

CHINA GUARDIAN HONG KONG 2016 SPRING AUCTIONS
中國嘉德香港2016春季拍賣會

20TH CENTURY AND CONTEMPORARY
CHINESE ART
中國二十世紀及當代藝術

May 30, 2016

2016年5月30日

嘉德
CHINA GUARDIAN
Hong Kong
德





常玉

SANYU

(1901 - 1966)

20 世紀初，赴歐學習的中國學子們，或因「勤工儉學」政策公費留學，或自費前往，或通過其他管道抵達巴黎，人數多達兩千餘人，而真正研習繪畫的卻不多，常玉就是其中之一，他一生堅持自我純粹的藝術生活，不追隨國內美術運動，客觀對待西方現代藝術的影響，完全融入巴黎的生活，卻又始終用他所受的中國傳統文化教育，以及良好的藝術修養來完成自己獨特的藝術之路，顯得彌足珍貴。

獨厚的藝術才情充分表現在他的素描作品中，特別是對女性的描繪，尤為巧妙動人。他筆下的女子都是性感的、曼妙的，身上的每一根線條都富有韻律，每一處凹凸都盛滿了趣味感，彷彿散發著濃濃的香氣。在常玉的人物題材中，很少有對細節的描繪，線條隨意而流暢，運筆嫺熟，輾轉跌宕；始於抒情，停頓與心滿意足的快慰處，呈現出的氣息總是一襲純真嫺靜。

此次上拍的《側坐美人》創作於1920年代，畫中女子半倚而坐，微微側身垂首，眼神落向畫外，雙手半懸半擱在屈起的右腿內側，直立的左腿則撐起左側身軀，常玉以深厚的書法功底以及對西方素描的理解，將這個複雜的人體結構表現地生動而自在；基本以兩筆勁利濃重的線條表現直立的左腿以及弓形的右腿的肌肉狀態，乾淨俐落地支撐了相對放鬆的上半身，起落勾畫彷彿信筆拈來，線條柔韌婉轉卻又一氣呵成，張弛有度，令人激賞，實為常玉女體素描中的精品。此作完成後由藝術家直接贈予英國藝術家斯坦利·威廉·海特 (Stanley William Hayter, 1901-1988)，並曾在2004年參與巴黎吉美國立亞洲藝術博物館舉辦的「常玉：人體素描」大展，充分顯示本作品在其女體素描中的卓越與代表性。

In the early 20th Century, more than 2,000 Chinese students traveled abroad to Europe. Some of them studied under the government-sponsored work-study program, while others studied at their own expenses. Sanyu was amongst the very few who migrated to France to learn arts. He persisted in pursuing a liberal lifestyle without blindly following the art movements in China. He began to integrate himself into the Parisian culture by studying Western Modern arts. Combining traditional Chinese aesthetics and Western modern flair, Sanyu successfully paved his road towards being a world renowned artist.

Sanyu's gifted artistic talent is reflected upon his ingenious sketches of nude women. Women in his work are alluring and charming, all outlined with nifty swings and voluptuous curves extending his admiration towards women. His sketches are free from constraints and barely portray details of the subject. The sleek flowing lines display his versatility and free-spirited personality.

Reclining Beauty was completed in the 1920s. In the work, the lady is seated in a relaxed posture. She tilts her body to the right leaning aside comfortably, with both hands rested on her right thigh. The extended left leg is used to support her left side of the body. Well trained in Chinese calligraphy and further honing his Western sketching techniques, Sanyu captured the complex human body form with two brush strokes to outline the muscles of the straight left leg and the bent right leg. Due to the fluidity of Sanyu's brushwork skills, the clean and smooth lines accentuate the tension and looseness of the entire body; thus, bring the nude woman to life. After completing the work, Sanyu gave it to British artist Stanley William Hayter (1901- 1988) as a gift. In 2004, the work was exhibited in Sanyu: *L'écriture du corps* (Language of the Body) at the Musée National des Arts Asiatiques-Guimet.

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1. 常玉 《端坐仕女》 油彩 畫布 80 x 60 cm 1929年作
 2. 常玉 《立姿裸女背影》 水墨 水彩 紙本 45 x 27.5 cm 1920-30年代
 3. 常玉 《坐姿裸女》 水墨 水彩 紙本 32 x 24 cm 1920-30年代



1.



2.



3.

1201 常玉 (1901-1966)

側坐美人

1920 年代作

水墨 紙本

簽名：玉 Sanyu 於右下

發表：2014年，《常玉素描全集》，財團法人立青文教基金會，台北，台灣，第108頁，圖D0415

展出：2004年6月16日—9月13日，「常玉：人體素描」，吉美國立亞洲藝術博物館，巴黎，法國

來源：藝術家直接贈予英國藝術家斯坦利·威廉·海特；歐洲私人收藏。

備註：附斯坦利·威廉·海特妻子提供之作品保證書；附財團法人立青文教基金會提供之作品鑒定書。

SANYU

RECLINING BEAUTY

Painted in 1920s

Ink on paper

Signed in Chinese and Pinyin "Sanyu" on lower right
45 x 27 cm. 17 ³/₄ x 10 ⁵/₈ in.

Literature:

The Li-Ching Culture and Education Foundation, Taipei, Taiwan, *Sanyu - Index of Drawings (L'inventaire des Dessins)*, 2014, p. 108, Plate D0415

Exhibited:

Guimet Museum, Paris, France, *Sanyu, L'écriture du Corps*, 16 June - 13 September 2004

Provenance:

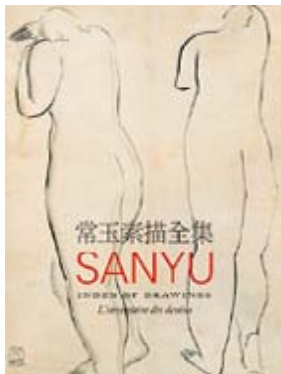
Given directly by the artist to English artist Stanley William Hayter;
Private Collection, Europe.

Note:

This work is accompanied by a certificate issued by Stanley William Hayter's wife;
This work is accompanied by a certificate of authenticity issued by the Liching Culture and Education Foundation.

HKD: 200,000 - 250,000

USD: 25,800 - 32,300





趙無極

ZAO WOU-KI

(1921 - 2013)

「能夠接觸宣紙上的皺摺讓我非常快樂。它和平滑堅固的油畫布是兩種截然不同的感覺。宣紙上不規則的紋理和水份為創作帶來無窮的可能性。水墨和宣紙交會，被它吸收，並隨著手肘的律動產生出不同黑、白、灰——上千個灰的色調。在筆尖下，一個空間誕生了，隨著我馳騁的思想成型、飛翔、輕盈地擴散——那是筆觸的輕，顏色的輕，時間流逝的輕。」

——趙無極

“To be able to touch the wrinkles on xuan paper offers me tremendous pleasure. It is completely different compared to the smooth and firm texture of canvas. The irregular marks and water on xuan paper help create infinite amount of astonishing rendering effects. Once the xuan paper comes into contact with the ink, it absorbs the ink, and combining the rhythmic movements of the elbow, creates variations of black, white and grey—a thousand shades of grey. A space is invented under the tip of the brush, taking its form and soaring freely as I run my imagination, the ink gracefully spreads—the lightness of the brushstroke, the lightness of colours, and the lightness in passing of time.”

— Zao Wou-Ki



1.



2.



3.

於1940年代前往巴黎深造的趙無極，經歷五、六〇年代在油彩創作上的突破與開展，此時藝術也從架構一個完整的世界漸漸過渡到隨機創作的階段。七〇年代趙無極因照顧生病的妻子，無法進行油畫創作，在好友兼詩人亨利·米修 (Henri Michaux) 的鼓勵下，他再次拿起毛筆，重啟水墨探索。這段時期後來被稱為趙無極的「蛻變期」。水墨畫把他從憂傷中解放出來，也讓他在創作上突破中西隔膜，成就了一系列富有西方抽象色彩的水墨畫，奠定其「無境時期」風格主軸。之後他繼續探索繪畫的可能性，而在中國水墨的渲染方式及空間觀念中得到啟示，將他的繪畫帶到另一個境界。

此時的趙無極已經從古老的中國傳統中走了出來，內心不再排斥傳統水墨，大幅的空白宣紙拓寬了趙無極的想象空間，也寬慰了他的內心，在其80年代以後的作品，隨著年齡及人生閱歷的增長圓熟，激情與對比逐漸溶進大自然的雲彩或水氣中，90年代後更是已臻化境，作品行雲流水，已進入中國哲學中「天人合一」的境界。特別是單色水墨的表現，透過對中國傳統媒材的探討實驗，畫面更加輕鬆自在之外，也注入了更多的溫情與靈逸。

如此幅水墨作品《無題》，乃經典80年代以來的正方形形式，趙無極以飽滿酣暢的墨色變化來表現藝術家心目中的精神風景。經由趙無極筆觸的輾轉變化，墨點、墨線與塊面交錯縱橫，如海洋波浪的迭起，也像雲彩的流溢；其中的提點、勾勒、撇捺、飛白、枯筆無不蘊含書法的精髓，加上墨色暈染出的百種變化、千姿萬態，既有細膩精練的中鋒線條，更有橫筆拖曳的大氣揮灑，淺淡幽遠和濃重雄健並陳，使得畫面空間感格外豐富精彩、迤麗多姿，卻仍然清雅飄逸，為趙無極創作生涯晚期的重要水墨精品。

Zao Wou-ki went to Paris for further studies in 1940s. After his breakthroughs in oil painting in the 1950-60s, he explored ink painting again in the 1970s. His subjects and artistic manner demonstrated strong Oriental spirit, which is characterised as the "Boundless Period". He returned to Chinese ink wash techniques and spatial conceptions of Chinese ink paintings, which offered him novel inspiration by transcending his works to another level.

Zao's art works gradually evolved from a structured, fixed whole world towards a more spontaneous and unsystematic phase of creation. After his beloved second wife passed away, Zao resumed ink painting again as a therapeutic practice to grieve over his loss. He stopped abandoning traditional ink painting and began to master creativity and randomness on large pieces of fine Chinese paper (xuan zhi). Zao mellowed considerably as he grew older after the 1980s. Full of passion, Zao infused resplendent contrasting colours into an ambient atmosphere of clouds and water mists. After the 1990s, Zao's works became consummate works of art; displaying a state of pure elegance, with the Chinese philosophy stressing the integration of heaven and human. It is particularly emphasised in Zao's monochrome ink paintings through his experimentations with Chinese painting tradition. The overall scene displayed a free lyrical style of warmth and grace.

This piece of ink painting, *Untitled*, is a signature 1980s style drawn with a square composition. Zao's employment of rich and vigorous ink variations show his meditative spirit. Under the poignant movements of his brushstroke, the random intertwining of ink spots, ink lines and patches exhibit the true essence of Chinese calligraphy. With the infinite variations of ink; delicate and bold lines compose a perfect balance of substance and void, a tranquil imagery. This masterpiece was an important work composed in the last years of Zao's artistic career.

1. 1975年趙無極於工作室

2. 趙無極在其水墨作品前留影

3. 趙無極 《27.12.00》 油彩 畫布 65 x 81 cm 2000年作

1202 趙無極 (1921-2013)

無題

2000 年作

水墨 紙本

簽名：無極 Zao 00 於右下

發表：2000年，《趙無極》，耿畫廊，台北，台灣，第42頁

展出：2000年11月1日—11月26日，「趙無極水墨展」，耿畫廊，台北，台灣

來源：2005年11月27日，香港佳士得二十世紀中國藝術拍賣，編號290；現藏者得自上述拍賣。

ZAO WOU-KI

UNTITLED

Painted in 2000

Ink on paper

Signed and dated "Wou-ki Zao 00" in Chinese and Pinyin.
on lower right

78.5 x 85.5 cm. 30⁷/₈ x 33⁵/₈ in.

Literature:

Tina Keng Gallery, Taipei, Taiwan, *Zao Wou-ki*, 2000, p. 42.

Exhibited:

Tina Keng Gallery, Taipei, Taiwan, *Zao Wou-ki's Ink Paintings*,
1-26 November 2000

Provenance:

20th Century Chinese Art, Sotheby's Hong Kong, 27
November 2005, Lot 290; Acquired from the above sale by
the present owner.

HKD: 450,000 - 550,000

USD: 58,100 - 71,000





丁衍庸

TING YIN-YUNG

(1902-1978)



1.



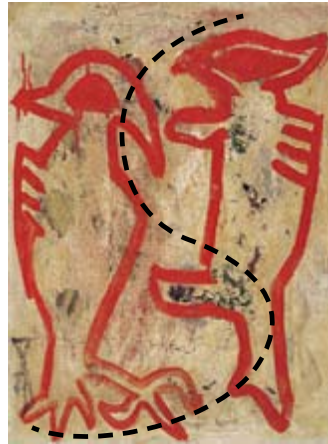
2.



3.



4.



5.

神遊上古開新境，心源一脈貫東西

丁衍庸與林風眠、關良同為廣東省人，素有「廣東三傑」之稱。彼此因志趣契投而結成摯友，三人不僅曾於上海共同居住、生活過一段時間，抗戰時期亦同樣跟隨國民政府移居重慶，並共同舉辦過聯展。丁衍庸的藝術大概可分兩個階段，以1949年從中國大陸移居香港為分水嶺，前期多著重西畫的發展，後期則把創作重心移至水墨作品。從西畫轉向中國畫，這種「轉向」看似是中國畫的「回歸」，更是一種「超越」。丁氏在留學日本五年潛心學習西畫的期間，接受正規的藝術訓練，循序漸進的系統性研習讓他得以掌握造型技巧，瞭解西方油畫不同流派的特徵，從而選擇野獸派的馬諦斯簡練具現代性的風格作為自我探索的起點，奠定他一生藝術志業的基礎。

1925年回國投入推動中國藝術現代化的丁衍庸，因1929年從事廣州市立博物館籌備工作，深深感受到中國書畫與金石學的博大精深，開始研究收集八大山人、石濤及金農等人的繪畫以及篆刻，同時開始自學國畫，後轉以中西融合的寫意水墨。從1920年留學東京開始，至1970年代，丁衍庸不斷地循著「時代性」、「民族性」及「個性」的方向，有系統地演化，這個創作歷程包含了對日本外光派、西方野獸派色彩、空間理論的咀嚼、八大山人的大寫意繪畫風格的研究，以至對中國古代玉璽、原始文化的探索，在中西藝術的衝突處開闢新的道路，最終形成其富有強烈個性的創造。其中西繪畫各擅勝場，本次拍賣的《鴻虎IV》以及《戲曲人物：武將軍》即分別代表其不同時期、媒材與風格的傑作。

1949年因政權轉移，丁衍庸避居香港，並在此度過他生命中的最後三十年。移港後的丁氏因感嘆飄零，他改名「丁鴻」，意指南渡的孤雁，在孤獨流離之中潛心創作，攀登向藝術生涯的巔峰。1950年代，丁衍庸延續在1949年前追尋的單純與原始的理想，更融入他對中國古文物的濃厚興趣，將野獸派的主觀精神與表現性和古文字、璽印文化結合，「以印入畫」，創造出古拙神秘的個人繪畫語言。

《鴻虎IV》畫面主體是以他的名字丁鴻與生肖(虎)結合的「肖形文」，也是藝術家最為重視、重複表達、也最具個人表徵的字形。丁公以朱紅色的線條描繪出鴻與虎的造型，動物外型僅以簡單的線條描繪，輪廓來自上古玉器的造型，幾何化的線條來自於先民對於自然萬物的觀察和理解，丁衍庸在此挪用了造型上的抽象化，在佈局上巧妙地依輪廓安排，如書法與篆刻中的「計白當黑」，筆劃與留白處疏密得宜而

相互呼應，鴻鳥與虎形皆是一筆而就，筆力雄勁爽朗，足見其書法與造型功力的純熟老辣；線條沉而不艷的紅色則令人聯想到朱砂印泥的飽和色澤，象牙色調的背景彷彿古老的甲骨，其肌理變化與層次處理使視覺上充滿歷史沉澱後的滄桑感。畫面中「鴻」與「虎」的組合是藝術家的自喻自況，開啟了七〇年代偏好的類似「太極兩儀圖」的雙人構圖形式，不但是丁公五-六〇年代油畫探索的最佳註解，更可謂抽取其創作最圓熟階段的精神原型，具有絕對的關鍵意義。

丁衍庸成功把八大山人的孤高，演化成幽默的生活點滴。丁衍庸喜歡看中國戲曲，他從戲曲文學找到中國傳統視覺藝術的精髓，啟發了他的創作靈感。丁氏念念不忘幼時看戲後，即馬上塗畫戲中人物的片段，他認為兒童天真的畫法最能表現藝術的原始美感。釋道人物如佛陀、八仙、羅漢、鍾馗等都是他喜愛的題材。《戲曲人物：武將軍》中把戲曲人物中手持雙槌的武將進行造型化重塑，突顯廣闊的肩膀與與挺拔的身姿，和左側的小卒形成強烈對比，加之渾然天成的筆韻設色，使畫作充滿天真稚稚的藝術趣味。丁衍庸捨棄人物的細節，抽取最富表現力的部份，予以創造，加強了整個畫面的故事性。八大山人把物像的精神意簡言賅地表現在多變的線條上，而丁衍庸則成功承存17世紀發展出來的概念，進一步加入色彩元素，色彩、線條在丁氏繪畫中相互配合，成就了「穿梭古今，跨越東西」的20世紀中國現代藝術。

丁衍庸認為藝術最可貴的力量就是以簡單而直接的方式表達情感，因此力拒諸多理性的想法，竭力追溯原始及原生藝術中的簡潔性，以表現人類複雜的情感。他對八大山人推崇備至，認為八大山人以精簡的筆法、構圖來傳遞繪畫的基本精神，甚至在三百年前已奠定了現代藝術精神的基礎，比西方現代主義提出的觀點更具前瞻性。丁衍庸在傳統水墨畫探索有成，把八大山人簡練的精神，融會西方現代藝術的元素，重視精神表現、結構簡略、變形和誇張和一定程度的審醜性。他的成就使他獲得了「現代的八大山人，東方的馬諦斯」稱譽。



6.



7.

The Borderless Art: When the East meets West

Ting Yin-yung, Lin Fengmian and Guan Liang, known to be “Three Heroes of Guangdong”, all grew up from Guangdong province and became very good friends. They lived and worked in Shanghai during the same time. During WWII, they followed the Nationalist Government’s and migrated to Chongqing and held joint exhibitions together. Ting’s artistic career is divided into two periods—moving to Hong Kong in 1949 marked a turning point in his artistic career. He devoted the earlier stages of his life on Western paintings, and then gradually shifted his focus to Chinese ink paintings. This transition is not only seen as a “return” to his original Chinese roots, but is also seen as a “transcendence” in terms of his technical skills. Ting went through 5 years of rigorous training at the Tokyo School of Fine Arts (today, the Tokyo University of the Arts) studying Western-style art. Consequently, he adopted Henri Matisse’s Fauvism as the starting point of his artistic journey.

In 1925, Ting returned to China to advocate for the modernisation of Chinese Art. Since he helped set up the Guangdong Municipal Museum, where he was deeply immersed with the world of Chinese calligraphy and epigraphy, he began to collect works by Bada Shanren, Shitao and Jin Nong. On the other hand, Ting taught himself Chinese paintings and was inspired to incorporate Western influence into Chinese freehand brush works. Since the 1920 - 70s, Ting’s style evolved systematically in terms of modernity, ethnicity and personality. From School of Plein-airism, Fauvism, to the discovery of Chinese primitive culture and archaic seals, Ting successfully assimilated Chinese and Western painting styles to develop his own version of the “East meets West”. This sale offers two works representing his different stages in life, *Hong Hu IV* and *Opera Figure: General*.

In 1949, due to the political situation in China, Ting left Guangzhou and spent the remaining 30 years of his life in Hong Kong. He adopted a new name “Ting Hong”, which means a wild goose fleeing to the south, indulging in solitude in order to reach the height of his artistic development. In the 1950s, Ting combined his interests in ancient relics and Fauvism along with the elements of archaic scripts to create his own aesthetic language.

The subject matters of this piece are two “pictorial characters” representing “Hong” and “Tiger”, which are Ting’s given name and his Chinese zodiac sign. He used scarlet ink to outline the forms of a goose and a tiger, inspired by the design of ancient jades. The geometric figures were derived from the observation and appreciation of our ancestors towards the mother nature. As a result, Ting adopted the abstract forms and played with the composition. Skillfully managing the lines and the spacing of the brush strokes with both elements echoing at each other, Ting delineated the shapes of the goose and the tiger with one stroke. This approach is associated with the techniques used in Chinese calligraphy and seal carving, reflecting Ting’s vigor and mastery in calligraphy. The scarlet ink reminds viewers of a cinnabar inkpads, while the ivory background resembles the scripts on an oracle bone. This creation is a representation of Ting himself and inspired him to compose “Two Part Taichi Diagram” in the 1970s. Not only does this feature carry the best annotation of Ting, but it also reveals his true spirits.

Ting successfully extracted the condescension tone in Bada Sharen’s works and transformed into humorous elements in life. He enjoyed watching Chinese opera and was always inspired by the Opera literatures. During his childhood, he captured the scenes with a paintbrush and a piece of paper immediately after watching a show. He considered the innocence of a child best elicits the authenticity and beauty of an artwork.



8.



9.

Most of his favourite subject matters were characters from Buddhism and Taoism such as Buddha, the Eight Immortals, Arhat and Zhong Kui. In *Opera Figure: General*, the figure is armed with two hammers, with exaggerated broad shoulders and a large heavy body to highlight the contrast of proportion. He gave up the details of the subjects by accentuating the most dramatic elements of the characters to enrich the story appeal of the work. Though Bada Shanren employed a variation of flowing lines to depict human figures, Ting, on the other hand, dissolved the boundaries between the East and the West. By inheriting the essence of Bada Sharen, Ting further developed his own form of vibrant colours and use of lines to establish significant masterpieces in the 20th Century Chinese Art.

Ting's exploration of the simplicity and purity of primitive culture best illustrated the complex human behaviours. Hence, it became the ideals of his artistic pursuits. He concluded the Bada Sharen's brushworks and his aesthetics values have established the Modern art ideology three hundred years ago, more perspicacious compared to Western Modernism. Upholding the spirits of Bada Sharen, Ting incorporated the elements of Western Modern arts into his Chinese ink paintings. Thus, it has earned him a reputation of "Matisse of the East" and "Bada Shanren of Modern Times".

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1. 丁衍庸在香港中文大學藝術系教授油畫課，攝於六十年代初
 2. 丁衍庸肖像
 3. 丁衍庸 《文原》 油彩 畫布 1955年。50年代作品即表現出對甲骨文的愛好
 4. 丁衍庸 《鴻虎 II》 油彩 木板 61 x 45.5 cm 1965年作
 5. Lot.1203 《鴻虎》的畫面是丁衍庸名與生肖的組合，也象徵其「太極兩儀圖式」構圖的偏好
 6. 1974年7月丁衍庸與趙無極於巴黎個展會場
 7. 丁衍庸(左2)與陳士文、趙無極及張碧寒於丁衍庸作品前合影。1958年攝於新亞書院藝術專修科第一屆師生美展展場
 8. 丁衍庸 《花鳥人物冊之一》 水墨設色 紙本 1972年作
 9. 丁衍庸 《飛虎將軍》 油彩 木板 61 x 46 cm 1973年作

1203 丁衍庸 (1902-1978)

鴻虎 IV

1950-1960 年作
油彩 木板
簽名：藝術家簽名於左下

發表：2003 年，《意象之美—丁衍庸的繪畫藝術》，國立歷史博物館，台北，台灣，第 119 頁

展出：2003年8月5日-9月21日，「意象之美—丁衍庸的繪畫藝術」，國立歷史博物館，台北，台灣

來源：2002年10月27日，佳士得香港二十世紀中國藝術拍賣，編號111；亞洲重要私人收藏。

TING YIN-YUNG

HONG HU IV

Painted between 1950-1960
Oil on board
Signed in Chinese on lower left
40 x 29.5 cm. 15 ³/₄ x 11 ⁵/₈ in.

Literature:

National Museum of History, Taipei, Taiwan, *Aesthetic Images of Ding Yanyong's Paintings*, 2003, p. 119

Exhibited:

National Museum of History, Taipei, Taiwan, *Aesthetic Images of Ding Yanyong's Paintings*, 5 August - September 21 2003

Provenance:

20th Century Chinese Art, Christie's Hong Kong, 27 October 2002, Lot 111; Important Private Collection, Asia.

HKD: 800,000 - 1,000,000

USD: 103,200 - 129,000





1204 丁衍庸 (1902-1978)

戲曲人物：武將軍

1973 年作

彩墨 紙本

簽名：智謀仁兄嫂方家 正拙 癸丑年三月 丁衍庸寫；藝術家鈐印
一枚於右上

TING YIN-YUNG

OPERA FIGURE: GENERAL

Painted in 1973

Ink and colour on paper

Signed, dated and inscribed in Chinese with artist's seal on
upper right

68.5 x 28 cm. 27 x 11 in.

HKD: 30,000 - 50,000

USD: 3,900 - 6,500





一代大師，引領中國美術史的現代藝術進程

在中國繪畫的革新與探索上，林風眠是二十世紀華人藝術家的先行者。然對於林風眠的重新研究與肯定，卻一直要到20世紀80年代後期，可以說美術史學家對於他的還原晚了一甲子，也或者可以說，世人在一甲子後才終於追上了、理解了這位華人藝術開創者的前衛觀念。



Grand Master of the Century, Pioneering Chinese Art History's Modernist Approach

Lin Fengmian is considered a pioneer of Modern Chinese painting in the 20th century. However, he did not receive much attention and academic recognition from art history scholars until the late 1980s. Thus, it took the rest of the world six decades to finally be able to appreciate Lin's unconventional and vanguard concept



林風眠

LIN FENGMIAN

(1990 - 1991)

一代大師，引領中國美術史的現代藝術進程

在中國繪畫的革新與探索上，林風眠是二十世紀華人藝術家的先行者。然對於林風眠的重新研究與肯定，卻一直要到20世紀80年代後期，可以說美術史學家對於他的還原晚了一甲子，也或者可以說，世人在一甲子後才終於追上了、理解了這位華人藝術開創者的前衛觀念。林風眠漫長而飽經風霜的創作歷程，起始於1920年隨學潮赴法國深造。在1920-25年留學期間對他影響最重大的兩個人便是法國第戎美術學院的校長揚西斯(Ovide Yencesse)與民國時期德高望重的蔡元培；前者將他從刻板的學院派體系中引導出來，讓他關注西方現代主義藝術，並重新發現根源於自身的東方藝術的魅力；後者則在他的創作雛型期給予鼓勵，成為他藝術上的伯樂。他們使林風眠不再留戀學傳統，早早就確立了他「融貫中西的現代主義」的藝術理念。蔡元培更邀請林風眠回中國任教，成為他「藝術救國」理念的傳播者，和他一起推行美育理想。

澆灌故土，推動美育改革

1925年冬，林風眠踏上歸國教學之路。在蔡元培的提攜下，此後的十餘年是林風眠執中國藝壇牛耳、最意氣風發的時候，在1926年，以20餘歲年齡擔任北京國立藝術專門學校校長，1927年轉任國民政府最高美術學府——杭州藝專校長，更是將其聲望推到頂峰。他憑藉著滿腔熱情與知識份子的使命感，主張「介紹西洋藝術，整理中國藝術，調和中西藝術，創造時代藝術」，多次發起美術運動，創辦藝術雜誌，並以一系列創作表達他的理念。此期間他憑藉個人號召力組織了堅強的教學陣容：林文錚、吳大羽、潘天壽、潘玉良、劉開渠、李苦禪等美術史上舉足輕重的人物都在其中；更遑論趙無極、朱德群、吳冠中、趙春翔、席德進等在藝術史上發光發熱的華人大家，都受其思想啟蒙與灌溉。林風眠可謂作育英才無數。

淡出官方舞台，潛心創作實踐

時至1937年，日本侵華戰爭全面爆發，林風眠帶領全校師生和教學器具離開杭州，避往西南後方。因應戰時所需，1938年杭州藝專與北平藝專合併，校務體制的改變與爭議讓林風眠身心俱疲，被迫辭去校長職務，淡出官方美術教育。對林風眠來說這是他的一個時代的結束，自此，藝術社會化運動已經不是他的任務，而開啟了他做為藝術家個體的「個人實踐時期」。他將現代主義、野獸派、立體主義等西方現代流派引入中國傳統筆墨，兼融中國民間文化元素，進行極具開創性的實驗。他的「方紙佈陣」以及對傳統筆墨觀念的改造成為此時期的兩大主體，幽淡而帶有悲劇精神的「林風眠體」於焉展現。而這段寄居重慶、孤獨的創作期則隨着1946年抗戰結束後返回杭州藝專任教，暫時畫上句點。

自信演繹融合，建構生涯里程碑

50年代新中國建立初期，林風眠經歷短暫的任教，因教育與藝術理念與當時學院格格不入，決定辭去教職移居上海休養，於南昌路過著賦閒生活。時間自由的他得以再度埋首創作，但此時已與前期抑鬱的心境大不相同，上海藝術界對於這位經歷非凡的大藝術家甚為景仰，上海美協經常舉辦各種活動褒揚他的成就，他也應邀赴舟山、黃山、新安江等地參觀，還赴景德鎮創作瓷盤畫，更有閒情逸致欣賞京劇與越劇，此段時間的深入農村、漁港以及民間藝術，使他吸收了不同的創作技巧，且皆成為日後創作的素材養份。重獲敬重的林風眠獲得創作心態上的支持，上海的包容性讓他得以更有信心、真正專注地邁向他融合中西的現代主義探索之路。

林風眠存世作品中，50-60年代的作品占大多數，其中大部分是林風眠捐贈予上海美協、上海中國畫院或官方收藏，特別是文革前的收藏最能代表林風眠畢生的探索。這些作品基本上皆為現代主義風格的成熟之作，特別是戲曲題材的作品，林風眠採用立體派手法，集戲曲臉譜以及畢加索取自非洲面具的手法，巧妙運用幾何結構和空間造型，除了空間的自由穿梭，更打破了平面繪畫對時間的限制，可謂別開生面。以美術研究的角度，50-60年代應是林風眠創作生涯中最具開創性、也是最具體的突破階段。



1.

《魚腸劍》：經典戲曲，創新格局

本幅《魚腸劍》乃林風眠50年代京劇人物的精品，為林風眠於上海南昌寓所繪製完成，前期開始的「方紙佈陣」以及對傳統筆墨觀念的改造在此作品中完美融合，已達登峰造極之境。「魚腸劍」一名「魚藏劍」，據說是鑄劍大師為越王所造，其劍鋒利異常可穿透鎧甲，且體積細小，像一柄匕首。「魚腸劍」典出於《史記·刺客列傳》，記載春秋時代著名刺客專諸受吳王諸樊之子公子光所託，刺殺吳王僚，專諸以巧計置匕首於魚腹中行刺成功，故稱「魚腸劍」，是為勇絕之劍。林風眠從京劇劇碼中得到靈感，表現戲台上公子光稱病退場後，專諸登場敬獻烤魚予王遼，拔劍行刺前，最驚心動魄的一幕。

林風眠在此作構圖布局上思考縝密，極為大膽地以大面積菱形、斜角分割的塊狀結構去統御整個畫面，以呈現一種行進中的速度感以及緊鑼密鼓的情節氣氛；主體人物專諸與王遼一前一後佔據整個畫面，前方的專諸，長鬚橫甩，眉目軒昂，臉譜為標準的「紫三塊瓦」（黑眉、黑眼窩之外，臉剩下額頭與臉頰三塊，稱「三塊瓦」。紫色即赭色，古代將紅黑混合色稱為紫。臉譜上赭色代表忠實冷靜。）一身玄黑短打，雙腿馬步穩架，手托魚盤獻於王遼面前。林風眠以較大的人物比例突顯專諸的英武有力，並將其造型化為一簡潔的三角形，從高束的髮髻和颯然垂落的髮束作為三角形的上端尖角，線條往下落到右足的鞋尖，後往畫面右平移至左足，帶到畫面右後方王遼的衣袍下緣；三角形的尖角右側則由髮髻越過面龐朝向，順著前伸的手臂的線條，往畫面右方延伸，使目光停在手中橫擺的魚盤上，使小面積的「魚型」成為全局焦點，也乾脆俐落地點出全畫主題。畫面後方的王（姬）僚則是一臉「黃三塊瓦」（黃色於京劇臉譜中代表猛烈而工於心計），身著老生行當，直視著專諸手中魚盤，抬手置於胸前，呈現提防守備的姿態。鎧甲黃袍下斜插一柄長劍，華麗頭飾與翎子象徵著皇家身份；林風眠以方中帶圓的結構組成這位短居皇位的王者，開臉衣飾皆明朗端正，明黃提點自然將焦點集中於上半身的表情手勢，搭配高聳的肩線，威儀萬千。



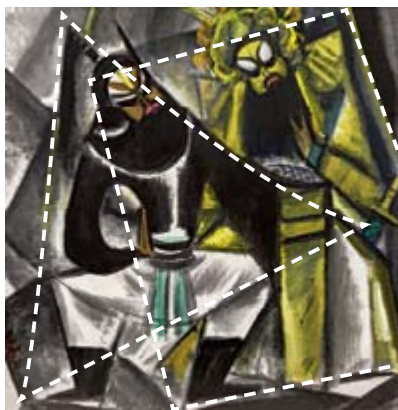
2.



3.



4.



5.



6.

融貫中西，突破時空，成就形式結構的極致交響

林風眠從現代主義、立體派的空間分割與多重視點獲得啟示，突破二度空間的思維，再加上源自中國傳統繪畫的散點透視概念，從感官視覺過渡到觀念視覺，因而從當時中國的繪畫框架中脫出，一躍進入更寬廣的、自由穿梭於中西繪畫形式的新境界。《魚腸劍》巧妙地以幾何結構架設人物，彰顯行刺間微妙地攻防；矯健突進對比被動守禦，尖銳三角形對比圓鈍方整，除了顯於外的動作，更高明地暗示了人物內在心理以及劇情的推進。因為純粹男性角色的演繹，在色彩方面刻意地純化內斂、點到為止；專諸的玄黑赭石、王遼的藤黃以及作為提點的石綠，再就是兩筆桃紅帶出兩位人物堅毅的嘴型，人物邊緣以白色和黃色水粉稍事提亮補強外，其餘皆為各種墨色的表現；背景基本在濃重墨線的分割下以大排筆直刷橫掃，筆筆爽俊十足，髮束與上衣的濃黑泄落如黑瀑，白褲上的陰影摺痕又輕逸如羽；直線勁利，弧線彈韌，精準明快絲毫不拖泥帶水；再施染鋪設出平緩幽淡的灰色調，單純的黑白墨色卻是變化萬千，整體突出形式結構的魅力，達到色、線、形渾然交融的酣暢境界。令觀者宛如置身戲曲現場，耳畔鑼鼓點正密，戲台上兩位淨、老生身段雄健，嗓音渾厚，搬演著永恆的傳奇故事。

神來之作，珍愛非常

特別值得一提的是，林風眠在1950年代創作此幅作品後曾依此構圖再繪了一幅《人生如戲》(收錄於上海書畫出版社出版的《林風眠—海派百年代表畫家系列作品集》中)，後繪者在色彩細節上著意安排，從用筆簡略、僅在重點處勾畫設色的做法可以推測此幅應是林風眠計劃轉為油畫作品的底稿，足見林風眠對於此幅《魚腸劍》方方面面皆滿意至極，創作當時頗有「神來一筆，靈光泉湧」之感，創作完成後撫畫凝觀，反覆沉吟，愈看愈得其味，愈感滿意，故參考其結構操筆再畫一次，並在用色細節上特別作了細緻的處理與調整，譬如專諸的服色由墨黑改為靛青，吳王的頭飾除了增加翎子等細節與層次，還添加了綠色與更高明度的黃色的線條輪廓，為色彩表現力更高的油畫作品進行準備。同時，藝術家曾於50年代與本作品合影留念，足見此幅《魚腸劍》乃藝術家本人自豪自幸之作，再無疑議。

遺世精品，十年珍藏

「立體派京劇人物題材」代表了林風眠兼融中西繪畫菁華的里程碑，在此幅《魚腸劍》中，以酣暢筆墨、明快分割表現專諸以奇策欲刺吳王遼的英勇場面，整體設色純粹典雅，筆力雄健俐落，人物造型俊朗挺拔，融合中西繪畫所長，連續的塊狀結構使畫面充滿律動，充分顯現一代大師在藝術開創上的關鍵性成就。此作源自亞洲重要藏家多年珍藏，並收錄於1999年中國美術學院出版社出版的《林風眠之路—林風眠百年誕辰紀念》以及上海書畫出版社出版的《林風眠—海派百年代表畫家系列作品集》兩部權威專輯中，其中還收錄有藝術家與本作品的合影。實為傳承有序，林風眠不可多得的50年代精品。



7.



8.



9.

Grand Master of the Century, Pioneering Chinese Art History's Modernist Approach

Lin Fengmian is considered a pioneer of Modern Chinese painting in the 20th century. However, he did not receive much attention and academic recognition from art history scholars until the late 1980s. Thus, it took the rest of the world six decades to finally be able to appreciate Lin's unconventional and vanguard concept. His arduous artistic path began when he moved to France to study in 1920. In the next five years, Lin was greatly influenced by Ovide Yencesse, the principal of the École Nationale Supérieure d'Art de Dijon, and Cai Yuanpei, the revered figure from the Republic of China. The former withdrew him from Academism to focus on Western Modernism, to embrace his Chinese heritage and explore traditional Chinese aesthetics. While the latter discovered Lin's talent by providing him encouragement during the beginning of his artistic career. Hence, Lin completely gave up traditional academics in order to establish his Modernist style of blending Chinese and Western techniques. Under Cai's invitation, Lin became an educator, with the ideals of "using art to rescue our nation" to revolutionise art education in China.

Returning to Motherland, Advocating Revolutionary Art Education

In 1925, Lin returned to China to teach, and the next ten years was marked as his artistic prime time. In 1926, he became the principal of the National Beijing Fine Arts School in his early 20s and co-founded the reputable Hangzhou National Art Academy. With a burning sense of mission, he launched numerous art movements, published art magazines and created a series of artworks to promote the integration of Eastern and Western art. He rallied a group of supporters, including Lin Wenzheng, Wu Dayu, Pan Tianshou, Pan Yuliang, Liu Kaiqu and Li Kuchan, all influential figures in Art History. He had also inspired many prominent artists from the Chinese art world, such as Zao Wou-ki, Chu Teh-Chun, Wu Guanzhong, Zhao Chunxiang and Xi Dejin.

Fading out the Education System, Painstaking Devotion to Creative Practices

With the outbreak of Sino-Japanese War in 1937, Lin fled to the southern-west region of China with his schoolteachers and students. In 1938, Hangzhou National College of Art and the Beijing State Vocational Art School merged together. The school system went through a reformation; Lin, under tremendous pressure, resigned his position as principal. The end of his education career marked the beginning of his artistic pursuit. He engaged in innovative experiments by drawing upon Western art movements such as Modernism, Fauvism and Cubism, and infused the essence into traditional Chinese ink painting with folk culture elements. His "formation in square" and his transformation of Chinese ink wash became two major components of the period. The rhythm of changeable light and intense sentiment became known as "Lin Fengmian Style." His sojourn ended in Chongqing when he returned to Hangzhou to teach in 1946 at the end of the Sino-Japanese War.

Fusing with Confidence, Establishment of Career Milestone

Later in the 1950s, due to the conflicting views between Lin and the college, he was forced to resign. Left unemployed, he moved to Shanghai to live a peaceful life. Once again, he devoted his time and freedom to indulge in art, this time, with a positive state of mind. Lin was highly respected amongst the Shanghai art community, Shanghai Art Association held many events to praise his artistic achievements. He was invited to many places to travel, including Jingdezhen to make porcelain paintings. Chinese and Shaoxing operas, fishing villages as well as folk culture arts all became sources of inspiration for Lin. The affirmation from the Shanghai community enabled him to rebuild his confidence, and the different mode of living brought gradual change in his art. Thus, he was able to fully concentrate on integrating Chinese and Western traits in his arts.



10.

Lin's works that exist nowadays were created in the 1950-60s, he donated most of them to the Shanghai Art Association, Shanghai Chinese Painting Academy or to the government collection, especially the works created before the Cultural Revolution best represent Lin's lifelong venture. These works came to maturity, especially those with Chinese opera theme, exude a Modernist spirit. Lin utilised Cubism technique, along with the inspiration of opera facemasks and Picasso's African masks. He cleverly employed geometric structures and spatial design to represent the multi-dimensionality of the world, as well as the surpassing of time and space; breaking away the restriction of time and the conventional design of space in a two-dimensional work. As a result, the works from 1950-60s marked a watershed in his career. From an Art History perspective, the artworks from this period are the most groundbreaking of all.

Classical Chinese Opera, Novel Concept

Drawn in 1950s, *Yuchang Sword* is one of Lin's finest works amongst his Chinese opera series depicting opera figures. He completed this painting at his Nanchang Road apartment in Shanghai. A perfect visual representation, Lin artfully combined the "formation in square" and reinvention of traditional Chinese ink painting method, was shown flawlessly in this piece. The titular sword is said to be a specially designed treasure from sword master to King Goujian of Yue State. Though small in size, its sharp edges could penetrate armor, just like a dagger. According to *Records of the Grand Historian: Biographies of Assassins*, in the end of the Spring and autumn Period of Chinese history, renowned assassin Zhuan Zhu was sent by Prince Guang (son of the late King Zhu Fan of the Wu State), to kill his cousin, King Liao of the Wu State, so Prince Guang can instate himself as the king. With a sword hidden inside a roasted fish, Zhuan Zhu successfully murdered King Liao. Thus, the name *Yuchang* is derived from the plot, it literally means "fish intestine", identified as a sword of bravery. This art piece is inspired by Chinese opera, presenting a thrilling



11.

scene where assassin Zhuan Zhu presented the roasted fish on a serving tray to King Liao just before he pulled out the sharp sword. Lin hereby employs big patches of diamond shapes and straight diagonal lines across the picture plane to intersect the background of the painting, displaying his speedy movements and intensifies the anxious atmosphere. Zhuan Zhu, imposingly stands in the foreground with his broaching long beard and purple three-tile face. (Aside from his black eyebrows and black eyes, there are three blocks of colours on his forehead and both sides of his cheeks. In the ancient time, the purple colour is a mix of red and black colours. This facemask symbolizes loyalty and calmness). Wearing a black top and standing in a horse stance, with a thrust he stabs the fish dagger into King Liao. Lin depicts Zhuan Zhu with a heavy figure to accentuate his strength and stoutness. Lin depicts the assassin in a triangular shape; with a ponytail tighten above his head as the tip of the triangle, stretching all the way down to his long straight hair draping down by his right shoulder. Lin brings the viewer's attention down to the tip of Zhuan Zhu's right foot, extending past his left foot all the way to the left corner of King Liao's robe. The edge of the triangle stretches back up past the upraised left arm of the assassin, focusing on the tray, with the tiny grey fish as the limelight of the painting. Meanwhile, King Liao has a yellow three-tiled face (in Chinese opera, the colour yellow implies his aggressive and calculative personality). He stands in a defensive pose with his hand in front of his chest, staring at the fish sword piercing through his yellow robe. The lavish headpiece with pheasant feathers symbolizes his majestic identity. Lin uses a rectangular round shape to depict the figure of the short-lived King Liao, drawing attention to his stern facial expression and hand gesture.

Blending of the East and the West, Surpassing Space and Time, The Harmonious Modern Compositional Structure

Inspired by Modernism and Cubism, Lin depicts his opera characters as figures being divided and reconstructed in different fragments of time and space. His use of multiple

viewpoints, a concept derived from traditional Chinese painting, breaks through the two dimensions space. Shifting from perceptual vision to conceptual vision, Lin eschews the confinement of Chinese painting, and freely shuttles between the Chinese and Western art realm. The geometric construction of *Yuchang Sword* artfully illustrates the contrasts between the offense and defense, underscoring the aggressive ambush and the passive resistance, the acuteness of the triangles versus the bluntness of the circular composition. Lin wants to display the agile movements of the characters, while tactfully externalizing the mental states of the two and the continuity of plot development. His ability to use simple complementary colours of contrasting tone to convey the plot. The reddish black of Zhuan Zhu's top and the sunny yellow of King Liao's robe, with a dash of mineral green as highlight. Both characters carry fuchsia coloured lips. Lin uses white and yellow to highlight the edges of the figures. The background uses rich ink brushstrokes to divide the patches up in a horizontal and vertical manner. While the dark hair and top resemble a black waterfall, the folds on the white pants are as light as feathers. With swift straight lines, arched curves and varying shades of grey, Lin creates endless changes in the pure colours black and white. His colours, lines and shapes melt into a lyrical harmony. The viewers feel as if they are watching the Chinese opera in live performance, with the legend unfolds before their very eyes.

The Work of A Genius, Ongoing Reflection, Lin's Dearly Beloved

It is worth noting that, with reference to *Yuchang Sword*, Lin mimicked the composition of it and drew *Life Like Chinese Opera* (included in *Lin Fengmian: Works of Representatives of Shanghai Artists in the Century*, published by the Shanghai Painting and Calligraphy Publishing). In the latter piece, he made various adjustments; he emphasised on the addition of diverse colours and lessened the brushstrokes marks. Including the changing colours of the assassin's clothes to blue, inserting layered details to King Liao's headpiece, as well as adding green and brighter yellow to

enhance the contours. An assumption was made that this piece would serve as a draft of an oil painting work, which would better heighten the richness of the colours. The creation of the second piece, as well as Lin's photograph with Yuchang Sword to commemorate his aesthetic triumph, also shows the deep fondness he had for his work.

World Renowned Masterpiece, Ten Years Collection

The Cubism Chinese opera theme represents Lin's splendid milestone in synthesizing the Chinese and Western aesthetics rhetoric. In *Yuchang Sword*, the use of smooth brushstrokes, clean division and graceful colours to illustrate the courageous assassination of King Liao display Lin's integration of the Eastern and Western painting style. His signature block structures exhibit a rhythmic and sensual scene. This rare piece is part of the collection of an important collector, and has been illustrated in *The Approach of Lin Fengmian: the Centenary of Lin Fengmian*, published in China Academy of Art Publisher in 1999 and in *Lin Fengmian: Works of Representatives of Shanghai Artists in the Century* published in Shanghai Painting and Calligraphy Publishing in 2013.

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1. 1950年代林風眠與關良等藝術家在上海鄉間寫生
 2. 林風眠 1963年在上海南昌路寓所創作情景
 3. 約1950年代初，林風眠與本幅拍品Lot.1205《戲劇人物：魚腸劍》合影於上海南昌路寓所畫室
 4. 清代石濤 (1642–1707)《黃山八勝圖》水墨 紙本 20.1 x 26.8 cm 日本泉屋博古館典藏
 5. Lot.1205《魚腸劍》融合中西構圖精髓與形式，以幾何結構統御整體，並強調連續的速度感
 6. 立體派代表喬治·布拉克 Georges Braque 《諾曼地海港》油彩 畫布 80 x 80 cm 1909年作
 7. 林風眠《捕魚》油彩 畫布 38 x 40 cm 1950年代
 8. 林風眠《山村花塢》設色 紙本 32 x 32 cm 1960年代作
 9. 林風眠於1950年代所繪的《人生如戲》便是採用本幅Lot.1205的構圖，再次繪製、試色的版本。可見出藝術家對此構圖甚為滿意
 10. 立體派創始人畢卡索《亞維農姑娘》〔Les Femmes d'Alger (O. J.)〕油彩 畫布 243 x 233 cm 1907年作 紐約現代美術館典藏
 11. 林風眠《宇宙鋒》69 x 69 cm 突顯畫面結構性，同為50年代傑作

1205 林風眠 (1900-1991)

京劇人物：魚腸劍

1950年代作

彩墨紙本

簽名：林風眠；林風暝印於左下

發表：1999年，《林風眠之路—林風眠百年誕辰紀念》，中國美術學院出版社，杭州，中國，第128頁

2013年，《林風眠—海派百年代表畫家系列作品集》，上海書畫出版社，上海，中國，第51頁

來源：2005年11月27日，香港佳士得二十世紀中國藝術拍賣，編號173；亞洲重要私人收藏。

備註：附台灣耿畫廊提供之作品鑒定書。

LIN FENGMIAN

CHINESE OPERA SERIES-YUCHANG SWORD

Painted in 1950s

Ink and colour on paper

Signed in Chinese and stamped with artist's seal on lower left
67 x 67.5 cm. 26 ³/₈ x 26 ⁵/₈ in.

Literature:

China Academy of Art Publisher, Hangzhou, China, *The Approach of Lin Fengmian: the Centenary of Lin Fengmian*, 1999, p. 128.

Shanghai Painting and Calligraphy Publishing, Shanghai, China, *Lin Fengmian: Works of Representatives of Shanghai Artists in the Century*, 2013, p. 51.

Provenance:

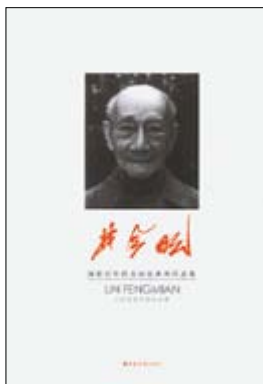
20th Century Chinese Art, Christie's Hong Kong, 27 November 2005, Lot 173; Important Private Collection, Asia.

Note:

This work is accompanied by a certificate of authenticity issued by Tina Keng Gallery, Taiwan.

HKD: 3,500,000 - 5,500,000

USD: 451,600 - 709,700





丁雄泉

WALASSE TING

(1929 - 2010)

本場呈現的兩幅作品分屬丁雄泉不同的創作年代，各自代表了他不同創作時期的經典風格。丁雄泉1952年移居巴黎，於此與眼鏡蛇畫派(COBRA Group)重要成員比利時藝術家阿雷欽斯基(Piere Alechinsky)、丹麥藝術家若恩(Asger Jorn)以及荷蘭藝術家阿貝爾(Karel Appel)結為好友，聯合舉辦了不少展覽。1958年丁雄泉轉往紐約發展，迎上抽象表現主義的時代浪潮成為「普普藝術」運動的一員。丁雄泉的瀟灑浪漫性格，與眼鏡蛇畫派強調自我表現的風格相得益彰；抽象表現主義不以具象描繪為目標，利用點、線、面、色彩、形體、構圖來傳達各種情緒，相當契合其特質；而普普藝術肯定現世、親和的姿態，也和丁雄泉重視趣味、大眾化的特色相近。紐約快速的都市節奏，激發丁雄泉於1960年代之後採用壓克力螢光色彩傳達，自此風格走向鮮豔明亮的西方色彩；潑灑、滴流，率性的抽象表現主義成為一大特色。而馬諦斯的野獸派斑斕色彩及裝飾風格，也潛移默化地影響著丁雄泉的華麗特色。

《抽象靜物》屬於丁雄泉50年代末的風格，初到紐約的他受到抽象表現主義的啟發，開始用強有力的筆觸抒發澎湃的情感。此時期的作品以中國式狂草水墨線條與厚實色塊的抽象表達為主要藝術語言。本幅作品以大面積的靛藍色為主要基調，墨色線條粗略勾勒將畫布橫縱相隔劃分成明黃色、草青色、褐棕色、淡粉色等幾個主要色塊。風格呈現與傑克森·波洛克1946年的靜物題材作品《咖啡杯》不謀而合。丁雄泉在此作中大幅度省略具象表現，嘗試利用快速運筆的線條與對比色塊呈現內心湧湧情懷，而其簡筆與墨黑線條兼具文人水墨逸趣，具有複合性的風格特點。

70年代後，丁雄泉從抽象邁向寫意的具象繪畫，開始大量以女性和花卉為主題，以壓克力顏料在宣紙上創作色彩鮮麗且兼具水墨韻味的作品。80年代以後，其創作臻至高峰，憑藉其暢快淋漓的筆觸、強烈鮮明的螢光色彩使他畫作中的花草魚鳥、美人景物煥發出炙熱的能量與活力。

《三美圖》創作於1992年，是藝術家成熟時期的代表作之一。立式構圖呈現三位體型修長、身姿曼妙的美人，各自手持簇簇鮮花。丁雄泉曾自述「當我看到一個美麗的女人和花朵的時候，那種美麗讓我感到無形的憂鬱和愛意，新鮮而又與眾不同，可謂是脫胎換骨。我想在畫作中用不同的顏色來表達我內心的感受和情緒。」本作中藝術家用藍紫、茄紫、

紅紫色調鋪染出背景和美人裙擺上的大片色塊，與畫面中間美人的捧花色系相應相稱，頗有「鮮花喻美人」之意。三位美人的髮色妝容各不相同，螢光黃、酒紅色、橙黃髮色和妝容的配合呈現迥異的風情。丁雄泉以自己率性、天真的筆墨一再地在畫紙上表現女性美，展現其自由不羈的天性與坦率恣肆的創作狀態。

丁雄泉自號「採花大盜」，「採花」意味著對自然青春的垂涎、對女性美的創造與發現、也意味著對生命最風光時刻的把握和攫取，這個頗為反諷自嘲的名號其實來自於藝術家深度的自省與自覺，也因為這份自省，讓丁雄泉成就出他如此酣暢恣意而華美斑斕的藝術風貌。



1.



2.

This sale offers two pieces by Walasse Ting, both completed at different stages of his life, representing his unique style in his artistic career. Moving to Paris in 1952, Ting became acquainted with a group of artists of the avant-garde group named CoBrA. Artists including Pierre Alechinsky from Belgium, Asger Jorn from Denmark, and Karel Appel from Holland all established a profound friendship with Ting. In 1958, Ting ventured out to New York where Abstract Expressionism gained the mainstream acceptance. He discovered Andy Warhol's talents and became involved in the Pop Art Movement. Ting's straight forward and sentimental personality coincided with the self-expressive personality that CoBra Group prized. Being influenced by Abstract Expressionism, Ting utilised unsystematic dots, lines, colours, forms and composition to convey his intensive emotions. His affinity towards the mass culture further affirmed his appreciation towards the Pop Art culture. New York's fast-paced rhythm also inspired Ting to employ unconventional and bold colours in the 1960s. The resplendent style of splattering and dripping techniques as well as the strident colours of Matisse's Fauvism became the well-known trademarks featured in Ting's works.

Abstract Still Life, a classic work by Ting in the late 1950s, was influenced by Abstract Expressionism when he first settled in New York. He uses strong brush strokes and large swathes of paint in abstract forms to express his passionate spirits, along with wild cursive calligraphy as his artistic language. In this work, Ting adopts indigo as the main colour, and used bold dark lines to separate the different colour patches such as bright yellow, grass green, chocolate brown and light pink. This work displays some similarities compared to Jackson Pollock's work *The Tea Cup* created in 1946. Ting omits figurative representation; instead, he opts for rapid brush lines as well as contrasting colours to convey his raging emotions.

In the 1970s, Ting moved away from abstract forms; subsequently, women and flowers became his favourite



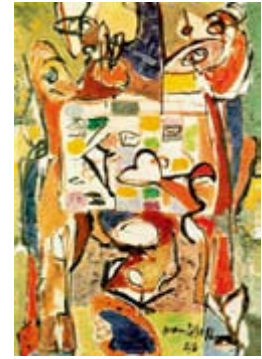
3.

subject matters. He playfully painted vibrant fluorescent colours on fine Chinese paper (*xuan zhi*) and infused an Oriental touch into his works.

Ting's artistic career reached its peak in the 1980s. It was then when he established his signature style through the depictions of birds, flowers and women—all executed in a vitality of brush strokes and luminous colours.

A Bouquet of Tenderness, offered in this sale, was created in 1992 and it was one of Ting's more important works from his heyday. This work has a vertical composition; three beautiful slender women stand gracefully together with a bouquet of flowers in each one of their hands. Ting once described himself, "Whenever I see a beautiful woman with flowers, the feeling of affection mixed with melancholy is so peculiar that it makes me feel intangible and refreshed. I want to use different colours to express my inner emotion of state." In this work, vivid colours such as indigo, eggplant and violet are applied to the background and the dresses of the beauties, matching the colour palettes of the flower bouquets in their hands. They all embody different hair style and hair colours, as well as different tones of makeup displaying fluorescent green, yellow, orange and burgundy red colours. This lively composition demonstrates Ting's child-like sensibility towards the things he loved.

Ting named himself "Flower Thief" implying his praise towards feminine beauty and the wonders of youth. Though he called himself a "Thief", the irony behind this name reflects upon his untrammelled aesthetics attitude that one shall seize the precious moments in life.



4.

1. 丁雄泉創作於紐約
2. 唐代周昉《簪花仕女圖》(局部) 彩墨 絹本 遼寧省博物館典藏
3. 眼鏡蛇畫派阿貝爾《鳥》油彩 畫布 99 x 111.7 cm 1953年作
4. 傑克森·波洛克《茶杯》油彩 畫布 40 x 28 cm 1946年作 德國巴登巴登布爾達博物館典藏

1206 丁雄泉 (1929-2010)

抽象靜物

1950-1960 年代作
複合媒材 紙本
簽名：W. TING 於左下

來源：1999年，台北蘇富比二十世紀中國藝術拍賣，編號53

WALASSE TING

ABSTRACT STILL LIFE

Painted in 1950s-1960s
Mixed media on paper
Signed in English "W. TING" on lower left
50.5 x 75.5 cm. 19 ⁷/₈ x 29 ³/₄ in.

Provenance:

20th Century Chinese Art, Sotheby's Taipei, 1999, Lot 53.

HKD: 85,000 - 95,000

USD: 11,000 - 12,300



1207 丁雄泉 (1929-2010)

三美圖

1992 年作
彩墨 壓克力 紙本
鈐印：採花大盜 於左下

備註：附台灣亞洲藝術中心提供之原作保證書。

WALASSE TING

A BOUQUET OF TENDERNESS

Painted in 1992
Ink, colour and acrylic on paper
Stamped with artist's seal on lower left
176.5 x 95 cm. 69 1/2 x 37 3/8 in.

Note:

This work is accompanied by a certificate of authenticity issued by Asia Art Centre, Taiwan.

HKD: 300,000 - 400,000

USD: 38,700 - 51,600



陳蔭巽

GEORGE CHANN

(1913 - 1995)

陳蔭巽的藝術生涯始於1940年代初期，在受到美國抽象表現主義影響前，他的作品帶有印象派的筆意，多以社會寫實題材為主，喜愛描繪亞裔、非裔或墨西哥裔的貧苦孩童或老人肖像，作品中充滿人道主義及對家國的關懷。本場呈現的第一幅陳蔭巽作品《孩童與寵物》正是標準40年代風格的傑作。不同於較為常見的單人肖像，藝術家在畫面中描繪了一對身著中式服裝的亞洲孩童，嬉笑逗弄著膝前的寵物。藝術家基本以印象派技法捕捉這充滿動態的瞬間，但用色較為沉穩內斂，以深幽的背景襯托出主角的神情與姿態。畫面中小男孩全然被前撲跳躍的小狗與小貓吸引，微笑注目而顯得憨態可掬。小女孩則伸手環搭在左側小男孩的肩頭，透露出小姊姊對於幼弟的疼愛，然眼神卻眺望他方，流露出對小男孩的貼心護持，也隱約表達對父母歸來的殷切期盼。特別值得注意的是，小姊弟各自手持了一條細細的絲線，牽連著彼此，暗示著一脈相承的親源以及連結不斷的親情，使作品內容豐盛之餘，透露著涓涓溫情。《紐約時報》於1943年曾載文：「陳蔭巽的兒童肖像作品充滿悲天憫人的胸懷，他對生命有敏銳的感觸與深刻的了解。」顯示當時陳蔭巽飽含溫度的寫實人物作品已受到廣泛認可。

1947年，陳蔭巽在離開21年後重新返回中國，因緣際會下擔任教職並與廣東嶺南大學的書畫大家們交流頻繁，自此對於中國文化有了全新的認識。返美後陳蔭巽在創作中力求凸顯自己的文化血緣，後又對1950年席卷藝術界的美國抽象表現主義的強烈形式風格產生共鳴，進而發展出兼具東方文化特徵以及西方表現形式的獨特藝術面貌。

從書法出發 大破大立

多年學習書法的他首先在中國文字與書寫找到靈感，結合山水創作出許多複合式的風景畫，後來將陶文、金文、甲骨文、鐘鼎文，石刻的草書、隸書、篆書文字融入作品，又從青銅器上的銅綠腐蝕、石碑上斑駁風化所產生的歷史感以及碑拓的金石趣味之中獲得質感參照，使得創作開始有了豐富的層次與肌理變化，發展出「文字變奏」系列。沐浴在50年代紐約的抽象表現主義風潮中，陳蔭巽受到兩位重要人物馬克·托比的「白色書寫」系列和傑克森·波洛克的「行為繪畫」的影響，先從文化情感及歷史記憶的符號塑造入手，慢慢走向自由形構及豐美質感的視覺提煉，走出一條交融並蓄的抽象之路。

本次上拍的《金石變奏》為1960年代經典作品。歷經50年代的實驗，此時期陳蔭巽從古銘文獲得造形與質感的文字變奏系列已發展到成熟階段，並開始進行更大膽的材質實驗。陳蔭巽60年代的創作在形式上最能呼應抽象表現主義，但精神層面上卻更加東方；多以淺色或單色為基底，畫面經過多層字帖疊加打磨，肌理細密厚實，色韻和諧，整體作品呈現古雅且現代的視覺新感受，散發一種神秘幽遠的氣息。本件《金石變奏》即為60年代的經典之作，以典麗的橘紅色為主要基調，在同系列中甚為罕見。不同於50年作品的繽紛用色，同色系漸進的微妙變化構成和諧的畫面底蘊，輔之以顏料堆疊形成幾近淺浮雕狀的質感，頗具青銅鐵鏽的金石氣息。畫面中心層層堆砌的字帖形成明確邊界的矩形方塊，與藝術家50年代線條、筆觸散落遍佈的構圖有所不同，顯得格外獨特。在主體矩形輪廓的左下角加上小正方形是陳蔭巽偏好的獨特構圖，宛若傳統中國石經碑拓，為中心的書寫與文句落下句號。陳蔭巽將具象的書法碑拓與落款璽印淬煉成抽象的符號與結構，使得作品呈現西方抽象繪畫的簡練與結構感，又流露東方的風骨氣韻。



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George Chann's career in art began in the early 1940s. Before he was influenced by American Abstract Expressionism, his works were mainly inspired by Impressionism and mostly depict Social Realist portraits of underprivileged children and the elderly of Asian, African or Mexican descents, brimming with humanitarianism and care for his nation. *Children Playing with Pets* in this auction is an archetype of his works from the 1940s. It depicts two Asian children in Chinese clothing playing with their pets. Chann captures the dynamic moment with his Impressionistic brushstrokes. By using a calming and dark background, the children's facial expressions and postures stand out in front of the viewer's eyes. The boy is entertained by the playful pets fighting for his attention. On the other hand, the girl puts her arm around the boy's shoulder while gazing into the distance, shows sisterly love for her little brother as she subtly yearns for their parents' return. A delicate thread is held between the siblings that implies the biological bond and the emotional connection between them. In 1943, an article in *New York Times* stated, "The children's portraits by Chann are marked by a deep perception of compassion, sensitivity and understanding of life."

Chann returned to China in 1947, he then took a visiting instructor role at Lingnan University in Guangdong. He had frequent exchanges with the virtuoso painters and calligraphers, which had affected him to embrace his cultural roots. He began to create works that were more in line with his Chinese heritage. When American Abstract Expressionism swept the art world in 1950s, he developed his distinctive style by merging calligraphy and oil painting with precise strokes.

Breaking the Old Way, Paving a New Path

Chann created myriad complex landscape paintings inspired by his long-time interest in Chinese calligraphy. He later included ancient Chinese characters from pottery inscriptions, oracle bones and bell-cauldron scripts as

well as stone inscriptions into his works. He also added gradation and textures to them by mimicking the corrosion on patina bronze and stone slabs, thus giving birth to the series *Letter Variation*. In the 1950s, being influenced by Abstract Expressionists like Mark Tobey's "white writing" and Jackson Pollock's "action painting", he combined both historical elements and cultural sentiments to cultivate a liberating visual effect.

This sale presents a classic work from the *Bronze and Stone Variation* series created in the 60s. After years of experiments, Chann's ancient inscriptions' textures and forms entered a more mature stage. The characteristics of his works are highly inspired by Abstract Expressionism. Large calligraphic characters are pasted in pressed or rubbed layers against a light or monochromatic background, breathing an air of elegance that is both ancient and modern. This work uses a vermilion colour base, which is quite rare in the entire *Bronze and Stone Variation* series. The subtle gradations of the colour create a harmonious scene. Layers of paints stacked on top each other form a bas-relief texture similar to the rustiness of the bronze vessels. Unlike his other works in the 50s that encompass scattered lines and strokes, this work contains different layers of Chinese characters. In the center of the work, the Chinese characters are piled together to form a rectangular shape with a visible border. The smaller square in the bottom left corner resembles a traditional Chinese seal. By transforming Chinese calligraphy and traditional Chinese seals into abstract symbols, Chann establishes a reputation of a pure oriental abstract painter.

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1. 陳蔭熊於工作室中
 2. 陳蔭熊《印陶意象》油彩 複合媒材 畫布 71 x 45.5 cm 1950年代作
 3. 古代經文石碑拓印為陳蔭熊創作的靈感來源
 4. 陳蔭熊《書體變奏》油彩 拼貼 畫布 91 x 71 cm 1960年代作
 5. 馬克·托比《歷史的進步》水粉 水彩 紙本 65.2 x 50.1 cm 1964年作
古根海姆美術館典藏

1208 陳蔭巖 (1913-1995)

孩童與寵物

約 1940 年代作

油彩畫布

簽名：Geo Chann 於左上

備註：附陳蔭巖家屬提供之作品保證書。

GEORGE CHANN

CHILDREN PLAYING WITH PETS

Painted circa 1940s

Oil on canvas

Signed Geo Chann on upper left

81 x 66 cm. 31 7/8 x 26 in.

Note:

This work is accompanied by a certificate of authenticity issued by George Chann's sole daughter.

HKD: 100,000 - 150,000

USD: 12,900 - 19,400



1209 陳蔭罷 (1913-1995)

金石變奏

約 1960 年代作
油彩 綜合媒材 畫布
簽名：Geo Chann 於左下

發表：2014年4月初版，《周文字，變：路不止在兩點之間》，
大未來林舍畫廊，台北，台灣，第98頁

展出：2000年2月26日—3月21日，「陳蔭罷：1913 - 1995個
展」，大未來畫廊，台北，台灣

GEORGE CHANN

BRONZE AND STONE VARIATION

Painted circa 1960s
Oil and mixed media on canvas
Signed Geo Chann on upper left
61.5 x 45.6 cm. 24 1/4 x 18 in.

Literature:

Lin & Lin Gallery, Taipei, Taiwan, *Derivations: The WAY does more than connect two points*, April 2014, p. 98.

Exhibited:

Lin & Lin Gallery, Taipei, Taiwan, *George Chann: 1913 - 1995 Solo Exhibition*, 26 February - 21 March 2000

HKD: 280,000 - 380,000

USD: 36,100 - 49,000





席德進

SHIY DE JINN

(1923-1981)

1923年出生於四川的席德進，自五歲便進入私塾學畫，畢業於杭州藝專，畢業後隨國民政府遷台，曾短暫任教於省立嘉義中學。在1962年與藝術家廖繼春一同赴美考察，之後於隔年移居法國巴黎，至1966年返回台灣期間遊歷歐美各地，深受當代藝術精華的薰陶，在東西方藝術運動的影響之下，意圖將傳統文化融入現代美術創作之中。師承一代大師林風眠，為林風眠五大弟子之一，同時為台灣現代藝術史的重要畫家。以抒情風格的水彩畫著稱，其作品風格鮮明、獨具特色。壯年時支持抽象藝術運動的發展，致力於中國水墨與水彩融合，兼納東方與西方繪畫的特質，將台灣寫入中國山水畫之中，對大自然充滿強烈洞察力與領悟力，筆下的畫作充分表現台灣的風土民情，被譽為台灣70年代鄉土藝術的先驅者以及「台灣畫壇的梵谷」。席德進的繪畫創作題材與類型十分多元，包括肖像人物、抽象、民俗與建築、靜物、風景、花卉、人像素描等多樣化題材。透過實地寫生的臨場體驗，將親眼所見以其獨具風格的筆法精采呈現。

此次上拍的作品乃為獨特的雙面創作，可同時見到席德進水彩畫中風景與花卉兩個重要題材的表現。《風景》創作於1974年，呈現一片亞熱帶林木風光，讓觀者藉由多層次色彩的遠近變化讓視覺在畫面中得到延展，以上下留白的方式作為整體空間的表現方式，使用背景中不同深淺色調如紫色、藍色等顏色的深淺延伸，達到重新建設色的漸層效果，在背景的襯托之下，使觀者將目光停留於整幅畫中間那排以暈染筆法所繪的深綠樹木群，創造出一種氤氳迷朦的情境，這種結合帶有中國水墨畫渲染感的寫意筆法，是席德進1969年以後轉變的畫風，呈現出一種充滿神祕性的獨特臨場感，彷彿使觀者也同樣置身於藝術家的創作現場，為眼前迷濛的景象所著迷，也顯現出藝術家掌握台灣當地獨特的迷濛水氣的特色。正如其自述：「我的山水是用西方的水彩工具傳達了東方人的深邃的情操，對自然賦以新的詮釋，我的色彩也變為中國水墨的趣味，賦予清新氣息與生命的活力。」

作品背面呈現的是初初萌生的孤挺花。孤挺花取其花語，縱使孤單伶仃，也依舊挺立枝幹，開得光耀悅目。萌生之初，孤挺花花莖修長，花開頂端的花姿與水仙頗為相似。水仙花的來源總與古希臘神話中好顧影自盼、俊美自戀的納西瑟斯緊緊連結，席德進好繪水仙，除愛其花姿，或許也是藉此隱晦地傳達自身對同性之間的愛戀。但相比水仙的蒼白，席德進更喜愛濃郁富有視覺衝擊力的顏色，特別是飽和的紅。而

孤挺花盛開時艷紅的花瓣以及枝幹挺立的姿態便不禁令人聯想起席德進六〇年代經典的肖像作品《紅衣少年》；畫中美少年濃眉星目，一襲貼身紅衣，領口豎立，兩手插兜，身板挺拔，英姿颯颯。孤挺花姿態倨傲卻又富有熱帶花卉那種原始熱情的綜合形象，恰如席德進心中最完美的、也最貼近自我內心的象徵。

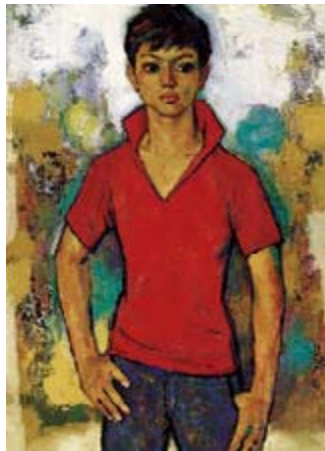
相較於六〇年代，席德進於七〇年代的肖像作品數量大為減少，取而代之的是更為平和的心境以及大量台灣風景與花卉作品。本幅作品中花朵有的正要萌發、有的面臨枯萎凋謝、有的經不起歲月流逝而只剩下殘缺的花蕊，象徵著春去秋來，歲月遞嬗，引人惆悵。藝術家捕捉情境中的精髓，對於花卉的各式姿態呈現傳神且清新高雅，以多層次綠色暈染構成往上延伸的花卉骨幹穩健且沉著，成為穩住整體作品畫面中的視覺基礎。同樣的，背景留白的方式讓畫面看起來淨雅秀逸。透過此作品，不僅能夠欣賞席德進精湛的筆法與獨特風格，更能體會他不同的情緒心境，值得細細品賞。



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4.

Born in Sichuan, China in 1923, Shiy Dejinn started to learn how to paint from the age of five, and graduated from China Academy of Art in Hangzhou later. After moving to Taiwan, he briefly taught at Taiwan Provincial Chiayi High School. He had lived in Paris for a couple of years before moving back to Taiwan in 1966, and by then he had travelled around Europe and USA, where he was impacted by contemporary art and Pop Art movement. Shiy tried to incorporate traditional culture into contemporary art. As one of Lin Fengmian's five best students and a significant contemporary artist in Taiwan, the 'Vincent van Gogh of Taiwan' is noted for his watercolour painting with a distinctive and lyrical style. In his prime years, he supported the abstract art movement, and strived to combine the characteristics of oriental ink painting and occidental paintings. Regarded as Taiwanese art pioneer in the 1970s, Shiy's paintings show his insight and understanding of nature, as well as Taiwan's local culture. Shiy's artistic themes vary, including abstract painting, portraiture, still life, landscape, floral painting and so on.

This work *Landscape and Amaryllis* is a unique double-sided painting depicting two important themes of Shiy – landscape and flowers. It was created in 1974, illustrating sub-tropical scenery. The varying layers of colours extend the scenery, while the empty space in the background completes the whole scenery. The painting features layers of different colours, and viewers are likely to fix their gaze in the middle at first, where the deep green forests present a blurry, obscure atmosphere. His approach is consistent with the style of Chinese ink painting, and such has been the style of Shiy changed since 1969. "My landscape painting is created with Western watercolour materials yet it conveys Oriental values, and reinterprets the nature. Thus my colours have playful features of Chinese ink painting with radiating freshness and life." Shiy once said.

The back of this lot presents blossoming amaryllises, which signifies aloofness as it blossoms amidst loneliness. The form of the amaryllis is similar to the narcissus, resembling the Narcissus in ancient Greek Mythology. Narcissus has been a favourite theme of Shiy. Apart from preference for its form, Shiy subtly implies his homosexuality nature through the depiction of the flower. Compared with the pale colour of the narcissus, Shiy prefers sharp colours, especially red. The bright red petals of the amaryllis and its form are associated with *Boy in Red*, one of Shiy's classic works in the 1960s. The amaryllises stand tall and proud with the passion of a tropical flower, resembling the perfect image in Shiy's mind.

Compared to the 1960s, Shiy painted far less portraits in the 1970s. Instead, there were more Taiwanese landscapes and floral paintings. The flowers in this painting are either blossoming or withering, signifying the passing of time. The sprigs of flowers are depicted with multiple layers of gradual-changing green colours. While the sprigs visually serve as the base of the whole painting, the empty space at the background became an elegant touch. Through this piece of work, one could admire Shiy's unique artistic style while relating to his different emotions.

1. 席德進1980年代於台灣寫生

2. 席德進《風景》水彩 紙本 46.0 x 61.0 cm 國立台灣美術館典藏

3. 席德進《紅衣少年》油彩 畫布 1962年作 中國立台灣美術館典藏

4. 席德進《孤挺花》水彩 紙本 101.2 x 69.1 cm 國立台灣美術館典藏

1210 席德進 (1923-1981)

風景 / 孤挺花 (雙面畫)

1974 年作

水彩 紙本

簽名：席德進 1974 於左下

SHIY DE JINN

LANDSCAPE AND AMARYLLIS

Painted in 1974

Watercolour on paper

Signed in Chinese and dated 1974 on lower left

75.5 x 52.5 cm. 29³/₄ x 20⁵/₈ in.

HKD: 220,000 - 320,000

USD: 28,400 - 41,300



劉國松

LIU KUO-SUNG

(b. 1932)

1980年代末，劉國松造訪周遊中國各大名山勝川，靈感泉湧而創作出以「抽筋剝皮皴」為主軸表現雪域山景的作品。2000年，劉國松遠赴西藏攀登珠穆朗瑪峰，被高原遼闊壯麗靈動的景色所深深吸引，流連忘返不能自已，甚至意外造成左耳失聰。而劉國松將對西藏雪山的讚頌與自然的大愛化作一系列氣韻生動、氣勢磅礴的作品，他的「西藏組曲」系列於焉創生。本幅《阿里普蘭：西藏組曲七》正是創作於登峰之年，屬於劉國松「西藏組曲系列」的開篇之作。

「西藏組曲」系列作品巧妙運用1960年代開創的「抽筋剝皮皴」，使用特製的具有粗獷紙筋的宣紙，設定勾畫山川的構圖位置後以大筆橫刷畫面，載以水墨暈染，花青與石綠提點之後再抽去紙筋，製造如白雪覆蓋的自然山脈紋理。作品中張力滿溢的白色線條既勾勒出磅礴的山體輪廓，又呈現出白雪皚皚的視覺效果，如同造物主的巧手造化，與書法中「計白當黑」的理念不謀而合。

本幅《阿里普蘭：西藏組曲七》採用獨特的二分法構圖，兩座連綿的山脈橫互於畫幅的上下部分，將畫面一分为二。為了避免過於規整的視覺感，劉國松在底層處理上就頗為考究，前景山嶽保留大部分的紙筋而留給墨色完整的表現空間，顯現出濃重堅實的近距離效果，而上方遠山則在暈染後大量抽取紙筋，呈現空靈幽淡的深遠感，同時再於前景設以石綠和嫩黃，以鮮明加強空間的區隔；高明地運用迥異的色調、明暗與肌理，將構圖中兩塊相同比例的色塊做出前後、強弱的區隔。畫中兩座山脈均細節豐富，南北兩組陰面陽面各自呈現連綿的白茫雪景以及若隱若現的綠意。而左前方半遮的一池湖水安插地尤為巧妙，暗示著山嶽中一「之」字形走勢的峽谷，不僅在畫面層次上將觀者引入更深幽之境，也以巨峰之間湧動的潺潺水意調和了剛硬的結構。劉國松揉合西洋抽象語彙和東方美學精髓創立水墨新境界，以其爐火純青的創新技法為觀者呈現西藏遼闊的綺麗河山。



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3.

In late 1980s, Liu Kuo-Sung travelled extensively in China. He was inspired to invent a new technique of working with the paper fibres to create the scene of snowy mountain of Tibet. In 2000, Liu travelled to Tibet again and trekked to Mt Everest. He was touched by the stunning landscape though, after the trip, his left ear lost the hearing ability. Upon return, he poured his passion onto the canvas and created the subsequent *Tibetan* series. Of the series, *Purang In Ngari: Tibetan Series No. 7*, this masterpiece offered this season is among the first batch of creation.

Liu deployed the technique he invented from the 1960s in *Tibetan* series. On the special rough paper he made, he skillfully arranges the outer shape of the landscapes then wielded horizontally with a broad brush. Dripping the ink on the wet surface of the paper, he removes the thick paper fibres, thus the blank and white lines reveal, composing the pattern of the mountain range. Tension on the tableau arises, with the white lines featuring the contour of the magnificent mountain. The arrangement is echoing the concept in calligraphy “counting white as black”.

Two mountains are situated at the upper part and bottom part of the work respectively, in duality, the artist employs different rendering approaches on the work, displaying a less orderly manner. Fibres are retained at the bottom part, and the ink composed most of the foreground, creating a visual effect that the mountain is striking closely to the viewer. On the upper part of the work, the artist removes a large portion of the fibres and applies bold swath of ink, creating the feeling that mountain was seemingly afar. He applies green and yellow dots between two mountains to emphasis the distance. He masters the usage of colour contrast and the texture of the paper to manifest the landscape. One could sense the south and north facing slopes are covered with snow and green respectively, which enriches the content extensively. The lake he depicts at the left bottom corner

is an amazing touch that suggests the natural beauty of the interlocking spur between the valley and mountains. Not only does the lake bring the viewer to the hidden valley, but it also softens the composition of the work, presenting us a spectacular view of Tibet. Liu merges the Western technique and Eastern aesthetics, modernizing the traditional ink paintings and bringing it to a brand new level.

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1. 劉國松肖像
 2. 劉國松《雪山》彩墨紙本 2002年作
 3. 西藏阿里普蘭縣境內的神山—岡仁波齊峯實景照

1211 劉國松 (b. 1932)

阿里普蘭：西藏組曲七

2000 年作

彩墨 紙本

簽名：劉國松 2000；藝術家鈐印一枚 於左中

發表：2006年3月，《21世紀劉國松新作集》，中華大學藝文中心出版，新竹，台灣，第27頁

展出：2006年1月11日—2月12日，「21世紀劉國松新作展」，中華大學藝文中心，新竹，台灣

LIU KUO-SUNG

PURANG IN NGARI: TIBETAN SERIES
NO. 7

Painted in 2000

Ink and colour on paper

Signed in Chinese and dated "2000" with artist's seal in the centre left

61.5 x 94.5 cm. 24 1/4 x 37 1/4 in.

Literature:

Chung Hua University Arts Center, Hsinchu, Taiwan, *21st Century: Latest Works of Liu Kuo-Sung*, March 2006, p. 27.

Exhibited:

Chung Hua University Arts Center, Hsinchu, Taiwan, *21st Century: Latest Works of Liu Kuo-Sung*, 11 January - 12 February 2006

HKD: 350,000 - 550,000

USD: 45,200 - 71,000





蕭勤

HSIAO CHIN

(b. 1935)

「對我來說，作畫這件事的第一重要性，並非『作畫』，而是透過作畫來對自己的人生始源的探討，人生經歷的記錄及感受，和人生展望的發揮。」

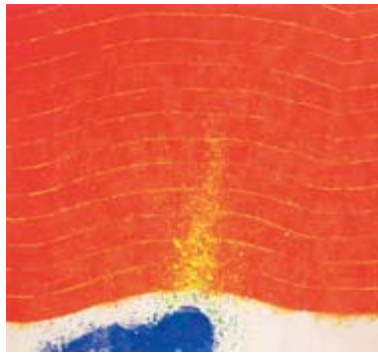
—蕭勤

“To me, the most important aspect of painting is not the act of painting, but to understand the origin of life, to record the life experience and my own reflections, and to inspire the prospect of one's life.”

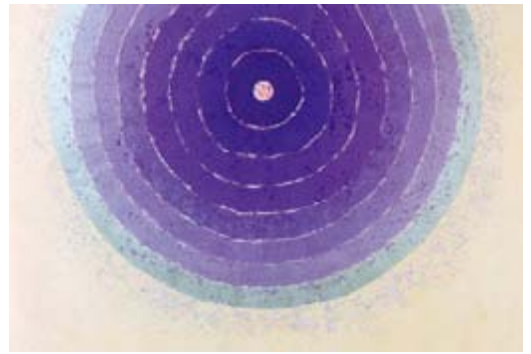
—Hsiao Chin



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蕭勤出生上海名門，其父為中國現代音樂的重要啟蒙者蕭友梅，創辦上海音樂學院。然而蕭勤少失怙恃，暮年喪女，備受生命中不可承受之重，所幸這反而促使他用藝術語言叩問生命的意義，以藝術開創人生的新象。1955年底蕭勤與台北藝界同儕創辦抽象繪畫團體「東方畫會」。次年獲獎學金留學西班牙。作為戰後成長於台灣的第一代藝術家，蕭勤秉承著「不去畫禪，而是用禪的態度去看宇宙生命的流變。」的態度，以西方媒材表現出中國繪畫新的風骨與氣質，呈現一種以靜制動、以有限化無限的「蕭式風格」。蕭勤把浩瀚無疆的宇宙以簡約色彩、基本幾何圖形表現，隱伏了禪學對宇宙的參悟，囊括宇宙萬象皆可化繁為簡的道理。

《心靈之體現》創作於1996年，畫面以紅白藍三色為主，藝術家用色簡潔、色調飽滿，引人聯想起古典主義中聖母像中對紅白藍三色的運用。畫面以紅色為主，宛若游絲的橙黃色紋路疊在紅色上若隱若現，好似宇宙浩瀚的荒蕪中時間留下似有似無的跫音。紅白、藍白色過渡中蕭勤用筆瀟灑，潑灑出零星點點。條帶式的白色區域宛若一帶銀河，盛滿碾碎撒在銀河里的萬千星辰。畫面底部一抹蔚藍，用筆起落極為瀟灑恣意，讓人浮想聯翩，好似銀河中的一汪清泉，也似承接另一個無垠的空間。本作品與藝術家1990年代初創作的「度無限」以及「超越無限」系列有相似之處，由痛失愛女的悲感情緒出發，既是藝術家自我療愈的過程，也進一步衍生出對生命意義和廣袤星球存在的質問與探索。

「宇宙之演化」系列為畫家在千禧年前後的創作，畫幅充滿恆動、恆靜的圓形漩渦，往內旋轉或往外擴散能量與氣場，是蕭勤對浩瀚宇宙內在感知之情感外化。在作品《宇宙之演化之七》中，蕭勤繪製同心圓圖式，採用藍紫色系漸變。先由深及淺繼而由淺至深，最外圍的同心圓邊沿並不規整，宛若縹緲星雲。整體視覺效果上營造出畫面的三維動感，既有縱深角度直入畫幅中心的垂直動感，又有平面角度時針面平轉的旋轉感。透過看似簡單的同心圓圖式、對稱和諧的構圖與層次循序的相近色系，藝術家在有限的畫布上營造出無限的宇宙空間，神遊於虛無之間，探索宇宙之變遷。

Hsiao Chin was born to father Hsiao Yu-mei, who was a pioneer in modern Chinese music and the founder of Shanghai Conservatory of Music. Faced by the unfortunate loss of his parents and daughter, he was urged to investigate the meaning of life and turn to a new chapter of life through art. By the end of 1955, his peers and he co-founded the Chinese abstract art group in Taipei, the Ton-Fan Art Group. He received a scholarship in the following year to study in Spain. "I do not paint 'Zen', but observe the flow and evolution of cosmic life through the lens of 'Zen'" was the artist's attitude towards his art. The Hsiao style embodies the boundless universe with simple colours, basic geometric shapes, simplifying the complex in a zen manner.

The intensity of red, white and blue in *The Revelation of Mind*, 1996, are redolent of the use of the three colours on the Madonna in Classicism. Thin streaks of orange and yellow against the vast red background resemble undefined sounds in the vast universe. The white stripe between the red and the blue is similar to the Milky Way, sprinkled with thousands of stars. The splash of blue reminds one of a refreshing stream and a different expansion of space. Similar to *Infinity* and *Surpassing Infinity* series from the 90s, this piece was a self-therapeutic practice for the artist himself, who lost his beloved daughter, and an inquiry into life and the planets.

The *Cosmic Evolution* series created around 2000 externalize Hsiao's inner perception of the vast universe with vortices that continue to emit energy and Chi. The irregular periphery of the concentric circles in *Cosmic Evolution-7* resembles nebula. The visual effects have given the center a great depth and the plane a clockwork motion, thus creating a sense of three-dimensional dynamicity. With a harmonious symmetric composition and gradations of colors, the artist has built an infinite cosmic space within a limited-size canvas, playing with its intangibility and exploring the changes of the universe.

1. 蕭勤2015年在台灣國立美術館舉辦的《八十能量－蕭勤回顧·展望》展覽現場（陳小凌攝影）

2. 蕭勤《度大限-121》壓克力 畫布 180 x 198 cm 1992年作 國立台灣美術館典藏

3. 蕭勤《再生之始-4》壓克力 畫布 100 x 150 cm 2000年作 藝術家自藏

1212 蕭勤 (b. 1935)

心靈之體現

1996 年作

壓克力 畫布

簽名：Hsiao 勤 九六 心靈之體現 壓克力 100 x 130 公分
於畫背

展出：2006年，「抽象藝術群展」，大未來林舍畫廊，
台北，台灣

來源：2008年5月25日，香港佳士得二十世紀中國藝術日間
拍賣，編號297

HSIAO CHIN

THE REVELATION OF MIND

Painted in 1996

Acrylic on canvas

Signed in Chinese and in Pinyin "Hsiao", dated, titled and
inscribed in Chinese on the reverse

100 x 130 cm. 39 ³/₈ x 51 ¹/₈ in.

Exhibited:

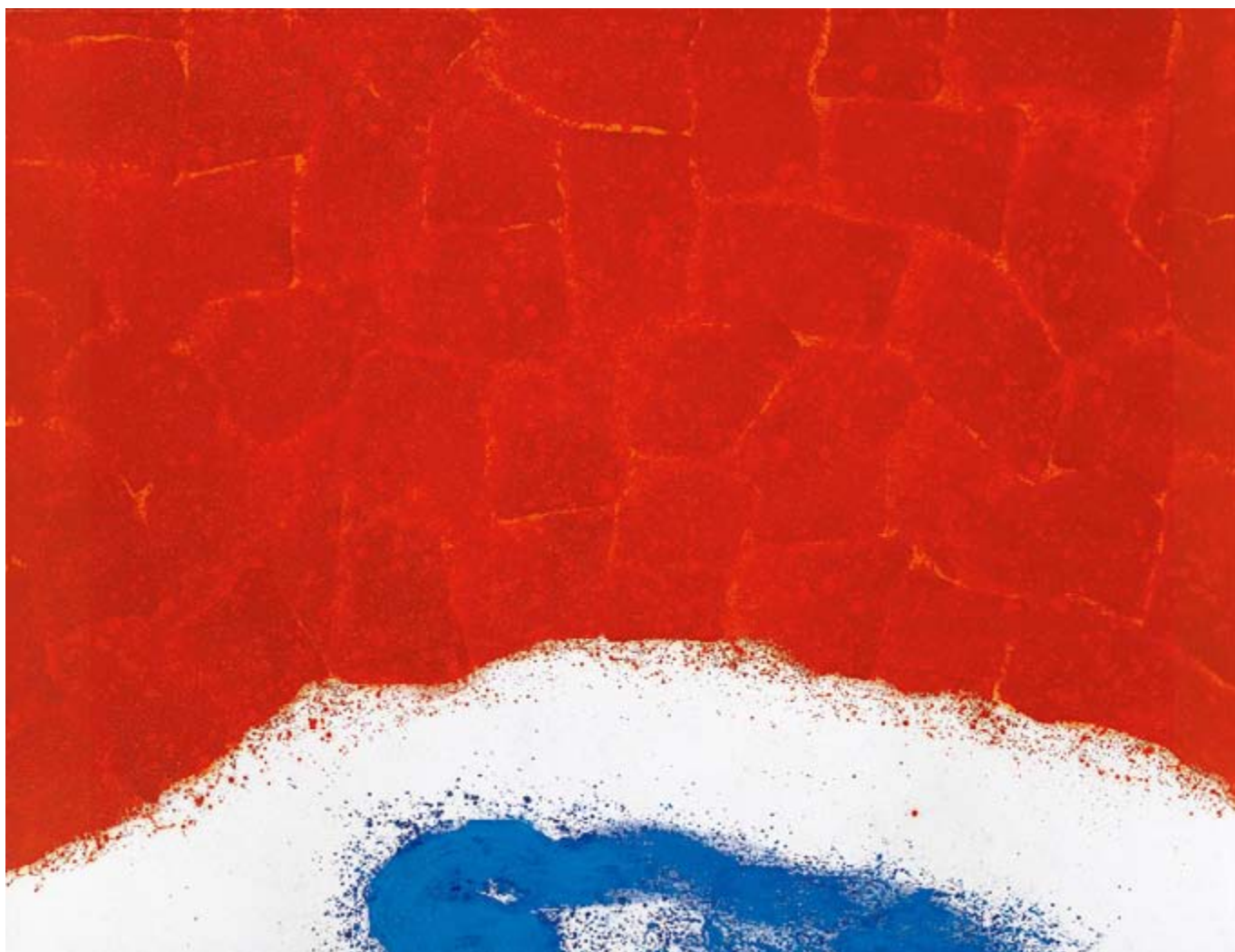
Lin & Keng Gallery, Taipei, Taiwan, *Group Exhibition of
Abstraction*, 2006.

Provenance:

Chinese 20th Century Art Day Sale, Christie's Hong Kong,
25 May 2008, Lot 297

HKD: 400,000 - 500,000

USD: 51,600 - 64,500



1213 蕭勤 (b. 1935)

宇宙之演化之七

2001 年作

油彩畫布

簽名：Hsiao 勤 L'evoluzine cozmica - 7 Acrylic 200 x 200 cm 於畫背

發表：2005年，《歸源之旅：蕭勤1954-2004年歷程展》，廣東美術館，廣州，中國，第100-101頁

展出：2005年8月26日—9月11日，「歸源之旅：蕭勤1954-2004年歷程展」，廣東美術館，廣州，中國

HSIAO CHIN

COSMIC EVOLUTION NO.7

Painted in 2001

Oil on canvas

Signed in Chinese and in Pinyin "Hsiao", titled "L'evoluzine cozmica - 7" and inscribed "Acrylic 200 x 200 cm" on the reverse

200 x 200 cm. 78 ³/₄ x 78 ³/₄ in.

Literature:

Guangdong Museum of Art, Guangzhou, China, *Hsiao Chin 1954-2004, A Journey Back to the Source*, 2005. p. 100&101.

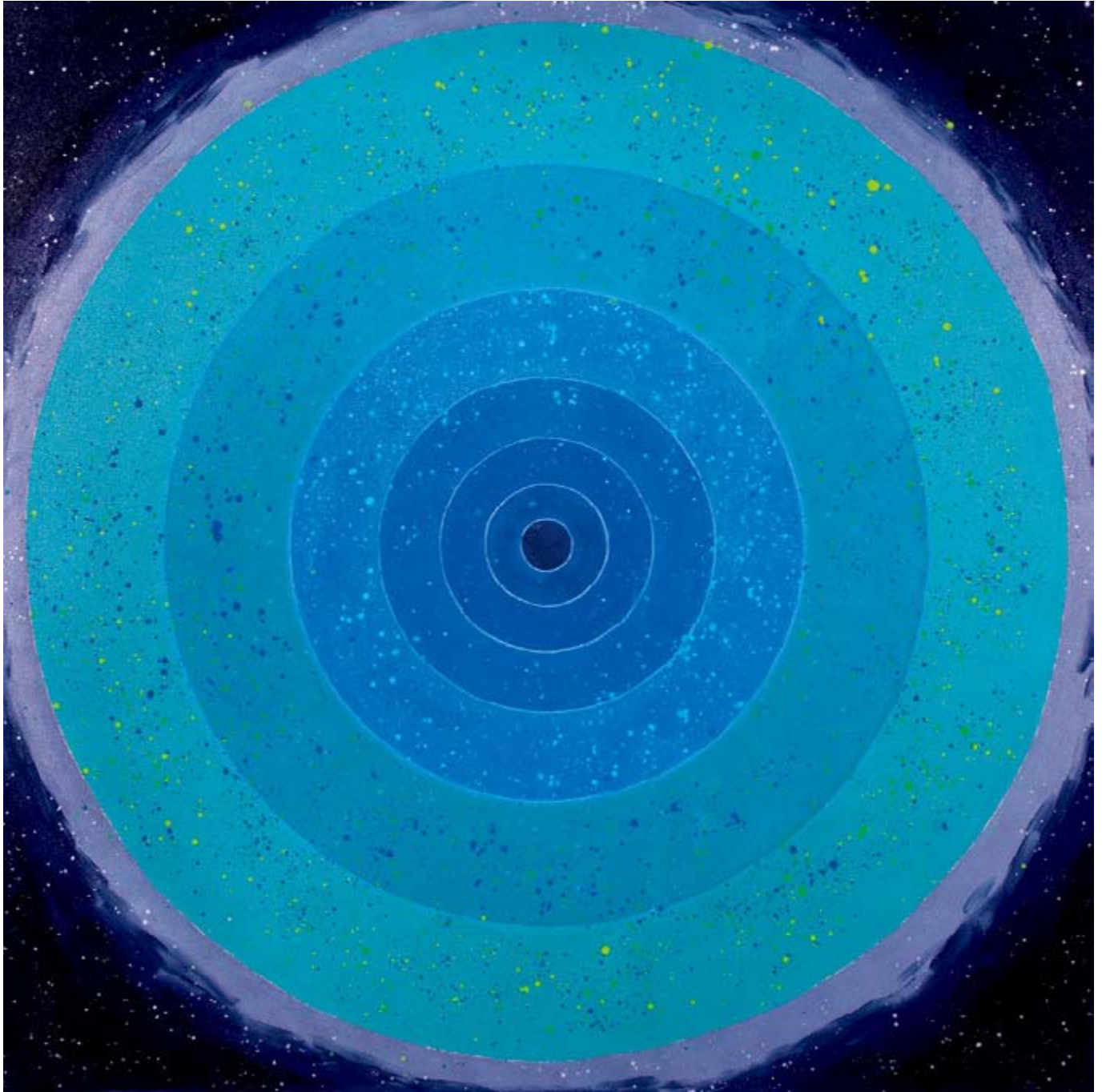
Exhibited:

Guangdong Museum of Art, Guangzhou, China, *Hsiao Chin 1954-2004, A Journey Back to the Source*, August 26 - September 11 2005

HKD: 500,000 - 600,000

USD: 64,500 - 77,400





朱銘

JU MING

(b. 1938)

朱銘於30歲拜楊英風為師，其重精神、靈動性的創作理念深深地影響朱銘。楊氏教導朱銘「丟」的質樸道理，丟去手上已臻精湛熟練的技法和留在腦海中的形式：拋離形象，擺脫寫實，保留神韻。追隨楊英風學習雕塑五六年後，身材清瘦的朱銘在老師楊英風的鼓勵下開始習太極拳法以增強體魄。透過對太極精神的體悟，加之以深厚的雕刻功底，他開始以「太極」為新的雕塑主題。

1976年於國立歷史博物館朱銘舉辦首次個展便一鳴驚人，其中一尊名為《功夫》的木雕，已然孕育著「太極系列」的發端。隨後於1977年和1978年於日本東京中央美術館舉辦個展，他的「太極」系列備受矚目，其中「單鞭下勢」並被日本「雕刻之森」美術館納為館藏。

「太極」作為傳統中國文化精粹，源起易經陰陽，主張以靜制動，以柔克剛，避實就虛，借力發力。朱銘深化其精神體悟，將此深奧的武術語彙化作厚重的體量和簡約的塊面形式。初期是從太極招式簡化而來，但慢慢地，朱銘手下的刀斧不隨「形」走，開始隨「意」走。朱銘：「不單是刻這一招或那一招，而是走到這一招到下一招之間的演變。」太極的創作在朱銘的體悟下，從有形到無形，兼備形似與神似。

朱銘先觀察木材的特質，再確定欲雕刻的內容，順著木材的天然紋理，劈開、撕裂、抑或刨削。期間的過程宛若修心練功，並將其多年雕刻造詣貫注於材料當中，成就作品。

本場呈現朱銘「太極系列」78年的銅雕和80年代末的木雕各一組。70年代末是朱銘「太極系列」逐漸成熟的關鍵時期，此時太極武者不僅蛻變為完全的抽象且更加渾厚而簡練，朱銘也開始嘗試銅材質的創作。但朱銘的銅雕不同一般



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的「塑造」手法，而是「鑄刻」；他以保麗龍作實體，運用嫺熟的木雕技術，翻製為銅材質後，不但保留了自然斧劈的造型與效果以及朱銘融合身體律動的藝術理念，表面呈現出的肌理變化也更接近天然的石塊趣味，成為朱銘的標誌特色。

名人珍藏，案上太極運乾坤

此組《太極對招》以具體量感的渾厚造形探討堅硬與柔軟、實與虛以及動勢緩轉間所蘊生的力量。從作品中可見出朱銘大刀闊斧的幾道削砍，便精準俐落地完成整體輪廓造型，結構剛直，凜然有度。右側武者推手做一出擊攻勢，與厚重的下半身形成攻守合一的貫通；左側武者則拱手防禦，氣沉下盤，以不變應萬變。朱銘特別壓低兩尊武者的重心，使小型作品仍散發出渾樸厚實的團塊感，彼此之間形成的磁場互動就如太極相抗相融，令觀者感受到撲面而來的綿勁力度。此組《太極對招》捕捉住人物一攻一守，虛實相應的態勢。作品造型簡潔，結構富於律動感，代表了朱銘現代雕塑語言的真正成熟和確立。將馬塞爾·杜尚在《下樓梯的裸女No.2》中欲傳達的，行進間連續的動勢，以三度空間的雕塑做出最具有東方美學氣質的演繹。此組作品源自1970年代台灣報界名人，被譽為「紙上風雲第一人」的高信疆先生，高先生除了先後擔任台灣《中國時報》與香港《明報》集團總編輯，也是一個很有藝術慧眼的文化人，前後發掘了洪通、朱銘、陳達等民間藝術家及許多優秀作家。此次拍賣能呈現高先生多年珍藏，甚為榮幸。

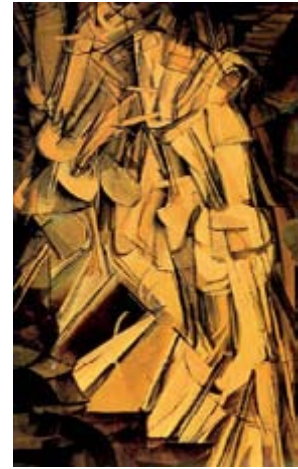
雲手對招，相制相衡

另一組《太極對打》木雕中《太極系列：轉身蹬腿》和《太極系列：雲手》分別創作於1985年及1988年。《太極系列：轉身蹬腿》整體造型單腳獨立，重心置於右腳，揮動雙手，轉身向旁乘勢踢出左腳。朱銘將落地支撐的右腳刻畫得厚重，呈現穩如泰山的下盤。相反，蹬出的左腳處理得靈動，表現出踢腿的速度感。朱銘捕捉住左腿起勢蘊含的攻擊性瞬間，並以肢體間的相對位置明確地揭示了太極講究在手、眼、身、法、步間抱元守一，以慢打快，以靜制動的武者身形。《太極系列：雲手》採用樟木為媒材，木質溫潤。天然的紋理質地枝節刻痕既展現變幻無常的動態能量，又呼應太極中蘊含人與自然的平衡。雲手是太極二十四式中的第十式，亦稱為「母式」，正如其名，雲手劃圈的過程，包含拳法的攻防含義，就是理想的攻防一體模式，也是典型的剛柔並濟，互相轉換的典範招式。

朱銘作品的宏偉感不全來自尺寸，主要來自於藝術家卓越的造型能力和質感處理，不論銅雕與木雕，皆流露出一股渾然天成的律動感。



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5.

Ju Ming apprenticed to Yuyu Yang at the age of 30. Deeply impressed by Yang's spiritual creative concepts, Ming learnt the thrifty principle of 'removal'—to remove the redundant details and to only preserve the spirit within. After 5 to 6 years of sculpting lessons with Yang, Ju started to learn Taichi to build his physical strength. He began to absorb the true essence of Taichi, which were then incorporated into his works.

Ju Ming held his first solo exhibition in 1976 at the National Museum of History in Taipei, featuring a sculpture named *Kung Fu*. It became an instant success. Following in 1977 and 1978, he held solo exhibitions at the Tokyo Central Museum presenting his *Taichi Series*, which won the attention of many. Among the many pieces, *Taichi Series-Single Whip* was brought into the collection of the Hakone Open Air Museum in Japan.

Taichi practice originated from the Chinese philosophy of 'Yin' and 'Yang' balance in the natural world. It stresses on the dynamic duality elements of active yet passive, forceful yet yielding, the reflecting and absorbing movements of the opposite forces. Initially, he displayed the human subjects in purely abstract blocks and volume by only focusing on the forms of Taichi. However, as he deepened his understanding of Taichi, he drew away from the 'form' and focused on the 'momentum'. As he said, "It's not just about carving the form itself, but the swift movements between each form."

Ju once noted that "One must sculpt quickly with an instinctive mind. By quickly cutting the strokes without hesitation, it can be done in under two or three minutes. However, as soon as you let your mind wonder, seven or eight minutes may have passed by. I want my thoughts to trail behind my blade so I can display my authentic soul in the works." First, Ju would observe the material of the wood before he decides on the subject of his sculpture. He would then cut, cleave, chop, and rip according to the natural grains of the wood. Keeping the wood's distinctive nature, each of his Taichi sculptures is unique.

This sale presents a set of bronze sculptures from 1978 and another set of wooden sculptures made in the late 1980s. Ju's *Taichi Series* began to mature in the late 1970s; his Taichi figures have taken an abstract form, and became more vigorous and concise. This is the period when Ju started to experiment with bronze material. Since styrofoam is soft and pliable, he first carved the form and had it cast in bronze. The final product kept Ju's original bearing of his blades marks and the rhythm of his movement.

Collection Of A Notable Press Celebrity, Taichi Balance Of The Universe

This set of *Taichi Pair* features a pair of sparring figures exhibiting the complementary energies of 'soft and hard'. With just a few powerful bold cuts, Ju accurately depicts the form of the figures. The right figure strikes first with a push of the hands in a horse stance, while



6.

the figure on the left is poised, ready to neutralize and deflect the opponent's force. As this set of work portrays the attacker and the defender, it shows their movement is synchronized. It is a harmonious connection as the power of the two figures shifts back and forth. It delivers a message from Marcel Duchamp's *Nude Descending a Staircase, No.2*, stating that the continuous dynamic momentum is best depicted with a three-dimensional sculpture to display the aesthetic conception. This set of works was acquired from a prominent Taiwanese press celebrity in the 1970s, Mr. Gao Xinjiang, known as "The Most Powerful and Dynamic Person on Newspaper". Mr. Gao has served as the Chief Editor of Taiwan's China Time and Hong Kong's Ming Pao. He is a cultured man with a keen eye for aesthetics. He discovered the talents of several influential folk artists such as Hong Tong, Ju Ming, Chen Da.

Cloud Hands Shadow Boxing, Complementary Forces

In the second set, *Taichi Pair: Taichi Series-Turn Stomp* and *Taichi Series-Cloud Hands*, created in 1985 and 1988 respectively. *Taichi Series-Turn Stomp* shows a figure shifting his weight to the right leg and flings his hands in the air. As he waits for the perfect opportunity to attack, he turns his body in a sideward motion, raises his leg to strike. Ju effortlessly projects both weight and the dynamic movements of a Taichi practitioner. *Taichi Series-Cloud Hands* is made of camphor wood. Keeping the existing structures of the wood represents Ju's respect

for nature as well as maintaining the 'chi' energy balance between one's inner spirituality and one's world. Cloud Hands, the 10th gesture of the 24 step routine in Taichi, is a basic and integral movement in Taichi which involves waving the hands fluidly in rounded motions to defend the opponent from striking.

Ju's sculptures are intrinsically linked to his mental and physical practice of practice of Taichi. His works embody a longstanding Chinese tradition embedded with rich spirituality, which makes Ju one of the most distinctive Contemporary Asian sculptors.

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1. 朱銘創作於台中梨山工作室
 2. 1976年朱銘於台灣國立歷史博物館展場現場
 3. 朱銘立於板橋江子翠工作室前的材料旁
 4. 未來主義巨匠翁貝托·波丘尼 《空間中連續性的形體》 銅雕
117 x 30.5 x 87.5 cm 1913年作
 5. 馬塞爾·杜尚 《下樓梯的裸女 No.2》 油彩 畫布 147 x 89 cm 1912年作
 6. 卡茲米爾·馬列維奇 《至上主義第18號構造》 油彩 畫布
53.3 x 53.3 cm 1915年作 源自馬列維奇家族

1214 朱銘 (b. 1938)

太極對招

1978 年作

銅雕

簽名：朱銘 Ju Ming 78 於背面下方（左）；朱銘 Ju Ming 78 於背面下方（右）

來源：前《中國時報》人間副刊主編高信疆先生親屬舊藏

JU MING

TAICHI PAIR

Executed in 1978

Bronze sculpture

Incised name in Chinese and Pinyin "Juming" and dated

"78" on lower back (left); incised name in Chinese and

Pinyin "Juming" and dated "78" on lower back (right)

23 x 23 x 15 cm. 9 x 9 x 5 ⁷/₈ in. (left)

26 x 17 x 14 cm. 10 ¹/₄ x 6 ³/₄ x 5 ¹/₂ in. (right)

Provenance:

Relatives of Mr. Gao Xinjiang, former Chief Editor of *China Times Literary Supplement*, Taiwan

HKD: 400,000 - 500,000

USD: 51,600 - 64,500



作品簽名位置



1215 朱銘 (b. 1938)

太極對打：轉身蹬腿 / 雲手

1985 年作；1988 年作

樟木 木雕

簽名：85 朱銘刻於左下方（左）；朱銘 88 刻於底部（右）

備註：附財團法人朱銘文教基金會之作品鑒定報告書，其鑒定結果為原創真品。

JU MING

TAICHI PAIR: TURN STOMP/CLOUD HANDS

Executed in 1985; Executed in 1988

Wooden sculpture

Dated "85" and incised name in Chinese on lower left (left);

Incised name in Chinese and dated "88" on the bottom (right)

24 x 31 x 15 cm. 9 1/2 x 12 1/4 x 5 7/8 in. (左)

32 x 19 x 16 cm. 12 5/8 x 7 1/2 x 6 1/4 in. (右)

Note:

This work is accompanied by a certificate of authenticity issued by Nonprofit Organization Juming Culture and Education Foundation, which proves this work to be genuine.

HKD: 1,200,000 - 1,500,000

USD: 154,800 - 193,500



作者簽名位置



陳達青

CHEN DAQING

(1936 - 1977)

「你可知道你是我的偶像？我多麼想成為和你一樣。
我如能賽蒼鷹翱翔高空，只因你是托著我翼的風。」

我頭一次聽到這首歌時，馬上就想到一個人。他在我心中有同樣的地位。那就是我的老同學陳達青。

——鄭勝天

"Did you ever know that you're my hero?
You're everything I wish I could be.
I could fly higher than an eagle.
For you are the wind beneath my wings."

The first time I heard this song, it immediately reminds me of a person, who has the same status in my heart, that is my classmate Chen Daqing.

— Shengtian Zheng



1.



2.



3.

早逝才子，藝壇之憾

陳達青1936年出生於浙江嵊縣，年少時即入著名教育家陶行知在上海創辦的行知藝術師範學校，後因繪畫能力出眾，被保送至中央美術學院華東分院，即早年的杭州國立藝專，今天的中國美術學院。陳達青1958年畢業後繼續留美院油畫系任教，1960年羅馬尼亞油畫家博巴來杭州授課時，在其博巴主持的油畫訓練班深造兩年。「博巴油畫班」主張像歐洲一些古典學院一般紮實地學習素描、油畫和創作，教導學員必須具備社會主義現實主義的精神，並在學習中提倡中國民族風格，對於中國架上油畫朝向多元化的過程發揮了重要意義；陳達青有機會師從博巴，是促成他藝術完整實現的巧妙安排。他的繪畫本就不同於流行的「蘇聯派」，博巴的指導使陳達青的藝術才能得到了充分的發揮，藝術創作從此更入佳境，從而在60年代創作了一批非常優秀的作品，其中包括他為中國革命博物館創作的歷史畫《五卅運動》。令人扼腕的是1977年病故於杭州，英年早逝，成為藝壇一大憾事。

以簡馭繁，由內部結構牽動整體

在1960年代，從美院畢業到「文化大革命」開始前的八年，是陳達青藝術生涯的成熟期，存留下的精彩遺作都是在這段時間完成的。「素描」是對物件結構推敲與整理的過程；由表及裡的觀察、分析、研究物件的結構，並綜合的表現出來，是繪畫訓練的基礎和核心，也是需要高度感知力、直探藝術家創作本質的藝術類型。

陳達青的繪畫強調通過簡練、概括的線條去表現，捨去過多煩瑣的細節，是故他的畫面中有嚴謹的結構與輪廓，線條簡練而充滿力度。他強調在人體素描研究的過程中要像做手術一樣，揭開表皮找到內部的結構：「一切外面的東西都是由其內部的結構決定的。」，「從看不見的開始，到看得見的結束。」。陳達青在分析的過程中運用幾何概念，強調正確的骨骼與肌肉結構關係，以此深入地進行本質性的研究。在高度把握結構的同時，陳達青強調克制暗面的使用，僅使用少量的筆觸帶出物件的中間色與暗部，用全域的觀點確定明暗的總調子，使得人物整體紮實明晰，主賓分明。

拙實濃重，畫如其人

溫哥華藝術館亞洲館館長，國際知名學者鄭勝天先生是陳達青在美術學院的同學，對於陳達青的藝術與修為甚為推崇，追憶文中提及：「陳達青初出道就有了自己的面貌。即使寫生他也很有主見。無論是靜物、風景或人物，造型都比較拙實，色彩鮮明而濃重。這種實而不華的風格在早期作品中已漸形成。以後幾十年並沒有變化，只是隨著技巧的嫺熟，越見豐厚沈穩，猶如他的人品。」陳達青以其短暫的一生，用心記錄下他所生活的水鄉，描繪他的妻兒朋友以及周圍樸實的鄉親父老和鄰家稚童，每一筆畫都傾注了他對生活的體會，無不令人感受到真摯的生活氣息，值得珍藏品味。

2016年適逢陳達青先生八十歲誕辰，本場拍賣特別規畫陳達青的人物作品專題，包含一幅描繪藝術家兒子的油畫作品《我叫阿諾》以及十餘幅素描，多為藝術家六〇年代的佳作，以此紀念並讓藏家重新認識陳達青——這位在中國美術史節點上記錄時代軌跡，忠實保留時代記憶的藝術家。藉由他溫暖樸實的素描作品，呈現半世紀前中國本土在特殊政治背景下，中西交融發展出的獨特藝術風貌。



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Chen Daqing was born in 1936 in Zhejiang Province, received his early training at the Xingzhi Art Normal School. Due to his outstanding talents in arts, he was admitted at the Zhejiang Academy of Fine Arts (today's China Academy of Art). After graduating in 1958, he stayed on to be a professor in the oil painting department. In 1960, under Romanian artist Eugen Popa's influence, Chen spent two years studying oil painting at Popa's studio. It offered him a solid groundwork of sketching, oil painting and creativity, while advocating a Social Realist mentality. Students were encouraged to instill Chinese ethnicity into their work, thus contributing to the multifaceted development of oil painting in China. Much inspired, Chen developed a style different from the mainstream Soviet style. Under Popa's teachings, Chen managed to create a number of exceptional works in the 60s, including *The May Thirtieth Movement*, a historical painting he created for the Museum of the Chinese Revolution.

In the 1960s, the eight years before graduating from the Art Academy to the onset of the Cultural Revolution was the pinnacle of Chen's artistic career. Unfortunately, he died at a young age in 1977.

Sketching is the fundamental building block for an artist; it is an analytic study of both the exterior and the interior structures of an object. It demands high sensitivity and

reflects the artist's own artistic expression. This sale brings a thematic showcase of Chen's outstanding portrait sketches from the 1960s. It offers a chance for our collectors to rediscover his soft and candid sketches and his personal contextualisation of the political movements half a century ago, displaying the integration of Eastern and Western aesthetics.

Chen's drawings consist of clean and precise strokes while omitting the nitty-gritty details of his subjects. He once said the process of sketching a human portrait is almost like conducting a surgery, "Everything on the outside is determined by the positions of the parts on the inside." "You start from the invisible, and end with the visible." The artist adopted the principles of geometry, studied the intrinsic properties of his subjects in great detail, by focusing on the proper relationship between bone and muscles structures. Chen accurately depicts the structures by restraining the use of dark tones, with limited pencil strokes to show the middle tones and the dark tones in order to add a lucid depth and contrast to his portraits.

Shengtian Zheng, the Adjunct Director in the Institute of Asian Art of the Vancouver Art Gallery studied with Chen at the CAA back in the days. He praised highly of Chen's artistic achievements. He wrote, "He had already



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8.

developed his own unique style since he first emerged as an artist. His sketches all display a distinctive character, whether it is still life, landscape or portrait drawing. His contours are guileless, with bright and dense colours. His unpretentious approach have began to develop in the early stages and remained consistent throughout his entire artistic career. He has a rich and steady drawing technique that gradually matures, almost like his innate integrity." Though short lived, Chen devoted his whole life to depict the water village that he lived in. His wife, son, friends and surrounding neighbors are his favourite subjects in his works. Each of his strokes breaths Chen's heartfelt sentiments towards life.

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1. 陳達青 《素描：自畫像》 鉛筆 紙本 39.5 x 27.5 cm
 2. 1953年於上海行知藝術學校(原育才學校前留影)。前排中為陳達青，右二為鄭勝天
 3. 1951年藝術家在皖北下鄉途中，左一為陳達青，左四為鄭勝天
 4. 陳達青 《五卅運動》 油彩 畫布 142 x 220 cm 1959年作 中國國家博物館典藏
 5. 陳達青 《看書的少女》 油彩 畫布 1960年代作
 6. 陳達青 《牛背上的女孩(創作稿)》 油彩 畫布 1963年作
 7. 陳達青的作品講究簡明概括的深淺與幾何結構，作品整體紮實明晰，充滿力度
 8. 陳達青 《裸女》 油彩 畫布 1956年作



1216 陳達青 (1936-1977)

素描人物：爺爺 / 奶奶

碳筆 紙本

簽名：藝術家鈐印各一枚於右下

發表：2011年7月，《陳達青油畫作品集》，卡門藝術中心有限公司，台北，台灣，第87頁

來源：亞洲私人收藏

CHEN DAQING

SKETCH FIGURES: GRANDPA AND GRANDMA

Charcoal on paper

Signed with artist's seal on lower right of each piece

39.4 x 28 cm. 15 1/4 x 11 in. (upper)

40 x 27 cm. 15 3/4 x 10 5/8 in. (lower)

Literature:

Carmine International Art Center, Taipei, Taiwan, *Oil Paintings by Chen Daqing*, July 2011, p. 87.

Provenance:

Private Collection, Asia.

HKD: 40,000 - 60,000

USD: 5,200 - 7,700

1217 陳達青 (1936-1977)

素描人物：男子 / 女子

1961 年作 (下)

碳筆 紙本

簽名：藝術家鈐印一枚於右下 (上)；1961.11.2 藝術家鈐印一枚於畫中 (下)

發表：2011年7月，《陳達青油畫作品集》，卡門藝術中心有限公司，台北，台灣，第86頁

來源：亞洲私人收藏

CHEN DAQING

SKETCH FIGURES: MAN AND WOMAN

Painted in 1961 (lower one)

Charcoal on paper

Signed with artist's seal on lower right (upper); signed

with artist's seal and dated 1961.11.2 on the centre (lower)

39.2 x 27.3 cm. 15 ³/₈ x 10 ³/₄ in.(upper)39.6 x 27 cm. 15 ⁵/₈ x 10 ⁵/₈ in.(lower)**Literature:**Carmine International Art Center, Taipei, Taiwan, *Oil Paintings by Chen Daqing*, July 2011, p. 86.**Provenance:**

Private Collection, Asia.

HKD: 40,000 - 60,000**USD: 5,200 - 7,700**

1218 陳達青 (1936-1977)

素描人物：男孩 / 女孩

1961 年作

碳筆 紙本

簽名：藝術家鈐印一枚 於右下 (上); 1961.7.21 藝術家鈐印一枚 於左下 (下)

發表：2011年7月，《陳達青油畫作品集》，卡門藝術中心有限公司，台北，台灣，第88頁(下)

來源：亞洲私人收藏

CHEN DAQING

SKETCH FIGURES: BOY AND GIRL

Painted in 1961

Charcoal on paper

Signed with artist's seal on lower right (upper); signed with artist's seal and dated 1961.7.21 on lower left (lower)

37 x 24 cm. 14 ⁵/₈ x 9 ¹/₂ in.(upper)

18 x 26.7 cm. 7 ¹/₈ x 10 ¹/₂ in.(lower)

Literature:

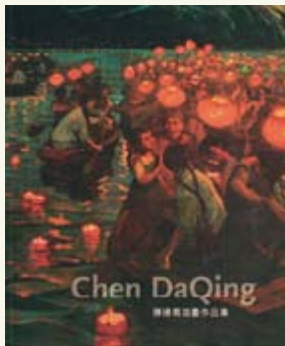
Carmine International Art Center, Taipei, Taiwan, *Oil Paintings by Chen Daqing*, July 2011, p. 88. (lower)

Provenance:

Private Collection, Asia.

HKD: 40,000 - 60,000

USD: 5,200 - 7,700





1219 陳達青 (1936-1977)

我叫阿諾（陳達青之子畫像）

1976 年作

油彩 畫布

簽名：1976.5.6 達青 於右下；我叫阿諾 於右上

發表：2011年7月，《陳達青油畫作品集》，卡門藝術中心有限公司，台北，台灣，第101頁

來源：亞洲私人收藏

CHEN DAQING

MY NAME IS AH NUO

Painted in 1976

Oil on canvas

Signed in Chinese, dated "1976.5.6" on lower right and inscribed the title in Chinese on upper right

46.5 x 36.8 cm. 18 1/4 x 14 1/2 in.

Literature:

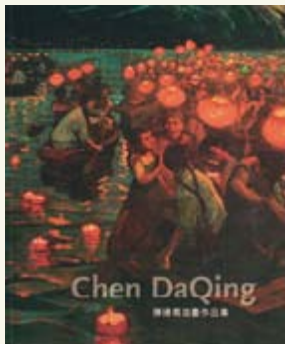
Carmine International Art Center, Taipei, Taiwan, *Oil Paintings by Chen Daqing*, July 2011, p. 101.

Provenance:

Private Collection, Asia.

HKD: 120,000 - 150,000

USD: 15,500 - 19,400





1220 陳達青 (1936-1977)

素描：街景 / 團圓

1960 年作

碳筆 紙本

簽名：1960.12.23；藝術家鈐印一枚 於右下；1960.12 藝術家鈐印一枚 於右下

發表：2011年7月，《陳達青油畫作品集》，卡門藝術中心有限公司，台北，台灣，第92&93頁

來源：亞洲私人收藏

CHEN DAQING

SKETCH: STREET SCENE / REUNION

Painted in 1960

Charcoal on paper

Signed with artist's seal and dated "1960.12.23" on lower right; signed with artist's seal and dated "1960.12" on lower right

24.8 x 37.5 cm. 9³/₄ x 14³/₄ in.(left)

24.8 x 37.3 cm. 9³/₄ x 14⁵/₈ in.(right)

Literature:

Carmine International Art Center, Taipei, Taiwan, *Oil Paintings by Chen Daqing*, July 2011, p. 92&93.

Provenance:

Private Collection, Asia.

HKD: 40,000 - 60,000

USD: 5,200 - 7,700







1221 陳達青 (1936-1977)

素描人物：閱讀男子

1958 年作

碳筆 紙本

簽名：1958.5.15；藝術家鈐印一枚 於左中

發表：2011年7月，《陳達青油畫作品集》，卡門藝術中心有限公司，台北，台灣，第91頁

來源：亞洲私人收藏

CHEN DAQING

SKETCH FIGURE: READING MAN

Painted in 1958

Charcoal on paper

Signed with artist's seal and dated "1958.5.15" on middle left

25.2 x 21.5 cm. 9⁷/₈ x 8¹/₂ in.

Literature:

Carmine International Art Center, Taipei, Taiwan, *Oil Paintings by Chen Daqing*, July 2011, p. 91.

Provenance:

Private Collection, Asia.

HKD: 30,000 - 50,000

USD: 3,900 - 6,500



1222 陳達青 (1936-1977)

素描人物：編織女子

1960 年作

碳筆 紙本

簽名：蘇地比膚色暗，衣服比蘇地暗；1960.9；藝術家鈐印一枚 於右下

發表：2011年7月，《陳達青油畫作品集》，卡門藝術中心有限公司，台北，台灣，第6頁

來源：亞洲私人收藏

CHEN DAQING

SKETCH FIGURE: WEAVING WOMAN

Painted in 1960

Charcoal on paper

Inscribed in Chinese, dated "1960.9" and signed with artist's seal on lower right

25.2 x 20.5 cm. 9⁷/₈ x 8¹/₈ in.

Literature:

Carmine International Art Center, Taipei, Taiwan, *Oil Paintings by Chen Daqing*, July 2011, p. 6.

Provenance:

Private Collection, Asia.

HKD: 30,000 - 50,000

USD: 3,900 - 6,500

1223 陳達青 (1936-1977)

素描人物：灶間男子

1960 年作

碳筆 紙本

簽名：60.12；藝術家鈐印一枚 於左下

發表：2011年7月，《陳達青油畫作品集》，卡門藝術中心有限公司，台北，台灣，第90頁

來源：亞洲私人收藏

CHEN DAQING

SKETCH FIGURE: MAN IN HEARTH

Painted in 1960

Charcoal on paper

Signed with artist's seal and dated "60.12" on lower left
37.3 x 24.8 cm. 14 ⁵/₈ x 9 ³/₄ in.

Literature:

Carmine International Art Center, Taipei, Taiwan, *Oil Paintings by Chen Daqing*, July 2011, p. 90.

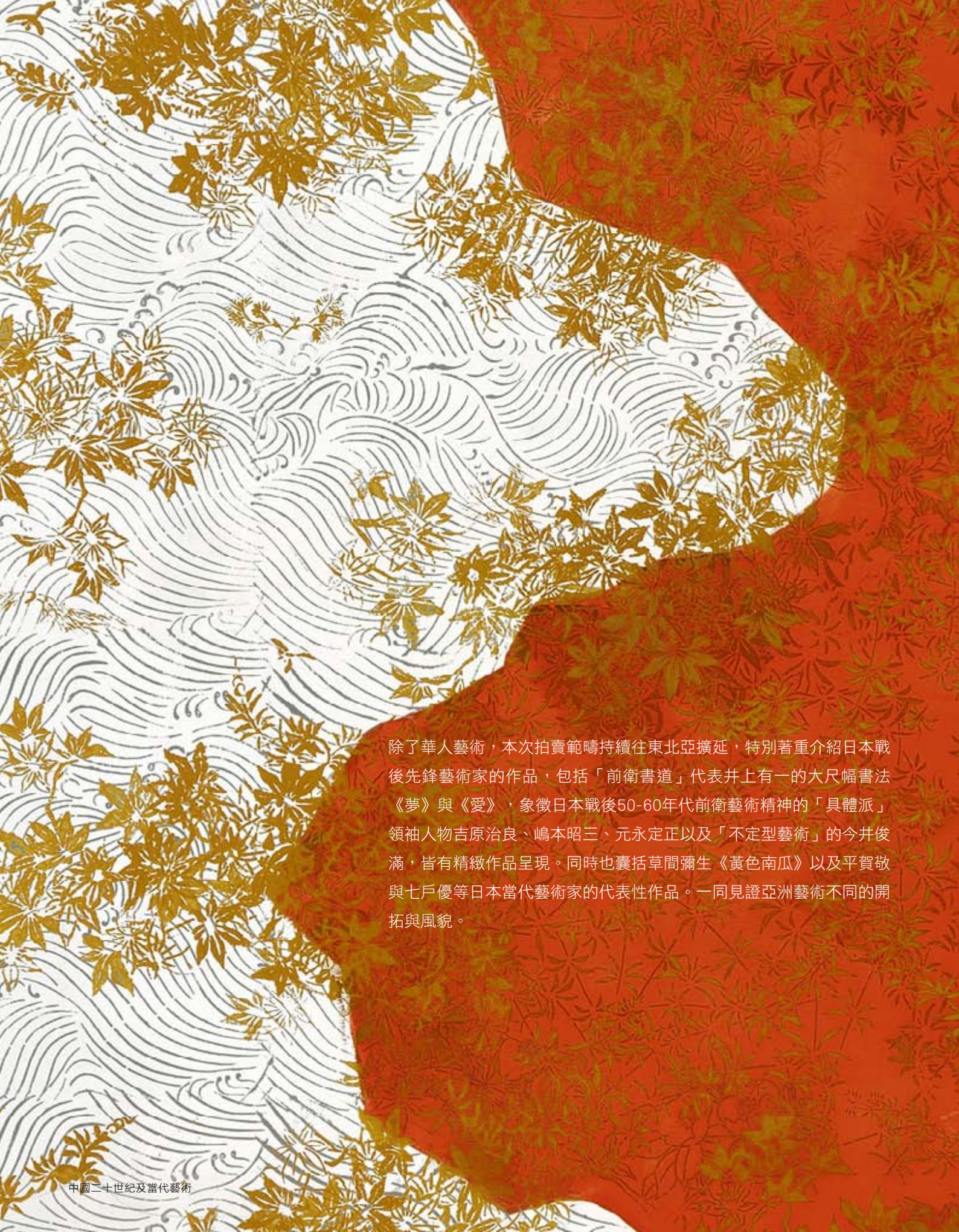
Provenance:

Private Collection, Asia.


HKD: 30,000 - 50,000

USD: 3,900 - 6,500





除了華人藝術，本次拍賣範疇持續往東北亞擴延，特別著重介紹日本戰後先鋒藝術家的作品，包括「前衛書道」代表井上有一的大尺幅書法《夢》與《愛》，象徵日本戰後50-60年代前衛藝術精神的「具體派」領袖人物吉原治良、嶋本昭三、元永定正以及「不定型藝術」的今井俊滿，皆有精緻作品呈現。同時也囊括草間彌生《黃色南瓜》以及平賀敬與七戶優等日本當代藝術家的代表性作品。一同見證亞洲藝術不同的開拓與風貌。



Aside from Chinese Art, this sale extends the scope to Northeast Asia, with a particular emphasis on Japan's post-war avant-garde artists. This sale includes Yuichi Inoue, the iconic figure of "Avant-garde society for calligraphy" (also known as Bokujin Kai), with two of his large-scale calligraphy works *Dream* and *Love*. There will also be an exceptional line-up of avant-garde "Gutai Group" leaders from Japanese post-war period of the 1950s to 1960s such as JiroYoshihara, Shozo Shimamoto, Sadamasa Motonaga as well as "Art Informel" pioneer Toshimitsu Imai. Furthermore, an array of exquisite works by Japanese Contemporary artists Yayoi Kusama with her famous *Yellow Pumpkin*, as well as Key Hiraga and Masaru Schichinohe with their signature pieces.

井上有一

YUICHI INOUE

(1916 - 1985)

東方「書寫藝術」的代表，前衛書道的推進者

1957年，與「威尼斯雙年展」及德國「卡塞爾文件展」並譽為世界三大藝術展的第四屆的「聖保羅國際美術展」，首次選入了包括手島右卿與井上有一等日本現代書法藝術家的作品，其中井上有一展出了他著名的《愚徹》、《無我》及《不思議》等作品，與來自美國的波洛克（Jackson Pollock）、克萊因（Franz Kline）與法國的哈同（Hans Hartung）和蘇拉吉（Pierre Soulages）等當時備受矚目的藝術家的作品同台登場——這個事件所象徵的意義是，發源自東方的、亞洲的、日本本土的現代書法自此被納入象徵前衛和具有前瞻性的國際藝術潮流之中，與當時盛行於西方藝壇的抽象表現主義匯合，形成了某種東西方文化融合的階段性趨勢。這次展出使得井上有一的藝術成就廣為國際藝壇所知，《愚徹》被收錄在著名的英國評論家里德（Herbert Read）的著述《近代繪畫史》中，並被推崇為是最有代表性的抽象作品之一。



1.

西方的「現代藝術」在開始傳入東方的時候被日本的一些文藝理論家和藝術家們稱之為「前衛藝術」。將現代藝術冠之以「前衛」之名則明顯有其暗示的意味在內，也就是說對於從事現代藝術的藝術家來說，存在一個假想敵，這個假想敵就是傳統藝術、正統藝術以及美學，並且他們也預見了將遭遇到的抵抗。日本前衛書法藝術的發端可以上溯到上世紀的30年代，並在1945-1969年間得到長足發展。然而若是究其因由，則不難見出它的發生發展是與當時的歐美藝術主流浪潮緊密相關聯的。

在日本，有意識地將西方美術、藝術學理論移入書法理論研究和創作實踐中去的行動是在1920年代。當時首先展開的討論是書法究竟為時間藝術還是空間藝術，以及書法作為一種樣式是否能夠成為藝術的問題。而書法在日本歷來是作為「書道」而被認知的。在當時普遍認為書法是作為人格鍛煉的一種「道」，是屬於形而上學的，而藝術則是為「術」，是屬於形而下的。在1921年前後被稱之為日本現代書法之父的比田井天來提出了相對於「實用書法」而言的「藝術書法」的主張，此一主張被認為是現代書法藝術開拓者的第一聲吶喊。

1955年開始，傳統書法與前衛書法的對峙越來越明顯，「日展」被持傳統主張的豐道春海掌控著，於是，發生了著名的將前衛書法逐出「日展」的事件。上田桑鳩和宇野雪村等書家相繼宣佈退出「日展」。不久，「每日前衛書道展」也從「日展」中獨立出來。在獨立之前，「前衛書法」也被稱為「墨象」，獨立之後，「前衛書法」的名稱便被確定下來。



2.

以精神運筆，以生命書寫

井上有一是20世紀後期日本戰後代表性藝術家，孕育現代日本藝術強有力的表達方式。戰後的日本，藝術創作受政府組織限制，井上有一與其他日本前衛書法家成立影響深遠的「墨人會」。「墨人會」的成員探索書法與繪畫之間不可分割的關係，印證抽象即是自身存在的目的，而書法更是真正的自我表達形式。

井上是一位偉大的藝術家，他的精神性超越了文字本身的制約和書法傳統的束縛，呈現了舞動的空白空間，成就了感知、汲取靈感的書法作品。這就是時代書法藝術中最有價值的——書者以個人充實的精神修養給書法賦予的精神氣象。他的書法最突出的特點是精神性。講到書法精神，必然要從歷史高度，來檢視井上的文化背景中人格象徵的生命精神。人格的象徵並不是書法的表現形態所固有的，而是人類自身的精神本質賦予書法的一種觀念形式。在傳統禪宗思想文化下的井上有一融入了西方抽象表現主義的表現手法。他不但重視筆墨中建立自己獨有的藝術秩序，而且還在尋求形式突破的同時，又不斷尋求精神的回歸和純粹。

其作品的變化、文字的選擇以及筆勢形態，與他生命中的個人發展息息相關。井上有一視「純真」為美善之最。本次上拍的兩幅作品《夢》與《愛》分別為井上有一60與70年代的作品，也是其生命愈趨圓熟後的感悟。

生如夢幻，哀念至親之慟

1960年代早期，井上有一寫過不少「夢」、「母」和「孝」，這些都與他的母親有關——1948年，井上有一的母親井上登美的風濕性關節炎惡化，長達十多年臥病在床的照護全由其妻井上喜久江一肩扛起；1961年母親過世前的幾個月元旦，井上有一按照「新春開筆」的習俗讓母親寫字以添喜氣，過去不識漢字的井上登美寫的都是平假名，但那年井上有一卻彷彿有了異樣的預感，先寫了「夢」的漢字要母親照著寫；三個月之後，井上登美過世，井上有一便把母親的書法裝裱起來，用以裱褙的材料就是母親長年鋪在床褥上的布，除了對至親傷逝最深沉的紀念，也象徵著此刻的心



3.

境：「人生如夢」。那年開始，為了懷念亡母和感謝妻子對於母親的悉心照料，井上有一後續創作了許多的「母」與「孝」，那些敦厚濃鬱的筆墨，蘊含的是個性傳統而不輕易表達感情的井上有一，內在血濃於水的真摯親情。《夢》則代表著井上有一60年代初對於生命最深刻動人的感悟，也是井上有一最具代表性的單字之一。

如愛似空，無果的愛戀之殤

從1969到1973年，井上有一持續以「乃」和「愛」字創作；根據藝術家總是一個字寫上數十遍、甚至數百遍，然後再從中精選出少數作品保留的習慣，可想而知井上有一在這幾個字中投注的、大量的精神與時間。「乃」字其實出自於愛人的名字，我們可以觀察到藝術家在書寫該字與「愛」時，經常刻意讓墨水在紙面上留下滴灑的痕跡；散落在畫面點點的墨漬，彷彿是已婚的井上因為隱忍心中不能實現的愛戀滴灑下的相思之淚。井上有一這段期間更加瘋狂地投入創作，以一遍遍地書寫來宣洩內心的單戀之苦。那些撇捺線條中婉轉靈動的筆墨痕跡，像是愛情中患得患失而悲欣交集的心緒起伏……，將這些視覺上的抽象構成與創作者的生命故事相互連結，或許我們能驚異地發現那些看似單純的黑白結構和漢字書寫中，確實蘊含著更多字裏行間的意象與寄託。如本幅《愛》LOT.1225將字體解構，挪去了上半部的一個點，似「愛」又似「空」，表達井上有一心中難以言說的「空戀」之苦，引人嘆息。

中壯年是一位藝術家創作生涯成熟的巔峰期，也是井上有一從簡明期到變異期的過渡，該時期的作品對於研究井上有一的藝術具有很大的意義。60年末-70年初，我們不難發現他為了更自由地在筆墨和造型上有所突破，而根據畫面的需要改造文字既有的筆劃和結構，《愛》（1973）更進一步把筆劃化約為一橫畫與九個點狀，接近於幾何的佈局充滿躍動感，而每個點畫又各有造型而絲毫不顯重複。這些造型上的多元表現，展現出的是藝術家在視覺呈現上的用心探索，也顯示出井上有一豐沛的創造力。



4.

The Japanese Representative Of Calligraphy Art, The Pioneer Of Avant-Garde Calligraphy

When Modern Art was introduced from the West into the East, it was dubbed “Avant-garde Art” by some of the art and culture critics in Japan. The name, for the artists who practiced Modern Art, entailed an imaginary rival traditional art and esthetics. It was also a forewarning of resistance. Avant-garde Japanese calligraphy arose in the 1930s and burgeoned from 1945 to 1969. It is not difficult to see that the progress of the art form in Japan was closely associated with the art development in Europe and the US.

In 1920s, Japan brought Western art methodology into the practice of calligraphy premeditatedly. The earliest discussions centered on whether calligraphy was a temporal art or spatial art, and whether it could be categorized as an art form at all. Calligraphy had long been known as “shodo” in Japan, with “do” meaning “way”, a way to edify a person. Calligraphy, thus, was concerned with metaphysics, while art as physical. Around 1921, Hidai Tenrai, known as the Father of Modern Japanese calligraphy, advocated “artistic calligraphy”, in comparison with “practical calligraphy”. The new proposition encountered much aversion.

Hostility between traditional and avant-garde calligraphies began to escalate in 1955. With the Japan Arts Exhibition (Nitten) under conservative calligrapher Bundō Shunkai’s thumb, Avant-garde calligraphy was expelled from it, and calligraphers such as Ueda Sōkyū and Uno Sesson walked out. Soon, Mainichi Avant-garde Calligraphy Exhibition parted ways with Mainichi Calligraphy Exhibition. Avant-garde calligraphy has since then become more increasingly recognized as zen’ei sho locally.

To Wield With Spirit, To Calligraph With Life

Inoue Yūichi is representative of the artists, who catalyzed



5.



6.

the growth of Modern art in post-war Japan where artistic activities were subject to governmental control. Inoue co-founded the much influential Ink People Society (Bokujinkai) to explore the inextricable relationship between calligraphy and drawing. They demonstrated that the abstract quality is the purpose of existence itself, and calligraphy is a truthful way of self-expression.

Yuichi's sense of spirituality transcended the confines of words and traditional calligraphy. His works are a black-and-white space that dances, encourages perceptions, attracts inspiration, and reflect the creator's own spirituality and personality. They are a meld of the traditional Zen mentality and Western Abstract Expressionist techniques. Not only did Inoue seek to establish a unique artistic order in his ink work, but also innovated forms and reawaken spirituality in its purest form.

The changes in Yuichi's works, his choice of words and the shapes of his brushstrokes are closely related to his life experiences. The two pieces showcased in this auction, *Dream* and *Love*, created in the 60s and 70s respectively, offer insights into the calligrapher's psyche at a more sophisticated stage.

To Live Like A Lucid Dream, To Commemorate My Dearest Family

A number of words created in the early 60s were about the calligrapher's own mother, who was bedridden due to exacerbated rheumatoid arthritis. Every year on New Year's Day, Yuichi would ask his mother to write calligraphy to usher in the New Year. Since the old lady could not write Chinese characters, she always wrote in Hiragana. However, in 1961, Yuichi wrote the Chinese word "dream" for his mother to imitate. She passed away 3 months later. Yuichi then mounted the calligraphy on the cloth that had laid on his mother bed for years. To commemorate his mother and thank his wife for looking after his mother,

Yuichi created *Yume* (Dream), *Haha* (Mother) and *Ko* (Filial Piety). The mild and thick ink in these works externalizes the reserved man's affection and embodies the notion "blood is thicker than water".

"Love" Like "Emptiness", A Fruitless Love

From 1969 to 1973, he kept creating works of the characters *Ai* (Love) and *Nai*, which was derived from his lover's name "Mayuno". The ink blots left deliberately by the artist on the paper are reminiscent of the tears the calligrapher shed for his unrequited love. The gentle and deft curved strokes seem to reflect the Yuichi's fear and joy, as well as happiness and sorrows in love. Hidden behind the visually abstract structures and seemingly simple Chinese characters formed by dark ink and white blanks are Yuichi's life story, profound imagery and spiritual sustenance. To resolve his midlife crisis, the calligrapher devoted himself entirely to creating calligraphic works.

These works reflect a turn in Yuichi's trajectory from the period of concision to that of variation. To make a breakthrough in the use of brush and ink, and the configuration of the characters, he altered the sequence of strokes and structures of the characters. The work *Ai* (Love) (1973), consisting of one dash and 9 dots, has an almost geometric configuration and is full of energy. The dots vary in shapes so that one will never find them vapid or repetitive. The variation in configuration bespeaks both Yuichi's deep exploration of visual expression and exceptional creativity.

1. 井上有一 2015年西安個展展覽海報，即使用了本次拍賣Lot.1225作品
2. 井上有一 《乃》 水墨 紙本 123 x 182.4 cm 1970年作
3. 井上有一 《孝》 水墨 紙本 156.6 x 94.2cm 1961年作
4. 井上有一 《南無地獄極樂大菩薩》 水墨 紙本 132 x 350 cm 1979年作
5. 「每日的絕筆，書法：井上有一的前衛藝術」 輕井澤新美術館展覽現場
6. 正在揮毫中的井上有一（圖片出自《過刊朝日》1956年2月5日）

1224 井上有一 (1916-1985)

夢

1966 年作

水墨 紙本

簽名：藝術家鈐印一枚 有 於右下

發表：1996-1998年，《井上有一全書業》第一冊，Unac Tokyo出版社，東京，日本，第446頁

來源：亞洲私人收藏

YUICHI INOUE

DREAM

Painted in 1966

Ink on paper

Stamped with artist's seal on lower right

126.2 x 217.3 cm. 49 ⁵/₈ x 85 ¹/₂ in.

Literature:

Unac Tokyo, Tokyo, Japan, *YUICHI: catalogue raisonné of the works 1949 - 1985, Vol.1*, 1996 - 1998. p. 446.

Provenance:

Private Collection, Asia.

HKD: 300,000 - 400,000

USD: 38,700 - 51,600





1225 井上有一 (1916-1985)

愛

1973 年作

水墨 紙本

簽名：藝術家鈐印一枚 有 於右下

發表：1996-1998年，《井上有一全書業》第二冊，Unac Tokyo出版社，東京，日本，第339頁

展出：2015年9月20日 — 10月11日，「生成！井上有一」特別展，西安美術館3號展廳，西安，中國

備註：附台灣亦安畫廊提供之作品保證書。

YUICHI INOUE

LOVE

Painted in 1973

Ink on paper

Stamped with artist's seal on lower right

108 x 109.4 cm. 42 1/2 x 43 1/8 in.

Literature:

Unac Tokyo, Tokyo, Japan, *YUICHI: catalogue raisonné of the works 1949 - 1985, Vol. 2, 1996 - 1998*. p. 339.

Exhibited:

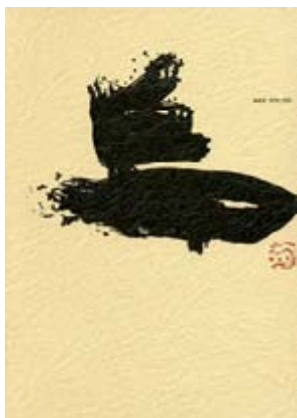
Xi'an Art Museum, Xi'an, China, *The Making of Yuichi Inoue*, 20 September - 11 October 2015

Note:

This work is accompanied by a certificate of authenticity issued by Aura Gallery, Taiwan.

HKD: 200,000 - 300,000

USD: 25,800 - 38,700





吉原治良

YOSHIHARA JIRO

(1905 - 1972)

「當物質完好無損，表露出自身特性時，就開始述說故事，甚至吶喊出聲。」

——吉原治良



1.



2.

吉原治良1954年創辦具體美術協會，隨著近年學術界對於亞洲戰後美術史的重新審視與關注，紐約現代美術館舉辦「東京1955-1970：新前衛」和紐約古根漢美術館亦舉辦「具體派：燦爛的遊樂場」等大型回顧展，具有前衛精神、作為「具體美術協會」創始人的吉原治良已成為國際前衛藝術中不可或缺的名字。

「圓」是吉原治良的藝術主張，精神象徵，也成為他的個人標誌。吉原治良在1956年發表的「具體藝術宣言」提出：「具體藝術不是扭曲物料。具體藝術為物料注入生命……在具體藝術中，人的精神和物料握手，但保持一定的距離。」

本次呈現的《無題》是他改變畫風後持續至晚年，以「圓」為主題表現系列中的代表作。看似一筆而就，實則是經過精密計算白與黑的比例掌握以及「胸有成竹」的藝術修為方能達成。其作品酣暢自然的筆意墨趣與書法息息相關，但又超越了書法「表意」的範疇。通過「圓」這一充滿東方語境的符號元素，吉原治良結合抽象表現主義的行動揮灑和日式的禪意筆墨的表現手法，創造出屬於個人的鮮明而富有哲學意涵的抽象形式。

世人熟知吉原治良藝術生涯後期的「圓」形繪畫，卻鮮少了解19世紀二、三十年代期間藝術家對歐洲藝術發展風潮的諳達，尤其是對超現實主義和抽象表現主義的鑽研。吉原治良特別欣賞胡安·米羅以及喬治·德·基里科等超現實主義藝術家。本幅作品《米羅》正是吉原治良對超現實主義大師胡安·米羅的致敬。作品玩轉於多重媒材，色卡、貼紙、鋼筆等綜合材料的運用與米羅對繪畫、版畫、雕塑、陶瓷等創作材形式的廣泛探索不謀而合。深諳米羅善用大膽富有表現力



3.

的顏色，藝術家以米羅常用的明亮黃色為底色，左側拼接兩塊暗色調的黑色剪貼，造型棱角分明，線條流暢，形成兩位形象高大的人物逆光而立的視覺效果。右側米黃色卡紙上藝術家用鋼筆寥寥數筆勾勒出抽象幾何圖形：扭曲的橢圓形彷彿是獨眼的頭顱、比例特殊的十字架宛若身體的軀幹、纖長的條帶形則是靈活的手掌……這些半抽象化的圖式拼接組成如同天外來客的神奇生物形態。十字架在傳統西方文化中的意喻被吉原治良重組解構，用以形成對未知探索的全新藝術語彙。十字架右下角幾筆描影，暗示從畫面左上角打來的光源，與左側剪貼的光源設置相吻合，讓人不禁讚嘆吉原治良對於結構的追求以及內容上的巧思妙想。



4.

“When materials remain intact and reveal their own characteristics, they begin to tell stories, even yell out.”

—Yoshihara Jiro



5.



6.

Yoshihara Jiro founded Gutai Art Association in 1954 and won him international acclaim. In the recent years, both Museum of Modern Art and Solomon R. Guggenheim Museum in New York held Gutai Art retrospective exhibitions, such as *Tokyo 1955-1970: A New Avant-Garde* and *Gutai: Splendid Playground*. His later works, the *Circle* series received worldwide recognition, however, little was known that the artist studied European art in particular, Abstraction and Surrealism in 1920s.

Circle is Jiro's artistic advocacy, spiritual symbol and individual icon. In his statement for Gutai Art Movement, he mentioned that "Gutai Art is not distorting the nature of materials, but rejuvenate materials...in Gutai Art, there is a distance between human spirituality and materiality."

Untitled presented in this auction is typical of his artistic style in his later years, concentrating on the presentation of the theme of circle. Seemingly accomplished in one single brush, his work is in fact cautiously calculated in terms of the proportion of white and black. The poetic characters of his work are closely tied to calligraphy, while exceeding the constraints of it. Through the representation of circles, a symbol full of Oriental context, Jiro integrates the spontaneity of abstract expressionism and Japanese Zen touches, forming his unique art approach.

Jiro was first attracted to the works of Joan Miro and Giorgio de Chirico and the present lot, *Miro*, was his way of paying tribute to the Surrealist master. The work is created by mixed media, for example cardboards and stickers, of which is echoing Miro's exploration in different medium. Jiro deploys the Miro's expressive yellow at the background. At the left side, two shadow figures are pieced together creating a visual effect of backlighting while at the right side the artist depicts several geometric forms as if outlining an alien. The distorted oval shape

reminds a single-eye head meanwhile a special propositional cross resembles the body. The strokes at the lower right corner of the cross suggest the light source from the upper left corner which coincides with the shadows at the left. Revitalizing the convention meaning of a cross in the west, the artist reconstructs its implication and explores a new artistic language. Aspired after the artful composition, Jiro's works receive recognition around the world.

-
1. 吉原治良與其經典的「圓」
 2. 1964年吉原治良（前排左四）與具體派美術成員於大阪Pinacotheca美術館前庭
 3. 吉原治良《無題》油彩 畫布 33.5 x 24.3 cm 約1961至1963年作
 4. 喬治·德·契里柯《街道的神秘與憂愁》油彩 畫布 88 x 72 cm 1914年作
 5. 胡安·米羅《天空藍的黃金》壓克力 畫布 205 x 173.5 cm 1967年作 西班牙巴塞隆那米羅基金會美術館典藏
 6. 胡安·米羅《沐浴者》油墨 鉛筆 木板 36.8 x 45.7 cm 1932年作 美國紐約市現代藝術博物館典藏

1226 吉原治良 (1905-1972)

無題

1960 年代
水粉 紙本

備註：附吉原治良鑒定登錄委員會提供之鑒定登錄證書。

YOSHIHARA JIRO

UNTITLED

Painted in 1960s
Gouache on paper
45.1 x 37.3 cm. 17 ³/₄ x 14 ⁵/₈ in.

Note:

This work is accompanied by a certificate of registration provided by Yoshihara Jiro's Registration Committee.

HKD: 250,000 - 300,000

USD: 32,300 - 38,700



1227 吉原治良 (1905-1972)

米羅

綜合媒材 拼貼 紙本
簽名：Yoshihara 於右下

備註：附吉原治良鑒定登錄委員會提供之鑒定登錄證書。

YOSHIHARA JIRO

MIRO

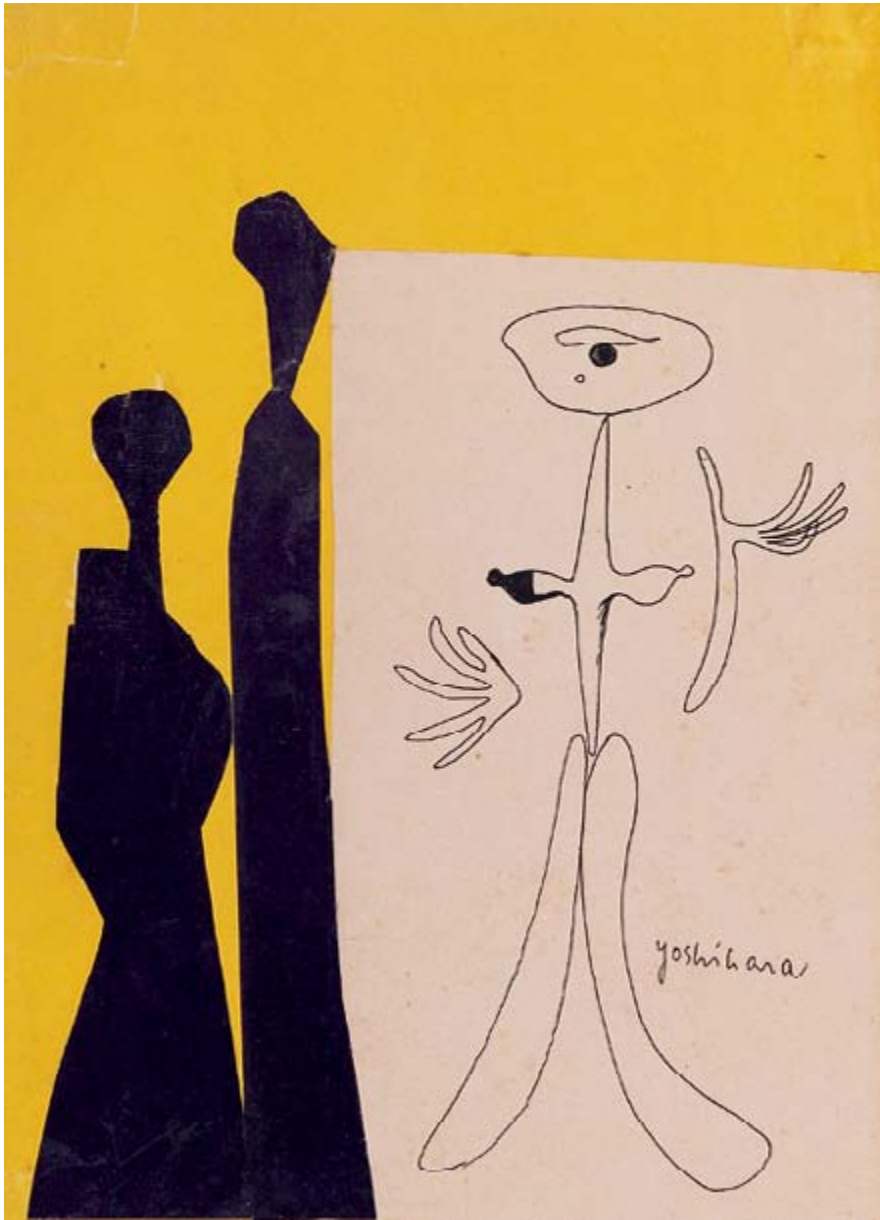
Mixed media and collage on paper
Signed "Yoshihara" on lower right
26.5 x 19.5 cm. 10 ³/₈ x 7 ⁵/₈ in.

Note:

This work is accompanied by a certificate of registration provided by Yoshihara Jiro's Registration Committee.

HKD: 80,000 - 100,000

USD: 10,300 - 12,900



嶋本昭三

SHOZO SHIMAMOTO

(1928 - 2013)

「我們首先要做的事，就是讓顏料脫離畫筆的框框。」

—— 嶋本昭三

1949年至1952年間，嶋本昭三的創作已然隱約流露出具體美術派對物料本身的探索與重視。他將舊報紙層層堆砌、用漿糊粘連在木框上，表面貼上畫圖紙以代替畫布作畫，紙面的偶然破裂讓藝術家深入探索藝術的偶發性，並創作了「孔」系列作品。畫面上不規則形狀的破裂展現出作品底下的各個層次以及木質框架。穿破二度空間的視覺衝擊感引人聯想起同時期的義大利藝術家盧西歐·封塔納割裂單色畫布的創作。

1956年，嶋本昭三於第二屆「具體藝術展」上向國際藝術界展示了一種全新的藝術手法：他將注滿顏料的玻璃瓶投擲到放置於地面的畫布上，玻璃瓶炸開時飛濺的顏料和破碎的玻璃片散佈在畫布上留下痕跡。隨後，藝術家將「投擲玻璃瓶」的藝術實踐繼續發展成為行為繪畫、公眾表演的一部分。自2000年開始嶋本昭三每年在日本西島港口的紀念碑進行表演「和平的證明」，成為他個人的創作標誌。

本場呈現的作品《空中漂浮》以七〇年代製作的黑色絹印版畫貼裱在白色底紙上，嶋本在此雙層結構上進行即興創作。左下角的藍綠色顏料漸層暈染散開，宛若水面蕩漾起的漣漪，畫面居中圓孔方邊的造型變化為畫面構圖增添一抹趣味性。藝術家以自動性技法讓畫面上自由流淌的紅、黃、綠三色顏料線條自然流暢，充分展現物料本身的延展性和色彩感，以及具體派美術協會一貫倡導的「脫離傳統藝術的材料和技巧，在實際生活環境找出創作材料，表現物料的內在性」的理念。零星灑落在畫面的藍色隨性自在，體現嶋本昭三「掙脫畫筆」的觀念。1957年，他撰寫一篇名為「處罰

畫筆」的文章，質疑畫筆和顏料的從屬關係，他提出「我認為首要的是把顏色從畫筆中釋放，如果在繪畫時沒打算拋開畫筆，那麼便無法解放顏色。離開了畫筆，顏色便得到自由的生命。」本幅作品中藝術家解放了畫筆的束縛，體現其對顏料使用的爐火純青，也彰顯他對不可預測的藝術偶發性的濃厚興趣。作品整體好似為我們呈現一個浮萍飄搖自在的碧波湖面，又仿佛浩瀚宇宙空間中的群星閃爍。正如藝術家所述：「不能預測的繪畫結果所誘發出的啟發比別的繪畫更強烈、更深遠。」



1.

"The first thing to do is to free colour from the paintbrush."

— Shozo Shimamoto

From 1949 to 1952, Shozo Shimamoto's works reflected the exploration of materials of Gutai Art Association. Shimamoto glued sheets of newspaper together on a wooden frame, with drawing paper on top. Instead of directly painting on the canvas, Shimamoto painted on the paper and the occasional cracks on the paper allowed him to explore the fortuitous nature of art. He created the *Holes* series. The irregular holes of the pictures reveal the layers underneath, creating a visual shock that is redolent of Lucio Fontana's cut monochromatic canvas in the same period.

In the second *Outdoor Gutai Art Exhibition* in 1956, Shimamoto demonstrated a whole new kind of art approach to the world. He shot bottles of paint onto the canvas on the ground, splashing paint and glass pieces on the canvas. Afterwards, the "shooting of bottles" art approach would go on and became part of the painting and public performance. Starting from 2000, he performed "Proof of Peace" at a monument in Japan, becoming the icon of his creations.

Drifting in the Air is created on a double layer of black silkscreen on a piece of white paper. The bluish green at the bottom left corner diffuse gradually, while the shape at the centre of the painting added an interesting element. The artist let pigments of red, yellow and green

flow freely on the paper, showcasing the nature of the materials. The artwork also echoes with what Gutai Art Movement advocates, "to break away from the materials and techniques of traditional skills, to look for materials from real life and to present the internal nature of the materials". The scattering patches of blue reflect Shimamoto's idea of being "free from the paintbrush". In 1957, he doubted the hierarchy between the paintbrush and pigments in this article *Executing the Paintbrush*. He believes, "The first thing to do is to free colour from the paintbrush. If in the process of creating the paintbrush isn't cast aside, then there is no hope of emancipating the tones. When the paintbrush is cast aside, colours become free". This artwork shows the ideas and skills of the artist, as well as his interests towards the unexpected nature of art. Shimamoto once stated, "The inspiration brings about by the unexpected outcome of painting is stronger and deeper than that of other paintings."

1. 嶋本昭三於創作中

1228 嶋本昭三 (1928-2013)

空中漂浮

1970年代至2011年作

壓克力 紙本

簽名：3/30 宙に浮く幻 S Shimamoto 於右下

備註：附嶋本昭三美術協會提供之作品鑒定保證書。

SHOZO SHIMAMOTO

DRIFTING IN THE AIR

Painted in 1970s - 2011

Acrylic on silkscreen and paper

Signed in English "S Shimamoto", titled in Japanese and

inscribed "3/30" on lower right

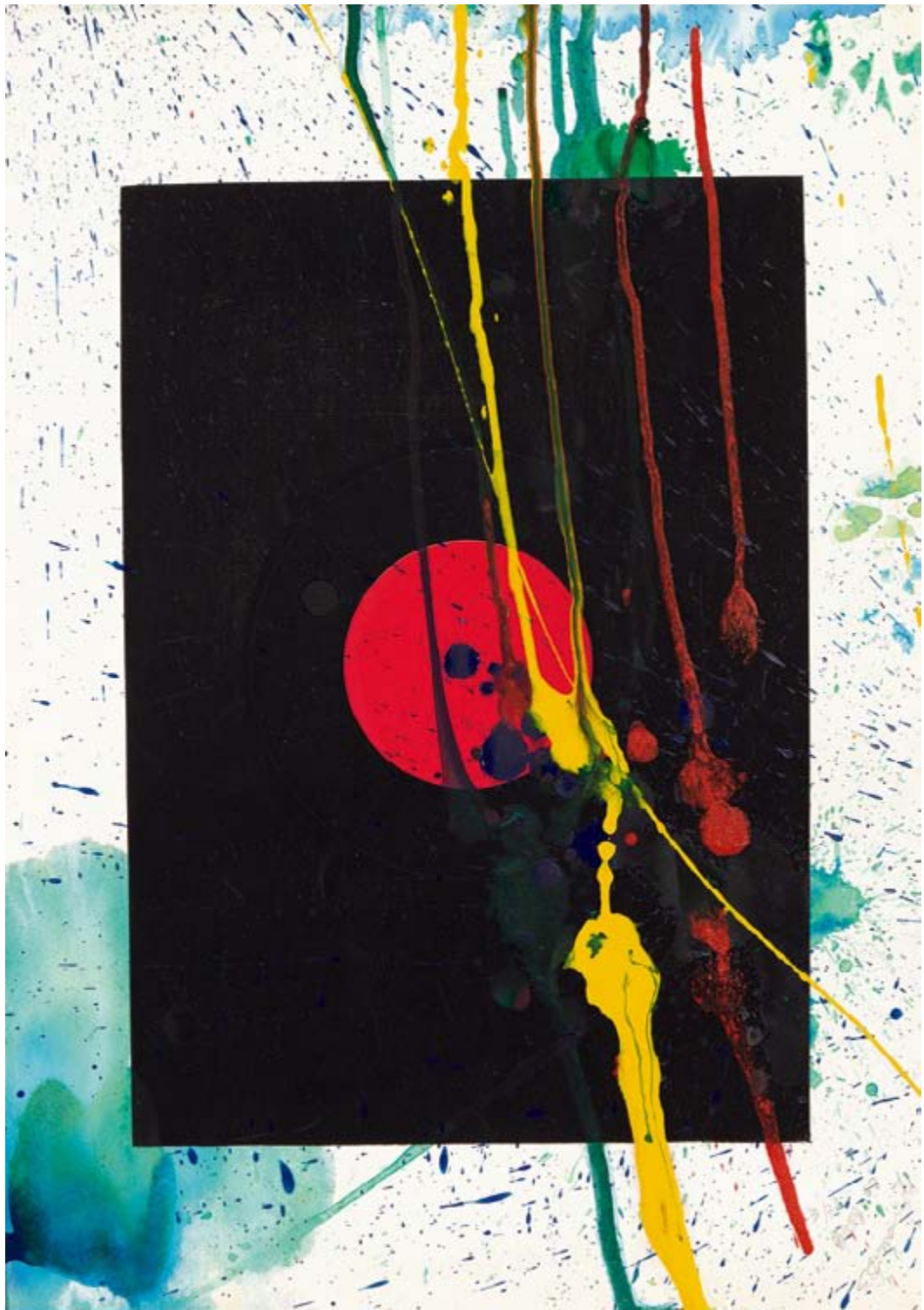
54 x 38 cm. 21 1/4 x 15 in.

Note:

This work is accompanied by a certificate of authenticity issued by Shozo Shimamoto Association.

HKD: 120,000 - 150,000

USD: 15,500 - 19,400



今井俊滿

TOSHIMITSU IMAI

(1928 - 2002)

1950年代在法國藝評家米歇爾·塔皮耶的倡導下，「不定形藝術」(Art informel)的風潮席捲歐洲大陸。今井俊滿於1952年移居巴黎，成為首位參與歐洲不定形藝術運動的日本藝術家。1957年今井邀請米歇爾·塔皮耶、山姆·弗朗西斯與喬治·馬修赴日做客，促進不定形藝術的海外傳播，並使具體美術協會與歐洲的姊妹藝術運動得以交流互動。今井俊滿的藝術注重流動性，憑藉其對色彩絕佳的敏銳、肆情縱意捨棄僵化的形態與圖像，達到無形勝有形的畫面效果。

六〇年代為今井俊滿創作迸發期，確立了其受「不定形藝術」感染而充滿即興情緒與運動能量的早期風格。作品《勝利之火》用筆淋漓激昂、用色充滿對比的衝突力量，乃藝術家六〇年代經典風格之體現。在本作中，在黑底之上今井以飽含勁道的手勢將橙黃色顏料線性潑灑，後加上紅色的滴灑，在畫面形成氣勢非凡的倒三角形狀，在底色的墨黑襯托下形成鮮明對比，猶如飛濺噴發中的火山，衝破無聲黑夜。此《勝利之火》中藝術家不但表現了抽象的色線透過律動所組織出的絕妙張力，更完整傳遞出六〇年代的時代特徵：精神上的積極進取以及尋求心靈上的高度解放。

畫面中上方兩個綠色同心圓壓印在紅黃色線之上，讓作品在隨意之中又有構圖趣味與焦點，跳脫暖紅色調的綠圓彷彿一個平和穩定的力量，鎮定制衡著宇宙間的躁進失控，也引人聯想起吉原治良筆下的「圓」學，以東方禪學加入西方表現，達到精神上的融合。特別值得一題的是，今井俊滿對此幅作品的構圖特別喜愛也尤為慎重，我們從創作於1963年的另一幅布面油畫作品《勝利》中幾近相同的構圖結構，可以看出藝術家重覆試驗、表現所代表的高度重視。

金黃色是今井俊滿偏好使用的色彩，為其八〇年代的風格變化提供線索。《龍田川(赤)》創作於1986年，象徵著藝術家的回歸與溯源。據今井俊滿自述，為避免陷入形式主義的僵局中，他回歸日本藝術本源，巧妙揉合日本平安時代「花鳥

風月」之傳統美學與姿態繪畫，透過對人與自然關係與傳統禪宗理念的深刻體悟，發展出全新的藝術語彙。其八〇年代的作品通常在金色、銀色的背景上呈現花卉設計或戶外風光的和服圖式。圖案順著創作手勢自由流動，有著早期創作的即興，卻已無狂躁之氣，創作靈感彷彿清風拂面，藝術家已然能夠御風而行。

本作以銀白色嵌有淺浮雕般波浪紋理的特殊材料為底，與畫面中部有機型態的鮮橘色形成兩個鮮明區域，橘色塊與中下方黑色塊重疊，使得畫面富含律動性與延伸感，而團簇狀的金色花卉散布於畫面間，乃借用日本傳統布料花案，妝點出金箔般的閃耀光芒，左右兩側綿延彎曲的線條與散落的花朵相連接，形成宛若清風拂過花葉飄搖的動態感。整體充滿日本式的嫺雅富麗，如同霞光照映下呈現赤金色的龍田河川，在畫面上蜿蜒流淌，閃動粼粼波光。今井俊滿從日本傳統文化中的裝飾感以及對人與自然和諧關係出發，突破抽象表現主義的僵局，找到重新詮釋「不定形藝術」的手法，以抽象的形式傳達了日本龍田川地域祥和自然的美景。



1.



2.



3.

Toshimitsu Imai moved to Paris in 1952 and became the first Japanese artist to engage in *Art Informel*, which conquered Europe in the 1950s. In 1957, he invited Michel Tapié, advocate of the art movement, Sam Francis and Georges Mathieu to Japan, thus bringing together Gutai Art Association and its European counterpart. Extremely sensitive to colors and forgoing rigid forms and figures, Imai created art full of fluidity, transcending geometric effects.

The 60s witnessed Imai at his creative peak. His early works were marked by the influence of *Art Informel*, full of improvisation and explosive vigor. *The Fire of Victory* is archetypical of the period with its unbridled brushstrokes and intense, conflicting colors. With forceful gestures, Imai made lengthy splashes with yellow-orange paint on a black background before dribbling it in red. The inverted triangle resembles an erupting volcano that breaks a silent night. The tension in the abstract and rhythmic lines fully embodies the spirit of the 60s: mentally aggressive and pining for spiritual emancipation.

Atop the red and yellow lines, two green, concentric circles lend a hint of composition and focus. They seem to be a calming force amid the burning colors, pacifying the unrest in the cosmos. Reminiscent of those of Yoshihara Jiro, the circles are a spiritual combination of the Eastern Zen tradition and Western artistic expression. The composition, which is almost identical to that in *Victory* (1963), shows the repeated experiments Imai had conducted and the value he attached to it.

Tatsuta River (Red) (1986) signifies the artist's return to

the origin of Japanese art to eschew formalism. Tactfully adopting traditional aesthetics and techniques from the Heian period, his insights into the relationship between man and nature, and traditional Zen philosophy, Imai founded a new artistic vocabulary. His works from the 80s often feature floral or scenery designs on kimono against a golden or silver background, thus providing a clue to the changes in Imai's path. Relieved of the rashness of the earlier stage, the motifs exude breeziness, as if the artist had mastered the wind.

The two sides with a silvery white background and a low-relief texture form a stark contrast with the animate orange patch in the middle, which juxtaposes with a dark blotch at the bottom. The composition is rhythmic and seems to extend beyond the paper. The whole painting is flecked with golden flower clusters, a traditional, Japanese fabric print, as if the river's surface is glistening from the sun's rays. Inspired by traditional patterns and harmony between man and nature, Imai found a new way to interpret *Art Informel* and portray the landscape of Tatsuta, overcoming the bottleneck in abstract expressionism.

1. 今井俊満肖像照

2. 今井俊満 《勝利》 油彩 畫布 195 x 130 cm 1963年作

3. 日本傳統和服紋飾為今井俊滿後期創作的重要素材之一

1229 今井俊滿 (1928-2002)

勝利之火

1960 年代作
壓克力 紙本

來源：現藏家直接得自藝術家；日本私人收藏

TOSHIMITSU IMAI

THE FIRE OF VICTORY

Painted in 1960s
Acrylic on paper
110 x 80 cm. 43 1/4 x 31 1/2 in.

Provenance:

Acquired directly by the present owner from the artist;
Private Collection, Japan.

HKD: 280,000 - 380,000

USD: 36,100 - 49,000



1230 今井俊滿 (1928-2002)

龍田川(赤)

1986 年作

綜合媒材 畫布

簽名：IMAI 今井；藝術家鈐印一枚 於右下

發表：1989年，《今井俊滿展：東方之光》，今井俊滿展覽執行委員會，東京，日本，第131頁

展出：1989年4月—10月，「今井俊滿展：東方之光」，國立國際美術館，大阪；目黑區美術館，東京；磐城市立美術館，磐城，日本

TOSHIMITSU IMAI

TATSUTA RIVER (RED)

Painted in 1986

Mixed media on canvas

Signed "IMAI" with artist's seal on lower right

130 x 195 cm. 51 ¹/₈ x 76 ³/₄ in.

Literature:

Toshimitsu Imai Exhibition Executive Committee, Tokyo, Japan, *Imai-A Retrospective, 1950-1989*, 1989, p. 131.

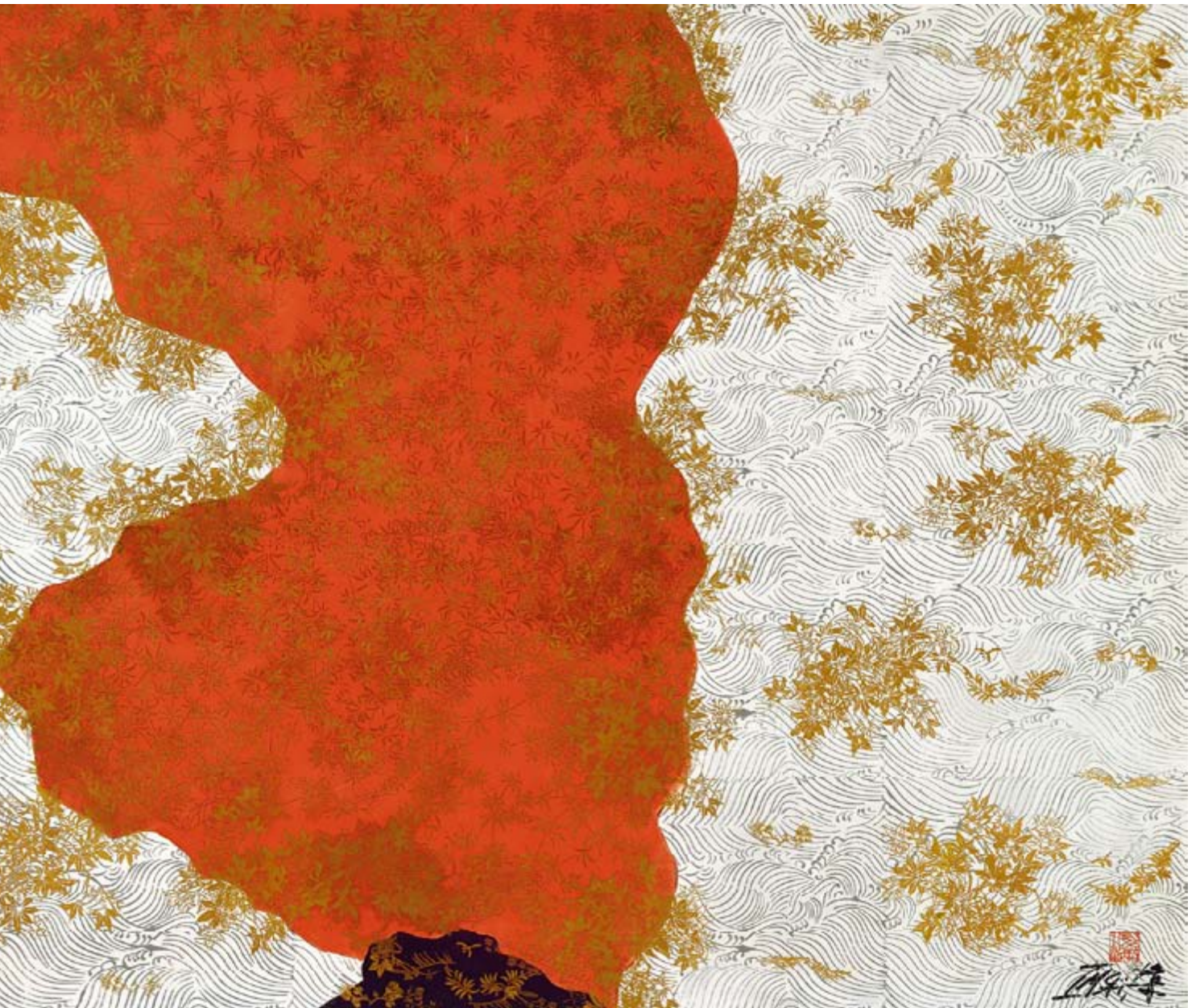
Exhibited:

The National Museum of Art, Osaka; Meguro Museum of Art, Tokyo; Iwaki City Art Museum, Iwaki, Japan, *Imai-A Retrospective, 1950-1989*, April - October 1989

HKD: 500,000 - 700,000

USD: 64,500 - 90,300





元永定正

SADAMASA MOTONAGA

(1922 - 2011)

作為具體美術協會一員，元永定正在日本藝術圈有著不可小覷的獨特地位，為戰後當代藝術的發展探索貢獻匪淺。1955年正式加入「具體美術協會」，他重申具體藝術家所重視媒材本身的可能性，利用自然及工業原料，如岩石、水、木頭、塑料等創作實驗性的雕塑，揭示物質不為人知的潛在美。其1956年創作的裝置作品《水》，最初於戶外展出，被具體美術協會創始人吉原治良譽為世界上第一件水的雕塑。其對藝術作品地域特定性的探討以及揉合不同媒介的創作，甚至早於地景藝術及新媒體藝術的概念。該作品於2013年重新在古根漢美術館的具體派大展中展出，成為具體派重啟世界藝門的標誌。

元永定正於1957年逐漸發展出其廣為人知的繪畫技巧。受日本傳統之「tarashikomi」（滴流）繪畫技巧啟發，元永定正將未經調和的顏料直接傾倒或是滴濺在畫布上，配合松節油及樹脂的運用，色彩自由流淌形成複雜多變的形狀紋路，藉此呈現渾然天成的偶發性美感。元永定正這個時期的作品形態大多像有機生物，顏料自然流淌擴散，相同媒材互滲互融，仿若色彩的遊戲。1966至67年間，元永定正獲邀前往紐約居住及創作，他受到當地街頭藝術啟發，改以罐裝噴漆噴繪出漸變的色彩與造形，創作出另一種大膽新穎的視覺語彙，加之他對於兒童繪本的興趣，天真溫暖而又富含幽默感的卡通世界成為其藝術生涯後期的主題。

《英國國旗也在》採用多種複合媒材，以卡紙為基底，以一種拙稚的筆法描繪出宛若棋盤的網格狀圖案。後在格子上隨性拼貼色紙、碎布、雜誌上裁剪的圖片以及他自己創造的抽象人物造型，各種異質媒材羅列畫面：三角造型的報紙剪貼配合底下細長的棕褐條柱，如同古韻的庭院建築，呈現一種兒童式的隨機與拙趣。然而仔細觀看剪貼上隱約可辨的文字，又發現正討論「人工授精」等前衛話題。藝術家將這些形狀各異又充滿卡通特色的視覺元素稱為「katachi」，意為不確定的「形」。藝術家或有意或無意為之，卻在畫面的天真童趣下暗藏著成人世界的憂慮和社會議題，反映出時代的複合性與衝突感。

《左右是紅色的方圓》創作於1992年，畫面充滿虛實相間

的線條與簡明歡快的幾何圖形。由淺至深的漸層紫色背景是元永定正紐約時期後經常使用的噴繪技法，營造出雲朵飄浮在天空的輕盈無重力感。畫面中心，是一團密實的黑色雲朵，雲朵下方的虛線就像是烏雲降下的雨絲，然而藝術家以充滿童心之眼，將烏雲擬人化，宛若一個擁有三頭六臂的機器人，正伸展雙臂為人間帶來歡樂。元永定正以鮮麗的色彩與豐富的幾何元素，組成一個富涵想像力的可愛畫面。畫中幾何圖形的構成源自藝術家從日常生活中抽離的某些內容；三角形像村落人家里縹緲青煙的煙囪，帶開口的方圓造型像是孩童手中清脆作響的鈴鐺，虛線掛起的方條像是公園一隅蕩漾的鞦韆。本作色彩繽紛，充滿橙紅、明黃、草綠等色彩，幾乎每個圖式皆用色各異，充滿視覺躍動感，畫面底部一條左右貫通的黑色條帶則如大地一般統合了上半部的動態，成了穩定畫面的力量。



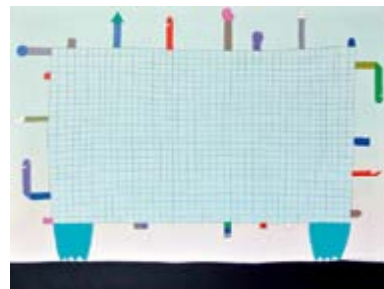
1.



2.



3.



4.



5.

Being a member of Gutai Art Association, Sadamasa Motonaga was one of the most significant artists in Japanese art circle and made crucial contribution to the development of Post War Contemporary Art. The artist joined the Association in 1955 and reiterated the possibility of employing both natural and industrial materials, such as rocks, water or plastic into their experimental sculptures. His installation work *Water*, created in 1956 and initially exhibited outdoor, was referred by Yoshihara Jiro, the founder of the association, as the first ever sculpture about water in the world. His works raised further discussion in terms of the site-specific creation and mixture of different medium, which was even earlier than the concept of Land Art. In 2013, *Water* was exhibited in *Gutai: Splendid Playground*, at Solomon R. Guggenheim Museum, marking Gutai Art gaining the world attention again.

Sadamasa Motonaga developed his unique approach since 1957, inspired by the traditional Japanese painting technique, “tarasahkikomi”. He dripped or poured the ink onto the canvas without blending them. Adding resin enamel and turpentine, the colours flow in unpredictable way to make spontaneous patterns. By interacting with other elements, ink is playing a game of colour on the canvas. From 1966-67, he was invited for artist’s residence in New York. He started using spray paint to create the gradual colour-changing effect and shapes, inspired by contemporary street art by then. The style of his later works were changed into a warm and humor style as he shifted the interest into children’s book illustration.

In work *British Flag is here as well*, the artist deploys mixed materials on the card board and spontaneous unadorned mixed lines to present a pattern similar to checkerboard. Paper strips, bits of fibres and cropped images from magazines in different shapes attached

together, these materials constitute a unique composition, creating a kind of childlike delights. However, at a close look, the collage itself carries sensible yet bold content for example “artificial insemination”. Motonaga considered this colourful and playful approach as “Katachi”, which means using forms and shapes to reflect the sense of complexity and conflicts. He opted to create a childlike world concealing the unsurfaced worries and social issues.

Created in 1992, *Right and Left are Red circle square* is composed by simple lines and pleasant geometric shapes. The gradual change of purple colour in the background is his signature spray paint approach adopted when living in New York. The feeling of imponderability therefore is conveyed by painting the flying cloud in the skies. In the Centre of the tableau paints a dark cloud with dotted lines simulated the rain. With his childlike spirit, the cloud is personified as a robot stretching arms to bring happiness to the world. He imagines a world full of adorable figures, colourful and varied forms, delivering the feeling of energetics and liveliness. The bold straight line at the bottom of the work however constitutes a force stabilizing the lively composition.

-
1. 元永定正肖像
 2. 元永定正 《無題》 油彩 合成顏料 畫布 148.5 x 134.1 cm 1960年作 日本北九州市立美術館典藏
 3. 2013年古根海姆美術館「具體：燦爛的遊樂場」展出元永定正的作品《水，1956 2013》 David Heald ©古根海姆基金會
 4. 元永定正 《網格》 壓克力 畫布 246.4 x 330.2 cm 1987年作
 5. 元永定正 《無題》 壓克力 畫布 162.1 x 130.3 cm 1975年作

1231 元永定正 (1922-2011)

英國國旗也在

1984 年作

水筆 布 貼紙 卡紙

簽名：S. Motonaga '84 於左下；日文標題 於畫背

備註：附日本羽岡裕之畫廊提供之作品證明書。

SADAMASA MOTONAGA

BRITISH FLAG IS HERE AS WELL

Painted in 1984

Pen, cloth and collage on card paper

Signed and dated S. Motonaga '84 on lower right; titled in Japanese on the reverse

35.3 x 51.4 cm. 13 ⁷/₈ x 20 ¹/₄ in.

Note:

This work is accompanied by a certificate of authenticity issued by Ace Fine Art, Japan.

HKD: 50,000 - 60,000

USD: 6,500 - 7,700

1232 元永定正 (1922-2011)

左右是紅色的方圓

1992 年作

壓克力 畫布

簽名：S. Motonaga '92 於右下

備註：附元永定正檔案研究室提供的作品鑒定書。

SADAMASA MOTONAGA

RIGHT AND LEFT ARE RED CIRCLE
SQUARE

Painted in 1992

Acrylic on canvas

Signed and dated S. Motonaga '92 on lower right

22 x 27.3 cm. 8⁵/₈ x 10³/₄ in.

Note:

This work is accompanied by a certificate of authenticity issued by Motonaga Archive Research Institution.

HKD: 80,000 - 100,000

USD: 10,300 - 12,900



草間彌生

YAYOI KUSAMA

(b. 1929)

於草間彌生而言，南瓜既是她孩提時代以來的心靈撫慰，也是她於世間沉默的替身。草間彌生甚至曾於一次藝術表演中佩戴其親製的南瓜外形頭飾，真實地演繹南瓜。2014年於倫敦Victoria Miro舉辦「南瓜」個展，草間彌生朗誦了一首詩歌《論南瓜》，直抒胸臆地表達她對南瓜誠摯的喜愛。據其自述：「南瓜最吸引我的是毫無掩飾的率真感及鑿實的撫慰心靈感」。

南瓜對於草間彌生實確有著與眾不同的意義。她如此回憶起與南瓜的初見：「我第一次見到南瓜是小學時候在農田里……從一叢百日菊中將南瓜順藤拉過來，它立刻跟我開口說話，幾乎是動畫效果般。它仍然帶著露水的濕潤，無法置信般可愛，摸起來柔軟無比。」十七八歲時，草間彌生家鄉舉辦當地藝術家展覽。她提交了一幅南瓜作品參展並憑此獲獎。作品採用礦物顏料、日本紙等日本畫元素，繪製大小各異的南瓜。二戰後，草間彌生於1948年進入京都市立藝術大學開始為期四年的學習。於京都期間，她寄宿一位俳句詩人家中，廢寢忘食地描繪她所鍾愛的南瓜。「我的房間位於二樓，我每天於此辛勤地刻畫南瓜。黎明到來之前我便將牛皮紙鋪於紅色地毯之上，排開我的畫筆，然後靜坐禪思。當日出東山之際，我便直面南瓜，忘卻世間一切，專注於我眼前的形態。正如菩提十載面壁，我花費一整個月時間面對一隻南瓜，甚至惋惜睡眠浪費光陰。」

本場呈現的兩幅作品皆是單個體量飽滿的南瓜置於交錯的網紋之上，鮮黃與墨黑的色彩搭配，屬於草間彌生「南瓜」系列中最經典的題材。兩幅《南瓜》一圓扁一窄長，頗富喜感地展示著自己的可愛與活力，如同草間彌生為南瓜精心繪製的正面肖像畫般，每一幅皆屬獨一無二。草間彌生以極高的專注力描繪南瓜的點紋；一列圓點由下至上帶著律動連點成線，南瓜中部的波點尺寸較大而頂部和底部的圓點則逐漸縮小，此外，草間彌生處理瓜藤的方式往往與南瓜本身正好相反：黃底黑點的南瓜肌理通常配合黑底黃點的南瓜藤蔓，正如這兩幅作品所示，她在最簡單的元素中巧妙運用幾何與視錯覺概念，使作品更值得玩味。而圓點中孕育的「無限重

複」的概念也是貫穿草間彌生作品的理念。她曾說「圓點有著太陽和月亮的形狀…圓點成為運動…圓點就是通往無限之途。」南瓜貼地而生，厚重豐碩，結合藝術家招牌的圓點，宛若一股向上生長的力量，靜默卻熱烈。

除去平面繪製的南瓜之外，草間彌生採用各種不同媒材技法演繹她所鍾愛的南瓜。1993年「威尼斯第45屆雙年展」草間彌生呈現了作品《鏡房：南瓜》，遍佈展館的黃底黑點之華麗景象，給觀者呈現進入空曠無垠的南瓜內囊之感。在顯示南瓜對於藝術家無可取代的象徵意義。



1.



2.



3.



4.

To Kusama Yayoi, pumpkin was both a childhood comfort as well as a self-epitome in the world. The motif means so much to her that she made a pumpkin-like headpiece to wear at a performance. At Kusama's 2014 solo exhibition at Victoria Miro in London, she recited a poem, *On Pumpkin*, to express her heart felt love for the produce's "generous unpretentiousness that soothes her soul".

Pumpkin has a unique meaning to Kusama. She recalled their first encounter, "The first time I saw a pumpkin was in the fields back when I was still in elementary school...I tugged the vine of a pumpkin through a bush of sunflowers. It began to speak to me in an animated manner. Moist with dew, the pumpkin looked incredibly lovely and felt extremely soft to the touch." When Kusama turned 17 or 18 years old, her drawing of pumpkin won a prize at a local competition. The painting consisted of pumpkins of different sizes drawn in mineral pigments on traditional Japanese Nihonga materials. After World War II, she began her 4 years training at the Kyoto City University of Arts in 1948. During her time in Kyoto, she stayed at a haiku poet's residence, spent sleepless nights depicting her favourite pumpkin. "In my bedroom on the second floor, I spent days after days drawing the pumpkin. Every day before dawn, I would lay some craft paper and my brushes over the red carpet, and sit for meditation. When the sun rose, I sat squarely in front of the pumpkin and focused entirely on its form, as if I've left the world behind me. Like Bodhidharma spent ten years facing the wall, I spent a whole month studying one single pumpkin. I even thought sleeping was a waste of time for me."

The two works in this sale are Kusama's signature series on pumpkins. Each featuring a succulent bright yellow

pumpkin with jet black polka dots on black skin against a web of yellow lines. One wide and flat, the other narrow and tall, the two pumpkins parade their loveliness and vigor in a humorous manner, each of them unique in its own way. The dots of different sizes run upwards to form rhythmic lines. The stems have colors opposite to the skin—with yellow polka dots on black skin. The two works show how Kusama makes use of geometry and simple elements to create playful visual illusions. The infinite repetition of polka dots is a signature pattern in Kusama's art. She once said, "The shape of the dots is like the sun and the moon...they embody motion...they are the path to infinity." The stocky and hardy pumpkin that grows low from the ground, evoke a fierce yet modest strength.

Kusama also makes human-size sculptures and wall reliefs of pumpkins. At the 45th Venice Biennale, her work *Mirror Room (Pumpkin)* enabled the spectators to enter the infinite space inside the cavity of a pumpkin.

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1. 草間彌生與她最鍾愛的圓點與南瓜作品
 2. 2014年 韓國首爾Hangaram美術館「草間彌生個展」現場
 3. 草間彌生在直島海灘的南瓜裝置
 4. 草間彌生《南瓜軍閥》壓克力 畫布 45 x 53 cm 1989 年作

1233 草間彌生 (b. 1929)

南瓜

1990 年作
壓克力 畫布

備註：附草間彌生工作室提供之草間彌生作品註冊卡。

YAYOI KUSAMA

PUMPKIN

Painted in 1990
Acrylic on canvas
18 x 14 cm. 7 1/8 x 5 1/2 in.

Note:

This work is accompanied by a Yayoi Kusama's Art Work
Registration Card provided by Yayoi Kusama's studio.

HKD: 360,000 - 460,000

USD: 46,500 - 59,400



1234 草間彌生 (b. 1929)

南瓜

2001 年作
壓克力 畫布

備註：附草間彌生工作室提供之草間彌生作品註冊卡。

YAYOI KUSAMA

PUMPKIN

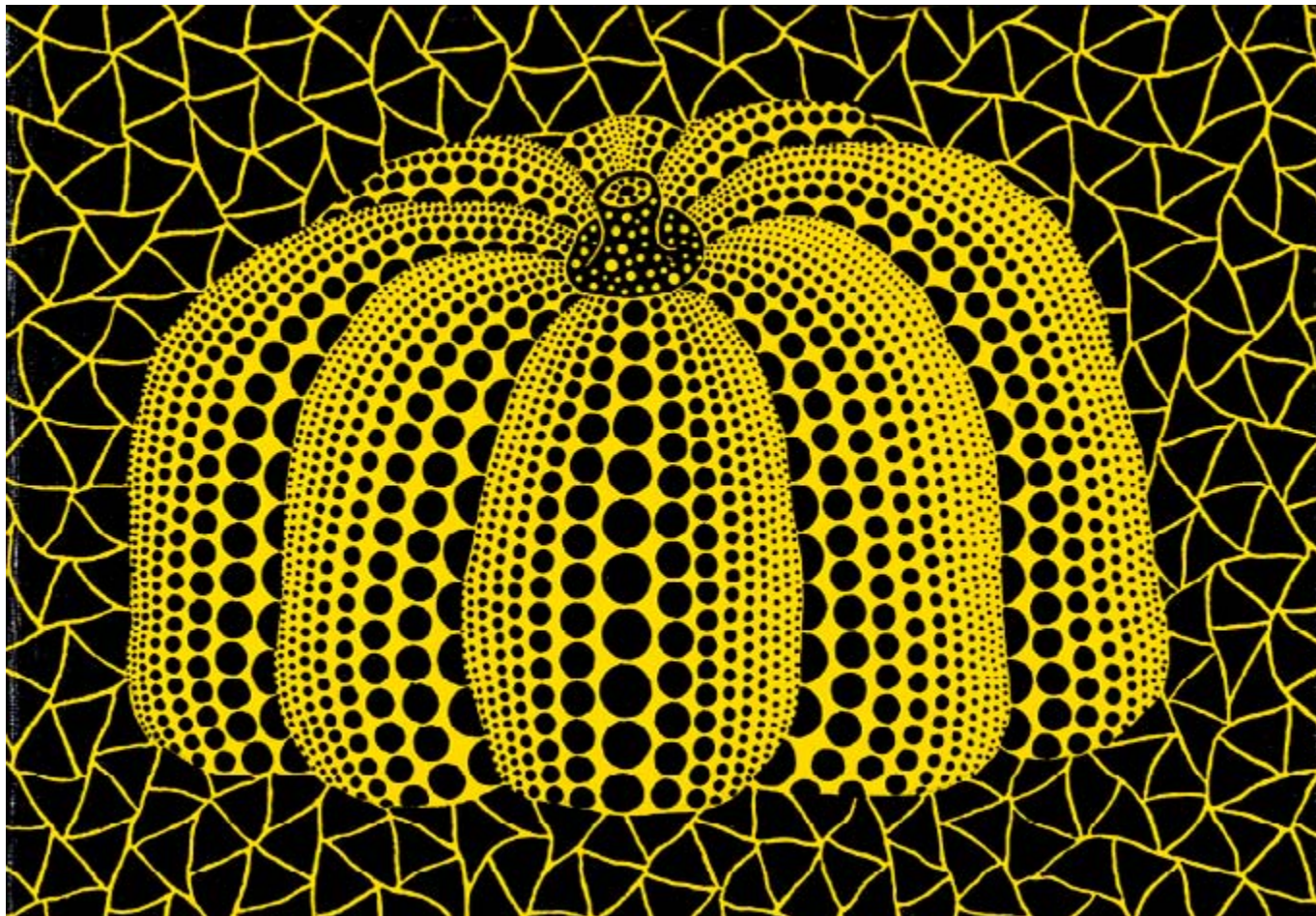
Painted in 2001
Acrylic on canvas
15.8 x 22.7 cm. 6 1/4 x 8 7/8 in.

Note:

This work is accompanied by a Yayoi Kusama's Art Work
Registration Card provided by Yayoi Kusama's studio.

HKD: 480,000 - 580,000

USD: 61,900 - 74,800



平賀敬

KEY HIRAGA

(1936 - 2000)

平賀敬的畫作道出他精煉的藝術表現手法，遊走於他身上的日本血統及法國文化洗禮的一種漸進式的風格融合，可說是成功反映當前社會的現代版浮世繪。

The artworks by Key Hiraga demonstrate his sophisticated skills of representation, indicating a stylistic combination of his Japanese roots and French culture immersion. One could say it's a modern version of Ukiyoe, which successfully represent the present society.



1.

平賀敬1936年出生於日本東京，自幼渴望成為藝術家。1965年他獲獎學金赴巴黎進修藝術。他在巴黎旅居住的12年期間，曾長住於比鄰紅磨坊的皮加勒區（Pigalle），該區是巴黎享樂獵艷、聲色犬馬之地。平賀敬熱衷於觀察光怪陸離的巴黎夜生活，燈紅酒綠、兩性情慾化作他畫面上反覆出現的主題，藝術家以具象敘述的畫風、詼諧反諷的手法，深入探索社會規則與人性深處的掙扎與鬥爭。

《甲板上》創作於1988年，可謂是藝術家經典作品。作品正上方的遮陽棚使用了紅白藍三色，除了鮮明的視覺效果外，不禁引人聯想起英國的暗喻。事實上，前景描繪的兩位男士皆是一襲正式西服、頭戴圓頂禮帽、神情嚴肅，與英國紳士形象不謀而合。畫面中心的女子衣著大膽暴露，濃妝豔抹的臉龐配上一頭鮮橘色的長捲髮、網襪下套著一對顏色不對稱的高跟鞋，提點出一個遊走於聲色場所的女子形象。左邊紳士側倚著吧檯，手持酒杯望向畫面左側，似乎無視於攤臥於沙發上的女子，然而藝術家將看不見的目光具象化，用一條酒紅色線條將與沙發上袒胸露乳的女子連接起來。右側男子雖然別過臉去，身體卻不由得向著女子傾斜。而地面、吧檯、走道散落的紅酒瓶更為畫面氛圍增添一抹曖昧氣息。遊艇甲板上的糜爛對比畫面背景平和的自然景觀：營造出一種諷刺與荒誕感。藝術家透過一系列矛盾的細節設置，將紳士的道貌孛然與內心的心猿意馬、成人世界的放縱與男女之間的暗度陳倉刻畫得淋漓極致，充分顯現出平賀敬對於人性的犀利剖悉與針貶。



2.

Born in 1936 in Tokyo, Japan, Key Hiraga had aspired to become an artist since childhood. He received a scholarship in 1965 to further study art in Paris. He resided for a long time in Pigalle, a district for pleasure-seekers around the famous Moulin Rouge. He was keen to capture the lustful nightlife in Paris in his figurative and narrative paintings, in a sardonic approach, probing into the social rules and struggles hidden deep in the human nature.

On the Deck, created in 1988, is a paragon of the artist's works. The awning in red, white and blue provides a sharp visual effect reminiscent of Britain. The two earnest-looking men in formal suits and bowler hats conform to the image of a British gentleman. The lecherous clothing, heavy makeup, orange curly hair, and a pair of mismatched heels of the woman at the center is suggestive of a raunchy place. The two gentlemen, both looking away as if they pay no heed to the woman, are either linked to the under-clothed woman by a red line or physically slanting over the woman. The dubious and raunchy atmosphere on the deck, full of wine bottles, poses an ironic and absurd contrast with the soothing natural scene behind. Through multiple conflicting details, Hiraga lays bare the external piety and inner commotions of the men, as well as the secret affairs among the adults, demonstrating his piercing insights into and criticisms of the human nature.

1. 2008年平賀敬於英國Mayor畫廊個展現場圖

2. 平賀敬《Mr. Bea waste》壓克力 畫布 129 x 160.3 cm 1990年作

1235 平賀敬 (1936-2000)

甲板上

1988 年作

水彩 壓克力 鉛筆 拼貼 和紙

簽名：Key Hiraga '88；藝術家鈐印二枚 於左下和右下

展出：1988年9月5日 — 24日，「平賀敬個展」，東邦畫廊，東京，日本

KEY HIRAGA

ON THE DECK

Painted in 1988

Watercolour, acrylic, pencil and collage on Japanese paper

Signed "Key Hiraga" and dated "88" with two seals by the

artist on lower left and lower right

37 x 44 cm. 14 ⁵/₈ x 17 ³/₈ in.

Exhibited:

Touhou Gallery, Tokyo, Japan, *Solo-exhibition of Key Hiraga*,
5 - 24 September 1988

HKD: 50,000 - 60,000

USD: 6,500 - 7,700



七戶優

MASARU SHICHINOHE

(b. 1959)

有異於日本藝壇風行之「可愛」美學及「超扁平」畫風，七戶優的創作源自於對西洋中世紀宗教祭壇畫的追索與興趣，同時受日本幻想小說家稻垣足穗筆下的小說世界影響，細膩的古典技法以及突出的造型能力，又揉合萬有引力、光學原理和神祕學等物理科學元素，發展出自身不落窠臼且迥異於時潮的藝術型態。他憑藉其超現實主義的畫風及對藝術史典故信手拈來的參閱，為觀者打開通向異域世界的大門，呈現出一座又一座琳瑯滿目的「珍奇室」。

「礦物般質感的氛圍、夢境般的虛無感和懷舊情懷」一直是七戶優作品的基調。因細膩而考究，七戶優早期作品尺幅通常不大，以木板與壓克力為主要創作媒材，並時常親手製作作品畫框。本場呈現的三幅作品中《球體俱樂部》及《被箱子吃了》之外框即為藝術家親製而成。

《球體俱樂部》創作於2002年，畫面前景的右下角一衣著黃衫的男孩背對觀者，順著男孩的視線觀察到其手持的提線紅球正做著鐘擺運動。畫面遠景是簡化的天地兩分之景，紅色球體在淺色背景的襯托下尤為醒目。鐘擺運動、垂直運動等球體的物理運動貫穿七戶優的藝術創作興趣。早起90年代直至2009年，七戶優創作過幾幅以鐘擺運動為題的作品，相較於早前的兩幅作品著重於鐘擺運動的物理公式，有異於2009年新作畫面左側新增的小女孩元素，本幅《球體俱樂部》的構圖設置則企圖將觀者的目光引導於鐘擺運動本身；宛若催眠魔法般在凝視靜態畫面的過程中營造出左右擺動的動態感，簡潔的大塊狀構圖更彰顯出此作不同的結構力度以及七戶優藝術中獨特的、抽離時空的趣味感。

箱子是七戶優早期創作中的重要元素之一，他於2002年便以《箱少年》為書名出版個人畫集。利用靜態的物質「箱子」為元素，七戶優卻巧妙思想表達出滿溢奇幻的情節，在他的畫面中，箱子是異度空間的隱喻，既帶有不安恐慌，又有滑稽荒誕，充滿神秘的象徵。藝術家在《被箱子吃了》一作中創作了一個莫名的時空背景，圓潤可愛的小天使引人聯想起義大利文藝復興藝術家拉斐爾筆下的天使造型。畫面上方的兩位小天使彷彿從時空的間隙中探出身子，分別手持著舊式菲林相機和黃色雛菊，似乎紀錄和鼓舞著下方中央，一頭鑽進箱子內的同伴。而正沒入箱內的小天使究竟將進入一個密閉的箱內空間抑或投入另一個未可知的時空？七戶優在慣常經營的神祕畫面中提供與觀者無盡的想像。

《向上！》中囊括了諸多七戶優作品中的常見元素，相互鋪陳，突顯出劇場化的視覺效果。紅白相間的格子地板以誇張的直線透視法營造出深邃寬廣的舞台場域，畫面上方左右兩側的樹叢宛如幕布般加強了劇場效果。畫面正中的小男主角正驚呼著從魔術戲法常用之禮帽中躍出，中景右側擬人化的兔子身著一襲西式禮服卻手拎花灑，瞪著大眼望著突然冒出的男孩，正上演一齣奇幻的魔術秀。在此劇目中，兔子與男孩的角色錯置營造出一種超現實的荒誕感，彷彿小男孩是兔紳士栽培出的「生物」，經過澆灑而一吋吋向上生長。而禮帽在此則成了另一個異度空間的象徵，讓觀者在濃郁的古典氛圍中揣想著詭祕而又遙遠的情節，從而獲得無窮的樂趣。



1.



2.



3.



4.



5.

Unlike the “kawaii” and “superflat” aesthetics prevailing in Japan, Masaru Shichinohe’s oeuvres are impacted by the artist’s fascination with religious alter pieces from the mid-century Western world and Taruho Inagaki’s fantasy fiction. With fine classical techniques and modeling capabilities, the artist weaves into his art scientific principles such as gravity, optics as well as occultism, creating a unique style that follows neither conventions nor trends. Surrealistic and full of references to art history, Shichinohe’s art is a door opening to the wonder-rooms in the foreign dimension that guarantee feasts for the eyes.

“An aura with a mineral-like texture, dreamlike sense of emptiness and nostalgia” underpins Shichinohe’s oeuvres. Thanks to the artist’s meticulousness, his early works are generally small in scale. He works mainly with wood panels and acrylic paint. The artist also often frames his own works. Of the three art pieces in this auction, such is the case with *Sphere Club* and *Devoured by the Box*.

In the bottom right foreground of *Sphere Club* (2002), a boy in a yellow top stands with his back to the viewer, whose view is directed by the boy’s positioning towards a red sphere suspended by a thread and swaying in pendulum motion. The red sphere pops out against a simple and light background of sky and ground. Pendulum and vertical motions have long been inspirations to Shichinohe’s artistic pursuit. Between 1990s and 2009, he created a number of works around this theme. But *Sphere Club*, unlike his two earlier creations that focus on the physics equation of pendulum motion, or a later one in 2009 that has a girl on the left, directs its viewer’s attention to the motion of the sphere itself through its composition. As if hypnotized, the viewer perceives dynamicity, in the still image, of the sphere swaying. The large chunks of colours bring forth the intensity in the composition, and the artist’s distinctive and fun sense of an isolated dimension.

Box plays a key role in Shichinohe’s early works. In 2002, he published a solo catalogue entitled *Hako Shounen*

(*Box Boy*). Combining still boxes and his wild imagination, Shichinohe has hatched numerous fantastical plots. In his paintings, the box is a metaphor for a foreign dimension that is disturbing, frightening, farcical, absurd and uncanny in one. In *Devoured by the Box*, the artist has built an enigmatic temporal space. The cute and chubby angels resemble those in the works of Italian Renaissance painter Raphael. Two of them seem to be emerging out of a crevice of another time zone, one holding a yellow daisy to encourage their friend at the lower centre to enter a box, the other to record the event with an old-style analog camera. What will face the angel at the bottom – a sealed box or an unknown dimension? Shichinohe has always been skillful in leaving room for the viewer’s imagination.

Pop Up! is a blend of most of Shichinohe’s frequently employed devices. These devices complement each other to bring out a dramatic visual effect. The red and white checkerboard tiles in an exaggerated linear perspective form a deep and vast stage arena, while the two bush-like bundles of curtains on the sides intensify the stage effects. As a whooping little boy at the centre jumps out of a top hat that often appears in magic shows, to the right in the middle ground, a personified bunny in a suit holding a shower head stares at the boy in awe. In this whimsical magic show, the two reversed roles give rise to a surrealist sense of absurdity, as if the boy, an “organism” cultured by the gentle bunny, is growing up inch by inch, thanks to the bunny’s irrigation. The top hat, an unknown dimension, encompasses the viewers in a rich classical ambience, leaving them to form and savor their own fantasies of the distant world.

-
1. 七戶優肖像照
 2. 拉斐爾·桑喬《聖母與聖子》油彩 木板 84 x 55 cm 1505年作 義大利佛羅倫斯比提皇宮典藏
 3. 洛倫澤蒂《Humildad 教皇》蛋彩畫 木板 226 x 185 cm 1341年作
 4. 七戶優《箱子逃跑》壓克力 木板 30 x 30 cm 2001年作
 5. 七戶優《匿於箱子》壓克力 木板 30 x 30 cm 2000年作

1236 七戶優 (b. 1959)

向上！

2001 年作

壓克力 木板

簽名：Masaru 於右下

來源：日本私人收藏

MASARU SHICHINOHE

POP UP!

Painted in 2001

Acrylic on board

Signed in English "Masaru" on lower right

22 x 27.3 cm. 8 ⁵/₈ x 10 ³/₄ in.

Provenance:

Private Collection, Japan.

HKD: 80,000 - 100,000

USD: 10,300 - 12,900



1237 七戶優 (b. 1959)

球體俱樂部

2002 年作
壓克力 木板

來源：日本青木畫廊；
現藏家得自上述畫廊。

備註：含藝術家親製畫框，另附一片手繪壓克力板。

MASARU SHICHINOHE

SPHERE CLUB

Painted in 2002
Acrylic on board
27.3 x 22 cm. 10 ³/₄ x 8 ⁵/₈ in.

Provenance:

Aoki Gallery, Japan.
Acquired by the present owner from the above gallery.

Note:

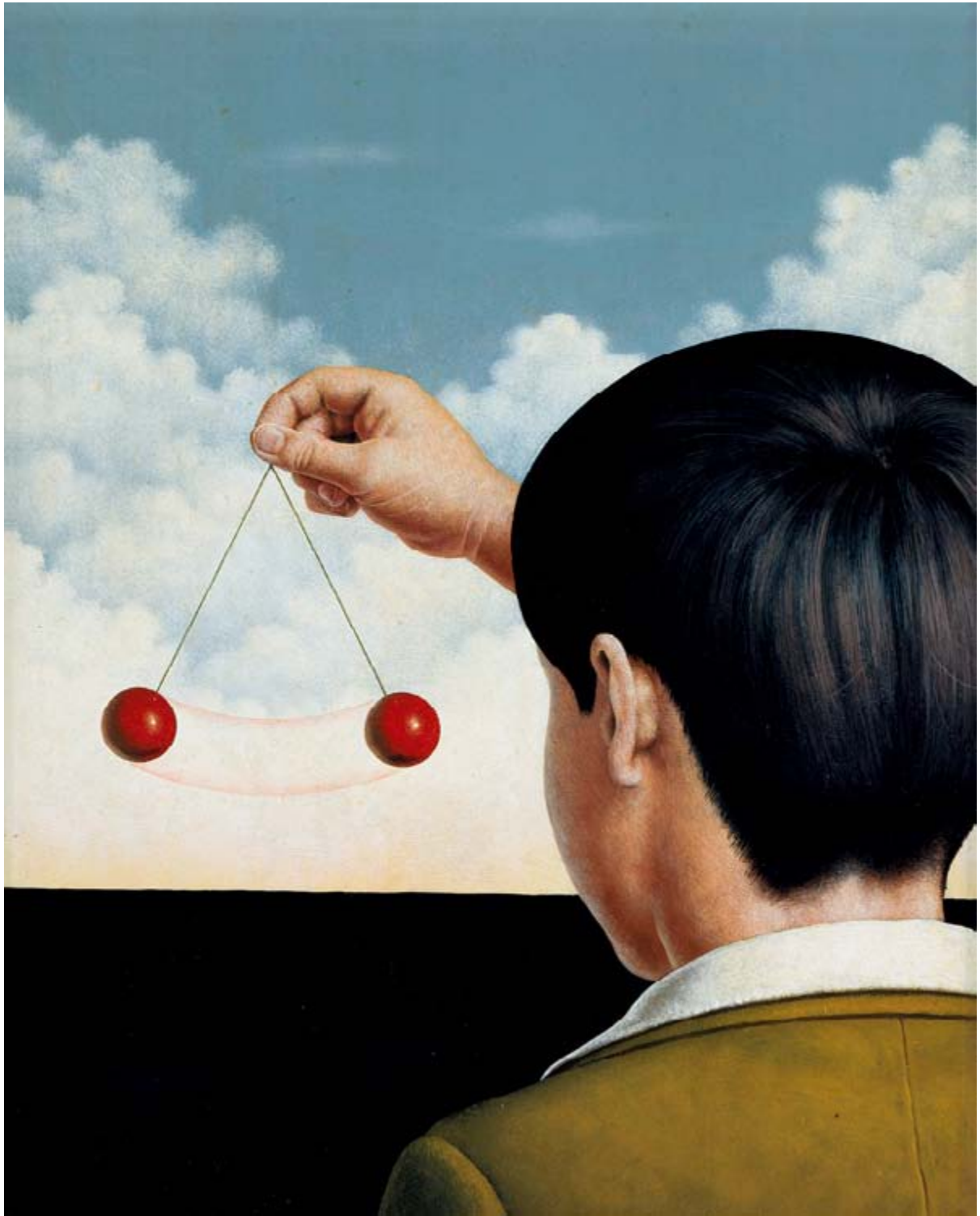
This work is accompanied with frame and acrylic board
hand made by the artist.

HKD: 80,000 - 100,000

USD: 10,300 - 12,900



含藝術家親製畫框，另附一片手繪壓克力板，置於畫前則多了另一種效果。



1238 七戶優 (b. 1959)

被箱子吃了

2002 年作

壓克力 木板

簽名：Masaru 於右下；2006.6.4 Masaru Shichinohe 於畫背

發表：2002年，《箱少年：七戶優》，Parol-sha株式會社，東京，日本，無頁數

來源：日本私人收藏

備註：含藝術家親製畫框。

MASARU SHICHINOHE

DEVoured BY THE BOX

Painted in 2002

Acrylic on board

Signed in English "Masaru" on lower right; dated "2006.6.4" and signed in English "Masaru Shichinohe" on the reverse
30 x 30 cm. 11 ³/₄ x 11 ³/₄ in.

Literature:

Parol-sha Publishing, Tokyo, Japan, *Hako-Shonen: Masaru Shichinohe*, 2002, unpagued.

Provenance:

Private Collection, Japan.

Note:

This work is accompanied with frame hand made by the artist.

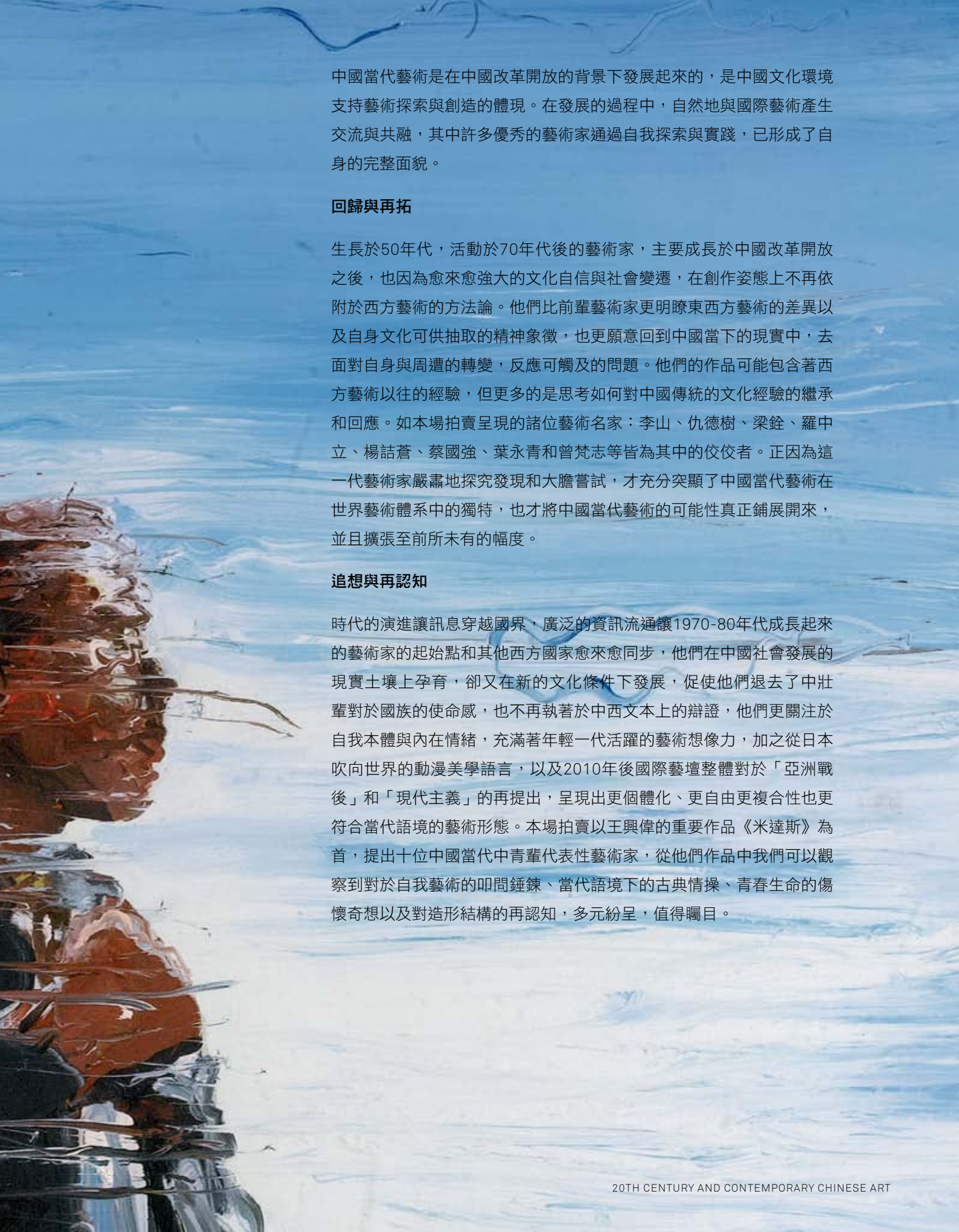
HKD: 80,000 - 100,000

USD: 10,300 - 12,900









中國當代藝術是在中國改革開放的背景下發展起來的，是中國文化環境支持藝術探索與創造的體現。在發展的過程中，自然地與國際藝術產生交流與共融，其中許多優秀的藝術家通過自我探索與實踐，已形成了自身的完整面貌。

回歸與再拓

生長於50年代，活動於70年代後的藝術家，主要成長於中國改革開放之後，也因為愈來愈強大的文化自信與社會變遷，在創作姿態上不再依附於西方藝術的方法論。他們比前輩藝術家更明瞭東西方藝術的差異以及自身文化可供抽取的精神象徵，也更願意回到中國當下的現實中，去面對自身與周遭的轉變，反應可觸及的問題。他們的作品可能包含著西方藝術以往的經驗，但更多的是思考如何對中國傳統的文化經驗的繼承和回應。如本場拍賣呈現的諸位藝術名家：李山、仇德樹、梁銓、羅中立、楊詰蒼、蔡國強、葉永青和曾梵志等皆為其中的佼佼者。正因為這一代藝術家嚴肅地探究發現和大膽嘗試，才充分突顯了中國當代藝術在世界藝術體系中的獨特，也才將中國當代藝術的可能性真正鋪展開來，並且擴張至前所未有的幅度。

追想與再認知

時代的演進讓訊息穿越國界，廣泛的資訊流通讓1970-80年代成長起來的藝術家的起始點和其他西方國家愈來愈同步，他們在中國社會發展的現實土壤上孕育，卻又在新的文化條件下發展，促使他們退去了中壯輩對於國族的使命感，也不再執著於中西文本上的辯證，他們更關注於自我本體與內在情緒，充滿著年輕一代活躍的藝術想像力，加之從日本吹向世界的動漫美學語言，以及2010年後國際藝壇整體對於「亞洲戰後」和「現代主義」的再提出，呈現出更個體化、更自由更複合性也更符合當代語境的藝術形態。本場拍賣以王興偉的重要作品《米達斯》為首，提出十位中國當代中青輩代表性藝術家，從他們作品中我們可以觀察到對於自我藝術的叩問錘鍊、當代語境下的古典情操、青春生命的傷懷奇想以及對造形結構的再認知，多元紛呈，值得矚目。

Chinese Contemporary Art began to develop at the end of Cultural Revolution. This is the period where China went through an intense social reform and launched dramatic changes across the Chinese art world. This environment greatly impacted the works of Chinese artists; it was a remarkable period of artistic curiosity and collaboration with international art trends. Thus, through self-discovery, many prominent Chinese artists have established their own aesthetic language.



Reflection and Expansion

Chinese artists who were born in the 1950s and actively engaged in the art scene after 1970s grew up during the post-Cultural Revolution period. Due to the expansion of cultural belief and social reforms, Chinese artists were no longer constrained to Western Art theories. Instead, they better comprehended the contrasts between the Eastern and Western art principles than their predecessors, thus were able to extract their own unique art rhetoric. They willingly live in China to address the fundamental issues and most of their works have incorporated Western art ideologies while upholding China's longstanding history of cultural heritage.

Presented in this auction works by prominent artists such as Li Shan, Qiu Deshu, Liang Quan, Luo Zhongli, Yang Jiechang, Cai Guoqiang, Ye Yongqing and Zheng Fanzhi, all of them have displayed their own contemporaneity. Due to their bold attempts in artistic innovations, Chinese Contemporary Art has established its distinctive position in the global sphere.

Reminiscing and Recollection

Due to rapid economic growth and social transformation as well as the influx of information entering China, artists who grew up during the 1970s to 1980s begun to synchronize with those from the Western countries. Although these artists have been raised in Chinese soil, however, the liberalisation of culture has stopped them to deliver a patriotic undertone. No longer fixated over the dialects between the East and the West, this young generation of artists focused more on expressing individuality and their inner state of emotions. The influence of Japanese animamix style and the recognition of "Asian post-war" and "Modernism" in the international art scene in 2010 demonstrated that Chinese Contemporary art has inclined towards liberalism and individualistic aesthetic qualities. Bringing an important work *Mida* by Wang Xingwei, as well as ten Chinese contemporary artists of the younger generation, one can observe the artists' traditional integrity and nostalgia for their youth.

梁銓

LIANG QUAN

(b. 1948)

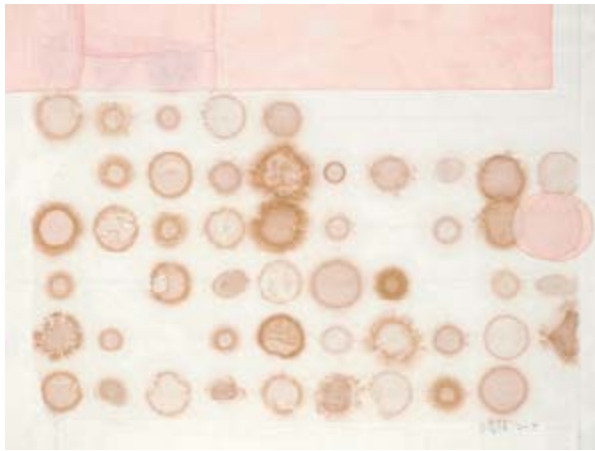
梁銓作為文革後首批留美的中國當代藝術家，於1981年赴舊金山藝術學院學習版畫。海外經歷讓他在西方語境下反思中國藝術特色，踐行當代中國抽象藝術的探索實驗。歸國後從1985年至2000年，他的創作經歷可概括為「重彩時期」，這一時期的作品充滿偶然性的異質對象拼貼，譬如，以具有文化象徵的印刷拓片，實際混合反映現實世界的多重文化符號，投射或隱喻他對家庭、社會、國家、歷史、傳統的種種感受與提問。2000年之後梁銓開始提煉新的藝術語彙，作品充滿生活的氣息，以茶、咖啡、中藥等入畫，巧用不同液體留在紙面的痕跡，透過其色澤、暈染及相互關係的變化，譜出細膩有致的抽象畫面。

《喝茶的日子 130731》以橫向拼貼的紙條呈現出獨特的空間感：宣紙的毛邊、染色不均的顏料，貼合出層層疊疊的手工感。細細觀察色澤微妙變化的紙條，猶如細品一杯好茶時觀察茶湯在杯中產生的微妙色階變化。原本平凡一日的淺斟慢飲躍然紙上化作對生活意義的探索與感悟。而再遠觀全幅，紙條的邊緣變成了線條，長方格子大小錯落，成為不同的幾何形狀，墨色與淺粉、淺綠、淺黃之間的對照，都使作品成為觀照日常後的抽象演繹。梁銓曾自述「有次搬家的時候，無意中看到了外婆的洗衣板，形狀像是中國畫，上面留著洗衣痕跡的線條就像是畫面，從這裡有了做紙條拼貼的靈感。」但這種極簡的形式與極豐富的細節與表達，實際上是梁銓悉心探尋自己道路20多年的結果。他用非常當代的語言，以及西方的抽象思維，去研究和展現東方繪畫中最受重視的「空」。

梁銓本人曾表達對倪瓚等中國古代繪畫的欣賞，讚其畫中虛無縹緲、不食人間煙火的澄明，稱其作有「飄飄何所似，天地一沙鷗」之感。藝術家在汲取西方現代主義經驗的同時，傳承中國畫極具韻味的「留白」，利用水墨宣紙的「空靈」與「吸納性」，透過圖式符號與禪意拼貼，專注於表現個人生命的心性與態度，呈現東方當代藝術的深度，雋永而耐人尋味。



1.



2.



3.

Liang Quan was one of the first generation of Chinese contemporary artists who studied in the US after Cultural Revolution. In 1981, he attended San Francisco Academy of Fine Arts to study printmaking. The overseas experience allowed him to reflect upon the characteristics of Chinese art under Western context, and encouraged him to explore the possibilities of Chinese Abstract Art. From 1985 to 2000 after he returned to China, he went through a “heavy colour period”. During this time, Liang created a collage of random heterogeneous objects, such as prints or rubbings with cultural meaning. He wanted to exhibit his reflection towards the phenomenal world about family, society, nation, history and tradition. After 2000, Liang refined his artistic language by integrating tea, coffee or even Chinese medicines into the ink to make drips and traces on the paper. By leaving different variations of ink and pigments on the paper, Liang invented a delicate abstract vision.

Days of Tea Drinking 130731, a horizontal collage work with torn paper strips pasted in an organized row in order to create a sense of space for the viewers. The edges of the fine Chinese paper (xuan zhi) are dyed unevenly, and multiple layers of strips are carefully patched to honour Liang’s craftsmanship. The colour variations on the paper strips resemble the different color gradations when consuming a cup of tea. Looking at the painting as a whole, the edges of the paper strips look like thin lines. The paper strips of different geometric form and colours are transformed into an abstract rendition. Liang once mentioned, “My inspiration came from the washboard in my grandmother’s house, its shape reminded me of Chinese painting. The traces of lines left from washing clothes resembled drawings on the board, which is how it inspired me to use torn paper strips for the collage.” He subtly included his philosophical views and life aesthetics into his work. Thus, he began to explore the most fundamental philosophy behind Eastern Art—“Blankness”.

Liang once expressed his appreciation towards Classical Chinese artist Ni Zan. He praised the concept of nihilism—the idea that things disappear into nonexistence is the ultimate reality. He described, “How adrift I felt, like the sand-gulls in the wild”. Although his works seemed to be pure abstraction, he was profoundly influenced by the notion of “reserving blank” adopted from Chinese landscape paintings. Liang’s works possess a spiritual tranquility that made his Zen series a meaningful work.

1. 梁銓於工作室創作情景

2. 梁銓《小茶跡之一》紙本拼貼 45 x 60 cm 2015年作

3. 梁銓《喝茶的日子之二》茶、色、墨宣紙拼貼於亞麻布 120 x 90 cm 2013年作

1239 梁銓 (b. 1948)

喝茶的日子 130731

2013 年作

茶水墨 宣紙設色 拼貼於亞麻布

簽名：梁銓 2013 於右下

展出：2013年6月22日—7月22日，「幻象：中國當代水墨
大展I」，蜂巢當代藝術中心，北京，中國

LIANG QUAN

DAYS OF TEA DRINKING 130731

Painted in 2013

Tea stain, ink, watercolour and collage on xuan paper
mounted on linen

Signed in Chinese and dated "2013" on lower right

90 x 120 cm. 35 ³/₈ x 47 ¹/₄ in.

Exhibited:

Hive Contemporary Art Center, Beijing, China, *Illusion /*

Image: Contemporary Chinese Ink Art Series I, 22 June - 22

July 2013

HKD: 100,000 - 150,000

USD: 12,900 - 19,400



仇德樹

QIU DESHU

(b.1948)

仇德樹從少年時代就師從海派名家王一亭，對於中國傳統水墨以及傳統裝裱有深厚的基礎。長期運用筆墨、宣紙等媒材，仇德樹卻始終苦心於將傳統於當代中進行轉化，1979年與志同道合的畫友共同組織了「草草畫社」，提倡「獨立精神，獨特技法，獨創風格」，進行水墨的各種實驗。他這一時期的作品，雖然在畫面構成上可見西方現代觀念的影響，但皆取材自中國傳統的圖像資源。

1982年，受到舊石板上「裂痕」啟迪的仇德樹，結合自己對於傳統中國畫的傳承和現代水墨的實驗，創造出十足「前衛」精神的「裂變」系列作品，自此建立起個人在當代美術上獨特而鮮明的標幟。此後的二十年中更不斷深化，研究「裂變」的技法與主題。《美術》雜誌主編尚輝曾對其作品評論說：「仇德樹是1980年後中國現代水墨的代表性畫家之一。不論從哪個角度，仇德樹都為當代藝術的發展提供了可資研究的個案，特別是從本體語言的角度。」仇德樹的「裂變」創作，是一種結合構畫、撕裂、打磨以及層層裱貼，高度講求整體性的創作方法，通過宣紙本身優良的延展性與層疊性，結合畫布，改善紙本與水墨的單薄感，並將宣紙本身的白晰、細膩、柔韌、半透明、滲水性等材質特性極至發揮，獲得了嶄新而美妙的視覺效果。

此次上拍的《裂變：祥雲清泉》是仇德樹2010年的傑出之作。藝術家在底層布局安排即十分考究，以豐富漸層的橘紅和石綠為主色調，局部加上藤黃和寶藍，創造出一個霞光普照的五彩斑斕之境，後巧妙運用白色宣紙在托表過程中因乾濕縮漲而形成的迸裂效果，從構圖形式上創造了一種天然成趣、變化自由的繪畫線條，此時連綿畫面中的壯闊山河儼然成形。然後按照畫面需要，將鋪陳於底色上已成塊狀結構的宣紙細細打磨、撕裂剝除，山嶽有更豐富的紋脈走向與肌理細節，宣紙創造出的半透明效果彼此互隱互顯，充分傳遞出「山石嶙峋，層巒疊嶂」的悠遠氣勢；特別的是，仇德樹特別突出山間流泄的瀑布以及繚繞的雲氣，在構圖上極為巧妙地運用雲水平衡柔化畫面中山脈並列的垂直線條。

雲紋自古即為漢族喜用的符號，經常伴隨仙山海浪，象徵高升與如意。仇德樹在此作中置入古代線條圓潤卷曲的雲紋，從畫幅左上往右下飄移，如一泉銀瀑般滾動傾瀉而下，這股輕緩的白色飄帶恰恰迎上畫面中央往左方移靠的主山山勢，攀越山巔後化為山澗清流，流淌匯聚於右方，又與右下的層層山嵐之氣相連。仇德樹悉心佈局，將山巒雄渾堅挺

的「靜」，搭配繚繞不絕的雲霧和流水的「動」，動靜之間除平衡中央強勁地左上力道，更在畫面形成一起伏連綿不斷的動勢，讓觀者的視線隨之引導而形成一種極富韻律的橫向漫遊，也以捲動的弧線柔化山嶺剛硬的鋒銳之勢。觀看此幅《裂變：祥雲清泉》，如同欣賞中國繪畫的手卷一般，觀者目光自然隨卷軸鋪展，緩慢挪移，宛如徜徉在山水之間，既綜覽了群山列宇，也吸納著繽紛霞雲煥發的富貴祥瑞之氣，成為視覺與心靈的雙重滿足。

仇德樹一直以他的「裂變系列」作品表現中國社會走向開放的新時期，思想上的破冰以及由裡而外的突破與改變，作品富含時代寓意和前衛精神，併發出新生命的力量，氣勢不凡。除了畫面的奇麗，他的「裂變」更強烈地透露出對我們所處時代的憂患意識。正如仇德樹所說：「我們都生活在裂變當中，人的一生就是從生到死，不斷地在裂變。裂變是大自然的動力，世界和環境一直都在裂變。不管從心靈上，社會上，歷史的演變和宇宙的發展，甚至人體細胞演變過程中都在裂變。裂變處處都有，無處不在。」本幅作品為2010年仇德樹特地為其舉辦於上海吳昌碩紀念館的近作展而作，該展覽除呈現仇德樹2010年創作的全新氣象，伴隨展覽並有一盛大的學術研討會，做為展覽中的精品，足見藝術家對於本作的看重。



1.



2.



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4.

Qiu Deshu studied traditional ink painting and mounting from Shanghai School master Wang Yiting. While he has used ink and xuan paper for quite long time, Qiu constantly strives to transform the traditional art in contemporary setting. In 1979, he co-founded “Grass Painting Society” and experimented with ink painting. The compositions of his works during this period showed influence from western contemporary concepts, but the imageries stem from traditional Chinese resources.

In 1982, inspired by the cracks in rocks, he created the avant-garde “Fissuring” series by incorporating traditional Chinese painting and contemporary ink painting experiments, thus developing his distinctive style in contemporary art. In the next 20 years, he deepened his skills and explored the ‘Fissuring’ theme. He is described as one of the most representatives of Chinese contemporary ink painters that is worthy of study. Qiu's "Fissuring" paintings are a combination of painting, tearing, rubbing and collage techniques on xuan paper, with an emphasis on the overall form. The characteristics of xuan paper are highlighted with the aid of canvas, achieving innovative and amazing visual effect.

The work being presented this time, *Fissuring - Auspicious Clouds and Clear Spring* is created in 2010. Qiu used orange red and stone green as main color tone, adding in yellow and blue to create a colourful scene. Then, with the careful application of fissuring effects by making use of the characteristic of the white xuan paper, the artist produced natural, free-flowing lines that became the magnificent mountains and waters. Then he rubbed and tore parts of the xuan paper, creating delicate textures that resemble the mountains. The semi-translucent effect created with xuan paper precisely illustrates the layers of mountains. Also, Qiu has maintained the balance between the vertical lines of the mountains and misty clouds and waterfalls.

The cloud pattern is a favorite emblem of the Han Chinese, and is often accompanied by heavenly mountains and sea waves to symbolize promotion and good luck. In this painting, Qiu has applied the pattern, which flows from upper left to lower right like a silver waterfall, and meets with the mountains near the middle of the painting. Qiu creates a contrast between the tranquility of the mountains and the motion of the clouds, fogs and waters, guiding the viewers' gaze to move horizontally, at the same time softening the sharpness of the mountains with the curvy lines. While looking at *Fissuring - Auspicious Clouds and Clear Spring*, the viewers take in both the magnificent scenery and the auspicious sign.

Qiu has used his *Fissuring* series to present the new era that witness China's breakthrough of ideas and innovation. His avant-garde works indicate signs of the era as well as the power of life. Apart from presenting amazing effect on the works, his “fissuring” also reflects his concerns over the era that we are now in. According to him, “we are all living in fissuring. Throughout a person's life, they keep fissuring. It is the power of the nature. The world and the environment haven't stopped fissuring. Emotionally and socially, as well as throughout the course of historic or cosmic development and even within a human cell, there are fissuring. It's everywhere.” This piece of works was particularly created for the Qiu Deshu Exhibition at Shanghai Wu Chang Shuo Museum, Shanghai, China in 2010. Along with the exhibition is an academic seminar, which showcases how much the artist value this work.

1. 仇德樹與其「裂變」系列作品

2. 仇德樹《裂變》壓克力 宣紙 畫布 121 x 243 cm 2009年作

3. 仇德樹《裂變：精神自我像（之一）》水墨 紙本 143 x 142 cm 1984年作

4. 《芥子園畫譜》云紋圖片



1240 仇德樹 (b. 1948)

裂變：祥雲清泉

壓克力 宣紙 畫布

簽名：云一人於左下

展出：2010年10月15日—30日，「裂變·廣廈·庭院：
仇德樹近作展」，上海吳昌碩紀念館，上海，中國

QIU DESHU

FISSURING - AUSPICIOUS CLOUDS
AND CLEAR SPRING

Acrylic on xuan paper mounted on canvas

Signed in Chinese on lower left

60 x 150 cm. 23 ⁵/₈ x 59 in.

Exhibited:

Wu Changshuo Memorial Hall, Shanghai, China, *Fissuring,
Mansion, Garden, Recent Works by Qiu Deshu*, 15 - 30
October 2010

HKD: 350,000 - 550,000

USD: 45,200 - 71,000



蔡國強

CAI GUO-QIANG

(b. 1957)

「人類撒手離去，數百次春夏秋冬後，城市在大自然創造下，山花爛漫在藤蔓包裹的樓群廢墟裡，當會令人百感交集。」

——蔡國強

“Mankind changes generation after generation, seasons rotate year after year, cities become ruins wrapped by flourishing blossoms in nature, which often leave one with mixed feelings.”

— Cai Guo-Qiang



1.



2.



3.



4.

從蔡國強使用火藥爆破這個媒材開始，他就脫離了絕大多數同儕在歷史政治與中西文化的衝撞間摸索的困頓。自始，歷史遺址、風土人情對他的影響要多過西方現代藝術思潮。對於獨特個人經驗和未知神秘領域的旺盛興趣驅使他的作品更訴諸靈性，很快贏得人們跨國界的「共感」，而邁向國際。在他作品中多次提出「好玩」，當然這不是只單純的遊樂，而更接近古代文人系統的「不經意的趣味」。為他策畫古根漢美術館個展的湯馬斯·克倫斯說得精準：「蔡國強名副其實地突破了我們時代藝術創造的公認標準。」他認為「蔡國強自由無羈地從古代神話、軍事歷史、道家學說、革命策略、佛教哲學、煙火技術、中醫等活動中取材，他的藝術是社會能量的一種體現，不斷變異，將他稱之為『可見的世界和不可見的世界』連接起來」。正是歷史文化的隱喻和充滿創造性的藝術形式結合，構成了今天的蔡國強。使他既不是個單純的文化符號，但也絕非一個單純追求趣味的藝術家。

沒有我們的外灘：《九級浪》中詩意的烏托邦之歌

結束了2008年古根海姆的全系列回顧展後，蔡國強如同經歷了一次西方藝術的加冕典禮，意味著代表華人藝術家正式進入西方藝術體系，也代表西方權威體系對於華人藝術的高度肯定與接納。於此之後，蔡國強的創作步伐沒有停歇，廣闊的國際舞臺讓他得以自在展現他不斷迸發的想像力與創作欲，各種大規模的爆破、裝置與策展計畫在他的腦海與雙手間展開。2014年7月24日下午，在上海當代藝術博物館一樓大廳，蔡國強現場爆破完成火藥了草圖《沒有我們的外灘》，電光火石間「繪製」出人類將外灘還給自然後的童話般的景象。《沒有我們的外灘》是為同年8月開幕的《蔡國強：九級浪》個展所現場創作的火藥爆破作品，長27米、高4米的宏大畫卷展現了外灘被大自然「接管」後各種生物和諧相處的場景：叢林佔領馬路，山花覆蓋殘垣。蔡國強隨性地把傳統海派繪畫中的風物，在外灘萬國建築樓宇上綻放。這些畫家在上世紀初外灘大建設期間的創作又回到故土。蔡國強將上海當代藝術博物館的個展設定為環保主題，其實是對當代館的歷史——「原南市發電廠」的回應，火藥碰撞中，留給紙面斑駁蔓延的記憶，是溯源也是展望。《沒有我們的外灘》延續了蔡國強對環境主題的關注；工業產生霧霾、豬屍汙染河水…生態環境問題在中國已到了刻不容緩的地步，也是當今人類共同面臨的挑戰、藝術界無法回避的議題。

除了尺幅最宏大的27米長卷，蔡國強在上海還透過紙本火藥創作了近十幅作品，每幅皆與動植物有關，皆為獨一無二的構圖與設定，爆破出充滿詩意的畫面。本幅隆重重現的《沒有我們的外灘之三》便是蔡國強於上海同步創作的系列作品之一。「因地制宜」是蔡國強現場爆破的精神所在，他總是針對每一處展覽地點的特色，追溯建築物的歷史變遷和地方風土民情，設計迥異的命題和方案，所以幾乎每一幅作品的靈感與緣由都有跡可循。而上海外灘，清代即被劃歸為英國租界區，作為最早開發的口岸之一，代表了十裡洋場的真實寫照，也是舊上海租界區以及整個上海近代城市開始的起點。外灘西側，52幢風格迥異的古典復興大樓，素有外灘萬國建築博覽群之稱，成為舊上海時期的金融中心、外貿機構的集中帶，也是舊上海資本主義的寫照，一直以來被視為上海的標誌性建築和城市歷史的象徵。而上海也是許多中國現代主義大家以及海派代表的孕育地。

歷史與文明的火焰，輕逸優雅的短詩

一直以來上海就以一個新舊並陳的多元而嫵媚的姿態出現在世人心中，而在蔡國強心底，外灘顯然是應該東方的、唯美的。藝術家在本幅《沒有我們的外灘之三》中以極為古典的構圖設計「繪製」四隻姿態各異的鵲鳥，基本分為上下兩部分：右下方的小白鳥兒停駐於一橫互的枝桠上，怡然自樂，甚為可愛，枝桠上爆破留下的一串火藥印記宛如五朵紅梅一般巧妙天成；下方偏左的兩隻鵲鳥身姿微側，左右交錯，其中一隻輕輕啣著一枝盛開的黃牡丹，抬頭向上呈現一迎接的姿態；右上方展翅的鳥兒似乎被花朵的馨香吸引，振翅而下，雙翼間因爆破留下的點點星火正加強了鳥兒的動感，加之火藥自然形成的褐色與亮黃，使鳥兒宛若浴火鳳凰般氣勢萬千，燦爛奪目。蔡國強透過高超精準的技術，將暴烈的火焰幻化為輕柔飄逸的畫面，透過大量留白和單純的色彩將書畫中「紅梅」、「喜鵲」、「牡丹」與「鳳凰」的意象表現得淋漓盡致，散發出傳統文人花鳥畫的意象，空靈優雅又隱含富麗的祥瑞之氣。《沒有我們的外灘之三》似乎為藝術家在展覽主要的環保生態命題中另覓得的一處僻靜小徑，抒發他對上海外灘、對東方傳統、對自然萬物純然的摯愛。



5.

Since Cai Guo-Qiang started to use gunpowder as his medium, he has detached from the dilemma of his peers struggling between the conflicts of Occidental and Oriental culture. Since then, historical relics and cultural customs have played a more significant role for him rather than concepts from Western Modern art movements. Furthermore, his unique individual experience and thriving interests into the unknown mysterious field have driven his works to have more appeals in spirituality. Thus, he is highly recognised by various nationalities and won international acclaim. The concept of “Fun” is frequently employed in his works, which is closer to that of “unpretentious fun” in ancient literati culture rather than superficial entertainment. Thomas Krens, who curated Cai’s solo exhibition at Guggenheim Museum, once said, “Cai Guo-Qiang has officially ‘exploded’ the standards of contemporary art creations of our time.” He believes that, “Cai Guo-Qiang freely takes themes from ancient myths, military history, Taoism, revolutionary strategies, Buddhism, firecracker technology, as well as Chinese medicines to include into his works. His art is a reflection of social power that constantly changes and links up the ‘Visible and Invisible World’ addressed by him.” What shapes Cai Guo-Qiang is his combination of historical and cultural metaphor with creative art forms, thus making him not just a cultural icon, nor an artist who merely pursues fun.

The Bund Without Us: Poetic Song of Utopia in the *Ninth Wave*

After his retrospective exhibition at Guggenheim Museum in 2008, Cai has been “crowned” by Occidental art system, indicating his official entry into the system and its high recognition towards Chinese art. Ever since then, Cai has never slowed his pace in terms of creation. With the broad international stage, he was able to unrestrainedly present his bursting imagination and desire to create, thus

delivering a variety of large-scale explosions, installations and curation plans. In the afternoon of July 24th, 2014, Cai Guo-Qiang completed the explosion of gunpowder sketch for *The Bund Without Us* in Power Station of Art, Shanghai. The sketch depicts the fairytale-like scene of the bund in natural state without human presence. *The Bund Without Us* was an explosion project created for his solo exhibition of *Cai Guo-Qiang: The Ninth Wave*, to be opened in August of the same year. This magnificent painting, 27-meter long and 4-meter tall, presents the scenes of the Bund with various creatures living in harmony in nature: jungles taking over roads and blossoms covering ruins. Cai Guo-Qiang spontaneously places signs from traditional Shanghai-style paintings on exotic architectures on the Bund, bringing the works created by these artists during the construction period of the bund back to their native land. The choice of environmental protection for his solo exhibition at the Shanghai Power Station of Art, is in fact, a response to the history of Power Station of Art, which was previously “Yuannan City Power Generation Station”. The explosion of gunpowder leaves mottling marks on the paper, recalling past memories and looking into future prospects. *The Bund Without Us* extends Cai’s advocacy for environmental issues, i.e. industrial smog, contaminated river and so on. These ecological and environmental issues in China have reached to an alarming state demanding immediate attention. These are the common challenges faced by humanity as well as the inevitable topics to be addressed by the art community.

Apart from the magnificent 27-meter scroll painting, Cai created thirteen drawings of gunpowder on paper. All works are related to animals and plants, consisting of unique and poetic composition. *The Bund Without Us No. 3* in this auction is one of the series which Cai specially created on the site of the Power Station of Art in Shanghai. “Adjustment by Local Conditions” is the principle of Cai’s live explosion. He always traces the historic changes of



6.

architectures and regional customs of each exhibition venue, thus leaving trail for the inspirations of each work. The Bund in Shanghai was classified as part of the British concession area back in Qing Dynasty. The waterfront boulevard was one of the ports with the earliest development, representing former Shanghai international settlements. It also marked the starting point for the old concession area and the development of modern Shanghai today. On the west side of the Bund, there are fifty two classic buildings with totally distinctive styles. The buildings have been known as the classical and well-designed architecture clusters at the Bund of Shanghai, which became the financial hub and the center of foreign trade institutions in the olden times. It is also the reflection of Capitalism in Old Shanghai and has long been deemed as the signature trademark and historical symbol of the city. Shanghai also nourished numerous Chinese Modernists and Shanghai-style artists.

Flame of History and Civilisation, Poem of Lightness and Elegance

Shanghai is a metropolitan city, displaying both a futuristic and historical charm. For Cai Guo-Qiang, the Bund is viewed as a beautiful scene displaying an Oriental flair. The artist draws four magpies in different poses, designed with highly classical composition, in *The Bund Without Us No. 3*. Basically, the painting is divided into the top and bottom parts— the little adorable white bird on the lower right corner stays on a horizontal branch, appearing to be calm and content. The string of fireworks from the explosion on the branch looks like five red cherry blossoms. The two magpies on the lower left stand closely with each other in an overlapping position. One bird gently holds a blooming yellow peony in the mouth, with its head lifting up in a greeting pose while the other bird on the upper right spreads its wings, drawn by the fragrance of flowers, attempts to fly to the bottom to meet the rest of

the birds. The spots of sparkles left from the explosion on the wings intensify the dynamic momentum of the flying bird. Moreover, the natural brown and bright yellow colours formed from the fireworks add a dramatic effect to the bird, like a phoenix rising from flames displaying a dazzling image. With precise and skillful techniques, Cai Guo-Qiang transforms fierce fire into an gentle and graceful image, using void space and pure colours to highlight the images of “red cherry blossom”, “magpies”, “peony” and “phoenix”, radiating a scene from traditional literati paintings through a spiritual, elegant and subtle resplendent auspiciousness. *The Bund Without Us No. 3* puts an emphasis on the main environmental and ecological issues we face today, while expressing his love for the Shanghai Bund, the appreciation towards oriental traditions, as well as his love for nature.

1. 蔡國強肖像照（圖片提供：蔡國強工作室）
2. 宋 趙佶 《臘梅山禽圖》 絹本 設色 82.8 x 52.8 cm 台北故宮博物院藏
3. 傳南宋 馬麟 《梅花雙雀圖》 絹本 設色 28 x 29cm 東京國立博物館藏
4. 蔡國強於《沒有我們的外灘》作品前
5. 蔡國強於2014年個展《九級浪》中現場製作的大型作品《沒有我們的外灘》（圖片提供：蔡國強工作室）
6. 蔡國強 《沒有我們的外灘之二》 火藥 紙本 2014年作（圖片提供：蔡國強工作室）

1241 蔡國強 (b. 1957)

沒有我們的外灘之三

2014 年作

火藥 紙本

簽名：沒有我們的外灘之三；蔡 Cai；2014；上海 PSA 於左下

備註：本作品乃藝術家為2014年上海當代藝術博物館個展「蔡國強：九級浪」特別製作，並於當地創作完成。

CAI GUO-QIANG

THE BUND WITHOUT US NO. 3

Executed in 2014

Gunpowder on paper

Titled in Chinese, signed in Chinese and Pinyin "Cai", dated "2014" and inscribed the location in Chinese "PSA" on lower left

154 x 121 cm. 60 ⁵/₈ x 47 ⁵/₈ in.

Note:

This work is executed by the artist at the same occasion of his solo exhibition *Cai Guo-Qiang: The Nineth Wave* in 2014 in Power Station of Art, Shanghai.

HKD: 1,200,000 - 1,500,000

USD: 154,800 - 193,500



没有我们, 只有他们. 蔡倩
2014 上海 PSA

葉永青

YE YONGQING

(b. 1958)

葉永青的早期作品受到西方大師的濡染，1983年的「雲南圭山」風景系列以塞尚式的形式主義對畫面空間分割重塑入手。雲南故鄉的圭山、紅土山丘、西雙版納的茂密林蔭，是葉永青創作靈感的源泉，而恬靜、簡樸的西南風光，也是葉永青當時生活在工業化重慶都市的對應面，兩者之間的變奏，成為他調整創作路線的動力。1986年葉永青與張曉剛、毛旭輝等人組織「西南藝術群體」，投身「85新潮美術」運動中，成為一方領軍人物。

在89年「現代藝術大展」之後，葉永青開始選擇站在「當代意識」的層面上來看問題，以顛覆和解構現實社會集體意識形態為目的來思考。1991年葉永青開始涉足波普，創作了許多的「大招貼」系列與裝置作品。這一系列作品像是一種郵票拼貼組合，又像是一個裝填著詩意的格子抽屜。從這一時刻起，葉永青開始進入了一種「塗鴉的自由」。從1994年開始，他在繼續製作「大招貼」的同時開始書寫自己的形象日記。在他手中，波普與政治無關，與消費文化無關，它更可能是一本各種生活經驗片斷的日記。

1999年的下半年始，葉永青開始抽取他的塗鴉作品中局部與個別符號，減少了他作品中的內容。從2000年開始把隱匿於「自由亂象」中的鳥提取出來，變成占據畫面的主體。葉永青的大鳥是一種原型的放大，他將造型化後的塗鴉鳥投射在畫布上，然後在此跡印上以細線勾畫出一連串細碎方塊，成為「葉式觀念塗鴉」。

葉永青認為「塗鴉給人快速、簡潔的印象，但如果用很成熟的方式來描繪幼稚的東西；用很慢的過程去構造很快的

意象。讓人乍看誤以為是孩子的畫，但又猛然發現畫中耐人尋味的內涵，這中間的過程是充滿玩味的。」於他而言，這種藝術創作方式猶如「設個騙局、陷阱般，幽觀賞者一默，上演一場無傷大雅的戲謔遊戲」。於作品《畫鳥》中，他運用自創的「慢速塗鴉」的逆向思維，以極細緻的筆觸，一點一畫描繪出制式卻抽象的線條，整體觀之傳遞出不經意的率性，也將鳥展翅飛翔的神韻生動呈現。「鳥」在中國文人傳統中，一向具有深刻象徵意義和自喻色彩，此幅作品中藝術家刻意省略了鳥兒的足部而突顯鳥兒靈動的眼睛、滑翔的姿態與濃纖合度的身形，配合背景中的寬廣留白，塑造出一個好似孤往前行的勇者形象。



1.



2.



3.

The early works of Ye Yongqing were influenced by Western masters. His landscape series *Gui Mountain in Yunnan* adopted a formalistic style of Paul Cézanne and reshape his canvases. The Gui Mountain, the red soil, and the lush forests of Xishuangbanna in his native place of Yunnan are his inspirations. The tranquil landscapes were a contrast to his life then in the industrialized Chongqing city, and he was thus motivated to adjust his creative style. In 1986, he co-established the Southwest Art Group with Zhang Xiaogang and Mao Xuhui, becoming an important force in the “85 New Wave avant-garde Movement”.

After the *1989 China Avant-garde* exhibition, Ye started to examine issues from a contemporary perspective, and to reflect with the aim of subverting and deconstructing collective ideology. Ye started his *Big Poster collage* series based on pop art in 1991. From then on, Ye was in a kind of “graffiti freedom”. Starting from 1994, while continuing his *Big Poster* series, he started his image diary, which records all kinds of life experiences.

In 1999, Ye started to reduce the content in his works by choosing certain elements and symbols from his earlier graffiti works. Starting from 2000, he has been employing birds as his main subjects. The birds of Ye are enlarged

based on the projected images on canvas, he drew small squares along the shapes using thin brushes. This is his unique “Ye’s conceptual graffiti”.

According to Ye, “Graffiti” is thought to be quick and simple. If one is to depict something childish in a mature way, and to produce a quick image by a slow process, so that at first glance people would think it is a child’s drawing, only to discover the profound meaning in the painting later. To him, this method of artistic creation is to “set a trap, fool the viewer, and play a joke but never intending to hurt anyone’s feeling”. In *Painting Bird*, he did “slow graffiti” with his reverse thinking. By drawing ordinary yet abstract lines bit by bit with extremely fine brushes, he purposely shows a bird’s true nature. Birds are highly symbolic in Chinese culture. In this artwork, the bird’s eyes, body and flying form are highlighted, while the background is purposely left blank, thus illustrating an image of bravery.

1. 葉永青2008年首次的紐約個展《畫個鳥》在中國廣場藝術空間舉辦，展出「鳥」系列

2. 葉永青筆下的鳥姿態各異，皆以細膩筆法繪出

3. 葉永青肖像照



1242 葉永青 (b.1958)

畫鳥

2010 年作

壓克力 畫布

簽名：葉永青 Ye Yongqing 於右下

展出：2011年3月5日—25日，「中國式書寫」，今日美術館，北京，中國

YE YONGQING

PAINTING BIRD

Painted in 2010

Acrylic on canvas

Signed in Chinese and in Pinyin "Ye Yongqing" on lower right

150 x 200 cm. 59 x 78 ³/₄ in.

Exhibited:

Today Art Museum, Beijing, China, *Chinese Writing*, 5 - 25 March 2011

HKD: 80,000 - 120,000

USD: 10,300 - 15,500



楊詰蒼

YANG JIECHANG

(b. 1956)

楊詰蒼自三歲起使用毛筆創作，在掌握了傳統繪畫與書法技巧，深刻理解了中國藝術史及藝術理論之後，楊詰蒼開始尋求掙脫學院派規範與社會現實主義的雙重桎梏，他悟到了傳統的真正精髓是源自持續變化的日常行動，任何表現的「傳統形式」，都能夠成為表達當代世界狀態的有效媒介。他深受禪宗和道家薰陶，後捨棄了圖像而運用水墨的本質表達理念。1989年赴法以前，楊詰蒼早已開始創作抽象水墨作品。他在旅居巴黎期間則重新把水墨畫定義為「時間的藝術」。

1989年至1998年創作《千層墨》系列期間，楊詰蒼用西方的解構主義方法將墨、紙、水和繪畫行動分解為一個個原始元素，重組熟悉的藝術形式，這種從內部出發進行的富有建設性的「改革」，既來自於對傳統水墨「窮途末路說」的反動，也是來自於藝術家對新與舊、傳承與革新、傳統與當代之間的深刻認識和表達。藝術家近乎偏執地把漆黑的墨汁重複塗染於宣紙、韓國紙等各種紙本上。重疊過程在紙上構成深不見底的「黑洞」，經由上百次地疊加過程，墨汁隨著時間與水份的流逝產生自然的褶皺，形成獨特的、渾然天成的肌理紋路。作品悖離了絕對論的概念，亦不禁讓人聯想起道家探討的「原初·混沌」狀態。

本場呈現的作品《千層墨5》為該系列初期的創作，呈現了兩種互為背離的水墨質感，一方面是畫面居中被墨汁多次塗刷浸潤而呈現厚實近乎帶有金屬光澤的矩形，另一方面是黯黑的啞色背景。作品除卻縱貫平鋪的矩形墨塊，更特別的是有一左右穿插的提勾，橫貫於墨塊中段，宛若書法中一豎一提的筆畫拆分。墨色層層堆疊後又加上十字形交錯，使作品呈現宛如淺浮雕般的立體效果，構造出作品隱含的雕塑特質，具體表現出楊詰蒼對自身作品所做出的詮釋：「關於時間、空間和水墨的觀念作品，其要領是重複，是重疊疊嶂的層次」，甚為特出。



1.



2.

Yang Jiechang began to paint with writing brushes at the age of 3. Later he came to realize that the real essence of traditions lies in the constantly changing daily actions, and that any “conventional forms” can be used to effectively express the state of the contemporary world. Influenced by Zen and Taoism, he began to express his concepts through the very nature of the ink instead of imagery, thus unleashing the potential of ink. Although he started creating abstract ink paintings before he left for France in 1989, it was during his stay in Paris that he redefined ink painting as “the time of art”.

In the series *Hundreds Layers of Ink* created between 1989 and 1998, the artist adopted Western deconstructive strategies to break ink, paper, water and the action of painting into individual basic elements, thus reconstructing artistic forms familiar to him. While traditional ink painting is said to have reached its end, the artist initiated a constructive “reform”, expressing his profound understanding of old and new, inheritance and reformation, the traditional and the contemporary. As he persistently juxtaposes layers of dark ink on different types of paper, “black holes”, creases natural-looking textures are formed, reminding one of Taoist concepts of the primordial chaos.

Hundreds Layers of Ink 5 in this auction is an early work in the series. It presents two contrasting textures both created from ink – a rectangular ink slab at the center with an almost metallic shine, and a dark matte surrounding background. The ink slab and the two stubs protruding out of its sides resemble a vertical and a horizontal stroke crossing each other. Together they form a bas-relief representing the artist’s view of his works: “The essence of conceptual works about time, space and ink is repetition, the layering effect resembling that of the mountains.”

1. 楊詰蒼正進行「千層墨」系列作品的創作

2. 楊詰蒼在2008年上海多倫美術館《無影腳》個展中展出的千層墨作品

1243 楊詰蒼 (b. 1956)

千層墨 5

1990 年作

水墨 宣紙 紗布 韓國紙

簽名：Yang Jiechang 詰蒼 1990 於左下；Yang Jiechang
詰蒼 於畫背

YANG JIECHANG

HUNDREDS LAYERS OF INK 5

Painted in 1990

Ink on xuan paper, cotton and Korean paper

Signed in Chinese and in Pinyin "Yang Jiechang" and dated
"1990" on lower left; signed in Chinese and Pinyin "Yang
Jiechang" on the reverse

175.5 x 95.5 cm. 69 ¹/₈ x 37 ⁵/₈ in.

HKD: 300,000 - 400,000

USD: 38,700 - 51,600



羅中立

LUO ZHONGLI

(b. 1948)

「他們的生存狀態、行為方式既有地域的味道，又是中國農村現狀的一個『縮影』。這種原生態的東西需要及時記錄，不然就失去了。」

—羅中立

“They (The minority) inhabit in a particular territory with a distinctive way of living. We have to record this timely before they are gone too soon.”

-Luo Zhongli



1.



2.



3.



4.

40年代，抗戰引發了中國知識份子和藝術家對自身民族認同的思考，創作了大量關於民族題材的美術作品。在20世紀80年代中後期，美術界又以另一種眼光和方式重新發現了民族的意義，川美的一批年輕藝術家則開始關注他們身邊的彝族邊民，羅中立便在此列。

他曾多次去彝族地區體驗生活，創作了大量精彩的作品，而這幅1988年的《彝族女子》便是其中經典描繪彝族女性的佳作。「細筆刻畫」是藝術家早期繪畫的特徵，在藝術表現上，藝術家主要依靠光光明暗的變化和交錯的纖細筆觸來塑造人物形象及其生活環境。光源從畫面右側打在彝族女子的臉上，臉龐兩面的光影對比鮮明，將少數民族異域風情的容顏特色盡顯：高挺的鼻樑、深邃的眼窩、炯炯的雙眸等。而遣色下筆的造型手法則體現彝族服飾的特色：暗色調的色系體現彝族內部「尼蘇」分支崇尚黑色的特點，顏料的層層堆砌則彰顯少女所佩戴飾品的質感。羅中立觀察細緻，對細節的描繪讓人嘆服。畫面中呈現的是15歲以後經歷過「換裙禮」的彝族少女，穿耳線已經取下，換上了銀光閃閃的耳環；解下象徵童年的單辮，雙辮盤起戴上黑色包頭巾；衣領前方正中扣連處有一方梅花形領牌，別緻精細。

在畫家的精心安排和組織下，人物的面貌特徵、獨具民族風情的華麗服飾、簡化幽深的天地時空，都被統轄在一種靜穆、和諧的古典主義視覺秩序當中。從畫面中，我們仿佛能夠瞥見至真至純的人性之美。

In 1940s, Chinese intellectuals and artists created a lot of work related to their reflection on national identity during wartime. In the late 80s, the artists once again eyed on national subject matters yet this time they were interested in rediscovering ethnic minority. A group of young artists, in particular, from the Sichuan Fine Arts Institute were interested into the Yi and Luo Zhongli was one amongst them.

The artist has lived among the Yi for inspiration and this lot, *Yi Girl of Sichuan*, was created in 1988. The portrait is one of his distinctive works demonstrating the early style of detailed realism. Luo masters the skills of using heavy contrast with highly detailed brushstrokes to shape figures and the environment. The lady's deep facial features stand out sharply as the light source comes from the right side falling on her face creating a huge contrast.

The dark tonality of the Yi-style clothing reflects the characteristics of Yi's sub-group, Nisu. Luo exhibits the great details to the fullest extent that the viewer could sense the texture of her accessories by the multiple layers of colours. On the tableau sees a young Yi lady after her coming-of age ceremony as she wears different accessories representing her maturity, for example, a pair of silver earrings instead of the ear piercing thread, a hair bun with headscarf instead of a hair braid.

Luo displays his mastery in framing the sophisticated portrait features and resplendent costume and accessories in a classical art form revealing the beauty of humanity.

1. 羅中立肖像照

2. Andrew Nowell Wyeth 懷斯的人像作品深刻影響羅中立等一代中國藝術家

3. 羅中立《飛燕》油彩畫布 99 x 74 cm 1989年作

4. 羅中立創作於1981年的油畫巨作《父親》已成為經典，本幅彝族少女同為80年代的標準細筆風格

1244 羅中立 (b. 1948)

四川彝族少女

1988 年作

油彩 木板

簽名：luo zhongli 於右下

發表：2013年，《哲思與典藏》第二輯，中國文聯出版社，北京，中國，第20頁；

2016年，《內在風景：羅中立、周春芽、袁慶一》，遼寧美術出版社，沈陽，中國，第50頁

展出：2016年3月26日—4月15日，「內在風景：羅中立、周春芽、袁慶一作品展」，上海虹橋當代藝術館，上海，中國

LUO ZHONGLI

YI GIRL OF SICHUAN

Painted in 1988

Oil on board

Signed in Pinyin "luo zhongli" on lower right

25 x 20 cm. 9 ⁷/₈ x 7 ⁷/₈ in.

Literature:

China Federation of Literary and Art Circles Publishing, Beijing, China, *Philosophical Reflections & Art Collections II*, 2013, p. 20.

Liaoning Fine Arts Publishing House, Shenyang, China, *The Inner Landscape: Luo Zhongli, Zhou Chunya, Yuan Qingyi*, 2016, p. 50.

Exhibited:

Shanghai Hongqiao Contemporary Art Museum, Shanghai, China, *The Inner Landscape: Exhibition of Luo Zhongli, Zhou Chunya, Yuan Qingyi*, 26 March - 15 April 2016

HKD: 400,000 - 500,000

USD: 51,600 - 64,500





譚軍

TAN JUN

(b. 1973)

譚軍畢業於中央美術學院國畫系，接受嚴謹的傳統訓練之後，他兼容傳統氣質及當代語境，探索表達自身及眾生當下生存處境的複雜感受。譚軍的創作是一種實驗和冶煉的過程，中國傳統藝術和西方藝術中的多種語言特徵被鑄鑄在他畫面中微妙的墨色變化和痕跡間，在紙本的畫面上建構素樸典雅而又令人遐想的奇異韻味。

從「異語者」、「游離」到「幽園」、「浮生葉子」系列，譚軍的作品都具有一種置入性，任何生物在畫中的一動一靜，即是畫者內心與自然社會周邊環境的靈魂對談。據譚軍自述「游離」是「一種自由隨意的孤單漂泊狀態，在各種生命和想象空間中無目的的游移」。創作於2012年的「游離」系列作品則是藝術家對「生命的孤獨、無力以及對此的愛與悲憫」等情感的外化。

作品《遊離之一》中譚軍沿用中國古典傳統的構圖形制與色系，「松猿」為古書畫習慣的配置，具有長壽的吉祥寓意，然譚軍卻有不同於傳統的表現。在整體偏左上的立軸構圖中，藝術家大膽地以大面積「留白」去平衡，然在譚軍這裡，「留白」又不純然是「留白」，在底色設置上有意識地運用多重水墨技法，濕染、潑濺、噴灑，利用濃淡墨色層層疊加，慢慢堆疊出的充滿歷史質感的厚重畫面效果，是對國畫中「計白當黑」基本概念的一種延伸。而這煞費精力的「虛化」的背景正是吸引觀者深入譚軍所設置的一方世界之中的重要元素。作為畫面主體的猿猴伸長右臂攀住左側的古松樹幹，在準備伸出左臂繼續攀越林間前，回眸望向畫外觀者。譚軍自幼接觸到中國傳統繪畫時就被猿的形象所吸引，據其自述，猿有著「擬人化、符號化的形象，毛絨絨的，簡潔又有深度」，是故《遊離之一》作為游離系列的開篇之作，譚軍選擇了他觀察最細微也最感興趣的動物作為主角。在本作中我們不禁聯想起法常的《松猿圖》的那種樸拙古意，然譚軍刻意迴避了照搬古人的方法，他一反慣常以重墨勾畫或暈染表現猿猴茂密蓬鬆毛皮的方式，捨去筆墨，畫中猿猴通體雪白，指爪枯瘦纖長，身形卻是肌肉結實充滿量感，眼神好似空茫又似墨星，本該靈動的身影好似隨時會風化消解在畫面中，在各種衝突間充滿神秘奇詭的效果。

與藝術家本身性格相同的，譚軍酷愛靜默的事物，如他自

言：「安靜的事物總給人一種永恆感，不受時間打擾，自顧自地存在，自然而然地存在。無論哪種主體、無論怎樣的姿態，都可以被凝固，抹去時間流動的痕跡。」觀賞譚軍的作品總不自覺被帶入一種迷離而靜止的時空狀態，在與現實事物曖昧又衝突的關係中享受一種推敲的趣味。



1.



2.



3.

Tan Jun received his Master Degree in Chinese Painting at Central Academy of Fine Arts, Beijing. To Tan, creation is a process allowing one to experiment and grow. His works explored his own perplexed emotions over current existence state. He imbued traditional Chinese painting with contemporary qualities, forming a quaint and poetic appeal and an intriguing perspective.

In these series: *Fantasy of Images*, *Wandering*, *The Kingdom* and *Floating Dust*, Tan project himself into his works, having dialogue with the surrounding world. According to the artist, “wandering” is “an isolated roaming state, drifting into different life forms and imaginative space.” Created in 2012, *Wandering* series externalized the vulnerability and loneliness of life, as well as the love and compassion arose from that.

The artist was always fascinated by the graceful portrayal of gibbons in traditional Chinese paintings and their likeness to human, as well as their symbolic significance. He, thus, chose gibbon as the first image of the *Wandering* series. Though adopting a traditional theme in archaic palette, Tan configured an exceptional composition in *Wandering No. 1*. Instead of centering the symbols of longevity – gibbon and pine, they were placed in the upper left corner leaving a large portion of open space. The artist applied layers of ink and color washes to the space rendering an antiquated complexion to the piece. This strenuous act of rendering is one of the alluring elements in Tan’s works. The white gibbon in *Wandering No. 1*, hanging effortlessly from the pine with an emptiness in its eyes, tends to vanish at any instant.

Tan particularly adores matters of peaceful nature as they instill a sense of eternity, perpetual presence in their own pristine manner. Tan’s works, too, can take their audiences into this artistic infinity where reality and illusion collides.

1. 譚軍肖像照

2. 譚軍2014年的作品《寂 N0.6》持續進行著「猿」這個題材的探索

3. 南宋 法常 《松猿圖》 水墨 絹本 173.3 x 99.4 cm 日本大德寺藏

1245 譚軍 (b. 1973)

游離之一

2012 年作

水墨 綜合媒材 紙本

簽名：藝術家鈐印兩枚 於右上及右下

發表：2013年，《游離》，亦安畫廊，北京，中國，第1頁

展出：2013年4月27日 — 5月27日，「游離：譚軍」，亦安畫廊，北京，中國

TAN JUN

WANDERING NO. 1

Painted in 2012

Ink, colour and mixed media on paper

Stamped with two seals by the artist on upper right and lower right

210 x 78 cm. 82 ⁵/₈ x 30 ³/₄ in.

Literature:

Aura Gallery, Beijing, China, *Wandering: Tan Jun*, 2013, p. 1.

Exhibited:

Aura Gallery, Beijing, China, *Wandering: Tan Jun*, 27 April - 27 May 2013

HKD: 150,000 - 200,000

USD: 19,400 - 25,800





郝量

HAO LIANG

(b. 1983)

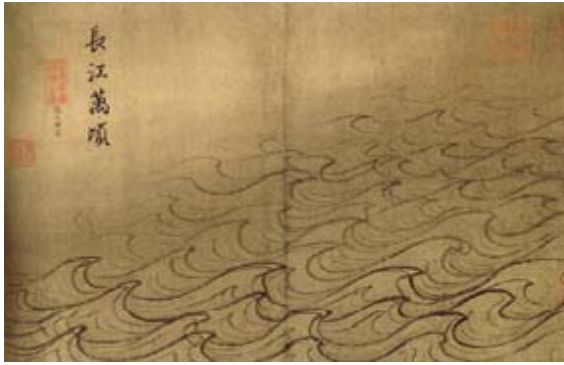
80後藝術家郝量師承當代水墨名家徐累，作為「新工筆」青年一代的領軍人物，郝量在根植於傳統的同時，努力尋找傳統文化與當代語境的契合點，作品筆清墨秀、典雅精妙而骨肉兼備。徐累曾品評郝量的作品：「工筆和裝置虛實相間，變古意為視覺辯詞，語言程式設計上的發明，恰到好處呈現出枯榮的世界觀」。

作品《工筆人物：男孩側影》是藝術家早年創作的一系列小品之一。這系列工筆人物時常以一種靜謐的獨白形式，在傳統與現代間對話，以自畫像形式強化了自喻意味，顯現出藝術家早期對於中國古代繪畫天真的孺慕以及對宋代筆墨的理解。

畫面主角男孩造型現代，輪廓深邃，大眼秀眉配上一片齊額流海，乃藝術家本人的置入。右下方與人物相伴的是工質周密、筆精色妙的工筆花卉。郝量以精細墨線勾勒出輪廓，再沿內線為枝葉花瓣賦色，其深厚的工筆技術使形象色不蓋線、線不離色，無論是人物、花卉均墨線清晰、生動明麗，成為撐色的筋骨。背景中層次分明的水波紋引人聯繫起南宋馬遠繪製的冊頁《水圖》卷。郝量借古入今，將古畫水紋巧妙嵌入背景，細緻描繪波光波粼之態不失宋人氣韻。而左上角探出頭來的丹頂鶴輕啄水面、濺起水花，打破一汪平靜，為畫面增添動態感和趣味性。



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4.

Studied after the contemporary ink master Xu Lei, the post-80 artist Hao Liang is the figurehead of the neo-gongbi generation. Hao transcended his understanding of traditional Chinese paintings and devised an interface with contemporary context, producing works of refined and exuberant quality. Xu Lei once commented Hao's oeuvres, "Incorporating metaphysical narratives in realist strokes, which turns archaic hue into visual argument, presenting a sophisticated worldview in an alternative vocabulary."

Gongbi figure: Side View of a Boy is one of the works in the artist's early series. This series, often set in a form of soliloquy, communicate between tradition and contemporary. Hao instilled his reverence for classical Chinese paintings and perceptiveness of Song court paintings in the form of self-portrait.

Hao's meticulous delineation and colouring bring forth vividness to the piece. The finely-cut boy is the artist himself. Accompanying the figure are meticulously depicted flowers on lower right. The traditional stroke of the ripple lines arrayed in the background has a touch of Song style, reminding one of *Water Wave* scroll by Ma Yuan from Song Dynasty, while the head of a dabbling duck appeared in the upper left hand corner adds a sense of fun and movement to the composition.



5.

1. 郝量肖像照
2. 南宋 馬遠 《水圖》 設色 絹本 26.8 x 41.8 cm 北京故宮博物館典藏
3. 南宋 馬遠 《松鶴高士圖》 設色 絹本
4. 郝量 《傷逝》 工筆 絹本 70 x 70 cm 2007年作
5. 郝量 《工筆畫人物系列之六》 工筆 絹本 140 x 120 cm 2007年作。此幅作品在2014年中國嘉德香港秋季拍賣以HKD.782,000成交

1246 郝量 (b. 1983)

工筆人物：男孩側影

2008 年作

工筆 絹本

簽名：藝術家鈐印一枚 於右下

HAO LIANG

GONGBI FIGURE: SIDE VIEW OF A BOY

Painted in 2008

Ink and colour on silk

Stamped with artist's seal on lower right

89 x 89 cm. 35 x 35 in.

HKD: 160,000 - 200,000

USD: 20,600 - 30,800



李山

LI SHAN

(b. 1942)

「『胭脂』是一種文化現象，是一種驅動意願，是灰色地帶的一種閃亮。它膚淺，但它有著能將正兒八經的事物『胭脂』掉的力量。」

——李山

李山是中國當代藝術家中最早的前衛藝術的代表人物之一。七十年代末期即開始新藝術創作，整個80年代，從1980年的「星星畫展」，到「85美術新潮」，到「89現代藝術大展」，李山是先行者也是親歷者，他提出的結合波普、裝置和行為藝術，在85美術運動中起着重要的作用。展覽的被迫結束使得藝術家們轉而低調沉澱。李山潛居上海，在這個曾經集中了中國近代藝術大師的城市，開始了「胭脂」系列的初探。依他自述：「我一直在畫室裏反省整個現代藝術的創作過程，譬如我們的語匯、樣式、做法，完全是從西方來的，我們必須找到自己的語言……」。這段時間的積蓄為日後的藝術方向提供了堅實的能量。

李山「胭脂」系列的創作始於1989年一直持續到九十年代中，在1993年香港「後89中國新藝術展」中，「胭脂」系列作品是一次集體的完整亮相。1993年威尼斯雙年展中，美國前衛藝術家馬修·巴尼(Matthew Barney)的作品《Loughton Candidate》給予李山極大的衝擊，促使他的生物學研究以及「閱讀」系列創作。然而「胭脂」系列仍是李山最標誌、受到國際藝術界推崇的代表創作。

早期的《胭脂—毛主席》系列在符號表徵上含有「政治波普」的意味；蒙娜麗莎、青年毛澤東口含花朵，微笑揮手，或者晚年時期的憂鬱。之後，李山的「胭脂」開始出現鵝這個有趣的造型。李山曾說明「鵝慵懶，蓮花媚俗，這些符號最貼切『胭脂』主題。」本次上拍作品《胭脂系列：黃鵝》創作於1994年，為純布面油彩繪畫作品，也是其「胭脂」系列中最早出現「黃色鵝」形象的一幅。黃色的鵝在李山「胭脂」系列作品中十分特殊，李山借用了一種超現實主義式的借換，除了擬人化，還調轉了生物的合理性，這顯然受到1993年威尼斯雙年展馬修·巴尼等西方前衛藝術家的啟迪，具有承先啟後的意義。此幅作品《胭脂系列：黃鵝》以單純的蔚藍為底，流暢細膩的線條勾畫出側面昂首的大鵝身形，藝術家適度造形化，以一種刻意粗略的筆法描繪鵝的各部份特徵，喙、面、足部、斂起的翅膀和羽毛的質感，皆概略化處理。鵝輕啣著一枝潔白泛粉色的花朵，渾圓憨厚十分

可愛，然而頑長的鵝頸搭配粗短的鵝掌，顯出比例上的顛預滑稽。這樣的鵝的造型可說是李山最早的設定，其拼貼作品基本上是採用此造形作為原型進行色彩上的不同配置。而鵝除了李山自述的「慵懶的象徵」，其實更是畫面中口銜花朵的毛主席的轉換；碩大的鵝，藍色底上鮮明的黃色，讓整體更具肖像感與標語性，可以捉摸出其中的暗諷。然而李山用了一種更幽默甚至形而上的方式，轉化尖銳的訴求，使畫面簡樸純淨，幽默中還帶有一種神秘的象徵主義調性，更令人玩味。



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3.

Rogue is a cultural phenomenon, a motivation, a silver lining. It is superficial, yet has the power of “rogue” away everything that is serious.

— Li Shan

Li Shan is one of the earliest icons of avant-garde contemporary artists in China. He started contemporary art creation in the late 1970s, and was a pioneer in several art movements, including the “1985 New Wave avant-garde Movement” and the *1989 China/Avant-garde* exhibition. His advocacy of blending pop, installation art and performance art was influential in the 1985 New Wave Art Movement. After the forced closure of the exhibition, Li started his first exploration of the *Rogue* series in Shanghai. “In my studio, I reflected on the whole creating process of contemporary art, such as our vocabulary, format and approaches - all of them were from the west. We must find our own language...” This provided a solid basis for his future artistic direction.

Li’s *Rogue* series started in 1989, and continued until mid-1990s. The complete series was featured in the *China’s New Art, Post-1989* exhibition in 1993 in Hong Kong. In the same year at the Venice Biennale, Matthew Barney’s Loughton Candidate gave Li a big shock, leading him to start his studies in biology and the creation of the *Reading* series. Nevertheless, the *Rogue* series is the most representative and internationally renowned among Li’s works.

The earlier works in the *Rogue Mao* series embodies “politically pop symbols - Mona Lisa, a young Mao Zedong with a flower in his mouth, smiling and waving, or a sorrowful Mao at an older age. Afterwards, from the *Rogue* series emerged the interesting subject of the goose. “Geese are lazy, and the lotus flower is tacky. I feel that both symbols match the theme of *Rogue* perfectly”, he once said. The artwork presented this time, *Rogue Series: Yellow Goose*, was created in 1994 as the earliest piece with a “yellow goose” in the series. The yellow goose is special in

the *Rogue* series: Li borrowed a surrealism approach and presented the subject in an anthropomorphic way while rationalizing the animal, which was clearly influenced by avant-garde artists including Matthew Barney. This artwork features a pure blue background, and the goose is outlined with smooth, delicate lines. The artist has purposefully omitted the details of the goose’s beak, face, legs, hidden wings and the texture of feathers. The goose holds a flower in its mouth, its neck slender yet its palms round and short, achieving a comical effect. This shape of the goose was Li’s earliest design, as his collage works are basically presented in this form with different colours. Apart from being the “symbol lazy”, the goose is also the transformed subject of Mao with a flower in his mouth - the large goose as well as the bright yellow colour on a blue background have given the artwork a symbolic meaning, and one can sense the satire within. However, Li has used a humorous, even metaphysical approach, so that instead of sharpness, the artwork conveys a humorous yet mysterious, symbolic meaning.

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1. 馬修·巴尼是美國九十年代最有創作力的藝術家之一。他的作品混合了表演、攝影、錄像、裝置和電影等語言形式，其中以1994年開始拍攝的短片《懸絲》系列最為知名
 2. 李山《每星期的七天系列》 油彩 畫布 115.8 x 133 cm 1995年作
 3. 李山《胭脂系列》 壓克力 畫布 123.5 x 151 cm 1994年作

1247 李山 (b. 1942)

胭脂系列：黃鵝

1994 年作

油彩畫布

簽名：李山 Li Shan 木楠山；1994 年 上海 於畫背

來源：新加坡私人收藏

LI SHAN

ROUGE SERIES: YELLOW-GOOSE

Painted in 1994

Oil on canvas

Signed in Chinese and in Pinyin "Li Shan", inscribed and dated "1994" in Chinese on the reverse

142 x 108 cm. 55 ⁷/₈ x 42 ¹/₂ in.

Provenance:

Private Collection, Singapore.

HKD: 800,000 - 1,000,000

USD: 103,200 - 129,000



曾梵志

ZENG FANZHI

(b. 1964)

平視天空：激越後的沉靜追想

曾梵志的風格多變，在每一個創作階段都展示出非凡的表現力，在中國當代藝術界享負盛名。2003-2004年曾梵志逐漸放棄了粗獷的德國表現主義風格，在中國傳統宋代山水的清遠意境中，尋求新的靈感，開啓了「亂草系列」。創作於2004年的「天空」系列，是他繼蜚聲國際的「面具」與「亂草」系列之後在藝術生涯上的另一嘗試。作品帶有強烈的抒情性，融合風景與人物，延續藝術家的創作主旋律，與此同時又在光明、希望甚至個人救贖方面有更多著墨。從早期帶有西方表現主義色彩的人物畫、以至後來回歸中國文人畫傳統的作品，曾梵志一直不斷自我參照，將內在感悟透過畫筆表現出來。

作品《天空》在一片舒展的蔚藍色漸層前展開，左上方一叢茂密的紅黃花葉披垂而下，樹蔭之下是兩位佇立的男子。曾梵志以低視角呈現，兩位男子一致朝向，眺望著不確定的遠方。左側男子身著普魯士藍外衣，從筆挺衣肩上的黃色浮凸和胸前一排閃耀的銀扣，似乎是某位身著制服的軍官。右側男子一樣著深藍外套，敞開的外衣露出白色襯衣，樣式休閒，然其握拳抬起右手的姿態卻又透露著緊張的氛圍。在完成人物大塊面結構後以他獨特的筆觸，旋繞後橫向拉長拖曳，刻意模糊打散了人物面孔的特徵，抹去了特定性，讓人物接近原型而更具「普世性」。然迎風而立的兩人似乎隨著清風拂動正逐漸瓦解飄散。

曾梵志《天空》中以大量的留白創造出一種抒情詩般的沉靜感，男子的昂首眺望似有深刻的執念，像是對未來的無限抱負與憧憬。曾梵志自述：「『天空』系列的靈感來自我的童年，只是抬頭望天就會激起我腦中各種奇妙的想像。我們走路時總有天空在旁陪伴，直到現在，我依然能夠聽到它的聲音，聞到它的味道。」天空為少年時的曾梵志開啓了無限可能的寬廣思緒，然而隨著1994年遷居北京，藝術家極少再享受到廣闊的天空景致。剛開始他用「面具」系列記錄早期遷居大都市的疏離感，樹立了自己的標誌性語言。隨著疏離感的褪去，他開始習於展現真實的自我，並將兒時遠眺無限天空的滿足感加入作品之中。如此幅《天空》透露出一種與世無爭的淡然，鮮明敞亮的用色，似乎藝術家腦海中的某一個陽光和煦的午後，和舊時同伴一同一吐積鬱，暢談未來，然這一切已經遙遠不復見。作品展現曾梵志一貫擅長描繪

衣著文雅世故的都市人及其在瞬息萬變的現代社會中所感到的衝擊與茫然。藝術家在畫作中納入對真實自我的質疑，細膩地呈現人物的心理狀態。畫中男子有著若隱若現的困惑神情，透露出迷惘與不安。然而淺藍色透著微光的天空又彷彿孕育著無窮新的希望。感傷懷舊中又略帶超現實的神秘，為曾梵志「天空」系列中甚為特殊的作品。



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4.

Infinite Sky at Eye Level: Thoughtful Reminiscence after Intensive Creation

The varying styles of Zeng Fanzhi demonstrate his extraordinary power of expression at every creation stage. He is highly renowned in the contemporary art circle of China. Between 2003-2004, Zeng Fanzhi searched for new aspiration in the artistic concept and distinction of traditional Song-Dynasty landscape of China instead of the rugged artistic style of German Expressionism, which led to the creation of *Weeds Series*. Zeng's *Sky* series in 2004 was the new attempt in Zeng's art career following his internationally renowned *Mask* and *Weeds* series. His works showcase strong lyric style that is infused with sceneries and people characteristics, extending the main appeal of the artist's works while portraying more on brilliance, hope, and even personal redemption. From the early portraits with Western Expressionism colours to the return to traditional Chinese literati painting later, Zeng Fanzhi constantly reflect to express his inner sentiment through painting.

The work, *Sky*, unfolds in front of the spread of expanded cerulean gradients, where a clump of dense red-yellow flowers and leaves drooping from the upper left side and two men standing still under the tree shades. From a low visual angle, Zeng Fanzhi presents two men facing and overlooking far out together with uncertainty. The man on the left wears a Prussian blue coat and is speculated to be a military officer in uniform, judging from yellow emboss on his shoulders and the row of sparkling silver buttons on the chest. The man on the right wears the same dark blue coat with white shirt revealing from the open coat, who looks casual but he raises his right hand with the fist clenched, disclosing an intense atmosphere. After completing the large-block structure of figures, he applies his unique drawing method to wind around backward in horizontal direction and then pull out with a trail to deliberately blur and scatter the features of the figures' faces, smearing the specificity of the figures but with more "universality." Nonetheless, the two men standing and facing the wind seem to gradually vanish into the swirling breeze.

Zeng Fanzhi uses large area of blank for *Sky* to create a lyrical and poetic serenity, where the profound obsession from the man overlooking with head high denotes the infinite aspiration and vision for the future. Zeng mentioned that: "The *Sky* series was inspired by my childhood and I could be evoked with various wonderful imaginations simply by looking up the sky. We are always accompanied by the sky when we walk. Even today, I could still hear its voice and smell it." The sky opened up infinite possibilities of broad ideas for young Zeng Fanzhi. Nonetheless, the artist has rarely enjoyed the spacious sky views since he moved to live in Beijing in 1994. At first, he recorded the early alienation of moving to a big city through the *Mask* series, establishing his own iconic language. Following the fading of alienation, he became accustomed to exhibit the true self and added the satisfaction of overlooking the infinite sky in childhood to his works. This *Sky* concedes an aloof indifference, where the brilliant colours seem to resemble the artist getting the suppression off the chests and talking freely about the future with his childhood company in one sunny afternoon. Nonetheless, everything is now remote and inaccessible. The work exhibits Zeng's consistent expertise in portraying the impact and bewilderment perceived by urbanite of elegant and sophisticated wear in a fast-changing modern society. The artist incorporates doubts towards the real self into the painting by presenting a meticulous portray of the psychological state of the figures. The looming expression of confusion in the men in the painting reveals a perplexity and anxiety while the light-blue sky penetrated by dim light seems to incubate the infinite new hopes, presenting a mystery of sentimental nostalgia with slight surrealism. It is one special work of *Sky* series produced by Zeng Fanzhi.

1. 曾梵志於工作室

2. 「亂筆系列」延伸出「天空」。油彩 畫布 130 x 200cm 2004年作

3. 「天空系列」布面 油彩 250 x 170 cm 2005年作

4. 李希特油畫中模糊晃動的影像風格影響了許多藝術家

1248 曾梵志 (b. 1964)

天空

2005 年作

油彩畫布

簽名：曾梵志 2005 Zeng Fanzhi 於右下

來源：現藏家直接得自藝術家。

ZENG FANZHI

SKY

Painted in 2005

Oil on canvas

Signed in Chinese and Pinyin "Zeng Fanzhi" and dated "2005" on lower right.

80 x 80 cm. 31 1/2 x 31 1/2 in.

Provenance:

Acquired directly by the present owner from the artist.

HKD: 1,800,000 - 2,200,000

USD: 232,300 - 283,900



尹朝陽

YIN CHAOYANG

(b. 1970)

尹朝陽最早的「天安門」系列作品中只有天安門的形象，是在格哈德·里希特(Gerhard Richter)等人的影響下以厚重的肌理製作的，天安門在斑駁、凝滯的肌理中若隱若現。複雜的肌理與濃重的紅色表達出一種凝重、悲愴的緬懷之情。到2007年的「天安門」系列出現了一個顯著的變化——廣場中出現密密麻麻的人群。熙熙攘攘的人群本是天安門廣場的尋常景象，但在尹朝陽的作品裡，這螻蟻般密密麻麻、茫然無序的人群卻有一種荒涼悲愴的感覺。

《紅色人群》呈現更恢宏壯麗的場景，描繪紅色天空下人群匯集天安門廣場，首先賦予觀眾一種偉大時代的存在感，正是這個波譎雲詭的紅色時代曾經影響尹朝陽等一代藝術家的成長歷程。他便以此為題，開始思考個體與歷史的關係。作品以現實形象為依據，天安門城牆及人物的造型都顯得嚴謹，這來源於尹朝陽的紮實學院訓練。但他不是亦步亦趨的寫實，而以里希特式的模糊處理，虛化了人物形象以及主體輪廓線，突出了色彩的動態感，強化了人群朝天安門廣場前匯集的主題，呈現出一片模糊、騷動不安的群體形象。

作品大膽使用強烈鮮明的紅色，藉由色彩的漸層對照，傳達情緒感受：背景中沉悶的暗紅色代表著當時控制時代的主旋律；廣場上人群的遣色疊加複雜映射茫然無序的人群。尹朝陽以細膩平密的筆觸，創造獨特的圖像風格，刻意製造一種阻隔陌生的觀看經驗，觀眾仿佛透過攝影鏡頭，在失焦的狀態、迷濛滄茫中重新觀察天安門景觀，曾經風雲色變的歷史現場充滿了舞臺的戲劇荒誕感，作品也因此從現實主義轉入表現主義的領域。

紅旗、對抗、人群、恢宏大場面、凝重的色彩等元素，顯示出作者對紅色年代的關注。雖大量使用時代標籤，但尹朝陽的作品已濾去了政治色彩，表達的是「偉大時代」的存在感，它所喚起的集體情感。處身中國當代的藝術家群，尹朝陽別樹一幟又氣魄宏遠，以藝術反思自己成長的時代和經歷，超越了個體感傷的樣式，進入至更宏大的歷史場景，思考整個時代的精神特徵、個人立足歷史的存在境況和情感悸動。



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Yin Chaoyang's earliest works in the *Tiananmen Square* series feature only the image of Tiananmen Square. Impacted by artists including Gerhard Richter, the square is often partly revealed in the painting. The complex texture and the thick, heavy red presented a sorrowful nostalgia. The series underwent a prominent change in 2007 - starting to appear crowds of people. It is supposed to be a common scene of the square, yet in Yin's works, the crowds of people seem to be out of order, and convey profound sorrow.

Red Crowd shows an even grander scene, depicting crowds of people gathering at the Tiananmen Square under a red sky - this red era influenced the growth of Yin's generation of artists. Through this theme, Yin ponders the relationship between individual and history. This artwork is based on real life images, including walls and people. However, Yin has also applied Richter's style of blurring certain images and outlines of the people and the subject, and has highlighted the movement of colours and the theme of people gathering at the square. The result is a blur, restless image of the crowd.

A bold, sharp red is used, and emotions are presented through the gradual change of colours. The dull red in the background represents the controlling power at that time, and the glistening gold on the buildings as well as

the leader's photo represent the authority. The patches of colours are associated with the disorder among the people. Yin employed a delicate paintbrush to create an isolated viewing experience. It is as if the viewers are re-examining the Tiananmen Square through a camera that lost focus. The piece has thus entered the realm of Expressionism.

The red flags, oppression, crowds, grand scene and heavy colours have showed the artist's concern about the red era. Nevertheless, the artwork was de-politicised and instead showing the "great era" and the collective emotions it recalls. Through his art, Yin reflects on his formative experiences, and subsequently on the spiritual characteristics of this whole era, the position of the individual in history and the emotions within.

1. 尹朝陽肖像照

2. 尹朝陽《天安門》油彩畫布 200 x 300cm 2012年作

3. 李希特《抽象畫》油彩畫布 42 x 60cm 1981年作

1249 尹朝陽 (b. 1970)

紅色人群

2007 年作

油彩畫布

簽名：尹朝陽 2007 於畫背

YIN ZHAOYANG

RED CROWD

Painted in 2007

Oil on canvas

Signed in Chinese and dated "2007" on the reverse

130 x 150 cm. 51 ¹/₈ x 59 in.

HKD: 600,000 - 800,000

USD: 77,400 - 103,200



王興偉

WANG XINGWEI

(b. 1969)

「我總是強迫自己反對自我意見，避免我受限於自己的品味。」

——馬賽爾·杜尚

王興偉：從提問中推翻與超越

王興偉作為中國當代面向最多變、最具影響力的藝術家之一，代表了六〇-七〇年代出生，主要創作於九〇年代初的藝術家。他們成長於八〇年代的狂潮，接收如潮水般湧來的西方訊息和文化衝擊，看過藝術先鋒們的起義，在吸納浸染中必然面臨對於自身角色位置的反思以及諸多命題：甚麼是中國當代？繪畫如何表現當代性？繪畫如何創造意義？這也是王興偉二十多年的個人創作生涯裡，反覆不斷地探討的問題。或者可以說，王興偉便是從不間斷地自我辯證中發展出自己的繪畫語言體系，不同於淺白直接的表述，王興偉的藝術是富有高度敘事性的「寓言體」，大量的引用挪移，模擬兩可、奇異又幽默的複合式內容成為他的繪畫標誌，呈現一種多變的、可隨意抽換的時空序列；王興偉習慣於挑戰自我與公眾的慣性思維，他將不同的識別系統重新組裝，以此打破對現實固化和單一的認識和沉迷。他的創作便是反覆自我推翻所淬煉出的結果。

杜尚：點石成金的王者，翻轉真理的魔術師

《杜尚》傳記的作者、美國作家卡爾文·湯姆金斯(Calvin Tomkins)曾於其著作中寫道：「馬塞爾·杜尚是愛拿現代藝術玩鬧的魔術師，是積習已久的賭徒，他把古老的真理顛倒過來，讓我們重新思考藝術是什麼，或者說藝術可以是怎樣的。」的確，杜尚的藝術從不訴求視覺美感，而是極為機智地透過他顛覆世俗的作品向人們述說：藝術不應該只是滿足視覺享受的一種方式。他強調智力品格和藝術意圖的重要性，這極大地影響了20世紀人們對藝術和藝術家的態度，顯然也影響了一批中國當代藝術家，為他們揭示了一種新的思維模式。



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杜尚在創作後期憑藉著令人震驚的「現成物」創作，抽離並超越了當時的傳統媒材；1913與1914年完成的《腳踏車輪圈》與《瓶架》便是該時期的作品。而1917年「創作」的《泉》更是他最重要的代表之作：杜尚僅在現成物(陶瓷小便斗)上面簽了他的筆名R. Mutt與年份，並送交獨立藝術家協會參展。2004年，《泉》被選為20世紀最有影響力的藝術作品，也被史學家廣泛認同為紐約達達主義最具標誌性的作品。事實上，杜尚從創作此作品到將作品送展，這整個事件已然被視為二十世紀現代藝術發展的重要里程碑而載入美術史冊，徹底顛覆了之前的藝術欣賞角度。

九〇初的高峰階段：劇場式的張力，史詩般的宏闊

二十世紀九十年代中期，王興偉創作了一系列與藝術史相關的作品，被認為是他的創作語言臻於成熟的關鍵時期。不同於他1994年前的作品表現自我對生活和對生存狀態的觀照，這一階段的作品更具體化地運用虛擬場面和角色扮演來構成畫面，更重要的是指涉、變造了中國和西方藝術作品和重要事件，對於中國當代藝術的價值體系進行幽默而深刻的諷諭。王興偉在該系列中廣泛使用美術史、社會事件以及舞臺劇相關場景，使得此時期的作品格局特別宏大，內容豐富而充滿戲劇張力，可說是他創作的一段高峰，本次呈現的《米達斯》即屬於該時期的重要作品。雖然創作媒材大異其趣，但王興偉風格的多變以及作品呈現出的「嘲諷」、「矛盾」以及「反藝術」特質卻深受杜尚啟迪，王興偉在他九〇年代的作品《幸福的家庭都是相似的一號》與《可憐的老漢彌爾頓》都曾於畫面中置入杜尚的經典作品。在《米達斯》中，王興偉首次以如此和諧一致的古典技法去統御畫面，透過西方神話寓言，和達達主義領袖人物——杜尚進行了一場跨時空的對話，代表了該段時期的自我思索與重整，同時也隱喻這一代中國藝術家所面臨的共通課題。

世紀之辯：追溯藝術本源，直探繪畫核心

王興偉在《米達斯》中設置了一個深幽的舞台場景，左方垂落的紅色絨布象徵著劇幕已然揭開，中年的杜尚閒坐在高背椅上左手托腮，彷彿羅丹《沉思者》的經典姿態，而目光越過堆放在眼前、自己轟動藝術界的名作，落在不確定的畫外，又仿如面對著一盤棋局，正思索下一步該如何落定；他的右手搭在一尊閃耀金光的小童雕像上，蹺起的右腳輕擱於石塊，象徵希臘神話——點石成金的米達斯國王。杜尚公開主張「一切經由人手製作之物皆是藝術」以及「日常生活之物皆為藝術」，這位美術史上的大革命家也確像一位王者擁有至高的領導地位，但藝術家真能僅靠觀念點石成金？或者說，當藝術家推翻了一切，擁有了點石成金的能力後，一切還是你當初期待的嗎？王興偉在此語帶雙關地提供了銳利的問句。質問的對象是觀者也是自身，隱而未顯的是王興偉始終關心、捍衛著的繪畫的核心價值。

《米達斯》構圖格局開闊，人物物件描繪細緻講究，將其紮實的繪畫功底表露無疑，此外內容意象極為豐富，神秘中帶有很強的寓言性，提供的議題宏觀而深刻，直接點出一代藝術家面臨的共通問題以及藝術家本人始終關心的「繪畫的意義與價值」的課題，可謂為其創作中最富有哲學思辨和形而上意義的作品。本作品曾為比利時重要藏家尤倫斯男爵夫婦之重要收藏，參與澳門當代藝術中心與葡萄牙藝術機構介紹中國當代藝術的重要展覽，直至2011年香港蘇富比拍賣「尤倫斯專場」中被現藏家競得；2013年北京尤倫斯當代藝術中心籌辦「王興偉個展」，為完整策展的敘述軸線，曾特別出借於展覽中，作為該系列的壓卷之作。

“I force myself to contradict myself in order to avoid conforming to my own taste.”

— Marcel Duchamp

Wang Xingwei – Challenging and Transcending from Constant Questioning

Regarded as one of China's most influential and versatile contemporary artists, Wang Xingwei represents the generation of artists that were born in the 1960-70s, and had major artistic developments in the early 1990s. Raised in the 1980s, Wang grew up in an era where young people were immensely curious about Western culture and foreign lifestyles. Having witnessed the uprising of the art pioneers, Wang evaluated his position in the society. Questions such as: What is Chinese Contemporary art? How do you define the term contemporary? How do you create meaning in art? Wang has engaged in conscientious self-analysis for the past 20 years. Wang's art is highly narrative and fable-like containing bizarre yet humorous elements. They can be disorienting with no logic of time and space. Wang uses art to confront society; he constantly questions and challenges how one might easily conform to the majority and naturally gravitate towards the cultural constraints. Therefore, he disassembled different art forms from histories to remind the viewers to break free from comfort zone.

Duchamp: The King of Golden Touch, The Magician Who Overthrew Universal Truth

Calvin Tomkins, an American author who wrote, *Duchamp: A Biography*, described Marcel Duchamp as a magician who played around with the concept of Contemporary art, he had overthrown the long-held universal truth, allowed the viewers to question about what art should be and how it should be made. Duchamp's art never attempted to bring visual satisfaction to the viewers; instead, he cleverly subverted traditional modes of painting by saying, “Art should never be a purely ‘retinal’ object intended

to please the eyes.” He stressed on the importance of the character of a work of art and the artistic intention behind it. This has greatly affected the 20th century art and artists radically, including a group of Chinese Contemporary artists and introduced a new thinking model.

Duchamp's provocative creation of the “readymade” in his legendary career has detached and surpassed the traditional methods of art expression at the time. His creations of *Bicycle Wheel* and *Bottle Rack* painted in 1913 and 1914 were his first readymades. His *Fountain*, made in 1917, is a readymade (porcelain urinal) signed with his signature “R. Mutt”. It is regarded the most iconic artwork of the 20th century and is widely recognized as the trademark piece of the New York Dadaism.

The Pinnacle Stage in the Early Nineties: Theatrical Tension, Epic Dimensions

In the mid-1990s, Wang created a series of works related to art history, and this was regarded as a critical period where his aesthetic language has matured. While his works created before 1994 focused more on his self-reflection towards his personal way of living, his works from mid-1990s and onwards involve virtual scenes and role-plays. Most importantly, it transformed Chinese art tremendously in the scope of Western art system. His satire on the values of Chinese contemporary art systems are humorous yet profound. Art history, social events and scenes from theatrical plays were extensively used during the development of this series, displaying a rich content of theatrical tension. *Midas* is an exceptional piece of work from this period. It is comical yet subversive; the “satirical”, “contradictory” and “anti-art” elements in Wang's works are all inspired by Duchamp. Wang paid



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homage to his ideas by incorporating his spirit into—All *Happy Families are Similar No.1* and *Poor Old Hamilton*. In *Midas*, this is the first time Wang employed a classical painting technique consistently to compose the entire picture. Incorporating Greek mythology and the spiritual leader of Dadaism—Duchamp, Wang opened a dialogue that transcend in time and space.

Debate of the Century: Tracing Back the Origins of Art, Evaluating the Core Elements

In *Midas*, Wang set up a dark stage scene, the red velvet curtain on the left implies the theatrical play has begun. Duchamp, in his middle age, sits on a high back chair, resting his chin on his left hand posed like the “Thinker”. Gazing past his art works including the bottle rack and the urinal in front of him, Duchamp fixes his focal point from a distance, as if he is contemplating his next move on the chessboard. He places his right hand on the head of a golden statue of a little boy, with his right foot stepping on a rock. This symbolises the famous King Midas in Greek mythology for his power to turn everything he touched into gold. Duchamp, a revolutionist of the art history, once stated that an ordinary object from everyday could be seen as a work of art. It raises the question: “Can artists have the power to reform aesthetic concepts like King Midas with his golden touch? Or, once the artist has successfully overthrown the concept, has it been what you anticipated at the beginning? Wang uses this pun to bring out sharp questions directed towards himself as well as the viewers, implicitly upholding the core values of his paintings.

Midas exhibited an open composition; Wang’s solid painting skills and his use of rich imagery is mysterious. This painting also raises fundamental issues faced by

artists of this generation, as well as Wang’s emphasis on the “meaning and value” of art, poses a speculative philosophy. This work was part of the Ullens Collection, and was shown in important exhibitions of Chinese contemporary art until it was acquired by the current collector in Sotheby’s “The Ullens Collection - The Nascence of Avant Garde China” in 2011. This work was an exhibition highlight in Wang’s solo exhibition presented by the Ullens Center for Contemporary Art in Beijing back in 2013.

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1. 王興偉肖像照
 2. 王興偉在《米達斯》中發揮了極佳的古典寫實技巧，但技巧顯然早已不是他所追求的目的。此作為委拉斯貴茲於17世紀所繪之作品《紡織女》
 3. 王興偉在1994年的作品《曙光》中也顯示出對於「舞台劇場景」這個設定的興趣，到了1997年的《米達斯》則表現地更加具體
 4. 王興偉《可憐的老漢彌爾頓》油彩畫布 220 x 180 cm 1996年作
 5. 馬賽爾·杜尚肖像
 6. 杜尚《腳踏車輪圈》現成物拼接 1913年作
 7. 杜尚《噴泉》現成物（原作已佚失）1917年作
 8. 杜尚《酒瓶架》現成物 1914年作

1250 王興偉 (b.1969)

米達斯

1997 年作
油彩畫布
簽名：王興偉 1997，9 於左下；尤倫斯印鑒於畫背

發表：2000年，《Futuree中國當代藝術》，澳門當代藝術中心，澳門，中國，第48頁
2003年，《中國的現代性》，克里斯汀·畢西·葛魯斯曼著，Skira出版社，法國，第102頁
2003年，《當代中國藝術：顛覆與詩意》，Culturgest畫廊，里斯本，葡萄牙，第69頁
2013年，《王興偉》，尤倫斯藝術中心，北京，中國，第88頁

展出：2000年，「Futuree中國當代藝術」，澳門當代藝術中心，澳門，中國
2003年，「當代中國藝術：顛覆與詩意」，Culturgest 1及2號畫廊，里斯本，葡萄牙
2013年5月19日—8月18日，「王興偉個展」，尤倫斯當代藝術中心，北京，中國

來源：香港漢雅軒畫廊；
2011年4月3日，香港蘇富比尤倫斯重要當代中國收藏夜場拍賣，編號894；
現藏著購自上述拍賣會。

WANG XINGWEI

MIDAS

Painted in 1997
Oil on canvas
Signed in Chinese and dated 1997,9 on lower left; stamped with Ullens' collection seal on the reverse
114 x 177 cm. 44 ⁷/₈ x 69 ⁵/₈ in.

Literature:

Contemporary Art Centre of Macau, Macau, China, *Futuree Chinese Contemporary Art*, 2000, p. 48.
Christine Buci-Glucksnabb ed., Skira Publishing, France, *Modernités Chinoises*, 2003, p. 102.
Culturgest Gallery, Lisbon, Portugal, *Contemporary Chinese Art, Subversion and Poetry*, 2003, p. 69.
UCCA, Beijing, China, Wang Xingwei, 2013, p. 88.

Exhibited:

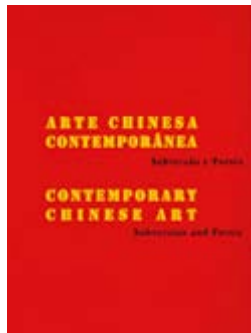
Contemporary Art Centre of Macau, Macau, China, *Futuree Chinese Contemporary Art*, 2000
Culturgest Galleries 1 and 2, Lisbon, Portugal, *Contemporary Chinese Art, Subversion and Poetry*, 2003
UCCA, Beijing, China, *Solo Exhibition of Wang Xingwei*, 19 May - 18 August 2013

Provenance:

Hanart TZ Gallery, Hong Kong;
The Ullens Collection - The Nascence of Avant Garde China Evening Sale, Sotheby's HK, 3 April 2011, Lot 894;
Acquired from the above sale by the present owner.

HKD: 2,000,000 - 3,000,000

USD: 258,100 - 387,100





韋嘉

WEI JIA

(b. 1975)

中國七〇後的虛空與傷感美學代表

1975年生於四川成都，1995年畢業於四川美術學院附中，韋嘉的繪畫保持著青春的特徵，但在繪畫主題上，他實際上已經開始「後青春」的表現領域，韋嘉的繪畫主題基本上包括日常的現實性和日常幻想兩個基本主題。七〇後藝術的自我圖像處在一種「虛空」狀態，主要在於這一代無意識地被賦予「清空」的使命，即徹底清空過去時代的自我和藝術的歷史影響，在一個消費社會成長的背景下，開始自我參照意義上的自我圖像的表現。

在中央美術學院版畫系時期，韋嘉即已顯露出對形式和技術之間統合的關注，一方面壓抑著自身對於油畫創作的熱情，因應版畫創作所需，更強調形式的特徵，然而該時期對於人物進行的「變形實驗」卻已反映出他獨特的氣質與本質，也為他日後的酣暢自如設下堅實的鋪墊。進入2000年可說是韋嘉創作的轉折點，大學畢業的他選擇回到四川重慶，遠離當時已浮現喧騰之氣的北京，返回那個熟悉的、有著彪悍氣質的、潮濕多霧的城市。從學生時期的摸索邁入青年時期，韋嘉在形式之外開展出一種抒情敘事的路線，並於2004年將創作媒材轉往格局更為開闊的架上油畫。對於事物的高度敏感促使韋嘉的繪畫具有濃烈的抒情性，飽含情緒感的筆觸將中國七〇後世代看待世界的方式與青春情懷表達的淋漓盡致，讓他迅速獲得各界的肯定，成為中國當代七〇後藝術家的代表人物，也被認為是畫繪性最突出的青輩藝術家之一。



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4.

青春之殤，生命之痕

韋嘉的思考與生活一直維持在一種較為純粹而藝術的狀態，重慶相對孤獨的創作環境讓他得以有更多的時間觀察周遭以及自我內在，他的創作開始更多地融入自身的生活經驗與生命感觸，情感細膩敏銳，構圖中大比例的虛化與留白，使作品有著近似中國文人畫的空靈飄逸，散發一種不沾染世俗的童話般的氣質。2005年後，韋嘉從版畫那種單純而平面的構圖轉向，進入繪畫語言的成熟期。除了更為豐富的繪畫感，畫面中開始出現鬥毆、傷害以及傷痕、箭矢、棍棒、荊棘、纖細的血絲、噴灑飛散的色點等元素。這樣的題材成為韋嘉2006-2007年間的主軸，而他的系列命名很直接地陳述他此時的心理狀態：「無處可逃」、「痛並快樂著」、「如果能飛，能飛往哪裡？」…。這些暗夜森林中的暴力行為部分來自於重慶當地社會事件的感觸，但更多的是韋嘉面對青春流逝的感觸以及惶恐。

2008-09年，韋嘉從現世世界轉往更深的內在精神層面，畫面從群體、多人互動轉向單獨的個體，畫面中成為絕對主角的男孩顯然是藝術家的投影，也象徵著精神的原型，具有強烈的自述性。《你我各留痕 II》在幽暗背景中設定了一個荒涼頹圮的建築角落，被荒煙蔓草籠罩的屋宇經過人為破壞與歲月侵蝕，僅剩兩塊殘缺的牆面，牆面上彷彿手繪塗鴉的小男孩正低頭凝視著眼前的地面；牆角前的空地散滿各式物件：組合車道、迴旋車軌與坡道、大小汽車、樹枝以及皮

球，都是小男孩最愛的玩具，但細觀後，散置其中的骷髏頭卻是如此突兀而令人悚目驚心。藝術家目睹城市中的飛馳與散落，深刻瞭解消費文化中隱含的暴力與死亡，在青少年的世界中，一切可能只是開始於童年的遊戲，最後卻造成無法預期的傷害。韋嘉如同牆面上的男孩，被動目睹眼前的一切，必須面對某些秩序的崩壞，卻又無能為力，而童年的美好彷彿唾手可得，卻又已是遙不可及。韋嘉以迷離的灰色調展開，水泥牆面冷硬的灰色對比地面溫柔的粉色調，將隱喻的暴力與傷害處理地得浪漫而夢幻，周遭虛化的線條筆觸，靈動而自信，物件細節處卻毫不含糊，將不各種同質感處理的細緻而分明。青春的殘酷與惶惑在此幅作品中儼然轉化成一首童話般的寓言詩，舉重若輕地述說著藝術家對於生活與生命本質的體悟。

在此時期，韋嘉藉由畫面男孩的禁閉、掙扎、受虐表達出自己最深層的恐懼，他開始在西方神話、雕像與古文明中尋找新的靈感，如此幅《你我各留痕 II》中出現的古老牆面和受制其中的男孩便是一種綜合式的表現。2010年之後，韋嘉終於在十八世紀西班牙大師委拉斯貴茲（Diego Velázquez）以及戈雅（Franciscovde Goya）的繪畫中找到救贖而開啟新的語言系統。本幅創作於2009年的《你我各留痕 II》是韋嘉風格轉折時期的關鍵性作品，也是同系列中符號細節最豐富的一幅作品，終結前系列對於中國七〇後消費時代的集體狂躁的不安，開啟了表達全人類共通的原欲的近期風格，有著承上啟下的意義。



5.

The Empty and Sorrowful Aesthetical Representative of Post-70s Generation

Born in 1975 Cheugdu, Sichuan, Wei Jia graduated from the Sichuan Fine Arts Institute Affiliated School in 1995. The artist maintained the approaches of “being a youth”, he, in fact, was heading to “post-youth” realm. He was interested into two motifs mainly, a world of ordinary life and day-dreaming. In the recent years, Wei began to depict imagery elements from literati painting and religious perception for self-discovery. The sense of “emptiness” is one of his representations. This common motif could be traced back to his post-70s generation, which was unintentionally given a mission of leaving the past and experience behind, under the context of consumer culture, but to rediscover oneself in a pictorial approach.

The Grief of Youth, The Trace of Life

When the artist was studying printmaking in China Central Academy of Fine Arts, he emphasised the characteristics of the forms, at the time he was having experimental creations reflecting his unique quality. It came to the artist’s turning point in year 2000 as he left Beijing and returned back to Chongqing, his hometown. Growing into young adulthood, the artist became more sentimental and focused on oil paintings since 2004, as it provided him with more flexibility to be expressive. Being a sensitive soul, Wei’s works fully represent a perspective

from the post-70s generation in terms of the world views and reminiscing from the past, which made him the most outstanding young artist of contemporary art of his generation.

Living in Chongqing by himself, he had more time and room for creations which reflected his inner-self and the reality around. Elements of life exposures and his finest emotions filled in his renderings, with a composition of lots of blank space, his works conveyed the sense of emptiness associating to the Chinese literati paintings. After 2005, the artist stepped into his mature period, and during 2006-2007 he depicted brawl, wounds and blood streaks as his motifs meanwhile he named the works’ titles relating to his mental state, such as “Nowhere to Escape”, “Painfully and Happily”, and “If I could fly, where could I fly to...?”. These titles revealed Wei’s trepidation towards some of the violence incidents that happened, thus pitying the passing of time and lament over his youth that never return.

The subject matters in Wei’s works from 2008-2009 shifted from the tangible external world to his own spirits, from a group portrait to an individual one which was apparently his self-narrative. *Trace of you and I II* depicts a gloomy ruined building, covered by weeds, while only two walls survive with a graffiti of a young boy on it. The boy seems to be looking onto the ground where different toys are scattered around; such as train sets, toy cars and a rubber ball. Looking closely, there is a skeleton



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head abruptly amongst all. The artist witnessed the city that rapidly developed but fallen apart soon after. He realised the consumer culture connoting violence and death, and these brought young people unexpected collateral damage. The artist, like the graffiti on the wall, saw the hopeless collapse of the social order and his beautiful childhood has foregone long ago. Romanticise the violence and wound, Wei masters the blurred lines, paints a soft colour palette for the ground to contrast the cold grey wall. The small toys and their texture are depicted distinctively and thoroughly. The brutal fact and uneasy grief of the youth that never return rhyme like in a childhood fable.

At the time, Wei demonstrated his deepest fear by painting the struggling boy, and he turned to the Western myths and sculptures to look for new inspiration. The ruined wall and boy in *Trace of you and I II* is his comprehension under such circumstances. It is not until 2010, he revitalised and invented his new asthmatic approaches from studying the paintings by Diego Velazquez, a Spanish master from 18th century as well as Goya.

This present work is created in 2009 and considered as a significant work during his transition period as well as the most phenomenal works with numerous symbols. It ends his previous series of demonstrating the disturbance of the post-70s, a generation of consumer culture, and begins his recent one of human original desire.

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1. 章嘉肖像照
 2. 章嘉 《拳來到》 壓克力 畫布 250 x 200 cm 2005年作
 3. 章嘉 《痛並快樂之一》 壓克力 畫布 150 x 120 cm 2006年作
 4. 章嘉 《你我各留痕No.1》 壓克力 畫布 180 x 250 cm 2009年作
 5. 章嘉 《無處可逃VII》 壓克力 畫布 150 x 120 cm 2007年作
 6. 《幽明微岸I》（局部） 壓克力 畫布 190 x 250 cm 2011年作
 7. 委拉斯貴茲自畫像

1251 韋嘉 (b.1975)

你我各留痕 II

2009 年作

壓克力 畫布

簽名：《你我各留痕》 180 x 220 cm 布面丙烯 韋嘉 09
於畫背

發表：2011年，《幽明微岸：韋嘉個展》，星空間，
北京，中國，第90&91頁

展出：2011年4月18日 — 2011年5月18日，「幽明微
岸：韋嘉個展」，星空間，北京，中國

WEI JIA

TRACES OF YOU AND I II

Painted in 2009

Acrylic on canvas

Signed in Chinese, dated 09 and inscribed with size and
medium on the reverse

180 x 220 cm. 70 ⁷/₈ x 86 ⁵/₈ in.

Literature:

Star Gallery, Beijing, China, *Dim Light on the Opposite
Shore*, 2011, p. 90&91.

Exhibited:

Star Gallery, Beijing, China, *Dim Light on the Opposite
Shore*, 18 April - 18 May 2011

HKD: 700,000 - 900,000

USD: 90,300 - 116,100





陳可

CHEN KE

(b. 1978)

陳可最初以卡通造型開始了她的藝術創作之路，曾於2008年獲「中國前度青年藝術家」提名，並受邀於香港大會堂、中國美術館、奧地利路德維希現代美術館與上海當代藝術館等地參加重要展覽。陳可的作品真誠表現出生長在70年代的中國少女的細膩情懷，作品單純甜美，洋溢青春的幻想，實則她筆下的卡通世界傳達的是對現實的思考，更反映出一代青少年在跨入社會時所要面對的現實所帶來的衝撞、困惑以及迷茫，獨特的清新氣質以及時代性使她在中國青輩藝術家脫穎而出，成為中國「新卡通一代」的代表人物。

與日本「超扁平」藝術家的創作手法和思想內涵不同，卡通對於陳可來說是一種對童稚和純真時代的記憶選擇而非一種根深地固的文化印記，所以隨著藝術家愈趨成熟的個人語言，她的作品散發的懷舊氣息愈加濃烈。在2007年的個展「和你在一起永遠不孤單」將油彩與個人圖像符號表現在舊傢俱、玩具等現成物上之後，陳可展開媒材的創新實驗。

2008年是陳可在中國當代舞台上發光發熱、也是她新媒材實驗最具開創性的關鍵一年。在2008年完成的新作品當中，繪畫有了更強烈的手工感；印花布料、珠子、壓克力媒介劑和傳統的油畫顏料在作品中時常共存，精細交織出更豐富的視覺效果，而傷感的小女孩形象繼續出現在各種各樣的媒材上，亦真亦幻，無邊的孤寂與悵惘讓觀者深陷其中。

《Happy嗎？》正創作於2008年，陳可利用多種綜合媒材以及罕見的大比例的水墨式的留白暈染，創造出一種奇異的視覺張力。藝術家在此幅作品中運用極富情緒性的大塊紅色顏料潑灑，觸目驚心的朱紅色在畫布上流淌、滴落、蔓延成串的軌跡，銀色珠子零星散落在紅色底色之上，藝術家並以針線穿過畫布，細細縫製出層層疊加的聖誕樹造型，暗示出創作時的節日背景。底部再以紅色小珠子拼貼出作品標題「Happy嗎？」。右下角身著寶藍襯衫的小女孩微側背對觀者，朝向畫面中銀色星點的方向凝望，部分背影消逝漸隱在紅色區塊之外，彷彿即將隨著色料水份蒸散消失。陳可恰到好處地以紅色顏料的潑灑使用，淋漓而生動地表現出腦海中暫現的記憶，女孩對於舊時節日的懷想傷感以及遙寄星子的願望都在畫面中成為心湖上的倒影，呼應著《Happy嗎？》這個題名，散發著濃厚的溫度和絲絲悵惘。

陳可的作品借卡通人物形象卻超越平面化符號的限制，強化情景性和敘事性，使得作品深入人心、為觀者娓娓道來畫面背後的情懷，也為中國當代開啟一種更為單純、訴諸個人內在情緒的表述方式。



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Chen Ke started off her artistic career with cartoon figures. Nominated for the Awards of Art China's Young Artist of the Year 2008, she was invited to exhibit her artworks among important institutes such as Hong Kong City Hall, National Art Museum of China, Museum Ludwig, Vienna and MOCA Shanghai. Her cartooned artworks, though sweet and full of youthful imaginations, are a truthful expression of her sentiments as a young girl born in the post-70s China, and convey the impacts and commotions young generation face as they enter the society. The uniqueness of her art is deemed refreshing and representative of the New Generation of Cartoon of China.

Unlike the "superflat" movement of Japan, Chen's cartoon is rooted in childhood memories rather than in culture. As such, its sense of nostalgia has become more distinct as the artist's artistic expression gains sophistication. In the 2007 exhibition, *With You, I Will Never Feel Lonely*, she painted various individualized motifs on old furniture and toys.

Year 2008 saw Chen rise to prominence in the Chinese art scene and is the most exciting year of her venture into new creative media. Her works in that year have even stronger handmade textures and richer visual effects, often employing floral print fabric, beads, acrylic medium and oil paints together. The immense loneliness and despair of the young doleful girl continue to engulf her viewers. In *Happy?* from 2008, Chen has created an intense visual effect by melding together multiple media, an unusually large splash of red paint and blank space typical of ink painting. The striking red paint, with silver beads scattered here and there, drips down the canvas. The embroidered Christmas trees suggest that the art piece was created during a festival season. The title is formed by red beads near the bottom. A girl in a sapphire

blue shirt in the bottom right corner stares into the silver stars in the central area, her back dissolving in the red drips. The artist has skillfully depicted the fleeting memories of the girl, her nostalgia for past festivities and wishing upon the stars, lending the work both warmth and a sense of melancholy.

Chen's cartoons are marked by a strong sense of contextuality and narrativity. They communicate the sentiments behind and speak to the hearts of the viewers. They provide a new and unpretentious expression in China for personal emotions.

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1. 陳可肖像照
 2. 陳可《某月某日·陰轉晴》 油彩 畫布 50 x 50 cm 2009年作
 3. 陳可《Happy New Year》 油彩 壓克力媒介 珠子 畫布 200 x 200cm 2009年作
 4. 陳可的作品有詩意的留白與濃厚的溫情

1252 陳可 (b. 1978)

Happy 嗎？

2008 年作

油彩 壓克力 線 珠子 亞麻布

簽名：Happy 嗎？ 90 x 90 cm 油畫顏料、線、珠子、丙烯
媒介劑、亞麻布 陳可 2008；Happy? 90 x 90 cm Oil Color,
thread, beads, shine stone and acrylic medium on printed
calico Chenke 2008 於畫背

展出：2008年8月2日—9月15日，「一個人的戰爭」，星
空間，北京，中國

CHEN KE

HAPPY?

Painted in 2008

Oil, acrylic, thread and beads on linen

Signed in Chinese and English "Happy? 90 x 90 cm Oil
Color, thread, beads, shine stone and acrylic medium on
printed calico Chenke 2008" on the reverse

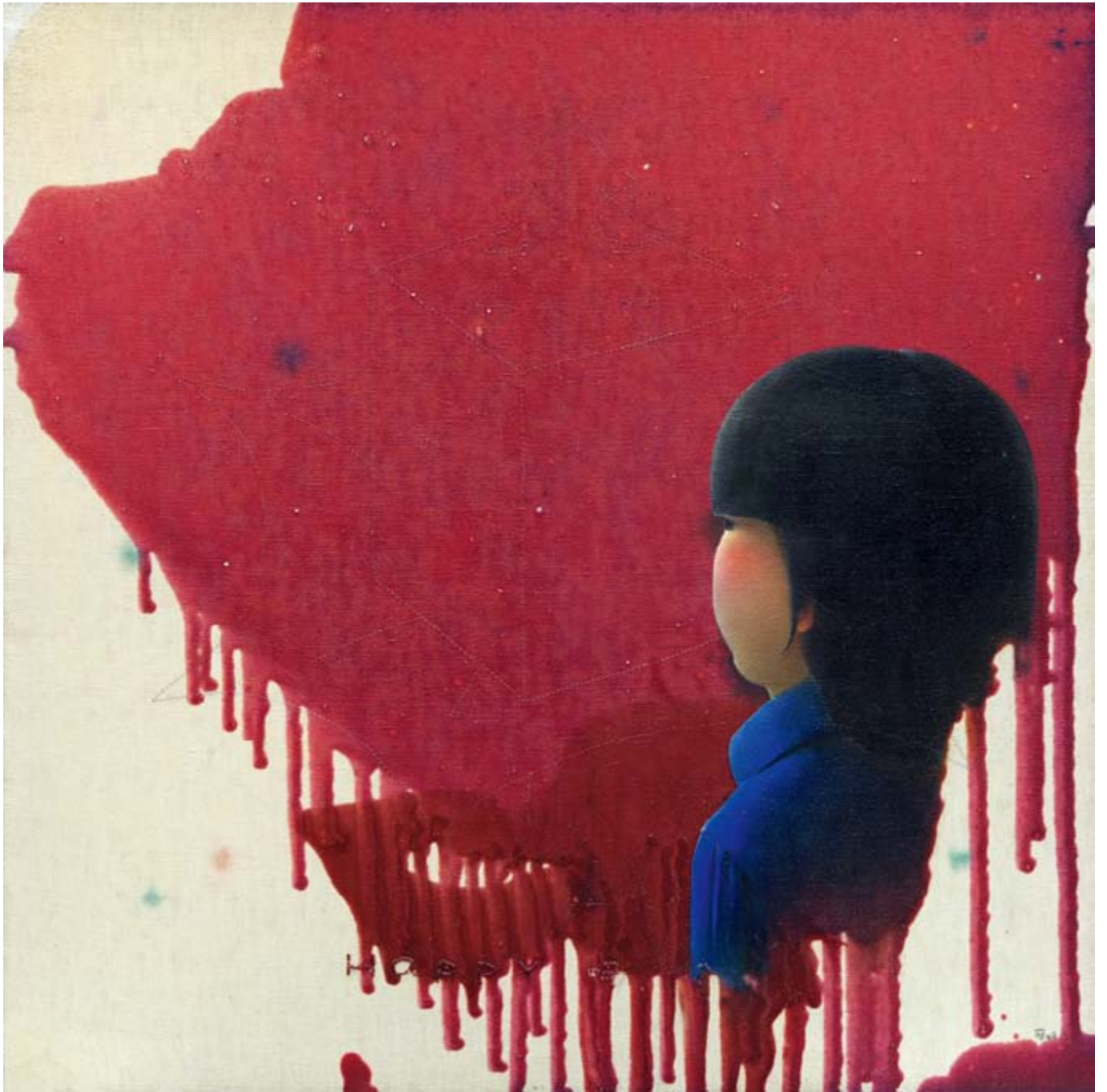
90 x 90 cm. 35 ³/₈ x 35 ³/₈ in.

Exhibited:

Star Gallery, Beijing, China, *Personal War*, 2 August - 15
September 2008

HKD: 300,000 - 400,000

USD: 38,700 - 51,600



張嘉穎

CHANG-CHIAYING

(b. 1982)

「作品中每個符號看似有他的任務，都在做著某件事，也都在演譯著自己的故事，但是都是被切斷的，一個個的故事之間並無準確的順序，相較於卡漫藝術是扁平的…相對於這種符旨(signified)的匱乏，我追求的是符旨(signified)的多義性。」

——張嘉穎

“Every symbol in my work seemingly has its mission. They seem to be living their own life stories. However, every story is isolated and out of sequence when compared to flat cartoon art. I am after the ambiguity of signified rather than the lack of it.”

— Chang Chiaying



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張嘉穎為台灣80後新生代藝術家，其作品根植於古典的嚴謹結構和堅實技法，擅長營造神秘氣氛中造型多變的可愛人物，充滿揶揄俏皮的趣味。她筆下卡通化渾圓的造型和粉嫩的色調受到藝術家Mark Ryden的影響，但張嘉穎格外強調畫中主角的眼睛，無論人類或動物都有著晶瑩渾圓的大眼，並且正面凝視著畫外觀者，而可愛的臉孔卻都面無表情，摘除了喜怒哀樂。張嘉穎將符號化的角色，放置於天馬行空、不可思議的情景之中，有些許超現實主義的風格，但是扁平壓縮的的空間構成，讓畫面形成一堵無形的牆，阻擋時空的合理性。

《地鼠美猴王》中美猴王頭頂著一個盛滿奇妙風物的小國度，噴發的火山、茂盛的草原、海陸空三域的動物相互矛盾又和諧地共存。美猴王胸腹部的位置中空，呈現另一個異域時空的故事。頭頂和胸腹間強調另度時空的情境是張嘉穎的常用手法，她刻意創造這種她稱之為「童話短路」的狀態，作品中每一個符號看來各自負有不同的任務，畫面局部總有活動正在發生，但敘事的情節卻是各自獨立的，她刻意避免它們彼此之間構成完整的故事內容，以期給觀者留有自由想象串聯的空間，從而將觀者納入其作品的創作過程，一起進行一場沒有目的地的童話歷險。

Chang Chiaying, a post-80s artist from Taiwan, was devoted into the meticulous brush technique and structure originated from the classical art. The artist created different doll-like figures, witty, cute and round, in a mystique mood. Influenced by Mark Ryden, the portraits, either animals or humans as the subject matter, were in the bloated shape with a pair of big rolling eye in soft colour tone. They were staring at the viewer directly with a pretty face without any facial expression. The artist symbolized her figures and put them into a situational dreamlike scene, a flat lay background, giving us a taste of surrealistic style. The rendering captured the irrational and frozen dimension.

In *Suslik and Monkey King*, the figure is wearing a crown of a kingdom with little creatures living upon that. Further down to the suslik's chest, a surreal scene bursts. As a common approach in her work, the artist described this as "short circuit situation" meaning every symbol in her works carries a mission and explains themselves yet they are neither connected nor communicating to each other. By doing so, the artist wishes to leave the viewers into the realm of imagination, to enjoy a creation venture with the artist.

1. 張嘉穎於創作中

2. 馬克·萊登《創造家》油彩 畫布 228.5 x 152.5 cm 2005年作

3. 馬克·萊登《灰色動物》油彩 木板 2007年作

3. 張嘉穎《大野狼與小狐仙的魔幻劇場》壓克力 畫布 150 x 150 cm 2014年作

1253 張嘉穎 (b.1982)

地鼠美猴王

2011 年作

壓克力 畫布

簽名：Chia Ying 2011 於下方邊框

CHANG-CHIAYING

SUSLIK AND MONKEY KING

Painted in 2011

Acrylic on canvas

Signed in Pinyin "Chia Ying" and dated "2011" on the lower edge of frame.

120 x 120 cm. 47 1/4 x 47 1/4 in.

HKD: 100,000 - 150,000

USD: 12,900 - 19,400



羅荃木

LUO QUANMU

(b. 1965)

「每個畫家都有他特有的畫面質地，這和所要傳達的氣息相關。」

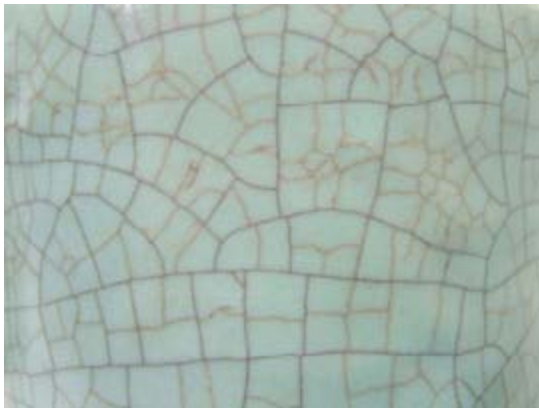
——羅荃木

作為六〇年代以降的藝術家，羅荃木沒有一味追求中國元素的符號以符時潮。而從自身記憶出發，探索創作獨具個人氣息的各系列作品。早期的「地圖」、「山石」系列雅緻內斂的用色宛如沒有煙火氣的古瓷片。「生產者」系列畫面裡則散發一股彷彿可嗅的黃油氣味。「伐木人」主題中和「採蝶」、「養蜂」系列裡，濃稠的鮮綠雨林散發著潮濕植物生命的勃發氣息。

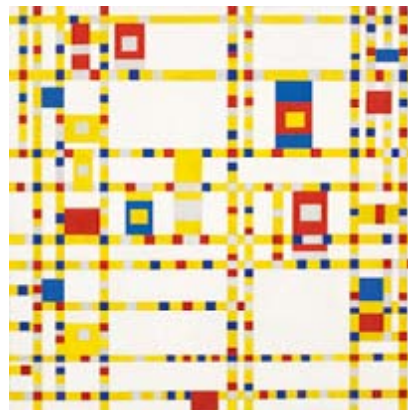
2000年開始創作的「地圖」系列，是藝術家對於創作題材的第一步探索。據藝術家自述，「地圖」系列的起因，是想「找一個很實在的平面，既真實又抽象」。高空鳥瞰的地圖與地面平視的景象大不相同，熟悉的事物換了角度被觀視，距離把情感的濃度稀釋，人與景的親疏也被拉遠。鳥瞰圖是西方對於路徑和地形的認知，藝術家將帶有科學分析的手法在畫布中延展開來。本場呈現的作品《地圖》創作於2002年，藝術家以航拍圖片為原型繪製了縱橫交錯的地圖，俯瞰視角下城市區塊劃分規整有序，高樓大廈、車水馬龍等具象表現都泯滅於網格式的抽象區塊裡，畫面因此形成一個自由而又迷失的空間。羅荃木半抽象的創作引人聯想起蒙特里安的筆下以繽紛色彩和簡明線條搭建的抽象紐約，但卻內斂沉靜，凸顯整體畫面彷若瓷器冰裂紋理又像切割後的碧綠寶石那樣，更接近於質感肌理的探討而非純粹形式以及音律的表現。



1.



2.



3.

“Every artist has his unique texture of the canvas, which is closely related to the message they wish to convey.”

— Luo Quanmu

As an artist from 1960s, Luo Quanmu did not blindly pursue the symbols of Chinese elements to follow the trend. On contrary, Luo Quanmu has explored into the creation of series of works with exceptional personal styles based on his own memories. The sophisticated and introverted colours used in the early *Map* and *Mountain Rocks* series resemble ancient porcelain without the burning smell. The *Producer* series seems to distribute the smell of gear grease from the image. In *Wood Cutter*, *Butterfly Catching*, and *Bee Keeper* series, the dense luxuriant green rain forests distribute the vibrant spirit of life from wet plants.

Luo started creating his *Map* series in 2000 and it was the artist's first step into the exploration of creative themes. According to the artist, the origin of *Map* series was the intention “to find a solid plane that is both real and abstract.” The map from overlooking in the sky and the image of horizontal vision on the ground are considerably different. Familiar things are observed from a different perspective, the distance dilutes the concentration of relation, while the affinities between people and views are also separated. The aerial view is the western cognition

for paths and to terrain, where the artist extends the technique with scientific analysis on the canvas. The work, *Map*, presented in this exhibition was created in 2002, which the artist drew the crisscross map for the prototype using aerial photos. The downtown city is divided in ordered blocks from the overlooking perspective, where tall buildings, cars and transportations and other specific manifestations all disappear in the grid-type of abstract blocks. The image forms a free but disoriented space. The semi-abstract works by Luo Quanmu reminds people of the abstract *New York* by Mondrian, built with various colors and simple lines but more introverted and calm. This technique is highlighted with the overall image as the cracked ice pattern of porcelain and the emerald green diamond that has been cut, and closer to the exploration of texture rather than pure formality and melodic presentation.

1. 羅荃木肖像照

2. 中國瓷器冰裂紋

3. 蒙德里安 《百老匯：布吉爵士樂》 油彩 畫布 127 x 127 cm 1942-1943
年作 紐約現代美術博物館典藏

1254 羅荃木 (b. 1965)

地圖

2002 年作

油彩畫布

簽名：QM 荃木 2002 NJ 於右下

LUO QUANMU

MAP

Painted in 2002

Oil on canvas

Signed in Chinese and Pinyin "QM", dated "2002" and inscribed "NJ" on lower right

145 x 120 cm. 57 ¹/₈ x 47 ¹/₄ in.

HKD: 100,000 - 150,000

USD: 12,900 - 19,400



遲群

CHI QUN

(b. 1981)

「我選擇用線繪畫，因為我覺得不需要敘事性的東西，用線就很自由…我對線很敏感，尤其是直線。我想人在經歷了很多之後都會回到很單純的狀態，需要割捨之前積累的東西，回到本真的自己。」

——遲群

“I choose to use lines to compose my paintings, that's because I don't need figurative expression. It's free while employing lines... I am sensitive to lines, especially straight ones. I believe that a person should go back to a simpler state after going through a lot. One needs to part with what he or she achieved in order to return to his or her true self.”

— Chi Qun



1.



2.



3.



4.

遲群的創作主軸是線條，但是此處所謂的線條，並非由畫筆蘸上顏料所繪出的，而是在畫面上劃制產生的線條，不是在畫面上附加上去的，而是削減下來的。這種刮去的手法，在線條產生的同時，也將層次的差異顯露於外，孕育出開闊的空間。只不過，因為這些線條是一條條不斷被刮去而佈滿整體畫面（或者說即便是線條滿布於整體畫面上），在那之中產生的空間，幾乎不會從凹凸的線條之間跳脫到畫面之外，仿佛這些線條停留在畫面上持續振動，因而也為她的作品帶出了一種緊湊感。

遲群的作品表面雖然是靜態且端莊的，但那是心靈、感官、精神、思想這些身體與精神的活動，在畫面上以一種受控制的方式表現出來，這些活動在畫面上被整合為一。她不是要描繪什麼具體事物，也不是僅止於一種安逸的造型組合，而是試圖在作品中表現心靈、感官、精神、思想整合為一的狀態。把這些無法具體描繪的身體與精神的活動，借由線條、色彩、空間、光影的輔助表現出來。線條、色彩、空間、光影這些元素雖然都是中性的，但是藝術家利用這些元素實現一種「狀態」，一種非常貼近藝術家本質的「狀態」。

——千葉成夫

The works of Chi Qun mainly comprise lines, but the lines here do not refer to the lines drawn by dipping the brush in paint but the lines produced from drawing on the image. Instead of adding the lines to the image, the lines are slashed. Such scrapping approach not only produces lines, but also expose the layered difference, developing a spacious space. Nonetheless, these lines are scrapped out and distributed to the entire image (in other words, the lines are distributed on the entire image), the space produced nearly never detaches from the bumpy lines to the image while these lines seem to continue vibrating on the image, bringing a certain intense perception to her works.

In spite of the still and dignified surface of the works created by Chi Qun, these are physical and spiritual activities of the soul, senses, spirit and ideas, which are presented on the image through a controlled means. These activities are integrated into one image. She does not intend to portray certain specific object or merely a comforting style of combination. Instead she attempts to present the one integrated state of soul, sense, spirit and ideas in her works. These physical and spiritual activities that could not be specifically portrayed are disclosed through lines, colors, spaces, and light assistance. Lines, colors, space, lighting and shadow are neutral elements; however, the artist applies these elements to realize one "state" and that is the state most close to the nature of the artist.

— Shigeo Chiba

1. 遲群創作情景

2. 安格斯·馬汀 《快樂假期》 壓克力 炭筆 畫布 152.5 x 152.5 x 4 cm 1999年作

3. 安格斯·馬汀 《海》 2003年作

4. 遲群 《金剛-1》 油彩 畫布 100 x 150 cm 2013年作

1255 遲群 (b.1981)

兩折：紫 1

2014 年作

油彩畫布

簽名：《兩折一紫 1》遲群 2014 於畫背

發表：2014 年，〈淨空〉，鳳凰藝都出版社，北京，中國，第 14 頁。

展出：2014年11月11日－12月11日，「淨空」，鳳凰藝都北京798藝術空間，北京，中國

CHI QUN

TWO CREASE : PURPLE 1

Painted in 2014

Oil on canvas

Signed, titled and dated in Chinese on the reverse

151 x 100 cm. 59 ¹/₂ x 39 ³/₈ in.

Literature:

Phoenix Art Publisher, Beijing, China, *Pure and Intangible*, 2014, p. 14.

Exhibited:

Phoenix Art Center Beijing 798, Beijing, China, *Pure and Intangible*, 1
November-11 December 2014

HKD: 80,000 - 100,000

USD: 10,300 - 12,900



錢佳華

QIAN JIAHUA

(b. 1987)

「一秒，一天，一年，一天，一秒。自己的創作狀態正不斷接近一個安全的臨界點，急而不躁、緩而不頓、平而不乏、險而不破。」

——錢佳華

“One second, one day, one year, one day, one second. My state of creation is constantly approaching to a critical point. Urgent yet patient, steady yet continuing, dull yet invigorating, adventurous yet secured.”

— Qian Jiahua



1.



2.



3.



4.

青年藝術家錢佳華於2011年畢業於中國美術學院。年輕的她對於色彩與結構卻有超乎尋常的敏銳感知，甚至已能嫻熟駕馭大規模的作品絲毫不顯稚嫩，在空間之中游刃有餘地拋擲出一道道小巧的幽默，一切宛如遊戲，卻又那麼精準到位。過人的才華在2013年的首次個展即嶄露鋒芒，令人驚嘆。

誠如她在北京個展的策展人所述：「錢佳華的畫面像是一座建築，兼備了準確性與節奏感。色彩、線條與塊面以一種互相支撐、佐證的方式結合在一起，畫面上可見的步驟都像是在精心的計畫之下一一而成。然而，出乎我們意料的是，錢佳華在繪製一件作品之前從來不設草稿，每件作品都是在『意外的驚險』之中即興生成。如果我們仔細觀察畫面，仿佛能聽到來自煉金術士（藝術家）般的喃喃自語。色塊與線條在偶然性的跳躍當中，一層一層疊加起來，逐漸形成一個充滿敘事趣味的虛構空間。…錢佳華在繪畫當中似乎啟動了一種與抽象世界間的通感，與色彩、線條、塊面、空間有著極強的對話能力，這些元素因循一種奇妙的『營造法術』集結起來，參予著空間當中的戲劇出演。此間的戲劇性來自一種聚落當中的嬉戲——時間的流動、對話間的停頓、陰影的沉默、色彩的對立、呼應、塊面的形變、線條的升起、滑落、突變——這一切都在一種相互的關係之中摩擦、碰撞，仿佛每一種元素都有潛在的身份危機，幻想著身處一部驚險刺激、步步為營的諜戰電影。當然，這錯位間產生的詼諧趣味來自藝術家自身的幽默感…。」

Young artist Qian Jiahua graduated from the China Academy of Art in 2011. She developed extraordinarily keen perception towards colors and composition since she was young and she can even master large-scale of works without a sense of childhood innocence. She is capable of adding a dash of humour in the space as if it is a game, but with perfect precision. Her outstanding talent was already exhibited in her first solo exhibition in 2013, drawing quite amazement from the public.

As stated by her curator in Beijing solo exhibition, "The image of Qian Jiahua is like a building with both accuracy and rhythm. The colours, lines and blocks are integrated through mutual support and proof, while the steps shown on the image are formed by meticulous plans. Nonetheless, what surprises us is that Qian Jiahua never draws a draft before any work and each work is an improvised production from "accidental surprise". When we observe the image carefully, we may hear the murmuring of an alchemist (an artist). The colour blocks and lines stack layer by layer through occasional leaps, which eventually forms a virtual space filled with fun stories. Qian Jiahua seems to activate the interoperability with the abstract world through painting, building a strong conversation capacity with colors, lines, blocks, and space. These elements are gathered through a wonderful "Construction Magic", participating in the drama performance of space. The dramatic effect comes from the frolic of arrangements, the passing of time, the pauses in conversation, the silence in shadow, the colour contrast and response, the block deformation, linear rise, slide, and mutation. All of which are in friction and collision with the mutual relationship, as if each is hidden with identity crisis, fantasizing oneself in an adventurous, exciting and calculated spy movie. Of course, the humor and fun produced in this dislocation comes from the sense of humor in the artist."

1. 錢佳華肖像照

2. 錢佳華 《流》 壓克力 畫布 150 x 135 cm 2013年作

3. 馬列維奇 《至上主義的構成》 油彩 畫布 88.5 x 71 cm 1916年作

4. 馬列維奇 《至上主義的構成》 油彩 畫布 61.0 x 45.7 cm 1915年作

1256 錢佳華 (b. 1987)

秒：17

2014 年作

油彩畫布

簽名：錢佳華 《秒—17》 100 x 70 cm 2014 於畫背

展出：2014年9月20日 — 10月20日，錢佳華：自由擴散，
蜂巢當代藝術中心，北京，中國

QIAN JIAHUA

SECOND : 17

Painted in 2014

Oil on canvas

Signed, titled, inscribed and dated in Chinese on the
reverse

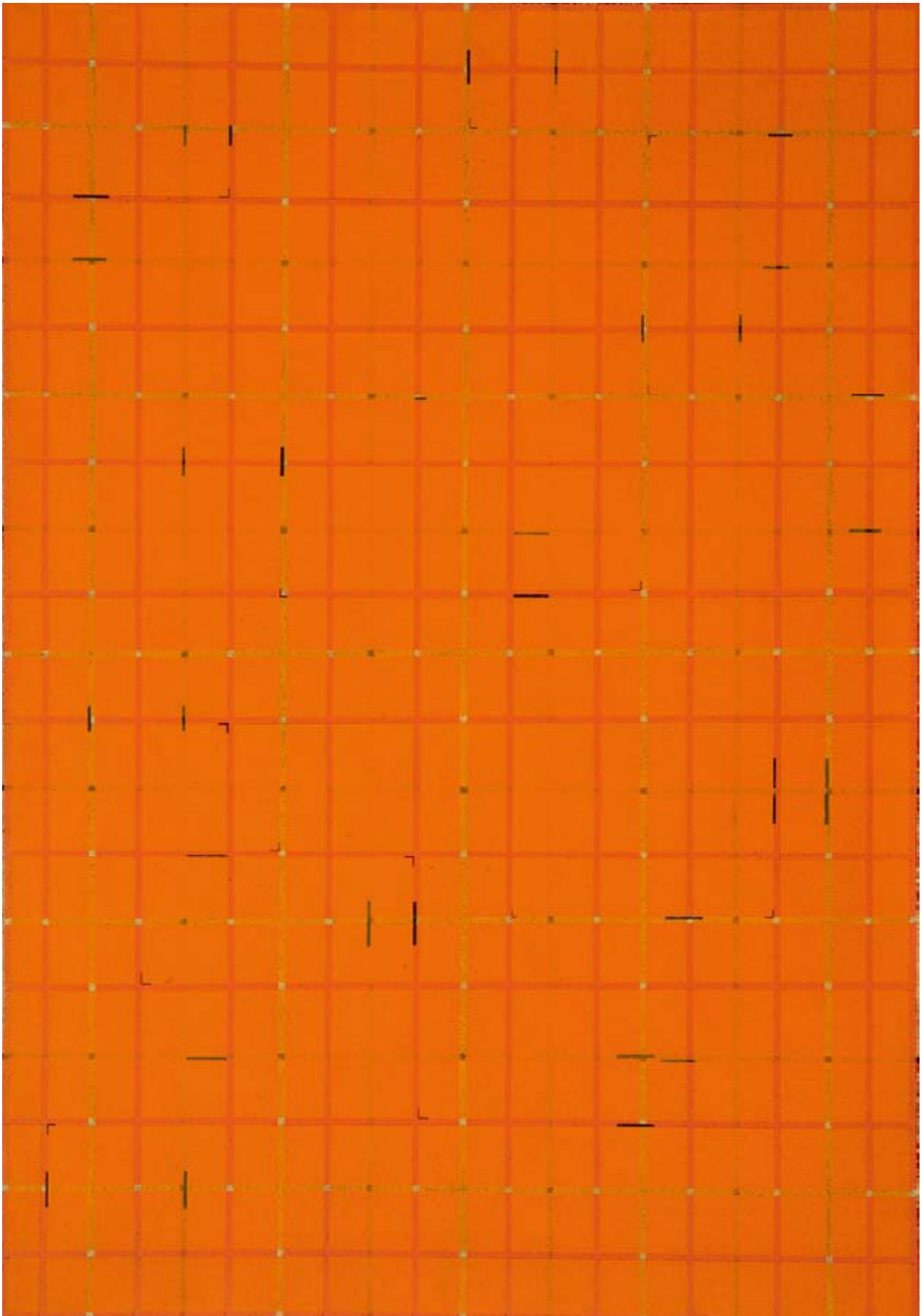
100 x 70 cm. 39 ³/₈ x 27 ¹/₂ in.

Exhibited:

Hive Contemporary Art Center, Beijing, China, *Qian Jiahua:*
Free Diffusion, 20 September - 20 October 2014

HKD: 80,000 - 100,000

USD: 10,300 - 12,900



藝術家簡歷 ARTIST BIOGRAPHIES

蔡國強 CAI GUO-QIANG (B.1957-)

1957 年生於福建泉州，1985 年畢業於上海戲劇學院舞台美術系，1986 年底赴日本留學就讀於國立築波大學綜合藝術研究室，1995 年移居紐約至今。曾獲得 1995 年日本文化設計獎和第 46 屆威尼斯雙年展的本尼斯獎，第 48 屆威尼斯雙年展國際金獅獎，美國歐柏特藝術獎。二十幾年來，他的藝術足跡幾乎遍及所有的國際大展，並且在眾多世界著名的藝術殿堂舉辦展覽，如紐約的大都會博物館、倫敦的泰德現代藝術美術館、巴黎的蓬皮杜當代藝術中心等，主要作品永久收藏於這些美術館。他也成功地實現了一大批規模宏大的藝術計劃，如日本廣島亞運會計劃和京都建城 1200 年祭和中央公園 150 周年慶活動。2001 年 10 月設計了上海 APEC 大型景觀焰火表演，曾任 2008 年北京奧林匹克開幕式和新創意小組成員以及視覺特效藝術總設計。他的藝術表現領域涉及裝置藝術、行為藝術、觀念藝術、多媒體藝術等當代最為前衛性的藝術範圍，成為國際當代藝術領域中最受矚目和最具開拓性的藝術家之一。連續多年被英國權威藝術雜誌「Art Review」評為世界藝術界最有影響力的一百位人物之一。

Cai Guoqiang was born in 1957 in Quanzhou, Fujian. He graduated with a degree in stage design from the Shanghai Theatre Academy in 1985 and a year later, studied at the University of Tsukuba in Japan. In 1995, he relocated to New York. The same year, he was awarded the Japan Cultural Design Prize, quickly followed by the Benesse Prize at the 46th Venice Biennale and the Golden Lion at the 48th Venice Biennale. Over the past 20 years, his work has been shown at nearly all the major international art fairs. Cai's work has also been collected and exhibited at the Metropolitan Museum of Art in New York, Tate Modern in London and Pompidu Centre for Contemporary Art in Paris. Cai has participated in a number of large-scale art projects, including the Hiroshima Asian Games, the 1,200th anniversary of Kyoto and the 150th anniversary of Central Park. In 2001, he designed the APEC Cityscape Fireworks Show in Shanghai and was appointed the director of visual and special effects for the opening and closing ceremonies of the 2008 Summer Olympics in Beijing. With his works breaking the boundaries between multiple avant-garde mediums including installation, performance art, conceptual art and multimedia, Cai is one of the most popular and innovative contemporary artists. He was also named one of the top 100 most evocative contemporary artists by the British magazine *Art Review*.



LOT 1241

張嘉穎 CHANG-CHIAYING (B.1982-)

1982 生於台北，2005 年畢業於國立台北藝術大學美術系油畫組，2008 年畢業於國立台南藝術大學造型藝術研究所。張嘉穎自幼學習美術，其作品在充滿想像力的圖像敘述之外，紮實的繪畫功力與嚴謹的古典形式構成其作品最大的特色。曾於 2006 年獲台北市立美術館「台北美術獎」優選。2010 年於台灣寒舍空間舉辦「張嘉穎個展：莫比烏斯∞童話」；2014 年於台北當代藝術館舉辦「張嘉穎個展：童話轉生術」。她的作品亦受國立台灣美術館以及關渡美術館所典藏。

Born in Taipei in 1982, Chang graduated from Taipei National University of Arts in 2005. In 2008, she graduated from the Graduate Institute of Plastic Arts, Tainan National University of Arts. Chang studied art since childhood, in addition to the narrative picture full of unlimited imagination, her strong painting skills and disciplined classical composition are also characteristic of her work. Chang won the Best Selection at Taipei Award in 2006. In 2010, she held solo exhibition *The Moebius Fairy Tale of Chang Chia-Ying* in My Humble Art Gallery, Taipei. In 2017, she held solo exhibition *Fairy Reincarnation of Chang Chia-Ying* in MOCA Taipei. Her work were collected by Taiwan Museum of Fine Arts and Kuandu Museum of Fine Arts Taipei.



LOT 1253

陳達青 CHEN DAQING (1936-1977)

1936 年出生於浙江嵊縣，年少時即入著名教育家陶行知在上海創辦的行知藝術師範學校，後因繪畫能力出眾，被保送至中央美術學院華東分院（即早年的杭州國立藝專，今天的中國美術學院）。陳達青 1958 年畢業後繼續留美院油畫系任教。1960 年羅馬尼亞油畫家博巴來杭州授課時，在其博巴主持的油畫訓練班深造兩年。在 1960 年代，從美院畢業到「文化大革命」開始前的八年，是陳達青藝術生涯的成熟期。陳達青在中國美術史節點上記錄時代軌跡，忠實保留時代記憶，藉由他溫暖樸實的作品，呈現半世紀前中國本土在特殊政治背景下，中西交融發展出的獨特藝術風貌。

Born in Sheng County, Zhejiang in 1936. Chen Daqing attended Xingzhi Art Normal School founded by the renowned education advocator Tao Xingzhi. Thanks to his outstanding painting skills, he was admitted to China Academy of Art in Hangzhou. After his graduation in 1958, he served as professor in the academy. Chen further studied in the studio of Romanian artist Eugene Popa for two years in 1960s. The eight years before the onset of the Cultural Revolution was his mature period. Chen Daqing marked the trajectory of Chinese art history through his work, demonstrating the unique Chinese art scene in half a century ago.



LOT 1216

LOT 1217

LOT 1218

LOT 1219



LOT 1220



LOT 1221



LOT 1222



LOT 1223

陳可 CHEN KE (B.1978-)

1978 年生於四川通江，2002 年畢業於四川美術學院油畫系，2005 年畢業於四川美術學院油畫系學院碩士，現工作與生活於北京。2013 年參加上海當代藝術博物館展出的「時代的肖像：當代藝術 30 年」與印尼國家美術館所舉辦的「MIRROR AND SHADOW」中國當代藝術展等群展。2012 年於北京今日美術館展出個展「和你在一起，永遠不孤單」，於同年參加「自旋：新世界的十年」，以及上海民生美術館所舉辦的「開放的肖像」群展。2001 年曾獲第一屆成都雙年展學生特展「新秀獎」。作品收藏機構包括倫敦 Franks-Suss，BSI 瑞士基金會 Sigg Collection，義大利 Lorenzo Sassoli de Bianchi，深圳美術館及民生美術館等美術館基金會。

Chen Ke was born in Tongjiang, Sichuan in 1978 and currently lives and works in Beijing. She obtained a BA from Oil Painting Department of Sichuan Academy of Fine Arts in 2002 and an MFA in 2005 from the same faculty. In 2013, she participated in group exhibitions such as *Portrait of the Times: 30 Years of Chinese Contemporary Art* in Power Station of Art(Shanghai, China) as well as *Mirror and Shadow, Contemporary Art from China* in National Gallery of Indonesia(Jakarta, Indonesia). In 2012, her solo exhibition *With "You", I Will Never Feel Lonely* was held in Today Art Museum(Beijing, China). In the same year, she took part in group exhibitions including *Spin: the First Decade of New Century* in Today Art Museum (Beijing, China) and *Face* held by Minsheng Art Museum (Shanghai, China). In 2001, she won the Inaugural Chengdu Biennial for Art Academy Students. Her works are widely collected by individuals, enterprises and museums like Franks-Suss Collection (London, U.K.), BSI art collection (Lugano Switzerland), Sigg Collection, Lorenzo Sassoli de Bianchi, Shenzhen Art Museum (Shenzhen, China) as well as Minsheng Art Museum (Shanghai, China), among others.



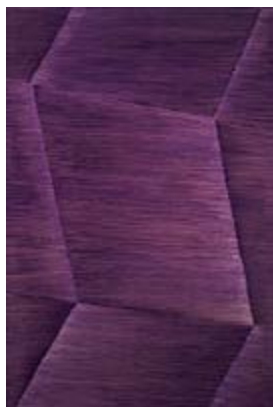
LOT 1252

藝術家簡歷 ARTIST BIOGRAPHIES

遲群 CHI QUN (B.1981-)

1981 年出生於中國山東，分別於 2006 年與 2010 年畢業於中央美術學院壁畫系，獲學士學位和碩士學位。抽象大家陳文驥老師的得意門生，在校階段便開始在抽象之路上進行摸索與實踐，經過數年的積累與發展，已經摸索出屬於自己的抽象藝術語言與觀念。2015 年於名泰空間舉辦北京首次個展「兩種關係：遲群個人作品展」，同年於北京今格空間舉辦個展。2011 年參與台灣索卡藝術中心「微生活」群展以及參與青年藝術 100 舉辦的全國巡迴展覽。

Born in Shandong, China. Chi Qun received Bachelor Degree and Master Degree from Department of Mural Paintings in 2006 and 2010 respectively. As a proud disciple of abstract master Chen Wenji, she started to experiment with abstraction while at school. After years of experience, she has developed her own abstract visual language. She held her first solo exhibition *Two relationship: Solo Exhibition of Chiqun* in Mingtai Space, Beijing. In the same year, Ginkgo Space, Beijing held her solo exhibition as well. In 2011, her work were exhibited in *Micro Life* in Soka Art Center, Taiwan and she participated in touring exhibition held by Art Nova 100.



LOT 1255

陳蔭羆 GEORGE CHANN (B.1913-)

1913 年生於廣東中山縣，12 歲於中國完成中學後隨父親赴美。於 1934 年進入美國洛杉磯奧提斯藝術學院就讀，於 1940 年取得美術碩士學位，次年於洛杉磯加州藝術俱樂部舉行首次個展。陳蔭羆的藝術生涯始於 1940 年代初期，他於此時期的作品多以社會寫實風格為主，作品中充滿了悲天憫人的人道主義及對家國的關懷。隨後陳蔭羆於 1947 年返回中國，曾與中國畫畫家黃君璧與趙少昂一起研習國畫畫法，中國的傳統背景及優良的書畫傳統促使他朝創新現代中國畫的方向走。1950 年代初，陳蔭羆在畫面上運用了不同媒材特性，將畫面塑造出立體且具有具實的質感，並透過中傳統書法與文字的力量，樹立了獨特的現代中國抽象表現風格。之後在陳蔭羆更為抽象的變體抽象作品中，表現出絕妙的色感與純熟的繪畫功力。陳蔭羆作為最重要的華裔藝術家之一，其作品被中國上海美術館、廣東美術館、聖地牙哥博物館及美國數個市立美術館永久收藏。

Born in Guangdong's Chungshan county, George Chann left for the US at the age of 12 with his father after finishing middle school in China. In 1934, he attended the Aldiss Institute of Art in Los Angeles; he earned his master's degree in fine arts in 1940. Chann had his first solo exhibition the following year at the California Art Club in Los Angeles. In 1942, at the recommendation of Roland Mckinney, the curator of the Los Angeles County Museum, Chann held an exhibition at the Palace of the Legion of Honor in San Francisco. From 1947 to 1949, he lived in mainland China, exhibiting at the Public Archives Museum in Guangzhou and in Shanghai. In 1950, he returned to the US and began to study abstract painting, and the next year, his works were showed with painters such as Van Gogh, Renoir and Chagall in an exhibition at the James Vigeveno Gallery. During 1969 to 1973, 50 pieces of his abstract works were exhibited at the invitation of the Pasadena Fine Arts Museum. Many of his works are currently in the permanent collections of various museums such as the Shanghai Art Museum and San Diego Museum of Art.



LOT 1208



LOT 1209

郝量 HAO LIANG (B.1983-)

1983 年生於四川成都。2006 年畢業於四川美術學院中國畫系，2009 年畢業於四川美術學院中國畫系，獲碩士學位。郝量師承於當代新水墨領軍人物徐累，郝量認為水墨畫當代性探索需要根植於水墨畫本體，他堅持傳統絹本畫製作，運用傳統工筆的語彙，引入東方哲學中的「空無」和「清虛」，創造出一種安靜聖潔而又詭秘晦暗的幻象境界。在畫面中運用更多符號化的語言形式，賦予水、花、人、石更深的寓意，在殘損的畫面之中傳達出當代與傳統文化似遠又近的距離感。郝量的作品在 2006 年正式發表於藝壇後，就因特殊的文人氣質受到矚目與重視：2008 年受邀今日美術館大學生提名展，榮獲今日美術館典藏；2011 年在台北寒舍空間舉辦「窠影記：郝量個展」；2014 年在蜂巢當代藝術中心舉辦「幽邃之地：郝量個展」；受邀參與 2016 年 LV 基金會策劃在巴黎舉辦的「本土：變革中的中國藝術家」群展，2016 年 11 月即將於尤倫斯當代藝術中心，舉辦個展「瀟湘八景：郝量個展」，成為 80 後藝術家中炙手可熱的藝術新星。

Born in Chengdu, Sichuan, in 1983. Graduated with a BA degree and then an MA from Chinese Painting Department, Sichuan Fine Arts Institute, in 2006 and 2009 respectively. A student of Xu Lei, a leading contemporary New Ink master, Hao believes that any exploration for contemporariness in ink painting must be grounded in ink painting itself. He insists on painting traditionally on silk and using traditional fine-brush vocabulary to interpret the Chinese philosophical ideas of "void" and "emptiness" in his creation of an immaculate, cryptic and tranquil fantasy world. His frequent use of suggestive signs has turned his water, flower, people and rock into allegories for communicating the immediately close and yet distant relationship between the contemporary and the traditional in his less than intact painting surface. Hao's works have been held in high regard for their literati charms ever since they were first officially published in 2006. Featured at University Student Nomination Exhibition and collected by Today Art Museum, the organizer, in 2008. Held *Nest Image: Hao Liang Solo exhibition* at My Humble House Art Gallery, Taipei, in 2011. Held *Secluded and Infinite Places: Hao Liang Solo Exhibition* at Hive Center for Contemporary Art in 2014. Invited to participate in group exhibition *BENTU: Chinese Artists in A Time of Turbulence and Transformation* organized by Louis Vuitton Foundation (2016). In coming November 2016, Hao will hold solo exhibition *Scenery of Xiao Xiang* in UCCA Contemporary Art Center. Hao has emerged as a rising star among artists born in the 1980s.



LOT 1246

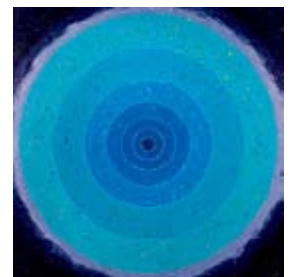
蕭勤 Hsiao Chin (B.1935-)

華裔義大利藝術家蕭勤祖籍廣東中山，於 1935 年出生於上海一個藝術家庭，父蕭友梅為上海音樂學院創辦人。1949 年赴台，1952 年從李仲生研習現代藝術，1956 年在台北創辦「東方畫會」，開啓全中文地區第一個抽象藝術運動；同年赴西班牙留學，於 1959 年在義大利米蘭定居，參與許多國際藝術活動，曾先後創辦國際「點」Punto 藝術運動，國際「太陽」Surya 藝術運動及在哥本哈根創辦國際 Shakti 藝術運動。蕭勤融合東西文化藝術思想，形成其探討天人合一、宇宙心靈的獨特畫風，在他的作品中透露著濃烈的東方情懷和中國哲學氛圍，充滿對生命終極、時空真理的深沉追問。其作品為世界 40 多個美術館典藏：包括羅馬國立現代美術館、紐約大都會博物館及現代美術館、加拿大南安大略美術館、巴賽隆納市立現代美術館等多處。並任教於多個藝術院校：國立米蘭美院、台南藝術大學等。2005 年獲義大利總統頒「義大利團結之星」騎士榮譽。

Chinese-Italian artist Hsiao Chin was born into an artistic family in Zhongshan City, Guangdong Province in 1935, whose father Hsiao Yu-mei was the founder of Shanghai Conservatory of Music. In 1949, Chin moved to Taiwan. In 1952, he became a disciple of Li Chuan-sheng for studying modern art. He created the East Association of the Art in Taipei in 1956 and was the first to launch the abstract art movement in Chinese-speaking regions. In the meanwhile, he studied in Spain. In 1959, he settled in Milan, Italy and participated in many international art events, creating Punto Art Movement, international Surya movement and Shakti movement in Copenhagen. By fusing eastern and western culture and arts into a whole, Hsiao Chin created his own unique style of exploring the unity of man and nature, the conscious universe and psychic phenomenon and his works taking roots in oriental culture and Chinese philosophy pursue the quest for ultimate goals of life, space and time and truths. Hence, more than 40 art galleries have housed his works, including Rome National Gallery of Modern Art, the Metropolitan Museum of Art and the Museum of Modern Art in New York, Art Gallery of Ontario, Canada and Contemporary Art Municipal Gallery Bydgoszcz, Casa Asia Barcelona. Chin taught at several art academies such as Milan "A.C.M.E" of Academy of Fine Arts and Tainan National University of the Arts. In 2005, he was conferred the Knighthood, the Star of Solidarity of Italy by the President of Italia.



LOT 1212



LOT 1213

藝術家簡歷 ARTIST BIOGRAPHIES

朱銘 JU MING (B.1938-)

1938 年出生於台灣苗栗。於 1953-57 與李金川學習木刻藝術，後於 1968-76 年間師從楊英風學習現代雕塑。1976 年於國立歷史博物館舉行首次個展獲藝術界熱烈迴響，被視為七〇年代台灣鄉土運動的重要象徵。1977 年首次出國展覽於日本東京中央美術館展出，此段時期朱氏作品風格由鄉土系列進入太極系列，開始發展藝術家個人創作風格語言。1995 年於日本箱根雕刻之森美術公園展覽，作品獲該美術館收藏，1980-90 年代是朱銘全面發展其藝術創作的時期，此時「太極系列」與「人間系列」並行發展。「太極系列」逐步深化他的語彙及精神體悟，太極初期是從招式簡化而來，但慢慢的，朱銘手下的刀斧不隨「行」走，開始隨「意」走，從有形到無形，兼備神似與形似。朱銘的創作不僅簡練明快、而且善於發揮各種材質的特性，繼承了中國傳統雕刻的精髓同時，具有很強的現代感，創造出一種與自然渾然一體的精神境界。多年來朱氏多次受邀於歐洲及亞洲地區舉辦個展。1999 年耗費十餘年規劃建置之朱銘美術館於金山正式成立開幕作為朱氏作品展示場地以及國際雕塑藝術推廣與交流。2003 年獲輔仁大學榮譽藝術博士學位。

Born in Miaoli, Taiwan, Ju studied sculpture with Lee Chin-chun from 1953 to 1957. He proceeded to learn modern sculpture under the Taiwan sculpture master Yuyu Yang from 1968 to 1976. Ju had his first solo exhibition in 1976 at the National Museum of History in Taipei, which established him as a prominent figure of the Nativist movement of the 1970s. The following year, Ju held his first overseas solo exhibition at the Tokyo Central Museum of Fine Arts, which then traveled to the Hakone Open-Air Museum in Japan. During the period of 1980s to 1990s, Ju developed the his famous Taichi Series together with the Living World series. Early works in the Taichi Series featured individual figures by simplified taichi moves and postures. But his later works from the series break from the constraints of postures to express himself by means of powerfully abstracted and modern sculptural vocabulary. In 1995, Ju was honored with a retrospective of his works as the Hakone Open-air Museum celebrated its 25th anniversary. After over a decade of planning, the Ju Ming Museum was founded in 1999 and open to the public. Ju has been invited to exhibitions in many major museums and institutions throughout Europe and Asia. In 2003, he was awarded an honorary doctorate from the Fu Jen Catholic University.



LOT 1214



LOT 1215

平賀敬 KEY HIRAGA (1936-2000)

1936 年出生於日本東京，1958 年畢業於東京立教大學經濟系。平賀敬自幼渴望成為藝術家，在五〇年代後獲得父親允許轉而從事藝術。1963 年獲得享譽盛名的貝殼獎項，次年榮獲第 38 屆新藝術家獎項並獲得赴法進修的獎項。1965 年平賀敬踏上了法國生活的征程，直到 1977 年才再度返日。巴黎的所聞所遇塑造了藝術家的創作風格。1996 年其作品參展於澳大利亞昆士蘭美術館舉辦的「1980 年代的日本藝術：日本方式，西方媒材」展覽。2000 年參展於日本平塚藝術博物館及東京 Bokushin 畫廊。平賀敬的作品位列於全世界各大重要收藏之中，包括紐約現代藝術博物館、大阪國立藝術博物館、倫敦維多利亞與亞伯特博物館等。

Born in Toyko, Japan in 1936, Key Hiraga graduated from Department of Economics, Rikkyo University in Toyko in 1958. Longing for being an artist since childhood, Hiraga did not start his artistic career until 1950s with his father's permission. He won 3rd Prize of Shell Art Award in 1963, then in the following year he won New Artist Prize of 38th edition of the National Exhibition and an award for study in France. In 1965, Hiraga went to France and did not return to Japan until 1977. What he experienced in Japan has largely shaped the artist's style. In 1996, his work was exhibited in the exhibition *Japanese Ways, Western Means, Art of the 1980s in Japan* in the Queensland Art Gallery in Australia. In 2000, his work was exhibited in Hiratsuka Museum of Art, Hiratsuka in Kanagawa Prefecture and Bokushin Gallery in Tokyo. His work is widely collected among world's most important collections, such as New York MOMA, Osaka National Museum of Art and British V&A museum.



LOT 1235

李山 LI SHAN (B.1942-)

1942 年出生於黑龍江蘭西。1963 年畢業於黑龍江大學，1968 年畢業於上海戲劇學院。李山七〇年代末期開始新藝術創作，八〇年代參與中國美術新潮運動，在 85 美術運動中起著重要的作用。1993 年他與王廣義、徐冰、孫良、劉煒、方力鈞、喻紅等藝術家首次代表中國參加第 45 屆「威尼斯雙年展」，成為前衛畫家中的重要代表人物。李山著名的「胭脂」系列的創作始於 1989 年並一直持續到九〇年代初，在「胭脂」系列作品中李山儘量追求一種遠離意識形態和政治對抗的姿態，用一種隱喻性的修辭方式來進行反諷，這一系列作品在「威尼斯雙年展」上大獲成功。不久後李山便開始了「閱讀」系列這一生物藝術的創作。他是中國第一個思考生物藝術的藝術家，在「閱讀」系列中李山明確了人的位置與其它生物位置的同等性，其意義在於打破人類對生物界的沙文主義態度，用藝術樣式去接納生物界幼小的生命，也同樣獲得了業內的一致好評。

Born in Lanxi, Heilongjiang, in 1942. Graduated from Heilongjiang University in 1963 and from Shanghai Theatre Academy in 1968. Started making new art in the late 1970s. Participated in the New Wave Movement in the 1980s and played a pivotal role in the 85 New Wave Movement. Represented China together with Wang Guangyi, Xu Bing, Sun Liang, Liu Wei, Fang Lijun and Yu Hong in the 45th Venice Biennale in 1993 and became a defining figure for Chinese avant-garde painting. Spanning from 1989 right up to the early 1990s, his famous Rouge series is in pursuit of alienation from ideologies and political confrontation and engages in irony for metaphorical expression. The series eventually won wide recognition at the Venice Biennale. Soon afterwards, Li started on the new bio-art series Reading and became the first Chinese artist to experiment with the genre. Through the series, Li asserts equality between humans and other creatures, turns around humans' chauvinist attitude towards other life forms, and encourage respect for fragile beings. Again, the series has won accolades from the artistic community.



LOT 1247

梁銓 LIANG QUAN (B.1948-)

1948 年出生於上海。1964 年入浙江美術學院附中學習，1980 年赴美國三藩市藝術學院學習，獲碩士學位。返國後任浙江美術學院副教授，1995 年後生活於深圳、杭州。現為深圳畫院專職畫師，中國美術家協會會員。梁銓先生是中國抽象藝術和實驗水墨兩個領域中重要的探索者和開拓者，是中國當代藝術不可或缺的一位藝術家。梁銓放棄傳統的筆墨程式，採取撕紙的方式，以淡墨染成的宣紙條拼貼圖式，建構了一個理性克制的抽象視覺世界。秉持著簡單、質樸、內心的藝術態度，他幾十年如一日的進行抽象藝術創作，在中西方抽象藝術概念的轉換中，將禪宗概念「空」放入抽象水墨實驗中，以中國的方式豐富了世界抽象藝術。梁銓的作品被大英博物館、亞洲美術館等海內外重要藝術機構收藏。

Liang Quan was born in Shanghai in 1948. In 1964, he was admitted to the middle school attached to Zhejiang Academy of Fine Arts; in 1980, he went to the San Francisco Art Institute in the United States for further study and got the master's degree. Then he returned to China to be an associate professor of Zhejiang Academy of Fine Arts. He has been living in Shenzhen and Hangzhou since 1995. Now he is a professional painter of Shenzhen Fine Art Institute and member of Chinese Artists Association. Mr. Liang Quan is an important explorer and pioneer in the fields of both Chinese abstract art and experimental ink painting, as well as an artist indispensable to Chinese contemporary art. Having abandoned the traditional way of pen and ink, Liang constructs a rationally restraint abstract visual world by adopting the method of paper tearing to collage schemas with light ink dyed rice paper strips. With the simple and plain attitude of art in mind, he uses his decades of abstract art creation to integrate "emptiness", a concept of Zen, into the experiment of abstract ink, and enriches the abstract art of the world with a Chinese style in the course of the conversion of Chinese and western abstract art concepts. Many of Liang's works have been collected by the British Museum, Asian Art Museum, and some other important art institutions at home and abroad.



LOT 1239

藝術家簡歷 ARTIST BIOGRAPHIES

林風眠 LING FENGMIAN (1990-1991)

1900 年生於廣東省梅縣。1918 年參加政府贊助赴法勤工儉學。先在第戎美術學校進修西洋畫，後轉入巴黎國立高等美術學校深造。在學校裏所受的教育是學院派的，但在校外深受當時流行的現代流派影響，如後印象主義、野獸主義及原始主義，其中又以馬蒂斯、莫迪里安尼為甚，他們的影響體現於林風眠中西結合的畫風之中。其作品曾入選法國秋季沙龍。林風眠於 1925 年返國，被聘為北平國立藝專校長。後受蔡元培之邀，赴杭州創建杭州藝專並任校長，經常撰文宣傳中西藝術結合的創作經驗和理論。1977 年移居香港，仍孜孜不倦地從事藝術創作直至晚年。林風眠以獨特的美術天賦，勇猛精進的求索精神，深入體悟西方美術的精髓，西為中用，萬法歸一，以其開拓革新的精神，開創了迥異於古人他人、令人耳目一新的嶄新畫風，成為融匯中西、凸顯民族精神的杰出美術家。林風眠是公認的 20 世紀不可或缺的美術大師，享有國際聲望，為我國當代美術的宗師，現代美術教育的奠基者之一。

Native of Meixian, Guangdong. Went to France on scholarship under the Work-Study Programme in 1918. Studied Western painting at Ecole Nationale des Beaux-Arts de Dijon and later transferred to Ecole Nationale Supérieure des Beaux-Arts de Paris for further studies. While receiving formal art training in school, Lin was deeply influenced by art trends such as Post-Impressionism, Fauvism and Primitivism that were prevalent at the time. Traces of Matisse and Modigliani are particularly pronounced in Lin's paintings, which are hybrids of Western and Chinese painting styles. His works were once selected for the Autumn Salon in France. Lin returned to China in 1925 to become Director of National Beijing Fine Art School. Later, on Cai Yuanpei's invitation, he went to Hangzhou to take up appointment as the inaugural president of the National Academy of Art. In the meantime, he often wrote on his experience and theories of integrating Chinese and Western art. In 1977, he emigrated to Hong Kong and continued to devote himself to art making well into his late years. Before departing for Hong Kong, he entrusted 150 paintings that he produced while in Shanghai to the Shanghai Chinese Painting Academy for custody. The works were later donated to the government. In history, Lin has been credited with laying the foundation for modern Chinese art education in China besides being regarded as an icon of 20th century Chinese painting.



LOT 1205

劉國松 LIU KUO-SUNG (B.1932-)

1932 年生於安徽，祖籍山東青州，1949 年定居台灣。1956 年畢業於台灣師範大學，同年創立「五月畫會」，領導一代改革創新的藝術潮流。他一方面努力站在東方美學的基礎之上，想辦法借鑒西方抽象表現藝術的合理成分；另一方面他又以現代人的理念重新審視傳統宋畫的輝煌成就，這使他終於創作出了具有我們時代特點的新水墨藝術，進而成為一位世界性的藝術大家。不僅在台灣，對大陸上世紀 80 年代興起的「現代水墨」運動也起了巨大的推動作用，可以說，如今活躍在海峽兩岸的現代水墨畫家，很少有人不受益於他的藝術創作與藝術理論。從 1956 年至今，劉國松應世界各地美術館及博物館的邀請，已舉行個人畫展八十餘次、參加國際性團體展百餘次，並獲得多項殊獎。全球收藏其作品的美術館和博物館，已有五十餘家。2013 年「劉國松當代水墨藝術館」在山東省博物館落成。

Born in Anhui to a family originating from Qingzhou, Shandong, in 1932. Relocated to Taiwan in 1949. Graduated from National Taiwan Normal University and set up the May Painting Society to usher in reformist art trends in 1956. On one hand, he strove to ground himself in Chinese aesthetics while trying to assimilate optimum elements from Western abstraction. On the other hand, he re-examined the achievements of traditional Song painting from a modern perspective. In the process, he devised the New Ink Art that is representative of our times and has become an international master. His influence was felt not only in Taiwan but also in the Modern Ink Art that emerged in Mainland China in the 1980s. In fact, only a few modern ink artists active on both sides of the Taiwan Strait have not been benefited from his artistic creations and theories. Since 1956, Liu has hosted more than 80 solos and over 100 international group exhibitions on invitation by galleries and museums around the world. The recipient of numerous awards has his works collected by more than 50 institutes worldwide. In 2013, the gallery dedicated to Liu Guosong's ink art was opened within the Shandong Museum.



LOT 1211

羅荃木 LUO QUANMU (B.1965-)

1965 年出生於江蘇南通。1990 年畢業於南京師範大學美術系。羅荃木早期作品沉浸於繪製地圖，將西方對於路徑和地形的認知，以科學分析的手法在畫布匯總延展開來。羅荃木的繪畫恰好是一種幾何學與花樣的結合。對他來說，「幾何學」意味著事物的框架與原型，而「花樣」意味著個人的語言和情感的釋放—而這兩種地圖的混合形成了一種真正的「心靈的地圖」。後期進入「假山石」系列中，羅荃木以「枯筆皴擦」的筆法呈現淌滴的漬痕，營造「枯中帶潤」的語言效果，展示出一種幽玄、枯寂之美。2011 年，羅荃木於北京今日美術館舉辦大型個展「生產者」。2014 年於台北亦安畫廊舉辦個人展覽「靈魂比肉體更早存在」。他的作品亦廣泛參展於法國巴黎、維也納、新加坡、首爾、南京、上海、台北等海內外機構。

Born in Nantong, Jiangsu in 1965, Luo Quanmu graduated from Department of Art, Nanjing Normal University in 1990. Luo Quanmu's early works mostly depict maps, using western recognition on path and topology to consolidate and spread on the painting canvas through scientific analysis. Luo Quanmu's paintings coincide with the combination of geometry and pattern. Geometry represents the framework and prototypes of things while pattern refers to the release of personal language and emotions. The combination of these two maps forms a real "spiritual map." Later Luo Quanmu uses "a brush wrinkling method" to present the marks of water drops on his "Fake Mountain Rock" series, creating the visual effects of "moist within withering" to display a tranquil and solitary beauty. In 2011 Luo Quanmu held a large solo exhibition, *Producer* in Today Art Museum in Beijing and the solo exhibition, *Ancient Soul in Aura* Gallery Taipei in 2014. He also exhibited extensively in domestic and foreign institutes in Paris, Vienne, Singapore, Seoul, Nanjing, Shanghai, and Taipei City.



LOT 1254

羅中立 LUO ZHONGLI (B.1948-)

1948 年出生於重慶，幼年在父親影響下學畫，1968 年從四川美院附中畢業後到大巴山農村生活 10 年，1978 年考入四川美院油畫系。現任四川美術學院院長、教授，中國美術家協會理事。1980 年以作品「父親」聞名於世，該作品以紀念碑式的宏偉構圖，飽含深情地刻畫出了中國農民的典型形象，深深的打動了無數中國人的心靈，也由此被譽為二十世紀八〇年代中國畫壇的一面旗幟。羅中立多年來執著於農民題材油畫創作，從「故鄉組畫」開始，逐漸從社會寫實風格轉向文化表現風格，經過長期的探索，於九〇年確立了獨創性的繪畫語言和藝術追求。羅中立的作品以強烈的山野氣息、原生的文化生態和表現性的中國經驗，展示了不斷更新的創作活動。作為中國油畫發展的領軍人物，其作品收藏於中國美術館、比利時國家歷史博物館、台灣山美術館等重要藝術機構。

Born in Chongqing in 1948 and learned painting under his father's influence. Graduated from the affiliate secondary school of Sichuan Academy of Fine Arts in 1968 and spent 10 years in a village in Mount Daba. Admitted to Oil Painting Department, Sichuan Academy of Fine Arts, in 1978. Currently head and professor of Sichuan Academy of Fine Arts, and council member of Chinese Artists' Association. He rose to international acclaim with his 1980 portrait *Father*, a monumental composition setting off the typical image of Chinese peasants. The painting has captured the hearts of Chinese people and has come to be known as a shining example of Chinese painting from the 1980s. For years, Luo have devoted himself to peasant themes. Starting from the *Native Land* series, he gradually turned away from social realism to embrace cultural depictions. After a prolonged investigation, he succeeded in establishing an innovative vocabulary for his art. Constantly evolving and transforming, his works are now permeated with a strong rustic sensation, pristine cultural traits and representational Chinese experiences. As an important player in the field of Chinese oil painting, Luo has seen his works collected by leading institutes such as National Art Museum of China, Belgium National Museum of History and Kaohsiung Mountain Art Museum, Taiwan.



LOT 1244

藝術家簡歷 ARTIST BIOGRAPHIES

七戶優 MASARU SHICHINOHE (B.1959-)

1959 年生於日本青森縣。1981 年畢業於武藏野美術大學造型系建築科。從事建築設計三年後，他繼而醉心插畫，並出版數本插圖文集，包括 2000 年出版的「Campanella：機械少年與魔法號角」及 2002 年出版的「箱少年」。在出版界引起廣泛討論後，七戶優的創作趨於活躍，其興趣上的轉移，亦為日後的繪畫事業鋪路。七戶優的作品體現超現實主義畫風，時常描繪看似純真卻掩飾孤獨的少男少女。星球運轉、萬有引力等宇宙學、物理科學元素，驅動科學發展的煉金術、占星術等神秘主義都是他作品的創作源頭。他於 1994 年東京原宿首次舉辦個人展覽「物理學漫談」，此後以約兩年一次的頻率舉辦個人展覽。2007 年始於海外市場廣受好評。2010 年於台北舉辦個展「月下紫羅蘭：七戶優繪畫作品展 1990-2010」，並參與台北國際藝術博覽會。

Shichinohe Masaru was born in Aomori Prefecture, Japan in 1959. He graduated with major in architecture modelling in Musashino Art University in 1981. He has been engaged in architecture design for three years before indulging in illustration as well as publishing several illustration collections, including the Campanella published in 2000 and the Hako-Shonen published in 2002. After stirring an extensive discussion in the publishing circle, Shichinohe Masaru gradually become more active in creation. His transfer of interests also develops for his painting career in the future. The works of Shichinohe Masaru often manifest the painting style of surrealism with frequent depiction of lonely young boys and girls who are seemingly naive but attempts to conceal. Elements such as orbiting planets, universal gravitation and other cosmology, physical and scientific elements, alchemy that drives scientific development, and cosmetology as well as other mysticism, are sources of creativity for his works. He held the first individual exhibition, Physics Discourse, in Harajuku of Tokyo in 1994 for the first time. He then holds solo exhibition once in every 2 year since then. His works became popular in overseas market since 2007. In 2010, he held his solo exhibition, *Black Angel - Masaru Shichinohe 20 Year Retrospective Exhibition*, in Taipei and participated in Taipei Art Fair.



LOT 1238



LOT 1236

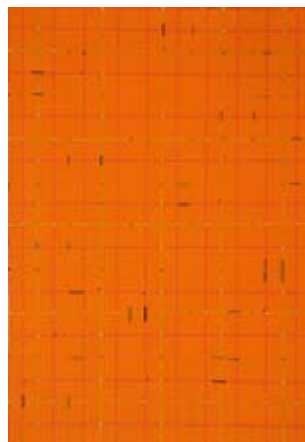


LOT 1237

錢佳華 QIAN JIAHUA (B.1987-)

1987 年出生於上海，2011 年畢業於中國美術學院美術教育系，獲學士學位。錢佳華的畫面像是一座建築，兼備了準確性與節奏感。2013 年於上海滬申畫廊舉辦個展「無限可分：錢佳華個展」，於成都那特畫廊舉辦「匪翼行遊：劉玉潔，錢佳華雙個展」。2014 年分別於蜂巢當代藝術中心及 Macasa 藝術計劃舉辦個展「錢佳華：自由擴散」與「分秒不爭」。錢佳華 2014 年於海內外亦參與諸多群展：北京時代美術館「時代青年藝術計劃：旋構塔」，瑞士聖·烏爾班當代美術館「無形之形：中國當代藝術抽象展」，獲得藝壇與藏家熱烈迴響。

Born in Shanghai, China in 1987, graduated from Department of Art Education in China Academy of Art in 2011 with a Bachelor Degree. The canvases of Qian Jiahua are like architecture, combining both accuracy and tempo. In 2013, her solo exhibition *Infinity Divisibility* was held in Shanghai Gallery of Art. In the same year, *Composition · Wandering: Grand Views from Small Images* was held in L-Art Gallery, Chengdu. In 2014, she held solo exhibition *Qian Jiahua: Free Diffusion and Not Every Second Counts* in Hive Contemporary Art Center and Macasa Art Project respectively. Qian Jiahua has been widely exhibited in group exhibitions both home and abroad: *Spiral Tower Young Artist Exhibition* in Times Art Museum (2014) and *Shape of the Invisible* in Sankt Urban Contemporary Art Museum of Switzerland (2014).



LOT 1256

仇德樹 QIU DESHU (B.1948-)

1948年出生於上海，自小酷愛繪畫。從青少年時期就積極投身於社會上各類藝術活動，1975年作品《爭分奪秒》入選全國美展。1979年發起並組織「草草畫社」。提倡「獨立精神，獨特技法，獨創風格」。1982年逆境中發現「裂痕」，從此確認「裂變」為藝術語言和哲學基礎。1985-86年受邀美國波士頓塔荷茨大學訪問學者，為該校新落成的校園中心繪製大幅壁畫，在美國先後舉辦了4次個人畫展。1986年回國，成為職業畫家。仇德樹有一種對革新的不懈追求。從70年代末開始，他嘗試過「自然流墨法」、「印章自然拼接法」、「力破紙背法」等，同時創作了一些抽象書法。2000年前後，他又挑戰自我，開始回歸傳統，用「裂變」的方式表達傳統山水，獲得業界的一致好評。仇德樹舉辦的個展、參加的聯展約有50多個，其中很大一部分在美國、德國、台灣等地舉辦。他的作品除了私人收藏外，還被50多家國內外機構所收藏。

Born in Shanghai in 1948, Qiu has had a passion for painting since his childhood. In his adolescence, he took an active part in all kinds of art activities; in 1975, his work *Race against Time* was included in the national art exhibition. In 1979, he initiated the "Caocao Painting Group", advocating the spirit of "independence, unique technique, and original style". In 1982, he found the "cracks" in adversity and determined to take "fission" as the artistic language and philosophical foundation from then on. He was invited to the Tufts University in Boston to be a visiting scholar during 1985-86; in this period, he created a large mural for the newly built school campus center of the university, and held four individual art exhibitions in the United States successively. In 1986, he returned to China as a professional painter. Qiu has an unremitting quest for innovation. Since the late 1970s, he has tried a number of approaches such as "natural ink flow", "natural splicing of seals", "penetrating force", etc; at the same time, he has also created some abstract calligraphy works. Around the year of 2000, he began to challenge himself in returning to the tradition, expressing the traditional landscape in the way of "fission", which won unanimous high praises of the art world. Qiu has held or taken part in 50 plus individual exhibitions or group exhibitions so far, most of which were held in the United States, Germany, and Taiwan of China. Apart from being stored by himself, his works have also been collected by more than 50 institutions at home and abroad.



LOT 1240

元永定正 SADAMASA MOTONAGA (1922-2011)

1922年出生於日本三重縣，於1955年加入了「具體藝術協會」。1957年後，元永定正發展出其最為知名的繪畫技巧：並非事先調和，而以潑濺傾瀉不同顏色之油彩，使油彩在畫布上自然流淌形塑出一種特殊的狀態，呼應具體派以媒材自身為本的核心宗旨。1966至1967年間，短期旅居紐約的元永定正，開始以氣槍噴灑壓克力顏料進行創作。在晚期的藝術生涯裏，他轉換成比較輕鬆和幽默的風格，因而開始畫了一系列色彩明亮、畫風溫暖的抽象式油畫。元永定正曾獲得第六屆日本當代藝術展杰出獎(1964)、文藝騎士勳章(1988)、大阪藝術獎(1992)以及三重縣文化勳章(2002)等諸多獎項肯定。

Born in Ueno, Japan in 1922, Sadamasa joined Gutai Art Association in 1955. After 1957, Motonaga Sadamasa develops his signature painting skills: rather than blending the paint in advance, he splashes paint of various colors and make them flow naturally on the canvas, thus echoing the core principle of Gutai movement – presenting the medium as it is. During 1966 and 1967, Sadamasa visited and stayed in New York for a short period of time, when he began to work with air gun to spray acrylic paint in his creation. In his late artistic career, he switched to a relatively more relaxing and humorous style, therefore a series of abstract work with bright colors and warm style were created. Sadamasa was granted with Prize for Excellence at 6th Contemporary Art Exhibition of Japan(1964), Medal of Chevalier of the Order of Arts and Letters(1988), Osaka Art Prize(1992), Culture Merit Award of Mie Prefecture(2002) and so on.



LOT 1231



LOT 1232

藝術家簡歷 ARTIST BIOGRAPHIES

常玉 SANYU (1901-1966)

出生於四川省南充市。12 歲開始學習書法。1917 年入上海美術學校就讀，1919 年赴日本，並在東京展出其書法作品，獲當地雜誌刊載推薦。1920 年其赴法勤工儉學到巴黎，就此定居，至 67 歲辭世，生活孤獨，悲劇以終。1921 年曾與徐悲鴻、張道藩等留法學生組織「天狗會」。他與當時居巴黎研習的藝術家有密切往來，畫風受表現主義和野獸派影響，自由不羈。1925 年開始參展於巴黎獨立沙龍和杜樂麗沙龍。1948 年在紐約現代美術館展出作品，並留居紐約兩年，1950 年回到巴黎，直到 1966 年逝世。台北國立歷史博物館曾於 1978、1984、1990 及 1995 年四次舉辦常玉回顧展。法國居美博物館在 2004 年 6 月也舉辦了大型常玉回顧展，足見他作為海外華人藝術家在 20 世紀美術史上的重要地位。

Born in Nanchong, Sichuan. Started learning calligraphy at 12. Admitted to Shanghai School of Art in 1917. Went to Japan in 1919, exhibited his calligraphic works in Tokyo and gained recommendation from local magazines. Settled in Paris in 1920 where he paid for his studies by working part-time. Led a lonely and miserable life until passing away at 67. Set up the Heavenly Dogs Society with fellow overseas students such as Xu Beihong and Zhang Daofan in 1921. He had close ties with artists studying in Paris. His unrestrained artistic style was influenced by Expressionism and Fauvism. Began to take part in independent salons and Salon des Tuilerie in 1925. Exhibited at Museum of Modern Art, New York, in 1948 and stayed in the city for two years. Returned to Paris in 1950. Passed away in 1966. 40 or so late-year paintings personally selected by the artist are housed in the National Museum of History, Taipei, which presented four retrospectives of Sanyu in 1978, 1984, 1990 and 1995. Musée Guimet in France also staged a large-scale retrospective in June 2004, evidencing the importance of San Yu as an overseas Chinese artist in the history of 20th century art.



LOT 1201

席德進 SHIY DE JINN (1923-1981)

1923 年生於四川南部，五歲隨私塾老師開始習畫。1941 年受教於留法畫家龐薰栻和馬蒂斯影響而喜歡強烈色調。1948 年畢業於杭州藝專，師承林風眠。畢業後遷台任教於省立嘉義中學。1957 年在台北舉辦首次個展，油畫《賣鵝者》被選送為第四屆巴西聖保羅國際雙年展。1962 年應美國國務院之邀訪美，之後赴法國巴黎進修三年，回台後任教於淡江大學建築系及師範大學。1975 年獲中山文藝創作獎。席德進以抒情風格的水彩畫著稱，並受到普普、歐普等現代藝術思潮的影響。晚期他回歸到最原始而自然的本土家鄉。他最喜歡的題材是老式的傳統台灣建築，立志以中國人的情感來表達中國的藝術，開始全島寫生，描繪民間風物與生活百態。席德進的繪畫創作融合傳統與鄉土、使用水彩、水墨與油畫，兼納東方與西方繪畫的特長，開創出他個人動人的獨特風格。

Shiy, born in 1923 in the southern part of Sichuan, followed a private teacher to learn how to draw when 5 years old. In 1941, he learnt from Pang Syun- Chin who had studied in France meanwhile Shiy was greatly influenced by Henri Mastiss employing vibrant colours in the works. In 1948, Shiy graduated from the Hangzhou National College of Art studying under Lin Fengmian. Shiy, after graduation, moved to Taiwan and taught at the Provincial Chia-Yi Senior High School. In 1957, holding his first solo exhibition, his work, the Goose Seller, was selected and participated into "IV BIENAL" in Museu de Arte Moderna in Sao Paulo in Brazil. In 1962, he was invited to the U.S.A by the U.S. State Department then continued the study in France for 3 years. He taught at the Department of Architecture in Tamkang University and National Taiwan Normal University after returning to Taiwan. In 1975, he won the Chung Shan Literary Prize Award. Shiy was a renowned artist in adopting a lyrical approach in the watercolour works, apparently being hugely influenced by the wave of Contemporary Art such as Pop Art and Op Art, he returned to his hometown where he found the aesthetics of nature and originality in his late years. Traditional Taiwanese architecture was his all-time favourite subject matter and Shiy determined to express his nostalgia, as the origin as Chinese, through the Chinese art. With this thought in mind, he began to paint and depict the traditional folk scenes and different walks of life. Incorporating the western and eastern painting styles with the use of brushworks in water colour, ink and oil paintings, his creations were a blend of traditional and modern local, formulating Shiy's appealing and unique style.



LOT 1210



嶋本昭三 SHOZO SHIMAMOTO (1928-2013)

1928 年出生於日本大阪。1947 年，即戰後初期，嶋本昭三拜吉源治良為師。1950 年，嶋本畢業於關西學院大學，後成為大阪市立中學的美術老師。嶋本不單是「具體」藝術運動的創立成員之一，更極具前瞻性地為此運動定立了一針見血的名稱。早在五十年代中期，嶋本探索新的創作方法來表現顏色，他選擇了「毀壞」。1956 年，嶋本在「第二屆具體戶外展覽」首次發表「毀壞藝術表演」，這不僅是「撞擊玻璃瓶藝術表演」的起源，更是「具體」藝術運動中「行動藝術」的先鋒，引起國際關注。1956 年及 1959 年，美國「生活」雜誌和英國廣播公司報導嶋本「毀壞藝術表演」。1993 年、1999 年及 2004 年，嶋本更獲邀參加「威尼斯雙年展」。他的作品獲多家著名藝術機構如倫敦泰特博物館收藏，更曾於米蘭 Studio Visconti 展出。

Born in 1928 in Osaka, Japan. In 1947, that is, the early post-war period, Shozo Shimamoto attended the studio of master Jiro Yoshihara. In 1950, he graduated from the Kansai Gakuin University, later became an art teacher of Osaka High School. Shimamoto was not only a founding member of the Gutai movement, but also the visionary who devised the name 'Gutai', which succinctly encapsulates the objectives of the movement. In the mid-1950s, he discovered a new artistic approach to present colors: destruction. In 1956, he started his first destructive art performance at the *second Outdoor Gutai Art Exhibition*. This was not only the first "bottle crash" performance by Shimamoto, but also a pioneering piece of Gutai Action Art that gained attention worldwide. Shimamoto's destructive art was featured in Life magazine and on BBC in 1956 and 1959 respectively. He was also invited to participate in the Venice Biennales of 1993, 1999 and 2004 with his 'bottle crash' performances. His works are collected by many famous art institutes, such as Tate Modern Museum in London and Studio Visconti in Milano.



LOT 1228

譚軍 TAN JUN (B.1973-)

1973 年出生於湖南湘潭。2005 年畢業於中央美術學院中國畫系，主修中國傳統繪畫（花鳥）技法與理論的傳承與創新，獲碩士學位，現居與創作於北京。作為新一代水墨藝術家，譚軍嘗試水墨與其他媒材的整合，大膽準確。他的構圖形式力求單純，氣息寂靜而肅索，作品往往產生宗教感。他曾於 2008 年在上海美術館舉辦大型個展「異語者：譚軍紙上作品展」；2013 年及 2014 年則於北京亦安畫廊分別舉辦「浮生葉子」及「遊離」兩次個展。並曾於北京今日美術館、香港展覽中心及北京、上海、台北、巴塞隆納等各地畫廊舉辦聯展。

Born in 1973 in Xiangtan City, Hunan Province. In 2005, Tan Jun graduated with a master degree from The Department of Chinese Painting, China Central Academy of Fine Arts; where he majored in the tradition and innovation of Chinese traditional painting's (flowers & birds) techniques and theories. Now he lives and works in Beijing. As an ink-painting artist from the new generation, Tan Jun tried to integrate Chinese ink with other mediums in a bold and precise manner. His composition aims at being pure and concise, achieving the effect of tranquil and desolation, thus being religious in a sense. In 2008, he held a large solo exhibition *Fantasy of Images—The Exhibition of Tan Jung's Work on Paper* in Shanghai Art Museum; In 2013 and 2014, he held two solo exhibitions respectively *Floating Dust* and *Wandering* at Aura gallery In Beijing. In addition, he has held group exhibitions in Today Art Museum in Beijing, Hong Kong Exhibition Centre and various galleries in Beijing, Shanghai, Taipei and Barcelona.



LOT 1245

藝術家簡歷 ARTIST BIOGRAPHIES

丁衍庸 TING YIN-YUNG (1902-1978)

丁衍庸被譽為「東方馬蒂斯」和「現代八大山人」，可說是二十世紀追求東西藝術融合的先驅之一。1902年生於廣東省茂名縣。他於1921年赴東京美術學校學畫。1925年回國，推動現代藝術及藝術教育。1949年，丁衍庸移居香港，投入水墨畫的創作。1956年，籌辦新亞書院藝術專修科（今香港中文大學藝術系的前身），並出任新亞書院教授直至1978年。1957年，丁衍庸舉辦來港後的首次個展。2003年在台北國立歷史博物館舉行「意象之美：丁衍庸的繪畫藝術」。2009年香港藝術館為丁衍庸舉行回顧展。

Hailed as the "Oriental Matisse" and the "Modern Bada Shanren", Ting is one of the pioneer artists of the 20th century who incorporated the East and the West. He was born in Maoming County, Guangdong province in 1902. From 1921, He studied painting at the Tokyo College of Fine Arts. In 1925, Ting returned to his home country, starting to promote modern art and art education. He then moved to Hong Kong to pursue his career in ink painting. As founder of the art degree at the New Asia College (the predecessor of the Department of Fine Arts in Chinese University of Hong Kong), Ting also served as Professor until 1978. He held his first solo exhibition in Hong Kong in 1957. *Aesthetic images of Ding Yanyong's painting* was held in the National Museum of History, Taipei. In 2009, a celebrating retrospective Exhibition of Ding Yanyong's Art was held in Museum of Art in Hong Kong.



LOT 1203



LOT 1204

今井俊滿 TOSHIMITSU IMAI (1928-2002)

1928年出生於日本京都。於東京藝術學院接受訓練。今井早期的繪畫可溯源野獸派的風格。1952年他獲得第十五屆新製作協會沙龍的最佳新秀獎，並於同年前往巴黎修習中世紀歷史與哲學。1955年受到藝評家達皮埃的影響，使他的創作轉向抽象風格。1953年今井俊滿受邀參加聖保羅雙年展；1956年回到日本舉辦群展；1960年於威尼斯雙年展展出；1962年獲頒第五屆日本東京當代藝術展獎項，廣受好評。藝術家繼續突破創作藩籬，開始醉心象徵性繪畫，1970年後今井俊滿更將文字與日本文化元素融入繪畫。在藝術家後期的創作轉向處理二次世界大戰的主題。作品曾獲日本大原美術館、國立國際美術館、東京國立近代美術館典藏。

Born in Kyoto, Japan in 1928, Toshimitsu Imai was trained at the Tokyo State Art Academy. His style at the earlier stage of his career was identified as Fauvism. In 1952, he won the Best New Artist Award at the 15th Shinseisaku Salon and departed Japan for Paris for study of Medieval history and philosophy. In 1955, under the influence of art critic Michel Tapié, Imai switched his creative style into abstract art. In 1953, Imai was invited to show his works at the São Paulo Biennale. In 1956, he returned to Japan for a group show. In 1960, he was invited to exhibit at Venice Biennale. In 1962, he was recognized as an outstanding contemporary artist at The Fifth Exhibition of Japanese Contemporary Art in Tokyo and the Museum of Modern Art. Imai continued to make significant breakthroughs and became obsessed with symbolic elements. In the 1970s, Imai presented a creative series incorporating Japanese characters and cultural elements into his paintings. In the later stage of his career, he turned his focus to the Sino-Japanese War and World War II. Imai's works have been collected by the Ohara Museum of Art Japan, Japan National Museum of Art Osaka, and the National Museum of Modern Art Tokyo.



LOT 1229



LOT 1230

丁雄泉 WALASSE TING (1929-2010)

1929 年生於江蘇無錫，生活於上海，青年時曾入讀上海美術學校。1946 年移居香港，1952 年遠赴法國。在巴黎時期丁雄泉與眼鏡蛇畫派 (CoBrA) 藝術家交往甚密，聯合舉辦了許多展覽。當時他的創作較為抽象，隱含著濃厚的東方精神。1958 年丁雄泉前往紐約，受到抽象表現主義的影響，他開始把顏料滴濺在畫布上。70 年代其絢爛的色彩配以女性為題材的風格逐漸形成，他喜歡用彩筆歌頌女人，把女人的媚、柔、艷、情都刻畫出來。在畫面上，他善用鸚鵡、花朵、鳥獸等意象來襯托女性的嬌媚與溫柔。1970 年丁雄泉獲得古根漢紀念基金會的繪畫類獎助金，作品典藏於許多世界級的美術館與基金會，包括古根漢美術館、紐約大都會博物館、巴黎東方藝術博物館、荷蘭阿姆斯特丹市立美術館、台北市立美術館、上海美術館等。

Born in 1929 in Wuxi City, Jiangsu Province, he grew up in Shanghai, and entered the Shanghai College of Fine Arts when he was a young man. He moved to Hong Kong in 1946 and went to France in 1952. During his stay in Paris, Walasse Ting became close friends with the artists of the art group CoBrA, with whom Ting held numerous group exhibitions. At that time, his creation was relatively abstract, implying rich oriental spirits. Walasse Ting went to New York in 1958, where he was inspired by abstract expressionism, and began to splash paint pigments on canvas. During the 1970s, his style which uses splendid colors portraying female gradually take form. He liked to use colored brushes praising women, depicting women's charm, tenderness, beauty and emotions. On the canvas, he was good at employing images such as parrots, flowers, birds and animals to set off female charm and tenderness. In 1970, Walasse Ting was awarded a fellowship from the John Simon Guggenheim Memorial Foundation, and today his work is found in the collections of many first-grade museums and galleries, including the Guggenheim Museum, the Metropolitan Museum of Art in New York, the Philadelphia Museum of Art, the Guimet Museum of Eastern Art in Paris, the Municipal Museum Amsterdam, the Taipei Fine Arts Museum, and the Shanghai Art Museum.



LOT 1206



LOT 1207

王興偉 WANG XINGWEI (B.1969-)

1969 年生於遼寧瀋陽，1990 年畢業於瀋陽大學師範學院美術系。在完成了 1990 年代前期學院流行的主題性創作之後，從 1993 年到 1994 年，王興偉創作了一批自傳性質的作品，如《傷害》、《曙光》等。1993 年移居遼寧海城，在此期間作品入選全國美展並獲獎，其中《玩遊戲機的人》曾發表於藝術期刊。1994 年參與顧振清策劃的「階段測試」展覽，開始嶄露頭角。至 2013 年受邀於尤倫斯當代藝術中心舉辦個人回顧展覽，呈現其 1993 年至今二十年間創作的代表性作品。2014 年參加於瑞典圖片博物館的「對就是錯：M+ 希克收藏的中國藝術四十年」大展；2015 年於美國舊金山亞洲藝術博物館參與「中國廿八人」群展，回響熱烈。

Born in Shenyang, Liaoning Province in 1969, Wang Xingwei graduated with Major of Fine Arts from Normal College in University of Shenyang in 1990. Having finished the thematic painting prevailing in the academy in the early 1990s, he began creating a series of biographic work from 1993 to 1994, such as *Damage and Dawn*. He moved to Haicheng, Liaoning in 1993. During this time his work were selected into National Fine Arts Exhibition and won prizes. Among them, *People playing Game Machines* was published in *Art Magazine*. In 1994, he participated in *the Progress Test Exhibition* curated by Gu Zhenqing and was emerging from the art scene. In 2013, he held retrospective exhibition in UCCA, presenting his representative work painted over 20 years. In 2014, his work was exhibited in *Right is Wrong: Four Decades of Chinese Art* from M+ sigg collection in Sweden. In 2015, he participated in group exhibition *28 Chinese* in Asian Art Museum in San Francisco, where warm responses were received.



LOT 1250

藝術家簡歷 ARTIST BIOGRAPHIES

韋嘉 WEI JIA (B.1975-)

1975 年出生於四川成都，1999 年畢業於北京中央美術學院版畫系，2002 年畢業於中國美術學院研究生同等學歷課程班。現任教於四川美院版畫系，生活於重慶。韋嘉在中央美院求學期間即在版畫領域獲得許多重要獎項，之後轉以油畫創作為主。早期創作表達青澀少年情懷或者童年追憶，繪畫技法純熟酣暢，並善於從繪畫語言如色感與手感表達更進一步的意境；其所探討的自身心靈層面，情感細膩，讓他的作品持續獲得眾人的注目。2009 年韋嘉於日本、德國舉辦個展。2012 年於台北谷公館舉辦個展「Portrait」；2014 年參與北京蜂巢藝術中心「不朽的風景：中西美學殊途同歸的一種表現形式」等展覽，儼然已是中國當代七〇後藝術家的代表人物之一。

Born in Chengdu, Sichuan in 1975, Wei Jia graduated from Department of Printmaking in China Central Academy of Fine Arts in 1999. In 2002, he graduated from the equivalent diploma of China Central Academy of Fine Arts's graduate curriculum. He is now professor in Printmaking Department in Sichuan Fine Arts Institute. Wei Jia won numerous prizes in the field of printmaking during his time in college, after that, he shifted his artistic focus on oil painting. His early work explores the sentiments of teenagers or memories from childhood. With his skillful visual representation, such as deploy of color and texture, his work resonate profoundly with the viewers. In 2009, Wei Jia held solo exhibition in both Japan and German; In 2012, his solo-exhibition *Portrait* was held in Michael Ku Gallery, Taipei; In 2014, he participated in group exhibition *The Immortal Scenery in Hive Center for Contemporary Art*, Beijing. He is one of the most representative artists among the generation of after 70s.



LOT 1251

楊詰蒼 YANG JIECHANG (B.1956-)

1956 年出生於廣東佛山，是中國旅居海外的觀念藝術家之一。1982 年畢業於廣州美術學院國畫系，後任教於廣州美術學院，1987 年赴歐洲，至今生活和工作在德國海德堡和法國巴黎。早年學習傳統書法和水墨畫，吸收了大量觀念技法用於當代藝術創作。因參加 1989 年中國美術館的「中國現代藝術展」和蓬皮杜藝術中心的「大地魔術師」展而被國際藝術界關注。移居歐洲後，藝術創作涉足水墨、裝置、行為、影像藝術等多種形式，多次參加威尼斯雙年展、里昂雙年展等國際重大展事，他的作品都以國際化的視野審視當代社會的現狀與價值觀的變化，其中代表作「千層墨」系列作品最為人們所熟悉。從上世紀 80 年代開始直到當下，藝術家楊詰蒼依然活躍在世界當代藝術領域，並扮演著重要的角色。1990 年獲得紐約杰克森·波洛克藝術基金獎金；2003 年獲法國外交部獎金，選為柏林 KUNSTWERKE 駐館藝術家；2005 年和 2008 年在美國斯坦福大學任客座教授。

Born in Foshan City, Guangdong Province in 1956, Yang Jiechang is a Chinese conceptual artist residing abroad who taught at Guangzhou Academy of Fine Arts after graduation in 1982. After he moved to Europe in 1987, he has resides and works in Heidelberg, Germany and Paris, France till now. In his early years, Yang studied traditional Chinese calligraphy and Chinese ink and brush painting and mastered techniques for contemporary art creation. In 1989, his works were on display at *Chinese Modern Art Exhibition* hosted by The National Museum of China and *Magiciens de la terre* mounted by Centre National d'art et de Culture Georges Pompidou and attracted international attention from insiders in artistic circles. After his resettlement in Europe, Yang created artist works in the fields of ink painting, installation art, performance art and video art and attended international big events such as La Biennale di Venezia and La Biennale De Lyon. Yang's works are all devoted to reviewing the changes in actual situation and values of contemporary society from a global angle and his representative work entitled "100 Layers of Ink" is known to viewers most. Since the 1980s, Yang has been active in artistic creation and played an important role in the contemporary art world. In 1990, Yang won Pollock-Krasner Foundation. In 2013, he was awarded the prize presented by French Ministry of Foreign Affairs and elected as an artist in residence at the KW Institute for Contemporary Art in Berlin. From 2005 to 2008, he served as a visiting professor at Stanford University.



LOT 1243

草間彌生 YAYOI KUSAMA (B.1929-)

1929 年出生在日本松本市長野縣，於 1947 年進入京都工藝美術學院，並在 1952 年首次個展後開始藝術家生涯。在 1957 年她輾轉紐約生活，並通過展示繪畫、裝置和表演獲得了全球性的聲譽。於 1973 年回到日本，5 年後自願住進東京一間精神療養中心，一住至今，每天仍固定通勤到工作室作畫。草間彌生的創作被評論家歸類到相當多的藝術派別，包含了女權主義、極簡主義、超現實主義、原生藝術、普普藝術和抽象表現主義等。在草間對自己的描述中，她僅是一位「精神病藝術家」(obsessiveartist)。草間彌生這種自傳式的、深入心理的無法定義的藝術，使她成為當今世界上最著名的當代女性藝術家。近年來，世界各大頂級美術館如巴黎的蓬皮杜藝術中心、倫敦的泰特現代美術館和紐約的惠特尼博物館等，相繼為草間彌生舉辦個人回顧展，令這位「圓點女王」的藝術符號享譽世界。

Yayoi Kusama, born in Japan's Nagano Prefecture in 1929, entered a Kyoto art and design college in 1947. She held her first solo exhibition in 1952, starting her career as an artist. In 1957, she came to New York, where she achieved global fame for her groundbreaking paintings, installation art, and performance art. After that, she returned to her native country in 1973. Five years later, Kusama voluntarily admitted herself to a mental health center, where she has spent the rest of her life. However, she still communes from the health center to her studio for painting practice every day. In the eyes of art critics, Kusama is a precursor of various genres of art, including the feminist art, minimalism, surrealism, l'art brut, the pop art, and abstract expressionism. But, Kusama calls herself an "obsessive artist." Her autobiographical, indefinable art is soul-stirring and has established her reputation as the world's most prominent female artist. In recent years, Kusama's retrospective exhibitions were consecutively held in many top-notch galleries and art museums such as Pompidou Center, Tate Modern, and the Whitney Museum of American Art, which spread the art of Kusama, nicknamed the "polka dot queen," around the world.



LOT 1233



LOT 1234

葉永青 YE YONGQING (B.1958-)

1958 年出生於昆明，1982 年畢業於四川美術學院繪畫系，現任四川美術學院教授。葉永青的作品以現實主義題材為主，在中國當代藝術中極具個性。在他的作品中，被分割的畫面，經過選擇的人物圖像，形成了其獨特的藝術語言。葉永青的早期作品受到上世紀西方大師的濡染，他從早期現代主義的源頭塞尚入手，1983 年的「雲南圭山」風景系列關注到塞尚式的形式主義對畫面空間分割後重新塑造的課題。90 年代初期，葉永青改變了他的藝術風格，保留了明顯貫穿他整個藝術生涯中對符號運用的傾向，並使其新的作品更加地貼近自然，「九個鳥籠子」系列作品成為這一時期的代表之作。新世紀以來，「鳥」成為他經典的個人圖式，這個在中國文人藝術傳統中具有高度擬人化和隱喻性的形象，藝術家使其在當下散發出新的視覺魅力。葉永青的藝術，很難從「媒材」或「術」的角度去歸類或定位，他的整體創作態度，極其類似中國傳統文人「游於藝」的一種意境，認為「生活即藝術，藝術即生活」。

Born in Kunming, 1958. Ye Yongqing graduated from the Painting Department of Sichuan Fine Arts Institute. He is currently the professor of Sichuan Fine Arts Institute. Ye Yongqing's works feature surrealism related topics with quite personality in Chinese contemporary arts. The divided images and selective figures from his works form a unique artistic language. Ye Yongqing's early works were impacted by western masters from the previous century and he started from Cézanne, the origin of modernism. In 1983, his Yunnan Guishan landscape series pay attention to the mutual relationship between formalism and spatial cutting. In early 1990s, Ye Yongqing changed his art style, but kept his use of symbols that apparently ran through his entire art career. In addition, he made his new artworks closer to the nature. "Nine Bird Cages" series becomes the representative work of this period. Bird has become the classic personal pattern of Ye Yongqing, a symbol which comes with high personification and metaphor in traditional Chinese literati arts, now made to present new visual charms by the artist. Ya Yongqing also held exhibitions in Beijing, Shanghai, Singapore, London, Munich, and Seattle.



LOT 1242

藝術家簡歷 ARTIST BIOGRAPHIES

尹朝陽 YIN CHAOYANG (B.1970-)

1970 年生於河南省南陽市，1996 年畢業於中央美術學院版畫系，現居北京。尹朝陽開啓了「七〇後」藝術家關於青春感傷的主題探討，並真正開始塑造這一代人的自我形象和情感特徵。2007 年以來，尹朝陽自人物、肖像或人事為題材轉焦至風景創作。2008 年於民生藝術中心及今日美術館分別舉辦個展「尹朝陽：十年」及「尹朝陽 1997-2007」。2010 年於伊比利亞藝術中心舉辦個展「正面」。2011 年於亦安畫廊舉辦個展「石窟」和「朝聖」。2013 年於北京蜂巢當代藝術中心舉辦個展「出山」。2014 年於台北大未來林舍畫廊舉辦個展「觀山」。

Born in Nanyang, Henan in 1970, graduated from Department of Printmaking in Central Academy of Fine Arts. He now lives and works in Beijing. Yin Chaoyang started the exploration of sentimental subject matters among the 70s artists, shaping the self-perception and sentimental characters of this generation. From 2007, Yin's works have shifted from portraiture to landscape. In 2008, he held solo exhibition *Yin Chaoyang 1997—2007* in both Minsheng Art Center, Shanghai and Today Art Museum, Beijing. In 2010, Iberia Center for Contemporary Art held his solo exhibition *Façade*. In 2011, his solo exhibitions *Cave and Pilgrim* were held in Aura Gallery. In 2013, *Descend The Mountain* held in Hive Center of Contemporary Art Beijing. In 2014, *Beyond Landscape* held in Lin & Lin Gallery, Taipei.



LOT 1249

吉原治良 YOSHIHARA JIRO (1905-1972)

1905 年生於日本大阪，日本抽象畫家、具體美術協會的創立者。1934 年，在藤田嗣治的推薦下，吉原治良的作品在日本第 21 屆二科展中首次入選；1938 年，他加入二科會的前衛藝術家發起、成立的九室會；1952 年，以幹事的身份加入了現代美術懇談會；1954 年，參與成立了具體美術協會，並成為代表人物。1973 年於日本京都現代藝術博物館舉辦個展「吉原治良：締造明天之人」。2005 年於日本大阪 ATC 博物館舉辦巡迴個展「吉原治良：世紀回顧展 1905 - 1972」。2013 年其作品參與古根漢美術館舉辦的大型回顧展「具體派：燦爛的遊樂場」。

Born in Osaka, Japan in 1905. Yoshihara Jiro was a Japanese abstract painter who founded Gutai Art Association. In 1934, with the recommendation of Léonard Foujita, Jiro's work was first selected into 24th Nika Exhibition in Tokyo, Japan. In 1954, he founded Gutai Art Association with other members. In 1973, his works were exhibited in *The Man Who Made Tomorrow: Jiro Yoshihara* in Museum of Modern Art, Kyoto, Japan. In 2005, his works were exhibited in *Jiro Yoshihara: A Centenary Retrospective 1905 - 1972* held by ATC Museum, Osaka, Japan. In 2013, his works were exhibited in large-scale retrospective exhibition *Gutai: Splendid Playground* in Guggenheim Museum.



LOT 1226



LOT 1227

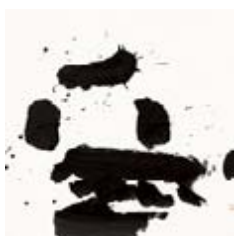
井上有一 YUICHI INOUE (1916-1985)

1916年出生於日本東京，是日本戰後現代書法的代表人物。1952年創辦前衛書法組織「墨人會」，面對西方盛行的抽象表現主義，井上有一主張要從封建的書道傳統中解放，追求更隨心所欲的書法表現。歷經創作非文字性的完全抽象作品及以瓷漆取代傳統媒材的一連串實驗，井上有一體悟到書法一旦脫離文字底綫便失去了存在的價值，於是重回筆墨，並找到屬於自己的創作語彙。1957年，世界三大藝術展之一的第四屆「聖保羅國際美術展」首次選入了包括井上有一在內的日本現代書法藝術家的作品，其著名的《愚徹》、《無我》及《不思議》等作品，與波洛克(Jackson Pollock)、克萊因(Franz Kline)等當時備受矚目的藝術家的作品同台登場。1954年紐約近代美術館的「現代日本書道展」、1955年在歐洲出現的「現代日本的書·墨的藝術展」的巡迴展，1958年於布魯塞爾舉行的萬國博覽會所推出的「近代美術五十年」、1959年卡塞爾文件展等具有指標意義的重要展覽都展出了井上有一作品，足見其在日本現代書法運動中的代表性地位，以及當時國際藝壇給予的高度肯定。

Yuichi Inoue, who was an iconic post-war artist in the Modern Calligraphy circle in Japan, was born in Tokyo, 1916. In 1925, Yuichi founded the Bokujinkai group, an association for the avant-garde calligraphy artists. With such background, Yuichi believed that calligraphy should be liberated from its traditions and calligraphers should be more expressive unrestrictedly in the form of calligraphy while in the west the Abstract Expressionism prevailed. By then, Yuichi created a series of experimental abstract works of non-characters and replaced the traditional medium with enamel paint. However, he realized that if calligraphy abandoned the form and shape of the written characters the aesthetics of it would be lost. He therefore embraced the form and shape once again developing his own language of creations. In 1957, works by different Japanese modern calligraphers including Yuichi's *Gutetsu*, *Muga* and *Fushigi* were selected to participate the "IV BIENAL" in Museu de Arte Moderna in Sao Paulo, Brazil, one of the three largest art events in the world. In the exhibition, his works were presented together with the pieces from others prominent contemporary artists such as Jackson Pollock and Franz Kline. Yuichi's works were seen in different important international exhibitions including "Japanese Calligraphy" in the Museum of Modern Art, New York in 1954, the 1955 traveling exhibitions in Europe "L'encre de Chine dans la calligraphie et l'art japonais contemporains", "50 ANS D'ART MODERNE" in Palais International des Beaux-Arts in Bruxelles, Belgium in 1958, "II Documenta, Kunst nach 1945" in Museum Fridericianum in Kassel, Germany in 1959, reflecting his prominence in the Japanese modern calligraphy world and the recognition achieved in the art world.



LOT 1224

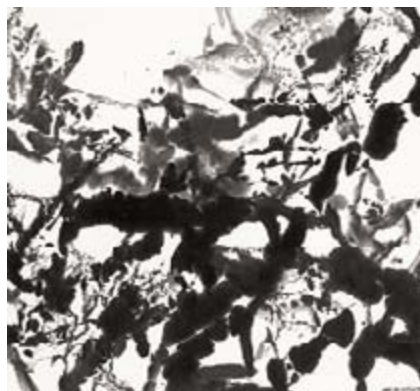


LOT 1225

趙無極 ZAO WOU-KI (1921-2013)

華裔旅法藝術家。1921年生於北平書香世家。童年在江蘇南通讀書，並學習繪畫。1935年入杭州藝術專科學校，師從林風眠。1941年畢業留校任教。1948年赴法國留學，並定居法國。1955年第一部《趙無極版畫作品總目》出版。1957年波歌博物館出版社出版第一部趙無極生平傳記。1975-1977年巴黎國立現代美術館開設趙無極專廳。1984年法國政府授予榮譽勳位勳章，2003年被法蘭西藝術院接納為院士。趙無極在繪畫創作上，以西方現代繪畫的形式和油畫的色彩技巧，參與中國傳統文化藝術的意蘊，創造了色彩變幻、筆觸有力、富有韻律感和光感的新的繪畫空間，被稱為「西方現代抒情抽象派的代表」，他的作品曾在世界各地舉辦160餘次個人畫展。2013年4月9日，趙無極因病醫治無效在瑞士沃州逝世，享年92歲。

Celebrated artist Zao Wou-Ki was born in Beijing in 1921. He began his artistic studies under the direction of Lin Fengmian in 1935 at the Hangzhou National College of Art. After graduating in 1941, he stayed on as a lecturer before moving to France in 1948. After just seven years abroad, the first catalogue of his works, titled *Zao Wou-Ki: Catalogue Raisonné of Engravings and Lithographs, 1949-1954* was published. Shortly afterwards, Le Musée de Poche released *Zao Wou-Ki*, an official biography of the artist. From 1975 to 1977, a dedicated hall showing Zao's work was set up in the Musée National d'Art Moderne in Paris. In the mid-1980s, the French Government appointed him an Officier de la Légion d'Honneur. Over the course of his career, Zao was involved in over 160 solo exhibitions worldwide. In 2003, as part of the China Year Project in France, a retrospective was held in the Galerie Nationale du Jeu de Paume in Paris. The same year, Zao was admitted as a fellow of the Académie des Beaux-Arts. Zao's compelling abstract paintings have earned him international fame and are much sought after by museums and private collectors. On April 9th, 2013, at the age of 93 Zao Wou-ki passed away at his home in Switzerland.



LOT 1202

藝術家簡歷

ARTIST BIOGRAPHIES

曾梵志 ZENG FANZHI (B.1964-)

1964 年生於湖北武漢市，1991 年畢業於湖北美術學院油畫系，現為職業畫家。從二十世紀九十年代起，曾梵志的創作以其獨特的語言風格和敏銳的社會批判，受到評論界廣泛的贊譽，也得到社會民衆的持續關注。曾梵志的作品以其嚴謹而獨特的造型——假面具的符號為代表，在單純而平靜的背景襯托下，演繹著當下人們略顯不安的精神狀態，儘管帶有卡通的色彩和調侃的味道，仍給人以沉重感和壓抑感。他的作品在寫實的外框下，採用隱喻和象徵的表現主義手法，給人留下鮮明的印象。多年來曾梵志參與了一系列國際和國內重要的藝術展事，包括首屆廣州雙年展(1992)、廣州三年展(2002)、威尼斯雙年展(2009)等，並在上海美術館、新加坡美術館、保加利亞國立美術館、法國 Saint-Etienne 當代藝術博物館等知名藝術機構舉辦個人展覽。曾梵志被認為是當代中國最具代表性和國際影響的藝術家之一。

Born in Wuhan City, Hubei in 1964, Zeng Fanzhi graduated from the Department of Oil Painting, Hubei Institute of Fine Arts. He is currently a professional painter. Starting from the 1990s, Zeng Fanzhi have received extensive appreciation for his unique artistic language and acute social criticism. He also receives continuous attention from the general public. The works of Zeng Fanzhi use "fake mask" as symbol of rigorous and unique style. Highlighted by the simple and calm background, the symbol interprets the restless spiritual state of people at the time. His works adopt metaphor and symbolic expressionism under the realistic framework, leaving viewers with vivid impression. For years, Zeng Fanzhi have participated in a series of international and domestic significant art events, including the Guangzhou Biennial Art Fair (1992), Guangzhou Triennial (2002), La Biennale di Venezia (2009), and even held solo exhibitions in famous art institutes in Shanghai Art Museum, Singapore Art Museum, Natsionalna hudozhestvena galeriya, and Louvre Museum. Zeng Fanzhi is publicly recognized as one of the most influential and representative artists in contemporary China.



LOT 1248



बाल CHANN

