



# 20TH CENTURY AND CONTEMPORARY CHINESE ART

## 中國二十世紀及當代藝術

CHINA GUARDIAN HONG KONG 2015 AUTUMN AUCTIONS

中國嘉德香港2015秋季拍賣會

October 6, 2015 | 2015年10月6日

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CHINA GUARDIAN  
Hong Kong  
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# 中國嘉德香港 2015 秋季拍賣會

## China Guardian Hong Kong 2015 Autumn Auctions

### 展拍地點

香港 JW 萬豪酒店 3 樓宴會廳  
(香港金鐘道 88 號太古廣場)

### Venue

3/F Ballroom, JW Marriott Hotel Hong Kong  
(Pacific Place, 88 Queensway, Hong Kong)

### 拍賣

#### 10月6日(星期二)

中國二十世紀及當代藝術	上午 10:00
見微知著—奉文堂吉金	下午 12:00
觀古—瓷器珍玩工藝品	下午 2:00
觀華—明清古典家具	下午 7:00
餘香—日本竹藝精品	下午 8:00

#### 10月7日(星期三)

觀想—中國書畫四海集珍(一)	上午 10:00
所濟彌遠—王濟遠書畫擷珍	上午 11:30
大風法脈—大風堂師友門生翰墨聚珍	下午 2:00
觀想—中國書畫四海集珍(二)	下午 3:00
觀想—中國書畫四海集珍(三)	下午 8:00

### 預展

中國二十世紀及當代藝術  
見微知著—奉文堂吉金  
觀古—瓷器珍玩工藝品  
觀華—明清古典家具  
餘香—日本竹藝精品  
觀想—中國書畫四海集珍  
所濟彌遠—王濟遠書畫擷珍  
大風法脈—大風堂師友門生翰墨聚珍

10月4日, 上午 10:00 - 晚上 9:00

10月5日, 上午 10:00 - 下午 6:00

拍賣會現場傳真: (852) 3475 0869

網上直播:

中國嘉德官方網站 [www.cguardian.com](http://www.cguardian.com)

嘉德在線網站 [www.artrade.com](http://www.artrade.com) 全程直播拍賣實況

本圖錄封面選自第 49 號拍賣品

封二選自第 13 號拍賣品

封三選自第 50 號拍賣品

封底選自第 48 號拍賣品

本圖錄工本費為港幣 350 元



微信公眾平台二維碼

### Auctions

#### Oct 6 (Tue)

20th Century and Contemporary Chinese Art	10:00 am
Exquisite Chinese Inlaid Bronzes of Fashion and Glamour from the Feng Wen Tang Collection	12:00 pm
Chinese Ceramics and Works of Art	2:00 pm
Classic Furniture of Ming and Qing Dynasties	7:00 pm
Yu Xiang – Masterpieces of Japanese Bamboo Art	8:00 pm

#### Oct 7 (Wed)

Chinese Painting and Calligraphy from the Four Seas (I)	10:00 am
Enlightenment from Beyond – Selected Paintings and Calligraphy by Wang Chi-Yuan	11:30 am
Grace from Dafengtang Studio – Painting and Calligraphy by Chang Dai-chien and His School	2:00 pm
Chinese Painting and Calligraphy from the Four Seas (II)	3:00 pm
Chinese Painting and Calligraphy from the Four Seas (III)	8:00 pm

### Previews

20th Century and Contemporary Chinese Art  
Exquisite Chinese Inlaid Bronzes of Fashion and Glamour from the Feng Wen Tang Collection  
Chinese Ceramics and Works of Art  
Classic Furniture of Ming and Qing Dynasties  
Yu Xiang – Masterpieces of Japanese Bamboo Art  
Chinese Painting and Calligraphy from the Four Seas  
Enlightenment from Beyond – Selected Paintings and Calligraphy by Wang Chi-Yuan  
Grace from Dafengtang Studio – Painting and Calligraphy by Chang Dai-chien and His School

Oct 4 10:00 am - 9:00 pm

Oct 5 10:00 am - 6:00 pm

Onsite Fax: (852) 3475 0869

Live Broadcast:

China Guardian Hong Kong 2015 Autumn Auctions will be broadcast live online at [www.cguardian.com](http://www.cguardian.com) and [www.artrade.com](http://www.artrade.com)

Front Cover: Lot 49

Second Cover: Lot 13

Third Cover: Lot 50

Back Cover: Lot 48

Catalogue: HKD 350



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# 重要通告

## IMPORTANT NOTICE

中國嘉德（香港）國際拍賣有限公司（以下稱為“本公司”）舉辦的拍賣活動均依據本圖錄中所附之買家業務規則、重要通告、競投登記須知、財務付款須知以及可向本公司索取之賣家業務規則進行，參加拍賣活動的競投人須仔細閱讀並予以遵守。該等業務規則及規定可以公告或口頭通知之方式進行修改。

### 佣金調整通知

自2015年中國嘉德香港秋季拍賣會（10月4-7日）起，本公司將對買家佣金調整如下：

- 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18%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15%計算；
- 超過港元20,000,000之部份，該部分金額的佣金以12%計算。

### 拍賣品之狀況

競投人應於拍賣前之展覽會上審看拍賣品，並對自己的競投行為承擔法律責任。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

附有Ⓢ符號之拍賣品於編制圖錄當時已識別為含有受限制物料，而有關物料可能受到進出口之限制。有關資料為方便競投人查閱，而無附有該符號並非保證該拍賣品並無進出口之限制。由植物或動物材料（如珊瑚、鱷魚、象牙、鯨骨、玳瑁、犀牛角及巴西玫瑰木等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須申領許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須申領其他許可證或證書。務請注意，能取得出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，將歷時不足100年之象牙進口至美國即屬非法。競投人應向相關政府查核有關野生動物植物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）。

### 電器及機械貨品

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

### 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。

### 版權

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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.

### Adjustment of the Buyer's Commission

From China Guardian's Hong Kong 2015 Autumn Auctions (October 4-7th) the buyer's commission is as follows:

For each Auction Property, those part of Hammer Price which is HKD5 million or below, the commission shall be equivalent to 18% 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 15% thereof and the commission applicable to those part of the Hammer Price above HKD20 million shall be equivalent to 12% thereof.

### 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

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, ivory, 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. For example, importing ivory of less than 100 years is illegal in the USA. 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).

### 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 Company's Conditions of Sale, 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.

### Copyright

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：公司註冊證書以及股東證明文件。
- 3、代理人：代理人的身份證明文件，代理人代表的競投人士/單位之身份證明文件，以及該人士/單位簽發的授權書正本。敬請注意，中國嘉德（香港）國際拍賣有限公司不接受第三方支付，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，且未獲得註冊客戶推薦，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”，此計劃同樣適用中國嘉德（香港）國際拍賣有限公司2014秋季拍賣會，敬請注意相關內容。）

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: a certificate of incorporation and proof of shareholding.
- (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. The deposit for this auction is HKD500,000. If this is the first time you will be bidding, and you have not been recommended by a registered client, the deposit is HKD1,000,000. (China Guardian Auctions Co., Ltd. implemented the “Guardian Registered Client Programme” on May 1st, 2012. This programme will similarly apply to the 2014 Autumn Auction of China Guardian (Hong Kong) Auctions Co., Ltd. We would respectfully ask that you take note of the relevant contents thereof).

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。

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** 付款方式最好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：

開戶行：香港上海匯豐銀行有限公司

香港中環德輔道中分行

開戶名稱：中國嘉德（香港）國際拍賣有限公司

賬號：004-652-050303-838

收款銀行代碼：HSBC HKHHHKH

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一定百分比的銀行手續費，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），但須受有關條件與條款約束。

**支票** 本公司接受個人支票與公司支票，但請留意買家須於支票承兌後方可提取拍賣品。本公司不接受旅行支票付款。

**現金** 如以現金或銀行本票繳付款項，則可立即提取拍賣品。惟本公司恕不接受以一筆或多次付款形式用現金支付超過港幣80,000元或同等價值外幣之款項。

四、所有價款應以港幣支付。如買家以港幣以外的其他貨幣支付，應按買家與本公司約定的匯價折算或按照香港匯豐銀行於買家付款日前一工作日公佈的港幣與該貨幣的匯價折算，並以本公司所發出之單據上所列之匯率為準。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。

五、本公司將向競投人登記表格上的姓名及地址發出售出拍賣品的賬單，且登記的姓名及地址不得轉移。

六、本公司不接受除買家外的任何第三方付款。此項規定亦適用於代理人。如代理人代表他人參與競投，僅接受委託人的付款。除接受買家付款外，本公司保留拒收其他來源付款的權利。

I. After a successful bid, the Buyer shall pay the Hammer Price, Buyer's Commission and any Buyer's Expenses. The Buyer shall pay the purchase price to the Company in full and collect the Auction Property within 7 days from the Sale Date.

II. Where an Auction Property has not been collected, the Buyer must pay a storage Fee at the rate of HKD800 per lot per month starting from the 31st day following the Sale Date. For any period of storage of less than one month, the Storage Fee for a whole month must nevertheless be paid. The Storage Fee does not include other additional charges, such as insurance and freight, which shall be charged separately.

III. The Company accepts the following payment methods:

**Electronic transfer:** the preferred method of payment is electronic transfer, with the payment transferred directly into the Company's bank account.

HKD and USD accounts:

Bank: The Hongkong & Shanghai Banking Corporation Ltd.

Des Voeux Road Central, Hong Kong

Account Name: China Guardian (Hong Kong) Auctions Co., Ltd.

Account No: 004 -652-050303-838

SWIFT code: HSBC HKHHHKH

Please submit the remittance instruction together with your name and paddle number or invoice number to the bank.

**Credit Card/UnionPay Card:** if the Buyer opts to pay the purchase price by credit card or UnionPay Card, he or she shall be required to bear the bank service charges in an amount equivalent to a certain percentage of the payment in accordance with the bank's regulations, and the Buyer must carry out the payment by presenting himself or herself in person at the Company with the card. The Company accepts payments by credit card up to a maximum of HKD1,000,000 per auction sale, subject to the relevant terms and conditions.

**Cheque:** the Company accepts personal and company cheques, but please keep in mind that the Auction Property may be collected only after such a cheque has been cleared. The Company does not accept payment by traveller's cheque.

**Cash:** if payment is made in cash or by bank draft, the Auction Property may be collected immediately. However, the Company does not accept sums exceeding HKD80,000 (or an equivalent amount in foreign currency) paid in cash either in a single or multiple installments.

IV. All payments shall be made in Hong Kong Dollars. If the Buyer makes payment in a currency other than the Hong Kong Dollar, the conversion shall be made at the rate agreed between the Buyer and the Company or at the exchange rate between the Hong Kong Dollar and the currency in question posted by The Hongkong & Shanghai Banking Corporation Ltd. on the working day preceding the date of payment by the Buyer, and the exchange rate indicated on the document issued by the Company will prevail. All of the bank service charges, commissions and other charges incurred by the Company in converting the currency paid by the Buyer into Hong Kong dollars shall be borne by the Buyer.

V. The Company will send an invoice for the sold Auction Property in the name and to the address indicated on the Bidder Registration Form, and the registered name and address may not be transferred.

VI. The Company does not accept payment from any third party other than the Buyer. This provision applies to agents as well. If an agent bids on the behalf of another, we will only accept payment from the principal. In addition to accepting payment from the Buyer, the Company reserves the right to refuse payment from other sources.







## 中國二十世紀及當代藝術

2015年10月6日 星期二 上午10:00

拍賣品1-60號

香港JW萬豪酒店

## 20th Century and Contemporary Chinese Art

Tuesday, October 6, 2015 10:00 am.

Lot 1 to 60

JW Marriott Hotel Hong Kong









Zeng





朱沅芷

YUN GEE 1906-1963



《夢中的我》創作於1928年，彼時朱沅芷正沉醉在置身世界藝術中心巴黎的喜悅之中。1927年剛剛來到巴黎的朱沅芷經由穆哈特王子、王妃的引薦，很快與著名畫廊經紀人安拔·伯斯（Ambroise Vollard）結識，並得以在巴黎一展身手，相繼在幾家重要畫廊舉辦個展，短短兩、三年朱沅芷就已被巴黎畫壇所周知。

《夢中的我》雖然是一幅素描作品，但從畫面的完整度而言，它無疑是一幅精心的創作，朱沅芷對此作十分珍視，並於次年在畫稿的靈感之上再度創作，完成其早期著名的油畫代表性作品《夢中的我》，此件素描作品即是油畫《夢中的我》的創作來源。從作品風格可以見出歐蒂斯·歐菲德（Otis Oldfield）在這一時期對朱沅芷創作的影響，歐菲德曾留學巴黎，受現代主義各流派影響頗深，其畫風偏向於塞尚和立體主義，常以幾何化的物體和小三角形組成複雜的畫面。《夢中的我》中流暢的線條間架起跨越二維空間的結構關係，體現出立體主義的典型特徵，但朱沅芷的畫面又有跳脫老師風格之處，正如《夢中的我》在立體主義理性的交織中卻又不失感性迸發的美感，那是一種信手拈來的藝術靈思的自然流露。畫面的右下角採用了中、英文結合的簽名式「芷沅Yun Gee民國十七年」，彰顯了身在異國的藝術家對華人身份的認同及強調。「芷沅」將名字顛倒而至是朱沅芷繪畫簽名的一個特色，在藝術家的作品中時而可見。

“Dreaming Myself” was created in 1928 when Yun Gee was indulged in the joy of staying in Paris, the center of the art world. When Yun Gee first came to Paris in 1927, he soon was acquainted with the famous gallery manager, Ambroise Vollard via the referral of Prince & Princess Murat thereby bringing his talent into full play. He then held several solo exhibitions in several key galleries and in just 2-3 years, he became quite well-known in the painting societies of Paris.

Although “Dreaming Myself” is a sketch work, it is a sophisticated art piece in terms of the completeness of the image. The artist values this work highly and was inspired to create a painting from the sketch the next year, that is, his early oil painting work “Dreaming Myself.” “Dreaming Myself” is the source of creation for its oil painting version. The style of this art work shows the influence of Otis Oldfield on him during this period. Oldfield has studied in Paris and was profoundly influenced by different schools of modernism. His painting style was more inclined towards Cézanne, Cubism, forming complex image based on the geometrical objects and small triangles. The smooth lines of “Dreaming Myself” build up a structural relation of 2 dimensional spaces, demonstrating classic characteristics of cubism. Nonetheless the image of Yun Gee detaches from the style of his teacher and does not lose any sensible aesthetics occurred under the rational interweaving of cubism. That is a natural reveal of artistic inspiration.

The signature “Yun Gee 1921” which combines Chinese and English at lower right corner of the painting emphasize the Chinese identity of artists living overseas. Reversing the signature “Yun Gee” in Chinese is characteristic of his paintings and signature, which is common in his work.



朱沅芷創作情景



朱沅芷《夢中的我》1929年 紙板 油彩  
朱禮銀女士收藏



朱沅芷《風景》1927年 紙本 素描 朱禮銀女士收藏



1

朱沅芷 (1906-1963)

夢中的我

1928 年作

紙本 碳筆

簽名：à Monsieur le Redacture 於左上；芷沅 Yun Gee 民國十七年 於右下

Yun Gee

Dreaming Myself

Charcoal on paper

Signed in Chinese and English, dated in chinese on lower right;

Inscribed in French on upper left.

29 x 21 cm.

11 <sup>3</sup>/<sub>8</sub> x 8 <sup>1</sup>/<sub>4</sub> in.

HKD: 120,000 - 150,000

USD: 15,500 - 19,400

來源 法國第戎 Redacture 先生舊藏。

PROVENANCE Formerly the property of Mr. Redacture in Dijon, France.



à Monsieur le Rédacteur.



雲  
Yun Gee  
1917





常玉

SANYU 1901-1966





常玉《大茅屋工作室》1920年代 紙本 水彩 27.5 x 37.5cm



常玉《男肖像》紙本 水墨



常玉《男子素描像》1930年  
紙本 水墨 炭筆

在進入油畫之前，常玉花了數年的時間訓練素描，他以人像作為學習西方繪畫技巧與認知的基礎，積累所需功夫，找到自己的獨特風格。幼時的書法訓練，使得常玉大多以水墨來繪製素描作品，利用熟悉的工具演繹人體之美，訓練有素的書法筆觸和運筆節奏的變化，創造出活潑、自然而富有變化的線條。

於20年代進入巴黎大茅屋學院後，在短短幾年間常玉創作了超過兩千幅素描，這些作品多半是人像，或為裸體、或者著衣，這些素描作品也展現了常玉對藝術的完美追求，呼應了馬蒂斯的名言，藝術家「必須先借由素描來培養精神」而且「必須經過多年準備才能開始接觸色彩」。

常玉在遵循中國傳統技法的同時，又在努力試圖突破傳統格局的束縛而傾力探索。他將人體表現的更率性而獨特，且不局限於人體結構，同時亦側重表現人體線條的流暢及感性美，素有「東方馬蒂斯」之稱謂。本件水墨素描創作於1930年，此時的常玉在西方人體線條探索上已經熟練而老辣，輕快地筆意勾勒出一個西裝筆挺的男人坐像，看似不羈的線條中透露出恬淡的文人之氣和畫家特有的世家子弟俊闊氣息。西裝筆挺的男子水墨素描像在常玉素描全集中十分少見，從目前流通可見的資料統計大約僅有十餘件，而其中正面的坐像更是不超過五幅，在在顯示本件常玉素描作品的珍稀與獨特。

Before picking up oil painting, Sanyu spent years in sketch training. He used portraiture to learn western painting techniques and fundamental elements, while accumulating experiences and discovering his unique style. The calligraphy training from childhood allows Sanyu to draw sketch works with ink, using familiar tools to interpret the beauty of human body. Well-trained calligraphical brushes and rhythm change create vibrant, natural and variant lines.

After enrolled in Académie de la Grande Chaumière in Paris in 1920s, Sanyu created over 2000 sketches in just few years, among which most are portraits, nude or dressed. These sketches also demonstrated Sanyu's pursuit for perfection in art, which corresponded with Matisse's motto that artists "must first develop the spirits via sketches" and "prepare for years before employing colors."

Sanyu attempted to break away from the boundary of traditional design by exerting all efforts in exploration while complying with the traditional Chinese techniques. He depicted human body in a sincere and unique way without the constraint of body structure. Meanwhile he also emphasized on the expression of smoothness and sexy beauty of body curve, giving him the name of "Oriental Matisse." This piece of ink painting sketch was created in 1930 and Sanyu was already familiar with and skilled at the exploration of western body curve. He could easily and freely outline a man sitting down in his suit, with the lines revealing freely the simple literati and exclusive handsome temperament of an artist. The ink sketch of the man in suit was rare in the whole sketch collection of Sanyu. From what the archive tells, there are only around 10 pieces. In addition, there are no more than 5 depicting sitting pose with frontal side, indicating the rarity and uniqueness of this work among Sanyu's sketch works.



## 2

常玉 (1901-1966)

### 穿西裝的男子

1930 年作

紙本 水墨

簽名：SANYU；30 於右下

Sanyu

Man in Suits

Ink on paper

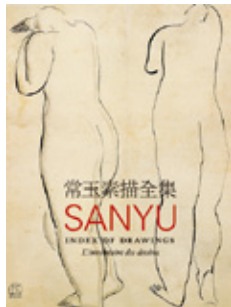
Signed and dated 'SANYU 30' on lower right

37 x 19 cm.

14 <sup>5</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>2</sub> in.

HKD: 150,000 - 200,000

USD: 19,350 - 25,800



發表 《常玉素描全集》，P108，圖 D2362，財團法人立青文教基金會，台灣，2014 年 11 月初版。

來源 香港佳士得 2013 年 5 月 26 日亞洲二十世紀藝術日拍 Lot3640，  
現藏家購自上述拍賣。

LITERATURE The Li-Ching Culture and Education Foundation, Taiwan, Sanyu – *Index of Drawings (L'inventaire des dessins)*, November 2014, No. D2362, p.108

PROVENANCE Asian 20<sup>th</sup> Century Art Day Sale, Christie's Hong Kong, 26 May 2013, Lot 3640,  
The present owner acquired from the above sale.









曾海文於1948年到達巴黎，他和朱德群、趙無極一樣捲入了歐洲非形象主義、抽象表現主義的洪流之中，憑借自己的才情與傳統，獲得了一種敏感的、普世的語言。與趙無極、朱德群通過純粹抽象的色彩、光線及構圖等元素來構建一種東方抒情抽象不同的是，曾海文依託書法的墨韻建立起獨特的作品，在中國傳統的基礎上來表現傳統，同時創造新的語言。他雖然遠離中國，但卻通過全新的語言而使得書法的墨韻得以升華。

自由奔放的筆勢及強烈表現主義的風格為他的創作特色，如本次上拍的兩幅曾海文80年創作的作品所展示的，在大寫意水墨中兼具雄渾、簡潔之意蘊，墨色濃淡得宜，流暢的表現呈現出自然美感的形而上思維，使得作品內外兼修，意境深遠。

# 曾海文

T'ANG HAYWEN 1927-1991



《無題 I》與《無題 II》均以雙聯作的形式呈現，前者熱情奔放、後者清素淡雅，展現著曾海文不同的藝術面貌，《無題 II》透過寫意的渲染技法表現出源自東方的生動氣韻，那淋漓的墨點猶如傳統繪畫山石斑駁間的苔點，清透玄朗，潤澤心脾；而《無題 I》則汲取中國傳統文化精神融入西方的技法，無盡的圓圓圈圈令人不禁聯想至賽·湯布雷（Cy Twombly）的「線條塗鴉」，狂熱中飽含智慧之光，這智慧之光並非西方現代主義藝術的美學支撐，而是來自曾海文多年精研的道家學說，以及禪學思想。曾海文的「修道」與「研藝」相輔相成，合而為一。曾海文自由、坦誠，他的大部分生命都在行使自由中度過：看，觀察，浸潤到各種相會的場合，以便創造出獨一無二、引人入勝的作品。其行為宛如道家一般，最後在探索新道路的過程中達到了目的：「道的繪畫」。

After T'ang Haywen arrived in Paris in 1948, he was involved in the flood of European non-figurative and abstract expressionism like Chu Teh-Chun and Zao Wou-Ki, who developed a sensitive and universal language through their talents and tradition. Different to Zao Wou-Ki and Chu Teh-Chun, who construct a lyric type of oriental abstract painting, T'ang Haywen built his unique works on the charm of calligraphy, expressing Chinese traditions while creating a new language. Although staying far from China, he managed to sublimate the elegance of calligraphy via a brand-new artistic language.

Free and enthusiastic brushes and style of strong expressionism are the features of his works. As shown in these two artworks by T'ang Haywen in 1980, the poetic ink paintings contain strong implications with perfect expression of inks, whose demonstration of smoothness presents the natural aesthetics, offering both inner and external profound meaning of the work. Both "Untitled I" and "Untitled II" are executed in dual pieces with the former expressing enthusiasm and freedom and the later presenting simplicity and elegance, demonstrating the different artistic looks of T'ang Haywen. "Untitled II" present the lively oriental temperament via sketch-based rendering techniques while the spilling ink points reminds one of the mottled points of traditional landscape painting with transparency and pleasure. In contrast, "Untitled I" extracts the technique of infusing Chinese traditional philosophy with western techniques while infinite circles remind people of the linear graffiti by Cy Twombly, resembling ray of wisdom in craze. Such ray of wisdom is not originated from western modern art but stems from Daosim and Zen philosophy which T'ang Haywen has studied for years. The self-discipline practice and art study of T'ang Haywen supplemented each other and were consolidated into one. His sincerity contributes for him living in freedom most of the time, watching, observing and immersing in different occasions to create the unique and intriguing work. His behaviors are similar to the Daoist practice that eventually accomplishes the purpose through the process of exploring new paths: Painting of Daoism.



曾海文的作品著重於書法性線條的使用



曾海文《無題》1967年 紙本綜合媒材



賽·湯布雷1966年創作的著名「黑板系列」畫作



### 3

曾海文 (1927-1991)

無題 I

1980 年作

布漿紙 水墨 水粉 雙聯作

簽名：T'ang 海文 於右下

T'ang Haywen

Untitled I

Ink and gouache on arches paper, diptych

Signed 'T'ang' in English and 'Haywen' in Chinese on lower right

75 x 51 cm. x 2

27 1/2 x 19 5/8 in. x 2

HKD: 100,000 - 150,000

USD: 12,900 - 19,400

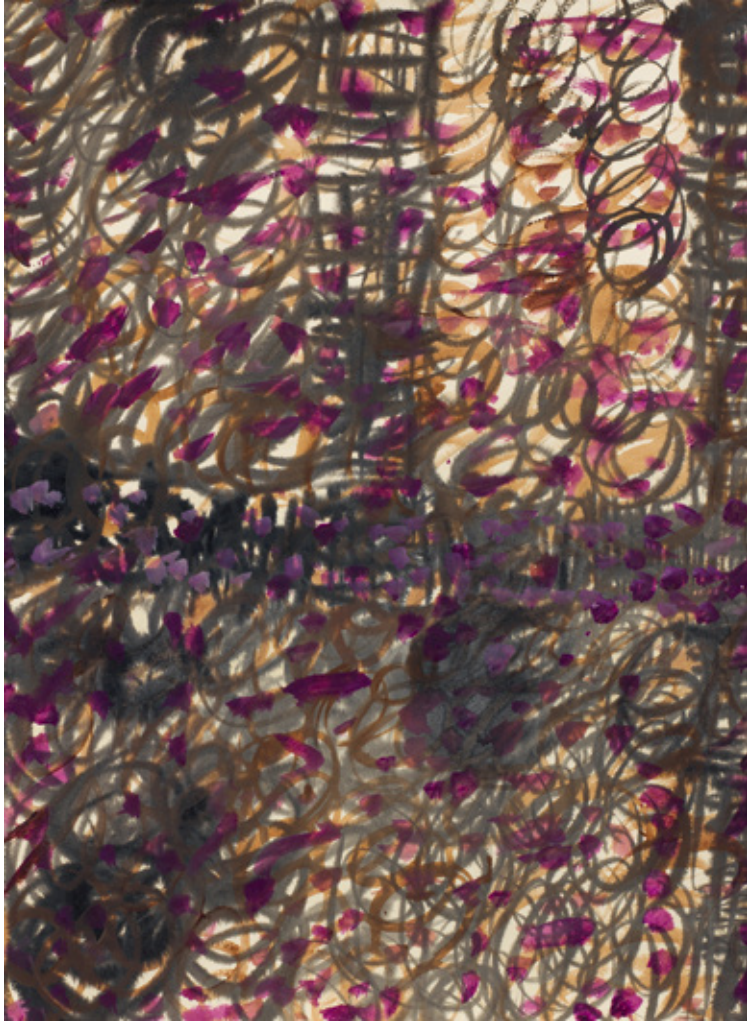
來源 1992 年 12 月法國德魯奧拍賣；  
亞洲私人收藏。

說明 附盧森堡畫廊購買證明。

PROVENANCE The Estate Sale of December 1992 of Drouot: Maitre Leroux Auctioneer;  
Private collection, Asia.

NOTE This work is accompanied by a buyer certificate from Luxembourg gallery.







# 4

曾海文 (1927-1991)

## 無題 II

1980 年作

布漿紙 水墨 雙聯作

簽名：T'ang 海文 於右下

T'ang Haywen

Untitled II

Ink on arches paper, diptych

Signed 'T'ang' in English and 'Haywen' in Chinese on lower right

70 x 51 cm. x 2

27 1/2 x 19 5/8 in. x 2

HKD: 100,000 - 150,000

USD: 12,900 - 19,400

來源 1992 年 12 月法國德魯奧拍賣；  
亞洲私人收藏。

說明 附法國畫廊購買證明。

PROVENANCE The Estate Sale of December 1992. of Drouot: Maitre Leroux Auctioneer;  
Private collection, Asia.

NOTE This work is accompanied by a buyer certificate from Luxembourg gallery.









林風眠

LIN FENGMIAN 1900-1991



1937年，抗日戰爭爆發。同年10月，國立杭州藝專向內地遷移，林風眠率藝專師生向江西、湖南轉移。次年春，在湖南沅陵，杭州藝專與北京藝專合校，改稱國立藝專，廢校長制，改校務委員制，林風眠任主任委員，後因與教育部及校內某些負責人意見不一致，痛而辭職。林風眠回上海安頓了妻小之後，便隻身轉貴州與河內，由雲南抵重慶。此時的林風眠已飽經風霜與挫折，心靜已大不同於既往；在重慶，他避開文藝集中的北碚地區，獨居長江南岸大佛殿的一間舊房，專心於繪畫探索，也極少參與社會活動與社交應酬，保守著一個學術知識份子的獨立性和內心的孤高純靜，持續探索他早在法國留學時期就確立的「融貫東西」的道路。林風眠就在這個遠離文化中心地帶的南岸土屋，一住六年多。

本幅《輕舟靠岸》即是創作於重慶時期（1938—1945）的佳品，除了完整的題簽(渝，乃是重慶市的簡稱。民國三十年即西元1941年)，作品本身也深具該時期的風格氣息。在此時期，水墨和彩墨成為林風眠的主體形式，油畫大幅減少，林風眠將激越的吶喊和沉重的悲哀轉換為寧靜的遐思和豐富多彩的抒寫。《輕舟靠岸》描繪漁舟停泊，人煙罕至的江畔，層層疊疊的遠山已明顯透出形式化的風格，淡墨線條自在舒展，瀟灑卻不粗率，簡筆揮灑彷彿信手拈來，卻自有一派閒雅逸趣。從畫面散發的氣息可以感受到林風眠當時獨居江畔的情境；望著對岸因水氣蒸騰而顯得迷濛的景緻，清幽閒散中難免絲絲落寞，攤紙提筆，胸臆中無限情懷寄託到了紙面，卻也僅是一河兩岸，遠山孤舟，靜水流深，寥寥數筆瀟灑詩意孤寂的氣息，引人懷思。



林風眠《江舟》1940年代 紙本 設色  
69 x 67.5cm 上海中國畫院典藏



林風眠在抗日戰爭時期避居嘉陵江畔時的水墨作品之一



林風眠在抗日戰爭時期避居嘉陵江畔時的水墨作品之二

The war of resistance against Japan erupted in 1937. In October 10th, National Hanzhou Art College relocated inland and Lin Feng Mian led the faculty and students of Art College to relocate to Jiangxi and Hunan. In spring of the following year, Hanzhou Art College merged with Beijing Art College in Hunan and renamed to National Art College, abolishing principal system and restructured the school affair committee system. Lin Feng Mian served as the committee member but later resigned after involving in disputes with some representatives of the school. After Lin returned to Shanghai and settled his family, he travelled alone to Guizhou and Hanoi, arriving to Chongqing via Yunan. At this time, Lin Feng Mian had already went through difficulties and frustrations and held different perspectives towards life compared with the past. In Chongqing, he avoided the Beipei district where the art and literature persons gathered.

"Boat by the Shore" was created between year 1938 and 1945. Apart from preserving the complete signature (Yu denotes abbreviation for Chongqing City, Republic of China 30 signifies 1941), the work itself also carries the style of the period, where ink painting and color painting became the main style of Lin Feng Mian. The number of oil paintings was reduced and Lin Feng Mian transformed his intense scream and heavy sorrow into tranquil thinking as well as rich and colorful expression. "Boat by the Shore" depicts the fishing board mooring by the isolated lakeshore, where layers of far mountains demonstrate the style with free and extensive ink likes that are poetic and natural. The painting is indicative of Lin Feng Mian's independent life by lakeshore. Looking into the smeared scenery from ashore due to vaporization inevitably draws some loneliness. Such poetic solitude indeed triggers one's nostalgia.



# 5

林風眠 (1900-1991)

輕舟靠岸

1941 年作

紙本 彩墨

簽名：林風眠 三十年 渝；林風眠鈐印 於右中

Lin Fengmian

Boat By the Shore

Ink and colour on paper

Signed, dated and inscribed in Chinese; Stamped with one artist's seal on the center right.

34 x 46.5 cm.

13 <sup>3</sup>/<sub>8</sub> x 18 <sup>1</sup>/<sub>4</sub> in.

HKD: 450,000 - 550,000

USD: 58,050 - 70,950

來源

原藏家林氏直接購自藝術家本人；

購自林氏家屬；

香港佳士得 2011 年 5 月 31 日中國近現代書畫拍賣 Lot2690，

現藏家得自上述拍賣會。

PROVENANCE

Former owner Lin Nan Lung received directly from the artist,

Acquired from the family of Lin Nan Lung,

Chinese Classical & Modern Paintings Auction, Christie's Hong Kong, May 31 2011, Lot 2690.

Acquired from the above auction by the present owner.







# 席德進

SHIY DE JINN 1923-1981

作為林風眠最鍾愛的關門弟子，席德進師從其三年，以第一名畢業於杭州美院。受林風眠影響甚深，席德進畢生追求用中國人的情感去尋找中國藝術的新表現方式。作為一個土生土長的四川人，席德進背井離鄉來到台灣，把他鄉當故鄉。在創作題材上喜好台灣山水，對於台灣原始的鄉野風光，灌注了滿腔的熱情與執著。可謂「筆墨是中國、構圖是現代、情感是民族、生活是台灣。」他的藝術創作，既具有真山、真水的形貌，也具有水墨的韻味與書法的筆趣，他將東方水墨意趣融入西方的水彩畫中，開拓出一種簡約、靜謐的水彩畫風。

席德進愛好現場寫生，憑藉對大自然強烈的觀察力把各地旅遊所見美景一一畫下，臨場感就是他記錄自然的方式。他把中國山水畫用水彩來表現，對物像的單純化，除去輪廓線和動線，加入了平塗的色塊，讓他的山水畫有剪影的層次感，頗有中國屏風韻味。

《空山雲煙》創作於1980年，畫面中嵐氣奔騰如行雲流水，大筆搖曳呈現雲煙的濃淡、虛實變化萬千，飄逸的霧氣點綴群山的層次，彰顯山的神采與韻味。席德進創作從來不打草稿，他面對群巒壯闊，在凝視景物之後，直接表現於畫面。落筆慎重而運筆豪放，一筆下去孕有豐富的濃淡、剛柔之變化。在層次的渲染中，可感受流動的空氣和氤氳的水氣，既擁有拂曉晨曦的朦朧感，又抒散著雨後天晴的明麗清朗。面對水彩畫紙，藝術家心境有如獨處深山，卻內含筆力千鈞。



As Lin Fengmian's last and favourite student, ShiyDejinn followed his mentor for three years, and came out first when he graduated from China Academy of Art in Hangzhou. Shiy Dejinn was heavily influenced by Lin Fengmian, and has all his life strived to find a new presentation for Chinese art with a Chinese kind of feeling and emotions. Born and raised in Sichuan, Shiy left his homeland for Taiwan, which he treats as his new homeland. Taiwan's scenery is one of Shiy's favourite themes in creation, and he has shown utmost passion and devotion to Taiwan's rural landscapes. 'His paint brush and ink are Chinese, and his composition contemporary; his feeling reveals his nationality, and his life Taiwan,' one says. His creations bear the forms of authentic mountains and waters, but also the grace and charm of ink painting and calligraphy. He has incorporated the spirit of eastern ink painting into western watercolour painting, creating a simple and quiet style of watercolour.

Shiy Dejinn enjoys painting from nature and, with his care observation of it, records the beautiful sceneries he saw while he travels. Sense of the location is the key in his record of the nature. He creates Chinese landscape paintings with watercolour, greatly simplifying objects, leaving out the contour and the lines of movement while adding in flat colour, resulting in a silhouette-like layering effect in his scenic paintings, reminding one of a traditional Chinese screen's elegance.

'Mountain Obscured by a Cloud' was created in 1980. In the painting, the fog is thickening like clouds and waters moving. The big brushes show ever-changing clouds and fog thick and thin, sometimes showing and sometimes obscuring. The flowing fog adorns the layers of the mountain, showing its spirit and charm. Shiy Dejinn never makes drafts. When he faces the magnificent mountains, he gazes at the view and then begins his painting directly. His brushes are careful and yet ferocious, showing both light and shades, as well as strength and gentleness. Through the embellished layers, one can feel the moving air and the steaming mist, which show the beauty of a hazy morning, as well as the bright, clear sky after rain. At his watercolour paper, the artist is calm like a loner in a mountain, yet his brush strong enough to move a mountain.



1979年席德進與杭州藝專時期的老師林風眠先生合影於香港



席德進於台灣戶外寫生中（張照堂攝影）



1981年席德進於工作室閱讀，身後即為本次上拍作品Lot.6《空山雲煙》

## 6

席德進 (1923-1981)

空山雲煙

1980 年作

紙本 水彩

簽名：席德進 1980 於左下

Shiy Dejinn

Mountain Obscured by A Cloud

Watercolour on paper

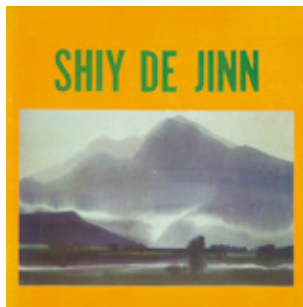
Signed in Chinese and dated on lower left

43 x 68 cm.

16 <sup>7</sup>/<sub>8</sub> x 26 <sup>3</sup>/<sub>4</sub> in.

HKD: 60,000 - 80,000

USD: 7,740 - 10,300



發表

《席德進畫集 1981》, P35, 席德進畫室, 台北, 1981 年初版。

LITERATURE

The Studio of Shiy De-Jinn, Taipei, Taiwan, *SHIY DE JINN 1981*, 1981, p.35.







朱德群

CHU TEH-CHUN 1920-2014



朱德群的作品既不同於傳統的中國繪畫，也不同於西方的抽象繪畫，而兼具中國傳統文人畫的寫意性與康丁斯基作品的音樂性。他的作品充滿對比強烈的揮灑，和諧豐富的微妙變幻，在千變萬化的形、色組合中，在變換複雜的空間構成中，在書法韻味的點線揮灑之間，氣韻生動而萬象流動。他的作品不受景深的約束，竭力把深遠的空間感與筆墨韻律結合起來，使縱深感與形象性都得到最充分的發揮，始終保持著整體形式的和諧。朱德群的創作情緒彷彿附和著宇宙洪荒的原始節奏而跌宕起伏，以忘我的情懷達到物我交融的境界，引人走進一個超客觀的意象世界。

創作於1976年的《紅霞傍日》，是朱德群少見的以橙黃色為主基調的作品，整體色彩明麗而和諧，凝厚與纖細的用筆交錯使用，層次分明而豐富，充分表現了70年代藝術家旺盛的創作力。在作品中心匯聚的凝重的線條與塊面，彷彿是太陽未西沉前，晚霞追隨其畔，光線的明與暗相衝擊後所形成的天與地在無限次元的時空中對話；朱德群以橫向筆觸為主，粉柔的橘黃和檸檬黃鋪墊出日落前溫和的光線感，畫面中心則混融白色、橘紅色與普魯士藍，以流暢的筆意飛舞迴旋，像雲朵、霞光以及天色未暗前透出一抹蔚藍，在橙紅日光的照耀下交織出綺麗的奏鳴。

朱德群以其自身的奮鬥，不斷創進，達到作品中的完美意境：「思與靜諧，意與景融。」一種從趨向於虛靜而不可視的下意識領域中，達至人類意識中的更為深刻的思想境地。《紅霞傍日》一如朱德群的藝術特色，帶給觀者天地迴旋的顫動以及生生不息的流動之感。

Chu Teh-Chun's works differ from traditional Chinese paintings or Western abstract paintings. He combines the poetic quality of traditional Chinese literati paintings and the music quality of Kandinsky Wassily. His works are filled with strong contrast and subtle changes of harmony and abundance, constituting the complex conversion with different combination of forms and colors. Unconstrained by the depth of landscape, Chu's works managed to combine the profound space with ink painting in order to bring the perception of width and breadth in a harmonious overall display. Chu's creative emotions seem to go up and down following the primitive rhythm of the universe, reaching a total fusion through his emotions, taking viewers into an surrealist imagery world.

Created in 1976, "Red Clouds Around the Sun" is a rare piece executed with orange-yellow color that overall presents a bright, harmonious tone. The use of thick and thin brushes with divided and rich layers vividly presents the vibrant creativity of the artist in the 1970s. The lines and blocks concentrated on the canvas resemble the glow before sunset or the conversation between infinite time and space formed by the collision between brightness and darkness. Chu Teh-Chun uses mainly horizontal brushes, soft orange and yellow to build the gentle lighting before sunset while the center of the canvas is blended with white, orange red and Prussian blue.

Chu constantly innovated and made progress to accomplish the perfection of his work. His work brings human sub-consciousness to a more profound state. "Red Clouds Around the Sun" represents the artistic characteristics of Chu, bringing trembling and vibrant flow to the viewers.



漢斯·哈同將中國書法引入西方抽象藝術之中，曾於50年代給予朱德群深刻影響，朱德群大寫意油彩作品即與其作品有異曲同工之妙。

# 7

朱德群 (1920-2014)

紅霞傍日

1976 年作

紙本 油彩

簽名：朱德群 CHU TEH-CHUN 於右下；CHU TEH-CHUN 朱德群 8.7.1976  
於畫背

Chu Teh-Chun

Red Clouds Around the Sun

Oil on paper

Signed in Chinese and English on the lower right ; signed and dated on the reverse

65 x 50cm.

25 <sup>5</sup>/<sub>8</sub> x 19 <sup>5</sup>/<sub>8</sub> in.

HKD: 550,000 - 650,000

USD: 70,950 - 83,900

來源

香港蘇富比 2012 年 10 月 7 日二十世紀中國藝術專場 Lot512；  
現藏家購自上述拍賣。

PROVENANCE

20<sup>th</sup> Century Chinese Art, Sotheby's Hong Kong, 7 October 2012, Lot 512  
Acquired from the above auction by the present owner.





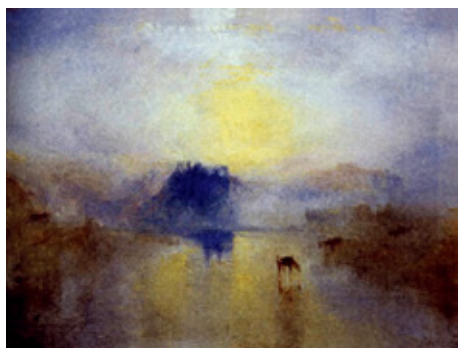
朱德群1996年創作的《溫和的展望》如在幽黯的宇宙中降下一道奪目的藍色光輝，光線之強烈，能量之巨大，倏地將空間敲碎，黑暗燃亮成一片朗朗蔚藍。光色交融的背景以及翻動旋繞的大筆觸不禁讓我們聯想到英國國寶級畫家威廉·透納(William Turner)巔峰時期的作品，淋漓盡致地表現出大自然的崇高與壯麗。《溫和的展望》中澄清的藍色以信仰的顫動把我們的精神召喚到無限遙遠的精神境界，光束將藍色分成深藍與淺藍，彷彿是天空與海洋，稀薄透明與濃重深邃在畫面下方形成明快的視覺節奏。在統一的塊面藍色調裡，又有少量的點狀紅褐色與黃色襯托期間，形成大小不同的色彩面積對比，活躍著畫面的視覺中心，給人以在蔚藍色的世界裡孕育著生命的跡象。

本幅《溫和的展望》為萬曼夫婦珍藏多年的佳品。藏家萬曼先生(Maryn Varbanov)和宋懷桂女士夫婦與朱德群曾有深入的交往，彼此因藝結緣，可謂藝術界的佳話。萬曼是法籍人士，早年到中國學習繪畫，後來與同班的宋懷桂女士墜入愛河並在周恩來的特別批准下，成為新中國建立以來第一例涉外婚姻。1975年全家定居法國巴黎，後回到中國發展，皆成為人傑翹楚。受聘於中國美術學院後，萬曼站在藝術無國界的學術高度，用行動啟動沉睡中的中國藝術。當時學院學術氛圍活躍，萬曼壁掛研究所的建立，其前衛性的跨學科機制，特別是在瑞士洛桑取得的重大成就和國際影響，對中國藝術和藝術教育產生重大啟迪，堪稱「中國現代壁掛藝術導師」。

宋懷桂則是一位傳奇女性，集智慧、優雅、時尚於一身，她具有多重身份，既是壁掛藝術家，也被稱為中國時尚第一人，同時也是成功的社會活動家和企業家。她是第一個進入中國的法國服裝品牌皮爾·卡丹的中方首席代表，開始把「時尚」帶入中國。同時也是第一家中外合資的餐廳馬克西姆餐廳的總經理，這家餐廳不僅成為了法國飲食文化的傳播者，也曾是中國搖滾樂的一個庇護所。萬曼夫婦對中國當代藝術的發展做出傑出的貢獻，不光推動了當代藝術的實踐，也身體力行進行贊助收藏，實為當代藝術界的一段傳奇佳話。而此幅作品的收藏不但見證了朱德群與這對藝術界風雲人物的知交，也代表了作品本身高度的藝術性與品味。



朱德群與宋懷桂女士於作品前合影



威廉·透納《諾漢姆城堡的日出》1835 -1840年 布面 油彩 91 x 122cm



朱德群《運動中的物質》1996年 布面 油彩 65 x 82cm



朱德群《覺醒之前》1995-1997年 布面 油彩 200 x 200cm





宋懷桂與萬曼於其掛毯作品前留影



威廉姆·特納《斯塔法島的芬格爾岩洞》1832年 布面 油彩  
90.9 x 121.4cm 耶魯大學英國藝術中心典藏

“Doux Avenir”, created by Chu Teh-Chun in 1996, resembles a shimmering blue ray of light descending from the dark universe, with intense lighting and strong power that instantly crash the space, burning the darkness into radiant blue. The merging background and rotating brushes remind one of the works by William Turner during his peak time, which vividly expressed the prestige and majesty of nature. “Doux Avenir” calls for our spirit to the infinitely remote world through the clear blue color and trembling of belief. The beam divided blue into dark and light that resemble sky and ocean with thin and thick colors forming vivid visual presentation. There is also small amount of dotted brown and yellow among the overall blue color, leading to contrast among various sizes of color area. The colors activate the visual center of the canvas, and incubate traces of life in a blue world.

“Doux Avenir” was collected by Mr. and Ms. Varbanov for years, who have known Chu Teh-Chun deeply. Mr. Maryn Varbanov is French who studied painting in China and fell in love with Madam Song Huai-Kuei. It became the first case of foreign marriage since the founding of New China with the special permission granted by Zhou Enlai. His whole family moved to Paris, France in 1975 and returned to China later, becoming outstanding talents. Mr. Maryn Varbanov was employed by China Academy of Art and awakened the sleeping Chinese art from the stand of borderless arts. The academic ambience was active back then, the establishment of Varbanov Tapestry Research Centre, its avant-garde interdisciplinary mechanism and the major achievement and international impact achieved in Lausanne, Switzerland, have contributed to major enlightenment for Chinese art and art education. Varbanov is known as the “Mentor for Chinese Contemporary Tapestry Art.”

Madam Song Huai-Kuei is a legendary woman who was the symbol of intelligence, grace and fashion. She was known for many identifies such as tapestry artist, first Chinese stylist, successfully social activist, and entrepreneur. She was the chief representative for Pierre Cardin, first French fashion brand introduced into China. She was also the general manager of “Maxim’s,” which was the first Sino-French joint venture restaurant. This restaurant not only became the promotor of French cuisine but also the shelter for Chinese rock and roll music. The couple made outstanding contribution by not only promoting the practice of contemporary art but also collecting artworks themselves. The collection of this work not only witnessed the friendship between Chu Teh-Chun and the couple but also signified the artistry and taste of this work.

朱德群 (1920-2014)

## 溫和的展望

1996 年作

布面 油彩

簽名：朱德群 CHU TEH-CHUN,96 於右下；

“溫和的展望” “Doux avenir” CHU TEH-CHUN 朱德群 1996 於背面

Chu Teh-Chun

Doux Avenir

Oil on canvas

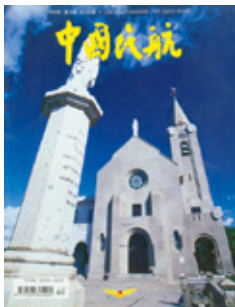
Signed in Chinese and English, dated 96 on the lower right;  
signed, dated and titled on the reverse.

66.5 x 82.5cm.

26 1/8 x 32 1/2 in.

HKD: 1,500,000 - 2,000,000

USD: 193,500 - 258,100



發表 《中國民航雜誌》，P101-102，1999 年第六期，總第 100 期，1999 年出版。

來源 直接得自藝術家家屬；  
萬曼、宋懷桂夫婦舊藏。

LITERATURE *CAAC Inflight Magazine*, No.100, Issue 6, 1999, p101-102

PROVENANCE Acquired directly from the artist's relative;  
Formerly the Property of Mr.Maryn Varbanov & Ms. Huai-Kuei Song Collection.







1993年朱德群於工作室練習書法



朱德群《寫羅貫中詩》2000年 紙本 書法 50.5 x 65cm 朱德群家族收藏

## 五月的梅斯 No.4

出身於知識份子家庭的朱德群，六歲之前受私塾教育，學習唐詩、宋詞、書法與繪畫，從幼年始便臨摹唐代歐陽詢、顏真卿、柳公權等書法帖，喜讀王羲之的《草決歌》。來到巴黎後，他也從未放棄書法這一最具東方靈韻的藝術探索，他白天憑藉日光進行油畫創作，晚上在燈光下研習書法。朱德群對書法的研習並不止於摹寫，而是積極地將其融入自己的創作之中，因此除了色彩爛漫、排筆舒展的經典朱氏風格之外，我們總能在朱德群的作品中欣賞到書法筆意以及他對於文人水墨繪畫的探索。

本件《五月的梅斯No.4》即是一幅朱德群抽象水墨的代表佳作之一。「五月的梅斯」系列是朱德群為其2005年法國梅斯阿森納音樂廳個展特別籌劃的一組系列作品，作品飽含音樂性。此時朱德群對於水墨的探索已近半世紀之久，步入爐火純青的創作意境；畫面中點線面的構築極為優美，大量使用的書法性線條帶有唐代書法雄勁的筆勢，又兼有宋代書家靈動跌宕的姿態，墨線在畫面中時而緩行，時而騰空，時而重疊如一股強大的氣流彙聚於畫面中心，同時又舒張彷彿縱橫天地，舞動蒼穹，而豐潤的橘紅與中國書法頓挫點畫結合，好似跳躍的音符，將觀者的視野帶到花團簇擁的法國五月，有「花園之城」美譽的山城梅斯一片初春的繁榮，在藝術家悠揚的線條筆勢牽引下，滿溢出生命的喜悅。

「石如飛白木如籀，寫竹還應八分通，若還有人能會此，須知書畫本來同。」這種書法與繪畫的結合是中國傳統繪畫的典型特徵，朱德群深領此意，只是他以另一種形式的「書法用筆」，令繪畫的寫意性蔚然顯現，使作品具有中國文人繪畫的輕靈優雅，但又兼融西方繪畫的渾厚感與表現性，開創了屬於朱德群的大寫意性墨畫的新面貌，其靈動且典麗的風采值得再三品味。

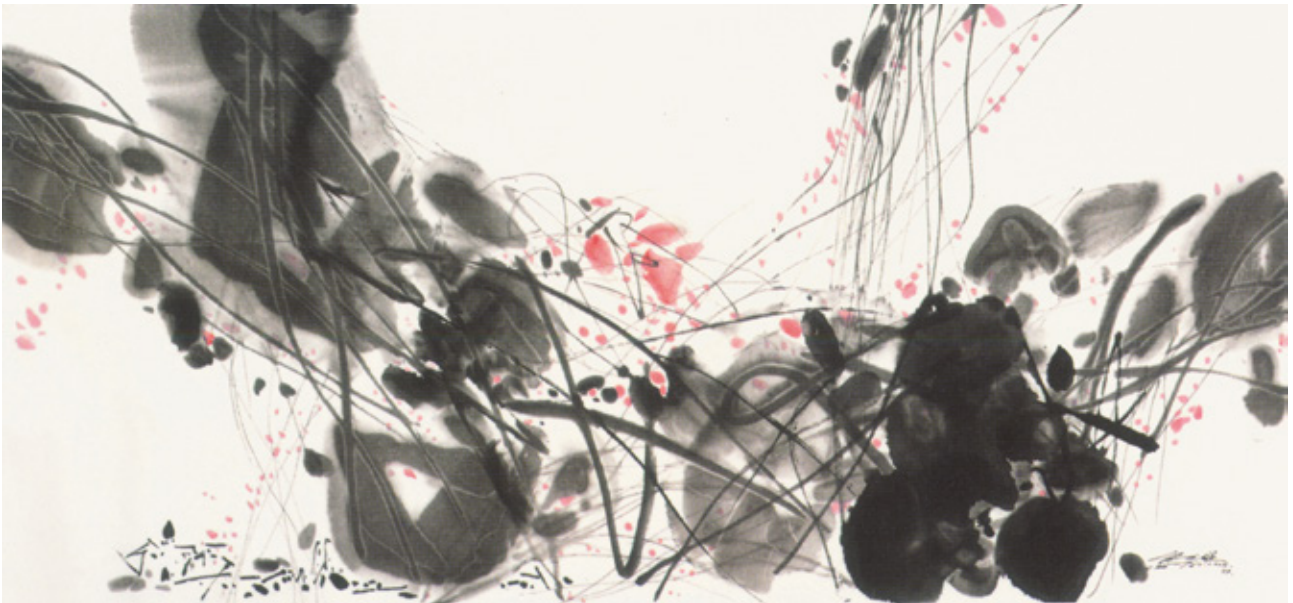


## May in Metz No.4

Chu Teh-Chun was born into a family of educated people. He received private school before 6 years old, studying poetries, calligraphy and painting from Tang and Song Dynasties. The artist studied different calligraphy styles from Ouyang Xun, Yen Zhenqing and Liu Gong-Quan. He never gave up the oriental artistic exploration for calligraphy upon arrival to Paris. He worked with oil painting during the day while studying calligraphy at night. Chu Teh-Chun not only imitated calligraphy but actively integrated it into his creation. Apart from Chu's classic colorful style, we could always appreciate calligraphy implications and his exploration into literati's ink painting from Chu's works.

"May in Metz No.4" is one of the best representatives of Chu Teh-Chun's abstract ink painting. "May in Metz" is a special series with musicality by Chu dedicated to Arsenal Concert Hall in Metz, France in 2005. At this time Chu has already worked with ink for nearly a half century and was quite skillful at it. He used large amount of calligraphical lines with the vigorous style from Tang Dynasty and the calligrapher's gestures of Song Dynasty. Ink lines overlap as if strong currents gathering at the center of the canvas, at the same time, as if expanding and dancing in the universe. The combination of rich orange red and Chinese calligraphy resembles bouncing music notes, taking the attention of viewers into flowery France in May. Metz is renowned as "City of Garden" with thriving spring time, filled with joy of life under the artist's melodic lines.

The combination of calligraphy and painting is characteristic of traditional Chinese painting. Chu Teh-Chun knew about this very well but used another form of "calligraphical brush" to demonstrate the freehand brushwork of painting, giving the work the agility and grace of Chinese literati's painting, while having the richness and expression of Western painting. Chu created a new look of poetic ink and color painting, whose agility and grace worth savoring repeatedly.



朱德群《無題》1999年 紙本 設色 水墨 135 x 70cm 中國美術館典藏

朱德群 (1920-2014)

## 五月的梅斯 No.4

2005 年作

紙本 彩墨

簽名：朱德群 CHU THE-CHUN 05 於右下

Chu Teh-Chun

## May in Metz No.4

Ink and colour on paper

Signed in Pinyin and Chinese, dated '05' on lower right

70 x 69 cm.

27 1/2 x 27 1/8 in.

HKD: 580,000 - 680,000

USD: 74,820 - 87,700



- 發表 《朱德群畫展》，P6，Frank Page Art Galerie，巴登巴登，德國，2006 年出版。
- 展出 朱德群畫展，阿森納音樂廳，梅斯，法國，2005 年 11 月 26 日－2006 年 1 月 22 日；  
朱德群畫展，Galerie Frank Pages，巴登巴登，德國，2006 年 4 月 23 日－5 月 23 日。
- 來源 歐洲私人收藏；  
香港蘇富比 2011 年 4 月 4 日 Lot622，  
現藏家購自上述拍賣。
- 說明 附藝術家親簽之作品保證書。
- LITERATURE Frank Pages Art Galerie, Baden-Baden, Germany, *Chu Teh-Chun Tusche*, 2006, p.6
- EXHIBITED Arsenal Concert Hall, Metz, France, *Chu Teh-Chun*, 26 Nov.2005 - 22 Jan. 2006;  
Galerie Frank Pages, Baden-Baden, Germany, *Chu Teh-Chun Tusche*, 23 Apr - 23 May. 2006.
- PROVENANCE Private Collection, Europe  
Sotheby's Hong Kong, 4 April 2011, Lot 622,  
Acquired from the above auction by the present owner.
- NOTE This work is accompanied by a certificate of authenticity signed by the artist.







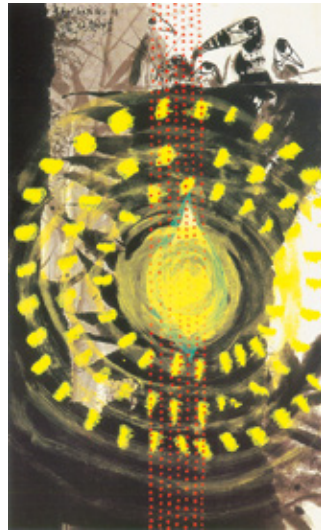
# 趙春翔

CHAO CHUNG-HSIANG 1910-1991

八零年代是趙春翔畫風最自信奔放的時期，不僅先後在紐約布魯克林美術館和台北市立美術館舉辦個展，作品也廣受海內外藝評家的肯定。於本次拍賣呈獻的《福蔭一家》創作於1980年，為趙春翔創作生涯高峰期的作品，老辣酣暢的用筆具體表達了趙春翔「不中不西，亦中亦西」的綜合風格以及鮮明的個人符號，更傳遞了他對傳統文化的珍愛以及有情天地的大愛。

在作品《福蔭一家》中趙春翔營造了一種與傳統水墨淡泊、含蓄、超逸的審美截然相反的境界，畫面中間那豪爽不羈的綠色圈環和不規整的螢光紅色塊，顯現出趙春翔受到波普藝術影響而傾於直顯的風格傾向，那鮮明奪目的色點猶如綻放在夜空的煙火，炫耀著光華，也像一圈難以名狀的引力磁場，牽引著天地間的能量。趙春翔以蒼勁的中國書法筆意融合表現主義的縱橫筆法鋪陳出背景的竹林，在茂密的竹葉林蔭下，三隻憨態可掬的大眼鳥兒一字排開，構成畫面的主體；趙春翔酷愛畫鳥，鳥也經常成為他自喻自況的主角。趙春翔筆下的鳥融合了東西方藝術的神韻，既有馬蒂斯、畢卡索的自在歡愉，也有八大山人、林風眠的寫意抒情。作品《福蔭一家》下方那一排彼此緊挨的鳥兒彷彿一個三口之家，在竹林的庇蔭下安詳喜樂地相護依偎，似乎象徵藝術家自身對於美滿家庭的期望，十分耐人尋味。





趙春翔《造化鐘神秀》1980年  
紙本 彩墨 113 x 70cm



趙春翔《放眼世界》1980年  
紙本 彩墨 134 x 68cm

The 80s is the most confident and liberal period for Chao Chung-Hsiang paintings. Not only did he held solo exhibitions in Brooklyn Museum and Taipei Fine Arts Museum but also his works gained wide recognition from domestic and international art critics. This sale presents the “Bird Family under Shade” by Zhao in 1980, produced during his career peak. Chao’s skillful painting specifically expresses His “non-western or oriental but somewhat western and oriental” mixed style and vivid personal icon, which further conveys his cherish for traditional culture and love.

Chao builds up a world in complete contrary to the traditional aesthetics: nonmaterialistic, reserved and graceful. The free and unconstrained green rings and irregular florescent color blocks in the center of the painting seem to reveal Chao’s straightforward style influenced by Pop art. The brilliant and dazzling colors become the blossoming fireworks in the sky of night, brightening like a magnetic field that expresses the power of the universe. Chao blends the vertical and horizontal brushing of expressionism with powerful Chinese calligraphy, where four lovely birds lined up in the shadow of bamboo trees. Chao has the passion for drawing birds and they often play the main character in his painting. The birds painted by Chao infuse the quality of oriental and western arts, with the free and pleasure of Matisse and Picasso as well as the poetic expression of Bada Shanren and Lin Feng-Mian.

The birds in “Bird Family under Shade” remain close like a family of three that cuddle up in peace and joy under the protection of bamboo trees, which resembles the artist’s expectation for a family of happiness and is quite intriguing.



趙春翔於美國紐約阿諾藝術博物館個展海報前留影



講學中的趙春翔

# 10

趙春翔 (1910-1991)

福蔭一家

1980 年作

紙本 彩墨

簽名：To Dear P. Mitchil 春翔 Chao, 1980 N.Y.C. 於右上方

Chao Chung-hsiang

Bird Family under Shade

Ink and colour on paper

Signed in Chinese, dated and inscribed "to Dear P. Mitchil N.Y.C" on upper right

75.5 x 54.5 cm.

29 <sup>3</sup>/<sub>4</sub> x 21 <sup>1</sup>/<sub>2</sub> in.

HKD: 400,000 - 600,000

USD: 51,600 - 77,400

來源

藝術家直接贈予 Mr. B. Mitchil ;  
美國私人收藏。

PROVENANCE

Gifted by the artist to Mr. B. Mitchil,  
Private Collection, U.S.



To dear B. Mitchell from Chad  
1980  
N.Y.C.







趙無極

ZAO WOU-KI 1921 - 2013

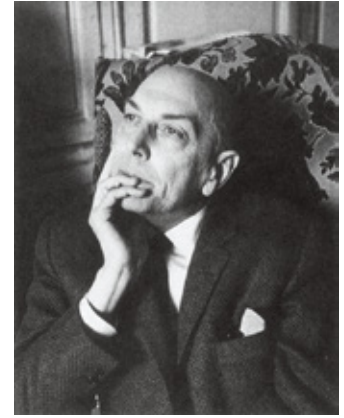




趙無極《無題》1971年 紙上 水墨  
56 x 46.5cm



趙無極與法國藝術史家讓·萊馬里攝於1972年



法國詩人、畫家亨利·米修攝於1964年

趙無極曾在自傳中回憶道，當初抵法國之時，他有意識地將其繪畫元素與中國傳統書畫保持一定的距離。他不希望倚借自幼習得書法技巧的便捷，因而流於玩弄筆墨、炫耀技巧或是東方情調的路向。然而因照顧病痛的妻子，趙無極在七零年初曾一度暫停了油畫的創作，直到在詩人好友亨利·米修（Henri Michaux）的建議與鼓勵之下，趙無極暫擱油畫，重拾筆墨，重新開始探索中國傳統水墨意趣。這對於他進一步體會中國傳統繪畫精神，與開啟他新一階段的繪畫理念起到了很大作用。

而趙無極的水彩創作，相當程度是在他的油畫基礎上展開的，作品中那些感性的破筆、碎筆與偏愛的用色，都源自他的油畫作品，只是在水彩中顯得更加輕快、灑脫和盈亮，正如此次的拍品《無題》和《晨曦》所展示的。此兩幅分屬七零和八零年代的水彩創作，前者厚實的筆觸堆疊與張力的構圖，更多顯現趙無極在油畫中的探索和積累，後者則呈現藝術家在經歷水墨蛻變期後不同的風貌，心境趨向一種東方式的自然無為，構圖則如南宋山水般散發淡泊悠遠的境界。趙無極畫起水彩來顯得舉重若輕，他將自己對藝術的理解更為隨興地融入到那些自由散淡的筆跡墨痕之中。待到他的「蛻變期」，他的這段水墨探索經歷又反過來影響他的油畫創作，使其進入更深邃而崇高的層次。

Zao Wou-Ki recalled in his autobiography that when he first arrived in France, he deliberate kept certain distance from traditional Chinese painting because he did not want to boast oriental techniques and styles based on his calligraphy skills acquired from childhood. Zao once stopped to do oil painting in the 70s to take care of his wife in illness. It was not until his friend Henry Michaux, a poet, encouraged him that he put down oil painting and re-picked up ink painting to re-explore into traditional Chinese ink painting. This helped him further understand the philosophy of traditional Chinese painting and initiated his new stage of painting philosophy.

The Zao Wou-Ki's watercolor painting was based on his oil painting to some extent. The sensitive broken brushes and favored colors originated from his oil painting but became lighter, freer and brighter in watercolor, as shown in "Sans Titre" and "Dawn". These two are watercolor paintings from the 70s and 80s. The former is filled with thick stacking brushes and composition of tension, demonstrating Zao's exploration and accumulation of in oil painting. The later presents the artist's different look going through the transformation of ink painting. His mind was geared toward an oriental and natural inaction, while his composition resembles the secluded state of Southern Song Dynasty.

趙無極 (1921-2013)

無題

1970 年作

紙本 水彩

簽名：無極 ZAO 70 於右下

Zao Wou-Ki

Sans Titre

Watercolour on paper

Signed in Chinese and 'ZAO' in English, dated '70' on lower right

25 x 19cm.

9 <sup>7</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>2</sub> in.

HKD: 350,000 - 550,000

USD: 45,150 - 71,000

來源 香港蘇富比 2012 年 10 月 7 日二十世紀中國藝術專場 Lot502；  
現藏家得自上述拍賣。

PROVENANCE 20<sup>th</sup> Century Chinese Art, Sotheby's Hong Kong, 7 October 2012, Lot 502  
Acquired from the above auction by the present owner.





# 12

趙無極 (1921-2013)

晨曦

1987 年作

紙本 水彩

簽名：無極 ZAO 87 於右下

Zao Wou-Ki

Dawn

Watercolour on paper

Signed in Chinese and 'ZAO' in English, dated '87' on lower right

30 x 40cm.

11 <sup>3</sup>/<sub>4</sub> x 15 <sup>3</sup>/<sub>4</sub> in.

HKD: 450,000 - 550,000

USD: 58,050 - 71,000

來源 香港蘇富比 2012 年 10 月 7 日二十世紀中國藝術專場 Lot501，  
現藏家得自上述拍賣。

PROVENANCE 20<sup>th</sup> Century Chinese Art, Sotheby's Hong Kong, 7 October 2012, Lot 501,  
Acquired from the above auction by the present owner.





本件創作於1974年的《4.9.74》正值趙無極70年代的「脫變期」。1973年，趙無極重新執起因喪妻之痛而闊別近一年半的油畫筆，再次開始了油畫的創作，而此時趙無極的作品風格發生了不自覺的變化，藝術家本人也對此頗有感受，據《趙無極自畫像》中陳述：「我知道，從1973年開始，我的畫風變了，因為我的朋友常常這麼說，尤其常常這麼寫，也許這時我成熟了，過去累積的努力有了成果。我越來越愛畫，越來越有話要說，也越來越怕自我重複。我畫我的生活，但也想畫一個眼睛看不見的空間、一個夢的空間，一個使人永遠感覺和諧的所在，即使用的是充滿矛盾力量的不安的形式。每一幅畫，從最小到最大的，都是這夢的空間的一部分。」

在本件《4.9.74》中，趙無極開始突破原有的畫面格局，從聚走向散，從對抗、衝突走向疏散、淡化，出現一種「中空型」結構，畫面構成更加豐富多變，與60年代「山脊式」結構的作品拉開了距離。趙無極弱化了顏料色澤的對比，於米黃、米白、粉藍、粉青之間交疊互錯，使得畫面色彩細膩而變化微妙，蒼茫之景於靜謐中訴說深邃，猶如中國傳統中的留白，作品上方如傾瀉而來的一縷墨氣，與下方翻騰的墨色筆觸遙相呼應，顯然這是融入了更多水墨的趣味。這一年趙無極創作過同樣構圖與表現手法的作品，如作品《2.3.74》，可以發現這種「化實為虛」的構圖並非一時偶得之作，而是潛心開創，從而逐步確立的一個新面貌。



1974年 趙無極於工作室 亨利·卡迪亞—布列松攝



趙無極《無題》1971年 紙本 水墨 62.5 x 49cm

趙無極少時崇拜米芾，而米氏父子對於江南煙雨氤氳的表現，似乎也在此時收納於他的抒情抽象主義油畫創作當中。北宋文人的寬廣胸襟，經歷千山萬水的旅行跋涉，都曾化作宏篇巨幅的山水風景，而趙無極一生踏遍四海，至70年代初重回闊別二十多年的中國大陸，故國神遊之鄉情，讓他的作品倍添東方神韻。品味《2.3.74》，筆觸在流動與堆疊之間猶如煙雲出沒，疏密有致的層次感，帶來靜謐而閑淡的感受。趙無極欣賞米芾對於畫面空間的安排，以筆墨點染打破線條成規，他也以似靜止氛圍的空間創造向那心儀的滄茫迷濛的寫意山水致敬。

縱觀作品《2.3.74》，能感受到趙無極在自由地調度時空，此時的他進入一種凌虛御空的境界。趙無極曾言：「我想，可以說潑灑的繪畫是中國的發明……我眼見空間誕生，隨著我的幻想形成或解散，留下無限輕鬆的感覺，筆劃和色彩的輕鬆感，以及時刻，流逝的時間的輕鬆感。在揮灑點潑之間，我覺得生活更輕鬆，而這些動作所帶來的快樂更勝於記憶留下的痕跡。」以輕鬆揮灑的動作表現「凌虛御空」的境界，這一做法令人不禁想到美國抽象表現主義，然而從兩者之源頭，便不難發現水墨與書法在這其中的深刻影響。中國先賢建立了一種「大象無形」抽象境界的宇宙觀，它不再是對一山一水、一樹一石的具象式觀照，而是對大氣盤旋的宇宙大象的宏觀理解和冥想。趙無極成功地借助西方抽象的表現方式，將中國的「冥想精神」傳達出來，使他於抽象表現主義大潮中有別於任何一位西方藝術家而樹立大師級的地位。





趙無極《2.3.74》1974年 布面 油彩  
162 x 130cm



Lot13 趙無極《4.9.74》1974年  
布面 油彩 81 x 65cm



米芾《春山瑞松圖》宋代  
台北故宮博物院典藏

Zao Wou-Ki's color paintings were quite significant. He infused his comprehension of art into these free and light ink brushes. At "Transformation period," his experience in ink painting reflected his oil painting, taking him to a more profound and higher level. "4.8.74" is a piece created in his "transformation period" in 1974. In 1973 Zao Wou-Ki picked up oil painting after not painting for a year and half because of his wife's death. He experienced unconscious changes in his painting style. As described in "Zao Wou-Ki's Self-Portrait": "I know that my painting style has changed since 1973 because my friends often talk or write about it. Perhaps I became mature then while all the past efforts paid off. I liked painting more and I have more to talk about. I am afraid of self-repetition. I draw my life but I also draw a space invisible to the eyes, a dreamy space, and a place providing harmony for anyone, even using a form filled with power and contradiction. Each painting is part of the space."

In this "4.9.74," Zhao Wou-Ki started breaking through the original layout and shifted from concentration to dispersion, from confrontation to evacuation, resulting in a "central hallow" structure. The composition therefore becomes richer and variant, which distinguished highly from the structure of "Ridge" in the 60s. Zao weakened the contrast between colors, overlapping yellow, white, light blue and light green to create a subtly varying color. The solitary view appeals depth in tranquility like blank space in traditional Chinese painting. The ink floating on the upper part corresponds with the rolling ink colors on the lower part, which blends in more ink painting features. This year Zao Wou-Ki has created works with the same composition and manifestation approach. "2.3.74" shows that the composition of such painting was a new look gradually developed from in-depth study.

Zao Wou-Ki adored Mi Fu when he was young and his lyric abstract oil painting also absorbed the presentation of misty Jiangnan by Mi Fu and his son. Zao had travelled all his life before returning to China in 1970 where he had left for more than 20 years. This trip added oriental characteristics to his painting. In "2.3.74", brushes flow and stack with density-varying layers, leading to a sense of tranquility. Zao Wou-Ki appreciated Mi Fu's arrangement for space and used ink brushes to break the norms. He also paid respect to poetic landscape via seemingly still space.

In view of "2.3.74," Zao Wou-Ki shifted among time and space freely, entering into a virtual state at this time. Zao Wou-Ki stated: "I think that spilling painting is a Chinese invention. I could see the birth of space, forming or dissolving with my fantasy, leaving perception infinite of relaxation. I feel life is easier and the happiness brought by these actions far surpass the traces left by memories." This approach of presenting the virtual world through relaxing actions reminds one of the American abstract expressionism. Nonetheless it is not difficult to discover the profound impact of ink painting and calligraphy when tracing back the origin of the two. Zao has successfully applied Western abstract expression to convey the "meditation philosophy" of China so that he could differentiate from any western artist in the massive trend of abstract expressionism, and thereby establishing his position as a master.

# 13

趙無極 (1921-2013)

4.9.74

1974 年作

布面 油彩

簽名：無極 ZAO 於右下；ZAO WOU-KI 4.9.74 於畫背

Zao Wou-Ki

4.9.74

Oil on canvas

Signed in Chinese and 'ZAO' in English on lower right; signed and titled in English on the reverse

81 x 65cm.

31 <sup>7</sup>/<sub>8</sub> x 25 <sup>5</sup>/<sub>8</sub> in.

HKD: 4,800,000 - 6,800,000

USD: 619,200 - 887,400



發表 《趙無極·昨天與明天》，P301，讓·雷馬利著，巴薩羅那，西班牙，1978年初版；  
《趙無極》，P301，瑞蘇國際出版社，紐約，美國，1979年初版；  
《趙無極》，P341，藝術圈，巴塞隆納，西班牙，1986年出版。

來源 黑米肖夫畫廊，埃森，德國；  
歐洲私人收藏；  
香港蘇富比 2011年10月3日 Lot744，  
現藏家得自上述拍賣。

LITERATURE Jean Leymarie, *Zao Wou-ki · Hier et Demain*, Barcelona, Spain, 1978, p.301;  
Rizzoli International Publications, New York, U.S., *Zao Wou-Ki*, 1979, p.301;  
Cercle d'Art, Barcelona, Spain, *Zao Wou-Ki*, 1986, p.341;

PROVENANCE Galerie Heimeshoff, Essen, Germany;  
Private Collection, Europe;  
Sotheby's Hong Kong, 3 October 2011, Lot744,  
Acquired from the above auction by the present owner.







吳冠中的油畫風景創作是一種結合了中西繪畫優長的「寫生一創作法」，先根據感受自由組織畫面，再直接對景寫生，這樣的創作方法使畫家得以保持一種創造的激情，也能夠令畫面始終保持一種清新的生命氣息。也因此吳冠中的寫生即是他最好的創作，而往往一個寫生途中不經意間的瞬息景色便激發了他創作的靈感。

Wu's approach to landscape oil painting, "sketch-painting", blends together strengths of the Eastern and the Western methods. He would work out the composition of a work by instinct before sketching directly before the natural scene. The approach enabled the artist to maintain his passion for creativity as well as a refreshing sense of vitality in his works. For this reason, Wu's sketches are his best works. Very often he found inspiration in an unexpected, passing scene in the middle of his sketching trip.

吳冠中

WU GUANZHONG 1919-2010



70年代初第一次來到嶗山的吳冠中被那片風景秀麗的濱海小村所深深吸引，他和鄒德儂等學生幾人誤打誤撞來到這個美麗的小漁村，留下了一段令人回味的往事，吳冠中的友人王進家為了紀念此旅，曾於一塊嶗山拳石上題字「誤入嶗山」，拳石多年來一直放置於吳老家中的茶几之上，可見其對此旅的珍視，以及對嶗山的特殊感情。據學生鄒德儂回憶，在寫生期間吳老一直不停讚歎嶗山的石、松、村落及山海之壯美，甚至後來他們登頂泰山之時，還在與嶗山相比，誇讚「嶗山之樸」。

《綠色的海》創作於1974年，是年，吳老接受在中糧集團擔任對外宣傳工作的張俠先生之邀請赴青島避暑，其間完成了這幅明麗清新之作，吳冠中一直將此作珍藏於身邊，直至1985年因緣際會之下再次與張俠先生相遇，才將作品贈予以給友人留作紀念。

《綠色的海》即為一幅吳冠中在靈感的推動下創作的瞬息之景。據張俠在回憶錄中記載；「記得有一天，雖然天氣晴朗，可突然之間，烏雲密布，平靜的海面掀起了波濤，給人『山雨欲來風滿樓』之感。當我們登上嶗山后，老天爺似乎在和我們開玩笑，驟然間天空雲消霧散。我們站在嶗山之巔，大自然的美麗風光盡收眼底，呈現在我們面前是如同『海市蜃樓』的壯觀景色。此時只見先生立刻打開了隨身攜帶的油畫箱，即興揮筆作畫。那碧藍的天空，無際的大海，翻滾的波濤，奇巧的岩石，金色的沙灘，還有那遙遠望去的船舶，大自然的景觀，盡收筆下。」

When Wu Guanzhong visited Mount Lao for the first time in the 1970s, he was enchanted by its picturesque, seaside village. It was by accident that he and his students, including Zou Denong, meandered into the small and quaint fishing village. They had a memorable time there. To commemorate this journey, his friend Wang Jinjia wrote four Chinese words on a piece of stone that literally mean “meander through Mount Lao”. Master Wu had held this episode dear and kept the stone on his tea table for many years. Zou Denong recalled how Wu could not stop hailing the spectacle of the rocks, pine trees, village, mountain and ocean at Mount Lao when they were sketching. They were so impressed by the landscape that when they reached the top of Mount Tai, they went on to set it against Mount Lao, praising the artlessness of the latter. Green Seascape was created in 1974 when Wu accepted an invitation from Zhang Xia, who handled external publicity and patent applications at China National Cereals, Oils and Foodstuffs Corporation, to spend the summer in Qingdao (previously known as Tsingtao). The master kept the work dearly himself after its completion until he gave it to Zhang Xia as a keepsake when the two met again by chance in 1985.



吳冠中《嶗山海岸》1975年 鋼筆 碳素 墨水 19 x 26cm



吳冠中《嶗山海邊（一）》1975年 木板 油畫 73 x 86cm



吳冠中《嶗山海角》1976年 紙板 油畫 38 x 54cm



宋 燕文貴《江山樓觀圖》（局部）畫中巧妙運用「之」字形構圖，將近中遠三段景觀依次推遠



Lot.14 吳冠中《綠色的海》獨特的「之」字形構圖

即興創作總能帶給人不一樣的驚喜，《綠色的海》在寫實及意韻表達上都達到了一個新的境界，突顯了吳冠中對於形式美的追求。吳老巧妙運用一個「之」字形的畫面結構把觀者的視線由近景的沙灘、中景的礁石，以及遠景中的輪船推向海平線盡頭的山影，拓展了原本平直畫面的意境。「之」字「左推右讓」、「遺貌取神」，是營造畫面意境的一個經典佈局章法，在中國傳統繪畫中亦多有運用，如北宋燕文貴的《江山樓觀圖》，圖中平遠的構圖方式，在景深的處理中採用「之」字的反復、曲折之勢，將近、中、遠三段景觀依次推伸。吳冠中將中國藝術的精髓植入西方的油彩之中，寓中於西，中西交融。

礁石色塊交迭應錯間穿插線條幾筆，勾勒出其形態和前後的空間關係，其中幾筆焦黑色的「排點」聚散則極富韻致和意興，而在海水的描繪中，淡淡的碧綠穿插在湖藍的海面之間，畫家通過豐富的鮮灰冷暖對比轉換及他那獨具特色的筆法，尤其是那幾筆「飛白」的處理，將海水的質感及色澤感表現得異常豐富動人。那細膩的排筆蘊涵豐富的光色，和「點彩畫派」有著異曲同工之妙。畫面景深處一艘揚帆遠航的小艇十分奪目，吳老以一筆鮮豔的紅點將那迎風的紅旗描繪，點睛處見真意，表達了彼時藝術家對新社會的滿腔熱情。

此後嶗山之行中，吳冠中創作了多幅礁石碧海之景，其中一幅《海浪》，在構圖、空間處理方面與《綠色的海》有相近之處，仿佛是一部姊妹篇，而在意境表達上則顯現出很大的不同。與同行創作的《海浪》相比，《綠色的海》更顯寧靜。在《海浪》中我們得以感受到一股風起雲湧的力量，那碧浪敲打礁石的震撼之景震耳欲聾；而《綠色的海》則是一幅「開雲撥霧」、「雨過天晴」後的平靜與明媚，陽光暖洋洋的照射在沙灘和海面上，絲毫不見前一秒的陰雲與滾濤，令人不禁喟歎大自然的奇幻變化。但無論是怎樣的「風雲變換」，吳冠中都能將其「神韻」完美地表達出來，呈現在一個小小畫布之上，每一個作品都表現出一個令人澎湃的天地，也因此吳冠中筆下的風景最令人「過目不忘」。

Green Seascape is exactly one of the pieces inspired by a passing scene. In the memoir, Zhang Xia recounts: "On a certain sunny day, the blue sky clouded over abruptly and waves surged over the originally quiet sea surface. It reminded us of the quote "the gale rages before the storm breaks". The heaven seemed to be in a playful mood. When we reached the top of Mount Lao, the clouds scattered suddenly and the sky became clear again. Standing at the top of Mount Lao, we embraced the beauty of the natural landscape with our eyes vehemently. The magnificent sight looked like a mirage. The master opened his paint box and wasted no time in working on an impromptu painting. The blue sky, the boundless sea, the surging waves, the strange-looking rocks, the golden beach, the faraway ship, the whole natural landscape and all that was there came alive under his paintbrush."



Impromptu art always brings wonder. Green Seascape has reached a new level in both verisimilitude and imagery, highlighting the artist's pursuit of formal beauty. With a zigzag structure, Wu draws the viewer's attention gradually from the beach in the foreground, the reefs in the midground and the steamboat in the background to the skyline of the mountains along the sea horizon. The composition has elevated the imagery of what could have been a linear presentation. The zigzag structure is a typical layout of strokes in traditional Chinese calligraphy. By receding to the sides, the structure makes way for sense rather than form, imagery instead of totality of the objective, original features of objects. Wu has artfully instilled the ethos of Chinese art into Western oil painting and married the two harmoniously.

Amid the overlapping color patches of the reefs, a few lines have been added to express the outline of and spatial relationships between the reefs. Arrangement of the charcoal black "dot-to-line strokes" conveys a sense of subtle exuberance. The artist has brought rich textures and a charming luster into the sea water with a few streaks of light green upon the blueness of the water surface, a nuanced contrast between bright colors and shades or cold and warm colors, as well as his unique brush strokes, especially the few "flying whites". The finesse and richness of colors in the dot-to-line strokes compares with that of Pointillism. Wu created a number of paintings of the reefs and the ocean during his journey through Mount Lao. Among them, the piece entitled Ocean Waves resembles Green Seascape in terms of its composition and spatial arrangement so much that the two pieces look like sisters. However, the two are distinct in terms of sense. Compared to Ocean Waves, Green Seascape is much more peaceful. In the former, the viewer sees a striking scene of gusty wind and deafening waves hitting the reefs; while in the latter, the viewer can see the calm after the storm, tranquility, brightness and warm sunshine on a beach and the sea with no trace of the raging storm and waves in the previous moment. The artwork enables one to marvel at the awe-inspiring changes in the wild nature. Regardless of the kind of change, Wu was capable of fully capturing and bringing to life the essence of his subjects on his small canvas. There is a majestic world in every piece of Wu's creation, and this is the reason why the landscapes under his paintbrush are infallibly memorable.



秀拉《灰色的天·大碗島》1888年 布面 油彩 71×66cm  
費城藝術博物館典藏



吳老以一筆鮮豔的紅點將那迎風的紅旗描繪，點睛處見真意，表達了彼時藝術家對新社會的滿腔熱情。



吳冠中《海浪》1976年 紙板 油彩 30×36cm

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吳冠中 (1919 - 2010)

綠色的海

1974 年作

紙本 油彩 裱於木板

簽名：茶 於右下；吳冠中 七四年 嶗山

張俠同志留念 吳冠中 一九八五 北京 於畫背

Wu Guanzhong

Green Seascape

Oil on paper, mounted on board

Signed in Chinese on lower right, signed, dated and inscribed in Chinese on the reverse

24 x 34 cm.

9 1/2 x 13 3/8 in.

HKD: 2,500,000 - 3,000,000

USD: 322,500 - 387,100







沙耆是一位傳奇式畫家，也是一個難得的繪畫天才。沙耆從小就顯露出獨特的藝術天賦。從15歲開始，沙耆先後在上海昌明藝專、上海美專、杭州藝專和中央大學藝術系習畫九載，油畫天賦逐漸顯露出來。1937年經徐悲鴻推薦，23歲的沙耆赴比利時國立皇家美術學院深造。沙耆到比利時後，潛心習畫，並對傳統的歐洲繪畫進行了系統的研究，而且兩次獲得「優秀美術金質獎章」。

Sha Qi is a legendary artist and also a rare genius in painting. Sha Qi has demonstrated his unique art talents since childhood. Starting from 15 years old, Sha Qi studied in Shanghai Chang Min Art College, Shanghai Art College, Hanzhou Art College, and Central University Department of Fine Arts for 9 years, where he gradually demonstrated his talents in oil painting. With the referral by Xu Bei-Hong in 1937, the 23-year-old Sha Qi went to Belgium in pursuit of advanced study at Royal Academy of Fine Arts. After arriving to Belgium, Sha Qi focused on the study of painting and conducted systematic research on traditional European painting. He received the "Gold Medal of Art Excellence" twice. Sha Qi was well acclaimed by his western colleagues for his talent and gift and became a renowned artist.

沙耆  
SHA QI

1914 - 2005





1945年10月比利時La Petite畫廊舉辦的《沙耨個展》展覽現場



沙耨 《皇家美術學院畫室》1940年 布面 油彩  
69 x 78.9cm



沙耨 《童子拜觀音》1940-1942年  
布面 油彩 61 x 50cm

沙耨，這位年輕學子的天賦與才能，為西方同行所稱道，一度成為當地家喻戶曉的畫家。可以肯定地說，沙耨不僅心儀歐洲表現性繪畫，而且懂得它與中國傳統繪畫之間的相通之處。從本次上拍的沙耨早年作品裡可以看出，沙耨是在用自己的感覺來詮釋一種東西交融的獨特風格。

沙耨作為二十世紀華人藝術家留學比利時的代表，卻有著深厚的中國傳統文化底蘊，他自小在父親的影響下，接觸了大量中國傳統文化和藝術，並畫了許多傳統的中國花鳥畫，使得他油畫筆下的傳統題材作品相當程度保留國畫的法度，講究章法與結構，強調構成與格調，正如作品《志在千里》中典型的中國文人廟堂之家，濃厚的油彩中飽含鮮明的東方特色。然而在傳統格調之中，縱觀沙耨的運色，又顯現出西方油畫藝術的深厚功底。《志在千里》厚重而有豐富層次變化的色彩，源自沙耨在西方美術史中所崇拜的委拉斯凱茲、戈雅等大師，沙耨將他們的技法綜合詮釋而出，雖然於傳統題材之中畫家不得已抑制此技法的使用以滿足東方特色的畫面整體效果，但緊致似委拉斯凱茲的筆觸、考究如戈雅般的色彩依然在東方傳統的勾線間流露而出。特別值得一提的是，沙耨作品中提有文字的比例極為稀少，此幅作品特別藉畫中的傳統廳堂之高懸的木匾書寫「志在千里」四字，點出作品主題；或為讚人或為自勉，都至為罕見，可謂沙耨最為獨特的作品之一。

It is without doubt that Sha Qi not only appreciated European expressionism but understood the connection between European paintings and traditional Chinese paintings. From this early work by Sha Qi, one can tell that Sha Qi interprets the exceptional style of western and oriental fusion with his own sensations.

Sha Qi has a profound background in Chinese traditional culture. Under his father's influence from childhood, he had access to large quantity of Chinese traditional culture and arts in addition to paint many traditional Chinese flower and bird paintings. Consequently Sha Qi upholds to the principles of Chinese painting for his oil paintings with traditional themes, paying attention to principles, structure, composition structure and style, as shown in the typical Chinese literati's house in his work "Great Aspiration", demonstrating vivid oriental characteristics.

Nonetheless, in the traditional style, Sha Qi's use of color displays his profound skills with western oil painting. The thick and layered colors in "Green Aspirations" originated from Western art masters, such as Diego Velázquez and Goya. Sha Qi combined and re-interpreted their skills. Although the use of this technique is usually restrained for traditional themes in order to achieve the overall effects of oriental painting, the brushes resembling to Velázquez and the appealing color of Goya have still been revealed from the traditional oriental outlines. Last but not least, Sha Qi's work rarely mentioned text but this work employed the tablet inscription in traditional Chinese hall to display "Great Aspirations" in order to highlight the theme, no matter for complement or self-motivation. It is one of the most unique works by Sha Qi.

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沙耆 (1914-2005)

志在千里

布面 油彩

簽名：沙耆；耆於畫面中

Sha Qi

Great Aspirations

Oil on canvas

Signed in Chinese on upper right.

80 x 70 cm.

31 1/2 x 27 1/2 in.

HKD: 600,000 - 800,000

USD: 77,400 - 103,200

來源

比利時私人收藏。

PROVENANCE

Private collection, Belgium.









丁雄泉

WALASSE TING 1929-2010



1929年，丁雄泉出生於無錫一戶富商之家，童年在上海度過。據說，他4歲時開始會在馬路旁隨性塗鴉，10歲時到處在街邊矮牆上創作，繪畫的過程令他感到喜悅而充滿成就感。此後，丁雄泉進入上海美專學習，但渾然天成的繪畫才情，以及熱愛自由的心性，實在無法適應學院教育的拘束。尤其當他閱讀過《易經》之後，決定開始生命旅行。1946年，他放棄了正統的美術教育，獨自前往香港，此後於1952年乘船遠赴巴黎，開始成為一名流浪異國的藝術家。少年時期因桀驁不馴的性格，丁雄泉並未接受過完整的學院訓練，負笈遠洋後他卻在西方世界受到了極為完整的現代藝術洗禮。

1952年移居巴黎，在那裡丁雄泉結識了眼鏡蛇畫派（COBRA Group），並於比利時畫家阿雷欽斯基（Piere Alechinsky）、丹麥畫家若恩、荷蘭畫家阿貝爾（Karel Appel）結為好友，建立了深厚的友誼。眼鏡蛇畫派主張繪畫的自發與自然性理念對丁雄泉啟發很大，使其年少輕狂的藝術心靈，找到了安身立命之駐足地。很快他便在巴黎找到了自己的創作方向，終開創出深具水墨逸趣的東方藝術氣質的墨色抽象潑灑和水墨線條風格畫作。



丁雄泉、妻子娜塔莉、卡爾·阿貝爾攝於1960年代



1965年紐約拉菲比畫廊丁雄泉《中國畫卷》個展請柬

In 1929, Walasse Ting was born in a wealthy merchant family in Wuxi and spent his childhood in Shanghai. It was said that he started random graffiti on the road side at the age of 4, creating art works on the short wall on the street at the age of 10, and the process of painting pleased him and filled him with sense of achievement. Later, Walasse Ting went to study in Shanghai Training School of Fine Arts. Nonetheless his inborn painting talent and enthusiasm for freedom prevented him from adapting the restriction of academic education. Particularly after he has read I-Ching, he decided to start his life journey. In 1946, he abandoned the formal art education and went to Hong Kong alone. Later he took the vessel to Paris in 1952 and became an artist wandering in a foreign county. The wild and undisciplined personality of him at youth prevented Walasse Ting from receiving complete academic training. Nonetheless he received the complete immersion of modern arts in Western World after traveling overseas.

After he moved to Paris in 1952, Walasse Ting met the COBRA Group and became good friends with Belgium artist Piere Alechinsky, Danish artist Asger Jorn, Dutch artist Karel Appel with establishment of profound friendship. COBRA Group advocates the spontaneity and nature of painting, which greatly inspired Walasse Ting, allowing the dazed and confused artist to find a place for settlement. Soon he discovered his creation direction in Paris and finally developed the abstract ink painting with oriental artistic style.



丁雄泉《無題》1954年 布面 油彩 137 x 178cm

1958年丁雄泉從巴黎轉赴美國紐約藝壇，結識了美國抽象表現主義畫家山姆·法蘭西斯（Sam Francis），以及「波普」藝術家韋塞爾曼（Tom Wesselmann）、歐登柏格（Claes Oldenburg）。看到紐約的五光十色，丁雄泉一改巴黎時期的以墨色為主的抽象風格，成為色彩明豔的「波普」藝術家。除了原有的水墨線條，丁雄泉加入了滴流、潑灑的技巧，單色逐漸轉為明麗的彩色，改用鮮明的壓克力彩，形象也從抽象改為半具象，不斷尋找適合切入個人視覺張力的新語言。直至70年代末，他終順服了內心的召喚，成功開創了80年代起直至終結人生最後25年的彩墨宣紙時期，也拾回了自年少時期就深藏在內心的中國文人心象世界，為他獨行一生的藝術生命畫下了圓滿休止符。

丁雄泉的繪畫作品充滿了繽紛多彩的花草與美女，視覺語言強烈而鮮明，他以宣紙為素材，融合壓克力彩與彩墨的韻味，下筆如揮刀，繪畫展現飛揚且意外的衝擊力，創作時在原有的水墨線條外加入了滴流、潑灑的技巧，真正做到了遊走於東西藝術之間。其豐沛的情感隱含東方精神且極富爆發力，以墨線勾勒人物伴隨豔光四射的花草，素有「採花大盜」之稱號。觀者從他的畫面中既能見出波洛克的行動畫派的影響，又能感覺到八大山人式的簡約筆法特質，而明麗鮮明的壓克力色彩中，濃鬱的裝飾意味又透露出波普藝術的意味。

In 1958 Walasse Ting went to the art community in New York from Paris and was acquainted with American Abstract Expressionism artist Sam Francis, Tom Wesselmann of Pop Art and Claes Oldenburg. He observed the brilliance of New York so he changed his abstract ink painting style from Paris into a "Pop Art" artist using vibrant colors. In addition to the existing ink lines, Ting added dripping and spilling, switching mono-color into vibrant colors gradually. He changed his style from abstract to semi-abstract, constantly searching for a new language that fits personal visual tension. It was until the end of the 1970s he finally followed his heart and successfully created the color ink painting on rice paper from the 1980s to the last 25 years of his life. He also revisited the hidden world of Chinese Literati inside him since youth, drawing a perfect end to his solitary life of arts.

Walasse Ting' works combine color, lines, rice paper, and ink painting interwoven into "One integration of West and Orient," which also became the classics in the history of arts. He used rice paper as material infused with acrylic color and ink painting to add dripping and spilling techniques on existing ink painting lines, while truthfully balancing between oriental and western arts. His painting shows the influence of action painting, Jackson Pollock, while perceiving the characteristics of Bada Shanren's brushing. In addition, the strong signs of decoration from bright and colorful acrylic colors imply the impact of Pop Art.



丁雄泉《兩對佳偶》1990年代中期 紙本 水墨 壓克力 96.5 x 180.5cm





湯姆·韋塞爾曼《大美國人裸體No.57》壓克力 炭筆 48 x 65cm

作品《吻我，我是白玫瑰》創作於1975年，這一年丁雄泉頻繁往來於美國、歐洲、亞洲之間，分別在丹麥哥本哈根Birth畫廊、Nord Randers畫廊、臺北國立歷史博物館、瑞士伯恩Kornfeld and Klipstein畫廊等地舉辦個人畫展，活躍於東西方畫壇之上，十分耀眼。其旺盛的創作力也反映在此幅《吻我，我是白玫瑰》中。本件作品屬於丁雄泉歐洲時期的代表性創作，除了慣有的「波普意味」，更散發出北歐時空背景下獨特的意境。藝術家以鮮亮的線條精準勾勒出一位側臥的西洋美女，身材曼妙的她頭部輕倚著互搭的雙手，一頭蓬鬆飛散的秀髮如泉流般傾瀉臉旁，藝術家以濃重的鈷藍色表達女子頭髮的豐盈濃密，襯托出白皙的膚色與嫵媚的臉龐；立體的五官端麗而不俗豔，特別是一雙湖水般碧綠的雙眸，攝人心神，襯上微啓的雙唇以及嬌豔的鮮花，情景引人迷醉。畫

面的線條用色看似隨興實則經過悉心安排，不僅在女體受光與背光面交替使用冷暖不同色彩，女子的上下唇瓣、眼簾、眼影層次乃至頭髮大面積色塊上附加的線條都仔細交代，虛化的花朵以及背景潑灑的效果，更是處理地爽利而主賓分明，使得畫面整體結構緊湊，色彩鮮亮對比之中絲毫不顯喧鬧紛雜，潑灑自然流麗，濃淡節奏恰到好處，顯現丁雄泉創作高峰期的嚴謹與自信。特別是背景的冰藍與女子臥鋪的鵝黃色彩運用，使作品散發一種盈亮澄清之感，呈現北歐國度特殊的清冷氣息，在豐沛的感官誘惑力同時具備一種優雅的格調，實屬同題材作品中的罕見佳品。

作品《美人與紅馬》亦是丁式風格的典型之作，東方美女像與一匹駿馬的組合是其眾多藝術題材中所常見的。粉紅色的色調充滿了感官的快樂，彷彿在預示著一個有誘惑力的肆意放蕩世界，吸引著那些有激情有欲望的人。每個人在他的畫前都能感到一種強烈的視覺衝擊，在很快的時間進入一個瑰麗曼妙、迷情夢幻的藝術構築中，被那些包含著最熱烈和最輕盈的東西方情愫所深深吸引。

作品《春色無邊圖》約創作於1980年，此時丁雄泉的彩墨畫已發展成熟，作品裡香豔的美女已不同於70年代的波普造型，而是傾向於中國傳統的仕女形象，只是這仕女放蕩而不羈，性感而華麗，早已沒了古典仕女的眉目神態，換成了另一番的「嬌揉」的形象。作品《春色無邊圖》顯示出他能流暢地表達極度個性化的藝術語言，揉合了馬蒂斯、抽象表現主義乃至八大山人式的簡約線條與裝飾意味，配以丁氏充滿欲望與能量的色彩運用，率真直露「採花大盜」、「風流先生」的玩世姿態，展現出藝術家的旺盛創造力與生命力，也散發著中國藝術家身上少有的順生縱樂的人世情懷。



丁雄泉《粉紅色的張力》2000年代 紙本 水墨 壓克力 183 x 91cm



丁雄泉《你喜歡日落嗎》1975年 布面 壓克力 蠟筆 71 x 107cm

“Kiss me, I’m white Rose” was created in 1975 when Ting was travelling among U.S., Europe and Asia intensely. He held solo exhibitions in the Birth gallery in Copenhagen, Denmark, Nor Randers gallery, National Museum of History in Taipei, Kornfeld and Klipstein in Switzerland, and many other galleries. He has been prominent in the western and oriental painting communities with considerable brilliance. This work was created in Denmark, a typical painting by Walasse Ting with classic “Pop Art”. The vibrant acrylic colors outline a hot and sexy naked woman accompanied by dazzling blossoming flowers. Walasse Ting addressed himself as the “thief of flower” by painting the fragrance of beautiful flowers, pleasure of passion for sex and the tendering of female body with undisguised rich colors for expression. The work is filled with sensory pleasure. Nonetheless such seductive “lust” is a clear and elegant world rather than full of desire. His painting acts as a narrow, long and transparent feather that tickles the passion of the viewer with gradual emission of charms.

His work, “Beauty Woman and Red Horse,” is also a typical Ting’s style, where an oriental beauty and a horse is a common combination in many of his themes. The pink color is filled with sensory joy, which seems to indicate a seductive and lustful world that attracts people with passion and desire. Everyone can perceive a strong visual shock before his painting and will soon enter a romantic and fantasy art construction, thereby profoundly attracted by the most enthusiastic and lightest oriental and western romance.

The work, “Lady in Pink” was created in approximately 1980 when Ting’s color ink painting has been fully developed. The hot beauty of this work differs from the pop art style of the 70s but is more inclined toward the traditional Chinese lady. Nonetheless this lady is unconventional, free, sexy, and gorgeous, without the look of a classic lady but is posed as another “pretentious” image. “Lady in Pink” by Ting suggests his fluent artistic language in expressing with extreme personality, combining the abstract expressionism of Henri Matisse, the lines and decoration of Bada Shanren, accompanied by color use filled with desire and energy from Ting to sincerely and directly expose the playful attitude of “thief of flower” and “Play boy.” The painting exhibits the vibrant creativity and vitality of an artist while emitting the rare indulgence of joy in Chinese artists.







16

丁雄泉 (1929-2010)

美人與紅馬

紙本 壓克力

鈐印：採花大盜 於右下

Walasse Ting

Beauty with Horse

Acrylic on paper

Stamped with artist's seal on lower right

24.5 x 39 cm.

9 <sup>5</sup>/<sub>8</sub> x 15 <sup>3</sup>/<sub>8</sub> in.

HKD: 50,000 - 60,000

USD: 6,450 - 7,700

來源

台北羅芙奧 2014 年 6 月 1 日亞洲現代與當代藝術專場拍賣，Lot106，  
現藏家購自上述拍賣會。

PROVENANCE

Modern and Contemporary Asian Art Sale, Ravenel, Taipei, 1 June 2014, Lot 106,  
Acquired from the above auction by the present owner.





17

丁雄泉 (1929-2010)

吻我，我是白玫瑰

1975 年作

布面 壓克力 蠟筆

簽名：Kiss me, I'm white Rose Ting 75 於畫背

Walasse Ting

Kiss Me, I'm White Rose

Acrylic, crayon on canvas

Signed, title and dated on the reverse

66 x 101 cm.

26 x 39 <sup>3</sup>/<sub>4</sub> in.

HKD: 800,000 - 1,000,000

USD: 103,200 - 129,000

展出 丁雄泉個展，Nord Randers 畫廊，丹麥，1975 年。

來源 歐洲私人收藏。

EXHIBITED Galerie Nord, Randers, Denmark, *Walasse Ting Solo Exhibition*, 1975.

PROVENANCE Private Collection, Europe





# 18

丁雄泉 (1929-2010)

春色無邊圖

約 1980 年作

紙本 壓克力

鈐印：採花大盜 於右上

Walasse Ting

Lady in Pink

Acrylic on paper

Stamped with the artist's seal on upper right

127.6 x 246.3cm.

50 1/4 x 97 in.

HKD: 600,000 - 800,000

USD: 77,400 - 103,200

來源

歐洲私人收藏。

香港蘇富比 2012 年 10 月 7 日 二十世紀中國藝術專場拍賣 Lot503，

現藏家得自上述拍賣會。

PROVENANCE

Private Collection, Europe;

20<sup>th</sup> Century Chinese Art, Sotheby's Hong Kong, 7 October 2012, Lot 503

Acquired from the above auction by the present owner.







洪凌

HONG LING b. 1955



在洪凌風格成熟期的畫作中，最突出的特色就是流暢交疊的色塊以及緊湊的色點，或是接近點的短筆觸交織成優美的風景意象。在傳統山水畫之中，墨點搭配以線條為主的皴法，受到講究書法線條與間距美感之文人畫家的重視，早期是具象表現遠處的樹叢或近景的草叢、苔點，逐漸演變為單獨存在的墨點，而以大小、緩急、輕重、濃淡、乾濕使得畫中的山水產生視覺的焦點，從而強化山水畫中的抽象美感。直至清代石濤直接以斑瀆點點的墨點來構成整幅畫的美感，不求形似而追求意蘊的「點化」得以營造出新的境界。

洪凌以傳統中國繪畫的「點」作為基本的表現元素，點點間的乾擦、交疊所形成的意象藉以表達畫家胸中於物象之外的意境。在畫作《煙鎖秋聲》中，繁密的短筆觸揮灑瀟灑間再現出一個變黃轉紅的秋林之景，配之以一片清澄的湖水，明淨搖落之感縱生。遙看整幅畫面，不禁令人聯想起傳為北宋范寬的《雪景寒林圖》，其騰騰升起的氣韻如此生動。在畫作《深居瑞雪》中，零落的筆點彷彿飄零而落的雪花，輕浮於蒼松之上，厚沉於蕭瑟的院落地面中央，勾起人隱逸山居之思，米氏雲山層層落落、斑斑駁駁的「仙隱意境」彷彿隱秘於其中，叫人無限神往。

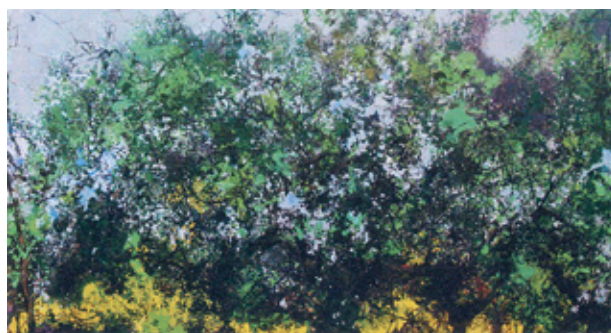
洪凌以大自然為靈感來源，以中國傳統筆法為創新藍本，將中國固有傳統予以現代化，在現代藝術的創作特質上展現了表現以外的氣勢，開創出傳統繪畫在現代化發展的新方向。



洪凌《野山》1988年 布面 油彩  
180 x 190cm



范寬（傳）《雪景寒林圖》  
絹本 水墨 設色 193.4 x 160.3cm  
天津市博物館典藏



洪凌《玉樹瓊花》2012年 布面 油彩 200 x 380cm

The most prominent features of the painting style from Hong Ling's maturity period are the smooth and overlapping color blocks, intense color points, and the beautiful landscape image interwoven by short brushes approaching the points. The wrinkling approach using ink spots with lines in traditional landscape painting is appreciated by literati painters, who value the aesthetics of calligraphic lines and their intervals. This approach was used to present tree bushes at background or mottled moss brushes at foreground from the early days and have gradually evolved into ink points with independent existence. The size, speed, weight, thickness, and dryness vary in producing visual focus for the landscape in the paintings and thereby strengthened the abstract aesthetics of landscape painting. It was until the Qing Dynasty, stain-like ink points were used by Shitao to constitute the aesthetics of the entire painting. Such "points" pursuing implications rather than forms have contributed to construct a new state of art.

Hong Ling employ the "points" in traditional Chinese paintings as a fundamental element for presentation, where the images formed by rubbing and overlapping express the feelings rather than objects in the mind of artists. In his work, Foggy Autumn Melody, the intense short brushes reproduced the autumn view turning from yellow to red color, supported by a large clear lake with a crystal clear sensation. A remote look of the painting reminds us of Fan Kuan's painting "the Snow Forest" from the Northern Song Dynasty, where the uprising temperament is incredibly vivid. The painting "Hub in the Snow" shows sporadic brush points that resemble the snowflakes falling from the sky and floating on the trees, settling on the center of the thick and rustled yard that inspire people to live in the mountain. The fallen and mottled "Fairy World" seems to hide within that people yarn for.

Hong Ling is inspired by nature and employs traditional Chinese painting as innovative blueprint to modernize the existing Chinese painting traditions, demonstrating strong momentum in terms of creativity in modern arts, and thereby creating a new direction for traditional paintings to develop toward modernization.

# 19

洪凌 (b. 1955)

深居瑞雪

1998 年作

布面 油彩

簽名：洪凌 98 於右下

Hong Ling

Hub in the Snow

Oil on canvas

Signed in Chinese and dated 98 on lower right

60 x 72 cm.

23 <sup>5</sup>/<sub>8</sub> x 28 <sup>3</sup>/<sub>8</sub> in.

HKD: 200,000 - 300,000

USD: 25,800 - 38,700



發表 《意韻江山：洪凌》，P28，索卡國際藝術中心，台北，2003 年 3 月初版。

展出 意韻江山：洪凌畫展，台北國父紀念館，2003 年。

LITERATURE Soka Art Center, Taipei, *Metaphor of Landscape: Hong Ling's Oil Painting*, March 2003, P28

EXHIBITED Taipei, National Dr. Sun Yat-san Memorial Hall, *Metaphor of Landscape*, 2003.





洪凌 (b. 1955)

煙鎖秋聲

2011 年作

布面 油彩

簽名：洪凌 2011 年 於右下

Hong Ling

Foggy Autumn Melody

Oil on canvas

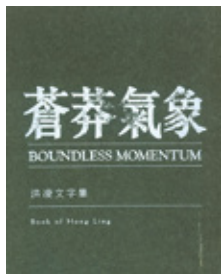
Signed and dated in Chinese on lower right

185 x 216 cm.

72 <sup>7</sup>/<sub>8</sub> x 85 <sup>3</sup>/<sub>4</sub> in.

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

USD: 154,800 - 193,500



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《蒼莽氣象：洪凌文字集》，P109，索卡藝術，台北，2011 年 12 月初版；  
《蒼莽氣象：洪凌個展》，P78-79，浙江美術館杭州，2011 年出版。

展出

蒼莽氣象：洪凌個展，浙江美術館，中國，2011 年 5 月 6 日 -16 日；  
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LITERATURE

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Zhe Jiang Art Museum, China, *Boundless Momentum: Hong Ling Solo Exhibition*, 2011, p.78 -79

EXHIBITED

Zhe Jiang Art Museum, China, *Boundless Momentum: Hong Ling Solo Exhibition*, 6-16 May 2011.  
Today Art Museum, Beijing, China, *Boundless Momentum: Hong Ling Solo Exhibition*, 18-26 Dec. 2011.







# 中華文化的復育與新生

## ——台灣現代主義美術運動

1950年代末期，台灣在經歷戰後十年的風雨飄搖後逐漸穩立，藝術文化開始得以在這座島嶼上盛開，西方現代主義文學與美術大量湧入，台灣美術呈現出多元化的局面，首先體現的便是當時國際蔚為主流的「現代主義」美術運動。主要受到美國「抽象表現主義」與歐洲「不定形繪畫」的影響，「現代主義」美術強調一種「形象的解放」；1957年兩個具有現代精神的重要繪畫團體——「東方畫會」與「五月畫會」先後成立。五月畫會是由師大美術系畢業生為班底所組成；東方畫會成員則幾乎都是李仲生的學生。李仲生是最早在台灣透過一種特殊的私人教學方式，推行現代繪畫觀念與創作的實踐者。「五月畫會」的劉國松以及「東方畫會」的蕭勤是這一波現代繪畫行動中的健將，他們具有革命的情操，在思想上表現出對中國傳統美學思想的嚮往，在行動上試圖結合西方現代藝術思潮，為中國現代繪畫尋求新的出路。

蕭勤在60年代後期開始嘗試由手繪塗寫轉為理性結構的研究。到80年代以後，又放棄了直接從形式上對「禪」圖解的方式，而開始創作「氣」的系列。1969年劉國松首次展示他的「太空畫」系列，標誌著個人風格的成熟。1972年底，他引入中國傳統的「浮水印」、「水拓」技巧，為作品增添傳統水墨畫韻味。在鄉土運動中，朱銘同樣受到現代主義的啟迪，融合傳統木雕與現代雕塑的精神，於1970年後逐漸發展出超越兩者的獨特風格，形成他著名的「太極系列」。邱亞才以肖像畫著稱，藉由畫筆直探深埋人類理性面具下的脆弱，他筆下的台灣現代文人肖像有著細膩優雅的線條與方圓的臉盤，受唐代繪畫的影響頗深，然而高度提煉的簡潔造型在現代主義氛圍中浸染出文人感懷落寞的頹廢氛圍。

80年代台北市立美術館正式開館，引進國外現代美術品原作，並且提供了台灣藝術家展覽發表的舞臺。在美術館成立的號召之下，眾多留學歐美的年輕的藝術家紛紛回國，為台灣美術加入了更多活力與變因。1982年留學英國的林壽宇回台後第一次舉辦個展，展出「白色空間」系列作品，掀起當時台灣畫壇對「幾何抽象」與「極簡主義」等廣泛迴響，並啟發了1980年代一批以冷抽象為主的創作群體，可謂遠離台灣政治與文化的風雲起落，而憑藉著高度純粹的藝術性在藝壇形成旋風的獨特範例。

1970年後，隨著大批現代主義青年藝術家相繼出國以及畫廊的興起，台灣的現代主義美術也走入歷史，但是這些勇於探索、創新的藝術家們因自身的藝術追求引領台灣美術的進程，豐富了台灣藝術的篇章，複雜的社會情勢固然影響著藝術家的表達，但他們賦予個人創作的獨特質感卻體現了對自身文化的深切認知，以及擺脫殖民化、在國際中彰顯獨立性與當代性的渴求，已然成為台灣美術史上的標竿。本次拍賣很榮幸呈現台灣現代主義繪畫最重要的先行者與推動者，從他們的精選作品中一同見證屬於台灣藝壇最具精神活力的時期，欣賞台灣藝術家們如何透過自身藝術的感悟與探尋，為時代開闢新的可能。



## Modernist Movement in Taiwan

In the aftermath of the wars, Taiwan went through a decade of ordeal but stabilized gradually in the late 1950s. Art and culture began to thrive on the island. Influx of Modernist literature and art encouraged diversification in the Taiwanese art scene. The globally dominant Modernist art movement was the first to take shape in Taiwan. Largely influenced by American Abstract Expressionism and European Art Informel, Modernist Art foregrounds 'liberation from form'. In 1957, two renowned Modernist art groups were founded: the Eastern Art Association by students of Li Chung-sheng, and the Fifth Moon Group by graduates of the Department of Fine Arts, National Taiwan Normal University. Li Chung-sheng was a pioneer in bringing the concepts and creative practice of Modernist art into Taiwan via his unique and private teaching. Liu Kuo-sung of the Fifth May Group and Hsiao Chin of the Eastern Art Association were among the top-notch artists in this Modernist wave. They had a revolutionary spirit. They looked up to traditional Chinese aesthetics intellectually, and ventured in action to bring in Modernist thinking from the West to pave a new way for Chinese modern art.

In the late 1960s, Hsiao Chin's freestyle hand painting began to yield to a rational and structural approach. Starting from the 1980s, he avoided the direct and formal interpretation of zen and launched his Chi series. In 1969, Liu Kuo-sung's Space series was displayed for the first time, which marked the maturity of his artistic style. At the end of 1972, Liu brought in the traditional Chinese techniques of watermarks and water rubbing (shui tuo) to instill a mood of traditional ink painting into his works. Also inspired by the Modernism during the Nativist Movement, Ju Ming began to combine concepts of both traditional and Modernist sculpture, and eventually established a style of his own in the 1970s, the renowned Taichi series, which transcends both of its parents. Chiu Ya-tsai, who is noted for his portraits, delve into the fragility of human nature masked behind a rational face through his paint brush. The literati in his portraits have fine, elegant contours and square faces with rounded corners, which reflect the profound influence of the art of the Tang Dynasty on the artist. However, the subjects' highly refined and simplistic styles reveal a sense of loneliness and decadence of the literati in the age of Modernism.

Taipei Fine Arts Museum, founded in the 1980s, began to introduce original foreign modern artworks into Taiwan while providing a platform for local artists to showcase their works. The opening of the museum beckoned many young artists who were studying abroad home. Their works injected much vigor and diversity to the Taiwanese art scene. In 1982, Richard Lin, who had gone to study in the United Kingdom, presented his first solo exhibition back in Taiwan. His White Space series attracted enthusiastic debates in the local art circle on the concepts of Geometric Abstraction and Minimalism, giving rise to a group of mainly cool abstract art by the artists of the 1980s. Lin created a rage in the Taiwanese art scene with his highly pure artistry, keeping away from the local political and cultural turmoil. Lin was a class by himself.

After 1970, a large amount of young Modernist artists went overseas, galleries became popular and thus Modernist Art in Taiwan subsided into the past. However, the brave venture and innovation of the artists had brought the local art scene forward and livened it up with their artistic pursuit. Despite complicated social conditions, the artists' unique creative expressions reflected a deep understanding of the culture they belonged to, a yearning to free themselves from colonization and to bring out their independence and modernity on the global stage. Artists of the time had set a benchmark in the Taiwan's art development. This auction has the honor to present works from the most important pioneers and advocates in Taiwan Modernism, selected works from the most zestful time of Taiwan's art scene, and to showcase how the masters opened up new possibilities for the era through their artistic quests and discoveries.



# 劉國松

LIU GUOSONG (LIU KUO-SUNG) b.1932

本件《龍蟠虎踞》創作於2002年，正值藝術家古稀之年，為紀念這一特殊的年份，香港漢雅軒畫廊特為劉國松舉辦《七十年創作回顧展》，精選數十件劉國松不同時代、不同風格的精品佳作，《龍蟠虎踞》即在精選之列。彼時的藝術家雖已年至七旬，創作力依然豐沛，對藝術創作新意境的追求與探索仍有很強的興趣與欲望，為了新意境的表現他從未停止過自己的實驗。劉國松一直認為藝術家與科學家都需要在工作室不停實驗：科學家實驗創造人類的物質文明，藝術家創造人類的精神文明。為這一精神，劉國松將實驗室搬於大自然之中去更深刻的探尋；六十八歲的那年夏天，劉國松來到西藏，爬到六千多公尺的探險基地，去珠穆朗瑪峰體驗生活，感受世界第一峰的靈氣。雖然下山後左耳突然失聰，經受了晴天霹靂的打擊，但絲毫未影響他的創作，一批「西藏組曲」的雪域山水相繼完成，成為劉國松藝術生涯中又一重要的系列畫作。



作品《龍蟠虎踞》中率意恣蕩的幾筆大筆觸，便取自「西藏組曲」中巍峨的山巔，正如作品名稱所暗示的，它既像一條龍盤臥於白雪之上，又像一隻猛虎遊踞在青茫之中，好似在悄然等待著一場即將發生的驚天動地。在劉國松筆下，雪山於磅礴大氣之中展露出細緻的自然肌理，凌厲的白色皺脊在靛青色山岩間穿梭，彷彿流動的風、飛卷的雲、積存的雪，墨氣淋漓而空靈回轉；山岩的尖利與曼妙的水墨肌理相應和、相碰撞，巨大張力間流淌的蒼莽印象，令人頓生滄桑轉瞬歲月如流之感。

這幅彩墨作品採取中國傳統繪畫「開合」對望的經典構圖提升了作品的氣質古韻，清麗靛藍色調讓畫中白雪彷彿兀自散發微光，單純簡煉又引人注目。畫面中「拓墨」的飄逸蘊藏了不盡變化，「狂草」般豪放的筆法揮灑著無窮動態，整幅作品於簡約均衡中一氣呵成。劉國松恰到好處地創新技法與筆墨運用創造出氣宇非凡的東方美學意境，令人遙想高山仰止、大地蒼穹的瑰偉壯闊，實為一幅盪氣迴腸的晚近佳作。

This piece, Guarded by Dragon and Tiger, was created by Liu in 2002 at the age of 70. To commemorate and mark the 70th, such a special age in the Chinese cultural context, Hanart TZ Gallery curated a solo exhibition "The Universe in the Mind: A Retrospective of Liu, Kuo-sung". For the exhibition, several significant pieces were selected from Liu's different stages and styles. Among all selected works, Guarded by Dragon and Tiger was one of the magnificent pieces presented. At that time, the artist already reached his 70 but his creativity was still running wild. His thirst and desire of pursuing new horizons and exploring new possibility in creation were still very strong. To present a new artistic conception, Liu never stop experimenting. He has been believing that both scientists and artists should do different experiments relentlessly in the workshops. The former one create materials culture and the latter one create spiritual culture for humanity. Having said that, Liu turned his quest and experiments from the workshop to the nature to look for inspiration. By the summer of 68 years old, he went to Tibet and trekked to the basecamp at 6,000 feet above the sea level and had a taste of the living at the Himalayan region, feeling the spirits of the world's highest summit. Though he lost the hearing in his left ear after returning to the foot of the mountain, which stroke him heavily, the suffering did not hinder him from creating. After the incident, he finished the Tibet series sequentially, which is another remarkable series in his career.

In Guarded By Dragon and Tiger, the bold brush strokes in the spontaneous approach come from the approach Liu adapted on the rugged snowy mountain in his Tibet Series. As suggested by the title of the painting, the brush strokes intimate a dragon crouching on the snow, or a fierce tiger wandering in the wild green, which seems are awaiting a tremendous happening. Under Liu's brushwork, it shows the detailed structure and texture of the snowy mountain in the mighty mist. The white sheer slope is interlocking with the blue and green rocks, echoing with the flowing wind, whirling clouds and accumulated snowfall. On the painting, the sharp rocks and the charming ink brushes are blended in unison, though both elements are playing together in a fashion of harmony and disagreement. The huge tension arises from them and the recollection of vicissitudes of life inevitably overflows his works.



劉國松《升向白茫茫的未知》  
1963年 紙本 彩墨 94 x 58cm



劉國松《日月浮沈》1970年 紙本 彩墨 59.5 x 100cm



劉國松《西藏組曲之三十九：雲與山的遊戲》2002年  
紙本 彩墨 120 x 150cm

# 21

劉國松 (b.1932)

龍蟠虎踞

2002 年作

紙本 彩墨

簽名：劉國松二〇〇二 藝術家鈐印一枚 於左下；

鈐印一枚 於右上

Liu Guosong (Liu Kuo-Sung)

Guarded By Dragon and Tiger

Ink and colour on paper

Signed and dated in Chinese, stamped with one artist's seal on lower left and another artist's seal on upper right

120 x 150 cm.

47 1/4 x 59 in.

HKD: 1,100,000 - 1,500,000

USD: 141,900 - 193,500



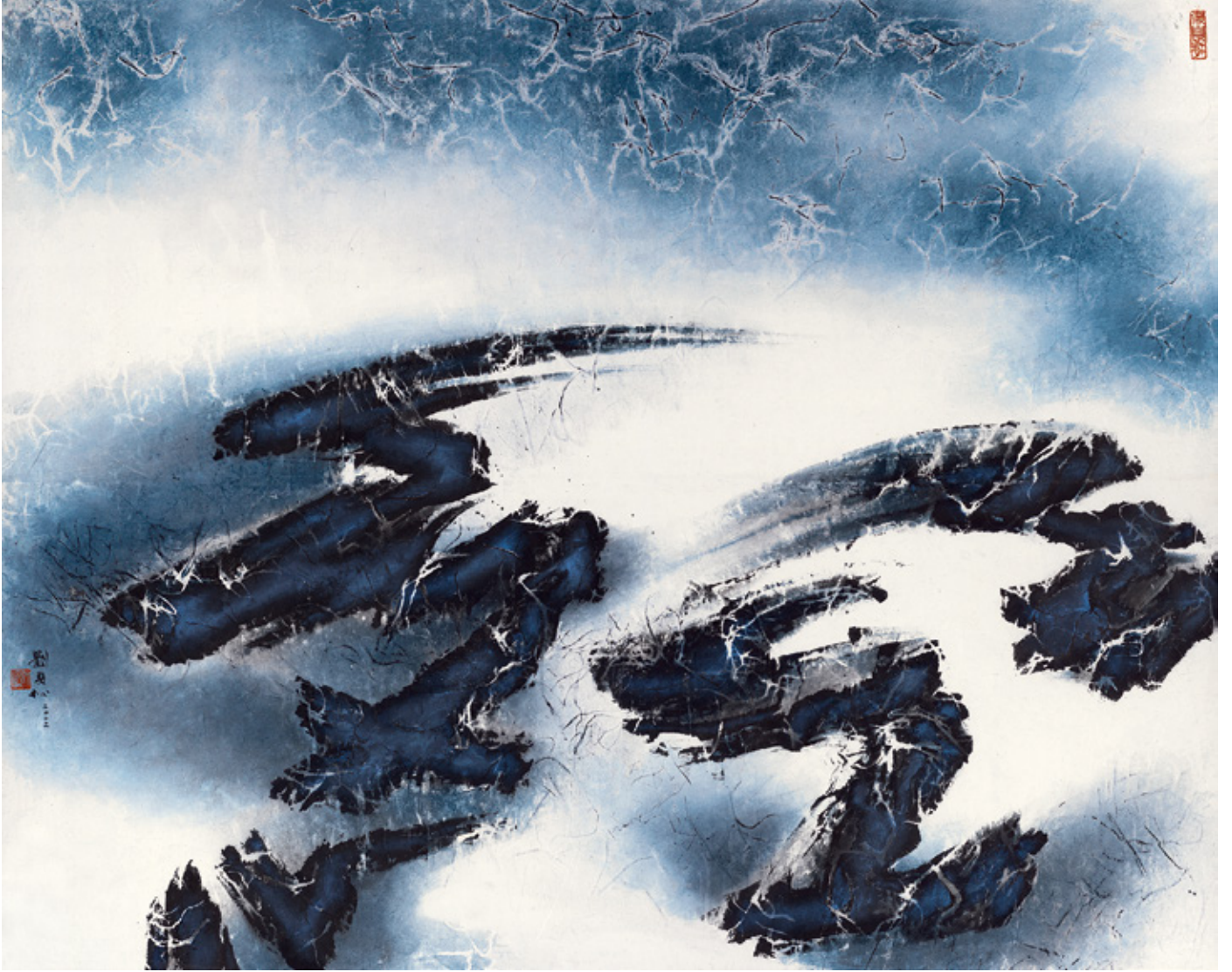
發表 《劉國松：創作回顧》，P93，漢雅軒，香港，2005年初版。

展出 劉國松個人展覽，漢雅軒，香港，2013年11月22日－12月16日。

LITERATURE Hanart TZ Gallery, Hong Kong, *Liu Kuo-sung: A Retrospective View*, 2005, p.93.

EXHIBITED Hanart TZ Gallery, Hong Kong, *Liu Guosong Solo Exhibition*, Nov.22 - Dec.16, 2013.







蕭勤

HSIAO CHIN b. 1935





1965年5月 第9次「點」畫展 (punto) 於瑞士蘇里克舉行，蕭勤(右)與「點」藝術運動發起人、義大利藝術家卡爾代拉拉(左)及好友拜斯基(中)合影留念



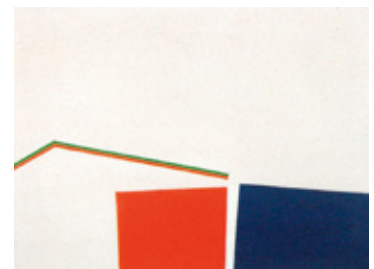
1966年蕭勤在倫敦創作情景

1967年首次的紐約之行，美國工業文明的衝擊以及受到「極限主義」(Minimal Art)的影響，蕭勤開啟了硬邊藝術的探索，本件《靜觀》正是藝術家該時期的代表之作。

繼戰後抽象表現主義風潮之後，講求冷靜客觀的極限主義興起，60年代中期正是其發展的高峰時期，萊因哈特(Ad Reinhardt)、紐曼(Barnnet Newman)、史帖拉(Frank Stella)等人的充滿理性秩序感作品成為美國畫壇的新星，幾何圖形和清晰邊緣的塊狀造型成為藝術創作的主流。蕭勤這一階段的藝術創作在形式上借鑒了硬邊藝術，但從創作經驗而言並非照本宣科，他曾一再強調：「西方的硬邊技巧和極限藝術是理性結構昇華以後的走向。對我來說，還是直覺的造形……」誠如藝術家自己總結所言，西方的極限藝術，是藝術家用數理方式去計畫、分配、想像空間；而蕭勤在畫面上，乃是以直覺的方式切入，意圖在畫面——此一象徵性的宇宙空間中，並置一個足以造成「既靜止，又力動不息」的生命世界。蕭勤這一階段創作的硬邊結構的作品乃是中西融合思想下的產物，是延續其60年代初將傳統道家思想引入畫面後，結合當下藝術思潮的另一種嘗試，代表了藝術家風格過度時期的面貌，也是對其自身「中體西用」的藝術內涵的另一番演繹。

During his first trip to New York in 1967, under the impact of American industrial civilization and minimal art, Hsiao Chin initiated his exploration into hard-edge art and this work "Contemplation" is the representative piece of the artist during this period.

After the trends of post-war abstract expressionism, the minimalism emphasizing calmness and objectivity rose and has reached its peak of development in mid-1960s. Ad Reinhardt, Barnnet Newman and Frank Stella, who created works filled with rational order, became the new stars of American painting societies while geometrical images and clear-edged block shapes became the mainstream of art themes. The art creation of Hsiao Chin at this stage critically borrowed forms from the hard-edge art without directly copying. He emphasized: "the western hard-edge techniques and minimal art are the outcome of sublimated rational structure, but for me, it is still the intuitive form....." As the artist concluded, the western minimal art is calculated, distributed in a mathematical way. However, Hsiao Chin still approaches painting through intuition in attempt to establish a "static and yet constantly dynamic" living environment on this symbolic universe. The hard-edge structure created by Hsiao Chin during this period is a product under the oriental-western fusion and another attempt to combine contemporary art trend with the traditional Daoism concepts introduced in the 1960s. It represents the transition of the artist's style and the interpretation of the artistic context for "westernized Chinese style."



蕭勤《薩曼莎》1969年 布面 壓克力 100 x 130cm



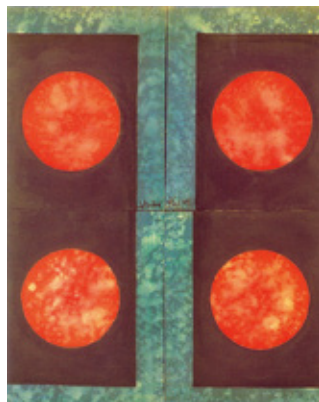
蕭勤1968年於紐約工作室中

蕭勤在1962年受到西藏密宗及印度壇城宗教畫的影響，畫面從前期的流動性，轉回到對稱性，淡泊的色彩也逐次趨於鮮麗，正如本件創作於1963年的《衡》所展現的，而《衡》不同於蕭勤以放射狀旋轉的線條著稱的「太陽系列」，不以一個幾何的圓為中心，而是於畫面中均衡構設五個幾何意象；畫面的結構性標誌著西方抽象主義的影響，而神秘的符號體現出中國道家思想對藝術家的深刻影響，以及蕭勤藝術的東方精神。

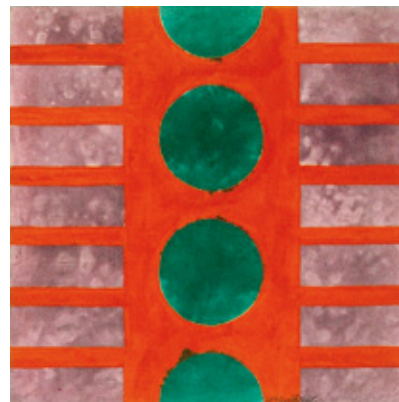
在幾何結構的配置中，蕭勤在此作中顯現罕見的繪畫手感，除了平整色面上噴灑融釋造成的特殊肌理效果，更特別的是圓形圖樣的賦彩用筆，其筆觸流轉充滿手部運動的痕跡，自然留下的亮點與暗面構成圓球體自然的立體感，五個球體宛如行星般構成畫面 / 宇宙間的磁場平衡，也點出作品的主要內涵。畫家以宇宙星體為象徵，所欲傳達的是一種未知的、神秘的、彼此牽引震盪卻又平衡靜止的精神狀態，也是道家精神哲學的參悟。此幅《衡》來自蕭勤對於東方宗教與祭壇的冥想，令藝術家的畫作賦予知性的內在凝視，畫面更為簡練而深邃，大塊平塗和強烈的色彩宣告了蕭勤創作中最富視覺衝擊和內在張力的階段，實為藝術家早期精彩之作。



巴內特·紐曼 《onement I》  
1948年 布面 油畫  
69.2 x 41.2cm  
紐約現代藝術博物館典藏




蕭勤《四元》1963年 布面 水墨  
100x80cm



蕭勤《平衡》1963年 布面 水墨  
100 x 100cm





Hsiao Chin was affected by Tibet Lama and Indian Mandala religious paintings in 1962. He changed his style from the previous mobility to symmetry, while the light color also turns brighter, as exhibited by the art work "Hen" created in 1963. "Hen" differs from the "sun series" by Hsiao Chin with emphasis on rotating radiation lines, which does not center on a geometric circle but the five geometric images deployed equally on the canvas. The structure of the canvas signifies the impact from western abstract art while the mystic symbols reflect the profound impact of Chinese Daoism concepts on artists as well as the oriental philosophy of Hsiao Chin's art.

In the arrangement of geometric structures, Hsiao Chin displays a rare sense of freehand painting in this work. Apart from the special effect rendered by spraying and melting on the smooth surface, what's more particular are the use circular patterns. His brushes are full of the traces of his hand movement while the spotlights and darkness compose a natural three-dimensional perception. The five spheres are as planets, constructing a magnetic equilibrium on the image or among the universe, which also implies the context of this work. The painter employs planets of the universe as symbol to convey an unknown and mystic spiritual state, which impact on each other and stay balanced at the same time. It is indicative of Daoism philosophy. This "Hen" came from Hsiao Chin's meditation for oriental religion and altar, which grants inner spirits to the painting of the artist with a more simplified and profound image. The large and strong color blocks declare Hsiao Chin's artistic stage with most visual impact and inner tension. This work is considered without doubt as one of the master pieces of artist's early stage.

## 22

蕭勤 (b. 1935)

靜觀 組件

1968 年作

布面 壓克力 (一組兩件)

簽名：Hsiao 勤' 68；藝術家鈐印一枚 於畫背

Hsiao Chin

Contemplation

Acrylic on canvas, set of 2 pieces

Signed in English and Chinese, dated and stamped with artist's seal on the reverse

35 x 38 cm x 2.

13 <sup>3</sup>/<sub>4</sub> x 15 in x 2.

HKD: 120,000 - 180,000

USD: 15,480 - 23,200



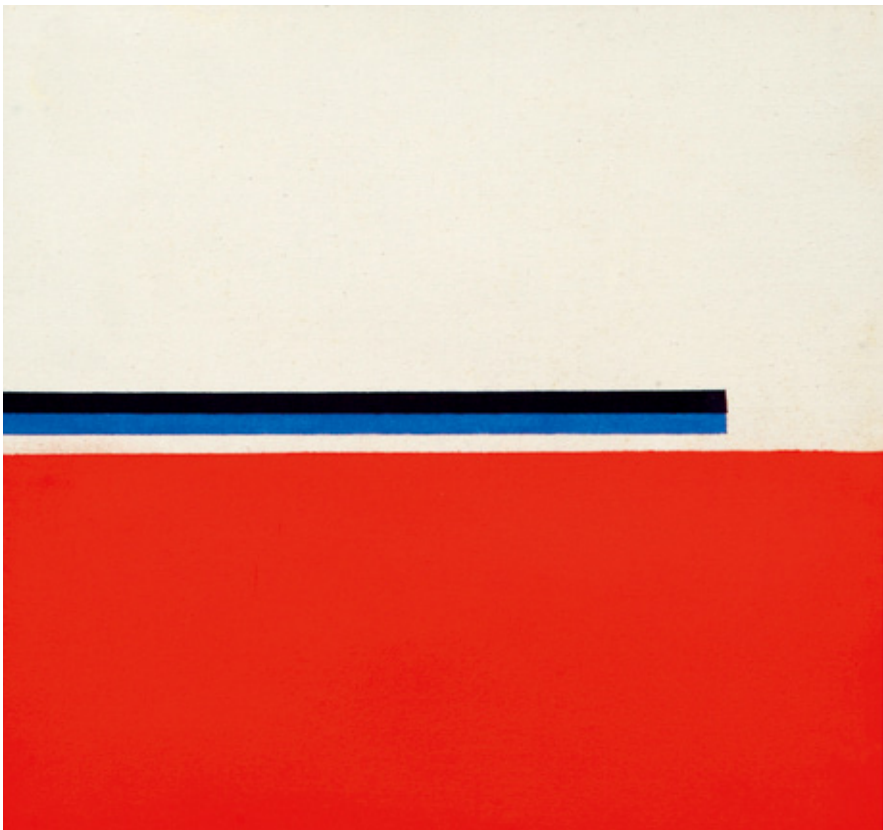
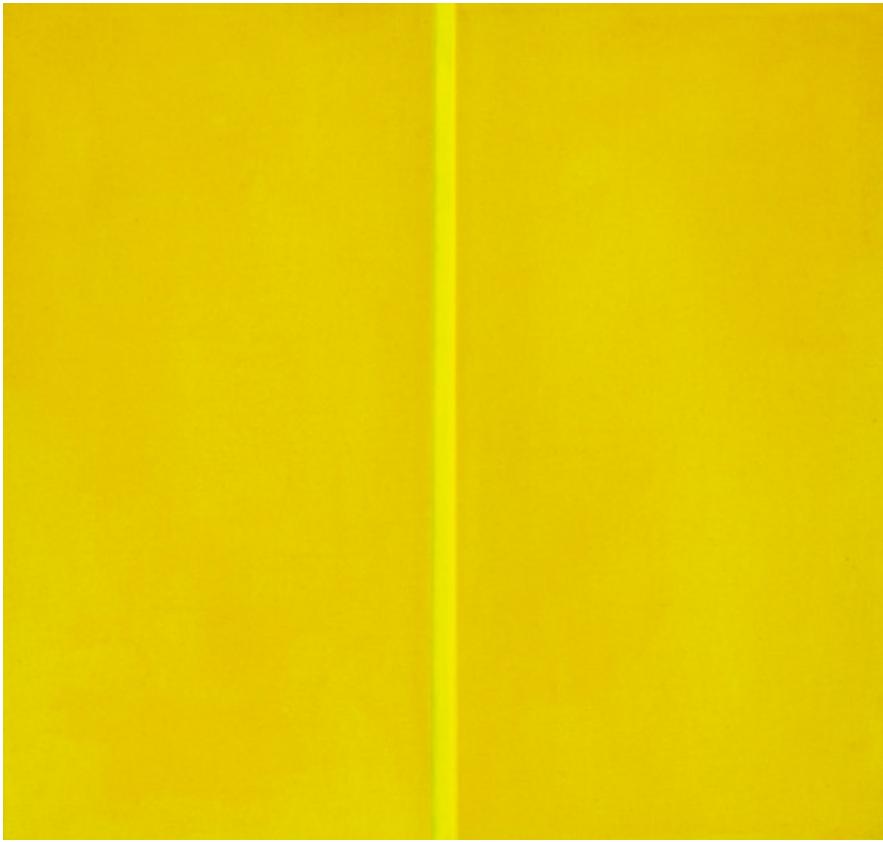
發表

《蕭勤》，P146，帝門藝術中心，台北，1996年12月初版。

LITERATURE

Dimensions Art Center, Taipei, *Hsiao Chin*, Dec 1996, p.146.





23

蕭勤 (b. 1935)

衡

1963 年作

布面 油彩

簽名：Hsiao 勤 63 於中下

Hsiao 勤 1963 Paris Hen 衡 於畫背

Hsiao Chin

Hen

Oil on canvas

Signed and dated 63 on lower center, signed, dated, titled and inscribed  
on the reverse

50.5 x 92 cm.

19 <sup>7</sup>/<sub>8</sub> x 36 <sup>2</sup>/<sub>9</sub> in.

HKD: 250,000 - 300,000

USD: 32,250 - 38,700









朱銘

JU MING

b.1938



早年，朱銘為增強體質，按老師楊英風的建議開始學習太極拳，那時他隨楊英風先生學習雕塑已五六年，加之擁有深厚的中國傳統雕刻技能，創作上處於一種蓄勢待發的狀態。太極拳的練習與對太極精神的領悟，化為他雕塑的新主題，從學習太極到雕塑太極，再到後來的「縱手放意」，朱銘貫穿了二十餘年的太極情懷。

「太極」是中國傳統文化的精華，從宇宙的起源、生命的運行乃至身體的調息，朱銘成功地將這複雜而深奧的哲理凝練成既具東方神韻又有西方抽象造型的形式語言，一種超越文化與地域限制的國際語言，堪稱一代藝術大師。在「太極系列」的創作探索中，朱銘經歷了從有形到無形的千雕萬鑿。在以木材雕刻太極系列之初，他的創作方式以刀鑿斧劈為主，隨著對太極的深刻感悟，為了表現「氣」的通脈和「勢」的貫通，他更多採用鋼鋸行裁，而這種「氣」與「勢」的驅使促使他創作了以氣帶勢、大開大闔的「太極系列」作品。

本件《太極系列-轉身蹬腿》作於1992年，從作品拋棄所有瑣碎細節的表現形式上看，宣告此時朱銘「太極系列」已處於創作的成熟期。這一階段朱銘運用「去除」和「堆砌」兩個法則，使作品給人衝擊視覺的體量感。所謂「去除」，即去除掉繁瑣的細節，保留最本質的元素。比如早期以「功夫」命名的「太極系列」中，朱銘仍會對人物衣扣、口袋，頭、手、腳及袖口作刻畫，甚至從雕塑中還可看出男女性別。至此，這些細節已不復見，取而代之的是簡明方正的「量塊」。所謂「堆砌」，即將簡化出的各個量塊有機組織在一起，組成太極的招式，共同呈現出肢體的語言，呈現一組組抽象結構的運動之美。

「中國的雕刻，『對體』的處理，一向感覺不強。但朱銘在這方面是極特殊的例外，他的明顯『體』的感覺，大大超過其他以『線』來處理雕刻的中國雕刻家們。」這是畫家王無邪在1980年香港藝術節觀看朱銘作品後發出的由衷讚歎。朱銘正是通過大量的量塊感來表現其作品凹凸表面的張力，使之整體性產生渾重厚實感，其創作手法逐漸擺脫了具像的束縛，走向「寫意」的精神境界，成為他對雕塑語言開拓的最成功方面，並深深影響了朱銘之後作品形式的發展。

《太極-轉身蹬腿》在造型結構上高度簡約概括，僅存塊面分明的巨型構造相互依附碾轉，其結構張力可見出藝術家在雕刻粗胚造型時精準且力道十足的刀劈斧鑿，手法極為俐落，實是朱銘以自身動作的律動和手勢灌注於雕塑的形體上，釋放出材料當中含藏的靈魂，方才構成如此氣勢雄渾、體量感龐巨的型態。正如其師楊英風所說：「他的任何一件作品，都充滿了一種從內部迸發出來的力感、躍動感，而作品上粗略的刀痕，以沒有修飾的赤裸裸形式與構造保留下來，而在細部的表現上，每一刀又精確無比，使立體的生命活生生地顯現出來。」在此作中，朱銘為曲膝站地的右腳保留了厚重的份量，表現穩如泰山的下盤，相反，蹬出的左腳雕刻得靈巧，表現了踢腿的速度；右臂下垂泰然自若，而健壯的左臂咸昂複胸，充滿力感，鬆緊、動態與靜態、速度與力感恰如其分地編組，使作品呈現自然的活力與生氣。藝術家運用自然的木料和低限的雕琢，將東方藝術講究的「氣」與太極武術著重的「勢」展現地渾然天成，厚實中又有一種颯爽之感，著實為其九〇年代初的經典之作。



未來主義代表馬塞爾·杜尚  
《下樓梯的女人》1912年  
147 x 89cm



馬列維奇《動力的絕對主義》1916年  
布面 油彩 102 X 67cm



朱銘《太極系列》1981年作 木雕



馬列維奇《至上主義：八個紅色矩形》1915年  
布面 油彩 57.5 x 48.5cm 阿姆斯特丹市立現代  
藝術博物館典藏

In his earlier years, Ju Ming started learning Taichi with his teacher Yang Ying-Feng to strengthen his physique. He has already studied sculpture with Mr. Yang Ying-Feng for 5 to 6 years, along with his profound Chinese sculpting techniques, so his creations were ready to take off at the time. The practice of Taichi and the understanding of Taichi Philosophy transform into his new themes for sculpture. The concepts of Taichi ran through Ju Ming's artworks for more than 20 years, from learning Taichi, sculpting Taichi, to the "Freestyle."

Taichi is the essence of traditional Chinese culture, the origin of the universe, the operation of life and the regulation of body. Ju Ming successfully transforms this complicated and profound philosophy into a visual language with oriental beauty and western abstract forms, an international language surpassing cultural and geological limitation. He is deemed as the master of art in this generation.

In his initial exploration for "Taichi" series, Ju Ming experienced the transformation from tangibility to intangibility. At the beginning of this series made with wood, his sculpturing method was based on knife and axe. As his understanding of Taichi became more profound, he adopted steel sewing to present the circulation of "Chi" and penetration of "Momentum." Such "Chi" and "Momentum" drove him to create his splendid "Taichi series".

"Taichi series – Turn to Stomp" was created in 1992 and the work abandoned the presentation of all the redundant details, declaring Ju Ming's "Taichi series" reaching maturity. At the stage, Ju Ming employed two principles: "removal" and "stacking" to leave a visual shock on the viewers. The so-called "removal" refers to removing redundant details and preserving the most essential elements. For example in the early "Taichi series" titled "Kung Fu," Ju Ming still carved the buttons, pocket, head, hand, leg, and cuffing. One can even tell the distinction between men and women in his sculptures. Now the details have disappeared and were replaced by simple and square "gauge blocks." The "stacking" refers to stack the simplified "gauge blocks" organically and form the poses of Taichi to present body language and the athletic beauty with abstract structures.

Painter Wang Wucius saw Ju Ming's works during the 1980 Hong Kong Art Festival and made the following praising comment: "Chinese sculpture always seems to be weak on the handling of "blocks." However Ju Ming is an exception. His apparent perception for 'blocks' substantially surpassed the other Chinese sculptors handling the sculpture with 'lines.' " Ju Ming presents the tension of uneven surface of his works through numerous "gauge blocks", in order to produce the solid and thick sensation for the overall presentation.

His creation techniques gradually detached from specific boundary and shifted toward poetic concept. This became the most successful achievement in expanding sculpting language; profoundly affect the development in the media of his future artwork.

The structure of "Taichi – Turn to Stomp" is highly simplified



朱銘《太極系列——氣勢》1992年作 木雕



朱銘《太極系列——對招》1991年作 木雕



and generalized, with merely several gigantic structures of distinctive blocks, whose structural tension demonstrates the artist's precision and strength in shaping the sculpture prototype with knife and axe. The agile skills are indicative of Ju Ming's body rhythm and hand posture in the shaping of sculpture, releasing the souls hidden under the materials before sculpting such massive forms with vibrant vigor. As his teacher Yang Ying-Feng mentioned: "Each one of his works is filled with bursting power and vigor. The rough knife marks on the works are kept without hiding. In terms of detailed presentation, each cutting is so precise that the life of the object becomes lively." In this work, Ju Ming kept the weight in the right left kneeling down to present the stable lower body. On the contrary, the stomping left leg is sculpted dexterously to exhibit the speed of stomping. The right arms is lowered naturally while the robust left arm is lifted upward, filled with strength and tension. The perfect combination of dynamics and stillness and speed and strength brings natural vigor and vitality to the work. The artist employs natural wood and minimal sculpting to demonstrate the natural form of "Chi" appealing in oriental arts and the "vigor" appealing Taichi martial arts, presenting valiance in steadiness. This is indeed his classic work during the 1990s.



## 24

朱銘 (b.1938)

太極系列 – 轉身蹬腿

1992 年作

冰片木 木雕

簽名：朱銘 92 刻於後下方

Ju Ming

Tachi Series – Turn Stomp

Wood sculpture

Incised name in Chinese and dated on lower back.

46×35×55cm.

18 1/8 x 9 7/8 x 21 5/8 in.

HKD: 2,000,000 - 2,500,000

USD: 258,000 - 322,600



來源 2012 年 香港佳士得秋拍亞洲二十世紀及當代藝術晚間拍賣，Lot 26。

說明 附 2013 年朱銘美術館開立之作品原作保證書。

PROVENANCE Asian 20<sup>th</sup> Century and Contemporary Art Evening Sale, Christie's Hong Kong, 2012, Lot 26

NOTE This work is accompanied by a certificate of authenticity issued by Juming Museum in 2013.







林壽宇

RICHARD LIN (LIN SHOW-YU) 1933-2011



「我們的前面是什麼？書不盡言，言不盡意；什麼就是什麼，一切無分別；一即一切。」

——林壽宇

林壽宇作為台灣霧峰林家之後，童年時期受到中國老莊思想啟蒙，這種中式的哲學精神根植心中，對於他往後的創作影響甚深。1954年遠赴英國倫敦學習藝術並接受西方建築系訓練，接觸到包浩斯幾何與結構等研究，後來逐步專注於純藝術領域的思考，並選擇冷抽象作為藝術的發展方向。林壽宇的藝術主要追隨現代主義創作中「少即是多」概念，但要在作品中留下最簡單但最重要的元素，並非易事。少時的文化學養成為林壽宇的關鍵，使他在建築實用效益和設計項目中發展出新的意境終至成為一位跨時代、跨領域的現代主義巨匠。

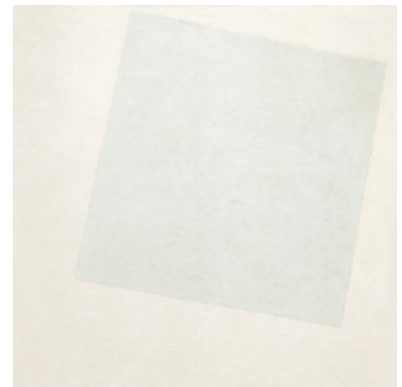
長期旅居英國讓林壽宇避開了1950-70年代台灣戒嚴時期，也因身在政治風暴之外，林壽宇得以在西方浸養純粹的哲學精神，呼吸著自由的空氣，也使他的作品保有一種高度簡潔，離群索居般的「不食人間煙火」。整個1960、70年代到80年代初期，林壽宇幾乎都專注地沉浸在幾何結構的研究中，這使得他建構畫面精準簡練，無懈可擊，駕馭「白色」的能力更是爐火純青，堪比西方大師馬列維奇 (Kasimier Severinovich Malevich)。已臻極致之後，1984年他發表了「繪畫已死」的封筆宣言，而後將他的思維擴展至三度空間的立體雕塑與裝置。2000年末開始的紙上作品則伴隨他的大型裝置而生，但融入更多個人生活的痕跡，呈現七十餘歲的林壽宇「從心所欲不踰矩」的自在與樂趣。

“What is in front of us? No letters can express the meaning of words. There is no difference in words said as it is what it is. One is everything.”

—— Richard Lin

Richard Lin is the descendent of Taiwan Wufeng Family Lin. He has been enlightened by Chinese philosophy such as Laozi and Zhuangzi since childhood. Such Chinese philosophy has taken root in his life and affected his creations in the future tremendously. He went to study overseas in London in 1954 and received training in Western architecture. He also chose cold abstract as orientation of art development. Lin's art mainly followed the concept of “few is more” in modernism. His cultural attainment in youth became key to Lin's development of new concept from the practical performance of architecture and design items. He then thereby becomes a cross-time and interdisciplinary master of modernism.

Lin escaped from the Taiwan Martial Law period while living in England, between 1950 and 1970. He was able to immerse in western philosophy, away from politics, breathing air of freedom, so that his works preserved the highly simplistic and solitude perception. From 1960 to 80s, Lin mostly focused on the immersion of study on geometric structure, which helped him discipline a precise and simple structure without flaws. His ability to control “white color” was highly skillful and compatible to Kasimier Severinovich Malevich. In 1984 he published sealing declaration “Painting is died” and expanded his ideas to 3D sculpture and installation. In 2000 his works on paper were produced with his large installation but integrated with more personal life traces, presenting Lin's carefreeness and joy.



馬列維奇《白底上的白色方塊》1913年 布面 油彩  
79.4 x 79.4cm 美國紐約現代藝術博物館典藏



馬列維奇《至上主義構圖》1915年 布面 油彩  
80.4 x 80.6cm



林壽宇《一即一切》1958年 布面 油彩  
50.8cm x 40.6cm 私人收藏

本次上拍的兩件林壽宇作品《無題 I》與《無題 II》分別創作於2008與2009年，此時藝術家的作品已發展出新的境界。其中《無題 I》加入了部分現成媒材的拼貼，畫面左側正方體下緣以及右方層疊的菱形結構便使用了林壽宇習慣抽的香煙內的銀箔紙，我們從銀色條塊上明顯的摺痕可以見出端倪；此時藝術家的創作以更為即興與自在的姿態進行，生活即藝術，他靈光一現，信手拈來地融入日常的片段，使作品透露出獨特的生活痕跡與溫度。《無題 I》做為其封筆之後的少量平面作品，顯得彌足珍貴。《無題 II》具有六〇年代的風格特徵，但彷彿早期階段的局部放大與擴充。林壽宇將所有言說都簡化到極致，僅剩色與線的表達，簡單三筆，蘊含數十載功力，簽名位置都成為平衡畫面中結構的需要，呈現出極簡結構組織出的直覺而純粹的美感。

林壽宇的作品廣為世界數十餘家美術館與公私立單位所典藏，台北故宮博物院更首開先例將他的作品列為第一件現代藝術典藏品，做為引領公眾解讀極簡藝術最佳的表率。他在60年代便成為第一位代表英國受邀參展德國卡塞爾文件大展（Kassel Documenta）的台灣藝術家，後為倫敦重量級Marlborough New London Gallery的代理藝術家。林壽宇的作品擺脫了傳統藝術中時間、空間、形體與色彩的限制，透過邏輯思考重組了色調與線條，用最單純的樣貌闡述獨特的藝術精髓，縝密地設計與規劃其表現結構，精煉簡潔中蘊含百觀，一即一切。

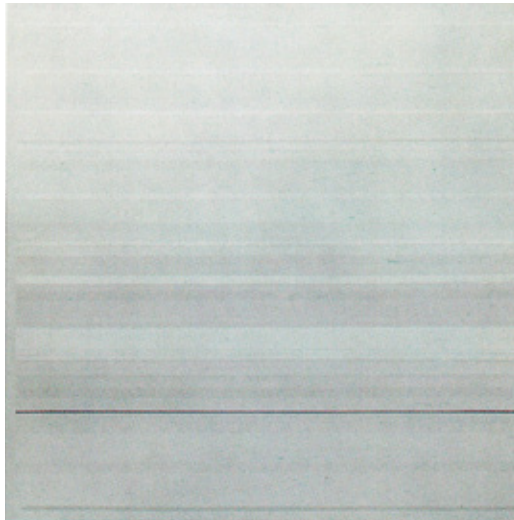


林壽宇於台北工作室照 後方畫作(左一 左二)為故宮典藏之雙聯作 李伯樑攝

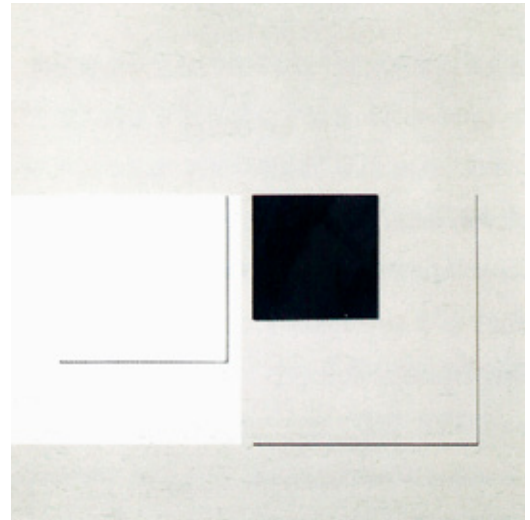


故宮典藏林壽宇作品新聞資料





林壽宇《Paniting》1965年 布面 油彩 56 x 56cm  
荷蘭鹿特丹博易門士博物館典藏



林壽宇《Painting Relief 7-Oct-1961》1964年 布面 鋁 柏斯佩有機  
玻璃 油彩

The two works by Lin Show Yu “Untitled I” and “Untitled II” were painted in 2008 and 2009 respectively, when the works of the artist already developed to a new stage. “Untitled I” was added with some ready-made material as collage while the use of diamond structure at the bottom and right part of the painting used the silver foil taken from the cigarettes Lin Show Yu uses to smoke. We can observe details from the significant folding marks on the silver blocks that the creation of the artist during this time was carried out with more improvisation and free attitude, where “life is art.” His inspiration and improvising blending of daily items made this work more valuable. “Untitled II” features the 60s style but seems to be the partial magnification and expansion of his early stage, which is overlapped with vertical lines apart from the horizontal lines, presenting cross structure on the painting. Lin Show Yu simplifies all words into minimum and only leaves the expression of colors and lines. The simple four strokes demonstrate his skills formed over 10 years, while the location of signature also becomes the key structure for balancing the image, presenting an intuitive and pure aesthetics derived from minimal structure and organization.

Lin’s works are widely collected by more than 10 art museums, private and public departments. The National Palace of Museum event listed his work as the first piece of modern art collection, setting an example for the public to interpret minimum art. He became the first Taiwanese artist invited to participated in Kassel Documenta on behalf of England in 60s. He later became the economic artist for Marlborough New London Gallery. Lin’s works detached from the limitation of time, space, form and colors in traditional art but restructured colors and lines through logistic thinking, using the simplest look to portray the unique art essence, which deliberately designed and planned the manifestation structure to contain hundred view from precision and simplicity. One is everything.

## 25

林壽宇 (1933-2011)

無題 I

2008 年作

紙本 綜合媒材

簽名：Lin 2008 於中下方

Richard Lin(Lin Show-Yu)

Untitled I

Mixed media on paper

Signed 'Lin' in English and dated '2008' on lower center.

59 x 75 cm.

23 1/4 x 29 1/2 in.

HKD: 100,000 - 200,000

USD: 12,900 - 25,800



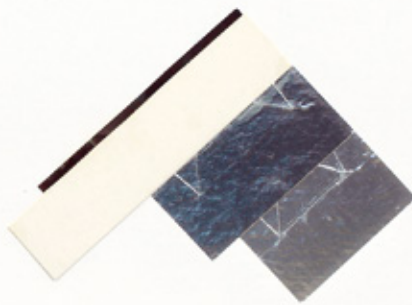
發表 《一即一切・向大師致敬系列：林壽宇 50 年創作展》，P222，高雄市立美術館，台灣，2010 年出版。

展出 一即一切・向大師致敬系列：林壽宇 50 年創作展，高雄市立美術館，台灣，2010 年 5 月 15 日－9 月 26 日。

LITERATURE Kaohsiung Museum of Fine Art Publishing, Kaohsiung Taiwan, *One is Everything. Homeage to the Master: 50 Years of Work by Richard Lin*, 2010, p.223.

EXHIBITED Kaohsiung Museum of Fine Art, Kaohsiung Taiwan, *One is everything. Homeage to the Master: 50 Years of Work by Richard Lin*, 15 May - 26 Sep. 2010.





Nov 2008

## 26

林壽宇 (1933-2011)

無題 II

2009 年作

紙本 綜合媒材

簽名：Lin 2009 於中下方

Richard Lin(Lin Show-Yu)

Untitled II

Mixed media on paper

Signed 'Lin' in English and dated '2009' on lower center.

59 x 75 cm.

23 1/4 x 29 1/2 in.

HKD: 100,000 - 200,000

USD: 12,900 - 25,800



發表

《一即一切·向大師致敬系列：林壽宇 50 年創作展》，P223，高雄市立美術館，台灣，2010 年出版。

展出

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邱亞才以肖像畫著稱，其肖像畫的獨特之處在於人物眉宇、神色、輕微的動態之間都充滿了生動的故事和感情，透露著強烈的人文關懷，這和他廣泛而深刻的閱讀有著直接的關聯。邱亞才熟讀中國歷史、外國文學，最為崇拜莎士比亞和陀思妥耶夫斯基，豐富的閱讀加深了他對社會中人性的認知，奠定了他藝術風格形成的堅實基礎。

Chiu Ya-Tsai is best known for portraiture, whose specialty lies in the facial expressions and subtle movement of the figures, full of lively stories and emotions. The portraits reveal strong care for humanity and are directly related to his extensive and profound reading. Chiu Ya-Tsai is familiar with Chinese history and foreign literature. He admires Shakespeare and Dostoyevsky. His rich reading experience enhances his cognition for humanity in society and solidifies the firm foundation for his artistic style.

# 邱亞才

CHIU YA-TS'AI 1949-2013



邱亞才自幼對傳統的正規學院教學不感興趣，所以在藝術創作過程中不拘泥於傳統的繪畫技法，而是追求一種依託主觀的情感，以充滿現代感的創作方式描繪社會中人性。這種創作方式十分獨特，他從現代主義入手又結合中國古典藝術精髓，在汲取傳統時，他和林風眠一樣都避開宋元以來文人畫體制，而上溯至漢唐風骨。

在本次上拍的兩幅作品中，邱亞才以簡約的線條與用色，描繪出畫中人纖柔文雅的外型、內斂沉靜的氣韻，體態修長，帶有憂鬱的詩意。邱亞才筆下台灣現代文人肖像，受唐代繪畫的影響頗深，如人物的鉤狀鼻、杏眼，鵝蛋臉，在優雅的色調中安然若素，但細細品味又可感受到一種人性的複雜與深沉，或卑微或傲慢，或頹廢或脆弱，邱亞才賦予了肖像人物豐沛的生命厚度與深度，於畫壇獨樹一幟。

Chiu Ya-Tsai was never interested in the traditional formal academy training since childhood and he has been unconstrained by traditional painting skills in the process of art creation. Instead, he pursued a subjective emotion, using modern techniques to portrait the humanity in society. This artistic approach is quite unique, combining classic Chinese essence and modernism. Like Lin Feng-Mian, he avoids the literary painting system since Song and Yuan Dynasties, but traced back to the styles of Han and Tang Dynasty.

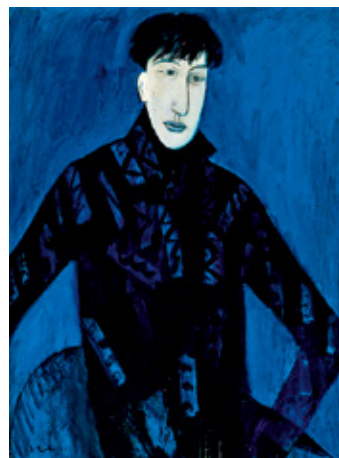
In the two works in this sale, Chiu Ya-Tsai employs simple lines and colors to portray the gentle look, the calm temperament and the slender shape of figures with poetic melancholy. The portraits of modern Taiwanese under Chiu's brush are profoundly impacted by the paintings from Tang Dynasty, i.e. the hook nose, almond eyes and oval face that seem to be calm in grace. Nevertheless, a sense of complexity and darkness in humanity is perceived after careful examination. Humble or arrogant, decadent or fragile, Chiu Ya-Tsai has granted portraiture with vibrant life, which contributes to his unique style in art circle.



唐 閻立本《孔子弟子像》  
人物畫長卷(局部)



莫迪里阿尼《藝術家肖像》1916年  
布面 油彩 100.2 x 65.5cm  
墨爾本維多利亞國立畫廊典藏



邱亞才《藍色紳士》1998年 布面 油彩  
130 x 97cm

27

邱亞才 (1949-2013)

男子像

1992 年作

布面 油彩

簽名：92 邱亞才 於右下

Chiu Ya-Ts'ai

Portrait of a Man

Oil on canvas

Signed in Chinese and dated on lower right

80.5 x 65.5 cm.

31 <sup>3</sup>/<sub>4</sub> x 25 <sup>3</sup>/<sub>4</sub> in.

HKD: 200,000 - 300,000

USD: 25,800 - 38,700





28

邱亞才 (1949-2013)

穿條紋衣的男子

1997 年作

布面 油彩

簽名：邱亞才 於右下

Chiu Ya-Ts'ai

Man in strip

Oil on canvas

Signed in Chinese and dated on lower right

130 x 97 cm.

51  $\frac{1}{8}$  x 38  $\frac{1}{4}$  in.

HKD: 400,000 - 500,000

USD: 51,600 - 64,500







# 爆裂與禪靜——日本戰後現代主義美術

第二次世界大戰是亞洲現代發展史中的一個重要分水嶺，特別是位於東亞，社會相對獨立自由的台灣、日本與韓國，其政治、經濟、文化環境都因戰爭而發生了深刻的變革。戰爭造成環境與認知上的劇變，人們體認到了文明高速發展到達極致的結果卻是將一切重歸於零，敏感的藝術家們開始思索存在的價值與生命的意義，從哲學與心理學汲取養分，現代主義思潮湧現。體現於美術領域，比起以寫實和技術為基礎的傳統美術，現代主義美術具有象徵性、表現性和抽象性的特點，並標榜反傳統，在思想上否定和排斥19世紀中期以來的含有學院派特徵的寫實主義風格。

近年來，幾個備受矚目的博物館級別展覽都分別聚焦於東亞戰後前衛藝術運動：2011年日本《物派》與韓國單色畫代表人物李禹煥在紐約古根海姆博物館的回顧展《記錄無限》、2012年於紐約現代藝術博物館展出的《東京1955—1970：新前衛》以及2013年紐約古根海姆博物館的《具體派：燦爛樂園》等等。透過國際大型藝術機構的梳理，將人們的目光重新導向這個對後世影響巨大、波瀾壯闊的時代。







## Modernism in East Asia

The Second World War is an important divide in the progress of modern Asia, and East Asia in particular. It prompted profound transformation in the political, economic and cultural milieu of relatively independent and free societies such as Taiwan, Japan and South Korea. It also led to dramatic changes in the environment as well as people's way of thinking. They came to realize that the extreme of a highly progressive civilization would have all things reset. Artists with a high sensitivity began to contemplate the value of existence and meaning of life. They sought inspiration from philosophy and psychology, bringing about a wave of Modernism. Distinct from traditional art which was founded on realism and technicality, Modernist Art is symbolic, expressive and abstract. Schools of Modernism would assert their anti-conventional nature, deny and reject academic, realist traditions that had been dominant the mid-19th century.

In recent years, a number of prominent, museum-caliber exhibitions turned their focus to the avant-garde art movement in post-war East Asia. They include: Marking Infinity, a retrospective exhibition in 2011 at the Solomon R. Guggenheim Museum, New York of Lee Ufan, an icon of Japanese Mono-ha (literally "School of Things") and the Korean tansaekhwa (monochrome painting) school; Tokyo 1955-1970: A New Avant-Garde in 2012 at the Museum of Modern Art, New York; and Gutai: Splendid Playground in 2013 at the Solomon R. Guggenheim Museum. Exhibitions organized by these major international art institutions have redirected the public's attention to an era of magnificent influence.



井上有一

YUICHI INOUE 1916 - 1985



「我以為漢字不是恒定不變的軀殼，他是具有神性話語的，倉頡造字之時『天雨粟，鬼夜哭』，文字是能驚天地、泣鬼神的靈性之物。」

——井上有一

現代主義思想在十九世紀進入日本，在政治、文化、科技方面迅速的發展。人們仿古般的描摹西方，藝術卻未蒙其益，在國家主義的宣導下，日本書壇一片暮氣沉沉。自由施展藝術的精神並沒有被現代主義喚醒，反而從本來靈動幽玄的東方氣質變為了僵化無味的文字元號。書法的現代性與藝術性將向何方？

在二戰之後，共同的壓迫感使志趣相投的人們在藝術上極力去尋找擺脫戰爭陰影的希望，戰爭帶來的既是毀滅又是新生的契機。井上有一與江口草玄以及森田子龍於1952年相聚於京都安龍寺。他們決定將日本的書法從一種傳統上以優美為主旨的造型藝術形式歸還給靈魂，並為其注入靈魂。井上如饑似渴的從西方藝術中汲取營養並做出各種嘗試，表現主義的酣暢淋漓使他從繪畫的行為本身悟到藝術在身心上可以達成的統一，他將這個方法運用到書寫中，以最原始的節奏與氣韻來揮灑生命本能的律動，他的書法與現代藝術語言的一致性使他進入國際當代大師的行列。

井上有一既不是日本傳統書道的最後一人，也不是日本現代派書道的開山祖師，但他無疑是這兩派最重要的一位。井上一生不收學生，不賣作品，他與藝術界徹底劃清界限。很顯然井上是個極為執拗的人。而且他似乎頑固到對一切說不，對不明瞭的事物說不，對需要想像的事物說不，對那些長久以往、不曾回憶的事物說不。37年甘守清貧，只是為了體悟純粹、澄明的孤決之境。我們或可說井上有一是現代書法的聖徒，這種境界，是上接良寬和芭蕉的。誠如井上自言：「我們都經歷著生命之痛，必須書寫下來，只有書寫才是我真正想做的事業。不顧一切的隨心所欲的書寫。是我對活和生的見解。」

對於井上而言，自由書寫的真正涵義是什麼呢？是歸零的力量，是書寫，僅僅是書寫，是與傳統的對抗。真正的意義來自於我們希望如何書寫，書寫出自己的意志來……書寫意味著自由與勇氣，作為藝術家他極為珍視自己的情感與內心湧動的東西。一種駕馭與反抗駕馭的勢一直是書寫出張力的巨大驅動，在井上的作品中這些力量是從心中生成並溢出的，是對世界悲壯的責問和超脫。在他大量的一字作品中我們看到他積聚的這種力量。



井上有一創作中（攝影：伊藤時男）



井上有一創作中



井上有一 《山》1966年 日本紙 水墨 146 x 233cm



井上有一 《花》1970年 日本紙 水墨 45x67cm

如果按傳統的書法，「藏頭露尾」都是可以做到的，但是他就是想將一切情緒以最直接的方式展現出來，突然且無法預測。井上想用書寫將自己與世界區分開，他想創造一種有生命、有呼吸的書寫。這些書寫從生命的角度提供一種鼓舞人心的力量，一種生命力，一種充沛的氣局和宇宙觀。在他的宇宙觀中充斥著對藝術的虔誠，這種虔誠超越了一切表面的東西，超越了書寫的形，超越文字，他甚至只書寫一些聲音。從書寫、文字、語言中變相產出成為一種純粹的獨立的藝術。

井上在安貧揮毫幾十年後幸運的遇到了海上雅臣，共同分享從藝術上認識活和生的見解。1985年井上逝世，他的遺言是「作品是我和海上的事，你們不許騷擾。」海上耗盡家財，盡其餘生，為井上出版了《井上有一全集》。彼時已距井上逝世15年。

這位至純至真的藝術家，他將自己逼入生命極限的絕境，血淋淋的實證著書寫所能達到的邊界與可能性。他純然無雜的行為與書法界庸俗守舊者格格不入，但他從未改變過藝術的立場，猶如一個傲然獨立的勇士，屹立於群山之顛，用他的方式自由狂嘯。

“I think Kanji is not constant body but contains divine language. When Can Jie created words, the heaven and ghost cried. Words are spiritual objects that can surprise the universe and shock the ghosts.”

——Yuichi Inoue

The concepts of modernism entered Japan in the 19th century and quickly prospered in political, cultural and technological aspects. People imitate the ancient west but not the art. Under the nationalism propaganda, the Japanese calligraphy was dull and silent. The spirit of free casting of arts was not awakened by modernism but transformed the previously agile and mystic Oriental temperament into stiff and dull text symbols. Where shall the modernism and artistry of calligraphy sail to?

After World War II, the common suppression forced people with the same interests to search for hope away from the war; while the war brought both destruction and opportunity for new birth. Yuichi Inoue and Morita Shiryu got together in Kyoto in 1952, who decided to re-grant the Japanese calligraphy with traditional appeals in stylish art as well as injecting the soul into calligraphy. Yuichi Inoue critically absorbed western arts and made various attempts. Expressionism allowed him to realize the unification that he could have achieved physically and mentally through painting and he applied such techniques to calligraphy, employing the most primitive behaviors to play the intuitive rhythm in life. The consistency in his calligraphy and modern art language drove him into the peer of international contemporary masters.



Yuichi Inoue was not the last person of traditional Chinese calligraphy nor the pioneer in contemporary Japanese calligraphy, but he was without a doubt the most important person of the two schools. Yuichi Inoue did not instruct any student or sell his works; who thoroughly cut off his boundary with the art society. Yuichi Inoue was obviously a stubborn person and he seemed to say no to everything, no to unclear things, no to things requiring imagination, and no to things happened long ago or not recalled. He has been living in poverty for 37 years just to perceive pure and clear solitude. We could say that Yuichi Inoue was a saint in modern calligraphy. As he stated: “We all experience pains in life and must write it down. Writing is the only career I want to do. To write freely is my understanding to live and alive.”

For Yuichi Inoue, what is the real implication of free writing? It is power to return to zero and merely, which is opposition towards tradition. “The real meaning comes from how we hope to write and write our own will.” Writing implies freedom and courage. As an artist, he highly valued his emotion and the things surging from within. The power to maneuver and oppose maneuvering has always been the giant strength to write with tension. These powers are produced from inside and overflow from Yuichi Inoue’s works; it is the passionate questioning and detachment from the world. We can see such power accumulating in his works.

It is possible to hide the details according to traditional calligraphy. However Yuichi Inoue wanted to express all his emotions directly, which were sudden and unpredictable. Yuichi Inoue wished to separate himself from the world, creating a lively and breathing writing method. Such writing will provide a motivating power from the perspective of life, a vitality and universal perspective. His concept on the universe is filled with worship for art, which surpasses all superficial things, surpassing the forms of writing and text. He could even write sounds, developing a pure independent art from writing, text and language.

Yuichi Inoue was fortunate to have met Masaomi Unagami after spending some tens of years in writing. They jointly shared their views on life in art. In 1985, Yuichi Inoue passed away and his last words were “the works belong to me and Masaomi Unagami, do not bother him.” Masaomi Unagami spent all his money and a lifetime to finally publish the “Yuichi Inoue Collection,” 15 years after Yuichi Inoue passed away.”

This pure and sincere artist put his life into extremity while accomplishing the boundary and possibility of writing. His pure behavior could not fit in with the conservatives of calligraphy circle but he never changed his stance on art. He acted like a proud and independent warrior who stood on top of mountain, screaming freely using his own approach.



井上有一於工作室構思創作中 圖片提供：海上雅臣



井上有一創作時的專注神情 攝影：伊藤時男

井上有一 (1916-1985)

匹狼

1968 年作  
紙本 水墨  
簽名：68.3.4  
鈐印：有

Yuichi Inoue

Wolf

Ink on paper  
Dated and Stamped with artist's seal on lower right  
126.8 x 222.6 cm.  
49 <sup>7</sup>/<sub>8</sub> x 87 <sup>5</sup>/<sub>8</sub> in.

HKD: 200,000 - 300,000  
USD: 25,800 - 38,700



發表 《井上有一全書業》，P403 & P526，Unac Tokyo 出版社，東京，日本，1996-1998 年出版。  
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展出 井上有一藝術展，皇城藝術館，北京，中國，2010 年。  
「始於青萍、不止井上」李青萍 & 井上有一藝術展，寧波藝術館，寧波，中國，2013 年。  
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LITERATURE UNAC Tokyo, Tokyo, *YU-ICHI: catalogue raisonné of the works 1949 - 1985*, 1996-1998, p.403 & p.526  
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# 嶋本昭三

## SHOZO SHIMAMOTO 1928 - 2013

作為「具體」藝術運動的創立成員之一，嶋本昭三不斷探索戰後國際藝術發展的可能性。在日本戰後復甦時期，「毀壞」的概念與「重生」環環相扣，早在五十年代中期，嶋本昭三便以「毀壞」的創作方式來呈現色彩。1956年的「第二屆具體戶外展覽」中，嶋本昭三首次發表「毀壞藝術表演」，以自製的火炮射擊裝有顏料的瓶子，使其在畫布上爆裂濺散，開創「具體」藝術運動中「行為藝術」的先鋒。其「擲瓶繪畫」的藝術探索引起海內外廣泛關注，繼而多次獲著名媒體和機構垂青，如美國《生活》雜誌、英國BBC廣播等相應報道。

A co-founder of the avantgarde 'Gutai group', ShozoShimamoto has been ever exploring the possibilities of international art development since after the war. During Japan's recovery after the war, the concept of 'destruction' is closely tied to 'rebirth'. As early as mid-1950s, ShozoShimamoto adopted a 'destructive' way of creation to present colours. In the secondOutdoor GutaiArt Exhibition in 1956, ShozoShimamoto debuted his 'destructive art performance' by shooting bottles of paint from self-made cannons, making paint crash and splash on canvas. This was the pioneer 'performance art' in the 'Gutai' art movement. His 'throwing bottle to paint' as an exploration in art attracted extensive attention worldwide, and was covered by well-known media and organisationsnumerous times, such as Life magazine in the USA and BBC in the UK.





嶋本昭三 擲瓶繪畫中



1956年 嶋本昭三於第二屆具體戶外展覽中發表「毀壞藝術表演」



波洛克 滴流畫法

本場呈現的嶋本昭三作品《無題》創作於2011年，其中底層拼貼元素的絹印版畫為七零年代所作，跨越年代的元素結合以及紙本、絹印版畫、壓克力等不同材質的碰撞，突出了「具體」藝術運動所倡導對「物質」材質本身的重視。對於揭示創作樣態和物質的關係，「具體派」這一名稱中已昭然可見。正如1956年發表的《具體宣言》所述，具體派旨在讓「物的本質」顯現，讓精神和物質得以自由釋放。畫面中黃綠色的顏料如潑濺式呈現，形態自由別緻。此作中嶋本昭三暢快淋漓地揮灑出狂放的力量、滿載著他的藝術發展和創作意念。對於畫筆與顏料的關係，嶋本昭三有其獨特的個人見解，認為「首要的是把顏色從畫筆中釋放，如果在繪畫時沒打算拋開畫筆，那麼便無法解放顏色。離開了畫筆，顏色便得到自由的生命。」其色彩演繹方式引人聯想起傳統東方水墨畫中張大千的潑墨技法和西方抽象畫中波洛克(Jason Pollock)的滴流手法。在2012年底，名古屋愛知縣美術館的《傑克森·波拉克 百年回顧展》甚至邀請了他在開幕式即席演出「擲瓶繪畫」。然而有異於波洛克那種透過徹底抽離、完全去除物質性或形態而達到「抽象」的哲學，嶋本昭三所屬的流派反以物質性為創作的根本，強調必須「具體」表現，才能達致抽象的境界。

此外，本幅作品參展於2014年東京白石畫廊舉辦的嶋本昭三個人展覽，並附有嶋本昭三美術協會開據之原作保證書，可謂來源明確殷實，作品創作具有一段時間跨度，畫面感精緻豐富，甚為特殊，值得關注。

The ShozoShimamoto piece being shown this time, 'Untitled', was created in 2011. Its bottom layer, which is a silkscreened print collage, was created in the 1970s. The integration of elements across years and the clashes of different materials, including paper, silkscreened print, acrylic and other materials, have emphasised the importance of 'materials', which was advocated by the 'Gutai' art movement. The name 'Gutai' has shown the relationship between the form of creation and the materials used. As the Gutai Manifesto declared in 1956 claimed, Gutai's aim was to reveal the 'essence of matter', so as to free the spirits and materials. The yellowish green in the painting appears in splashes, its form free yet delicate. In this piece of work, ShozoShimamoto expressed his rhapsodical power without any reserve, and the piece is full of his ideas in art development and creation. ShozoShimamoto has his own unique opinion on the relationship between the paintbrush and colour. He believes 'that the first thing to do is to free colour from the paintbrush. If in the process of creating the paintbrush isn't cast aside, then there is no hope of emancipating the tones. When the paintbrush is cast aside, colours become free'. His interpretation of colours can be associated to Chang Dai-Chien's splash-ink (fig. 1) and Jackson Pollock's drip painting in western abstract painting. In the 'Jackson Pollock: A Centennial Retrospective' exhibition organised by the Aichi Prefectural Museum of Art, Nagoya in 2012, ShozoShimamoto was even invited to present a 'bottle-crash' performance for the opening of the show. While Pollock disengages entirely in order to achieve the 'abstract', dismissing all materiality or form, ShozoShimamoto was part of a group that was entirely founded upon materiality, stressing that 'abstraction' can be achieved only through concrete presentations.

Besides, this piece of work was featured in ShozoShimamoto's solo exhibition organised by Whitestone Gallery, Tokyo in 2014, and a certificate of authenticity issued by ShozoShimamoto Association is included to ensure its genuineness. This piece of work is created across a period of time, its content detailed and rich, making it special and worthy of attention.

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嶋本昭三 (1928-2013)

無題

2011 年作 (絹本版畫創作於七零年代)

紙本 壓克力 綜合媒材

簽名：s.m 於畫背

Shozo Shimamoto

Untitled

Acrylic and silk-screen on paper

Signed 's.m' on the reverse

38.5 x 57 cm.

15 1/8 x 22 1/2 in.

HKD: 220,000 - 320,000

USD: 28,380 - 41,300



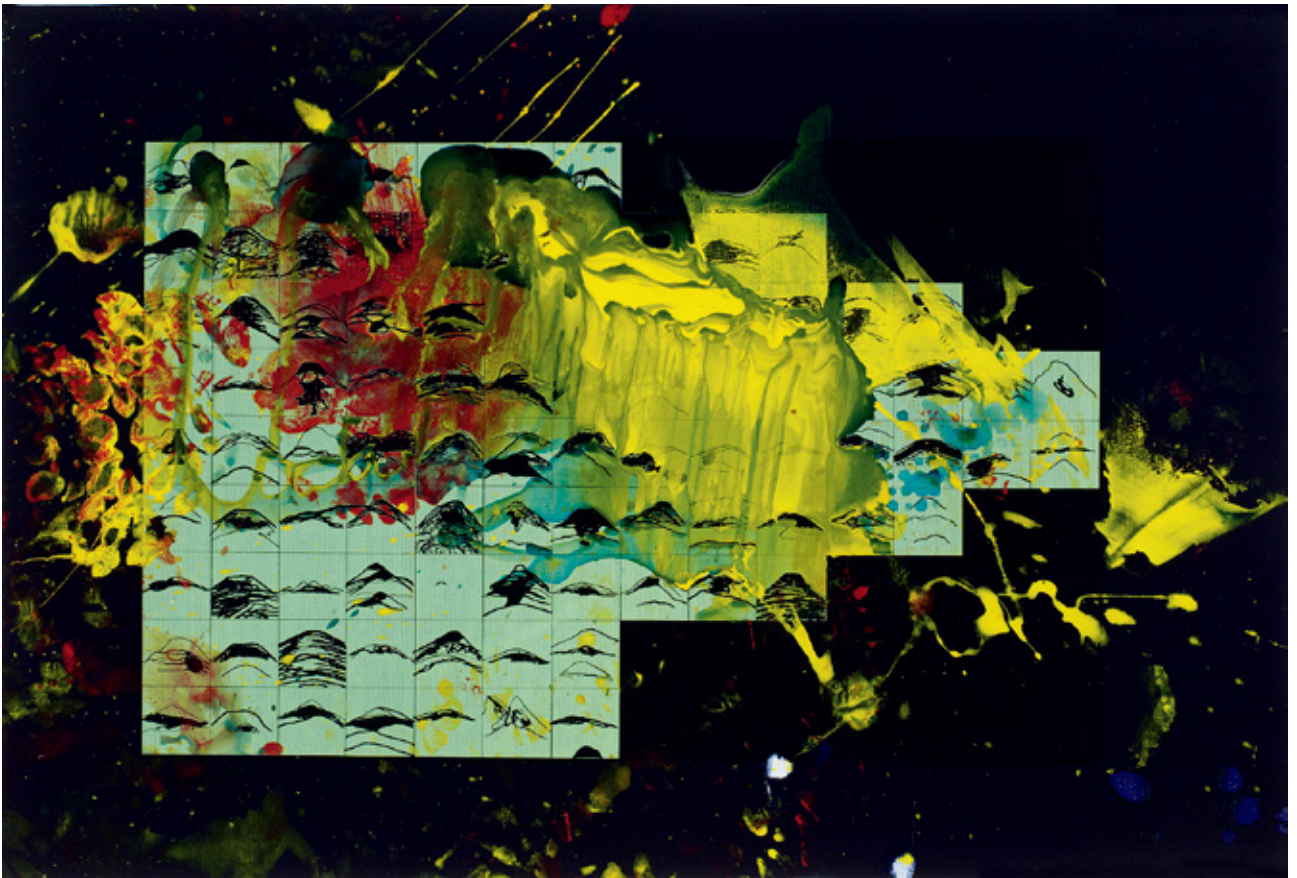
說明

附嶋本昭三美術協會開據之原作保證書。

NOTE

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







李禹煥

LEE UFAN b. 1936



李禹煥生於韓國慶南山區，自幼受東方傳統思想薰陶，1956年赴日本大學文學院研讀哲學，後定居於日本，擁有畫家、雕塑家及哲學家等多重身份，日前活躍於韓國、日本和歐洲。他被公認為日本前衛反形式主義「物派」運動(Mono-ha)及韓國1960-80年代單色畫運動(Dansaekhwa)的先驅。在二次戰後，人的存在與物體的關係的重新思考，促使西方抽象表現主義、極簡主義的興起，而戰後的日本藝術面臨著兩個議題：一方面藝術家們拒絕再延續戰爭時期的舊體制；另一方面，也渴望日本作為獨立國家的自主性，這也意味著拒斥對歐美藝術的盲目景仰。李禹煥感悟於時代的課題，認為「瞭解這個世界的本質，以避免使之走上與人相對立的處境」，在此浪潮中憑藉著傑出的哲學思辨能力，成為日本前衛藝術「物派」成員當中最有力的「闡述者」。物派成員活躍於1969年前後，他們捨棄繪畫的表象和具體性，強調「物質本身得以言說自身」，成為反應日本戰後文化現狀，並具有承上啟下作用，是對日本後世影響最為深遠的美術運動。

李禹煥作為物派(Mono-ha)藝術的健將，初期的藝術呈現多為觀念性極強的裝置作品，他開拓出一種富有東方韻味的簡約藝術手法，不僅深刻體現物派講究的反形式並且與東方哲學中的道家法則遙相呼應。「物派」結束之後，李禹煥的藝術創作開始逐漸專注於平面繪畫。1974年，開始創作自己最具代表性的繪畫系列作品「從點開始」與「從線開始」，他希望通過這些作品激發抽象藝術新的生命力，為韓國的前衛藝術開拓出能夠因應東方哲學的創作道路，對於1960年代至1970年代韓國現代藝術家的創作進程，尤其是「單色繪畫」的推動功不可沒。韓國單色畫的形式簡潔、顏色單純，往往令人將其與同時期盛行於美國、經常使用工業產品作為媒介的極少主義相聯繫，但二者仍有區別，除了作品中的東方哲學內涵，如李禹煥一般的重複性也是單色畫最獨特的元素。多年來，李禹煥的努力奠定了他在藝壇的重要地位，2011年6月古根漢美術館為李禹煥舉辦首次回顧展《點畫無限(Marking Infinity)》，成為繼白南準和蔡國強之後第三位於該館舉辦個人展覽的亞洲藝術家，彰顯其無庸置疑的藝術成就。

Born in Korea, Lee Ufan has been impacted by the oriental traditional ideas since young. He went to Japan to study philosophy in 1956 and later settled in Japan. He is recognized as the pioneer in Japanese Mono-ha movement and Korean Dansaekhwa between 1960 and 1980. After World War II, the re-consideration of the relation between human existence and object contributed to the rise of western abstract expressionism and minimalism. Lee Ufan sensed the issues of the time and believed in "understanding the nature of this world to avoid confrontation between people." He became the most powerful elaborator among the members of Japanese avant-garde art "Mono-ha" based on his remarkable philosophical analysis capacity.

As the mater for Mono-ha art, Lee Ufan's early work mostly present installation works with strong concepts. He developed a minimal art approach full of oriental style, which not only profoundly reflected the anti-form appealed by Mono-ha but remotely corresponded with the Daoism doctrines on oriental philosophy. After the "Mono-ha," Lee's art works started to focus on paper painting. In 1974, he created the most representative painting series such as "From Point" and "From Line," which he expected to inspire new vitality to abstract art and to develop a creation path for avant-garde artists of Korea . In particular, the promotion of "Dansaekhwa" made a great contribution to the creation process of contemporary artists of Korea between 1960 and 1970. In June 2011, The Guggenheim Museums and Foundation held the first retrospect exhibition for Lee Ufan, "Marking Infinity."

Lee became the third Asian artists, following Bai Nan-Zhuan and Cai Guo-Qiang, to hold solo exhibition at the museum, which highlights his artistic achievement without a doubt.



李禹煥 《始於切割》1965年 布面 油彩 71.5 x 98cm

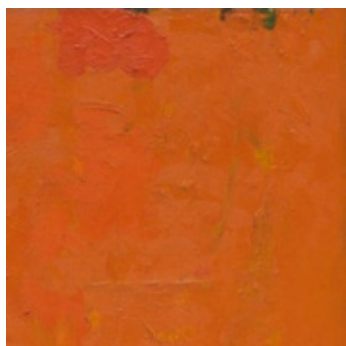


李禹煥與其裝置作品

李禹煥的繪畫風格簡約而極富深意，主要藝術創作脈絡如下：1960年代開始「堆累」和「始於切割」系列，為其代表作「始於」系列拉開帷幕；1972至1984年間創作「始於點」和「始於線」系列，以線條和點的規律排列以及色調的排列來表現自然界中內蘊的秩序與變化；1980-90年代開始創作的《始於風》、《與風相伴》、《對應》、《對白》等系列以「空」的宏闊概念為基礎，採用各式各樣跳躍、旋轉、飛舞的筆觸以及簡約的色塊探討動與靜、虛和空的迥異存在。



馬克·羅斯科《No. 10》布面 油彩 1958年  
239.4 x 175.9cm



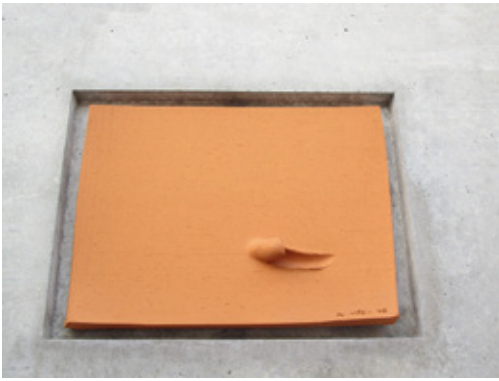
羅伯特·雷曼《無題》布面 油彩 1955-1959年  
71.4 x 71.4cm

於2011年古根漢美術館舉辦的李禹煥個人展覽中，標誌其60年代風格的同時期創作《始於切割》曾受邀展出，以利觀者回顧李禹煥完整的創作脈絡。而本次拍賣呈現的《始於切割：無題》同是藝術家1965年的為數稀少的早期繪畫作品之一。從本作品的形式與筆觸已透露出李禹煥創作生涯中的核心思想與元素：致敬自然以及無限重複，為其後廣為人知的「始於點」、「始於線」系列奠定基礎。此幅作品利用厚塗顏料(impasto)的技法在畫面外圍營造出層層疊進的半環形筆觸，呈現出一種向心的躍動感，畫面純粹而微妙的用色，令人聯想起同時期的極簡主義畫家羅伯特·雷曼(Robert Rauschenberg)的一幅《無題》作品，同為單色抽象作品，由於重複的筆觸和豐富肌理，為畫面帶來視覺上的節奏。而在形式上，顯然可與馬克·羅斯科(Mark Rothko)那種類含有宗教性的色域繪畫(Color-Field Painting)的構成相比對，然而李禹煥以本身東方文化學養，相當程度超脫了西方極簡主義的框架，賦予作品不同的內涵。

《始於切割：無題》以繪畫語言呈現李禹煥早期藝術中對於自然的虔敬以及禪境，彷彿某種生命力量在紅土地中隱隱萌動，而微微透出的畫布底層保留了麻質原色，與醇厚的橘紅顏料共組出一種原始而敦厚的氣息。關於此作品的獨特性，除了70年代後不再出現的厚重效果，值得一提的是，李禹煥後期多採用石膏顏料在刷成透明黃色的畫布上作畫，橙紅色在後期的作品中也屬罕見；我們可以大膽推敲，這種混合朱紅色的濃郁橙色在李禹煥的藝術中有著絕對獨特的意涵，並有高度地個人象徵性。日本香川縣直島由安藤忠雄和李禹煥共同設計的李禹煥美術館，低調極簡的建築本體中自然地鑲嵌李禹煥的創作，其中位於入口主要牆面的橘紅色陶土作品成為最醒目的標誌；此乃藝術家在陶片上一指勾畫而就，加上下方的簽(刻)名，不僅是一幀渾然天成的抽象作品，更濃縮藝術家所有的藝術理念，象徵李禹煥一生的創作追求。而這一「精神標誌」，無論在色彩、質地甚至肌理效果上都與本次上拍的早期創作遙相呼應，顯現本作品的獨特價值。

李禹煥曾以「偶遇的藝術」來描繪自己的作品，認為「一件藝術作品倘能化身成一個『虛無的境地』就是最理想的」。本場另一幅李禹煥的紙本作品《無題》正如李禹煥所述的「發揮了一種中介效果，把四周一切抽空，並為它所存在的空間帶來某種超然性。」創作於1994年的《無題》，構圖看似更為簡約，僅於畫面中下方以破筆勾勒了寥寥數筆的T形結構，形成一相互對稱的弧形，實則於內涵中彰顯豐厚的東方韻味。這種將內容降至最低限的手法，受西方極簡主義影響，卻不盡相同。藝術家試圖揭示自然界「原本狀態」的存在方式，從而引導人們重新認識世界的「真實性」，以此表現日本式的感知方式和存在論。李禹煥把自己的藝術亦稱之為「餘白的藝術」，認為畫筆未涉及的空間並非空白，並舉例「敲鐘時，我們會說『響』，但實際上不是鐘發出響聲。有人在敲鐘，有鐘本身，還有它周圍的空間、空氣。綜合產生的擺動就是我稱之為『餘白』的概念。」這種虛實關係的處理與中國畫「留白」的概念是相通的，李禹煥也毫不避諱地袒露自己對八大山人繪畫作品的欣賞之情。此外，這件作品附有倫敦利森畫廊的背簽，該畫廊自90年代起代理李禹煥作品，多次推出其個人展覽，來源明確詳實。





位於日本直島李禹煥美術館入口牆面之標誌性的橘紅色陶土作品

The painting styles of Lee Ufan are simplistic yet full of profound implications. The sequence of his art creation is as below: "Accumulation" and "From Cut" starting in 1960 unveiled the beginning to his representative work "From" series. "From Point" and "From Line" created between 1972 and 1984 were applied with the regular alignment of lines and points as well as color arrangement to presents the order and changes in nature. He began creating "From Wind," "Company From Wind," "Correspondence," "Narration" and other series between 1980-1990, based on the spacious concept of "empty" and adopting different jumping, rotation, dancing brushes as well as minimal color blocks to analyze the completely-different existence between motion, static, falsification and emptiness.

During Lee Ufan's solo exhibition held by Guggenheim Museums and Foundation in 2011, his representative style from the 60s "From Cuts" is exhibited. Viewers were able to review the complete artistic development of Lee Ufan. The "From Cuts: Untitled" presented in this auction is one of the rare paintings painted by the artist in 1965. The forms and brush of this painting already reveal the core thinking and elements of Lee Ufan in his art career: the tribute to nature and infinite repetition built up foundation for the "From Point" and "From Line" that are widely known later. Thick impasto is applied to this painting by crating layers of semi-circle brush, presenting a centrifugal leaping. The pure and subtle colors used for the painting remind people of the "Titled" painted by minimalist artists Robert Rauschenberg of the same period. Both were monochrome abstract works that bring visual tempo to the painting through redundant brush and rich context. In terms of form, the painting contrasts to the composition of Mark Rothko's religion-based Color-Field Painting. Nonetheless Lee Ufan has considerably surpassed the framework of western minimalism based on his own oriental culture, granting different contexts to the painting.

"From Cuts: Untitled" presents Lee Ufan's worship for nature and Zen in early art style via his painting language. The painting shows some vital power implicitly moving in red soil while the bottom of canvas preserve the original colors of linen to compose a primitive and sincere atmosphere with the strong orange-red paints.

Lee Ufan once described his works as "occasional art" and he believed that "it would be most ideal for a piece of art work to transform into a 'Empty world.'" The other paper work by Lee Ufan, "Untitled," has "served as an intermediary effect by vacuuming the surrounding and bringing certain transcendence for the space it exists," as exactly described by Lee Ufan. "Untitled" was created in 1994, whose composition seems to be more minimal and only outlines few number of T-shaped structure on the bottom of the painting with a charcoal stick, forming mutually symmetrical arches that highlight the rich oriental quality of the context. The handling of virtual and real relation coincides with the "blank" of Chinese painting. Lee Ufan is also frank about his appreciation for the paintings by Bada Shanren. Moreover, this work comes with the signature endorsed by London Lisson Gallery for authentic origin. The gallery has been the agent for Lee Ufan's works since 1990 and launched a variety of his solo exhibitions.

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李禹煥 (b. 1936)

始於切割：無題

1965 年作  
布面 油彩

Lee Ufan

From Cuts: Untitled

Oil on canvas

72 x 100 cm.

28 <sup>3</sup>/<sub>8</sub> x 39 <sup>3</sup>/<sub>8</sub> in.

HKD: 2,000,000 - 2,500,000

USD: 258,000 - 322,600

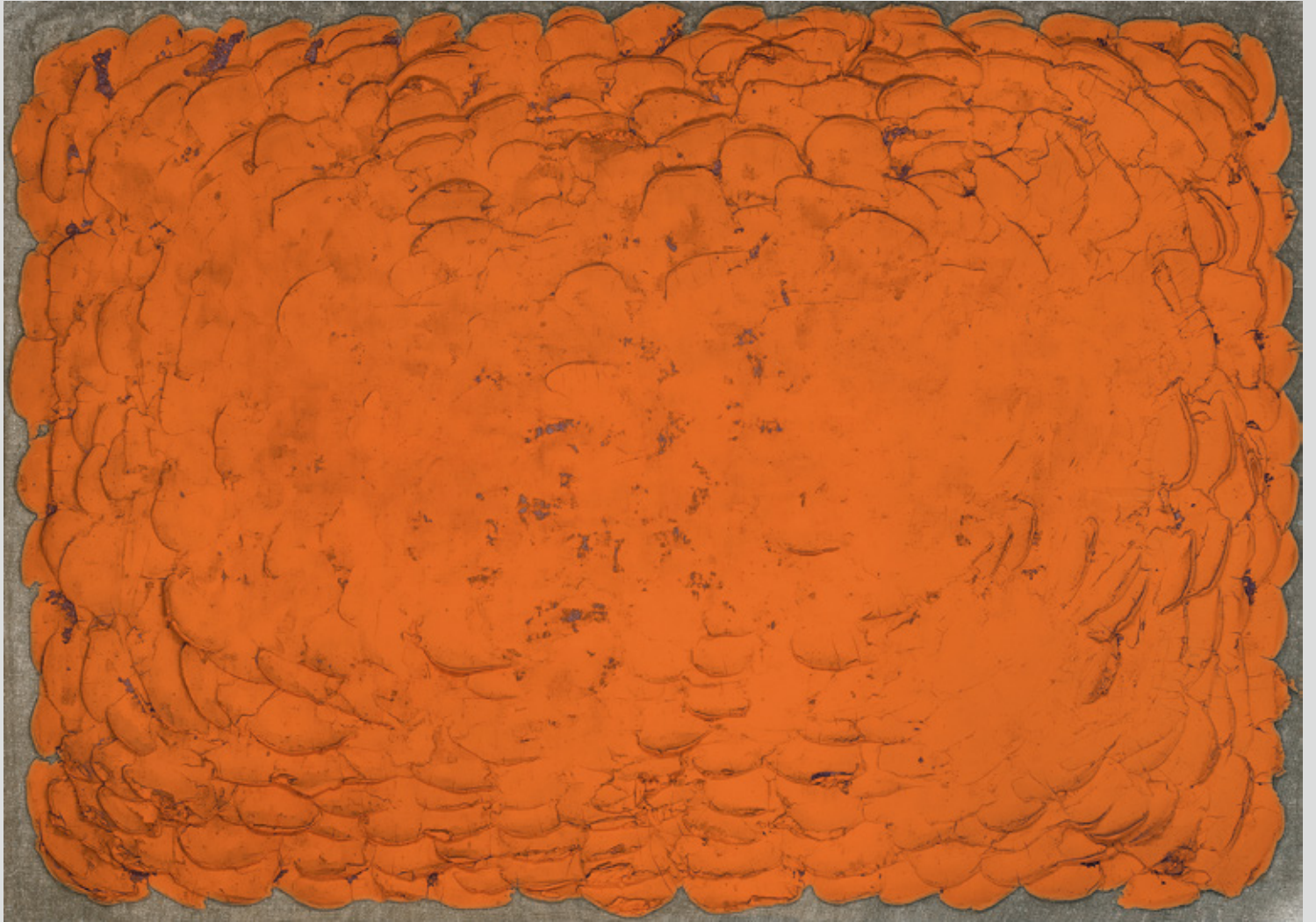
來源 源自藝術家本人；  
日本重要私人收藏。

說明 本作品經藝術家本人認證為原作。

PROVENANCE Acquired directly from the artist;  
Important Japanese private collection.

NOTE This work is authenticated by the artist.





李禹煥 (b. 1936)

無題

1994 年作

碳筆 紙本

簽名：L.Ufan. '94 於右下

Lee Ufan

Untitled

Charcoal on paper

Signed in English and dated on the lower right

50 x 66 cm.

19 <sup>5</sup>/<sub>8</sub> x 26 in.

HKD: 250,000 - 300,000

USD: 32,250 - 38,700

來源

利森畫廊，倫敦，英國；  
現藏家購自上述畫廊。

PROVENANCE

Lisson Gallery, London, UK;  
The present owner acquired from the above gallery.



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L. CPA - 194



# 七戶優

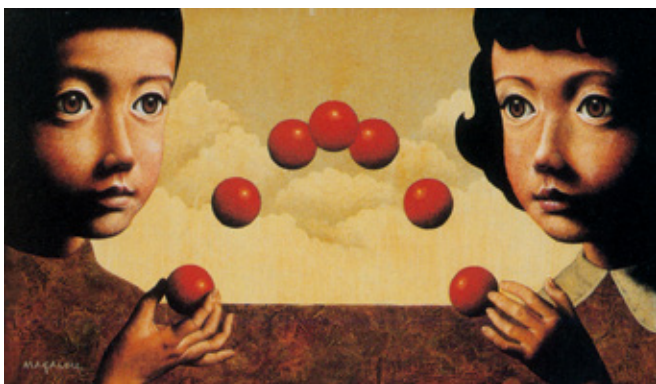
SHICHINOHE MASARU b.1959

出身於武藏野美術大學建築系的七戶優，在從事建築工作三年後，轉而專業從事藝術創作。晉身畫家初期，雖然藝壇同儕及藝術市場均偏重「超扁平」及日本動漫風格，但七戶優依然故我，集中鑽研現實主義畫風，並逐漸蛻變成超現實主義。他的繪畫作品將歷史及科學元素融合一體—他對宇宙學、物理等科學發展以及鍊金術、占星術等神秘主義有著無比熱忱，同時熱衷於古典油畫及小說對視覺元素的仔細描繪。七戶優的作品有如一個容納萬物的展覽櫥窗，又好似一場劇中劇的舞臺，為我們呈現光怪陸離的世界。

七戶優的風格深受早期文藝復興繪畫以及維也納幻想現實主義學派影響，其細緻筆觸及對光暗比例的嚴謹控制，為作品營造出一種如真似幻的神秘氛圍。壓克力顏料是七戶優偏好的創作媒介，利用柔和的筆觸和用色，使畫中對象展現微妙而富戲劇性的光暗變化，後以乾筆細細添加，強化細節與立體感之餘亦為作品增加厚實的量感。



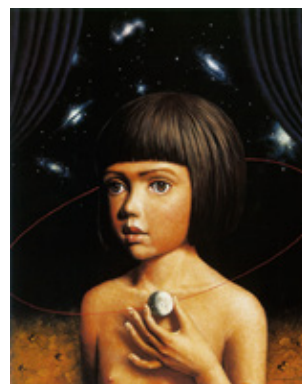
《對話》是藝術家的近期新作，創作於2015年。七戶優刻畫了兩位面容相似的少女，如攬鏡自憐般佇立在佈景前。乍眼一看，兩位少女好似鏡面成像對稱而處。細細檢閱，少女的服飾顏色相異，與背景下方的綠色灌木連起，剛好形成紅綠藍三原色。五顆金屬球懸浮於兩者之間，拱起的軌跡相連猶如拋物線運動。此幅作品不禁讓人聯想起七戶優早期的另一幅作品《拋物線》，兩者構圖相近，同樣體現出藝術家對幻術和物理（拋物線運動）以及攝影的濃厚興趣。十九世紀後，攝影代表的科學視線成為主流，梅布里奇(Eadward Muybridge)將攝影用作運動分解，拍攝馬奔跑、人運動時的全體動作，並可觀察瞬間的所有細節。本幅作品中，七戶優使用攝影的視線，將球體拋物線運動過程中的每一幀捕捉在同一畫幅中，構建出連續卻被凍結的時空。其用筆精緻細膩，光影明暗營造出逼真的細節感，尤其是金屬球上反射出少女手、頭髮以及衣領的倒影，刻畫得精微如真，而反觀少女玩偶般的面容與空洞的眼神，卻又帶給觀者抽離現實的距離感。正如藝評人所言：「七戶優的世界充滿怪誕的抽離感」，其畫中人物彷彿「永不長大，永不衰老，永遠停留在某一時空，不能到達未來」，正因如此，其作品擁有一種難以言喻的憂傷和懷舊感，總是凝固在模糊不清的時間和空間裡，記錄著藝術家內心神秘的情節。



七戶優《拋物線》1999年 紙板 壓克力 19 x 33.3cm



埃舍爾 (M.C. Escher) 《手與反射水晶球》1935年 紙本



七戶優《大地》2006年 紙板 壓克力 27.3 x 22cm

Graduated from Department of Architecture, Musashino Art University, Shichinohe Masaru switched to specialize in artistic creations after having worked 3 years in the architecture industry. During the initial period of becoming an artist, Shichinohe Masaru followed his own path, in spite of the art circle peers and the art market with preference in “superflat” and Japanese anime style, to focus on the study of realism style and gradually transform into superrealism. His paintings are integrated with history and scientific elements. He also shows unparalleled enthusiasm for scientific development such as cosmology, physics and mysticism such as alchemy and astrology. At the same time, he also has strong passion for the meticulous depiction of classic oil painting and novels for visual elements. Shichinohe Masaru’s collection resembles the display showroom that contains everything or the stage for a drama within a drama, which presents the motley world to us.

“Conversation” is a recent work by the artist, created in 2015. Shichinohe Masaru painted two girls with facial resemblance who look at the mirror with self-pity. The two girls seem to form symmetry on the mirror from a glimpse. Upon careful examination, the colors of the girls’ clothing vary while the green bushes painted on the bottom of the background are connected to form three primary colors: green, red and blue colors. The five metallic balls suspend between the two while the arched trajectories connect in parabolic motion. This art work reminds viewers of another work by Shichinohe Masaru in early days, “Parabola”. Art critics commented: “Shichinohe Masaru’s world is filled with bizarre detachment.” The figures of the paintings never “grow up or age, always stays at a certain time and space, and could not reach the future.” For this reason, the works contain an unspeakable stress and nostalgia that always froze at ambiguous time and space, recording the mysterious plots of the artist’s inner mystery.

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七戶優 (b.1959)

對話

2015 年作

油彩 布面

簽名：schichinohe 於右側畫中

Shichinohe Masaru

Conversation

Oil on canvas

Signed 'shichinohe' in English on middle

65.2 x 80.3 cm.

25 <sup>5</sup>/<sub>8</sub> x 31 <sup>5</sup>/<sub>8</sub> in.

HKD: 180,000 - 220,000

USD: 23,220 - 28,400





# 加藤良造

RYOZO KATO b.1964

日本畫(或稱岩彩或膠彩)的畫風技巧和媒材使用受到千餘年前中國和韓國的影響，以採用自然素材為主，透過精細的畫筆與用墨技巧，運用自然礦物或人造礦物製成的精緻顏料繪製而成。這些顏料經過粉碎處理成為有十六個色階的細膩粉質，並加之以名為Nikawa的動物性膠質。膠彩通常在和紙上進行創作，所使用的特殊顏料會產生一種獨特的淺色光澤以及淡淡霧面效果。

The style, technique and media used in Nihonga (also called mineral-pigment painting or glue-pigment painting) are influenced by ancient China and Korea some 1,000 years ago. Nihonga is mainly created using natural materials with fine brushes and techniques of applying ink. Exquisite pigments derived from natural minerals or synthetic minerals are used. To produce these pigments, the raw materials are powdered into 16 gradations and a kind of animal glue called nikawa is added. Glue-pigments are usually applied on washi, creating a special, light glow and foggy effect.





加藤良造 《風景》2008年 土褐顏料 紙本 裱於木板 40×53cm



約翰·康斯特勃 《乾草車》1821年 布面 油彩 130 x 185cm  
倫敦國立美術館



北宋 郭熙《早春圖》水墨 紙本  
台北故宮博物院典藏

加藤良造沿襲日本傳統藝術風格，擅以柔細的石岩彩粉在日本紙上創作，同時因為他對宋朝山水的喜愛，揉合了北宋山水傳統精髓與現代人的精神意境，透過濃厚的古墨味重現經典。他的《山水境》系列作品，大多由精細的斧劈皴與披麻皴所繪製而成，利用細緻的黑色線條勾畫整體結構，通過分層處理及色彩融合加強繪畫佈局。其獨特視覺語彙賦予傳統山水畫嶄新的生命力，並且將東西方美學串聯形成和諧的平衡狀態。本場呈現的此幅作品《山水境》邀請觀者沿著蜿蜒的小徑展開一場視覺上的漫遊，藝術家細膩的筆觸吸引觀者目光遊走於樹叢枝葉中，穿越於山谷脈絡間。作品中墨綠、褐黃色的使用及其產生的強烈陰影引人聯繫起18世紀浪漫主義畫家約翰·康斯特勃(John Constable)的風景畫《乾草車》，透過精準的顏色運用呈現綠色植被與土地，天空與山脈的細微差別，進一步拓寬山水畫的複雜性。加藤良造的畫作猶如一個文人雅士的世外桃源，觀者可以在他所創造的平靜裡靜心冥思。

Following the traditional Japanese art style, Ryozo Kato is skilled in creating on Japanese paper using fine stone pigment. Because of his fascination of the Chinese ink landscape painting of the Northern Song Dynasty, he incorporates the essence of this painting tradition with the modern spirit to reinvent the classic through traditional ink. His 'Sansuikyo' series are mostly created with delicate ax-cut strokes and hemp-fibre strokes, delineating the whole structure using fine black lines, and enhancing his pictorial composition by layering and blending different colours. His unique visual vocabulary has given traditional landscape painting a new life, while striking a harmonious balance between aesthetics in the east and west. In this piece of 'Sansuikyo' being shown this time, the viewer is invited to tread along the meandering path and start wandering using the eye. The artist's delicate brushes channel the viewer's attention to see across the foliage and through the mountain ranges. The acute shading of yellow and green is reminiscent of 18th Century Romantic painter John Constable's 'The Hay Wain', Green vegetations and the earth are shown through precise choice of colours, as is the fine difference between the sky and the mountain ranges, thus enhancing the complexity of traditional landscape painting. Ryozo Kato's paintings are like a paradise for scholars and writers, and the viewer can meditate in the calmness created by the artist.



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加藤良造 (b.1964)

山水境

日本紙 岩彩 水墨 裱於木板

簽名：藝術家鈐印一枚 於左下方；山水境 加藤良造 藝術家鈐印一枚 於畫背

Ryozo Kato

Sansuikyo

Sumi ink, Japanese pigment on paper mounted on board

Stamped with artist's seal on lower left, signed and titled in Japanese ,  
stamped with artist's seal on the reverse

91 x 72.6 cm.

35 <sup>7</sup>/<sub>8</sub> x 28 <sup>5</sup>/<sub>8</sub> in.

HKD: 140,000 - 200,000

USD: 18,060 - 25,800





# 安田悠

YU YASUDA b.1982

安田悠於1982年出生在日本香川縣，2007年畢業於被譽為日本一等藝術院校之一的武藏野美術大學，獲得油畫碩士學位。畢業後迅即進入藝壇，於日本國內外參加多個聯展。雖然他作為職業藝術家的年資尚淺，卻已經獲得博物館和策展人的認同，業已成為日本當代藝壇一顆閃耀的新星。

Yu Yasuda was born in 1982 in Japan. He graduated from Musashino Art University with a master degree in oil painting in 2007, which was considered as the best Japanese art schools. He has been working in the art circle soon after graduation and participated in multiple joint exhibitions in Japan and overseas. Although his seniority in professional artist is still young, he has been well recognized by the museum and exhibition planners as a new star of Japanese contemporary art society.

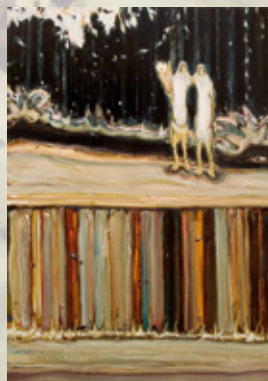


本件《沙灘》創作於2007年，正值藝術家走出校園之際，是安田悠早期以日常生活為題材的代表性佳作。安田悠自2005年起開啟自己的創作之旅，早期以較為具象的手法描繪都市風光，從《沙灘》中我們得以掌握其早期作品的藝術語言與表達傾向。作品《沙灘》在具象場景中表現出一種超現實主義的夢幻，人影綽約漫步於流動色彩勾勒的沙灘之上，那夜色中的沙灘與海水連成一片，與天空中搖曳的星辰相映襯呼應，安田悠筆下的畫面不是一幅傳統的風景畫作，而更像一幅帶有夢幻色彩的奇幻童話。流動的色彩和線條中，我們得以見出安田作品的發展動向，他那放鬆的筆觸、朦朧的輪廓在之後的創作中不斷「放恣」，終形成了08年後越發抽象的視覺語言，而其早期的形象化作品則更顯彌足珍貴。

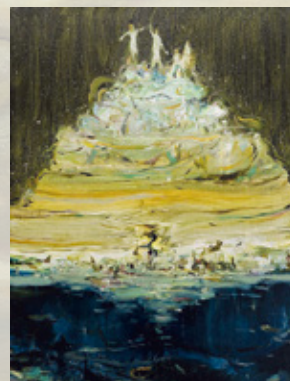
This "On the Beach" was created in 2007 and was one of the early works by Yu Yasuda when he just graduated from the university, featuring topics in daily life. Yu Yasuda started his creation since 2005 and applied city view sketch with figurative approach. We can grasp the artistic language and expression inclination of his early works through this work. "On the Beach" expresses a fantasy based on surrealism, where the shadow of people strolling on colorful beach connects with the ocean at night, corresponding to the swinging stars in the sky. The image by Yu Yasuda is not a traditional scenery painting but a fairy tales with dreamy colors. We observe the development orientation of Yu Yasuda through flowing colors and lines. His relaxing touch and vague outline continue to blossom in future creations, and finally forming his abstract visual language in 2008. Therefore the early works by him become increasingly valuable.



安田悠《流星雨》2006年 布面 油彩 162 x 162cm



安田悠《森林裡》2008年 布面 油彩 65.2 x 45.5cm



安田悠《嘆息》2010年 布面 油彩 53 x 41cm

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安田悠 (b.1982)

海濱

2007 年作

布面 油彩

簽名 : on the beach yu. Yusuda '07 於畫背

Yu Yasuda

On The Beach

Oil on canvas

Signed "yu yasuda", titled "on the beach" and dated "07" on the reverse.

89.4 x 130.3 cm.

35 1/4 x 51 1/4 in.

HKD: 40,000 - 60,000

USD: 5,160 - 7,700







蔡國強

CAI GUO-QIANG b.1957

「蔡國強的火藥草圖創作把時間運動以及藝術家心理狀態的轉變—從創作的有意識到點火那一瞬間經歷的「無意識」—都作為重要的部份。他把工作空間比作能量場，類似於舞臺佈景。在這裡他充當著不可見卻又一直存在的宇宙與風水之流動的樞紐，這正是他的藝術要捕捉和釋放的內容。」

——亞歷山大·孟路

Project for Extraterrestrials No. 5 is one of the representative explosive series which Cai Guo-Qiang created during his stay in Japan, reaching his first peak of creation. These large explosive works fully employs the contingency and destructiveness of gunpowder in attempt to connect the audience with greater universe. Cai Guo-Qiang unfolds the interaction and conversation between people and the universe from the universal perspective, unifying the desire to search for life in the universe. Cai Guo-Qiang includes the extraterrestrial perspective into this project, which reflects his crisis awareness for earth and mankind. As the artist states: "I wish to place earth related issues, human problems, issues related to cultural history, and potentials of contemporary arts in the universe."



「為外星人所做的計畫」爆破系列作品是蔡國強旅居日本時期最為重要的代表之作，並讓他達到創作的第一波高峰，這些大型的爆破作品充分運用火藥的偶然性和破壞性，試圖讓觀眾和更大的宇宙產生連結。在「為外星人所做的計畫」中，蔡國強以宇宙視角開展人和宇宙的互動與對話，他的作品將人類當中的宇宙與宇宙當中的人性相統一的努力，與人類長久以來想要回到宇宙當中尋找自己同類的渴望達成了一致。蔡國強將外星視角納入到這項計畫之中，反映了其關懷地球和人類的重大危機感，正如藝術家自己所言：「我希望在宇宙這個大背景當中放置地球的問題、人類的問題、文化史的問題，以及當代藝術的潛力。」

蔡國強以《為外星人作的計畫》為主題作過的作品，主要包括爆破計畫和火藥草圖兩個類型。本件《胎動一：為外星人做的計畫第5號》是由1990年11月3日日本岡山「第七屆日本牛窗國際藝術節」中的《胎動一：為外星人做的計畫第5號》爆破計畫衍生而成火藥草圖作品。在《胎動一：為外星人做的計畫第5號》的爆破過程中，火藥以四方形的布局藏於十釐米深的泥地下，引爆後輪流升空，整個爆破過程示意著地球的「胎動」，並以地震儀記錄了人為的動盪對地球的影響，期計劃的最初概念則體現在此件草圖之上，成為優美的記錄；蔡國強的爆破創作使用從日本特別定制的麻紙，這種紙的纖維結構能夠抵禦和吸收爆炸產生的作用，並使紙張在火焰引燃以及熄滅後達到理想的效果。在作品《胎動一：為外星人所做的計畫第5號》中，意境的創造與氣韻在麻紙上表達同步，蔡國強的藝術形式和魅力，恰到好處地將藝術與精密地技術化為意境，把自然界的「胎動」神韻體現出來，在有限中幻化無限，於無限中延伸意蘊。

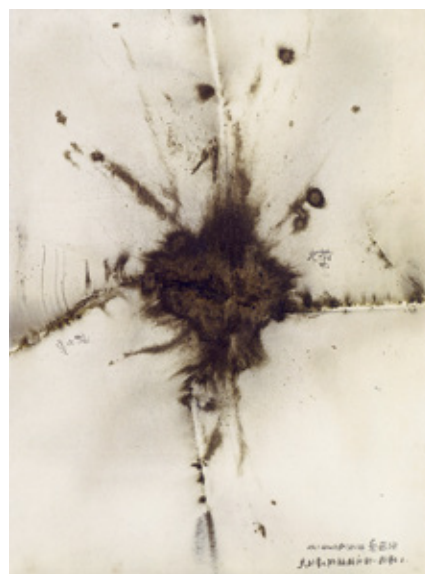
The "Project for Extraterrestrials No. 5" by Cai Guo-Qiang mainly includes explosive paintings and gunpowder drafts. This "Fetus Movement I: Project for Extraterrestrials No. 5" was a gunpowder draft derived from the explosive painting for Fetus Movement I: Project for Extraterrestrials No. 5 during Okayama Art Festival in Japan on November 3rd, 1990. In the explosive process for "Fetus Movement I: Project for Extraterrestrials No. 5," the gunpowder is hidden in square shape under the mud by 10 cm. The rising takes place one after another after explosion. The entire explosion signifies the "fetus movement of the earth" while the seismometer records the impact of human fluctuation on earth. This original concepts is well presented on this draft. Cais' explosive creation uses special hemp paper customized from Japan. The fiber structure of such paper can defend and absorb the power generated from the explosion, allowing the paper to reach ideal state after paper igniting and extinguishing. In "Fetus Movement I: Project for Extraterrestrials No. 5", Cai Guoqiang perfectly demonstrates the precision of technology and artistic articulation, presenting the characteristics of "fetus movement" in nature.



在德國的一個軍事基地創作的作品《胎動二：為外星人作的計畫第九號》（1992年）就是運用中國的「風水」和地面爆破產生的地震波來刻畫出積聚的負能量在這一地點的釋放。



「外星人做的計畫第5號」項目爆破現場，第七屆日本牛窗國際藝術節，日本牛窗，1990年11月（爆破範圍400 x 300cm，8KG火藥，爆破時長約3秒）YOSHIRO SHIMONO 攝



蔡國強《胎動二：為外星人所作的計畫》1992年  
紙本 水墨 火藥爆破 77 x 56.5cm

蔡國強 (b.1957)

胎動一：為外星人作的計劃第 5 號

1990 年作

紙本 綜合媒材

簽名：CAI GUO QIANG 於中下方

Cai Guo-Qiang

Fetus Mouement I: Project for Extraterrestrials No:5

Mixed media on paper

Signed in Pingyin on lower middle

52 x 67 cm.

20 1/2 x 26 3/8 in.

HKD: 250,000 - 300,000

USD: 32,250 - 38,700

發表 《第 7 屆日本牛窓國際藝術節展覽畫冊》，岡山牛窓，日本，1990 年 11 月出版。

展出 第 7 屆日本牛窓國際藝術節，岡山牛窓，日本，1990 年 11 月 2 日-4 日。

LITERATURE Okayama, Japan, *The 7th Japan Ushimado International Art Festival*, November 1990.

EXHIBITED Okayama, Japan, *The 7th Japan Ushimado International Art Festival*, 2-4 Nov 1990.





1000m

PROJECT FOR EXTRATERRESTRIALS NO. 5  
1960. 中国 JAPAN 中国科学院  
(AI GUO) QIANG

柳塔塔山

859

中国科学院  
植物研究所  
标本号

1000m



曾梵志  
ZENG FANZHI b.1964

2002年曾梵志的創作開始發生轉變，和以前的「協和」系列及「面具」系列作品發生了斷裂性的轉變，其中明顯的特點是作為藝術家個人創作符號的逐步消失。「我·我們」系列已開啟曾梵志對純粹語言的美學探索方向，而在之後的「亂筆」系列更凸顯了藝術家超越圖像、符號、題材的視覺張力，其帶有衝突性和對抗性的結構關係，無論是在藝術語言內部還是在廣泛的社會能指範圍內都具有更廣闊的可能性。

人生的「事故」中往往會衍生出新的故事。2003年曾梵志右手受傷，不得不改用左手畫畫。左手運筆自然難以達到右手嫺熟的控制能力，在創造新的創作方向的同時又不斷出錯而至畫面破壞，愈是試圖去修改這些錯誤，反而造成新的錯誤，這是在正常的右手思維中難以出現的。曾梵志在這個整體中發現了破壞的力量，他乾脆徹底用這種方式來創作，終開創了延續至今的「亂筆」風格。亂筆風格從2004年成熟，借助畫筆的隨意性和控制性兩方面的相互抵制，亂筆系列抓住了力量、自由度於一體的特徵。此後曾梵志創作了「亂草」系列、「風景」系列、「天空」系列、「安迪·沃荷」系列等。

2005年，曾梵志以安迪·沃荷為題材創作了大量亂筆風格的作品，早在「面具」系列中曾梵志就曾將安迪·沃荷的形象「植入」作品當中，彼時對安迪·沃荷的大量描繪，充滿了藝術家對現世的思考。在本件《安迪·沃荷》中，灰藍色的烏托邦式天空背景前，被純色線條雜亂無章地交織出來的網紋遮蓋著的沃荷，帶著墨鏡，眺望遠處，雖然露出勝利般的笑容，但這微笑正在畫面中漸漸被覆蓋、摧毀。我們可以看到曾梵志在畫作中率直感情與直觀心靈的流露，他在解構以安迪·沃荷為代表的商業文化的神話傳奇。2004年，曾梵志以及所有中國當代的藝術家們都面臨一個嚴峻的問題，即應該堅持真實的藝術自我，還是應該跳進商業海洋中尋求成功，這幅畫作則明確地表達了曾梵志在這個問題上的立場。





明 陳淳《草書詩》35 x 428cm 台北故宮博物院典藏

曾梵志努力為現代社會中壓抑著的惶惑不安尋找題材及技巧的出口，在亂草系列作品中，曾梵志在匠心獨運的表現主義技巧中融入了中國傳統繪畫的技巧。表現主義與傳統的中國水墨畫的抽象性相結合，共同鍛造出其「亂草狂筆」。在本件《安迪·沃荷》中，整個畫面的色彩、線條和構圖的處理充滿著一種焦慮和不安之感，它似乎孕育了一種生命存在，一種充滿孤寂的詩意，尤其是藍色天空和不穩定的線條集中強化了形式的運動和變化。他的流動飛舞的書寫性「筆劃符號」是傳統草書的解體，線條的韻律被融入抽象性之中，富有音樂感的運動形式成為他意識主宰的畫筆在畫布上反復運動的結果，而這種運動折射出他的身體行動過程。因此，他在繪畫創作中一直抓住了預設性和偶然性的特徵，又保持了創作的過程和結果的整體性，並排斥了繪畫的重複性，衍生出預設性與偶然性交疊的不凡效果，這種探索對於被商業化和符號化的中國當代藝術來說有著重要的啟示作用。

In 2002 Zeng Fanzhi's style started to transform and made a thorough break from his past signature "Xiehe Hospital" series and "Mask" series. In particular, the most significant feature is the gradual disappearance of his personal artistic symbol. "I·We" series have initiated his exploration towards a pure aesthetic language. Nonetheless the "Chaotic Strokes" series created later further highlights the visual tension exerted by the artist that surpasses image, symbol and topics with confrontation and opposing structural relation, containing broader possibility regardless of the language or the scope of society.

Zeng Fanzhi created massive "chaotic strokes" works based on Andy Warhol in 2005. He has already implanted the image of Andy Warhol early in the "mask" series. His massive quantity of portraits on Warhol was filled with artist's thoughts for the contemporary society. In this "Andy Warhol," in front of the blue-grey Utopian sky was Andy Warhol covered by interwoven patterns from random lines, who wears sunglasses and overlook far away. In spite of his victory-like smile, this smile is gradually covered and destroyed on the canvas. He deconstructs the legend of commerce culture represented by Andy Warhol. In 2004 Zeng and all contemporary Chinese artists were faced with a rigorous issue, a dilemma between holding onto the true artistic self and searching for success from the business world. This painting explicitly expressed Zeng's stance in this issue.

Zeng made his best efforts in searching for topics and techniques expressing the confusion oppressed in this society. In the Chaotic Grass series, Zeng blends the techniques of traditional Chinese painting with exceptional expressionist skills. The combination of expressionism and traditional Chinese ink painting has collectively created the "Chaotic strokes." In this work, the rendering of colors, lines and composition is filled with a sense of anxiety and insecurity, which seems to incubate a type of life existence and a poetic sense, filled of solitude. Particularly the blue sky and unstable lines are centralized to strengthen the forms of movement and changes.



曾梵志《安迪·沃荷》2005年 布面 油彩 60 x 84cm



安迪·沃荷照片

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曾梵志 (b.1964)

安迪·沃荷

2005 年作

布面 油彩

簽名：曾梵志 2005 年 Zeng Fanzhi 於右下

Zeng Fanzhi

Andy Warhol

Oil on canvas

Signed in Chinese and English, dated on lower right

60 x 80 cm.

23 <sup>5</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> in.

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

USD: 154,800 - 193,500







# 周春芽

## ZHOU CHUNYA

b. 1955

《裸女》是周春芽1995年創作的「人體系列」佳作之一，人體系列與石頭系列同為周春芽90年代最為重要的代表創作。他在談到這一系列時曾說，「當時主要還是想畫人體，畫中的人體都有具體的模特，但因為已經開始接觸中國畫，所以不可避免地用了線，在亂筆中藏著具體的形象，在塑造形體的同時解構形體」。

“Nude Female” created by Zhou Chunya in 1995, is one of his excellent work among “Human Body Series.” Both Human Body series and Rock series were the most representative of Zhou Chunya in the 1990s. When mentioning about this series, he expressed his desire to paint human figures and each figure in the canvas is depicted from a specific model. Nonetheless he was already exposed to Chinese painting and inevitably used the concept of line, he “hides specific image in random brushes, constructing shapes while deconstructing forms.”

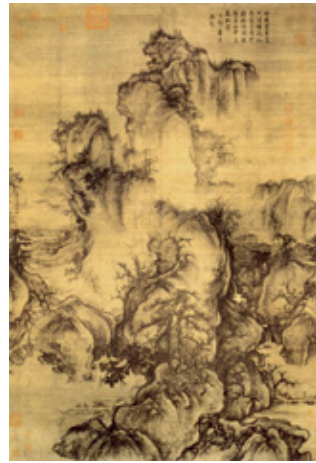




周春芽《青石圖》1992年 布面 油彩  
150 x 120cm



周春芽《和石頭連在一起的人體》1992年  
布面 油彩 150 x 120cm



郭熙《早春圖》絹本 水墨  
台北故宮博物院典藏

從整幅畫作的效果來看，在起初作畫時畫面或只有混沌而不明朗的黑色調子，後逐步發展出人體的形狀，線條在繪製時不斷摸索，筆觸疊加的凸凹起伏，以一種若有若無的規律反復出現，仿似傳統山水畫中的皴法點染，富有韻律與層次感。畫面上色彩團塊與線條不可預知的纏繞、交叉，呈現出一片毫無徵兆的模糊帶，令各種視覺元素被混沌的氛圍所籠罩，使得畫面呈現出在具象與抽象之間的微妙狀態。

周春芽筆下的畫面傳達給觀者的是一股湧動神秘氣息的色欲氣氛，他想要「一種張揚而冒險的嘗試—借助這種典雅的形態去傳達一種暴力甚至是色情的意味」，在精神與心理狀態上揭示了一種「現在進行時」的當代症候，也因此他這一時期的畫作被視為中國當代藝術史上繪畫語言當代性的最初探索。

In view of the overall effects of this painting, only chaotic and unclear black tones were added to the canvas at first, which then gradually developed into the shape of a human body. The lines went into continual exploration during sketching while the overlapping touches repeatedly appear in the seeming existing routine, which was rendered through the wrinkling technique in traditional landscape painting with rhythm and layers. Color blocks, unpredictable tangling and crossing of lines on the image appear in a fuzzy area without signs, leading various visual elements covered by the ambient chaos and the subtle status of the image presented between specific and abstract conditions.

The image created by Zhou Chunyu aims to convey the brave and mystic erotic ambience to the viewer. He wants to disclose the “ongoing” contemporary symptom in the psychological and spiritual status through “one bold and adventurous attempt – using this classic mode to convey a violent and even erotic implication.” Because of this, the paintings by Zhou during this period are deemed as the preliminary exploration of artistic language in the history of contemporary Chinese art.



於1989年完成德國學業學成歸來的周春芽，於1990年開始了新的藝術探索。彼時對於人性更為徹底的探尋和建立自身藝術語言的強烈願望，驅迫他重新踏上藝術生涯伊始時造訪過的西藏大地。作品《包著頭巾的女人》是藝術家彼時創作的一系列西藏人肖像作品中的一幅。觀看此時周春芽的畫作，能明顯感覺到與80年代的同題材畫作在表現手法和藝術趣味中的截然不同，這其中既包含了德國新表現主義對周春芽的薰陶，也融入了中國傳統繪畫對藝術家的深刻影響。因此，這一時期的作品集中體現了周春芽創作的發展和轉折，在藝術家生涯中尤為重要。

《包著頭巾的女人》延續了周春芽留德素描中的嘗試，一反過去那種熱情和粗放的人情味，在表現主義的技法中揉進了多層肌理的處理，有意識地增強人物頭像的人文色彩，借用頭像面部的複雜結構，用無表情的神態加留白襯托的豐富流淌的色彩，使畫面的綜合形象具有刺激性的豐富感，體現出神秘的象徵主義和德國新表現主義特色。另一方面，這種特殊的肌理效果顯現出周春芽對宋元山水在這一階段的探究，畫面肌理延伸如郭熙筆下的蟹爪皴，短促縱意、疏朗錯落，風霜蒼涼之意境頓生。這種表面佈滿了堆積立德粉加乳膠做出的豐富肌理的處理方式始於1990年，體現出西方繪畫語言在中國的著陸，以及藝術家周春芽探索具有獨立價值的形式話語的努力，後過渡到藝術家開啟國際化語言探索的「石頭系列」作品，成為周春芽90年代的重要藝術語言。



周春芽《一家人》（局部）1984年 布面 油彩





周春芽《自畫像》1993年 布面 油彩 72 x 60cm



周春芽《頭像》1987年 紙上素描 60 x 50cm

Zhou Chunya completed the study from Germany in 1989 and started new art exploration in 1990. Zhou's strong desire to thoroughly explore humanity and to establish his own art language has driven him to revisit Tibet, where he visited at the beginning of his art career. "A Turbaned Woman" is one of the Tibetan portraits created by the artist. This painting shows significant differences compared to his paintings with the same topics in the 80s in terms of expression and skills. This shows the influence of German Neo-Expressionism on Zhou Chunya, blended with the profound impact of traditional Chinese paintings on the artist. For this reason, the works from this period collectively reflect the development and turning points in Zhou's creations, which is particularly important for his later career.

"A Turbaned Woman" extends Zhou's exploration in portraits since Germany, which overthrew the passion and extensive human nature but blended with multiple-layer rendering in the expressionism techniques. Zhou intentionally enhances the head of the portrait by using the complex structure of the face without emotion and with blank to highlight the rich colors. The comprehensive image of the painting is rich in stimulation and reflects the mysterious symbolism and German Neo-Expressionism. On the other hand, such special rendering shows Zhou's study in Song and Yuan Dynasty landscape. The surface is filled with the rich materiality created by stacking lithopone powder with latex, originated in 1990. Such feature reflects the landing of Western painting language in China and the efforts of artist in exploring the artistic language with independent value. "Rock series" was Zhou's initial exploration for an international language, which later became the key art language for Zhou Chunya in the 1990s.

周春芽 (b. 1955)

包著頭巾的女人

1991 年作

布面 油彩

簽名：1991.4 周春芽 於右下

Zhou Chunya

A Turbaned Woman

Oil on canvas

Signed in Chinese and dated 1991.4 on lower right

53 x 41 cm.

20 <sup>7</sup>/<sub>8</sub> x 16 <sup>1</sup>/<sub>8</sub> in.

HKD: 680,000 - 880,000

USD: 87,720 - 113,500



發表

《Zhou Chunya 周春芽》，P116-117，timezone8，北京，中國，2010年初版。

LITERATURE

Timezone8, Beijing, China, *Zhou Chunya*, 2010, p.116-117.







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周春芽 (b. 1955)

裸女

1995 年作

布面 油彩

簽名：1995 周春芽 於左下

Zhou Chunya

Nude Female

Oil on canvas

Signed and dated in Chinese on lower left

80 x 100 cm.

31 1/2 x 39 3/8 in.

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

USD: 129,000 - 193,500

來源

中國當代藝術 (二)，香港蘇富比，2007 年 4 月 7 日，Lot 171，  
現藏家得自上述拍賣會。

PROVENANCE

Chinese Contemporary Art (II), Sotheby's Hong Kong, 7 April 2007, Lot 171,  
Acquired from the above sale by the present owner .







葉永青

YE YONGQING b. 1958



葉永青 《頭腦風暴》2010年 布面 壓克力 70 x 70cm

出生於雲南的葉永青曾與張曉剛、周春芽等人在四川美院同窗共讀，同級的川美學生中更有羅中立、何多苓等隨後被記入美術史的人物。然而他迴避了上一代的傷痕藝術和鄉土寫實主義，較早地受到西方現代主義大師的畫風濡染，早期1983年的《雲南圭山》風景系列以塞尚式的畫面分割與薄塗顏料等技法呈現藝術家內心所親近的故鄉風景。85年後葉永青來到北京，與張曉剛、毛旭輝等人成立「西南藝術群體」，成為「85新潮」美術運動中的一支重要力量。89年後，他開始進入《大招貼》系列創作中，在絲綢質地上繪製他編輯過的文字以及圖象符號，藉以探索更深奧的社會現實。其後期作品多以看似恣意塗鴉的亂線勾勒獨有的圖像語意，以更為內斂的方式邁向觀念藝術的新紀元。

Ye Yongqing was born in Yunan, and studied together with Zhang Xiaogang and Zhou Chunya in Sichuan Fine Arts Institute. He was also in the same cohort with Luo Zhongli, He Duoling and other figures whose names would be written on art history. However, he avoided the scar art and nativist realism of the last generation, and was influenced by masters of modernism in the west at an early stage. As early as 1983, his landscape series of 'Gui Mountain in Yunnan' adopted a Paul Cézanne way of division of painting and scumbling technique to present the landscape of his dear birthplace. After 1985, Ye Yongqing went to Beijing and, together with Zhang Xiaogang, Mao Xuhui and others, formed a research group on art in the Southeast region, which became an important power in the '85 New Wave Movement' of art. After 1989, he started his 'Big Poster' series, in which he produced the texts he had edited, signs and symbols on silk to explore a more profound social reality. Many of his later works outline unique imageries and meanings with seemingly arbitrary lines and scribbles, non-directly approaching a new era of concept art.



葉永青《慕尼黑啤酒節》1996年 綜合媒材  
190 x 160cm



葉永青《連環畫》1997年 綜合媒材  
149 x 110cm



《遙遠的消息》創作於1998年，藝術家利用壓克力、拼接(collage)等多種媒材於畫布上呈現了豐富的圖式符號。鳥、鳥籠、舊照片、海報、裸體等各式各樣的組合出現在畫面中，如同一個郵票拼貼組合。九十年代中期葉永青進入了一種「塗鴉的自由」，有點像中國古代《山海經》的圖像風格，也好似其故鄉雲南一帶的西南異域風情，有種魔幻現實主義的嫵媚氣息。畫面多處呈現鳥的元素，底部於白色畫布上以寫實風格呈現一隻藍羽雀。藍羽紅爪的色彩呼應了畫面中下方藍底紅芯的方形色塊，引人矚目居中以兒童簡筆畫形式勾勒的另一隻鳥兒形象。繪製同一元素的迥異畫風給觀者帶來視覺上的衝擊感。畫布左側的一張白色海報上繪有美國藝術家賽·托姆布雷(CY Twombly)的字樣，與之呼應的是上方螺旋式的筆觸，令人聯想起賽·托姆布雷的標誌性塗鴉系列《無題》。葉永青格柵化的塗鴉拼貼畫法帶有一絲美式塗鴉的味道，卻沒有美式塗鴉的那種狂野不羈。其作品有如一個邁向全球化的漫遊者，如實地記錄著藝術家創作思考過程中融會中西的各式元素。「鳥」作為貫穿其中的圖式也預告了藝術家後期的創作興趣，因而突顯此幅作品的重要價值。

創作於2007年的《鳥》，是葉永青自2000年開始醞釀的一系列觀念藝術之一。他選擇「慢速塗鴉」的逆向思維，將放大到已然失真的鳥，以極細緻的筆觸，一點一畫描繪出制式卻抽象的線條，刻意呈現出不經意的率性，活靈活現鳥的神韻。葉永青愛極了這迥異於傳統思維的反差和荒誕性，認為「塗鴉給人快速、簡潔的印象，但如果用很成熟的方式來描繪幼稚的東西；用很慢的過程去構造很快的意象。讓人乍看誤以為是孩子的畫，但又猛然發現畫中耐人尋味的內涵，這中間的過程是充滿玩味的」。於他而言，這種藝術創作方式猶如「設個騙局、陷阱般，幽觀賞者一默，上演一場無傷大雅的戲謔遊戲」。鳥在中國文人藝術傳統中，一向是具有高度擬人化和象徵性的，八大山人翻白眼的鳥兒，正是他自己滿懷怨氣的鳥人寫照。本幅作品《鳥》作為葉永青「天真一些，稚拙一些」的作品，也是他本人候鳥一般奔波生活的自喻，扭轉了其前期的隱喻畫風，轉化為象徵符號的視覺藝術。



葉永青創作情景

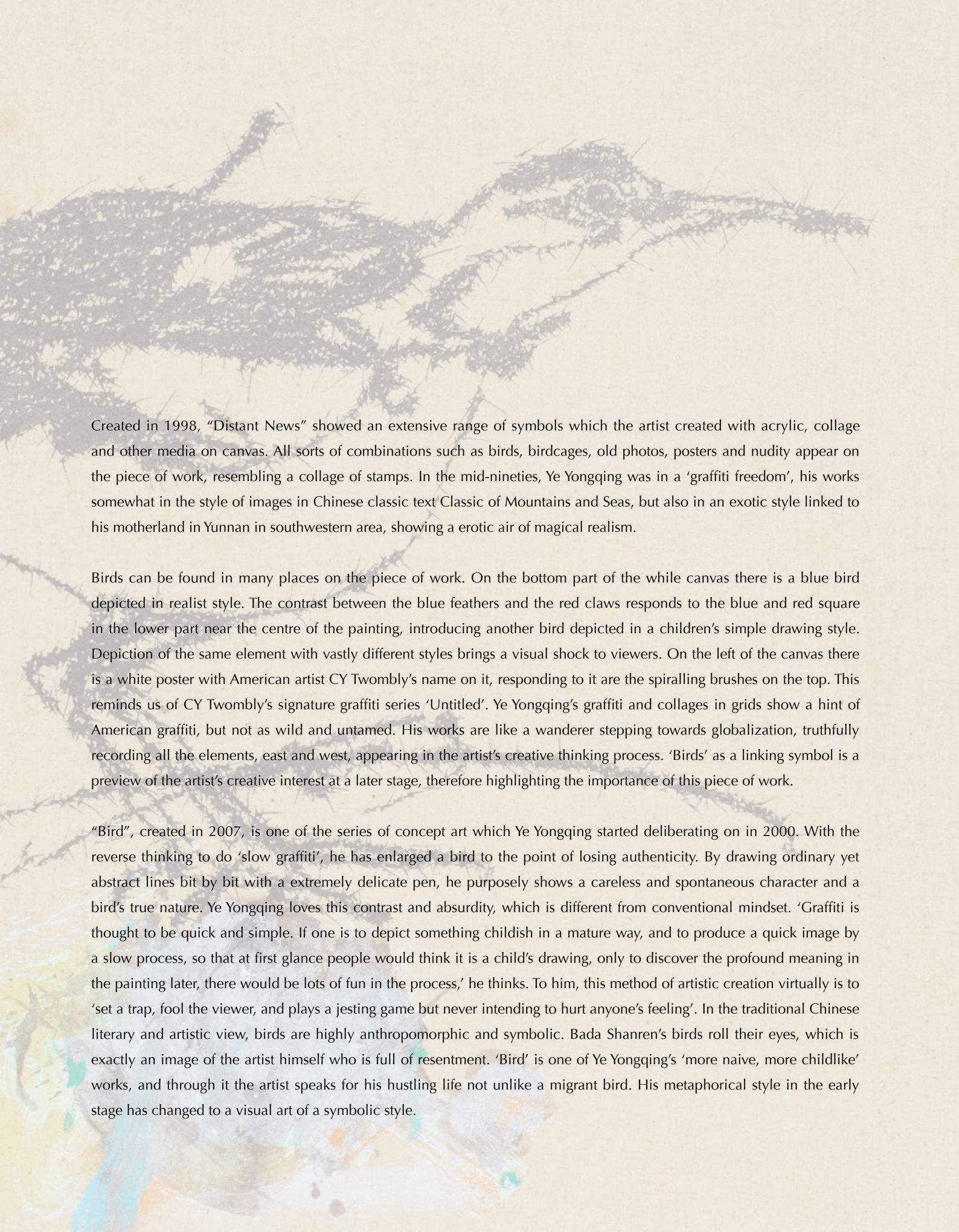


葉永青《2008年中秋》2008年 布面 壓克力 200 x 200cm



賽·托姆布雷《無題》1968年 布面 漆 蠟筆 170 x 225cm





Created in 1998, "Distant News" showed an extensive range of symbols which the artist created with acrylic, collage and other media on canvas. All sorts of combinations such as birds, birdcages, old photos, posters and nudity appear on the piece of work, resembling a collage of stamps. In the mid-nineties, Ye Yongqing was in a 'graffiti freedom', his works somewhat in the style of images in Chinese classic text Classic of Mountains and Seas, but also in an exotic style linked to his motherland in Yunnan in southwestern area, showing a erotic air of magical realism.

Birds can be found in many places on the piece of work. On the bottom part of the white canvas there is a blue bird depicted in realist style. The contrast between the blue feathers and the red claws responds to the blue and red square in the lower part near the centre of the painting, introducing another bird depicted in a children's simple drawing style. Depiction of the same element with vastly different styles brings a visual shock to viewers. On the left of the canvas there is a white poster with American artist CY Twombly's name on it, responding to it are the spiralling brushes on the top. This reminds us of CY Twombly's signature graffiti series 'Untitled'. Ye Yongqing's graffiti and collages in grids show a hint of American graffiti, but not as wild and untamed. His works are like a wanderer stepping towards globalization, truthfully recording all the elements, east and west, appearing in the artist's creative thinking process. 'Birds' as a linking symbol is a preview of the artist's creative interest at a later stage, therefore highlighting the importance of this piece of work.

"Bird", created in 2007, is one of the series of concept art which Ye Yongqing started deliberating on in 2000. With the reverse thinking to do 'slow graffiti', he has enlarged a bird to the point of losing authenticity. By drawing ordinary yet abstract lines bit by bit with a extremely delicate pen, he purposely shows a careless and spontaneous character and a bird's true nature. Ye Yongqing loves this contrast and absurdity, which is different from conventional mindset. 'Graffiti is thought to be quick and simple. If one is to depict something childish in a mature way, and to produce a quick image by a slow process, so that at first glance people would think it is a child's drawing, only to discover the profound meaning in the painting later, there would be lots of fun in the process,' he thinks. To him, this method of artistic creation virtually is to 'set a trap, fool the viewer, and plays a jesting game but never intending to hurt anyone's feeling'. In the traditional Chinese literary and artistic view, birds are highly anthropomorphic and symbolic. Bada Shanren's birds roll their eyes, which is exactly an image of the artist himself who is full of resentment. 'Bird' is one of Ye Yongqing's 'more naive, more childlike' works, and through it the artist speaks for his hustling life not unlike a migrant bird. His metaphorical style in the early stage has changed to a visual art of a symbolic style.



葉永青 (b. 1958)

## 遙遠的消息

1998 年作

布面 壓克力 綜合媒材

簽名：葉永青 Ye Yong Qing 1998 於右下

Ye Yongqing

Distant News

Acrylic, Mixed media on canvas

Signed in Chinese and Pinyin, dated on lower right

72.5 x 61 cm.

28 1/2 x 24 in.

HKD: 280,000 - 380,000

USD: 36,120 - 49,000



發表 《迷途症：葉永青藝術之旅》，P131，Anna Ning Fine Art，香港，2008 年 3 月初版。

展出 迷途症：葉永青藝術之旅，香港藝術中心，香港，中國，2008 年 4 月 5 日 -19 日。

LITERATURE Anna Ning Fine Art, Hong Kong, China, *Ye Yongqing--A Journey Of Art*, Mar 2008, p.131.

EXHIBITED Hong Kong Arts Center, Hong Kong, China, *As Free As A Bird: An Exhibition of Works by Ye Yongqing*, 5-9 April, 2008.





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葉永青 (b. 1958)

鳥

2007 年作

布面 壓克力

簽名：葉永青 Ye Yong Qing 2007 於中下

Ye Yongqing

Bird

Acrylic on canvas

Signed in Chinese and Pinyin, titled on lower center

80 x 100 cm.

31 1/2 x 39 3/8 in.

HKD: 130,000 - 200,000

USD: 16,770 - 25,800







# 丁乙

## DING YI b. 1962

丁乙從80年代以來就一直描繪十字格，他從極簡主義的藝術觀念出發，將重複性的勞作和無意識的心理體驗凝結在畫布上。他從色彩，筆觸，材料質地等多方面物質媒介在這一單純的主題上發展出一整套豐富的表現方式，成為中國當代抽象藝術的發展歷程中舉足輕重的代表。

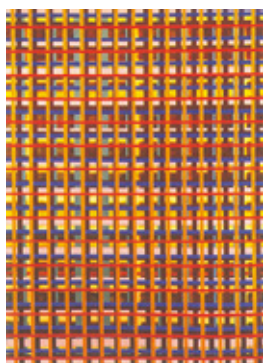
Ding Yi has been painting crossed grids since 1980s. He started out from the artistic concepts of minimalism, condensing repeated labor and unconscious psychological experience on the canvas. He developed a set of rich presentation for this simple theme with color, brush and materials, becoming an important figure in the development process of Chinese contemporary abstract art.

在上世紀80年代的文化背景中，對純粹視覺語言的探索還處於朦朧狀態，萌生的抽象理念也還採用具象化的手法表現，而丁乙卻果斷地選擇十字這一純抽象符號為他的主要素材，即想切斷觀眾理解畫面時所持有的正常思維構想與共鳴，以十字這樣一個簡單的符號去單純地表現意識，從而使觀眾必須用新的眼光去感受與想像。在丁乙看來，藝術要突破它原有的規律形態，必須做一種邊緣的嘗試，而他多年來也身體力行著這個理念。丁乙早年曾在玩具工廠擔任設計，這兩年經驗使他將設計融入平面繪畫中，即藝術與設計相結合。其靈感或許來自織品或平面設計，十字，主要提取設計中一個技術術語中的元素，如印刷裁切開本時會有四個十字線作為標準。丁乙及早的擺脫了對設計「實用性」的依賴，把這種技術符號觀念化、視覺化，從而把一種實用的、技術型的「記號」轉變成了一種視覺藝術的觀念形態。

本次提供的兩幅《十示系列》作品共同顯示了丁乙一直以來的創作理念以及精緻的手工性「技藝」。他將現實框進一個個嚴整排列的方格之中，用不同的顏色來賦予它們不同的印象含義，以絕對理性的方式記錄著時代的變遷，其嚴密的觀念形態有著強大的感染力，往往令觀者深陷其密佈整個畫面的十字格的魅力之中。

In the cultural background of 1980s, the exploration for pure visual language was still at a hypnopompic state, while the abstract concepts were still presented via specific approach. Ding Yi on the other hand made the decision to choose crossed grid as his abstract symbol in attempt to cut off the audience's routine thinking and resonance. Using a simple symbol as the crossed grid to purely present consciousness forces the audience to feel and imagine via a new horizon. Ding Yi believes that a marginal attempt is required to break away from the original model. He also practices this concept himself for years. Ding Yi worked in the design department of a toy company at his earlier time. These two-year experiences help him blend the design into painting, namely the combination between art and design. The inspiration could come from the textile or graphic design. Ding Yi has broken away from dependence on the practicability of design, conceptualize and visualize such technical symbol, thereby transforming a practical and technical "sign" into a concept of visual art.

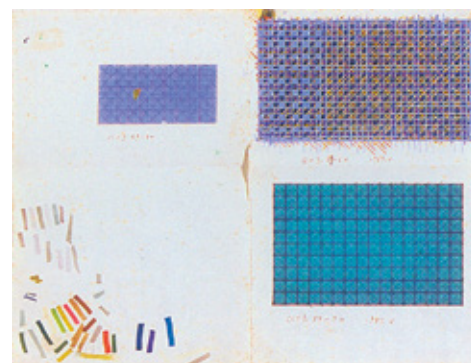
The two works presented in this sale reveals Ding Yi's creation concept and the sophisticated handmade skills. He framed reality into rigorously aligned spares, using different colors to represent different meanings and recording the change of time in an absolute rational way. The rigorous concept is highly infective and usually leads viewers into the charm of intensely placed crossed grid.



肖恩·斯庫利《紅燈》1971年  
布面 壓克力 274.3 x 183cm  
英國文化協會公共藝術典藏



1988年，丁乙與自己最初的「十示系列」作品



丁乙十示系列創作手稿



42

丁乙 (b. 1962)

十示系列: 98-B 13

1998 年作

紙本 綜合媒材

簽名: 十示 98-B 13 於左下; 丁乙 1998 於右下

Ding Yi

Appearance of Crosses Series: 98-B13

Mixed media on paper

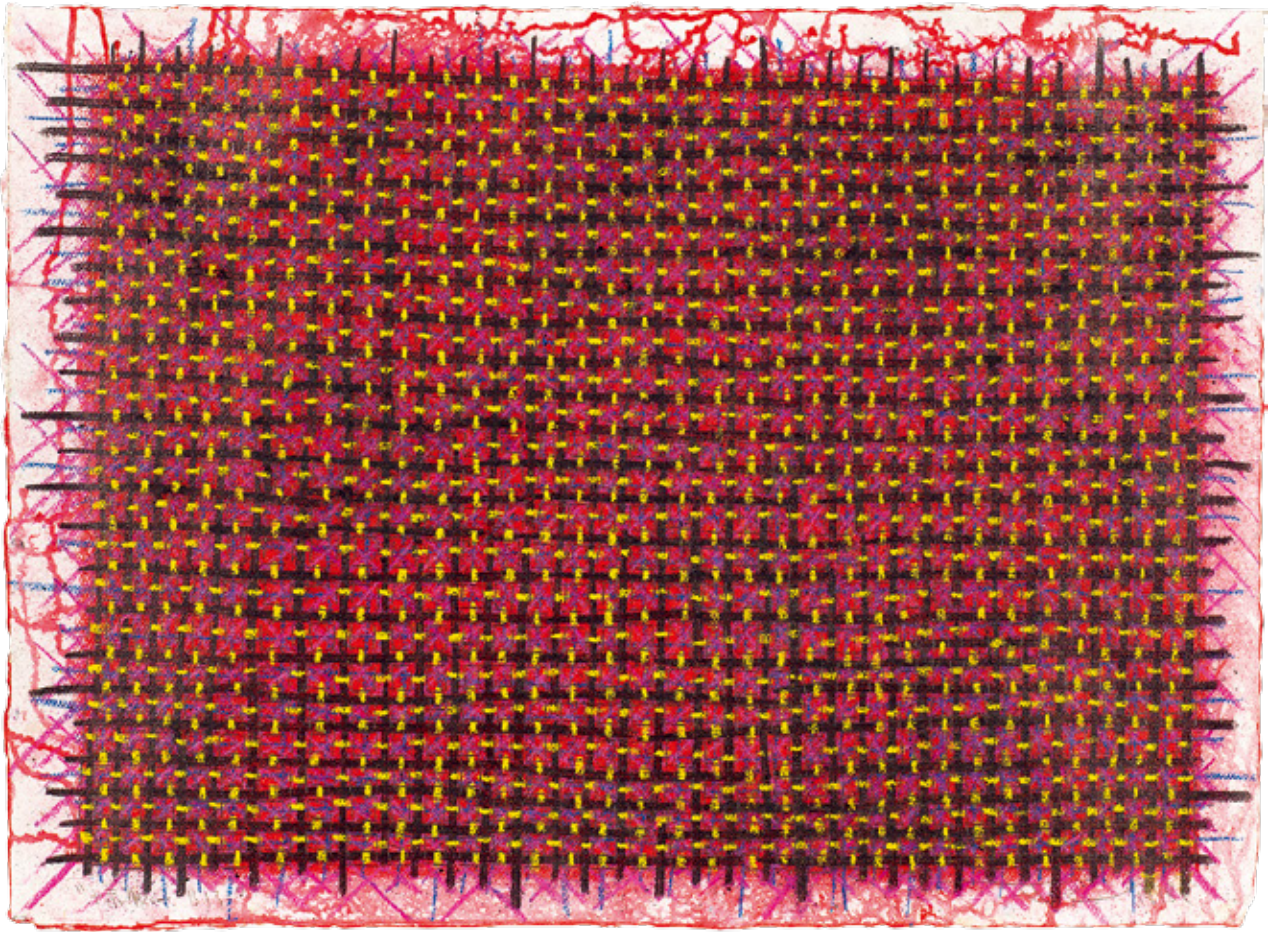
Signed in Chinese and dated on lower right ; titled on lower left

53 x 72.5 cm.

20 <sup>7</sup>/<sub>8</sub> x 28 <sup>1</sup>/<sub>2</sub> in.

HKD: 220,000 - 250,000

USD: 28,380 - 32,300





43

丁乙 (b. 1962)

十示系列：2006-B23

2006 年作

紙本 綜合媒材

簽名：十示 2006-B23 於左下，丁乙 06 於右下；丁乙 2006-B23,2006 於畫背

Ding Yi

Appearance of Crosses Series: 2006-B23

Mixed media on paper

Signed and titled in Chinese on lower left; dated '06' on lower right;

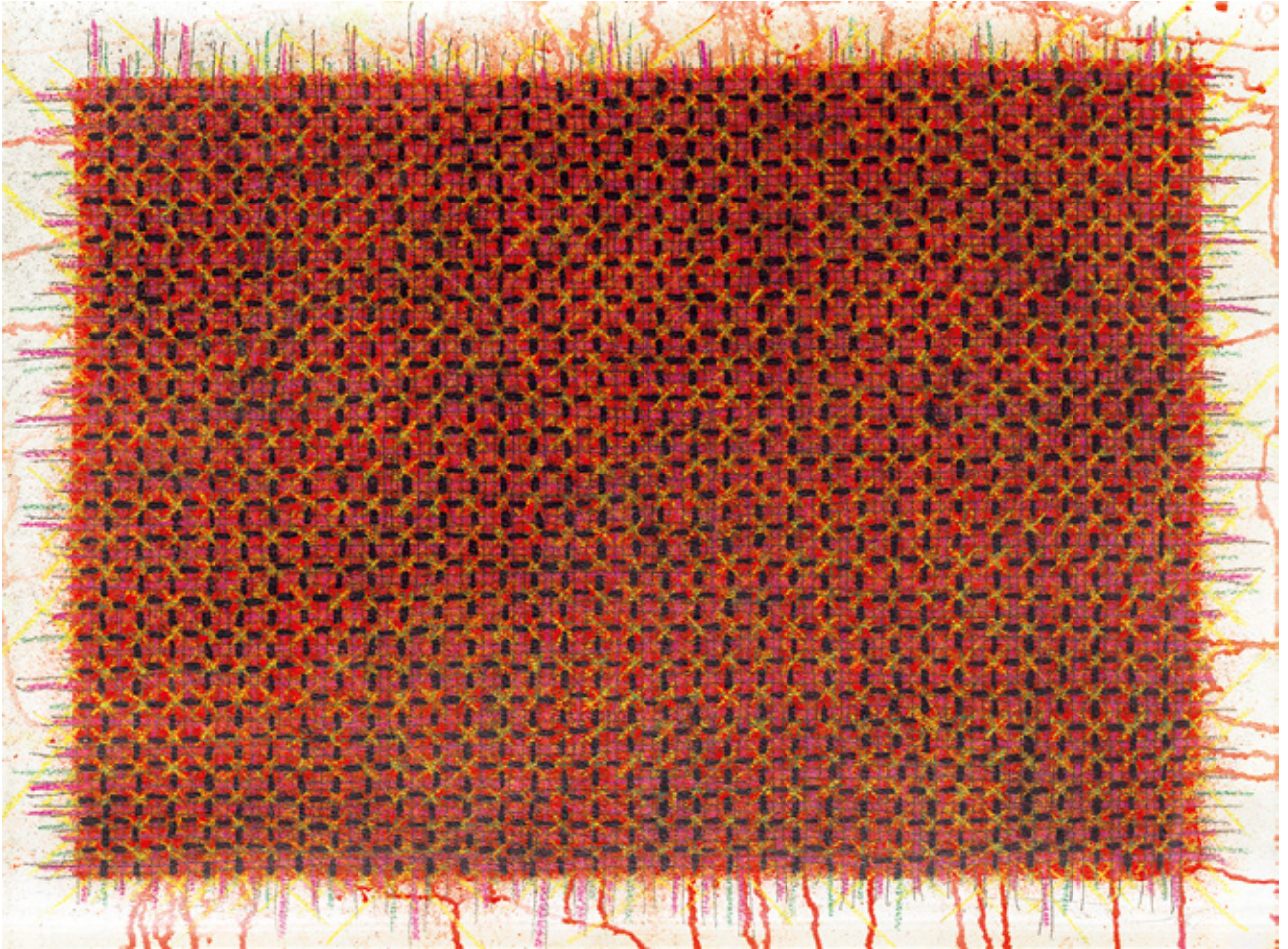
signed and titled in Chinese, dated '2006' on the reverse

56.5 x 76 cm.

22 1/4 x 29 7/8 in.

HKD: 220,000 - 250,000

USD: 28,380 - 32,300





# 羅荃木

LUO QUANMU b. 1965

在羅荃木的故鄉南京擁有豐盛的樹木林地，羅荃木常常在上學途中，看到養蜂人忙碌地工作，尤其是在春季的時候，那些幽邃的空間與繁忙的場景深深吸引了羅荃木，促成了「養蜂人系列」的創作。

羅荃木對山石林木的描繪十分偏愛，有時觀賞他的作品仿佛將李成、郭熙山水的一角如地圖般攤平審視一樣，既自由又抑鬱，表現了對藝術的追求。即同其述：「山石是介於抽象和具象之間的形象，可以按照內心的感覺自由行走，在任何地方多一點或少一點，不被形所限制，山石的型態有點像心靈的地圖，布滿奇怪的洞穴，它的肌理幾乎是神經質的」。他筆下的林木也如他的山石一般，是隨心的自由行走，猶如古人玩弄的山水充滿了心象景觀。

Nanjing, Luo Quanmu's hometown, is abundant in forests. On his way to school, Luo often see beekeepers bustling about working, particularly in spring. The secluded space and bustling scenes attract Luo Quanmu deeply, which contributed to his "Beekeeper" series.

Luo Quanmu tends to prefer depicting mountain, rocks and forests. Sometimes appreciating his works is similar to watching the landscape paintings of Li Cheng and Guo Xi. It is free and depressing at the same time, expressing his pursuit for art. As he described: "Mountain rocks are between abstract and figurative imageries which can freely wander about according to one's inner feelings. It can be added or reduced a bit anywhere without the constraint of form. The shape of mountain rocks resembles the map of soul, full of strange caves whose context is nearly paranoid." The forests under his brushes are similar to his mountain rocks, wandering freely and voluntarily like the landscape painted by ancient people, filled with imagination.



在羅荃木的《養蜂人》裡，繁茂的樹杈、枝桠和樹葉構成了一片深幽的密林，暗綠與紅紫色調的樹林與透入的陽光形成神秘的幽閉感。羅荃木在描繪這個主題時延續了「採蝶人」系列的表達手法，只是所使用的綠色不再像採蝶人那麼鮮綠，而是更接近一種成熟的橄欖色般的深綠，再進一步觀察還會發現色彩間蘊藏著於橄欖綠相對碰的紫紅色，兩種互補色在同一空間中大膽交互使用，令人嘆為觀止。這種綠既有彩度又有深度，像是一種濃稠的油覆蓋在其上，使得畫面出現類似蜂蜜一樣的油金透亮。羅荃木巧妙的將畫面氣息帶到一種封閉狀態中，制造了一種奇特的畫面氛圍。

畫中隱約飛舞的蜂群如同沈默的解說者，細述著看不見的蜂蜜，也描繪著養蜂人隱秘的生活——他們泥褐色的皮膚，他們在手套下皸裂、粗糙的大手。羅荃木被養蜂人吸引就如同在早期創作中被工廠的工人吸引一樣，當他隔著一段距離看著林中的養蜂人全副武裝時，曾這樣想：「他們給我的感覺，就好像他們有很多的秘密，一種未知而我又說不出緣由的神秘感，但又無法抹除掉橫隔在心中所存在的距離」。

In the "Beekeeper" by Luo Quanmu, the thriving tree branches and leaves constitute a secluded and dense forest; the dark green and reddish purple forests and the penetrating sunlight together form a mysterious sense of seclusion. Luo Quanmu continually employs the expression skills in "Butterfly Catcher" series. What's different is, when depicting this theme, the use of green is less bright, a dark green almost like mature olives. A close examination shows hidden fuchsia colliding with the olive green, with two colors supplementing each other on the canvas, impressing the viewers. Such green color has radiance and depth that covers on the canvas like thick oil, resulting in an oily gold transparency like honey on the canvas. Luo Quanmu tactfully brings the image to a sealed state, creating a peculiar image.

The seemingly flying bees in the painting resemble silent interpreters who describe the invisible honey and the private life of beekeepers. Luo Quanmu is attracted by their murky-dark skin and coarse big hands under the broken gloves of the beekeepers, just as his obsession to workers in the factory at an earlier stage. When he observed the beekeepers in full armor working in the forest at a distance, he once thought: "They give me this feeling that they have numerous secrets. It is an unknown mystery which I could not describe nor remove."



宋 李成《寒林騎驢圖》設色 紙本  
162 x 100.4cm



羅荃木《養蜂》2011年 布面 油彩 210 x 130cm



羅荃木《採蝶人》2008年 布面 油彩 100 x 80cm



# 44

羅荃木 (b. 1965)

養蜂人

2012 年作

布面 油彩

簽名：Quan Mu 荃木 2012 於畫背

Luo Quanmu

Bee Keeper

Oil on canvas

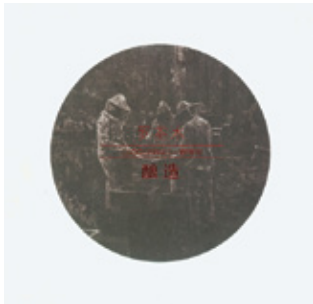
Signed in Pingyin and Chinese, dated '2012' on the reverse

210 x 130 cm.

82 <sup>5</sup>/<sub>8</sub> x 51 <sup>1</sup>/<sub>8</sub> in.

HKD: 200,000 - 300,000

USD: 25,800 - 38,700



發表 《羅荃木：釀造》，P28，天仁合藝藝術中心，上海，2012 年出版。

展出 羅荃木：釀造個展，天人合藝·藝術中心，杭州，中國，2012 年 6 月 9 日 -30 日。

LITERATURE Tian Ren He Yi Art Center, Shanghai, *LUOQUANMU-BREW*, 2012, p.28.

EXHIBITED Hang Zhou, China, Tian Ren He Yi Art Center, *LUOQUANMU: BREW*, June 9-30, 2012.







袁遠

YUAN YUAN b.1973







《造火車》(Lot.45) 於2009年上海小平畫廊舉行的袁遠《極夜》個展中展出



袁遠《No.2》2008年 布面 油彩  
160 x 140cm



袁遠《博物館IV-MET》布面 油彩 195 x 267cm

袁遠筆下的景觀總帶有一種封閉的秩序感，無論是新古典主義風格的老式洋房、幽閉曲折的儲藏室、或是空無一人的會議室，都顯現出同一種莊重幽謐，彷彿畫什麼題材並不重要，因為每一個景觀經袁遠的表達之後，都會被其收納在同一個秩序之中，訴說著相差幾何的故事。本件《造火車》描繪的即是一個破敗的火車工廠一角，是袁遠早期創作的代表佳作，曾參展於「極夜：袁遠個人畫展」之上，其鮮明的藝術風格令藝術家在同一時期的青年畫家中脫穎而出，受到國內外收藏家的青睞。

重複的方格、彷彿沾滿焦油的塊面與線條、微弱的色彩變化的光線，無一遺漏的細節刻畫，正如《造火車》中那繁複精細的畫面，是袁遠感興趣的和表現的。城市的腐朽和破敗的場景，在難以擺脫的改造中形成圖像，由內而外的腐敗，包含著介於視覺形態和物理形態之間的關係。袁遠嘗試的獨特的視覺表達是建立在類似於數學邏輯的精確度之上的，在精緻的秩序感中，充斥著不穩定性和脆弱的元素，而具體的行動中會摻雜著許多東西，失控的那一部分又自行生長出意料之外的新鮮意境。在這些「極繁主義」的空間中，袁遠強調了兩個元素：建築物料的肌理質感與建築物的空間結構，這兩者不僅是他的繪畫主題，同時分別標誌了藝術家對繪畫性及形式美學的探索。

Yuan Yuan's works always reflect a sense of enclosure in an orderly structure in all subject matters. Whether he depicts an old-style house in the neo-classical style, a quite storeroom in a twisted shape or an empty meeting room, the feeling of solemnness and tranquillity reveal through his works. It seems that the subject matters does not play a significant role in his work because each subject matter, through Yuan's view, conveys the same story of stillness in the same fashion of the structural order. This piece, "Build a Train", depicting a scene of a diminished train factory, a distinctive piece from his early stage, was displayed in his exhibition "Polar Night: Yuan Yuan's solo exhibition". His artistic style makes him surpass his fellow young artists and welcomed by both local and international collectors.

Yuan is keen on depicting a place with the repetitive use of squares, shapes and lines. Not only does he skillfully deploy little colour contrast to the rendering of light, but he also focuses on rendering the magnificent details. Having said that, "Build a Train" is the perfect example reflecting the sophisticated composition Yuan has been working on. Transforming a decadent city and a dilapidated setting into images inevitably, the turpitude, whether inside or outside of the realm, is embedded between the visual art form and physical forms. Yuan tries to express this unique visual sensory with the techniques, similar to what the mathematical logics do, which requires the accuracy of calculation on the works. With its sophisticated orderly structure, the artworks accommodate the elements of instability and fragility. It also blends with lots of different components in his rendering, and the uncontrolled one usually grows unexpectedly and brings out an original artistic conceptions. Yuan emphasis two elements in the maximalism style, the texture of the architectural materials and the structure of the space. These two are not only his main subject matters but also represent the artist's aesthetics pursuit of pictorial and forms.



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袁遠 (b.1973)

造火車

2009 年作

布面 綜合媒材

簽名：袁遠 2009.3 於畫背

Yuan Yuan

Build A Train

Mixed media on canvas

Signed in Chinese and dated on the reverse

200 x 180 cm.

78 <sup>3</sup>/<sub>4</sub> x 70 <sup>7</sup>/<sub>8</sub> in.

HKD: 680,000 - 880,000

USD: 87,720 - 113,500

展出

極夜：袁遠繪畫個展，小平畫廊，上海，中國，2009年9月7日-10月11日。

EXHIBITED

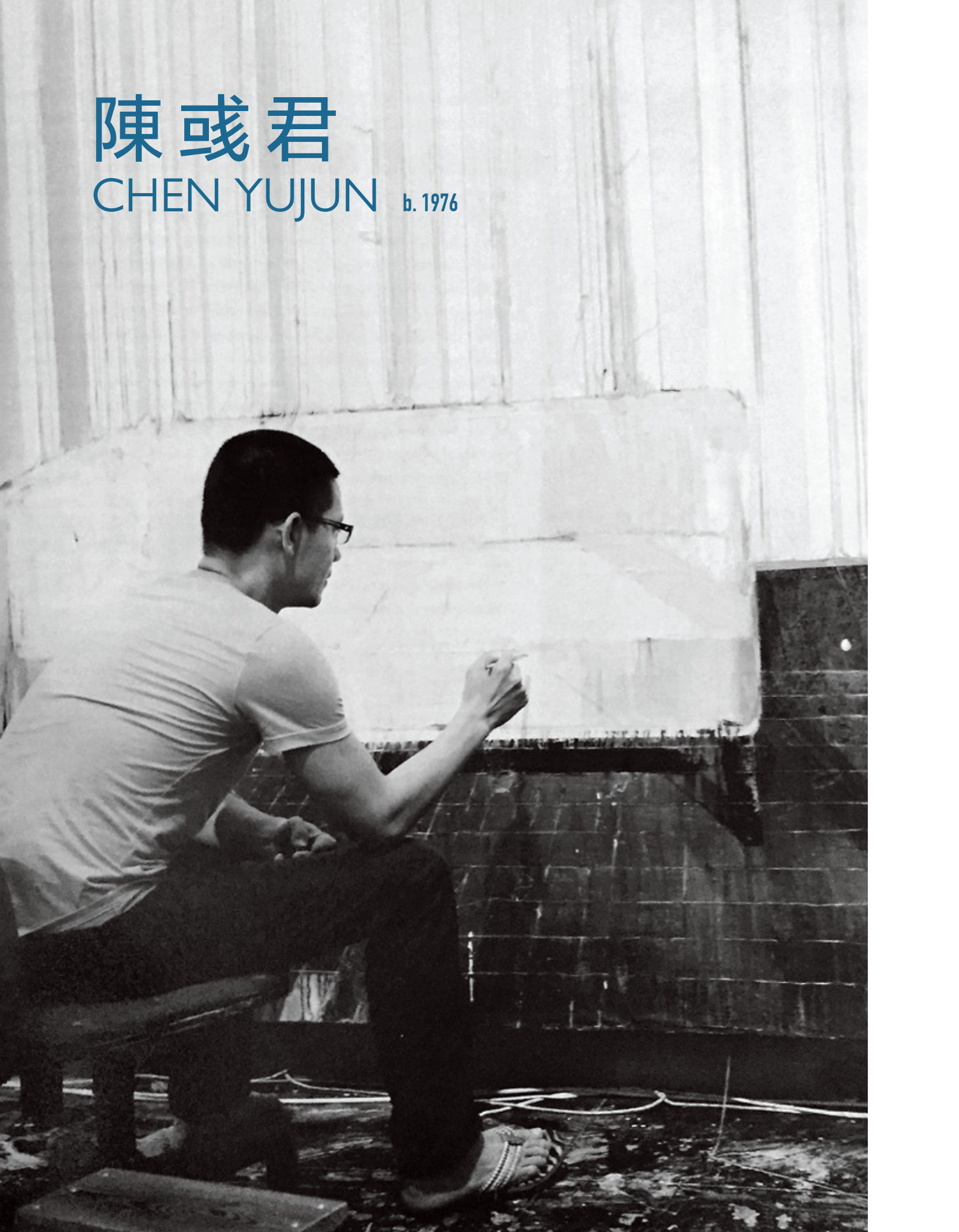
Shopping Gallery, Shanghai, China, *Polar Night: Yuan Yuan's Solo Exhibition*, 7 September-11 October, 2009.





# 陳彧君

CHEN YUJUN b. 1976



陳彧君的創作多年來致力於展現內在自我與外部影響之間的衝突。他試圖檢視當代亞洲國家中的個體在全球化語境下日益支離破碎的身份問題，其最為廣為人知的作品是始於2010年的《臨時家庭》系列。「臨時家庭」即「臨時的家」，這個文字的演繹進一步的延伸了暫住家庭這一全球化和現代化的產物的概念，以及這類家庭所處的環境。

這一創作理念源自陳彧君生長之地福建莆田，莆田被譽為「流散之鄉」，陳彧君祖父那一輩中有大量的村民移居到了東南亞以謀求更好的生活，在剛剛到達時，當地文化和自身傳統習俗間的衝突令他們不斷改變自己以適應各地全新的環境，而在晚年他們帶著自己新建立的身份回歸家鄉時，卻又要再次面對兩者在相互適應的過程中的種種議題。

陳彧君的「臨時家庭」系列作品所表達的精神內涵，正是這「一去一回」中身份轉化的特殊境遇。在「臨時家庭」中，陳彧君試圖營造一個陌生的「他者」空間，藝術家將居住空間延伸成文化地理中的空間，這是一個陌生但又似曾相識的領域。在作品畫面中，二維關係通過現成品和各種線條拓展的空間形成了一個獨特的深度，簡單的室內陳設在深度中增強了「臨時的」荒蕪之感。凝視它們，錯亂、虛無、破碎之感油然而生，仿佛是那一箇箇於歷史中被迫轉化文化地理身份的居無定所的心理空間。陳彧君借這樣一條外延的線索來呈現自己私密的體驗和想像，試圖通過這樣一個特定的空間設置來描述一個獨特的居住空間及其居者被異化的身份。



陳彧君《臨時家庭—後花園No.3》  
2010年 布面 壓克力 212 x 152cm



陳彧君《亞洲地境—5.2平方米No.20100310》2010年  
布面 壓克力 200 x 260cm



陳彧君創作情景

Chen Yujun's works have been dedicated to presenting the conflict between inner-self and external influence for years. He attempts to examine the broken identify issues of individuals in Asian countries under the globalization. The most well-known work is his "Temporary Family" series which starts from 2010. The "Temporary Family" means a "temporary home", this textual explanation further extends the concept of temporary living in the context of globalization and modernization as well as the circumstances they are facing with.

The concept of this creation originated from Chen Yujun's birth place, Putian, Fujian. Putian is known as the "Town of Immigration," where numerous ancestors in the generation of Chen Yujun's grandparents immigrated to Southeast Asia in pursuit of better life. Upon arriving to this area, the conflict between local culture and their own traditional customs forced them to constantly change themselves in order to adapt to the brand-new environment. When returned home in their later life with a new identity, they were forced to face the various issues in the mutual adaptation of the two again.

The "Temporary Family" series of Chen Yujun expressed the philosophical implication which coincides with the special condition of identify transformation. In "Temporary Family," Chen Yujun attempted to create one unfamiliar space of "other people." The artist extends the dwelling space into one in a cultural geographical sense, a strange and yet familiar field.



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陳彧君 (b. 1976)

臨時家庭 NO.12130311

2012-2013 年作

布面 壓克力

簽名：陳彧君 2013.03 臨時家庭 NO.20130311 200 x 300 cm 於畫背

Chen Yujun

Temporary Family Series NO.12130311

Acrylic on canvas

Signed, dated and titled in Chinese on the reverse

200 x 300 cm.

78 <sup>3</sup>/<sub>4</sub> x 118 <sup>1</sup>/<sub>8</sub> in.

HKD: 200,000 - 300,000

USD: 25,800 - 38,700









陳彧凡

CHEN YUFAN b.1973

陳彧凡以抽象畫作為人們所熟悉。每個藝術家的創作依附於一種精神的載體，而陳彧凡更多的是在做記憶精神的切片，這個「記憶」是現實與想像的雜糅體。陳彧凡以一種近乎苛刻的方式，專注地轉譯他對切片的觀察、分析、把玩、質疑。陳彧凡的《化一》系列像是一部天書，沒有人能夠讀出這一幅幅由盲文般的孔洞圖案構成的畫面與原有之書籍和詞語間的半點關聯。然而，這正是陳彧凡獨特的解讀，他解讀的其實不是某部書，而是這部書所表徵的傳統文化所遭遇的困境，它不斷地被解讀，在解讀中又變形，扭曲，最後完全失去了原初樸素、鮮活的東西。

他所畫「點」類似事物的最小顆粒。由「點」組成的畫面放大了事物任何可能被忽視的細節。這還不夠，他還通過遮掩的方式，截取這些細節的片段，繼續進行放大和轉譯。初看《化一》，經常使人聯想到有機物的基因，不過這裡是文化和記憶的基因，陳彧凡在用自己的方式進行著分辨和重組。他從多種不同的角度展示了一個有著獨特的僑鄉家族記憶和童年隱想的當代人，對業已消失的過去和自己生活其中的現實世界的，種種獨特的感覺與複雜而又難以言說的心理體驗，傳達出藝術家對中國文化的一種個人解讀。



陳彧凡《化一》2007年 布面 綜合媒材 直徑180cm



陳彧凡《莊子》2008年 紙本 綜合技法 117 x 66 x 70cm

Chen Yufan is most known for his abstract paintings. Each artist's creation is attached to a spiritual carrier while Chen Yufan uses more spiritual slices of memory and such memory is a mixture of reality and imagination. Chen applies nearly a rigorous method to focus on the transcription of his observation, analysis, playing, and doubts for the slices. Chen's "Into One" is a book that nobody can read, constituted by hole-patterns and seemingly little association with original books and language. However this is the exceptional interpretation of Chen Yufan and he does not interpret a book but the difficulties encountered by traditional culture represented by the book, which is constantly interpreted, deformed in interpretation, distorted, and finally lost the original plain and vivid things.

The points he paints are the smallest particles of things. The image composed by points magnifies any negligible details of things. He also applies concealing method to capture fragments of these details to continue magnification and transcription. A preliminary look of "Into One" often associates people with the genes of organism however this is the gene of culture and memory, which Chen Yufan identifies and restructures using his own techniques. He displays the memories of a modern person with unique overseas Chinese family's background through different perspectives. The disappeared past and reality, the exceptional feelings, complex and unspeakable psychological experience, conveys a personal interpretation of an artist toward Chinese culture.



47

陳彧凡 (b.1973)

化一

2013 年作

布面 壓克力

簽名：《化一》陳彧凡 2013 於畫背

Chen Yufan

Into One

Acrylic on canvas

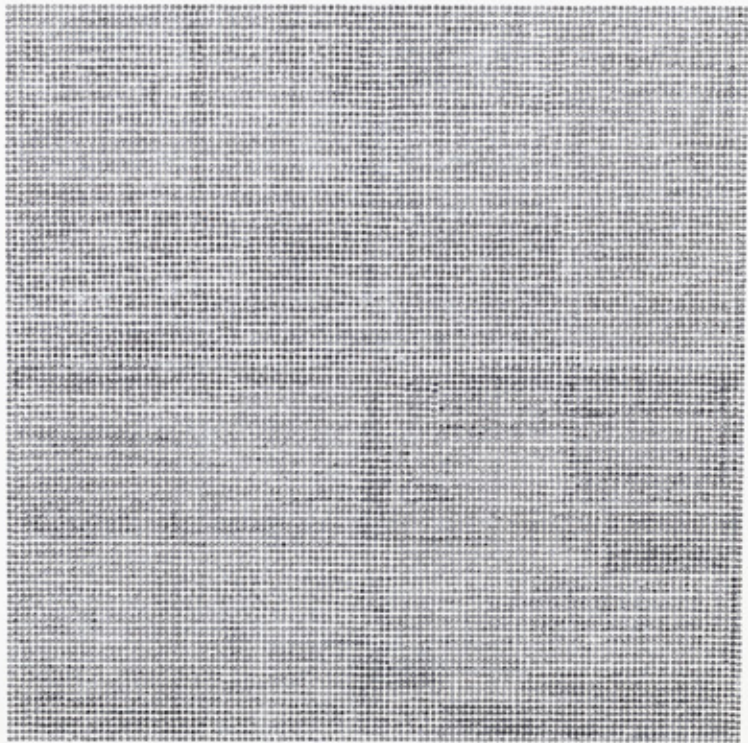
Titled and signed in Chinese, dated '2013' on the reverse

124 x 124 cm.

48 <sup>7</sup>/<sub>8</sub> x 48 <sup>7</sup>/<sub>8</sub> in.

HKD: 100,000 - 200,000

USD: 12,900 - 25,800





王光樂

WANG GUANGLE b. 1976





IMG\_8520

IMG\_8520

IMG\_8518



## 孤獨的陽光午後——抽象語境的最初探索

在東辛店，王光樂創作出他在美院的畢業創作《午後》系列五聯作，這個系列準確表達了美院下午令人感到慵懶的時間和空間。每個畢業自二廠美院的人都會對那種感覺有深切回憶，也就會對王光樂的作品產生共鳴。陽光從窗上厚重的幕布外面射到禮堂的地面上和紅磚牆壁的縫隙之間，光線的邊際離亂而溫暖，一層層消滅到黑暗的地面裡，形成了畫面上趣味的中心。這組作品為他贏來了該屆央美的院長獎，也成為其抽象語境的最初聲響。從此，王光樂迷戀於對光與時間的表現，造就了後來其著名的《水磨石》與《壽漆》系列的誕生。

無論是《午後》還是《水磨石》，以及之後取材於家鄉風俗的《壽漆》系列，都蘊含著一個重要的因素——時間。在這些後來的系列中，由於色彩的最簡單化的處理，禮堂、紅磚、水磨石地面和作為客觀物體的壽漆顏料特點都被儘量消除了，消融到最後幾乎只剩下光，這在語境上正巧妙地吻合了漢語中對時間的表達——時光、光陰。我們可以從王光樂一系列的作品推演出他縝密而極富計劃性的創作進程，他對於時間有著至始至終的迷戀，或者我們可以說他對於生命的過程與終極意義進行不斷地追問，而「午後」系列可謂藝術家展開追問的起點，而本件《午後之十》便是其中的代表性作品。

在2000年初，王光樂專注於描繪每日下午三點到五點間的兩個小時，這段日頭西沉前的午後時光日，正是日光最為溫柔 and 煦，也最常在室內外形成豐富光影的時段，將他眼中最美的兩個小時凝聚在畫面上，依託於光線，讓時間成為畫面的主角。《午後之十》便是描繪他那最美好的第十個午後，藝術家罕見地選取室外地場景，畫面表達的主體，既是具象的一束光線照映於紅磚牆面，實則已是經過藝術家適度純化後的「符號」，畫面在一定的寫實技巧之上透露出純淨的詩意，可謂其純抽象表達的雛形，也是其後續抽象系列的濫觴。王光樂通過極度抑制情緒的繪畫方式描繪出生命記憶的痕跡，用「重複繪畫」的製造過程，記錄無數個寂靜的下午，簡單而精緻的繪畫風格，是出於對時間和生命的深入思考，傳達出其內心深處的平和與安寧，也醞釀著下一個階段的轉變。



王光樂《午後之八》2003年 布面 油彩 180 x 160cm



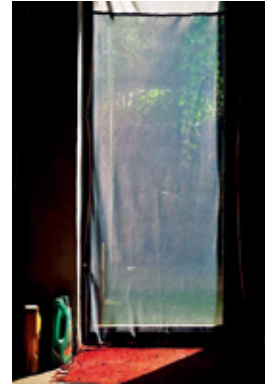
王光樂《下午三點到五點之一》2000年 布面 油彩 170 x 135cm



王光樂個人照



王光樂工作室的牆上掛滿了其各時期作品創作小稿



午後王光樂工作室窗景

### Afternoon series: No.10

In Dong Xin Dian, Wang Guangle created his graduation work series for the Central Academy of Fine Arts, “3pm to 5pm”, rendering the idle time and space he had in the Academy. In fact, every graduates from the Academy would recall the same sensation and shared the same emotional vibration with Wang’s works. The sunbeam shed from the edge of the thick curtain onto the floor of the assembly hall and from the cracks of the redbrick wall, bringing a feeling of warmth and confusion and gradually it get darkened on the floor. This scene formed the interesting focus on his works. Wang by then was obsessed to the rendition of lights and created his later renowned series of “Coffin Paint” and “Terrazzo”.

Ranging from “Afternoon Series” to “Terrazzo” or the later one “Coffin Paint” inspired by the traditions of his hometown, these works are all about time, the most important subject matter in his creations. In his later works, he simplified the use of colours, dissolving the physical form of assembly hall, red bricks and terrazzo floor into the abstract form of lights only. This abstract forms of rendering coincidentally falls into the Chinese semantics expression of passing time. From Wang’s series, we could witness his sophisticated creation process as a whole. He was very drawn to the concept of passing time and perhaps we could interpreted it as his quest of the reflection of life and the meaning of life itself. The “Afternoon Series” was the starting point of the quest and this piece, “Afternoon series: No. 10” is one of the remarkable works in that series.

In beginning of year 2000, Wang painted the sunbeams shed from outside into his room formulating different shadows and shades from 3pm to 5pm every day. The sunbeams, within that particular 2 hours before sunset, by then brought the feeling of warmth and contend. Wang captured the essence and the precious moments, distilling time onto the canvas by depicting the sunbeams. This piece, “Afternoon series: No. 10”, representing his tenth amiable afternoon, is not only about a beam of sunlight reflecting on the red brick wall but also a “symbol” crystalized by his artistic approach to convey his poetic sensations with his figurative technique. It is his first trial as well as his origin of applying conceptual abstraction on his work. Wang, restraining his emotions to an extreme, depicted his trace of life by painting and recording numerous serene afternoons repetitively. His simple yet sophisticated style came from his deep reflection on time and life, communicating his inner peace and mental universe, preparing the changes of his next stage.



王光樂 (b. 1976)

午後之十

2003 年作

布面 油彩

簽名：光樂 2003.1 於左下；午後之十 布上油畫 2003 王光樂 於畫背

Wang Guangle

Afternoon: No.10

Oil on canvas

Signed and dated in Chinese on lower left; signed, dated, titled and inscribed on the reverse

180 x 80 cm.

70 <sup>7</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>2</sub> in.

HKD: 500,000 - 800,000

USD: 64,500 - 103,200



發表 《地平線》，Y.Q.K. 德山文化藝術空間，北京，2006 年，圖版無頁數；  
《新介面 3 · 探索未來》，P268，紅橋畫廊，上海，2007 年出版。

展出 《地平線》德山文化藝術空間油畫展，德山文化藝術空間，北京，2006 年 7 月 15 日 - 30 日；  
新介面 3 · 搜索未來，劉海粟美術館，上海，中國，2007 年 9 月 6 日至 16 日。

LITERATURE Y.Q.K. Deshan Cultural and Art Space Publishing, Beijing, China, *Horizons, Plates* (unpaged)  
Red Bridge Gallery, Shanghai, China, *New Surface 3 · Searching for the Future*, 2007, p.268

EXHIBITED Y.Q.K. Deshan Cultural and Art Space, Beijing, China, *Horizons: Y.Q.K. Deshan Cultural and Art Space Exhibition*,  
July 15-30, 2006;  
Liu Haisu Museum of Art, Shanghai, China, *New Surface 3 · Searching for the Future*, 6 - 16 September 2007.





# 仇曉飛

QIU XIAOFEI b. 1977



## 中國七〇後新繪畫的「內在性」代表

「五六十年代出生的藝術家的經歷與我們很不一樣。他們的作品大多是他們那一代人的共同經歷。而我們的作品，往往是從我們的個人經歷和體驗出發的。」

—— 仇曉飛

仇曉飛是七十年代出生的中國當代藝術家中極具代表性的一位。其早期作品追溯兒時記憶，參照家庭老相冊，通過寫生照片的方式描繪出夢境般的模糊記憶，藉此探討過往現實與想像中的複製現實兩者之間的微妙關係。2003至2006年，仇曉飛通過反複繪製老照片為自己創造了一個與世隔絕的世界。2006年於中國美術學院展出的《黑龍江盒》猶如一本文字繪畫交錯而成的日記本，呈現了藝術家與自我的對話，探索存在背後的意義。

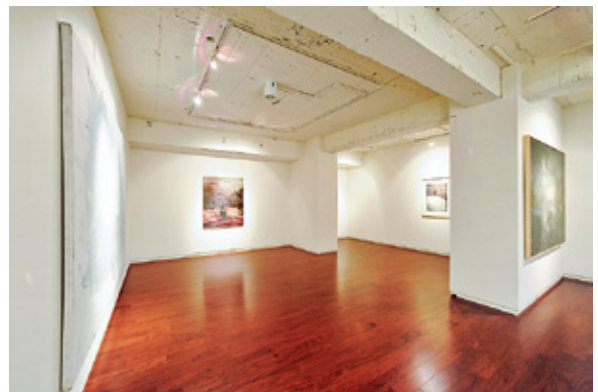
然而從2009年開始，這種通過臨摹成長過程中有關物件給他帶來的「平靜」作用逐漸褪去。在仇曉飛母親患病治療的過程中，他開始以另外的角度思考自己的繪畫，在風格上由對成長經驗的臨摹轉為更為抽象的創作，畫面上懷舊情緒漸漸淡去，被一種不曾預期的荒誕感所替代。

'Life experiences of artists born in the 50s and 60s were very different from ours. Their works are usually the common experience of their generation. Ours, however, typically originate from our personal experience and reminiscences.'

—— Qiu Xiaofei

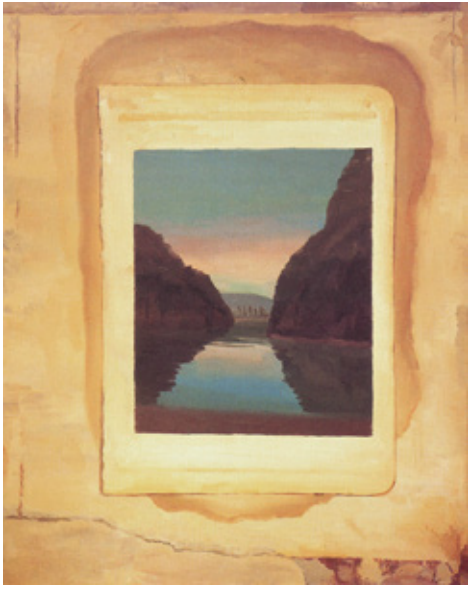
Qiu Xiaofei is a profoundly representative figure among contemporary Chinese artists born in 1970s. His early works traced his childhood memories: Old family albums were taken reference to depict dream-like, blurred memories. Through this, the artist explored the delicate relationship between the past reality and the imaginary, copied reality. From 2003 to 2006, Qiu Xiaofei created an isolated world for himself through repetition of painting old photos. The 'Heilongjiang Box' exhibited in China Academy of Art in 2006 is like a diary mixed with words and painting, showing the dialogues between the artist and himself, and exploring the meaning behind existence.

However, since 2009, replicating things linked to his growth has become less effective in bringing 'peace' to him. In the course of Qiu Xiaofei's mother falling ill and being treated, Qiu started to think of his own painting from a different angle. In terms of style, he has changed from replicating his growth experience to creating more abstract works. Emotions of reminiscences have slowly faded away from his paintings, replaced by a kind of unpredicted absurdity.



《揀盡寒枝：仇曉飛 & 宋琨 雙個展》展覽現場





仇曉飛《後海》2004年 布面 油彩 200 x 250cm



仇曉飛《我和愛人重歸於好了》2009年 布面 油彩 200 x 240cm

## 華麗盛夏中的自我探問——轉折時期關鍵之作

本次呈現的拍品《我在盛夏的河流中迷失了自己》創作於2009年，正值仇曉飛的關鍵轉折時期，他將人與人之間的問題回歸到個體的探問。畫中背對觀者的男子是藝術家的自寓自況，男子往夾帶紫紅色泥沙的滾滾流水深處走去，彷彿在反思自身與這建立出來的美麗世界的關係，並選擇將現實的世界逐步隱沒。畫中男子身著一襲黑衫，以背影示人，雙手垂在身體兩側，頭微微偏左，遠眺前方，透過肢體語言傳達出一絲微妙的緊張感。畫面的中景是往前擴延的深紫色調，宛若雲深不知處的兩岸叢林，隱隱透出通往峽谷的管道，遠方泛著薄薄霞光，伴隨著遠景裡模稜兩可的夕陽亦或是朝陽風景，似乎別有洞天，為畫面平添了一抹玩味。在靜態風景中，仇曉飛將暗藏的情緒表現在河水的流動上，描繪水流的筆觸充滿節奏感與表現力，彷彿水流的拍擊，充滿力道和動感「逝者如斯」，未來該何去何從？整幅作品冷暖色調互漸，人物孤寂的背影卻不顯蕭瑟，觀者彷彿可以透過畫面感受到人物內心湧動的情緒以及對未來的渴求。

據捷克作家哈維爾的理論，藝術家創作第一階段通常依賴自己最初對世界的經驗和表達方式，他將創作風格改變的新階段比作「第二陣風」。於此幅作品中，仇曉飛正是以畫中男子自喻，表現「第二陣風」的心理歷程。盛夏中湍急流淌的河流是他在藝術創作轉折點的彷徨，也是面對自己生命的省思與質疑。即便只見背影，也真切體現出「迷失」的茫然，此幅作品也因為投射出藝術家自我心境狀態而尤顯珍貴。藝術家在創作的自我對話中真正認識了自己，並將這種體悟體現在其後的創作中，《我在盛夏的河流中迷失了自己》可謂其創作生涯的轉換之作。



仇曉飛 《撕裂》 2013年 布上 丙烯 200 x 250cm



仇曉飛於創作中

'Losing Myself in Summer River', the lot offered this season, was created in 2009, during Qiu Xiaofei's critical transitional stage. From issues of human relationship, he has turned his mind to issues of self. The man in the painting with his back to the viewers is a self-expression of the artist. The man walks towards the rushing waters with purplish red mud, seemingly reflecting on the relationship between himself and this constructed beautiful world, and choosing to hide the realistic world gradually. The man in the painting is dressed in black, with his back showing, his hands on the sides of his body and his head slightly tilting left, and looking forward into far distance. His body language conveys a hint of delicate tension. The mid shot of the painting is a deep purple that is extending to the front, like think woods on the sides of a river, vaguely showing the channel to a valley. Far away are the colours of the clouds, accompanying the view that is either sunrise or sunset in the distant view. Another whole new world is suggested, and this adds some points for ponder for the painting. As for the still landscape, Qiu Xiaofei presents hidden emotions through the running waters. His brushes of the waters are full of rhythm and expression, and are like the clashes of waters full of power and movement. Cold colours and warm colours complement one another in the whole piece of work, but the back of the lone figure does not seem lonely. Viewers can virtually feel the strong emotions of the figure and his thirst for the future through the painting.

According to Czech writer Václav Havel's theory, an artist's first phase of creations usually depends on the his/her first experiences and presentation towards the world. He drew an analogy between a new stage with change of creative style and 'the second gust of wind'. In this piece of work, Qiu Xiaofei has exactly compared the man in the painting to himself, showing a psychological process of 'the second gust of wind'. The rushing waters in midsummer represent the unrest of his turning point in artistic creation, and also his reflections and doubts towards his own life. Though only the back is seen, but the heaviness of 'lost' is revealing, and this piece of work is a piece of gem because the artist speaks for himself in it.



仇曉飛 (b. 1977)

我在盛夏的河流中迷失了自己

2009 年作

布面 油彩

簽名：仇曉飛；我在盛夏的河流中迷失了自己 布上油彩 2009 於畫背

Qiu Xiaofei

Losing Myself in Summer River

Oil on canvas

Signed in Chinese, titled and dated on the reverse

131 x 107 cm.

51 <sup>5</sup>/<sub>8</sub> x 42 <sup>1</sup>/<sub>8</sub> in.

HKD: 500,000 - 800,000

USD: 64,500 - 103,200

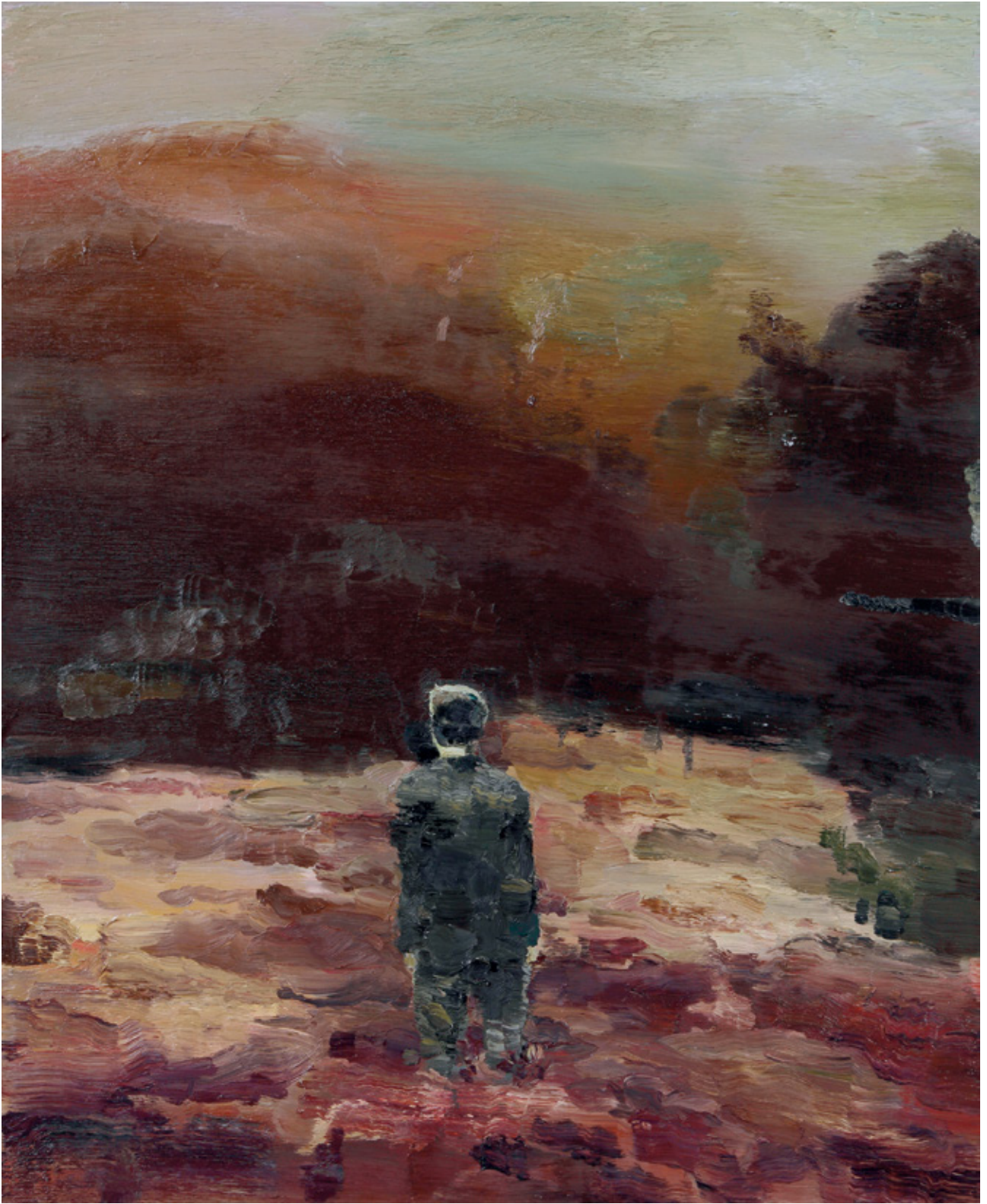


發表 《揀盡寒枝：仇曉飛 / 宋琨》，P13，谷公館當代藝術有限公司，台北，2009 年出版；  
《仇曉飛》，P5，博爾勵畫廊，北京，2010 年出版。

展出 揀盡寒枝：仇曉飛 & 宋琨雙人展，谷公館，台北，2009 年 6 月；  
A Group Exhibition, 谷公館，台北，2010 年 12 月。

LITERATURE Michael Ku Gallery, Taipei, *Picking Up All the Winter Branches*, 2009, p.13.  
Boers-Li Gallery, Beijing, China, *Qiu Xiaofei*, 2010, p.5.

EXHIBITED Michael Ku Gallery, Taipei, *Picking Up All the Winter Branches-joined Exhibition by Qiu Xiaofei, Song Kun*, Jun.2009.  
Michael Ku Gallery, Taipei, *A Group Exhibition*, Dec.2010.







# 李華弌

LI HUAYI b.1948

李華弌對於山水繪畫的造型表現，則是同時具備了北宋繪畫之中皴法運筆的傳承革新與西方視覺藝術對於光線與空間的理解。作品直通古代宋人，又追求當代的審美，對中國傳統繪畫的自信掌握，代表了他藝術上的風格。在現代藝術社會化的藝境下，李華弌堅持追求一種唯美而純粹的藝術，將中國古典的畫風帶入了當代藝境，創造出了跨越時代的新山水氣象。對南北宋繪畫李華弌有其深入而獨到見解：「北宋繪畫的好處是他的巨碑性，畫得也很仔細；南宋的小景則更有設計感，當代的人看上去會很親切。」

The presentation of Li Hua-Yi's landscape painting is equipped with the legacy of Northern Song Dynasty and the comprehension of light and space from western visual art. The work appeals in ancient Song Dynasty with pursuit of modern aesthetics and confident grasp of tradition Chinese painting, representing his artistic style. LI insists in pursuing a beautiful and pure art in the contemporary art society, bringing Chinese classic painting styles into contemporary art to create a new landscape beyond time. He has profound and exceptional interpretation for the Southern and Northern Song Dynasty paintings: "The Northern Song paintings are strong at monumentality, while the Southern Song paintings have a strong sense of design, which is more familiar among the contemporary audience".

本件《古木承天》即是一幅既融合了北宋巨碑性的大山大水，又添入了南宋邊角之景的李華弑小品佳作，體現了藝術家對藝術史的思考、取捨，以及對水墨當代性轉化的思考。李華弑的水墨汲取了北宋山水畫恢巨集的視覺吸引力，運用後現代結構主義觀點把宋畫裡面所有結構、元素重新打散，再按照自己所需重新組合，闡發對古代藝術的一種重新建構。在作品《古木承天》中，藝術家將北宋山水畫中的崇山峻嶺和枯木竹石打散分解，進行「片段性」保留，結合南宋山水的精巧「剪裁」，添入蕭蕭雲氣環繞，最後植入充滿當代性的構圖與空間意識，令作品在承祖師古間彰顯出當代水墨的新氣魄。佈局之中蒼勁傲然的孤松在兀立高聳的峭壁與氤氳飄渺的雲霧對比之下，營造出特有的幻化絕妙，顯露出表現主義與解構主義在東方繪畫內斂演繹之中所產生的影響；而特別引人的是畫面中生長於奇岩上的一叢紅色林木，其蔓生垂落於峭壁邊沿，在李華弑的山水畫中，朱紅設色較為少見，其淡淡朱紅恰到好處地平衡畫面左半的濃重，也為精巧的畫幅提點出活潑的生氣。

“Towering Ancient Trees” is a painting combining the monumentality of landscape in Northern Song Dynasty with the small view angle of Southern Song Dynasty, which reflects the artist’ thoughts for art history and the transformation of contemporary ink painting. Li’s ink painting draws the visual attraction of landscape painting from Northern Song Dynasty, uses post-modernist viewpoints to break all structure and elements of Song Dynasty paintings and followed by re-combining the elements needed to restructure the ancient arts.

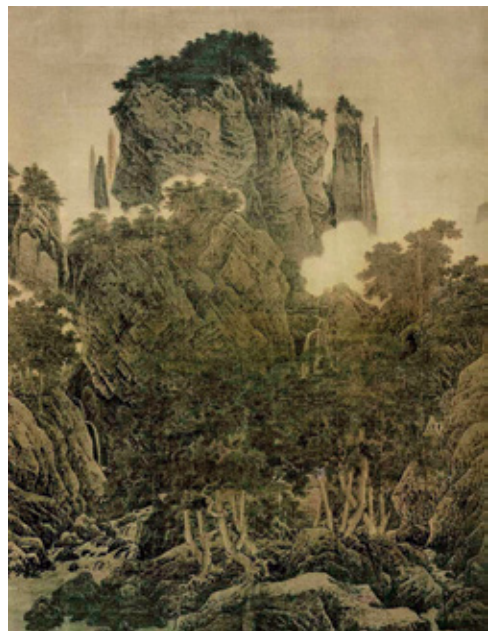
In “Towering Ancient Trees”, the artist breaks up the mountain, woods and bamboo, which he partially preserve and combines with the sophisticated “rendering” of Southern Song Dynasty, adding cloud and mist, leading to contemporary composition and spatial awareness. The solitary pine trees in contrast with the tall cliffs and mist create a specific fantasy that exhibit the impact resulted from expressionism and constructivism in oriental paintings. The most attractive part is the bush of red woods growing on the remarkable rocks. Li rarely uses red colors for landscape painting which perfectly balance the painting while highlighting the vivid vitality of the sophisticated painting.



李華弑《微雨芳草岸》鏡框 紙本設色 94 x 100cm



李華弑《林泉峭拔》2006年 梯形執扇 絹本設色 26 x 24.5cm



南宋 李唐《萬壑松風圖》絹本設色 台北故宮博物院典藏  
188.7 x 139.8cm



李華弼 (b.1948)

古木承天

2012 年作

設色 絹本

簽名：李華弼 鈐印一枚 於右下方

Li Huayi

Towering Ancient Trees

Ink and colour on silk

Signed in Chinese with an artist seal on lower right.

Diameter 26 cm.

10 1/8 in.

HKD: 300,000 - 400,000

USD: 38,700 - 51,600



發表 《墨妙無前：李津·李華弼當代水墨聯展》，圖版無頁數，百藝畫廊，台灣，2012 年出版。

展出 墨妙無前：李津·李華弼當代水墨聯展，台北百藝畫廊，台灣，2012 年 9 月 22 日 -10 月 21 日。

LITERATURE Gallery 100, Taiwan, *Subtle Ink: Associated Exhibition of Contemporary Ink Painting by Li Jin and Li Huayi*, 2012, Plates (unpaged).

EXHIBITED Gallery 100, Taipei, Taiwan, *Associate exhibition of contemporary ink painting by Li Jin and Li Huayi*, 22 September - 21 October 2012.







梁銓自上世紀80年代初海外留學歸來開始，便活躍於抽象藝術的發展。作為中國當代抽象藝術的先行者之一，從中國最早的裝置、綜合媒材創作到最早的抽象藝術，梁銓的創作始終站在前衛的那一端，他對於中國抽象藝術的發展與推進更可謂功不可沒。隨著當下現代藝術世界正在悄然興起的變革，在人們正視抽象藝術的同時，他作品的藝術價值便更加得到彰顯。而在歷經各種形式的嘗試後，他的創作開始反璞歸真，多年來將內在修為、生活態度與創作合而為一，以樸素的精神呈現出一種如詩意的語言質地，在中西方抽象藝術概念的轉化中達到相當的高度。

追溯梁銓的繪畫軌跡，他的早年風格，形成於海外歸來至移居深圳這十五年。早年開始專注於紙本材料的研究與革新，梁銓對於水墨紙材的熟練已難有人可出其右，他又將「空」這樣一個禪宗概念放入抽象水墨實驗中，以中國哲學觀豐富了抽象藝術的創造。梁銓自言：「藝術家的創作思路越強烈，作品主題性越強，也就在越大程度上表現了這種精神的專制。」因此他的作品總是規避掉明確的主題性，而是順應藝術的感應是發自內心的理念。

Since Liang Quan returned home from overseas studies in the 1980s, he has been active in the development of abstract art. As one of the pioneers for Chinese contemporary abstract arts, Liang Quan's creations have always been avant-garde, from the earliest installation art in China, mixed medium creation to the earliest abstract art. He has contributed largely to the development and advancement for Chinese abstract art. Following the uprising reforms of contemporary art, the artistic value of his works is more highlighted while people are valuing the abstract art.

# 梁銓

LIANG QUAN b.1948

在此幅《海邊》中，梁銓將宣紙裁剪或撕開成條塊狀，紙塊薄薄地塗敷淡墨或淺藍淡彩，再以傳統中國畫的托裱方式反復疊加拼裱出心中的「靜定」，以大量橫向線條表達出海平面以及遙遠記憶的暗示，並在反覆施做中完成了畫面的結構間架與形色的豐富漸變，在平面空間中創造出線、形與色塊自身延展的可能性，探索一種建構在細節趣味性上的綜合精神，《海邊》為2008年的典型抽象海景系列，構圖平穩細膩，加以和諧的色調，優雅澹遠，值得觀者反覆玩味。



梁銓作品參加2012年悉尼雙年展現場

在現代工業社會充分實現有規律的大量生產的同時，存在少數以減法為原則的、追求精神上落落寡合也是對於這個琳琅滿目的世界的一種別致的補白。梁銓的畫作正是這樣一種向世界的不一樣問候，一如南宋禪師善能曾經說的：「人皆畏炎熱，我愛夏日長。熏風自南來，殿閣生微涼。」作品《海邊》中，梁銓實現了對於無規律、靜謐的線條的整體把握，線條與線條之間形成了一種空間架構的關係，這種略顯隱性的處理，賦予了觀者更多的想像空間。

移居深圳後，梁銓開始思考新的繪畫語言。他找到一些茶、中藥、咖啡等有意在紙面上留下痕跡的東西，通過觀察跡漬來研究不同液體在宣紙上留下的色澤、暈染的痕跡以及彼此的關係。選取非顏料材料的構思主要是對於這些材料背後的文化背景的關注。梁銓把茶看作是代表中國文化表徵的符號。他多年來執著於品茶的同时研究茶背後的文化承載，他對茶的理解十分深刻，甚至在行為方式上就是一個茶人，進而把他對於藝術和茶道兩方面的理解融合起來，體現出某種純粹的禪宗精神。

In the painting "Seaside", Liang Quan cut the rice paper or tore it into strips. The paper strips are thinly coated with light ink or light blue colors, followed by repeatedly stacking as the mounting skills in traditional Chinese painting to present the "stability." Massive horizontal lines are used to express the sea surface and hints of remote memories. The painting's structural framework and the varying richness in colors are executed through repetition, creating the possibility of line, form and color scalability in plane space. The painting also explores the mixed spirits of fun built on details. "Seaside" is a classic abstract seaside series created in 2008 with stable and meticulous composition plus harmonious colors, grace and majesty that merits repeated appreciation.

After he moved to Shenzhen, Liang Quan started thinking about new artistic language. He discovered some objects, such as tea, Chinese medicine and coffee that can intentionally leave traces on the paper. He studies the different liquid through observing the stains and the color, rendering traces and their mutual relationship on the rice paper. The idea of choosing non-color materials is the attention paid to the cultural background behind these materials. Liang Quan treats tea as the symbol for Chinese culture. He has upheld to studying the cultural symbol behind tea while tasting tea for years. He has gained profound understanding of tea and even acts like a tea expert. He infuses his comprehension for art and tea ceremonies to represent some kind of Zen spirit.



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梁銓 (b.1948)

茶之道

2008 年作

紙本 彩墨

簽名：梁銓 2008 於右下

Liang Quan

Tea Ceremony

Ink and Colour on paper

Signed in Chinese and dated on lower right

90 x 60 cm.

35 <sup>3</sup>/<sub>8</sub> x 23 <sup>5</sup>/<sub>8</sub> in.

HKD: 100,000 - 200,000

USD: 12,900 - 25,800





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梁銓 (b.1948)

海邊

2008 年作

紙本 彩墨

簽名：梁銓 2008 於右下

Liang Quan

Seaside

Ink and Colour on paper

Signed in Chinese and dated on lower right

60 x 90 cm.

23 <sup>5</sup>/<sub>8</sub> x 35 <sup>3</sup>/<sub>8</sub> in.

HKD: 100,000 - 200,000

USD: 12,900 - 25,800







張羽

ZHANG YU b.1959



「任何藝術現象、藝術運動或藝術流派的發生，都存在於它當時的具體語境及解決問題的針對性，還有解決問題的學術方向，『實驗水墨』也不例外。」

——張羽

藝術家張羽是中國少有的藝術主張鮮明、創作實踐堅定並且理論思路清晰的藝術家之一。作為1990年代實驗水墨運動的重要發起人之一，張羽希望通過自己的理論表述和藝術實踐，建立一個既不同於中國固有的水墨傳統、也不同於西方藝術標準的當代水墨形態與可能。

本次拍賣我們很榮幸的呈現兩幅張羽不同系列的作品，分別為其早期的「靈光」系列，和其延續至今的「指印」系列經典作品。1991年張羽即開始嘗試以一種行為表達來打破傳統文人畫的模式，直接以手指沾膠墨印於紙上，可說是「指印系列」的初探；92年藝術家前往俄羅斯，在此半年期間起草了《20世紀末中國現代水墨藝術走勢》叢書，並號召相同理念的藝術家與藝評一同推動水墨實驗，可謂「實驗水墨」的濫觴；93年更開始有了非具象的嘗試，到了94年便有了「靈光」系列作品出現，「靈光」系列的基本構成理論便是由東方美學變奏而來的「殘圓」與「破方」，「殘圓」便是由指印的概念而來，這個系列持續發展了十餘年。當以「東方哲思為主體」的理念更加成熟後，2000年張羽又回到「指印」創作，將過去的抽象意圖消解，而將手指於宣紙上反覆的按壓轉變為一種「行為紀錄」，使他的藝術表達同時具備行為藝術和平面藝術兩種特性；其後又發展出影像和空間裝置，他脫開傳統媒介的框架，完整建立起個人的當代語言系統，同時也將自身的藝術徹底脫離單純的「繪畫」範疇，提升到國際當代藝術的體系中。

It is our honor to present two of Zhang Yu's works from different series in this auction, including the early "Divine Light" series and the classic "Fingerprint" series, which lasts towards today. In 1991, Zhang Yu has been making attempts to break the models established by traditional literati paintings through a behavior expression by directly dabbing glue ink on the paper with fingers, which is known as the preliminary "finger print series." Zhang went to Russian in 1992 and drafted the "20th Century Contemporary Chinese Ink Painting Art Trends" during a half-year and called for artists and art critics with the same concept to launch ink painting experiment. It was a popular period of "experimental ink painting." In 1993, Zhang made more non-figurative attempt and by 1994, he discovered the "Divine Light" series with basic composition theory derived from the oriental aesthetics, including "residual circle" and "broken square." "Residual circle" originated from the concept of fingerprint and this series has developed for more than ten years. After the concept based on oriental philosophy reach its maturity, Zhang Yu returned to fingerprint creation in 2000 and dissolve the abstract intent of the past but repeatedly press the fingers to transform it into a type of "behavior record." He later developed image and spatial installation, breaking away from the framework of traditional media and completely establishing the personal contemporary language system, in addition to detaching his art thoroughly from the pure scope of "painting" and upgrading to the system of international contemporary arts.



1996年 張羽於天津樂山裡工作室

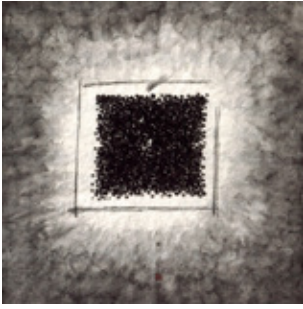


張羽《隨想集·第五篇·夢語》1993年  
宣紙水墨



《夢：中國當代藝術展》，亞特蘭蒂斯美術館（後排左三張羽），倫敦，2001年





《8903》1989年 紙本 水墨 洗髮水 鉛筆



《墨象筆記9407》1994年 宣紙 水墨 壓克力 白粉 68 x 68cm



《重返家園：中國當代實驗水墨聯展》張羽作品現場，瑞曼畫廊 舊金山，美國，1996年

張羽在「指印」的創作中用手指代替了毛筆，蘸取紅色植物顏料、淡墨甚或只以清水代替傳統的玄黑墨色，用手指重複壓印於紙面，擺脫毛筆所具有的傳統繪畫的精神趣味和美學範疇，從根本上改變了材料和媒介對水墨繪畫的限制，樹立了他的個人風格和藝術語言，發展出了一種帶有理想主義和東方「禪意」的表現形式。本作品《2005.11.2》即是採用植物顏料這一媒介，讓墨這一媒介形式，從傳統繪畫的聖壇上走下來，走進生活，使作品具有了「日常性」，打破了傳統繪畫的既定觀念和形式。張羽認為手指蘸墨按壓宣紙這個過程仿佛是印刷術最原初的狀態，指印的行為猶如不斷的拓印，身體躬行中成為一種修煉，從中感受自己，也感受自然。

Zhang replaced brush with fingers in his fingerprint works, using red color, light ink or just water to replace the traditional black ink. The finger is pressed onto the paper repeatedly to detach the aesthetics of traditional paintings, which fundamentally changes the limitation of materials and the media for ink painting, establishing a personal style and artistic language. He has developed an expression form with idealism and oriental Zen. This work, "2005.11.2" adopts plant paint to bring down ink painting from the noble traditional painting and into life so that the work contains "daily elements," breaking the existing concept and forms of traditional painting. Zhang Yu believes that the process of pressing ink on rice paper with fingers seems to be the most preliminary state of printing, while the behavior of fingerprint is continual rubbing, and the body becomes a practice with perception of oneself and the nature.



張羽北京天通苑工作室創作情景，2006年

「靈光」從「指印」中誕生，由指印當中的一個墨點放大展開，但是「靈光」相當程度通過毛筆與繪畫技巧去完成，在構成上十分豐富。94年確立的「靈光」圖式中分為「殘圓」與「破方」，本件《靈光NO.45》即為「破方」圖式的代表，單色的畫面構成包含墨色暈染變化，有筆墨皴擦運動的痕跡以及形式結構的魅力，張羽在畫面中營造出強烈的光線與速度感，呈現一個宛如飄浮於宇宙太虛之中的星球，而龜裂的紋路則象徵人類隨著科技進步對於地球環境的無情破壞，導至失去均衡的狀態，具有高度地人文關懷。事實上，作為藝術家「出世」和「入世」心境上的轉換，「靈光」與「指印」具有密切地承啟關係，特別是「靈光系列」為藝術家階段性的轉折代表，數量稀少，值得珍藏。

"Divine Light" was born from fingerprint, magnifying and unfolding from one of the ink point made by fingerprint. However "Divine Light" is executed in large part through brush and painting techniques, which is quite rich in composition. The "Divine light" confirmed in 1994 was divided into "Residual circle" and "broken square." "Divine Light No. 45" is the representative of "broken square". The single image composition includes varying ink paint with traces of brush wrinkling and the charms of formal structure. Zhang Yu creates strong lighting and speed in the image to present a planet that seems to float in the universe while the crack patterns symbolize human's merciless damage to earth following technological progress which leads to loss of balance and high level of literary care. In fact, the mental transition of artists is closely related to divine light and fingerprint. Particularly the divine light series is the turning point for the artist's career with rare quantity that is worth collection.



《偉大的天上抽象：21世紀的中國藝術》大展，張羽與義大利著名策展人阿基萊·伯尼托·奧利瓦在《指印》作品前，中國美術館，2010年



《張羽：指印》蒙地卡羅個展，展覽現場，sem-art畫廊，蒙地卡羅，摩納哥，2012年



《水墨新維度：第一屆中國當代水墨提名展》，張羽作品展覽現場，中國美術館，2013年



Ink art水墨研討會，右起：何慕文、邱世華、林思竹、張羽、宋冬、邢丹文，紐約大都會博物館，美國紐約，2013年



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張羽 (b.1959)

靈光 NO.45

1996 年作

宣紙 水墨

簽名：Zhang Yu 1996.7 於右下

Zhang Yu

Divine Light No. 45

Ink on paper

Signed in Pinyin and dated on lower right

109 x 102 cm.

42 <sup>7</sup>/<sub>8</sub> x 40 <sup>1</sup>/<sub>8</sub> in.

HKD: 380,000 - 480,000

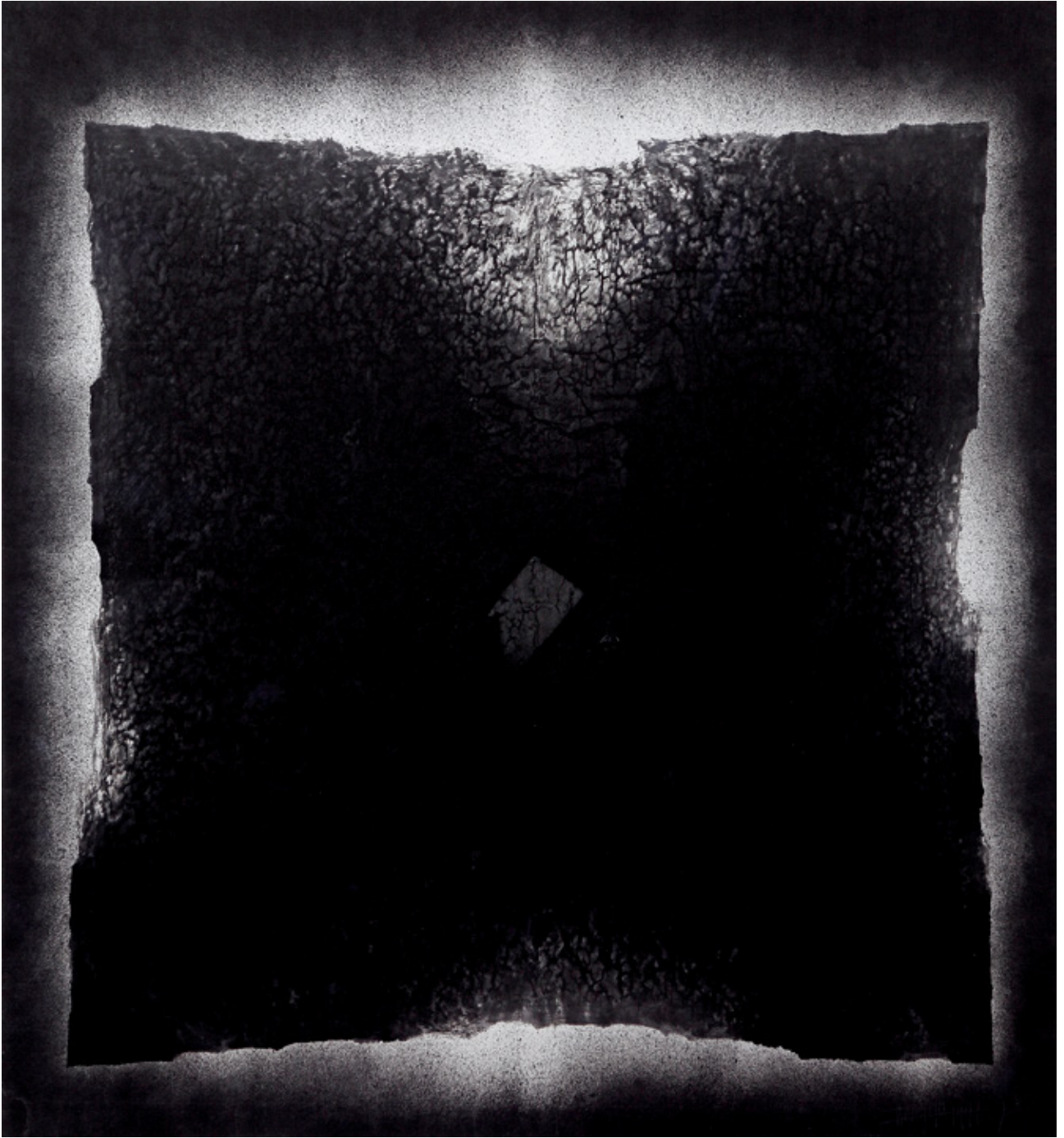
USD: 49,020 - 61,900

來源

亞洲私人收藏。

PROVENANCE

Private collection, Asia.





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張羽 (b.1959)

2005.11.2

2005 年作

紙本 礦物顏料 指印

簽名：Zhang Yu, 2005.11 於右下

Zhang Yu

2005.11.2

Mineral pigments, fingerprints on paper

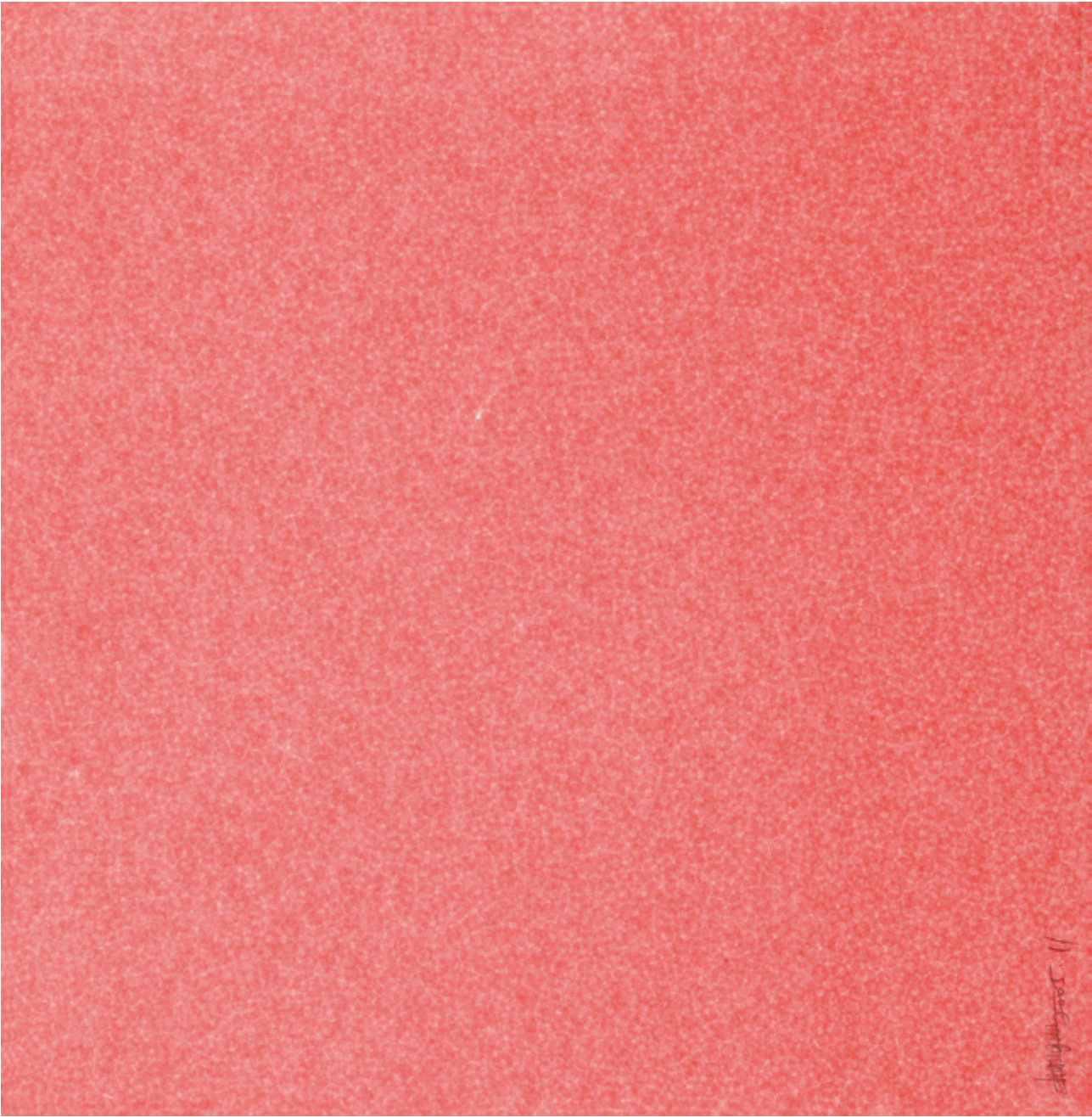
Signed in Pinyin and dated on lower right

75 x 75 cm.

29 1/2 x 29 1/2 in.

HKD: 188,000 - 280,000

USD: 24,252 - 36,100







楊詰蒼

YANG JIECHANG b.1956

楊詰蒼於1982年開始接觸道家思想，因此改變了他的世界觀與藝術的創作形式，進而使他揚棄了色彩與具象的藝術表現。《百層墨》便是他運用概念與極簡方式所創作的的水墨作品。一層又一層的中國墨色，堆疊覆蓋在拼貼的紙上，透過層層黑墨隱隱散發的空茫，讓這幅作品更具深意。對此楊詰蒼曾表示：「創作的過程跟結果，本身就是一種冥想，一種自我完成。這些所反映出來、並且想要對觀看者所表達的，同樣也屬於冥想的領域」。

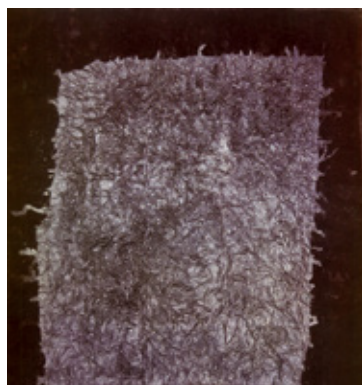
千層墨的創作方法強調創作的行為過程以及時間性：藝術家於宣紙上反復塗刷墨汁，經過上百次的疊加後，墨因為時間和水份的流逝產生自然地褶皺，從而形成特殊的、非人工可控的肌理效果。這一不斷地重複的「勞作」過程，融入了藝術家對周圍世界的理解和反省，一張張經由時間鎔鑄而成的墨色表層分別記錄著不一樣的經歷和情緒。

本件《千層墨》作品在畫面結構方面與同系列作品顯現出極大的獨特性，大尺幅的墨塊下緣呈現鋸齒狀鋪開於底色之上，千層墨系列多以方矩形的結構為人所熟悉，如此有規律節奏的不規則形狀十分少見。鋸齒型的墨跡堆積開闢了矩形墨層疊加的空間之感，更加豐富了畫面的結構層次與視覺效果，可謂千層墨中的罕見佳品。

Yang Jiechang was exposed to Daoism starting from 1982, thereby changing his view on the world and creation form of arts, which urged him to abandon colors and specific artistic performance. "Hundred layers of ink" is an ink painting which he applies the concept and minimal techniques. Such layers of Chinese ink painting is stacked over the papers and provides more profound meaning to this work through layers of black space. Yang Jiechang expressed: "The process and results of creation is a meditation itself and self-achievement. The reflection belongs to the same field of meditation which the viewers wish to express."

The creation of Hundred Layers of Ink emphasizes on the behavioral process and timeliness. The artist repeatedly brushing ink over the rice paper and after over hundreds of layers, the ink will produce natural wrinkles as time passes and water disappears, thereby forming the special context that could not be controlled manually. The repeated process of labor is blended with the artist's comprehension and retrospection on the surrounding world. The pieces of ink layer casted by time record the different experience and emotions.

The artwork demonstrates extremely uniqueness of the painting structure from the other works from the same series. The large ink block appears in sawtooth shape while the other work is usually well-known for its large rectangular structure. Such irregular shape is rare while the ink traces broaden the space and enriches the structural layers and visual effect.



楊詰蒼《千層墨》1990年 紙上水墨 紗布  
300 x 400cm 法國DSL收藏



楊詰蒼《我依然記得》1998-2006年 紙板 水墨（六幅一套）  
173 x 300 cm 法國DSL收藏



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楊詰蒼 (b.1956)

千層墨

1992-1996 年作

水墨 宣紙 紗布 韓國紙

簽名：Yang Jiechang 詰蒼 1992-96 於左下

Yang Jiechang

Thousands Layer of Ink

Framed ink on xuan paper and gauze on Korean paper

Signed in Chinese and Pinyin, dated on lower left

105 x 180 cm.

41 <sup>3</sup>/<sub>8</sub> x 70 <sup>7</sup>/<sub>8</sub> in.

HKD: 350,000 - 450,000

USD: 45,150 - 58,100









譚軍

TAN JUN b. 1973



從「異語者」、「遊離」到「幽園」、「浮生葉子」系列，譚軍的作品都具有一種置入性，任何生物在畫中的一動一靜，即是畫者內心與自然社會週邊環境的靈魂對談。游離，是一種自由隨意的孤單漂泊狀態，在各種生命和想像的空間中無目的的遊移。生命的孤獨、脆弱、無力以及對此的愛與悲憫是譚軍「遊離」這一系列作品的內裡。

本件《遊離之七》為「遊離」系列的佳品，畫面彷彿將古典繪畫的景物和情韻單獨抽離出來，刻意丟棄毛筆使用的痕跡，除了輪廓線條，僅適度使用半自動性技法，於紙面創造特殊的肌理與質感，使物象風乾凝固在一種真空的情境中，加之黑白灰的墨色對比，渲染了清冷孤寂的氛圍。畫面中的「瘦馬」在蒼茫空寂的空間裡寂然獨立，蕭瑟之氣逐漸侵蝕空間裡的每一寸土之地，這是譚軍繪畫中常顯露的手法和基調，是對於「古典」於當代存在的追問，也是其個人生存體驗的暗喻。譚軍的作品在「遊離」之後逐漸放棄了紙墨，不再追求所謂的「用筆」，而是蛻變成為創造形象而生，在水墨繪畫的當代性上邁開健履。而本系列作為他轉折時期的創作，富有更多內在的思辨精神，在《遊離之七》中譚軍以古代文人喜好的主題——瘦馬，寄託自身在藝術上內外求索的心境，既有疲憊與落寞，也有對生命的慨嘆，然而更多的，可能是對於古典的孺慕與憐惜。



譚軍《游離之三十一》2012年  
紙本 綜合媒材 210 x 78cm

From "Different Language," "Wandering" to "secluded garden" and "leaves" series, Tan Jun's works has a sense of imbedding. Any movement of life in the paintings is the spiritual conversation between the artist and society. Wandering is a free and voluntary solitary status that wanders around in life and imaginary space. The loneliness of life, vulnerability, powerless and contrasting love and compassion are included in the "wandering" series by Tan Jun.

"Wandering No. 7" is an exquisite work from this series, extracting objects and emotions from classic painting and deliberately abandon traces of brush. Except for the outlines, only semi-automatic techniques are used to create the special context and texture on the paper, so the objects are air-dry and frozen in an empty space. In contrast with the black-white-grey ink, he creates a cold ambience of solitude. The "Skinny Horse" of the painting seems lonely and independent in an empty space while the atmosphere gradually invades the land of the space. This is a frequent technique and base tone used by Tan Jun and the pursuit of contemporary existence for classics as well as a metaphor for his personal life experience. Tan Jun's work gradually abandoned paper ink after "wandering" and does not pursue so-called "brushing" but transforms into creation of image. The series is a creation during the artist's turning point with more internal identification. The skinny horse in "Wandering No. 7" by Tan Jun is entrusted with the artist's exploration with fatigue and sense of loss as well as owes over life, but more the admiration and cherishing of classics.



《游離之一》2012年 紙本 水墨  
綜合媒材 210 x 78cm



《游離之十》2012年 紙本 水墨  
綜合媒材 210 x 78cm



# 56

譚軍 (b. 1973)

## 遊離 之七

2012 年作

紙本 水墨 綜合媒材 設色

簽名：藝術家特製鈐印 兩枚於畫面上和下方；2012 於上方

Tan Jun

## Wandering NO.7

Ink, colour and mixed media on paper

Signed with two artist seals on upper and lower part; dated 2012

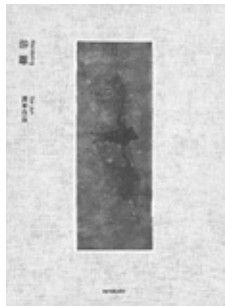
on upper part

210 x 78 cm.

82 <sup>5</sup>/<sub>8</sub> x 30 <sup>3</sup>/<sub>4</sub> in.

HKD: 120,000 - 160,000

USD: 15,480 - 20,600



發表

《遊離》，P15，北京亦安畫廊，北京，中國，2013 年出版。

LITERATURE

Aura Gallery, Beijing, China, *Wandering: Tan Jun*, 2013, p15



2012







# 祝錚鳴

ZHU ZHENGMING b.1979

本科就讀於中央美術學院國畫系的祝錚鳴，研究生卻轉入壁畫系，開放的學習氛圍改變了她的創作思維和繪畫方式。如同這段曲折反復的學畫經歷，祝錚鳴的繪畫以西方中世紀藝術的古典圖式為起點，最後逐漸回歸東方精神本源。祝錚鳴對東方精神的理解更多受到佛教的影響，她的興趣卻不止於經過中國儒道融合後的佛教，而是意欲探尋背後那個神秘悠久的印度文明。一次去泰國的旅行曾經給她很大的觸動，於是祝錚鳴投入大量精力去系統研習有關印度的一切，最近的「印度拂塵」畫展展出了她在這個嚮往卻從未親臨的精神國度中所作的旅行寫生。新作《阿修羅》系列則描繪了印度神話中三面六臂、易怒好鬥的神魔，無論從「造形」還是「寫神」上來說，藝術家都對自己提出了更高的挑戰和要求。

「若世間有罪孽，願盡歸吾一身；如生靈有悲苦，但僅落吾一人。」

——《阿修羅捨身咒》

《阿修羅》系列共五幅作品，這個系列的創作出於藝術家對奈良的「愛屋及烏」：在奈良平靜又美好的短暫旅行後，由於錯過了興福寺和那尊無緣一見的少年阿修羅王，常常喚起她對奈良的回憶和念想。虛幻與自在，是阿修羅給她的感染、撫慰與安定，是她畫阿修羅的本意。選擇絹本，是祝錚鳴對紙本風行前遙遠時代的眷戀。先勾後染的繪畫步驟，慣性延續著傳統工筆的程式。畫中的一切，尤其人體，呈示著淡然的袒露，她以寫實技術將物象的「真實」與她所理解的物象的「真實」疊合，以遊走於凡塵邊緣的色彩，織就一個個異相的面孔。背景的剔除，剔除了與現實的紐帶，明確了阿修羅於異度空間之中。祝錚鳴雖然津津樂道地享用前人豐富而細膩的繪畫手法，但畫中呈現的圖像卻是當代的，她並沒有如古人抹去佛性中的人性，而是將沉靜、堅毅地佛性品格清晰而深刻地描繪出來，一方面流露出女性藝術家對影像處理的細膩，一方面也傳達出了與其創作經歷相勾連的某種「當代」意味。

'If there are wrongdoings in this world, let them be all mine to shoulder; If there are sufferings among the beings, let them be all mine to endure.'

—— Ashura's Sacrificial Mantra

'Zhu Zhengming majored in Chinese Painting at the China Central Academy of Fine Arts as an undergraduate, but turned to Mural Painting for her graduate studies. The open learning atmosphere of the Mural Painting Department changed her creative mind and approach to painting. Zhu's path of art-making is as winding as her path of art-studying. She started from the classical schema of the Western Medieval World and eventually made her way to the spiritual origin of the East. Buddhism has a heavy influence on her understanding of Eastern spirituality. Her quest has extended from the Chinese Buddhism, which has much been influenced by Confucianism, to the mysterious and ancient Indian civilization. Inspired by a trip to Thailand, Zhu began to study diligently and systematically anything related to India. In her recent solo exhibition "Chauri", she shared sketches she did in the spiritual country she had longed to visit but had never visited. Her latest series "Ashura" is a depiction of the angry, competitive malevolent deva with three faces and six arms in Indian mythology. Both the form and spirit of the works show that the artist has made a bigger challenge and high demand of herself.

"Ashura" is a five-piece series which was born out of the artist's love for Nara, fond memories of her short but peaceful and pleasurable trip to the city, and regret for missing the chance to visit the Kohfukuji Temple and the statue of the young Ashura. Affected, comforted and calmed by the ethereal and unrestrained Ashura, the artist decided to express her impressions of the deity. She has chosen to work on silk in answer to her fondness for the distant past before paper became popular. Outlining on the silk before dyeing the material, the artist's brushwork follows the traditional code.



祝錚鳴《阿修羅系列作品之一》  
2015年 絹本 設色



祝錚鳴《百年孤獨之三十五》2012年  
絹本 設色



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祝錚鳴 (b.1979)

阿修羅之三

2015 年作

設色 絹本

簽名：錚鳴乙未 藝術家鈐印 於右下

Zhu Zhengming

Asura No.3

Ink and colour on silk

Signed and dated in Chinese, stamped with artist's seal on lower right

97 x 75 cm.

38 <sup>1</sup>/<sub>4</sub> x 29 <sup>1</sup>/<sub>2</sub> in.

HKD: 150,000 - 200,000

USD: 19,350 - 25,800



静思  
二  
朱





# 郝量

HAO LIANG b.1983

「寒塘清淺一鑿開，洞庭風細起徘徊。細浪漂漂催波湧，層波疊浪入潮來。雲生蒼海潮翻墨，黃河逆流倒山海。雲舒浪卷濤漸息，長江萬頃碧波回。秋水迴波流澹澹，湖光激灩曉色開。曉日烘山出仁者，仁者無言蕩清懷。」《水圖》卷十二冊頁早已成為享譽古今的流芳佳篇，馬遠以對水精緻入微的觀察，賦予水波百態不盡的優美，其具有超越時代感的「形式美」為人所驚歎不已。



2012年郝量於北京工作室繪作品《四時榮枯》情景

在此組《戲水圖》中，郝量借古入今，在他早年創作的一組鏡心小品中，他將馬遠的《水卷》巧妙引用，粼粼波光絲毫不失宋人氣度，同時俏皮的加入一個有著現代形象的游泳男孩，顯現出他古今結合充滿想像力的奇幻巧思。在郝量看來，晉唐到宋的寫真傳統可以將繪畫語言客觀化，語言的客觀化對中國畫當代性探索非常有幫助，藝術家不會在繪畫技巧上過多的盤旋，而在某種程度上得到解放，同時就會注入更多的個人想法與觀念，使技巧再次得到昇華。

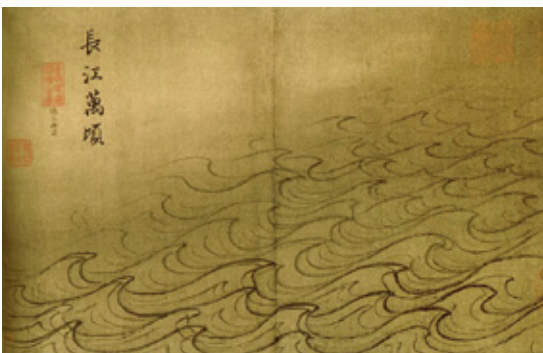
作為80後藝術家的重要力量，郝量的作品令人們對「新水墨」概念的理解再次深化，從他幽邃深古的畫面和引經據典

的內裡之中「新水墨」不止於新的創造，而是再次於傳統中發現偉大，在現實實踐中找到與古代藝術的照映，同時又兼顧與當代文化產生關係，對當代藝術系統起到了一定補充，為當代水墨的發展提供了新的思路。

The twelve pages of "Image of Water" have long become the renowned articles that have been passed on for generations. Ma Yuan applied his delicate observation for water by granting water waves with countless beauty and the overwhelming "formality beauty" surpassing time and space.

Hao Liang borrowed the concept by tactfully introducing the water image of Ma Yuan into his work in early days, with the temperament of Song Dynasty people, he also added a swimming boy with modern outfit to exhibit his fantasy ideas combined with imagination. For Hao Liang, the portrait traditions from Tang to Song dynasties could apply objectify painting language, being considerably beneficial for the contemporary exploration of Chinese painting. Rather than making excessive efforts in painting techniques, the artist is set free to some extent while injecting more personal ideas and concepts so that their techniques will be upgraded.

As the key player among artists of 1980s, Hao Liang's works provide people with more profound comprehension for "new ink painting." From his secluded and ancient image as well as citation of classics, New Ink Painting not only stops at new creation but also discovers greatness from tradition, finding the reflection of ancient arts from practice in reality while taking care of the relation with contemporary culture, reaching certain replenishment for contemporary art system and providing a new idea for the development of contemporary ink painting.



南宋 馬遠《水圖卷》絹本 設色 26.8 x 41.8cm  
北京故宮博物院典藏



《水圖》卷局部



宋 佚名《長橋臥波圖圖冊》絹本 設色  
23.9 x 26.3cm 北京故宮博物院典藏



郝量 (b.1983)

戲水圖

2006 年作

絹本 設色 (一組兩件)

簽名：藝術家鈐印，各一枚 於左下

Hao Liang

Play with Water

Ink and colour on silk (Set of 2 pieces)

Signed with artist seal on lower left on each piece

72.5 x 72.5 cm ; 73 x 72 cm.

28 1/2 x 28 1/2 in ; 28 3/4 x 28 1/3 in.

HKD: 300,000 - 400,000

USD: 38,700 - 51,600

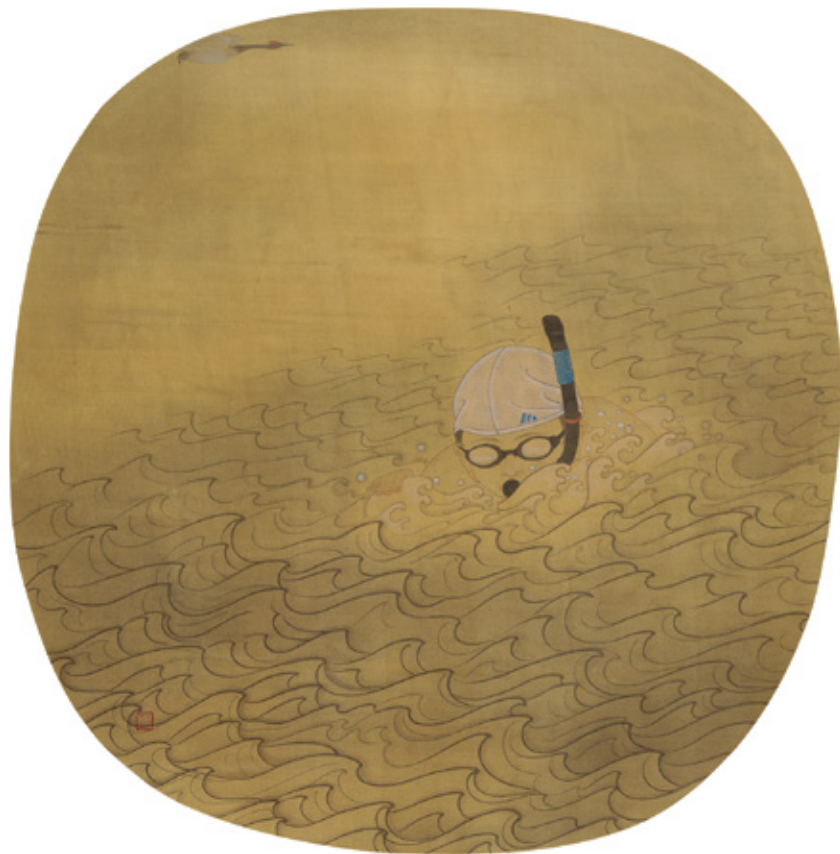


發表 《08·80 先鋒：八零一代藝術家提名展作品集》，P47，河北美術出版社，2008 年 4 月初版。

展出 08·80 先鋒：八零一代藝術家提名作品展，上海世茂大廈，上海，2008 年。

LITERATURE He Bei Fine Art Publication, He Bei, China, *08·80 Pioneers: The works of nominated "Me Generation" Artists*, April 2008, p.47.

EXHIBITED Shanghai World Trade Building, Shanghai, China, *08·80 Pioneers: The works of nominated "Me Generation" Artists*, 2008.







# 胡博·華士

HUBERT · VOS 1855-1935

胡博·華士是著名的美籍荷蘭裔肖像畫家，曾為荷蘭女皇、朝鮮國王、俄國駐英大使等多國權貴繪畫肖像，有過宮廷畫師的美譽。他先後於1899年和1905年兩次來到中國，為慶親王、李鴻章、袁世凱等滿清權貴畫像，並在第二次受邀訪華時為慈禧太后作像。廣闊的經歷拓展了華士的藝術視野，凝練了他的藝術語言，人們得以從他不同人種的肖像畫中見出具有「種族血統」的代表性特徵，華士作品也因此而聞名於世。

Hubert Vos was a famous American Dutch portrait artist who painted portraits for Dutch Queen, King of Korea, Ambassadors of Russia to the United Kingdom, and many nobility and authorities. Vos was renowned as royal court painter. He visited China in 1899 and 1905 to paint portrait for Qingqin King, Li Hung Chang and Yuan Shikai, and he even painted for Empress Dowager Cixi on the second visit. Hubert Vos's broad experiences expanded his artistic horizon and disciplined his artistic language, so that people could observe the representative characteristics with "racial blood" from the portraits he painted for different races, for which his work received worldwide acclaim.

除了接受報酬豐厚的委託畫像外，華士在晚年開始繪畫內景、靜物形象等。他在紐約的畫室非常寬敞，擺滿了來自遙遠東方的奇珍異寶，其中大部分是充滿東方韻致的中國花瓶和桌子，在華士眼中這些精美華貴的「無生命之物」散發著迷人的詩意，是靜物寫生的不二佳品，華士以精湛的寫實技法將來自東方的華美之物精緻地展現出來。1972年法國政府在沙龍中購買了他的一幅靜物畫，並將該畫掛在盧森堡宮內，這標示著華士的靜物畫得到了官方的認可，同時也代表了美國畫家在法國所取得的最高榮譽。

《案上團菊》與《玫瑰與靜物》中古典傳統的飽滿構圖和刻畫逼真的物體質感令人聯想起17世紀法蘭德斯畫家老·楊·勃魯蓋爾（Jan Brueghel de Oude）筆下那彷彿凝滯於時間中的靜物畫，胡博·華士繼承了荷蘭畫家善於表現各種物質特性的傳統，在他筆下無論是嬌豔的花朵、鎏金的銅器、繁華的桌布還是東方的瓷器都展現出應有的氣質與輝澤，色彩與筆觸的表達也相得益彰，無與倫比的精湛畫藝就此展現。

Apart from executing commission of portraits for lucrative remuneration, Vos started painting interior sceneries and still-life objects later. His studio in New York was very spacious and filled with rare and valuable treasures from the remote Orient. The majority of the collection was Chinese vases and tables in oriental style. In the eyes of Vos, the sophisticated and exquisite "lifeless objects" were charmingly poetic and served as the best objects for still-life paintings. Vos then applied sophisticated sketch techniques to present the delicacy of oriental luxury. In 1972 the French Government purchased one of his still-life painting and hung it in Luxembourg Palace, giving official recognition to Vos's still-life paintings, indicating American painter receiving the highest reward in France.

The classic traditional composition and the vivid materiality of objects demonstrated in "Still Life 1" and "Still Life 2" remind one of French artist Jan Brueghel de Oude in the 17th century, whose still-life paintings seem to freeze time. Hubert Vos inherited the tradition of Dutch painters' excellent skills in expressing different materiality. All delicate flowers, gilded bronze, patterned table cloth, or oriental porcelain demonstrated their own exquisiteness under his brushes, highlighting the harmonious combination of colors and brushes and Vos's unparalleled painting skills.



胡博·華士《慈禧御賜瓷瓶之一》1933年  
布面 油彩 72.2 x 61cm



《蘇州貴族女子肖像》布面 油彩



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胡博·華士 (1855-1935)

案上團菊

布面 油彩

簽名：Hubert Vos 於右下

Hubert · Vos

Chrysanthemums on the Table

Oil on canvas

Signed in English on lower right

127 x 86 cm.

50 x 33  $\frac{7}{8}$  in.

HKD: 200,000 - 300,000

USD: 25,800 - 38,700

來源 William A. Smit 畫廊，新罕布希爾州，美國；  
美國私人收藏。

PROVENANCE William A. Smith Gallery, Plainfield, New Hampshire, U.S.  
Private Collection, U.S.





胡博·華士 (1855-1935)

玫瑰與靜物

布面 油彩

簽名：Hubert Vos 於右下

Hubert · Vos

Roses on the Table

Oil on canvas

Signed in English on lower right

127 x 86 cm.

50 x 33  $\frac{7}{8}$  in.

HKD: 200,000 - 300,000

USD: 25,800 - 38,700

來源 William A. Smit 畫廊，新罕布希爾州，美國；  
美國私人收藏。

PROVENANCE William A. Smith Gallery, Plainfield, New Hampshire, U.S.  
Private Collection, U.S.







藝術家簡歷  
ARTIST BIOGRAPHIES

蔡國強 (b.1957-)  
Cai Guo-Qiang

LOT 36



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

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

趙春翔 (1910-1991)  
Chao Chung-Hsiang

LOT 10



趙春翔作為國際藝術家之一，1932至1939年間就讀於河南省第一師範學校藝術系及國立杭州藝專，師從早期油畫大師林風眠和潘天壽，被林風眠稱作「最傑出的學生之一」。1956年獲西班牙政府獎學金到馬德里進修，成為西班牙皇家美術協會會員。對中國傳統文化懷著深厚感情的趙春翔，將中華傳統繪畫藝術與西方現代繪畫藝術結合起來，用理性思維把不同繪畫語言彙集在水墨畫中，探索出一種中西融合的繪畫藝術形式。早在1962年，趙春翔的5幅畫就被紐約古根漢姆美術館永久收藏，成為古根漢姆美術館首次收藏的當代華人藝術作品，但生前他極不願意出售自己的畫，因而少為人知。1963年，趙春翔代表中華民國參加紐約古根漢姆美術館舉行個展及演講，並在美國各家畫廊及博物館等地舉行展覽及演講活動。1980年返台舉行個展，於1984年成立個人畫室。1989年趙春翔移居台灣，1991年12月在台灣去世，享年81歲。

Chao was born in Henan in 1910 and graduated from the Henan Normal College in 1931. In 1939, Chao graduated from National Institute of Art, Hangzhou as student of Lin Fengmian and Pan Tianshou, and named as one of the most talented students by Lin Fengmian. He received a scholarship from the Spanish government to study in Madrid in 1956 and became a permanent member of the National Art Association of Spain in 1957. After a solo traveling exhibition in Europe, Chao went to America and remained in New York where he met and become close friend with Franz Kline. In the early 1960s, Chao became the first contemporary Chinese Artist to have work collected by the Guggenheim Museum. Chao returned to Taipei in 1980 and held his first solo exhibition there since 1965. In 1985, he established personal studio in Taipei. Chao settled in Taipei in 1989 and passed away in 1991 at the age of 81.

陳彧凡 (b.1973-)  
Chen Yufan

LOT 47



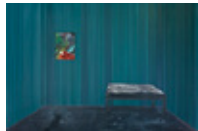
1973年出生於福建莆田。1997年畢業於福建師範大學藝術學院，2007年畢業於中國美術學院綜合藝術系研究生班，為中國新抽象代表藝術家之一，現工作生活於上海。其創作取源於「道」和「禪」，並將這種哲學通過重複排列的點、線以及純淨的色彩轉化為他獨有的冥想過程和個人語言。2010年於北京首次舉辦個人展覽《化一》，陳彧凡以一種近乎苛刻的方式，專注於事物的最小顆粒「點」。由「點」組成的畫面放大了事物任何可能被忽視的細節。《化一》系列猶如有機物的基因，陳彧凡用自己特有的方式進行分辨重組文化和記憶的基因，彰顯一個有著獨特僑鄉家族記憶和童年記憶的當代人。展出經歷包括香港巴塞爾、軍械庫藝術博覽會、尤倫斯當代藝術中心、印尼國家美術館、德國中畫廊、韓國光州雙年展等。

Born in Putian, Fujian in 1973, Chen Yufan graduated from College of Fine Arts, Fujian Normal University in 1997. He further graduated from the graduate program in Academy of Fine Arts, China Academy of Art, and is one of the new-generation abstract artists, working and living in Shanghai. The source of his creation comes from "Daoism" and "Zen," who transforms such philosophy through repeatedly arranged points, lines and pure colors into his unique meditation process and personal language. In 2010, he held his first solo exhibition, "Into One," in Beijing, who focused on the smallest particle of an object, the "point," through nearly a harsh approach. He then magnifies any negligible detail of objects from the image composed of "point." "Into One" series are similar to the gene of organism which Chen Yufan uses in his own approach to reconstruct culture and memories, highlighting the memories of an oversea Chinese with exceptional childhood. His exhibition records include Art Basel, Hong Kong, The Armory Show, Ullens Center for Contemporary Art, National Gallery of Indonesia, Zhong Gallery in Germany, and Kwangju Art Biennial.



**陳彧君 (b.1976-)**  
Chen Yujun

LOT 46



福建莆田人。1999年畢業於中國美術學院綜合藝術系，並留校任教。現為中國美術學院綜合藝術系講師。從2008年《亞洲地圖》系列、2010年開始《臨時家庭》系列直至近期2014年又有《錯屋》系列，陳彧君創作的最初動機始終與其家鄉閩中華僑文化密不可分。由於其家族中的一支在1900年底移民南洋，他的作品一直關注那些未曾謀面的「異域」血脈及其生活環境。2013年受邀於北京尤倫斯當代藝術中心參展，之後他的作品被海內外藝術機構收藏，包括香港M+美術館、上海龍美術館、余德耀美術館、法國DSL藝術基金會、澳大利亞白兔美術館等。

Born in Putian, Fujian Province. In 1999, Chen Yujun graduated from Integrated Art Department, China Academy of Art and stayed in university to teach thereafter. At present he serves as lecturer at Integrated Art Department, China Academy of Art. From Asia Map series in 2008, Temporary Family series in 2010 till recently, Chen Yujun has created Crooked House series. His initial motive for art creation is closely tied to the culture of overseas Chinese in his home town, central Fujian. Due to the fact that one branch of his family moved to Southeast Asia in the end of 1900, his work always shows concern about the exotic scenes he never met and their living environment. In 2013, he was invited by UCCA in Beijing to attend an exhibition, after that, his works were collected by domestic and international art institutes, including Hong Kong M+ Museum of Art, Long Museum in Shanghai, YUZ Museum, DSL Art Foundation in France and White Rabbit Gallery in Australia.

**朱德群 (1920-2014)**  
Chu Teh-Chun

LOT 7



LOT 8



LOT 9



生於江蘇。1941年畢業於杭州藝專，為林風眠學生。1947至1949年任教於南京中央大學，1949年定居臺北，並任教於臺北師大藝術系。1955年赴法國巴黎定居。1957年參加巴黎春季沙龍以《景昭畫像》獲銀牌獎。1958年在巴黎首次舉辦個展。1963年法國藝評家喬治·布大宜(George Boudaille)發表《朱德群的繪畫專題研究》。1979年袖珍博物館出版社發行《朱德群專論》一書，于伯阮執筆。1987年國立歷史博物館主辦朱德群回顧展；同年在以色列首都市政廳展出《現代法國畫派展》。1993年《朱德群專集》法文及英文版問世，由藝評家皮耶·卡班(Pierre Cabanne)執筆。1997年法國外交部藝術活動司AFAA舉辦朱德群近作展(自1985年—1996年作品)，並在北京、香港、台灣巡迴展出；12月當選法蘭西學院藝術院士。1998年在臺北市立美術館舉辦個展；1999年2月3日參加法蘭西學院藝術院士就職典禮；2000年在法國守修文化中心、上海博物館、廣東美術館舉辦油畫個展；在巴黎IDL石版畫工作室創作六幅石版畫，並由霍克藝術Hoke Art全球發行。2006年5月12日獲頒歐洲傑出人才獎。2014年3月26日去世。

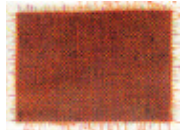
Born in Jiangsu. Graduated from Hangzhou Arts School as Lin Fengmian's student in 1941. Taught at National Central University in Nanjing between 1947 and 1949. Settled in Taipei and took up teaching at Fine Arts Department, National Taiwan Normal University, in 1949. Settled in Paris in 1955. Awarded silver medal at Salon du Printemps, Paris, for Portrait of Jingzhao in 1957. Held his first solo exhibition in Paris in 1958. French art critic George Boudaille published essay on Chu in 1963. Mini Museum published Yu Boruan's book on Chu in 1979. Retrospective held by National Museum of History; and featured in a modern French painting exhibition at the capital city hall of Israel in 1987. Art critic Pierre Cabanne published book on Chu in French and English in 1993. Recent works (1985-1996) displayed at an AFAA's touring exhibition in Beijing, Hong Kong and Taiwan in 1997. Elected member of the Beaux-Arts, L'Institute de France, in December the same year. Held solo exhibition at Taipei Fine Arts Museum in 1998. Inaugurated as member of the Beaux-Arts, L'Institute de France, on 3 February 1999. Held solo exhibition at Hôtel de Ville in Sochaux, Shanghai Museum and Guangdong Museum of Art; and produced six lithographs at IDL lithograph studio in Paris to be released worldwide by Hoke Art in 2000. Awarded Médaille d'Or du Mérite Européen on 12 May 2006. Passed away on 26 March 2014.

**丁乙 (b. 1962-)**  
Ding Yi

LOT 42



LOT 43



1962年出生於上海，1983年畢業於上海市工藝美術學校，裝潢設計專業。1990年畢業於上海大學美術學院中國畫系，獲學士學位。2001年獲德國沃普斯危德藝術基金會工作獎學金。現為復旦大學上海視覺藝術學院美術委員會主任、美術學院副院長。丁乙的標誌性風格是系統地重複利用「十」字形圖案細緻地構造畫面。和諧一致的「十」字元素將嚴謹與動態相互之間的複雜影響以視覺方式具象地呈現出來。其富有條理的抽象作畫，重複圖案裡的變化，使他的作品在中肯的當代抽象繪畫藝術裡顯得尤為迷人。1993年丁乙受邀參與義大利第45屆威尼斯雙年展。其作品廣受好評，亦參展於柏林世界文化宮、荷蘭鹿特丹藝術大廳美術館、英國牛津現代藝術博物館、德國海德爾堡爾姆美術館、上海美術館等。

Born in Shanghai, 1962, Ding Yi graduated from Shanghai Arts & Crafts College in 1983 with a major in interior design. Ding Yi graduated from Department of Chinese Painting, Fine Arts Academy of Shanghai University in 1990 with a bachelor degree. In 2001 he was granted scholarship from Worpsswede, Germany. He is now director of Art Council, Fudan University Shanghai Institute of Visual Art and Academy of Fine Arts Deputy Dean. The signature style of Ding Yi features systematic and repeated use of "Cross" pattern to sophisticatedly construct the image. The harmonious and consistent "Cross" elements present the complex impact between rigidity and dynamics through visual and concrete approach. The organized abstract painting and repeated changes of patterns make his works particularly charming among the fair contemporary abstract painting arts. In 1993, Ding Yi was invited to participate in the 45th Venice Biennale in Italy and his works received high recognition. He also participated in exhibitions held in Haus der Kulturen der Welt, Stedelijk Museum of Modern Art, Modern Art Oxford, Von der Heydt Museum, and Shanghai Art Museum.

郝量 (b.1983-)  
Hao Liang

LOT 58



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

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

洪凌 (b.1955-)  
Hong Ling

LOT 19



1955年生於北京。雲南白族人。1979年畢業於北京師範大學美術系，1987年畢業於中央美術學院油畫系研修班。現任中央美術學院油畫系第三工作室副教授，中國美術家協會會員。生活和工作的北京和安徽。洪凌早期畫中國水墨山水，爾後又深造油畫，能夠隨意流暢的駕馭著這兩種繪畫，並逐漸滲到他稱之為山水油畫的個人探索之中去。他的追求是由內而發的，注重在精神內涵上對東方西方、傳統現代的文化精華進行吸收融匯，並綜合地將具象、意象、構成、抽象諸因素熔於一爐。在藝術創造的道路上他充分的利用了自身特有的激情與智慧，並能使之轉化為文化意義上的成品。1980年以來，洪凌不斷地參與國內外的藝術活動，參加國內外的美術作品展覽，作品被國內外的藝術收藏機構及收藏家收藏。

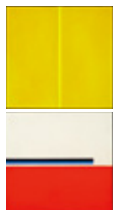
Bai nationality in Yunnan, born in Beijing, graduated from the School of Fine Arts of Beijing Normal University in 1979 and the Postgraduate Program offered by the School of Oil Painting of China Central Academy of Fine Arts in 1987. Currently, he serves as an associate professor at No.3 Studio of the School of Oil Painting of China Central Academy of Fine Arts and is a member of China Artists Association. Besides, he works and resides in Beijing City and Anhui Province. Through his practice in Chinese ink landscape painting in his early years and further study in oil painting afterwards, Hong has acquired an exquisite mastery of techniques for exploring oil landscape painting and internalized what he absorbed from western and eastern cultural essences by combining artistic elements such as figurative art, image art, composition and abstract art with passion and wisdom to produce fine works. After 1980, he actively attended different events and exhibitions at home and abroad and his works were collected by domestic and overseas art collection agencies and collectors.

LOT 20



蕭勤 (b.1935-)  
Hsiao Chin

LOT 24



LOT 25



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

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



**胡博·華士 (1855-1935)**  
Hubert Vos

LOT 59



LOT 60



美籍荷蘭裔畫家，1855年出生在荷蘭馬斯特裡赫特一個普通家庭。考入比利時布魯塞爾皇家美術學院，師從畫家讓·波塔爾 (Jean Portaels) 學習繪畫。不久後從布魯塞爾前往巴黎深造，拜在法國著名歷史畫家費爾南德·柯爾蒙 (Fernand Cormon) 門下。勞特雷克、布萊特納、馬蒂斯與梵古等著名畫家都曾在柯爾蒙的工作室學習過。1887年，胡博·華士的兩幅作品參加了荷蘭阿姆斯特丹國立博物館據舉辦的「當代大師作品展銷」活動。此後，華士效仿恩施波塔爾周遊世界，曾為荷蘭女皇、朝鮮國王、俄國駐英大使等多國權貴繪畫肖像。1883年，移居美國。他先後於1899和1905年兩次來到中國，為慶親王、李鴻章、袁世凱等滿清權貴畫像。在第二次受邀訪華的時曾為慈禧太后畫像。該畫像經修復後，現藏於北京頤和園中。胡博·華士的很多作品都收藏於國際知名機構，如盧浮宮博物館、華盛頓史密松藝術博物館、紐約大都會博物館、芝加哥歷史博物館、哈佛大學弗格藝術博物館、荷蘭伯奈芬坦博物館和韓國首爾當代藝術博物館等。

Dutch painter Hubert Vos was born in Maastricht, the Netherlands, in 1855. He was accepted to the Académie Royale des Beaux-Arts in Brussels and studied under Jean Portaels before refining his talent under the guidance of Fernand Cormon in Paris. Cormon also mentored Lautrec, Turner, Matisse and Van Gogh. In 1887, two of his artworks were exhibited at the Masterpiece Contemporary Exhibition held by the Rijksmuseum in Amsterdam. Thereafter, Hubert travelled around the world and famously painted portraits for the Queen of the Netherlands, the Korean Emperor and Russia's ambassadors to Britain. After immigrating to America in 1883, he visited China in 1899 to paint Prince Qing, Li Hongzhang, Yuan Shikai and other dignitaries. On his second visit to China in 1905, he painted a portrait of the Empress Dowager Cixi, now in the Summer Palace's collection. Many of his works have been collected by international art institutions such as the Louvre in Paris, the Smithsonian in Washington, the Metropolitan Museum of Art in New York, the Chicago History Museum, the Fogg Art Museum at Harvard University, the Bonnefanten Museum in the Netherlands and the Museum of Contemporary Art.

**朱銘 (b.1938-)**  
Ju Ming

LOT 26



1938年出生於苗栗。於1953-57與李金川學習木刻藝術，後於1968-76年間師從楊英風學習現代雕塑。1976年於國立歷史博物館舉行首次個展獲藝術界熱烈迴響，被視為70年代臺灣鄉土運動的重要象徵。1977年首次出國展覽於日本東京中央美術館展出，此段時期朱氏作品風格由鄉土系列進入太極系列，開始發展藝術家個人創作風格語言。1995年於日本箱根雕刻之森美術公園展覽，作品獲該美術館收藏，1980-90年代是朱銘全面發展其藝術創作的時期，此時「太極系列」與「人間系列」並行發展。「太極系列」逐步深化他的語彙及精神體悟，太極初期是從招式簡化而來，但慢慢的，朱銘手下的刀斧不隨「行」走，開始隨「意」走，從有形到無形，兼備神似與形似。朱銘的創作不僅簡練明快、而且善於發揮各種材質的特性，繼承了中國傳統雕刻的精髓同時，具有很強的現代感，創造出一種與自然渾然一體的精神境界。多年來朱氏多次受邀於歐洲及亞洲地區舉辦個展。1999年耗費十餘年規劃建置之朱銘美術館於金山正式成立開幕，作為朱氏作品展示場地，以及國際雕塑藝術推廣與交流。2003年接受天主教輔仁大學榮譽藝術博士學位。

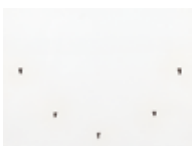
Born in Miaoli, Taiwan, Ju studied sculpture with Lee Chin-chun from 1953 to 1957. He proceeded to learn modern sculpture under the Taiwan sculpture master Yuyu Yang from 1968 to 1976. Ju had his first solo exhibition in 1976 at the National Museum of History in Taipei, which established him as a prominent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

**李禹煥 (b.1936-)**  
Lee Ufan

LOT 31



LOT 32



1936年出生於韓國慶南山區一個儒教色彩濃厚的家庭，自幼深受東方傳統思想薰陶。寄情詩書字畫之外，他還深入研究過中國的老莊思想。1956年李禹煥移居日本，由漢城大學美術學院轉為就讀東京日本大學哲學系，同時學習日本畫。李禹煥曾任多摩藝術大學教授，現為東京藝術大學客座教授。1997年任法國巴黎國家高等美術學院客座教授。目前在日本、法國生活工作。李禹煥被公認為日本前衛反形式主義「物派」運動(Mono-ha)及韓國1960-80年代單色畫運動(Dansaekhwa)的先驅。自20世紀60年代起就專注於呈現相似之物一筆觸，早期作品由細小而眾多的筆觸反復組織而成，後逐漸縮減為兩三道略大的筆畫，以產生一種更加集中和形式化的印象，強調畫布上經過塗繪與未經塗繪區域間的關係。2011年6月，李禹煥於古根漢美術館舉辦其首次回顧展，名為《點畫無限(Marking Infinity)》，成為繼白南準和蔡國強之後第三位於該館舉辦個人展覽的亞洲藝術家。

Born in a family with strong Confucius influence in South Kyongsang province of Korean in 1936, he has been raised under the profound influence and thinking of oriental traditional ideas. He studied poetry and calligraphy as well as in-depth analysis of Zhuang Zi concept from China. In 1956 Lee Ufan moved to Japan and transferred from Seoul National University, College of Fine Arts to The Department of Philosophy, University of Tokyo while studying Japanese painting at the same time. Lee Ufan has been the professor of Tama Art University and is currently the visiting professor of Tokyo University of the Arts. In 1997, Lee was the visitor professor for Ecole nationale supérieure des Beaux-arts de Paris. He is currently living and working in Japan and France. Lee Ufan is recognized as the pioneer in advocating Mono-ha of Japan and Dansaekhwa of South Korea between 1960 and 1980. Lee has been focusing on presenting similar brushes since the 60s of the 20th century. The early works consisted of fine and various brushes repeating the organization, which gradually reduced to slightly bigger two to three brushes that produces an image of centralization and formality. The canvas emphasizes the relationship between painted and un-painted areas. In June 2011, Lee Ufan held his first retrospective exhibition in The Solomon R. Guggenheim Museum for the first time and named the exhibition as "Marking Infinity." Lee is the third Asian artist to hold solo exhibition at the museum after Nan June Paik and Cai Guo-Qiang.

**李華弋 (b.1948-)**  
Li Huayi

LOT 50



1948年出生於上海一個富裕家庭，6歲開始學畫。1964年向旅比利時藝術家張充仁學習繪畫及素描。1969至1976年文化大革命期間，李華弋從事文藝宣傳工作，努力鑽研水墨。他初期探索佛教藝術，曾前往敦煌學習古代洞窟中的佛教繪畫，其佛教主題作品多以敦煌風格為題材。1982年移居美國舊金山，進入舊金山美術學院深造，並於兩年後獲藝術碩士學位。在經歷了西方藝術形式與理論洗禮之後，李華弋仍回歸於熟悉的東方山水語言，特別是深受貝松氣勢壯麗的山水畫影響。90年代初，他以皴筆線條繪寫山水形質，並融合東西方藝術精華，在進出傳統與當代的視域之間，逐漸發展出個人獨特的山水風格，被公認為當代高古藝術第一人，哈佛大學美術館策展人羅伯特·毛瑞曾撰文讚譽其為「最具創新意識的當代中國水墨畫家之一」。

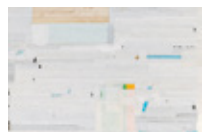
Grown up in an affluent family in Shanghai in 1948, Li Huayi started painting at the age of 6 and studied painting and sketches from artist Zhang Chongren who have been living overseas in Belgium in 1964. During the Cultural Revolution between 1969 and 1976, Li Huayi involved in the cultural and art promotion with study in ink painting. He preliminarily explored into Buddha arts and once went to Duanhuang to study the Buddha painting inside the ancient caves. Most of his works with themes in Buddhism feature Duanhuang styles. In 1982 he migrated to San Francisco, U.S.A and was enrolled to Academy of Art University for advanced study and received master degree in arts in two years. After the immersion of western art formality and theories, Li Huayi still returned to his familiar oriental landscape language and he has been particularly affected by the majestic momentum of Besson's landscape painting. In early 1990s, he depicted the lines with integration of oriental and western art essence to gradually develop his personal and exclusive landscape style between the traditional and modern visions. He is recognized as the number-one person in depicting elegant classical style. Harvard University Art Museum exhibition planner Robert Maurer once wrote to compliment him as "one of the most creative contemporary Chinese ink painters."

**梁銓 (b.1948-)**  
Liang Quan

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1948年出生於上海。1964年入浙江美術學院附中學習，1980年赴美國三藩市藝術學院學習，獲碩士學位。返國後任浙江美術學院副教授，1995年後生活於深圳、杭州。現為深圳畫院專職畫師，中國美術家協會會員。梁銓先生是中國抽象藝術和實驗水墨兩個領域中重要的探索者和開拓者，是中國當代藝術不可或缺的一位藝術家。梁銓放棄傳統的筆墨程式，採取撕紙的方式，以淡墨染成的宣紙條拼貼圖式，建構了一個理性克制的抽象視覺世界。秉持著簡單、質樸、內心的藝術態度，他幾十年如一日的進行抽象藝術創作，在中西方抽象藝術概念的轉換中，將禪宗概念「空」放入抽象水墨實驗中，以中國的方式豐富了世界抽象藝術。梁銓的作品被大英博物館、亞洲美術館等海內外重要藝術機構收藏，近年來在市場上也表現優異，是一位學術與市場兼備的當代藝術家。

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

**林風眠 (1900-1991)**  
Lin Fengmian

LOT 5



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

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



劉國松 (b.1932-)  
Liu Kuo-Sung



1932年生於安徽，祖籍山東青州，1949年定居臺灣。1956年畢業於臺灣師範大學，同年創立五月畫會，領導一代改革創新的藝術潮流。他一方面努力站在東方美學的基礎之上，想辦法借鑒西方抽象表現藝術的合理成分；另一方面他又以現代人的理念重新審視傳統宋畫的輝煌成就，這使他終於創作出了具有我們時代特點的新水墨藝術，進而成為一位世界性的藝術大家。不僅在臺灣，對大陸上世紀80年代興起的「現代水墨」運動也起了巨大的推動作用，可以說，如今活躍在海峽兩岸的現代水墨畫家，很少有人不受益於他的藝術創作與藝術理論。從1956年至今，劉國松應世界各地美術館及博物館的邀請，已舉行個人畫展八十餘次、參加國際性團體展百餘次，並獲得多項殊獎。全球收藏其作品的美術館和博物館，已有五十餘家，2013年「劉國松當代水墨藝術館」在山東省博物館落成。

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

羅荃木 (b.1965-)  
Luo Quanmu

LOT 44



1965年出生於江蘇南通。1990年畢業於南京師範大學美術系。羅荃木早期作品沉浸於繪製地圖，將西方對於路徑和地形的認知，以科學分析的手法在畫布匯總展開來。羅荃木的繪畫恰好是一種幾何學與花樣的結合。對他來說，「幾何學」意味著事物的框架與原型，而「花樣」意味著個人的語言和情感的釋放——而這兩種地圖的混合形成了一種真正的「心靈的地圖」。後期進入《假山石》系列中，羅荃木以「枯筆皴擦」的筆法呈現淋漓的漬痕，營造「枯中帶潤」的語言效果，展示出一種幽玄、枯寂之美。

2011年，羅荃木於北京今日美術館舉辦大型個展《生產者》。2014年於台北亦安畫廊舉辦個人展覽《靈魂比肉體更早存在》。他的作品亦廣泛參展於法國巴黎、維也納、新加坡、首爾、南京、上海、台北等海內外機構。

Born in Nantong, Jiangsu in 1965, Luo Quanmu graduated from Department of Art, Nanjing Normal University in 1990. Luo Quanmu's early works mostly depict maps, using western recognition on path and topology to consolidate and spread on the painting canvas through scientific analysis. Luo Quanmu's paintings coincide with the combination of geometry and pattern. Geometry represents the framework and prototypes of things while pattern refers to the release of personal language and emotions. The combination of these two maps forms a real "spiritual map." Later Luo Quanmu uses "a brush wrinkling method" to present the marks of water drops on his "Fake Mountain Rock" series, creating the visual effects of "moist within withering" to display a tranquil and solitary beauty.

In 2011 Luo Quanmu held a large solo exhibition, "Maker" in Today Art Museum in Beijing and the solo exhibition, "Ancient Soul" in Aura Gallery Taipei in 2014. He also exhibited extensively in domestic and foreign institutes in Paris, Vienne, Singapore, Seoul, Nanjing, Shanghai, and Taipei City.

仇曉飛 (b.1977-)  
Qiu Xiaofei

LOT 49



1977年生於哈爾濱，後隨母親遷往北京定居，就讀於中央美術學院附屬中學。2002年畢業於中央美術學院油畫系第三工作室，現居北京。畢業後於2003年與宋琨、王光樂等十二位青年藝術家共同組成N12藝術團體聯合舉辦展覽。2003年至2006年，仇曉飛專注反復繪製老相片，呈現懷舊情緒，作品追溯兒時成長時期記憶，描繪出夢境般的模糊景象。從2009年以來，仇曉飛從對記憶的迷戀逐漸轉向了對意識與潛藏在心裡活動的探索，從單純的自我內心關照向外拓展衍生，同時探究形式與意識之間往復互生的關係。2010年與2013年分別於北京博爾勵畫廊以及上海民生現代美術館舉辦個人展覽《登樓已去梯》以及《反複》。作品亦曾展於尤倫斯當代藝術中心、今日美術館、英國泰特美術館、瑞士伯爾尼美術博物館、荷蘭Boijmans Van Beuningen美術館等海內外重要機構。

Qiu Xiaofei was born in Harbin in 1977 and followed his mother to settle in Beijing later and studied at the Fine Arts School affiliated to China Central Academy of Fine Arts. In 2002 he graduated from the Third Studio, Department of Oil Painting, Central Academy of Fine Arts and now lives in Beijing. After graduation, he formed the N12 art group with 12 young artists including Song Kun and Wang Guangle to hold joint exhibition in 2003. Between 2003 and 2006, Qiu Xiaofei focused on painting repeatedly old photos to present the nostalgic emotion. His works trace back to the childhood memory and depict dreamlike fuzzy images. Qiu Xiaofei has gradually shifted from the infatuation for memories to exploration into awareness and subconscious activities since 2009, from the pure inner search to expand outward while exploring into the reciprocal relationship between formality and awareness. In 2010 and 2013, Qiu held solo exhibition, "Point of No Return" in Boers-Li, Beijing and "Recurring" in Minsheng Art Museum, Shanghai, respectively. His work were also exhibited in Ullens Center for Contemporary Art, Today Art Museum, Tate Modern, Kunstmuseum Bern, Boijmans Van Beuningen in Holland, and domestic and international key institutes.

邱亞才 (1949-2013)  
Chiu Ya-Ts'ai

LOT 27



LOT 28



1949年生於台灣宜蘭。退伍後自學藝術創作與文學寫作，他文學上豐富的閱讀沉澱為其畫作所刻畫人物的深度打下紮實基礎。無論寫作或繪畫，邱亞才始終專注在「人」的主題上，目前所見之油彩作品，幾乎全數是以人物為主題的「肖像畫」，他藉由畫筆直探深埋人類理性面具下的卑微、傲慢、頹廢與脆弱，細膩優雅中洋溢著文人感懷落寞的頹靡氛圍。1980年代他經常於臺北知名文化沙龍「紫藤廬」中進行創作，成就無數畫作及小說。1983年，邱亞才首度在香港漢雅軒舉辦聯展，獲得海外藏家的青睞，畫作初步打開了國際市場。1993年至1999年，邱亞才發表了五次個展。其作品曾展出於海內外知名機構，如美國紐約藝術中心和台灣國立歷史博物館等。

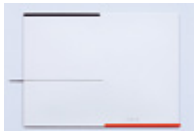
Born in 1949 in Yilan, Taiwan. After being discharged from the army, he learned art creation and literature writing by himself. His abundant literature reading and thinking laid a solid foundation for the depth of characterization in painting. No matter writing or painting, Chiu Ya-Ts'ai always focused on the theme of "human beings". For the moment, most of his oil paintings that we've seen fall into the category of portraits. He explored humbleness, arrogance, decadence and weakness hidden under the mask of human rationality by his painting brush. His work is exquisite and elegant with a touch of scholars' dispirited emotions. In the 1980s, he frequently worked in Taipei's famous cultural salon "Wisteria Tea House", where he created numerous paintings and novels. In 1983, Chiu Ya-Ts'ai held his first group exhibition in TZ Hanart Gallery, Hong Kong, and received wide appreciation from overseas collectors. After that, his painting works opened up the international market. Between 1993 and 1999, Chiu Ya-Ts'ai held five solo exhibitions. His works were exhibited in international and domestic famous institutes such like New York art center in USA and Taiwan National Museum of History.

林壽宇 (1933-2011)  
Richard Lin  
(Lin Show-Yu)

LOT 22



LOT 23



1933年生於台灣台中霧峰林家，畢業於建國中學。1949年赴英國倫敦研習建築與美術。曾執教於英國著名藝術學院，並擔任皇家藝術學院指導教師。1961年榮獲英國現代藝術學會勳章獎。1964年成為台灣第一位代表英國受邀參展德國卡塞爾文件大展的藝術家。1966年林壽宇於歐斯特美術館舉行全英國公開繪畫展中榮獲第一獎。他的創作精煉簡介、蘊含百觀，擺脫了傳統藝術中時間、空間、形體與色彩的限制，透過邏輯思考重組色調與線條，用最單純的樣貌闡述獨特的藝術精髓，縝密地設計與規劃其表現結構。1983年，國立故宮博物院收藏林壽宇畫作《繪畫浮雕雙聯作》，成為故宮第一件在世藝術家的作品，亦為該院的第一件現代藝術藏品。1984年，他發表了「繪畫已死」的封筆宣言，以示自己在平面繪畫上進行的長期試驗終止，將他的思維擴張至三度空間的立體雕塑與裝置。作為台灣藝術現代主義中的巨匠，其作品被海內外美術館廣為收藏。2011年12月31日於台中逝世。

Born to the Family Lin in Wufeng, Taichung, Taiwan in 1933. Richard Lin graduated from Taipei Municipal Jianguo High School and went to London to study architecture and arts. He was lecturer in famous English Art Academy and served as advisor in Royal College of Art. He was awarded with the Institute of Contemporary Arts Award from English Contemporary Art Academy in 1961. By 1964, he became the first artist of Taiwan to be invited to the Kassel Documenta on behalf of England. In 1966, Richard Lin won the First Prize of Open Painting Exhibition, Arts Council of Northern Ireland. His works were refined and simple with different views that detach from the limitation of time, space, form, and colors in traditional arts. These works re-structure colors and lines through logistic thinking, using the simplest look to expound the exceptional art essence, which deliberately designs and plans the performance structure. In 1983, the National Palace Museum collected Richard Lin's painting, "Painting Relief Diptych" and it became the first work of a living artist, collected by the National Palace Museum and also the first contemporary art.

加藤良造 (b.1964-)  
Ryozo Kato

LOT 34



1964年生於日本岐阜縣，於1987年畢業於多摩藝術大學藝術系日本畫專業。加藤良造喜愛宋朝山水，擅以柔細的石岩彩粉在日本紙上創作，糅合了北宋山水傳統精髓與現代人的精神意境，透過濃厚的古墨味重現經典。他的《山水境》系列作品，大多由精細的斧劈皴與披麻皴所繪製而成，利用細緻的黑色線條勾畫整體結構，通過分層處理及色彩融合加強繪畫佈局。其獨特視覺語彙賦予傳統山水畫嶄新的生命力，並且將東西方美學串聯形成和諧的平衡狀態。加藤良造曾獲得東京日本畫新銳選拔展獎勵賞、第14屆臥龍櫻日本畫大展優秀獎，曾於2010年及2011年分別於東京彩鳳堂畫廊及香港季豐軒舉辦個人展覽。亦參展於日本和歌山市博物館、三島美術館、東京美術俱樂部、日本藝術院會館、2008年東京當代藝術展、2008年上海藝術博覽會等。

Born in Gifu Prefecture, Japan in 1964, Ryozo Kato graduated from the Department of Fine Arts, Tama Art University, majoring in Japanese painting. Ryozo Kato highly appreciate Song Dynasty landscape painting and is skilled at working with fine color powder on Japanese paper, which integrates the traditional essence of Northern Song Dynasty landscape and the philosophy of modern people, reproducing the classics through strong ancient ink painting style. His "Landscape" series are mostly composed of sophisticated axe-cut and wrinkling technique, using delicate black lines to outline the overalls structure while reinforce painting design through stratified processing and color fusion. His unique visual language endows a brand-new vitality to traditional landscape painting while forming a harmonious equilibrium state from oriental and western aesthetics. Ryozo Kato was once awarded with the Tokyo New Selection of Japanese Painting Exhibition - Award Encouragement Prize, 14th Garyuzakura Japanese Painting Grand Prize Exhibition - Excellence Award, held solo exhibitions in Saihodo Gallery in Tokyo and Kwai Fung Hin Art Gallery in Hong Kong, in 2010 and 2011 respectively. He also participated in the exhibitions held in Wakayama City Museum, Sano Art Museum, Mori Art Museum, Japan Art Academy, 2008 Contemporary Art Museum, and 2008 Shanghai Art Fair.



**常玉 (1900-1966)**  
Sanyu

LOT 2



出生於四川省南充市。12歲開始學習書法。1917年入上海美術學校就讀，1919年赴日本，並在東京展出其書法作品，獲當地雜誌刊載推薦。1920年其赴法勤工儉學到巴黎，就此定居，至67歲辭世，生活孤獨，悲劇以終。1921年曾與徐悲鴻、張道藩等留法學生組織「天狗會」。他與當時居巴黎研習的藝術家有密切往來，畫風受表現主義和野獸派影響，自由不羈。1925年開始參展於巴黎獨立沙龍和杜樂麗沙龍。1948年在紐約現代美術館展出作品，並留居紐約兩年，1950年回到巴黎，直到1966年逝世。臺北國立歷史博物館所藏常玉作品四十餘幅，皆為畫家親自揀選的晚年作品，1978、1984、1990及1995年該館曾四次舉辦常玉回顧展。法國居美博物館在2004年6月也舉辦了大型常玉回顧展，足見他作為海外華人藝術家在20世紀美術史上的重要地位。

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

**沙耆 (1914-2005)**  
Sha Qi

LOT 15



1914年生於浙江寧波，早年於上海昌明藝專、上海美專、杭州藝專和中央大學藝術系習畫九年。轉益多師的求學經歷，賦予了沙耆不拘門戶之見的開闊眼界。憑藉其繪畫方面的天賦和勤奮，沙耆得到徐悲鴻先生的賞識，並在其推薦下於1937年赴比利時皇家美術學院學習，並於畢業時獲比利時皇家學院授予的優秀美術金質獎章。他的作品多次與畢加索等大師共同展出，得到了藝術界的高度讚揚。1942年，在畢底格拉美術館參展時，其名作《吹笛女》被比利時王國皇后購藏。1946年回國後，徐悲鴻聘他為北平藝專教授，但由於疾病纏身，未能上任。八十年代，沙耆的作品用筆率真、色彩純樸。1983年浙江省博物館、上海油畫雕塑創作院和北京首都博物館先後舉辦《沙耆畫展》。進入九十年代，沙耆畫風集印象派、野獸派、表現主義、抽象主義之大成，作品自出機杼。

Born in Ningbo, Zhejiang in 1914, Sha Qi studied painting at Shanghai Changmin Art College, Shanghai Art College, Hangzhou Art College, and Department of Art of Central University. The different study experience has provided Sha Qi with broad horizon. Because of his talent and diligence in painting, Sha Qi has been appreciated by Xu Beihong and studied at Royal Academy of Fine Arts in Belgium under Xu's referral in 1937. He was also awarded by the Royal Academy of Fine Arts with gold medal in Art Excellence. His works have been exhibited collectively with masters such as Picasso a number of times, receiving high praise from the art circle. In 1942, his work, "Girl Playing Flute" was purchased by the Queen of Belgium when exhibited at the Petie Galerie. After he returned home in 1946, Xu Beihong employed him as the professor of Beijing Fine Art School. Nonetheless he could not take office due to illness. Sha Qi's works were applied with sincere brushing and plain colors in the 1980s. In 1983, he held "Sha Qi Painting Exhibition" in Zhejiang Provincial Museum, Shanghai Oil Painting and Sculpture Institute, and the Capital Museum in Beijing. Starting from the 1990s, Sha Qi's painting styles included great achievement in impressionism, fauvism, expressionism, abstractionism with his own creativity.

**七戶優 (b.1959)**  
Shichinohe Masaru

LOT 33

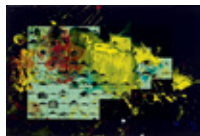


1959年生於日本青森縣。1981年畢業於武藏野美術大學造型系建築科。從事建築設計三年後，他繼而醉心插畫，並出版數本插圖文集，包括2000年出版的《Campanella: 機械少年與魔法號角》及2002年出版的《箱少年》。在出版界引起廣泛討論後，七戶優的創作趨於活躍，其興趣上的轉移，亦為日後的繪畫事業鋪路。七戶優的作品體現超現實主義畫風，時常描繪看似純真卻掩飾孤獨的少男少女。星球運轉、萬有引力等宇宙學、物理科學元素，驅動科學發展的煉金術、占星術等神秘主義都是他作品的創作源頭。他於1994年東京原宿首次舉辦個人展覽《物理學漫談》，此後以約兩年一次的頻率舉辦個人展覽。2007年始於海外市場廣受好評。2010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

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

嶋本昭三 (1928-2013)  
Shozo Shimamoto

LOT 30

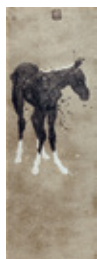


1928年出生於日本大阪。1947年，即戰後初期，嶋本昭三拜吉源治良為師。1950年，嶋本畢業於關西學院大學，後成為大阪市立中學的美術老師。嶋本不單是「具體」藝術運動的創立成員之一，更極具前瞻性地為此運動定立了一針見血的名稱。早在五十年代中期，嶋本探索新的創作方法來表現顏色，他選擇了「毀壞」。1956年，嶋本在《第二屆具體戶外展覽》首次發表「毀壞藝術表演」，這不僅是「撞擊玻璃瓶藝術表演」的起源，更是「具體」藝術運動中「行動藝術」的先鋒，引起國際關注。1956年及1959年，美國《生活》雜誌和英國廣播公司報導嶋本「毀壞藝術表演」。1993年、1999年及2004年，嶋本更獲邀參加「威尼斯雙年展」。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

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

譚軍 (b.1973-)  
Tan Jun

LOT 56



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

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

曾海文 (1927-1991)  
T'ang Haywen



曾海文一九二七年在中國福建出生，一九九一年在法國巴黎逝世。自幼跟隨祖父習寫書法，1937年舉家遷居越南，因其對藝術的執著，於1948年赴藝術之都巴黎遊學，他以自修方式遊覽巴黎各大美術館，而於1955年首次舉辦展覽，之後陸續於歐美各國展出。他自一九七〇年代至今，以一種澎湃又不乏細膩的藝術質感，在現代水墨畫發展史上留下獨特而雋永的一筆。作為第三代、也是最後一代旅法畫家，曾海文有別於同期的、師承林風眠的朱德群和趙無極，他自習藝術，自成一格，靈感源自他對藝術文化的細緻觀察和深刻反思。1997年台北市立美術館為其舉辦作品回顧展。於2002年9月法國巴黎的亞洲藝術館舉行了大型的回顧展，並於同年日本東京資生堂基金會也舉行了唐海文個展，完整地呈現其繪畫風貌。曾海文作品為多所法國及美國現代美術館及私人收藏。

T'ang Haywen was born in Fujian Province of China in 1927 and died in Paris in 1991. T'ang learned calligraphy from his grandfather since his childhood. In 1937, his family migrated to Vietnam. Out of his pursuit to art, he went to Paris, the "Capital of Art", for study in 1948. In those days, he visited all the art galleries in Paris by himself. He held his first exhibition in 1955 and a lot of others in some other countries in Europe and the United States in the following days. Since 1970s, he has left a unique and significant memory to the development history of modern ink and wash painting with a magnificent and exquisite artistic texture. As the third and last generation of painters visiting the Europe, he was different from Chu Teh-Chun and Zao Wou-Ki of the same period, who were students of Lin Fon-Ming, as he practiced art by himself and developed a style of himself, and his inspiration was from his careful observation and profound reflection on art and culture. In August 1997, Taipei Fine Arts Museum initiated a retrospective exhibition of him. In memory of him, in September 2002, the Asian Art Museum in Paris held a large retrospective, and in the same year, the Shiseido Foundation in Tokyo also held an individual exhibition of him to present his painting style and features completely. Many of T'ang Haywen's works have been collected by a number of art galleries in France and the United States as well as collectors.



**丁雄泉 (1929-2010)**  
Walasse Ting

LOT 16



LOT 17



LOT 18

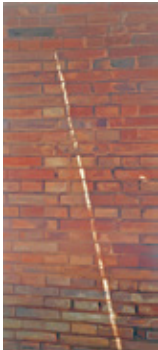


1929年生於江蘇無錫，生活於上海，青年時曾入讀上海美術學校。1946年移居香港，1952年遠赴法國。在巴黎時期丁雄泉與眼鏡蛇畫派(CoBrA)藝術家交往甚密，聯合舉辦了許多展覽。當時他的創作較為抽象，隱含著濃厚的東方精神。1958年丁雄泉前往紐約，受到抽象表現主義的影響，他開始把顏料滴濺在畫布上。70年代其絢爛的色彩配以女性為題材的風格逐漸形成，他喜歡用彩筆歌頌女人，把女人的媚、柔、艷、情都刻畫出來。在畫面上，他善用鸚鵡、花朵、鳥獸等意象來襯托女性的嬌媚與溫柔。1970年丁雄泉獲得古根漢紀念基金會的繪畫類獎助金，作品典藏於許多世界級的美術館與基金會，包括古根漢美術館、紐約大都會博物館、巴黎東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

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

**王光樂 (b.1976-)**  
Wang Guangle

LOT 48



1976年出生於福建松溪縣，2000年畢業於中央美術學院油畫系，目前生活居住於北京。王光樂作為年輕一代形式繪畫的領軍人物，在其創作的自我演變中，逐漸將多種藝術觀念融入自己的創作過程中，最終畫面以一種純粹形式化的方式去除了主體的身份與情感意識。作為N12藝術團體的創始人之一，王光樂以2002年開始的「水磨石」和2006年開始的「壽漆」系列作品，成為中國70後年輕藝術家的重要代表之一。「水磨石」通過繁瑣的過程把具有時代特徵的建築材料水磨石上的細微紋理再現到畫布上，試圖以無意義和無情感的狀態表達一種對歷史性與經歷痕跡的記憶。而「壽漆」則將一種觀念與習俗，即一種東方人的生命哲學轉化成繪畫方式，在每天向畫布上一層層繪製覆蓋顏料的苦行僧般的極限創作過程中，進行著自我參悟的精神體驗，以期在快速消費的當代社會回歸到對人類本體身份的思考。

Born in Songxi, Fujian, in 1976. Graduated from Oil Painting Department, China Central Academy of Fine Arts, in 2000. Currently living in Beijing. As a leading pictorial painter among the younger generation of artists, Wang has been blending quite some artistic concepts into his works for developing a style of his own. In the end, the painting is so stylized that it is stripped of all personal identity and emotions. As a founder of the art group N12, Wang distinguished himself from artists born in the 1970s with the Terrazzo series beginning from 2002 and the Coffin Paint series beginning from 2006. In mimicking the fine texture of terrazzo, a contemporary construction material through a complex process, the Terrazzo series attempts to visualize memories of the past with the impersonal and unemotional. In practicing self-enlightenment through the daily ascetic routine of applying a fresh layer of paint, the artist wishes to translate Chinese customs and beliefs, or life philosophy, into painting and to trigger contemplation of what it means to be a man in a consumer-driven society.

**吳冠中 (1919-2010)**  
Wu Guanzhong

LOT 14



別名荼，1919年生於江蘇宜興農村，當代著名國畫家、油畫家、美術教育家。1942年，畢業於國立杭州藝術專科學校，後赴法國巴黎國立高等美術學校留學。吳冠中在50至70年代，致力於風景油畫創作，並進行油畫民族化的探索。他力圖把歐洲油畫描繪自然的直觀生動性、油畫色彩的豐富細膩性與中國傳統藝術精神、審美理想融合到一起。從70年代起，吳冠中漸漸兼事中國畫創作，他運用中國傳統材料工具表現現代精神，探求中國畫的革新。作為善思考的藝術家，他勤於著述，立論獨特，且文筆生動流暢，其中關於抽象美、形式美、“筆墨等於零”等重要美學觀念引起了美術界的轟動。作為國寶級藝術家，吳冠中於2000年入選法蘭西學院藝術院通訊院士，成為首位獲此殊榮的中國籍藝術家，也成為法蘭西學院成立近二百年來第一位獲得這一職位的亞洲人。

Renowned contemporary Chinese painter, oil painter and art educator. Born in a village in Yixing, Jiangsu, in 1919. Graduated from National Arts Academy, Hangzhou, and went to Paris to study at Ecole Nationale Supérieure des Beaux-Arts in 1942. Between the 1950s and 1970s, Wu focused on oil landscapes in his exploration for oil painting with a Chinese flavor. His aim was to borrow from the lively realism and the rich palette of European oil painting while retaining the spirit and aesthetic ideals of traditional Chinese painting. Beginning from the 1970s, he gradually shifted to Chinese painting and embarked on a revolution of Chinese painting by using traditional Chinese materials for modern interpretations. Besides making art, Wu was also a prolific writer and eloquent theorist whose aesthetic arguments about abstract beauty, formal beauty, and "brush and ink equal zero" stirred up commotions in the art world. In 2000, this national treasure of China was honored with Medaille des Arts et Lettres by Academie des Beaux-Arts, l'Institut de France, to become the first Chinese national and the first Asian.

席德進 (1923-1981)  
Shiy Dejinn

LOT 6



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

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

楊詰蒼 (b.1956-)  
Yang Jiechang

LOT 55



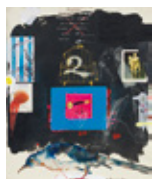
1956年出生於廣東佛山，是中國旅居海外的觀念藝術家之一，1982年畢業於廣州美術學院國畫系，後任教於廣州美術學院，1987年赴歐洲，至今生活和工作在德國海德堡和法國巴黎。早年學習傳統書法和水墨畫，吸收了大量觀念技法用於當代藝術創作。因參加1989年中國美術館的《中國現代藝術展》和蓬皮杜藝術中心的《大地魔術師》展而被國際藝術界關注。移居歐洲後，藝術創作涉足水墨、裝置、行為、影像藝術等多種形式，多次參加威尼斯雙年展、里昂雙年展等國際重大展事，他的作品都以國際化的視野審視當代社會的現狀與價值觀的變化，其中代表作“千層墨”系列作品最為人們所熟悉。從上世紀80年代開始直到當下，藝術家楊詰蒼依然活躍在世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

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



葉永青 (b.1958-)  
Ye Yongqing

LOT 40



LOT 41



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

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

袁遠 (b.1973-)  
Yuan Yuan

LOT 45



1973年生於浙江杭州，袁遠就讀於杭州中國美術學院油畫系，1996年獲藝術學士學位，2008年獲藝術碩士學位，榮獲羅中立獎學金。袁遠的繪畫作品帶出舊建築在當前社會中面對的問題：作為年代標誌的舊建築物，在日新月異的世界環境下，尤其在中國，別具意義的發展變化。袁遠的作品在世界各地均獲好評，曾於多個國際城市如巴黎、香港、新加坡、上海和台灣展出，2014年馬凌畫廊於香港巴賽爾推出他的個人展覽。他的畫作廣泛獲得私人收藏家及機構收藏，當中包括DSL Collection的中國當代藝術收藏系列、雪梨的白兔中國當代藝術收藏、維也納Pomeranz收藏等。

Born in 1973 in Hangzhou City, Zhejiang province, Yuan Yuan studied Oil Painting at China Academy of Arts in Hangzhou; in 1996, he received Bachelor of Arts; in 2008, he received Master of Arts and gained Luo Zhongli Scholarship. Yuan Yuan's paintings brought out the problems faced by old buildings in the current society: as symbol of the old times, in the ever-changing international environment, especially in China, old buildings have a special significance. Yuan Yuan's works are highly acclaimed and exhibited in various international cities such like Paris, Hong Kong, Singapore, Shanghai and Taiwan; in 2014, Edouard Malingue Gallery presented his solo exhibition in Art Basel, Hong Kong. His works are broadly collected by private collectors and art institutes. Among them are Chinese contemporary art collection series of DSL Collection, White Rabbit gallery's collection in Sydney, Pomeranz collection in Vienna.

安田悠 (b.1982-)  
Yu Yasuda

LOT 35



1982年出生於日本香川縣，2007年畢業於被譽為日本一等藝術院校之一的武藏野美術大學，獲得油畫碩士學位。安田悠對油畫材質的理解與其技巧掌握嫺熟，畢業後，他隨即獲得東京Wonder Wall 大獎。自2005年起，安田悠創作的早期作品主要從日常生活取材，描繪城市風光和形象化的場景。他擅長運用意想不到的色彩配搭，以寬大的筆觸，將都市生活建構如夢幻的國度。畫中景觀有如仙境，筆觸和構圖往往帶有幾分即興，為畫面平添活力朝氣。安田的作品正處於逐漸演變的過渡中，放鬆的筆觸、朦朧的輪廓以及越發抽象的視覺元素是他的標誌性語言符號。他的作品曾展於臺北世貿中心舉行的「臺北國際藝術博覽會」（2012年）、Yuka Tsuruno藝廊的「Painting Never Dies」（2012年）及豐田市美術館的「Art in an Office」（2011年）。他亦在日本舉行多次個展，最近一場為Yuka Tsuruno 藝廊的「Between」（2014年）。他的作品現已納入橫濱美術館及高橋收藏的藝術藏品之列。

Born in Kagawa Prefecture, Japan in 1982. Yu Yasuda graduated from one of the renowned Japanese top-notch art college in Japan, Musashino Art University in 2007 with a master degree in oil painting. Yu Yasuda comprehends the materials of oil painting and is familiar with the control of techniques. After graduation, he was immediately awarded with Wonder Wall Award in Tokyo. Starting from 2005, the early works of Yu Yasuda derives from daily life that depicts the city views and vivid sceneries. He is skilled at using surprising colors matches and broad brushes to construct city life into dreamlike kingdom. The fairy scene of the landscape carries some improvisation through the brush and sketch, adding some vitality to the painting. Yusada's works are on the transition of gradual evolution, where relaxing brushes, ambiguous outlines, and increasing abstract visual elements are his symbolic artistic language. He has exhibited in the Art Taipei 2012, Painting Never Dies (2012) of Yuka Tsuruno Gallery, and Art in an Office (2011) in Toyota Municipal Museum of Art. He also held a number of solo exhibitions in Japan and the latest was the "Between" exhibition held in Yuka Tsuruno, 2014. His works now are collected by Yokohama Museum Of Art and Takahishi Collection.

井上有一 (1916-1985)  
Yuichi Inoue

LOT 29



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

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

朱沅芷 (1906-1963)  
Yun Gee

LOT 1



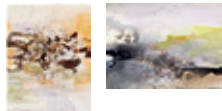
生於廣東。十五歲時移居美國。1925年進入加州美術學校習畫。1926年協助華人在三藩市成立「現代藝廊」，同時舉行首次個人展。其才華也因此獲得法國親王穆哈特夫婦的賞識，而鼓勵他前往巴黎發展。在巴黎期間曾舉行多次個人展。1932年應邀參加紐約現代美術館舉行的壁畫展。1945年因精神抑鬱而崩潰，作品量也因而減少。直至1963年病逝於紐約，享年57歲。1968年紐約羅伯·蕭科夫畫廊為其舉行遺作展，再度受到世人矚目。至今已在世界各地舉行過五次回顧展，其中包括臺北市立美術館。朱氏的繪畫受其亦師亦友的歐菲德影響甚大，如立體派、未來派及達達主義。而其作品明顯表現出共色主義的風格，因而朱氏被認為是一位現代主義畫家。

Born in Guangdong, Yun Gee immigrated to the USA when he was 15 years old. In 1925, he enrolled at the California School of Fine Art and a year later, he helped to establish The Modern Gallery in San Francisco and held his first solo exhibition. His work was highly praised by Prince and Princess Achilles Murat, who encouraged him to go to Paris to further his career. During his time in Paris, he staged a number of solo exhibitions in 1932; he was invited to participate in the "Murals by American Painters and Photographers" group exhibition. By 1945, in the midst of depression, he produced fewer artworks. Yun passed away in 1963 at the age of 57. In 1968, the Robert Scholkopf Gallery in New York held a retrospective of his works, reviving his memory for a new generation. To date, there have been five retrospectives held globally, including one at the Taipei Fine Arts Museum. Yun Gee's paintings were mainly influenced by his mentor Otis Oldfield and incorporated elements of Cubism, Futurism and Dadaism. He was identified as a Modern artist due to the strong influence of Synchronism in his paintings.



**趙無極 (1921-2013)**  
Zao Wou-ki

LOT 11    LOT 12



LOT 13



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

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

**曾梵志 (b.1964-)**  
Zeng Fanzhi

LOT 37

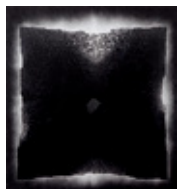


1964年出生於湖北武漢市，1991年畢業於湖北美術學院油畫系，現為職業畫家。從二十世紀九十年代起，曾梵志的創作以其獨特的語言風格和敏銳的社會批判，受到評論界廣泛的讚譽，也得到社會民眾的持續關注。曾梵志的作品以其嚴謹而獨特的造型——假面具的符號為代表，在單純而平靜的背景襯托下，演繹著當下人們略顯不安的精神狀態；儘管帶有卡通的色彩和調侃的味道，仍給人以沉重感和壓抑感。他的作品在寫實的外框下，採用隱喻和象徵的表現主義手法，給人留下鮮明的印象。多年來曾梵志參與了一系列國際和國內重要的藝術展事，包括首屆廣州雙年展(1992)、廣州三年展(2002)、威尼斯雙年展(2009)等，並在上海美術館、新加坡美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

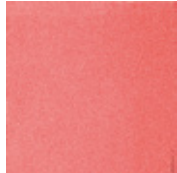
Born in Wuhan City, Hubei in 1964, Zeng Fanzhi graduated from the Department of Oil Painting, Hubei Institute of Fine Arts. He is currently a professional painter. Starting from the 1990s, Zeng Fanzhi have received extensive appreciation for his unique artistic language and acute social criticism. He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

**張羽 (b.1959-)**  
Zhang Yu

LOT 53



LOT 54

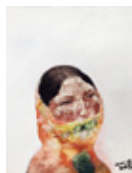


張羽，字鬱人，號石雨，1959年出生於中國天津市。1979年考入天津楊柳青畫社，曾為天津楊柳青畫社《國畫世界》編輯室主任/高級編輯；1988年畢業於天津工藝美術學院；2002年天津交通職業學院副教授；2004年北京電影學院新媒體專業客座教授；2005年北京設立工作室；2006年移居北京，現為職業藝術家，生活工作於北京。在張羽的作品中，他將實驗水墨從架上繪畫的傳統形式，向當代藝術的行為和裝置進行了自然的過渡，他的作品既和中國的水墨藝術、水墨文化有關聯，同時又非常巧妙的借用了當代藝術的行為和裝置，其中中國傳統文化禪宗思想元素是貫穿其作品的重要線索。從上世紀80年代初開始，藝術家張羽在堅持從事實驗水墨藝術創作的同時，積極介入中國水墨藝術的策劃、研討、編輯、出版、推廣交流等活動，因此張羽也是中國實驗水墨藝術最早的踐行者和推動者之一。

Zhang Yu, whose courtesy name is Shiyu, was born in Tianjin City in 1959. In 1979, he was admitted into Tianjin Yangliuqing Fine Arts Press and worked as a director & a senior editor of the Editing Office of the World of Traditional Chinese Painting of Tianjin Yangliuqing Fine Arts Press. In 1988, he graduated from Tianjin Arts and Crafts Vocational College. In 2002, he served as an associate professor of Tianjin Transportation Vocational College. In 2004, he was appointed as a visiting professor of new media by Beijing Film Academy. In 2005, he created his studio in Beijing. In 2006, he moved to Beijing and worked and resided as a professional artist in Beijing. Zhang's artistic works revolve around traditional Chinese Zen doctrines and bring about a natural transition from traditional experimental ink and brush painting on canvass to modern performance art and installation art by ingeniously incorporating contemporary art into traditional Chinese ink and brush painting. After the 1980s, Zhang was not only occupied with experimental ink art creation but planning, deliberations, editing, publishing and promotion of Chinese ink and brush Painting and made big contributions to the art world in China. Thus, he is recognized as a pioneer practitioner and facilitator of Chinese experimental ink and brush painting.

**周春芽 (b.1955-)**  
Zhou Chunya

LOT 38



LOT 39



1955生於中國重慶，1982畢業於四川美術學院，1988畢業於德國卡塞爾綜合大學自由藝術系，現工作生活於成都、上海。周春芽是最早進行藝術形式探討的藝術家之一，代表作包括「太湖石」系列、「綠狗」系列以及「桃花」系列。他的藝術融表現主義和中國傳統繪畫於一體，他筆下的色彩和形體，乃至大千世界都無區別地服務於藝術家對情感經驗的表達。無論是樹木花草，或動物、人物，都在作者揮灑自如的筆下呈現出輕鬆恣意而又若有所思的意境。周春芽如入化境的用筆技巧，說明傳統藝術在當代藝術中的積極影響和可貴的民族文化的延續力，這也是周春芽從八十年代早期開始就被藝術界廣泛關注的藝術實踐的成熟與收穫。作為最炙手可熱的當代藝術家之一，周春芽的作品廣被國內外重要機構與藏家收藏。

Born in Chongqing, China in 1955, Zhou Chunya graduated from Sichuan Fine Art Institute in 1988 and the Department of Liberal Arts, Universität Kassel. He now works and lives in Chengdu and Shanghai. Zhou Chunya was one of the artists who discuss the forms of art in the early days. His signature works include "Taihu Rocks" series, "Green Dog" series and "Cherry Blossom" series. His art infuses expressionism and traditional Chinese painting. The colors and forms under his brushes serve to express his emotional experience without boundary. Regardless of trees or flowers, animal or figures, the artist presents them in a relaxing and meaningful manner. Zhou Chunya's remarkable painting techniques are indicative of the active impact of traditional art in contemporary art and the extension of ethnic culture. This is why the art society has extensively paid attention to the maturity and gains from the artistic practice of Zhou since the early 1980s. As one of the most popular contemporary artists, the works of Zhou Chunya have been widely collected by key domestic and international institutes and collectors.

**祝錚鳴 (b.1979-)**  
Zhu Zhengming

LOT 57



1979年出生於浙江衢州，2001年畢業於中央美術學院國畫系本科，獲學士學位。2004年入讀中央美術學院壁畫系研究生。現為北京服裝學院造型藝術系講師、北京工筆重彩畫會會員。中央美院的國畫訓練讓她親近傳統，熟悉掌握國畫技巧；壁畫學習過程中的義大利中世紀繪畫給其作品烙下了超現實繪畫的印記。祝錚鳴的繪畫以西方中世紀藝術的古典圖式為起點，最後逐漸回歸東方精神本源。2011年開始，祝錚鳴嘗試創作第一個紙本繪畫系列《印度拂塵》，從未踏入印度的她另闢蹊徑透過其他管道瞭解印度，採用積染的方法和強烈的色彩於畫面中呈現想像中的印度及其歷史的豐富積澱。自2009年以來，廣泛參與國內外重要藝術展覽，曾參展於成都現代藝術美術館、中央美術學院美術館、成都現代藝術館、澳門藝術博物館等。

Zhu Zhengming was born in Zhejiang Province in 1979. He graduated from the Central Academy of Fine Arts (CAFA) with a bachelor degree in Chinese painting. He was enrolled at the Mural Painting Department of Central Academy of Fine Arts in 2004 and now the instructor for the School of Art and Design, Beijing Institute of Fashion Technology and member of Beijing Heavy Color of Refined Painting Association. Training of Chinese painting with CADFA has helped her familiarize with tradition and skills of Chinese painting, while learning Italian mural paintings from the Middle Ages left a surrealist mark on her work. Zhu Zhengming's paintings start from the classic patterns of western art in the Middle Ages and gradually returning to origin of oriental philosophy. Starting in 2011, Zhu Zhengming attempted to create the first paper painting series, "CHAURI." As a person who has never entered India, she found other channels to understand India, adopting layered brushing and vivid colors to present the imaginary India and the rich accumulation of history. Zhu has participated in wide range of domestic and international art exhibitions since 2009. She participated in exhibitions held in Museum of Contemporary Art Chengdu, Art Museum of Central Academy of Fine Arts and Macao Museum of Art.



# 買家業務規則

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  - (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；
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- (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)。狀況報告或可於審看拍賣品時提供。圖錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考。然而，競投人應注意，拍賣品可能存在其他在圖錄或狀況報告內並無明確指出之瑕疵。

- (四) 提供予競投人有關任何拍賣品之資料，包括任何預測資料(無論為書面或口述)及包括任何圖錄所載之資料、規則或其他報告、評論或估值，該等資料並非事實之陳述，而是本公司所持有之意見而已，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況報告。

#### 第六條 對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，惟本規則第五(六)條所載者則除外；
- (2) 向競投人作出任何擔保或保證，且賣家委託本公司向買家作出之明示保證以外之任何暗示保證及規則均被排除(惟法律規定不可免除之該等責任除外)；
- (3) 就本公司有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏(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況報告內之所有陳述，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。圖錄或拍賣品狀況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作僅供競投人參考。本公司不提供著作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最低估價。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最低估價。

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 競投人登記

競投人為個人的，應在拍賣日前憑政府發出附有照片的身份證明文件(如居民身份證或護照)填寫並簽署登記文件，並提供現時住址證明(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、股東證明文件以及合法的授權委託證明文件填寫並簽署登記文件，領取競投號牌。本公司可能要求競投人出示用作付款的銀行資料或其他財政狀況證明。

#### 第十條 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。

#### 第十一條 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、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。

#### 第十二條 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。

#### 第十三條 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。



#### 第十四條 委託競投

競投人應親自出席拍賣會。如不能親身出席或由代理人出席，可採用書面形式委託本公司代為競投。本公司有權決定是否接受上述委託。

委託本公司競投之競投人應在規定時間內(不遲於拍賣日前二十四小時)辦理委託手續，向本公司出具填妥的本公司委託競投表格，並應根據本規則規定同時交納競投保證金。

委託本公司競投之競投人如需取消委託競投，應不遲於拍賣日前二十四小時書面通知本公司。

#### 第十五條 委託競投的競投結果

競投人委託本公司代為競投的，競投結果及相關法律責任由競投人承擔。

競投人如在委託競投表格中表示以電話等即時通訊方式競投，則應準確填寫即時通訊方式(如號碼)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。

#### 第十六條 委託競投之免費

鑒於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。

#### 第十七條 委託在先原則

若兩個或兩個以上委託本公司競投之競投人以相同委託價對同一拍賣品出價且最終拍賣品以該價格落槌成交，則最先將委託競投表格送達本公司者為該拍賣品的買家。

#### 第十八條 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18%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15%計算；超過港元20,000,000之部份，該部分金額的佣金以12%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(不論是否就時間)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

即使本公司未將拍賣品交付給買家，買家已取得拍賣品之所有權，但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、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、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、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贗品，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，贗品指仿製品，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)，不應視為贗品。

謹請注意，如發生以下任何一種情況，本保證將不適用：

目錄內容乃根據學者及專家於銷售日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或

於銷售日期，證明該拍賣品乃贗品之唯一方法，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贗品之理由；

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日後一年內為限取消證實為贗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)，證實該拍賣品為贗品；

(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、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。如競投人欲獲取或更改個人資料，請與客戶服務部聯絡。

#### **第三十五條 版權**

賣家授權本公司對其委託本公司拍賣的任何拍賣品製作照片、圖示、圖錄或其他形式的影像製品和宣傳品，本公司享有上述照片、圖示、圖錄或其他形式的影像製品和宣傳品的版權，有權對其依法加以無償使用。未經本公司事先書面同意，買家及任何人不得使用。本公司及賣家均並未作出拍賣品是否受版權所限或買家是否取得拍賣品之任何版權的陳述及保證。

#### **第三十六條 通知**

競投人及買家均應將其固定有效的通訊地址和聯絡方式以競投登記文件或其他本公司認可的方式告知本公司，若有改變，應立即書面告知本公司。

本規則中所提及之通知，僅指以信函或傳真形式發出的書面通知。該等通知在下列時間視為送達：

(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。

#### **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**

本規則及其相關事宜、交易、因依照本規則參加本公司拍賣活動而引起或與之有關的任何爭議，均受香港法律規管並由香港法律解釋，本公司、賣家、買家及競投人等相關各方均須服從香港法院之唯一管轄權。

#### **第三十九條 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。

版本日期：2015年9月8日

本公司地址：香港皇后大道中183號中遠大廈3001室

# CONDITIONS OF SALE

**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 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 Room 603, Office Tower 2, Henderson Center, 18 Jianguomennei Dajie, Dongcheng District, Beijing, the 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 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.

## **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 and 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.

## **Article 5 Responsibilities of the Bidder and the Company in Respect of the Auction Properties**

1. The Company's perception of an Auction Property partly relies on the information provided by the Seller, but 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 in which he or she may be interested.
2. All Auction Properties to be sold by the Company are available for viewing by the Bidder before sale. By the Bidder and/or his or her agent 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 Company shall issue in a reasonable and prudent manner an express statement (consistent with the provisions hereof on the Company serving as auction agent) in the Catalogue descriptions and condition reports 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 Toward 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, with the exception of what is contained in Article 5(6) hereof;
  - (2) give any guarantee or warranty to the Bidder, and any implied warranties or rules other than the express warranties given by the Seller to the Buyer by way of 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, 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 in respect of 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 the 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 to 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 preclude other defects.

Where there is a discrepancy between the tone, colour, 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 original 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 not indicated or stated that an Auction Property is not subject to such a Reserve. In general, the Reserve is not higher than the lowest 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 lowest 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 if the Auction Property had been sold at the Reserve.

An Estimated Price is estimated some time before the Auction Date, is not a set 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 Prices that have already been made.

#### **Article 9 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, proof of shareholding 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 or other proof of financial standing.

#### **Article 10 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 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 duly safeguard the same and may not lend the same to another. 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 11 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 succeeds in becoming the Buyer, the bid deposit shall automatically be transformed into the deposit for payment of the Purchase Price of the Auction Property.

#### **Article 12 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 13 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 14 Absentee 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 to bid on his or her behalf. The Company shall have the right 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 shall carry out the appointment procedures by the prescribed deadline (no later than 24 hours before the Auction Date), present a duly completed Absentee Bid Form to the Company, and additionally pay 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 15 Outcome of Absentee 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.

If the Bidder indicates on the Absentee Bid Form that he or she will bid by an instant communication method, such as by telephone, he or she shall accurately provide the instant communication method and duly safeguard the same. 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 Absentee Bid Form.

While the Company is appointed to bid on the Bidder's behalf, it will use all 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 Absentee Bid 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 16 Disclaimer of Liability for Absentee Bid**

Given that absentee 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 17 Principle of Prior Appointment**

If two or more Bidders who have appointed the Company to bid on their behalfs make identical bids for the same Auction Property and the Auction Property is ultimately sold at such price, the Bidder who served the Absentee Bid Form on the Company first shall be the Buyer of the Auction Property in question.

**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 already have been 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 18% 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 15% thereof and the commission applicable to those part of the Hammer Price above HKD20 million shall be equivalent to 12% 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 Hongkong & 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**

Notwithstanding delivery of the Auction Property to the Buyer by the Company, the Buyer shall have secured ownership of the Auction Property but before 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. 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 put 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 to decide, at its absolute discretion, to cancel the transaction (but no obligation) or agree to cancellation of the transaction by the Consignor, 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 of the auction property is unique and irreplaceable, either the seller or the buyer defaults, the defaulting party to pay damages not enough for relieves for 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 shall be liable to fulfill his/her obligations under this document.

#### **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 the sale of an Auction Property 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 relevant Auction 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 Auction 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 Auction 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 solicit, 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, 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. 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. If the Bidder wishes to obtain or amend his or her personal information, he or she is asked to contact the customer service department.

#### **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 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 or by fax. 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.

#### **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**

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. All of the Company, the Buyer and the Bidder shall submit to the exclusive jurisdiction of Hong Kong courts.

#### **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, the then applicable Conditions of Sale 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: 8<sup>th</sup> September 2015**

**Address of the Company: Room 3001, Cosco Tower, 183 Queen's Road Central, Hong Kong**



# 公司信息

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喬皓  
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#### 中國二十世紀及當代藝術部

李艷鋒  
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Luan Jingli  
Dai Wei  
Zhou Mingzhao  
Hu Ying

### Chinese Ceramics & Works of Art

Liu Yue  
Qiao Hao  
Guo Xueguang  
David Yu  
Chen Linlin  
Wang Jing  
Zhang Di  
Pu Hongqi

### 20<sup>th</sup> Century & Contemporary Chinese Art

Li Yanfeng  
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# 中國嘉德香港2015秋季拍賣會圖錄預訂單

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# ABSENTEE BID FORM

## China Guardian Hong Kong 2015 Autumn Auctions

Mail or Fax to:  
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 Room 3001, Cosco Tower,  
 183 Queen's Road Central, Hong Kong  
 Phone: (852) 2815 2269  
 Fax: (852) 2815 6590  
 Onsite fax: (852) 3475 0869

HKD and USD accounts  
 China Guardian (Hong Kong) Auctions Co., Ltd.  
 Account No.: 004-652-050303-838  
 Bank: The Hongkong and Shanghai Banking  
 Corporation Limited

This Absentee Bid Form must be sent to the customer service department 24 hours before Auction Day. China Guardian (Hong Kong) Auctions Co., Ltd. will confirm receipt of your Absentee Bids 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.

**Written Bids**

- ◆ Bidding will be conducted at the lowest possible price. If appropriate, your absentee bids will be round to the closest bid amount incremented by the Auctioneer.
- ◆ If Guardian receives two or more absentee bids with an identical bid price, and during the Auction, such bid price is the highest bid for the Auction Property in question, then the Auction Property will belong to the Bidder whose absentee bid reached Guardian first.
- ◆ The Auctioneer can execute absentee bids directly on the auction stage.

**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 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.

Family Name \_\_\_\_\_ Given Name \_\_\_\_\_ Mr / Ms

Resident I.D./Passport No. \_\_\_\_\_

Telephone \_\_\_\_\_ Mobile \_\_\_\_\_

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Please put "J" in the box if you do not wish to receive publicity or promotional materials by e-mail .

**Important notice:**

- ◆ China Guardian (Hong Kong) Auctions Co., Ltd. (hereinafter referred to as "Guardian") does not accept payment from third parties (including agents), does not cash in excess of HK\$80,000 (or its equivalent in other currencies), and that 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: a certificate of incorporation and proof of shareholding.  
 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 only accepts this written absentee bid form.

**I hereby apply for and appoint Guardian to bid on my behalf for the Auction Property(ies) listed in this application form, and agree to the following terms:**

1. I undertake that I have carefully read and I agree to comply with all of the terms of, the Conditions of Sale, Important Notice, Important Information about Bidding Registration, and the Important Information about Payment of Guardian published in the Catalogue, as well as the Conditions of Business for Seller which are available upon request from Guardian.
2. The disclaimer relating to absentee bids in Guardian's Conditions of Sale are incontestable. I shall not pursue the relevant liability of Guardian 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.
3. I must present this Absentee Bid Form to Guardian 24 hours before the Auction Day, and complete the bidding registration in accordance with the conditions and procedures announced by Guardian. If Guardian has not received the auction deposit that I have paid or Guardian has not verified and confirmed it within the period stipulated, this form shall be void.
4. 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. are 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 Sale.

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			HKD
			HKD
			HKD
			HKD
			HKD
			HKD
			HKD
			HKD

Signature \_\_\_\_\_

Date \_\_\_\_\_



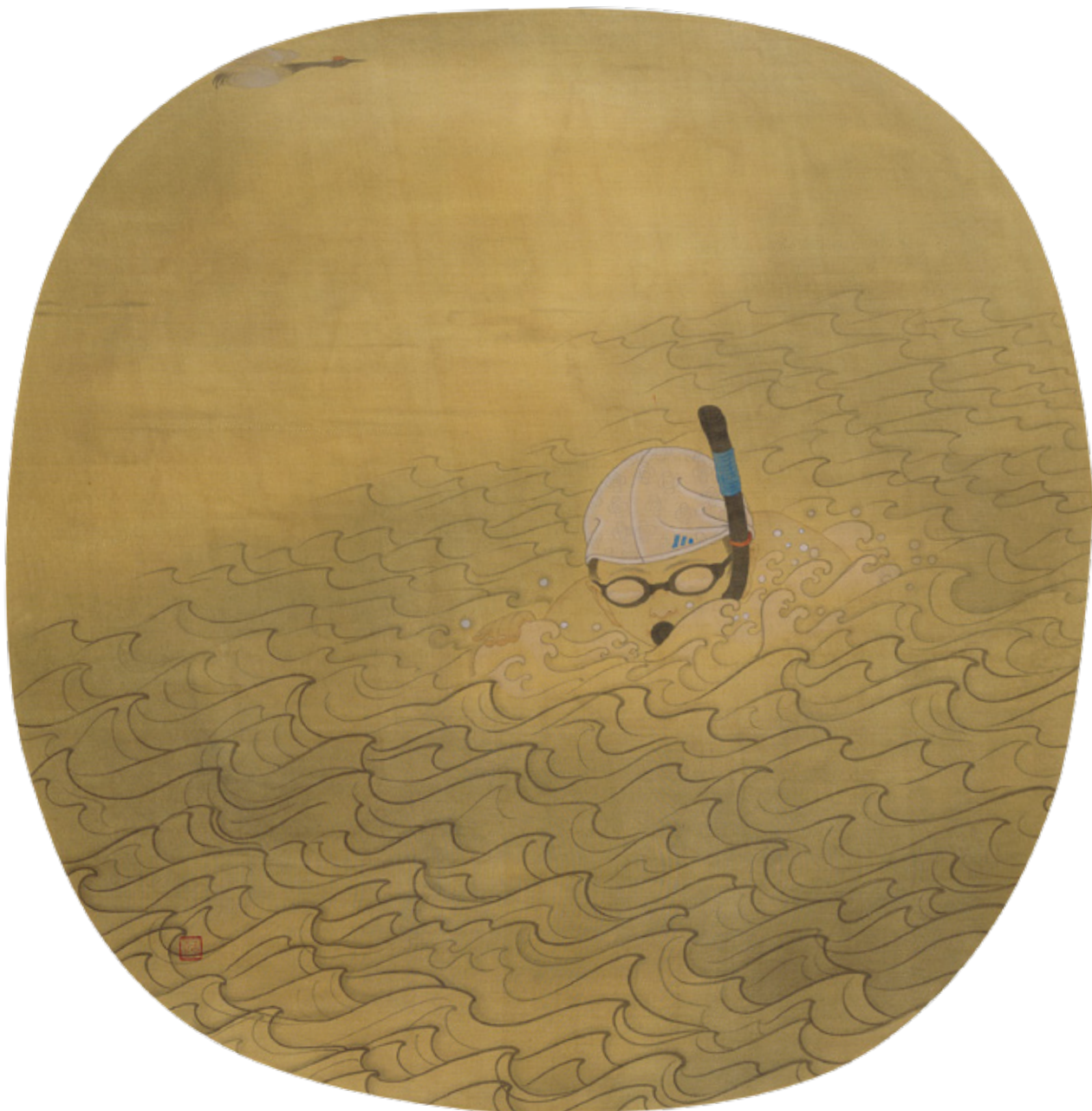




















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