, IT Park, *Discourses on Love: 64 Conversations in SARS's Era*, 29 November-27 December, 2003.
Taiwan, Taipei, Eslite Gallery, *Hsia Yan and His Times*, 4-26 August, 2018.

LITERATURE

Discourses on Love: 64 Conversations in SARS's Era, IT Park, Taipei, Taiwan, 2003 (illustrated, unpaginated).

This work is to be sold with a certificate of authenticity issued by IT Park.

2003 年作
壓克力 拼貼 紙本
款識：HY 03（右下）：“餓虎撲羊” 夏陽 2003（畫背）

來源

台灣 台北 伊通公園
現藏者購自上述畫廊

展覽

2003年11月29日-12月27日「64種愛的欲言—在SARS漫延的年代」伊通公園 台北 台灣
2018年8月4-26日「夏陽的時代」誠品畫廊 台北 台灣

出版

《64種愛的欲言—在SARS漫延的年代》伊通公園 台北 台灣 2003（圖版·無頁碼）

附台灣 台北 伊通公園開立之原作保證書

HK\$ 60,000 - 100,000

US\$ 7,700 - 12,800

119

LONG CHIN-SAN (CHINESE, LANG JINGSHAN, 1892-1995)

Punting

郎靜山 我夢扁舟

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏



Executed in the 1960s
gelatin silver print
25 x 30.5 cm. (9 ¾ x 11 ¾ in.)

1960 年代作
銀鹽相紙

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

120

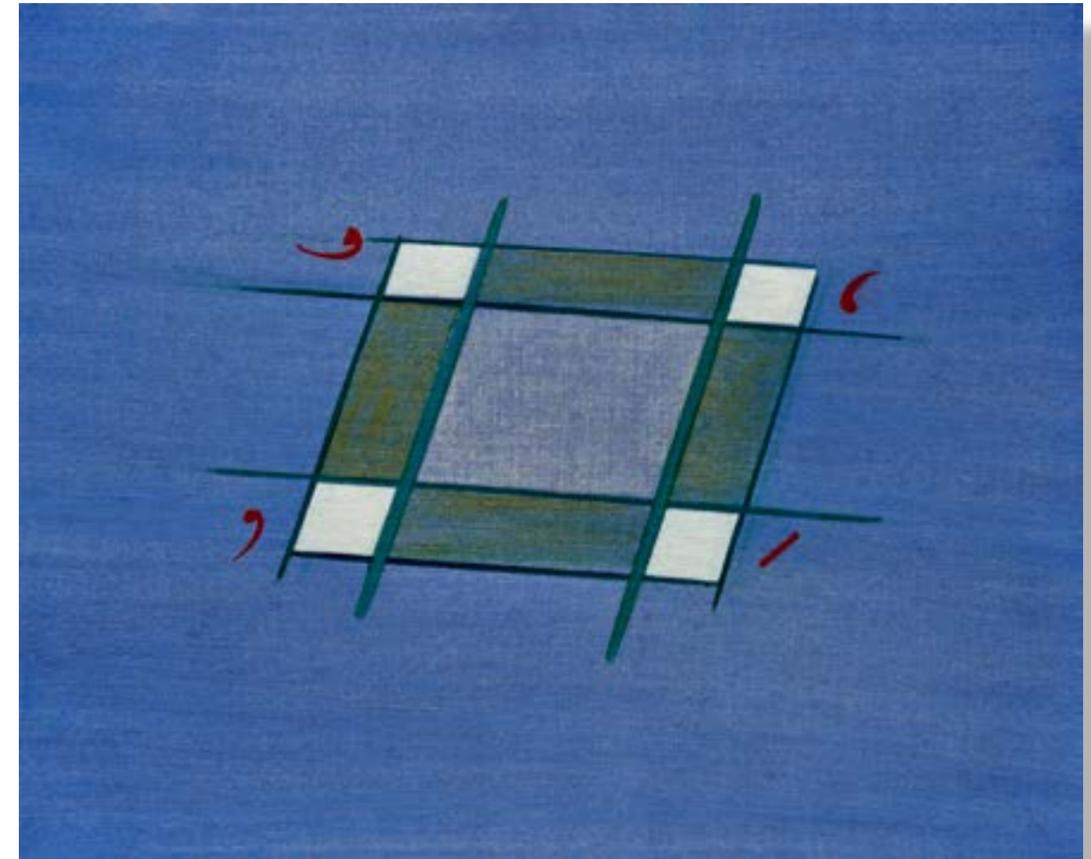
HO KAN (CHINESE, B. 1932)

93-15

霍剛 93-15

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏



Painted in 1993
oil on canvas
80 x 100 cm. (31 ½ x 39 ¼ in.)

PROVENANCE

Dimensions Art Center, Taipei, Taiwan

EXHIBITED

Taiwan, Taichung, Taiwan Museum of Fine Arts, *Solo Exhibition of Ho-Kan*, 8 October-13 November, 1994.
Taiwan, Taipei, Eslite Gallery, *Solo Exhibition of Ho-Kan*, March, 1995.

LITERATURE

Solo Exhibition of Ho-Kan, Taiwan Museum of Art, Taichung, Taiwan, 1994 (illustrated, p. 38).

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

1993 年作
油彩 畫布

來源

台灣 台北 帝門藝術中心

展覽

1994年10月8日-11月13日「霍剛畫展」台灣省立美術館 台中 台灣
1995年3月「霍剛畫展」誠品畫廊 台北 台灣

出版

《霍剛畫展》台灣省立美術館 台中 台灣 1994年（圖版·第38頁）

121

HSIAO CHIN (CHINESE, XIAO QIN, B. 1935)

L'universo No.2

蕭勤 宇宙之二

Painted in 1963
oil on canvas
144.9 x 145.3 cm. (57 x 57 ¼ in.)
signed and dated 'Hsiao 1963'; signed in Chinese (lower centre); titled, signed and dated 'l'universo No.2 Hsiao 1963'; signed in Chinese (on the reverse)

PROVENANCE

Gallery Falazik, Neuenkirchen, Germany
Gallery Sander, Darmstadt, Germany
Lempertz, Cologne, 12 May 2014, Lot 355
Private Collection, Asia

1963 年作
油彩 畫布
款識：Hsiao 勤1963（中下）；l'universo No.2 Hsiao 勤1963（畫背）

來源

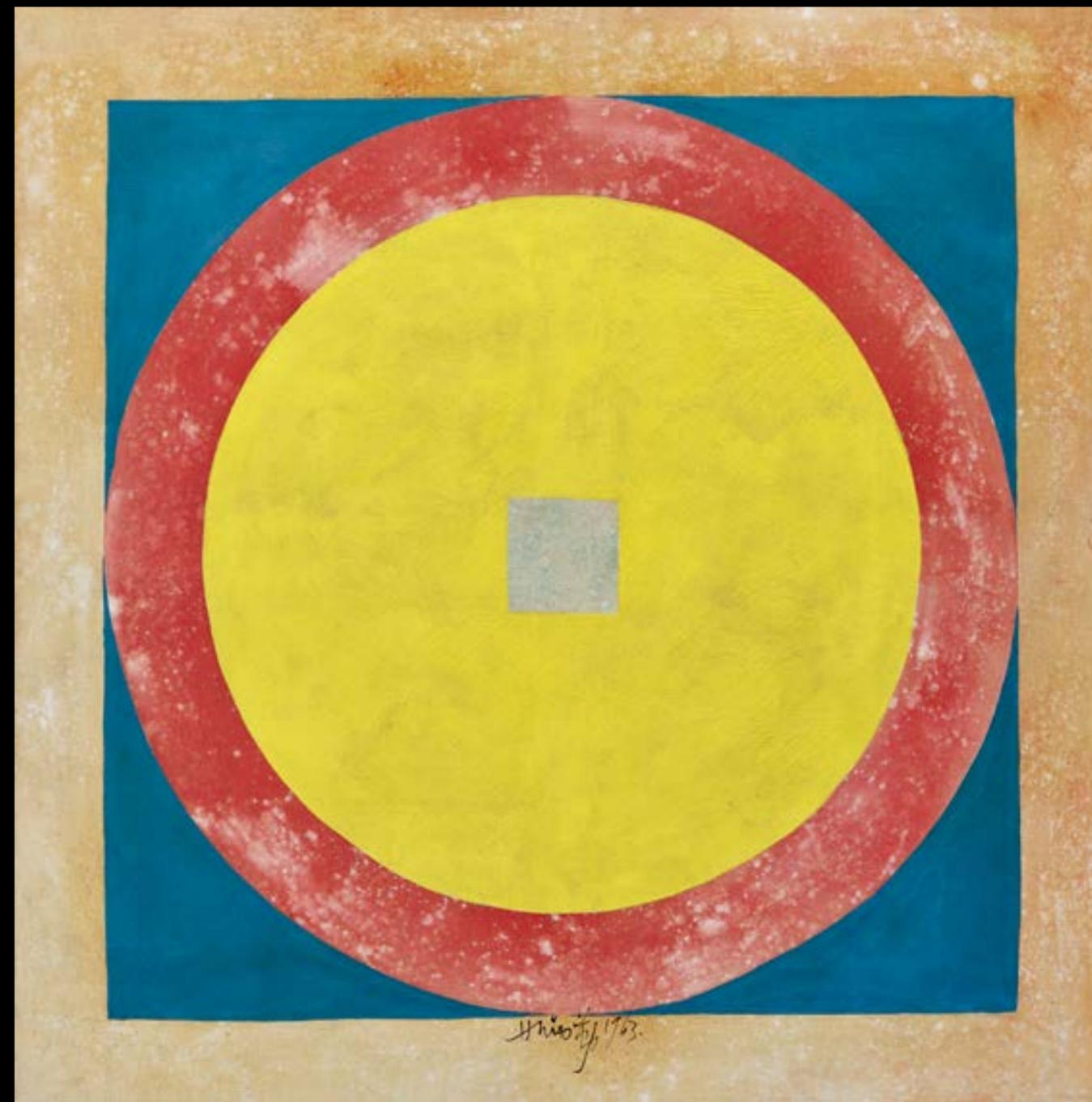
德國 新基興 法拉濟克畫廊
德國 達姆斯塔特 山德畫廊
倫佩茨 科隆 2014年5月12日 編號355
亞洲 私人收藏

HK\$ 400,000 - 600,000

US\$ 51,300 - 76,900



瓦西里·康定斯基《色彩習作：同心圓及方塊》1913年作 德國 慕尼黑 連巴赫市立美術館藏
Wassily Kandinsky, *Colour Study: Squares with Concentric Circles*, 1913, Collection of The Städtische Galerie Im Lenbachhaus, Munich, Germany



蕭勤 HSIAO CHIN

50年代赴歐，參與、影響了60年代歐洲與亞洲藝術交流的人物，蕭勤是最關鍵的藝術家之一。60年代的西方藝壇，正經歷著戰後藝術和歐普藝術，身處義大利的蕭勤以自我生命哲思，將西式媒材和現代抽象語彙注入道家思想，賦予華人現代繪畫嶄新的詮釋。蕭勤1961年於米蘭創立「龐圖藝術運動」，多位歐亞藝術家共同發起，空間大師封塔納還多次參展支持。「龐圖」，在意大利文意指「點」，蕭勤從50年代即開始探究「點」，他探索中國傳統文化中的禪、道、老莊思想與西方抽象的結合可能，以同心圓借指混沌初開的宇宙，饒富人生、自然以及世界運息的東方哲學。於是乎，宇宙、太陽、初生的星球，大爆炸……，蕭勤一系列的波瀾壯闊的創作旅程，即從此開始。而1963年的《宇宙之二》(Lot 121)，從作品題名即可知此作位居蕭勤創作歷程裡的早期關鍵地位。

位處當前，蕭勤作品簡明的幾何圖形與線條結構，其高

人們須在有限的空間中達到一種無限大的能量和探索，在超越時間的非物質性世界中去學習、了解生命深刻的意涵。而在我笨拙的筆，和原始的色彩，來表達一點這樣的觀念。

—蕭勤

Hsiao Chin is one of the most important artists that went to Europe in the 1950s that had profound impacts on the European and Asian art exchanges in the 1960s. Post-war art movement and Op Art were emerging in the realm of Western art in the 1960s. Hsiao Chin, who was in Italy during this period, injected Western-style creation materials and modern abstract vocabulary into Taoist thoughts with the application of his own life philosophy, giving a new interpretation of modern Chinese paintings. Hsiao Chin founded the 'Punto Art Movement' in Milan in 1961, which was co-sponsored by many European and Asian artists. Master of space Lucio Fontana also participated in many exhibitions. Italian word Punto means 'point' in English. Exploration of 'point' by Hsiao Chin began from the 1950s. He explored the possibility of combining Zen, Taoism, thoughts of Lao-tze and Zhuang-tze in Chinese traditional culture and Western abstraction. With concentric circles, he intended to represent the universe that was just born out of the chaos as well as the Oriental philosophy of life, nature, and the way the world works. Ever since, the universe, the sun, the newborn earth, the big bang..., Hsiao Chin's series of magnificent creative journeys began. In 1963, *L'universo No.2* (Lot 121) was created and its importance in Hsiao Chin's creative process in the early stage can be seen from its name.

At present, Hsiao Chin's highly recognizable concise geometric figures and line organization can always arouse the audience's

度辨識性總能引起觀者共鳴，蔚為20世紀後半東方抽象繪畫的先驅者。創作於1963年的《宇宙之二》主題圍繞在宇宙和太陽之間，「一生萬物」的思想就在畫作裡，象徵著生命能量、同心圓和矩形構成對稱畫面，顏色趨於明亮。以白色矩形為中心，黃色和橘色圓形色塊向外擴散，如同宇宙般的能量不停流動，最外圍以藍色和黃色矩形包圍，矩形有著物質靜止和穩定的特點。而藝術家在作品上使用水性顏料，塗抹出白色粉點狀的肌理，平整色塊上點綴著白色細節，增加畫面質感，也為理性的構圖帶入了光的波動，像是眾多星體組成的茫茫宇宙，就此畫面在動靜制衡之際展現了道家思想中「天圓地方」的概念。

蕭勤著重於心理及精神能量的探索，透過顏色和幾何結構，將他對生命真諦的領悟實踐於創作中。《宇宙之二》透過理性均稱的視覺效果，觀者得感受一股穩重寧靜的力量，觸發更多情感與反思。

People must try to reach an infinite amount of energy and exploration in a limited space, to learn and understand the profound meaning of life in a non-material world that transcends time. This is what I try hard to express through my humble application of brush and colour.

— Hsiao Chin

resonance. He truly deserved the reputation as the pioneer of the Oriental abstract painting of the second half of the 20th century. Created in 1963, the theme of *L'universo No.2* is centered on the universe and the sun. The Taoism idea of 'one begets everything' is embodied in his paintings, symbolizing the energy of life. Concentric circles and rectangles form a symmetrical picture, and the colour tends to be bright. Centered on the white rectangle, the yellow and orange circular colour blocks spread out like flowing cosmic energy. The outermost periphery is filled by blue and yellow rectangles that are matter with the characteristics of static and stable material. The artist uses water-based pigments on the works to result in a white powdery texture. The flat colour blocks are dotted with white details to increase the texture of the picture. It also brings fluctuations of light and shade to the rational composition, imitating the formation of many stars in the universe. The subtle balance between the dynamic and static expression contains and indicates the concept of "the dome-like heaven and the rectangular earth" in Taoist thought.

Hsiao Chin focuses on the exploration of psychological and spiritual energy, and reflects his insights of the true meaning of life in his art creation practice through application of colour and geometric structure. Through the visual effect of rationality, *L'universo No.2* creates a feeling of a steady and quiet force for the viewers, triggering more emotional resonance and reflections.

李真 LI CHEN

李真以圓潤飽滿的佛像造型融合了西方形塑勾勒技法及東方哲理的神韻，在傳統佛、道兩家的哲思基礎之上加以現代人生活的理念與思考，創造出跨越東西文化差異及融匯古今思潮的獨特作品。此次上拍作品《烟花》(Lot 122) 創作於2013年，藝術家以一貫圓潤流暢線條的佛像為主體原型，人物於一團金色烟雲之上靜定思索，深黑亮漆的質感熠熠生輝，黝黑色的銅像雖給人以厚重之感，但人物頭上冒出烟火更是將作品重心向上延伸，加上作品圓潤的曲線及亮漆的質感則讓雕塑顯得敦實可親而又輕盈空靈。《烟花》使得雕塑彷彿向空中生長，頭上烟花般的結晶體璀璨如金，有直衝雲霄之勢，給人以「天花無數月中開，五彩祥雲繞絳台」的遐想。

烟火由中國發明早於十世紀已有記載，由古至今多有記述及讚美烟火的詩句，如明張岱《陶庵夢憶》中記載

我試著在作品裡找到靈性的空間，也希望這靈性與藝術結合，希望觀賞者能察覺其中的精神元素。哲學對我的作品來說有重要的意義，而我希望每一件作品都能豐富觀賞者的人生。

—李真

Li Chen integrated Western carving techniques and Eastern philosophical expressions into his plump full-bodied Buddhist sculptures. Based on the philosophies of traditional Buddhism and Taoism, as well as the introduction of modern philosophies of life, he creates unique works that transcend the discrepancy between Western and Eastern cultures, and blend ancient and contemporary ideological trends together. Created in 2013, *Ephemeral Beauty* (Lot 122), features Li's signature Buddhist sculpture carved in curved, smooth lines, meditating with a golden cloud of smoke rising from its head. Although the jet-black bronze sculpture conveys a sense of massiveness, the smoke overhead serves to extend the work and shift its hub upward. The corpulent curves as well as the luminous texture of pitch-dark lacquer also give the sculpture an amiable, down-to-earth yet ethereal, light-weighted appearance. Glistening like gold, the smoke-shaped crystals overhead soar upward, as if bringing the entire sculpture up into the sky, evokes vivid images as in "Spectacular fireworks explode in front of the full moon, while auspicious rainbow-coloured clouds circle the viewing platform."

Records of the earliest fireworks could be traced back to as early as the tenth century in China. From ancient to contemporary literature, there have been countless verses that narrate and compliment fireworks. Zhang Dai, a Ming dynasty Chinese poet once noted in *Reminiscences in Dreams of Tao An* (Tao An Meng Yi), "While watching lanterns and fireworks, people admire

「天下之看燈者，看燈燈外；看烟火者，看烟火烟火外。未有身入燈中、光中、影中、烟中、火中，閃爍變幻，不知其為王宮內之烟火，亦不知其為烟火內之王宮也。」描述烟火綻放時刻，烟火及周遭事物融為一體，炫人耳目，使觀者迷失於烟火及被其包圍的人事物之中。《烟花》可見金色的烟花在佛像頭頂繁衍生長，有如其思緒之結晶衍生，與佛像本身融為一體，表達出人類自我與哲思融合升華之深意，作品實為李真對東方哲思反覆理解之傾注表達。

I tried to find a spiritual space within my works. I also hope that such spirituality can be combined with art, allowing viewers to sense the spiritual elements within. Philosophy holds significant meaning in my works, and I hope that every one of my works can enrich the life of the viewers.

— Li Chen

their outer appearances, but never venture inside. With light, shadow, smoke, and fire flaring and changing constantly, viewers are at a loss whether the fireworks display takes place within or outside and around the palace." Zhang's words described how a flamboyant fireworks display becomes one with its surrounding scenes, leaving its viewers dazzled and unconscious. In *Ephemeral Beauty*, the golden smoke curls up from the head of the Buddhist sculpture, as if its thoughts has been crystalized, amalgamating with the sculpture itself as one entity. This imagery conveys a profound sense of transcendent unification between oneself and their philosophy while manifesting Li Chen's rendition of Eastern philosophy through repeated contemplation.



Hsiao Chin 1963.

LI CHEN (CHINESE, B. 1963)

Ephemeral Beauty

李真 烟花

Executed in 2013
bronze sculpture
edition: 7/8
34 x 39 x 116 cm. (13 ½ x 15 ¼ x 45 ¾ in.)
signed and editioned 'Li Chen 7/8'; dated '2013' (lower back)
one carved seal of the artist

EXHIBITED

Taiwan, Taipei, Asia Art Center, *Chineseness-A Documentary Exhibition on Li Chen*, 28 January, 2013-28 February, 2014 (alternated sized version and edition exhibited).

Taiwan, Taipei, Museum of Contemporary Art, *Being: In/Voluntary Drift-Li Chen Solo Exhibition*, 1 July-27 August, 2017 (alternated sized version and edition exhibited).

China, Shanghai, Aurora Museum, *Through the Ages-Li Chen Solo Exhibition*, 3 November, 2018-27 January, 2019 (alternated sized version and edition exhibited).

LITERATURE

Monumental Levity of Li Chen: Premiere Sculpture Exhibition Place Vendome Paris, Asia Art Centre Co. Ltd., Taipei, Taiwan, 2014 (alternate sized version and edition illustrated, p. 165).

Being: In / Voluntary Drift - Li Chen Solo Exhibition, Museum of Contemporary Art, Taipei, Taiwan, 2018 (alternated sized version and edition illustrated, pp. 108-115).

2013 年作
銅雕 雕塑
版數：7/8
款識：Li Chen 7/8；2013（下背）
藝術家手刻鈐印：李真

展覽

2013年1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（展品為另一尺寸、版數）

2017年7月1日-8月27日「『世』一場自願非願的遊浮—李真個展」當代藝術館 台北 台灣（展品為另一尺寸、版數）

2018年11月3日-2019年1月27日「古往今來—李真個展」震旦博物館 上海 中國（展品為另一尺寸、版數）

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（圖版為另一尺寸、版數，第165頁）

《「世」一場自願非願的遊浮：李真個展》台北當代藝術館 台北 台灣 2018年（圖版為另一尺寸、版數，第108-115頁）

HK\$ 900,000 - 1,800,000

US\$ 115,400 - 230,800



《灰陶加彩侍女俑》唐代 台灣 台北
國立故宮博物院藏
Women of Tang, Tang dynasty, Collection of the
National Palace Museum, Taipei, Taiwan



123

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

Taichi

朱銘 太極

Painted in 1991
bronze sculpture
edition: 20/20
32.3 x 41 x 61 cm. (12 ¾ x 16 ¼ x 24 in.)
signed in Chinese; dated and editioned '91 20-20' (bottom)

PROVENANCE

Caves Art Centre, Taipei, Taiwan
Acquired from the above gallery by the present owner

LITERATURE

Taichi in Wood Ju Ming, Hanart TZ Gallery and Frog Publishing, Hong Kong, China, 1991 (illustrated, unpaginated).

Taichi in Wood Ju Ming, Hanart TZ Gallery and Frog Publishing, Taipei, Taiwan, 1991 (illustrated, unpaginated).

This work is to be sold with a certificate of authenticity signed by the artist issued by Caves Art Centre, Taipei, Taiwan.

1991 年作
銅雕 雕塑
版數：20/20
款識：朱銘 91 20-20 (底部)

來源

台灣 台北 敦煌藝術中心
現藏者購自上述畫廊

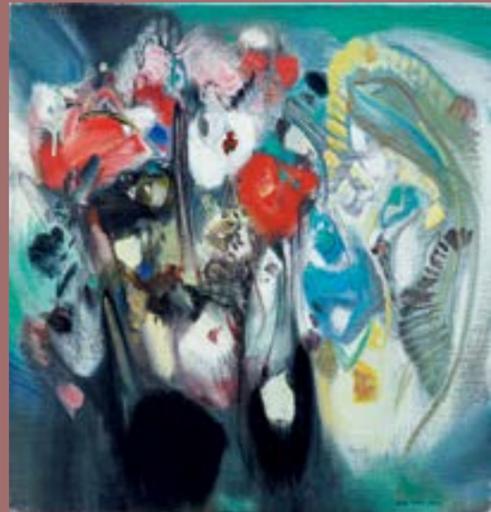
出版

《朱銘木太極》漢雅軒及Frog Publishing 香港 中國 1991年 (圖版·無頁碼)
《朱銘木太極》漢雅軒及Frog Publishing 台北 台灣 1991年 (圖版·無頁碼)

附台灣 台北 敦煌藝術中心開立之藝術家親簽原作保證書



Lot 123 另一角度 alternative view



Lot 149



Lot 155



Lot 170



Lot 128

花，作為靜物畫發展千百年以來的經典主題，其妍麗色彩與姿態所隱含的生命力，成為藝術家頌讚、感懷、寄情的對象，而呈現出風情萬千的繁花世界。

本季首度推出的「一花一世界」將由常玉粉紅時期的經典《粉底白瓶花》(Lot 155) 領銜，再至朱德群極為罕見的《花之系列之二》(Lot 149)，從現代主義具象至抽象風格的不同演繹，抑或作為自然縮影與文人隱喻的象徵，逐步推演至當代藝術家的諸多創作風貌，攜手鋪排花的多重觀看角度與豐厚寓意。民初老畫家余本，1949年創作的《祖國解放百花盛開》(Lot 141)，綻放多姿的花朵欣欣向榮，深具時代意義。以水彩創作見長的台灣前輩藝術家蕭如松的《窗邊意象》(Lot 126)，以其靜謐的風格反映出心靈的平和，其畫面的分割讓空間有著迥異於西方立體派藝術家的東方況味；龐均《庭院》(Lot 124) 以多重藍綠色調營造出花葉植栽充滿生命

力的庭院一景，盆景與樹木的錯落間可見大自然之芬芳美好；周春芽的《桃花風景系列》(Lot 170) 艷麗的桃花宛如從畫布撲面而出，生命力昂然；董小蕙以靜物作為觀照自我的存在，與宋元文人傳統遙相呼應，《靜日—蝴蝶蘭》(Lot 125) 運用光影形塑極簡的空間佈局，桌上一茶一書與儒家思想中象徵君子的幽蘭為伴，充分體現了靜日的自足自適。

透過花表現情色愛慾，荒木經惟絕對是當代翹楚，《IMSHU》(Lot 191) 一作再看到藝術家書寫的「般若心經惟」，巨大的反差油然而生。而台灣藝術家葉子奇的寫實風格在《母親節》(Lot 127) 一作中再次展露無遺，粉色的康乃馨寧靜優雅地訴說母愛的偉大；至於作為中國當代具象繪畫代表之一的陳承衛，則以《盆景-9》(Lot 128) 中類印象派的筆觸與表現性的色彩向生命與母親致敬，將花卉所蘊含的意義更加發揚光大。

Flowers - a classic theme of still life painting throughout its thousand-year history of development. The vitality within the beautiful colours and postures of flowers make them a favoured subject, one that expresses an artist's adoration, sentiments, and passion. This presents a remarkably complex world of flowers to the audience.

Launched for the first time this season, the Featured Topic-Blooming Flower will be led by Sanyu's *White Flower against Pink Background* (Lot 155) from his pink period, followed by Chu Teh-chun's extremely rare painting *Serie de Fleurs II* (Lot 149). The different styles of expression from figurative Modernism to Abstractionism or the gradual development from natural reflections and symbols of literati metaphors to contemporary artists' various creative styles jointly lay out the various perspectives to view flowers as well as their abundant meanings. In 1949, early Republic artist Yee Bon created *Flowers Blossom Celebrating Liberation of China* (Lot 141), which featured blooming flowers with an epoch-making significance. Specialized in watercolour creations, the Taiwanese artist Hsiao Ju-sung's *Scene of the Windows* (Lot 126) reflected a peaceful mind through his tranquil style; the image segmentation provided the space with oriental sentiments that are distinct from Western Cubism artists. In *Courtyard* (Lot 124), Pang Jiun used several blue-green colour tones to construct a courtyard scene that is

filled with the vitality of flowers and plants. Nature's aroma and wonder can be seen between the staggering potted plants and trees. In the *Peach Blossom Series* (Lot 170) by Zhou Chunya, the gorgeous peaches are extremely energetic and vivid, as coming out of the canvas. Dong Shaw-hwei used still life as a presence for self-introspection with respect to literati traditions in the Song and Yuan dynasty. *A Peaceful Day-Phalaenopsis* (Lot 125) used light and shadow to shape a minimal spatial arrangement. The tea and book on the table are accompanied by orchid, the symbol of a man with virtue in Confucianism, which fully demonstrated the self-sufficiency and enjoyment on a peaceful day.

Nobuyoshi Araki is definitely a contemporary expert in the expression of eroticism through flowers. The calligraphy characters of "Prajna Heart Sutra" written by the artist in *Imshu* (Lot 191) created a vividly sharp contrast. On the other hand, Taiwanese artist Yeh Tzu-chi fully demonstrated his realism style in *Carnation* (Lot 127) as the pink carnation peacefully and elegantly illustrates the greatness of a mother's love. As one of the representative artists of contemporary figurative art in China, Chen Cheng-wei paid a tribute to life and mother in *Landscape in a Bonsai Pot-9* (Lot 128) by using Impressionist-like pen strokes and expressive colours. This further expanded the implication and significance of flowers.



Lot 126



Lot 125



Lot 127



Lot 124



Lot 141



Lot 191

124

PANG JIUN (CHINESE, PANG JUN, B. 1936)

Courtyard

龐均 庭院

Painted in 2018
oil on canvas
97.3 x 130 cm. (38 x 51 ½ in.)
signed in Chinese; dated '2018' (lower right)
one painted seal of the artist

PROVENANCE
Private Collection, Asia

2018 年作
油彩 畫布
款識：龐均 2018 (右下)
藝術家手繪鈐印：均

來源
亞洲 私人收藏

HK\$ 420,000 - 820,000

US\$ 53,800 - 105,100



龐均 PANG JIUN

龐均的創作風格帶有強烈的中國文人氣息，並融貫西方野獸派的藝術表現，東西藝術不落窠臼地在他筆下和諧共存。《庭院》(Lot 124) 為其擅長的寫生佳作，將生活中常見的庭院一隅，幻化成生意蓬勃的悠然景致。

龐均十分注重創作過程，認為每一件作品皆是新的體驗，是藝術家昇華自我的方式，將所觀與所感全納進畫布，達到「心之所向、身之所往」之境。《庭院》畫面上半部利用多層次的綠色色階呈現樹影變化，繁枝茂盛的樹葉彷彿正隨風飄蕩，表現出悠然恣意的氛圍，樹幹上的白色則展現光影變化，下半部灰褐色的石板路展現

藝術家對畫面明暗度的掌握力，左下角的一抹橘色抱枕，與背景的綠意盎然形成強烈對比，是色彩間恰到好處的調和，更是園中春色描繪的畫龍點睛之筆。

自幼受古典音樂薰陶的龐均，執畫筆猶如指揮棒，在《庭院》中，龐均將視覺藝術中的重要元素一點、線、面以及色彩，化作五線譜上跳躍的音符，譜出一章完美的協奏曲。龐均掌握明確的落筆瞬間，將油彩堆砌出厚實的筆觸肌理，以豐富的構圖元素散發著旺盛的生命力，賦予作品熾熱的情感。



亨利·馬蒂斯《西班牙靜物圖》
1910-1911年 俄羅斯 聖彼得堡
艾爾米塔日博物館藏
Henri Matisse, *Spanish Still Life*,
1910-1911, Collection of The
State Hermitage Museum, Saint
Petersburg, Russia

The artistic style of Pang Jiun carries a strong Chinese literati quality and the artistic expression of the Western Fauvism. The Eastern and Western elements both coexisted in harmony with his innovative touches of brushstroke. *Courtyard* (Lot 124) is a mastery work of Pang that revamps one common corner of the courtyard into a carefree and leisure scene overflow with vitality.

Pang Jiun pays great attention to the creating process. He believes that each artwork provides a brand new experience and a way to sublimation as an artist. He projects all of his understandings and feelings into canvass, and reaches the state of "where the heart goes direct the body." The upper part of *Courtyard* uses multi shades of green to depict the tonal change of the tree shadow. The dense leaves seem to be drifting in the wind, swinging in a relaxing manner. The white colour painted on the trunk exhibits

the variation of the light and shadow. The taupe stone road at the lower part proves the artist's control over the light-and-shade depiction. The orange pillow in the lower left corner is in sharp contrast with the green background, forming a harmony among colours as the finishing touch of the spring in the garden.

Having been immersed in classical music since his childhood, Pang applies brushes like a conducting baton. In *Courtyard*, Pang converted the important elements of visual art—the points, lines, surfaces and colours into the bouncing notes on a musical score, composing a perfect concerto. Pang Jiun grasped the right timing and constructed impasto, a texture made out of thick paint, with touches of brushstroke. The rich compositional elements exude fierce vitality, granting ardent emotions and feelings to the work itself.

董小蕙 DONG SHAW-HWEI

董小蕙的「老院子」系列源於1995年偶然的靈感，畫下了以自身寓所為主題的《庭院老樹》，此後便開啟了20餘年該系列的創作，其中「黑桌靜物」系列則是最具有藝術家婉約氣質的、同時可以反映出藝術家對美學態度的代表性創作。《靜日—蝴蝶蘭》(Lot 125) 中延續藝術家「黑桌靜物」系列的具象寫生的方式來表現主題，對桌上靜物與光影進行細膩的刻畫，古樸厚重的黑桌給人以寧靜的感覺，桌上的茶杯以及金黃色的茶湯顯示出了一種生活的閒適，姿態優美的蝴蝶蘭盛開著，顯得充滿生命力，一本打開的書籍顯示出書房主人濃厚的

文化底蘊，藝術家對光暈的描繪來詮釋時間的流逝，顯示其對生活的熱愛，與對時光的珍惜。

藝術家雖以西方常見的靜物繪畫為題材，但運用充滿現代感的藝術語言來詮釋具有東方底蘊美學圖景，通過充滿象徵意味的描繪對象，來表達自己「榮辱不驚，看庭前花開花落；去留無意，漫隨天外雲卷雲舒」的生活智慧。她用虛己待物的態度對物象進行細緻入微的描繪與闡釋，表現出道家哲學思想下的對物我靜觀的當下感悟，呈現出一種悠然自在的生活情致，也令觀者超然物外，隨之遠離塵世喧囂。

我由靜觀而提筆描繪，由描繪而有了作品；所以，靜物畫可以說是我靜觀的副產物。觀照靜物，同時也觀照自我，觀照一種存在—靜物的存在、桌子的存在、背景的存在、觀者與客體的對應存在。它們是獨立的，也是關係的。東方的靜物畫，「靜」者是人；畫完一件靜物，等於獨處一段靜觀，心底得到極大的寧靜。

—董小蕙

Through contemplation I take up the brush and sketch. And painting emerges from the sketch; and so still life is a byproduct of my contemplation. Contemplation of still life is also the contemplation into myself. The contemplation of an existence – the existence of still life, table, background and the relative relationship between the viewers and the objects, are independent while interrelated. In the Eastern still lifes, the "stillness" is the person; Finishing a piece of still life is like being alone and contemplating, result in great peace inside one's heart.

- Dong Shaw-Hwei

The *Courtyard* series originated from an accidental inspiration in 1995. Dong Shaw-Hwei painted *Old Courtyard Tree* with the theme of her own dwelling and since then, she started a 20-year-long creation of this series. Among them, *The still Life of Black & White* series is the best work that carries the gentle and graceful qualities of the artist, and at the same time is the representative work reflects artist's aesthetic view. A *Peaceful Day-Phalaenopsis* (Lot 125) continued the paint from life method using concrete object to represent subject in *The still Life of Black & White* series. It delicately portrays the light and shade of the objects on the table. The primitive and thick black table conveys a feeling of tranquility. The tea cup and the tea in gold colour on the table indicate a leisured life style. The gracious butterfly orchid blooms with full vitality. An open book suggests the host of the study's deep cultural background.

The halo is to suggest the fleeting of time—a demonstration of artist's passion for love and cherishment for time.

Although using daily still life as the subject, the artist employs a modern artistic language to interpret the image with Eastern aesthetics. Using subjects full of symbolize meanings, she expresses her life wisdom of "remaining indifferent either by gain or loss, watching the courthouse flowers bloom and fade; whether or not, overflowing with clouds scud across space". She delineates and interprets the objects with an attitude of holding herself aloof from the outside world. It shows the Taoism philosophy of contemplation of oneself and objects. It suggests a life interest of leisure and carefree, and renders the viewers detached and transcend from the mundane.

DONG SHAW-HWEI (CHINESE, B. 1962)

A Peaceful Day - Phalaenopsis

董小蕙 靜日—蝴蝶蘭

Painted in 2014
oil on canvas
80 x 100 cm. (31 ½ x 39 ¼ in.)
signed and dated 'S.Hwei 2014' (lower right)

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Taiwan, Taipei, National Museum of History, *In Courtyard, Recollecting Precious Moments of Life: Dong Shaw-Hwei, 2017 Solo Exhibition*, 18 November, 2017-14 January, 2018.

LITERATURE

In Courtyard, Recollecting Precious Moments of Life-Dong Shaw-Hwei 2017 Solo Exhibition, National History Museum, Taipei, Taiwan, 2017 (illustrated, p. 205).

2014 年作
油彩 畫布
款識：S.Hwei 2014（右下）

來源

現藏者直接得自於藝術家

展覽

2017年11月18日-2018年1月14日「老院子·韶光·年華—董小蕙2017個展」
國立歷史博物館 台北 台灣

出版

《老院子·韶光·年華—董小蕙2017個展》國立歷史博物館 台北 台灣
2017年（圖版·第205頁）

HK\$ 170,000 - 220,000

US\$ 21,800 - 28,200



蕭如松 HSIAO JU-SUNG

蕭如松是台灣最重要的現代水彩畫家之一，他以東方繪畫中傳統的線條與筆觸，結合自身對西方印象派、立體派以及野獸派等藝術運動深入學習後的精髓與理解，以和諧精妙的構圖、通過顏色建立畫面情緒基調，在畫布上方創造了一個充滿自然與生活之溫柔恬靜的美學情境。

蕭如松80年代的創作尤見其經年之後的積累與領悟：《窗邊意象（窗邊）》(Lot 126) 創作於1985年，細節處無不可見藝術家在規劃畫面空間上縝密的思索與規劃，並運用簡練純熟的技法最終將其實現。《窗邊意象（窗邊）》中，水彩顏料的質地與色調為場景帶來一絲安靜恬淡的心緒，藝術家通過空間內不同靜物的位置擺放創造出前景、中景、後景的遞進層次：畫面的最深處，規整的線條構建出窗戶的方格造型，而其中若隱若現的不規則的灰色陰影色塊則暗示了來自右側的光源，透過上方的格子空間，望見一片深淺不一的綠色斑塊，藝術家在這裡運用半抽象的手法將事物的具體形象模糊並平面化，意在將觀者的目光帶回並聚焦在畫內的場景之中；畫面左側的一簇充滿浪漫寓意的粉色花束嬌柔溫潤，與右側堅毅挺拔的黑色直立抽象造型在空間內遙相對話，剛柔並濟間理性與感性相互交織，左右分佈的呈現使其與深處後景卻被排布在中央的窗口結合成三位一體的立面，而畫面最前方的黃、褐、綠色斑點零星分佈，藝術家在這裡採用了用一層白色顏料包裹斑點外部的勾勒，營造出圓點即將衝破畫面空間之感，前景的動態也因此使原本平靜的構圖充滿了鮮活動感。

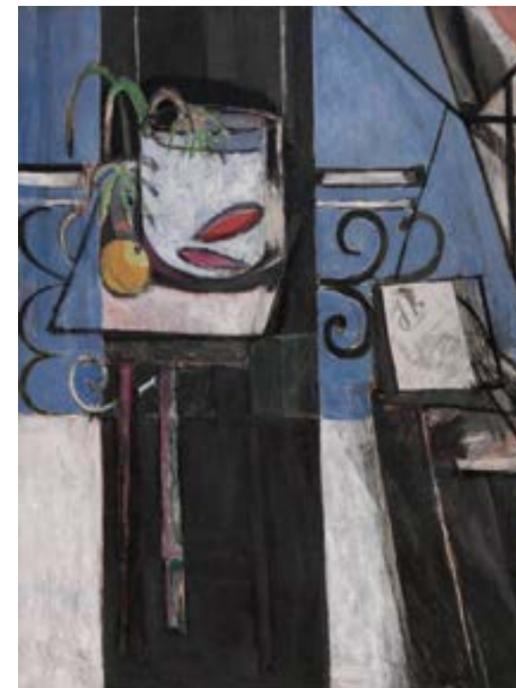
早在1960年，藝評家王白淵便對蕭如松有極正面的評述：「將自然的質與量，提高到詩的地步。」究其一生，他堅持本我，以謙遜的姿態細心觀察萬物，在畫面中保持了如一的淡雅品味，這種自發性的創作精神無論在當下還是現今生活中都極為難能可貴；他取材於現實生活中的風景，卻以巧妙的拆解重新呈現重組與拼貼，從而形成了屬於自己的「立體派的抽象幾何風格」，開拓了華人現代藝術史的嶄新篇章。

只有在繪畫的時候，我才能找到快樂，和屬於自己的天地。

—蕭如松

Only when I paint I could find my own happiness and my own world.

- Hsiao Ju-Sung



亨利·馬蒂斯 《金魚和調色板》
1914-1915作 美國 紐約 現代藝術
博物館藏
Henri Matisse, *Goldfish and
Palette*, 1914-1915, Collection of
the Museum of Modern Art, New
York, USA

Hsiao Ju-Sung is one of the most important modern watercolour painters in Taiwan. With the combination of the traditional lines and brushstrokes of Oriental paintings with his own understanding and mastery of the Western Impressionist, Cubist and Fauvist art movements and establishment of emotion and feelings expressed through harmonious and delicate composition and smart application of the colour, he creates a gentle and quiet aesthetic scene filled with natural and livelihood on the canvas.

Hsiao Ju-Sung's art creations in the 1980s are considered as typical representations of his accumulation and comprehension after years of learning and exploration. *Scene of the Windows* (Lot 126) was created in 1985. The artist's thoughts and plans of the painting space can be seen in all the details that are eventually realized through the succinct and skillful techniques. *Scene of the Windows*, the texture and colour of the watercolour paint bring a quiet and bleak mood to the scene. The artist creates various layers of foreground, medium and background scenery through the placement of different still lifes in the space. At the deepest part of the picture, regular lines are used to form the square shape of the window, and the faint irregular gray shadow colour blocks lying in it suggest the light source from the right side. Through the upper lattice space, a whole block of different shades of green can be found. The artist uses a semi-abstract approach to blur and flatten the concrete image of the object, which is intended to bring the audience's attention back to the scenes inside the window. A bunch of pink flowers on the left

side of the picture filled the picture with romantic charm. The delicate and gentle bouquet initiates a distant dialogue with the black erecting abstract shape on the right side and forms a spatial opposition. The rigid and soft, the sense and sensibility are thus intertwined. A three-dimensional integrated façade is formed with the left and right distribution of still lifes in the medium and the window depicted in the deepest but central part of the scene. At the foreground of the painting, yellow, brown and green spots are scattered. The artist uses a layer of white colour here to wrap the outside of the spot outline, creating the sense of space that those dots are about to break through the canvas. Therefore the dynamic composition of the foreground is able to fill the quiet scenery with freshness and dynamism.

Art critic Wang Pai Yuan gave a very positive comment on Hsiao Ju-Sung as early as 1960: "(He managed to) improve the quality and quantity of nature to the point of poetry." In his life, Hsiao Ju-Sung insisted on being true to his inner self and carefully observed everything in the nature in a humble manner. This enabled him to maintain a subtle and graceful taste in his art works. This kind of spontaneous creative spirit is extremely valuable and rare in both the present art creation world and modern life. He draws on the real life landscape for art creation, but can represent through reorganization and collage with clever disassembly to form his own "abstract geometric style in Cubism" and open up a new chapter in the history of Chinese modern art.

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HSIAO JU-SUNG (CHINESE, XIAO RUSONG, 1922-1992)

Scene of the Windows

蕭如松 窗邊意象 (窗邊)

Painted in 1985
watercolour on paper
99.5 x 72 cm. (39 x 28 ¼ in.)
signed 'J.S.' (lower right)

1985 年作
水彩 紙本
款識：'J.S.' (右下)

來源
佳士得 香港 2003年10月26日 編號126
現藏者購自上述拍賣

展覽
1989年11月4-15日「蕭如松畫展—窗邊意象」東之畫廊 台北 台灣

出版
《窗邊意象—蕭如松畫集》東之畫廊 台北 台灣 1989年 (圖版·第7頁)

PROVENANCE

Christie's Hong Kong, 26 October 2003, Lot 126
Acquired from the above sale by the present owner

EXHIBITED

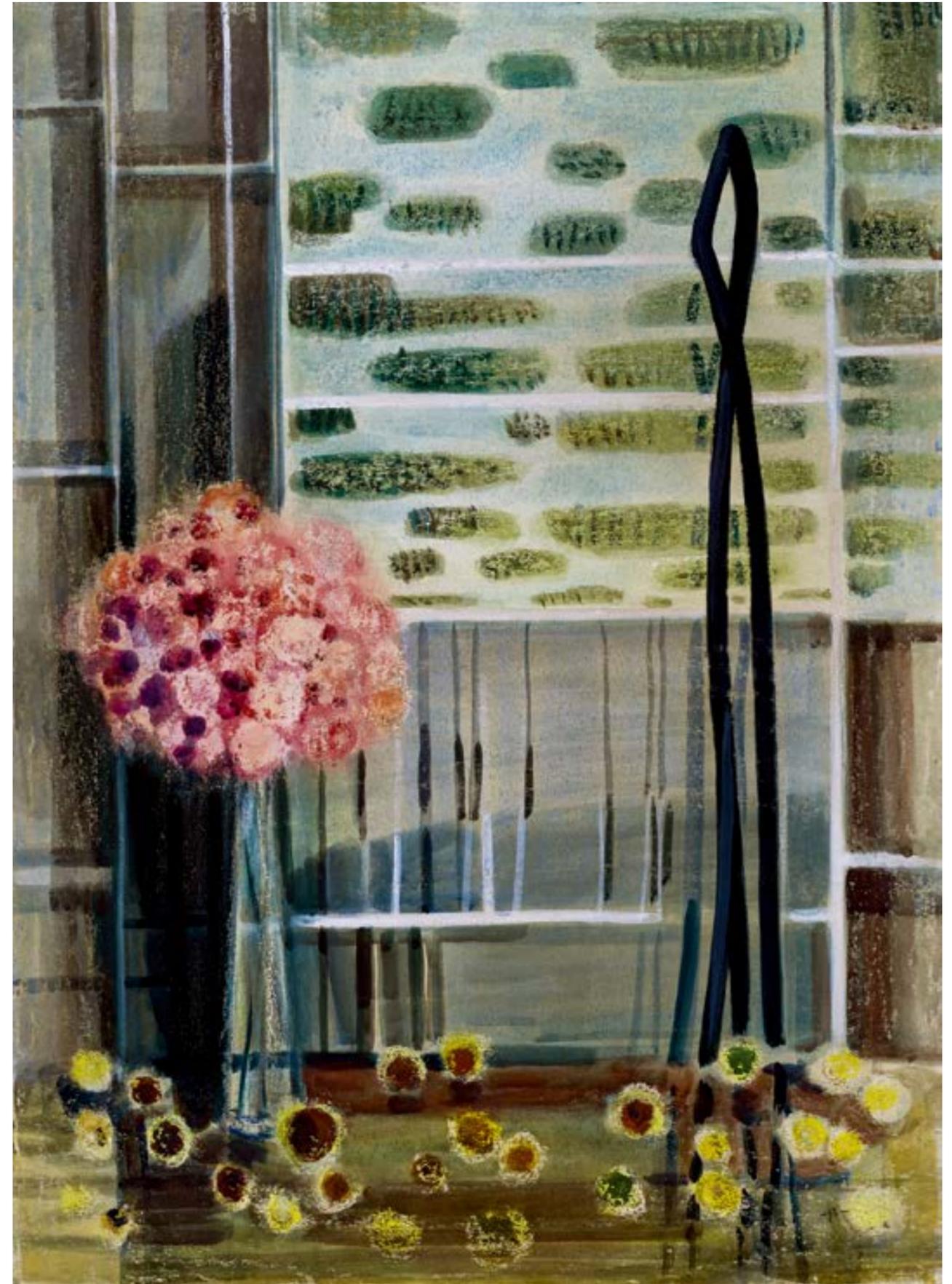
Taiwan, Taipei, East Gallery, *Hsiao Ju-sun-The Landscape from Window*,
4-15 November, 1989.

LITERATURE

The Landscape from Window-Works of Hsiao Ju-sun, East Gallery, Taipei, Taiwan,
1989 (illustrated, p. 7).

HK\$ 900,000 - 1,200,000

US\$ 115,400 - 153,800



127

YEH TZUCHI (CHINESE, YE ZIQI, B. 1957)

Carnation

葉子奇 母親節



Painted in 1991-1992
oil over tempera on linen
66.1 x 30.6 cm (26 x 12 in.)
signed in Chinese; dated '1991-92' (lower right)

EXHIBITED
Taiwan, Taipei, Impression Gallery, *Tzu-chi Yeh Solo Exhibited-Monolog*,
8 August-1 September, 1992.

1991-1992 年作
油彩 卵彩 亞麻布
款識：子奇1991-92（右下）

展覽
1992年8月8日-9月1日「葉子奇個展—獨白」玄門藝術中心 台北 台灣

HK\$ 150,000 - 200,000
US\$ 19,200 - 25,600

128

CHEN CHENGWEI (CHINESE, B. 1984)

Landscape in a Bonsai Pot-9

陳承衛 盆景-9



Painted in 2017
oil on canvas
59.5 x 89.5 cm. (23 ¼ x 35 in.)
signed in Chinese; date '2017' (lower right)

PROVENANCE
Private Collection, Asia

EXHIBITED
Taiwan, Taipei, Chini Gallery, *Chen Chengwei Exhibition-Blooming Life*,
8 June-14 July, 2019.

This work is to be sold with a certificate of authenticity signed by the artist issued
by Chini Gallery, Taipei, Taiwan.

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

2017 年作
油彩 畫布
款識：承衛 2017（右下）

來源
亞洲 私人收藏

展覽
2019年6月8日-7月14日「生之華—陳承衛個展」采泥藝術中心 台北 台灣
附台灣 台北 采泥藝術開立之藝術家親簽原作保證書

從顏文樑到胡善餘 大時代的絢麗縮影

時代的縮影，往往體現於傑出藝術家的創作裡。保利香港有幸呈現民初第一代油畫家精品，他們出生於動盪的年代，成長於中西思潮碰撞的百家爭鳴，在戰亂的苦難裡依舊不忘藝術初心。近百年前的中國，西方思想、東方哲思的辯論交融，列強殖民、日軍侵華的戰爭年代，環境雖然困頓，卻造就出獨一無二的華人第一代藝術家，畫如其人。從顏文樑、王濟遠、方君璧、關良、周碧初、余本、胡善餘、林達川、任微音等藝術家一一細數，讓我們回眸半世紀前甚至近百年前，而今璀璨不已的時代印記之作。

顏文樑，他是與徐悲鴻、林風眠、劉海粟齊名的中國美術教育四大校長。顏文樑作育英才無數，早年油畫精品傳世不多，本季呈現的《夜景》(Lot 139) 即為罕見的歐洲風景寫生，屬於顏文樑1928年赴法留學期間，至1931年返國之前的創作。畫面描寫日暮時分的歐洲街景，冷暖色調的交織變化將天候的清冷、餘暉的溫暖、燈光閃爍的人文風情納於精巧尺幅之間，看得出極為重視真實細節的顏文樑，開始受到印象派影響；印象派強調的瞬間真實，記錄光影變化，非常強調寫生的現場感，而這也是注重寫實細節的顏文樑一生創作奉行的圭臬。

關良早年留學日本，晚年以水墨戲曲人物創作為重心，

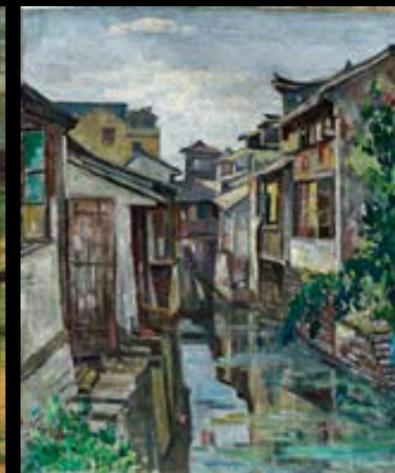
油畫創作存世極少，其中戲劇人物的主題更是難得。《評雪辨蹤》(Lot 138) 描寫窮秀才呂蒙正歸家，其妻給他端上米粥的一幕，可見關良筆法拙稚，強調出人物的輪廓線，用色簡單淡雅，背景的留白恰與京劇中抽象場景的詮釋異曲同工，他曾說：「西畫比較講寫實，中國畫比較講意趣，中國藝術的特點，是從平面裡找藝術」。《評雪辨蹤》融匯著東方的寫意筆法和西方現代主義的造型語彙，具有鮮明的時代感和獨特風格，為關良畢生探索油畫中國化與民族化的最佳例證。

周碧初是民初「決瀾社」的社員，與諸多志同道合的藝術家立志力挽狂瀾，開闢中國現代藝術的革新之路，亦是上海美專到新華美專的教師。周碧初特別鍾情描繪中國土地的各地風情，1964年的《河道居屋》(Lot 140) 是周碧初走訪浙江嘉興之作，嘉興是鍾天地靈氣的江南秀美之地。此作構圖嚴謹細膩，家家臨水，戶戶舟楫，流水倒映，映照出藝術家重視自然光線變化的功力，恰恰也畫出周碧初彼時的心境，正於上海發展，希冀為上海藝壇貢獻一己之力。

方君璧早期知名的創作主題之一，即是天真無邪、令人心生歡喜的孩童，巴黎學院院士、東方藝術院院長哥洛賽說：「再也不能比她（方君璧）所畫的兒童像，更率真，更生動了！」繼2016年秋拍保利香港推出的《兒



Lot 139



Lot 140

睡》，本場《兒睡》(Lot 137) 再次見到方君璧獨到畫面裡的質樸與那令人嚮往的美好純真，在1920年代晚期，方君璧喜歡以周遭熟識的親友為主角，當時尚未有子嗣的方君璧，時常以汪精衛和陳璧君的孩子們作為題材。《兒睡》或許也是來自於此時的創作，畫面中孩童紅潤的臉頰與粉色上衣與靠墊和背景的冷色系形成強烈對比，頭髮黑色色彩的皴擦筆觸直率而肯定，似乎也預示著方君璧向下個水墨創作階段邁進的轉折。

本季秋拍，呈現另一位貢獻中國現代藝術教育良多，一生始終堅持自身創作路線的胡善餘5幅作品，可以見到他著名的桃子靜物畫、桃林風景、人物肖像等精采之作。學生蘇天賜就說：「面對著那蘊藏於平凡中的嫵媚：蜜桃的豐腴、少女的體態、桃林灼上...，每畫一個桃子都是一個活體的催生。」有著「桃王」畫家美譽的胡善餘，《水蜜桃》(Lot 130) 一作青裡透紅，桃紅與粉

綠色彩，讓我們口舌生津，酸酸甜甜的滋味躍然紙上。

本次上拍之作，皆屬胡老創作邁向成熟之巔的70年代末至80年代作品。《江邊桃花林》(Lot 131) 一作，桃之夭夭，其灼如華，胡善餘的桃樹枝幹挺拔，桃花秀美，配上遠方雲霧初顯的水天一色，一處夢想裡、也在現實裡的桃花源就藏在胡善餘的畫裡。胡善餘出生於廣東，與林達川皆是廣東同鄉，他們之後有緣共同任教浙江美術學院，一同攜畫箱走訪各地寫生，兩人的作品也因此成為時代的影子。本次秋拍呈獻林達川《松鶴延年》(Lot 136) 與《棉廠女工肖像》(Lot 135) 兩幅精品。有趣的是，林達川1978年創作《棉廠女工肖像》與胡善餘1982年創作《棉二廠的姑娘》(Lot 134)，皆是描繪當時的杭州棉二廠姑娘，值得藏家細細品味對比，畫面裡的人物與其所彰顯的時代精神。



Lot 138



Lot 129



Lot 136

HU SHANYU (CHINESE, 1909-1993)

Viewing Fish at Flower Harbour

胡善餘 花港觀魚

Painted in late the 1970s
oil on canvas
49.5 x 60.5 cm. (19 ½ x 23 ¾ in.)
signed in Chinese (lower left)

PROVENANCE

Acquired directly from the artist's family
Chuan Cheng Art Centre, Taipei, Taiwan
Acquired from the above gallery by the present owner

LITERATURE

Hu Shan Yu 1909-1993, Chuan Cheng Art Center, Taipei, Taiwan, 1998 (illustrated, p. 54).

1970 年代末作
油彩 畫布
款識：善餘（左下）

來源

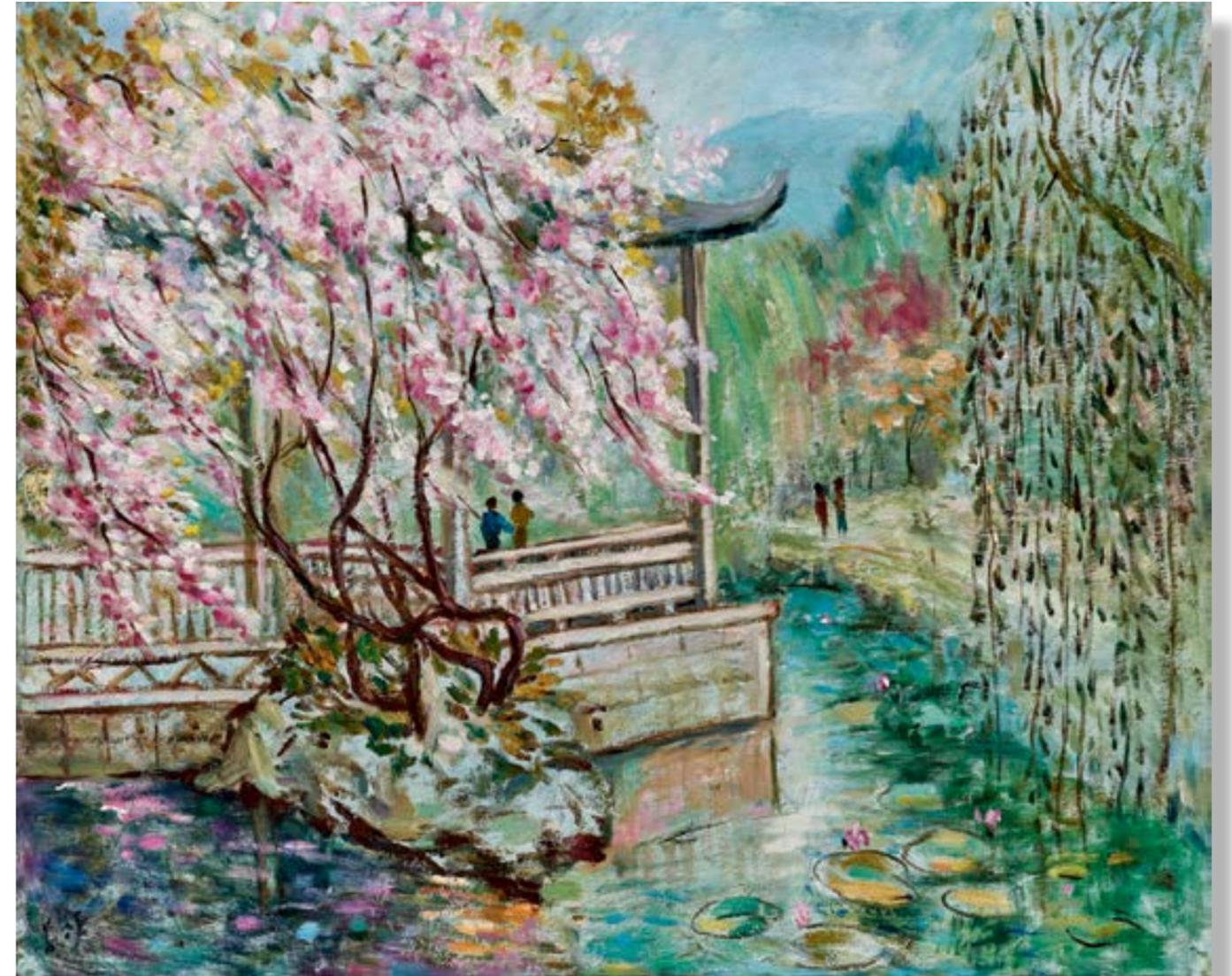
直接得自於藝術家家屬
台灣 台北 傳承藝術中心
現藏者購自上述畫廊

出版

《中國第一代留法藝術家 胡善餘1909-1993》傳承藝術中心 台北 台灣
1998年（圖版·第54頁）

HK\$ 280,000 - 360,000

US\$ 35,900 - 46,200



130

HU SHANYU (CHINESE, 1909-1993)

Peaches

胡善餘 水蜜桃



Painted in the late 1980s
oil on canvas
38 x 45.5 cm. (15 x 18 in.)
signed in Chinese (lower left)

PROVENANCE

Acquired directly from the artist's family
Chuan Cheng Art Centre, Taipei, Taiwan
Acquired from the above gallery by the present owner

LITERATURE

Hu Shan Yu 1909-1993, Chuan Cheng Art Center, Taipei, Taiwan, 1998 (illustrated, p. 129).

This work is to be sold with a certificate of authenticity issued by Chuan Cheng Art Centre, Taipei, Taiwan.

1980 年代末作
油彩 畫布
款識：善餘（左下）

來源

直接得自於藝術家家屬
台灣 台北 傳承藝術中心
現藏者購自上述畫廊

出版

《中國第一代留法藝術家 胡善餘1909-1993》傳承藝術中心 台北 台灣 1998年（圖版·第129頁）

附台灣 台北 傳承藝術中心開立之原作保證書

HK\$ 120,000 - 180,000

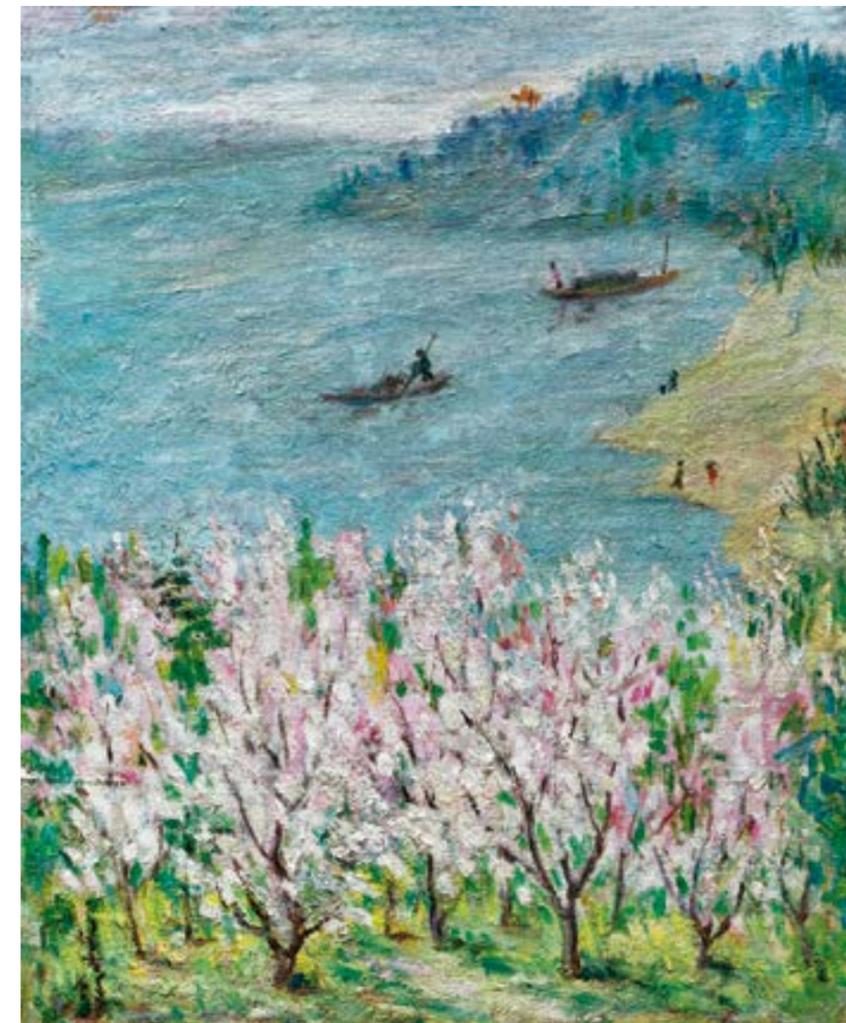
US\$ 15,400 - 23,100

131

HU SHANYU (CHINESE, 1909-1993)

Peach Blossoms by the River

胡善餘 江邊桃花林



Painted in the late 1970s
oil on canvas
43.5 x 36.3 cm. (17 ¼ x 14 ¼ in.)
signed in Chinese (lower left)

PROVENANCE

Acquired directly from the artist's family
Chuan Cheng Art Centre, Taipei, Taiwan
Acquired from the above gallery by the present owner

This work is to be sold with a certificate of authenticity issued by Chuan Cheng Art Centre, Taipei, Taiwan.

1970 年代末作
油彩 畫布
款識：善餘（左下）

來源

直接得自於藝術家家屬
台灣 台北 傳承藝術中心
現藏者購自上述畫廊

附台灣 台北 傳承藝術中心開立之原作保證書

HK\$ 80,000 - 120,000

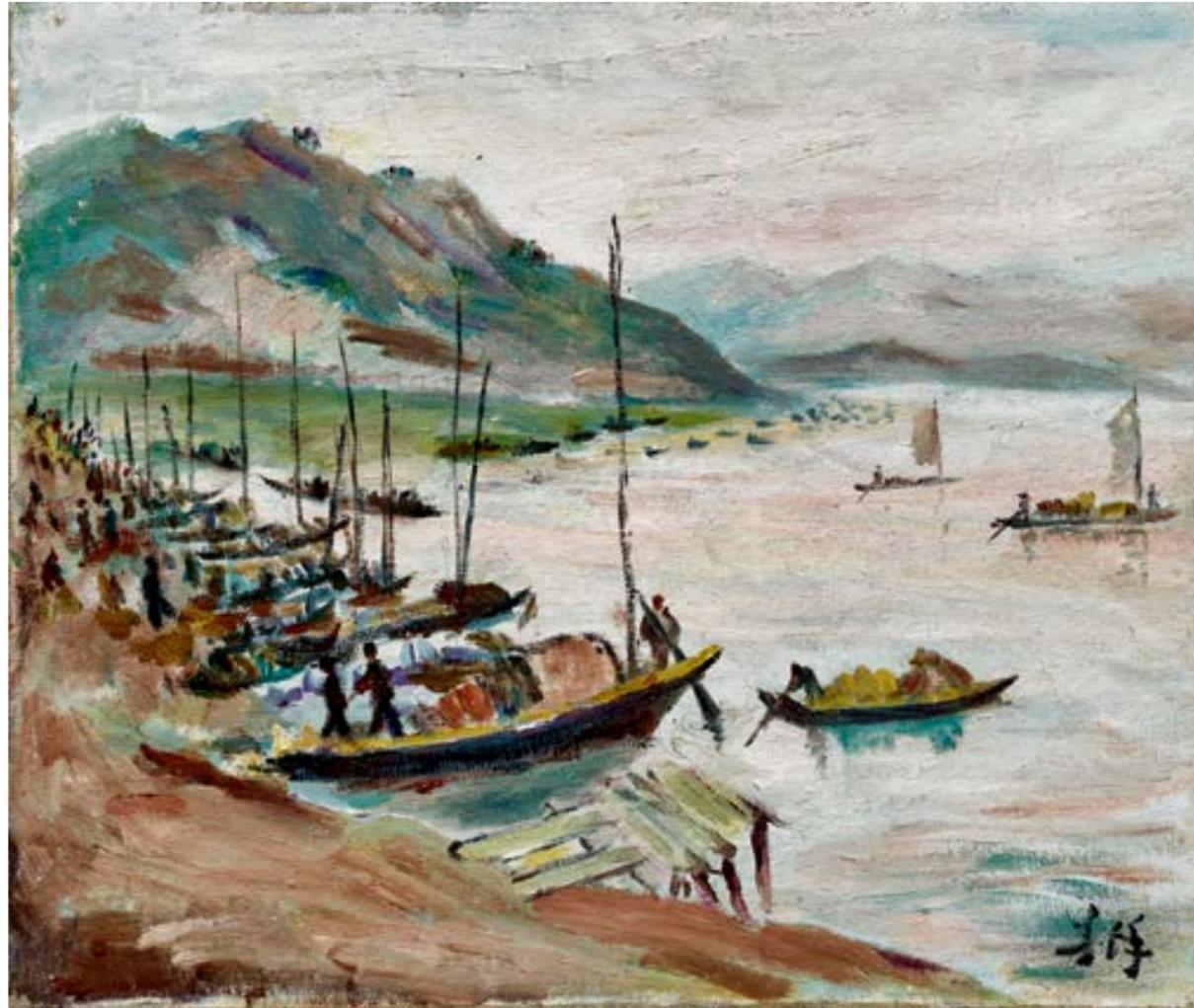
US\$ 10,300 - 15,400

132

HU SHANYU (CHINESE, 1909-1993)

Boats Anchoring at the Wharf

胡善餘 碼頭帆影



Painted in the 1970s
oil on canvas
37 x 44.3 cm. (14 ½ x 17 ½ in.)
signed in Chinese (lower right)

PROVENANCE
Acquired directly from the artist's family
Chuan Cheng Art Centre, Taipei, Taiwan
Acquired from the above gallery by the present owner

This work is to be sold with a certificate of authenticity issued by Chuan Cheng Art Centre, Taipei, Taiwan.

1970 年代作
油彩 畫布
款識：善餘（右下）

來源
直接得自於藝術家家屬
台灣 台北 傳承藝術中心
現藏者購自上述畫廊

附台灣 台北 傳承藝術中心開立之原作保證書

HK\$ 100,000 - 150,000

US\$ 12,800 - 19,200

133

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

Lady Portrait

王濟遠 仕女肖像



oil on canvas
30.2 x 40.5 cm. (11 ¾ x 15 ¾ in.)
signed 'c.y.' (lower right)
one painted seal of the artist

PROVENANCE
Acquired directly from the artist
The Belfield Trust Collection, USA
Christie's Hong Kong, 25 May 2009, Lot 966
Acquired from the above sale by the present owner

HK\$ 50,000 - 70,000

US\$ 6,400 - 9,000

油彩 畫布
款識：c.y.（右下）
藝術家手繪鈐印：濟

來源
直接得自於藝術家
美國 Belfield 基金會
佳士得 香港 2009年5月25日 編號966
現藏者購自上述拍賣

FROM YAN WENLIANG TO HU SHANYU - THE MAGNIFICENT ESSENCE OF THE TIMES



Lot 137

The essence of a particular era is often captured by the works of prominent artists. Poly Auction Hong Kong is honoured to present a series of works created by the first generation of oil painters during the early years of the Republic of China. Born into a turbulent era, they grew up during a clash between Chinese and Western culture and thought. Nevertheless, they never gave up on their artistic pursuits even through the suffering brought by war. Nearly a century ago in China, the debate between Western thought and Eastern philosophies began to merge. During the wartime of colonization and the Japanese invasion, the environment was brutal, but it also created unique first-generation Chinese artists whose works perfectly reflect their originalities. Through the works by Yan Wenliang, Wang Jiyuan, Fan T'chun-Pi, Guan Liang, Chou Pechou, Yee Bon, Hu Shanyu, Li Dachuan, and Ren Weiyin, we will take a look back at the imprints of the era half a century ago, and even nearly a hundred years ago.

Yan Wenliang, Xu Beihong, Lin Fengmian, and Liu Haisu are considered the Four Great Academy Presidents of Chinese art education. Yan Wenliang cultivated many outstanding students. Many of his early oil paintings are not widely publicized. This season presents *A Night Scene* (Lot 139), a rare European landscape sketch that Yan created during his study abroad period in France (beginning in 1928) before he returned to



Lot 134

China in 1931. The canvas depicts the European streets at sunset. The interlacing change of warm and cold colours brings out the cool weather, the warm afterglow, and the humanistic style of flashing lights that dance subtly in the background. Yan, who greatly valued attention to the real details, began to be influenced by Impressionism. Impressionist emphasizes momentary reality, recording the changes of light and shadow while emphasizing the presence of the scene. This is also the criterion of Yan's life dedication to realism details.

Guan Liang studied in Japan in his early years. In his later years, he focused on the creation of ink wash opera characters. There are very few of his oil paintings left in the world. Of which, those that feature the theme of opera characters are even rarer. *Scene of Chinese Opera* (Lot 138) depicts the scene of the poor yet talented Lu Meng returning home and being served rice porridge by his wife. It can be seen that Guan's childlike brushwork emphasizes the outlines of the characters while utilizing simple and elegant colours. The background of white space perfectly matches the interpretation of the abstract scene in the Beijing opera. He once said, "Western paintings are more realistic, while Chinese paintings are more interesting. The characteristics of Chinese art are to find art from the plane. *Scene of Chinese Opera* integrates Chinese freehand brushwork with Western modernist vocabulary. With a distinct perception of the times

paired with a unique style, it serves as the best example of Guan exploring the nationalization of oil painting.

Chou Pechou was a member of the "Torrents Society" during the early years of the Republic of China. With many like-minded artists, they were determined create a breakthrough and pave a road to innovation in Chinese modern art. Chou also taught at Shanghai Xin Hua Art College and Hangzhou Academy of Fine Arts. Chou particularly loved to illustrate the local customs and sceneries of China. The 1964 work, *Houses Along the River* (Lot 140) manifested Chou's visit to Jiaxing, Zhejiang. Jiaxing is a propitious and beautiful region of rivers, the beautiful land of Jiangnan showcases the aura of the sky and earth. With a rigorous and delicate composition, it features houses on water, canals and boats, and the stunning reflections in moving water, reflecting the artist's techniques in focusing on natural light changes. It precisely illustrated Chou's mood at that time, who was working in Shanghai and hoping to make a contribution to the Shanghai art scene.

One of Fan T'chun-Pi's early renowned works feature an innocent and invigorating child. According to René Grousset, a member of Académie française and ex-chief curator of Guimet Museum, "There is no child portrait which can be more lively and pure than the one by Fan T'chun-Pi!" Following the 2016 autumn auction, Poly Auction Hong Kong launched *Sleeping Boy*. This fall, in 2019, *Portrait d'enfant endormi* (Lot 137) once again manifests the simplicity and beautiful innocence harboured in Fan's unique illustration.

Fan T'chun-Pi liked to paint her close relatives and friends. In the late 1920s, the artist didn't have any children herself, so she often painted portraits of Wang Jingwei and Chen Pichun's children. Perhaps *Portrait d'enfant endormi* is also a creation from this time. The child's ruddy cheeks and pink shirt form a sharp contrast against the cushions and the cool colours of the background. The black brushstrokes of the hair

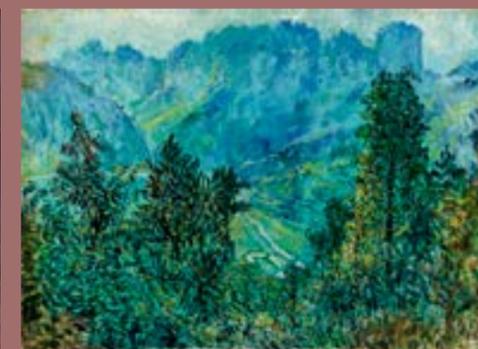
is straightforward and affirmative, seeming to indicate Fan's turning point towards her next phase of ink creation.

This autumn auction presents five works of Hu Shanyu, a great contributor to Chinese modern art education, who stood firmly by his own creative pursuits throughout his life. Here, Hu's famous peach still life paintings, Taolin scenery, portraits and other brilliant works can be seen. His student, Su Tianci, said "Face the charm that is enshrouded by the ordinary: the plumpness the peaches, the postures of the girls, the flames of Taolin... Every peach painted is a symbol of birthed life." Hailed as the "King of Peaches", Hu's *Peaches* (Lot 130) feature a hint of green among the red, intermixed with splashes of pink and light green. It seems to seep into our taste buds, and the sour and sweet flavour seems to leap from the canvas.

The works at this auction consist of works created during the late 70s to the 80s when Hu's creative style was at its peak. *Peach Blossoms by the River* (Lot 131) features vibrant peach blossoms with bright pink flowers. Hu's peach branches stand tall and straight, and the peach blossoms are stunningly beautiful. Paired with distant clouds of the sky, the dream and reality that is the Peach Blossom Land is hidden within Hu's painting. Born in Guangdong, Hu and Lin Dachuan are both from the same hometown, Guangdong. Afterwards, they both taught at the Zhejiang Academy of Fine Arts. Carrying their books everywhere, they travelled and painted still life in many places. The works of those two became the epitome of the times. This autumn auction features two of Lin's great works: *Cranes and Pine* (Lot 136) and *Portrait of Woman in Cotton Factory* (Lot 135). What is interesting is that Lin's 1978 work, *Portrait of Woman in Cotton Factory*, and Hu's 1982 work, *Girl from No.2 Cotton Factory* (Lot 134), both depicted girls working at Hangzhou Cotton Factory at that time. Collectors will be able to appreciate the refined delicacy of the artworks, and how the figures in the pictures fully embody the essence of the times.



Lot 141



Lot 142



Lot 130

134

HU SHANYU (CHINESE, 1909-1993)

Girl from No. 2 Cotton Factory

胡善餘 棉二廠的姑娘



Painted in 1982
oil on canvas
49.5 x 40.5 cm. (19 ½ x 16 in.)
dated, inscribed and signed in Chinese (upper right)

PROVENANCE
Acquired directly from the artist's family
Chuan Cheng Art Centre, Taipei, Taiwan
Acquired from the above gallery by the present owner

This work is to be sold with a certificate of authenticity issued by Chuan Cheng Art Centre, Taipei, Taiwan.

1982 年作
油彩 畫布
款識：一九八二年畫於杭二棉 善餘（右上）

來源
直接得自於藝術家家屬
台灣 台北 傳承藝術中心
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附台灣 台北 傳承藝術中心開立之原作保證書

HK\$ 120,000 - 180,000

US\$ 15,400 - 23,100

135

LIN DACHUAN (CHINESE, 1912-1985)

Portrait of Woman in Cotton Factory

林達川 棉廠女工肖像



Painted in 1978
oil on canvas
61.5 x 50.5 cm. (24 ¼ x 20 in.)
signed and dated 'DT. Lin 1978.5' (lower left)

PROVENANCE
Acquired directly from the artist's family
Caves Gallery, Taipei, Taiwan
Acquired from the above gallery by the present owner

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

1978 年作
油彩 畫布
款識：DT. Lin 1978.5（左下）

來源
直接得自於藝術家家屬
台灣 台北 敦煌畫廊
現藏者購自上述畫廊

附台灣 台北 敦煌畫廊開立之原作保證書

HK\$ 100,000 - 150,000

US\$ 12,800 - 19,200

LIN DACHUAN (CHINESE, 1912-1985)

Cranes and Pine

林達川 松鶴延年

oil on canvas
55.5 x 75.5 cm. (21 ¾ x 29 ¾ in.)
signed 'D. T. Lin' (lower right)

PROVENANCE

Acquired directly from the artist's family
Caves Gallery, Taipei, Taiwan
Acquired from the above gallery by the present owner

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

油彩 畫布
款識：D. T. Lin (右下)

來源

直接得自於藝術家家屬
台灣 台北 敦煌畫廊
現藏者購自上述畫廊

附台灣 台北 敦煌畫廊開立之原作保證書

HK\$ 180,000 - 240,000

US\$ 23,100 - 30,800



137

FAN T'CHUN-PI (CHINESE, FANG JUNBI, 1898-1986)

Portrait d'enfant endormi

方君璧 兒睡

oil on canvas
46.3 x 55.2 cm. (18 x 21 ½ in.)
signed 'Fantchunpi'; signed in Chinese (upper left)

PROVENANCE
Private Collection, Portugal
Private Collection, Europe

油彩 畫布
款識：Fantchunpi 君璧（左上）

來源
葡萄牙 私人收藏
歐洲 私人收藏

HK\$ 400,000 - 600,000

US\$ 51,300 - 76,900



方君璧《兒睡》1929年作 保利香港 2016年10月3日 成交價：1,416,000 港幣
Fan T'chun-pi, *Sleeping Boy*, 1929, Poly Auction Hong Kong, 3 October 2016, Sold for HK\$ 1,416,000



關良 GUAN LIANG

人生如戲，關良，他的戲裡有戲。身為第一代出國研習西畫的華人藝術家群，關良與同輩藝友一樣，都在尋覓東方哲思與西方藝術交匯下的解答。他終能另闢蹊徑，取經西方現代藝術流派，而融入中國獨到的筆墨意境，一望戲曲人物，那獨到的筆觸與趣味，就是關良。

關良存世的油畫遠較水墨創作稀少，其創作從油畫、水彩、素描到水彩形式不拘，本季呈現的《評雪辨蹤》(Lot 138)，最初來源為藝術家家屬，現藏家於2006年香港佳士得秋拍購藏，實屬市場少見傳承有序的油畫戲曲人物。主題來自京劇《評雪辨蹤》，描寫北宋宰相呂蒙正尚為寒士時，居所為寒窯、飲食賴周濟；退休宰相劉懋之女翠萍在彩樓拋球選婿，選擇了呂蒙正。劉父不允，翠萍執意隨蒙正回窯度日，實為北宋版的愛情故事。一日，呂蒙正趕齋落空只得快快回窯，卻發現雪地上有男子足跡（但實為翠萍之母遣僕役送柴米所留），而懷疑妻有不貞，借題發揮爭吵。翠萍意會蒙正的真情後，故意挑逗之，最終有情人重歸於好。這段呂蒙正未發跡前的故事，關良在方寸之間的畫布裡，透過留白簡化背景，引導觀者進入藝術家刻劃的男女主角：跪求原諒與惱羞成怒後化嗔為喜。化繁為簡，以簡單的色塊與寥寥數筆線條描繪出精采的戲曲人物，唯關良耳。畫家倪貽德稱許關良，「是最早有意識將水墨畫的寫意技巧、精神與構圖運用至油畫，很早就探索油畫的民族性。」

關良筆下的戲曲人物，以西方的油彩，或是東方的水墨，營造出自己的關良梨園，「流派紛呈均出眾，梨園百花次遞開」也可同樣形容關良戲曲人物之引人入勝。關良孩提時期，即對戲曲情有獨鍾，看戲必帶速寫本。熱愛戲曲的他，更拜師學藝，粉墨登場。關良筆下的戲曲人物，有著他從台下以觀眾視角，理解演員的詮釋；也有他自己進入戲曲角色的內心獨白。梅蘭芳這樣稱許關良：「繼承了國畫的優良傳統而自成一派，重神似而不求形。」因而從作品的形式到內容，樹立了關良獨一無二的戲曲人物。



關良《白蛇傳》1956年作 中國北京 中國美術館藏
Guan Liang, *Madam White Snake*, 1956, Collection of National Art Museum of China, Beijing, China

古人畫馬，能忘心於馬，即無見馬之累，成象已俱，寓之胸中，興來則信筆一揮，騰驤而至，盡入我縑帛中也。畫戲亦然，意不在於畫，則得於畫也。蘇東坡說，無意於佳乃佳。就是這個道理。

—關良



When the ancients paint a horse, they usually forget the concrete profile of horses, but they envision the image in advance, so the horse comes vividly on the canvas; same as when painting opera sceneries, we usually achieve better result without preconceiving a perfect image, as what Su Dongbo said, as for creation, the best comes when we don't think about it.

- Guan Liang

Life is like a play, but to Guan Liang, there is a deeper 'play' within his play. As the first generation of Chinese artists studying Western paintings abroad, Guan Liang, like his fellow artists, is looking for answers to the intersection of Oriental philosophy and Western art. He finally managed to find a new path by integrating the modern art genre learned from the West into unique Chinese brushwork and artistic conception. One glance at the opera characters, you can tell it's works of Guan Liang by its unique brushstroke and delight taste.

The number of existing oil paintings of Guan Liang is far less than his ink paintings. His art works cover oil paintings, watercolours, sketches to watercolour forms and others. *Scene of Chinese Opera* (Lot 138) presented at this auction was originally provided by the family of artists. Its current collectors bought the art piece at the 2006 Autumn Auction at Christie's Hong Kong. It is of great rarity that it is an oil painting with opera character as the subject. The scene is inspired by the Peking Opera *Scene of Chinese Opera*, which tells the story of the Northern Song's Prime Minister, Lv Mengzheng, who was once only a scholar of little means who was so poor that would depend on others charity to make a living. But when the retired Prime Minister Liu Mao's daughter Cuiping was throwing an embroidered ball from her attic (Chinese tradition for unmarried girls from a noble family to randomly pickup future husband), it was Lv Mengzheng who caught it. Liu Mao, as her father, showed his strong opposition, yet Cuiping insisted on marrying Lv Mengzheng, that was a classic love story of Northern Song. One day, Lv Mengzheng came home discontented and unhappy since he failed to get food offered by the monks for free at the Buddhist temple but found that there was footprints on the snow (but it was actually left by the servant sent by the mother of Cuiping to deliver food and other living supplements). Being suspicious of Cuiping's loyalty, Lv turned extremely angry. With understanding of the true intention of Lv, Cuiping deliberately teased her husband but the loving couple made up for each other at the end. In the depiction of the story happened before Lv Mengzheng rose to power and position, Guan Liang managed to lead viewers into the artist's depiction of the loving couple through the white space and simplification of the background in the canvas of square inches. The begging for forgiveness and the turning of emotion from angry to delight after being ashamed into anger are vividly captured in the painting. Guan Liang turned the sophisticated emotions into simple lines. Guan Liang is the only artist that can depict the brilliant opera characters in a vivid manner through simple colour blocks and a few lines of strokes. The painter Ni Yide once praised Guan Liang as "The first to consciously apply the freehand brushwork, spirit and composition of ink painting to oil painting and the pioneer to explore the nationality of oil painting at a very early stage."

The opera characters depicted by Guan Liang, either with Western oil paints or ink of the East, are operas with his unique style. "The genre is brilliant, varied and outstanding, while the opera characters are flourishing and emerging in an endless manner" can also be used to describe the fascinating opera characters created by Guan Liang. Guan Liang was particularly interested in opera since his childhood, and he must take a sketchbook along while watching plays. His love for the opera was so profound that he decided to learn the opera skills from a master and even staged for performance. The opera characters in Guan Liang's works expressed his interpretation of the actors from the audience's perspective as well as his own inner monologue of being the opera characters. Mei Lanfang praised Guan Liang as saying: "Inheriting the fine traditions of Chinese painting and forming a school and style of his own, which emphasizes the likeness in spirit rather than the similarity in form or appearance." From the form and content of the art works, Guan Liang had produced unique opera characters with his own style.

138

GUAN LIANG (CHINESE, 1900-1986)

Scene of Chinese Opera

關良 評雪辨蹤

oil on canvas
31 x 34.5 cm. (12 ¼ x 13 ½ in.)

PROVENANCE

Acquired directly from the artist's family
Christie's Hong Kong, 26 November 2006, Lot 236
Acquired from the above sale by the present owner

油彩 畫布

來源

直接得自於藝術家家屬
佳士得 香港 2006年11月26日 編號236
現藏者購自上述拍賣

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

US\$ 102,600 - 153,800



關良與戲曲大師俞振飛
Guan Liang with opera master Yu Zhengfei

顏文樑 YAN WENLIANG



1930年，顏文樑（右）留歐期間，與劉海粟（中）、吳恒動（左）同遊意大利寫生創作
During Yan Wenliang (right)'s studying in Europe, he, Liu Haisu (middle) and Wu Hengqin (left) traveled together to paint in Italy in 1930

顏文樑油畫作品極為珍稀，本次上拍的《夜景》(Lot 139)，恰恰印證近百年前，中國第一代油畫家融會東方詩意與西方現代藝術語彙，中國藝術史進程的標誌之作。

《夜景》裡的街道路面透過油彩呈現出速度感，畫面遠方那一抹即將謝幕的落日，顏文樑為天空帶來不同光影、色彩的變化；而畫面中央上方，那一盞亮眼的路燈，成為即將沒入黑暗裡的明燈。這盞燈，藝術家塗上較厚的油彩，這與顏文樑其它作品有異曲同工之妙，他赴法時在油輪上的《紅海吉布蒂之晨》一作的初生朝陽；返國後的《浮圖迷蒙月光寒》裡的月亮，都有著一脈相承的亮點加厚特色。藝術批評家、策展人段君研究顏文樑，曾這樣評價：「顏文樑在1928到1931年赴法留學期間的數張風景畫，才更能代表顏文樑的藝術成就，甚至在顏文樑的全部藝術生涯中也可算作巔峰。因為在今天看來，這批海外風景畫是顏文樑在藝術上探索最為『純正』的作品。」

《夜景》一作，尺幅約17.5 x 24.5 cm，正是顏文樑當時赴歐留學，帶回國內作品的標準尺寸。他習慣帶著畫箱，中間打開就放著這樣尺寸的紙卡，就在巴黎、倫敦、羅馬、佛羅倫斯、威尼斯、米蘭、柏林一路創作寫生，《夜景》因此極可能是1930年顏文樑與劉海粟等藝術家一路同遊意大利途中所作。精準呈現西洋街景的蕭瑟清冷，而建築物窗戶透出的暖紅燈光與遠方的低垂餘暉相呼應，巧妙為寂靜無人的場景注入一絲暖意，嚴謹構圖與色彩經營反映出顏文樑踏實認真的至真性情。此作有著顏文樑強調細節的風格融合著印象派畫風，恰印證了段君的評論，標誌著顏文樑在近一世紀前的成就，《夜景》一作正是20世紀上半葉中國現代美術史的進程代表。

Yan Wenliang's oil paintings are extremely rare and valuable. The presented work, *A Night Scene* (Lot 139), perfectly exemplifies the fusion of Eastern poetic moods and contemporary Western art expressions by China's first generation of oil painters from nearly a century ago. It has come to be recognized as an iconic masterpiece that serves as a milestone in Chinese art history.

In *A Night Scene*, the surface of the road conveys a sense of speed through oil paint. In the distance, the halo of the setting sun casts variations in the light, shadows, and colours of the sky. The bright street lamp at the top center of the painting acts as the sole source of light remaining amidst the imminent darkness. It is portrayed using thick layers of oil paint - a distinctive feature of Yan's works noticeable in *The Glory of the Rising Sun in the Red Sea*, created while he was on a ship to France, and the moon in *The Misty Pagoda Under the Cold Moon*, which he created after he returned to China. Duan Jun, an art critic and curator, once commented, "The landscape paintings Yan Wenliang created while he studied in France (1928 - 1931) comprehensively represent his artistic achievements. Even from a modern perspective, this batch of scenic paintings have been recognized as his most 'pure' works in artistic exploration."

A Night Scene is created on a cardboard with 17.5 x 24.5 cm. dimensions, the standard size of paperboard Yan used and brought back home from Europe. He sketched along his journey across Paris, London, Rome, Florence, Venice, Milan, and Berlin, carrying a case with his paperboards inside. It is highly probable that *A Night Scene* was created in 1930 when Yan was traveling in Italy with other artists, including Liu Haisu. Yan immaculately presents a bleak, desolate western streetscape while ingeniously adding a warm touch to the silent, person-less scene with a warm red light that pours through the windows of the building and echoes the distant afterglow over the horizon. The painting's carefully-structured composition and deliberate colour choice reflect Yan's earnest and genuine character. They showcase his meticulous style with an Impressionist touch, strongly affirming Duan's comment and marking Yan's remarkable achievement in nearly a century. *A Night Scene* truly symbolizes the advancements in contemporary Chinese art history during the early half of 20th century.



卡米爾·畢沙羅《在艾爾尼升起的太陽》1894年作 法國 勒哈佛爾 安德烈·馬爾羅現代藝術博物館藏
Camille Pissarro, *Soleil levant à Eragny*, 1894, Collection of the Museum of Modern Art André Malraux, Le Havre, France

139

YAN WENLIANG (CHINESE, 1893-1988)

A Night Scene

顏文樑 夜景

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

oil on cardboard
17.8 x 25.7 cm. (7 x 9 ¾ in.)
signed in Chinese (upper left)
one painted seal of the artist

油彩 紙板
款識：顏文樑（左上）
藝術家手繪鈐印：樑

HK\$ 500,000 - 800,000

US\$ 64,100 - 102,600



顏文樑《浮圖迷蒙月光寒》1960年作
Yan Wenliang, *Themisty Pagoda under the Cold Moon*, 1960



140

CHOU PECHOU (CHINESE, ZHOU BICHU, 1903-1995)

Houses Along the River

周碧初 河道居屋

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

Painted in 1964
oil on canvas
55 x 46 cm. (21 ½ x 18 in.)
one painted seal of the artist

1964 年作
油彩 畫布
藝術家手繪鈐印：初

PROVENANCE

Christie's Hong Kong, 27 October 2002, Lot 148
Acquired from the above sale by the present owner

來源

佳士得 香港 2002年10月27日 編號148
現藏者購自上述拍賣

LITERATURE

Juo Bih Chu, Soka Art Collection International Co. Ltd., Taipei, Taiwan, 1998
(illustrated, pp. 86-87).

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
(圖版·第86-87頁)

HK\$ 400,000 - 600,000

US\$ 51,300 - 76,900



141

YEE BON (CHINESE, YU BEN, 1905-1995)
Flowers Blossom Celebrating the Liberation of China
余本 祖國解放，百花盛開



Painted in 1949
oil on board
40.8 x 50.5 cm. (16 x 20 in.)
signed 'YEE BON' (lower left); signed and dated 'YEE BON 1948' (on the reverse)
one painted seal of the artist

PROVENANCE
Caves Art Centre, Taipei, Taiwan
Acquired from the above gallery by the present owner

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

1949 年作
油彩 木板
款識：YEE BON (左下)；YEE BON 1948 (畫背)
藝術家手繪鈐印：余本

來源
台灣 台北 敦煌藝術中心
現藏者購自上述畫廊

附台灣 台北 敦煌藝術中心開立之原作保證書

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

142

REN WEIYIN (CHINESE, 1918-1994)
Passageway of Zhangjiajie
任微音 張家界道中



Painted in 1986
oil on canvas
49.5 x 68.5 cm. (19 ½ x 27 in.)
signed, dated and inscribed in Chinese (lower right); inscribed '8691'; titled and signed in Chinese (on the reverse)

PROVENANCE
Caves Gallery, Taipei, Taiwan
Private Collection, Asia

LITERATURE
The First Ray of Sunshine: The Development of Chinese Oil Painting, Caves Art Center, Taiwan, Taipei, 1996 (illustrated, unpaginated).

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

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

1986 年作
油彩 畫布
款識：任微音 一九八六年 湘西張家界 (右下)；8691 張家界道中 任微音 (畫背)

來源
台灣 台北 敦煌畫廊
亞洲 私人收藏

出版
《黎明的第一道曙光》敦煌藝術 台北 台灣 1996年 (圖版·無頁碼)

附台灣 台北 敦煌畫廊開立之原作保證書

143

CHUANG CHE (CHINESE, B. 1934)

Untitled

莊喆 無題



acrylic on canvas board, laid on board
45.2 x 60.5 cm. (17 3/4 x 23 3/4 in.)
signed in Chinese (lower right)

壓克力 畫布板 裱於木板
款識：莊喆（右下）

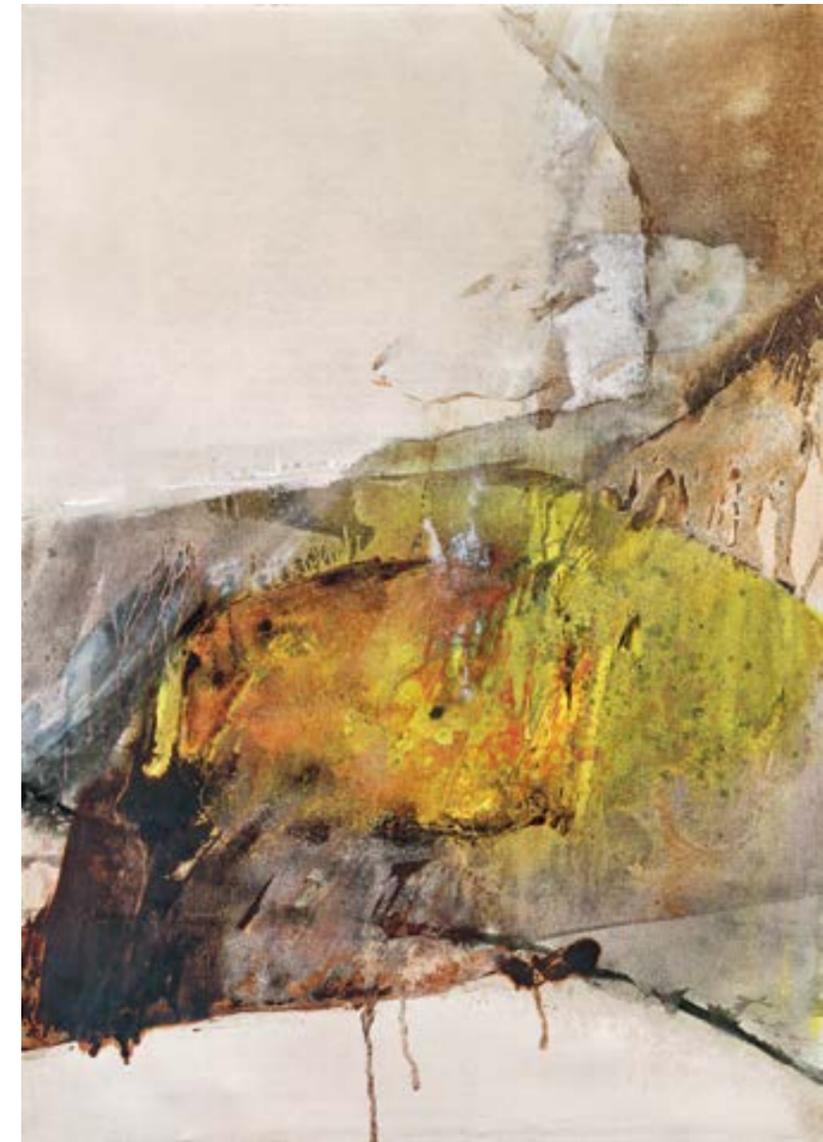
HK\$ 25,000 - 50,000
US\$ 3,200 - 6,400

144

CHUANG CHE (CHINESE, B. 1934)

Work 79-12

莊喆 作品 79-12



Painted in 1979
oil on canvas
119.6 x 84 cm. (84 x 47 in.)
signed in Chinese (lower right)

LITERATURE
Chuang Che, Taipei Fine Arts Museum, Taipei, Taiwan, 1992 (illustrated, p. 63).

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

1979 年作
油彩 畫布
款識：莊喆（右下）

出版
《莊喆個展》台北市立美術館 台北 台灣 1992年（圖版·第63頁）



我們的前面是什麼，畫不畫言，言不畫意，什麼就是什麼，一切無分別，一即一切。

— 林壽宇

林壽宇出生於台灣，自幼便受老莊思想熏陶，成長在傳統中國藝術審美體系之下的他，在成年後進入倫敦綜合工藝學院攻讀建築和藝術，在來自各方文化的浸沒下，他由東方思想出發直探藝術本核，並以獨一無二的美學呈現打造出一件件超越繪畫和雕塑傳統定義的創作。林壽宇不可被簡單的定義為「西方體系藝術家」或「東方藝術家」，也更沒有追隨許多留洋的中國藝術家一般倡導「東西融合」或「西學中用」的創作理念——他認為，藝術是無國界的，也因此將既定觀念中的傳承形式完全切斷，開拓了一種自成一派的全新形式表達，意圖將創作還原回「藝術本應有的模樣」。從此，林壽宇的藝術便一直以一種極富前瞻的先驅性與現實世界中的既定相對抗，而後影響著一代又一代「不再因事物而起，而是事物因他而起」。當我們欣賞並試圖理解林壽宇與他的藝術創作，似乎總能為其畫面上呈現出的那種與眾不同的清冷孤傲氣質深深吸引；那是一種跨越文化風格隔閡、超越時代思悟下的凝練，在藝術發展的漫漫長河中，註定歷久彌新。

一切的開端——「一」，即一切

林壽宇自1950年代末開始從事創作起，便因對藝術本質的清晰洞見而發展出一套屬於自己的哲學辯證邏輯體系，並在此後逾半個世紀的創作生涯中，將其一以貫之，演化出愈發清晰的主題脈絡。《無題》(Lot 145)《無題》(Lot 146)及《24-OCT-59》(Lot 147)，是其藝術生涯伊始階段極具代表性的關鍵之作。

兩件《無題》均創作於1958年，處於藝術家風格轉折的初期：一件《無題》的平面空間內：一方棕色的矩形色塊正在從畫布的一角侵入黑色平鋪的領域，而同時周圍的黑色領土呈現出一種欲將其吞噬的勢態，兩種顏色在相互牽動的同時達到了某種理性的平衡與冷靜；而在另一件《無題》中，林壽宇大膽實驗，只見藍色的油彩不遺餘力的填滿了畫面的每個角落，雖並未描繪任何一種具象之形，但顏料本身的質地與觸感已充分展現藝術家筆鋒的百轉千回——它們與畫布空間產生聯結，形成獨具藝術家簽名式的半抽象山水圖示。兩幅作品在有限的空間內呈現出充滿力量的優雅質感，是自由在規整中的釋放，由內而外、極致簡約。



林壽宇在他的工作室
Richard Lin at his studio

而創作於1959年的《24-OCT-59》，可見藝術家的「冷抽象」表達方式已初現端倪：規整平滑的縱向矩形畫布上，一層層色調略微不同的藍、深藍與黑構建出一方充滿神秘色彩的暗色空間；當人們在一派肅靜迷濛之中定睛凝視，一條條忽隱忽現的色帶正在悄無聲息的橫跨畫布兩端，以一種看似隨機的規律將平面分割成大小不等的色域，在彼此相接的縫隙，它們極為自然的相互融合，最終匯聚成一條條具有代表永恆的無盡「地平線」。畫面的深邃與沉靜有如抽象表現主義作品一般喚醒人們感性的心緒，與此同時，藝術家卻用弗蘭克·斯特拉在其黑暗畫中那種精準理性的極簡主義手法處理畫框內的一切發生……在感性與理性的思辨和虛實交接的轉換之中，任何來自創作者的主觀情緒線索變得無跡可尋——這是一個將一切雜念濾除後，讓人們得以靜下心來墜入無盡遐思的「獨白」時空，藝術家在畫面中歷經再三精煉，留下最「少」，但可以表達最「多」的要素，這便是林壽宇究其一生篤信的真機——「少即是多」。

林壽宇 RICHARD LIN

從畫面上看到一種迷人甚至接近永恆的「冷靜」...真正是將萬物都規劃如相似性與統合性的原本的「形」中，這「形」變也正是極限藝術在畫面上所追求與創造的最單純與絕對的基型，呈示出一切存在的永恆狀態與完美性...

— 羅門〈純淨空間的建築師—看林壽宇的畫〉

此次上拍三件作品均是現藏家直接得自於藝術家家屬，首現市場尤顯其珍貴性。從創作題材上，它們也是藝術家後期邁向進一步「抽離」的最佳映射，林壽宇徹底放棄了使用任何具象形容詞為作品命名，取而代之的是「無題」以及直接用日期為作品命名，從根本上將帶有指向性的含義消解，讓人不禁想起極簡主義運動中日本藝術家河原溫專注於日期的觀念性繪畫以及一眾專注於畫布與顏料質地本身的藝術家逐漸不再為作品命名，將解讀空間留給觀眾的藝術態度。

繪畫如果只是描繪，那人將是一具醒著的工具，但是繪畫與藝術如果是預見，人便是沉默的精靈，藝術家便無需語言、文字的協助，如此植入渾然存在之在。

—林壽宇

無關表達，是乎永恆

在林壽宇所創造的那一個個純淨、靜止的空間維度內，我們不禁思考：一切從哪裡開始，又將至何處結束？他以「一」為起點而終歸根於「一」，那一幕幕真實存在的美學呈現似乎早已存在於我們的想像中，這是生活，更是生命的態度；此種「從一而終」面對創作、面對藝術本質的精神，是為林壽宇眼中包含一切的「一」，即一切。

What is in front of us, painting cannot illustrate words, and words cannot illustrate meaning; what's there is all that there is, all of it without difference, and one is all.

- Richard Lin



卡西米爾·馬列維奇《黑色方塊》1915年作 俄羅斯 莫斯科 特列季亞科夫畫廊藏
Kazimir Malevich, *Black Square*, 1915, Collection of Tretyakov Gallery, Moscow, Russia

Lot 146

弗蘭克·斯特拉 《理性與污穢的聯姻II》 1959年作 美國 紐約 現代藝術博物館藏
Frank Stella, *The Marriage of Reason and Squalor II*, 1959, Collection of The Museum of Modern Art, New York, USA



Born in Taiwan, Richard Lin has been influenced by thoughts of Lao Zi and Zhuang Zi since childhood and grew up in a milieu of traditional Chinese aesthetic. As an adult, he went on to study architecture and art in Regent Street Polytechnic in London. Immersed in diverse cultures, he dug into the core of art on the basis of Oriental philosophy, creating one work after another that surpassed conventional definitions of painting and sculpture with his unique aesthetic representation. It would be unilateral to define Richard Lin as an "artist of Western system" or an "artist from the East". Also, the artist did not follow artistic concepts of "synthesis of the East and the West" or "adopting the West into Chinese art" generally advocated by several Chinese artists living in the West. For him, art traverse national boundaries. Such idea led to his total rupture with conventionally conceived forms of heritage. He forged his particular innovative ways of expression in an attempt to restoring art-making into "what art is supposed to be". Henceforth, with visionary and pioneering foresights, Richard Lin's art would defy established things in the world and influence generations to come, as described by the phrase, "no longer derived from things but things derive from him." In appreciating and trying to comprehend Richard Lin and his art, we always seem to be infatuated with the cool, solitary and aloof quality conveyed through his paintings. It comes from a condensation that surpasses barriers of cultural styles and philosophy of an epoch, and will surely remain timeless in the long process of art development.

THE ORIGIN OF ALL THINGS, "ONE" IS EVERYTHING

In the late 1950s, Richard Lin began his artistic creation career, and has elaborated a specific philosophical dialectical logic system based on his clear insights on the essence of art. It would run through his entire career for more than half a century, from which a thematic context came to be delineated. *Untitled* (Lot 145), *Untitled* (Lot 146) and *24-OCT-59* (Lot 147) are the key

works representative of the budding phase of his career.

The two works titled "Untitled" were both made in 1958, a period that saw a shift in Lin's style. In the plane space of the first *Untitled*, a brown rectangle invades the flat black realm from a corner of the canvas, while the surrounding black territory presents a momentum that seems to devour it. Interference between the two colours leads to rational equilibrium and composure. And in another *Untitled*, an audacious experiment, one sees the blue paint endeavouring to fill every inch of the picture. Without depiction of any figurative form, the texture and touch of the paint connected with the space of the canvas suffice to amply demonstrate the countless turns of the paintbrush. Such is the formation of the semi-abstract landscape iconography emblematic of the artist's signature. Both pieces represent a quality of energy and grace within limited space, a liberation out of regulation from within to without, absolute and minimalistic.

24-OCT-59 was made in 1959, and it marks the emergence of the artist's unique style of latter time, "Cold Abstraction". On the neat and smooth vertical rectangular canvas, layers of nuanced blue, dark blue and black tones construct a dark space full of mystery. Staring to contemplate amid the solemn obscurity, one sees barely perceivable colour strips quietly traversing both sides of the canvas. By a seemingly random order, the plane is divided into colour areas of various sizes which merge into one another at their joints in quite natural manners and finally converge into an infinite "horizon" implying eternity. Alongside the profundity and peacefulness reminiscent of Abstract Expressionism works that stir our sensibility, the artist employed the precise and rational minimalist approach with which Frank Stella in his "Black Paintings". At the shift between sensitivity and rational thinking, and the transition between the false and the real, any clue stemming from the creator's subjective emotion becomes traceless. Such is a space-time of "soliloquy" that allows for

meditation and infinite imagination once all distraction is washed away. After repeated distillation, on the tableau only remain the "minimal" elements which, however, come to represent the "maximum", incarnating the esoteric idea to which Richard Lin remained attached throughout his lifetime, "less is more".

From the picture we see an enchanting and almost eternal "coolness"...Indeed a program that involves everything into the original "form" of both similarity and unity. And such mutation of the "form" is precisely the simplest and the most absolute archetype that Minimal Art seeks to create in the picture, demonstrating the eternal state and perfection of all existences...

- Lomen, "An Architect of Pure Space: Viewing Richard Lin's Paintings"

The three works by Richard Lin in this auction were all purchased by its collector directly from the artist's family. The fact that they appear in the market for the first time adds to their rarity. In terms of subjects, they perfectly reflect the artist's later shift toward a further "detachment". Richard Lin totally abandoned naming his works with any figurative adjective, simply adopting

"Untitled" and dates as their titles. By fundamentally eliminating meanings with directiveness, such approach evokes the practices of Minimalism artists like Japanese artist On Kawara whose conceptual paintings are primarily composed of dates, and the artistic attitude of a group of artists who concentrated on the textures of canvas and paint per se and gradually gave up naming their pieces, leaving the freedom of interpretation to the viewer.

If art is only about painting, then artists are merely just craftsman; but if it is about foreseeing and pioneering, people would then live with spirit, something rooted deeply at our heart.

- Richard Lin

ETERNITY: BEYOND REPRESENTATION

The pristine and static spatial dimensions created by Richard Lin prompts such reflection: where did everything begin and where will everything end? Starting from "one", he travelled around, and ultimately returned to the root of "one". The substantial aesthetic expressions that occur seem to have already existed in our imagination. Such is life, and, moreover, the attitude toward life. Such "abiding" attitude in confronting art-making and the essence of art attests to what Richard Lin termed as "one" that contains everything and means everything.



Lot 145



馬克·羅斯科 《三號（紫紅和深褐）》 1964年作 瑞士 巴塞爾 貝耶勒基金會美術館藏
Mark Rothko, *No. 3 (Plum and Dark Brown)*, 1964, Collection of Foundation Beyeler, Basel, Switzerland

145

RICHARD LIN (CHINESE-BRITISH, LIN SHOW-YU, 1933-2011)

Untitled

林壽宇 無題

Painted in 1958
oil on canvas
45.7 x 35.5 cm. (18 x 14 in.)
signed and dated 'LIN Lin Show yu 1958' (on the reverse)

1958 年作
油彩 畫布
款識：LIN Lin Show yu 1958 (畫背)

來源
現藏者直接得自於藝術家

PROVENANCE
Acquired directly from the artist by the present owner

HK\$ 400,000 - 600,000

US\$ 51,300 - 77,000



146

RICHARD LIN (CHINESE-BRITISH, LIN SHOW-YU, 1933-2011)

Untitled

林壽宇 無題

Painted in 1958
oil on canvas
40.5 x 31 cm. (16 x 12 in.)
signed, dated and inscribed 'Lin Show yu 1958 16" X 12"' (on the reverse)

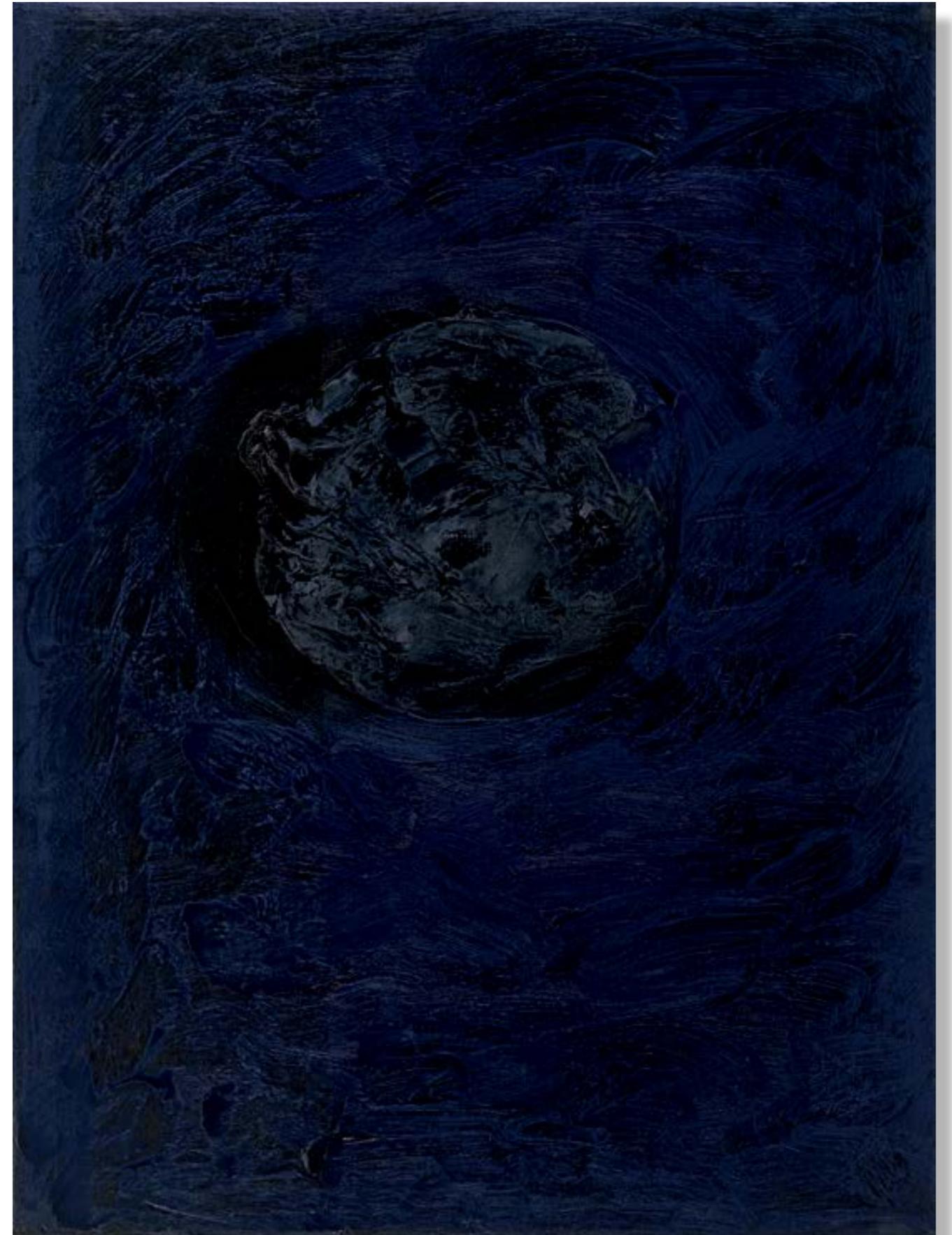
1958 年作
油彩 畫布
款識：Lin Show yu 1958 16" X 12" (畫背)

來源
現藏者直接得自於藝術家

PROVENANCE
Acquired directly from the artist by the present owner

HK\$ 300,000 - 500,000

US\$ 38,500 - 64,100



147

RICHARD LIN (CHINESE-BRITISH, LIN SHOW-YU, 1933-2011)

24-OCT-59

林壽宇 24-OCT-59

Painted in 1959
oil on canvas
166.5 x 122.5 cm. (65 ¼ x 48 in.)
signed, titled, inscribed and dated 'LIN SHOW YU 24-OCT-59 48" x 66" "24-10-59" 48" x 66"' (on the reverse)

1959 年作
油彩 畫布
款識：LIN SHOW YU 24-OCT-59 48" x 66" "24-10-59" 48" x 66" (畫背)

來源
現藏者直接得自於藝術家

PROVENANCE

Acquired directly from the artist by the present owner

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

US\$ 384,600 - 641,000





When reading a poem, you might recognize every word without really understanding the poem. Same as in painting, with colours of red and green, each red and green means differently, and this is Abstract Art.

- Chu Teh-Chun

一首詩，你每一字都認識，但你不一定懂得詩的意思；繪畫也是一樣，紅紅綠綠一片，但每一種紅紅綠綠，代表的意思不一樣，這就是抽象。

— 朱德群

朱德群 CHU TEH-CHUN

「詩是無形畫，畫是有形詩。」北宋畫家郭熙在《林泉高致》所提的畫理，正是朱德群一生抽象藝術的實踐，朱德群的抽象畫，就是一首首詩歌，一曲曲音樂，能讓人餘音繞樑，三日不絕。本季保利香港呈現四件朱德群精品，恰恰橫跨40年，讓藏家一窺朱德群這位已然確立抽象藝術地位，且愈來愈受重視的藝術家創作重要軌跡。

創作於1957年的《花之系列之二》(Lot 149)，堪為朱德群從具象邁入抽象，最關鍵轉折裡的關鍵；這件作品，也可以說是朱德群抽象藝術生涯的起飛開始。朱德群1955年抵達法國巴黎，開展了他在歐洲藝壇的冒險，1958年，朱德群舉行了在歐洲的第一次個展。台北歷史博物館2008年舉行「朱德群八十八回顧展」，當時吉美亞洲藝術博物館總館館長戴浩石，為此展研究撰文：「…其於1958年在歐巴威畫廊第一次舉辦於巴黎的個展時展出的『花』與『裸女』系列…」朱德群，他在1957年繪製了3幅「花之系列」，本次首度於市場

曝光的《花之系列之二》，堪為其中精品。依據戴浩石的研究，「花之系列」可說是朱德群畫作在歐洲的首次亮相；《花之系列之二》在相隔一甲子後的今日尤見其珍貴！

朱德群初抵法國之際，二戰後的歐洲抽象藝術風潮已然席捲藝術世界，朱德群善於博採各家之長。1956年，巴黎的國立現代美術館舉行史達爾回顧展，朱德群曾說：「史塔爾回顧展給了我一個啟示。他那狂熱風格的繪畫向我指出有如夢想中的自由道路。」1957年發展的「花之系列」正值朱德群創作邁向抽象的轉型階段，以半抽象手法描繪具象花朵的表現。《花之系列之二》概念式的斑斕色塊，點出依稀可見的花朵鮮豔形象，莖枝、葉片則以書寫式線條俐落勾描，然而形體經過藝術家情感粹煉的凝聚反射，簡化消融在色塊推疊與靈動的筆觸之間，以大自然獨特風姿成就了跨越具象與抽象的篇章。其節奏錯落的景致布局已然預示著朱德群日後純熟的風格。



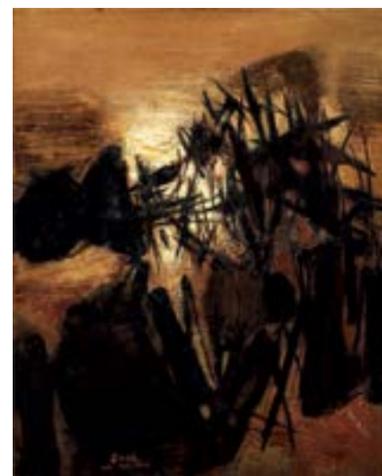
尼古拉·德·斯塔埃《灰色瓶子中的白色及紅色花》1953年作
Nicolas de Stael, *Fleurs blanches et rouges dans un vase gris*, 1953



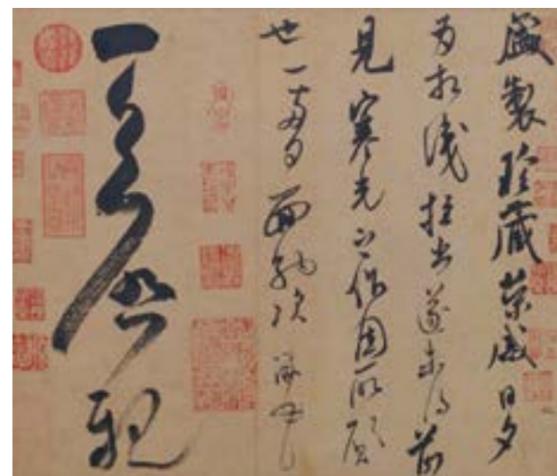
Lot 149



1.



Lot 148



2.

在現有的出版資料中，「花之系列」在朱德群龐碩的創作脈絡中僅見三幅，而如此具體的「花」之意象在藝術家創作中幾乎是絕無僅有的，也成為見證他追尋藝術抽象化的最佳典範，其珍稀不言可喻。《花之系列之二》畫面中，朱德群狂草般的書寫線條、彩色的點塊猶如躍動的音符在咫尺畫布裡奔放而出，這樣的花之禮讚，亦可以說是映照朱德群自身的50年代自畫像，藝術家審視真我，走向創作大道的關鍵轉折之作。

朱德群在1958年的巴黎第一次個展後，遇到其抽象藝術生涯的第一位藝廊貴人，亨里耶·勒讓特畫廊的藝術總監莫里斯·巴尼耶非常喜愛他的作品，朱德群獲得了一份六年的穩定合約，這對他是非常大的鼓舞。研究朱德群的藝術史家王德育曾撰文：「…或許是際遇的關係，朱德群在1960年代的畫作開始有『春風得意馬蹄疾』的意味，較為大膽運用色彩，畫面呈現對稱的大片黑色與紅色，頗符合『一日看盡長安花』的心情；用筆更為粗放快速，所呈現的畫面頗有『今朝曠蕩思無涯』的奔放感覺；用油用彩則更得心應手，油與彩的交融更有層次，用筆也更多變化，畫面的感覺也更有氤氳的流動之感；減少了幾分前期的銳利與霸氣，多了幾分柔美與優雅。」而另一件1960年的《第72號》(Lot 148)，恰恰是朱德群正昂首於巴黎藝壇之際的作品；此時，他有了穩定的經濟來源，也與妻子董景昭成婚，攜手一生。

朱德群作品向來有強烈的節奏性與光影變化，與之交情深厚的吳冠中就評論其畫面的主要構成因素是「動」，竭力追求深遠的空間感與具體筆墨的韻律結合。1960年所作《第72號》以沉鬱的赭黑色調、粗獷筆觸深化了畫面的層次與內涵，在厚重大地中隱隱透出赭紅，而位於中心背景處的乳白光源則預示了貫穿藝術家窮其一生追尋的音樂性雛形。從可考的《第3號》創作於1958年，到了《第72號》的1960年，正處於朱德群融會西方抽象藝術與其深厚書法功底的轉型時期，將中國書法的律動性融入線條表現，建立個人藝術語彙的開端。他的畫在許多東方人眼中屬於西方抽象藝術，比如簡化的造型元素和恣意揮灑的流暢線條，細細品味後卻暗合中國傳統美學，蘊含濃郁的東方風情，真正意義上匯聚了東西兩方的精髓，創出一種既東方又西方的語境。就像朱德群所說，他的抽象作品，就像每個人對同一首詩詞的感受不一，《第72號》，也可以看成是朱德群畢生描繪大自然的開端，這幅畫，也可以說是對郭熙《早春圖》的致敬。朱德群，用他獨到的抽象色彩與線條，建構出自己眼裡，心裡的世界。

從邁向抽象之路開始，朱德群1980年代晚期的作品在技法上更加圓融、構圖布局更為恢弘。1987年的《地心深處》(Lot 150)以大尺幅顯示了藝術家的決心與魄

1. 弗朗茲·克林因《梅裡翁》1960-1961年作 英國 倫敦 泰特現代美術館藏
Franz Kline, *Meryon*, 1960-1961, Collection of Tate Modern, London, UK

2. 米芾《詩牘冊·行草書盛制帖頁》北宋 中國 北京 故宮博物院藏
Mi Fu, *A Letter from Mi Fu to Cai Zhao in Running Cursive Script*, Northern Song, Collection of The Palace Museum, Beijing, China

力，實現了中國傳統山水畫中的主觀意識與想像空間。地心，從來沒有人到訪過的真正山水秘境，也是過往古人受限於地理知識、科技發展等局限，從來未曾有過的創作題材。地心就是地核，彷彿是融化的鐵鎊球，表面流動著滾燙的岩漿，外核顏色與蛋黃相似，朱德群的想像世界就在地心裡奔馳。藝術家對自然與萬物的親身體悟，轉化為色彩與筆觸的鋪陳，明暗相間、跌宕多姿的景致造就了多樣的空間變化。朱德群帶著我們往下深鑽三千里，一探地底奧秘，明亮柔和的光源與各種寶石般的色澤一一交織，穿梭於深色調大筆觸推砌出流動感的厚實墨色之間，有種突破了地心深處的桎梏，終究「撥開雲霧見青天」的寓意。

朱德群以光線的動態形塑超越視覺認知的體驗，線條與形式元素形成特殊的層次關係，不僅擴展了空間呈現的面向，更以光線形成的種種變化連結了觀者的主觀意識，在抽象創作中深化了表現的層次與內涵。80年代的朱德群作品，風格愈趨成熟，畫面交織縱橫的粗黑直線，以及大小色塊，收發得更加運轉如意，一次強勁有力的大筆刷塊面，就像堅固的地殼岩石，其下是緩緩流動發光的岩漿火焰；同時，色彩的使用同樣亦收放自如，豐富的色彩讓地心深處宛如人間異境。

朱德群創作《地心深處》於1987年，而1987年，恰是朱德群另一個知名「雪景」系列創作終止的前一年；於1987年創作的《白色森林之二》，2012年香港佳士得秋拍成交價達6,002萬港元，迄今雄踞朱德群作品拍賣紀錄第五高價。同為1987年所繪的《地心深處》恢宏大作，標誌著朱德群邁向下一個階段的創作轉折與決心。

而1998年的《抽象水墨》(Lot 151)一作，是朱德群的水墨紙本創作，朱德群的書法、水墨實為另一絕。他在杭州藝專時期，前兩年有潘天壽、李苦禪教授水墨，之後兩年才轉向油畫課程，因此他十分熟悉水墨畫的傳統美學與技法。來到法國尋覓自身的抽象之路，朱德群依然展現了他紮實的水墨功底，對畫筆舉重若輕的操縱下，對墨色漸層的掌握下，可以觀，可以游的想像世界油然而生。明年，是1920年出生的朱德群誕生百周年紀念，從杭州到重慶，到台北，到巴黎，如同他當年搭乘「越南號」航向夢想，至今他的抽象夢想化為具體的傑作，不論是於各大國際美術館的展出或遞嬗交替於收藏圈，都是繞樑三日，不絕於耳。



1. 朱德群《花之系列之一》1957
年作
Chu Teh-Chun, *Série de Fleurs I*,
1957

2. 朱德群《花之系列之三》1957
年作
Chu Teh-Chun, *Série de Fleurs III*,
1957

1.

2.



148

CHU TEH-CHUN (CHINESE, ZHU DEQUN, 1920-2014)

No. 72

朱德群 第72號

Painted in 1960
oil on canvas
81.3 x 65.5 cm. (32 x 25 ¾ in.)
signed in Chinese; signed 'CHU TEH-CHUN' (lower left); signed, dated and titled 'CHU TEH-CHUN 1960 No.72'; signed in Chinese (on the reverse)

PROVENANCE

Sotheby's Taipei, 15 October 1995, Lot 155
Acquired from the above sale by the present owner

The authenticity of the art work has been confirmed by Fondation Chu Teh-Chun.

1960 年作
油彩 畫布
款識：朱德群CHU TEH-CHUN (左下) : CHU TEH-CHUN 朱德群 1960
No.72 (畫背)

來源

蘇富比 台北 1995年10月15日 編號155
現藏者購自上述拍賣

此作品已經朱德群基金會確認

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

US\$ 448,700 - 641,000



CHU TEH-CHUN (CHINESE, ZHU DEQUN, 1920-2014)

Série de Fleurs II

朱德群 花之系列之二

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

Painted in 1957
oil on canvas
65.4 x 62 cm. (25 ¾ x 24 ½ in.)
signed 'CHU TEH-CHUN' (lower right); titled 'Serie de Fleurs II'; titled in Chinese
(on the reverse)

1957 年作
油彩 畫布
款識：CHU TEH-CHUN（右下）：Serie de Fleurs II 花之系列之二（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86-87頁）
《朱德群》 Enrico Navarra畫廊 巴黎 法國 2000年（圖版·第31頁）

此作品已經朱德群基金會確認

LITERATURE

Overseas Chinese Fine Arts Series II Chu Teh-Chun, Artist Publishing, Taipei,
Taiwan, 1999 (illustrated, pp. 86-87).

Chu Teh-Chun, Galerie Enrico Navarra, Paris, France, 2000 (illustrated, p. 31).

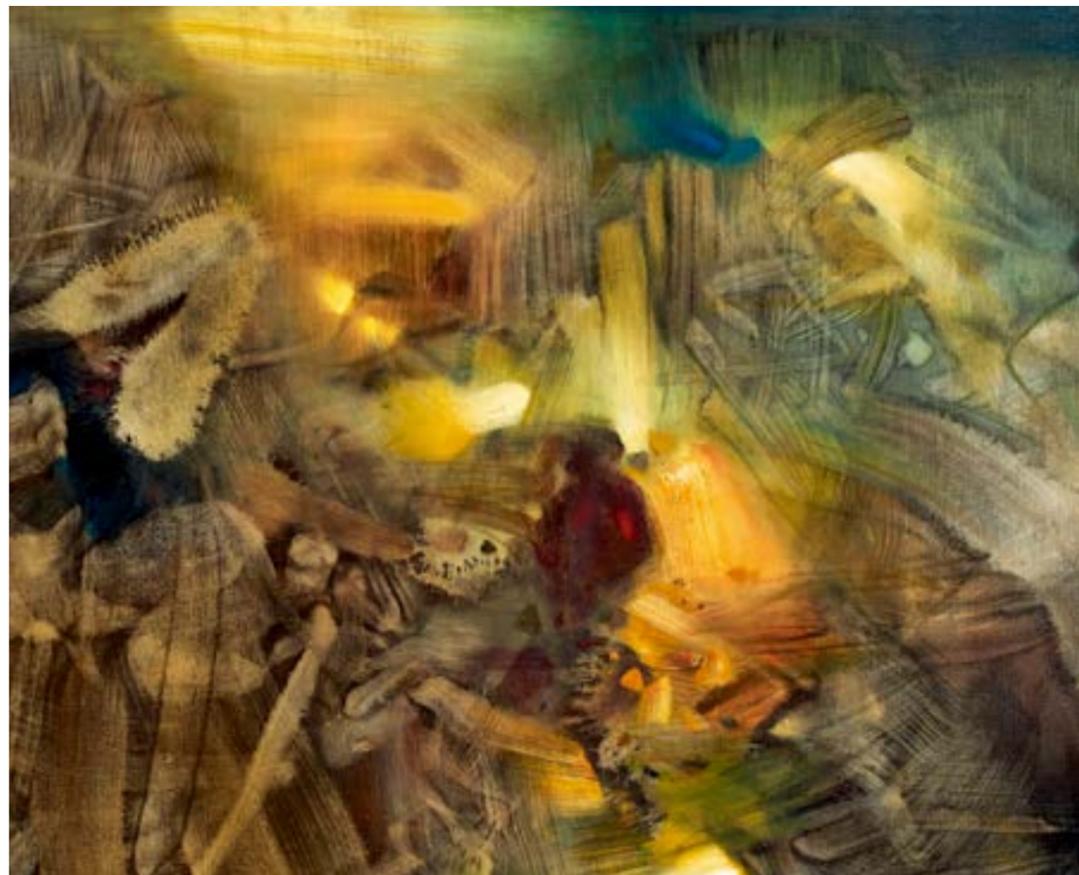
The authenticity of the art work has been confirmed by Fondation Chu Teh-Chun.

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

US\$ 769,200 - 1,025,600







Lot 150 局部 detail

"A poem is a painting without a physical form; a painting contextualizes a poem." Guo Xi, famous artist from Northern Song, wrote in his book *Lofty Messages of Forest and Streams*. This artistic conception influenced Chu Teh-Chun's abstract work throughout his life. His art, like poems and songs, tugs our heartstrings and creating lasting imageries in our minds. In this season, Poly Auction Hong Kong proudly presents four of Chu's finest paintings. Spanning four decades, this collection illustrates Chu's evolution to becoming a master in abstraction.

Serie de Fleurs II (Lot 149) reflects a magnificent archetype of Chu Teh-Chun's compositions in his early days of creating abstract art. He first arrived the European art scene in 1955 and opened his first solo exhibition at la Galerie du Haut Pavé in 1958. Chu's *Flower* series comprised of three paintings, which were displayed at the exhibition, set the stage of his importance on abstraction in the world stage. Jean-Paul Desroches, the General Curator of

Heritage of the Guimet Museum and a long-term collaborator of Chu, noted *Serie de Fleurs II* is the finest piece among the *Flower* series.

Abstraction has already swept through Europe by the time Chu arrived in Paris post WWII. In 1956, Chu saw a retrospective on Nicolas de Staël in the Musée d'Art Moderne de la Ville de Paris and was inspired by de Staël's expressive and unrestrained style. Chu noted that de Staël helped him "find a kind of freedom of expression that he had long dreamed of" and pushed him to make a decisive decision to move away from figurative painting. In creating *Flower* series, Chu began to drift to abstraction. In this series, he used semi-abstract form to paint the various flowers. Additionally, Chu successfully amalgamated both figurativism and abstraction - using intercrossing lines for the stem and thick colour blocks for the petal in creating *Serie de Fleurs II*.

This painting demonstrates Chu's mastery in both traditional Chinese art and Western modernism. The movement and the composition of *Serie de Fleurs II* envisages Chu's trailblazing, unique style of reconciling the two in a later time period.

It is to the academic record that there are only three paintings of the *Flower* series. *Serie de Fleurs* is the most outstanding amongst all as it exemplifies his pursuit of abstraction. His transcendent universal aesthetic and ability to create realistic imageries within abstract style paintings truly sets him apart from other abstractionists. Blending Caoshu, a form of calligraphy in which the characters are written in one uninterrupted stroke, and vivid coloured ink blocks, one can resonate with the beautiful musical notes flowing from the painting continuously. Chu's interpretation and praise of the flowers introspects who he was

in the 50s, a self-portrait documenting his journey to mastery.

In 1960, Chu signed an exclusive six-year contract with the Galerie Henriette Legendre, which was managed by Maurice Panier, marking a key turning point in his artistic career. Wang Tehyu, an art historian who has studied Chu closely, wrote "perhaps due to this opportunity, Chu's art works began to reflect his growing confidence. He used more bold colours to show large ink blocks of black and red. His brushstroke became increasingly robust and sweeping. His isolated geometric shapes also transformed into fluid shades of pigment of varying density and layers, generating extraordinary movement." Chu completed *No. 72* (Lot 148) in 1960, a time Chu was rising through Paris' art scene. He was just happily married to his wife, Tung Ching-Chao, and was able to generate a stable source of income.



1.



2.



3.

Chu's compositions tend to have strong rhythm and dynamic pattern of light and shadow. Wu Guanzhong, a close friend of Chu who is also a modern painting master, described 'movement' as the core spirit of Chu's art. Chu pursues a harmonious balance between the spatial orientation and the placement of the brushstrokes. For *No. 72*, Chu primarily uses deep, rich black colour. He uses broad strokes to lay the foundation of the painting and adding texture and depth by subtly transmitting dark red on the bottom of the canvas. The use of creamy white colour to form light in the center of the canvas demonstrates Chu's first attempts in his lifelong practice of using light to breathe life in his works. From the time Chu created *No. 3* in 1958 to finishing *No. 72* in 1960, Chu Teh-Chun was undergoing a period of transformation-bringing together elements of traditional Chinese art forms and Western Modernism. He formed his own style of abstract art, and pioneered his own unique style by bringing movement to the painting from using clear, strong calligraphy

lines. At the first glimpse, one may only deem Chu's work as western paintings due to the simple shapes and unrestrained lines on the canvas. With a closer look, one can clearly see the strong influence from traditional Chinese calligraphy and ink-wash paintings. Chu said, like poems, his abstract compositions offer endless space for viewers to interpret. Chu pays homages to Guo Xi and his painting *Early Spring* through *No. 72*. The composition also marks Chu's quest of landscape abstraction - using his unique abstract lines and colour to create the world from his eyes and heart.

Compared to his early abstract works, Chu's works during the 1980s demonstrated a more mature technique and elegant layouts on the canvas. In 1987, Chu painted *Les entrailles de la terre* (Lot 150). The magnificent size reflects Chu's determination and commitment to this composition. Continuing his pursuit for abstraction landscape, he incorporates perspectives and imageries

1. 透納《迦太基王朝之衰落》約1817年作 英國倫敦泰特不列顛美術館藏
J. M. W. Turner, *The Decline of the Carthaginian Empire*, c. 1817, Collection of Tate Britain, London, UK

2. 李唐《江山小景圖》(局部)宋代 台灣台北故宮博物院藏
Li Tang, *Intimate Scenery of River and Mountains* (detail), Song dynasty, Collection of the National Palace Museum, Taipei, Taiwan

3. 林布蘭《加利利海上的風暴》1633年作 美國波士頓伊莎貝拉·施德華博物館藏
Rembrandt van Rijn, *The Storm on the Sea of Galilee*, 1633, Collection of Isabella Stewart Gardner Museum, Boston, USA



only found in traditional Chinese ink-wash painting. Using his own vivid imagination, Chu transcends scientific and technological limitations to create a scene that is known to no one. From each use of stroke, colour, light, we witness Chu's own interpretation of the nature and more specifically, the earth. *Les entrailles de la terre* takes us on a journey to the center of the earth and pinpoints Chu's own breakthrough in his landscape works.

Chu uses the dynamics of light and shapes to create one's experience that transcending visual cognition. He not only uses line to form layers and texture that pulsate spatial orientation, but also alters viewer's subjective consciousness from varying light formation, deepening the level and connotation in his abstract expression. Chu's command of his unique style and techniques further matured during the 1980s. The use of intertwined thick black strokes, the varying sizes of ink blocks and vibrant colours allow viewers to move physically through the canvas to the center of the earth-witnessing the searing crevices of light and magma flowing under the molten rocks.

1987 was a special year. In addition to painting *Les entrailles de la terre*, Chu was in the final stage of completing one of his world-renown *Snowscape* series. It was also the year Chu created *La Forêt Blanche II*, one of his most well-known paintings. *La Forêt Blanche II* was sold for HK\$60 million in 2012, fifth highest known priced paid for Chu's art works to date. Both compositions that Chu painted in 1987 document yet another key turning point of Chu's artistic evolution.

In 1998, Chu created *Abstract Ink* (Lot 151), an ink wash painting on paper. Chu studied traditional Chinese painting under famous artists, Pan Tianshou and Li Kuchan, during his time at the China National Academy of Fine Art in Hangzhou, two years later, he



moved on to oil painting. Chu is very familiar with the beauty and technique of the traditional ink painting. Despite moving on to study Western Modernism, Chu continued his practice in traditional Chinese art forms and becoming a master in utilizing aesthetics and techniques of traditional Chinese calligraphy and painting. Under the brushstrokes of his ink work, a fantasy world appeared where they could admire and immerse themselves. 2020 marks the centennial anniversary of Chu Teh-Chun, from Hangzhou to Chongqing, to Taipei, to Paris, as he took the ship "Vietnam" towards his dream. Those abstract dreams have generated the amazing paintings, that are now became private collection or public collections in numerous important international museums. His works shall continue to transcend time and place, and resonate with us.



1.



2.

1. 卡斯帕·大卫·弗裡德里希
《兩個正在注視著月亮的男人》
約1825-1830年作 美國紐約大都會藝術博物館藏
Caspar David Friedrich, *Two Men Contemplating the Moon*, c. 1825-1830, Collection of The Metropolitan Museum of Art, New York, USA

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

○150

CHU TEH-CHUN (CHINESE, ZHU DEQUN, 1920-2014)

Les entrailles de la terre

朱德群 地心深處

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

Painted in 1987

oil on canvas

130 x 195 cm. (51 ¼ x 76 ¾ in.)

signed in Chinese; signed and dated 'CHU TEH-CHUN 87' (lower right); titled, dated and signed "'Les entrailles de la terre" 1987 CHU TEH-CHUN'; titled and signed in Chinese (on the reverse)

EXHIBITED

Taiwan, Taipei, National Museum of History, *Chu Teh-Chun*, October, 1987.
Taiwan, Fengyuan, Taichung County Cultural Center; Hsinying, Tainan County Cultural Center; Changhua, Changhua County Cultural Center; Miaoli, Miaoli County Cultural Center; Yunlin, Yunlin County Cultural Center; Taitung, Taitung County Cultural Center; Taoyuan, Taoyuan County Cultural Center; Tainan, Tainan Municipal Cultural Center; Hsinchu, Hsinchu Municipal Cultural Center; Nantou, Nantou County Cultural Center; Kaohsiung County Cultural Center; Keelung, Keelung Municipal Cultural Center; Yilan, Yilan County Cultural Center; Taichung, Taiwan Museum of Art; & Banqiao, Taipei County Cultural Center, *Exhibition Tour 1988-89, R.O.C., 1988-1989.*

LITERATURE

Chu Teh-Chun, National Museum of History, Taipei, Taiwan, 1987 (illustrated, p. 79).
Chu Teh-Chun Paintings, King Ling Art Center, Kaohsiung, Taiwan, 1989 (illustrated, p. 141).

The authenticity of the art work has been confirmed by Fondation Chu Teh-Chun.

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

US\$ 1,282,100 - 1,923,100

1987 年作

油彩 畫布

款識：朱德群 CHU TEH-CHUN 87（右下）：“Les entrailles de la terre” 地心深處 1987 朱德群 CHU TEH-CHUN（畫背）

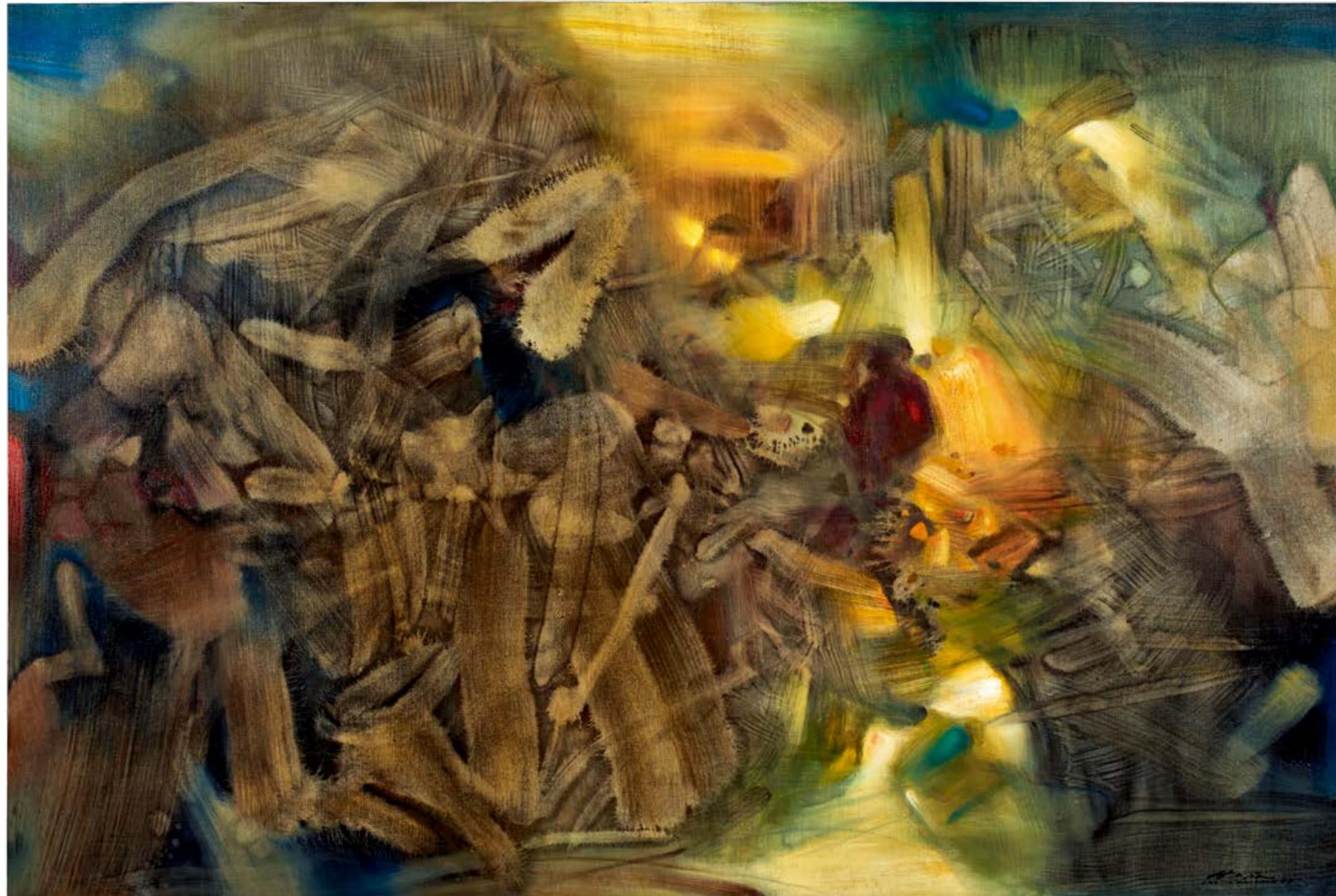
展覽

1987年10月「朱德群首度回國邀請展」國立歷史博物館 台北 台灣
1988-1989年「朱德群中華民國巡迴展」台中縣立文化中心 豐原：台南縣立文化中心 新營：彰化縣立文化中心 彰化：苗栗縣立文化中心 苗栗：雲林縣立文化中心 雲林：台東縣立文化中心 台東：桃園縣立文化中心 桃園：台南市立文化中心 台南：新竹市立文化中心 新竹：南投縣立文化中心 南投：高雄縣立文化中心 岡山：基隆市立文化中心 基隆：宜蘭縣立文化中心 宜蘭：台灣省立美術館 台中：及台北縣立文化中心 板橋 台灣

出版

《朱德群畫集》國立歷史博物館 台北 台灣 1987年（圖版·第79頁）
《朱德群畫集》金陵藝術中心 高雄 台灣 1989年（圖版·第141頁）

此作品已經朱德群基金會確認





151

CHU TEH-CHUN (CHINESE, ZHU DEQUN, 1920-2014)

Abstract Ink

朱德群 抽象水墨

Painted in 1998
ink on paper
68 x 68.5 cm. (26 ¾ x 27 in.)
signed in Chinese; signed and dated 'CHU TEH-CHUN 98' (lower right)
one seal of the artist

PROVENANCE

Ravenel Taipei, 4 December 2005, Lot 19
Acquired from the above sale by the present owner

EXHIBITED

China, Hong Kong, Alisan Fine Arts Ltd., *Of Poetry and Music-Ink Paintings by Chu Teh-Chun*, 11-31 May, 1999.

LITERATURE

Of Poetry and Music-Ink Paintings by Chu Teh-Chun, Alisan Fine Arts Ltd., Hong Kong, China, 1999 (illustrated in black and white, plate 16, p. 25).

HK\$ 300,000 - 400,000

US\$ 38,500 - 51,300

1998 年作
水墨 紙本
款識：朱德群 CHU TEH-CHUN 98 (右下)
鈐印：朱德群

來源

羅芙奧 台北 2005年12月4日 編號19
現藏者購自上述拍賣

展覽

1999年5月11-31日「朱德群：水墨傳情」藝倡畫廊 香港 中國

出版

《朱德群：水墨傳情》藝倡畫廊 香港 中國 1999年（黑白圖版·第16圖·第25頁）





我畫過西藏高原、玉龍雪山、重重疊疊的山城、西雙版納的節日，但我最愛畫，而且年年想畫的，還是江南故鄉。

—吳冠中〈歸鄉記〉



Lot 152 局部 detail

羈鳥戀舊林，池魚思故淵

縱觀吳冠中一生創作，唯有江南景色是他最為永久的創作主題，他對江南的油畫創作最早可追溯至1956年，而後直到晚年，這一主題貫穿他一生，可謂是畢生情結。藝術家的祖籍江蘇宜興始終都是他心中最為溫暖與魂牽夢縈的所在，自1940年代赴法以來，他再未能回鄉定居，因此他畫中的江南雨巷與民居，不僅承載著他對藝術的希冀，同時也是他對故土深深的思念與眷戀。90年代的吳冠中已蜚聲國際藝壇，1992年更是以首位在世中國藝術家身份在大英博物館展出，儘管如此成就，他仍初心不減，而後這一時期的繪畫中可看到他的坦然、從容，更可感受到這位世界矚目的藝術家遊走於具象與抽象後的反璞歸真。

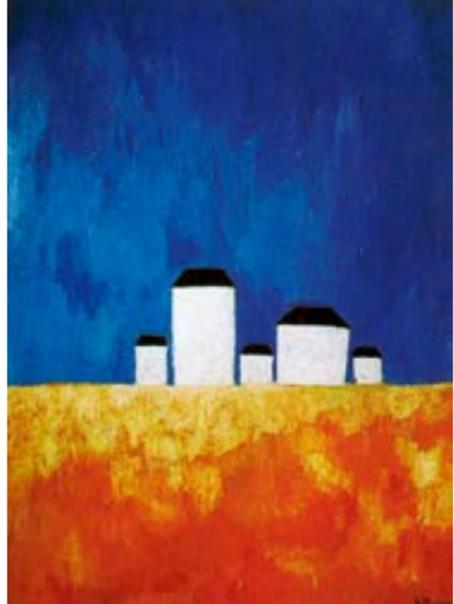
吳冠中一生熱愛文學，中學時期便渴望以文學為生，在當代作家中最為崇拜魯迅先生，他曾說「少了一個魯迅，中國人的脊梁就少半截」，不僅因為魯迅一生不畏權貴的正直凜然，也是因為在他針砭時弊辛辣文筆的背後，筆下的也都是故鄉人，吳冠中讀魯迅、畫紹興，不單是表達自己精神的仰慕，同時也在安放他自身的鄉愁。吳冠中畫江南，尋覓孕育出魯迅的一方水土，描繪為魯迅遮風擋雨的江南故居，他曾多次往來於紹興采風、寫生，本次首次曝光市場的《魯迅故里》(Lot 152)，訴說了當代中國偉大藝術家對前輩文學家的致敬。

遊目騁懷，沉潛往復

90年代的中國經濟發展迅速，文化視野也日漸開闊，此時的吳冠中先後在法國、英國、印尼等國家寫生並舉辦展覽，面對如此多的文化上的碰撞與交流，再一次喚醒了他留法時期樹立的「優秀的藝術能夠跨越不同的文化而在各國人心中喚起共鳴」的觀念。此時的藝術家在一種非常開放的心態下，創作風格更加灑脫，過去的他頗為重視造型，重視寫生與物體的形態，相比之下，這一時期的抽象元素則更為鮮明，他在抽象與具象之間穿梭遊走，印證著其「風箏不斷線」的理論，將造型高度提煉成了一種形式美，且在感性與理性之間保持著微妙的平衡。

暮年，人間的誘惑、顧慮統統消退了，青年時代的赤裸與狂妄倒又復甦的。吐露真誠的心聲，是莫大的慰藉，我感到佛的解脫。回頭是岸，回頭遙望，走過了三方淨土：灰、白、黑。

—吳冠中〈三方淨土轉輪來：灰、白、黑〉



1.

2.

1. 保羅·塞尚《聖維克多山》
1886-1890年作 美國 華盛頓
白宮藏
Paul Cezanne, *Mont Sainte-Victoire
and Hamlet Near Gardanne*, 1886-
1890, Collection of The White
House, Washington D.C., USA

2. 卡濟米爾·馬列維奇《風景與
五間房子》1932年作 俄羅斯 聖
彼得堡 俄羅斯國家博物館藏
Kazimir Malevich, *Landscape with
Five Houses*, 1932, Collection of
The State Russian Museum, Saint
Petersburg, Russia

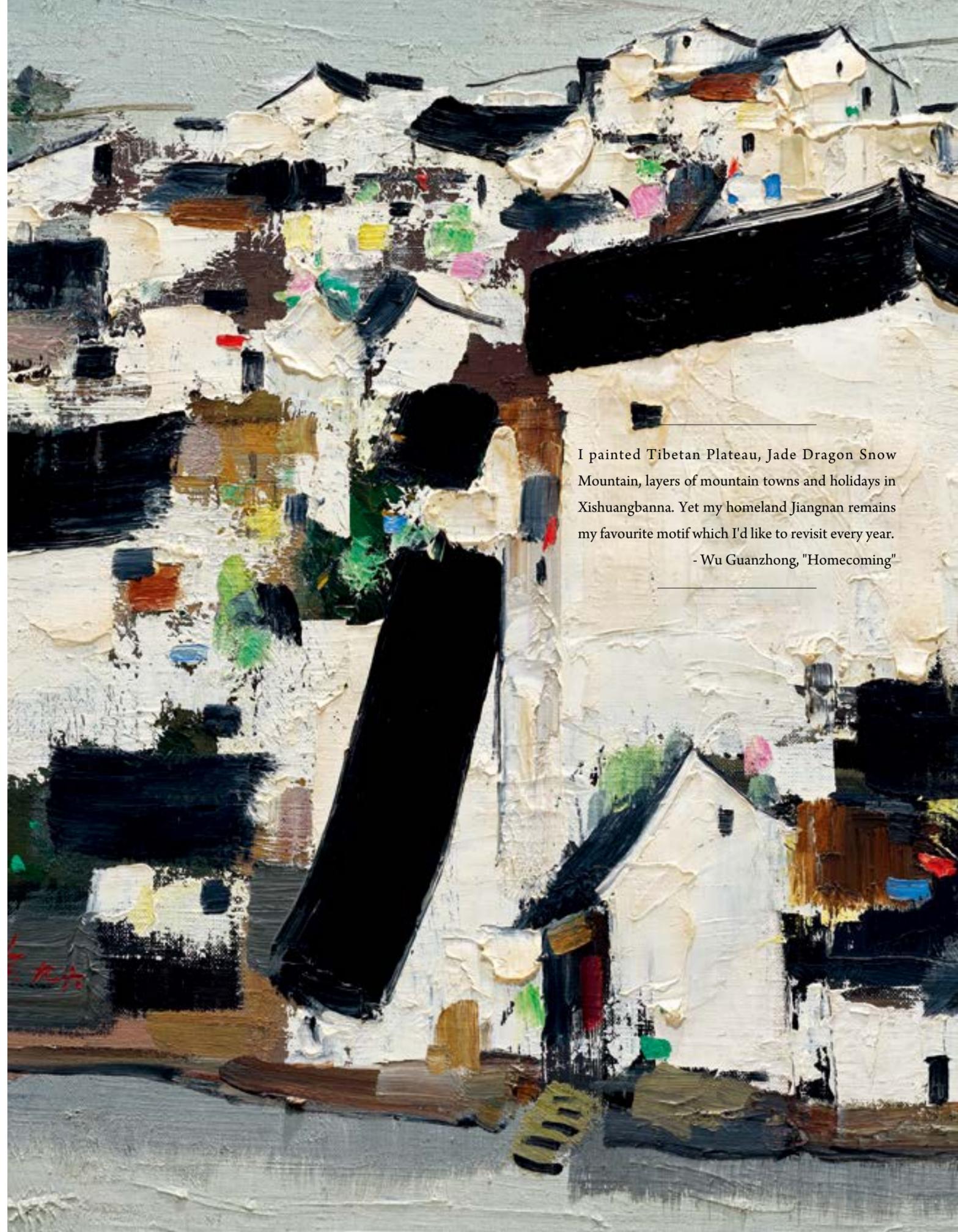
離形得神，三方淨土

步入晚年的藝術家，閱盡人間秋色，看遍世間繁華與滄桑，更加懷念起自己的童年與故鄉。創作於1996年的《魯迅故里》描繪位於紹興的魯迅故居，同時也是吳冠中心中往昔的江南，他曾記述：「我堅定了從江南故鄉的小橋步入自己未知的造型世界。60年代起我不斷往紹興跑，紹興和宜興非常類似，但比宜興更入畫，離魯迅更近。」這幅作品不僅體現了他對魯迅精神的仰慕，同時也是他在紹興遙想家鄉宜興，從而進入到空間、感情與思維上的再度創作。承襲自70-80年代對水鄉景致嫺熟的描繪與其日益嫺熟的抽象性表達手法，畫面將黑、白、灰三色與幾何塊面的構圖運用到極致，藝術家利用黑白兩色來描繪江南獨有的建築，灰色則用來處理特屬於江南飽含水汽的自然光線，斑斕的彩色色塊跳躍著散佈在畫面上，也為黑、白、灰三色之中平添了一絲趣味。畫面中所呈現的長方形塊面與弧形線條都體現出藝術家對幾何抽象的精彩演繹，線條與塊面的交織充滿著張力與節奏感。他的創作語彙愈加凝練，描繪的主體早已超越了建築本身，這體現了他對這種「意象美」與「形式美」的解析。他將對故土的飽滿情感安放於並不脫離真實生活形態的水鄉場景之中，形成了擁有藝術家獨特視角的東方抽象作品。

泰然自若，文人風骨

縱觀吳冠中一生對江南景色的創作無一不是帶著對祖國山川大地的熱愛和對故鄉的深情，吳冠中曾提到「我畫過許多江南，大多提名『魯迅故鄉』，因其幾乎都孕育於紹興。」1978年應北京魯迅博物館的邀請創作油畫《魯迅故鄉》，以一種全景視角展現的是紹興全貌，豐富的空間感使得畫面氣勢偉岸，這也與魯迅精神中博大堅毅的氣質相吻合，讓人聯想到魯迅文學作品《吶喊》中的對陳腐觀念辛辣的批判。90年代以來的吳冠中油畫更加關注對平凡景色的描繪，此時所創作的《魯迅故里》將畫面聚焦為魯迅的祖宅，一磚一瓦之間展現的是江南的樸素與柔情，畫面中的斑斕色點與人物點綴透露出一種濃濃的溫情與人文情懷，讓人更多的想到的是先生的孩提時光—百草園裡的碧綠的菜畦、高大的皂莢樹和他當年在桌上刻了「早」字的三味書屋…。

《魯迅故里》不僅是罕見的以魯迅為題材且有著完整水鄉風貌的油畫創作，同時也是藝術家晚年質樸純粹創作風格的集中體現，它代表著吳冠中對「油畫民族化」一生的踐行，它承載著藝術家對故土的一往情深的愛戀，它代表了「魯迅式」的，同時也是他自己的中國文人風骨，更展現了中國20世紀一代藝壇巨匠的人生理想與生命境界。



I painted Tibetan Plateau, Jade Dragon Snow Mountain, layers of mountain towns and holidays in Xishuangbanna. Yet my homeland Jiangnan remains my favourite motif which I'd like to revisit every year.
- Wu Guanzhong, "Homecoming"

TRAVELLING BIRDS LOVE OLD FORESTS; POND FISHES MISS NATIVE POOLS

A survey of Wu Guanzhong's oeuvre indicates that the landscape of Jiangnan remained his most perennial motif in his lifetime. The motif began to appear in his oil paintings as early as 1956; this continued till his later years, becoming his life-long theme that he keeps on revisiting. The artist's ancestral hometown was Yixing, Jiangsu province; it remained the most warm and haunting place on his mind. Having resided in France since the 1940s, he would never be able to live in his hometown again. Therefore, the allies in the rain and folk houses in Jiangnan he painted not only carry his artistic anticipation but also represent his strong yearn for and attachment to his native land. In the 1990s, Wu Guanzhong was already an international renowned artist. In 1992, he was the first Chinese artist alive to show works at the British Museum. Despite such achievements, he remained equally true to his original aspiration. His paintings from this period show his composure and confidence. Moreover, they make the viewer feel how the artist that drew worldwide attention returned to true simplicity after wavering between figuration and abstraction.

A life-long literature lover, Wu Guanzhong aspired to live by writing when he was a high school student. The contemporary writer he admired the most was Lu Xun. Wu said, "Without Lu Xun, Chinese people's spines would have been reduced by half." This was not only for Lu Xun's life-long respectful uprightness and defiance of those in power but also for the fact that, behind his biting words criticizing the status quo, it was his townsmen that were depicted. Wu Guanzhong read Lu Xun's works and painted Shaoxing to convey his spiritual admiration but also to settle his own nostalgia. Wu Guanzhong painting the scenes of Jiangnan, exploring the homeland which breed this literary giant, Wu has kept on revisiting Shaoxing to paint on site and find materials for inspiration. *Hometown of Lu Xun* (Lot 152) now first time

showing in the market, is Wu Guanzhong's masterpiece paying his homage to this great writer, Lu Xun.

EYES ROAMING, FANCY FREE; CONCENTRATION AND ALTERATION

The economic boom in China in the 1990s contributed to a more open cultural vision. At the time, Wu Guanzhong successively painted outdoors and held shows in France, the U.K. and Indonesia. A concept established during his France period emerged again due to such confrontation with so many cultural collisions and exchanges. As he put it, "good art can surmount different cultures and resonate among peoples of all countries." His exceedingly open mind at the time led to a more liberal artistic style. Compared to his past works emphasizing figuration, painting outdoors and forms of objects, abstract elements became a clear feature in works from this period. By wavering between abstraction and figuration, he proved his theory of "the unbroken line of kite" which consists in refining the figurative level into a beauty of form and retaining a delicate equilibrium between sensitivity and reason.

In later life, seduction and worry of this world all fade away. Youthful straightforwardness and arrogance resurge in turn. It brings great comfort to reveal true feelings. I feel the nirvana of Buddha. Repent and be saved. Looking back from afar, I have stridden across three Pure Lands: gray, white and black.

- Wu Guanzhong, "Transmigration through Three Pure Lands: Gray, White and Black"



Lot 152



劉松年《傲高克明溪山雪意圖》(局部)南宋 美國 紐約 大都會博物館藏
Liu Songnian, *Streams and Mountains Under Fresh Snow* (detail), Southern Song, Collection of The Metropolitan Museum of Art, New York, USA

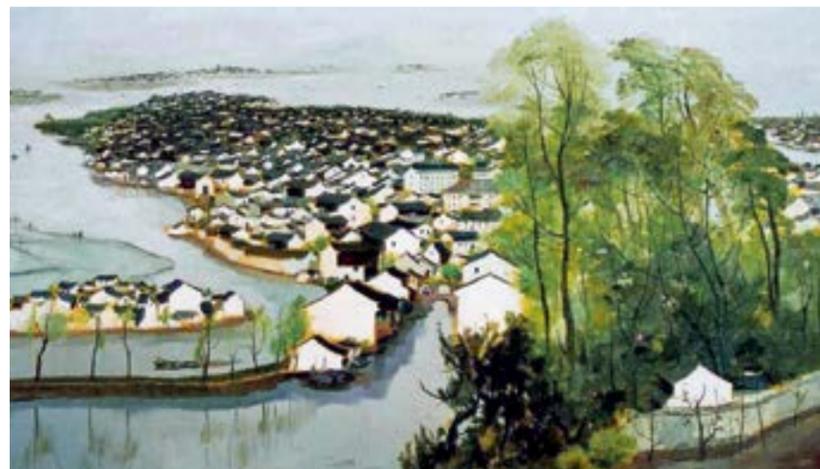
OFF THE FORM AND INTO THE SPIRIT; THREE PURE LANDS

Into his later years, Wu Guanzhong has seen all desolation, vanity and vicissitudes in this world, and missed his childhood and homeland more than ever. *The Hometown of Lu Xun*, painted in 1996 depicts Lu Xun's former residency in Shaoxing; the location also represents the Jiangnan of the past which Wu Guanzhong recalled in his mind. He once wrote, "From a small bridge in my hometown in Jiangnan, I resolutely marched toward a plastic world unknown to me. Since the 1960s, I have been visiting Shaoxing all the time; Shaoxing and Yixing are quite similar yet the former is even more suitable as a motif and closer to Lu Xun." While incarnating his spiritual admiration for Lu Xun, the work is also a recreation originated from his remote longing for hometown in Yixing while staying in Shaoxing, which the artist extended into particular space, emotion and thoughts by inheriting his adept depiction of watery town scenery as well as more and more skilled approaches of abstract expression between the 1970s and 1980s. The colours of black, white and gray as well as the composition with geometric areas are brought into full play. Wu Guanzhong painted with black and white the particular architecture in Jiangnan whereas gray was applied to render the natural light full of vapour characteristic of the place. On the tableau are dispersed colour areas with gorgeous tones which seem leaping, adding a certain delight amid black, white and gray hues. The rectangular areas and curves seen in the tableau all incarnate the artist's excellent interpretation of geometric abstraction. The interwoven lines and areas are full of tension and sense of rhythm. With his artistic language becoming more condensed, the subject being depicted greatly surpasses the architecture itself, embodying his analysis of such "imagery beauty" and "formal beauty". Wu Guanzhong imbued abundant feelings for homeland into a vista of watery town which was not detached from its actual form, thus composing an Oriental abstract piece containing the artist's unique perspective.

A SELF-CONTAINED STATE: VIGOROUS SPIRIT OF LITERATI

An overview of Wu Guanzhong's works on Jiangnan landscape during his entire life leads to the conclusion that all of them carry a passion for landscape of his country and affection for his homeland. The artist said, "I painted a lot on the theme of Jiangnan. Most of them are titled 'The Hometown of Lu Xun' since they were conceived in Shaoxing." In 1977, the artist painted an oil titled *The Hometown of Lu Xun* at the invitation of Lu Xun Museum in Beijing. What is represented through the panoptic perspective is a panorama of Shaoxing. Enriched spatiality makes the tableau grandiose and magnificent, corresponding with Lu Xun's erudition and spiritual perseverance while recalling the writer's pungent criticism over outworn ideas in his literary output titled *Scream*. Since the 1990s, depiction of ordinary landscape has preoccupied Wu Guanzhong to a greater extent, which can be observed from works of the period. *The Hometown of Lu Xun* from this period zooms in on Lu Xun's ancestral house. The plainness and tenderness of Jiangnan are conveyed through the bricks and tiles while the bright vivid colour spots and dispersed figures radiate profound kindness and cultural sentiments. Moreover, this reminds the viewer of the gentleman's childhood spent in Garden of a Hundred Plants containing verdant vegetable fields, tall Formosan honey locust trees, as well as the Classroom of Three Scents containing a desk onto which he had carved "早 (a Chinese character that carries the meaning of both 'early' and 'morning')"...

First time exposed to the art market, *The Hometown of Lu Xun* is not only one of the rare oil pieces by Wu Guanzhong on Lu Xun with complete vista of riverside towns, but also embodies the pure, unembellished style in the artist's later years in a condensed way. It represents his life-long practice of "nationalization of oil painting" and carries his deep passion and attachment toward homeland. The represented vigor of Chinese literati pertains to both Lu Xun and the artist himself. Moreover, the painting expresses the ideal and level of life lived by a 20th century Chinese master.



吳冠中《魯迅故鄉》1978年作
中國 北京 魯迅博物館藏
Wu Guanzhong, *The Hometown of Lu Xun*, Collection of The Luxun Museum, Beijing, China

○152

WU GUANZHONG (CHINESE, 1919-2010)

The Hometown of Lu Xun

吳冠中 魯迅故里

Painted in 1996
oil on linen
60.5 x 73.3 cm. (23 ¾ x 28 ¾ in.)
signed and dated in Chinese (lower left); titled, signed and dated in Chinese (on the reverse)

PROVENANCE

Jasmine Gallery, Kaohsiung, Taiwan
Private Collection, Asia

EXHIBITED

Taiwan, Taipei, National Museum of Taiwan History, *Exhibition of Wu Guanzhong Paintings*, 10 May-13 July, 1997.

LITERATURE

Art of Wu Guanzhong 60's-90's, China Three Gorges Publishing House, Beijing, China, 1996 (illustrated, p. 128).
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This work is to be sold with a certificate of authenticity issued by Jasmine Gallery, Kaohsiung, Taiwan.

HK\$ 13,000,000 - 20,000,000

US\$ 1,666,700 - 2,564,100



吳冠中《周莊》1997年作 保利 香港 2016年4月4日 成交價：236,000,000港幣
Wu Guanzhong, *The Zhou Village*, 1997, Poly Auction Hong Kong, 4 April 2016,
Sold for HK\$ 236,000,000

1996 年作
油彩 亞麻布
款識：茶 九六（左下）；魯迅故里 吳冠中 一九九六（畫背）

來源

台灣 高雄 茉莉畫廊
亞洲 私人收藏

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《吳冠中畫選60's-90's》中國三峽出版社 北京 中國 1996年（圖版·第128頁）
《吳冠中畫展圖錄》國立歷史博物館 台北 台灣 1997年（圖版·第178-179頁）
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附台灣 高雄 茉莉畫廊開立之原作保證書





吳冠中 WU GUANZHONG



1.

吳冠中於70年代晚期，在油畫創作之餘同時開始鑽研水墨畫，並把這一時期稱為「水陸兼程」，因多年來紮實的油畫技法，轉乘「水路」促成了藝術家的另一個創作高峰。在吳冠中的眼中，東西方的創作與審美如同攀登高峰時走的不同兩條路，最終會殊途同歸，「兩家門下轉輪來，摸透了雙方的家底，發現愈往高處走，東西方藝術的本質愈顯得一致，油彩或墨彩工具之異不是中西藝術的關鍵。也因在油畫中趨向概括、洗練；也因油畫工具先天不足，難於表達多樣感受，同時運用水墨揮寫。」吳冠中踐行「油畫民族化」的探索三十年，這歷練了他對情境有敏銳的感知，並將這種感知提煉為對景物的半抽象表達，這為他接下來的「中國畫現代化」奠定了非常重要的基礎。《滇池人家·雲水居》(Lot 153)

創作於1986年，正值中國改革開放之後，藝術家走遍名山大川觀察與寫生，進入到創作的又一變革。

歷經多年對水墨的探索，《滇池人家·雲水居》集中體現了吳冠中這一時期對風景描繪的特點一即注重描繪對象的形象特徵並將其帶入到特定環境的意境當中。畫面以遠焦構圖，結構上非常飽滿，他並不拘泥於突出某一主體，而是描繪一方景色與其散發出之的意境。依山傍水的民居已然與天地美景融為一體，本是一處寂靜所在，卻在吳冠中的筆下煥發出一種「天地有大美而不言」之感。他的空間觀念是抽象而超現實的，畫面使用墨點墨線、色點色線的自由交織，將具象的風景提煉為抽象的點、線、面。藝術家操控墨色濃淡來描繪群山與大面積的湖水，以此為底，創造出山色空濛、湖水煙波浩渺的畫面整體基調。湖藍色與綠色的塊面描繪出滇池在光線下的斑斕色彩，蜿蜒的線條富有律動感，與墨點的結合運用重點體現池水的動感與波光粼粼。藝術家對真實風景加以昇華和演繹，超越了現實卻又使人似曾相識，他保留了自然風景中的神韻，但卻在真實的生活中難以尋覓，「寫生主要畫錯覺」，是剎那間的錯覺使得藝術家超越了理性的桎梏，通過捕捉電光火石間迸發出的靈感，才使得筆下景物如此靈動且不拘一格。畫面當中的民居偏安一隅，吳冠中利用黑白塊面與線條對其使用更注重細節的刻畫，將具象的房屋融入到抽象的山水意境當中，營造出《滇池人家·雲水居》的優美與寧靜之感。他將點、線、面抽象元素運用到了極致，且極大發揮了水墨媒介的獨特韻味，以富有現代感的創作語彙與傳統書畫的寫意相結合，以此超越了傳統，也領先了時代。

禪宗有詩云：「雪中立鷺，愚人觀鷺，智人觀雪，聖人觀白」，這與吳冠中的創作脈絡也相吻合，從早期的寫實框架走向了講求形式之美的半抽象藝術，直至利用至簡的繪畫要素高度提煉真實情境，他於現實與繪畫語言之間自由遊走，無拘無束，自由灑脫，色彩愈加瑰麗，畫面也愈加鮮活，呈現出東方繪畫的靈動與神韻。《滇池人家·雲水居》揭示了藝術家在水墨領域的軌跡與突破，他曾說「筆墨屬技巧，技巧乃思想感情之僕奴，被奴役之技有時卻成為創新之旗」，技法有限但思維與感受卻是無限的，「技法」與「感受」的矛盾與衝突無形之中形成了一把鑰匙，正是它開啟了吳冠中破除技法障礙、尋求自由創作的那扇門，《滇池人家·雲水居》因而承載著他飽滿個人感受的畫面，也走向了「無法之法」的超然境界。

In the late 1970s, Wu Guanzhong began to probe into the art of ink painting while continuing his drill in oil painting, in which he referred to as the "amphibious phase". With years of solid training in oil painting, this shift had propelled him another peak in his career. Despite the divergence in creation and aesthetics endowed between the East and West, Wu believed the two would converge at the very end, just as different paths eventually lead to the same summit when mountaineering. He once said, "Having been immersed in both the Eastern and Western education, I realized that they fundamentally share the same kernel. As you ameliorate and get to see a bigger picture, natures of Eastern art and Western art are actually synonymous. Differences in the media and tools should not be considered critical. With the generalized and neat approach in oil painting as well as constrains of the tools, its limitations in depicting various emotions can be overcome with the use of ink." Wu's thirty-year-long investigation of "nationalization of oil painting" had sharpened his perception towards contexts, while such discernment was refined into a semi-abstract form of expression in landscape and object paintings, which laid crucial foundations for his later practice in "modernization of Chinese painting." Created right after the reform and opening up in China in 1986, *Landscape with Figures* (Lot 153) was based on Wu's observations and sketches at iconic mountains and rivers, elevating his art to another revolutionary phase.

Decades of exploration in ink painting had embodied *Landscape with Figures* with Wu's traits in landscape portrayal-featuring the object's characteristics and bringing it into a specific context. A sense of richness and fullness were cultivated with the high saturation produced by the long focal length. Wu crafted the scenery and its ambience instead of being confined in accentuating a certain object. Dwellings residing in the scenery blended in smoothly with the elegant natural surroundings. This place of serenity exuded a sense of unassuming beauty in Wu's rendition. Applying an abstract and surreal spatial concept, Wu transformed the substantial landscape into basic points, lines, and planes, with ink-coloured points and lines freely woven into each another. Moreover, the mountains and large lake areas were portrayed in ink with different shades, to nurture the overall misty, ripply perception. The variegated blue and green planes presented a spectacular Dianchi Lake in the sunlight, while the rhythmic meandering lines combined with ink points highlighted the flowing and glistening vitality of the lake. Rendering the physical landscape in his refined version, Wu transcended reality while evoking a sense of "Déjà vu". He captured the mood that the scenery projected which is beyond one's reach in real life. As says, "the value of sketches lies in presenting illusions," it was by seizing the ephemeral illusion empowers Wu to break free from logical confinement, and bring about vivid, unrestrained life to his painting. In the painting, Wu paid close attention to details with the use of black and white plains and points, placing the figures sporadically and blending the concrete house depiction into the abstract landscape, to delineate the elegant, tranquil Dianchi Lake. He made the most out of such abstract elements such as points, lines, and planes as well as brought out the finest in the use of ink. Combining modern artistic expressions with traditional ink renditions, Wu indeed transcended traditions and pioneered the times.

As a poem in Zen Buddhism goes, "In the snow stands a heron. The foolish sees the heron, the wise sees the snow, while the sage sees the white." This perfectly corresponded to Wu's philosophy in creating. Evolving from earlier figurative expressions to semi-abstract art styles that focused on the beauty of forms, then further to a minimalist approach that exquisitely rendered realistic scenes, Wu created freely between reality and artistic expressions, liberating himself from any trammels. Gradually, his paintings became more colourful and lively, disclosing the vitality and charm of East Asian painting. *Landscape with Figures* unveiled Wu's trajectory and breakthrough in the field of ink painting. He once said, "Usages of pen and ink are solely techniques, while techniques are slaves to our mind. Yet, it does serve as the food for innovation. Techniques could be restricting, but one's thoughts and perceptions bear infinite possibilities. The contradiction and paradox mounted between "techniques" and "perceptions" gradually forged a key to Wu's door, where he could create freely without the bounding restrictions of techniques. Brimming over with profound personal emotions, *Landscape with Figures* also marched towards the transcendent state of "Method of No Method."



2.

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. 卡濟米爾·馬列維奇《足球運動員的現實主義—四維空間之色塊》美國 芝加哥 芝加哥藝術博物館藏
Kazimir Malevich, *Painterly Realism of a Football Player-Colour Masses in the 4th Dimension*, Collection of Art Institute of Chicago, Chicago, USA

WU GUANZHONG (CHINESE, 1919-2010)

Landscape with Figures

吳冠中 滇池人家·雲水居

Painted in 1986
ink and colour on paper
95 x 67 cm. (37 ½ x 26 ½ in.)
signed and dated in Chinese (lower left)
three seals of the artist

PROVENANCE

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

This work is to be sold with a certificate of authenticity issued by Soobin Art Gallery, Singapore.

1986 年作
水墨 設色 紙本
款識：吳冠中 一九八六（左下）
鈐印：冠中寫生、八十年代、吳冠中印

來源

新加坡 斯民藝苑
現藏者購自上述畫廊

附新加坡 斯民藝苑開立之原作保證書

HK\$ 2,200,000 - 3,200,000

US\$ 282,100 - 410,300





藝術的美，像人間一個最深情的淑女，當來人無論懷了何種悲哀的情緒時，她第一個會使人得到他所願得到的那種溫情和安慰。

—林風眠

林風眠在中國現代美術史上是一位偉大的開拓者，他於1919年赴法學習西方現代藝術，深受當時流行的現代流派影響，如後印象主義與野獸派等，其中又以馬蒂斯、莫迪里阿尼為甚。他於1925年受蔡元培之邀回國擔任北平國立藝專校長，自此開始他調和中西藝術、開創中國現代繪畫近一個世紀的探索與實踐。

林風眠曾說：「中國藝術之所長，適在抒情」，因此他吸收了西方現代藝術之所長，同時把握中國文化的本質與精神層次，將理性富有秩序的構圖與中國抒情的意境有機融合，西為中用，萬法歸一，開創了令人耳目一新的嶄新畫風。林風眠要求學生在表達技巧上要有「三心」，即要有一顆藝術家的心，要有果敢堅強的意志，要有一顆比平常人熱烈與深刻的同情心，培養藝術修養和實力的慧心。由此可見，20世紀中國最為傑出的幾位藝術家一趙無極、朱德群、吳冠中等人皆出自他的門下絕非偶然。

1952年初林風眠移居上海，平日裡深居簡出，幾乎全部精力用於創作，在上海南昌路的寓所中僅有一盞黃色的燈泡，他就是伴著這盞燈在夜深人靜時獨自作畫到半夜，這也影響到他這一時期仕女創作中光線的運用，他常常將人物置於逆光，以背景亮黃為畫面帶來幽靜柔和的光線，作於1955年的《紅衣仕女》(Lot 154)就是設置在這樣的光線之中，方形垂直分割的構圖中，仕女坐於畫面中央，背後是朱紅色和金色相間的屏風，藝術家將仕女置於華麗的金色塊面前方，一如馬蒂斯野獸派時期作品重視畫面背景的安排，奇幻華麗的背景在重彩中塑造了美輪美奐的舞台效果。畫面色彩以紅色重彩為主，在場景的佈置上他大膽吸收了西方印象派的光源色和補色，顯示出他對中國現代美術視覺上的創新。吳冠中曾評價林風眠的作品：「調動全部面積，不浪費分寸

之地」，藝術家對描繪對象的外形進行了提煉，利用流暢的線條與重彩在畫面中形成各種塊面與幾何形，相互套嵌、疊加，在有限的方寸佈局之中，顯示出他對空間感的精準把控。

《紅衣仕女》中對於人物造型的刻畫受到了敦煌壁畫的影響，同時也與馬蒂斯、莫迪里阿尼有相通之處。畫中仕女髮式類似未及笄的少女，雙髻垂於耳側，她姿態閒雅，有著鵝蛋形姣好的面龐與修長的脖頸，她眼臉低垂，若有所思，沒有明顯的表情，也沒有潛在的動勢，她只是靜穆的坐在那裡，呈現出一種東方的寧靜詩意。林風眠用重彩平塗描繪仕女衣裙，後以特製細筆加白粉，營造出背光透明、薄如蟬翼的紗質感作為飄帶，有如「吳帶當風」，也與身後的宋代長頸花瓶在色彩上相互呼應，在流暢線條的修飾之下，顯示出仕女的體態優美。藝術家創造出了一個朦朧夢幻的詩意情調，將散發著寧靜含蓄的東方之美的中國古典仕女置於其中，他捕捉了東方女性純潔、空靈、不染纖塵、可望而不可及的美，彰顯了他濃烈的東方情懷，不僅充實了中國繪畫的表現力，也體現了藝術家在創作上調和中西的成功。

仕女是林風眠極具代表性的題材，這一題材的作品介於抽象與具象之間，集中體現了中國藝術家對於西方抽象藝術的初嘗試，也完整的展現了林風眠在中國傳統文化以及歐洲現代繪畫造型語言的融會貫通。林風眠的筆下仕女，總是散發著理想和古典之美，這對於林風眠一生的動蕩與變遷來說是一份心靈上的寄託，仕女的平靜恬淡也承載著他渴望給予世人安定幸福的希冀。林風眠不僅是20世紀中國繪畫走向現代化的先驅者，他不畏未知的未來，始終為藝術保持尊嚴與風骨，他一生致力於中西藝術的對話與調和，為後人開創了全新的藝術視野，書寫了中國美術史上最為輝煌的篇章。



Lot 154

The beauty of art is like the most affectionate lady in the world. The beauty of art is like the most affectionate lady in the world. To anyone comes with sorrowful emotion of any kind, she would be the first to give the kind of tenderness and comfort as one wishes.

- Lin Fengmian

A great pioneer in Chinese modern art history, Lin Fengmian went to study Western modern art in France in 1919. Deeply influenced by modern schools such as Impressionism and Fauvism en vogue at the time, he was particularly inspired by artists like Henri Matisse and Amedeo Modigliani. By invitation of Cai Yuanpei, he returned to China and became president of the National Beijing Fine Art School in 1925. Thus began his century-long enterprise of exploring, practicing an integration of Chinese and Western art, as well as innovating Chinese modern painting.

Lin Fengmian said, "The virtue of Chinese art lies precisely in lyricism." So he absorbed merits of Western modern art while grasping the essence and spiritual level of Chinese culture, organically integrating rational and orderly composition into a Chinese lyric mood. Adapting artistic elements of the West into Chinese art, the artist embodied what is meant by "all methods are one", thereby creating a brand-new style. Regarding techniques of expression, Lin Fengmian required his students

to keep "three minds"- an artistic mind with resolute and strong determination, exceedingly enthusiastic and deep sympathy, as well as a sage mind for cultivating artistic strength. Therefore, the fact that the most outstanding 20th century Chinese artists, Zao Wou-Ki, Chu Teh-Chun and Wu Guanzhong, all came under his tutorial was by no means fortuitous.

Lin Fengmian moved to Shanghai in early 1952. Leading a simple life in retreat, he devoted almost all his effort into painting. In his apartment on Nanchang Road in Shanghai, there was almost nothing but a light bulb. This light was his only companion when he was painting alone, quietly till midnight. This also contributed to his use of light in his lady portraits from this period. He frequently placed the characters against backlighting; such approach imbues the pictures with dim and soft light against bright yellow backgrounds. Such is the lighting arrangement of *Lady in Red* (Lot 154), made in 1955; in the vertically divided square composition, the lady sits at the center of the tableau with a

shield painted in Chinese red and gold at the back scene. The lady is placed in the foreground of glamorous gold blocks, an arrangement reminiscent of those in Matisse's Fauvism works where backdrops were designed with particular attention. The fantastic and gorgeous backdrop brings forth magnificent theatrical effects amid deep and bright colours. While using deep red as the main tone, the artist arranged the setting by audaciously absorbing colours of luminous sources and complementary colours in Western Impressionism, attesting to his visual innovation in terms of Chinese modern art. According to Wu Guanzhong, Lin Fengmian "redeploys the whole surface, not wasting the tiniest space" in his works. Lin refined forms of the depicted objects, employing smooth lines and heavy colours to form various mutually inlaid and superimposed blocks and geometric shapes in the painting, demonstrating his precise control of spatiality within a limited square layout.

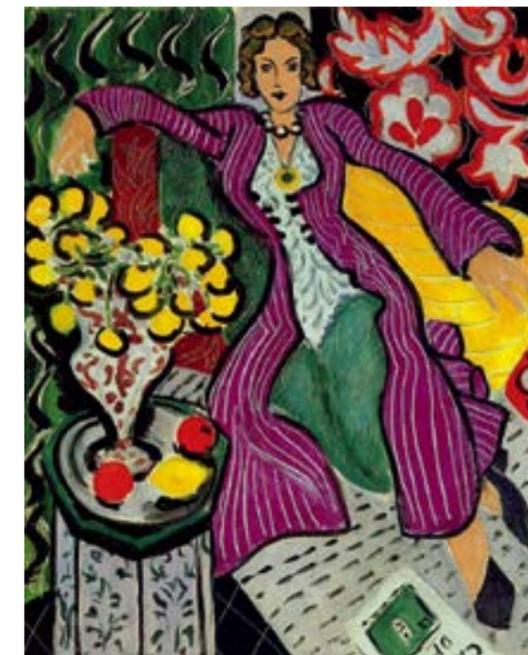
The depiction of character appearance in *Lady in Red* is influenced by Dunhuang murals and also bears affinities with works of Matisse and Modigliani. The lady seems to be an adolescent girl; with chignons hung by her ears, she sits in a gracious posture at ease. Lowering her eyelids on her pretty goose egg-shaped face, linked by a slender neck, she looks pensive, without any particular facial expression, or latent motion. Simply sitting quietly, she shows tranquil poeticness typical of the East. Lin Fengmian flatly applied heavy colours in depicting the lady's clothes and skirt and then used tailormade thin brushes along with white powder to create a back-lighted and transparent texture of gauze, thin as cicada wing and serving as accessory strip, like "sashes fluttering as if in the wind"(a renowned expression by Chinese

painter Wu Daozi), which also corresponds with the tones on the long-necked vase of the Song dynasty at the backdrop of the scene. The lady's fine physique is further stressed through embellishment of smooth lines, thus creating a misty and dreamy poetic tone. By placing a Chinese classical lady radiating a quiet and implicit Oriental beauty in the tableau, the artist captured oriental female beauty which is pure, ethereal, unearthly and beyond tangibility. This demonstrates Lin's strong orientalism which consists in enriching the expressivity of Chinese painting while incarnating a successful integration in his creative blending of the West and the East.

"Ladies" formed a rather iconic motif in Lin Fengmian's oeuvre. Works of this kind are situated between abstraction and figuration, embodying Chinese artists' early attempts at Western abstract art in a condensed way while also completely demonstrating Lin's synthesis of traditional Chinese culture and the figuration language of modern painting of Europe. Ladies born from the artist's brush always radiate an ideal and classical beauty. For the artist living in turmoil and transition for his whole life, this represents a spiritual commitment. Besides, the lady's contented calmness also connotes Lin's longing to bring hopes of stability and happiness to this world. More than a pioneer in the modernization of 20th century Chinese painting, Lin Fengmian has been preserving the dignity and vigor of art by fearlessly confronting the unknown future. Thanks to his life-long devotion to the dialogue between and integration of Chinese and Western art, an unforeseen artistic vision was opened up for those after him, composing the most glorious chapter in Chinese fine art history.



1.



2.

1. 阿梅代奧·莫迪里阿尼
《Paulette Jourdain》約1919年作
Amedeo Modigliani, *Paulette Jourdain*, c. 1919

2. 亨利·馬蒂斯《穿紫色外套的女子》1937年作 美國 休斯頓 休斯頓美術館藏
Henri Matisse, *Woman in a Purple Coat*, 1937, Collection of Houston Museum of Fine Arts, Houston, USA

154

LIN FENGMIAN (CHINESE, 1900-1991)

Lady in Red

林風眠 紅衣仕女

Painted in 1955
ink and colour on paper
68.5 x 67.5 cm. (27 x 26 ½ in.)
signed in Chinese (lower right)
one seal of the artist

PROVENANCE

Caves Art Centre, Taipei, Taiwan
Acquired from the above gallery by the present owner

This work is to be sold with a certificate of authenticity issued by Caves Art Centre, Taipei, Taiwan; This work is to be sold with a certificate signed by Pan Qiliu, inscribing information about the work and his teacher Lin Fengmian.

1955 年作
水墨 設色 紙本
款識：林風眠（右下）
鈐印：林風眠印

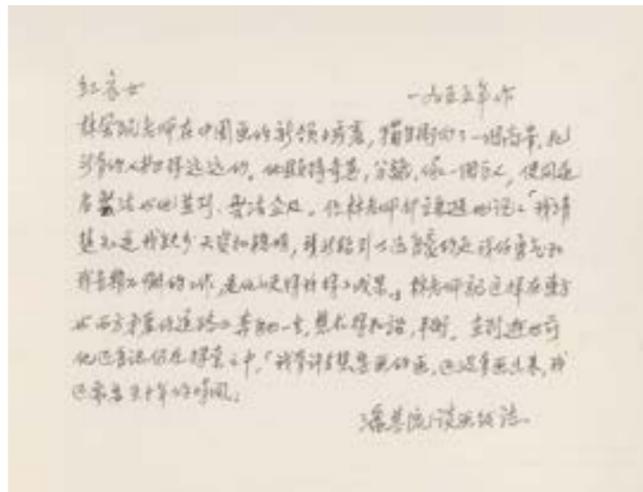
來源

台灣 台北 敦煌藝術中心
現藏者購自上述畫廊

附台灣 台北 敦煌藝術中心開立之原作保證書：附潘其鏗親簽作品資料與對恩師林風眠評述之原作保證書

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

US\$ 153,800 - 282,100



潘其鏗親簽之原作保證書
Certificate signed by Pan Qiliu



綜觀常玉一生創作，無論是裸女、動物或者花卉無一不是構圖極簡、線條洗鍊，色彩大膽純粹，他的畫就像一首詩，能用最少的字來形容最複雜的情感。常玉出身優渥家庭，少年時期便拜師清末大儒趙熙學習書法，1921年赴法及此後在巴黎的45年裡，深厚的家學淵源伴隨著他一生的創作。與同時期赴法的林風眠、徐悲鴻選擇學院派教學不同的是，常玉到巴黎後選擇在大茅屋工作室中無拘無束的對模特進行描摹，也正因這樣的習作方式，使得常玉對描繪對象的觀察與把握更加敏銳，並以此完成了他對線條的提煉，使得他的創作語彙更加簡明凝練，化繁為簡的創作風格也逐漸形成。常玉是一個天生的藝術家，他任性、敏感、多情、自由灑脫，他的創作態度是隨心所欲、隨興所至的抒發自己的感受，從未受到任何理論的桎梏，他用中國的筆法描摹摩登的巴黎，用西方奔放的色彩，抒發東方的情思，他從未刻意尋找中西融合之路，卻在自己對藝術的探索中，完全跨越了中西方文化的藩籬，用中國傳統美學觀點深刻詮釋了西方的現代主義。

《粉底白瓶花》(Lot 155)是帶有鮮明的常玉「粉色時期」特質的經典之作，20-30年代，留法的常玉受到巴黎畫派的影響，作品色彩和諧、注重構圖又同時充滿個性。《粉底白瓶花》有著常玉代表性的刪繁就簡的構圖，畫面以厚重的粉色平塗為背景，白色的瓶花與桌面在厚重的粉色映襯之下形成巧妙的反差，從而對畫面構圖進行分割，這種以粉為底、以白為形的畫面沉靜空靈，卻不失甜美與

溫柔，畫面的和諧和幾何結構之中飽含著情感上的矛盾與強大的情緒張力，這也映射出藝術家單純又矛盾的內心世界。《粉底白瓶花》中藝術家對花的描繪可見其線條紮實精準，這與他幼年的書法訓練密不可分，他的每一運筆都堅定果斷、一氣呵成，藝術家用畫筆的末端將厚重的油彩挑出劃痕，用以表現花瓶輪廓以及花瓣、莖葉，如此自由的運筆方式使得主體在細節處構成了某種動勢，形成了流動的生命之氣，使之異常鮮活而富有生命力。而在其線條的細微之處可以看到他對創作胸有成竹的把握，起承轉合、濃淡乾濕都收放自如、充滿個性。他追求造型上的簡約，創作中不斷的做減法，運用最低限的色彩與線條，但情調與意境卻不減分毫，用古人評價吳道子繪畫所言來形容常玉作品也分外貼切「筆才一二，象已應焉」，詩意的畫面體現著他對「大美至簡」的理解，流露出對於生命的思考與東方美學的情思。

1920年代晚期至50年代間，花卉靜物一直是常玉主要的創作題材，梅花、蘭花、菊花、到薔薇、大麗花等都多次入畫，花卉不僅代表著美好，在中國傳統文化中也有著豐富的意涵，《詩經》和《離騷》中「香草」往往是崇高人格與高尚情操的化身，這個意象承載著文人的品格與情感，在常玉的花卉作品中可以看到一種「托物言志」的抒情精神，不僅延續了西方的靜物主題的繪畫，同時也是在描寫東方的生活情趣，更是自身情感和豐富內心世界的寫照。《粉底白瓶花》中描繪的是玫瑰與大麗花，皆有著美好的象徵寓意—玫瑰意謂著純潔與

我的生命一無所有，我只是一個畫家，對於我的作品，我認為毋需賦予任何解釋，當觀賞我的作品時，應清楚了解我所要表達的只是一個簡單的概念。

—常玉



皮特·蒙德里安《菊花》
1906年作 美國克利夫蘭
克利夫蘭藝術博物館藏
Piet Mondrian, *Chrysanthemum*,
1906, Collection of Cleveland
Museum of Art, Cleveland, USA

當常玉畫得越多而對事物的體驗越深，他便越發現那蘊含在其民族血液裡的特殊性……，他知道如何以最精簡的方式，勾劃出事物中的精髓及幽默感。

—約翰·法蘭寇



馬遠《白薔薇》南宋 中國 北京 故宮博物院藏
Ma Yuan, *White Rose*, Southern Song, Collection of The Palace Museum, Beijing, China



Lot 155

甜美的愛意，大麗花則隱喻著富麗與吉祥意涵。自30年代起，常玉對繪畫的探索已經具有成熟的個人風格，並且已經成為巴黎畫派中極為有代表性的藝術家，作品多次參加具有權威性的秋季沙龍以及杜樂麗沙龍，此時的藝術家正值巔峰，所描繪的對象也是濃烈的、極盡絢爛的花卉種類，這與晚期以清冷高潔的梅花、淡泊清雅的菊花入畫的心境頗為不同。常玉將原本色彩豔麗的花卉處理為純白色，抽離花卉原本色彩僅用凝練線條加以提煉花卉的姿態，不但沒有削弱畫面原本應該呈現出的生命力，反而使得看似矛盾畫面中蘊含著一種巨大的張力，它蓬勃的綻放，生趣盎然；同時它也靜穆、空靈，顯示出藝術家對生命的思考。

《粉底白瓶花》雖是藝術家對靜物的描繪，但在如此靜謐的場景中則可發現畫面內在蘊涵著生命的起承轉合，畫面中兩朵玫瑰的形態形成了一種對比，下方較為盛開的一朵已枝桠低垂，而另外一朵雖然還未綻放到極致，卻顯得更為鮮活有力。花落花開是常玉對時間意識與宇宙規律的闡述，他看透了生命的本質，寧願遊離在現實之外做一個永恆的體驗者和旁觀者，藝術家通過主觀的思維來關照萬物，作品中呈現了直觀的靈性情感，如同藝評家所言，「常玉的畫像一首詩，像一種晶瑩的絕句，純粹到只能參悟，不是考證，也不是字斟句酌的解讀」。《粉底白瓶花》極致簡練的繪畫語言中蘊含著常玉縝密的思緒、巧妙的佈局以及精準的筆法，畫中不染纖塵的色彩透露著一種詩意的、驕傲的文人氣息，寧謐清雅，清新雋永。

Motifs in Sanyu's lifelong oeuvre range from nudes, animals to flowers. All his works have minimal compositions, succinct lines as well as audacious and pure colours. Like a poem, his paintings can describe the most delicate feeling with minimal words. Born in a wealthy family, Sanyu began learning calligraphy in his teens under the guidance of Zhao Xi, a Confucian master of the late Qing dynasty. After he resided in France in 1921, the solid cultured upbringing accompanied his lifelong art-making through his 45 years in Paris. Differing from Lin Fengmian and Xu Beihong who lived in France in the same period and opted for academic teaching, Sanyu, arriving Paris, chose to freely depict models in Académie de la Grande Chaumière. Thanks to such exercise pattern, he came to more sharply observe and capture the objects painted. It was in the Académie that his distillation of lines came to maturity, contributing to a more concise and condensed artistic language. His style of turning complexity into simplicity also came to emerge. Capricious, sensitive, romantic, free and easy, Sanyu was gifted as an artist-born-to-be. His statement on art was to follow his heart and spur in expressing feelings, abandoning any theoretical constraint. He depicted the modern city of Paris with Chinese brush and expressed Oriental sensitivity with ebullient colours of the West. Sanyu never deliberately sought paths to integrate Western and Chinese aspects, yet in his own artistic exploration, he totally surpassed barriers between Chinese and

Western cultures, employing traditional Chinese aesthetic ideas to profoundly interpret Modernism of the West.

White Flower against Pink Background (Lot 155) is a classic work of Sanyu's "pink period" with its uniqueness. Influenced by the School of Paris when he lived in France in the 1920s and the 1930s, he created works with balanced coloured palette, careful composition and pronounced individuality. *White Flower against Pink Background* has the simplified composition characteristic of the artist. Against a background of flat pink paint, white flower in the vase and the table form a clever contrast against the thick pink, which comes to divide the canvas. Calm and ethereal, such picture with pink backdrop and white shapes nevertheless radiates sweetness and tenderness. The pictorial harmony and geometric structure with full paradoxical feeling and strong emotional tension reflect the artist's simple yet contradictory mental world. Sanyu's depiction of flower in *White Flower against Pink Background* demonstrates his solid and precise lines directly stemmed from the calligraphy training in his childhood. Each stroke is resolute and firm, accomplished at one go. Sanyu incised traces inside the thick paint with the end of the paintbrush so as to express the contour of the vase and petals, stalks, leaves. Such free brushwork endows dynamism to details of the subject, generating flowing vitality; the tableau thus becomes rather lively and energetic. Examining the lines, one sees the artist's confidence in and grasp of his endeavour; the entire motion of



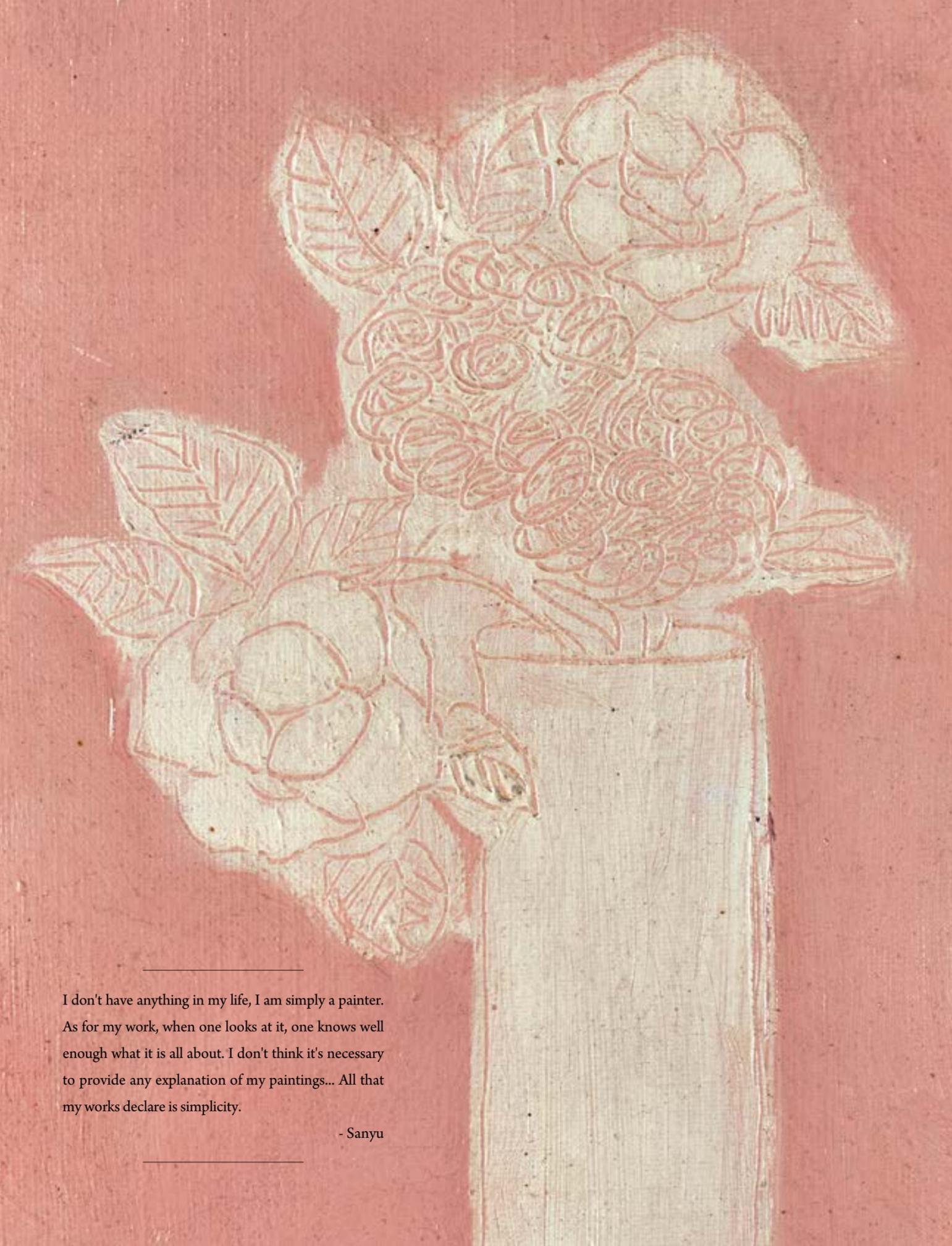
1.



2.

1. 亨利·馬蒂斯《檸檬》
1914年作 美國 普羅維登斯 羅德島設計學院博物館藏
Henri Matisse, *Le citron* (Still Life with Lemons), 1914, Collection of Rhode Island School of Design Museum, Providence, USA

2. 梵高《瓶花》1890年作 荷蘭 阿姆斯特丹 梵高美術館藏
Vincent van Gogh, *Vase of Flowers*, 1890, Collection of Van Gogh Museum, Amsterdam, The Netherlands



I don't have anything in my life, I am simply a painter. As for my work, when one looks at it, one knows well enough what it is all about. I don't think it's necessary to provide any explanation of my paintings... All that my works declare is simplicity.

- Sanyu

When Sanyu paints more and experiences things in more profound ways, he discovers further the specificity implied in the blood of his people... He knows how to draw the essence and humor in things in the simplest way.

- Johan Franco



1.



2.

1. 朱耷《寫生冊 菊花》清代 台灣台北 國立故宮博物院藏
Chu Ta, *Album-leaf Chrysanthemum*, Qing dynasty, Collection of the National Palace Museum, Taipei, Taiwan

2. 喬治·莫蘭迪《花》1950年作 意大利 佛羅倫薩 羅伯特·隆基基金會藏
Giorgio Morandi, *Flowers*, 1950, Collection of Foundation Roberto Longi, Florence, Italy

strokes as well as the density and humidity of the paint appear to be carried out in free, flexible and idiosyncratic manner. The artist sought formal simplicity and kept on reducing during the process through usage of minimal colours and lines while retaining the mood and imagery at a parallel level. An ancient commentary on Wu Daozi's painting is also apt to describe Sanyu's work, "Merely one or two strokes, the form is conveyed." The poetic picture embodies his conception of "simplicity creates ultimate beauty", radiating his reflection of life and sentiment of Oriental aesthetics.

From the late 1920s to the 1950s, still life with flowers remained the primary motif in Sanyu's paintings. Various flowers ranging from plum blossom, orchid, chrysanthemum to rose and dahlia were recurrent subjects. A symbol of beauty, flower especially has rich connotations in traditional Chinese culture. In the *Book of Odes* and *Li Sao*, "vanilla" often incarnates noble character and sentiment. Such imagery carries the dignity and feeling of literati. As for Sanyu's flower paintings, they convey a lyric spirit that "expresses emotion by portraying things". In continuing the tradition of Western still lives, they also depict delights in Oriental ways of life. Moreover, they represent the artist's reflection of his emotion and vivid internal world. *White Flower against Pink Background* depicts rose and dahlia. Both flowers imply wonderful symbolic meanings: rose signifies pure and sweet love while dahlia is a metaphor for auspiciousness and novelty. Since the 1930s, Sanyu has elaborated a mature individual style from his exploration of painting. Also, he has become one of the representative artists of the School of Paris; his works were shown in authoritative Salon d'Automne and Salon des Tuileries many times. At his creative peak, the artist took dense

and splendid flower as motif, greatly differing from his mood in later years when cool and virtuous plum blossom, plain and elegant chrysanthemum took over. Removing original colours and extracting gestures of flowers merely with concise lines, Sanyu turned the flowers with gorgeous colours into pure white. Without weakening the vitality that the picture is supposed to show, such approach rather imbues great tension into the seemingly paradoxical tableau which is now in full bloom, dynamic and delightful while also solemn, quiet and ethereal, showing the artist's reflection on life.

Although the subject of *White Flower against Pink Background* is still life, various stages of life can be perceived from such a tranquil setting. States of the two roses form a contrast. The flower below is more blooming yet its stems already drop down. The other flower appears livelier and more vigorous although not yet in full bloom. Through blooming and withering of flowers, Sanyu elaborated the sense of time and rules of the cosmos. Realizing the essence of life, the artist chose to always remain an experienter and onlooker, roaming beyond reality. Sanyu perceived everything through subjective thoughts; his works represent intuitive and spiritual sentiments, as described by the art critic Johan Franco, "Painting of Sanyu is like a poem, like some translucent quatrain. Its purity can only be grasped by realization through meditation, neither through textural research, nor by over-exquisite interpretation." The ultimate, succinct language of painting of *White Flower against Pink Background* implies Sanyu's meticulous thoughts, ingenious arrangement and precise brushwork. The pure colours radiate a literati air which is poetic and proud, tranquil and graceful, refreshing and eternal.

○155

SANYU (CHINESE, CHANG YU, 1895-1966)

White Flower against Pink Background

常玉 粉底白瓶花

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

oil on canvas
34.5 x 24 cm. (13 ½ x 9 ½ in.)
signed in Chinese; signed 'SANYU' (lower right)

PROVENANCE

Private Collection, France
Christie's Hong Kong, 25 May 2008, Lot 231
Acquired from the above sale by the present owner

LITERATURE

Sanyu: Catalogue Raisonné Oil Paintings Volume Two, The Li Ching Cultural and Educational Foundation, Taipei, Taiwan, 2011 (illustrated, plate 269, pp. 76 & 125).

油彩 畫布
款識：玉 SANYU (右下)

來源

法國 私人收藏
佳士得 香港 2008年5月25日 編號231
現藏者購自上述拍賣

出版

《常玉油畫全集：第二集》財團法人立青文教基金會 台北 台灣 2011年
(圖版·第269圖·第76及125頁)

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

US\$ 1,282,100 - 1,923,100



An abstract painting by Zao Wou-Ki, featuring a complex interplay of warm and cool tones. The composition is dominated by shades of ochre, sienna, and brown, with occasional splashes of white, blue, and green. The brushwork is expressive and gestural, creating a sense of movement and depth. The overall effect is one of dynamic energy and emotional intensity.

我想表現動感，或迂迴纏綿，或風馳電掣，
想藉同對比和同一色彩的多重震顫使畫布躍
動起來。

—趙無極

I was trying to express movement, as it returns and lingers, or in more violent outbursts. I wanted the surfaces of my canvases to spring into life through contrasts and through the variations in individual hues that vibrate against one another.

- Zao Wou-Ki

趙無極以自己的方式，玩出另一種墨色的新花樣。在一個更加純淨且完整的國度中，他掙脫前輩們所受的束縛，也突破自己過去的畫作。

—亨利·米修



趙無極與《28.04.75》
Zao Wou-Ki with 28.04.75

中國唐宋山水側重借筆墨行走之態以達到「氣韻生動」，意在表達藝術家們對映照「有我之境」精神性的終極探究；西方油畫鑽研色彩相互關係，利用明暗對比在畫布上實現光影之間絕妙平衡。趙無極探索東西繪畫藝術之精髓，將構圖、顏色、空間以及光影之間的關係完美交織，以極致的技法與情緒揉合出一個個詩韻跌宕的美學空間，引發強烈視覺與精神磁場共振的畫面奠定了其作為華人在世界現代美術史中不可忽視的大師級地位。

涅槃回歸，水墨甦醒

畢業於杭州藝專的趙無極，於1948年遠渡法國，潛心精煉創作技法、精鑽風格突破二十餘載，時至1972年，其第二任妻子陳美琴的驟然離世卻將藝術家推入悲傷的深淵，哀痛情緒充斥下的他當即返回祖國土地，歷經三年反思輾轉，他帶著全新的創作目標理念重返巴黎藝術圈，此時的趙無極已不再是當初那個首踏巴黎，因不願被簡單扣上「中國畫家」頭銜而刻意避開中國元素

進行創作的年輕人：「感覺我已自中國走出，使我能再走向中國」，他重拾水墨，自此展開新一輪關於探索中西對話與融匯的深層議題。

氣韻交織，象於無形

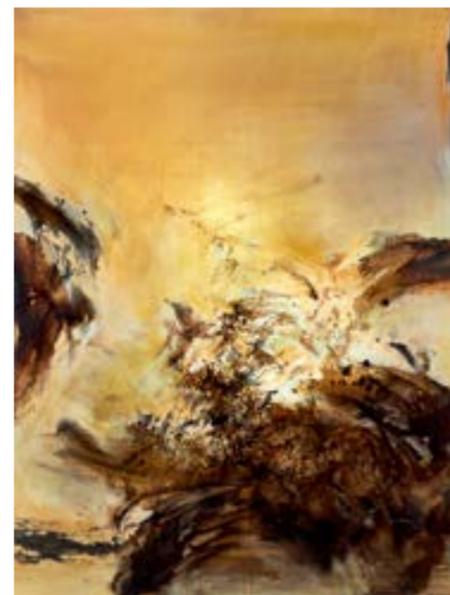
60年代的趙無極專注於色彩與線條之間的關係以表現空間內的律動，這類的鋒利筆觸在70年代隨著藝術家心境變化以及個人風格發展路徑的成長漸漸在畫布上透過暈染的形式拓展開來，以一種具有革命性的全新方式圍繞關於生命輪迴的議題集中呈現他所理解的東西文化精髓。

綺麗明亮的橙黃色在藝術家大面積鋪開的手法下將一抹溫柔帶入《28.04.75》(Lot 156)的畫面上半部，構建了一方情緒基調寧靜祥和的蒼穹—這樣的「留白」空間，為觀眾提供了一片充滿想像空間、放空自我靈魂的淨土，正如趙無極所言「在大塊的色彩中重得安寧與清靜」；畫面下半部的墨黑，卻絲毫未被其原本緘默的顏色屬性所禁錮，它彷彿飽含某種來自東方的神秘力量，

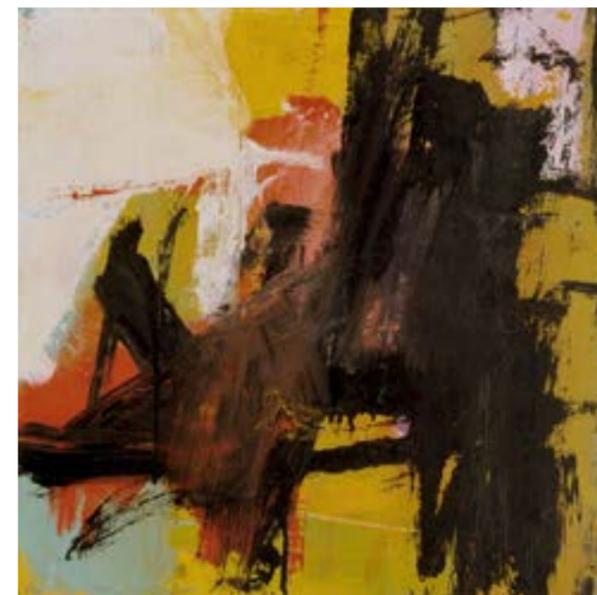
正從各個角度翻湧蒸騰，油彩原本的厚重特質經藝術家之手顯現出中國傳統水墨中濃淡枯潤的變化，趙無極運用傳統文人畫中「飛白」（畫筆尖原本渾然的毛絮因藝術家蒼勁飛速的揮筆而分叉，使部分未經處理的底層媒介肌理以其最原始的狀態暴露在觀者眼前）的技法為揮灑迸發的墨黑色注入具有層次感的明暗對比，而觀者也得以從這極具呼吸感與生命力的粗獷筆觸中親自體會到藝術家筆鋒疾走的創作動態—那一圈圈捲繞的線條，在遒勁的筆力下成形，以濃厚卻富含律動的質感在空氣中創造出相互交融的複雜視覺體驗，它們仿若中國山水圖示中層層疊疊的山巒起伏、在沉靜的背景之上更顯氣宇，以一種源自內核的力量給人以心靈上的強烈震撼。老子曾說「天下萬物無生於有，有生於無」，《28.04.75》中，墨之黑在東方暗指虛無之境界，為「無」，西方傳統油畫中常為光明指向的橙黃色，之為

「有」；然而，卸下色彩性格的面具，黑色油彩暗流湧動的姿態以及蓄勢待發的動勢，是一種「有」，而橙黃色域之「留白」的禪意空間，又是「無」境界；在「有」與「無」的切換中，他們彼此牽動，相互交融，是藝術家將中西文化融匯貫通的絕佳表達。

中國傳統文化中曾以「開」與「合」這種矛盾的對比來闡述宇宙萬物之運動邏輯，《28.04.75》的畫布上，兩種色調的對比衝撞加之不同筆觸所創造出的對立情緒，讓畫面有一種向外迸發、擴散的力量，此為「開」；而當兩者交融於畫面中心，黑色厚重線條向前延伸至目光所及最深處，與橙黃色的天際線相匯，可謂「合」—二者在看似相互對立的同時相輔相成，攜手在畫面內構築起一個不僅鮮活，更加富有動態流通感的循環。或許受此時期美國抽象表現主義創作核心價值的感召，



Lot 156



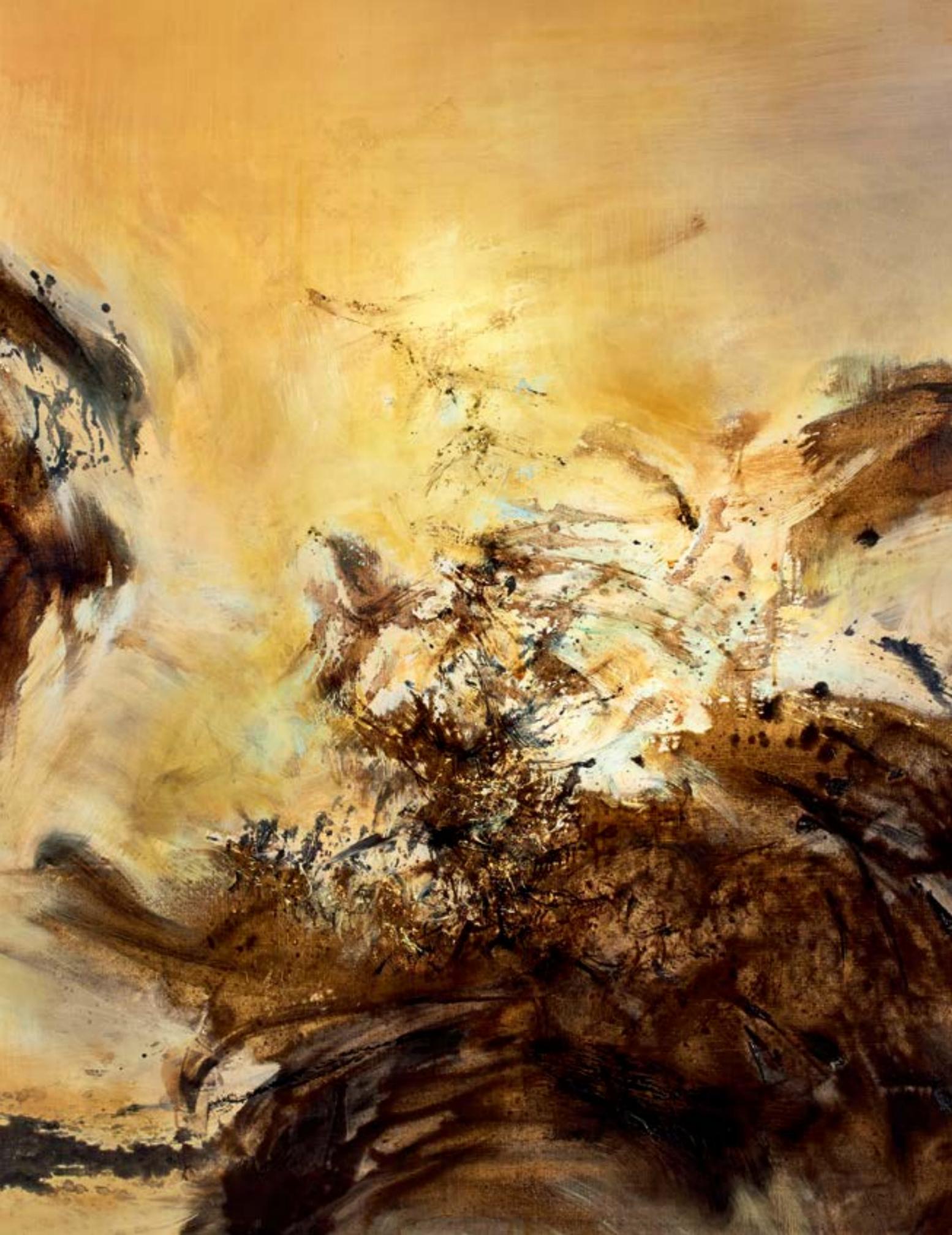
弗朗茲·克林因《黑色反思》
1959年作 美國 紐約 大都會博物館藏
Franz Kline, *Black Reflections*,
1959, Collection of The
Metropolitan Museum, New York,
USA

《28.04.75》便可以看出藝術家逐漸將自己對畫布中心的專注分散至邊界，最終擴散至整張畫面的大膽變革。「畫面邊緣和中心一樣重要」趙無極在回溯生命歷程後逐漸滲透人類生死輪迴意義，也就此在其抽象創作中開啟了一種全新的表現手法。

無界之界

《28.04.75》是一個極富戲劇性、虛實交融的夢幻精神領土—70年代的趙無極經過日積月累的探索錘煉後而對西方繪畫光影的處理技法深得要領，他此時將源發

於心的東方文化思想精髓根植於其中，為觀者呈現出一個個詩韻跌宕、富含哲學思辨的想像空間；輕快的揮灑水墨讓他得以從早期嚴格縝密的控制感中漸漸解脫，並在之後的80年代逐漸演變出更富流動性的自在筆觸。《28.04.75》在表現技法與題材上為其後輩開拓了一個具有高度的全新里程碑，他蘊含力道的筆鋒下那個平靜之中帶有騷亂大自然震撼每一位觀者的內心，東西文化交融的那一曲琴瑟和鳴在人們的腦海中揮之不去，久久縈繞。



透納《出發去舞會（聖瑪提諾）》約1846年作 英國 倫敦 泰特不列顛美術館藏
J. M. W. Turner, *Going to the Ball (San Martino)*, c. 1846, Collection of Tate Britain, London, UK

Chinese artists of the Tang and Song dynasties, who emphasized the manipulation of brush and ink to produce lively, vivid conceptions, aimed to reflect in their works a kind of ultimate spiritual exploration, in which they found "the self in the landscape." In the West, oil painting delved into colour relationships, while employing dark-light contrasts to bring to their canvases a subtle balance of light and shadow. Zao Wou-Ki sought out the essence of both Eastern and Western art to create beautiful blends of composition, colour, space, and light and shadow, and in his work, emotion merges with refined technique in aesthetic spaces that resound with poetic feeling. Through the intense visual and spiritual resonance of such works, Zao Wou-Ki laid the foundation for his status as a master Chinese artist who would play an indispensable role in the history of the world's modern art.

NIRVANA RETURNS IN A RESURGENCE OF INK PAINTING

After graduating from the Hangzhou Academy of the Arts, Zao traveled to France in 1948, where for the next 20 years he devoted himself to refining his technique and seeking stylistic

In his own way, Zao Wou-Ki invented new games with ink. In this new realm, even more pure and complete, he broke free from the restrictions imposed both by his predecessors and by his own previous paintings.

- Henri Michaux

breakthroughs. In 1972, the sudden death of his second wife plunged the artist into an abyss of sorrow. Overwhelmed with grief, he returned immediately to his homeland, and after a three-year period of introspection and revival, he returned to Parisian artistic circles. He no longer that young man who had just arrived in Paris, who deliberately avoided showing any traces of Chinese, in his art to avoid being labeled merely a "Chinese artist." He said, "I felt that having left China was what enabled me to revisit the subject." He once again took up ink-wash painting, launching a new round of exploration into profound ideas surrounding dialogue and integration between China and the West.

INTERWOVEN RHYTHMS, IMAGES IN THE INTANGIBLE

In the 1960s, Zao focused on dealing with lines and colours to express a sense of rhythmic movement in space. But as his mood changed and his personal style continued to evolve through the 70s, the sharp-edged lines of those works began to open up into softer washes of colour. He began presenting his understanding of Eastern and Western cultures in a revolutionary way, dealing with issues and themes such as the cycles of life. In *28.04.75* (Lot 156), the bright, enchanting yellow-orange that spreads across the upper part of the canvas brings a touch of gentleness, lending the sky its emotional keynote of peace and serenity. This use of empty space provides viewers with a rich realm of imagination, a pure land where the soul can find rest and release, as Zao Wou-Ki once said, "within these great regions of colour we regain our peace and tranquility." The quietness of these colours, however, is not imposed on the inky blacks in the lower half of the canvas, which seem to move with a kind of mysterious Eastern power. Emerging from every corner, they hang in the air like rolling clouds, and



1.



Lot 156



2.

1. 趙無極《無題》1972年作
法國 巴黎 現代美術館藏
Zao Wou-Ki, *Untitled*, 1972,
Collection of Musée d'Art Moderne,
Paris, France

2. 傅抱石《漁歸圖軸》1949年作
中國 北京 故宮博物院藏
Fu Baoshi, *Landscape*, 1949,
Collection of The Palace Museum,
Beijing, China

in Zao's hands, the thick oil pigments take on qualities more like traditional inks as they shift from dense to light, or from dry to wet. Zao employs the "fei bai (flying white)", brushwork of the traditional Chinese literati, where the swiftly moving calligraphy brush leaves streaks or gaps of unpainted white in the brushstrokes. Here, the black tones that erupt and flare through the painting acquire layering through the contrasts of dark and light tones created by that effect. Viewers can personally experience the creative dynamics of the artist in these urgent strokes, these rough sweeps of the brush that virtually breathe with vitality. Zao's lines wind in a circle, formed by the strong force of his brush, in dense but richly rhythmic textures, creating a complex visual experience as they meet and blend in the air. Resembling the layers of mountains that rise and fall in ancient Chinese landscapes, they loom even more impressively against the stillness of this background, invoking an intense and soulful experience rising up from the deepest. Laozi wrote "All things in the world derive from being. And being derives from

non-being." The inky blacks in 28.04.75 might suggest to the Eastern mind a realm of nothingness, of "non-being." By contrast, in Western oil painting, yellow-orange are colour often used in depicting light, that is "being." But if we strip off these traditional masks of colour associations, we find that the concealed energy in this undercurrent of black oil pigments, always on the verge of movement, represents a kind of "being," whereas the Zen-like feel of the "empty" area in yellow-orange is more suggestive of the realm of "non-being." The shifting meanings of "being" and "non-being" in this work, as they drag forward and backward, blending with each other, represent one of the finest examples of this artist's penetrating grasp of ideas from both East and West.

Contrasting pairs of contradictory concepts such as "openness" and "closure" were once used in traditional Chinese culture to provide a logical foundation for the workings of the universe. In 28.04.75, the contrasting, opposing moods created by the clash of the two main colours, along with the differing brushwork with which each is treated, provide an energy that pushes and

expands toward the outside of the canvas. That is "openness." And when the two meet and fuse at the center of the canvas, where the heavy black tones reach towards the yellow-orange horizon at the deepest point one's eye can reach, this can be called "closure." Where black and yellow seem to be in opposition they are also mutually complementary, joining hands to build together a cyclical movement that has a dynamic flow. Perhaps inspired at this point by certain core ideas in American Abstract Expressionism, in 28.04.75 we can see the artist gradually enlarging his focus from the center of the canvas outwards to its borders, and ultimately, in a bold innovation, to embrace the entire pictorial space: "The edge of the canvas is just as important as its center." As Zao Wou-Ki looked back over the course of his life and gradually penetrated the meaning of its cycles, he in turn opened up new expressive approaches in his abstract work during this period.

A BOUNDLESS WONDERLAND OF FREEDOM

28.04.75 is a dramatic scene, bringing form and empty space

together in a territory of dreams and imagination. In the 70s, following a period in which he continued to explore and refine his art, Zao Wou-Ki achieved a firm grasp of Western painting's handling of light and shadow. The essentials of Eastern culture and thought that lived in his heart now took deeper root in his art, presenting viewers with imaginative spaces that reflect a splendidly poetic and philosophical outlook. The lively splashing of ink painting allowed him to gradually break free from the dense and strictly laid-out compositions of his earlier years, leading towards greater degree of freedom of brushwork and the flowing quality of his work in the 80s. 28.04.75, also sets a new milestone for Zao's later periods in terms of both technique and subject matter. The concealed strength of his brushwork brings forth a great tranquility, where the forces of nature erupt with a power that awes and inspires the human heart. Zao Wou-Ki's harmonious songs, where Eastern and Western cultures meet, seem to always linger in our hearts, where they will continue to resound far into the future.



1.



2.

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

2. 卡斯帕·大衛·弗裡德里希《復活節早晨》約1828-1835年作 西班牙 馬德里 提森-博內米薩博物館藏
Caspar David Friedrich, *Easter Morning*, c. 1828-1835, Collection of Museo Nacional Thyssen-Bornemisza, Madrid, Spain

ZAO WOU-KI (CHINESE-FRENCH, ZHAO WUJI, 1920-2013)

28.04.75

趙無極 28.04.75

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

Painted in 1975
oil on canvas
115.5 x 89 cm. (45 ½ x 35 in.)
signed in Chinese; signed 'ZAO' (lower right); signed and titled 'ZAO WOU-KI 28.4.75' (on the reverse)

PROVENANCE

Galerie Kutter, Luxemburg
Private Collection, Europe (acquired from the above gallery circa 1985)
Private Collection, Asia
Ravenel Hong Kong, 26 May 2013, Lot 526
Acquired directly from the above sale by the present owner

EXHIBITED

France, Paris, Galerie de France, *Zao Wou-Ki 1971-1975*, July-September, 1975.

LITERATURE

Zao Wou-Ki, Editions Hier et Demain, Paris, France, 1978 (illustrated, plate 441, p. 303).
Zao Wou-Ki, Ediciones Poligrafa, Barcelona, Spain, 1978 (illustrated, plate 441, p. 303).
Zao Wou-Ki, Rizzoli International Publications, New York, USA, 1979 (illustrated, plate 441, p. 303).
Zao Wou-Ki, Editions Cercle d'Art, Paris, France, 1986 (illustrated in black and white, plate 473, p. 343).

This work is referenced in the archive of the Foundation Zao Wou-Ki and will be included in the artist's forthcoming catalogue raisonné prepared by Françoise Marquet and Yann Hendgen.

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

US\$ 1,538,500 - 2,307,700

1975 年作
油彩 畫布
款識：無極ZAO（右下）：ZAO WOU-KI 28.4.75（畫背）

來源

盧森堡 庫特畫廊
歐洲 私人收藏（約於1985年購自上述畫廊）
亞洲 私人收藏
羅芙奧 香港 2013年5月26日 編號526
現藏者購自上述拍賣

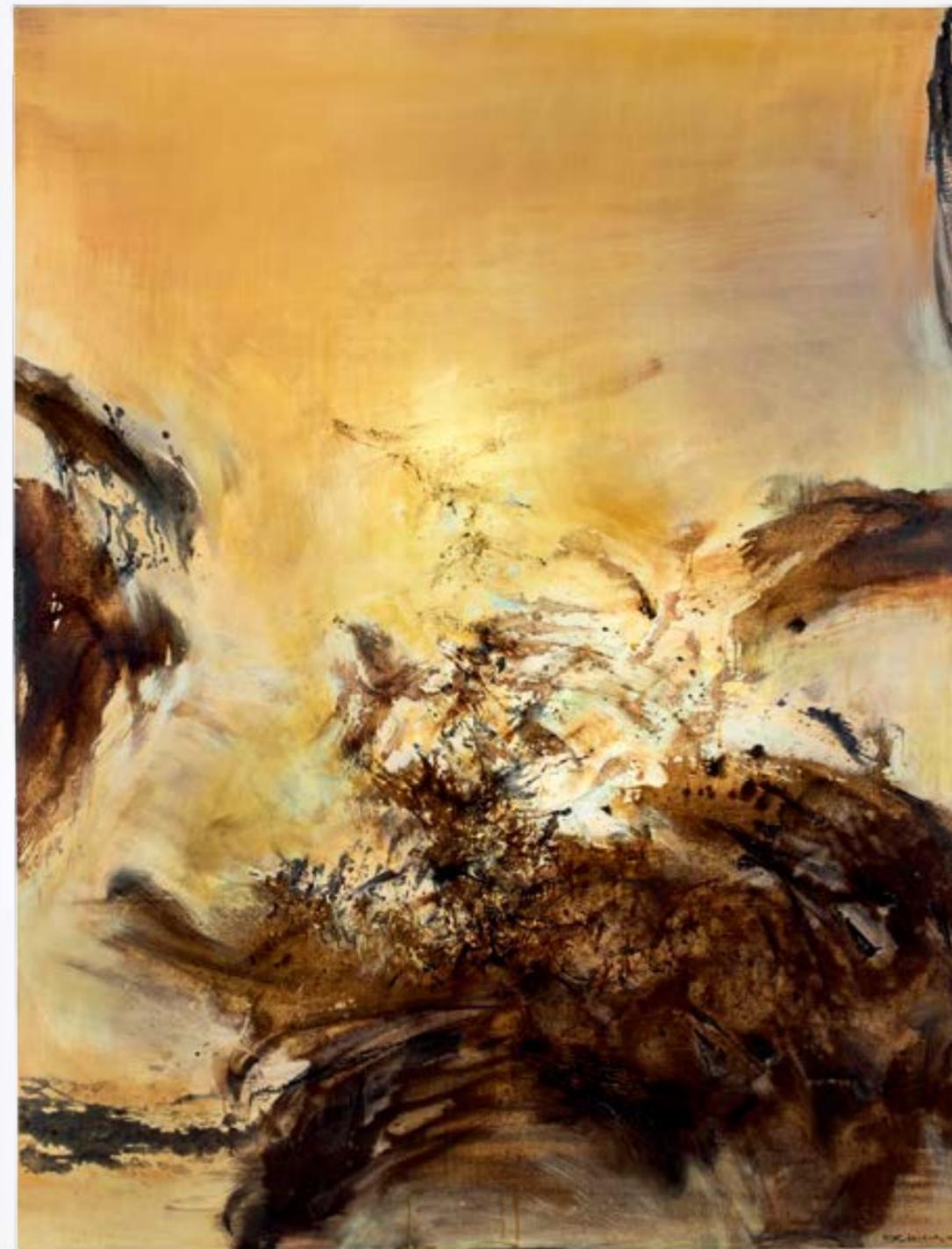
展覽

1975年7-9月「趙無極：1971-1975」Galerie de France 巴黎 法國

出版

《趙無極》Editions Hier et Demain 巴黎 法國 1978年（圖版·第441圖·第303頁）
《趙無極》Ediciones Poligrafa 巴塞隆納 西班牙 1978年（圖版·第441圖·第303頁）
《趙無極》Rizzoli International Publications 紐約 美國 1979年（圖版·第441圖·第303頁）
《趙無極》藝術圈出版社 巴黎 法國 1986年（黑白圖版·第473圖·第343頁）

此作品已登記在趙無極基金會之文獻庫，並將收錄於弗朗索瓦·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》



GEORGES MATHIEU (FRENCH, 1921-2012)

Le ruisseau solitaire

喬治·馬修 緊密的溪流

Painted in 1990
alkyd on canvas
81 x 100 cm. (31 ¾ x 39 ¼ in.)
signed 'Mathieu' (lower right); titled 'Le Ruisseau Solitaire' (on the stretcher)

PROVENANCE

Gallery Blue, Seoul, Korea (acquired directly from the artist)
Sotheby's Hong Kong, 2 April 2017, Lot 603
Acquired from the above sale by the present owner

This work is to be sold with a certificate of authenticity issued by the Georges Mathieu Committee and numbered as GM90008.

HK\$ 450,000 - 650,000

US\$ 57,700 - 83,300

1990 年作
樹脂 畫布
款識：Mathieu（右下）：Le Ruisseau Solitaire（畫背內框）

來源

韓國 首爾 Blue畫廊（直接得自於藝術家）
蘇富比 香港 2017年4月2日 編號 603
現藏者購自上述拍賣

附法國 喬治·馬修委員會開立之原作保證書·編號為GM90008

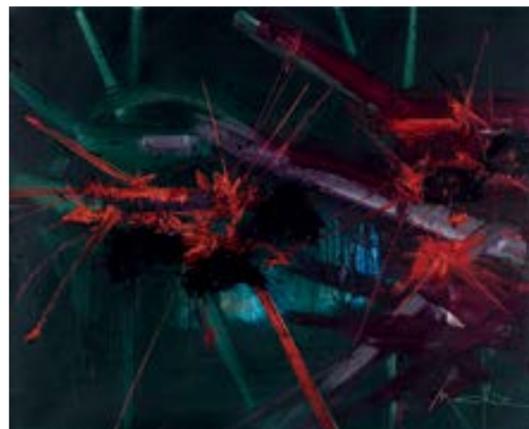


喬治·馬修 GEORGES MATHIEU

喬治·馬修被稱為法國「抽象藝術」奠基人，東方的藝術文化對他影響深遠，馬修於五十年代開始接觸道家思想，道家思想中的「無為」與其創作理念不謀而合，他認為「最直接的方式是將畫筆置於畫布上，以不同程度的『暴力』（滴濺油彩的方式）表現，且不預設油彩被塗抹的特定區域。」馬修不依賴初步草稿，追隨著自己當下的想像力構思軌跡以極快速度進行創作，排除以意識或記憶力控制的可能性。

《緊密的溪流》(Lot 157) 創作於七十年代，藝術家先以純度較高的綠色及少量藍色鋪於畫布底層，再鋪上墨色油彩，過程中以畫筆或顏料刀等工具將墨色油彩刮開，顯露出里層的綠色顏料，畫面左部呈現出太陽般的圓輪

及放射狀線條；畫面中心偏下方透露出兩處偏淺藍色油彩，彷彿於黑暗世界裡從遠處投射的一簇光，極大豐富了作品空間的層次感。畫面最上層以朱紅色顏料的堆疊或放射狀的直線達到情感的最大宣洩，與綠色區域形成強烈的衝突及對比，最表層的幾處紅黑油彩潑灑則是藝術家從五十年代便延續且極具代表性的的「滴濺」技法，線條急促尖銳而又不失優美，是作品的點睛之筆。作品標題《緊密的溪流》中的Ruisseau可譯為「溪流」，也可解讀為簇狀物質，而又立即讓人聯想至「簇狀光線」、「意識流」等名詞。《緊密的溪流》的畫面彷彿讓觀者窺見一幅湍急而緊密相連的溪流風景，而更是藝術家心中彼時思緒潮汐之融匯交融，體現了喬治·馬修抽象藝術所強調「當下與無為」之核心宗旨。



弗朗茲·克林因《馬霍寧》1956年作 美國紐約惠特尼美術館藏
Franz Kline, *Mahoning*, 1956, Collection of Whitney Museum of American Art, New York, USA

Lot 157



Georges Mathieu is known as the founder of the French Abstract Art. And the impact of Oriental art culture on his art creation is profound and far-reaching. Mathieu began to learn about Taoism in the 1950s, of which the philosophy "letting things take their own course" coincided with his artistoc concept. He believed that "the most direct way of art creation is to put the brush on the canvas and express in different degrees of 'violence' (splashing oil paints), and does not preset the specific area for the paint to be applied." Mathieu does not rely on the preparatory studies. Instead he chooses to follow his imagination in the present to create a trajectory in a very fast manner so as to avoid the possibility of being controlled by consciousness or memory.

The *Le ruisseau solitaire* (Lot 157) was created in the 1970s. The artist placed the bottom layer of the canvas with green of high purity degree and a small amount of blue, and then painted the ink colour on top of the background. The brush or paint knife was used in the process. The tools scrape the ink colour to reveal the green paint in the bottom layer. The left part of the picture shows the sun-like round circle and radial lines. The middle lower part of the picture reveals two light blue oil colours, as if a

cluster of light projected from a distance in the dark world, which greatly enriched the layering of the sense of depth of the work. The top layer of the picture is a stack of vermilion pigments or a radial line that drives the emotions expressed in the picture to a climax. It forms a strong conflict and contrast with the green area. The red and black oil spills on the top layer are considered as a continuation of the typical and unique art creation technique of Mathieu since the 1950s. The representative oil painting splashing technique creates lines are sharp and pressing yet beautiful, which are considered as the finishing touch of the work. "Ruisseau" in the title of the work *Le ruisseau solitaire* can be translated as "stream" but can also be interpreted as clusters of matter, which would immediately inspire the thoughts of "cluster light" and "stream of consciousness". *Le ruisseau solitaire* seems to give the viewers a glimpse of rushing and closely connected stream scenery. It is the fusion and expression of the artist's thought and emotional tides at the moment of creation, but at the same time, the embodiment of the art concept of "at the moment" and "letting things take their own course" that lies in core of Georges Mathieu's abstract art creation.



貝爾納·布菲 BERNARD BUFFET



阿梅代奧·莫迪利阿尼《讓·谷爾多》1916年作 美國 紐約 亨利與羅斯·珀爾曼基金會藏
Amedeo Modigliani, Jean Cocteau, 1916, Collection of The Henry and Rose Pearlman Foundation, New York, USA

Lot 158

法國二十世紀最重要藝術家之一，貝爾納·布菲於美院學習時已被公認才華橫溢，1947年，19歲的他舉辦首次個展，作品迅速售出，且其中一件作品更是為法國現代藝術博物館購入。權威博物館的收藏無疑使得這位天才藝術家廣受關注，其極具個人風格的畫面線條技法使得當時的藝術評論家稱其為「第二個畢加索」。

1950年代時抽象藝術雖逐漸成為當時藝壇的「主流」，但布菲極具特色的具象作品卻帶來耳目一新之感，而人物肖像更是他創作生涯最重要的主題。西方人物肖像源於對聖經中神的刻畫，而後發展為對國家統治者、神父及貴族肖像之紀錄。法國著名詩人讓·谷爾多認為，從文藝復興時期的藝術家格雷考，直到二十世紀「巴黎畫派」的莫迪利阿尼，人物肖像的刻畫有如一脈相承，貼近真實人像的曲線流暢線條，以人物與背景融合。然而，布菲作品中所使用的俐落線條則跳脫了這種對人物肖像的刻畫，猶如出鞘的細劍般鋒利，且黝黑有力，也成為布菲作品標誌性的特色。

《艾爾韋·塞嘉先生肖像》(Lot 158) 創作於1955年，正是貝爾納·布菲創作生涯的黃金時期，相比起四十年

代時喜愛採用的偏暗灰色調，進入五十年代起他開始大膽地將紅、黃、藍、綠等鮮艷色彩加之自己作品中，使得作品主體更得以凸顯。《艾爾韋·塞嘉先生肖像》以黃色線條豎向切割，再加之紅色花簇的點綴，色調明亮且刻畫精緻。綠色花簇紋路的背景在布菲當時幾件著名的人物作品中均可見，是其五十年代人物肖像背景特徵之一。

布菲曾說：「對於我來說，描繪人物最重要的不是觀察他是女性還是男性，而是其人物輪廓線條的堅固及穩定，細節處銳利的處理，如人物前額、嘴巴及鼻子處的輪廓與褶皺。」《艾爾韋·塞嘉先生肖像》所刻畫的主角塞嘉先生為法國貴族，也是當時布菲作品的重要收藏家。可見畫面人物主體端坐於墨綠色古董椅之上，身上西裝部分以較為厚重深色油彩及邊框線條描繪，畫面中塞嘉先生右手輕放於左手之上，面部及手部的線條勾勒乾淨銳利，一位穩重沉著的貴族形象躍然畫面之上。人物線條的勾勒與其晚期作品相比更為俐落，畫面色彩的鮮艷明亮更是藝術家此時期獨特風格中的佳作。布菲的早期肖像作品少見於市場，《艾爾韋·塞嘉先生肖像》首次曝光於亞洲拍場，實為難得一見的收藏良機。

Bernard Buffet as one of the leading French artists of the twentieth century had long been recognized for his remarkable talent since his formative years. In 1947, he held his first solo exhibition at the age of 19. His works sold out quickly. Among them, one was purchased by Musée d'Art Moderne, one of the most authoritative museums in France, which had undoubtedly raised the artist's profile. He was considered to be the "Picasso's Rival" by art critics at the time for his distinctive style and unique use of lines.

In the 1950s, when abstract art gradually dominated the art world, Buffet's highly distinctive figurative works brought a completely novel approach to art. Portraits served as the most prominent genre of art throughout his artistic career. The earliest Western portrait paintings typically portrayed Gods from the Judeo-Christian Bible, and developed into records for state rulers, priests, and aristocrats. Jean Cocteau, a renowned French poet observed that from Renaissance artist El Greco to Amedeo Modigliani, an Ecole de Paris artist in the 20th century, portrait painters tended to employ lifelike depictions and smooth lines to merge figures into their backgrounds. Yet, Buffet broke the tradition by utilizing dark and powerful lines that were as sharp as a sword in his portrait, which also contributed in developing his own style.

Portrait de Monsieur Hervé Ségard (Lot 158) was created in 1955, the time when Bernard Buffet was at the peak of his career. To highlight the objects and motif, he started to incorporate bright

colours such as red, yellow, blue and green into his work instead of using colours from the dark grey palette. *Portrait de Monsieur Hervé Ségard* showcased a bright colour scheme and exquisite depiction, with the use of vertical yellow lines, the adornment of red flower clusters, as well as the floral pattern at the green background. Note that this background was also found in his other celebrated portraits at the time, and was regarded as one of the significant elements for his portraits done in the 1950s.

Buffet once said, "Observing one's gender is not my main concern when portraying a figure, but to depict solid, firm contours, and to sharpen the featuring details, such as the outlines and wrinkles of their foreheads, mouths and noses." In *Portrait de Monsieur Hervé Ségard*, the man being portrayed, Mister Hervé Ségard, was a French aristocrat as well as the chief collector of Buffet's works. As shown in the artwork, he sat up straight on a dark-green coloured antique chair with his right hand gently placed on his left hand. His face and hands were depicted with clean and sharp lines, while his suit was portrayed and outlined using thicker and darker oil paint. The image of a composed aristocrat was vividly presented. The contours of the figure were portrayed in a more straightforward fashion in comparison with those in his later works. With its unique use of bright, vivid colours, this painting is considered as one of the best Buffet created during the 1950s. As his early portrait works are rarely seen on the market, *Portrait de Monsieur Hervé Ségard* is surely worth collecting with its first time exposure in the Asian market.



1.



2.

1. 格雷考《手放於胸前的貴族紳士》約1580年作 西班牙 馬德里 普拉多博物館藏

El Greco, *The Nobleman with his Hand on his Chest*, c. 1580, Collection of The Prado Museum, Madrid, Spain

2. 貝爾納·布菲《室內：坐著的男人》1953年作 日本 東野貝爾納·布菲美術館藏

Bernard Buffet, *Intérieur: Homme Assis*, 1953, Collection of Bernard Buffet Museum, Higashino, Japan

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BERNARD BUFFET (FRENCH, 1928-1999)

Portrait de Monsieur Hervé Segard

貝爾納·布菲 艾爾韋·塞嘉先生肖像

Painted in 1955
oil on canvas
115.5 x 80.8 cm. (45 ¼ x 31 ½ in.)
signed and dated 'Bernard Buffet 55' (upper right)

1955 年作
油彩 畫布
款識：Bernard Buffet 55 (右上)

來源
法國 私人收藏

附法國 巴黎 莫里斯·賈尼耶畫廊開立之原作保證書

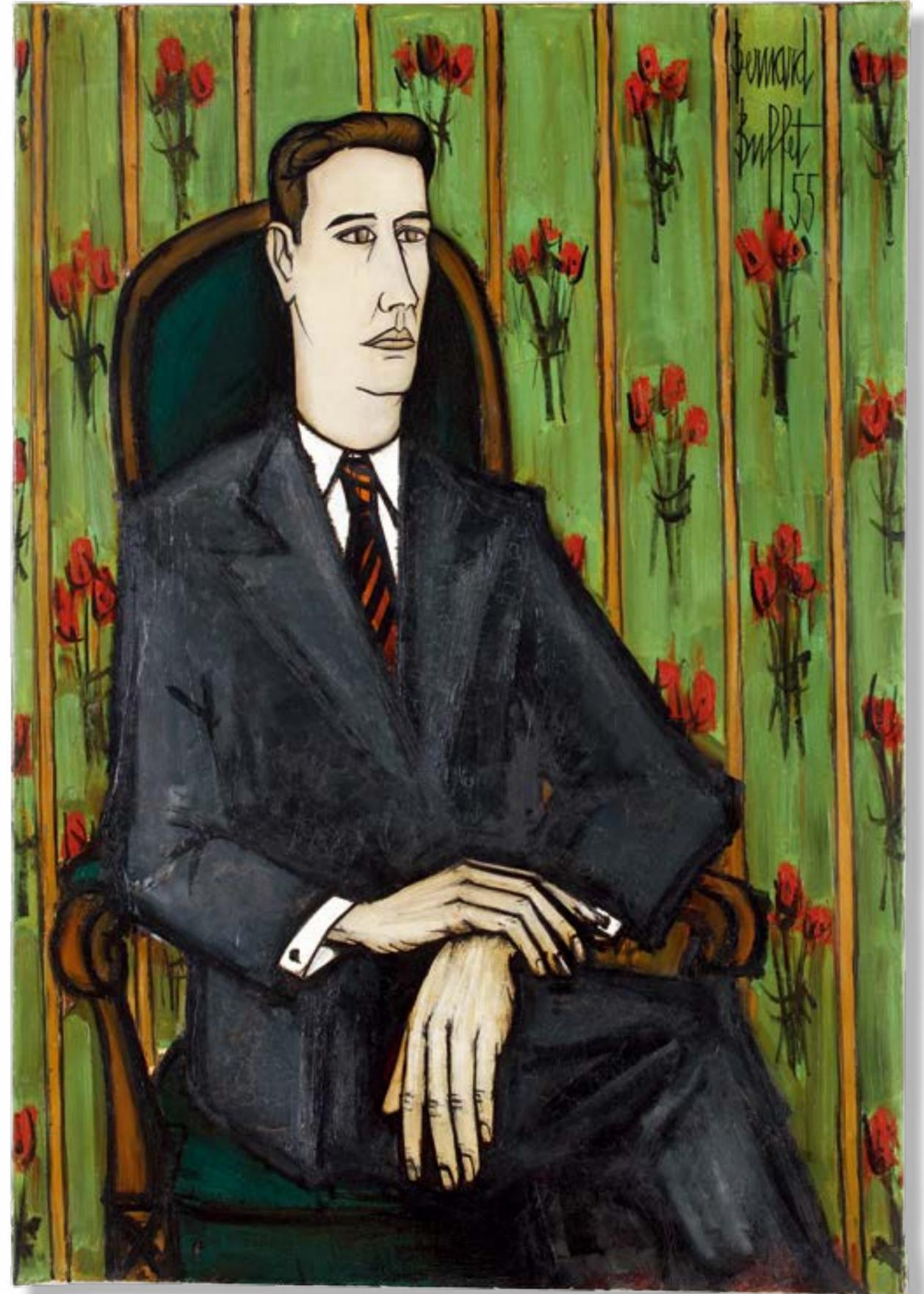
PROVENANCE

Private Collection, France

This work is to be sold with a certificate of authenticity issued by Maurice Garnier Gallery, Paris, France.

HK\$ 1,700,000 - 2,500,000

US\$ 217,900 - 320,500





松谷武判 TAKESADA MATSUTANI

日本在第二次世界大戰之後，年輕藝術家們致力於與舊藝術體制分裂，建立屬於日本自己的文化藝術自主話語權成為一種迫切的需求。當時雖缺乏專業的畫廊及美術機構，藝術家們在學校、車站、公園、街頭舉辦了各種藝術展覽，吉原治良向年輕藝術家高呼「告別那些在神壇、宮殿、沙龍和古董商店裏的『假』藝術……做那些從未被做過的！」——日本戰後最重要先鋒藝術團體之一「具體派」就此成立。

松谷武判自小學習日本畫，少年時曾經歷國家的戰爭劫難及與結核病長達八年的抗爭，五十年代起，被當時剛成立的「具體派」運動精神吸引，從傳統的日本具象藝術表達方式轉向自由大膽具有實驗性的「具體畫派」。最初，當時協會主導大權的領袖吉原治良並不同意松谷武判加入「具體畫派」，而這起初的拒絕反而激發了松谷不斷在媒材及創作技法上尋覓新的實驗及創新。五十年代美國出現的「行動繪畫」同時給松谷武判以身體行動進行創作的全新理念，創作不僅僅可以用畫筆規整地在畫布上創作，而

是可以通過身體的各個部位，各種肢體的行為進而創作。偶然機會下，他在一位醫學院的朋友做的血液實驗中見識到不同密度的兩種液體混合後所產生之效果之後，產生了用聚乙烯樹脂膠進行創作的想法。「1962年，我找到了屬於自己的技法——使用樹膠進行創作，這是一種新型且好用的物料。我將它傾倒在畫布上，再翻過來，使用風力——而後也用我自己的呼吸代替，樹膠漸漸乾燥，隆起，長出水泡。這個實驗性的創作過程，正正代表著『具體』之意涵：不是用說的，也不是理論，而是實實在在的去實踐創作。」松谷武判以聚乙烯樹脂膠而進行的創作使其終於被「具體畫派」承認而成為代表人物之一。

《作品 65-K》(Lot 160) 正充分體現出松谷「具體派」時期以樹膠進行創作的特殊技法及美學。藝術家將膠水黏在帆布上，任其自由流動滴落，而後再使用電風筒及自己的吹氣，來推動樹膠的形態及流動。各層樹膠流動形成球狀形態，圓潤三維的形狀效果讓人不禁聯想到人的肉體曲線，而圓圈中的撕裂弧形線條則有如人身體

我很快就發現了它（膠水）的肉慾感，從那開始我總是嘗試在我的作品中表達一種從材料本身散發出的、肉慾的感官。

——松谷武判



阿爾貝托·布里《巨大的白色塑膠》1964年作 美國 紐約 所羅門·古根海姆博物館藏
Alberto Burri, *Grande bianco plastica*, 1964, Collection of Solomon R. Guggenheim Museum, New York, USA

中破損之傷口，形成了充滿生命力的圖像。「我將樹膠倒在畫布之上，它會逐漸凝固形成麻糬團的形狀，等到他足夠乾了將其劃破，我認識到此時自己的意識是有機的，既感性而又帶有情色，於是，我有了機會，在這行動之中認識到自我。」松谷透過創作而認知自我，並且在此過程中延展創作的精神，正呼應了當時國際藝壇對於抽象藝術的種種挑戰與突破。

《作品 65-K》畫面主體以各式圓弧狀構成，中心為灰黑色橢圓，而中再包含近乎淡藍、淡黃的橢圓，四周奶白色橢圓的中間是切割口，可見藝術家創作時讓樹膠自然垂落之形態，畫布上起伏有致的凹凸讓人聯想到人類的肉體曲線，而這深深淺淺的橢圓中心的切割口顯露出的黑色，深淺不一樹脂顏料的垂落與破裂，則更是猶如人類雙目中黑色的瞳孔，彷彿正在審視外部世界，同時也在反省人類自身，而這一精神，同時也與日本向自身內在發展的禪宗精神不謀而合，是藝術家對於人類肉體及心靈內省之探索與深究。

1966年松谷武判獲得法國政府的贊助前往巴黎，隨後即組建家庭並且在巴黎定居。在法國的生活給松谷帶來了嶄新的生活及創作靈感。從1970年代末到1980年代初開始，松谷開始結合聚乙烯樹脂膠和石墨兩種不同材質的特性，此時期創作技法在《書體94-6-20》(Lot 159)中得到充分體現，藝術家以石墨勾勒出橢圓形態，橢圓的下部則為膠水及石墨的起伏，石墨的勾勒與下部膠水垂落流動的立體凸起使得畫面整體重力偏向下方，厚實而飽滿，充分展現出石墨與膠水相容之紋理、深度和重量，為藝術家晚期作品創作技法之代表之作。

此次上拍的兩件作品分別代表了松谷武判從1960年代「具體派」的先鋒時期，直到1990年創造性的加入石墨的成熟創作時期，展示了其在創作技法與媒材之不斷創新，對形態隨時間更迭而賦予之不同感悟及意義。表現出松谷窮其一生不斷探索，採用各種實驗性的材料以抒心意的宏遠藝術之志。



Lot 159

松谷武判在他的工作室 · 1981年
Takesada Matsutani at his studio,
1981

After WWII, Japanese young artists were dedicated to separating themselves from the old art traditions. Establishing their own language of culture and art had become a pressing issue. Despite the absence of professional art galleries and institutes, artists staged various kinds of exhibitions at schools, bus stations, parks, and streets. At the time, Jiro Yoshihara called for young artists to "take leave of these piles of counterfeit objects on the altars, in the palaces, in the salons and the antiques shops... Do what has never been done before!" As a result, Gutai, one of Japan's most significant post-war avant-garde artistic groups, was founded.

Takesada Matsutani started learning traditional Japanese paintings, as known as Nihonga, at a very young age. In his teenage years, not only did he witness his country ravaged by war, but he also spent eight years in fighting against his tuberculosis. Intrigued by the spirit of the newly-formed Gutai group, Matsutani began to adopt a liberal, daring and experimental Gutai style, abandoning the traditional Japanese and figurative way of expression since 1950s. At first, Jiro Yoshihara, the chief leader of Gutai Art Association, denied Matsutani's intention to join the group. Yet, this conversely impelled Matsutani to experiment and innovate with different media and techniques. "Action painting," which emerged in the U.S. during the 1950s, provided him with an entirely new concept: Art making is more than painting regularly on canvas with a brush, but also with any part of the human body, create along with its movements. When watching one of his friends

in medical school conducting blood experiments, he stumbled upon the effect of mixing two liquids with different densities, giving birth to his idea of creating art using polyethylene wood glue. "In 1962, I found my own technique-utilizing vinyl glue, a novel and useful medium. I poured it onto canvases, turned them over, and blew gusts of wind-later my own breath-to dry the glue. It bulged and transformed into bubbles. This kind of experimental process perfectly embodied the spirit Gutai, not just in theory, but in real practice." With this technique, Matsutani was finally recognized by Gutai group, and identified as one of the iconic figure in Gutai.

I soon discovered its (vinyl glue's) sensual feature.

Since then, I was always trying to convey a sense of sensuality radiated from the medium itself.

- Takesada Matsutani

Work 65-K (Lot 160) best exemplifies Matsutani's signature vinyl glue technique and his aesthetics during the Gutai period. He applied vinyl glue to canvas, leaving it to run freely. Then he exercised control over the glue via the air of blow

dryer along with his own breath, generating random shapes and forms. Layers of glue progress in the form of globularity. The plumped and 3D effect conjure up images of body curves, while the cracking lines of those blisters resemble wounds of human body, together composed a vibrant imagery. "I pooled the glue on the canvas, it dried in the shape of mochi – a rice cake. Then when it was dry I cut into it. I realized that I had an organic side to my mind, un peu sensuel, un peu érotique, I discovered myself, by chance, in action." Matsutani's self-cognition and display of spirit in creating echoed with the challenges and breakthroughs encountered internationally in abstract art.

Work 65-K is mainly composed of eclectic circles. At the center lies a grayish black oval, within which are light bluish and light yellowish ovals. The surrounding milky white ovals contain slits in the middle, which illustrated how the artist allowed the glue to drop naturally. The undulating, curvy surface is evocative of body contours, while the various shades manifested among those ruptures resembles dark pupils in human eyes, as if they are gazing at the world outside, while reflecting on themselves. Such spirit parallels with Zen in Japan that stresses on self-cultivation. This piece portrays the artist's exploration and introspection on human bodies and

minds. Having received a grant from the French government in 1966, Takesada Matsutani went to Paris, then formed a family and settled down there. Living in Paris rendered him new experiences and inspirations for creating. From the late 1970s through the early 1980s, he began to combine the properties of vinyl wood glue and graphite, which was perfectly demonstrated in *Écriture 94-6-20* (Lot 159) Matsutani delineated an oval with graphite, with its lower part made of glue and graphite. The graphite outline, along with its dripping and flowing feature of the glue, accentuates the gravity and density of the lower part. Matsutani conformed these two mediums to one compatible texture, assembling biomorphic and geometrical forms, making this work as one of his representative works of his later creations.

These two works being auctioned represent Takesada Matsutani's avant-garde Gutai period in the 1960s and his later period in the 1990s when he innovatively incorporated graphite into his works. They exhibit how Matsutani continues to innovate in respect of techniques and media, while giving different perceptions and meanings to forms that have changed. What is more, they manifest Matsutani's lifetime aspirations to consistently explore and experiment with various kinds of media in his artistic expressions.



Lot 160



松谷武判《作品A 65-1》1965年作
法國 巴黎 蓬皮杜藝術中心藏
Takesada Matsutani, *Work-A 65-1*, 1965, Collection of Centre Pompidou, Paris, France

159

TAKESADA MATSUTANI (JAPANESE, B. 1937)

ÉCRITURE 94-6-20

松谷武判 書體 94-6-20

Executed in 1994
mixed media on canvas
116 x 89 cm. (45 ½ x 35 in.)
signed and dated 'matsutani '94' (lower right); signed, titled and dated in Japanese; titled, dated and inscribed 'ÉCRITURE 94-6-20 1994 116 x 89 cm.' (on the reverse)

PROVENANCE
Private Collection, Europe (acquired directly from the artist's studio in Paris in 1994)

1994 年作
綜合媒材 畫布
款識：matsutani '94 (右下)：松谷武判 ÉCRITURE 94-6-20 1994 書體
九四・六・二〇 116 x 89 cm.' (畫背)

來源
歐洲 私人收藏 (於1994年直接得自於藝術家巴黎工作室)

HK\$ 350,000 - 550,000

US\$ 44,900 - 70,500



TAKESADA MATSUTANI (JAPANESE, B. 1937)

Work 65-K

松谷武判 作品 65-K

Executed in 1965
mixed media on canvas
164 x 132 cm. (64 ½ x 52 cm.)
signed and dated 'matsutani 1965' (lower right); inscribed, titled, signed and dated '163.5 x 131.5 work 65-K matsutani, 1965 GUTAI OSAAKA'; titled and inscribed in Japanese (on the reverse)

PROVENANCE

Private Collection, Europe
Private Collection, Asia
Christie's Hong Kong, 28 November 2015, Lot 36
Acquired from the above sale by the present owner

LITERATURE

Gutai: Still alive 2015 vol.1, Karuizawa New Art Museum, Whitestone Art Foundation, Nagano, Japan, 2015 (illustrated, p. 65).

1965 年作
綜合媒材 畫布
款識：matsutani 1965 (右下)；163.5 x 131.5 作品 65-K work 65-K matsutani, 1965 GUTAI OSAAKA 具體美術協會々員 (畫背)

來源

歐洲 私人收藏
亞洲 私人收藏
佳士得 香港 2015年11月28日 編號36
現藏者購自上述拍賣

出版

《具體人選活著〈2015 vol.1〉》輕井澤新美術館及白石藝術基金會 長野 日本 2015年 (圖版·第65頁)

HK\$ 2,200,000 - 3,200,000

US\$ 282,100 - 410,300



KAZUO SHIRAGA (JAPANESE, 1924-2008)

Auspicious Yellow

白髮一雄 黃鳳

Painted *circa* 1970
oil on canvas, laid on board
22.3 x 27.5 cm. (8 ½ x 10 ½ in.)
signed in Japanese (lower left); signed and titled in Japanese (on the reverse)

PROVENANCE

Private Collection, Asia
Shinwa Tokyo, 19 November 2011, Lot 64
Private Collection, Asia
Shinwa Tokyo, 23 November 2014, Lot 155
Bonhams London, 29 June 2016, Lot 32
Acquired from the above sale by the present owner

約 1970 年作
油彩 畫布 裱於木板
款識：白髮（左下）：白髮一雄 黃鳳 おう ほう（畫背）

來源

亞洲 私人收藏
親和 東京 2011年11月19日 編號64
亞洲 私人收藏
親和 東京 2014年11月23日 編號155
邦瀚斯 倫敦 2016年6月29日 編號32
現藏者購自上述拍賣

HK\$ 500,000 - 700,000

US\$ 64,100 - 89,700

關於我的藝術行為，是將不可視的精神通過身體行為表現出來。

—白髮一雄

白髮一雄出生及成長於兵庫縣尼崎市，戰爭及內在的英雄情結對其之後一生的創作有著不可磨滅之影響。白髮一雄年少時學習傳統日本畫，但很快便認為傳統的藝術形式過於保守老成，無法表達心中想法及情感。於1952年參與創辦了「零社團」，藝術理念為「藝術應從絕對的零度出發，進而根據自身特徵成長發展。」之後，其中成員加入到新成立的「具體派」，白髮一雄成為「具體派」第一代核心成員之一。

白髮一雄創作核心是「內在資質和天賦」，他認為藝術創作便是與自己的內在精神潛質產生聯結對話，將人的精神能量轉為物質展現於觀者眼前。白髮一雄以身體行為作畫，將自己懸吊，以腳為畫筆，任意揮灑塗抹，將意識層面的繪畫技巧與無意識的精神內在平衡匯合，造就專屬於白髮一雄獨一無二的創作語言。《黃鳳》(Lot 161) 創作於1970年前後，以鮮黃為背景色調，畫面可

見油彩的潑灑以及渾厚的墨綠及紅色顏料被顏料刀等工具以推、刮等技法而形成的弧形或扇形軌跡，顏料之軌跡或急促或蜿蜒，彷彿抽象化了的鳳凰鳥。中國自古將黃色稱為「帝王之色」，代表著富饒權威，是至高無上權位之象徵。而鳳凰鳥則是「百鳥之王」，是人們心目中的瑞鳥，是吉祥和諧之象徵，古人認為適逢太平盛世，邊有鳳凰飛來。而在西方，鳳凰更是被視為「不死之鳥」。郭沫若在《鳳凰涅槃》小序中記述：「天方國古有神名『菲尼克司』，滿五百歲後，集香木自焚，復從死灰中更生，鮮美異常，不再死。」《黃鳳》中彷彿正捲曲著準備展翅騰飛的鳳凰，在鮮黃色的襯底之下顯得愈加奪目，正是藝術家心中涅槃精神之具象表現。白髮一雄將其超前時代的「行為繪畫」技法與寓意深遠的傳統祥瑞圖騰相結合，《黃鳳》完美體現了古今中西思潮之結合與跨越，更凝聚了藝術家的不朽英雄精神之魂。





Lot 161

林良《鳳凰圖》明代 日本 京都
相國寺藏
Lin Liang, *Phoenix*, Ming dynasty,
Collection of Shokokuji Temple,
Kyoto, Japan



Concerning my creation, it's about expressing the unseen spirits through physical action.

- Kazuo Shiraga

Kazuo Shiraga was born and raised in Amagasaki City, the violent war and the inner heroic complex have an indelible influence on the creation of arts throughout his life. When he was young, Kazuo Shiraga studied traditional Japanese painting Nihonga, but soon thought that the traditional art form was too conservative to express his thoughts and emotions. In 1952, he participated in the creation of Zero-Kai, of which the artistic concept is "art creation should start from absolute zero and grow according to its own characteristics." Some of its members joined the newly formed Gutai, and Kazuo Shiraga became one of the leading figure of first generation of Gutai.

The spirit of Kazuo Shiraga's art creation is "inner qualification" (Shishitsu). He believes that artistic creation is a connection with one's inner spiritual potential, and transforms the spiritual energy into material expression and then present to the viewers. Kazuo Shiraga paints with his body movements by hanging himself in the mid air and using his feet as the brush to paint in a free manner. By intentionally integrating the painting skills with the inner balance of the unconscious spirit, he managed to create a unique art style exclusively owned by Kazuo Shiraga. The *Auspicious Yellow* (Lot 161) was created around 1970, with bright yellow as the background colour, the picture shows the splash of oils and traces of the thick dark green and red pigments formed by the technique of pushing and scraping with tools

such as paint knives. The arc or fan-shaped trajectories of the paint showed a hurried or graceful and restrained application of the brush, presenting the abstract image of the phoenix. Yellow is considered as the colour of royalty in ancient China, which represents the authority of the rich and is considered as a symbol of supreme power. The Phoenix is believed to be the 'King of the Birds' and auspicious bird that serves as the symbol of good fortune and harmony. Ancient Chinese believed that Phoenix could only be seen in a time of national peace and order. While in the West, the phoenix is regarded as the 'immortal bird.' Literary giant Guo Moruo wrote in the preface of *Phoenix Nirvana*: 'there is a god named Phoenix in the Arabian countries. When it turns five hundreds years of age, it would collect incense wood to burn itself and then reborn from the dead ashes. With glorious and renewed look, it became immortal. *Auspicious Yellow* depicts a phoenix curling up and ready to fly. Its image becomes more prominent and outstanding with the comparison of bright yellow colour as the background. It is the concrete expression of the Nirvana spirit in the artist's heart. Combines the body movement painting technique ahead of time with the far-reaching traditional auspicious totem, *Auspicious Yellow* not only perfectly reflects the combination and leap of the ancient and modern Chinese and Western thoughts but also embodies the artist's soul of the immortal hero spirit.

「具體派」於1954年在吉原治良帶領之下於日本蘆屋市發跡，年輕藝術家們渴求突破，「決不模仿他人，做那些別人從未做過的！」在西方的「不定形藝術」及「行動繪畫」影響的基礎之上，建立屬於日本戰後藝術的新方向及體系。「具體派」起初由17位年輕藝術家組成，前川強於1959年成為吉原治良學生，並參加第八屆「具體派」展覽，直至1962年正式加入「具體派」，成為第二代「具體派」成員。前川強著力於研究創作媒材之本質及所有變化的可能性，嘗試除了油彩之外，如拼貼、切割麻布等與傳統相異的手法。六十年代

開始，藝術家開始將麻布袋切割後放置於畫布上進行創作，致力於考究通過媒材質地的不同而創造出相異的畫面質感效果。二十世紀西方大師阿爾貝托·布里等曾使用麻袋進行創作，他將麻袋剪切、拼貼及撕裂後而呈現於畫布上，然而，同樣採用麻布袋進行的前川強則更強調麻布的質地，利用麻袋粗糙的面料材質在畫布上創造出獨一無二的起伏線條效果。

前川強在尋求作品突破的過程中，回溯自身文化，將日本繩文時期土陶器皿上的裝飾線條加入到創作中，



Lot 162

其畫面中出現更多有如大地土層起伏蜿蜒的線條，建立起更為獨特的個人創作語言，九十年代末的《無題 141261》(Lot 162) 即是此時期極為重要的代表作。藝術家將麻布彎折做出隆起效果，貼於畫布之上，建構起如山脊般縱向凸出的紋路。畫面上麻布的整体線條呈現出向上隆起的半橢圓曲線，藝術家再以黃、紅、綠及墨黑油彩塗繪於畫布之上，油彩展現的弧度則呈現向下半橢圓線條，與麻布向上隆起之勢形成交錯對比，縱橫往復的線條創造出強烈的衝突張力，各種色彩渲染的效果

更是在畫布上製造出光影聯翩之感，使得作品空間感更為豐富而具層次。作品上麻布凸出的紋路可聯想至藝術家靈感來源之一的繩文時期古土器紋飾，遠古而優雅的紋路曲線彷彿大地層層疊疊，氣勢遼闊而源遠流長。《無題 141261》中對於媒材、色彩及線條的精確把握，不僅是前川強對「具體派」精神之延續，更是其之後幾十年在繪畫語言及對自身傳統文化上下求索之碩果，凝聚著藝術家貫穿創作生涯之藝術開拓及實驗精神。

《繩文式土器》繩文時代 英國
倫敦 大英博物館藏
Jōmon Pottery, The Jōmon period,
Collection of British Museum,
London, UK

TSUYOSHI MAEKAWA (JAPANESE, B. 1936)

Untitled 141261

前川強 無題 141261

Executed in 1993-2014
 jute and oil on canvas
 182.5 x 227.3 cm. (71 ¾ x 89 ¼ in.)
 signed and dated 'tsuyoshi maekawa '93. '2014' (on the reverse)

PROVENANCE

Whitestone Gallery, Hong Kong, China
 Private Collection, Asia

LITERATURE

The Strength of Matter-Tsuyoshi Maekawa, Whitestone Gallery, Taipei, Taiwan, 2017
 (illustrated, plate 71028, pp. 96-97).

This work is to be sold with a certificate of authenticity issued by Whitestone
 Gallery, Hong Kong, China.

1993-2014 年作
 麻布 油彩 畫布
 款識：tsuyoshi maekawa '93. '2014 (畫背)

來源

中國 香港 白石畫廊
 亞洲 私人收藏

出版

《物質的力—前川強個展》白石畫廊 台北 台灣 2017年 (圖版·第96-97頁)

附中國 香港 白石畫廊開立之原作保證書

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

US\$ 102,600 - 153,800



阿爾貝托·布里《構圖》1953年作 美國紐約所羅門·古根海姆博物館藏
 Alberto Burri, *Composition*, 1953, Collection of Solomon R. Guggenheim Museum,
 New York, USA





Gutai began to prosper in Ashiya with the influence of Jiro Yoshihara in 1954. Inspired by the Informalism and Action Painting of Western Arts, young artists in Japan strived for breakthroughs. With their motto, "Do what has never been done before", they began to establish new directions and systems for Japanese post-war art. Gutai was first started with 17 young artists. Tsuyoshi Maekawa was later officially affiliated to Gutai and became a member of the second generation after following Jiro Yoshihara and participating in the "8th Gutai Exhibition". Maekawa was committed to studying the nature of materials and experimenting different possibilities in materiality, ranging from conventional oil painting to collaging and cutting burlaps. Since the beginning of 1960s, he initiated placing pieces of cut burlaps on canvases for art creations and delicately to create similar texture and effect with different material. Alberto Burri, a 20th century Western master, also used burlap to make art on canvases by severing, attaching and ripping. Yet, Maekawa focused more on the texture and utilized the coarse and rough features of burlap to create an exclusive undulating and corrugated effect.

When seeking breakthroughs in his works, Maekawa traced back to his own history and culture. He incorporated the decorative lines found on the earthenwares from Jomon period into his

work to create more rippling lines that imitate contours of the earth's soil layers, which established a more personal and unique language for his art creation. *Untitled 141261* (Lot 162) created in the end of the 1990s is a masterpiece of Maekawa in this period. The artist flexed the burlap to make a bulging effect, adhered it on the canvas, constructing a pattern that arched like a ridge. The burlap presented semi-elliptical curve lines that rise upward. The artist then applied yellow, red, green and black oil paint onto the canvas. An arc of oil paint displayed a downward semi-elliptical line, bombarding with the burlap line that rised upward. The work is enriched and layered by the vertical and horizontal lines that created a strong conflicting tension as well as the overlapping colours that mimicked the light and shadow. The pattern and texture on the burlap of the work can be associated with the Jomon earthenware, one of the sources of the artist's inspiration. The ancient and elegant lines are like layers of land, vast and long-lasting. The precise grasp of material, colour and lines in *Untitled 141261* are not only a continuation of Maekawa's spirit of Gutai, but also the fruit of his search for artistic language and his own traditional culture in decades, cohering Maekawa's artistic development and experimental spirit throughout his artistic career.

163

INOUE YU-ICHI (JAPANESE, 1916-1985)

Nei

井上有一 寧



Painted in 1971
ink on Japanese paper
122.8 x 168.6 cm. (48 x 66 in.)
dated '71.4.29' (lower right)
one seal of the artist

PROVENANCE
Zokyudo Gallery, Kyoto, Japan

LITERATURE
Yu-ichi [Yu-ichi INOUE]: Catalogue Raisonné of the works 1949-1985 Vol.2, UNAC Tokyo, Tokyo, Japan, 1998 (illustrated, plate 71028, p. 196).

This work is to be sold with a label signed by Unagami Masaomi stating the work description and numbered as CR 71028.

HK\$ 260,000 - 360,000

US\$ 33,300 - 46,200

1971 年作
水墨 和紙
款識：71.4.29 (右下)
鈐印：有

來源
日本 京都 藏丘洞畫廊

出版
《井上有一全書業：1949-1985第二卷》UNAC Tokyo 株式會社 東京 日本 1998年 (圖版·第71028圖·第196頁)

附海上雅臣親題之作品描述及編號標籤，編號為CR 71028

164

INOUE YU-ICHI (JAPANESE, 1916-1985)

Kan

井上有一 関 (关)

Painted in 1968
ink on Japanese paper
145 x 208 cm. (57 x 81 ¾ in.)
dated '68' (lower right)

PROVENANCE
Zokyudo Gallery, Kyoto, Japan

LITERATURE
Yu-ichi [Yu-ichi INOUE]: Catalogue Raisonné of the works 1949-1985 Vol.1, UNAC
Tokyo, Tokyo, Japan, 1998 (illustrated, plate 71028, p. 524).

This work is to be sold with two labels signed by Unagami Masaomi stating the
work description and numbered as CR 68067.

1968 年作
水墨 和紙
款識：68 (右下)

來源
日本 京都 藏丘洞畫廊

出版
《井上有一全書業：1949-1985第一卷》UNAC Tokyo 株式會社 東京 日本
1998年 (圖版・第71028圖・第524頁)

附海上雅臣親題之作品描述及編號標籤，編號為CR 68067



奈良美智 YOSHITOMO NARA

創作集大成，神聖美術館殿堂

不論是甜美動人的夢幻女孩、深具叛逆的龐克搖滾、擬人可愛的動物形象或淘氣頑皮的童年寫照，都在奈良美智的創作中不一而足，也使他成為當今國際藝壇最為炙手可熱的當代藝術家之一。隨著奈良藝術生涯的開展，他逐漸不滿足於平面二度空間的創作，各類媒材的雕塑隨之誕生，更發展為房屋類型的裝置堪稱其創作的集大成之作。2009年的《然而並非一切（綠屋）》(Lot 165) (以下簡稱《綠屋》) 與《然而並非一切（橘屋）》(Lot 166) (以下簡稱《橘屋》) 以分別超過六米和四米的高度成為了房屋裝置作品的極致呈現，在藝術家設計打造的空間結構中，包含大型平面創作、近二十件不同媒材作品的繪製、現成物的陳設等，跨越了繪畫、雕塑、裝置、行為藝術、觀念藝術等範疇，不僅是奈良美智二十五年藝術生涯的縮影，更是獨屬於他個人卻又包羅萬象的美術館殿堂。

一屋一世界：新紀元的誕生

觸目所見，從裡到外，《然而並非一切（綠屋）》與《然而並非一切（橘屋）》涵蓋了所有創作的可能性，在奈良美智過去的作品中前所未見，其令人震撼的高度與氣魄彷彿更進一步彰顯了藝術家挑戰自我與突破的決心和創舉。如同達米恩·赫斯特以《王國》直面死亡與恐懼、傑夫·昆斯以《氣球狗（橘色）》探究歡樂慶典

的本質，又或是草間彌生以鏡屋《靈魂波光》使觀眾置身於無限反射與輪迴的空間中，當藝術創作走向絕對與企及巔峰，奈良美智的《綠屋》與《橘屋》並非只是藝術家回首過去創作的完美總結，在他邀請觀眾親身探索與裝置互動的同時，已然是長驅直入當代藝術的疆界，視覺的震撼、聽覺的波動、觸覺的激發所帶來的是對於《綠屋》與《橘屋》外在與內在、身體與心理、感官與精神性的全方位體驗，經由這密閉房屋所到達的開放世界，我們就此邁入了奈良美智所開創的新紀元。

你們是否都從我的繪畫中試圖追溯我童年記憶的蹤跡？

在我孤寂的小房間裡，我將收音機的旋鈕熟練地調頻到美國軍方廣播電台，隨著熟悉的搖滾節拍從播放口迸發而出，我彷彿同第一顆人造衛星一起發射，飛入浩瀚的宇宙，和我最愛電波與星辰，並肩遨遊。

—奈良美智

奈良美智的藝術，便從最直觀的角度出發，將自身傳統日本浮世繪的簡化造型與德國新表現主義的直率表述相結合，以簡單的主題立意，透過極簡的圖像與看似拙稚的創作形式，帶給觀者最直擊靈魂的精神衝擊。

似幻似真的異想天地

2009年，奈良美智更進一步突破了創作的可能性——一綠一橘兩棟小屋以一種令人難以置信的真實聳然屹立於觀者面前，它們看似獨立分離卻又交相呼應，隔著空氣，似乎正在進行著無聲的對話。《然而並非一切（綠屋）》與《然而並非一切（橘屋）》可謂奈良將平面空間現實化的一系列創作中的經典鉅獻——在之前創作中僅側重於展現室內佈置的基礎上，經過藝術家精心設計的房屋外部造型將作品的內部與外觀完美平衡，同時，小屋這個具體的形象也為其融入周圍環境、給觀者更細緻、更深切的了解藝術家的創造提供了絕佳的機會。佇立於兩幢小屋面前，一種遊走在夢境與現實之間的超然之感瞬時萌生：我們彷彿身體被縮小，墜入奈良美智創造的童話「小人國」裡。穿梭於這兩所房屋之間，我們的身份由原本客觀的觀察者轉換為主觀環境中融入作品的一份子，與房屋以及其周圍發生的一切在同一次元內，共生共榮。現實生活中的種種紛擾皆被拋之腦後，藉著這條連接現實與夢幻的時空隧道，飛入藝術家親手搭建的那個廣袤多元的童話國度。

現如今，奈良美智已成為當代美術史中為新一代年輕人發聲的核心藝術家之一，其大型創作不僅廣為全球美術館與國際機構所收藏，以房屋形式呈現的多重作品組合的互動性裝置數量更是寥寥可數，僅出現於2010年前的重要雙年展或博物館收藏，而他與建築團隊graf+的合作也早已告一段落，或許房屋類型的大型裝置作品已成絕響，可以說，《然而並非一切（綠屋）》和《然而並非一切（橘屋）》不管是在奈良美智的藝術創作軌跡上，乃至於全球當代藝術的發展版圖中，都有著不可替代的價值所在。

萬物生息，很高興遇見你

日光傾瀉所及，一個被層層綠色鱗片狀「瓦礫」覆蓋盤繞的細長尖頂在金色光束的渲染下呈現出漸變的色澤，遠遠望去，它好似茫茫林海中一顆性格略顯溫順的勁松，在一呼一吸中靜靜散發著茁壯向上的鮮活生命力。當人們的目光從即將觸及天頂的尖端順著平滑的弧線一步步緩緩滑下，定睛凝視，在這一片鬱鬱蔥蔥的蔭蔽下，藏匿著一個用木質牆面圍起的小小空間。奈良美智筆下所描繪的那個似乎只會出現在夢境裡的圖示竟以如此巨大的現實形態跳入人類的真實世界，這便是呈現在我們面前的《然而並非一切（綠屋）》。



1. 傑夫·昆斯《氣球狗（橘色）》，1994-2000年作 佳士得紐約 2013年11月12日成交價：58,405,000美元
Jeff Koons, *Balloon Dog (Orange)*, 1994-2000, Christie's New York, 12 November 2013, Sold for US\$ 58,405,000

2. 草間彌生《靈魂閃耀》2008年作 胡姆勒勒拜克 路易斯安那現代藝術博物館
Yayoi Kusama, *Gleaming Lights of Souls*, 2008, Collection of Louisiana Museum of Modern Art, Humlebaek, Denmark



1.



2.



3.

3. 達明安·赫斯特《王國》2008年作 蘇富比倫敦 2008年9月15日成交價：9,561,250英鎊
Damien Hirst, *The Kingdom*, 2008, Sotheby's London, 15 September 2008, Sold for GBP 9,561,250





奈良美智發表於其Instagram社交平台帳號「michinara3」中兩件《無題》(Lot 165及Lot 166 內部作品)的創作過程，並配文：「2009年。於紐約。徹夜工作後，早晨終於到來。」

Yoshihito Nara posted through his personal Instagram account 'michinara3' the creation details of *Untitled and Untitled* (within Lot 165 & Lot 166) and captioned: "2009. in NYC. worked all night long and morning has come."

帶著好奇與疑問的我們，輕輕叩動門門，心中或許會暗暗思索，這個家中有人居住嗎？而在雙門開放的一瞬間，一個如夢幻影的異境躍入眼簾：史努比、哆啦A夢、帕丁頓熊…橫跨世代與地域的卡通人物從東西方的各類童話寓言故事中走出來，這些由奈良美智親手挑選近六百位的故事主人翁，化作大小不一的玩具布偶在這個狹小的四方空間內彙聚一堂，彷彿傾倒的洪流一般相互堆疊—文化、語言、年代的隔閡在這個溫暖的小盒子裡被徹底消解，共同譜寫出一曲融匯東西、跨越時空的琴瑟和鳴。來自成年世界的我們似乎掉入扭曲時光隧道盡頭的愛麗絲，而眼前的種種，是每個人經歷過，卻再也回不去的童年。

在這層層堆砌的兒時記憶身後，大尺幅的平面作品《無題》描繪了奈良美智經典的女孩形象，藝術家特地選用多個不規則形狀拼接組成木板，豐富的木紋肌理與刻意不平整的表面帶有奈良早期創作中深具新表現主義的風格。畫面中的女孩瞪大著無辜的雙眼，靜靜注視一切：面前物，窗外景，以及我們—這些闖入綠屋來自別個世界的外星人。受傳統浮世繪中人物造型與平面化的影響，這個女孩面若銀盤，肌膚雪白，散發著一絲某種從古代亞洲文化走出來的獨特氣質與韻味。她身著極其平凡的裝束，卻以一雙熠熠發光的深邃眼眸深深吸引著觀者的注意力，她的瞳孔仿若裝載了宇宙無垠的絢爛星河，以那包容萬象、穿透一切的力量洞悉世間的所有發生。奈良為《無題》精心打造了圓拱形的外框，令人聯

想起中世紀歐洲的祭壇畫形式，女孩因而彷彿具備了宗教的神性，她以平靜悠然的目光籠罩著麾下堆砌成群的布偶形象，這一幕有如芸芸眾生面對神化偶像時的對映，在充滿童真的外殼下，是藝術家對本我與信仰、個人與集體、玩味與肅穆的思考。

《無題》為2014年《奈良美智48個女孩》的其中之一，藝術家以隨筆的形式分別為她們編撰了專屬小詩，彷彿替畫中女孩道出了真實的內心獨白：面前五彩斑斕、蜂擁圍簇在她膝前的種種，在漫畫的國度裡，雖早已囊括一切萬物生息，但這卻未能真正掀起任何情緒上的波瀾，她更加在意的，或許是這個封閉空間之外來自別個次元的、更加未知的萬千…然而真正堅強的靈魂與不斷求索的追求是不會被任何外界形式的物理形態所禁錮，「自由」與「勇敢」始終是奈良美智那些表象看似憂傷的孩童面孔下的精神內核，或許在我們看不見的某處，畫中女孩渴望自由的心緒早已在室內緩緩升騰，隨著尖頂一路向上爬，透過一扇扇小窗口飄散而出，伸著隱形的雙手擁抱浩瀚宇宙與滿天星，她無所畏懼，堅強而勇敢。

當你什麼都不想要時，方能得到真正的自由
—奈良美智





Lot 166 局部 detail

心之歸處，指向何方

《然而並非一切（橘屋）》像極了奈良美智過去珍貴記憶的真實刻畫—這個小型居所充滿了生活氣息，不同於《綠屋》的盡善盡美，奈良在《橘屋》巧妙地運用種種細節帶來了時光流逝的磨損痕跡，圍牆上時不時地能見

的小破孔，向一側敞開的小木門彷彿會發出吱吱呀呀的聲響，透過木門上刻意的不規則破洞，人們得以窺見一個極其私人的生活空間：窗前的一張木質小桌上，擺放著幾隻不明源頭、獨具異域風情的玩偶，孩提時代常用到的五彩畫筆堆在一旁，桌面和地板上散落著十餘件藝術家的紙本作品。細心端詳，這些一張張看似隨機的創作上遍佈著五花八門的印刷地址和郵戳，它們是經歷過不同旅途軌跡、來自世界各個角落被拆開後的信封外殼，他們被藝術家收集，並用鉛筆繪圖為其加蓋上獨具自己性格的印記。只見一個個小主人公躍動紙上：有的手握吉他、有的腳踏雲彩…不羈的面部表情與略帶挑釁的肢體語言暗示著心底試圖掙脫孩童軀殼的反叛精神世界。將腦海中的靈光一現迅速的記錄於隨手可得的載體上是藝術家保持至今的創作習慣，他用這種方法直截了當的將真實的自我以最放鬆的姿態呈現給觀眾，是最私密，也最真摯的情感表達。

書桌旁的小凳上放置著一隻看起來頗具年代感的卡帶收音機，原本安靜的小小空間似乎在它的加入下充滿音律，愈發的生動起來。藝術家像一個搗蛋的孩童一般肆意的用紅色記號筆在它的身上塗塗抹抹，被改造後的收音機被賦予了全新的性格色彩，好像自己會說話「歡迎來到奈良美智電台」。書桌與收音機背後的牆面上掛著幾幅壓克力彩作品，它們大小不一、內容各異，有著全然不同的情緒顏色，將奈良美智創作中那些最具代表性的符號一一呈現：化作樹屋的孩童，雙眼瞪大若有所思的女孩，氣定神閒、閉目神遊的小孩面龐，在



Lot 166 局部 detail

「HOME」字樣下的人物場景，以及雙手上舉的俏皮紅衣女孩...這些看似彼此獨立、毫無聯結的發生與房間內的種種產生了某種交相呼應的電流，為藝術家創作過程的發生提供了真實可視的整體化場景再現。

《橘屋》中滿是生活軌跡的場景書寫下藝術家那極具個人態度的情感表達，更進一步襯托了奈良美智獨樹一幟的溫柔中帶有反叛的性格特質：橘屋內，熾烈的火苗正在透過每一件創作的細枝末節一層層匯聚，當情緒被加熱，溫度漸漸升騰，這團原力終於攜帶著飽滿的能量，從屋子的上方噴射而出。小屋的頂蓋被從中燒成兩段，尖頂掉落在一旁的空地上，它身旁一個不知從何處飛來的象徵自由的巨型標識，進一步強調了藝術家對於解脫自我、掙脫一切枷鎖的呼喊。屋頂外牆，原本包裹的綠色也在這番烈焰下漸漸褪去，僅存一抹深綠沉澱在屋蓋的底部邊緣，上部取而代之的是火焰般明亮的橘黃，那是陽光、是希望的溫暖，更是爆發與重生的熾烈。



Lot 166 局部 detail

我從不會忘記保持自己的初心，就算需要以破壞一切為代價也在所不惜，我只想遵從自己的內心，永遠活在當下。

—奈良美智



Lot 166 局部 detail

○165

YOSHITOMO NARA (JAPANESE, B. 1959)

Not Everything but / Green House

奈良美智 然而並非一切（綠屋）

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

Executed in 2009
mixed media installation
320 x 320 x 670 cm. (126 x 126 x 263 ¾ in.)

Within:
1. Yoshitomo Nara, *Untitled*, Painted in 2009, acrylic on wood panel,
145.8 x 126.5 cm. (57 ½ x 49 ¾ in.)
2. 575 ready-made plush toys

PROVENANCE

Marianne Boesky Gallery, New York, USA
Acquired from the above gallery by the present owner

EXHIBITED

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

LITERATURE

Yoshitomo Nara: Nobody's Fool, Asia Society Museum, New York, USA, 2010 (illustrated, pp. 246 & 254).

Yoshitomo Nara: The Complete Works Volume 1-Paintings, Sculptures, Editions, Photographs, Bijutsu Shuppan Sha, Tokyo, Japan, 2011 (details illustrated, plate P-2009-012, p. 218).

Nara 48 Girls, Chikuma Shobo, Tokyo, Japan, 2011 (details illustrated, unpaginated).

2009 年作
綜合媒材 裝置

內含：
1. 奈良美智《無題》2009 年作 壓克力 木板
2. 575件現成品玩偶

來源

美國 紐約 Marianne Boesky 畫廊
現藏者購自上述畫廊

展覽

2009年2月28日-3月28日「奈良美智」Marianne Boesky 畫廊 紐約 美國

出版

《奈良美智：沒有人是愚蠢的》亞洲藝術協會博物館 紐約 美國 2010 年（圖版，第246及254頁）

《奈良美智：作品全集 第1卷—油畫·雕塑·版畫·攝影作品》美術出版社 東京 日本 2011年（局部圖版，第P-2009-012圖，第218頁）

《奈良美智48個女孩》筑摩書房 東京 日本 2011年（局部圖版，無頁碼）





A MAGNIFICENT MASTERPIECE, THE PANTHEON OF ARTISTIC CREATION

The subject matter within Yoshitomo Nara's art creation was never monotonous, whether it's the sweet girl that one can only dream of, a rebellious punk-rocker, a cute, anthropomorphized animal figure, or a evil-looking naughty child, they all, together, making him one of the most sought-after contemporary artist within the international contemporary art scene. However along the path of his career development, for more than 25 years, Nara found himself no longer have the devotion of only working with a flat, two-dimensional medium, he began to create a series of 3-dimensional sculptural works (in different medium), and finally, produced house-like magnificent installations which include countless miscellaneous details. *Not Everything but / Green House* (Lot 165) (referred as *Green House*) and *Not Everything but / Orange House* (Lot 166) (referred as *Orange House*) was created in 2009, with six meters and four meters high respectively, they are the ultimate incarnation of his *House*

series installations. Within these structures, there is a wide range of works of Nara's of different genre, including large-scale paintings, nearly 20 drawings in various mediums, ready-made objects, etc. Such a huge variety makes the work a perfect fusion of different artistic concepts and medium, including painting, sculpture, performance art, and conceptual art, etc. They are the epitome of Nara's 25-year artistic career, at the same time, a benchmarking installation within the international contemporary art scene - it is truly a comprehensive, yet amusing art museum that speaks on its own.

ONE HOUSE, ONE WORLD: THE BEGINNING OF A NEW ERA

What greets our eyes in *Not Everything but / Green House* and *Not Everything but / Orange House*, from the inside, to the outset, covers all the possibilities of creativity one can imagine, which was never seen in Nara's previous artistic practice. Their shocking height and boldness in structure further demonstrates



1.



2.

1. 徐道獲《完美的家II》2003年作 美國紐約布魯克林美術館藏 Do Ho Suh, *The Perfect Home II*, 2003, Collection of Brooklyn Museum, New York, USA

2. 路易絲·布爾喬亞《蜘蛛(牢房)》1997年作 美國紐約現代藝術博物館藏 Louise Bourgeois, *Spider (Cell)*, 1997, Collection of the Museum of Modern Art, New York, USA

the artist's determination to breakthrough, as well as his ability to carry out such a huge project. Like artists who strive for the ultimate as they are approaching their career peaks, as is the case with Damien Hirst's *The Kingdom*, directly confronting with the truth of fear and death, or Jeff Koons' *Balloon Dog (Orange)*, exploring the nature of celebration, or Yayoi Kusama's *Infinity Mirrored Room - Gleaming Lights of the Souls*, which places the viewer in house of mirrors with infinitely recurring reflections, Nara here, in his *Green House* and *Orange House*, is not merely looking back over his career to produce an admirable summary of his past work. Even more, as he invites viewers to explore and interact with his installations, he has made himself a prominent pioneer in the territory of contemporary art. The visual impact, the pulsations of one's hearing, and the stimulations of touch bring to us a holistic, multi-sensory experience of *Green House* and *Orange House* that combines internal and external, physical and psychological, and sensory and spiritual all at the same time. From these sealed spaces we freely immerse ourselves to this fresh and open world, stepping, together with Yoshitomo Nara, into a brand new era.

Do people look to my childhood for sources of my imagery?

In my lonely room, I would twist the radio dial to the American military base station, and out blasted rock and roll music. One of history's first man-made satellites revolved around me up in the night sky. There I was, in touch with the stars and radio waves.

- Yoshitomo Nara



3.



4.

3. 奈良美智《青森犬》2005年作 日本青森青森縣立美術館藏 Yoshitomo Nara, *Aomori-ken (Aomori Dog)*, 2005, Collection of Aomori Museum of Art, Aomori, Japan

4. 美國休斯頓羅斯科教堂 The Rothko Chapel, Houston, USA

Personal intuition is the starting point for Yoshitomo Nara's art, where the simplified forms of the Ukiyo-e genre from his own native Japan meet the brash directness of German Neo-expressionism.

A HALF-REAL HALF-ILLUSORY FANTASY WORLD

In 2009, Nara once again broke through into new creative possibilities: One small green house, and one in orange, stand in front of viewers with their unbelievable physical presence. Seemingly separate and independent, they instead echoed each other and engaged in a silent dialogue across the air between them. *Not Everything but / Green House* and *Not Everything but / Orange House*, as a true construction of a two-dimensional idea, are great contributions and should be seen as two of Nara's classic works. Building on his previous work, with its emphasis on displaying the interior, the artist's meticulous design of these houses' exteriors now beautifully balances those interiors with exterior views, while at the same time, Nara better incorporates his concrete images of small houses into the surrounding environments. By so doing, he allows viewers to acquire deeper understanding of the motive behind his creativity. Standing in front of these two houses, viewers begin to feel they are floating somewhere between the true world and a fantasyland. Our bodies seem also to shrink, and we fall into Nara's Lilliputian world. Lingering between these two houses, we shift from objective observers into a symbiosis in which we become aspects of the subjective world within this environment, part of the same dimension in which these houses and everything around them takes place. All the troubles of our daily world are pushed to the backs of our minds, and we tunnel back through time via this joining of dreams and reality, flying toward the vast and multi-

dimensional world of children's tales constructed by Yoshitomo Nara.

Yoshitomo Nara is one of the leading voices in the history of contemporary art that represent a new generation of young artists, and his large-scale works have been broadly collected by international organizations and museums around the world. Only a very small number of works such as this exist which comprise sets of related house-themed installations in interaction with each other, and those only appeared in biennials and museum collections prior to the year 2010. Nara's collaboration with the architectural group graf+ has also concluded, and his large-scale installation works around the theme of the house may already be a thing of the past. We can surely say that *Not Everything but / Green House* and *Not Everything but / Orange House* not only figure prominently within the orbit of Nara's own works and career, but that they also possess irreplaceable value within the global context of contemporary art.

LIFE GOES ON; SO HONOURED TO MEET YOU!

When the sunshine is splashing out its brightness, a tall and slender pinnacle, covered by layers of green, scale-shaped tiles suddenly came into our sight. Standing tall and straight, yet with its gradual change of colour shade on the roof, this green house looks like if it is a pine, standing among a wild, grand forest, resting peacefully, breathing. As we let our gaze fall from the crown of the upward-reaching spire down along its smooth arc, our sight come onto a structure made of wooden wall hidden underneath this verdant canopy, and it is enclosing a small, isolated space within. An iconic, dreamy figure that could only exist under Yoshitomo Nara's paint brush has now come into reality, transforming into *Not Everything but / Green House*.

1. 奈良美智《森子（思考者）》
日本 那須塩原 奈良美智美術館藏
Yoshitomo Nara, *Miss Forest (Thinker)*, Collection of N's Yard, Nasushiobara, Japan

2. 奈良美智《森子》2012年作
Yoshitomo Nara, *Mori Girl*, 2012



1.



Lot 165



2.



Knocking at the door bolt, with curiosity and bunch of questions in our mind, we may wonder, is there anyone who actually lives inside? And at the time the doors are open, a dreamy fantasyland is finally revealing itself: countless cartoon figures, in the form of plushes, are pouring out from a stuffed pile within this tight space. Snoopy, Doraemon, Paddington Bear..., there are nearly 600 leading characters, all chosen by the artist, each with different cultural backgrounds and origin, have been brought together to live within one space. Communication and integration is now happening, regardless of their difference in race, language or generation - as if they could form a chorus. In facing all these, we, adults from the complex social world, are like Alice who fell down onto the other end of the twisted time-distorting tunnel, may wonder, if we have now flashed back to the childhood that we all have experienced, but never had a chance to go back.

Behind this heap of childhood memories, the large-scale work *Untitled*, depicting a typical "Nara girl" is standing quietly against the back wall. It is on a wooden panel by which the artist made himself by joining together several irregularly shaped wood planks he found. The uneven surface with the rough texture of wood add a touch of Neo-expressionist flavour into the works, which are often present in Nara's early works. The girl, eyes opened wide, is peacefully looking over all the happenings around, her sight has spread over the toy pile, looking through the window on the wall, and in touch with us, visitors from another world who have accentually stepped into her green cottage. Influenced by traditional style and flattening techniques of Ukiyo-e, the girl's face has been depicted like a silver plate, her skin white as snow, exuding a kind of unique character and flavour that have seemingly walked straight out of ancient Asian culture. While she is dressing in the simplest style, all peoples attention have been drawn deeply into her luminous, shining eyes, where the Milky Way seems to flash across those dark pupils-she seems capable of comprehending everything in this world with a power that embraces all and penetrates all. Nara has crafted a fine, arched frame for *Untitled*, that recalls the shape of altarpieces from the European middle ages. For that reason his subject almost takes on a spiritual, religious aura, as her untroubled, aloof gaze takes in her army of dolls. The scene mirrors that of a crowd looking up toward its religious idol, and, with these innocent childhood trappings, it reflects the artist's thinking on the subjects of the self and belief, the individual and the mass, and contemplation and serenity.

In 2014, Yoshitomo Nara published *Nara 48 Girls*, which he selected 48 girls of his previous works, and for each, he drafted

a poem, it seem like a soliloquy spoken on behalf of this girl: This colourful, swarming cluster of figures at her feet already embraces practically the alpha and omega of all things in the kingdom of comics, yet it causes hardly a ripple of emotion in the girl; perhaps her mind was set on the even greater unknowns waiting for her in that other dimension, just outside this sealed-off space... But a genuine strong soul and an unbending pursuit cannot be imprisoned by any external physical elements: "freedom" and "courage" have always been the core lying just beneath the distressed faces of all the children Nara portrays. Perhaps beyond our sight, this girl's desire for freedom has already mounted up, climbing upwards together with the spire, her spirit has floated out of a window, where it extends its invisible hands to embrace the vast universe and the sky full of stars, and she is now without fear, being strong and courageous.

Freedom comes when you desire nothing.

- Yoshitomo Nara

WHERE IS THAT PLACE WHERE YOUR HEART BELONGS?

Not Everything but / Orange House in fact seems much like a genuine portrait of Nara's precious memories of his time living alone. In contrast with the degree of perfection created in the *Green House*, this showcases a small, lively residential place. The artist has incorporated multiple tiny details in the *Orange House* to suggest traces of wear and tear, due to passage of time. Small holes can be found on the walls, and there is a wrecked wooden door, opening to one side. Through a big rough-edged hole in the upper part of the door, we glimpse the artifacts of a private life: on a small wooden table by the window rest several figures of unknown origin, in the styles of different regions, with a bunch of coloured pencils at one side; and scattered across the table and on the floor below are several hand drawings. Looking closely, we see that those 'random' papers are actually printed with different addresses and were stamped with post-marks - they are used envelops that might have been thrown away by the receiver. After a long world trip, these small 'travelers' are finally collected by the artist, who left a layer of his personal touch - by doodling on them. We see a number of little figures: some playing guitar,



some standing on the clouds, etc...their unruly expressions and slightly provocative body language depict a rebellious spiritual world in which the heart tries to break free from their tiny body. Quickly sketching out any inspirational flash on any medium at hand is a habit that Nara keeps till today, and by so doing, he straightforwardly presents his true self to viewers in very relaxed manner, in a highly intimate and sincere form of emotional expression.

On a small stool next to the desk sits an radio-cassette deck, seemingly dated, which immediately fills this quiet space with the extra vividness of rhythm and music. Like a trouble-making kid, the artist has smeared the radio with a red marker, modifying its personality so that if it could speak, in a voice of Nara "welcome to Yoshitomo's personal radio broadcast" Several oil paintings on wood hang on the wall next to the desk and the radio, differing in size, content, and emotional coloration, yet in them we see those familiar tropes so signature of Yoshitomo Nara: A boy who have turned into a treehouse, a pensive girl with eyes opened wide, another child with a calm and composed expression, a house with the word "HOME" written on it, and a girl in red with both arms thrown up... Within this scene, all these seemingly independent, unconnected occurrences produce a kind of electrical flow. Taken together, they provide a real, visual, and holistic scene representative of the artist's creative process.

Orange House is full of the individual attitude that informs the artist's emotional expression as he sets down the traces of his

life. It highlights the uniquely personal characteristic of Nara's, the warmth and tenderness with an added touch of rebelliousness: In *Orange House*, hot flames lick up through the layers of details in each work of art; they converge, emotions heat up and the temperature gradually rises; their power gathers and releases its energy as it shoots out through the roof. The roof cover has been burned from the inside and been broken into two sections, and the top of the spire has fallen through onto an empty space, beside which there stands a giant sign, symbolizing freedom, emphasizing once again the artist's call for liberation of the self and emancipation from all the shackles of life. The outer surface of the roof, originally encased in green, has faded due to the heat, and all that remains is a dark green precipitate deposited at the bottom edge of the roof. A bright, flame-like orange has replaced the green on the upper part, and this might represents heat of the sun, the warm feeling of hope, and the blazing heat of eruption and rebirth.

I don't wanna make the beignner's spirit just a front.
Even if I need to destroy everything. I want to live by
the feeling of that time.

- Yoshitomo Nara

1. 奈良美智《加州橙色篷車》
2008年作
Yoshitomo Nara, *California Orange Covered Wagon*, 2008

2. 奈良美智於工作室
Yoshitomo Nara at studio

3. 奈良美智《艾美莉亞·艾爾
哈特肖像》2009年作 蘇富比
香港 2018年9月30日 成交價：
26,520,000港幣
Yoshitomo Nara, *Portrait of AE*,
2009, Sotheby's Hong Kong, 30
September 2018, Sold for HK\$
26,520,000



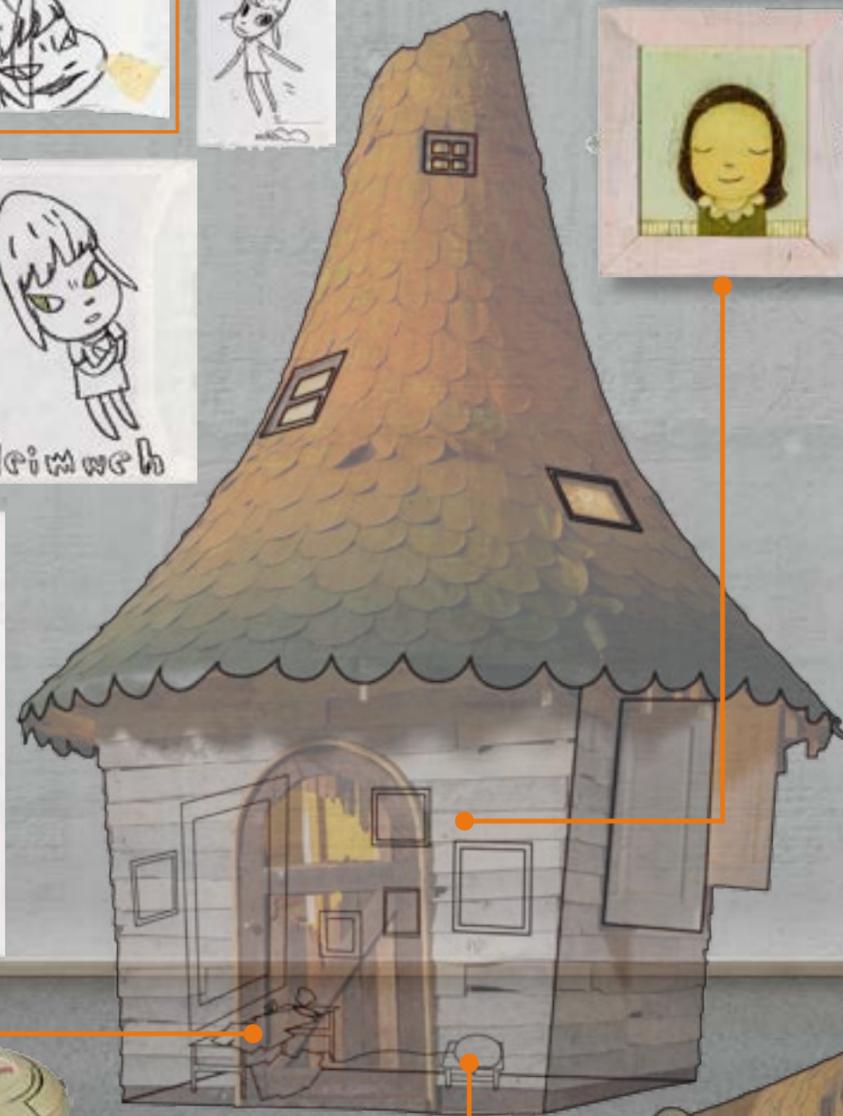
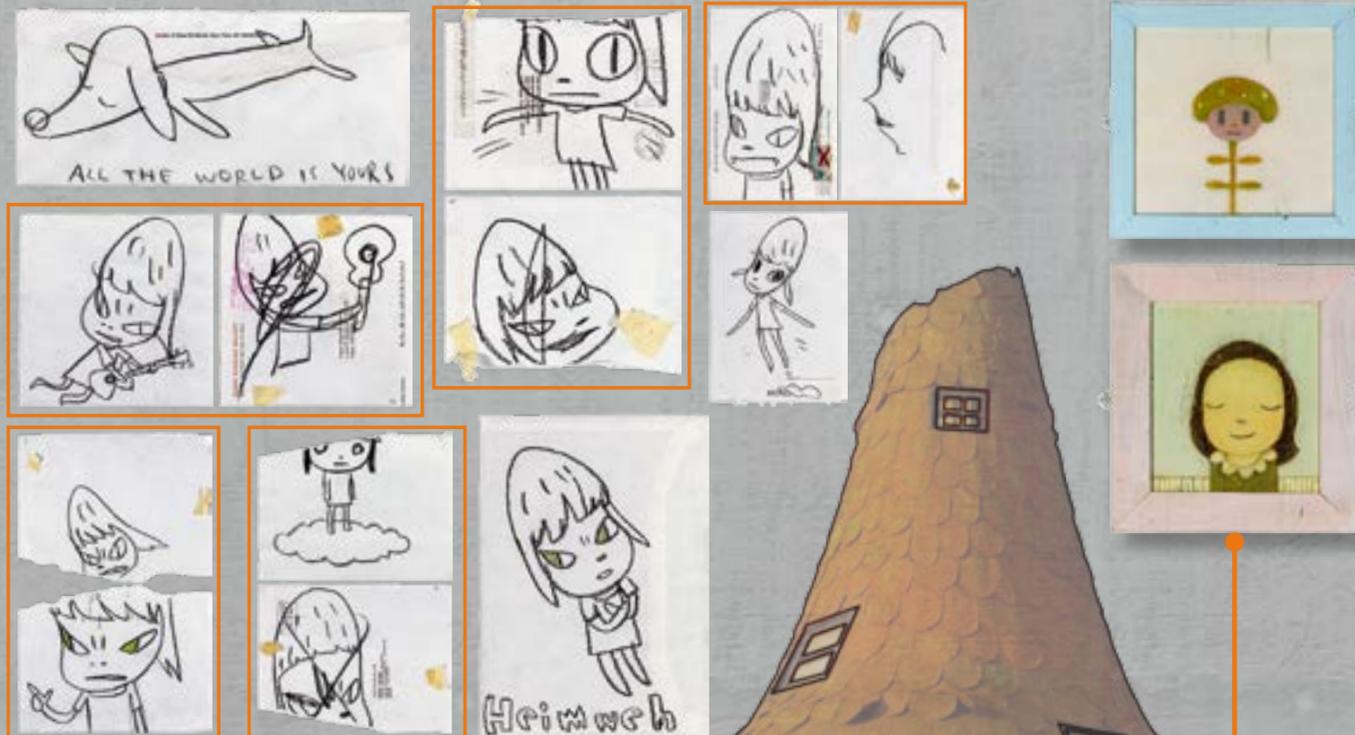
1.



2.



3.



然而並非一切 (橘屋)

Not Everything but / Orange House

內含：

1. 奈良美智《無題》壓克力 木板 (雙面畫)
2. 奈良美智《無題》壓克力 木板
3. 奈良美智《無題》壓克力 木板
4. 奈良美智《無題》壓克力 木板
5. 奈良美智《無題》蠟筆 紙本 (共十二件，七件為雙面畫)
6. 1個彩繪手提式音響
7. 3件現成品玩偶
8. 22支蠟筆

Within:

1. Yoshitomo Nara, *Untitled*, acrylic on wood panel (double-sided painting), 45.1 x 38 cm. (17 ¾ x 15 in.)
2. Yoshitomo Nara, *Untitled*, acrylic on wood panel, 40 x 32 cm. (15 ¾ x 12 ½ in.)
3. Yoshitomo Nara, *Untitled*, acrylic on wood panel, 20 x 18 cm. (7 ½ x 7 in.)
4. Yoshitomo Nara, *Untitled*, acrylic on wood panel, 28 x 30 cm. (11 x 11 ¾ in.)
5. Yoshitomo Nara, *Untitled*, twelve crayon on paper (seven double-sided drawings), size variable from 12 x 16.2 cm. (4 ¾ x 6 ½ in.) to 24 x 35 cm. (9 ½ x 13 ¾ in.)
6. one painted portable boombox
7. three ready-made plush toys
8. twenty two crayons



然而並非一切 (綠屋)

Not Everything but / Green House

內含：

1. 奈良美智《無題》2009 年作 壓克力 木板
2. 575件現成品玩偶

Within:

1. Yoshitomo Nara, *Untitled*, Painted in 2009, acrylic on wood panel, 145.8 x 126.5 cm. (57 ½ x 49 ¾ in.)
2. 575 ready-made plush toys



○166

YOSHITOMO NARA (JAPANESE, B. 1959)

Not Everything but / Orange House

奈良美智 然而並非一切（橘屋）

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

Executed in 2009
mixed media installation
321 x 321 x 470.5 cm. (126 ½ x 126 ½ x 185 ¼ in.)

Within:

1. Yoshitomo Nara, *Untitled*, acrylic on wood panel (double-sided painting), 45.1 x 38 cm. (17 ¾ x 15 in.)
2. Yoshitomo Nara, *Untitled*, acrylic on wood panel, 40 x 32 cm. (15 ¾ x 12 ½ in.)
3. Yoshitomo Nara, *Untitled*, acrylic on wood panel, 20 x 18 cm. (7 ½ x 7 in.)
4. Yoshitomo Nara, *Untitled*, acrylic on wood panel, 28 x 30 cm. (11 x 11 ¾ in.)
5. Yoshitomo Nara, *Untitled*, twelve crayon on paper (seven double-sided drawings), size variable from 12 x 16.2 cm. (4 ¾ x 6 ½ in.) to 24 x 35 cm. (9 ½ x 13 ¾ in.)
6. one painted portable boombox
7. three ready-made plush toys
8. twenty two crayons

PROVENANCE

Marianne Boesky Gallery, New York, USA
Acquired from the above gallery by the present owner

EXHIBITED

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

LITERATURE

Yoshitomo Nara: Nobody's Fool, Asia Society Museum, New York, USA, 2010 (illustrated, pp. 254-255).

2009 年作
綜合媒材 裝置

內含：

1. 奈良美智《無題》壓克力 木板（雙面畫）
2. 奈良美智《無題》壓克力 木板
3. 奈良美智《無題》壓克力 木板
4. 奈良美智《無題》壓克力 木板
5. 奈良美智《無題》蠟筆 紙本（共十二件，七件為雙面畫）
6. 1個彩繪手提式音響
7. 3件現成品玩偶
8. 22支蠟筆

來源

美國 紐約 Marianne Boesky 畫廊
現藏者購自上述畫廊

展覽

2009年2月28日-3月28日「奈良美智」Marianne Boesky 畫廊 紐約 美國

出版

《奈良美智：沒有人是愚蠢的》亞洲藝術協會博物館 紐約 美國 2010 年（圖版，第254-255頁）

HK\$ 20,000,000 - 30,000,000

US\$ 2,564,100 - 3,846,200



從我飽含細膩情感的作品中大概不難讀出我童年的孤單與寂寞吧，事實上我本人也認同這與我創作之間內在的聯結。很多時候當我輕輕閉上眼，童年的回憶碎片便如走馬燈般一幕幕再現，這些思緒隨著我的想像力一同飄出腦海，就好像那些從收音機播放口中噴射而出的，那些躁動不安的音符。

—奈良美智



Lot 167

在當代藝壇中，奈良美智以其獨特、帶有標誌性的卡通創作形象而被世界廣泛熟知並喜愛；作為擁有舉足輕重國際地位的藝術家，他將自身童年經歷與記憶作為出發點，運用無數與當下生活息息相關的表達符號—孩童、房屋、擬人化的貓犬等，發出內心深處關於自主意識的吶喊，引發觀者的強烈共鳴，進而激起普世對隱匿於簡單表象下複雜情感的深層次哲思與探究。

音樂盒中的獨奏曲—我只唱給你聽

《音樂盒》(Lot 167) 創作於奈良美智留學德國的時期，藝術家在平面上打造出了一個毫無雜質的乳白色空間，在這片虛無縹緲中，色彩明快的顏料以一種直率卻不失東方韻味的基調有機組合，勾勒出一個頭戴藍色尖帽、雙眼微閉的孩童形象—畫中的他安靜的佇立於中央，獨自飄蕩的處境就好像當時隻身踏入異國土地的藝術家本人。他曾寫道：「那時的天氣總是陰沉沉的，我就像置身於只有我一個人的世界，周圍的一切都與我無關，那種感覺，突然一下子彷彿又回到了童年。」這個純真的小孩形象，被小心翼翼的裝入一個藝術家親手搭建的獨具透視感矩形內，共同構建出獨具奈良美智風格的「音樂盒」。畫面中的人物，雖置於框架之中，但毫無遮蓋的四壁讓面容與情緒全然暴露在觀者的面前—他雙眼微合，眉宇之間流露出一抹彷彿周遭一切都於己無關、不諳世事的從容與淡定，似乎在思考著什麼，又好像漫遊在自己的幻想夢境里。毫無雜質的畫面中並未出現吉他、收音機等藝術家對於自己音樂愛好的任何標誌性表達，但觀者卻能從一種靜謐的情緒論調中感受到空氣中

的韻律—這是一個「無聲勝有聲」的「音樂盒」，是孤芳自賞、極度私密的單人唱詩班，是藝術家用極致純粹的語言譜寫出屬於他自己的變奏狂想曲：「那些奇幻的、不切實際的白日夢恰恰為我們打開了看待事物的全新視角，而我們對這些存在於腦海中虛幻場景的觸感，讓我們有機會用自己的方式將其變為真實。」冥冥之中，一股自發的原力正在以一種堅定且強大的能量從這個既私密、又開放的微妙空間內，從底部的面龐向上蔓延直至探出盒外的那好似收發裝置的藍色帽子頂端，它一步步、一層層向畫布外擴散，孤單與寂寞在這一時刻被徹底消解。我們的旅程以這張面孔為起點，似乎與藝術家攜手探索這無特定背景的空間，最終直至宇宙的盡頭：「在這個畫筆下的異想世界，我的太空船可以隨心所欲到處遊歷，甚至到宇宙邊際。」

溫暖音符構建療癒樂章

我們對於奈良美智作品的深刻共鳴源自於藝術家直擊大眾內心本真的創作初衷，雖然很難區分《音樂盒》中那個小孩的具體性別或年齡，亦未有任何現實生活中的參照或特指，他可以是藝術家本人，更可以是你，是我，是最為平凡卻又各自獨特的任何人。「實際上不管是什麼樣的人，一定都有堅強和柔弱的時候。」在奈良美智的作品中，他將「簡單」與「複雜」這兩種對立邏輯完美糅合，用最溫柔的旋律鼓勵當今社會中經歷日復一日的忙碌與疲憊的人們重拾孩童般以真實的至情至性面對一切的勇氣，找尋到屬於自己最本真的那片心靈淨土。

It doesn't take much imagination to envision how a lonely childhood in such surroundings might give rise to the sensibility in my work. In fact, I also used to believe in this connection. I would close my eyes and conjure childhood scenes, letting my imagination amplify them like the music coming from my speakers.

- Yoshitomo Nara

Yoshitomo Nara has caught the world's attention and affection with his unique and symbolic cartoonish creations in contemporary arts scene. As an internationally acclaimed artist, he employs his personal childhood experience and memories to evoke his innermost crave to self-consciousness. With the use of mundane symbols, such as kids, houses, anthropomorphic cats and dogs, Nara's works intent to strike a chord with viewers, and further kindle rumination and exploration of complex sentiments hidden behind simple figures.

RECITAL IN THE MUSIC BOX - SING A SONG ONLY FOR YOU

Music Box (Lot 167) was painted during the time when Yoshitomo Nara was studying in Germany. On a pure milky-white background, he portrayed a child wearing a pointed blue hat with his eyes closed. By applying vibrant colours, Nara's organic depiction was genuine yet with an oriental hint. Resting quietly at the center of the picture, the forlorn child reflects Yoshitomo Nara's state of mind back when he studied alone in a foreign country. He once wrote, "During that time, the weather was always gloomy. I felt like I existed in a vacuum that was devoid of people. I was detached from everything around me. I was transported back to my childhood whenever I felt that way". The imagery of an innocent child is carefully placed in a distinctively-designed transparent cube structure and became a Nara-styled "music box." Though the child is displaced in the box, the expressions and emotions are fully exposed to viewers. With the eyes slightly shut and the eyebrows signaling a sense of composure, the innocent face is detached from the outside world, seemingly lost in thought, or in dreams. Even though there is not any explicit musical symbols, such as guitars or radios that suggest Nara's fondness for music within the scene, viewers

are still able to sense the rhythm amidst the serene ambiance — This "Music Box" exemplifies the concept of silence speaks louder than words. It symbolizes a self-admiring, extremely intimate one-man choir. It also marks the variation rhapsody the artist composed for himself using the simplest language, "Visions come to us through daydreams and fantasies. Our emotional reaction to these images makes them real." As if intended, a volitional form of force, unyielding and mighty, transmits from the face to the receiver-like blue hat pointing upward towards the outside of the box. The force diffuse across the canvas, step by step, layer by layer, till loneliness and solitude are completely dispelled. We embark on this journey with this child's face, as if exploring this unknown space with the artist, till the edge of the universe, "Instead, I use my pencil to turn them into pictures. Standing before the dark abyss, here's hoping my spaceship launches safely tonight...".

HIS WARM NOTES WRITE HEALING MUSIC

Our fierce resonance to the works of Yoshitomo Nara comes from his intention to pierce our heart. It is difficult to identify the gender or age of the child in *Music Box*, or make reference to any particular person in real life. The child can be the artist himself, or even you and me, or any ordinary yet one-of-kind individual. "It doesn't matter what kind of person you are, there will always be moments when you feel vulnerable". Nara seamlessly marries the conflicting concepts of "simplicity" and "complexity" with the tenderest melody. He encourages the viewers from perpetual work and fatigue to restore the courage they once had childhood, which allow them to face everything with their most genuine temperament, so as to reach their purest and truest state of mind.



1.



2.

1. 喜多川歌《歌撰戀之部—物思戀》1793-1794年 日本東京江戶東京博物館藏
Kitagawa Utamaro, *Portrait*, 1793-1794, Collection of Edo-Tokyo Museum, Tokyo, Japan

2. 法蘭西斯·培根《約翰·愛德華像習作》(局部) 1984年作
Francis Bacon, *Three Studies for a Portrait of John Edwards* (detail), 1984

YOSHITOMO NARA (JAPANESE, B. 1959)

Music Box

奈良美智 音樂盒

Painted in 1994
acrylic on canvas
55 x 55 cm. (21 ½ x 21 ½ in.)
titled and signed in Japanese; dated '94' (on the reverse)

PROVENANCE
Private Collection, Asia

LITERATURE
Yoshitomo Nara: The Complete Works Volume 1-Paintings, Sculptures, Editions, Photographs, Bijutsu Shuppau Sha, Tokyo, Japan, 2011 (illustrated, plate P-1994-027, p. 105).

1994 年作
壓克力 畫布
款識：オルゴール 94 な（背部）

來源
亞洲 私人收藏

出版
《奈良美智：作品全集第1卷—油畫·雕塑·版畫·攝影作品》美術出版社
東京 日本 2011年（圖版·第P-1994-027圖·第105頁）

HK\$ 3,000,000 - 5,000,000
US\$ 384,600 - 641,000



1990年·時年30歲的奈良美智於其德國的工作室
The 30-year-old Yoshitomo Nara at his studio in Germany in 1990

當人們可以站在自己的角度，完全用個人的眼光去理解與欣賞我的創作時，作品真正的靈魂才會徹底被激活——它們從我這個創造者的筆下真正得到了釋放，自由自在的飛入觀眾的腦海里，並在他們的心底生根，發芽。

—奈良美智

My viewers become a true audience when they take what I've made and make it their own. That's the moment the works gain their freedom from the author, flying into the audiences' mind and growing up at the bottom of their heart.

- Yoshitomo Nara



可能每個藝術家都在尋找適合自己內心表達的形象。對我來說，就是這些小人兒。我很難解釋，但的確如此。我作品中的形象很像自己，我不是指自畫像，是指某種性格。

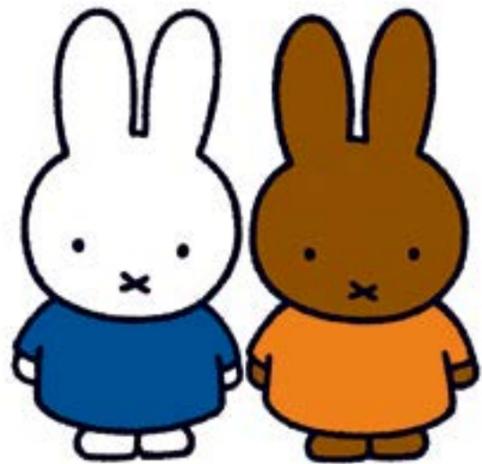
—劉野



Perhaps every artist is looking for proper images to express his or her internal state. For me, they are these small figures. It's hard to explain but that's the way it is. Images in my own works are similar to myself, which is not to say they are self-portraits, but they reveal some aspect of personality.

- Liu Ye

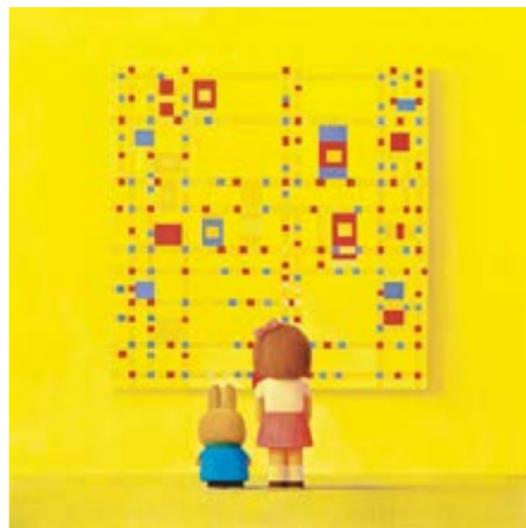




1.

劉野獨特的童趣語彙在中國當代藝術家中獨樹一幟，其中的複雜關係及內心表象皆隱藏在看似簡潔的畫面中，如同藝術評論家朱朱在《灰色的狂歡節》中所述：「劉野以一種童話趨於透明、而又散發著色欲的語言，結合了抽象的秩序感，在畫面中逐漸地抽離了沈重、喧囂的現實外殼，勾現出一種生命本身的脆弱、靜謐與夢想。」在幾何語言的構圖與看似穩定的表徵下，劉野透過事物之間的種種關聯給予暗示，難以言明的心理狀態正是他最為扣人心弦的藝術生命力所在。

劉野的父親為一位兒童文學作家，其童年因此不乏各種童話故事的薰陶。隨著年齡逐漸增長，幼時的記憶和童話世



2.

1. 米菲與梅蘭妮
Miffy and Melanie

2. 劉野《百老匯往事》2005-2006年作
Liu Ye, *Once Upon a Time on Broadway*, 2005-2006

界產生最直接的連結，創作時水到渠成，劉野筆下的夢幻小人物就此誕生。「綠裙小女孩」最早出現於90年代中期，是少數貫穿劉野至今二十餘年藝術生涯的符號，而早期經常與小女孩一同出現的圓臉小男孩卻在2000年後慢慢淡出，象徵藝術家本人的小男孩逐漸被米菲兔所取代，更加强了其筆下幻想空間的敘事性。劉野曾多次提到他對於米菲兔的喜愛，他曾說過：「米菲最打動我的，是它的表情。」然而，無論是小男孩、小女孩，又或米菲兔，這些圖像其實都是藝術家的自我反射，只在不同的時間與空間內進行與大師的對話和內省。就像法國文學家聖埃克蘇佩里在《小王子》的致詞裡所提到：「所有的大人起先都是孩子…可是他們中間不大有人記得這一點。」

《國際藍》(Lot 168) 創作於2006年，在這靜謐穩定的世界中，直至畫布邊境的深藍色廣袤無垠，隱含的故事主軸僅透過事物之間的種種關係給予暗示。劉野以平塗的方式將空間劃分為多重的方體，將蒙德里安幾何抽象的精神內化，畫中米菲兔和小女孩呈現出的幾何美感同樣與其藝術形式相呼應，完美的將空間和物體緊密的連接在一起。劉野曾說過：「蒙德里安的畫出現在我的畫中是精神上的。他的畫那麼單純—最基本的顏色和垂直水平線，我也想解決單純的問題。」貫穿劉野創作的另一個符號正是蒙德里安的繪畫，雖然畫面左右兩聯中央的繪畫方塊大小並不一致，但卻在視覺上產生了絕對的平衡感，就好像蒙德里安的繪畫由尺寸不一的方格組成一般，幾何的精神充斥在劉野異想世界中的每個細節。經由嚴謹構圖所產生的視覺平衡與其豐富的色彩層次、原始情感強化了想像中的空間深度，從而建構出極度反差的矛盾和視覺張力。

真正的造型總是通過平面的均衡關係被表現出來的。當我專注於均衡關係時，我們就能在自然狀態中看到統一性，不過在自然的狀態中，統一是被遮蔽的狀態顯示出來。那麼在抽象中，均衡的關係則是以位置以及矩形平面被表現出來。

—皮特·蒙德里安〈繪畫藝術中的新造型主義〉

綜觀劉野的藝術歷程，色彩上都以三原色為主軸，紅、黃、藍一向是他創作的基礎，而這也和蒙德里安常用的顏色產生連結，其中紅色在90年代末期至2000年初期被大量、反覆的運用在挪揄戰爭或政治意識形態，兒時的烏托邦理想在90年代後幻滅，小人物們在舞台上或山水間翩翩起舞，結合軍艦、轟炸機等圖像，產生一種刻意營造出的荒誕情緒。2000年中期開始，這樣的表現在劉野的創作中近乎消失殆盡，也預示了藝術家朝向內在精神探索的往後發展。《國際藍》以靜謐深沉的藍色作為主要色調，以明亮的黃色以及間色中的綠色與橘色作為搭配，背景下隱隱顯露經過顏料推疊出的黃色底層及暈染藍色背景後產生的綠色光暈，同樣在左方黃色



Lot 168 局部 detail

伊夫·克萊茵《單色藍 無題 (IKB 79)》1959年作 英國倫敦 泰特現代藝術館藏
Yves Klein, *Untitled Blue Monochrome (IKB 79)*, 1959, Collection of Tate Modern, London, UK

色塊下也依稀可見深色的塗層。直接摒除紅色元素的手法，就像是要揮別過去的自己一樣。《國際藍》在構圖上雖以大色塊為主，但在細節和層次上卻十分豐富飽滿，顏色隨著畫中形體而產生光與影間的微妙變化，劉野活用了同色調但深淺不一的色階層次，運用最單純的色彩喚起最強烈的心靈感受。

作品名所提到的「國際克萊茵藍」是藝術家伊夫·克萊茵在近60年前所取得專利的一種純淨藍色，這種高飽和度的群青藍被稱為是「最完美的藍色表

現」。克萊茵的藍色單色畫在米蘭展出後獲得了空前的成功，對比《國際藍》右方畫布上小女孩身旁的藍色畫，劉野彷彿隱喻其當時在藝壇所取得的巨大迴響。而跨越畫面的另一聯，轉側的小女孩注視著對面好比過去自己的米菲兔，還停留在那單純、充滿嚮往看著牆上繪畫的年代。米菲兔前的黃色單色畫就像是影射早在1955年，克萊茵希望能夠在「新現實沙龍」展出他畫的《橙色》但卻遭到了拒絕一般。同樣是單色畫，卻在短短數年間卻能引起藝壇如此迥異的反饋，其中的寓意實在是耐人尋

2000年後，我更感興趣的是極簡主義和抽象，雖然自己沒有變成抽象畫家，但對減少敘事性有了興趣，希望更簡單一點。

— 劉野

味，彷彿在無聲的投訴變化的往往不是藝術家，而是觀賞的人心，這也成為劉野唯一以標題向克萊茵致敬的一件特殊創作。

米菲兔形象第一次出現在劉野的油畫中便是在2005-2006年創作的《百老匯往事》，該作與《國際藍》採納了同樣的構圖，其畫面與《國際藍》的單聯和2005年作的《小女孩在紐約》皆是相同尺寸亦是同系列中最大尺幅。三件作品底色分別為粉紅、明黃與國際藍，呼應了藝術家對於蒙德里安色彩與三原色的挪用。《國際藍》特地採用了一般單件大作的兩倍尺幅，不僅是蒙德里安系列中的最大作品，同時是藝術家所有創作中第二大的作品，巨大尺幅更可見劉野有意自比克萊茵的強烈自信與自我挑戰，為其創作生涯獨一無二的重要里程碑。

《百老匯往事》同樣繪製了一個小女孩和米菲兔，兩者肩並肩觀看牆上蒙德里安創作於1942-1943年的《百老匯爵士樂》。有趣的是，《百老匯往事》中泛黃的老色調和黃色底色恰巧與同年完成的《國際藍》左聯中的黃色單色畫有著同樣的色澤，而蒙德里安繪畫中的紅色調和紅裙在若干年後已經消失，米菲的藍衣也轉化成其好友梅蘭妮的橘衣，象徵身份和時空的轉換。很難不去猜想這或許是藝術家的一個巧思，將不同作品產生聯繫，

更加感性的同時也豐富了作品的哲學性。

《國際藍》為劉野創作生涯中首度的雙聯作，此作的成功也開啟了往後他對其他形式的探索。這個時期的劉野跟90年代相比，已大幅度降低了畫面的複雜度，畫面顯得純淨簡潔。主角人物雖獨立於畫面單聯中，卻以側面注視產生了相互之間的動態，方形的畫框彷彿從畫中畫開始向外延伸而出，形成一種多元對立的深刻關係。從色彩、黃色與藍色、米菲兔和小女孩開始，再延伸至左右兩屏的對立，最後停留在觀者觀看畫中主角的姿態，如同米菲兔般同樣凝視著畫面，觀者背後或許也存在著其他超現實層面的視角？內在的感性情緒在嚴謹、理性的氛圍中被傳達，多重層次的關係呼應了藝術家自白內心的複雜與真情。

克萊茵曾說：「表達這種感覺，不用解釋，也無需語言，就能讓心靈感知—我相信，這就是引導我畫單色畫的感覺。」透過《國際藍》，劉野不單是向自己崇拜的藝術家致敬，更是藉此揮別過去的自己，將表徵的圖像轉化為內在的情緒，簡化了受到蒙德里安啟蒙的線條與色塊，進一步深化繪畫的原始情感，從此開展至關重要的轉折時期，《國際藍》的巨大尺幅和雙聯之間的對應堪稱劉野創作生涯至今最重要的作品之一，標誌著其個人回顧內在精神、彰顯外在形式的嶄新高峰。



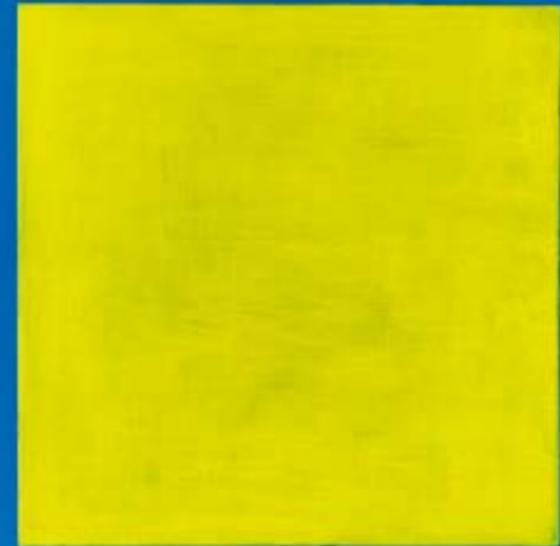
1.



2.

1. 劉野《小女孩在紐約》2005年作
蘇富比 香港 2019年4月1日
成交價：22,975,000 港幣
Liu Ye, *Boogie Woogie, Little Girl in New York*, 2005, Sotheby's Hong Kong, 1 April 2019, Sold for HK\$ 22,975,000

2. 伊夫·克萊茵《單色黃 無題 (M 46)》1957年作
Yves Klein, *Untitled Yellow Monochrome (M 46)*, 1957



○168

LIU YE (CHINESE, B. 1964)

International Blue

劉野 國際藍

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

Painted in 2006
oil and acrylic on canvas (diptych)
each: 210.5 x 210 cm. (82 ½ x 82 ½ in.)
overall: 210.5 x 420 cm. (82 ½ x 82 ½ in.)
signed and dated 'Liu Ye, 06,'; signed in Chinese (lower right)

PROVENANCE

Sperone Westwater Gallery, New York, USA
Sotheby's Hong Kong, 5 April 2013, Lot 906
Acquired from the above sale by the present owner

EXHIBITED

USA, New York, Sperone Westwater, *Liu Ye: Temptations*, 14 September-28 October, 2006.
Switzerland, Bern, Fine Arts Museum Bern, *Liu Ye*, 7 February-1 April, 2007.
China, Beijing, Asia Art Center, *The Power of the Universe-An Exhibition of the Frontier of Contemporary Chinese Art*, 15 December, 2007-13 January, 2008.

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2006 年作
油彩 壓克力 畫布 (雙聯作)
款識：Liu Ye, 06, 野 (右下)

來源

美國 紐約 Sperone Westwater畫廊
蘇富比 香港 2013年4月5日 編號906
現藏者購自上述拍賣

展覽

2006年9月14日-10月28日「劉野—誘惑」Sperone Westwater畫廊 紐約 美國
2007年2月7日-4月1日「劉野」伯爾尼美術館 伯爾尼 瑞士
2007年12月15日-2008年1月13日「天行健—中國當代藝術前沿展」亞洲藝術中心 北京 中國

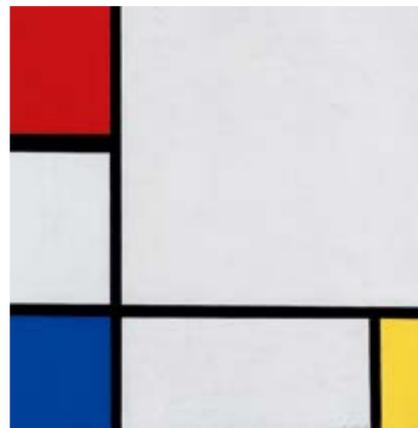
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HK\$ 22,000,000 - 32,000,000

US\$ 2,820,500 - 4,102,600



1.

After 2000, I became more interested in a minimalist and abstract style. Although I didn't become an abstract painter, I wanted to confine myself to simpler narratives in my works.

- Liu Ye

The visual vocabulary of artist Liu Ye, childlike and appealing, is unique among contemporary Chinese artists. Its psychological symbols and the complex relationships among its elements are hidden by the seeming simplicity of his compositions. As noted by art critic Zhu Zhu in his book *Gray Carnival*, "With a fairy-tale vocabulary that is quite transparent yet tinged with the erotic, combined with a sense of abstract order, Liu Ye's paintings gradually extract us from the heavy, cacophonous shell of our reality; he reveals to us the fragility, tranquility, and dreamlike quality of life itself." Within the geometric language of his compositions and their seemingly stable surface characteristics, Liu Ye nevertheless hints at deeper things through various relationships within them; it is precisely their difficult-to-pin-down psychological states that bring his works to life, with their unique ability to tug at our hearts.

Because his father wrote children's books, Liu Ye spent his childhood immersed in a world of fables and fairy tales. As he grew older, memories of all those childhood stories formed a direct connection that naturally seemed to funnel ideas directly into his art, and thus were born his dreamy little characters. The "girl in green skirt" image first appeared in Liu's art in the mid-90s, and is one of the few motifs to have remained a constant presence over his more than 20-year career, while the round-faced boys that often shared the canvas with those girls have made fewer appearances since about 2000. The young boys, symbolic of the artist himself, have been gradually replaced by Miffy the rabbit, who enhances the narrative qualities of his work and its sense of fantasy. Liu has frequently mentioned his affection for Miffy, noting that "what touches me about Miffy is his expressions." But whether it is a young boy, young girl, or

rabbit, these images all in fact reflect the artist himself, differing only in the dialogue in which they engage with the artist himself in different times and places. As French author Antoine de Saint-Exupery wrote in *The Little Prince*, "All grown-ups were once child...but only a few of them remember it."

Liu's *International Blue* (Lot 168) dates from 2006. In the quiet, stable world of this painting, blue tones, endlessly deep, stretch to the far edges of the canvas, while the main axis of the story, an implicit one, is hinted at only through various relationships within the work. The paintings of Mondrian are a motif that runs through much of Liu Ye's work. Liu divides the space of his canvas into several squares with areas of flat colour, internalizing the spirit of Mondrian's geometric abstraction; the geometric beauty of forms of the Miffy rabbit and the little girl echoes the painting's other geometric aspects, linking the space the objects within it tightly together.

Liu Ye once said, "The appearance of Mondrian's paintings within my own is a spiritual matter. His paintings are so pure, relying only on the basics of colours, and vertical and horizontal lines. I, too, want to engage with the problem of purity." While the squares that appear at the center of each of the diptych's two halves differ in size, they nevertheless create an absolute visual balance; and just like the arrangements of squares in Mondrian's paintings, the spirit of geometric composition suffuses every detail of Liu Ye's fantasy world. The visual balance produced by the rigorous composition and its rich gradations of colour, and the way our basic emotional response to them strengthens the depth of this imaginary space, builds the contradictions and the visual tension inherent in these extreme contrasts.

Through equilibrated relationship, unity, harmony, and universality are plastically expressed amid separateness, multiplicity, individuality-the natural. When we concentrate upon the equilibrated relationship, we can see unity in the natural. In the natural, however, unity is manifested only in a veiled way. Although inexactly expressed in the natural, all appearance can nevertheless be reduced to this manifestation [of unity]. Therefore the exact plastic expression of unity can be created, and must be created, because it is not directly apparent in visible reality.

- Piet Mondrian, "Neo-Plasticism in Painting"

A comprehensive view of Liu Ye's artistic journey shows how its central axis forms around three colours. Red, yellow, and blue have always been the foundation of his work, and again form another link to Mondrian. Of the three hues, Liu used red heavily and repeatedly in the late 1990s and early in the year 2000 to mock war and political ideology. As the utopian ideals of childhood vanished after the 90s, tiny figures in his paintings danced across stages and through landscapes, and combined with images of bombers or warships, produced the deliberately preposterous and ridiculous moods of that period in Liu Ye's work. But by around mid-2000s, these types of expressions virtually disappeared from his art, presaging his emerging period of more internal, emotional explorations. The principle color note of *International Blue* is a deep, tranquil blue, accompanied by a brilliant yellow, their intermediary colour green, and blue's complement, orange. In the background, faint traces show of the yellow underpainting and the color layered on top, as well as the green haloes of colour produced after blue is spread over it; likewise, at the lower right of the yellow square, one can also faintly see that a layer of deeper color has been applied. Liu's deliberate elimination of red from his palette seems like an attempt to wipe away any traces of his earlier self. And while the



Lot 168 局部 detail



2.

1. 皮特·蒙德里安《構成第四號·紅·藍·黃》1929年作 荷蘭阿姆斯特丹 阿姆斯特丹市立博物館藏
Piet Mondrian, *Composition No. IV, with Red, Blue, and Yellow*, 1929, Collection of Stedelijk Museum Amsterdam, Amsterdam, The Netherlands

2. 雷內·馬格利特《明信片》1960年作
René Magritte, *La carte postale*, 1960

composition of *International Blue* is based on large blocks of colour, it also contains rich and full-bodied levels of fine detail and layering. Subtle shifts in colour occur in the lights and shadows that accompany the figures, and Liu Ye uses varying shades of single colours to create gradations and layering, employing the purest colours to evoke the most intense emotional response.

The name of this work is an allusion to "International Klein Blue", a blue hue invented and registered almost 60 years ago by artist Yves Klein; it is a highly saturated ultramarine blue, sometimes called "the most perfect expression of blue." Klein's monochromatic blue painting met with unprecedented success upon its exhibition in Milan, and in the blue painting beside the little girl in the right half of the diptych, Liu Ye seems to be making a metaphor for the huge response to that work at that time. Meanwhile, the girl has turned to face the rabbit Miffy in the other half of this diptych. The rabbit seems to represent the artist's previous self, which has remained in that previous era of simplicity, it's attention completely fixed on enjoying the painting on the wall. The monochromatic yellow painting in front of which the rabbit stands seems to allude to Klein's hoped-for exhibition in 1955 of his painting *Monochrome Orange* at the Salon des Réalités Nouvelles, which was however refused. Two monochrome paintings, receiving such totally different responses within the space of just a few short years, is certainly an interesting phenomenon.

It seems that what has changed is not the artist, or the unspoken appeal of the work, but instead the eye of the beholder, and this work, based on its title, is Liu Ye's homage to Klein.

The first time Miffy the rabbit appeared in Liu Ye's work was in his *Once Upon a Time on Broadway*, created 2005-2006. Liu adopts the same composition there as in this *International Blue*; further, *Once Upon a Time on Broadway*, and another work created in 2005, *Boogie Woogie, Little Girl in New York*, have the same dimensions as a single panel of *International Blue*, and are the largest in that series. The colours of the underpainted layers in the three works are respectively pink, bright yellow, and international blue, echoing the artist's adoption of Mondrian's colours and the three primary colours of Liu Ye. *International Blue* is twice the size of a typical large-scale oil, making it both the largest work in the entire Mondrian series and the second-largest of all of his works. In its large dimensions, we sense Liu Ye's intent to draw a parallel between himself and the artist Klein, with his exceptional self-confidence and the challenges he posed himself, making *International Blue* a unique and important milestone of his works.

Like *International Blue*, *Once Upon a Time on Broadway* features a little girl and Miffy the rabbit; they stand side by side as they look at Mondrian's *Broadway Boogie Woogie*. It is interesting to note that the yellow hue so favored by Liu, which he used throughout that painting as well as its yellow



Lot 168



1.



2.

1. 楊·維米爾《音樂課》約1662-1665年作 英國 倫敦 皇家收藏基金會
Johannes Vermeer, *The Music Lesson*, c. 1662-1665, Collection of Royal Collection Trust, London, UK

2. 馬克·羅斯科《栗色上的棕、橙、藍》1963年作 美國 辛辛那提 辛辛那提藝術博物館藏
Mark Rothko, *Brown, Orange, Blue on Maroon*, 1963, Collection of Cincinnati Art Museum, Cincinnati, USA

underpainting, is the same hue seen in the monochrome painting on the left side of the *International Blue* diptych. The red palette favored by Mondrian, and the red-skirted little girls, however, disappeared after a certain number of years, while Miffy's blue clothing at the same time morphed into the orange outfit worn by his good friend Melanie - all symbolic of changing identity and changing times. It's easy to imagine that this might be an ingenious strategy invented by the artist, creating links between different works that both enhance their meaning and enrich their philosophical character.

International Blue represents the first diptych in Liu Ye's career, and its success encouraged him to later explore other new types of forms. By contrast with his work in the 90s, Liu during this period had already substantially reduced the complexity of his compositions for an effect of greater purity and simplicity. The characters featured in the painting are not restricted to their own halves of the diptych; the girl's sidelong glance at the rabbit creates interaction between them. The square borders of the painting seem to expand outward from the paintings-within-the-painting, forming a deep relationship of multiple dimensions in opposition. From its yellow and blue colours, to Miffy the rabbit and the little girl, proceeding onwards to the opposition of the two halves of the diptych, and then finally to the viewer, who, observing the pose of the

character in the painting, gazes raptly at it just like Miffy the rabbit - isn't it possible, that in some other surreal dimension behind the viewer, there are other points from which this painting is viewed? Inner moods are conveyed through Liu's rigorous and rational atmosphere, and the relationships that exist on multiple levels echo the artist in what seems to be a soliloquy on his own inner complexity and his true feelings.

Klein once said, "To express this kind of feeling does not require explanation, and language is not needed. You just have to let your mind perceive - I believe this is the feeling that led me to paint monochromatic paintings." In *International Blue*, Liu Ye is not just offering a salute to an artist he admired so greatly; the painting also let him say goodbye to the past. Images on the surface are transformed into inner moods and emotions, and by simplifying the lines and blocks of colour that Mondrian had inspired, he further deepened the sometimes primal emotions of his paintings and embarked on an important new transitional phase. *International Blue*, given its dimensions and the correspondence between the two halves of this diptych, should be seen as one of Liu Ye's most important works to date, signaling a new summit in which, in inner terms, he looked back on his own spiritual state, and in outer terms, manifested the creation of new artistic forms.

我並沒有像國畫家那樣在材質屬性和圖形程式上去理解，而是按照我的表現意圖去尋找那些令我覺得陌生又能帶來驚喜的東西，我在肌理和質感上花費了很大的工夫，近似於強迫症似的去捕捉和玩味那些潛藏在石頭自然屬性中的視覺因素。

—周春芽

I did not seek to understand it from the angle of the materials' properties and patterns of imagery like a Chinese painter; instead, I followed my expressive intent to find things that felt unfamiliar and might bring surprises. I exerted a lot of energy on surfaces and texture, obsessively capturing and ruminating on the natural properties and visual elements of the rocks.

- Zhou Chunya



周春芽 ZHOU CHUNYA

探究周春芽，恰可從本次秋拍為藏家呈現的四幅作品，完整一窺近20年來，這位中國當代藝壇的「奇花異草」，創作路途的演變；以及，為什麼從學術到市場，皆給予周春芽極大的肯定，真正的桃花盛開。

從四川美院，再到德國卡塞爾大學求學時期，帶給周春芽豐富的滋養，他是80年代末到歐洲，再回國，卻不到北京參與八五新潮的政治波普大浪，而是回到成都探究自己的藝術路。周春芽1989年1月回到成都，在隔年，創作了多幅炭筆畫作，包括《躺著的女人體之一》(Lot 171) 與《躺著的女人體之二》(Lot 172)，可看出周春芽受過嚴格的素描訓練，但他卻完全能走出自己的風格，從德國吸收的表現主義養分，澆注入自身的文化土壤，長出了迥異於人的女體素描，那宛如山石的女體，已經近似抽象之作。周春芽帶給我們無限的想像，原來，大自然裡有人，人裡有山石；從這時候起，他的畫作滿是生命力，這兩張炭筆畫裡，已經可以看到情慾，也看得到山石的堅毅。可以說，周春芽在山石的肌理結構和紋路裡，尋覓出他獨有的人體意象。而這，也衍生而成「山石」系列的誕生。

1999年的《紅色山石》(Lot 169) 就是周春芽第一個最有系統的創作系列：「山石」系列的集大成之作。剛從德國返國的90年代初，周春芽潛心研究中國文人畫，他買了大量的元四家、明四家、四王、四僧、到民初黃賓虹等大師的畫冊，同時之間，這位愛聽戲曲的藝術

家，更有系統的感受中國古典音樂，從古琴、古箏到琵琶。周春芽的父親是文學評論家，母親是音樂高中的黨支部書記，周父遺留一整批的中外古典文藝書籍，周母的音樂涵養潛移默化了周春芽。曾參與過周春芽展覽的同好，許多都有展後被藝術家邀請一起聽曲的美好經驗。他真正沉浸於研究傳統文人畫與中國戲曲，轉化至其最鍾愛的油畫創作上，於是，八大山人的寫意、基弗的表現主義，都被周春芽「他山之石可以攻玉」，成為砥勵他藝術成就的山石，讓他的作品既有東方的寫意，也有西方的當代表現主義，成就獨一無二的周春芽。

周春芽喜歡寫生。成名極早的他，在25歲即獲得第二屆全國美展的二等獎，當年的美展一等獎是羅中立的《父親》，而周春芽的獲獎作品是《藏族新一代》。羅中立《父親》一作，掀起了傷痕美術的風潮，但周春芽置身其中，卻抽身於外。為何沒有成為傷痕美術的一員？周春芽這樣說：「當時也做過多次情節性圖解傷痕題材的嚐試，但最後還是沒畫下去；可能是我自己進不了那種太複雜的思維。當時就願意寫生，因為在寫生中我面臨的是一個非常直接有血有肉的自然，這樣就使藝術的表現一直處在自己的情感激動之中。」

周春芽為了畫山石，90年代初他多次在四川群山之中，駕車環山觀石，從中體悟石頭的構成，發掘隱藏在仿如半抽象山石裡的美學。到了2000年前後，周春芽赴蘇州、揚州的旅行，讓他更深刻了解太湖石，對太湖石產



仇英《桃源仙境圖》(局部) 明代 中國 天津 天津博物館藏
Qiu Ying, *Fairyland of Peach Blossoms* (detail), Ming dynasty, Collection of the Tianjin Museum, Tianjin, China

Lot 170

生濃厚的興趣。1999年的《紅色山石》，可以說是從山石進入太湖石之前，山石系列的顛峰作品之一。山石，一直是中國繪畫的常見題材，亦是文人的精神寄託象徵，周春芽雖然研究傳統、尊崇多位大師，但他從來沒有遵循傳統。在山石系列裡，他以新表現主義的濃厚油彩皴擦，凝實出厚重的山石質感與肌理，更顯張力。

《紅色山石》畫面中，紅色山石彷彿憑空而生，真實世界裡難以找到這種瑰麗血紅的大面積山石，山石的排列組合也並非依循現實空間的秩序，藝術家以厚重的墨黑與焦赭色表現石塊的體積與量感，鮮紅、紫紅、暗紅等瑰麗色彩，對比出強烈的明暗。畫中山石作為自然的象徵，可見周春芽雖然深受西方表現主義啟發，卻回歸於中國傳統山水的內在思考。周春芽將《紅色山石》的背景空間虛化，在輪廓周圍的白色油彩有如傳統山水畫中的縹緲雲霧，和山石的並置與共存，強化了畫面中的虛實交錯。此處的山石成為代表自然界的具象元素，是與人相互關聯、互為觀照的生命對象。

夫畫，天下變通之大法也，山川形勢之精英也，古今造物之陶冶也，陰陽氣度之流行也，借筆墨以寫天地萬物而陶泳乎我也。

——石濤

《畫語錄》中的這句話在石濤看來，藝術就是借用筆墨形式表現天地萬物，其目的是「陶泳乎我也」。周春芽的山石，讓我們看到見山不是山的境界，另一種完全不同的山石，甚或是心石。周春芽就曾這樣說：「我喜歡古典文人筆下石頭的狀態，但不滿足於那種過於溫和、

內向的性格，我想到一種張揚而冒險的嘗試一藉助這種典雅的型態去傳達一種暴力甚至色情的意味。」

而周春芽的另一經典元素，桃花，也未在本季缺席，《桃花風景系列》(Lot 170) 創作於2016年，畫面佈局豐滿，桃花的嬌豔直撲而來，可說是藝術家「桃花」系列的成熟之作。早在90年代末期，周春芽開始嚐試桃花題材，但直至2005年春，他到成都郊區龍泉驛踏青，滿山遍野的桃花帶給他極大的震撼。於是，極擅寫生、極擅捕捉大自然山川形勢、陰陽氣度的周春芽，讓桃花在他的畫布上，呈現出前人從來沒有過的另一種極致表現，迅疾的筆觸有時粗獷但有著暖暖溫情，人們都會喜歡看桃花。

《桃花風景系列》一作，周春芽以細碎筆觸勾勒出畫面遠景中的桃花叢，與前景桃花簇的飽滿塗色技法形成對比，構建出畫面深遠空間之格局。畫面近景聚焦於其中一簇盛開的桃花，豐韻妖嬈呼之欲出，線條扭曲的方向及那鮮紅豔麗的色彩，讓畫作前的我們，感受著桃花盛開的鮮香撲面而來。恰如藝術家所描述：「在一種流動的色彩情緒中放縱著本能和個性。」不同於早期堆疊油彩呈現肌理的方式，《桃花風景系列》更強調寫意揮灑的筆觸意趣，傳達了中國文人畫的寫意率性。

周春芽「桃花」系列面世，讓中國當代的花卉主題提升到另一個新境界。策展人李旭就曾評論：「…可能絕大多數人都會把春芽作品中的桃花敘事理解成在『桃花源』裡交了『桃花運』並邂逅了『人面桃花』的情節，但他們往往忽略了另外一個重要事實：桃花是豔麗的，卻也是脆弱的，短暫的花期瞬息即逝，綠肥紅瘦之後，令人徒發傷春之感慨，並喟嘆人生之須臾。」從山石的女體，女體的山石，再到紅石，再到桃花，本季保利香港的四幅周春芽畫作，具體而微呈現近二十年，周春芽能成為亞洲當代領銜藝術家的每處關鍵突破。



1.



2.

1. 石濤《山中居舍》明代 美國 華盛頓 美國國立亞洲藝術博物館藏
Shi Tao, *Cottage in the Mountains*, Song dynasty, Collection of Smithsonian's Museums of Asian Art, Washington D.C., USA

2. 喬治·巴塞利茲《靜物》1976-1977年作 美國 紐約 現代藝術博物館藏
George Baselitz, *Still Life*, 1976-1977, Collection of The Museum of Modern Art, New York, USA

○169

ZHOU CHUNYA (CHINESE, B. 1955)

Mountain and Rocks in Red

周春芽 紅色山石

Painted in 1999
oil on canvas
150 x 120 cm. (59 x 47 ¼ in.)
signed in Chinese; signed and dated 'Zhou Chunya 1999' (lower right)

1999 年作
油彩 畫布
款識：周春芽 Zhou Chunya 1999 (右下)

PROVENANCE

Poly Auction Hong Kong, 6 October 2014, Lot 147
Acquired from the above sale by the present owner

來源
保利 香港 2014年10月6日 編號147
現藏者購自上述拍賣

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

US\$ 1,538,500 - 2,307,700





This autumn sale will present four extraordinary works by Zhou Chunya. These four artworks construct a comprehensive overview which viewers can pry into how this unique Chinese contemporary artist developed his creative style over the two decades. In addition, these paintings also reveal why Zhou is greatly recognized and appreciated by both academia and the market as the artist came to full bloom.

Zhou received much artistic nourishment during his days studying at Sichuan Fine Arts Institute and the University of Kassel in Germany. After Zhou returned to China in late 1980s, he did not participate in the "85 New Wave" art movement of the "Political Pop" in Beijing. Instead, he returned to Chengdu to explore his own path of art, in January 1989. Zhou created several charcoal paintings, including *Lying Figure No. 1* (Lot 171) and *Lying Figure No. 2* (Lot 172) in 1990. While Zhou demonstrated rigorous training in sketching, he was still able to develop his own style by integrating elements of Expressionism he learned in Germany with the cultural attributes of his hometown. His sketches of unique female body with mountain rock-like outlines are nearly abstract. Zhou inspires his viewers with his boundless imagination, entwining human and nature capriciously. Zhou's paintings are vitalizing ever since, desire and the perseverance of mountain rock can both be observed in these two charcoal paintings. In other words, Zhou found unique imagery of human through the structural texture and grains of mountain rocks, which led to the birth of his *Mountain Rock* series.

Created in 1999, *Mountain and Rocks in Red* (Lot 169) was the prototype of his *Mountain Rock* series, Zhou's first systematic series of creation. After Zhou returned from Germany in the early 1990s, he devoted to studying Chinese literati paintings by purchasing many of the masters' painting albums, including the Four Masters of the Yuan dynasty, the Four Masters of the Ming dynasty, the Four Wangs, the Four Monk Painters, and Huang Binhong from the early period of the Republic of China (1912-1949). With his passion for Chinese opera, Zhou also listened to classical Chinese music comprehensively, including instruments such as Guqin, Chinese zither and Chinese lute. Zhou's father was a literary critic and his mother was a party branch secretary at a music high school. His father left behind a whole collection of Chinese and foreign books on classical art, while his mother's musical literacy exerted a subtle influence on him. Many art enthusiasts who attended Zhou's exhibitions also had the wonderful experience of being invited by the artist to listen to music after the exhibition. Zhou's enthusiasm in studying traditional literati paintings and Chinese opera allows him to exercise them on his beloved oil paintings. As the old saying goes, "the other mountain's stone can polish jade," meaning to borrow talent from others to develop one's own. Thus, both Bada Shanren's freehand style and Kiefer's Expressionism influenced Zhou's art, and shaped his success in art, the one and only Zhou Chunya.

Zhou likes sketching. He had risen to fame when he was young. At the age of 25, he received the second prize at the second National Artworks Exhibition for the work *New Generation Tibetan*. The first prize that year was awarded to *Father* by Luo Zhongli, which initiated a wave of "Scar Art". Yet, Zhou chose to stay aside despite being very close to getting involved. Why didn't he become a member of "Scar Art"? Zhou confessed, "I made several attempts to picture scar-related plots and themes back then, but I did not try doing it. Perhaps I was just unable to access that complexity in thinking. I just wanted to sketch at that time because it allowed me to work with the vividness of the forthright nature, which kept my artistic expression within my own emotional excitement."

To study and depict mountain rocks, Zhou drove back and forth in the mountains of Sichuan in the early 1990s. He meticulously observed the formation of rocks during these trips and identified the aesthetics of the semi-abstract mountain rocks. Zhou's visits to Suzhou and Yangzhou in around 2000 enabled him to gain an in-depth understanding about Taihu stones, and hence further flourished his interest in these stones. *Mountain and Rocks in Red* created in 1999 is known as one of Zhou's masterpieces in the *Mountain Rock* series before he transitioned from painting mountain rocks into Taihu stones. Mountain rock had been a common motif as well as a spiritual symbol for Chinese literati paintings. Despite Zhou's study in traditions and respect for old masters, he never confined himself in following the traditions. In the *Mountain Rock* series, the tension of high-quality, well-textured mountain rocks are created by texturing and rubbing with the Neo-Expressionistic thick oil paints.



唐寅《夢筠圖》(局部)明代
日本東京國立博物館藏
Tang Yin, *Dreams* (detail), Ming
dynasty, Collection of Tokyo
National Museum, Tokyo, Japan



In *Mountains and Rocks in Red*, the mountain stones in the picture seem to come out of the void as it is hard to find mountain stones in gorgeous bloody red this massive, while the stones are also arranged and combined in ways differing from the order of the real world. The artist used thick inky black and ochre to foreground the stones' volume. Gorgeous colours like scarlet, purplish red and dull red show strong contrasts of light and dark. The stone in the painting symbolizes nature. This indicates that although Zhou Chunya was inspired by Expressionism of the West, he eventually returned to the internal thinking of traditional Chinese Shanshui. Zhou Chunya emptied the background space of *Mountains and Rocks in Red*. The white paint around the contour is like misty cloud and fog in traditional Shanshui painting. Such an emptied background is juxtaposed to and in co-existence with the stone, which reinforces the fusion between virtual and reality in the picture. The mountain stones are formal elements representing the world of nature. They became an object of life in mutual observation with man.

Painting can transform everything in the world, including natural landscape, man-made objects, and yin-yang philosophy. Therefore, painting all creations through pen and ink techniques is a way to achieve self-cultivation.

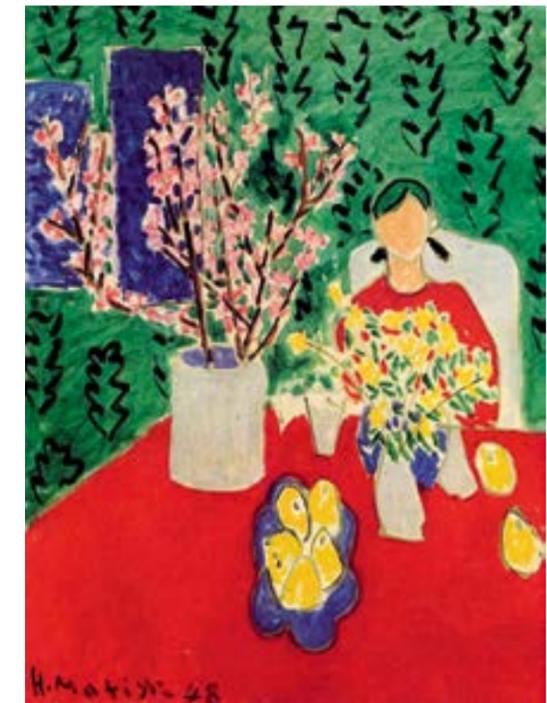
- Shi Tao

The above excerpt from *Comments on Paintings* by Shitao describes art as the expression of all creations with the use of pen and ink and the goal of "self-cultivation." Zhou's mountain rocks presents a state beyond their physical forms—either as a completely different kind of mountain rock or as "mental rocks." As Zhou once said, "I like the state of rocks in classical literati paintings but I am not satisfied with the overly gentle and introverted personality. I thought of a bold and adventurous attempt, in which this elegant style can be used to deliver a kind of violent or even erotic implication."

Peach blossom, another classic element in Zhou's works, will also be showcased in this season. Created in 2016, the *Peach Blossom Series* (Lot 170) rendered a rich composition, presenting the beauty of peach blossom to the audience; it is a sophisticated piece of work among the artist's *Peach Blossom* series. Zhou started to paint peach blossoms as early as the late 1990s. However, it was not until the spring of 2005 when he visited Longquanyi District in rural Chengdu for a hike, the peach blossoms all over the mountains strikingly shocked him. Therefore, with his specialization in sketching and capturing natural landscape and Yin-Yang atmosphere, Zhou began to paint peach blossoms on his canvas in an unprecedented way. The swift pen strokes were sometimes bold yet full of warmth, bearing people's love for peach blossoms.

In *Peach Blossom Series*, Zhou Chunya outlined the peach blossom branches in a distant view with fine pen strokes. Such branches at the back are contrasting with the blossom in rich colouring at the front, constructing an in-depth spatial layout. Focus of the painting is at the blossoming peach flowers in front, whose beauty is so vividly illustrated in a way that the curved outlines and bright red colours seem to transmit the scent of blossoming peach flowers to the viewers. As the artist described, "Instincts and personality indulge in the flowing emotions of colours." Different from the way he used overlapping layers of oil paints to express texture in his early works, the *Peach Blossom Series* placed a greater emphasis on using freehand pen strokes to convey Chinese literati's spontaneous style to the audience.

The release of Zhou's *Peach Blossom* series elevated the theme of flowers in contemporary Chinese art to another level. Curator Li Xu once commented: "...perhaps the majority of people would interpret the peach blossom narrative in Chunya's work as having 'peach blossom luck' in the Peach Blossom Spring and encountering a 'peach blossom-like face'. However, they often overlooked an important fact: peach blossoms are beautiful yet fragile at the same time. Towards the end of the short flower season remain only flourishing leaves however withering flowers. This dismays people to sigh about the spring and brevity of life." From *Lying Figure No. 1* to the *Lying Figure No. 2*, to the *Mountain and Rocks in Red* and finally *Peach Blossom Series*, Poly Auction's four paintings by Zhou this season demonstrated subtlety with details in every critical breakthrough in Zhou's journey to becoming a leading artist of contemporary Asia scene in the nearest two decades.



亨利·馬蒂斯《梅花·綠色背景》1948年作
Henri Matisse, *Plum Blossoms, Green Background*, 1948

170

ZHOU CHUNYA (CHINESE, B. 1955)

Peach Blossom Series

周春芽 桃花風景系列

Painted in 2016
oil on canvas
119.7 x 149.5 cm. (46 ¾ x 58 ½ in.)
dated and signed '2016 Zhou Chunya'; signed in Chinese (lower right)

PROVENANCE
Private Collection, Europe

2016 年作
油彩 畫布
款識：2016 周春芽 Zhou Chunya (右下)

來源
歐洲 私人收藏

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

US\$ 320,500 - 448,700



171

ZHOU CHUNYA (CHINESE, B. 1955)

Lying Figure No. 1

周春芽 躺著的人體之一



Painted in 1990
charcoal on paper
52 x 77.4 cm. (20 ½ x 30 ½ in.)
dated 1990; inscribed and signed in Chinese (lower left)

PROVENANCE
Northern Banker Art, Taipei, Taiwan
Acquired from the above gallery by the present owner

LITERATURE
Selected Oil Paintings by Zhou Chunya, Sichuan Art Publishing Company, Chengdu, China, 1992 (illustrated, plate 18).

1990 年作
破筆 紙本
款識：1990年夏 周春芽（左下）

來源
台灣 台北 北莊藝術
現藏者購自上述畫廊

出版
《周春芽作品集》四川美術出版社 成都 中國 1992年（圖版·第18圖）

HK\$ 80,000 - 120,000

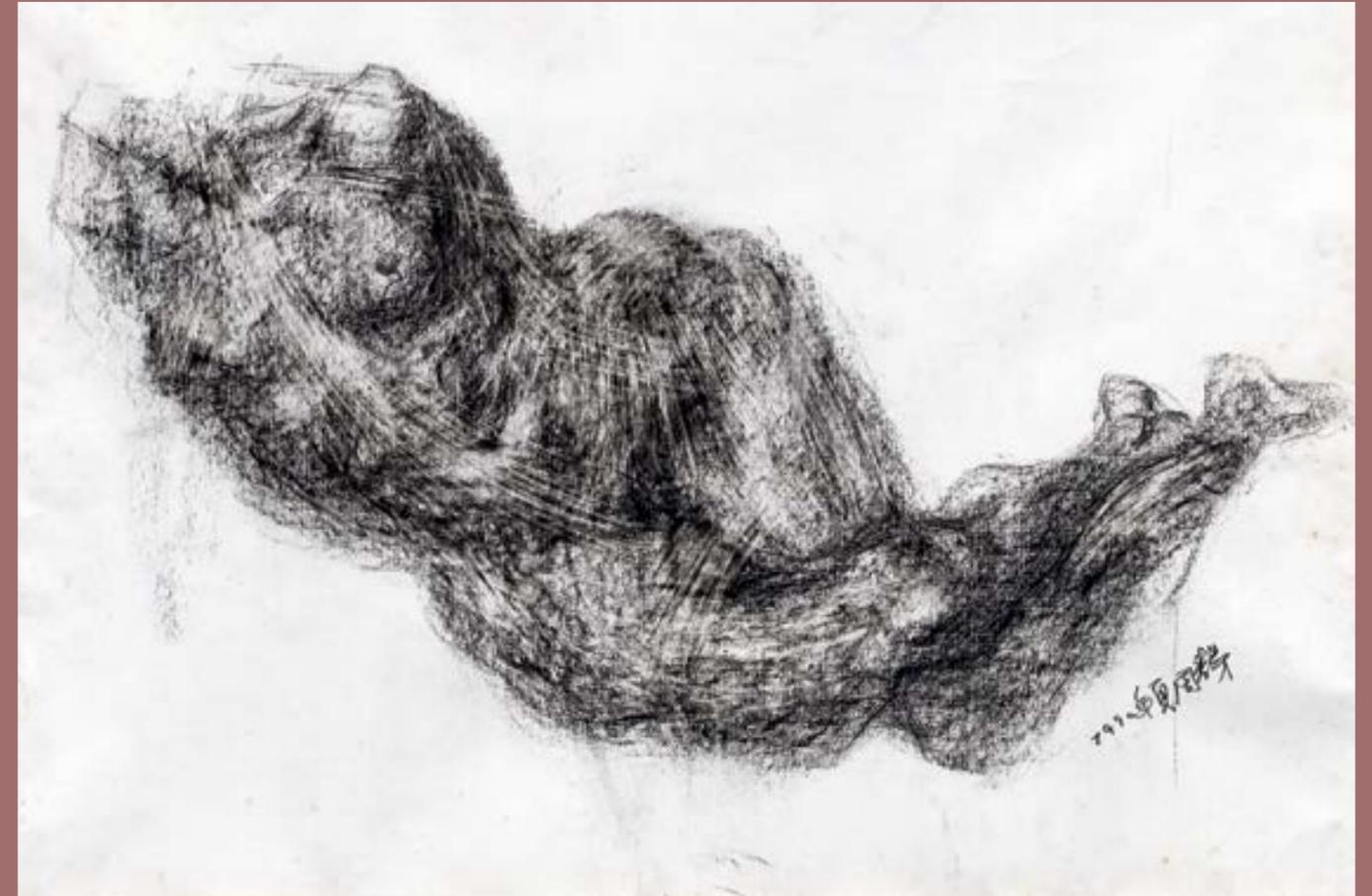
US\$ 10,300 - 15,400

172

ZHOU CHUNYA (CHINESE, B. 1955)

Lying Figure No. 2

周春芽 躺著的人體之二



Painted in 1990
charcoal on paper
52 x 77.4 cm. (20 ½ x 30 ½ in.)
dated 1990; inscribed and signed in Chinese (lower right)

PROVENANCE
Northern Banker Art, Taipei, Taiwan
Acquired from the above gallery by the present owner

LITERATURE
Selected Oil Paintings by Zhou Chunya, Sichuan Art Publishing Company, Chengdu, China, 1992 (illustrated, plate 19).

1990 年作
破筆 紙本
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在我的畫作中，我尊重自己的心理反應，我以我自己的方式演繹潛藏著這些心理反應的場景。任何人看到我的畫作都會立刻知道就是我畫的。一個藝術家要帶著情感去作畫，才能感動觀眾，只有這樣才能畫出真正美麗的作品。

—劉煒

「85美術新潮」之後，中國當代藝術日益崛起，九十年代為世界舞台所認知最具代表性的中國當代藝術符號為「政治波普」以及「玩世寫實主義」。「玩世現實主義」出自栗憲庭寫於九十年代初的文章〈無聊感和「文革」後的第三代畫家〉。此時中國經濟崛起，人們的生活發生著翻天覆地的變化，許多人對於動蕩變化的現實社會世界感到困惑迷惘，轉而用玩世不恭之勢輕笑戲謔以應對世界，實質為對社會現實一種無力感之訴求管道，這便是「玩世現實主義」之誕生。而劉煒即是「玩世現實主義」最具代表性藝術家之一，他也同時被稱為中國當代最有「才情」的藝術家，早在1993年及1994年，便作為中國第一批藝術家參加威尼斯雙年展及聖保羅雙年展，而後更是於澳大利亞、德國等國家參與眾多國際性展覽，其辨識度極高的創作雖歷經不同時期與主題的轉變，卻始終環繞當代生活並充滿獨特的個人風格。

劉煒最早進入公眾視野的作品為90年代初期具有政治批判性的「革命家庭」系列。而九十年代期間，劉煒的作品從政治方向繼而轉向自身周遭的生活體驗關注，描繪身邊的風景及生活中常出現之動物、兒童、風景、瓜果甚至是做菜的一塊肉，等生活中細微而現實之題材。劉煒的作品中總能嗅到「腐朽糜爛」之氣味，其畫布上的人或動物透過他的筆觸似乎渾身佈滿凹凸不平般的式斑紋，帶以觀者視覺衝擊同時給予人們重新看待身邊事物之視角。1999年至2001年左右為劉煒創作生涯中十分重要的轉折時期，藝術家出於對感情及精神的自省常感到困惑和迷惘，而此階段的作品數量也更為稀少，本次秋拍有幸呈現兩件創作於

1999年之作品，正是藝術家面對艱苦的情感內省時期，可見劉煒輾轉突破自我的創作變革。

《我是誰系列》(Lot 174) 筆觸看似隨意塗抹。背景的深黑色顏料未將整張畫布覆蓋，畫中人物隱約身穿正裝，頭略向上似乎向前方觀望，凹凸而光暗交錯的面容上有著劉煒典型的「糜爛」之細碎筆觸，但相較早期作品筆觸更為隨性且偏向平塗，人物形象呈現半透明煙霧狀，左上角更是生出有如骷髏頭般的一個小人頭像，人物面容雖似乎沒有表情，但從線條之刻畫中彷彿能感到畫中人物的失落與不安，及或許因自省而帶來的焦慮。文字符號也成為劉煒作品中的重要一環，左上方的小人頭像旁隱約可見「like smo (like smoking)」字樣，而主體人像的胸前也寫著「我是誰？Who am I」字樣，文字的出現加強了畫面的閱讀性，使觀者更能感知到藝術家迷惘而渴望尋覓答案之心境，與人物線條筆觸相互呼應，加強了作品整體感官效果。

另一件同年創作的《禁止吸煙系列》(Lot 173) 採用與《我是誰系列》同樣的構圖及背景色調，但主角的臉部與身體線條則以粉紅色刻畫，細碎流動的筆觸與線條任意塗抹遊走，給人以潰爛「肉感」。劉煒曾提及其對「肉感」的興趣：「基本上就像畫一大塊肉，不管是什麼樣的圖形，我最直接的感覺還是一大塊肉，不管是什麼爛肉或者好肉，從1997年開始到現在，都是這樣。」人物扭曲的五官右側，冒出一隻小的骷髏頭像，底下寫著「like smoking」。劉煒正是喜愛吸煙之人，畫中的人物可理解為其自身的投射，藝術家隨

性而不失真誠的筆觸顛覆著觀者的固式視覺審美，通過似乎煙霧繚繞抑或糜爛氣息的畫面意境，表達著他對於浮躁喧嘩的外在世界的譏諷嘲笑，同時也表達了對自己內心狀態的批判及階段性重新思索定位。

《我是誰系列》和《禁止吸煙系列》兩件作品中均可見主體人物頭部一側的骷髏頭小人像。骷髏頭在西方視為死亡的象徵，16-17世紀的荷蘭曾流行名為「虛空派」的象徵藝術，藝術家們常將骷髏頭與日常生活的靜物放於同一畫面中，以表達對空虛、無意義的塵世生活和轉瞬即逝的虛榮的重新審視。劉煒作品中出現的骷髏頭同樣使人聯想至死亡與虛無感，藝術家在

九十年代初中期藝術生涯迅速發展，代表中國到世界參與各項展覽，1999年進入反思期後開始對自己所擁有的一切開始質疑與感到空虛，創作於此時的作品正是對其自身內心置之死地而後生的內心深刻烙印，同時更是其往後作品風格轉向之重要奠基石。我們彷彿能從劉煒作品中的污穢腐爛感受到其對生命與死亡之探討，這樣極致的情緒中甚至能衍生出專屬於其畫面的美好，栗憲庭曾借用魯迅先生的「潰爛之處，豔若桃李」以形容劉煒的藝術。劉煒正是以其標誌性的筆觸和構圖顛覆觀者對繪畫的審美習慣，創造出屬於中國當代先鋒藝術之獨一無二的繪畫語言。

1. 任伯年《吳昌碩看天圖》1886年作 中國 杭州 西泠印社藏
Ren Bonian, *Wu Changshuo Looking at the Sky*, 1886, Collection of Xiling Seal Art Society, Hangzhou, China

2. 法拉西斯·培根《伊薩貝拉·羅斯若斯像》1966年作 英國 倫敦 泰特現代美術館藏
Francis Bacon, *Portrait of Isabel Rawsthorne*, 1966, Collection of Tate Modern, London, UK



1.



Lot 173



2.

In my paintings, I focus on my own psychological reactions. I interpret these psychological reactions in my own way. Anyone who sees my paintings will immediately know that these works are mine. Artist has to bring his own emotions and feelings into the paintings so as to touch and move the audience. Only in this way can we paint a truly beautiful art works.

- Liu Wei

Chinese contemporary art has become increasingly popular after the "85 New Art" Trends. The most representative Chinese contemporary art schools recognized by the international art fields in the 1990s are "Political Pop" and "Cynical Realism". "Cynical Realism" was first proposed by Li Xianting in his article "Sense of Boredom and the third Generation of Painters after the Cultural Revolution in the early 1990s". Thanks to the initial development of Chinese economy in the early 1990s, people's lives had undergone revolutionary changes. Many people are confused about and lost in the turbulent and changing reality and society. They resorted to cynicism to ridicule and cope with the fast-changing world. Yet their reactions, in the essence, were a channel of appeal of powerlessness in the face of mighty social reality. All of these factors gave birth to the "Cynical Realism" in art expression. The most representative artists of "Cynical Realism" are Fang Lijun and Liu Wei. As one of the founder of "Cynical Realism", Liu Wei is also known as the most talented artist in contemporary China. As early as 1993 and 1994, he participated in the Venice Biennale and the São Paulo Biennale as one of the first Chinese artists. He later participated

in many international exhibitions in Australia, Germany and other countries, so he is also considered as one of the most representative pioneer artists in China in the 1990s.

Liu Wei's earliest works known by the public were *Revolutionary Family* series that featured strong political criticism in the early 1990s. During the 1990s, Liu Wei's work shifted from the political direction to his own life experience, depicting the scenery and the animals, children, landscapes, fruits and even the meat that are often found in daily meals and other minor things in reality as the subjects for his art creation. Liu Wei's works always express a sense of "corruption and decay". The people or animals on his canvas seem to be covered with bumpy "tumor" streaks created by his brush strokes, giving the audience a visual shock and a new perspective to look at things that are common in surrounding environment. The year 1999 to 2001 was considered as a very important turning point in Liu Wei's creative career. During this period, the artist was often confused or felt lost because of his self-examination of feelings and spirit, making his art creation at this period to be few and rare. This autumn, Poly Auction Hong

Kong is honoured to present two works created in 1999 when the artist faced the arduous emotional introspection and the creative transformation. Their value and rarity are self evident.

The strokes in works of *Who am I Series* (Lot 174) seem to be smeared at will. The dark black pigment of the background does not cover the entire canvas. The characters in the painting are vaguely depicted as dressing in formal costumes. The head is slightly raised upward, as if the character is looking ahead. The mouth of the character is slightly open, and the face filled with bumps and the mixing light and darkness has the typical "rotten meat effect" created by Liu Wei through finely-divided strokes. The brushstrokes are more casual than the earlier works, and they tend to be flat. The characters are translucent and smoky and there is a head portrait of small figure in the form of skull. Although there seems to be no facial expression of the main character, yet the application of the lines expresses a sense of loss and uneasiness of the characters in the paintings, and perhaps the anxiety caused by introspection. The text symbol has also become a part of the creation in Liu Wei's works. The words "like smo (like smoking)" can be seen next to the little head portrait on the upper left, and one the chest of the main figure

depicted also reads "Who am I?" The appearance of the text strengthens the sense of anxiety in the introspection of the work, which makes the viewer more aware of the mood of the artist who is in desperation for the answer. It echoes the strokes of the character depiction and strengthens the overall sensory effect and expressiveness of the work.

Another piece presented for this Autumn Action, the *No Smoking Series* (Lot 173) was also created in 1999. It adopts the same composition and background colour as *Who am I Series*. The main subject is also a man in formal wear with his head slightly rising up. His body is painted in pink with the flow of the brush strokes arbitrarily smeared, giving the character a sense of decaying sensuality. Liu Wei once talked about his interest in 'sensuality' by saying "It's basically like drawing a large piece of meat. No matter what kind of graphics, my instantly feeling is it's a large piece of meat, whether it rotten meat or good meat. I had the feeling since 1997 and it is still the case." On the right side of the distorted face of the character, a small skull head appeared with "like smoking" written below. Liu Wei is a devoted smoker, thus the character in the painting can be interpreted as a projection of the artist himself. The artist's casual but honest brushstroke



安東尼奧·得培爾達《虛無預言》1932-1936年作 奧地利 維也納 藝術史博物館藏
Antonio de Pereda, *Allegory of Vanity*, 1932-1936, Collection of Kunst Historisches Museum, Vienna, Austria



喬治·巴塞利茲《迪克斯的父母(混合)》2005年作 奧地利 維也納 阿爾貝娜博物館藏
Georg Baselitz, *My Parents by Dix (Remix)*, 2005, Collection of The Albertina Museum, Vienna, Austria



Lot 174

subverts the viewer's stereotype visual aesthetic. Through the seemingly smoky or decaying scenes, the artist expressed his ridicule and cynical attitudes to the impetuous external world, he also expressed his critique of his inner state and his rethinking of his positioning at the present stage.

A head portrait of small figure in the form of skull can be seen in both *Who am I Series* and *No Smoking Series*. The skull head is regarded as a symbol of death in the West. In the art field, the symbolic art style called "Vanitas" was popular in the 16th-17th century Netherlands. "Vanitas" is translated as void in nothingness. The Ecclesiastes of Bible often quotes this term in the 1:2 chapter - the void in nothingness and believes that everything is void. Artists of that period often put the skull and the still life of daily life in the same picture to make the original classical and elegant picture suddenly full of tension and contradiction so as to express the re-examination of the empty and meaningless worldly life and the fleeting vanity. The skull image appearing in Liu Wei's works can also remind the audience

of death and emptiness. With his artistic career developed rapidly in the mid-1990s, Liu Wei participated in various exhibitions around the world on behalf of Chinese artists. The artist who entered the reflection period in 1999 began to express his doubts and a sense of void towards his own achievements. The works created in the late 1990s are considered as the deep imprint of the self-reflection and resurrection as well as important cornerstone of the subsequent style shift of his art creation. We can find the discussion of life and death from the filth and rot expression of Liu Wei's art works, so that this ultimate ugly expression can even give birth to the beauty uniquely owned by Liu Wei's art works, just as described by Li Xianting with words borrowed from Mr. Lu Xun: 'swollen with redness, beautiful as plums and peaches; while rotting away, one still sees oneself as beautiful as the sweet wine and cheese.' Through his iconic brushstrokes and composition, Liu Wei's works can subvert the viewer's aesthetic habits of painting and thus create a unique painting language that belongs to Chinese contemporary avant-garde art.

173

LIU WEI (CHINESE, B. 1965)

No Smoking Series

劉煒 禁止抽煙系列

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

Painted in 1999
oil on canvas
120 x 70 cm. (47 ½ x 27 ½ in.)
signed in Chinese; signed and dated 'Liu Wei 1999' (lower centre)

1999 年作
油彩 畫布
款識：劉煒 Liu Wei 1999 (中下)

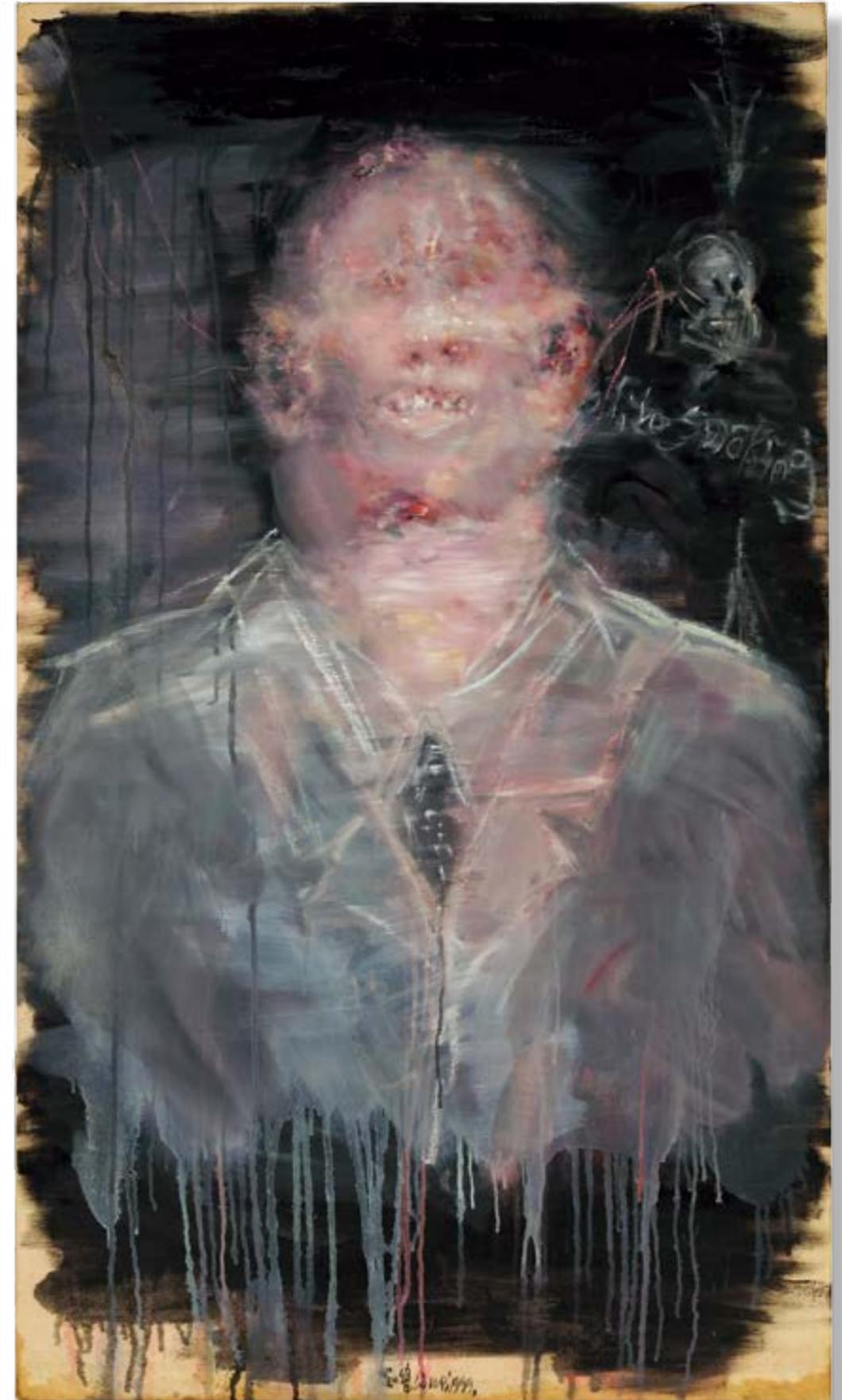
來源
蘇富比 香港 2008年4月9日 編號909
現藏者購自上述拍賣

PROVENANCE

Sotheby's Hong Kong, 9 April 2008, Lot 909
Acquired from the above sale by the present owner

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

US\$ 153,800 - 230,800



174

LIU WEI (CHINESE, B. 1965)

Who Am I Series

劉煒 我是誰系列

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

Painted in 1999
oil on canvas
120 x 70 cm. (47 ½ x 27 ½ in.)
signed in Chinese; signed and dated 'Liu Wei 1999' (lower left)

1999 年作
油彩 畫布
款識：劉煒 Liu Wei 1999 (左下)

來源
蘇富比 香港 2006年10月9日 編號1759
現藏者購自上述拍賣

PROVENANCE
Sotheby's Hong Kong, 9 October 2006, Lot 1759
Acquired from the above sale by the present owner

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

US\$ 153,800 - 230,800

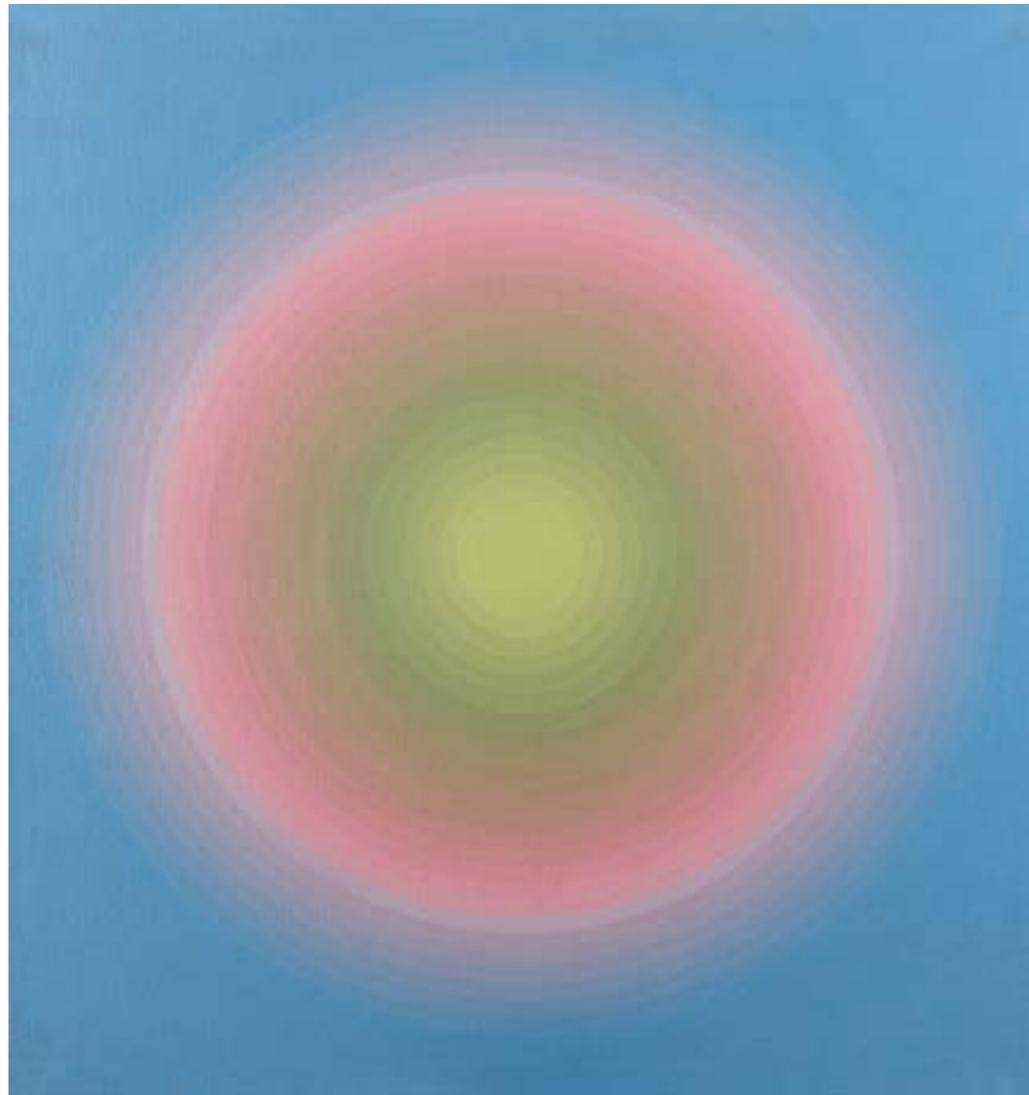


175

YAN LEI (CHINESE, B. 1965)

Colour Wheels

顏磊 彩輪



Painted in 2011
acrylic on canvas
101 x 95 cm. (39 1/4 x 37 1/4 in.)

2011 年作
壓克力 畫布

HK\$ 180,000 - 380,000
US\$ 23,100 - 48,700

176

XUE SONG (CHINESE, B. 1965)

Calligraphy and Painting Series - Poetry, Calligraphy, Painting and Seal

薛松 書畫系列—詩書畫印



Executed in 1998
oil and collage on canvas
160 x 140 cm. (63 x 55 in.)
signed in Chinese; dated '98.' (lower right); titled and signed in Chinese; inscribed,
signed and dated '160 cm x 140 cm Xue Song 1998' (on the reverse)

EXHIBITED
China, Shanghai; Australia, Melbourne; Taiwan, Taipei, Hoke Art Foundation,
China 46-Contemporary Chinese Art, 1999.

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

1998 年作
油彩 拼貼 畫布
款識：松 98. (右下)；《書畫系列—詩書畫印》160 cm x 140 cm Xue Song
薛松 1998 (畫背)

展覽
1999年「China 46—中國當代藝術作品展」霍克藝術會館 上海 中國；
墨爾本 澳大利亞；台北 台灣

177

WANG YIGANG (CHINESE, B. 1961)

The Story of Yesterday

王易罡 昨天的故事

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

Painted in 1995
oil on canvas
116 x 90 cm. (45 ¾ x 35 ½ in.)
dated and signed '1995. WYG'; signed in Chinese (lower centre)

1995 年作
油彩 畫布
款識：1995.WYG 罡（中下）

EXHIBITED

Taiwan, Taipei, Loftyard gallery, *Beyond Abstraction-Wang Yigang Solo Exhibition*,
5 May-12 June, 2018

展覽

2018年5月5日-6月12日「超越抽象—王易罡個展」高士畫廊 台北 台灣

LITERATURE

Wang Yigang, Cheng Xin Dong Space for Contemporary, Beijing, China, 2007
(illustrated, p. 113).

"Through Colour", *Absolute Art*, Lugano, Switzerland, 2017 (illustrated, p. 38).

出版

《王易罡》程昕東國際當代藝術空間 北京 中國 2007（圖版·第113頁）
〈Through Colour〉《Absolute Art》盧加諾 瑞士 2017（圖版·第38頁）

HK\$ 300,000 - 400,000

US\$ 38,500 - 51,300



178

MAO XUHUI (CHINESE, B. 1956)

Landscape - Guishan Series

毛旭輝 風景—圭山系列

Painted in 1982
oil on canvas
61 x 81 cm. (24 ½ x 31 ¾ in.)
signed in Chinese; dated '1982.' (on the reverse)

1982 年作
油彩 畫布
款識：毛旭輝 1982. (畫背)

來源
歐洲 私人收藏

PROVENANCE
Private Collection, Europe

HK\$ 280,000 - 360,000

US\$ 35,900 - 46,200



179

ZHAO BO (CHINESE, B. 1984)
A Beautiful New World No. 14
趙博 美麗新世界—14號

PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
亞洲重要私人收藏



Painted in 2015
oil on canvas
135.5 x 150 cm. (53 ¼ x 59 in.)
titled and signed in Chinese; dated '2015' (on the reverse)

EXHIBITED
China, Beijing, Soka Art Centre, *Ideological Image-Zhao Bo Solo Exhibition*, 11 July-30 August, 2015.

LITERATURE
"Say Goodbye to Desolation-Zhao Bo Depicts the Gorgeous Reality", *China Times*, 25 January, China Times Incorporated, Taipei, Taiwan, 2016 (illustrated, unpaginated).

2015 年作
油彩 畫布
款識：《美麗新世界—14號》趙博 2015（畫背）

展覽
2015年7月11日-8月30日「意識圖景—趙博個展」索卡藝術中心 北京 中國

出版
〈告別荒蕪—趙博描繪絢爛現實〉《中國時報》1月25日 中國時報文化事業股份有限公司 台北 台灣 2016年（圖版·無頁碼）

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

180

MARINA CRUZ GARCIA (FILIPINO, B. 1982)
An Exhibition of Early Works and Installation of Found Object
瑪莉娜·克魯斯 早期作品展覽及物品裝置



Painted in 2012
oil on canvas
122.3 x 183 cm. (48 x 72 in.)
signed and dated 'Marina 2012' (lower right)

PROVENANCE
Wada Fine Arts, Tokyo, Japan
Acquired from the above gallery by the present owner

HK\$ 90,000 - 120,000
US\$ 11,500 - 15,400

2012 年作
油彩 畫布
款識：Marina 2012（右下）

來源
日本 東京 Wada藝術
現藏者購自上述畫廊

181

MA YANHONG (CHINESE, B. 1977)

Fairytale 1

馬延紅 童話1

Painted in 2013
oil on canvas
77.5 x 107.5 cm. (30 ¼ x 42 in.)

PROVENANCE
Lin & Lin Gallery, Taipei, Taiwan
Private Collection, Asia

EXHIBITED
Taiwan, Taipei, Lin & Lin Gallery, *N 12-No. 6*, 12 April- 4 May, 2014.

LITERATURE
N 12-No. 6, Lin & Lin Gallery, Taipei, Taiwan, 2014 (illustrated, p. 119).

2013 年作
油彩 畫布

來源
台灣 台北 大未來林舍畫廊
亞洲 私人收藏

展覽
2014年4月12日-5月4日「N 12—第六回展」大未來林舍畫廊 台北 台灣

出版
《N 12—第六回展》大未來林舍畫廊 台北 台灣 2014年（圖版·第119頁）

HK\$ 150,000 - 200,000

US\$ 19,200 - 25,600



童話裡的真實

藝術家畫藝術家肖像，藝術家畫藝術家的生活，相熟的藝術家，往往能在這樣的創作激盪裡，留下佳作，留下繼續進前的軌跡，就像弗洛伊德畫培根，培根畫佛洛伊德一樣，成為當代藝術史令人著迷的篇章。

中國當代藝術家群裡，70後有12位藝術家同樣畢業自中央美院，他們在2003年成立12人團體取名為「N12」，成員包括：王光樂、申亮、徐華翎、梁遠葦、王韻、宋琨、郝強、楊靜、仇曉飛、胡曉媛、馬延紅、溫凌。馬延紅，這位忠於寫實繪畫的N12成員，2012年於博勵畫廊舉辦「藝術家肖像」個展，畫她的藝術家朋友們。接著在2013年馬延紅創作3幅「童話」系列作品，就是畫她的N12好友：仇曉飛、胡曉媛夫妻檔。

馬延紅自述：「創作『藝術家肖像』系列時，我的生活和朋友的生活，相比我們上學時有了不少變化：戀愛、感情變遷、出國旅行（到歐洲、美國）、結婚、生孩子、成名.....有些是我自身經歷，有些是目擊朋友身上發生。我慶幸朋友允許我帶著相機和道具，去屬於他們的地方拍照，然後再創作成作品。這些畫半記錄、半演繹。那些已經完成的『藝術家肖像』系列涵蓋了吸引、愛、忘卻、階層、虛無、同性愛等主題，企圖呈現複雜的現代生活。主要是以感情事件為背景，我認為我的作品演繹出『不同於朋友們生活的新的敘事』。」本次呈現的《童話1》(Lot 181)，仇曉飛帶著獨角獸的面具，胡曉媛躺在仇曉飛身上，沙發上的玩偶，對面一角的石獅子，2013年時的真皮沙發，極擅寫實的馬延紅，將真實的場景結合道具，將熟悉的美院藝術家摯友，轉化為虛實相間的畫面，每位觀者都會折射出各自的百轉心境。兩位藝術事業正起飛的仇與胡，正面對著什麼樣的疑難？而這，也是每對青年夫妻在生命不同階段的共同處境。



盧西安·弗洛伊德《Ib與她的丈夫》1992年作
Lucian Freud, *Ib and Her Husband*, 1992

THE TRUTH IN THE FAIRY TALE

Taking the portraits and lives of other artists as the creation subjects, the familiarity between the painter and who been painted can often lead to the creation of masterpieces due to the creative clashes and spark, leaving behind the glorious trajectory of continuing progress. Just like Lucian Freud's painting of Francis Bacon and Francis Bacon's portrait of Lucian Freud that are considered as a fascinating anecdote in the history of contemporary art.

There are 12 artists born in the 70s graduated from the Central Academy of Fine Arts among Chinese contemporary artists. In 2003, they established a group of 12 people named N12. Members include: Wang Guangle, Shen Liang, Xu Hualing, Liang Yuanwei, Wang Jie, Song Kun, Hao Qiang, Yang Jing, Qiu Xiaofei, Hu Xiaoyuan, Ma Yanhong and Wen Ling. Ma Yanhong, an N12 member who were dedicated to realistic painting, held a solo exhibition of "Portraits of Artists" at Boers-Li Gallery in 2012 to present portraits of her artist friends. Then in 2013, Ma Yanhong created three *Fairy Tale* works, which is to paint her N12 friends: Qiu Xiaofei and the couple of Hu Xiaoyuan.

Narration of Ma Yanhong: "When I created the *Artist Portrait* series, my life and my friend's lives changed a lot compared to when we were at school: we fell in love, experienced emotional changes, went abroad (to Europe and the United States), got married, had children, became famous...I personally experienced some of those and others were stories happened to my friends. I am glad that my friends allowed me to bring cameras and props, to take photos of them personal spaces and then create art works based on these materials. These inspirations of these paintings are semi-recorded and semi-deductive. The completed *Artist Portraits* series covers topics such as attraction, love, forgetting, hierarchy, nothingness, homosexuality, etc., in an attempt to present a complex modern life. It is mainly based on relationship experiences, and I believe my works are 'the new narratives of friends' lives that are different from the reality.' In the *Fairy Tale 1* (Lot 181) presented this time, Qiu Xiaofei wears a mask of a unicorn with Hu Xiaoyuan lying on him. There are also a doll on the sofa, a leather sofa of 2013 style and a stone lion on the opposite corner. Ma Yanhong, who is very skillful at realistic painting, combines real scenes with props, transforming her familiar artist friends from the Academy of Fine Arts into scene blending the imaginary and reality. So every individual viewer would have a reflection of their own twisted mood. Qiu Xiaofei and Hu Xiaoyuan, two artists whose career is taking off, are bothering by what kind of problems? And this is also the common situation of every young couple at different stages of their lives.



拉爾夫·高因斯《科林斯晚餐》
1985-1986年作 美國 坦帕 坦帕藝術博物館藏
Ralph Goings, *Collins Diner*, 1985-1986, Collection of Tampa Museum of Art, Tampa, USA

作為東方畫會最年輕的成員、以及其中少數赴美旅居的藝術家，陳昭宏60年代末期由抽象繪畫轉為具象，並且在70年代成為紐約照相寫實流派的頂尖人物，與查克·克洛斯等歐美藝術家平起平坐。海外華人藝術的歷史中，陳昭宏他傑出的「海灘」系列，在百花齊放的80年代紐約加上了後普普文化的視野，這些具有強烈視覺感、時代感的圖像，即使在今日依然耀眼。《海灘169》(Lot 183) 中搶眼的比基尼，代表熱情、樂觀、年輕，它代表了藝術家對生命的注視與追求，也代表著其到達美國這片年輕土地後的感觸，同時也是另一種關於美國夢的展現，回應了多數戰後嬰兒潮的華人心中的美國印象。

儘管如此，陳昭宏赴美後的創作歷程中，也能看出旅外者的孤寂與疏離。幾乎50年來從未發表的一件早期寫實作品，成為此次兩件拍品中的一件。《Twins A》(Lot 182) 兩個人物被放置在畫面邊緣，獨特的視角使我們聚焦在細緻描繪、象徵了豐富情感、靜止中的手，空間傳達著微妙的氣氛，這種美麗如同惆悵，但又透明地如同一首歌。台灣學者謝里法曾譽他為「紐約蘇活區的安格爾」，《Twins A》、《海灘169》中可見陳昭宏的心境與當時時代背景，更可以見到追求「比真實更真實」的藝術家，其在技法上表現的無懈可擊。

As the youngest member of 'Ton Fan Group' as well as one of the few members who lives in the U.S., Hilo Chen transformed his abstract paintings into realism in the 60s. He became an extraordinary artist in photorealism in New York in the 70s and he was on an equal footing with other Western artists such as Chuck Close. In the history of Chinese artists who live abroad, Chen's tremendous *Beach* series was enhanced by the pop culture in the lively New York in the 80s. Those paintings are still presenting a strong visualization and a sense of time even now. The eye-catching bikinis in the *Beach 169* (Lot 183) represent the passion, the positivity, and the young. Those are the things that the artist is staring at and seeking for in his life. Those are also his reaction to the young land of America- another kind of expression of American Dream. This was how most of the Chinese from the baby boom see the country.

Even though, Chen's art made in the U.S. still reflects his loneliness and remote situation. *Twins A* (Lot 182), a painting that has never revealed to the public for almost 50 years, presents two figures on the edges of the work. This unique point of view leads us to focus on the detail of the brush and the still hands that represent strong emotions. A subtle atmosphere is in the space. This beauty, representing a kind of sadness is so transparent as melodies. Hsieh Lifa, a Taiwanese scholar, praised him as "the Ingres lives in Soho, New York", Both *Twins A* and *Beach 169* expressed the mind and the era of the artist, they are also showed the artist who is working on more realistic than real, and his invincible painting skill.

182

CHEN HILO (CHINESE, CHEN ZHAOHONG, B. 1942)

Twins A

陳昭宏 雙子A

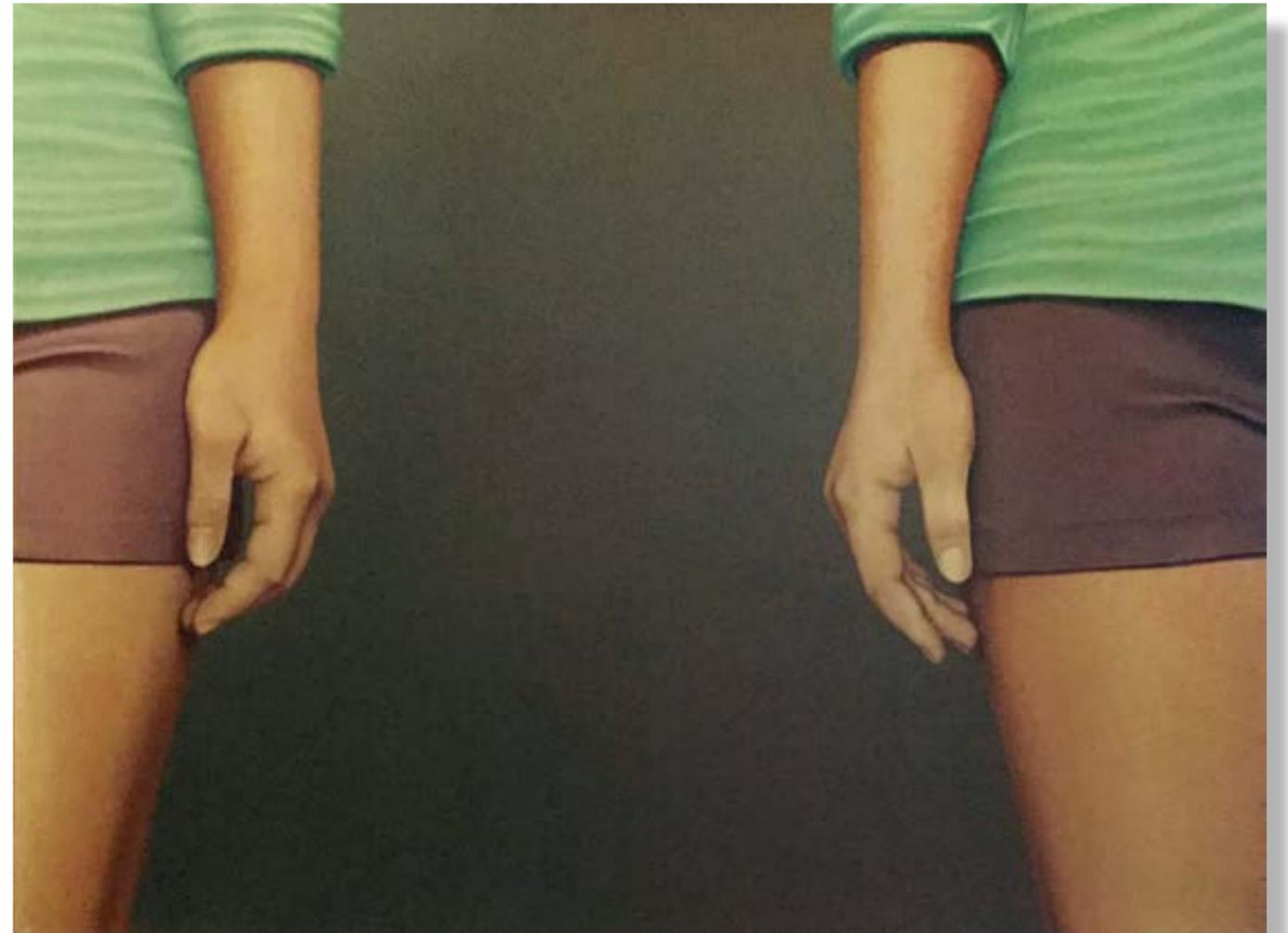
Painted in 1972
oil on canvas
92 x 127 cm. (36 ¼ x 50 in.)

1972 年作
油彩 畫布

來源
現藏者直接得自於藝術家

PROVENANCE
Acquired directly from the artist by the present owner

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



183

CHEN HILO (CHINESE, CHEN ZHAOHONG, B. 1942)

Beach 169

陳昭宏 沙灘169

Painted in 2011
oil on canvas
60 x 76 cm. (23 ½ x 30 in)

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

Photorealism in the Digital Age, Abrams, New York, USA, 2013 (illustrated, p. 79).
Juxtapoz Hyperreal, Gingko Press Inc, Berkeley, USA, 2014 (illustrated, p. 161).

2011 年作
油彩 畫布

來源

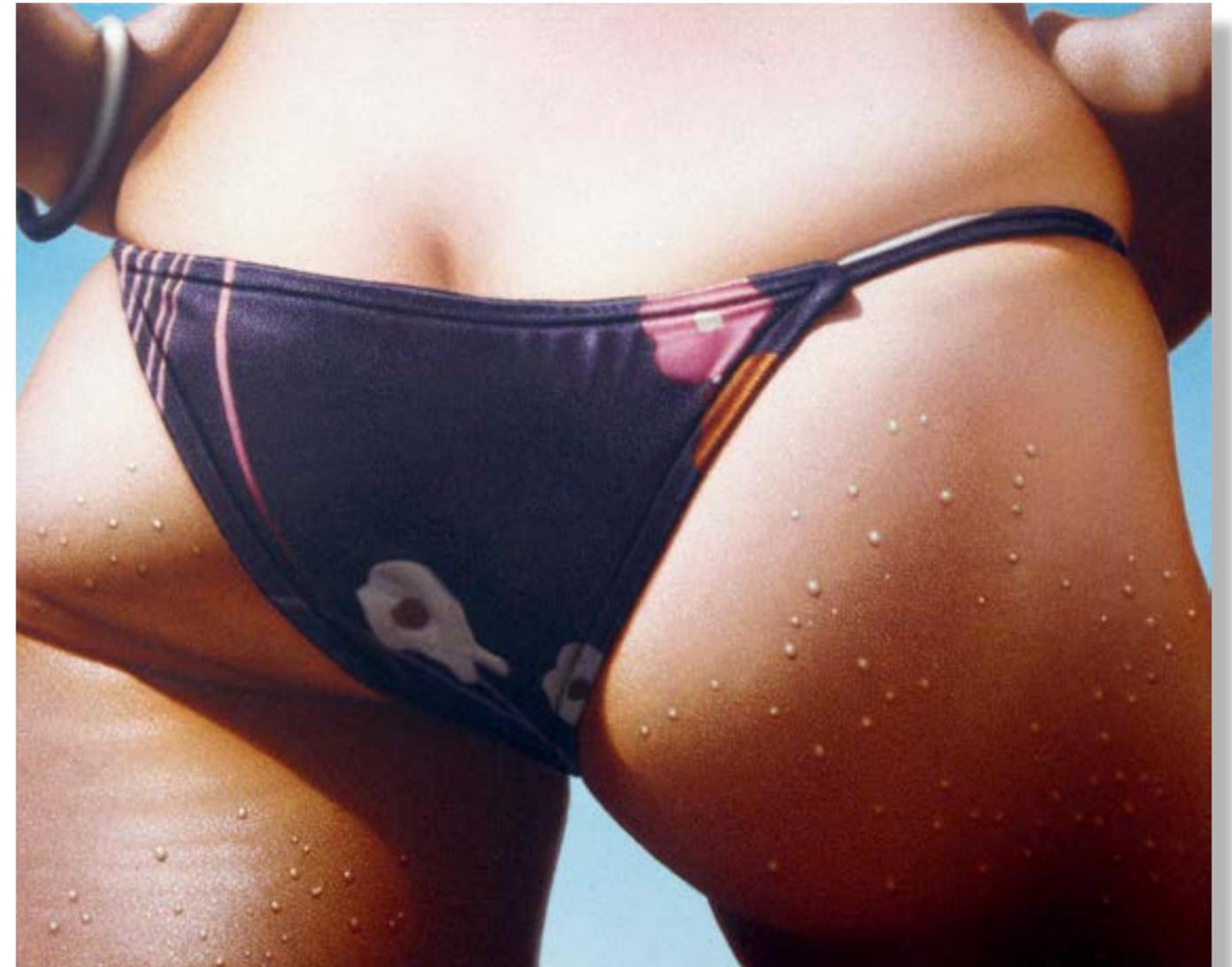
現藏者直接得自於藝術家

出版

《照相寫實主義》Abrams 紐約 美國 2013年 (圖版·第79頁)
《Juxtapoz Hyperreal》銀杏出版社 伯克利 美國 2014年 (圖版·第161頁)

HK\$ 120,000 - 180,000

US\$ 15,400 - 23,100



184

HE SEN (CHINESE, B. 1968)

New Whisky

何森 未開的威士忌



Painted in 2008
oil on canvas
250 x 200 cm. (98 ½ x 78 ¾ in.)
signed and dated 'HESEN. 2008.'; signed in Chinese (lower left); titled and signed in Chinese; inscribed, signed, dated and titled '200 x 250 cm. HeSen. 2008 New Whisky' (on the reverse)

PROVENANCE
Zhong Cheng Taipei, 13 June 2010, Lot 66
Acquired from the above sale by the present owner

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

2008 年作
油彩 畫布
款識：HESEN. 2008. 何森（左下）：“未開的威士忌” 200 x 250 cm. 何森
HeSen. 2008 New Whisky（畫背）

來源
中誠 台北 2010年6月13日 編號66
現藏者購自上述拍賣

185

QI ZHILONG (CHINESE, B. 1957)

Chinese Girl Series No. 28

祁志龍 中國女孩第28號



Painted in 2005
acrylic on canvas
65.3 x 53.1 cm. (25 ¾ x 21 in.)
signed in Chinese; dated and titled '2005. No. 28' (on the reverse)

PROVENANCE
Private Collection, New York, USA

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

2005 年作
壓克力 畫布
款識：祁志龍 2005. No. 28（畫背）

來源
美國 紐約 私人收藏

186

WU YIH-HAN (CHINESE, WU YIHAN, B. 1982)

Äpfel des Mädchen

吳逸寒 女孩的蘋果



Painted in 2015
oil on canvas
120 x 120 cm. (47 ¼ x 47 ¼ in.)
signed in Chinese; inscribed and dated '120 x 120 2015' (on the reverse)

PROVENANCE
Taiwan, Taipei, AKI Gallery
Private Collection, Asia

EXHIBITED
Taiwan, Taipei, AKI Gallery, *Painting for Archaists-Duo Exhibition of KUO Chih-Hung & Wu Yih-Han*, 26 July-10 August, 2019.

LITERATURE
Homunculus-Wu Yih-Han, AKI Gallery, Taipei, Taiwan, 2016 (illustrated, pp. 26-27).

2015 年作
油彩 畫布
款識：吳逸寒 120 x 120 2015 (畫背)

來源
台灣 台北 也趣藝廊
亞洲 私人收藏

展覽
2019年7月26日-8月10日「獻給嗜古主義者們—吳逸寒×郭志宏雙個展」
也趣藝廊 台北 台灣

出版
《Homunculus—吳逸寒 Wu Yih-Han》也趣藝廊 台北 台灣 2016 (圖版·第26-27頁)

HK\$ 50,000 - 80,000

US\$ 6,400 - 10,300

187

LO CHAN-PENG (CHINESE, LUO ZHANPENG, B. 1983)

Ashen Face - The Moon 2

羅展鵬 白面者一月亮2



Painted in 2015
oil on canvas
90.5 x 116.5 cm. (35 ½ x 45 in.)
signed in Chinese; signed and dated 'Lo chan Peng 2015' (on the reverse)

PROVENANCE
Taiwan, Taipei, AKI Gallery
Private Collection, Asia

2015 年作
油彩 畫布
款識：羅展鵬 Lo chan Peng 2015 (畫背)

來源
台灣 台北 也趣藝廊
亞洲 私人收藏

HK\$ 70,000 - 100,000

US\$ 9,000 - 12,800

188

CHEN WENBO (CHINESE, B. 1969)

Mahjong

陳文波 麻將



Painted in 2008
oil on canvas
155 x 199 cm. (61 x 78 ¼ in.)

2008 年作
油彩 畫布

來源
歐洲 私人收藏

PROVENANCE
Private Collection, Europe

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

189

IGOR MITORAJ (POLISH, 1944-2014)

Aesclepios

伊格爾·米托拉吉 阿斯克勒庇厄斯



Executed in 1988
bronze sculpture
edition: HC 846/1000
27.5 x 14 x 4 cm. (10 ½ x 5 ½ x 1 ½ in.)
signed 'MIT' (engraved on the bottom); editioned '846/1000 HC'
(engraved on the back)

1988 年作
銅雕 雕塑
版數：HC 846/1000
款識：MIT（刻於底部）；846/1000 HC（刻於背面）

來源
歐洲 私人收藏

PROVENANCE
Private Collection, Europe

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

190

GU WENDA (CHINESE, B. 1955)
Mythos of Lost Dynasties Series J No. 12
谷文達 遺失的王朝J系列之十二



Painted in 2006
ink and colour on paper
96 x 59.2 cm. (37 ¾ x 23 ¼ in.)
titled in Chinese (upper right); dated, signed and inscribed in Chinese (lower left)
two seals of the artist

2006 年作
水墨 設色 紙本
款識：遺失的王朝J系列之十二（右上）；二〇〇六年春日文達於上海莫干山路室
藝術家鈐印

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

191

NOBUYOSHI ARAKI (JAPANESE, B. 1940)
Imshu
荒木經惟 淫秋一般若心經惟



ink and inkjet print on Japanese paper
110 x 95 cm. (43 ¼ x 37 ½ in.)
two seals of the artist

PROVENANCE
Acquired directly from the artist by the present owner

EXHIBITED
Japan, Tokyo, Art Space AM, *Nobuyoshi Araki Imshu*, 9 September-11 November, 2016.

LITERATURE
Nobuyoshi Araki Imshu, Eyesencia, Tokyo, Japan, 2016 (illustrated, p. 1)

水墨 噴墨印刷 和紙
鈐印：荒木經惟：A

來源
現藏者直接得自於藝術家

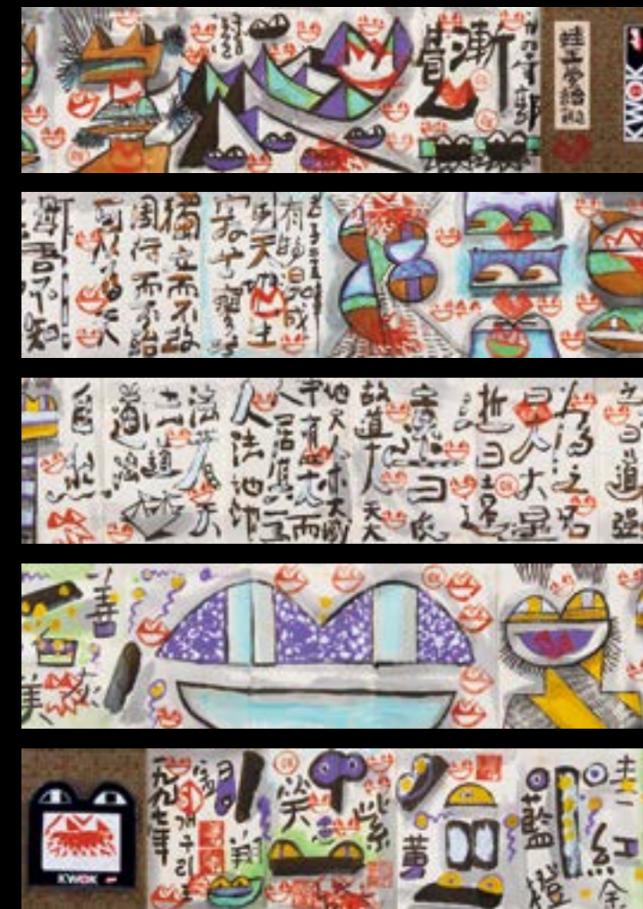
展覽
2016年9月9日-11月11日「淫秋 般若心經惟」AM藝術空間 東京 日本

出版
《淫秋 般若心經惟》Eyesencia 東京 日本 2016年（圖版·第1頁）

HK\$ 30,000 - 40,000
US\$ 3,800 - 5,100

192

KWOK MANG-HO (CHINESE, GUO MENGHAO,
FROG KING, B. 1947)
Somniloquy of the Frog King
郭孟浩 蛙王夢語



Painted in 1997
an album of 24 mixed media and colour on paper
each: 11.6 x 9 cm. (4 ¼ x 3 ½ in.)
overall: 11.6 x 209.5 cm. (4 ¼ x 82 ¼ in.)
titled and dated in Chinese (on the cover)

PROVENANCE
Private Collection, Asia

1997 年作
綜合媒材 設色 紙本（二十四開冊頁）
款識：蛙王夢語 九七年十月（封面）

來源
亞洲 私人收藏

HK\$ 20,000 - 40,000
US\$ 2,600 - 5,100

193

ZAO WOU-KI (CHINESE-FRENCH, ZHAO WUJI, 1920-2013)

Stèle n°1 (Carré Rouge)

趙無極 石碑 第一號 (紅色方塊)



Executed in 2007
 colour glazed ceramic sculpture
 edition: 8/8
 25.5 x 2.7 x 27.5 cm. (9 ¾ x ¾ x 10 in.)
 signed in Chinese; signed 'ZAO' (lower right); signed, inscribed,
 dated and editioned 'ZAO LA TUILERIE 89250 TREIGNY 2007 8/8 01' (engraved
 on the reverse)

2007 年作
 彩釉 陶瓷 雕塑
 版數：8/8
 款識：無極 ZAO (右下)：無極ZAO LA TUILERIE 89250 TREIGNY 2007
 8/8 01 (刻於背面)

HK\$ 100,000 - 150,000

US\$ 12,800 - 19,200

194

ZAO WOU-KI (CHINESE-FRENCH, ZHAO WUJI, 1920-2013)

Stèle n°4

趙無極 石碑 第四號



Executed in 2007
 colour glazed ceramic sculpture
 edition: HC I/II
 27.2 x 7.2 x 38.3 cm. (10 ½ x 2 ¾ x 15 in.)
 signed in Chinese; signed 'ZAO' (lower right); signed in Chinese; signed, inscribed,
 dated and editioned 'ZAO LA TUILERIE 89250 TREIGNY 2007 HC I/II 04'
 (engraved on the reverse)

2007 年作
 彩釉 陶瓷 雕塑
 版數：HC I/II
 款識：無極 ZAO (右下)：無極ZAO LA TUILERIE 89250 TREIGNY 2007
 HC I/II 04 (刻於背面)

HK\$ 100,000 - 150,000

US\$ 12,800 - 19,200

ZAO WOU-KI (CHINESE-FRENCH, ZHAO WUJI, 1920-2013)

Forêt perdue (Lost Forest)

趙無極 迷失森林



Executed in 1955
lithograph
edition: 1/125
61 x 46 cm. (24 x 18 in.)
editioned, signed and dated '1/125 ZAO 55'; signed in Chinese (bottom)

LITERATURE

Zao Wou-Ki: Les estampes, Yves Rivière Arts et Métiers Graphiques, Paris, France, 1975 (illustrated, p. 60).
Zao Wou-Ki: The Graphic Work: A Catalogue Raisonné, Edition Heede & Moestrup, Skørping, Denmark, 1994 (illustrated, p. 66).
Zao Wou-Ki 1920-2013 Retrospektiva, Città di Locarno, Servizi culturali, Locarno, Switzerland, 2013 (illustrated, p. 150).

1955 年作
石版 版畫
版數：1/125
款識：1/125 無極 ZAO 55 (底部)

出版

《趙無極：Les estampes》Yves Rivière Arts et Métiers Graphiques 巴黎 法國 1975年 (圖版·第60頁)
《趙無極：The Graphic Work: A Catalogue Raisonné》Edition Heede & Moestrup 斯科平 丹麥 1994年 (圖版·第66頁)
《趙無極1920-2013回顧展》Città di Locarno, Servizi culturali 洛迦諾 瑞士 2013年 (圖版·第150頁)

HK\$ 50,000 - 80,000

US\$ 6,400 - 10,300

ZAO WOU-KI (CHINESE-FRENCH, ZHAO WUJI, 1920-2013)

No. 392; Sans titre; & No. 277

趙無極 No. 392；無題；及No. 277



Executed in 1998; 1998; & 1976
three lithographs
edition: E.A. 14/25; 17/20; & 95/99
1. 65 x 45.5 cm. (25 ½ x 18 in.); 2. 56 x 32 cm. (22 x 12 ½ in.); & 3. 56 x 67 cm. (22 x 26 ¾ in.)
1. *No. 392*: editioned, signed and dated 'E.A 14/25 ZAO 98'; signed in Chinese (bottom);
2. *Sans titre*: editioned, signed and dated 'XVII/XX ZAO 98'; signed in Chinese (bottom);
3. *No. 277*: editioned, signed and dated '95/99 ZAO 98'; signed in Chinese (bottom)

LITERATURE

3. *Zao Wou-Ki: The Graphic Work: A Catalogue Raisonné*, Edition Heede & Moestrup, Skørping, Denmark, 1994 (illustrated, p. 154).
Zao Wou-Ki et Les Poètes, Albin Michel Edition, Paris, France, 2015 (illustrated, p. 147).

HK\$ 60,000 - 80,000

US\$ 7,700 - 10,300

1998：1998：及 1976 年作
石版 版畫 (共三件)
版數：藝術家試版 14/25：17/20：及95/99
款識：

1. 《No. 392》：E.A 14/25 無極 ZAO 98 (底部)
2. 《無題》：XVII/XX 無極 ZAO 98 (底部)
3. 《No. 277》：95/99 無極 ZAO 76 (底部)

出版

3. 《趙無極：The Graphic Work: A Catalogue Raisonné》Edition Heede & Moestrup 斯科平 丹麥 1994年 (圖版·第154頁)
《趙無極與詩人》Albin Michel出版社 巴黎 法國 2015 年 (圖版·第147頁)

197

CHU TEH-CHUN (CHINESE, ZHU DEQUN, 1920-2014)
2000F; & 2000E
朱德群 2000F ; 及2000E

Executed in 2000; & 2000
two lithographs
edition: 135/150; & 135/150
1. 93 x 70 cm. (36 ½ x 27 ½ in.); & 2. 69.5 x 93 cm. (27 ¼ x 36 ½ in.)
1. 2000F: editioned and signed '135/150 CHU TEH-CHUN'; signed in Chinese (bottom)
2. 2000E: editioned and signed '135/150 CHU TEH-CHUN'; signed in Chinese (bottom)

2000年：及2000年作
石版 版畫（共兩件）
版數：135/150；及135/150
款識：
1. 《2000F》：135/150 朱德群 CHU TEH-CHUN（底部）
2. 《2000E》：135/150 朱德群 CHU TEH-CHUN（底部）

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



Lot 197-1



Lot 197-2



Lot 198-1

Lot 198-2



Lot 198-3

198

TAKASHI MURAKAMI (JAPANESE, B. 1962)
Doraemon in the Field of Flowers; Mr. Fujiko F. Fujio and Doraemon Are in the Field of Flowers; & Doraemon's Daily Life
村上隆 哆啦A夢在花叢中；藤子·F·不二雄先生與哆啦A夢在花叢中；及哆啦A夢的日常

Executed in 2019
a set of three lithographs
edition: 226/300; 249/300; & 244/300
each: 56 x 49 cm. (22 x 19 ¼ in.)
1. *Doraemon in the Field of Flowers*: signed in Japanese; signed, dated and editioned 'Murakami 2019 226/300' (bottom);
2. *Mr. Fujiko F. Fujio and Doraemon Are in the Field of Flowers*: signed in Japanese; signed, dated and editioned 'Murakami 2019 249/300' (bottom);
3. *Doraemon's Daily Life*: signed in Japanese; signed, dated and editioned 'Murakami 2019 244/ 300' (bottom)

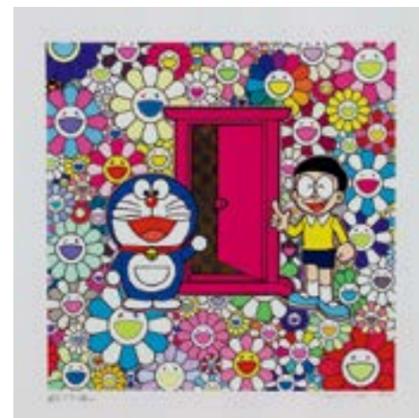
PROVENANCE
Private Collection, Asia

2019年作
石版 版畫（一組共三件）
版數：226/300；249/300；及244/300
款識：
1. 《哆啦A夢在花叢中》：藤子·F·不二雄 Murakami 2019 226/300（底部）；
2. 《藤子·F·不二雄先生與哆啦A夢在花叢中》：藤子·F·不二雄 Murakami 2019 249/300（底部）；
3. 《哆啦A夢的日常》：藤子·F·不二雄 Murakami 2019 244/300（底部）

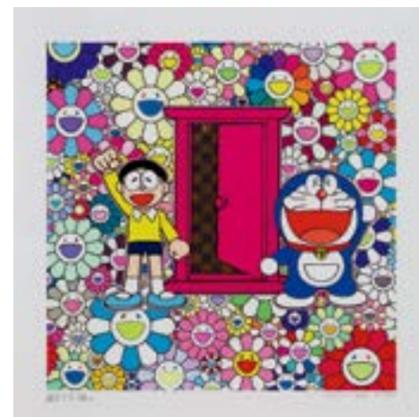
來源
亞洲 私人收藏

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

詳細拍品出版展覽資料請見保利香港網站 www.polyauction.com.hk
Please find literature and exhibition records of the Lot on Poly Auction Hong Kong website www.polyauction.com.hk



Lot 199-1



Lot 199-2

199

TAKASHI MURAKAMI (JAPANESE, B. 1962)
Anywhere Door in the Field of Flowers; & We Came to the Field of Flowers Through Anywhere Door (Dokodemo Door) !
村上隆 花叢中的任意門；及 通過任意門我們到達了花叢！

Executed in 2019
two screenprints
edition: 86/300; & 175/300
each: 40 x 40 cm. (15 ¾ x 15 ¾ in.)
1. *Anywhere Door in the Field of Flowers*: signed in Japanese; signed, dated and editioned 'Murakami 2019 86/300' (bottom);
2. *We Came to the Field of Flowers Through Anywhere Door (Dokodemo Door) !*: signed in Japanese; signed, dated and editioned 'Murakami 2019 175/ 300' (bottom)

PROVENANCE
Kaikai Kiki Gallery, Tokyo, Japan
Private Collection, Asia

2019；及2019年作
絲網 版畫（共兩件）
版數：86/300；及175/300
款識：
1. 《花叢中的任意門》：藤子·F·不二雄 Murakami 2019 86/300（底部）；
2. 《通過任意門我們到達了花叢！》：藤子·F·不二雄 Murakami 2019 175/300（底部）

來源
日本 東京 Kaikai Kiki畫廊
亞洲 私人收藏

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

200

TAKASHI MURAKAMI (JAPANESE, B. 1962)
MURAKAMI X COMPLEXCON DOBTOPUS BY BAIT X SWITCH (A; & B)
村上隆 MURAKAMI X COMPLEXCON DOBTOPUS BY BAIT X SWITCH (A ; 及B)

Executed in 2017-2018
two vinyl multiple sculptures
A: edition of 800; B: edition of 400
35.5 x 28.5 x 26.5 cm. (13 ¾ x 11 x 10 ¼ in.); & 29 x 22 x 25.5 cm. (11 ½ x 8 ½ x 9 ¼ in.)
signed and dated 'Takashi 2017-2018' (lower back)

PROVENANCE
Kaikai Kiki Gallery, Tokyo, Japan
Private Collection, Asia

2017-2018年作
乙烯基 雕塑（共兩件）
A：總版數：800；B：總版數：400
款識：Takashi 2017-2018（背部）

來源
日本 東京Kaikai Kiki畫廊
亞洲 私人收藏

HK\$ 20,000 - 40,000
US\$ 2,600 - 5,100



Lot 200-A



Lot 200-B

201

KAWS (AMERICAN, B. 1974) x HAJIME SORAYAMA (JAPANESE, B. 1947)
No Future Companion (Silver Chrome)
KAWS X 空山基 沒有未來的伴侶 (銀鉻)

Executed in 2008
metallized plastic sculpture
edition: 171/500
19.5 x 20.5 x 30.5 cm. (7 ¾ x 8 x 12 in.)
inscribed, signed, editioned and dated 'OriginalFake® KAWS.. Sorayama EDITION 171/500 MEDICOM TOY 2008 MADE IN CHINA' (engraved on the bottom)

2008 年作
鍍金屬塑膠 雕塑
版數：171/500
款識：OriginalFake® KAWS.. Sorayama EDITION 171/500 MEDICOM TOY 2008 MADE IN CHINA (刻於底部)

HK\$ 50,000 - 100,000
US\$ 6,400 - 12,800



202

KAWS (AMERICAN, B. 1974) x HAJIME SORAYAMA (JAPANESE, B. 1947)
No Future Companion (Black Chrome)
KAWS X 空山基 沒有未來的伴侶 (黑鉻)

Executed in 2008
metallized plastic sculpture
edition: 462/500
19.5 x 20.5 x 30.5 cm. (7 ¾ x 8 x 12 in.)
inscribed, signed, editioned and dated 'OriginalFake® KAWS.. Sorayama EDITION 462/500 MEDICOM TOY 2008 MADE IN CHINA' (engraved on the bottom)

2008 年作
鍍金屬塑膠 雕塑
版數：462/500
款識：OriginalFake® KAWS.. Sorayama EDITION 462/500 MEDICOM TOY 2008 MADE IN CHINA (刻於底部)

HK\$ 50,000 - 100,000
US\$ 6,400 - 12,800



203

DANIEL ARSHAM (AMERICAN, B. 1980) x RIMOWA
Eroded Attaché
丹尼爾·阿沙姆 X RIMOWA 做舊限量款手提箱

Executed in 2019
mixed media sculpture
edition: 414/500
Suitcase: 45 x 42 x 13 cm. (17 ¾ x 16 ½ x 5 in.)
Sculpture: 31 x 22 x 8 cm. (12 ¼ x 8 ½ x 3 in.)

This work is to be sold with certificate of authenticity signed by the artist issued by Arsham Studio, USA

2019 年作
綜合媒材 雕塑
版數：414/500

附美國 阿沙姆工作室開立之藝術家親簽保證書

HK\$ 30,000 - 60,000
US\$ 3,800 - 7,700



Lot 203

204

BANKSY (BRITISH, B. 1975)
Flying Balloon Girl (White)
班克斯 氣球女孩 (白色)

Executed in 2018
polystone sculpture
edition: 29/280
14.8 x 19 x 54.2 cm. (5 ½ x 7 ½ x 21 ¼ in.)
inscribed and dated '©MMXV Full Colour Black Ltd. MEDICOM TOY 2018 CHINA' (on the bottom)

2018 年作
寶麗石粉樹脂 雕塑
版數：29/280
款識：©MMXV Full Colour Black Ltd. MEDICOM TOY 2018 CHINA (底部)

HK\$ 8,000 - 12,000
US\$ 1,000 - 1,500



Lot 204

205

BANKSY (BRITISH, B. 1975)
Flying Balloon Girl (Black)
班克斯 氣球女孩 (黑色)

Executed in 2018
polystone sculpture
edition: 39/100
14.8 x 19 x 54.2 cm. (5 ½ x 7 ½ x 21 ¼ in.)
inscribed and dated '©MMXV Full Colour Black Ltd. MEDICOM TOY 2018 CHINA' (on the bottom)

2018 年作
寶麗石粉樹脂 雕塑
版數：39/100
款識：©MMXV Full Colour Black Ltd. MEDICOM TOY 2018 CHINA (底部)

HK\$ 10,000 - 15,000
US\$ 1,300 - 1,900



Lot 205