



20TH CENTURY AND
CONTEMPORARY CHINESE ART

中國二十世紀及當代藝術

CHINA GUARDIAN HONG KONG 2016 AUTUMN AUCTIONS

中國嘉德香港2016秋季拍賣會

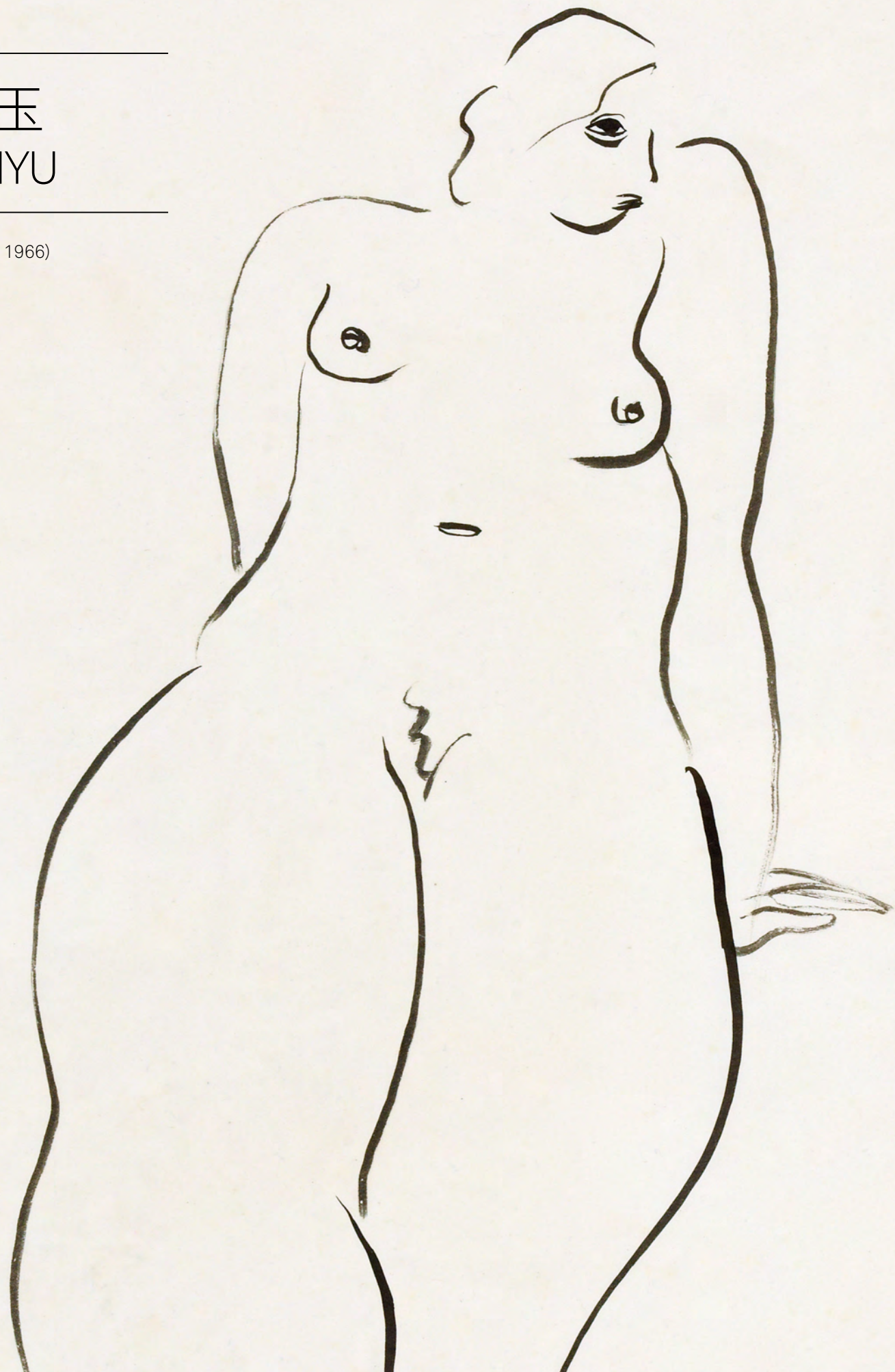
November 28, 2016 | 2016年11月28日

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CHINA GUARDIAN
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德



常玉
SANYU

(1901 - 1966)



裸女——常玉眼中的身體語言

上世紀二〇年代，作家徐志摩與常玉交好，曾在散文《巴黎的鱗爪》中，描述自己在巴黎時常拜訪一位藝術家朋友，艷羨這位朋友能夠時常欣賞裸體之美，以繪畫發揚裸體之美的生活。這位藝術家雖然不具名，但顯然是以常玉其人為基礎。後來徐志摩在寫給劉海粟的書信中，亦曾問劉「常玉今何在？陳雪屏帶回一幅宇宙大腿，正始敗領珍異也。」徐志摩所提到的「宇宙大腿」四字，將常玉的裸女躍然紙上，因此而成為常玉裸體作品之代稱。

常玉筆下的裸體女子豐腴厚重，姿態撩人，百無禁忌，與彼時在法國自由散漫、無拘無束的畫家生活不無關係。其構圖往往得自從下而上的角度，帶有幾絲偷窺的意味，女子表情隨意而悠閒，畫面香艷而不漏淫褻。本次上拍的裸女半躺在地，雙手向後撐住上半身，面部微側，下巴抵住肩膀，無所事事又似乎若有所思，露出女性化地姿態。而女子扭曲的造型與安詳的神態，帶來強有力的視覺衝擊，臀部與雙腿不合比例地豐腴，隱晦地表達了藝術家內心的熱情與慾望，實為典型「宇宙大腿」之作。

現代藝術在中國萌芽初期，以裸體藝術與傳統觀念衝突最大，在中國發展殊為困難。在徐悲鴻、林風眠等旅法畫家試圖通過裸女作品，學術而有序地推進中國當代藝術發展時，常玉早已信手拈來，隨性所致地創作了一大批以此為題材的精彩紙上作品。他的裸女作品，既不是為了開拓創新，也不是為了向任何人證明甚麼。拋開同期旅法藝術家們地野心與抱負，常玉用輕快地繪畫語言創作了諸多裸女題材之作品，帶著幾分自我取悅式地調侃，用畫筆將內心洶湧的愛慕與戲謔推向了極致。

Nude Lady – Body Language in the Eyes of Sanyu

A close friend of Sanyu, Xu Zhimo once vividly depicted the artist's nude female paintings as the "thighs of the universe", a term which later became synonymous with Sanyu's nude paintings.

The nude women portrayed under Sanyu's brush are plump, seductive and unconstrained, which has to do with the painter's then laid-back and carefree artistic life in France. His works were often composed from the bottom up, lending a voyeuristic feel to the picture, sexy but not lustful. In this work, the nude lady was portrayed top-down in a half-lying position, with her upper body supported by her hands in the back, face slightly turned to one side and resting on the shoulder, feminine and looking idle and deep in thought at once. The lady's twisted posture and peaceful bearing are powerfully visual; her disproportionately plump hips and legs subtly reflect the artist's hidden passion and desire. This is truly a classic work of the "thighs of the universe".

Sanyu's nude female paintings were not created to break new ground or to prove anything. Unlike many of his Chinese contemporaries travelling to France determined to make it big, Sanyu had created his works with a measure of self-satisfying ridicule, taking his overflowing love and satire to a whole new level with his brush.

1261 常玉 (1901 - 1966)

裸女

水墨 紙本

簽名：玉 Sanyu 於右下

發表：

2014年，《常玉素描全集》，財團法人立青文教基金會，臺北，台灣，第37頁，圖D0403。

來源：

亞洲私人收藏。

SANYU

NUDE

Ink on paper

Signed in Chinese and Pinyin "Sanyu" on lower right

44 x 27.5 cm. 17 ³/₈ x 10 ⁷/₈ in.

Literature:

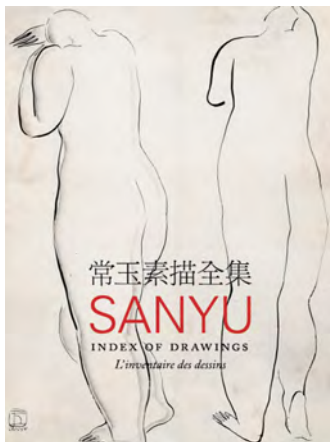
The Li-Ching Culture and Education Foundation, Taipei, Taiwan, *Sanyu-Index of Drawings* (L'inventaire des Dessins), 2014, p.37, Plate D0403

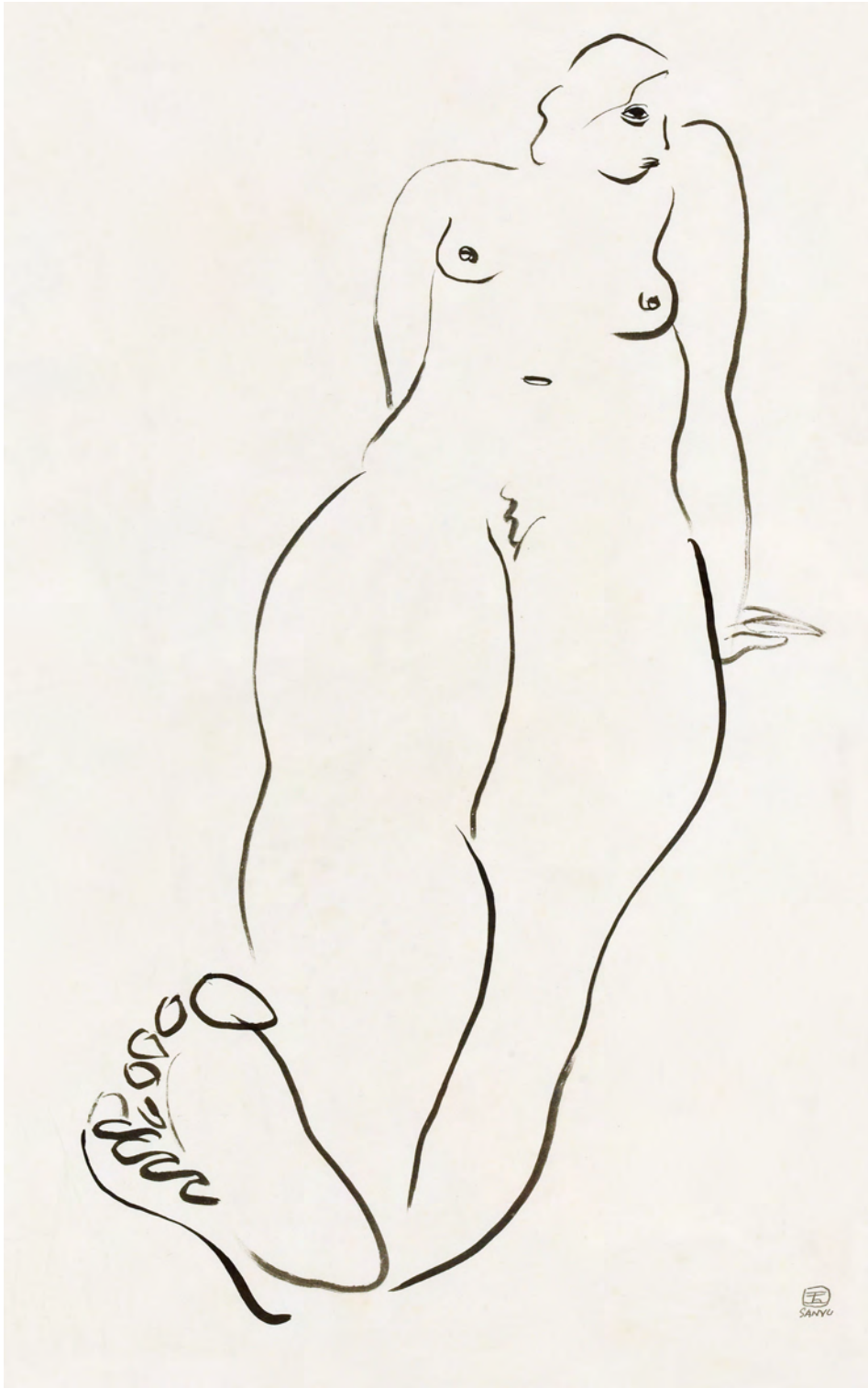
Provenance:

Private Collection, Asia.

HKD: 120,000 - 180,000

USD: 15,500 - 23,200





余本 YEE BON

(1905 - 1995)



1.

中國前輩畫家余本一生的創作時間很長，從三〇年代開始，一直到他雙目失明的八〇年代末期為止，幾乎橫跨了進展最快、轉折最為複雜的整個二十世紀中國美術發展進程。而最可貴的是，余本的作品和他的史料被保存得相當完整，為後之來者對余本作品的欣賞、借鑑與研究，提供了有利的基礎，在作品與史料的對照下，余本的風格遞代、題材的轉變，成為中國油畫歷史清晰的註腳。

余本最早在溫尼佩格藝術學院師從加拿大著名畫家費茲傑羅 (L. L. Fitzgerald)，所學的是古典的寫實技法，這種技法一直為余本所沿用，1930年的《奏出人間的辛酸》、1939年

的《妻子》畫像、1951年的《紅衣少女》等都是最典型的作品，這些作品有一些共同的特色，就是構圖嚴謹、用筆講究法度，慣用低沈的色調烘托內心的想法與時代氣氛，他所流露出來的情調完全是西方工業革命以前的古典、靜謐、深沈的情調。1956年，余本遷回中國大陸，《女人像》便創作於該時期。余本以勞動人民為題的肖像，融入自己善用的古典寫實技法，創作了一幅高完成度的農村婦女相。在中國，余本致力研究勞動人民題材，他曾說：「勞動人民是最健康和最美的」。因此余本筆下漁民、農民、苦力等群像充滿了堅毅而不可征服的性格。《女人像》此幅極富古典寫實風格的肖像，包裹頭巾的年輕女子，露出面部，凸顯人物的五官和臉部表情，表現一種樸素、厚實的內涵，並飽含了對五〇年代中國農村婦女艱辛生活的關注與同情。藝術家精心的構圖、深厚的描寫技巧，古典的色彩運用，在此化作一股沈默而審視的力量，象徵著對苦難的守禦，更隱隱表達出對希望不變的砥礪與等待。



2.

As one of the first modern artist who studied and worked overseas, Yee Bon had demonstrated the accomplishment a Chinese could receive from his generation in the field of art: from classical realism, to transition period of impressionism, and then all types of modern painting styles, the artist has committed himself to art and set his painting in a more historical angle, along with the destiny and changing times of his China, his motherland.

Yee Bon arrived in Canada in the year of 1918 and studied realism painting from renowned artist L.L. Fitzgerald of Art College in University of Winnipeg. His work Nostalgic Rhyme represented Canada in World Art Expo and had received great compliments from experts and the public. In 1935, Yee Bon moved to Hong Kong to promote and introduce western art to Hong Kong public, and became one of the most successful artists of Hong Kong in 1950s. Yee Bon finally moved back to Mainland China at the year of 1956 following the invitation of Prime Minister Mr. Zhou Enlai. The Portrait of Lady from this Auction was created during this period. Yee Bon had confessed that he believed "laboring people is the most beautiful genre". Thus, the fishermen, farmer and working labors that created by Yee Bon had demonstrated full of compassionateness from the artist. The Portrait of Lady was inspired by countryside women, the artist adopted western classic realism to portrayed a typical laboring woman in China. The head of the lady was wrapped by a scarf, her face appeared calm and plain without exaggerate expression. The artist used classical composition and solid painting skill to expressed his sympathy toward lower class working women, and had successfully caught the public attention for its exquisite sensibility in portraying 1950s society of China.

1. 三〇年代余本攝於加拿大留學期間

2. 余本《奏出人間的辛酸》油彩畫布 72x69cm 1930年代作

1262 余本 (1905 - 1995)

繫頭巾的女孩像

油彩 木板

簽名：Yee Bon 於左下

來源：

原藏家父親直接購自藝術家本人；

2012年11月22日，香港佳士得亞洲二十世紀藝術拍賣，
圖錄編號199，

現藏家得自上述拍賣會。

YEE BON

PORTRAIT OF A YOUNG LADY

Oil on board

Signed "Yee Bon" on lower left

51 x 40.5 cm. 20 1/8 x 16 in.

Provenance:

Acquired from the artist, and thence by descent to the
previous owner;

22 Nov, 2012, Asian 20th Century Art Sale, Christie's Hong
Kong, Lot 199,

Acquired directly from above auction by present owner.

HKD: 160,000 - 260,000

USD: 20,600 - 33,500



An abstract painting by Ding Xiongquan, featuring a vibrant and textured composition. The left side is dominated by warm, earthy tones of red, orange, and yellow, with visible brushstrokes and impasto. The right side transitions into cooler tones of blue, black, and white, creating a strong contrast. The overall effect is one of dynamic energy and emotional intensity.

丁雄泉

WALASSE TING

(1920 - 2010)

丁雄泉作為旅美著名的畫家/詩人，繪畫作品以豐富豔麗的色彩著稱，在粗獷與細膩的間隙，綻放出澎湃洶湧的優雅韻味。丁雄泉的繪畫展現飛揚且快速酣暢淋漓的衝擊力，他擅長以墨線勾勒人物伴隨豔光四射的花草，作品隱含東方精神且極富爆發力，素有「採花大盜」之稱號。本次秋拍的《蝴蝶》乃藝術家早起珍貴油畫作品，題材稀有，色彩絢麗而層次豐富，充分展現了作家內心豐沛的情感狀態，捕捉轉瞬即逝的生命之美；另一作品《武松打虎》系丁雄泉與摯友，同為著名畫家的趙春翔合畫，兩位深具海外背景的藝術家使用水墨形式，再現傳統中國藝術體材，寫意不羈，不僅在畫風上有所突破，更是兩位藝術大家惺惺相惜的友誼見證，令觀者在一飽眼福之餘，感受到作品的生命力，及二人通過紙上交流而迸發出的濃烈的創作熱情。

無錫出生的丁雄泉，少年時曾在香港逗留，然後漂洋過海到巴黎，並於1961年再赴紐約習畫。彼時正值六〇年代抽象表現主義藝術的鼎盛時期，普普藝術也在蘊釀中。他與多位抽象主義及普普主義藝術家如山姆·法蘭西斯(Sam Francis)、安迪·沃荷(Andy Warhol)等成為好友。受到當時藝術氛圍的衝擊，他開始把顏料潑灑滴濺在畫布上，以鮮明顏色取代表墨，發展一系列抽象表現主義風格創作。而創作於1961年的《蝴蝶》，便是丁雄泉開始大膽使用油彩以及抽象技法，強調顏色以及材料本身所獨有的質感之開始。藝術家將諸多暖色調油彩疊加，以展現蝴蝶豐富絢麗的翅膀身形，拋開傳統具象式的勾勒與描繪，藝術家在作品中藉由強調色彩，而給予觀者強烈的視覺衝擊。本作品亦是藝術家早期對抽象表現主義的一次成功嘗試，暢快淋漓的筆觸、強烈



1.

鮮明的螢光色彩……丁雄泉在作品中開始充分融入西方眼鏡蛇派的狂野色彩，這樣的繪畫語言後來貫穿丁雄泉的一生，成為其極富標誌性的作品記號。

同樣也是在1961年，畫家趙春翔在8月間的日記上寫下：「1961年8月初，接到了丁雄泉從巴黎寄來他個人畫展的專刊目錄，展閱他離別紐約後整整一年，現在他更狂放自由了，完全是大畫家的風範，尤其是內容上，雖然有些草率，但比起從前充實多了。他培植他的個性發展，從而噴射在他的筆下，他的成功是可預期的……」從這份日記中也說明趙春翔對丁畫藝的精進同感欣慰，丁雄泉比他早出名，趙春翔

從丁雄泉身上，感染了那份成名的驕傲與喜悅。趙春翔曾師從林風眠與潘天壽，被林風眠喻為「最傑出的學生」之一，後赴西班牙進修，成為西班牙皇家美術協會會員，藝術造詣獲得認可。身在異鄉而對中國傳統文化懷著深厚感情的趙春翔，立下了將古老的中華傳統繪畫藝術與西方現代繪畫藝術結合起來的宏大志向，決心努力探索出一種充分體現這種結合的繪畫藝術形式。60年代初在紐約，被抽象表現主義激發了靈感但並沒有被這個畫派所認可的趙春翔，經過一段時間的停頓和思考，放棄了油畫，開始專心創作中西合璧的彩墨畫。

《武松打虎》作為兩位藝術大家身處轉型時期，合力創作的結晶。則具有非同凡響的歷史意義。武松打虎作為中國藝術的經典題材，曾被諸多藝術家前輩如關良、林風眠、秦宣夫等做出不同的詮釋，而趙春翔、丁雄泉合畫的《武松打虎》則屬丁雄泉黑罕見白水墨作品，亦是趙春翔在中國水墨上作出的探索與嘗試。作品中，武松神情威嚴，微張的牙齒露出無畏猙獰之感。黑色的重彩既是常年勞作而污糟的衣裳，亦是「打虎」時的奮力與混亂。「虎」則神色驚恐，魂不附體，身體早已爛成一灘泥。畫面中大量的留白，拋卻了東方傳統繪畫的尺幅觀念。令人感受到兩位藝術家創作時的酣暢淋漓，而這般寫意不羈的表達，添加了西方的抽象繪畫元素，正是兩位浸淫於西方文化的藝術家對於中國傳統歷史題材的一次致敬與嘗試。



2.

Walasse Ting was born in Wuxi and lived in Hong Kong in his early years. In 1961, when it was the heyday for Abstract Expressionism while Pop Art was emerging, Ting moved from Paris to New York to further his study in painting. He became friend with many important artists including Sam Francis and Andy Warhol. As influenced by the environment, Ting began his abstract expressionist creations by splashing abundant colours on canvas. The painting, Butterfly, marked the beginning of his new approach on applying oil colours with abstract expressionist techniques. He superimposed layers of warm oil colour to outline the enchanting shape of the butterfly wings. Without using traditional figurative techniques, Ting created a strong visual impact by using strong colours. This painting represents a successful attempt of Ting. He began to use violent brushwork and brilliant colours as initiated by COBRA, a European avant-garde movement, which later became his pictorial formulae for the rest of his life as represented in this iconic work.

Wu Song Slaying The Tiger is a Chinese ink painting based on a traditional theme collaborated by Ting and his close friend Chao Chung-Hsiang (Zhao Chunxiang). This painting is not only seen as a breakthrough in their style but also as a token of their friendship. Although this classic theme for Chinese art has been portrayed by many other artists, this ink painting by Ting and Chao is still considered uncommon. In the painting, Wu Song looks stern with half baring teeth representing his bravery. The heavy-colouring in black not only suggests that his clothes were tainted by hard work, but also represents the struggling and chaos when 'fighting the tiger'. The tiger, on the other hand, looks panic with its body paralysed defenselessly like a pool of mud. The large area of blank space on the painting without respecting the traditional concept on painting size allows the audience to feel the vigor and energy. This painting, based on a traditional Chinese theme added with abstract expressionist elements, is seen as a tribute and a new attempt by Ting and Chao.



3.

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1. 丁熊泉於工作室創作中
 2. 遊學歐洲的趙春翔
 3. 丁雄泉《自畫像》油彩畫布 183x183cm 1960年作



趙春翔

CHAO CHUN-HSIANG

(1910 - 1991)

1263 丁雄泉 (1920 - 2010)

蝴蝶

1961 年作

油彩畫布

簽名：ting 61 於畫背

備註：

附瑞典Gummesson画廊提供之原作保證書。

WALASSE TING

BUTTERFLY

Painted in 1961

Oil on canvas

Signed ting and dated on reverse

49 x 61.5 cm. 19 1/4 x 24 1/4 in.

Note:

This work is accompanied by a certificate of authenticity issued by Gummesson gallery, Sweden

HKD: 120,000 - 180,000

USD: 15,500 - 23,200



1264 丁雄泉 (1920 - 2010) **趙春翔** (1910 - 1991)

武松打虎

水墨 紙本

簽名：無錫採花大盜丁阿雄，河南趙春翔 江湖散人合畫，
藝術家（趙春翔）鈐印「江湖散人」於左上

來源：

美國藝術家山姆·弗朗西斯收藏；

亞洲私人收藏；

2014年10月6日，香港蘇富比二十世紀中國藝術拍賣，圖錄
編號5065，

現藏家得自上述拍賣。

WALASSE TING, CHAO CHUN-HSIANG

WU SONG SLAYING THE TIGER

Ink on paper

Signed in Chinese by both artists, with one artist seal
(from Chao Chun-hsiang) on upper left

93.8 x 173.3 cm. 36 ⁷/₈ x 68 ¹/₄ in.

Provenance:

Collection of the American Artist Sam Francis;

Private Collection, Asia;

Oct 6th, 2014, 20th Century Chinese Art, Sotheby's Hong
Kong, Lot 5065,

Acquired from the above sale by present owner.

HKD: 250,000 - 350,000

USD: 32,300 - 45,200





曾海文
T'ANG HAYWEN

(1927 - 1991)



1.

推崇道家思想的曾海文與同時期的其他幾位畫壇巨匠趙無極、朱德群等有所不同，中國水墨的概念似乎成為其作品最重要也是最為著名的主題。早期留學法國的曾海文受父母之命就讀於醫學院，後通過遊歷各大美術館與博物館的方式自學美術，並最終以繪畫作為終身意志。對於生活在法國多年的曾海文來說，抽象表現主義恰恰可用來展現傳統中國畫作的精微奧妙，再透過純粹抽象的水墨語言來展現細節之處的變化。曾海文擅長運用水墨獨有的流動性，在紙上揮灑出不同姿態，並創造出均勻而有生命力的構圖。其作品並不似傳統水墨般性美超脫，而是充滿力量，帶來一種形而上的寫實感，「繪畫就是能量。」從其蒼勁有力的筆觸裡，不難看出曾海文在作畫過程中對本我的探索，並傳達出「天人合一」，「萬物一體」等藝術家始終堅持的道家精神。

《抽象》是其最具代表性的雙聯幅作品，雖是抽象藝術，但觀者仍能從其構圖中窺見中國山水畫的影子—作品下半部分的豎狀圖形似乎是某種植物，而上半部分無盡的圓圓圈圈似乎是代表了雲朵與天空。中間的星星點點，纖細婉轉的曲線則像是風和雨的交融，帶出「大風起兮雲飛揚」的豪邁之感。「我深深喜愛這些展現出中國傳統精神的水墨畫，能量豐沛又和諧平衡。有時候，我看見山峰消失在雲霧之間，就會想起曾海文。」曾海文的好友，著名法國畫家巴爾蒂斯曾如是說。曾海文的抽象水墨看似不羈，實則充滿了平衡感與東方山水的意境美。簡潔質樸的筆觸，使得觀者在欣賞作品的同時，真切感受到藝術家創作過程中的所思所感、輕重緩急、一呼一吸，體會到其澎湃而充滿張力的創作熱情。

For T'ang Hai-wen who had lived in France for years, Abstract Expressionism is ideal for bringing out the subtlety of traditional Chinese painting, with nuances in details expressed through the abstract language of water painting. T'ang is known for his mastery of the fluidity of water paint and the vibrant, organic composition of his works. Without the ethereal aesthetics peculiar to traditional water paintings, his work is full of power, and delivers a metaphysical sense of realness. T'ang's quest for self-discovery in the creation process is evident from his robust brushstrokes, conveying the Taoist philosophy of "heaven-human unity" and "all creation in one".

The Abstract diptych is the artist's most representative piece. Abstract as it is, traces of Chinese landscape painting are still observable – the vertical objects at the bottom are thought to be some sort of plants; the countless circles resembling the sky and clouds; and the sprinklings and thin curves in the middle recalling the wind and rain, evoking a feeling of unfettered wildness. His unadorned brushstrokes allow viewers to feel the artist's explosive artistic passion as if they were feeling and breathing like him as he creates.



2.

1. 1991年 曾海文於法國巴黎家中

2. 曾海文《無題》雙聯畫 水墨 布漿紙 29.7x42cm 1968-70年作

1265 曾海文 (1927 - 1991)

抽象

水墨 紙本 雙聯作

簽名：T'ang 海文 於右下

T'ANG HAYWEN

ABSTRACT

Ink on paper, diptych

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

70 x 50 cm. x 2 27 ¹/₂ x 19 ⁵/₈ in. x 2

HKD: 100,000 - 150,000

USD: 12,900 - 19,400



蕭勤

HSIAO CHIN

(b.1935)



1.

出生於書香世家，少時經歷痛失親人，寄人籬下等動蕩不安的人生歷練，形成了蕭勤悲天憫人而不善言辭的個性，也造就了他獨特的藝術演繹方式。「我十六歲便與藝術結了婚」，蕭勤筆下的那些無序的線條，或大或小的圓圓圈圈，都是面對罄竹難書的亂世，無助的自我宣洩與表達出口。1949年遷往台灣後，成為台灣著名「東方畫會」的主要發起人之一，被譽為台灣現代抽象藝術之先驅。台灣上世紀60年代至70年代最重要的藝術團體之一，「東方畫會」的成員大多出生於二戰前，戰後由大陸遷到台灣。他們在藝術上求新求變的勇氣與創造性，為那個風起雲湧的時代，留下了精彩的藝術篇章。

東方畫會時期，蕭勤便開始嘗試克利式的純粹抽象畫，將東方的哲學思維，融合進西方的藝術形式，並將這一概念貫穿其作品始終。1956年赴歐之後受到西方現代藝術思潮的衝擊，成為戰後台灣第一波前衛思潮「美術現代化運動」的重要先鋒。在以萊因哈特、紐曼等西方抽象藝術為師的同時，蕭勤於六〇年代開始對禪、道、老莊思想產生興趣，尋求中國文化傳統中的養分，開始發展出有別於西方抽象主流圖式的創作風格。

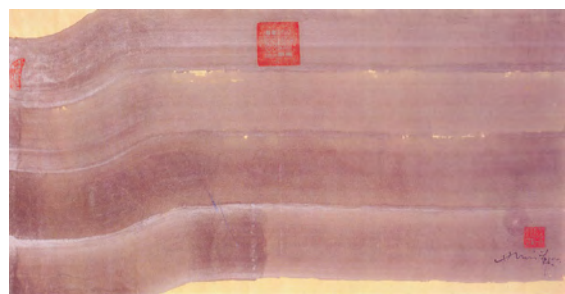
《大炁之27》創作於1999年，屬於藝術家創作成熟期的作品。「炁」乃古代用字，用法與當代常見的「氣」一字如出一轍。貫穿蕭勤創作理念始終的「大炁」，則是藝術家歷經連綿苦難之後涅槃重生，在繪畫中獲得新生命的徹悟。藉助西方的抽象概念，蕭勤在創作上追求如東方哲學思想所說的無限流動之「氣」，這流動且永恆的力量，超越一切短暫具體物件的束縛，形成蕭勤融會西方美學、東方哲思以及對天體物理和宇宙現象的探索獨特的繪畫哲學。作品中粗狂的線條隨著離心力無限御風擴張，延長至盡頭，呼應先前銀河系列的色彩鮮艷的漩渦與星雲。同時，純粹的水墨又為作品增添了某種空寂的氛圍。而彎曲的線條，道破了藝術家在混沌的大氣宇宙中已上軌道，勘透生死極限，秉持雖死猶生的出世信念，挖掘出人類精神生命的深刻意涵。



As a founder of the renowned Ton-Fan Art Group in Taiwan, Hsiao Chin is regarded as a pioneer of Taiwanese contemporary abstract art. During the Ton-Fan Art Group period, Hsiao started creating pure abstract in the style of Paul Klee, integrating Eastern philosophy with Western art form, and such has been his style ever since. Hsiao was under the impact of Western contemporary art movement after he went to Europe in 1956. While he learnt from abstract art masters such as Ad Reinhardt and Barnett Newman, Hsiao was also intrigued by Chinese philosophy around 1960s. Drawing nourishment from both, he developed a creative style different from mainstream abstract art.

Grande Chi-27 was created in 1999 when the artist's style matured. 'Chi' means air, and 'Grande Chi' is a summary of the artist's creative philosophy, and the nirvana he achieved from painting after much hardship. With the Western abstract concepts, Hsiao has strived to recreate the ever-flowing 'chi' in Eastern philosophy. This flowing, eternal energy forms Hsiao's unique painting philosophy

as he incorporates Western aesthetics, Eastern philosophy and the exploration of the universe. The bold brushstrokes in the painting expand outwards and extend to the end, echoing the colourful vortex and nebulas of the previous Galaxy series. At the same time, the ink wash adds an ambient atmosphere to the painting, while the curving lines speak for the artist's understanding about life and death, as well as his perpetual exploration of the deepest meanings in man's spiritual world.



2.

1. 1960年蕭勤及其作品於意大利都靈東方畫展
2. 蕭勤《炁之系列之一》水墨 紙本 64x125cm 1981年作

1266 蕭勤 (b.1935)

大炆之 27

1998 年作

水墨 紙本

簽名：Hsiao 勤九八於右下；「大炆之 27」78 x 143 公分
紙上墨水 於畫背

HSIAO CHIN

GRANDE CHI-27

Painted in 1998

Ink on paper

Signed and dated in Chinese on lower right; titled and
inscribed on reverse

78 x 143 cm. 30 ³/₄ x 56 ¹/₄ in.

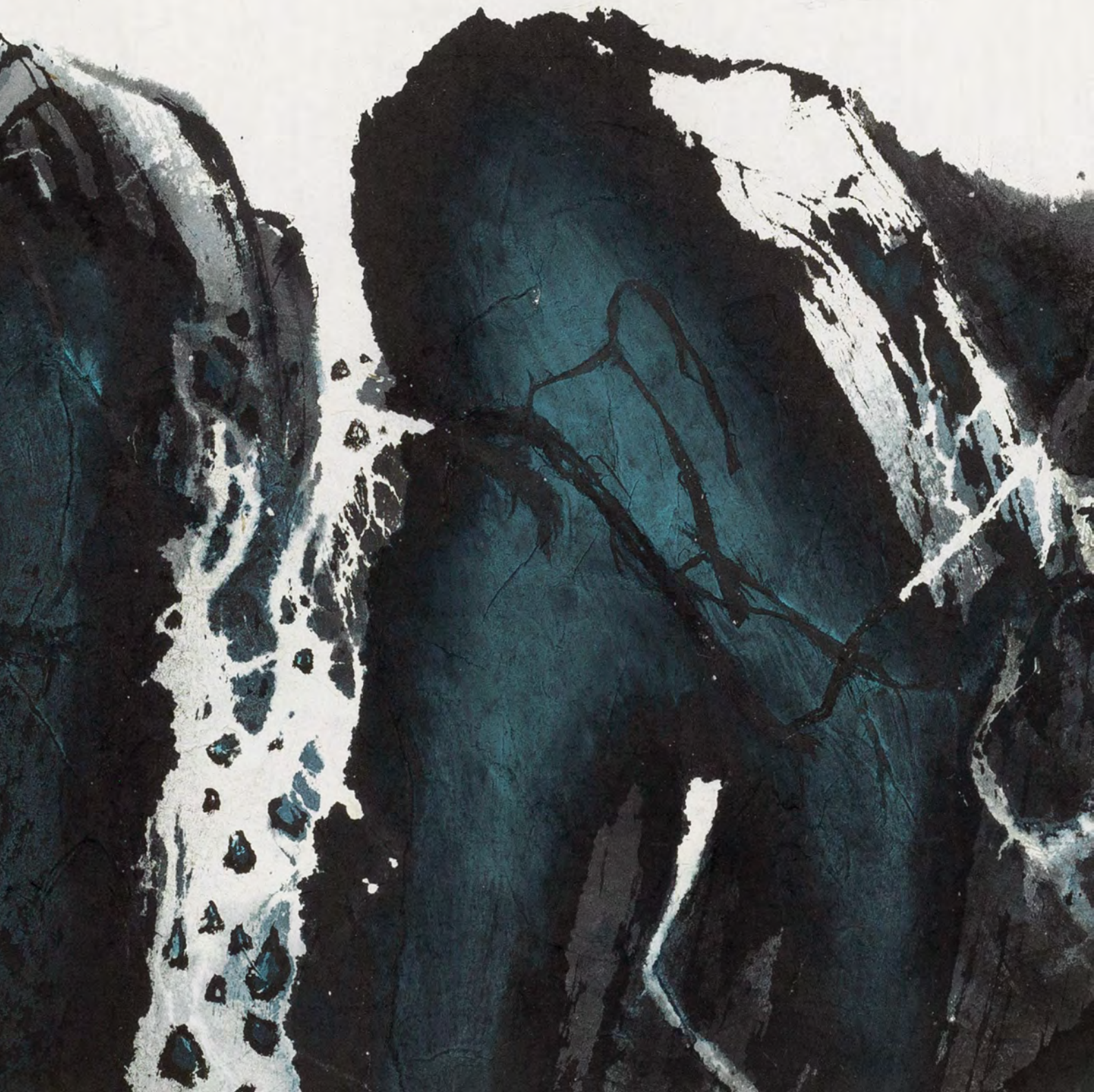
HKD: 150,000 - 200,000

USD: 19,400 - 25,800



劉國松
LIU KUO-SUNG

(b.1932)



1950年代後期，台灣「五月畫會」成員劉國松，在熱衷於西方美術新潮的同時，也逐漸警覺到中國繪畫的筆墨紙材等有其不可替代的材質特性，遂援引西方現代繪畫風潮的抽象繪畫理念，創作起抽象的「現代水墨畫」，在更多樣化現代技法與媒材的嘗試實驗的同時，且從中國固有的哲學思想中，尋求用來詮釋創作內蘊的理論依據，現代西方的抽象理念與中國畫論精神的接合，並積極的在作品表現上尋求各種前所未有的可能形式，並在「現代」與「水墨」的雙重議題上尋求最大的結合與突破。其技法實驗的成就包括了創作性地發明了中國水墨畫的拓墨法和漬墨法，令中國畫裡出現了白線條，而且大大豐富了水的表現形式。

1966年，劉國松前往紐約，並在這一時期創作了諸多以山與雪景為素材的水墨作品，本次上拍的《寒山漫雪》亦屬該系列之中的經典之作。藝術家摒棄了採用油畫的方頭筆，而是受中國傳統「蟲食紋」和「屋漏紋」技法的啟發發明了拓墨法和漬墨法，使得畫面既有中國畫的風骨，又不乏油畫的質感，並配合「紙筋法」的使用營造出豐富而多層次的肌理，既有狂草的縱情恣意，亦有抽象的形式之美與想像空間，剛健的筆法與大片留白對比鮮明，構圖技法純熟而出神入化，虛實相應之間，建構出深遠意境，既壯闊如皚皚積雪的高寒山峰，亦如流瀉於宇宙之巔的生命能量。

Liu Kuo-sung, a member of the Fifth Moon Group in Taiwan, was passionate about Western modern art. In the late 1950s, he gradually became aware of the uniqueness of the materials used in Chinese painting. By applying techniques from Abstract Expressionism, Liu began to create abstract 'modern ink painting'. Endeavoured to seek new approaches in painting, he invented new techniques such as rubbing ink and steeped ink, making it possible for white lines to appear in Chinese ink painting which has greatly enriched the expression of water.

In 1966, Liu went to New York and has created many ink paintings portraying mountains and snow. The lot Snowy Mountains is considered a classic from the batch. Liu applied his self-invented techniques so as to give his works an aura of Chinese ink painting as well as keeping the texture of oil painting. By using 'paper fiber extraction', Liu was able to create rich contoured lines with layers resembling the vigorous Chinese calligraphy. The strong strokes and large blank space create a great contrast that forms a composition of illusion and reality, making it as magnificent as the snowy mountain peaks, as lively as the energy flowing in the universe.



劉國松 《雨後多泉聲》 墨彩紙本 75x142cm 1966年作 英國水松石山房藏

1267 劉國松 (b.1932)

寒山漫雪

1966 年作

水墨 紙本

簽名：一九六六，藝術家鈐印一枚 於左中

LIU KUO-SUNG

SNOWY MOUNTAIN

Painted in 1966

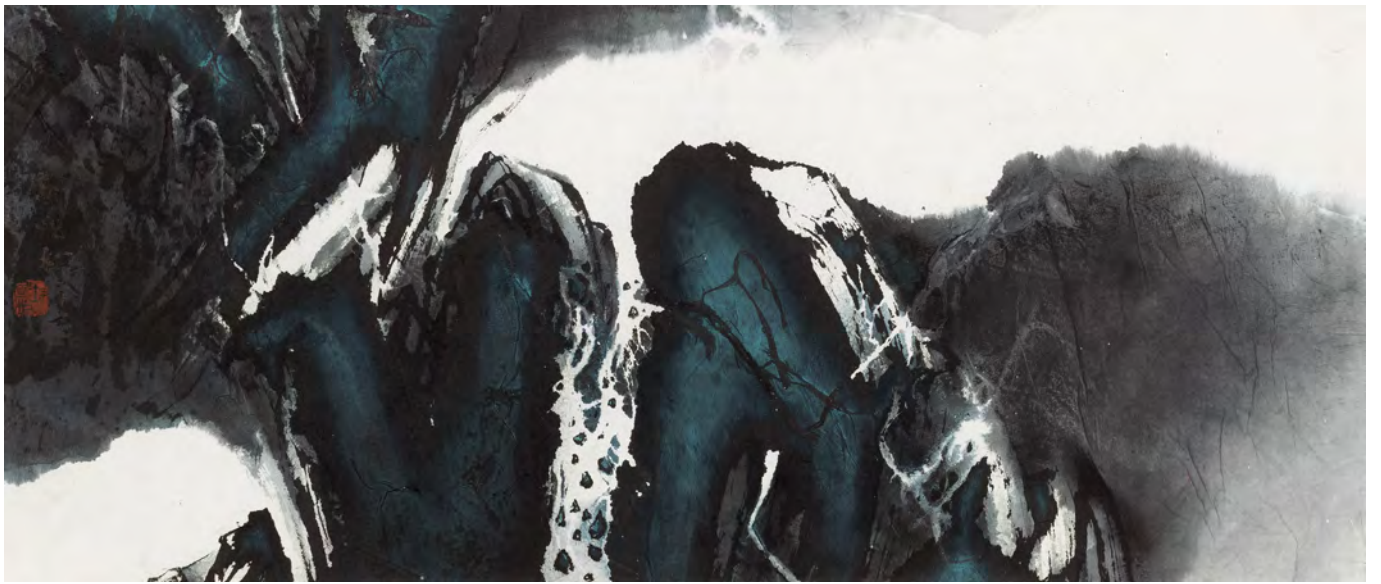
Ink and colours on paper

Dated in Chinese and stamped with oneartist seal on
middle left

30.5 x 70.5 cm. 12x 27³/₄ in.

HKD: 120,000 - 180,000

USD: 15,500 - 23,200



徐累 XU LEI

(b.1963)



作為85新潮的參與者和見證者，徐累在80年代創作了《心肺正常》、《裂變》等一系列突破傳統，頗具時代特色的觀念性作品後，走上了一條和其他藝術家不盡相同的中國文人特有的「回望式前進」的道路。從那時起，我有意從熱鬧的視線中游離出來。我不再關心在場和不在場」。彼時，他對當時前衛藝術的政治概念已產生厭倦，甚至開始做出有意的迴避。與同時期其他或寫實或抽象的藝術家相比，徐累的作品多了幾分孤傲和清醒。「屏風、研山、45度角這些常常出現在其作品中的元素，恰恰是隔離的象徵，暗喻著和熱鬧拉開距離的藝術家站在遠處的觀望與修行。

隱士之夢

學過古畫、作過版畫，從事過攝影，又迷戀過明式傢具，徐累對藝術的喜愛絕非繪畫那麼簡單，相比之下，工筆畫只是其最為妥帖和個人的表達形式。他喜歡從不同題材中移花接木，在畫布上通過玄妙的設計，構造出隱秘又古典的機境。他認為自己的作品「既不是前衛的教條，也不是所謂的傳統模式……從反現實的角度，我想轉身看看過去的影子有多長。」因為被溥儀在讀書的一張照片所打動，徐累以此形象畫了一張名為《讀》的畫，之後的《青霧》亦脫胎於此一帷幔上的花邊有許多戲劇性的場面，打鬥，耍雜，春宮……而讀書人靜悄悄坐在中央，翹著二郎腿，以書遮面，彷彿隱士，世間瑣事與自己毫無牽惹。他認為自己在和讀書的溥儀一樣，做著同樣的夢，因追求孤獨而產生相同的共鳴。徐累將之稱為其作品的第一個「單詞」，慢慢由此擴展，發展為取悅個人意趣的題材。

之後，徐累以自身深厚的文化知識底蘊，在作品中自如的將文學作品中的意向轉化為圖像符號，從而把繪畫變成一次次圖像的修辭練習。徐累一方面沿襲了中國古代宋畫的古典寫真繪畫技巧和方面，並保留了對於呈現事物的特別興趣；另一方面，其畫面在精神氣質上卻富有迥異於宋畫「格物致知」的理性，充滿了懷疑語境的神秘主義色彩。在真實的畫面之下，徐累更關注的是事物虛實之「虛」面，是事物的所指，他的作品讓觀者無休止的在徐累所創造的精神世界之「所指」間游走，愈探愈深，欲罷不能。

創作於2003年的作品《虛掠》，通過寓意深刻的靜觀圖像，簡潔而精緻的形象戲劇舞台的佈局，典型呈現了「屏風」、「45度角」、「飛鳥」、「輿圖」、「假山石」等徐累創作語境中一系列關鍵詞彙，並於十餘年見於徐累多個重要的群展及個展中展出，收錄於藝術家多本重要畫集之中。

修辭的詩意——徐累的關鍵詞

屏風

若翻開字典，可看到「掠」是形聲字，扌為形，京為聲。本義為搶劫，奪取，後來衍生成「輕輕地拂過」，比喻「一掠而過的影像」。「虛」掠則增添了幾分似真似幻的神秘色



1.

彩，讓人對輕拂過後留下的景象心猿意馬。作品中設置的屏風上，堆砌著各種與鳥相關的，或非真實存在的字符，如地名一般錯落在有脈絡的地圖之上，另一面蜿蜒的屏風與地圖面呼應，創造出鱗次櫛比的空間結構，兩面對照，巧妙地形成密閉的密閉的空間，曲徑通幽，暗香浮動，待人一窺究竟。關於作品中的屏風，徐累有自己的理解：「我一直對戲劇有興趣，屏風就像是舞台的幕布。畫面中最重要的是屏風後面的東西，是人眼睛看不到的部分。這個間離的效果，是一種停頓。」

飛鳥與45度角

在表現對空間的認知時，中國人有著特別的觀看態勢，這個態勢是「鳥瞰」式的，盤旋於空中，與人間若即若離，停留在半空的時間非常久遠，千載寂寥，披圖可鑒：從公元二世紀山東津縣朱鮪祠堂畫像，到四世紀顧愷之《女史箴圖》，十世紀的《韓熙載夜宴圖》，儘管世事如煙雲過眼，但一路飛越過來，飛鳥的觀看高度始終不變，始終落在「45度角」上。

45度角是徐累作品中常見的構圖，徐累認為，中國人的繪畫體系中，形容空間體量感的45度角，是古老而歷久不衰的表現方式。「我在繪畫中引用45度角，最直接的靈感是來自晚明。晚明堪稱是中國版的文藝復興時代，該時期包羅萬象的世俗圖像大多是戲劇和話本小說的插圖，一幕幕人間悲喜劇就這樣呈供在我們面前。」徐累試圖通過45度的角度，展現人類與萬物之間的陰晴圓缺與悲歡離合，為本冷靜而克制的圖像增添一分戲劇性的張力。《虛掠》中出現的迴廊、雀鳥的轉角，均落實在45度，映射了屏風、鳥、研山雖然觸目所及，卻與世隔絕的游離感。

輿圖

在作品中，45度角的屏風上繪制著隱秘的輿圖。輿圖系徐累的又一個圖像母題。但輿圖中的內容完全出自畫家的臆造：不曾存在的某些地名，或者是各種蝴蝶的名字、古琴譜，諸如此類的私人詞彙代替了原有的河流、山川、城鎮或村落。徐累將輿圖入畫是受到荷蘭17世紀畫家維米爾的啟發，維米爾為他提供了一個認知方式：畫面是一個封閉的室

內空間，但牆上的輿圖卻是一個外部世界。這種認知方式，與笛卡兒的哲學共享了一個經驗主義的基礎，成為了徐累個人創作中另一個極為重要且旁人無法複製的標識。

研山

除了飛鳥、輿圖、與45度角之外，《虛掠》裏亦包含了徐累作品中經典的研山元素。研山是中國文人藝術史話中的經典案例。在歷代賞石者中，漁洋先生曾說，「海岳研山不可見，人間空說研山圖」。徐累希望通過現代人的視角，也參與到這個視覺遊戲，想象研山還有它隱藏的那部分，正如它在湮沒在虛無縹緲的歷史黑洞中一樣，肉眼能夠看見的只是一個文本圖像。這也是徐累對宋畫，尤其是院派寫真繪畫的技巧和方法的興趣所在。

文人的掠影

與畫家的身份相比，徐累更像是一個文人。「說實話，我不是對繪畫本身那麼刻骨銘心的人，真正吸引我的不是如何去畫，而是如何調弄圖像之間的思維關係，修辭關係。」徐累如是說。他的作品並不只是單一的考慮用色、構圖是否美觀和諧，而是通過細膩的工筆、結構線之間的穿插，將油畫的三維空間、布莱希特的舞台間隔效果，以及瑪格利特的物象在虛空間的自由放置呈現出來。使得作品超越繪畫本身，如同觀念小說一樣，不著痕跡的表達出一種混合的意象群。作品《虛掠》通過屏風、山脈等空間障礙，自然區隔出現實與幻境，卻又相因相生，進退自如。輿圖、45度角等經典元素，更好似詩中的零句斷章，看似不經意的點綴，實則用心巧妙、字字珠璣。令觀者在感同身受之於，體會到藝術家徐累的觀望與修行，文人徐累的隱士之夢，屏風背後的自省與孤獨……在這世界輕輕拂過，留下裊裊青煙，如一道欲語還休的掠影。

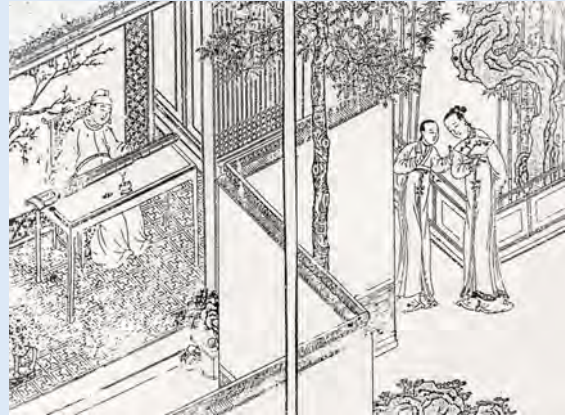


2.

Xu Lei was a participant of and witness to the '85 New Wave movement'; he created conceptual works, such as Normal Heart and Lungs and Fission which were symbolic of the times, in an attempt to break with tradition. However, since then he had gone down a rather different path than the others. Compared to the works of his realist or abstract contemporaries, there is an added aloofness and sobriety to his works. At the time, he had grown tired of the political concept of avant-garde art, and even eschewed it on purpose: "From that time on, I wanted to withdraw from the attention of the loud crowds. I don't care about being present or absent anymore."

Dream of a Hermit

Having mastered classical Chinese paintings and woodcut illustrations, undertaken photography, and developed an obsession with Ming furniture, Xu has a penchant for art that goes beyond paintings; gongbi, or fine-line style painting, is only a form of art in which he could most aptly express himself. He takes delight in juxtaposing and lumping different subjects together. His ingenious arrangement on the canvas sets a mysterious and classic mood for the piece. On his own works, he thinks they are "neither an avant-garde tenet nor the so-called traditional model...From an anti-realistic perspective, I want to turn around to see how long a shadow my past has cast." Inspired by a photograph of Puyi reading a book, Xu painted Read based on that image, which also led to his later work Green Mist. While the lush curtains are peppered with dramatic scenes: fights, acrobatics, sex...the reader is found quietly sitting in the centre, cross-legged, face covered by the book in hand, looking like a hermit secluded from the mundane world. He thinks he can relate to the reading Puyi, making the same dream and having the same reflection in their pursuit of solitude. Xu calls it the first "word" of his works, from which it expands into a subject that feeds his interest. Further down the road, he discovered and liberally employed elements like folding screens, 45-degree angle and ancient maps in his works. In Flitting, a lone bird flew past in silence while the layout of the folding screens reveals its hiding place, invoking a sense of loneliness. However beautiful the scenery is outside those screens, it has no relevance here.



3.

Xu's sentimental rhetoric:

Folding screens

The Chinese title serves as a prologue of the oeuvre. The word 掠 (lüè) is a pictophonetic character: 扌 is the graphic element; 京 is the phonetic element. It means plunder or raid and has a derived meaning as whisk, denoting a flash of image. The word 虛 (Xū), meaning virtual or surreal, bewilders the viewers with that flash of image. The various bird-form fabricated characters on both the folding screens act as topographical features, cohering one another and endowing mystery at the same time. The labyrinth path configured by the screens leads its viewers to probe a secluded and enchanting place. "Folding screens are like theatre drapes, shielding the most important thing from the well-staged scene, as well as from the viewers' eyes. Concealment is a kind of static" Xu explains.

Flying bird and 45-degree angle

Chinese have a unique perspective of manifesting time and space. It is an aerial view, keeping aloof from the humanities and has been hovering drearily for centuries as in the Elevation of the tomb and shrine of Zhu Wei at Jinxiang, Shandong, dated Eastern Han (circa 2nd century); the "Admonitions of the Instructress to the Court Ladies" by Gu Kaizhi (circa 4th century), as well as the "Night Revels of the Minister Han Xizai"



4.

(circa 10th century). While all things are transient and ephemeral, this aerial view is always angled at 45 degrees maintaining the same height.

45-degree angle is a familiar mode of Xu's compositions. Among the quintessential theories of Chinese painting, the 45-degree angle perspective is a classic rendition of spatial awareness. The artist got the inspiration from the woodcut illustrations of plays and novels in late Ming - the Chinese renaissance. He employs 45-degree angle to try staging the vicissitudes of life, evoking a dramatic tension to the calm and confined pictorial space. The turnings of the folding screens and the flight direction of the bird are angled in 45 degrees, indicating the disengagement of these elements though they are visible to the viewers.

Ancient Maps

In this work, a mystical ancient map is printed on the folding screens fanned out at 45 degrees. Ancient maps are another motif of Xu, yet everything on them are completely the artist's imagined creations: names of places or species of butterflies that never existed, guqin notation and other similar personal rhetorics stand in lieu of the original natural sceneries. Xu's integration of ancient maps in paintings was inspired by 17th century Dutch painter Johannes Vermeer, who offered him a new perspective of seeing things: What is shown is an enclosed indoor space, but the ancient map on the wall projects an external world. This shares the same empiricist basis as René Descartes' philosophy and is another inimitable, notable signature of Xu in his artistic career.

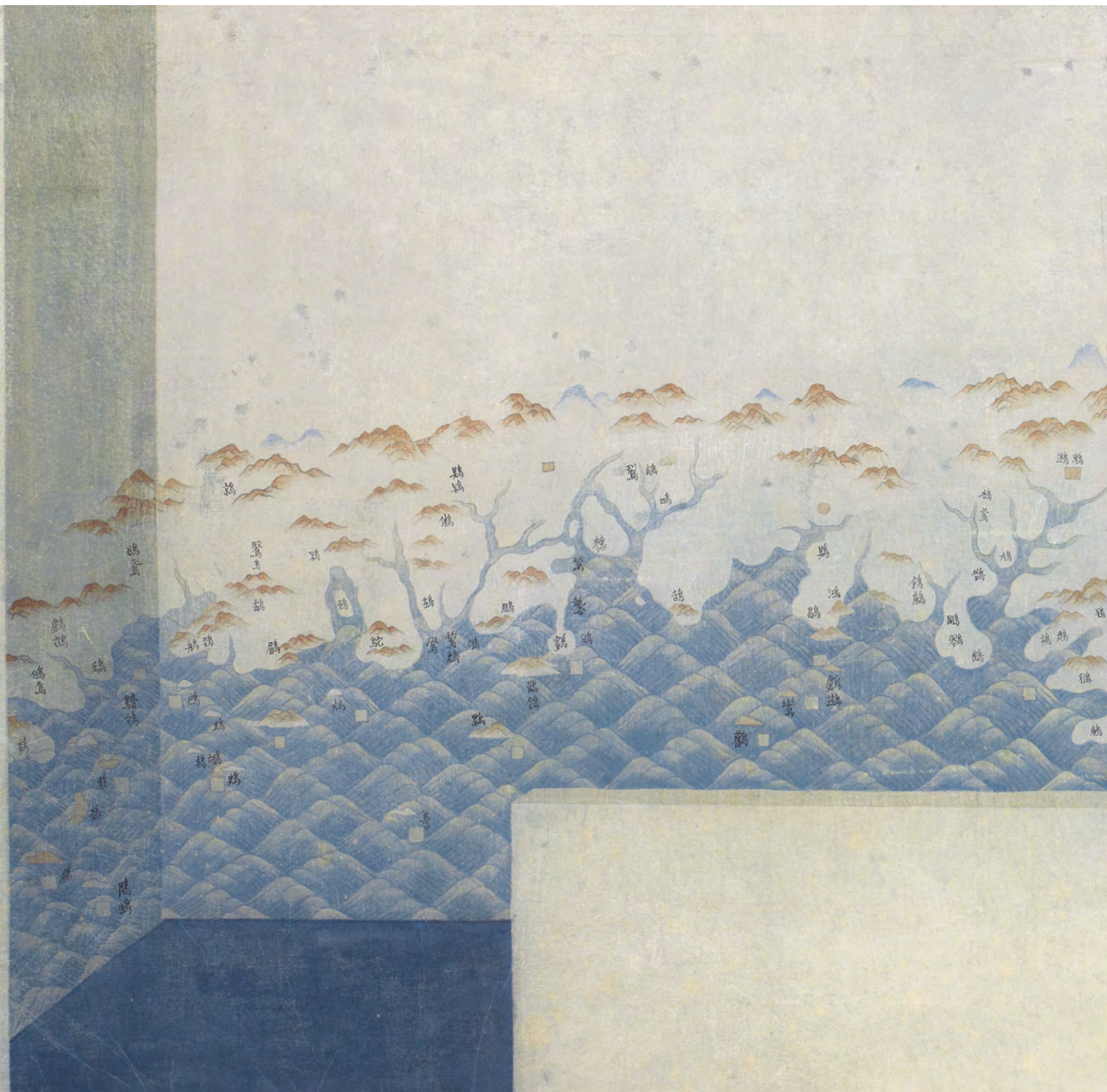
Yan Shan (Scholar's Rock)

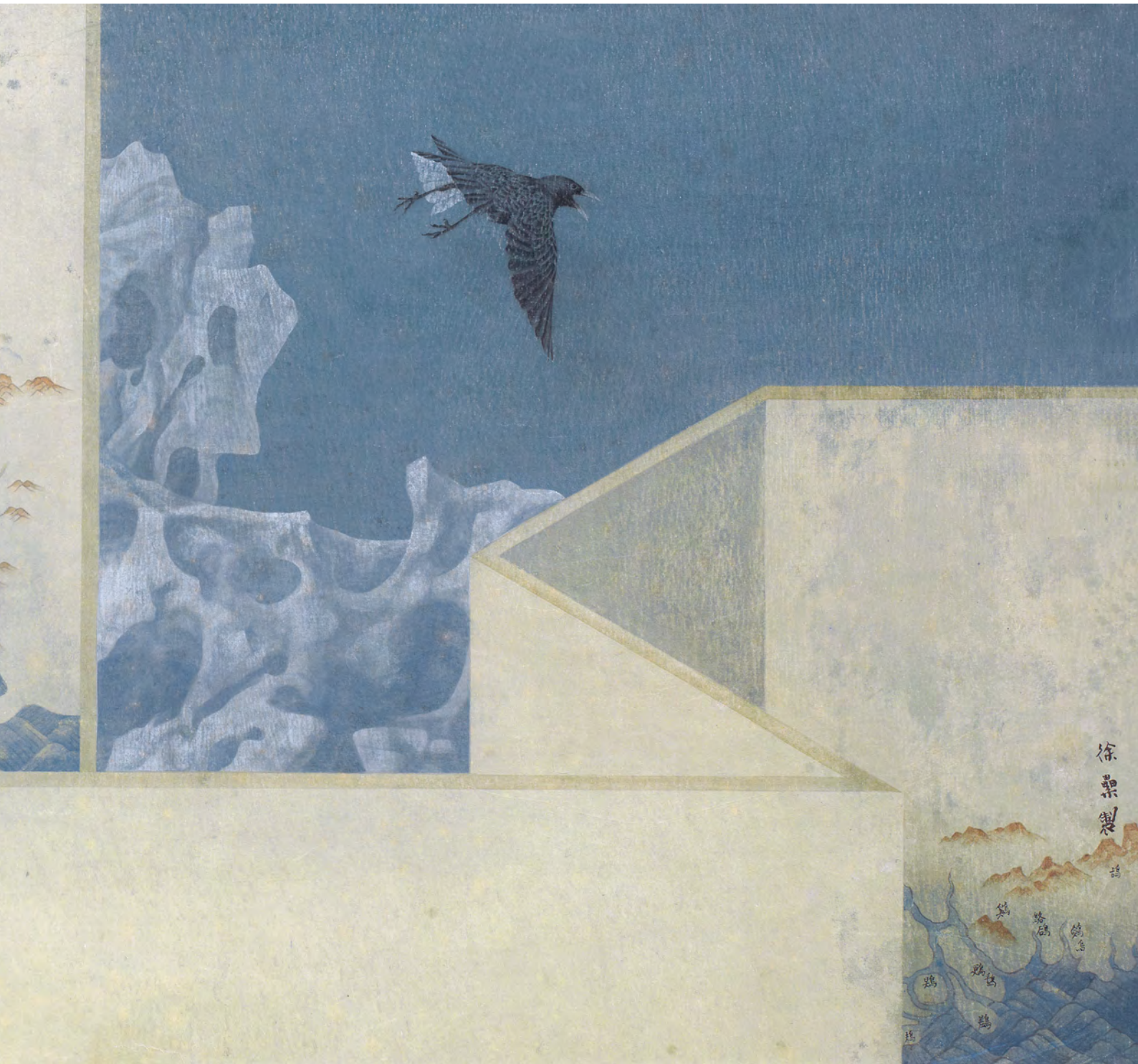
Apart from flying birds, maps, and the 45-degree angle, the scholar's rock is another motif that is also present in the lot. The scholar's rock is a classic case study in Chinese art history. Stone enthusiast Yu Yang once said that it is unlocatable and imaginary. Hence, Xu hopes to take part in this visual game from the perspective of a modern man by visioning the rock and the part that is out of sight. The unseen part, as if it has vanished into the elusive black hole of history, leaves only a textual image to the naked eyes. And this is the element in the paintings of the Song Dynasty, especially the techniques and methods of realistic court paintings, that intrigues Xu.

A glimpse of the literati

Xu is more like a literati than a painter. "To be frank, I am not so ardent about painting itself. What appeals to me most is not how to paint, but how to manoeuvre the relationships and rhetoric among images," said the literati. His concerns include not only colours and composition, but also how to bring out the three-dimensional space in oil paintings, alienation effect of Brechtian staging, and Magritte's objects flowing freely in illusory space through a combination of fine-line techniques (gongbi) and structural lines. His works transcend the activity of painting, and, like conceptual fiction, put together clusters of mixed images in an artful manner. In Flitting, the real is divided guilefully from the illusive by folding screens and mountain ranges, but the two remain interdependent and mobile. Classic motifs such as the map and 45-degree angle, like dangling phrases in poems, are seemingly casual and ornamental, but are in fact skillfully and precisely crafted. All these delicate elements conspire to strike a chord with the viewer, giving them a glimpse of the painter's anticipation and spiritual practice, the literati's dream of becoming a hermit, the introspection and solitude hiding behind the screens... Like thin curls of smoke, they flit over the world like thin curls of smoke, hesitant to speak.

1. 徐累《迷失的宋代》水墨 紙本 65x105.5cm
2. 藝術家徐累近照
3. 《西廂記》插畫
4. 徐累《蝴蝶志》水墨 紙本 2002年作





1268 徐累 (b.1963)

虛掠

2003 年作
彩墨 紙本
簽名：徐累製 於右下

發表：

2004年，《傳神造境展》，江蘇省美術館，南京，中國，第41頁；
2006年，《新經典五人展》，義之堂，臺北，台灣；
2008年，《徐累》，美國國會圖書館亞洲文化交流項目畫冊，華盛頓，美國，第53頁；
2013年，《徐累》，文化藝術出版社，北京，中國，第172-173頁。

展出：

2004年，「傳神造境展」，江蘇省美術館，南京，中國；
2006年，「新經典五人展」，臺北國父紀念館，臺北，台灣；
2013年，「世界的殼—徐累個展」，今日美術館，北京，中國。

來源：

2013年5月26日，香港佳士得亞洲當代藝術拍賣，圖錄編號113；
亞洲私人收藏。

XU LEI

FLITTING

Painted in 2003
Ink and colours on paper
Signed in Chinese on lower right
55.5 x 116.5 cm. 21 ⁷/₈ x 45 ⁷/₈ in.

Literature:

Jiangsu Art Museum, Nanjing, China, *Chuan Shen Zao Jing, Vividly Paint from Life, Scenic Writing from heart*, 2004, p.41;
Xi Zhi Tang, Taipei, Taiwan, *New Classic Five Artists Exhibition*, 2006;
Library of Congress, Washington, USA, *Xu Lei*, 2008, p.53;
Culture Art Publishing House, Beijing, China, *Xu Lei*, 2013, P:172-173.

Exhibited:

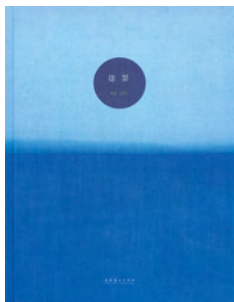
Jiangsu Art Museum, Nanjing, China, *Chuan Shen Zao Jing* 「Vividly Paint from Life, Scenic Writing from heart」, 2004;
National Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan, *New Classic Five Artists Exhibition*, 2006;
Today Art Museum, Beijing, China, *Veneer of the World -- Solo Exhibition of Xu Lei*, 2013.

Provenance:

Asian Contemporary Art Sale, Christie's Hong Kong, May 26th, 2013, Lot 113.
Private Collection, Asia.

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

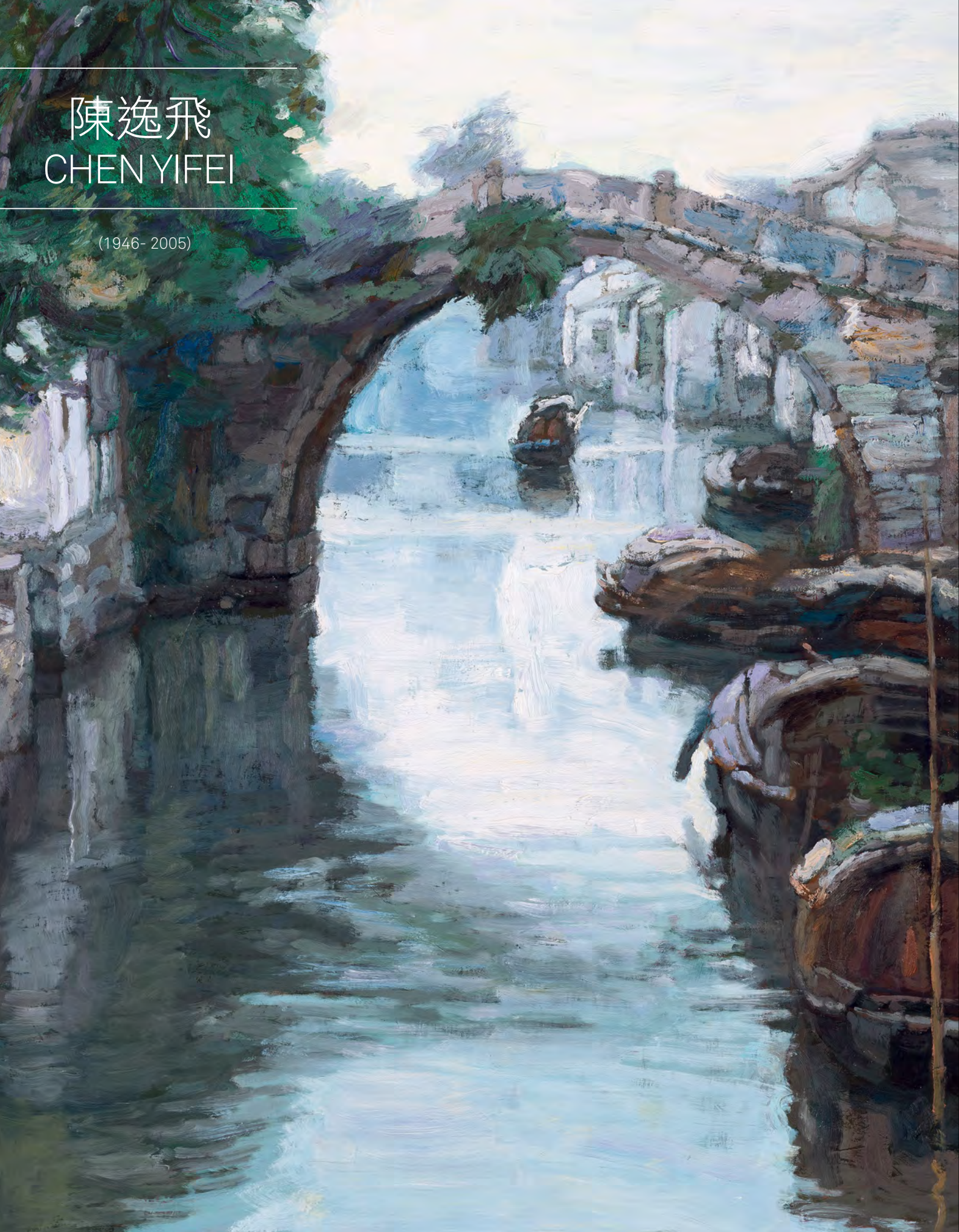
USD: 283,900 - 361,300





陳逸飛
CHEN YIFEI

(1946- 2005)





1.

作為最早蜚聲國際藝壇的中國當代藝術家，陳逸飛用西方的高度寫實主義來描繪獨具東方元素的代表性題材，成為中國當代藝術發展中，舉足輕重的重要人物。在上個世紀九十年代，世界對中國仍然缺乏了解之時，成功的用藝術創作打開一扇門，將東方的婉轉含蓄之美帶到西方視野之中，賦予世人對於海派華人藝術新的理解。

寫實 — 極致成詩意

「陳逸飛的畫是接近詩的，因為他只是在指示，而非肯定。」

——哈默

60年代畢業於上海美術專科學校（現上海大學美術學院），以突出的成績與天賦，被延攬入上海畫院的油畫雕塑創作室工作，擔任油畫組的負責人，並於70年代創作了一系列帶有政治主題意涵的史詩巨作，在當時即為油畫院的風雲人物。

1980年赴美後，陳逸飛以極具中國特色的江南水鄉系列把全新的中國寫實藝術介紹至西方，為西方文化打開了窺探傳統中國日常的窗口，引起高度關注，先後與西方重要寫實藝術畫廊——哈默畫廊及瑪勃洛畫廊簽約，並在1980-1983年間連續六次於漢默畫廊舉辦展覽，吸引了西方主流藝術媒體如《藝術新聞》及《紐約時報》的廣泛報導，成為當代中國在世界藝術舞台上獲得如此重要肯定的第一人。

美國《藝術新聞》雜誌將陳逸飛定名為「一個浪漫的寫實主義者，作品流露強烈的懷舊氣息，瀟灑其中的沈靜與靜寂氛

圍尤其動人。」陳逸飛的擅長用油畫描繪精緻的東方場景，其作品兼備東方傳統美學神韻及西方高超的寫實繪畫技巧，超越了地域和人文的界限，將東西方的文化精髓融於咫尺之間。在東方人的眼裡，他的作品是寫實而西化的，而在西方人的眼裡，他的作品浪漫得「接近詩」，揭示了西方世界對東方文化的探索與想象。

夢迴 — 大師之畫魂

水鄉系列是陳逸飛創作中，不可忽視的經典題材，而「夢迴」則是陳逸飛永恆的藝術之魂。

1996年夏天，陳逸飛在蘇州小住，創作了一系列如《有白色房屋的蘇州》、《古橋水鄉》等與水鄉有關的作品，本次上拍的《夢迴鄉橋》亦是其中之一，為陳逸飛創作成熟期之作，具有代表意義。

在該作品中，無論是拱形的石橋、河堤旁的綠樹、波光粼粼的水紋，還是河面上悠悠的漁船，都通過藝術家傳神的畫筆有序地鋪排開來，不緊不慢，不慌不忙。彼時的中國，坐落著成千上萬這樣的江南水鄉，時光似乎在這裡從未留下痕跡，亦或者它們是被歲月遺忘的角落——任大千世界無窮變幻，這裡始終保持著與世無爭的安然姿態。整個畫面因為「水」的承載，而為石頭、綠樹、船木這樣剛性的元素增添一絲柔美，在寧靜祥和之於，巧妙地形成了剛柔並濟的平衡。遠處的兩艘小船一艘已悄然停泊於岸邊，一艘則悠悠劃過水面，泛起兩道輕盈地漣漪。迷濛間，已看不清是這艘小船是在駛向外面的世界，還是回家的路——陳逸飛用畫筆婉轉地描述了在美國遊歷數年後回到祖國，既眷戀故鄉，又對世界充滿抱負的所思所想，以及洗練鉛華、回歸質樸的成熟心境。

呈現 — 致敬與緬懷

本次秋拍，時逢陳逸飛先生誕辰70週年之際，我們有幸呈現其創作巔峰期之時的經典代表作品，以緬懷並追憶這位傑出的華人藝術大家。《夢迴鄉橋》作品來源有序，藏家在得自陳逸飛本人後，悉心呵護，珍藏數十載，縱斯人已溘然長辭，亦未曾輕易外流於世。此番亮相，讓觀者在有機會目睹這幅珍貴創作的同時，伴著陳逸飛筆下船的馳出和返泊，橋的過往和回程，河的潮汐岸的左右，畫的西式意境的東方，一起「夢迴鄉橋，致敬經典」。



2.



3.

Chen Yifei's 70th Birthday Anniversary Special—Dream on Riverside

Chen Yifei was one of the first Chinese contemporary artists to shoot to worldwide fame, and a key figure in the development of Chinese contemporary art. He opened a door for the world that knew little about China and the art of Shanghai artists by presenting oriental subject matters in a highly Western realist manner, showing the Western world the beautiful subtlety of the East.

Realism at its height makes poetry

Dr Hammer, founder of the Hammer Galleries, wrote, "[Chen's] painting is close to poetry because he was just in the instructions rather than affirmation." After graduating from Shanghai Arts School (Shanghai Meishu Zhuanke Xuexiao 上海美術專科學校), the young aspiring Chen flew to the US. His unique sensitivity and understanding of Western art earned him recognition, exhibition opportunities, a contract with the Hammer Galleries, and, later, one with the world-renowned Marlborough Fine Art. He was good at depicting delicate oriental scenes, using bright, rich oil colours, instead of traditional Chinese ink, to create new impressions for the ladies, Jiangnan water villages and other subjects in his works. The Chinese ladies in this works play stringed instruments, look into mirrors, or throw a glance back or down. The light and shades in their opulent clothing bring out their jade-like complexion, making them mysterious, serene and alluring. His early works on



revolutionary subjects were iconic of his surrealist style. He demonstrated his superb composition and creativity through the facial expressions, background and outfits of his subjects, and a particular spirit of China at the time. His work, realistic and Westernized in the Eastern eyes, are “close to poetry” in the Western eyes, revealing the Western exploration and imagination of Eastern cultures.

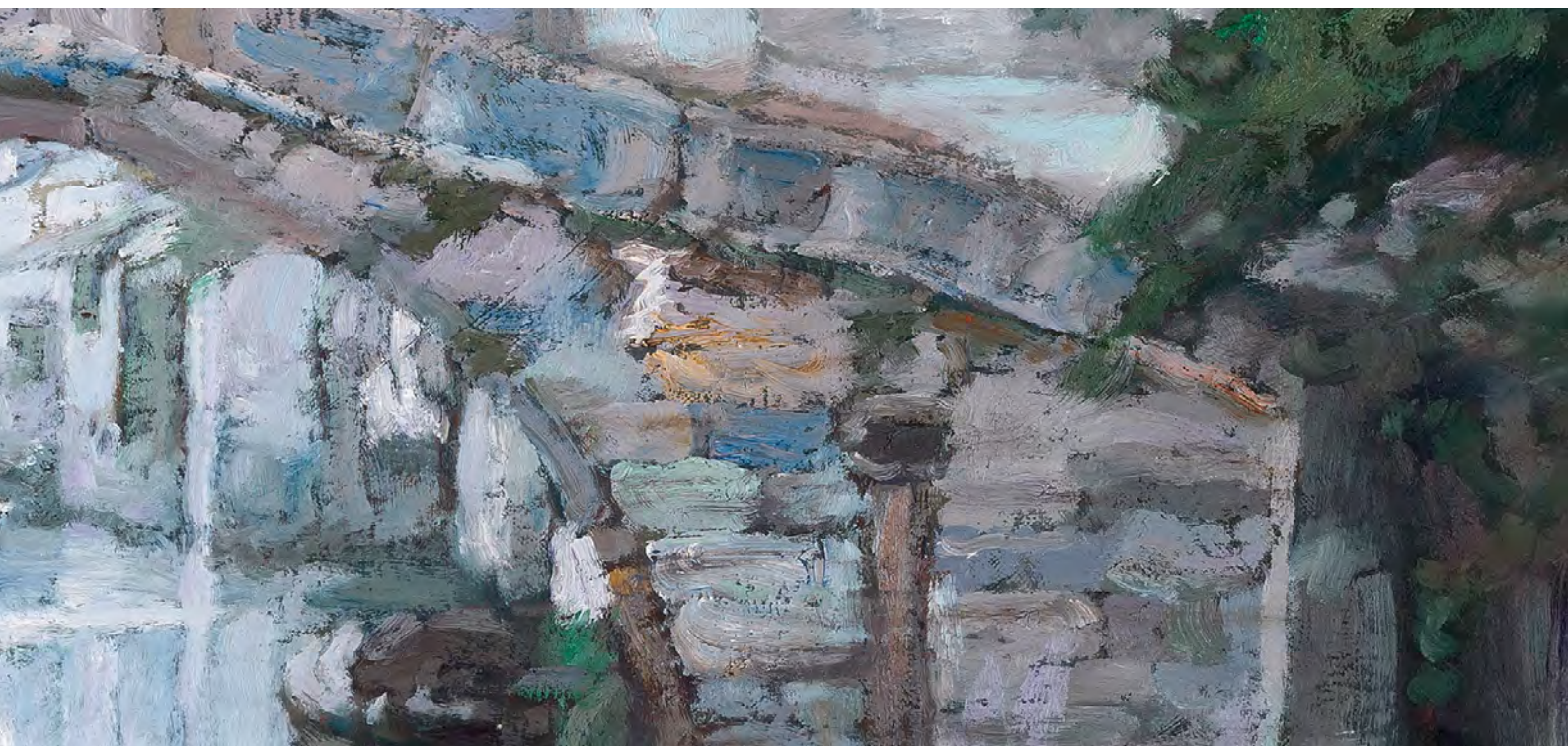
Dream—the master’s artistic soul

The Water Village series is the most representative of Chen’s works. During the summer of 1996 when he stayed in Suzhou, he painted a series based on the theme of a water village, including Suzhou with White House, Old Bridge and the current piece Dream on Riverside. An arched stone bridge, tree on the riverbanks, glint in the water, and fishing boats floating slowly in the river are laid out in an orderly and unhurried manner. Time seems to leave no trace in these plentiful water villages in China at the time. Or are these corners able to stay intact and peaceful because they have been forgotten by time? Water adds a hint of softness to the scene, delicately offsetting the hardness exuded from the stones, trees and wooden boats. Far off, a boat parks calmly by the riverbank, another sweeps across the water quietly, creating ripples on the water surface. It is not clear whether the boat is headed out or towards home—artfully the painter expressed his nostalgia for his hometown when he was back to China after a few years away, aspirations for the world, and a mature, back-to-the-basic state of mind.

A special tribute to Chen YiFei

To celebrate the artist’s 70th anniversary, Dream on Riverside will be auctioned in Hong Kong for the first time this fall. The precious artwork has been in the collector’s careful custody since he obtained it directly from the artist decades ago. It is indeed a rare opportunity to appreciate this exquisite piece of work and commemorate the legendary master.

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1. 陳逸飛 1980年 初抵紐約
 2. 陳逸飛《蘇州运河》油彩 布面 77x107cm 1985年
 3. 1996年7月 蘇州 Gilbert Lloyd攝



1269 陳逸飛 (1946- 2005)

夢迴鄉橋

1996 年作
油彩畫布
簽名：Chen Yifei 於左下

來源：
源自藝術家本人；
季豐軒畫廊，香港；
亞洲私人收藏。

CHEN YIFEI

DREAM ON RIVERSIDE

Painted in 1996
Oil on canvas
Signed in Pinyin on lower left
100 x 120 cm. 39 ³/₈ x 47 ¹/₄ in.

Provenance:
Acquired directly from the artist;
Kwai Fung Hin Art Gallery, Hong Kong;
Private Collection, Asia.

HKD: 1,800,000 - 2,500,000
USD: 232,300 - 322,600



龐均
PANGJIUN

(b.1936)



自幼出生於藝術世家的龐均，父親龐薰棻與母親丘堤同為民國初期才華出眾的油畫先驅，皆是中國現代藝術進程中重要的領軍人物，龐均因此受到家庭環境的熏陶，後又成為徐悲鴻的關門弟子，收穫了堅實的古典寫實基礎。拋離了同儕慣用的抽象繪畫語言，龐均熱愛在寫生中觀察自然之意趣，在結合水墨之道與油彩技法之上，完成了具實驗性的藝術探索。

已過耄耋之年的龐均先生，人生經歷隨著時代的巨大變遷，而顯得頗為豐富，個人的黃金時期與故鄉的巨變時期碰撞，因此所激發出更為濃烈的創作熱情。然而藝術家筆下的作品，卻無不透露出一種寧靜與祥和的氛圍，如藝術家本人，歷經歲月之試煉，依然堅持其最初創作理念的灑脫與智慧。從1987年開始定居於台灣的龐鈞先生後任教於台灣藝術大學逾二十載，桃李滿門，並先後於國立國父紀念館、國立歷史博物館、中國美術館舉辦重要個展，備受兩岸文化界推崇。台灣評論家曾長生認為龐鈞「在油畫和中國民族藝術，特別是水墨寫意畫之間，他也逐漸地認識到，兩者雖是不同的體系，但也有融合的可能。」正因如此，藝術家最為擅長使用油畫的技法來表現東方之柔情與寫意。

2015年6月，藝術家在東京上野之森美術館舉行大型回顧展，日本評論家富田章（Tomika Akira）讚揚其作品具有「東洋表現主義」特徵，色彩運用富於文人氣息，重視線條的力量，強調畫面的和諧性多於衝突性，體現東方世界的審美格調，此一格調從中國風物出發，進而沁入各種主題。本次上拍的《花間漁舟》亦頗具此般風情，兩顆樹上只見春花爛漫，一抹紅色站上枝頭，撲面而來，春山如笑。若撥開這枝頭，則可看到另一番詩情畫意的別緻景象一大面積的留白，層次豐富的綠色與灰色勾勒出青山、遠山水之間的和諧，鱗次櫛比的瓦房則為畫面注入了幾縷更為寫實的江南風情。泛在江面上的小舟實為整幅作品的點睛之筆，站在舟上划槳的人已即將上岸，惦記著回家，亦惦記著眼前的這片青山，彷彿又見炊煙，洋溢著生活中的幸福感，聯繫著理想與現實之美，曲盡東方文山秀水之妙。另觀者將這江南春色盡收眼底，藉此讀出藝術家心中、眼中所住著的東方詩情。

《花間漁舟》系藝術家2016年甫創作完畢的又一精彩之作，藝術家通過畫筆，指引觀者走入一個烏托邦一般的桃花源，恰似在這平靜江面上溢出一池春水，為觀者留下無盡夢境般的想象，揭示出東方哲學中特有的「潤物細無聲」之美。作品尺幅宏邁，筆工細膩，承東方古典主義之精髓，集藝術家深厚寫實功力於大成，是龐鈞先生歷經風雨，筆耕不輟的生命見證，可謂彌足珍貴的收藏之選。

Pang Jiun was born into an artistic family. His father, Pang Xunqin, and mother, Qiu Ti, were both talented oil painters in early Republic of China, who were also in the vanguard of the development of modern art in China. Pang was a student of Xu Beihong from whom he acquired solid skills in Classical Realism.

Although Pang has witnessed great changes of his home town in his early years, his works reveal a mood of tranquility and peace. In 1987, Pang settled in Taiwan. He taught at the National Taiwan University of Arts for more than 20 years and has held many important exhibitions for which he became an artist highly praised across the straits. In June 2015, Pang held a retrospective at Ueno Royal Museum in Tokyo, during which a Japanese critic, Tomika Akira, praised that his works showed the spirit of 'Oriental Expressionism' as reflected in the choice of colour, the emphasis on the strength of lines and the preference for harmony over confliction. His paintings reflect the aesthetics of the oriental world with various themes incorporated into different sceneries of China.

In this painting offered this season, Plum Blossom, plenty of flowers gorgeously blossomed on two trees, blurring the branches with a touch of red while the hills stand in the back. Over the branches is a different scenery. Accompanying a large area of blank space are layers of hills, outlining the harmony of the hills and waters from afar. The tile-roofed houses, row upon row, depict a scene of Jiangnan. The finishing touch of the painting indeed is the river boat, on which the boatman is about to go ashore but his heart lingers on. The painting portrays a picturesque springtime of Jiangnan which reveals the ideal oriental world from Pang's perspective. This painting is the latest piece of work from Pang in 2016, a piece of art refined from his adversities in life and diligence in art, a masterpiece that has captured the essence of Oriental Classicism with his realistic technique. It is truly a valuable piece of work to add to your collection.

1270 龐均 (b.1936)

花間漁舟

2016 年作

油彩畫布

簽名：龐均 2016 於右下；手繪鈐印「均」於右下。

來源：

亞洲私人收藏

PANG JIUN

PLUM BLOSSOM

Painted in 2016

Oil on canvas

Signed in Chinese and dated on lower right; with two painted seals of the artist.

100 x 200 cm. 39 ³/₈ x 78 ³/₄ in.

Provenance:

Private Collection, Asia

HKD: 800,000 - 1,200,000

USD: 103,200 - 154,800





葉永青

YE YONGQING

(b.1958)

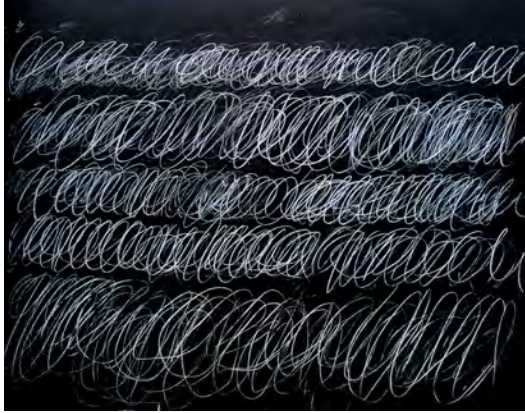


葉永青 姿勢之真

葉永青很早就受到西方現代主義風格的影響，從西南風情畫作轉為具有實驗性的創作風格。無論是綜合媒材的拼貼，還是塗鴉式的油畫創作，似乎都將其與當時盛行的鄉土寫實主義區別開來，創造出屬於葉永青本人的藝術語言。這也恰恰符合了他多元的身份——藝術家，教授，展覽組織者，空間創建者……從雲南到四川，再到北京，走南闖北的經歷帶給葉永青獨特而個人的生活領悟，他將種種過往化為稚拙的筆觸，試圖通過手中的畫筆，表達出複雜世界裏的一點「真」。

創作於2006年的作品《姿勢》是葉永青又一次進行自我探索的藝術表達。簡潔的構圖和交錯的線條，令人想到美國藝術家賽·托姆佈雷的代表作《無題》。作為中國「85新潮」美術運動中的一支重要力量，葉永青深受80年代曾來中國舉辦展覽的羅伯特·勞森伯格及波普藝術之影響，並一直推崇其「有趣置於正確之上」的創作理念。而賽·托姆佈雷正是勞森伯格的摯友，堪稱同時代最具影響力的抽象藝術家。在2016年北京尤倫斯藝術中心舉辦的勞森伯格回顧展中，葉永青悄悄現身，與身邊熙熙攘攘的年輕觀眾擠在一起觀展，重溫1985年自己還默默無聞時，親眼見到勞森伯格及其「新浪潮」藝術作品的感動。在作品《姿勢》中，他試圖通過重復的塗鴉線條向的賽·托姆佈雷以及那個時代的藝術家致敬。

葉永青曾說：「人是一種不完全的存在、是偏見本身，意義是一座我們用片段、信條、童年的創傷、報紙上的文章、偶然的留心、舊電影、失敗與成功感，所恨所愛的人建立起來的大廈。」藝術家此次回歸本真，作品《姿勢》筆觸簡潔有力，線條清脆，各自獨立亦各有交錯，忠實再現藝術家創作時的自我探索，堪稱其經典的「回歸初心」之作，帶著一抹洗練後的天真，像是在行進的現實中集錦出的未來。



1.

Ye Yong-qing was influenced by Western modernism at an early stage, and changed to an experimental creative style from Southwest landscape painting. Whether they are collages of various materials or graffiti-styled oil painting, Ye's works seemed to be differentiated from the then popular nativist realism, thus creating a unique artistic language.

Posture, which is created in 2006, is the artistic presentation of Ye's yet another self-exploration. Its clean, simple composition and interlacing lines remind one of American artist Cy Twombly's signature series *Untitled*. As an important power in the '85 New Wave Movement' of art, Ye has been deeply influenced by Robert Rauschenberg (who visited China in 1980's and held an exhibition) and pop art, and advocated 'fun above being correct' in art.

Posture features repeated graffiti lines, which is Ye's tribute to Cy Twombly and artists of that era.

Posture has clean, powerful brushes and crisp lines, which are independent yet interlacing each other, faithfully showing the artist's self-exploration during art creation. This makes *Posture* a classic 'back to basics' piece of work, showing innocence after sophistication, like a future conjured from an ongoing present.



2.

1. 賽·托姆布雷(Cy Twombly)《無題》漆 蠟筆 畫布 170x225cm 1968年作
2. 葉永青於工作室創作中

1271 葉永青 (b.1958)

姿勢

2001 年作

壓克力 畫布

簽名：叶永青 Ye Yong Qing 於右下

YE YONGQING

POSTURE

Painted in 2001

Acrylic on canvas

Signed in Chinese and Pinyin on lower right

110 x 150 cm. 43 1/4 x 59 in.

HKD: 280,000 - 380,000

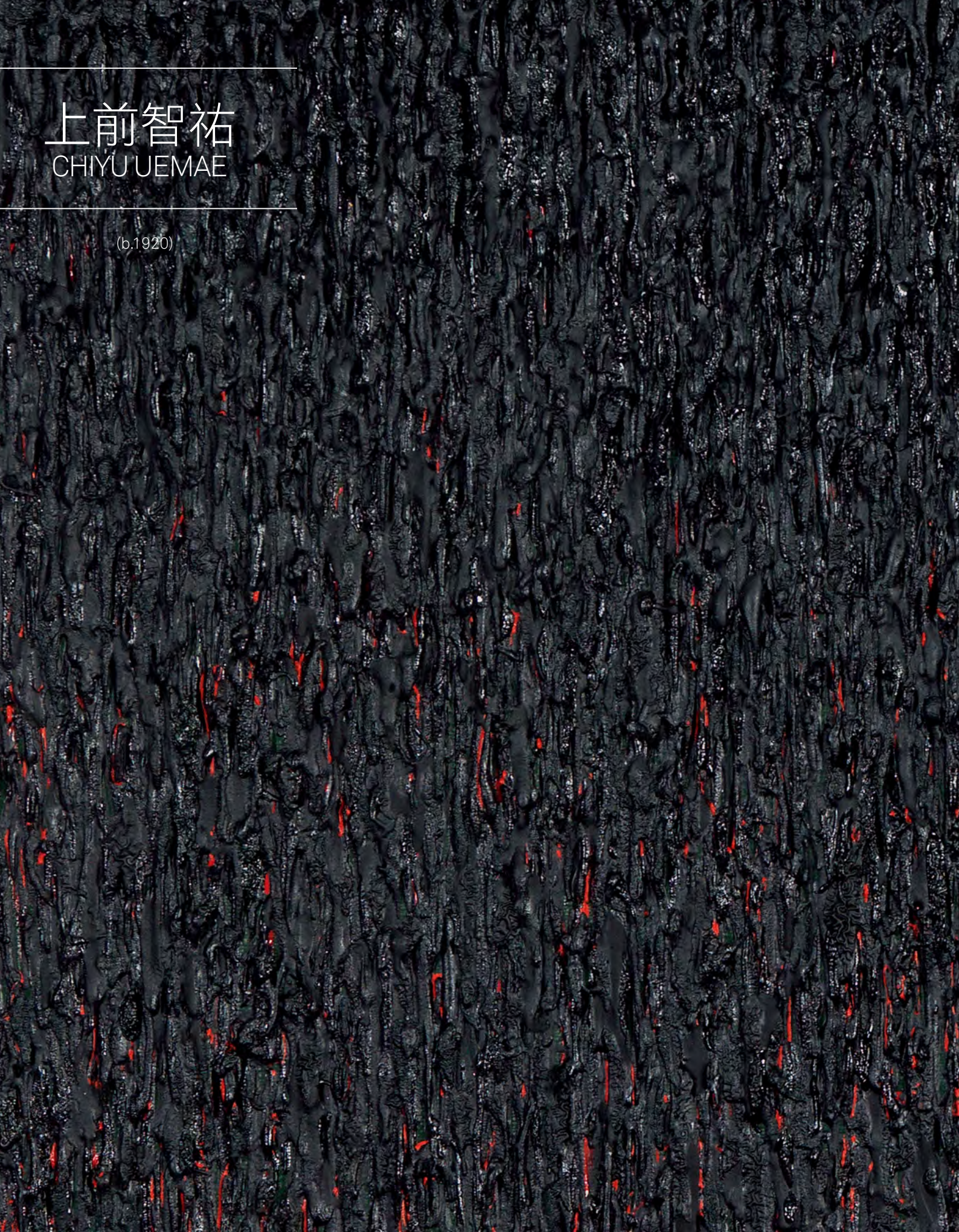
USD: 36,100 - 49,000



上前智祐

CHIYU UEMAE

(b.1920)



紐約古根漢美術館（Guggenheim）於2013年舉行了「具體：燦爛的遊樂場」展覽，備受好評的同時，亦宣告了具體派作為亞洲現代藝術的重要流派，在世界舞台上的重要地位。此後，具體派作品的市場價格直線上升，許多藝術家如白髮一雄、吉原治良以及田中敦子等重新回到人們的視線。上前智祐以其對質料的敏感和構圖的致密，脫穎而出，成為具體派中一支風格鮮明而不可忽略的存在。

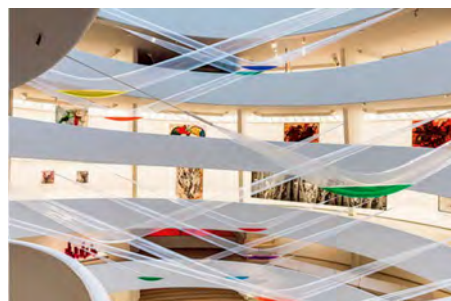
上前智祐的作品專注於材質本身的體現，用不同質地的顏料呈現出獨特的肌理，創作出凹凸如浮雕般的作品形態。多層次物料通過塗抹、暈染、潑灑等繪畫方式結合，展現出其有別眾人的高超技藝。看似即興偶然的創作，卻從側面忠實反映出不同材質在畫布上相遇融合的歷程，效果常常令人驚喜。本次上拍作品《無題》是藝術家又一次對物質本體原始之美的探索，因為觀賞距離的遠近而帶來不同的效果，遠看如銀河系一般，好似細微的小小星系一顆顆鑲嵌在黑寂無垠的宇宙之中，近看能更真切的感受到作品凹凸的肌理，與油彩天然的光澤。而均勻覆蓋於其中的紅色小顆粒則增添了一絲溫度，使得畫作飽滿深刻。上前智祐再一次用其作品展現出物料本身的美感，一切渾然天成，毫不刻意，細密地紋理看似無序的置於畫布之上，呈現出人意料地和諧之感。

人們常說，「經典能夠超越時間」。與西方觀念藝術並行，甚至更為超前的日本具體派便是藝壇這一現象的最好證明。隨著創始人吉原治良的逝世，具體派於1972年宣告解散。然而，其中眾多藝術家的作品，已然散髮著超越時間的魅力，在接近半個世紀後的今天，跨越國界，為無數人喜愛。上前智祐作為具體派少數仍然在世的藝術家，於2000年創作了這幅《無題》。似乎具體派的創作理念與精神，在他筆下得到了某種意義上的延續。上前智祐本人亦並不孤獨，他和斯人已逝的白髮一雄、田中敦子、元永定正等一起，如《無題》中浩瀚宇宙里的小小星系，點亮漫漫長夜，點亮一代又一代年輕藝術家回歸初心之路，也點亮具體派走向更廣闊的世界舞台的未來。

The widely-acclaimed exhibition Gutai: Splendid Playground at New York's Guggenheim Museum in 2013 testified to the prominence of the Gutai group in both Asian modern art and the global scene. And from the group, Chiyu Uemae stood out with his careful choice of materials and composition.

Uemae lays much store by material presence, using paints of varying textures to create unique weaves and relief-like forms. His extraordinary techniques shine through his employment of impasto, colour shading and splashing. In this work, Untitled, he once again explores the primitive beauty of materials. From afar, it resembles the Milky Way, with tiny galaxies embedded in the dark and boundless universe; while close inspection reveals the weaves in and the natural shine of oil paint. The sprinkle of red adds warmth and depth.

Japan's Gutai group provides the best testament to the saying "classics transcend time". Uemae created Untitled in 2000. As one of the few Gutai artists still alive, he has enabled Gutai's philosophy and spirit to transcend the temporal dimension and live on in a certain sense.



2013年「具體：燦爛的遊樂場」展覽現場，紐約古根漢美術館（Guggenheim）美國

1272 上前智祐 (b.1920)

無題

2000 年作

油彩 壓克力 畫布

簽名：上前智祐 抽 11 - 00 2000.4.4 於背面

CHIYU UEMAE

UNTITLED

Painted in 2000

Oil and acrylic on canvas

Signed in Chinese character and dated on reverse

50 x 60.5 cm. 19⁵/₈ x 23⁷/₈ in.

HKD: 160,000 - 220,000

USD: 20,600 - 28,400



井上有一

YUCHI INOUE

(1916 - 1985)

When Japanese master Kūkai travelled to Tang China, he studied the calligraphies of Wang Xizhi and rising star Yan Zhenqing. Back in Japan, he began to promote calligraphy, which Japanese called “do” (literally “way”). By writing repeatedly, people master the art of so-called “do”, and Yūichi Inoue was the one to give the notion full play.

The current lot for sale, *Tai*, was created in Inoue's most productive period in the 1960s. By that time, his practice had already turned from a mere pursuit for techniques to “a battle between man and word”. He sought to find a new expression for his creativity through different attempts. The bold and unrestrained strokes suggest that the calligraphist wielded his brush with facility; and the natural way the ink diverges reflects a creative style that is uninhibited and full of tension. The lower part of the Chinese word, meaning literally “water”, comprises a powerful vertical line and two thick dots on each side. The dots, though seemingly casual and free, are distributed evenly. The whole composition is plump with content. The upper and lower parts are relaxed, forming a stable and orderly structure like a building. The upper part, like a pagoda, embraces the water below with ease, exuding an air exactly like its meaning—safe, stable and calm.

Inoue once lamented the bitterness entailed in writing. Life is also full of bitterness. To many people, art is beauty, but to Inoue, art is some kind of proof of existence beyond metaphysical beauty after hard knocks.





早在唐朝時期，日本空海大師來中國學習，認真鑽研了王羲之以及彼時剛剛受到注目的顏真卿的書法，回國後便開始傳播「書法」，而日本人將之稱其為「道」，是通過不停的書寫，掌握所謂「道」學。而在書道之中，把「道」學發揮得最為淋漓盡致的，非井上有一莫屬。

作為藝術家，井上有一外表顯得有些樸素。剃著光頭的他進行創作時，時常赤膊上陣，揮運巨筆，表情每因專注而顯得有些嚴肅，嘴上還念念有詞……看上去似一名苦行僧，而非書法家。這一切均與他早年的經歷有關——出生貧寒的井上有一為了早日獨立，選擇成為了一名國民學校的教書匠。業餘時間研習書法，卻始終未獲重視。二戰時，他險些在東京大轟炸中喪命，大難不死過後，切實感受到從死神手中掙脫而來的自由之意義，從此通過「書道」踏上自我實現之路。

在經歷種種失敗與探索，上世紀六十年代是井上有一較為高產的時期，本次上拍的泰亦來源於此。彼時，井上有一的書法已經拋開了純粹對技法的追求，而變成了「人與字的格鬥」，通過各種各樣的嘗試，試圖為自己的創作探索出新的表現形式。泰字筆觸豪放，揮灑自如，通過自然發散的墨跡，可以看到藝術家創作時的豪邁與張力。下半部分為中文「水」字，有力的一豎兩旁，留下四個濃重的頓點，看似不經意地灑脫，實則分佈均勻，緊湊有致。整個畫面構圖飽滿，上下兩部分，分別一鬆一弛，形成建築結構一般的穩定有序之感。上半部分似一個塔型的屋頂，而水則被包圍其中，自由安適。恰似「泰」字本身的含義——平安，安定，泰然處之。

井上有一曾哀歎：寫字很苦。這個苦，寥寥幾筆，不單說得是字，也是人生。很多人都認為藝術是美的表達，然而對於井上有一來說，藝術超脫了其形而上的美麗，而是歷經錘煉後，某種曾經存在的證明。書法作為一種意象的表現方式，忠實的還原了井上有一在創作時，內心的呼喚與焦灼，以及悲苦大環境下，渴望自我實現的赤子之心。

1273 井上有一 (1916-1985)

泰

1966 年作

水墨 紙本

簽名：藝術家鈐印一枚 有於右下

發表：

1996-1998年，《井上有一全書業》第一冊，Unac Tokyo
出版社，東京，日本，第434頁。

來源：

亞洲私人收藏

YUICHI INOUE

TAI

Painted in 1966

Ink on paper

Stamped with artist's seal on lower right

146 x 243 cm. 57 1/2 x 95 5/8 in.

Literature:

Unac Tokyo, Tokyo, Japan, *YUICHI: catalogue raisonné of the works 1949-1985*, Vol1, 1996-1998, p.434.

Provenance:

Private Collection, Asia

HKD: 300,000 - 400,000

USD: 38,700 - 51,600





王璜生
WANG HUANG-SHENG

(b.1956)

The background of the page is a large-scale abstract artwork. It consists of a dense, intricate network of thin, dark, hand-drawn lines on a light, textured surface. The lines are mostly circular and overlapping, creating a complex, web-like pattern that fills the entire frame. The overall effect is one of organic, chaotic energy.



王璜生創作中

近年任職於中央美院美術館的王璜生，一直試圖在藝術創作中開闢屬於自己的水墨語言。其作品中標誌性的線性元素早已將其從中國傳統水墨中區別開來，營造出抽象而隱秘的意境。

也許是身兼畫家、博物館館長、教育家等多重身份的緣故，王璜生在進行藝術創作時，多了一分清醒與自知，將得其作品與其他藝術家區隔開來。在作品《游象系列140921》中，纏繞的亂線好像是通往藝術家內心的曲徑，越接近「心臟」的位置，線條便越為密集，錯綜交織卻依舊紋理清晰，個中千迴百轉，通過線與線、線與點之間的延伸、交叉，以及畫面的留白構築起一種無形的張力，藝術家的所思所想，在一呼一吸之間，通過灑脫的筆觸得以抒發。所謂「大音希聲，大象無形」，王璜生在《游象系列 140921》中，迴避了平鋪直敘的描繪方式，在有形與無形之間尋找到某種微妙的平衡，酣暢運筆之間，似乎是在回應老子對「道」的闡釋，賦予了傳統水墨新的表現形式。

Wang Huang-sheng – artist, curator and art museum director – has been in pursuit of creating his own language of water painting through his creations. His works are distinct from the traditional Chinese water paintings for their signature linear elements, which invoke an air of mystique. For this specific work, the tangles of lines are akin to paths to his heart; the closer to it, the denser the lines. Convolved yet defined, the extended and overlapping lines and dots as well as the void create tangible tensions. Wang managed to strike a subtle balance between tangibility and intangibility by eschewing the straightforward narrative form. His free-flowing style echoes Laozi's take on "Tao" and endow the old art form with new expression.

1274 王璜生 (b.1956)

游•象系列 140912

2014 年作

水墨 紙本

簽名：王璜生 140912；藝術家鈐印一枚於左下

展出：

2015年6月13日-7月5日，「游•象」，大未來林舍畫廊，臺北，台灣

備註：

附台灣大未來林舍畫廊提供，藝術家親簽之原作保證書。

WANG HUANG-SHENG

ROAMING APPARITION 140912

Painted in 2014

Ink on paper

Signed in Chinese and dated "140912", stamped with one seal by the artist on lower left

68 x 70 cm. 26 ³/₄ x 27 ¹/₂ in.

Exhibited:

Lin & Lin Gallery, Taipei, Taiwan, *Roaming Apparition*, 13 June to 5 July 2015

Note:

This work is accompanied by a certificate of authenticity issued by Lin & Lin Gallery, Taiwan with signature from the artist.

HKD: 80,000 - 120,000

USD: 10,300 - 15,500



楊詰蒼

YANG JIECHANG

(b.1956)

《千層墨》是楊詰蒼早期在國際藝術圈引起極大關注的作品，1989年，他參加了蓬皮杜中心「大地魔術師」展覽，一舉成名。他創作這幅作品時，每天在同一畫幅上上一層又一層的水墨，重復又重復，直到宣紙吸滿墨水，過程中充滿了隨機性，將多種看似「偶然」排列組合，形成了多層巨幅水墨畫。

楊詰蒼1956年出生於廣東佛山，後任教於廣州美術學院，在80年代末移居歐洲，並開始了涉足於水墨、裝置、行為、影像藝術的多種嘗試，以期找到表達內心本我的真實媒介。他於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，進而使他拋棄了色彩與具象的藝術表現，用單純的水墨來還原物料本身的純粹。《千層墨》便是他運用概念與極簡方式所創作的作品。一層又一層的中國墨色，堆迭覆蓋在拼貼的紙上，透過層層黑墨隱隱散髮的空茫，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」。

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溢出的墨水鋪開於底色之上，千層墨系列多以方大矩形的結構為人所熟悉，如此隨性的不規則形狀十分少見。流溢的墨跡堆積開闢了矩形墨層迭加的空間之感，更加豐富了畫面的結構層次與視覺效果，可謂千層墨中系列中，藝術家傾注心力與個人感悟的至臻之作，以饕餮墨之士慧眼之珍藏。



1.



2.



100 Layers of Ink is Artist Yang Jiechang's most prominent work and has drawn public attention since its exhibition in Centre National d'art et de Culture Georges Pompidou, Paris, France. The work is unique for the layers of the ink on xuan paper, while the xuan paper absorbs the ink over and over again until full, to create an exquisite vision for viewers. The randomness during the process raise the whole creation to a level of art, and hence accentuates the procedure of art making by in contemporary ink.

Born in the year of 1956 in Foshan, Guangdong province. Yang Jiechang has taught in Guangzhou Academy of Fine Arts before moving to Europe in the late 1980s. His art creation has involved various formats such as installation, action art, video art and contemporary ink. Yang has been adopting Taoism since 1982, and the theory has made a huge impact in his artwork. He then abandoned sophisticated skills such as colour and impressionism, and devoted himself to simplicity and Chinese ink. The layers of Ink on xuan paper have made a reflection from the natural lights, which bring remarkable depth to his work. "The procedure and result of my creation is kind of a meditation and also self-accomplishment. While what has been shown to the public is also part of the meditation in my art."

100 Layers of Ink from this Fall Auction is unique from other pieces of the series due to its structure and composition. A few ink drops have outflow the bottom of the ink Square on the large expansive monochromatic square painting, and blossomed on the base note. This irregular shape is rare among other works of *100 Layers of Ink* series, which are familiar to the public for its rectangle shape. It produces a feeling of contemplative tranquillity, and resonates with Yang's studies of Zen Buddhism and Taoism.



3.

1. 1985年 楊詰蒼工作室 廣州美術學院 圖片源自亞洲藝術文獻庫
2. 1989年 楊詰蒼製作作品千層墨中
3. 《千層墨（一組四件）》水墨 宣紙 420 x 280 cm x 4 「大地魔術師」展覽現場，巴黎蓬畢杜中心，1989年

1275 楊詰蒼 (b.1956)

千層墨

1991 年作

綜合媒材 紙本 裱於麻布

簽名：Yang Jiechang 詰蒼，1991 於左下；

Yang Jiechang 楊詰蒼 1991 於畫背

YANG JIECHANG

100 LAYERS OF INK

Painted in 1991

Mixed media on paper, mounted on gauze

Signed in Chinese and Pinyin and dated on lower left;

signed in Chinese and Pinyin on reverse

119.5 x 221 cm. 47 x 87 in.

HKD: 320,000 - 420,000

USD: 41,300 - 54,200





仇德樹
QIU DESHU

(b.1948)

仇德樹



「裂變」一詞不光是仇德樹作品之名稱，更是貫穿其創作生涯始終的代名詞。少年時代起變師從海派名家王一亭，汲取了極為深厚的傳統水墨功底，並且善用宣紙的肌理來展現筆墨之紋路。文化大革命結束後，他成為藝術家團體「草草社」的領袖，志在為心目中的「大山大水」，找到新的表現方式。1985年，仇德樹應邀前往美國波士頓塔夫茨大學做訪問學者，在海外的仇德樹感受到了傳統水墨在視覺衝擊力上的欠缺，因此開始了一場與中國水墨對話的「裂變」之旅，大膽改革了之前的灰暗色調，運用油畫創作所使用的丙烯顏料和油畫畫布，打造出色彩豐富的畫面效果。

和其他當代水墨作者有所不同，仇德樹的作品不拘於宣紙和墨筆這樣單一的表現形式，且用色鮮亮，自成一格。最為著名的「裂變系列」亦是如此——據藝術家回溯，該系列最初來自於石板裂縫的靈感。藝術家大膽使用西方的解構主義來描繪傳統的中國山水，構圖上，與氣勢恢宏的北宋山水有相似之處，令人不由想到清初金陵八大家之一的龔賢，以用墨而聞名，視野開闊，平淡中倍添縹緲之氣息。無論是俯視角度的構圖，還是濃密而又靈動的「點苔」，撕裂的碎片被重新整合，仇德樹在西方的解構主義中，完成了一次極具東方氣息的裂變。

仇德樹曾自白「我喜歡用剃刀般銳利的工具把藝術品撕開，然後把它們粘合起來，然後再一次把它們扯開。在這一過程中，我不斷嘗到了把我曾經創造的某些事物加以摧毀的苦痛，及把可認知的東西加以消除的自由。我把這種行動作為我的自我修養的一部分，從而使我在精神上無畏和堅定。」本次上拍的裂變作品，堪稱該系列之中的代表作。在藝術家所堅持的水墨實驗的創作之下，作品顏色豐富瑰麗，紋路別緻而細膩，仇德樹煞費苦心的撕開、滑坡、重繪以及再分層，將傳統中國宣紙，化作拼貼畫一般具有多層結構和表達方式的畫作。依靠中國傳統材料和技術，來創作新穎獨特，且具有時代敏感性的作品，正是時下「當代水墨」之起源。從文革時期的工人畫家，美國高校的訪問學者，再到「草草社」的精神領袖，年近古稀的藝術家仇德樹完成了一次又一次身份上的「裂變」，通過充滿試驗性的作品，將住在心中的憂患與傷痕，堅定的表達出來。

Fissuring is not just the name of Qiu De-shu's works, but also the word to describe the artist's creative career. Qiu studied traditional ink painting when he was young, and learnt how to use xuan paper to show the texture of ink brushstrokes. After the Cultural Revolution, he became the leader of 'Grass Grass Art Society' and strived to find a new way of presentation for the great landscape in his mind. In 1985, he was invited to Tufts University, Boston as a visiting scholar. There, Qiu felt that traditional ink wash painting lacked visual impact, and thus started the 'fissuring' journey of Chinese ink wash painting. He boldly changed the traditional grim tone by using acrylic paint and canvas to create colourful visual effects.

According to Qiu, Fissuring series is first inspired by the cracks in rocks. He depicts traditional Chinese landscape using the western deconstructionist approach. The composition of his works are similar to landscape painting in the Song dynasty. Qiu has adopted the aerial view in the composition with rich, lively 'moss dot' strokes, and put the torn pieces together again, completing an eastern-styled fissuring. This piece of work is representative in the Fissuring series. Qiu has experimented with ink wash painting, creating a colourful piece of work with delicate texture. The artist has turned the xuan paper to a collage with multiple layers and presentation using different techniques. The creation of new, time-sensitive works using traditional materials and skills is exactly the origin of 'contemporary ink wash painting'.



1986年 美國波士頓塔夫茨大學校園中心壁畫落成典禮

1276 仇德樹 (b.1948)

裂變山水

2010 年作

壓克力 宣紙 畫布

簽名：雲一人 仇德樹 於畫面左中

QIU DESHU

FISSURING

Painted in 2010

Acrylic on xuan paper mounted on canvas

Signed in Chinese and "Yun Yiren" in Chinese character on middle left

120×60 cm. 47 ¹/₄ x 23 ⁵/₈ in.

HKD: 280,000 - 380,000

USD: 36,100 - 49,000



蔡国强

CAI GUO-QIANG

(b.1957)

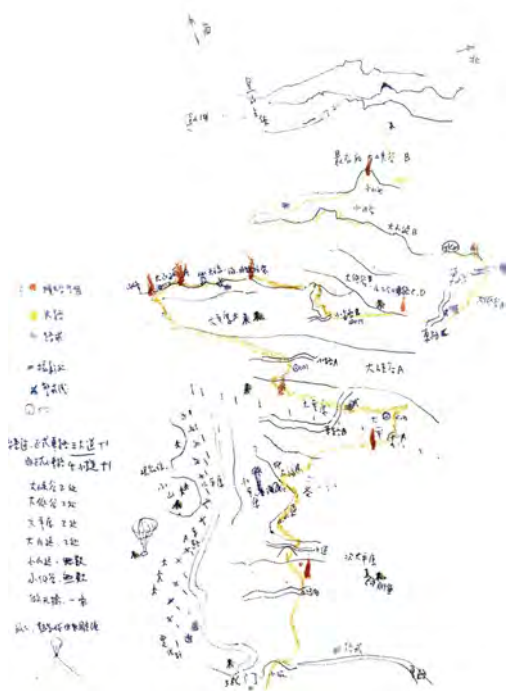


1.

旅居海外多年的蔡國強從1989年開始推出了他的《與外星人對話》大型爆破計劃，其目的是向宇宙發出信號，尋找地球和外星球之間的對話可能。而1993年在嘉峪關開展的《外星人計劃10號：為萬里長城增一萬米》，則是藝術家旅居日本后回到國內的第一次爆破計劃。他選擇了位於戈壁沙漠的嘉峪關—長城終止處作為起點，將炸藥的爆炸點向沙漠延伸。晚上7:15分黃昏時刻，導火線點燃，600千克火藥匯成一道一萬米的火牆，伴隨著瀾漫的硝煙一路向西，穿越廣袤的沙漠，綿延的線條勾勒出火藥獨有的爆破絢爛之美。整個時間長15分鐘，吸引了超過5萬觀眾為之駐足。蔡國強選址長城這樣一個具東方符號的地理位置，又用火藥這樣代表發明為媒介，用燦爛的火光點燃了沙漠中這座古老的城市，傳達出恢弘的氣勢之余，其作品本身亦成為東方與西方，科技與藝術碰撞后留下的文明產物。

長達一萬米的《外星人計劃10號：為萬里長城增一萬米》氣勢磅礴，本幅《為萬里長城延長一萬米 草圖》乃蔡國強在嘉峪關執行爆破前的計劃圖，亦是其創作理念的精華，忠實記錄靈感從發想到實現的過程。所有紋理皆為真實爆破痕

跡，尺寸合宜，爆破軌跡亦彌足珍貴地完整展示於眾。蔡國強在用火光驚艷眾人的同時，纏繞的線條又似在低聲訴說著一對歲月的回顧，對未來世界的展望，又或是對戈壁沙漠上這古老東方文明的致敬與眷戀。箇中百轉千回，無不令觀者動容。



2.

熟練運用火藥進行藝術創作多年的蔡國強曾感歎道：「做藝術不光要點，也要滅。」如果說，點著的火焰代表了耀眼的剎那光華，那麼，留在紙上的火藥的痕跡，無疑就見證了時間的永久和恆常。該作品不僅極具藝術性，巧妙的構圖與火藥熄滅後煙熏的肌理，似渾然天成，清逸幽雅，透出水墨一般的質感，使其亦不失觀賞性及裝飾性，可謂藝術家的代表作之一。

Cai Guo-qiang, who has lived abroad for many years, began Project for the Extraterrestrials since 1989 which consisted of using explosives, with the aim of emitting signals to the universe in search of a possible communication between the Earth and other planets. In 1993, upon his return to China from the sojourn in Japan, Cai launched his largest explosion event, Project to Extend the Great Wall of China by 10,000 Meters: Project for the Extraterrestrials No. 10. Borrowing the saying that 'the Great Wall is the only man-made object that can be seen from the moon', Cai set the stage at the Great Wall where he lit the extensive gunpowder fuse at the desert in an attempt to establish communications with the extraterrestrials.



3.

Project to Extend the Great Wall by 10,000 Meters – The Sketch is the plan of the said project, which has thoroughly recorded the development of the project from ideas to its realisation. All the trails of the gunpowder blaze were faithfully captured in appropriate size. If the blaze is meant to represent a brilliant fleeting moment, the traces of gunpowder fuse seared on the paper become the witness of the everlasting time of eternity. The sketch not only embodies the ideas of the project but also the ingenious composition and trails of gunpowder blaze together have formed a natural and elegant ink-like texture that delicately depicts its grandeur and spectacle.

1. 1993年 蔡國強在法國卡地亞當代藝術基金會的工作室內
2. 《萬里長城延長一萬米：為外星人作的計劃第十號》草圖，鋼筆 蠟筆 紙本 29.5x22cm 1993年作 藝術家本人藏
3. 《萬里長城延長一萬米：為外星人作的計劃第十號》爆破佈置現場 1993年

1277 蔡國強 (b.1957)

萬里長城延長一萬米：為外星人作的計劃第十號

1993 年作

火藥紙本

簽名：1993.2 製作，93.11.3 題字，Cai Guo Qiang 於右下；
於中國嘉峪關實現，一九九三年二月二十七日，延長一萬 m
計畫，萬里長城 於右中；嘉峪關 於正中；戈壁沙漠 於左中

CAI GUO – QIANG

PROJECT TO EXTEND THE GREAT
WALL OF CHINA BY 10,000 METERS:
PROJECT FOR EXTRATERRESTRIALS.
NO.10

Executed in 1993

Gunpowder on paper

Signed in Pinyin, dated "1993.2" and inscribed "93.11.3"
on lower right; inscribed in Chinese on middle right, the
center and middle left

67 x 52 cm. 26 ³/₈ x 20 ¹/₂ in.

HKD: 200,000 - 300,000

USD: 25,800 - 38,700



曾梵志

ZENG FANZHI

(b.1964)



剛於北京尤倫斯藝術中心舉辦的「散步」是曾梵志從藝三十餘年來迄今為止規模最大，涵蓋最為廣泛全面的展覽。曾梵志在此對個人藝術生涯做了一個完整的回顧。在展覽現場，吸引最多觀眾駐留欣賞的便是其廣被熟知的代表系列「面具系列」作品。作品中的男子多戴著發白的面具，放大的五官與雙手，誇張的表情帶來幾分戲劇效果，直觀地表達出藝術家在不斷變化的當代中國社會，內心的衝突、以及對生活的焦慮與嘲諷。

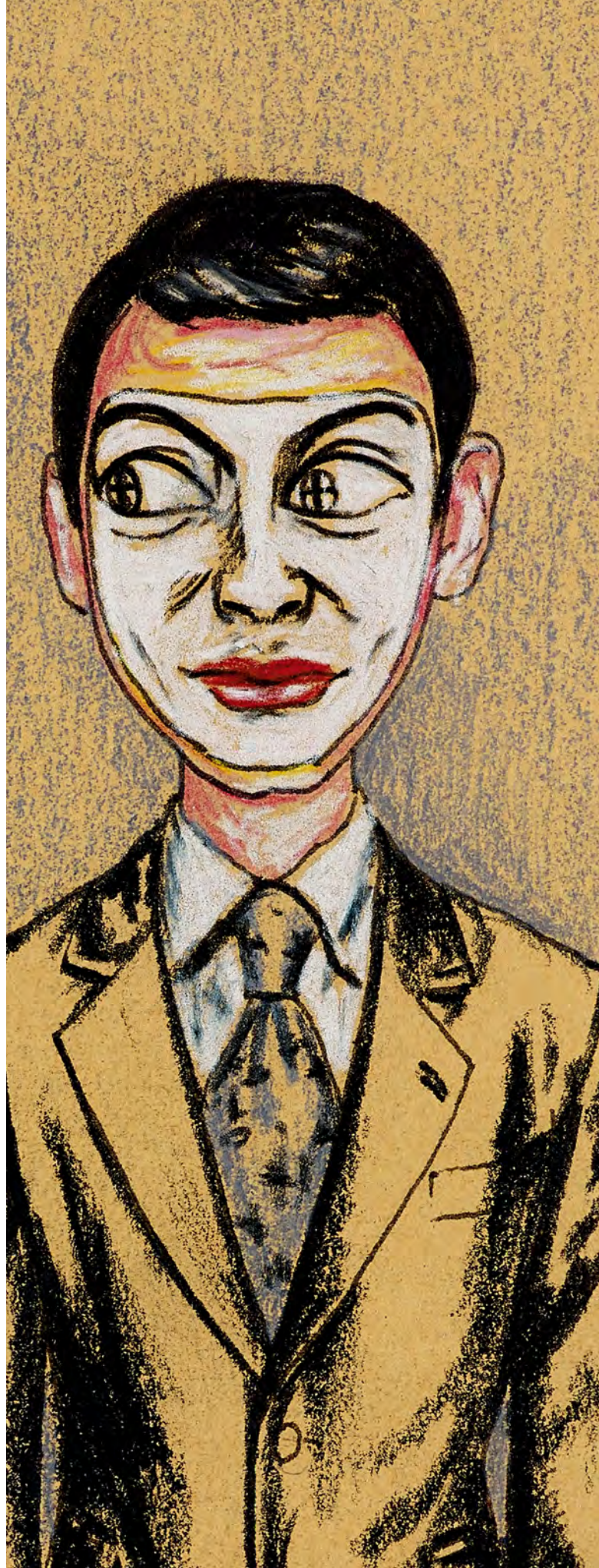
本次上拍的面具系列紙本之作，亦屬曾梵志「代表繪畫系列」——面具系列，「典型繪畫元素」——雙人正面構圖、鵝黃色背景，「重要創作時期」——1999年時期作品，尺幅雖小卻得以「以小窺大」，可謂藝術家諸多面具系列中，最為出色和受市場認可作品之縮影。

黃色乃藝術家在面具系列中為最頻繁使用的背景顏色。無論是1996年所創作的以八名戴著相同面具與紅領巾的中國人為題材的《面具系列No.6》，還是創作於1997年，以黃色沙灘與海水為背景的《面具系列No.4》，都將或鮮亮或渾濁的黃色運用的淋漓盡致，藉此表達出藝術家創作時的不同心境。2000年，曾梵志的《飛翔》現身香港拍場，因屬藝術家罕見的雙人正面肖像而備受矚目。之後，曾梵志的面具系列作品

總是市場的寵兒，2013年蘇富比春拍夜場上，面具系列之大尺幅作品《最後的晚餐》以1.8億港幣成交，至今仍保持著在世中國當代藝術家作品的拍賣最高價的市場紀錄。

《面具系列》使用彩色鉛筆、蠟筆細緻的勾勒人物手部、面部五官及人物身上衣著之物的輪廓線條，配以曾梵志對色彩搭配的敏銳嗅覺及不同於油畫畫布材質及油彩塗料筆觸的運用鋪設的黃藍交融之背景，呈現了紙本作品特有的淡雅沉靜之韻味；並在結合了「黃色背景」以及「雙人正面全身」構圖兩種面具系列最為深刻人心的經典元素基礎之上，營造了集代表元素於一體又有別於油畫作品而特有的畫面氣質，實為藝術家難得一見、別具用心的精品佳構。

畫面中兩名男子並排站立，雖然皆面相正前方，雙眼卻在互相窺視，眼神中帶著一絲揣度的意味，兩張面具之下，只有額頭上隱約可見的皺紋，成為真實生活最忠實的見證。諷刺的是，儘管看待對方的眼神並不具善意，藝術家通過相似的體型、西裝、髮型、乃至抹上髮蠟之後頭髮上相似光澤，從細微之處，展現出二人作為當今在城市生活的現代人，千篇一律以至於極為相似的生活方式，揭示出倆人雖然彼此忌憚，卻在本質上互為同類的殘酷真相。





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This piece of work on paper belongs to the artist's signature Mask Series in an important period, featuring some of the classic elements of the artist, including a composition of two figures facing the front and a light yellow background. Though not large in size, the piece, which is created in 1999, is arguably the most outstanding piece and recognised piece of work in the series.

Yellow is the most commonly used background colour in the Mask Series, such as Mask Series No.6 (created in 1996) and Mask Series No.4 (1997). The artist makes full use of different shades of yellow to convey different emotions. In 2000, Zeng Fan-zhi's Fly received much attention in a Hong Kong auction as it is a rare piece from the artist featuring two figures side by side. Since then, the Mask Series has been a favourite in the market. In 2013, the Last Supper, a large-sized piece from Mask Series, was sold for HK\$180,000,000 by Sotheby's, a record price in the Chinese contemporary art auction market to the date.

The Mask Series uses coloured pencils and crayons to outline the hands, facial features and clothing of the



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characters. Applying materials and brushes different from ordinary oil painting, Zeng, who has a sharp sense of colours, creates a background with a blend of yellow and blue, resulting in a tranquil atmosphere unique in a piece of work on paper. While it features a yellow background and two full-bodied figures facing front, which are classic elements of the Mask Series, this piece has a special flair differentiating itself from other classic oil painting series.

In the painting, the two men are standing side by side, facing the front yet peeking at each other, appraising. Under the two masks, the indistinct wrinkles on their foreheads are the only proof of the life. The artist has created an irony: There is no hint of friendliness in the eyes of the two men, yet they are of similar sizes, wear similar suits and hairstyles, and even have a similar glow on their gelled hair. From these details, we know that the two men are leading similar, unvaried lifestyles in the city, and it is cruelly revealed that although they are guarding against each other, they are in fact of the same kind.

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1. 90年代曾梵志與其面具系列作品合影。
 2. 曾梵志《面具系列1996年第5號》油彩 畫布 200x180cm 1996年作 龍美術館藏
 3. 曾梵志《面具系列》色粉 紙本 18.5x14.7cm 1998年作
 4. 曾梵志《面具系列1995第7號》油彩 畫布 150x130cm 1995年作
 5. 曾梵志《面具系列1996第6號》油彩 畫布 200x360cm 1996年作

1278 曾梵志 (b.1964)

面具系列

1999 年作

彩色鉛筆 蠟筆 紙本

簽名：Zeng Fanzhi 1999 於左下

來源：

歐洲私人收藏

ZENG FANZHI

MASK SERIES

Painted in 1999

Colour pencil and crayon on paper

Signed in Pinyin and dated on lower left

16.5 x 14 cm. 6 1/2 x 5 1/2 in.

Provenance:

Private Collection, Europe.

HKD: 380,000 - 480,000

USD: 49,000 - 61,900



張恩利

ZHANG ENLI

(b.1965)

「人在游離當中走，但我還沒有丟失掉自己的中心點。」

——張恩利

作為世界頂級畫廊豪瑟沃斯(Hauser & Wirth Gallery) 簽約的唯一一位中國藝術家，張恩利並不是一夜成名的典型。從名不見經傳的年輕人，到今天作品被英國泰特美術館收藏，成為備受國際收藏家青睞的當代藝術家，這個轉身張恩利利用了整整十多年，沒有捷徑，沒有傳奇，有的只是在游離於嘩眾取寵、騷動不安的當代藝術天空下對架上繪畫信念的自我堅守；在貧困不易的青春歲月中對藝術語言不斷探索的精神財富。

張恩利的創作可以稱之為現代藝術中精神實驗的意象標誌，將社會行為與意識中人性的酷烈容納進表現主義語匯中，以個體藝術意志的湧現拓寬著「中國語義場」的現實語境，無論是意象深沈的人物創作還是沈思冥想的物象描繪，他的作品總是帶著如同他本人一般疏離的氣質與觀者相望，帶著自我審視的思辨與藝術相守。







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無情之情

從小喜歡畫畫，誤打誤撞學了設計，1989年畢業後搬至上海生活和創作。這個意外的曲折經歷讓張恩利創作之初就不受固於學院派具象表達的束縛，自由的選擇了筆觸強烈的畫風，並於90年代初便樹立了符號鮮明的新表現主義風格。在80年代中國美術思潮的大時代背景下，受西方文學家如尼採、叔本華、薩特筆下對人物微妙觸覺的內心感受描寫啓發，以及理想主義哲學思辨與現實政治大環境巨大落差的影響，張恩利將目光聚焦到身邊的小人物，體察他們和自己的生活狀態，在上海不足十平的簡陋工作室裏，用一種蒙克式的「吶喊」，將壓抑、苦悶和焦躁的情緒宣洩於畫布之上。

1990年至2000年間，張恩利開始了以人物為主體的藝術創作，中下層和最底層的社會大多數平民百姓，是其作品中出現最多的題材，他細心觀察和表現著人們的喜怒哀樂、悲歡離合及每天面對的困惑與無奈，同時又體現出這一群體的堅忍、智慧和幽默。該時期作品已成為張恩利藝術生涯中的典範，如《兩斤牛肉》、《酒館》等作品均借由對城市角落裡的生存的關注，塑造出紀念碑般驚心動魄、躁動不安及頑強的個性張力小人物形象。這一時期的創作亦是張恩利個人內心的一種探索，其描繪的黑色形象世界，讓人輕易的聯想到德國表現主義畫家馬克斯·貝克曼（Max Beckmann）的作品——客觀現實的事物和主觀的想象結合起來，時空與時點的交互並置看起來如此荒誕而真實，以一種強烈而偏執的態度、一種主觀卻自省的角度，將存於世界中的矛盾誇張放大，蔓延成畫布上真實的內心獨白，而在這看似「無情」的真實之下，透露出的卻是藝術家悲天憫人的情感傾向。

無解之解

作於1996年的《無解》，於早年獲西方藏家珍藏後，深埋海外多年，本次秋拍首現於市場，為張恩利的早期創作的重要代表作之一。《無解》描繪了市井中無名小人物算計求解卻又無從下手的盲動瞬間，畫中粗曠的線條、黑灰的背景、手中的煙蒂、無奈錯愕微張的雙嘴、一睜一閉或刻意塗去的雙眼等，皆為張恩利早起繪畫創作的標誌性符號，可謂集張氏藝術創作初露鋒芒時期的經典元素與一體之佳作。張恩利通過新表現主義

的疏離性語調，表現出九十年代身處社會轉型期的都市人面對無序生活的盲動及「無解」求解的心理訴求。

「這些人就是這樣活生生出現在你面前的，我並未有意去醜化他們，我看到的他們就是這樣」；在畫面的描繪中，可以明顯的感受到畫家內心同樣處於一種晦暗苦澀的階段，並用創作將這種混沌而痛苦的場景賦予著戲謔般的幽默感。這種孤獨求存的心境使張恩利成為了生活的旁觀者，通過對身邊的人及其依附之物的描繪詮釋著對藝術的理解與感悟。《無解》中人物冰冷木然的面孔、粗壯生猛的軀體不僅是一種強烈感染力的物質化與肉體化，更是對生命狀態無言的抗爭，張恩利用市井漫畫式的造型，在生存重壓的窒息上勾勒出一抹頗具活力的生動氣息，而這成了他面對生活無奈，「無解之解」的心靈出口。

「靜謐源自深思和刺痛」

——張恩利

2000年，在上海這座日趨現代化和國際化的城市中堅持創作了十餘年後，步入中年的張恩利在上海香格納畫廊辦了人生第一個個展。生活狀態和藝術創作境遇的轉化，讓張恩利的繪畫對象不自覺的由過去強烈刺激的人物轉變為相對靜態、平穩的日常容、器、物、品。然而在看似靜謐簡樸的畫面里，依然是冷漠無情的情緒，疏離無解的意向。如果說一開始他對他的「無情之情」是有強烈情感歸宿追求的，他對他的「無解之解」是有憤然求解意圖的，當經歷了世紀轉折，生態變化，漸漸的在張恩利日顯平靜的畫面裡，「無情之情、無解之解」凝結沈澱成了一種生命的本質和象徵，由此成就他超越地域、人種、語言和習俗的國際藝術價值。

思維最大的敵人就是結論，而「靜謐源自深思和刺痛」。
《無解》呈現給觀者的是張恩利早期藝術創作中的精神思辨和生命體驗。二十年後的今天回看彼時之作，赫然發現，這過程中所有的際遇、風格轉變都源自於當初那份未曾改變的對藝術超然獨立的思考，那顆始終如一的對藝術長久堅守的初心本真。



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'I walk in isolation, yet I have not lost my own focal point.'

Zhang En-li

As the only Chinese artist represented by the world renowned Hauser & Wirth Gallery, Zhang En-li did not exactly become famous overnight. In fact, it took him more than 10 years to gain his fame worldwide as a contemporary artist, his works being acquired by Tate Modern, London. There has been no shortcut or legend, but only perseverance. In the restless contemporary art scene, Zhang stuck to his beliefs in painting, and kept exploring the artistic language in spite of his difficult situation.

Zhang's works are regarded as a symbol of modern art's mind experiment. He expresses the utmost humanity in social behaviour and minds with his expressionist vocabulary, and expands the context of reality of the 'Chinese semantic field' with his individual artistic mind. No matter it is a portrait or still life, all of Zhang's works have a flair of isolation, just like the painter himself looking at the viewer, showing a philosophy of self-examination in the art.

The Feeling of No Feeling

Zhang has also loved painting. After graduating in 1989, he moved to Shanghai. This freed himself from the constraint of academic style. Zhang created with strong brushes, and set up a distinguished style of neo-expressionism in early 1990s. During 1980s, Zhang was inspired by Nietzsche's, Schopenhauer's and Sartre's depiction of their characters' delicate feelings. He was

also impacted by the discrepancy between idealism and real political environment, so that he started focusing on the nobodies around him, observing their life and his own. In his humble studio in Shanghai, he let out his feelings of distress and restlessness on his canvas, in a kind of Edvard Munch way of 'scream'.

Portrait was Zhang's focus from 1990 to 2000, the majority of them being the middle-lower class and grassroots. He observed and expressed people's emotions and lives, their confusions and frustrations, at the same time demonstrating their perseverance, wisdom and humour. His works during this period have become classics of Zhang's artistic career, such as *Two Kilo of Beef and Bar*, which set up images of the monumental little people's struggling city life, showing their restlessness and strength. These works are also representation of Zhang's self-exploration. The dark imageries he created are associated to German expressionist artist Max Beckmann's works - reality is combined with imagination, resulting in absurd yet real imageries. Assuredly and self-reflectively, the artist amplified the irony he saw and turned it into monologues on his canvas. Behind the reality with seemingly 'no feeling' is the artist's strong empathy.

Resolving the problem of 'no solution'

Created in 1996, *No Solution* has been kept by an overseas collector for years until presently. It is one of Zhang's representative works in his early career, capturing the split second when a nobody is looking for a solution but in vain. The coarse lines, grimy background, cigarette on the



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hand, as well as the apalled look with the slightly open mouth and half-closed eyes, are all signature symbols of Zhang's early works, making the piece a classic of the period. Through the isolated tone of neo-expressionism, Zhang presented the rashness of people in the city during a time of social changes in 1990s, as well as their wish to resolve the problem of 'no solution'.

'These people just appear in front of you like that. I did not vilify them on purpose. I just saw them that way.' From the painting, one can easily feel the bitter state the painter was in, as well as his attempt to inject a jesting humour into the agonising scene. The sense of isolation makes Zhang an observer in life, who explains his understanding and feeling towards art with the depiction of people and things around him. The cold face and the sturdy body in *No Solution* are not only moving, but also serve as a wordless opposition to the state of life. Through the grotesque presentation of the grassroots, Zhang outlines a liveliness despite the suffocating life, creating a way out of the problem of 'no solution'.

'Tranquility comes from rumination and pricking pain.'

Zhang En-li

In 2000, after creating works for more than a decade in the modern, international city of Shanghai, the middle-aged Zhang held his first solo exhibition in ShanghART Gallery, Shanghai. With all the changes in life and his art career, Zhang changed his subjects from people to the relative calmer everyday objects. The paintings seems simple and tranquil, while conveying cold emotions and ideas of

isolation and the state of 'no solution'. If at first he had a strong passion for feeling of 'no feeling', then he might as well have a strong intention to resolve the problem of 'no solution'. After all the ups and downs, Zhang's attempt to feel the 'no feeling' and resolve the problem of 'no solution' has been boiled down to an essence life in his increasingly tranquil composition, resulting in his international artistic values which transcends territory, race, language and customs.

The greatest enemy of the mind is the conclusion, and 'tranquility comes from rumination and pricking pain'. *No Solution* shows the mind and life experience of Zhang's early artistic life. Looking at it more than 20 years later, one realises that all the life encounters and style changes have originated from a mind that has never changed, a mind that has persevered in art.

1. 張恩利《兩斤牛肉》油彩 畫布 158x98cm 1993年作
2. 馬克思·貝克曼(Max Beckmann)《黑夜(The Night)》油彩 畫布 133x154cm 1918-19年作 德國北萊茵-威斯特法倫藝術品收藏館 (Kunstsammlung Nordrhein-Westfalen, Düsseldorf) 藏
3. 藝術家張恩利
4. 張恩利《衣架》油彩 畫布 160x100cm 1995年作
5. 張恩利《酒吧》油彩 畫布 170x140cm 1995年
6. 2000年 張恩利於上海香格納畫廊舉辦的首個個展現場
7. 張恩利《悲傷》油彩 畫布 115x89cm 1992年
8. 張恩利《殘肢》油彩 畫布 160x100cm 1995年作
9. 張恩利《酒吧》油彩 畫布 160x100cm 1995年

1279 張恩利 (b.1965)

無解

1996 年作

油彩畫布

簽名：ENLI 96 於右下；張恩利 1996 於畫背

來源：

歐洲私人收藏。

ZHANG ENLI

NO SOLUTION

Painted in 1996

Oil on Canvas

Signed in Pinyin "ENLI" and dated on lower right; signed in Chinese and dated on the reverse.

170 x 140 cm. 66⁷/₈ x 55¹/₈ in.

Provenance:

Private Collection, Europe.

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

USD: 283,900 - 361,300



劉煒 LIU WEI



在諸多西方批評家的眼中，「玩世現實主義」與「政治波普」共同構成了九〇年代的中國前衛藝術，同時確立「玩世現實主義」在中國當代藝術史中的地位。作為「玩世現實主義」藝術的代表人物，及中國社會變遷和原有價值觀念瞬間崩潰的時代見證者，劉煒用其標誌性的筆觸和構圖風格持續性的顛覆著觀者對繪畫審美的習慣，凭借嫺熟的西方繪畫技法和東方才情內核，成為最早活躍於世界藝壇的中國當代藝術家。

本次上拍的《禁止吸菸系列：花》屬劉煒1998-1999年的禁止吸菸系列。如果與其同年的《你抽煙嗎？》（1998）相比，肉色模糊的抽煙者形象在《禁止吸煙》中被完全抽象化了，籠罩於一片藍綠色的空氣與植被之中。劉煒以其特有的狂放筆觸，扎實的西方繪畫技法結合傳統中國文人於花鳥畫中所慣用的詮釋管道，將東方文人特有的雅之意蘊帶入其招牌的「肉欲橫流」象徵世界。畫面上，粉色夾雜著迷亂不清、晦澀難辨的植物、頭像、紀念碑與標語，筆觸散亂繁複、拖滯帶重，急速擴張的線條與色彩在消散和蛻變中四處瀰漫，以道出人與植物共通的生死迴圈及其脆弱，呈現出一種既危險又糜爛的特殊美感。這裡的風景，雖仍充溢著粉色的腐爛肉感，卻與綠色的清新空靈形成強烈對比，這既源自於藝術家1995年創作的「你喜歡肉嗎」中對「肉」的敏感表達，也透露出一個煙民對禁煙的不安及內心的鬥爭，甚至亦包含了藝術家所關注的社會風景、問題風景及生存現象。作品色澤與形態以肉色呈現，引人聯想到模糊的有機體形態（像是動物的器官或是扭曲的蔬菜）以及坦率而哀傷的潦草塗鴉。透過這種管道，劉煒呈現出各種不同的二元對立形式：肥沃與貧瘠，精緻與粗劣，美好與污穢，乃至於生命與死亡。

劉煒的作品經常被評為具有故意挑釁、破除成規、自大失禮等風格，同時也根源於對於藝術以及生存本質的根本關懷。劉煒利用水墨、宣紙的傳統表達形式，將主題思想與具體實踐的合併，從而衍生出更顯私密的表達型態，充滿個人象徵符號以及對當代社會現況之迂回嘲諷。其肆意不羈的筆法並沒有因為畫面主題的改變而改變，反而更加自由、嫺熟。通過特殊的筆觸，流淌著的顏料，以及常常突然留出的畫面空白，藝術家仿佛在告訴觀眾，這不是在畫完美的風景，而是一個信手拈來的內心世界。



1.

Liu Wei is one of the leading artists in Cynical Realism, and is renowned for his innovative composition in painting. As one of first contemporary Chinese artists that recognized by the western world, Liu Wei has participated in Chinese Fine Arts Exhibition in 1989, Sao Paulo Art Biennial, La Biennale di Venezia... and various global art exhibitions, which provide him a foundation of his future success in contemporary Chinese art. Liu Wei is also famous for his talented drawing sensibility: his painting is a tool that delivers messages from the philosophy of living life.

Liu Wei's artwork is a testimony of the 90s transition period in contemporary China and involves various aspects such as politics, economy and culture. The technique skill of Flower can be considered as flower-and-bird painting that used among Chinese litterateur. The shadow of the flower in the center of the painting is accomplished by heroic sketch, along with his signature fleshliness elements. The pink color is mixed with unrecognizable plants, face, monuments and slogans,

appears heavy and complicated to viewers. Expanding lines and fading colours creates a complex that represents the fragility of life and death—the karma of human beings. The fleshliness pink is in contrast with the fresh green—this composition is inspired by the artist's Do You Like Meat? series which was created in the year of 1995. Meanwhile, it also shows the insecurity of a cigarette smoker to the popular Smoking Ban trend in contemporary Chinese society. It even involves the artist's concern toward public issues. In the painting, the colour and format of the flesh is in association with unrecognizable organic beings and decadent graffiti. The artist has successfully drawing the viewer's attention to oppositions such as fertile to arid, delicate to rude, lovely to nasty, and also living to death.

The works of the Liu Wei have always been criticized for its breaking composition and lost of manners, however, some people believe that his work is originated from his compassionate to art and human beings. Liu Wei uses traditional art languages such as ink and xuan paper to express his thoughts and experience, which appear to be very personal to the public, and derives his own signature style in painting. From the blank space, twisted lines, and nonsense slogans of his work, the artist is telling the audience that his works are not perfect pictures, but expressions of an unduplicated inner world.



2.

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1. 劉煒《無題》綜合媒材 紙本 48x47cm 1997年作
 2. 劉煒《禁止吸煙》油彩 畫布 40x70cm 1995年作

1280 劉煒 (b.1965)

禁止吸煙系列：花

1999 年作

綜合媒材 紙本

簽名：劉煒 LiuWei 1999.12 於畫面下方

來源：

歐洲私人收藏。

LIU WEI

NO SMOKING SERIES:FLOWER

Painted in 1999

Mixed media on paper

Signed in Chinese and Pinyin and dated on the bottom

74 x 45.5 cm. 29 ¹/₈ x 17 ⁷/₈ in.

Provenance:

Private Collection, Europe.

HKD: 380,000 - 480,000

USD: 49,000 - 61,900



新勢力——青年藝術家推介



Lot 1281
袁遠 峽谷
YUAN YUAN
CLIFF



Lot 1282
薛峰 改造-12
XUE FENG
TRANSFORM-12

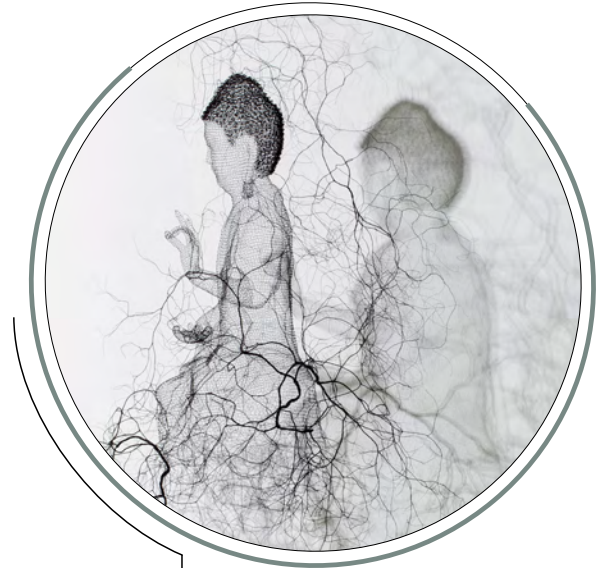


Lot 1283

黃一山 畫架

HUANG YISHAN

SKETCHING EASEL



Lot 1284

李贏 無

LI YING

MÓ

Young Generation — New Power

袁遠
YUAN YUAN

(b.1973)



「袁遠的風景是一個迷你的景點，建造了一個理想中的現實，而現實也正在向公園的微縮景觀發展變化，整個城市更象一個虛擬的景觀的擬仿。這是一個不停息的內外循環的擬像與真實的互相反轉，互相遮蔽和互相複製之中，凡視覺所及之處，心靈必能到達，圖象把人引入一種只擁有表面的視覺性在場。同時，一種用刮刀刮除的特殊製作方式，又用去除的方式完成一種虛擬性的流動的筆觸，整個過程如同一場精密的數學邏輯設計，推倒重來之後卻是一場意外、失焦和充滿不確定性的推毀。」

——付曉東

「袁遠的油畫作品表現的是一種對後現代符號學的質疑。（他的）畫作中可以感到作者對解構注意等歐美理論框架的疲倦。……這種潛移默化的批判性很可能將成為下一代中國藝術家的主要策略。」

——田霏宇

出生於1973年的袁遠畢業於中國美術學院油畫系。作為近年備受市場認可和關注的年輕藝術家代表，2008年，袁遠以其碩士畢業作品獲得羅中立獎學金，並在隨後兩年中在上海小平畫廊舉辦多次個展，作品廣受好評，獲得諸多國內外藏家關注。2011年後，袁遠與香港新銳畫廊——馬凌畫廊合作，更為積極的活躍於國際藝術舞臺。

本次上拍的《峽谷》作於2008年，為其獲羅中立獎學金的同時期作品，是代表袁遠藝術生涯走向成熟的關鍵時期之作。作品中，袁遠以自身的經歷作為創作的靈感，作品將多種現實混合進雜草叢生的沒有相互關聯的公園一角。這些素材重疊並置，層層制約，細節被聚攏，筆觸被抹去，作品被擦顯呈一個獨特的平面，模糊了美麗與恐懼，幻覺與現實。作品中，繽紛中帶著青調子的色彩，形象的勾勒出峽谷間天與水的質感，樹蔭則傳遞出撲面而來的盛夏氣息，瀑布流水徑直向下，水花四濺，流動的形態為畫面注入生命力。水中嬉戲的遊人三三兩兩聚集在一起，享受著難得的休閒時光。本幅作品屬藝術家難得一見的描繪戶外題材的作品，本應空曠的峽谷因為有人的加入而顯得熱鬧繽紛，充滿意趣，有別於藝術家的其他創作，充滿自然風景之韻律，令觀者不禁心馳神往，彷彿身臨其境，聽到峽谷山水間雀躍的回聲。

《峽谷》曾於2008年上海小平畫廊舉辦的袁遠首個個人展覽「摸象」中展出，一經亮相便獲得資深藏家讚賞並收藏至今，作品完整詮釋袁遠作為當代青年代表藝術家所具備的精湛繪畫技巧和極具個人特色的繪畫語言，實為藝術家不可多見的用心佳作。

Born in the year of 1973, Yuan Yuan graduated from China Academy of Art, and has been considered as one of the most prominent artist in younger generation of China. He received Luo Zhongli scholarship with his graduate work in the year of 2008, and soon launched several exhibitions in Xiaoping Gallery, Shanghai in next two years. Since then, his works have received a lot of compliments and has gained reputation for his talented sensibility after being represented by Edouard Malingue Gallery.

Cliff was created in 2008, which belongs to the period while the artist received Luo Zhongli scholarship. It was also a transition period of Yuan Yuan. Gaining inspiration from his personal experience, the artist mixed various unconnected elements in a corner of a park, and squeezed all delicate details to a unique plain surface. The entire painting was set in a cyan tone, accentuated the composition of the water and the sky inside the canyon. The lichen colour of the trees added a summery touch to the scenery. In the left side of the painting, waterfalls dropped down to the surface with several splashes, given a lively aesthesia to the audience. Meanwhile, people gathered together inside the water and obviously enjoying the leisure time of the day... Cliff was one of the very rare creatures of the artist for its outdoor landscape. The Canyon supposed to be a calm and open space, but the people inside the water made the whole scenery full of life and energy. In Cliff, the artist vividly portrayed a natural sights by using traditional oil colour, created an Utopia to the audience, with delightful sound of the echo and running water.



袁遠《公園一角》油彩 畫布 290x190cm 2008 年作

1281 袁遠 (b.1973)

峽谷

2008 年作
油彩畫布
簽名：袁遠 2008.9 於畫背

展出：

2008年10月19日—11月23日，「摸象——袁遠個展」，
小平畫廊，上海，中國。

來源：

小平畫廊，上海；
亞洲私人收藏。

YUAN YUAN

CLIFF

Painted in 2008
Oil on Canvas
Signed in Chinese and dated on the reverse.
160 x 120 cm. 63 x 47 1/4 in.

Exhibited:

Xiaoping Gallery, Shanghai China, *The Blind Man and The Elephant*, 19th October - 23rd November 2008.

Provenance:

Xiaoping Gallery, Shanghai;
Private Collection, Asia.

HKD: 350,000 - 450,000

USD: 45,200 - 58,100





薛峰——對繪畫的「改造」

「薛峰的「改造」系列開始於2011年，是他的個人風格在形成過程中的代表系列。在這些作品裡，總有一條位於畫面底部，平行於畫布的牆角線，勾畫出一個水平而短促的空間，和一面幾乎在嘆息的牆壁：繪畫的一切深遠假象，在剛剛於視線中打開的瞬間，都藉此再次回歸平面。作為一位精於繪畫的藝術家，薛峰對繪畫的質問就由此開始。

作為一位初出茅廬的藝術家，薛峰一直是不安分的。他最擅長的媒介是繪畫，卻不甘心坐享繪畫在學術層面的，來之不易的既有果實，也就是「繪畫的永恆性」。於是，他選擇了一條看似折衷的道路：在繪畫中突破繪畫的局限，讓繪畫無限延伸，或者莽撞地衝進它的內部。只有這樣，在今天的全球語境中，一位畫家才能讓自己的思考在洶湧的思潮中保持獨立，並為自身的創作找到不斷突破的動力。薛峰的這一嘗試，也可以說，是對繪畫，以及繪畫與畫家的關係的改造。於是，「改造」系列就是這一過程的開始。

空間感一直是繪畫的重要議題。而在薛峰的「改造」系列裏，這一議題不再以理性的方式被推演和創新，而是回到了「抒情」的層面：這些作品將繪畫本身——而不是任何風景或場景——作為描繪的對象；於是，對空間表現手法的探索，變成了關於繪畫的「空間感」的，自相矛盾的，無可奈何的，卻又飽含情感的描繪。從這時開始，薛峰開始直面自己作為一位畫家的身份；也因此，他不再只是一位從事「新繪畫」創作的，享受繪畫樂趣的藝術家，而是將自己置於最為真實的創作處境中。這是他後來作品的基礎，也是他對已經成為既定事實的，「繪畫的勝利」的充滿野心的回應。而實際上，這也是一切與今天真正有關的，即能夠稱之為「當代」的藝術創作的開始。」

——摘自許晟「薛峰的《改造》系列」

在《改造-12》中，畫面主體「牆面」上的筆觸沒有構成任何可辨識的形象，它們只是形成了一個不斷變幻的空間，並在激烈的色彩和形態變幻中，表現出向無限深遠處延展的慾望。然而牆面前方的陳設物——畫框的出現，卻用最直觀的方式宣告了牆面的存在。「由此，也將筆觸對空間的期待徹底否定了：它們沒有任何空間，就只是在一面牆上而已。薛峰似乎在嘲諷那些筆觸，或者說，在描繪它們延展於巨大畫幅上的嘆息。」

Xue Feng - To 'transform' painting

'Xue Feng's Transform series started in 2011, and is the representative series during the formation of his individual style. On each of these works, there is a skirting line at the bottom of the painting, which is parallel to the canvas, creating a narrow, horizontal space, as well as a wall that is almost sighing. All the imageries of painting, just when the gaze falls upon it, is back to the surface. This is how Xue, an artist who is superb at painting, starts his interrogation to painting.

As a new artist, Xue has never been conforming. He is a shrewd painter, but not willing to settle for the accomplishment painting already enjoys at academic level, i.e. 'permanence of painting'. Therefore, he seems to have compromised and chosen a path to find a breakthrough to painting through painting, and to let painting extend to the infinity or break into it in a rash. Only in this way, in today's global context, can a painter keep his mind independent and find the motivation to breakthrough in his own creations. Xue's attempt is somewhat a transformation of painting, as well as that of the painter-painting relationship. Transform series is the start of such a process.'

-Excerpt from Xue Feng's Transform series by Xu Cheng

In Transform-12, the brushstrokes on the 'wall' of the painting do not form any distinguishable images, but only a space that is ever changing. The vibrant colours and changing forms show a desire to extend to the infinity. However, with the frame in front of the wall, the existence of the wall is blatantly announced. 'This way, the expectation of the space created by the brushstroke is completely denied: There is no space, but just a wall. Xue seems to be mocking the brushstrokes, or depicting the sigh of the brushstrokes extending on a large canvas.'

1282 薛峰 (b.1973)

改造 -12

2011 年作

油彩畫布

簽名：薛峰 Xue Feng 改造— 12 200×150cm 布面油畫

2011 年杭州 HANGZHOU 於畫背

XUE FENG

TRANSFORM 12

Painted in 2011

Oil on Canvas

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

150 x 200 cm. 59x 78³/₄ in.

HKD: 100,000 - 150,000

USD: 12,900 - 19,400



黃一山
HUANG YISHAN

(b.1983)



「兒時有幾個好夥伴，從小玩到現在，在一起就很喜歡相互開玩笑。好幾年前，對我的諷刺就是，一旦需要付出甚麼代價，就說我要賠100幅畫的。對我這種低產的藝術家來說，100幅，是一個天文數字，一件作品要兩個月的時間才能完成。如果不同時開工，我得耗上多長時間？2007年至2015年底，我剛剛好完成了100件作品，大概用了9年的時間，回想一下，100件這個數字並不驚人，驚人的是它們佔據了我這9年大部分的思考。」

因為思維有著它的定律與慣性，意識與無意識之間存在著夾縫。在某種程度上我的作品源自關於這條夾縫的思考，調動日常經驗、記憶，以及習慣，打亂而重組它們存在的關係。其中敘事性，演繹的卻是邏輯的失誤。這裡的邏輯，並不是要推斷出一個甚麼確切的結果，也不是要告知某一類真相，而是在尋求感知與現實的一個平衡點。所以我選用了最為「工匠」的做法，消除在作畫過程中的表現性，並且用類似於模型製作的方法去生成畫面上的每一個細節。」

——摘自黃一山自述

黃一山 畫架上的繪畫思考

《畫架》是黃一山順著早期對平面內容的繪畫性邏輯探索更深入遞進一層至繪畫材質自身的物質性繪畫探究的近期創作。好比早期對於模型的酷愛體現在了平面透視性的錐形體陳列中，而現在則是在還原實物的體驗過程與喜愛模型的經驗對話，去感受一種物質真實性的交錯體驗。然而不變的是對空間結構、敘事邏輯以及對材料的思辨的持續關注和探討——通過畫布上物質材料邏輯關係上的「不合理」來呈現在對真實性和完整性思考的過程中因對世界感知的疑惑和好奇而產生的「完整性的缺陷」。這種對繪畫語言結構的變更和對於不確定性的度量，成為藝術家特有的打開認知世界的一種方式。

「畫架是我喜歡的題材，通過描繪一個繪畫（工作）場景來重新思考繪畫的問題」。在《畫架》中，黃一山用類似大師自畫像的同理構思，以接近實物的方式去重造了一個繪畫工作中的真實場合，而實木結構、瓷磚、胡亂堆砌的材料並置在一起，又讓這個看似真實的繪畫動作變得不那麼靠譜，製造了一種邏輯上的不合理。在這個建構的「繪畫創作」場景裡，藝術家放入他對繪畫創作的思考的真實內心世界，用一把位於畫架上短的刀片暗喻了繪畫創作中他最經常面對的內心不安——「表現主義對我本人來說一直是一個危險的話題，難以駕馭並容易深陷其中，所以刀片是我在這裡放置的一個暗示。」

《畫架》展現了黃一山九年繪畫創作中對於實木、瓷磚、顏料等不同材質的典型運用，並以一個藝術家最富有個人親密情感的繪畫題材，濃縮了其最具個人特色的空間構築繪畫語境，以及仍舊暗藏的戲謔嘲諷的個人風格。

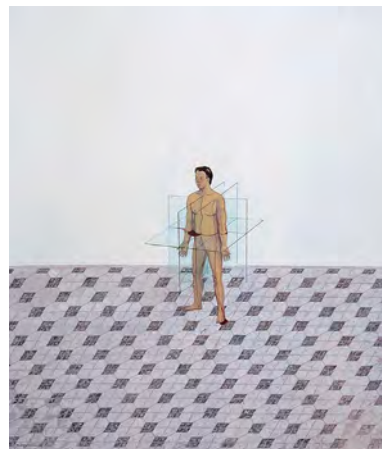
"I made some good friends when small and we always tease each other. Few years ago, they started mocking me that I had to create 100 paintings as a price to pay. To me, such an unproductive artist, creating 100 paintings is an unreachable goal. As you imagine, it takes me 2 months to complete one work. How long would I take if I start to paint them separately? From 2007 – 2015, I finished 100 pieces of works in 9-year time. The quantity doesn't sound that terrific if you give a second thought, however, these paintings took up all of my reflection time in the last 9 years."

—Excerpt from Memoirs, Huang Yishan

Huang Yishan: Reflection at an Easel

Sketch Easel is one of my favorite subject matters, this helps me rethink the questions of paintings though depicting the creation scene". In the work of Sketch Easel, Huang, deploying the same concept of the master's self-portraiture, reconstructs the real working scene with the combination of real world objects, putting wooden structures, tiles and mixed materials together. The scene, real yet absurd, seems illogical. The artist, however, reflects his deep thoughts towards the creation by placing the blade on the easel in the piece, metaphorizing his uncertainty. "Expressionism is a difficult theme to handle and easy to lost oneself in it. The blade, as a reminder, is the analogy."

Sketch Easel represents Huang's creations in the last 9 years and condenses his unique artistic language. The use of woods, tiles and paints as the medium conveys the artist's emotions and feelings as well as his cynicism.



黃一山《高難度動作》綜合材料 布面

1283 黃一山 (b.1983)

畫架

2015 年作

綜合媒材 木版

簽名：Huang yishan 2015 於畫背

HUANG YISHAN

SKETCHING EASEL

Painted in 2015

Mixed media on board

Signed in Pinyin and dated on reverse

80 x 60 cm. 31 1/2 x 23 5/8 in.

HKD: 100,000 - 150,000

USD: 12,900 - 19,400



作品側面效果圖



李贏
LI YING

(b.1983)





1.

2014年從央美雕塑系研究生畢業的李贏性格內向害羞，你似乎很難將這個柔弱的姑娘與她的大型裝置作品聯繫起來。更何況那些作品都是純人力創作，一件作品耗時長達幾個月甚至大半年。連她的研究生導師隋建國都感嘆「不知道李贏小小的身體里哪來那麼多能量。」作為同班唯一一位學雕塑的女生，李贏選擇學習雕塑不僅為了突破自己體力的弱點，更多的是為了尋找到不同於日常繪畫的思維方式與創作方法。本科在央美接受了傳統的寫實雕塑技法以及空間意識的訓練之後，李贏漸漸地便對空間產生了濃厚的興趣，課餘在圖書館借讀很多有關空間方面的畫冊，嘗試新創作並請教於隋建國老師，也正因為隋老師的幾句指導與鼓勵，2011年她考上了隋建國的研究生，2013年又作為荷蘭皇家藝術學院的交換生，出國學習了半年之久。種種學習經歷塑造了她現在創作的表達方式，用鋼筋、粗細金屬絲等材料探索製作作品時的創造性和機遇性。對於在別人眼中出自傳統雕塑工作室卻一直在做當代作品的李贏來說，傳統雕塑的學習培養了她對空間建立敏銳的捕捉和對形體整體的把控能力，這些都成為她獨立創作的鋪墊。

本次上拍的作品《無》為李贏近年完成的又一件得意之作，作品曾隨李贏於亞洲、歐洲多個城市中展出，廣獲好評，並爭相被中外知名藏家收藏。藝術家用現代工業感金屬材質呈現了最具東方文化與精神內涵的「佛」之形象，冷靜理性的材質與觸動感性內核的題材在該件作品身上以最具形式突破的方式得到了超越文化邊界屬性的完美契合，而那潛在於作品之下湧動的衝突之牽扯--材質呈現的巨大氣場能量和暗暗縈繞與中的女性細膩心緒，讓人一旦相遇便過目不忘。

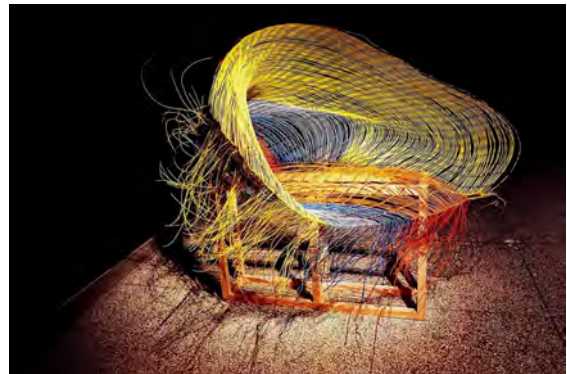
這件作品的視覺呈現與標題文字之間能指所指的關係是我感興趣的點。讀作wú時，與有相對，指無形、無名、虛無等，或指物質的隱微狀態nihility。萬物生於有，有生於無……而讀作 mó無——「南無」(n a mó)，是對佛的敬語……是以形象來圖解文字，還是文字在詮釋形象，亂花漸入迷人眼……在禪宗看來，任何語言文字都是第二性的東西，並非真實存在，能指並非所指。「迷人從文字中求，悟人向心而覺」……

—李贏 自述

This piece, *Mó* is offered this season is yet another masterpiece from Li Ying in recent years. It has gained widespread critical acclaim while on exhibition in Asia and Europe, and is a favorite of collectors at home and abroad. The most symbolic image of the Oriental culture and psyche that is a 'Buddha' is presented in the work with modern-looking metal materials, in which the calm and sensible materials and the affective subject seamlessly marry in the most unorthodox way that transcends cultural boundaries. Such a strong contrast – between the overwhelming sense of energy exhibited by the materials and a faint air of feminine sensitivity – inherent in the work makes it impossible to forget once seen.

'The relationship between the visual representation of the piece and the signifier and signified of its title is what piques my interest. When pronounced *Wú* in Mandarin Chinese, it carries the meanings of shapelessness, namelessness, nothingness, or nihility. Everything in the world is born of something, and something is born of nothing... When pronounced as *Mó*, similar to the pronunciation of the honorific term for the Buddha, either image is used to explain words or the words explain the image. From the perspective of Zen, any language does not truly exist and that the signifier is not the signified. "One finds confusion in words but awakening from heart..."; as Zen advises.

---Self-account by Li Ying



2.

1. 李贏《百靜物-1》金屬絲 73x110x170cm 2014年作
2. 李贏《此時·何處·一彩》金屬線、木 180x250x220cm 2012-13年作

「1997年，隋建國開始了《中山裝》的系列，我把《中山裝》看作是隋建國創作道路上的轉捩點。從最直觀的角度看，隋建國把中山裝做成堅硬的殼子狀，有了一種束縛的感覺，讓人聯想到革命時期留給今天人們心理上的陰影。就束縛的感覺而言，殼狀的《中山裝》與此前的作品有一種語言上的聯系，但《中山裝》不再有強烈的對抗性，它變成了一個空殼。從某種意義上說，隋建國此前的強烈衝突釋懷了，所以說《中山裝》的創作過程，是隋建國解決心理衝突的過程，也是脫掉現實主義塑造管道這個外殼的過程，這件作品的意義還在於隋建國通過這件作品，找到了傳統現實主義塑造管道與當代藝術管道之間的契合點。隋建國說他開始在做中山裝時，仍把已經習慣的殘破、沉重、塑造手感等個人氣質的因素注入其中，最後他明白了，中山裝如果不再是一個具體的，穿在某人身上的，表達某種簡單或複雜藝術家個人情緒的物化體時，中山裝就成為了一個具有某種“觀念”的容器，將歷史與現實裝入其中，將每個人心理的陰影裝入其中，同時隋建國也從內心積壓的文化衝突中掙扎出來，把過去的時代變成一個外殼，以便裝他獲得的新「觀念」。」

——摘自栗憲庭《禁錮與掙紮：隋建國作品“被限制的動力”展覽序言》

“Sui Jianguo started his Mao Jacket series in the year of 1997. I consider this work as a turning point in his art career. The Mao jacket looks like a hard shell from Sui. The stiff and restrained appearance of the work reminds audience the exceptional years of proletariat culture revolution. Mao jacket can also be associate with Sui's previous works in terms of art language. However, the power and the impact of the work has been much softer compare to his previous sculptures—it becomes a format of an empty shell. The conflict that has been living along with Sui has resolved in the procedure of creating the Mao Jacke. It also becomes a melting point the fuses traditional realism and contemporary art language in one work. Sui has confessed that while he was working on Mao Jacket, he unintentionally adding his own personal opinions and experience to the work. However, soon he has realized that Mao Jacket does not belong to any single unit on earth; it has become an expression of unspoken emotions and thoughts of the artist. More than a “wearing jacket”, Mao Jacket literally becomes a “vessel” that stores the memories and ideologies of human beings. Sui Jianguo has also relieved himself from the past struggle within his work, emptied the shell of his mind , and ready to pour new creations to this vessel.”

--Li Xianting, Restrained and Struggle, Preface for Restrained Power Sui Jianguo Solo Exhibition in MOCA, Singapore





Words from Mentors--Metamorphosis

Li Ying completed both her undergraduate and postgraduate studies at the China Central Academy of Fine Arts. During her time as an undergraduate, she studied at Studio One of the Department of Sculpture; her mentor Mr. Sun Jiabo, a liberal who had stayed in France, gave his students free reign to create, which explains the many welded metal sculptures she had crafted over the years. Given the volumes of these works and the complexity in making them, it is a physically demanding and time-consuming job. As a postgraduate student, she turned her attention to metal wire weaving. Her work *Now and Where*, made of weaved aluminum wires coated in colourful plastic and completed before graduation, earned her a Youth Artist-in-Residence Award from Yishu 8. Later, her graduation piece *Elevation* was awarded the privileged Zeng Zhushao Scholarship.

From being an undergraduate to becoming a postgraduate, Li Ying had completed a metamorphosis. When she created works by welding metals, she was using the basic summation method – to combine countless metal units into a large finished product. When she later created her works by weaving metal wires, the way she comprehends space had changed: Her works went from being accumulation of bits and pieces to becoming porous mesh structures; lines not only divide spaces but also connect them. The space of pieces transforms from being static and clear-cut to changeable and flexible; they are physical and psychological, visual and memorable all at once. Above all else, her personal feelings are beginning to come through in her art.

導師寄語——蛻變

隋建國

李贏的本科和研究生都是在中央美院讀的。本科她在雕塑系的第一工作室，在法國呆過的孫家鈺先生在創作上是自由派，對學生沒有限制。所以李贏的本科幾年下來，做了一堆金屬焊接雕塑。這些作品的做法和體量都是非常消耗體力花費時間的。不知道李贏小小的身體裡哪來的這麼多能量。讀研究生期間，她把精力轉向金屬絲線，又成了個編織姑娘。她研究生畢業前完成的彩色塑料皮的鋁絲線編制而成的作品《此時，何處》，使她獲得了「藝術8」的青年藝術家駐留獎。後來她的研究生畢業創作《架，空》又獲得了全國美術院校最具學術性的「曾竹韶獎學金」。

從本科到研究生期間，李贏完成了一次蛻變。當她用焊接金屬的方法製作作品的時候，她用的是最基礎的單元累計的方法，將無數個單元的金屬元素連接或者疊加，形成一個大的完形作品。當她後來使用軟的金屬絲線編製作品的時候，她理解空間的方法產生了變化。點滴的累計成型，化為透空的網狀結構，線條成為劃分空間同時又是粘合空間的元素。作品空間從固定的，明確的，轉化為可變的、柔軟的；物理的同時也是心理的；視覺的，同時也是記憶的，最為可貴的是，在作品中開始有明確的個人情感滲透在期間。

1284 李贏 (b.1983)

無

2015 年作
金屬 雕塑 5/8

展出：

2014年12月21日－28日，「隱」，今日美術館，北京，中國；

2015年4月11日－20日，「匿名展：一場由小作品主導的視覺遊戲」，聖之空間藝術中心，北京，中國。

備註：

附新氧藝藝術空間提供之作品保證書。

LI YING

Mó

Executed in 2015
Metal wire sculpture
Edition: 5/8

90 x 60 x 50 cm. 35 ¹/₈ x 23 ⁵/₈ x 19 ⁵/₈ in.

Exhibited:

Today Art Museum, Beijing, China, The Unfathomable, 21-28 November 2014;

SZ Art Center, Beijing, China, An Anonymous Exhibition: A Visual Game Dominated Small Sized Works, 11-20 April 2015.

Note:

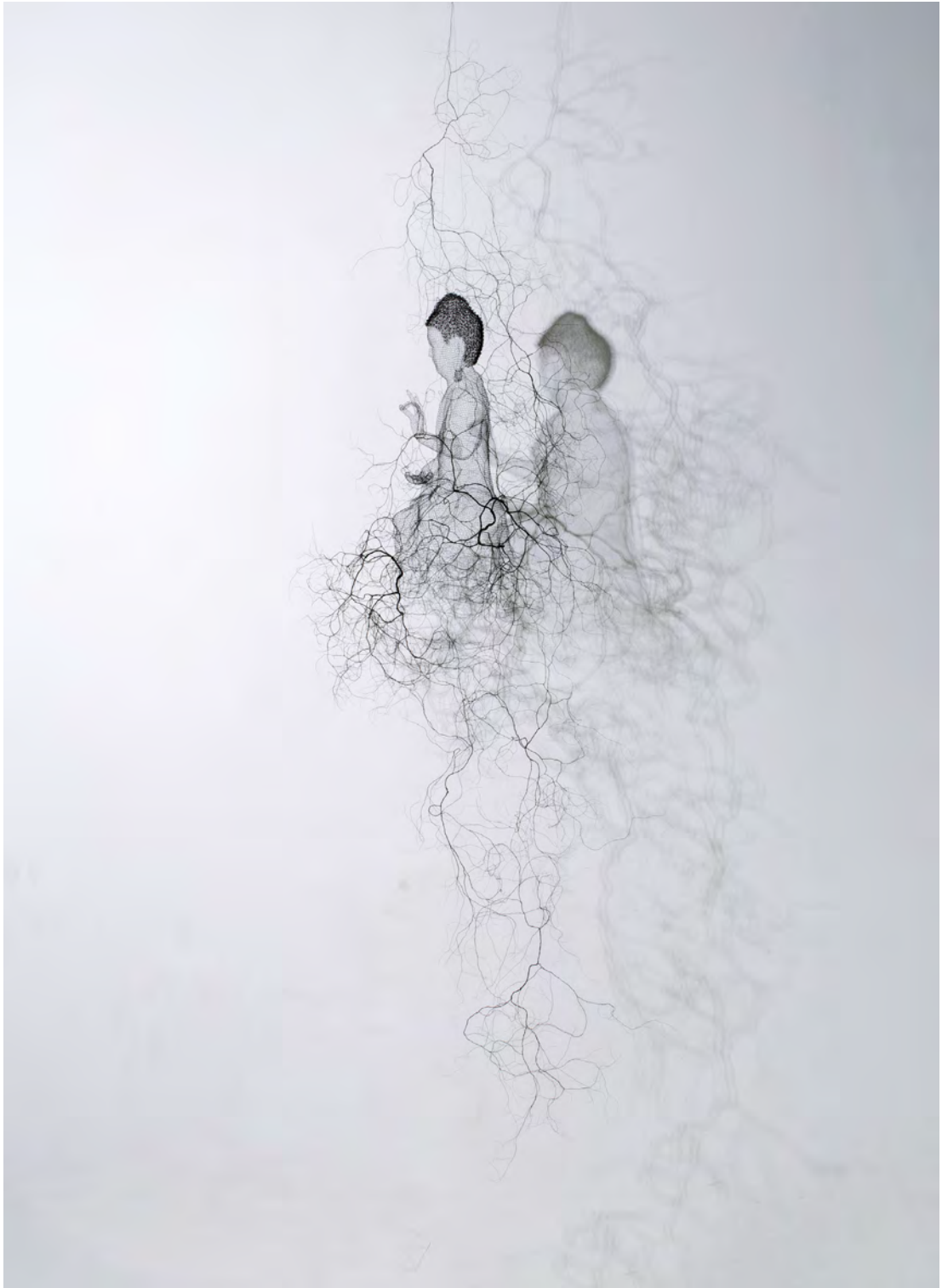
This work is accompanied by a certificate of authenticity issued by O2Art, Beijing.

HKD: 80,000 - 120,000

USD: 10,300 - 15,500



作品背面效果圖



隋建國

SUI JIANGUO

(b.1956)



1.

「中國人身上都有一件看不見的中山裝。」

——栗憲庭



2.

人是自然世界的一部分，中山裝則是人的造物。我是在拷貝上帝造物的造物，即人創造的文化產品和物質產品。」隋建國說，「中山裝」是他重新回到寫實雕塑語境里的武器，也體現了他對極少主義在中國的可能性的理解。因為在這一系列作品之前，隋建國的作品多是非具象的、材料實驗性的。此時他用「中山裝」證明了：「寫實是能夠成為當代藝術語言的。」

上世紀50年代出生的隋建國作為紅旗下的一代，多年來無論是為人處世還是做藝術都深深地烙下那個時代的印記。他的藝術從那個時代生長出來，卻又受到那個時代的束縛。中央美院畢業後留校教書，哪怕其作品早已受到追捧，且聲名海外，隋建國對創作的重心仍然不在取悅市場，而是試圖在學術上及作品意義上找到藝術的力量。本次上拍的《衣鉢—中山裝》作為藝術家深入人心衣鉢系列的典型代表作之一，將中國當代藝術家傳統的政治題材以解構、挪用和重新使用的方法，將中國人情結最深的服裝--中山裝作為一種文化符號，以雕塑的方式呈現出來。尺寸合宜，鑄銅的材質使得人站在衣服造型面前能明顯感受到一種威懾力，並感受到作品的豐滿與沈重。中山裝雕塑明顯收到了安迪·沃荷之影響，如一個波普形態的聖像，材料、尺寸、以及形象上的重複，這些各不相同的創作在隋建國手中產生連結，並匯集成當代語匯中形象的文化。而端正的姿態，整齊的衣領與袖口，搭配明顯突起的腹部——莊嚴之中又帶點寫實的詼諧，令觀者不禁莞爾之餘，更喚起對時世以及過往歷史的審視與反思。

Sui Jianguo is born 1950s of China as part of the “Red and Expert” generation, the tag has never left him throughout his life and art creature. His art becomes part of the generation production, while also chained down by it. A Central Art Academy of Fine Art graduate, Sui chooses to stay at school after graduation and becomes a professor in Sculpture department.

Sui’s sculpture works have been well recognized by both domestic and overseas art market. Mao Jacket from this Auction is a renowned artistic element of the artist. The sculpture demonstrates traditional political concern from the artist, Chinese tunic suit becomes a cultural symbol, presented as a bronze sculpture from the hand of the artist. The work has influenced by Andy Warhol, while the Mao jacket becomes a pop art figure. Sui connects different materials, sizes, and images together, symbolized them to a unique art language. The upright posture, tidy collar and cuff, along with the raised abdomen, creates a sarcastic touch, add a sense of humor to the entire scenery.



3.

1. 隋建國《衣鉢—中山裝》草圖 1997年
2. 1999年《衣鉢—中山裝》大尺寸作品於法國巴黎香榭麗舍大道世紀雕塑展展出
3. 1999年《衣鉢—中山裝》制蠟車間

1285 隋建國 (b.1956)

衣鉢－中山裝

2003 年作

鑄銅 雕塑 12 件特別製作版之一

簽名：Suijianguo 於背面 右下

來源：

香港漢雅軒畫廊；

亞洲私人收藏。

備註：

附香港漢雅軒畫廊提供，畫廊總監親簽之原作保證書。

SUI JIANGUO

MAO JACKET

Executed in 2003

Bronze sculpture

Edition: not numbered, limited edition of 12 pieces

Signed in Pinyin on bottom right of the back

38 x 29 x 21 cm. 15 x 11 1/4 x 8 1/4 in.

Provenance:

Hanart TZ Gallery, Hong Kong;

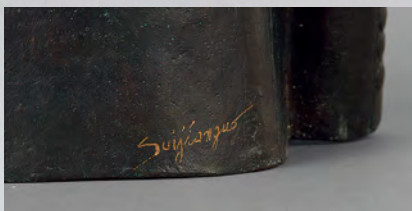
Private Collection, Asia.

Note:

This work is accompanied by a certificate of authenticity issued by Hanart TZ Gallery, Hong Kong with signature from the gallery owner.

HKD: 200,000 - 300,000

USD: 25,800 - 38,700



作者簽名位置





藝術家簡歷
ARTIST BIOGRAPHIES

蔡國強 CAI GUO-QIANG (B.1957)

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

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



LOT1277

趙春翔 CHAO CHUN-HSIANG (1910-1991)

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匯集在水墨畫中，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.



LOT1264

藝術家簡歷 ARTIST BIOGRAPHIES

陳逸飛 CHEN YIFEI (1946-2005)

浙江鎮海人。1964年畢業於上海美術專科學校，入上海畫院油畫雕塑創作室，曾任油畫組負責人。1980年赴美國紐約城市大學亨特學院，主修油畫，並於1982簽約紐約哈默畫廊，後簽約紐約瑪勃洛畫廊。90年代初回國後，創作了一系列以東方水鄉及人物為題材之作品，成為藝術家備受肯定之代表作。後涉足電影、出版等諸多藝術領域均有建樹。陳逸飛的作品將清麗婉約的東方元素融入西方油畫的版圖之中，極富詩意與人文情懷，為東西方藝術交流做出重要貢獻。藝術家曾在華盛頓、紐約、東京等多家重要美術館、畫廊舉辦個展，並屢次打破華人在海外拍場的拍賣紀錄，為世界打開了瞭解華人當代藝術之窗口。

Born in Zhejiang Province in 1946 and graduated from the Shanghai Fine Arts Academy in 1965, Chen Yifei headed the oil painting studio at the Shanghai Painting Academy. In the 1960s and '70s Chen painted several iconic masterpieces and received numerous awards. In 1980, Chen studied in Hunter College of New York City, majored in Oil Painting, and signed with Harmer Gallery, New York in the year of 1982. Later he the artist signed with prominent Marlborough Gallery in New York, which indicated Chen's acceptance by the western art world. After returning to China in early 1990s, he created various works based on Southern Village of China and Chinese figures, which received recognition both domestic and overseas. He had also crossed over other cultural industries such as film and publishing, which raised the artist to a more prominent figure in the development of Contemporary Chinese art. He had held many important solo exhibitions in significant galleries and museums over Washiton D.C., New York City, Tokyo, Hong Kong, Shnghai and Beijing, etc. His overseas auction price had broken the record price of Contemporary Chinese Artists for many times, and had successfully opened a gate for westerners to get a insight view to Chinese contemporary art.



LOT1269

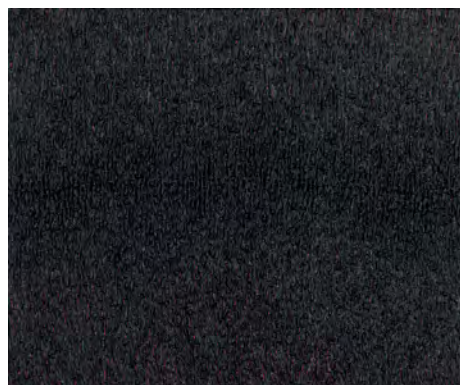
上前智祐 CHIYU UEMAE (B.1920)

上前智祐 1920年出生於日本京都，曾經自學中國畫，後轉至油畫創作，師從吉原治良，並從1954年開始，成為日本具體運動的代表人物之一。其作品亦參加了歷屆具體派的展覽，直至該派別解散。或許是青年時期曾經窮困而從事體力勞動的經歷，上前智祐的作品十分強調物料本身的質感。作品材料作為一種媒介，忠實的傳達出畫家的精神世界與創作理念。在他的油畫作品中，細密的圖案有層次的覆蓋在畫布上，有種靜止卻不失立體的美感，賦予觀者微妙而私密的感官享受。其個人展覽分別於1999年和2005年，在大阪府立美術中心及福岡市美術館舉行。而在具體派的多個重要展覽中，亦可看到上前智祐的重要作品，如2013年古根海姆博物館舉辦的「具體：燦爛的遊樂場」等。

Chiyu Uemae was born in Kyoto in 1920. After studying the Southern School of Chinese painting by himself, Uemae shifted to oil painting and became an apprentice to Jutaro Kuroda. Shortly after, however, he began experimenting with abstract painting. Uemae began studying under Jiro Yoshihara in 1953 and became involved in the founding of the Gutai Art Association in 1954. He showed his work at the first Gutai exhibition and every subsequent exhibition thereafter, remaining with the group until its dissolution.

His distinctive oil paintings, which consist of multilayered material diligently built up from long pointillist patterns, brim with a gentle warmth that feels both profound and slight. In addition to paintings, Uemae also made "stitched" works inspired by his experience working as an apprentice at a dyed fabrics store during this youth, as well as sculptures made out of thread, wood and sawdust. His sculptural practice was also influenced by his memories of having seen smelting furnaces and construction sites at the metal casting factory where he worked as a crane driver to make a living.

In 1999, the Osaka Contemporary Art Center held a solo exhibition of his work, while the Fukuoka Art Museum held "Chiyu Uemae and the Gutai Art Association" in 2005. His works are currently in the collections of the National Museum of Art, Osaka, the Les Abattoirs museum of modern and contemporary art in Toulouse, France, and the Pompidou Center in Paris.



LOT1272

蕭勤 Hsiao Chin (B.1935)

華裔意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赴台，1952從李仲生研習現代藝術，1956在台北創辦“東方畫會”，開啓全中文地區第一個抽象藝術運動；同年赴西班牙留學，於1959年在意大利米蘭定居，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、時空真理的深沈追問。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、加拿大艾大略美術館、巴塞羅那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年獲意大利總統頒“意大利團結之星”騎士榮譽。

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



LOT1266

黃一山 Huang Yishan (B.1983)

1983年生於廣東省汕頭市。2006年畢業於廣州美術學院油畫系，2009年畢業於廣州美術學院油畫系碩士班。現工作生活於廣州。黃一山師從創作風格有強烈表現意味的胡赤駿導師，而他的個人創作卻非常嚴謹與理性。他通過拼貼、挪用、並置、扭曲、變形、轉化以及肌理處理等手法，去建構一種精心設計的結構和框架。他的作品中看似日常的人物與場景總是被壓縮在畫面空間的一個角落里，以一種超寫實主義的狀態存在，而畫面空間的其他部分則如同戲劇表演中空曠的舞台，被類似於矩陣圖形的框架所分割，呈現出一種近於失重狀態的不平衡感。在後現代主義的語境之下，黃一山的繪畫完全打破原有藝術創作的窠臼，探索出一種個人的全新的繪畫語言。黃一山作為當下最為活躍的80後藝術家之一，其作品被廣東美術館、何香凝美術館、澳大利亞白兔美術館等國內外重要機構收藏。

Born in Shantou, Guangdong, in 1983. Graduated with a bachelor's and then a master's degree from Oil Painting Department, Guangzhou Academy of Fine Arts, in 2006 and 2009 respectively. Currently lives and works in Guangzhou. Unlike his teacher Hu Chijun, who paints in a highly expressive style, Huang works rationally and with strict discipline. His compositions are meticulously constructed with collages, appropriations, juxtapositions, distortions, stylization, transformation and texturing. Seemingly nothing out of the ordinary, his figures and settings are always surrealistically confined to a corner in the painting surface, with the rest of the painting surface resembling an empty stage divided up by formation-like frames to project an imbalance that almost defies gravity. Employing post-modernist rhetoric, Huang shatters existing bounds to create a personal set of artistic vocabulary for himself. As one of the most active Chinese artists born in the 1980s, Huang has seen his works entering the collection of important institutes both at home and abroad such as Guangdong Museum of Art, He Xiangning Art Museum and White Rabbit Gallery, Australia.



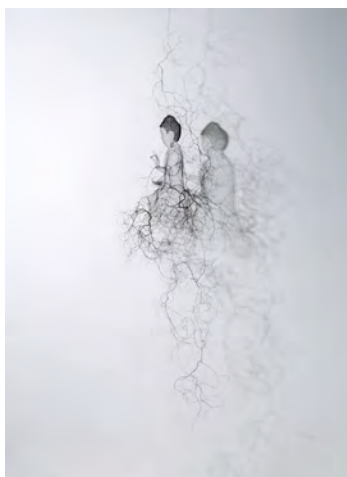
LOT1283

藝術家簡歷 ARTIST BIOGRAPHIES

李贏 LI YING (B.1985)

1985 年出生於湖南，2010 年畢業於中央美術學院雕塑系本科，次年考入同校隋建國先生的研究生。曾於 2013 年遠赴荷蘭皇家藝術學院交換學習，並曾獲得中央美術學院研究生國家獎學金、研究生畢業優秀創作獎，及藝術 8·中國獎等諸多重要獎項。2009 年於中央美術學院雕塑系通道畫廊舉行首個個展，並在 2014 年於 Internal 藝術 8 舉行個展。參加群展包括 2014 年北京今日美術館的《隱 The Unfathomable》以及 2012 年的雕塑中國：中央美術學院雕塑創作回顧展等。其作品多以金屬絲為材質，空靈優雅，極富宛轉柔韌之姿，受到海內外藏家所喜愛。並曾參與多項跨界藝術創作，獲得社會廣泛認可。

Li Ying was born in the year of 1985 at Hunan Province and received a bachelor degree from Central Academy of Fine Arts in 2010 in Sculpture. Later, she got into same school for graduate college as student of Mr. Sui Jianguo. During mater studies, she took an opportunity to exchange in Royal Academy of Art, the Hague for one year, and has received numerous rewards such as 2012-2013 National Scholarship for graduate students, Excellent Creation Award of graduate students, and China Award, Art 8, etc. Her first solo " ... Endless", launched in 2009 at the Sculpture Department, CAFA, Beijing. She has also held a solo in Internal Art 8, Beijing in the year of 2014. She has been participated in various group exhibitions including The Unfathomable, Today Art Museum, Beijing, and "Sculpture China: The Retrospective Exhibition of Sculptures of CAFA", Beijing in 2012. Her works are usually made with wires to demonstrate sophisticated femininity and flexibility, and have enlisted in the collections of many prominent collectors. Li Ying has also involved in crossover cultural creations among commercial and public projects, thus received recognitions from various circles of the society.



LOT1284

劉國松 LIU KUO-SUNG (B.1932)

1932 年生於安徽，祖籍山東青州，1949 年定居台灣。1956 年畢業於台灣師範大學，同年創立五月畫會，領導一代改革創新的藝術潮流。他一方面努力站在東方美學的基礎之上，想辦法借鑒西方抽象表現藝術的合理成分；另一方面他又以現代人的理念重新審視傳統宋畫的輝煌成就，這使他終於創作出了具有時代特點的新水墨藝術，進而成為一位世界性的藝術大家。不僅在台灣，對大陸上世紀 80 年代興起的“現代水墨”運動也起了巨大的推動作用，可以說，如今活躍在海峽兩岸的現代水墨畫家，很少有人不受益於其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。2016 年，藝術家獲頒美國文理科學院海外院士，亦是全球華人畫家首位獲此殊榮。

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 form 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 Shandong Museum. The artist was formally honoured to be a new member of American Academy of Arts & Sciences in April 2016 and became the first Chinese artist of all times who received this award from AAS.



LOT1267

劉煒 LIU WEI (B.1965)

1965年出生於北京，於1989年畢業於中央美術學院版畫系，現生活在北京，為職業畫家。曾在美國紐約、費城、瑞士盧塞恩、及巴黎 Loft 畫廊等地舉辦個展。除此之外，亦受邀參加過超過30場海內外重要群展，包括了2001年新形象：中國當代繪畫二十年”全國巡展，1998年美國紐約 Lehumann Maupin 畫廊，“中國新藝術”，Lehumann Maupin 畫廊群展，以及威尼斯雙年展、聖保羅國際藝術雙年展等等。被譽為才華橫溢的天才型藝術家，其作品充滿了感性的人情味，融合了強烈的東方元素與西方意識形態，為諸多海內外知名藏家所收藏。

Born in Beijing, Liu Wei graduated from Central Academy of Fine Arts in 1989, majoring in printmaking. He currently lives in Beijing as a professional artist. He has held several solo exhibitions globally including the solo exhibition at LOFT Art Gallery in Paris, 2001. He has also participated in over 30 group exhibitions world-widely including New Image: China Contemporary Paintings in 20 Years in 2001, New Chinese Art Exhibition in Lehumann Maupin Gallery, New York in 1998, La Biennale di Venezia and The Bienal Internacional de Sao Paulo, etc. Liu Wei receives compliments for his talented painting skills. His exquisite works are full of sensibilities that connect strong Eastern art element to Western ideologies; hence have been collected by numerous renowned collectors all over the world.



LOT1280

龐均 PANG JIUN (B.1936)

江蘇省常熟市人，1936年生於上海，是徐悲鴻先生的關門弟子。龐均是我國現代藝術先驅、著名畫家、工藝美術教育家龐薰棻之子。1949年考入杭州藝專（現中國美術學院），師承林風眠、潘天壽、黃賓虹、倪貽德、顏文樑等。1952年轉學北京中央美術學院，師承徐悲鴻、吳作人等前輩。從1954年到1980年步入專業創作的藝術生涯，先後在北京美術公司創作組、北京畫院從事油畫創作。並在中央戲劇學院舞臺美術系兼職教學。1987年定居台灣，曾任教於台灣藝術大學20年。1995被列入英國劍橋世界名人錄，曾與世界各地重要畫廊舉行個展，其中，2006年在北京舉行的“龐均70”個展取得巨大迴響。現為龐薰棻美術館名譽館長，常熟美術館藝術顧問。

Pang Jiun was born in Shanghai in 1936. He is the last student of the renowned ink painter Xu Beihong. Pang Jiun is a contemporary art pioneer, a well-recognized painter and the son of art educationist Pang Xunqin. Accepted into the Hangzhou Art College (now known as the China Academy of Art) in 1949, he studied under influential figures including Lin Fengmian, Pan Tianshou, Huang Binhong, Ni Yide and Yan Wenliang. He transferred to Beijing's Central Academy of Fine Arts in 1952 where he became a student of Xu Beihong, Wu Zuoren and other artistic legends. From 1954 to 1980, Pang developed a career in the arts and worked at the Beijing Fine Art Academy where he specialised in oil. He has also taught in Central Academy of Drama's department of stage design. He has relocated to Taiwan in the year of 1987 and has taught in National Taiwan University of Arts for 20 years. Pang Jiun was enlisted in Dictionary of International Biography, Cambridge in the year of 1995, and has held numerous solo exhibitions in various prominent galleries all over the world, including "Pang Jiun 70" Retrospective Exhibiton in 2006 in Beijing. Pang Jiun is now honorary curator of Pang Xun Qin Art Museum and acts as art consultant for Chang Shu Art Museum,



LOT1270

藝術家簡歷 ARTIST BIOGRAPHIES

仇德樹 QIU DESHU (B.1948)

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

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



LOT1276

常玉 SANYU (1900-1966)

出生於四川省南充市。12歲開始學習書法。1917年入上海美術學校就讀，1919年赴日本，並在東京展出其書法作品，獲當地雜誌刊載推薦。1920年其赴法勤工儉學到巴黎，就此定居，至67歲辭世，生活孤獨，悲劇以終。1921年曾與徐悲鴻、張道藩等留法學生組織“天狗會”。他與當時居巴黎研習的藝術家有密切往來，畫風受表現主義和野獸派影響，自由不羈。1925年開始參展於巴黎獨立沙龍和杜樂麗沙龍。1948年在紐約現代美術館展出作品，並留居紐約兩年，1950年回到巴黎，直到1966年逝世。台北國立歷史博物館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.



LOT1261

隋建國 SUI JIANGUO (B.1956)

山東青島人。1984年畢業於山東藝術學院美術系，1989年畢業於中央美術學院雕塑系研究生班，現為中央美術學院雕塑系副主任、講師。隋建國游刃於官方立場的造型觀和歷史觀之間，將雕塑帶入一個全面反省中國現代性的藝術實踐中，具有時代標識的意義。無論是早期的現實主義作品，還是創作的“中山裝”、“恐龍”等“視覺文化研究”的經典形象，都善於在中國本土的知識譜系和文化經絡中尋找問題和解決問題的途徑與方式，具有強烈的知識分子氣質，流露出嚴肅的社會批判立場和人文道德指向。此外其創作還跨涉影像、公共行為等領域，也極具實驗性。隋建國，作為被譽為“在觀念主義方向上走得最早也最遠的中國雕塑家”，是中國最重要的當代藝術家之一。

Native of Qingdao, Shandong. Graduated from Fine Arts Department, Shandong University of Art, in 1984. Graduated from graduate school of China Central Academy of Fine Arts in 1989. Currently vice-head and lecturer of Sculpture Department, China Central Academy of Fine Arts. Sui has been comfortable with both government preference for realism and art in the historical perspective. In his own practice, he dedicates himself to reexamining the contemporariness of Chinese art and its relevance to our times. Whether it is his early realistic works or his hallmark masterpieces Mao Jackets and Dinosaurs, which have become classics for visual cultural studies, Sui has been able to turn to Chinese cultivation and culture for possible solutions. As such, his works exude a strong intellectual sentiment and are themselves critical comments on social morals and ethics. Crossing over to videos and public art, his works are also highly experimental. Sui occupies an important place in contemporary Chinese art for being a “pioneer venturing to the farthest reaches of Chinese sculpture”.



LOT1285

曾海文 T'ANG HAYWEN (1927-1991)

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8站台北市立美術館為其興辦作品回顧展。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.



LOT1265

藝術家簡歷 ARTIST BIOGRAPHIES

丁雄泉 WALASSE TING (1929-2010)

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

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



LOT1263



LOT1264

王璜生 WANG HUANGSHENG (B.1956)

1956年出生於廣東揭陽，筆名王石。中央美術學院美術館現任館長，並任教於中央美術學院國畫系。王璜生出生於傳統美術世家，從八十年代開始，堅持以水墨為創作形式。其作品融合豐富的個人經歷，灑脫的筆觸不經意中帶出綿延的線條，在黑白灰的層疊中衍生出新的結構，虛實之間表達了獨具個人特色的東方美學。王璜生曾在德國、澳大利亞、中國內地等各地舉辦個展多達十餘次，並參與超過二十餘次聯展，擁有十一本相關出版物，作品被英國維多利亞與阿爾伯特博物館、意大利烏菲齊博物館及中國美術館等世界諸多知名博物館收藏。2006年，王璜生榮獲了意大利總統頒發的「意大利團結之星」騎士勳章，表彰其對於藝術發展的傑出貢獻，是中國當代藝壇集多重身份於一身的重要推手。

Wang Huangsheng's (b. 1956, China) work is held in many international collections such as the V & A, London, Uffizi Gallery, Florence and the National Art Museum of China, Beijing. In addition to being a prominent artist, he is also one of the most influential figures in the art world of China and the most important supporter of Chinese avant-garde art. He is currently the Director of the CAFA Museum in Beijing, a highly significant art space and former Director of the Guangdong Museum of Art. Wang Huangsheng realises his artistic expression across various media from light installations to sculpture but primarily through ink and pen on canvas or paper. Wang's artwork has been included in major national exhibitions, such as The Eighth National Art Exhibition, The Ninth National Art Exhibition, Major Exhibition of Traditional Chinese Painting in 20th Century and Major exhibition of Chinese Art.



LOT1274

徐累 XU LEI (B.1963)

江蘇南通人。1984年畢業於南京藝術學院美術系中國畫專業，至江蘇省國畫院從事專業創作和研究多年。現工作於中國藝術研究院創作研究中心，今日美術館藝術總監，《經典》雜誌主編。2008年享譽世界的頂級酒莊羅斯柴爾德酒莊宣佈，選定中國藝術家徐累作為年度木桐酒標設計的人選，這是中國當代畫家在這個特殊的藝術史長廊中獲得的極高榮譽。徐累早年作為激進的藝術青年參加了八五新潮，創作了《心肺正常》等一系列受超現實主義和概念藝術影響的作品，在畫壇初露鋒芒。九十年代起，徐累在傳統中間發現了一種中國特質的現代主義，開創了“舊宮”系列作品，這一系列奠定了徐累至今獨樹一幟的藝術語言。之後又以“白馬”“青花”等意象延續著自己新文人畫的藝術風格，2013年個展“世界的殼”展現了徐累近幾年對藝術新思考，該展覽在業界產生很大反響。除了學術地位外，徐累的市場也一直是新工筆繪畫的領軍人物，2014年在中國嘉德北京秋拍中，作品《雲石》以1800萬元刷新了當代水墨版塊的價格紀錄。

Born in Nantong City, Jiangsu Province, Xu Lei devoted himself to professional creation and research at Jiangsu Traditional Chinese Institute for many years after graduation from the School of Fine Arts of Nanjing University of the Arts in 1984. Nowadays, he works for the Art Creation Research Center of Chinese National Academy of Arts and serves as an art director of Today Art Museum and an editor-in-chief of the Rhythms Monthly. In 2008, Xu was shortlisted for its yearly wine label designer by world-renowned Chateau Mouton Rothschild, a top honor for a Chinese contemporary artist. In his youth, Xu who had a radical concept joined 85 New Wave Movement and created works including Normal Heart and Lungs under the influence of surrealism and conceptual art, coming to the fore in art circles. In the 1990s, he drew on modernism with Chinese characteristics from traditional Chinese paintings and produced Ancient Palace Series, laying a foundation for creating his own unique artistic language. Subsequently, he rendered the images of white horse and blue flower modeled on his artistic style of new literati painting. In 2013, the solo exhibition entitled "Veneer of the World" was staged to illustrate Xu's reflection on arts in recent years and created a great sensation, making Xu a leading artist versed in modern fine brushwork painting.



LOT1268

薛峰 XUE FENG (B.1973)

1973年出生於浙江寧海，現生活居住於杭州。薛峰於1997年畢業於中國美術學院油畫繫，曾於2001-2003年遠赴德國杜塞爾多夫藝術學院留學。薛峰早期作品以其通過豐富層次以及筆法所營造出的隱秘氛圍而聞名，後則轉變為愈趨明快，色彩豐富的春日風格，筆法細膩扎實，收獲學術與市場之雙重認可。藝術家於2011年在北京剝而勵畫廊舉行首歌個展，並於2011年參加位於布魯塞爾、羅馬以及巴黎分別舉行的 Enough of Art 系列群展，以及2013年香港中文大學博物館舉行的群展等。

Xue Feng was born in 1973 Ninghai, Zhejiang, and currently lives and works in Hangzhou. He graduated in 1997 from the oil painting department at the China Academy of Arts, and studied at the Düsseldorf Academy of Art from 2001 - 2003. Xue Feng's early works are best known for his dark atmospheric canvases, where dense layers of brushstrokes exude a sense of loss. He later transferred his art style to a riot of colourful strokes depicting the joy and vibrancy of spring. He made his solo exhibition debut in Boers-Li gallery in the year of 2011, and has participated in group exhibitions world-widely including in TL Magazine Space' Enough of Art in Brussels, Rome and Paris in 2014 and a group exhibition in Chinese University of Hong Kong museum in 2013.



LOT1282

藝術家簡歷 ARTIST BIOGRAPHIES

楊詰蒼 YANG JIECHANG (B.1956)

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



LOT1275

藝術家簡歷

葉永青 YE YONGQING (B.1958)

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.



LOT1271

余本 YEE BON (1905-1995)

原名余建本，1905年生於廣東省台山縣人。1928年入加拿大盛尼美術學校，1931年畢業於加拿大安德里奧藝術學院。1935年回到香港，從事創作及授徒，是香港油畫藝術發展的先驅者。曾和徐悲鴻、李鐵夫、黃少陵等去廣西寫生，並多次在香港舉辦個人畫展。1956年回廣州定居，歷任廣東畫院副院長、美協廣東分會副主席、廣東省文聯副主席、中國美術家協會理事、中國文聯委員。從30年代到80年代，創作油畫逾千，作品多次在北京、上海、南京、貴州、香港等地展出。多部作品被中國美術館、廣州美術學院、香港文化中心藝術館、香港博物館等收藏。1996年“香港文化系列之余本油畫展”在香港藝術中心舉辦。出版有《余本畫集》。

Yee Bon was born in Guandong Tai Shan Shen, he was the directorate of China Artist Association, art counselor, and the vice president of the Guandong Painting School. He went to Canada to study and live charily in 1918, in 1931, he studied art in Ontario School of Art and received great honor. His works had been selected by Canada's national exhibition of art as well as worldwide expos. Yee returned to his homeland in 1956, he devoted himself completely into art creations; he painted large oil paintings for the Guandong, Heilongjiang halls of the Great Hall of the People in Beijing. His works has been collected for over 10 pieces by National Art Museum of China, Guandong art academy, Hong Kong Museum of Art; In July 1995, he held a grand solo oil paintings exhibitions, there were over 300 pieces exhibited, next year, he participated the "Yee Bon Exhibition" held by Hong Kong Art Center, where exhibited 80 pieces that received appreciative criticisms.



LOT1262

袁遠 YUAN YUAN (B.1973)

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塞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、悉尼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, Poneranz collection in Vienna.



LOT1281

藝術家簡歷 ARTIST BIOGRAPHIES

井上有一 YUICHI INOUE (1916-1985)

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

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



LOT1273

曾梵志 ZENG FANZHI (B.1964)

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

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



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張恩利 ZHANG ENLI (B.1965)

張恩利出生於中國吉林省，1989 畢業於無錫輕工業大學藝術學院。目前工作生活於上海。曾執教於東華大學，2000 年簽約上海香格納畫廊，並於 2008 年簽約歐洲頂級畫廊豪瑟和沃斯。自 2000 年開始，曾於瑞士伯爾尼美術館、上海香格納畫廊、倫敦及紐約豪瑟和沃斯畫廊等地舉辦個展。亦曾參加上海、廣州當代繪畫年度展、上海龍美術館“破立”新繪畫之轉序、香港中文大學”Open Books”等重要聯展。其作品蘊含豐富的繪畫史知識和筆觸的複雜性，深沈自省，堪稱中國當代之時代背景的縮影，深受海內外藏家所喜愛。

Born in Jilin Province, Zhang graduated from Academy of Fine Arts, Jiangnan University and currently living and working in Shanghai. His artworks are represented by Shanghart Gallery and Hauser & Wirth Gallery world-widely. Since 2000, Zhang Enli has launched solo exhibitions in Kunstmuseum Bern Museum, Switzerland, Shanghai Shanghart Gallery, as well as Hauser & Wirth New York and London. The artist has also participated in Shanghai and Guangzhou Contemporary Art Exhibition, Broken Stand: The new painting to order of Long Museum, Shanghai and Open Books: Artists and the Chinese Folding-books in Chines University of Hong Kong Art Museum. His artworks are reflections of contemporary China society and have been well-recognized by both Chinese and overseas collectors.



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