



中國嘉德（香港）國際拍賣有限公司 | 香港金鐘道89號力寶中心一座五樓
China Guardian (Hong Kong) Auctions Co., Ltd. | 5/F, Tower One, Lippo Centre, 89 Queensway, Hong Kong

CHINA GUARDIAN HONG KONG AUTUMN AUCTIONS 2024
中國嘉德香港 2024 秋季拍賣會

亞洲二十世紀及當代藝術

ASIAN 20th CENTURY AND CONTEMPORARY ART

香港 20241008 HK197



ASIAN 20th CENTURY AND CONTEMPORARY ART

亞洲二十世紀及當代藝術

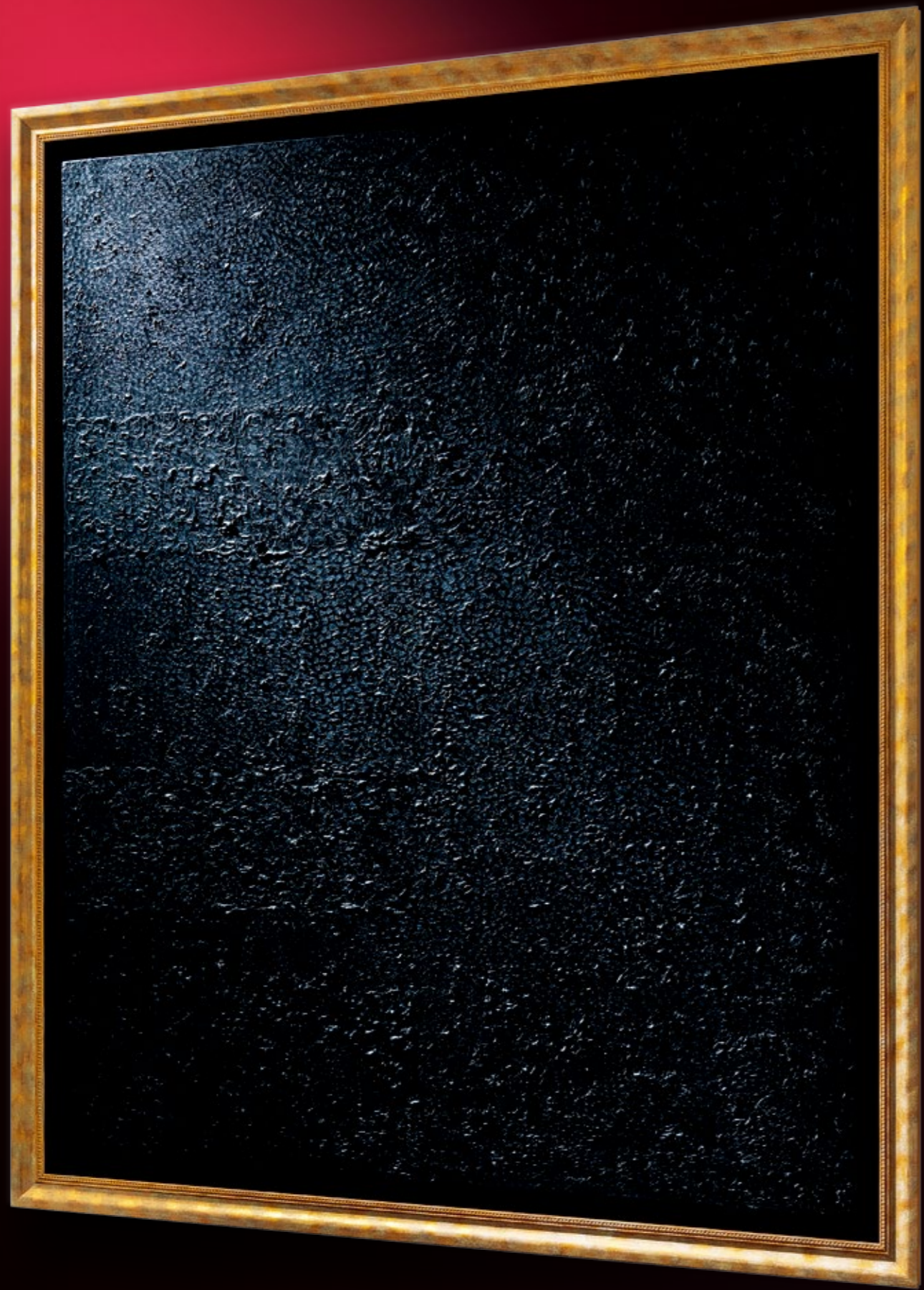
CHINA GUARDIAN HONG KONG AUTUMN AUCTIONS 2024

中國嘉德香港 2024 秋季拍賣會

8 Oct, 2024 | 2024.10.08

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CHINA GUARDIAN
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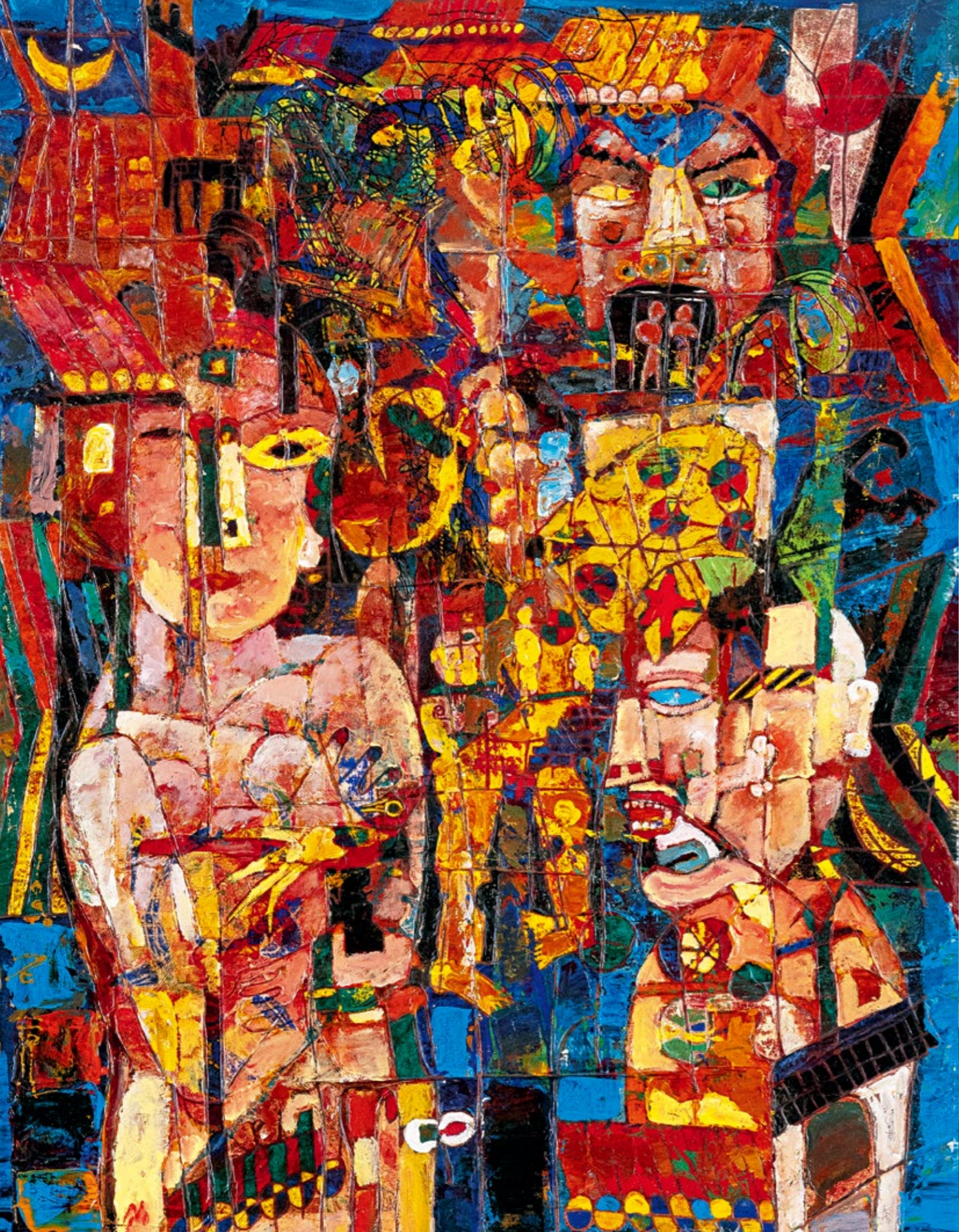














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z. Kojima





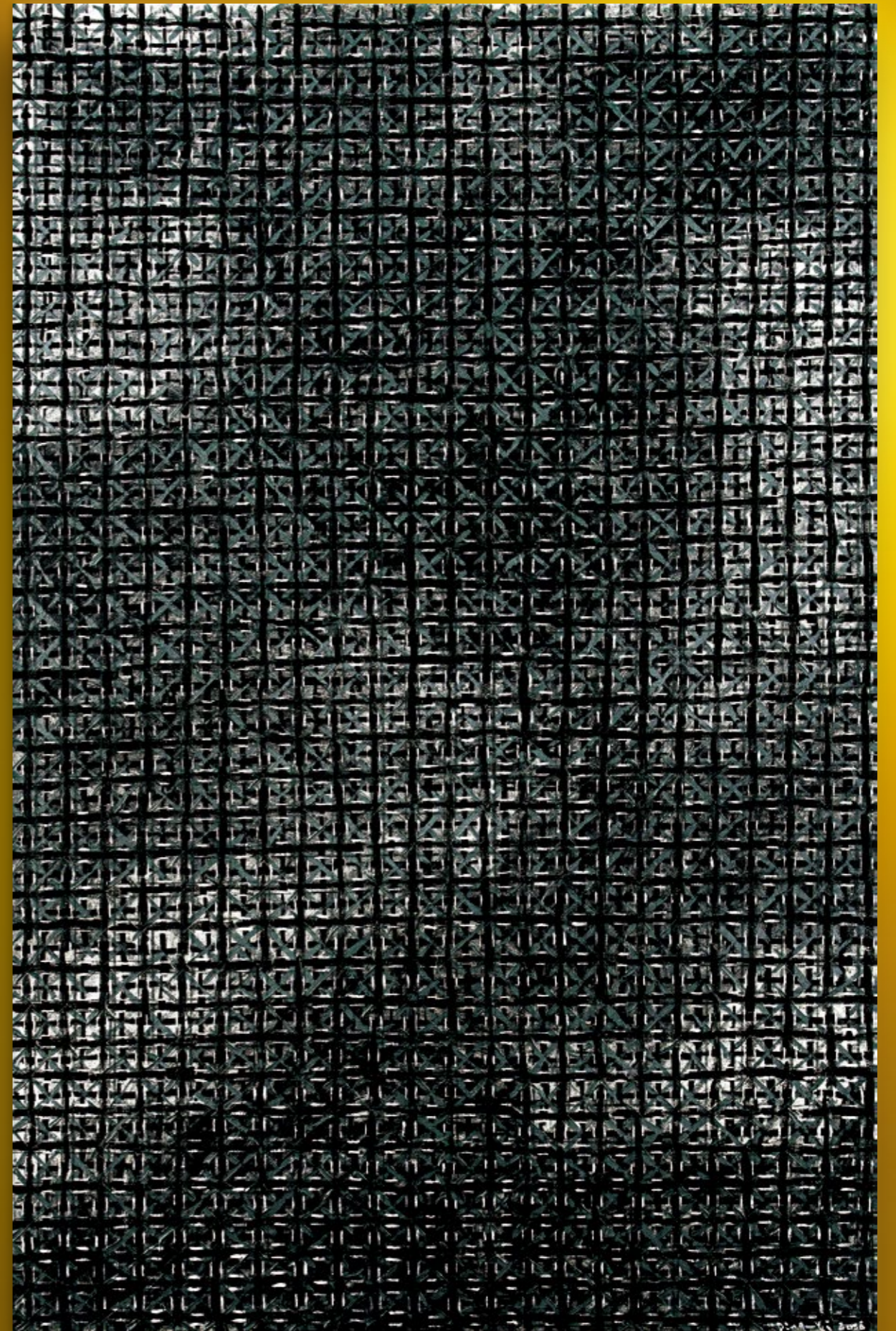
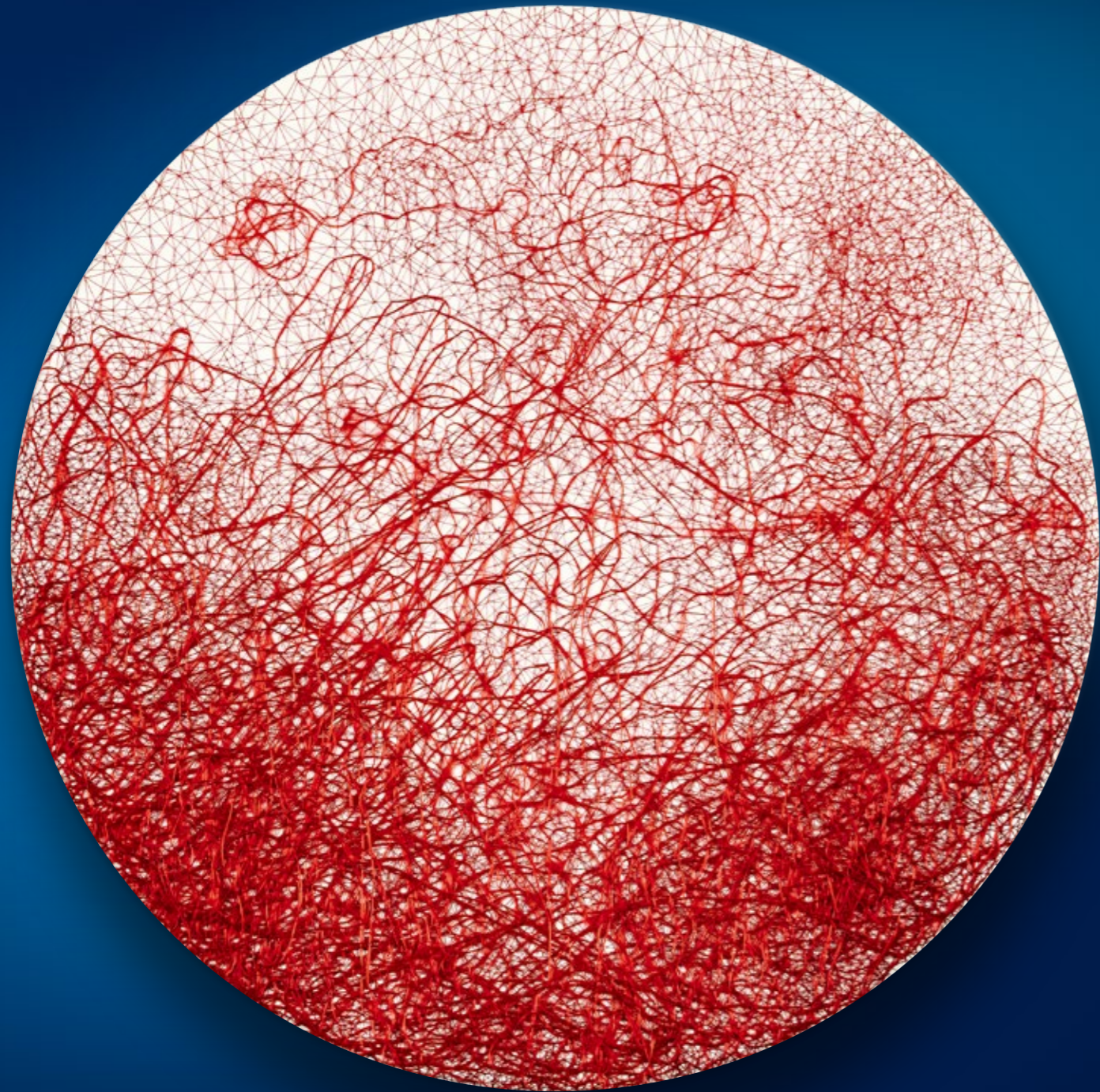














中國嘉德香港2024秋季拍賣會

China Guardian Hong Kong Autumn Auctions 2024



地點Venue:

香港會議展覽中心展覽廳3CD | 香港灣仔博覽道一號

Hall 3CD, Hong Kong Convention and Exhibition Centre | 1 Expo Drive, Wan Chai, Hong Kong

		拍賣廳Saleroom A B					
		3/10 (四Thu)	4/10 (五Fri)	5/10 (六Sat)	6/10 (日Sun)	7/10 (一Mon)	8/10 (二Tue)
觀想——中國書畫四海集珍 I Fine Chinese Paintings and Calligraphy I					拍賣Auction 10:30am		
觀華——古典家具及工藝品 Classical Furniture and Works of Art					拍賣Auction 11am		
嘉享——生活尚品 Indulgence: The Art of Luxury Living					拍賣Auction 2pm		
觀想——中國書畫四海集珍 II Fine Chinese Paintings and Calligraphy II					拍賣Auction 10am		
觀古 I——玉器金石文房藝術 雜項 Fine Chinese Ceramics and Works of Art I: Works of Art					拍賣Auction 9:30am		
玄禮四方——暫集軒珍藏中國古代玉器 III Masterpieces of Ancient Chinese Jades: The Zan Ji Xuan Collection III					拍賣Auction 2pm		
懷瑾握瑜——美國芝加哥亞洲傳統藝術博物館暨海外名家藏玉 II Exquisite Jades from The Heritage Museum of Asian Art, Chicago including Jades from Renowned Overseas Collections II					拍賣Auction 3:30pm		
觀古 I——玉器金石文房藝術 玉器 Fine Chinese Ceramics and Works of Art I: Jades					順延 Following Saleroom B		
亞洲二十世紀及當代藝術 Asian 20 th Century and Contemporary Art						拍賣Auction 10am	
龍舉雲興——望星樓藏清代御窯瓷器 Ascending Dragon: Qing Imperial Porcelain from the Wang Xing Lou Collection						拍賣Auction 11am	
映水藏山——宮廷藝術與尚古美學 Enshrouded Within: Chinese Imperial Treasures and Archaic Antiquities						拍賣Auction 11:30am	
觀古 II——瓷器 Fine Chinese Ceramics and Works of Art II: Ceramics						拍賣Auction 2:30pm	
瑰麗珠寶翡翠及名錶 Important Jewels, Jadeites and Watches						拍賣Auction 3pm	

* 各專場預展或至該拍賣會開始前 Exhibition will be closed prior to the auctions

同步代拍服務 Live Auction Platform

- 以上專場設有同步代拍服務，「嘉享——生活尚品」專場中的 Lot 1898 - 1946 除外
Live Auction Platform is available for all of the above auctions, except Lot 1898 - 1946 in "Indulgence: The Art of Luxury Living"
- 競買人須於拍賣日二十四小時前登錄中國嘉德官方網站 (www.cguardian.com) 或 App，完成網絡競投帳戶的註冊，並交納保證金
Please register the Live Auction Platform account and pay a deposit on the China Guardian official website (www.cguardian.com) or App 24 hours ahead of the auction
- 詳情請諮詢客戶服務部
Please feel free to contact our Client Services Department for more details
+852 2815 2269 | +852 3959 5400 | +86 195 1870 1282



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the Live Auction Platform

重要通告

IMPORTANT NOTICE

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拍賣品之狀況

競投人應於拍賣前之展覽會上審看拍賣品，並對自己的競投行爲承擔法律責任。如欲進一步了解拍賣品資料，請向業務人員諮詢。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵（請參閱載於本圖錄之買家業務規則第五條）。

受限制物料

(一)附有Ⓢ符號之拍賣品於編制圖錄當時已識別為含有受限制物料，而有關物料可能受到進出口之限制。有關資料為方便競投人查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。由植物或動物材料（如珊瑚、鱷魚、鯨骨、玳瑁、犀牛角及巴西玫瑰木等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。競投人應向相關政府查核有關野生動物植物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第三十條）。

(二)香港法例第586章《保護瀕危動植物物種條例》已於2018年6月8日作出相應的立法修訂，以履行2016年《瀕危野生動植物種國際貿易公約》修訂中對黃禮屬所有種的規定。修訂列明的新物種包括黃禮屬所有種將受許可證管制。新管制措施將於2018年11月1日生效，該條例規定，凡進口、從公海引進、出口、再出口或管有列明物種的標本或衍生物，均須事先申領漁農自然護理署發出的許可證。

(三)《2018年保護瀕危動植物物種（修訂）條例》已於2018年1月30日通過，旨在加強管制進口及再出口象牙及象狩獵品。禁止進口及再出口象狩獵品及《公約》前象牙及《公約》後象牙（古董象牙除外）的規定已經實施。在領有許可證情況下，為商業目的而管有的《公約》前象牙及《公約》後象牙可進行本地貿易。為了保護文物，古董象牙（指1925年7月1日前發生《修訂條例》規定情況的象牙）可獲豁免。但進口及再出口古董象牙需領有進出口許可證及《公約》前證明書。自2021年12月31日起，禁止為商業目的管有任何象牙，包括《公約》前象牙及《公約》後象牙（古董象牙除外）。

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所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

語言文本

本公司買家業務規則、賣家業務規則、載於圖錄或由拍賣官公佈或於拍賣會場以通告形式提供之所有其他條款、條件、通知、表格等文件以及本圖錄中拍賣品之描述，均以中文文本為準，英文文本僅為參考文本。

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The auction to be held by China Guardian (Hong Kong) Auctions Co., Ltd. (hereinafter referred to as the "Company") will be conducted in accordance with the Conditions of Sale, Important Notice, Important Notice about Bidding Registration, and the Important Notice about Payment contained in this Catalogue as well as the Conditions of Business for Sellers which are available from the Company, and Bidders wishing to participate in the auction must carefully read and comply therewith. Such Conditions and rules may be revised by way of an announcement or verbal notification.

Condition of the Auction Properties

The Bidder should view the Auction Properties at the pre-auction exhibition, and will be legally liable for his or her bidding. For more information on the Auction Properties, please consult our business staff. The absence of a description of the condition of an Auction Property in the Catalogue does not mean that the Auction Property is free of flaws or defects (please refer to Article 5 of the Conditions of Sale contained in this Catalogue).

Restricted materials

(1) Auction Properties marked with a symbol were identified as containing restricted materials at the time of compiling the Catalogue, and the relevant materials may be subject to import and export restrictions. The relevant information is provided for the convenience of Bidders, and the absence of such a symbol on an Auction Property does not ensure that it is not subject to import and export restrictions. For items made of or containing botanical or animal materials (coral, crocodile, whale bone, tortoise shell, rhinoceros horn and Brazilian Rosewood, etc.), regardless of their year or value, may require application for permits or certificates before exportation outside Hong Kong, and application for other permits or certificates may be required when importing into countries outside Hong Kong. Please note that the securing of an export permit or certificate does not ensure that an import permit or certificate can be secured in another country, and vice versa. The Bidder should enquire about the regulations for the import of wild flora and fauna to the relevant government before participating in an auction. Buyers are responsible for obtaining any export or import permits/certificates and any other documents required (please refer to Article 30 of the Conditions of Sale contained in this Catalogue).

(2) The corresponding legislative amendments have been made to the Protection of Endangered Species of Animals and Plants Ordinance, Cap. 586 ("the Ordinance") in Hong Kong on 8 June 2018, concerning the amendments to Appendices of the Convention on International Trade in Endangered Species of Wild Fauna and Flora ("the CITES") which has been adopted in 2016. The newly scheduled species include Dalbergia Species will be subject to licensing control. The new controls will become effective on 1 November 2018. According to the Ordinance, unless exempted or otherwise specified, the import, introduction from sea, export, re-export or possession of endangered species or its derivatives, requires a license issued by Agriculture, Fisheries and Conservation Department.

(3) The Protection of Endangered Species of Animals and Plants (Amendment) Ordinance 2018 ("Ordinance") was enacted on 30 January 2018, which aims to enhance regulation on import and re-export of elephant ivory and elephant hunting trophies. New control measures banned the import and re-export of all elephant hunting trophies and pre-Convention ivory and post-Convention ivory items. The commercial possession of pre-Convention ivory and post-Convention ivory items are allowed to conduct local trading, which subject to licensing control. As a measure to protect culture relics, the trade in antique ivory (ivory that occurred before 1 July 1925 with the circumstances as prescribed by the Ordinance) will continue to be allowed. Import and re-export of antique ivory require a License to Import/ Re-export and a Pre-Convention Certificate. The possession for commercial purpose of all ivory (save for antique ivory) including pre-Convention ivory and post-Convention ivory will be prohibited from 31 December 2021.

Electrical appliances and mechanical goods

All electrical appliances and mechanical goods are sold as is, and should not be assumed to be in working order. Before use, electrical appliances must be inspected and approved by a qualified electrical technician.

Language

The Chinese versions of the Conditions of Business for Buyers, Conditions of Business for Sellers, and all other documents such as the terms, conditions, notices, forms, etc. contained in the Catalogue, announced by the Auctioneer or provided in the auction venue, as well as of the descriptions of the Auction Properties in this Catalogue shall prevail, and the English versions are for reference only.

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Every reasonable effort has been made to locate, contact and acknowledge copyright owners. If any proper acknowledgement has not been included here, copyright owners are encouraged to notify the Company. The Company also welcomes any information that clarifies the copyright ownership of any material displayed. The copyrights in this Catalogue vest in the Company. Without the written permission of the Company, no part of this Catalogue may be reproduced or otherwise used in any manner.

競投登記須知

IMPORTANT NOTICE ABOUT BIDDING REGISTRATION

一、閣下參與競投登記時須填寫競投人登記表格並提供有關身份證明文件，繳納保證金，以辦理登記手續。

二、競投登記時須提供之文件：

- 1、個人：政府發出附有照片的身份證明文件（如居民身份證或護照），及現時住址證明（如身份證明文件未有顯示現時住址），如公用事業賬單或銀行月結單。
- 2、公司客戶：公司註冊登記文件，法定代表人或授權代表人身份證明，及股東或董事證明文件。
- 3、代理人：代理人的身份證明文件，代理人代表的競投人士/單位之身份證明文件，以及該人士/單位簽發的授權書正本。敬請注意，中國嘉德（香港）國際拍賣有限公司不接受第三方付款，此規定亦適用於代理人。如閣下代表他人參與競投，中國嘉德（香港）國際拍賣有限公司僅接受委託人之付款。
- 4、新客戶以及未在中國嘉德國際拍賣有限公司集團投得拍賣品的客戶，須提供銀行發出之信用證明。建議首次參與競投的新客戶於拍賣會前至少24小時辦理登記，以便有充足的時間處理登記資料。

三、本場拍賣會保證金為港幣伍拾萬元，如閣下是首次參與競投，或曾在本公司拍賣會辦理過競投登記手續，但尚未成功競投者，保證金為港幣一百萬元。（中國嘉德國際拍賣有限公司自2012年5月1日實施“嘉德註冊客戶計劃”，此計劃同樣適用於本場拍賣會。）閣下亦可透過本公司認可的同步代拍服務參與競投，並按指示繳納保證金。

四、所有保證金必須以電匯或信用卡/銀聯卡以港幣付款（閣下必須親自使用您名下的信用卡/銀聯卡）。

如閣下未能投得任何拍賣品，中國嘉德（香港）國際拍賣有限公司將安排在拍賣結束後十四個工作日內退回閣下已付的保證金（不包含利息）。中國嘉德（香港）國際拍賣有限公司可用保證金抵銷閣下在中國嘉德國際拍賣有限公司集團的任何欠款。任何涉及退款的兌換交易損失或費用，將由閣下承擔。

五、本公司有權要求競投人提供財務狀況證明、擔保、存款證明及/或本公司可絕對酌情要求競投人為其有意競投的拍賣品提供的其他抵押。本公司保留調查競投人資金來源的權利。

I. When you register to bid, you must fill in a Bidder Registration Form, provide the relevant identity document, and pay a deposit in order to carry out the registration formalities.

II. Documents that must be provided at the time of bidding registration:
(1) Individuals: identity document with photo issued by the government (such as a resident identity card or passport) and proof of current address (if the current address is not shown on the identity document), e.g. utility bill or bank statement.
(2) Corporate clients: valid incorporation document, identity document of the legal or authorized representative, and proof of shareholding or directors.
(3) Agent: identity document of the agent, identity document of the Bidder represented by the agent, and the original of the letter of authorization issued by the Bidder. Please note that China Guardian (Hong Kong) Auctions Co., Ltd. does not accept payment from third parties, and this also applies to agents. If you bid on the behalf of another, China Guardian (Hong Kong) Auctions Co., Ltd. will only accept payment from the principal.
(4) New clients and clients who have yet to successfully bid on an Auction Property under the auspices of the China Guardian Auctions Co., Ltd. group must provide a proof of creditworthiness issued by a bank. We would recommend that new clients who are to bid for the first time register at least 24 hours before the auction so as to allow sufficient time for processing of the registration materials.

III. Deposit for this auction is HKD500,000. If you are our new client or you have not won the bid in the past, the deposit is HKD1,000,000. (China Guardian Auctions Co., Ltd. implemented the “Guardian Registered Client Programme” on May 1st, 2012. The programme is applicable to this auction.) You can also attend the auction through Live Auction Platform authorized by the Company and pay deposit as require.

IV. All deposits must be paid in HK dollars by electronic transfer or credit card/UnionPay Card (you must yourself use the credit card/UnionPay Card issued in your name).

If you fail to successfully bid on any Auction Property, China Guardian (Hong Kong) Auctions Co., Ltd. will arrange to refund your deposit (without interest) within 14 working days after conclusion of the auction. China Guardian (Hong Kong) Auctions Co., Ltd. may use the deposit to offset any amounts that you may have outstanding with the China Guardian Auctions Co., Ltd. group. Any losses or charges relating to conversion of the refund will be borne by you.

V. The Company has the right to require the Bidder to provide proof of his or her financial standing, security, proof of bank deposit and/or other collateral that the Company may, at its absolute discretion, require the Bidder to provide for the Auction Property that he or she intends to bid for. The Company reserves the right to check the source of the Bidder's funds.

財務付款須知

IMPORTANT NOTICE ABOUT PAYMENT

一、拍賣成交後，買家應支付落槌價、佣金以及任何買家之費用。拍賣成交日起七日內，買家應向本公司付清購買價款並提取拍賣品。

買家佣金比率

每件拍品落槌價適用佣金比率之級距	佣金比率
HK\$ 5,000,000或以下之部分	20%
逾HK\$ 5,000,000至HK\$ 20,000,000之部分	17%
逾HK\$ 20,000,000之部分	14%

二、自拍賣成交日起的第三十一日起，買家須為本次拍賣會未領取的拍賣品支付儲存費，每件每月港幣800元。儲存不足一個月者，亦須繳付整月儲存費。儲存費不包括其他額外費用，如保險和運輸費，其他額外費用將會另行收取。

三、本公司接受以下幾種付款方式：

電匯 付款方式可以以電匯的方式直接轉入本公司的銀行賬戶。港幣及美元賬戶：

開戶名稱：中國嘉德(香港)國際拍賣有限公司

1. 開戶銀行：香港上海匯豐銀行有限公司
香港中環皇后大道中1號

銀行賬號：652-050303-838

收款銀行代碼：HSBCHKHCHKH

2. 開戶銀行：中國工商銀行(亞洲)有限公司
香港中環花園道3號中國工商銀行大廈

銀行賬號 (HKD): 861-520-139849

銀行賬號 (USD): 861-530-172854

收款銀行代碼：UBHKHKHH

3. 開戶銀行：中國銀行(香港)有限公司
香港中環花園道1號中銀大廈

銀行帳戶(HKD): 012-916-2-036444-3

銀行帳戶(USD): 012-916-2-036445-6

收款銀行代碼：BKCHHKHXXX

請將匯款指示連同您的姓名及競投牌號或發票號碼一起交予銀行。

信用卡/銀聯卡 買家如以信用卡、銀聯卡方式支付購買價款，則需按銀行規定承擔相當於付款金額2%的銀行手續費，且買家本人須持卡到本公司辦理。本公司接受信用卡付款之上限為港幣1,000,000元（每一場拍賣），但須有關條件與條款約束。

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1 Queen's Road Central Hong Kong

Account No.: 652-050303-838

Swift Code: HSBCHKHCHKH

2. Bank: Industrial and Commercial Bank of China (Asia) Ltd.

ICBC Tower, 3 Garden Road, Central, Hong Kong

Account No. (HKD): 861-520-139849

Account No. (USD): 861-530-172854

Swift Code: UBHKHKHH

3. Bank: Bank of China (Hong Kong) Limited

Bank of China Tower, 1 Garden Road, Central, Hong Kong

Account No.(HKD): 012-916-2-036444-3

Account No.(USD): 012-916-2-036445-6

Swift Code: BKCHHKHXXX

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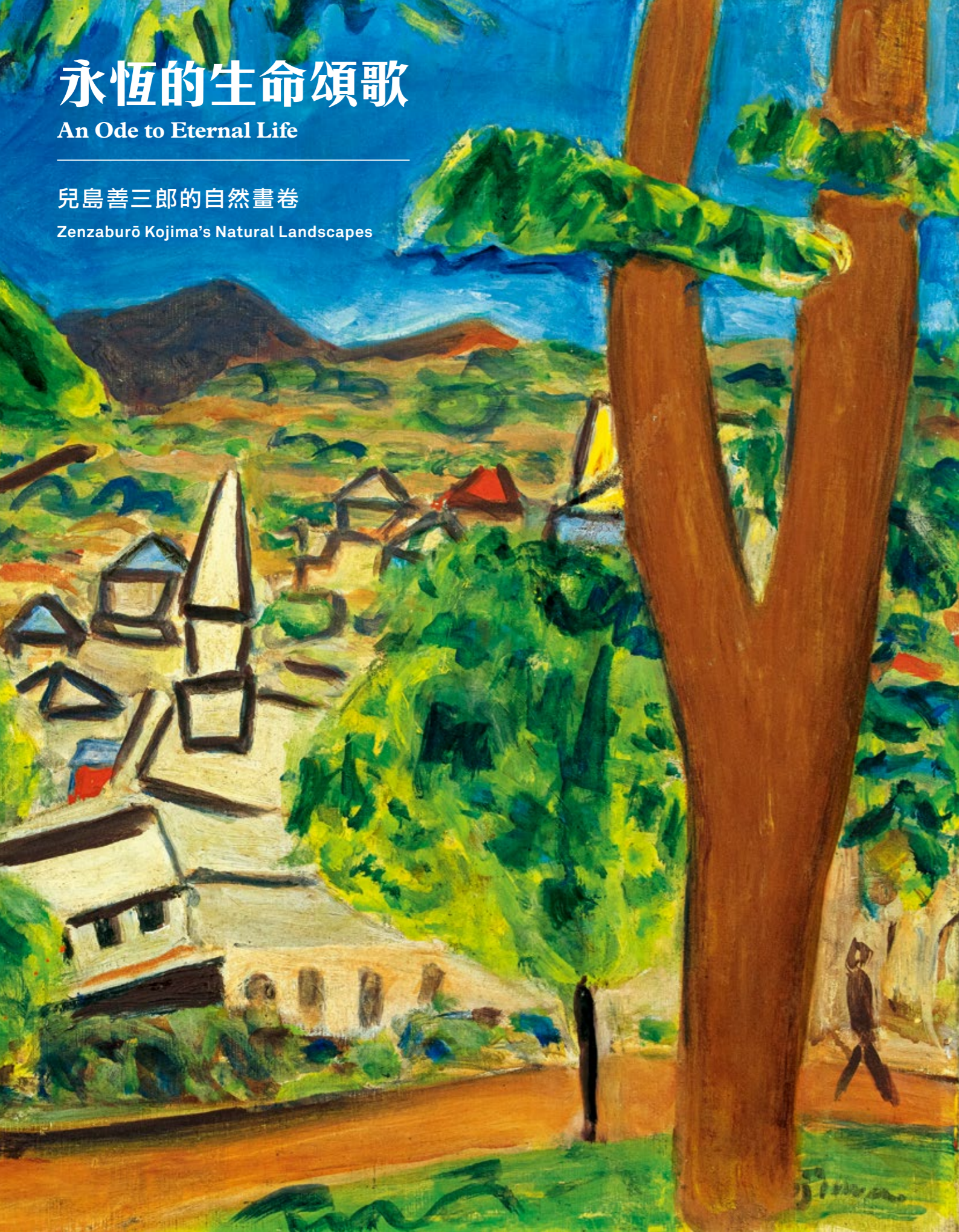
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永恆的生命頌歌

An Ode to Eternal Life

兒島善三郎的自然畫卷

Zenzaburō Kojima's Natural Landscapes



兒島善三郎《虞美人草》(拍品編號 2)

「若以日本精神創作合乎日本人的油彩畫，那同時將成為世界性的存在。繪畫是以直接的視覺表達要求，能與任何人溝通的造型語言，繪畫帶著日本獨到的思想、感覺、色彩，構成以國際性的規模拓展影響力到海外，絕非不可能之事。」

——兒島善三郎

兒島善三郎 1893 年出生於九州福岡，為自學成才的日本現代藝術前鋒，在日本被讚譽為「日本油畫之創造者」的他，自幼便展現對繪畫的熱情，中學時期曾創立美術社，學習塞尚（Paul Cézanne）等藝術家透視法與大膽用色的畫面處理。1914 年，他放棄學醫，毅然赴東京追尋西洋油畫夢，並於 1922 年獲日本著名畫展「二科展頭獎」。1925 年他決心留法學習正統油畫，期間熱衷於研究西方藝術經典，遍游歐洲博物館，孜孜不倦地從古希臘羅馬雕塑、印象派、野獸派、立體派繪畫汲取靈感，專注裸女、肖像畫等題材，兩年後更於法國戛納成立工作室，在深入研究西方藝術後，他萌生出創作「屬於日本自己的油畫」的想法，如其自言，「**作為日本人，我有將日本風物據為己有的野望**」。其作具日本民族色彩、美感，同時也是可以引起廣大世界共鳴的存在！

1928 年返日後，他潛心描繪腳踏的土地、眼見的風光，創生了一系列的風景與靜物主題繪畫，打破傳統窠臼，將西方現代藝術的風格與江戶琳派、南畫（Nanga）藝術風格融合為一，開創性地以圓形、三角形等簡約的幾何元素表現自然，發展出別具一格的藝術語言，七年後因嚮往田園風光，他將工作室由東京遷至國分寺，寄情於景，經常至箱根、札幌等地寫生，創作進入藝評家所言的黃金巔峰期。而在 1951 年，他回到東京城郊的荻窪，在此度過餘生。兒島善三郎終其一生主張「**突破與挑戰主導世界超過百年的法國藝術風格**」，其精神與作品不僅是日本現代藝術發展的縮影，更影響著後世。其作曾獲藏於東京國立近代美術館、廣島美術館、韓國國立中央博物館、釜山市美術館等，備受認可。是次呈現的三幅代表作橫跨其 1930 至 1960 年代的三個重要創作階段，全方位回溯兒島一生的美學成就，盡顯其藝術人生的卓絕風采與不朽魅力。

夏之緒語，長崎遺夢

《長崎》（拍品編號 3）是藝術家歐遊返日四年後（1933 年）所繪，也是在同一年，他因覺得日本「沒有好模特」而全面投入風景主題繪畫，將畫室打造成日式庭園風，回歸大和美學。作品如故地重遊般地，以年少時自己就讀醫學院時的校園城區風景展開繪畫。兒島以西方激盪的色彩融合日本「南畫」對景物符號化的處理，加以個人性的創新，筆風明快清爽，如躍動的自然音符。在畫面中部採用大量正方形、三角形及紅、白、藍三色鋪排出教堂、紅磚房等市景，象徵屋頂與牆圍，而用點彩的方式以城市建築為圓心，向四周呈輻射狀擴散描繪出樹冠、草坪、與稻田，當中的翠綠色彩為其最為人稱道的瑰寶，帶來夏日的氣息。後加以大色塊平塗畫出遠山、湛藍的天空和前景的樹幹及小路，虛實相生地將長崎經歷二戰浩劫前愜意青翠、綠樹成蔭的歲月靜好完美展現。作品中對前景兩棵森天巨木的處理特別有趣，右者粗實高壯，色彩貼近現實，而左側者以層疊斜向的多彩筆觸加疊而生，宛若描繪樹木內部生長或迎風而立的情狀，帶來一種耐人尋味的趣味性。作品正如日本藝術家赤瀨川原平所言：「**兒島善三郎為了描繪空氣，總是在風景中架起畫架，並大膽揮筆塗抹畫布…。他描繪的不是風景中的局部形體，而是空氣的局部，畫家在過程中創生了獨特、大膽的筆觸。他的畫描繪出了現場的透明感、濕潤感、蓬勃的歡樂溫暖…畫面上出人意料的粗大圓形、三角形、鉅齒紋樣，令人感到不可思議。**」

夏之緒語，長崎遺夢

《薔薇》（拍品編號 1）完成於兒島去世前一年，彼時他已定居荻窪十年，該時期他與肺疾對抗多年，但作品卻更見張力，洋溢著無盡的生命力與其對自然的熱愛。畫中，他將團簇的薔薇花瓶靜置於中心，亮橙色的桌面橫向延伸，構建出鮮活的氛圍，他以自信有力的黑線條，輔以飽和的鮮紅、桃色突顯出圓潤可愛的花形。以標誌性的圓、三角等幾何元素展現飽滿的花骨朵，利用顏色的漸變製造景深，繁華似錦的花朵在星稀綠葉的襯托下更顯怒放的無限生機。而帶有傳統日式花瓶紋樣的瓷瓶，則透露著雅緻脫俗的情味。縱觀全畫，藝術家用色奔放大膽，與野獸派的豪邁媲美，又回應著浮世繪明亮用色傳達的飽滿激情與能量，而筆觸與細節的精妙處理深蘊根植於心的民族情懷，彰顯出藝術家通過線條與平面化處理，駕馭畫面動靜之間達完美平衡的卓絕表現力。

畫面中高聳的教堂與田間的廣闊相互平衡，近處蜿蜒的小路使畫面更具深度與空間感，引領觀者如畫中人般進入這充滿動感、青蔥自然與人文交融的世界。作品完成 11 年後，藝術家並加以補筆，創作年份橫跨其代代木與國分寺時期，為藝術家不可多得的動人之作。

虞美人謠：比目紅綃結，雙魚碧玉枝

《虞美人草》（拍品編號 2）創作於國分寺時期後期，定居此處的十五年間，兒島迴避二戰的戰火，傾注於自然風光，在院中種植諸多花卉並進行寫生創作，追求將東方水墨的寫意傳神與西方油畫的寫實相結合。而虞美人草屬罌粟科，美艷絕倫，相比罌粟花更溫潤無害，在寒天中仍能傲然屹立。日本知名作家夏目漱石曾以之為名創作小說，描繪人際關係中的貪念嗔癡，草間彌生亦曾以之入畫，可見虞美人草於日本文化的普世意象與代表意義。兒島以畫筆提煉出虞美人草花瓣的細膩紋理，在方寸間展現四株綻放的花朵風姿。其粉紫與亮橘的色彩，在藍綠色相交融薄塗出的背景映襯下，展現如夢似幻的景致，當中他刻意弱化枝葉的比重，恰到好處地揉合日本琳派的細膩筆法與印象派的柔美元色，一展「葉動如舞」若蝴蝶翩翩的搖曳花姿，熱烈而不失溫婉，嬌柔中帶有堅韌。而對角線處只露出一角的粉白小花，象徵著視線未及之處生命與美好的延續。不媚俗也不張揚，以傲然的生命力揭示兒島創作獨屬於「日本人的油畫」的志向與野心。

薔薇終章，光彩迴旋

「**至今為止所追求的是安定時的美景，但現在開始是不安定時的美景、想盡方法捕捉到在安定和不安定微妙之間的美景。**」

——兒島善三郎

《薔薇》（拍品編號 1）完成於兒島去世前一年，彼時他已定居荻窪十年，該時期他與肺疾對抗多年，但作品卻更見張力，洋溢著無盡的生命力與其對自然的熱愛。畫中，他將團簇的薔薇花瓶靜置於中心，亮橙色的桌面橫向延伸，構建出鮮活的氛圍，他以自信有力的黑線條，輔以飽和的鮮紅、桃色突顯出圓潤可愛的花形。以標誌性的圓、三角等幾何元素展現飽滿的花骨朵，利用顏色的漸變製造景深，繁華似錦的花朵在星稀綠葉的襯托下更顯怒放的無限生機。而帶有傳統日式花瓶紋樣的瓷瓶，則透露著雅緻脫俗的情味。縱觀全畫，藝術家用色奔放大膽，與野獸派的豪邁媲美，又回應著浮世繪明亮用色傳達的飽滿激情與能量，而筆觸與細節的精妙處理深蘊根植於心的民族情懷，彰顯出藝術家通過線條與平面化處理，駕馭畫面動靜之間達完美平衡的卓絕表現力。

兒島善三郎 1893-1962

薔薇

油彩 畫布
一九六一年作

款識

Zenz. Kojima (左下)
薔薇 兒島善三郎 (畫背)

來源

亞洲私人收藏

附：藝術家家屬親簽之兒島善三郎作品鑒定書

HKD 50,000 – 80,000

USD 6,400 – 10,300

Zenzaburō Kojima

Roses

Oil on canvas
33.4×24.3 cm. 13 1/8×9 5/8 in.
Painted in 1961

Signed in English on bottom left; titled and signed in Kanji on the reverse

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued and signed by the artist's family



兒島善三郎《薔薇》，油彩畫布·41 × 32 cm·1960 年作·拍賣成交價 562,500 港幣

Zenzaburō Kojima, born in Fukuoka, Kyushu in 1893, was a self-taught pioneer of modern Japanese art. He showed passion for painting from a young age, founding an art club in middle school where he studied techniques from artists like Paul Cézanne, focusing on perspective and bold colour use. In 1914, he abandoned his medical studies to pursue Western oil painting in Tokyo. By 1922, he won the top prize at Japan's prestigious Nika Exhibition. In 1925, he travelled to France to study traditional oil painting and established a studio in Cannes two years later. After deeply exploring Western art, Kojima aimed to create a Japanese oil painting style that blended Japanese cultural aesthetics with universal appeal.

After returning to Japan in 1928, Zenzaburō Kojima focused on capturing the landscapes around him, creating a series of paintings that blended Western modern art with the Edo-period Rinpa school and Nanga (Southern School) art. He used simple geometric shapes like circles and triangles to represent nature, developing a unique artistic style. In 1935, drawn to rural landscapes, Kojima moved his studio from Tokyo to Kokubunji, where he immersed himself in nature and entered a golden period of creativity, as noted by art critics. In 1951, he relocated to Ogikubo on the outskirts of Tokyo, where he spent the rest of his life. Kojima's work is deeply influential and is a key part of Japan's modern art history. His paintings are housed in major institutions such as the National Museum of Modern Art in Tokyo, the Hiroshima Museum of Art, the National Museum of Korea, and the Busan Museum of Art. The three representative works presented here span Kojima's

career from the 1930s to the 1960s, providing a comprehensive view of his artistic achievements.

Summer Recollections A Dream of Nagasaki

Nagasaki (Lot 3) was created four years after Kojima returned from Europe. That year, he fully embraced landscape painting, transforming his studio into a Japanese-style garden as he reconnected with traditional aesthetics. This painting revisits the scenes of Nagasaki, where he once studied medicine. Kojima merged the vibrant colours of Western art with the symbolic approach of Nanga, infusing the work with his own creativity. The middle section of the painting features geometric shapes including squares, triangles, and bold colours of red, white, and blue to represent churches and red-brick buildings. The cityscape spreads outward, with trees, lawns, and wheat fields painted in his signature green hues, capturing the essence of summer. Large colour blocks depict distant mountains, the blue sky, and trees and paths in the foreground, blending realism and abstraction to convey the serene, green landscape of Nagasaki before World War II. The two tall trees in the foreground stand out: one is painted realistically with a solid presence, while the other, depicted with slanted, layered strokes, gives the impression of movement or growth, adding depth to the scene. The towering church and the vast fields give balance to the composition, and the winding path in the foreground adds depth and invites the viewer to step into this harmonious world where nature and humanity coexist.



兒島善三郎 1893-1962

虞美人草

油彩 畫布 裱於木板
一九四七年作

款識

善三郎 (左下)
虞美人草 兒島善三郎 五十一才作 (畫背)

出版

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來源

亞洲私人收藏

附：藝術家家屬親簽之兒島善三郎作品鑒定書

HKD 20,000 – 40,000

USD 2,600 – 5,100

Zenzaburō Kojima

Field Poppies

Oil on canvas mounted on board
17.5×13.9 cm. 6⁷/₈×5¹/₂ in.

Painted in 1947

Signed in Kanji on bottom left; titled, signed and dated in Kanji on the reverse

LITERATURE

2023, KOJIMA Zenzaburō, *Selected Works & Catalogue Raisonné 2023 Vol. II*, Yuyu Publishing Co., Ltd, Tokyo, p.102

PROVENANCE

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued and signed by the artist's family

Poppies: Graceful Beauty, Strong Resilience

Field Poppies (Lot 2) was created during Kojima's later years in Kokubunji, where he found solace from the chaos of World War II by focusing on nature. He cultivated various flowers in his garden, using them as subjects for his paintings, and aimed to blend the expressive style of Eastern ink painting with the realism of Western oil painting. Poppies, known for their vibrant beauty, are less harmful than their opium-producing relatives, and are capable of surviving in the cold, noting their resilience. Kojima captures the delicate textures of the poppy petals, depicting four blooming flowers in this small yet detailed composition. The soft purples and bright oranges contrast beautifully against a blue-green background, creating a dreamy scene. Kojima deliberately reduces the emphasis on leaves, seamlessly combining the precise brushwork of the Rinpa school with the soft colours typical of Impressionism. He captures the swaying, butterfly-like movement of the flowers—

passionate yet tender,

delicate yet strong. The small pink flower in the corner symbolises life and beauty continuing beyond the viewer's gaze. Kojima's ambition to develop a distinctly "Japanese style" of oil painting is evident in this work.

The Final Chapter: Radiant Roses

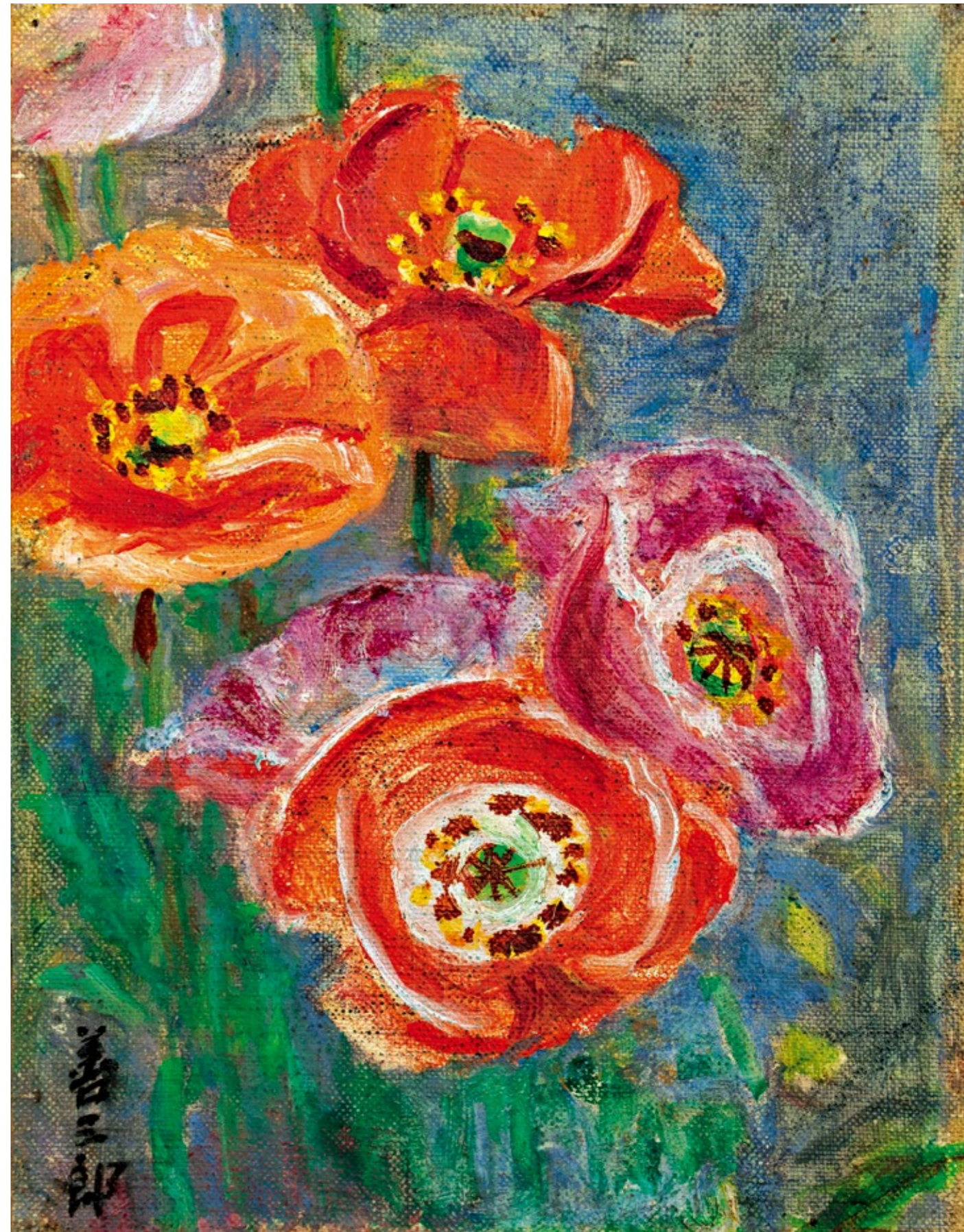
"What I have sought so far is the beauty of balance, but now I begin to pursue the beauty of unbalanced, trying to capture the subtle beauty that lies between the two."

— Zenzaburō Kojima

Roses (Lot 1) was completed a year before Kojima's death, during his final decade in Ogikubo. Despite his struggle with lung disease, his works from this period are full of vitality. In this painting, a vase of roses sits at the centre, with the bright orange tabletop stretching horizontally, creating a lively scene. Kojima uses bold black lines and rich reds and pinks to emphasise the round, full shapes of the roses. His signature use of circles, triangles, and geometric elements brings out the lushness of the flowers, with subtle colour transitions adding depth. The traditional Japanese vase, decorated with intricate patterns, adds a touch of elegance. Kojima's use of vibrant colours is as bold as the Fauves and reminiscent of the bright hues of Ukiyo-e, conveying passion and energy. His precise brushwork and attention to detail reflect his deep national pride, showcasing his remarkable ability to balance movement and stillness in the composition.



兒島於荻窪工作室創作了許多花卉主題之作



兒島善三郎 1893-1962

長崎

油彩 畫布
約一九三三至一九四四年作

款識

Z. Z. Kojima (左下)
長崎 兒島善三郎 (畫背)

出版

2012年，《兒島善三郎秀作撰》，遊友出版株式會社，東京，第108頁
2023年，《兒島善三郎秀作撰 / 油彩畫總覽 II》，遊友出版株式會社，東京，第59頁

展覽

1978年9月22日至27日，「兒島善三郎展」，Sogo 神戶店，神戶
2023年10月14日至29日，「兒島善三郎誕辰130週年紀念展：與自然共生——時代的召喚」，溝江畫廊，福岡

來源

亞洲私人收藏

附：藝術家家屬親簽之兒島善三郎作品鑒定書

HKD 120,000 – 180,000

USD 15,400 – 23,100

Zenzaburō Kojima

Nagasaki

Oil on canvas
45.5×53 cm. 17 7/8×20 7/8 in.
Painted circa 1933 - 1944
Signed in English on bottom left; titled and signed in Kanji on the reverse

LITERATURE

2012, *KOJIMA Zenzaburō / Selected Works & Catalogue Raisonné*, Yuyu Publishing Co., Ltd, Tokyo, p. 108
2023, *KOJIMA Zenzaburō, Selected Works & Catalogue Raisonné 2023 Vol. II*, Yuyu Publishing Co., Ltd, Tokyo, p. 59

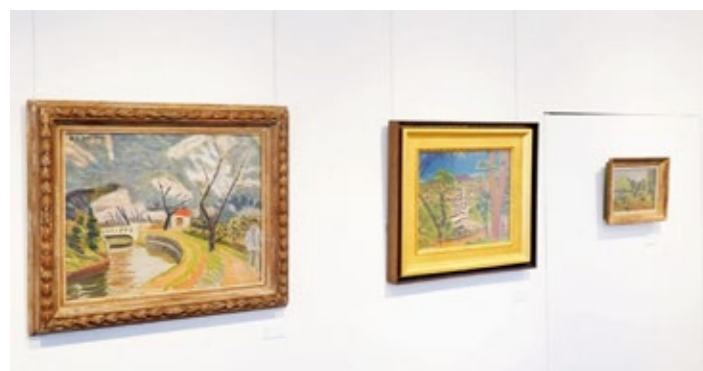
EXHIBITED

22 - 27 Sep 1978, *Zenzaburō Kojima*, Sogo Kobe, Kobe
14 - 29 Oct 2023, *Zenzaburō Kojima Exhibition Commemorating the 130th Anniversary of His Birth: Coexistence with Nature - The Times are Beginning to Seek Zenzaburō*, Mizoe Art Gallery Fukuoka, Fukuoka City

PROVENANCE

Private Collection, Asia

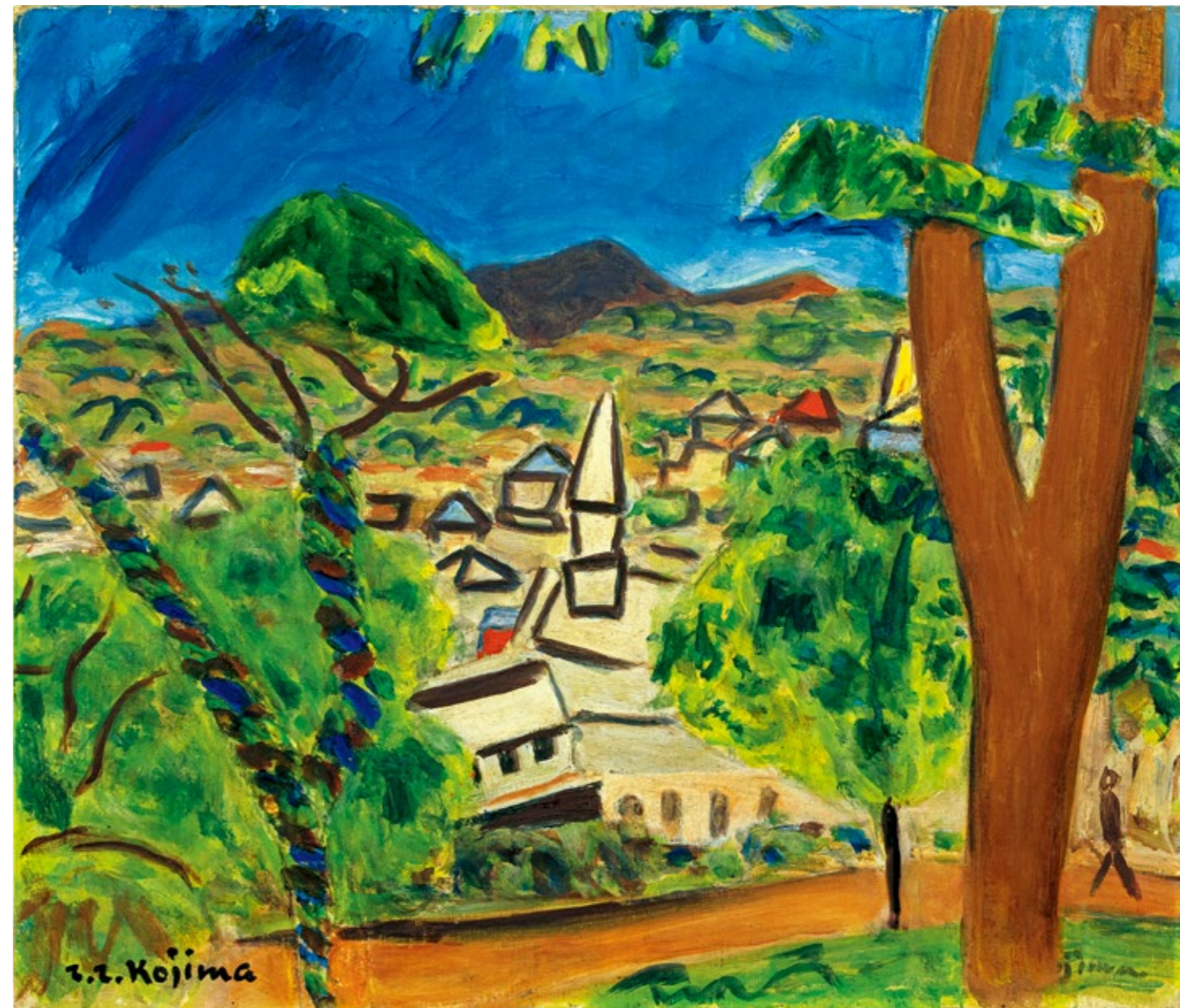
This work is accompanied by a certificate of authenticity issued and signed by the artist's family



首現拍場的《長崎》，2023年於福岡縣立美術館「兒島善三郎誕辰130週年展」中展出一景



兒島善三郎《蟬聲》，油彩畫布，45.5 × 53 cm，1943年作，拍賣成交價 252,000 港幣



蔡宇貞 b.2000

一層和二層 (雙聯作)

油彩 木板
二〇二三年作

款識

Tsai Yuchen 蔡宇貞 2023 (每件畫背)

出版

2024年, CANS 當代藝術新聞 4月刊, 華藝文化出版社, 台北

來源

亞洲私人收藏

附: 高雄荷軒新藝空間開立之藝術家親簽作品證書

HKD 30,000 – 50,000

USD 3,800 – 6,400

Tsai Yu-chen

1F and 2F (diptych)

Oil on board
116.5×80 cm.×2 45⁷/₈×31¹/₂ in.×2

Painted in 2023

Signed in English and Chinese and dated on the reverse of each piece

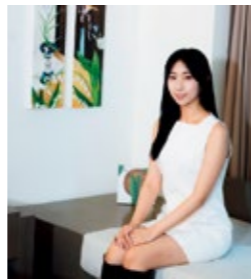
LITERATURE

2024, CANS Contemporary Art News April Issue, CANS publishing House, Taipei

PROVENANCE

Private Collection, Asia

Note: This work is accompanied by a certificate of authenticity issued by Lotus Art Gallery, Kaohsiung and signed by the artist



藝術家蔡宇貞

以繪畫詮釋生命厚度

蔡宇貞的生活劇場

「我透過筆調與情感交織所創造出的空間, 淬鍊出更多對於繪畫的詮釋及想像。」

——蔡宇貞

千禧年出生的台灣藝術家蔡宇貞雖然年輕, 卻已具豐富的展覽經歷。目前就讀於高雄師範大學美術系碩士班的她, 早在 22 歲開始, 便獲邀於高雄、台北、杭州等地辦展, 作品以溫暖而鮮明的色彩、細膩的室內場景描繪, 捕捉生活中被定格的角度, 深受年輕藏家喜愛。就在今年, 她更成為台南「新藝獎」得獎主。是次呈現其完成於 2023 年的《一層和二層》, 作品以雙聯作的形式述說「家室」的生活, 別具情味。

日常生活的定格

作品聚焦生活居所徐徐展開, 有趣的是她將室內一二樓垂直的空間拍平, 以水平的左右兩聯呈現, 進行敘事上的串聯, 以如電影蒙太奇一般的視角, 描繪一少女在家中悠然自處的意象。在右聯的一樓空間, 以木地板及藍色地毯為鋪陳, 咖啡與暖黃色的沙發提供了溫暖的意象。流線型的樓梯與充滿設計感的吊燈, 靈感來源於新藝術風格 (Art Nouveau), 以充滿律動感、柔美而自由的曲線吸引觀者的眼球。身穿藍色長裙的年輕女子背對觀者看向樓梯, 動作似準備上樓, 交代主角在家中的動線, 如相片一般定格生命中平凡而充滿美感的一瞬。

設計與美感的劇場

視角來到二樓, 少女尚未登場。故事中的主角變成了一盆綠植, 在桌椅、閱讀燈的掩映下, 展現旺盛的生命力。而左下方置於桌案的蝴蝶蘭則為畫面增添了一絲柔美的氣息, 其未完整出現全貌也為空間帶來了自然的延伸感。左右聯雖各自成景, 卻互有對照, 如左聯半圓形的拱門, 呼應右聯旋轉的手扶梯的曲線。而一樓青綠的椰子樹, 來到了樓上變為了秋日的金黃, 暗示了時間的流動。有別於一樓充滿設計感的吊燈, 二樓以日裔藝術家野口勇經典的燈籠型米白紙吊燈 (Akari Lamp) 關照整個空間, 灑溢溫暖的白黃光, 營造更為私密與靜謐的氛圍。

如《藝術新聞》雜誌主編鄭乃銘所言: 「蔡宇貞筆觸所散發的濃鬱生命厚度。並非僅僅是繪畫技巧的表現, 更真確講應該是她賦予所觀視的事物, 那種極端本質與還原純粹的自然特質」。她將日常生活中充滿美感的人事悉心收藏, 在畫中釋放, 點點滴滴流淌於筆尖, 方寸之間娓娓道來生活的一番情味。



野口勇的紙燈設計, 為日常空間增添一絲靜謐的禪意, 深受人們喜愛

Painting Life's Depths

The Living Theater of Tsai Yu-Chen

"I create spaces intertwined with brushstrokes and emotions, refining more interpretations and imaginations of painting."

——Tsai Yu-Chen

Born in the millennium, Taiwanese artist Tsai Yu-Chen, though young, already has a wealth of exhibition experience. Currently pursuing a master's degree in Fine Arts at National Kaohsiung Normal University, she began exhibiting in cities like Kaohsiung, Taipei, and Hangzhou at just 22, earning admiration from young collectors. This year, she won the Tainan "New Art Award" with her 2023 work, *1F and 2F*. This diptych offers a poetic glimpse into the life within a home.

Moments in Motion

Tsai's work focuses on the depiction of living spaces. Uniquely, she flattens the vertical space of a home's interior, presenting it horizontally across two panels, narrating with a cinematic montage-like perspective. The right panel depicts the first floor, where wooden floors, a blue carpet, and a coffee-coloured sofa create a cosy atmosphere. The flowing lines of the staircase and chandelier, inspired by Art Nouveau, captivate with their elegant curves. A young woman in a blue dress stands with her back to the viewer, seemingly about to ascend the stairs, capturing a moment of everyday beauty.

Design's Delight

On the second floor, the young woman has yet to appear. Instead, a lush green plant takes centre stage, showcasing vitality. The chairs, table, and lamp create a harmonious scene, with an orchid adding a touch of softness. While the two panels each form their scene, they also mirror each other—the arch in the left panel echoes the curves of the spiral staircase on the right. The green palm tree from the first floor shifts to a golden autumn hue upstairs, hinting at the passage of time. Unlike the first floor's ornate chandelier, the second floor is illuminated by soft, warm light from a traditional paper lantern designed by Isamu Noguchi, fostering a more intimate, tranquil ambience.

As CANS Art News editor Cheng Nai-Ming remarked, "*Tsai Yu-Chen's brushstrokes exude a rich depth of life, not merely as a display of technique, but as an embodiment of the essence and purity she bestows upon the observed.*" Tsai carefully preserves the beauty of everyday life, releasing it through her paintings, narrating the subtle flavours of life with each stroke.



新藝術風格的室內設計, 以充滿律動感的曲線線條聞名, 在《一層和二層》中亦可見



飯田桐子 b.1970

飄

油彩 畫布
二〇一五年作

款識

Kiriko lida 2015 (畫背)

出版

2017，《光的殘像 飯田桐子》，索卡當代藝術有限公司，台北，第 30 頁

來源

台北索卡藝術
現亞洲私人藏家直接購自上述來源

HKD 100,000 - 150,000

USD 12,800 - 19,200

聆聽自然的澄澈之音

飯田桐子筆下的夢幻天地

「萬籟俱寂，我望著雪花紛飛，彷彿就像世界靜止了。同時，我覺得我所描繪的人群，身處在一幅沉寂、永恆世界的繪畫中，望著那來自遠方的光線。」

——飯田桐子

1970 年出生於日本北海道的飯田桐子，於 1991 年畢業於北海道造形設計學校。以出類拔萃而超塵脫俗的藝術風格，於 2003 及 2004 年連續入選日本「Shell 美術賞展」。她的創作靈感脫胎於故土北海道的人文景觀和童年記憶，長期居住在此處的原住民阿伊努人信仰「萬物有靈」，認為所有生物都具有獨特的精神本質。而飯田筆下那富有詩意的生靈，正展現故鄉純粹的信仰、日本「侘寂」、「幽玄」的朦朧清麗之美，並加諸生動活潑的點睛之筆，創造無窮生韻。自 2006 年起，她曾於日本、台灣、北京、香港等多地發表展覽，並屢於各大知名藝博會現身，飽受讚譽。是次呈現的《飄》(拍品編號 5) 為其創作中代表性的一幀人物畫，在寧靜的禪意中帶來淨化心靈的力量；而《貓和你 3、貓和你



飯田桐子《箱庭之鳥 1》，油彩畫布，72.7 × 116.7 cm，2018 年作，中國嘉德香港 2022 年拍賣成交價 240,000 港幣

Kiriko lida

Float

Oil on canvas
91×116.7 cm. 35 7/8×46 in.
Painted in 2015
Signed in English and dated on the reverse

LITERATURE

2017, *Afterimage of the Light lida Kiriko*, Soka Contemporary Space Ltd., Taipei, p. 30

PROVENANCE

Soka Art, Taipei
Acquired directly by present private Asian collector from the above

4》(拍品編號 6) 則展現雪國孩童天真無邪的面龐及與動物間的真純友誼，溫暖人心。

雪中升騰的四季狂想

「而星星暗自揣測，在邊遠別墅的冬天裡，究竟有什麼奇幻之事，如同它在天上所見。」

——蘇聯詩人帕斯捷爾納克 (Boris Pasternak)，《初寒》

《飄》描繪了一位站在一輪金棕色月牙下的少女。無數的雪花紛紛揚揚地落下，反映了北海道冬日大雪紛飛的盛景。粉紅色、青色的夢幻霧氣飄散在象牙黃的背景上，猶如夢境一般朦朧縹緲，延伸向無垠。

畫中少女白淨的肌膚上，臉頰、鼻翼、和耳垂泛著薄薄的紅暈，而一雙飽滿的紅唇將啟未啟，如若雪中仙子，是北國冬日中一抹富有生命感的嫩色。而棕色的溫柔筆觸渲染出她如雲朵一般的髮絲，在微風吹拂下向上漂浮，如夏卡爾 (Marc Chagall) 畫中如處仙境的人物，不受重力限制而任意遨遊。寒冬之中，少女的髮髻裡卻如同流轉著四季：可見春日色彩繽紛的花朵、如柳絮和羽毛一般的細絨、秋日攢聚的碩果，均在其中浮現，充滿無窮生動的細節，如若暗示在嚴寒之中永不磨滅的希望。少女兩汪柔情似水的眸子映著點點星光，正凝神直視前方，捉摸不透的表情內斂而克制，同時展現著憂傷和希望、渴望和守護，打破與觀者之間障礙，進行靈魂的共鳴。

兩顆純真之心的相遇

而另一組畫《貓和你 3、貓和你 4》則以童真之心，畫出雪國中純真的友誼。可見畫幅中的主角相對而望，似乎正跨越畫布的藩籬而溝通。左件中的小女孩眉眼彎起，帶著笑意。她身穿帶有阿依努族傳統服裝元素的多彩棉袍，在白茫茫的天地中格外具溫暖的生命力。而右側的小男孩穿著摩登的棕色上衣、短褲，懷抱著可愛的小貓，若靦腆而好奇地和女孩打招呼。北海道出身的飯田希望分享故鄉迷人的風俗文化，和人與人之間的情感，她以細膩溫柔的筆觸表達了對於不同族群間放下偏見、和諧共處的祝願。團團的雪花如同波點一般環繞在孩子周身，如同一顆顆綴在隱形細線上的珍珠，將小夥伴們緊密聯結在一起。飯田桐子以善感的心眼畫出天地之間暖融融的真摯溫情和友誼，讓人感受純真的美善。



飯田桐子 b.1970

貓和你 3、貓和你 4（一組兩件）

油彩 畫布
二〇二四年作

款識

Kiriko Iida 2024（每件畫背）

展覽

2024年3月2日至31日，「平行樂園」，索卡藝術，北京

來源

北京索卡藝術
現亞洲私人藏家直接購自上述來源

HKD 30,000 - 50,000

USD 3,800 - 6,400

Kiriko Iida

Cat and You 3; Cat and You 4 (set of two pieces)

Oil on canvas
33.3×19cm.x2 13 1/8×7 1/2 in.x2

Painted in 2024

Signed in English and dated on the reverse of each piece

EXHIBITED

2 - 31 Mar 2024, *Parallel Paradise*, Soka Art, Beijing

PROVENANCE

Soka Art, Beijing

Acquired directly by present private Asian collector from the above



飯田桐子《在你的靴子裡》，油彩畫布，53 × 45.5 cm，2021年作，中國嘉德香港拍賣成交價 74,400 港幣

Hearing Sounds of Nature Dreamland in Kiriko Iida's Artwork

Born in Hokkaido, Japan in 1970, Kiriko Iida completed her education at the Hokkaido School of Design in 1991. Renowned for her distinctive style, she was honoured at Japan's prestigious *Shell Art Award* exhibitions in 2003 and 2004. Iida's work is inspired by the cultural landscapes and childhood memories of Hokkaido, and reflects the Ainu belief that all things have a spirit. Her art beautifully represents the purity and beauty of her homeland. Since 2006, Iida has showcased her work in Japan, Taiwan, Beijing, Hong Kong, and other locations, receiving praise at significant art fairs. Her artwork



日本動漫《黃金神威》以阿伊努族少女為主角，再現阿伊努族的風俗文化，北海道原住民的文化保育正愈發受到重視，飯田也聚焦此少數民族童稚間的情感來創作

Float (Lot 5) embodies a serene, Zen-like quality that soothes the soul, while *Cat and You 3* and *Cat and You 4* (Lot 6) capture the innocence of children in snowy settings and the nature of friendship.

Four Seasons in the Snow

In *Float*, snowflakes vividly depict an iconic Hokkaido winter. Pink and blue mists drift across an ivory backdrop, evoking a surreal atmosphere. The young girl portrayed has pale skin with a hint of blush, and the touch of red on her slightly parted lips adds vibrancy to the cold scene. Her brown hair floats upwards like the ethereal figures in Marc Chagall's artwork. Despite the chill, her hair is adorned with symbols of all four seasons: bright spring flowers and rich autumn fruits, representing enduring hope in the winter. Her sparkling eyes, looking forward with a thoughtful yet restrained expression, communicate sorrow and hope, longing and care, forging a deep connection with the viewer.

Innocent Encounter

The *Cat and You* series depicts the innocent friendship between children in a snowy setting. The characters appear to be communicating beyond the frame. In one scene, a smiling girl dressed in colourful cotton robes adorned with traditional Ainu patterns stands out against the cold, snowy background. Opposite her, a boy in modern brown clothes shyly holds a kitten and greets the girl. Iida uses soft, gentle brushstrokes to express a hope for different cultures to live together peacefully without bias. Snowflakes swirl around the children like pearls on invisible threads, bringing the friends together. Kiriko Iida captures this warm and genuine interaction with a delicate approach.



微笑吧，在每個當下

Smile in Every Moment

奈良美智的理想與初心

The Idealism and Original Intention of Yoshitomo Nara

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

——奈良美智

在 2021 年出版的《始於空無一物的世界》扉頁，奈良美智真誠地寫道：「走上這條持續創作的道路，於我而言並非職業選擇，而是一種生活方式。我的人生，一直伴隨著對自由的渴求與謳歌。」在當今的國際藝壇，奈良美智誠然已是最為人矚目的殿堂級藝術家之一。從 2010 年成為首位獲表彰對國際藝術與文化界具卓越貢獻的「紐約國際文化獎」的日本藝術家，到作品紛紛為倫敦大英博物館、紐約現代藝術博物館、芝加哥當代藝術博物館等世界級美術館收藏，再至如今，屢屢在拍賣市場上創下天價，大放異彩，以及今年巡迴至西班牙畢爾包古根漢美術館、巴登巴登布爾達博物館和倫敦海沃美術館的大型回顧展。「奈良熱」在過去的二十年間持續席捲全球，正如日本策展人吉竹美香（Mika Yoshitake）所言：「我相信奈良美智的藝術有一種非同尋常的力量，跨越語言、年齡、種族和任何文化背景，而足以打動所有普羅大眾，並令人審視人類共存的意義。」

而他，始終如一地「遵從自己的內心」，將藝術與生活交錯成筆下每一個「雖小卻重要的自我」，為其筆下的「大頭小孩」和動物們的單純形象，賦予孩童的純真、青春的離經叛道、成熟的生命思考，除打破主流藝術和次文化之間的藩籬，更喚起人人心中最真實的面貌。而這，正是奈良美智作品的迷人所在。

獨我的內心書寫，
世界共鳴的藝術語言

1981 年，奈良入讀愛知縣立藝術大學，並搬到學校附近在森林裡的農戶小屋生活。每天，他都在小屋內將音響放得無比大聲，一邊聽著震耳欲聾的搖滾樂，隨興擺動身體，一邊在手邊可得的紙張中恣意塗鴉，繪畫下心中所想，記錄靈感的每一瞬間。在他看來，「就好像是繪畫日記般，將每天感動的事像寫日記一樣畫下來，這讓我的每一天都過得很有意義。」而無論是孩童時期身為「鑰匙兒童」獨留在家而常以塗鴉與自我對話，還是 1988 年後於德國杜塞道夫美術學院求學時的孤獨異鄉生活，以及 2000 年後回到日本開啟全面創作，繪畫均是他表達真情實感的重要工具，是具自傳意義的自畫像，亦是他反思生活、激勵自我的藝術座右銘。

而是次呈現的 3 件作品，從形象新創到內觀自我，跨越了藝術家在千禧年前後的兩次藝術轉折：從完成於 1993 年留德時期、為藝術家迄今唯一可見的大尺幅紙扇作品《微笑女孩》（拍品編號 8），體現他對形式的探索與新創，到 2000 年療癒人心的「青森犬」《塗鴉簽名書》（拍品編號 7），再到 2006 年的《活在當下》（拍品編號 9），見證其標誌性古

靈精怪的孩童形象和標語式風格的成熟，全面展現他在 13 年間對藝術、對生活的深刻思考與自我突破。

藝術家唯一紙扇創作：以古載新的當代魅力

「如果今天也有哭泣的時間，就把明天留給微笑吧！」

——奈良美智

1992 年，留德 5 年的奈良美智在學院畢業展上獲得滿堂喝彩，當中展出之作正是其後來為世人熟知的經典「大頭

女孩」形象，單一的敘事主角，以簡馭繁的表現力，粗獷的線條張力，令其大獲讚譽，也建立了奈良美智第一個黃金時期的經典語彙。香港藝術史學家官綺雲提到，這一形象的樹立，同步延伸到了奈良美智在此時期各種現成品上的創作，例如唱片集、書本、玩具等，這不僅反映了他性格中幽默的一面，也同時展現了奈良對於「收藏」的喜愛。完成於 1993 年的《微笑女孩》正是誕生於該時期的代表力作，更因作品基於藝術家收藏的日本古董扇而創作，使此成為他畢生迄今唯一一件的紙扇作品，別具意義。

東西共融的幽默獨創

奈良在此特地選用一把打開後長 135 公分的大型折扇，較之普通約 50 公分的折扇，大了

不止二倍，而他則在這偌大的扇子上，巧妙地因材制宜，將女孩的臉頰鋪滿整塊扇面，並透過髮辮向扇面兩側延伸。而白皙如玉、變形壓縮成寬扁形狀的面容，如魚眼般分得極開的雙眼，也令人想起日本傳統能劇中圓潤可愛的阿多福面具，充滿憨態可掬的幽默感。正如德國藝評家特里沙（Stephan Trescher）所指出：「空無一物的背景上，人物與平面、圖像與周邊空白的關係，印刷和繪畫之間界限的模糊——這一切都出現在奈良美智和十八、十九世紀歌川廣重、葛飾北齋和喜多川歌麿等浮世繪畫師的創作中。」可見日本漫畫、傳統浮世繪、戲劇、漆藝對奈良創作的潛移默化。

而與此同時，留學德國、師從彭克（A.R.Penck）的他，也在德國新表現主義的啟發下，



日本傳統折扇，錦繪印刷、彩墨紙本，25.5 × 40.4 cm，江戸時期，波士頓美術館藏



以濃重的黑色輪廓線勾勒畫中主角，以此充分提升了主人公的存在性。更摒棄身體及其他任何裝飾成分，學習文藝復興時期「不使用陰影來作畫」的習慣，僅透過扇紙本身古樸典雅、充滿歷史感的棕褐色，作為背景去反襯女孩的鮮活面容。網點狀的壓印方式，分佈在女孩的黑色輪廓線和紅唇上，製造出疊影般的暈染紋理，更令其顯得栩栩如生。

神秘微笑：扇形波動的栩栩如生

於是我們看到，一個橘髮雙辮女孩，正微笑著看向我們，她的雙頰帶著可愛的紅暈，眼睛如同祖母綠寶石般鑲嵌其中，上翹的髮辮展現出雀躍的神情，微笑的唇角，盛滿了對未來的嚮往和期待。而特別的是，扇子自然的褶皺，更令女孩的頭髮、眼眸、神情產生出波動的視覺效果，仿若正與我們微笑致意、對話交心，尤為動人。

奈良立於傳統和現代的綜合表現之上，為古物賦予新意。他將傳統與現代、現成物和繪畫、物體與主體這多重的二元性高妙融合，更在《微笑女孩》這令人浮想聯翩的笑容中，流露出達芬奇（Leonardo da Vinci）《蒙娜麗莎》般的神秘和想象，並向我們道出以微笑面對生活的動力和勇氣！作品代表了奈良美智在 90 年代藝術轉折時期一次精彩而大膽的嘗試，標誌著他致敬東方傳統的扇面繪畫、又巧妙將當代形象與之合而為一的重要突破，並由此邁向其下一個十年的藝術飛躍。

悠悠小犬，療癒我心

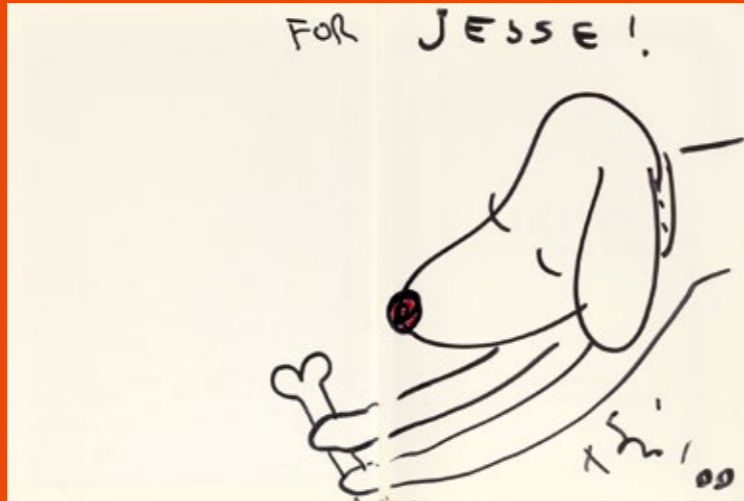
自 90 年代初，奈良作品中便時而會出現小狗的形象。這隻以藝術家家鄉命名的「青森犬」，是奈良口中「來自童年的小狗」，是他在孤獨成長歲月中，始終陪伴身邊的伙伴，更成為在其「大頭女孩」之外的又一標誌性形象。在 2000 年的《塗鴉簽名書》中，他在自己浮世繪系列的藝術作品集《浮世繪》的封面背頁，用黑色馬克筆描繪了一隻可愛的青森犬以贈友人。畫中小狗雙眼輕閉，宛如在夢中徜徉，雙手前伸，握住骨棒，如同擁抱著珍視之物，又好似正與我們分享珍寶。簡練單純的線條，展現奈良信手拈來的成熟，而紅色馬克筆畫龍點睛地塗出小狗的鼻頭，似為睡得香甜的牠，點亮了夢中的彩色世界，在溫馨與甜蜜中，湧現出引人動容的美好情感。

活在當下：給世界的四字箴言

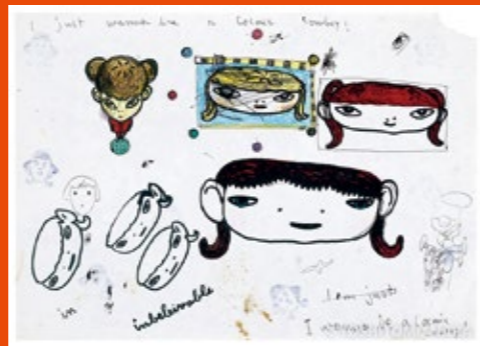
奈良美智的好友、日本知名小說家吉本芭娜娜曾形容奈良是一個「活在當下，在瞬間下判斷」的人。在 2000 年左右奈良就養成了寫日記的習慣，在日記本中，他時常談及對當下創作的想法：「明天還會來臨。今天就應該畫今天的作品！當下，對吧！」、「不要埋頭奔向未來，而是應該洞察未來並刻劃在當下」、「現在清楚睜開眼睛，再次以那樣的感觉，注視著當下吧！」字裡行間都是在勉勵自己把握「此時此刻」的時光、用心創作。他也曾在採訪中表達了希望透過作品來表現「當下」：「幾十年之後我可能不在了，作品卻能表現出屬於『那時候的當下』，作品會被留下來。」而完成於 2006 年的《活在當下》正是一幅承載著藝術家此核心思想，對自我激勵、反思、鞭策和感悟的珍貴之作。

走鋼絲也不害怕

在這褐色的畫紙上，一個短髮的孩子，正平舉雙臂，一隻腳尖點在繩索上，另一隻腿向前探出，竭盡全力保持身體的平衡。她的雙眼一上挑、一下撇，緊抿的唇角隱約流露出一絲緊張和擔憂，卻更好像在咬緊牙關，以不服輸的倔強，行走在鋼索上。在人物上方，巨大的橘紅色標語「Live for Moment」字字鏗鏘，清晰、深刻地撲面而來，訴說著對人生的思考。作品摒棄了背景的鋪陳和其他的敘事疊加，以簡潔有力的文字、一目了然的圖像，既有著漫畫的生動、告示牌的醒目，也充滿寓言性地道出了此中真意：人生如同一道不知始終的鋼索，右邊代表著過去，左邊代表著未來，唯一可以把握的，就是「當下」。只要踏實、穩健地走好當下的每一步，即便是走鋼索，也一無所懼。



奈良美智《塗鴉簽名書》（拍品編號 7）



奈良美智《無題》鋼筆、彩鉛紙本，20.9 × 29.5 cm，1992 年作。奈良美智常將手邊隨時可得的一切紙張，如日記般畫下心中構思的形象，此件塗鴉中，即可見與上拍之作《微笑女孩》相似的雙辮女孩形象。

A to Z 的藝術與人生旅程

縱觀奈良美智畢生迄今創作，他曾 7 次將「Live for Moment」的標語寫入，而正如他所反復強調的，每一件作品都是自我對當下的思考，每一次的創作都關聯著他在這一刻的經歷，此件《活在當下》亦是如此。在完成作品的 2006 年，奈良美智於青森縣弘前市舉辦了堪稱具個人史詩意義的大型展覽「Yoshitomo Nara + graf: A to Z」。他以創作生命的原點到終點作為發想，打造了「A to Z」26 間小木屋，裡面盛滿了藝術家多年來的繪畫、大型雕塑、陶瓷及裝置。展覽自 2003 年起籌備，以小規模展覽的形式先巡迴至首爾、橫濱、紐約、大阪、倫敦、曼谷，並最終回到其故鄉青森，此將奈良美智的聲名推向全球。在這一段長達 3 年的巡展時間裡，他跟隨團隊一邊旅行，一邊創作，也在紀錄片《跟著奈良美智去旅行》中，表達了成名後的欣喜與困惑。同時，這次與 graf 團隊的合作令他感悟：「正是這次團隊創作的經歷，讓我能夠好好地回到一個人的狀態，也讓我更明確地意識到，真正重要的是面對『自己』」。如同詩人北島說的：

「執著於理想，純粹於當下。」奈良最終將這段時光的所思所想，匯成了一句「活在當下」，在 2006 年完成了此作，置於展覽中的小木屋內，與觀眾分享。

回歸初心，砥礪前行

回到 A 的起點，回到畫畫的初心。在展期的最後，奈良毫無保留地用營火一把燒掉搭建的所有木屋，貫徹了「活在當下」的箴言。對於奈良來說，「活在當下」，即是認真完成每一張繪畫，無論是《微笑女孩》中在形式上的突破、「青森犬」形象的建立，還是透過宣言大聲訴說著他內心的《活在當下》，他都未曾辜負眼前的每一幅作品，更將他的生命宣言投射至你我，向我們強調著永不磨滅的生命精神：微笑面對，無憂過往，無懼未來，不忘初心，砥礪前行！而面對奈良的畫作的我們，都和畫中那個孩子融為一體，帶著任性、倔強、反叛和勇氣，毫無遺憾地走在自我的道路上。



1990 年在杜塞道夫學院畫室的奈良美智



奈良美智與 graf 團隊合作，自 2003 年起，歷時 3 年巡迴打造具史詩意義的大型個展「Yoshitomo Nara + graf: A to Z」。上拍之作《活在當下》即為同步於展覽進行時的創作，並最終呈現在 2006 年青森縣展覽的小木屋中，為藝術家將 3 年來的所思所想，匯成一句「Live for Moment」宣言的重要作品。

“I never forget my original intention and even if that involves destroying everything I have no regrets. I want to stay true to my own inner self and always live in the moment.”

— Yoshitomo Nara

Yoshitomo Nara is one of the best-known artists in the international contemporary art world. In 2010, he became the first Japanese artist to receive the prestigious “New York International Centre Prize” in recognition of his contribution to international art and culture and his works have since been collected by major museums around the world, including the British Museum in London, Museum of Modern art in New York and Museum of Contemporary Art in Chicago. Moreover, this year Nara’s large retrospective touring exhibition visited the Guggenheim Museum Barcelona in Spain, Museum Frieder Burda in Baden-Baden, Germany and the Hayward Gallery in London. Over the past 20 years “Nara fever” has spread around the world and Japanese curator Mika Yoshitake commented: “I believe Nara’s art has an unusual power to not only reach a mass audience, but also evaluate the meaning of human co-existence.”

Unique Works from the Heart, An Artistic Language with Global Resonance

In 1981, Yoshitomo Nara attended Aichi Prefectural University of Fine Arts and Music and lived in a small farmer’s hut in a forest close to the school. Every day he played music at full volume, listening to the almost deafening rock ‘n’ roll music while spontaneously moving his body to the rhythm and scribbling on every piece of paper he could find, drawing whatever came to mind and recording every moment of inspiration. Painting has always been an important tool for Nara to express his true emotions and real feelings, whether in childhood, when as a “latch-key kid” he often found himself home alone engaging in a self-dialogue by doodling, during the loneliness of student life at Kunstakademie Düsseldorf from 1988, or after returning to Japan and embracing life as a full-time artist in 2000. As such, his self-portraits are not only imbued with autobiographical meaning, but also an artistic maxim that underscores the artist’s reflections on life and self-encouragement.

On this occasion, the three new innovative images to a two major artistic turning period before and after the (Lot 8) was completed in Germany, remains his piece and reflects his approach to form. Aomori Dog Nara Note Live for Moment (Lot works showcase the images and a mature taken together reflect profound reflections and in the field of art and life years.

works being auctioned range from meditation on the self, transcending points embraced by Nara in the New Millennium. Smiling Girl 1993, when the artist was in only known large paper fan exploration of and innovative There is also the soothing Book (Lot 7) from 2000 and 9) produced in 2006. These artist’s iconic quirky child slogan-like style, which Yoshitomo Nara’s self-breakthroughs over a period of 13



塗鴉簽名書

馬克筆 紙本
二〇〇〇年作

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A Solitary Paper Fan Work: Contemporary Appeal Integrating Old and New

“If there is time to weep today, then tomorrow is for smiles.”

— Yoshitomo Nara

In 1992, after being in Germany for five years, Nara's work at his graduation exhibition received universal acclaim. The “Big-headed Girl” image in the exhibition later became world renowned. In addition, this solitary narrative main figure, the artist's expressive ability to deduce simplicity for complexity and the tension of rough lines garnered him considerable praise while also establishing a classic vocabulary for the first golden age of Yoshitomo Nara. Meanwhile, Hong Kong art historian Yeewan Koon observes that the creation of this image simultaneously extended to the various ready-made works created by Nara in this period, for example record sleeve collections, books, toys etc. This not only reflected the humorous side of the artist's character, it also showcased his love of collecting things. The 1993 work *Smiling Girl* is one of the most notable works produced at this time. Moreover, because the piece was based on an antique Japanese fan collected by Nara, it remains the only paper fan-based work he has created, giving it particular import and meaning.

Unique Humour Integrating East-West

Yoshitomo Nara deliberately chose a large folding



奈良美智《建築上的小狗》，馬克筆紙本，17.5 × 25.8 cm，2001 年作，拍賣成交價 180,000 港幣

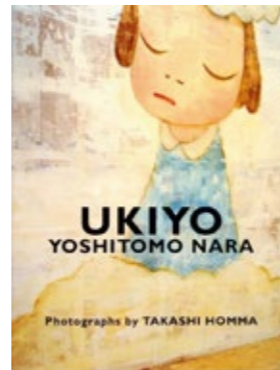
Yoshitomo Nara

Nara Note Book

Marker on paper
27.5×41.5 cm. 10 7/8×16 3/8 in.
Painted in 2000
Signed in Japanese and dated on bottom right

PROVENANCE

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奈良美智以自己的浮世繪系列繪畫，集結出版了畫冊《浮世繪》，是次呈現的《塗鴉簽名書》即為他在此畫冊內頁的創作

fan which when fully opened is 135cm in length, more than twice the size of a standard fan which usually measures around 50cm. Moreover, he ingeniously adapts materials to conditions, depicting a girl's face that fills almost the entire surface of the fan, while also using the girl's braids to extend the image outwards to either side. Her fair skin, flat-wide, distorted and compressed face and wide-open fish-like eyes, also bring to mind the cute and funny Otafuku masks from traditional Japanese Noh theater, highlighting the subtle way in which Japanese manga, traditional Ukiyo-e painting and theater imperceptibly impacted the creative work of Nara.

At the same time as he was in Germany being taught by A. R. Penck, Nara was also inspired by German neo-expressionism, employing thick black outlines to depict the main characters in works and utilizing this to fully enhance the existence of the main protagonist. A latticework imprint can be seen among the black outline and red lips of the girl, creating an overlaid-like image with a smudged texture, which makes the image even more lifelike.

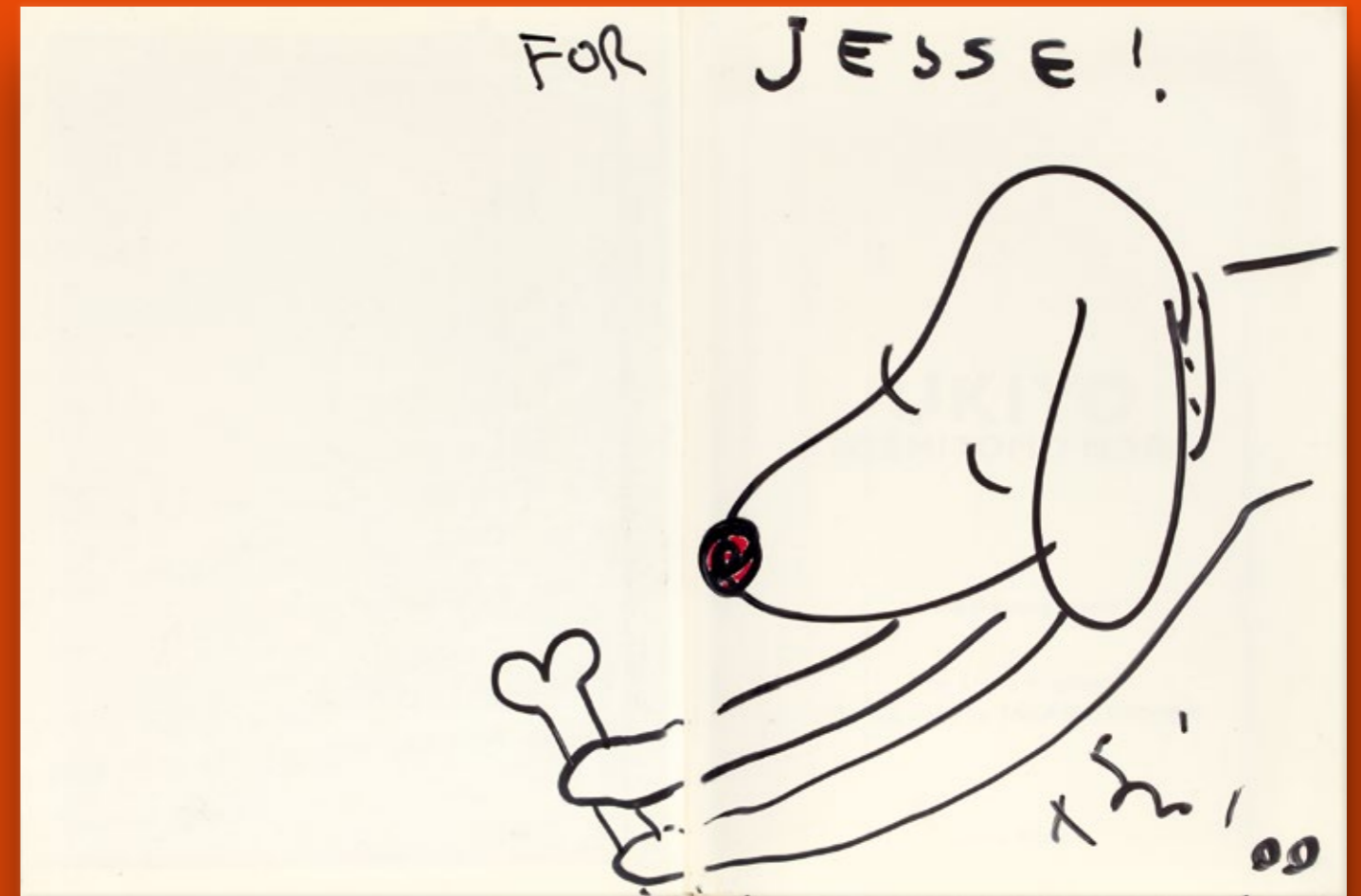
Mysterious Smile: Fan-shaped Undulations

In the work a young girl with orange hair and braids smiles directly at viewers, the cute red-blushed cheeks, eyes like inlaid emeralds and upturned braids showcasing her excited expression, which is replete with yearning and expectation for the future. What is of particular note is that the natural folds of the fan also ensure the hair, eyes and expression of the young girl create a dynamic visual effect, as if she is greeting us with a smile and engaging in heart-to-heart dialogue, which is particularly moving.

Based on the overall combination of tradition and modernity, ready-made objects and painting, object and subject, Yoshitomo Nara imbues ancient objects with new meaning. Indeed, the work *Smiling Girl* brings to mind the idea that behind the little girl's smile lies some of the mystery and imaginings most often associated with Leonardo da Vinci's *Mona Lisa*, alluding to the energy and courage needed to face life with a smile. This work also represents an exquisite and bold experiment as Nara embraced an artistic change in the 1990s, indicating his respect for the traditional fan paintings of Asian tradition which he ingeniously combines with contemporary imagery in an important breakthrough, from which point he made the artistic leap to his next creative decade.

Relaxed Little Puppy, Healing My Heart

From the early 1990s, “Aomori Dog” images started to occasionally appear in the works of Yoshitomo Nara. In 2000, in the piece *Nara Note Book*, Nara depicted a cute lonely puppy for a friend in black marker pen, on the cover reverse of his collected art work publication “Ukiyo-e”. In the pictures we see a puppy with its eyes closed as if lost in dreams, its front legs stretched out in



奈良美智 b.1959

微笑女孩
油彩 日本古董扇面
一九九三年作

款識

奈 93 (左下) O.T 奈 93 (畫背) Yoshitomo Nara 93 (背面扇骨)

展覽

1993 年,「動物」, Tanya Rumpff 畫廊, 哈勒姆

來源

哈勒姆 Tanya Rumpff 畫廊

2022 年 10 月 6 日, 香港蘇富比秋季拍賣會, 拍
品編號 557

現亞洲重要私人藏家直接購自上述來源

HKD 1,800,000 – 2,800,000

USD 230,800 – 359,000

Yoshitomo Nara

Smiling Girl

Oil on Japanese antique fan

75.5×135 cm. 29 3/4×53 1/8 in.

Painted in 1993

Signed in Japanese and dated on bottom left;
inscribed in English, signed in Japanese and dated
on the reverse; signed in English and dated along the
reverse guard

EXHIBITED

1993, *Animals*, Galerie Tanya Rumpff, Haarlem

PROVENANCE

Galerie Tanya Rumpff, Haarlem

6 Oct 2022, Sotheby's Hong Kong Autumn Auction,

Lot 557

Acquired directly by present important private Asian
collector from the above



奈良美智《吉他天使》, 壓克力彩紙本, 55.8 × 41.8 cm, 1995 年作, 拍賣成交價 3,230,000 港幣



《微笑女孩》白晳如玉的面容、臉頰可愛的紅暈, 令人想起日本傳統能劇中圓潤的阿多福面具, 充滿憨態可掬的幽默感, 展現奈良美智對傳統和現代的融合和新釋



活在當下

彩色鉛筆 紙本
二〇〇六年作

款識

Live for Moment (上方) 奈 06 (畫背)

出版

2006年，《奈良美智 + graf: A to Z》，Foil 有限公司會社，東京，第 139 頁及封底
2011年，《奈良美智作品全集 1984-2010 (卷 II：紙上作品)》，東京株式會社出版社，東京，第 242 及 386 頁

展覽

2006年7月29日至10月22日，「奈良美智 + graf: A to Z」，吉井酒造煉瓦倉庫，青森

來源

東京小山登美夫畫廊

2018年5月27日，香港佳士得春季拍賣會，拍品編號 106

現亞洲重要私人藏家直接購自上述來源

註：本作為奈良美智基金會網站註冊編號 YNF4267

HKD 1,800,000 – 2,500,000

USD 230,800 – 320,500

front holding a bone, like it is embracing something greatly cherished but also seemingly sharing a valued treasure with viewers. The simple lines highlight Nara's mature dexterity, while the use of a red marker pen to add a finishing flourish to the tip of the dog's nose lights up a colourful world of dreams for the sleeping puppy.

Live in the Moment: A Four Word Proverb for the World

In about 2000 the artist started to keep a diary in which he often discussed his creative ideas: "Tomorrow will come, today I should paint today's work, be in the moment, right!" "One should not just put one's head down and rush into the future, but rather observe the future and depict it in the moment." Reading between the lines, Nara is encouraging himself to "seize the moment" and pour his feelings into creative work. Moreover, *Live for Moment* (2006) is a masterpiece that is deeply imbued with this core idea, speaking to self-encouragement, reflection, pushing oneself to be better and enlightenment.

Fearlessly Walking a Tightrope

On this brown coloured drawing paper, a short-haired child walks across a tightrope with her arms held out at either side, one foot on tiptoes, the other in the air feeling its way forward, as the girl strains to keep her body balanced. One eye looks upward, while the other is fixed on what lies below, with the corner of her tightly squeezed lips revealing what seems to be nervousness, though this could also be determination to overcome difficulty and an unbending will to not accept defeat, as she makes her way along the rope. Above the girl is a huge tangerine slogan "Live for Moment," in clear sonorous lettering, a deep and in-your-face statement about the artist's reflections on life. In this sense, the work abandons background layout and other narrative building in favour of concise and powerful words and an instantly understandable image that are replete with the energy of a cartoon and the eye-catching nature of a warning sign, while also

Yoshitomo Nara**Live for Moment**

Coloured pencil on paper
42×29.7 cm. 16 1/2×11 3/4 in.

Painted in 2006

Titled in English on the top; signed in Japanese and dated on the reverse

LITERATURE

2006, *Yoshitomo Nara + Graf A to Z*, Foil Co., Tokyo, p. 139 and back cover

2011, *Yoshitomo Nara: The Complete Works 1984-2010, Volume 2: Works on Paper*, Bijutsu Publishing House, Tokyo, p. 242 and 386

EXHIBITED

29 Jul – 22 Oct 2006, *Yoshitomo Nara + graf: A to Z*, Yoshii Brick Brewhouse, Aomori

PROVENANCE

Tomio Koyama Gallery, Tokyo

27 May 2018, Christie's Hong Kong Spring Auction, Lot 106

Acquired directly by present important private Asian collector from the above

Note: This work is registered in the website of The Yoshitomo Nara Foundation, registration No. YNF4267



奈良美智《You're on Trial》·彩色鉛筆紙本·42 × 30 cm·2006年作·拍賣成交價 5,000,000 港幣

being full of allegorical meaning: life is like traversing an endless tightrope. The right side represents the past, while the left is the future and the only thing that can be controlled is "the moment." As long as every step taken in the moment is steadfast and solid there is no fear of what lies ahead, even if we find ourselves walking a tightrope.

The A to Z of Art and Life's Journey

An overview of the artistic works of Yoshitomo Nara shows that he has inscribed the slogan "Live for Moment" on his works a total of seven times and repeatedly emphasized the fact that all his works speak to personal reflection on a specific moment in time and as such are intimately connected to what the artist was experiencing at that moment. In this context, *Live for Moment* is no exception. This work was completed in 2006 when Nara held the large epic solo exhibition *Yoshitomo Nara + graf: A to Z* at Hirosaki City, Aomori Prefecture in Japan. At this event, the artist focused on the beginning and end point of his life's work, building 26 "A to Z" small huts, each filled with the paintings, large sculptures, ceramic and installation works created by the artist over his long artistic career. "Through this group creation experience I was able to really return to an individual state of mind and this made me realize more clearly than ever before the importance of facing 'oneself'."

A Return to Original Intention, Forging Ahead

For Yoshitomo Nara, "Live for the Moment" is an injunction to assiduously complete each work, whether the breakthroughs in form seen in *Smiling Girl*, the creation of the "Aomori Dog" image or the loud declaration of his inner feelings in *Live for Moment*. Nara always gives everything he has emotionally, emphasizing indelible life spirit to his audience: face everything with a smile, do not worry about the past, never fear the future, do not forget your original intention and keep forging ahead.



林葆靈 b.1981

皇帝

壓克力彩 亮粉 畫布
二〇二三年作

款識

Lin Bao Ling 2023 (右下)

展覽

2023 年 10 月 19 至 23 日，2023 台北國際藝術博覽會，台北

來源

台北索卡藝術
亞洲私人收藏

附：台北索卡當代藝術有限公司開立之藝術家親簽作品證書

HKD 25,000 – 45,000

USD 3,200 – 5,800

Lin Bao Ling

Eat Well

Acrylic and glitter on canvas
65×100 cm. 25 5/8×39 3/8 in.

Painted in 2023

Signed in English and dated on bottom right

EXHIBITED

19 – 23 Oct 2023, ART TAIPEI 2023, Taipei

PROVENANCE

Soka Art, Taipei

Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by Taipei Soka Contemporary Art Space, Ltd. signed by the artist



林葆靈《出走》·壓克力彩畫布·146 × 82 cm·2021 年作·中國嘉德香港拍賣成交價 168,000 港幣

吃飯皇帝大

林葆靈的幽默與詼諧

八〇後藝術家林葆靈出生於台北，15 歲隨父母移民新加坡。自小喜愛美術的他，早早立下成為藝術家的職志，2006 年自新加坡拉薩爾藝術學院畢業後，2012 至 2015 年於台灣師範大學美術學系碩博連讀，成績優異。而自 2006 起，他以原創人物「沒有名字的小傢伙」作為主人公融入創作，小傢伙在其筆下充滿無窮想象力的世界完成一次次的冒險，突破地理和時間的桎梏，發現自由的光芒。在林葆靈的設定裡，畫中主角的境遇如現實人生，會遇到挫折，也能鼓足勇氣克服困難；會委屈流淚，也能收獲滿滿的幸福和友誼，有血有肉，常能引發觀者強烈的共感。2010 年其獲紐約佛蒙特藝術中心「亞洲藝術家獎」。作品曾於台北、紐約、上海、澳洲、新加坡等地展出，並為國立台灣美術館、紐約第一銀行畫廊、新加坡電信公司等收藏。

知足與尋常的幸福一瞬

在林葆靈的早期創作中，「小傢伙」常置身空曠神秘的戶外，於冷色調的夜晚孤身一人探險。而在《皇帝》中，他一反過往的情境，使其身處一個暖色調的室內溫情世界，和好友向日葵大快朵頤、分享生活中的「小確幸」。畫中可見豐富的場景細節：中式設計的藤椅、熱烘烘的被爐、窗外肆意生長的綠植如回溯林葆靈童年在台灣生活的幸福記憶，好似自家一般溫馨。桌上的餐具和冒著熱氣的食物雖然樸素尋常，但主人公小傢伙和向日葵正大口大口地幸福地吃著，臉上洋溢笑容和紅暈。而其頭上還戴有一個古代帝王的珠簾冠，彷彿小皇帝一般，令人莞爾一笑。畫面左側，一隻小老鼠似乎也被這場盛宴吸引，流著口水，睜著圓圓的大眼睛請求加入。右側暖黃的光線撒溢，為此鍍上了一層溫馨猶如夢境的氛圍，隔絕了外界的熙攘。令人真切感受生活中樸素熨帖的幸福。

在其社交媒體上，林葆靈以「**吃飯皇帝大**」為此作註解。此諺語意為吃飯是頭等大事，其餘的事都不得干擾。在其畫中，主角像坐擁世界的皇帝，放下外在的熙攘，認真地享用眼前的佳餚，提醒著觀者，不論身份地位或財富，均能在此時體會最為單純的快樂，化身內心世界的國王。林葆靈以卡漫的純真書寫一種普世的關懷，讓人感到生命中知足常樂的幸福感，注入融融暖光！

Eat Well!

Lin Bao Ling's Humour and Wit

Born in Taipei in the 1980s, Lin Bao Ling moved to Singapore with his parents when he was 15. He graduated from Lasalle College of the Arts in Singapore in 2006 and completed his PhD at Taiwan Normal University's Department of Fine Arts between 2012 and 2015, achieving excellent results. Since 2006, he has featured the "Nameless Little Guy" as the main character in his works. This character, just like a real person, faces challenges and sadness but also experiences joy and friendship, deeply resonating with viewers. In 2010, Lin received the 2010-2011 Freeman Foundation Asian Artists' Fellowship from the Vermont Studio Center. His works have been exhibited in Taipei, New York, Shanghai, and Singapore, and are collected by institutions including the National Taiwan Museum of Fine Arts, Amerasia Bank Gallery in New York, and Singapore Telecommunications.

Contentment and Happiness

In Lin Bao Ling's early works, "Little Guy" is often depicted alone in mysterious, outdoor settings during chilly, muted nights. However, in *Eat Well*, the scene shifts to a warm, indoor environment where he enjoys a hearty meal with his friend, Sunflower, celebrating life's simple joys. The painting features detailed elements such as Chinese-style rattan chairs, a cozy kotatsu, and vibrant green plants outside the window, recalling happy memories of Lin's childhood in Taiwan and adding a sense of warmth. The scene shows the "Little Guy" and Sunflower eating joyfully, their faces glowing with smiles. "Little Guy" humorously wears an ancient emperor's crown, accentuating his playful sovereignty. On the left side of the painting, a little mouse, drawn to the feast, eagerly hoping to join. The warm yellow light on the right adds a layer of warmth to the scene, giving it a dream-like quality.

The literal translation of the Chinese title of this work is "*Eating is as important as an emperor*," It emphasizes that nothing should interfere with mealtime. Lin uses this phrase to remind viewers that regardless of one's status or wealth, everyone should savor the pure joy of eating at that moment. He conveys universal care through the innocent style of cartoons, fostering a sense of contentment and happiness in life.



六月

油彩 畫布
二〇一三年作

款識

Ji Xin 2013 (底部)

來源

現亞洲重要私人藏家直接購自藝術家本人

HKD 160,000 – 260,000

USD 20,500 – 33,300

清水出芙蓉

季鑫的花與烏托邦

「藝術本身就是烏托邦。」

——季鑫

1988年出生於江蘇的季鑫，近年以其獨樹一幟的「宋式美學」在藝術界嶄露頭角，成為備受矚目的八零後「黑馬」。童年時期，其身為雕花匠的母親在閒暇之餘曾教導他描繪國風紋樣，這一經歷不僅激發了他對藝術的興趣，也為其日後的創作打下了基礎。2010年由中國美術學院油畫系畢業二年後他赴巴黎深造，期間屢獲大獎，包括鳳凰藝術獎學金、馬利藝術創作獎和羅中立獎學金等，足見其備受認可的才華。一年後，他取得碩士學位並以職業藝術家為職志。如今，作為國美博士候選人的他，已成為國際知名阿爾敏·萊希（Almine Rech）畫廊簽約藝術家。其作並獲藏於邁阿密當代藝術中心、X美術館、龍美術館、寶龍美術館、德基美術館、金鷹美術館等。

宋韻新章：跨時空的童話

季鑫擅長將東方情韻與西方古典繪畫技巧相融合，其自古典繪畫汲取養份，求學期間不僅深入研究中國傳統繪畫，還廣泛涉獵尼德蘭畫派、文藝復興時期的繪畫，以及法國藝術家巴爾蒂斯（Balthus）的作品，並將古典元素巧妙創新、重塑後入畫，使它們煥發新的生命力。其2013年至2017年的創作多以黑色為基調，呈現出寓言式的神秘畫風，無論是風景、人物、色調，甚至某個局部細節、道具，都能見其對美術史的援引，該時期他常引用蘋果、花卉、木馬等意象襯托人物。女性在其筆下變得夢幻平和又神秘玄妙，當中淡淡的孤獨氛圍令人過目難忘。是次呈現的圓形繪畫《六月》完成於2013年。藝術家結合其熱愛的自然景色與標誌的女性形象，讓畫面流淌著古典藝術的精髓，展現他對跨文化與時空的思考與獨到見解。

圓相繪幻境，倩影映清漣

「季鑫彷彿找到了一種錯亂而荒誕的入口，潛入成年人與兒童共同的感知世界，運用繪畫最擅長表達的內心情感聯繫，讓彼此間融合度激增，使成人和兒童的區分在繪畫中被剔除。」

——策展人楊璧

畫中藝術家借鑒文藝復興名家阿爾多弗（Albrecht Altdorfer）對景物的處理，繪出藍綠漸變的天空與舒卷的白雲，在輪廓如波浪的深色樹冠與雲朵相襯托下，營造出寧靜而神秘的氛圍。通過孩童化的面部處理，刻畫出頭戴潔白簪花的白裙女孩側臉，她如自然的使者，優雅地站立在水中。全畫用色柔和、細節動人，如陽光透過雲層深處散發光芒，湖面漣漪淺淺地蕩漾出女孩潔白的舞裙，其深邃的髮色與湖水、樹葉相融形成反差，襯托出女孩「清水出芙蓉」般的恬淡氣質與從容之姿。

除外，藝術家特別採用獨特的圓形構圖，為其拍賣史上唯二的早期圓形畫之一，突出其珍稀性。「圓形畫」（Tondo）為文藝復興時期創生的獨特形式，猶如鏡頭聚焦般將觀眾的視線牢牢鎖定在畫面中心，使畫作呈現豐滿而完整的視覺感受。而季鑫在此刻意淡化了主角的五官，將光聚焦於人物髮上的簪花，綻放的花朵與女孩的肩頸線隨著空間的透視效果被巧妙地強調，展現曖曖內含光的美感，及藝術家在想像與現實、古往與今昔間的對話。季鑫曾言：「希望能在電影、文學裡找到另一個世界的幻想和現實生活的平衡。」《六月》藉由圓滿豐碩的構圖，鍛造出自然、美及人類情感被凝固的寧靜瞬間，讓人心生嚮往。

June

Oil on canvas
Dia. 99 cm. 39 in.
Painted in 2013
Signed in Pinyin and dated on the bottom

PROVENANCE

Acquired directly by present important private Asian collector from the artist



阿爾多弗（Albrecht Altdorfer）《瑞根斯堡附近的多瑙河風景》，油彩畫布，1520年作。該作為德國繪畫藝術中最早的純粹風景畫

Pure Lotus Emerging
Ji Xin's Flowers and Utopia

Born in Jiangsu in 1988, Ji Xin has recently emerged in the art world with his unique “Song-style aesthetics.” After graduating from the Oil Painting Department of the China Academy of Art in 2010, he went to Paris for further studies two years later, where he won numerous awards. A year later, he obtained his master's degree and dedicated himself to a career as a professional artist. Today, as a Ph.D. candidate at the China Academy of Art, he is an internationally recognized artist represented by the Almine Rech Gallery. His works are part of collections at the Miami Institute of Contemporary Art, X Museum, Long Museum, Powerlong Art Museum, Deji Art Museum, and G Museum, among others.



季鑫《森林裡的女人》，油彩畫布，直徑 99 cm，2013年作，拍賣成交價 302,400 港幣

New Chapter of Song Charm: a Timeless Fairy Tale

Ji Xin excels at blending Oriental charm with Western classical painting techniques. From 2013 to 2017, his creations predominantly featured a black tone, presenting a symbolic and mysterious style. His references to art history are evident in landscapes, figures, tones, or even specific details and props. He frequently used symbolic elements such as apples, flowers, and wooden horses to accentuate his figures during this period. Women in his paintings appear dreamy, serene, and subtly enigmatic, with a faint aura of loneliness that leaves a lasting impression.

The tondo *June*, completed in 2013. In this work, the artist combines his love of natural scenery with iconic female imagery, infusing the canvas with the essence of classical art. This piece showcases his thoughts and unique insights on cross-cultural and temporal themes.

Enchanted Visions in Circular Frames: Reflections of Grace

In this painting, the artist draws inspiration from the Renaissance master Albrecht Altdorfer's treatment of landscapes, rendering a sky with blue-green gradients and rolling white clouds. He depicts a girl in a white dress with childlike facial features, her side profile adorned with a white flower in her hair. She stands gracefully in the water. The painting's colours are soft, and the details are captivating. Sunlight pierces through the clouds, casting a gentle glow, while the lake's ripples subtly reflect the girl's white dress. Her deep hair colour contrasts with the water and leaves, highlighting her serene and composed demeanour.

Additionally, the artist employs a unique circular composition, making it one of only two early round paintings in his auction history, underscoring its rarity. Ji Xin intentionally softens the girl's facial features, directing the light onto the flower in her hair. The blooming flower and the girl's neckline are skillfully emphasized through perspective, showcasing an ambiguous, intrinsic beauty and the artist's dialogue between imagination and reality, past and present.

June, with its complete and rich composition, captures a serene moment where nature, beauty, and human emotions are frozen, evoking a sense of longing in the viewer.



12 塩田千春 b.1972

肌膚

線 畫布
二〇二一年作

款識
CS, 2021 (畫背)

來源
名古屋 Kenji Taki 畫廊
現亞洲私人藏家直接購自上述來源

附：名古屋 Kenji Taki 畫廊開立之藝術家親簽作品證書

HKD 160,000 - 250,000
USD 20,500 - 32,100

肌膚物語，本真存在

塩田千春的生之探索

「編織讓我能夠像繪畫中的線條一樣去探索時間和空間。線逐漸累積構成一個面；我創造了無限的空間，逐漸延展，好似形成了一個宇宙。」

——塩田千春

塩田千春出生於 1972 年，其以震撼人心的織線貫穿平面和立體創作，闡述生命的有限與不朽、揭示個體生命、記憶、時間與周遭事物的微妙關係，被視為繼草間彌生之後，最受國際關注、最具才情的日本女性藝術家。自幼立志成為藝術家的她，二十歲入讀京都精華大學油畫系。兩年後到澳洲坎培拉大學當交換學生時，她突破傳統，前衛地以畫布包裹自身，並用紅色瓷漆從頭淋下，創生具里程碑意義的行為作品《成為畫》。大學畢業後赴德國深造，師從行為藝術先驅阿布拉莫維奇 (Marina Abramović)，此後定居柏林，至今在全球發表過逾三百場展覽。近三十年來，塩田經歷了移民、身份認同、患病、生子等多重人生體驗，作品越見成熟與深度。其作曾為東京國立近代美術館、金澤 21 世紀美術館、芬蘭基亞斯瑪當代藝術博物館、土耳其 Ömer Koc 家族等收藏。

向死而生，破繭而出

「人去世了以後，他的存在從世界上消失了，但是他的記憶、情感、靈魂還存在，我就是去感受類似這樣的東西，考慮著這些『不存在中的存在』，決定用線來創作。」

——塩田千春

自 1999 年起，塩田開始以「紅線」為創作媒介，紅色若血緣，象徵人與人之間的關係，連接者回憶、思念、時間、歷史等千絲萬縷的情感，蘊藏著命運的指引。她曾自言：「紅線把人與人的命運連結起來」，二十多年來，塩田兩次患癌、對抗病魔的經歷，讓她更加懂得日常與平凡的珍貴，她用線材來重現生命的痕跡與無常。在 2015 年威尼斯雙年展上，她便以紅線懸掛了五萬把鑰匙，展現生命的凝聚與強大，是次呈現的《肌膚》亦以紅線為材，為藝術家拍賣史上第一幅圓形構圖的平面作品。「圓形畫」起源於文藝復興時期，具周而復始的無限寓意，常用於宇宙、人文等宏大主題。作品中，塩田通過連續反覆的一針一線，將宏大的生命議題串連在方寸之間，並一舉打破立體裝置與繪畫邊界，紅線繁複細密，若生命的詩意讚歌，在線條的起伏中，若擬仿著呼吸的脈動、血液的循環的內觀，對於本我存在的凝視與體察。

對於「皮膚」這一主題的探索，可追溯至其 2001 年的大型裝置《皮膚的記憶》，作品通過浸透泥水的洋裝，來探討人類記憶與身體的烙印。時隔二十年，她再次以此為題進行創作，在此圓形的畫布之上，畫布本身的白與連綿的紅線，呼應現實純淨的肌膚之下，潺潺流淌的血液與「生命力量」的頑強。近觀作品中區，紅線若「繭」盤綜錯節地纏繞，充滿力量 and 野性，重疊交織成圓網，線與線的結節若指涉著血液細胞和 DNA，在我們看不見的地方分裂、生長，為「向死而生」的生命之旅不竭地努力，而目光上巡，可見紅線彷彿被抽絲剝繭般向天空延伸，直至豁然開朗，讓人聯想到「破繭而出」的新生，若突破重圍後終見曙光。而這些紅線來回相交、或重疊縱貫、平行躍動，相聚在這一方圓形上，無非示現了生命中千萬情感的牽絆，引發難以言喻的心靈共振。以色列歷史學家哈拉瑞 (Yuval Harari) 在《人類簡史》中曾指出：「把你所有的血管長度加起來可以繞地球兩圈半，把你體內所有的 DNA 連成一根細細的線，比從地球到冥王星的距離還遠。光靠你自己就足夠離開太陽系了。單從字面意思來看，你就是宇宙！」此作不僅僅體現塩田自身，更能與觀者的記憶、生活軌跡產成對話、共鳴，在線條的起伏與呼吸中感悟生命的每一瞬。

Chiharu Shiota

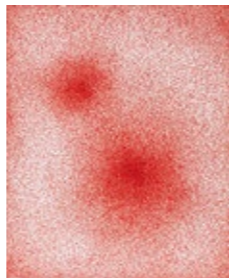
Skin

Thread on canvas
Dia. 60 cm. 23 5/8 in.
Executed in 2021
Signed in initials and dated on the reverse

PROVENANCE

Kenji Taki Gallery, Nagoya
Acquired directly by present private Asian collector from the above

This work is accompanied by a certificate of authenticity issued by Kenji Taki Gallery and signed by the artist



塩田千春《肌膚》，線、畫布，50 × 40 cm，2016 年作，拍賣成交價 529,200 港幣



塩田千春《皮膚的記憶》，裝置藝術，2001 年作。作品在橫濱一經展出便引發熱議，是次拍品《肌膚》為藝術家對「皮膚」主題與生命痕跡的深入探索

Tales of the Skin: the Essence of Being

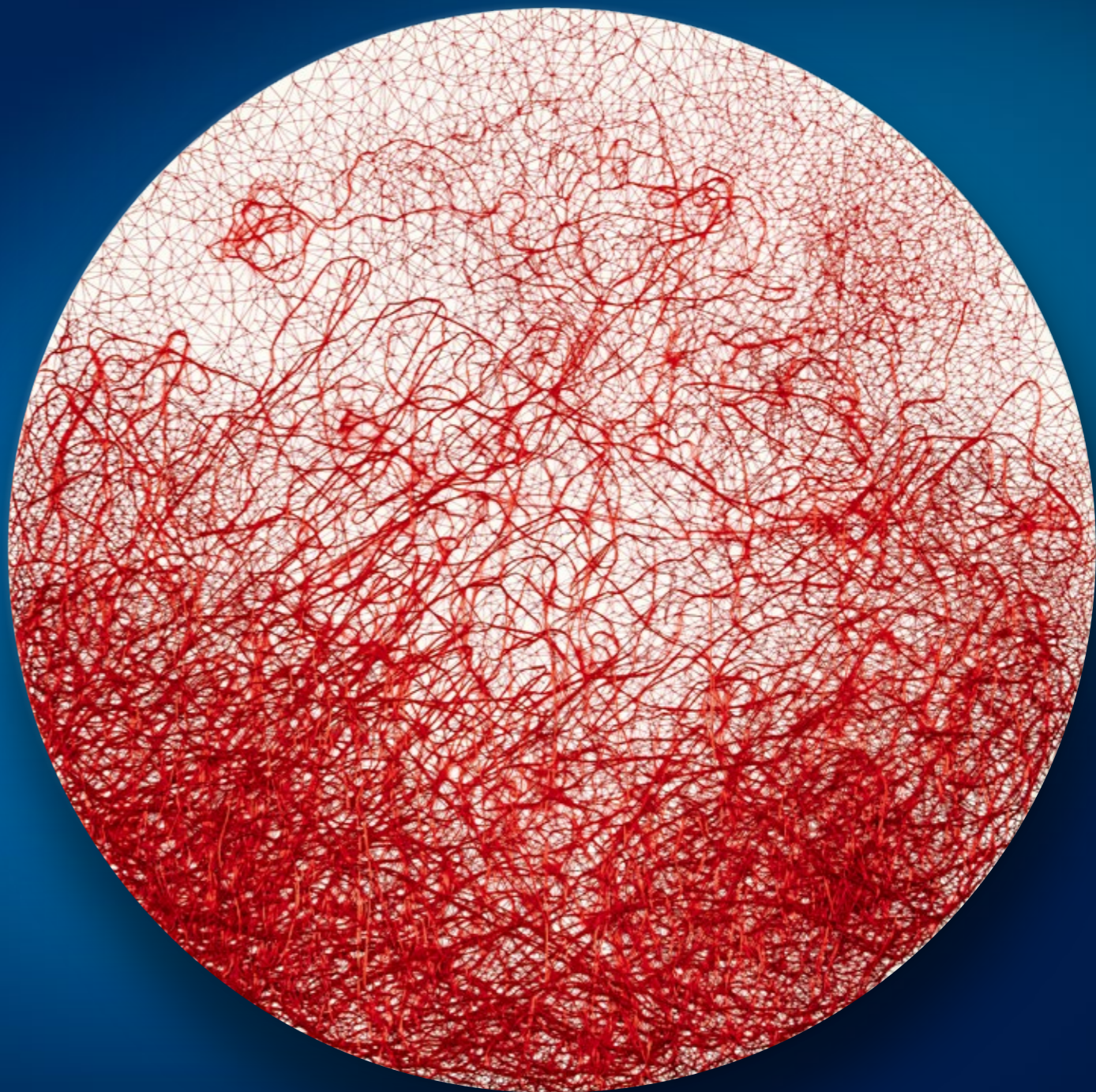
Chiharu Shiota's Exploration of Life in Art

Born in 1972, Chiharu Shiota is recognized as one of the most talented and internationally acclaimed Japanese female artists after Yayoi Kusama. Her renowned impactful works with thread express life's mortality and eternity. At the age of 20, she aspired to be an artist from a young age and studied at Kyoto Seika University, majoring in oil painting. Two years later, as an exchange student at the University of Canberra, she wrapped herself in canvas and pouring red paint over her head, giving birth to the milestone performance piece *Becoming Painting*. After graduating, she furthered her studies in Germany under the guidance of performance art pioneer Marina Abramović and has since settled in Berlin, exhibiting in over three hundred shows worldwide. Her works are in the collections of the National Museum of Modern Art, Tokyo, the 21st Century Museum of Contemporary Art, Kanazawa, Kiasma Museum of Contemporary Art in Finland, and the Ömer Koç family in Turkey, etc.

Free from the Cocoon, Embracing Life

Since 1999, Chiharu Shiota has used red thread, a colour associated with blood, to resonate with nostalgia, time, history, and emotions. Her battles with cancer twice over the past twenty years have deepened her appreciation for daily life's simple pleasures. At the 2015 Venice Biennale, she displayed a powerful installation featuring 50,000 keys entwined with red threads, highlighting the power and interconnectivity of life. *Skin*, in auction history, is Shiota's first tondo painting with her signature red threads. The "Tondo," originated during the Renaissance, suggests infinity and is typically employed to expansive themes such as the cosmos and human existence. In *Skin*, Shiota intricately weaves threads in a dense, repetitive pattern that breaking the membrane of two-dimensionality, while the vibrant red threads evoke the vital rhythms of breathing and blood circulation.

The theme "Skin" first appeared in Shiota's practice in 2001 and two decades later, she returned to it. The artwork features a white canvas with continuous red threads that symbolise the skin and the blood flowing beneath it, embodying the concept of strong vitality. Upon closer inspection, the red threads intertwine like cocoons, forming a powerful circular mesh. The intersections of these threads resemble the division and growth of blood cells and DNA, proliferating in an unseen realm as they navigate the existential journey from life towards death. As the gaze rises, the threads appear to unravel and reach towards the sky, suggesting a liberation and rebirth akin to emerging into light after a struggle. The red lines, vertical or horizontal, merge in this circular layout to depict various emotional ties, triggering a deep emotional impact. This work captures Shiota's personal experiences and fosters a deep connection with the viewers, inviting them to explore the subtle dynamics of life reflected in the flow of the lines.



琥珀系列

壓克力彩 木板
二〇二一年作

款識

JuTing 2021 (畫背)

來源

亞洲私人收藏

HKD 180,000 – 280,000

USD 23,100 – 35,900

凝結生命湧動的微光**鞠婷的萬花鏡**

在中國當代女性藝術家群像中，相較於同輩多以強烈敘事性打造出的生活場域，鞠婷以獨樹一幟的抽象風格另闢蹊徑，並為人所熟知。1983 年出生於山東的她自幼習畫，其後於 2013 年在中央美院版畫系取得碩士學位，並且在畢業該年榮獲「中央美術學院畢業創作展大獎」，表現優異。美院的訓練奠定她對藝術表達的紮實基本功，讓她得以自由地以傳統為養份，進而突破傳統。自 2012 年起，鞠婷不再於木板或銅版上蝕刻，她將畫布塗上一層層的壓克力彩，讓顏料在上面流動、凝固成型後，再拿雕刻刀在其上雕刻、塑形，原本繪畫用的顏料成為了她雕刻的對象，而畫筆被刻刀所取代。鞠婷的創作模糊了版畫、繪畫、雕塑與行為藝術的疆界，成為一種「綜合藝術」，她善於在平面中塑造出實際的立體空間，帶給觀者奇妙的視覺體驗，既能在其作中感受到架上繪畫的激情，又能體驗內部的空間和塑造，令人印象深刻，其作曾被北京中國美術館、中央美術學院美術館、澳洲白兔美術館、泰康美術館等機構收藏。

隨著 2012 年在北京星空間發表「珍珠」系列的一鳴驚人，其後鞠婷創生出「+-」系列 (2014-2015 年)、「無題」系列 (2016-2023 年)、「凜冬將至」系列 (2018-2021 年) 廣獲藝術圈矚目，而進入到 2021 年生發的「琥珀」系列，可以說是藝術家將此前的各種技法完美成熟掌握的新創，她一舉跳脫了「珍珠」與「+-」系列畫面的規整性與冷色調，結合了「無題」系列突破畫布邊界的特質，與「凜冬將至」系列強烈的戲劇感和色彩張力，及在過去近十年來對於雕塑顏料正負空間的探索所成，再下一城地創此膾炙人口的經典。「琥珀」系列仿若一場晶瑩閃爍的霓虹燈秀，或揉雜奇想的萬花筒，引領觀者進入動人的詩意之中。是次春拍呈現者，即為迄今拍賣出現「琥珀」系列最大尺幅者，色彩迷幻斑斕，特出性與代表性不言而喻。

善與美的光輝，時間的交響

「我站在《琥珀》前，有時候會感覺整個人都被吸進去了。琥珀的形成正如我們的世界一樣，說不定就會被偶發事件所包裹，被時間所凝固，偶然又必然。現在的一切也是時代琥珀的生長過程，絢麗而又殘酷。」

——鞠婷

琥珀出自古代樹木的樹脂，樹木受傷後會分泌樹脂包圍傷口以加速復原，而當遇地震、火山爆發等極端天像，樹脂會被埋入地下，經千百萬年的地層擠壓、冷熱變化後成為化石。在古代又稱為虎魄、「老虎的眼淚」被認為具趨吉避凶的功效，與佛教七寶聖物之一。鞠婷取其生成之絢麗又殘酷的過程，宛如現實中時代的演進來創作。在《琥珀系列》中，透過層層富麗的黃、粉、橘、紫的暖色顏料堆砌與重疊的圓形色塊，構成此斑斕的畫面，後再以雕刻刀在顏料層上刻出深淺不一的刀痕，刮刀的直線與有機的渾圓造型，在理性與感性、絕對與變化、偶然與必然中，拉開張力的對比，並藉由色彩的掩映與交響，塑造出具有景深與豐富的視覺層次感、耐人尋味的空間。其間，夕陽般的色域湧動著詩性的浪漫。彩色的圓形氣泡宛若漂浮在空氣中的光斑，如城市中閃爍的霓虹，又似教堂中由彩色玻璃窗花，透過光線的折射閃耀著人類的文明與精神的寄託。眼前的一切，宛若時間的凝結，承載著作者的沉澱、思考與凝聚，那形態各異的圓形彷彿帶領我們穿越時間的長河，見證了人性中善與美的光輝。

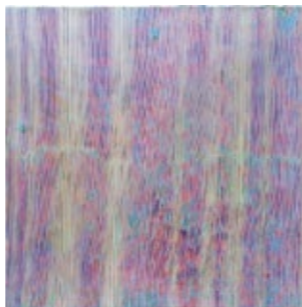
獨步於主流藝壇，鞠婷從是時間與空間的旅人，她將生活的感悟付之巧手，打磨出心中永恆的美感。湧動的色彩在平凡的生活中傾瀉，冗長的歲月透過刻痕被記錄，在生命中靜靜流淌，閃閃發光！

Ju Ting**Amber Series**

Acrylic on plank
193x162 cm. 76x63 ¾ in.
painted in 2021
Signed in Pinyin and dated on the reverse

PROVENANCE

Private Collection, Asia



鞠婷《珍珠 041915》，壓克力彩木板，183x183cm，2015 年作，拍賣成交價 717,820 港幣

Captured Essence: Ju Ting's Kaleidoscope of Life

Born in Shandong in 1983, Ju Ting studied painting from an early age. She obtained her master's degrees from the Central Academy of Fine Arts in 2013. In the year of her graduation, she was awarded the "Central Academy of Fine Arts Graduation Exhibition Grand Prize." Since 2012, Ju Ting has ceased etching on wood or copper plates. Instead, the pigments used initially for painting have become the object of her carving, with the brush replaced by a carving knife. Ju Ting's creations blur the boundaries between printmaking, painting, sculpture, and performance art, becoming a form of "composite art." Her works have been collected by institutions such as the National Art Museum of China, and the White Rabbit Gallery in Australia.

Following her stunning debut with the *Pearl series* at Star Gallery in Beijing in 2012, Ju Ting firmly established herself in the art world with the "+-" series (2014-2015), the *Untitled series* (2016-2023), and the *Winter Is Coming series* (2018-2021), garnering significant attention within the art community. The *Amber series*, developed from 2021 onward, represents the artist's mastery of various techniques, blending the structured and cool tones of the *Pearl* and "+-" series, the boundary-defying quality of the *Untitled series*, the dramatic flair and color intensity of the *Winter Is Coming series*, and her exploration of positive and negative space in sculptural pigments over the past decade. The *Amber series* is a new classic reminiscent of a shimmering neon light show or a kaleidoscope of whimsical visions, guiding viewers into a realm of poignant poetry. This spring auction features the most significant piece of the *Amber series*; its psychedelic colors and distinctive characters speak for themselves.

The Radiance of Virtue and Beauty: A Symphony of Time

In the *Amber Series*, the vibrant canvas forms through the layered buildup of opulent, warm colours like yellow, pink, orange, and purple, interwoven with overlapping circular patches. A carving knife then etches into the layers of paint, creating marks of varying depth. The juxtaposition of the blade's straight lines and the organic, rounded shapes pulls tension between the rational and the emotional, the absolute and the variable, the accidental and the inevitable. Through the reflection and symphony of colors, this interplay crafts a visual depth and richness, offering a thought-provoking spatial experience.

Amidst this, the sunset-hued palette pulses with poetic romance. The colored circular bubbles resemble light spots floating in the air, like the twinkling neon in a city or akin to the stained-glass windows in a cathedral, refracting light and radiating human civilization and spiritual solace. All that lies before us seems like the crystallization of time, bearing the artist's contemplation and concentration. These varied circular forms guide us through the river of time, witnessing the radiance of goodness and beauty inherent in humanity.



夕陽布魯斯

油彩 畫布
二〇二〇年作

款識

夕陽布魯斯 2020 張英楠（畫背）

來源

台北索卡藝術
現亞洲重要私人藏家直接購自上述來源

HKD 200,000 – 400,000

USD 25,600 – 51,300

Sunset Blues

Oil on canvas
130x130 cm. 51 1/8x51 1/8 in.

Painted in 2020

Titled, dated and signed in Chinese on the reverse

PROVENANCE

Soka Art, Taipei

Acquired directly by present important private Asian collector from the above

夕照無限，藍調悠揚

張英楠的理性與感性

「在我看來，畫面反映的是心中的風景，所以繪畫其實是自己與自己對話、自己面對自己的過程。繪畫對我而言，更像是自我的內心獨白。」

——張英楠

備受外界矚目與喜愛的 80 後明星藝術家張英楠，2005 年畢業於西安美術學院。畢業後，他告別陝西赴北京發展，大城市與家鄉截然不同的快節奏令他深有感觸，人們疏離的關係、孤寂的異鄉人、內心的失望與希望、對家鄉的懷念和生活的期盼，都成為了他創作的靈感來源。他以冷靜的筆調、一絲不苟的幾何結構架構畫布空間，秩序分明的理性圖景，暗藏隱喻與想像，使其作既具有古典主義的秩序美，又兼具超現實的夢境氛圍，以巧妙的思辨性反應當代生活，極能觸動觀者的內心。近年其作曾於上海余德耀美術館、震旦博物館等重要機構展出，並屢次於巴塞爾藝術博覽會面世，作品曾為澳洲白兔美術館、上海震旦博物館和山東瀟當當代美術館等收藏。是次呈現的《夕陽布魯斯》為藝術家標誌性的一幀，以其極具辨識度的語彙引人入勝，探尋心中的美好。

記憶之中永恆的美好

在《夕陽布魯斯》中，張英楠以其經典的對稱結構，領人走入一個看似尋常的室內空間。溫馨的木質地板和牆面的地角線帶來生活中似曾相識的親切感。而在中央窗檯處，微風輕撫，明亮的白晝光芒將窗簾的白紗照射得幾乎呈現透明、耀眼奪目，儘管似近在眼前，窗外的風景卻遲未露面，留下令人嚮往的懸念。

而在這溫暖又靜謐的空間中，奇妙的是，窗前放著一台老式電視機，播放著坐在海邊注視著夕陽火紅餘暉的孤獨身影。張英楠巧妙地以「畫中畫」的手法將戶外壯闊的日落之景封存室內有限的電視中，顛覆「內」與「外」、「大」和「小」的關係，帶來趣味性的反轉張力。而落日餘暉彷彿透過電視屏幕徑直灑溢至室內，在牆面上，可見橙紅、黃、乃至極光一般的綠色彩正熊熊躍動。此打破嚴謹規整的室內空間，為之注入浪漫的情調，而理性和感性的強烈對比，將彼此間的化學反應激發至最大，如若一半為海水、一半為火焰，力量與情感在極度克制的畫面筆調之下湧動。

而電視機中的人物以背影示人，張英楠刻意隱去其性別、年齡、種族，使看畫的觀者可將自我投射其中，並感同身受，連同舊式的電視機，他將我們拉進一段對於舊時光的人、事、物的懷念，如同藍調的悠揚奏鳴，在曲末輕輕地說聲珍重再見，將此化為永恆的記憶封存，作品令人過目難忘。

Infinite Sunset, Melodic Blues**The Rational and Emotional Worlds of Zhang Yingnan**

Zhang Yingnan, a highly regarded post-80s artist, graduated from the Xi'an Academy of Fine Arts in 2005. After moving from Shaanxi to Beijing, the city's fast-paced life deeply influenced his work. He blends classicism's orderly beauty with a surreal, dreamlike atmosphere, offering thoughtful reflections on contemporary life that resonate with viewers. His work has been exhibited at venues like the Yuz Museum and the Aurora Museum in Shanghai, and at Art Basel multiple times. His pieces are held in collections at the White Rabbit Gallery in Australia, the Aurora Museum in Shanghai, and the Xiao Museum in Shandong. The featured piece, *Sunset Blues*, is a signature work that captivates with Zhang's distinctive style, inviting viewers to explore the beauty within.

Eternal Beauty in Memory

In *Sunset Blues*, Zhang Yingnan uses his signature symmetrical composition to invite the viewer into a seemingly ordinary interior space. The warm decor creates a cosy atmosphere. At the centre, a gentle breeze stirs, the sheer curtains glow. While the view outside the window is obscured, it leaves viewers with a sense of longing for the unseen.

An old-fashioned television sits in front of the window, showing a solitary figure by the sea, watching the sunset. Zhang skillfully uses a "painting within a painting" to capture the sunset's grandeur inside the small TV screen, creating a playful tension between "inside" and "outside," "large" and "small." The warm glow of the sunset seems to spill out of the TV, casting soft colours on the walls and adding a romantic touch to the room. This contrast between rationality and emotion intensifies, with the calm exterior of the painting hiding powerful undercurrents, like water and fire coexisting.

The figure on the television is seen from behind, with Zhang intentionally leaving their gender, age, and race ambiguous, inviting viewers to see themselves in the scene. Paired with the vintage TV, the painting stirs a sense of nostalgia, reminiscent of a blues melody's final, lingering notes, gently saying goodbye to the past.



張英楠《回聲》，油彩畫布，130 × 170 cm，2019 年作，嘉德香港拍賣成交價 1,320,000 港幣

未知 (雙聯作)

油彩 畫布
二〇一一年作

款識

業興 2011.3 (右下)

展覽

2011年9月24日至11月22日,「門與鎖」,
01100001 畫廊,北京

來源

北京 01100001 畫廊
現亞洲重要私人藏家直接購自上述來源

HKD 200,000 – 300,000

USD 25,600 – 38,500

光輝歲月的永恆記憶

張業興以畫筆凝結的時光

「對於時間來說,停止是件很奢侈的事情。現在的環境下到處都在講未來...但一些看似過時的不起眼的東西有時卻總能吸引我。畫一個看起來時間停止的場景是一件很享受的事。」

——張業興

八〇後藝術家張業興出生於瀋陽,2008年畢業於中央美術學院實驗影像專業。籌備畢業創作時,曾協助師長製作舞台佈景、日夜出入劇場的經歷令其對人的生存空間和戲劇化構圖產生了莫大的興趣,令他開展了「劇場」系列作品,奠定了日後的創作基調。畢業後,張業興於北京設立工作室,而在城市化擴張中,原空間於2010年被拆遷,他深刻地感受到了大時代中個體的渺小和無奈、理想和現實的割裂,而這樣的情感也令他投身繪畫。創作中,他採取獨樹一幟的刮彩技法,反復地覆蓋厚彩,讓畫中的一景一物具有近乎三維立體的飽滿肌理。而內容上,空無一人,具歲月感的人造空間成為主角。這些昭示歷史痕跡的場所以秩序的筆觸理性地描繪,曾被藝評家形容為「節制的超現實主義」,而又無處不充滿戲劇性和敘事張力,引人走入其中。張業興的作品帶有追憶時光易逝的情懷,而正是如此濃厚的情緒,使得其個體記憶充滿力量,廣泛地引發共鳴。

自2007年起,其作曾多次發表於北京、香港、洛杉磯等地,獨特的畫風引發好評。而在2011年,他榮獲「中國新銳繪畫獎」。今秋首現拍場、創作於同年的《未知》,即為其藝術事業重要上升時期的代表作,曾發表於其個展「門與鎖」,來源有序。

暖暖內含光的懷舊之夢

《未知》中刻畫了一個舊式洋樓的迴旋空間:以漆光澄亮的紅褐木質樓梯將兩層樓連接起來,引領視線向上下無限延伸,偕同暖黃的牆壁、灰藍的門窗共構古典而精緻的裝潢,襯托出富裕的生活和往昔大家族的溫馨繁榮。正如作品之名「未知」,張業興以冷靜自持的幾何結構和細膩的光纖將觀者引向多個未知空間:如樓梯指向的上下樓層、前方透出半個電視機的虛掩房門、右側透出光線、附有門鈴、似乎可抵外界的大門、藏在樓梯後的地下室階梯、乃至左側牆壁懸掛的超現實主義大家馬格利特(René Magritte)的《光之帝國》風景畫……無不令人浮想聯翩,沉浸於一場懷舊之夢。洋房四處燈火通明,電視機仍在播放雪花畫面,充滿生活過的痕跡。而規整秩序的空間內卻無人在場,為其增添了一絲寂寥的超現實主義。不僅對於未知空間的好奇,畫面更勾起觀者對於居者「未知命運」的好奇乃至關懷,置身其中,如若進入一座夢幻劇場,感受時光的瞬間定格,似真若幻。

在時代高速發展所伴生的陣痛中,張業興停下腳步,關注那些被繁忙生活遺落的珍貴記憶。「我想通過認真和具體的描繪把孤獨、荒誕和不協調的情節在畫面中做到儘量統一的平衡」,如其所言,其作呈現一種時光凝固的狀態:反復塗抹疊加的厚重油彩如若一遍又一遍地確認虛幻的真實。他摒棄浮躁,創造出一個個帶有超現實情味的不在場空間,邀請觀者走入其中,畫面無不流露出沉澱而細膩的思緒,意蘊深長。

Zhang Yexing

Unknown (diptych)

Oil on canvas
220x150 cm.x2 86 5/8x59 in.x2
Painted in 2011
Signed in Chinese and dated on bottom right

EXHIBITED

24 Sep – 22 Nov 2011, *Door & Lock*, 01100001
Gallery, Beijing

PROVENANCE

01100001 Gallery, Beijing
Acquired directly by present important private
Asian collector from the above

張業興《私人訂製》,油彩畫布,220x150cm,2014年作,中國嘉德拍賣成交價 502,000 港幣

Eternal Memory of Glorious Years Congealed Time under Zhang Yexing's Painterly Brush

Born in Shenyang, Zhang Yexing graduated from the Central Academy of Fine Arts (CAFA) in 2008, majoring in experimental film. The experience of being in theatres day and night fostered in him an interest in dramatic spaces and setups, which set the tone for his future work. After graduation, he opened a studio in Beijing. When that original space was demolished in 2010 due to urbanization, he was hit by the insignificance and helplessness of the individual in that era, as well as the chasm between ideal and reality. In his works, empty and artificial spaces with a sense of age are the main characters. In his works, empty and artificial spaces with a sense of age are the main characters. He depicts these sites of historic traces with order and rationality, yet not without theatricality and narrative tension. Zhang Yexing's works are characterized by the sentiments of reminiscing about the passing of time; it is precisely these rich emotions that make his personal memories powerful.

Since 2007, his works have been shown in Beijing, Hong Kong, and Los Angeles, among others, and his unique style has attracted widespread critical acclaim. 2011, he received the "China's Emerging Painting Award." Debuting in the auction house this time, *Unknown* was created in the same year. It represents an important ascending period in his career and was shown in his solo exhibition, *Door & Lock*.

A Nostalgic Dream with Internal Warmth and Light

Unknown portrays a meandering space of an old Western-style building: the polished reddish-brown wooden staircase leads up and down, while the classic and exquisite furnishing brings out the warmth and glory of the past. Geometric structures and subtle light and shadow guide the viewer into unknown spaces: straight ahead, half a TV reveals itself through the half-open door; to the right, a doorway that lets in light, the basement stairs hidden behind the staircase, and even the landscape painting, *The Empire of Light* made by René Magritte on the left wall... these are all stimulating evocations. The house is brightly lit and the TV shows a flickery snowy screen, full of traces of life. Yet, there is no one present in the well-organized space. Not only is the picture depicting an unknown space, but it also arouses the viewer's concern for the residents' unknown destiny, as if one had been there like entering a dreamy theatre.

Amid the pains accompanying the rapid development of the era, Zhang Yexing stops to pay attention to those precious memories left behind by people's busy lives. He creates an absent space with a surreal quality and invites the viewer to step inside, exuding profound and subtle emotions.



薛若哲 b.1987

這不是一隻手

油彩 畫布
二〇二二年作

款識

Xue Ruozhe 2022 (畫背)

來源

倫敦 Rosenfeld 畫廊
現亞洲私人藏家直接購自上述來源

HKD 90,000 – 150,000

USD 11,500 – 19,200

Xue Ruozhe

This Is Not a Hand

Oil on canvas
120×120 cm. 47 1/4×47 1/4 in.
Painted in 2022
Signed in Pinyin and dated on the reverse

PROVENANCE

Gallery Rosenfeld, London
Acquired directly by present private Asian collector from the above



瑪格麗特 (René Magritte) 《這不是一根菸斗》，油彩畫布，60 × 80 cm，1929 年作，加州洛杉磯郡立美術館藏



薛若哲《她和她的顧問在私室裏密談》，油彩畫布，190 × 160 cm，2016 年作，拍賣成交價 568,900 港幣

多維交織的視覺謎語

薛若哲的創造論

「我想表現的是我內心裡介於現實和虛擬世界之間狀態。隱藏在我們日常生活中的荒謬激發了我的靈感，我感興趣於觀察人群之間的關係…。我的畫面一直在做減法，不斷篩掉自己不想要的東西，把最想要的關係留下來。」

——薛若哲

被譽為「當代前瞻型藝術家」的薛若哲，1987 年出生於徐州，2012 年畢業於中央美術學院油畫系，在校期間曾至德國杜塞道夫美術學院做交換生，並多次獲校內優秀作品獎，並受頒學院及國家獎學金。2013 年他進而赴英國皇家藝術學院深造，兩年後取得碩士學位，同年榮獲英國博斯頓獎 (Neville Burston Prize)、盧頓造型藝術獎 (Gordon Luton Prize)，成績斐然，2022 年並入圍英國 Sovereign 基金會之「傑出亞洲藝術獎」。其以乾淨俐落、極具懸念感的人物畫著稱，通過位移的方式，將主角的背影或不同角度的面貌並置，探索人物於多重時間序中的細微差異，引導觀者僅通過肢體語言與外形推斷其內心，從而思考生命與時間的關係。作為新生代藝術家，薛若哲的作品已曾展出於倫敦泰特現代美術館、武漢美術館、廣州美術學院美術館等，在海內外藝術界備受關注。

真實的存在詰問

《這不是一隻手》完成於 2022 年，描繪的是一位幹練優雅的女子專注作畫的情景，畫面純淨，卻散發著無處不在的戲劇張力。在看似淺降的灰背景中透過藝術家的細心鋪排，使之具多重幽微的光色變化，營造如雲石的牆面紋理，並使之成為主角的畫板。女子身著棕色寬鬆毛衣，右手執畫筆，正在描摹己身展開的左手，而在其右側，同一個角度的左手浮現其間，似將前者平移懸置。巧妙的是，被複製的左手的膚色更深、更緊繃、甚至更加地有血有肉，傳達著強烈的視覺衝擊，此令人想起西方超現實主義大師馬格利特 (René Magritte) 的名作《這不是一根菸斗》，言說著藝術家所繪、所創造的景物，與現實中的對象物，何者為「真實」的詰問，令人莞爾。而畫中的女子亦若藝術家自身的指代，薛若哲在此更直白地讓觀者感知、凝視著「正在描繪」對象物的過程，及其「成品」，挑戰著觀眾的認知與思維方式，正如其所言：「真實，存在於繪畫的縫隙裡」，趣味無窮。

The Visual Enigma of Multiple Dimensions

Xue Ruozhe's Theory of Creation

Born in 1987 in Xuzhou, Xue Ruozhe graduated from the Oil Painting Department of the Central Academy of Fine Arts. During his studies, he participated in an exchange program at the Kunstakademie Düsseldorf in Germany and won several awards, including excellence in work and national scholarships. In 2013, he continued his education at the Royal College of Art in the UK, earning a master's degree two years later and receiving honors like the Neville Burston Prize and the Gordon Luton Prize for Fine Art. In 2022, he was shortlisted for the Sovereign Asian Art Prize. Xue Ruozhe is recognized for his clean, sharp, and suspenseful portraits. His works often place figures in different angles or perspectives, exploring subtle variations across multiple timelines. He invites viewers to interpret the inner thoughts of his characters through their body language and appearance, sparking reflections on the relationship between life and time. As a rising artist, his works have been exhibited at prestigious venues such as Tate Modern in London, Wuhan Art Museum, and Art Museum at Guangzhou Academy of Fine Arts, gaining significant attention.

Questioning the Reality of Existence

This Is Not a Hand, created by Xue Ruozhe in 2022, shows a woman deeply focused on painting. The scene is straightforward but carries a sense of tension. The artist uses a light gray background with a marble-like texture, which becomes the woman's canvas. She wears a loose brown sweater and uses her right hand to sketch her left hand. To her right, however, there's another left hand, positioned at the same angle but appearing to float in space. This second hand is darker, more tense, and even more lifelike, creating a strong visual impact.

The piece is reminiscent of René Magritte's famous work *This Is Not a Pipe*, as it explores the relationship between art and reality, challenging how we see things. The woman in the painting seems to represent the artist himself, with Xue Ruozhe inviting viewers to think about both the process of "drawing" and the finished "picture." As he says, "Reality exists in the gaps of painting."



光榮替代夢想

油彩 畫布
二〇一二年作

款識

2012 ZHAO YANG (右下)

展覽

2014年12月6日至2015年1月4日，「個體表達——隱秘的寓言」，蜥蜴空間，成都

來源

成都蜥蜴空間
亞洲私人收藏

HKD 120,000 – 180,000

USD 15,400 – 23,100

夢想與榮光博弈的當代神話**趙洋的勝利女神**

「在撲朔迷離、離奇古怪、亦真亦幻、欲說還休、曖昧不明的畫面上，趙洋不斷繪製著兩個法外之地：一個關於繪畫，一個有關理想國。」

——藝術家康學儒

七〇後藝術家趙洋 1995年畢業於中國美術學院。他在廣闊的東北大地度過童年，自小喜愛希臘羅馬神話、東北亞歷史、民間志怪中充滿戲劇性的故事。畢業後他經歷了坎坷的逐夢之旅：在兒童出版社任職15年後，於近40歲時開啟獨立藝術家生涯。在事業初期，他從穩定舒適的南方生活輾轉至北京，在城市邊緣謀求生存，切實地感受到生活的窘境和碰壁。

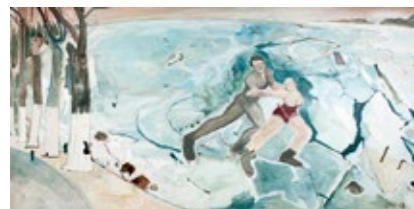
而在虛幻的理想和現實之間的碰撞，讓趙洋傾向於在它們之間遊走。對他來說，清晰直白的表達是不可接受的，他義無反顧地跳脫傳統規訓，強化繪畫和現實的反差，作品具有強烈的超現實性和表現主義。他將諸多曖昧、誇張、多元的要素在其藝術邏輯中重組，自由地揮灑滿身才情，一次又一次衝擊傳統的邊界，完成屬於自己的偉大冒險。其作時而驚心動魄、時而悠長深遠，充滿戲劇張力，使他受諸多藝術愛好者的喜愛。作品曾廣於海內外展覽，並為巴黎蓬皮杜藝術中心、上海K11美術館等機構收藏。

晨霧之中的不朽神跡

「轟然一聲，光榮與夢想熊熊燃燒起來。」

——作家劉慈欣

宛如夢境一般的灰調藍粉色，是趙洋最具代表性的繪畫特徵。在《光榮替代夢想》中，他以獨特的風格畫出一位形似古希臘勝利女神的剪影。作為盧浮宮的鎮館之寶，勝利女神像所展現的是女神降落在戰船上的堅韌姿態。其衣裙被海風吹起而獵獵作響，巨大的雙翼充滿昂揚之力，宣告獲勝者的名字。而在趙洋筆下，她在神威顯赫之外增添了細膩的溫情。藝術家以具濃淡變化的粉色畫出她向兩邊展開以作庇護狀的雙翅、飄揚的捲髮、低垂的頭顱和微微伸出的手臂。其身下，如若有一位身披長袍的人，正依靠在女神的膝下休息。其身影瘦弱孤獨，如一頭受傷的幼獸、一位虔誠的殉道者。此時，勝利女神不再為戰爭謳歌，而是細心地呵護傷者，她的雙手接納了人類作為個體在時代浪潮的裹挾中所感受到的茫然無措，是憐憫和大愛的象徵。融為一體的二者身後那青藍色的背景為畫面鍍上了一層宛如晨霧的迷濛，將這猶如神跡的一瞬定格，令人久久難以忘懷。



趙洋《羅馬是個湖》，油彩畫布，200 x 400 cm，2018年作，拍賣成交價 914,200 港幣

何為夢想，而何為光榮？趙洋以近乎剪影式的繪畫方式，模糊了個體特徵，將解讀方式交給觀者自行想像。神話和現實的形象在此疊加，超越了特定的時空桎梏，在荒誕與和諧中穿越歷史的厚重帷幕，如一曲詠嘆調，娓娓道來動人心魄的故事。

Zhao Yang**Honour Replaces Dreams**

Oil on canvas
200×150 cm. 78 ¾×59 in.
Painted in 2012
Signed in Pinyin and dated on bottom right

EXHIBITED

6 Dec 2014 – 4 Jan 2015, *Private Expressions—Secret Fable*, Art Edition, Chengdu

PROVENANCE

Art Edition, Chengdu
Private Collection, Asia



薩莫色雷斯的勝利女神 (Winged Victory of Samothrace)，大理石雕塑，557 x 275 cm，公元前2世紀作，巴黎盧浮宮藏，作為該館「鎮館之寶」的勝利女神或為趙洋的靈感來源

**A Contemporary Myth of Dream and Glory
Zhao Yang's Goddess of Victory**

Born in the 1970s, Zhao Yang graduated from China Academy of Art in 1995. He spent his childhood in Northeastern China, where he grew up loving myths, legends, and historical stories with theatricality. After graduation, the road to achieving his dream was rough: he worked at a children's publishing house for 15 years before becoming an independent artist; he was almost 40. At the beginning of his career, he moved from a stable and comfortable life in the south to Beijing, where he felt the dilemma of living on the edge of the city.

The collision between imaginary ideals and reality made Zhao Yang prone to wander between the two. For him, clear expression is unacceptable, so he breaks away from conventions and norms and accentuates the contrast between painting and reality. Characterized by strong surreal and expressionist qualities, his works gained him support from art lovers worldwide. His works have been widely exhibited in China and abroad, and are in the collections of Centre Pompidou in Paris and the K11 Art Museum in Shanghai, among other major organizations.

An Immortal Miracle in the Morning Mist

Dreamy grey, blue and pink colours are the signature features of Zhao Yang's work. In *Honour Replaces Dreams*, he paints a silhouette that resembles the ancient Greek goddess of victory. As one of the Louvre's greatest treasures, the *Winged Victory of Samothrace* shows the goddess landing on a war ship with resilience. Yet, Zhao Yang adds delicate warmth to his painting. The artist paints the goddess in shades of pink, her wings of protection, wavy curls, lowered head, and slightly outstretched arms. It is as if there is a robed figure resting on the goddess's lap beneath her. The figure is lonesome and frail, like a wounded beast, a pious martyr. At this moment, the goddess of victory no longer sings for war but carefully cares for the wounded. Her gentle arms acknowledge the bewilderment felt by human beings, as individuals, under the waves of time, symbolising compassion and divine love. Behind the two of them, who have become one, a greenish-blue background covers the picture with a layer of mist, like the morning fog, fixing this moment as if it were a miracle.

What is dream and what is glory? Zhao Yang's silhouette-like painting style blurs individual characteristics, leaving space for the view's interpretation. The overlapping of mythological and realistic imageries transcends the boundaries of specific times and spaces, traversing the thick curtain of history through fantasy and harmony.



迷霧

油彩 畫布
二〇一八年作

款識

迷霧 趙博 2018 (畫背)

展覽

2024年5月11日至6月8日，「說吧，記憶」，
索卡藝術，北京

來源

北京索卡藝術
亞洲重要私人收藏

HKD 100,000 – 120,000

USD 12,800 – 15,400

Mist

Oil on canvas
170x170 cm. 66 7/8x66 7/8 in.

Painted in 2018

Titled and signed in Chinese and
dated on the reverse

EXHIBITED

11 May – 8 Jun 2024, *Speak, Memory*, Soka Art Centre, Beijing

PROVENANCE

Soka Art Centre, Beijing
Important Private Collection, Asia



趙博《在那鮮花盛開的地方》，油彩畫布，200x300cm，2012年作，拍賣成交價 875,000 港幣

撥開迷霧，探尋永恆**趙博的跨時空對話**

在藝術史的長河中，偉大的作品往往源自於藝術家對自然和自我內心的深刻洞察。梵高（Vincent van Gogh）曾以其狂熱的情感描繪星空，馬格利特（René Magritte）則通過顛覆常規的組合挑戰人們對現實的理解。在喧囂的社會處境中，許多當代藝術家選擇以極端的方式表達其情感或政治觀點。而趙博卻走向了一條截然不同的道路。這位 1984 年出生於遼寧的青年，以他獨特的藝術語言，引領觀者進入一個超越現實的靜謐世界。2011 年，他從魯迅美術學院研究所畢業，隨後作為唯一的在校生代表，前往挪威奧斯陸國立美術學院交流。自 2007 年起，其作頻頻亮相於北京、奧斯陸、首爾，並曾在台北、北京、重慶等地舉辦個展，逐步形成他國際化的藝術視野。趙博以細膩的筆觸描繪自然，將觀者帶入一個無喧囂、無雜念的純粹空間。其作品中的奇異氛圍，宛如超現實的夢境，展示出對自然與生命的深刻理解。正如其所言：「**過多的情緒也許會喪失智慧，在龐雜的世界中，只有平靜地、不帶任何偏見地觀看，才能洞察到一些本質。**」其作多以戶外場景為主題，通過色彩斑斕的樹叢、花朵、甚至煙火，將天地連接，賦予自然界非凡的生命力，呈現出充滿詩意的畫卷。

異境詩思，生命本質的對話

完成於 2018 年《迷霧》，以其細膩與精準的筆觸描繪了一個人們既熟悉又充滿神秘感的世界。其中可見金字塔佇立於海中，彷彿是歷史與自然的交匯點，迷霧籠罩下的場景營造出一種超現實的氛圍。令此作不僅是一幅風景畫，更是對人類文明與自然力量間複雜關係的深刻思考。金字塔作為古埃及的建築，不僅是法老的陵寢，更是其權力及永恆存在的宏偉結構，一種「永生」的標誌，為趙博自 2012 年便曾繪畫的標誌元素。畫中，金字塔跳脫了現實的沙漠，被置於波濤洶湧的茫茫大海之上。海洋象徵著大自然的無垠與未知、不可控的力量，而迷霧則進一步模糊了現實與夢境的邊界，使觀者產生海市蜃樓的超現實感，在真實與虛幻間，發人深入當代人類處境、生命本質的思考。在歷史長河中看似永恆、輝煌的人類文明，在此被更廣袤的大自然力量所包圍與超越。趙博若提醒了我們對於無常的接受、在無限擴張、資訊大爆炸的時代中，對於權力追求的同時，所懷抱的一種謙卑與敬畏之心。在其畫境中，時間、空間與情感交織在一起，形成了一種難以言說的美感與深度。最終留給觀者的，是一份沉靜與清澈，彷彿在迷霧中，找到了一種與世界對話的方式。在其冷靜的筆調下，是對未知的敬畏，也是對生命的禮讚。



馬格利特《清晰的想法》，油彩畫布，50x60cm，1955年作

Unveiling the Mysteries: Zhao Bo's Timeless Dialogues

Born in 1984 in Liaoning, Zhao Bo uses his unique artistic language to lead viewers into a serene world beyond reality. In 2011, he graduated from the LuXun Academy of Fine Arts and was selected as the sole representative among current students to participate in an exchange program at the Oslo National Academy of the Arts in Norway. Since 2007, his works have been frequently exhibited in Beijing, Oslo, and Seoul, and he has held solo exhibitions in Taipei, Beijing, Chongqing, and other cities, gradually shaping his international artistic vision. With delicate brushstrokes, Zhao Bo depicts nature, guiding viewers into a pure space free from noise and distraction.

Resonant Echoes: Dialogues on Life's Essence Through the Veil of Mist

Completed in 2018, *Mist* is a painting that, with meticulous and precise brushstrokes, depicts a world both familiar and shrouded in mystery. A pyramid stands amidst the sea, seemingly at the intersection of history and nature. The mist-covered scene creates a surreal atmosphere, making the work more than just a landscape; it is a profound reflection on the complex relationship between human civilization and the forces of nature.

The pyramid, an iconic symbol of ancient Egypt, represents not only the tombs of pharaohs but also the grandeur of power and the notion of eternal existence—an emblem of “immortality” that Zhao Bo has consistently depicted since 2012. In this painting, the pyramid transcends its real-world desert setting, placed instead atop a vast, tumultuous ocean. The ocean symbolizes nature's boundlessness and the uncontrollable, unknown forces within it, while the mist further blurs the boundaries between reality and dream, evoking a surreal mirage.

This interplay between the real and the illusory prompts viewers to contemplate the contemporary human condition and the essence of life. The seemingly eternal and magnificent human civilization, here, is enveloped and surpassed by the greater forces of nature. Zhao Bo seems to remind us of the necessity to embrace impermanence, to approach the pursuit of power with humility and reverence, especially in an era of limitless expansion and information overload.

Within his painting, time, space, and emotion intertwine, creating an indescribable beauty and depth. Ultimately, what remains with the viewer is a sense of tranquility and clarity, as if a way of conversing with the world has been found within the mist. Beneath the calm tones lies a reverence for the unknown and a celebration of life itself.



迎來春天

油彩 畫布
二〇二一年作

款識

Camilla Engström LA 2021 (畫背)

展覽

2021年10月1日至31日，《獻給爸爸媽媽的畫》，Carl Kostyál 畫廊，斯德哥爾摩

來源

斯德哥爾摩 Carl Kostyál 畫廊
現亞洲私人藏家直接購自上述來源

HKD 150,000 – 250,000

USD 19,200 – 32,100

Camilla Engström

Welcome Spring

Oil on canvas
151.8x121.8 cm, 59 3/4x48 in.
Painted in 2021
Signed and located in English, dated on the reverse

EXHIBITED

1 – 31 Oct 2021, *Målningar till Mamma och Pappa (Paintings for Mum and Dad)*, Galerie Carl Kostyál, Stockholm

PROVENANCE

Galerie Carl Kostyál, Stockholm
Acquired directly by present private Asian collector from the above



金夢《三月的日與夜》，油彩畫布，151.7x121cm，2022年作，嘉德香港拍賣成交價 720,000 港幣



歐姬芙《紅山》，油彩畫布，68x81cm，1927年作，華盛頓郵青·菲利普斯基金會藏

風景的想像與自由

金夢的春之歌

「我的繪畫讓我不用真正離開，就能到神奇的地方旅行。」

——金夢

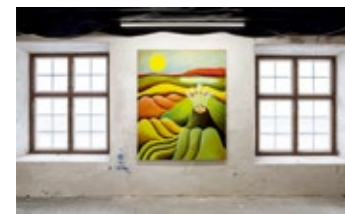
有兩個詞可以概括金夢的作品——華麗和超現實感。乳房從空中滴下奶水，婀娜多姿的女性沐浴在陽光下，享用鮮美的水果。即便金夢並未受過正規的繪畫訓練，創作憑其直覺與天賦，建立出一種渾然天成、擁抱自然的美感。她每天都會冥想，並隨時在素描本上塗斯鴉，再將之付諸畫布。1989年生於瑞典的她，在2009年畢業於紐約帕森斯藝術學院（Parsons School of Design）服裝設計系，後曾於時尚品牌凱文·克萊恩（Calvin Klein）工作，培養了對色彩、線條、肌理的純熟運用，並於2016年起成為職業藝術家。作品曾為洛杉磯四季酒店及 Soho House 等收藏。

金夢如弦樂般充滿韻律的繪畫，不難令人聯想到另一美國藝術家歐姬芙（Georgia O'Keeffe），她曾自言：「**歐姬芙是對我影響最大的藝術家**」，金夢吸取了她放大的繪畫語言及自由精神，將之轉化為其風景畫中優美的線條、明亮而溫暖的用色，作品備受市場追捧。繼《三月的日與夜》在2023年嘉德香港秋拍創下藝術家個人拍賣紀錄，是次呈現其另一風景主題代表作《迎來春天》，作品曾於金夢在家鄉斯德哥爾摩所舉辦的首次個展「獻給爸爸媽媽的畫」中亮相，作為重要亮點於主牆曝光，見藝術家對此作的滿意之情。

色彩的桃源詩篇

畫面以一平緩的田園徐徐展開，金色的陽光映照大地，折射出地勢的高低起伏。如梯田般的山巒在綠、黃、紅、粉色彩的襯托下，折射出夕陽的餘暉。她以廣角呈現綿延的山脈，山勢線條平緩而柔和，靈感源於藝術家求學時期學習服裝設計的基本功：她若將成衣中面料的質地、密度、肌理轉化為風景畫中層疊的山巒，每一筆的蜿蜒曲折猶如衣料的褶皺起伏，而當中的色層更散發出如「絨布」一般柔軟、絲滑，若散發大地之母的溫暖力量。而在梯田間，圓潤的煙囪聳立，五縷清透的白煙正朝向天際發散，呼應上方一汪乳白的池水。金夢在這五彩斑斕的世界中打造出一片可呼吸的空間。而眼前這片豐饒的山丘哺育了人類，承載著天上輝耀的太陽，倒影出春天的盛景，使人如身歷鳥語花香、和煦微風，人間樂事盡在其間。

金夢的創作主題由早期的人像、靜物逐漸拓展到更為開闊的風景，展現生活賦予她的歷練與智慧。由此，美好的色彩、靈動的線條、心中的日月……交織上演，若正對觀者發出邀請——任心中的風景無邊馳騁，自由與想像的光芒就在我們身邊。



《迎來春天》在藝術家瑞典個展現場

The Imagination and Freedom of Landscapes

Camilla Engström's Song of Spring

“My paintings help me travel to magical places without having to actually leave.”

—— Camilla Engström

Born in Sweden in 1989, Camilla Engström graduated from the Parsons School of Design in New York in 2009 with a degree in fashion design. She later worked for the fashion brand Calvin Klein, where she gained her skills in the use of colour, lines, and textures. In 2016, she became a professional artist. Her works are included in collections at the Four Seasons Hotel and Soho House, both in Los Angeles.

Camilla Engström's rhythmic paintings are often compared to those of American artist Georgia O'Keeffe, whom she cites as her greatest influence. Engström adopts O'Keeffe's expansive artistic language and free spirit, translating them into her landscapes with graceful lines and bright, warm colors. Her works are highly sought after in the market. After her piece *Day and Night in March* set a record at the 2023 China Guardian Hong Kong Autumn Auction, this auction features another notable landscape, *Welcome Spring*. This work was showcased at her first solo exhibition in Stockholm, titled *Målningar till Mamma och Pappa (Paintings for Mum and Dad)*.

An Ode to Colour

The painting depicts a tranquil countryside, bathed in golden sunlight that highlights the undulating terrain. Terraced hills, accented with green, yellow, red, and pink hues, glow in the warm light of the setting sun. Engström's wide-angle view of the rolling mountains features soft, gentle lines, inspired by her fashion designing experience. The textures, density, and intricacies of fabrics translate into the layered mountains. Each winding stroke mirrors the folds of fabric, with colour layers exuding a velvet-like softness, reminiscent of Mother Earth's warmth. Between the terraces, rounded chimneys stand tall, with five delicate plumes of smoke drifting skyward, echoing the pool above. In this vibrant world, Engström creates a breathable space.

Engström's artistic themes have evolved from early portraits and still lifes to broader landscapes, reflecting the experiences and wisdom life has granted her. Her harmonious colours, dynamic lines, and the interplay of sun and moon in her heart seem to invite viewers to let their imaginations run wild, embracing the freedom and light that surrounds us.



Lucy-F-008

壓克力彩 畫布

二〇一九年作

款識

葉凌翰 2019 (畫背)

來源

北京 HdM 畫廊

亞洲私人藏家直接購自上述來源

HKD 80,000 - 120,000**USD 10,300 – 15,400****千禧世代的個人主義****葉凌翰的互聯網寫生**

「在社會的機器中，科技是大齒輪，藝術是齒輪間的潤滑劑。這是藝術之於我的意義。」

——葉凌翰

早就在讀中國美術學院時期，1985年出生的青年藝術家葉凌翰已展現出超然的繪畫天賦，在2009年畢業之際，已受邀參展於深圳何香凝美術館、首爾阿拉里奧美術館，備受關注。在創作上他力求與時俱進，在被稱為「人工智能元年」的2016年，葉凌翰以AI和大數據為靈感，結合電腦圖像及手繪、噴漆開創了「Lucy」系列，其以人類考古發現存於史前時代的第一位女性「露西」為名，創建了充滿霓虹色彩，交織現實與虛擬世界的畫境，展現互聯網、AI對人類的影響。該系列相繼發表於北京馬刺、倫敦 HdM 及香港 Ben Brown 畫廊，而今年4月份甫於日本兵庫縣美術館開幕的藝術家個展，更全面回顧了這一重要主題，獲廣泛迴響。他以大膽而鮮豔的色彩、明快而富節奏感的線條，衝擊傳統繪畫的全新理念直擊觀者，令其作打破地域邊界，逐漸走向世界舞台。作品曾獲 K11 美術館、上海當代藝術館、民生現代美術館收藏。

靈感與科技，精神的傳遞

在創作「Lucy」時，葉凌翰習慣先用刮刀在畫布塗抹色彩明快的顏料，架構大方向，後透過拍照將畫面導入電腦後，再用 PS 繪圖處理此前收集而來的素材，添加到畫面上進行隨機的圖像選擇，通過不斷挪動位置、添加變換，以達畫面在美感及邏輯上合理的狀態，完成後再將圖象手繪於畫布上。此流程循環往復，繪畫中的不確定環節和試錯的過程被葉凌翰留在了電腦中，作品成為他和電腦不斷交流的產物。他將個人的靈感與審美，藉助科技的力量詮釋千禧年代下的藝術創作。他曾說：「**社會生產力高度發達，確實可以把一切工序交給別人。但我還是不願意放棄自己可以掌控的那一部分，那種非常個人化的東西，它是一種感覺，或者說質感，是藝術家精神性的最佳傳遞。**」是次上拍的《Lucy-F-008》創作於2019年，即為該系列經典代表。

宇宙及未知世界的探索

作品以其一貫鮮明的螢光色示人，紅、粉、黃、綠等色彩在既定的色塊和範圍中跳躍、穿梭。藝術家在其上以堅實、漫畫般的黑色線條描繪出人物的輪廓，並以黑、藍冷色塗抹出人物手臂的輪廓，畫中人時而並行、時而重疊，交織出移動的疊影，詮釋了行動的軌跡，而畫面中心可見若火箭的三角形體朝左上的月形發射，若奔月而去，配合右下的動態人形，若展現人類在太空時代對於宇宙、未知世界的探索、好奇及不懈追求。而若走近畫面，在形與色相交的細節處則可見藝術家刻意保留的繪畫性肌理，展現其所追求的「圖層邏輯」與「精確美學」等概念。而在他看來，之前以純手工創作的方式壓抑了對色彩的慾望，但當將電腦上的視覺效果轉移到現實世界中的畫架上時，所有視覺上的刺激在平面上重新釋放，令色彩如火山般噴湧而出，形成眼前流光溢彩的視覺湧動。

智能進化與演變

畫中這些被解構、再造的人形，象徵著現代社會中人人都在智能化的過程中「進化」、「演變」，作品如同你我在虛擬網絡中的鏡像，有我們的肉身、社會組成關係、性格、理想和追求，極具巧思。葉凌翰透過結合滑鼠及畫筆的不斷疊加、重組、演變，形成眼前感性的藝術。而千千萬萬個「Lucy」，意味着某種平行時空的新生，也象徵「我們」與藝術家在後網絡時代中，於理性與情感間遊走，在千變萬化的世界中尋求藝術的終極永恆。

Ye Linghan**Lucy-F-008**

Acrylic on canvas

120x150 cm. 47 1/4x59 in.

Painted in 2019

Signed in Chinese and dated on the reverse

PROVENANCE

HdM Gallery, Beijing

Acquired directly by present private Asian collector

from the above

Millennial Individualism**Ye Linghan's Digital Brushstrokes**

Chinese young artist Ye Linghan, born in 1985, showcased extraordinary painting talent during his studies at the China Academy of Art. He strives to stay contemporary in his creations, and in 2016, the year of AI, he drew inspiration from AI and big data to create the *Lucy* series. Named after the first female hominid discovered through archaeology, *Lucy* blends computer graphics, hand-drawing, and spray painting techniques to craft a neon-filled world where reality and virtuality intertwine.

Inspiration and Innovation: A Soul's Transmission

In creating the *Lucy* series, Linghan's process involves first applying vibrant paints on canvas with a scraper to set the overall direction. The image is then photographed and imported into a computer, where it undergoes graphic processing in Photoshop, adding materials and a random selection of images, repeatedly shifting and transforming until the composition achieves a balance of aesthetics and logic. Finally, Linghan meticulously hand-paints the digital image onto the canvas, a cyclical process resulting from continuous interaction between him and the computer. He emphasizes that, even in a world with advanced productivity, he wishes to retain certain highly personal elements, as this texture is the best conveyance of an artist's spirit.

Lucy-F-008, created in 2019, is a classic representation of this series. The work continues Linhan's signature vibrant neon colours, with hues of red, pink, yellow, and green leaping and weaving within established blocks and boundaries. The figures are outlined in solid black lines, with arms shaded in black and grey tones, illustrating overlapping, intersecting human forms that express movement trajectories. In the centre of the canvas, a rocket-shaped object launches towards the upper left, symbolizing humanity's relentless pursuit of exploration into space and the unknown. Upon closer inspection, one can see the painterly texture where shapes and colours intersect, reflecting the artist's pursuit of layered logic and precision aesthetics.

Evolution and Innovation: A Digital Reflection

Linghan's works, symbolize the evolution and transformation of individuals in the modern, intelligent era. These forms encapsulate our physical bodies, social relationships, personalities, ideals, and pursuits, showcasing art with great ingenuity. The myriad "Lucys" represent a new birth in a parallel time and space, and also signify "us" and the artist, navigating between reason and emotion in the post-internet era, exploring the eternal value of art in an ever-changing world.



葉凌翰《Lucy-F-015》，壓克力彩畫布，120x150cm，2019-2020年作，拍賣成交價330,000港幣

鐵皮屋與紅磚圍牆

水彩 紙本
一九九六至二〇〇〇年作

款識

增榮（右下）吳增榮 1996 - 2000 藝術家鈐印
（畫背）

展覽

2022年10月21至24日，2022台北國際藝術博覽會，台北世貿一館，台北

來源

台北安卓藝術
現亞洲私人藏家直接購自上述來源

附：台北安卓藝術開立之藝術家親簽作品證書

HKD 50,000 – 80,000

USD 6,400 – 10,300

隱士獨行，且聽風吟**吳增榮的以筆繪心**

1942年出生於台中東勢的吳增榮，是當代藝術界中的一個「異數」。他在29歲便獲得台中市議會設計競圖第一名，38歲更獲台北市府城市規劃競圖首獎，1992年被日本NHK電視台以「未來建築界明星」作專題報導的他，在建築事業最為成功、大放異彩之時，毅然放棄建築師的身分，轉而投身藝術創作，他選擇以水彩為媒介，並自創「沖畫」技法，在過去三十年間潛心完成了五百餘件繪畫，主題均為他熱愛的山林自然、台大校園。因建築師的背景，他以獨特的點線之眼觀察世界的造型、光線，在創作中與景物和自我對話，反覆琢磨、踽踽獨行，成就一張張獨特而詩意、帶有澹泊明志、寧靜致遠氣度的個人風景，近年開始備受關注，作品曾於香港巴塞爾藝術博覽會中展出，獲得好評與廣泛討論。

細身體察生活之美

「山澗深處，入夜會聽見波濤聲。冷靜想確認是風？海濤？還是耳鳴？然而，確實聽見了山的聲音。鳴谷而過。」

——川端康成《山之音》

《鐵皮屋與紅磚圍牆》描寫了藝術家最為膾炙人口的台大之景。展現校園綠植的生機繁茂，中景蒼莽的參天大樹間的人間煙火、及遠景碧藍的醉月湖面上遊船往返的一片悠然。作品大量使用短促帶著方向性的筆觸，反覆交疊，若繪畫出林間的風動、萬物向上生長的力量、湖面的波滔。作品帶有強烈的動態感與生長的力量，恰似一曲張弛有度的協奏曲。全幅以鮮明的四原色撞色繪就，相互之間再融合生發為藍綠、棕紅色、黃綠色等，變化萬千。作品以其原創「沖刷技法」輔助繪製，水沖過後的畫面富有特殊痕跡與流動感，而於水痕之上再加以上色，在歷時4年的創作其間反覆描繪，使得作品具有可比擬油彩的豐富肌理和層次，令人印象深刻。

中景處他刻意以方正的線條畫出紅色的鐵皮屋頂，此為台灣常見的特殊建材。但他刻意將房子的縱深隱沒在一片綠海之中，若人景交融為一體。而遠景湖面上的幾筆白黃色的筆觸，若抽象性地展現了在湖中優游的小鴨，引發觀者的自由聯想。而前景的小樹若搖晃著身軀在向觀者打招呼，樹葉和紅屋頂上可見白色、藍色的點點筆觸，如夜雨或是晨霧時分大地上彌留的晶瑩水珠，在乾淨得發亮的葉片上、樸素的鐵皮屋頂上反射著白色的微光、倒映著藍天，顯得格外清新美好。此對細微之處細膩的觀察和靈動的藝術語彙，來自於藝術家經年累月對故鄉地貌細緻的觀察和獨特的詮釋。正如法國著名雕塑家羅丹（Auguste Rodin）所言：「**這世界並不缺乏美，而是缺乏發現美的眼睛**」，吳增榮以擅長發現美的眼睛悠遊於天地之間，將原本質樸的生活圖景化為不凡的詩篇。

Wu Tseng Jung***Iron Sheet House and Red Brick Fence***

Watercolour on paper
78.8×108.9 cm. 31×42 ⁷/₈ in.

Painted in 1996-2000

Signed in Chinese on bottom right; signed in Chinese, dated and stamped with an artist's seal on the reverse

EXHIBITED

21-24 Oct 2022, ART TAIPEI 2022, Taipei World Trade Center, Taipei

PROVENANCE

Mind Set Art Center, Taipei

Acquired directly by present private Asian collector from the above

This work is accompanied by a certificate of authenticity issued by Mind Set Art Center Taipei signed by the artist

A Lone Hermit in the Wind**Wu Tseng Jung Painting his Mind with a Brush**

Born in 1942 in Dongshi District in Taichung, Wu Tseng Jung won the first prize in the Taichung City Council's design competition at the age of 29 and the Taipei City Government's city planning competition at 38. In 1992, he was featured as the "Future Star of the Architectural World" on NHK in Japan. At the height of his success in an architectural career, he switched to art. Choosing watercolour as his working medium, he created an original "wash" painting technique. He has made more than 500 paintings over the past thirty years, all based on his love of landscape and nature, as well as on the campus of National Taiwan University. With an architectural background, he observes the world's forms and lights with a unique eye for dots and lines. Through making art, he creates dialogues with landscapes and himself, resulting in personalised scenes with profound peace and tranquillity. In recent years, his works have been shown at Art Basel Hong Kong, receiving critical acclaim and widespread popularity.

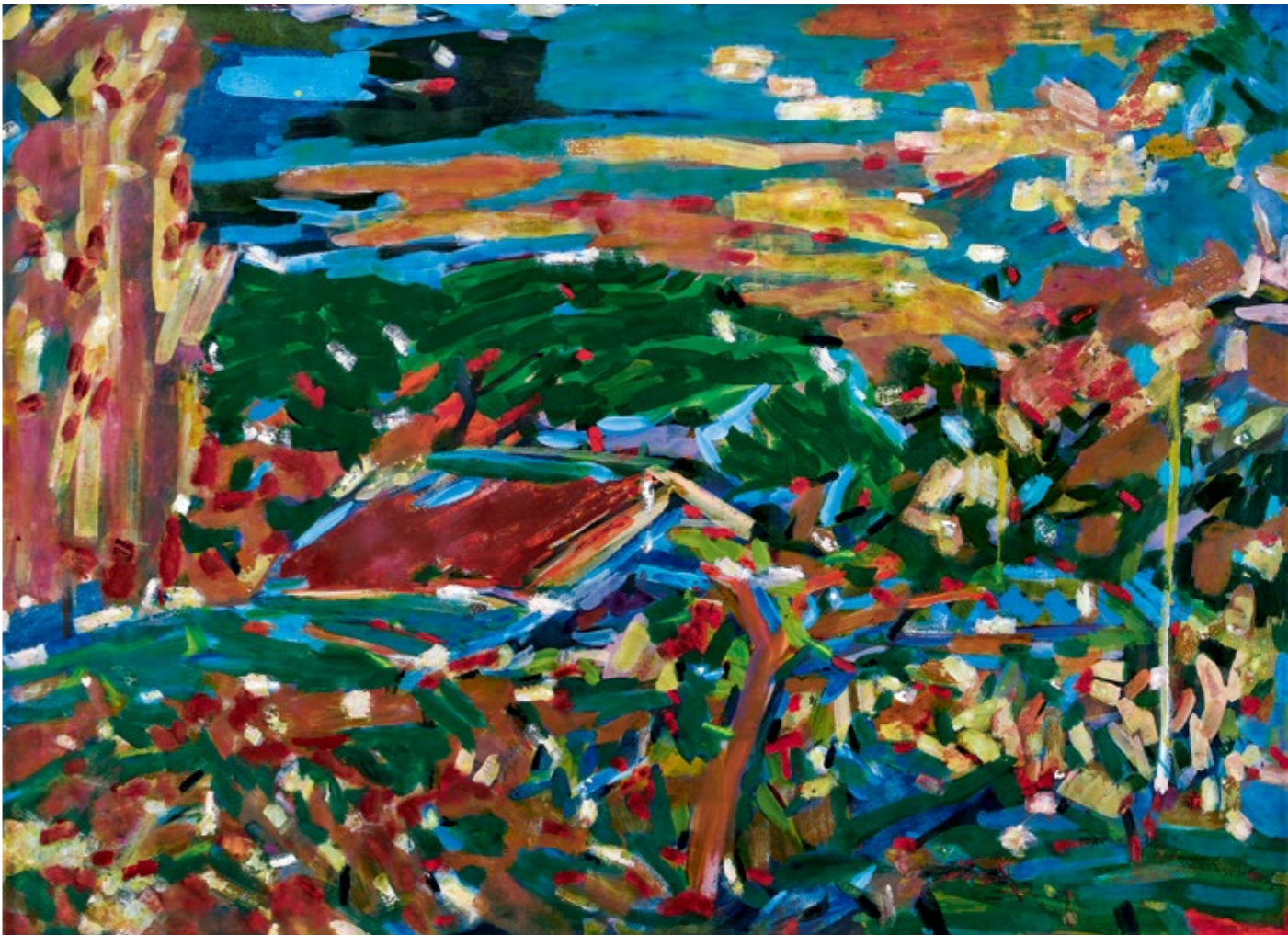
Savouring the Beauty of Life

Iron Sheet House and Red Brick Fence is one of his most popular landscapes of the mountains and forests. The scene of dense woods shows colossal trees and human activities in the centre, while a blue lake lies in the far distance. Using short, overlapping brushstrokes, the painting conveys an energy of upward growth in nature. There are four primary colours in the painting that clash and merge to form an array of hues, shapeshifting in myriad ways. This is a painting made partly using his original "washing" technique, where he ran the water across the painting to leave unique traces and create a sense of flow, before overlaying it with more colours. Over a period of four years, he worked on it repeatedly, resulting in impressively rich textures and layers comparable to that of oil paint.

In the middle ground, he deliberately draws the house's rectangular red brick roof, a special building material commonly found in Taiwan, with square lines. However, he tucks the house in the depth of green, merging people and the landscape. A few abstract yellow and white strokes on the surface of the lake in the distance represent ducklings. As young trees in the foreground sway to greet the viewer, white and blue strokes on the leaves and the red roof are visible like clear droplets of water in the morning mist left by a night of rain, reflecting the colours of the clear blue sky. Wu Tseng Jung has eyes that capture beauty as he wanders between heaven and earth, turning scenes of simple life into extraordinary poems.



吳增榮在台灣公共電視的專題採訪中展示其獨特的水沖技法



藍色頭巾

油彩 畫布
二〇二三年作

款識

藍色頭巾 2023 閻占城 YZC (畫背)

展覽

2023年7月1日至8月5日,「悶簾導板—閻占城個展」,索卡藝術,北京

來源

北京索卡藝術
亞洲重要私人收藏

HKD 60,000 – 80,000
USD 7,700 – 10,300

Yan Zhancheng**Blue Headband**

Oil on canvas
120x100 cm. 47 1/4x39 3/8 in.

Painted in 2023

Titled in Chinese, signed in Chinese and English,
dated on the reverse

EXHIBITED

1 Jul – 5 Aug 2023, *Voice Before the Performance*
- *Yan Zhancheng Solo Exhibition*, Soka Art Centre,
Beijing

PROVENANCE

Soka Art Centre, Beijing
Important Private Collection, Asia



達芬奇《蒙娜麗莎》·油彩畫布·
77x53cm·1503-1506年作·巴黎
盧浮宮藏

幾何夢境，映照人性的光芒**閻占城的立體主義美學**

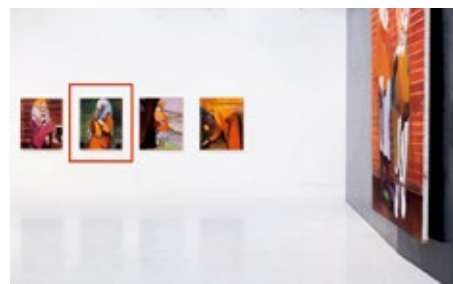
中國當代藝術家閻占城 1984 年出生於古城延安，2008 年自西安美術學院畢業後便成為職業藝術家。其畫作以簡練的筆觸及豐富的色彩，表達深刻的內在情感、對家鄉的記憶、文學的啟發。展現記憶、人文與情感交織的圖景，並在原始主義與現代藝術之間架起了一座橋樑。其開放式的畫面語境，帶著神秘感，留給觀者無限的想像空間。其曾先後受邀於北京、上海、台北等地舉辦個展，深受藏家喜愛。

幾何與色彩的靜謐交響

創作於 2023 年《藍色頭巾》，出自藝術家一名為「悶簾導板」的個展，此為京劇專有名詞，指演員在尚未登台前在幕後演唱，即「先聞其聲，再見其人」。對應此作，見一年輕女子靜謐地站立在百葉窗前，其形象充滿了立體主義的幾何感。她戴著如古埃及法老的帽子，或頭巾，遮蓋了髮色使人無法辨別其國籍身份，增添了一絲神秘感，明亮的藍彩連同其臉龐成為畫中的一抹亮色。她雙眼微閉，彷彿沉浸在深思或寧靜的冥想之中。女子的面容通過多角度的幾何形狀勾勒出來，展現出一種抽象而立體的視覺衝擊。其身體、面容、帽子，再到背後的百葉窗，都以塊面的方式展現，每一樣物件都具有獨立的美感。組合在一起，則賦予了畫面一種敘事的流動感，使靜止的姿態中蘊含內在的韻律。

時空交織的幻影：從《蒙娜麗莎》到《藍色頭巾》

女子彷彿是古老雕像的化身，又如夢中的幻影，充滿了時間與空間交錯的感受。平和的姿態透出隱秘的力量，蘊藏著無盡的故事。作品在構圖上令人引發對文藝復興巨擘達芬奇 (Leonardo da Vinci)《蒙娜麗莎》的聯想，以寫實的筆觸和柔和的光影塑造了一個神秘的形象。閻占城在此則通過立體主義的幾何形態與明暗對比，解構了傳統肖像畫的表現形式，將人物置於多維視角中，搭配主角孤芳自賞的表情。在此時間與空間似交織地無聲對話，幾何形體如同一面面鏡子，將人性的複雜反映在色彩的交錯中。靜立的女子不僅是色塊和線條的集合，更是一種凝固的詩意，蘊藏無盡的故事，如蒙娜麗莎的微笑般難以言說。其藝術如若一條通往心靈深處的河流，穿越現代與古老，靜謐與動盪，最終流向我們內心最深處的感知與共鳴。在閻占城的畫作中，我們看到了自己，也看到了人性在時空對話間的浮沉。



《藍色頭巾》(是次拍品)於藝術家 2023 年的新作個展亮相

Geometric Dreams, Human Gleams**The Aesthetics of Yan Zhancheng**

Yan Zhancheng, a post-80s contemporary Chinese artist from Yan'an, became a professional artist after graduating from the Xi'an Academy of Fine Arts in 2008. His work, marked by concise strokes and rich colours, delves into the complexities of humanity, culture, and emotion in contemporary society. Bridging primitivism and modern art, Yan offers a fresh perspective on existential questions. His exhibitions in Beijing, Taipei, and Shanghai have garnered significant acclaim from collectors.

Geometry and Hue, a Silent View

Created in 2023, *Blue Headband* is a signature portrait by Yan Zhancheng. A young woman stands at the centre, draped in a vibrant blue headband, her form rendered with a Cubist geometric style. With eyes gently closed, she seems lost in thought. The angular depiction of her face creates an abstract, three-dimensional visual impact. The warm yellow of her robe contrasts sharply with the cool blue of her headband, each element of the composition standing independently while contributing to a narrative flow, imbuing stillness with inner rhythm.

Time and Space, a Haunting Trace

The woman's image evokes an ancient statue or a dreamlike apparition, blending the feelings of time and space. Her serene posture hints at hidden strength, suggesting untold stories beneath the surface. This portrait pays homage to classical art, recalling Leonardo da Vinci's *Mona Lisa*. However, Yan deconstructs traditional portraiture through Cubist geometry and contrasts of light and shadow, placing his subject in a multi-dimensional perspective, and exploring the complexities of time, space, and emotion.

In Yan's canvas, time and space engage in a silent dialogue. Geometric shapes act like mirrors, reflecting the intricacies of human nature. The still figure is more than a collection of shapes and lines; she is a poem frozen in time, brimming with untold tales. Yan's art is like a river flowing deep into the soul, traversing modern and ancient, calm and turbulent, ultimately reaching the deepest corners of our perception, evoking a profound resonance.



黃本蕊 b.1959

我的避風港 (一組四件)

壓克力彩 畫布
二〇二〇年作

款識

Benrei H. 2020 (右下)

展覽

2021年7月3日至31日,「隨省三姿」,誠品畫廊,台北

來源

台北誠品畫廊
現亞洲私人藏家直接購自上述來源

附:台北誠品畫廊開立之藝術家親簽作品證書

HKD 140,000 – 180,000

USD 17,900 – 23,100

Huang Benrei

My Safe Haven (set of four pieces)

Acrylic on canvas
50.5×50.5 cm.×4 19 7/8×19 7/8 in. ×4
Painted in 2020
Signed in English and dated on bottom right

EXHIBITED

3-31 Jul 2021, *Shapes of Self-Reflection*, Eslite Gallery, Taipei

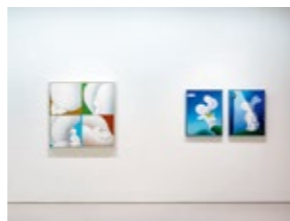
PROVENANCE

Eslite Gallery, Taipei
Acquired directly by present private Asian collector from the above

The work is accompanied by a certificate of authenticity issued by Taipei Eslite Gallery signed by the artist



黃本蕊《生命之輕》(一組四件),壓克力畫布·61 × 61 cm. × 4·2017年作,拍賣成交價 212,400 港幣



是次上拍的《我的避風港》,2021年於黃本蕊「隨省三姿」個展現場

你我的尼尼·生命中的避風港

黃本蕊始終如一的真情傳遞

「牠是我的代言人,卻帶我走了更遠的路。」

——黃本蕊

黃本蕊 1959 年出生於台北,畢業於台灣師範大學美術系,1986 年她赴紐約視覺藝術學院深造,畢業後赴美從事童書插畫二十載。2008 年她以屬兔的母親為靈感,巧妙地將母親的姓氏「倪」與兔子的形象結合,創作出「尼尼」這一富有溫情又堅韌的形象,從繪本回歸繪畫,尼尼亦被其稱為能夠投射內心情感與思想的「代言人」。她擅長以細膩的筆觸與豐富的色彩擬人化尼尼,引領觀者走進一個充滿哲思的兔子國度。她的藝術才華備受讚譽,曾在紐約 456 畫廊、台北誠品畫廊等多地舉辦展覽。2021 年,其疫情後的首次個展「隨省三姿」在台北盛大開幕,是次呈現之《我的避風港》即為其中大尺幅亮點代表。

動盪中的溫柔日常

「黃本蕊的畫作以令人會心一笑的小小溫暖、幽默,提醒人們生命總有徬徨迷惘的時刻,但不能遺忘的是堅強勇敢的信念。穿越苦澀之時,別忘了放輕腳步,靜靜傾聽自我心底的聲音,讓迎面的一切風景,都成為療癒心靈的智慧良藥。」

——藝評人張晴文

此創作於紐約疫情大爆發期間,藝術家通過「避風港」隱喻包容、希望的追尋,與疫情消散的渴望,她一反過往畫面中尼尼多以靜態肖像呈現,將畫面分以黃、綠、藍、紅為底色的四宮格,展現一種時間序、多角度的敘事。其中,尼尼以不同的姿態如嬰兒般蜷縮在巨大兔子的軀體旁。藝術家通過無限放大兔子的耳朵、臂彎來指喻避風港,仿若母親對孩子的保護,賦予小尼尼在動蕩不安中溫暖、美好的搖籃港灣。上半部分的尼尼謹慎又機警,蘊藏疫情時期大家只能窩在家裡的迷茫,同時不斷期盼疾病肆虐的外部世界能回復如常的內心悸動。而在作品下半部分,可見尼尼安靜跳曲地在港灣裡甜美入睡,與前者形成鮮明的動靜反差,生動地描繪了主角的情感跌宕。正如藝術家自言:「我一直在尋找尼尼的身體語言,牠的舉手投足,姿勢線條,回眸時的凝視等」,作品凝聚了尼尼的各種姿態,以細膩的敘事、柔和的色彩領人進入永恆的避風港,給予心靈的慰藉。

Nini, Our Sanctuary in Life

Consistent True Affection by Huang Benrei

“She speaks for me, leading me further on my path.”

— Huang Benrei

Born in Taiwan in 1959, Huang Benrei graduated from the Department of Fine Arts at the National Taiwan Normal University. In 1986, she pursued further studies at the School of Visual Arts in New York City, embarking on a career in children's book illustration that spanned two decades in the United States. In 2008, inspired by her mother, whose surname was “Ni” and symbolized by the rabbit, she ingeniously fused these elements to create “Nini” — a tender yet resilient character that returned her to painting from children's book illustration. Nini became her spokesperson, reflecting Huang's inner emotions and thoughts. Her artistic talent garnered acclaim, with exhibitions held at galleries like Gallery 456 in New York and Eslite Gallery in Taipei. In 2021, her first post-pandemic solo exhibition, *Shapes of Self-Reflection* opened to great acclaim in Taipei, with works like *My Safe Haven* highlighting her artistic prowess.

Gentle Amidst Turbulence

This piece was created during the peak of the pandemic in New York City. Huang metaphorically uses “safe haven” to signify inclusiveness, hope, and the desire for the pandemic to dissipate. Departing from previous static portraits of Nini, the painting is divided into four quadrants of yellow, green, blue, and red, offering a narrative across time and perspectives. Here, Nini is portrayed in various poses reminiscent of a baby, curling up. Huang magnifies the rabbit's ears and arms to symbolize the sanctuary, akin to a mother's protection over her child, providing warmth and beauty amidst unrest. In the upper part, Nini is cautious and alert, reflecting the confusion of everyone confined at home during the pandemic. In contrast, the lower part shows Nini peacefully curling up in the sanctuary, depicting a vivid emotional contrast and narrative richness. The artwork captures Nini's various expressions, inviting viewers into an eternal sanctuary with its delicate narrative and soft colours, offering solace to the soul.



無題

壓克力彩 尼龍布拼貼於木板
二〇一七年作

款識

Han Bing 2017 (畫背)

展覽

2017年11月8日至12日，上海廿一當代藝術博覽會，天線空間展位，上海

來源

上海天線空間
現亞洲私人藏家直接購自上述來源

HKD 120,000 – 180,000

USD 15,400 – 23,100

遺忘與留戀的都市交響**韓冰的記憶之城**

「我將一些原本會被忽視或很快被遺忘的事物，轉變成讓我好奇和留戀的元素。這是我對抗每天被鋪天蓋地的信息所淹沒的方式。」

——韓冰

韓冰 1986 年出生於山東，是當代藝術界備受矚目的女性藝術家，她先後於 2008 及 2011 年在中央美術學院取得油畫學士和碩士學位，隨即成為「中國美術館當代油畫研究獎」最年輕得主，後於 2013 年於紐約帕森斯藝術學院取得碩士學位，並與上海天線空間簽約、定期發表展覽。在過去十年來，她先後旅居北京、紐約、洛杉磯，如今定居巴黎，豐富的跨文化生活經歷，令她從都市繁複更迭的信息與街景建築中汲取靈感，她擅長運用油彩與噴繪，解構城市中隨處可見的海報等圖像元素，結合戲劇、科學與文學元素抒發自我的情感與觀察。其創作常將日常易被忽略的事物轉化為構圖元素。以顛覆性的視覺語言遊走於具象與抽象之間，通過繪畫對抗信息過剩，紀錄她心目中的城市印象與風景。2021 年，其作品《無題 X》被納入洛杉磯郡立美術館 (LACMA) 收藏，2022 年她獲國際畫廊 Thaddaeus Ropac 青睞，成為其代理藝術家，逐步走向國際藏家視野，作品在一級市場中一畫難求。

城市之脈，時間之痕

韓冰稱其作品為「生物」，將創作過程比喻成「為生物骨架填充組織」，在創作中她常從具象圖形出發，通過堆疊或拼貼其所搜集的海報，並加以噴繪、疊加壓克力彩，使形態各異的色塊在畫布上對撞與舞動，營造出活潑的色彩衝擊，畫面肌理細膩柔和，別有一番韻味。是次呈現的《無題》創作於 2017 年，為彼時身處洛杉磯的藝術家從具象到抽象風格重要轉捩點之代表作。

作品可見不規則的幾何色塊彼此交疊浸染，在噴繪的湛藍與黝黑底色裡，透出紫色與亮橙的點點星光，彷彿領人走入洛杉磯夜幕降臨的日落大道，華燈初上，車水馬龍，路燈與霓虹燈交錯，乍現繁華與安穩共存的詩意景象。而亮色的尼龍布拼貼堆疊其上，如同藝評家賈奎特 (Matthieu Jacquet) 所言，若在致敬法國新現實主義藝術家海恩斯 (Raymond Hains) 的碎海報拼貼繪畫。韓冰營造出朦朧神秘的氛圍，層層疊加的噴彩使畫面最終展現平滑細膩的特殊絲網印刷質感。這些元素如若生活中各色各樣的信息，在畫面中被自由組合，似在移動與變形，細膩的筆觸與出乎意料元素的堆疊，如同新詩般引領觀眾想像的躍動，彷彿在當代信息爆炸如海市蜃樓的城市生活中，將時光在此凝結定格，成為畫布上的真情，抽象卻真誠地召喚我們對生活多重、集結的，穿越的美好一瞬的想象。



韓冰《Invalides》，油彩 麻布，142.2 × 177.8 cm，2020 年作，拍賣成交價 317,300 港幣

Han Bing**Untitled**

Acrylic and nylon collage on wood panel
140×177 cm. 55 1/8×69 3/4 in.
Painted in 2017
Signed in pinyin and dated on the reverse

EXHIBITED

8 – 12 Nov 2017, ART021 Shanghai Contemporary Art Fair 2017, Booth of Antenna Space, Shanghai

PROVENANCE

Antenna Space, Shanghai
Acquired directly by present private Asian collector from the above



海恩斯 (Raymond Hains) 《第 14 號》，海報拼貼、鋅板、膠合板，135 × 101 cm，1963 年作，德國漢堡美術館收藏。韓冰作品中的拼貼理念與海恩斯呈現有趣的世代對話



創作中的韓冰

**Urban Symphony of Remembrance and Yearning
Han Bing's Memory City**

"I transform things that would otherwise be overlooked or quickly forgotten into elements that intrigue and linger with me. It's my way of combating being inundated by overwhelming daily information."

—— Han Bing

Born in Shandong in 1986, Han Bing is a prominent female artist in the contemporary art scene. She earned her bachelor's and master's degrees in oil painting from the Central Academy of Fine Arts in Beijing in 2008 and 2011 respectively, followed by a master's degree from Parsons School of Design in New York City in 2013. She has since signed with Antenna Space in Shanghai and has lived in Beijing, New York, and Los Angeles, and currently resides in Paris, enriching her life with cross-cultural experiences. Drawing inspiration from the complex urban transformations and architectural landscapes, Han skillfully utilizes oil painting and spray techniques to deconstruct ubiquitous imagery like posters, infusing elements of drama, science, and literature to express her emotions and observations. Her visually provocative navigates between abstraction and figuration, countering information overload while capturing her impressions and scenes of cities through painting. In 2021, her work *Untitled X* was acquired by the Los Angeles County Museum of Art (LACMA), and in 2022, she was represented by the international gallery Thaddaeus Ropac, expanding her visibility to global collectors in the primary market.

City Pulse, Traces of Time

Her works often start with concrete forms, using stacked or collaged posters sprayed and overlaid with acrylic paint to create dynamic clashes of colourful blocks on canvas, imbued with delicate textures and unique allure. The featured piece *Untitled*, created in 2017 during her time in Los Angeles, marks a significant transition from figurative to abstract styles.

The irregular geometric blocks overlap and saturate each other, against a backdrop of deep blue and black, punctuated by specks of purple and bright orange starlight, evoking the poetic imagery of bustling yet serene sunset boulevards in Los Angeles. Layers of bright nylon fabric collages atop these elements, reminiscent of French Nouveau Réalisme artist Raymond Hains' fragmented poster collages, as noted by art critic Matthieu Jacquet. Han Bing creates a misty, mysterious ambience with layers of sprayed colours, ultimately presenting a smooth, intricate silk-screened texture. These elements, like the myriad hues of life's information, freely combine and transform on the canvas, freezing moments in time with nuanced brushstrokes and unexpected elements, invoking imaginations of life's multifaceted, converging beauties in a sincere yet abstract manner.



回家了

壓克力彩 畫布
二〇二一年作

款識

Jing Zhiyong 2021 (右下) I am Home 荆智勇
Jing Zhiyong 2021 (畫背)

出版

2022年,《荆智勇》,荆智勇,北京,第126頁

來源

現亞洲私人藏家直接購自藝術家本人

HKD 35,000 – 50,000

USD 4,500 – 6,400

Jing Zhiyong

I am Home

Acrylic on canvas
65×60 cm. 25 5/8×23 5/8 in.

Painted in 2021

Signed in pinyin and dated on bottom right; titled in English, signed in Chinese and pinyin, dated on the reverse

LITERATURE

2022, *Jing Zhiyong*, Jing Zhiyong, Beijing, p.126

PROVENANCE

Acquired directly by present private Asian collector from the artist



荆智勇《獨行者》,壓克力彩畫布,60x75cm,2023年作,拍賣成交價216,000港幣

漫漫長夜,來處是歸途**荆智勇的超現實劇場**

「儘管世界總讓我們失望,至少我們在心底仍然愛它。就像『肖申克的救贖』中的那句台詞:『希望是美好的,也許是人間至善,而美好的事物永不消逝。』」

——荆智勇

蒼茫的大海、繁星點綴的天空、神情莫辨帶著懸疑感的人物……這些都是荆智勇畫中的標誌語彙,而它們來之不易。作為80後藝術家,荆智勇自天津美術學院油畫系畢業後,早期以卡通塗鴉風格嶄露頭角,其後歷經多年的沉澱終找到屬於自身的繪畫語言,他以冷靜的筆調、黑色幽默、犀利的觀察和電影式的情節塑造出深度的情緒張力,引發世界各地的藏家共鳴。荆智勇通過創作吐露內心,將奇思妙想發揮至極,並引入對宗教、人性及宇宙觀的探討,作品散發著靜謐、奇幻的繆思,常令人聯想到美國藝術家霍普(Edward Hopper)筆下寂美的畫境。其作品一經釋出往往瞬間售罄,一作難求。而自2022年於嘉德香港舉辦首個海外個展後,更掀起熱烈討論。是次呈現藝術家大尺幅油畫《回家了》(拍品編號25),及經典表徵《藍霜》(拍品編號26)。

過盡千帆,家的眷戀

「當我決定畫我的內心世界之際,生活才算開始。」

——荆智勇

荆智勇擅長以細膩的敘事建構電影鏡頭般的場景,尤以「外太空」系列吸引藏家追捧,《回家了》即為該系列之代表作。作品以豎式構圖,交代出海平面、人與船,以及遠在天邊的地球三個主體。在中心向前行駛的漁船上頭可見水手望向象徵家的「地球」,在漆黑的夜晚中探尋希望與心之所向。而其渺小的身姿與碩大的月亮形成戲劇性的反差,但他若不畏險阻,一往無前,而漁船無帆而動,伴著主角踏上歸家的旅途。演繹出人類面對未知勇於挑戰、卻始終眷戀歸家的多重心緒。

雪夜的離別

《藍霜》則以藝術家最為經典且常用的木板為材,畫面以一望無際的雪夜為背景,渲染出冬天逼人的寒氣,遠處空曠而平緩的山脈更顯寂靜。一對情侶正通過擁抱互道別離。女子身穿白色長袍和高跟鞋,男子以一襲黑色大衣背對觀者。畫面左邊露出閃著車燈的轎車,正等待其中一人上車。增添了作品的動感與時間序,荆志勇以簡練而清新之筆,娓娓道來情侶間離別的不捨滋味,與埋下未完待續的伏筆,令人回味,作品為其罕見對於「愛情」主題的演繹,值得收藏。



藍霜

壓克力彩 木板
二〇二四年作

款識

Jzy 2024 (右下)

來源

現亞洲私人藏家直接購自藝術家本人

HKD 15,000 – 25,000

USD 1,900 – 3,200

Jing Zhiyong**Blue Frost**

Acrylic on wood panel

39×42 cm. 15³/₈×16¹/₂ in.

Painted in 2024

Signed in initials and dated on bottom right

PROVENANCE

Acquired directly by present private Asian collector from the artist



荆智勇《日光之城 No.3》·壓克力彩木板·39x42cm·2022 年作·拍賣成交價 50,800 港幣

In the Endless Night, the Journey Leads Us Homeward

Jing Zhiyong's Surrealist Presentation

As an artist born in the 1980s, Jing Zhiyong graduated from the Oil Painting Department of Tianjin Academy of Fine Arts. Initially recognized for his cartoon-style graffiti, he spent years refining his artistic voice. Jing has developed a distinct painting language characterized by a composed brushwork, dark humor, sharp observation, and cinematic plots, creating profound emotional tension that resonates with collectors worldwide. His works often explore themes of religion, humanity, and cosmology, presenting tranquil and fantastical imaginations, and often evoking the serene and beautiful scenes depicted by American artist Edward Hopper. Jing Zhiyong's works often sell out immediately upon release, making them highly sought after. This presentation features the artist's large-scale oil painting *I am Home* (Lot 25) and the iconic piece *Blue Frost* (Lot 26).

Beyond a Thousand Journeys, the Longing for Home.

"The moment I decided to paint my inner world, my life had just begun."

— Jing Zhiyong

Jing Zhiyong is proficient at creating cinematic scenes woven with

meticulous narratives, particularly in his *Outer Space* series, which has captivated collectors. *I Am Home* is a quintessential piece from this series, employing a vertical composition that captures the sea level, people and boats, and the distant Earth. At the center, a sailor aboard a moving fishing boat gazes towards "Earth," symbolizing home, as he searches for hope and direction in the dark night. His tiny figure starkly contrasts with the vast moon above. Undeterred, he presses onward. Remarkably, the fishing boat, without sails, still advances, bearing the protagonist on his journey home. This depiction highlights humanity's bravery in facing the unknown and the yearning to return home.

Snowy Farewell

Blue Frost is rendered on artist's signature and commonly used wooden panels, capturing an endless snowy night that vividly brings the winter chill to life. Serene mountains in the distance contribute to the overall tranquility. In this quiet scene, a couple shares a farewell embrace. The woman is dressed in a white gown and high heels, while the man, clad in a black coat, turns his back to the viewer. To the left, a car with its headlights illuminated waits for one of them, adding a sense of motion and temporal progression. Jing skillfully captures the bittersweet moment of the lovers' parting with crisp and refreshing strokes.



是次秋拍我們特別規劃了「勁筆顏色」專題，提取藝術創作中兩個關鍵元素：「雄渾的筆力」與「妙用的色彩」。聚焦 17 位現當代在此有卓越表現的藝術家之代表作。在中國現代藝術版塊，呈現廣東三傑：林風眠出版歷歷的京劇系列《南天門》、明媚如生的《靜坐》、氣韻盎然的《春林綠蔭》、活潑生動的《桌上仙人掌與蘭花》、丁衍庸融合甲骨文、強勁書法線條與激盪色彩、曾被讚譽為其風景主題油畫「臻於巔峰」的《在水中央》、關良出自家屬珍藏、罕見結合戲曲與抽象主題，描繪水漫金山、堅毅抗敵的白娘子之油畫。並匯集吳作人靜謐雋永的《水果靜物》、秦宣夫珍稀「雪景」主題之作，以及 1987 年曾代表蘇天賜於巴黎國際藝術城個展之花卉主題大尺幅力作。

而在抽象藝術方面，匯聚了華人抽象代表趙無極 70 年代重返「中國之路」後的沉澱與新創之《24.01.73》、朱德群光燦而熱烈的《大地回春》、日本前衛女王草間彌生 60 年代珍罕美術館級磅礴力作《黑與黑》、謝景蘭詩意爛漫，如行雲推月的《延伸的圖景》、丁乙膾炙人口的《十示 2008》、梁遠葦馥郁動人的《生活的片斷》。並陳留美重要藝術先驅朱沅芷充滿時代理想與希望、曾展出於美國大都會藝術博物館之重要代表作《這裡是紐約》。此外，還有中國當代領銜人物：洪凌碧翠如生的夏之山水、余友涵對抽象與時代語境的探索、閔冰唯美、具「比翼雙飛」美喻的雙胞杏花，以及西方藝術家代表康多（George Condo）幽默致敬國家主義的《榮譽軍團》，精采紛呈！

In the abstract art section, we showcase works by prominent Chinese abstract artists, including Zao Wou-Ki's *24.01.73*, created after his return to the "Chinese path" in the 1970s, Chu Teh-Chun's radiant *Here Comes Spring*, and Yayoi Kusama's monumental 1960s museum-grade masterpiece *Black & Black*. Also featured are Lalan's poetic and ethereal *Extended Figure*, Ding Yi's acclaimed *Appearance of Crosses 2008*, and Liang Yuanwei's rich and moving *Piece of Life*. The collection includes Yun Gee's *Here's New York*, filled with the idealism and hope of its time, which was previously exhibited at the Metropolitan Museum of Art in New York.

Furthermore, we highlight leading contemporary Chinese artists such as Hong Ling's vibrant summer landscape, Yu Youhan's exploration of abstraction and modern context, Yan Bing's exquisite double blossoming apricots, and Western artist George Condo's humorous tribute to nationalism in *La Legion D'honneur*. This collection is truly a spectacular showcase!

For this autumn auction, we have specially curated the theme *Dashing Hues*, highlighting two crucial elements in artistic creation: powerful brushwork and masterful use of colour. The collection focuses on representative works by 17 outstanding modern and contemporary artists who excel in these areas.

In the Chinese modern art section, we feature the three masters of Guangdong: Lin Fengmian's vividly published *Peking Opera* series *South Gate of Heaven*, the lifelike *Sitting in Silence*, the spirited *Woods in Spring*, and the lively *Still Life*; Ting Yinyung's *Boating in the Lake*, which perfectly blends oracle bone script, strong calligraphic lines, and brilliant colours, praised as the culmination of his landscape-themed oil paintings; and Guan Liang's rare oil painting, combining opera and abstract themes, depicting the resolute character, a cherished piece from the artist's family collection. Additionally, we present Wu Zuoren's tranquil and profound *Still Life with Fruits*, Qin Xuanfu's rare snow scene painting, and Su Tianci's large-scale floral masterpiece which represented him at his solo exhibition at the Cité Internationale des Arts in Paris in 1987.

勁筆顏色

DASHING HUES

無聲詩裡 頌千秋

Silent Verses That Echo
Through the Ages

一代宗師林風眠的真善美
The Timeless Virtue and Beauty
by Master Lin Fengmian



在二十世紀的藝術銀河中，林風眠是一顆熠熠發光的巨星。作為中西美學融合的開拓者、中國水墨畫變革的「一代宗師」、藝術史上最年輕的美院校長、培育趙無極、吳冠中、朱德群等無數後輩的啟蒙者，林風眠在其完整跨越二十世紀的生命歷程中，如璀璨的恆星般發光發熱，將畢生都獻於藝術、忠於藝術。百年的時事變遷、人生的因頓挫折，從未磨滅他對藝術「真、善、美」的追求。他始終立於時代浪潮，深研傳統、吸納新知，從戲曲人物、皮影戲的西方立體主義特質，到水墨風景的濃郁光色，他藉西畫中對光、色、造型的表達，改革傳統水墨，實現了光、色、墨的有機結合，開天闢地打通了東西藝術之牆，以現代化的審美視角重新詮釋了東方文化的輝煌與浪漫。正如藝術家吳冠中之言：「從東方向西方看，從西方向東方看，都可看到屹立的林風眠！」

是次秋拍我們榮幸匯呈林風眠四幀不同題材的精品力作，分別為高度展現他對傳統山水在光與色、彩與墨之雙重變革的風景經典《春林綠蔭》（拍品編號 30）、以幾何式戲舞妙姿再造東方情味的戲曲人物《南天門》（拍品編號 27）、明眸傳神、光華獨具的現代仕女《靜坐》（拍品編號 29）、以及格物以言說君子志向的《桌上仙人掌與蘭花》（拍品編號 28），完整展現林氏在風景、戲曲、仕女、靜物四大題材中西合璧的美學神采，令人嘆謂。

自然之子的永恆山水
林氏風景的成熟經典《春林綠蔭》
「山林歟！皋壤歟！使我欣欣然而樂歟！」
——《莊子·知北遊》

林風眠出生在廣東梅縣一處名為公嶺村的地方。此地背靠綿綿青山，面對潺潺小河，松林四季濃翠，風景優美而寧靜，成為他一生留存心中的景象。而家鄉的景貌也令他在直面自然、熱愛自然的成長過程中，生發出「師法自然」的創作理念。「由於這種習慣，豐富了我對一切事物和自然形象的積聚，這些也就成為我畫風景畫主要的源泉。」在 20 年代杭州藝專執教期間，他鼓勵學生「在自然中去抓東西出來」，1929 年並發表《中國繪畫新論》提出「向自然學習」的主張。而 1953 年的蘇州天平山之行，更加深了他對於「色彩上、造型上、空間上都富有詩意的景色」的創造。透過對自



戲曲《南天門》，主角僅有曹玉蓮和家僕曹福兩人，卻一波三折地塑造出善惡之斗的驚心動魄，和自我犧牲的扣人心弦

然的感受和記錄，他逐步將色與墨有機融合，用光色語言創得意境，表達情感，創造了一種「東西方和諧與精神融合」的理想新式風景。《春林綠蔭》正是其以彩墨變革傳統、展現新式山水表達的成熟經典。

色墨兼融，光影四溢的詩意語彙

自 50 年代起，林風眠就針對中國水墨和西方光色表達的結合，找到了巧妙的貫通點。在其慣常可見的風景作品中，群山和大地多以大面積的墨色渲染，局部處滲入靛青、紫羅蘭等豐富色彩，加強光影的幻變。並加以高亮度的白粉描繪山間繚繞的雲霧、在前景溪流間點綴出泛起的白色水花，塑造視覺停留點和透氣感。此特色亦精彩體現在此件《春林綠蔭》中。然而，不同於其過往多以淺白、留白來表現光的流變，此作大膽藉與林木相近的黃彩來點染遠景山後輝現的晨曦微

光，配合近處流水中倒影的林蔭暖色，令光線彷彿穿透了厚重的雲層，灑向林間，再從潺潺的溪水中折射而出。清晰中帶著朦朧、明亮中透出含蓄，單純的色彩中蘊含豐富的變化，令上下一體，而呈現著「樹樹皆秋色，山山唯落暉」的詩意，別具一格。

世外之境，隱逸虛靜的精神本源

而為降低作品對白彩的使用，林風眠更刻意在此作中摒棄黑瓦白牆的固定形式，而以褐彩重色來描繪屋舍，令其如與大地連為一體，增添一份「安土重居」的眷戀之意。而與之對比的，則是由橄欖綠、墨綠、黃綠、橘黃、赭石等多重豐富色彩疊加組成的秋林，響亮華美，瞬間點亮了整片空間！

層疊的林木交織著錯落的屋舍，由遠及近，慢慢放大，構建景深的空間感。而作品更有意打破之字形的路徑框架，在這自右向左、由外而內的半包圍弧形空間中，構成「回環」的閉勢。隨著樹林漸漸鋪向遠方、房屋漸漸不見蹤影，連綿的山，穿透漫漫的雲，為光輝所籠罩。這片山林與人家若也成為「與世隔絕」的空谷幽居，以無限的寂靜與悠然的光華，訴說著中國傳統繪畫隱世虛靜的精神本源。

曲盡其妙，再造國粹之美

珍稀戲曲主題創作《南天門》

「老曹福睜開昏花眼，尊一聲小姑娘細聽我言。昔日裡有幾個尊家掌管，一個個秉忠義蓋世奇男。小莫成薊州堂替主赴難，有馬義滾釘板替主伸冤。實指望保小姐脫身患難，又誰知半路途不能周全。」

——《南天門》

1951 年，林風眠因其「新派畫」與主流論調格格不入，而被迫辭去中央美術學院華東分院的教職，移居上海。上海一地與他深具緣份，回顧 32 年前，他正是由上海黃浦碼頭登上赴法留學的郵輪，開啟了他波瀾壯闊的藝術人生。1925 年他學成歸國，於上海法租界尚賢堂舉辦個展，轟動一時，「總計萬餘人，頌信百餘封」。彼時他在藝術表現上深受立體主義、表現主義等西方流派的影響，這也令 1951 年再度回到上海的林風眠在心境沉澱下，以「西方現代性」的角度出發，開啟了上海時期的戲曲題材創作。因賦閒在家，受時任上海國立藝專教授的關良邀請，他常前往「共舞台」、「天蟾舞台」等劇院看戲，每每遇到有特色的臉譜、服裝道具，便從口袋中取出小本，記下重要的色彩和特徵。那些「戰舞的姿態、幾何式的步法、塗繪的顏面」被他一一納入創作，匯成其極具東方情調的戲曲人物創作。《南天門》即為精彩一例。



林風眠《春林綠蔭》（拍品編號 30）

戲曲《南天門》又名《走雪山》，講述的是明末吏部尚書曹正邦，因忤逆閹黨魏忠賢，舉家遭伏殺，忠僕曹福護送忠良孤女曹玉蓮出逃，一路跋涉行至廣華山，時值隆冬，大雪紛飛，曹福為保玉蓮，脫下外衣為其禦寒，最後犧牲自我的壯烈故事。全劇僅有曹福、曹玉蓮兩位主角，卻通過繁複的唱念做打、身段、表情，展現出追殺、奔逃、過雪山的艱難與饑寒交迫的情節，劇情一波三折，塑造出善惡之鬥的驚心動魄、自我犧牲的動人心弦，是林風眠十分鐘愛的戲目，曾於晚年多次以此為題創作。而該主題現今於市場可考的僅有8件，是次呈現的《南天門》即為其一，畢顯其珍。

戲舞靈姿，幾何連環

依循生旦對戲的敘事脈絡，此幅《南天門》中即採用藝術家最經典的「二人式構圖」，將一老一少、一主一僕的戲劇衝突、張力、情感皆聚焦於此。在造型上，林風眠大幅減少其仕女畫中對圓弧線的使用，而是加大以直線、三角、多邊形的圖示塑造出人物的輪廓線，線條銳利而充滿力量感，呈現鮮明的幾何化傾向，這與林風眠50年代將傳統皮影戲、剪紙與西方立體主義結合的藝術思考息息相關。而經由幾何式的切割分化，人物的動作亦透過線條的拼接、再構成，而展現出連動的意味，如居於主體位置的玉蓮身著的水裙，雙袖與上下身皆以三角狀打造，凸顯女性角色的纖細靈動。她仰頭高昂，雙手高舉向天，展現陷入絕望的悲憤與堅毅，二重飄動的粉色腰帶，似正呈現其仰天旋舞的身姿，褶裙上的放射狀暗線，更強化了此般動態的視覺感知，在動與靜、繁與簡、收與放中構成力度的平衡，極具動感，把中國戲曲中「舞」的美學完美地融入其繪畫語言。

色墨高光，人情冷暖

「善惡終有報」的如戲人生

此外，作為80年代定居香港後的創作，《南天門》在林風眠50年代精研立體主義的形式之上，更以表現主義的情感因素，融入了他晚年對人生的感悟。這尤其體現在色彩表現上，畫作主要集中在以藍黑、白、黃三種強烈對比色鋪展，並以曹福老者的白色鬍鬚作為高光點，突顯人物犧牲自我、忠義兩全的崇高性。玉蓮著黑裙，配合其身姿動作，顯其柔中帶剛之意，而僕從曹福的衣衫，則以具能量、鮮明的黃彩施染，而這，正是即將為女主角施以溫暖光耀、護其性命的暗示。林風眠並將彩與墨相疊，自背景暗夜的墨色中，令光源從二人的背後射出，層層疊疊地包圍二人，如同在他們身上投射以新的希望，亦投射其奮鬥一生、雖經時事坎坷，卻以藝術終獲新生的希望。而正如故事的結局中，西王母與八仙接引曹福之神識，封其為南天門守將，受人間香火；玉蓮獲大同總鎮所救，迎來圓滿的結局，在這場善與惡、人與天、孤女忠僕與權貴抗爭的故事中，林風眠以他的畫筆，向我們娓娓道來著「善惡終有報」的如戲人生！



馬蒂斯（Henri Matisse）《戴藍寶石項鍊的海倫娜》，油彩畫布，55×33cm，1937年作，私人收藏。同樣以熱帶植物為背景襯托畫中人，林風眠在《靜坐》中，將馬蒂斯恣意大膽的表現力注入其典雅的東方仕女之中，透過鮮活的綠意將東方的含蓄和西方的熱烈共融畫中

他所願得的那種溫情和安慰，而且毫不費力。」

——林風眠

提及林風眠的仕女畫，多數人都會首先想到其柳葉眉、丹鳳眼、置身中式佈景的古裝仕女。而在其仕女題材中，還有另一類珍稀獨特、多以林風眠的妻子、女兒、學生為模特的現代仕女。有別於古裝女子低眉垂目、僅用單一線條表現眼神的嫺雅姿態，畫中人眼眸中以瞳仁而示，炯炯有神，五官神態、髮型服飾也帶著真實人物的風格樣貌和個性溫度，故而別具一格。《靜坐》即為此一題材下的珍貴典範，作品來源有序，曾出版於1992年的《名家翰墨》，由現藏者完好珍存逾20年，是次釋出難能可貴。

含蓄與奔放的東西薈萃

畫中女子並腿坐於綠影婆娑的庭院前，一雙翹水秋瞳定定向上警望，直視觀者，彷彿一瞬便可將人拉入畫中秘境。其赭色的皮膚、纖瘦的臉頰、高挺的鼻樑充滿異域風情，短而卷的現代髮式，令人想起林風眠40年代《林夫人像》中對妻子獨具法式風情的描摹。如果說50至60年代的古裝仕女是林風眠有意藉傳統符號探索現代化的表達，那麼在《靜坐》中，他便已然將這種東方美的特質極為自然地融合到一切客體中，印象派的光影、野獸派的色彩、東方墨與色的交疊、東西古典與現代美的氣韻皆凝聚一體，十分精彩。女子身形脫胎於50年代東方仕女弧線形的溫婉形象，整體表達上卻更具野獸派大師馬蒂斯（Henry Matisse）的造型張力，如衣襖的三角結構、飽滿起伏的身體線條，承襲東方的典雅端莊又顯現西化的幾何韻律，而牆上橫紋、紅毯格子的錯落交織，以及右下方影影綽綽的方桌和圓形水果，皆在逸筆草草、率性奔放的線型筆勢中，注入一種流動的變化感，以展現人物在曲與直、圓與方、色與墨共融的形象張力，將東方的含蓄、西方的熱烈凝萃一身。

逆光神采，出塵如幻

而為凸顯畫中人出塵如幻的氣質，林風眠更有意在作品中打造一種「逆光」的高妙效果，以背景亮光反襯人物的神采，並營造出明媚盛夏的浪漫綠意。自畫幅中央，以鮮亮富有活力的薄荷綠、草綠、黃綠、翠綠，恣意鋪寫落地窗外的熱帶植被，筆勢變化交疊，將室外陽光一併帶入，照亮人物的容顏。於室內，左右空間分別以淡雅的紫粉和濃郁的松石綠和碧綠打造，一株具熱帶風情的芭蕉盆栽蓬勃而繁盛地舒展著斑斕的闊葉，橫豎交織的方格穿插其中，既暗示室內外環境的變化，也傳遞著色調的遞進感。由外而內、由左至右，層層深濃，在色域的淺降濃郁間，拉出前後空間的縱深。

而仕女上身全然為綠意籠罩，僅在頭肩刻意留白少許，更為其增添一份光輝感。與此同時，林風眠並極為注重色彩的整體統一性。女子著一身素雅端莊的墨色衣裙，其髮帶、領口、袖口和裙邊，則以背景同色系的薄荷綠勾勒點亮，令室外的一眾紛繁樹影皆映襯畫中人身上的綠彩，在一室幽靜中，為其沉靜秀美的氣質注入一股清新。

庭院濃翠，層層密林投射斑駁樹影，玉人靜坐，彷彿輕撫著腿上那虛實難分的光葉。在中西美學的交融共生中，林風眠以一種浮光掠影般的詩意語言，呈現「妙在似與不似間」的唯美畫境，明媚夏日的光色樂章，映襯著容光煥發的如生神韻，更在畫中人抬眸凝望間，化為一種永恆之美。

格物致知，君子自強的生命精神

以花言志的《桌上仙人掌與蘭花》

40年代期間，林風眠在杭州藝專擔任校長之時，和家人住在一棟兩層樓的花園洋房中。據其學生席德進回憶，「一進大門，是青草坪的大院，四周種滿了盛開的各色花朵，由梯階上樓便是他的大畫室，室內室外都是紫色、粉色的盆花，這些花是他親手栽培的」。而在1951年定居上海後，安居一隅的林風眠，閒暇時除觀看戲曲表演之外，也以園藝為愛好，在家中親手種植了仙客來、蘭花、仙人掌、菖蘭等各色花卉。從杭州到上海，家中生機勃勃的景致，不僅豐富了他靜物主題的創作靈感，更給予他在困頓境遇中仍熱愛生活的勇氣，成為其精神人格的至真象徵，而此亦展現在《桌上仙人掌與蘭花》中。

在此畫裡，林風眠左右並置了一盆仙人掌和蘭草，各代表了「頑強生命」和「高雅品格」的寫照。花葉一圓潤一修長，以橢圓和線型結構交織成幾何的動感，而左右盛開的花朵彷彿熱情對話、相互映照，構成豐饒的趣味。「*幽蘭生前庭，含薰待清風*」，自古，蘭花便有「花中君子」的雅喻，無媚世之姿，自有孤傲芳華，為修身立德之典範。而在林風眠筆下，蘭花更有揮袂生風的氣概，畫中蘭葉清朗秀美，片片恣意舒展，兩朵鮮紅蘭花從中探出，隨風而動，仿若一位翩翩擺動雙袖的舞者，在高低俯仰間，極盡颯爽之姿，既顯高風亮節，又暢意自在。而另一側，仙人掌同樣盡現生命張力，以石綠和少許淡墨染出圓弧肉葉，參差交疊地盤旋向上，其上針葉分明，帶著果敢迅疾的書法式筆鋒，並向右奮力開出鮮麗橙花，穿插、交錯出豐富的空間層次。林風眠一生對仙人掌頗為喜愛，從其50至80年代的創作中均可見仙人掌的身影。仙人掌原本生長在極端乾燥和高熱環境，生命力頑強，這與林風眠波折困頓卻堅強不屈的人生經歷亦不謀而合。他以格物致知的態度，將仙人掌的精神納入筆下，成為其堅守藝術理想的化身。

色韻新繹，中西合璧的風雅恣意

除外特別的是，有別於其他林氏靜物畫中常見的深邃窗台後景，此作有意大幅提升整體色感的明度，在背景處施以明麗的淡粉色和水藍彩，清新中別有一番風雅。大筆刷尤為灑脫地斜向鋪陳，下筆俐落肯定，交織成網格狀的幾何形，與仙人掌、蘭草層疊的葉片更構成有趣的呼應，大大增加了整體的表現性。而此一表達，將空間的縱深結構轉化成平面上的層層交疊，既具東方寫意的畫韻，亦見西方立體主義的精神，不僅見證其創作時自由開放的心態和自信落筆的果敢，亦標誌他在靜物主題水墨革新的又一新境界，極為高妙。

而無論是由自然風景歌頌詩意人間、以戲曲人物影射人間百態，還是在繽紛花草、典雅仕女中，言說不屈意志和美的永恆，林風眠以其對東西美學的高度糅合和對萬物造化的參悟，於咫尺間，為我們展現其心中的大美天地。透過他創造的藝術世界，我們看到一個真誠善良、執著奮進的中國知識分子，漫步在二十世紀的百年一生，在風起雲湧的時代中，堅守對美好人間的憧憬，以畢生之光熱照耀中國藝術，永遠跋涉在真善美的藝術之路上！



林風眠《南天門》（拍品編號 27）

Lin Fengmian, a pioneer in merging Eastern and Western aesthetics and a revolutionary in Chinese ink painting, devoted his entire life to art. As the youngest art academy president in history, he spent the 20th century blending Western techniques with traditional Chinese ink, creating a seamless fusion of light, colour, and ink. His work bridged the gap between Eastern and Western art, offering a fresh interpretation of the beauty and romance of Eastern culture.

In this Autumn auction, we are honoured to present four exceptional works by Lin Fengmian, each showcasing a different theme: the landscape *Woods in Spring* (Lot30), the operatic scene *South Gate of Heaven* (Lot27), the modern beauty *Sitting in Silence* (Lot29), and the *Still Life* (Lot28). These pieces highlight Lin Fengmian’s skill in blending Eastern and Western aesthetics across various subjects.

Eternal Landscapes

Lin Fengmian's Masterpiece *Woods in Spring*

Lin Fengmian’s hometown, Gongling Village in Meixian, Guangdong, is nestled between green mountains and a small river, with lush pine forests that remain vibrant year-round. This serene landscape left a lasting impression on him throughout his life. *“It enriched my understanding of all things and natural forms, becoming the main source of my landscape paintings,”* Lin once said. While teaching at the Hangzhou National College of Art (current China Academy of Art), he encouraged his students to “draw inspiration from nature,” and in 1929, he published the *New Theory of Chinese Painting*, advocating for “learning from nature.” A 1953 visit to Tianping Mountain in Suzhou further deepened his pursuit of creating “scenery that is poetic in colour, form, and space.” *Woods in Spring* is a mature example of his innovative blend of ink and colour, reflecting his reformed approach to traditional landscape painting.

林風眠 1900-1991

南天門

彩墨 紙本
約一九八〇年代作

款識
林風眠 藝術家鈐印(左下)

出版
1993年·《中國近現代名家畫集——林風眠》·
錦繡文化企業·台北·第222頁

來源
香港私人藏家王良福舊藏
台北大未來畫廊
現亞洲重要私人藏家直接購自上述來源

附：台北大未來畫廊開立之作品證書

HKD 300,000 - 400,000

USD 38,500 - 51,300

Lin Fengmian

South Gate of Heaven

Ink and colour on paper
36×36.5 cm. 14 1/8×14 3/8 in.
Painted approximately in the 1980s
Signed in Chinese with an artist seal on bottom left

LITERATURE

1993, *Collection of The Modern Chinese Masters - Lin Feng Mian*, Jinxiu Cultural Publishing House, Taipei, p. 222

PROVENANCE

Previous Collection of Hong Kong Private Collector
Wong Lian Fon
Lin & Keng Gallery, Taipei
Acquired directly by present important private Asian
collector from the above

This work is accompanied by a certificate of authenticity
issued by Lin & Keng Gallery, Taipei

A Poetic Fusion of Colour and Ink

Starting in the 1950s, Lin Fengmian mastered the integration of Chinese ink with Western expressions of light and colour. His landscapes often feature broad washes of ink to shape mountains and earth, enriched with subtle shades of indigo and violet to enhance light and shadow. He used bright white pigment to illustrate mist weaving through mountains and water splashing in streams, adding focal points and a sense of airiness. *Woods in Spring* showcases this technique beautifully. Unlike his earlier works that used pale or blank areas to suggest light, this piece boldly incorporates yellow tones to capture the soft morning light behind distant mountains, blending seamlessly with the warm reflections of trees in nearby streams. The light seems to cut through thick clouds, brightening the forest and shimmering on the water.

A Hidden World

The Spirit of Tranquility and Seclusion

To reduce the use of white, Lin Fengmian painted houses with rich brown tones instead of the typical black-tiled, white-walled houses, blending them with the land to evoke a deep connection. In contrast, the autumn forest bursts with layers of green, orange, and ochre, infusing the scene with vibrant energy.

The trees and houses in the painting gradually enlarge from background to foreground, deepening the sense of perspective. Instead of following traditional zigzag paths, the composition creates a semi-enclosed circular space, guiding the eye right to left, outward to inward. This setting feels like a serene, secluded retreat, capturing the spirit of tranquility and seclusion central to traditional Chinese painting.

Masterful Expressions of National Heritage

The Rare Opera-Themed Painting *South Gate of Heaven*

The opera “South Gate of Heaven,” also known as “Crossing the Snowy

Mountains,” tells the tragic story of Cao Zhengbang, a Ming dynasty official who defied the powerful eunuch Wei Zhongxian. As a result, his entire family was assassinated, except for his loyal servant Cao Fu, who escaped with Cao’s orphaned daughter, Cao Yulian. They endure a treacherous journey to Guanghua Mountain during a harsh winter. To protect Yulian, Cao Fu sacrifices himself, giving her his clothes for warmth. Lin Fengmian was deeply moved by



林風眠《南天門》·彩墨紙本·67.2×67.7cm·拍賣成交價
6,100,000 港幣



林風眠 1900-1991

桌上仙人掌與蘭花

彩墨 紙本

款識

林風眠 藝術家鈐印(左下)

來源

2005年11月27日，香港佳士得秋季拍賣會，拍品編號593
現亞洲重要私人藏家直接購自上述來源

HKD 250,000 – 350,000

USD 32,100 – 44,900

Lin Fengmian

Still Life

Ink and colour on paper

36×38.7 cm. 14 1/8×15 1/4 in.

Signed in Chinese with an artist's seal on bottom left

PROVENANCE

27 Nov 2005, Christie's Hong Kong Autumn Auction, Lot 593

Acquired directly by present important private Asian collector from the above



林風眠《仙人掌》，彩墨紙本，34×34cm，約1970年代末作，拍賣成交價1,175,000港幣

this opera and created multiple artworks based on it during his later years. Only eight pieces from this series are known to exist, making *South Gate of Heaven* an exceptionally rare and treasured work.

Dynamic Forms and Geometric Harmony

South Gate of Heaven showcases Lin Fengmian's signature "two-person composition," capturing the dramatic tension between the elderly servant and his young mistress. The figures are defined by sharp, geometric lines—straight edges, triangles, and polygons—that reflect Lin's 1950s exploration of blending traditional Chinese art forms like shadow puppetry with Western Cubism. Yulian, the central figure, is depicted in a flowing blue skirt with triangular elements. The radiating lines on her pleated skirt further emphasise the sense



林風眠 60年代於上海南昌路寓所創作，前景中可見其親手種植的仙人掌和龜背竹

of movement, beautifully integrating the aesthetic of Chinese opera dance into Lin's painting style.

**Contrasting Tones and Emotional Depth
Life's Drama of Justice and Retribution**

South Gate of Heaven reflects Lin Fengmian's later reflections on life, especially through his use of colour. The painting features bold contrasts of blue-black, white, and yellow. Cao

Fu's white beard highlights his nobility, while Yulian's black dress represents her strength. Cao Fu's bright yellow robe symbolises the warmth and protection he offers. Lin skillfully layers colour and ink, allowing light to break through the dark background and surround the figures, symbolising renewed hope. This mirrors Lin's own life—despite his struggles, he found rebirth through art, subtly conveying the idea that in the end, goodness triumphs, gently reminding us that good and evil eventually receive their due.

**Radiant Light and Shadow
The Luminous Elegance of Sitting in Silence**

Lin Fengmian's depictions of women include a distinctive group of modern figures, often inspired by his wife, daughter, or students, that stand apart from his classical beauties. While his classical subjects are portrayed with subtle, downcast expressions using simple lines, these modern women are depicted with vibrant, expressive eyes that capture the individuality and warmth of real people. *Sitting in Silence* is a prime example of this style. The painting has a well-documented provenance, was featured in the 1992 publication *Han Mo*, and has been carefully preserved by its



林風眠 1900-1991**靜坐**

彩墨 紙本
約一九六〇年代作

款識

林風眠 藝術家鈐印(右下)

出版

1992年,《名家翰墨》第二十四期,翰墨軒出版有限公司,香港,第84至85頁

來源

蔡辰男舊藏
2004年11月1日,香港蘇富比秋季拍賣會,拍品編號528

現亞洲重要私人藏家直接購自上述來源

註:蔡辰男為台灣知名企業家暨華人著名收藏團體「清翫雅集」創辦人之一

HKD 600,000 – 800,000

USD 76,900 – 102,600

Lin Fengmian**Sitting in Silence**

Ink and colour on paper
34.5x35 cm. 13 5/8x13 3/4 in.
Painted approximately in the 1960s
Signed in Chinese with an artist's seal on bottom right

LITERATURE

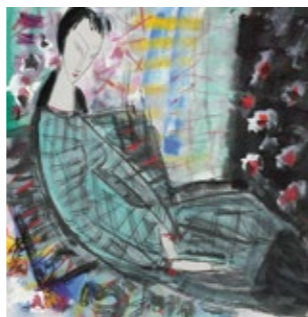
1992, *Han Mo* 24, Han Mo Xuan Publishing Co. Ltd., Hong Kong, p.84-85

PROVENANCE

Previous Collection of Tsai Chen-nan
1 Nov 2004, Sotheby's Hong Kong Autumn Auction, Lot 528

Acquired directly by present important private Asian collector from the above

Note: Tsai Chen-nan is a well-known entrepreneur and the co-founder of the famous Chinese art collection group Ching Wan Society



林風眠《坐在沙發上的少女》,彩墨紙本,36x36cm,約1980年代作,拍賣成交價2,783,000港幣



林風眠《林夫人像》,彩墨紙本,69x67cm,拍賣成交價4,815,000港幣

current owner for over 20 years, making its appearance at auction particularly significant.

A Blend of Subtlety and Boldness

In the painting, the woman sits gracefully in front of a verdant courtyard, her intense gaze directed upward, engaging the viewer. Her warm-toned skin, slender cheeks, and high nose give her an exotic charm. The short, curly hairstyle recalls Lin Fengmian's 1940s portrait of his wife, capturing a distinctly French elegance. While the figure's form reflects the soft curves typical of 1950s Eastern femininity, the composition as a whole is influenced by the bold style of Fauvist master Henri Matisse, seen in the geometric structure of her dress and the flowing lines of her body. The horizontal stripes on the wall, the interwoven patterns of the red carpet, and the shadowy table and round fruit in the lower right add a sense of dynamic movement. This blend of Eastern subtlety and Western boldness creates a striking fusion of styles.

**Beauty in Backlighting
An Ethereal Presence**

To emphasise the woman's ethereal presence, Lin Fengmian masterfully uses backlighting. Her upper body is bathed in greenness, with just a subtle highlight around her head and shoulders, adding a soft radiance. The centre of the painting bursts with lively shades of mint, lime, sage, and emerald, representing tropical plants outside a large window. Indoors, the space transitions from soft purple-pink to deep turquoise and jade greens, creating a layered depth from front to back, left to right. Lin carefully balances the colours throughout the piece. The woman's simple, elegant black dress is accented with mint green details in her headband, collar, cuffs, and hem, mirroring the greenery outside and subtly enhancing her serene beauty with a refreshing vibrancy.

**The Resilient Spirit of Life
Aspiration in Cactus and Orchids**

In the 1940s, while Lin Fengmian was the principal of the Hangzhou National College of Art, he lived with his family in a two-story garden house. His student, Shiy De-Jinn, remembered, "As soon as you entered the gate, you were greeted by a large courtyard with green lawns surrounded by blooming flowers of various colours. The staircase led to his spacious studio, where both indoors and outdoors were adorned with purple and pink flowers, all cultivated by him." After moving to Shanghai in 1951, Lin continued his love for gardening, finding solace and inspiration in the vibrant greenery around him. This passion not only enriched his still life paintings but also symbolised his unwavering love for life



1936年林風眠全家於杭州玉泉寓所外合影



林風眠 1900-1991

春林綠蔭

彩墨 紙本

款識

林風眠 藝術家鈐印(左下)

來源

2005年10月24日，香港蘇富比秋季拍賣會，
 拍品編號 934
 現亞洲重要私人藏家直接購自上述來源

HKD 1,500,000 – 2,000,000

USD 192,300 – 256,400

Lin Fengmian

Woods in Spring

Ink and colour on paper

66.5×68.5 cm. 26 1/8×27 in.

Signed in Chinese with an artist's seal on bottom left

PROVENANCE

24 Oct 2005, Sotheby's Hong Kong Autumn Auction,
 Lot 934

Acquired directly by present important private Asian
 collector from the above

despite the challenges he faced—a spirit that is vividly captured in *Still Life*.

In this painting, Lin Fengmian pairs a cactus with a pot of orchid, each representing “resilience” and “elegance.” The rounded cactus stems and the slender orchid leaves intertwine in a geometric harmony of shapes and lines. The blossoms on either side seem to engage in a lively conversation. The orchid leaves stretch freely, with two bright red flowers swaying, resembling a dancer gracefully moving her sleeves, exuding elegance and vitality. Opposite them, the cactus showcases its dynamic energy, with spiky leaves overlapping and spiralling upward, creating rich spatial depth. Lin Fengmian had a lifelong affinity for cacti, frequently featuring them in his works from the 1950s to the 1980s. The cactus, known for its resilience, mirrors Lin Fengmian’s own life—marked by challenges yet defined by unwavering strength. Through his art, he infused the cactus with his steadfast dedication to his artistic ideals.

**A Harmonious Blend of East and West
 Elegance in Colour and Form**

Unlike Lin Fengmian’s other still life paintings, which often feature darker windowsills in the background, this piece stands out for its bright, vibrant colours. The background is filled with soft pinks and light blues, adding a fresh and elegant touch to the scene. Lin Fengmian uses bold, confident brushstrokes to create diagonal patterns, forming a grid-like geometric structure that flattens the space into layered planes. This technique beautifully blends the expressive brushwork of Eastern aesthetics with the cubist influences of Western art, reflecting Lin Fengmian’s open-minded and confident approach to creativity. The painting represents a new level of innovation in his still life work, combining traditional ink techniques with modern elements, making it a remarkable example of his artistic mastery.



林風眠《溪畔人家》，彩墨紙本·68×68cm·拍賣成交價
 5,584,000 港幣



妙筆生花， 神氣淋漓

Brilliantly Painted, Breathtakingly Impressive

關良引領時代的珍罕傑作

Guan Liang's Rare Masterpieces of the Age

「我尤其喜歡關良的作品，他畫面上粗大的筆觸，渾厚的色彩，看上去像是幼稚而實際上又含蓄著無窮趣味的表現，在當時的洋畫界中確是呈現一種新的姿態。」

——藝術家倪貽德

作為西為中用，融會貫通的巨擘，關良在中國近代藝術史中寫下了鏗鏘的一章。其 17 歲時赴東京太平洋美術學校習西畫，被印象派的自由靈動、野獸派的單純奔放所感染。1922 年回國後，便尋根溯源，立足結合中國傳統藝術的風韻、美學，以樸拙真摯的筆墨開創「**鈍滯澀重、拙中帶巧、柔中帶剛**」的新風，為中國藝術的革新屢立功勳，更在全國各大藝術院校培育了磊磊碩果。

關良創作以彩墨、油畫、水彩為媒介，其中油畫作品數量稀少，存世僅不逾 400 件，且多為風景、靜物主題，戲曲人物不足 30 件。而是次首現拍場的《構圖》（拍品編號 32）由藝術家家屬兩代傳承，為拍場逾 30 年來可見關良獨一無二大膽結合其標誌性的戲曲主題與抽象畫風的特出之作，見證了藝術家敢為人先的突破與新創，作品以近乎狂草般充滿張力的用筆與磅礴的躍動色彩，展現內心澎湃的交響，令觀眾為之驚倒。

而在關良畢生創作中，水彩為數量最少的類別，存世不逾 170 件。水彩雖為西式畫材，但其輕盈、流動的特質又與中國水墨意趣相通。而在其水彩創作中，以佛教元素入畫者據考僅只 11 件，至珍至罕，是次呈現的《樂山大佛》（拍品編號 31）即為箇中精萃，不僅將宗教元素和壯麗山水有機結合，更為一構圖精到、細節生動的珍品。

技驚四座：大巧若拙的藝術語言

「我經過一段時間對現代各種流派的學習、研究之後，正力圖擺脫自己過去在日本時使用的一種比較老實、古板的寫實畫法，而尋找一些新的表現手法。因此我在畫展上展出的一些畫，可能已超越了當時一般人們的審美能力，衝出了傳統的審美觀念。粗獷、縱橫的筆觸，明亮、俐落的色彩，一反往常。『畫人之不欲畫，畫人之不敢畫』。」

——關良

關良在東京留學期間，深受印象派、野獸派乃至立體主義的影響。回國後，仍不斷在油畫上探索與實踐「洋為中用」的創新。他認為東方藝術的「以形寫神」正契合了現代性繪畫的精髓，中國油畫應擺脫死板的模仿，體現真正的時代精神。正如關良摯友及舊鄰金冶回憶：「**關良先生早在二十年代，就力圖擺脫老實的寫實畫法，在探索自己的風格了**」。除了繪畫，



關良《後台》，油彩畫布，52 x 64 cm，1959 年作。上世紀五十年代中後期，關良已將戲曲人物主題融入油畫，巧妙結合西方油畫中的明暗光影和中國水墨中的飄逸筆觸，彰顯戲劇性的效果



粵劇《白蛇傳》之《水漫金山》

關良也是一位戲曲迷，其兒時家中由廣東遷居南京時的住所正在兩廣會館旁，會館隔壁即為戲院，彼時他經常隨父親去看戲，在戲曲中讀懂了中國社會的漫長歷史、神話，並樹立起是非善惡的人生觀。戲劇對關良來說不僅僅是表演，更是對歷史、文化、民俗、道德觀念的濃縮。除卻內涵，他曾讚嘆中國戲曲是「**綜合的藝術**」，在視覺之外，又結合聲音、動作的演出。而畫戲也必須要抓住演出的氛圍和氣勢，而非單純進行記錄和再現。戲曲生動的表現力不僅從主題上、更是在藝術風格方面深深啟發了關良的創作。

從關良現存最早期的人物油畫之一的《人物》可見，在 1930 年代良公即以高度概括性的輪廓和生動活潑的用色將場景人物畫得有聲有色，為中國藝壇的先鋒。而到五十年代中後期，他開始以油彩表現戲曲人物主題，如《後台》一作即巧妙地將西方油畫所重視的明暗光影和中國水墨中的飄逸筆觸相結合。進入至七十年代，他更進一步地捨棄了西方古典式的佈景和繁複的立體明暗關係，在畫面上的

表現處理愈發精簡而平面化。並以更加灑脫不羈的筆觸、明朗鮮艷的色彩創作，亦體現在《武松打虎》、《唐僧與悟空》等。而在是次上拍，完成於 1981 年的《構圖》中，良公則走向極致，融會貫通地把經年累月的繪畫功力內化於心，徹底走向寫意，如其自言「**技巧不到則是不斷提高的問題，技巧成熟了，終是可以表達出來**」。他大膽地結合抽象的筆法和傳統戲劇場景，以潑墨筆法般的勁道線條畫繪《白蛇傳》劇目中的高潮——《水漫金山》，氣勢磅礴！

激昂澎湃：絕無僅有的抽象戲劇人物

如藝評家水天中曾言：「**關良善於把巨大的空間、複雜的色彩關係和質量結構單純化，但又善於表現出景物的氣勢**」，《構圖》的線條極簡而高度概括，色彩大膽而明快：其以簡練的藍黑色筆觸勾勒出白素貞如蛇身一般修長的肢體和衣裙。右側背景處團團激昂的白色水浪如決堤的猛獸，排山倒海而來，剎那間淹沒大地，只剩小小的金山寺頂在水波中飄搖，與巨大化的白娘子形成明顯對比。遠處的群山被逼仄的黑雲覆上幽冥的面紗，而山間閃爍著如天雷劈下的金彩、藍光，為場景帶來高妙的傳奇色彩。生動地再現了《白蛇傳》中最為劍拔弩張的高潮劇情，牽動人心！

而為了強而有力地表現氣勢，《構圖》中大刀闊斧的筆觸帶有抽象抒情的意趣，將戲劇化的情緒張力展露無遺，正契合關良對於藝術的宗旨：「**要追求特定的境界，注意傾注自己的感受**」。畫中主角白娘子單手持劍，其面部僅以一點一線概括，就將其震怒而悲愴的神情畫出，而其長髮以幾筆富動感的藍色狂放地點染，展現她因憤怒而無暇顧及梳妝，任由髮絲在颶風中飛揚。而在其身旁可見紅、黃、綠彩的色塊大膽碰撞，若以抽象筆觸突顯僧妖鬥法的激烈場面。其腳下，關良天才地以一筆誇張的黑色劃開大地，猶如石破天驚、山河破碎，更突顯白蛇戀人被奪的痛徹心扉，和二者人妖殊途、註定分離的宿命感。細觀此作，彷彿能聽到滔天江水的轟隆聲、感受到電閃雷鳴的氣勢，通過畫面步入戲曲背後牽動人心的愛情傳說，感受濃烈的情感張力。關良以此罕見的半抽象創作詮釋了一生追求的「**畫從於心**」的美學觀點，生動而激昂的畫面形成不可思議的平衡，調動觀者五感使之相通，令人宛如親臨磅礴之境，極為精彩！

山河巍巍：色韻脫俗的人文山水

而回溯關良對佛教藝術的興趣源於 1942 年一趟跋涉西北、周遊中原的旅途。他在途中考察了龍門石窟、樂山大佛、大足石刻等，留下一系列稀少的水彩及速寫。自此佛教藝術深刻啟發了其創作生涯。在是次上拍的《樂山大佛》中，關良以灑脫不羈的筆意，將鎮守山林千年的大佛和中國文人山水意趣相融合，寓情於景地展現對民族藝術的創新和發揚。當中可見與山體近乎等高的大佛呈赭紅色，在左右護法的陪同下肅穆地垂目望江，坐看人世變遷而靜謐宏偉。良公下筆精準而簡練，在渲染之間，即描繪大佛寶相莊嚴的特質，色彩並從赭紅過渡為富濃淡變幻的青色，渲染出層疊矗立的遠山，又別出心裁地以一抹朦朧的淺紫羅蘭色畫出左側小坡。而在河岸兩側，團團寫意的綠色彩層疊錯落地點綴山間，一展秀麗清爽的自然風光。

樂山大佛位於岷江、大渡河、青衣江三江交會處，是世界最高的石雕坐佛，開鑿於唐玄宗開元初年，在湍急的江水中護佑來往船隻、寄託著無數先民的祈願。在關良的畫中，佛足下江中的一葉扁舟正平穩駛過，而岸邊可見推車、牽馬、攜幼的人們，皆紛紛隔岸凝望著信仰的化身。他以精煉低限的極簡墨點，將自古流傳的濃濃人文情懷含蓄高妙地詮釋，鏈接了一條質樸而深厚的情感紐帶，當中無不透現人和自然的和諧融洽，令人拍案叫絕。



關良《人物》，油彩畫布，1930 年代作。彼時良公早已開始化繁為簡的藝術實踐

關良 1900-1986

樂山大佛

水彩 紙本

款識

關良 藝術家鈐印 (左下)

來源

2010年11月20日，北京華辰中國油畫及雕塑賣會，拍品編號1063
現亞洲私人藏家直接購自上述來源

HKD 100,000 – 150,000

USD 12,800 – 19,200

Guan Liang

The Giant Stone Buddha at Leshan Mountain

Watercolour on paper

25×36 cm. 9 7/8×14 1/8 in.

Signed in Chinese with an artist's seal on bottom left

PROVENANCE

20 Nov 2010, Huachen Beijing Chinese Oil Paintings and Sculptures Auctions, Lot 1063

Acquired directly by present private Asian collector from the above



關良《上天梯》，水彩紙本，37.4×26.3 cm，1943至1944年作，拍賣成交價507,700港幣

“I am particularly fond of Guan Liang’s works. The bold strokes and rich colours in his paintings reflect naivety, but are in fact of boundless curiosity, which was indeed a new attitude in the world of Western painting at the time.”

— Ni Yide, Artist

As a giant of modern Chinese art, Guan Liang has made his mark in the history of modern Chinese art. At the age of 17, he went to Tokyo to study Western painting at the Pacific Art School, where he was impressed by Impressionism’s free spirit and the boldness of Fauvism. After returning to China in 1922, he created a new personal style with his simple and sincere brushwork, incorporating the aesthetics of traditional Chinese painting. Not only did he contribute to the innovation of Chinese art, but he also cultivated outstanding achievements in major art schools in China.

This is the first time that *Composition* (Lot 32) has been presented at the auction. Being passed down through two generations in the artist’s family, it is the only work in the last 30 years to boldly combine his iconic theme of Chinese opera with the abstract painting style, which is a testament to the artist’s daring artistic innovations. The work shows a surging symphony in his heart through wild brushwork and vibrant, leaping colours.

The watercolours that he created were the least in his oeuvre, with no more than 170 surviving. Among them, those with Buddhist elements are an even rarer number of 11. An essential piece of the group is *The Giant Stone Buddha at Leshan Mountain* (Lot 31), which is being auctioned this time.

An Artistic Language of Skillful Simplicity

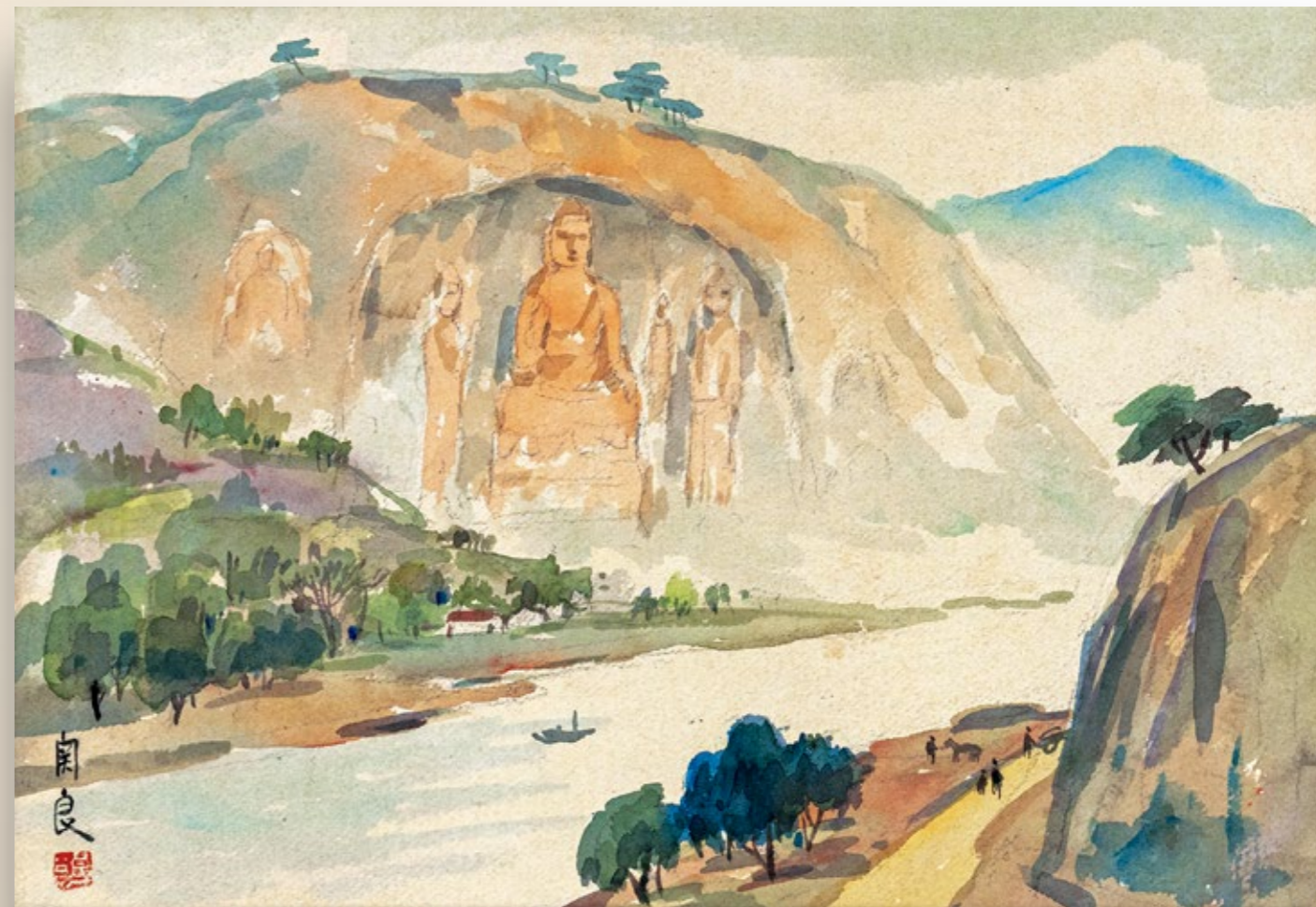
Guan Liang believed that the Eastern art concept of “drawing spirit through form” aligned with the essence of modern painting; Chinese oil paintings, then, should break away from rigid imitation and embody the

true spirit of the times. Besides painting, he was a fan of Chinese opera. To Guan Liang, opera was not only a performance but also a concentration of the essence of Chinese history, culture and folklore. He once praised Chinese opera as an integrated art combining sound and movement in addition to sight. Painting Chinese opera must also capture the atmosphere and vigour of the performance, rather than simply recording and reproducing it. The vivid expressiveness of Chinese opera has deeply inspired his artistic creation.

As seen in one of Guan Liang’s earliest surviving oil figural paintings, *Figure*, he pioneered in the Chinese art world in the 1930s with his highly simplified silhouettes and lively use of colour in painting figures. In the mid-to-late 1950s, he began to use oils to portray Chinese opera characters, such as *Backstage*, which cleverly combines the light and shadow of Western oil painting with the free-flowing strokes of Chinese ink painting. In the 1970s, his paintings became increasingly minimalistic and flat, with unrestrained brushwork and bright, vivid colours, as seen in *The Tiger and Monk Tang and Wukong*, among others. In *Composition*, which was completed in 1981 and is currently on auction, Guan Liang went to the extreme, boldly combining abstract brushwork with traditional opera scenes to depict an ink-pouring scene of *The Flooding of Jinshan Temple*, which is the climax of *The Legend of the White Snake*.

Surging Excitement: Unprecedented Abstraction of Opera Figures

The lines and forms in *Composition* are minimal and highly simplified, and the colours are bold and bright: simple blue and black



四川岷江、青衣江、大渡河三江交匯之處的樂山大佛

關良 1900-1986

構圖

油彩 畫布
一九八一作

款識

關良 (左中)

出版

1984年，《關良回憶錄》，上海書畫出版社，上海，第131頁

來源

藝術家家屬收藏

HKD 700,000 – 800,000

USD 89,700 – 102,600

Guan Liang

Composition

Oil on canvas
38x50.5 cm. 15x19 7/8 in.
Painted in 1981
Signed in Chinese on middle left

LITERATURE

1984, *Memoirs of Guan Liang*, Shanghai Paintings and Calligraphy Publishing House, Shanghai, p.131

PROVENANCE

Collection of the Artist's Family



關良《唐僧與悟空》，油彩畫布，47.5 x 54 cm，1978年作，拍賣成交價 9,960,000 港幣

strokes outline Bai Suzhen's long, snake-like body and robe. In the background, to the right, rising silvery waves tower down like a mighty beast running free, submerging the earth in a split second, leaving the tiny roof of the Jinshan Temple swaying in the waves in stark contrast to the enormous Lady White. The mountains in the distance are veiled in darkness by looming black clouds, while gold and blue rays of light flash like thunderbolts in the sky, bringing a legendary overtone to the scene. The climax of *The Legend of the White Snake* is vividly recreated.

To express the vigour and power of the scene, the bold strokes in the painting have an abstract and lyrical quality. Holding a sword in her hand, Lady White's face is reduced to a single point and line, and her long hair is wildly painted in blue to show her anger. Beside her, a bold clash of red, yellow and green colours can be seen, highlighting the fierce battle between the monk and the devil with abstract brushstrokes. Underneath his feet, Guan Liang uses a brilliant black stroke to open up the earth, like a rock breaking through the sky and shattering the mountains and rivers, highlighting the White Snake's heartbreaking loss of her lover, as well as a sense of fate: the two are destined to be separated from each other. Looking at this work, one can almost hear the river rumbling, feel the thunder and lightning, and step into the heart-wrenching love story and intense emotional tension behind the opera work.



關良《武松打虎》，油彩畫布，63 x 53 cm，1979年作。在七十年代關良進一步地捨棄了西方古典式的佈景和繁複的立體明暗關係，將畫面上的表現處理得愈發精簡而平面化

Guan Liang's Rare Humanistic Landscape of Exceptional Colour and Charm

Guan Liang's interest in Buddhist art was born from a trekking trip to central and western China in 1942. On the way, he visited the Longmen Grottoes, the Leshan Giant Buddha, and the Dazu Rock Carvings, leaving behind a series of rare watercolours and sketches.

Since then, Buddhist art has profoundly inspired his career.

In this work, Guan Liang merges the thousand-year-old Buddha icon with a literati interest in landscapes, revealing his innovation and promotion of the art of his nation. The ochre-coloured Buddha, almost as tall as the mountain, is accompanied by his guardians. He gazes down at the river with solemn eyes, observing the changes in the world and its quiet magnificence. Layers of distant mountains are rendered by a change in colour from ochre to cyan, while an unexpected touch of hazy light purple is used to paint the small slope to the left. On both riverbanks, clusters of green pigments embellish the mountains, showcasing the beautiful natural scenery.

Located at the confluence of the Min River, Dadu River and Qingyi River, the Leshan Giant Buddha is the world's tallest stone statue of the seated Buddha. Carved in the early years of Tang Xuanzong's reign, the Giant Buddha blessed the passing ships in turbulent waters, harbouring the prayers of countless forebearers. In Guan Liang's painting, a canoe sails steadily along the river at the foot of the Giant Buddha, as travellers gaze at this embodiment of faith from the shore. With his minimalist ink dabs, the artist subtly and skillfully illustrates the richness of humanistic sentiment, creating a simple yet profound emotional bond and manifesting the harmony between man and nature.



丁衍庸 1902 - 1978

將軍一怒為紅顏

墨 紙本
一九七八年作

款識

將軍一怒為紅顏 法興仁弟清玩 戊午 丁衍庸
藝術家鈐印（左上）

來源

丁衍庸弟子陳法興直接獲贈自藝術家
亞洲私人收藏

註：陳法興為香港知名藝術家，別號「魚王」

HKD 12,000 – 25,000

USD 1,500 – 3,200

Ting Yinyung

Fury for a Beauty

Ink on paper
70x35 cm. 27 1/2x13 3/4 in.
Painted in 1978

Inscribed, signed and dated in Chinese with an
artist's seal on upper left

PROVENANCE

Acquired directly by Ting Yinyung's student Fat Hing
Chan from the artist
Private Collection, Asia

Note: Fat Hing Chan is a renowned Hong Kong artist.
He is also named "Fish King".



丁衍庸《張果老騎驢圖》，墨紙本，68 x 34 cm，2024 年拍賣成交價 100,800 港幣

拙稚奇趣，神完氣足

丁衍庸的水墨世界

「中國繪畫的中心，始終和文字一樣代表人類最高的理想和意志的產物。」

——丁衍庸

馬蒂斯（Henri Matisse）最崇拜的象徵主義藝術家莫羅（Gustave Moreau）曾告訴他：「**在藝術上，你的方法越簡單，你的感覺越明顯**」。而在東方，有一位和莫羅、馬蒂斯不謀而合的藝術家，在現代藝術史上留下濃墨重彩的一筆：他是素有「東方馬蒂斯」、「現代八大山人」美譽的丁衍庸。丁衍庸早年留學日本，1921 至 1925 年在東京美術學校學西畫，深受印象派、野獸派啟發。回國後偶然間接觸到中國水墨繪畫，深獲吸引，尤其喜愛八大的畫作。他意識到，不論馬蒂斯或者畢加索等西方巨擘都或多或少地從東方藝術中尋找靈感。他曾言：「**富於創造力，著重精神表現，不是現代畫的中心思想嗎？照這樣看來，奠定了現代藝術精神的基礎，我們中國比西方已早了三百年**」。

而另一方面，丁公對宋代米芾、明代徐渭的書法極為讚賞，在困頓的年代仍全力搜集名家古卷，在觀賞品鑒外更勤練書法，日復一日乃至廢寢忘食。其書法自成一派，作品曾為台北國立故宮博物院、香港藝術館等重要機構收藏。是次秋拍帶來其晚年代表作：《將軍一怒為紅顏》（拍品編號 33）及《白鷺》（拍品編號 34），以精煉的用筆展現其經年積累而出神入化的水墨功力。

嬉笑怒罵，人生如戲

戲劇、神話等中國歷史及民間故事對丁衍庸的啟發極大，他以現代性的筆墨將其再度演繹，賦予了古典新的生命。《將軍一怒為紅顏》之題材取自歷史傳說：據傳明末李自成起義攻破北京時擄走美人陳圓圓，吳三桂震怒，藉口解救美人，遂引清兵入關，誰料覆水難收，反促明朝滅亡。在丁公的畫作左側，將軍的身軀被放大，猶如頂天立地的巨人，丁公以拙樸豪邁的濃墨畫出其倒豎的眉毛，帶有飛白的枯筆勾勒出粗長的鬚鬚，一展人物怒目圓睜的鮮明性格。而接續昂起以濕筆畫出的誇張臂膀，他雙手持矛，怒髮衝冠地躍起，如火山一般激烈噴發。而其身後的美人則身著現代緊身長裙，腰間佩著飾帶，頭梳丁公仕女畫中招牌的一筆勾形髮



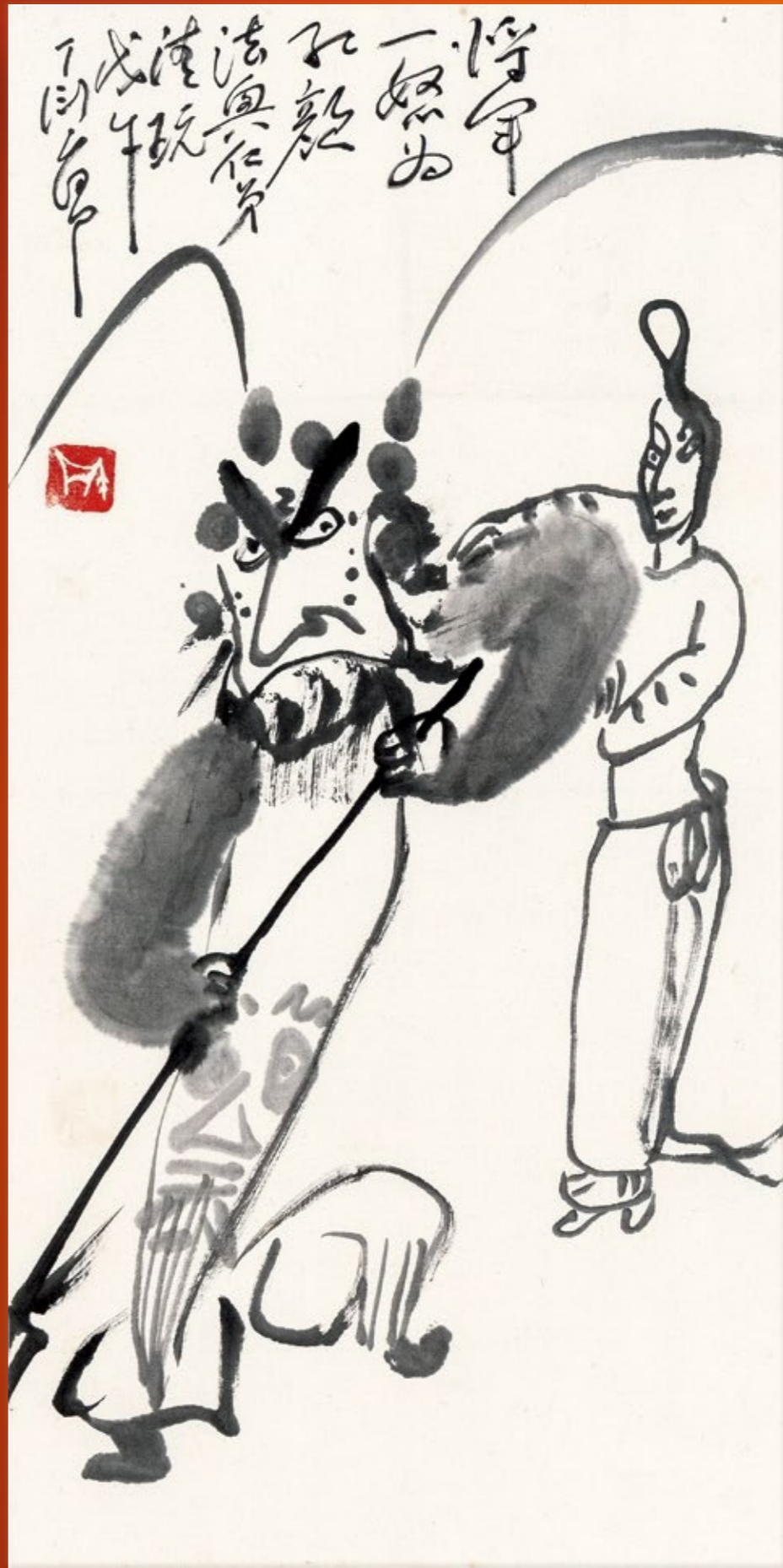
丁衍庸《人物》，彩墨紙本，89 x 97 cm，1973 年作，香港藝術館藏

髻。她扣住將軍左臂，似在勸說。其眼神堅定、面容肅穆，一反「紅顏禍水」的嬌艷柔弱，突顯冷靜自持的剛毅。二者在一動一靜的對比中，顛覆了嬌弱美人和亂世英雄的刻板印象，不但充滿戲劇性衝突，也似正揭露了此故事的荒謬，滑稽而戲謔。正如丁公的學生丁錦華回憶：「**他的人物畫，京劇小丑與武旦、古代傳記、小說及神話中人物，均神采飛揚，性情活現於紙上**」，令人拍案叫絕！

白鷺悠遊，豁達之心

《白鷺》則展現了丁公書畫雙絕的造詣：在畫面左側，他大篇幅地提寫改自蘇軾《前赤壁賦》的段落：「**白鷺橫江，水光接天，縱一葦之所誤，飄飄然如凌空御風，不知其所止**」。他的改字將古詞結合自身的人生經驗，充滿抒情感悟：如將蘇軾之「縱一葦之所如」改為「縱一葦之所誤」，即乘一艘形如蘆葦的小船航行世間，而保持隨遇而安的樂觀精神。其行草在狂放瀟灑中展現字如其畫一般的濃淡轉化，更大膽地改變字體構造，如將「飄」的「風」移至左側。正因「風」應是自由的，令人會心一笑。而其中他以中鋒用筆的法度，結構強而有力，在跌宕起伏中達獨到的韻律美，展現對書法的現代性演繹。

而丁公自喻性地将右側的白鷺賦予擬人化性格，下筆線條流暢，以優美的弧形展現白鷺的脖頸、層疊羽翼、碩大的鳥喙，和誇張突出的前胸，使其詼諧生動。白鷺渾圓的眼中，瞳孔叛逆地向上，有八大筆下動物「白眼看天」的孤傲清高。而丁公的鳥兒不似八大一般冷峻，而展現天真的童趣。結合左側詞句，若訴說丁公縱使步入岔路歧途，也永存自由純真心靈的生活，豁達之氣淋漓盡致，正如蘇軾所言「**此心安處是吾鄉**」，令人暢快喜樂！



丁衍庸 1902 – 1978

白鷺
墨 紙本
一九六〇年代作

款識
白鷺橫江，水光接天，縱一輩之所誤，飄飄然如
凌空御風，不知其所止 丁衍庸戲作 藝術家鈐印
(左中)

來源
亞洲私人收藏

HKD 10,000 – 20,000
USD 1,300 – 2,600

Ting Yinyung

Egret
Ink on paper
29.5x103 cm. 11 5/8x40 1/2 in.
Painted in 1960s
Inscribed and signed in Chinese with an artist's
seal on middle left

PROVENANCE
Private Collection, Asia



丁衍庸《白鷺高飛正待時》·墨紙本·
314 x 178 cm·1976 年作·拍賣成交價
9,040,000 港幣

Clumsy Charm and Energetic Flow

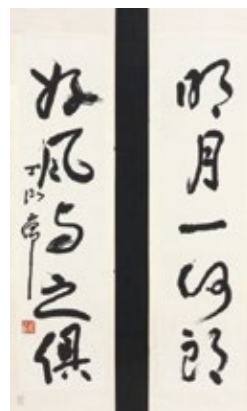
The Ink World of Ting Yinyung

“At its core, Chinese painting, like writing, represents the highest ideals and will of humanity.”

— Ting Yinyung

Henri Matisse’s most admired Symbolist artist, Gustave Moreau, once taught him that the simpler the method in art, the clearer the feeling. Similarly, in the East, Ting Yinyung’s work resonates with that of Moreau and Matisse, making a significant impact on modern art history. Ting studied in Japan at Tokyo University of the Arts from 1921 to 1925, where he was inspired by Impressionism and Fauvism. After returning to China, he coincidentally discovered Chinese ink painting and became deeply attracted, particularly with the works of Bada Shanren. He recognized that many Western masters, including Matisse and Picasso, had drawn inspiration from Eastern art.

On the other hand, Ting highly admired the calligraphy of Song dynasty’s Mi Fu and Ming dynasty’s Xu Wei. Even during difficult times, he devotedly collected famous ancient scrolls and relentlessly practised calligraphy. He developed a distinctive calligraphic style, and his works have since been acquired by prestigious institutions like the National Palace Museum in Taipei and the Hong Kong Museum of Art. This Autumn, China Guardian Hong Kong presents two of Ting Yinyung’s later stage masterpieces: *Fury for a Beauty* (Lot 33) and *Egret* (Lot 34).



丁衍庸《行草五言聯》·墨紙本·
137 x 33.2 cm x 2·台北國立故宮
博物院藏

Laughter and Scolding, Life as a Play

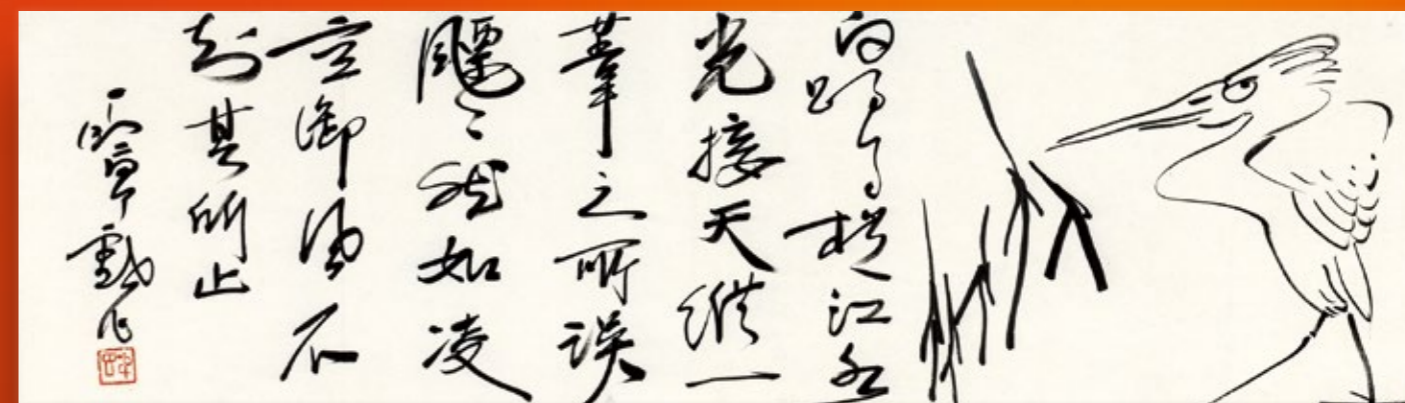
Ting Yinyung reinterprets traditional Chinese drama with a modern brush in *Fury for a Beauty*. On the left side of the painting, the figure of the general is magnified, resembling a giant. The bold ink strokes outline his inverted eyebrows and thick beard, vividly depicting his fierce personality. His arms, exaggerated and dynamically painted with wet ink, brandish a spear as he surges forward in a burst of anger. Contrasting this, the beauty stands behind him, clad in a modern, tight long dress with a decorative belt and styled

with the signature spoon-shaped hair bun featured in Ting’s paintings of noblewomen. She clutches the general’s right arm, seemingly offering advice, highlighting her calm resilience. This striking juxtaposition challenges the traditional portrayals of delicate beauties and heroic figures.

Egret at Leisure, a Liberated Spirit

Egret is a stunning demonstration of Ting’s dual mastery of calligraphy and painting. On the left side, he playfully reinterprets Su Shi’s *Ode to the Red Cliffs*, transforming the phrase “crossing on a reed” to “following a reed into error.” This adaptation symbolises navigating through life’s currents in a small boat, maintaining optimism even when off course. Ting creatively shifts the character for “wind” (風) to the left within the word “floating,”(飄) suggesting that wind, emblematic of freedom, should not be confined, thereby infusing the piece with a wry humour. His technique with the centre tip brush is both robust and vigorous, producing a distinct rhythmic elegance amid the dynamic strokes, offering a contemporary take on traditional calligraphy.

To the right, Ting animates the egret with fluid, gracefully exaggerated lines that capture the bird’s playful and vibrant essence. The egret’s pupils look defiantly upwards, exuding the noble isolation often seen in animals portrayed by Bada Shanren. Yet, unlike Bada’s severe style, Ting’s egret radiates a youthful innocence. Together with the adapted text, the image conveys a message of sustaining a liberated and untainted spirit in the face of life’s challenges, epitomising a profound openness.



勁筆寫神，一碧千里

Powerful Brush to Reveal Spirit, a Thousand Miles of Green

丁衍庸風景油畫至臻代表

Ting Yinyung's Representational Landscape Oil Painting

「歷經 1950 年代中到 1960 年代初六年的空白期後，丁衍庸重拾油畫創作，不止專意營造以古文字為靈感的主題，同時在作品注入從傳統中國山水畫中借用的抒情形象，這些風景畫很接近，或說幾乎可以直接類比他的水墨畫……明確證實了丁衍庸融合東西方雙重取向的能力。這種能力在 1971 年的作品《在水中央》臻於巔峰，這幅畫雖然囊括丁衍庸的視覺語彙，古文字、書法線條、強烈的色彩、簡潔的構圖，但卻隱約含蓄，因此達到一種高度發展又獨特的折衷主義。」

——立青基金會創辦人衣淑凡《丁衍庸油畫全集》



馬蒂斯《帆船》，油彩畫布，1906 年作。出生於廣東，長期居於香港的丁公與馬蒂斯均喜愛描繪船行水上的風景，二者都使用大膽而平面化的色彩以及不拘的線條創作，突破寫實主義的傳統



二十世紀中國藝壇上的一代宗師、推動中國藝術現代化的「洋畫運動」之中流砥柱、水墨與油畫兼修、書法和篆刻並重的著名藝術家、教育家丁衍庸無疑是一顆閃耀在藝術史長河中的明星。在風起雲湧的 20 世紀初，丁衍庸懷有以藝術救國的滿腔熱血，於 1921 年考入東京美術學校。隔年在參觀第一屆法蘭西現代美術展覽會時，被印象派、野獸派等新興美術思潮啟發。22 歲時，他憑藉油畫《食桌之上》獲選《中央美術》雜誌舉辦的第五屆日本中央美術社展覽，從兩千五百件參賽作品的激烈競爭中脫穎而出，成為唯一一位入選的中國藝術家，名震藝壇。

1925 年歸國後，丁衍庸在研究線條時接觸到中國水墨，意識到：中國古代藝術「神似」的內核值得重視，而彼時領銜歐洲藝壇的野獸派創始人馬蒂斯（Henri Matisse）、及其後的畢加索（Pablo Picasso）等人也無不受到原始藝術或是東方線條的影響。他頓覺找尋到了藝術革新的良藥，如獲至寶地自述：「我從狹小的範圍裡，逃跑了出來，轉向中國藝術的體系和中國固有文化精神方面去找尋新的知識和技法」。他經常以中國的毛筆來創作油畫，並將東方的線條融入進去，風格獨樹一幟。

縱觀可考資料，丁公的油畫僅不逾 350 件，當中可概分為人物、靜物、風景、文字、宗教五大主題，而風景主題之作在其中僅只 23 件，是最為精罕的一環；而其中有 13 件均具「遊人泛舟」的題材，突顯其偏愛。而是次上拍，完成於其爐火純青的 70 年代，曾被衣淑凡譽為丁公風景油畫「臻於巔峰」的《在水中央》，即為箇中代表。並為該題材第 3 大尺幅者。作品由現亞洲重要私人藏家悉心珍藏逾十年甫現拍場，必為識者之珍！

妙造自然，生機勃發

「一幅純粹的畫自有其本身的藝術價值，你看著它時，只會令你情神向上，它非常純粹，一如一杯陳年的白蘭地一樣；它的價值非常高，完全沒有雜質，就像你忽然看到了好天色，天朗氣清，令你的精神為之一振。」

——丁衍庸

少時開始，丁衍庸對風景創作便具獨到理念。1925 年他在蔡元培邀請下，和陳抱一 etc 成立中華藝術大學，投身美術教育，一次帶領學生赴杭州寫生時，丁公發現學生多以名勝古跡為題，直言應：「去找那水邊的情趣和自然美妙的景色，寫生旅行絕非描摹古蹟名勝來做紀念品」。宏偉的建築、歷史古蹟並非他關心的主題，他更在意的是「與自然、生趣對話」，其風景主題油畫傳承了古代文人寫意山水清新自然的意旨，又融入野獸派一般瀟灑豪放的絢麗用色。作品呈現單純拙稚的形式，而飽含廣闊精深的內涵，曾被媒體讚譽：「超出國內洋畫界特有的風格，丁衍庸用鮮明的色調、沉毅的筆觸，雄渾地把情緒像萬花筒般飛射出來，毫不加以修飾……作品中隱著美的生命」。

《在水中央》中，他以沾滿碧綠色彩的勁筆橫掃，畫出帶有微妙弧度的線條，形飽漲而滿溢的湖水，如若一塊晶瑩的翡翠，在中心呈現深邃的碧色，而周邊以對比的橘色彩映襯，若展現夕照下燦爛的赭紅海浪，而遠景以富有動勢的筆觸畫出山巒。豪放渾

厚的墨色綿延，由重至輕飄向遠方，若現中國山水畫中雲霧環繞般的山勢濃淡變化，又如潑墨狂草的書法，留下瀟灑不羈的飛白。而金色的光芒在天邊閃爍，又如一條瀑布從空中往右側流溢，煥發出浪漫的勃勃生機。

古為今用，以形表意之新創

而因 1929 年起就任廣州市立博物院美術部主任近十年的契機，丁衍庸得以鑒賞豐富的中國古代文物藏品。其中，他特別感興趣甲骨文、秦漢璽印，深入研究並將之轉化為創作靈感，自 1960 年代起，他便經常以古拙、剛勁的甲骨文符號入畫。古文字符號和寫意線條的使用，使其創作從早期的印象派格調轉變為兼具「民族性、時代性和個性」的油畫，開闢了一條前所未有的道路，以今日眼光視之，仍倍感卓爾不俗。而展現在《在水中央》，丁公同樣巧妙地融入了古文字。他以白色油彩豪放地一筆繪就中央小船，而簡化船底、船身等冗贅部分。船的造型由甲骨文的「舟」字轉變而來，將漢字「以形表意」的本質發揮至極，展現丁公多年來對藝術本源的探尋，又為作品增加一分純真幽默，令人莞爾。

情景交融，動人心弦的詩意風韻

「蒹葭蒼蒼，白露為霜。
所謂伊人，在水一方。
溯洄從之，道阻且長。
溯游從之，宛在水中央。」

——詩經《蒹葭》

在丁公的風景主題作品中，人物往往作為場景的點綴，以極簡之筆觸勾勒，旨在意會人跡所至。然而《在水中央》中，罕見地見到了更多的細節，前景中心可見一撐著橘色陽傘，身著藍衣而烏髮盤起的優雅女子，獨自靜坐於小舟上。其面容被傘身遮掩，宛若詩經中求之不得的神秘女郎，隱蔽在薄霧般的面紗之後，引人好奇。而其身後的紅色小船上，見一人正奮力划槳。令人不禁對二者的身份萌生浪漫的猜想，而兩艘船豎起桅桿，卻並不懸掛船帆，亦不指明方向。丁公創造一如舞台的人生場景，開放式地將情節交由觀者定奪，平添一絲迷離的餘韻和隱喻。回顧創作此作時，丁公已年近古稀，他漂泊半生、在晚年依然遺憾地未能和家人團聚，此作或亦帶有對故人、故土的懷想，增加了作品的深意。

在丁衍庸的生動畫境中，他以不羈的筆觸以形寫神，跳脫輪廓線的束縛，憑藉色彩的張力鋪設湖光山色，展現「八大無此狂，石濤無此膽」的氣魄；他以象形文字和水墨筆勢在西畫媒材中自由揮灑、來去自如，留下一個神秘而迷人的場景，如一塊靜靜陳列在時光中、優雅而深邃的古玉，只待觀者細細品味。

“After a six-year hiatus from the mid-1950s to the early 1960s, Ting returned to oil painting, not only engaging in archaic script-inspired subjects but also injecting poetic images borrowed from traditional Chinese landscape painting... soundly confirm Ting's ability to create a dynamic fusion of his dual-Eastern and Western-orientations. This fusion culminates in *Boating in the Lake*, dated 1971, in which Ting's visual vocabulary-ancient script, calligraphic line, strong colours, and compositional simplicity-though present, is subtly restrained. He thereby attains a highly developed and unique eclecticism.”

—— Rita Wong, the founder of The Li-Ching Cultural and Educational Foundation

Ting Yinyung, a renowned artist and educator, is undoubtedly a star in the long history of art. He is a 20th-century master of both ink and oil painting, calligraphy and seal carving. With a passion for saving the country through art, he went to the Tokyo Fine Arts School in 1921 and was inspired by new artistic trends such as Impressionism and Fauvism. At the age of twenty-two, his oil painting *On the Dining Table* was selected for the Fifth Central Art Exhibition of Japan, having stood out among the fierce competition of two thousand five hundred entries. He became the only Chinese artist to be selected.

After returning to China in 1925, Ting came across Chinese ink and wash in his study of lines, and realised that the core of “resemblance in spirit” in ancient Chinese art deserved to be taken more seriously. Henri Matisse, the founder of the Fauvist school, led the European art scene at the time, and Pablo Picasso were all influenced by primitive art or Eastern lines. He felt that he had found a cure for artistic innovation. He often used Chinese brushes to create oil paintings, and incorporated ink-painting lines into his works, creating a unique style.

There are only 350 oil paintings by Ting, of which only 23 are landscape-themed, making them parts of the rarest, and 13 of them have the theme of “tourists in boats”, highlighting his preference for the subject. The painting *Boating in the Lake* is a representative example, which was completed in the 1970s when Ting was in his period of mastery, and which Rita Wong described as the “culmination” of his oil paintings of landscapes. It is also the third largest of this theme in terms of size. The work has been in the possession of an important private collector in Asia for over a decade and is now available at auction, where it will be treasured by those who know it!

Nature's Magic and Vitality

When Ting created his landscape oil paintings, grand architecture and historical monuments were not his main concern; he was more interested in “dialogue with nature and life”. His landscape oil paintings inherit the ancient literati ideals of landscapes while incorporating the unrestrained and vivid colours of the Fauvists. The works are simple and childish in form but with broad and profound content.

In *Boating in the Lake*, Ting uses a strong brush stroke drenched in turquoise colour to create the shape of a full and overflowing lake. It is like a piece of crystalline emerald, reflecting the brilliant ochre tree waves in the setting sun. The mountains in the distance are painted with dynamic brush strokes. The bold and thick ink colour continues, drifting into the distance from heavy to light, like the change of ink density when painting mountains in a Chinese landscape, and like the calligraphy of wild cursive, leaving behind the unrestrained flying white. The golden light flickers in the sky, like a waterfall overflowing from the sky to the right, giving off a romantic vibrancy.



丁衍庸《魚巷》，油彩畫布，66x91 cm，1956 年作。丁衍庸早期的風景畫創作具有印象派、野獸派的格調。而至創作《在水中央》之際，他再下一城地將經年累月研究的水墨筆觸、文人山水、古文字造型，加之以一貫的大膽用色，塑造出前所未有的個人風格

在水中中央

油彩 纖維板
一九七一年作

款識

Y.Y.TING 2/10.71 (左下)

出版

2003年，《意象之美：丁衍庸的繪畫藝術》，國立歷史博物館，台北，第136頁
2020年，《丁衍庸油畫全集》，衣淑凡編，立青文教基金會，台北，第383頁

展覽

2003年8月5日至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

來源

1998年4月19日，台北蘇富比春季拍賣會，拍品編號78
台灣國巨基金會收藏
2005年5月29日，香港佳士得春季拍賣會，拍品編號218
2009年10月6日，香港蘇富比秋季拍賣會，拍品編號558
2011年5月22日，北京誠軒春季拍賣會，拍品編號845
現亞洲重要私人藏家直接購自上述來源

HKD 1,200,000 – 1,800,000

USD 153,800 – 230,800

Ting Yinyung**Boating in the Lake**

Oil on board
30.8x45.8 cm. 12 1/8x18 in.
Painted in 1971
Signed in English and dated on bottom left

LITERATURE

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EXHIBITED

5 Aug – 21 Sep 2003, *Aesthetic Images of Ding Yanyong's Paintings*, National Museum of History, Taipei

PROVENANCE

19 Apr 1998, Sotheby's Taipei Spring Auction, Lot 78
Collection of Yageo Foundation, Taipei
29 May 2005, Christie's Hong Kong Spring Auction, Lot 218
6 Oct 2009, Sotheby's Hong Kong Autumn Auction, Lot 558
22 May 2011, Beijing Cheng Xuan Spring Auction, Lot 845
Acquired directly by present important private Asian collector from the above



丁衍庸《風景》，油彩畫板，46x30 cm，1966年作。丁公對中國古代樸拙神秘的文字符號頗有研究，他認為它們代表了最原始天真的藝術形式，並經常以其為靈感作油畫。1960年代開始，丁公將古代文字符號融入風景油畫的創作，並在《在水中中央》中達到了高度融合。



丁衍庸《藍色風景》，油彩畫布，90x61 cm，拍賣成交價 5,871,500 港幣



甲骨文中的「舟」字

Ancient for Modern, New Creation of Using Shape to Represent Meaning

As the Director of the Art Department of the Guangzhou Municipal Museum (now the Guangzhou Museum) for nearly ten years from 1929, Ting was able to appreciate a rich collection of ancient Chinese artefacts. Among them, he was particularly interested in oracle bone inscriptions and Qin-Han seals, which he studied in depth and transformed into creative inspiration. Since the 1960s, Ting Yinyung has been using ancient and powerful oracle bone symbols in his paintings. The use of ancient Chinese symbols and freehand lines opened up an unprecedented path, which is still remarkable when viewed from today's perspective. In *Boating in the Lake*, Ting also skilfully incorporates an oracle bone inscription. He paints the boat in the centre with a single bold stroke of white oil. The shape of the boat is transformed from the oracle bone character for “boat 舟”，bringing the essence of the Chinese character for “using shape to represent

meaning” into full play, demonstrating Ting's years of searching for the origins of art, and adding a touch of innocent humour to the work, which is interesting to watch.

A Blend of Scenarios Generates Poetic Rhythms That Is Heart-Moving

In Ting's landscapes, figures are often used as embellishments to the scene, sketched with minimalist brushstrokes in an attempt to convey the sense of human presence. In *Boating in the Lake*, however, more details can be seen. In the centre of the foreground, an elegant woman with an orange parasol, dressed in blue and with her hair coiled up, sits alone in a boat. Her face is hidden by the parasol, just like the mysterious woman in *Classic of Poetry-The Reed*. Behind her, on the red boat, a man is seen paddling hard. One can't help but romanticise the identities of the two people. The two boats erect their masts without hoisting sails or pointing out the direction of the boat. Ting creates a life scene like a stage, leaving the plot open to the viewers' discretion, adding a touch of disorientation and metaphor. Looking back at the time when he created this work, Ting was already in his old age. He had spent half of his life wandering around the world and regretted not being able to reunite with his family in his later years, so this work may also carry a reminiscence of his deceased family members and his homeland, which adds to the deeper meaning of the work.

In Ting's vivid paintings, he uses unrestrained brushstrokes to depict spirit, breaking away from the boundaries of silhouette lines, paving the lake and mountains with the tension of colours, and displaying his boldness; he uses oracle bone characters and ink strokes in the Western painting medium, freely and effortlessly. He leaves behind a mysterious and fascinating scene, such as a piece of ancient jade quietly displayed in time, elegant and profound, waiting for the viewer to savour it carefully.



譜動生命的不朽音符

Composing Eternal Notes of Life

吳作人留比時期珍罕靜物油畫

Wu Zuoren's Rare Still Life Painting from His Belgium Period

「藝術是精神的生命灌注到物質界中，使無生命的表現生命，無精神的表現精神。」

——美學家宗白華

作為中國近代美術史中承前啟後的關鍵人物，吳作人一生秉承「**法由我變，藝為人生**」的藝術觀，將油畫、水墨兼容並蓄，東西美學凝練於一體，力圖呈現具有時代性的藝術語言。他繼承徐悲鴻寫實油畫的體系，並將自身留學歐洲的成果帶回祖國，形成具中國氣派的油畫風采。自1950年起，他歷任中央美術學院教務長、副院長及院長，並於1985年成為中國美術家協會主席。同時，其藝術之影響力並遠揚西歐，法國文化部在1984年授予他「藝術與文學最高勳章」，比利時國王更在1985年頒授他「王冠級榮譽勳章」，彰顯了他在東西藝壇的卓越成就。

東西並舉，凝結時代藝術精粹

回顧藝術生涯之初，1927年考入上海藝術大學美術系的吳作人，有幸在一次講座中獲得徐悲鴻賞識，而進入南京中央大學學習。1930年，在徐悲鴻的鼓勵和資助下，他前往歐洲留學，最初抵達巴黎時，考入巴黎高等美術學校的西蒙工作室，因學費高昂，而在同年10月轉往比利時布魯塞爾皇家美術學院，進入院長巴思天（Alfred Bastien）的畫室學習。憑藉刻苦的求學精神和過人的天賦，吳作人在入學的第二年便於全校大會中考中拔得頭籌，獲得金質獎章和桂冠生榮譽，自此享有個人工作室和作畫工具。院長巴思天更曾讚嘆他是「**充滿個性的作者**」！由該年起，吳作人開始追尋自身的藝術之路，除鑽研繪畫技法外，更遍遊德、奧、英、義等國，參觀各地博物館、寫生作畫。當面對比利時藝壇大師弗雷德里克（Léon Frédéric）「**貴國具歷史悠久的偉大繪畫傳統，為何還要到歐洲來學畫**」的詢問，他深感「**藝術是入世的，是時代的**」、「**民族性在藝人修養中自然流露**」，更寫下「**親嘗水之深，火之熱，醉山海明晦之幻，懼風雷之震，悚呼號之慘，享歌舞之歡狂。創作過程如此，作品焉能有不真誠者？**」的箴言，激勵自己以貫通東西的時代性思想而奮進創作。完成於1934年、誕生於此重要留比時期的《水果靜物》，即為吳作人融合歐洲弗拉芒畫派（Flemish School）之古典性、西方現代主義和東方筆韻的早期珍罕代表。

重要展事及珍貴友誼之見證

《水果靜物》一作來源有序，最初由吳作人的好友、藝術家黃顯之所珍藏。在留歐時期，兩人便多有往來，留法的黃顯之與吳作人時常在巴黎相聚，切磋畫藝、探討美學。回國後，兩人先後受聘於南京中央大學，成為同事，交情深厚。黃顯之陸續收藏了多幅吳作人的早期珍罕作品，如1933年的《比利時畫室》、《甲冑靜物》，以及是次上拍的《水果靜物》。作品見證了兩人



吳作人1931年攝於個人工作室，在比利時留學期間其因獲得金質獎章和桂冠生榮譽，而分配到私人工作室和充足的畫材

間珍貴的情誼。儘管歷經戰爭和時局動蕩，作品仍在黃顯之的精心保存下完好流傳，如今再現於市場，實屬難得幸事！

此外，作品來源有序、展覽豐富，曾於1936年轟動一時的「劉開渠、呂斯百、吳作人三人聯展」中展出，意義非凡。1935年，吳作人回國任教於南京中央大學藝術系，離開比利時時他隨身攜帶了旅歐期間所作的數件珍視的重要作品，當中即包括此件《水果靜物》。次年，他和時任杭州藝專的雕塑教授劉開渠、中大同事呂斯百，各自挑選旅歐時期的精品創作，於中大圖書館共同舉辦了「三人聯展」。此次展覽規模之大、畫作之精湛、藝術表達之豐富、鮮活，對當時的藝術界造成極大的震撼。藝術界人士奔走相告，競相前往參觀。作家田漢並於《新民報》發表藝評稱讚吳作人：「**他的作品，無論色調構圖以及題材含有大量的新鮮味。充滿著力與美的讚美**」。而亮相於這一重要展事的《水果靜物》，既是吳作人五年留歐的碩果象徵，融入他對油彩中西並舉的深入思考，更因作品所注入來自塞尚（Paul Cezanne）靜物畫的風格探討、新繹，見證其將西方現代主義帶回中國的深遠影響。

精微致廣，土地與生活的協奏曲

作為吳作人留歐時期的精品，《水果靜物》在氣質上深得北歐弗拉芒畫派「精微造物、和諧統一」的精髓，結構嚴謹，明暗強烈，畫境靜謐、美好，在空間、色彩、光影這三重關係上展現出完美的和諧。而吳作人並在其中融入一種開闊深遠、如音符般起伏躍動的韻律感，以「致廣大而盡精微」的視角，流露對生活濃厚的抒情性感知，令作品別具一格。

造型上，有別於西方靜物畫中常見的桌布和花紋牆體，吳作人刻意以厚實、近乎大地的土黃色打造畫中空間，令顆顆飽滿的水果似帶著泥土情味的醇厚芳香，成熟而豐沛地展現於我們的眼前。在最前方，一顆李子不經意地向前滾落而出，引導著視線的跳躍遊移。在檸檬和蘋果的簇擁中，畫面中央向右依序排列著棕色陶罐、球狀瓷瓶和一盞具東方情韻的茶杯，並隨著大小、形狀、質地和弧度的變化，而呈現出高低有序的韻致。不同質感、色彩的水果和器皿交織成：前、中、後三條平行的樂章，繽紛的水果譜寫活潑的快板，而釉罐、瓷器成為有力的強音，共同組成一首歌頌著美滿生活的協奏曲，在歡愉的氣氛中，傳遞著動人的生命情韻！

古今共融，以色韻傳精神

而在用色上，作品整體雖以典雅的咖啡褐彩為主色，蘊含西方古典靜物畫中的深邃感，但在細節處，卻可見其突破傳統寫實的表達，吳作人藉由鮮活的冷暖色交疊以及豐富的色調變化，營造出具光影性的色韻表現力。如左側在陶罐旁的一顆蘋果中，出現了青綠和米黃、棗紅三種頗具差異化的色彩，此一表達，帶有塞尚蘋果靜物畫中透過冷暖對比、厚薄不一的色塊而展現質地和體積感的思考，足見吳作人對歐洲古典與現代主義兩種形式的融會貫通。而在用筆上，他亦汲取東方養分，充分講究筆意的起承轉合，將前筆和後筆進行充分的融接，以達到色彩「渾然一體」的效果。前景中，為光芒籠罩的檸檬黃和朱紅，透過層層交織的鮮明色彩，呈現出鮮活明媚的姿態，更強調了畫中客體的生命力。而在後景，他則將邊緣線處理得十分鬆動，以深邃的勃艮地紅描摹三顆蘋果，令其巧妙隱入背景，以此弱化了水果和陶器以及周圍環境的邊界感，從而呈現出一種整體性的感知。令這一室的靜物尤為地和諧統一，又各具精神。

而畫中的果實充盈、飽滿，一如藝術家滿載熱情的生命話語，透亮的玻璃、典雅的陶瓷兼具中西格調，和諧一體，也正應和其對東西古典和現代主義的美學共融，再現了吳作人所追求之「**既入細通靈，又筆簡意周**」的藝術風貌。透過真摯而動人的畫筆，他將這畫中生命——點亮，化為繽紛的色彩音符，流淌出一首無盡的生命之歌。



卡爾夫 (Willem Kalf)《靜物》，油彩畫布，64.4×53.8cm，約1660年作，華盛頓國家藝廊藏



塞尚《靜物與水果盤》，油彩畫布，46.4×54.6cm，1879至1880年作，紐約現代藝術博物館藏。吳作人在歐洲留學期間吸納了來自古典荷蘭靜物畫明暗對比、精微造物的特點，同時亦受塞尚現代主義對質感、色彩表達的啟發，在其創作中將此融匯，並以東方式、具起承轉合的筆調，展現筆下靜物如具符號般的韻律感和生命力

Wu Zuoren was a pivotal figure in modern Chinese art. Throughout his career, he upheld the philosophy of “art for life,” seamlessly blending oil painting and ink to create a unified aesthetic that merged Eastern and Western influences. Beginning in 1950, he held significant roles at the Central Academy of Fine Arts, eventually becoming its president. In 1985, he was appointed chairman of the China Artists Association. His influence extended to Western Europe, earning him the French Literature and Arts Medal of Honour in 1984 and the Belgium Order of the Crown in 1985. These accolades underscore his substantial contributions to art in both the East and the West.

In 1930, Wu Zuoren studied at the Royal Academy of Fine Arts in Brussels, Belgium. The following year, he won the academy's annual competition, earning a Gold Medal and the Honour of Laureate. The dean, Alfred Bastien, thought highly of Wu's originality, remarking that his works were characterised by neither the style of influential French painter Vlaminck nor traditional Chinese painting but had his own distinctive features. During this period, Wu travelled extensively across Germany, Austria, the UK, and Italy, visiting museums and painting from life. *Still Life with Fruits*, created in 1934 during his time in Belgium, is a rare and significant early work of his.

A Testament to Important Exhibitions and Cherished Friendships

The provenance of *Still Life with Fruits* is well-documented. It was initially owned by Wu Zuoren's friend and fellow artist, Huang Xianzhi. The two artists often interacted during their time in Europe, frequently meeting in Paris to exchange ideas on art. After returning to China, both taught at National Central University, further strengthening their bond. Huang collected several of Wu's early works, and *Still Life with Fruits* stands as a testament to their friendship. Despite the turmoil of war and changing times, Huang meticulously preserved the piece, making its appearance on the market today a rare and fortunate presence.

Additionally, *Still Life with Fruits* was exhibited in the *Joint Exhibition of Liu Kaiqu, Lv Sibai, and Wu Zuoren* in 1936, which had a significant impact on the art world at

吳作人 1908 – 1997

水果靜物

油彩 畫布
一九三四年作

款識
作人 34 (右下)

展覽
1936年,「劉開渠、呂斯百、吳作人三人聯展」,南京中央大學圖書館,南京
2009年6月26日至7月26日,「吳作人個展」,索卡藝術,北京
2009年8月25日至9月20日,「滄浪遊藝——蘇州美專紀念展」,索卡藝術,北京

來源
藝術家黃顯之舊藏
2005年5月29日,香港佳士得春季拍賣會,拍品編號 256
2007年6月24日,北京翰海春季拍賣會,拍品編號 1522
2017年12月23日,杭州西泠印社秋季拍賣會,拍品編號 776
亞洲重要私人收藏

HKD 1,500,000 – 2,500,000
USD 192,300 – 320,500

Wu Zuoren

Still Life with Fruits

Oil on canvas
45x55 cm. 17 3/4x21 5/8 in.
Painted in 1934
Signed in Chinese and dated on bottom right

EXHIBITED
1936, *Joint Exhibition of Liu Kaiqu, Lv Sibai and Wu Zuoren*, library of Nanjing Central University, Nanjing
26 Jun – 26 Jul 2009, *Wu Zuoren Solo Exhibition*, Soka Art, Beijing
25 Aug – 20 Sep 2009, *Selective Exhibition of Ecole des Beaux – Arts de SOOCHOW*, Soka Art, Beijing

PROVENANCE
Original collection of artist Huang Xianzhi
29 May 2005, Christie's Hong Kong Spring Auction, Lot 256
24 Jun 2007, Beijing Hanhai Spring Auction, Lot 1522
23 Dec 2017, Hangzhou Xiling Yinshe Autumn Auction, Lot 776
Important Private Collection, Asia



吳作人《靜物》,油彩畫布,45x38cm,1934年作,中國美術館藏



吳作人《甲冑靜物》,油彩畫布,77x66cm,1933年作,黃顯之舊藏,拍賣成交價 9,821,000 港幣

the time. This exhibition was notable for its scale, the quality of the artworks, and the rich and lively artistic expression. *Still Life with Fruits*, featured in this important event, symbolises the achievements of Wu Zuoren's five years in Europe and his exploration of combining Eastern and Western techniques in oil painting. The piece also shows his engagement with the style of Paul Cézanne's still lifes, highlighting his efforts to introduce Western modernism to China.

Harmony of Detail and Broad Vision A Symphony of Life and Land

Still Life with Fruits captures the essence of the Flemish school from Northern European, known for its meticulous detail and harmonious composition. The painting features strong contrasts of light and shadow, creating a serene and beautiful scene. Wu Zuoren infused the work with a rhythmic quality, like musical notes, capturing life's lyrical perception with attention to both minute details and grand vistas.

Unlike Western still lifes that often feature tablecloths and patterned walls, Wu used an earthy yellow background to create a space where the fruits exude a rich, natural aroma. In the foreground, a plum seems to roll forward, guiding the viewer's gaze. Among the lemons and apples, the central line of the painting features a brown clay pot, a spherical porcelain vase, and an Oriental teacup, arranged in an orderly progression of size, shape, texture, and curve. The varied textures and colours of the fruits and vessels form three parallel visual planes, creating a harmonious and vibrant composition.

Blending Past and Present Conveying Spirit Through Colour

The painting primarily uses elegant brown tones, evoking the depth of Western

classical still lifes. Wu Zuoren skillfully adds vibrant cool and warm hues, creating a dynamic interplay of light and shadow. The apple beside the clay pot features green, beige, and red, reflecting Cézanne's technique of using colour contrasts to convey texture and volume. This shows Wu's ability to blend European classical and modernist forms. His brushwork draws on Eastern influences, with seamless strokes achieving harmonious colour unity. The lemons and apples in the foreground, highlighted with pale yellow, transition smoothly into their natural hues, emphasising vitality. The three apples in the background, subtly outlined with burgundy, blend into the setting, enhancing the overall harmony.

The fruits, full and vibrant, symbolise the artist's passionate expression of life. The transparent glass and elegant ceramics blend Eastern and Western styles, reflecting his integration of classical and modernist elements. Wu Zuoren brings these objects to life with vivid colours, creating a symphony of vitality.



秦宣夫 1906-1998

北海風景

油彩 畫板
一九六二年作

出版

2005年，《秦宣夫畫集》，人民美術出版社，北京，第79頁

來源

藝術家家屬舊藏
2010年11月22日，北京誠軒秋季拍賣會，拍品編號724
現亞洲私人藏家直接購自上述來源

HKD 70,000 – 120,000

USD 9,000 – 15,400

Qin Xuanfu

Scenery of Beihai Park

Oil on board
20.7×31.3 cm. 8 1/8×12 3/8 in.
Painted in 1962

LITERATURE

2005, *The Paintings of QIN Xuanfu*, People's Fine Arts Publishing House, Beijing, p.79

PROVENANCE

Original collection of the artist's family
22 Nov 2010, Chengxuan Beijing Autumn Auction, Lot 724
Acquired directly by present private Asian collector from the above



秦宣夫《靈隱消夏圖(之二)》，油彩紙本，54.5 x 74.5 cm，1963年作，拍賣成交價 1,001,800 港幣



秦宣夫《鼓樓遠眺》，油彩畫布，54 x 79 cm，1948年作，北京中國美術館藏

回首望帝都，春風幾度歸

秦宣夫璀璨時期的時代寫照

「宣夫天賦予他光與色的融洽，在他的畫面上，有印象派大師們可愛的色調，又深刻地滲入了新古典主義含蓄、偉大的線條，這種創作新鮮動人，他對新藝術研究的態度，是值得重視的。」

——林風眠

中國近代藝術家、教育家、藝術史論家秦宣夫 1906 年出生於廣西桂林，1929 年自清華大學外語系畢業後，隔年考入法國國立高等美術學校，隨學院院長西蒙（Lucien Simon）學西畫，深受印象派影響，構築深厚的繪畫功底。同時，他並於巴黎大學考古研究所學習美術史，樹立豐富的學養。其作曾於 1933 及 1934 年接連獲選於巴黎獨立沙龍展出。1934 年畢業回國後，他在不懈創作的同時積極投入藝術教育，先後任教於國立北平藝術專科學校、國立中央大學、南京師範學院。1944 年其油畫作品《母教》參加第三屆全國美展，榮獲二等獎。美展後，其風景畫作《嘉陵江》更為知名藝術家徐悲鴻購藏，足見其備受賞識的藝術地位。

新中國成立後的 1949 至 1965 年被視為秦宣夫創作的「璀璨時期」，彼時他深入觀察普羅大眾的生活，繪出萬物復甦，生機勃勃的時代氣息。完成於 1962 年的《北海風景》即為該時期代表，為藝術家家屬細心收藏近半個世紀，其後又為私人藏家珍藏近 14 年，是次再現拍場，尤為難得。

唯美霞光，水天一色的生活畫卷

畫作描繪了北京北海公園於霞光中的動人光景。曾為皇家宮苑的北海公園坐落於故宮西北，與宮牆為伴，承載了無數人的記憶韶華。秦宣夫在作品遠景處採赭紅、土黃、乃至靛藍的用色，將紅牆黃瓦的古代樓閣在夕陽中曖昧的剪影以高度概括性的筆觸畫出，其中又以金色點出陽光中閃爍的瓦片，足見他對於光影、用色敏銳的洞察。此外其以具印象派之風的活絡筆觸，將湛藍天邊那一絲一縷的紫羅蘭色、暖黃色彩霞和白雲之間微妙的層次變幻展現的淋漓盡致。明媚的天空倒映在如鏡一般的水中，化為水天一色的開揚景致。豪邁而具速度感的筆觸剛出岸邊在夕陽中泛著金彩的樹叢，如若書法的狂草一般瀟灑，以視覺語言調動想像，喚起人們對於春風和暖陽的感官記憶。

而在前景處秦宣夫不拘泥於純粹的寫實表達，以大刀闊斧的筆觸描寫水中遊船，藉精煉低限的點線即一展遊人泛舟春遊的生動之景。曾經唯皇室所用的宮苑，如今亦可供全民遊賞。時代的更迭、民主、自由的歷史縮影，皆凝聚在此純美的畫卷中，浪漫而富時代意義。

Reminiscing the Imperial Capital, Each Year Will the Spring Winds Return

A Portrait of Time from Qin Xuanfu's Brilliant Period

Qin Xuanfu graduated from the Foreign Languages Department of Tsinghua University in 1929 and was admitted to the École Nationale Supérieure des Beaux-Arts in France the following year, where he studied Western painting with the school director, Lucien Simon, and was inspired by Impressionism. At the same time, he studied art history in the Department of Archaeology at the University of Paris. His works were selected for the Salon des Indépendants in Paris in 1933 and 1934. After returning to China in 1934, he devoted to art education while working tirelessly on his artwork. In 1944, *Mother's Teaching* was shown at the Third National Exhibition of Fine Arts and won the Second Prize. His landscape painting *Jialing River* was purchased by the famous artist, Xu Beihong, demonstrating his highly acclaimed artistic status.

The period from 1949 to 1965 after the founding of New China is considered the "brilliant period" of Qin Xuanfu's creativity. During this time, he deeply observed the lives of the general public and painted an era of rejuvenation. *Scenery of Beihai Park*, completed in 1962, is representative of this period and has been in his family's collection for nearly half a century, before being treasured by a private collector for almost 14 years, making it particularly rare.

A Beautiful Sunset, Picturing Life in the Colours of Water and Sky

The Beihai Park, once a royal palace, is situated in the north-west of the Forbidden City. Using ochre, earthy yellow, and dark blue colours, Qin Xuanfu paints the faint silhouettes of the ancient pavilions against the setting sun in a highly abbreviated way. Then, the depiction of the shimmering tiles in gold indicates his keen insight into light and shadow and the use of colours. The artist employs Impressionist-like brushstrokes to render the subtly changing layers of violet and warm orange glow and the white clouds against the blue sky. Reflected in the mirror-like water, the sky is at one with the lake. Bold and hasty are his brushstrokes for the trees on the shore, like the *caoshu* script. Bathing the trees in golden colours in the setting sun, the artist's visual language mediates his immersion in the environment.

In the foreground, Qin Xuanfu does not rely on realism but uses a few confident strokes of dark tones to outline a boat in the water. The palace, once reserved for the royal family, is now accessible to the public. Condensing the change of time and the epitome of democracy and freedom, this romantic scene is rich in contemporary significance.



南京街坊的 動人真情

Touching Scene of Nanjing
Neighbourhood

秦宣夫集大成時期珍罕雪景主題傑作

Qin Xuanfu's Masterpiece of Rare Snowscape



「宣夫作畫，給我以無窮的恬靜，更帶來無限的希望，他的創作，能破除舊的形式，畫面上表現出生動、光輝、溫柔的情緒，使痛苦的人生增添了許多溫暖，他的畫能給人以愛情的撫慰、同情的安慰。」

——林風眠

傅抱石曾讚他「先讀鴻篇而後畫者精也」、徐悲鴻言其作是「學者之畫」，秦宣夫是中國二十世紀藝術史上舉足輕重的藝術家和教育家。他從小喜愛繪畫，小學時曾和同學創辦「美術研究會」。1925至1929年在清華大學就讀期間，他在外語系學習的同時不懈創作，作品曾入選清華大學畫展。畢業後，他於1930年赴法，入法國國立高等美術學校學習，僅三年後便以《卡邦齊富人像》入選法國春季沙龍，一年後又以油畫《宮女》、《快樂的旋轉》入選法國獨立沙龍，在藝術界打響名聲，作品並為法國、美國藏家、北京中國美術館、蘇州美術館收藏。

秦宣夫懷有滿腔以藝術報國的熱忱，在留學期間，他廣泛考察歐洲藝術發展，同時在盧浮學校和巴黎大學藝術考古研究所學習外國美術史，並和常書鴻、呂斯百等人共創「中國留法藝術學會」。在完成學業後，他馬上回國，運用歐洲所見所學，投身祖國的藝術發展和教育事業。因其博學廣知，被委以編纂《辭海》、《中國大百科全書·美術卷》等國家級巨著的重任，前後耗時二十餘年之久，居功至偉。

據可考資料顯示，秦宣夫的創作以油畫、水彩、素描為主，當中油畫作品現存不足140件，甚為珍稀，其中半數為風景主題油畫，見其對此題材的鍾愛，而他在文革後所作風景油畫僅只8件，可謂鳳毛麟角，《掃雪》即為其中一幀，並為其畢生僅兩件雪景主題油畫之一，且為尺寸最大者，突出此作的重要性與代表性，作品被收錄於藝術家多本著錄，為現亞洲重要私人藏家珍藏逾十載，而今再現拍場，極為難得。

天然去浮華，信筆塑妙境

秦宣夫的創作分為三個階段，第一階段為1930年歸國到1949年，主要以人像為主題，寫實的風格具古典繪畫大師風範。第二階段為1949至文革1976年，他不再拘泥於寫實，取而代之的是通過結合印象派般的光與色，和中國的寫意美學，用筆自由灑脫、充滿激情。第三階段則為文革後的1978年至1998年，也是他最為關鍵的集大成時期。在此階段，他得以自由揮筆，而彼時時代的進步、生活的安定也激發了他磅礴的創作熱情，迎來了藝術生涯又一個高峰。《掃雪》為該時期代表作，畫中之景擺脫了輪廓線的束縛，直接以顏色寫意地繪就：以白色濃重的油彩畫出屋頂上厚厚的雪

被、街邊被掃起的雪堆；筆筆淡黃、棕色，畫出素淨的街道、親切的居屋；低飽和度的粉藍色天空被清晨的曦光點亮，而有力的棕色筆觸乾脆利落地畫出冬日的行道樹、電線桿，以及遠處漸漸隱匿在晨霧之中的樹影……此畫面如若模糊卻珍貴的記憶，又像透過凝著水汽的窗戶看世界，亦真亦幻。展現秦宣夫第三階段風格更加為自由、率真、追求大寫意的天然情趣。

鮮活而振奮的時代風貌

「他的作品始終擁抱現實，反映中國的社會現狀，作品始終充斥著中國人的形象和思想感情。我們也能從他的作品中看到質樸、濃郁的中國氣息。」

——藝術史學家邵大箴

工人、漁民、耕者、學生……秦宣夫的創作永遠離不開那些最為樸素而勤懇的人民。1944年，因就任國立中央大學（現南京大學）藝術系教授，秦宣夫奔赴南京，自此後半生和南京一地深深聯結在一起，不僅在那教育了無數學子，這片不屈不撓、人傑地靈的土地更啟發了他的創作。《掃雪》中展現了南京鄰里的清晨，構圖以對角線的斜向道路拉開空間，右側房屋鱗次櫛比，左側留出大面積的積雪，展現人間煙火與自然的對照張力。其間以精煉的寫意之筆畫出熙熙攘攘的男女老少，他們穿著厚厚的深色冬裝，正展開一天的生活，而在畫面的中心，可見兩人正拿著竹掃帚清掃道路上的積雪，其並未僅只自掃門前雪，而展現了一種對於鄰里的博愛，帶有一種對於中國儒家寬厚人格的歌頌，此使之有別於畫家一般的風景作品，展現強大的精神力量。而在道路的盡頭，有一座帶有紅牆的建築，幾筆躍動的紅色在樹枝之間跳躍，正吸引著行人們向前而行……作品暗含著一種澎湃的力量，展現在清晨中朝陽即將升起、春天即將到來，人們從緊閉的房門中走出，在凜冽中踏出堅定的步伐。此正應和了文革後秦宣夫心中燃起對於未來的希望和喜悅，充滿坦率、真誠、頑強的韌性，令人備感振奮。

一如唐代詩人劉禹錫的詩作曾言：「沉舟側畔千帆過，病樹前頭萬木春」，《掃雪》不僅畫出自然界中四季的流轉，更象徵著時代的清朗和前進的步伐。正如不論冬天有多麼寒冷，春天終將到來，當挺過艱苦冷冽的歲月，就會迎來希望的曙光。秦宣夫的作品滿含濃濃的人文關懷和細膩微妙的自然感知，一筆筆油彩之間，洋溢的是藝術家心中一份充斥於天地之間的生活熱情，那是鄰里間的和諧互助，以及對於自由和未來的期盼，鼓舞人心！



秦宣夫《重慶雪》，油彩畫布，40 x 54 cm，1942年作。秦宣夫畢生僅只創作過兩件雪景油畫，是次上拍的《掃雪》相較於早期的《重慶雪》，一改抗戰時期沉重嚴肅的氛圍，更加積極昂揚，展現生機

“Xuanfu's paintings bring me infinite tranquillity and infinite hope. His works can break away from old forms and express vividness, radiance, and tender sentiments, warming lives of pain and suffering. His paintings provide loving comfort and sympathetic consolation.”

——Lin Fengmian

Praised by Fu Baoshi and Xu Beihong, Qin Xuanfu was an important artist and educator in the history of 20th-century Chinese art. After graduating from Tsinghua University, he went to France in 1930 to study at the École Nationale Supérieure des Beaux-Arts. Only three years later, he was selected for the Paris Spring Salon with his *Portrait of Madam Kapanzie*. A year later, he was chosen again for the Salon des Indépendants with two oil paintings, *The Court Lady* and *Merry-Go-Round*, which gained recognition for him. His works are in the collections of the National Art Museum in Beijing and the Suzhou Museum, as well as private collectors from France and the United States. Because of his erudite knowledge, he was commissioned to edit national tomes such as *Cihai* and the *Encyclopedia of China: Volume of Fine Arts*, which was a great achievement that took more than twenty years to complete.

According to available information, Qin Xuanfu's creations were mainly oil paintings, watercolours and drawings, among which less than 140 oil paintings exist, making them particularly rare. Half of them are landscape-themed, showing his love for the subject matter. Only a most precious group of eight landscape oil paintings were made after the Cultural Revolution. *Snow Sweeping* is one of the only two snow-themed oils in his life and the largest in size, highlighting its importance. The work is included in a number of the artist's catalogues and had been treasured by major private collectors in Asia for more than ten years before appearing at auction this time. It is guaranteed to be a treasured find.

From Form to Essence A World with a Hand and a Brush

Qin Xuanfu's career can be divided into three stages. In the first, from his return to China in 1930 to 1949, he mainly painted portraits; his naturalistic style resembled that of old masters. The second stage dates from 1949 to the Cultural Revolution in 1976, during which he ceased to adhere to realism and replaced it with an impressionistic approach to light and colour and the Chinese aesthetic of free-spirited brushwork. The post-Revolution period from 1978 to 1998 was the third and most crucial period in his career. During this time, he used his brush freely, as the era's progress and



秦宣夫與妻子李家珍晚年在南京

秦宣夫 1906-1998

掃雪

油彩 畫布 裱於木板
一九七八年作

款識

宣夫 78(左下)

出版

1990年，《秦宣夫畫集》，中華書畫出版社，台北，第45至46頁

2005年，《秦宣夫畫集》，人民美術出版社，北京，第118頁

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2009年11月6日至12月31日，「杭州藝專紀念展」，索卡藝術，北京

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來源

2007年6月28日，上海泓盛春季拍賣會，拍品編號386

2010年12月5日，北京匡時秋季拍賣會，拍品編號627

現亞洲重要私人藏家直接購自上述來源

HKD 1,000,000 – 2,000,000

USD 128,200 – 256,400

Qin Xuanfu

Snow Sweeping

Oil on canvas mounted on wood panel
55x76 cm. 21 5/8x29 7/8 in.

Painted in 1978

Signed in Chinese and dated on bottom left

LITERATURE

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EXHIBITED

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24 Sep – 23 Oct 2011, *Commemoration -10th Anniversary of Soka Art Beijing*, Soka Art, Beijing

PROVENANCE

28 Jun 2007, Shanghai Hosane Spring Auction, Lot 386

5 Dec 2010, Beijing Council Autumn Auction, Lot 627
Acquired directly by present important private Asian collector from the above

life stability stimulated his magnificent creative fervour, leading to another peak in his artistic career. A representative work from this period, *Snow Sweeping* is painted directly with colours, free from the constraints of form: thick snow in heavy white paint, clean streets and intimate houses in light yellow and brown, pink and blue skies lit up by the morning sun, and the winter streetside trees and electricity poles rendered with powerful brown strokes... The painting demonstrates Qin Xuanfu's increasingly unrestrained and naïve style in the third stage of his career, in which he pursued naturalistic expression in painting.

A Vibrant and Exciting Picture of the Age

Workers, fishermen, farmers, students... Qin Xuanfu's creations always feature the most humble and hardworking lives. In 1944, when he gained a professorship in the Department of Fine Arts at the National Central University, Qin Xuanfu moved to Nanjing. He spent the rest of his life there, deeply connected to the city. *Snow Sweeping* depicts an early morning in his Nanjing neighbourhood. In the diagonal composition, he uses the road to expand the space, creating a contrasting tension between nature and the hustle and bustle of everyday life. A crowd is depicted in expressive yet refined brushstrokes, dressed in thick, dark winter clothes and about to begin their day. In the centre of the painting, two figures are clearing the public road of snow with bamboo brooms, showing their love and affection for the neighbourhood. At the end of the road, vibrant brick-red walls seem to lure pedestrians forward... There is tremendous strength in the way the work depicts the rising morning sun and the imminent arrival of spring, as people come out of their closed doors and take determined steps in the cold. The scene echoes Qin Xuanfu's hope and joy for the future in the years after the Cultural Revolution, inspiring people with its forthright sincerity.



秦宣夫《磁器口》，油彩畫布，79 x 63 cm，1944年作，拍賣成交價 2,254,000 港幣



自有春暉滿人間

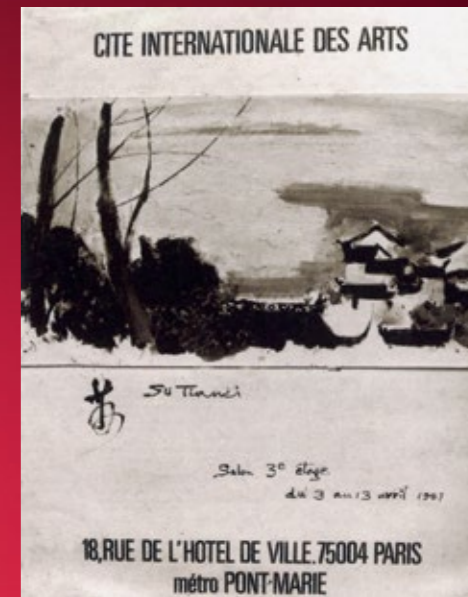
Spring in Blossom around the World

蘇天賜雙姝花卉重要代表作面世

Su Tianci's Signature Floral Masterpiece



1970年蘇天賜於家中，右側可見其在居室內培植的鮮花，可見其對花卉十分喜愛，亦時常反映在創作中



蘇天賜 1987 年於巴黎國際藝術城的個展海報，此次為其面向國際的首次個展，是次呈現的《菊花與雞冠花》作為其花卉主題之代表，而被選為展中之作

「萬物的更替中有一種永恆的東西，那就是生命的律動。我在大自然中炫目於它的閃爍，體味那無盡的綿延，在作畫中享受那情緒表達的快樂。」

——蘇天賜

「西方的繽紛、東方的空靈」、「東方的意趣、西方的實感」，蘇天賜的油畫世界是一個貫通中西、既有著響亮豐富的油彩色調、又透露出東方水墨舒朗「寫意」的美學大境，亦是一個情凝筆端、漫溢著詩情韻律、純化著萬物共生共榮的心靈天地。在二十世紀中國油畫現代化的進程中，他作為中國第三代油畫家和美術教育家，力倡「中西合璧」的時代精神，並以其結合西方現代筆觸、用色和東方文人之氣魄、神采的「寫意油畫」，豐富了中國藝術的生命力，對「油畫民族化」的推動具深遠的影響。

蘇天賜 1922 年生於廣東。20 歲時隻身穿越半個中國投考重慶國立藝專，並在次年入讀，師從林風眠。1945 年，戰亂中的國立杭州藝專在西湖原址復學，他再度進入林風眠畫室學習，並在 3 年後受聘為林風眠畫室助教。作為林風眠的高足，蘇天賜深受其言「要走中西結合道路」的啟發，自 40 年代便開啟在油畫領域的探索和創新之路。其早期創作以人像主題為主，如 1949 年所作、現今為中國美術館收藏的《黑衣女像》被當時的藝壇譽為「實現了

油畫語言從西方體系向中國表達方式的基本轉換」，標誌了他個人藝術創作的首個高度。而在 1953 年，一次蘇州太湖的寫生之行，令其於自然感知下，對風景、花卉題材爆發出濃烈的創作熱情。與此同時，他深感「中國油畫的文脈應當是在本土的」，需將油畫表達與東方的文化內涵進行連接，去表現屬於東方意蘊和審美情調。自 60 年代起，風景和花卉成為其創作中最重要的兩大母題。

「花卉」並為他生活的重要一環。他曾在自家院落種滿各式鮮花，夏季是紅遍池塘的睡蓮、荷花，秋天是散發陣陣幽香的金桂，抽屜裡並收藏著虞美人 and 飛燕草的種子，窗邊種植著雞冠花、槐花……透過對於四時花卉的體察，他融入明清時期「寫意花卉」的形神精髓，以色彩、氣氛、境界和韻味的渲染，在油畫中呈現以中化西的嶄新面貌。是次秋拍所呈現的《菊花與雞冠花》即為其 80 年代花卉主題的大尺幅精湛表徵。

巴黎首次國際個展特選之作

《菊花與雞冠花》在蘇天賜的藝術生涯中具特殊要義。在 1987 年 1 月，時任南京藝術學院教授的他，受文化部及中國美術家協會派遣赴法考察，並於 4 月在巴黎國際藝術城舉辦個展。此展為蘇天賜從藝四十年來首次面向國際的展出，在其藝術生涯中有著里程碑式的重要性。開幕當天，巴黎國際藝術城主席布魯諾夫人（Mrs. Brunau）一進展廳即盛讚：「這畫真美，充滿詩意！」，並旋即購藏蘇天賜的作品。彼時法國報刊大力報道此展事，更有藏家因此拿著報紙慕名而來，參觀及訂購收藏其作。而此件《菊花與雞冠花》，正是由藝術家精心挑選、亮相此次重要巴黎個展的代表作，並獲原藏家於 1987 年購藏。此不僅彰顯作品之來源有序，更突出作品在藝術家「花卉」主題創作中，為海外藏家青睞、走向國際的特殊要義，彌顯其珍稀性。

雙花雙色，各領風華

蘇天賜愛花、種花、惜花、畫花，儘管他一生中創作的花卉種類繁多，卻總能找到每種花卉與眾不同的特質，並以獨到的表現語彙作出滿含韻味的表述。而相對於單種花卉的描繪，《雞冠花和菊花》卻特意將兩種不同的花卉並置於同一花瓶之中，這在藝術家畢生的創作中可謂極其罕見。在所有其可考的作品中，此一形式僅出現兩次，其一為 2006 年的《玫瑰與百合》，另一即為此件完成於 80 年代的《菊花與雞冠花》。對於



蘇天賜《玫瑰與百合》，油彩畫布裱於木板，25.5×30.5cm，2006 年作。縱觀藝術家學生創作，僅有 2 件作品將不同花卉置於同一瓶中，以展現不同花卉分庭抗禮的盎然，《玫瑰與百合》為其一，另一即為是次上拍的《菊花與雞冠花》



林風眠《雞冠花》，彩墨紙本，65×65cm，1961 年作，上海美術家協會藏。有著「真摯永恆的愛」花語的雞冠花是林風眠與蘇天賜師生情的象徵，兩人皆曾多次以雞冠花入畫，而有別於林氏方紙圓花的彩墨之作，蘇天賜筆下的雞冠花更強調以縱向的結構、厚實的肌理、典雅又熱烈的色彩，極力展現雞冠花如熾焰噴薄、奮力向上生長的昂揚姿態

蘇天賜《菊花與雞冠花》，油彩畫布裱於木板，25.5×30.5cm，2006 年作。

蘇天賜《菊花與雞冠花》，油彩畫布裱於木板，25.5×30.5cm，2006 年作。

蘇天賜《菊花與雞冠花》，油彩畫布裱於木板，25.5×30.5cm，2006 年作。

蘇天賜《菊花與雞冠花》，油彩畫布裱於木板，25.5×30.5cm，2006 年作。

這兩種他極為鍾愛的花卉，蘇天賜特在此採用對角式的結構，自上，滿載火紅奔放的雞冠花，自下，並現各色清雅娟麗的雛菊，透過鮮明的冷暖色彩比照，道出熾熱和高潔兩種各具風華的生命姿態。

高潔之菊，星火璀璨

自古，菊花便是花卉主題中歷久彌新的題材，它是與梅、蘭、竹並列的「四君子」之一，是陶淵明「採菊東籬下」的花中隱士，是賢士以「菊殘猶有傲霜枝」自詡的精神符號。在藝術家常玉眼中，菊是清高孤傲的人格、是曲高和寡的藝術話語，亦是東方之象徵。而同樣在蘇天賜的眼中，菊之傲雪、菊之高潔，代表了東方美學和流傳千年的文人精神，與其自身以「寫意油彩」走中西融合藝術之路的真誠更是不謀而合，也成為其展現東方情韻的代表。為此，他特以一朵如煙花般璀璨綻放的蟹爪白菊作為畫中的點睛亮筆，令其直面觀眾怒放。花瓣以灑脫的細筆線條帶出如絲如縷的恣意，遠觀宛似星雲閃爍，美輪美奐。而在下方，他再由星點狀的快筆，帶著印象派在光影變幻下的溫柔顫動，暢意地點出明亮的橙黃、檸檬黃、銘黃、粉黃、杏色和白彩，清麗中不失繽紛，輕盈而幽靜地獨成一隅。

熾焰雞冠，師恩永存

而與菊之雋永分庭抗禮的，則是雞冠花的熾熱奪目。雞冠花可以說是深得蘇天賜喜愛的重要題材，從 1960 年代至 2000 年後，在其藝術生涯的各個時期，都有描摹風格各具的雞冠花。在他的筆下，有著「真摯永恆的愛」花語的雞冠花，亦是其與恩師林風眠情誼的見證。林風眠更曾直言：「阿蘇（蘇天賜）的水畫得最好了，我就是向他學的，雞冠花也是。」有別於林風眠弧形構圖、飽滿渾圓的雞冠瓶花，蘇天賜則以縱向的結構，極力展現雞冠花如熾焰噴薄、奮力向上生長的態勢。恣意厚塗的油彩用筆，令花瓣厚實而富有質感，較之林氏的彩墨更顯張揚、自由。此外，用色上更見其中西調和之筆的生動氣韻，最頂端的花蕊以中國紅的正紅彰顯昂揚的生命力，其周圍逐步加入朱紅、棗紅、絳紫、洋紅與深邃醇厚的勃艮地紅，滿載紛繁穠麗，色彩濃而不艷，構圖盈而不滿，格調高雅，而獨具精神氣韻。

書藝筆韻，物我合一的意象之造

而在色、形之外，蘇天賜更是取法傳統書藝之筆勢，於花束兩側一氣呵成地刷出片片綠葉，筆力蒼勁灑脫而不帶絲毫遲滯，末端更是保留筆刷乾擦時的動態勁

蘇天賜《菊花與雞冠花》，油彩畫布裱於木板，25.5×30.5cm，2006 年作。

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During the 20th century, as Chinese oil painting evolved, Su Tianci, a prominent third-generation painter and art educator, promoted a blend of Eastern and Western styles. His “expressive oil paintings” mixed modern Western techniques with the ethos of Eastern literati, significantly impacting the movement of “nationalisation of oil painting.” Starting in the 1960s, he frequently featured floral themes, drawing on the expressive floral art of the Ming and Qing dynasties. His work showcased a unique fusion of East and West, using colour, atmosphere, and mood to great effect.

This Autumn’s auction highlights *Le Chrysanthème et La Crête-de-Coq* (The Chrysanthemum and the Cockscomb), a significant large-scale floral piece from the 1980s.

A Significant Piece from Su’s First International Solo Exhibition in Paris

Le Chrysanthème et La Crête-de-Coq is particularly significant in Su Tianci’s career. In January 1987, while a professor at the Nanjing University of the Arts, he was selected by the Ministry of Culture and the China Artists Association for a study trip to France. This opportunity led to his solo exhibition at the Cité Internationale des Arts in Paris in April, his first international showcase in forty years—a major milestone in his career. On the opening day, Mrs. Simone Brunau, the Chairwoman of the Cité Internationale des Arts, highly praised the artworks as “beautiful and poetic,” as she entered the exhibition room, and immediately collected Su’s artpiece. Extensive coverage by the French media also attracted many collectors who



陳淳《百花卷》(局部)，設色絹本，31.6×678cm，1538 年作，瀋陽故宮博物院藏。蘇天賜承襲了明清時期「寫意花卉」中的形神精髓，並結合東方書法之筆勢、西式厚塗的色調與造型，在作品中呈現以中化西的嶄新面貌

eagerly come to acquire his works. *Le Chrysanthème et La Crête-de-Coq*, featured in this significant exhibition in Paris, was acquired by the original collector in 1987. This purchase highlights the piece’s well-documented provenance and its exceptional international appeal among Su Tianci’s floral-themed works.

Dual Flowers, Dual Elegance

The pairing of two distinct flowers in the same vase is exceptionally rare in the artist’s body of work, occurring only twice: in the 2006 *Rose and Lily* and in the 1980s *Le Chrysanthème et La Crête-de-Coq*. In this latter piece, Su Tianci used a diagonal composition, placing vibrant, fiery cockscombs at the top and delicate, multicoloured chrysanthemums at the bottom. This juxtaposition of warm and cool colours vividly represents the distinct and contrasting qualities each flower symbolises.

Noble Chrysanthemum: Brilliant as Stars

The chrysanthemum, a key symbol in Chinese floral art, is revered as one of the “Four Gentlemen” alongside plum, orchid, and bamboo, representing the grace of solitude appreciated in Eastern philosophy. In Su Tianci’s art, the chrysanthemum’s dignity and purity reflect the ethos held by Eastern scholars. He places a white spider chrysanthemum at the centre of the painting, bursting like fireworks, grabbing viewer’s attention. The petals are rendered with delicate, flowing lines that exude natural elegance. Below, impressionist brushstrokes speckle the canvas with vibrant shades of orange, lemon yellow, apricot, and white, blending clarity with vitality in a tranquil corner of the composition.

Cockscomb: Eternal Mentorship

The vibrant cockscomb also takes centre stage. As a recurring theme in Su Tianci’s work from the 1960s through the 2000s, the cockscomb symbolises “sincere and eternal love” and reflects his relationship with his mentor, Lin Fengmian. Lin always praised Su for his exceptional skill in painting cockscomb flowers and even learned this technique from him. Unlike Lin’s rounded, arc-shaped compositions, Su employs a vertical layout that highlights the cockscomb’s energetic, upward thrust. He uses thick, textured oil paint to give the petals a bold, dynamic look, a stark contrast to Lin’s subtler ink colours. The palette combines Eastern and Western influences, featuring a vivid Chinese red at the top, transitioning to various shades of red and deep burgundy, resulting in a vibrant and expressive display.

Harmonisation of Objects and Ego

Beyond form and colour, Su Tianci incorporates traditional calligraphy techniques into oil paintings, applying vigorous, confident brushstrokes to create sweeping green leaves on either side of the bouquet. This method captures the dynamic movement typical of dry brushing, especially noticeable at the tips. On the right side, he uses distinct, angular lines to depict the sparser flower stems, effectively blending the principles of traditional painting with Eastern aesthetics into his oil paintings.

Set against a sky-blue background that evokes a vast blue sky, all vivid colours are contained within a simple deep blue porcelain vase, creating a fresh, elegant atmosphere. The grid-patterned tablecloth, which resembles vast fields, introduces a geometric element to the painting’s structured composition, reflecting the Chinese philosophy of “round heaven and square earth.” The red of the cockscomb, yellow of the chrysanthemum, and green of the leaves form captivating colour patches on the canvas, transforming nature’s hues into a striking visual display. The painting skillfully navigates between complexity and simplicity, density and sparsity, blending national aesthetics with the expressive power of Western art to create an impactful visual experience.

蘇天賜 1922-2006

菊花與雞冠花
油彩 畫布
約一九八〇年代作

款識

Su Tianci Le Chrysanthème et La Crête-de Coq
(畫背)

展覽

1987年4月2日至12日，「蘇天賜油畫展」，
巴黎國際藝術城，巴黎

來源

原藏家於1987年直接購自藝術家本人
2013年4月7日，保利香港春季拍賣會，拍品
編號143
現亞洲重要私人藏家直接購自上述來源

HKD 1,800,000 – 2,500,000

USD 230,800 – 320,500



蘇天賜《櫻花》，油彩畫布，84×67cm，1994年作，拍賣成交價4,307,000港幣

Su Tianci

Le Chrysanthème et La Crête-de-Coq

Oil on canvas
82.5×66 cm. 32 1/2×26 in.

Painted approximately in the 1980s
Signed in pinyin and titled in French on the reverse

EXHIBITED

2 – 12 Apr 1987, *Su Tianci Oil Painting Exhibition*, Cité
Internationale des Arts, Paris

PROVENANCE

Acquired directly by original collector from the artist
in 1987

7 Apr 2013, Poly Hong Kong Spring Auction, Lot 143
Acquired directly by present important private Asian
collector from the above



向陽而舞，引航時代之巔！

Facing the Sun and Dancing, Leading an Era

朱沅芷一生光榮與夢想的豐碑之作現身

Monumental Work to Honour and Dreams in the Life of Yun Gee

「酒讓人聰明敏銳
活力充沛，如車輪般轉動
左右搖擺
不隨波逐流，亦無盡頭
靈巧如所羅門之手
看向摩天大樓逐漸消失的遙遠天際
就在帝國大廈的最頂端
攪動出貫天白虹，有如彩練
閒庭信步，卻未嘗稍停
這時我登上了航船
它移動著
在水面上留下道道波痕……」

——朱沅芷《駛向紐約》

二十世紀之初，西學東漸之風漸盛，五四運動的號角吹響了留學遠航的時代進程。當 1921 年常玉踏入巴黎的大茅屋學院、丁衍庸進入東京美術學校研習野獸派，林風眠、徐悲鴻、潘玉良、關良等紛紛留法赴日，親炙西方思潮，1906 年出生於廣東的朱沅芷卻在 1921 年登上了駛向美國的輪船，更誓言要為藝術「在岩石上造房子」！彼時的美國排華嚴重，朱沅芷卻憑藉過人的才華，在繪畫、戲劇、音樂等眾多領域上展現不凡造詣。在繪畫上，他結合自身獨特經歷，博採眾家之長吸收轉化而提出新創：幼時受家鄉嶺南畫派薰陶，15 歲赴舊金山並進入加州美術學校，鑽研共色主義，兩次巴黎時期吸納超現實主義與表現主義，並不忘回溯東方涵養，最終於紐約融匯而創生其獨一無二的、具個人標誌的晶燦「鑽石主義」，成為「華人現代主義先驅」的輝煌典範。

在朱沅芷短暫卻波瀾壯闊的一生中，他遊泊於時代交替的洪流，卻始終心繫時事，積極投身藝術，並以前衛藝術家的身份組織畫會，參與各大展覽、比賽，大力推動現代藝術的發展，在異鄉，他以華人的身份披荆斬棘，終而開闢出一條獨我的藝術道路。迄今，其作已被諸多世界級美術機構收藏，如法國蓬皮杜藝術中心、紐約惠特尼美術館、華盛頓赫胥宏美術館、洛杉磯郡立美術館、加州奧克蘭美術館以及台北市立美術館等，書寫下了華人留美先驅無出其右的重要篇章。

紐約！紐約！
宏圖之志的獨我宣言

「他追尋的東西永遠在前方，即使是過去的事，那過去也隨著他的旅程逐漸改變……每次抵達一個新城市，旅人都會再度發現一段自己不知道的過去……就在異鄉、在他未曾擁有的地方等著他。」

——義大利文學家卡爾維諾 (Italo Calvino)
《看不見的城市》



1940 年代紐約曼哈頓天際線景觀 ©Andreas Feininger



縱觀朱沅芷的藝術生涯，可分為五大階段：舊金山時期（1921-1927年）、第一次巴黎時期（1927-1930年）、第一次紐約時期（1930-1936年）、第二次巴黎時期（1936-1939年）和第二次紐約時期（1939-1963年）。而紐約，在其生命中所佔據的時間最長，亦對其藝術有著舉足輕重的影響。在那裡，他見證了在「咆哮的 20 年代」影響下，美國迎來前所未有的現代化風潮、工業與科技力量的繁榮、旺盛消費主義的都市、一波接著一波橫空出世的藝術理念、對未來的無限樂觀和期待。這一切，都宣示著一個嶄新時代的來臨，深深激發了朱沅芷宏圖大展的壯志和渴望。在 1930 年代，他已在美建立其聲名與藝術地位，自 1931 年，他先後受邀於紐約布魯克林藝術博物館、大中央宮發表展覽，並創辦「近代藝術學院」。1932 年更完成了史詩之作《工業之輪在紐約》，於紐約現代藝術博物館新總館的揭幕壁畫展上展出，同場參與的藝術家還有大名鼎鼎的歐姬芙（Georgia Totto O'Keeffe）。朱沅芷並由藝評家評為「展中最優秀的四位藝術家之一」，大獲矚目。

而在 1940 年，當他再度由巴黎返還，踏上這片熟悉的土地，他的渴望和理想依然不變。紐約仍是他心中、畫中那充滿著機遇與挑戰的繁華都市，並已取代巴黎、即將在 40 至 50 年代成為世界藝術的中心。儘管面臨 40 年代的二戰時局、經濟危機、排華法案等種種現狀，朱沅芷仍心懷遠大抱負，回美後他旋即於談波畫廊（Tempo Gallery）展出近百幅創作、發行「鑽石主義」刊物宣揚其藝術理念、積極參與眾多大型展事和壁畫創作，於紐約市立美術館教授繪畫等，迎來事業上的第三個巔峰。而正是在這樣的背景下，誕生了完成於 1943 年、以盛世之景舞動時代理想、展現心中宏圖之志的《這裡是紐約》！

盛世之構，

狂飆的時代巨輪

在朱沅芷畢生創作中，以紐約風貌為題材之作可謂最為經典，當中不乏展現中央公園、百老匯大道、城市景觀的系列之作，而在其中，描摹紐約最核心的「曼哈頓高樓」的系列創作，當為最受矚目、最為人稱道的重要一環。這不僅源於其畢生現存最大尺幅之作、完成於 1932 年的鉅構《工業之輪在紐約》即為此主題，更是在於他以多元的藝術形式、奪人心目的多重視角構圖，力圖展現著這座城市最為突出、也是最標誌性的現代化特質——「摩天大樓」。而究其畢生創作，共僅有 6 件油彩作品以此主題展開。是次呈現、唯一完成於 40 年代的《這裡是紐約》，即為僅次於《工業之輪在紐約》的第二大尺幅之作。作品在細節上的豐富程度絲毫不亞於後者，朱沅芷以細膩的下筆、高飽和度的色彩、獨創的雙人舞形象、強大的戲劇張力、抒情的表現力，為觀眾揭開 40 年代紐約登頂世界中心的盛世面貌！

在結構上，作品採多點透視，構成豐饒有趣、多層次的空間。在喧囂繁華中，又縱貫分明、井然有序，帶領我們層層深入其中。首先在縱向上，朱沅芷以左側宏偉的曼哈頓大橋作為視覺引導點，斜向貫入右側的城市建築核心，將獨立橋樑和鱗次櫛比的建築構成第一層對比，又在橋身懸索的網狀結構和大樓的窗格上形成



1927 年德國表現主義科幻默片《大都會》海報。在朱沅芷的畫作中，如魔方般鱗次櫛比、呈現霓虹幻彩的紐約城，充斥著如賽博朋克式的未來科幻感和浪漫詩意



朱沅芷《紐約中央公園》，油彩畫布，63.5×80cm，約 1940 年作，拍賣成交價 18,652,000 港幣

月異的天際線高度，展現人類競速、狂飆時代的特質。橋下的貨輪遠近不一地駛往不同的方向，在均衡的秩序中注入了一種變動的活力，巧妙地讓觀者視線隨著船隻的逡巡，進一步拉開畫面朝上、下、左、右外擴的空間感。此外，朱沅芷施以一道鮮明的紅色弧形，指涉了左下外緣二艘輪船的航向，似有意連接起地球的「球狀結構」，暗示全球化世界一體的起點和生生不息的時代姿態。

而建立在這繁榮之上的高樓，倚靠著川流不息的港口，以強大的力量拔地而起，在靜態與動態的對比中，展現它成為世界進出口貿易中心的地位。再者，更為巧妙的是，輪船的航程線恰恰完全平行於人物站立的弧形平台，構成裡外空間上的照應，將遠方的航運發展、中景的城市建設，與身處其中人民的美好生活，達成一種圓滿的和諧。觀眾彷彿正立於近景的布魯克林區高點，在遠眺的視角中，將東河對岸的曼哈頓天際線盡收眼底。

東西共融，

世界中心的磅礴與暢想

作品充分展現了朱沅芷一生中堪為經典之最的磅礴構圖，當中無數的靈感與巧思，正來源於他融貫東西的美學再造。自東方，他汲取了元代倪瓚「一河兩岸」式直立的山水佈構，儘管他一生中極少描繪東方山水，然而此作的高樓景貌卻不時流露出如北宋李成、范寬式山水在深遠、高遠的空間表達。而在近大遠小、幾何式層層而上的結構中，我們亦可看到如塞尚（Paul Cezanne）《聖維克多山》中，那建立起縱深關係的立體主義話語。藉由東西視角的融合與創新再造，《這裡是紐約》由外而內、層層深入地鋪展著自然、工業和生活的三層空間，以基於現實的豐沛想象力，為我們構建眼前這滿懷理想的、欣欣向榮的、位於時代巨輪上的紐約城。

幻彩之城，

摩登時代的霓虹色韻

回顧 1940 年，朱沅芷定居曼哈頓的上東城，細心觀察著紐約城市的建設，積極尋找素材，並以他的幻彩之瞳，開展第二次「紐約時期」色彩上的抒情表述。《這裡是紐約》在大框架上集中以「紅、黃、藍」三原色為主色調鋪展，由天空、海洋深邃的普魯士藍，過渡到天際被晨光籠罩的大面積銘黃、以及海洋航線的朱紅。色彩明亮鮮妍，極具視覺衝擊力，在各自飽和綻放的同時，又以結構性的方式互補共融，營造出美好的願景和詩情。

在右側中心區，為契合高樓大廈的條形結構，朱沅芷特以長條色塊，進行色階的層層過渡，高樓群中，他施以金黃的色澤表現天際線最高處的帝國大廈與克萊斯勒大廈，凸顯二者直入雲霄的氣魄，而在其周圍簇擁的伍爾沃斯大樓、華爾街 120 號大樓、美國國際大廈、川普大樓、漢姆斯利大廈、每日新聞大廈等建築上，則分別施以橘黃、墨綠、紫羅蘭、粉紅、米黃等豐富如霓虹燈般的亮眼色彩，以充滿表現主義的幻彩，去描摹彼時紐約興起的建築「裝飾風」（Art Deco）和霓虹光華。參差錯落間，一座奇巧具科幻感的魔方之城在畫中誕生，並在由低向高層層變化的幻彩中，鋪展出一條通天之路。這不僅展現出沅芷多年鑽研「共色主義」原色應用的心得，形式上也具有其鑽石主義理論中「揭示所描繪物件的內在資訊——即生命物質與精神的根本」之深切思考。而畫中人物的紅舞鞋更成為畫中的點睛之筆，呼應著朝氣蓬勃的紅日，亦融入這座城市的絢麗多姿，為觀眾一展摩登時代的明麗與張揚！

愛人與我，

別具自傳性、向陽起舞的自由精神

「這裡有薔薇，就在這裡跳舞吧！」

——德國哲學家黑格爾（Georg Wilhelm Friedrich Hegel）《法哲學原理》

而觀眾的視線也隨著舞鞋逐漸定焦在前景一對翩翩起舞的青年男女身上。他們伴著輕快的腳步，擺動出如電影《La la land》中美式踢踏舞的標誌性手勢，迎著曦光，向陽而舞。在彼時的 40 年代，美國百老匯已是家喻戶曉的存在，歌舞廳和音樂劇演出的興起，令爵士樂走向大街小巷，亦帶動了美式踢踏舞在美國家庭中的傳播。1940 年，由彼時當紅踢踏舞者亞斯坦（Fred Astaire）、鮑威爾（Eleanor Torrey Powell）主演的著名歌舞電影《百老匯旋律 1940》，更令踢踏舞風靡一時。輕快的節奏、變化多端的舞姿、充滿活力的美式風情，深獲民眾喜愛。不僅緩解了戰時的緊張氣氛，更為生活帶來新鮮，成為「美好和自由」的精神象徵。而這對畫中人無疑演繹了此時代精神與追求。



紐約中央公園中畢世達噴泉的「水中天使」雕像



韋伯（Max Weber）《紐約》，粉筆、水彩、水粉紙本，61.5×47cm，1912 年作，伯克郡雷丁大學藏。1944 年的「描繪美國」藝術比賽吸引了包括美國知名藝術家韋伯、戴維斯（Stuart Davis）等人參與，而朱沅芷的《這裡是紐約》從 5000 件作品中脫穎而出，足見其受到的認可和讚譽

朱沅芷《這裡是紐約》局部，1943 年作，油彩畫布，183×153cm，拍賣成交價 1,000 萬港幣

事實上，在創作此畫的前一年，朱沅芷正與相戀七年的海倫（Helen Wimmer）結為連理，1943 年其女朱禮銀的出生更是錦上添花，將喜悅注入這個家庭中。《這裡是紐約》畫中金髮綠衣的藍裙女子和身穿西裝的男子，恰如同海倫和朱沅芷的化身，他們深情凝望，旁若無人地訴說愛意，伴隨回首的小犬、懸停的白鴿，在這歌舞升平的都市之巔，張開雙手展望著愛與美的未來。朱沅芷在此將對愛人的炙熱情感自然地流露於畫中，更將踢踏舞的自由精神注入此作，歌頌著向陽而生的時代篇章，令作品別具理想與自傳性的特殊意義。

祈願和平，

水中天使、人道主義的時代真義

「沅芷的畫總令我感動，畫中所蘊含的豐富色彩與滿腔熱情，賦予每一筆觸新的生命，足以讓它從那時候盛行的社會寫實主義畫派沉鬱的灰棕色調中解放。沅芷始終超前於他的時代，是一個具前瞻力、廣富同情心的人。即使在藝術領域以外，他也秉持世界性的襟懷，不時地回望過去，展望未來。」

——朱海倫（Helen Gee）

此外，朱沅芷有意以大量豐富的細節，令《這裡是紐約》區別於摩天大樓系列中的其他作品，以此展現紐約在 40 年代發展間的獨特變化。如天空中飄逸的美國國旗，指向二戰時的愛國情懷，遠處新建的紅十字救護中心、教堂，大量或飛旋或停駐的和平鴿，以及最右側建築上的天使雕像都展現了對於和平的祈願。事實上，現實中的紐約並未有此大廈，此雕像乃是朱沅芷將紐約中央公園中畢世達噴泉的「水中天使」雕像，移植到了畫中。在美國耳濡目染、對基督教產生濃厚興趣的他，亦深暗聖經故事中關於「水中天使」治癒病患的故事。他將其化身引入此作，以其指向前方的手勢，希冀透過「治癒身體和人心」的力量，為世人指引前進的方向。

儘管朱沅芷華裔身份特殊，他仍積極投身社會運動，關心時事議題，如 1940 年他曾在蒙卓斯畫廊（Montross Gallery）舉辦個展，為戰爭孤兒籌款賑濟，1942 年於米奇畫廊（Milch Galleries）舉辦的個展，亦有部分款項投入「民治協進會」和「英美救傷兵軍團」。這不僅是來自一位藝術家的善心，他更是以一位世界公民的身份，去關懷、救助、反饋於社會，打破種族的藩籬，進而攜手創造更為光明的未來。因此，《這裡是紐約》不單單寄寓著朱沅芷對紐約美好未來的無限期盼，更展現一位久居美國的華人藝術家，如何以自我的身份書寫美國的時代畫像，如何以藝術展現對人道主義的關懷，和為世界祈福的動人精神。



倪瓚《容膝齋圖》，墨紙本，74.7×35.5cm，元代，台北故宮博物院藏。朱沅芷在作品的佈構上似有承襲傳統山水畫中「一河兩岸」式的構圖，以紐約的東河及大橋作為連接點，呈現兩岸的曼哈頓與布魯克林區。

十年磨一劍，
獲獎巡展殊榮之重要代表作

除作品內涵的重要性外，《這裡是紐約》曾榮登紐約大都會藝術博物館的重要展事，標誌它在朱沅芷 40 年代創作中無可比擬的豐碑意義。在作品完成後的第二年，藝術家曾攜此作競逐向全美藝術家開放的「描繪美國」大賽。此賽事是由二戰期間在美深具影響力的 NPO 組織「藝術家為勝利」(Artists-for-Victory, Inc.) 所籌備，由百事可樂企業贊助、紐約大都會藝術博物館合作展出，共計 5000 幅作品參與競選。而《這裡是紐約》由其中脫穎而出，成為 150 幅獲選畫作之一，更是唯一入選的華人藝術家作品，這在彼時種族歧視嚴重的美國，無疑是極大的肯定和殊榮！

作品隨後在 1944 至 1945 年間巡迴展出於紐約大都會藝術博物館、麻薩諸塞州春田市美術館、匹茲堡卡內基研究所，此一光榮事跡並在 1944 年 10 月 20 日獲《大美晚報》報道，將此喜訊傳回上海，為國人所知。《這裡是紐約》無疑成為了朱沅芷生平中極具重要意義的創作，可與《工業之輪在紐約》比肩，堪為至尊的重要姊妹代表作，先後標誌了藝術家在 30 至 40 年代的過人成就。而《這裡是紐約》在戰後世界的時代背景下，具重要的社會價值，並令朱沅芷向世人展現其從 30 年代抵達紐約、40 年代再重回故地、在此十年磨一劍更為成熟的藝術才情。他以華人藝術家的視角，融匯中、歐、美三地的美學結晶，抒發其對大時代宣言的豪邁胸襟，以無與倫比的姿態震撼世人！

「每一幅真誠的畫作，都試圖在表達人們對事物的觀察以及觀點的同時，尋找符合其時代背景的表演語彙。」正如朱沅芷所言，《這裡是紐約》浸透了他對於紐約與其所處時代最真摯的體察，在其中，他亦誠地描摹這座城市帶給他的憧憬與力量，更訴說著他賦予這座城市的美好與暢想。他以貫通東西藝術語彙，為時代畫像，樹立自我的藝術標誌。在這裡，他滿懷熱忱，傾盡全力，施展才華，在這裡，他站在城市之巔，踏著堅定而浪漫的步伐，與愛人向陽而舞。在這裡，他書寫下一生的光榮與理想，義無反顧地奔向未知的明天，在前進的腳步聲中，聽見心中無比清晰的吶喊：「這裡是紐約！是我們的未來！是我們的時代！」



朱沅芷唯 6 件紐約摩天大樓主題珍稀油畫

1



這裡是紐約
油彩畫布
91.4×71cm
1943 年作
是次拍品
為該主題尺寸第二大者

2



曼哈頓下城
油彩木板
46×28cm
1931 年作

3



無題
(工業之輪在紐約油彩習作)
油彩畫布
52×39cm
1932 年作

4



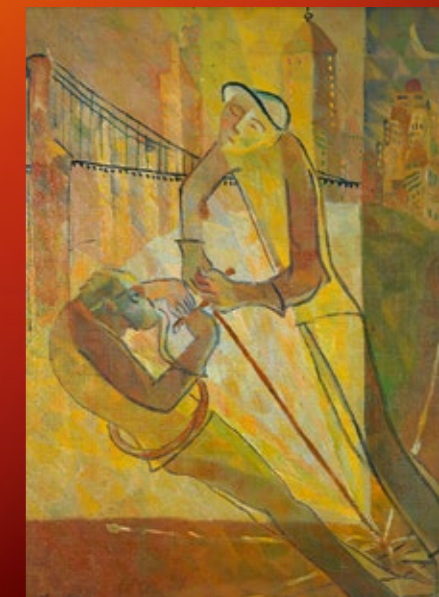
工業之輪在紐約草圖
油彩畫布
51×38cm
1932 年作

5



工業之輪在紐約
油彩畫布
214×122cm
1932 年作
拍賣成交價 105,287,500 港幣

6



焊接工人：紐約市的工業
油彩畫布
50.5×34cm
1933 年作

“Wine makes one wise,
rolling as a wheel,
rocking from left to right,
never drifting, neither ending;
as clever as Solomon’s hand
When one looks where the skyline strips along,
at the very top of the Empire State,
it stirs awhile leaving white marks, like rainbows.
One wanders to the top strolls but the foot is still.
Then I was on a ship.
It moved, too,
Passing through water with streaks.....”

— Aboard for New York by Yun Gee

In 1921, Yun Gee, born in Guangdong Province, China, boarded a steamboat to the United States. Although anti-Chinese sentiment was particularly severe in the US at that time, Yun used his extraordinary talent in multiple fields, including painting, drama, music, chess etc. to showcase his many attainments. Moreover, he also employed the unique, and personally developed theory of “Diamondism” and served as a model “Chinese modernist pioneer.” Today, many of his works have been collected by internationally renowned museums and art institutions such as the Centre National d’art et de Culture Georges-Pompidou, the Whitney Museum of American Art in New York, the Hirshhorn Museum and Sculpture Garden in Washington D.C., Los Angeles County Museum of Art, Oakland Museum of California, and Taipei Fine Arts Museum, an unparalleled degree of success for a Chinese art pioneer in the US.

New York, New York!

Great Ambition and a Personal Declaration of Independence

For the duration of his artistic career, Yun Gee lived longest in New York and the city had an unparalleled impact on both his artistic development and life. It was there that he experienced the “roaring 20s” and witnessed a burgeoning era of unprecedented modernization, with the flourishing of industrial and technological power, the rise of consumerism and wave after wave of artistic ideas. Indeed, these events deeply inspired Yun’s desire to see his great plans realized. In the 1930s, the artist established a reputation in the US, from 1931 taking part in exhibitions at Brooklyn Museum of Art and Grand Central Palace, while also establishing the “Modern Art Institute.” In 1932, Yun also completed the epic *Wheels: Industrial New York*, which was displayed at an exhibition of murals by the new head of the New York Museum of Modern Art. Other artists showing works at the event included the renowned Georgia Totto O’Keeffe. Moreover, Yun Gee was described by a noted art critic as: “one of the four most outstanding artists at the exhibition,” which attracted much attention.



1943 年的朱沅芷

In 1940, Yun once again returned from Paris to New York, at a time when the bustling metropolis with all its opportunities and challenges remained at the centre of his paintings, and was set to replace Paris as the global art centre in the 1940s and 1950s. After returning to the US, the artist immediately held an exhibition of nearly 100



電影《La la land》中致敬美國上世紀標誌性踢踏舞手勢的畫面

works at Temple’s Exhibition Galleries and issued his “Diamondism” treatise which expounded on his artistic philosophy, while proactively participating in numerous large exhibitions and creating murals. He even taught painting at the Museum of the City of New York, which resulted in the third peak of his artistic career. It was against this backdrop that in 1943, Yun Gee produced *Here’s New York!* in which he presented a scene of great prosperity that simultaneously reflected the great ambition in his heart.

Structure from Prosperous Times, The Roaring Wheel of Time

Scenes of New York served as a classic motif in the creative work of Yun Gee, including a series of paintings on Central Park, Broadway and various cityscapes. However, it was his depiction of the most modern feature of New York located at the centre of the city, in the form of the iconic *Skyscraper* series, that attracted most attention and admiration. Throughout his life, Yun produced six oil paintings on this motif, with the piece auctioned on this occasion *Here’s New York* the only one to be completed in the 1940s and the second largest of the six.

In terms of structure, the work adopts a multi perspective approach and constructs a multilayered space. The imposing Manhattan Bridge on the left of the longitudinal plane serves as a visual guide point, heading at an angle directly into the city buildings on the right of the work. In this way, the artist

takes the independent bridge and the row-upon-row of buildings and constructs the first layer of contrast. Moreover, the net-like structure made out of the bridge’s suspension cables and the window panes of the buildings creates an ingenious echo that “geometrically” highlights the advanced technology of the industrial age.

One World, Reverberating City Pulse

On the horizontal axis the space is divided into three layers representing foreground, midground and distance, detailing the sky, ground and people, with clear layering. If we look more closely, the different sized towering skyscrapers appear to represent rising and falling musical notes, exciting the pulse

of the city. At the same time, this also highlights the ever-changing height of the horizon, showcasing an era in which mankind is ever racing forward. Steamboats near and far, head in different directions ingeniously ensuring viewers follow the meanderings of the boats. If we pull out further the spatial sense is expanded to include the top, bottom, left and right sides of the painting. In addition, Yun Gee uses a clear red arc that infers the direction of the two boats in the lower left outer edge of the work, as if deliberately connected to the curvature of the planet’s surface, an allusion to an era of globalization. The artist also ensures the journey of the boats runs parallel to the curved platform on which the two figures are stood, creating internal and external spaces that reflect each other. In this way, a



perfect harmony is established between shipping developments in the distance, the city buildings in the mid-ground and the beautiful life of the couple in the foreground.

**Integrating East and West
Majesty and Imagination at the Centre of the World**

This work fully displays the classic majestic compositions embraced by Yun Gee throughout his life and how his inspiration and genius were based on efforts to integrate and remake Eastern and Western aesthetics. From the East he borrowed from the vertical landscape composition *Two Worlds Divided by One River* by Ni Zan (1301-1374) in the Yuan Dynasty to show the two sides of the Manhattan Bridge. Moreover, the large foreground, relatively smaller distance and geometric layered rising composition are reminiscent of Paul Cézanne's *Montagne Sainte-Victoire*, with its rich cubist vocabulary. The combination of Eastern and Western viewpoints and innovative reworking can be clearly seen in *Here's New York* from outside in, with the work detailing the three spatial layers of nature, industry and life, constructing through realist powers of imagination this image of a prosperous and flourishing New York City.

**City of Colour,
Neon Coloured Rhyme of the Modern Age**

In terms of colour, *Here's New York* was the artist's second lyrical expression in his "New York period," and mainly employs the primary colours "red, yellow and blue," from the Prussian blue of the sky and river to the yellow of the daybreak on the horizon and the vermillion of the boat's ocean bound route. At the same time as these colours are saturated and blossom, they are also structurally complementary and blend together perfectly.

At the centre on the right side of the painting there is a bar-like structure of high-rise buildings, with Yun Gee employing long narrow blocks of colour to achieve a layered transition in the colour scale, with the Empire State building and the Chrysler building, the highest points on the horizon, a golden-yellow hue. This highlights their imposing nature as they reach into the sky, while the skyscrapers around them are depicted in orange-yellow, black-green, violet, pink and beige, as a way of noting the "Art Deco" style and neon lights popular with buildings in New York at that time. In this way, an exquisite and magical city with an almost science fiction feel to it takes shape in the painting. This not only



1944年10月20日，《大美晚報》報道了朱沅芷作為唯一一位華人藝術家入選大會藝術博物館「描繪美國」展覽的光榮事跡，傳回上海，為國人所知

**My Lover and I
Uniquely Autobiographical, Free Spirit
Facing the Sun and Dancing**

In the foreground a young couple dance as if in the Hollywood movie *La la land*, while making classical hand movements associated with Central American tap dance, as they greet the morning sunlight dancing. Broadway rose to prominence in the 1940s, resulting in the broadcasting of American tap-dancing performances into people's homes. The brisk rhythm, changing dance postures and energetic American style, not only helped to ease the tense atmosphere of wartime but also became a spiritual symbol of "beauty and freedom." In that context, the people portrayed in the painting undoubtedly reflect the spirit and pursuits of the time.

In the year before this work was painted Yun Gee married his lover of seven years Helen Wimmer and they had a daughter, Li-lan, one year later. The blond-haired woman wearing a green coat and blue skirt and the man dressed in a suit in the painting, could represent Yun and his wife. The way in which they stare at each other affectionately reflects the depth of their feelings, as they dance and look to a future of love and wonder. It is here that the artist naturally reveals the passion he feels for his wife, infusing the scene with the free spirit associated with tap dancing, which imbues the work a special meaning informed by ideals and its autobiographical nature.

**Praying for Peace,
Angel of Water,
Humanism- True
Meaning of the Times**

In addition, Yun purposefully uses a large number of rich details to highlight the unique changes in New York during the 1940s. We can see the US flag fluttering in the wind alluding to patriotism during WWII, while there is also a newly built Red Cross Nursing Centre, a church and large number of

doves in the distance. Moreover, "the angel of water" statue with its reputed healing powers on top of the building on the far right of the work, speaks to a desire for peace. As such, this piece is a testament not only to Yun Gee's hopes for a wonderful future for New York, it also shows how a long-time Chinese artist resident in the US painted an iconic image of the country for the ages, how he expresses his humanism through art and a moving spirit that prays for the whole world.

**Success After a Long Period of Practice
Important Work from an Award-winning
Touring Exhibition**

Other than the importance inherent in the meaning of the work, *Here's New York* was also once a major exhibition piece at the Metropolitan Museum of Art in New York, indicating its incomparable significance as a milestone in the artist's creative work in the 1940s. Two years after the painting was completed, Yun submitted it to the "Portrait of America" competition open to artists across the United States and of the 5,000 painting submissions it became one of only 150 chosen and the only one by a Chinese artist. At a time when racism was so widespread in the US, that represented an extremely important affirmation of the artist's talent and was a great honour.

This work was also part of a touring exhibition in 1944-1945 and was displayed at the Metropolitan Museum of Art in New York, Springfield Museum of Fine Arts in Massachusetts and Carnegie Institute in Pittsburgh. This honour was reported in the *Shanghai Evening Post and Mercury* on October 20, 1944, informing its Chinese audience of Yun Gee's success in the West. Without doubt, *Here's New York* was a work of exceptional importance in the artist's life, comparable to that of *Wheels: Industrial New York*. Indeed, the two paintings could even be called sister pieces, signifying Yun's life from the 1930s to the 1940s and outstanding achievements after living in New York for more than a decade.

"Every sincere painting tries to find an adequate expression of its time, in expressing how people look at things and at what." As Yun Gee himself observed, *Here's New York* is imbued with his sincere observations of New York and the time. Indeed, the work's honest depiction of the yearning and strength with which the city filled him is a testament to the beauty and imagination with which he fills the city, and reflects a life of honour and dreams as he shouts at the top of his lungs "This is New York! It is our future! It is our time!"



朱沅芷 1906-1963

這裡是紐約
油彩 畫布
一九四三年作

款識
Yun gee (右下)

出版
1992年，《朱沅芷作品展》，台北市立美術館，台北，第123頁

2008年，《行旅生涯——朱沅芷與朱禮銀之繪畫》，華盛頓大學出版社，西雅圖及倫敦，第85頁

2014年，《世界名畫家：朱沅芷》，河北出版傳媒集團，石家莊，第63頁

展覽
1944年10月4日至12月3日，「描繪美國」，大都會藝術博物館，紐約

1944年12月15日至1945年1月15日，「描繪美國」，春田市美術館，麻薩諸塞州春田市

1945年2月1日至3月4日，「描繪美國」，卡內基研究所，匹茲堡

1992年3月25日至6月14日，「朱沅芷作品展」，台北市立美術館，台北

2017年11月24日至2018年1月28日，「無界之境：朱沅芷、朱禮銀 雙人展」，耿畫廊，台北

來源
藝術家女兒朱禮銀舊藏
台北耿畫廊
現亞洲重要私人藏家直接購自上述來源
附：台北耿畫廊開立之作品證書

HKD 6,000,000 – 8,000,000
USD 769,200 – 1,025,600



朱沅芷《工業之輪在紐約》，油彩畫布，214x122cm，1932年作，拍賣成交價105,287,500港幣

Yun Gee

Here's New York
Oil on canvas
91.4x71 cm. 36x28 in.
Painted in 1943
Signed in English on bottom right

LITERATURE
1992, *The Art of Yun Gee*, Taipei Fine Arts Museum, Taipei, p.123

2008, *Experiences of Passage: The Paintings of Yun Gee and Li-lan*, University of Washington Press, Seattle and London, p. 85

2014, *World Famous Artists: Yungee Chu*, Hebei Publishing Media Group, Shijiazhuang, p. 63

EXHIBITED
4 Oct – 3 Dec 1944, *Portrait of America*, The Metropolitan Museum of Art, New York
15 Dec 1944 – 15 Jan 1945, *Portrait of America*, Springfield Museum of Fine Arts, Springfield, Massachusetts

1 Feb – 4 Mar 1945, *Portrait of America*, Carnegie Institute, Pittsburgh
25 Mar – 14 Jun 1992, *The Art of Yun Gee*, Taipei Fine Arts Museum, Taipei

24 Nov 2017 – 28 Jan 2018, *Art Without Borders: Yun Gee and Li-Lan Duo Exhibition*, Tina Keng Gallery, Taipei

PROVENANCE
Original Collection of artist's daughter Li-lan
Tina Keng Gallery, Taipei
Acquired directly by present important private Asian collector from the above

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





王者榮耀， 英雄的不朽光輝

Ode to the Sovereign:
The Eternal Radiance
of Heroes

康多致敬拿破崙
「榮譽軍團」代表作

Condo's Homage to
Napoleon's Legion of Honour

「我認為繪畫需要轉變，才能讓每一代人都感興趣，但我更認為它應該從歷史中得到解放而自由。因前人所作而自由。」

——康多 (George Condo)

2010年，知名美國說唱歌手坎耶 (Kanye West) 邀請藝術家康多為其唱片《我的奇特幻想》(My Beautiful Dark Twisted Fantasy) 設計封面，令康多一躍成為同代人中最具影響力與討論度的藝術家之一。而康多的創作也以如音樂「採樣、混音」的獨特方式，將由古至今的高雅與通俗藝術、古典傑作與街頭漫畫形象、抽象與具象元素進行挪用、集合、再創新，交織成畫中奇絕的象徵符號和深層隱喻。正如紐約時報首席藝評家寇特 (Holland Cotter) 形容：「康多是一位追求豐富多元、千姿百態的藝術家，他喜歡以合唱指揮、而非獨奏大師的形象示人。」在他廣袤、縱貫藝術史元素的創作中，充斥著對人類心理的多維探索，又隱含對歷史與現實的深刻剖析，似萬花筒般迷人而絢爛，又如神話般充滿幻想的奇異色彩。

近年來，康多被藝壇賦予「美國新英雄畫家」的稱號，躋身世界顯赫藝術家之列，先後在上海龍美術館、紐約摩根圖書館與博物館、摩納哥國家博物館、希臘伊茲拉島舉辦個展，備受國際矚目，其並計劃將於2025年在巴黎現代藝術博物館舉辦大型回顧展。而作品迄今也為全球各大頂級博物館收藏，當中包括倫敦泰特現代美術館、巴黎蓬皮杜藝術中心、紐約大都會藝術博物館、紐約現代藝術博物館、紐約古根漢美術館、法蘭克福施泰德藝術館等。正如 Jay-Z 歌詞中所傳唱的「我想在我家中掛上一排康多的畫 (Condos in my condo I want a row



2010年，康多為知名美國說唱歌手坎耶 (Kanye West) 設計的專輯封面之一



1994年在巴黎公寓內、手抱魯特琴的康多 ©The Allen Ginsberg Estate

of.)，其作已成為眾多名流與藏家心目中的標配。而如其由底層出生成為藝術明星般的傳奇、完成於1993至1994年致敬新古典主義英雄肖像的《榮譽軍團》，正是一件足以彰顯康多豐碑式的美學變革，和王者精神圖騰的榮耀之作。

個人的時代書寫，王者的無上權威

1985年康多自紐約遷居巴黎，正式開啟了他十年巴黎時期的創作。在此前，他在1983年首次舉辦個展，獲藝術大師沃荷 (Andy Warhol) 的高度青睞並一舉購藏其多件作品，康多並與前衛藝術家哈林 (Keith Haring) 及巴斯奇亞 (Jean-Michel Basquiat) 結為好友，成為紐約東村舉足輕重的創作者。而受到新浪潮音樂、塗鴉藝術、挪用前人的自由形式的啟發，康多在創作上力求通過將立體主義、超現實主義、塗鴉藝術與其它先鋒運動藝術風格相結合，創造出一種全新表達方式，並提出「人造現實主義」的創作理念：「我所有畫作的主旨，都是試圖揭示不同藝術語言之間互相替換的共通性。你觀看畫作背景，陰影與色調或有一刻令你聯想到倫勃朗 (Rembrandt) 筆下的肖像；然而，作品主題畫風卻截然不同，仿如經通俗文化渲染而變奏的一段漫畫。」帶著這一嶄新的觀念，康多在1985年抵達巴黎後，一頭扎進了古典藝術史的大海，開始更加深入且大量地鑽研西方傳統藝術，並從古典樂中尋找靈感，拓寬創作視野，最終在《榮譽軍團》中呈現出打破古今界限的創新語彙。

此作在形式上，致敬了新古典主義藝術家安格爾 (Jean-Auguste-Dominique Ingres) 1806年的肖像名作《帝國王座上的拿破崙一世》，畫中人如拿破崙 (Napoleon Bonaparte) 般身著鮮紅衣袍，華麗褶皺的魯夫領、鑲嵌著璀璨珠寶的皇家勳章綬帶、寬闊魁梧的身形、孔武有力的臂膀、以及手中的至高權杖，皆展現著一位劃時代帝王的無雙氣魄，令其靈魂在畫布上瞬間復甦。而作品的標題「榮譽軍團」，亦指向拿破崙在法國大革命後廢除傳統騎士團、為建立新的榮銜而創設的榮譽軍團 (Légion d'honneur) 勳位。康多在此處，基於歷史加以天馬行空的發想，巧妙地將帝王胸前的勳章和手中的權杖合二為一，將原本現實中由橡樹和月桂樹葉圍繞的白色五星勳章造型，化為枝葉的精巧纏繞，權杖好似樹幹般向下連通著大地，在頂端生長出的葉片則組成五星外張的輪廓，並在中心處點上「權力的眼眸」，代表由自然獲得的神力，將權威的力量、王者的光輝傳遞得淋漓盡致。

重組的靈魂：藝術史的變奏與想象

正當畫作透過多方特徵，將我們拉向一個熟悉的身影時，康多卻以一張沒有臉部特徵的面容，打破傳統肖像的「個人化敘事」，他透過立體主義的極簡幾何造型，概括地呈現人物的頭部、雙耳，其上則插入兩根釘子和一支蠟燭，令人想起超現實主義藝術家基里科 (Giorgio de Chirico) 作品中的人體模型，在生命的有機和無機中製造出奇妙的感知。美裔策展人魯格夫 (Ralph Rugoff) 曾分析：「這些畫作既誘人又神秘，質疑了自己作為肖像畫的地位。在康多這段時期的作品中，個性只有在其關鍵標誌——人臉——明顯缺失的情況下才能被喚起。」

康多如一位手藝精巧的工匠般，在創意性的設計和疊加中，將眾多藝術史流派的視覺語言加以綜合、挪用、變形、創新，千奇百怪地在畫布上碰撞出嶄新的火花，令畫中的靈魂重組，推至一個充滿解讀趣味的語境。《榮譽軍團》中，漆黑的背景如具蒙克 (Edvard Munch) 式幽暗詭譎的心理投射，而人物頭上的蠟燭既代表著「光輝和啟迪」，亦是對人世短暫的嘆息。他將縹緲擺蕩的煙塵，幻化出一個十字，指涉著宗教的永恆，又如轉身即逝的人生。拿破崙原本應掛著榮譽勳章的胸口，則為一朵綠色的四葉草所取代，高立的權杖亦與自然植物融為一體，將「生生不息」的自然生命和「終有一死」的人類命運融合，建立起來自藝術史的嶄新話語權，並賦予觀眾不拘一格的想象，最終實現他所說的：「起初我以建築碎片創造一個人。現在我將一個人化作碎片，去創造建築。」



拿破崙一世的榮譽軍團勳章項鍊，金屬及搪瓷，項鍊直徑40cm、勳章直徑8公分，約1807年作，巴黎軍事博物館藏。榮譽勳章的原型為橡樹和月桂葉環繞的白色五角星，康多在其作品中巧妙地將勳章和拿破崙的權杖合二為一，令杖杆如樹幹般向下連通大地，在頂端生長出的葉片則組成五星外張的輪廓，並在中心處點上代表著自然神力的眼睛，將權威的力量、王者的光輝傳遞得淋漓盡致

貝多芬的《英雄》交響：
音樂與繪畫的奇趣互文

如開篇所述，康多的作品備受音樂人士的喜愛，除 Jay-Z 外，知名歌手權志龍、周杰倫皆有收藏其作，或因均從作品中看到了一種「音樂性」。回溯康多自 14 歲起就在父親的指導下學習古典音樂和吉他，在大學期間並同步修習藝術史與音樂理論，畢業後更曾以貝斯手的身分加入龐克樂隊，也因此結識了巴斯奇亞，後在其鼓勵下開啟自身的繪畫創作生涯。對康多而言，音樂始終與藝術有著相通之處，是一種「幫助他了解如何繪畫以及如何思考繪畫」的方式。在 90 年代旅法時期，受歐洲古典音樂感染的康多，亦將這份來自音樂的敏銳帶入創作。而此件《榮譽軍團》的主旨，正是有著貝多芬（Ludwig van Beethoven）第 3 號交響曲《英雄》的深意，與曲目背後的故事不謀而合。

貝多芬最初在創作《英雄》時，原本題為獻給拿破崙，以致敬他推翻帝國舊制、重建革命的自由與光輝，並視其為偉大的英雄。然而當拿破崙在 1804 年並未建立革命前所言追求的「民主共和」，反而恢復帝制，並獨裁地加冕自己為皇帝時，貝多芬對其大失所望，憤怒地將樂譜上寫著拿破崙姓氏「波拿巴」的字挖出來，並將樂曲改名為「英雄交響曲，為紀念一位偉大的人物」，將此曲改獻給理想中的時代英雄，及那些歷史長河中無論有名或無名的「英雄群體」。康多則將這一歷史故事，與音樂、藝術史的文本穿針引線地巧妙連接，透過空白面容幽默反諷，去推翻古典主義的單一制式的肖像，以破為立地創造出屬於當代的、更為廣義的英雄形象：一個超越個人、更為宏大的英雄集體，一種具自由意志的真正的英雄主義。這也恰呼應了拿破崙設立「榮譽軍團」勳位時的初衷：破除至高無上的貴族階層，將榮譽和獎勵給予一切對國家有功的軍人或平民。

現實中英雄終將逝去，然而，英雄的精神卻如傳承的榮譽般不朽。康多的《榮譽軍團》在為我們再現一代傳奇帝王無量氣魄的同時，更在英雄交響曲和藝術史的鏗鏘變奏中，為畫作注入一種關乎著個人與國家、傳承與創造、此生與永恆的別樣話語，召喚出存在於每個人心目中的、承載光輝的英雄主義，重塑著新時代的不朽精魂！

"I believe that painting needs to transform in order for it to become interesting for each and every generation, but I think of it more in terms of being liberated by history. Liberated by what has come before."

— George Condo

In George Condo's oeuvre, his prolific works are remarkably distinctive and idiosyncratic, akin to the art of sampling and mixing in music. Condo's paintings blend elements of popular culture, classical masterpieces, and street comics, weaving together abstract and figurative motifs that span from ancient eras to the contemporary moment. On canvas, intricate symbols and profound metaphors are artfully embedded. This resonance between musicality and visual arts is strikingly illustrated by the 2010 collaboration with American rapper Kanye West, who invited Condo to design his album *My Beautiful Dark Twisted Fantasy*. This unique partnership significantly elevated Condo's status as an artist, becoming a vibrant topic of conversation within the art community.

In recent years, Condo has been celebrated by the art world as *America's New Hero Painter*, with his captivating works gracing the collections of prestigious museums worldwide, such as the Tate Modern in London, the Centre Pompidou in Paris, the Metropolitan Museum of Art in New York, the Museum of Modern Art in New York, the Guggenheim Museum in New York, and the Frankfurt Museum of Art in Frankfurt. As Jay-Z famously raps, "Condos in my condo, I want a row of...", His creations have become a standard and staple in the hearts of collectors and celebrities alike. *La Legion D'honneur*, a tribute to the heroes of Neo-Classicism completed in 1993-1994, exemplifies the aesthetic transformation of Condo's monumental vision and the spirit of artistic ambition, reflecting the legend's rise from humble beginnings to his glorious oeuvre.

A Personal Book of the Times; The Supreme Authority of the King

In 1985, Condo relocated from New York to Paris, officially embarking on his transformative ten-year Parisian period. Prior to this move, he held his first solo exhibition in 1983, which was highly praised by Andy Warhol, who acquired numerous works and helped establish Condo as a significant figure in New York's East Village, where he introduced the concept of Artificial Realism. Upon his arrival in Paris, Condo immersed himself in the rich tapestry of classical art history, delving deeper into the nuances of Western traditional art. Inspired by the elegance of classical music, he ultimately unveiled an innovative vocabulary that transcends the boundaries between past and present in *La Legion D'honneur*.



基里科 (Giorgio de Chirico) 《畫家之家》，油彩畫布，136.4×114.9cm，1926 年作，倫敦泰特現代美術館藏



蒙克 (Edvard Munch) 《手持香菸的自畫像》，油彩畫布，110.5×85.5cm，1895 年作，挪威國家美術館藏。康多如穿針引線般將眾多藝術史流派的表现形式綜合、挪用並重構，令《榮譽軍團》的主角帶有立體主義的幾何結構、基里科去肖像特徵的人體模型和機械製造的超現實結合，而煙霧繚繞的幽深背景則有著蒙克式的心理指涉，充滿解讀的趣味



The entire structure of *La Legion D'honneur* pays homage to the Neo-Classical artist Jean-Auguste-Dominique Ingres's 1806 portrait *Napoleon I on the Throne of the Napoleonic Empire*, which portrays Napoleon in a striking red robe, an ornate ruff collar, a jeweled royal sash, and a stout figure holding a scepter—all elements that embody the spirit of an emperor from the Planned Era. This imposing figure, coupled with the majestic scepter, instantly revives the essence of imperial authority on the canvas. The title *La Legion D'honneur* references the launch of this prestigious order by Napoleon, who abolished the traditional Order of the Knights to introduce a new title. Drawing from history and his own imagination, Condo masterfully reinterprets the medal of honour on the emperor's chest and the scepter in his hand, transforming the original white five-star medal, encircled by oak and laurel leaves, into a delicate entanglement of branches and foliage. The scepter, resembling a tree trunk, connects to the earth, while the leaves at the top form the outlines of five stars, with the "Eyes of Power" at the centre symbolizing the divine authority derived from nature. This "Eye of Power" encapsulates the essence of authority and the glory of kingship, conveying their majesty to the fullest extent.

Reorganised Souls: Variations and Imagination in Art History

While the painting draws us toward a familiar figure through its myriad features, Condo disrupts the "personalized narrative", typical of traditional portraits by presenting a face devoid of distinct facial characteristics. Instead, he offers a generalized depiction of the head and ears, rendered through the minimalist geometries of cubism, with two nails and a candle inserted, evoking the human models found in the works of surrealist Giorgio de Chirico. Chirico masterfully creates a

喬治·康多 b.1957

榮譽軍團
油彩 畫布
一九九三至一九九四年作

款識
Condo 93 (左上) Condo 94 (左下)

來源
藝術家工作室
紐約佩斯畫廊
紐約羅森菲爾德畫廊
紐約私人收藏

2020年7月10日，香港蘇富比春季拍賣會，拍
品編號 531

現亞洲重要私人藏家直接購自上述來源

註：畫背貼有紐約羅森菲爾德畫廊及紐約佩斯畫
廊之標籤

HKD 3,600,000 – 4,600,000
USD 461,500 – 589,700

George Condo

La Legion D'honneur
Oil on canvas
116x88.8 cm. 45 5/8x35 in.
Painted in 1993-1994
Signed in English and dated on upper left and
bottom left

PROVENANCE
Artist Studio
The Pace Gallery, New York
Michelle Rosenfeld Gallery, New York
Private Collection, New York
10 Jul 2020, Sotheby's Hong Kong Spring Auction,
Lot 531

Acquired directly by present important private
Asian collector from the above

Note: Two labels of New York Michelle Rosenfeld
Gallery and The Pace Gallery are affixed on the
reverse



康多《祖父(老紅與泡泡)》，油彩畫
布，127x102cm，1996年作，拍賣成
交價 8,648,000 港幣

captivating perception of the organic and inorganic aspects of life. American curator Ralph Rugoff has analyzed this interplay, highlighting the intriguing tension between familiar forms and abstract representation. Rugoff once said, “seductive and disarmingly enigmatic, these paintings problematize their own status as portraits. But in Condo’s pictures from this period, individuality is evoked only by the conspicuous absence of its crucial signifier – the human face.”

Like a skilled craftsman, Condo synthesizes, appropriates, deforms, and reinvents the visual language of various art historical genres in his inventive designs and superimpositions, leading to a profound reorganization of the souls captured in his paintings. The dark background serves as a psychological projection reminiscent of Edvard Munch’s haunting shadows, while the candles adorning the figures’ heads symbolize both “light and enlightenment” and a fleeting sigh for the human experience. From the misty smoke, he conjures a cross, alluding to the eternity of religion and the ephemeral nature of life. The chest, which would traditionally be adorned with a medal of honour, is instead graced by a vibrant green clover, while

the scepter merges seamlessly with natural plants, blending the “everlasting” essence of nature with the “mortal” trajectory of human destiny. This fusion establishes a compelling new discourse within the realm of art history.

**Beethoven’s Eroica Symphony:
The Curious Interplay of Music and Painting**

As mentioned at the beginning, Condo’s works enjoy immense popularity among musicians. Beyond Jay-Z, renowned artists like G-Dragon and Jay Chou have collected his pieces, perhaps because they perceive a unique sense of “musicality” within them. For Condo, music has always served as a vital lens through which to understand both the act of painting and the conceptualization of art. During his travels in France in the 1990s, Condo was deeply influenced by European classical music, infusing this sensitivity into his creations. The central theme of *La Legion D'honneur*

resonates with the profound essence of Ludwig van Beethoven’s *Symphony No. 3*, often referred to as *Eroica*, embodying the spirit of heroism and artistic ambition.

Beethoven’s *Eroica* was originally dedicated to Napoleon as a tribute to his heroic efforts in dismantling the old imperial system and heralding the revolution. However, when Napoleon restored the imperial order in 1804 and crowned himself Emperor, Beethoven was so disillusioned that he angrily erased the name *Bonaparte* from the score, renaming the piece *Sinfonia eroica, composta per festeggiare il sovvenire d'un grand'uomo*. In doing so, he dedicated it to the ideal heroes of his time and to all heroes throughout history, both celebrated and obscure. Condo, in turn, cleverly intertwines this historical narrative with the texts of music and art history. Through the humorous irony of the blank face, he dismantles the monolithic portrait of classicism, crafting a broader image of heroism that resonates with the Contemporary era: a collective of heroes that transcends the individual, embodying a more grandiose and authentic form of heroism rooted in free will. While he evokes the immeasurable spirit of legendary emperors, Condo also infuses the symphony of heroes and the cacophony of art history with a distinct language that speaks to the individual and the nation, inheritance and creation, the ephemeral and the eternal, ultimately calling forth the heroism that resides in each of our hearts.



安格爾 (Jean-Auguste-Dominique Ingres) 《帝國王座上的拿破崙一世》，油彩畫布，259 x 162 cm，1806年作，巴黎軍事博物館藏。康多的《榮譽軍團》正是致敬了這一新古典主義名作



等一朵花開的時間

Awaiting for Blossom

閔冰珍罕雙杏花主題之作首現拍場

Yan Bing's Rare Twin Apricot Flower Painting's Debut at Auction



「我在故地走入了新的精神世界。新的感受和領悟帶我逆向穿過了原有的認知，猶如從一片雲影裡走出。突然，一切清晰了起來。」

——閔冰

作為當下備受關注的 80 後藝術家，閔冰在其創作中別樹一格地浸透著對平凡物象最為深沉的凝視和宏大的生命感知。在古典感的光影、細膩的筆觸、成倍放大的比例視角下，他將一種質樸又詩意、細膩又神聖的氣質，注入筆下之物，將其內在的溫度和豐厚的生命力，化為一種「永恆性的思索」，並深深震撼著人們的視野。

在 2007 年於中央美術學院油畫系畢業後，他便憑藉「泥土」系列，獲藝術家劉小東賞識並策劃了北京尤倫斯當代藝術中心的個展「閔冰：溫度」。此後的二十年間，他持續呈現「牛皮」、「土豆」、「蘑菇」、「杏花」等膾炙人口的系列創作，並先後於北京泰康空間、上海民生現代美術館和廣東美術館舉辦個展，深獲東西方藏家青睞。

故土詩情，花神臨世的晨曦之光

相較於「土豆」、「蘑菇」系列的深沉與莊嚴，自 2016 年開展的「杏花」系列可說是他創作中一抹難得的柔美亮色。回顧閔冰出生在甘肅天水名為「杏樹灣」的小山村。每年四月，有別於江南的花紅柳綠，西北仍是春寒料峭、雨雪瑟瑟。但在這片萬物蕭索的土地上，在閔冰家鄉的長坡上，卻可見杏花開滿枝頭，沉默地逕自綻放芳華。2015 年，一次返回甘肅石節子村的藝術實踐計劃，令閔冰回想起家鄉的滿坡杏花，就此開啟了其「杏花」主題的創作。

在此系列中，他以一株株傲立枝頭的粉白杏花衝破暗色空間，綻放出如黎明般的晨曦曦光。如果說閔冰筆下的土豆，蘑菇，可對照荷蘭古典大師倫勃朗（Rembrandt van Rijn）自畫像中那隱晦而濃烈的情感與思緒，那他的杏花便如同文藝復興名家提香（Titian）筆下的花神，從黑暗中走出，帶來光明和希望的召喚。完成於 2019 年的《杏花 No.6》便正展現如花神降臨，生命正待綻放的動人詩意！

齊肩昂首，唯二雙胞杏花珍稀之作

「杏花」主題在閔冰的創作中十分稀少，僅不足 20 件，《杏花 No.6》即為其一，並為此系列首次現身拍場之作。而有別於該系列中多以一枝數朵或單朵杏花的構圖，此件《杏花 No.6》獨到描摹了兩株不同枝幹上並列昂首的杏花，為藝術家迄今為止唯二描繪雙胞杏花的作品，並為當中尺幅最大者。作品以此展現出「成雙成對」、「比翼雙飛」的象徵美喻，意義非凡。

含苞待放，生命的孕育與期許

作品中，兩朵杏花以含苞待放之姿立於枝頭，飽滿而挺拔，盎然又清幽。原本實際僅只有指甲大小的杏花花苞，在此特寫放大的繪畫視野中，呈現出強烈的神聖性和精神力量。絳紅色的花萼與純白無瑕的花瓣在此互相襯托，在綻放時，後側花萼的豔紅自花瓣透出，恰遊現著宋代文豪蘇軾筆下「杏子梢頭香蕾破，淡紅褪白胭脂澆」那白裡透紅、嬌美異常的姿態。而閔冰刻意將畫面定格在杏花綻放前最飽滿的瞬間，這既是生命孕育的過程，注入了一份對未來的期許和想象，亦呼應了彼時恰逢孩子出生、成為父親的閔冰對生命的真切體悟。

花開時節，如光的精神存在

暗夜的背景，烘托出古典油畫的強烈肖像感，而兩朵杏花恰如兩束火炬，光耀著無邊夜色。它們同步向右側斜上張望，如同兩位亭亭玉立的少男少女，帶著對未來的期望，靜謐地等待花開的時節。相對更為渾圓的右側花朵，其花瓣已有微微張開的趨勢，而左側的杏花緊隨其身側，向陽而生，成為畫中那「光的存在」。作品有意透過一種同質化的差異描寫，暗含著生命獨我的個性，亦同時訴說著「連理同心」的精神嚮往。

原本嬌小柔美的杏花，在閔冰筆下展現著超凡強大、纖塵不染、恢弘的生命能量。在觀者反復的凝視中，不僅僅看到了眼前被放大和塑造的純潔杏花，更分明地體悟到了他更為遼闊和高遠的詩意天地。序幕蓉在《一棵開花的樹》中寫道「如何讓你遇見我，在我最美麗的時刻，為這，我已在佛前，求了五百年，求他讓我們結一段塵緣。佛於是把我化作一棵樹，長在你必經的路旁，陽光下憤重地開滿了花，朵朵都是我前世的盼望……」閔冰於此用其畫筆，向我們訴說著等待花開的時間，連接起故土杏花灣的馥郁芳香，道出了自然的詩意與心聲：凝視著、歡喜著、期盼著，在蕭瑟過後的春雨中，便會看到那紅杏枝頭春意鬧的最美時節！



馬遠《倚雲仙杏》，彩墨絹本，25.8×27.3 cm，南宋，台北故宮博物院藏。馬遠畫中花瓣敷染白色，部分亦染淡紅，使花瓣白中透紅，呈現杏花含苞待放至盛開的場景。閔冰承襲古意，融合西方古典的光影，《杏花 No.6》以暗色背景中的明媚花色，滿載古典肖像畫的美感，更蘊含比翼雙飛的美好願景，展現生命綻放前的等待和希望之意。

Yan Bing, a prominent Chinese artist born in the 1980s, explores everyday objects with a profound perspective and a distinctive style. Since his graduation from the Central Academy of Fine Arts in 2007, he has made a significant mark on the art world. His acclaimed *Earth* series launched at the Ullens Center for Contemporary Art in Beijing in his solo exhibition *Yan Bing: Temperature*. Over the last twenty years, he has captivated audiences with collections like *Cowhide*, *Potato*, *Mushroom*, and *Apricot Flower*, hosting solo exhibitions at Taikang Space in Beijing, the Shanghai Minsheng Art Museum, and the Guangdong Museum of Art, earning international acclaim from collectors.

Yan Bing's *Apricot Flower* series, which began in 2016, showcases a delicacy not seen in his earlier, more solemn *Potato* and *Mushroom* series. Born in a small mountain village called "Apricot Bay" in Tianshui, Gansu, Yan Bing grew up where apricot blossoms covered the slopes every April, despite the lingering chill of spring in the Northwest. In 2015, a visit to Shijiezi Village in Gansu for an art project reawakened his childhood memories of these blossoms, inspiring him to create the *Apricot Flower* series.

Presenting a Rare Piece: Twin Apricot Blossoms

The *Apricot Flower* theme is rare in Yan Bing's portfolio, featuring fewer than twenty paintings.

閔冰 b. 1980

杏花 No.6

油彩 畫布

二〇一九年作

款識

杏花 6 號 閔冰 2019 (畫背)

展覽

2020 年 10 月 16 日至 2021 年 1 月 31 日, 「曲折的時間」, 香格納畫廊, 北京

來源

北京香格納畫廊

現亞洲私人藏家直接購自上述來源

HKD 400,000 – 600,000

USD 51,300 – 76,900

Yan Bing

Apricot Flower No.6

Oil on canvas

100×80 cm. 39 3/8×31 1/2 in.

Painted in 2019

Titled and signed in Chinese, dated on the reverse

EXHIBITED

16 Oct 2020 – 31 Jan 2021, *Winding Time*, ShanghART Gallery, Beijing

PROVENANCE

ShanghART Gallery, Beijing

Acquired directly by present private Asian collector

from the above

Apricot Flower No.6 is particularly notable as one of just two works depicting twin blossoms. This painting, the first from the series to be auctioned, uniquely shows two blossoms on separate branches, reaching upwards, symbolizing the beauty of togetherness.

Budding: Aspiration and Hopes for Life

In the painting, two apricot blossoms are about to bloom. The flower buds, originally the size of a fingernail, are magnified to exhibit divinity. The deep red calyxes and pure white petals create a striking and delicate contrast. Yan Bing deliberately captures this moment right before the flowers open, representing the nurturing process of life and infusing it with future hopes and dreams, reflecting his personal experiences and thoughts on becoming a father.

The Moment of Bloom: Capturing a Spiritual Essence

Against a dark backdrop that adds a classical portrait quality, the two apricot blossoms glow brightly, reminiscent of torches in the night. They tilt upwards and to the right, silently awaiting their bloom, radiating a pure and majestic energy. With each viewing, the enlarged, intricately detailed blossoms not only showcase their pristine beauty but also invite us into a vast and elevated poetic world.



閔冰《兩堆土》, 油彩畫布, 80×60cm, 2011 年作, 拍賣成交價 1,802,000 港幣



2015 年閔冰在「一起飛·石節子村藝術實踐計劃」中回到甘肅故鄉, 觸景生情, 回想起家鄉的滿坡杏花, 由此開啟「杏花」系列





黑夜無垠，錘鍊的幻像

Boundless Dark Night, Refined Vision

草間 1960 年代美術館級至尊黑網鉅獻

Important Infinity Black Net Piece by Yayoi Kusama from the 1960s

「文化是時代的新產物，創造出可以呼吸世界空氣的時代，是畫家的重要使命。要如何從現代建構未來？表現肉眼可見的自然形體是十九世紀現實主義的遺物。活在二十世紀的藝術家還堅守此一追求的話，可說是非常不合時宜。我們不應只是如實地繪畫物件，而是必須藉自身與繪畫對象的關係，探求現代歷史中的現實，在歷史的必然性中不斷開拓前路！」

——草間彌生《打開藝術之眼》，1952 年

2015 年被權威的《藝術報》(The Art Newspaper) 總結為「全世界最受歡迎的藝術家」、自稱「前衛女王」，現年 95 歲的草間彌生，自少女時期開始投入繪畫迄今，始終以其攝人的魄力、心智、創造力一往無前地開拓己身的藝術之路。1957 年彼時已由日本京都工藝美術學校畢業的她，毅然決然地離開保守的日本，獨自至紐約奮鬥，在 1960 年代透過繪畫、裝置、行為藝術宣揚精神與身體的解放、提出自我消融，在越戰與二戰期間在歐美以乍現 (Happening) 的演出呼告以「藝術和愛取代戰爭」，她不斷挑戰傳統、挑戰自我極限，在東西方的藝術世界奠定了自己無可取代的地位，並引領世界藝術的潮流，許多藝評家認為草間的藝術表現啟發了歐洲的「零群」(Zero Group) 美術運動，及成為強調「重複性」與「日常性」的普普藝術 (Pop Art)、軟雕塑之先導，並以其自我推廣的「企業精神」征服藝術與商業世界，建立了至高成就。

在草間的藝術生涯中，她曾寫下無數個第一，作為時代先鋒的她，於 1966 年在未受邀的狀態下自主參加威尼斯雙年展，呈現《自戀花園》，展出一千多顆反射鏡球，並以一顆 2 塊美元販售，不僅挑戰藝術圈篩選制度的威權，也挑戰著藝術的價值。而在 1993 年，她已然獲官方的認可，成為首位代表日本國家館以個展形式發表於威尼斯雙年展的藝術家；而至 2012 年，倫敦泰特現代美術館館長莫里斯 (Frances Morris) 主張揚棄博物館以西方為中心的現代主義敘事，開始積極探討「跨國籍」、「跨越歷史」的藝術家的表現性，彼時首個大型項目，便是邀請草間至該館舉辦大展；同年，知名奢侈品牌路易威登 (LV) 邀請她進行首次商業設計的跨界合作，彼時的草間彌生，儼然成為全球「文化偶像」的代表、藝術界的「超級巨星」。時至今日，其作品為世界逾五十間美術館收藏，包括紐約現代美術館、惠特尼美術館、華盛頓國家美術館、巴黎蓬皮杜藝術中心、倫敦泰特現代美術館、莫斯科車庫當代藝術博物館、阿布達比古根漢美術館、上海當代藝術館等，譽滿全球。而其傳奇藝術的故事開端，生發自 1950 年代末的世界舞台——紐約。

一鳴驚人，時代的藝術

1959 年草間在紐約布拉塔畫廊 (Brata Gallery) 舉辦首場個展「純色執念」(Obsessional Monochrome)，展出五件巨型作品，「無限網」第一次亮相世人眼前，所有作品在黑色底的畫布之上，反復塗以連綿不絕的白色的弧形，進而連結成錯縱複雜的網，予人一種由視覺到心理上的奇境。它幽微恍惚，它蕩氣迴腸，它攝人心目、若將人化成宇宙的粒子，拉進一個浩渺無垠的空間之中。展覽大獲好評並吸引大規模的人潮觀展，彼時美國知名藝評家阿修頓 (Dore Ashton) 在《紐約時報》上評論：「草間的作品完全排除個人情緒，以一種偏執的重複令人感到迷惑。畫面出現一種無限延伸的構圖，在色調微妙的變化上，引發觀者強烈的好奇心，作品展現了一種驚人的力量。」草間在構圖上的去中心、去焦點化，及展現的縝密控制力，一反當時紐



草間彌生與《自戀庭園》於 1966 年的威尼斯雙年展



草間彌生與其黑底白色的《無限網》作品於紐約街頭，1959 年，此作後發表於其於紐約布拉塔畫廊首展，宣告了草間時代的來臨



草間彌生《No. F》油彩畫布，105.4x132.1cm，1959 年作，紐約現代藝術館收藏



草間彌生《無限網·黃》油彩畫布，240x249.6cm，1960 年作，藝術家史帖拉 (Frank Stella) 舊藏，華盛頓國家美術館藏

約藝術主流如德庫寧 (William de Kooning)、波洛克 (Jackson Pollock) 大筆刷激情四射的表現，藉由無限網的亮相，大聲地向世界宣告「草間時代」的來臨！

鶴立雞群，六十年代珍稀油畫黑網

據考據，早期的無限網以低限的白、黑、紅三色為主，並且使用的媒材為油彩與畫布。而在 1968 年之後，草間便改用易乾的壓克力彩為主要繪畫顏料。油彩畫布的無限網之作集中在 1958 至 1967 年間，畢生僅不足 100 件，當中有 12 件已被納入公立美術館及知名私人收藏，如紐約現代美術館、華盛頓國家美術館、東京現代藝術博物館、西班牙富商阿爾柯塞爾 (Alberto Alcocer)、藝術家賈德 (Donald Judd) 等。而迄今藝術家世界拍賣紀錄中，該時期的無限網作品更佔據前五大高價中之兩席，學術地位的重要性與市場追捧度不啻自言。而在早期的無限網中，「黑網」的數量最為稀少，僅不逾 10 件。而是次上拍，創作於 1961 年的《黑與黑》，即為其中尺寸最大者，且為可考作品中唯一一件大膽地以黑為主色調而非撞色（如常見的黑黃、黑白）的無限網作品。作品尺寸達 187x147.5cm，偉岸攝人。此作最早可見於草間紐約工作室，在一眾無限網中鶴立雞群，其後在 2012 年與 2022 年曾先後展出於巴黎蓬皮杜藝術中心藝術家重量級個展、香港 M+ 美術館的草間回顧展中，不啻為美術館級的藝術家 60 年代重要代表作。作品由現亞洲重要私人藏家收藏逾 13 年，現今釋出，難能可貴！

黑色的神聖魔力：空無、全能、隱匿與超越

「在黑暗中，閃閃爍爍忽明忽暗
忙著重憶過往 ... 我把好幾百張畫疊高
筆觸的顏色與組合樣樣分明
看啊黑暗，一五一十地被臨摹了...
我爬行著打開靈魂的門窗
踏上土地，昨夜的幻暈，滿天都是。」

——草間彌生《懸空擺盪》，1978

在西方藝術世界，義大利文藝復興畫家丁多列托 (Tintoretto) 所言：「所有顏色中最美的就是黑色」，野獸派名家馬諦

斯 (Henri Matisse) 曾說：「黑是一種力量」，而卡拉瓦喬 (Caravaggio) 與林布蘭 (Rembrandt) 更以其獨創的「明暗法」(Chiaroscuro) 著稱，在畫面上使用大量的黑來營造強烈的光暗戲劇效果。而在埃及，冥界之神阿努比斯被繪以全身通黑，他具賦予萬物「重生」的力量，不僅能帶領人們從死亡的甬道甦醒，並引領萬物自然於春天從尼羅河的黑泥中再生。

而在東方，中國水墨中言「墨分五色」，即僅用單一的墨色，也可使畫面產生豐富的色彩變化。在古代，黑色為尊貴的「五色」(青黃赤白黑) 之一，在重要的場所如紫禁城、天壇、太廟均可見正五色的運用。而在日本，大量的宗教建築更以黑色與紅色為基礎色。認為黑為「玄」，即「天空、天之色」，對應至道家思想，黑更是「無形、無聲、無始無終，超越空間的存在，為天地萬象的根源。」因而在東方，黑色是空，是無，更是「超越」及「隱匿」的力量。表現在宗教上無論藏傳、漢傳或日本佛教均有神社「大黑天」(Mahakala)，認為任何色彩都可被



草間彌生《自我消滅》相片拼貼、紙本，20.3x25.4cm，1966 年作，藝術家自藏。在創作完《黑與黑》之後，草間於 1966 年也將自身的形象拼貼於黑網圖騰之中，展現如滄海一粟，將自我身體化為細胞一般投身黑色的無限宇宙之中，顯見黑網對其具有宇宙與世界意義的指涉

黑色吸收，因而大黑天代表「全能」，他是智慧的護法也是財富之神。而來自日本的草間，無疑深諳黑色彩在東方獨特的文化與美學意義，進而在 1961 年創作了《黑與黑》。

草間彌生曾言：「我想把色彩凝縮到最簡約的黑白，藉此創造萬象，並尋找一種新的表達形式」。早年的無限網多見以黑底白網的對比色調呈現，然而在《黑與黑》中，她拓展著藝術的極致，大膽挑戰以「單一色彩」創造空間的景深，縱觀其畢生迄今創作，這樣的手法可以說是空前絕後，亦使作品卓絕而立！

時間與精神之海，圓相的頓悟

在此偌大的直幅作品中，我們透過側邊的畫沿可見最初的底色為紅彩，但其後正面被草間以密不透風的大面積黑彩全部覆蓋。後在其上她鋪天蓋地、密集反覆地增添弧形筆觸，它們彼此覆蓋、消融，又增生，攝人的張力在其中醞釀，而每一次的下筆像是在空中畫圓，此令人聯想到日本禪畫中的「圓相」。禪師們將沾染墨汁的黑色大筆在宣紙上一筆不間斷地畫出一個圓，代表「義理的頓悟」與「無限」。而在草間這本來無一物，卻又可包容萬物、靜默的黑色背景中，一個個相連、相疊的圓弧，除了在畫布空間中堆疊出一種「無限延伸的實體感」，每一次的下筆，亦若對照了藝術家的每一次呼吸、紀錄了生命存在的「每一個瞬間」，以及潛伏在意識流裡的光點，用力地宣告著「自身軀體的存在」，及超越空間的「精神與思想的存在」！

乍看一片漆黑，然而在那無始無終、無形無色的靜謐空無中，空間被外延、擴展至無限，當中流淌著生命與思想的閃光，與強大的存在力量，在空無與存在、虛與實、極簡與豐富的戲劇性對照中，將人領入這幻境的冥思，被溫柔的黑之魔法包覆，與其同遊在這時間與精神之海。正如草間在 1960 年寫道：「在無垠的時間裡，將一筆重複億萬次或許無甚出奇。但這種『無意義』的累積，實是無休止地對抗永恆的舉動。我常一口氣工作 50 至 60 個小時。我漸漸感到自己墜進積累和重複的魔咒，深陷網中...我總是站在執迷的中央，對抗體內對積累和重複的狂熱，迷失在這將我攔住、無以名狀的魔咒裡，至於為何要畫這些網，我也解釋不了，可能純粹因為『在那裡有時間』。」



盧本斯 (Peter Paul Rubens) 《海倫·富曼與馬車》油彩畫板，195x132cm，1639 年作，巴黎羅浮宮藏。在 17 世紀黑色被認為是「尊貴」的象徵。許多貴族均著黑絲或黑天鵝絨布所做的服裝，在當時蔚為風尚，此亦反應在繪畫中



卡拉瓦喬 (Caravaggio) 《納西瑟斯》油彩畫布，110x92cm，1598 至 1599 年作，羅馬國立古代美術館藏。卡拉瓦喬善用明暗法，畫中常使用大量的黑彩，不僅突顯主角，畫中靜謐的黑色空間，帶有神秘的想像也將畫布往外擴張延伸，而草間的《黑與黑》也應用了這樣的特性

直面黑暗的勇氣，粼粼映月光

「草間用星羅棋布的細部，組織一整面鋪天蓋地的巨大畫布 ... 她關心的是用單一純色反覆雕琢細部的過程。在她過去人生經驗的某處，或許藏有一片巨大細緻的網點也說不定。雖然她的作品都是由這種斑點所構成，但是只要觀者集中注意力，還是可以感受到其中精緻巧妙的變化。」

——紐約《先鋒論壇報》(Herald Tribune)，1961 年

細觀《黑與黑》可見黑彩本身的明度與深度均有別，有碳黑、漆黑、啞黑、亮黑...正如日本浮世繪大師葛飾北齋曾說：「有一種黑是舊的黑，有一種黑是新鮮的黑...太陽底下的黑，跟陰影當中的黑。」在《黑與黑》畫面中區與下區的黑色特別深，肌理特別厚，草間細膩地藉此在一片單色中創造出空間的遠近與張縮。而中心處也若深幽的黑洞，令觀者的的視覺不自覺地被吸附進去，若要踏入一個異時空、充滿未知與想像的空間，正如她在 1995 年也曾用黑網創作《甦醒的靈魂》。此外，因作品中在不同時間點使用的油彩調節松節油之上下層收縮與乾燥的速度不一，使黑彩上生成自然的白色裂紋，這些紋理被草間刻意地保留下來，成為此作的元素之一，遠觀如同夜空中閃爍密布的繁星，或夜晚深邃幽暗的海洋，當海浪拍打時映照著閃爍、幽微的月色波光，又如在那困頓的心靈或陰鬱的黑暗面中，每每指引著我們前行，那怕是極微小的光彩，都能領人由毀滅中重生。作品予人一種極為詩意的想像。

草間彌生在 1955 年曾寫道：「側耳傾聽潛藏於生活底流的事物，我以自己的方式感受那巨大的流動。我的心現正追求幽微隱蔽的世界、一切事物，以及在陰暗處舒展的妖豔華麗。極其纖細的美存於脆弱易壞的姿態中，又藏有一股不卑不亢的強韌，就像野獸啃著花瓣的世界一樣是何其有魅力。我歌頌被這個世界隱藏起來的陰暗面，在不斷將那全部展現出來的一小部分歌唱著。」而這樣直面黑暗、展現「不卑不亢的強韌」，並歌頌生命的精神，亦在《黑與黑》中完美體現。

對時代的回應，大膽成就不朽

回顧創作此作的 1961 年，草間已因無限網在紐約一戰成名。



《阿努比斯》石雕，13.3x4.5cm，西元前 664 至 332 年作，巴黎羅浮宮藏。冥界之神阿努比斯被繪以全身通黑，他具賦予萬物重生的力量，見在不同文化中，黑色彩指涉的神力



《大黑天》礦物顏料棉布，67x42.5cm，1700 至 1800 年作，舊金山亞洲藝術博物館藏。黑為能吸納諸色，將其統合為一的色彩，代表全能與智慧、財富之神的大黑天，在宗教繪畫上亦以通身黑彩來表現，見黑色具有的神聖力量，而來自日本的草間亦熟悉此色彩的文化意義



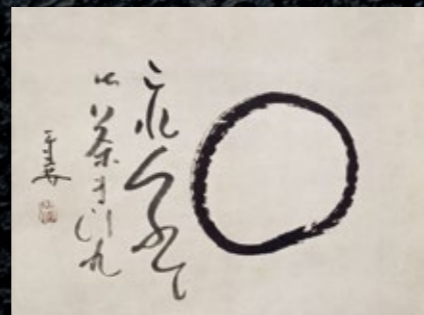
草間彌生《甦醒的靈魂》壓克力彩畫布，194x391.5cm，1995年作，廣島市現代美術館收藏，除創作《黑與黑》外，草間彌生亦曾以黑彩為主色於1995年創作另一流動性的網點作品，並命名為「甦醒的靈魂」，足見黑色對草間來說具有神秘的靈性意義

1960年紐約拉迪奇畫廊（Stephen Radich Gallery）與她簽下長期合作代理約，隔年，其以無限網作品入選美國惠特尼藝術博物館的年度大展「當代美國繪畫展」，和歐姬芙（Georgia O'Keeffe）成為唯二入選的女性藝術家代表，顯見彼時的她已獲得高度的認可。而完成於同年的《黑與黑》，正以其強烈的視覺語言、低限的用色，以簡馭繁，以最低限的色彩創造最豐富的指涉，完美體現了草間的前衛、無畏、自我革新與超越。回顧1949年美國抽象名家紐曼（Barnett Newman）創作了西方藝術史上「第一張全黑的畫作」《亞伯拉罕》（Abraham），而其後史特拉（Frank Stella）在1958至1960年也開始一系列的《黑色繪畫》，而草間的《黑與黑》跳脫了前者的形式主義，加深了作品的東方文本與迷幻的戲劇張力，以其特出的繪畫語言，在靜寂虛空中創造無限、領人穿越黑色的迷霧，體認身體與精神的存在、進而直面黑暗，以其堅毅與強韌迎向光明，無疑為其對所處時代的最好回應，如其所言：「我要通過藝術一步步接近靈魂燃燒的熊熊火光」，而《黑與黑》即為其藝術之碩果，成就其不朽！

“Culture is a new product of the times, and it is an important mission of any artist to create an age that can breathe the air of the world. But how do we construct the future from modernity? Expressing the natural forms one can see with one’s own eyes is a relic of 19th Century realism ... We should not merely paint objects as we see them, but rather use the relationship between ourselves and the object painted to explore the reality of modern history ... constantly blazing a trail through the inevitability of history.”

Yayoi Kusama, *Opening the Eyes of Art*, 1952

In 2015, *The Art Newspaper* described 95-year-old Yayoi Kusama, who calls herself “Queen of the avant-garde,” as “the most celebrated artist in the world.” Kusama started painting as a young girl, but today the artist’s captivating boldness, mind and creativity have carried all before her in terms of developing unprecedented artistic paths. In 1957, having already graduated from the Kyoto School of Arts and Crafts she left conservative Japan and moved to New York on her own. In the 1960s, through painting, installation and performance art Kusama advocated for spiritual and physical liberation and self-obliteration. Indeed, in the period between WWII and the Vietnam War she put on “happening” performances that



仙崖義梵《圓相》墨紙本，37x49cm，十九世紀作，福岡市美術館藏。日本禪宗大師以一筆不斷的圓相展現義理的頓悟與無限的精神，草間在無限網的弧形下筆，亦與之呼應，展現強烈的身體與精神存在性

called for “art and love to replace war,” constantly challenging tradition and her own personal boundaries. These established her indispensable position in the art worlds of East and West, while also leading trends in global art. Indeed, many art critics have declared that Kusama’s artistic expression inspired the “Zero Group” art movement in Europe, a forerunner of Pop art that emphasized “repetition” and “everydayness” as well as soft sculpture, using her self-promoted “entrepreneurial spirit” to conquer the worlds of art and commerce, as she attained her greatest achievements.

Throughout her artistic career, Yayoi Kusama has been achieved countless firsts. In 1966, despite not being invited to participate she took part in the Venice Biennial with the work *Narcissus Garden*, displaying over 1,000 reflective silver balls which she sold for US\$2 each. In this way, the artist not only challenged the authority of the selection system employed by art circles, but also the very value of art. In 1993, officially recognized by the Japanese government Kusama became the first artist to represent the Japanese national pavilion through a solo exhibition at the Venice Biennial. In 2012, director of the Tate Modern in London Frances Morris proposed discarding the museum’s Western-centric modernist narrative as a way of proactively discussing an artistic expressiveness that “transcends nationality and history.” At that time, the first major event was to invite Yayoi Kusama to hold an exhibition at the museum. In the same year, renowned luxury brand Louis Vuitton invited the artist to engage in her first cross-discipline cooperation project in the field of commercial design. Thereafter, the Japanese artist became a global “cultural idol” and an artistic “superstar.”

As of today, the works of Yayoi Kusama have been collected by more than 50 museums around the world, including the Museum of Modern Art, Whitney Museum of American Art in New York, DC National Gallery of Art, Centre National d’art et de Culture Georges-Pompidou (Pompidou Centre) in Paris, Tate Modern in London, Garage Museum of Contemporary Art in Moscow, The Guggenheim Abu Dhabi and Museum of Contemporary Art Shanghai. However, her amazing artistic story on the world stage started in New York in the late 1950s.

Blockbuster Success, Art of the Times

In 1959, Yayoi Kusama held her first solo exhibition titled *Obsessional Monochrome* at the Brata Gallery in New York, where she displayed five huge works, which marked the first time her “Infinity Net” pieces were displayed in public. Each of these works had a black background canvas on which were repeatedly painted continuous unbroken white arcs, connected to form a complex net, presenting viewers with a wonderful scene that extended from the visual to the psychological. The works are slightly dreamy, soul stirring and captivating, as if people are



草間彌生《通往天堂的甬道》壓克力彩畫布，194x194cm，2013年作，藝術家自藏，黑網除了性靈的意義之外，在此作中亦可見草間以黑網做為天堂大門的指涉，象徵靈魂的昇華

turned into particles in the universe and pulled into a boundless vast space. The exhibition was well received and attracted huge crowds. At the time, renowned US art critic Dore Ashton wrote in a commentary published in the *New York Times*: “Kusama’s works completely eliminate personal emotion and their paranoid repetition can be confusing. In the pictures there appears a composition of boundless extension, with subtle changes in colour that fill the viewer great curiosity, as the works showcase a surprising power.” Kusama’s elimination of a central area or focal point in the composition and her showcasing of meticulous control ran counter to the artistic mainstream in New York at that time, as represented by William de Kooning and Jackson Pollock, who painted with big bold strokes and passion in all directions, using the debut of her infinity nets to boldly declare in a loud voice to the world “The Yayoi Kusama Era” is here.

Standing out from the Crowd, Rare Black Net Oil Painting from the 1960s

Research indicates that early first infinity-net works focused on minimalist black, white and red colours, employing the medium of oil on canvas, whereas after 1968, Kusama started to use quick drying acrylic as her main painting media. As such, her oil painting infinity net pieces are only made in the period 1958-1967. Indeed, Kusama has produced fewer than 100 such works throughout her artistic career, of which 12 have been collected by public museums and important private collectors, such as the Museum of Modern Art in New York, DC National Gallery of Art, Museum of Contemporary Art in Tokyo, Spanish businessman Alberto Alcocer and artist Donald Jdd. Moreover, infinity-net works from this period account for two of the five highest priced pieces sold by the artist at auctions around the world, an indication of the importance with which they are viewed academically and the extent to which they are eagerly sought after on the market.

“Black net” pieces account for only a small number of Yayoi

Kusama's infinity-net works made in 1960s, amounting to fewer than 10 pieces. On this occasion, the work being auctioned is titled *Black & Black*, is the largest of the aforementioned 10 works and the only infinity-net piece to boldly take only black as its colour and have no contrasting colours. The painting's dimensions are 186.6 x 148cm and it is stunning and impressive. It also first appeared in the artist's New York Studio and immediately stood out from a collection of infinity-net pieces. Thereafter the work was displayed at an important solo exhibition held by Kusama at the Centre Pompidou in Paris and a retrospective at M+ Museum in Hong Kong, in 2012 and 2022 respectively, marking it out as an important museum work from the 1960s, which has been part of the collection of an important private Asian collector for the past 13 years, making its auction an important and rare event.

Divine Black Magic: Empty, Omnipotent, Hidden and Transcendent

*"In the darkness there is flickering, light then dark
Busy reminiscing about the past ... I pile hundreds of
paintings up high*

*The colour of the brushwork and different combinations
are clear*

Looking at the darkness

I crawl and open the door to my soul

*I stand on the land and the phantoms of last night fill the
sky."*

—Yayoi Kusama, *Swinging in the Air*, 1978

In the Western art world, Italian Renaissance painter Tintoretto said: *The most beautiful colour of all is black*, while renowned Fauvist school painter Henri Matisse believed: *black is a kind of power*. Indeed, *Caravaggio and Rembrandt* were famous for their unique Chiaroscuro, used large volumes of black in their paintings to create dramatic effect through powerful contrasts of light and dark.

Chinese ink painting talks about "the five colours of ink," which is to say that even when using one colour of ink, paintings can still have rich changes in colour. In ancient times black was considered one of the noble "five colours" (cyan, yellow, red, white and black) and can be seen at many important venues such as the Forbidden City and The Imperial Ancestral Temple. In addition, the basic colours of many religious buildings in Japan are red and black. Moreover, the belief that black was "mysterious," and the "the sky, colour of the sky" also corresponds to the Taoist philosophy that viewed black as "formless, soundless, without beginning or end, existence that transcends space and the source of all things." As such, in Asia black represents emptiness, and nothingness but is even more a "transcendent" and "hidden power". In terms of religion, Tibetan, Chinese or Japanese Buddhism have the deity of Mahakala and believe that all other colours can be absorbed by black. In this sense, Mahakala represents "omnipotence," his wisdom protects the Dharma and he is the God of wealth. Certainly, coming from Japan, Kusama is aware of the unique cultural and aesthetic meaning of dark black in Asian culture and it was in 1961 that she made the work *Black & Black*.

Yayoi Kusama once said: *"I want to condense colours to the simplest black and white, use this to create all things and search for new expressive forms."* Many of her earliest infinity-net works involve the contrast between a black background and white net, but in *Black & Black* she expands this artistic form to its extreme and boldly seeks to create spatial depth of field with "monochrome colour." If we review the artist's works throughout her career, it could be said that this approach is unprecedented which ensures her art works stand out from those of her contemporaries and highlights Kusama's rare talent.

Ocean of Time and Spirit, Epiphany of Enso

As part of this large vertical work, at the edges of the painting we can see the initial base colour was red, but this was discarded by Kusama with the front completely covered by

suffocating black, on which she intensively and repeatedly adds arc-shaped brushstrokes. These cover and eliminate each other, while giving rise to new life with captivating tension developing within, each brushstroke like drawing a circle in the air, which brings to mind the *Enso* in Japanese Zen painting. Zen masters would paint a large black circle in one unbroken stroke on rice paper with a brush dipped in ink, representing "enlightenment" and "infinity." Moreover, in the black background which was originally empty and silent Kusama introduces a series of connected and overlapping arcs that not only build up into a "physical sensation of infinite extension" in the space of the canvas, with each stroke as if corresponding to the breathes taken by the artist, recording "each moment" of life's existence. In addition, the dots of light hidden in the flow of consciousness powerfully declare "their own physical existence" and "the existence of spirit and ideas" that transcend space.

At first glance the work is completely black, but within the silent emptiness without beginning or end, form or colour, the space extends outwards, expanding into infinity, with flashes of flowing life and ideas with great existential power. It is between the dramatic contrast of emptiness and existence, reality and virtuality, simplicity and richness that viewers are encouraged to meditate on this fantasy land, covered by the magic of the warm blackness, sailing with it on this sea of time and spirit. In 1960, Yayoi Kusama wrote: *"It is perhaps unsurprising that in boundless time, I repeat the brushstroke tens of thousands of times, but this 'meaningless' accumulation is in fact a never-ending fight against eternity. I often work 50-60 hours in one go, and gradually come to feel as though I have descended into the curse of accumulation and repetition, deep inside the net ... I always stand at the center of obsession, fighting the physical passion inside me for accumulation and repetition, and being lost here captures me in this nameless curse. I am unable to explain why I paint these nets, perhaps it is as simple as 'there is time there'."*

Courage to Face the Darkness, Shimmering Moonlight

If we look in more detail at *Black & Black*, there are clear differences in the brightness and depth of the ink, with carbon black, pitch black, matte black and glossy black. As Japanese Ukiyo-e painting master Katsushika Hokusai (1760-1849) said: *"One type of black is old black, another is fresh black ... black under the sun and black in the shadows."* The black in the center and lower part of *Black & Black* is particularly deep and the texture especially thick. Kusama delicately uses this to create near, far, expansion and contraction within the monochrome space. In contrast, the central area of the work is dark like a black hole, to which the eyes of viewers are unconsciously drawn, as if stepping into a different time and space, replete with unknowns and imagination, in the same way the artist created the black net work *Revived Soul* in 1995. In addition, the upper and lower levels of turpentine used to adjust the oils at different times contract and dried at different speeds, which gives the black a natural white crack pattern. Kusama deliberately retains these cracks and they become an element in the work that from a distance resembles

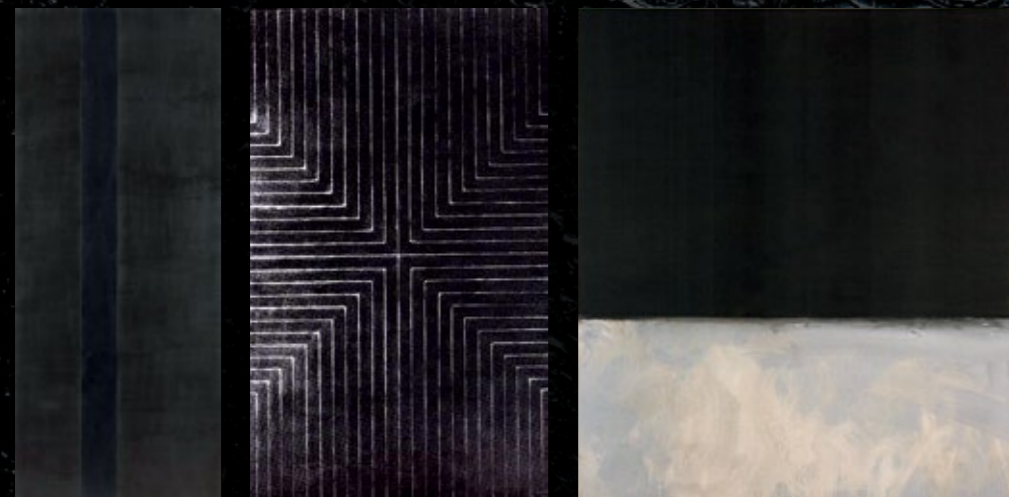
twinkling stars in the night sky, or the deep darkness of the ocean at night, casting light on the water whenever a wave breaks. It is also as if the faint moonlight on the waves always guides us forward, from a troubled mind or a gloomy dark side, as even barely discernible light can still guide people back from the path of destruction to rebirth. In this sense, the work offers viewers an extremely poetic imagination.

In 1955, Yayoi Kusama wrote: *"I turn my head and listened intently to those things hidden in the undercurrent of life and in my own way feel that huge flow. My heart right now seek out a secluded and secret world, where all things, the flirtatious and gorgeous colours in dark places and their delicate beauty exist in a fragile condition. Also hidden is a strong tenacity that is neither haughty nor humble, but as charismatic as a world in in which wild beasts chew on flower petals. I sing the praises of the dark side hidden in this world and admire the small part showcased of the whole."* Moreover, directly facing the darkness and showcasing "a strong tenacity that is neither haughty nor humble" while admiring the spirit of life is perfectly reflected in *Black & Black*.

A Response to the Times, Bold and Immortal Achievements

If we go back to 1961 when this work was created, Kusama became famous overnight in New York with her infinity-net works. In 1960, the Stephen Radich Gallery signed a long-term contract to serve as her agent and the following year her infinity-net works were nominated as part of the Whitney Museum of American Art's annual *Contemporary American Painting Exhibition*, where she and Georgia O'Keeffe were the only two female artists, an indication of the high esteem in which Kusama was already held. It was in this period that *Black & Black* was completed, in which the artist employed her powerful visual language and minimalistic colours, deducing complexity from simplicity and the most minimalist of colours to create a work rich in references, perfectly showcasing the avant-garde, fearlessness, self-innovation and transcendence of Yayoi Kusama.

In 1949, renowned American abstract artist Barnett Newman created *Abraham*, the first completely black painting in Western art history and from 1958-1960 Frank Stella started a series of "Black Paintings." However, Yayoi Kusama's *Black & Black* escapes the formalism of the former by deepening the Asian text and psychedelic dramatic tension. To that end, she employs her distinctive painting language to create infinity in the silent emptiness, in such a way that viewers can transcend the black fog and realize the existence of body and spirit. Moreover, directly facing the darkness, facing the light with perseverance and persistence is certainly the artist's best response to the age in which she lives. As Kusama has said: *"Through art I try, one step at a time, to get closer to the blazing flames of the burning soul"*, and in that context *Black & Black* is a stunning tour de force and an outstanding example of the artist's timelessness.



紐曼 (Barnett Newman) 《亞伯拉罕》油彩畫布，210.2x87.7cm，1949 年作，紐約現代美術館收藏

史帖拉 (Frank Stella) 《升起旗幟 I》瓷漆畫布，308.9x184.9cm，1959 年作，紐約惠特尼美術館藏。史帖拉在 1959 年開創了「黑色繪畫」系列，單間的《黑與黑》或可視為其對同儕藝術家的回應，以及打破自我框架的繪畫挑戰

羅斯科 (Mark Rothko) 《無題》壓克力彩畫布，172.7x152.7cm，1969 年作，拍賣成交價 8542 萬港幣

草間彌生 b.1929

黑與黑
油彩 畫布
一九六一年作

款識
BLACK & BLACK YAYOI-KUSAMA 1961 (畫背)

出版
2011年，《草間彌生》，蓬皮杜藝術中心，巴黎，第46頁

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Yayoi Kusama

Black & Black
Oil on canvas
187x147.5 cm. 73 5/8x58 1/8 in.

Painted in 1961
Titled and signed in English, dated on the reverse

LITERATURE
2011, *Yayoi Kusama*, Centre Pompidou, Paris, p. 46
Jun 2012, *Fame Becomes Her*, W Magazine, New York, p. 100
2022, *Yayoi Kusama: 1945 to Now*, Thames & Hudson Ltd and M+, London and Hong Kong, p. 51

EXHIBITED
10 Oct 2011 – 9 Jan 2012, *Yayoi Kusama*, Centre Pompidou, Paris
12 Nov 2022 – 14 May 2023, *Yayoi Kusama: 1945 to Now*, M+, Hong Kong

PROVENANCE
Gagosian Gallery, New York
Acquired directly by present important private Asian collector from the above

This work is accompanied by a registration card issued by Yayoi Kusama Studio



草間彌生《無限網》壓克力彩畫布，162x162cm，2012年作，1776萬港幣



1960年代《黑與黑》於草間彌生紐約工作室，於一眾紅網當中卓絕而立，此為草間畢生最早的，也是唯一一件以黑色單色為主色調鋪滿全局的無限網作品，作品並被納入草間於巴黎蓬皮杜藝術中心與香港 M+ 美術館兩次重要回顧展中，展歷顯赫



愛與永恆的 質樸禮讚

A Simple Ode to Love
and Eternity: Yayoi
Kusama's Hymn to Life

草間彌生的生命頌歌

The Origin and Deeper Meaning
of the Pumpkin



「我愛南瓜。自童年起，它便是我的精神居所。南瓜深不見底的靈性，一直為世間眾人帶來和平，不啻是人性的讚歌。這樣的南瓜，為我帶來心境的平靜。」

——草間彌生

南瓜的由來及深意

作為二十世紀藝術史上無可取代的藝術巨擘，自小勵志成為藝術家的草間彌生，對南瓜的喜愛與著迷可追溯至其童年時期，她成長於日本長野縣松本市的一個苗圃家庭，自小自然與植物深深融入其日常生活，而在如此多的農作物中，南瓜因溫潤而古樸的外形、豐滿的曲線，給了她極為深刻印象。年幼時她曾經歷一次難以忘懷的幻覺——「一個人頭一樣大的南瓜，竟對著她說話」。南瓜從此成為她心靈深處的標誌性圖騰。而在二戰期間物資缺乏，她亦經常以南瓜為主食。反應在創作上，1948年她為遠離家庭紛爭入讀京都美術工藝學校，曾自言，大學期間大部分時間他都把自己關在房間裡，「堅持不懈地畫南瓜」。

而在七十年代末，她深受精神疾病的折磨，「南瓜」亦成為她在紛繁複雜的世界中，一個獨特而具安慰感的存在，她堅信南瓜為「善良之靈」，並以此自比，南瓜反覆出現在她自八十年代自繪畫至雕塑的大量創作中。1991年其南瓜雕塑《鏡屋（南瓜）》首發表於日本原美術館。她利用多面鏡反射大量的南瓜雕塑，使它們在空間中呈無盡延伸，營造出強烈的視覺衝擊，「南瓜」迅速成為草間的代名詞。而在兩年後，她成為首位在威尼斯雙年展獨立設個展的女性藝術家，她再次以同名作展現南瓜宇宙，由此聲名鵲起，成為全球當代藝術的焦點。

融於宇宙的堅韌種子

「圓點像太陽，象徵世界上的所有能量。當圓點消融我們的天性和軀體，我們便和環境融為一體，我成為永恆的一部分，我們消融在愛裡。」

——草間彌生

是次呈現的限量 30 版的銅雕《南瓜 A》，是草間彌生參與 1993 年威尼斯雙年展隔兩年之作，作品仿如一顆金屬化的種子，凝聚著藝術家對生命、自然與宇宙的深邃思考。南瓜圓潤橫擴的造型和短蒂頭展現出樸實無華的美感，正如草間所言：「南瓜外型實在太可愛了，吸引我的是它脂粉未施的大肚子，還有強大的精神安定感。」這份樸素和力量，透過銅雕的材質表現得淋漓盡致。作品表面密佈有序的波點，如同烈火淬煉的烙印，使其散發著金石般的質感。透過圓點大小的變化除加強了作品的立體感、帶來一種收放的力量，圓點自身的存在及排列，也展現著一種內在的節奏與韻律，如若宇宙中星辰運行的軌跡，象徵無盡的宇宙和永恆的時間。而南瓜有八瓣，造形平和中正，大器外擴，與波點形成繁與簡的張力對比，為草間通過波點表達個體的消融與結合，將其精神注入在此對象物中，與之合而為一。

而傳統銅雕工藝，更使作品充滿了歷史的厚重感和匠心打造的手感及溫度。《南瓜 A》不僅是她對童年記憶的致敬，更是一種對人類共同情感的深刻表達。傳遞著草間的永恆追求——「將我們消融在愛裡，達成永恆的和諧。」

Yayoi Kusama is a monumental figure in 20th-century art history, with a deep connection to pumpkins that traces back to her childhood. She grew up in a plant nursery family in Matsumoto City, Nagano Prefecture, where plants were an integral part of her daily life. The soft shape and full curves of pumpkins captivated her. A hallucinatory experience in her youth made pumpkins a profound symbol in her psyche. Pumpkins were not only a source of artistic inspiration but also a staple food during difficult times. During her studies at the Kyoto Arts And Crafts University, Kusama often secluded herself, persistently painting pumpkins.



《鏡屋（南瓜）》2017年於華盛頓 Hirshhorn 博物館展出，南瓜形象多年來深入人心。

In the late 1970s, as she struggled with mental illness, pumpkins became a source of comfort, which she regarded as benevolent spirits. Since the 1980s, pumpkins have been a central element in many of her paintings and sculptures. In 1991, her pumpkin sculpture *Mirror Room (Pumpkin)* debuted at the Oyamazaki Villa Museum in Japan, utilizing mirrored surfaces to create a visual effect of infinitely extending pumpkin sculptures, solidifying the pumpkin as a signature element of her work. In 1993, she became the first female artist to have an independent exhibition at the Venice Biennale, further cementing her position in the global contemporary art world.

Seeds of Resilience Merging with the Cosmos

The limited edition bronze sculpture *Pumpkin A*, created by Yayoi Kusama after she participated in the 1993 Venice Biennale, resembles a metallic seed encapsulating her deep contemplation of life, nature, and the cosmos. This sculpture showcases the simple yet profound beauty of the pumpkin's round, expansive form, echoing Kusama's own words: "The shape of the pumpkin is so endearing, with its unadorned, bulbous form and the powerful sense of tranquillity it imparts."

The surface of the sculpture is densely covered with orderly polka dots, resembling the imprints of intense flames, giving it a stone-like texture. The variation in dot sizes enhances the sculpture's three-dimensionality, evoking a sense of dynamic expansion and contraction. The dots themselves, like the paths of stars in the universe, symbolize the infinite cosmos and eternal time.

The pumpkin's eight segments embody balance and calm, with its grand, outward-spreading form contrasting with the intricate simplicity of the polka dots, creating a tension between complexity and simplicity. Through these dots, Kusama expresses the dissolution and integration of the individual. The traditional bronze sculpting techniques imbue the work with a sense of historical weight and a crafted warmth and texture. *Pumpkin A* is not only a tribute to Kusama's childhood memories but also a profound expression of shared human emotions, conveying her eternal pursuit—"to dissolve ourselves in love and achieve everlasting harmony."

草間彌生 b. 1929

南瓜 A

銅雕

版數：3/30

一九九五年作

款識

KUSAMA'95 (底部)

來源

東京 KURA 畫廊

亞洲重要私人收藏

附：東京 KURA 畫廊開立並印有藝術家鈐印之證書

HKD 250,000 – 350,000

USD 32,100 – 44,900

Yayoi Kusama

Pumpkin A

Bronze sculpture

Edition: 3/30

7.5×8.5×8.5 cm, 3×3 3/8×3 3/8 in.

Executed in 1995

Signed in English and dated on the underside

PROVENANCE

Kura Gallery, Tokyo

Important Private Collection, Asia

This work is accompanied by a certificate of authenticity with an artist's seal issued by Kura Gallery, Tokyo



草間彌生《南瓜》，銅雕，藝術家自留版，6 × 6.8 × 6.5 cm，1995 年作，拍賣成交價 472,000 港幣



春光乍洩， 盡染無量山河

Spring Scenery and
Immeasurable Landscapes

朱德群 80 年代東西修煉大成
《春回大地》

Chu Teh-Chun's 1980s Eastern-Western
Masterpiece Here Comes Spring



「我借鑑了西方的經驗，發展唐宋美學思想而畫出無形的畫，這正是中國繪畫精神的延伸。我在抽象繪畫中找到了自我。」

——朱德群

從 15 歲入杭州藝專求學，到 35 歲赴法，隨即獲巴黎春季沙龍銀獎，如果說青年時代的朱德群就以他善用色彩、嚴謹佈局的獨到畫筆闖蕩出一片天地，那 1956 年後，36 歲的他，便將這片天地傾覆，以全面嶄新的抽象形式，帶著前 20 年來自東方筆墨的涵養，孕育出以自然成韻致、具多維度空間和詩意的藝術寰宇。以其「超脫的風景畫」於西方藝壇馳騁 40 年後，終於於 1999 年站上藝壇之巔，成為首位獲法國政府頒授「法蘭西學院終身院士」榮銜的華人藝術家。

在其創作歷程中，他經歷了 60 年代融合書藝線條的抽象試煉、70 年代受倫勃朗（Rembrandt van Rijn）啟發而注入光源以「喚起形象和韻律」的張力塑造，直至 80 年代，對於交融光影、色彩的創作手法已臻至盛境的他，在空間構型和媒材的駕馭能力更上一層樓，畫面自由騰駕於傳統山水圖式，更融入自身對自然萬象之解讀，正如法國藝評家卡班納（Pierre Cabanne）的讚嘆：「自從他用嶄新的創作方式取代傳統的表達，其作為為了生於自然的色彩和形式的領域，自由馳騁著思緒與靈感。」

完成於 1985 年的《大地回春》正為其 80 年代創作高峰的經典代表。他將書法筆韻自由地融入油彩的媒介，將源自內心的光影旋律揮毫而現，在視覺美的召喚中，演奏著春日交響的盪氣迴腸。

撼天攪地，欣欣向榮的詩意奇觀

「朱德群常用墨綠、朱紅、銘黃、深藍等濃重的色彩營造畫面，追求黃鍾大呂演奏之宏亮效果。王希孟千里江山圖的金碧輝煌，在他的油彩中被濃縮、被發揚。傳統中國藝術的精華，被他譯成了現代造型語言，與西方現代藝術相對照和比美。」

——吳冠中

《春回大地》採傳統宋畫經典的「平遠法」三段式構圖，清晰地鋪展出遠山、江河、大地三種不同的疆域層次，更以截然不同的三種抽象筆法栩栩展現，是為朱德群東西藝術修煉之大成手筆。發軔自高山之巔，朱德群自上以大筆刷一氣呵成地帶出山脈連綿起伏的壯闊遼遠，透過筆之拖拽運動的極致凝練，彰顯東方書法婉如遊龍的精髓。此外，他更承襲米友仁《瀟湘奇觀圖卷》畫中描摹山峰尖頂的凌厲周折，延展為一種氣貫長虹的抽象張力，使畫面蘊藏著吞吐山河的磅礴氣勢。而在其中，大面積的火紅色油彩正大刀闊斧地游走，一傾而現地映射出火山噴發的熾熱光芒。核心處則巧妙施以光影折射出的留白，營造如同爆炸瞬間、因急劇氣化和輻射而生成的一片視覺白光。隨著高溫的沸騰，熔漿烈焰轉以短筆構成的紛揚色點，在上下擺幅間飛舞跌宕。激昂昂揚的橙、黃、青彩，以點、頓、提、拉等鋪錦列繡的豐富形式，造就熱力逼人、驚心動魄的精彩一瞬。

而隨著光芒遁入廣邈的大地，在前景處其筆勢亦趨於緩和，線條如絲如縷，細膩地揮灑出一道道粗細相間的飄逸筆觸，描摹著蒼蒼橫翠微的自然紋理。當中白霧、青靄穿梭其間，誘發出「密葉羅青煙」的如詩畫意。朱德群在墨與彩的交疊渲染、空與滿的虛實縮放中，道出「春到人間草木知」的生命復甦！

其間紅黃相融，交織成波瀾壯闊的自然威力，柳綠桃紅，吐露著萬物復甦的春意。能量在此昇華，生命在此重生。強烈的明暗、冷暖色對比，以「陰陽對立，和諧相生」的東方哲思，反饋於西方文藝復興對藝術家的影響。在這匯聚著書法筆力、宋畫構圖和抽象想像的神采畫韻中，朱德群將留法三十年的藝術探索全然融並其中，他聆聽自然、回歸內心，以手中的畫筆感知春光乍洩的紛然，綻放浸染江山的光華。生命的訊息穿透了天地鴻蒙，直達心中那春回大地的無限光明！



朱德群 1983 年於安徽黃山留影



沃萊爾（Pierre-Jacques Volaire）《維蘇威火山爆發》，油彩畫布，134.9×226.1cm，1777 年作，美國北卡羅萊納州藝術博物館藏

“I employ Western experience to develop Tang and Song aesthetic thinking and paint formless paintings, which extend the spirit of Chinese painting. I found myself in abstract painting.”

—— Chu Teh-Chun

In 1999, Chu Teh-Chun reached the pinnacle of his artistic career, when he became the first Chinese artist to be made a lifetime member of the Académie Française by the French government, after 40 years of involvement in the Western art world with his “transcendent landscape paintings.”

Throughout his artistic career, Chu spent 60 years experimenting with abstraction combining calligraphic and painting lines. In the 1970s, he was inspired by Rembrandt van Rijn to infuse his works with light sources that “awakened the creation of tension among imagery and rhythm.” By the 1980s, Chu’s creative skill at integrating light, shade and colour reached its apogee in terms of spatial configuration and use of media, with his works freely transcending traditional approaches to landscape painting, while also embracing his own unique interpretations of natural phenomena. *Here Comes Spring* was completed in 1985 and is a classic example of the creative peak scaled by the artist in the 1980s.

Wild Fire and Thriving Poetic Spectacle

Here Comes Spring employs the classic “horizontal distancing” three section composition seen in traditional Song Dynasty painting. In this way, Chu clearly depicts the distant mountains, rivers and land in three different layers, but also employs vivid depictions that use three types of completely different

朱德群 1920-2014

大地回春
油彩 紙本 裱於畫布
一九八五年作

款識
朱德群 Chu Teh-Chun 85 (右下)

來源
2010年11月22日，北京誠軒秋季拍賣會，拍
品編號 737
2020年10月8日，嘉德香港秋季拍賣會，拍品
編號 86
亞洲重要私人收藏

HKD 800,000 – 1,500,000
USD 102,600 – 192,300

Chu Teh-Chun

Here Comes Spring
Oil on paper mounted on canvas
56x76 cm. 22x29 7/8 in.
Painted in 1985
Signed in Chinese and English, dated on bottom
right

PROVENANCE
22 Nov 2010, Chengxuan Beijing Autumn Auction, Lot
737
8 Oct 2020, China Guardian Hong Kong Autumn
Auction, Lot 86
Important Private Collection, Asia

abstract brushwork, making this a masterful achievement in terms of Chu Teh-Chun's efforts to refine Eastern-Western art.

At the top of the work, the artist uses large bold strokes to create in one go the undulating flow of a mountain range, employing the dragging of the brush to highlight the sense of a "wandering dragon" from Chinese calligraphy. In addition, he also utilizes the sharp twists and turns of mountain peaks seen in Mi Youren's (1074-1151) *The Spectacular Views of the Xiao and Xiang Rivers*, extended into abstract tension, with a spirit as lofty as a rainbow spanning the sky, which gives the work a grand magnificence that showcases the landscape. Within this scene, a large area of fire red oils map-out the blazing light of an erupting volcano. At the centre of the painting, Chu ingeniously employs blank space refracted from light and shade, to craft something akin to an exploding moment, which with the sudden transformation into gas radiates and creates a visual white light. Passionate orange, yellow and blue are presented in an array of rich forms, including dots, pauses, lifted and dragged brushstrokes, that combine in a moment of hot, exciting and soul-stirring colour.

Moreover, as the light takes refuge in the vast and remote space, the brushstroke momentum in the foreground moderates. The strokes are like silk thread, with fine elegant brushwork depicting the natural texture of lush green flora that speaks to the revitalization of life reflected in the phrase "*When Spring returns the grass and trees know.*" Through a painting rhythm informed by strong calligraphic brushstrokes, Song painting composition and abstract imaginings, Chu Teh-Chun gives voice to his artistic journey living in France for 30 years. The powerful contrast between light and dark, cold and warm colours, reflects the eastern philosophy of "Yin and Yang harmony." This life message in turn imbues the work with a sense of harmony that directly reaches the boundless brightness felt by the human heart at the returning spring.



朱德群《潭影空人心》，油彩紙本，56×76cm，1985年作，嘉德香港春拍成交價 1,652,000 港幣



汲天地之氣， 歸萬象於無極

Essence of Nature, Boundless Bliss

趙無極的心象山水

Zao Wou-Ki's Heartfelt Landscapes

「年輕人們，不必糾結細節是否真實，繪畫最重要的是畫家的感受，那種感覺亦是宇宙間一剎那的真實！」

——吳大羽於杭州藝專授課贈言

趙無極之名的「無極」兩字，最早出自老子《道德經》中，「天下之物生於有，有生於無，後歸於無極」，以無極指涉宇宙萬物之永恆。身為最具影響力的華人抽象大家，趙無極擅長以西方抽象表現形式體現東方道家思維。他歷經歷史動蕩、文化流動，在不同階段的繪畫表現別有鮮明的特色。從早期的具象、到符號化的圖像敘事，至強而有力的狂草，後回歸東方本質的抒情，趙無極透過對自然的體察、生活的感受，豐富了自身的創作。而在 1960 年代他迎來了事業成就的首個巔峰，如 1969 年法國電視台製播了趙無極藝術專輯，其並受邀至日本國立現代美術館、加拿大蒙特婁當代美術館舉辦個展，海內外邀展不斷，聲名遠播。而 2023 至 2024 年甫於杭州中國美術學院舉行的藝術家回顧大展，特選用《13.02.67》為展覽海報，足見該時期創作的代表性。是次拍賣呈現其完成於 1967 年的水彩代表作《抽象》。即為該時期紙上精品，他在此充分發揮水彩的所有可能性：乾、濕、重、淡、焦，形成畫面的節奏和深度。將對中國水墨「惚兮恍兮，其中有象；恍兮惚兮，其中有物」之精髓充分領悟，轉化為對色彩交融、衝撞、再生的追尋。

世外桃源，自然頌歌

觀此作，似漫步於藝術家為我們徐徐鋪展的海底之境，他勾勒出一個世人難以企及的世外桃源：畫面由上至下猶如由淺至深，從天際線、到平靜的湖面，再至洶湧湍流的水底。運筆流暢，遠望藍、紫、白色彩交疊，近看，若可見水的潺潺流動、雲的瞬息萬變，海底礁石的生長痕跡……猶如一曲對自然的頌歌，濃淡變化間細膩清潤、瑩亮純透，足顯藝術家對水彩及用色成熟自如的把控。而上方象徵雲霧的空間，宛若水墨畫中「留白」的筆意，形成視覺上一種呼吸的節奏律動，向下慢慢擴散、凝結，締造出一種流動、滲入、擴散和綿延的效果，創造出虛實相間、緩急有律、氣韻流動的畫面空間。而水彩這一媒介提供了一定程度的自發性和半透明感，展現藝術家意識流般的抒情與想象。

茫茫天宇：空靈的蘊藉

在形式安排上，雄勁有力的靛藍、玄灰色線條自畫面左右由外至中密布交錯，筆觸強烈富有張力，如中國書法所言「密處不透風」，標示著藝術家 60 年代作品的經典特色，以此勾勒出時隱時現的蜿蜒山脊，形成一股向內凝聚的視覺引力，指引觀者的目光聚焦於畫面中心湖藍色交匯處。當中靜謐淳美的藍與紫色上下相峙，宛如茫茫天宇映襯下的一泓湖水，掩映其間，遙相輝映，環繞在灰色線條四周，瀰漫天地氤氳之氣的同時，柔和了闊筆刷形成的緊張節奏，使畫面不僅構圖飽滿，更展現出一種從容內斂、收放有序的氣韻，猶如中國水墨畫中的空靈蘊藉，展現其「心象山水」。

《抽象》中，縹緲靈動的藍有如融化於湖泊中的冰雪，吹散遮蔽山川的濃霧，趙無極的畫筆猶如汲天地靈氣之精韻，架構自然於無形。他將外在客觀的形式秩序轉化為內心主觀的想像，宇宙之大、草木之微，皆為其所有。傳統與現代、東方與西方在他的創作過程中交流鏈接，並最終衝撞出雋美激越的火花！

Zao Wou-Ki's name, "Wou-Ki," originates from Laozi's *Tao Te Ching*, symbolizing the eternal nature of the universe. As one of the most influential Chinese abstract artists, Zao masterfully blends Western abstract expression with Eastern Daoist philosophy. His deep observation of nature and life enriches his work. In the 1960s, he reached his first career peak, gaining international acclaim. This auction features his 1967 watercolour masterpiece, *Abstract*, showcasing his command of watercolour techniques, creating rhythm and depth. He fully grasps the essence of Chinese ink art, transforming it into a pursuit of colour interplay and regeneration.



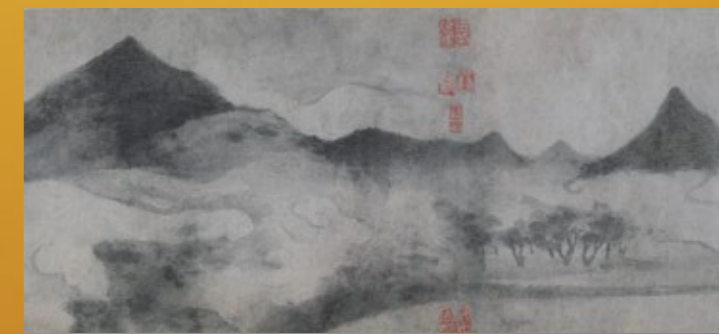
2023 年 9 月至 2024 年 2 月於中國美術學院舉行的趙無極回顧展，選用了藝術家 1967 年的作品《13.02.67》為大展海報。當中的藍色元素與是次上拍的《抽象》在用色和構圖上均有呼應。

Eden of Nature: A Serene Song

Viewing this piece feels like strolling through an artistically crafted underwater realm, an unreachable Eden. The composition descends from the horizon to a tranquil lake, then to turbulent depths. Up close, one can see flowing water, ever-changing clouds, and the growth traces of underwater rocks. This work is a hymn to nature, demonstrating Zao's mature control of watercolour. The upper part, symbolizing clouds, resembles the blank space in ink paintings, creating a visual rhythm that slowly spreads and condenses, evoking a sense of flow and continuity, and crafting a space of intertwined reality and illusion.

Celestial Vastness: Ethereal Grace

In form, bold indigo and dark grey lines interweave from the sides to the centre, characterized by strong, tension-filled strokes, a hallmark of Zao's 1960s works. These lines sketch a faint, winding ridge, creating a centripetal visual pull towards the lake-blue centre. The serene greens and purples stand in harmony, like a lake under a vast sky, softening the tension from broad brushstrokes, resulting in a full composition that exudes calm, controlled energy. In *Abstract*, the ethereal blue melts like ice in a lake, dispersing the fog over mountains. Zao's brush captures the essence of nature, structuring the formless. He transforms external forms into subjective imagination, encompassing the vast cosmos. His work bridges tradition and modernity, East and West, igniting a spark of intense beauty.



米友仁《瀟湘奇觀圖卷》(局部)，墨紙本，19.8×289cm·南宋·北京故宮博物院藏

趙無極 1921-2013

抽象

水彩 紙本
一九六七年作

款識

無極 ZAO 67 (右下)

來源

巴黎莫里斯·列斐伏—福瓦舊藏
前歐洲私人藏家直接繼承自上述來源
2009年12月1日，巴黎佳士得秋季拍賣會，拍
品編號 46
2021年10月12日，香港嘉德秋季拍賣會，拍
品編號 39
現亞洲重要私人藏家直接購自上述來源

註：原藏家列斐伏—福瓦為法國著名插畫家。此
作已登錄於趙無極基金會之文獻庫（資料提供/
趙無極基金會）

HKD 1,200,000 – 1,500,000

USD 153,800 – 192,300

Zao Wou-Ki

Abstract

Watercolour on paper
40x56 cm. 15 3/4x22 in.
Painted in 1967
Signed in Chinese and English, dated on bottom
right

PROVENANCE

Original collection of Maurice Lefebvre-Foinet, Paris
Thence by descent to the previous European
collector
1 Dec 2009, Christie's Paris Autumn Auction, Lot 46
12 Oct 2021, China Guardian Hong Kong Autumn
Auction, Lot 39
Acquired directly by present important private Asian
collector from the above

Note: Original collector Maurice Lefebvre-Foinet
was a renowned illustrator in France. This work is
referenced in the archive of the Foundation Zao
Wou-Ki (information provided by Foundation Zao
Wou-Ki)



趙無極《無題》，水彩、墨、紙本，40.5x57cm，1962年作，拍賣成交價
2,500,000 港幣



力拔山兮氣蓋世， 遊目騁懷天地間

Epic Brushstrokes, Nature Unveiled

趙無極「中國之路」里程碑之作《24.01.73》

Zao Wou-Ki's Milestone on "The Chinese Road" - 24.01.73

「一畫，再畫。虛實、輕重、生意盎然與雲淡風輕，登峰造極。」

——趙無極

乍現「生意盎然」，爾後「雲淡風輕」，終至「登峰造極」，趙無極以其所言概括了《24.01.73》的終極特色。他在彼時重拾中國水墨的創作與東方的詩意精髓，再造其藝術生涯豐碑，由此走向創作的新生。

1970年代初，趙無極在其好友暨法國詩人米修（Henri Michaux）的建議下，放下了需要長時間進行創作的巨幅油畫，重新開始探索中國的水墨和宣紙。一部分原因是為了照顧當時臥病在床的藝術家妻子陳美琴，另一部分則是順應了趙無極彼時的精神與內心的動盪，和對於尋找新的藝術出口的渴望。彼時他重新拾起中國的毛筆與墨，注視著墨彩漾於宣紙的過程、與墨線的遊戲中，重新找到了創作的樂趣與心靈的自由，這一契機，也終成為他其後繪畫風格進入下一轉變進程的關鍵因素。而不幸的是，美琴於1972年三月初去世，悲慟欲絕的趙無極進入生活與創作的低谷，但也因此，他在該月底首度回到闊別已逾20年的中國，重回母土的懷抱、見到母親、故友給予他溫暖的支持力量，舊地重遊神州大地的山川自然，也帶給他撫慰。在美琴過世的一年半間，其創作數量銳減，多數為紙上作品，而油彩畫布之作僅只12件，作品凝聚深重的情感厚度，昭示著藝術家由陰霾中出走的煥然新生。當中有三件作品已被納入法國安格爾美術館（Musée Ingres）、大阪國立美術館與香港藝術館收藏，而是次上拍的《24.01.73》，亦為該時期稀罕的油畫創作代表。作品在形態和意象上超脫了狂草時期的不羈與狂暴；故國的山川風物啟動了畫面中滋潤的物象生發。理性與感性、西方與東方、力量與靜觀在此作中緊密融合，煥發新生的希望。

回歸本源

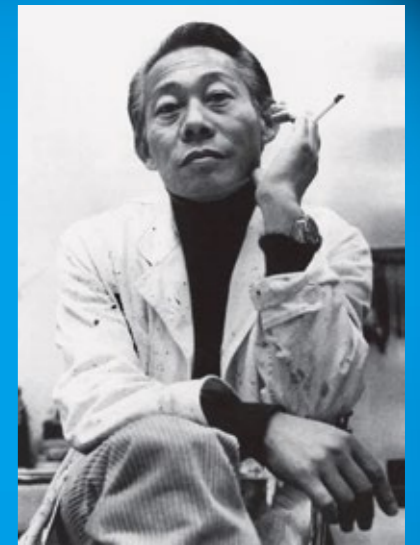
浪潮雲霧悠悠，遠方土地魚骨

「我知道，從1973年開始，我的畫風變了，也許這時我成熟了，過去累積的努力有了成果，一切都變得容易多了。我也知道，我越來越愛畫，越來越有話要說…我畫我的生活，但也畫一個眼睛看不見的空間、一個夢的空間，一個使人永遠感到和諧的所在。」

——趙無極

在1972至1975年，趙無極頻繁地往返中國行旅，以半生闖蕩歐美的開闊視野，以及如孩童般回歸故土的激情，在山川自然中發現了新的氣息。面對黃山懸崖上的雲霧及松柏，他真正地回歸中國藝術的本源。此時，他思考著如何表現虛空、表現詩意：濃墨重彩的色塊被擠壓到邊角，畫布大半的空間琢磨著如何創造虛空、飄渺的氛圍。如其自言：「我在畫面空的地方比在填充的地方投入了更多的功夫。在中國畫中，有與無形成的節奏這部分傳統非常鼓舞人心，如果我的畫與大多數西方畫家的畫不同，通常是因為這種對空間的處理。」此讓他的繪畫語言獨樹一格。

在《24.01.73》中，趙無極以墨黑、棕褐、草綠與橘紅色彩畫出了層巒起伏的山峰，



創作是次拍品《24.01.73》的1973年，趙無極攝於其畫室



1972年趙無極回上海與母親合影。在美琴去世後1972年下半年，趙無極回到24年中未踏上的中土探視親友，故地重遊，之後並頻繁往來中法兩地。故國之旅帶給了趙無極許多啟發，中國的美學元素在該年之後更為突顯在其創作之中



趙無極《13.09.73》油彩畫布，200x162cm，1973年作，法國安格爾美術館藏。趙無極1972至1973年間僅只創作12件油畫，是次上拍者為其一。其中另三件已被納入法國安格爾美術館、大坂國立美術館及香港藝術館收藏。



趙無極《10.9.73》，油彩畫布，200x162cm，1973年作，香港藝術館藏

蜿蜒曲折的小徑，森林、岬角，以及在畫面中心盤旋流動的氣象……他將左右兩邊施以重色，來襯托中區縹緲的景觀，當中蘊含千百種濃淡變化，不計其數的層次和神奇的戲劇與衝突效果，造就了眼前的魔法。其以褐、灰、靛紫色流動性的大筆觸來模擬洶湧的風雲態勢，用沿襲自「狂草」時期的書法般揮灑的線條來演繹雲霧中的群山，以暈染的鵝黃色彩背景襯托有力的剛性線條，形成明暗對比並實現剛柔並濟的視覺張力，使觀者若見群山籠罩在雲霧之下，柔和的日光從霧氣之中滲透出來，光彩湧現，令觀者彷彿置身於茫茫太虛，感受能量由初始噴薄而出！此正如世界藝術評論家聯盟主席暨前巴黎市立美術館館長拉桑涅（Jacques Lassaigne）所言：「這是個很密封的世界，不容易輕易滲透，其複雜性在於極輕靈的筆觸。其中充滿悲壯而不消沉，表達了熱情卻不浮誇，一路奔突而無斷裂之所……那些廣袤的空間內有多彩的浪潮和不易捕捉的光亮穿越，也許是沼澤地，有些是死水，卻活躍著秘密的生命；也許是些悠悠然的雲霧，其中有遠方的土地如魚骨般浮現。」

凝視《24.01.73》，會讓人想起日出日落時的魔幻天際、陽光餘韻的天空中變幻的圖景、炎熱夏日裡茂盛的樹葉在日光下掩映。它輝映東西，與宋代山水畫有著千絲萬縷的聯繫，實中有虛，虛實相映；亦有英國浪漫主義畫家透納（J. M. W. Turner）筆下那浪漫而充滿宏偉敘事之境。儘管彼此相隔數百年，但東西方的藝術大師均試圖將自然的壯美所定格，展現人類在與宏偉自然相較下的渺小，進而令人忘卻自身。而若

進一步細觀趙無極的筆法，他精湛地展現了對技巧和色彩的嫺熟運用。他巧妙地以空曠的空間來構築天地，進而塑造空間的深度，畫面中心以蒼勁的筆觸交疊出如旋渦狀的效果令人嘆為觀止，無不將觀者包裹在強大的沉浸氛圍之中。

噴湧而出的本我心象

趙無極從1950年代起便不斷將東西方美學觀念融會貫通，以西方的表現形式闡述中國人的文化觀點，反映東方文人的精神境界，如他在1962年接受法國雜誌《Preuves》訪問時所言：「巴黎無疑對我的藝術磨練影響深遠，但我亦逐漸重新認識中國。矛盾的是，全靠巴黎我才能回歸最深刻的本源。」在他由「克利」、「甲骨文」至「狂草」的遞進變化中，步入70年代，他已能在有限尺幅中投射出山川萬里無垠，進而呈現深遠的空間感和超脫悠遠的意境。而東方的文化遺產精萃為其所提取，如在《24.01.73》畫面中區可見其勢若飛的「飛白」的筆法，以及揉雜了「皴法」所形成的明暗和抒放，展現趙無極對書法之道的精通。

唐代張彥遠在《歷代名畫記》中曾言通過對水墨的把控，可創造出與墨分五色相呼應的色調，五色包括「焦」、「濃」、「重」、「淡」、「清」，而每一種色調又可根據乾濕與濃淡的程度進一步變化。趙無極在此使用松節油稀釋油彩的濃稠度，創造出一層層半透明的色彩層次，達到空靈和氤氳的氛圍，觀者可以進入畫中，穿越色塊，迷失在明亮的霧氣中，被升騰的色彩承載，由宇宙的山水直抵精神的家園。



七〇年代友誼的見證，罕見姊妹作

在完成《24.01.73》三個月後，趙無極以與此極為相近的構圖，使用清透的灰藍與紫的冷色調，畫下另一件小尺幅（54x65cm）的《05.04.73—向夏爾致敬》（Homage to René Char）送給其法國詩人暨評論家好友。兩件作品如同姊妹作，在布局與筆法上可見後者對前者的借鑒，可以覺察《24.01.73》為趙無極70年代個人滿意的經典創作構圖。如果說《24.01.73》充滿磅礴與生命的熱情，另一冷色調的《05.04.73—向夏爾致敬》則顯現冷靜與自持，兩者各言佳話。而這樣的相近構圖之例為趙無極畢生創作罕見。突出了《24.01.73》的珍稀性，更添收藏意義。

身處西方藝術世界的璀璨明珠——巴黎，趙無極通過不斷地回望中國，同時遠望世界，通過繪畫尋求自己真正的「同道」。正如眼前的《24.01.73》，是那背離傳統許久的遊子重新尋根、重獲新生的起點。標誌著趙無極七〇年代「回歸中國」過程的一個重要里程碑。他在動靜、輕重、虛實、激昂與冷靜的戲劇性鋪排中，撰寫了強而有力的圖像宣言，知音者方能會意！



透納《穿越阿爾卑斯山的漢尼拔及其部下》，油彩畫布，144.7x236cm，1810-1802年作。倫敦泰特美術館藏。《24.01.73》古典山水的意境，與英國浪漫主義畫家透納筆下的風景不謀而合，強調大自然之美。



趙無極《05.04.73—向夏爾致敬》(Homage to René Char), 油彩畫布, 54x63cm, 1973年作。趙無極畫下以《24.01.73》為基礎的相近構圖之作送給夏爾, 以紀念兩人間深厚的友誼。此與《24.01.73》為姊妹作, 這樣的創作形式在趙無極學生中罕見。

In the early 1970s, Zao Wou-Ki set aside his grand oil paintings, which required extended periods of creation, and began exploring Chinese ink and rice paper again. This shift was partly to care for his ailing wife, Chen Meiqin, and partly to respond to his inner turmoil and quest for a new artistic outlet. This moment became a crucial factor in the subsequent evolution of his painting style. Sadly, his wife passed away in early March 1972, plunging Zao into a period of profound grief and creative stagnation. Yet, this loss also led him back to China after being away for more than 20 years, where he found solace in the support of his mother, old friends, and the familiar landscapes of his homeland. *24.01.73*, a rare oil painting from this period, is a testament to this transformative time.

In form and imagery, this work transcends the wild and untamed style of his earlier calligraphy-inspired period. The mountains and rivers of his homeland inspired the organic forms in the painting. Rationality and emotion, East and West, power and tranquillity are tightly interwoven in this work, radiating new hope.

Back to Roots Soft Clouds, Distant Lands

Between 1972 and 1975, Zao frequently travelled to China, discovering new inspirations in its natural landscapes. He truly returned to the roots of Chinese art, as he stated: *"I put more effort into the empty spaces of the painting than the filled areas. In Chinese painting, the rhythm created by presence and absence is inspiring. If my paintings differ from most Western artists', it is often due to this treatment of space."* This unique approach distinguished his artistic language.

In *24.01.73*, Zao applies heavy colours to the sides to highlight the ethereal scenery in the centre. He uses broad, fluid brushstrokes to simulate the turbulent atmosphere and calligraphic lines to depict mountains shrouded in mist, creating a dynamic contrast of light and dark, and achieving a harmonious balance of strength and softness. Viewers are drawn into an expansive void, feeling the energy bursting forth from its inception.

Gazing at this work, one is reminded of the magical skies at sunrise and sunset, the changing scenery of the sky under the afterglow, and the lush summer foliage illuminated by sunlight. It has intricate connections with Song Dynasty landscape paintings, reflecting a blend of reality and imagination. It also resonates with the romantic and grand narratives of British Romantic painter J.M.W. Turner. Despite the differences in time and space, both Zao and these Western and Eastern masters aimed to capture nature's magnificence, highlighting human insignificance in comparison and leading viewers to transcend themselves.

Erupting Self-Expression

Since the 1950s, Zao Wou-Ki continuously integrated Eastern and Western aesthetic concepts, using Western forms to express Chinese cultural perspectives and reflecting the spiritual realm of Eastern scholars. He drew from the essence of Eastern cultural heritage, as seen in his mastery of calligraphy in *24.01.73*.

In this painting, Zao thinned the oil paint with turpentine to create layers of semi-transparent colours, achieving an ethereal and misty atmosphere. Viewers can immerse themselves in the painting, traverse the colour blocks, get lost in the bright mist, and be carried by the ascending colours, reaching a spiritual homeland.

Rare Sister Pieces A Testament of 1970s Friendship

Three months after completing *24.01.73*, Zao created another similarly composed smaller piece (54x65cm), *05.04.73—Homage to René Char*, as a gift for his friend, the French poet and critic. The two works are like sister pieces, with the latter borrowing from the former in composition and technique, indicating Zao's satisfaction with the classic composition of *24.01.73*. Such closely related compositions are rare in Zao's lifetime oeuvre, highlighting the rarity and added significance to *24.01.73*.

Through his continuous retrospection towards China and his outlook towards the world, *24.01.73* marks a significant milestone in Zao Wou-Ki's journey of "returning to China" during the 1970s. It signifies the starting point of a long-separated wanderer finding roots and renewal.

趙無極 1921-2013

24.01.73
油彩 畫布
一九七三年作

款識
Zao Wou-Ki (右下) Zao Wou-Ki 24.1.73 (畫背)

出版
2023年，《趙無極全集第二卷 1959-1974》，弗拉馬利翁出版社暨趙無極基金會，巴黎，第238頁

來源
1999年5月28日，科隆 Lempertz 春季拍賣會，拍品編號 560
2001年4月24日，中國嘉德春季拍賣會，拍品編號 879
2019年10月7日，中國嘉德香港秋季拍賣會，拍品編號 88

現亞洲重要私人藏家直接購自上述來源

附：趙無極基金會開立之作品證書，及藝術家於2002年親簽之作品照片

HKD 12,000,000 – 18,000,000
USD 1,538,500 – 2,307,700

Zao Wou-Ki

24.01.73
Oil on canvas
95x105 cm. 37 3/8x41 3/8 in.
Painted in 1973

Signed in English and Chinese on bottom right;
signed in English and dated on the reverse

LITERATURE

2023, *Zao Wou-Ki catalogue raisonné Vol.2 1959-1974*, Groupe Flammarion / Foundation Zao Wou-Ki, Paris, p.238

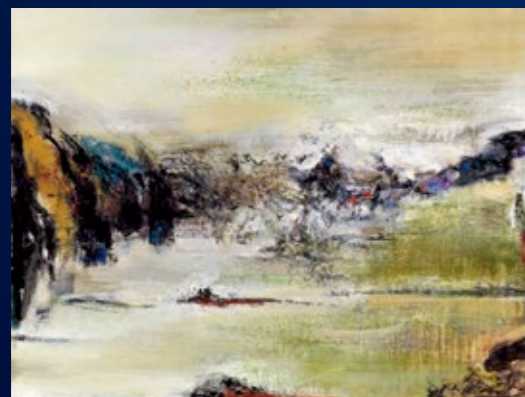
PROVENANCE

28 May 1999, Lempertz Cologne Spring Auction, Lot 560

24 Apr 2001, China Guardian Spring Auction, Lot 879
7 Oct 2019, China Guardian Hong Kong Autumn Auction, Lot 88

Acquired directly by present important private Asian collector from the above

This work is accompanied by a certificate of authenticity issued by Foundation Zao Wou-Ki and a photo of the painting in 2002 with signature of the artist



趙無極《08.11.79》，油彩畫布·90x116.7cm·1979年作。拍賣成交價42,000,000港幣



行雲推月舞中詩

Dancing with Poetry

謝景蘭早期重要代表作登場

Presenting an Early Signature Piece by Lalan

「在這個被科學賦予生命的世界裡，在這些狂野而迷人的探索中，我喜歡在蘭蘭的畫作前找到自己，我忘記了其他一切。讓自己走向這首昨天的詩、今天的詩，我希望也是明天的詩。」

——法國藝評家德魯安 (René Drouin)

作為她所處時代和彼時風起雲湧的藝術運動之見證，謝景蘭成功地在 20 世紀抽象藝術發展中留下了風格獨特、個性印記的一章。她的作品源於她作為詩人、書法家、舞蹈家、音樂家和畫家的多重才能，展現了一種從個人經歷中汲取靈感的內在力量。其藝術深度無限，她在祖先的根基中尋求現代性，並向周圍的世界傳遞一種強大而本質的力量。第二次世界大戰結束後，來自世界各地的藝術家湧入彼時的世界藝術之都巴黎。1948 年，年輕的謝景蘭和趙無極從中國來到巴黎蒙帕納斯，當時正值「抽象藝術」(Abstraction Lyrique) 運動的鼎盛時期。這對夫婦很快與蘇拉吉 (Pierre Soulages)、馬修 (Georges Mathieu) 和法蘭西斯 (Sam Francis) 成為好友。雖然蘭蘭直到 1957 年才開始她的繪畫生涯，但平面繪畫是她作為現代舞蹈家和電子音樂作曲家創作實踐的自然延伸。她曾說過，在與趙無極離婚後，她發現自己已「離不開繪畫」。至今其作為法國文化部、巴黎市立現代美術館、上海美術館等收藏。

書寫性的詩意繪畫

「我的早期畫作充滿了抒情性；它們是一種抽象姿態，接近於寫作。」

——謝景蘭

在 20 世紀 60 年代，謝景蘭不再被趙無極繆斯的身份所掩蓋，開始綻放自己的藝術家光彩，1960 她在巴黎克魯茲畫廊 (Galerie Creuze) 舉辦了首次個展。1961 年她提出「綜合藝術」(L'art synthèse) 的理念，將繪畫、書法、舞蹈和音樂融為一體。她一方面與巴黎抽象藝術先鋒人物保持著頻繁而密切的接觸，另一方面，由自青年時代起就開始學習的東方傳統書法、水墨、文學啟迪的基礎上，形塑自身的藝術語彙。早期作品多以深色為主，在一片褐色、墨色、深藍的世界中，厚重如浮雕和帶有中國書法節奏的筆觸，抒發其情感意念，引人進入如詩的境地。是次上拍，歷時 5 年創作於 1963 至 1967 年的《延伸的圖景》即為其早期藝術生涯的重要代表。

變化無窮，舞蹈與畫筆的結合

作品通過黑與咖啡為主色的搭配和空靈的構圖，借鑒了神秘的東方及大地色調，將觀眾帶入遙遠的冥想境界。創作中，蘭蘭的手勢、筆觸反映了中國水墨的源泉，以簡馭繁，帶有多



葛蘭姆 (Martha Graham) 的舞姿，力量的迸發間收放自如，纏綿的舞姿也影響了謝景蘭早期畫面中如「浮雕」般筆觸的創作

重表情與輕重的線條，在莽莽天宇幻化出神秘的圖騰。那忽明忽暗、忽近忽遠的棕色空間，有如混沌初開的天地。乍看之下，彷彿一片朦朧，然而在黑色圖騰的映襯下，空間升騰、翻湧。而走近凝視黑色的圖紋，每一縷黑色煙霧都在優雅地旋轉，彷彿是蜿蜒捲曲的火舌在向上舞動。快速流暢的書法筆觸在當中時隱時現，營造出一種運動的效果，其靈感來自於大自然的美麗和抒情。

謝景蘭剛到巴黎時，就被現代舞之母葛蘭姆 (Martha Graham) 富有表現力的動作深深吸引。而在中國，舞蹈和繪畫很早就融合在傳統的「狂草」書法中。此書體由唐代書法家張旭所創，他在一次酒後拿筆揮毫，發現自己「變化無窮，有如神助」。而蘭蘭在《延伸的圖景》中亦融入了這種由舞蹈衍伸的運動感、收縮和釋放，能量在其中迸發，在思緒的舞蹈和畫筆之間建立了一種完美的結合。

決流推波，靜與動的對抗

《延伸的圖景》在構圖上借鑒了中國傳統書畫的佈局，作品令人聯想到北宋名家馬遠的《寒江獨釣圖》，畫中一葉扁舟上一位老翁正俯身垂釣，船旁以淡墨勾出水紋，在空曠的語境下展露一種孤芳自賞的空靈感。蘭蘭曾言她獨愛馬遠與夏圭，並從中習得靈感，在此她以富肌理感的油彩和抽象的線條語言展現一種現代的形式，但其精神與東方文人的本源、投身杳無人煙的自然，徜徉於詩境中殊途同歸。而趙無極曾在 2004 年生前最後一張大型油畫《風吹海浪》中曾以近似的構圖——天地之交的渾茫之處懸著揚帆，孤獨而放浪。蘭蘭於此弱化了畫面中的「孤獨」屬性，黑色的線條如「鐫刻」般寫下虔誠的碑文，在廣袤無垠的曠野中翻滾。其間密與疏、重與輕、深與淺、動與靜相互對抗，又達到張力的平衡，而一明一暗的流動節奏表達出來的虛與實，在此連成一片波流，如決流推波、行雲推月，凝結出其畢生追逐的靈動、曠久與永恆。

“In the midst of these wild and fascinating searchings in a world which has been brought alive by science, I like to find myself in front of a painting by Lalan. I forget everything else and let myself go towards this poetry of yesterday, of today and, I hope of tomorrow.”

——René Drouin, French art critic

Lalan played a distinctive role in the development of 20th-century abstract art, observing the major artistic trends of her time. After World War II, artists worldwide gathered in Paris, which was then the heart of the global art scene. In 1948, Lalan and Zao Wou-Ki arrived in the Montparnasse district of Paris during the peak of the “Lyrical Abstraction” movement. There, the couple quickly became friends with artists Pierre Soulages, Georges Mathieu, and Sam Francis. Lalan started her painting career in 1957, building on her background as a modern dancer and electronic music composer. Following her separation from Zao Wou-Ki, she stated that she “couldn’t live without painting.” Today, her artworks are held in renowned collections including the French Ministry of Culture, the Musée d’Art Moderne de Paris, and the Shanghai Art Museum.

Poetic Painting with Calligraphic Essence

“My early works were filled with lyricism; they are gestural abstractions, akin to writing.”

——Lalan

In the 1960s, Lalan stepped out from being known primarily as Zao Wou-Ki’s muse and established herself as an independent artist. She held her first solo exhibition at the Galerie Creuze in Paris in 1960. The following year, she introduced the idea of “Synthetic Art,” (L’art synthèse) which combined painting, calligraphy, dance, and music. Her early works often feature dark colours. *Extended Figure*, created over five years from 1963 to 1967 and now up for sale, is a key representation of this early phase in Lalan’s artistic career.

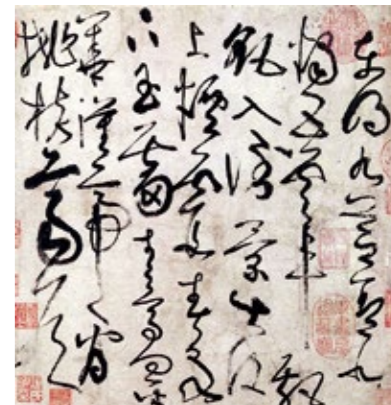
Endless Variations: Dance within Brushstrokes

The artwork features a palette of black and coffee tones, creating a mysterious and earthy atmosphere that invites deep meditation. At first glance, the piece might seem unclear or foggy. However, upon closer inspection, black shapes that resemble totems create a dynamic impression, suggesting a space that is alive and in motion. Thin spirals of black smoke in the painting elegantly twist upwards, resembling flames dancing in the air. Quick and smooth strokes that resemble calligraphy appear throughout, adding a sense of movement that echoes the natural beauty of nature.

Upon her arrival in Paris, Lalan was deeply inspired by Martha Graham, the mother of modern dance, whose expressive movements captivated her. In China, dance and brushstrokes had long been intertwined in the traditional “wild cursive” calligraphy style, pioneered by Tang dynasty calligrapher Zhang Xu, who discovered the “endless variations” after a time of drunken creation. Lalan’s *Extended Figure* similarly incorporates this dynamic movement,



馬遠《寒江獨釣圖》，設色絹本，26.7x50.6cm，宋。日本東京國立美術館藏。空寂的構圖形式在《延伸的圖景》中亦有出現



張旭《古詩四帖》(局部)，墨紙本，28.8x192.3cm，唐。遼寧省博物館藏。張旭在酒後靈感來時，甚至於會激動到用頭髮書寫作品，興之所至，筆觸在收縮與釋放間表達美感

謝景蘭 1921-1995

延伸的圖景

油彩 畫布
一九六三至一九六七年作

出版

2010年，《謝景蘭——蕙景蘭心》，澳門藝術博物館，澳門，第29頁

展覽

2010年3月6日至5月30日，「蕙景蘭心——謝景蘭藝術回顧展」，澳門藝術博物館，澳門

來源

藝術家遺產
亞洲私人收藏
2019年12月4日，巴黎蘇富比秋季拍賣會，拍品編號18
現亞洲重要私人藏家直接購自上述來源

HKD 1,200,000 – 1,800,000
USD 153,800 – 230,800

Lalan

Extended Figure

Oil on canvas
114x146 cm. 44 7/8x57 1/2 in.
Painted in 1963-1967

LITERATURE

2010, *Fragrance of the Mind: A Retrospective of Lalan's Work*, Macau Museum of Art, Macau, p.29

EXHIBITED

6 Mar – 30 May 2010, *Fragrance of the Mind: A Retrospective of Lalan's Work*, Macau Museum of Art, Macau

PROVENANCE

Estate of the artist
Private Collection, Asia
4 Dec 2019, Sotheby's Paris Autumn Auction, Lot 18
Acquired directly by present important private Asian collector from the above

capturing the interplay of tension and energy, and seamlessly blends the concepts of dance and brushstrokes.

Dynamic Flux: The Contrast of Stillness and Motion

Extended Figure draws on the traditional Chinese composition of painting and calligraphy, reminiscent of Northern Song dynasty master Ma Yuan's *Fishing Alone on a Cold River*.

In that painting, an old man fishes by himself in a boat, with light ink strokes showing the water's ripples, capturing a feeling of quiet solitude. Lalan uses textured oil paints and abstract lines to create a modern style that connects with the deep cultural traditions of Eastern scholars. In one of Zao Wou-Ki's last large oil paintings in 2004, *Le vent pousse la mer*, he also used a similar style, blending the realms of heaven and earth in a vague, unrestricted space. Lalan's depiction reduces the sense of "loneliness," using black lines that spread like

heartfelt inscriptions across a wide-open landscape. The painting balances contrasts like density and openness, heaviness and lightness, depth and shallowness, as well as movement and stillness, to create a dynamic tension.



趙無極《風吹海浪》(三聯作)，油彩畫布，194.5x390cm，2004年作。畫面右中的一葉扁舟在趙無極後期的創作中極為少見，構圖呼應了傳統宋朝繪畫的美感，《延伸的圖景》在構圖上亦與之生成有趣的對照



謝景蘭《穿林過》，油彩畫布，145.5x114cm，油彩畫布，1965年作，拍賣成交價 2,040,000 港幣



萬丈霞光， 致廣大而盡精微

Ethereal Haze; Extensive and Subtle

梁遠葦的桃花源

The Blossoming Garden of Liang Yuanwei

「我一直覺得真正偉大的作品應該是像一片風景般靜謐。神遊其中，就會感受到它的深刻意義。」

—— 梁遠葦

筆觸在畫布上旖旎地帶出如緞帶般的光色旋律，無邊的花色籠罩四方，梁遠葦的作品如同一片湧動著詩意的自然風景，又傾注對於生活的溫暖記憶，凝結出靜默觀想的龐大世界。作為炙手可熱的 70 後當代女性藝術家，梁遠葦以其繁花似錦、雋永、優雅的厚彩繪畫在國際上廣獲關注。2011 年她曾代表中國參加第 54 屆威尼斯雙年展，2017 年 K11 藝術基金會更在第五十七屆威尼斯雙年展舉辦期間為其於該地舉辦個展。迄今，其作已被香港 M+ 美術館、K11 藝術基金會、法國 DSL、上海復星集團、龍美術館、南京四方當代美術館等典藏，其作《生活的片段 13》更被收納入英國費頓出版社 2019 年發行之《偉大的女藝術家》一書。是次上拍、完成於 2007 年同系列之《生活的片斷》即為同樣以霞色浮光般的柔美粉色為基調的精彩之作。

梁遠葦對於織物圖式的描繪，最早始於 2004 年，該年她自中央美術學院畢業，與仇曉飛、王光樂等 12 位同屆畢業生成立了「N12 小組」，致力於擺脫具象繪畫的侷限、探索「學院規則之外的所有可能性」。她開始將目光聚焦至家中的織物、鑽研古今絲織品的特色，並廣泛涉獵西方藝術史，從美國波普藝術家瓊斯（Jasper Johns）對現成品的挪用與改寫，再到德國藝術家波爾克（Sigmar Polke）在成品布上繪畫、羅斯科（Mark Rothko）色域研究的表述，從中汲取靈感，於 2006 年開展了著名的「生活的片段」系列，她將文藝復興濕壁畫的技法、宋元美學的工筆精粹巧妙融合，以重複的織物圖騰為描繪對象、賦予其新意，開創了自我的藝術里程碑。

朝霞成綺，花盈滿天

遠觀此件《生活的片斷》，彷彿瞬時墜入唐代詩人韓偓所言「天際霞光入水中，水中天際一時紅」的盛景。道道霞光如綢緞般瀰散在水天交接之處，兩端粉橘、中央粉紅的倒影式結構，隨著相近色的微妙漸變，生發出光影流轉的動態變化，不禁令人將織錦華綢的光澤感、霓虹閃爍、餘霞成綺的聯想在此化為一體。而那

如微雨般的細密花朵，則如天女散花般紛紛揚揚，盈滿畫幅。花朵繁中有序，一筆一劃，皆可見精心雕琢。藝術家先用刮筆在厚塗的顏料層上刮出花形，後在負形中填充色彩，如細看此作細節，在花葉中便可見天青藍彩，為這粉紅的海洋，增添一份流動的詩意。而花瓣與葉片的筆刷絲絲入扣，有條不紊，與元代文人畫靈逸簡淡、筆法有度的精神互為相通。

儘管藝術家有意針對同一元素進行反復描摹，畫中的每一朵小花卻具獨一無二的特性。正如巴黎蓬皮杜藝術中心策展人加爾（Loïc Le Gall）的描述：「**滲透著情感，結合了觀念的強烈和個性化表達的藝術實踐**」，畫中的花朵散佈於不同的色層上，有著各異的形狀大小、生命活力，在各自的朝向上極力綻放，將每一個小我累積，於精微中構建成一個廣大、繽紛的花卉世界。

磅礴鏗目的精神力量

與王光樂的水磨石系列，及義大利藝術家斯丁格爾（Rudolf Stingel）牆紙系列有著共通性，梁遠葦在創作中同時體現了具象與抽象、古典與當代、裝飾與藝術、廣大與精微的雙重特質。然而不同的是，梁遠葦巧妙地以歷史長河中東西方女性的布紡經驗切入，並將「花卉」作為其主要的符號。柔美的花常被視為女性的象徵，但梁遠葦一再地表示：「**我選擇花卉題材做深入發展，有兩個原因，一是為了反抗這種題材所帶來的限制，花很難畫，很容易庸俗**

淺薄。而我覺得我可以賦予它深度，並且拓寬它狹隘的定義。第二個原因是花卉比幾何圖案在表現語言上有更多的可能性，可以向中國古典繪畫的山水中借鑒很多經驗。」她將看似嬌小的花卉，凝聚成一種磅礴滿目的力量，破除傳統「一枝獨秀」式的花卉特寫，而在「**花謝花飛花滿天**」的無邊春色中，形成層巒疊嶂般的廣邈景觀，賦予畫作強大的精神內核和視覺張力。

纖毫入微的理性之美

「**在創作過程中，我模仿世界，進而了解世界，從而創造世界。**」

—— 梁遠葦

梁遠葦深信美不僅在結果，亦在創造的過程中。其作看似唯美浪漫，但創作時卻充滿了如編織般理性的嚴謹，需灌注以極大的耐心和定力。在創作此件《生活的片斷》時，她將畫面分為二十多個高五公分左右的橫向色帶，色帶由上而下呈水平推進，過程中透過漸次轉化橘色與紅彩的明度，使之呈現如彩虹般的效果。而在每一條色帶中，她先用厚塗法鋪上一層底色，再在未乾透的油彩上用筆「切」入顏料層，一筆接一筆地精準塑造紋飾。疊加的花卉如印章篆刻般嵌入肌底，呈現如浮雕的立體感，此與文藝復興濕畫法「分段、趁濕、一次性、疊加完成」的特質不謀而合。而基於此特殊的創作模式，梁遠葦每天都需面對著未完整的圖案和下方空白的畫布漸次疊加，而每行花帶平均需八小時完成，全幅創作過程長達一個月，期間一個極小的失誤便足以前功盡棄。這無疑極度考驗藝術家在筆力、色感和空間的調度，更需在創作過程中傾盡心神和重複不紊的功夫。因此，畫中的每一簇花朵、每一段不同的光澤，都在創作的過程中，凝縮著藝術家「對美的理性實施」。而立於畫前的我們，若不自覺地跟隨花的浮動屏息凝神，隨它在金燦的霞光中飄動、在粉紅之海徜徉。



羅斯科 (Mark Rothko) 《無題 (紅)》，膠水、油彩聚合物塗料、樹脂、畫布，209.5 x 125.3 cm，1956 年作，澳大利亞維多利亞國立美術館藏

在日復一日、細緻入微的虔誠投入裡，梁遠葦將精微、沉靜、充滿韌性的力量傾注於畫中每一朵飛花中。她令每一幀局部都各自成像，內裡則呈現出大千萬化的氣象，纖毫畢現地開墾出一片承載著廣闊天地的詩意桃花源。

“*I have always felt that truly great work should be silent like scenery. One experiences its deep meaning when one’s mind moves with it.*”

—— Liang Yuanwei

Chinese contemporary artist Liang Yuanwei is a well acclaimed artist who was born in the 70’s. Known for her kaleidoscopic colour palette, paired with rich and engaging subjects, Liang’s esteemed reputation has long been recognized as that of a renowned female artist. In 2011, the artist represented China at the 54th International Art Exhibition La Biennale Di Venezia. Following, she also held important solo exhibitions, such as her solo exhibition organized by K11 Art Foundation in Venice in 2017, in conjunction with the 57th Venice Biennale. Since then, the works of Liang Yuanwei has been collected by major institutions and museums, including Hong Kong M+, K11 Art Foundation, France DSL Collection, Shanghai Fosun Group, Long Museum, and Nanjing Sifang Museum of Contemporary Art. In particular, Liang’s iconic artwork *Piece of Life 13* was documented and catalogued in 2019 Phaidon publishing’s catalog *Great Women Artists*. Immersing in Liang’s impressive oeuvre, the captivating *Piece of Life* series stands as a seminal chapter in her artistic odyssey. The rich textured impasto signified the artist’s discovery and experimentation with her artistic expression. Our upcoming auction features a truly unique work, titled *Piece of Life*. Completed in 2007 as part of the series *Piece of Life*, the warm hues of the sunset gently cascade across the canvas, evoking the naturalistic glow of nature at dusk. With a foundation of radiant pinks, oranges, and delicate reds, the canvas positively beams with a magnetic, heavily-saturated glow.

Liang Yuanwei’s intricate application of fabric and textile designs in paintings not only defines her style, but also recalls ancient Chinese techniques that has traces of Pattern and Decoration movement in the United States. In 2004, Liang graduated from the Central Academy of Fine Arts, and begun her research and experimentation on textures and fabrics of the home, studying its characteristics of ancient and modern silk fabrics. Liang’s extensive study of Western art history allowed her to draw inspiration from the masters, discovering the ready-made innovations of Jasper Johns, the painted readymade techniques of German artist Sigmar Polke, and the bold colour expressionism of Mark Rothko. Synthesizing these diverse influences, Liang embarked on the development of her acclaimed *Piece of Life* series. Since 2006, she seamlessly blends the techniques of Renaissance wet mural painting with the refined brushwork of the Song and Yuan dynasties. Employing repetitive fabric imagery as her subjects, Liang imbued these patterns with new meaning, embarking on an endless artistic journey.

Imagine Flowers Filling the Radiant Dawn

Gazing at *Piece of Life* from afar, its majestic hues transport the viewer to the evocative words of Tang dynasty poet Han Wo: “*When light from sunset enters the water, the water reflects a moment of red.*” In this work, the upper and lower sections radiate with vibrant pink-orange tones, while the central area glows with a darker red-pink hues. This mirrored structure at the polar ends evokes



藝術家梁遠葦



錢選《八花圖》(局部)，彩墨紙本，29.4 x 333.9 cm，元代，北京故宮博物館藏。元代錢選承襲宋代的工筆美學的細膩，並注入靈逸簡淡的特質，對錢選等元代花鳥畫家頗為喜愛的梁遠葦，將這一種東方筆意的特性注入創作之中，並打破傳統「一枝獨秀」式的花卉特寫，而絲絲入扣的筆力亦呈現於《生活的片斷》中的漫天飛花

梁遠葦 b. 1977

生活的片斷

油彩 畫布
二〇〇七年作

款識

生活的片斷 梁遠葦 二零零七十二月 (畫背)

來源

原藏家直接購自藝術家本人
2019年5月26日，香港佳士得春季拍賣會，拍
品編號 428
現亞洲重要私人藏家直接購自上述來源

HKD 1,000,000 – 1,500,000

USD 128,200 – 192,300

Liang Yuanwei

Piece of Life

Oil on canvas
140×120 cm. 55 1/8×47 1/4 in.
Painted in 2007
Titled, signed and dated in Chinese on the reverse

PROVENANCE

Acquired directly by original collector from the artist
26 May 2019, Christie's Hong Kong Spring Auction,
Lot 428
Acquired directly by present important private Asian
collector from the above

the essence of a reflected image. The striking red-pink tones harmoniously blends the luster of brocade, the glimmer of neon, and the afterglow of the setting sun. In the foreground, a multitude of delicate flowers appear to be scattered across the canvas like a gentle rain. The artist first etched the flower shapes with brushstrokes onto the thick paint layer, then filled in the negative spaces with colour, revealing underlying hues of sky blue and deep blue in the flower petals and leaves. The intricate brushwork on the petals and foliage echoes the spirit of Yuan dynasty literati painting. Despite the artist's intention to repeatedly depict the same floral motif, each individual flower in the painting possesses its own unique characteristics, unfurling in distinct directions and accumulating a sense of individuality. Within this subtlety, a vast, vibrant world of flowers is constructed.

Magnificent Spiritual Power

Liang's unique and labor-intensive technique shares commonality with Wang Guangle's esteemed *Terrazzo* series, as well as Italian artist Eudolf Stingel's captivating *Wallpaper* series. In Liang's creative process, she effortlessly embodies the dual qualities of the figurative and the abstract, the classical and the contemporary, the decorative and the artistic, the vast and the subtle. Compared to other artists who draw

upon an ordinary flower motif, Liang's distinguishing factor draws upon the history of Eastern women in their experience of fabric and textile sewing, and instill "floral" as her primary symbolic motif. She has coalesced these petite blooms into a majestic, cascading force, breaking away from the traditional singular flower close-up to imbue the paintings with a profound spiritual core and captivating visual tension.

The Beauty of Rationality

"In my own creative practice I imitate the world, thereby understanding the world, in order to create the world."

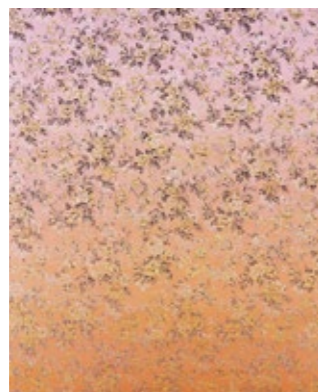
— Liang Yuanwei

Liang Yuanwei firmly believes that beauty is not found solely in the final result, but is equally manifested in the creative process. While *Piece of Life* emits romantic and dreamlike quality, the artwork required meticulous detail, unwavering accuracy, and perseverance, akin to textile craftsmanship. Liang recalls dividing the painting surface into over twenty vibrant colour bands, each approximately five centimeters in height, which she then laboriously pushes and blends from top to bottom to achieve a mesmerizing rainbow-like effect. Within each band, she first applies a thick base layer of paint, before "cutting" into the still-wet pigment with her brush, precisely shaping the decorative elements one by one. The overlapping floral motifs are embedded into the surface like intricate seal engravings, creating a captivating sense of relief.

Due to this painstaking mode of creation, Liang must confront the incomplete pattern and the exposed canvas beneath at every stage. It takes an average of eight hours to complete each row of flowers and colour bands, with the entire process requiring up to a full month to reach completion. During this strenuous journey, the slightest misstep is enough to undo her previous work. Thus, each cluster of flower and each luminous section in the painting represents the artist's "rational implementation of beauty," where every part is conceived as a distinct image. The inner regions of the canvas present an atmosphere similar to a thousand-petaled poetic paradise, encompassing the boundless vastness of heaven and earth in exquisite detail.



梁遠葦《生活的片段》油彩畫布，100×80.3cm，2008年作，拍賣成交價2,125,000港幣



梁遠葦《生活的片段13》油彩畫布，162×130cm，2007年作，澳洲白兔基金會藏。作品被選入2019年費頓出版社出版的《偉大的女藝術家》一書，足見梁遠葦該系列作品的代表性。是次呈現的《生活的片段》即為同系列中，同樣採用柔美粉色為主調的創作



屏山翠影， 潤物無聲

Harmonising with Nature

洪凌的蒼莽氣象

Hong Ling's Majestic Landscapes

「世界是一個複雜而不可分割的整體。美，是最幽深的契合。」

——詩人梁小斌贈洪凌

上世紀八十年代，中國當代藝術經歷了激烈的變革。1989年中國美術館的「85新潮」、「現代藝術展」，記錄了中國藝術家對藝術形式探索的貢獻和成就。1989年，當前衛藝術之風盛行之際，洪凌考入中央美術學院，創作了大量的現代油畫作品，包括一系列以狂放的筆觸描繪的女性肖像，以及灰色調的神秘風景畫，逐漸摸索自己的風格。1992年，他在黃山設立工作室，離開喧囂的都市，徜徉在中國古代文人畫家嚮往的自然山水中，決心以油畫特有的技法，以筆觸感和顏料的厚實感來呈現中國傳統山水畫的美感精髓與精神，在創作中大量使用黑色來勾勒景物，使人感受中國山水畫的意境。而在多年實踐與求索中，其創作在1998年進入關鍵的轉捩點，早期鮮明的山水輪廓線在此時逐漸消失，作品越來越意象，山水的氣韻、氣息更加深入畫面。洪凌由現實情境出走，朝油畫的筆墨氣象移動，揮別早期的陰鬱用色，明亮多姿的色彩開始進入到他的創作。藉由與山川自然的對話與內觀，提取山水精神與氣韻，並將之轉化為個人化的繪畫語言，使其進入了創作的黃金時期。而自1995年以來，他曾受邀於北京中國美術館、故宮博物院、台北國父紀念館、倫敦大學亞非學院的文萊美術館（Brunei Gallery）、英國東亞藝術博物館（The Museum of East Asian Art）等舉辦個展，並曾於1997年及2011年兩次代表中國參加義大利威尼斯雙年展，載譽豐碩。其作並為中國美術館、日本河口湖美術館、倫敦亞洲藝術基金會收藏。



洪凌《初夏》，油彩畫布，190x180cm，1990年作，北京中國美術館藏

妙言山水心志

「借景物言心志，東西方各有不同，一般來講，東方多冥想潛性，人情景物交融其中，展現出人心與萬物的契合；西方文化中，多把人的精神種子播撒在自然之中，再對自然進行精神圍困，顯現出更多的人的主宰，兩者相比，我更願意接受東方的方式，更願意把自然的種子植入人心，去映照生命萬物的和諧共用。」

——洪凌

完成於2022年的《遠山如黛》，是洪凌在創作上的傑出成就表徵，也是他將俯仰自然、長年與自然對話所感受到的強大生命氣象化為畫境的圓熟代表，彰顯其畢生山水風景畫的精髓。站在作品前，無不令人感受到一股被森林包圍的寧靜與和諧。畫面主體以綠色為主調，透過明暗的分布、色彩的層層疊加營造出空間感，洪凌捨棄對於樹木外型的寫實描繪，創造了一個如浮雕般翠綠交疊、具豐富層次的塊體。他提取了樹木向上生長的精神，展現林木婆娑、葉子的呼吸、空氣的流動、溪水潺潺，其間昂揚的生命力令人驚嘆！而在背景的浮雲、遠山與天空則採平面化的平塗處理，其以較輕薄的顏料均勻滲透畫布，巧妙地表現如水墨畫中潑彩的抽象境界。在與前景的滿與空、緊與鬆對照間，拉開了空間感。前景清晰鮮潤的色彩與背景朦朧的遠山展現清晰的對比，在陽光的照射下反射金燦燦的光芒，更映襯眼前林木綠叢的壯美與輝煌！

而在畫面後區，為呈現山巒的醉人之美，洪凌刻意以平塗與筆觸交疊來強化山石樹木的層次，並以灑落的色點達到「破」的作用，用以模糊輪廓，並營造一種強烈的景物自然幻變與生發感。而前景在筆觸的豐富疊加與顏料的相互滲透中，巧妙地展現了潑墨的抽象氣勢與境界。他將山、水、樹、石的意象融合在一起，刻意消除光線對物體生發的立體感，以氣韻統合畫面，將己身對自然的記憶化作畫面中永恆的印象，彰顯山水之美。正如中國美術學院教授殷雙喜所指出：「洪凌的畫中有股浩然之氣，正如書法的筆意、武學的劍氣、音樂裡的節奏，在運動中表達了人物內心的精神運動。隨著畫布上筆的運動，令人感覺到相互纏繞生發的筆觸，造就作品中連綿不斷的氣息，相互交錯，形成相生互補的生動氣韻。畫面中色彩的前後運動，引導我們的眼睛和心靈產生流動」，在洪凌的畫裡打動人的不僅僅是一種視覺的深遠，而是觀者心靈的流動與所感受的自由。

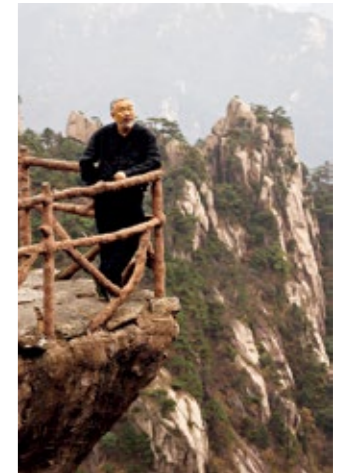
春山澗澗，黛青柳色

在漢語詞典中，「黛」為「青黑色」之意，藝術家在此用以描繪後方雲霧繚繞，浮現於天際的遠山——那既接近下方的綠，又帶點墨色的微妙、不飽和的黛色隨著筆觸的遊動，若行雲流水般暗示著自然界的氣息和律動，亦表現出藝術家平和及「與自然共生」的內在情緒。那柔美的線條在濃鬱的綠身後「千呼萬喚始出來」，若邀人走入仙境般的迷朦美態。

山川自然在此被詩意化地審視，上天入地，得以升華。同時，他在色彩上進行了大膽的探索，黛色的山巒與柔和的光影交織，形成了一種既厚重又輕盈的視覺效果，彷彿山川萬物在晨曦與陽光下流動。不僅再現了自然的雄偉，還深刻傳達了他將對自然的敬畏與熱愛化為眼前一派蒼莽氣象。此時，他畫的不是黃山，也不是江南，而是能包容萬物的廣意自然，亦是山水裡的漢唐之聲！



夏日的黃山，煙霧朦朧、綠蔭疊翠，景象亦觸動了洪凌



洪凌登黃山

洪凌 b.1955

遠山如黛

油彩 畫布
二〇二一至二〇二二年作

款識

洪凌 2021 (右上) 遠山如黛 2022 年 洪凌 (畫背)

展覽

2023 年 3 月 21 日至 25 日，香港巴塞爾索卡藝術展位，會議展覽中心，香港

來源

台北索卡藝術
現亞洲重要私人藏家直接購自上述來源

HKD 1,800,000 – 2,800,000

USD 230,800 – 359,000

Hong Ling

Deep Green Mountain afar

Oil on canvas
180x180 cm. 70 7/8x70 7/8 in.
Painted in 2021-2022
Signed in Chinese and dated on upper right; titled and signed in Chinese and dated on the reverse

EXHIBITED

21 – 25 Mar 2023, Hong Kong Basel Soka Art Booth, Convention and Exhibition Centre, Hong Kong

PROVENANCE

Soka Art Centre, Taipei
Acquired directly by present important private Asian collector from the above



洪凌《晚秋》，油彩畫布，150x160cm，2012 年作。拍賣成交價 3,640,000 港幣



“The world is a complex, inseparable whole. Beauty lies in the deepest harmony.”

— Poet Liang Xiaobin to Hong Ling

In 1989, during the surge of avant-garde art, Hong Ling joined the Central Academy of Fine Arts, where he produced a series of modern oil paintings, including expressive portraits of women and moody landscapes. These works marked the beginning of his distinctive style. In 1992, he set up a studio in Huangshan, leaving the bustling city behind to immerse himself in the natural landscapes that have long inspired Chinese literati painters. He sought to capture the essence of traditional Chinese landscape painting using oil techniques, emphasising texture and thick layers of paint. By using black tones to define the scenery, he conveyed the deep, atmospheric quality of Chinese landscape art. Since 1995, Hong Ling has been invited to exhibit at notable venues, including the National Art Museum of China, the Palace Museum, Taipei’s Sun Yat-sen Memorial Hall, the Brunei Gallery at SOAS University of London, and the Museum of East Asian Art in the UK. He also represented China at the Venice Biennale in 1997 and 2011, gaining international recognition. His works are held in collections at the National Art Museum of China, Kawaguchiko Museum of Art in Japan, and the Asia Art Foundation in London.

Mastering the Art of Landscape Painting

Completed in 2022, *Deep Green Mountain afar* reflects Hong Ling’s mastery and his deep connection to the natural world. The painting envelops viewers in the peaceful harmony of a forest. Dominated by shades of green, the composition skillfully uses light and shadow, layering colours to create depth. Instead of a realistic portrayal of trees, Hong Ling shapes a textured, sculptural mass that evokes the feel of a relief. He captures the essence of growth in the trees, conveying the movement of branches, the rustling of leaves, the flow of air, and the sound of streams, all teeming with life. The vivid colours in the foreground sharply contrast with the misty, distant mountains, with sunlight casting a golden glow that enhances the majestic beauty of the forest.

In the background, Hong Ling uses flat washes and overlapping brushstrokes to add layers to the mountains, rocks, and trees. By sprinkling dots of colour, he creates a “breaking” effect that softens the edges and brings out the natural flow. He blends the elements of mountains, water, trees, and rocks together, intentionally downplaying the three-dimensional effects of light to create a harmonious composition. This painting preserves his deep connection with nature, capturing it as a lasting impression on the canvas, and embodying the beauty of landscapes.

The Serenity of Spring Mountains

In Chinese, the term “dai” refers to a “cyan-black” colour. The artist uses it here to depict the distant mountains, veiled in mist and appearing on the horizon. The subtle, muted “dai” colour, which blends green with touches of ink, flows naturally with the brushstrokes, capturing the rhythm and energy of nature while reflecting the artist’s inner calm and philosophy of “living in harmony with nature.” The soft lines behind the lush greenery seem to invite viewers into a misty, dreamlike world. In this poetic exploration of the natural landscape, the mountains and rivers go beyond their physical presence to convey a timeless, almost ethereal beauty, echoing the grandeur found in classical Chinese art.

符號的探險， 秩序與無常

Exploring Symbols

丁乙的抽象圖景

The Abstract Landscape of Order and Impermanence in Ding Yi's Work

「在主流藝術之外，我希望用我的方式提供另外一種可能性，是非常理性的、推理的、具有邏輯性的方式，它們同樣能反映時代、反映藝術的當代性。」

—丁乙

如同一位詩人深究形而上之境、探索無形的精神圖景，丁乙在中國當代藝術領域也同樣大膽且堅定地展開了一段哲學與形式的探險。正如德國小說家荷塞（Hermann Hesse）所言：「**藝術是內心世界的投影，而真正的藝術是對未知的大膽探索。**」而丁乙的創作，特別是他的《十示》系列，正是這種探索的縮影。他在1983年畢業於上海工藝美術學校後，曾在上海玩具十二廠擔任設計師，同時開始創作抽象畫，現任上海視覺藝術學院教授。自1988年起，他開始經年不斷地以十字、交叉符號理性地建構繪畫，並以象徵「精準」的印刷術語——「十示」將作品命名，這種新式自創的語言，令他擺脫了西方現代主義的模仿和依賴，完成對具象、表現主義繪畫的超越，重新定義了中國當代藝術的表達方式。

《十示》系列，代表了丁乙對抽象藝術的深入思考和創新。不僅是他藝術歷程中的重要里程碑，更是他對形式與空間關係的深度剖析。使其受廣泛認可和讚譽，其作曾發表於舊金山現代美術館、紐約古根漢美術館、北京尤倫斯當代藝術中心、上海當代藝術博物館等。作品並為全球逾三十家重要機構收藏，如倫敦大英博物館、巴黎蓬皮杜藝術中心、首爾 Leeum 三星美術館、香港 M+ 美術館等，印證他在藝術界的標誌地位。

抽象與符號：形式語言的深度探究

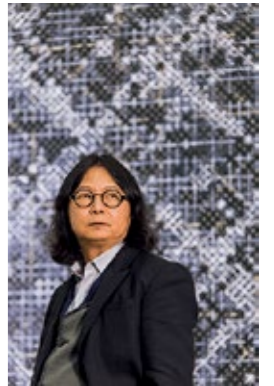
《十示 2008》為其「十示」系列典型。畫面由密集的「十」和「X」符號構成。他在黑白二色極其低限的色彩鋪排中，理性地以尺規打格子、畫符號，展現出一種秩序的力量。這些符號被均勻地排列在畫布上，形成一個似乎無窮無盡的網格系統。丁乙通過符號的反復排列與交織，創造出一種既有秩序又充滿活力的視覺效果，觀者在面對畫作時，會不由自主地被引入這看似簡單實則複雜的符號世界。作品的抽象性在於擺脫了任何具象形態或現實主題，符號本身成為了唯一的主角，將觀者的注意力引導到符號背後的哲學思考，如在西方十字具宗教性的象徵，而在設計語言中它又是一個如同「座標」的符號，指涉準則、理性、均衡，透過它阡陌縱橫的視覺觀感，使人們在凝視中體驗到一種介於冥想與理性分析之間的狀態。

時間、秩序與無常

《十示 2008》通過平面與肌理、線條的橫與縱縝密地表達出藝術家對時間與空間、秩序與無序的獨特理解：藝術不僅是形式的創新，更是一種思想的延伸。黑色作為主色調在畫布上反復交織出十字及其變體 X 號，象徵在無盡的時間與空間背景下的秩序與無常。通過符號的重複與排列，丁乙將這種無常與秩序的對立與統一表達得淋漓盡致。而「黑色」既代表著一種極致的沉靜，暗示了無窮盡的思考。在色彩學中黑為終極之色，指涉著無盡、無邊，具強大的內在張力。通過色彩的運用與反覆的符號，丁乙指涉著現代社會中個體與群體、秩序與混亂之間的關係，恰如當今社會萬象的一個宏觀的縮影。黑色使作品更具超然的氣質，彷彿在無聲中揭示了宇宙的本質。以簡潔而深邃的方式，吸引觀者進入一個無盡的思想空間，帶給觀者近乎沉浸式的觀感體驗。

在丁乙既具象又抽象、既秩序又無序的世界中，符號成為了語言，形式成為了思想的載體，若提醒著我們在日常生活的秩序與混亂中尋找平衡，最終，作品展現了符號在當代藝術中作為思想載體的無限可能性。

After graduating from the Shanghai Art and Design Academy in 1983, Ding Yi worked as a designer at Shanghai Toy Factory No. 12 while simultaneously beginning to create abstract paintings. He is currently a professor at the Shanghai Institute of Visual Arts. Since 1988, Ding Yi has been continuously constructing paintings with rationally arranged crosses and intersecting symbols, naming his works *Appearance of Crosses* using the printing term that symbolizes precision. This series marked a transcendence beyond representational and expressionist painting, redefining the expression of contemporary Chinese art.



丁乙與其《十示》系列作品

His works have been exhibited at the San Francisco Museum of Modern Art, the Solomon R. Guggenheim Museum in New York, the UCCA Center for Contemporary Art in Beijing, and the Power Station of Art in Shanghai. Over thirty major institutions worldwide, including the British Museum in London, the Centre Georges-Pompidou in Paris, the Leeum Museum of Art in Seoul, and the M+ Museum in Hong Kong, have collected his works, solidifying his iconic status in the art world.

Abstraction and Symbols: A Deep Exploration of Formal Language

Appearance of Crosses 2008 is a quintessential work in Ding Yi's *Appearance of Crosses* series. The composition comprises densely arranged "+" and "X" symbols. Within the highly minimalistic black-and-white colour scheme, the artist methodically uses rulers to grid the canvas and draw symbols, embodying a force of order. These symbols are evenly distributed across the canvas, forming what appears to be an infinite grid system.

The abstraction in this work lies in its departure from any figurative forms or real-world themes; the symbols become the sole focus, guiding the viewer's attention toward the philosophical implications behind them. For example, the cross in Western contexts holds religious significance, while in design language, it functions as a "coordinate" symbol, referring to rules, rationality, and balance. The visual experience of these crisscrossing lines invites the viewer into a state that hovers between meditation and rational analysis.

Time, Order, and Impermanence

The *Appearance of Crosses 2008* intricately expresses the artist's unique understanding of time and space, order and disorder, through the interplay of planes, textures, and the meticulous arrangement of horizontal and vertical lines. For Ding Yi, art is not just about formal innovation but also an extension of thought. The repeated use of black as the dominant colour intertwines crosses and their variant, the "X," on the canvas, symbolizing order and impermanence against the backdrop of endless time and space.

Ding Yi vividly conveys the dialectic between impermanence and order through the repetition and arrangement of symbols. The use of black represents an extreme calmness, hinting at boundless contemplation. In colour theory, black is considered the ultimate colour, alluding to the infinite and the limitless, with a powerful internal tension.

Through his use of colour and repetitive symbols, Ding Yi references the relationship between the individual and the collective, between order and chaos in modern society, creating a microcosm that mirrors the myriad aspects of contemporary life.

丁乙 B.1962

十示 2008

壓克力彩 畫布
二〇〇八年作

款識

Appearance of Crosses 2008-3 Ding yi 2008
(畫背)

來源

上海香格納畫廊
現亞洲私人藏家直接購自上述來源

HKD 550,000 – 850,000

USD 70,500 – 109,000

Ding Yi

*Appearance of Crosses 2008*Acrylic on canvas
116×75.6 cm, 45^{5/8}×29^{3/4} in.

Painted in 2008

Titled in English, signed in Pinyin, and dated on the reverse

PROVENANCE

ShanghART Gallery, Shanghai

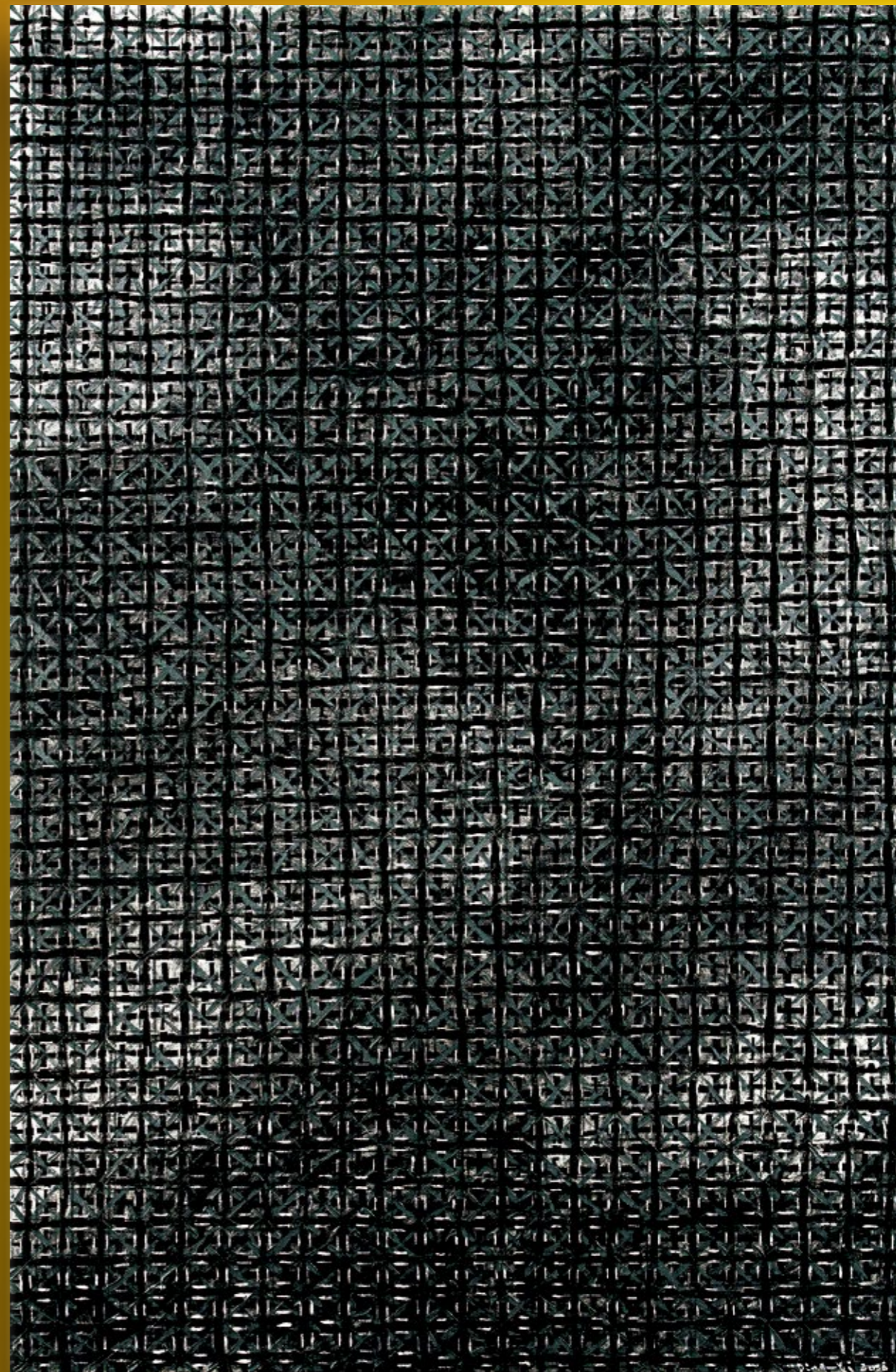
Acquired directly by present private Asian collector from the above



丁乙《十示 2015-2》，復合媒材纖維板·480x240cm·2015 年作·首爾三星 LEEUM 美術館藏



丁乙《十示》，油彩畫布·90x121cm·2008 年作·拍賣成交價 1,062,000 港幣



圓融之境· 偶像新解

Harmony within
Abstraction: A New
Interpretation of Icons

余友涵的大巧若拙
與敢為人先

Yu Youhan's Subtle
Craftsmanship and
Pioneering Spirit



藝術家余友涵

余友涵 1943 年出生於上海，為中國早期抽象藝術及政治波普藝術的翹楚。出生於動盪年代的他，自幼曾目睹戰亂、文革、改革開放等歷史巨變。1973 年他從北京中央工藝美術學院（現清華大學美術學院）畢業後返滬，任職於上海工藝美術學院直至退休。執教時正值文革時期，他與學子互為師友，致力研究西方前衛的藝術表現及東方美學意象的融合，後立志以「雅」的風格，繪出代表「中國面貌」的作品。1993 年他成為首位受邀參加威尼斯雙年展的中國藝術家。而在 1999 年，其作品更登上了美國《時代雜誌》封面，成為改革開放後首批蜚聲國際的中國當代藝術家。他擅長以圖像符號解構與再現多元文化下的歷史變遷，創作涵蓋繪畫、拼貼、攝影等多種形式，開創了中國政治波普藝術的先河，先後發展出廣為人知的「圓」、「毛澤東」等系列繪畫。作為中國當代藝術的領軍人物，他對藝術純粹坦誠的追求影響了眾多學子，如丁乙、陳箴等。其作品獲藏於眾多知名藝術機構，包括上海龍美術館、南京金鷹美術館、香港 M+ 博物館、雅加達余德耀基金會、美國丹佛藝術博物館，昆士蘭美術館等。

籠天地於形內，挫萬物於筆端

「『圓系列』畫作採用的是原始手法，具有邏輯、結構和驚喜。它們以不同方式演繹了一個視覺隱喻，象徵了現實世界中的光影變幻。」

——英國藝評家柯林斯（Matthew Collings）

1984 年，余友涵取材於老子「自然無為」的哲學觀，開始從具象繪畫轉入抽象實踐，「圓」系列應運而生，爾後四十餘年，他以點、線為筆，靈活多變地構建了以「圓」為核心的畫面，最初他將江南灰瓦與山水凝練成黑白圓點，而後開始彩色圓的探索，拓展出獨樹一幟的靈動畫語。他常援引老子「道生一，一生二，二生三，三生萬物」的哲思，闡述此

系列：「它既可以是『始』，也可以是『終』；既寓意『一瞬』，也表達『永恆』；它代表著宏觀與微觀；象徵著循環運動」，在二元對立的意象中追尋自然與人的和諧共生。1985 年，首張「圓」系列作品在他與學生的「現代繪畫六人聯展」中亮相，其大膽的抽象表達突破了文革時期對於現代主義的禁錮，此亦使其奠定了在中國藝術界不可磨滅的地位。是次呈現的《1986-27》（拍品編號 52）及《1986-17》（拍品編號 53）皆出自於該系列，作品由現歐洲私人藏家珍存逾十年，當中大道至簡的豐富層次讓人過目不忘。

方圓中的宇宙與內心

《1986-27》以激盪的橘紅色彩為主調，藝術家匠心獨具地將圓、柱形等幾何元素巧妙配置於溫暖的背景之上，以中區對比的湛藍色圓形為中心，透過幾何形狀的疏密安排展現線條與空間對話，圓形左右的藍綠豎線若一段段摩斯密碼，又或易經八卦的符旨，秩序緊湊地作橫向鋪排，與背景的紅彩形成強烈對比，又恰到好處地與大圓邊界處黑色的點線遙相呼應。有趣的是，作品中的線條沒有一條是絕對封閉的，透過斷續相連，若歡迎各種外來的可能與變動，並保持一種伸縮的彈性，作品若示現了藝術家對世界的觀察與體悟、以及老子「寓圓於方」哲學，言說人生若方圓相濟、伸縮有度，便可豁達圓滿的精神。畫面中紅、藍、橙、黑形成強烈的視覺衝擊力，暖色的活力與冷色的收縮，闡釋了作品多維的層次與蘊含的情感深度，返璞歸真。

反觀《1986-17》，藝術家以極其克制的深藍色為基底，加以寶藍色塊展現其標誌性的圓形。在這一不規則的圓形上部，懸浮著兩排星星點點的暗紅色塊，一排豎直，一排水平，與圓中部穿過圓心的橫平方塊形成神秘的符號配對，若隱若現，彷彿黑夜深空裡，若隱若現的光線交替，引領觀者穿梭於有無之間，回應著生生不息的宇宙哲理。這些點塊若擊鼓的節拍，以獨有的節奏與韻律探索自然秩序，畫面深不見底，又寧靜和睦，讓人不禁想一探究竟，尋覓當中蘊藏的博大與自由、瞬間即永恆！

俱往矣，數風流人物，還看今朝

「我借用波普風的繪畫方式和中國傳統藝術的元素，以輕鬆的風格呈現毛澤東，加入些許的調侃和批判，卻不失對他的尊敬。毛澤東在我的作品中已不再是個神聖不可侵犯的聖人，而是個凡人。」

——余友涵

上世紀八〇年代末，伴隨中國商業化與消費主義的發展，當代藝術進入自由蓬勃的時代，1982 年沃霍爾（Andy Warhol）訪華及 1985 年勞森伯格（Robert Rauschenberg）在中國美術館的巡迴展推動著中國波普藝術的進程，此亦啟發了余友涵，他在 90 年代初期開始了以歷史與毛澤東為題材的波普實踐。是次呈現的兩幅同名肖像作品《毛澤東的西方美術簡史》（拍品編號 54、55）誕生於千禧年前後，為藝術家提取西方藝術大師的創作風格、標誌元素來重新詮釋一代偉人，旨在建構藝術史語境下集體崇拜的偶像。該系列之作僅 33 件，為其特出難得的創作一環。相較藝術家在八十年代其他以毛主席為題材之作，這一系列的作品弱化了政治宣傳畫的風格，並藉由毛與西方大師的對話，展現西方藝術流派的歷史推進、演變，同時也詼諧地展現中國新生自由經濟與「標準化」的共產主義之微妙關係，留下耐人尋味的解讀與想像空間。

曾有人問瑞士著名藏家希克（Uli Sigg）如果遭遇火災，他最先搶救什麼作品，希克毫不猶豫地選了一幅余友涵的毛澤東肖像。澳大利亞藝評家格拉斯頓（Paul Gladston）認為余友涵的作品對於八十年代的中國「非常具有挑戰性，令人無法迴避」，顯見該系列作品的要義。兩幅拍品表達了畫者對歷史與現實的構想與重塑，為其箇中經典。

至高無上的嶄新定義

《毛主席的西方美術簡史》（拍品編號 54）創作於 1999 年，藝術家提取荷蘭抽象先驅蒙德里安（Piet Mondrian）的極簡分割色塊來詮釋毛主席。有趣的是，蒙德里安主張藉由三原色來創造一種和諧統一的美感，以一種讓所有人都理解的審美來取代突出「單一個體或色彩的至高無上」，而余友涵在此將至高無上的領導人形象嵌入蒙德里安經典的三原色與黑白方塊中，讓通俗審美觀念與「個體」共存，碰撞出東西方兩種審美思維的火花。余友涵在該系列中共創作了三幅「蒙德里安·毛」，而本作用色與構圖

余友涵 1943-2023

抽象 1986-27

壓克力彩 紙本
一九八六年作

款識

余友涵（右下）

出版

2013年5月，《藝術世界》，上海文藝出版社，上海，第63頁
2016年，《余友涵畫集（上）》，上海人民美術出版社，上海，第51頁

來源

布魯塞爾今日中國畫廊
現歐洲私人藏家直接購自上述來源

附：布魯塞爾今日中國畫廊開立之藝術家親簽作品證書

HKD 180,000 – 280,000

USD 23,100 – 35,900

Yu Youhan

Abstract 1986-27

Acrylic on paper
80×105 cm. 31 1/2×41 3/8 in.
Painted in 1986
Signed in Chinese on bottom right

LITERATURE

May 2013, *Art World*, Shanghai Literature and Art Publishing, Shanghai, p. 63
2016, *Yu Youhan (I)*, Shanghai People's Fine Arts Publishing House, Shanghai, p. 51

PROVENANCE

China Today Gallery, Brussels
Acquired directly by present private European collector from the above

This work is accompanied by a certificate of authenticity issued by China Today Gallery, Brussels signed by the artist



余友涵《2010.6》壓克力彩畫布·50x60cm·2010年作·拍賣成交價 120 萬港幣

最雅正，將毛澤東標誌性的五官特寫於中央，畫面整體如錯落有致的魔方矩陣，紅黃藍三色如躍動的音符，在與黑色彩的冷與熱、理性與激情的巧妙平衡間，喻示新時代文化衝擊下的百家爭鳴，及與傳統的對話，簡潔的畫面卻賦予嚴肅的政治題材生動的氣韻，令人過目不忘。

新時代快門，回望歷史

而另一幅同名作品（拍品編號 55）創作於 2000 年，藝術家提取英國藝術家培根（Francis Bacon）式的變形、強烈的表現主義語言，以圓及粗弧線為主調，徹底擺脫標準化的宣傳圖像，煉就獨具個人風格的藝術語言。作品採用證件照的攝影視角，描繪毛主席的半身像，有別於前一幅作品提取蒙德里安的理性與秩序感，此作展現了表現主義的激情，以深色的背景突出前景主角的銘黃亮色，線條短促而富動感，以亮白的弧線強調面部輪廓與五官，深邃冷靜的目光藏於黝黑的眼瞼下，眺望遠方。而其身後隱約出現呈三角形的兩道斜線，似聳立的高山，又如中式建築的飛檐翹角，映襯出歷史洪流中毛主席始終的高大形象，在喚起一種新穎的和諧美的同時，令人反思文革的社會烙印。

Born in Shanghai in 1943, Yu Youhan is a leading figure in early Chinese abstract art and political Pop Art. After graduating from the Central Academy of Arts and Crafts in Beijing (now the Academy of Arts & Design at Tsinghua University) in 1973, he returned to Shanghai. He taught at the Shanghai Art and Design Academy until his retirement. During the Cultural Revolution, he and his students engaged in mutual learning and were dedicated to exploring the integration of Western avant-garde artistic expression with Eastern aesthetic imagery. Yu resolved to create works that embody a “Chinese appearance” with an elegant style.

In 1993, he became the first Chinese artist invited to the Venice Biennale, and in 1999, his work appeared on the cover of TIME magazine, marking him as one of the first Chinese contemporary artists to gain international recognition after the Reform and Opening-up period.

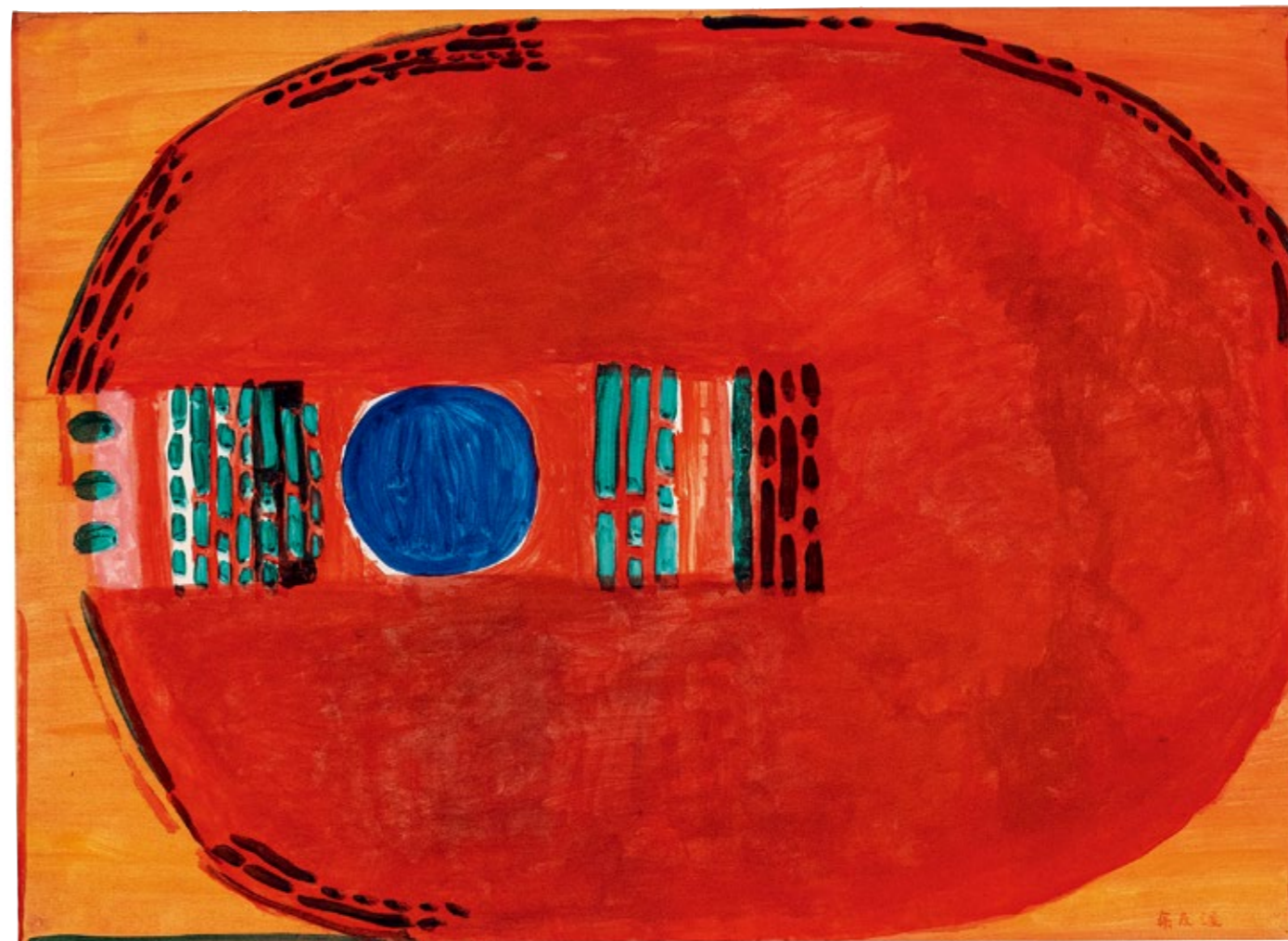
Yu is known for deconstructing and reconstructing the historical changes in multicultural contexts using imagery and symbols, and his work spans various forms, including painting, collage, and photography. He pioneered Chinese political Pop Art and developed widely recognized series such as the *Circle* and *Mao* paintings. His works are held in numerous prestigious art institutions, including the Long Museum in Shanghai, the G Museum in Nanjing, the M+ Museum in Hong Kong, the Yuz Foundation in Jakarta, the Denver Art Museum, and the Queensland Art Gallery & Gallery of Modern Art.

Encompassing the Universe within the Brush

“The Circle Series paintings employ primitive methods, characterized by logic, structure, and surprise. They interpret a visual metaphor in various ways, symbolizing the changing light and shadows of the real world.”

—Matthew Collings

In 1984, Yu Youhan drew inspiration from Laozi’s “natural inaction” philosophy and shifted from figurative painting to abstract practice, leading to the birth of the *Circle*



余友涵 1943-2023

抽象 1986-17

壓克力彩 紙本
一九八六年作

款識

1986 余友涵 (右下)
余友涵 1986 (畫背)

來源

布魯塞爾今日中國畫廊
現歐洲私人藏家直接購自上述來源

附：布魯塞爾今日中國畫廊開立之藝術家親簽作品證書

HKD 150,000 – 250,000

USD 19,200 – 32,100

Yu Youhan

Abstract 1986-17

Acrylic on paper
80x105 cm. 31 1/2x41 3/8 in.

Painted in 1986

Signed in Chinese and dated on bottom right and the reverse

PROVENANCE

China Today Gallery, Brussels

Acquired directly by present private European collector from the above

This work is accompanied by a certificate of authenticity issued by China Today Gallery, Brussels signed by the artist

series. Over the following forty years, Yu used dots and lines to flexibly and creatively construct paintings centered on the circle. Initially, he condensed Jiangnan's gray tiles and landscapes into black-and-white dots and later began exploring coloured circles, developing a unique and dynamic visual language. Yu frequently invoked Laozi's philosophical concept of "The Dao gives birth to One, One gives birth to Two, Two gives birth to Three, and Three gives birth to all things," seeking harmony between nature and humanity within dualistic imagery.

The first work in the *Circle* series was presented in 1985 at a *Modern Painting: Six Men Group Exhibition* with his students, where his bold abstract expression broke through the restrictions on modernism during the Cultural Revolution, cementing his indelible status in the Chinese art world. The presented works *1986-27* (Lot 52) and *1986-17* (Lot 53) come from this series and have been cherished by a private European collector for over a decade. The works' rich layers, embodying simplicity and profundity, leave a lasting impression.

The Universe and Inner Self within Squares and Circles

1986-27 is dominated by a shimmering orange-red colour palette, with geometric elements like circles and columns masterfully arranged against a warm background. A central blue circle contrasts with its surroundings, creating a dialogue between lines and space through the placement of geometric shapes. The vertical blue-green lines on either side of the circle resemble segments of Morse code or the symbols of the I Ching, arranged in tight order horizontally, forming a strong contrast with the red background while harmoniously echoing the black dots and lines at the edges of the large circle.

Interestingly, none of the lines in the work are entirely closed, allowing for flexibility and openness, welcoming external possibilities and changes. This reflects the artist's observations and insights into the world and Laozi's philosophy of "placing the square within the circle." The strong visual impact of the red, blue, orange, and black colours—juxtaposing the vitality of warm hues with the restraint of cool

tones—explores the work's multidimensional layers and emotional depth, returning to simplicity and authenticity.

In contrast, *1986-17* features a restrained deep blue base with cobalt blue blocks showcasing Yu's signature circle. At the top of this irregular circle, two rows of dark red blocks—one vertical and one horizontal—float, pairing mysteriously with the horizontal block crossing the circle's center, creating a scene reminiscent of faintly visible lights in the deep night sky. This guides viewers through a journey between presence and absence, responding to the perpetual philosophy of the universe. The canvas is deep and serene, inviting contemplation of the vastness and freedom contained within, where the moment becomes eternal.

Echoes of the Past and Present Greats

"I borrow Pop Art's painting techniques and elements of traditional Chinese art to present Mao Zedong in a lighthearted style, with a touch of humour and critique, yet without losing respect for him. In my works, Mao is no longer a sacred, untouchable saint but an ordinary person."

—Yu Youhan



余友涵 1943-2023

毛主席的西方美術簡史

壓克力彩 畫布

一九九九年作

款識

1999.5 余友涵 Yu Youhan (畫布底部折入處)

出版

2016年·《余友涵畫集(中)》,上海人民美術出版社,上海,第150頁

來源

上海香格納畫廊

現亞洲私人藏家直接購自上述來源

HKD 280,000 – 380,000

USD 35,900 – 48,700

Yu Youhan

*A Pocket Western Art History about Mao-
'Foreign Mao'*

Acrylic on canvas

73×73 cm. 28 3/4×28 3/4 in.

Painted in 1999

Signed in Pinyin and Chinese, dated on the bottom of the canvas edge

LITERATURE

2016, *Yu Youhan (II)*, Shanghai People's Fine Arts Publishing House, Shanghai, p.150

PROVENANCE

ShanghART Gallery, Shanghai

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In the late 1980s, as China embraced commercialization and consumerism, contemporary art entered a period of freewheeling development. Andy Warhol's visit to China in 1982 and Robert Rauschenberg's touring exhibition at the National Art Museum of China in 1985 propelled the progress of Chinese Pop Art. These events inspired Yu Youhan, who began his political Pop Art practice focused on history and Mao Zedong in the early 1990s. The two same-titled portraits *A Pocket Western Art History about Mao-'Foreign Mao'* (Lots 54 and 55) presented here were created around the turn of the millennium. Yu extracted the creative styles and iconic elements of Western art masters to reinterpret Mao, aiming to construct an icon of collective worship within the context of art history.

With only 33 known works in this portrait form, these pieces are a notable and rare aspect of his oeuvre. Compared to his other Mao-themed works from the 1980s, this series de-emphasizes the style of political propaganda posters and instead showcases a dialogue between Mao and Western art masters, reflecting the historical progression and evolution of Western art movements. It humourously addresses the nuanced relationship between China's emerging free-market economy and the "standardized" communism, leaving room for thoughtful interpretation and imagination.



余友涵畢生所作的三幅《蒙德里安·毛》,是次上拍的為其一,為其中最為雅正及有力度之作

When Swiss collector Uli Sigg was asked which artwork he would save first in a fire, he unhesitatingly chose a portrait of Mao Zedong by Yu Youhan. Australian art critic Paul Gladston noted that Yu's work was "highly challenging and impossible to ignore" in the context of 1980s China, highlighting the significance of this series. The two pieces express the artist's vision of history and reality, making them classic examples of his work.

A Supreme New Definition

A Pocket Western Art History about Mao-'Foreign Mao' (Lot 54), created in 1999, reinterprets Mao Zedong using Piet Mondrian's minimalist colour-blocking style. Interestingly, Mondrian advocated creating a harmonious and unified aesthetic through primary colours, aiming to replace the supremacy of any individual or colour with an aesthetic that everyone could understand. Here, Yu Youhan embeds the image of the supreme leader into Mondrian's classic primary colours and black-and-white blocks, allowing the coexistence of popular aesthetics and the "individual," sparking a collision of Eastern and Western aesthetic philosophies.

Yu created three *Mao* paintings in this series, with this piece being the most elegant in colour and composition. Mao's iconic facial features



余友涵 1943-2023

毛主席的西方美術簡史

壓克力彩 畫布

二〇〇〇年作

款識

2000 余友涵 (畫布底部折入處)

來源

上海香格納畫廊

現亞洲私人藏家直接購自上述來源

HKD 130,000 – 180,000

USD 16,700 – 23,100

Yu Youhan

*A Pocket Western Art History about Mao-
'Foreign Mao'*

Acrylic on canvas

59x42 cm. 23 1/4x16 1/2 in.

Painted in 2000

Signed in Chinese, and dated on the bottom of the

canvas edge

PROVENANCE

ShanghART Gallery, Shanghai

Acquired directly by present private Asian collector

from the above

are centered, and the overall composition resembles a carefully arranged Rubik's cube matrix, with red, yellow, and blue colours like lively musical notes. The balance between the coldness and warmth of black and these colours symbolizes the clash of cultures in the new era and the dialogue with traditional forms. The simplicity of the image brings a vivid vitality to a severe political subject, making it unforgettable.

A New Era's Shutter, Reflecting on History

The other work of the same title (Lot 55), created in 2000, adopts the distorted, intense expressionism of British artist Francis Bacon, focusing on circles and bold arcs to completely break away from standardized propaganda imagery, forging a highly personal artistic language.

The piece uses the perspective of a passport photo to depict a half-length portrait of Mao Zedong, differing from the rational and orderly Mondrian-inspired piece by showcasing expressionism's passion.

The deep background highlights the bright yellow of the central figure, with short, dynamic lines and bright white arcs emphasizing facial contours and features. Mao's deep, calm gaze is hidden beneath dark eyelids, looking into the distance. Behind him, two diagonal lines form a faint triangle, resembling towering mountains or the upturned eaves of Chinese architecture, echoing Mao's enduring, towering image in the currents of history. This evokes a fresh harmony while prompting reflection on the social imprints of the Cultural Revolution.



余友涵《毛澤東剪影》，油彩畫布·63 × 61 cm·2000年作·拍賣成交價 437,500 港幣



太極系列——十字手

珊瑚玉 雕塑

二〇一二年作

款識

朱銘 12 (左側底部)

來源

亞洲私人收藏

附：財團法人朱銘文教基金會開立之鑑定報告書

HKD 120,000 – 180,000

USD 15,400 – 23,100

Ju Ming

Taichi Series – Preparation for Underarm Strike

Coral jade sculpture

15×12.4×9.2 cm. 5 7/8×4 7/8×3 5/8 in.

Executed in 2012

Signed in Chinese and dated on the bottom of the left side

PROVENANCE

Private Collection, Asia

This work is accompanied by an authentication report issued by Nonprofit Organization Juming Culture and Education Foundation



朱銘《十字手》石雕·31×25×16cm·1996年作·拍賣成交價 850,000 港幣

朱銘《太極系列——十字手》
(作品另一角度)

方寸之軀，再造太極豐碑

朱銘千禧後獨版珍罕異材質雕塑

隨著 1999 年末個人美術館的落成，朱銘於千禧年亦將其「太極系列」帶上全新的高度。此前的十年間，他先後在香港藝術中心、英國約克夏雕塑公園、日本箱根雕刻之森美術館、巴黎凡登廣場舉辦大規模的展事，令「太極系列」揚名國際，成為他最具代表性的藝術語彙。而其中所蘊含的太極思想、跨越東西的雕塑技法、氣韻與精神並舉的視覺力量，大獲海內外藏家的共鳴。2000 年後的他，已可完熟地駕馭大型創作，並開始突破自我，挑戰以多元異媒材融入創作。完成於 2012 年的《太極系列——十字手》(拍品編號 56) 和《太極系列——白鶴亮翅》(拍品編號 57)，分別以珊瑚玉和花崗岩為材，一舉突破此前三十年他常用的木、銅和不鏽鋼，見證了朱銘在媒材上的蛻變和拓展。兩件皆為單一獨版，選材十分罕見，前者更為市場可尋唯一一件的珊瑚玉之作，珍稀之意不言而喻。

洪荒之力的沉澱化身
珊瑚玉石《十字手》

被譽為「有機寶石」的珊瑚玉，是由珊瑚經歷幾億年地殼運動、高溫高壓、玉化而成的產物，具多姿多彩的菊花紋飾，是不可多得的收藏珍品。而朱銘此《十字手》即採一整塊圓柔的橙色珊瑚玉打造而成，形制優雅，色澤溫潤，當中緊密排列著天然形成的小雛菊花紋，唯美動人，

彰顯著珊瑚玉石的獨特魅力。而為凸顯珊瑚玉的精巧紋理，朱銘獨到地選用「太極系列」中最具簡潔性和體量感的「十字手」一式展開表述。穩重的十字結構，將鬆、沉、靜、定的力量於其中運行不息，而綻放在其中的朵朵花瓣，則彷彿是自靈覺深處湧現的浩瀚之力，為堅實的形體賦予了靈動之意。觀此作，如見一泰斗立身海底深處，以吞吐洪荒、大開大合的寬廣胸襟，歷經千萬載的沉澱，自長久的吐納中，張開雙臂、展現胸懷天下的魄力，最終達至「天人合一」的大境！

自然之美的形韻之妙
玄色花崗岩《白鶴亮翅》

而另一件《白鶴亮翅》則以質地堅實的黑色花崗岩為材，在色感上巧妙地呼應了太極「陰陽」圖示的指涉：具水墨韻味的玄黑盡現大氣穩重，令人在冥想中遁入太極精神的空間，而沁在其中的金色絲狀紋理，則似連通著武者的通身經脈，化為太極之「氣」的沉穩脈動。兩者相得益彰、相輔相成，呈現出綿延而魄力十足的視覺感知。而此形制的呈現，亦與「白鶴亮翅」一式有著同工之妙，在太極中，「白鶴亮翅」以其空靈飄逸、如同白鶴起舞、展翅而飛的舒展姿態得其名。作品以此為引，以高揚的左臂和環抱狀的右臂，上下外擴，令肢體拉長，呈現出蓬勃朝上的氣勢。而雙足則保持虛勢，以圓形步態穩定身形，以此形成上下撐拔、開闔有度的鶴舞飛展之姿。作品充分糅合自然之美與太極之韻，以花崗岩之天然紋路，傳遞白鶴起舞的靈動想象，匯成太極的昂揚張力，在強大的精神共鳴中，呈現獨屬朱銘太極的震撼人心。



太極系列——白鶴亮翅

花崗岩 雕塑

二〇一二年作

款識

朱銘 12 (底部)

來源

亞洲私人收藏

附：財團法人朱銘文教基金會開立之鑑定報告書

HKD 100,000 – 150,000

USD 12,800 – 19,200

Ju Ming

Taichi Series – White Crane Spreads Its Wings

Granite sculpture

14.3×11.5×7.6 cm. 5 5/8×4 1/2×3 in.

Executed in 2012

Signed in Chinese and dated on the bottom

PROVENANCE

Private Collection, Asia

This work is accompanied by an authentication report issued by Nonprofit Organization Juming Culture and Education Foundation



朱銘《太極系列》石雕·40×20×20cm·1996年作·拍賣成交價 687,500 港幣



太極「白鶴亮翅」一式

Compact and Imposing, Creating Another Monument to Tai Chi**Rare Post-2000 Ju Ming Sculpture Using Heterogenous Materials**

In the 1990s, Ju Ming held large and important exhibitions at the Hong Kong Arts Centre, Yorkshire Sculpture Park in the United Kingdom, Hakone Open-Air Museum in Japan and Place Vendome in Paris, events that made his “Tai Chi Series” of works internationally renowned and his best-known artistic oeuvre. After 2000, Ju was recognized as a master at producing large sculptures and began to realize his own self challenges by incorporating different materials into his art. Completed in 2012, the pieces *Taichi Series – Preparation for Underarm Strike* (Lot 56) and *Taichi Series – White Crane Spreads Its Wings* (Lot 57) were made from granite and fossilized coral respectively.

As such these works marked an important departure from Ju Ming’s frequent use of wood, bronze and stainless steel over the preceding three decades, indicating an evolution and expansion in the medium employed by the artist. In addition, only one version of each work was produced and the materials used were particularly rare, with the second piece being the only work of fossilized coral by Ju Ming on the market, making it particularly rare and valuable.

The Incremental Accumulation of Power Incarnate**Fossilized Coral Preparation for Underarm Strike**

Fossilized coral, sometimes

referred to as an “organic gemstone”, is a product of millions of years of crustal movement, high pressure, high temperature and crystallization, the combination of which creates rare collectible items decorated with colourful chrysanthemum patterns. Ju Ming’s *Taichi Series – Preparation for Underarm Strike* was crafted from a large piece of round and smooth, orange coloured, fossilized coral. It is elegant in form and has a warm hue, imbued with a tightly arranged natural small daisy pattern, creating a piece that is beautiful and moving. Ju Ming selected the simple and voluminous “underarm strike” for his *Taichi Series* as a vehicle for expressiveness. The sturdy cross-structure, ensures the power inherent in looseness, stillness, calmness and fixedness is in constant movement, while the blooming flower petals in the work are akin to a vast power bursting forth from the depths of self-awareness, breathing in and exuding vast mindfulness as a testament to artist’s high ambition.

Wonderful Form and Rhyme of Natural Beauty
Dark Black Granite White Crane Spreads Its Wings

The second work, *White Crane Spreads Its Wings*, is made from black granite and has a solid texture. In terms of colour, the piece ingeniously alludes to the *Yin* and *Yang* symbol. The dark blackness and solid bearing of the work is imbued with the charm of ink which transports viewers to the spiritual space of Tai Chi when meditating. In addition, the gold strand pattern that exudes from the work appears as if connected to the channels in the body of the martial arts practitioner through which vital energy flows, transformed into the calm pulse of Tai Chi “Qi”. Moreover, the ethereal and elegant Tai Chi style of the “White Crane Spreading its Wings”, creates an impression as if the crane is dancing, with the posture of wings spread about to take flight achieving the same effect. In this work, the left arm of the figure is elevated while its right arm is curved around, the body extended in a way that highlights a vitality of spirit. This combination of natural beauty and Tai Chi rhythm showcases a powerful spiritual resonance through which Ju Ming’s sculptures have the unique ability to move the human heart.

朱銘《太極系列——白鶴亮翅》
(作品另一角度)

神領意造，鑄刻凡塵大美

Divine Creation, Carving Earthly Beauty

朱銘鄉土系列的參天生命力

The Boundless Vitality of Ju Ming's Nativism Series

「朱銘在雕塑藝術上取材現實，參悟生活，收攬自然神韻，吸納造化之氣，創造出深含東方文化內涵又獨具個性面貌的雕塑風格，在中國雕塑藝術的當代傳承與開拓上堪稱重量級的楷模。」

——前中國美術館館長范迪安

北宋文學家沈括在《夢溪筆談·書畫》中談到：「心存目想，高者為山，下者為水，坎者為穀，缺者為澗，顯者為近，晦者為遠。神領意造，恍然見其有人禽草木飛動往來之象，了然在目。」所謂「神領意造」，便是用心神領會所創之作，以此便可了然於心、縱橫萬象。對於享譽國際的華人藝術大師朱銘而言，其一生便貫注著「神領意造」的能量，秉持「藝術即修行」和「風格在我心」的創作觀，探尋天人合一的至高之境，鑄刻著世間之美。從萬物有靈到鄉土情韻、自太極精神到人間百態，直至神佛禪思、宇宙之道，在他縱橫七十年的藝術生涯中，其從未停歇蛻變的藝術能量。正如其所言：「種活藝術的種子在心田」，他一步步地實踐藝術的多維探索，種活了一顆藝術的種子，最終培育出名為「朱銘美學」的參天大樹。

縱觀其藝術脈絡，「鄉土系列」為其最早的成名系列，誕生於70年代初，並隨著題材和形式的多樣化發展而持續至90年代，蔚為經典。在此系列中他力求彰顯「以簡馭繁」的精神，針對物象，取其意、重其氣，以返璞歸真的姿態展現事物源於本真的魅力。而在題材上則圍繞鄉間生活、農村動物，亦或神佛風骨、生肖祥瑞，鋪展出豐富的藝術形態。是次呈現之情韻純真、歌頌母愛的木雕《母雞與小雞》（拍品編號59），翱翔天地、大展宏圖的《飛龍在天》（拍品編號58），以及威風齊日月、刀斧現神魄的《關公》（拍品編號60），正為「鄉土系列」之代表。透過它們可見朱銘自傳統的光華一步步走出，融入其生命軌跡和體悟，在鄉土的深重情韻裡找尋到巧奪天工的藝術張力，一展他關乎生命、自然和東方精神的浩然光彩。

舐犢情深，母愛永恆

在農村長大、當過牧童的朱銘，對自然和生靈始終懷有一份質樸的親切。在其最早聞名的「鄉土系列」中，常以家禽為創作對象，展現返璞歸真的情韻。完成於1980年的木雕《母雞與小雞》即是他以兒時生活經驗為靈感，歌頌親情慈愛的經典代表。

此作採整塊榿木雕刻，以明快的刀工結合原木本身的形狀和質地，鮮明地劃分主角們的空間：母雞居於上方，柔軟的頸部以90度彎曲，溫柔地俯視身下嗷嗷待哺的幼崽；兩隻圓滾滾的小雞一左一右相對而坐，昂首張口，等待母親的關懷。儘管其面容



朱銘《飛龍在天》（拍品編號58）

並非細膩刻成，卻正因這簡約的純淨而透著一股栩栩如生的靈氣，朱銘藉由對象物肢體動作的生動闡述，傳遞出子女對母親的依戀之情。而當中巧妙的是，母雞和小雞的身體僅佔據左側，右側的大幅削刻，實則是由母雞的羽翼延展而成，以簡約的形態搭建起一處溫馨的窩巢，那是母親為孩子所撑起的一片天地。朱銘生動地融入對生靈之愛的讚美，真摯地展現了母愛普世共存的永恆，令人動容。

飛龍在天，大展宏圖

而在展現現實世界的生靈之外，朱銘亦特以東方文化中具有「帝王」之意的「龍」為創作對象，取其具神話色彩的精、氣、神，創作出別開生面的銅雕《飛龍在天》。「飛龍在天」一詞出自《易經·乾卦》中的爻辭：「九五，飛龍在天，利見大人」，意即九五之爻，龍飛高空，將遇大展宏圖之時，並有高人治世。在易經三百八十四爻中，九五是最好的一爻，為「至吉」的象徵，故有「九五至尊」一說。在仲夏龍星飛昇到了中天高位，故稱「飛龍在天」，也比喻事物處於最鼎盛的時期。

朱銘取此祥瑞之意，以龍騰四海的形象，創作了《飛龍在天》。但見飛龍腳踏祥雲騰空，帶著滿身的朝氣和銳氣，翱翔於天地之間。其龍首昂揚、龍尾上翹，軀體呈現出綿延的S形，張力十足。朱銘在此延續其「以簡馭繁」的精神，以充滿鋒利感的塊狀削刻，展現龍身嶙峋的特點，而在龍首、背鰭、腹部則再以條狀雕刻點出其周身如火焰狀的毛鱗，活現「飛龍」兼具靈動飄揚和威猛利落特點，將王者霸氣展現得淋漓盡致。而一只前探的龍爪，再添畫龍點睛之妙，彷彿就此可翻攪雲霧，破空而出，跨越萬水千山，於天地大展宏圖，直達雲霄之巔！

武聖臨世，忠勇振乾坤

「朱銘早期作品以傳統神像與歷史英雄為主，其清爽俐落的刀法，鮮明靈動的神韻已十分明顯。雕刻的神像和歷史人物，追求使神明顯赫，他透過作品刻畫出超乎個人和時空的宇宙力量。」

——張頌仁



飛龍在天

銅雕

版數：8/20

一九九九年作

款識

朱銘 8/20 99 (頭部背面)

來源

台北吉優特國際股份有限公司

現亞洲私人藏家直接購自上述來源

附：台北吉優特國際股份有限公司開立之藝術家親簽作品證書

HKD 80,000 – 120,000

USD 10,300 – 15,400

Ju Ming

Dragon

Bronze sculpture

34×54×16 cm. 13 3/8×21 1/4×6 1/4 in.

Edition: 8/20

Executed in 1999

Signed in Chinese, numbered and

dated on the backside of the head

PROVENANCE

Giotto International Inc., Taipei

Acquired directly by present private

Asian collector from the above

This work is accompanied by a certificate of authenticity signed by the artist issued by Taipei Giotto International Inc.,



朱銘《龍》銅雕，38×48×22cm，版數：2/20，2000年作，拍賣成交價 275,000 港幣



創作「鄉土系列」神佛主題作品的朱銘

而回溯朱銘的藝術之途，最初便是拜師李金川、起步於廟宇神像雕刻的基礎學習。從中脫胎而出的神佛主題創作，便是其「鄉土系列」中的重要一環。在他 90 年代對此題材的創作回歸中，已大幅褪去早年對人物細節的刻寫，轉而將他在太極運動中習得的渾然之力運用其中。完成於 1996 年的銅雕《關公》便高度提煉了太極「武」之精神，出神入化地展現關公的豪傑風骨。作品中主角之面容疊加以多重特徵，鬚眉鳳眼、髯鬚飛揚，寥寥幾筆便活現不怒自威的神色。其身軀採大塊面的體量感削刻，寬肩闊背，長身直立，巾帽高聳，塑造敦厚威武的身形。鋒芒畢露的青龍偃月刀，契合厚重的青銅質地，更突顯關公沛然莫之能禦的英武。而細觀紋理塑造，並見十足的動勢，在鬚髮和衣袍的塊狀間，數道斜向的削刻齊齊直下，以快速精準的利落感，帶出衣袂翻飛的姿態，為這佇立莊嚴的守護神增添一份靈動如生的韻味。藉由形的凝練、神的深邃、意的再造，朱銘以渾然的刀斧之力，再現關公那「力拔山兮氣蓋世」的英雄氣概，令人肅然難忘！

“In his sculptural art, Ju Ming draws inspiration from reality, contemplates life, and captures the essence of nature, infusing his work with the spirit of creation. He has developed a unique sculptural style that deeply embodies Eastern cultural heritage and personal character. Ju Ming is considered a leading figure in the contemporary evolution and innovation of Chinese sculpture.”

— Fan Di'an, Former Director of the National Art Museum of China

As an internationally renowned Chinese artist, Ju Ming is dedicated to “divine creation,” guided by his philosophies of “art as practice” and “style from the heart.” He carves the beauty of the world, drawing inspiration from animism, the love of native land, the spirit of Tai Chi, and the experiences



母雞與小雞

木雕

一九八〇年作

款識

朱銘 80 (左側底部)

來源

亞洲私人收藏

附：財團法人朱銘文教基金會開立之鑑定報告書

HKD 150,000 – 250,000

USD 19,200 – 32,100

Ju Ming***Hen and Chicks***

Wood sculpture

23.1×48.3×37.1 cm. 9 1/8×19×14 5/8 in.

Executed in 1980

Signed in Chinese and dated on the bottom of the left side

PROVENANCE

Private Collection, Asia

This work is accompanied by an authentication report issued by Nonprofit Organization Juming Culture and Education Foundation



朱銘《獨秀》木雕·54×47×56cm·拍賣成交價 1,340,000 港幣

朱銘《母雞與小雞》
(作品另一角度)

of everyday life. His work also reflects the influences of Zen and Buddhism and the principles of the universe.

Throughout his seventy-year artistic career, Ju Ming has continually evolved. As he says, “Plant the seeds of art in the heart.” Through multidimensional artistic exploration, he has cultivated these seeds, eventually nurturing the towering tree known as “Ju Ming Aesthetics.”

Throughout his creative journey, the *Nativism* Series stands out as Ju Ming’s earliest acclaimed work. Emerging in the early 1970s and evolving with diverse themes and forms until the 1990s, it has become a classic. In this series, Ju Ming focuses on capturing the intrinsic charm of simplicity. The themes revolve around rural life, farm animals, the spirit of gods and Buddhas, and zodiac symbols, showcasing a rich artistic variety. Representative works of the *Nativism* Series include *Hen and Chicks* (Lot 59), *Dragon* (Lot 58), and *Guan Yu* (Lot 60).

Profound Maternal Love

As a shepherd boy growing up in the countryside, Ju Ming has always held a sincere appreciation for nature and living beings. Completed in 1980, the wooden sculpture *Hen and Chicks* is a classic representative inspired by his childhood experiences,

celebrating the affection and love of family.

With outstanding crafting skill and an understanding of the shape of the wood, Ju Ming carved this piece from a single block of beech wood and delineated clear spaces for the main characters: the hen above, with her soft neck bent at a 90-degree angle, gently gazing down at her hungry chicks below; two chubby chicks sit opposite to each other, heads raised and mouths open, waiting for their mother’s care. What’s particularly clever is that the bodies of the mother hen and her chicks occupy only the left side, while the large carved area on the right, in fact, is an extension of the mother hen’s wing. This minimalist form effectively constructs a cozy nest, symbolizing the protective and nurturing space the mother hen creates for her offspring. Ju Ming skillfully weaves an endless admiration for living beings into his work, tenderly showcasing the timeless and universal essence of maternal love, which deeply resonates with the viewer.

Dragon-Soaring, Ambitious Aspirations

In addition to depicting the living beings of the real world, Ju Ming has also focused on the dragon, a symbol of imperial power in Eastern culture. Drawing from its mythological imagery, he created the distinctive bronze sculpture *Dragon*.



關公

銅雕

版數：12/20

一九九六年作

款識

朱銘 12/20 96 (背面底部)

來源

台北亞洲藝術中心

現亞洲私人藏家直接購自上述來源

附：財團法人朱銘文教基金會開立之鑑定報告書

HKD 300,000 – 400,000

USD 38,500 – 51,300

Ju Ming

Guan Yu

Bronze sculpture

Edition: 12/20

84.7×37.2×36 cm. 33 ³/₈×14 ⁵/₈×14 ¹/₈ in.

Executed in 1996

Signed in Chinese, numbered and dated on the

bottom of backside

PROVENANCE

Asia Art Center, Taipei

Acquired directly by present private Asian collector

from the above

This work is accompanied by an authentication report

issued by Nonprofit Organization Juming Culture and

Education Foundation



朱銘《關公》銅雕·90.4×37×33.9cm·
版數：5/20·拍賣成交價 875,000 港幣

The phrase “Dragon Soaring in the Sky” comes from the *I Ching (Book of Changes)*, specifically the text of the Qian Hexagram: “(In the fifth NINE, undivided) Dragon soaring in the sky, it is time for the great to appear.” Among the 384 lines in the *I Ching*, the fifth NINE is considered the most auspicious, symbolising supreme good fortune. In midsummer, the Dragon Star ascends to the zenith, hence the term “Dragon Soaring in the Sky,” metaphorically representing the peak period of things.

Ju Ming infused this piece with auspicious symbolism, creating *Dragon* with the image of a dragon flying across the seas. The dragon is depicted standing on auspicious clouds, soaring through the heavens. Its head is held high, its tail upturned, and its body forms an elongated S-shape, full of tension. Detailed carvings on the dragon’s head, dorsal fin, and abdomen highlight its fiery scales, vividly portraying the dragon’s dynamic and majestic nature. This effectively showcases its regal and imposing aura. An outstretched dragon claw adds the finishing touch, as if it could stir the

clouds and break through the sky, reaching the pinnacle of the heavens.

The Martial Saint Emerges: Loyalty and Courage Transform the World

Reflecting on Ju Ming’s artistic journey, he began as an apprentice under Lee Chin-chuan, learning the basics of temple deity sculpture. This foundation led to significant work in divine and Buddha-themed creations, essential to his *Nativism Series*. The bronze sculpture *Guan Yu*, completed in 1996, beautifully captures the martial spirit of Tai Chi and Guan Yu’s heroic character. The sculpture combines distinct facial features—silkworm eyebrows, phoenix eyes, and a flowing beard—vividly capturing a dignified expression. The body is carved to emphasize mass, with broad shoulders and a tall, upright stance, complemented by a high cap and Blue Dragon Crescent Blade, enhancing his powerful presence. Dynamic carving techniques depict the beard, hair, and robe with swift, precise strokes, adding movement and liveliness. Ju Ming’s masterful carving brings Guan Yu’s heroic spirit to life, leaving a profound and lasting impression through refined form, deep spirit, and recreated intent.



人間系列——游泳

不鏽鋼 雕塑

版數：8/8

二〇〇九年作

款識

朱銘 09 8/8 (右小腿背面)

展覽 (不同版數)

2009年9月19日至2010年8月31日,「朱銘人間系列——游泳新作品展」,朱銘美術館,新北市

2010年6月1日至7月1日,「人間系列:游泳」,置地廣場,香港

2010年10月23日至11月20日,「朱銘個展人間不鏽鋼系列——游泳」,真善美畫廊,台北

2014年2月28日至6月15日,「刻畫人間——朱銘雕塑大展」,香港藝術館,香港

來源

台北真善美畫廊

2017年11月26日,香港佳士得秋季拍賣會,拍品編號 579

現亞洲重要私人藏家直接購自上述來源

附:台北真善美畫廊開立之藝術家親簽作品證書

HKD 350,000 – 550,000

USD 44,900 – 70,500

波光閃爍·舞動人間

1981年,朱銘於紐約漢查森藝廊舉辦了首次歐美個展,大獲成功,自此展約不斷,正式踏上了國際舞台。展中除了其業已成名的「太極系列」之外,亦有一批新創的「人間系列」為人矚目。該系列生發自1980年旅居紐約期間,他為當地自由、充滿活力的氛圍啟迪,希冀在代表東方的太極系列之外,拓展出另一能令世界共鳴的藝術語言。基於對現實生活的體察、感悟,他在該年以繽紛的眾生相,一展世間的美好,由此開啟貫穿其藝術生涯三十多年的「人間系列」。

在「人間系列」中,朱銘逐步打破過往創作的一切限制,不僅在媒材上融入石材、陶土、金屬、不鏽鋼等豐富的形製,題材上更從天上飛行的滑翔傘兵、地上排隊的行人,到芭蕾舞、在泳池邊的女孩等等。誕生於2009年、以不鏽鋼疊加純粹白彩展現女子優美體態的《人間系列——游泳》即為其經典之作。

此系列極為有趣,朱銘曾言:「題材刻的是游泳,卻沒有一個人人在游泳」,作品中人物姿態各異,展現因游泳一事所衍生出的各種動態。透過情景的塑造和觀眾自發的聯想力,呈現池畔風景。在此件《人間系列——游泳》中,女孩身著泳褲,正單腳微曲著地,左腿後揚,身姿宛如一只翩翩起舞的白天鵝,呈現芭蕾舞似的優雅姿勢。不鏽鋼精巧、光滑的質地一如女孩細膩、具光澤的肌膚,而其表面因折射而閃爍的光芒,更展現她如芙蓉出水般的光彩無暇和輕盈。而朱銘同步以「丟」的理念大膽捨棄色彩,回歸雕塑的本真。作品僅以黑白二彩上色,拋開色彩的裝飾性,令主角動態更為鮮明,並開拓更多的想象空間。進一步細觀其中,女孩的動作既似舞蹈,又似在嬉戲玩水、享受沐浴,其頭髮和手足邊也湧現大片的白色泡沫,更增添了幾份輕盈和靈動。而朱銘在此局部處,刻意保留了原模中的保麗龍顆粒,結合不鏽鋼經過打磨、拋光後特有的優雅線條和冷冽光澤,塑造出朦朧和清晰的多重美感。作品充分體現了朱銘在2000年後突破自我的新創,當中材質和藝術表達的現代性與未來感,均傳神地道出生命的鮮活姿態,將美凝結於瞬間,傳遞出青春的喜悅和生趣,邀觀者與之共舞。



《人間系列——游泳》曾於2010年在香港置地廣場展出

Ju Ming

Living World Series – Swimming

Stainless steel sculpture

145.1x62.6x61.1 cm. 57 1/8x24 5/8x24 in.

Edition: 8/8

Executed in 2009

Signed in Chinese, dated and numbered on the back of the right calf

EXHIBITED (different edition)

19 Sep 2009 – 31 Aug 2010, *Ju Ming Living World Series – Swimming New Works Exhibition*, Juming Museum, New Taipei City1 Jun – 1 Jul 2010, *Living World Series – Swimming*, Landmark, Hong Kong23 Oct – 20 Nov 2010, *Ju Ming Living World Series – Swimming (Stainless Steel)*, Kalos Gallery, Taipei28 Feb – 15 Jun 2014, *Ju Ming – Sculpting the Living World*, Hong Kong Museum of Art, Hong Kong

This work is accompanied by a certificate of authenticity signed by the artist issued by Kalos Gallery, Taipei



朱銘《游泳系列》,不鏽鋼雕塑,版數:5/8,75.2 x 41.8 x 76.9 cm,2009年作,拍賣成交價 625,000 港幣

Rippling Waves
Dancing Life

In 1981, Ju Ming held his first solo exhibition in the West at the Max Hutchinson Gallery in New York, achieving great success and marking his entry onto the international stage. The exhibition featured his famous *Taichi Series* and introduced a new series named the *Living World Series*, inspired by the vibrant and dynamic atmosphere of New York during his stay in 1980. This series, aimed at resonating globally beyond the Eastern themes of the *Taichi Series*, became a significant part of his artistic career for over thirty years.

Created in 2009, *Living World Series – Swimming* is a classic work showcasing a woman's graceful form in stainless steel and white paint. Ju Ming humorously noted, “The subject is swimming, yet no one is actually swimming,” focusing instead on dynamic poses associated with swimming. The sculpture, through its setting and the viewer's imagination, depicts a scene by the pool. In this piece, a girl stands on one slightly bent leg, with her other leg raised behind her, resembling a dancing swan and exuding ballet-like elegance. The stainless steel's smooth, polished surface mirrors the delicate texture of her skin, while the gleaming light highlights her pristine beauty.

Ju Ming boldly abandons colour, using only black and white to emphasise the figure's movement. He retains the white styrofoam from the original mould, combining their lightness and dynamism with the elegant lines and cool sheen of stainless steel to create a blend of clarity and ambiguity. This work exemplifies Ju Ming's post-2000 innovations, where modern and futuristic materials and expressions vividly convey the vitality of life, the joy of youth, and capture moments of beauty.



縱橫

不鏽鋼 雕塑

版數：5/9

二〇一五年作

款識

任哲 Ren zhe 5/9 (作品背部)

展覽 (不同版數)

2017年3月17日至30日，「任哲『罍』——覺醒的武士個人雕塑展覽」，中環交易廣場中央大廳，香港

來源

香港 Elliot James & Tyndal

現亞洲私人藏家直接購自上述來源

HKD 80,000 – 150,000

USD 10,300 – 19,200

凌雲志與赤子心**任哲的現代武士**

「武士精神非征服殺戮，而是不斷超越自我。」

——任哲

任哲 1983 年出生於北京，2001 年入清華大學美術學院雕塑系，先後取得學士與碩士學位。畢業前夕，他便成立個人工作室，多年來致力於以獨樹一幟的武士雕塑形象傳遞「天人合一」的東方哲理。任哲自幼學習書法、研習武術，求學期間深研古希臘、埃及、中西方的現代雕塑，發展出「文武兼備」、獨具特色的現代武士、英雄主題之作。作品曾獲藏於北京故宮博物院、中國美術館、清華大學美術學院、韓國藝術銀行等。2019 年，他成為首位於北京太廟舉辦大型個展的中國當代藝術家。三年後其雕塑更獲選乘谷神星一號火箭升空，成為首位在太陽同步軌道舉辦展覽的藝術家。2024 年他在香港發表「俠之大者」個展，吸引海內外公眾駐足，可見其成就與影響力。

鏡面英雄魂：我們的覺醒

「任哲的創作之所以能刺激人們，讓觀眾為之動容，既因它們所傳承和展現的古典精神，同時也因為它們折射了現代社會中人們的追求和理想。因此，任哲所塑造的，是武士，但也是不鏽鋼鏡面中映射出來的『我們』。」

——藝評家盛葳

任哲內心對英雄夢的追尋，使「武士」、「英雄」、「戰馬」等俠義之士成為其創作標誌。他先通過毛筆或鋼筆手稿起形，再以泥塑造格人物形態與神韻，翻模修整後加以雕琢與打磨，直到「精、氣、神」皆備而成品，如藝術家自言：「**雕塑，是向其賦予生命與靈魂的過程。**」本次呈現的《縱橫》完成於 2015 年，不鏽鋼媒材獨具反射性的鏡面特質賦予傳統武士當代氣質，與環境、觀者可在反射的觀看中互動，在解讀作品的同時，亦照見自我。這亦為任哲衷於本心，在純粹的俠義創作中與英雄對話，回歸真性情的自我覺醒之代表作。

本作以《縱橫》為名，塑造了一位孤身前行的武士，他手持長挺頂天立地的姿態象徵不懼萬難，縱橫天下的豪情壯志與堅毅灑脫，蘊含「力拔山兮氣蓋世」的動態形象。藝術家採用了「揮灑」、「塗抹」、「潑濺」等手法，使主角軀體呈現水流般動感光滑的縱向肌理，與衣襖粗糙的橫向紋理形成強烈對比，賦予作品橫縱平衡的外在，與抽象深邃的內在氣度，使人聯想到《鬼谷子》的捭闔論：「**捭闔者，道之大化，說之變也**」，道出自古俠士張弛有度的精神追求。任哲以不鏽鋼材質獨具的科技感與未來感熔鑄中華文化的精神內涵與美學，使武士打破時空，在瞬息萬變的當代社會裡，不斷喚回經典文化中的家國情懷，激蕩人心。

Ren Zhe**Great Ease**

Stainless steel sculpture

90×60×46 cm. 35³/₈×23⁵/₈×18¹/₈ in.

Edition: 5/9

Executed in 2015

Signed in Chinese and Pinyin, numbered on the back

EXHIBITED (different edition)

17 – 30 Mar 2017, GANG – The Awakened Warrior – Ren Zhe Sculpture Exhibition, The Rotunda, Exchange Square, Central, Hong Kong

PROVENANCE

Elliot James & Tyndal, Hong Kong

Acquired directly by present private Asian collector from the above



任哲《齊眉》，不鏽鋼雕塑，80 × 60 × 58 cm，2015 年作，拍賣成交價 346,100 港幣

Aspirations and Innocence:**Ren Zhe's Modern Warriors**

“The spirit of warriors is not about conquest or killing, but about continuously surpassing oneself.”

—— Ren Zhe

Ren Zhe was born in Beijing in 1983. His artistic ambition began in his youth, leading him to study sculpture at Tsinghua University's Academy of Fine Arts in 2001, where he earned both his bachelor's and master's degrees. Having practised calligraphy and martial arts since childhood, Ren deeply studied ancient Greek, Egyptian, and modern Chinese and Western sculptures during his education, developing a unique style centred on modern warriors and heroic themes. His works are part of collections in the Palace Museum in Beijing, the National Art Museum of China, Tsinghua University's Academy of Fine Arts, and the Korea Art Bank. In 2019, he became the first contemporary Chinese artist to hold a large-scale solo exhibition at Beijing's Imperial Ancestral Temple. Three years later, one of his sculptures was sent into space aboard the Ceres-1 rocket, making him the first artist to exhibit in a sun-synchronous orbit. In 2024, his seven-month solo exhibition *A Path to Glory* in Hong Kong captivated both local and international audiences, highlighting his achievements and influence.

Mirror Hero: Our Awakening

Ren Zhe's pursuit of the heroic dream makes themes like “warriors”, “heroes”, and “warhorses” the hallmarks of his work. He begins with sketches in ink or pen, then moulds the figures in clay to capture their form and spirit. After making and refining the mould, he sculpts and polishes the piece until it embodies the “essence, energy, and spirit” he strives for. As Ren Zhe states, *“Sculpture is the process of giving life and soul to the piece.”* The featured work, *Great Ease*, completed in 2015, uses stainless steel's reflective qualities to give traditional warriors a contemporary edge, allowing interaction between the piece, its environment, and the viewer. This interaction facilitates self-reflection while interpreting the artwork. This piece represents Ren Zhe's commitment to his inner ideals, creating pure, heroic works that lead to self-awakening through dialogue with heroes.

Great Ease portrays a lone warrior moving forward. Holding a long staff, his towering stance symbolizes a hero undeterred by challenges, filled with the ambition and determination to traverse the world. Ren employs techniques such as “splashing”, “smearing”, and “spattering” to create a dynamic, fluid texture on the warrior's body, contrasting sharply with the rough horizontal textures of his garment. This balance between vertical and horizontal elements imparts the piece with both external equilibrium and profound internal depth, reflecting the martial spirit of balance and restraint. By casting his sculptures in stainless steel, Ren Zhe melds technological and futuristic elements with the spiritual and aesthetic essence of Chinese culture, allowing his warriors to transcend time. In today's rapidly changing society, his works continuously revive the patriotic spirit of classic culture, stirring the hearts of the people.



是次上拍的《縱橫》(左二)·2017 年於「『罍』——覺醒的武士」任哲個人雕塑展覽現場



橫眉冷對千夫指，俯首甘為孺子牛

Defying a Thousand Pointing Fingers,
Bowing like a Willing Ox to Serve the Youth

熊秉明重要代表作
《跪牛》面世

Hsiung Ping-Ming's
Important Masterpiece
Kneeling Cow Is Released

「我看到了熊秉明的『牛』，他幾個不同階段的牛，真的令我震撼：我看到了一種無可奈何的哀傷，它已遍體鱗傷，它已一蹶不振，它在泥濘中蹣跚、掙扎，它忍受著屈辱，它承擔著重壓，我似乎聽到，它喘息的低吼，它千瘡百孔，體無完膚，它幾乎沒有了存在的理由，但它還是自立於天地之間，形體中有股生氣在支撐著，透出了堅如鋼鐵的骨頭！」

——前中國國家畫院雕塑院院長錢紹武

20 世紀著名雕塑家熊秉明，1944 年畢業於西南聯大哲學系，3 年後以優異成績考取公費留學，遠赴重洋至巴黎大學哲學系攻讀博士。在巴黎期間，他和吳冠中成為室友，在與摯友的交流 and 當地藝術氛圍的感染下，他決心學習傾慕已久的雕塑藝術，跟隨紀蒙（Gimond），讓尼俄（Jeannot）等雕塑大師學藝，又深刻鑽研羅丹（Rodin）、賈科梅蒂（Giacometti）的傑作，積極進取百家之長，並將自身淵博的哲學修養融入創作中，使其作品具有兼容東西的美學厚度。

是次秋拍，我們榮幸呈現熊秉明最具代表性、最為精彩的「水牛」系列名作——《跪牛》，它不僅在藝術家逾十個出版中佔據

核心位置、屢現其重要展覽、另一版數還為中國美術館收藏。更特殊的是，它在藝術家生涯中具難以比擬的重大意義：上世紀 60 年代，著名物理學家楊振寧在法國拜訪摯友熊秉明時，得見其放置於工作室中的《跪牛》，為它入木三分的造型和強大的精神感召力所深深吸引。二位都是魯迅先生的忠實讀者，楊振寧便脫口而出：「這應是『孺子牛』」。2000 至 2002 年，經現中國美術館館長吳為山推薦，南京大學邀請熊秉明為該校之百年校慶作標誌性的大型雕塑。藝術家特別挑選以此件《跪牛》為原型，將之同比例放大，而為致敬魯迅精神，將之更名為《孺子牛》。落成之時，吳冠中為之題字、楊振寧題辭。時至今日，《孺子牛》仍作為南京大學重要的精神旗幟，象徵魯迅「橫眉冷對千夫指，俯首甘為孺子牛」這句振聾發聵的格言，意即面對外界的指責、困境絕不屈服，甘願投身為大眾的福祉、為人民服務。此為上世紀中國知識分子在泥濘之中奮然前行的擔當和寫照，激勵了無數學子。

奮勇不屈，向天而歌

「《跪牛》，表現的是牛在最艱難的狀態下欲奮起的那一剎那。」

——熊秉明

《跪牛》在熊氏水牛系列的雕塑中，動作大開大合，呈倒三角形結構，最具張力：其前肢雙膝跪地，而脖頸、頭部和一雙銳利的牛角形成了一條流暢的曲線，奮力朝向上方的天空伸展，



A celebrated sculptor of the 20th century, Hsiung Ping-Ming graduated from the Philosophy Department of the National Southwestern Associated University in 1944. Three years later, with excellent grades, he was admitted to a state-funded program and travelled to Paris to pursue a doctorate at the Philosophy Department of the University of Paris. During his time in Paris, he was determined to study the art of sculpture, which he had long admired. He trained with Gimond, Jeannot and other sculpture masters and studied the masterpieces by Rodin and Giacometti, actively learning from the best of the world and integrating his philosophical erudition into his art, making his works compatible with Eastern and Western aesthetics.

In this autumn auction, we are honoured to present Hsiung Ping-Ming's most representative masterpiece of the *Buffalo* series, *Kneeling Cow*. This work occupies a central position in many of the artist's publications and exhibitions, and another edition of it is in the collection of the National Art Museum of China. Moreover, it is of great significance in the artist's career: in the 1960s, when the famous physicist Yang Chen-Ning visited his close friend Hsiung Ping-Ming in France, he was fascinated by the *Kneeling Cow*. Both of them were faithful readers of Lu Xun. Yang Chen-Ning blurted, "*this shall be the 'A Willing Ox' (ruziniu)*". From 2000 to 2002, Nanjing University invited Hsiung Ping-Ming to make a large-scale sculpture for the centennial celebration of the university. The artist chose this sculpture, *Kneeling Cow*, as a prototype for enlargement, and renamed it *Ruzi Niu* in homage to the spirit of Lu Xun. When he completed the sculpture, Wu Guanzhong, and Yang Chen-Ning gave it inscriptions. Today, "*Ruzi Niu*" still serves as an important symbol of the spirit of Nanjing University, inspiring countless students.

Brave and Unyielding, Singing to the Sky

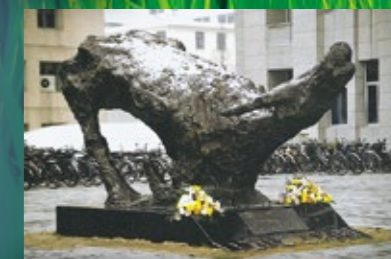
"*Kneeling Cow* expresses the moment when the cow tries to rise in the toughest state."

—— Hsiung Ping-Ming

With its dynamic, inverted triangular structure, *Kneeling Cow* is the most dramatic of Hsiung's Buffalo sculptures: the animal's forelegs are kneeling on the ground, while its neck, head, and pair of sharp horns form a smooth, curved line that stretches upward toward the sky above. The cow's contracting stomach shrinks inward, while its bony back is marked with horizontal and vertical grooves that resemble whip scars. Hsiung Ping-Ming molds the bones and flesh of the cow with his hands, like the deeply wounded earth of his homeland. The cow's lean and rugged bottom rises stubbornly in mid-air, resembling Giacometti's portraits; through its skin and flesh, he sculpts the cow's soul and character. *Kneeling Cow* is an unyielding fighter who has been through the vicissitudes of life, endured hunger and physical pain, and trudged with a heavy load in search of the ideality in his heart. Hope grows out of its steps as it sings to the sky in the predicament and holds up the blue sky with its thin spine. In *Kneeling Cow*, we can see the tiniest fate of the individual as well as the epitome of the history of the nation. Its head is the everlasting spiritual force that will never yield, inspiring everyone's heart!



熊秉明《跪牛》，銅雕，35 × 67 × 26 cm，1969 年作，中國美術館藏



以《跪牛》為原型放大而作的《孺子牛》，矗立於南京大學，做為該校永久收藏



《跪牛》曾多次被選為藝術家出版畫冊之封面，足見此作於熊秉明創作中的重要標誌性及代表性

熊秉明 1922-2002

跪牛

銅雕

版數：2/8

一九六九年作；一九九八年翻鑄

款識

PING MING 69 2 Landowski fondeur 鑄造廠鈐印 1998 (底部)

出版(另一版數、尺寸)

1994年，《熊秉明》，藝達作坊，新加坡，封面
 1995年，《熊秉明雕塑集》，飛元藝術中心，台北
 1999年，《熊秉明》，山美術館，高雄，第38至39頁
 1999年，《遠行與回歸——熊秉明的藝術》，國立歷史博物館，台北，封面及第30至31頁
 1999年，《中國當代藝術選集(6)：熊秉明》，山美術館，高雄，第39頁
 2011年，《熊秉明雕塑藝術》，人民美術出版社，北京，第234至235頁
 2014年，《來自巴黎的微風》，誠品畫廊，台北，第94及160頁
 2019年，《收藏有藝事》，四川美術出版社，成都，第403頁
 2019年，《自知者明——熊秉明藝術展》，中國美術館，北京，封面及第17頁
 2021年，《20世紀中國藝術家熊秉明》，文化藝術出版社，北京，封面，第20至21頁及第240頁
 2023年，《中國美術館人話館藏》，文化藝術出版社，北京，第331頁

展覽(另一版數、尺寸)

1999年5月7日至27日，「熊秉明的藝術——遠行與回歸」，中國美術館，北京
 1999年6月10日至20日，「熊秉明的藝術——遠行與回歸」，上海美術館，上海
 1999年7月24日至8月8日，「熊秉明的藝術——遠行與回歸」，昆明市博物館，昆明
 1999年10月15日至11月7日，「熊秉明的藝術——遠行與回歸」，國立歷史博物館，台北
 2000年1月8日至3月12日，「熊秉明的藝術——遠行與回歸」，山美術館，高雄
 2003年5月19日至今，南京大學永久陳列，南京
 2010年5月1日至30日，「極·靜·真·放·陳夏雨·熊秉明·夏陽雕塑展」，誠品畫廊，台北
 2019年11月23日至12月15日，「自知者明——熊秉明藝術展」，中國美術館，北京
 2022年4月15日至5月11日，「塑者歸來——熊秉明藝術回顧展」，中國美術館，北京

來源

亞洲重要私人收藏

附：高雄上聯藝術股份有限公司開立之原作保證書

註：此作創於1969年，於1998年由Landowski fondeur 鑄造廠翻鑄

HKD 500,000 – 700,000

USD 64,100 – 89,700

Hsiung Ping-Ming

Kneeling Cow

Bronze sculpture

35×67×26 cm. 13³/₄×26³/₈×10¹/₄ in.

Edition: 2/8

Executed in 1969, cast in 1998

Incised with artist's signature in English, numbered, credited and dated on the underside

LITERATURE (different dimensions, editions)

1994, *Hsiung Ping-Ming*, L'Atelier Production Pte Ltd., Singapore, cover page
 1995, *Hsiung Ping Ming 1995*, Fairmate Art Gallery, Taipei
 1999, *Hsiung Ping-Ming*, Mountain Art Museum, Kaohsiung, p. 38 - 39
 1999, *An Odyssey Abroad and Back – Hsiung Ping-Ming's Art*, The National Museum of History, Taipei, cover page, p. 30 - 31
 1999, *Contemporary Chinese Art Collection 6: Hsiung Ping-Ming*, Mountain Art Museum, Kaohsiung, p. 39
 2011, *Sculpture Art of Hsiung Ping-Ming*, People's Art Press, Beijing, p. 234-235
 2014, *Breeze from Paris*, Eslite Gallery, Taipei, p.94 and 160
 2019, *The Joy of Collecting Art*, Sichuan Fine Arts Publishing House, Chengdu, p. 403
 2019, *The Journey of Defining Yourself – Art Exhibition of Hsiung Ping-Ming*, National Art Museum of China, Beijing, cover page and p. 17
 2021, *20th Century Chinese Art Master Hsiung Ping-Ming*, Culture and Art Publishing House, Beijing, cover page and p. 20-21, p.240
 2023, *National Art Museum of China's Collection*, Culture and Art Publishing House, Beijing, p. 331

EXHIBITED (different dimensions, editions)

7 – 27 May 1999, *An Odyssey Abroad and Back – Hsiung Ping-Ming's Art*, The National Art Museum of China, Beijing
 10 – 20 Jun 1999, *An Odyssey Abroad and Back – Hsiung Ping-Ming's Art*, Shanghai Art Museum, Shanghai
 24 Jul – 8 Aug 1999, *An Odyssey Abroad and Back – Hsiung Ping-Ming's Art*, Kunming City Museum, Kunming
 15 Oct – 7 Nov 1999, *An Odyssey Abroad and Back – Hsiung Ping-Ming's Art*, National Museum of History, Taipei
 8 Jan – 12 Mar 2000, *An Odyssey Abroad and Back – Hsiung Ping-Ming's Art*, Mountain Art Museum, Kaohsiung
 19 May 2003 - present, permanent display at Nanjing University, Nanjing
 1 – 30 May 2010, *Perfection · Serenity · Substance · Unrestraint · Chen Hsia-Yu, Hsiung Ping-Ming, Hsia Yan Sculpture Exhibition*, Eslite Gallery, Taipei
 23 Nov – 15 Dec 2019, *The Journey of Defining Yourself – Art Exhibition of Hsiung Ping-Ming*, National Art Museum of China, Beijing
 15 Apr – 11 May 2022, *The Returning Sculpture – Retrospective Exhibition of Hsiung Ping-Ming*, The National Art Museum of China, Beijing

PROVENANCE

Important Private Collection, Asia

This work is accompanied by a certificate of authenticity issued by High Union Art Co.,Ltd., Kaohsiung

Note: This work is executed in 1969 and cast in bronze in 1998



坐看雲起時的人生況境

In the Tranquil Rise of Clouds

李真的鴻鵠之志

Li Chen's Great Ambitions

1963年出生的知名華人雕塑家李真，因家中經營裝潢建材，自幼耳濡目染，使他對各種材質的特性與造型有著天然的感知，開啟了對於材質的熱情與熟悉感。1989年，正值台灣佛教造像需求旺盛之時，他並開始研究佛像背後代表的意涵與法度。在自學的反覆臨摹過程中，他逐漸意識到內心的想法與外界需求的矛盾，開始嘗試打破傳統窠臼，衷於莊子所言之「魚相忘於江湖，人相忘於道術」，以自身獨特的藝術語言，通過幽默的體量關係，忘我地表達對佛理、道家、儒家思想的東方文化精神內核，以及當代社會的理解。

十年後，李真在台北發表「虛空中的能量」個展一舉成名，向世人展現其以唐宋佛像豐腴秀美的體態為基礎，以墨色生漆的技法創作一系列獨樹一幟的現代雕塑。其人物造型圓潤厚重的外形與內部空盈的設計，展現了「既重又輕」的美學，回應老子之說「重為輕根，靜為躁君」，在看似沉重的形體中注入了靈動的氣韻，使觀者在凝視中體會到一種靜謐與力量的雙重沖擊。爾後，於2001年李真進一步發展出其最負盛名的「大氣神遊」系列，巧妙詮釋道教「無極而太極，動而生陽」的哲理。該系列作品的形象簡潔卻富有韻律，似在雲霧之間輕盈漂浮，呈現出一種超然物外的禪意和哲思，將道家「虛懷若谷」的精神具象化，引領觀者隨其暢遊。2007年，李真成為首位獲邀在威尼斯雙年展舉辦個展的華人藝術家，隨後曾於巴黎凡登廣場（Place Vendôme）、中國美術館、新加坡美術館、台北中正紀念堂、上海震旦博物館舉辦大規模個展，作品深入人心，而今年他更榮獲美國以色列博物館之友協會頒發之「雕塑藝術傑出成就獎」，此前獲獎者有美國的昆斯（Jeff Koons）、英國的奎格（Tony Cragg）、西班牙的潘薩（Jaume Plensa），李真為史上首位獲獎的華人藝術家。此無疑肯定了他在當代雕塑領域的翹楚地位。

獨上雄峰天之界，輕駕浮雲樂逍遙

「李真在造型上表現出一種將凡俗與超俗結合在一起的樣式，佛教人物也擁有世俗生活的形態，神情與細節，由此讓人們感覺到他們與人世間情感的接近，形象自然而然具有雙重內涵。」

——中國美術館館長范迪安

是次呈現的《清風雲露》即為「大氣神遊」系列代表作，該系列以輕盈而富有張力的雕塑語言，營造出輕盈浮遊於空中的感覺，展示了靜態量感形象的靈動活潑之美，質感超然脫俗，傳遞著海納百川的能量。而《清風雲露》以其圓潤飽滿的身體線條展現了佛學與老莊思想中「清淨無為」和「輕靈逍遙」的禪意之境。同名之不同尺寸之作曾代表李真在多個國際重要展覽中亮相，包括威尼斯雙年展、台北中正紀念堂、巴黎凡登廣場、上海震旦博物館等，別具代表性。藝術家在此將傳統造像中高高在上的尊貴神佛轉化為澄澈的人間稚子，他手持乾坤扇，氣定神閒地單腳盤坐於山峰雲端，閉目凝神，笑意盈盈，既保留了佛家的「空」與老莊提出的「氣韻」，又賦予其淘氣活潑的入世感與人情味。李真利用傳統墨色生漆的方式來處理銅雕，讓冰冷的銅厚澤如玉、質感溫潤。同時融入此系列創新的「按銀」技法來處理祥雲，將「清風」的輕盈深蘊在「雲露」的靜謐裡，營造出「初化露、望長空、赤日地、御青煙」

的理想境界。而在細節處，可見其將啞光的水波紋縝密地雕刻於扇子和山峰之中，打造出光與影、張與馳的變化，讓人體會輕盈中蘊含的無窮張力。

值得一提的是，作品將李真獨特、多層次的量體輕重表現得淋漓盡致，當中基座面積最小，逐層向上，隨著體積逐漸增大，顏色也愈發深沉，呈現出浮雲之上端坐的仙賢，泰然自若無拘無束，笑看人間多少事的豁達，作品有如塵世中的一縷清風，在喧囂的世界中撫慰人心，並讓東方精神在當代藝術中奏鳴著悠遠而動人的迴聲。



大尺寸的《清風雲露》2013年曾於巴黎凡登廣場亮相，為李真最為膾炙人口的作品之一

Born in 1963, the renowned Chinese sculptor Li Chen developed an innate sensitivity to various materials and forms from a young age due to his family's involvement in the decoration and building materials business. In 1989, during a period of high demand for Buddhist statues in Taiwan, Li Chen began studying sculpture and delved deeply into the meanings and principles behind Buddhist icons.

Through self-study and copying traditional works, he gradually recognized the tension between his creative ideas and external demands. This realization led him to break away from conventional frameworks and integrate the philosophy of Zhuangzi into his work. By exploring humorous proportions, he seeks to express the core spiritual essence of Eastern culture—embodying Buddhist, Taoist, and Confucian thoughts—while also reflecting on contemporary society.

Ten years later, Li Chen gained instant fame with his solo exhibition *Energy of Emptiness* in Taipei. He based his work on the voluptuous and elegant forms of Tang and Song dynasty Buddhist statues, using a technique of ink-coloured lacquer to create a series of modern sculptures. These sculptures feature a rounded, substantial form with hollow interiors, showcasing an aesthetic of “both heavy and light” that reflects Laozi's philosophy of “heaviness as the root of lightness, stillness as the ruler of agitation.” In these pieces, he infuses a dynamic spirit, allowing viewers to experience a dual impact of tranquility and power through their gaze.

In 2001, Li Chen developed his most renowned series, *Spiritual Journey through the Great Ether*, which interprets Daoist principles of “Wuji and Taiji, movement and the emergence of Yang.” These works are characterized by their simple and rhythmic forms, seemingly floating through clouds and mist, presenting a transcendent

Zen-like quality and philosophical depth. They embody the Daoist spirit of “emptiness as humility,” guiding viewers to experience an ethereal realm.

In 2007, Li Chen became the first Chinese artist to hold a solo exhibition at the Venice Biennale. He has since held major solo exhibitions at prestigious venues such as Place Vendôme in Paris, the National Art Museum of China, the Singapore Art Museum, the Chiang Kai-shek Memorial Hall in Taipei, and the Aurora Museum in Shanghai. This year, Li Chen was honored with the “Outstanding Achievements in the Sculptural Art Award” award by the American Friends of the Israel Museum. He became the first Chinese artist to receive this accolade, solidifying his status as a leading figure in contemporary sculpture.

Ascending the Majestic Peak: Riding Clouds in Blissful Freedom

Li Chen's style embodies a fusion of the mundane and the transcendent. Buddhist figures possess the forms, expressions, and details of secular life, creating a sense of closeness to human emotions. Thus, these images naturally convey dual meanings.

——Fan Di'an

Soothing Breezes Floating Clouds is a defining piece of the *Spiritual Journey through the Great Ether* series. Through its delicate and dynamic sculptural language, it evokes a sensation of floating in the air, illustrating the beauty of stillness intertwined with vitality while conveying an energy of inclusiveness.

The artwork features rounded, full lines that embody the Zen concepts of “purity and non-action” and “lightness and freedom” found in both Buddhist and Daoist philosophies. It has been showcased in prestigious international exhibitions, including the Venice Biennale, Chiang Kai-shek Memorial Hall in Taipei, Place Vendôme in Paris, and the Shanghai Aurora Museum, underscoring its significance.

Li Chen transforms traditional revered deities into innocent human figures, holding a fan of heaven and earth, seated atop a mountain peak surrounded by clouds, exuding joy. This transformation retains the Buddhist notion of “emptiness” and the Daoist essence of “vitality” while adding a playful and relatable touch.

Using traditional black lacquer techniques on copper, Li gives the cold metal a warm, jade-like quality. He innovatively incorporates a “silver pressing” technique for the auspicious clouds, embedding the lightness of “soothing breezes” within the calm of “floating clouds.” The matte wave patterns carved into the fan and mountain peak reflect changing light and shadow, allowing viewers to experience the infinite tension within the lightness.

The piece adeptly showcases Li Chen's unique approach to weight and volume. The minimal base contrasts with the increasing volume and deepening colours, representing an immortal figure serenely seated above the clouds, calmly observing the world. This artwork serves as a gentle breeze amidst the chaos, soothing the spirit and allowing Eastern philosophy to resonate beautifully in contemporary art.



李真在創作《清風雲露》

清風雲露

銅雕

版數：18/30

二〇〇八年作

款識

2008 (背面中部)；李真 Li Chen 18/30 (背面底部)

出版 (不同版數、尺寸)

2007 年，《第 52 屆威尼斯雙年展——虛空中的能量》，亞洲藝術中心，台北，封面及第 173 至 177 頁

2008 年，《尋找精神的空間——李真中國美術館個展》，亞洲藝術中心，台北，第 116 至 123 頁，172 頁及 175 頁

2009 年，《李真——798 神魄個展：2008 北京 798 個展》，亞洲藝術中心，台北，第 29 頁

2009 年，《李真——精神·身體·靈魂：2009 新加坡美術館個展》，新加坡美術館，新加坡，第 53 頁

2012 年，《李真——大氣：李真台灣大型雕塑首展》，亞洲藝術中心，台北，第 90 至 93 頁

2014 年，《李真——既重又輕：2013 巴黎凡登廣場大型雕塑個展》，亞洲藝術中心，台北，第 92 至 93 頁

2016 年，《李真——知識與迷悟：「不生不滅」與「凡夫」系列首展》，亞洲藝術中心，台北，第 75 頁

2018 年，《古往今來——李真》，震旦美術館，上海，第 102 至 107 頁

展覽 (不同版數、尺寸)

2007 年 6 月 1 日至 11 月 21 日，「第 52 屆威尼斯雙年展：尋找精神的空間——虛空中的能量」，威尼斯未來展望美術館，威尼斯

2011 年 11 月 5 日至 12 月 4 日，「大氣——李真台灣大型雕塑首展」，中正紀念堂及自由廣場，台北

2013 年 9 月 2 日至 29 日，「李真——既重又輕：2013 巴黎凡登廣場大型雕塑個展」，凡登廣場，巴黎

2018 年 11 月 3 日至 2019 年 1 月 27 日，「古往今來——李真」，震旦博物館，上海

2020 年 6 月 20 日至 8 月 30 日，「松美術館邀請展」，松美術館，北京

來源

台北亞洲藝術中心

現亞洲重要私人藏家直接購自上述來源

附：台北亞洲藝術中心開立之作品證書

HKD 250,000 – 350,000**USD 32,100 – 44,900**

李真《大氣神遊系列 - 天空》，銅雕，版數 7/30，50 × 29 × 22 cm，2012 年作，拍賣成交價 497,800 港幣

Li Chen**Soothing Breezes Floating Clouds**

Bronze sculpture

49.5×27×18.5 cm. 19 1/2×10 5/8×7 1/4 in.

Edition: 18/30

Executed in 2008

Signed in Chinese and Pinyin, dated and numbered on the back

LITERATURE (different sized edition)2007, *Li Chen: Energy of Emptiness, 2007 Solo Exhibition at 52nd International Art Exhibition-La Biennale di Venezia*, Asia Art Center, Taipei, cover and p. 173 - 1772008, *Li Chen: In Search of Spiritual Space, Solo Exhibition at National Art Museum of China*, Asia Art Center, Taipei, p. 116-123, 172 and 1752009, *Li Chen: Soul Guardians - In an Age of Disasters and Calamities*, Asia Art Center, Taipei, p.292009, *Li Chen: Mind-Body-Spirit*, Singapore Art Museum, Singapore, p.532012, *Greatness of Spirit: Li Chen Premiere Sculpture Exhibition in Taiwan*, Asia Art Center, Taipei, p. 90-932014, *Monumental Levity of Li Chen - Premiere Sculpture Exhibition Place Vendome Paris*, Asia Art Center, Taipei, p. 92-932016, *Li Chen: Knowledge and Enlightenment - 'Immortality of Fate' and 'Ordinary People' Series Debut Exhibitions*, Asia Art Center, Taipei, p. 752018, *Through the Ages - Li Chen Solo Exhibition*, Aurora Museum, Shanghai, p. 102 - 107**EXHIBITED (different sized edition)**1 Jun - 21 Nov 2007, *Li Chen Solo Exhibition In 52nd Venice Biennale: Energy of Emptiness - In Search of Spiritual Space*, Telecom Italia Future Centre, Venice5 Nov - 4 Dec 2011, *Greatness of Spirit - Li Chen Premiere Sculpture Exhibition in Taiwan*, Chiang Kai-Shek Memorial Hall and Freedom Square, Taipei2 - 29 Sep 2013, *Li Chen's Major Sculpture Solo Exhibition*, Place Vendome, Paris3 Nov 2018 - 27 Jan 2019, *Through the Ages - Li Chen Solo Exhibition*, Aurora Museum, Shanghai20 Jun - 30 Aug 2020, *Song Art Invitation Exhibition*, Song Art Museum, Beijing**PROVENANCE**

Asia Art Center, Taipei

Acquired directly by present important private Asian collector from the above

This work is accompanied by a certificate of authenticity issued by Asia Art Center, Taipei



定海神針—阿彌陀無量壽世界

金箔 不鏽鋼雕塑

二〇二三至二〇二四年作

款識

定海神針—阿彌陀無量壽世界 曾揚 2023-2024 (頂部)

定海神針—阿彌陀無量壽世界 曾揚 2023-2024 (底座上)

來源

亞洲私人收藏

HKD 40,000 – 80,000

USD 5,100 – 10,300

極樂淨土，自在我心**曾揚的無量壽世界**

佛家有言：「**智慧廣大深如海，內心清淨絕塵勞。**」在曾揚的創作中，生命和禪佛教義相輔相成，其結合所生發的智慧和明心靜性的力量，構建他融合詩意、美學和世界觀的藝術核心。身為西夏儒學大師韓道衝二十一世孫，1981年生於昆明的曾揚自幼受佛教義理薰陶，並於2013年開啟其備受推崇的「無量壽世界」系列，於此深耕不輟。他曾於柏林 Kommunale 美術館、北京木木美術館、北京尤倫斯當代藝術中心、蘇州金雞湖美術館、深圳關山月美術館等地及國際展事中發表展出逾百次，別樹一格。

是次呈現的《定海神針—阿彌陀無量壽世界》，為藝術家罕見地融合平面繪畫與立體雕塑形式展現的特出之作。如曾揚所言：「**希望作品能讓人看了產生歡喜心，產生嚮往極樂的願心。**」其以齊天大聖的兵器「金箍棒」為原型，以不鏽鋼的形式打造出立於海水、威震四方的「定海神針」。在立體的棒身之上，他以其經典的創作模式——將純金箔貼於表面，再以錐筆於中央鏤刻繪畫出想像中的西方極樂世界圖景，並自神針的上下兩端反復書寫「南無阿彌陀佛」六字名號，藉重複書寫達寧心靜氣、祈四海八荒之平安。而因金箔材料極為輕薄，創作過程中需一筆成形，下筆後無法修改與覆蓋，作品除展現了曾揚的造型功力，亦顯其於佛理、藝術、心眼手合一的高度凝淬。

廣淨明土，極樂大觀

作品依循《無量壽經》所云：「**國中萬物，嚴淨光麗，形色殊特，窮微極妙，無能稱量**」的「極樂淨土」之情景，借鑒隋唐壁畫「淨土圖式經變畫」的遺韻，以如吳道子般飽滿流暢、精細的線條和造象，描摹觀想了無量壽佛說法、引導眾生、六方護念的場景。細觀此作可見天人皆置身於七寶池中，以金箔塑佛身，亦契合「**諸佛身金色，百福相莊嚴**」。而當中所見之亭台樓閣森嚴華美，神樹奇鳥容光奕奕、寶塔葫蘆琳瑯滿目，祥雲漫漫，海水瀟灑。身處其中，似聞梵音裊裊，見五光十色之貌，廣淨明土，令人心生嚮往。

定海神針，富足無量

藝術家將此番景致依託於定海神針之造型，取「定」之本心及「海」之寶地的含義。如觀底座，以海水紋飾描刻，意即定海神針的發源地，底座四周以山形樣貌圍合，山水具足，不僅為風水上乘之地，水為「財」，在當代語境中，經商下海，亦是財水富足的寶物象徵。此外在《西遊記》中，定海神針原為大禹治水時遺留的一塊「天河定底神珍鐵」，被太上老君用以煉製成平定風浪的神器，本為道家寶物。曾揚卻將之置於佛學語境，藉其獨特的視角，將傳說、佛道二教融為一體，構成大一統世界觀。意圖喚起觀者對極樂世界的嚮往，種善之因、結善之果，在藝術之美的感召下，走向尋找「真實」和「光明」的極樂之途。在那裡，無寒暑，無病老，壽命無量，學無止境，並最終通向無量的永恆。



曾揚《定海神針—阿彌陀無量壽世界》(局部)

Zeng Yang**Magical Cudgel – Amitabha, the World of Infinite Life**

Gold foil on stainless steel sculpture

117.5x41x41 cm. 46 1/4x16 1/8x16 1/8 in.

Executed in 2023-2024

Titled and signed in Chinese, and dated on

the top and on the base

PROVENANCE

Private Collection, Asia



曾揚《無量壽世界》(九宮格)，金箔手繪絹本，13×13cm×9，拍賣成交價 108,000 港幣

**The Western Pure Land Resides Within Me
Zeng Yang's World of Infinite Life**

Born in Kunming in 1981, Zeng Yang, a twenty-first generation descendant of the Western Xia Confucian master Wo Daochong, was immersed in Buddhist teachings from a young age. In 2013, he started his acclaimed series *World of Infinite Life*, which he has diligently developed ever since. His work has been exhibited in over a hundred shows internationally, including at the Kommunale Galerie Berlin, the M Woods Museum in Beijing, the Ullens Center for Contemporary Art in Beijing, the Jinji Lake Art Museum in Suzhou, and the Guan Shanyue Art Museum in Shenzhen.

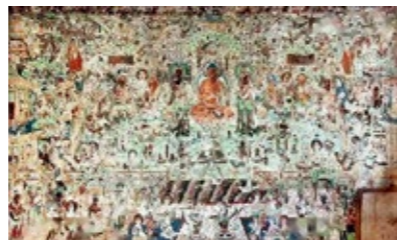
The work presented here, *Magical Cudgel – Amitabha, the World of Infinite Life*, uniquely combines flat painting and three-dimensional sculpture. Inspired by the weapon “Golden Cudgel” of the Monkey King, it is crafted with a pillar coated in gold leaf. At the centre, Zeng Yang has carved a scene depicting the Western Pure Land, while the mantra “Namo Amitabha Buddha” is inscribed repeatedly at both ends of the “magical cudgel,” intended to bring peace and calm to the mind. The use of gold leaf requires precision as any stroke is final and cannot be altered, highlighting Zeng Yang’s ability to blend Buddhist themes with his artistic skills, requiring coordination of mind, eyes, and hands.

Magnificence of the Western Pure Land

Drawing on the “Western Pure Land” as described in the “Larger Sukhavativyuha Sutra” (Infinite Life Sutra), the artwork reflects the style of Sui and Tang dynasty murals of the Pure Land. The painting uses smooth and flowing lines similar to those of the ancient painter Wu Daozi, depicting the Amitabha (Buddha of Infinite Life) teaching and guiding beings, surrounded by protective figures. A closer look shows heavenly beings at the Pool of Seven Jewels, with Buddha figures detailed in gold leaf. The scene includes detailed pavilions, divine trees, exotic birds, pagodas, and gourds, set against a backdrop of auspicious clouds and calm seas, evoking a sense of peace and yearning for such tranquility.

Magical Cudgel Bringing Abundance

The artist designs this landscape based on the shape of the Magical Cudgel, incorporating “stability” and the “treasure land” it symbolises. The base features ocean wave designs, representing the origin of the Magical Cudgel. It is surrounded by mountains and waters, representing a geographically auspicious site where water signifies wealth. In contemporary terms, venturing into business (“going into the sea”) is also seen as a symbol of abundant wealth. As Zeng Yang says, “I hope this work brings joy to the viewer and arouses a longing for the bliss of the Pure Land,” guiding them towards a path of “truth” and “light” in their quest for ultimate happiness.



初唐敦煌莫高窟第220窟南壁的無量壽經變，在阿彌陀佛說法的場景中，所有天人都置身於碧波蕩漾、以八功德水蓄滿的七寶池中。極樂世界的宮殿、樓宇、樹木、池水皆為七寶莊嚴自然化成



穴位盒

複合媒材
二〇一一年作

出版

2012年，《簡史：倪有魚》，中國美術學院出版社，杭州，第182至183頁

展覽

2014年11月1日至12月7日，「勞作與時日」，前波畫廊，北京

來源

北京前波畫廊
現亞洲私人藏家直接購自上述來源

附：北京前波畫廊開立之藝術家親簽作品證書

HKD 40,000 – 60,000

USD 5,100 – 7,700

人體的刻度與密碼**倪有魚的本真追尋**

倪有魚1984年出生於江西，2007年畢業於上海大學美術學院國畫系，隨即通過自學油畫成為獨立藝術家，作品涵蓋繪畫、雕塑、攝影、裝置、影像等多重媒介。因父親為建築工程師，倪有魚自幼受其啟蒙，其後受美國超現實主義藝術家康奈爾（Joseph Cornell）影響，使他對藝術的象徵語言特別感興趣，他經常從建築學中提煉元素，融入藝術表達，熱衷於宇宙、人類認知等議題，擅長以多重視角、多變的形式切入表達時間與空間的微妙關係，備受外界追捧。2014年其榮獲中國當代藝術獎（CCAA）「最佳年輕藝術家獎」。其作並受紐約布魯克林美術館、新加坡美術館、香港M+美術館等收藏。2022年，其創作生涯最大規模展覽《蒼穹與刻度》在廣東和美術館開幕，2023年更受國際品牌Fendi邀請設計聯名手袋，可見他在中國當代藝術界的影響力。

穴位盒裡的生命之謎

「倪有魚的眾多創作都顯示出與手工的親密關係，他甚至會迷戀製作過程所帶來的微小誤差，視之為作品的一部分或新的契機。」

——南方都市報《倪有魚：蒼穹與刻度》

是次呈現的《穴位盒》完成於2011年，曾發表於北京前波畫廊「勞作與時日」展覽，一經曝光便受藏家好評，納入收藏珍存至今。此為其首件上拍的早期小型雕塑，別有特色。倪有魚以康奈爾式的物件組合拼貼敘事，通過一個刻有藝術家出生年份的小木盒、五支實驗試管、繪畫和卡紙組合，開啟對人體秘密的探索。作品結構令人聯想到希臘帕特農神廟外方內圓的建築結構，倒立的試管仿若秩序排列的圓柱，暗喻人類智慧與文化的結晶。通過玻璃窺視盒內，可見內嵌的人體穴位解剖圖。藝術家以黑色線條縝密地繪畫出人體結構及器官，以點線串聯起分佈在身體的主要穴位，若密碼圖騰。觀者可透過玻璃的折射，看到圖像在不同角度被放大與縮小的有趣視覺效果。全作的點睛之筆為作品正中間一隻藏在試管裡向上觸摸

的手，相較其他試管裡冰冷的灸針，這隻手正觸摸、追索著從盒子頂部透進的光，表達對於希望與理想的追索。而盒子背面展示了人體肌肉和骨骼結構，直觀地以擺錘圖像表達運動中的肢體，若致敬著

達芬奇（Leonardo da Vinci）《維特魯威人》的方圓之謎。倪有魚以極簡的顏色與趣味的謎團，還原出生命本身的形態，深入浅出地提取中西方文明的精髓，引導觀者深入其中，並思考何為「真我」，耐人尋味。

Ni Youyu**Acupuncture Box**

Mixed media
16×18×14 cm. 6 1/4×7 1/8×5 1/2 in.
Executed in 2011

LITERATURE

2012, *A Brief History: Ni Youyu*, China Academy of Art Press, Hangzhou, p. 182-183

EXHIBITED

1 Nov – 7 Dec 2014, *Labor & Time*, Chambers Fine Art, Beijing

PROVENANCE

Chambers Fine Art, Beijing
Acquired directly by present private Asian collector from the above

Note: This work is accompanied by a certificate of authenticity issued by Chambers Fine Art, Beijing and signed by the artist



康奈爾《埃及自然歷史基礎》，複合媒材，11.75 × 26.99 × 18.42 cm，1940年作，美國華盛頓國家美術館藏。由是次拍品可見倪有魚早期創作受康奈爾盒子系列的啟發



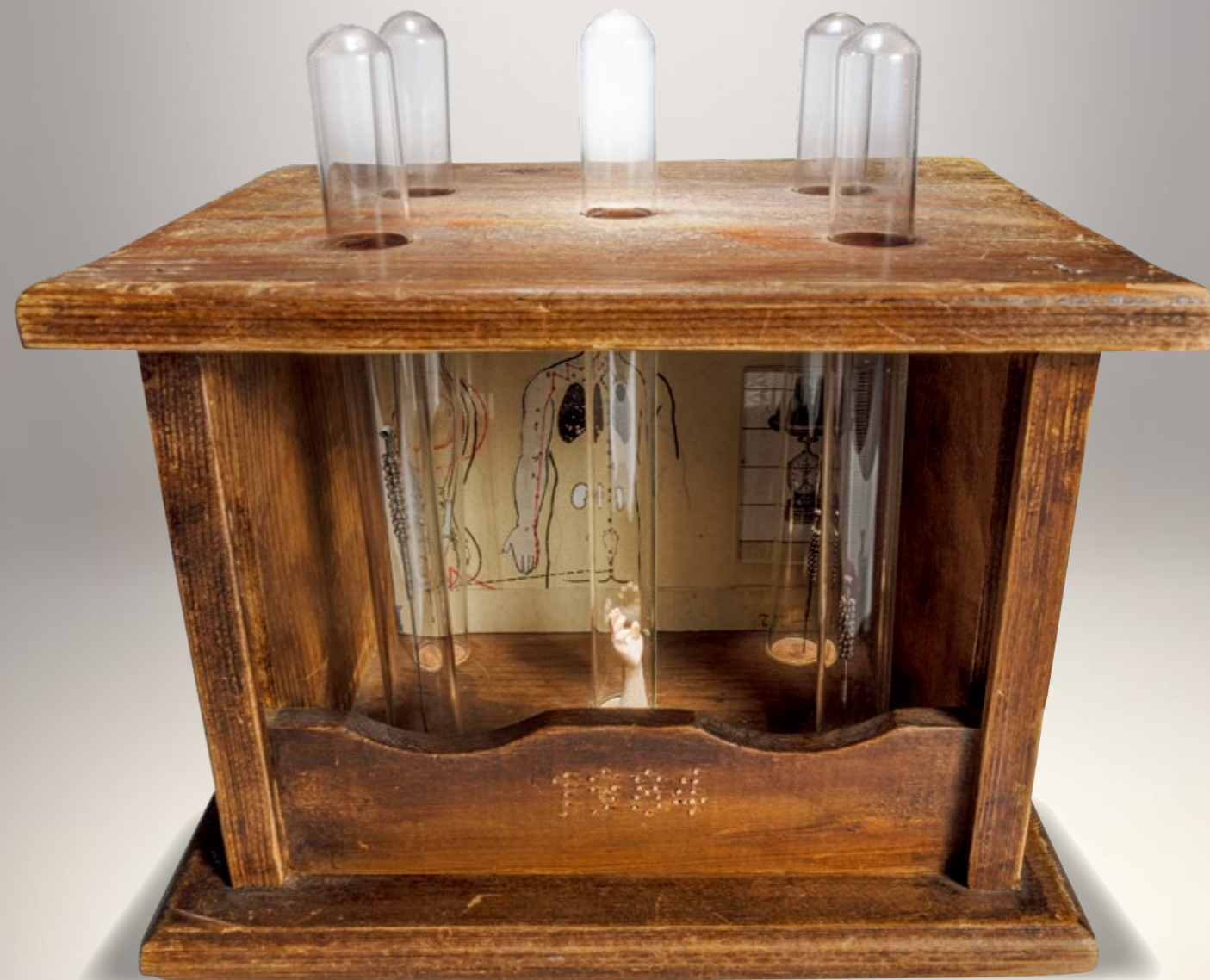
達芬奇（Leonardo da Vinci）《維特魯威人》，墨、水彩、紙本，34.3 × 24.5 cm，1492年作，義大利威尼斯學院畫廊藏。本作背部的鐘擺型肢體運動似藝術家對達芬奇的致敬

The Measure of Humanity:**Ni Youyu - Seeking the True Self**

Ni Youyu, born in Jiangxi in 1984, graduated from the Chinese Painting Department of Shanghai University's Academy of Fine Arts in 2007. He later became an independent artist through self-study of oil painting, working across various media including painting, sculpture, photography, installation, and video. Influenced by American surrealist artist Joseph Cornell, he is particularly interested in symbolic language in art. He often extracts elements from architecture and integrates them into his artistic expression, excelling at exploring the subtle relationships between time and space through multiple perspectives and changing forms, earning widespread acclaim. In 2014, he was awarded the Best Young Artist by the China Contemporary Art Award (CCAA). His work has been collected by institutions such as the Brooklyn Museum, Singapore Art Museum, and Hong Kong's M+ Museum. In 2022, his largest career exhibition *Dome and Scale* opened at Guangdong He Art Museum. In 2023, he was invited by the international brand Fendi to design a collaboration handbag, highlighting his influence in contemporary Chinese art.

Life's Enigma in the Acupuncture Box

The featured sculpture *Acupuncture Box* was completed in 2011. It was previously exhibited in the group exhibition *Labor & Time* at Chambers Fine Art Beijing, where it received acclaim from collectors and has been preserved in a collection since then. This early small sculpture marks Ni Youyu's debut at auction, showcasing his unique style. Inspired by Cornell's assemblage techniques, Ni narrates through a small wooden box inscribed with his birth year, five experimental test tubes, paintings, and cardboard, exploring the mysteries of the human body. The structure of the work evokes the architectural design of the Parthenon, with inverted test tubes symbolizing orderly arranged columns, metaphorically representing the crystallization of human wisdom and culture. Through a glass viewing window, one can see an embedded anatomical diagram of acupuncture points. The artist meticulously draws human anatomy and organs with black lines, connecting the main acupuncture points across the body. The viewer can see through the refraction of the glass, where images are magnified and reduced at different angles, creating intriguing visual effects. The focal point is a hand hidden in the central test tube, reaching upwards, contrasted with the cold needles in other tubes, symbolizing the pursuit of hope and ideals through the light entering from the top of the box. The back of the box displays muscle and skeletal structures, visually representing limbs in motion, perhaps as a tribute to Leonardo da Vinci's *Vitruvian Man* and its geometric mystery. Ni Youyu uses minimal colours and playful riddles to restore the essence of life's form, deftly extracting the essence of both Eastern and Western civilizations, guiding viewers to ponder the "true self," offering much to contemplate.



倪有魚《穴位盒》（作品背面）

禮物之二

銅雕

版數：6/7

二〇〇二年作

款識

6-7 向京 2002 (底座)

來源

現亞洲私人藏家直接購自藝術家本人

HKD 80,000 – 120,000

USD 10,300 – 15,400

生命之輕，禮物之重

向京雕塑裡的「我思」與「我在」

「我嚮往的勇氣是擺脫慣性、歸於平凡、知行合一，不再需要不斷往身上插羽毛。」

——向京

被譽為中國首屈一指的女性雕塑家向京，1968年出生於北京一個文藝家庭，母親為文學編輯，父親為電影廠廠長，讓向京自幼飽讀詩書。中學時，她入讀中央美術學院附中，後在1990年以第一名的優異成績考入央美雕塑系，畢業作品獲校內一等獎並被學院收藏。其作品以深刻的社會觀察，對女性自身身分的探索著稱，試圖通過現代生活中形色挖掘生存的真相，予人強烈的印象。2010年其雕塑《一百個人演奏你，還是一個人》拍出了627.5萬人民幣的高價，創下彼時中國雕塑拍賣最高紀錄。七年後，龍美術館的首個女性藝術家個展即以向京的大型回顧展揭幕。其作獲藏於香港M+美術館、中央美術學院、今日美術館、上海龍美術館等，標誌她在中國藝壇舉足輕重的地位。

在人類社會中，「禮物」不僅是物質的交換，更代表了情感、權力和身份的交流。向京敏銳地捕捉到送禮一行為背後的複雜性，將「禮物」的概念延伸至個體存在的哲學層面，其「禮物」系列銅雕於千禧年之初應運而生。作品主體多以靜默、沉思的女性呈現，看似柔弱的體態，卻隱藏著強烈的情感張力與態度。是次秋拍呈現的《禮物之二》，為其早期代表作，以銅雕手染層層上色的技法，用鮮明的薄荷綠色彩刻畫女子的造型，揭示了在一個充滿矛盾與期望的世界中，個體如何在施與受的過程中尋找自己的位置。

內在之鏡：付出與期望的自我

「藝術之鏡，此刻映照出的，是觀者的內在：對於每個人生命中的隱痛與歡愉，沒有人可以替我們看到。」

——向京

作品中，體型纖瘦的女子舉起握著空無一物的右手停在半空，作出「給予」的動作，她若試圖將內心的某種無形之物，或其自身的能力，外化為禮物，卻又無法真正掌握或控制這一過程。表達了現代社會中個體經常面對的存在主題——人們被期望不斷地「付出」，但往往無法控制付出會如何被接收或解讀，除此之外，亦言說了

了在家庭中女性「無形」的奉獻與犧牲。而其衣著的綠色彩，象徵著希望與再生，但也隱含著某種矛盾——既是新生的象徵，也是某種青澀的狀態，似言說了我們的人生都在施與受的過程中學習成長。

女子空握向前遞出的手，表達著現實世界裡「贈與」與「缺失」之間的關係。此亦讓人聯想到米開朗基羅的《創造亞當》。上帝的手指即將觸碰亞當的瞬間，此既象徵著生命的賦予，也暗示人類與神性間的微妙距離。女孩在此處同樣處於一個微妙的瞬間，空握之手似乎在遞出「無形」的禮物，或許是她的內心、意志，甚至是她的自我。在這一刻，她並非主動的賦予者，更像是一個被動的「贈予」者，這種姿態中隱藏著一種深層的疏離感，暗示著現代人在面對自我表達與社會期待中，給予與獲得的微妙平衡。

Xiang Jing

Gift II

Bronze sculpture

89.5×40×23 cm. 35 1/4×15 3/4×9 in.

Edition: 6/7

Executed in 2002

Signed in Chinese, numbered and dated on the base

PROVENANCE

Acquired directly by present private Asian collector from the artist

向京《禮物之二》
(作品另一角度)

The Lightness of Being, The Heaviness of Giving

Xiang Jing's Sculptures: "I Think" and "I Exist"

Xiang Jing, born in 1968 in Beijing, is celebrated as one of China's foremost female sculptors. Raised in a literary family, her mother was a literary editor, and her father was a film studio director, exposing her to the arts from an early age. She attended the Central Academy of Fine Arts (CAFA) Secondary School, then admitted to CAFA's Sculpture Department in 1990, graduating with an award-winning piece that was later collected by the academy. Xiang's work is known for its profound social commentary and exploration of female identity. In 2010, her sculpture fetched 6.275 million RMB at auction, setting a record for Chinese sculpture sales at the time. Seven years later, her large-scale retrospective opened at the Long Museum, marking the museum's first solo exhibition by a female artist. Her works are part of collections at Hong Kong M+ Museum, CAFA, Today Art Museum, and the Long Museum in Shanghai, among others.

In society, gifts transcend material exchange, representing emotional, power, and identity interactions. Her *Gift* series of bronze sculptures emerged at the turn of the millennium, featuring silent, contemplative female figures. These seemingly fragile forms conceal intense emotional tension and attitude. The piece *Gift II*, presented in this Autumn auction, stands as an early representative work.

Mirror of the Self: Giving and Expectation

In this work, a slender woman raises her right hand, holding nothing, in a gesture of giving, as if attempting to externalize some intangible part of herself as a gift, yet unable to fully control the process. This conveys how modern society expects continuous giving, often beyond one's control over how it will be received or interpreted. It also speaks to the invisible sacrifices and contributions of women within the family. The green colour of her clothing symbolizes both new beginnings and a certain naivety, suggesting that our lives are a journey of learning and growth through giving and receiving.

The woman's empty, outstretched hand evokes Michelangelo's *Creation of Adam*, where God's finger is about to touch Adam, symbolizing the gift of life and the subtle distance between the human and the divine. Similarly, the girl is at a delicate moment, offering an invisible gift—perhaps her inner self, will, or even her very being. In this instant, she is not an active giver but a passive one, with a profound sense of alienation, hinting at the delicate balance between giving and receiving in the context of self-expression and societal expectations.



向京《水面》，有機玻璃，86.5 × 49 × 31 cm，2010年作，拍賣成交價 514,500 港幣

怒放的生命色彩， 閃耀的創作星河

Blooming Colours of Life

周春芽橫跨逾二十載的創作碩果

The Creative Journey of Zhou Chunya Spanning
Over Two Decades



1987年，周春芽在奧地利林茨的展覽現場。其以黑筆在中央塗鴉，並在四周大量留白的創作風格便在此時開始

在中國改革開放以來波瀾壯闊的歷史進程中，一批傑出的藝術家走出國門，得以在世界舞台上揮灑自我，並在不斷地試煉及演變中走向創作的臻境。周春芽便是這批藝術家中最具代表性的一位。1955年出生於重慶的他，1982年在四川美術學院畢業後，四年後31歲的他獨自赴德，先後進入比利菲爾德大學（University of Bielefeld）與卡塞爾美術學院（Kunsthochschule Kassel）進修。跨越傷痕美術、八五新潮，歷經後八九、玩世現實主義，周春芽始終在現代主義大潮中兀自獨行，並被稱作「最早無目的地使用表現性語言」的畫家之一，其令西方的新表現主義與中國文人水墨精神跨越時空而相遇激起火花，使筆下創作成為中國民族性的當代延續。是次秋拍呈現其橫跨25年，自1993年脫胎於山石系列的「裸女」、2009年的「綠狗」雕塑，再到2018年的園林山水，一展其多面向的創作風貌與兼擅各媒材的才華。

力與美的頌歌

珍罕裸女主題油畫首現拍場

「最近畫了幾張畫，不會使你吃驚。一些半乳頭半生殖器似的物體……卻基本上屬於傳統藝術。」

——周春芽致張曉剛，1986年

在周春芽寫給張曉剛的信件中，有這麼一句話言說了他彼時的創作方向。而不僅只是說，就在隔年，他受奧地利林茨市長的邀請，在林茨舉辦《周春芽畫展》中展出了一系列以白色畫布為底，在留白的空間中央以黑色炭筆塗抹出雌雄莫辨的頭像、動物的身影。強烈的黑白對比、大膽的視覺語言，言說著生命的本質，在彼時掀起了廣泛的討論。而在回國後，於1992年他開始將此一主題深化成裸體肉身的人形與山石，兩者均脫胎於自然，並具有堅毅的實質力量。在此前周春芽筆下的人物均未曾以「裸體」的形式出現，此不啻為其創作上的一次大膽飛躍，而該主題之作畢生僅不逾25件，並且多數主角為單人，有雙人以上者據考據僅只五件，完成於1993年的《裸女》（拍品

編號70）即為其一，突顯其珍稀性。

自由之歌，翩然而至

《裸女》偌大的畫布以米白色為底，藝術家以墨綠的疾勁筆觸渲染，當中最深的接近黑色的蘇苔綠彩描繪一坐立女子緊實的胴體。她全身赤裸，雙臂高舉，毫不避諱地展現健美的胸腹。藝術家刻意隱去其面部，不著眼於女子的容貌，而是以精準而優美的身姿線條強調人體的美感。觀者無法知曉主角的身份，為此作增添一份神秘感。而在其身側，另一更被簡化的女人體若與其並列而坐，其身形又若似一匹依偎在身側、轉頭仰視主角的馬兒，畫面構圖令人聯想起超現實藝術家夏加爾（Marc Chagall）的《紅馬上的女騎手》，正當年華的女子坐在馬背上，欲開啟一場冒險。相較於後者繽紛的畫面，周春芽以低限、極簡的用色，以純粹的線條和構圖將生命的力與美躍然布上。無論是兩個裸女的並肩而坐，或是人與馬兒親暱的姿態，亦為畫面增添一絲溫馨的自由氛圍。此正呼應周春芽所言：「我想提供關於美好、關於愛的、關於撫慰心靈的、幸福的、享受生命，享受歡愉。通過藝術，我想做的就是這些，我想表現的就是生命中可以得到的幸福。」



夏加爾《紅馬上的女騎手》（局部），油彩畫布，120x100cm，1966年作

靈光乍現，黑與白的低限

而在主體人物周身，藝術家以渾厚、急促的勁筆來回塗抹，將之緊緊包圍，以一種近乎湯布雷（Cy Twombly）偏執的自我重複的線條，通過疏密的安排，創造出時而緊密、時而可呼吸的空間。以強烈的線與面隔絕了主角與外在環境，並將觀者的視覺焦點引入畫中故事，而一個個清晰而鮮活的生命逐漸浮現！

東方美學的視覺冒險

綠狗與桃花元素結合之雕塑

1994年，周春芽從好友暨中國水墨畫家岑學恭手上領養了具德國血統的狼犬黑根。而黑根也很自然地成為他創作中的主角，滿足了周春芽對德國生活的緬懷，也展現當下帶給他喜悅的動物夥伴各色跑、跳、坐臥的情狀。先是平面繪畫，後在2005年第一件「綠狗」雕塑《微笑的黑根》問世，在其後八年間，他創作了20餘件以綠狗為主題的雕塑，而當中僅有兩件罕見地結合了其經典的「綠狗」與「桃花」主題。完成於2009年的《春日的綠狗》（拍品編號68）即為其一，彰顯其珍稀。作品以藝術家2006年的《綠狗》雕塑為原型，進而加以深化、豐富其形象，當中狗兒四肢著地端坐，頭歪看向右，張嘴若在喘氣或向主人淘氣地打招呼，紅舌外露，在白牙與綠彩的襯托下，予人強烈的視覺衝擊。展現狼犬驍勇、機敏的一面。而在其身體與舌頭上，可見周春芽手繪的玫粉色激盪的桃花與鮮嫩的枝芽，他以花卉疏密有致的點綴其身，若將綠狗與大地自然結合，展現出東方美學的意境。

桃之夭夭，灼灼其華

若將綠狗健碩的身體比作一棵大樹，那麼桃花便以其為中心肆意綻放。當中的花瓣與花蕊朵朵盛開，有些蹣縮在一起，露出中間嫩白的花



周春芽《春日的綠狗》（拍品編號68）



芯，低頭含笑；有些則開至荼蘼，以激盪的色彩引蝶無數，殷紅欲滴，言說生命的奔放與激情。作品整體以翠綠及玫粉的主調刺激觀者的感官，融匯藝術家最為經典的兩大語彙，為收藏的不二之選。

綠池起風色，清淺夏日長 周春芽筆下的中式庭院

自從藏族、山石、女體、綠狗、桃花主題相繼大獲成功後，周春芽開始著眼於日常生活中的風景，自 2013 年以來，創作了一系列以「庭院小景」為題的紙本水彩作品。完成於 2018 年的《太湖》（拍品編號 69）即為箇中經典。

庭院消暑，悠悠生姿

畫面以江南「小橋流水人家」式的構圖徐徐展開，前景以「之」字形的石橋分割一汪池水，中景以灰色的假山石為主體，靈感取材自周春芽經典磅礴的「中國山石」，但此處因水彩的媒介運用，使得石頭的形魂更顯酣暢淋漓與流動，當中可見藍灰色的水彩經過不同程度的稀釋，用以展現山石嶙峋的脊樑，石頭的雕工、塊面若隱若現，彰顯出中國傳統園林中假山石「巧奪天工、妙造自然」的美感精髓，與其成為天地世界的精神微縮之偉岸感。而在遠景則以寫意、鬆弛的筆觸，刻畫出花叢、水樹、至白色的瓦牆。樹與草的綠、瓦頂的灰、圍牆的白、花朵的紅粉……齊聚一堂，既相互掩映又各自生姿，粗放而蜿蜒的線條時上時下，在一片柔和清雅的色彩中勾勒出夏日好時節，那池水倒影的山與樹悠悠蕩蕩，映照出藝術家平靜和諧、又充滿逸趣的內心世界。

亭台水榭的現代演繹

雖然曾留學於德國，但周春芽一直珍視中國水墨的精髓，並將之作為己身創作的養分，常自古畫中汲取靈感。如《太湖》中由前至後山石、樹、瓦牆的佈局，為中國古畫常見的構圖，如可見於台北故宮博物館所藏的《松蔭庭院圖》。周春芽在此以平視的開闊視角下筆，令觀者可一次性地將眾多物件盡收眼底，並通過清晰的前、中、後三景賦予畫作鮮明的層次。加之奔放的線條與用色，展現了有別於傳統古畫克制、內斂的風格，自成一種寫意而不失東方意境的氣息，令人感受到蔥鬱的夏日生機，與藝術家對土地與生活的真誠熱愛！

During China's transformative era of reform and opening up, many outstanding artists ventured abroad to express themselves on the world stage. Zhou Chunya is a prominent figure among them. Born in Chongqing in 1955, he graduated from the Sichuan Fine Arts Institute in 1982. At the age of 31, he moved to Germany to study at the University of Bielefeld and later at the Kunsthochschule Kassel. Zhou's work combines Western Neo-Expressionism with the spirit of Chinese literati ink painting, creating a unique contemporary Chinese aesthetic. This autumn auction presents a selection of his works spanning 25 years, from the *Nude* (Lot 70) derived from his *Rock Series* in 1993, the *Green Dog in Spring* (Lot 68) sculpture from 2009, to *Taihu* (Lot 69) from 2018, showcasing his diverse talents across different media.

A Celebration of Strength and Beauty Rare Nude Painting Debuts at Auction

“In recent paintings, I've included some elements that might surprise you, like breasts and genital-like forms, but they remain fundamentally traditional.”

—— Zhou Chunya to Zhang Xiaogang, 1986

In a letter to Zhang Xiaogang, Zhou Chunya discussed his new creative direction. A year later, he was invited by the mayor of Linz, Austria, to hold an exhibition. There, he presented works featuring indistinguishable male and female heads and animal figures drawn in black charcoal on white canvas. The bold black-and-white contrasts and striking visual language sparked extensive discussions about the essence of life. After returning to China, he further developed this theme by combining nude human figures with rock formations, both derived from nature and possessing a resilient physicality. *Nude* from 1993 is one of fewer than 25 pieces in this theme, with only five depicting more than one figure, making it exceptionally rare.

A Song of Freedom

The large canvas of *Nude* features a creamy white background with bold black strokes depicting a seated woman's firm

body. She stands naked, arms raised, boldly displaying her strong torso. Zhou omits her facial features, focusing on the precise and graceful lines of her body to highlight the beauty of the human form. This adds a layer of mystery as the viewer cannot identify the subject. Beside her, another simplified female figure appears to sit alongside, reminiscent of Marc Chagall's *Rider on a Red Horse*, suggesting a surreal adventure.

Brilliance in Black and White

Around the main figure, Zhou uses thick, urgent strokes to envelop her, creating a nearly obsessive repetition of lines that resemble Cy Twombly's work. This interplay of density and space creates moments of tension and breathability, bringing the characters to life.

A Visual Adventure in Eastern Aesthetics Green Dog with Peach Blossoms

In 1994, Zhou adopted a German Wolfdog named Heigen from his friend, Chinese ink painter Cen Xuegong. Heigen became a



湯布雷 (Cy Twombly) · 《無題》· 52x70cm · 石版版畫 · 紐約布魯克林美術館藏

central figure in Zhou's work, reflecting his nostalgia for Germany and joy in Heigen's companionship. Initially featured in paintings, Heigen was later immortalised in Zhou's first "Green Dog" sculpture in 2005, titled *Smiling Dog*. Over the next eight years, Zhou created over 20 "Green Dog" sculptures, with only two incorporating his classic "Green Dog" and "Peach Blossoms" themes. The 2009 piece *Green Dog in Spring* exemplifies this rarity. Based on his 2006 sculpture, it shows the dog sitting, head tilted to the right, panting or greeting its owner. The red tongue against white teeth and green paint creates a strong visual impact. It also showcases the dog's bravery and agility. Zhou painted bright pink peach blossoms and fresh buds on the dog's body and tongue, blending the green dog with nature and presenting an ideal of Eastern aesthetics.

The Winds of Spring in the Green Pond Zhou Chunya's Chinese Courtyard

After achieving success with themes like Tibet, stones, female nudes, green dogs, and peach blossoms, Zhou Chunya turned his focus to everyday landscapes. Since 2013, he has created a series of watercolour works on paper on courtyard scenes. The 2018 piece *Taihu* is a classic example.

Serenity in the Summer Courtyard

The painting features a composition typical of Jiangnan's "small bridges and flowing water." In the foreground, a zigzag stone bridge divides a pond, with grey rock formations inspired by Zhou's "Chinese Rocks" in the middle ground. Watercolour enhances the rocks' fluidity and expressiveness, with blue-grey hues highlighting their rugged contours and sculpted surfaces, capturing the essence of traditional Chinese gardens. The background, painted with relaxed brushstrokes, depicts flower clusters, a waterside pavilion, and white-tiled walls. Green trees, grey rooftops, white walls, and pink flowers blend harmoniously, each element standing out while complementing the others. The flowing lines and varied heights sketch a tranquil summer scene, reflecting the artist's peaceful and playful inner world.



佚名《松蔭庭院圖》，冊頁，24x25.7cm，年代不詳。台北國立故宮博物館藏。可見周春芽《風景》中的佈局與古畫中的庭院基本一致，卻賦予了新意與活力

周春芽 b.1955

春日的綠狗

壓克力彩 樹脂 雕塑

版數：2/8

二〇〇九年作

款識

2009 周春芽 Zhou Chunya 2/8 (左腿側沿)

來源

布魯塞爾今日中國畫廊

現歐洲私人藏家直接購自上述來源

附：布魯塞爾今日中國畫廊開立之藝術家親簽作品證書

HKD 450,000 – 650,000

USD 57,700 – 83,300

Zhou Chunya

Green Dog in Spring

Acrylic on resin sculpture

155x91x84 cm. 61x35 7/8x33 1/8 in.

Edition: 2/8

Executed in 2009

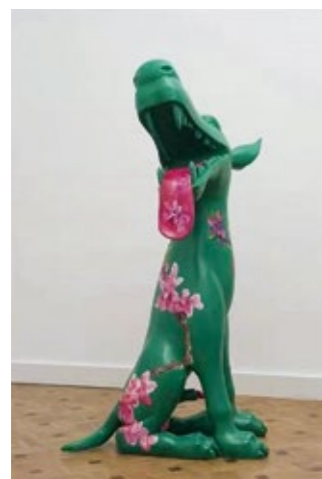
Signed in Chinese and pinyin, dated and numbered along the side of left leg

PROVENANCE

China Today Gallery, Brussels

Acquired directly by present private European collector from the above

This work is accompanied by a certificate of authenticity issued by China Today Gallery, Brussels with a signature from artist



周春芽《春日的綠狗》，壓克力彩、樹脂、雕塑，76x75x153.5cm，版數8版，2009年作。拍賣成交價800,000港幣



周春芽《綠狗》，不鏽鋼雕塑，69x33x34cm，共8版，2006年作。藝術家自2006年開始創作綠狗，此為是次拍品《春日的綠狗》之原型



周春芽 b.1955**太湖**

水彩 紙本
二〇一八年作

款識

2018 周春芽 Zhou Chunya (右下)

來源

歐洲私人收藏

附：藝術家親簽作品證書

HKD 250,000 – 350,000

USD 32,100 – 44,900

Zhou Chunya**Taihu**

Watercolour on paper
45x64 cm. 17 3/4x25 1/4 in.

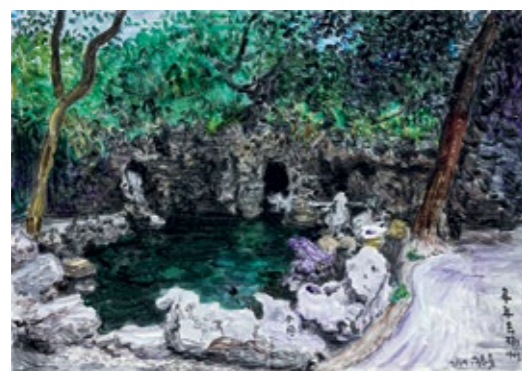
Painted in 2018

Signed in Chinese and pinyin,
dated on bottom right

PROVENANCE

Private Collection, Europe

This work is accompanied by a
certificate of authenticity with a
signature from the artist



周春芽《年年去揚州》，水彩紙本，45x64cm，2019年作。拍賣成交價
360,000 港幣



周春芽 b.1955

裸女

油彩 畫布
一九九三年作

款識

1993 周春芽 (右下)

來源

台北北莊畫廊
現亞洲私人藏家直接購自上述來源

附：台北北莊畫廊開立之藝術家親簽作品證書

HKD 800,000 – 1,500,000

USD 102,600 – 192,300

Zhou Chunya

Nude

Oil on canvas
100x80 cm. 39 3/8x31 1/2 in.
Painted in 1993
Signed in Chinese and dated on bottom right

PROVENANCE

Northern Banker Gallery, Taipei
Acquired directly by present private Asian collector from the above

This work is accompanied by a certificate of authenticity issued by Northern Banker Gallery, Taipei with a signature from the artist



周春芽《紅色山石系列：人體》，油彩畫布，99x80cm，1992年作，拍賣成交價 167 萬港幣



周春芽《裸女和石頭》，油彩畫布，190x120cm，1992年作。周春芽裸女與石頭系列最早出自1992年，以截取的裸女形體融合在傳統的中國山水中，塑造獨特的東方語境

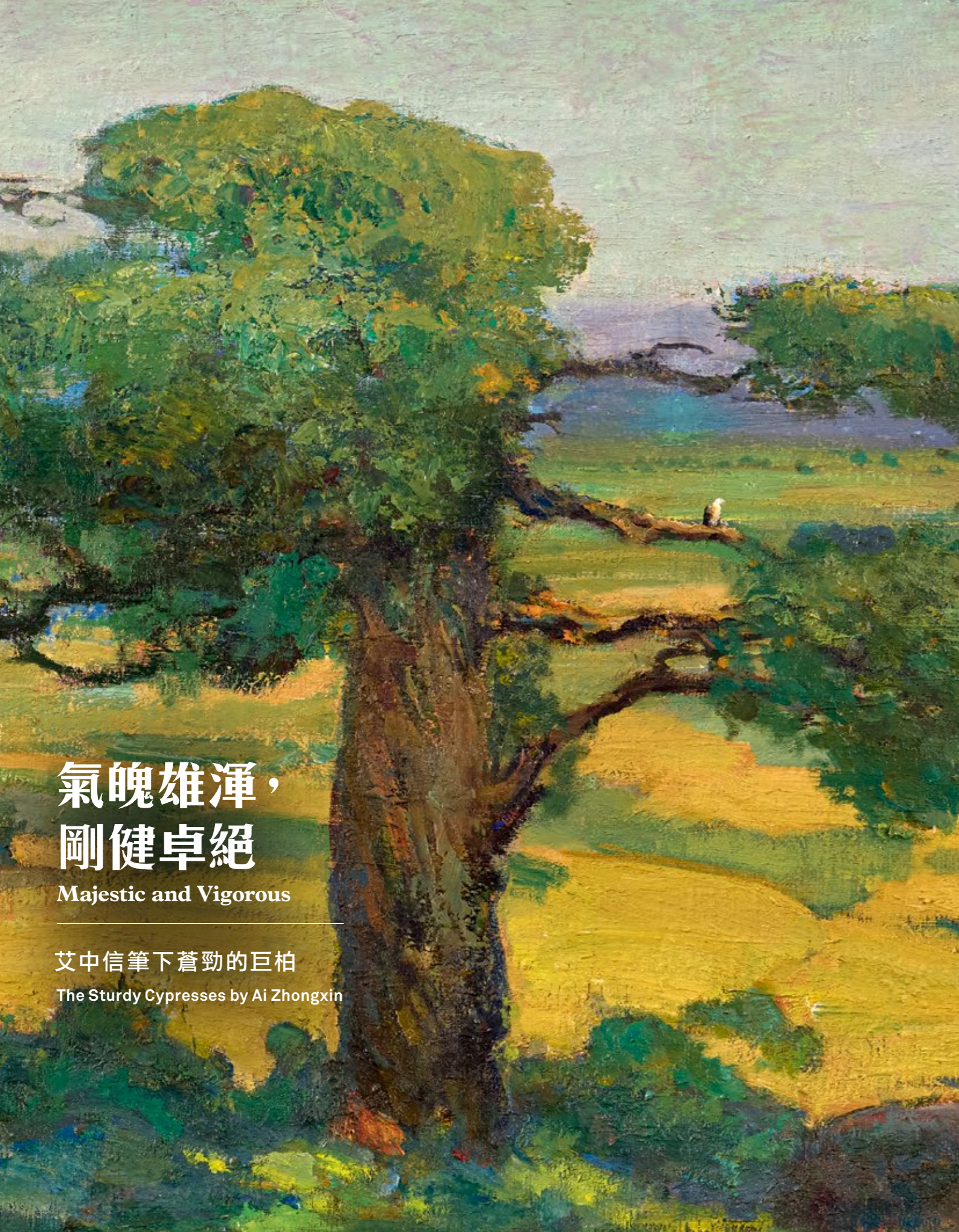


氣魄雄渾， 剛健卓絕

Majestic and Vigorous

艾中信筆下蒼勁的巨柏

The Sturdy Cypresses by Ai Zhongxin



「我對古柏發生興趣是很早以前的事。1938年在沙坪壩，徐悲鴻先生給我們看他的中國畫作品圖片，其中有幅古柏，上面題詩曰『天地何時毀？蒼然歷古今。平生飛動意，對此一沉吟』。畫的飛動蒼勁，風采不凡……自1978年以來，我和老伴經常到公園散步，在大松柏周圍做深呼吸，所以有著深一層的感情，促使我要認真描繪這些舉世無雙的古柏。」

——艾中信

作為二十世紀中國藝術史上的重要藝術家和教育家，艾中信1936年考入南京中央大學藝術系，師從徐悲鴻、吳作人、呂斯百學西式油畫、隨傅抱石學習藝術理論，又博採眾長地拜黃君璧學習傳統中國山水畫，是中國油畫家第二代的傑出代表。他在畢業後即為徐悲鴻垂青，延攬為其助教，隨後又任中國美術學院教授、中央美術學院副院長、中國美協理事等要職，期間發表著述及創作無數，倡導「寫實中的寫意」，為中國藝壇留下寶貴的財富。

「樹」是艾中信畢生的精神寫照，早在大學期間，他便曾對徐悲鴻所畫的柏樹一見傾心。在歷經文革浩劫停筆10年後，歷久彌堅的古木成了他的精神寄託。他反復描摹心中那頑強的古樹，再度迎來了創作的高峰。而因年代久遠和生活變故，現今其可考的「樹」主題畫作不逾24件，是次秋拍呈現的《古柏》即為其中極為精彩的一幀，尺幅深具份量，曾被收錄在藝術家多本重要著錄中，經原藏家悉心珍藏近半世紀後首次釋出，珍稀非常。

仰之彌高，歷久彌堅

潤物細無聲的自然壯遊

《古柏》中，艾中信創造性地採取長形構圖（57 x 120 cm），利用中國山水的「三遠法」，向平遠、高遠、深遠三向展開，畫出境界宏偉、被譽為「艾家樣」的全景式風景。近景處兩棵擎天古柏呈頂天立地之姿，其以棕色和深綠色的筆觸反復疊加繪出粗壯堅實的主幹，上端如雲朵一般蓬鬆的鮮翠樹冠則朝橫向展開，使得古柏更具遒勁沉穩的氣質。中景處以明亮的黃綠色為主調，輔之以深綠、草綠，高度概括地畫出阡陌交通、開闊壯觀的無際田野。遠景處，柔和的粉藍色天空和黛色遠山融合在一起，意蘊朦朧。艾中信高妙地利用灰調子在天際線和樹蔭處過渡，使得全畫濃淡有致，色彩飽滿而不刺激，如一點一滴的淨純雨水沁人心脾、潤物無聲。其作從寫實主義質樸的造型中兼得真純的寫意，活絡的筆觸自然而靈動，在點染之間畫出壯闊全景，不啻為李可染所讚嘆的：「中國油畫筆墨」。

除讚頌自然的壯美，其畫境洋溢濃厚的人文情懷，被稱作「人化的自然」。《古柏》中，兩棵柏樹繁茂的枝枒相連、相扶相攜，共同守望深深根植的這片大地，宛若艾老與其妻子——電影表演藝術家黎莉莉攜手共度晚年的精神寫照。又猶如梵高（Vincent van Gogh）所畫的《麥田裡的柏樹》，艾中信的柏樹也象徵歷久而蒼勁不凋的生命力，蘊藏著藝術家對生命百折不摧的渴望、對理想的堅守。而樹上停靠的一隻白頭鷹以兇猛擅獵著稱，它居高臨下地凝視大地，隨時準備騰飛，恰似藝術家鬚髮皆白而不失的青雲壯志！

學識淵博的艾中信曾參與主編《中國大百科全書·美術卷》、《新中國文藝大系》等書錄，並為徐悲鴻、吳作人等作序，卻因謙虛的性格鮮少自誇自評。但其人其藝早已深深影響中國藝壇，如艾老弟子、中央美術學院教授鐘涵曾深情地懷念他：「無論雪山大河、村野庭院、雲天林木，他都凝神地、巧妙地捕捉住那真切如身臨其境的生動感，同時又不可分割地滲透著他對鄉土的深沉之愛，對人化的自然的禮讚，因而也就成了詩」。其作如一曲曲穿越時空的詩意歌謠，吟唱著藝術家眼中崢嶸的山河歲月，書寫著於波瀾壯闊中處變不驚的人生態度，溫暖人心！



梵高《麥田裡的柏樹》，油彩畫布，73 x 93.4 cm，1889年作，美國大都會博物館藏，正如柏樹象徵梵高對自由和生命的渴望，它也是艾中信自喻性的精神投射，其堅韌頑強的特質給予他許多慰藉

As a significant figure in 20th-century Chinese art and education, Ai Zhongxin entered the Art Department of National Central University in 1936. He studied Western-style oil painting under Xu Beihong, Wu Zuoren, and Lv Sibai, art theory under Fu Baoshi, and traditional Chinese landscape painting under Huang Junbi. Ai became a leading representative of the second generation of Chinese oil painters. Upon graduation, he was chosen by Xu Beihong as his assistant and later served as a professor at the China Academy of Art, vice president of the Central Academy of Fine Arts, and a director of the China Artists Association. Throughout his career, Ai left behind an invaluable legacy in the Chinese art world through his numerous writings and artworks.

For Ai Zhongxin, “trees” were a lifelong symbol of his spirit. Captivated by a cypress tree painted by Xu Beihong during his university days, Ai found spiritual solace in ancient trees, especially after the Cultural Revolution. He frequently depicted these resilient trees, marking a creative resurgence. Today, fewer than 24 of his tree-themed paintings are known. *The Ancient Cypresses*, featured this autumn, is one of the most notable examples. This large-scale work, highlighted in several important publications, is being released by its original collector for the first time in nearly half a century, making it exceptionally rare.

**Reaching Greater Heights, Standing the Test of Time
A Majestic Journey through Nature**

In *The Ancient Cypresses*, Ai Zhongxin uses a long composition (57 x 120 cm) and the traditional Chinese landscape technique of “three distances” to create a panoramic scene. The foreground features two towering cypresses, their thick trunks rendered with layers of brown and deep green, giving them a solid appearance. The lush, cloud-like canopies spread horizontally, enhancing their steady character. The middle ground, in bright yellow-green with deep green accents, abstractly depicts a vast field. In the background, a pastel blue sky

古柏

油彩 畫布
一九八〇年作

款識

中信（左下）

出版

1994年，《艾中信畫集》，北京美術攝影出版社，北京，第92至93頁
2007年，《艾中信藝術全集》，中國大百科全書出版社，北京，第203頁

來源

現亞洲私人藏家直接購自藝術家本人

HKD 350,000 – 450,000

USD 44,900 – 57,700

Ai Zhongxin

The Ancient Cypresses

Oil on canvas
57×120 cm. 22 1/2×47 1/4 in.
Painted in 1980
Signed in Chinese on bottom left

LITERATURE

1994, *Painting of Ai Zhongxin*, Beijing Art and Photography Publishing House, Beijing, p.92 - 93
2007, *The Catalogue Raisonné of Ai Zhongxin*, Encyclopedia of China Publishing House, Beijing, p. 203

PROVENANCE

Acquired directly by present private Asian collector from the artist

blends with dark mountains, creating a misty, poetic atmosphere. Ai skillfully uses grey tones to balance light and shadow, with rich yet subtle colours, giving a sense of serenity.

Beyond celebrating the grandeur of nature, the painting exudes a strong sense of humanistic sentiment. The intertwined branches of the two cypresses in *The Ancient Cypresses* symbolise Ai and his wife, actress Li Lili, sharing their later years. The scene also echoes Van Gogh's *Wheat Field with Cypresses*, reflecting the artist's unyielding pursuit of life and ideals. A white eagle perched on a branch, known for its fierce hunting skills, watches over the land, ready to soar, symbolising the artist's enduring ambition despite his age.

Ai Zhongxin, a deeply knowledgeable scholar, contributed to important works like the *Encyclopedia of China: Arts Volume* and *The New Literature and Arts in China Series*, and wrote prefaces for figures like Xu Beihong and Wu Zuoren. However, he was so humble that he seldom talked about himself. Despite his humility, his influence on Chinese art has been profound. His works are like timeless poetic ballads, narrating majestic landscapes and the artist's steadfast approach to life.



艾中信《五老胡同美院宿舍》，油彩畫布·53 x 43 cm·1953年作·拍賣成交價 1,273,030 港幣



鮮蝦美饌， 詩酒年華

Prawns and Delicacies,
Poetry and Wine

孫宗慰戰時的生活之歌

Song of Sun Zongwei's Ode to
Wartime Life



「孫宗慰的畫，功底紮實，畫風細膩，刻畫工謹。他繼承徐悲鴻先生的傳統，造型準確，用筆簡練，描繪精到細緻入微。」

——藝術家馮法祀

藝評家邵大箴在紀念孫宗慰的文章中，言其「在 20 世紀中國美術史上，應該佔有自己的一席之地」，肯定其地位。孫宗慰一生飽經滄桑，幼時體弱多病，12 歲時母親亡故，成年後經江南旱災使其父親破產，在親友資助和勤工儉學下，方得以完成高中學業。而在 22 歲考入國立中央大學藝術系隔年，其父過世。坎坷的際遇並未使其一蹶不振，他不懈學藝，在油畫民族化和發揚傳統民族藝術的道路上立下汗馬功勞，終成一代傑出的藝術家、教育家。為其良師益友的徐悲鴻、呂斯百、張大千、傅抱石等人，都曾高度讚美孫宗慰的為人和藝術造詣，其才華和成就可見一斑。

是次呈現完成於 1939 年的《對蝦》，是其難得一見的早期油畫作品，此作曾被收錄於藝術家畫集，並兩度被納入藝術家大展中。而據考據，在孫宗慰現存僅只 20 件的靜物油畫之作中，以「蝦」為主題者唯此一件。作品來源有序，由現亞洲私人藏家悉心珍藏 10 餘年後甫釋出，極為難得！

寧靜致遠，知足常樂

「希望是附隸於存在的，有存在，便有希望，有希望，便是光明。」

——魯迅

1937 年抗日戰爭爆發，中央大學被迫從上海遷移至重慶，孫宗慰隨校入川。而 1938 年，他和吳作人、陳曉南等藝術家組成「中央大學戰地寫生團」，奔赴漢川前線，沿途體察戰時的民生苦楚，亦堅定了對抗侵略的決心，繪製了許多宣傳畫和寫生。年底孫宗慰返校畢業，受徐悲鴻延攬留校任教。創作於此時期的《對蝦》所描繪的碩大蝦子，分佈於東部沿海地區，在物資匱乏的年代，罕見於內陸。出生於江蘇的孫宗慰，鄭重地將一對碩大、紅熟的對蝦放置於白盤中。溫潤的橙紅色油彩在精煉的勾勒之間畫出了蝦子頭大、多節而飽滿的特徵，其上點點白彩高光寥寥幾筆就畫出油潤的光澤，令人食指大動。一旁的餐刀更以高妙傳神的光影畫出反光、高亮，突顯精緻銳利的質感。古樸的白色瓷盤帶有少許缺口的外緣佈滿使用痕跡，反映了藝術家勤儉節約的性格，一切栩栩如生！

食物會喚起記憶，孫宗慰對於對蝦的偏愛不僅由於其難得，更因之勾起他對江南的思鄉之情，作品一筆一劃之間夾雜著複雜、細膩而克制的珍惜，令人回味無窮。而對蝦背後，擺放著一個陶土色的酒壺和青色酒杯，此抒發了他暢快淋漓的青年意氣，如若是對美好未來的暢想：即使身在戰亂紛飛的年代，仍有一天可以共同舉杯！「不論畫蔬菜、水果還是畫魚蝦、器皿、織錦，他都執著地，深入地研究物象的形和質，在窮盡物象特質的基礎上，表現自己的獨特感受，因為作者作畫時情緒飽滿，感情深切，讀者面對這些靜物時也自然會感到很親近，被他們吸引而去欣賞、玩味。」誠如邵大箴所言，孫宗慰的靜物不僅在造型上極為準確，其氣質更可比陶淵明歸隱後的田園詩。他在戰火紛飛的年代，在生活中發現日常事物中的詩意，找尋心中的富足。

正如法國文學家羅曼·羅蘭（Romain Rolland）所說：「世上只有一種英雄主義，就是在認清生活真相以後，依然熱愛生活」。孫宗慰的畫作所繪的是樸素而珍貴的食物，他對來之不易的一餐一飯報以感激、將細膩的思鄉之情深埋其中、在平凡的生活中透露出神采昂揚的不凡氣質。在時代巨輪的軌跡中，他在匱乏之處堅持尋找藝術的意義，在困頓之中堅守知識分子的情操和抱負，令人動容！

Sun Zongwei lived a difficult life. He was a frail and sickly child. His mother passed away when he was twelve, and when he was an adult, his father went bankrupt after the drought that impacted the areas in Jiangnan. With the financial support of friends and relatives, as well as hard work and frugal study, he was able to finish high school. At the age of 22, a year after he was admitted to the Department of Fine Arts at the National Central University, his father passed away. He did not bend his head down because of the difficult circumstances. Still, he continued to train and made great achievements in the nationalisation of oil paintings and the promotion of traditional national art, and eventually became an outstanding artist and educator.

Prawns, completed in 1939, is one of his rare early oil paintings. It was included in the artist's catalogue and twice presented in his major exhibitions. It is the only work with the theme of prawns among only 20 surviving still-life oil paintings by the artist. The work is from a well-established source and had been held by a private collector in Asia for more than 10 years before being released, making it a rare find.

Tranquillity, Happiness and Contentment

When the Sino-Japanese War broke out in 1937, the Central University of China was forced to move from Shanghai to Chongqing, and Sun Zongwei accompanied the university there. In 1938, he went to the front line of Huangchuan with Wu Zuoren and Chen Xiaonan, alongside other artists. Along the way, they observed the sufferings of people during wartime. At the end of the year, he returned for graduation and was invited by Xu Beihong to stay and teach. *Prawns* was created during this period, depicting a pair of large prawns, which were distributed along China's eastern coast and were rarely seen in the inner lands of the country at the time of food scarcity. Born in Jiangsu Province, Sun Zongwei earnestly painted the fleshy prawns in warm orange-red oil. The white highlights on the prawns are executed with just a few strokes, creating an oily sheen that stimulates the viewer's appetite. The knife on the side reflects subtle light, emphasising its fine and sharp texture. With its slightly chipped outer rim, the rustic white porcelain plate is covered by signs of use, reflecting the artist's diligent character. Everything comes to life in this vivid painting.

Sun Zongwei's fondness for prawns is not due to their rarity, but that they evoke a sense of nostalgia for his homeland, which is implied through his works. The wine glass behind the prawns expresses his youthful spirit as if it were a vision of a better future. As the French writer Romain Rolland said, "there is only one true heroism in the world: to see the world as it is, and to love it." Even during wartime, Sun Zongwei found beauty in everyday life. He persevered with his literati sentiment and ambition amid hardship. In turn, his works reveal extraordinary vigour and elegance, moving countless hearts.

對蝦

油彩 畫布
一九三九年作

出版

1984年，《孫宗慰畫選》，人民美術出版社，北京，第20頁
2000年，《孫宗慰畫集 1912-1979》，雅逸藝術中心，台北，第99頁
2010年，《藝為人生——徐悲鴻的學生們藝術文獻集》，紫禁城出版社，北京，第197頁
2012年，《求其在我——孫宗慰百年繪畫作品集》，人民美術出版社，北京，第18頁

展出

2000年12月2至30日，「藝海遺珠——孫宗慰油畫展」，雅逸藝術中心，台北
2012年8月11日至20日，「求其在我——孫宗慰百年繪畫展」，中國美術館，北京

來源

原亞洲私人藏家直接得自藝術家家屬
2011年5月22日，北京誠軒春季拍賣會，拍品編號880
2013年11月17日，北京華辰秋季拍賣會，拍品編號1306
現亞洲私人藏家直接購自上述來源

HKD 350,000 – 450,000

USD 44,900 – 57,700

Prawns

Oil on canvas
43×49 cm. 16⁷/₈×19¹/₄ in.
Painted in 1939

LITERATURE

1984, *P.M. Selected Paintings of SUN Zongwei*, People's Fine Arts Publishing House, Beijing, p.20
2000, *SUN Chung Wei(1912-1979)*, Julia Gallery, Taipei, p.99
2010, *Arts For Life, Documents of XU Beihong's Students*, The Forbidden City Publishing House, Beijing, p.197
2012, *SUN Zongwei 100 Years Retrospective Exhibition*, People's Fine Arts Publishing House, Beijing, p.18

EXHIBITED

2 – 30 Dec 2000, *The Lost Pearl in the Art World-SUN Zongwei's Oil Paintings*, Julia Gallery, Taipei
11 – 20 Aug 2012, *Real self — Sun Zhongwei Centennial Painting Exhibition*, National Art Museum of China, Beijing

PROVENANCE

Acquired directly by original private Asian collector from the artist's family
22 May 2011, Beijing Cheng Xuan Spring Auction, Lot 880
17 Nov 2013, Beijing Huachen Autumn Auction, Lot 1306
Acquired directly by present private Asian collector from the above



孫宗慰《野花》，油彩畫布，45 × 34.5 cm，1940年代作，中國嘉德拍賣成交價1,051,600港幣



孫宗慰《靜物》，油彩畫布，58 × 73 cm，1940年代作，北京中央美術學院美術館藏



暗香浮動

油彩 畫布
一九三〇年代初作

款識

濟（左下）

來源

現亞洲重要私人藏家於 1990 年代直接購自藝術家家屬

HKD 80,000 – 120,000

USD 10,300 – 15,400

自信奔放的自然詩篇

王濟遠珍稀早期油畫代表

「藝術不應僅僅是技巧的表現，而應是精神的昇華。畫畫不僅是手的工作，更是心靈的表現。」

——王濟遠

王濟遠 1893 年出生於江蘇，在中國現代藝術發展史上舉足輕重，學貫中西，在油畫、水墨、水彩創作上都有長足表現。1919 年他偕同劉海粟創立「天馬會」，其後更創辦「藝苑繪畫研究所」推廣現代西畫。1941 年，他移居紐約，在當地成立「華美畫學院」，推廣東方美學。其一生展覽足跡遍佈海內外，廣為重要美術館收藏，包括紐約大都會博物館、聖路易市立美術館、芝加哥美術館、蒙特婁博物館、北京中國美術館、台灣國立歷史博物館等。

致敬古典，百花怒放

1932 年，王濟遠自美國及日本考察返回上海，並加入「決瀾社」，與同仁盟友頻繁地發起藝術活動，為現代藝術吶喊，聲譽斐然。在創作上，他將對西畫透視、光影變化和野獸派醇厚的色彩融於一冶，是次呈現的《暗香浮動》即為其珍罕的早期油畫代表，描繪綻放、象徵追求光明的太陽花及愛情的玫瑰瓶花。作品構圖自信、充滿力量，在線條、色塊錯落中交織出視覺上的和諧。而充滿活力的紅、綠、黃色調的組合不單創造出華麗的視覺體驗，更演繹出有如西方靜物畫古典而靜謐的詩意。此歸功於其 1926 至 1928 年擔任上海美術專西畫部主任的經歷，彼時身處「塞尚熱」藝潮的風眼。他深入提取了塞尚對靜物有力的塊面處理，在此將描繪的物象簡化為明朗粗獷的筆觸及色塊、光暗面之間平滑過渡。畫面中，花朵的綻放與背景的靜謐形成鮮明對比，表現出一種動靜結合的美感。陶瓷花瓶曲線柔和而優雅，表面略有反光，展現出材質的質感。瓶中盛開的花卉色彩潤澤富麗，怒放著各自的生命，花瓣的紋理和色彩變化豐富，而一朵鮮紅的玫瑰被置放在桌上，以群聚及單一，多與寡，創造出自然的韻律與節奏。

微觀的生命姿態

作品落款簽以「濟」字，此為藝術家 1930 年代初期常用的簽名方式。如文獻《中國油畫百年》亦刊載了其於同期創作的《大麗花》，便以相仿的紅色「濟」字簽名示人。而若與《大麗花》的正面構圖相較，《暗香浮動》以更為細膩的微觀視角，聚焦於花開的千姿百態，弱化了背景，令觀者聚焦於主角的風姿。作品體現了王濟遠將東方的詩意與西方的形式美感巧妙結合，創造出的藝術新風碩果。

Wang Jiyuan

Dark Scent Floating in the Air

Oil on canvas
39.6×29 cm. 15 5/8×11 3/8 in.
Painted in early 1930s
Signed in Chinese on bottom left

PROVENANCE

Acquired directly by present important private Asian collector from the artist's family in 1990s



王濟遠《大麗花》，油彩畫布，1930 年代初作



王濟遠《幽香》，油彩畫布，46x38cm，1941 年作，拍賣成交價 300,000 港幣

Interwoven Light and Shadows
Important Early Work by Wang Jiyuan

Wang Jiyuan, born in 1893 in Jiangsu, China, was a pioneer of modern Chinese art, known for his mastery of ink, watercolour, and oil painting. His work blended Eastern and Western techniques, significantly contributing to the development of modern Chinese art. In 1919, his oil paintings gained prominence in Shanghai's art scene, where he co-founded the "Tian Ma Society" with Liu Haisu to promote Western painting. In the 1940s, Wang moved to New York, where he founded the Chinese-American Art Institute, continuing his influence on art education and creation. His paintings, characterized by lively brushstrokes and rich layers, explore the inner spiritual world and are exhibited in major museums worldwide.

Tribute to Tradition

Wang Jiyuan integrated Western perspective, light, and colour into traditional Chinese art. After returning from his studies in the U.S. and Japan in the early 1930s, he joined the "Storm and Stress Society," actively participating in the modern art movement. His work *Dark Scent Floating in the Air* from this period exemplifies his use of elegant composition and vibrant colours, combining red, green, and yellow tones to create a rich visual experience that evokes the classical poetry of Western still-life painting.

Life in Detail

Wang Jiyuan's work was deeply influenced by Post-Impressionism, especially during his tenure as Director of the Western Painting Department at the Shanghai Academy of Fine Arts from 1926 to 1928. In *Dark Scent Floating in the Air*, he uses bold, simplified strokes to depict still-life subjects, with smooth transitions between light and shadow. The contrast between the blooming flowers and the serene background creates a dynamic visual harmony. The vase is modern and elegant, with soft curves and a subtle sheen, while the flowers are depicted with vibrant colours and meticulous detail, showcasing the diversity of life.

Dark Scent Floating in the Air not only showcases Wang Jiyuan's technical skill but also reflects his profound understanding of both Eastern and Western art. By blending Eastern poetic sentiment with Western aesthetic form, he developed a unique artistic style that became a symbol of cultural exchange and integration. Wang Jiyuan's artistic achievements transcend time and space, standing as a lasting testament to the fusion of Eastern and Western art.



1932 年決瀾社第一回展覽合影，王濟遠為後排左五



鳥語花香

油彩 畫布

一九二四年作

款識

鵠 畫印：方 一九二四（右下）

來源

現亞洲重要私人藏家於 1990 年代直接購自藝術家家屬

HKD 40,000 – 60,000

USD 5,100 – 7,700

百家爭鳴時代的滄海遺珠**方雪鵠靜美之作首現拍場**

「藝術之可貴，不在以虛偽惡俗的描寫取媚於人，亦不在以濫作怪異的表現取巧於時……它自有其偉大獨特之精神、堅貞熱烈的懷抱……在我們草創白鵝西畫研究所時，有個共同的信條：即我們決不趨附環境，只是尊重自己；自然予以我存則存，予以我沒則沒。」

——陳秋草談白鵝繪畫研究所

民國初期隨著西學東漸的風潮，中國社會思想越趨開放、媒體與藝術的傳播如報紙、畫刊空前繁榮。彼時在被稱作「**西畫的搖籃**」的上海，先後有 122 個美術團體出現，展覽和報道多如雨後春筍。這種繁榮在物質並不豐裕的年代給了人們強大的精神滋養。其中，在 1923 年由方雪鵠、陳秋草、潘思同等上海新派畫家成立的「白鵝畫會」是標誌性的先鋒西畫研究團體，後於 1928 年改名「白鵝繪畫研究所」，除鑽研自身創作外，並向大眾開放教學，在成立的 15 年間累積了近三千位求學子。

在白鵝畫會創始者中，方雪鵠之作具強烈個人特色。他師從第一代留法藝術家、「中國色粉畫第一人」李超士，在油畫、色粉、素描、乃至漫畫上都有極高造詣。其作常刊登於《申報》、《良友》等主流刊物，並曾編創《美術雜誌》、《裝束美》等，以「**人生藝術化**」的理念結合常民文化與高雅藝術，旨在喚起大眾對美的追求。如今，儘管他的事跡如雪泥鴻爪，僅存隻言片語，其藝卻在大浪淘沙中洋溢著恆久的光華。是次呈現的《鳥語花香》，完成於 1924 年，彼時方雪鵠甫與好友興辦白鵝畫會，恰少年風姿，躊躇滿志！方氏作品當今少見，本作更首現拍場，在過去數十年來由現亞洲重要藏家悉心收藏，必為識者之珍。

色彩的樂音

《鳥語花香》以高雅的天鵝絨藍為底色，其上見堅定有力的黑色線條畫出一圓潤金黃的窄口大肚梅瓶，有別於西方繪畫著重陰影的立體感描繪，方雪鵠利用色彩的反射，塑造自然的體量與空間感，瓶身如一輪中秋圓月，卓然升騰於夜空。其間伸出以金線勾勒的紅色蜀葵和蘭花，如掐絲琺瑯般熠熠生輝，又如圓月折射的流光溢彩。蜀葵代表「單純」、「平安」，畫中一紅一白的兩朵蜀葵交相輝映、艷麗的花瓣如舞裙綻放，如張愛玲筆下心頭的硃砂痣、白月光。而其後謙遜的蘭花退居後位，扁長的葉片一筆筆向上昂揚地延伸，亭亭玉立，獨具「君子之花」的尊貴優雅。右側瓶緣見代表愛情的紅薔薇，或含苞待放、或嬌羞地別過頭似

欲語還休。鮮翠欲滴的葉片點綴花間，它們千姿百態，有時隱沒在花影之中，染上墨色，有時過渡為明艷的金綠色，似在陽光下縱情舞蹈。

而在桌案上，置放著一木雕質感的鳥形物件，方雪鵠細心刻畫其紅頸白羽、花卉植被的紋飾，流露民間藝術的質樸精神。全畫以層層薄彩繪製，肌理平整但保留了運筆之走勢，加之表面的亮油，使作品如中國傳統漆畫般，細膩而平面化、妍麗而不艷俗，在靜美中透露著高雅，在浩瀚的歷史中閃爍著堅定的光芒。正如他創立的白鵝畫會，儘管因戰亂幾度遭毀，卻一次次不斷重建、延續再生。展現 20 世紀早期仁人志士的堅貞和追求，不圖虛名而為後世留下的精神財富。



白鵝畫會創始人合影，左起：陳秋草、方雪鵠、潘思同，攝於 1920 年代。白鵝畫會為上海最早的職工美術學校「白鵝繪畫研究所」之前身，立志於將新派的藝術風格介紹給大眾，普及對美的追求

Fang Xuegu**Bird and Flowers**

Oil on canvas

45x53 cm. 17 3/4x20 7/8 in.

Painted in 1924

Signed and dated in Chinese with a painted seal on

bottom right

PROVENANCE

Acquired directly by present important private Asian

collector from artist's family in 1990s

A Buried Pearl amidst a Hundred Contending Schools of Thought**Fang Xuegu's Art of Quiet Beauty Debuting at Auction**

In the early years of the Republic of China, with the spread of Western thinking to the East, Chinese society was becoming more and more open-minded. Shanghai, known as the “cradle of Western painting,” saw the emergence of 122 art groups. Among them, the White Goose Western Painting Society, founded in 1923 by Fang Xuegu, Chen Qiucuo and Pan Sitong, was an iconic research group pioneering Western painting. Later renamed the White Goose Painting Institute in 1928, the members not only pursued individual art-making, but also opened up their teaching to the general public. In the fifteen years of its existence, the group amassed a total of nearly 3,000 pupils.

Having studied under the first generation of artists who stayed in France and the “first Chinese gouache painter,” Li Chaoshi, Fang Xuegu was highly accomplished in oil painting, gouache, sketching, and even caricatures. His works combine mass culture with high art, aiming to inspire the public pursuit of beauty, and were often published in mainstream publications such as *Shun Pao* and *The Young Companion*. Today, although only a few words exist about the artist, his art remains a legacy. Fang's *Bird and Flowers*, completed in 1924, is a rare work offered at auction for the first time. It has been in the collections of important Asian collector for decades, and is sure to be a prized possession for those who know it.

The Music of Colour

On an elegant velvet blue background, *Bird and Flowers* shows a round golden vase painted in firm black lines. Unlike Western still life paintings, which are heavy in light and shadow, Fang depicts his shadows in muted golden-orange, rendering the vase like a full moon in the night sky. Stretching from its mouth are red altheas and orchids, outlined in golden lines and glittering like cloisonné enamel. Althea flowers symbolise purity and peace; the pair of red and white flowers in the painting reflect each other perfectly. The orchid is a delicate and humble flower that is known as the gentleman's flower, representing noble character and elegance. On the rim of the vase are two red roses, the symbol of love, adorned by vivid green leaves.

On the brink of the table, there is a meticulously painted wooden bird, revealing the rustic spirit of folk art. Painted with thin layers of glossy oil paint, the work, like traditional Chinese lacquer painting, contains elegance in its quiet beauty, glistening determinately through history. Just like the White Goose Painting Society, which he founded and rebuilt over and over again despite seeing it destroyed repeatedly during the war, the painting demonstrates the perseverance and pursuit of the noble, aspired men of the early 20th century.



凝望生命的獨我存在

A Solipsistic Gaze at Life

張曉剛的藝術與時代

The Art and Era of Zhang Xiaogang

大嬗變，而對於個體生命的考量和歷史性反思，也毋庸置疑地貫穿了他的整個創作歷程。

1958年張曉剛生於雲南昆明，成長於文革十年。1982年他成為四川美術學院的第一屆畢業生。求學期間，他遠赴西藏，以實驗性的表現主義筆觸，為當地的少數民族作畫。畢業後，正值80年代改革開放，大量西方藝術思潮湧入，亦觸動張曉剛的創作思維，使他陸續誕生了富有表現意趣的草原組畫、病痛時期剖析自我的「深淵系列」，和彼岸時期充滿超現實特質的「遺夢集」。而在其後的「85新潮」美術運動中，他與毛旭輝、潘德海等人組建「西南藝術群體」，宣揚個人內省式的藝術表達。隨著90年代藝術市場的開拓，張曉剛亦踏上了國際征途，1992年4個月的德國旅居生活，令他深受藝術家李希特（Gerhard Richter）和馬格利特（René Magritte）的影響，在夢幻般的攝影繪畫和天馬行空的想像間，意識到了「冷靜而又非理性」的哲理，使其創生了血緣時期最重要的創作——

「曾幾何時，我們又一再地回到大海邊來，望著浪花的舞姿沉思：我們是誰？我們從何處來？我們往何處去？」

——張曉剛《尋找那個存在》，1986年

被藝評家栗憲庭稱為「**中國當代藝術的縮影式藝術家**」，張曉剛以內斂、詩意而富有歷史內涵的中式美學，定義了中國藝術的一個時代。其創作生涯，可謂完整經歷了中國當代藝術在千禧年前後三十年的巨大

變遷。其創作始終圍繞著歷史與現實、文化與社會、集體與個人之見的張力，在平靜如水的畫面裡，注入無比強烈的感知，成為了一個時代下的重要縮影。

今次拍賣，我們呈現張曉剛三件特出之作，有早自1978年考取川美該年所作的《靜物》（拍品編號77），到1982年以具早期「草原組畫」之表現主義手法描繪川美同窗的《馬祥生肖像》（拍品編號75），至2005年揚名國際的「大家庭」系列所延伸而創的《兒子》（拍品編號76）。三件作品貫穿其藝術事業至關重要的30年歷程，再現了一位藝術青年一步步發展自我、由中國走向世界，並始終在畫作中真誠展現他對時代的深刻思考和人生的豐富閱歷。

川美往事，厚積薄發的藝術潛能

1978年3月，四川美術學院已開學兩周，因入學通知書被招生辦遺漏，張曉剛從雲南匆匆趕去上學。在此前的1975至1977年，他仍在昆明晉寧縣公社當知青，並跟隨其父親的同

事暨畫家林聆學習素描和油畫基礎。而當獲知高考恢復，張曉剛亦報名參加，並出乎意料地從5千多位考生中脫穎而出，成為「雲南省唯一被川美油畫專業錄取」的考生，自此開啟了他的美院生涯。

《靜物》落款於1978年2月，為罕見於拍場、藝術家難得的早期創作，見證了彼時張曉剛紮實的素描寫生功力。作品可見高矮不一的玻璃器皿、瓜果香蕉、背飾花紋立於一方空間中。在大三角的物體結構及方型的背景及畫紙間，展現著平穩和諧中的韻律，及其對事物一絲不苟的細心觀察。其下筆輕快，光影明暗關係的把握相當到位。而綿密的鉛筆灰色調，也在一瞬間連接著藝術家日後「大家庭」系列作品的懷舊感，將一種潛在的變化隱含在無限的靜謐之中。

魅力創寫，風格獨我的民族風情

「認識祥生30多年，他始終如一的堅定信仰常常感動著身邊的每一個人，無論在人生最艱辛的時期還是最幸福的時刻，他永遠都豁達開朗、自律自強。」

——張曉剛

1981年的夏天，張曉剛和彼時就讀川美版畫系的好友周春芽一同前往四川阿壩草原，該地強烈、濃厚的光色和藏民淳樸、粗獷的形象深深地衝擊著他的認知，激發他在接續的2個月間一氣呵成地完成了20多幅油畫以及300多幅速寫，集結成「草原組畫」。自此，張曉剛便對草原和民族文化充滿嚮往，直至畢業後仍念念不忘。1982年張曉剛於川美畢業，其畢業作《草原組畫》被視為其最早的代表性系列創作。作品展現他在油畫系就讀期間，接觸到梵高（Vincent van Gogh）、米勒（Jean-François Millet）等大量西方藝術家作品的啟發，而逐步在創作中融入西式油彩風格的試煉。

而在張曉剛的同儕中，同就讀油畫專業的馬祥生格外與眾不同，身為穆斯林信徒的他，具有與生俱來的民族氣質，也成為彼時已離開大草原、苦尋模特的張曉剛筆下的珍貴素材。完成



1981年夏天，張曉剛於四川阿壩草原寫生，並在2個多月間創作了20多幅油畫和300多張速寫，「西藏組畫」成為其首個系列代表作

於1982年的《馬祥生肖像》，充斥著《草原組畫》中的表現主義氣質。畫中的馬祥生，以穆斯林特有的包纏頭巾現身，展現他對信仰的崇尚和教規的遵守。其外側穿著帶穆斯林民族刺繡的服飾，內裡著中國男子尋常可見的襯衫毛衣，展現文化的交融。而畫作背景以鮮亮的橙色鋪展，描繪有似山脈、駱駝、房屋等幾何形狀的紋飾，以此強化了畫中人獨特的信仰和族裔形象。主角面容的具象寫實，令其宛如再生，而裝飾性的抽象背景，融合了馬蒂斯（Henri Matisse）野獸派的風格魅力，令其形象更為鮮明瀟灑。

而憶起馬祥生，張曉剛曾說：「**今天再看這張照片時最打動自己的卻是圖片最左邊的這個青年：馬祥生，雲南人，回族，雖然只大我一歲，但在昆明也算一個『老畫家』了……因為性格穩重、為人厚道又特別富正義感，所以大家都叫他『老馬』。大學四年，因為他信仰伊斯蘭教，吃飯問題一直非常困難……**」見二人深刻的交情。在現實生活中，馬祥生在川美畢業後，更集繪畫、導演、設計、廣告、詞曲創作才華於一身。2007年他曾憑藉《別姬印象》榮獲第五屆紐約昆士國際電影節「最佳電影」、「最佳男主角」、「最佳女主角」三項大獎，及「最佳導演」提名、「閉幕電影」五項殊榮。其畫作亦曾入選全國美展、香港雙年展、法國夏利豪現代藝術展等。回望張曉剛畫中的青年祥生，他以堅毅的目光看向身旁，似在懷想，也似預視了他堅定地行走在多彩的藝術人生的路途中。

「血緣系列」的誕生與思辨

走過85新潮的思辨和89年「中國現代藝術展」的轟轟烈烈，站在時代十字路口的張曉剛也從過往著重個人內省的創作，過渡到對現實與歷史的探討，意圖找到既是中國的也是個人與群體間的共通經驗和藝術語言。直到1993年回到昆明翻開父母的相集，來自另一個時代的老照片喚醒了他的兒時記憶。他意識到，在那個特殊的年代，「**家庭照這一類本應屬於私密化的符號，卻同時也被標準化，意識形態化了**」，這成為他對於個人與集體關係闡述的突破口。使其於1993年正式開啟了血緣系列「大家庭」的創作。

光的感知與動的影像：重建肖像的視覺空間

完成於2005年的《兒子》無疑是此血緣系列的成熟典範。標誌性的平塗畫法、朦朧懷舊的虛實暈染、標準化照片的灰色調，以及波普藝術和廣告畫將形象放大的特質，皆呈現在此作中。然而不同的是，畫中的主角似乎有意創造出與此前在家庭合照中的形象差異。例如其雙眼不再直視觀眾，臉頰也非正對相機鏡頭，而是微微轉向一側，眼睛也隨之望向別處。光斑和血線消失，取而代之的是一條「光帶」在臉上緩緩流淌，似如同英國藝術家弗洛伊德（Lucian Freud）自畫像中那照亮臉龐的半側光影和凝視中的一種欲語還休。它打破了往日家庭照中的沉靜，而有了一種隱隱的「動」的意味。如藝評家黃專指出「**電影鏡頭般的瞬間感代替了照片圖像的穩定感**」，2000年後的張曉剛開始嘗試以影視中的光線、角度和背景關係去詮釋人物，伯格曼（Ernst Ingmar Bergman）的《第七封印》、布紐爾（Luis Buñuel）的《安達魯之犬》、希區柯克（Alfred Hitchcock）的《迷魂記》等黑白電影的美學趣味、神秘的敘事風格、對複雜人性、觀看視角的解讀，皆為張曉剛捕捉並帶入畫面。在其作品中，淺焦距鏡頭造成的模糊感，加劇了一種動盪、變化的可能性。比起家庭合照的漠然，《兒子》的注視和對「光」的感知，展現了更多的空間延展和尋求方向的暗示。



1986年「第三屆新具像畫展」藝術家合影。前排左起：張夏平、吳文光、孫國娟、葉永青、李洪雲；後排左起：張華、鄧啟耀、潘德海、毛旭輝、張曉剛、崔峰、蘇江華、楊黃莉、馬祥生



張曉剛於1977年11月參加文革後首次高考的准考證，並成為該屆雲南省唯一被四川美術學院油畫專業錄取的考生

馬祥生肖像

油彩 畫布
一九八二年作

款識

H.G 804 (左下)

來源

布魯塞爾今日中國畫廊
現歐洲私人藏家直接購自上述來源

附：布魯塞爾今日中國畫廊開立之藝術家親簽作品證書

HKD 350,000 – 450,000

USD 44,900 – 57,700

Zhang Xiaogang

Portrait of Ma Xiangsheng

Oil on canvas
53.2×37.9 cm. 21×14 7/8 in.
Painted in 1982
Signed in English and dated on bottom left

PROVENANCE

China Today Gallery, Brussels
Acquired directly by present private European collector from the above

This work is accompanied by a certificate of authenticity issued by China Today Gallery, Brussels and signed by the artist

獨立「在場」的個性視角

而儘管從命名上，作品看似並未擺脫「大家庭」系列對血親關係的表述，但在形象和表達上，實際已脫離了端正的家庭照片。作品中父母的「不在場」，反而加深了兒子獨立「在場」的特性，並給予他更多情緒表達的空間，有了略帶開小差的張望，有了可以不再板正地直視前方的可能，也有了觀察世界的新方式。少年那不經意露出的齜牙，為他增添了一份懵懂和純真，微微抬起的下巴，則展露出一份嚮往和渴求。他不再是克制的、呆板的、冷漠的、千篇一律的、循規蹈矩的「兒子」，而是好奇的、憧憬的、鮮活的、有血有肉的「孩子」。

此作除了表現在歷史和集體的洪流中，個人命運對「光」的方向性抉擇，更多的是「個體擺脫集體，恢復自我認知」的過程。如其中山裝的裝扮，既代表了社會一體化的模式和身份，也在「兒子」這層固有的家庭身份中，寄託了來自父母「望子成龍」、「男大從軍」的期許。然而正是這種形象的建立，更突顯外

在形象和內在形象、外部期望和內心渴望的矛盾與衝突。男孩的平頭形象，更有意與藝術家自身在現實中的平頭形象重合，從而將自我的視角融入孩童，回到六七十年代那個十歲時便穿著中山裝的小大人，再度審視自我的身份，並以不同的視角去看待自己的過去與未來。

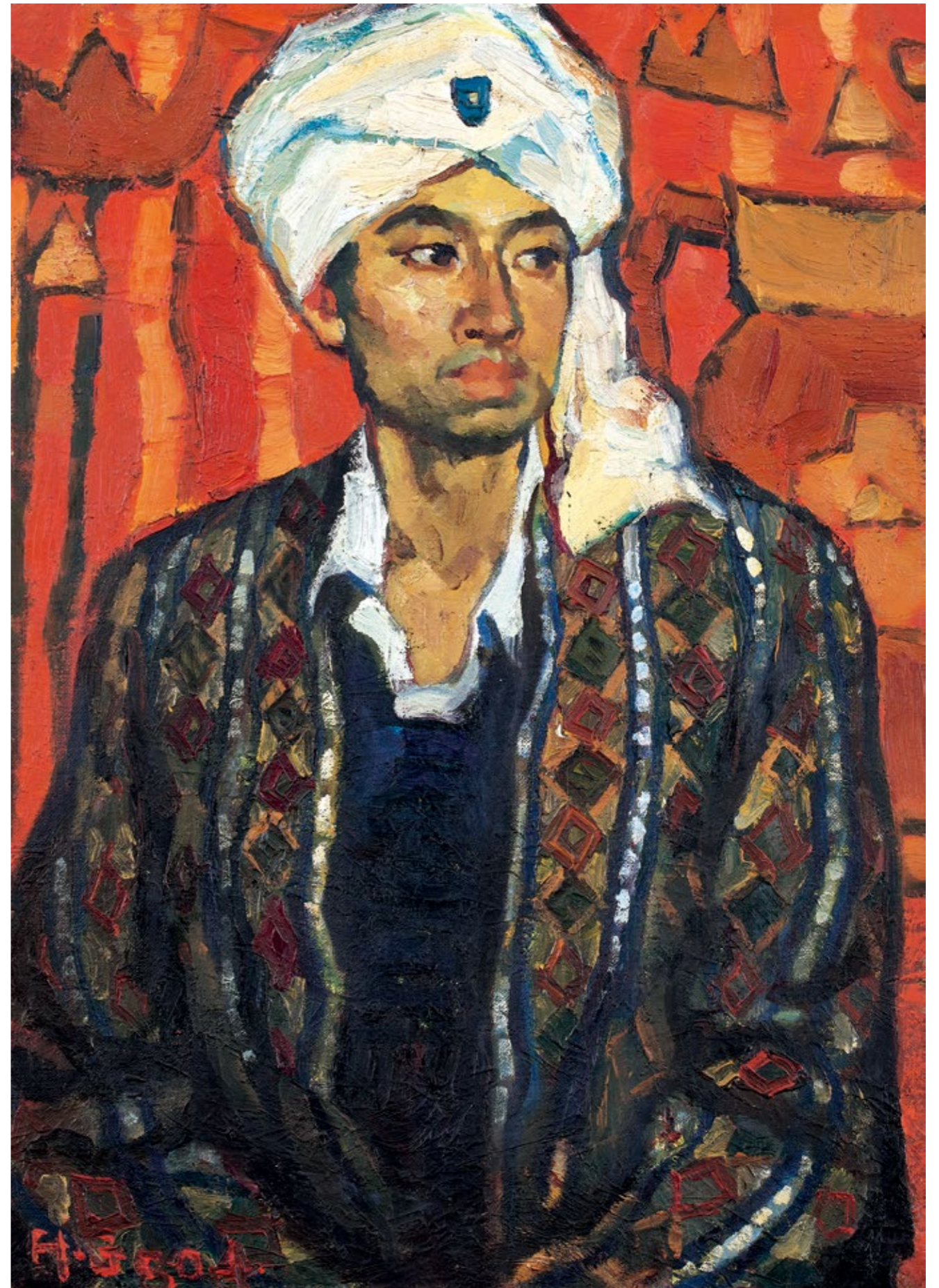
從最初那個一心向藝、苦練基本功而考入川美的知青，到深入西藏去追隨民族美的張力和色彩的學生，再從回憶家庭照片、走入國際視野的藝術明星，再到打破大家庭的框架、回歸內省的視野，自此，張曉剛建立起真正意義上的個人敘事。他從時代的變遷和浪潮中一步步走來，將現實與歷史串聯，在那一張張平靜如水的人像背後，是他以最敏銳的目光，作出最深沉的凝望。

“Once we returned to the coast and I stared at the dancing sea spray, falling into thought: Who are we? Where do we come from? Where are we going?”

—— *In Search of That Existence* by Zhang Xiaogang, 1986

Zhang Xiaogang has been described by art critic Li Xianting “an artist who epitomizes Chinese contemporary art,” and his artistic career serves as a testament to the transformation of contemporary art in China over a 30-year period, showcasing a creative journey imbued with individual life considerations and historical reflection.

Zhang Xiaogang was born in Kunming, Yunnan Province in 1958 and grew up during the decade-long Cultural Revolution. In 1982, he was a student in the first graduating class from Sichuan Academy of Fine Arts, where during his time as a student Zhang travelled to Tibet, adopted experimental expressionist brushwork and painted for the national minority audience there. The artist graduated in the 1980s, just as China was embracing reform and opening up to the wider world. At that time Western artistic ideas flooded into the country and had a major impact on Zhang’s creative thinking, leading him to create in quick succession the expressive interest and charm of the *Grassland Series* works, the self-analysis of the *Abyss Series* and the Surrealism of the *Lost Dream Series*. With the expansion of the market for art in the 1990s, Zhang Xiaogang also produced his most important art work the *Big Family Series*. He was also a big hit at the Sao Paulo and Venice



張曉剛《夕歌》，油彩木板，31×46cm，1982年作，拍賣成交價 957,700 港幣



張曉剛美院同窗暨藝術家、導演馬祥生

兒子

油彩 畫布
二〇〇五年作

款識

張曉剛 2005 (右下)

來源

布魯塞爾今日中國畫廊
現歐洲私人藏家直接購自上逕來源

附：布魯塞爾今日中國畫廊開立之藝術家親簽作品證書

HKD 800,000 – 1,200,000

USD 102,600 – 153,800

Zhang Xiaogang

The Son

Oil on canvas
150×120 cm. 59×47 1/4 in.
Painted in 2005
Signed in Chinese and dated on bottom right

PROVENANCE

China Today Gallery, Brussels
Acquired directly by present private European collector from the above

This work is accompanied by a certificate of authenticity issued by China Today, Brussels Gallery and signed by the artist



張曉剛《失憶與記憶系列》，油彩畫布，150×120cm，2005年作，拍賣成交價3,140,000港幣

biennials, which ensured he quickly developed a global reputation. Zhang's works have been collected by several renowned international art institutions, including the Tate Modern in London, Centre National D'art et de Culture Georges-Pompidou (Pompidou Center) in Paris, the Solomon R. Guggenheim Museum in New York and M+ Museum in Hong Kong, as well as important private art collectors and groups around the world.

As part of the upcoming auction, we are delighted to present three outstanding paintings by Zhang Xiaogang; from *Still Life* (Lot77) created in 1978, the year he entered Sichuan Academy of Fine Arts, to *Portrait of Ma Xiangsheng* (Lot75) in 1982, a painting of a fellow student imbued with early *Grassland Series* expressionist technique and *The Son* (Lot76) created in 2005 as an extension of the internationally renowned *Big Family* series. These three paintings cover a key 30-year period in the artist's career, while also reflecting how the young Zhang incrementally developed over time, evolving from China to the wider world, while honestly showcasing thought-provoking ideas on the times in which he lives and his rich life experience.

Building up Artistic Potential at Sichuan Academy of Fine Arts

In March 1978, China reinstated the Nationwide Unified Examination for Admissions to General Universities and Colleges, and unexpectedly Zhang Xiaogang was "the only of 5000 students from Yunnan to successfully enroll at the Sichuan Academy of Fine Arts majoring in oil painting," which marked the beginning of his academic art career. *Still Life*, completed in February 1978, has rarely been seen at auction and is an



弗洛伊德 (Lucian Freud) 《夜晚的男人》(自畫像)，墨紙本，51.5×42.5cm，1947至1948年作，私人收藏 ©Lucian Freud Archive



法國電影導演布紐爾 (Luis Buñuel) 於其經典電影《安達魯之犬》中出鏡飾演的畫面。黑白電影的美學趣味、神秘的敘事風格、對複雜人性、觀看視角的解讀，皆為張曉剛捕捉並帶入《兒子》的畫面

invaluable early work, as well as a testament to Zhang Xiaogang's impressive sketching skills. In the painting we see glass vessels of different heights, fruit and an upright floral pattern backdrop. The large triangle structure made up of the items depicted, the square background and drawing paper highlight a smooth and harmonious rhythm as well as the artist's meticulous attention to detail.

Appealing Creativity, National Customs Infused with Unique Style

In 1982, Zhang Xiaogang graduated from Sichuan Academy of Fine Arts and his graduation piece *Grassland Series* is considered his earliest representative series of works. It showcases how, as a student in the oil painting department, he came into contact with the works of Western artists such as Vincent van Gogh, Jean-François Millet etc. and gradually experimented with the incorporation of Western oil painting style in his own paintings.

One of Zhang Xiaogang's fellow oil painting students, Ma Xiangsheng was particularly eye-catching. As a Muslim, he possessed an innate national disposition and also become an invaluable subject in Zhang's paintings. Completed in 1982, *Portrait of Ma Xiangsheng* is replete with the expressive feel of the *Grassland Series*. In the painting Ma wears a turban, showcasing his upholding of faith and observance. He is also dressed in a jacket decorated with Muslim embroidery over a shirt and jumper often worn by Chinese men, an example of cultural interaction. In addition, the background to the painting is a bright orange



靜物

石墨鉛筆 紙本
一九七八年作

款識

HG 78.2 (右下)

來源

現歐洲私人藏家於 2012 年直接購自藝術家親友

HKD 60,000 – 100,000

USD 7,700 – 12,800

Zhang Xiaogang

Still Life

Graphite pencil on paper
30.5×43.5 cm. 12×17 1/8 in.

Painted in 1978

Signed in English and dated on bottom right

PROVENANCE

Acquired directly by present private European collector from a close contact of the artist in 2012

hue, depicting geometric patterns that appear to be a mountain range, camels and homes, which highlight the distinctive faith and ethic image of the main figure. The representational realism of the main figure's face almost bring him to life, with the decorative abstract background incorporating the stylistic appeal of Henri Matisse's Fauvist School, which makes the image even more distinctive and dashing.

Birth and Intellectual Inquiry in the Bloodline Series

In 1993, Zhang Xiaogang returned to Kunming where he looked through his parent's photo album, and viewing old photographs from another era awoke in the artist childhood memories. He also came to realize that at that time: "the semiotics of what should have been private family photographs had been standardized and made ideological." This in turn provided an access point detailing the relationship between the individual and the collective and led directly to the official launch of the *Big Family* work as part of the *Bloodline Series* in 1993.

Light Perception and Moving Images:
Reconstructing the Visual Space of Portraiture

Completed in 2005, *The Son* is a mature example of work from the *Bloodline series*. The iconic flat painting method, the hazy and nostalgic virtual/real smudging, grey tones of standardized photographs, and the magnified images in pop art and advertising painting can all be seen in this piece. However, where this painting departs from the past is the central figure appears to deliberately create an image that differs from the earlier family photographs. For example, the eyes of the subject do not look directly at the audience and his cheeks are not turned toward the camera. Moreover, speckles of light and blood lines are replaced by a "light band" which gradually flows across the boy's face, in a way that is reminiscent of the half side light and shade on the illuminated faces that appear in British artist Lucian Freud's self-portraits and a gaze that speaks to a desire to speak not acted upon. Art critic Huang Zhuan points to a scenario in which: "a sense of moment akin to movie shot replaces the sense of stability that imbues photographic images." After 2000, Zhang started to experiment with interpreting figures through the relationship between light, angles and background in film. Indeed, the aesthetic appeal, mysterious narrative style, interpretations of complex human nature and viewing angles in such black and white movies as Ernst Ingmar Bergman's *The Seventh Seal*, Luis Buñuel's *An Andalusian Dog*, and Alfred Hitchcock's *Vertigo*, were all captured by Zhang Xiaogang and incorporated into his paintings. The ambiguity created by a shallow focal length camera shot intensifies the possibility of turmoil and change. When compared to the indifference of a family photo, the gaze and perception of "light" in *The Son* showcases greater spatial extension and alludes to a search for direction.

The Featured Perspective of Being
Independently Present

Despite the fact that based on its name the work appears to echo expressions of blood relations seen in the *Big Family*, in terms of imagery and expressiveness, the piece represents a marked departure from the upright nature of family photographs. For example, the "absence" of parents deepens the idea that the son is independently "present." In addition, the teen's unconscious revealing of his buck teeth also adds a sense of ignorance and innocence, while the slightly raised chin speaks to longing and desire.

Although the work is expressed against a torrent of history and the collective, the directional choice of "light" by individual fate is generally a process that involves "the individual casting off the collective and restoring self-consciousness". The fact the figure is wearing a Chinese style tunic suit represents a model of social integration and identity, but in terms of the familial identity of "son" the figure is also a focus of parental aspirations "having great hopes for their offspring" and "adult males becoming soldiers." Moreover, it is precisely the establishment of this image that highlights the contradiction and conflict between internal and external images, external hopes and internal desires. The buzz-cut image of the boy coincides with the artist's own buzz-cut image in real life, placing one's own perspective into the head of a child and thereby returning to that 10-year-old boy in a Chinese suit in the 1960s and 1970s and reexamining one's identity, by looking at the past and future from a different perspective. Behind the many placid portraits, the artist's sharp discerning eyes gaze deeply back at the viewer.



對經典與知識體系的 詼諧詰問

A Witty Challenge to Tradition and Knowledge System

秦琦早期代表作現身

Qin Qi's Early Masterpiece



「秦琦的畫，就由這具體的寫實和這夢幻的語法所構成。具體的寫實，讓繪畫擁有確切無疑的內容；夢幻的語法，則讓這些確實的內容不可思議。」

——藝評家汪民安

1975年出生的秦琦，成長於中國當代藝術思潮翻湧、社會經濟騰飛的九十年代。在繪畫的風格由傳統的寫實走向多元，發生天翻覆地的改變之際，2002年畢業於魯迅美術學院的他面臨全新的挑戰。秦琦選擇以超現實的畫風建立新秩序，拒絕為作品貼上明確標籤，將描繪的對象從司空見慣的語境中解救出來，置入瞬息萬變的畫中世界。正因這種跳脫常規的風格及其背後意蘊深長的象徵，令其成為中國當代藝術的領軍人物，作品曾獲香港 M+ 美術館、上海民生現代美術館、龍美術館等收藏。

從2005年的「椅子」系列、2009年的「書」系列，以及2010年後的「白鵝」等，秦琦擅長使用靜物畫的凝視視角來構建其藝術語言，畫中物品基於靜物畫的特質，可以理所當然地共處一堂。而他卻又反傳統地並置一些看似毫無關聯甚至略顯突兀的元素，為創作增添了一絲超現實的偶然性。而這種偶然性和任意性並非盲目，它打破了理性和總體性構築的既有觀念，以一種隱晦而幽默的方式展現秦琦對既有世界觀的挑戰。正如策展人魯明軍所說：「他的實踐所呈現的是他如何以繪畫的方式反思繪畫，如何在藝術史的內部掙脫藝術史的束縛，以及如何以觀念的方式懸置觀念。」

在歷史長河中的上下求索

《書與皮帶》是秦琦「書系列」中唯一將「書」和「皮帶」兩種代表性藝術意象結合的特殊一幀。正如俄國文學家高爾基（Maxim Gorky）所言：「書是人類進步的階梯」，不論古今中外，書本被知識分子奉為學識的圭臬，也是社會知識體系的標誌。在此作中，秦琦刻意放大筆觸的層次、加厚顏料體積，在橫平豎直的筆觸畫出的青藍色背景上，以濃烈的油彩鋪寫群書。在書脊模糊的字體上可辨認眾多藝術大師之名，如塞尚（Paul Cézanne）、庫爾貝（Gustave Courbet）、莫奈（Claude Monet）、霍普（Edward Hopper），但他巧妙且刻意地篡改了這些大師的名字拼寫，造成一種似是而非的幽默錯覺。秦琦站在「正確」和「謬誤」之間的地帶，挑戰對藝術史正統的定義權，引發觀者的思考。

而「皮帶」元素的出現最早可追溯至秦琦2007年的《皮帶與烏龜》，畫中皮帶形似一條蟒蛇威懾著烏龜。而在《書與皮帶》中，一條黑白撞色的皮帶被拉直置於書堆正前方，似化身為丈量寬度的捲尺。儘管它像是一條被馴服的蛇，「皮帶」自身帶有約束性乃至訓誡性的暗示，仍在溫順的形態背後如毒蛇獠牙一般閃爍著寒光。此處，代表約束性的皮帶與象徵知識殿堂的書籍形成了一種微妙的對峙，秦琦若意在言外地提出了對於知識、大師、經典的懷疑精神。

秦琦筆下的靜物改變了靜物畫根植於學院派現實主義的傳統，將司空見慣的物品以意料之外的方式並置，染上自我的顏色、改寫了圖像的敘事邏輯。他以獨屬於自我的方式宣告對於傳統的詰問、挑戰和重塑，匯成一首自由而熱烈的時代詩篇！

Born in 1975, Qin Qi grew up during the transformative period of contemporary Chinese art in the 1990s, a time marked by rapid social and economic change. As traditional realism in painting began to evolve into more diverse styles, Qin Qi, after graduating from the Lu Xun Academy of Fine Arts in 2002, faced a new set of challenges. He embraced a surreal approach, purposefully resisting clear definitions for his work. This distinctive and symbolically rich style has established him as a prominent figure in contemporary Chinese art, with his works featured in collections at prestigious institutions such as Hong Kong's M+ Museum, Shanghai Minsheng Art Museum, and the Long Museum.

From his *Chairs* series in 2005 to the *Books* series in 2009 and the *White Goose* series after 2010, Qin Qi has mastered the still life genre. However, he breaks from tradition by placing seemingly unrelated and sometimes striking elements side by side, infusing his work with a touch of surrealism. This deliberate randomness challenges traditional ideas of logic and order, offering a subtle and humorous critique of conventional perspectives.

Exploring the Depths of History

Books and Belt is a standout piece from Qin Qi's *Books* series. It is the only work merges the symbolic elements of "books" and "belt," both in the centre. Traditionally, books have been revered as symbols of knowledge and the foundation of intellectual society. In this painting, Qin Qi amplifies the texture of his brushstrokes, applying thick layers of paint to depict a stack of books set against a backdrop of bold, intersecting blue strokes. The spines, featuring slightly blurred titles, bear the names of renowned art masters like Paul Cézanne, Gustave Courbet, Claude Monet, and Edward Hopper. However, Qin Qi intentionally distorts the spelling of these names, creating a playful illusion that questions the conventional authority of art history by blurring the lines between "correct" and "incorrect."

The "belt" element first appeared in Qin Qi's 2007 painting *Belt and Turtle*, where the belt, resembling a snake, scares the turtle. In *Books and Belt*, a black-and-white belt stretches out in front of a stack of books, evoking the image of a measuring tape. While it may seem harmless, the belt, with its connotations of restraint and discipline, hints at an underlying threat, like the fangs of a snake. Here, the belt symbolises control, while the books represent the sanctity of knowledge, creating a subtle tension. Qin Qi seems to be quietly challenging the authority of knowledge, masters, and classical traditions.

By placing familiar objects in unexpected contexts and adding his unique touch, Qin Qi reshapes the narrative of imagery. Through this, he presents a bold challenge to tradition, expressing the vibrant and passionate spirit of his time.



利文斯（Jan Lievens）《靜物與書籍》，書籍是知識的象徵，也代表定義知識的權力，秦琦將它從常規的靜物風格中解放出來，形成獨屬於自己的語彙

書與皮帶

油彩 畫布
二〇一〇年作

款識
qinqi 2010(左下)

來源
北京站台中國當代藝術機構
現亞洲重要私人藏家直接購自上述來源

HKD 280,000 – 480,000

USD 35,900 – 61,500

Books and Belt

Oil on canvas
120x160 cm. 47 1/4x63 in.
Painted in 2010
Signed in pinyin and dated on bottom left

PROVENANCE

Platform China Contemporary Art Institute, Beijing
Acquired directly by present important private Asian collector from the above



秦琦《皮帶與烏龜》，油彩畫布，160 x 200 cm，2007年作，秦琦畫中最早出現「皮帶」意象的創作，畫中皮帶形似一條蟒蛇



秦琦《書》，油彩畫布，100 x 150 cm，2009年作，拍賣成交價 678,800 港幣



藝術家的秘密日記

Secret Diary of an Artist

解鎖刁德謙的《工作室探訪》手冊

Decoding David Diao's *Studio Visits Journal*

「90年代我做了一組繪畫，追尋的是這樣的問題：作為一名藝術家如何描繪和記錄生命。它們以生活履歷、銷售記錄、工作室參觀、評論的形式展開，這些都以有序的圖表列出，就如一場回顧展的介紹標籤一樣。我的腦海裡是一個普普通通自給自足的藝術家，但卻使用手頭擁有的事業中期收集的資料。長時間以來，我都沒覺得我在做自傳。」

——刁德謙

在近現代藝術史上，刁德謙之名或許對亞洲觀眾並非耳熟能詳，但他年僅26歲就於紐約著名的庫珀（Paula Cooper）畫廊舉辦首次個展，1978年便登上眾多藝術家夢寐以求的《Artforum》雜誌封面，並獲專欄介紹，在紐約藝壇年少成名的他，作品迄今已被紐約大都會藝術博物館、惠特尼美術館、舊金山現代藝術博物館、法國國家當代藝術基金會、第戎當代藝術中心、香港M+、台北市立美術館等眾多公共機構收藏，並深獲東西方重要私人藏家青睞。而在2015年，北京尤倫斯當代藝術中心為其舉辦大規模回顧展，匯聚了來自北美、歐亞多家公立和私人收藏的逾百件作品，系統呈現刁德謙六十載的藝術歷程，亦反映出他深獲全球藏家關注的地位。而曾於此回顧展亮相，完成於1991年的《工作室探訪》，正是刁德謙在功成名就的90年代融匯身份議題、符號語言的重要代表作。

多元思辨：回溯已身藝術歷程

多元的觀念、哲理性是刁德謙最為突出的藝術標誌，而這亦與他自身獨特的跨文化經歷息息相關。1943年生於四川的他，於1949年移居香港，後再於1955年隨工程師父親移民美國，於紐約定居至今。儘管他並非藝術科班出身，但其於美國文理學院凱尼恩學院研讀哲學，形塑了他充滿思辨的性格。大學畢業後他逐步走上了藝術創作之路。自60年代起深入種族、身份、美術史、政治運動等社會議題，並切入自身的移民經歷，展開辯證性的創作思考。他並依循藝術史的脈絡，以西方現代

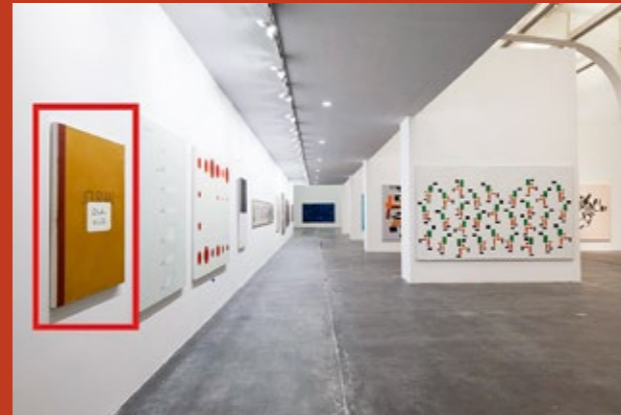


藝術大家為師，先後將馬列維奇（Kazimir Severinovich Malevich）、克萊恩（Franz Kline）和紐曼（Barnett Newman）等人的標誌語彙借鑒、重組，在60至80年代以一批充滿觀念性的幾何抽象作品樹立了自身的藝術地位。

而在1990年，當他讀到「藝術家紐曼27年的藝術生涯只創作了120幅繪畫」，令他大為震撼，開始重新審視自身逾20年的創作生涯，以編年史的形式梳理自我的展覽史、工作室、銷售記錄，如信息圖標般，以「符號化」、「文字化」的方式記載，呈現直觀、帶有語言學意味和寓言性的獨特語境。完成於1991年的《工作室探訪》正是基於此概念下一件充滿幽默意趣之作。

二元色彩，雙重身份

作品直觀外化了一本「工作室訪問手冊」，隱含了多種雙重性的趣味探討。首先在形式上，看似打破了藝術家以往的抽象語言，極為具象地展現了「手冊」這一物件。然而追尋本質，不難發現，若去除了「JOURNAL」和「Studio Visits」的文字標誌，作品仍緊扣刁德謙此前的硬邊畫風，如同美國藝術家紐曼標誌性的「拉鏈」符號，他亦以縱向的雙色系平塗，完全打斷色彩的演變，而以對比鮮明的兩種色系，呈現強烈的繪畫能量。他所選用的色彩——磚紅



刁德謙《工作室探訪》於UCCA舉辦的「刁德謙回顧展」展覽現場

和赭黃，在一寬一窄的平塗空間中，交映出一種屬於暖色調的親和視覺性。它們既是一本尋常可見的筆記本的配色，卻也反射東方語境中故宮的「紅牆黃瓦」，莊嚴喜慶的紅、皇權象徵的黃，在此交織成為一種「浪漫的莊嚴」，亦暗含藝術家對自我華人身份的暗示，展現對「身份」議題的指涉。

一則關乎藝術生涯的真實寓言

而在色彩和形式之外，作品所欲表現的更是另一重明確且重要的身份——「藝術家」。藝術家的工作室，是屬於創作、工作乃至生活的私密空間，鮮少對外開放。只有當其邀請策展人、顧問、藏家、畫廊主等前來探訪，才會展現這一空間，工作室探訪是創作者與外界交流並呈現自我的絕佳機會，可被視為藝術家鋪展職業生涯的重要契機，而記載這些經歷和名單的手冊，則為具高度機密和職業意義的工具，成為一本獨屬於藝術家的秘密日記。

刁德謙在此以手冊為描繪的對象物，以其膾炙人口、精練的幾何抽象再現之。並反向以此內容，回應了幾何抽象風格對他的影響，藉此思考多年積澱的工作室經歷，與其職業發展和繪畫語言形成的連接性。而當中巧妙的是，他畫上了帶有自己筆跡的標籤，並覆蓋在原本筆記本的水印上，以此確定了一種「專屬性」和「歸屬性」——這既是他職業發展的一環，也是獨屬「刁德謙」創作的一環；這既是對「工作室探訪」一事實的概念性指涉，也是藝術家所創作的一件藝術品。作品將層層的雙重性呈現於觀者眼前，呼應著法國現實主義大家庫爾貝（Gustav Courbet）1855年的名作《畫家工作室：一個關於我的藝術和道德7年生涯的真實寓言》，由此，刁德謙以獨特而趣味橫生的當代視角，為我們呈現一位跨文化、跨民族、跨領域的藝術家，關乎其藝術生涯的一則真實寓言。

“I had made a group of paintings in the 1990s that ask how one might image and document a life as an artist. They take the form of curriculum vitae, sales records, studio visits, and critical reviews, all organized as orderly charts that might serve as introductory wall labels for a retrospective. I had in mind an ordinary, yeoman artist but did use data gathered from my own middling career for the task at hand. For a long time I did not think I was doing autobiography.”

——David Diao

Although the name David Diao may not be very familiar to an Asian audience in terms of his impact on modern art history, the artist held his first solo exhibition at the renowned Paula Cooper Galley in New York at the age of 26. In 1978, he was featured on the cover of *Artforum* and introduced in a special column, an honour coveted by artists around

the world. Today, his works are parts of numerous public museum collections, including the Metropolitan Museum of Art and Whitney Museum of American art in New York, San Francisco Museum of Modern Art, Fondation Cartier in France, Musée des beaux-arts de Dijon, M+ Museum in Hong Kong and Taipei Fine Arts Museum in Taiwan. In 2015, Beijing UCCA held a major retrospective on Diao which included over 100 pieces collected by public and private collectors in North America, Europe and Asia, systematically showcasing his artistic career over a 60-year period and reflecting his position as a popular artist with collectors around the world. One of the works shown during this respective was *Studio Visits* originally completed in 1991, an important example of how Diao continued to focus on issues of identity and employ semiotic language after becoming a renowned artist.

Dichotomous Colours, Dual Identity

The work shows only the exterior of a “Studio Visits Journal,” which encompasses multiple interesting discussions of a dualistic nature. Firstly, in terms of form the piece showcases an object that resembles “a journal.” However, if we remove the words “JOURNAL” and “Studio Visits” it still approximates to David Diao’s earlier hard-edge painting style. The two distinctive and smooth vertical colours highlight a powerful colour energy. In addition, the choice of brick red and ochre yellow, with one wide space and the other narrow, highlights the agreeable visual nature of warm colours. Even though these are common matching colours for a notebook, they also reflect the solemn and festive nature of red and yellow with their implications of imperial power in a Chinese context, as with the “red walls and yellow tiles” of the Forbidden City, which also serves as an allusion to the artist’s own Chinese heritage, and as such references the issue of “identity.”



北京故宮的紅牆黃瓦。刁德謙以此雙色作為《工作室探訪》的主色，將莊嚴喜慶的紅、皇權象徵的黃，交織為一種「浪漫的莊嚴」，以此暗含對自我身份的指涉



庫爾貝（Gustav Courbet）《畫家工作室：一個關於我的藝術和道德7年生涯的真實寓言》，油彩畫布，361X598cm，1855年作，巴黎奧賽美術館藏

工作室探訪

壓克力彩 畫布
一九九一年作

款識

David Diao 1991 © Studio Visits (畫背)

出版

2018年，《刁德謙》，尤倫斯當代藝術中心與德爾莫尼科書籍 | 普雷斯特爾，倫敦、紐約，第216及342頁

展覽

2015年9月19日至11月15日，「刁德謙回顧展」，尤倫斯當代藝術中心，北京

來源

上海香格納畫廊
現亞洲私人藏家直接購自上述來源

HKD 150,000 – 200,000

USD 19,200 – 25,600

David Diao**Studio Visits**

Acrylic on canvas
106.5×91.5 cm. 41 7/8×36 in.
Painted in 1991
Signed and titled in English and dated on the reverse

LITERATURE

2018, *David Diao*, UCCA Center for Contemporary Art and DelMonico Books / Prestel, London and New York, p.216 and 342

EXHIBITED

19 Sep – 15 Nov 2015, *David Diao*, UCCA Center for Contemporary Art, Beijing

PROVENANCE

ShanghART Gallery, Shanghai
Acquired directly by present private Asian collector from the above

A True Fable About the Artist's Career

Other than colour and form, the work also clearly expresses an alternative and important identity – that of “artist.” Studio visits offer an opportunity for artists to interact with the outside world and showcase themselves and as such represent an important opportunity to expand professionally. Moreover, a journal that records these experiences and lists the name of the individuals involved is a tool that would be highly confidential and have considerable professional importance, effectively becoming a secret diary belonging exclusively to the artist.

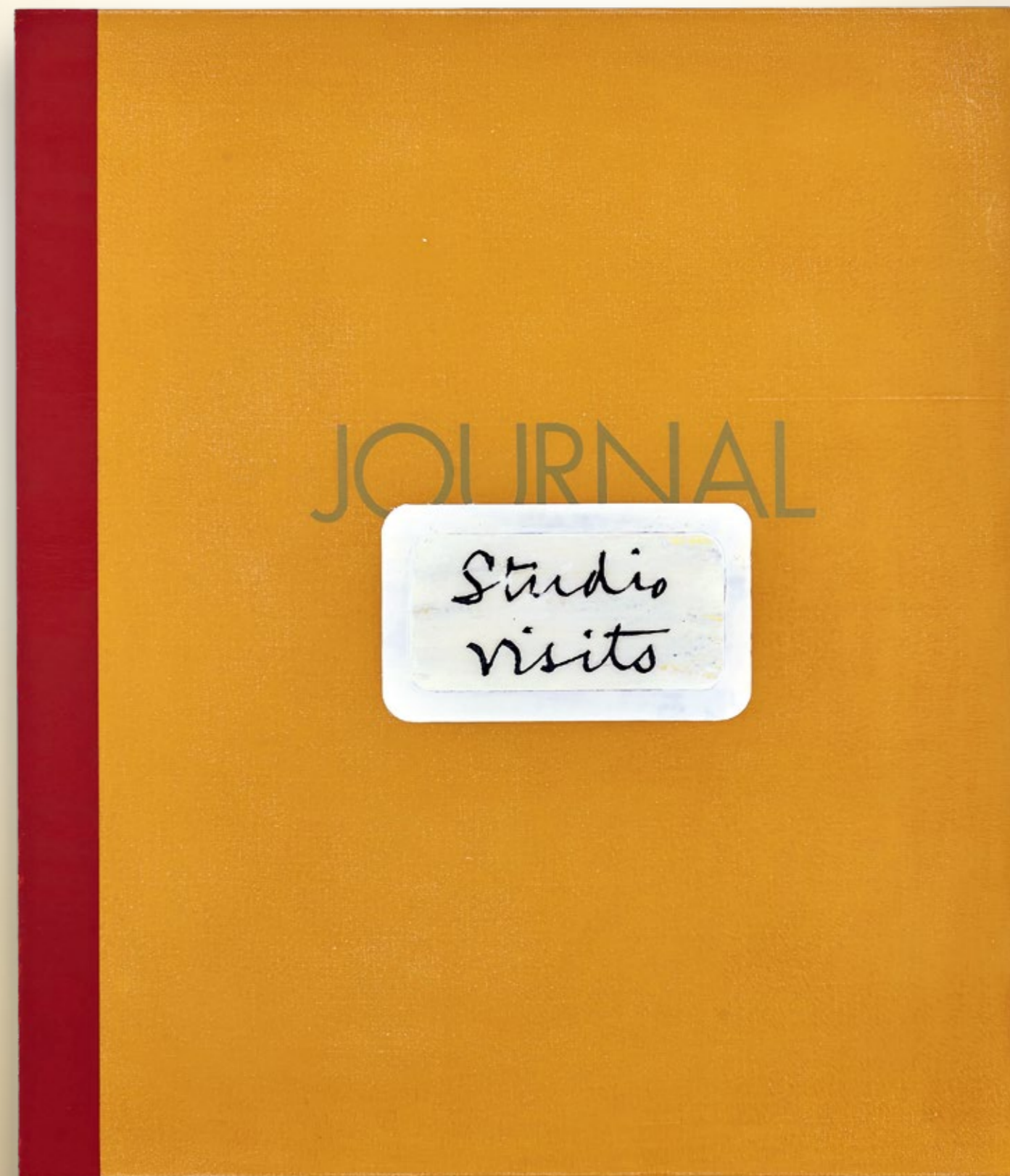
The fact David Diao uses this as the title for one of his art works, while ingeniously affixing a label on which he writes in his own hand and then uses to cover the watermark on the original journal confirms a certain “exclusivity” and “belonging.” In this context, the work is not only part of his professional development but also his artistic creativity. Indeed, by presenting the layers of dualistic meaning to the viewer the painting echoes *The Studio of the Painter, a Real Allegory*, an 1855 work by Gustav Courbet. In this way, Diao's distinctive and contemporary vision replete with new ideas, highlights an artist who transcends culture, ethnicity and geography, and serves as a true fable to his artistic career.



刁德謙《大亨利：我六歲以前住在那裡》，壓克力彩畫布，2008年作，91.5×73cm，香港 M+ 博物館藏



刁德謙《無題 26：至上主義小監獄》，壓克力彩畫布，1986年作，101.6×76.2cm，拍賣成交價345,300港幣

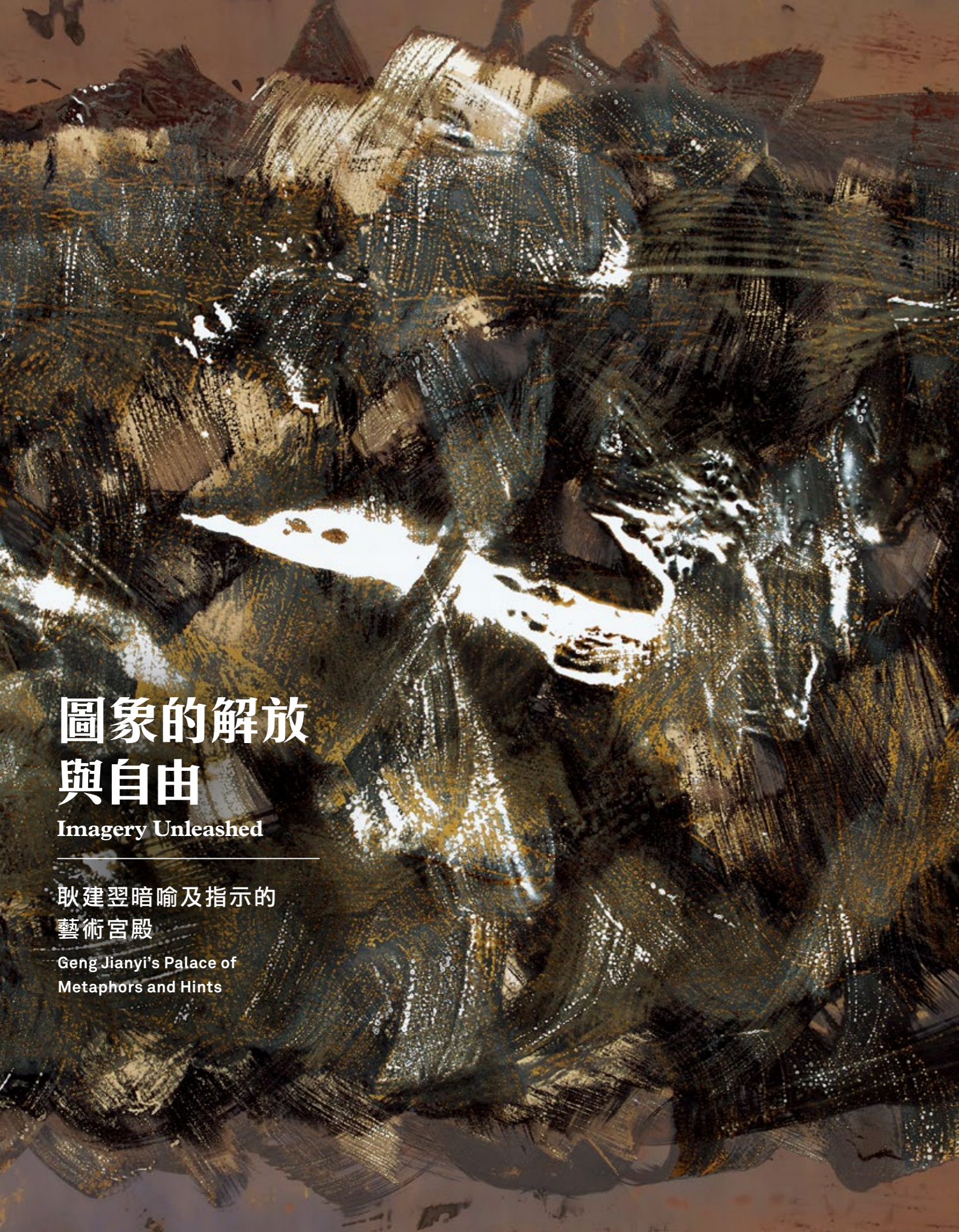


圖象的解放 與自由

Imagery Unleashed

耿建翌暗喻及指示的
藝術宮殿

Geng Jianyi's Palace of
Metaphors and Hints



「耿建翌龐大的藝術系統伴隨著很多令人著迷的概念和思想，與我們和每個生命都息息相關的話語，與歷史和現實相關的詰問，也伴隨著一些令人困惑的謎。老耿的藝術態度和踐行在當下的語境中是極其難得的，是有深遠意義的。」

——藝術家張培力

耿建翌的創作概念前衛，畫語精練，終其一生致力於打破觀眾與作品之間的界限，擅長以喜怒難辨的神秘圖像引導觀者在圖像符號中探索自我。1962年生於河南軍人家庭的他，1981年入讀浙江美術學院（現中國美術學院）油畫系，在畢業創作中憑藉《燈光下的兩個人》在「八五新潮」中一鳴驚人，以獨特的藝術視角備受關注。1986年，他加入了前衛藝術組織「池社」，長期深入對「光源」與「受光」所成物像的探討，在九〇年代先後創生「對一般運動的簡單解釋」、「受光部」、到「暗房攝影」系列作品，揭示「人」的多樣化形態。1993年，他成為首批受邀參加威尼斯雙年展的中國藝術家，確立了其於中國當代藝術中舉足輕重的地位。

至今，耿建翌的作品已被許多國內外知名機構收藏，包括倫敦泰特美術館、芝加哥藝術學院和香港 M+ 美術館等。儘管他於 2017 年因病離世，但其藝術影響力迴響不絕。2022 年，上海當代藝術博物館和北京尤倫斯當代藝術中心（UCCA）舉行耿建翌大型回顧展，其自信大膽的風格、時尚內斂的色彩，及豐富的作品媒介，展現了他橫溢的才華與對生命哲學的深思。是次呈現來自藝術家代表系列「受光部」及「銀鹽照片」二件意義非凡的代表作。

光影拼圖：「受光部」裡的視覺解放

「根據我的經驗，當我們試圖看清一個人時，往往也會不自覺地看到其他人的影子。」

——耿建翌



波洛克 (Jackson Pollock) 《秋天的節奏 (30 號)》，油彩畫布，266.7 × 525.8 cm，美國大都會博物館藏，其畫面滿佈的線條超越空間的局限，耿建翌《可見的日常影畫 3》引人注目的線條與構圖與之媲美

「受光部」系列最早開始於 1990 年，藝術家對光在人體上所造成的碎片形狀著迷，當人物形象交織重疊，視覺焦點即不再聚焦於單一的個體人物，這一「光影實驗」改變著觀看的習慣。在該系列中，他運用「標準照」和「合照」的構圖手法，巧妙提取並疊加了不同人物的受光部分，在此過程中，原本具體的人物形象被逐漸淡化，直至完全消解，僅留下「受光部」與陰影，這些光影碎片打破了傳統描摹的寫實語境，使對象物成為一個全然「新生而解放」的造型。2022 年耿建翌大型回顧展便選用該系列之作做為海報，標示了此於藝術家創作中特出的地位與重要性。

完成於 1999 年的《兩個受光部》（拍品編號 80）即為該系列之經典。據可考出版，本作為藝術家存世的「受光部」系列中極為稀罕僅有十件的色鉛筆紙本作品之一。作品以溫暖的褐色彩為主調，肖像的面部特徵被藝術家以碎片形式表現，具象面孔若隱若現，而疊加其上的另一個面孔削弱了兩位主角的辨識度，將「你中有我，我中有你」的懸念交融在細膩的鉛筆筆觸與明暗塊面的隨機組合裡。作品構圖簡潔有力，在色鉛筆觸輕重變化、動靜交織、筆鋒的多角度妙用中，使觀者在斑駁的明暗層次中思考畫者對「觀看——被看——接受——距離」的探究，打破固有認知，重新審視觀者與藝術家、與畫像的現實互動。

攝影中的繪畫，繪畫中的攝影

「我認為在暗房裡塗抹銀鹽照片，這種創作過程中想表達的其實更多的是偶發性，也是當代藝術的一個比較核心魅力的東西。」

——耿建翌

1995 年，耿建翌延續著對碎片形象消失與重疊的興致，開啟了別開生面的「暗房攝影沖洗藝術」的大膽實踐，沉醉於物像在光影與顯影液浸泡下逐漸甦醒的過程，他摒棄了傳統相片沖洗的規則，轉而在銀鹽相紙上塗鴉、繪畫、甚至潑灑、抹除，讓觀者以流動的顯影液為線索，在這場虛實難辨的視覺遊戲中尋找「他是誰」的痕跡與謎底，此亦直擊了耿建翌「打破常規繪畫窠臼」的創作終極宣言。《可見的日常影畫 3》（拍品編號 81）便為箇中經典。綜觀耿建翌存世的銀鹽照片作品大多為單色之作，其中細節豐富、筆觸清晰的作品相當罕見，且大尺幅者極少釋出，是次上拍者即為其攝影繪畫系列中難得一遇細節飽滿的大尺幅之作。

該作採美國抽象表現藝術家波洛克 (Jackson Pollock) 式的滿幅構圖，運用顯影劑和定影水為畫材，在曝光相紙上的化學反應過程中掩蓋與破壞底片原有的成像，呈現攝影與繪畫合一的超現實畫作，賦予原照片顯影的敘事線另一破壞及開放的解讀路徑。「隨性與肆意」為其核心理念，藝術家以照片成像的底色為「顏料」，以筆刷讓藥水在相紙中流動，筆鋒有力、線條逡巡蜿蜒又繁密交織，如生命史詩中的重疊與消逝，時而洶湧，時而溫柔，筆刷紋理綿延不斷，此起彼伏，在跳動的韻律與痕跡的消解間，打破又重新建立對本質事物的理解與認知。就如同「人」，或何為可見的日常事物的「本真」？並非能透過攝影的外在表象而能呈現，人是經由自我、社會、外界價值體系塑造，而成為一個千面的複雜個體，具有多重的面向，耿建翌在此藉建立與破壞的過程提出哲學的詰問，引人深思。



耿建翌《無題》水彩紙本 72.5×52.8 cm 1993 年作 香港嘉德 2024 春季拍賣成交價 372,000 港幣

兩個受光部

彩色鉛筆 紙本
一九九九年作

款識

兩個受光部 1999 元 耿建翌 (右下)

出版

2022 年，《耿建翌》，中國美術學院出版社，杭州，第 156 頁

展覽

2022 年 11 月 10 日至 2023 年 2 月 12 日，「他是誰？耿建翌作品回顧展」，上海當代藝術博物館，上海

2023 年 3 月 18 日至 6 月 11 日，「他是誰？耿建翌作品回顧展」，尤倫斯當代藝術中心，北京

來源

上海香格納畫廊
亞洲私人收藏

HKD 20,000 – 40,000

USD 2,600 – 5,100

Geng Jianyi

Two Spots of Light

Coloured pencil on paper
32×25 cm. 12 5/8×9 7/8 in.

Painted in 1999

Titled, dated and signed in Chinese on bottom right

LITERATURE

2022, *Geng Jianyi*, China Academy of Art Press, Hangzhou, p. 156

EXHIBITED

10 Nov 2022 – 12 Feb 2023, *Who Is He? Retrospective of Geng Jianyi's Works*, Power Station of Art, Shanghai

18 Mar – 11 Jun 2023, *Who Is He? A Geng Jianyi Retrospective*, UCCA Center for Contemporary Art, Beijing

PROVENANCE

ShanghART Gallery, Shanghai
Private Collection, Asia

Geng Jianyi's avant-garde concepts and succinct visual language broke barriers between audience and artwork throughout his life. Born in 1962 to a military family in Henan, he studied oil painting at the Zhejiang Academy of Fine Arts (now China Academy of Art) from 1981. His graduation work, *Two People Under the Light*, made a significant impact during the "85 New Wave" art movement. His persistent exploration of "light sources" and "spots of lights" became his signature. In 1993, he was among the first Chinese artists invited to the Venice Biennale, solidifying his crucial role in contemporary Chinese art.

Geng's works are housed in prestigious institutions, such as the Tate Modern in London, the Art Institute of Chicago, and M+ in Hong Kong. Despite his death in 2017, his influence endures. This exhibition features two significant pieces from his *Interchange of Lights* and *Silver Halide Photograph* series.

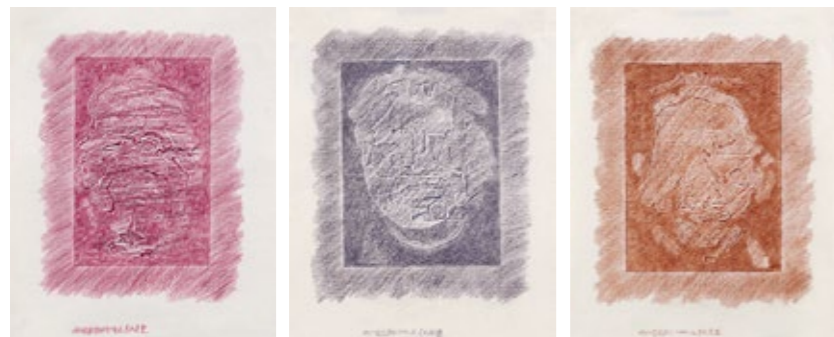
Light Fragments: Visual Freedom in Interchange of Lights

"From my experience, when we try to see a person clearly, we often inadvertently see the shadows of others."

— Geng Jianyi

The *Spots of Lights* series, initiated in 1990, captivated Geng with the fragmented shapes light creates on faces. By interweaving and overlapping images, he altered the viewer's habits. Using "standard photos" and "group photos," he cleverly extracted and layered the illuminated parts of different faces, dissolving concrete imagery until only spots of lights and shadows remained, creating a "reborn and liberated" form. The 2022 Geng Jianyi retrospective used this series prominently in its poster, highlighting its significance.

Two Spots of Lights (1999) (Lot 80) is a classic from this series. One of only ten paperwork in the series, it uses warm orange-brown tones to depict fragmented facial features, blending two faces and reducing their



耿建翌《兩個受光部》(一組三件)·蠟筆紙本·32×25 cm.×3·1999 年作·拍賣成交價 177,200 港幣



兩個受光部 1999.元 耿建翌

耿建翌 1962-2017**可見的日常影畫 3**

化學法塗鴉 銀鹽相紙
二〇〇五年作

出版

2022年，《耿建翌》，中國美術學院出版社，杭州，第370至371頁

來源

上海香格納畫廊
現亞洲私人藏家直接購自上述來源

附：上海香格納畫廊開立之藝術家親簽作品證書

HKD 500,000 – 800,000

USD 64,100 – 102,600

Geng Jianyi**Visible Daily Image 3**

Chemigrams on silver halide photograph paper
83×100 cm. 32 5/8×39 3/8 in.
Painted in 2005

LITERATURE

2022, *Geng Jianyi*, China Academy of Art Press, Hangzhou, p. 370-371

PROVENANCE

ShanghART Gallery, Shanghai
Acquired directly by present private Asian collector from the above

Note: This work is accompanied by a certificate of authenticity issued by ShanghART Gallery, Shanghai signed by the artist

recognizability. The composition is powerful and simple, with varied pencil strokes creating dynamic layers of light and shadow, prompting viewers to reconsider the “viewing—being viewed—acceptance—distance” dynamic and reassess their interaction with art and imagery.

Painting in Photography, Photography in Painting

“I believe that painting on silver halide photograph in the darkroom expresses more about spontaneity, which is a core charm of contemporary art.”

— Geng Jianyi

In 1995, Geng extended his interest in disappearing and overlapping fragments with bold “darkroom photography” practices. He abandoned traditional photo development rules, instead painting, scribbling, and even splashing and erasing on silver halide photograph paper. This allowed viewers to search for the subject’s identity in a fluid visual game, epitomizing his

manifesto of breaking conventional painting norms. *Visible Daily Image 3* (Lot 81) is a prime example. Most of his silver halide photos are monochromatic and detailed, large-format works are rare, making this piece a notable inclusion.

Using full-frame composition and chemicals like developer and fixer as mediums, Geng’s work obscures and disrupts the original image on exposed photo paper. The result is a surreal fusion of photography and painting, offering alternative narratives and interpretations. Emphasizing spontaneity, he used the photo’s base colour as paint, with dynamic brushwork creating dense, overlapping, and fading lines. This process questioned the essence of visible daily objects and human nature, suggesting that identity is shaped by self, society, and external values, leading to a complex multifaceted individual. Geng’s creation and destruction raised philosophical questions, inviting deep contemplation.



人間有味是清歡

The Simple Pleasures of Life

走進孫遜《菜譜》的魔幻盛宴

Sun Xun's Magical Feast in Menu



1980 年生於遼寧、以多媒體為創作核心的孫遜，被公認為當今最具才華的青年藝術家之一。他創作橫跨木刻版畫、彩墨、油畫、影像、裝置、電影，展歷跨越全球五大洲逾 300 次，影響力輻射海內外。作品更獲紐約古根海姆美術館、大都會藝術博物館、溫哥華美術館、英國伯明翰藝術博物館、巴黎 DSL、香港 M+ 美術館、德意志銀行等眾多機構永久收藏。

突破、挑戰藝術極限

早在 2009 年起，孫遜便以過人的創造力獲國際矚目，並先後獲邀於英國、日本、荷蘭、美國、中國等地參與藝術駐留計劃，他像是要挑戰自我極限般地，在一個個大膽的計劃中展現藝術可以被實踐的極致。如在邁阿密海濱搭建露天電影院的「再造宇宙」計劃、於杭州改造電影院的「時光草圖」計劃，他一次次地將觀眾帶入「沉浸式」的藝術體驗，打破我們對於什麼是藝術，與何為藝術家的想像。而在 2018 年，孫遜更於日本沖繩的「雅巴魯藝術節」中，實現了他的終極「開飯店」項目！

他將當地的小學教室，改造成一間可供客人點菜、飲食和閒聊社交的居酒屋。以天馬行空的想象和精心的設計，延續了日式居酒屋文化的美學，並帶來煥然一新、既嚴肅又詼諧的嶄新面貌。是次上拍的《菜譜》，正是「開飯店」項目中，由藝術家親自策劃菜品、設計成冊、以彩墨繪於絹本的重要核心之作。

浮世萬象，靈魂的料理

孫遜將此居酒屋命名為「小子居酒屋」，「小子」二字，乃「孫」字的拆解寫法，意指藝術家本人。他親自規劃、手繪了餐廳內的一切硬體設施，包括牌匾、門簾、侍者服裝、茶杯、桌布餐巾、碗筷盤碟、菜譜等。而更具新意的是，他將此居酒屋背景設定在其虛擬的「弁貝國良州城」，該地水產豐富，以美酒「醉歌良州」著稱。《菜譜》自然也因地制宜、選用食材，並以擬人化的形象描繪，令觀眾和賓客在翻閱、點餐、享用美食的過程中，產生栩栩如生的體驗和感知。

孫遜指出：「菜單為一冊頁形式，採用彩色水墨材料、自由的繪畫方式來呈現。手繪後印刷。關於菜譜，本菜品務必保證創造性，但也兼顧可食性。烹飪要做到能吃到好吃，同時也要考慮到藝術性與眾不同。」在菜譜設計上，他特意採用中國傳統書畫的蝴蝶式冊頁形式鋪展達 6.5 米長的畫作。此為其拍賣史中最宏闊尺寸的特殊之品。作品共十一開，自右至左，先後描繪有菠蘿、青豆、櫻桃串、烤番薯、辣椒章魚、豬肉白菜、大蔥肉排、茴香骨棒、赤海魚、溏心蛋和牛粒、煎蛋草莓、味付海藻、海鮮刺身、龍蝦豆腐、蒸汽水餃。從前菜到主



《菜譜》最初呈現於藝術家在 2018 年日本沖繩「雅巴魯藝術節」中所打造的日式居酒屋「開飯店」項目，別出心裁地被擺放在賓客的餐桌上，一旁則是藝術家親自設計創作的餐具和桌布

菜、從小食到主食，菜譜之中應有盡有，將食材的藝術性、美觀性與想象力的結合，發揮到淋漓盡致，傳遞著「唯藝術與美食不可辜負」的妙趣！

作品雖以冊頁形式展開，卻並未將冊頁每一開的語境割裂，而是以完整、連動、如浮世繪般不斷變換和浮動的想象，將虛擬「弁貝國」的時空，如一幀連動的影像般鋪展，令觀眾不自覺地穿梭於畫境中。於是我們可見，在菜譜的世界裡，食物自有生命，餃子會騰雲駕霧、豬肉如同流動的瀑布、章魚纏住辣椒枝攪動起浮世繪的海浪、番薯正經歷地獄般的烈火炙烤、青豆高舉櫻桃大旗如百鬼夜行，雞蛋更好似日本傳統吉祥物達摩不倒翁，展露著喜怒哀樂的百般滋味，令人會心一笑地為其奇想而傾倒！

孫遜如同魔術師般，揮舞著手中的魔杖，為畫中食材一點亮生命，並在菜譜折疊、展開的雙向過程中，為其所構建的虛擬國度和現實餐廳，串聯起一條時空穿梭的奇妙軌道。身為觀眾的我們，則在這虛與實、古與今的藝術邊界中，彷彿連通了五感，打開了味覺與視覺的神經元，不僅對食材的妙味充滿了異想天開的期待，更在感受居酒屋流傳百年的飲食文化中，品味東方山水美學的意境，享受這藝術、美食與文化所帶給我們的饕餮盛宴。

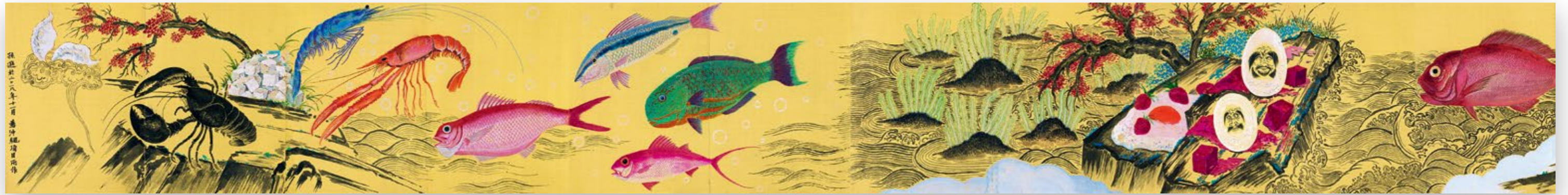
Born in Liaoning in 1980, Sun Xun is a leading multimedia artist renowned for his broad range of work including woodcuts, colour ink, oil paintings, films, and installations. His work has been featured in over 300 exhibitions worldwide and is held in the permanent collections of major institutions such as the Guggenheim Museum in New York, the Metropolitan Museum of Art, the Vancouver Art Gallery, the Birmingham Museum of Art in the UK, the DSL collection in Paris, the M+ Museum in Hong Kong, and the Deutsche Bank Collection.

Breaking Artistic Boundaries

Since 2009, Sun Xun has gained international recognition for his exceptional creativity. He has taken part in artist residency programs in the UK, Japan, the Netherlands, the USA, and China, consistently pushing the boundaries of artistic possibilities. For example, he built an open-air cinema on Miami Beach and transformed a cinema



孫遜為《菜譜》和「小子居酒屋」項目所作的手稿



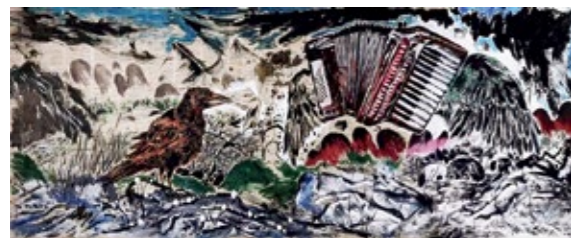
in Hangzhou, offering audiences immersive art experiences that challenge traditional views of art and the artist's role. In 2018, at the Yamaru Art Festival in Okinawa, Japan, he ambitiously "opened a restaurant."

Sun Xun converted a local primary school classroom into an izakaya where guests could dine, drink, and socialise. He designed and hand-painted every detail of the restaurant's decor, including signs, door curtains, waiter uniforms, teacups, tablecloths, napkins, dishes, and the menu. His imaginative and careful design work carried on the traditional aesthetic of Japanese izakayas but added a fresh and playful touch. The *Menu*, featured in this sale, is a central piece from the project, showcasing a menu that the artist planned and designed, illustrated in colour ink on silk.

Soulful Feast

In his design, Sun Xun used traditional Chinese butterfly binding to create a 6.5-metre-long artwork. This is the largest piece ever auctioned in his career. He designed the panels to flow together seamlessly, creating dynamic and ever-changing imagery similar to ukiyo-e. This brings the depicted food to life: dumplings rise through clouds, pork cascades like

a waterfall, an octopus wraps around a chilli pepper causing waves, sweet potatoes endure intense roasting, peas carry cherry banners like a parade of demons, and eggs mimic Daruma dolls, expressing a spectrum of emotions and captivating viewers with their playful charm.



孫遜《隱者之書之一》，彩墨紙本，149×361cm，2014年作，拍賣成交價 1,240,000 港幣



作品《菜譜》於藝術家個展「魔術師的小屋」的現場展示圖

From appetisers to main courses and snacks to entrees, the menu features a wide variety of dishes that beautifully combine artistics, aesthetic, and imagination. It engages all five senses, enhancing the connection between taste and sight, and raises expectations for the flavours. In the experience, the audiences not only savour the century-old izakaya dining culture but also appreciate the aesthetic of Eastern landscape art, and delight in a celebration of art, food, and culture.

82

孫遜 b. 1980

菜譜

彩墨 絹本冊頁
二〇一八年作

款識

孫遜於二〇一八年十一月為沖繩項目所作（最左頁左中）

出版

2020年12月，《孫遜》電子畫冊，藝術家自編，第63頁

展覽

2018年12月15日至2019年1月20日，「雅巴魯藝術節」，沖繩
2021年9月8日至10月30日，「魔術師的小屋」，紅樹林畫廊，深圳

來源

上海香格納畫廊
現亞洲私人藏家直接購自上述來源

HKD 350,000 – 550,000
USD 44,900 – 70,500

Sun Xun

Menu

Ink and colour on silk album
40.7×654.5 cm. 16×257 5/8 in.
Painted in 2018

Signed, dated, and inscribed in Chinese on the middle left of the most left album leaf

LITERATURE

Dec 2020, *SUN XUN* e-catalogue, edited by artist, p. 63

EXHIBITED

15 Dec 2018 – 20 Jan 2019, *Yamaru Art Festival*, Okinawa
8 Sep – 30 Oct 2021, *Atlas Obscura*, MANGROVEGALLERY, Shenzhen

PROVENANCE

ShanghART Gallery, Shanghai
Acquired directly by present private Asian collector from the above



神覺有象， 象化乾坤

Divine Imagery,
Transforming the Cosmos

石虎的當代神話

The Contemporary Mythology of Shi Hu

以「神覺」之象，鋪展性靈之韻。石虎以其融匯廣通的才情和大膽標新的美學生命力，特立獨行於近代中國藝壇。他的開拓性表現在對東方傳統的尊崇、對神性思維的再造。其藝術語言包羅萬象，立足於中華文化中的傳統壁畫、年畫、戲曲、剪紙、石窟、漆畫、刺繡等民俗特色，並同時將西方如畢加索（Pablo Picasso）之立體主義、米羅（Joan Miro）的幻形之象、非洲原始藝術的木刻皆為其所用，蔚成其自成一派的藝術風尚。

1978 年代表中國出訪非洲的石虎，憑藉其出版的《非洲寫生》在藝壇打響名聲，隨之 1982 年其於南京博物館舉辦首次國內大型個展，令他名震藝壇。然而，其後襲捲全國的「85 新潮」卻令傳統國畫式微，面對質疑和否定國畫的聲浪，石虎在走向紙上重彩、布上油彩的同時，亦深感「繼承傳統」的重要性。受中國傳統繪畫「以神寫形」理論的啟發，他力求「回歸造象」，以點與線、色相與形象的高妙結合，創生出精神的歸所。1990 年，彼時旅居澳門的他開拓性地提出「神覺」一說，以非人格化的神性思維作為指引，開啟了 90 年代縱橫彩筆的「神覺」時代，展現出從心所欲的大自在境界。完成於 1990 年、以布上油彩為媒介的《朱廟》（拍品編號 83），正為其以東方廟宇文化再造神靈生命之尺幅恢弘的精彩代表作。而另一完成於 2000 年的水墨作品《麗人》（拍品編號 84），則以極簡的筆墨，回歸水墨的純粹境地。兩者共同道出石虎貫通萬物的「神覺」之言，連通起性靈的無雙神采。

**端華渾穆，人廟合一
珍罕布上賦彩的文化精魂**

「布上賦彩，中華古有技法。2000 年前有帛彩，乃至明清民國，布上連環彩畫吊掛，桐油或大漆製布彩畫本用於建築、用於戲劇、用於家具、用於燈飾……我欣賞中國封閉時代的布上賦彩，那於煙色中的朱翠斑駁，每每令我神往不已。」

——石虎



石虎於工作室



山東曲阜孔廟。石虎以「人廟合一」的獨創之筆，將廟堂金碧輝煌的紅牆黃瓦，與畫中神像的珠翠衣冠結合，展現出石虎獨特的「神覺」之象



台灣石泉朱王廟的正殿神龕與神像，與石虎畫中佈構的三位主體神像不謀而合，作品既具寺廟的華嚴宏祕，又彰顯人物的端正大氣，三神三形，代表著天地人的美好和諧

如果說「神覺」是石虎油彩的精魂，那麼傳統民俗便成就了其神覺的底色。石虎出身河北偏鄉赤魯村，童年的農村生活使他得以接觸到豐富而純正的民俗文化，民間的廟堂塑像、家家戶戶造型質樸的剪紙、色彩鮮亮的紙燈籠，在其心中留下深刻烙印，成為他日後融合國畫、西洋畫、壁畫等形式的創作靈感。而 70 年代的非洲之旅、80 年代遊歷河南、雲南西雙版納、甘肅等地的經歷，更為他提供了鮮活的素材和想象的源泉，令他得以在 90 年代將此前已飽獲讚譽的重彩畫和西式媒材融會貫通，並再下一城，步入布上賦彩的藝術化境。90 年代，石虎帶著一批渾厚華滋、滿載古韻的油彩創作亮相、驚艷藝壇，並開啟他生涯中最高為重要、巡迴於北京、澳門、台北、新加坡的「天命年展」，令其國際聲望達空前高度。是次上拍的《朱廟》即誕生於此一時期。

石虎曾言：「悠悠五千年中華文墨在側，布彩當如還鄉。」儘管在主流的藝術觀念中，油畫是西方的舶來品，但在石虎看來，中華數千年的民間文化，早已滋養了於布上彩繪的形式。「過節的時候，村裡會掛起一種用桐油和顏色畫在布上的中國式油畫，叫做『吊掛』。畫的都是老百姓喜歡看的故事。」他將西洋油畫與中國其來有自的帛畫、吊掛畫並行觀之，以貼近母體文化的圖像記憶，賦予當代的神性，塑造出獨屬於東方油彩的豐盈醇厚。

在《朱廟》中，石虎以澎湃的藝術能量，最大限度地將東方民粹與西方現代主義揉為一體，展現其所言：「中國藝術思維之特質繫於神覺」的特色。作品中所見如立體主義的幾何區塊、當代的拼貼結構，實則嫁接了傳統民俗藝術中皮影、剪紙的形式，賦予人物以靈動的想象。當中鏗鏘有力的線條結構，蘊含東方書法的古樸「金石氣」，魄力雄強，氣象渾穆，如銘文、似碑刻，煥然天成地展現著剛勁而蒼茫的歷史遺韻。此外，石虎從傳統宗廟祭祀的「神性」出發，刻畫了三位神靈形像，其各自的身形和面容，皆精妙結合了廟宇建築的屋簷結構體，與古代神像、貴族的珠翠衣冠，展現出石虎眼中所見、所追求的獨特的「神覺」之象。如左側女神，鳳冠霞帔，端莊富貴，形似高牆大院的朱門繡戶，右側天王，盔帽威儀，綴以大紅絨球，冠頂的冕板如見典雅的琉璃瓦。而畫作整體所採用的朱紅與鎳黃之色，亦呼應著故宮金碧輝煌的紅牆黃瓦，既具廟堂的華嚴宏祕，又彰顯人物的端正大氣，攝人心魄。而細觀女神懷中抱有一隻象徵祥瑞的鳳尾雉雞，天王神像張口呼嘯間見人形湧現，代表著現世祭拜的眾生，右下方的半形神像則如以身為廟的先祖，向世人敞開大門，展現出「心懷天下」的寬闊胸襟，若吟誦著「我後至孝，祇謁祖先。仰瞻廟貌，夙設宮懸。朱弦疏越，羽舞迴旋。神其來格，明祀惟虔」的宗廟之詞。三神三形，代表著天地人的美好和諧，以神祇般變化莫測之相，展露著神性的光輝，自石虎「人廟合一」的獨創之筆，滿載震撼人心的宏偉之氣。

**平淡天真，再造神采
《麗人》的水墨再生**

「不染而有染，不彩而有彩，納空白於線觀中，涵白有象，故執墨之人當知白也。」

——石虎

而至千禧年後，在色彩世界如通神覺的石虎，選擇回歸純水墨的媒介，開啟了一系列以「人體」為主題的感性創作，一展「黑與白」的水墨純韻。完成於 2000 年的《麗人》，褪去了重彩的炫目，以帶有常玉式線描的誇張感、席勒（Egon Schiele）素描般

朱廟

油彩 畫布
一九九〇年作

款識

1990 石虎（左下）朱廟（畫背）

展覽

1998 年，「中國水墨現代展」，山美術館，高雄

來源

2006 年 11 月 26 日，香港佳士得秋季拍賣會，
拍品編號 287

現亞洲私人藏家直接購自上述來源

HKD 250,000 – 350,000

USD 32,100 – 44,900

Shi Hu***The Red Temple***

Oil on canvas

88.3×64 cm. 34 3/4×25 1/4 in.

Painted in 1990

Signed in Chinese and dated on bottom left; titled in Chinese on the reverse

EXHIBITED

1998, *Chinese Ink Painting Modern Exhibition*,
Mountain Art Museum, Kaohsiung

PROVENANCE

26 Nov 2006, Christie's Hong Kong Autumn Auction,
Lot 287

Acquired directly by present private Asian collector
from the above

的靈動肢體語言，突顯出「線」的本質存在。畫中女子以蹲坐之姿呈現，周身曲線綿延而峭拔，雙手支起，形成富有張力的三角結構，而肉身則呈現出飽滿的弧形曲線，獨具婀娜風韻。在線條內，大塊水墨層層暈染，營造出具輕重深淺的光影變化，將黑與白、實與虛、濃與淡、凝重與空靈的雙重感知迸現。墨與線，明透而實融，質清而豐潤，渾然成為一體，令畫中麗人宛如魂生。

無論是濃墨重彩的廟宇神像，還是婀娜娉婷的窈窕麗人，石虎所力求創造的，恰恰是一個個超凡脫俗的靈魂，是文明源頭的神覺呼喚，是東方藝術永恆魅力之所在。在當今科學主導的現代社會，石虎以逆流而上的姿態，回歸中華文明的強大內核，藉由他的神覺藝術，孕育著文化的感性詩意和溫度，成就了他在東方傳統與西方表現主義間所建立的特出美學。以神寫形，最終匯成石虎筆下天人合一的神跡！



石虎《二虎圖》，綜合媒材畫布·97.5×168.5cm·1994 年作·拍賣成交價 1,905,000 港幣

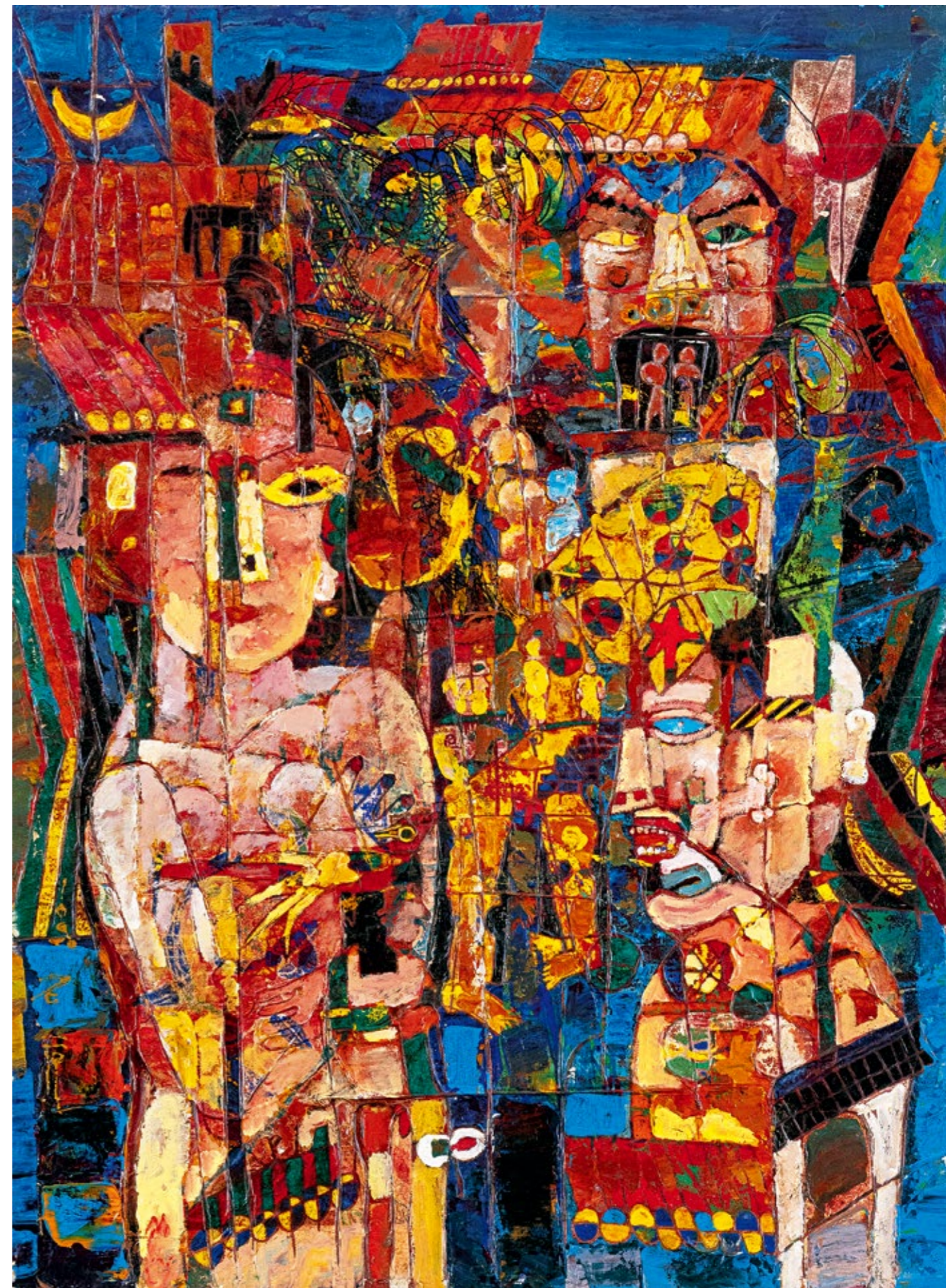
Art master Shi Hu is a prominent figure in modern Chinese art with his diverse artistic language. He draws from traditional Chinese mural art, New Year paintings, opera, paper-cutting, grotto art, lacquer painting, and embroidery. He also incorporates Western art elements, such as Pablo Picasso's Cubism, Joan Miró's abstract forms, and African primitive woodcuts, creating a unique artistic style.

Harmonious Elegance**Rare Cultural Essence on Canvas**

Shi Hu was born in Chilu Village, Hebei. Growing up in the countryside, he was deeply influenced by folk traditions like temple statues, paper cuttings, and lanterns. His travels to Africa in the 1970s and to Henan, Yunnan's Xishuangbanna, and Gansu in the 1980s provided fresh inspiration. In the 1990s, he began blending traditional Chinese techniques with Western styles. During this time, Shi Hu captivated the art world with a series of oil paintings that combined ancient charm with modern flair. His *Ordained* exhibitions in Beijing, Macau, Taipei, and Singapore greatly enhanced his international reputation. *The Red Temple* (Lot 83), featured in this auction, was created during this period.

In *The Red Temple*, Shi Hu blends Eastern folk elements with Western modernism, reflecting his belief that "the essence of Chinese art lies in spiritual perception." The geometric and collage-like structures, reminiscent of Cubism, draw from traditional arts like shadow puppetry and paper cutting, bringing the figures to life. The harsh lines echo Eastern calligraphy, adding a sense of historical depth.

Shi Hu depicts three deities, blending architectural elements



麗人

墨 紙本
二〇〇〇年作

款識

二〇〇〇年石虎畫 藝術家鈐印 (左中)

來源

歐洲私人收藏

HKD 6,000 – 8,000

USD 800 – 1,000

Shi Hu

Woman

Ink on paper
58 × 43 cm. 22⁷/₈ × 16⁷/₈ in.

Painted in 2000

Signed and dated in Chinese with an artist's seal on middle left

PROVENANCE

Private Collection, Europe



石虎《人體》，墨紙本，59×43cm，2000年作，中國嘉德拍賣成交價 47,000 港幣

of temples into the outfit of the figures. The female deity on the left, wearing a phoenix crown and red robes, resembles the gates of a noble house. The heavenly king on the right, with a helmet and a large red pom-pom, has a crown that looks like glazed tiles. The use of crimson and yellow mirrors the red walls and golden tiles of the Forbidden City, giving the painting a majestic feel.

The female deity holds a pheasant, symbolising good fortune. The king's open mouth reveals human figures representing worshippers. The half-figure deity in the lower right is an ancestral spirit, welcoming everyone. These three deities symbolise the unity of heaven, earth, and humanity, capturing Shi Hu's idea of "the unity of man and spirit" with a powerful and awe-inspiring presence.

Simplicity and Purity

A Return to Ink in Woman

After millennium, Shi Hu, known for his mastery of colour, returned to the medium of ink. He started a series of works focused on the human form, highlighting the essence of black and white ink. Completed in 2000, *Woman* (Lot 84) moves away from vibrant colours to emphasise the beauty of lines. The painting shows a woman with beautiful curves in a squatting pose. Her hands form a tension-filled triangular structure, and her body has full, rounded shapes. Large areas of ink create layered shading, producing a play of light and shadow that enhances the contrast between black and white, solid and void, dense and light, heavy and ethereal, giving the woman in the painting an almost ethereal presence.



少女的祈禱

油彩 畫布
一九九二年作

款識

1992 Aug (畫背)

來源

2006年6月5日，中國嘉德春季拍賣會，拍品編號98
2010年6月30日，上海朵雲軒春季拍賣會，拍品編號1463

現亞洲私人藏家直接購自上述來源

HKD 200,000 – 300,000

USD 25,600 – 38,500

Pang Maokun**Girl's Orison**

Oil on canvas
116x91 cm. 45 5/8x35 7/8 in.
Painted in 1992
Dated on the reverse

PROVENANCE

5 Jun 2006, China Guardian Spring Auction, Lot 98
30 Jun 2010, Shanghai Duo Yun Xuan Spring Auction, Lot 1463
Acquired directly by present private Asian collector from the above



龐茂琨《深秋時節》，油彩畫布·116 x 91 cm·1992年作·拍賣成交價3,460,400港幣



杜勒《祈禱的手》，16世紀作·29.1 x 19.7 cm·維也納阿爾貝蒂娜博物館藏

暖暖內含光的神聖倩影

龐茂琨九十年代經典

「處於繁鬧的世界中，我們在欣賞龐茂琨的畫幅時，能得到某種精神慰藉。」
——中央美術學院教授暨藝評家邵大箴

現中國美術家協會副主席、四川美術學院院長龐茂琨在近半世紀的創作生涯中，持之以恆地探索古典油畫之美在當代文化中的交融共鳴，其曾言：「偉大的作品往往是樸素的，藝術還是要感人的，要以傳統資源為主，在傳統中尋找演變和突破」。堅守自身寫實風格的龐茂琨在創作中探討觀察維度、主體和客體之間的關係，以細膩而絲絲入扣的畫風展露純粹的美。其作品的特點是「對人的關注」，並在對人物面貌寫實性的描摹中展現其精神世界。筆下的主角在帶有象徵主義的魔幻畫境中，於古典中展露詩意，既靜穆典雅又和當代生活息息相關。其作曾為北京中國美術館、上海美術館、高雄山美術館等重要機構收藏，享譽海內外。是次呈現的《少女的祈禱》即為其難得一見的早期代表作，由藏家悉心珍藏十餘年後甫現拍場，尤為難得。

靜穆中流淌的精神力量

正如龐茂琨自言：「我更傾向於在女性身上灌注唯美的、古典的東西，但同時我也強調一種神性的東西」。《少女的祈禱》即將女性的美麗外形與精神性的升華完美融合。畫中身形姣好的少女虔誠地跪坐在地，雙手朝上祈禱，濃密柔順的長髮如瀑布一般傾瀉肩頭。女子神情柔和，一雙烏黑而明亮的眼睛直視前方，紅唇微揚帶有笑意，如若具神性的加持，令人感到平靜和喜悅。龐茂琨以淡金色渲染出由左側照射少女衣裙的陽光，輕柔的筆觸恰到好處地反襯出寶石綠長袍的天鵝絨材質之垂墜感和絨面觸感。她樸素的穿著反襯著高於物質層面的精神富足。而在女子的手部特寫更見其高妙的造型能力，其微微揚起的指尖、細膩通透的肌膚光影，令人聯想到德國文藝復興時期藝術大師杜勒（Albrecht Dürer）的《祈禱的手》，肅穆而神聖。

除卻高超的寫實技法，此作帶有超現實和抒情的意味。絲絲縷縷的銀白色細線漂浮在半空中，將女孩和空曠靜謐的場景聯結在一起。龐茂琨如若將不可見的精神能量可視化，引領觀者看到祈禱的少女和萬物之間產生的和諧共鳴，在溫暖的金色聖光中覓得人生於世的圓融自洽，及內心深處的平靜。

Sacred Shimmering Silhouette

A 1990s Classic by Pang Maokun

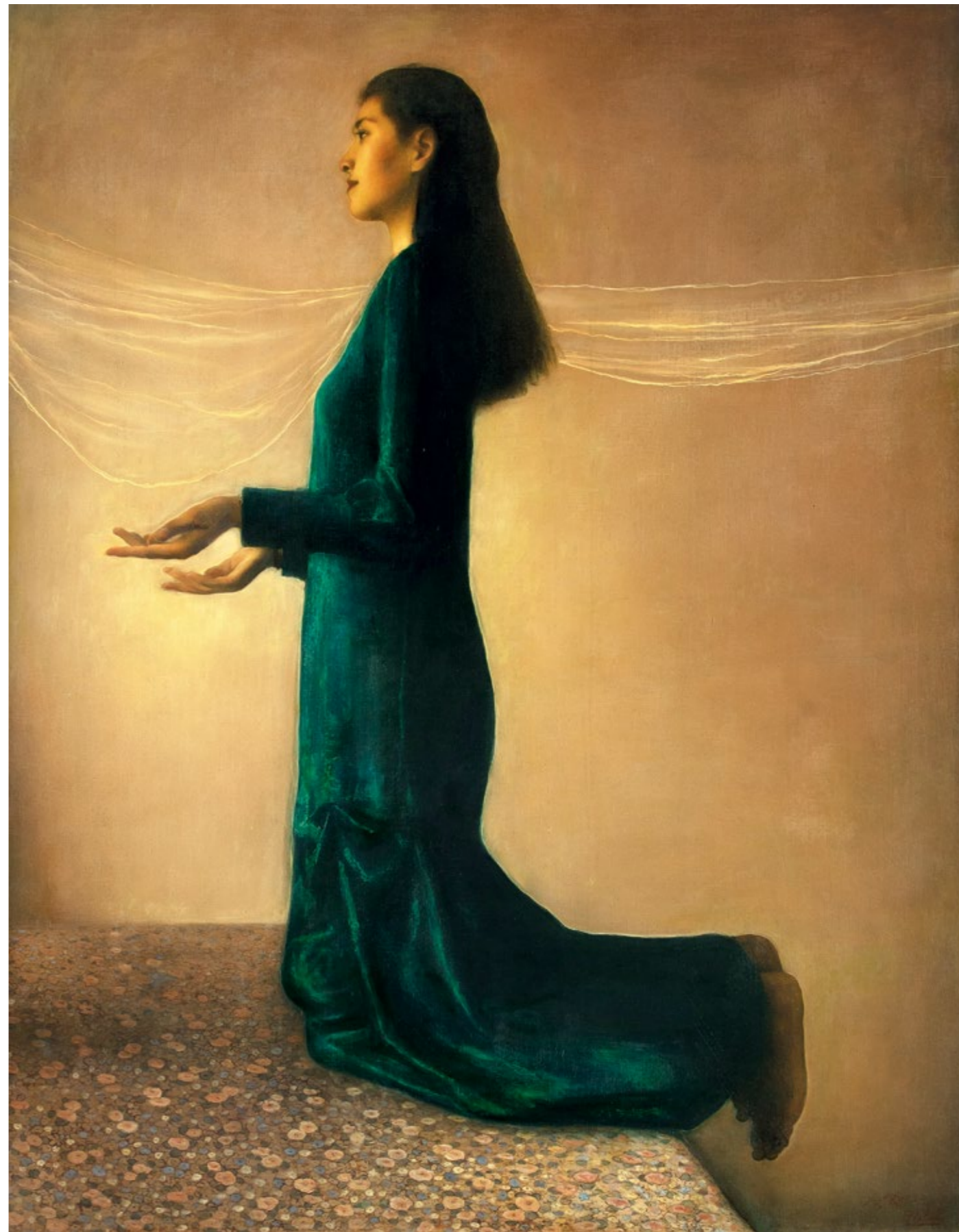
“In the bustling world, Pang Maokun's paintings offers a kind of spiritual solace.”

——Shao Dazhen, Professor at Central Academy of Fine Arts and Art Critic
Pang Maokun, Vice President of the China Artists Association and Dean of the Sichuan Fine Arts Institute, has dedicated nearly fifty years to blending classical oil painting with contemporary themes. Known for his realistic style, Pang focuses on the nuances of observation and the interplay between the viewer and the subject. His portraits capture human expressions with a delicate and precise style, showcasing the beauty. Institutions such as the National Art Museum of China, Shanghai Art Museum, and Kaohsiung Mountain Art Museum have collected his works. *Girl's Orison*, a distinguished early work presented here, was preserved in a private collection for over a decade, underscoring its exceptional value.

Spiritual Power in Tranquility

Girl's Orison masterfully combines feminine grace with spiritual depth. The painting shows a young girl kneeling devoutly on a cushion, her hands joined in prayer, and her long hair flowing smoothly down her shoulders. Her gentle expression, bright eyes, and slight smile convey peace and joy. Pang Maokun uses a subtle gold hue to illuminate her dress from the left, highlighting the velvet texture and graceful flow of her emerald gown. The simplicity of her dress contrasts with the richness of her expression. Pang's detailed portrayal of her hands shows his skill in capturing form—the subtle positioning of her fingertips and the chiaroscuro on her skin are reminiscent of Albrecht Dürer's *Praying Hands*.

Beyond its exceptional realism, the artwork has surreal and lyrical elements. Fine silver threads appear to float in mid-air, connecting the girl to her peaceful, broad surroundings. Pang Maokun portrays invisible spiritual energies, allowing viewers to sense a deep connection between the praying girl and the universe. This connection is enhanced by the warm, golden light that bathes the scene, evoking a sense of profound inner peace.





精神的高地， 現實的守護

Spiritual Heights,
Realistic Protection

朝戈飽含生活情味之
罕見妻子肖像

Rare Portrait of Chao Ge's Wife,
Full of the Flavour of Life

在中國當代藝術史上，1957年出生於內蒙古的朝戈，是第一位從心理分析的角度深探人物形象心理與精神的藝術家。1985年，他創作了《盛裝》，描繪一個樸素的蒙古女子，但畫面卻令人感受一種端莊與崇敬的意味。畢業於中央美術學院油畫系的他，在學院奠定了良好的寫實功力，他認為繪畫不僅限於寫實，而是應傳達自身生活中的精神指向，更重要的是能投射出與彼時的社會面貌、反映這個時代「人」的精神本質。他致力於將古典寫實主義繪畫中慣常通過外在的描繪方式表達民族生活的藝術，轉變為一種內在的、具有心理張力的新的藝術，一時轟動中國藝壇。對同期及之後一批藝術家如毛焰、忻東旺等的創作產生了重大影響與啟示。而自1999年起，他便屢屢參加海內外的雙年展，2000年並獲西班牙國家獎學金，赴馬德里皇家美術學院學習。歸國後於2004年起先後受邀於中國美術館、羅馬維托里亞諾博物館、中國油畫院美術館舉辦個展，作品並被中國美術館收藏，成績卓著。

時代的記憶

「在九十年代的繪畫中，我進一步推進了那種直指內心的感覺，我開始流暢的表達出強烈的內心衝突感並具備一種心理宣洩力，在這方面我是中國第一。用這種『方式』我開始使我的繪畫成為這激盪的社會文化現實的『心靈凝結』，它自然的屬於這個時代的內在精神歷史。整個九十年代我的內心充滿了無法擺脫的精神窒息感，它迫使我的繪畫語言能夠表達出人的細微而流逝的意識活動。我的藝術是這段時間我的關於人的存在，與現實悲劇性衝突的夢的實現。」

——朝戈

《桌前人物》是朝戈九〇年代的重要代表作，一經完成後即被前輩藝術家艾中信讚賞不已，並在其引薦下被資深藏家典藏，來源有序。此作一反其多數作品均以大自然為背景，罕見地將背景聚焦於帶有豐富細節的室內生活場景。作品以藝術家妻子為主角，兩人相識於1984年藝術家於呼和浩特寫生的途中，彼時同樣來自蒙古，名為李偉的舞蹈系畢業的女孩，偌大的眼睛與性格深深吸引了朝戈，在1987年他以女孩為模特兒畫下了《眼睛》與《寶石》，幾年後，兩人結為連理。在《桌前人物》中，原本在《寶石》畫中身處自然荒漠的女孩，轉

而出現在充滿柴米油鹽醬醋茶的飯桌之上。背景飯廳為九〇年代普遍中國平民百姓家中典型的陳列擺設：淺黃色油漆的房門、綠色的雙櫃門冰箱、紅格花紋桌布、桌上以玻璃夾壓的便條、印花瓷盤和茶杯、吊掛的毛巾等，鋪面而來的時代回憶，將觀者拉回過往的樸實時光。而背景斜掛的布包一角稍翹，與前景桌案微露出一角的紙條巧妙呼應，構成了一種不安的視覺元素，朝戈以洞察入微的表述暗示了對於彼時時代環境動盪不安的精神把握。而在這動盪之中，畫作的主角——飯廳的女主人以雙臂橫向舒開、穩放於桌上之姿，直視前方，面貌端莊、神態堅定之形象，構成金字塔形的穩定三角構圖，賦予整幅畫作一股定海神針般的份量感。

靈魂的風景：女性的光輝與堅毅

藝術家在此熟練地描繪了妻子標誌性的飽滿額頭、濃濃的斜眉等五官特徵，並用硬朗的線條刻畫出經過歲月洗禮，褪去青澀少女的形象。其直視前方的炯炯雙眸，有別於此前《寶石》中或向下迴避、或向上抬視的眼神所透發的不安與敏感，散發出一種從容篤定、自信堅定的精神氣魄。執筆拿碗的雙手，看似普通的動作卻傳達出一種對於平凡生活的「守護」；女子身著的白色碎花毛衣與背景和諧相融，更加突顯出在平凡背景中，不平凡的面容與姿態。朝戈用妻子作為九〇年代初期中國女性形象的時代縮影，通過對人物形象的捕捉，刻畫出豐富的心理與精神面向。言說了在快速變化、動盪不安的時代背景中，在物質相較匱乏的都市，面對生活的瑣碎與未來的不確定，女性對自己、對家庭、對人生的守護本能及平和堅韌的女性光輝，展現不隨波逐流的一種動人的堅定力量，令人動容。



朝戈《紅頭巾》，油彩畫布，40 x 50 cm，1987年作，上海龍美術館藏



朝戈《寶石》油彩畫布，34x38cm，1987年作。朝戈與舞蹈家妻子相識於1984年，於1987年他首次以其為模特兒繪下此作，其後並以其為主角創作非常少量的作品。是次上拍的《桌前人物》即為圖中代表，展現了女孩走入婚姻後，對於生活與家庭的堅毅守護的精神力量

In the entire history of Chinese contemporary art, Chao Ge was the first to paint objects based on the study and exploration of their inner feelings. He graduated from the Central Academy of Fine Arts, and he has laid down good realistic skills in the academy. He believes that painting is not only limited to realism, but should convey the spiritual direction of one's own life, and more importantly, it should be able to project the social outlook of the time, reflecting the spiritual nature of the "people" of this era. His success in "mental analysis painting" has a unique value and significance, and it has been influential for other artists of his generation, as well as those who came later, such as Mao Yan and Xin Dongwang. Since 1999, he has participated in many biennial exhibitions at home and abroad. In 2000, he was awarded a Spanish National Scholarship to study at the Fine Art Royal Academy in Madrid. After returning home, he was invited to hold solo exhibitions at the National Art Museum of China, the Vittoriano Museum in Rome, and the China Oil Painting Institute in 2004, and his works have been honoured by the National Art Museum of China.

Memory of Time

The *Woman at the Table* was one of Chao Ge's major artistic productions of the 1990s. Soon after its completion, the piece won the admiration of senior artist Ai Zhongxin, who acted as a go-between when Chao was introduced to the collector who eventually acquired the work.

This is one of the very few portraits by the artist where a home interior was made the background setting. In this work, the artist depicts his wife Li Wei. The two met in 1984 when the artist was sketching in Hohhot. At that time, Li Wei attracted Chao Ge with her large eyes and character, and in 1987 he painted the girl as a model for his *Eyes and Gemstone*, and a few years later, the two became united. In *Woman at the Table*, she shows as a wife having dinner at a table. The background, the interior of a small dining room, is a typical Chinese family setting in the 90s; and yet, in this finely crafted representational expression, the artist captures his society's volatile condition. Amid this turbulence, the hostess of the dining room looks straight ahead with her arms spread horizontally and placed firmly on the table, with a dignified and determined appearance, forming a pyramid-shaped triangular composition that gives the entire painting a sense of stability.

Landscapes of the Soul: Feminine Radiance and Resilience

The artist has skilfully depicted the wife's signature full forehead, thick slanted eyebrows and other features, and used hard lines to portray the image of a young girl who has gone through the baptism of time. Her eyes, looking straight ahead,

are different from the uneasiness and sensitivity of the previous *Gemstone*, which was either averted downwards or raised upwards. She exudes a calm, confident and resolute spirit. The hands holding the chopsticks and the bowl, seemingly ordinary actions, convey a kind of "protection" for ordinary life. Chao Ge paints his wife as a microcosm of Chinese women in the early 1990s, and through the capture of the character's image, he portrays the richness of her heart and spirit. In the fast-changing and turbulent times, in the relatively material-poor city, facing the triviality of life and the uncertainty of the future, her calm and resilient female splendour, demonstrates a touching power of determination that does not go with the flow.

朝戈 b. 1957

桌前人物
油彩 畫布
一九九四年作

款識
朝戈 94 (右下) 桌前人物 1994 朝戈 (畫背)

來源
現亞洲私人藏家直接購自藝術家本人

HKD 150,000 – 200,000
USD 19,200 – 25,600

Chao Ge

Woman at the Table

Oil on canvas
83×80 cm. 32⁵/₈×31¹/₂ in.

Painted in 1994

Signed in Chinese and dated on bottom right; signed and titled in Chinese and dated on the reverse

PROVENANCE

Acquired directly by present private Asian collector from the artist



朝戈《藍色肖像》·油彩畫布·65 x 41 cm·1993
年作·拍賣成交價 690,450 港幣



常熟老家興福寺

油彩 畫布
二〇〇七年作

款識

2007 均 龐均 (右下)

來源

亞洲私人收藏

HKD 150,000 – 250,000

USD 19,200 – 32,100

Xingfu Temple in Hometown Changshu

Oil on canvas
72.7×60.6 cm. 28 5/8×23 7/8 in.
Painted in 2007
Signed in Chinese and dated on bottom right

PROVENANCE

Private Collection, Asia



龐均《義之愛鵝》，油彩畫布，72.5 x 60.6 cm，2006 年作，拍賣成交價 1,062,500 港幣

意在筆先的生命芳華
龐均筆下的淋漓色彩

「龐均的畫技從繁到簡，走向平面二度空間或二度半空間，線條既有西方強化形的力度，又有東方書法一波三折的畫趣，追求氣韻生動、似與不似之間、意到筆不到的寫意畫風，成功創造了東方式的表現主義。」

——國父紀念館前館長張瑞濱

龐均出身藝術世家，其父為推動中國現代藝術發展的「決瀾社」發起人、中國第一代油畫家龐薰棻，其母為留日藝術家、「決瀾社」成員丘堤。家學深厚的他自小對繪畫和音樂有極大興趣。13 歲入讀杭州藝專，三年後入中央美術學院求學，前後師承林風眠、徐悲鴻。龐均在前人的基礎上，將油畫的性格內化，結合東方藝術中講究的「墨分五色」，以黑白之間高度敏感、細膩的灰階元素入畫，達成和諧的中庸之道，形成獨具東方風韻的個人風格。創作近八十年的龐均迄今享譽國際，在英國劍橋世界名人錄「世界頂尖 100 位藝術家」名單榜上有名、並於海內外舉辦個展逾 60 次，作品受中國美術館、中國國家博物館、常熟美術館、高雄市立美術館、墨西哥博物館等眾多機構收藏。

其作以靜物及風景主題為主，是次秋拍呈現其二大經典主題：描摹故土人文風景的《常熟老家興福寺》(拍品編號 87)、及賦予花卉雅緻風情的《立體靜物》(拍品編號 88)。兩作均為藝術家親屬舊藏，是次首現拍場一展龐均縱橫東西之間半個多世紀後碩果累累的藝術成就。

故鄉風貌，寶寺莊嚴

出生於上海的龐均，在江南水鄉度過童年。然而，1980 年他一路南



常熟興福寺

下移居香港，7 年後又定居台灣。直至 2000 年始，離鄉 20 年的他終於有機會應邀前往上海舉辦展覽、率「跨世紀油畫研究會」成員及一批來自台灣的藝術家在常熟交流寫生，助力兩岸藝術家的交流研討，此契機使他再探令他魂牽夢縈的故鄉。

創作於 2008 年的《常熟老家興福寺》是他回鄉拜訪後，對當地著名歷史文化坐標的描繪。全畫不拘泥於寫實，以具呼吸感和留白的大寫意筆觸畫就，意在筆先地塑造神似的境界。突顯龐均在經年累月的寫生練習中，練就對自然敏銳的洞察力，以及對事物本質高超的把握。畫中，龐均在中下部以其經典的灰色彩畫出夾雜著幾筆綠色青苔的石磚路，以及被陽光照亮、帶有微妙暖調子的石柱，為全畫奠定了沉穩靜雅的底色。寺廟門牆為中華傳統建築經典的黃牆紅門搭配，突顯傳統建築絢爛而不庸俗的大氣色彩。亮閃閃的黑灰瓦當反射出淡藍天空的倒影，茂密而高大的樹木則直接脫離線條的束縛，直接以極具動勢的筆觸畫出，在枝頭上欣欣向榮地生長。

創生於南齊，坐落於虞山北麓幽谷的福興寺，已有兩千年歷史，正如唐代詩人常建所描寫的：「清晨入古寺，初日照高林。竹徑通幽處，禪房花木深。山光悅鳥性，潭影空人心。萬籟此俱寂，但餘鐘磬音。」最為清淨脫俗。龐均在此畫中精準地捕捉古寺清幽的氛圍，如清晨萬物復蘇之前、晨光微熹時的片刻靜謐，引領觀者領略裡外通透的寺院，乃至微風浮動、綠葉的沙沙聲都清晰可聞，感受充滿禪意的寧靜與安適。

飛舞的旋律，滿室芬芳

「龐均筆下的花卉尤其生動，以舞蹈之姿，展現出鮮活的生命力。」

——藝評家曾長生

而「花卉靜物」是龐均經典的繪畫題材，他以此探尋色彩的表現力，追求融入真情實感的自然，而非模仿自然。在《立體靜物》中，他以冷色調為基底佈置全局，灰、黑色的布料搭建後景，而花盆下方則以靛藍和青綠色桌布構築。配色素雅卻全然不顯單調：金色、藍色、白色的細線，綠色煙花一般的放射線、和短粗排線組成的小花紋等多樣而妙趣的紋樣，如若抽象藝術中的自動性技法，產生顏料的潑灑和滴流，在布幕上飛舞，展現音樂對於龐均的終生啟迪。

畫面中心，以抽象線條妝點的棕色方形花盆和帶有紅色條紋的粉紫色圓盆之上，昂然生發著一束束茂密、強健的綠葉，勁道墨線勾勒出葉片樸拙的造型，具無窮生蘊。在葉片頂端，分別綻放著一簇金黃的水仙和潔白的蝴蝶蘭。黃水仙寓意「重生與新生」，而「蘭中皇后」的蝴蝶蘭象徵富貴和諧。寫意的筆觸洋洋灑灑地將紅色、紫色的妍麗花蕊傾注在激盪的花瓣之間，洋溢著生命的熱情。主體和背景冷暖色調的碰撞，令明亮的花朵更具色彩張力，如夜色中的日與月在深藍的韻律中閃耀，折射出神秘的夜色，恰如月光悄然入室的仲夏夜之夢，花兒在萬物沉睡的夜晚，趁著夜色歡聲笑語、舞動腰肢、在清爽的夜風中迎風鼓掌，浪漫而富有生趣。



立體靜物

油彩 畫布

二〇〇八年作

款識

2008 均 龐均 (右下)

來源

亞洲私人收藏

HKD 170,000 – 280,000

USD 21,800 – 35,900

Pang Jiun**Still Life**

Oil on canvas

91×72.7 cm. 35 7/8×28 5/8 in.

Painted in 2008

Signed in Chinese and dated on bottom right

PROVENANCE

Private Collection, Asia



龐均《百合與蓮子》·油彩畫布·91 x 72.5 cm·2009 年作·拍賣成交價 1,062,500 港幣

**The Flowering of Life under the Brush
Pang Jiun's Colourful Paintings**

Born into a family of artists, Pang Jiun's father was Pang Xunqin, the founder of the "Juelan Club", which promoted the development of modern art in China, and his mother was Qiu Di, an artist who studied in Japan. 13 years old, Pang Jiun was admitted to Hangzhou Art school. Three years later, he entered the Central Academy of Fine Arts, where he studied under Lin Fengmian, Xu Beihong, and many other big names. Based on his predecessors, Pang combines the "five shades of ink" in Eastern art, and uses subtle grey-scale colours in his paintings to achieve a harmonious middle ground, forming a personal style with a unique charm. With nearly eight decades of art making, Pang Jiun has gained an international reputation, having been listed in the Cambridge International *Who's Who* as one of the world's top 100 Artists, and held over 60 solo exhibitions both at home and abroad, with his works in the collections of the National Art Museum of China, the Chinese National Museum, and many other organisations.

His works focus on still life and landscape themes, and this autumn auction presents two of his classic themes: *Xingfu Temple in Hometown Changshu* (Lot87), which depicts the humanistic landscape of his hometown, and *Still Life* (Lot88), which gives an elegant touch to flowers. Both works are from the artist's family's old collection, and their first appearance at auction is particularly rare, presenting the fruitful artistic achievements of Pang Jiun after more than half a century of travelling between the East and the West.

Hometown Scenery, Treasure and Solemn Temple

Born in Shanghai, Pang Jiun spent his childhood in Jiang Nan. However, he moved to Hong Kong in 1980 and settled in Taiwan seven years later. It was not until 2000 that he was invited to Shanghai to hold an exhibition after 20 years of absence, leading a group of artists from Taiwan to exchange sketching skills in Changshu, and facilitating communications between artists from both sides of the Taiwan Strait.

Created in 2008, *Xingfu Temple in Hometown Changshu* is a depiction of a famous historical and cultural landmark in Changshu after he visits his hometown. The whole painting is not restricted to realism but is painted with a sense of breathability and white space in large strokes. This highlights Pang Jiun's mastery in grasping the nature of things, which he has learnt from years of sketching practice. In the

middle and lower part of the painting, he painted the stone brick road and stone pillars in his classic grey colour, which lays down a calm and elegant background for the whole painting. The yellow wall and red door of the temple's entrance wall is a classic Chinese architectural style, highlighting the grandeur of traditional architecture with its colourful but not vulgar colours. The shiny black and grey tiles reflect the reflection of the light blue sky, while the dense and tall trees are painted directly with dynamic strokes, free from the boundaries of lines.

Founded in the Southern Qi Dynasty, the Fuxing Temple, situated in the valley at the northern foot of Mount Yu, has a history of two thousand years. In this painting, Pang Jiun accurately captures the tranquil atmosphere of the ancient temple, leading the viewer to appreciate the quiet temple inside and out and to feel the serenity and comfort of Zen.

Flying Melody, Fragrance in the Room

"Flower still life" is a classic theme of Pang Jiun's paintings, in which he explores the expressive power of colours and seeks to incorporate real feelings into nature. In *Still Life*, he uses cool colours as the base for the whole layout. The colour scheme is simple but not monotonous: thin lines in gold, blue and white, radial lines like green fireworks, and small flower patterns made up of short and thick rows of lines are all varied and interesting patterns, just like the automatic technique of abstract art, which produces splashes and drips of colours dancing on the canvas, demonstrating that music has been a lifelong inspiration of Pang Jiun.

At the centre of the painting, above the brown square flowerpot decorated with abstract lines and the pinkish-purple round pot with red stripes, a bunch of dense and robust green leaves are sprouting. At the top of the leaves are clusters of golden daffodils and white phalaenopsis orchids. The yellow daffodils signify "rebirth and renewal", while the "Queen of Orchids" phalaenopsis orchid symbolises wealth and harmony. The red and purple stamens are poured into the glittering petals in a flamboyant brushstroke, overflowing with the passion of life. The collision of warm and cool tones between the main body and the background adds colour tension to the bright flowers, like the sun and the moon shining in the deep blue rhythm of the night, just like a midsummer night's dream where the moonlight creeps into the room.



粉茶

油彩 畫布
二〇二一年作

款識

S.Hwei 2021 (右下)

來源

亞洲私人收藏

HKD 270,000 – 370,000

USD 34,600 – 47,400

Dong Shaw-Hwei

Pink Camellia

Oil on canvas
100×80 cm. 39 3/8×31 1/2 in.
Painted in 2021
Signed in English and dated on
bottom right

PROVENANCE

Private Collection, Asia



董小蕙《晨曦——粉茶》，油彩畫布，100 × 80 cm，2014年作，中國嘉德香港拍賣成交價540,000港幣

一花一世界，人間好時節

董小蕙的桌案心台

1984年以台北師範大學繪畫系第一名畢業的董小蕙，自九〇年代起赴歐美遊學，承續了莫內 (Claude Monet)、波納爾 (Pierre Bonnard) 等印象派畫風表現；爾後專注於老莊哲學的探研，作品含蓄內斂，呈現「物我合一」的東方精神。九〇年代末期，她發展出具主觀心靈意象的「黑桌靜物」系列，以生動的花卉、簡淨的器皿、木質的桌椅來組構畫面，藉背景光源的營造，形成靜謐深邃的空間氛圍。2017年她在台北國立歷史博物館舉辦個展，反響甚篤。美國舊金山州立大學美術館館長強森 (Mark Johnson) 曾言：「我曾數度造訪董小蕙的工作室，在作品中可以看到其所追尋的古典藝術企圖，乃是在創造一個靜觀自然的美學花園，成為中國傳統文化在當代發展的一個圖象表徵與國際連結」。是次拍賣呈現藝術家分別創作於2013及2021年的精彩作品《西洋蝴蝶蘭》(拍品編號90)與《粉茶》(拍品編號89)。

蝶蘭踮躑，風姿款款

董小蕙以描繪茶花主題為人所稱道，然而其亦曾將其它品種的花卉入畫。在一眾作品中，描繪蝴蝶蘭者極為少數，突出了《西洋蝴蝶蘭》的稀罕。藝術家以一張黑色的圓木桌為畫面中心，木頭質樸的紋理清晰可見。案上見三樣物品：一盆盛開的白色蝴蝶蘭、天青瓷杯，以及一本閱讀未畢的書，除了書卷外，另二樣物件皆呈圓柱形，花盆、茶杯瓶口的形狀呼應黑桌的圓形檯面，它們由上至下、由大至小帶有韻律地形成有趣的對照。其中盆栽最為搶眼，三朵蝴蝶蘭於茂密的花葉中盛放，暖白的花瓣如蝴蝶般踮躑而綻，露出鵝黃的蕊心，色彩在素雅的灰色花花器映襯下，顯得雅緻動人。而其下方的茶杯泛著釉色，半滿的茶水清澈見底，杯身細膩的紋路與至簡的用色反映主人韜光養晦的內斂性格。桌上

唯一有「稜角」之物便是打開的書卷，方寸之間盡展自給自足的喜悅之情，並體現藝術家對生活點滴入微的觀察。眼前質樸的木桌自成一個芬芳滿溢的小世界：花、茶、書本各自獨立，卻又交相輝映，映照出董小蕙內心如隱士般獨立而高潔的精神世界。

觀者雖看不到桌面外的環境，卻可從背景中窗櫺倒影與交互的陰影感受室外的燦爛春光，一束午後斜陽投射於牆上，亦灑落在盛開的蝴蝶蘭間，並在桌面的書頁上投射出屬於時間的倒影，觀者可在其間細細品味流淌的春光、感悟其中，或成為生活中一種美好的奢侈，芬芳細嗅而心悅誠服。

朝夕情狀，風物知春

而另一《粉茶》即為藝術家備受追捧的經典。茶花的花語為「謙讓」，呼應藝術家自身隱逸內斂的性格，且為其母親生前最為喜愛的花種。每每描繪茶花，若似回憶母愛及那些親情動人的時光。在《粉茶》中，在圓木桌的中央，花朵瑰麗盛開，交疊的花瓣綻放出圓潤的花形，如一舒展笑顏的麗人，而清透的嫩粉色彩將其襯托得愈發清秀雅致，而綠葉枝頭見細蕊含苞待放，欲吐芬芳，董小蕙在此將「物我靜觀」的理念融入畫中，通過描繪「拙萌抽芽，發葉吐花」的情狀，闡述生命輪迴的東方哲思，令人體會花朵綻放於晨曦，如初露般的生命悸動。

宋代詩人范成大曾寫下：「門巷歡呼十里寺，臘前風物已知春」便是形容茶花在春寒料峭間吐蕊發芽的迎春盛景，茶花雖不若牡丹般熱烈、玫瑰般濃郁，卻豔而不妖、冰清玉潔，自成一格，令人心嚮往之。而半滿的茶杯靜置於一旁，此為董小蕙畫中經典的「半杯茶」，澄澈明淨，彷彿她「物我靜觀」的視角寫照，通過花朵拙萌抽芽，發葉吐花的朝夕情狀，展現生活中每個階段自有其美意，打動人心。



西洋蝴蝶蘭

油彩 畫布

二〇一三年作

款識

S.Hwei 2013 (右下)

來源

亞洲私人收藏

HKD 250,000 – 350,000

USD 32,100 – 44,900

Dong Shaw-Hwei

Phalaenopsis

Oil on canvas

100x80 cm. 39 3/8x31 1/2 in.

Painted in 2013

Signed in English and dated on bottom right

PROVENANCE

Private Collection, Asia

A Bloom, A Time

Dong Shaw-Hwei's Inner Realm

Graduating top of her class in Fine Arts from Taipei Normal University in 1984, Dong Shaw-Hwei embarked on a journey through Europe and America in the 1990s, embracing Impressionism. Later, she delved into Laozi and Chuang tzu's philosophies, producing works that reflect the Eastern spirit of "unity of object and self." In the late '90s, she developed the *Black Table Still Life* series with subjective mental imagery. In 2017, her solo exhibition at the National Museum of History in Taipei was met with acclaim. This auction features her exquisite works *Phalaenopsis* (Lot 90) and *Pink Camellia* (Lot 89).

Orchids' Dance

Dong Shaw-Hwei is celebrated for her camellia paintings, yet she also explored other florals. *Phalaenopsis* stands out for its rarity. At the centre of the painting is a rustic black wooden table with clear, simple wood grains. The potted *Phalaenopsis* is eye-catching, with three blooms flourishing amidst lush leaves. The warm white petals

flutter like butterflies, revealing yellow stamens, creating a refined contrast against the plain gray pot. Below, a tea cup with a delicate glaze and half-filled clear tea echoes the artist's restrained personality. This simple wooden table becomes a fragrant world: flowers, tea, and books, reflecting Dong Shaw-Hwei's hermit-like, noble spirit.

Morning and Evening Scenes, Nature Reveals Spring

Pink Camellia is a classic, cherished work by Dong Shaw-Hwei. The camellia symbolizes modesty, mirroring the artist's introverted nature and was her mother's favorite flower. In *Pink Camellia*, the central bloom on the round wooden table is vividly alive, with overlapping petals forming a rounded shape, like a smiling beauty. The delicate pink hue enhances its elegant charm, embodying Dong's concept of "observing the world with a tranquil mind". The half-filled tea cup, a signature element in her work, is clear and pure, symbolizing her perspective of quiet observation. Through the stages of the flower's bloom, Dong captures the inherent beauty in life's every phase, touching the viewer's heart.



董小蕙《王維詩意—杏花》·油彩畫布·100x80 cm·2019年作·中國嘉德香港拍賣成交價 492,000 港幣



天地的 遨翔與暢遊

Soaring and Travelling
in the Sky and the Earth

楊識宏恣意灑脫的抽象圖景

Yang Chihung's Abstract Scenes of Unbridled
Freedom

「楊識宏以筆觸刷痕刷出豪放的、抽象的表現，畫面的結構越來越簡略，想像的空間越來越廣闊。這種大膽應用中國書法以及水墨畫技法的筆觸，逐漸發展成飄逸的寫實表現，而我們也看到了他成長至老成，感情與哲理的融合與表達。」

——藝評家賴傳鑑

曾被策劃畢加索（Pablo Picasso）、馬諦斯（Henri Matisse）等重要大展的多摩美術大學教授本江邦夫冠以「無論東方或西方都是最重要的當代藝術家之一」美譽的楊識宏，是一位橫跨傳統與現代、在藝壇享有極高聲望的藝術家。1947年生在台灣的他，於1979年旅居美國，是第一位進入紐約P.S.1展出的華人藝術家，並早於1989年榮獲紐約「傑出亞裔藝術家獎」，作品曾被美國阿爾德里奇當代藝術博物館、紐約市立大學、新加坡國家美術館、台北市立美術館、香港的中環廣場、廣東美術館等諸多機構收藏。

人生走過半個多世紀，1997年歷經車禍但幸而無恙、2006年體會小孫女出生的喜悅、2008年母親去世的傷痛及自身對抗病魔的歷程，令他對人生的感悟和創作深度都達到一個全新的境界。在千禧年，他走入純粹的抽象，早期作品中帶有隱喻和象徵性的植物、神秘符號、人體於此消失，轉而以詩意的勁筆帶來意識的激蕩和悠遊。此特別反應在他2011年開啟的「東方詩學」時期，其以飽含靈氣的線條、濃厚的油彩、強烈的光色來形塑心境圖像，巨幅的創作氣勢磅礴，被視為其創作巔峰。

「東方詩學」時期的作品備受追捧，不僅曾應邀發表於2015年在東京上野之森美術館、2019年在廣東美術館的大型近作展外，其拍賣記錄前10大高價中的6件也為該時期之作。而是次上拍的《飛雲》正為其中極為出彩的鉅作，有別於該時期作品多以黑色調為主，此作以強勁、絢麗的靛紫、太陽橘彩為主色，融合狂草的筆觸展現一派生機勃勃的大氣之境，透現藝術家歷經滄海桑田，卻始終樂觀豁達、永不言敗的生活態度。

雲霞壯麗的廣闊詩篇

2016年，70歲的楊識宏將畫室由關渡遷至淡水河畔，窗外即可遠眺峻麗的觀音山和開揚的廣闊水天，此激發了他的創作。體現在《飛雲》中，波浪一般的筆觸畫出勃發幻變的雲氣，如一條遨遊天際的飛龍，時而擺動巨尾、一行萬里，時而化作無數婉轉盤旋的纖細流雲、攪動天地。白與黑的線條組成澎湃纏綿的交響，在碧藍的天空中迴蕩，若領人步入浩然仙境。畫面下半，氣勢則陡然變得強韌如鋒，黑色帶有動勢的巨筆激昂地碰撞，如磅礴的驚濤猛烈騰躍、試與天公相比高，又像觀音山險峻的山脊之起承轉合，極為精彩。背景處，醉人的藍色和熱烈的橙色有機融合在一起，變換著時而明亮、時而深沉的調子，正如自然界中點亮天際的壯美朝陽，在泛起魚肚白的天地之間不斷揮灑濃墨重彩、瞬間千變萬化，將心靈的每一個角落都被照耀得五光十色。

北宋詩人曾鞏曾如此感嘆人生：「一身如飛雲，遇風任飄揚。」一生馳騁北美、東亞以及歐洲藝壇的楊識宏有著自由不羈的生命底色。他專注地將自我生命的經驗化作抽象繪畫的精妙語彙，以豐富的層次和蒼勁的筆觸傳達強烈的視覺張力，渾然忘我、震撼人心！



楊識宏及妻子張瑞蓉於淡水河畔畫室，窗外即可遠眺觀音山美景

Yang Chihung has been phrased as “one of the most important contemporary artists in both the East and the West” by Professor Kunio Motoe of Tama Art University, who is a curator of the most famous artists such as Pablo Picasso and Henri Matisse. He is an artist who straddles the line between tradition and modernity and also enjoys a very high reputation in the art world. He was the first Chinese artist to exhibit at P.S.1 in New York and was awarded the Outstanding Asian American Artist Award by the Governor of New York in 1989. His works have been collected by the Aldrich Museum of Contemporary Art in the United States, the City University of New York, the National Art Museum of Singapore, the Taipei Fine Arts Museum, the Central Plaza in Hong Kong, the Guangdong Museum of Fine Arts, and many other organisations.

In the millennium, Yang Chihung got into his 70s, his perception of life and the depth of his creativity have increased, and he has gone into pure abstraction. This was particularly reflected in the period of “Eastern Poetry” that began in 2011, in which he used soulful lines, thick oils, and strong colours to shape images of the mind, regarded as the peak of his creativity. His works from this period are highly sought after, and have not only been invited to be exhibited at the Ueno no Mori Museum of Art in Tokyo in 2015 and the Guangdong Museum of Art in 2019, but also six of the top ten works in his auction record are from this period. *Flying Cloud*, presented in this auction, is one of the most outstanding works of the period. Unlike most of the works of the period, which are often in black tones, this work is full of gorgeous colours, reflecting the artist's optimistic and open-minded attitude towards life despite the vicissitudes of life.

Wide-ranging Poetry of Magnificent Clouds and Haze

In 2016, at 70, Yang moved his studio from Guandu to the banks of the Tamsui River, where he could see the magnificent Mount Guanyin and the river from his window, which inspired him to create. In *Flying Cloud*, the wave-like brushstrokes depict the flourishing and changing clouds, like a dragon travelling in the sky. The white and black lines form a surging and lingering symphony, reverberating in the blue sky as if leading one into a vast wonderland. In the second half of the picture, the momentum becomes as strong as blades, and the huge black strokes with movement collide violently, like a mighty wave leaping powerfully, or like the precipitous ridge of Mount Guanyin, which is extremely wonderful. In the background, intoxicating blue and orange

楊識宏 b.1947**飛雲**

壓克力彩 畫布
二〇一六年作

款識

Chihung Yang Flying Cloud 2016 (畫背)

來源

高雄琢璞藝術中心
亞洲重要私人收藏

附：高雄琢璞藝術中心開立之藝術家親簽作品
證書

HKD 400,000 – 600,000

USD 51,300 – 76,900

Yang Chihung**Flying Cloud**

Acrylic on canvas
153×203.5 cm. 60 1/4×80 1/8 in.

Painted in 2016

Signed and titled in English, and dated on the
reverse

PROVENANCE

J. P. Art Center, Kaohsiung
Important Private Collection, Asia

This work is accompanied by a certificate of authenticity
issued by Kaohsiung J. P. Art Center and signed by the
artist

organically blend, changing sometimes bright, sometimes deep tones, just like the magnificent sun that lights up the sky in nature, constantly waving its colours between the sky and the earth in the rising of the fish-belly white, changing in a thousand different ways in an instant, illuminating every corner of the mind in a multitude of colours.

Having travelled throughout North America, East Asia and Europe all his life, Yang Chihung has a free and uninhibited colour of life. He focuses on transforming his own life experience into the subtle vocabulary of abstract painting, conveying strong visual tension with rich layers and bold strokes that shock the mind!



楊識宏《火種》，壓克力彩畫布，194 x 130.5 cm，2012 年作，拍賣成交價 1,187,500 港幣



宇宙愛心—12

壓克力彩 畫布
二〇〇八年作

款識

Hsiao 勤 Cuore di Amore Universale—12 宇宙
愛心—12(畫背)

來源

亞洲私人收藏

2018年10月2日，中國嘉德香港秋季拍賣會，
拍品編號 87

現亞洲重要私人藏家直接購自上述來源

附：蕭勤國際藝術基金會開立之藝術家親簽作品
證書

HKD 300,000 – 400,000

USD 38,500 – 51,300

宇宙即吾心

蕭勤的藝術大境

「創作是一個探討生命的手段... 我從藝術延伸到對心靈以及外星和宇宙的探討... 宇宙即吾心，吾心即宇宙；生命中沒有用不到的事物或用不對的狀況，這些通通都會幫助我們成長。」

——蕭勤

1935年出生於上海音樂世家，旅居台灣、義大利、美國超過半世紀、曾和封塔納（Lucio Fontana）比肩展出的蕭勤，做為前衛藝術團體「東方畫會」、「龐圖國際藝術運動」的發起人，早於1955年起便開始探索和創作抽象藝術，透過老莊、道家思想，一路拓展到西藏密宗、印度玄學等哲思的深探，促成其追求個人生命與宇宙自然的對話，而宇宙的能量與東方深厚的哲學觀，即成為其創作的靈感來源。在過去數十年以來，他致力把東方的精神、哲思、自我的人生觀鑄鑄至其抽象繪畫語言。在創作中展現虛與實、陰與陽等「二元性」的張力與平衡，以及天人合一、個人內在精神圓滿的終極思想，對中國現代抽象藝術的發展作出了巨大的貢獻。其作品亦為海內外逾50家公私立藝術機構收藏，包括紐約大都會博物館、紐約現代美術館、北京中國美術館、香港M+美術館。

溫暖人心的力量

自70年代以來，蕭勤開創了其經典的「禪」、「氣」、「度大限」系列，而在千禧年後，他再下一城地創生了色彩鮮明富麗的「宇宙愛心」系列。是次上拍的《宇宙愛心》即為代表。作品中以有力的白色輪廓勾勒出一愛心符號，內填滿具層次的黃色彩，若太陽般耀眼，而以其為中心逐漸向外擴散成漸層的橘紅，如暖陽照拂著整個大地，散發出飽滿厚實的生命能量，而透過動態的筆觸與肌理的堆疊，蕭勤為形體創造出巧妙的震顫的效果，此若音波或磁場震盪的動感，或性靈的光華波動。而背景處兩朵星雲上下相對，更增添畫面的活潑性。其以熱烈的色彩、激情的筆意，大聲向世界宣告著對生命的熱愛，及給予宇宙萬物一個大大的擁抱！

Hsiao Chin

Cuore di Amore Universale—12

Acrylic on canvas

200×200 cm. 78 3/4×78 3/4 in.

Painted in 2008

Signed in English and Chinese, titled in Italian and Chinese on the reverse

PROVENANCE

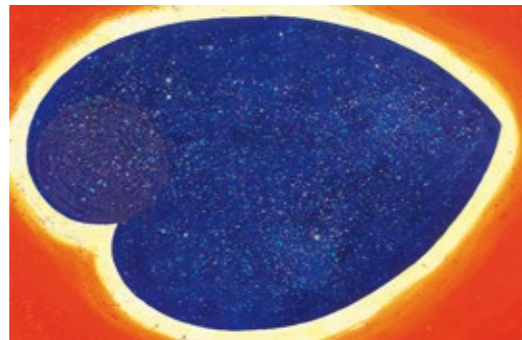
Private Collection, Asia

2 Oct 2018, China Guardian Hong Kong Autumn

Auction, Lot 87

Acquired directly by present important private Asian collector from the above

This work is accompanied by a certificate of authenticity issued by Hsiao Chin International Foundation of Fine Arts and signed by the artist



蕭勤《智慧心》，壓克力彩畫布，70 x 110 cm，2006年作，拍賣成交價576,000港幣

Universe Is My Mind

Hsiao Chin's Artistic Grandeur

Born in Shanghai in 1935 to a family of musicians, Hsiao Chin has lived in Taiwan, Italy and the United States for over half a century. As a renowned artist exhibited alongside Lucio Fontana, Hsiao Chin founded the avant-garde art groups Ton Fan Art Group and International Punto Art Movement. The energy of the universe and the deep philosophical concepts of the East have become the source of inspiration for his creations. Over the past decades, he endeavoured to meld the spirit, philosophy and self-concept of the East into the language of his abstract paintings. In his creations, he demonstrated the tension and balance of "duality" such as emptiness and reality, yin and yang, as well as the ultimate idea of the unity of the heavens and mankind. Hsiao Chin made great contributions to the development of modern abstract art in China. His works have been collected by more than 50 public and private art organisations around the world, including the Metropolitan Museum of Art, New York, the Museum of Modern Art, New York, the National Art Museum of China, Beijing, and the M+ Art Museum, Hong Kong.

The Power to Warm the Heart

Since the 1970s, Hsiao Chin has created his classic *Chan, Qi, and Beyond the Great Threshold* series, and after the millennium, he created the bright and colourful *Love of the Universe* series. The work *Cuore di Amore Universale—12* for this auction is a representative example. In this work, a symbol of love is outlined in powerful white outlines, filled with layers of yellow colours, which are as dazzling as the sun, and gradually spreading outwards into gradual layers of orange-red at its centre. Just like the warm sunshine that shines on the whole earth, emitting the energy of life that is full of solidity. Through the dynamic brushstrokes and texture of the overlapping, Hsiao Chin creates an ingenious tremor effect for the form, which is similar to that of the vibration of the sonic wave magnetic field, or spiritual light. This is like the vibration of sound waves or magnetic fields or the fluctuation of spiritual light. The two nebulae in the background, facing each other up and down, add to the liveliness of the painting. The passionate colours and brushstrokes loudly proclaim to the world the passionate love of life and give a big hug to everything in the universe!



玉蘭 2017 No.5

油彩 畫布
二〇一七年作

款識

李強 2017 (右下)
李強 玉蘭 2017 No.5 (畫背)

出版

2018年,《李強作品》,龍美術館重慶館,重慶,
第92至93頁

展覽

2018年9月22日至10月31日,「李強作品
展」,龍美術館,重慶

來源

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HKD 160,000 - 250,000
USD 20,500 - 32,100

不與群芳爭艷色，獨留清雅在人間**李強的玉蘭漫詠**

出生於1962年的李強在當代藝壇獨樹一幟，他與何多苓、張曉剛為四川美術學院同門，1985年自四川美術學院畢業後以優異的表現被延攬留校執教至今。最早於上世紀波瀾壯闊的「八五新潮」中嶄露頭角，彼時當眾多藝術家紛紛將創作指向社會、政治議題時，他另闢蹊徑地以油彩為媒材，獨創出「宋人美學」之風的詩情花卉主題繪畫，三十年來歷經「形式化」、「圖像化」、「知覺化」三個階段性發展，形成敏銳的色彩洞察力與特出的筆觸韻律。在2015和2018年，李強分別於東京上野之森美術館以及重慶龍美術館的大型個展中大放異彩。去年他於上海龍美術館發表的個展亦備受讚譽。是次呈現的《玉蘭2017 No.5》源自其標誌性的「玉蘭」系列，曾展出於其重慶個展，來源有序。

看來月下渾無色，卻認枝頭有暗香

「我有意識地選擇一種帶有審美性的視角去重新看待藝術與生活，希冀在悲劇的人生中建立一種審美理想。」

——李強

畫中一株紫玉蘭肆意綻放，藝術家巧妙地通過花枝形成對角線構圖，花瓣如冰雪般晶瑩剔透、環繞枝桠，右側花團錦簇，與左側細筆勾勒的枝葉與初芽形成反差，將山城霧雨的氣候和崎嶇地貌隱喻在疏密交錯的花枝中，帶出朦朧又神秘的美感，畫中的花彷彿散發著淡淡的幽香，訴說著一段靜謐而深遠的故事。

李強的筆觸如詩般流淌，他以虛實相生的手法勾勒出花葉輪廓，用色清雅，生命的動態美卻在此展現得淋漓盡致，粉紫、鵝黃的花若懸浮在畫中，與無垠的空間和諧相生，淺褐色的枝幹剛勁有力，每一片花瓣在風中搖曳，體現出藝術家對東方美學的理解及對生命的敬畏與熱誠。玉蘭系列雖在頌花，實為藝術家對生命與自然的讚歌。他把玉蘭「哀而不傷」的氣質與堅韌的生命力化為花蕊與枝幹，以寫意的油彩縱情表達，傳遞這東方美學裡「煙斂雲收」的深遠意境，讓觀者在玉蘭的開合裡領悟生命的真諦。

Li Qiang**Magnolia 2017 No.5**

Oil on canvas
140x120 cm. 55 1/8x47 1/4 in.
Painted in 2017
Signed in Chinese and dated on bottom right; signed in Chinese and titled on the reverse

LITERATURE

2018, *Li Qiang's Works*, Long Museum, Chongqing, p. 92 - 93

EXHIBITED

22 Sep – 31 Oct 2018, *Li Qiang's Works*, Long Museum, Chongqing

PROVENANCE

Private Collection, Asia
7 Oct 2019, China Guardian Hong Kong Autumn Auction, Lot 60
Acquired directly by present private Asian collector from the above

Not Vying With the Myriad Blooms in Splendour It Leaves a Quiet Grace in the World to Wander**Magnolia by Li Qiang**

Born in 1962, Li Qiang has established a unique presence in contemporary art. He studied alongside He Duoling and Zhang Xiaogang at the Sichuan Fine Arts Institute. After graduating in 1985 with outstanding performance, he was invited to join as faculty and has been teaching there ever since. Li first gained recognition during the transformative “85 New Wave” movement, utilising oil paints to create poetic floral compositions inspired by Song Dynasty aesthetics. His work is characterised by a keen sense of colour and distinctive brushwork. In 2015 and 2018, Li’s solo exhibitions at the Ueno Royal Museum in Tokyo and the Long Museum in Chongqing garnered significant acclaim. His solo exhibition at the Long Museum in Shanghai last year was also highly praised. The piece presented here, *Magnolia 2017 No. 5*, comes from his renowned *Magnolia* series which was previously showcased in Chongqing.

Beneath the Moon, It Seems Without a Trace**Yet on the Bough, a Hidden Fragrance Graces**

In the painting, a purple magnolia blooms extravagantly. The artist skillfully creates a diagonal composition with the branches, where petals, as clear and pristine as ice and snow, encircle the twigs. The right side is filled with clusters of flowers, contrasting with the finely outlined leaves and buds on the left. This juxtaposition subtly hints at the misty, rainy weather and rugged landscape of Chongqing city, evoking a hazy and mysterious beauty, and telling a tranquil and profound story.

Li Qiang’s brushstrokes flow like poetry, blending reality and abstraction to outline the flowers and leaves. His use of elegant colours vividly captures the dynamic beauty of life. The pinkish-purple and pale yellow flowers seem to float harmoniously within the infinite space of the painting. The light brown branches are strong and vigorous, with each petal swaying in the wind, reflecting the artist’s deep understanding of Eastern aesthetics and his reverence for life. The *Magnolia* series, while celebrating flowers, is fundamentally an ode to life and nature. Li captures the magnolia’s resilient spirit in the blossoms and branches, using expressive oil paints to convey the profound artistic conception of “smoke recedes and clouds gather” in Eastern aesthetics, inviting viewers to grasp the essence of life through the magnolia’s blooming and fading.



李強《玉蘭2018 No.2》,油彩畫布,120 × 140 cm, 2018年作,拍賣成交價413,000港幣



筆端覺悟， 墨舞流年

Ink Awakening,
Dance of Time

井上有一二十載藝術大境

Yuichi Inoue's Two Decades of
Artistic Mastery



井上有一《當筆頭脫落時》(拍品編號 94)

書道，是一種筆尖下的舞蹈，一場墨韻中的精神旅程。中國古人云：「書者，抒也」。此不僅是技法的展示，更是心靈與情感的顯露。日本書道從唐風漢韻中吸取養分，又在時光的洗禮中，孕育出獨特的審美與精神內涵。而井上有一，正是這場筆墨之舞的先鋒：他以大膽的筆觸、放大的字體打破了傳統的束縛，將內心的狂瀾注入字裡行間。1914年出生於日本秋田縣的他，自幼習藝，於1935年進入東京高等師範學校就讀，後一直任教於橫手中學，教授書法。1955年以書法作品參加了日本藝術展(Nitten)，此後數次入選，並在1962年獲得該展「特選」獎，此為日本書道界的至高榮譽之一。在國際上，於1960年代井上有一開始在德國、美國等地展出其作，逐漸獲得西方藝術界的關注。西方評論家稱讚他的書法「融合了抽象表現主義的力量與東方美學的深邃」，令其成為第一批被西方藝術界廣泛認可的日本書法家之一。爾後他筆耕不輟，直至1985年逝世前，都不懈地在創作中追求突破。其一生如一縷清風，將對書道之美的理解吹入世人心中。是次呈現其完成於1961年的《淵》(拍品編號95)與1981年的《當筆頭脫落時》(拍品編號94)，作品均為井上生前摯友海上雅臣舊藏，呈現了橫跨其黃金盛年至晚期圓熟之境的重要藝術歷程。

深邃的墨痕與心靈之泉

1961年完成的《淵》是一幅深具內涵的作品，「淵」字本身承載了複雜的情感和哲理。在日文中意指深邃的水域，隱喻著無盡、廣渺的現實之水和內心深處。這個字的選擇不僅表達了藝術家對生命的深層反思，也折射出他對自我探索的追尋。作品以「淵」字為唯一的主體，背景留白，使觀者的視線集中於字形本身。井上有一運用了濃重的墨色來書寫「淵」字，筆觸粗重有力，墨滴的隨意流淌和筆劃的激烈對比，形象地表現了字義中的深邃感。墨滴在紙上自然散開，與筆觸形成強烈的視覺對比，增添了作品的動感和張力。留白處理得當，將觀者的注意力引入此字的核心，彷彿將整個畫面推向一個無盡的空間，此布局既突顯了書法字形的力度，又加深了作品的意境。成功地把他內心的掙扎

與沉思具象化，讓《淵》不僅僅是一件書法作品，更成為一種哲理的體現和情感的宣洩。他透過極簡的構圖，將內心深處的吶喊與沉思淋漓展現，讓書道成為他與世界對話的有力途徑，也將生命的厚度灌注於那墨色之中。

筆頭斷裂中的靈魂真顯

1975年，一向身體硬朗的有一被診斷為腦出血，學者普遍將該年作為分水嶺，用以標誌其晚年的創作。或許有感觉自己時日無多，此時的他在創作時不再強調構圖形式上的「空與滿」，而是力圖將

其心中所感抒發紙上，寫下一句句箴言，1981年所創作的《當筆頭脫落時》便是這樣一件作品。此乃井上有一在創作過程中的一個著名事件：據記載，一次他在書寫時，筆頭意外脫落，但他並未停止創作，而是繼續用斷筆完成了作品。這一事件體現了井上有一對書法創作的獨特理解：只要書寫的氣韻不斷，即便筆頭脫落亦無妨。此作真實地傳達了瞬間的情感和力量，展現了他對藝術的不拘一格和果敢——筆頭脫落的那一剎那，「魂」卻未斷，意志力、集中力，都需要在此時集中體現，哪怕身外之物已不在，他卻依然全神貫注、渾然忘我的書寫。畫面中，墨色的濃淡變化和紙面的留白相互呼應，形成了強烈的視覺對比，寫下「當筆頭脫落時，脫落了就脫落了，不也挺好的嗎」幾個大字，表達其隨遇而安。而其大刀闊斧的用筆方式，讓人能強烈地感受到線條的速度與力度，彷彿在一瞬間凝結了藝術家情感的爆發。這種奔放而不拘泥於形式的風格，如燃燒的熊熊之火，未完待續的意在言外……正是其晚年創作的經典特徵。

從《淵》中的墨色深邃，到《當筆頭脫落時》中無拘無束的筆觸，井上有一用筆下的風景講述了關於生命、情感與堅持的故事。在面對身體的衰退和創作的困境時，他不僅僅是用筆在紙上揮灑，更是用心靈的力量挑戰極限。這些作品中流露出的每一滴墨，每一筆劃，都是他對書法藝術深刻理解的體現。他的藝術之路，是一場對自我與世界的深刻對話，在墨跡中舞動……終邁向新生的自由！



是次二件拍品的原藏者海上雅臣(左)與井上有一(右)

當筆頭脫落時

墨 紙本
一九八一年作

款識
藝術家鈐印（左下）

出版
1996 至 1998 年，《井上一全書業》第三冊，
Unac Tokyo 出版社，東京，編號 81048

來源
海上雅臣舊藏
亞洲私人收藏
註：畫背貼有海上雅臣題簽

HKD 250,000 – 350,000

USD 32,100 – 44,900

Calligraphy is a dance of the brush, a journey of the spirit. It transcends mere technique, revealing the soul's deepest emotions. Japanese calligraphy, enriched by the essence of Chinese Tang and Han traditions, has evolved to embody a unique aesthetic and spiritual depth. Yuichi Inoue pioneered this dance, breaking the constraints of tradition with bold strokes and magnified characters, infusing his work with the turbulence of his inner world.

Born in 1914 in Akita Prefecture, Japan, Yuichi Inoue began his artistic journey early in life. In 1935, he entered Tokyo Higher Normal School and later taught calligraphy at Yokote Middle School. In 1955, he participated in the Nitten, Japan's prestigious art exhibition, and was subsequently selected several times, winning the Special Selection Award in 1962—one of the highest honours in Japanese calligraphy. By the 1960s, Inoue had begun exhibiting internationally, gradually gaining recognition in the Western art world and becoming one of the first Japanese calligraphers widely acknowledged by the West.

Fuchi: Depths in Ink

Completed in 1961, *Fuchi* (Lot95) is one of Yuichi Inoue's most significant works. The character "淵" carries complex emotions and philosophical meaning, symbolizing a deep, mysterious body of water, symbolic of the boundless and profound. Inoue chose this



井上一《脫落身心》，墨紙本，
127x71.5cm，1972 年作，拍賣成
交價 1,180,000 港幣



井上一作品展出於紐約古根漢美術館

Yuichi Inoue***Kubi ga Mogemashita***

Ink on paper
83.5x136 cm. 32 7/8x53 1/2 in.
Painted in 1981
Stamped with an artist's seal on bottom left

LITERATURE

1996-1998, *YUICHI INOUE: catalogue raisonné of the works Vol3*, Unac Tokyo, Tokyo, No.81048

PROVENANCE

Original Collection of Masaomi Kaikai
Private Collection, Asia

Note: A label signed and stamped by Masaomi
Kaikai is affixed on the reverse

character to express his deep reflections on life and his quest for self-discovery. The character is rendered in bold, heavy ink, with rough, powerful strokes. The spontaneous flow of ink contrasts sharply with the controlled brushwork, adding dynamism and tension to the piece. The well-placed negative space draws the viewer's focus to the character, leading them into an endless abyss. Through this simple yet profound composition, Inoue successfully materializes his internal struggles and contemplations, making *Fuchi* a manifestation of both philosophy and emotion.

Kubi ga Mogemashita: Broken Brush, Unbroken Spirit

In 1975, Yuichi Inoue suffered a stroke, marking a turning point in his later work. Perhaps sensing the impermanence of life, he began focusing less on formal composition and more on expressing his inner feelings. *Kubi ga Mogemashita* (Lot94), created in 1981, is one such piece. It recounts a famous incident where, while writing, Inoue's brush tip unexpectedly broke off. Instead of stopping, he continued to create with the broken brush. This event reflects his unique understanding of calligraphy: as long as the spirit of the writing remains, the physical brush is of little consequence. The interplay of ink intensity and space in this piece creates a striking visual contrast. His bold, uninhibited brushstrokes convey the intensity of his emotions at the moment of creation, a hallmark of his later works.

From the profound depths of *Fuchi* to the free-spirited strokes of *Kubi ga Mogemashita*, Yuichi Inoue's calligraphy narrates stories of life, emotion, and perseverance. Confronted with physical decline and creative challenges, he wielded his brush not only on paper but also with the strength of his spirit, pushing the boundaries of his art. Yuichi Inoue's artistic journey was a deep dialogue with himself and the world, moving through the dance of ink toward a rebirth of freedom.



井上有一 1916-1985

淵

墨 紙本
一九六一年作

款識

藝術家鈐印（右下）

出版

1996 至 1998 年，《井上有一全書業》第一冊，
Unac Tokyo 出版社，東京，編號 61029

來源

海上雅臣舊藏
亞洲私人收藏

HKD 250,000 – 350,000

USD 32,100 – 44,900

Yuichi Inoue

Fuchi

Ink on paper
88.2×148.4 cm. 34³/₄×58³/₈ in.
Painted in 1961
Stamped with an artist's seal on bottom right

LITERATURE

1996-1998, *YUICHI INOUE: catalogue raisonné of the works Vol1*, Unac Tokyo, Tokyo, No. 61029

PROVENANCE

Original Collection of Masaomi Kaikai
Private Collection, Asia



井上有一《花》，墨紙本·90.5×120.5 cm·1967 年作·拍賣成交價 800,000 港幣



英文方塊字書法入門

墨 棉紙 手工木刻版畫書 木盒

版數：10/99

二〇〇一年作

款識

Introduction to Square Word Calligraphy By Xu Bing (封面)

Square Word Xu Bing 鈐印 (內頁首頁)

10/99 An Introduction to Square Word

Calligraphy Xu Bing 鈐印 (內頁尾頁)

來源

台北誠品畫廊

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HKD 150,000 – 250,000

USD 19,200 – 32,100

解構與重塑的文化交響

徐冰的文字迷宮

「徐冰是一位能夠超越文化界線，將東西方文化相互轉換，用視覺語言表達思想與現實問題的藝術家。」

——奈及利亞著名策展人恩威左爾 (Okwui Enwezor)

徐冰 1955 年生於重慶，成長於北京，是名揚四海的中國當代觀念藝術家。其父母皆在北京大學任教，徐冰自幼在書堆裡長大，與文字結下不解之緣。1977 年他入讀中央美術學院版畫系，期間曾榮獲校內競賽一等獎，其木刻版畫《打稻子的姑娘們》更在畢業前夕入選盧浮宮和大英博物館的展覽，其後並為中國美術館收藏。1987 年他開始閉門刻製由兩千餘個「偽漢字」構成的《天書》，1990 年，他受邀赴美，並於 1999 年獲得美國麥克阿瑟「天才獎」(MacArthur Fellowship)。旅美 18 年間，其作品曾於大都會博物館、紐約現代美術館、溫哥華美術館、悉尼當代美術館等展覽，2008 年他回歸母校任中央美院副院長，多年來潛心於創作與教學。2011 年並成為首位於大英博物館舉辦個展的中國當代藝術家，其作品經常以視覺衝擊力極強的方塊字呈現，旨在探討語言、文化交流之間的複雜關係，以富有創造力的獨創文字蜚聲國際，作品獲藏於哈佛藝術博物館、昆士蘭美術館、福岡亞洲美術館等。

從臨摹到頓悟，鏡像中的你我

「這個作品真正讓我感興趣的東西在於對人的思維局限性的改造，這個東西帶有一種解放性，這種解放性是對於人的思維而言的。」

——徐冰

是次呈現的《英文方塊字書法入門》源自 1993 誕生的《英文方塊字》系列。該系列為徐冰移居美國後結合自身經歷的創新項目，他將英文的 26 個字母按照漢字結構進行重新組合，以毛筆字帖的碑文形式排列，書寫方式看似漢字，實則以英文字母的排列，既保留漢字書法的筆劃和結構，又獨創出介於中英文之間的「第三種語言」，使英文字符猶如新生，挑戰著讀者對語言的認知，亦引發了他們對身份與交流方式的重新思考，觀眾在閱讀這些方塊字時，經歷了困惑到頓悟的過程，體現藝術家對語言與文化深刻思考，與對跨文化交流的獨特回應，強調語言原本的靈活性與文化、人情的互通。而法國木桐酒莊 (Château Mouton Rothschild) 其後於 2018 年曾邀請徐冰以英文方塊字設計酒標，該字體的國際影響力與受歡迎程度不言而喻。

是次拍品以傳統書畫冊頁形式呈現，開篇便系統地用英文方塊字圖文並茂地介紹了書法中的研磨、握筆、運鋒、筆畫、筆觸，到字體的結構與筆畫順序、再以傳統的黑底字帖收尾，讓英文讀者在了解中國書法的同時，有機會親自上手臨摹體驗可以讀懂中國書法。而為幫助讀者理解作品與「認字」，徐冰曾於 1994 年至 1996 年以裝置藝術的形式開設「掃盲班」，讓觀眾以東方書法沉浸式地書寫英文，而是次上拍的「教學本」即為藝術家重要思想和藝術語言的結晶，別具深意。

Xu Bing

Introduction to Square Word Calligraphy

Ink, cotton paper, woodblock prints in accordion-

bound book, wooden box

Wooden box: 41.5×25.5×4.5 cm. 16³/₈×10×1³/₄ in.Album leaf: 28.8×22.8 cm.×36 11³/₈×9 in.×36

Edition: 10/99

Executed in 2001

Signed and titled in square word on the cover; titled, signed and sealed in square word on the first inner page; numbered, titled, signed and sealed in square word on the last inner page

PROVENANCE

Eslite Gallery, Taipei

Acquired directly by present private Asian collector from the above



徐冰正在刻製《英文方塊字書法入門》底版



徐冰《英文方塊字書法入門》，墨、綿紙、手工木刻版畫書、習字本、木盒，26 × 42 × 5 cm，2001 年作，拍賣成交價 325,000 港幣

Deconstructing and Reshaping Cultural Symphony:

Xu Bing's Labyrinth of Words

“Xu Bing is an artist who transcends cultural boundaries, transforming Eastern and Western cultures and using visual language to express ideas and real-world issues.”

——Okwui Enwezor, Nigerian Curator

Xu Bing, born in 1955 in Chongqing and raised in Beijing, is a renowned Chinese contemporary conceptual artist. His parents were professors at Peking University, fostering his lifelong connection with words from an early age. In 1977, he entered the Central Academy of Fine Arts' printmaking department, winning first prize in a school competition. His woodblock prints were exhibited at the Louvre and the British Museum before his graduation and were later collected by the National Art Museum of China.

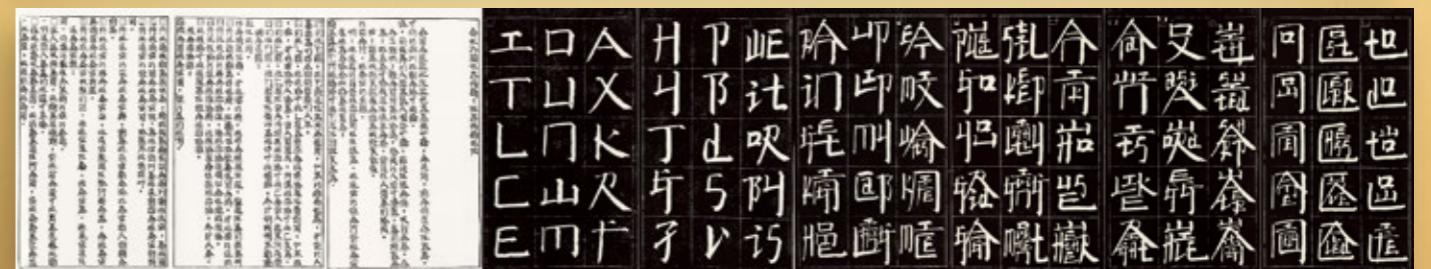
In 1990, Xu was invited to the United States, where he received the MacArthur Fellowship in 1999. Over 18 years in the U.S., his works were showcased at the Metropolitan Museum of Art, the Museum of Modern Art in New York, the Vancouver Art Gallery, and the Museum of Contemporary Art in Sydney. In 2008, he returned to his alma mater as vice president of the Central Academy of Fine Arts. In 2011, he became the first Chinese contemporary artist to hold a solo exhibition at the British Museum.

Xu Bing's works often feature visually striking block characters, exploring the complex relationships between language and cultural exchange. His innovative use of text has gained international acclaim, with his works collected by institutions such as the Harvard Art Museum, the Queensland Art Gallery, and the Fukuoka Asian Art Museum.

From Imitation to Enlightenment: Reflections of You and Me

The presented work, *Introduction to Square Word Calligraphy*, originates from the 1993 *Square Word Calligraphy* series. Xu Bing reconfigured the 26 English letters using the structure of Chinese characters, arranging them in the style of a traditional calligraphy manual. This approach retains the strokes and structure of Chinese calligraphy while creating a “third language” between Chinese and English. Viewers experience confusion to enlightenment, reflecting the artist's deep thoughts on language and culture and his unique response to cross-cultural exchange, emphasizing the inherent flexibility of language and the interconnectedness of cultures.

This piece is presented as a traditional calligraphy album, systematically introducing aspects of calligraphy such as grinding ink, holding the brush, stroke techniques, and character structure, concluding with traditional black-background calligraphy sheets. It allows English readers to understand and imitate Chinese calligraphy. To aid comprehension and “character recognition,” Xu Bing held “literacy classes” from 1994 to 1996, where participants immersed themselves in writing English with an Eastern calligraphic approach. The instructional book from these classes is the work now on display, representing a significant crystallization of the artist's ideas and artistic language.



細江英公 b.1933

草間彌生

Lambda 數碼印刷 光面相紙
一九六四年攝，二〇二四年沖印

款識

EH (右下)
細江英公 Eikoh Hosoe (畫背)

來源

東京細江英公基金會
亞洲私人收藏

附：藝術家開立及親簽之作品證書

HKD 40,000 – 60,000

USD 5,100 – 7,700

Eikoh Hosoe

Yayoi Kusama

Lambda Baryta print
60.9×50.8 cm. 24×20 in.
Imaged taken in 1964, printed in 2024
Signed in initials on bottom right; signed in
Kanji and English on the reverse

PROVENANCE

Eikoh Hosoe Foundation, Tokyo
Private Collection, Asia

This work is accompanied by a certificate
of authenticity issued and signed by Eikoh
Hosoe



草間彌生於工作室製作軟雕塑

前衛、解放與自由

殿堂級大師細江英公鏡頭下的草間

「我攝影的命題是『性』與『生』，粗粒子與高反差是我的絕對條件。」
——細江英公

細江英公被視為日本最具國際聲譽的殿堂級「攝影鬼才」，生於 1933 年的他，幼時因借用其父親的相機開了他的攝影人生，18 歲便榮獲富士攝影大賽學生部金獎，才華洋溢。從東京工藝大學畢業後，他成立了前衛攝影團體「VIVO」，引領日本進入攝影藝術的黃金時代。多年來，他通過多重創新的手法詮釋靈與肉的對立及東方特有的氣質與悟性，以神秘且富含超現實主義的鏡頭語言挑戰日本戰後盛行的寫實攝影潮流，藉作者的「主觀視角」捕捉與揭示被攝者的「內在靈魂」。1961 年，細江英公藉由以日本大文豪三島由紀夫為主角發表的裸體攝影集《薔薇刑》聲名鵲起，確立了在國際藝壇的至高地位，2003 年英國皇家攝影協會頒授他特別勳章。其與暗黑舞蹈家大野一雄、波普先驅草間彌生並稱為「**日本國寶級巨匠**」。

在《薔薇刑》成功光環的加持下，細江於 1964 年赴紐約，為彼時獨領風騷的前衛藝術家草間彌生攝影，創生了三大系列代表作：「草間彌生工作室——紐約十四街」、「她工作室前的道路」及「華盛頓廣場的瞬間」。細江英公以其獨有的高粒子、反差與疊影等視覺元素，展現風華正茂的草間神魂。是次上拍的兩幅作品皆出自最負盛名的「草間彌生工作室」系列。作品亦為兩位大師於五十年代在異國惺惺相惜的藝術結晶及歷史見證。



細江英公《薔薇刑 #32》，鉛筆、明膠銀鹽相紙，36.1 × 48.8 cm，1961 年作，拍賣成交價 195,200 港幣

直面恐懼的幻影華章

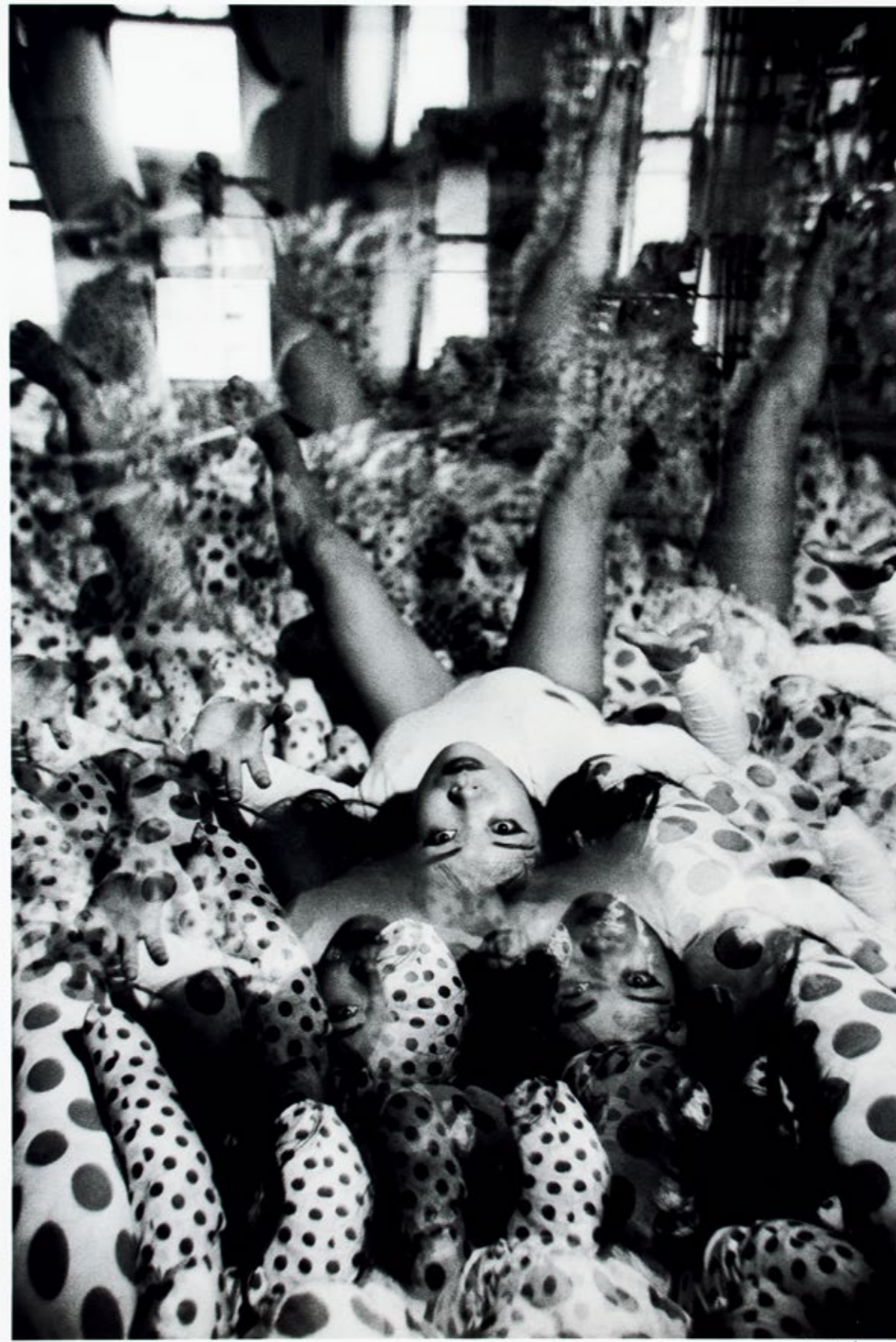
「波點不能夠單獨存在……當我們以波點將大自然和自己的身體消融，我們就與環境齊一。」

——草間彌生

在直幅作品中（拍品編號 97），草間仰躺在其標誌性波點軟雕塑《無限鏡屋——陽具原野》裡，雙腿敞開向上呈 V 形，全身被數以千計帶有波點的陽具包圍。她曾如此解釋此作：「**我一再把它們製造出來，不斷重覆，直自在過程中淹沒自己。我稱之為『消融』的過程**」，藉此嘗試克服對男性性器的恐懼與厭惡，主動擁抱、被它包圍，並進而忘卻自我地與萬物融為一體。雕塑因鏡面無限反射使陽具數量倍增，真實與幻像的此消彼長，使寂靜的物像與空間彷彿被賦予生命，不斷跳躍，而在這一切的中心，正值芳華的草間抬頭堅定、自信地正視鏡頭，暗含不懼強勢男權，追求獨美與自我的強大內心。細江英公捕捉了此一戲劇性的瞬間，並藉由巧妙的多重曝光令影象疊加，使草間的面容在黑白強烈對比下，如萬花筒重影般出現在相紙上，與鏡屋的無限成像重疊，而其堅毅篤定的眼神始終如一，宛如不懼世事與爭議，勇往直前的自我宣言，作品恰如志同道合的藝術靈魂在異國創生的熱烈二重奏。

人性與人生的詠嘆調

而另一作品（拍品編號 98）則展現草間的另一面。照片中留著長直髮，頂著齊劉海的她顯得安靜乖巧，將左臉貼近其工作室裡的陽具軟雕塑，若被這些「玩具」環抱。此類雕塑為其六十年代的創作重心，她縫製了大量柔軟的「陽具」，將之置於家具及日常物品中，象徵其內心看待「性」的開放態度，同時響應彼時美國興起的女性平權運動。本作中其眼神柔和，面帶微笑。細江英公以最平實的黑白攝影成像，展現草間在工作室與作品共處時的自然率真，及與其恐懼之物「和解」的平合自適，與前作主角的凌厲眼神呈現反差。細江曾言：「**通常認為相機無法描繪眼睛不可見的東西，然而，熟練使用它的攝影師可以描繪出他記憶中看不見的東西**」。本作中，細江展現了一代傳奇藝術先鋒的生活本真與日常，若訴說著藝術與生命中的矛盾與反差，而除卻外在的光環，人性恰恰也是人生！



細江英公 b.1933**草間彌生**

明膠銀鹽相紙

一九六四年攝，二〇二三年沖印

款識

EH (右下)

草間彌生 在紐約 1964 細江英公 (畫背)

來源

東京細江英公基金會

亞洲私人收藏

附：藝術家開立及親簽之作品證書

HKD 40,000 – 60,000

USD 5,100 – 7,700

Eikoh Hosoe**Yayoi Kusama**

Gelatin Silver print

50.8×60.9 cm. 20×24 in.

Imaged taken in 1964, printed in 2023

Signed in initials on bottom right; titled, dated and

signed in kanji on the reverse

PROVENANCE

Eikoh Hosoe Foundation, Tokyo

Private Collection, Asia

This work is accompanied by a certificate of authenticity

issued and signed by Eikoh Hosoe

Avant-Garde, Liberated Art**Eikoh Hosoe Captures Kusama's Moments***"My photography themes are 'sex' and 'life,' with coarse grains and high contrast as my absolute conditions."*

—Eikoh Hosoe

Eikoh Hosoe, born in 1933, is hailed as Japan's most internationally renowned photography genius. At 18, he won the Gold Prize in the Student Division of the Fuji Photography Contest, showcasing his extraordinary talent. After graduating from Tokyo Polytechnic University, he founded the avant-garde photography group "VIVO," leading Japan into a golden age of photographic art. Over the years, Hosoe has explored the dichotomy of spirit and flesh, blending Eastern mysticism with innovative techniques, and challenging the post-war realism trend in Japanese photography. In 1961, his work *Ordeal by Roses*, featuring Japanese literary giant Yukio Mishima, cemented his international stature, earning him a special medal from the Royal Photographic Society in 2003. He is considered a "National Treasure" of Japan alongside Butoh dancer Kazuo Ohno and pop art pioneer Yayoi Kusama.

Following the success of *Ordeal by Roses*, Hosoe travelled to New York in 1964 to photograph the avant-garde artist Yayoi Kusama, creating three major series. The two works presented here are from the most acclaimed *Yayoi Kusama's Studio* series, showcasing the artistic synergy and historical bond between the two masters in a foreign land.

Facing Fears

In a vertical piece (Lot 97), Kusama lies in her iconic polka-dot soft sculpture *Infinity Mirror Room—Phalli's Field*, with her legs spread upward in a V shape, surrounded by countless red-dotted phallic objects. This composition symbolizes her attempt to confront her

fear and aversion to male genitalia. The mirrors multiply the phallic forms infinitely, imbuing the silent objects with a semblance of life. At the centre, Kusama's youthful face gazes firmly and confidently at the camera, hinting at her defiance of male dominance and pursuing of self-beauty and inner strength. Hosoe captures this dramatic moment with multiple exposures, superimposing Kusama's face in a kaleidoscopic effect, blending with the infinite reflections of the mirror room. Her determined gaze remains steady, a self-declaration of fearlessness and self-assertion, resonating as a passionate duet of kindred artistic spirits in a foreign land.

Humanity's Harmony

The other work (Lot 98) reveals a different facet of Kusama. With long straight hair and bangs, she appears serene and gentle, pressing her left cheek against the phallic soft sculptures in her studio, symbolizing her open attitude towards sexuality and aligning with the women's rights movement in America at the time. Her soft gaze and slight smile convey a sense of reconciliation and comfort. Hosoe employs straightforward black-and-white photography, capturing Kusama's natural and genuine interaction with her work, highlighting the contrast with the fierce determination in the previous piece. This portrayal reflects the everyday reality and contradictions of a legendary avant-garde artist, suggesting that beneath the external aura, humanity is the essence of life.



細江英公《草間彌生工作室 1964》·數碼微噴·30.3 × 45.2 cm·1964 年作·拍賣成交價 99,000 港幣



EH

芬·馬六明在日內瓦

相片

版數：17/20

一九九九年作

款識

17/20 馬六明 Ma Liuming 1999 (右下)

來源

現亞洲私人藏家直接購自藝術家本人

HKD 50,000 – 80,000

USD 6,400 – 10,300

Ma Liuming

Fen—Ma Liuming in Geneva

Photograph

119.2×239.2 cm. 46 7/8×94 1/8 in.

Edition 17/20

Executed in 1999

Signed in Chinese and Pinyin, numbered and dated on bottom right

PROVENANCE

Acquired directly by present private Asian collector from the artist



馬六明九〇年代於北京東村

跨越性別與身份的狂想曲

馬六明巨幅攝影代表

「馬六明的藝術就像他的一樣，有情有義、自由奔放，又頗具激情與想象，而漂泊的生存經驗和當代視覺經驗的結合，及行走在社會邊緣的真實處境，使馬六明唯有回歸身體，回歸生命的本真狀態。」

——藝評家龔少峰

中國行為藝術先鋒馬六明 1969 年出生於湖北，1991 年畢業於湖北美術學院油畫系，兩年後與張洵共同創立「北京東村」，通過身體語言，不斷挑戰傳統與認知邊界，深入探討性別、身份、社會規範等議題，開創了中國實驗藝術新潮。其以「芬·馬六明」系列行為藝術著稱，在其中他以飄逸長髮、女妝、赤裸身體的雌雄同體形象現身，並以此在世界各國巡演，成為其經典。1996 年，他受邀參加 NIPAF 日本國際行為藝術節，成為首位獲邀在海外發表行為藝術的中國藝術家，爾後他曾在紐約現代藝術博物館、古根漢美術館、威尼斯雙年展、倫敦泰特美術館等地發表其作，為中國當代藝術打開新篇章，作品曾為泰特美術館、香港 M+ 美術館收藏，而後者的馬六明藏品更多達二十件，顯見其特出地位。

雙性的自由詩篇

縱觀其多年藝術實踐，「芬·馬六明」象徵他打破傳統攝影、超越行為藝術、追求創作及性別自由的極致表達。作品通過精心設計的女性臉龐與男性身體的矛盾結合，在演出的同時，藝術家通過相機遙控器紀錄「自我」與「他者」，將觀看與被觀看、跳脫傳統的體制中被攝者／女性角色的弱勢權力關係等深刻的思考，承載於令人過目難忘的視覺衝擊裡。作品名源於其初戀女子名之「芬」字，藝術家一語雙關地將過去真摯的感情通過西方姓名格式與兩性同體的形像結合，闡釋親密關係與人類情感的壓抑與愛慾。2010 年，佩斯畫廊於主題大展「偉大的表演」中，將馬六明該系列之作與美國藝術大師舍曼（Cindy Sherman）照片並列展示，意義非凡。是次拍品即出自藝術家蜚聲國際的「芬·馬六明」系列，為 1999 年藝術家於日內瓦演出的行為紀錄，作品影相由 36 張照片結構而成。據藝術家回憶，於日內瓦創作此作時，觀眾直至晚上 11 點仍積極參與此行為表演，「有的觀眾裸體合影，有的觀眾身體接觸是非常緊張，能感受到他們顫抖，有一女觀眾四次過來合影」，作品彰顯出細膩的百般人情。

是次上拍之《芬·馬六明在日內瓦》為拍賣史上出現藝術家第五大尺幅之作，作品以若黑白照片牆呈現，當中每一影格皆為一個獨立瞬間，拼接構建出如影片般連續的場景。藝術家赤裸地坐在由四面鏡子組成的屏風前，36 個影格分別聚焦其與日內瓦本地觀眾的互動，即使距今時隔近三十年，如今再次凝視，仍能感受到人與人之間打破種族與性別的連結與交流。當中可見有的參與者正襟危坐，若與雕塑合影；有些遮臉掩飾害羞；有些在藝術家旁邊接吻；有些毫無顧忌地脫掉衣服與藝術家坦誠相見……而鏡子通過四個角度折射出每組人物的背面，使照片中的兩個主體全方位展現在照片中。藉由相片黑白高對比度詮釋，無意間弱化了人物的外在形象，強調情感的共鳴，成功以獨特的場景佈局、豐富的人物互動回應馬六明的冷靜與雌雄對立，他向世界宣告著在荒誕喧嘩中，人們最真實的情感觸動，顯得分外可貴。



馬六明《芬·馬六明日內瓦》，相片，版數 3/20，124 × 261 cm，1999 年作，拍賣成交價 250,000 港幣

Rhapsody of the Gender and Identity

Ma Liuming's Iconic Photography

Chinese performance artist Ma Liuming was born in Hubei in 1969. He graduated from the Hubei Institute of Fine Arts in 1991, majoring in oil painting. In 1993, he co-founded "Beijing East Village" with Zhang Huan, exploring gender, identity, and social norms through body language, which helped spark a new wave of Chinese experimental art. Ma Liuming is best known for his *Fen-Ma Liuming* performance series, where he performs as an androgynous figure, often nude, around the world. In 1996, he became the first Chinese artist to present performance art internationally. His work has been showcased at prestigious venues such as MoMA, the Guggenheim Museum, the Venice Biennale, and the Tate Modern. His pieces are part of collections at the Tate Modern and M+ Museum in Hong Kong, with the latter holding over twenty of his works.

A Celebration of Androgyny

Throughout his career, *Fen-Ma Liuming* has been Ma's way of breaking traditional boundaries in photography and performance art, exploring creative and gender freedom. His work merges a female face with a male body, capturing the blend of "self" and "other" using remote-controlled photography. This creates a striking visual impact that challenges traditional gender roles. The name "Fen," taken from his first love, combines personal story with his androgynous image to explore themes of intimacy, repression, and desire. The auction piece from *Fen-Ma Liuming* series captures a 1999 performance in Geneva through 36 photographs. Ma recalls the audience's active participation until 11 PM, with some posing nude and others nervously touching him, highlighting the emotional depth of the experience.

Fen-Ma Liuming in Geneva is one of the artist's largest works to be auctioned. It features a series of black-and-white photos, each capturing a unique moment that together create a continuous scene, like a film. Ma Liuming, nude, sits in front of a screen made of four mirrors. The 36 frames focus on his interactions with the Geneva audience. Some participants sit upright, some shyly cover their faces, some kissing, and others strip naked standing with him. The mirrors reflect each group from four angles, fully displaying both subjects. The high-contrast photos highlight emotional connections rather than physical appearances. Through these unique setups and rich interactions, Ma Liuming's calmness and gender duality convey a powerful message: amidst absurdity and chaos, genuine human connections are precious.



金圓券——招財平安符

火藥 水墨 金圓券 紙本
二〇〇五年作

款識

蔡國強 Cai (左下) Ky Tsai (右下)

來源

亞洲重要私人收藏

註：2005年3月29日蔡國強在台北當代藝術館將66組1948年由中華民國政府發行的貨幣進行爆破，並在翌日通過電視購物台販售，此作即為其一

HKD 50,000 - 80,000

USD 6,400 - 10,300

Cai Guo-Qiang**Golden Yuan Bills- Numinous Talismans**

Gunpowder, ink and Golden Yuan Bills on paper
36.5×28 cm, 14³/₈×11 in.

Painted in 2005

Signed in Chinese and English on bottom left;
signed in English on bottom right

PROVENANCE

Important Private Collection, Asia

Note: Cai Guo-Qiang exploded 66 sets of Golden Yuan Bills that were issued by the National Government of the Republic of China in 1948 live in 29 March 2005 in MOCA Taipei and sold the 66 pieces through a TV platform on the next day. This piece is one of them.



蔡國強創作《金圓券——招財平安符》之現場



蔡國強《金圓券——招財平安符》，
複合媒材、火藥、紙本，38 × 28 cm，
2005年作，拍賣成交價 132,000 港幣

打破藝術的疆界**蔡國強穿梭古今的火藥魔力**

1957年出生於福建泉州的蔡國強，是如今當代最負盛名的華人藝術家之一。自2008年以來他曾於世界級的美術館，如紐約古根海姆美術館、大都會博物館、費城美術館、新加坡國立博物館、阿拉伯現代美術館、北京中國美術、北京故宮、東京國立新美術館等舉辦大型個展或回顧展，蜚聲國際。其以家鄉泉州特產的「火藥」取代繪畫顏料，打破傳統藝術的疆界，另闢蹊徑，在火藥的可控與突發之間，創造了許多震撼人心的作品。

《金圓券——招財平安符》出自2005年蔡國強一個特殊的藝術計畫，他費心蒐羅了66組國民政府在1948年發行的金圓券，以之做為創作材料，其上以火藥佈置不同符咒的圖案後加以爆破，過程如執行宗教儀式，莊重而虔誠。1948年通貨膨脹劇烈，4億金圓券僅能購一石大米，它成為混沌經濟的象徵。蔡國強擅長對話歷史，他將此貨幣和中國民俗信仰相結合，在火藥的轟鳴中，沉澱在兩張面值十萬元的金圓券中的歷史記憶被爆破喚醒，成為了寓意「招財平安」的符碼。它的舊價值被捨棄，火焰燒灼的溫度將其代表的文化、文字、歷史記憶融為一體，生成了不可複製的刻印，及一種張揚而大膽的藝術宣言，訴說蔡國強以創作打破了時間、媒材和固有價值的疆界。作品完成後，蔡國強協同台灣著名主持人蔡康永於電視購物節目中販售經二人簽名的「金圓券」，挑戰大眾對藝術品高不可攀之刻板印象，使作品成為對於金錢、信仰、價值的定義、藝術品銷售模式的一場顛覆性創舉的結晶，寓意深刻。

**The Magic of Gunpowder Blasting,
Breaking the Boundaries of Art****Cai Guo-Qiang's Magic of Gunpowder Through the Past and Present**

Born in 1957 in Quanzhou, Fujian Province, Cai Guoqiang is one of today's most renowned contemporary Chinese artists. Since 2008, he has held large-scale solo exhibitions and retrospective exhibitions in world-class art museums, such as the Guggenheim Museum in New York, the Metropolitan Museum of Art, the Philadelphia Museum of Art, the National Museum of Singapore, the Arab Museum of Modern Art, the National Art Museum of China in Beijing, the National Palace of China in Beijing, and the National New Museum of Fine Arts in Tokyo, making him an internationally acclaimed artist. By using gunpowder, a special product of his hometown Quanzhou, as a substitute for paint, he has broken the boundaries of traditional art and created many shocking works between the controllability of gunpowder and its suddenness.

Golden Yuan Bills- Numinous Talismans comes from a special art event that Cai Guo-Qiang made in 2005. He collected 66 sets of Golden Yuan Bills issued by the National Government of the Republic of China in 1948. He placed gunpowder to form magic symbols on these bills and blasted them. Golden Yuan Bills represent the chaotic economy in 1948 when inflation was so severe that 400 million gold circular coupons could only buy 80kg of rice. Cai Guo-Qiang, who specialises in dialogue with history, lays out the 66 Golden Yuan Bills as if performing a religious ritual, applying gunpowder to them solemnly and reverently as if channelling the energy of the spiritual world to trigger a reaction in the material world. In the blast of gunpowder, the historical memory of the two 100,000 Golden Yuan Bills was blasted awake. The bills, initially in a single form with low purchasing power and framed in Chinese Chupi paper, were transformed by the magic of Cai Guo-Qiang's gunpowder into a symbol of "wealth and peace". The heat of the burning flame fuses the culture, words and historical memory they represent into one, which is then transformed into a playful, bold artistic statement that speaks of Cai Guo-Qiang's unconventional, creative exploration through ancient and modern times. He broke the boundaries of time, art taste, media and inherent values.

On the day following his work's completion, Cai and famous Taiwanese host Kevin Tsai sold Golden Yuan Bills signed by both of them on a TV shopping show, challenging the stereotype that artworks are unattainable, and questioning how wealth, faith, and value were made.

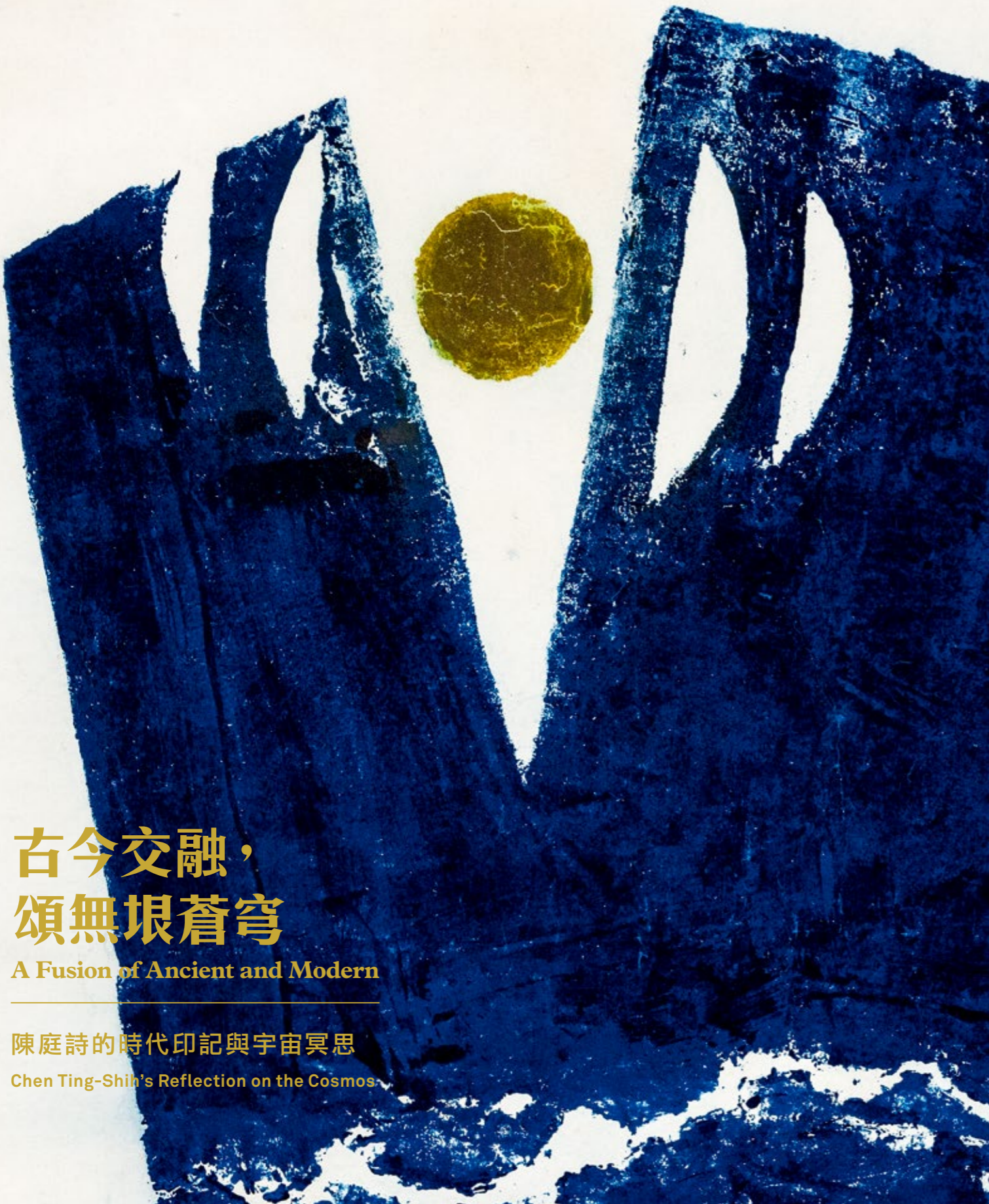


古今交融， 頌無垠蒼穹

A Fusion of Ancient and Modern

陳庭詩的時代印記與宇宙冥思

Chen Ting-Shih's Reflection on the Cosmos



「把東方精神融入現代形式之中，在台灣現代版畫家中，陳庭詩算是第一人。」

——藝評家楚戈

陳庭詩為現代藝術史中特出的藝術家，亦是戰後由中國赴台的第一代藝術家。1913年出生於福建書香世家的他，年幼時因意外失聰而無法正常言語，但深受國學啟蒙，對書法、水墨、篆刻有深刻體悟，十七歲受徐悲鴻影響涉獵西畫，矢志從藝。1945年到台灣定居後致力推動現代藝術運動，其以版畫與雕塑為主要創作方式，1958年推動了「現代版畫會」、「五月畫會」等重要藝術團體的成立，並為箇中健將。

其作展現對社會時局、歷史文化、生命、宇宙的深刻探索與思考，融合了東方書法行雲流水的有力線條，與西方藝術強烈的色彩與構圖概念，擅長以抽象符號來表達，風格獨樹一幟。其作曾被眾多海內外藝術機構收藏，如紐約洛克菲勒基金會（Rockefeller Foundation）、美國辛辛那提美術館（Cincinnati Art Museum）、台北市立美術館、國立台灣美術館等。1999年，法國作家費里爾（Jean-Louis Ferrier）在其巨著《二十世紀的藝術 1990-1999》更僅僅收錄陳庭詩與貝聿銘兩位華人藝術家，無疑突出了前者的藝術地位與重要性。

日月幻變，韻滿乾坤

「從 1965 年開始，陳庭詩好像吸納了宇宙混沌初開的能量，賦予塊面一些靈氣，讓單純的黑色在畫面自由撞擊，自成形體。翌年他又將那縹緲無際蒼穹中的日、月、星、雲、風、雷、電的千變萬化，收束在天圓地方的美感經驗中，那黑色中的裂痕，像石破天驚，發出了亙古的巨響，那是他在寂寞的境域裡，獨與天地精神相往來的對話。」

——藝評家鄭惠美

是次呈現的《畫與夜 #84》充滿詩意、力量與哲思。為陳庭詩最膾炙人口的「畫與夜」系列之力作，在該系列中，藝術家以浩瀚宇宙、日月星辰為題，巧妙融入金石篆刻的線條與塊面，再以台灣五〇、六〇年代的經濟產物代表蔗渣獨創的「甘蔗板」為材，以甘蔗板特殊的崩裂效果帶來的視覺震撼與其作品中天地同輝的主題完美呼應，在創新版畫技法的同時，亦結出了具有時代意義的藝術碩果。《畫與夜 #84》中，透過黑、白、虛、實的對比，粗細不一的線條與沉穩的色彩，營造出「氣韻生動」之感。描繪出一個既靜謐又充滿幻變的大地，當中幾何磅礴的藍色塊若將天空收束其間，上頭巧妙的留白可見起伏的山巒線條與月相的變化，而燦金的明月當空照，右側的黑色半月形則為作品更添動感。文學家周夢蝶曾為此作寫下《為全壘打喝采》一詩：「好球，千山共一呼，自大峽谷鳥飛不到的最深深處擊出，誰能捧接？君莫問，蕪之所在及湖迴之所在，自有綺年玉貌人，配環鏗然挾天香，躡月波而下，如木樨花落，眾睡皆起……」領人進入一種詩意的想像與徜徉。作品除蘊含強大的秩序感與形式美，更體現藝術家對自然與自我的深層思索。觀者若能藉此感受其無聲世界中無比強大的內心，在夜空中星辰的靜默流動與宇宙的廣袤中，那無形卻無比真實的生命力量！



是次拍品《畫與夜》於 1992 年雄獅畫廊展覽「詩人的迴響」，其中詩人周夢蝶曾為本作作《為全壘打喝采》一詩

“Chen Ting-Shih was the first among Taiwanese modern printmakers to blend Eastern spirit with contemporary forms.”

—— Art Critic Chu Ko

Chen Ting-Shih stands as a remarkable figure in modern art history and is one of the first-generation artists who migrated to Taiwan from China after World War II. Born in 1913 in a scholarly family in Fujian, Chen lost his hearing in an accident at a young age, which affected his ability to speak. However, he was deeply influenced by traditional Chinese culture, developing a profound understanding of calligraphy, ink painting, and seal carving. At 17, inspired by Xu Beihong, he began exploring Western painting and committed himself to an artistic career. After relocating to Taiwan in 1945, Chen became a key figure in promoting modern art movements. His primary mediums were printmaking and sculpture, and in 1958, he played a pivotal role in founding important art groups such as the Modern Printmaking Association and the Fifth Moon Group. Chen's work is characterised by his deep exploration of societal issues, historical culture, life, and the universe, blending the fluid, powerful lines of Eastern calligraphy with the bold colours and compositions of Western art, creating a unique style. His works are held in prestigious collections, including the Rockefeller Foundation in New York, the Cincinnati Art Museum, the Taipei Fine Arts Museum, and the National Taiwan Museum of Fine Arts. In 1999, French author Jean-Louis Ferrier included only Chen Ting-Shih and I.M. Pei among Chinese artists in his monumental work *Art of the 20th Century - the History of Art Year by Year from 1900 to 1999* underscoring Chen's significance in the art world.

The Rhythm of the Cosmos in Day and Night #84

The artwork *Day and Night #84* is a powerful and thoughtful piece from Chen Ting-Shih's well-known *Day and Night* series. In this series, Chen is inspired by the vast universe, focusing on celestial bodies like the sun, moon, and stars. He combines the flowing lines and bold shapes of traditional Chinese seal carving with a unique material called “bagasse board,” made from sugarcane fibre—a reference to Taiwan's economy in the 1950s and 60s. The cracked texture of the bagasse board adds a distinctive element that enhances the theme of cosmic unity in the work.

In *Day and Night #84*, Chen Ting-Shih uses black and white, solid and void spaces to create a peaceful yet dynamic landscape. Bold blue geometric forms symbolise the sky, while subtle highlights reveal the outlines of mountains and the phases of the moon. A glowing golden full moon lights up the scene, yet contrasting with a black crescent on the right. This piece expresses a strong sense of order and beauty while also reflecting the artist's deep thoughts on nature and self. Viewers are drawn into Chen's silent yet powerful inner world, where the quiet movement of stars and the vastness of the universe reveal an invisible but strong force of life.

陳庭詩 1913-2002

畫與夜 #84

木刻版畫
版數：30/50
一九八三年

款識

Day and Night #84 (左下)；30/50 (中下)；
Chen Ting-Shih 1983 (右下)

出版 (不同尺寸、版數)

1990年，《藝術薪火相傳——第二屆台中縣美術家接力展——陳庭詩》，台中縣立文化中心，台中，第11頁
1992年，《陳庭詩畫展——詩人的迴響》，雄獅美術出版社，台北
1993年，《陳庭詩八十回顧展》，台灣省立美術館，台中，第81頁
2002年，《大律希音——陳庭詩紀念展》，台北市立美術館，第238頁，圖版228
2008年，《畫與夜：陳庭詩版畫中的天地觀》，靜宜大學藝術中心，第68-69頁

展覽 (不同尺寸、版數)

1990年6月1日至10日，「藝術薪火相傳——第二屆台中縣美術家接力展——陳庭詩」，台中縣立文化中心，台中
1992年9月12日至27日，「詩人的迴響——陳庭詩個展」，雄獅畫廊，台北
1993年12月25日至1994年3月13日，「陳庭詩八十回顧展」，台灣省立美術館，台中
2002年9月28日至12月15日，「大律希音——陳庭詩紀念展」，台北市立美術館，台北
2008年12月4日至30日，「畫與夜——陳庭詩版畫中的天地觀」，靜宜大學藝術中心，台中

來源

亞洲私人收藏

HKD 80,000 – 120,000

USD 10,300 – 15,400



陳庭詩《日與夜 #25》，甘蔗板版畫（三聯屏），版數：3/25，
61×121.7 cm，1973年作，拍賣成交價327,600港幣

Chen Ting-Shih

Day and Night #84

Woodblock print
100×94.5 cm. 39 3/8×37 1/4 in.
Edition: 30/50
Executed in 1983

Titled in English on bottom left; numbered on lower centre; signed in English and dated on bottom right

LITERATURE (different sized edition)

1990, *Art is Legendary - The Second Taichung Artists Relay Exhibition - Chen Ting-Shih*, Taichung County Cultural Center, Taichung, p. 11
1992, *Chen Ting-Shih Solo Exhibition - Echo of a Poet*, Lion Art Publisher, Taipei
1993, *Chen Ting-Shih 80 Years Old Retrospective Exhibition*, Taiwan Museum of Fine Art, Taichung, p. 81
2002, *Sound of Rarity: Chen Ting-Shih*, Taipei Fine Art Museum, p. 238, plate 228
2008, *Day and Night: The Vision in Chen Ting-Shih's Print World*, Providence University Art Center, p. 68-69

EXHIBITED (different sized edition)

1 - 10 Jun 1990, *Art is Legendary - The Second Taichung Artists Relay Exhibition - Chen Ting-Shih*, Taichung County Cultural Center, Taichung
12-27 Sep 1992, *Echo of a Poet - Chen Ting-Shih Solo Exhibition*, Hsiung Hsih Gallery, Taipei
25 Dec 1993 - 13 Mar 1994, *Chen Ting-Shih 80 Years Old Retrospective Exhibition*, Taiwan Museum of Fine Art, Taichung
28 Sep - 15 Dec 2002, *Chen Ting-Shih (1915-2002): Sound of Rarity*, Taipei Fine Arts Museum, Taipei
4-30 Dec 2008, *Day and Night - Chen Ting-Shih's Print World*, Providence University Art Center, Taichung

PROVENANCE

Private Collection, Asia



溪山小景

彩墨 絹本
一九九三年作

款識
癸酉年 袁旃 藝術家鈐印（左下）

出版
1995年，《袁旃 1993 - 1995》，國立歷史博物館，台北

展覽
1995年，「袁旃 1993 - 1995」，國立歷史博物館，台北

來源
亞洲私人收藏

HKD 30,000 - 50,000

USD 3,800 - 6,400

Sceneries of Mountains and Streams

Ink and colour on silk
25×49 cm. 9 7/8×19 1/4 in.
Painted in 1993
Signed and dated in Chinese with an artist's seal on bottom left

LITERATURE
1995, *Yuan Jai 1993-1995*, National Museum of History, Taipei

EXHIBITED
1995, *Yuan Jai 1993-1995*, National Museum of History, Taipei

PROVENANCE
Private Collection, Asia



袁旃《花樹雲山》，水墨絹本，182 x 84 cm，1996年作，拍賣成交價 250,000 港幣

墨意雋永，精彩無垠**袁旃的山水萬象**

「在解析袁旃畫面意象的同時，能發現其敘事的複雜性與豐富性，可以超越偏見，甚至刻板印象。」

——法國蓬皮杜現代藝術美術館館長布利斯特（Bernard Blistene）

袁旃 1941 出生於重慶書香門第，1958 年入台灣師範大學藝術系，受國畫大師溥心畬、黃君璧指導，奠定了優異的國學和書畫素養。1962 年她赴歐求學，投身文物修復，後取得比利時魯汶大學考古美術史碩士，及比利時皇家文物維護學院博士學位。在留學時期一次遊覽大英博物館時，她偶然看到漂泊海外的顧愷之《女史箴圖》，為畫中動人的線條和色彩所震撼，埋下了對東方藝術鍾情一生的種子。

1969 年，她獲台北故宮博物院聘請，成為首席文物修復專家，任職 32 年直至退休。在此期間，她有機會近距離遍覽國寶，亦將之凝練為創作的靈感來源。自 1987 年起她重拾繪畫，以跨文化、跨地域、時間序的方式重新詮釋東方傳統，再造新式山水。2020 年，她受邀成為首位在法國蓬皮杜藝術中心舉辦個展的華人藝術家，名震國際。作品並獲蓬皮杜、香港 M+ 博物館、國立台灣美術館等收藏。

完成於 1993 的《山樹圖》（拍品編號 103）和《溪山小景》（拍品編號 102）為袁旃創作生涯中罕見的早期作品，其千禧年前之作存世稀少，且多已入機構典藏，過去三十年來在拍場可見者僅只 6 件，是次上拍者為私人藏家悉心珍藏三十餘年，首次釋出，必為識者之珍。

千山如畫，色韻奇絕

「重彩是這個時代的顏色。」

——袁旃

《山樹圖》中，袁旃依中國古法重彩繪畫，使用鮮豔的礦物色彩，以孔雀石的綠、青金石的藍，畫出綿延無盡的青綠山水。其間又以高純度的檸檬黃、朱紅點染出秋日的滿山輝煌。以細密而潤濕的墨筆，畫出多而

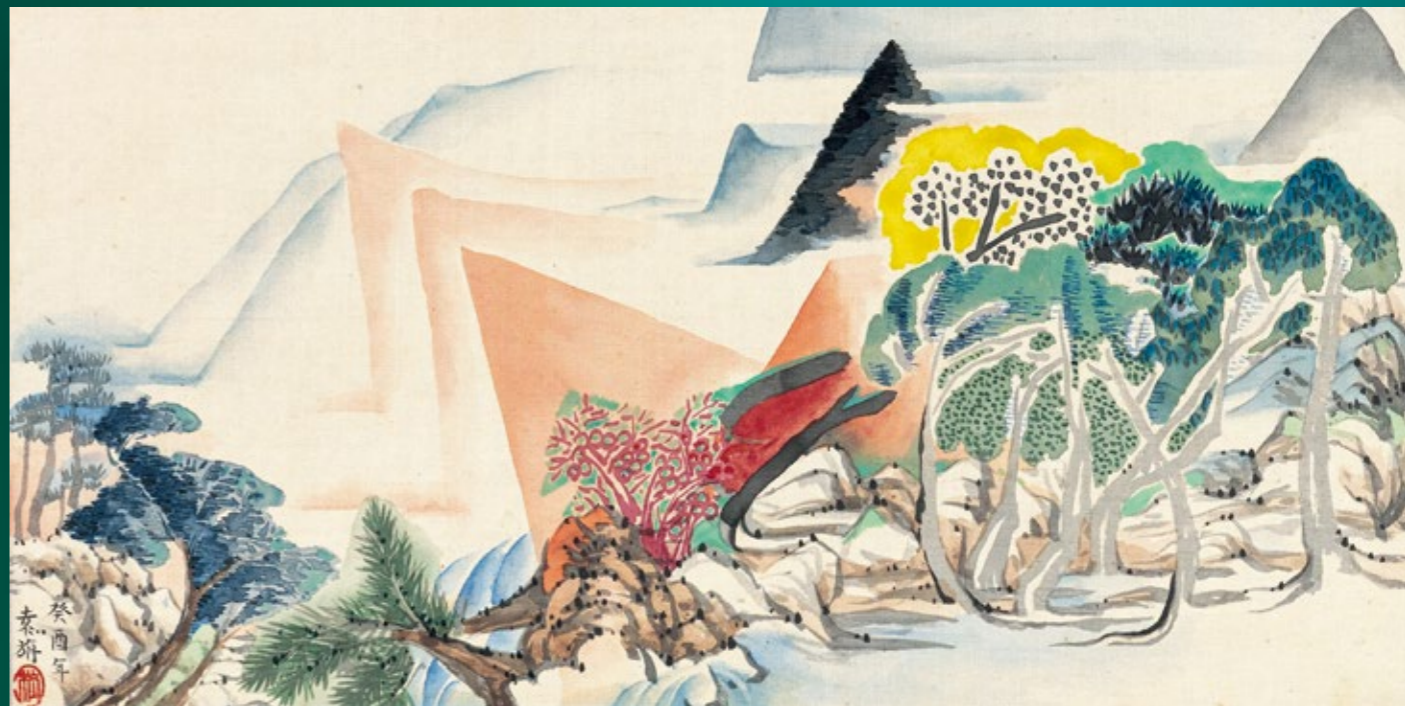
不雜的層層山脊，高峰聳峻、環環相扣、壯闊磅礴。山間的墨與色隨雲氣流動之勢延長，逐漸隱入層層綿軟的雲霧，而又在右側如同霞光一般幻化為條條光帶，如若迸發出穿雲透霧的璀璨珠光。大面積的留白，為觀者留下無限遐想的空間。在袁旃的畫境中，能看到無窮的微妙細節和令人眼前一亮的景色，突顯文人對逐水草而居、避世桃源秘境的嚮往。

而《溪山小景》則令人聯想到台北故宮博物院珍藏、「南宋四家」夏珪的《溪山清遠圖》以不同視角呈現山水的奇絕之姿。畫中袁旃跳脫傳統用筆，呈三角幾何狀的橙紅山峰組成規律的裝飾性紋路，拔地而起、直指雲霄，而深青、藏藍色的遠峰則採取平視，強調輪廓線條並輔以大量留白，展現其悠然隱匿雲中的虛幻美。近處的石與樹則以高度概括而清新鮮活的筆法畫出，色彩豐富、美輪美奐，而中心如珊瑚樹一般的紅色樹枝盤成象徵吉祥和無限的「8」字、以墨點畫出樹上生發出一層燦爛的橙色外衣，美不勝收。畫面遠近景之間硬朗和柔軟的視覺碰撞極具戲劇性，令人聯想到袁旃少時鍾情的新藝術風格（Art Nouveau），既有規律的裝飾性，又存自然之美，意詭筆膽又不失磅礴軒昂。

蓬皮杜中心資深策展人戴維（Catherine David）曾說：「我不願將袁旃的畫作單純歸類在水墨畫，因其作品的複雜與細膩程度，已超越了水墨這個媒介的定義」。袁旃的博學令她毫不費力地在貫穿東西的藝術殿堂遨遊，不受限地跨越中國傳統繪畫和當代藝術之間的障壁，她以超群的想像力創新求變，以當代的筆墨詮釋以董其昌為首的南宗文人畫中「以心造境」的理念，令人讚嘆。



夏珪《溪山清遠圖》局部，宋代，墨紙本，46.5 x 889.1 cm 台北國立故宮博物院藏



山樹圖

彩墨 絹本
一九九三年作

款識

癸酉 袁旃 藝術家鈐印（左下）

出版

1995年，《袁旃 1993 - 1995》，國立歷史博物館，台北

展覽

1995年，「袁旃 1993 - 1995」，國立歷史博物館，台北

來源

亞洲私人收藏

HKD 30,000 - 50,000

USD 3,800 - 6,400

Mountains and Trees

Ink and colour on silk
34x48 cm. 13 ³/₈ x 18 ⁷/₈ in.

Painted in 1993

Signed and dated in Chinese with an artist's seal on bottom left

LITERATURE

1995, *Yuan Jai 1993-1995*, National Museum of History, Taipei

EXHIBITED

1995, *Yuan Jai 1993-1995*, National Museum of History, Taipei

PROVENANCE

Private Collection, Asia



袁旃《神完氣足》，彩墨絹本，177.6 x 91.5 cm，1997年作，國立台灣美術館藏

Timeless Ink, Boundless Splendour**Yuan Jai's Wonderous Landscapes**

Born in Chongqing in 1941, Yuan Jai was admitted to the Department of Fine Arts at the National Taiwan Normal University in 1958, where she studied with the masters of Chinese painting Pu Hsin-yu and Huang Chun-pi. In 1962, she went to study in Europe, earning a Master's Degree in the History of Archaeology and Art from the Catholic University of Leuven and a Doctorate Degree from the Royal Institute for Cultural Heritage in Belgium. During her stay in Europe, she saw Admonitions of the Instructress to the Court Ladies in the British Museum and was struck by the touching lines and colours of the painting.

In 1969, she was appointed by the National Palace Museum in Taipei as the chief restoration specialist, a position she held for 32 years until her retirement. During this time, she had the opportunity to see national treasures in proximity, which nourished her creative sensibilities. She returned to painting in 1987, creating new landscapes and, in 2020, she became the first Chinese artist to hold a solo exhibition at the Centre Pompidou in France, achieving international fame. Her works are in the collections of Centre Pompidou, the M+ Museum in Hong Kong, and the National Taiwan Museum of Fine Arts.

Completed in 1993, the *Mountains and Trees* (Lot 103) and *Sceneries of Mountains and Streams* (Lot 102) are two rare early works in Yuan's career. The remaining of her pre-millennium works are scarce, and most of them are already in institution collections, with only six appearing in auctions in the past three decades. These two works are being auctioned for the first time, and are precious items previously held by a private collector for more than thirty years.

Thousand Painted Mountains, Marvelous Rhythms and Hues

"Strong colours are the colours of this era."

—Yuan Jai

In *Mountains and Trees*, Yuan Jai follows the ancient Chinese method of painting with heavy colours, using bright mineral pigments to bring out the splendour of the fall mountains. With a fine, damp ink brush, she creates numerous but not cluttering mountain ridges. The ink and colours of the mountains stretch out with the flow of the clouds, gradually disappearing into the mist, and then turning into a brilliant haze on the right side. Large blank spaces leave the viewer with boundless possibilities for imagination. In Yuan Jai's vividly detailed painting, she highlights the literati longing to live in a secluded, ethereal utopia by water and grass.

The painting *Sceneries of Mountains and Streams* is reminiscent of a work by Xia Gui, one of the Four Famous Artists of the Southern Song Dynasty, *Streams and Mountains with a Clear Distant View*, in the collection of the National Palace Museum in Taipei. The latter also presents the wonders of the landscape from different perspectives. In this painting, Yuan Jai departs from traditional brushwork. Orange-red peaks of triangular shapes rise to form neat, decorative patterns, while the distant, dark-blue hills appear flat and horizontal. The silhouettes of the mountaintops are emphasized and complemented by a great amount of blank space, creating an ethereal aesthetic. Like coral trees, the branches in the centre form the figure of "8", a symbol of good fortune and infinity. The visual collision between the rigidity and softness of the foreground and the background of the painting reminds us of the Art Nouveau style that Yuan Jai loved when she was younger, which is both rhythmic and natural in its beauty and harmony.





104 朱德群 1920-2014

無題 (F18)

陶瓷

版數：37/40

二〇〇四年作

款識

朱德群 Chu Teh-Chun 04 (右下)

F18 37/40 (背面)

來源

亞洲私人收藏

HKD 60,000 – 80,000

USD 7,700 – 10,300

Chu Teh-Chun

Untitled (F18)

Ceramic

Edition: 37/40

51x51.2 cm. 20 1/8x20 1/8 in.

Executed in 2004

Signed in Chinese and English and dated on bottom

right; titled and numbered on the reverse

PROVENANCE

Private Collection, Asia



105 朱德群 1920-2014

無題 (F8)

陶瓷

版數：15/40

二〇〇三年作

款識

朱德群 Chu Teh-Chun 03 (下中)

F8 15/40 (背面)

來源

亞洲私人收藏

HKD 60,000 – 80,000

USD 7,700 – 10,300

Chu Teh-Chun

Untitled (F8)

Ceramic

Edition: 15/40

Dia. 54cm. 21 1/4 in.

Executed in 2003

Signed in Chinese and English and dated on lower

centre; titled and numbered on the reverse

PROVENANCE

Private Collection, Asia



朱德群《託盤彩繪》陶瓷·直徑54cm·2002年作·拍賣成交價138,200港幣

宇宙便是吾心（一組兩件）

複合媒材 木板
二〇〇〇年作

款識

雲，2000（上件右下）雲，2000（下件左中）

出版

2000年，《宇宙便是吾心》，漢雅軒，香港，第20至21頁
2001年，《丹青寵兒：周綠雲傳》，橋生活雜誌叢書，卡帕拉巴，第52頁

展覽

2000年12月8日至31日，「宇宙便是吾心」，漢雅軒，香港

來源

香港漢雅軒
現亞洲私人藏家直接購自上述來源

HKD 30,000 – 50,000

USD 3,800 – 6,400

吾心即宇宙

周綠雲以藝術溝通天地

「宇宙便是吾心，吾心即是宇宙。」

——宋代儒學家陸九淵

自古以來，東方的詩人、哲學家、藝術家都在嘗試與天地間無形的力量對話。從盤古開天闢地的神話傳說，直至當代科研，人類對於宇宙的好奇永無止境，亦萌生出數之不盡的創作靈感。1924年出生於上海的周綠雲，曾先後師從嶺南派名家趙少昂、香港水墨大家呂壽琨，作為「新水墨運動」中的重要成員，其創作結合水墨與抽象表現主義，擅用多元媒材，以新穎的藝術語言展現獨到的宇宙觀。她曾於海內外舉辦70多次個展。作品為英國牛津大學、大英博物館、美國波士頓美術館、香港藝術館，及知名藝術史學者蘇利文（Michael Sullivan）等收藏。

1991年，周綠雲身患中風，卻並未氣餒，每日堅持練習氣功，終於得以重新執筆。其後，她將氣功的一招一式為靈感，化作創作中抽象的圓形球體、顫動的波浪線條和飛濺的色點，抒發宇宙能量中心靈魂的升華，衍生出大量以「宇宙便是吾心」為題的創作。是次上拍完成於2000年的作品即為箇中代表，曾被收錄於藝術家多本作品集，並於創作同年發表於其個展「宇宙便是吾心」。此作罕見地以一組兩件的圓形畫面相互呼應，猶如天地和鳴，為拍場所現唯四例一組兩件的圓形創作之一。

剛柔並濟的宇宙圖景

作品中，上件以黑色潑墨豪放地畫出一個圓圈，在揮灑、滴濺中幅射出具有動感的墨點、墨線；而下件則以較為纖細的墨線畫出螺旋形，向內延伸至無盡。展現周綠雲經典「激蕩絨」的情味，利用線和點的流動性展現如細胞增生或是星體的圖景。兩件作品一猶如堅實的大地，神秘而寬廣；另一猶如浩瀚的虛空，輕盈而自由。如太極陰陽圖的格局，剛柔並濟。其中可見，伴隨墨色，紅、綠二色的細線呈螺旋環繞，猶如在混沌初開之後，夸父逐日而力竭墜地的肉體中誕生的骨血，悄然滲透於黑白的大地，帶來生命的伊始。而畫面中跳躍著的圓點，為這個潑墨的宇宙加入了規則和秩序：青蔥的新綠、橘色的暖陽色彩、金色的星星、赤紅的火焰……在天地之間行進著，令人聯想到星體的環旋、原子的運動，澎湃的地熱、蔓延的植被……宛如一首生命的狂想曲，響徹心相的宇宙。

正如周綠雲所言：「我把外在和內在的世界，都放到線條裡面。線條的肌理和旋律，表達我心情起伏的感受——人生、愛情和宇宙的奧妙。同時，在我心中再造一個我自己內在的宇宙。這內在的宇宙是美好、寧靜，是生命昇華後的結晶」。而其作即為走入這個浩瀚宇宙的鑰匙，令人感到強韌的生命力！

周綠雲《無題》（一組兩件），彩墨紙本·Dia. 60 cm x 2·2003年作，拍賣成交價 118,750 港幣

Irene Chou

The Universe Is My Mind (set of two pieces)

Mixed media on woodboard

Dia. 40 cm. x 2 15 3/4 in. x 2

Painted in 2000

Signed in Chinese and dated on the bottom right of the upper piece; signed in Chinese and dated on the middle left of the lower piece

LITERATURE

2000, *The Universe Is My Mind*, Hanart TZ Gallery, Hong Kong, p.20-21

2001, *The Biography of Irene Chou*, Bridge U & Co. Pty. Ltd., Capalaba, p.52

EXHIBITED

8-31 Dec 2000, *The Universe Is My Mind*, Hanart TZ Gallery, Hong Kong

PROVENANCE

Hanart TZ Gallery, Hong Kong

Acquired directly by present private Asian collector from the above



周綠雲《天外－宇宙即吾心》，墨紙本·140 x 69 cm·1983年作·香港藝術館藏

The Universe Is My Mind

Irene Chou's Expression of Heaven and Earth through Art

Born in Shanghai, Irene Chou studied under the Lingnan School master, Chao Shao-An, and Hong Kong ink artist, Lui Shou-Kwan. As an important member of the New Ink Painting Movement, Chou's work combines ink and abstract expressionism, while specializing in using a range of media to present a unique cosmology. Her works are in the collections of the University of Oxford, the British Museum, the Boston Museum of Fine Arts, the Hong Kong Museum of Art, and renowned art historian, Michael Sullivan.

In 1991, Chou suffered from a stroke and recovered by practising Qigong. Afterwards, she used Qigong stances as inspiration to express the spiritual upliftment among the energy of the universe, resulting in the series, *The Universe Is My Mind*. Representative of this series, the work on offer in this auction is a rare set of two circular paintings that echo each other, being one of only four sets of two circular paintings in the auction room.

A Balanced Universe of Strength and Flexibility

In the upper piece, black ink is splashed to form a ring, grand and mystical like solid earth; meanwhile, the lower piece is a spiral made up of slender ink strokes, extending inward to infinity, light and free like an expansive void. The two pieces resemble the Tai Chi concept of Yin and Yang, balancing strength and flexibility. Among the ink tones, red and green lines form spirals that circle within the painting frame. These lines are like the blood and bones born from the exhausted flesh of Kua Fu, who fell to the ground while chasing the sun after the break of chaos, quietly penetrating the colourless earth and bringing the dawn of life. Then, dancing drops of colour in the painting introduce order to the ink-splashing universe: the freshness of green, the brightness of orange, golden stars, and blazing red flames... all journeying between heaven and earth, reminding us of the circulation of stars, the motions of atoms, the surging earthly heat, and the sprawling vegetation, resounding through our minds like a rhapsody of life.



107 喬恩·伯格曼 b.1979

排隊 2

壓克力 噴漆 畫布
二〇二二年作

款識

Jon Burgerman 2022 NYC (畫背)

來源

亞洲重要私人收藏

HKD 20,000 – 30,000

USD 2,600 – 3,800

Jon Burgerman

Line up 2

Acrylic and spray paint on canvas
64×119 cm. 25 1/4×46 7/8 in.

Painted in 2022

Signed in English, dated and located on the reverse

PROVENANCE

Important Private Collection, Asia



伯格曼《石榴》壓克力彩、噴漆、油畫棒、畫布·78 × 84 cm·2021年作·拍賣成交價113,400港幣

彩虹色的夢與歡笑

伯格曼的塗鴉樂園

「以明亮、直觀、遊戲趣味為交流核心。」

——《波士頓環球報》評伯格曼 (Jon Burgerman)

伯格曼 1974 年出生於英國，2001 年畢業於諾丁漢特倫特大學 (Nottingham Trent University)，現定居紐約。自大學起便愛上塗鴉的他，近年來以極具辨識度、幽默感十足的童真噴漆塗鴉備受關注，作品貫穿繪畫、動畫、雕塑、裝置等，觀看其個展宛若踏入一主題樂園般歡樂，他通過誇張萌動的人物與活潑的色塊詮釋當代社會的喧囂與多元。他曾以「一顆蛋」、「比薩」、「香蕉」為主題實踐，畫出成千上百件的作品，賦予主角無一重複的性格與表情，見其幽默與狂熱。其作曾亮相於紐約時代廣場巨幕、美國白宮、倫敦、香港等地，並獲藏於倫敦維多利亞與亞伯特博物館、奧地利林茨 OÖ-Kultur 博物館，並受蘋果、三星、耐克等一線品牌青睞，獲邀參與商業聯名。疫情期間，他從顏料相融的現象獲得靈感，以純真簡約的畫語和噴漆塗鴉創生「Blob」系列主角，他們酷似輪廓模糊的絨毛娃娃 (Baby Fuzzies)，樂觀可愛，成為藝術家最受追捧的標誌。是次呈現妙趣橫生的《排隊 2》，即為該系列大尺幅經典代表。

活成一道光

「我想把你的眼球放到過山車上，把你的大腦放在彩虹色的白日夢上。如果我能得到回應，聽到大笑、咕噥聲或咯咯的笑，那我就很高興了。」

——伯格曼

藝術家以激盪如彩虹的大膽用色噴繪出 9 個秩序排隊的毛絨主角。噴漆的流動性使色塊疊加與交融更具即興效果，當中自然滴流如流蘇般的色柱，打破幾何造型主角的規整，使其更加鬼馬靈動。他們各具特色，表情豐富匯聚喜怒哀樂，以幽默、誇張又饒富創意的畫語表現生活中最平凡的排隊現象，每個個體雖各有心思，或天真爛漫、或期待未來、或理性平靜、或悲傷，或無聊焦灼，但每個人仍都閃閃發亮。伯格曼自言：「好玩就是我最大的創作動力。」在他的噴繪藝術遊戲裡，每個人物都具自己的靈魂，而如何把生活活成一道光？透過藝術，他向我們傳遞著充滿力度的輕鬆歡樂與熱情。

Rainbow Dreams and Laughter

Jon Burgerman's Graffiti-land

“Bright, and intuitive, focused on the visceral energy of play as a tenet of communication.”

——The Boston Globe on Jon Burgerman

Jon Burgerman, born in the UK in 1974, graduated from Nottingham Trent University in 2001 and now resides in New York. His artistic journey, deeply rooted in graffiti since his collegiate years, and his vibrant, humor-infused works have garnered international attention. Burgerman has produced an extensive body of work, exploring playful themes such as “an egg,” “pizza,” and “banana.” Each piece is crafted with distinct personalities and expressions. His art has illuminated the digital billboards of Times Square, adorned spaces at the White House, and been exhibited globally. Renowned institutions, including the Victoria and Albert Museum in London and the OÖ-Kultur Museum in Linz, Austria, have acquired his works. He also collaborated with leading brands, such as Apple, Samsung, and Nike.

During the pandemic, he developed the *Blob* series, inspired by the dripping of the aerosol spray. These endearing and whimsical “Baby Fuzzies” characters became the most sought-after pieces. The delightful *Line up 2* presented in the auction is a classic large-scale representation of this series.

Living as a Beam of Light

The artist employs a palette of rainbow-like colours to meticulously spray-paint nine orderly queued plush characters. The inherent fluidity of the spray paint achieves an improvised effect of overlapping and merging colours, while the tassel-like drips disrupt the geometric regularity of the characters. Each character is distinctly crafted, with expressions that vividly span a spectrum of emotions. Through exaggerated and imaginative strokes, they humorously and creatively illustrate the ordinary act of queuing. While each figure may harbor individual thoughts, they collectively sparkle with vibrancy. Burgerman says, “Having fun is key to practice.” In his spray paint art, every character radiates its own unique charm. How do we live life as a beam of light? Through his artwork, Jon Burgerman conveys a compelling sense of ease, joy, and passion to the world.



劍走奇鋒

油彩 畫布
二〇〇八年作

款識

林海容 2008 (左下); 《劍走奇鋒》林海容
2008.7 重慶師範大學美術學院 (畫背)

來源

歐洲私人收藏

HKD 10,000 – 20,000

USD 1,300 – 2,600

堅毅如劍，溫潤如風**林海容筆下的獨立風華**

「林海容喜歡以慣有的女孩形象來演繹對人生的體驗，這個被創造出來的女孩形象，是經過精心設計的，帶有某種符號化意義。」

——藝術家龐茂琨

林海容 1975 年生於黑龍江，於 2006 年從四川美術學院取得碩士學位後，選擇留在川渝，自 2007 年任教於重慶師範大學美術學院，同時深耕創作。其作深受中國傳統文人畫與古典詩詞影響，擅長以孩童化及平塗的技法將文學與繪畫經典融入當代畫語，畫風既靈動有趣又古韻雅緻，意圖在快節奏消費社會中保持清醒的思考，使觀者以輕鬆的姿態回望與反思歷史的同時尋覓本心。當中，最具代表性的當屬其筆下的女性肖像，她們大多曲眉豐頰、綽約多姿，而眼神卻疏離淡泊，在細膩而內斂的筆觸下，堅韌又恬靜，蘊含當代女性獨立自主的特質。其曾於上海、重慶、布魯塞爾等地舉辦個展，資歷豐富。

劍舞丹青：現代巾幗的剛與柔

是次呈現的《劍走奇鋒》完成於 2008 年，這一年為藝術家創作與生活的轉捩點，她成為了妻子與母親，對於女性的角色有更深層的體會。展現在此作中，畫中人如一位「巾幗不讓鬚眉」的刀馬旦。她梳起髮髻，以一身湛藍運動服亮相，英氣的眉毛下，眼神凌厲，身段靈活敏捷，邁出弓步之時，左手從背後出劍，橫空出世，給人以當仁不讓的氣勢，喻示女子的強大內核。在用色上，她選擇以極簡的單色背景處理，以黑與藍彩為主調刻畫主角，使人物主體在深淺反襯下更突出，引導觀者將注意力集中在其姿態與表情，領略剛柔並濟的女性力量。藝術家以傳統戲劇中女俠的形象入畫，以鋒利劍刃象徵女性力量，又通過其柔和的五官與圓潤的輪廓傳達出女子的溫婉，使畫面巧妙達至剛與柔的平衡。林海容曾自言：「時間本身從未摧毀過任何東西，而只是將隱藏在裡面的東西帶出來」。作品連結著女性對自身內在力量的思考，在面對事業、婚姻、家庭的理想追尋中，即使劍走奇鋒，也一往無前、魅力無窮。

Lin Hairong**Magical Sword**

Oil on canvas
150×150 cm. 59×59 in.

Painted in 2008

Signed in Chinese and dated on bottom left; signed, titled and located with the artist's name in Chinese and dated on the reverse

PROVENANCE

Private Collection, Europe



林海容《歌舞昇平慶盛世》，油彩畫布，150 × 150 cm，2006 年作，拍賣成交價 137,500 港幣

Steadfast as a Sword, Gentle as the Wind**The Unique Charm of Lin Hairong's Art**

Lin Hairong was born in Heilongjiang in 1975. After earning her master's degree from the Sichuan Fine Arts Institute in 2006, she chose to stay. She has taught at the Chongqing Normal University Academy of Fine Arts while continuing her artistic endeavours since 2007. Her works are deeply influenced by traditional Chinese literati painting and classical poetry. She integrates literary and artistic classics into contemporary painting through childlike and flat painting techniques. Her style is both lively and interesting, yet imbued with classical elegance, aiming to maintain clear thinking in a fast-paced consumer society. This allows viewers to reflect on history and seek their true selves in a relaxed manner. Her most representative works are her portraits of women, which embody the qualities of independence and self-reliance of contemporary women. She has held solo exhibitions in various cities such as Shanghai, Chongqing, and Brussels, showcasing her rich experience.

Modern Women's Strength and Grace

The featured work, *Magical Sword*, was completed in 2008, a pivotal year in the artist's life and career as she became a wife and mother, gaining a deeper understanding of women's roles. In this piece, the subject appears as a warrior woman, embodying the spirit of "women not yielding to men." She wears a bright blue tracksuit and puts her hair in a bun. With bold eyebrows and piercing eyes, she moves with agility and strength. As she steps into a bow stance, her left hand draws a sword from behind, exuding an unyielding aura that symbolizes the inner strength of women.

In terms of colour, Lin uses a minimalist monochromatic background, primarily in black and blue, to highlight the subject, making her stance and expression more pronounced. This draws the viewer's attention to the combination of strength and grace in women. The artist incorporates the image of a female hero from traditional theatre, using the sharp blade to symbolize female power, while her gentle facial features and rounded contours convey femininity, achieving a delicate balance between strength and gentleness. The work connects to the contemplation of women's inner strength. In the harmonious blend of toughness and tenderness, the pursuit of ideals in career, marriage, and family, no matter how sharp the path, is relentless and endlessly captivating.





109 周春芽 b.1955

河畔桃花

石版版畫
版數：29/55
二〇一三年作

款識
29/55 (左下) 周春芽 Zhou Chunya (右下)

來源
布魯塞爾今日中國畫廊
現歐洲私人藏家直接購自上述來源
附：布魯塞爾今日中國畫廊開立之作品證書

HKD 40,000 – 60,000
USD 5,100 – 7,700

Zhou Chunya

Peach Blossoms along the River

Lithograph
120x160 cm. 47 1/4x63 in.
Edition: 29/55
Executed in 2013
Numbered on bottom left; signed in Chinese and pinyin on bottom right

PROVENANCE
China Today Gallery, Brussels
Acquired directly by present private
European collector from the above

This work is accompanied by a certificate of authenticity issued by China Today Gallery, Brussels



周春芽《桃花 No.2》，絲網版畫，版數：4/10，120 × 160 cm，2014 年作，拍賣成交價 120,000 港幣

110

吳冠中 1919-2010

鸚鵡、秋趣 (一組兩件)
絲網版畫
版數：73/300 (A)；
63/100 (B)
一九九〇年代作

款識
A：吳冠中 73/300 冠中版畫印 (右下)
B：吳冠中版畫印 吳冠中 63/100 (左下)

來源
新加坡斯民藝苑
亞洲私人收藏

Wu Guanzhong

Parrots; Autumn Joy (set of two pieces)

Silkscreen print
66x66 cm. 26x26 in.(A);
44x47 cm. 17 3/8x18 1/2 in.(B)
Edition: 73/300 (A); 63/100 (B)
Executed in 1990s
A: Signed in Chinese and numbered with an artist's seal on bottom right;
B: Signed in Chinese and numbered with an artist's seal on bottom left

PROVENANCE
Soobin Art Gallery, Singapore
Private Collection, Asia

HKD 40,000 – 60,000
USD 5,100 – 7,700



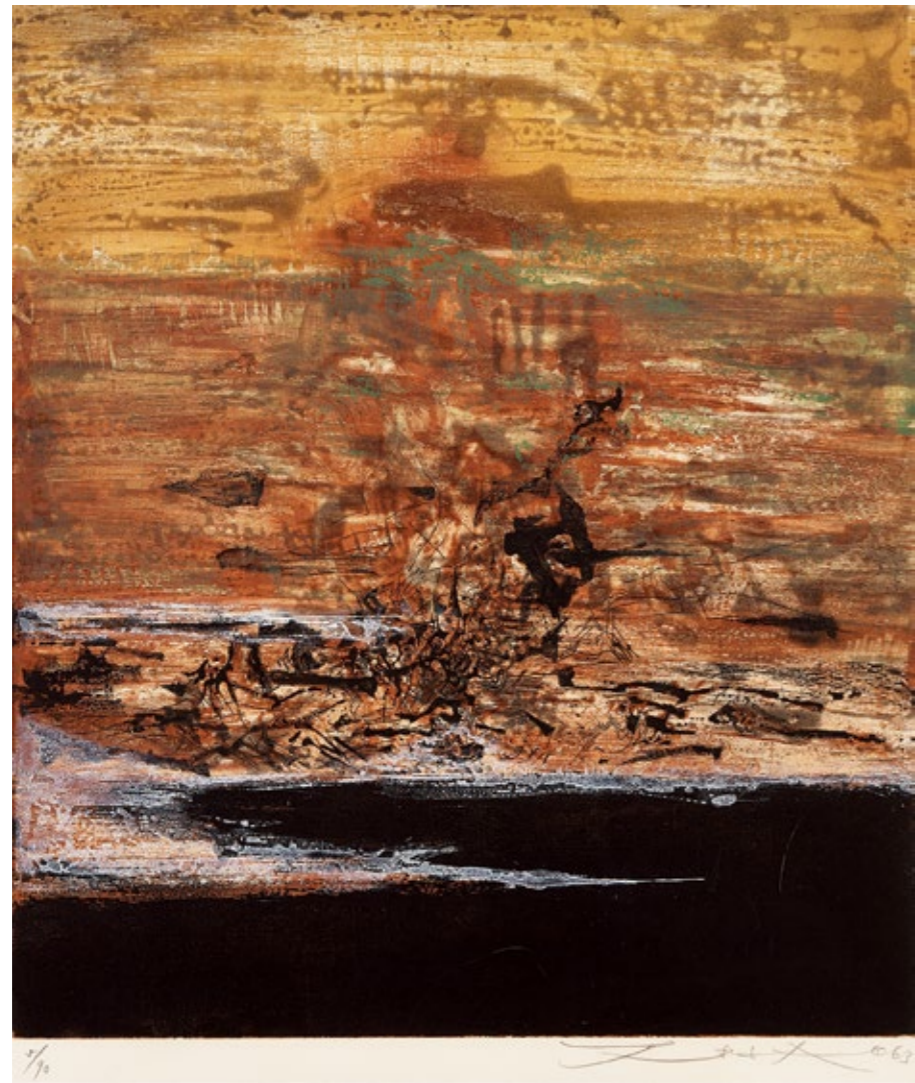
吳冠中《城外風景、鸚鵡 (一組兩件)》，絲網版畫，版數：62/100；79/300，45 × 57 cm.；68 × 68 cm.，1990 年代作，拍賣成交價 247,800 港幣



A



B



111 趙無極 1921-2013

無題

蝕刻 版畫
版數：5/90
一九六三年作

款識

5/90 (左下)
無極 ZA0 63 (右下)

出版

1994年，《趙無極版畫集 1937-1995》，Edition Heede & Moestrup 出版社，哥本哈根，第 91 頁，圖版 152
2016年，《趙無極》，亞洲協會及科爾比學院藝術博物館，紐約及沃特維爾，第 158 頁，圖版 44

展覽 (另一版數)

2016年9月9日至2017年1月8日，「趙無極——無限」，亞洲協會，紐約
2017年2月4日至6月4日，「趙無極——無限」，科爾比學院藝術博物館，沃特維爾

來源

亞洲私人收藏

HKD 15,000 – 25,000
USD 1,900 – 3,200

Zao Wou-Ki

Untitled

Etching with aquatint on Arches paper
49.5x43.2 cm. 19 1/2x17 in.
Edition: 5/90
Executed in 1963
Numbered on bottom left; signed in Chinese and English, dated on bottom right

LITERATURE

1994, *Zao Wou-Ki The Graphic Work A Catalogue Raisonné 1937-1995*, Edition Heede & Moestrup, Copenhagen, p. 91, plate 152
2016, *Zao Wou-Ki, Asia Society and Colby College Museum of Art*, New York and Waterville, p.158, plate.44

EXHIBITED (different edition)

9 Sep 2016 – 8 Jan 2017, *Zao Wou-Ki-No Limits*, Asia Society, New York
4 Feb – 4 Jun 2017, *Zao Wou-Ki No Limits*, Colby College Museum of Art, Waterville

PROVENANCE

Private Collection, Asia



112 趙無極 1921-2013

風塵

蝕刻版畫
版數：23/60
一九五七年作

款識

23/60 (左下)
無極 ZA0 57 (右下)

出版

1994年，《趙無極版畫集 1937-1995》，Edition Heede & Moestrup 出版社，哥本哈根，第 71 頁，圖版 105

來源

美國私人收藏

註：此作共發行 60 版及 10 件藝術家自留版

HKD 20,000 – 40,000
USD 2,600 – 5,100

Zao Wou-Ki

Signes en Mouvement

Etching with aquatint on Rives paper
39x53 cm. 15 3/8x20 7/8 in.
Edition: 23/60
Executed in 1957
Numbered on bottom left; signed in Chinese and English, dated on bottom right

LITERATURE

1994, *Zao Wou-Ki The Graphic Work A Catalogue Raisonné 1937-1995*, Edition Heede & Moestrup, Copenhagen, p. 71, plate 105

PROVENANCE

Private Collection, United States

Note: This work is from a total edition of 60 pieces, and 10 artist's proofs



趙無極《無題(小花園)》，石版版畫，36 x 49 cm，版數：189/200，1956年作，拍賣成交價 152,400 港幣



113

草間彌生 b.1929

愛麗絲夢遊仙境——路易威登版畫集（一組三件）
絲網版畫；Lambda 彩色印刷；書

版數：25/111
二〇一二年作

款識

版畫：Yayoi Kusama 2012（左下）；25/111
（右下）

照片：25/111（左下）；Yayoi Kusama（右下）

書：Yayoi Kusama 025/111（書名頁）

來源

亞洲私人收藏

註：此作由法國路易威登發行，內含一件版畫、
一張照片及一本畫集

附：作品原裝盒

HKD 48,000 – 68,000

USD 6,200 – 8,700

Yayoi Kusama

*Alice's Adventures in Wonderland – Louis
Vuitton Deluxe Box Set (set of three pieces)*

Screenprint; Lambda C-type print; book
Screenprint: 36.5×29.3 cm. 14 3/8×11 1/2 in.(image)
64.5×42.4 cm. 25 3/8×16 3/4 in.(sheet)

Lambda print: 44×29.3 cm. 17 3/8×11 1/2 in. (image)
64.8×43 cm. 25 1/2×16 7/8 in.(sheet)

Book: 22.5×19×2 cm. 8 7/8×7 1/2×3/4 in.
Box: 78×55×6.5 cm. 30 3/4×21 5/8×2 1/2 in.

Edition: 25/111

Executed in 2012

Screenprint: Signed in English, dated on
bottom left, and numbered on bottom
right

Lambda print: Numbered on bottom left,
and signed in English on bottom right

Book: Signed in English and numbered
on the title page

PROVENANCE

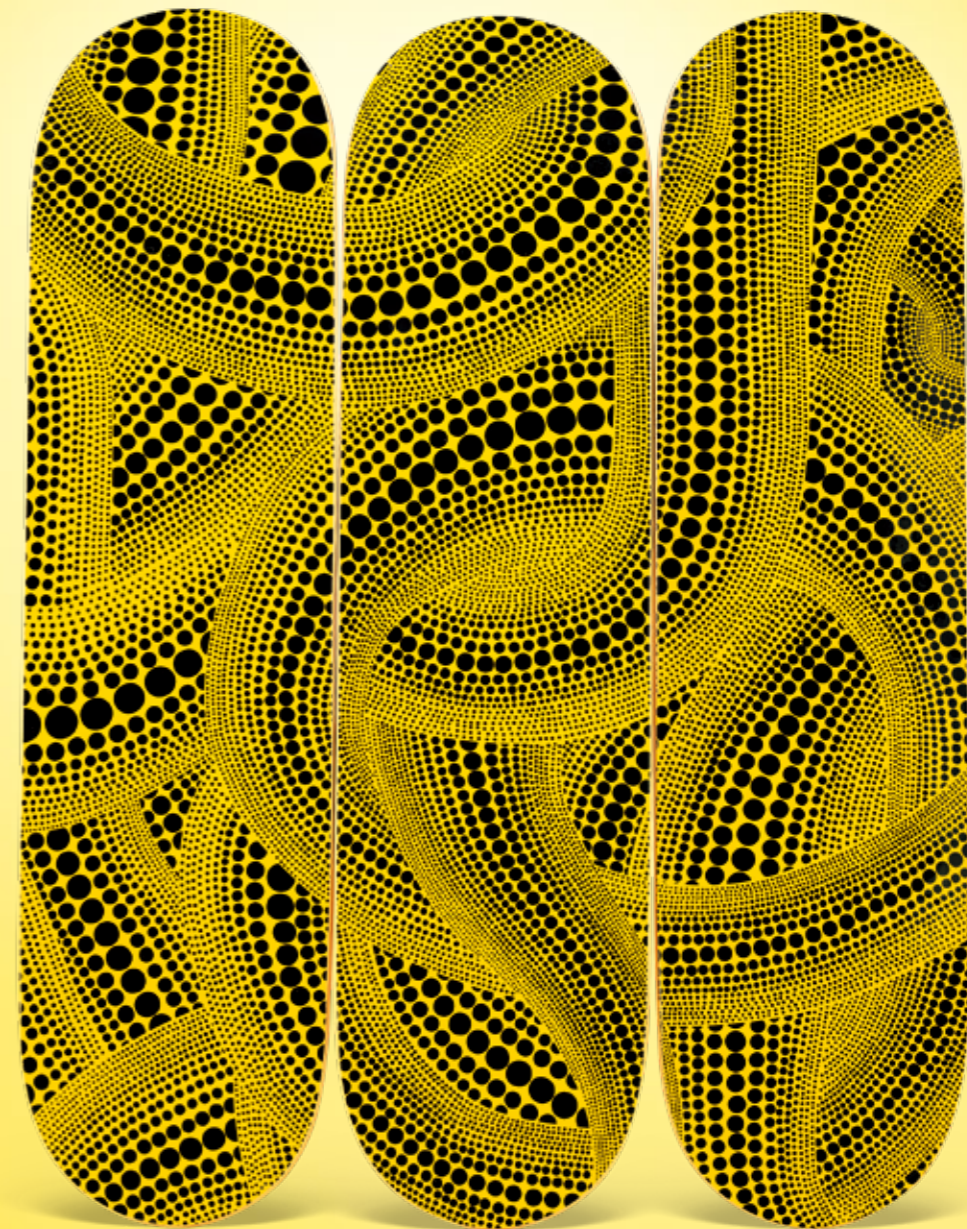
Private Collection, Asia

Note: This box set is published by Louis
Vuitton France, and includes a print, a
photo and a book

This work is accompanied with its original
box



與拍品不同版數草間彌生版畫集拍賣成交價曾
高達 190,300 港幣



114

草間彌生 b.1929

Yellow Trees (三聯作)

膠版印刷 木製滑板

開放版數

二〇一八年作

款識

MoMA Yayoi Kusama ©YAYOI KUSAMA (背面)

來源

MoMA 設計商店

現亞洲私人藏家直接購自上述來源

附：作品原裝盒

HKD 12,000 – 25,000

USD 1,500 – 3,200

Yayoi Kusama

Yellow Trees Skateboard (triptych)

Offset prints wooden skateboard decks

Each:80×20 cm. 31 1/2×7 7/8 in.; Overall: 80×60 cm.

31 1/2×23 5/8 in.

Open edition

Executed in 2018

Stamped with the artist's signature, copyright and
publisher in English on the reverse

PROVENANCE

MoMA Design Store

Acquired directly by present private Asian collector
from the above

This work is accompanied with its original box



A



B



A



B



C



C



D



D



E



F

115

草間彌生 b.1929

小南瓜 (黃 / 黑)、南瓜 (白 / 紅)、
南瓜 (黃 / 黑)、直島紅南瓜 (一組四件)

鑄模樹脂 雕塑

開放版數

二〇一三年作 (A)、二〇一五年作 (B & C)、
二〇一九年作 (D)

款識

A & B & C: © YAYOI KUSAMA (底部)

D: NAOSHIMA © YAYOI KUSAMA (底部)

來源

亞洲私人收藏

附：作品原裝盒 (每件)

HKD 16,000 - 28,000

USD 2,100 - 3,600

Yayoi Kusama

*Mini Pumpkin (yellow/black), Pumpkin (white/
red), Pumpkin (yellow/black), Naoshima
Pumpkin (set of four pieces)*

Painted resin sculpture

Open edition

A: 5×6.8×6.8 cm. 2×2 5/8×2 5/8 in.

B & C: 10×8.5×8.5 cm.×2 4×3 3/8×3 3/8 in.× 2

D: 9×13.9×13.9 cm. 3 1/2×5 1/2×5 1/2 in.

A: Executed in 2013; printed with artist's copyright
on the underside

B & C: Executed in 2015; printed with artist's
copyright on the underside

D: Executed in 2019; printed with artist's copyright
and the location on the underside

PROVENANCE

Private Collection, Asia

Each work is accompanied by its original product
box

116

草間彌生 b.1929

小南瓜 (黃 / 黑)、南瓜 (白 / 紅)、
南瓜 (黃 / 黑)、《草間彌生：我永遠的靈魂》
小南瓜 (黃)、The Broad 小南瓜 (綠)、
直島紅南瓜 (一組六件)

鑄模樹脂 雕塑

開放版數

二〇一三年作 (A)、二〇一五年作 (B & C)、
二〇一七 (D)、二〇一八年 (E)、二〇一九
(F)

款識

A & B & C: © YAYOI KUSAMA (底部)

D: © YAYOI KUSAMA (左側底部)

E: Yayoi Kusama. PUMPKIN SCULPTHER (底
座)

F: NAOSHIMA © YAYOI KUSAMA (底部)

來源

亞洲私人收藏

附：作品原裝盒 (每件)

HKD 20,000 - 30,000

USD 2,600 - 3,800

Yayoi Kusama

*Mini Pumpkin (yellow/black), Pumpkin (white/
red), Pumpkin (yellow/black), My Eternal Soul
Mini Pumpkin (Yellow), The Broad Mini Pumpkin
(Green), Naoshima Pumpkin (set of six pieces)*

Painted resin sculpture

Open edition

A: 5×6.8×6.8 cm. 2×2 5/8×2 5/8 in.

B & C: 10×8.5×8.5 cm.×2 4×3 3/8×3 3/8 in.× 2

D & E: 12×10×12 cm.×2 4 3/4×4×4 3/4 in.× 2

F: 9×13.9×13.9 cm. 3 1/2×5 1/2×5 1/2 in.

A: Executed in 2013; printed with artist's copyright
on the underside

B & C: Executed in 2015; printed with artist's
copyright on the underside

D: Executed in 2017; printed with artist's copyright
on the left side bottom

E: Executed in 2018; printed with artist's name and
titled on the base

F: Executed in 2019; printed with artist's copyright
and the location on the underside

PROVENANCE

Private Collection, Asia

Each work is accompanied by its original product box



117

劉野 b.1964

小海軍

絲網版畫
版數：68/100
二〇一二年作

款識
68/100 (左下) 小海軍 (中下) 野 2012 (右下)

來源
亞洲私人收藏

HKD 40,000–60,000
USD 5,100 – 7,700

Liu Ye

Little Navy

Silkscreen print
100×99 cm. 39 3/8×39 in.
Edition: 68/100
Executed in 2012
Numbered on bottom left; titled in Chinese on lower centre; signed in Chinese and dated on bottom right

PROVENANCE
Private Collection, Asia



劉野《小海軍》，絲網版畫，版數：87/100，100.3 × 98.9 cm.，2012 年作，拍賣成交價 176,400 港幣

118

花井祐介 b.1978

我們會再次飛翔、永不言敗 (一組兩件)

絲網版畫
版數：74/100
二〇二一年作

款識
74/100 (每件左下) Hanai (每件右下)

來源
香港 DDT 藝術商店
現亞洲私人藏家直接購自上述來源

HKD 18,000 – 38,000
USD 2,300 – 4,900

Yusuke Hanai

We Will Fly Again & Down But Not Out (set of two pieces)

Screenprint
61 × 46 cm. × 2 24×18 1/8 in. × 2
Edition: 74/100
Executed in 2021
Numbered on bottom left of each piece; signed in English on bottom right of each piece

PROVENANCE
DDT store, Hong Kong
Acquired directly by present private Asian collector from the above



花井祐介《我們會再次飛翔》，絲網版畫，版數：92/100，61 × 46 cm.，2021 年作，拍賣成交價 52,720 港幣



119 奈良美智 b.1959

宇宙女孩（睜 / 閉眼睛）（一組兩件）

石版版畫
版數：共 500 版
二〇〇八年作

來源
倫敦 Lieberman 畫廊
現亞洲私人藏家直接購自上述來源

註：此作由英國巴爾堤克當代藝術中心於 2008 年藝術家同名個展發行

HKD 60,000 – 100,000
USD 7,700 – 12,800

Yoshitomo Nara

Cosmic Girl (Eyes Opened, Eyes Closed) (set of two pieces)

Offset lithograph
Edition: total edition of 500
69×49 cm.×2 27 1/8×19 1/4 in.×2 (image);
72×52 cm.×2 28 3/8×20 1/2 in.×2 (sheet)
Executed in 2008

PROVENANCE
Lieberman Gallery, London
Acquired directly by present Asian collector
from the above

Note: This work is published by Baltic Centre for Contemporary Art with occasion of the artist's exhibition in 2008



A B C



D

120 奈良美智 b.1959

在款冬葉上前進、小鼓手、
真我、123 打鼓女孩（一組六件）

A：膠印石版版畫；共 1000 版；二〇一九年作；
Dallas Contemporary ©Yoshitomo Nara（右下）
B：膠印石版版畫；開放版數；二〇二〇年作；
Dallas Contemporary ©Yoshitomo Nara（右下）
C：膠印石版版畫；共 1000 版；二〇二〇年作；
Dallas Contemporary ©Yoshitomo Nara（右下）
D：複合媒材 雕塑；開放版數；二〇二〇年作；
©Yoshitomo Nara（每件背面）

來源
美國達拉斯當代藝術博物館（A&B&C）
亞洲私人收藏

附：作品原裝盒（D）

HKD 20,000 – 30,000
USD 2,600 – 3,800

Yoshitomo Nara

Marching on the Butterbur Leaf; Banging the Drum; Real One; 123 Drumming Girls (set of six pieces)

A: Offset lithograph; 61×45.7 cm. 24×18 in.; total of 1000 editions; executed in 2019
B: Offset lithograph; 68.5×43 cm. 27×16 7/8 in.; open edition; executed in 2020
C: Offset lithograph; 63×73.5 cm. 24 3/4×29 in.; total of 1000 editions; executed in 2020
D: Injection molded plastic sculpture; 15.5×7×5.5 cm. 6 1/8×2 3/4×2 1/8 in. (left);
15.5×7.5×5.5 cm. 6 1/8×3×2 1/8 in. (middle); 14.8×4.5×5.5 cm. 5 7/8×1 3/4×2 1/8 in. (right);
open edition; executed in 2020

Printed with the artist's and institution's copyright stamp on bottom right of each piece (A&B&C); inscribed with the artist's copyright on the back of each piece (D)

PROVENANCE
Dallas Contemporary, USA (A&B&C)
Private Collection, Asia

D is accompanied by its original product boxes

奈良美智 b.1959

夜光大頭娃娃糖果罐、夢遊娃娃、
大頭娃娃糖果罐（一組七件）

A：複合媒材 雕塑；開放版數；二〇〇九年作；
©Yoshitomo Nara 2009 奈（底部）

B：鑄模塑膠 雕塑；開放版數；二〇〇三年作；
©Yoshitomo Nara 2003 奈（底部）

C：複合媒材 雕塑；開放版數；二〇〇六年作；
©Yoshitomo Nara 2006 奈（每件底部）

來源

亞洲私人收藏

附：作品原裝盒（每件）

HKD 20,000 – 40,000

USD 2,600 – 5,100



A



B



C

Yoshitomo Nara

Gummi Girl - Luminous Chan; Little Wanderer;
Gummi Girl (set of seven pieces)

A: Mixed media sculpture; 9×24×24 cm. 3 1/2×9 1/2×
9 1/2 in.; open edition; executed in 2009; printed with
the artist's signature, copyright and dated on the
underside

B: Injection molded plastic sculpture;
26.7×15.2×17.8 cm. 10 1/2×6×7 in.; open edition;
executed in 2003; printed with the artist's signature,
copyright and dated on the underside

C: Mixed media sculpture; 7×16×16 cm. x 5 2 3/4×6
1/4×6 1/4 in. x 5; open edition; executed in 2006; each
printed with the artist's signature, copyright and
dated on the underside

PROVENANCE

Private Collection, Asia

Each work is accompanied by its original product box



122

奈良美智 b.1959

Kimi Ga Suki 唱片（一組兩件）

微噴紙本 雷射唱片

開放版數

二〇一九年作

來源

倫敦 Cargo Records 唱片公司

亞洲私人收藏

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Yoshitomo Nara

Kim Ga Suki Compact Disc (set of two pieces)

Inkjet on paper and compact disc

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1/4×12 1/4 in. x 2 (CD case).

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買家業務規則

第1條 宗旨

本規則之宗旨在於提供買家有關拍賣之資料，包括任何預測資料(無論為書面或口述)及包括任何圖錄所載之資料、規則或其他報告、評論或估值，該等資料並非事實之陳述，而是本公司所持有之意見而已，該等資料可由本公司不時全權酌情決定修改。

下述條款可以在拍賣期間以公告或口頭通知的方式作出更改。在拍賣會中競投即表示競投人同意受下述條款的約束。

第一條 中國嘉德(香港)國際拍賣有限公司作為代理人

除另有約定外，中國嘉德(香港)國際拍賣有限公司作為賣家之代理人。拍賣品之成交合約，則為賣家與買家之間的合約。本規則、賣家業務規則、載於圖錄或由拍賣官公佈或於拍賣會場以通告形式提供之所有其他條款、條件及通知，均構成賣家、買家及/或中國嘉德(香港)國際拍賣有限公司作為拍賣代理之協定條款。

第二條 定義及釋義

(一) 本規則各條款內，除非文義另有不同要求，下列詞語具有以下含義：

(1) “本公司” 指中國嘉德(香港)國際拍賣有限公司；

(2) “中國嘉德” 指中國嘉德國際拍賣有限公司，“其住所地為中華人民共和國北京市東城區王府井大街1號嘉德藝術中心辦公區三層。

(3) “賣家” 指提供拍賣品出售之任何人士、公司、法團或單位。本規則中，除非另有說明或根據文義特殊需要，賣家均包括賣家的代理人(不包括本公司)、遺囑執行人或遺產代理人；

(4) “競投人” 指以任何方式考慮、作出或嘗試競投之任何人士、公司、法團或單位。本規則中，除非另有說明或根據文義特殊需要，競投人均包括競投人的代理人(但不包本公司)；

(5) “買家” 指在本公司舉辦的拍賣活動中，拍賣官所接納之最高競投價或要約之競投人，包括以代理人身份競投之人士之委託人；

(6) “買家佣金” 指買家根據本規則所載費率按落槌價須向本公司支付之佣金；

(7) “拍賣品” 指賣家委託本公司進行拍賣及於拍賣會上被拍賣的物品；

(8) “拍賣日” 指在某次拍賣活動中，本公司公佈的正式開始進行拍賣交易之日；

(9) “拍賣成交日” 指在本公司舉辦的拍賣活動中，拍賣官以落槌或者以其他公開表示買定的方式確認任何拍賣品達成交易的日期；

(10) “拍賣官” 指本公司指定主持某場拍賣並可決定落槌的人員；

(11) “落槌價” 指拍賣官落槌決定將拍賣品售予買家的價格，或若為拍賣會後交易，則為協定出售價；

(12) “購買價款” 指買家因購買拍賣品而應支付的包括落槌價加上買家須支付之佣金、以及應由買家支付的稅費、利息及買家負責的各項費用的總和；

(13) “買家負責的各項費用” 指與本公司出售拍賣品相關的支出和費用，

包括但不限於本公司對拍賣品購買保險、包裝、運輸、儲存、保管、買家額外要求的有關任何拍賣品之測試、調查、查詢或鑒定之費用或向違約買家追討之開支、法律費用等；

(14) “底價” 指賣家與本公司確定的且不公開之拍賣品之最低售價；

(15) “估價” 指在拍賣品圖錄或其他介紹說明文字之後標明的拍賣品估計售價，不包括買家須支付之佣金；

(16) “儲存費” 指買家按本規則規定應向本公司支付的儲存費用。

(二) 在本規則條款中，根據上下文義，單數詞語亦包括複數詞語，反之亦然。除非文義另有要求：

(1) 買家及本公司在本規則中合稱為“雙方”，而“一方”則指其中任何一方；

(2) 凡提及法律條文的，應解釋為包括這些條文日後的任何修訂或重新立法；

(3) 凡提及“者”或“人”的，應包括自然人、公司、法人、企業、合夥、個體商號、政府或社會組織及由他們混合組成的組織；

(4) 凡提及“條”或“款”的，均指本規則的條或款；

(5) 標題僅供方便索閱，不影響本規則的解釋。

第三條 適用範圍

凡參加本公司組織、開展和舉辦的文物、藝術品等收藏品的拍賣活動的競投人、買家和其他相關各方均應按照本規則執行。

第四條 特別提示

凡參加本公司拍賣活動的競投人和買家應仔細閱讀並遵守本規則，競投人、買家應特別仔細閱讀本規則所載之本公司之責任及限制、免責條款。競投人及/或其代理人有責任親自審看拍賣品原物，並對自己競投拍賣品的行為承擔法律責任。本公司有權自行決定因天氣或其它原因，將拍賣延期或取消，而無需向競投人作出任何賠償。

第五條 競投人及本公司有關出售拍賣品之責任

(一) 本公司對各拍賣品之認知，部分依賴於賣家提供之資料，本公司無法及不會就各拍賣品進行全面盡職檢查。競投人知悉此事，並承擔檢查及檢驗拍賣品原物之責任，以使競投人滿意其可能感興趣之拍賣品。

(二) 本公司出售之各拍賣品於出售前可供競投人審看。競投人及/或其代理人參與競投，即視為競投人已在競投前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性。

(三) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售(無論競投人是否出席拍賣)。狀態

報告或可於審看拍賣品時提供。圖錄描述及狀態報告在若干情況下可用作拍賣品某些瑕疵之參考。然而，競投人應注意，拍賣品可能存在其他

在圖錄或狀態報告內並無明確指出之瑕疵。

(四) 提供予競投人有關任何拍賣品之資料，包括任何預測資料(無論為書面或口述)及包括任何圖錄所載之資料、規則或其他報告、評論或估值，該等資料並非事實之陳述，而是本公司所持有之意見而已，該等資料可由本公司不時全權酌情決定修改。

(五) 本公司或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(六) 受本規則第五(一)至五(五)條所載事項所規限及本規則第六條所載特定豁免所規限，本公司是基於(1)賣家向本公司提供的資料；(2)學術及技術知識(如有)；及(3)相關專家普遍接納之意見，以合理審慎態度發表(且與本規則中有關本公司作為拍賣代理的條款相符)載於圖錄的描述或狀態報告。

第六條 對競投人和買家之責任豁免及限制

(一) 受本規則第五條之事項所規限及受規則第六(一)及六(四)條所規限，本公司或賣家均無須：

(1) 對本公司向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是由於疏忽或因其他原因引致；

(2) 向競投人作出任何擔保或保證，且賣家委託本公司向買家作出之明示保證以外之任何暗示保證及條款均被排除(惟法律規定不可免除之該等責任除外)；

(3) 就本公司有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏(無論是由於疏忽或其他原因引致)，向任何競投人負責。

(二) 除非本公司擁有出售之拍賣品，否則無須就賣家違反本規則而負責。

(三) 在不影響規則第六(一)條之情況下，競投人向本公司或賣家提出之任何索賠以該拍賣品之落槌價連同買家佣金為限。本公司或賣家在任何情況下均無須承擔買家任何相應產生的間接損失。

(四) 本規則第六條概無免除或限制本公司有關本公司或賣家作出之任何具欺詐成份之失實聲明，或有關本公司或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

第七條 拍賣品圖錄及其他說明

本公司在關於拍賣品之圖錄或在拍賣品狀態報告內之所有陳述，或另行之口頭或書面陳述，均只屬意見之表述，而不應依據為事實之陳述。此陳述並不構成本公司任何形式之任何陳述、保證或責任承擔。圖錄或拍賣品狀態報告中所提及之有關瑕疵及修復，只作為指引，而應由競投人或具備有關知識之代表親自審看。未有提述本條前述資料，亦不表示拍賣品全無瑕疵或未經修復；而如已提述特定瑕疵，亦不表示並無其他瑕疵。

因印刷或攝影等技術原因造成拍賣品在圖錄及/或其他任何形式的圖示、影像製品和宣傳品中的色調、顏色、層次、形態等與原物存在誤差者，以原物為準。

本公司及其工作人員或其代理人對拍賣品任何說明中引述之出版著錄僅供競投人參考。本公司不提供著錄書刊等資料之原件或複印件，並保留修訂引述說明的權利。

第八條 底價及估價

凡本公司拍賣品未標明或未說明無底價的，均設有底價。底價一般不高於本公司於拍賣前公佈或刊發的拍賣前低估價。如拍賣品未設底價，除非已有競投，否則拍賣官有權自行決定起拍價，但不得高於拍賣品的拍賣前低估價。

在任何情況下，本公司不對拍賣品在本公司舉辦的拍賣會中未達底價不成交而承擔任何責任。若拍賣品競投價格低於底價，拍賣官有權自行決定以低於底價的價格出售拍賣品。但在此種情況下，本公司向賣家支付之款項為按底價出售拍賣品時賣家應可收取之數額。

估價在拍賣日前較早時間估定，並非確定之售價，不具有法律約束力。

任何估價不能作為拍賣品落槌價之預測，且本公司有權不時修訂已作出之估價。

第九條 拍賣會上競投出價

競投人可以透過以下方式競投出價:

(一) 競投人親自出席拍賣會，並按照本規則第十至第十二條的規定進行登記及在領取牌號前交納保證金；或

(二) 受本規則第十五條之約束，競投人可採用書面形式，透過妥為填妥及簽署的本公司的電話委託競投表格，委託本公司代為競投；或

(三) 競投人可選擇本公司認可的同步代拍服務參與競投。

第十條 競投人登記

競投人為個人的，應在拍賣日前憑政府發出附有照片的身份證明文件(如居民身份证或護照)填寫並簽署登記文件，並提供現時住址證明(如公用事業賬單或銀行月結單)；競投人為公司或者其他組織的，應在拍賣日前憑有效的註冊登記文件、法定代表人或授權代表人身份證明、股東或董事證明文件以及合法的授權委託證明文件填寫並簽署登記文件，領取競投號牌。本公司可能要求競投人出示用作付款的銀行資料、其他財政狀況證明或以上文件之外的資料以盡合理審查之目的。本公司保留要求競投人提供資金來源證明文件的權力。

第十一條 競投號牌

本公司可根據不同拍賣條件及拍賣方式等任何情況，在拍賣日前公佈辦理競投號牌的條件和程序，包括但不限於制定競投人辦理競投號牌的資格條件。

本公司鄭重提示，競投號牌是競投人參與現場競價的唯一憑證。競投人應妥善保管，不得將競投號牌出借他人使用。一旦丟失，應立即以本公司認可的書面方式辦理掛失手續。

無論是否接受競投人的委託，凡持競投號牌者在拍賣活動中所實施的競投行為均視為競投號牌登記人本人所為，競投人應當對其行為承擔法律責任，除非競投號牌登記人本人已以本公司認可的書面方式，在本公司辦理了該競投號牌的掛失手續，並由拍賣官現場宣佈該競投號牌作廢。

第十二條 競投保證金

競投人參加本公司拍賣活動，應在領取競投號牌前交納競投保證金。競投保證金的數額由本公司在拍賣日前公佈，且本公司有權減免競投保證金。若競投人未能購得拍賣品且對本公司、本公司的分部、附屬公司、子公司、母公司、以及中國嘉德、中國嘉德的分部、附屬公司、子公

司、母公司無任何欠款，則該保證金在拍賣結束後十四個工作日內全額無息返還競投人；若競投人成為買家的，則該保證金自動轉變為支付拍賣品購買價款的定金。

第十三條 本公司之選擇權

本公司有權酌情拒絕任何人參加本公司舉辦的拍賣活動或進入拍賣現場，或在拍賣會現場進行拍照、錄音、攝像等活動。

第十四條 以當事人身份競投

除非某競投人在拍賣日前向本公司出具書面證明並經本公司書面認可，表明其身份是某競投人的代理人，否則每名競投人均被視為競投人本人。

第十五條 電話委託競投

競投人應親自出席拍賣會。如不能親身出席或由代理人出席，可採用本公司的電話委託競投表格以書面形式委託本公司代為競投。本公司有酌情權決定是否接受上述委託。

委託本公司競投之競投人應在規定時間內(不遲於拍賣日前二十四小時)辦理委託手續，向本公司出具妥為填妥及簽署的本公司電話委託競投表格，並按本規則規定妥為交納競投保證金，方視為完成辦理委托競投的委托手續。

委託本公司競投之競投人如需取消委託競投，應不遲於拍賣日前二十四小時以書面通知本公司。

第十六條 電話委託競投的競投結果

競投人委託本公司代為競投的，競投結果及相關法律責任由競投人承擔。競投人應在電話委託競投表格中準確填寫即時通訊方式(如流動電話號碼)並妥善保管該即時通訊工具，在本公司受託競投期間，競投人應親自使用該即時通訊工具，一旦丟失或無法控制該即時通訊工具，應立即以本公司認可的書面方式變更電話委託競投表格中填寫的即時通訊方式。

在本公司受託競投期間，會(盡適當適時努力)聯絡競投人，而該即時通訊工具所傳達之競投信息(無論是否競投人本人或競投人的代理人傳達)，均視為競投人本人所為，競投人應當對其行為承擔法律責任，除非競投人本人已以本公司認可的書面方式變更了電話委託競投表格中填寫的即時通訊方式。但在任何情況下，如未能聯絡，或在使用該即時通訊工具的競投中有任何錯誤、中斷或遺漏，本公司均不負任何責任。

第十七條 電話委託競投之免費

鑒於電話委託競投是本公司為競投人提供的代為傳遞競投信息的免費服務，本公司及其工作人員對競投未成功或代理競投過程中出現的任何錯誤、遺漏、疏忽、過失或無法代為競投等不承擔任何責任。

第十八條 拍賣官之決定權

拍賣官對下列事項具有絕對決定權：

(一) 拒絕或接受任何競投；

(二) 以其決定之方式進行拍賣；

(三) 將任何拍賣品撤回或分開拍賣，將任何兩件或多件拍賣品合併拍賣；

(四) 如遇有出錯或爭議時，不論在拍賣之時或拍賣之後，有權決定成功競投者、是否繼續拍賣、取消拍賣或將有爭議的拍賣品重新拍賣；

(五) 拍賣官可以在其認為合適的水平及競價階梯下開始及進行競投，並有權代表賣家以競投或連續競投方式或以回應其他競投人的競投價而競投的方式，代賣家競投到底價的金額；

(六) 採取其合理認為適當之其他行動。

第十九條 不設底價

就不設底價的拍賣品，除非已有競投，否則拍賣官有權自行酌情決定開價。若在此價格下並無競投，拍賣官會自行酌情將價格下降繼續拍賣，直至有競投人開始競投，然後再由該競投價向上繼續拍賣。

第二十條 影像顯示板及貨幣兌換顯示板

本公司為方便競投人，可能於拍賣中使用影像投射或其他形式的顯示板，所示內容僅供參考。無論影像投射或其他形式的顯示板所示之數額、拍賣品編號、拍賣品圖片或參考外匯金額等信息均有可能出現誤差，本公司對因此誤差而導致的任何損失不承擔任何責任。

第二十一條 拍賣成交

最高競投價經拍賣官落槌或者以其他公開表示買定的方式確認時，該競投人競投成功，即表明該競投人成為拍賣品的買家，亦表明賣家與買家之間具法律約束力的拍賣合約之訂立。

第二十二條 佣金及費用

競投人競投成功後，即成為該拍賣品的買家。買家應支付本公司佣金，其計算方式如下：每件拍賣品的落槌價中，在港元5,000,000或以下之部分，該部分金額的佣金以20%計算；超過港元5,000,000至港元20,000,000之部份，該部分金額的佣金以17%計算；超過港元20,000,000之部份，該部分金額的佣金以14%計算。買家同時應支付給本公司其他買家負責的各項費用，且認可本公司可根據本公司賣家業務規則的規定，向賣家收取佣金及其他賣家負責的各項費用。

第二十三條 稅項

買家向本公司支付的所有款項均應是淨額的，不得包括任何貨物稅、服務稅、關稅或者其他增值稅(不論是由香港或其他地區所徵收)。如有任何適用於買家的稅費，買家應根據現行相關法律規定自行負擔。

第二十四條 付款時間

拍賣成交後，除非另有書面約定，否則不論拍賣品之出口、進口或其他許可證之任何規定，買家應自拍賣成交日起七日內，向本公司付清購買價款並提取拍賣品。若涉及包裝及搬運費用、運輸及保險費用、出境費等，買家需一併支付。

第二十五條 支付幣種

所有價款應以港幣支付。如買家以港幣以外的其他貨幣支付，應按買家與本公司約定的匯價折算或按照香港匯豐銀行於買家付款日前一個工作日公佈的港幣與該幣種的匯價折算。本公司為將買家所支付之該種外幣兌換成港幣所引致之所有銀行手續費、佣金或其他費用，均由買家承擔。

第二十六條 所有權的轉移

只有在買家付清購買價款及所有買家欠付本公司、本公司的分部、附屬公司、子公司、母公司、以及中國嘉德、中國嘉德的分部、附屬公司、子公司、母公司的所有款項之後，買家才取得拍賣品之所有權，即使本公司已將拍賣品交付給買家。為免生疑惑，在所有權轉移之前，本公司及/或賣方可以對拍賣品行使管有權及/或留置權或法律容許的其它救濟。

第二十七條 風險轉移

競投成功後，拍賣品的風險於下列任何一種情形發生後(以較早發生日期為準)即由買家自行承擔：

(一) 買家提取所購拍賣品；或

(二) 買家向本公司支付有關拍賣品的全部購買價款；或

(三) 拍賣成交日起七日屆滿。

第二十八條 提取拍賣品

買家須在拍賣成交日起七日內，前往本公司地址或本公司指定之其他地點提取所購買的拍賣品。買家須自行負責於風險轉移至買家後為所購拍賣品購買保險。若買家未能在拍賣成交日起七日內提取拍賣品，則逾期後對該拍賣品的相關保管、搬運、保險等費用均由買家承擔，且買家應對其所購拍賣品承擔全部責任。逾期後，即使該拍賣品仍由本公司或其他代理人代為保管，本公司及其工作人員或其代理人對任何原因所致的該拍賣品的毀損、滅失，不承擔任何責任。

第二十九條 包裝及付運

本公司工作人員根據買家要求代為包裝及處理購買的拍賣品，僅視為本公司對買家提供的服務，本公司可酌情決定是否提供此項服務，若因此發生任何損失均由買家自行承擔。在任何情況下，本公司對因任何原因造成的玻璃或框架、囊匣、底墊、支架、裝裱、插冊、軸頭或類似附屬物的損壞不承擔責任。此外，對於本公司向買家推薦的包裝公司及裝運公司所造成的一切錯誤、遺漏、損壞或滅失，本公司亦不承擔責任。

第三十條 進出口及許可證

買家須自行負責取得任何有關拍賣品進出口、瀕臨絕種生物或其他方面之許可證。未獲得任何所需之許可證或延誤取得該類許可證，不可被視為買家取消購買或延遲支付購買價款之理由。本公司不承擔因不能填妥或呈交所需出口或進口貨單、清單或文件所產生之任何責任。如買家要求本公司代其申請出口許可證，本公司則有權就此服務另行收取服務費用。然而，本公司不保證出口許可證將獲發放。本公司及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。

第三十一條 未付款之補救方法及強制履行

若買家未按照本規則規定或未按照與本公司協定之任何付款安排足額付款，本公司有權採取以下之一種或多種措施：

(一) 在拍賣成交日起七日內，如買家未向本公司付清全部購買價款，本公司有權委託第三方機構代為向買家催要欠付的全部或部分購買價款；

(二) 在拍賣成交日起七日內，如買家仍未足額支付購買價款，本公司有權自拍賣成交日後第八日起就買家未付款部分按照日息萬分之三收取利息，直至買家付清全部款項之日止，買家與本公司另有協議者除外；

(三) 在本公司或其他地方投保、移走及儲存拍賣品，風險及費用均由買家承擔；

(四) 對買家提起訴訟，要求賠償本公司因買家遲付或拒付款項造成的利息損失；

(五) 留置同一買家在本公司投得的該件或任何其他拍賣品，以及因任何原因由本公司佔有該買家的任何其他財產或財產權利，留置期間發生的一切費用及/或風險均由買家承擔。若買家未能在本公司指定時間內履行其全部相關義務，則本公司有權在向買家發出行使留置權通知且買家在該通知發出後三十日內仍未償清所有欠付款項的情況下，處分留置物。處分留置物所得不足抵償買家應付本公司全部款項的，本公司有權另行追索；

(六) 在拍賣成交日起九十日內，如買家仍未向本公司付清全部購買價款

的，本公司有絕對酌情決定權撤銷(但無義務)或同意賣方撤銷交易，並保留追索因撤銷該筆交易致使本公司所蒙受全部損失的權利；

(七) 將本公司、本公司的分部、附屬公司、子公司、母公司、以及中國嘉德、中國嘉德的分部、附屬公司、子公司、母公司在任何其他交易中欠付買家之款項抵銷買家欠付本公司關於拍賣品之任何款項；

(八) 本公司可自行決定將買家支付的任何款項用於清償買家欠付本公司、本公司的分部、附屬公司、子公司、母公司、以及中國嘉德、中國嘉德的分部、附屬公司、子公司、母公司關於拍賣品或其他交易之任何款項；

(九) 拒絕買家或其代理人將來作出的競投，或在接受其競投前收取競投保證金。

本公司知悉就拍賣品之買賣而言，是獨特和無可替代的，不論是賣方或買方違約，一方向另一方支付損害賠償，均不是對守約方足夠的救濟。因此，本公司、賣方和買方均同意，任何一方違約的，守約方可以向法院申請強制履行的命令，要求違約方繼續履行其在本規則或其它相關文件項下的義務。

第三十二條 延期提取拍賣品之補救方法

若買家未能在拍賣成交日起七日內提取其購得的拍賣品，則本公司有權採取以下之一種或多種措施：

(一) 將該拍賣品投保及/或儲存在本公司或其他地方，由此發生的一切費用(包括但不限於自拍賣成交日起的第三十一日起按競投人登記表格的規定計收儲存費等)及/或風險均由買家承擔。在買家如數支付全部購買價款後，方可提取拍賣品(包裝及搬運費用、運輸及保險費用、出境費等自行負擔)；

(二) 買家應對其超過本規則規定期限未能提取相關拍賣品而在該期限屆滿後所發生之一切風險及費用自行承擔責任。

第三十三條 有限保證

(一) 本公司對買家提供之一般保證：

如本公司所出售之拍賣品其後被發現為膺品，根據本規則之條款，本公司將取消該交易，並將買家就該拍賣品支付予本公司之落槌價連同買家佣金，以原交易之貨幣退還予買家。

就此而言，根據本公司合理之意見，膺品指仿製品，故意隱瞞或欺騙作品出處、原產地、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容(考慮任何專有詞彙)。拍賣品之任何損毀及/或任何類型之復原品及/或修改品(包括重新塗漆或在其上塗漆)，不應視為膺品。

謹請注意，如發生以下任何一種情況，本保證將不適用：

目錄內容乃根據學者及專家於銷售日期獲得普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或

於銷售日期，證明該拍賣品乃膺品之唯一方法，並非當時普遍可用或認可或價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能(根據本公司合理之意見)已令拍賣品喪失價值之方法；或如根據拍賣品之描述，該拍賣品並無喪失任何重大價值。

(二) 本保證所規定之期限為相關拍賣成交日後五年內，純粹提供給買家之獨享利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：在收到任何導致買家質疑拍賣品之真偽或屬性之資料後三個月內以書面

通知本公司，註明拍賣品編號、購買該拍賣品之日期及被認為是膺品之理由；

將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自銷售日期後並無出現任何第三方申索之拍賣品退還予本公司。

(三) 有關現代及當代藝術、中國油畫以及中國書畫，雖然目前學術界不容許對此類別作出確實之說明，但本公司保留酌情權按本保證但以拍賣成交日後一年內為限取消證實為膺品之現代及當代藝術、中國油畫以及中國書畫拍賣品之交易；已付之款項按本條規定退還予買家，但買家必須在拍賣成交日起一年內向本公司提供證據(按本條第(二)、(四)款規定的方式)，證實該拍賣品為膺品；

(四) 本公司可酌情決定豁免上述任何規定。本公司有權要求買家索取兩名為本公司及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。本公司無須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由本公司自行承擔。

第三十四條 資料獲取、錄影

就經營本公司的拍賣業務方面，本公司可能對任何拍賣過程進行錄音、錄影及記錄，亦需要向競投人搜集個人資料或向第三方索取有關競投人的資料(例如向銀行索取信用審核)。這些資料會由本公司處理並且保密，唯有關資料有可能根據本規則的目的或其它合法目的，提供給本公司、本公司的分部、附屬公司、子公司、母公司、以及中國嘉德、中國嘉德的分部、附屬公司、子公司、母公司，以協助本公司為競投人提供完善的服務、進行客戶分析，或以便提供符合競投人要求的服務。在本規則項下的交易完成後(如適用)，本公司可在法律容許的合理時間內，保存及使用已收集的個人資料。如競投人或買家欲查閱及 / 或更正存於本公司的個人資料，可與客戶服務部聯絡或書面致函本公司(連同合理的行政費)提出有關要求。為了競投人的權益，本公司亦可能需要向第三方服務供應商(例如船運公司或存倉公司)提供競投人的部份個人資料。競投人參與本公司的拍賣，即表示競投人同意上文所述。

第三十五條 版權

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(一) 如是專人送達的，當送到有關方之地址時；

(二) 如是以郵寄方式發出的，則為郵寄日之後第七天；

(三) 如是以傳真方式發出的，當發送傳真機確認發出時；(四) 如果是以電子郵件形式發出的，當在電子郵件記錄上確認發出之時；

(五) 如本公司透過APP用戶端方式發出的，則發送當日為競投人及買家收到該通知日期。

第三十七條 可分割性

如本規則之任何條款或部分因任何理由被認為無效、不合法或不可執行，本規則其他條款或部分仍然有效，相關各方應當遵守、執行。

第三十八條 法律及管轄權

(一) 本規則及其相關事宜、交易、因依照本規則參加本公司拍賣活動而引起或與之有關的任何爭議，均受香港法律規管並由香港法律解釋。

(二)競投人及買家同意香港法院對本公司拍賣活動而引起或與之有關的任何爭議(“該爭議”)擁有排他性管轄權。

(三) 本第三十八(三)條只受益於本公司。競投人及買家同意本公司有權於任何其他具管轄權的法院就該爭議提起訴訟而不受任何限制。在法律允許的範圍內，本公司可在若干司法管轄區同時進行訴訟。

第三十九條 語言文本

本規則以中文為標準文本，英文文本為參考文本。

英文文本如與中文文本有任何不一致之處，以中文文本為準。

第四十條 規則版權所有

本規則由本公司制訂和修改，相應版權歸本公司所有。未經本公司事先書面許可，任何人不得以任何方式或手段，利用本規則獲取商業利益，亦不得對本規則之任何部分進行複製、傳送或儲存於可檢索系統中。

第四十一條 適用時期

本規則只適用於本次拍賣，本公司可不時更新本規則，競投人和買家參與另一次拍賣的時候應以當時適用的買家業務規則為準。

第四十二條 解釋權

日常執行本規則時，本規則的解釋權由本公司行使。如買家、賣家與本公司發生法律爭議，在解決該爭議時，本規則的解釋權由具管轄權的法院行使。

香港金鐘道89號力寶中心

版本日期：2024年02月26日

本公司地址：香港金鐘道89號力寶中心一座五樓

CONDITIONS OF BUSINESS FOR BUYERS

香港金鐘道89號力寶中心

The following provisions may be amended by public notice or verbal notification during the auction. By bidding at the auction, the Bidder agrees to be bound by the following provisions.

Article 1 China Guardian (Hong Kong) Auctions Co., Ltd. as the Auction Agent Unless otherwise provided, China Guardian (Hong Kong) Auctions Co., Ltd. shall serve as the Seller’s agent. The contract for the sale of the Auction Property shall be the contract between the Seller and the Buyer. These Conditions, the Conditions of Business for Sellers, and all other terms, conditions and notices contained in the catalogue, announced by the Auctioneer or provided in the auction venue in the form of an announcement shall constitute the terms agreed among the Seller, the Buyer and/or China Guardian (Hong Kong) Auctions Co., Ltd. as the auction agent.

Article 2 Definitions and Explanations

1.The following terms herein shall have the meanings assigned to them below:

(1)“Company” means China Guardian (Hong Kong) Auctions Co., Ltd.;

(2)“China Guardian” means China Guardian Auctions Co., Ltd., with its domicile at 3/F, Office Area, Guardian Art Center, No.1 Wangfujing Street, Dongcheng District, Beijing, People’s Republic of China;

(3)“Seller” means any person, company, body corporate or entity that offers Auction Property for sale. Unless otherwise stated or specifically required by the context, the term “Seller” herein shall include the Seller’s agent (excluding the Company), executor or personal representative;

(4)“Bidder” means any person, company, body corporate or entity that contemplates, makes or attempts a bid in any manner. Unless otherwise stated or specifically required by the context, the term “Bidder” herein shall include the Bidder’s agent;

(5)“Buyer” means the Bidder, including the principal of a person bidding as an agent, the highest bid or offer of whom is accepted by the Auctioneer in the auction held by the Company;

(6)“Buyer’s Commission” means the commission that the Buyer must pay to the Company based on the Hammer Price at the rate specified herein;

(7)“Auction Property” means the item(s) that the Seller consigns to the Company for auction and which are auctioned off at the auction;

(8)“Auction Date” means, for a particular auction, the date announced by the company on which the auction will officially commence;

(9)“Sale Date” means the date on which the transaction of an Auction Property is confirmed by the striking of the hammer by the Auctioneer or other public indication by the Auctioneer that a transaction has been struck in the auction held by the Company;

(10)“Auctioneer” means the person that the Company designates to preside over a particular auction;

(11)“Hammer Price” means the price at which the Auctioneer strikes the hammer, deciding the sale of the Auction Property to the Buyer, or, in the case of a post-auction transaction, the agreed upon sale price;

(12)“Purchase Price” means the total amount that the Buyer is required to pay for his or her purchase of an Auction Property, including the Hammer Price plus the Buyer’s Commission, and the taxes, levies, interest and various charges payable by the Buyer;

(13)“Buyer Charges” means the expenditures and expenses relating to the sale of an Auction Property by the Company, including but not limited to the charges for insurance, packing, transport, storage and custody that the Company is required to purchase in respect of the Auction Property, expenses for testing, investigation, searching or authentication of an Auction Property additionally requested by the Buyer and additional expenditures and legal expenses incurred in seeking recourse

against a defaulting Buyer;

(14)“Reserve” means the confidential minimum selling price for an Auction Property determined by the Seller and the Company;

(15)“Estimated Price” means the estimated sales price of an Auction Property indicated in the catalogue or after other descriptive text, and excluding the Buyer’s Commission;

(16)“Storage Fee” means the charge for storage that the Buyer is required to pay to the Company in accordance herewith.

2.As required by the context, the singular of a term herein includes the plural thereof, and vice versa. Unless otherwise required by the context:

(i)the Buyer and the Company are herein collectively referred to as the “Parties”, and a “Party” refers to either Party;

(ii)Any mention of legal provisions shall be construed as including any future amendments to, or re-enactment of, such provisions;

(iii)Any mention of “person” shall include natural persons, companies, legal persons, enterprises, partnerships, individual proprietorships, governmental or social organizations and organizations comprised of more than one of the foregoing;

(iv)Any mention of “Article” or “Clause” refers to the Articles or Clauses hereof;

(v)The headings are provided for ease of reference only, and shall not affect the interpretation hereof.

Article 3 Applicable Scope

All Bidders, Buyers and other concerned parties participating in the auction of such collectibles as cultural artifacts, works of art, etc. organized and conducted by the Company shall act in accordance herewith.

Article 4 Special Notice

All Bidders and Buyers participating in the auction by the Company shall carefully read and abide by these Conditions, and, in particular, they shall carefully read the provisions hereof on the liability of the Company, the restrictive provisions, and the disclaimers. The Bidder and/or his or her agent is/are responsible for viewing the original Auction Properties in person, and shall be legally liable for his or her bidding on the Auction Properties. The Company may at its own discretion postpone or cancel any auction due to weather or other reasons and shall not be liable to make any compensation to the Bidder.

Article 5 Responsibilities of the Bidder and the Company in Respect of the Auction Properties

1.The Company’s perception of an Auction Property is partly dependent on the information provided by the Seller, the Company is in no position to and will not carry out comprehensive due diligence of the Auction Properties. The Bidder is aware of this and shall be responsible for inspecting and examining the original Auction Properties so as to satisfy himself or herself in respect of those Auction Properties which he or she may be interested in.

2.All Auction Properties to be sold by the Company are available for viewing by the Bidder before sale. Where the Bidder and/or his or her agent participates in bidding, the Bidder shall be deemed as having thoroughly examined the Auction Properties, and to be satisfied with the condition of, and the accuracy of the description of, the Auction Properties.

3.The Bidder confirms that numerous Auction Properties are of great age and of special types, meaning that they are not necessarily sound and free from defects. All Auction Properties are sold “as is” at the time of the auction (whether or not the Bidder attends the auction in person). Condition reports may be provided at the time of viewing the Auction Properties. Under certain circumstances, the catalogue descriptions and condition reports may serve as reference about certain defects in the Auction Properties. Nevertheless, the Bidder should note that the Auction

Properties may have other defects not expressly stated in the catalogue or condition reports.

4.The information concerning any Auction Property provided to the Bidder, including any forecast information (written or verbal), and any information, rules or other reports, commentaries or estimated values contained in the catalogues, are not statements of fact, but rather statements of the opinions held by the Company. Such information may be revised at the sole discretion of the Company from time to time.

5.Neither the Company nor the Seller gives any representations or warranties as to whether any Auction Property is subject to any copyright or whether the Buyer has bought the copyright in any Auction Property.

6.Subject to Articles 5(1) to 5(5) and the specific exemptions contained in Article 6 hereof, the catalogue descriptions and condition reports are made by the Company in a reasonable and prudent manner (consistent with the provisions relating to the Company as the Auction Agent) based on (1) the information provided by the Seller to the Company; (2) academic and technical knowledge (if any); and (3) generally accepted opinions of relevant experts.

Article 6 Exemption of Liability Towards the Bidder and the Buyer and Limitations

1.Subject to Article 5 and Articles 6(1) and 6(4) hereof, the Company or the Seller shall not:

(1)be liable for any errors or omissions in the information provided by the Company to the Bidder, whether verbally or in writing, regardless of whether due to negligence or otherwise;

(2)give any guarantee or warranty to the Bidder, and any implied warranties or conditions other than the express warranties given by the Seller to the Buyer through the Company are excluded (except where it is provided in law that such liabilities may not be exempted);

(3)be liable to any Bidder for any actions or omissions in respect of any matter relating to the auction or sale of any Auction Property by the Company (regardless of whether due to negligence or otherwise).

2.Unless the Company owns the Auction Property to be sold, it shall not be liable for any breach of these Conditions by the Seller.

3.Without prejudice to Article 6(1) hereof, the amount of any claim that a Bidder may lodge against the Company or the Seller shall be limited to the Hammer Price of the Auction Property and the Buyer’s Commission. Under no circumstance shall the Company or the Seller bear any consequential losses incurred by the Buyer.

4.Article 6 hereof does not exempt or restrict the liability of the Company for any fraudulent misrepresentation made by the Company or the Seller, nor for any personal injury or death arising due to the negligence of or an omission by the Company or the Seller.

Article 7 Catalogue and Other Descriptions of the Auction Property

All statements made by the Company about an Auction Property in the catalogue or in the condition reports, or separately made verbally or in writing, are statements of opinion only, and shall not be relied upon as statements of fact. Such statements do not constitute any representation, warranty or assumption of liability by the Company in any form. The relevant defects and restorations mentioned in the catalogue or the condition report for an Auction Property are for guidance only and shall be reviewed in person by the Bidder or a representative with the relevant knowledge. The absence of a reference to the above-mentioned information does not mean that the Auction Property is completely free from defects or has never been restored. Furthermore, even if reference is made to a specific defect, this does not mean there are no other defects.

Where there is a discrepancy between the tone, color, texture or shape of an Auction Property in the catalogue and/or in any other manner of illustration, video recording or publicity materials and that of the original, due to printing, photographic or other such technical reason, the actual Auction Property shall prevail.

Bibliographies cited in any description of an Auction Property by the Company, its employees or its agents are for the Bidder’s reference only. The Company will not provide the originals or photocopies of the bibliographic publications or other such materials, and reserves the right to revise the cited descriptions.

Article 8 Reserve and Estimated Price

A Reserve is set for all of the Company’s Auction Properties, unless it is indicated or stated that an Auction Property is not subject to such a Reserve. In general, the Reserve is not higher than the low Estimated Price announced or published before the auction by the Company. If a Reserve has not been set for an Auction Property, unless there already have been bids, the Auctioneer shall have the right, at his or her

discretion, to decide the starting price, which, however, may not be higher than the low Estimated Price of the Auction Property before the auction.

Under no circumstance shall the Company bear any liability in the event that the bids for an Auction Property fail to reach the Reserve at the auction held by the Company. If the bids for an Auction Property are lower than the Reserve, the Auctioneer shall have the right, at his or her discretion, to sell the Auction Property at a price lower than the Reserve. However, under such a circumstance, the amount that the Company shall pay the Seller shall be the amount that the Seller would have received had the Auction Property been sold at the Reserve.

An Estimated Price is estimated some time before the Auction Date, is not a definitive selling price, and is not legally binding. No Estimated Price may serve as a forecast of the Hammer Price for an Auction Property, and the Company has the right to revise from time to time Estimated Price(s) that have already been made.

Article 9 Bidding at Auction

Bidders shall bid through the following methods:

1. The Bidder shall attend the auction in person, and complete the registration and pay a bid deposit before obtaining a paddle as required, subject to Article 10 to Article 12 hereof; or

2. Subject to Article 15 hereof, the Bidder may appoint the Company in writing to bid on his or her behalf by a duly completed and signed Telephone Bidding Form of the Company (“Telephone Bidding Form”); or

3. The Bidder shall adopt the Live Auction Platform which authorized by the Company.

Article 10 Bidder Registration

Where the Bidder is an individual, he or she shall fill in and sign before the Auction Date the registration documents on the strength of an identity document with photo issued by the government (such as a resident identity card or passport), and provide proof of his or her current address (e.g. a utility bill or bank statement); where the Bidder is a company or other organization, it shall fill in and sign the registration documents on the strength of its valid incorporation document, identity document of the legal or authorized representative, proof of shareholding or directors and lawful authorization document, and collect a paddle before the Auction Date. The Company may request the Bidder to present banking information for making payment, other proof of financial standing or other documents for the purpose of due diligence. The Company reserves the right to check the source of the Bidder’s funds.

Article 11 Paddle

The Company may, depending on the auction conditions and auction method, announce before the Auction Date the conditions and procedures for obtaining a paddle, including but not limited to formulating the qualification conditions necessary for Bidders to carry out the procedures for obtaining a paddle.

The Company solemnly reminds the Bidder that a paddle is the sole proof for the Bidder to participate in the bidding in person. The Bidder shall keep the same in safe custody and may not lend the same to other persons. In the event it is lost, the Bidder shall promptly carry out the loss report procedures by way of a written method approved by the Company.

All of the bidding acts carried out during the auction by a paddle holder, regardless of whether he or she has been appointed by the Bidder, shall be deemed as having been done by the paddle registrant himself or herself, and the Bidder shall bear the legal liability for the acts of such person, unless the paddle registrant has himself or herself carried out with the Company the procedures for reporting the loss of a paddle by way of a written method approved by the Company, and the paddle in question is declared void by the Auctioneer on the spot.

Article 12 Bid Deposit

When the Bidder participates in the Company’s auction, he or she shall pay a bid deposit before collecting the paddle. The amount of the bid deposit shall be announced by the Company before the Auction Date, and the Company has the right to reduce or waive the bid deposit. If the Bidder fails to buy an Auction Property and does not have any amounts owing to the Company, its divisions, affiliates, subsidiaries or parent, or China Guardian, its divisions, affiliates, subsidiaries or parent, the entire amount of the bid deposit shall be refunded to the Bidder without interest within 14 working days after conclusion of the auction. If the Bidder becomes the Buyer, the bid deposit shall automatically be transformed into the deposit for payment of the Purchase Price of the Auction Property.

Article 13 Discretion of the Company

The Company has the right, at its discretion, to refuse anyone from participating in the auction held by the Company, entering the auction venue, or taking photos,

audio recordings or video recordings, etc. in the auction venue.

Article 14 Bidding as Principal

Unless a particular Bidder has presented written proof to the Company indicating that he or she is the agent of a particular Bidder and the same has been approved in writing by the Company, each Bidder shall be deemed to be the Bidder himself or herself.

Article 15 Telephone Bids

The Bidder shall attend the auction in person. If he or she cannot attend in person or by way of an agent, he or she may appoint the Company in writing using the Telephone Bidding Form to bid on his or her behalf. The Company shall have the discretion to decide whether or not to accept such an appointment.

If the Bidder wishes to appoint the Company to bid on his or her behalf, he or she should have completed the appointment procedures of the bids by the prescribed deadline (no later than 24 hours before the Auction Date), present a duly completed and signed Telephone Bidding Form to the Company, and paid the bid deposit pursuant to these Conditions.

If, having appointed the Company to bid on his or her behalf, the Bidder wishes to cancel the appointment, he or she shall notify the Company in writing no later than 24 hours before the Auction Date.

Article 16 Outcome of Telephone Bid

If the Bidder has appointed the Company to bid on his or her behalf, the bid outcome and relevant legal liabilities shall be borne by him or her.

The Bidder shall accurately provide the instant communication method (such as mobile phone number) and keep such instant communication instrument in safe custody. While the Company is appointed to bid on the behalf of the Bidder, the Bidder shall personally use the instant communication instrument. In event of loss of, or loss of the control of, the instant communication instrument in question, the Bidder shall promptly revise by way of a written method approved by the Company the instant communication method provided on the Telephone Bidding Form.

While the Company is appointed to bid on the Bidder’s behalf, it will (use timely and appropriate effort) to contact the Bidder, and all of the bidding information transmitted by the instant communication instrument (regardless of whether it is transmitted by the Bidder himself or herself or the Bidder’s Agent) shall be deemed as having been transmitted by the Bidder himself or herself, and the Bidder shall be legally liable for the actions thereof, unless the Buyer has himself or herself altered by way of a written method approved by the Company the instant communication method provided on the Telephone Bidding Form. Nevertheless, under no circumstance shall the Company be liable for any unsuccessful attempt to make contact or for any errors or omissions in the bids made using the instant communication instrument in question.

Article 17 Disclaimer of Liability for Telephone Bid

Given that telephone bidding is a free service provided by the Company to the Bidder for the purpose of transmitting bidding information, neither the Company nor its employees shall be liable for unsuccessful bids or any errors, omissions, negligence, fault or inability to bid on the Bidder’s behalf arising in the course of the bidding on the Bidder’s behalf.

Article 18 Discretion of the Auctioneer

The Auctioneer shall have the absolute right of discretion in respect of the following matters:

- 1.to refuse or accept any bid;
- 2.to conduct the auction in the manner he or she decides;
- 3.to withdraw any Auction Property, divide it into separate lots for auction or combine any two or more Auction Properties and auction them together;
- 4.where an error or dispute occurs, whether during or after the auction, to decide the successful Bidder, whether or not to continue the auction, to cancel the auction or to auction the disputed Auction Property anew;
- 5.to open and conduct the bidding at the level and at bid increments that he or she deems appropriate, and to bid on behalf of the Seller up to the amount of the Reserve, by making a bid, by making consecutive bids or by making bids in response to the bids of other Bidders;
- 6.to take other actions that he or she reasonably deems appropriate.

Article 19 No Reserve

For those Auction Properties without a Reserve, unless there are bids, the Auctioneer shall have the right, at his or her own discretion, to decide the starting price. If there are no bids at such price, the Auctioneer will, at his or her own discretion, lower the price and continue the auction until a Bidder starts to bid, whereupon he will increase the price from there and continue the auction.

Article 20 Image Display Panel and Currency Conversion Display Panel

For the convenience of Bidders, the Company may use image projection or other manner of display panel during the auction. The information shown thereon shall be provided for reference only. Regardless of whether there may be errors in the information, such as the amount, reference number of an Auction Property, the picture of an Auction Property or reference foreign exchange amount, etc., shown on the image projection or other manner of display panel, the Company shall not be liable for any losses arising as a result thereof.

Article 21 Successful Sale

Upon the confirmation of the highest bid by the striking of the hammer or otherwise by the Auctioneer, such Bidder’s bid shall be the successful bid, indicating that he or she has become the Buyer of the Auction Property, and that a binding sales contract has been concluded between the Seller and the Buyer.

Article 22 Commission and Charges

Once the Bidder has made a successful bid, he or she becomes the Buyer of the Auction Property. The Buyer shall pay to the Company a commission to be calculated as follows: For each Auction Property, those part of Hammer Price which is HKD5 million or below, the commission shall be equivalent to 20% of the Hammer Price; for each Auction Property whose Hammer Price exceeds HKD5 million, the commission applicable to those part of the Hammer Price between HKD5 million to HKD20 million shall be equivalent to 17% thereof and the commission applicable to those part of the Hammer Price above HKD20 million shall be equivalent to 14% thereof. The Buyer shall also pay to the Company other Buyer Charges, and accepts that the Company may charge the Seller a commission and other Seller charges in accordance with the Conditions of Business for Sellers.

Article 23 Taxes

All the monies paid to the Company by the Buyer shall be the net amount, exclusive of any tax on goods, tax on services or other value added tax (whether levied by Hong Kong or another region). If any taxes or levies are applicable to the Buyer, he or she shall solely bear the same in accordance with the relevant laws currently in force.

Article 24 Payment Deadline

Unless otherwise agreed in writing, after a sale, the Buyer shall pay the Purchase Price in full to the Company and collect the Auction Property within seven days from the Sale Date, regardless of any export, import or other permit regulations for the Auction Property. All packing and handling charges, freight and insurance charges, export related charges, etc. involved, if any, shall be paid by the Buyer together with the foregoing.

Article 25 Payment Currency

All monies shall be paid in Hong Kong dollars. If the Buyer pays in a currency other than the Hong Kong dollar, the same shall be converted at the exchange rate agreed between the Buyer and the Company or at the exchange rate for the Hong Kong dollar and the currency in question posted by The Hong Kong & Shanghai Banking Corporation Ltd. one working day prior to the date of payment by the Buyer. All bank service charges, commissions and other charges incurred by the Company in converting the foreign currency paid by the Buyer into Hong Kong dollars shall be borne by the Buyer.

Article 26 Transfer of Ownership

The Buyer shall own the ownership of the Auction Property only after he or she has paid in full the Purchase Price and all amounts that he or she may owe the Company, its divisions, affiliates, subsidiaries or parent company, or China Guardian, its divisions, affiliates, subsidiaries or parent company, even if the Auction Property has been delivered to the Buyer by the Company. For the avoidance of doubt, before the transfer of the ownership of the Auction Property, the Company and/or the Seller reserve the right of possession /lien or any other lawful relieves.

Article 27 Transfer of Risks

Once a successful bid has been made, the risks attaching to the Auction Property shall be solely borne by the Buyer once any of the following circumstances (whichever is earlier) arises:

- 1.the Buyer collects the Auction Property; or
- 2.the Buyer pays all of the Purchase Price for the Auction Property to the Company; or
- 3.the lapse of seven days after the Sale Date.

Article 28 Collection of the Auction Property

The Buyer must, within seven days from the Sale Date, proceed to the Company’s address or other location designated by the Company to collect the Auction Property he or she purchased. The Buyer shall be solely responsible for purchasing

insurance for the Auction Property he or she purchased once the risks pass to him or her. If the Buyer fails to collect the Auction Property within seven days from the Sale Date, he or she shall bear all of the relevant costs for storing, handling, insuring, etc. the Auction Property in question, and he or she shall bear all of the liability for the Auction Property he or she purchased. Furthermore, notwithstanding the Auction Property remaining in the custody of the Company or another agent, none of the Company, its employees or agents shall be liable for damage to or loss of the Auction Property, regardless of the reason the same arises.

Article 29 Packing and Shipping

The packing and processing by the employees of the Company of the purchased Auction Property as required by the Buyer shall solely be deemed as a service provided by the Company to the Buyer, and the Company may decide at its own discretion whether to provide such service. If any losses arise therefrom, they shall solely be borne by the Buyer. Under no circumstance shall the Company be liable for damage to glass or frame, box, backing sheet, stand, mounting, inserts, rolling rod or other similar auxiliary object arising for any reason. Furthermore, the Company shall not be liable for any errors, omissions, damage or loss caused by the packing company or removal company recommended by the Company to the Buyer.

Article 30 Import/Export and Permits

The Buyer shall himself or herself be responsible for securing any relevant import and export, endangered species or other permit for the Auction Property. A failure or delay in obtaining any required permit shall not be deemed as grounds for cancelling the purchase or delaying payment of the Purchase Price by the Buyer. The Company shall not bear any liability for the failure to duly complete or submit the required import or export waybill, list or documents.

If the Buyer requests that the Company apply for an export permit on his or her behalf, the Company shall have the right to charge him or her a separate service fee for such service. However, the Company does not warrant that such export permit will be issued. Neither the Company nor the Seller gives any representations or warranties as to whether or not any Auction Property is subject to import/export restrictions or any embargo.

Article 31 Remedies for Non-Payment and Specific Performance

If the Buyer fails to make payment in full pursuant to these Conditions or any payment arrangement agreed with the Company, the Company shall have the right to take one or more of the following measures:

- 1.If the Buyer fails to pay all of the Purchase Price in full to the Company within 7 days from the Sale Date, the Company shall have the right to engage a third party organization to collect all or part of the outstanding Purchase Price from the Buyer;
- 2.If the Buyer fails to pay the Purchase Price in full within 7 days from the Sale Date, the Company shall have the right to charge interest at the rate 0.03% per day on the Buyer's outstanding amount starting from the 8th day after the Sale Date until the date on which the Buyer pays the entire amount in full, unless the Buyer and the Company agree otherwise;
- 3.All risks and charges relating to insurance coverage taken out on the Auction Property, removal thereof, or storage thereof, at or from the Company or elsewhere shall be borne by the Buyer;
- 4.To institute a legal action against the Buyer, demanding that he or she compensate it for all the losses incurred as a result of his or her breach of contract, including the interest losses arising due to delay in payment or refusal to pay by the Buyer;
- 5.To exercise a lien on the Auction Property in question and any other Auction Property of the Buyer purchased under the auspices of the Company, and any other property or property rights of the Buyer that may be in the Company's possession for any reason, and all expenses and/or risks arising during the duration of the lien shall be borne by the Buyer. If the Buyer fails to perform all of his or her relevant obligations by the deadline designated by the Company, the Company shall have the right to dispose of the subject matter of the lien after issuing notice to the Buyer that it is exercising its lien rights and if the Buyer fails to discharge all outstanding amounts within 30 days after issuance of such notice. If the proceeds from the disposal of the subject matter of the lien are insufficient to offset all the monies payable by the Buyer to the Company, the Company shall have the right to separately recover the same;
- 6.If the Buyer still has not paid all of the Purchase Price in full to the Company within 90 days from the Sale Date, the Company shall have the right (but shall not be obliged) to decide, at its absolute discretion, to cancel the transaction or agree to cancellation of the transaction by the Seller, and reserves the right to recover all of the losses suffered by the Company due to cancellation of the transaction;

7.To offset any amount related to the Auction Property owed by the Buyer to the Company against any amount owed from any other transaction by the Company, its divisions, affiliates, subsidiaries or parent, or China Guardian, its divisions, affiliates, subsidiaries or parent to the Buyer;

8.To decide at its discretion to use any monies paid by the Buyer to discharge the amount owed by the Buyer to the Company, its divisions, affiliates, subsidiaries or parent, or China Guardian, its divisions, affiliates, subsidiaries or parent in connection with the Auction Property or other transaction;

9.To refuse any future bids made by the Buyer or his or her agent, or to charge him or her a bid deposit before accepting his or her bids;

The Company is aware that the Auction Property is unique and irreplaceable, if either the Seller or the Buyer defaults, the payment of damages by one party to another shall not be a sufficient remedy to the observant party. Accordingly, the Company, the Buyer and the Seller agree that any such breach, the observant party may apply to the court to order specific performance, requiring the defaulting party to perform his/her obligations under these Conditions or their ancillary documents.

Article 32 Remedies for Delay in Collecting the Auction Property

If the Buyer fails to collect the purchased Auction Property within seven days from the Sale Date, the Company shall have the right to take one or more of the following measures:

- 1.To take out insurance coverage for the Auction Property and/or store the same on Company premises or elsewhere, with all of the costs (including but not limited to charging the Storage Fee specified on the Bidder Registration Form from the 31st day following the Sale Date) and/or risks arising therefrom borne by the Buyer. In such a case, the Buyer may collect the Auction Property (packing and handling charges, freight and insurance charges, export related charges at the sole expense of the Buyer) only after he or she has paid all of the Purchase Price in full;
- 2.If the Buyer fails to collect the relevant Auction Property by the deadline prescribed herein, he or she shall solely be liable for all the risks and expenses arising after the expiration of such deadline.

Article 33 Limited Warranties

1.The general warranties provided to the Buyer by the Company are as set forth below:

If it is discovered after an Auction Property is sold by the Company that the same is a forgery, the Company will, in accordance herewith, cancel the transaction and refund to the Buyer in the original currency the Hammer price together with the Buyer's Commission paid by the Buyer to the Company in respect of the Auction Property.

For the purposes of the foregoing, a forgery, based on the reasonable opinion of the Company, means such things as a forged work or intentional concealment or a fraudulent claim in respect of the source, place of origin, date, production year, age, culture or origin, etc. of a work, and a correct description of the foregoing is not included in the catalogue (considering any terms of art). Any damage to an Auction Property and/or any manner of restored piece and/or any repaired piece (including repainting or overpainting) shall not be deemed a forgery.

Please note that the foregoing warranty shall not apply if:

- (1)The information in the catalogue is based on the generally accepted opinions of academics and experts on the selling date, or said information in the catalogue indicates that there exist conflicts in such opinions; or
- (2)On the selling date, the only means of proving that the Auction Property in question is a forgery is not generally available or recognized at such time, is extremely expensive or is impractical; or may already have caused damage to the Auction Property or may (in the reasonable opinion of the Company) already have caused the Auction Property to lose value; or
- (3)If, based on its description, the Auction Property has not lost any material value.

2.The period specified by this warranty simply provides the Buyer an exclusive non-transferrable benefit for 5 years after the Sale Date. To lodge a claim based on this warranty, the Buyer must:

- (1)notify the Company in writing within three months after the receipt of any information which leads the Buyer to doubt the authenticity or attributes of the Auction Property, specifying the reference number of the Auction Property, the date on which the Auction Property was purchased and the reasons for believing that the Auction Property is a forgery;
- (2)return the Auction Property to the Company in a condition identical to that on the date on which it was sold to the Buyer, and provided that good title thereto is transferrable and no third party claims have been made in respect thereof since the selling date.

3.With respect to contemporary and modern art, Chinese oil paintings and Chinese paintings and calligraphy, although academic circles do not permit the making of definitive statements in respect thereof at present, the Company reserves the discretion, pursuant to this warranty, to cancel transactions of contemporary and modern art, Chinese oil paintings and Chinese paintings and calligraphy that are confirmed to be forgeries, but only within one year after the Sale Date. The amount paid shall be refunded to the Buyer pursuant to this Article, provided that the Buyer provides to the Company evidence (by the methods set forth in clauses 2 and 4 of this Article) confirming that the Auction Property is a forgery within one year from the Sale Date;

4.The Company may, at its discretion, decide to waive any of the foregoing provisions. The Company shall have the right to request that the Buyer obtain, at his or her expense, reports from two experts acceptable to the Company and the Buyer who are independent and recognized in the industry. The Company shall not be subject to any report presented by the Buyer, and reserves the right to seek the opinion of additional experts at its own expense.

Article 34 Obtaining Information and Video Taking

With respect to the operation of the Company's auction business, the Company may make audio recordings, video recordings or keep a record of any auction process, and may need to collect personal information from the Bidder or request information about the Bidder from third parties (such as requesting a credit review from a bank). Such information will be processed and kept confidential by the Company. However, relevant information may be provided to the Company, its divisions, affiliates, subsidiaries or parent, or China Guardian, its divisions, affiliates, subsidiaries or parent in order to assist the Company in providing excellent services to Bidders, carrying out client analyses, or providing services that satisfy the requirements of Bidders. Once the sale under these Conditions is completed (if applicable), the Company may save and use the collected personal information within a reasonable time permitted by law. If a bidder or buyer wishes to access and/or amend his or her personal information stored with the Company, he or she may contact the customer service department or make the relevant request to the Company in writing (together with a reasonable administrative fee). For the benefit of the Bidder, the Company may also be required to provide certain personal information of the Bidder to third party service providers (such as shipping companies or warehousing companies). By participating in the auction by the Company, the Bidder indicates that he or she consents to the foregoing.

Article 35 Copyright

The Seller authorizes the Company to produce photos, illustrations, a catalogue, or other form of video recording of, and publicity materials for, any Auction Property that he or she has consigned to the Company for auction, and the Company enjoys the copyrights therein, and has the right to use free of charge or authorize others to use the same in accordance with the law. Without the prior written consent of the Company, neither the Buyer nor anyone else may use the same. Neither the Company nor the Seller gives any representations or warranties as to whether the Auction Property is subject to copyright or whether the Buyer secures any copyright in the Auction Property.

Article 36 Notices

The Bidder and the Buyer shall inform the Company of their fixed and valid correspondence address and contact information by the method specified in the bidding registration documents or other method approved by the Company. In the event of a change, the Company shall be promptly informed thereof in writing.

The notices mentioned herein only refer to written notices sent by post, by email, by fax or by the Company's mobile app ("Mobile App"). A notice shall be deemed as served at the following times:

- 1.If served by hand, at the time it reaches the address of the relevant Party;
- 2.If by post, the seventh day after it is posted;
- 3.If by fax, when transmission is confirmed by the sending fax machine;
- 4.If by email, when delivery is confirmed by the email record;
- 5.A notice sent by the Company through Mobile App shall be deemed to be received by the Bidder and the Buyer on the date when it is delivered.

Article 37 Severability

If any provision or part hereof is found invalid, unlawful or unenforceable for any reason, the other provisions and parts hereof shall remain valid, and the relevant parties shall abide by and perform the same.

Article 38 Laws and Jurisdiction

(1) These Conditions and related matters, transactions and any disputes arising from, or in connection with, participation in the auction conducted by the Company pursuant hereto shall be governed by, and construed in accordance with, the laws of Hong Kong.

(2) The Buyer and the Bidder agree that the Hong Kong courts have exclusive jurisdiction to settle any disputes arising out of or in connection with any auctions conducted by the Company (the "Disputes").

(3) This Article 38.3 is for the benefit of the Company only. The Buyer and the Bidder agree that the Company shall not be prevented from taking any proceedings relating to the Disputes in any other courts with jurisdiction. To the extent allowed by law, the Company may take concurrent proceedings in any number of jurisdictions.

Article 39 Language

The Chinese language version hereof shall be the governing version and the English language version shall be for reference only.

In the event of a discrepancy between the English language version and the Chinese language version, the Chinese language version shall prevail.

Article 40 Ownership of Copyright in the Conditions

These Conditions are formulated and shall be revised by the Company, and the relevant copyrights shall vest in the Company. Without the prior written permission of the Company, no one may use these Conditions in any manner or way to obtain commercial benefits, and may not take copies of, communicate or store in any searchable system any part hereof.

Article 41 Term of Applicability

These Conditions shall apply solely to the upcoming auction. The Company may update these Conditions from time to time. When the Bidder and the Buyer participate in another auction, then applicable Conditions of Business for Buyers shall prevail.

Article 42 Right of Interpretation

During routine performance hereof, the right to interpret these Conditions shall be exercised by the Company. In the event of a legal dispute between the Buyer and the Company, the right of interpreting these Conditions, when resolving the dispute, shall be exercised by the competent court.

Date of this version: 26th February, 2024

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中國嘉德 2024 秋季拍賣會

CHINA GUARDIAN AUTUMN AUCTIONS 2024

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銀行賬號：652-050303-838
銀行代碼：HSBCHKHHKHH

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身份證/護照號碼 _____

公司名義 公司名稱 _____
商業登記證 / 企業營業執照號碼 _____

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聯絡人 #2 _____ 聯絡電話 #2 _____

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重要提示

- 中國嘉德（香港）國際拍賣有限公司（以下簡稱“嘉德香港”）不接受包括代理人之內之第三方付款；不接受逾港幣八萬元（或等值貨幣）之現金款項；且發票信息於拍賣會完結後將不能更改。
- 請閣下提供以下文件之經核證副本：
 - 個人：政府發出附有照片的身份證明文件（如居民身份證或護照），及現時住址證明（如身份證明文件未有顯示現時住址），如公用事業賬單或銀行月結單。
 - 公司客戶：公司註冊登記文件，法定代表人或授權代表人身份證明，及股東或董事證明文件。
 - 代理人：代理人的身份證明文件，代理人代表的競投人士/單位之身份證明文件，以及該人士/單位簽發的授權書正本。
- 嘉德香港僅接受本格式的電話委託競投表格。

茲申請並委託嘉德香港就本表格所列拍賣品進行競投，並同意如下條款：

1. 本人承諾已仔細閱讀刊印於本圖錄上的嘉德香港買家業務規則、重要通告、競投登記須知、財務付款須知以及可向嘉德香港索取之賣家業務規則，並同意遵守前述規定之一切條款。
2. 嘉德香港買家業務規則之委託競投之免責條款為不可爭議之條款。無論是由於疏忽或其它原因引致，本人不追究嘉德香港及其工作人員競投未成功或未能代為競投的相關責任。
3. 本人須於拍賣日二十四小時前向嘉德香港出具本電話委託競投表格，並根據嘉德香港公佈的條件和程序辦理競投登記手續。如在規定時間內嘉德香港未收到本人支付的相應金額的競投保證金，或嘉德香港未予審核確認的，則本表格無效。
4. 買家及賣家之合約於拍賣官擊槌時訂立。如拍賣成交，本人同意於拍賣會結束後七日內付清拍賣品之落槌價、佣金以及任何買家負責的各項費用並領取拍賣品（包裝及付運費、運輸保險費用、出境費等自行承擔）。如本人逾期未提取拍賣品，則應根據買家業務規則的規定按照800港元/月/件的標準支付儲存費。

圖錄號	拍賣品名稱	圖錄號	拍賣品名稱

為方便閣下參與競投及查閱往後競買紀錄，請提前於中國嘉德官網/APP開通網絡帳戶。

簽署 _____ 日期 _____
專屬客戶經理 _____

TELEPHONE BIDDING FORM

China Guardian Hong Kong Autumn Auctions 2024

Mail / Fax / Email to:

China Guardian (Hong Kong) Auctions Co., Ltd.
5/F, Tower One, Lippo Centre, 89 Queensway, Hong Kong
Tel: (852) 2815 2269
Fax: (852) 2815 6590
Email: hkaction@cguardian.com.hk

HKD and USD accounts

Account Name:
China Guardian (Hong Kong) Auctions Co., Ltd.

The Hongkong and Shanghai Banking Corporation Ltd.

Address: 1 Queen's Road Central, Hong Kong
Account No.: 652-050303-838
SWIFT Code: HSBCHKHKKH

Industrial and Commercial Bank of China (Asia) Ltd.

Address: ICBC Tower, 3 Garden Road, Central, Hong Kong
Account No.: 861-520-139849 (HKD)
861-530-172854 (USD)
SWIFT Code: UBHKHKKH

Bank of China (Hong Kong) Limited

Address: Bank of China Tower, 1 Garden Road, Central, Hong Kong
Account No.: 012-916-2-036444-3 (HKD)
012-916-2-036445-6 (USD)
SWIFT Code: BKCHHKHXXX

This Telephone Bidding Form must be delivered to the customer service department 24 hours before Auction Date. China Guardian (Hong Kong) Auctions Co., Ltd. will confirm receipt of your Telephone Bidding Form by fax or recorded phone message. If you have not received a definite reply within one working day, please send in the form again.

Advance Bids

- If you wish to place an advance bid, please adopt the Live Auction Platform and submit your highest bid.

Telephone Bids

- Please indicate clearly the instant communication method and instrument by the way of which you can be contacted during the auction, and we will phone you before the bidding on the Auction Property that you intend to bid for commences. The bidding information transmitted by said instant communication instrument (whether or not it is transmitted by you personally) shall be deemed transmitted by you, and you shall be legally liable therefor.
- All telephone bids may be recorded, and by opting for telephone bidding, the Bidder agrees to his or her telephone conversation being recorded.

Personal Mr / Ms Surname _____ Given Name _____

Resident ID / Passport No. _____

Company Company Name _____

Business Registration No. _____

Address _____

Postal code _____

Mobile _____ Company/Home Tel _____

Email _____ Fax _____

Contact person and contact number for Telephone Bid this time (only during the auction):

Contact Person #1 _____ Tel #1 _____

Contact Person #2 _____ Tel #2 _____

Please put "✓" in the box if you do not wish to receive publicity or promotional materials by email.

Important notice

- China Guardian (Hong Kong) Auctions Co., Ltd. (hereinafter referred to as "Guardian HK") does not accept payment from third parties (including agents); does not accept cash in excess of HK\$80,000 (or its equivalent in other currencies); and the particulars on an invoice cannot be altered after conclusion of the auction.
- Please provide certified true copies of the following documents:

Individuals identity document with photo issued by the government (such as resident identity card or passport) and proof of current address (if the current address is not shown on the identity document), e.g. utility bill or bank statement.

Corporate clients valid incorporation document, identity document of the legal or authorized representative, and proof of shareholding or directors.

Agent identity document of the agent, identity document of the Bidder being represented by the agent, and the original of the letter of authorization issued by the Bidder.

- Guardian HK only accepts this Telephone Bidding Form.

I hereby apply for and appoint Guardian HK to bid on my behalf for the Auction Property(ies) listed in this form, and agree to the following terms:

- I undertake that I have carefully read and I agree to comply with all of the terms of, the Conditions of Business for Buyers, Important Notice, Important Notice about Bidding Registration, and the Important Notice about Payment of Guardian HK published in the Catalogue, as well as the Conditions of Business for Sellers which are available upon request from Guardian HK.
- The disclaimer relating to telephone bids in Guardian HK's Conditions of Business for Buyers are incontestable. I shall not pursue the relevant liability of Guardian HK or its staff for an unsuccessful bid or their failure to bid on my behalf, regardless of whether the same is due to negligence or otherwise.
- I must present this Telephone Bidding Form to Guardian HK 24 hours before the Auction Date, and complete the bidding registration in accordance with the conditions and by the procedures announced by Guardian HK. If Guardian HK has not received the auction deposit that I have paid or Guardian HK has not verified and confirmed it within the period stipulated, this form shall be void.
- The contract between the Buyer and Seller shall be concluded upon the striking of hammer by the Auctioneer. If my bid is successful, I agree to pay the Hammer Price and any Buyer Charges and collect the Auction Property (packing and shipping costs, freight and insurance charges and export-related charges, etc. at my expense) within seven days after conclusion of the Auction. If I have not collected the Property by the deadline, then I shall pay a Storage Fee at the rate of HK\$800/lot/month in accordance with the Conditions of Business for Buyers.

Lot No.	Name of the Auction Property	Lot No.	Name of the Auction Property

To facilitate your participation in our auctions and check your forthcoming purchase record, please register an online account on China Guardian Official Website / APP in advance.

Signature _____ Date _____

Dedicated Relationship Manager _____





