



ASIAN
20TH CENTURY ART
DAY SALE
亞洲二十世紀藝術 日間拍賣

Hong Kong, 29 May 2016 香港2016年5月29日



CHRISTIE'S

佳士得亞洲三十週年

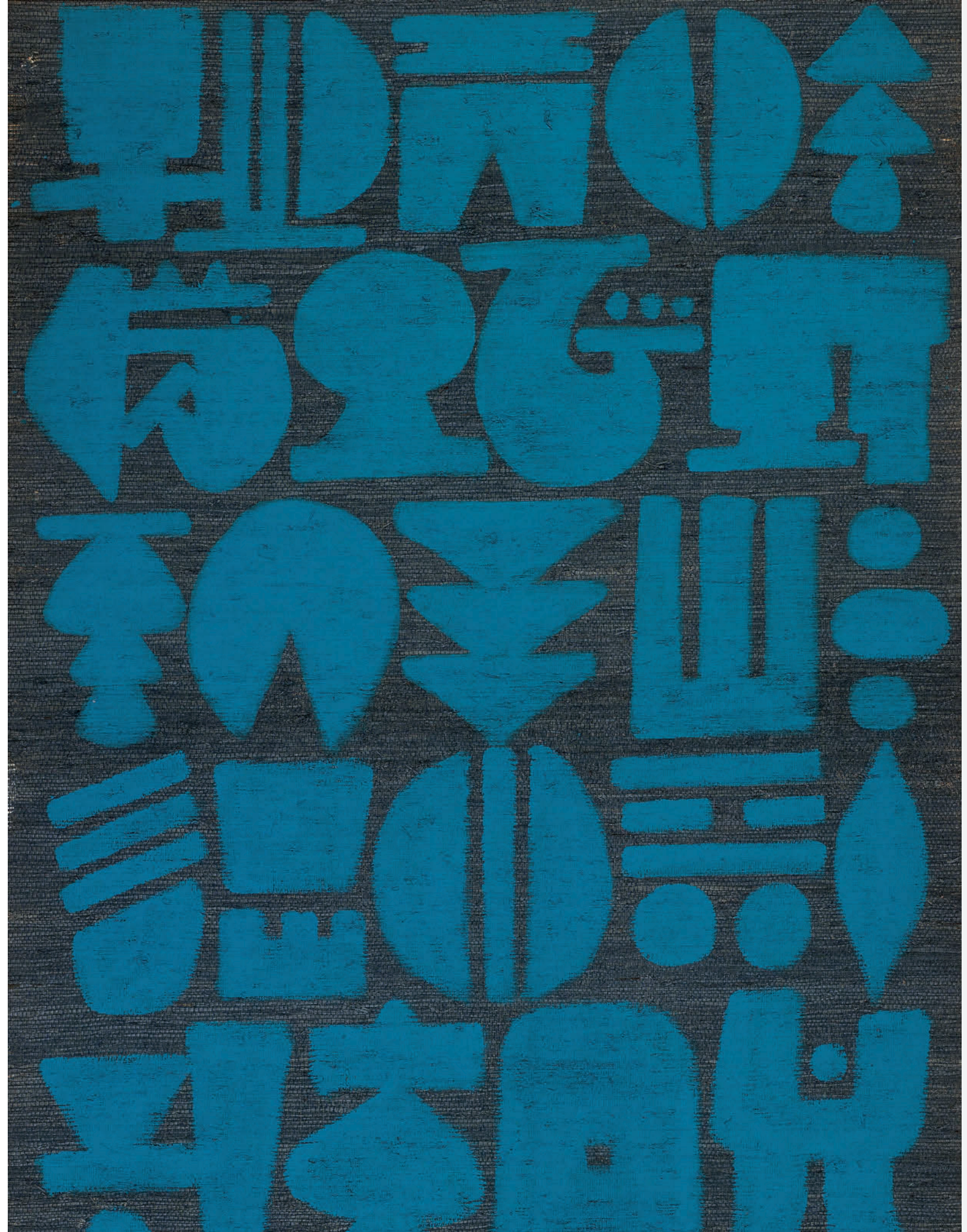


The background is a painting of a beach scene. The sky is a pale, hazy blue. The ocean is a vibrant, deep blue with white foam from waves breaking on the shore. The beach is a wide expanse of golden sand, textured with visible brushstrokes. In the distance, a white canopy or tent is set up on the sand. Several small figures of people are scattered across the beach, some standing and some walking. The foreground shows a rocky or cliffside area with dark green and purple brushstrokes, suggesting vegetation or rocks.

ASIAN 20TH CENTURY ART
DAY SALE

Sunday 29 May 2016

CHRISTIE'S 佳士得



ASIAN 20TH CENTURY ART (DAY SALE)

亞洲二十世紀藝術 日間拍賣

SUNDAY 29 MAY 2016 · 2016年5月29日 (星期日)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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1:00 pm (Lots 301-647) · 下午1:00 (拍賣品編號301-647)

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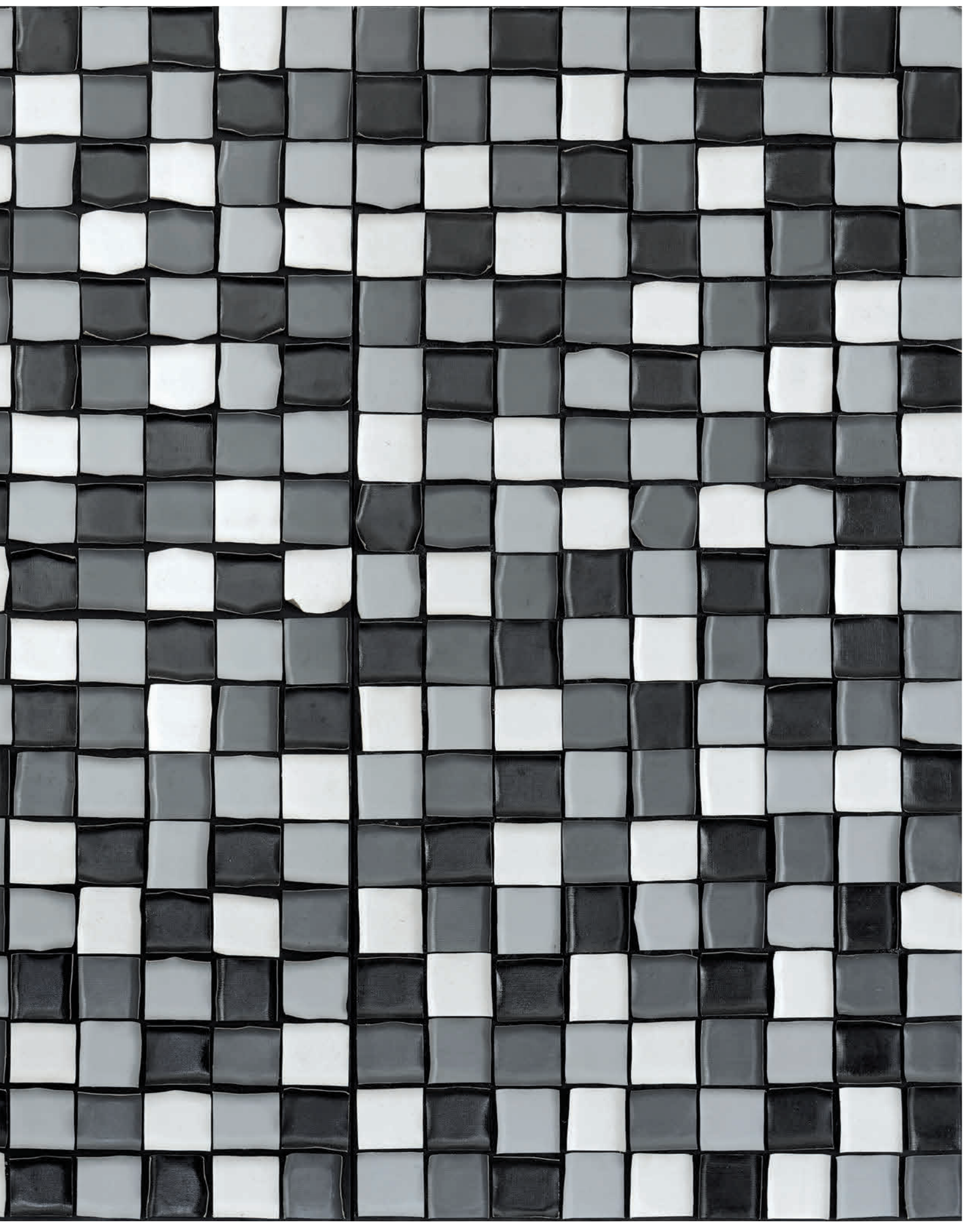
Hugh Edmeades

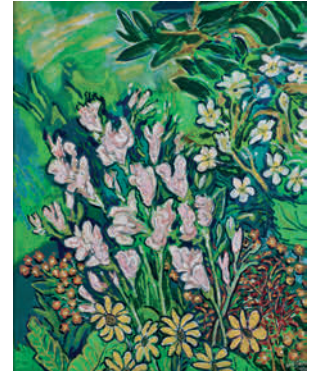
Elaine Kwok

Adrien Meyer

Ronan Sulich

CHRISTIE'S 佳士得





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Tel: +44 (0)20 7389 2595

Katsura Yamaguchi, *International Director*
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Tel: +1 212 636 2194

Emma Winder
Tel: +1 212 636 2183

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Punchalee Phenjati
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BEIJING

Jinqing Cai
Tel: +86 (0) 10 8572 7900

ASIAN 20TH CENTURY & CONTEMPORARY ART

Dina Zhang
Tel: +86 (0) 10 8572 7928

CHINESE CERAMICS & WORKS OF ART

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

CHINESE PAINTINGS

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

ASIAN 20TH CENTURY & CONTEMPORARY ART

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Sophia Zhou
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Charmie Hamami
Vanessa S Pranoto
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Lim Meng Hong
Tel: +60 3 6207 9230

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Tel: +44 (0)20 7389 2577

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Denise Li
Katie Lundie
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Sarina Taylor
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Zheng Ma
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SAN FRANCISCO

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CHINESE PAINTINGS

Rodania Leong
Tel: +1 917 951 2498

SEOUL

Hye-Kyung Bae
Tel: +82 2 720 5266

ASIAN 20TH CENTURY & CONTEMPORARY ART

Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Gwenn Delamaire
Tel: +86 (0) 21 6279 8773

ASIAN 20TH CENTURY & CONTEMPORARY ART

Grace Zhuang
Tel: +86 (0) 21 2226 1516

CHINESE CERAMICS & WORKS OF ART

Harriet Yu
Tel: +86 (0) 21 2226 1527

SINGAPORE

Wen Li Tang
Tel: +65 6235 3828

ASIAN 20TH CENTURY & CONTEMPORARY ART

Zineng Wang
Dexter How
Hui Min Teo
Tel: +65 6838 7202

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

ASIAN 20TH CENTURY & CONTEMPORARY ART

Lihua Tung
Yu-Shan Lu
Elise Chen
Tel: +886 2 2736 3358

CHINESE PAINTINGS

Kim Yu
Tel: +886 2 2736 3356

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Seiji Inami
Gen Ogo
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Tel: +81 (0)3 6267 1766

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ASIAN 20TH CENTURY AND CONTEMPORARY ART SPECIALISTS & LIAISONS



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Joyce Chan



Marcello Kwan



Lihua Tung



Zineng Wang



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Elise Chen



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ASIAN 20TH CENTURY AND CONTEMPORARY ART

INTERNATIONAL DIRECTOR

Eric Chang

HONG KONG

Joyce Chan
Marcello Kwan
Aileen Tse
Angel Yip
Cindy Lim
Janice Chan
Melanie Cheung
Tel: +852 2978 6728
Fax: +852 2525 1572

BEIJING

Dina Zhang
Tel: +86 (0) 10 8572 7900
Fax: +86 (0) 10 8572 7901

SHANGHAI

Grace Zhuang
Tel: +86 (0) 21 6279 8773
Fax: +86 (0) 21 6279 8771

TAIPEI

Lihua Tung
Yu-Shan Lu
Elise Chen
Tel: +886 2 2736 3356
Fax: +886 2 2736 4856

SINGAPORE

Zineng Wang
Dexter How
Hui Min Teo
Tel: +65 6715 9355
Fax: +65 6235 8128

JAKARTA

Vanessa S Pranoto
Tel: +62 (0) 21 7278 6268
Fax: +62 (0) 21 7278 6282

SEOUL

Yunah Jung
Tel: +822 720 5266
Fax: +822 722 5444

TOKYO

Gen Ogo
Tel: +81 (0)3 6267 1766
Fax: +81 (0)3 6267 1767

NEW YORK

Tianyue Jiang
Sarina Taylor
Tel: +1 212 468 7124

PARIS

Clara Rivollet
Tel: +33 1 40 76 84 14
Fax: +33 1 40 76 85 86
Jean-Francois Hubert (Senior
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BUSINESS DIRECTOR

Lillian Ng
Tel: +852 2978 9995

BUSINESS MANAGER

Samantha Sham
Tel: +852 2978 9939

BUSINESS COORDINATORS

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Tel: +852 2978 9994

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Tel: +852 2978 6866

ASSISTANT EXHIBITION MANAGER

Kelvin Li
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Fax: +852 2525 1572

ADMINISTRATORS

Malina Ma, **Hong Kong**
Tel: +852 2978 6709

Kimmy Lau, **Hong Kong**
Tel: +852 2978 6743

Nellie Poon, **Hong Kong** (Copyright)
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Yiwen Huang, **Taipei**
Tel: +886 2 2736 3356
Fax: +886 2 2736 4856

Angel Chiang, **Taipei**
Tel: +886 2 2736 3356
Fax: +886 2 2736 4856

Salome Zelic, **Paris**
Tel: +33 1 40 76 85 83
Fax: +33 1 40 76 85 86

LOGISTIC COORDINATOR

Samson Po
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Fax: +852 2525 1572

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The first candidate exam to enter the École Supérieure des Beaux-Arts de Hanoi, 1925, Hue, Vietnam
1925年 越南 順化 第一批河內美術學院入學考試

SE SOUVENIR DES BELLES CHOSES: A CURATED COLLECTION OF VIETNAMESE ART

追憶似水年華：越南藝術珍藏

How can art tell the story of a nation? This is a question that is particularly relevant in Asian art histories where the narratives of art's development in the 20th century often criss-cross episodes of a revolutionary and nationalistic nature in national histories. In the first seventy lots of this sale, our specialists have put together a curated collection of Vietnamese art that seeks to answer the question of art's relationship to the story of a nation.

To missionaries, invaders, or simply settlers, Vietnam has been, and continues to be both a place and a culture of great wealth and diversity. This curated collection is the first of a two-part endeavour to recount the story of a nation through its art, from the ancient to the modern before reaching into the contemporary.

如何用藝術講述一個民族的故事？這是一個與亞洲藝術史尤為相關的問題，而述說20世紀亞洲藝術發展的故事，經常由民族歷史中革命性質與民族主義性質的情節交錯彙集而成。本次出售作品的前七十幅中，我們的專業人員策劃了一個精選集，將意圖解答藝術與民族故事的關係這一問題的越南藝術作品歸集在一起。

對於傳教士、入侵者或是單純的移民來說，越南一直是，也將繼續是一個經濟繁榮且多元化的地理環境兼文化環境。本精選集是兩個部份精選集的第一部份，通過藝術講述一個民族的故事，時間跨度涵蓋古代到現代再到當代。

Jean-François Hubert
Senior Consultant, Vietnamese Art 越南藝術高級顧問

Wang Zineng 王子能
Head of Sale - Southeast Asian Art 東南亞藝術銷售主管

3
0
1

VU CAO DAM

(VIETNAMESE, 1908-2000)

MATERNITÉ

signed and dated 'Vu Cao Dam 57' (lower right)
oil on board
45 x 38 cm. (17 3/4 x 15 in.)
Painted in 1957

HK\$120,000-150,000
US\$16,000-19,000

PROVENANCE

Private Collection, Singapore

武高談

母愛

油彩 木板
1957年作
款識: Vu Cao Dam 57 (右下)

來源

新加坡 私人收藏



3
0
2

MAI TRUNG THU

(VIETNAMESE, 1906-1980)

TAQUINERIE (TEASING)

signed 'MAI THU' and dated in Chinese (lower left);
titled 'taquinerie' (on the reverse)
ink and colour on silk
45.5 x 55 cm. (17 7/8 x 21 5/8 in.)
Painted in 1973
one seal of the artist

HK\$220,000-320,000
US\$29,000-41,000

PROVENANCE

Private Collection, France

梅忠恕

戲弄

水墨 粉彩 絹布
1973年作
款識: Mai Thu 七十三年 (左上)
藝術家鈐印

來源

法國 私人收藏





3
0
3

LE THI LUU

(VIETNAMESE, 1911-1988)

MOTHER AND CHILD

signed 'Le thi Luu' (lower right)
oil on silk
39 x 30.5 cm. (15 3/8 x 12 1/2 in.)
Painted circa 1960

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Washington, D.C., USA

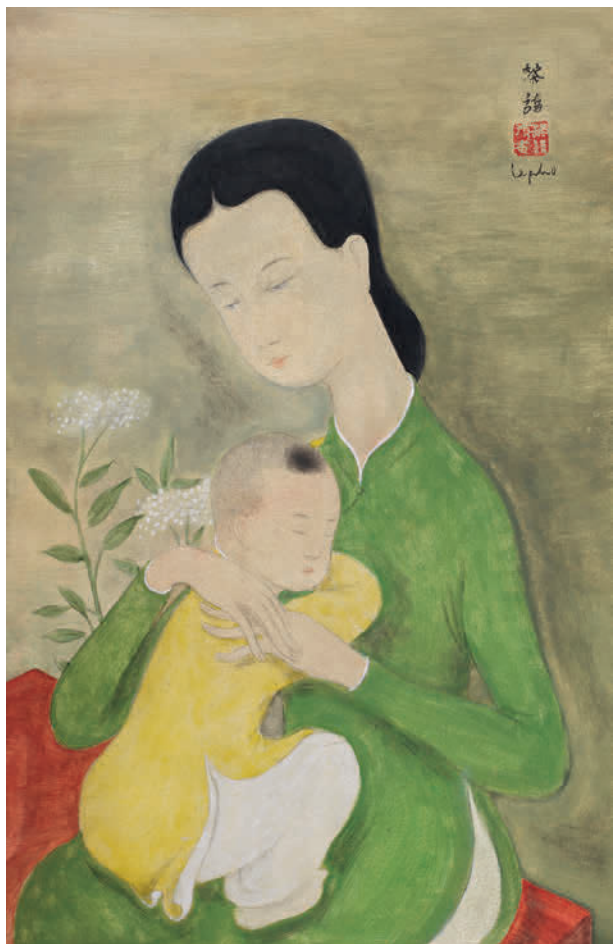
黎氏秋

母子

油彩 絹本
約1960年作
款識: Le Thi Luu (右下)

來源

美國 華盛頓 私人收藏



3
0
4

LE PHO

(VIETNAMESE, 1907-2001)

MATERNITÉ

signed in Chinese and signed 'Le Pho' (upper right)
ink and gouache on silk
41 x 27 cm. (16 1/8 x 10 5/8 in.)
Painted circa 1940
one seal of the artist

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Private Collection, France
Private Collection of Mr Philip Ng, Singapore
Sotheby's Hong Kong, 8 April 2008, Lot 720
Acquired from the above sale by the present owner

黎譜

母愛

水墨 水粉 絹本
約1940年作
款識: 黎譜 Le Pho (右上)
藝術家鈐印

來源

法國 私人收藏
Philip Ng先生 重要私人收藏
2008年4月8日 香港坡蘇富比 編號720
現藏者購自上述拍賣

VIETNAMESE ARTISTS AND 1930s PARIS: A MOVEABLE FEAST

越南藝術家與三十年代的巴黎：一場移動饗宴



Fig.2

Eager to show off the unique style of modern Vietnamese painting in silk developed by the first intake of students of the art college – amongst them Le Pho, Mai Trung Thu, Vu Cao Dam and Le Thi Luu – Victor Tardieu had encouraged

them to participate in the Pavillon d'Indochine in the 1931 Colonial Exhibition in Paris. Le Pho came to Paris before the other three as assistant to Tardieu and then traveled through Europe. In Belgium and Italy, they encountered the School of the Primitives which would prove to have a lasting influence on Le Pho's work. He returned to Vietnam but came back to Paris in 1937 and settled permanently. Vu Cao Dam did not return to Vietnam, remaining in France until his death 70 years later. Le Thi Luu joined the trio of men in the early 1940s with her husband. It is in the gathering of this group of friends, collectively proud of their origins and confident of their talents, that some of the best modern Vietnamese paintings of the 20th century was created. In this regard, Paris was a major catalyst for the development of modern Vietnamese art.

Born into mandarin families in Tonkin and destined for a life of teaching, one can hardly imagine the sense of excitement and anticipation the young graduates of the École Supérieure des Beaux Arts de l'Indochine in Hanoi individually must have felt, standing at the quay in Haiphong in 1930s Vietnam, ready to board ships bound for France. To their Confucian relatives, they had broken an age-old tradition of the mandarin's way with their decision to pursue art, and even more so, the bohemian lifestyle associated with it.

The reason why these young artists made their way to the City of Lights was because of the ambience of intellectual and artistic exuberance that existed, as described by Ernst Hemingway in *A Moveable Feast*, his book on life in Paris. The Roaring Twenties may have passed but Paris, an artistic centre of the world,

was still well and alive. The Vietnamese artists in Paris spent time amongst the luminaries of 20th century art: Picasso, Soutine, Chagall and Foujita in the cafes of Montmartre and Montparnasse in Paris.

In the lives and works of these Vietnamese artists who had been in Paris, one sees the meeting points of two 'souls' – French and Vietnamese. Different in character, politically opposed to each other but artistically close, the artists' embodiment of both led to the creation of a very unique branch of Vietnamese paintings. In 1930s Paris, borders did not matter significantly and it is in this liberal environment, aided by the presence of friends, that each of the Vietnamese artists who had gone to Paris in the 1930s achieved a distinctive style of work.

為了向世界展示獨特創新的當代越南絲綢畫，Victor Tardieu 鼓勵其創作者們（即該藝術學院首屆畢業生，當中包括Le Pho, Mai Trung Thu, Vu Cao Dam and Le Thi Luu等）在1931年於巴黎舉行的殖民地藝術展內的Pavillon d'Indochine部份參展。Le Pho與XX較其餘三人更早抵達巴黎以協助Victor Tardieu，及後環遊歐洲期間在比利時和義大利接觸到對他往後作品有著深遠影響的原始主義學派。Le Pho在該旅程以後曾返回越南，及後在1937年回歸並永久定居於巴黎。Vu Cao Dam則選擇於法國終老而再沒踏足越南。Le Thi Luu在40年代初與丈夫一同加入該三人男子組一同創作。這一群對自己的祖國和才華同等自信的友好聚在一起，造就了二十世紀以來其中一批最高質素的越南當代畫作。如此看來，巴黎無疑是當代越南藝術發展的主要催化劑之一。

透過這一批曾居於巴黎的越南藝術家的生活及作品，觀者可見到分別來自法國和越南的兩個靈魂的交疊點。這批同時擁有兩種靈性的藝術家，以二者之間迥異的個性及政見及相類的藝術性，創立越南畫作的分支。其時邊界的模糊、自由的土壤、朋友的匯聚，讓這批在30年代到過巴黎的越南藝術家成功創作了一派別樹一幟的作品。

Fig.1 Mai Trung Thu, Le Thi Luu (with her husband and baby to her left) and Le Pho in Monaco in 1942.

梅忠恕，黎氏秋（她丈夫和嬰兒在她左邊），和黎譜1942年在摩納哥

Fig.2 Mai Trung Thu, Vu Cao Dam and Le Pho in front of Galerie Van Ryck in Paris

梅忠恕，武高談和黎譜在巴黎Van Ryck畫廊前



Fig.1

305

MAI TRUNG THU

(VIETNAMESE, 1906-1980)

HUNTERS

signed 'Mai Thu' and dated in Chinese (lower left)

ink and gouache on silk

100 x 70 cm. (39 3/8 x 27 1/2 in.)

Painted in 1978

one seal of the artist

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

Private Collection, Netherlands

梅忠恕

獵人

水墨 粉彩 絹布

1978年作

款識: Mai Thu 七十八年 (左下)

藝術家鈐印

來源

荷蘭 私人收藏

Vietnamese artist Mai Trung Thu was part of the first batch graduating from the Indochine Academy of Fine Arts along with Le Pho and Nguyen Phan Chanh. Having moved to Paris in 1937, Mai Thu continued using only gouache and ink on silk to depict an idyllic, elegant, and traditional Vietnam. **Hunters (Lot 305)** is a departure from Mai Thu's usual subjects of young children and the peaceful contentment of domestic scenes. The resting hunters are depicted against a vast mountainous background rendered with a style reminiscent of classical Chinese painting. With characteristically rich colours and a precision of detail made finer by virtue of the artist's favoured medium of silk, this is a rare and exquisite masterpiece from the artist.

Through the composition of the scene and the placement of the figures, Mai Thu encourages the viewer to construct a narrative around the resting hunters – we can imagine them coming across a beautiful clearing in the midst of a tiring hunt, and finding a welcome reprieve amidst the fading heat of the day after a tiring hunt. The bright Primary colours of red, blue, and yellow on the blankets of the horses draw the viewer's gaze to the foreground of the painting before the slender trunks of the trees and their delicate foliage lead us towards an appreciation of the depth of the composition, while evoking the vast landscape within which our characters are nestled.

Accompanied by the distinctive Vietnamese frame of the period complete with intricate carvings and burnished wood and lacquer, *Hunters* offers us a window into a fabled vision of Vietnam – a land rich with culture, beauty, and adventure.



LE PHO ELEGANT LADY BY THE FENCE

A reflection of the graceful beauty of his subjects, Le Pho's works in the delicate medium of ink and gouache on silk are regarded as the most refined and iconic works from his artistic career. After graduating at the



Le Pho, Harmonie Verte: Les Deux Soeurs (Green Harmony: Two Sisters), 1938, Christie's Singapore, 28 March 1999, Lot 152, sold for \$74,750, Collection of Singapore Art Museum 黎譜，《青澀的和諧：兩姊妹》，1938年作，新加坡佳士得，1999年3月28日，拍賣編號152，成交價：新加坡幣\$74,750，新加坡國家美術藏。

top in his class from the Hanoi Academy of Fine Art where he studied from 1925-1930, he went on to exhibit at the Colonial Exhibition in Paris in 1931 and became a renowned teacher at Ecole Supérieure des Beaux Arts de l'Indochine in Hanoi in 1934.

By the time Le Pho participated in the Universal Exhibition in Paris and had decided to permanently relocate there in 1937, he was already regarded amongst his peers as the foremost artist of his generation.

Le Pho's *Elegant Lady by the Fence* is an exceptional work from the earlier part of the artist's career following his move to Paris in 1937. The present lot is distinctive for its inclusion of other elements beyond Le Pho's iconic subject of the sophisticated Vietnamese woman wearing her traditional ao dai.

Depicted in side profile, the central figure rests against a bamboo fence while daintily holding a cup of tea in her left hand. Her expression is serene as she gazes off into the distance beyond the frame of the painting. In the mid-ground of the painting and directly juxtaposing the central figure, walks a hunched woman

with a cane. Her bent form and stooped posture is a stark contrast against the effortless poise of the central figure, and disrupts the otherwise idyllic scene.

Although the central figure does not appear to engage with the elderly woman, Le Pho brings them together within the composition as two opposing but inevitably connected figures. The pure white of the young woman's *ao dai* contrasts against the black of the elderly woman's, and further supports their dichotomous presentation. As an artist preoccupied with the preservation and presentation of a timeless classical beauty of Vietnamese culture, the present lot is rare mediation on the reality of youth's transience, and of the necessary passing of time and old age. As the elderly figure heads towards a healthy and patiently waiting white steed, Le Pho hints at the continuation of youthful exuberance and strength in a different form. By flanking the central figure between the elderly woman and the youthful steed, Le Pho joins these three characters together in a circular composition and invites the viewer to consider the connections, symmetry, and dissimilarities between them.

Set against a backdrop of blooming flowers and lush greenery, Le Pho draws a further connection between man, animal, and the natural environment, and achieves a balance and harmony in composition as well as subject. *Elegant Lady by the Fence* is a testament to Le Pho's sensitivity towards the portrayal of his subjects and scenes, and is also an example of a more reflective and allegorical approach the artist explored along his journey of artistic expression.

黎譜的《倚欄仕女》是他在1937年定居巴黎後早期的卓越之作。畫中除了黎譜最具代表性穿著傳統越南國服「奧黛」的典雅女子之外，這件拍品的特殊之處在於構圖上還包含了許多其他元素。

黎譜以盛開的花朵、枝葉繁茂的樹木為背景，更加深了人、動物、與自然景象之間的關係，也達到了構圖及主題的平衡與和諧。《倚欄仕女》是黎譜對其景物描繪充滿感性的佐證，也是藝術家在其探索藝術表現的旅程中，偏向省思並以寓意方式表現的畫作。



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LE PHO

(VIETNAMESE, 1907-2001)

ELEGANT LADY BY THE FENCE

signed in Chinese and signed 'Le Pho' (upper right)
ink and gouache on silk
41 x 30 cm. (16 1/8 x 11 3/4 in.)
Painted in the 1940s
one seal of the artist

HK\$800,000-1,000,000
US\$110,000-130,000

PROVENANCE

Anon. sale; Sotheby's Hong Kong, 6 April 2013, Lot 288
Acquired from the above sale by the present owner

黎譜

圍籬旁的女子

水墨 粉彩 絹布
約1940年代作
款識: 黎譜 Le Pho (右上)
藝術家鈐印

來源

2013年5月6日 香港坡蘇富比 編號288
現藏者購自上述拍賣



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LE PHO

(VIETNAMESE, 1907-2001)

MATERNITÉ

signed in Chinese and signed 'Le Pho' (upper left)
ink and gouache on silk
27 x 21 cm. (10 5/8 x 8 1/4 in.)
Painted circa 1938
one seal of the artist

HK\$500,000-700,000
US\$65,000-91,000

PROVENANCE

Collection of Pierre Le Tan, son of the artist
Private Collection, Europe

黎譜

母愛

水墨 粉彩 絹布
約1938年作
款識：黎譜 Le Pho (左上)
藝術家鈐印

來源

藝術家兒子 Pierre Le Tan 私人收藏
歐洲 私人收藏



Fig.2

Born in Hanoi in the first decade of the 20th century, To Ngoc Van studied at the College of the Protectorate from 1924 to 1927 and was admitted into the colonial École Supérieure des Beaux Arts de l'Indochine where he subsequently graduated in 1931. The art college trained successive generations of Vietnamese students in the western art tradition, laying the essential groundwork for the development of a distinctive Vietnamese style of modern art. To Ngoc Van was competent across the mediums taught in the college and his works range across silk and lacquer painting as well as oil paintings. His association with the college did not end upon his graduation. The college was taken over by the provisional government of the Democratic Republic of Vietnam after the August Revolution of 1945. When the struggle against the French intensified in 1950, the college was moved to Đại T, Thai Nguyen in the Viet Bac Resistance Zone, under the direction of To Ngoc Van.

La maison pres de la riviere (The house near the river) (Lot 308) presents a striking impression of a hut in a clearing beside a body of water – a seemingly simple subject, it precisely captures the sense of dawn or dusk in the tropics. A sense of quietude is settling in,

TO NGOC VAN

LA MAISON PRES DE LA RIVIERE (THE HOUSE NEAR THE RIVER)
BOATS ON THE PERFUME RIVER

underlined by the solitary presence of the hut and its reflection in water.

By contrast, *Boats on the Perfume River (Lot 309)* captures a bustling scene centred on docking boats by a riverside marketplace. The river water shimmers under the strong light of mid-day, the boats are moored close to each other, in a formation that cuts with energy diagonally across the picture plane, lending the scene depicted a sense of pulsating life.

The two paintings, *La maison pres de la riviere* and *Boats on the Perfume Rivere* presented in this sale are rare to market early works that illustrate the empathy he has with the lives and sights of his motherland. In his later life, more determined to join the nationalist movement and he eventually joined the Vietminh to take up arms against the French even though he remained grateful of what he learnt from French teachers like Inguimberty. Even though he died far too young during the war in 1954, To Ngoc Van remained a well-respected first generation Vietnamese artist for being an active participant in the unfolding of 20th century Vietnamese art history and history.

Jean-François Hubert
Senior Consultant, Vietnamese Art



Fig.1 A portrait drawing of To Ngoc Van by Le Lam and signed by artists involved in the Indochina War against the French

Fig. 2 To Ngoc Van in his youth

Fig.1



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TO NGOC VAN

(VIETNAMESE, 1906-1954)

LA MAISON PRES DE LA RIVIERE (THE HOUSE NEAR THE RIVER)

signed and dated 'To Ngoc Van 1929' (lower right); signed and dated
again on the reverse

oil on canvas

90 x 60 cm. (35 3/8 x 23 5/8 in.)

Painted in 1929

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Anon. sale; Christie's Hong Kong, 28 April 2002, Lot 36
Acquired from the above sale by the present owner

EXHIBITED

Hanoi, Vietnam, École Supérieure des Beaux Arts de l'Indochine, 1930.

LITERATURE

L'Indochine, 5 February 1930.

蘇玉雲

河邊的屋子

油彩 畫布

1929年作

款識: To Ngoc Van 1929 (右下)

來源

2008年4月28日 香港佳士得 編號36

現藏者購自上述拍賣

展覽

1930年 印度支那美術學院 越南 河內

出版

1930年 2月5日 《印度支那》



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TO NGOC VAN

(VIETNAMESE, 1906-1954)

BOATS ON THE PERFUME RIVER

signed and dated '35 To Ngoc Van' (lower right)
oil on canvas
50 x 65 cm. (19 5/8 x 25 5/8 in.)
Painted in 1935

HK\$400,000-550,000

US\$52,000-71,000

PROVENANCE

Private Collection, Germany
Acquired from the above by the present owner

LITERATURE

Nha Xuat Ban, To Ngoc Van, Thong Tin Publishing House, Hanoi, Vietnam, undated (illustrated, p. 9).
To Ngoc Thanh, Nha Xuat Van My Thuat, To Ngoc Van, Fine Art Publishing House, Hanoi, Vietnam, 2006 (illustrated, p. 12).

蘇玉雲

香江上的船

油彩 畫布
1935年作
款識: '35 To Ngoc Van' (右下)

來源

德國 私人收藏
現藏者購自上述收藏

出版

無年 《TO NGOC VAN》 Nha Xuat Ban 著 Thong Tin 出版社 越南 河內 (圖版 · 第9頁)

2006年 《TO NGOC VAN》 To Ngoc Thanh, Nha Xuat Van My Thuat 著 美術出版社 越南 河內 (圖版 · 12頁)



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TRAN VAN HA

(VIETNAMESE, 1911- UNKNOWN)

LE BEAU PAYSAGE (BEAUTIFUL LANDSCAPE)

signed 'Van Ha' (lower right); affixed with artist's label (on the reverse)
lacquer on panel (quintych)
120 x 200 cm. (47 1/4 x 78 3/4 in.) (5)

HK\$400,000-550,000
US\$52,000-71,000

PROVENANCE

Private Collection, Paris, France
Anon. sale; Christie's Hong Kong, 27 May 2012, Lot 2244
Acquired from the above sale by the present owner

TRAN VAN HA

熱帶風情

漆 木板 (五聯作)
款識: Van Ha (右下)(5)

來源

法國 巴黎 私人收藏
2012年5月27日 香港佳士得 編號2244
現藏者購自上述拍賣



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APPLIED ARTS SCHOOL OF THU DAU MOT/
NGUYEN UT STUDIO

A VILLAGE SCENERY IN THE NORTH OF VIETNAM

signed 'nguyen ut' (lower right)
lacquer on panel
86.5 x 122 cm. (34 2/8 x 48 in.)
Executed circa 1945-1950

HK\$60,000-90,000
US\$7,800-12,000

THU DAO MOT 美術工業學校/阮武畫室
越南北部村落景觀

漆 木板
約1945-1950年作
款識: nguyenut (右下)

JOSEPH INGUIMBERTY

RICE FIELD ; TWO VIETNAMESE GIRLS IN A LANDSCAPE ; RÉUNION DE FEMMES (GATHERING OF THE LADIES)



Fig.2

Born in Marseille, France in 1896, Joseph Inguimberty was admitted to the *Ecole Nationale Supérieure des Arts Decoratifs* in Paris in 1913 where he received a strong foundation in both Classical as well as Modern styles of painting. Like many others in his generation, Inguimberty's education was disrupted by the First World War, in which he conscripted and was subsequently wounded. Unsurprisingly, these events came to shape Inguimberty's world view as he embarked on a period of travel and exploration following the events of the war, perhaps in an idealistic search for the varying expressions of beauty, and how best to capture them through his art.

In 1924, a travel bursary enabled Inguimberty to visit Italy, Greece, and Egypt, where he expanded his knowledge of the development the Ancient and Classical arts. It was in this very year that the *Ecole des Beaux Arts de l'Indochine* opened in Hanoi, Vietnam, under the direction of his compatriot Victor Tardieu. Inguimberty proceeded to apply for a teaching position at the new school, and was assigned the post of Professor of Decorative Arts. The opportunity marked the beginning of a long love affair between the artist and his adopted country of Vietnam. During his stay, he sought to immerse himself in the local culture and customs, and was also an enthusiastic proponent of the distinctive local art form of lacquer painting. His tireless inquisition into the minutiae of Vietnamese life, coupled with his technical proficiency and charisma in teaching Western techniques of oil and perspective left a lasting impression on his students.

Inguimberty's legacy as an artist and teacher can be read most clearly in the generation of Vietnamese artists whom he inspired. The success of the key first generation of Vietnamese artists such as Mai Trung Thu, Le Pho, Nguyen Phan Chanh, To Ngoc Van, Vu Cao Dam, Nguyen Gia Tri, Bui Xuan Phai, and Nguyen Tu Nghiem among others, are a testament to Inguimberty's importance in a consideration of Vietnam's fascinating history of artistic development.

Inguimberty's compositions are depictions of local scenes and Vietnamese people lifted from reality, but filtered through a





Lot 314 Detail 局部



Fig.3

sensitive awareness of colour and sophistication of technique.

Rice Field (Lot 312) presents an iconic landscape of Vietnam, providing a distant view of the pleasing geometric regularity of the rice fields. Composed with the artist's favourite tones of earthy browns and deep shades of green, the work serves as a window into a peaceful pastoral existence. *Two Vietnamese Girls in a Landscape (Lot 313)* and *Réunion De Femmes (Gathering Of The Ladies) (Lot 313)* executed in the artist's characteristically thick layers of paint are unabashedly romanticised representations of the Vietnamese woman, and are early iterations of the later development of a distinctive Vietnamese female figure-type with flowing traditional Ao Dais, neatly knotted

hair and elegant postures.

An examination of archival photographs which the artist used as reference while painting reveal the remarkable accuracy in which he painted his scenes. Beyond realist representation however, it is Inguimberty's ability to distil the essential qualities of his subjects that distinguish Inguimberty as one of the most important of the foreign artists who dedicated their lives to the representation of the irrepressible elegance and beauty of Vietnam's people and culture.

Fig.1 Farmers in a rice field, Vietnam

Fig. 2 Two Vietnamese girls

Fig.3 A group of ladies posing for Joseph Inguimberty



Fig.3



Lot 312 Detail 局部



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2

JOSEPH INGUIMBERTY

(FRENCH, 1896-1971)

RICE FIELD

signed 'INGUIMBERTY' (lower right)
oil on canvas
73 x 116 cm. (28 3/4 x 45 5/8 in.)
Painted in 1939-1940

HK\$150,000-200,000
US\$20,000-26,000

PROVENANCE

Acquired directly from the artist in Hanoi, 1940
Private Collection, Asia
Anon. sale; Christie's Hong Kong, 2 April 2000, Lot 35
Acquired at the above sale by the present owner

EXHIBITED

Paris, France, Le Bon Marché Department Store, l'âme du Vietnam, January-February 1996.

LITERATURE

Jean-François Hubert (ed.), *l'âme du Vietnam*, Cercle D'Art, Paris, France, 1996 (illustrated, p. 70).
Fukuoka Art Museum, *The Birth of Modern Art in Southeast Asia: Artists and Movements*, Fukuoka, Japan, 1997 (illustrated, fig 4, p. 181).
Quang Phong, *Painters of the Fine Arts College of Indochina*, Fine Art Publishers, Hanoi, Vietnam, 1998 (illustrated, p.4).

安格百迪

稻田

油彩 畫布
1939-1940年作
款識: INGUIMBERTY (右下)

來源

原藏者得自藝術家本人
亞洲 私人收藏
2000年4月2日 佳士得香港 編號 35
現藏者購自上述拍賣

展覽

1996年1月-2月 「越南心魂」 Le Bon Marché 百貨公司 法國 巴黎

出版

1996年 《越南心魂》 Jean-François Hubert編
Cercle d'Art 出版社 法國 巴黎 (圖版, 第70頁)
1997年 《東南亞現代藝術的誕生：藝術家及藝術運動》 福岡美術館 福岡 日本 (圖版, 第4圖, 第181頁)
1998年 《印度支那美術學院畫家》 Quang Phong著
美術出版社 越南 河內 (圖版, 第4頁)



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JOSEPH INGUIMBERTY

(FRENCH, 1896-1971)

TWO VIETNAMESE GIRLS IN A LANDSCAPE

signed 'INGUIMBERTY' (lower left)
oil on canvas
106 x 81 cm. (41 3/4 x 31 7/8 in.)
Painted circa 1938

HK\$200,000-300,000
US\$26,000-39,000

PROVENANCE

Anon. sale; Christie's Hong Kong, 27 May 2012, Lot 2240
Acquired from the above sale by the present owner

安格百迪

越南女孩

油彩 畫布
約1938年作
款識: INGUIMBERTY (左下)

來源

2012年5月27日 香港佳士得 編號2240
現藏者購自上述拍賣



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JOSEPH INGUIMBERTY

(FRENCH, 1896-1971)

RÉUNION DE FEMMES (GATHERING OF THE LADIES)

signed 'INGUIMBERTY' (lower right)
oil on canvas
73 x 100 cm. (28 3/4 x 39 3/8 in.)
Painted circa 1936 - 1938

HK\$250,000-300,000
US\$33,000-39,000

EXHIBITED

Vietnam, Salon Unique" 1943", 1943.

LITERATURE

Indochine, Vietnam, 9 December 1943

安格百迪

集合

油彩 畫布
款識: INGUIMBERTY (右下)
約1936-1938年作

展覽

1943年「Salon Unique" 1943"」越南

出版

1943年12月《印度支那》越南



Lot 316 Detail 局部



Lot 315 Detail 局部

NGUYEN GIA TRI

BEAUTÉ ÉTERNELLE (ETERNAL BEAUTY) ;

SE SOUVENIR DES BELLES CHOSES (BEAUTIFUL MEMORIES)

[Nguyen Gia Tri] has redefined grace..., this grace is the little something that clothes a woman of charm, of coquetry, of a beauty beyond physical beauty. This grace is a subtlety that resembles the smile of a line, the soul of a form, the spirituality of an object. All the seductions of the female at ease, the langour, the idleness, the strut, the lengthening, the nonchalance, the cadence of the poses, the suppleness of the feminine body and the play of the slender fingers on the grip of the fans.

Claude Mahoudeau
French art critic and writer

In the 1930s, as a student at the L'Ecole des Beaux-Arts de L'Indochina, Nguyen Gia Tri was one of the pioneers in transforming the craft of lacquer painting into a heightened means of artistic expression. Combining foreign engraving and inlay methods, along with principles of European painting and new lacquer techniques for preparing, polishing and colouration, Nguyen changed the landscape of traditional Vietnamese lacquer painting. Additionally, faced with the problem of a limited colour palette to work with, Nguyen and his compatriots improvised new colours produced from organic materials such as eggshell to create a pure white. These new developments and techniques allowed lacquer painters to explore a wider range of subject matter and expressions.

The two works presented here, *Beaute Eternelle (Eternal Beauty)* (Lot 315) and *Se Souvenir des Belles Choses (Beautiful Memories)* (Lot 316) are two excellent and highly representative works in his oeuvre. In *Beaute Eternelle (Eternal Beauty)*, Gia Tri makes a

striking contrast of the figure against the background, contrasting the traditional red lacquer background with the white of the eggshells as well as browns and gold on the figures of the two ladies. The overall effect is rich, shimmering and the gold dazzles through the slightly luminous surface, creating a sense of rhythm and exuberance, perfectly highlighting the figures of the women.

In *Se Souvenir des Belles Choses (Beautiful Memories)*, Gia Tri employs an unusual black, red, pink and white palette, creating a sensual and ethereal garden scene for the gathering of ladies. The signature graceful and dreamlike painted landscape, while appearing otherworldly, is painted with an attention to detail of a keen observer of the physical world. To apprehend a work of Nguyen Gia Tri is to be immersed in the enduring elegance and beauty of Vietnam, and be absorbed by the country's inspiring history.

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NGUYEN GIA TRI

(VIETNAMESE, 1908-1993)

BEAUTÉ ÉTERNELLE (ETERNAL BEAUTY)

signed 'Ng Tri' (lower left)

lacquer on board

89 x 61 cm. (35 x 24 in.)

Painted in 1955

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Private Collection,
Ho Chi Minh City, Vietnam

阮嘉治

永恆之美

漆 木板

1955年作

款識: Ng Tri (左下)

來源

越南 胡志明市



315



316

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6**NGUYEN GIA TRI**

(VIETNAMESE, 1908-1993)

SE SOUVENIR DES BELLES CHOSES (BEAUTIFUL MEMORIES)

signed and dated 'Ng Tri/1960' (lower right)
 lacquer on board
 67 x 100.5 cm. (26 3/8 x 39 3/4 in.)
 Painted in 1960

HK\$500,000-700,000
US\$65,000-91,000

PROVENANCE

Gift from the artist to the previous owner
 Acquired from the above by the present owner
 Private Collection, USA

阮嘉治

優美回憶

漆 木板
 1960年作
 款識: Ng Tri/1960 (右下)

來源

藝術家贈予原藏者
 現藏者購自上述收藏
 美國 私人收藏



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LE PHO

(VIETNAMESE, 1907-2001)

L'ART DE BOUQUET (THE ART OF THE BOUQUET)

signed in Chinese and signed 'Le Pho' (lower right)

ink and gouache on silk laid on board

60 x 90 cm. (23 5/8 x 35 3/8 in.)

Painted circa 1958

HK\$180,000-240,000

US\$24,000-31,000

黎譜

插花藝術

水墨 粉彩 絹布 裱於木板
約1958年作

款識：黎譜 Le Pho (右下)

1925-1930

Attended art school at L'Ecole des Beaux Arts de l'Indochine under the tutelage of Victor Tardieu (1870-1937) and Joseph Inguimberty (1896-1971)

進入河內印度支那美術學院師從維克特·塔迪烏（1870-1937）和約瑟夫·安格百迪（1896-1971）。

1931

Participated in the Pavillon d'Indochine at the Colonial Exhibition in Paris as an assistant to Victor Tardieu

作為維克特·塔迪烏的助理在巴黎殖民展覽會的印度支那展示廳參展。

1937

Participated in the Paris International Exhibition as the artistic director of the Vietnamese section and settled in Paris.

作為負責越南藝術部份的藝術總監參加巴黎國際展，並定居巴黎。

1946

Post-World War II, he is represented by Galerie Romanet in Paris. His works begin to show influence of Western impressionist art.

第二次世界大戰之後，巴黎Romanet畫廊擔任他的代理，他的作品開始體現出西方印象派藝術的影響。

2001

Passes away in Paris.
於巴黎逝世。

BORN

1907



Fig.1 Le Pho in his studio.
圖1 黎譜在他的工作室，攝於1963年

Born in Hadong, North Vietnam into a family of distinguished mandarins.
出生於越南北部河東郡一個顯貴的官員家庭。

Late 1920s-1945

Works completed during this time are generally considered Le Pho's formative period works. He painted largely in a mixture of oil painting and silk painting, with the themes of his works centred around Vietnamese life.

在這段時間完成的作品被普遍認為是黎譜個人風格形成時期的作品。他主要繪製結合油畫和絹畫技法的作品，而畫作的主題集中圍繞越南人民的生活。

1963

He and Vu Cao Dam signs a near-exclusive contract with the well-known North American gallerist, Wally Findlay to have his works represented by them. His use of colours became bolder and brighter and he started to paint significantly large oil on canvas artworks.

他和武元談與知名的北美畫廊經營者沃利·芬德利（Wally Findlay）簽訂了近乎獨家的合約，由後者代理他的作品。他對色彩的運用日益醒目而明快，他開始繪製特別大型的油畫。



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LE PHO

(VIETNAMESE, 1907-2001)

IN THE GARDEN

signed in Chinese and signed 'Le Pho' (lower left)

oil on silk

73 x 54 cm. (28 3/4 x 21 1/4 in.)

Painted circa 1958

HK\$240,000-320,000

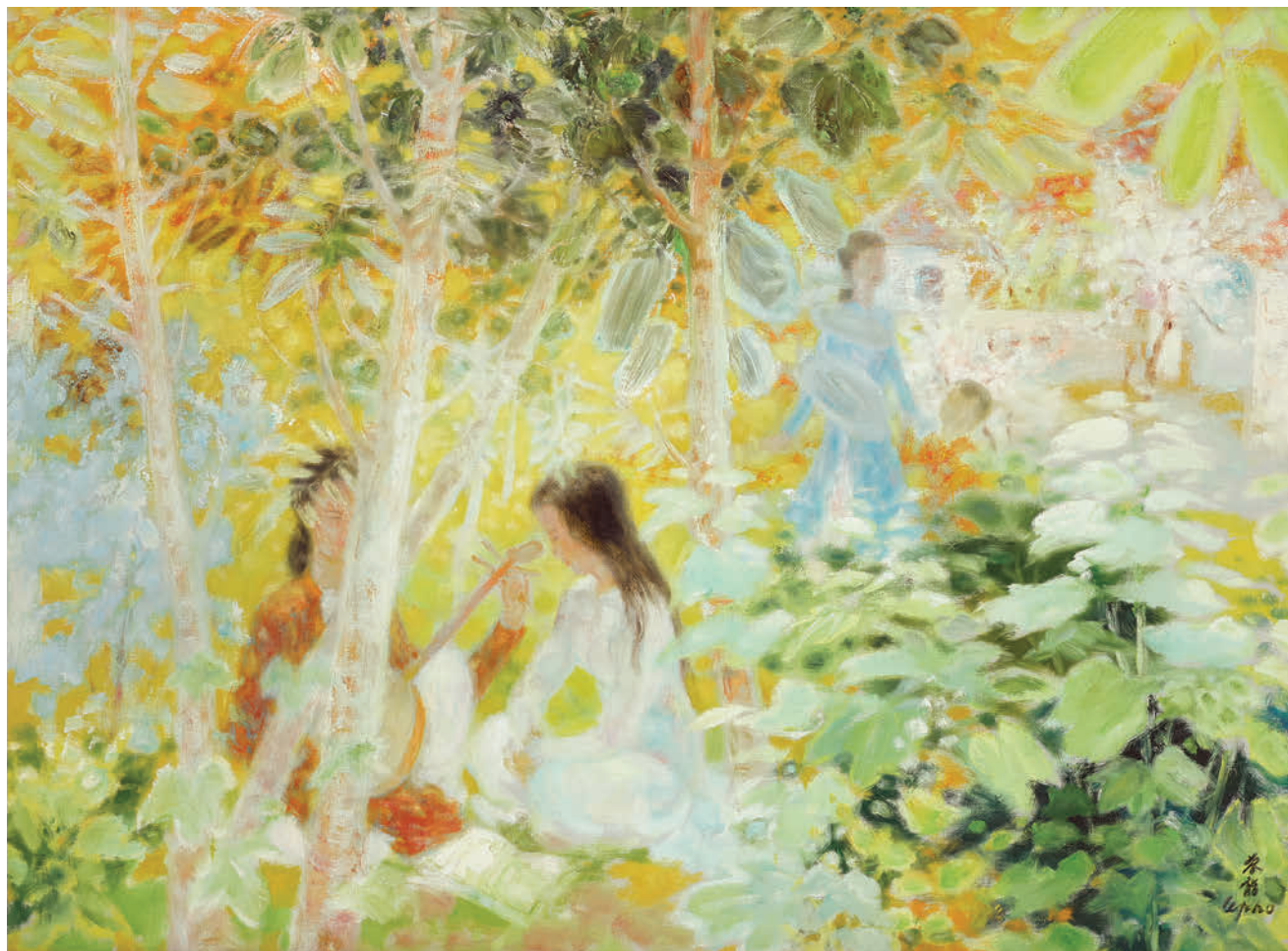
US\$32,000-41,000

黎譜

花園裡

油彩 絹布
約1958年作

款識：黎譜 Le Pho (左下)



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LE PHO

(VIETNAMESE, 1907-2001)

MUSICAL MOMENT

signed in Chinese and signed 'Le Pho' (lower right)
oil on canvas
98 x 131 cm. (38 5/8 x 51 5/8 in.)
Painted circa 1975

HK\$250,000-350,000
US\$33,000-45,000

黎譜

音樂瞬間

油彩 畫布
約1975年作
款識: 黎譜 Le Pho (右下)



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LE PHO

(VIETNAMESE, 1907-2001)

FLOWERS

signed in Chinese and signed 'Le Pho' (lower right)
oil on canvas
116 x 89 cm. (45 5/8 x 35 in.)
Painted circa 1970

HK\$100,000-150,000
US\$13,000-19,000

PROVENANCE

Wally Findlay Gallery, New York, USA
Collection of John Polcyn
Acquired from the above in the 1980s by the present owner
Private Collection, Pennsylvania, U.S.A.

黎譜

花卉

油彩 畫布
約1970年作
款識：黎譜 Le Pho (右下)

來源

美國 紐約 沃利芬德利畫廊
約翰·波爾辛收藏
現藏者購自上述收藏
美國 賓夕法尼亞 私人收藏



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LE PHO

(VIETNAMESE, 1907-2001)

FLORAL STILL LIFE

signed in Chinese and signed 'Le Pho' (lower right)
oil on canvas
99 x 63 cm. (39 x 24 3/4 in.)
Painted circa 1968

HK\$100,000-150,000
US\$13,000-19,000

PROVENANCE

Acquired from Wally Findlay Galleries International in 1978 by the present owner

黎譜

靜物花卉

油彩 畫布
約1968年作
款識: 黎譜 Le Pho (右下)

來源

現藏者於1978年購自美國沃利芬德利畫廊



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LE PHO

(VIETNAMESE, 1907-2001)

LES PIVOINES (PEONIES)

signed 'Le Pho' (lower right)
ink and gouache on silk
57 x 72 cm. (22 x 28 ³/₈ in.)
Painted in 1942

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE

Anon. sale; Christie's Singapore, 1 April 2001, Lot 48
Acquired from the above sale by the present owner

黎譜

牡丹

水墨 粉彩 絹布
1942年作
款識：Le Pho (右下)

來源

2001年4月1日 佳士得新加坡 編號48
現藏者購自上述拍賣

NGUYEN PHAN CHANH

SEWING

Early works of Nguyen Phan Chanh are extremely rare in the market; any works discovered and subsequently surfaced in the market makes for a major occasion. In the past few years, Christie's Hong Kong has been privileged to present a few exceptional early works of



the artist, notably *La Marchande de Riz (The Rice Seller)* in May 2013, followed by *La Vendeuse de Bétel (The Betel Nut Seller)* in Nov 2014 from the Tholance-Lorenzi Collection, the current world auction record price for the artist.

Millions of visitors browsed the Pavillon de l'Indochine in the Paris Colonial

Exhibition of 1931 and were captivated by the works of Vietnamese artists that were shown. The French media which covered the Colonial Exhibition shared great enthusiasm for the works by the first generation Vietnamese artists. Nguyen Phan Chanh was an exhibitor, alongside Le Pho who was in Paris as assistant to Victor Tardieu, and though he did not travel to Paris, he was considered the most successful of the group of Vietnamese artists due to the positive reception to his works. After the exhibition, efforts to promote Vietnamese art in the 1930s in Europe took further root with Agindo (Agency for Development in Indochina) creating a centre to exhibit and sell quality works from the best artists of the École Supérieure des Beaux Arts de l'Indochine. Subsequently, the first generation Vietnamese artists including Nguyen Phan Chanh had their works exhibited in Rome (1932) and Naples (1934).

The year 1931 was, by all measure, a significant year for Vietnamese painting as the artists themselves advanced greatly in their works as individuals and collectively. The aforementioned Colonial Exhibition allowed for positive encounter between the Asian world and Western modernity, enabling the search

for and understanding of the other. In the melting pot of ideas that fermented, many a masterpiece in Vietnamese art was created.

Nguyen Phan Chanh can be considered a Vietnamese chiaroscuro artist. French critics found similarities between his works and that of the French Baroque painter, George de la Tour (1593-1652). In his early works, Nguyen Phan Chanh excelled in the play of light and shadow based on the application of a range of browns to create an evocatively finished monochromatic painting. The roundedness of the basket breaks the triangular unity of the subject while the lighter background serves to isolate the subject, lending her a sense of eternal solitude. The subtle combination of shades of black and brown hues lends the work a quietude that underlines the modesty of the subject.

By virtue of the perfection achieved in the use of gouache and ink on silk, *Sewing* counts as one of the masterpieces of Vietnamese art in the 1930s. Technically accomplished, Nguyen Phan Chanh brings the very best of his technique to this work, which is considered an iconic piece. Technique matches the character of the subject; the Vietnamese lady sewing is shown in side profile, maintaining a certain anonymity and modesty of character.

In *Sewing*, Nguyen Phan Chanh expresses a fundamental question about the past and future of Vietnam. One reads in the modesty of the seamstress subject an attitude of forbearance. In 1931, the year of creation of this work, the artist could not have been indifferent to the failed efforts by soliders, peasants, works and intellectuals in the form of the Yên Bái mutiny or the Nghệ Tĩnh uprising to overthrow the French colonial government. The forbearance of the seamstress is almost metaphorical, asking viewers of the questions: what is a nation? Why and how does it come about?

Jean-François Hubert
Senior Consultant, Vietnamese Art

Georges de la Tour, Magdalen with the Smoking Flame, circa 1640-1645, Collection of Louvre Museum, France
喬治·德·拉·圖爾，《抹大拉瑪利亞與冒煙的燭火》，約1640-1645年作，法國羅浮宮博物館藏。

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NGUYEN PHAN CHANH

(VIETNAMESE, 1892-1984)

SEWING

signed and inscribed in Chinese (upper left & upper right)
ink and gouache on paper
65 x 50 cm. (25 5/8 x 19 5/8 in.)
Painted in 1931
one seal of the artist

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

US\$200,000-260,000

PROVENANCE

Private Collection, France

阮潘正

縫紉

水墨 粉彩 紙本
1931年作
款識：辛未年冬之畫/鴻南阮潘正筆 (左上)
鈐印：鴻南

來源

法國 私人收藏



Nguyen Phan Chanh, La Vendeuse de Bétel (The Betel Nut Seller), 1931, Christie's Hong Kong, 22 November 2014, Lot 15, sold for HK\$3,160,000
阮潘正，《檳榔小販》，1931年作，香港佳士得，2014年11月22日，成交價：港元3,160,000。

阮潘正早期的作品在藝術市場上十分罕見；任何被發現隨即出現在市場上的作品都會造成一場大轟動。在過去幾年，香港佳士得很榮幸的有機會為大家呈現藝術家早期幾件難能可貴的卓越作品，特別是2013年5月的《米糧小販》以及2014年11月Tholance-Lorenzi的私人藏品《檳榔小販》。後者創下了這位藝術家作品目前拍賣的世界紀錄。

阮潘正可被視為是越南明暗技法藝術家。法國藝評家發現他的作品與法國巴洛克畫家喬治·德·拉·圖爾（1593-1652）的繪畫有其相似之處。在他早期作品中，他使用不同層次的棕色創造出喚起人們記憶的單一色調作品，顯示出阮潘正對於明暗對比的掌控十分高明嫻熟。

因為使用水粉及水墨以絹布作畫的技巧臻於完美，《針線活》可算是1930年代越南藝術的名家大作之一。

在《針線活》中，阮潘正提出了對越南的過去與未來的基本問題。從女縫紉師題材的樸實無華，我們可以讀到一種容忍自制的態度。在創造這幅作品的1931年，越南出現由軍人、農民、工人、知識分子為了推翻法國殖民政府而組織了安沛兵變及義靜蘇維埃運動，雖然結果失敗，但是藝術家不可能對些事件無動於衷。女縫紉師的堅忍精神幾乎成為一種隱喻，向觀者提出一個問題：國家是什麼？為什麼以及如何成為一個國家？

Jean-François Hubert

越南藝術高級顧問





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324-2

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MARIE ANTOINETTE BOULLARD-DEVÉ
(FRENCH, 1890-1970)

**PORTRAIT D'UN JEUNE ANNAMITE;
& PORTRAIT OF A VIETNAMESE GIRL**

signed 'M.A. Boullard-Devé' (lower right); & signed, dated, and inscribed 'Bauy Kok/19 Fevrier/M.B. Devé' (lower right)
oil on canvas; & watercolour on paper
40.5 x 30.5 cm. (16 x 12 in.); & 37.5 x 29.5 cm. (14 3/4 x 11 5/8 in.) (2)

HK\$40,000-50,000
US\$5,200-6,500

PROVENANCE

Private Collection, France

LITERATURE

Marc Chadourne, *Visions de l'Indochine*, Plon, Paris, 1926 (Portrait d'un Jeune Annamite illustrated, plate 18).

**MARIE ANTOINETTE
BOULLARD-DEVÉ**

安南小孩肖像; 及 女子肖像

油彩 畫布;及 水彩 紙本
款識: M.A. Boullard-Devé (右下); 及 Bauy Kok/19 Fevrier/M.B. Devé (右下)(2)

來源

法國 私人收藏

出版

1926年《印度的願景》Marc Chadourne著Plon出版
巴黎 法國 (安南小孩肖像 圖版·第18圖)

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ALIX AYMÉ

(FRENCH, 1894-1989)

PORTRAIT OF A YOUNG VIETNAMESE; & PORTRAIT OF TWO VIETNAMESE CHILDREN

signed 'alix ayme' (lower right on both)

ink and gouache with mixed media on silk; & ink and colour on paper
28 x 22 cm. (11 x 8 5/8 in.); & 61.5 x 45 cm (24 1/4 x 17 3/4 in.) (2)

HK\$30,000-40,000

US\$3,900-5,200

PROVENANCE

Private Collection, France

阿利克斯·埃梅

越南少女肖像；及兩個越南小孩

水墨 粉彩 綜合媒材 絹布；及水墨 設色 紙本
款識：alix ayme (右下)(2)

來源

法國 私人收藏



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325-2

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6

ALBERT CEZARD
(FRENCH, 1869-CIRCA 1916)

LE MUSICIEN VIETNAMIEN (A VIETNAMESE YUEQIN PLAYER)

signed 'A.Cezard.' (lower right)
oil on canvas in the hand-carved Vietnamese frame
image: 155 x 100 cm. (61 x 39 3/8 in.)
including frame: 202 x 138 cm. (79 1/2 x 54 3/4 in.)
Painted between 1900-1910

HK\$280,000-350,000
US\$37,000-45,000

ALBERT CEZARD

越南月琴彈家

油彩 畫布 越南原木雕刻裝框架
約1900-1910年作
款識: A. Cezard (右下)

As the saying goes, we only travel for love or out of necessity. The painter-travelers proved no exception when they left their homelands and passed through Vietnam. Taking advantage of the increased interaction between France and the Far East in the 17th and 18th centuries, these travelers who were neither servicemen nor missionaries returned home from Asia with stories and illustrations. These travelers were the first to inspire the French government to set up painting scholarships for those who were prepared to travel to the colonies, with the agenda of bringing closer the metropolis to its empire. The Société des Peintres Orientalistes (Society of the Orientalist Painters) and the Société Coloniale des Artistes Français (Colonial Society of the French Artists) respectively created an annual award to encourage recognized artists to travel to the new territories by covering all their expenses while journeying abroad. In return, they were asked to present the body of their work and share their vision of the new territories and the fascinating civilisations they encountered: in this regard, an intellectual globalization in fact preceded an economic globalization.

Many excellent painters of French descent such as Albert Cézard, Gaston Rouillet, Marie-Antoinette Boullard-Devé, Jean Bouchaud, Charles Fouqueray, Paul Jouve, André Maire and Jean Launois among others travelled to the Orient but each of them approached the visualization of Asia and Vietnam in particular

very differently. A number of these painters went on to become illustrators for travel-books and novels about Vietnam.

Albert Cézard, amongst all aforementioned, would have advanced the representation of Vietnam the most as an illustrator. The present painting, *Le Musicien Vietnamien* is an exceptional example, firstly, in terms of its size but as well as its complete presentation, with an original wooden frame sculpted with great adroitness, giving the painting an architectural quality.

The liveliness of the painting and the enchanting character of the locale chosen is heightened by the high contrast between colours in the painting, as well as an almost exotic reconstruction of a quasi-imaginary world. The wide breadth of the river and its boats, matched by the opulence of the flowers and Chinese style blue and white vase, the enchanting lanterns and dramatic curtain, as well as the almost theatrical dressing of the musician, creates a picture more than what Vietnam really is. Cezard, in the romantic fashion of an early 20th century European sojourner to the Far East, sought to depict the total extravagance and grandiloquence of a luxurious life in the Far East, and achieved it in the present painting.

Jean-François Hubert
Senior Consultant, Vietnamese Art



VICTOR TARDIEU

(FRENCH, 1870-1937)

VIETNAMIENNE À L'ENFANT (VIETNAMESE MOTHER AND CHILD)

stamped with atelier stamp 'Victor Tardieu' (on canvas overlap and on the stretcher)

oil on canvas

120 x 98 cm. (47 1/4 x 38 5/8 in.)

Painted between 1922-1925

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

US\$110,000-130,000

PROVENANCE

Collection of Mrs Alix Turolla-Tardieu, granddaughter of the artist

維特·塔迪

母愛

油彩 畫布

約1922-1925年作

款識: Victor Tardieu (背面; 畫布框架)

來源

藝術家孫女 Alix Turolla-Tardieu太太 私人收藏

Fig.1 Victor Tardieu, Sketch (Vietnamese mother and child)

Fig.2 Victor Tardieu, detail of mural showing Vietnamese mother and child



Fig.1



Fig.2

On the 2nd of February 1921, French artist Victor Tardieu arrived in Hanoi probably with no idea of what lay ahead of him. As a talented painter, recently graduated and already known for some of his work, he received the Indochina Prize from the French government which allowed him free travel to Vietnam, and accommodation with travelling costs included in return for depicting the beauty of the faraway colony in the Far East. Upon his arrival in Hanoi, he was commissioned to paint a large mural for the University of Indochina (depicted on the previous page). To fulfill this order he had to extend his stay over the year planned as to await the end of the university's construction.

Through Tardieu's humanist philosophy, the large fresco for the University of Indochina magnified the French effort in Vietnam, depicting an almost idyllic relationship based on mutual respect. As preparation work for the mural, Tardieu painted numerous characters meant to represent the strength of both civilizations. Tardieu advocated collaboration over confrontation and through evoking the rurality of Vietnam in his works, also

conjured the essence of its culture, land and the peasants who incarnate it. First, he drew many charcoal sketches on paper to describe with precision the themes chosen and to imagine them in the final fresco. After which he painted the different themes with oil on canvas matching the final scale. Finally, Tardieu painted the scene on to the foundation of the large fresco in the University.

The present painting, *Vietnamienne a l'enfant* is one of the oil on canvas preparatory work for the mural, and reflects faithfully the executed version on the mural. As with many of the other figures painted, the Vietnamese mother depicted here is a figure of grace and simplicity, dressed in simple traditional accoutrements. Tardieu aimed to depict the everyday realities of life, and from the studies made, demonstrated that he was a keen observer of his subjects. Having come from the collection of the artist's granddaughter, this marks the first occasion that *Vietnamienne a l'enfant* is coming to market and presents the rarest of opportunities for collectors to acquire a piece of Vietnamese history.

Jean-François Hubert
Senior Consultant, Vietnamese Art





This season, Christie's is privileged to be able to handle the sale of a comprehensive collection of works of the late French artist Victor Tardieu from the collection of the artist's granddaughter, Alix Tardieu. The following text by Alix Tardieu details a personal account of her experiences growing up surrounded by the legacy of her grandfather and father's art.

THE LEGACY OF VICTOR AND JEAN TARDIEU

BY ALIX TARDIEU

If I revisit my childhood memories, the image of my grandfather, Victor Tardieu the painter, becomes intimately blurred with that of my father, Jean Tardieu the writer. My grandfather passed away before I was born, but I came to know him through the many weekends that I spent at the home of my grandmother, Caline, where his presence was palpable.

During these tranquil weekends, aside from playing the piano with my grandmother, who had been a professional harpist, I would also rummage about in the attic by myself. This was perfumed with the smell of wood, and filled with paintings by my grandfather. I would stand before the different subjects of the canvases, looking at the bows of ships at Liverpool and pretty dresses of ladies in sunny gardens, as well as people of Asian ancestry and bronzed skins wearing clothing in sumptuously warm colours.

When I would come down from the attic, my grandmother would invariably talk to me at length about my grandfather's talent, his success before the Great War, his study trips when they were just

newlyweds, and always about the great endeavors to which he had devoted himself from the moment he arrived in Hanoi in 1921: the mural in the auditorium of the its university and at the same time, the creation of a School of Fine Arts where he was going to meet and guide young Vietnamese artists " more gifted than our family " , as he would say.

My time during these tranquil weekends were also spent taking long walks in the forest with my parents, and often on readings that my father gave of what he had written in the night as well.

Both Victor Tardieu and Jean Tardieu enjoyed success and recognition for their work for a good many years in their lifetime, as a painter and a writer respectively. Today, the public is discovering anew and once again seeking the artworks of my grandfather, while the literary works of my father are Jean have become classics of the French language. I look forward to playing my part in passing on their legacy, as my children will continue to do after me.



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GEORGES KHANH
(VIETNAMESE, 1906- UNKNOWN)

**BUSTE DE VICTOR TARDIEU
(BUST OF VICTOR TARDIEU)**

bronze sculpture
47 x 27 x 9 cm. (18 1/2 x 10 5/8 x 3 1/2 in.)
Executed in 1935

HK\$100,000-150,000
US\$13,000-19,000

PROVENANCE

Collection of Mrs Alix Turolla-Tardieu, granddaughter of Victor Tardieu

LITERATURE

Jean-François Hubert, Catherine Noppe, Arts of Vietnam, Parkstone, New York, 2003 (illustrated, p. 187).

GEORGES KHANH

維特·塔迪 半身像

青銅 雕塑
1935年作

來源

維特·塔迪 孫女 Alix Turolla-Tardieu太太 私人收藏

出版

2003年《越南藝術》Jean-François Hubert與Catherine Noppe著
紐約 美國 (圖版·第187頁)



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VU CAO DAM
(VIETNAMESE, 1908-2000)

BUST OF JEAN TARDIEU

signed 'Vu Cao Dam' and inscribed 'A Jean Tardieu, affectueusement' (on the base)
plaster sculpture
45.5 x 15 x 18 cm. (17 7/8 x 5 7/8 x 7 1/8 in.)
Executed in 1937
unique edition

HK\$40,000-50,000
US\$5,200-6,500

PROVENANCE

Collection of Mrs Alix Turolla-Tardieu, granddaughter of Victor Tardieu

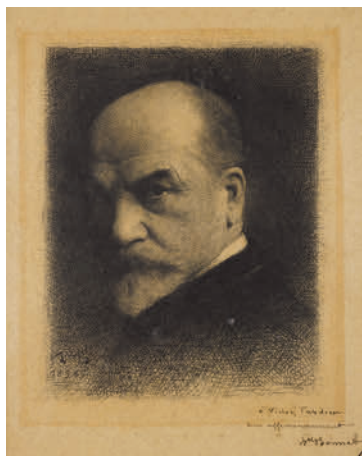
武高談

約翰·塔迪

石膏 雕塑
1937年作
款識: Vu Cao Dam (底上)
無版數作品

來源

維特·塔迪 孫女 Alix Turolla-Tardieu太太 私人收藏



330-2



330-1

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VICTOR TARDIEU

(FRENCH, 1870-1937)

MIMI PINSON; SELF-PORTRAIT OF LEON BONNAT, DEDICATED TO VICTOR TARDIEU

stamped with atelier stamp 'Victor Tardieu' (lower right); & signed and dated '1989' (lower left) and signed and inscribed 'à Victor Tardieu, bien affectueusement, Leon Bonnat' (lower right)

oil on canvas; & ink on paper

81 x 100 cm. (31 7/8 x 39 3/8 in.); 37 x 30 cm. (14 5/8 x 11 3/4 in.)

Painted between 1902-1905; & Executed in 1898(2)

HK\$35,000-50,000

US\$4,600-6,500

PROVENANCE

Collection of Mrs Alix Turolla-Tardieu, granddaughter of the artist

維特·塔迪

咪咪婦女；及 LEON BONNAT肖像

獻給 維特·塔迪肖像

油彩 畫布 及 筆紙本

約1902-1905年作；及 1989年作

款識: Victor Tardieu (右下); 及 1989 (左下)(2)

來源

藝術家孫女 Alix Turolla-Tardieu太太 私人收藏



3
3
1

VICTOR TARDIEU
(FRENCH, 1870-1937)

***JONQUES ET COCOTIERS (JUNKS AND
COCOTREES)***

stamped with atelier stamp 'Victor Tardieu' (on the reverse)
oil on board
35 x 26.5 cm. (13 3/4 x 10 5/8 in.)
Painted between 1921 and 1922

HK\$200,000-300,000
US\$26,000-39,000

PROVENANCE

Collection of Mrs Alix Turolla-Tardieu, granddaughter of the artist

維特·塔迪
帆船及可可樹

油彩 木板
約1921-1922年作
款識：Victor Tardieu (背面)

來源

藝術家孫女 Alix Turolla-Tardieu太太 私人收藏



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2

VICTOR TARDIEU

(FRENCH, 1870-1937)

LE PONT-NEUF À PARIS (THE NEW BRIDGE, PARIS)

stamped with atelier stamp 'Victor Tardieu' (on the stretcher)

oil on canvas

41 x 32.5 cm. (16 1/8 x 12 5/8 in.)

Painted between 1905 and 1910

HK\$30,000-40,000

US\$3,900-5,200

PROVENANCE

Collection of Mrs Alix Turolla-Tardieu, granddaughter of the artist

維特·塔迪

新橋 巴黎

油彩 畫布

約1905-1910年作

款識：Victor Tardieu (畫布框架)

來源

藝術家孫女 Alix Turolla-Tardieu太太 私人收藏



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VICTOR TARDIEU

(FRENCH, 1870-1937)

OCEANLINER AND DOCKERS IN LIVERPOOL

signed, inscribed, and dated 'Victor Tardieu/Liverpool 1903' (lower right)

oil on canvas

61.5 x 77 cm. (24 3/8 x 30 3/8 in.)

Painted in 1903

HK\$100,000-120,000

US\$13,000-16,000

PROVENANCE

Collection of Mrs Alix Turolla-Tardieu, granddaughter of the artist

維特·塔迪

郵船及碼頭工人，利物浦

油彩 畫布

1903年作

款識: Victor Tardieu/Liverpool 1903 (右下)

來源

藝術家孫女 Alix Turolla-Tardieu 太太 私人收藏

TO BE OR NOT TO BE: VIETNAMESE ART SINCE THE CLASSICAL TIMES

Part of the idea to present this collection of Vietnamese art, *Se Souvenir des Belles Choses: A Curated Collection of Vietnamese Art*, is due to the fact that Vietnamese art is historically built on interactive layers of cultural interaction and influence that makes it profoundly unique and original. The curated sale brings together three elements of classical arts and antiquities – Dong Son culture, Cham art, and Buddhist sculpture – in contrast to 20th century Vietnamese modern painting. The bigger idea here is to explain the uniqueness of Vietnamese art, particularly its power of assimilation. A strong and confident sovereign-state is able to last and to grow only when its people are able to accept, integrate and take ownership of outside influences.

Modern Vietnam as we know it today was established over an extensive period of time partly through the traditional Nam Tien (march to the south). This descent southwards by an essentially Sinicized population from a historical and mythical location in the Viet culture – the Red River basin in the North – towards the centre and the South's more Indianized cultures such as Champa (from Quang Binh to Ba Ria - Vung Tau) and the Khmer country (Mekong delta) happened over a period of several centuries. Yet it would be a partial tale of history to reduce this to a one-way movement

occurring from the 10th to the 18th centuries. Indeed, the Vietnamese identity was also created by a surge upwards of intellectual Indianized concepts towards the North stretching to as early as the 2nd century BC. It is at an early and fundamental stage that concepts of Buddhism, Hinduism, Sanskrit and rituals from India started being revealed in Vietnamese art, at the same time that Chinese concepts such as Confucianism, Taoism, and Mahayanist Buddhism did.

It is as early as the 6th century BC that drums and other bronzes such as situlas and weapons of the Dong Son culture was produced and found in the north-east and southeast of present-day Hanoi. It was only later, closer to our era that the village of Dong Son was discovered as the site of origin of most of the first bronzes identified in the 1920s. Situlas were discovered in the north of Vietnam while the drums were discovered in a much larger area. The present situla, decorated with several bands of raised geometrical patterns and two carved handles in the shape of loops is outstanding for its good condition, its larger than average height, its beautiful dark patina, and the geometry of its patterns.

The contribution of Funan (today's southern Vietnam) in Vietnamese aesthetics comes in the form of skillfully crafted timber and stone sculptures from Theravada Buddhism. Some art historians would make reference back to the 4th century, where artisans created suave and distinct representation of faces and posture. The Vietnamese contribution to Buddhist sculpture from the Theravada school is essential. In the sale, the exceptional lacquered wood standing figure of Luohan from the Le Dynasty of the 18th century is large-sized, showing the unmistakable portrait of a monk instead of a generic visage, making it a rare occurrence in Buddhist art.

Cham art is an absolute pillar of Vietnamese art. In its glorious days, the ensemble of Champa territories used to run from the North of Quang Binh all the way to the edge of the region of Saigon, showcasing the most outstanding sculptures and architectural jewels. Rediscovered by the French scholars, what was once a great civilization managed to survive centuries of vicissitudes, abandonment and wars. In its origin, Cham art demonstrates how an Austronesian population, probably from Borneo during the 4th century, chose to adopt and integrate Indian ideology into its local customs, successfully creating a whole statuary art as imposing as Khmer statuary art. The four examples here show the distinct character of Cham art to take liberties in interpreting Indian traditional religious iconography, creating a true assimilation of foreign influences.



Fig.1



Fig.2

Fig.1 Charles Carpeaux during the archaeological excavation and sitting in front of a figure of Dravapala in Dong Duong, Quang Nam, Vietnam in 1904.

Fig.2 Excavated Cham stone figure of dancing Shiva in 1933. Presently in the collection of Museum of Cham Sculpture, Danang, Vietnam.



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A BRONZE SITULA

Đông Sơn, Vietnam, 2nd – 1st Century B.C
bronze
50 cm. (19 5/8 in.) high, 48.5 cm. (19 in.) wide

HK\$80,000-120,000
US\$11,000-16,000

PROVENANCE

Collection of a French officer in Vietnam, brought to France in 1952
Acquired from the above in 1986
Private Collection, Europe

古桶

青銅
越南 東山縣，西元前 2-1世紀

來源

法國官在越南收集的私人收藏，1952年收藏從越南帶到法國
1986年 現藏者購自上述收藏
歐洲 私人收藏



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5

A STONE HEAD OF A DIVINITY

Cham art, Thap Mâm Style, Binh Định, Vietnam, 11th - 12th Century
stone
45 cm. (17 3/4 in.) high

HK\$120,000-150,000
US\$16,000-19,000

PROVENANCE

Collection of a French officer in Vietnam, brought to France in 1952
Acquired from the above in 1986
Private Collection, Europe

神性

石
佔婆藝術，鮑魚塔風格，越南 平定省，11-12世紀

來源

法國官在越南收集的私人收藏，1952年收藏從越南帶到法國
1986年 現藏者購自上述收藏
歐洲 私人收藏



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6

A STONE FIGURE OF BUDDHA

Cham art, Đông Dương, Vietnam, 9th - 10th Century
stone
63 cm. (24 3/4 in.) high

HK\$120,000-150,000
US\$16,000-19,000

PROVENANCE

Collection of a French officer in Vietnam, brought to France in 1952
Acquired from the above in 1986
Private Collection, Europe

佛像

石
佔婆藝術，越南 同樣，9-10世紀

來源

法國官在越南收集的私人收藏，1952年收藏從越南帶到法國
1986年 現藏者購自上述收藏
歐洲 私人收藏



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A STONE FIGURE OF DVARAPALA

Cham art, Thap Mâm style, Bình Định, Vietnam, 12th Century
stone
52 cm. (20 1/2 in.) high

HK\$80,000-120,000
US\$11,000-16,000

PROVENANCE

Collection of a French officer in Vietnam, brought to France in 1952
Acquired from the above in 1986
Private Collection, Europe

門神

石
佔婆藝術，鮑魚塔風格，越南平定省，12世紀

來源

法國官在越南收集的私人收藏，1952年收藏從越南帶到法國
1986年 現藏者購自上述收藏
歐洲 私人收藏



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A BROWN, RED AND GOLD LACQUERED WOOD STANDING FIGURE OF LUOHAN

Lê Dynasty, Vietnam, 18th Century
lacquer on wood
166 cm. (65 3/8 in.) high

HK\$80,000-120,000
US\$11,000-16,000

PROVENANCE

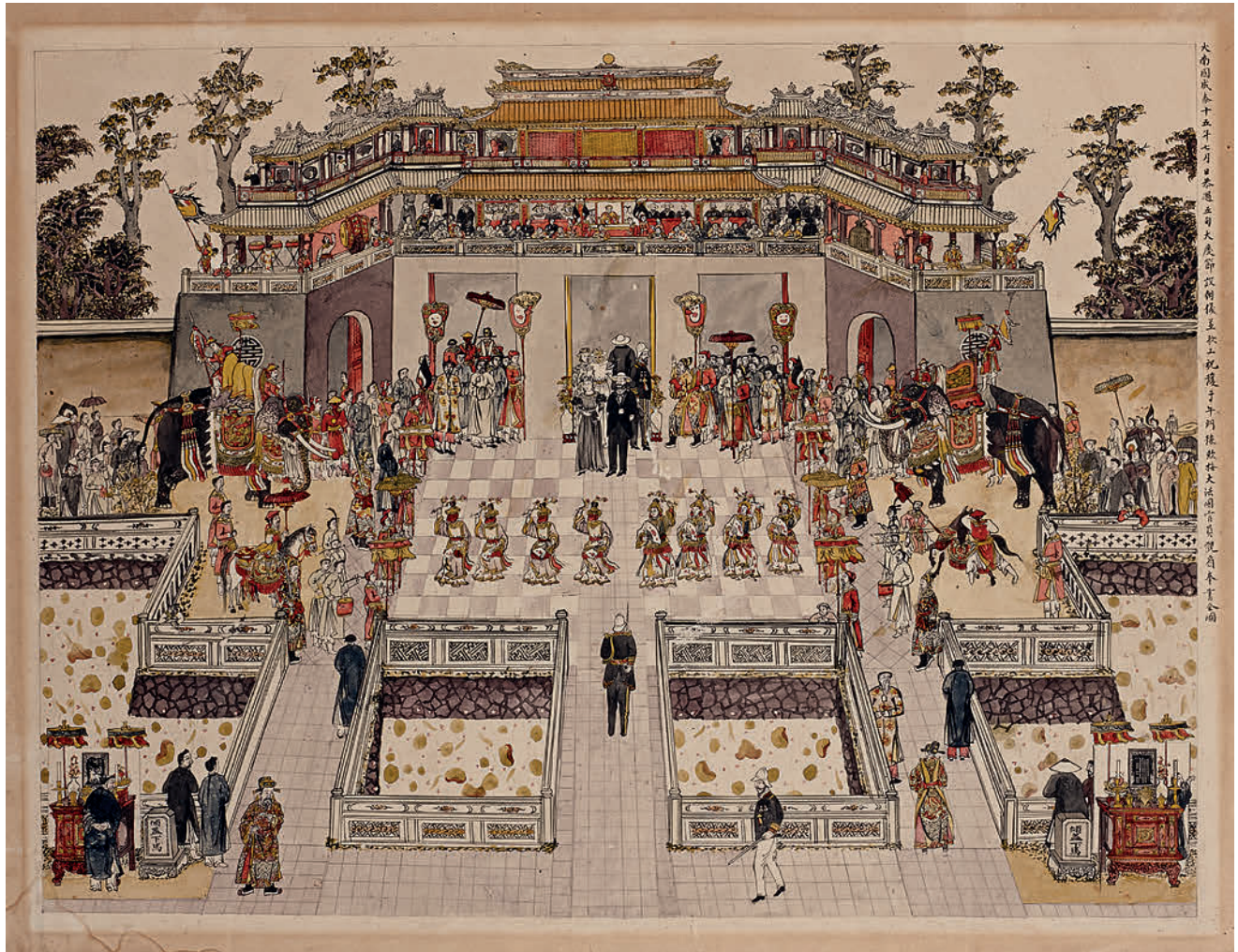
Couturier-de Nicolay, Hotel Durout, Paris, France, 5 February 1987
Acquired from the above by the present owner
Private Collection, Europe

教師身像 褐，紅，與金屬漆

漆木
越南黎朝，18世紀

來源

1987年2月5日 法國巴黎Couturier-de Nicolay
現藏者購自上述拍賣
歐洲 私人收藏



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9

ARTIST'S WORK FROM IMPERIAL CITY IN HUE
*FEAST AND RECEPTION GIVEN BY THE VIETNAMESE EMPEROR
TO THE FRENCH GOVERNOR DELEGATION AT THE IMPERIAL CITY IN HUE*

inscribed and dated in Chinese (right)
ink and colour on paper
42.5 x 56 cm. (16 3/4 x 22 in.)
Executed in 1903

HK\$50,000-70,000
US\$6,500-9,100

順化皇城藝術家

在順化皇城越南皇帝為法國州長代表團準備的盛宴

水墨 設色 紙本
1903年作
款識：成泰十五年七月日(右)

A LITERARY CLASSIC:

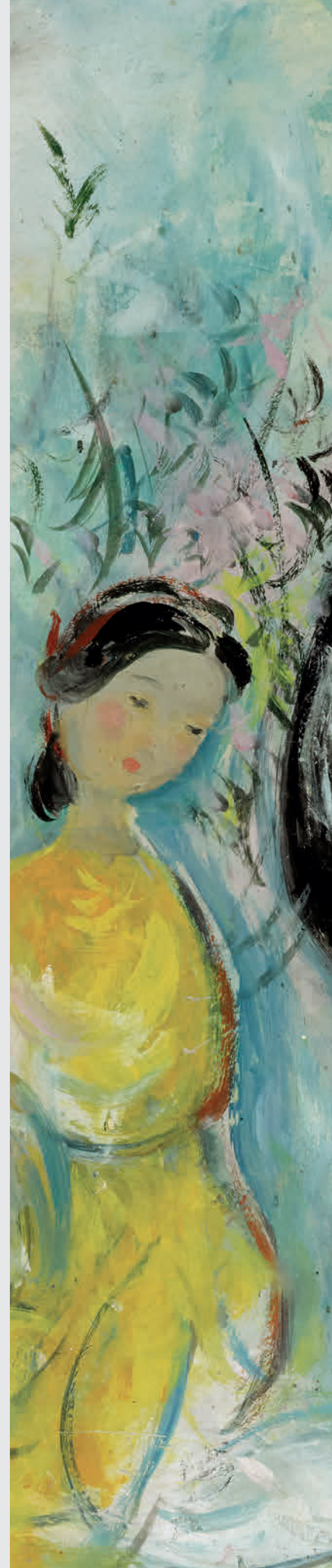
THE TALE OF KIEU

Vietnamese literary tradition has a rich long history that is primarily passed down in the written form. For a millennium before the 11th century, Vietnam was dominated by China and as a result much of the written work during this period was in Classical Chinese. The epic poem, *The Tale of Kieu* (*Truyen Kieu*), written by Nguyen Du, is regarded as one of the most significant and well-known work of Vietnamese literature. Nguyen Du made use of the plot of a seventeenth-century Chinese novel, *Jin Yun Qiao*, known in Vietnamese pronunciation of Chinese characters as *Kim Van Kieu* (金雲翹) to convey the social and political upheavals in Vietnam during his time at the end of the 18th century.

The entire plot in the *Tale of Kieu* spans over fifteen years. At the beginning of the story, Thuy Kieu — a beautiful and educated girl meets and later promises to marry Kim Trong, a young and promising scholar. However their marriage is delayed because Kim has to go back home to mourn a relative for

half a year. During that time misfortune begins to befall Kieu. Her family is framed and although Kieu has not forgotten her promise of marriage to Kim Trong, was unable to fulfil it and asked her sister, Thuy Van, to fulfil on her behalf. She decides to sell herself out of filial piety to try and save her family. Thus begins a life of descent and misfortune which culminates in her trying to end her life. Yet, she is rescued by a Buddhist nun, Giac Duyen where eventually Kim finds her and ends her cycle of bad karma. The tension between Kieu's impulsive tendencies and filial piety is clear, ensuring a constant struggle between Confucian and Buddhist beliefs.

Artists in Vietnam have not hesitated to look towards classic literary works such as *The Tale of Kieu*, demonstrating the symbiotic relationship between the visual and literary arts.



PROPERTY FROM THE PRIVATE COLLECTION OF A EUROPEAN DIPLOMAT
歐洲外交官 私人收藏

追憶似水年華：越南藝術珍藏



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A STONE FIGURE OF DANCING SHIVA

Cham art, Thap Mâm Style, Binh Định, Vietnam, 11th - 12th Century
stone
113 cm. (44 1/2 in.) high

HK\$300,000-400,000
US\$39,000-52,000

PROVENANCE

Collection of a French officer in Vietnam, brought to France in 1952
Acquired from the above in 1986
Private Collection, Europe

濕婆

石
佔婆藝術，鮑魚塔風格，越南 平定省，11-12世紀

來源

法國官在越南收集的私人收藏，1952年收藏從越南帶到法國
1986年 現藏者購自上述收藏
歐洲 私人收藏



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A STONE FIGURE OF GANESH

Cham art, Thap Mâm style, Bình Định, Vietnam, 11-12th Century
stone
51 cm. (20 in.) high

HK\$120,000-150,000
US\$16,000-19,000

PROVENANCE

Collection of a French officer in Vietnam, brought to France in 1952
Acquired from the above in 1986
Private Collection, Europe

象頭神

石
佔婆藝術，鮑魚塔風格，越南 平定省，11-12世紀

來源

法國官在越南收集的私人收藏，1952年收藏從越南帶到法國
1986年 現藏者購自上述收藏
歐洲 私人收藏

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2
TRAN DZU HONG
(VIETNAMESE, 1922-2002)

SCENE FROM TRUYEN KIEU

signed and dated 'Dzu Hong/60-61' (lower right)
lacquer on panel
250 x 150 cm. (98 3/8 x 59 in.)
Executed in 1960-1961

HK\$500,000-700,000
US\$65,000-91,000

PROVENANCE

Commissioned from the artist by Nguyen Van Thieu
Thence by descent to the previous owner
Acquired from the above by the present owner in the late 1980s, in California,
U.S.A

LITERATURE

Trần Trí, Kiều: *Sống Mãi Trong Tâm Thức Người Việt, Hội Mỹ Thuật Việt Nam, Vietnam, 2003* (illustrated, p. 45).

An exceptional diptych lacquer work in terms of its theme, technique and narrative, Tran Dzu Hong needed two full years between 1961 and 1962 to complete the work after receiving a commission from the former Vietnamese president Ngo Dinh Diem. In the 1950s, President Ngo, in a period of ultra-nationalism, decided to commission artworks from significant Vietnamese artists in order to decorate the national palaces and present works as honourable gifts to foreign dignitaries. This lacquer by Tran Dzu Hong was commissioned as part of this programme initiated by President Ngo, and completed before the president was assassinated in 1963. The lacquer diptych was purchased by an American military personnel, and brought to the United States before being acquired by an overseas Vietnamese who recognized the historical significance of the lacquer.

The themes chosen for depiction in this lacquer lies at the heart of Vietnamese civilization: sitting in front of what is identifiable as the Temple of Literature built in 1070 are two girls who represent the two sisters in *Tale of Kieu by Nguyen Du* (1765-1820), Thuy Van and Thuy Kieu. The narrative of Tale of Kieu is known to all Vietnamese: recounting the life, trials and tribulations of Thuy Kieu, a beautiful young woman who led a life of tragedy, demonstrating filial piety and sacrificing herself at many turns to save her family. She is finally reunited with her first love, Kim Trong at the end of the narrative, but had come round to that rather happier ending after leading a life of trial and tribulations. The other figure, Thuy Van, is her sister who fulfils her promise of marriage to her first love, Kim Trong, while she was unable to do so. The inspiration of Tale of Kiều for this lacquer painting

TRAN DZU HONG

僑詩情景

漆木板
1960-1961年作
款識: Dzu Hong/60-61 (右下)

來源

Nguyen Van Thieu直接向藝術家訂製所得
前藏家繼承所得
現藏者約1980年代尾在美國加州購自上述收藏

出版

2003年《Kiêu: Sống Mãi Trong Tâm Thức Người Việt》Trần Trí著 Hội Mỹ Thuật Việt Nam越南(圖版, 第45圖)

becomes clearer as we refer to the portion of the narrative where Kieu seems to play the lyre for Kim just after he said to her:

" Your renowned cithara is everywhere across the mounts the and the rivers, I hoped in vain to hear it."

Yet elements of the lacquer exercise creativity. The treatment of Kieu's face – particularly in the make-up she has on her lips and hair – differ from the Confucian teachings evident in Tale of Kieu. The figure of Thuy Vu is dancing sensually, a marked departure from Nguyen Du's work. The motifs found in the work are also mysterious: does the open book and the phoenix symbolize the measure of new knowledge and will the phoenix rise again? And last but not least, the surface of the large lacquer is covered colorful and decorative patterns. The basic form of the diptych lacquer is cut in the shape of a lotus petal, a Buddhist symbol, is also a reminiscence of the mandorla for Cham divinities.

Tran Dzu Hong is celebrating a cultural heritage here: a heritage of thousand years of Buddhism in Vietnam and Confucianism and its female heroines. In this monumental lacquer, the artist has perfected the technique of lacquer painting. As an art teacher at the Gia Dinh College of Fine Arts from 1958 to 1975, he knew how to apply his talent. The finish of his execution is not only perfect but he also demonstrated how to use all of the possibilities offered in lacquer painting in terms of the range of colours, diversity of multiple tones and the use of gold and egg shell. Unique, stimulating and monumental, this lacquer by Tran Dzu Hong stands out as a major lacquer work in Vietnamese modern art.



PROPERTY FROM THE COLLECTION OF A FORMER AMBASSADOR TO VIETNAM
前越南大使私人收藏

追憶似水年華：越南藝術珍藏



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4
3
NGUYEN TU NGHIEM
(VIETNAMESE, B. 1922)

KIEU AND KIM TRONG

signed and dated '70' (upper left)
lacquer on board
76 x 56 cm. (29 7/8 x 22 in.)
Painted in 1970

HK\$80,000-100,000
US\$11,000-13,000

阮思嚴

金雲翹傳

漆 木板
1970年作
款識：70 (左上)

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VU CAO DAM

(VIETNAMESE, 1908-2000)

KIEU ET KIM

signed 'Vu Cao Dam' (lower right)
oil on board
33 x 24 cm. (13 x 9 1/2 in.)
Painted in 1954

HK\$60,000-80,000
US\$7,800-10,000

PROVENANCE

Collection of Michel Vu, son of the artist

" Today when one is going towards a multicultural and multiracial expression, I think that I have been among the first ones to have attempted to conciliate my oriental roots without breaking up with tradition with my perception of the lessons drawn from the study of occidental culture great Masters"

-Vu Cao Dam

武高談

KIEU與KIM

油彩 木板
1954年作
款識: Vu Cao Dam (右下)

來源

藝術家兒子Michel Vu 私人收藏



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5
BUI XUAN PHAI
(VIETNAMESE, 1920-1988)

CHEO ACTORS

signed and dated 'Phai 84' (lower left)
lacquer on panel
50 x 64.5 cm. (19 5/8 x 25 3/8 in.)
Painted in 1984

HK\$800,000-1,200,000
US\$110,000-160,000

PROVENANCE

Private Collection of Mr Philip Ng, Singapore
Sotheby's Hong Kong, 8 April 2008, Lot 711
Acquired from the above sale by the present owner

裴春派

歌劇演員

漆 木板
1984年作
款識: Phai 84 (左下)

來源

Philip Ng先生 重要私人收藏
2008年4月8日 香港蘇富比 編號711
現藏者購自上述拍賣

BUI XUAN PHAI

Cheo Actors is an iconic recurring subject in Bui Xuan Phai's oeuvre. Richly layered, with a subtle elegance showing the Cheo actors immortalized in a moment of preparation backstage, the present lacquer is in fact the largest known lacquer in this subject that the market has seen. On lacquer, Bui had to work along with the character of the medium, slowing down the process by which he would normally have completed a work of this subject using oil on canvas or on panel. As such, the work is in fact particularly outstanding, layered with deep and rich colours. Pared down in terms of details, each applied colour delineates an independent physique and a state of mind, with judiciously chosen complementary colours of green, blue and coral setting off against each other very well.

There has been a minority contesting view that Bui Xuan Phai did not produce any lacquer paintings in his lifetime. This is contrary to the truth - Bui Xuan Phai did produce lacquer paintings, although in small numbers, and many have been executed for close friends and notable collectors, and are therefore well-documented. Contestation to the existence (and authenticity) of these lacquers is groundless and easily refutable.

In the book authored by Tran Van Can, Huu Ngoc and Vu Huyen titled *Vietnamese Contemporary Painters* published by Red River in Hanoi in 1987, the authors illustrate a 1954 lacquer of Bui titled *Old Street in Hanoi*. Other well-known lacquers executed in the 1980s for the artist's close group of friends include *Cheo Actors*, dated XI 1981 from Tham Vo Hoang's collection that was sold through Binoche Auctioneer, Hotel Drouot, Paris, on 9th June, 1997, lot number 101. Another *Cheo Actors* of larger size, executed circa 1982, and formerly in the collection of Pham

Duy, was exhibited in the landmark *Visions and Enchantment* exhibition organized by Christie's and Singapore Art Museum in 2000, and illustrated and described in the accompanying catalogue. This same work was exhibited in *Arts du Vietnam* at the Musée Royal de Mariemont, Belgium, in 2002 and illustrated and described in the accompanying publication, *Arts du Vietnam: La Fleur du Pêcher et l'oiseau d'azur*. At the same time, another lacquer dated 1984, *Streets of Hanoi*, formerly in Tham Hoang Tin's collection, is illustrated.

These lacquers were executed for friends, including the ex-mayor of Hanoi, Tham Hoang Tin (1909-1991), pharmacist, and well-known art collector. His son Tham Vo Hoang whom the sister Tham Thi Don Thu - famous through her portrait executed by Nguyen Sang - was working directly with Bui Xuan Phai and Tran Duy, the former owner of this work. Executing these lacquers, Bui Xuan Phai was assisted by the artist Dang Ngoc Bach who also often helped Nguyen Sang in his Bat Trang studio.

The present lacquer work, *Cheo Actors*, adds to the list of lacquer works aforementioned and stands as a testament to Bui Xuan Phai's admirable range of works across different medium, with lacquer perhaps the one medium presenting the most challenge, technically, to him as a painter.



Fig.1 Portrait of Bui Xuan Phai in front of a painting of the Old Quarter in Hanoi



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BUI XUAN PHAI

(VIETNAMESE, 1920-1988)

OPERA PLAY

signed and dated 'Phai 82' (lower left)
oil on canvas
50 x 70 cm. (19 5/8 x 27 1/2 in.)
Painted in 1982

HK\$150,000-200,000
US\$20,000-26,000

To keep the soul pure and youthful, that's
the best way to get close to art.

- Bui Xuan Phai

裴春派

歌劇

油彩 畫布
1982年作
款識: Phai 82 (左下)

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7

BUI XUAN PHAI
(VIETNAMESE, 1920-1988)

VILLAGE LANDSCAPE

signed, inscribed, and dated 'Bui Xuan Phai/(Hanoi 1958)' (on the reverse)
oil on board
55 x 73 cm. (21 5/8 x 28 3/4 in.)

HK\$60,000-80,000
US\$7,800-10,000

裴春派
村景象

油彩 木板
款識: Bui Xuan Phai/(Hanoi 1958) (畫背)



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8

BUI XUAN PHAI
(VIETNAMESE, 1920-1988)

A STREET SCENE

signed 'Phai' (lower left)
oil on board
28 x 37 cm. (11 x 14 5/8 in.)

HK\$30,000-40,000
US\$3,900-5,200

PROVENANCE

Anon. sale; Christie's Amsterdam, 26 September 2006, Lot 183
Acquired from the above sale by the present owner

裴春派
路景

彩 木板
款識: Phai (右下)

來源

2006年9月26日 阿姆斯特丹佳士得 編號183
現藏者購自上述拍賣



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9

PHAM HAU

(VIETNAMESE, 1903-1995)

**VIETNAMESE MARKET SCENE;
& FISHING VILLAGE**

signed 'Pham Hau' and signed and inscribed in Chinese (lower right); & signed 'P. Hau' and signed and inscribed in Chinese (lower right)
two ink and colour on paper
31 x 42 cm. (12 1/4 x 16 1/2 in.); 31 x 42 cm. (12 1/4 x 16 1/2 in.) (2)

HK\$50,000-70,000
US\$6,500-9,100

范厚
越南市場

水墨 設色 紙本 (共兩件)
款識: Pham. Hau 范厚 (右下);
及 P. Hau 范厚 (右下)(2)

3
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NGUYEN TIEN CHUNG

(VIETNAMESE, 1914-1978)

THE HARVEST

signed and dated 'n.t. Chung 60'; signed and dated again 'n.t. Chung 65' (lower right)
ink and gouache on silk
49 x 132 cm. (19 1/4 x 52 in.)
Painted in 1960

HK\$250,000-350,000
US\$33,000-45,000

阮進忠
豐年季節

水墨 粉彩 絹布
1960年作
款識: n.t. Chung 60; n.t. Chung 65 (右下)



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1

NGUYEN SANG
(VIETNAMESE, 1923-1988)

BUFFALOES

signed 'NSANG' (lower left); dated
'1980' (upper right)
lacquer on panel
80 x 100 cm. (31 1/2 x 39 3/8 in.)
Painted in 1980

HK\$280,000-380,000
US\$37,000-49,000

阮生

水牛

漆 木板
1980年作
款識：NSANG (左下); 1980 (右上)

351

PROPERTY FROM THE COLLECTION OF A FORMER AMBASSADOR TO VIETNAM
前越南大使私人收藏

3
5
2

NGUYEN SANG
(VIETNAMESE, 1923-1988)

TWO CATS

signed 'NSANG' (lower right); dated
'IX.79' (upper left)
lacquer on panel (quadriptych)
each: 60 x 18 cm. (23 5/8 x 7 1/8 in.)
overall: 60 x 72 cm. (23 5/8 x 28 3/8 in.)
Painted in 1979(4)

HK\$120,000-160,000
US\$16,000-21,000

阮生

雙貓

漆 木板 (四聯作)
1979年作
款識：NSANG (右下); IX.79 (左上)(4)



352

NGUYEN SANG

BUFFALOES ; TWO CATS

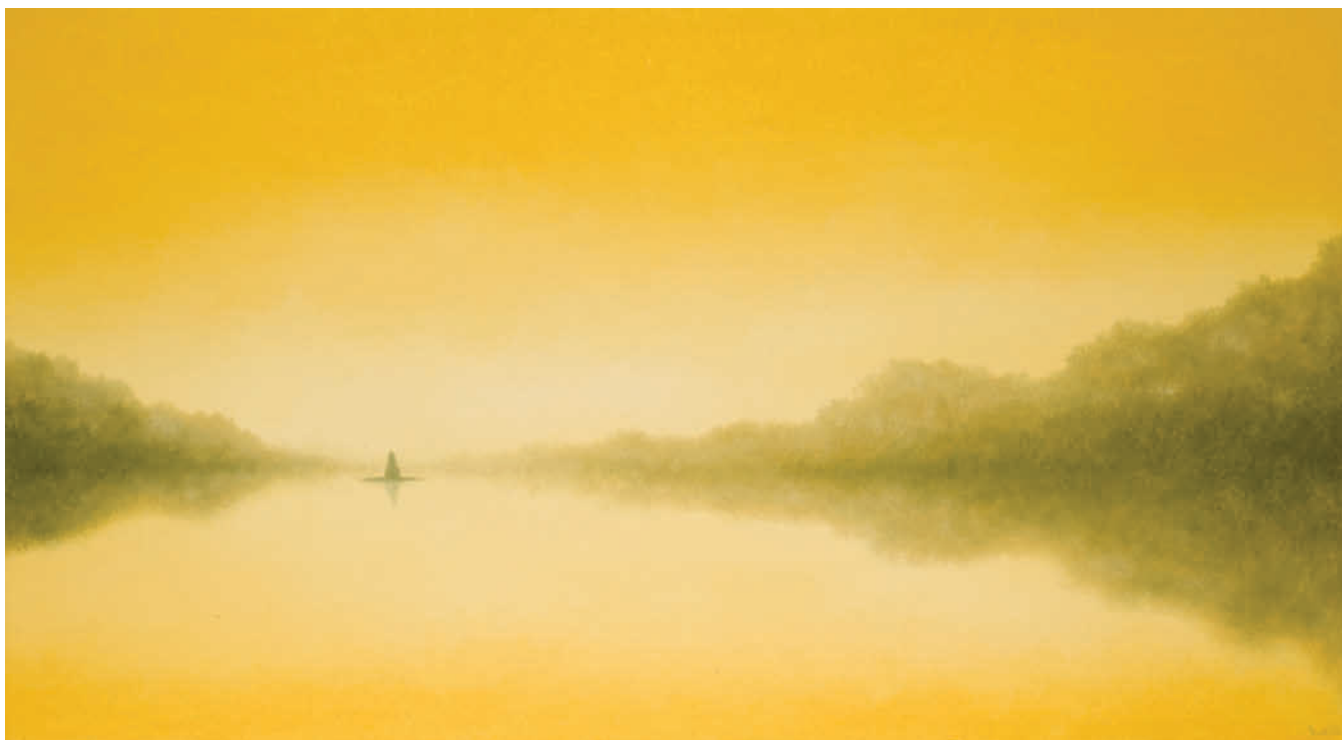
The art of lacquer painting is a delicate, time consuming craft, requiring the application of many layers, and hours needed to wait for the sap of the Chinese lacquer tree to dry and contract on the surface of the painting. Traditionally, lacquer painters only used shades of brown, red and black, which dominates Nguyen Sang's *Buffaloes*. However, advances made in the techniques of lacquer painting by veteran artist Nguyen Gia Tri added more colours to lacquer painters' palettes.

Nguyen Sang presents an ingenious manipulation of the craft's traditional methods to produce a modern twist on the ancient art form. We see innovation in *Buffaloes* on two fronts: in terms of the subtle departure from the traditional red, black and brown colours with blue paint, and in Nguyen Sang's observation and depiction of the humble buffalo. Completely filling the page, the composition of this painting has shifted from the balance between the animal and the rest of the canvas, to the balance of elements used to depict the animal's individual body

parts. In a similar fashion, we see in *Two Cats* that the artist has applied a similar observational style to his depiction of the animals sizing each other up. Here, we sense that there is more narrative present than there is an attempt to accurately reproduce what the artist sees. The patches of dark fur on both cats seem to slide outside the lines separating their bodies from the ground, hinting at the swift movements the animals are making. Their heads are turned at unnatural angles in order to portray the intensity with which they are transfixed upon each other.

The brush work, stylization and composition in both these two paintings are fascinating in their effect. Contradictory to the smooth aesthetic effect that other ornamental lacquer painters strive to achieve with their work, Nguyen Sang breaks the rules of what we expect from lacquer art, and instead, as viewers we gain a highly textured, expressive view of the artist's creative eye and imaginative world.





353

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3

HONG VIET DUNG

(VIETNAMESE, B. 1962)

HOAN KIEM LAKE, HANOI

signed and dated '14' (lower right)

oil on canvas

110 x 210 cm. (43 1/4 x 82 1/2 in.)

Painted in 2014

HK\$90,000-120,000

US\$12,000-16,000

洪越勇

還劍湖 河內

油彩 畫布

2014年作

款識: 14 (右下)

3
5
4

DANG XUAN HOA

(VIETNAMESE, B. 1959)

CYCLE OF LIFE

signed and dated 'HOA 2/2008' (lower right)
oil on canvas
145.5 x 298.5 cm. (57 1/4 x 117 1/2 in.)
Painted in 2008

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE

Private Collection, Singapore

鄧春和

生命週期

油彩 畫布
2008年作
款識: HOA 2/2008 (右下)

來源

新加坡 私人收藏





Lot 355

Nguyen Trung is regarded as one of Vietnam's most innovative and multi-faceted contemporary artists. His style divides between figuration and abstraction over the length of his career, but in 1990, he went to Paris for the first time and saw in person works by artists such as Tapies, Soulages, Sugai and Zao Wou-Ki, that had a profound influence on him and the subsequent paintings he created.

Of particular inspiration to him was Chinese ink wash and calligraphy. The expressive brushstrokes, awash and brimming with energy and vigour influenced him and lent a calligraphic aspect with this work, with clearly defined lines breaking down the plane and pictorial elements. In *Lunar Arc* and across his works from this

period, there is a palpable sense of movement and flow across the canvas, displaying his new found style and brush techniques. Contrary as well to the warmer lush and rich colours of his native Vietnam, the works produced in this period are 'cooler' with starker, less dramatic hues and colours.

Nguyen Trung was also a participant in a collection of Vietnamese contemporary art that was exhibited in Hong Kong in 1991, titled *Uncorked Soul* which was displayed at Plum Blossoms Gallery. This was the first international exhibition of Vietnamese contemporary art worldwide after *doi moi*, and therefore was a historically significant and ground breaking exhibition.



Lot 356

3
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5

NGUYEN TRUNG

(VIETNAMESE, B. 1940)

LUNAR ARC

signed and dated 'Ng Trung 02'
(lower right)
oil on canvas
95 x 95 cm. (37 ³/₈ x 37 ³/₈ in.)
Painted in 1992

HK\$90,000-120,000
US\$12,000-16,000

阮忠
月弧

油彩 畫布
1992年作
款識：Ng Trung 02 (右下)

3
5
6

DANG XUAN HOA

(VIETNAMESE, B. 1959)

SELF PORTRAIT

signed with monogram and dated 'HOA 10/2007'
(lower left)
oil on canvas
80 x 100 cm. (31 ¹/₂ x 39 ³/₈ in.)
Painted in 2007

HK\$40,000-60,000
US\$5,200-7,800

PROVENANCE

Ngan Pho Gallery, Hanoi, Vietnam
Acquired from the above by the present owner

鄧春和
自肖像

油彩 畫布
2007年作
款識：藝術家鈐印 HOA 10/2007 (左下)

來源
越南 河內Ngan Pho 畫廊
現藏者購自上述畫廊



3
5
7

TRAN LUU HAU
(VIETNAMESE, B. 1928)

SAPA VALLEY

signed and dated 'Hau '04' (lower left)
acrylic on canvas
110 x 134.5 cm. (43 1/4 x 53 in.)
Painted in 2004

HK\$35,000-50,000
US\$4,600-6,500

PROVENANCE

Elizabeth Gallery, Ho Chi Minh City, Vietnam
Acquired from the above by the present owner

TRAN LUU HAU

越南薩帕山谷

壓克力 畫布
2004年作
款識: Hau '04 (左下)

來源

越南 胡志明市 Elizabeth 畫廊
現藏者購自上述畫廊

THE VIETNAMESE LADY IN VISUAL REPRESENTATION

The depiction of the female form in Vietnamese painting often manifests as an elegant lady, a divine goddess reminiscent of the Virgin Mary, or a doting maternal figure. Equally as interesting is how painting chronicles the garments of twentieth century Vietnamese women while they appear in various archetypes. These paintings are pictorial representations that bear witness to the correlation between appearance and social behaviour in women.

At the end of the First World War, Vietnamese women adopted a style of dress born out the re-invention of the traditional dress. This fashion starts to bloom at the very beginning of the 1930s which more than coincidentally is the time when the first painters to graduate from the Ecole des Beaux-Arts of Hanoi start to make their works known. The Chinese style tunic with its trousers made of linen in predominantly dark colours was challenged by the progressive appearance of the 'ao dai', with its colourful tunic. The 'ao dai' became more than just a mere fashion artefact but a sign of rebellion of the modern Vietnamese woman. It was shortened up to the calves, was made tight fitted with large sleeves. The whole garment was slit from the waist down on the right hand side with the trousers being narrower from the waist down to the knees in order to highlight the curvature of a woman's hips as depicted, for example Inguimberty's *Reunion de Femmes (Gathering of the Ladies)* (Lot 314), and *Two Vietnamese Girls in a Landscape* (Lot 313). The advocates of this movement believed that the codes of proper behaviour did not overshadow

the ideas of beauty anymore. Women were not merely obedient girls, devoted wives and attentive mothers but autonomous beings. Le Nang Hien's *Woman at the Seaside; & Red Yao Woman of North Vietnam* (Lot 363) juxtaposes the Ao Dai with traditional



Fig3

Vietnamese wear, and the contrast goes beyond the dress depicted; the lady in the Ao Dai is pictured relaxing on the beach in a casual pose and hints at her personal interests and enjoyment, while the woman in the traditional outfit sits upright, conservatively covering her torso with her fan in a picture void of any context.

In these depictions of the Vietnamese lady, we glimpse a hint of the quest for freedom of the female form. It is worth noting too that painters from Inguimberty to Bui Xuan Phai, including Le Pho and Vu Cao Dam have kept up with this struggle by their promotion of the nude, as seen in Tran Van Can's *Woman Washing Her Hair* (Lot 362), in rebellion against the excessive moral prudishness of their time.



Fig.1 Tran Van Can, *Woman Washing Her Hair*, Christie's Hong Kong, 29 May 2015, Lot 362.

Fig. 2 Joseph Inguimberty, *Reunion de Femmes (Gathering of the Ladies)*, Christie's Hong Kong, 29 May 2015, Lot 314

Fig.3 Joseph Inguimberty, *Reunion de Femmes (Gathering of the Ladies)*, Christie's Hong Kong, 29 May 2015, Lot 313.

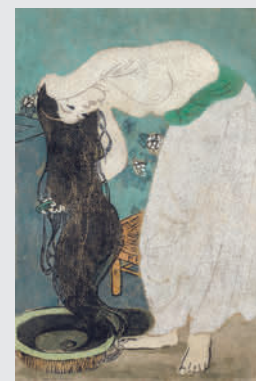


Fig2

Fig1



3
5
8

VU CAO DAM

(VIETNAMESE, 1908-2000)

DIVINITÉ

oil on canvas
113 x 80 cm. (44 1/2 x 31 1/2 in.)

HK\$70,000-100,000
US\$9,100-13,000

PROVENANCE

Acquired from Wally Findlay Galleries International in
1978 by the present owner

武高談

神性

油彩 畫布

來源

現藏者於1978年購自美國沃利芬德利畫廊



359

3
5
9

NGUYEN THANH LE

(VIETNAMESE, 1919-2006)

HEAD OF VIETNAMESE YOUNG WOMAN

inscribed in Chinese (on the back of the neck)
bronze sculpture with original patina on wooden base
Bust: 22.5 x 17 cm. (8 7/8 x 6 3/4 in.)
Base: 11.5 cm. (4 3/8 in.)
Executed circa 1950

HK\$30,000-40,000
US\$3,900-5,200

NGUYEN THANH LE

越南少女

原本綠銹青銅 雕塑 附木底座
約1950年作
款識: 邊和 (頸項後)

3
6
0

APPLIED ARTS SCHOOL
OF BIEN HOA

HEAD OF VIETNAMESE YOUNG WOMAN

bronze sculpture with original patina on wooden base
Bust: 18.5 x 13 cm. (7 4/8 x 5 1/8 in.)
Base: 14.5 cm. (5 7/8 in.)
Executed circa 1940

HK\$24,000-36,000
US\$3,200-4,700

邊和美術工業學校

越南少女

原本綠銹青銅 雕塑 附木底座



360

3
6
1

HOÀNG TÍCH CHÙ

(VIETNAMESE, 1912-2003)

MOTHER AND DAUGHTERS

signed and dated 'H Chu/1986' (lower right)
lacquer on panel
80 x 80 cm. (31 1/2 x 31 1/2 in.)
Painted in 1986

HK\$50,000-70,000
US\$6,500-9,100

PROVENANCE

From the collection of the artist's family

The painter Hoang Tich Chu is a significant artist amongst his contemporaries Nguyen Tien Chung and Nguyen Khang and is best known for his lacquer works. Born near Bac Ninh, he studied at the École Supérieure des Beaux Arts de l'Indochine and graduated in 1941). Versatile across the mediums, he was part of the nationalist movements of his time. In 1945, he fought against the French presence in Vietnam and actively campaigned for the Vietminh. After a brief period spent in imprisoned, he taught lacquer painting at the Vietnam College of Fine Arts and eventually became the director of the Hanoi Institute of Applied Arts.

Behind the appearance of an easy life, the artist lived around two passions in his life: his wife Hoang Tuyet Trinh (1917-2012) and lacquer paintings. Unfortunately, very little works from the period before 1956 are found. In those days, the local political committee demanded he took out all his works, perceived as too bourgeois and decadent, to be burned on the streets. Consequently, Hoang did paint some more pictures aligned to the party line: for example, *Labour Corporative Group in the Mountainous Area* (1958) and *Carrying Harvested Rice Home* (1961), two magnificent paintings showing peasant women at work found at the Fine Art Museum of Hanoi.

The two lacquers presented here are significant for

HOÀNG TÍCH CHÙ

母女

漆 木板
1986年作
款識: H Chu/1986 (右下)

來源

藝術家家屬收藏

their dating, subject and technique. Created in 1986 and 1989, they illustrate perfectly the spirit of Doi Moi. The artist does not adhere blindly to the style of socialist realism prevalent then but insists on his own artistic style showing up.

Mother and Daughters is an introspective examination of simple Vietnamese daily life, where the artist emphasizes the richness of the material culture of a Vietnamese household, in spite of their modest wealth as symbolized by the small bowl on the ground in front of them. Completed three years later, *Lady with a Fan* takes on a different subject, more luxuriant and elegant in character. The lady depicted is with a fan, with a decorated fruit plate at her feet, sitting on a rug with an almost phantasmagoric fauna and flora around her.

From more austere times, Hoang Tich Chu's oeuvre ranges from depiction of more austere times to a more familiar classical elegance and femininity. Between 1986 and 1989, the shift in character in his works becomes strikingly clear. The later work is enriched with golden and silver tones, and the artist's ultimate message is clear: individualism is not taboo, and *Lady with a Fan* depicting his beloved wife shows the Vietnamese artist as an individual with free expression who can paint without restraint on theme or style.





3
6
2

TRAN VAN CAN
(VIETNAMESE, 1910-1994)

WOMAN WASHING HER HAIR

woodcut print
34.5 x 22.5 cm. (13 1/2 x 8 7/8 in.)
Executed in 1982

HK\$20,000-30,000
US\$2,600-3,900

TRAN VAN CAN

洗頭髮

木刻版畫
1982年作



363-1



363-2

3
6
3

LE NANG HIEN

(VIETNAMESE, B. 1921)

WOMAN AT THE SEASIDE; & RED YAO WOMAN OF NORTH VIETNAM

signed and dated 'Nang Hien 1993' (lower right); & signed and dated 'Nang Hien 1990' (upper right)
two ink and gouache on silk
each: 60 x 43.5 cm. (23 5/8 x 17 1/8 in.) (2)
Painted in 1993; & Painted in 1990
one seal of the artist (on each)

HK\$40,000-50,000
US\$5,200-6,500

PROVENANCE

Private Collection, France
Private Collection of Mr Philip Ng, Singapore
Sotheby's Hong Kong, 8 April 2008, Lot 736
Acquired from the above sale by the present owner

LE NANG HIEN

海邊女子; 及 北越南 遙女子

水墨 粉彩 絹布 (共兩件)
1993年作; 及 1990年作
款識: Nang Hien 1993 (右下); 及 Nang Hien 1990 (右上)
藝術家鈐印(共兩個)

來源

法國 私人收藏
Philip Ng先生 重要私人收藏
2008年4月8日 香港坡蘇富比 編號736
現藏者購自上述拍賣



3
6
4

NGUYEN TRUNG

(VIETNAMESE, B. 1940)

LADIES IN THE PEACH GARDEN

signed and dated 'ng. Trung 2006' (middle right of right panel)

lacquer on panel (triptych)

each: 120 x 80 cm. (47 1/4 x 31 1/2 in.)

overall: 120 x 240 cm. (47 1/4 x 94 1/2 in.)

Painted in 2006

HK\$200,000-280,000

US\$26,000-36,000

阮忠

桃花源裡女士

漆 木板 (三聯作)

2006年作

款識: ng. Trung 2006 (右板中右)



3
6
5

BOI TRAN

(VIETNAMESE, B. 1957)

OUR LADY

signed 'Btran' (lower right)
lacquer on panel (triptych)
each: 120 x 80 cm. (47 1/4 x 31 1/2 in.)
overall: 120 x 240 cm. (47 1/4 x 94 1/2 in.)
Painted between 2010-2012

HK\$40,000-60,000
US\$5,200-7,800

倍珍

聖母

漆木板 (三聯作)
2010-2012年作
款識: Btran (右下)



3
6
6

HOÀNG TÍCH CHÙ

(VIETNAMESE, 1912-2003)

LADY WITH A FAN

signed and dated 'H Chu/1989' (lower left)
lacquer on panel
90 x 70 cm. (35 ³/₈ x 27 ¹/₂ in.)
Painted in 1989

HK\$65,000-80,000
US\$8,500-10,000

PROVENANCE

From the collection of the artist's family

HOÀNG TÍCH CHÙ

女子和扇子

漆 木板
1989年作
款識: H Chu/1989 (左下)

來源

藝術家家屬收藏

LE VAN DE

A LADY OF HUE

Sometimes hastily and wrongly described as a painter from the South, Le Van De was in fact a graduate of the École Supérieure des Beaux Arts de l'Indochine in 1930, studied in Paris, participated in the Paris Colonial Exhibition of 1931, and further exhibited in Italy and the Vatican in 1934 and 1936 respectively. He was a prize-winner in the Salon of the French Artists in 1932. He was 39 years old and at the peak of his career when he painted the present lot.

Lady of Hue is an iconoclastic work, capturing a moment in a time of national searching, for a national identity. Framed by the red vertical columns of a palace architecture, the lady is clearly a member of an imperial household, traditional and bound by customs represented by the teapot and cups and incense burner placed in front of her. The inquisitive softness of her face reveals a quintessential Vietnamese soul. Diep Minh Chau, a student of Le Van De and himself an artist of note who studied at the École Supérieure des Beaux Arts de l'Indochine between 1940 and 1945, has authenticated this work in a hand-written note on the reverse of the present lot.

黎文第有時在倉促之下被誤植為南方的畫家，其實他於1930年畢業於印度支那藝術學院，在巴黎學習藝術，並在1931年參加了巴黎國際殖民地藝術展，接著更在1934及1936年於義大利及梵蒂岡參展。他也是1932年法國藝術家沙龍展的得獎畫家。

《順化女子》是一幅突破舊有成規的作品。它捕捉了當時舉國上下都在尋找的一種國家認同感。

黎文第的學生葉明珠（*Diep Minh Chau*）也是知名藝術家，他在1940至1945年於印度支那藝術學院學習藝術。在這件拍品背後有葉明珠的親筆字跡，證明這幅畫確實為黎文第所作。

Jean-François Hubert
Senior Consultant, Vietnamese Art
越南藝術高級顧問



Lot 367 Detail 局部



3
6
7

LE VAN DE

(VIETNAMESE, 1906 -1966)

A LADY OF HUE

signed in Chinese and signed, inscribed, and dated 'Le Van De/Hanoi 45' (lower right)
ink and gouache on silk
80 x 34 cm. (31 1/2 x 13 3/8 in.)
Painted in 1945
one seal of the artist

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

This artwork is accompanied by a letter of authenticity dated 1992, signed by Diep Minh Chau.

LE VAN DE

順化女子

水墨 粉彩 絹布
1945年作
款識: Le Van De/Hanoi 45 (右下)
藝術家鈐印

來源

此畫作品附Diep Minh Chau 2002年簽發之保證信

3
6
8

LE PHO

(VIETNAMESE, 1907-2001)

RECLINING LADY

signed and dated 'Le Pho 47' (lower right)
ink and gouache on silk
59 x 73 cm. (23 1/4 x 28 3/4 in.)
Painted in 1947

HK\$500,000-700,000

US\$65,000-91,000

黎譜

斜躺女子

水墨 粉彩 絹布
1947年作
款識: Le Pho 47 (右下)



368

Le Pho's ink and gouache on silk interpretations of feminine beauty are one of the most sought-after subject matters in his prolific oeuvre. Created after the early period of Le Pho's artistic journey, *Reclining Lady* is considered a rare embodiment of Le Pho's pivotal move from his elegant early works to the Romanet period. The name of the period was taken from the name of a French gallery who had been a long-time advisor and promoter to Le Pho and his works during his stay in Paris.

Colour in the present lot is rather unusual to Le Pho's artistic approach and symbolic instead of being just descriptive. Presumably, colours used in Le Pho's painting during the Romanet period convey the artist's concerns at the world's escalating political turmoil, especially in Vietnam with the context of the civil war. These events affected Le Pho stylistically – the harshness of the times are portrayed with soft colours being replaced by deeper, more moody hues.



3
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9

MAI TRUNG THU

(VIETNAMESE, 1906-1980)

TWO LADIES

signed 'Mai Thu' and dated in Chinese (upper left)

ink and gouache on silk
23 x 30 cm. (9 x 11 3/4 in.)

Painted in 1964

one seal of the artist

HK\$150,000-180,000

US\$20,000-23,000

梅忠恕

雙女

水墨 粉彩 絹布

1964年作

款識: Mai Thu 六十四年 (左上)

藝術家鈐印



3
7
0

MAI TRUNG THU

(VIETNAMESE, 1906-1980)

DRESSING UP

signed 'Mai Thu' and dated in Chinese (upper left)

ink and gouache on silk

23 x 80 cm. (9 x 31 1/2 in.)

Painted in 1977

one seal of the artist

HK\$250,000-350,000

US\$33,000-45,000

梅忠恕

上妝

水墨 粉彩 絹布

1977年作

款識: Mai Thu 七十七年 (左上)

藝術家鈐印

MAI TRUNG THU

(VIETNAMESE, 1906-1980)

MÈRE ET ENFANT (MOTHER AND CHILD)

signed and dated 'Mai Thu 1942' (middle left)

ink and gouache on silk

60 x 43 cm. (23 1/2 x 16 3/4 in.)

Painted in 1942

one seal of the artist

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Anon. sale; Sotheby's Hong Kong, 4 October 2010, Lot 102

Acquired from the above sale by the present owner

梅忠恕

母子

水墨 粉彩 絹布

1942年作

款識: Mai Thu 1942 (中左)

藝術家鈐印

來源

2010年10月4日 香港蘇富比 編號102

現藏者購自上述拍賣



Mai Trung Thu was born in 1906 in Kien An. He was a member of the first class of the Ecole des Beaux Arts de l'Indochine (Fine Art School of Indochina) in Hanoi together with Vu Cao Dam, Nguyen Phan Chanh as well as Le Pho, his childhood friend. These best pupils of the institution were successfully invited to the Paris Colonial Exhibition in 1931. The trip was an eye-opener to all participants and later on took a huge role, not only to Mai Thu's decision-making, but also to most of them: having made France their home and pursuing their artistic career there.

During his education at the *Ecole des Beaux Arts de l'Indochine*, Mai Thu developed interest towards the medium of silk. Mai Thu's early art celebrated the innocence of rural Vietnam and also suggested a nostalgia for the past. Painted in 1942, *Mere et enfant* portrays an intimate scene of a mother sewing clothes with her child standing next to her helping to relief the heat by fanning towards the mother whom seated elegantly in a mat using Vietnamese traditional clothing, *áo dài*. The child seems very understanding towards his mother by

putting another of his hand on his mother's shoulder as a sign of comforting.

Mere et enfant displays the classic quality of the works of the first Vietnamese painter graduates from *Ecole des Beaux Arts de l'Indochine* – harmony in composition, often also the grace of the facial expression and always a penetrating flavour of far eastern sight as well as the emanation of a soul very different from the west. Colour used in this painting creates a subtle and nostalgic interpretation of the moment. The combination of mediums and technique used in this painting elevate the sense of delicateness to the painting and its subject. *Mere et enfant* is an up close study of daily rural life in a Vietnamese household, celebrating the role of woman in their household as homemakers. Furthermore, it offer a different perspective from the usual interpretation of mother and child done by Mai Thu's contemporaries at the same period where most of them are a one way relationship from mother to child while *Mere et enfant* presents the other side of the relationship – an unconditional love of son to his mother.







Brief Chronology of WALASSE TING (1929-2010)

1929

Born in Wuxi City,
Jiangsu Province, China
生於中國江蘇省無錫市

1940

Grew up in Shanghai
and attended
the Shanghai Art
Academy for a short
time
入讀上海美術專科學校

1954

First Solo Exhibition in Paris
Galerie Paul Fachetti, Paris
(October 29, 1954)
巴黎首個個展 · Paul Fachetti
畫廊 (1954年10月29日)

Photo Credit: Paul Fachetti



1958

Ting moved to New York City
移居紐約

Fifth International Biennial
of Contemporary Color
Lithograph, Group Show at
the Cincinnati Art Museum.
Participating artists include
Zao Wou-ki, Salvador Dali,
Marc Chagall, and many
others.

辛辛那提美術館第五屆當代色版
畫國際雙年展。參展人還包括趙
無極、薩爾瓦多·達利、馬克·夏卡
爾等藝術家

BORN

1929-46 中國時期
CHINA

1952-57 巴黎時期
PARIS

1958-80 紐約時期
NEW YORK

1946

Ting immigrated from Mainland
China to Hong Kong
移居香港

1956

First Solo Exhibition in Brussels
Galerie Taptoe, Brussels (April
14 - 26, 1956)
比利時布魯塞爾首個個展 · Taptoe
畫廊 (1956年4月14-26日)

Late 1950s

Ting began to express erotic
sexual themes in his works.
1950年代末畫作開始滲透性的題材

1952

Ting went to Paris. Formed
close friendships with
various members of the
CoBrA group, especially
artists Pierre Alechinsky,
Asger Jorn, and Karel
Appel.

前往法國，認識了阿雷欽斯
基 (Pierre Alechinsky)、
瓊思 (Asger Jorn)、阿貝爾
(Karel Appel) 等眼鏡蛇畫派
(CoBrA)藝術家

1957

First Solo Exhibition in New
York City Galerie Chalette, New
York (March 12 - April 6, 1957)
紐約首個個展 · Chalette畫廊
(1957年3月12日至4月6日)



Abstract, Christie's Hong Kong: November
29, 2015, Asian 20th Century Art (Day
Sale), Lot 0488, Sold for 937,500 HKD
《抽象》佳士得香港 2015年11月29日亞洲
二十世紀 (日間拍賣) 編號0488
成交價: 937,500港元

1960

丁雄泉 生平簡介

From 1960, Ting started to paint female figures in a "earthy and simple style" (referenced from Catalogue of Walasse Ting Retrospective Exhibition, Taipei Fine Art Museum, 2010, Page 13) 丁氏開始以「原始和簡單的風格」描繪女人體 (2010年 台北市立美術館《丁雄泉回顧展》，第13頁)

Ting began to use Western colors and bright hues instead of only black and white oil 開始使用明亮的彩色

1962

Ting married Nathalie and had his own workshop at 100 West 25th Street on the corner of 6th Ave 於紐約設立工作室



Artist's studio 藝術家工作室

1967

New York Times Article about Ting, published on November 26, 1967, "Chinese Painter-Poet Fuses 2 Cultures". 11月26日《紐約時報》刊登題為「融合兩個文化的中國畫家」

1970

Awarded the Guggenheim Fellowship for Creative Arts 獲古根海姆創意藝術獎學金



Lot 372

1974

Galerie Minami, Tokyo (solo) 東京南畫廊個展

1980

Ting primarily worked on portable rice paper and painted themes such as magnificent flowers, women, parrots, and horses. 大部分時間以米紙作畫，題材包括花朵、女人、鸚鵡、馬等

1982

New York Times Article about Ting's Lefebvre Gallery exhibition (Jan 22, 1982) 1月22日《紐約時報》報導丁雄泉於Lefebvre畫廊的展覽

1982-2010 阿姆斯特丹 AMSTERDAM

1963



Sam Francis, Joan Mitchell and Walasse Ting, Fresh Air Exhibition, 1972 1972年「清新空氣群聯展：山姆·法蘭西斯、瓊·米丘、丁雄泉」

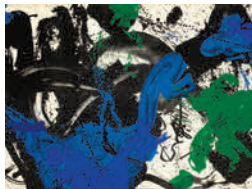
Ting met Sam Francis and became friends with him and was influenced by Abstract Expressionism. 結識山姆·弗朗西斯，因而開始抽象表現主義風格

Started having exhibitions in Lefebvre Gallery, New York. The gallery regularly showed his works till 1983. 紐約Lefebvre畫廊開始定期展出丁氏作品，直至1983年

Galerie de France, Paris, Group Exhibition: Reinhoud d Haese, Pierre Alechinsky, and Walasse Ting 巴黎法蘭西畫廊舉辦Reinhoud d Haese、阿雷欽斯基及丁雄泉聯展

1972

Fresh Air School, Group exhibition assembled by the Museum of Art, Carnegie Institute, Pittsburgh, featuring Sam Francis, Joan Mitchell, and Walasse Ting 匹茲堡卡內基理工學院藝術博物館舉辦「清新空氣色派」群展，展山姆·弗朗西斯、瓊·米丘爾、丁雄泉作品



Lot 441



Fresh Air School, Group exhibition catalogue cover 「清新空氣色派」群展，圖錄封面

1980s

Moved to Amsterdam from New York 移居阿姆斯特丹

2010

Passed away at age 80 逝世，享年80歲

Walasse Ting © 2015 Estate of Walasse Ting / Artists Rights Society (ARS), New York Sam Francis © 2016 Sam Francis Foundation, California / Artists Rights Society (ARS), New York. Joan Mitchell © Estate of Joan Mitchell.



Lot 376 Detail 局部

WALASSE TING

TOO MUCH SUNSHINE ; SUNDAY MORNING BREAKFAST ;
I LOVE RED SUNSET ; A WOMAN AND TWO HORSES ;
WOMEN WITH FLOWERS

In 1958 Walasse Ting left Paris for the art world of New York. There he became friends with Sam Francis and Joan Mitchell, two artists often praised as representatives of the second generation of Abstract Expressionists.

Influences of American action painting, Art Informel, and the European avant-garde CoBrA Group can be seen in *Untitled* (Lot 441) and *Too Much Sunshine* (Lot 372) painted in 1964 and 1970 respectively.

In *Too Much Sunshine*, the spontaneous action of the frenzied drips and dabs of paint fill the canvas with a fountain of spring and sunny color which became a signature style of Ting's, which he would continue to use in the backgrounds of his figurative paintings, for example, *Sunday Morning Breakfast* (Lot 373), full with confidence and passion.

In the 1970s, the three held a joint exhibition at the Carnegie Institute's Carnegie Museum of Art in Pittsburgh, named by Walasse Ting "The Fresh Air School," in which the beauty of the natural world was the source of inspiration for each of the three. Sam Francis, because of his experiences in Japan, produced works imbued with an extra Eastern ink-wash quality; the natural variations of Joan Mitchell's abstraction found their counterpart in Walasse Ting's work, which also explored the use of color and his understanding of line and space. Each of the three brought added depth to this artistic movement through the quality of their individual work.

Ting's *Untitled*, from 1964, was one of the works shown at the Fresh Air School exhibition. Ting develops the work in ink-wash lines produced with strong, sure brushstrokes, through which he expresses the aesthetics of Chinese calligraphy with great ease and facility in vibrant, acrylic colors. His large areas of brilliant color create powerful visual impact as he

builds a composition full of movement and energy. Ting's handling of drip and splashed-ink techniques produces highly expressive splashes of color, for a work bursting with life and a highly organic feel. This artist, the "thief of fresh flowers" (a risqué reference to his paintings of both flowers and women), here again successfully entices viewers with bold, expressive forms arising directly from the heart.

After 15 years of abstract painting, Ting's interest in the body and his exploration of sexuality led him back to figuration in the 1970's. In his reevaluation of the notion of the female body, Ting's work became even more subjective, personal, and radical in his expression of emotion and gender relations.

Ting likes to divide a composition into brilliantly colored blocks. In *I love Red Sunset* (Lot 374), it is as if the woman has submerged into the background, becoming the picture frame hanging on the wall. There is also a cat, a parrot, flowers, some/a watermelon and a cricket. There is also a cushion rendered in sharp red on the lower left, all demonstrating the concept of space he created through color. In *A Woman and Two Horses* (Lot 375), orange, pink and red are used to position the woman and two horses into the space. The yellow parrots appearing in the middle created a unique sense of space between the foreground and background. The colorful and abundant flowers in *Women with Flowers* (Lot 376) spread across the composition, forming a sophisticated sense of space in the otherwise flat watercolor painting. Ting achieved great success through exploring the expression with color. *Two Women with Horse and Parrot* (Lot 440) is an ink painting. The simplicity in its color further demonstrated his exceptional mastery of the composition of space.



Lot 441



Lot 440

1958年，丁雄泉從巴黎轉赴美國紐約藝壇，與畫家山姆·法蘭西斯及瓊·米丘兩位被譽為抽象表現主義第二代的代表人物結為好友。

行動繪畫、不定形藝術及眼鏡蛇畫派對身處紐約丁氏的藝術的影響可見於1964年的《無題》(拍品編號441)及1970年的《陽光燦爛》(拍品編號372)。

《陽光燦爛》彷彿是黃色、粉紅色、綠色、紫色等色彩盛宴，將源源不絕的代表春天、陽光的色彩填滿了整幅畫布。自然而然的運筆搭配滴滴答答的顏料，令人聯想到傑克遜·波洛克滴畫創作中的即興元素和複雜情緒。這個偶發性抽象的著色方法及後成為丁氏具標誌性的人物繪畫中最後的著色處理，如《周日早晨的早餐》(拍品編號373)，畫面充滿自信和激情。

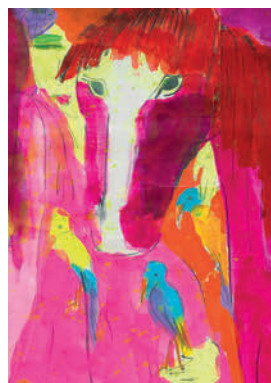
七十年代，丁雄泉、山姆·法蘭西斯及瓊·米丘三人於美國匹茲堡的卡內基學院美術館內舉行了一場由丁雄泉命題為「新鮮空氣群」的繪畫聯展，自然界的美分別是他們各人創作靈感的泉源：山姆·法蘭西斯因其到訪過日本的經驗，他的作品中多具東方的水墨特質；瓊·米丘筆下的抽象自然變奏，也跟丁雄泉不謀而合地探索色彩上的運用，以及對空間及線條的理解，三人均以個人的創造力深化這一項抽象藝術運動。

創作於1964年的《無題》正是上述聯展中的作品之

一，水墨線條的造型以蒼勁雄渾的筆觸演繹，揮灑自如地表現出中國書法的美學特質，配合明麗的壓克力彩，大面積的鮮艷色塊帶來強烈的視覺衝擊，亦建構出富動感與能量的構圖。加上丁雄泉運用了滴彩及潑墨的技法處理，濺潑顏料的表現力令作品充斥著生命力及有機性，成功以由心而發的大膽表現形式感染觀眾。

經歷了超過15年的抽象繪畫，丁雄泉對身體、對兩性之間關係的好奇探索驅使他在1970年代回歸人像創作。丁雄泉重新審視女性胴體的概念，轉向更主觀、更內在、更激進的人性和兩性關係情感描繪。

丁氏以鮮艷的色塊把畫面分割，《我愛紅色的夕陽》(拍品編號374)中的女人彷彿滲透在畫面背景，掛在牆上畫框方塊，收納貓兒、鸚鵡、花卉、西瓜、蟋蟀；此外，丁氏把墊子簡化成左下方的鮮紅色塊，可見藝術家以色彩創作空間的概念。《雙馬美人圖》(拍品編號375)以橘色、桃紅色、鮮紅色幾種類近的色彩把女人和雙馬安置在畫面中，散落在中間部份的黃色鸚鵡，產生獨特前後空間；而《女人與花》(拍品編號376)中繁多又色彩繽紛的花卉散落在畫面，在平面的水彩畫中產生複雜的空間感，這都是丁雄泉對色彩表現探索的成就。而《雙女與馬和鸚鵡》(拍品編號440)即是丁氏單運用水墨的創作，這低限色彩的作品展示了藝術家如何把物像佈置在空間的掌握。



Lot 375 Detail 局部



Lot 374 Detail 局部

Lot 373 Detail 局部 ▶



3
7
2

WALASSE TING

(DING XIONGQUAN, CHINESE, 1929-2010)

TOO MUCH SUNSHINE

titled, signed, dated and inscribed 'too much sunshine ting 70 N.Y.C.' (on the reverse)

acrylic on canvas

102 x 127 cm. (40 1/4 x 50 in.)

Painted in 1970

HK\$380,000-580,000

US\$50,000-75,000

PROVENANCE

Gallery Birch, Copenhagen, Denmark

Private Collection, Denmark

丁雄泉

陽光燦爛

壓克力 畫布

1970年作

款識：too much sunshine ting 70 N.Y.C (畫背)

來源

丹麥 哥本哈根 比爾克畫廊

丹麥 私人收藏



3
7
3

WALASSE TING

(DING XIONGQUAN, CHINESE, 1929-2010)

SUNDAY MORNING BREAKFAST

titled, signed, dated and inscribed 'Sunday Morning Breakfast Ting 86
Amsterdam' (on the reverse)

acrylic and oil pastel on canvas
124.5 x 190 cm. (49 x 74 3/4 in.)

Painted in 1986

HK\$850,000-1,100,000
US\$120,000-140,000

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, New York, USA

丁雄泉

周日早晨的早餐

壓克力 蠟筆 畫布
1986年作

款識：Sunday Morning Breakfast Ting 86
Amsterdam (畫背)

來源

現藏者直接購自藝術家本人
美國 紐約 私人收藏

3
7
4

WALASSE TING

(DING XIONGQUAN, CHINESE, 1929-2010)

I LOVE RED SUNSET

titled, signed, dated and inscribed 'I love Red Sunset Ting 1994-8.-19. Amsterdam' (on the reverse)

acrylic on canvas

100 x 140 cm. (39 3/8 x 55 1/8 in.)

Painted in 1994

HK\$550,000-750,000

US\$72,000-97,000

PROVENANCE

Acquired directly from the artist by the present owner
Private collection, New York, USA

丁雄泉

我愛紅色的夕陽

壓克力 畫布

1994年作

款識：I love Red Sunset Ting 1994 - 8. - 9
Amsterdam (畫背)

來源

直接購自藝術家本人

美國 紐約 私人收藏





375

3
7
5

WALASSE TING

(DING XIONGQUAN, CHINESE, 1929-2010)

A WOMAN AND TWO HORSES

ink and watercolour on paper (triptych)
each: 178 x 97.2 cm. (70 x 38 1/4 in.)
overall: 178 x 291.6 cm. (70 x 114 3/8 in.)
two seals of the artist

HK\$800,000-1,100,000

US\$110,000-140,000

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, New York, USA

丁雄泉

雙馬美人圖

水墨 水彩 紙本 (三聯作)
鈐印：採花大盜 (兩枚)

來源

現藏者直接購自藝術家本人
美國 紐約 私人收藏



3
7
6

WALASSE TING

(DING XIONGQUAN, CHINESE, 1929-2010)

WOMEN WITH FLOWERS

ink and watercolour on paper
96.6 x 168.9 cm. (38 1/8 x 66 1/2 in.)

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, New York, USA

丁雄泉

女人與花

水墨 水彩 紙本

來源

現藏者直接購自藝術家
美國 紐約 私人收藏



3
7
7

HSIAO CHIN

(CHINESE, B. 1935)

SURYA (SUN) SERIES

signed in Chinese; signed and dated 'HSIAO 1966' (lower middle)

acrylic on canvas

130 x 159.8 cm. (51 1/8 x 62 7/8 in.)

Painted in 1966

HK\$550,000-800,000

US\$72,000-100,000

PROVENANCE

Private Collection, Milan, Italy

蕭勤

太陽系列

壓克力 畫布

1966年作

款識：HSIAO勤 1966 (中下)

來源

義大利 米蘭 私人收藏

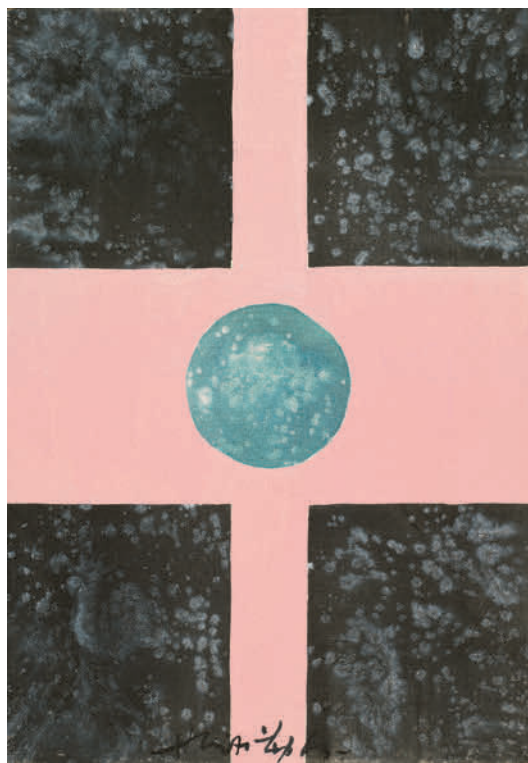
HSIAO CHIN

SURYA (SUN) SERIES ; UNTITLED(LOT 527) ; CURVA

Hsiao Chin was born in 1935 to a distinguished family in Shanghai. His father Hsiao You-mei was a pioneer in contemporary Chinese music. By the end of 1955, Hsiao Chin cofounded the first Chinese abstract painting movement, the Ton-Fan Art Group. In the following year, he received a scholarship from the Spanish government for him to study there. Soon after in 1959, his first solo exhibition was held in Galleria Numero in Florence. He was also an initiator of the Punto International Art Movement and the Surya International Art Movement. Hsiao has held over 170 solo exhibitions globally and his works are among the collection of prominent institutions such as the Museum of Modern Art and the Metropolitan Museum of Art in New York. In 1997, the Milan municipal mounted a major retrospective show and Hsiao was the only Asian artist chosen to participate. In honor of his achievement in arts, he was conferred the honorable title of 'Knight of Italian Solidarity Star' by the Italian President in 2005. Being miles away from home and having undergone the pain of losing family members, Hsiao has a very profound persistence to Zen, Taoism, religions and Western Mysticism, and is always exploring in the realm of the unknown world. As a result his works are filled with his admiration and optimism to life and to all beings.

Surya (Sun) Series (Lot 377) from 1965 is a work from his 'Sun series', which he started after being inspired by the religious paintings in Tibetan Buddhism and

Mandalas in 1962. Only a handful of paintings from this series were produced from the limited period of 1963 to 1966, therefore works are very rare to come by today. The balanced composition on the present canvas is centered on the circle in the middle. With radiating straight lines extending to every direction, it draws on an image of the sun with geometric shapes.



Lot 527

The intangible light is rendered formally, with bright colors portraying the sun as the light from the core of the universe. The green circular line and the burning red straight lines generate strong contrast in both color and line structure. The small triangular shape in light blue on the left and right hand edge of the canvas evoke continuity and an extension to the space outside of the canvas, just like the circular nature of the universe and the power of life.

The artist deliberately added speckles of white onto the colorful canvas, creating a pulverized texture that gleams. Not only does it create light and space, it also enables the flow between air and energy, transmitting a mysterious and unknown source of wonder in

the vast universe. The gleaming pulverized texture has a symbolic effect in Hsiao's works, appearing in different series from the 1950s to the 1990s, including *Untitled (Lot 527)*, which is also on offer in the present sale. A different technique was shown in *Curva (Lot 526)*. With its rapid and vigorous strokes, Hsiao rendered luminosity using the special effect of fei bai (flying white strokes).



Lot 377 Detail 局部

1935年出生於上海名門的蕭勤，父親為中國現代音樂之父蕭友梅。蕭勤於1955年底在台北創辦中國第一個抽象繪畫團體「東方畫會」，翌年獲西班牙政府獎學金到當地留學，於1959年首次在義大利佛羅倫斯之數字畫廊(Galleria Numero)舉行個展，先後發起「龐圖（PUNTO，意譯點）國際藝術運動」、「太陽（SURYA）國際藝術活動」等藝術運動，全球舉行超過170次個展，作品獲紐約現代美術館、大都會博物館等國際機構收藏。1997年米蘭政府舉辦「狂飆的六十年代」大型回顧展，蕭勤是唯一入選的亞洲藝術家，於2005年更獲義大利總統頒贈「團結之星」騎士勳章，肯定其在藝術上的成就。屢次痛失親人的不幸及多年離鄉別井的經歷，使得他對禪、道、宗教以及西方神秘主義等未知世界的探討充滿執著，作品隱含了對生命和宇宙萬物的一種敬意及豁達。

完成於1965年的《太陽系列》(拍品編號 377)是藝術家在1962年開始受西藏密宗及印度壇城(Mandhala) 宗教畫所啟發而創作的「太陽系列」之一，此系列的創作只出現在1963年至1966年間，故作品數量不多。畫面結構對稱，以

中間一個圓型作為中心，反射狀的筆直線條向外延伸，以幾何圖塊構成「太陽」的意像。藝術家將透明虛無的「光」實體化，採用鮮豔明亮的色彩描繪太陽這個作為宇宙核心所放射的光，鮮綠的圓線與艷紅的直射線在線條和色彩上形成強烈的對比；左右邊界的淡藍色小三角塊則令畫面得到延伸與擴散，傳達了宇宙及生命能量不斷循環演化的本質。

藝術家刻意在色彩絢爛的畫面加上白色的粉點，這種白色「點狀肌理」呈現了閃爍的效果，不但製造了光的意像，構造空間感，亦形成了氣體與能量的流動，傳達了在茫茫的宇宙中一種神秘的、未知的玄思。閃爍點狀肌理的畫法在蕭勤的繪畫作品上有重要的寓意作用，從五十年代至九十年代的創作系列上均有出現，另外一幅《無題》(拍品編號 527)亦屬此例。至於《旋》(拍品編號 526)則利用強力而快速的筆觸而形成的飛白效果帶出光的意像。



Lot 526 Detail 局部



KIM TSCHANG-YEUL

COMPOSITION (BUBBLES) ; COMPOSITION (RED) ;
COMPOSITION (BLOCKS) ; RITE

Extremely rare in the market, these four early works (Lot 378 through Lot 381) by Kim Tschang-Yeul from his Composition series and Rite series were created while the artist was living in New York. Works from these two early series were painted between 1965 and 1969, prior to Kim's artistic development of his famous Water Drop series from the 1970s. (Fig. 1)

Famous art critic Daniel Abadie, commented on these early period works, "Imagine the surprise at learning that, prior to these drops of water that appear to distill his entire artistic research, Kim Tschang Yeul had practiced a form of abstraction that places his work in an entirely different perspective. The paintings of that period (1964-1969) are few in number because many were destroyed. Their thick textures, their large, incised lines that trace the violence of the artist's gesture like slashes in the flesh of the canvas, and their expressive colours that seem awash in blood and emotion ... Nevertheless, far from the expressionist excess of American and European artists, and no doubt dependent on his Eastern education, the work of Kim Tschang-Yeul remains restrained and reflective: his definition of margins of the painting, the neutrality of the compositions, and the repetitive character of the painted lines bring his paintings closer to the work of Monoha, and to what would in France soon would become the Supports/ Surfaces group, rather than to abstract lyricism." (Daniel Abadie, "Kim Tschang-Yeul, like two drops of water...", Kim Tschang-Yeul, The National Museum of China, Beijing, China, 2004, pp. 35-36.)

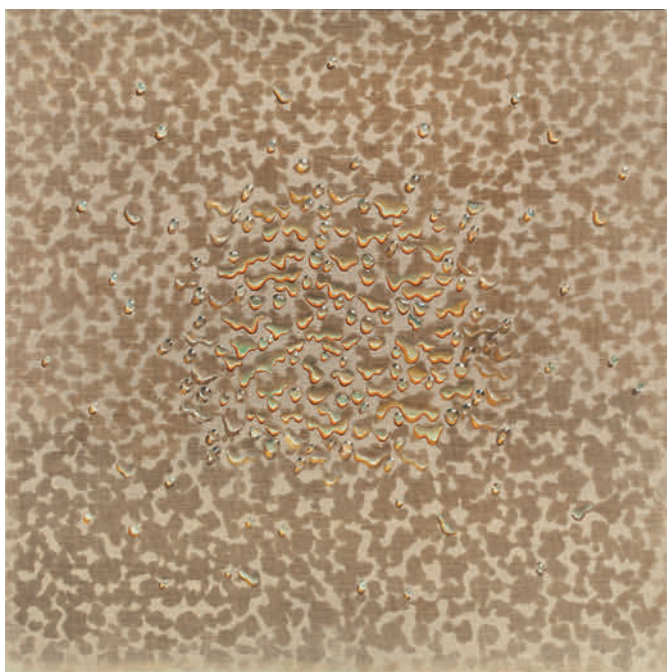


Fig1



Lot 380 Detail 局部

拍品編號378至381四幅分別來自金昌烈「構圖系列」及「祭禮系列」的畫作乃藝術家在市場上十分罕見的作品。此二個早期系列創作只於1965至1969年間在紐約完成，是金昌烈於1970年代展開其著名「水滴系列」(圖1)之前的創作。

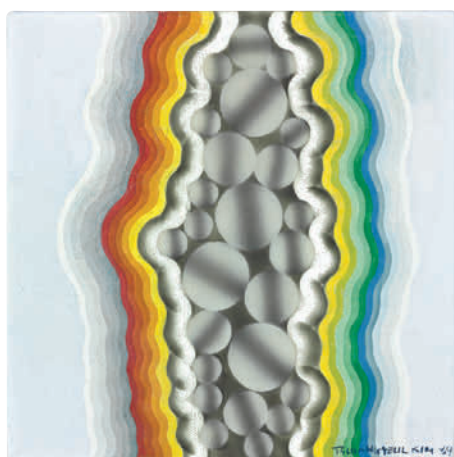
著名藝評家丹尼埃·阿巴迪對此早期創作有這樣的看法：「然而，令人極為驚訝的是，當我們知道金昌烈在這些似乎濃縮了他所有的藝術研究的水滴畫之前，已經使用了一種使他的作品有著看來大為不同的視野之抽象形式。」

他那個時期(1964-1969)的作品由於大部份已損毀，因此僅存為數不多。這些碩果僅存的畫作以稠密的結構、動作之激烈所留下的痕跡、如在作品的血肉上所畫下之刀痕、彷彿染上鮮血及情緒一般具表現力的色彩……然而，也許由於金昌烈有賴於他所受的東方教育，他的作品遠不是歐美藝術

家那種過度的表現主義，反而是相當克制並深思熟慮。他對圖畫邊緣的定義、中立化的構圖、所畫線條的重複的特點，更接近於「物派」的探索以及後來在法國興起的「底材/表面」團體之藝術主張，比較遠離抒情式的抽象。」¹

¹ 丹尼埃·阿巴迪，「如同兩顆水滴」，《金昌烈》，中國國家博物館，北京，2004，第35-36頁。

Fig.1 Kim Tschang-Yeul, PA7901, oil on canvas, 1979, 151 x 151 cm. Christie's Hong Kong, 22 November 2014, Lot 74 Sold for 1,840,000 HKD
金昌烈《PA7901》1979年 油彩 畫布 2014年11月22日佳士得香港 編號 74
成交價：1,840,000港元



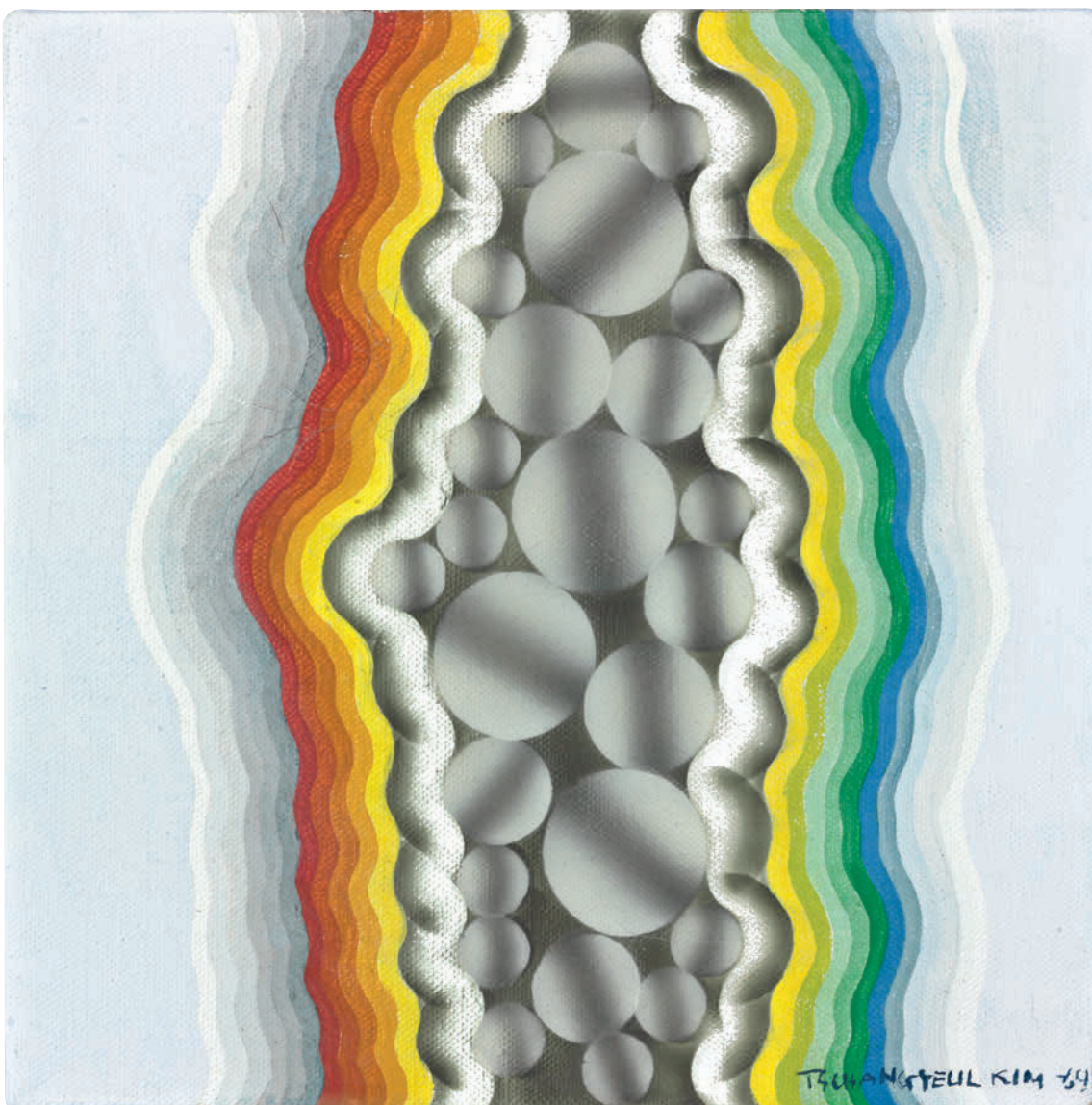
Lot 378



Lot 381 Detail 局部



Lot 379



3
7
8

KIM TSCHANG-YEUL

(KOREAN, B.1929)

COMPOSITION (BUBBLES)

signed and dated 'TSCHANG YEUL KIM 69' (lower right)

oil on canvas

25.2 x 25.2 cm. (9 7/8 x 9 7/8 in.)

Painted in 1969

HK\$45,000-65,000

US\$5,900-8,400

PROVENANCE

Acquired directly from the artist by the previous owner

Private Collection, USA

金昌烈

構圖(氣泡)

油彩 畫布

1969年作

款識：TSCHANG YEUL KIM 69 (右下)

來源

前藏家直接購自藝術家本人

美國 私人收藏



3
7
9

KIM TSCHANG-YEUL

(KOREAN, B.1929)

COMPOSITION (RED)

signed and dated 'Tschangyeul Kim 67' (lower right)
mixed media on canvas
71 x 60 cm. (28 x 23 5/8 in.)
Painted in 1967

HK\$90,000-170,000
US\$12,000-22,000

PROVENANCE

Acquired directly from the artist by the previous owner
Private Collection, USA

金昌烈

構圖 (紅色)

綜合媒材 畫布
1967年作
款識：Tschangyeul Kim 67 (右下)

來源

前藏家直接購自藝術家本人
美國 私人收藏



3
8
0

KIM TSCHANG-YEUL

(KOREAN, B. 1929)

COMPOSITION (BLOCKS)

signed and dated 'Changyuel Kim - 68' (lower right)
oil on canvas
61 x 81 cm. (24 x 31 ³/₄ in.)
Painted in 1968

HK\$120,000-200,000
US\$16,000-26,000

PROVENANCE

Acquired directly from the artist thence by descent to the present owner
Private Collection, USA

金昌烈

構圖(方塊)

油彩 畫布
1968年作
款識：Changyuel Kim-68 (右下)

來源

藏家直接購自藝術家本人
原藏家得自上述來源
美國 私人收藏



3
8
1

KIM TSCHANG-YEUL

(KOREAN, B. 1929)

RITE

signed 'Tschangyuel Kim' (lower right)
oil on canvas
76 x 61.3 cm. (29 7/8 x 24 1/4 in.)
Painted in the 1960s

HK\$100,000-160,000
US\$13,000-21,000

PROVENANCE

Acquired directly from the artist thence by decent to the present owner
Private Collection, USA

金昌烈

祭禮

油彩 畫布
1960年代作
簽名：Tschangyuel Kim (右下)

來源

藏家直接購自藝術家本人
原藏家得自上述來源
美國 私人收藏

KOREAN MODERN ART:

VARIATION OF FORM

For Korean abstract painters, creating art is to form and conceive nature in their own minds, aiming to return to and ultimately to become one with nature. This is a stark contrast from Western artists, who see art as an opposition to nature in terms of the philosophic tradition of dualism.

Rhee Seundja

Rhee Seundja (1918-2009) successfully positioned herself as an abstract painter in Paris during the end of 1950s. Rhee's works, created through a painstakingly time consuming process of recurring meditative brushstrokes, has heavily influenced the development

of abstract painting in the history of Korean modern art. Painted in 1969, *St Pyer* (Lot 384) is from the Geometric abstractions and abstract landscape series (1969-1979). A simple composition with a few geometrical forms in the works illustrates her comment, "I employed geometrical marks to express my subject" Mother and Earth". I chose triangle, square and circle as universal signs transcending time and borders."



Lot 382

won his first successes in the 1920s. In 1935, Lee moved to Japan with his family in 1935 and studied Oriental painting and Western painting at Kawabata art school and Hongo painting research center respectively in Tokyo. After returning to Korea in 1945, Lee continued art creation while teaching at the College of Fine Art in Hongik University.

In 1960 he settled down in France where he spent most of his time and where he died after a long career which testifies his pioneer status in contemporary Korean Art and links him definitely to the Museum Cernuschi. Lee Ungno has a very eclectic production. On the whole, the grand prevailing tendencies of his style modify every 10 years. In the 1950s, he put the emphasis on calligraphic

Lee Ungno

Born in 1904 in Korea, Lee Ungno (1904-1989) started painting at an early age and

freedom with his paint strokes which lead him to produce pieces of work visually close to informal art, the subjects fading behind a surface covered with vigorous lines and colorful stains.

Upon his arrival in Paris, he carried on his researches on expressiveness and the all-over by the dense collage of creased paper coming from magazines. At the same time, his interest for calligraphy leads him into reviving calligraphic imaginary characters. They form vocabulary based on his work until the end of 1970. The extreme modern aspect of his work, notably in their recourse to arbitrary plastic signs whose connection to hypothetical referents is ambiguous on purpose, remains subtended by the importance of pictorial connection with typical Far Eastern writing. Lot 382 and Lot 383 are great works representing this artistic period.

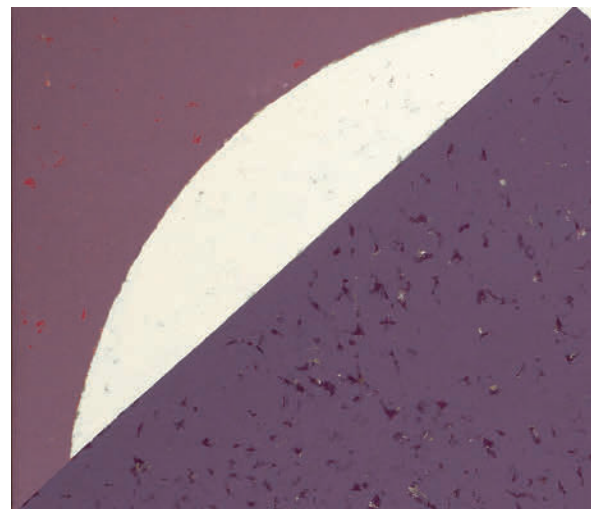
Ryu Kyung-chai

Ryu Kyung-chai (1920-1995) was born in Haeju, Hwanghae-do Province. He made his debut when he was accepted for the Joseon Art Exhibition in 1940, and then he went to Japan to study in the 1940s.

In 1949, following the establishment of the Government of the Republic of Korea, the first National Art Exhibition was held. At the time, Ryu was teaching at Seoul College of Education, and he submitted Neighborhood of a Bare Mountain to the exhibition. He was awarded the inaugural "President Prize," the Grand Prix, which thrust him suddenly into the spotlight.

In the late 1950s, a collective effort to transform the Korean art scene was established by avant-garde artists, Ryu Kyung-chai is one of them. He form Creative Art Association together with other same-minded artists, and later became a leading figure in the post-independence Korean art scene. Without completely eliminating recognizable forms, from 1960s he employed subjective colour and simplified natural subjects to create geometric shapes.

Aspiration 94-2 (Lot 385) shows the complete artistic development in the 1990s, attaining the harmony between colour, shape, pattern and material.



韓國現代藝術：形的變奏

李聖子

形構自然是韓國抽象藝術的顯著特色。對於韓國抽象畫家而言，藝術創作乃是構思其內心所嚮之自然並將之賦形，意在回歸自然，並以「天人合一」為止境。這與西方藝術家形成強烈對比；後者由於其二元論之哲學傳統，故認為藝術與自然當彼此對立。

作為韓國現代抽象繪畫的開拓者之一，李聖子早在二十世紀五十年代就已經在競爭激烈的巴黎抽象派畫壇贏得一席之地。李聖子的創作過程相當耗時且煞費苦心，她的筆觸每次來回都是深思之果，而其作品對於韓國現代藝術中抽象繪畫的發展有極深遠的影響。創作於1969年的《St Pyer》(拍品編號 384)是「幾何抽象繪畫和抽象山水繪畫」系列(1969-1979)的早期創作。李聖子由數個幾何形狀所組合成的簡單構圖，最能呼應她當時的藝術理念：「我使用幾何形狀是為了表達並且探索母親與地球這樣的主題。我選擇了象徵宇宙符號的三角型、正方形與圓型，是因為這些符號能超越時間與國界。」

李應魯

李應魯(1904-1989)於1904年在韓國出生，從小開始繪畫，1920年代獲得其首個獎項。他與家人於1935年移居日本，隨後分別在東京的川端畫學校和本鄉繪畫研究所學習東方及西方繪畫。李應魯於1945年回到韓國，開始自己的藝術創作，並在弘益大學美術系執教。

1960年，李應魯定居法國，餘生大部分時間都在此度過，其長久的藝術事業見證了他在韓國當代藝術的領先地位，以及與賽奴奇亞洲博物館的不解之緣。李應魯的藝術創作不拘一格，整體來說，其風格主調每十年就會改頭換面。在1950年代，他著重筆下如書法般的自由奔放，因此作品在表面上與「非定形藝術」有些相似，所畫對象在佈滿強勁線條和斑斕色點的表面背後逐漸隱去。

李應魯抵達巴黎後，繼續其對表現力的探究，嘗試以皺起的雜誌紙製造密集的拼貼，形成鋪滿畫面的效果。同時，他對書法藝術依然具有濃厚的興趣，更呈現出充滿書法韻味的虛構字，成為他直到1970年底作品中的獨特語言。其作品中不乏極為現代的元素，尤其是當中隨性的人造符號，它們到底所指何物特意含糊不清，卻一直保持了東方書法作品中的鋪排和結構關係。拍品編號382 和383都是這一時期的經典傑作。

柳景塚

柳景塚(1920-1995)於黃海道海州市出生，其作品於1940年首次入選「朝鮮藝術展」，1940年代前往日本深造。

1949年，大韓民國政府成立，舉辦了首屆全國藝術展，當時柳景塚任教於首爾教育學院，他把自己的作品《空山之境》提交展覽，並獲得首屆最高殊榮「總統大獎」，讓他一下成為聚光燈下的焦點人物。

1950年代後期，柳景塚等前衛藝術家都致力為韓國藝壇帶來轉變，他與其他志同道合的藝術家成立藝術協會，更成為大韓民國獨立後時期的頂尖藝術家。他在1960年代開始採用主觀顏色和簡化的自然物創造出幾何形狀，但所畫之物並非完全不可識別。《念願 94-2》(拍品編號385)是其1990年代藝術發展巔峰時期作品，可見顏色、形狀、圖案和媒材所呈現的完美和諧。



Lot 383



Lot 385 Detail 局部



3
8
2

LEE UNGNO
(KOREAN, 1904-1989)

UNTITLED

signed 'Ungno LEE'; signed in
Korean (lower left)
oil on straw mat laid on canvas
175 x 88.5 cm. (68 7/8 x 34 7/8 in.)

HK\$350,000-550,000
US\$46,000-71,000

PROVENANCE

Private Collection, Asia

李應魯

無題

油彩 草蓆 裱於畫布
款識：Ungno LEE 李（左下）

來源

亞洲 私人收藏

382

3
8
3

LEE UNGNO

(KOREAN, 1904-1989)

UNTITLED

dated and signed '1979 Ungno
LEE' (lower left)
watercolour and collage on Korean
paper mounted on canvas
178 x 90.5 cm (70 1/8 x 35 5/8 in.)
Executed in 1979

HK\$300,000-500,000
US\$39,000-65,000

PROVENANCE

Private Collection, Asia

李應魯

無題

水彩 拼貼 紙本 裱於畫布
1979年作
款識：1979 Ungno Lee (左下)

來源

亞洲 私人收藏



RHEE SEUNDJA

(KOREAN, 1918-2009)

ST PYER

signed and dated 'SEUNDJA RHEE 69' (lower right);
numbered, titled and signed '6925F44 St PYER. SEUND
JA RHEE' (on the reverse)

oil on canvas

80.5 x 64.6 cm. (31 5/8 x 25 3/8 in.)

Painted in 1969

HK\$250,000-450,000

US\$33,000-58,000

PROVENANCE

Private Collection, France (acquired directly from the artist,
thence by descent to the present owner)

李聖子

ST PYER

油彩 畫布

1969年作

款識：SEUNDJA RHEE 69 (右下)；6925F44
St PYER. SEUND JA RHEE (畫背)

來源

法國私人收藏（現藏家之家屬直接購自藝術家）



384



385

3
8
5

RYU KYUNG-CHAI

(KOREAN, 1920-1995)

ASPIRATIONS 94-2

signed 'Kyung Chai Ryu 94' (lower right)

oil on canvas

162.8 x 135.3 cm. (64 1/8 x 53 1/4 in.)

Painted in 1994

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, Asia

柳景埰

念願 94-2

油彩 畫布

1994年作

款識：Kyung Chai Ryu 94 (右下)

來源

亞洲 私人收藏

TSENG YUHO

(ZENG YOUHE, CHINESE, B.1924)

RHAPSODY IN BLUE

signed in Chinese (lower right)
ink, gold, palladium, dsui collage and paper mounted on panel screen
(two-panel screen)
each: 182.2 x 90.8 cm. (71 3/4 x 35 3/4 in.)
overall: 182.2 x 182.2 cm. (71 3/4 x 71 3/4 in.)
one seal of the artist

HK\$250,000-350,000
US\$33,000-45,000

PROVENANCE

Private Collection, USA

As a distinguished female artist in the 20th century, Tseng Yuho created methods of Dsui Painting which is revolutionary in works on paper development in modern Chinese art history. Dsui method is inspired by traditional mounting method of Chinese ink painting. The artist once explained, "[m]y aim in the new painting is not to emphasize the technique of paper art but rather to focus on what I can express through the medium. The element of the unexpected gave me a sense of freedom, as if I were roaming in a world of my own. Most importantly, I felt I would now explore the world unencumbered and have valuable new artistic experiences."

Rhapsody in Blue (Lot 386) is a very rare two-panel screen created by the artist, with the use of gold foil and palladium. The use of gold and silver colours, Tseng once mentioned, "I apply large amounts of gold or silver metallic colours (including palladium and aluminum) to my work, a technique developed around 1959. ... As a student in Beijing, I painted gold paintings on Tibetan blue paper and on gold

二十世紀優秀女藝術家曾佑和自創的綴畫對中國現代紙本創作有深遠的影響。此創作手法乃啟發自書畫裝裱技術，藝術家自述：「綴紙這種表達手法為我的畫法開闢一個新境界。以筆畫畫，末畫之先已拿準效果，新作則每幅均有某種難以預見之處、連我自己也不能再度模倣，因此可避免作品千篇一律。再者，此境界變化無窮探索的萬千樂趣。」¹

《藍色狂想曲》(拍品編號 386)是曾佑和以綴畫手法創作的屏風創作，相當罕見。曾氏別具用心地使用金箔、鈹金。對於金銀色的運用，曾氏憶述：「我在1959年嘗試以金銀及白金入畫……我在北京上學時，在藏青紙上畫過金畫，也時常畫泥金扇面。多以傳統的山水、蘭竹為題材。1959年我在新畫上用金，很受一般觀眾喜愛。……經過在歐洲無數次的旅遊，見到大量宗教畫，特別是中世紀及文藝復興期的聖像及

曾佑和

藍色狂想曲

水墨 金箔 鈹金 綴拼貼 紙本 裱於版面 (二聯屏風)
款識：荷(右下)
鈐印：曾幼荷印

來源

美國私人收藏

folding fans, using traditional themes such as bamboo, orchids and human figures. In 1959, I began to use synthetic gold and silver pigments. ... On my numerous trips to Europe, I was impressed by the gold paintings in the medieval and early Renaissance altar triptychs. In these paintings the mellowed gold did not detract from the design but served as a background, framing the portraits of Christ and the holy family. ... In 1963, I again applied metallic colours to my paintings, but using genuine gold foil. I replaced easily tarnished silver with palladium and finally aluminum foil. My emphasis shifted from design to texture, as I sought the solemnity of another world. ... Some of my work has predominately metallic tonal values. The aluminum foils are solidly applied. Like the gold used in medieval paintings, the metallic colour performs a deductive role that suggests a world on a different plane."²

¹ Tseng Yuho, "Dsui Hua", Dsui Hua: Tseng Yuho, Hanart TZ Gallery, Hong Kong, 1992, pp. 26-28.

² Ibid.

耶穌生平事蹟，大多用泥金為背景，……1963年我又開始用金屬入畫。這次運用的是純金箔。又因銀箔含鉛，日久呈黑色，改用鋁箔，銀色經久不變。在此時的繪畫逐漸提高觀念造型及質感，發掘紙質的特長，用金銀供給的肌理，加點染，畫面愈簡化，力求出世精神。……有時用鋁箔如泥金佔滿篇幅。銀色肌理潛動。情緒「內外」，有超現實的作用。有些畫時以紙張蓋鋁箔，亮光隱約，畫景迷離，將畫意昇華於物外。」²

¹ 曾佑和「綴畫」《綴畫 曾佑和》1992年，漢雅軒，香港，第26-28頁)

² 同上

PROPERTY FROM THE COLLECTION OF RYDA AND ROBERT H. LEVI
RYDA及ROBERT H. LEVI收藏





3
8
7

LI YUAN-CHIA
(CHINESE, 1929-1994)

PAINT

inscribed 'LE'; signed in Chinese (lower left); signed, titled and dated 'Li YUEN-CHIA PAINT 1960' (on the reverse)

oil on canvas

88 x 45 cm. (34 5/8 x 17 3/4 in.)

Painted in 1960

HK\$60,000-120,000
US\$7,800-16,000

PROVENANCE

Private Collection, Asia

李元佳

繪

油彩 畫布

1960年作

款識: LE 元佳 (左下); Li YUEN-CHIA
PAINT 1960 (畫背)

來源

亞洲 私人收藏

387



388-1



388-2

3
8
8

WU DAYU

(CHINESE, 1903-1988)

UNTITLED I-409; & UNTITLED II-501

two crayon on paper

14.7 x 10.2 cm. (5 3/4 x 4 in.); & 14.7 x 10.2 cm. (5 3/4 x 4 in.)(2)

HK\$140,000-200,000

US\$19,000-26,000

PROVENANCE

Private Collection, Asia

LITERATURE

Lin & Keng Gallery, Inc., Wu Da-Yu: works on paper I, Taipei, Taiwan, 2010 (illustrated, p. 235)

Lin & Keng Gallery, Inc., Wu Da-Yu: works on paper II, Taipei, Taiwan, 2010 (illustrated, p. 283)

吳大羽於1922年赴法留學，為中國首批到法國學習油畫的藝術家之一，1927年回國。吳氏深受西方現代主義思維的影響，雖然在當時中國藝術界仍以寫實主義為主流，他相信唯有結合中西藝術精髓，才能開創現代中國藝術之路。

吳大羽藉由回歸色彩、線條、形狀等繪畫元素，表達內在豐富的情感。他曾說：「畫需要的是領悟，不是畫筆上的技巧，不要去畫物的外形，需要的是超脫。」

吳大羽

無題I- 409; 及無題 II-501

蠟筆 紙本 (共兩件)

來源

亞洲 私人收藏

出版

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2010年《吳大羽紙上作品（下冊）》大未來畫廊出版 台北 台灣（圖版，第283頁）



389-1



389-2

3
8
9

WU DAYU

(CHINESE, 1903-1988)

UNTITLED I-544; & UNTITLED II-118

two crayon on paper

14.8 x 10.2 cm. (5 3/4 x 4 in.); & 14.6 x 10.3 cm. (5 3/4 x 4 in.) (2)

HK\$140,000-200,000

US\$19,000-26,000

PROVENANCE

Private Collection, Asia

LITERATURE

Lin & Keng Gallery, Inc., Wu Da-Yu: works on paper I, Taipei, Taiwan, 2010 (illustrated, p. 310)

Lin & Keng Gallery, Inc., Wu Da-Yu: works on paper II, Taipei, Taiwan, 2010 (illustrated, p. 73)

吳大羽

無題 I-544；及無題 II-118

蠟筆 紙本 (共兩件)

來源

亞洲 私人收藏

出版

2010年《吳大羽紙上作品（上冊）》大未來畫廊出版 台北 台灣（圖版，第310頁）

2010年《吳大羽紙上作品（下冊）》大未來畫廊出版 台北 台灣（圖版，第73頁）

筆勢和韻律是吳大羽最重視的藝術元素。強而有力的筆觸讓人聯想到書法傳統中「骨法用筆」，以及中國書畫的「氣韻生動」。吳大羽將中國藝術重視筆趣深意的特質融入西洋油畫中，創造出富感染力的抽象作品。中國傳統的筆墨精神透過吳大羽的畫筆，在現代繪畫思想的催化下激發出澎湃的生命力。這深刻地體現了吳大羽的藝術中心思想：「中西藝術本屬一體，沒有彼此，非手眼之工，而是至善之德，才有心靈的徹悟。」

3
9
0

WU DAYU

(CHINESE, 1903-1988)

UNTITLED II-48; & UNTITLED II-81

ink, colour, crayon and colour pen on paper,
double-sided
27.3 x 19.8 cm. (10 ³/₄ x 7 ³/₄ in.)

HK\$300,000-400,000
US\$39,000-52,000

PROVENANCE

Private Collection, Asia

LITERATURE

Lin & Keng Gallery, Inc., Wu Da-Yu: works on
paper II, Taipei, Taiwan, 2010 (illustrated, p. 32 &
p. 51)

吳大羽

無題 II-48；及無題 II-81

彩墨 蠟筆 色筆 紙本 (雙面畫)

來源

亞洲 私人收藏

出版

2010年《吳大羽紙上作品(下冊)》大未來畫廊
出版 台北 台灣 (圖版, 第32頁及第51頁)



Recto

吳大羽的油畫作品氣勢磅礴，晚年創作了不少細膩生動的紙上作品，尺寸雖小，但超塵脫俗。這些作品徘徊於抽象與半抽象之間，用心細看便會發現畫中的花鳥、樹木、靜物和人物，每幅作品都隱藏一個自由的天地，散發出令人陶醉的韻律，也反映出藝術家晚年躍動的心靈。

吳大羽在中國播下了現代藝術的種子，即使在動盪不安的政治環境下，吳大羽仍自信地堅持自己的創作之路。此外吳大羽更致力於藝術教育，培育新一代的藝術家，如吳冠中、趙無極、朱德群和趙春翔，他們其後都找出了屬於自己的藝術之路。



Verso



Verso



Recto

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1

WU DAYU

(CHINESE, 1903-1988)

UNTITLED I-788; & UNTITLED II-51

ink and crayon on paper, double-sided
27.5 x 20 cm. (10 7/8 x 7 7/8 in.)

HK\$100,000-150,000
US\$13,000-19,000

PROVENANCE

Private collection, Asia

LITERATURE

Lin & Keng Gallery, Inc., Wu Da-Yu: works on paper I, Taipei, Taiwan, 2010 (illustrated, p. 314)

Lin & Keng Gallery, Inc., Wu Da-Yu: works on paper II, Taipei, Taiwan, 2010 (illustrated, p. 34)

吳大羽

無題 I-788；及無題 II-51

水墨 蠟筆 紙本 (雙面畫)

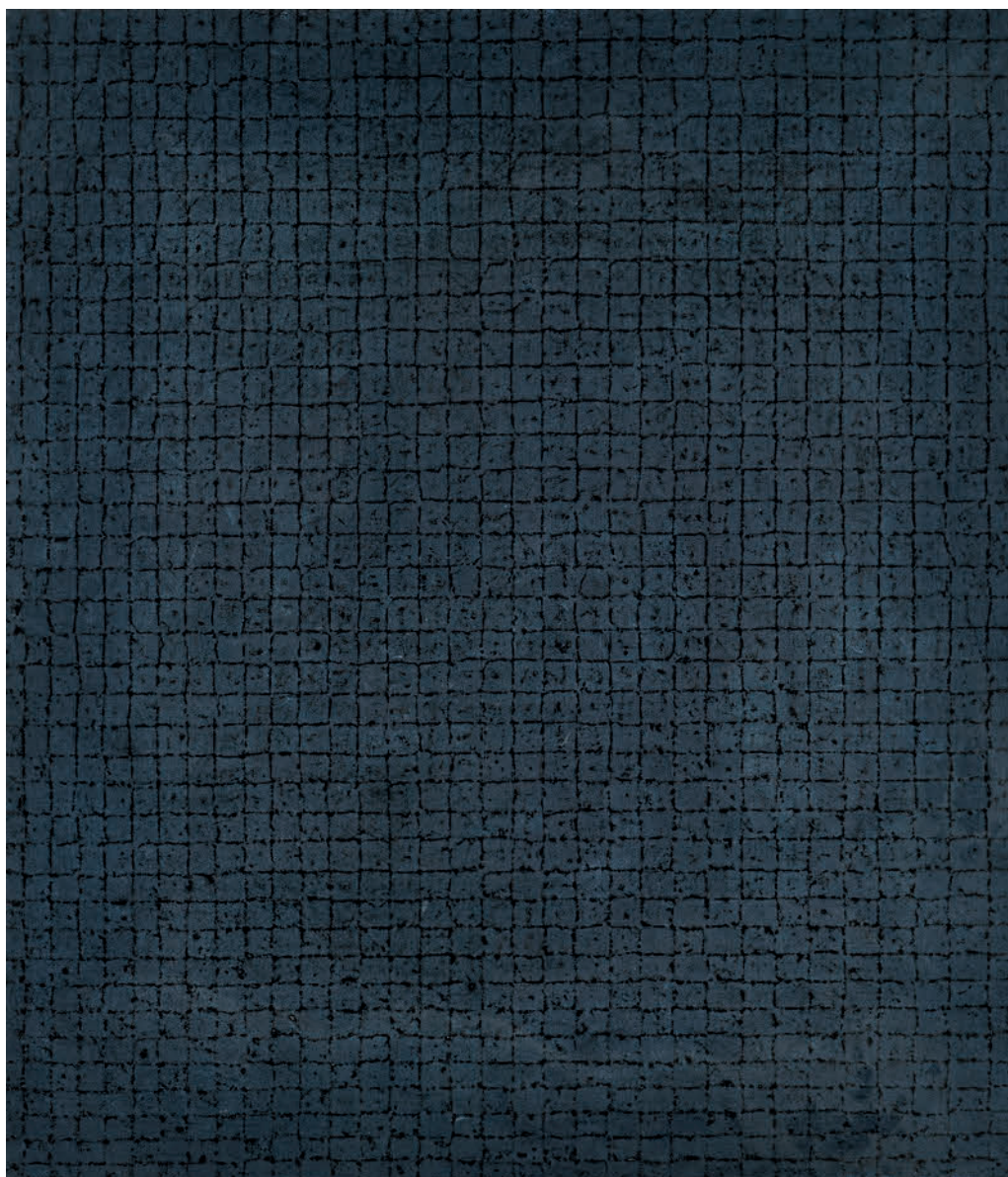
來源

亞洲 私人收藏

出版

2010年《吳大羽紙上作品（上冊）》大未來畫廊出版 台北 台灣（圖版·第314頁）

2010年《吳大羽紙上作品（下冊）》大未來畫廊出版 台北 台灣（圖版·第34頁）



3
9
2

CHUNG SANG-HWA

(KOREAN, B. 1932)

UNTITLED 83-12-15

titled and signed in Korean; dated and titled and signed '1983 83-12-15
CHUN SANG-HWA.' (on the reverse)
frottage on canvas
76 x 66 cm. (30 x 26 in.)
Painted in 1983

HK\$400,000-600,000
US\$52,000-78,000

PROVENANCE

Private Collection, Seoul, Korea

鄭相和

無題 83-12-15

拓印 畫布
1983年作
款識：1983 無題 83-12-15 鄭相和 CHUN
SANG-HWA (畫背)

來源

韓國 首爾 私人收藏

CHUNG SANG-HWA

UNTITLED 83-12-15

Since the early 1970s when Chung Sang-Hwa (B. 1932) settled in Kobe, Japan after his exploration of Western art in Paris in the end of 1960s, Chung has been developing his own method of 'rip' and 'fill,' creating numerous grids with horizontal, diagonal and vertical lines and adding depth on flat surface of the canvas. Chung first spreads the mixture of kaolin clay, water and glue on the entire canvas evenly and waits until the thick paint is completely dried up. He then removes the canvas from the wood stretcher

infinite temporality and universality through the meditative repetition. Philippe Piguet claims that Chung's paintings have a profound gravitas created from an inner vision which is free and generous, opening onto a revealed space, stating " The paintings of Chung Sang-Hwa are produced in such a way that they offer themselves to sight like screens on which the painter attempts to reveal a double presence, that of the world at its most essential, and his own presence, in all its intensity. The mosaic

" Paper has to be alive and choppy. Canvas work also refers to humidity. It is like a pulse and a breath. The picture thus moves choppily. The final result is not the target of my work but to present the process of how it is done." - Chung Sang-Hwa

and draws grids of horizontal and vertical lines on the reverse of the canvas. After the procedure, Chung carefully folds it along his drawing lines and rips off the paint from the chosen grids. The bare grids taken off the paint are then filled with multiple layers of acrylic paint. Chung repeats the actions of 'rip' and 'fill' until he finds a perfect harmony of reduction and addition. Through the process, Chung's paintings are imbued with the artist's body gestures and even with his breath. The works induce a strong desire to touch the surface on which the life that is formed by the effects of light comes into play.

Chung's monochromatic planes successfully achieve

principle that governs their structure refers both to the generic ideas of the lines of a life force and to the notion of the grid. As for their monochrome nature, this is what charges them with a higher tone, engraving the very body of the pictorial matter with an almost existential timbre, ensuring that each painting has the infinite quality of a variation. Beyond the laborious aspect of their execution (and laborious should be understood in its most positive sense here), the works of Chung have the power of a tension, of a rhythm and of a potential for visual inflection that saves them from monotony or uniformity."

「紙材不僅必須有生命力，更必須是波瀾起伏的。空氣中的濕度深深影響著油畫作品，如其呼吸、心跳與脈動，畫面因而隨之起伏。我作品的目的並非在呈現最終結果，而是記錄下創作的歷程。」— 鄭相和

鄭相和於六十年代末到巴黎探索西方藝術後，七十年代初期輾轉定居日本神戶，並在這段期間開創了獨特的「剝離」及「回填」手法。他以無數條水平、斜角、垂直的線條組成一塊塊的方格，為平凡的畫布表面刻劃出凹凸有序的立體感。他先用高嶺土、水和膠混合而成的塗料平均塗滿整塊畫布，然後靜置一段時間風乾。等這一層厚厚的塗料完全乾燥之後，將畫布從木框上拆下，在畫布背面畫上一格格水平和垂直線交錯而成的方格，然後按照線條的紋理將畫布對摺又對摺，再挖掉特定方格中的顏料，最後再以壓克力顏料一層層填滿被挖空的方格。鄭相和不斷重複「剝離」又「回填」，一直到「刪減」與「增加」兩種狀態達到完美的平衡點為止。鄭相和在不斷往返的過程中，將自己的姿態，甚至鼻息，盡情地注入藝術作品中。作品的生命力引動觀者對畫面強烈的觸摸感，而這也是光線舞動所產生的效果。

鄭相和的單色繪畫透過近乎儀式般的重複動作，創造出無止無盡的時間與存在。飛利浦·彼捷特表示，鄭相和的畫作因其內心奔放、大方、無所畏懼地向顯露的空間敞開視野，所以具有深奧、莊嚴的存在感。彼捷特道：「鄭相和創作的方式，讓人覺得他的作品好像主動呈現在你眼前，畫家欲揭示一種雙重存在性——世界最核心的本質存在，以及藝術家自身最強烈的存在。主導畫面結構的方格受到兩者的影響，一則是生命力的一般概念的線，二則是網格的概念。而作品的單色性質，則是其充斥更高色調力度的原因，單色調也將一種近乎存在的音色銘鑄在創作題材上，進而確保每一幅作品都有近乎無限的變化性。鄭相和作品的不僅煞費苦心（應以正向的角度解讀此處之「苦」），更是具有張力、旋律，還潛藏一種能讓畫作免於單調呆板的視覺變奏的調性。」

KWON YOUNGWOO

UNTITLED

As one of the leading figure of Korean Dansaekhwa movement, Kwon Young-Woo (1926-2013) began his career at a time when traditions of visual representation, particularly their connotations of national identity, were re-examined. At the age of 21, Kwon enrolled in the university, studying both Eastern and Western paintings. The teachers and students at that time were faced with the difficult task of reestablishing standards for Korean painting that were distinct from the styles developed under Japanese colonial rule, without reverting to an antiquarian interest in traditional Asian methods.

Kwon's reputation as a progressive ink painter grew throughout the 1960s, with his work regularly appearing in the annual National Exhibition. For the next several years Kwon developed his technique of working on paper, and he elicited a strong critical response in 1966 when he mounted a solo exhibition of these works at Shinsegae Gallery in Seoul. The works were pared-down, consisting simply of white paper glued on brown panels, using only the most austere abstract language.

作為韓國單色畫運動的先驅人物之一，權寧禹（1926-2013）其藝術生涯始於韓國對傳統視覺表達，特別是對民族身份內涵重新審視的階段。二十一歲權寧禹考取大學，開始系統學習東西方繪畫。而當時的老師和學生都面臨一個難題，即如何避免落入重複亞洲傳統繪畫方式的窠臼，同時重新建立一個脫離日本殖民時期遺留風格的韓國本土藝術標準。

作為一位活躍在上世紀六十年代的激進派水墨畫藝術家，權寧禹的作品每年定期在韓國國家藝術展中展出。在隨後的幾年中，權寧禹發展出以紙為媒材的創作技法，並於1966年在首爾新世界畫廊舉辦的個展上引發強烈的評論反響。簡潔地將白紙粘在棕色的畫板上，他的作品透過最樸素濃縮的抽象語言將藝術表達還原至最原始的狀態。

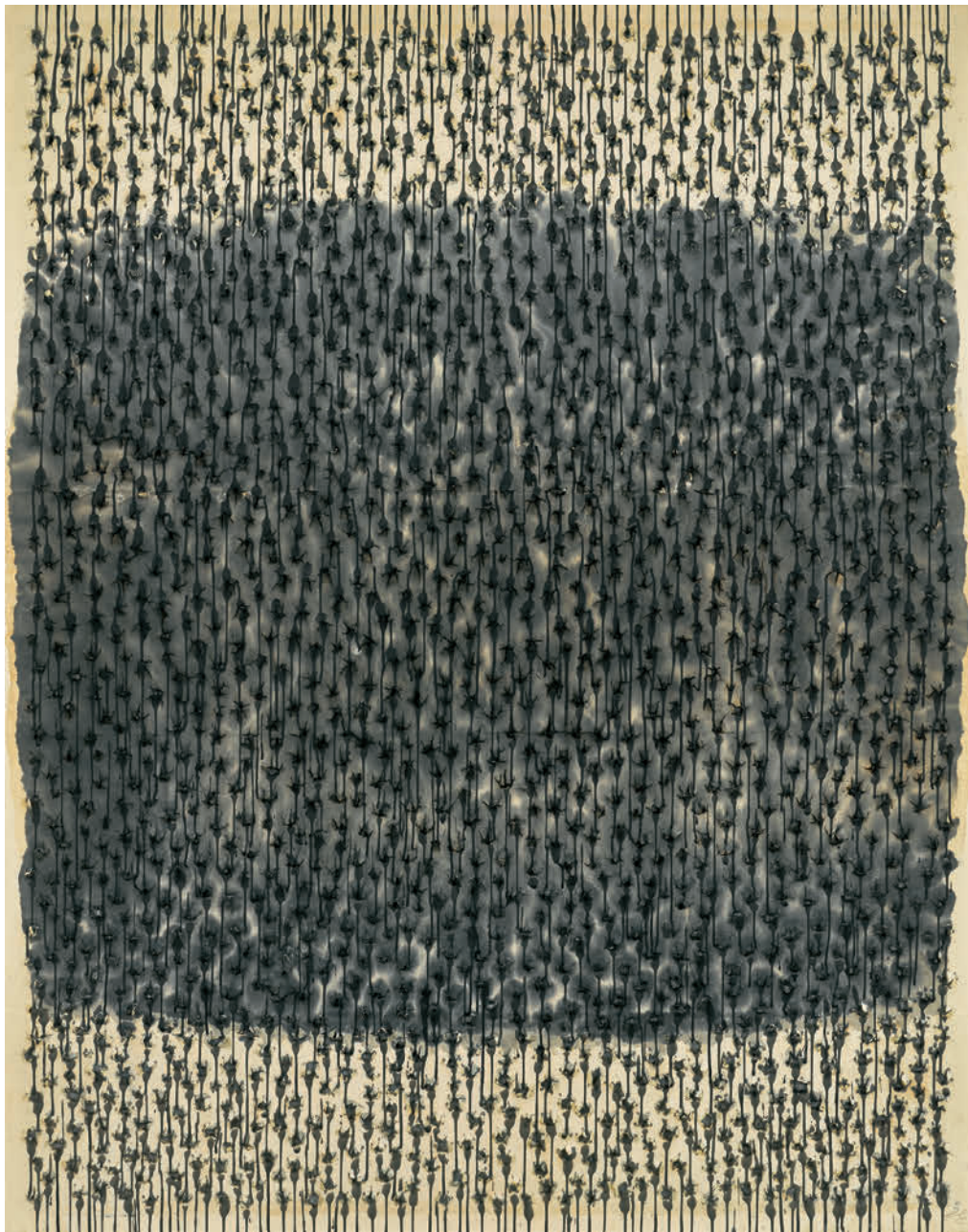
1974年權寧禹在國家藝術展上獲得嘉獎，同時也開啟了他的巴黎之旅。1976年他在巴黎的雅克·瑪索畫

廊舉辦了首個個展。兩年後，權寧禹決定舉家遷往巴黎。在巴黎，除了繼續沿用純粹單一的米紙，權寧禹很快又再次在作品中引入水墨和其他水性媒材。部分作品中，他運用類似於自己七十年代末的白紙作品中的技法，將水墨施於紙面。該幅權寧禹創作於1987年的無標題作品（拍品編號393）反映了藝術家開始在大張紙面上密集打孔的新的藝術表現形式的探索。粗糙的圓孔撕裂邊緣向畫面外突兀地伸展，在此基礎上再施以一層水墨和水粉顏料，而後用飽蘸濃墨的毛筆在作品表層刷過，使水墨自然地順著紙面滴落。從遠處觀賞，畫面中的顏料好似從紙面的孔洞中流出，如同一個個淌血的傷口。這個開創性的創作技法賦予了權寧禹在單色畫派中強烈而又獨特的語彙。

廊舉辦了首個個展。兩年後，權寧禹決定舉家遷往巴黎。

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KWON YOUNGWO

(KOREAN, 1926 - 2013)

UNTITLED

ink and gouache on paper
162.2 x 130.3 cm. (63 7/8 x 51 1/4 in.)
Executed in 1987

HK\$500,000-700,000
US\$65,000-91,000

PROVENANCE :

The Columns Gallery, Seoul, Korea
Private Collection, Asia

權寧禹

無題

水墨 水粉 紙本
1987年作

來源

韓國 首爾 The Columns畫廊
亞洲 私人收藏



3
9
4

HONG LING

(CHINESE, B. 1955)

BREEZE VALLEY

signed and titled in Chinese; dated and inscribed '2013 200 x 85cm.'(on the reverse)

oil on canvas

85 x 200 cm. (33 1/2 x 78 3/4 in.)

Painted in 2013

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

US\$110,000-160,000

LITERATURE

The State Administration of Press, Publication, Radio, Film and Television of the People's Republic of China (SAPPRFT), The Revival of Tradition-hinese Contemporary Art Exhibition, Istanbul, Turkey, 2013 (illustrated, pp.30-31)

洪凌

谷中風清

油彩 畫布

2013 年作

款識：谷中風清 洪凌 畫於2013 200 x 85cm.(畫背)

出版

2013年《傳統的復活——中國當代藝術展》中國國家新聞出版廣電總局 伊斯坦布爾 土耳其（圖版，第30-31頁）



HONG LING

BREEZE VALLEY

Hong Ling, with his constant dedication to the pursuit of introducing western pictorial expression into the image of eastern landscape painting, managed to present artist's unique characteristics through blending advantages of both eastern and western paintings.

Breeze Valley (Lot 394), displayed in long scroll, from cavalier perspective of traditional Chinese landscape painting, includes a vast tract of natural scenery and builds refreshing views of rolling bamboo waves caught in breeze and a continuous expanse of emerald green in the valley. Detailed depiction constantly draws the audience into this endless visual journey.

Breeze Valley themed in green, is delicately built up with complicated overlap of bamboo leaves of variant shades of green colour in quite abstract expressionist implication. These green brushstrokes

sometimes are hasty, sometimes are slow; sometimes are dense, sometimes are light, seemingly pursuing the visual effect of "darkness, denseness, thickness, and heaviness" in Huang Binhong's work while also maintaining the rhythm and elegance of traditional Chinese landscape painting. With the language of colour and texture, Hong Ling painted the background with flat brushstrokes combined with the texture of overlapped brush touches to craftily present a natural vigour and abstract concept of colored ink painting which connects inner soul to exterior environment and encourages contemplation on the relationship between the individual and the world.



Lot 394 Detail 局部

洪凌，一直致力於探索將西方繪畫性表達，帶入東方山水意境，在融合東西方繪畫之長中展現藝術家個人的獨特。

《谷中風清》類似長卷的形式呈現，運用中國傳統山水的散點透視，將廣闊的自然景觀收入畫中，營造出山谷中風伴竹林的搖曳、青蔥翠綠、沁人心脾的景致。豐富的畫面細節使觀者留戀於這無窮盡的視覺旅程。

《谷中風清》以綠色入畫，竹葉的深綠、淺綠，複雜的層層疊加。這些綠色時而急速、時而悠緩；時而濃重，時而淡雅，富含抽象表現主義的意味。畫面中的綠色又似追尋黃賓虹的“黑、密、厚、重”的視覺效果，亦不缺中國傳統山水畫的悠揚致韻。色彩和肌理是洪凌關注的繪畫語言，他以平塗的方式處理背景，與重疊的筆觸肌理相結合，巧妙的表現出水墨潑彩的渾然氣勢和抽象意境，將內心靈魂與身邊環境連為一體，鼓勵觀者思考自身與世界的關係。



Hong Ling in Studio, An Hui
洪凌於安徽的工作室

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5

WU GUANZHONG

(CHINESE, 1919-2010)

MANNERS OF INDONESIA

signed in Chinese; dated '95' (lower right); signed,
dated and titled in Chinese (on the reverse)

oil on canvas

45.5 x 61.8 cm. (17 7/8 x 24 3/8 in.)

Painted in 1995

HK\$2,400,000-3,400,000

US\$320,000-440,000

LITERATURE

L'Atelier Productions Pte. Ltd., Wu Guanzhong - A Selection
of 128 Fine Works, Singapore, 1996 (illustrated, p. 19).

National Gallery, The Best of Wu Guanzhong, Jakarta,
Pusat, Indonesia, 1996 (illustrated, p. 9)

Joint Publishing, The Landscape of Life III: Wu Guanzhong's
Album in Art, Beijing, China, 2003 (illustrated, p.86).

Hunan Art Publishing Co., Art of Wu Guanzhong Vol. 4,
Hunan, China, 2007 (illustrated, p.124).

吳冠中

印尼風情

油彩 畫布

1995年作

款識：茶 95 (右下); 印尼風情 吳冠中 95年春節 (畫背)

出版

1996年《吳冠中精品選集》藝達作坊 新加坡 (圖版·第19頁)

1996年《吳冠中》國家畫廊 雅加達 印尼 (圖版·第9頁)

2003年《生命的風景 III - 吳冠中藝術專集》三聯書店出版社
北京 中國 (圖版·第86頁)

2007年8月《吳冠中全集》第4卷 湖南美術出版社 湖南 中國
(圖版·第124頁)







Lot 395 Detail 局部

WU GUANZHONG

MANNERS OF INDONESIA

吳冠中的油畫作品以寫生為主，賦予人物以特定的場景，並將自然風光化繁為簡，只以分明的數筆勾勒及自然的用色取其神髓。九十年代，年屆古稀的吳冠中重回女性人像的課題，並於1992年在新加坡文物館舉辦「夕照看人體」個展，及出版唯一的一集裸體作品畫冊。回歸人像題材，吳冠中坦言以油彩及水墨兩種材質為媒介，來探索其獨特的「認識理解物件的美感，分析掌握構成美感的形式」藝術觀念。



Fig2

在《印尼風情》(拍品編號395)中，膚色衣著截然不同的兩女坐於近景，繽紛的油彩流瀉於兩人身上，盡顯印尼海灘的歡快感。依循兩女的依依身影，下方有著吳冠中常用的，如彩墨的藍綠、褚褐色塊，恰好呼應點

黑女性頭上的翠綠帽子，形成以三角對角線分割開來的穩重構圖。沿著她們從容的目光展望，觀眾的視線被帶至遠景，海濱的人物只以寥寥幾筆點出，與其1993年所作的《雲南小景》(圖1)有著異曲同工之妙。兩畫中人物的面目、肢體皆模糊不可辨，但筆觸毫不累贅，足以表現勢態與活動。近景人物鮮明，既取具象人物的豐腴面貌，亦兼具抽象彩墨的自由奔放；遠景平整的三分色塊背景，綴以零星嬉鬧的人物，有其喧嘩點睛的作用，卻不喧賓奪主。

在構圖和意境表達上，吳冠中筆下的女人像突破了單純人物描繪的方式，而將人物與風景結合，創造出抽離物象，意境昇華的想像空間，正是吳冠中長達半世紀之久的創作歷程的寫照。如藝術家於《夕照看人體》中所言：「追憶丹青生涯，九十年代再畫人體，重溫青年時代的夢，然而永遠無法涉足於當年沐浴的河流中去。流水已逝，年華老去，所見所思，落筆成畫圖，誰看白首起舞！」於九五年春節所作的《印尼風情》中人物與遠近景的平衡體現，構成吳氏獨特清爽的美感，可謂他晚年一愉快完滿之作。

1992年《吳冠中—夕照看人體》新加坡文物館

Fig.1 Artist painting on the beachside in Indonesia
吳冠中於印尼海邊寫生

Fig.2 Wu Guanzhong A Scene of Yunnan, 1993
吳冠中《雲南小景》1993年作

Fig.3 Wu Guanzhong, Reclining Nude, 1990, Christie's Hong Kong, 27 Nov 2005, S2203 lot 215, sold for HK\$4,600,000
吳冠中《仰臥裸女》1990年作 香港佳士得2005年11月27日 編號215 成交價：HK\$4,600,000



Fig3

Wu Guanzhong created most of his oil paintings from life. He would assign a specific setting to his subject of portrayal and simplify the scenery of nature, using only a few distinct strokes and natural colors to capture its essence. During the 1990s, Wu, then in his seventies, returned to painting portraits of women. In 1992, Wu held his solo exhibition at the Singapore Museum, *The Human Form in the Sunset*, and published his only catalog of nude works. When painting portraits, Wu used two mediums, oil and ink, to explore his unique artistic ideology, which as he once stated was "recognizing and understanding the aesthetics of things and to analyze and master the forms that constitute beauty."

In the painting *Manners of Indonesia* (Lot 395), two women with sharply different skin colour and clothes sit in the foreground. The joys of sitting by an Indonesian beach is palpable as vivid colours stream across their bodies. When looking at the lower fringes of the of the two lovely female figures, one sees the colours of aquamarine and russet that Wu uses frequently in his Chinese paintings. These colours echo with the emerald green hat donned by the darkly-skinned woman, forming a diagonal and triangular framework across the tableau and thus results in a steady composition. Following the gaze of the two women, the viewer's sight is brought to the background of the painting, where people on the beach are represented by precious few brushstrokes. This method can also be seen in *A Scene in Yunnan* (Fig. 1), Wu's work from 1993. In both paintings, the countenances and bodies of the figures are vague and nearly indistinguishable, yet the concise use of brushstrokes prove more than enough to express their state and activities. Figures who occupy the foreground are painted vividly and the fullness of their appearances is captured in a concrete manner, while the abstract quality derived from the genre of Chinese ink art remains untrammelled. The background is neatly divided into three blocks of colors, with frolicking people dispersed on the right, clamorous

enough to catch the viewer's attention, but not so much to overwhelm the main subject.

In his composition and the expression of his creative concept, Wu paints women in a way that transcends how one paints a portrait. He merges figures with scenery and creates a space of sublimated imagination in which the objective imagery has been disengaged — and this is the perfect portrayal of Wu's creative career that spanned half a century. During his solo exhibition, *The Human Form in the Sunset*, Wu once said, "Looking back on my career as a painter, I returned to painting human figures in the 90s to relive the dreams of my youthful years. Yet, I will never set foot in the river I once bathed in. The water ran past me, as did my youth. I turn what I have seen and felt into paintings...but who watches as this old man dances!" He created *Manners of Indonesia* during the Chinese New Year of 1995. The figures are perfectly balanced with the background and foreground, constituting Wu's distinctly clean and fresh aesthetics; this work, created in his later years, is truly a delightful and consummate work.

¹ Singapore Museum, *Wu Guanzhong - The Human Form in the Sunset*, Singapore, 1992

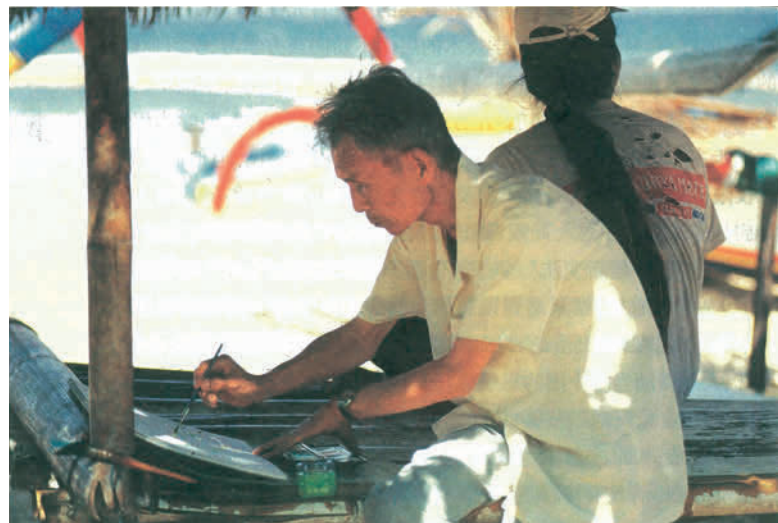


Fig1

3
9
6

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

02.04.63

signed in Chinese; signed 'ZAO' (lower right); signed and titled 'Zao Wou-Ki 2.4.63' (on the reverse)

oil on canvas

50 x 55 cm. (19 5/8 x 21 5/8 in.)

Painted in 1963

HK\$4,500,000-5,500,000
US\$590,000-710,000

PROVENANCE

Galerie de France, Paris, France

Henriette & André Gomes, France

Private Collection, New York, USA

This work is accompanied by a certificate of authenticity issued by the Foundation Zao Wou-Ki on 23 March 2016.

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

LITERATURE

Jean Leymarie, Zao Wou-Ki, Rizzoli International Publications, New York, USA, 1979 (illustrated in black & white, plate 314, p. 286)

趙無極

02.04.63

油彩 畫布

1963年作

款識：無極 ZAO (右下)； Zao Wou-Ki 2.4.63 (畫背)

來源

法國 巴黎 法蘭西畫廊

亨利艾特及安德魯·戈麥茲舊藏

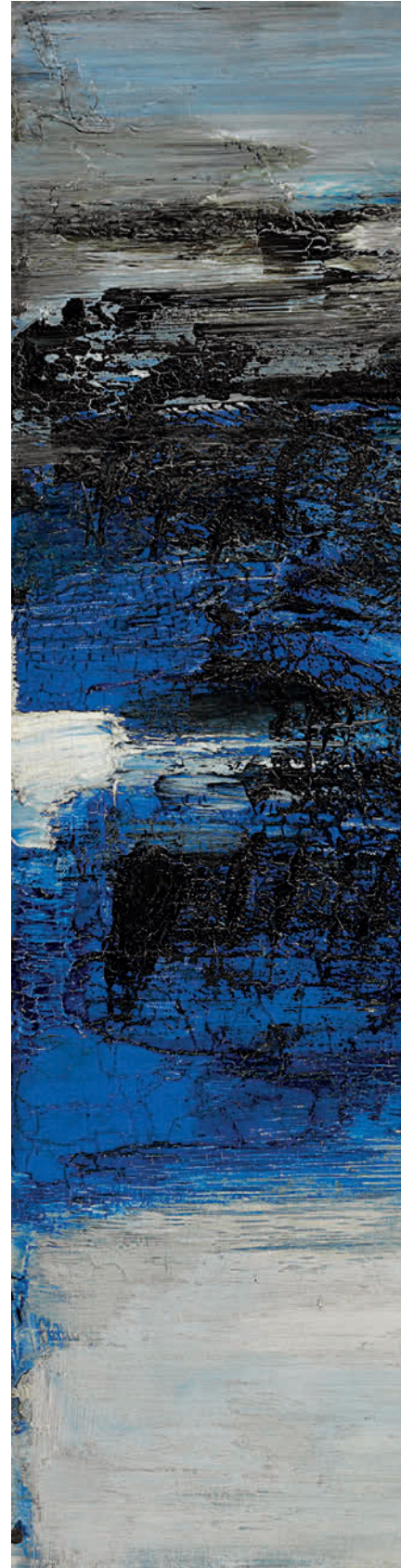
美國 紐約 私人收藏

此作品附趙無極基金會於2016年3月23日簽發之保證書

此作品已登記在趙無極基金會之出版庫，並將收錄於梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)

出版

1979年《趙無極》尚·雷瑪利著 Rizzoli 紐約 美國 (黑白圖版，第314圖，第286頁)







Lot 396 Detail 局部

ZAO WOU-KI BLANK-LEAVING (*LIUBAI*) IN OIL PAINTING

02.04.63 (Lot 396) dates from 1963, a time when Zao Wou-Ki had already lived in France for 20 years and was well-versed in the concepts and techniques of Western art. But long exploration of his own cultural roots also led, in **02.04.63**, to a harmonious and successful melding of Eastern and Western elements.

Compositionally, the work is visually integrated by the elegant blues, gradually moving from lighter blues above into darker-toned blues at the bottom. In the middle and lower parts of the canvas, fine, almost black brushstrokes also shuttle through the pictorial space, recalling the *cunbi*, or "wrinkled brushstrokes" of Song Dynasty landscapes.

The colour of blue inspired Zao the creation of space on canvas, he once said, 'I lingered by the lake (West Lake, Hangzhou) every day, never found it boring. Natural scenery changes along with time and season. I was fascinated by ripples, light, reflection and mist. I sat by the lake for couples of hour, waiting for the wind brushing the lake, blowing the birch and maple leaves. What I saw is not the meticulous details of water bridge and pavilion, nor the reflection of leaves, I wanted to see the space – the extension and twisting of space, and the blue beyond the reflection

of leaves in lake.'¹ Zao Wou-Ki always said, "it is much more difficult to create a great painting on a smaller canvas. For large-size works, it is easier for the artist to divert the attention and focus of spectators, and therefore it is easier to hide any weak points inherent in the work.

The relatively modest dimensions of **02.04.63** nevertheless convey a broad vision with a feeling of grand, surging momentum. The work seems like the extension and evolution of landscape painting in square format by Lin Fengmian who was the teacher of Zao at the National Academy of Art in Hangzhou. Lin's landscape painting reinforced a brand new modern perspective through composition and form. Being brave and creative, he filtered and fused the 'shifting vantage point perspective' of Chinese landscape painting with the fixed-position perspective of Western painting. In order to include an infinite horizon, the Chinese landscape painting, through the 'shifting vantage point perspective', divides vertical shaft into four sections, so that the tableau may accommodate several focal points (Fig. 1). To present three-dimensional objects, the Western fixed-position perspective sets one focus on the tableau to concentrate the scope of landscape.

Lin did not use the vertical shaft, but divided the square tableau horizontally, forming four sections of composition, which included the sky, the faraway mountains, the gentle slopes, and the rivers (Fig. 2).

02.04.63 brings together the close-up, the foreground, the middle and the faraway onto the same pictorial plane. Alternating white and blue horizontal masses divides the canvas into four parts. The bottom part is in a light gray. Occupying one quarter of the canvas, it is purposefully apparent. Upon closer inspection, we can still see the blue paint underneath the final layer of white and gray. Zao started using this unique style of expression from 1962 or 1963, making this an iconic symbol for his works from the 60s, as shown in Figure 3. Such an assured and expansive gesture creates a strong contrast between positive and negative space. It also makes a separation on the canvas. Zao did not intend to fill up the canvas, but chose to leave the bottom area 'blank'. In the same spirit as 'liubai'

sees man in union with nature. From the 1960s, Zao was at the peak of his classic series of abstract works. All traces of the recognizable, superficial features of nature have disappeared, and his work has become an expression of traditional Chinese cosmology with all its implications. 02.04.63, as a work from this period of Zao career, is a consummate achievement that cannot be overlooked.

Song Dynasty artists tried to paint a landscape through their mind and their inner spirit. These artists went beyond representation and imbued their paintings with personal feeling. We can find these "inner landscape" painting qualities in Zao Wou-Ki's works in the 1960s. The emergence of the literati painters in the Southern Song gave rise to new ideas about projecting one's own feelings and personality through art, as these scholar-painters conveyed their unique taste and refinement through their paintings. Thus, those paintings embodied the painter's own

**Zao did not intend to fill up the canvas,
but chose to leave the bottom area 'blank'. In the same spirit as 'liubai' in
Chinese painting, not only is the blank area a significant element in the
composition, it is also where the soul of the painting lies.**

in Chinese painting, not only is the blank area a significant element in the composition, it is also where the soul of the painting lies.

The relatively modest dimensions of 02.04.63 nevertheless convey a broad vision with a feeling of grand, surging momentum. The interplay of solid lines and empty space, as in calligraphy, creates great power, and the combination of motion and stillness in the painting produces its sense of convergence, pauses, and flow. Zao's strong calligraphic lines emerge even more fully when seen up close, and it is astonishing how the artist, by means of his brushwork, could exert such control within the compact space of this painting. And despite the fact that 02.04.63 is already a completely abstract work, viewers can still sense the artist's insight into and understanding of nature.

In the ideal juxtapositions that Zao found in his canvas, the meeting of movement and stillness, and solid forms with empty space, he transforms and sublimates his inner sense of the meaning of nature into a painting that communicates through its conception, rather than through representation. It embodies the broad, philosophical outlook of the Daoist tradition, which

perceptions, and by extension, revealed the painter's own outlook and temperament.

The Six Dynasties painter Zong Bing, in his *Preface to the Art of Landscape Painting*, wrote, "The form of the landscape leads us toward its soul." He meant that what really moves persons of humanity, wisdom, or virtue when they see a painting is not the outer facade of nature, but the spirit within it. When the artist senses the pulse of nature around him and then transfers his thoughts and feelings into the work, those feelings will resonate to the viewer, who, while gazing at it, also becomes one with nature.

¹ Autobiography of Zao Wou-Ki, Artist's Publishing Co., Taipei, Taiwan, 1993, p. 15.



Lot 439



Fig.1

Fig.1 Yan Wengui, Pavilions Among Streams and Mountains, first half of 12th century, Collection of National Palace Museum, Taipei
燕文貴《溪山樓觀》12世紀前半 台北 國立故宮博物院藏

Fig.2 Lin Fengmian, House in the Autumn Forest, ink and colour on paper, 63 x 66 cm. Christie's Hong Kong, 27 May 2014, Lot 1700 Sold for 4,720,000 HKD
林風眠《秋林屋舍》水墨 設色紙本 2014年5月27日佳士得香港 編號 1700 成交價：4,720,000 港元

Fig.3 Zao Wou-Ki, 06.10.68, oil on canvas 95 x 105 cm. Estimate: HK\$ 15,000,000 - 18,000,000 Lot 43, Asian 20th Century and Contemporary Art Evening Sale, 28 May 2016
趙無極《06.10.68》油彩 畫布 2016年5月28日亞洲20世紀及當代晚間拍賣 拍品編號 43

油畫中的留白

《02.04.63》(拍品編號396)創作於1963年，此時的趙無極已來到法國二十載，對於西方藝術中的觀念與技法早已嫺熟，此外，他對於自身文化根源長久以來的深入探尋與思索，更讓他在此作中得以圓融地展現出中西合璧之美。從畫面構圖上，趙無極選用了優雅的藍色調，統合了整體的視覺感。由上而下，自淺藍緩緩漸變為深藍，並可見到他在作品的中段及下方，以近乎黑色的細筆穿梭於畫面，宛若宋代山水中慣見的皴筆，迅捷地堆疊出縝密又精巧的油彩肌理。

藍是趙無極創造空間的靈感開端。他曾說：「我每天都在湖邊(杭州西湖邊)流連，從不厭倦。大自然隨著時辰的推衍、季節的嬗遞而變化無窮，水波的激盪、光的靈動、水天之間的煙嵐都使我出神入迷。我常在湖邊，一坐數小時，守候空氣漾過平靜的湖面，風輕搖樺樹和槭樹葉、我眼中所見不是精雕細琢的水橋亭台、水面映照的竹葉，我要看的是空間：

**趙無極沒有追求把畫布填「滿」，他反而追求把底部變成「空」。
這個「空」又如中國傳統書畫中的留白，空白的畫面也是佈局、
構圖的一部份。「空」的地方也是畫作的靈魂。**

空間的伸展、扭轉，和一片樹葉在水中倒影幻化出的無窮的藍。」⁽¹⁾ 趙無極常說，小尺幅作品更難畫出佳作。尺幅大的作品通常容易使得觀者目光分散，因此作品本身不足之處較容易被隱藏起來。

《02.04.63》方形畫布雖然尺幅不大，但卻包羅萬象。作品彷彿是其杭州藝專老師林風眠獨創的方形風景水墨畫的構圖的延伸，或是變奏。林風眠的風景畫在構圖、形式上確立了嶄新的現代觀點，他大膽且創新的把中國傳統山水散點透視法與西方繪畫藝術中定點透視法過濾、融合。中國山水畫為了把無限遠大的視域範圍收納畫面中，因此以散點透視法，把立軸分成四段，使一個畫面容納多個焦點(圖1)。而西方定點透視法在表現三維景物的立體感，為了集中風景的範圍，因而在畫面設立單一焦點。林氏放棄立軸形式，在別具匠心的方形畫面上橫向分割，形成天空、遠山、緩坡、河面四段構圖(圖2)。

《02.04.63》把近、前、中、遠景收納在畫面中，藍白相間的橫向色塊把畫面一分為四。底部的灰白色塊，佔據畫面四分之一，相當明顯。細看之下，白色油彩覆蓋了底下藍色的油彩，相信是藝術家最後完成的大塊油彩。這個特別的表

達是趙無極自1962或1963年開始的，是六十年代具標誌性的符號，如圖3。如此一道肯定的大筆為畫面立下強烈的虛實對比，同時分割出畫面空間。趙無極沒有追求把畫布填「滿」，他反而追求把底部變成「空」。這個「空」又如中國傳統書畫中的留白，空白的畫面也是佈局、構圖的一部份。「空」的地方也是畫作的靈魂。

在動與虛實間的完美佈局中，趙無極將他內心所蘊含的自然，在畫布上轉化為「以意取象」的昇華境界，體現傳統道家天人合一的恢弘與達觀。趙無極自六十年代以降，進入經典抽象創作的高峰，其繪畫完全褪去自然樣貌可辨識的外在表徵，泰然地邁向抒懷內在所感的自然，成為藝術家對中國哲學中宇宙論思維的推演與表述。

內在意涵，充分反映出過去中國畫家對於自然宋代山水的哲

學觀。如此的思維，深刻蘊含於趙無極六十年代的抒情抽象山水之中。自南宋以降，文人畫的興起，為中國繪畫開啟了一股透過藝術創作以寄情寓性的思潮，也就是藉由繪畫來傳達文人風雅之情。故此，畫中所表達的內容，正源自於畫家心靈感受的體現，進而揭露出畫家自身的心性。

六朝畫家宗炳曾在「畫山水序」論及「山水質有而趣靈」，其中即指出，真正讓仁者、智者以及賢者所感動的，其實並非來自於萬物的外在形象，而是自然內在所蘊含的「趣靈」。當藝術家對於存在自然之中的脈動有所感觸，並將其冥思及感念轉化於繪畫上之時，觀者就能與之共鳴，在凝視之中與自然合一。

¹ 1993年《趙無極自畫像》藝術家出版社 台北 台灣 (第15頁)。



Fig.3



Fig.2

3
9
7

CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

UNTITLED

signed in Chinese; signed 'Chu Teh-Chun' (lower right); signed in Chinese; signed 'CHU TEH-CHUN', dedicated 'A mon ami le Dr Dominique Martin' and dated '1963' (on the reverse)

oil on canvas

60 x 72.2 cm. (23 5/8 x 28 3/8 in.w)

Painted in 1963

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

US\$290,000-390,000

PROVENANCE

Gift from the artist circa 1975, and thence by descent to the present owner

Private Collection, France

This work is accompanied with a certificate of authenticity issued on 8 October 2014 by Atelier Chu Teh-Chun and signed by Mrs. Chu Ching-Chao.

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

無題

油彩 畫布

1963年作

款識：朱德群CHU TEH-CHUN (右下) 朱德群 A mon ami le Dr Dominique Martin 1963 CHU TEH-CHUN (畫背)

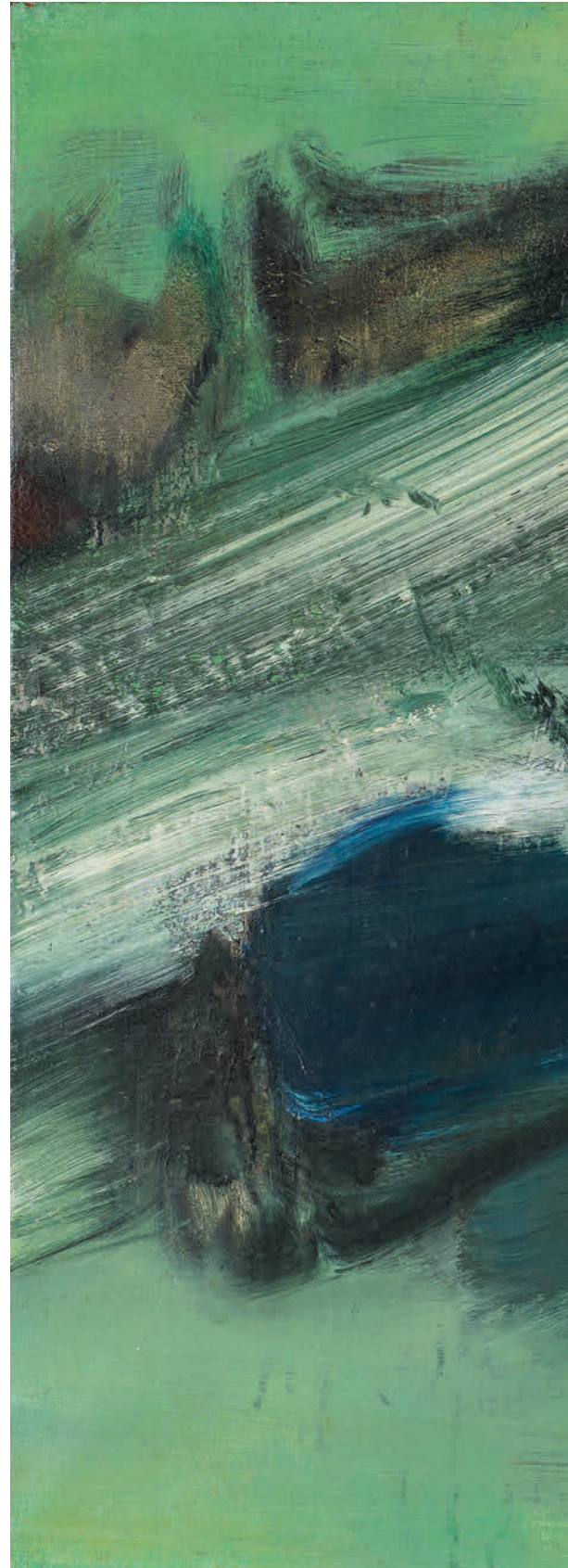
來源

藝術家於約1975年贈予現藏者之家屬

法國 私人收藏

此畫作附朱德群工作室及朱董景昭女士於2014年10月8日簽發之保證書。

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》





CHU TEH-CHUN

JOURNEY IN EXPLORING THE BRUSHSTROKES OF OIL PAINTING: FROM VIGOROUS AND STEADY TO LIGHT AND ETHEREAL

Through comparing *Untitled* (Lot 397), *Le 30 mars 1981* (Lot 398) and *Lumières de passage* (*Passage Lights*) (Lot 401), we see before us Chu Teh-Chun's powerful and solid brushstrokes from the 1960s, and the unique light and ethereal brushstrokes from the 1980s after nearly three decades of exploration and consolidation. Chu painstakingly experimented to incorporate the technique of 'cun' (texture strokes, meaning 'wrinkles') in ink painting to oil painting, creating a new visual effect. He is particularly perceptive to light and hope to communicate with viewers through light, aiding the development of this new technique. Chu's works from the 80s were not religious in content, but the graceful and airy brushstrokes permeate light and grasp the attention of viewers. They reach to the soul and cleanse the mind, transmitting peace and a dignified solemnity.

Chu Teh-Chun was born in 1920 in Xuzhou city of Jiangsu province. He entered the prominent Hangzhou Art Academy in 1935. Lin Fengmian, who was the principle at that time, had a deep appreciation for French modern art. Therefore students were able to learn from both Chinese and Western art theory and techniques. In 1955, Chu left Taiwan for France. From a young age, he learned Chinese painting. Not only was he knowledgeable and experienced in Chinese painting, he also had a profound interest in Chinese poetry. This cultivation of literati culture is apparent in his oil paintings.

The format of Chinese landscape painting became the starting point of Chu's abstract works in the 60s. *Untitled* from 1963 demonstrates a structural relationship of masses similar to that of mountains in Chinese landscape painting. Examining the 12th century Emperor Minghuang's *Flight to Szechwan*, we see mountains formed by contour lines and masses (Fig. 1). According to Chu's own account, he was particularly attentive to the ideology of Post-Impressionist Cezanne in the initial stage, in which subjects were deconstructed to forms, colours and light. However, Chu's pursuit of forms does not only come from Western art theories, it was also inherited from ink painting of Song dynasty. If we create contour lines to the brushstrokes in *Untitled*, we would notice the intricately positioned rectangles of varying sizes, not unlike the structural masses on the abstract canvases of Nicolas de Staël. What distinguishes Chu from Western abstractionists is his speed and decisiveness. Brushstrokes form an integral and coherent movement, surging with an unending

aura. The strength within the painting reminds us of the 12th century *Windy Pines Among a Myriad Valleys* by Li Tang. Li's signature 'ax-cut texture stroke' (fupi cun) transmits the same force of impact. Cun is a special technique in Chinese landscape painting to create surface textures in a symbolic way, resulting in a unique aesthetic style. Looking at Chu's oil brushstrokes in the 60s, it is likely that he was already experimenting with the possibility to incorporate cun into oil painting, building a mode of expression unlike any others.

No.269 (Lot 399) from 1966 and *Untitled* (Lot 400) from 1962 demonstrated his more dynamic and swift brushstrokes. The use of cun stroke is more apparent, expressing freely his inner feeling towards the landscape. Chu's vigorous brushstrokes bring force to the paper, with its strength and speed rendering irresistible allure of art. It is a visual symphony of swift brushstrokes and interweaving colour.

Besides studying the aesthetics hailed from traditional Chinese painting, Chu was also deeply inspired by Western traditions with oil painting during his travels in Europe. The most notable influence was the usage of light, which became a key element in his abstraction theory. Between 1965 and 1975, Chu Teh-Chun made a number of trips to Brazil and various destinations in Europe. On one, in 1965, he glimpsed the highest peak in the Alps, Mont Blanc, and in 1969, he visited the Rijksmuseum Amsterdam, to see the retrospective exhibition on the 300th anniversary of Rembrandt's death. In addition, visits to various museums in Munich, Germany in 1972 would prove to have a great influence on his work.

Knowing that Chu greatly admired



The artist at Huangshan Mountain China
朱德群在中國黃山
© Courtesy of estate of Chu Teh-Chun

Goya, El Greco(Fig.2,3) and Rembrandt, it is not difficult to understand his pursuit of visual dramatics through his mastery of light and shadow. Chu once said, 'The color and lines in my images are never random results, but are put together harmoniously for one common purpose: to activate light sources and call forth images and rhythms.' It becomes clear that color, lines, and light were important tools that allowed Chu to achieve the harmonious rhythms of his paintings. A study of



Lot 397

the contrasts of light and shadow occupied Chu since the '70s, and in fact, they have been a subject of study throughout the history of art, from the chiaroscuro of the Renaissance to the Impressionist focus on depicting the play of light and shadow. Minimalist Dan Flavin initiated a series of intriguing light sculptures in the early 1960s using tube lighting, showing that lighting - though abstract - indeed plays an important role in changing the overall atmosphere of an image.

Le 30 mars 1981 and **Lumières de passage (Passage Lights)** from 1989 both clearly incorporated effects of light. In order to capture the fast-changing and fluid light, Chu created a translucent paint that rendered an ethereal brushstroke. Oil paint has never before been so feathery and impalpable. Coloured masses are light and tender, almost as if they were washes of ink on rice paper, dancing along the rhythm created by refractions of light. This is without a doubt one of the most influential achievements of Chu in the 20th century abstract art. In addition, Chu was deft at creating highlights with white. In 1983, Chu traveled to Beijing, Datong, Huangshan, Xishan, Hangzhou and Nanjing.

The misty mountains in gauzy clouds unique to China's landscape inspired him. Thin and translucent paint surrounds the more dense masses, with light interlacing and reflecting. Imageries floating down, circulating, wandering around, we see through clouds the real, the fabled, the discernable and the intangible.

Although **Le 30 mars 1981** and **Lumières de passage (Passage Lights)** are dominated by a single colour, Chu uses intertwining colours to enlighten the canvas. In



Fig.1

Le 30 mars 1981, the mass of beige creates a gentle afternoon light. The artist skillfully adds on touches of feathery black and blue with a soft brush, and dapples of bold yellow green and red, which injects life onto the canvas. In **Lumières de passage (Passage Lights)**, distinctive blue and green were applied to exhibit the complex and mutable relationship between light and shadow. Masses and lines of turquoise, mint green, navy blue and bright blue permeate into the deep earthy tone, with hints of yellow and orange lines here and around, composing a symphony of light and shadow.

Chu Teh-Chun has received worldwide recognition and acclaim. On 17th December 1997, he was elected as a member of the Académie des Beaux-Arts, becoming the first ethnic Chinese member of this prominent French art institution. In 2001, he was awarded Chevalier de l'Ordre des Palmes Académiques by the French Minister of Education and Chevalier de la Legion d'Honneur by the French president.

Fig.1 Emperor Ming-huang's Flight to Szechwan (detail) colour on silk, circa 12th century Collection of National Palace Museum, Taipei, Taiwan
《明皇幸蜀圖》(局部) 設色絹本 約12世紀 台灣 台北 國立故宮博物院藏



Lot 397 Detail 局部



Lot 401 Detail 局部

朱德群探究筆觸的旅程： 從幹勁厚重到巧如絲紗、輕如羽毛的油畫筆觸

通過比較《無題》(拍品編號397)、《30.03.1981》(拍品編號398)及《通道的亮光》(拍品編號401)，呈現眼前的是朱德群從六〇年代勁力十足的厚重筆觸，接近三十年來點滴積聚，演化至八〇年代創立的巧如絲紗、輕如羽毛的油畫筆觸。這獨創的筆觸源自於朱氏探究如何把中國繪畫皴法的內涵應用於油畫中，創造出新的油畫視覺效果。而朱德群對光線敏感的觸角，渴望以光感感染觀眾，也是促成他創出新章法的原因。朱德群八〇年代的作品雖然不是宗教題材，可是從輕盈的筆刷中透出的光線，卻能聚焦人的精神，觸動觀者的靈魂，洗滌心靈，讓人平靜，甚至有種令人肅然敬畏的莊嚴。

1920年朱德群出生於江蘇徐州，1935年進入著名的杭州藝專，因當時任校長的林風眠對法國現代畫的喜好，讓當時的學生都得以同時吸收中西繪畫理論與技巧。1955年，朱德群離開台灣遠赴巴黎。朱氏由於早年習中國畫，不但對中國畫具備相當的認知與體驗，並且酷愛中國詩詞，這種自身文化背景之修養也潛移默化至他的油畫中。

中國山水畫的形式是朱氏六十年代抽象藝術的切入點。1963年《無題》中的塊面結構與中國山水繪畫中山體構成相近，如約十二世紀的《明皇幸蜀圖》中以輪廓線及塊面組合成的山體(圖1)。根據朱德群對其藝術的自述，繪畫初期他特別注意後印象派塞尚的概念，實踐把景物降服於形式、色彩、光線三維

並列的關係。但朱氏對「形式」的追求並不是單向解讀西方藝術理論，他是從中國宋代繪畫中攝取形式。如果我們把朱德群《無題》中的筆觸用線條勾勒出來，畫面其實是由大小不一的矩形塊面組成，塊面位置的編排錯落有序，呈現出如尼古拉斯·斯達爾(Nicolas de Staël)塊面結構的抽象油畫。而把朱德群與西方抽象藝術家分別出來的，就是那些快速果斷，一氣呵成，產生移動之勢的筆觸。畫作所散發的力度，與12世紀李唐《萬壑松風圖》中衝擊力的「斧劈皴」筆痕所傳遞的力度感類似。中國山水畫的皴法是一種手段，畫家將其心中的審美意象藉助於皴法表現出來，從而形成了畫面獨具特色的藝術形象。分析朱德群六十年代的油畫筆觸，朱氏或許在這個時期正在探究如何以把中國繪畫皴法的內涵應用於油畫中，從而產生與別不同的表達形式。

1966年的《第269號》(拍品編號399)及1962年的《無題》(拍品編號400)中更見多樣化而且快速的筆觸，就如中國繪畫家為了表達對風景個人的感知而創作的皴法。朱德群快速的筆觸在紙上形成具衝擊力的筆痕，其力度、速度感給人具有藝術的威懾力和感染力。快速的筆觸結合交織的色彩引發視覺律動。

朱德群一方面回溯中國傳統繪畫留下的經典美學，另一方面遊歷歐洲讓他深刻獲得西方傳統油畫的啟發，其中極為重要的是

光線的應用，這是朱氏抽象繪畫理論的一大重點。1955年，朱氏剛抵歐洲後遊歷西班牙馬德里參觀普拉多美術館收藏的哥雅作品及艾·葛雷歐故居。1965年至1975年間，朱德群間斷地遊歷了巴西和歐洲不同地方，其中1965年遊經瑞士阿爾卑斯山之屋脊伯朗峰、1969年參觀荷蘭阿姆斯特丹國立博物館舉行的「林布蘭誕辰三百年回顧展」和1972年在德國慕尼黑之旅都對朱德群七、八十年代的創作有深遠的影響。

通過分析朱德群對哥雅、葛雷歐(圖2及3)和林布蘭的推崇可以推論朱氏企圖以光影追求繪畫戲劇性的感染力。朱德群曾說：「在我的畫面上，其色彩和線條從不是偶然的，它們相和諧地達到同一目的：激活光源，喚起形象和韻律」。可見，色彩、線條和光線是朱德群繪畫重要的手段，以達至「韻律」。光線是朱德群自七十年代研究的重點。文藝復興繪畫的光暗對比；印象派對變幻萬千的自然光的描寫；以至簡約主義藝術家丹·弗文自1960年代初用光管創作觸動人心的光雕塑，使無形的光成為主角，改變環境的氛圍。

《30.3.1981》(拍品編號398)及1989年《通道的亮光》(拍品編號401)都出現明顯的放光處，為了把流轉的光線淋漓盡致地呈現，朱氏刻意調出半透明的質感的油彩，獨創巧如絲紗、輕如羽毛的油畫筆觸，成就了色塊產生了一種貼近水墨在宣紙上暈染的效果，又仿如光線折射時色散所產生的視覺律動。這絕

對是朱德群在二十世紀抽象繪畫中的成就。此外，朱德群巧妙地應用白色油彩，形成明顯的高光效果。1983年朱德群遊歷了北京、大同、黃山、西山、杭州、南京。中國山水獨有的騰雲駕霧之飄逸感反映在二幅作品中。薄薄的透明油彩圍繞密塗的塊面，在這裡產生光線的轉折，產生飄落、流轉、移動之勢，恰如在山中騰雲駕霧看世界物象的虛實變化。

縱然《30.3.1981》及《通道的亮光》大面積的畫面以單一色彩佔據，但藝術家靈巧地以交織的色彩點綴。《30.3.1981》中以淡米棕色彷彿表現下午時份的光線。藝術家以靈活的手腕利用特別柔軟的毛筆「寫」上輕巧、柔軟的墨黑色、瓦藍色線條，又加上具顛覆性的黃綠色和紅色點，活化了整個畫面。《通道的亮光》中，藝術家以不一的藍色和綠色表現複雜的光影變化，松石綠、湖水綠、海軍藍、瓦藍的塊面和線條融入深棕色中，又加上具顛覆性的黃色和橘色線條，組織成豐富的光影流轉變化。

朱德群深獲國際畫壇推崇與肯定，1997年12月17日獲選為「法蘭西研究院美術院士」，為200年來首位進入此法國最高學術殿堂的華裔人士，2001年又榮獲法國教育部頒授騎士棕櫚勳章，以及總統頒授榮譽軍團騎士勳章的藝術最高成就獎。



Lot 398 Detail 局部



Fig.2 El Greco (1541-1614), *The Opening of the Fifth Seal*, oil on canvas, 1608-1614, Collection of Metropolitan Museum of Art, New York, USA
Credits: Image copyright The Metropolitan Museum of Art/Art Resource/Scala, Florence
艾·葛雷歐(1541-1614)《揭開啟示錄的第五封印信》油彩 畫布 1608-1614年作美國 紐約 大都會博物館藏



Fig.3 El Greco (1541-1614), *The Disrobing of Christ*, 1580-1600, Collection of Budapest Museum of Fine Arts
艾·葛雷歐(1541-1614)《脫掉基督的外衣》1580-1600年作布達佩斯國立美術館藏

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8

CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920 - 2014)

LE 30 MARS 1981

signed in Chinese; signed 'CHU TEH-CHUN.' (lower right); signed in Chinese; signed and titled 'CHU TEH-CHUN le 30 mars 1981' (on the reverse)

oil on canvas

160 x 79.5 cm. (63 x 31 1/4 in.)

Painted in 1981

HK\$4,000,000-6,000,000

US\$520,000-780,000

PROVENANCE

Private Collection, France (acquired directly from the artist in the 1980s, and thence by descent to the present owner)

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

30.3.1981

油彩 畫布

1981年作

款識：朱德群CHU TEH-CHUN (右下) 朱德群CHU TEH-CHUN le 30 mars 1981 (畫背)

來源

法國私人收藏 (現藏者家屬於1980年代直接購自藝術家)

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》





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9

CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

NO. 269

signed in Chinese; signed and dated 'CHU TEH-CHUN 66.' (lower right); signed in Chinese; signed, dated and titled 'CHU TEH-CHUN 1966 N°269' (on the reverse)

gouache on paper

64.7 x 49.6 cm. (25 1/2 x 19 1/2 in.)

Painted in 1966

HK\$550,000-750,000

US\$72,000-97,000

PROVENANCE

Private Collection, France (acquired directly from the artist, and thence by descent to the present owner)

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

第269號

水粉 紙本

1966年作

款識：朱德群 CHU TEH-CHUN 66. (右下)

CHU TEH-CHUN 朱德群 1966 No.269. (畫背)

來源

法國 私人收藏 (現藏家家屬直接購自藝術家)

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》



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CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

UNTITLED

signed in Chinese; signed 'CHU TEH-CHUN.' (lower left); signed in Chinese; signed, dated and dedicated 'CHU TEH-CHUN 1962. A monsieur et madame Barman avec mes très sincères sentiments' (on the reverse)

gouache on paper
28 x 38 cm. (11 x 15 in.)
Painted in 1962

HK\$280,000-360,000

US\$37,000-47,000

PROVENANCE

Private Collection, Europe (acquired directly from the artist, and thence by descent to the present owner)

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

無題

水粉 紙本
1962 年作
款識：朱德群 CHU TEH-CHUN.(左下) 朱德群 CHU TEH-CHUN 1962. A monsieur et madame Barman avec mes très sincères sentiments (畫背)

來源

歐洲 私人收藏 (現藏家之家屬直接購自藝術家)

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》

CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

LUMIÈRES DE PASSAGE (PASSAGE LIGHTS)

signed in Chinese; signed 'CHU TEH-CHUN. 89.' (lower right); titled, signed and dated 'Lumières de passage CHU TEH-CHUN 1989.'; signed in Chinese (on the reverse)

oil on canvas

130 x 97 cm. (51 1/8 x 38 1/8 in.)

Painted in 1989

HK\$4,000,000-6,000,000

US\$520,000-780,000

PROVENANCE

Private Collection, Europe

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

通道的亮光

油彩 畫布

1989年作

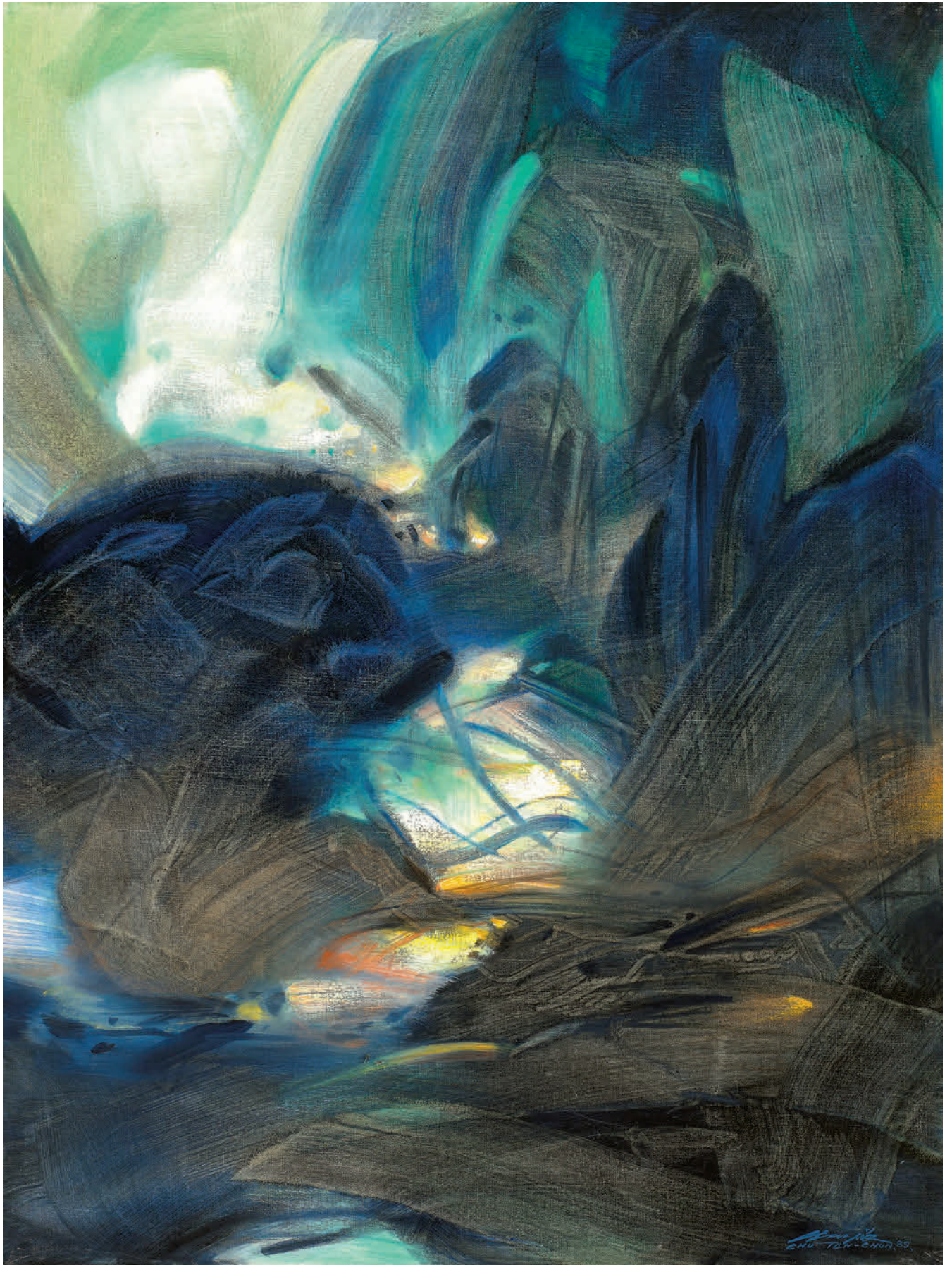
款識：朱德群CHU TEH-CHUN. 89.(右下)

Lumières de passage CHU TEH-CHUN 1989. 朱德群 (畫背)

來源

歐洲 私人收藏

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》





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YAN WENLIANG

(CHINESE, 1893-1990)

SEVENTEEN ARCHES BRIDGE

signed in Chinese (lower left)

oil on board

24.2 x 35.5 cm. (9 1/2 x 14 in.)

Painted *circa* 1950s

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

US\$160,000-260,000

PROVENANCE

Private Collection, Hong Kong

Private Collection, USA (by descent to the present owner)

顏文樑

北京十七孔橋

油彩 紙板

約1950年代作

款識: 顏文樑; 樑 (左下)

來源

香港 私人收藏

美國 私人收藏 (現藏者承繼作品)



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YAN WENLIANG

(CHINESE, 1893-1990)

NIGHT MOON

signed in Chinese (upper right)
oil on board
24.2 x 35.3 cm. (9 1/2 x 13 4/5 in.)
Painted *circa* 1950s

HK\$1,200,000-2,000,000
US\$160,000-260,000

PROVENANCE

Private Collection, Hong Kong
Private Collection, USA (by descent to the present owner)

顏文樑

夜月

油彩 紙板
約1950年代作
款識: 顏文樑; 樑 (右上)

來源

香港 私人收藏
美國 私人收藏 (現藏者承繼作品)

EXPERIENCING A SPACE

Yan Wenliang, a key figure in China's first generation oil painters, was also an exponent of art education in modern China. In 1922, Yan cofounded the Suzhou Art School, the first of its kind in modern China officially titled by the government. Together with Xu Beihong, Lin Fengmian and Liu Haisu, they were known as the 'Four Presidents' of the earliest and most influential art institutions in China, each playing a crucial role in advocating and practicing contemporary art from its initial stages in China.

Classical Realism and Impressionism are the foundation of Yan's art.

Between 1928 and 1930 when Yan Wenliang studied in Europe, in addition to learning the Classical

Realistic oil paintings of 16th century Europe, which he had already acquainted in China, Yan began to find his interest in colours and light in the Impressionism.

Spaces are experienced by the mood transmitted within. Landscape is a favored genre by Yan. Though individual elements are important to him, it is the collective ambience of the entire space that gives a profound essence to his works. He likes to portray the beauty found in nature and historical sites. It is the ever-changing nature and the rich stories entrenched in architecture that gifted Yan with endless inspirations.

When talking about landscapes, Yan commented,

" first and foremost, emotion. Landscapes without emotion are deprived of aura. The emotion embedded

in the landscape beckons the same in the viewers, that is, ushers resonance. Next, beauty. Landscapes are to be beautiful, to be mesmerizing, so that viewers are led the way in getting into the landscape with the artist. Finally, it is most desirable for landscapes to be elating, enveloped in an euphoric, buoyant, proactive and uplifting feelings."

Seventeen-Arch Bridge in Beijing (Lot 402) and *Night Moon (Lot 403)* were two works created in the 1950s. They each captured a special sentiment of the artist as he was experiencing the landscape, thoroughly exemplifying his artistic pursuits.

Spaces are experienced by the mood transmitted within.

These two works came from the family collection of an American Chinese collector, who first

acquired them in the 1950s and since then never parted with them and passed them on to the family. They have remained in the same family collection for almost 60 years.

Yan advocated,

" Reality comes before beauty" ;

" Creativity is possible if and only if one is lavishly equipped with the skills of sketching and oil painting" .

" scenes and objects in the painting must be in close and strong association, they cannot be floating or dislocated, nor should it be empty and rootless."

" ought to look on the small as the large, which is scrupulosity; and vice versa, which is integrality."

In *Seventeen-Arch Bridge in Beijing*, Yan chose not to depict the varying stone lions on the bridge in detail. But rather, by taking a step back, he included the verdant landscape around. Yan meticulously painted the lush trees and their reflection that tinted the Kunming Lake green, presenting the Summer Palace in its spring and summer time glory. The *Seventeen-Arch Bridge* (Fig.2) is a fine example of traditional architectural wisdom. It was built in Qianlong period (1736-1795) in the Qing dynasty and it is the largest stone bridge in the Summer Palace.

Yan set out his exhaustive, methodical inquisition into the language of oils as represented by color, composition, dexterity, light and shadow, prescriptive, and materials.



Fig.1 John Atkinson Grimshaw (1836-1893), Bonchurch, the Isle of Wight, oil on card, Painted in 1880
約翰·阿特金森·格里姆肖 (1836-1893), 《懷特島》油彩卡紙1880年作



Lot 403 Detail 局部

His refined technics and exquisite composition became the keystone of his works. Different elements in the landscape are intricately connected. From the east shore of Kunming Lake sweeping across to the Nanhui Island, viewers are guided through the entire canvas. Yan skillfully captured the versatility of natural light, rendering the penetrating light through clouds with flecks of white paint. Not only does it bring along the serene beauty in nature, it also embodies an unmistakable Chinese aesthetic and cultural significance.

Night Moon demonstrates how Yan expresses his sentiments with light. He took a step further from the Impressionists who freed landscape from mere narration by giving emphasis to the use of color and brushstrokes.

The moonlight gently touches upon the lake from high above, forming lyricality with flickers of the other shore. It exudes an effortless charm much akin to the poetic canvases of the 19th Century British painter John Atkinson Grimshaw (Fig. 1). The present work is carefully composed from near to afar, with a clear and ordered structure. On the foreground, the single tree on the left reaches high to the moon, whose reflection brings us to the mountain ranges across the lake. Viewers are then guided to look from the left to the tower on hilltop, passing by the small boat on the lake and landed back on the foreground, evoking past memories and in search of the peaceful sanctuary deep in their heart.



Lot 402 Detail 局部

ART ACADEMIES IN CHINA IN THE EARLY 20TH CENTURY

20世紀初期中國近代美術院校

- | | | | |
|-------------|---|-------------|-------------------------------|
| 1912 | Shanghai Painting School was established by Liu Haisu. Artist models were first employed for painting students. | 1912 | 劉海粟創辦上海圖畫學院，並首次起用人體模特寫生 |
| 1919 | Peiking Art School, the first national art school was established by Cai Yuanpei, Chief officer of Education | 1919 | 教育總長蔡元培宣導開辦了第一所國立美術學校——北京美術學校 |
| 1922 | Summer fine art school in Suzhou was established by Yan Wenliang in July, and renamed as Suzhou Art School in September | 1922 | 7月，顏文梁創辦蘇州美術暑期學校。9月改稱蘇州美術學校 |
| 1927 | Central University opened academic department of art, Xu Beihong was appointed as head of department | 1927 | 中央大學開設藝術科，徐悲鴻任主任 |
| 1928 | Hangzhou Art Academy, the first undergraduate art school in China was established by Lin Fengmian | 1928 | 林風眠在杭州創辦了第一所大學制的國立藝術院校 |

感受空間

顏文樑是中國第一代油畫家的主要人物，同時也是中國現代美術教育的實踐者。1922年，顏文樑等人建立了蘇州美術專科學校，是近代第一個由政府正式命名的美術學校。顏氏與徐悲鴻、林風眠、劉海粟被稱為中國近代最早、最有影響力的美術院校的「四大校長」，對中國現代美術早期的傳播和實踐，扮演不開拓、推進的角色。

古典寫實油畫理論及印象派的光色應用是顏文樑藝術的基礎。1928-1930年間，顏文樑留歐學習，深入地認識十六世紀歐洲古典寫實油畫，顏文樑更開始對印象派中的色與光產生興趣。

感受一個空間，即感受空間中所傳遞的情感。風景畫是顏文樑重點題材，一景一物對他來說雖是重要，但是戶外空間所散發的氛圍是其畫作的精髓。顏文樑喜歡描繪大自然風光，以及歷史古蹟。多變的大自然和建築物的歷史感為顏氏提供無限的靈感。

在談論風景畫的美時，顏氏認為：「第一，要有感情。沒有感情的風景畫，是沒有味道的。風景畫有了感情，欣賞風景畫的人在看畫時也就會產生同樣的感情，即產生共鳴。第二，風景畫要美，就是畫得引人入勝。就是說，風景畫要吸引人，要使得看畫的人感到自己和畫家一同走進風景裡去。第三，風景畫最好能使人開心（即充滿樂觀的、積極的、向上的感情）」。

創作於1950年代的《北京十七孔橋》(拍品編號402)及《夜月》(拍品編號403)把顏文樑的藝術理論淋漓盡致地演繹，傳遞了作者當時當刻，此情此景的感知。

此二幅作品乃來自美籍華人之家族收藏。原藏家於50年代購得作品，一直收藏，及後家族後人承繼作品，其家族收藏至今已屆六十載。

顏氏主張：

「先有真實，後有美」；

「只要有扎實的素描、油畫基礎，才能有所創新」；

「畫中景物之間，聯繫緊湊而有力，不可浮脫，空而無根」；

「必須視小如大，又須視大如小。視小如大是細心，視大如小是看整體」。

《北京十七孔橋》中，顏文樑捨棄描繪以近景角度描繪橋上神態各異的獅子石雕，藝術家選擇以遠景角度把石橋和自然景觀一同收納。顏氏細膩的工筆描繪樹木上繁茂的樹葉，樹葉倒映在昆明湖水，把湖水染成綠色，告訴觀者這是春夏時分頤和園內的景色。十七孔橋(圖2)是古代橋樑建築的傑作，在清乾隆時(1736-1795)建築，是頤和園內最大的石橋。

藝術家鍥而不捨地鑽研油畫語言，深入且有系統地了解顏色、構圖、技法、光影、透視法、材料方面。精湛的油畫技巧、嚴謹佈局構圖是顏氏油畫的基礎。他把景物緊密連絡，從頤和園昆明湖東岸，跨越昆明湖，連接至彼岸南湖島，引導觀者逐步飽覽全景。顏氏捕捉自然光影變化，巧妙地以點點白色油彩呈現光線穿透雲層，以及波光閃閃的複雜的光線，捕捉了大自然中的恬靜，同時表現了中華美學和文化底蘊。

《夜月》中更明顯地把顏文樑如何運用光線抒發情感。印象派畫家只是更注重色彩和筆觸的運用，不再把風景當成一個敘述的題材。一輪明月在天空高掛，光線倒映在湖面，與彼岸的閃閃燈光，組成極富詩意的畫面。顏文樑把握無形的光影，對打動人心，與19世紀英國畫家約翰·阿特金森·格里姆肖(John Atkinson Grimshaw)極富意境的光線處理遙遠應呼(圖1)。整幅畫的構圖近、中、遠景清晰，景物疏密有序，互相呼應。左邊高高的樹木連接著月亮；湖泊上的倒映連絡對岸的山脈，引導觀者的視線從左方移向右方山頂上的樓塔，再經過湖中的小木船，回到近處，勾起觀眾過往的回憶，投入其中，尋覓心靈上一刻的休息。



Fig.2 Seventeen-Arch Bridge in Beijing
北京十七孔橋

AI XUAN

(CHINESE, B. 1947)

TIBETAN GIRL

signed in Chinese; signed 'Ai Xuan' and dated '1995.12' (lower right);
signed and inscribed in Chinese; dated '1995.12' (on the reverse)

oil on canvas
130 x 130 cm. (51 1/8 x 51 1/8 in.)
Painted in 1995

HK\$1,800,000-2,600,000
US\$240,000-340,000

PROVENANCE

Private Collection, Asia (acquired directly from the artist by the present owner)

艾軒

西藏女孩

油彩 畫布
1995年作
款識：艾軒Ai Xuan 1995.12 (右下) 艾軒 二月的
下午 1995.12 (畫背)

來源

亞洲 私人收藏 (現藏者直接購自於藝術家)

繪人

人像畫與人同樣耐人尋味。人物是經典的藝術題材，在人類的藝術文化歷史上從未終止。人像畫包括描繪人類的外在身體、活動，也覆蓋了內在的思想、感官、情感、幻想，可謂是包羅萬象。敏感的藝術家以高度的洞察力，獨特的個人分析，演繹人類的千姿百態。藝術家描繪了人類的生存的狀態，以至其靈魂的軌跡。

「我希望別人從我的畫作中看到人類存留的痕跡，就像是蝸牛爬行時留下的黏液，暴露了牠的蹤跡。」— 弗朗西斯·培根

人像畫中的民族時代感

中國二十世紀中葉現代藝術的本土發展中，人像畫是劃時代的標記。1942年，毛澤東在《在延安文藝座談會上的講話》中指出「人類的社會生活是文學藝術的唯一源泉」，強調藝術家必須深入工廠、農村和部隊去了解工農兵的生活再創作。因此政治正確的「紅、光、亮」勞動人民，或是親人民的政治代表等社會寫實主義繪畫便成了三十年代末至七十年代的時代記號。雖然中國早期油畫家方君璧(1898-1986)描繪的人像並非具政治意識，可是畫中主角如《汪文彬肖像》(拍品編號 405)也反映了民國時期的畫面。到了八十年代改革開放的初期，藝術家們如艾軒、陳丹青、羅中立等得到藝術上更大的自由，把從未入畫的生活景象呈現，創作一系列以描繪人民真實的生活與情感體驗的人像題材創作。八十年代末，肖像畫以諷刺的形式反映中國的意識形態。可見，肖像畫甚至成為了解人類在某一個年代生活的歷史出版。

文革結束，艾軒(生於1947年)在友人的鼓勵下，獨自跑到四川美院一個月，結果成為他藝術創作的轉折點。在四川美院，艾軒不需要像平日在軍中遵從指令畫畫。他每天都跟四川美院師生們喝啤酒，躺在空曠的馬路中間看月亮、聊天、跳舞，這樣度過了一個月。這種自在的體會讓艾軒把壓抑多年的內在感受釋放，從此真正屬於艾軒的感受就跟著他的筆觸，毫不保留地表現出來了。

艾軒八十年代的人物畫，藏族小孩和青年都離觀眾很遠，我們大多能從他們的側面或背面中揣測。到了九十年代，艾軒拉近了畫中人物跟觀眾的距離，深刻描繪人的臉部表情，呈現人的內在情感。1995年的《西藏女孩》(拍品編號 404)中，身穿傳

統西藏棉襖的女孩倚在窗邊沉思，她將近佔據了整個畫面，面部表情清晰可見。眼神是艾軒表達情感的手段，在細膩的筆觸下，女孩向天仰望的眼神，令觀者由衷地產生了一種同理心，思考這女孩究竟在想什麼？艾軒成功地把觀眾帶進畫中，從本身的自我跳進另一個個體身上，感受那種寂寥、虛無、純樸、神秘的心情。艾軒熟練的寫實技巧同樣表現在塑造室內氣氛，藝術家別有用心為房子留下一扇窗戶，穿過窗戶就是茫茫的雪。高原上稀薄、寒冷的空氣一接觸到玻璃，屋內與屋外的溫差，使雪霜、水點沾滿在玻璃上。細緻的光線捕捉呈現在窗邊銅器的反射，組織成如詩的境界。

而日本明治末期，在畫壇誕生了一位描寫市井生活和民眾喜怒哀樂的「民眾畫家」竹久夢二(1884-1934)，其「美人畫」見證了女權在明治維新成功後備受提倡關注。韓國傳統水墨畫家金基昶(1914-2001)的創作描繪韓國人民生活和精神，如《靜聽》(拍品編號 413)。

人的內心世界

美籍華裔藝術家朱沅芷(1905-1963)以脫離現實與理智的夢境、幻覺等作為藝術創作的源泉，他放棄以理性有序經驗記憶為基礎的實際形象，《扶手椅上的半身裸女》(拍品編號 411)，嘗試將現實觀念與本能、潛意識與夢的經驗相結合，呈現出他深層心理中的理想世界。

人體的美感

人體獨特的曲線和量感是許多藝術家的創作靈感，潘玉良(1895-1977) (拍品編號 564)、滑田友(1901-1986) (拍品編號 565)、常玉(1901-1966)(拍品編號 563)、丁雄泉(1929-2010) (拍品編號 373-376)從不同的角度演繹人體的美感，或水墨線描、或色彩鮮艷的半身像創作，呈現形態各異的人像畫。

人類行為的探究

藝術家以人物題材進行批判性的創作，如日本藝術家寺岡政美(生於1936年)的《恐龍灣系列 / 快速觀光》(拍品編號 412)以人物繪畫促使人們反思有關人類行為的世界議題。



DRAWING PEOPLE

Portraiture is no less intriguing than human beings. It is one of the classic genres that never have ceased in the history of art. Not only does it depict physical body and its movements, it also encompasses thoughts, sensations, emotions and imaginations. Fine artists always have a pair of keen eyes and unique point of view to illustrate the different happenings in life. They depict a moment of human existence and unveil even the trajectory of our soul.

" I would like my pictures to look as if a human being had passed between them, like a snail leaving its trail of the human presence... as a snail leaves its slime." - Francis Bacon

THE ETHNICITY AND EMBLEM OF TIME IN PORTRAITURE

Among the local progression of modern art in China in the twentieth century, portraiture serves as an icon of the time. In 1942, Mao Zedong pointed out in Talks at the Yan'an Forum on Literature and Art that 'the Socialist life is the only source of inspiration for literature and art', and that artists should go to factories, the countryside and troops to experience their way of living before creating art. Therefore, Social Realist paintings that depict politically correct 'red, bright and shining' working force and political figures who stand together with the people became an emblem of the period from 1930s to 1960s. Early Chinese oil painter Fan Tchunpi (1898-1986) painted portraits without political intentions, but her works nonetheless reflect faces in the Republic society, such as the sitter in *Portrait of Wang Wenbin* (Lot 405). As the Reform and Opening up Policy taking place in

1980s, artists such as Ai Xuan, Chen Danqing and Luo Zhongli enjoyed greater freedom in their artistic expression. They started to include scenes from everyday life to art, creating

series of portraits that reflect the true image of people's life and emotions. Towards the late 1980s, portraiture even began to appear as satires to Chinese ideologies, demonstrating that portraiture is of particular historical importance in recording the facets of a particular time.

Upon the end of cultural revolution, Ai Xuan (B. 1947) went by himself to Sichuan Fine Arts Institute for a month and this journey became a crucial turning point in his artistic career. There, he did not have to paint following orders from the army as he was used to. He spent his days with teachers and students from the school, lying on the road to admire the moon, drinking, talking, and dancing. This unprecedented experience of freedom allowed Ai Xuan to release his years of suppressed emotions. Thereafter he is able to let his true feelings flow with his brushstrokes.

In Ai Xuan's portraitures from the 80s, Tibetan children and teenagers are rendered far away from the viewer. We could only guess from their profile or back. Towards the 90s however, he brought subjects in his paintings a lot closer, finely depicting their facial expression to unveil their inner sentiments. The 1995 *Tibetan Girl* (lot 404) centers on a girl wearing traditional Tibetan padded jacket, pensively leaning against a window. She almost occupied the entire composition, with her facial expression clearly shown. In his fine brushstrokes, Ai Xuan communicates emotions through his subjects' eyes. The girl looks up to the sky, leading viewers to follow her gaze and wonder what is in her mind. He successfully brought viewers into the painting, to sense from self to another being, the loneliness and the emptiness, the pure and the



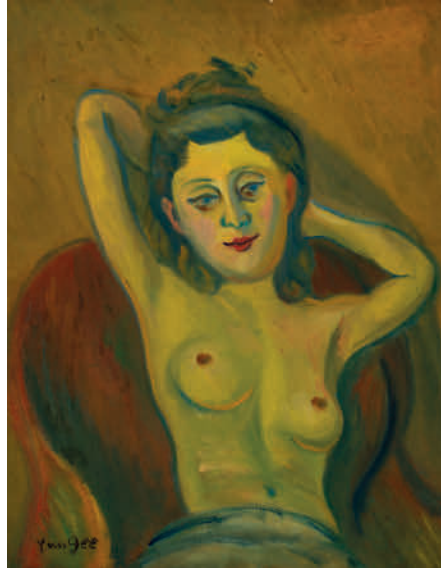
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mysterious feeling. The interior atmosphere was fully rendered in his exquisite mastery of naturalist technique. He purposefully included a window, through which we see the snow-covered land. As the thin and cold air on the highland touches the window glass with warm air from the house, they become frost and water droplets. This delicate light is shown in the reflection of the copperware by the window, together composing a lyrical atmosphere.

Towards the end of Meiji period, the 'People's painter' Yumeji Takehisa (1884-1934) became known in the Japanese art scene. His Bijin-ga (paintings of beautiful women) demonstrates how woman's right began to gain awareness after the Meiji Restoration. Famous Korean traditional ink painters Kim Ki-Chang (1914-2001) created folk paintings that depict the life and spirit of Koreans, for example, *Quiet Listening* (Lot 413).

THE INNER WORLD OF HUMAN BEING

American Chinese artist Yun Gee (1905-1963) took dreams and illusions that distinguish from reality and sensibility as his source of inspiration. He broke off from the convention of applying learnt experience as the basis of forms. *Female nude bust* (Lot 411) is his attempt to combine the active thoughts and the instinctual experience of unconsciousness and dreams, revealing the ideal world in the deepest of his psyche.

THE BEAUTY OF HUMAN BODY

The unique curve and volume of human body is the source of inspiration for many artists. Pan Yuliang (1895-

1977) (Lot 564), Hua Tianyou (1901-1986) (Lot 565), Sanyu (1901-1966) (Lot 563), Walasse Ting (1929-2010) (Lot 373-376) all portrayed the beauty of human body through varying perspectives, whether it is in ink strokes, or semi-abstract works in brilliant colours, they present myriads of possibilities in the art of portraiture.

THE STUDY OF HUMAN BEHAVIOR

Some artists chose to make art of critical nature by taking 'human' as the subject of their works. *Hanauma Bay Series/ Wikiwiki Tour* (Lot 412) is a figural painting by Japanese artist Masami Teraoka (B. 1936) that guides viewers to reflect on our actions to this world as human beings.



- 1 Lot 404 Detail 局部
- 2 Lot 563 Detail 局部
- 3 Lot 411 Detail 局部
- 4 Lot 413 Detail 局部
- 5 Lot 374 Detail 局部
- 6 Lot 414 Detail 局部

FAN TCHUNPI

(FANG JUNBI, CHINESE, 1898-1986)

PORTRAIT OF WANG WENBIN

signed 'Fan tchunpi'; signed in Chinese (lower right)

oil on canvas

81.3 x 99 cm. (32 x 39 in.)

Painted in 1929

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

US\$160,000-280,000

PROVENANCE

Collection of the Artist's Family

EXHIBITED

New Hampshire, USA, Hood Museum of Art, "Between Tradition and Modernity: The Art of Fan Tchunpi", 7 September - 8 December, 2013.

方君璧

汪文彬肖像

油彩 畫布

1929年作

款識：Fan tchunpi；君璧（右下）

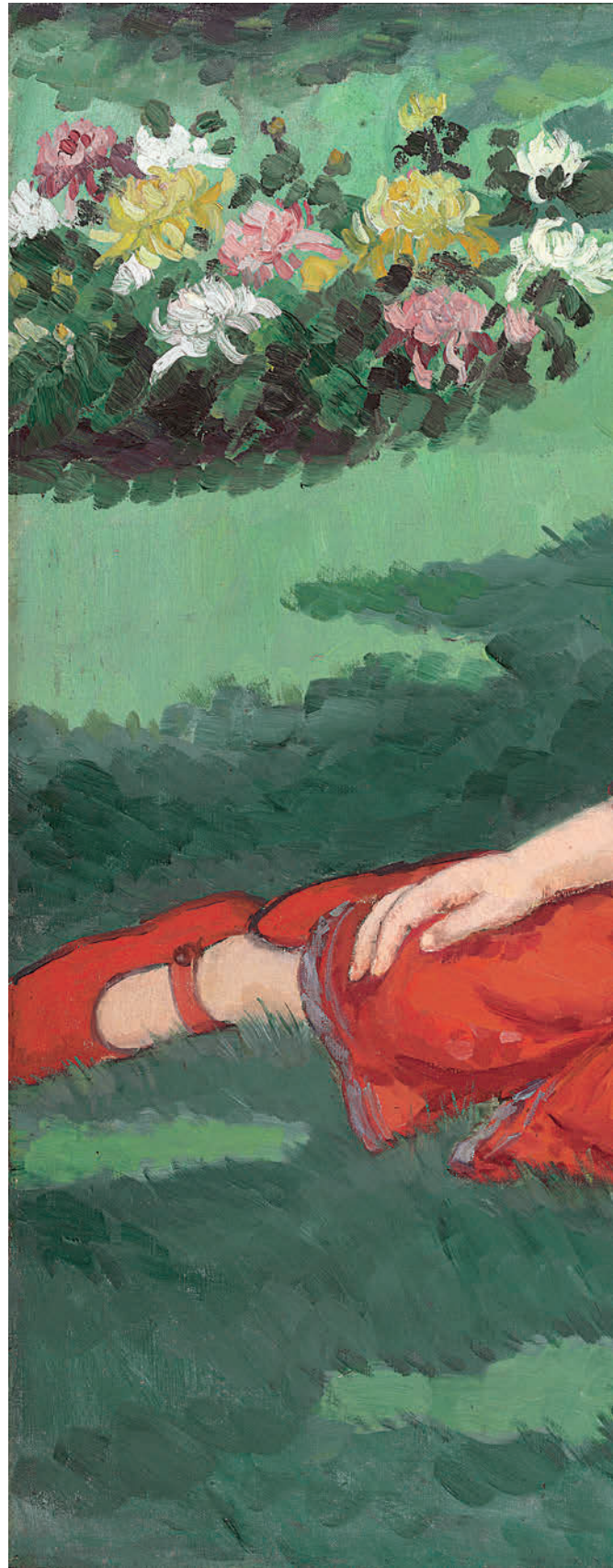
來源

藝術家家族收藏

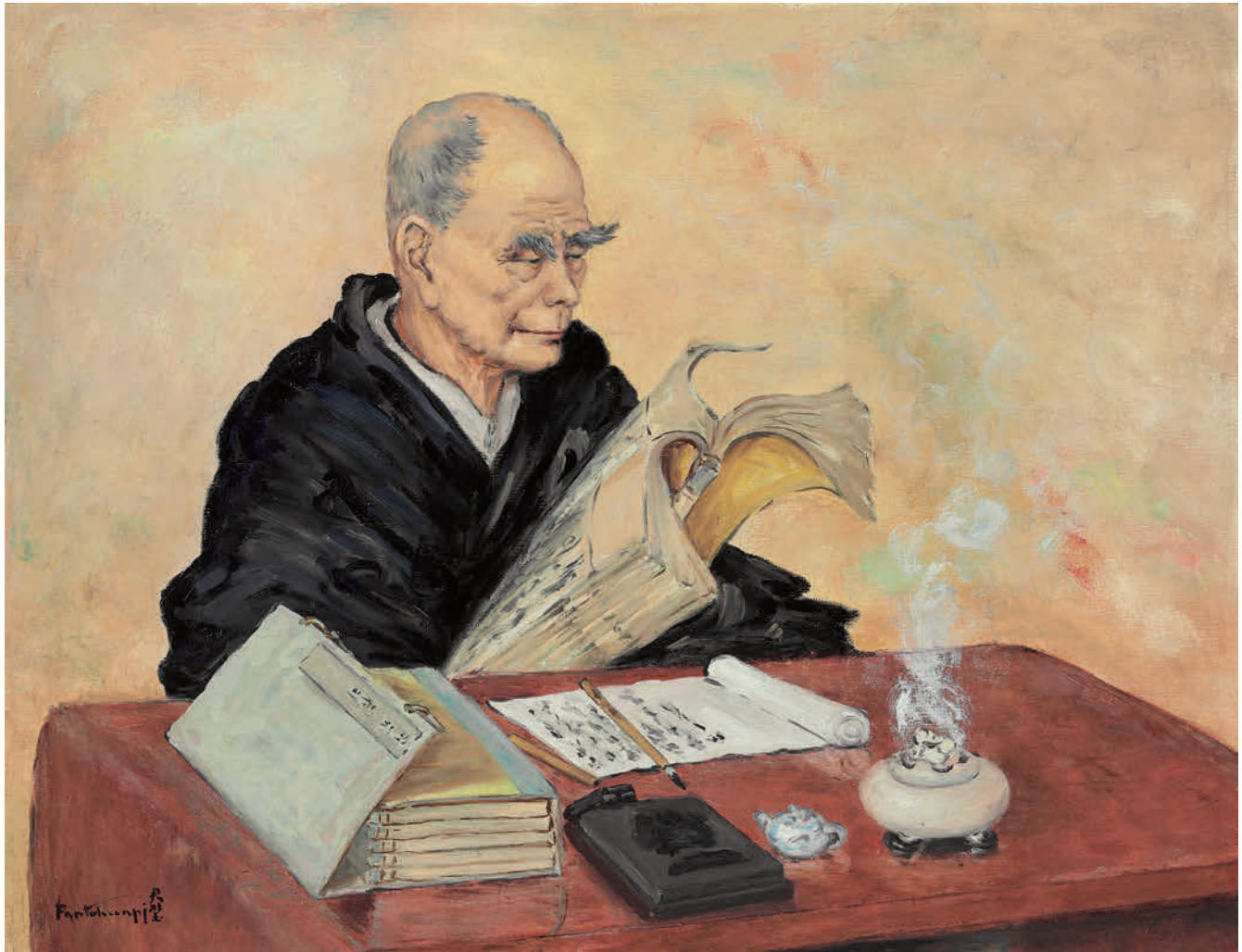
展覽

2013年9月7日 - 12月8日「傳統和現代之間：方君璧的藝術」胡德藝術博物館
新罕布爾 美國

Fig.5 Fan Tchungpi painting the portrait of Wang Wenbin in 1929
圖5 方君璧於1929年為汪文彬繪畫肖像







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FAN TCHUNPI

(FANG JUNBI, CHINESE, 1898-1986)

ZEN LIFE: DR. SUZUKI

signed 'Fan tchungpi'; signed in Chinese (lower left); dated '1961' (on the reverse)

oil on canvas

92.5 x 116.8 cm. (36 x 47 in.)

Painted in 1961

HK\$1,100,000-1,600,000
US\$150,000-210,000

PROVENANCE

Collection of the Artist's Family

EXHIBITED

Paris, France, Musée Cernuschi, Fan Tchung-Pi : artiste chinoise contemporaine, January 21 - March 11, 1984.

LITERATURE

Ville La Paris, Fan Tchung-Pi : artiste chinoise contemporaine, Paris, France, 1984 (illustrated, plate.16)

方君璧

禪宗心印：鈴木禪師

油彩 畫布

1961年作

款識：Fan tchungpi: 君璧 (左下);

1961 (畫背)

來源

藝術家家族收藏

展覽

1984年1月21日 - 3月11日「方君璧：中國當代藝術家」謝努斯基亞洲美術博物館 巴黎 法國

出版

1984年《方君璧：中國當代藝術家》法國 巴黎 城市出版社 (圖版，第16圖)



Fig.7 Fan Tchungpi's sketch of Dr. Suzuki in ink and colour Photo credit: Courtesy of artist estate

圖7 方君璧所繪之鈴木禪師的水墨設色草圖 圖片：藝術家版權所有

FAN TCHUNPI

Born to a prominent family in Fuzhou, China in 1898, Fan Tchunpi at 14 went abroad to study in France, and in 1916 was accepted into the Académie Julian in Paris. She further entered the École des Beaux-Arts de Bordeaux in 1917, from which she graduated with distinction in 1920, then went on to gain admission to the École nationale supérieure des Beaux-arts de Paris (Fig. 1), becoming the first female Chinese student ever accepted by that school. A number of Western masters, such as Ingres, Delacroix, and Matisse were graduates of that school, as well as Chinese artists who worked in the oil medium such as Lin Fengmian, Xu Beihong, Pan Yuliang, and Wu Guanzhong once studied at the school. Fan Tchunpi had a number of exhibitions at the Salon de la Société des Artistes Français during her time in Paris, and in 1924, two of her works were featured. One of them, *The Flute Player*, sparked a great deal of interest, and was chosen for the cover of the renowned art magazine *Les Annales*; Fan was referred to as "an outstanding female artist from the East."

Female artists such as Cai Weilian, Guan Zilan, Pan Yuliang, and Georgette Chen who made a contribution to the history of Chinese art in the 20th century were rare; Fan Tchunpi is an important member of that group (Fig. 3). She was able to achieve a style that was reserved and elegant, with dexterous and expressive technique, regardless of whether she was painting portraits, still lifes, landscapes, animals, or floral-themed works; her style displayed her mastery of the essentials of both Eastern and Western art and her thoroughgoing knowledge of painting. Her exceptional life story and her tireless pursuit of artistic achievement made one of the artistic legends of the 20th century. In 1978, the University of Hong Kong's Fung Ping Shan Museum held a *Fan Tchunpi Retrospective Exhibition*, and in 1984, the Musée Cernuschi in Paris also held a retrospective, *Fan Tchunpi, Contemporary Chinese Artist: 60 Paintings or 60 Years in Painting*. Such retrospectives acknowledged her historical status in the art world, both in China and internationally. For its Hong Kong 30th Anniversary celebration, Christie's has brought together a selection of seven important Fan Tchunpi works, covering nearly a half century, and produced during different historical periods in various media and featuring varying subjects. This selection of works presents the development of this Eastern female artist over time and also traces her career from her



Fig.1

beginning steps in Paris to her giant leap to the US.

Fan's *Portrait of Wang Wenbin (Lot 405)* dates from 1929, when she returned to China for a short time, and is a portrait of the nine-year-old second daughter of Wang Jingwei and Chen Bijun. Wang Jingwei was a long-time friend of Fan's husband Tsen Tsongming (Fig. 4); Tsen was in fact shot and killed in an assassination attempt in 1939 in Hanoi in which he was mistaken for Wang Jingwei. This portrait of Wang Wenbin was painted in the flower garden of the Wang's Nanjing residence (Fig. 5); Wang Jingwei was very taken with the portrait, and even wrote an essay in praise of the work. The young girl, wearing a red summer outfit, leans to one side with an innocent and simple-hearted expression, her youthful vitality highlighted by the rich emerald green of the lawn and its richly colored flowers. The artist skillfully captures the extension of the scene from background to foreground and the play of light and shadow across the grass in her pleasing arrangement of lines and blocks of color.

Another exceptional oil is Fan's 1961 *Zen Life: Dr. Suzuki (Lot 406)*. This work echoes another, *The Beginner's Mind* (Fig. 6), currently in the collection of the Long Museum of Shanghai, which also takes D.T. Suzuki (Daisetsu Teitaro Suzuki) as its subject. The latter painting shows Suzuki as an itinerant monk with his disciple, while



Fig.4

in *Zen Life*, Fan captures a moment of quiet reflection as this Zen master reads alone. Incense smoke wafts upward in rings from a blanc de chine burner; a weasel-hair writing brush lies atop a paper scroll on which the ink is still wet; and a half-open folder of Buddhist classics occupies the right side of his desk. Zen Master Suzuki wears an expression of concentration. Time seems to stand still and hover on the edge of eternity, as he embodies the phrase 'the body a tree of perfect wisdom, the mind a bright mirror.' Fan captures with ease the texture of each object in the painting, and at the same time, invests their physical existence with a special spiritual aura. Zen Master Suzuki was a key figure who did much to introduce Zen Buddhism to the West; his writings helped spread Buddhist thought and were an important influence on Abstract Expressionism and the Beat Movement in America in the 1950s. Fan had left Paris in 1957 and taken up residence in the US in New England, and it was in the following year that she was introduced to Zen Master Suzuki by Serge Elisséeff, founder of the Harvard-Yenching Institute, and Japanese scholar Edwin O. Reischhauer, and did ink-and-color sketches of Suzuki (Fig. 7). Her two later oil portraits were both derived from the sketches, and capture the demeanor of this great Zen master, particularly in the depth of expression in his gaze and the sense of personal wisdom.

Florence Rooftops (Lot 433) dates from the mid-1950s, when Fan traveled to Florence and painted scenery from life in Tuscany. Here she adopts a bird's-eye perspective in a painting filled with red-tile roofs, while a clock tower in the middle distance seems to partially merge with the far background. Fan sets out her well-considered composition in rich textures; her brushwork is quick and her color application dense, presenting the viewer with a striking and memorable view.

Four ink and color works (Fig. 9) are presented here. The first, from the 1940s, featuring Wang Jingwei's eldest daughter Wenxing, is *Portrait of Wang Wenxing* (Lot 432). Fan's family had given her the nickname 'pretty sister'; and since she was frail at birth, her parents used 'Xing' in her name which as the same pronunciation as another character is Chinese 'Xing'(awake). Fan captures in just a few brushstrokes the image of this woman as a combination of gentle beauty and tough strength. In the 1940s, Fan at one point returned to China, and painted with Gao Jianfu and Gao Qifeng, the founders of the Lingnan School, her aim being to reform China's traditional painting styles with Western painting techniques. Fan had always loved flowers, and this *Pink Flowers in a White Vase* (Lot 431), from 1935, is a large hanging scroll painting. The tiny blooms in spring-like pink line their stems like jumbled strings of Chinese lanterns; the white ceramic vase and black stems create dramatic visual contrasts, for an effect not unlike the flower-and-vase paintings of another great 20th century Chinese master, Sanyu. Fan's *White Lotus Flower with Dragonfly* (Lot 429) dates from 1943, a year in which she made the acquaintance of Qi Baishi and painted his portrait; the dragonfly in this painting is one of the tiny and vividly portrayed creatures that would often appear in Qi Baishi's paintings. Fan's 1954 *White Cat and Butterfly* (Lot 430) is a strikingly lifelike presentation of her beloved cat in a playful moment. Fan's works on paper show how deeply she responded to the things around her, and her unique insights into them; with her emotional reserve and her special, personal language of form, she continued the long-inherited cultural traditions of China.



Fig.2



Fig.6

- Fig.1 The class of Ferdinand Humbert at the École nationale supérieure des Beaux-Arts in Paris (Fan Tchunpi is the third girl standing to the right of the professor)
費爾迪南·恩貝爾在巴黎勒芒高等美術學院所教授的班級集體照（在教授右方的第三位女孩是方君璧）
- Fig.2 Fan Tchunpi, *The Flute Player*, 1924, Beijing Council International, 3 June 2012, Lot 17 Sold for 6,325,000 CNY (992,810 USD)
方君璧《吹笛女》1924年作 北京匡時國際拍賣 2012年6月3日 編號 17 成交價：6,325,000人民幣 (992,810美元)
- Fig.3 Fan Tchunpi with Pan Yuliang in 1949. Photo credit: Courtesy of artist estate
方君璧與潘玉良於1949年
- Fig.4 Tsen Tsonming and Fan Tchunpi at the time of their wedding in 1922
曾仲鳴與方君璧於1922合影的新婚照
- Fig.6 Fan Tchunpi, *The Beginner's Mind*, 1961, Long Museum, Shanghai, China China Guardian, 10 May 2013, Lot 2201, Sold for 6,785,000 CNY (1,104,311 USD)
方君璧《者初心》1961年作 龍美術館 上海 北京 中國嘉德拍賣 2013年5月10日 編號2201 成交價：6,785,000 人民幣 (1,104,311美元)



Fig.8

1898年出生於中國福州名門望族，方君璧14歲時越洋赴美留學，並於1916年被巴黎朱利安學院錄取；1917年方氏入學波爾多美校，1920年以優異成績考取巴黎國立高等美術學院 (Fig.1)，成為此校有史以來首位中國女學生，西方大師如安格爾，德拉克羅瓦，馬蒂斯，及中國油畫家林風眠，徐悲鴻，潘玉良，吳冠中等皆曾就學於此校。方君璧在巴黎期間曾多次參加法國沙龍畫展，1924年兩幅作品入選沙龍展，其中《吹笛女》(Fig. 2) 受到極大關注，選登《年鑑》藝術雜誌封面，方君璧也被譽為「東方的女畫家」。

20世紀中國藝術史上有所建樹的女藝術家鳳毛麟角，如蔡威廉，關紫蘭，潘玉良，張荔英等，方君璧為其中重要一員 (Fig. 3)。方氏筆下無論人物、靜物、風景、動物、花卉，均以含蓄舒雅並靈動賦予表現力的手法刻畫，展示她融會貫通東西方藝術精髓及對繪畫的深刻造詣，以其不凡的人生及孜孜不倦的藝術追索，造就了20世紀一個傳奇。1978年香港大學馮平山博物館舉辦《方君璧作品回顧展》，1984年巴黎賽爾努奇美術館《方君璧從藝六十年回顧展》，認可她在中國及國際藝術史上的地位。本次佳士得香港30週年慶典之際，甄選方君璧跨越近半個世紀創作於不同歷史時期的七幅重要作品，涉及多個主題不同媒介，從橫向縱向角度全面展現這位巴黎起步美國飛躍的東方女藝術家的發展歷程。

《汪文彬肖像》(拍品編號405) 作於1929年，方君璧短暫回到中國，為年僅九歲的汪精衛陳璧君二女兒汪文彬作肖像。汪精衛與方君璧丈夫曾仲鳴深為世交 (Fig. 4)，曾仲鳴1939年在越南河內的一次刺殺中被誤認作汪精衛而中彈而亡。此幅肖像作於汪氏南京官邸花園 (Fig. 5)，汪精衛非常滿意，曾寫文章盛譽。畫面側坐的身著紅色夏衫的小女孩神情天真無邪，翠綠草地及濃艷鮮花映襯童年的蓬勃，藝術家巧妙掌握遠景，近景及光影的變化，及線條、色塊的安排。



Fig.3

另一幅油畫鉅作《禪宗心印：鈴木禪師》(拍品編號406) 創作於1961年，與現藏上海龍美術館的《禪者初心》(Fig. 6) 交響呼應，同為鈴木禪師(鈴木大拙貞太郎)，後者刻畫於弟子行旅化緣，前者攝攝獨處研讀靜思瞬間，白瓷香爐煙燻裊裊，硯台狼毫毛筆及紙捲尚墨跡未乾，畫案右側經本微微展開，禪師神情專注，時間凝固靜止蘊含無限永恆，「身是菩提樹，心如明鏡台」。方君璧游刃有餘描繪客體不同質感並賦予物質性以獨特的精神性。鈴木禪師是將禪宗哲理引介到西方的關鍵人物，其著書傳教對美國50年代的抽象表現主義藝術及避世運動產生重要影響。方君璧1957年遷移巴黎搬至美國新英格蘭地區定居，通過哈佛燕京學社創始人Serge Elisséeff教授及日本學者Edwin O. Reischauer介紹於次年認識鈴木禪師，並為禪師做水墨設色寫生草圖 (Fig. 7)，此後兩幅油畫皆來自草圖，刻畫佛家大師風度，尤對眼神與內涵不遺餘力表現。

《翡冷翠屋頂》(拍品編號433) 作于50年代中期，基于方君璧游歷佛羅倫斯時對托斯卡納風景的寫生，採用鳥瞰視野，滿目皆為紅瓦屋頂，遠處鐘樓若隱若現，布局巧妙，畫面肌理豐富，下筆急速，施彩稠密，予以觀者深刻印象。

四幅設色水墨作品 (Fig. 9) 分別為1940年代汪精衛大女兒《汪文惺肖像》(拍品編號432)，方家暱稱她為美美姐，她出生體質孱弱，父母取名「文惺」，取「醒」之音，方氏寥寥几筆刻画出女子的柔美與剛強並濟的形象。方君璧30年代回到中國，與嶺南畫派創始人高劍父高奇峰一起作画，力圖用西方的技法改革中國的傳統繪畫。方君璧畢生為愛花人，1935年作《吊鐘花》(拍品編號431) 大尺幅掛軸，報春的粉色小花如串串燈籠灑落，白色瓷瓶與黑色枝幹形成鮮明視覺對比，與另一位20世紀大師常玉的瓶花異曲同工。1943年作《白荷》(拍品編號429)，同年方君璧結識齊白石並為其作肖像，此幅裡的蜻蜓亦為齊白石筆下活靈活現的小生物。1954作《白貓與蝴蝶》(拍品編號430) 惟妙惟肖表現其愛貓的嬉戲瞬間。方君璧的紙上作品呈現她對事物的深刻感受和獨到的領悟，以其內斂情感與特殊個人形式語言，延續了傳承已久的中國傳統文化底蘊。

RYUZABURO UMEHARA

(JAPANESE, 1888-1986)

VILLA IN ENOURA

oil on canvas
47 x 57 cm. (18 1/2 x 22 1/2 in.)
Painted in 1925

HK\$300,000-400,000
US\$39,000-52,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Kyoto, Japan, The 5th Kokuga Creative Painting Association Exhibition, 1925
Japan, The Kokuga 30th Anniversary Exhibition, 1956
Tokyo, Japan, The National Museum of Modern Art (Tokyo); Kyoto, Japan, The National Museum of Modern Art (Kyoto), Ryuzaburo Umehara Retrospective, 11 March-8 May 1988; 17 May-3 July 1988

LITERATURE

Atelier Publishing, Oil Painting Collection selected by Ryuzaburo Umehara, Atelier 3 Ed. Japan, 1926 (illustrated, pp.35, 36)
Central Bijutsu, Oil Painting Collection selected by Ryuzaburo Umehara, Japan, 1926 (illustrated, p.88)
The National Museum of Modern Art (Tokyo), The National Museum of Modern Art (Kyoto), The Asahi Shimbun, Ryuzaburo Umehara Retrospective, Japan, 1988 (illustrated)

Born in Kyoto in 1888, at his 15-year-old, Ryuzaburo Umehara started to study painting with renowned Western painting artist of Meiji Time, Asai Chū, then in 1908 pursued study abroad in France and later was taken in by great master in impressionist painting, Pierre-Auguste Renoir as student. After his return to Japan, Umehara promoted the domestication (Japanization) of western painting with his works blending impressionist light and shadow, fauvist colours and traditional Japanese art. *Villa in Enoura* (Lot 407) presents intense colour contrast with bright colours such as cardinal

梅原龍三郎於1888年出生於京都，十五歲跟明治時期的知名洋畫家淺井忠學藝，並於1908年時去法國留學，爾後師承印象派大師雷諾瓦門下，返日後推動洋畫日本化，作品融合西方印象派的光影、野獸派的色彩和日本傳統藝術。《江之浦的家》(拍品編號 407)色彩鮮豔明亮，紅棕、鮮黃與翠綠形成強烈之色彩對比；矮小的石牆與茂密的枝葉之線條渾厚柔圓，與其日後作品所強調的量感豐富的圓與暈輪不無關係。而「家」與人物的刻畫以簡意筆觸帶出，呈現拙趣與質樸的特質，顯示出藝術家已脫離了客觀的寫生，而是融入主觀的理解與情感。

梅原龍三郎

江之浦的家

油彩 畫布
1925年作

來源

亞洲 私人收藏

展覽

1925年「第五屆國畫創作協會展」京都 日本
1956年「國畫會30周年紀念展」
1988年3月11日—5月8日「梅原龍三郎遺作展」東京國立近代美術館 東京 日本; 1988年5月17日—7月3日 京都國立近代美術館 京都 日本

出版

1926年《梅原龍三郎自選油畫集》アトリエ社 日本 (圖版, 第35—36頁)
1926年《梅原龍三郎自選油畫集》中央美術 日本 (圖版, 第88頁)
1988年《梅原龍三郎遺作展》東京國立近代美術館 京都國立近代美術館 日本 (圖版)

red, canary yellow and emerald green. The short stonewalling and exuberant branches and leaves depicted by vigorous and thick lines reveals the early sign for his emphasis on the weight of round brushstrokes and halo in the afterwards works. While the appearance of home and figures are expressed in simple brushstrokes, presenting a quality of unadorned beauty and interest, which demonstrates artist's deviation from pure objective painting and an introduction of subjective understanding and emotion.



ZENZABURO KOJIMA

(JAPANESE, 1893-1962)

DAHLIAS

signed 'Zenz.Kojima' (lower left)
oil on canvas
60.6 x 45.5 cm. (23 7/8 x 17 7/8 in.)
Painted in 1956

HK\$350,000-400,000
US\$46,000-52,000

PROVENANCE

Private Collection, Asia

LITERATURE:

Toshio Kojima, *Catalogue Raisonne of the Oil Painting Works of Zenzaburo Kojima*, Tokyo, Japan, 2012 (illustrated, plate 1035, p.97)
Toshio Kojima, *Selected Works of Zenzaburo Kojima*, Tokyo, Japan, 2012 (illustrated, p.36)

Born in Fukuoka City in 1893, Kojima Zenzaburo later rose as an unparalleled pioneering leader among Japanese modernist artists. Without any formal art education on college level, Kojima's self-exploration in art exactly unburdened him of the weight of tradition as well as the pressing urge of a complete westernization at that time. Through his study on predecessors' works and attempts of seeking an individual approach, Kojima managed to blend Eastern and Western art skills in his paintings and then established an independent style of "Japanese Oil Painting". In 1925, during his sojourn time in Paris (France), Kojima visited the Louvre Museum (Paris, France), Prado Museum (Madrid, Spain), as well as Rome and London. In the meantime, he was overwhelmed by the majestic marble stone sculpture of ancient Greece and Rome which paved the way for his realistic style afterwards.

Dahlias (Lot 408) was referred as a representative in his "Ogikubuo Era" by Kojima. In July 1951, in pursuit of new creative thinking and breakthrough, Kojima moved

1893年出生於日本福岡的兒島善三郎是日本現代藝術首屈一指的先驅人物及領導者。兒島是位自學成才的藝術家，沒有接受過正規的大專藝術教育使他不需背負傳統的包袱或全盤的西化，透過研究前輩的作品和自己對藝術的探索，在創作中融入東西藝術技巧，創造出屬於「日本油畫」的自由獨立風格。1925年，他旅居法國巴黎，遊覽羅浮宮、西班牙的普拉多博物館，也走訪了羅馬和倫敦，受到古希臘羅馬宏偉的大理石雕像影響，奠定他日後建立在寫實風格上的基礎。

《大麗花》(拍品編號 408) 是兒島善三郎被稱之為「荻窪時期」的繪畫作品。為了尋求創作上新的思維和突破，1951年7月兒島從國分寺搬遷到荻窪。《大麗花》具備裝飾性強烈

兒島善三郎

大麗花

油彩 畫布
1956年作
款識：Zenz.Kojima (左下)

來源

亞洲私人收藏

出版

2012年《兒島善三郎秀作撰》兒嶋俊郎 東京 日本 (圖版，第36頁)

2012年《兒島善三郎 油彩畫總覽》兒嶋俊郎 東京 日本 (圖版，第1035圖，第97頁)

from Kokubunji to Ogikubo. Dahlias possesses intense colour preference of strong decorative and expressive force and creates an illusion of two-dimensional plane. Kojima deliberately omitted chiaroscuro (light and shade contrast) and highlighted the strong colour contrast between the bright yellow tablecloth and the reddish orange background, the unadorned plain vase and the flamboyant dahlias. Such creative practice of introducing Japanese colour palette and decorative style into Western oil painting presents a "Neo-Japanese" style as Kojima had declared all the time. While another piece of Kojima's early work during his stay in Europe, *Woman Reading a Book* (Lot 409) reflects a primitive influence of Cubism. With a diversified and fully orchestrated composition, the lady sitting in chair takes a great chunk of the painting; and stylistically, a particular emphasis on the weight and stereoscopy of the lady's body is built by geometric shapes, which is a signature trait in Kojima's work revealing his stylistic change after the trip to Europe.

的色彩表現力和平面感，刻意抹平了光暗對比，反而突顯色彩之間的強烈對比：桌布圖案之鮮黃與背景之橘紅是強烈的對比；質樸清雅的花瓶與色彩絢麗的大麗花亦是另外一個對比。這種把日本色彩藝術、裝飾性風格融入西方油畫的創作手法，呈現了為他所標榜的「新日本主義」風格。而屬於兒島年輕旅歐時期的另一幅作品《讀書婦女像》(拍品編號 409) 則反映了藝術家早期深受西方立體主義的影響。作品的構圖豐富而飽滿，坐在椅子上的婦女其龐大的身軀幾乎佔去畫面的大部分；在造型方面，特別表現女子身體之量感和立體感，以幾何圖型構成人體，這是藝術家的創作特徵，呈現了兒島氏赴歐洲後的風格變化。





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ZENZABURO KOJIMA

(JAPANESE, 1893-1962)

WOMAN READING A BOOK

signed 'Z.Z.Kojima' (upper right)
oil on canvas
60.6 x 45.5 cm. (23 7/8 x 17 7/8 in.)
Painted in 1925-1928

HK\$200,000-300,000
US\$26,000-39,000

PROVENANCE

Private Collection, Asia

LITERATURE

Toshio Kojima, Catalogue Raisonne of the Oil Painting Works of Zenzaburo Kojima, Japan, 2012 (illustrated, plate 107, p.18)

兒島善三郎

讀書婦女像

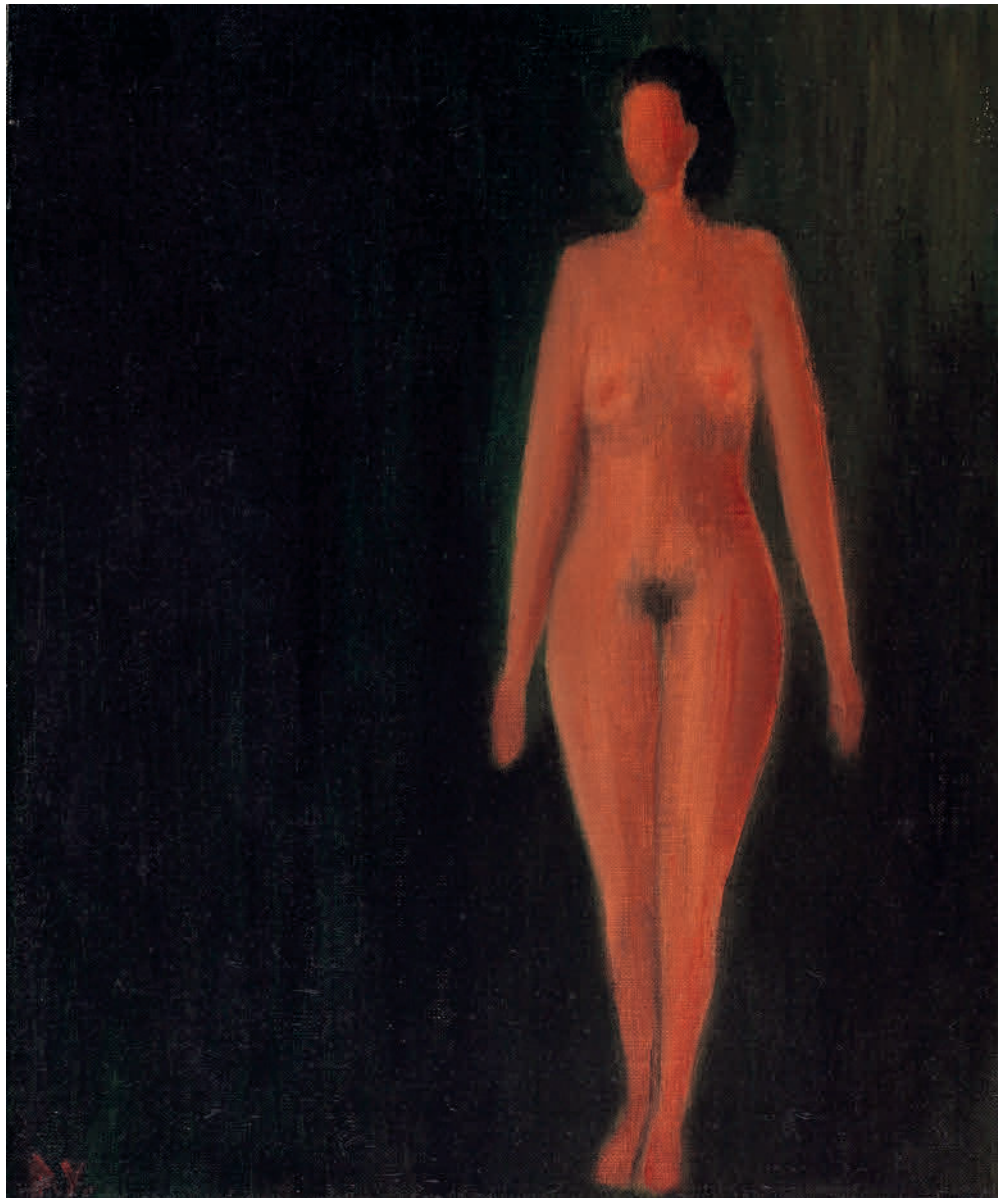
油彩 畫布
1925-1928年作
款識：Z.Z.Kojima (右上)

來源

亞洲 私人收藏

出版

2012年《兒島善三郎 油彩畫總覽》兒嶋俊郎 東京 日本
(圖版，第107圖，第18頁)



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WANG PAN-YUAN

(CHINESE, B.1911)

FIGURE

signed 'P Y' (lower left)
oil on canvas
45.5 x 38 cm. (17 ⁷/₈ x 15 in.)

HK\$80,000-150,000
US\$11,000-19,000

PROVENANCE

Private Collection, Asia

王攀元

人物

款識: P Y (左下)
油彩 畫布

來源

亞洲 私人收藏

YUN GEE

Yun Gee's art had a tremendous contribution to the blend of Western and Eastern culture, recoding the development of Chinese-American artists in the early 20th century.

Yun Gee recalled his sojourn in Paris in the 1920s, "I came to understand that the East and the West are extremely similar in certain ways, and the distance between them is really not so great. After my stay in Paris, my goal of a fusion of Eastern and Western culture was set." Though the two cultures of East and West developed under highly divergent historical circumstances, leading sometimes to great differences between them, Yun Gee's contact with Western culture nevertheless inspired him to re-examine his own traditional culture and to look for ways of uniting what he saw as the fundamental points of similarity in the art of East and West. This period in France would be an exceptionally important transitional period in his art. At the time, Yun Gee was focusing primarily on landscapes, historical themes, and portraits, in which color and composition served the needs of his subjects, but which were also informed by the artist's emotional responses, cultural roots, for instances, Daoism.

The Surrealist movement was in full flower in France during the 1920s and '30s, its creativity springing out of 1921年朱沅芷15歲時離開從小長大的中國，移民到舊金山與父親團聚，在就讀加州美術學校期間，接觸與學習歐洲現代藝術，從立體主義出發，歷經共色主義、法國的具象風潮、超現實主義等風格，創造出深具個人特色的創作語彙。可是，朱氏的藝術創作在當時的西方環境未能完全被了解，直至90年代美國以至台灣的學者、美術館、畫廊開始對朱沅芷進行有系統的研究，許多珍貴的作品因此能重現於世。朱氏的創作對於融合東西文化有深遠的貢獻，是研究20世紀前期華裔藝術家在美國發展的歷史資料。

朱沅芷曾回憶二十年代旅居巴黎時：「我體會到東方和西方有極相似之處，相去不遠。在巴黎定居後，我立下融合東西文化的目標。」東、西方文化雖然在不同的歷史背景發展下，存在著極大的差異，藝術家卻在西方藝術的啟迪下，重新審視了自身的傳統文化，以東、西方藝術本質上的近似相互結合，這段時期也成為其創作歷程中相當重要的轉折。朱沅芷此時的創作多以風景、歷史故事和肖像題材為主，色彩和構圖都服膺於意境主題之需要，更注重個人情感、中國文化根源和意境的滲透，如老莊哲學。

1920至1930年間法國藝文界正盛行超現實主義思想，以脫離現實與理智的夢境、幻覺等作為藝術創作的源泉，認為只有這種超越現實的「無意識」世界才能擺脫一切束縛，最真實地顯示客觀事物的真實面目。作於1930年代後期至1940年代前期的《扶手椅上的半身裸女》(拍品編號 411)把莊子《齊物論》中的

dreamlike, hallucinatory scenes at odds with reality or reason, based on the idea that only exploring the world of the subconscious could the artist free himself of all constraints and present the "true" face behind objectively perceived realities. Yun Gee's *Female Nude Bust* (Lot 411) is like a illustration of paradox mentioned by Zhuang Zi.

"Confucius and you are all dreaming. And my saying that you are dreaming is also a dream. Such talk may seem paradoxical,"

- *Discourse on Evening Things Out*

The lemon yellow, soil yellow, brownish green are the colour code employed by Yun Gee as an expression of dream, fantasy which is detached from reality. With her hands supporting the head, the nude sit confidently. The pale blue contour lines enhanced the mysterious atmosphere. This work partakes of the Surrealist ethos, which is a projection of the artist's inner fantasy, one whose visual elements reflect a distinctly Freudian awareness and influence. Yun Gee here foregoes depiction of real images based on reasoned, systematically ordered memory, in favor of a mixture of realist concepts with the instinctual, subconscious, and dreamlike aspects of experience, conveying an idealistic vision of the world from a deeper level of the psyche.

「吊詭」之味以油畫呈現：

「丘也與女，皆夢也；予謂女夢，亦夢也。是其言也，其名為吊詭。」— 莊子《齊物論》

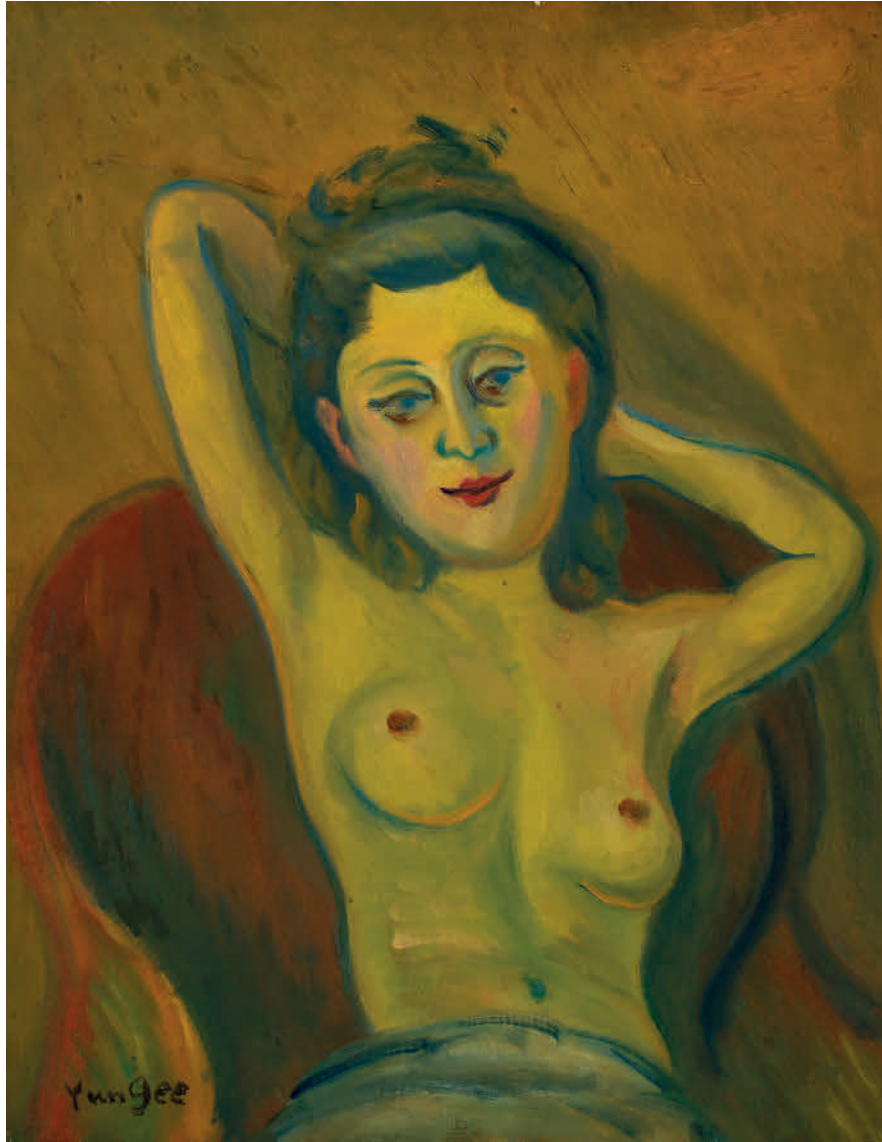
畫中的檸檬黃、泥土黃、棕綠色是朱沅芷表達夢境、幻想，刻意脫離現實的色彩語言。坐在紅色扶手椅上裸女，雙手伸延托著頭，把身體自然地展示，朱沅芷又以淡淡的藍色線條勾勒肢體、鼻子和眼睛，加添如夢似幻的神秘

色彩，以西方藝術理論來看，是超現實主義的風格。這些畫面視覺元素反映出佛洛伊德精神分析理論的影響，朱沅芷在此放棄以理性有序經驗記憶為基礎的實際形象，嘗試將現實觀念與

本能、潛意識與夢的經驗相結合，呈現出他深層心理中的理想世界。



Fig.1 Zhuangzi Dreaming of a Butterfly, Ming dynasty, mid-16th century Ink on silk, Collection of The Palace Museum, Beijing
夢蝶 明代陸治《幽居樂事圖》冊北京故宮博物院藏



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YUN GEE

(ZHU YUANZHI, AMERICAN/CHINESE, 1905-1963)

FEMALE NUDE BUST

signed 'Yun Gee' (lower left)
oil on board
41 x 32.3 cm. (16 1/8 x 12 3/4 in.)
Painted *circa* 1930s-1940s

HK\$400,000-600,000
US\$52,000-78,000

PROVENANCE

Private Collection, Asia

LITERATURE

Lin & Keng Gallery Inc., *The Art Works of Sanyu and Yun Gee*, Taipei, Taiwan, 1994 (illustrated, p.45)

Lin & Keng Gallery Inc., *Yun Gee*, Taipei, Taiwan, 1995 (illustrated, p.47)

朱沅芷

扶手椅上的半身裸女

油彩 木板
約1930-1940年代作
款識：Yun Gee (左下)

來源

亞洲 私人收藏

出版

1994年《朱沅芷/常玉作品集》大未來畫廊藝術有限公司 台北 台灣 (圖版·第45頁)

1995年《朱沅芷》大未來畫廊藝術有限公司 台北 台灣 (圖版·第47頁)



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MASAMI TERAOKA
(JAPANESE/AMERICAN, B.1936)

HANAUMA BAY SERIES/WIKIWIKI TOUR

watercolor on paper
54.3 x 195.6 cm. (21 3/8 x 77 in.)
Painted in 1982

HK\$800,000-1,200,000
US\$110,000-160,000

PROVENANCE

Space Gallery, Los Angeles, USA
Collection of Carol Burnett (thence by descent to the present owner)
Private Collection, Los Angeles, USA

寺岡政美
恐龍灣系列/快速觀光

水彩 紙本
1982年作

來源
美國 洛杉磯 空間畫廊
Carol Burnett 收藏
美國 紐約 私人收藏 (現藏家繼承自上述收藏)



寺岡政美極具視覺及知性煽動力的名作飽含多樣的文化啟示和對時事的隱喻。寺岡政美1936年生於日本，後於1961年遷至美國至今。在他的作品《恐龍灣系列/快速觀光》（拍品編號 412）中，寺岡政美運用水彩顏料再現了日本浮世繪的美學效果。《恐龍灣系列/快速觀光》的構圖仿照二代歌川広重的名作《江之島的遠景》，背景以白色的浪頭和蜿蜒的海岸線全景為主體。（圖1）兩幅作品均描繪了在海邊消遣遊玩的各式身著日本傳統服飾的遊客，而寺岡政美的作品則更具鮮明的當代氣質。

該作品是寺岡政美創作的夏威夷島之恐龍灣系列作品之一。由於附近缺乏淡水，恐龍灣早前並不適合人類居住。二戰後，為了修建越洋電纜，當局用炸藥將部分珊瑚礁剷除清理，才使得這片區域受到越來越多的游泳者的青睞。上世紀七十年代，為了給游泳者提供更多活動空間，大片珊瑚礁被移除，同時還在北岸的白色沙灘上建起停車場和船塢碼頭。上世紀八十年代，寺岡政美開始構思這個系列的時候，恐龍灣已變為日均遊客達13,000人次的旅遊勝地。由於缺乏對珊瑚礁生態系統保護的意識，遊客在海灘上隨手丟棄垃圾導致當地海洋生態受到嚴重破壞和踐踏。

在寺岡政美的作品中，畫面左側一對情侶正俯身撿拾貝殼（帶回家作紀念品）；旁邊一對寄居蟹碎步閃躲，一隻用前螯鉗住一片垃圾；另外一隻試圖鑽入沙子裡，眼睛緊緊盯著畫面右側其中一位在馬背上呼嘯而過、皮膚黝黑身著比基尼的遊客；另外一組人物正在海灘上為如何瓜分當日豐厚的戰利品而爭吵不休；不遠處一位攝影師架好碩大的古董相機，在拍攝這混亂的一幕。雖然整幅作品採用傳統美學技法，然而馬背上的人物則向觀者透露出了這幅作品的當代氣息：兩個女人憤懣的眼神怒視著這群無助的遊客，加強了這些身著傳統服飾的人物在時間和空間上的突兀感與不協調的人物關係。

寺岡政美的作品展現出其運用輕快的藝術表達方式和客觀冷靜的旁觀者視角，對周身世界細緻入微的觀察與非凡的捕捉和表達社會議題的能力。寺岡政美的作品在國際上享有廣泛深遠的藝術魅力，並被世界各大藝術機構收藏，包括泰特美術館、三藩市亞洲藝術博物館、大都會藝術博物館、美國惠特尼藝術博物館、火奴魯魯藝術博物館（夏威夷）、以及新加坡藝術博物館。

MASAMI TERAOKA

HANAUMA BAY SERIES/ WIKIWIKI TOUR

Masami Teraoka's visually and intellectually provocative masterpieces are filled with a variety of cultural inspirations and references to current affairs. Teraoka was born in Japan in 1936 and moved to the US in 1961, where he currently resides today. In this work, *Hanauma Bay Series/Wikiwiki Tour* (Lot 412), Teraoka uses watercolor to replicate the aesthetic effect of Japanese ukiyo-e prints. The composition of *Wikiwiki Tour* closely mirrors Utagawa Hiroshige II's *Distant view of Enoshima* in its backdrop of white-capped waves and panoramic view of the curving shoreline. (Fig. 1) Both works depict beachgoers clad in traditional Japanese attire engaged in a variety of seaside activities, however Teraoka's work expresses a tension that is distinctly contemporary.

The work comes from a series depicting scenes of Hanauma Bay in the Hawaiian Islands. Hanauma Bay was originally uninhabited due to a lack of fresh water in its vicinity, however after World War II, when dynamite was used to clear portions of the coral reefs to make room for transoceanic phone cables, the area became more accessible for swimmers. In the 1970s, the city cleared more of the reef to provide more space

for swimming, also building a parking lot and shipping in white sand from the North Shore. By the 1980s, when this series was conceived, Hanauma Bay had become a major tourist attraction with busloads of up to 13,000 visitors descending upon the beach each day. Uneducated about the fragile ecosystem of the reef, visitors littered the shore with trash and disturbed and trampled the local marine life.

In Teraoka's composition a couple on the left gathers shells (perhaps to bring home a souvenir) as a pair of crustaceans scuttle by, one with a piece of litter in its claw; another duo plays in the sand, exchanging glares with one of the two suntanned bikini-clad locals who thunders by on horseback. Yet another group wrangles with overabundant supplies for their day at the beach, accompanied by an additional figure who has already set up his large, anachronistic camera to document the chaos. The figures on horseback serve point of reference for viewers placing the scene in contemporary times despite the work's traditional aesthetic; the women's indignant glares directed toward the hapless tourists suddenly make them appear old-fashioned and out-of-place.

Masami Teraoka's paintings are extraordinary their ability to captivate spectators worldwide, tackling global and timeless social issues with lightheartedness and objectivity. His works are included in the collections of institutions such as the Tate Modern, San Francisco Asian Art Museum, Metropolitan Museum of Art, Whitney Museum of American Art, Honolulu Museum of Art and the Singapore Art Museum, a testament to his international reach and appeal.



Fig.1 Masami Teraoka, *The Cloisters Venus and Pope's Workout*, 2004-2006, Christie's Hong Kong, 29 November 2009, Lot 1035, sold for HK\$4,820,000.
寺岡政美《修道院 / 維納斯與教皇的試煉》2004-2006佳得紐約 2009年11月29日編號1035 成交價: 4,820,000 港元



Lot 412 Detail 局部

A couple on the left gathers shells (perhaps to bring home a souvenirs) as a pair of crustaceans scuttle by, one with a piece of litter in its claw. 一對情侶正俯身撿拾貝殼（帶回家作紀念品）；旁邊一對寄居蟹碎步閃躲，一隻用前螯鉗住一片垃圾；另外一隻試圖鑽入沙子裡。



Lot 412 Detail 局部

The figures on horseback serve point of reference for viewers placing the scene in contemporary times despite the work's traditional aesthetic. 馬背上的人物則向觀者透露出了這幅作品的當代氣息，加強了這些身著傳統服飾的人物在時間和空間上的突兀感與不協調的人物關係。



Lot 412 Detail 局部

Another group wrangles with overabundant supplies for their day at the beach. 一組人物正在海灘上為如何瓜分當日豐厚的戰利品而爭吵不休。



Lot 412 Detail 局部

A figure who has already set up his large, anachronistic camera to document the chaos. The women's indignant glares directed toward the hapless tourists suddenly make them appear old-fashioned and out-of-place.

一位攝影師架好碩大的古董相機，在拍攝這混亂的一幕。兩個女人憤懣的眼神怒視著這群無助的遊客。

KIM KI-CHANG

(KOREAN, 1913-2001)

QUIET LISTENING

signed in Korean (lower right)
ink and colour on silk
159 x 134.5 cm. (62 1/2 x 53 1/8 in.)
Painted in 1934
one seal of the artist

HK\$500,000-1,000,000
US\$65,000-130,000

PROVENANCE

Private Collection, Asia

LITERATURE

Hong Kong University Press, *Visualizing Beauty. Gender and Ideology in Modern East Asia*, Aida Yuen Wong, ed., Hong Kong, 2012 (illustrated, cover)

金基昶

靜聽

水墨 設色 絹布
1934年作
款識：雲團 (右下)
藝術家鈐印

來源

亞洲 私人收藏

出版

2012年《Visualizing Beauty. Gender and Ideology in Modern East Asia》阮圓編 香港大學出版社 香港 (圖版·封面)

Quiet listening (Lot 413) was painted by leading Korean artist Kim Ki-Chang in 1934, which belongs to his oeuvre of the Unbo period. To an aurally-disabled painter, 'Listening to music with family' is not merely a yearning desire but also a tribute to his bosom family life. Kim became deaf at the age of seven due to typhoid, yet his mother observed his utmost concentration and talent in painting and led him to the renowned modern Korean master Kim Eun-Ho (Yidang). Since then he became the apprentice of Yidang and the second generation of the oriental painters group and devoted his life in art.

Kim Ki-Chang projected the image of maternal love to *Quiet listening*. Though without a single word, the mother and daughter in the artwork interact dearly, infusing in the artwork a tranquil and warm aura. The antique phonograph, wicker chair instead of tatami, the mix-matching of Korean dress with Western leather shoes have documented facets of the Korean families under colonial governance in the 1930s. The lace of the table cloth, the twisting rattan, the mind-blowing complex patterns on the seating mat and Korean dress, as well as the wooden



Korean stamp in 1986, Kim Eun-Ho's Portrait of Chun-Hyang (Detail)
金殷鎬《春香肖像》

rings on the tiles all explicitly showcase the artist's meticulous style and solid foundation of Northern School gongbi portraiture (Fig. 1). In face of the deeply-rooted Korean ink art genre and cultural shock in the colonial period, Kim adopted a rich and vibrant colouring style similar to Japanese ink paintings. The sharp and clear outlining, together with a warm-toned rendering seemingly surrounded by silver-lining, have well proven his supreme techniques and artist value in gongbi portraiture.

韓國畫壇巨匠金基昶的《靜聽》(拍品編號413) 作於1934年，屬藝術家1930年拜師學畫後雲團時期的作品。對於一名聾人畫家來說，「與家人靜心聆聽音樂」既是一份嚮往，亦是他表現家庭生活最親密的回憶。金基昶在7歲幼齡因病失聰，幸其母親洞見他對繪畫的專注力與才能，便領他拜師金殷鎬(以堂)，成為東洋畫六大家的第二代，始其一生藝術生涯。

金基昶把溫婉嫺熟的母親形象投射至《靜聽》中，母女二人默默地、全神貫注於音樂的靜態，無言卻有著親密的交流，為作品帶來一份寧謐溫馨的氣氛。流聲機的古董趣味、棄用榻榻米而採用藤椅的家居佈置以及傳統韓服與皮鞋的衣飾配搭，如實地紀錄了殖民時期朝鮮家庭的裏屋生活面貌。桌布上的蕾絲、藤椅交纏的紋理、坐墊及韓服上令人眼花繚亂的花紋、甚至地板木紋俱突顯金基昶一絲不苟的描畫功力，承傳了北派細筆人物畫的一流藝術價值(圖1)。在1930年代面對自身傳統與殖民時代所帶來的文化刺激，金基昶筆下具有日本畫色彩濃艷的風格。作品的勾線俐落、溫暖和煦的渲染色彩有如散發光暈一般，當中的筆墨情趣足證他的工筆人物畫技藝。





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TAKEHISA YUMEJI

LADY OF TSUBOYA

Towards the end of Meiji Period in Japan, Yumeji Takehisa (1884-1934) rose to the art scene as a 'People's Artist' who depicted grassroots life and daily experiences of common people. The complex cultural ideology of the Meiji Period was also reflected in his paintings and his own intricate life experience. Yumeji was born in 1884 in Okayama, Japan. After graduating from Waseda High School, he studied oil painting in the Institute of Pacific Art Society. Yumeji first made his name in the Japanese art world as a painter who painted small individual illustrations. His first art album *Yumeji gashu - Haru no maki* was published in December 1909 and it included 178 illustrations he created for various magazines. The album was made with woodblock prints and was described as 'initial sketches', they gained immediate popularity in Japan.¹

Early beliefs of Yumeji were inclined towards the common people and his works were largely influenced by Socialism. *Bungaku Ningyo* (Lot 415) that features traditional Japanese puppeteer and Umekawa Chubei (lot 416) that depicts kabuki performer are two fine examples from this period. Yumeji's style became more lyrical during the late Meiji Period and he turned towards Bijin-ga (paintings of beautiful women). After the Meiji Restoration, woman's right began to gain awareness. Feminine beauty and the affection between man and woman became more accepted as a subject in art. In *Lady of Tsuboya* (Lot 414), Yumeji utilised lines and colours that would appear in Ukiyo-e, rendering the softness and the dainty posture of the beauty. The fairness on her face shows a hint of moving melancholy. This is a classic example of 'Yumeji-style beauties'. The poetic atmosphere and lyrical romanticism in his

works bring resonance to viewers. They also yearn for the utopian world he created, as seen in *Spring Sea* (lot 417) and *Insect's Box* (lot 419). In *Snow Town* (lot 418) however, Yumeji used minimal brushstrokes to capture its essence, with child-like innocence that captivates our heart.

Kenichi Yoshikawa, PhD candidate in History of Art in Waseda University, Japan, has pointed out that 'Just like everyone in China knows about Feng Zikai, Yumeji Takehisa is extremely well known in Japan.'² The reason why Feng Zikai (1898-1975) chose to create comics was not unrelated to his encounter with Yumeji's album when he was studying in Japan. Feng recounted in an essay in the 1930s that 'thinking back to the paintings I have seen in the past, it is this kind of small ink drawings that gave me the most lasting impression. I remember running into a copy of *Yumeji gashu - Haru no maki* in an antique bookstall in Tokyo when I was in my twenties. I flipped through the whole book and saw all the ink sketches with very simple strokes... this type of small drawings rendered with only a few strokes captured my eyes with its beauty of form, and reached my soul with its poetic aura...'. The 'initial sketches' by Yumeji has had lasting impact on Feng's comic art. They also witnessed the cultural exchange between China and Japan in the twentieth century. Chinese artists who studied in Japan such as Fu Baoshi, Guan Liang and Ni Yide also demonstrated this exchange in their artworks.

¹ Kenichi Yoshikawa, *Comics in Modern China: Feng Zikai and Takehisa Yumeji*

² Ibid.

明治末期，日本畫壇誕生了一位描寫市井生活和民眾喜怒哀樂的「民眾畫家」，名為竹久夢二(1884-1934)。明治時代複雜的文化思想也反映在其複雜的人生和繪畫上。竹久夢二1884年出生於日本岡山，早年畢業於早稻田實業學校，後來在太平洋畫會研究所學習油畫。竹久夢二起初以繪製單幅小品畫涉足日本畫壇，他的第本畫集《夢二畫集·春之卷》於1909年12月出版。書中收錄他發表在各種雜誌上的單幅插圖作品共178幅，採用木板印刷，被稱為「初期草畫」，廣受歡迎。¹

竹久夢二的早期思想傾向於平民，早期創作受社會主義影響，如描繪日本傳統藝能人形劇的藝人《文樂人形》(拍品編號 415)及日本歌舞伎藝的《梅川忠兵衛》(拍品編號 416)。到了明治末年，竹久夢二的繪畫轉向抒情風味，以及「美人畫」。明治維新成功後，女權備受提倡，女性的美、兩性情感的議題也能大方地描述。在《壺屋之女》(拍品編號 415)，竹久夢二利用浮世繪般顏條及顏色建構出的美人溫柔如水，保有玲瓏姿態，朦朧白晳帶點憂傷又惹人憐愛的容顏，是「夢二式美人樣式」的代表作。他提出的詩詞意境，抒情浪漫，引起共鳴，讓人嚮往他所建構出猶如烏托邦的情感境界，如《春乃海》(拍品編號 417)、《雪之街》(拍品編號 419)。而《蟲籠畫贊》(拍品編號 418) 寥寥數筆，捕捉神髓，散發童趣稚氣，打動人心。

日本早稻田大學藝術學美術史博士生吉田健一指出，「就像在中國無人不識豐子愷一樣，在日本也無人不識竹久夢二。」² 而豐子愷(1898-1975)從事漫畫創作，與其留學日本時巧遇竹久夢二的畫冊有密切的關係。豐子愷在三十年代的一篇文章中說：「回想過去的所見的繪畫，給我印象最深而使我不能忘懷的，是一種小小的毛筆畫。記得二十餘歲的時候，我在東京的舊書攤上碰到一冊《夢二畫集·春之卷》。隨手拿起來，從尾到頭翻過去，看見裡面都是寥寥數筆的毛筆sketch(速寫)。……這寥寥數筆的一幅小畫，不僅以造形的美感動我的眼，又以詩的意味感動我心……」竹久夢二的「初期草畫」對豐子愷的漫畫創作影響深遠(圖1)，同時見證了二十世紀中日在文化上的互交流，這同時可見於留學日本的中國藝術家如傅抱石、關良、倪貽德。

1 吉田健一，「中國近代漫畫：豐子愷與竹久夢二」

2 同上



- 1 Lot 419 Detail 局部
- 2 Lot 415 Detail 局部
- 3 Lot 416 Detail 局部
- 4 Lot 417 Detail 局部

Fig.1 Feng Zikai(1898-1975), Learning to Walk, hanging scroll, ink and colour on paper, 66 x 32.8 cm. Christie's Hong Kong, 1 December 2015, Lot 1477 Sold for 875,000 HKD
豐子愷《學行》水墨設色紙本 2015年12月1日
佳士得香港 編號 1477 成交價：875,000港元





4
1 TAKEHISA YUMEJI
4 (JAPANESE, 1884 - 1934)

LADY OF TSUBOYA

signed in Japanese (lower right)
Japanese pigment on silk
69 x 22.3 cm. (27 1/8 x 8 3/4 in.)
one seal of the artist

HK\$400,000-600,000
US\$52,000-78,000

PROVENANCE

Private Collection, Asia
This artwork is accompanied by a certificate issued by Tokyo Art Club

竹久夢二

壺屋之女

日本顔料 絹布
款識：夢二
鈐印：夢

來源

亞洲 私人收藏
此拍品附東京美術俱樂部鑑定委員會簽發之鑑定書



415

4
1
5

TAKEHISA YUMEJI

(JAPANESE, 1884 - 1934)

BUNGAKU NINGYO

unique woodblock print
26 x 11.3 cm. (10 1/4 x 4 1/2 in.)
one seal of the artist

HK\$20,000-60,000
US\$2,600-7,800

PROVENANCE

Private Collection, Asia

竹久夢二

文樂人形

木板 版畫 (獨版)
藝術家鈐印一枚

來源

亞洲 私人收藏



416

4
1
6

TAKEHISA YUMEJI

(JAPANESE, 1884 - 1934)

UMEKAWA CHUBEI

signed in Japanese (lower right)
unique woodblock print
39.3 x 27.8 cm. (15 1/2 x 11 in.)
one seal of the artist

HK\$25,000-75,000
US\$3,300-9,700

PROVENANCE

Private Collection, Asia

竹久夢二

梅川忠兵衛

木板 版畫 (獨版)
款識：夢二
鈐印：柳屋

來源

亞洲 私人收藏

4
1
7

TAKEHISA YUMEJI

(JAPANESE, 1884 - 1934)

SPRING SEA

inscribed and signed in Japanese
(upper and lower right)
ink on silk
136.7 x 41.8cm. (51 3/8 x 16 1/2 in.)
Painted in the 1920s
one seal of the artist

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Private Collection, Asia

This artwork is accompanied by a
certificate issued by Tokyo Art Club

竹久夢二

春乃海

彩墨 絹布
1920年代作
款識：夢二
鈐印：竹

來源

亞洲 私人收藏

此拍品附東京美術俱樂部鑑定委員會簽發
之鑑定書



4
1
8

TAKEHISA YUMEJI

(JAPANESE, 1884 - 1934)

INSECT'S BOX

titled and signed in Japanese
ink on paper
120.8 x 30.8 cm. (47 1/2 x 12 1/8 in.)
Painted in the 1930s
one seal of the artist

HK\$75,000-150,000

US\$9,800-19,000

PROVENANCE

Private Collection, Asia

This artwork is accompanied by a
certificate issued by Tokyo Art Club.

竹久夢二

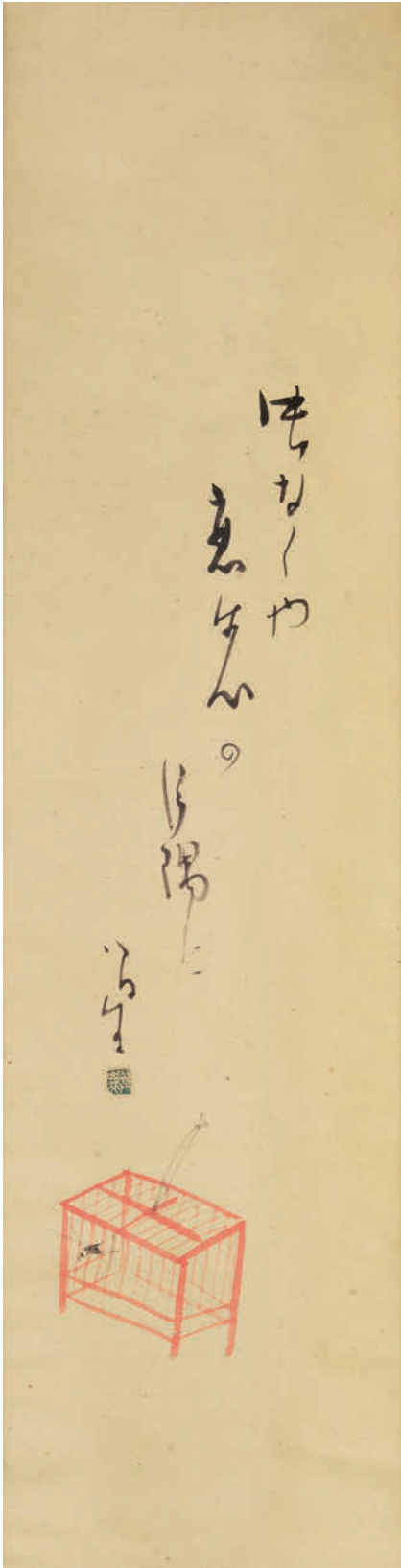
蟲籠畫贊

彩墨 紙本
1930年代作
款識：虫なくや、恋は心の、片隅に夢生
鈐印：愁人山行

來源

亞洲 私人收藏

此拍品附東京美術俱樂部鑑定委員會簽發之
鑑定書



4
1
9

TAKEHISA YUMEJI

(JAPANESE, 1884 - 1934)

SNOW TOWN

titled and signed in Japanese (upper right)

ink on silk

130.4 x 35.8 cm. (51 ³/₈ x 14 ¹/₈ in.)

Painted in the 1924-1925

one seal of the artist

HK\$220,000-420,000

US\$29,000-54,000

PROVENANCE

Private Collection, Asia

This artwork is accompanied by a certificate of authenticity issued by Tokyo Art Club.

竹久夢二

雪之街

彩墨 絹布

1924-1925年作

款識：夢二 (右上)

鈐印：愁人山行

來源

亞洲 私人收藏

此拍品附東京美術俱樂部鑑定委員會簽發之鑑定書



418

419

4
2
0

RAN IN-TING

(LAN YINDING, CHINESE, 1903-1979)

SUN MOON LAKE

signed in Chinese; signed, titled and dated 'RAN IN-TING FORMOSA 2.1960' (lower left)

watercolour on paper

39 x 49 cm. (15 3/8 x 19 1/4 in.)

Executed in 1960

one seal of the artist

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE

Private Collection, Japan

藍蔭鼎

日月潭風景

水彩 紙本

1960年作

款識：蔭鼎 RAN IN-TING FORMOSA 2.1960 (左下)

鈐印：鼎

來源

日本 私人收藏





421

4
2
1

SHIY DE-JINN

(XI DEJIN, CHINESE, 1923-1981)

THE SCENERY OF MOUNTAINS AND LAKES IN PULI

signed in Chinese; dated '1980' (lower left)

watercolour on paper

66 x 111 cm. (26 x 43 ³/₄ in.)

Painted in 1980

HK\$450,000-550,000

US\$59,000-71,000

PROVENANCE

Acquired directly from the the artist by the present owner

Collection of Mr. Sheng-hua Lu, the director of Shiy De Jinn foundation

席德進

埔里山光水色

水彩 紙本

1980年作

款識: 席德進 1980 (左下)

來源

現藏者購自藝術家本人

席德進基金會創會董事盧聲華收藏



Fig.2 Shiy painting from life in Danshui. Master Shiy enjoyed painting below Chihsing and Guanyin Mountains by the Danshui river. He painted the same subject matter but never from the same angle.

席德進於淡水寫生，席大師喜歡在淡水河畔，七星山下，觀音山下等地取景，題材相同，但取景角度均不一。

SHIY DE-JINN

" View a cloud, a meadow, a painting of distant mountains with fresh eyes, and interpret them in your own manner. I have insisted upon painting in the direct presence of nature, for nature is ever-changing. The subtleness in weather and colors cannot be dreamt of by those confined in a studio who repeatedly manufacture scenery by applying limiting formulas to nature."

— Shiy De-jinn

In his later years, Shiy merged his person and invested his life wholeheartedly into the mountains and waters of nature. He traveled throughout Taiwan with friends, painting watercolors from life and transforming Taiwan's natural landscape scenery and native sentiments into candid, guileless literati paintings. Mountains and rivers are recurring subject matter in Shiy's paintings. In *The Scenery of Mountains and Lakes in Puli* (Lot 421) depicts mountains and lakes, his brush coupled vigor with tenderness and the shades of colors were rendered with delight. This work yields transcendence through tranquility and possesses majesty; it was, therefore, the artist's most satisfactory work he created on the trip.

When painting amidst nature, Shiy was most fond of exploring untrodden paths. He would sometimes walk for hours on wild land in pursuit of an optimal angle. In his work, *The View of Chihsing Mountain at Danshui* (Lot 423), Shiy was concise with his use of colors, but from the thoughtful composition and viewpoint, one can see that it resulted from the artist's painstaking deliberation over the scenery. Shiy's consummate skill of painting with lines is evident in *Fish Farm* (Lot 428), in which the artist used only parallel lines, focused on the investigation of the relationship between lines and shapes, the stroke of his brush is clean and powerful

and thoroughly reflects his ability to master the line.

During 1979–80, Shiy created a large body of landscape paintings. In *Dawn* (Lot 424) and *Returned Ship in Autumn* (Lot 426), sandy soils of ochre and distant mountains of cyan paint a scenery of serenity. In both paintings, Shiy applied the white space technique that is highly characteristic of traditional ink and wash painting. Between absence and presence — solid colors and blank paper — the concept of the painting is made to extend further and linger longer. In *Boats Returning on an Autumn's Day* (Lot 426), the branches painted in rich ink embody the lessons Shiy learned from calligraphy. In *Landscape in Guguan* (Lot 425), paddy fields rendered in light yellow correspond with distant, faintly discernible mountains that Shiy painted with broad and bold strokes. In *Geraniums* (Lot 422), red flowers are portrayed in picturesque disarray, the branches and leaves are painted with distinct shades of inky green; the composition thrives with vitality while still retaining the gentle and elegant traits of literati paintings. We present a body of Shiy's work that fully manifests the artist's extraordinary artistic skill as well as his all-encompassing subject matter and technique, all while revealing Shiy's profound sentiments towards Taiwan's culture and nature in his later years.



Lot 422 Detail 局部



Lot 424 Detail 局部



Lot 426 Detail 局部



Lot 425 Detail 局部

「重新去看一朵雲、一片草地、一幅遠山，用自己的氣質去解釋它。我堅持直接面對自然作畫，是因為自然的千變萬化莫測。那種氣候、那種微妙的色彩，非待在畫室中用一套公式來界限自然，反復製造風景的畫家所能夢想得到。」

—席德進

晚年的席德進，全心全意把個人的創作與生活融入並投進山水自然間。他與友人在台灣各地進行水彩寫生，將台灣的自然山水風光與鄉土民情轉化為真摯樸實的文人畫。藝術家跟隨天光水色的變化而隨時隨地取材作畫，專注於在畫布上捕捉瞬息萬變的光影與自身當下的心境。山川是席德進反復描繪的題材之一，雖然題材重複，但取景的角度與作畫時的光線之明暗次不同，因而每一次的寫生皆是獨一無二的創作過程。1980年席德進與好友盧聲華驅車至埔裡寫生，當時山谷中天光乍現，山嵐之氣氤氳瀰漫，席德進當即要求停車，在路邊展開了畫架開始作畫，從而創作了《埔裡山光水色》(拍品編號421)。畫面中包含著山水的萬千變化，落筆剛柔並濟，色彩濃淡有致。在層次的渲染中，觀者仿佛能看到山谷中流動的水霧與光線，既有寧靜致遠，亦有大氣磅礴，因而成為藝術家本人在這次旅程中最為滿意的作品。

席德進在寫生時喜歡深入無人之道，有時步行荒原數小時，只為尋到一個合適的角度。《淡水七星山下》(拍品編號423)此作雖在用色上十分簡潔，但從畫面中嚴謹的構圖和視點角度，都可看出這是經過藝術家對此景經過反復斟酌後的成果。畫面近景中的梯田和樹木以書法運筆般的線條描繪，充滿結構與韻律的美感。席德進的繪畫中非常注重書法與線條的重要性。在國立杭州藝專學畫時，他受林風眠的影響，認為對造型的精確和線條的把握乃作畫的重中之重，而書法則能體現出線條結構與造型精神的神髓。因此席德進勤練書法，將書法的勁道與溫潤的墨色暈染融合到他的水彩畫中，一如席德進形容自己的山水畫，「每一轉折都有學問在，每一頓挫都有精神在。」席德進對線條的熟稔運用在《養魚場》(拍品編號428)中亦可見一斑。藝術家完全以阡陌縱橫的平行線條呈現空間，著重探討線與形之間的關係。落筆簡潔有力，充分體現出他對線條得心應手的掌控能力。

席德進在1979-80年之間創作了大量風景寫生，他在水彩作品中融入了油畫豐

潤的色彩、水墨果斷的線條，使畫面在純淨明快的色彩中亦有凝重渾厚的底蘊。《曙光》(拍品編號424)和《秋日歸舟》(拍品編號426)以赭紅的沙土與青藍的遠山染出一片靜謐的景色，二者都使用了留白這一極具傳統水墨特色的技法，虛實之間使畫面的意境深遠悠長。《秋日歸舟》中濃墨繪成的樹枝則可見席德進在書法中所學到的線條繪畫心得。

《谷關山水》(拍品編號425)描繪淡黃的稻田與大筆鋪陳的遠山遙相輝映，揮灑自如、行雲流水的色彩渲染詮釋著自然的縹緲壯美。墨痕渲染來自於中國傳統繪畫的技法，這種酣暢的寫意也在席德進的花卉畫中可見。《天竺葵》(拍品編號422)中紅花錯落有致，墨綠的枝葉層次分明，在生機勃勃中不失文人畫的溫潤俊雅。此次呈獻的這組席德進的作品充分彰顯藝術家不凡的藝術功底與相容並蓄的創作主題與技法，更展現其晚年對台灣人文自然的深厚感情。

Fig.1 In 1980, Shiy and a collector friend were making their way to Puli Township when, suddenly, the sky shone through the clouds and the ravine was suffused with the dense mist from the mountains. Master Shiy, upon seeing this stunning view, asked to stop the car. He then set up his tools and began to paint, creating his most satisfactory work, The Scenery of Mountains and Lakes in Puli (Lot 421).

席德進與藏家於1980年攝於驅車前往埔裡途中，忽見山谷中出現山嵐之氣山光乍現，席大師見此美景，立即要求下車，取出畫具即刻寫生，留下他最滿意的作品《埔裡山光水色》(Lot 421)。

Fig.3 Shiy had his picture taken in the beginning of February, 1981, with a collector friend when he was admitted to a ward in the National Taiwan University Hospital.

席德進入住之台大醫院病房內與藏家合影 攝於1981年2月初。



Fig.3



Fig.1



422

4
2
2

SHIY DE-JINN

(XI DEJIN, CHINESE, 1923-1981)

GERANIUMS

signed in Chinese; dated '1976' (lower left)

watercolour on paper

55 x 75 cm. (21 ⁵/₈ x 29 ¹/₂ in.)

Painted in 1976

HK\$160,000-250,000

US\$21,000-32,000

PROVENANCE

Acquired directly from the the artist by the present owner

Collection of Mr. Sheng-hua Lu, the director of Shiy De Jinn foundation

席德進

天竺葵

款識: 席德進 1976 (左下)

水彩 紙本

1976年作

來源

現藏者購自藝術家本人

席德進基金會創會董事盧聲華收藏

4
2
3

SHIY DE-JINN

(XI DEJIN, CHINESE, 1923-1981)

THE VIEW OF CHHSING MOUNTAIN AT TAMSUI

signed in Chinese; dated '1979' (lower right)
watercolour on paper
55.5 x 75 cm. (21 5/8 x 29 1/2 in.)
Painted in 1979

HK\$240,000-350,000

US\$32,000-45,000

PROVENANCE

Acquired directly from the the artist by the present owner
Collection of Mr. Sheng-hua Lu, the director of Shiy De Jinn
foundation

席德進

淡水七星山下

水彩 紙本
1979年作
款識: 席德進 1979 (右下)

來源

現藏者購自藝術家本人
席德進基金會創會董事盧聲華收藏



4
2
4

SHIY DE-JINN

(XI DEJIN, CHINESE, 1923-1981)

DAWN

signed and dated in Chinese (lower left)

ink and colour on paper

69.5 x 94.5 cm. (27 7/8 x 37 1/4 in.)

Painted in 1980

Two seals of the artist

HK\$280,000-450,000

US\$37,000-58,000

PROVENANCE

Acquired directly from the the artist by the present owner

Collection of Mr. Sheng-hua Lu, the director of Shiy De Jinn foundation

席德進

曙光

款識: 席德進 1980 (左下)

水墨 設色 紙本

鈐印: 席氏書畫; 席德進印

1980年作

來源

現藏者購自藝術家本人

席德進基金會創會董事盧聲華收藏





425

4
2
5

SHIY DE-JINN

(XI DEJIN, CHINESE, 1923-1981)

LANDSCAPE IN GUGUAN

signed in Chinese; dated '1980' (lower left)

watercolour on paper

66 x 111 cm. (26 x 43 ³/₄ in.)

Painted in 1980

HK\$350,000-550,000

US\$46,000-71,000

PROVENANCE

Acquired directly from the the artist by the present owner

Collection of Mr. Sheng-hua Lu, the director of Shiy De Jinn foundation

席德進

谷關山水

水彩 紙本

1980年作

款識: 席德進 1980 (左下)

來源

現藏者購自藝術家本人

席德進基金會創會董事盧聲華收藏



426

4
2
6

SHIY DE-JINN

(XI DEJIN, CHINESE, 1923-1981)

RETURNED SHIP IN AUTUMN

signed and dated in Chinese (upper left)
ink and colour on paper
70 x 137 cm. (27 1/2 x 53 7/8 in.)
Painted in 1980
Two seals of the artist

HK\$300,000-450,000
US\$39,000-58,000

PROVENANCE

Acquired directly from the the artist by the present owner
Collection of Mr. Sheng-hua Lu, the director of Shiy De Jinn foundation

席德進

秋日歸舟

水墨 設色 紙本
1980年作
款識: 席德進 一九八〇年 (左上)
鈐印: 席氏書畫; 席德進印

來源

現藏者購自藝術家本人
席德進基金會創會董事盧聲華收藏

4
2
7

CHAO CHUN-HSIANG

(CHINESE, 1910-1991)

CHINESE LANDSCAPE WITH FIGURES

signed 'Chao' and dated '64' (lower left)
ink and colour on silk, mounted on padded linen
51.1 x 130.2 cm. (20 1/8 x 51 1/4 in.)
Painted in 1964

HK\$60,000-120,000
US\$7,800-16,000

PROVENANCE

Acquired directly from the artist by the present owner
Private Collection, USA

趙春翔

中國山水人物

水墨 設色 絹布 裱於細麻布
1964年作
款識: Chao 64 (左下)

來源

現藏者直接購自藝術家本人
美國 私人收藏



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SHIY DE JINN

(XI DEJIN, CHINESE, 1923-1981)

FISH FARM

signed in Chinese; dated '1979' (lower left)

ink and watercolour on paper
56.6 x 75.8 cm. (22 1/4 x 29 7/8 in.)

Painted in 1979

HK\$80,000- 120,000

US\$11,000-16,000

PROVENANCE

Private Collection, France (acquired directly from the artist)

席德進

養魚場

水墨 水彩 紙本

1979年作

款識：席德進 1979 (左下)

來源

法國 私人收藏 (現藏家直接購自藝術家本人)



428



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9 **FAN TCHUNPI**
(FANG JUNBI, CHINESE, 1898-1986)

**WHITE LOTUS FLOWER WITH
DRAGONFLY**

signed 'Fan tchunpi'; signed in Chinese (lower left);
signed, titled and dated (on scroll)
ink and colour on paper, hanging scroll
86 x 54.5 cm. (33 7/8 x 21 1/2 in.)
Painted in 1943
one seal of the artist

HK\$100,000-150,000
US\$13,000-19,000

PROVENANCE

Collection of the Artist's Family

方君璧
白荷

水墨 設色 紙本 (卷軸)
1943年作
款識：君璧；Fan tchunpi (左下)
鈐印：君璧畫印

來源
藝術家家族收藏



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FAN TCHUNPI

(FANG JUNBI, CHINESE, 1898-1986)

WHITE CAT AND BUTTERFLY

signed 'Fan tchunpi'; signed in Chinese (upper left)

ink and colour on paper

45.5 x 31 cm. (18 x 12 1/4 in.)

Painted in 1954

two seals of the artist

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Collection of the Artist's Family

方君璧

白貓與蝴蝶

水墨 設色 紙本

1954年作

款識：君璧；Fan tchunpi (左上)

鈐印：君璧；方氏

來源

藝術家家族收藏

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FAN TCHUNPI

(FANG JUNBI, CHINESE, 1898-1986)

PINK FLOWER IN WHITE VASE

signed in Chinese (lower left); signed, titled
and dated (on scroll)

ink and colour on paper, hanging scroll

129.5 X 64 cm. (51 x 25 1/4 in.)

Painted in 1935

two seals of the artist

HK\$160,000-240,000

US\$21,000-31,000

PROVENANCE

Collection of the Artist's Family

方君璧

吊鐘花

水墨設色紙本(卷軸)

1935年作

款識：君璧(左下)

鈐印：古園方氏；君璧畫印

來源

藝術家家族收藏





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FAN TCHUNPI

(FANG JUNBI, CHINESE, 1898-1986)

PORTRAIT OF WANG WENXING

signed in Chinese (lower right)
ink and colour on paper
41.2 x 31 cm. (16 1/4 x 12 1/4 in.)
Painted *circa* 1940s
three seals of the artist

HK\$60,000-80,000
US\$7,800-10,000

PROVENANCE

Collection of the Artist's Family

方君璧

汪文愷肖像

水墨 設色 紙本
約1940年代作
款識：君璧 (右下)
鈐印：方;君璧畫印; 客子光陰

來源

藝術家家族收藏



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FAN TCHUNPI

(FANG JUNBI, CHINESE, 1898-1986)

FLORENCE ROOFTOPS

oil on canvas
46.5 x 54.4 cm. (18 1/4 x 21 1/4 in.)
Painted in 1956

HK\$150,000-200,000
US\$20,000-26,000

PROVENANCE

Collection of the Artist's Family

EXHIBITED

New Hampshire, USA, Hood Museum of Art, "Between Tradition and Modernity: The Art of Fan Tchungpi", 7 September - 8 December, 2013.

方君璧

翡冷翠屋頂

油彩 畫布
1956年作

來源

藝術家家族收藏

展覽

2013年9月7日 - 12月8日 「傳統和現代之間：方君璧的藝術」胡德藝術博物館 新罕布什爾 美國



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PANG JIUN

(PANG JUN, CHINESE, B.1936)

ORCHID AND APPLES

signed and dated 'Pang Jiun; 2007' in Chinese (lower left; lower right)

oil on canvas

72.7 x 60.6 cm. (28 5/8 x 23 7/8 in.)

Painted in 2007

HK\$160,000-260,000

US\$21,000-34,000

PROVENANCE

Anon. Sale, Christie's Hong Kong, 27 May 2007, Lot 265

Acquired from the above by the present owner

龐均

蝴蝶蘭與蘋果

油彩 畫布

2007年作

款識：龐均 2007 (左下) 均 (右下)

來源

2007年5月27日 佳士得香港 編號 265

現藏者購自上述拍賣

PANG JIUN

ORCHID AND APPLES ; HEAVENLY LANDSCAPE IN SUHANG

" Stylistically, the most feasible approach to innovation is to absorb the essence of the philosophy of Chinese painting theories and introduce the oil painting techniques for innovation and reformation, namely applying the techniques of impressionism and fauvism to express subjective emotion impulse of Chinese concept so as to explore a distinctive oil painting technique." – Pang Jiun

Born in an artistic family in 1936, Pang Jiun's professional academic background in Central Academy of Fine Art brought him solid skills and techniques which paved his way to a unique oriental scholar Expressionist style. Pang excels in blending western oil painting techniques with implicit image of eastern philosophy, inducing an artistic expression of rhythmic vitality and charm.

These two paintings reveal Pang Jiun's audacity in applying bold and rich colour palette which formed a strong contrast while managed to achieve a concerted

harmony, that is to present Chinese scholar's distinctive poetic sentiment as well as a rhyme of brushstroke with western oil painting.

Many of Pang Jiun's still life-themed works concentrate on the presentation of colour so as to build the sense of space and simplify the modeling. *Orchid and Apples* (lot 434) takes purple, red and white as the dominant colours. The sudden rise of bright red of the background carpet brings out the virginity and elegance of white butterfly orchids while the pure white blocks also balance the rich and heavy colours in the foreground. Orchid and apples as the main part of the painting are depicted with expressive brushstrokes instead of realistic description, as an attempt to convey artist's emotions merely through colours.

In his recent work *Heavenly Landscape in Suhang* (Lot 435), Pang Jiun depicted these red-tile and white-wall houses piling up along the river bank as the main part of the painting with aerial perspective combined with green woods and clear bluish green lake surface which all appear light and smooth; small vessels randomly scattered on the lake are delicate and graceful, presenting a simple yet prominent effect. Those stretching peach blossom trees on the lower right corner rising high into the air bring a slight of unique romantic sweetness of southern waterside village to this heaven on earth.



Lot 434 Detail 局部



Lot 435 Detail 局部

「學習中國古今畫論哲理之精華，用之於油畫技法於創新、革新，就形式而論，最可通達、變革的入門之道，就是借用印象派、野獸派之技巧，又脫離其觀念，跨入中國寫意之理念，逐漸摸索自創油畫技法。」

— 龐均

1936年生於藝術世家，於中央美術學院接受專業繪畫訓練，紮實的藝術功底為龐均之後獨特的東方人文表現主義風格奠定了紮實基礎。龐均擅長將自西方油畫習得的藝術技巧，融合東方哲學的含蓄意境，形成氣韻生動的寫意風格。

兩幅作品可以體現龐均在創作上用色大膽豐富，形成畫面的強烈對比，卻又能達到統一協調，用西方的油彩呈現中國文人畫特有的詩意和筆韻。

龐均許多以靜物畫為主題的作品都是以色彩作為重心，以色彩架構空間感，並簡化造型。《蝴蝶蘭與蘋果》(拍品編號 434)以紫、紅、白三種顏色作為主色，中間突然冒起的一抹鮮紅，反襯出白蝴蝶蘭的純潔與清雅，而純白的塊面亦平衡

了繁密厚重的色彩。主角蝴蝶蘭和蘋果不尚形似，而是以寫意筆觸帶出，單純讓色彩來表達藝術家的思想感情。

近作《上有天堂 下有蘇杭》(拍品編號 435)，龐氏用鳥瞰的角度，以一間間紅瓦白牆的房屋作為主景，綠樹林蔭，澄澈的藍綠湖面，在藝術家筆下顯得輕盈和平滑；點綴在湖水上的船隻則顯得小巧雅致，帶來簡練注目的效果。而在畫面右下方騰空延伸的桃花樹，更為蘇杭這人間天堂帶來一絲江南水鄉獨有的浪漫情懷。



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PANG JIUN

(PANG JUN, CHINESE, B. 1936)

HEAVENLY LANDSCAPE IN SUHANG

signed in Chinese; dated '2015' (lower right)

oil on canvas

200 x 200 cm. (78 3/4 x 78 3/4 in.)

Painted in 2015

HK\$1,100,000-2,300,000

US\$150,000-300,000

PROVENANCE

Private Collection, Asia

龐均

上有天堂 下有蘇杭

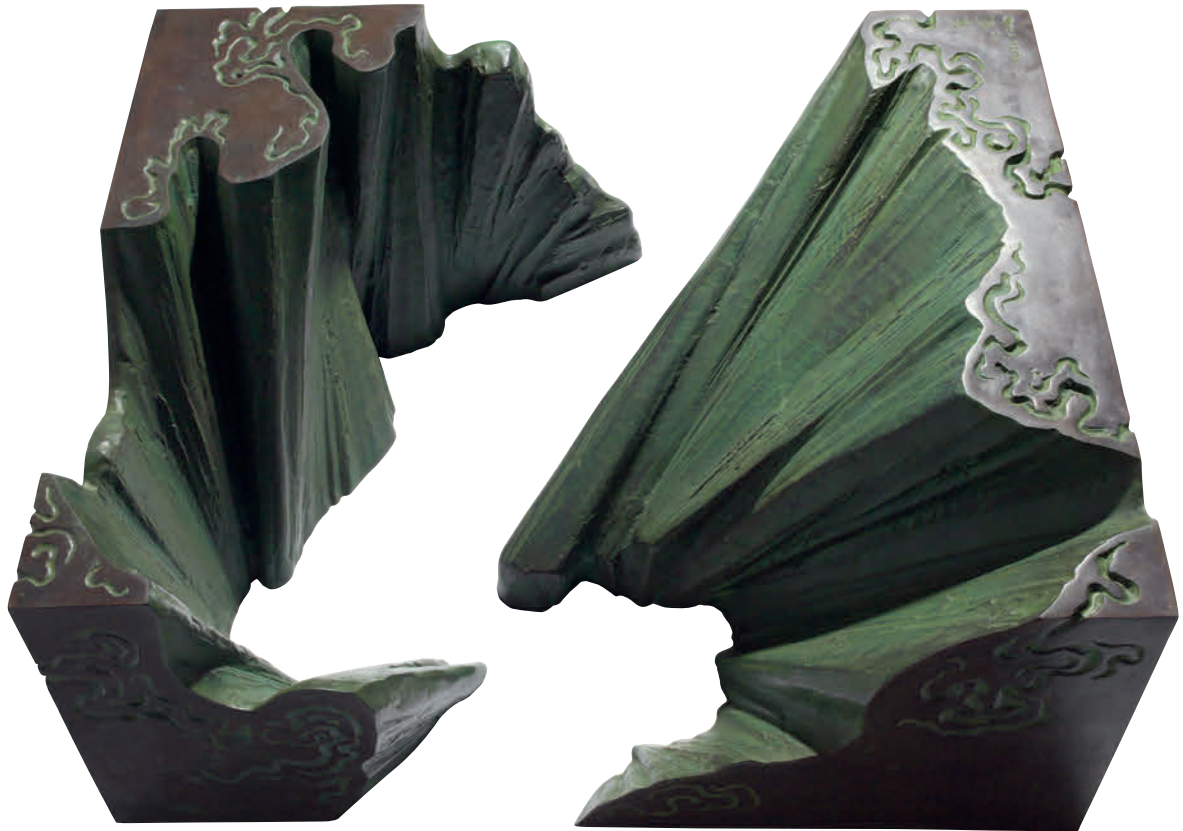
油彩 畫布

2015年作

款識：龐均 均 2015 (右下)

來源

亞洲 私人收藏



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YUYU YANG

(YANG YIN-FONG, CHINESE, 1926-1997)

TAROKO GORGE

signed 'Yu Yu Yang'; signed in Chinese; dated '73' (incised on the upper right corner)

edition 12/30

bronze sculpture

Left: 52.5 x 37 x 75.7 cm. (20 5/8 x 14 5/8 x 29 7/8 in.)

Right: 56.5 x 37 x 75.7 cm. (21 7/8 x 14 5/8 x 29 7/8 in.)

Executed in 1973

HK\$280,000-420,000

US\$37,000-54,000

PROVENANCE

Private Collection, Asia

The work is accompanied by a certificate of authenticity issued by Yuyu Yang Foundation

LITERATURE

Artist Publishing Co., Yuyu Yang Corpus, Taipei, Taiwan, 2005 (different edition illustrated, p.257)

Kaohsiung Museum of Fine Arts & Yuyu Yang Artistic and Educational Foundation, Yuyu Yang - Vanguard on Native Soil, Kaohsiung & Hsinchu, Taiwan, 2006 (different edition illustrated, p.146)

楊英風

太魯閣峽谷

銅雕 雕塑

版數：12/30

1973年作

款識：英風 Yu Yu Yang '73 (刻於右上)

來源

亞洲 私人收藏

此作品附楊英風基金會所開立之作品保證書

出版

2005年《楊英風全集 第一卷》藝術家出版社 台北 台灣 (圖版為不同版數版本，第257頁)

2006年《楊英風 — 站在鄉土上的前衛》高雄市立美術館暨財團法人楊英風藝術教育基金會 高雄及新竹 台灣 (圖版為不同版數版本，第146頁)



alternate view



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ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

UNTITLED

signed in Chinese; signed and dated 'ZAO 84' (lower right)
watercolour on paper
37.4 x 54.5 cm. (14 3/4 x 22 1/4 in.)
Painted in 1984

HK\$400,000-500,000
US\$52,000-65,000

PROVENANCE

Galerie Kutter, Luxembourg
Private Collection, Luxembourg
Galerie F. Hessler, Luxembourg
Private Collection, France

This work is accompanied by a certificate of authenticity issued by the Foundation Zao Wou-Ki on 30 June 2011.

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

EXHIBITED

Galerie Kutter, Luxembourg, Zao Wou-Ki - aquarelles, peintures, gravures, 3 April-13 May 1987.

LITERATURE

Galerie Kutter, Zao Wou-Ki - aquarelles, peintures, gravures (exh. cat.), Luxembourg, 1987 (illustrated, p. 15).

趙無極

無題

水彩 紙本
1984年作
款識：無極 ZAO 84 (右下)

來源

盧森堡 Kutter畫廊
盧森堡 私人收藏
盧森堡 F. Hessler畫廊
法國 私人收藏

此作品附趙無極基金會於2011年6月30日簽發之保證書
此作品已登記在趙無極基金會之出版庫，並將收錄於梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)

展覽

1987年4月3日-5月13日「趙無極——水彩、油畫、版畫」Kutter畫廊 盧森堡

出版

1987年《趙無極——水彩、油畫、版畫》Kutter畫廊 盧森堡 (圖版, 第15頁)

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ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

UNTITLED

signed in Chinese; signed and dated 'ZAO 88' (lower right)
ink on paper
103 x 105.5 cm. (40 1/2 x 41 1/2 in.)
Painted in 1988

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Acquired directly from the artist
Private Collection, France
Anon. sale, Christie's Paris, 7 March 2007, Lot 49
Private Collection, France

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

趙無極

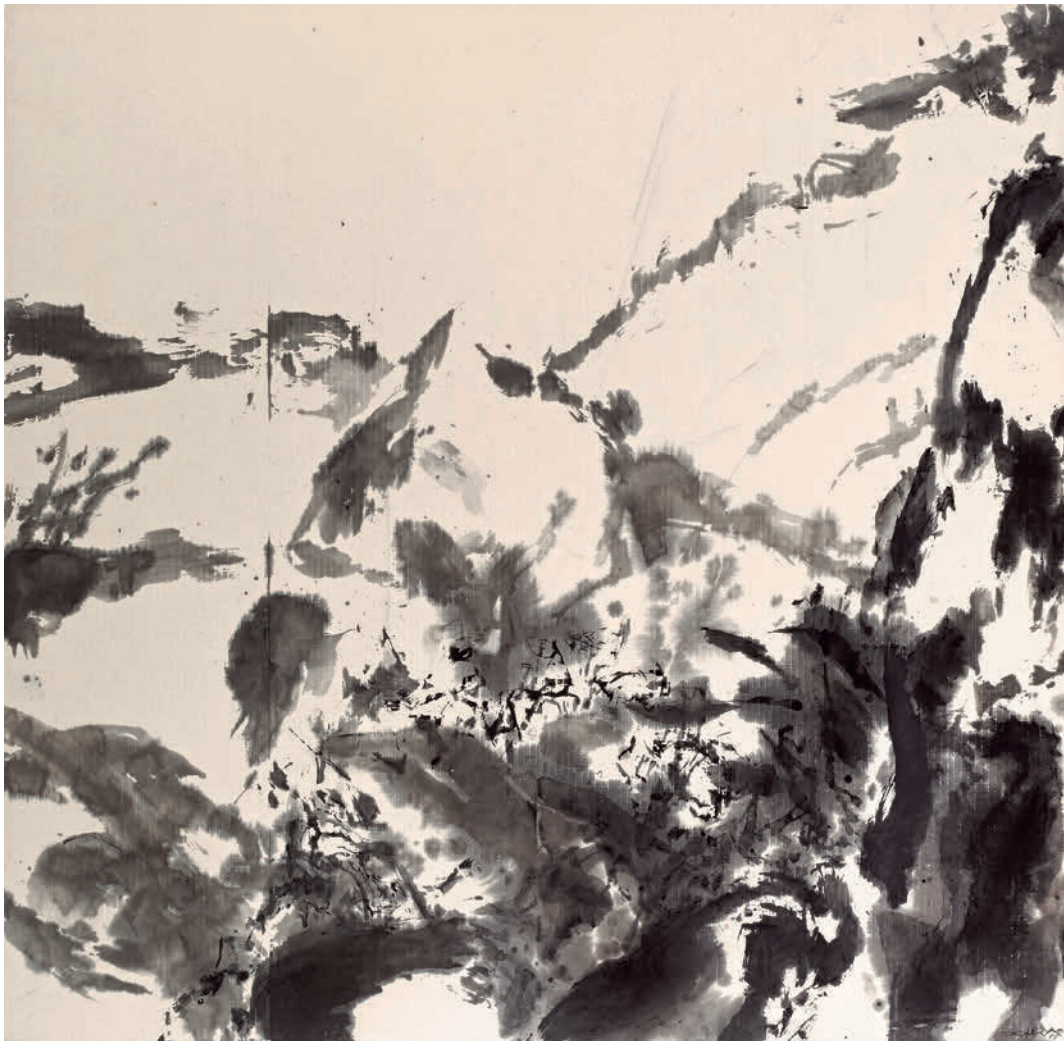
無題

水墨 紙本
1988年作
款識：無極 ZAO 88 (右下)

來源

現藏者購自藝術家
法國 私人收藏
2007年3月7日 佳士得巴黎 編號49
法國 私人收藏

此作品已登記在趙無極基金會之出版庫，並將收錄於梵思娃·馬凱及揚·亨德根正籌備編纂的《趙無極作品編年集》(資料由趙無極基金會提供)



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ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

UNTITLED

signed in Chinese; signed and dated 'ZAO 58' (lower right)
watercolour and ink on paper laid on cardboard
21.5 x 23 cm. (8 1/2 x 9 in.)

Painted in 1958

HK\$280,000-480,000

US\$37,000-62,000

PROVENANCE

Galerie de France, Paris, France

Private Collection, France

Private Collection, Europe

This work is accompanied by a certificate of authenticity signed
by the artist on 16 June 2006.

LITERATURE

Editions Albin Michel, Zao Wou-Ki. L'encre, l'eau, l'air, la couleur.
Encres de Chine et aquarelles 1954-2007, Paris, France, 2008
(illustrated, p. 19).

趙無極

無題

水彩 水墨 紙本裱於紙板
1958年作
款識：無極 ZAO 58 (右下)

來源

法國 巴黎 法蘭西畫廊

法國 私人收藏

歐洲 私人收藏

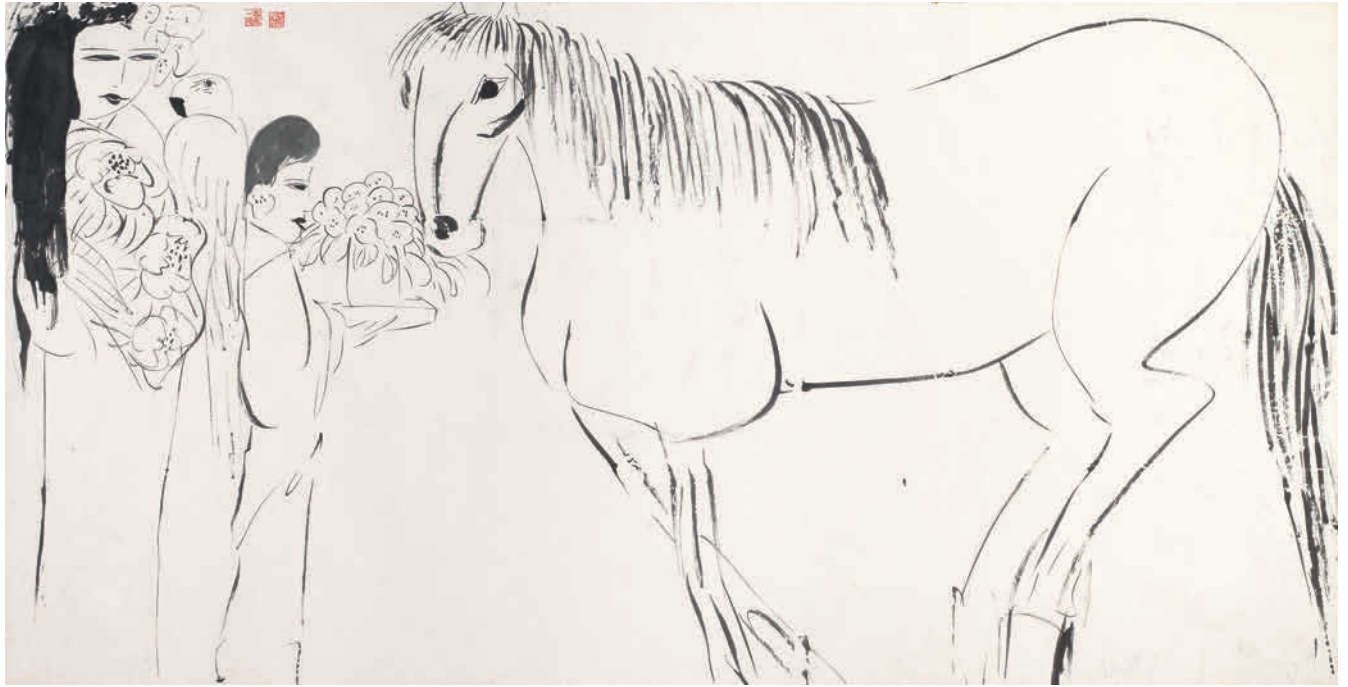
此作品附趙無極基金會於2006年6月16日簽發之保證書

出版

2008年《墨·水·空氣·顏色：趙無極水墨及水彩畫 1954-
2007》Albin Michel 巴黎 法國（圖版·第19頁）



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WALASSE TING

(DING XIONGQUAN, CHINESE, 1929-2010)

TWO WOMEN WITH HORSE AND PARROT

ink on paper mounted on canvas
125 x 247 cm. (49 1/4 x 97 1/4 in.)
Painted in 1990
two seals of the artist

HK\$150,000-250,000
US\$20,000-32,000

PROVENANCE

Acquired directly from the artist
Private Collection, USA
Acquired by the present owner from the above
Private Collection, France

丁雄泉

雙女與馬和鸚鵡

水墨 紙本 裱於畫布
1990年作
鈐印：一陣春風，採花大盜

來源

直接購自藝術家
美國 私人收藏
現藏者購自上述收藏
法國 私人收藏

WALASSE TING

(DING XIONGQUAN, CHINESE, 1929-2010)

UNTITLED

inscribed 'For Joan Love Ting 64' (upper left); signed 'Walasse'
(lower right)

ink and acrylic on paper

70.7 x 96.1 cm. (27 7/8 x 37 7/8 in.)

Painted in 1964

HK\$150,000-280,000**US\$20,000-36,000****PROVENANCE**

Formerly in the collection of Joan Mitchell (1926-1992) until mid-1980s

Gifted to Carl Plansky

Acquired from the above in 1999

Private collection, New York

EXHIBITED

Pittsburgh, USA, Museum of Art, Carnegie Institute, Fresh Air School,
Exhibition of Paintings: Sam Francis, Joan Mitchell, Walasse Ting,
1972/73, 1972.

LITERATURE

Museum of Art, Carnegie Institute, Fresh Air School, Exhibition
of Paintings: Sam Francis, Joan Mitchell, Walasse Ting, 1972/73,
Pittsburgh, USA, 1972 (illustrated).

丁雄泉**無題**

水墨 壓克力 紙本

1964年作

款識：For Joan Love Ting 64 (左上) Walasse (右下)

來源

瓊·米歇爾 (Joan Mitchell) (1926-1992) 舊藏至1980年
代中期

贈予卡爾·普蘭斯基 (Carl Plansky)

前藏家於1999年購自上述收藏

紐約 私人收藏

展覽

1972年「新鮮空氣群 聯展：山姆·法蘭西斯、瓊·米
丘、丁雄泉 1972/73」卡內基學院美術館 匹茲堡 美國

出版

1972年《新鮮空氣群 聯展：山姆·法蘭西斯、瓊·米
丘、丁雄泉 1972/73》卡內基學院美術館匹茲堡 美國
(圖版)





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CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

LE 28.12.1980

signed in Chinese; signed and titled 'CHU TEH-CHUN. le 28.12.1980.' (lower right)

gouache on paper

50 x 65 cm. (19 6/8 x 25 1/2 in.)

Painted in 1980

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

Private Collection, Europe

This work is accompanied with a certificate of authenticity issued on 9 October 2015 by Atelier Chu Teh-Chun and signed by Mrs. Chu Ching-Chao.

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

28.12.1980

水粉 紙本

1980 年作

款識：朱德群 CHU TEH-CHUN. le 28.12.1980. (右下)

來源

歐洲 私人收藏

此畫作附朱德群工作室及朱董景昭女士於2015年10月9日簽發之保證書。

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》

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CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

NO. 5

signed in Chinese; signed 'CHU TEH-CHUN'; dated '96' (lower right)

ink on paper

44.7 x 34.2 cm. (17 5/8 x 13 1/2 in.)

Painted in 1996

HK\$120,000-220,000

US\$16,000-28,000

PROVENANCE

Alisan Fine Arts, Hong Kong

Acquired from the above by the present owner

This work has been proposed for inclusion in the forthcoming Chu Teh-Chun artist catalogue raisonné, being co-edited by Atelier Chu Teh-Chun and Mrs. Chu Ching-Chao.

朱德群

第5號

水墨 紙本

1996年作

款識：朱德群 CHU TEH-CHUN 96 (右下)

來源

香港 藝倡畫廊

現藏者購自上述畫廊

此作品將收錄於朱德群工作室及朱董景昭女士正在編纂的《朱德群作品編年集》



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TOSHIMITSU IMAI

(JAPANESE, 1928-2002)

UNTITLED

signed 'IMAI 1970' (lower left and lower right)
acrylic on paper
101 x 71 cm. (39 3/4 x 28 in.)
Painted in 1970

HK\$70,000-90,000
US\$9,100-12,000

PROVENANCE

Private Collection, Asia

今井俊満

無題

壓克力 紙本
1970年作
款識：IMAI 1970 (左下及右下)

來源

亞洲 私人收藏

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T'ANG HAYWEN

(TANG THIEN PHUOC HAYWEN, CHINESE, 1927-1991)

UNTITLED

signed 'T'ang; signed in Chinese (lower right)
ink and watercolour on Kyro card (diptych)
overall: 70 x 100 cm. (27 1/2 x 39 3/8 in.)

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, France

This work will be included in the forthcoming catalogue raisonné now in preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under the number: S13-LDI-6.

曾海文

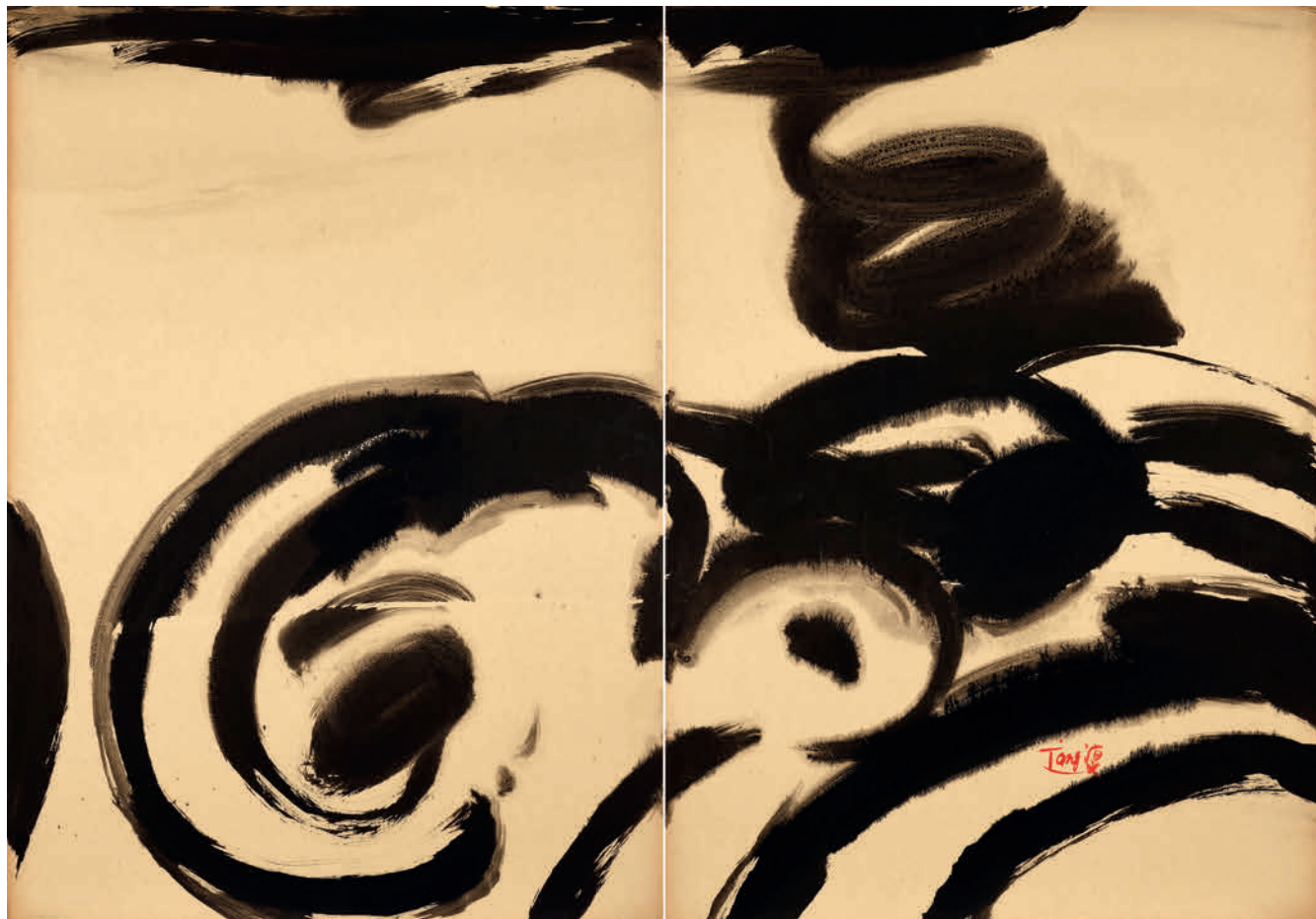
無題

水墨 水彩 Kyro紙板 (二聯作)
款識：T'ang 海文 (右下)

來源

法國 私人收藏

此作品將收錄於曾海文文獻庫及古獨奇先生正在編纂的《曾海文作品編年集》(S13-LDI-6)





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T'ANG HAYWEN

(TANG THIEN PHUOC HAYWEN, ZENG HAIWEN, CHINESE, 1927-1991)

UNTITLED (COMPOSITION)

signed 'T'ang'; signed in Chinese (lower right)
watercolour on Kyro card
70 x 50 cm. (27 1/2 x 19 5/8 in.)
Painted in 1966-1967

HK\$140,000-150,000
US\$19,000-19,000

PROVENANCE

Private Collection, Europe

This work will be included in the forthcoming catalogue raisonné now in preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under the number: S59-LMC-18

EXHIBITED

Taipei, Taiwan, The Tao of painting, T'ang Haywen, a Retrospective, Taipei Fine Arts Museum, 9 August - 14 December, 1997.

LITERATURE

Taipei Fine Arts Museum, The Tao of painting, T'ang Haywen, a Retrospective, Taipei, Taiwan, 1997. (illustrated, pp.60-61)

曾海文

無題

水彩 Kyro紙板
1966-1967年作
款識：T'ang 海文（右下）

來源

歐洲 私人收藏

此作品將收錄於曾海文出版庫及古獨奇先生正在編纂的《曾海文作品編年集》(S59-LMC-18)

展覽

1997年8月9日—12月14日「曾海文作品回顧展」台北市立美術館 台北 台灣

出版

1997年《曾海文作品回顧展》台北市立美術館 台北 台灣 (圖版·第60-61頁)

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T'ANG HAYWEN

(TANG THIEN PHUOC HAYWEN, CHINESE, 1927-1991)

UNTITLED

signed 'T'ang'; signed in Chinese (lower right)
ink on Kyro card (diptych)
overall: 70 x 100 cm. (27 1/2 x 39 3/8 in.)

HK\$100,000-200,000
US\$13,000-26,000

PROVENANCE

Private Collection, France

This work will be included in the forthcoming catalogue raisonné now in preparation by T'ang Haywen Archives and Mr. Philippe Koutouzis under the number: S15-LDI-3.

曾海文

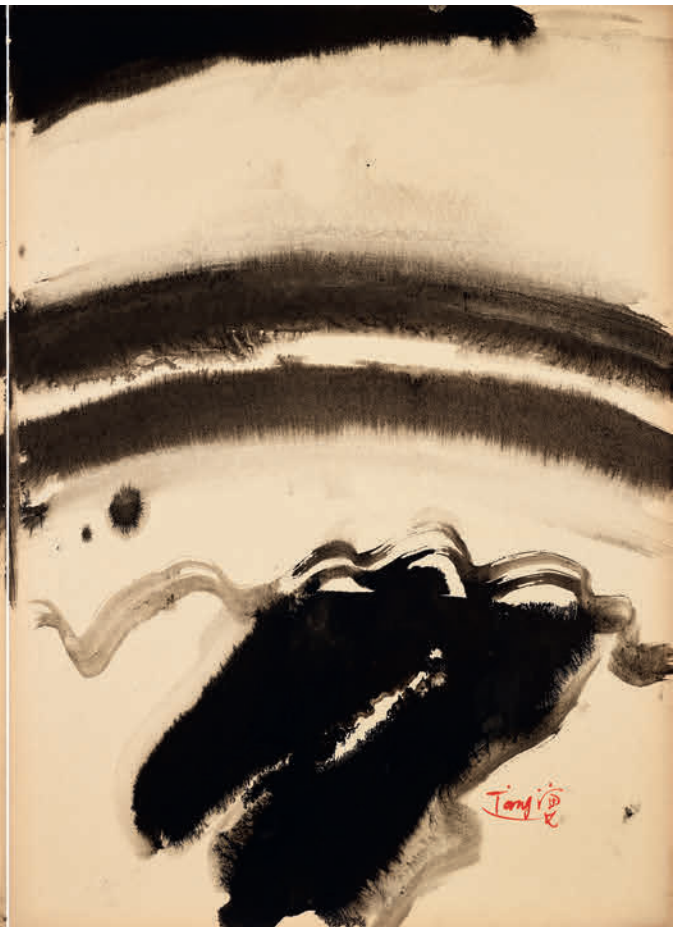
無題

水墨 水彩 Kyro紙板 (二聯作)
款識：T'ang 海文 (右下)

來源

法國 私人收藏

此作品將收錄於曾海文文獻庫及古獨奇先生正在編纂的《曾海文作品編年集》(S15-LDI-3)





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LIU KUO-SUNG

(LIU GUOSONG, CHINESE, B.1932)

NEW ENGLAND AUTUMN

signed in Chinese (on the left)
mixed media on paper
20 x 50.2 cm. (7 7/8 x 19 3/4 in.)
Painted in 1967
one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE

Trisolini Gallery, Ohio University, USA
Private Collection, Ohio, USA

劉國松

新英格蘭之秋

綜合媒材 紙本
1967年作
款識：劉國松 (左方)
鈐印：劉

來源

美國 俄亥俄 特里索利尼畫廊
美國 俄亥俄 私人收藏

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TOSHIMITSU IMAI

(JAPANESE, 1928-2002)

UNTITLED

signed and inscribed 'IMAI N.Y.'; dated in Japanese (on the reverse)

acrylic on canvas

193.5 x 130.5 cm. (76 1/8 x 51 3/8 in.)

Painted in 1980

HK\$450,000-650,000

US\$59,000-84,000

PROVENANCE

Private Collection, Asia

今井俊満

無題

壓克力 畫布

1980年作

款識：IMAI 一九八〇年N.Y. (畫布框架)

來源

亞洲 私人收藏





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WUCIUS WONG

(WANG WUXIE, CHINESE, B. 1936)

SERENE THOUGHTS # 3

signed and titled in Chinese (lower right); signed and titled in Chinese;
signed and titled 'Wucius Wong, Serene Thoughts #3'(on the stretcher)
oil on canvas

100.2 x 100 cm. (39 ³/₈ x 39 ³/₈ in.)

Painted in 1998

HK\$180,000-280,000

US\$24,000-36,000

PROVENANCE

Hanart T Z Gallery, Hong Kong

Acquired from the above by the present owner

LITERATURE

Hanart T Z Gallery, East Moods - Western Moods : Wucius Wong (exh. cat.), Hong Kong, 1999 (illustrated, p. 23).

王無邪

幽懷之三

油彩 畫布

1998年作

款識: 王無邪 幽懷之三(右下); Wucius Wong,
Serene Thoughts #3 王無邪 幽懷之三 (畫布框架)

來源

香港 漢雅軒

現藏者購自上述畫廊

出版

1999年《東夢西尋：王無邪》漢雅軒 香港 (圖版：第
23頁)

CHAO CHUN-HSIANG

(ZHAO CHUNXIANG, CHINESE, 1910 - 1991)

THE UNIVERSE

signed, titled and inscribed in Chinese; signed ,
inscribed and dated 'Chao N.Y. 89' (upper left)
ink and acrylic on paper
180 x 90 cm. (70 7/8 x 35 3/8 in.)
Painted in 1989

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Eslite Gallery, Taipei, Taiwan
Private Collection, Asia

LITERATURE

Eslite Gallery, Chao Chung-Hsiang, Taipei, Taiwan,
1993 (illustrated, unpaginated)

趙春翔**寫宇宙圖**

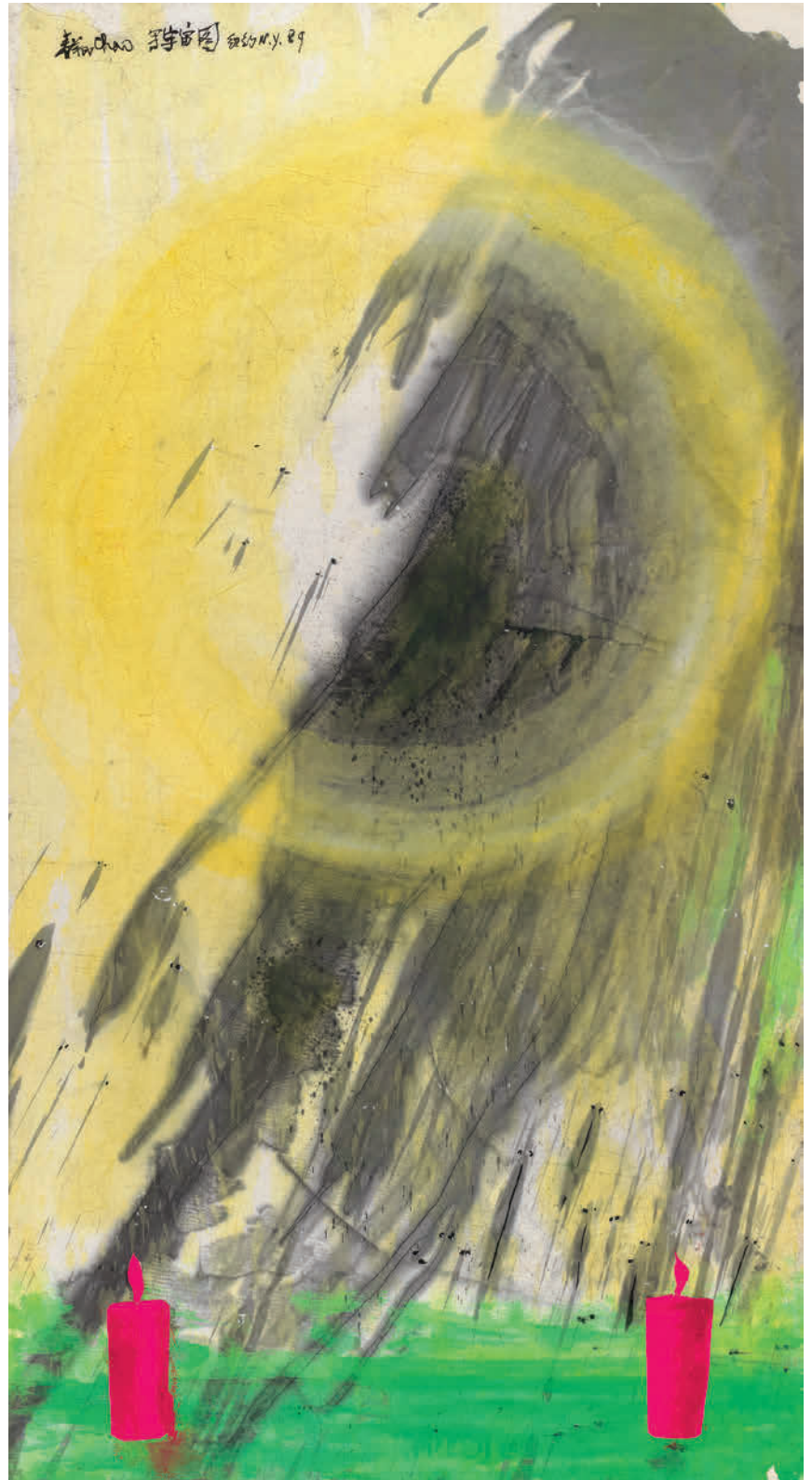
款識: 春翔 Chao 寫宇宙圖 紐約 N.Y. 89 (左上)
水墨 壓克力 紙本
1989年作

來源

台灣 台北 誠品畫廊
亞洲 私人收藏

出版

1993年《趙春翔》誠品畫廊 台北 台灣 (圖版, 無頁數)



Chao Chung-Hsiang inherits his artistic style extensively; taking the best from schools of both Western and Chinese art, he blends them to form his own unique style and artistic language. When Chao was young, he entered Hangzhou National Academy of Arts, which was known for its vision in "synthesizing the East and West". The founder of the Academy, Lin Fengmian, had studied abroad in France. After his return to the country, he based himself at the Academy and worked towards a systematical innovation of the practice of Chinese ink painting. He invited Pan Tianshou to be the professor in charge of Chinese painting and combined the teaching of Chinese and Western art. The Academy nurtured the new generation of Chinese artists and became the cradle of Chinese modern art. Under the influence of both Lin Fengmian and Pan Tianshou, Chao establishes the characteristic of synthesizing East and West in his creative process.

Created in 1989, *The Universe (Lot 451)* centers its theme on light and darkness. Illuminated from two red candles at the bottom part, radiance is signified by a yellow circle. The artist divides the work into two parts by ink black on the right and bright yellow on the left, representing bright and dark, echoing *yin* and *yang*, the harmonious concept of nature in traditional Chinese culture. Using ink as the dominant element, Chao formulates the foreground with wild, dynamic and forceful brushstrokes. The tamed and subdued background juxtaposes with the robust and intense strength in the foreground. The splash of acrylic colours masking the surface of the painting is a result of Chao's continuous exploration in both Western and Chinese media.

趙春翔的藝術傳承廣泛，又兼取中西不同派別之長，融會成獨特的風格和藝術語言。趙氏年輕時入讀當時以「調合中西」為宗旨的國立杭州藝專。國立杭州藝專的創辦人林風眠曾留學法國，回國後以國立杭州藝專為基地，有系統地革新中國水墨藝術，當時邀請潘天壽為國畫主任，實行中西畫合系，以培育新一代的中國藝術家，成為中國現代藝術的搖籃。趙春翔的藝術，既師承於林風眠，也受教於潘天壽，奠定了他藝術創作中西兼融的特色。

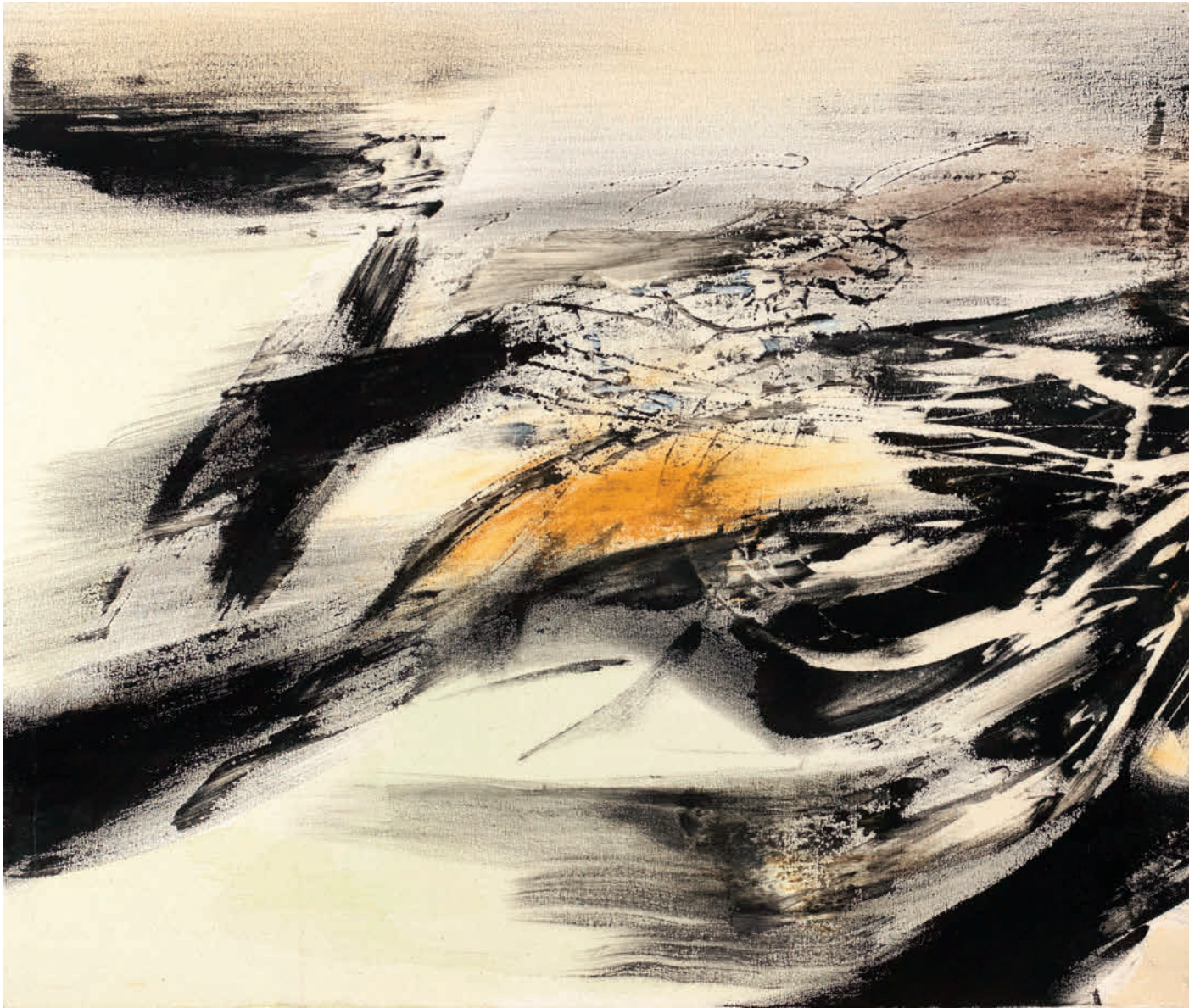
創作於1989年的《寫宇宙圖》(拍品編號 451) 以光與暗為主題。光線從兩枝紅色的蠟燭發出，無形的光線以黃色的圓形代表。畫作左方為黃色，右方為墨黑色，呈現光面與暗面的對比，也是值根趙氏中國文化底蘊中的陰陽相生相剋的自然觀。趙氏以水墨為主導，以揮灑狂放、勁道十足的筆法上色。至於畫作表面的壓克力潑彩是趙春翔研究中、西媒材所得的重要成果。

Lin Fengmian sees the fluidity and instability of the traditional ink medium as a limitation. It lacks texture when compared to the tactile intensity of oil paint. To overcome this restriction of ink and increase the textural sense of the depicted scene, Lin Fengmian deliberately mixes Chinese ink with colour pigment, sometimes even using the textually dense poster color. He would paint in the method of layering, where ink and colour would interlay within each other to create overlapping layers of colours in his works. Chao's decision in applying acrylic paint, on one hand intensifies the texture of the work, on the other releases the presentational force of the colours. Amongst the similarly vibrant Western media such as oil paint, water-colour and acrylic paint, Zhao chooses to use the water-based acrylic paint for its ability to be mixed with water; and hence, to be applied in a manner similar to Chinese ink, while offering a colourful palette. Mastering the unique qualities of acrylic paints, Chao applies in the manner of splash-ink painting, while also assimilates the 'drip' technique of Jackson Pollock's action painting and can also be discussed together with Walasse Ting who established his abstract style during his stay in New York. Splashing colours onto the ink-wash bamboo outlines, Chao creates an imagery that is filled with contradictions and excitements. The contrasting and intensive colours further accentuates the subtle and intricate cadence of ink.

A rare early work of Chao, *Chinese Landscape (Lot 427)* as if artist's dialogue between transition and modernity, illustrating the understanding and passion to Chao's cultural root.

傳統水墨由於流動性強而不穩定，相比厚重的油彩，水墨質感較弱，林風眠為了克服中國繪畫材料的局限，加強景物的質感，刻意把水墨與顏料混色，甚至混合質感較重的廣告顏料，以「墨疊色、色疊墨」的技巧著色，創作重彩作品。趙春翔選擇了壓克力，一方面加強作品的質感，另一方面釋放色彩的表現力。西方媒材如油彩、水彩、壓克力等均色彩豐富，可是趙春翔偏偏選擇壓克力，就是因為它可以和水混在一起，像中國墨一樣，而且色彩鮮艷。趙氏掌握壓克力的特性，以仿如潑墨技巧，又如波洛克(Jackson Pollock)的自動滴彩方法，在濃淡不一的水墨畫面上潑上鮮明色彩，創造出矛盾、刺激的畫面。在高濃度的色彩烘托下，更襯出墨韻的微妙變化。

創作於1964年的《中國山水》(拍品編號 427) 是趙春翔罕見的傳統山水創作，是他與傳統和現代的對話，可以窺見藝術家對自身傳統文化的認識與熱情。



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YANG CHIHUNG

(CHINESE, B. 1947)

LEAP

signed 'Chihung Yang'; titled 'Leap'; and dated '2014' (on the reverse)

acrylic on canvas

91 x 181.5 cm. (35 7/8 x 71 1/2 in.)

Painted in 2014

HK\$280,000-380,000
US\$37,000-49,000

PROVENANCE

Private Collection, Asia

楊識宏

飛躍

壓克力 畫布

2014年作

款識：Chihung Yang；Leap ©2014 (畫背)

來源

亞洲 私人收藏



出生於台灣的藝術家楊識宏，作為第一位進入紐約P.S.1展出的華人藝術家，也是「傑出亞裔藝術家獎」得主，自1979年起旅居美國紐約至今近40年，充分吸收西方當代藝術思潮的豐富養份，繼承了抽象表現主義的精神，於創作生涯中已經出現六個不同的風格變化。創作於2014年的作品《飛躍》(拍品編號 452) 屬於「東方詩學」時期的顛峰之作，灑脫、神氣、靈動的表現，在這一時期裡愈發飽滿。「飛躍」對藝術家及觀者的意義在於，即使經過年月，當再看作品時，創作當下藝術家所灌注的精神仍然迸發著無限的生命力，楊識宏便是用他的藝術回應了「永遠的現在」此一哲學概念。

Taiwanese-born artist Yang Chi Hung was the first Chinese artist to exhibit at MOMA PS1, New York. He was also the recipient of the Outstanding Asian-American Artist Award. Since 1979, for

nearly 40 years, Yang has resided in New York, fully absorbing the nutrients of Western contemporary art thought. A successor of the spirit of abstract expressionism, Yang's practice has gone through six periods of style variation in his creative career thus far. His piece from 2014, *Leaping (Lot 452)*, was created at the height of his "Eastern Poetry" period — a period saturated with unaffected, lofty, and agile expressionism. For both the artist and the viewer, the significance of *Leaping* is that, even when seen after months or years, it is still bursting with boundless vitality that was imbued in the work when it was first created. With his art, Yang is responding to the philosophical concept of "the present moment in eternity."

FERNANDO ZÓBEL

The unmistakable subtlety and elegance of the paintings of Fernando Zóbel establish him as the foremost practitioner of abstract art in the Philippines, and a key figure in the development of modern abstract art.

Bodegón Rosa and *Pequeno Vuelo* are representative works from an important period in Zóbel's artistic practice. Painted in 1968, *Bodegón Rosa* is part of the *Serie Blanca* (White Series) works that focused on the dynamic abstraction of form, and their interaction with light. With a rare use of soft pink, Zóbel renders an abstracted iteration of a traditional composition of a Still Life of fruits or objects, with only two crisp intersecting black lines to suggest a plane within the otherwise undefined space. Preceding this, *Pequeno Vuelo* painted in 1966 from *Serie Negra* (Black Series) employs the use of darker tones and shades to create an atmospheric space for contemplation and immersion. Together, the works demonstrate the artist's preoccupation with creating balance on the pictorial plane with a sensitive combination of colour, line, and composition.

In addition to being distinctive examples of the artist's work, the two works come from the family collection of Alfredo Melian Zóbel, and contain a rich personal history, and come from a period of artistic confidence and accomplishment in Fernando Zóbel's career. Close cousins and friends, Alfredo and Fernando Zóbel became neighbours when Alfredo was sent by the family company, Ayala Corporation, to Andalusia to develop the Sotogrande Resort.

In the following paragraphs, the present owners of the collection recount fond memories of their Uncle Fernando's visits, and of the centrality of art to his identity and means of self-expression:

Fernando Zóbel was our next-door neighbor in Sotogrande where he came to visit us often, drawing pad always in hand. He would also sit at the Club De Playa beach club spending hours, not bathing in the chilly waters but drawing directly on the bodies or t-shirts of the

flock of children that always surrounded him, with thick felt tips of many colors that he kept in a leather pouch around his waist.

When visiting in our home he drew constantly: watercolors of our sister Victoria, my brother Arturo on his motorcycle, my mother's vases of flowers, landscapes, architectural details... he never stopped drawing and doodling. His Christmas cards, thank you notes and postcards were a source of wonder because they were hand-decorated and we kept them all. Our father used to say that during the Ayala meetings in Manila, Fernando would doodle whilst pretending to listen and my father, very amused, kept those scribbles as well.

Eventually, my parents and Fernando bought the ground floor adjoining apartments in a lovely building on Pilatos Square in Sevilla. Fernando had a beautiful, pristine white studio there, his pencils and brushes in perfectly matched containers, and syringes full of black ink that he used on his canvases as part of his technique. As children we were mesmerized by the modernity of it all.



Fig.4



Fig.1



Fig.2



Fig.3

費南度·索維爾畫作的細膩與優雅奠定他菲律賓抽象藝術前驅的地位，他同時也是當地現代抽象藝術主要推手之一。

《粉色靜物》以及《微型飛行》是索維爾在他藝術生涯中的重要階段所創作的兩幅經典作品。於1968年創作的《粉色靜物》是《白色系列》中的其中一幅，整個系列強調動態抽象形體的呈現以及與光的互動。作品透過少見的柔和粉色採用抽象的手法詮釋傳統水果與物件靜物的題材，並且透過兩條俐落明快的交叉黑線在原本不明確的空間中帶出平面的層次。在這之前於1966年所創作的作品《微型飛行》是屬於藝術家《黑色系列》中的一幅畫作，此系列透過暗色調營造出令人沉思與引人投入的氛圍。經由色彩、線條與構圖的敏銳結合，這兩幅作品均展現出藝術家對於畫面中的平衡感的重視。

除了是藝術家具代表性的作品，這兩幅畫作源自於阿爾弗雷多·梅麗安·索維爾的家族收藏，蘊含著豐富的個人歷史，是索維爾在其藝術生涯中最具自信的藝術巔峰時期所創作。阿爾弗雷多與費南度·索維爾是有著深厚交情的表兄弟，兩位在阿爾弗雷多被指派到安達魯西亞替家族企業阿亞拉集團（Ayala Corporation）開發索托格蘭德度假村時成為鄰居。

以下是現任收藏者對於費南度·索維爾伯父當時探訪他們時所留下的美好回憶，以及藝術對於索維爾的個人認知以及自我表達所具備的重要意義的分享：

「費南度·索維爾是我們當時在索托格蘭德的隔壁鄰居，他時常來我們家作客，而且他手中總是拿著畫本。他常常會坐在海邊的俱樂部，一坐就是好幾個鐘頭，而他不並不會前往

冰冷的海水中戲水，而是會用他隨身攜帶在腰邊的皮袋裡的各種顏色的粗色筆直接在圍繞著他身邊的孩子的身上或是衣服上作畫。」

「每次來拜訪我們家時，他總是在畫畫，用水彩畫我姐姐維多利亞、我哥哥阿圖羅騎在摩托車上、我媽媽所插的瓶中花，或是風景、建築細部等。他總是在畫畫或是塗鴉。他的聖誕卡、感謝卡或是明信片總是令人驚喜，因為都是他親手製作的，每一張都被我們仔細的收藏。我父親曾說當他們在馬尼拉開阿亞拉集團會議時，費南度總是假裝在聽我父親發言，但其實都在紙上塗鴉，那些有趣的塗鴉手稿也都被我們保留。」

「我的父母以及費南度之後一起買下在西班牙塞維利亞彼拉多廣場旁一棟連結公寓的第一層樓。費南度在那裡成立了一間很美的純白色的工作室，他將畫筆都擺放在顏色相搭的容器中，其中也包括了裝滿了黑色顏料的針筒，那是他用來在畫布上作畫的特殊工具之一。工作室那摩登現代的一切深深的吸引著當時還是孩童的我們。」

Fig.1 The senior staff at Ayala Corporation in Manila.
阿亞拉集團資深員工於馬尼拉

Fig.2 Fernando Zóbel with the family in Manila.
費南度·索維爾與家人於馬尼拉

Fig.3 Fernando Zóbel, Mary Melian Randolph and Enrique Zóbel.
費南度·索維爾、瑪莉·梅麗安·索維爾與安立奎·索維爾

Fig.4 Postcard by Fernando Zóbel from Seville.
費南度·索維爾從塞維利亞寄出的親手繪製明信片

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FERNANDO ZÓBEL

(SPANISH-FILIPINO, 1924-1984)

BODEGÓN ROSA (STILL LIFE IN PINK)

signed 'Zobel' (lower right); numbered, titled, signed and dated '68-48/
BODEGON ROSA/Zobel/Agosto 1968' (on the reverse)

oil on canvas

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

Painted in 1968

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE

Acquired directly from the artist, thence by descent to the present owner

費南度·索維爾

粉紅靜物

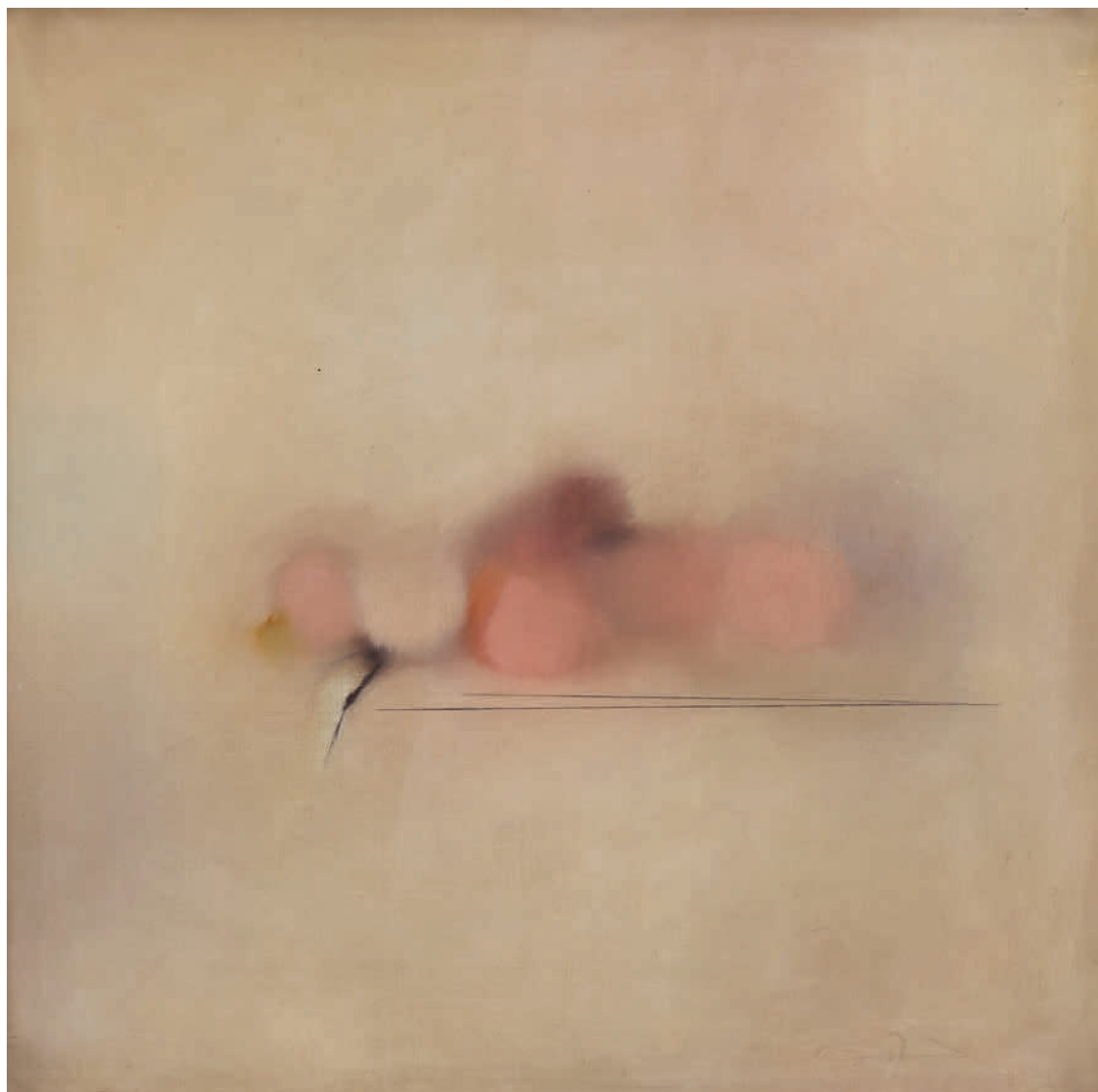
油彩畫布

1968年作

款識: Zobel (右下); 68-48/BODEGON ROSA/
Zobel/Agosto 1968 (畫背)

來源

原藏者直接購自藝術家, 現由原藏家家屬收藏



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FERNANDO ZÓBEL

(SPANISH-FILIPINO, 1924-1984)

PEQUENO VUELO (MINIATURE FLIGHT)

numbered, titled, signed and dated '66-23/PEQUENO VUELO/Zobel/27 Mayo 1966' (on the reverse)

oil on canvas

33 x 41 cm. (13 x 16 1/8 in.)

Painted in 1966

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

Acquired directly from the artist, thence by descent to the present owner

費南度·索維爾

微型飛行

油彩 畫布

1966年作

款識: 66-23/PEQUENO VUELO/Zobel/27 Mayo 1966 (畫背)

來源

原藏者直接購自藝術家, 現由原藏家家屬收藏

HERNANDO RUIZ OCAMPO**(FILIPINO, 1911-1978)****INTERIOR**

signed and dated 'H.R. Ocampo '64' (lower left); titled and signed 'INTERIOR/
H.R.Ocampo' (on the reverse)

oil on canvas

101.5 x 75 cm. (39 1/2 x 29 1/2 in.)

Painted in 1964

HK\$600,000-800,000

US\$78,000-100,000

LITERATURE

Angel G. De Jesus, H. R. Ocampo The Artist As Filipino, Heritage Publishing, Philippines, 1979 (illustrated, fig 235, p. 117).

赫南多·魯伊斯·奧堪波

室內

油彩 畫布

1964年作

款識: H.R. Ocampo '64 (左下); INTERIOR/
H.R.Ocampo (畫背)

出版

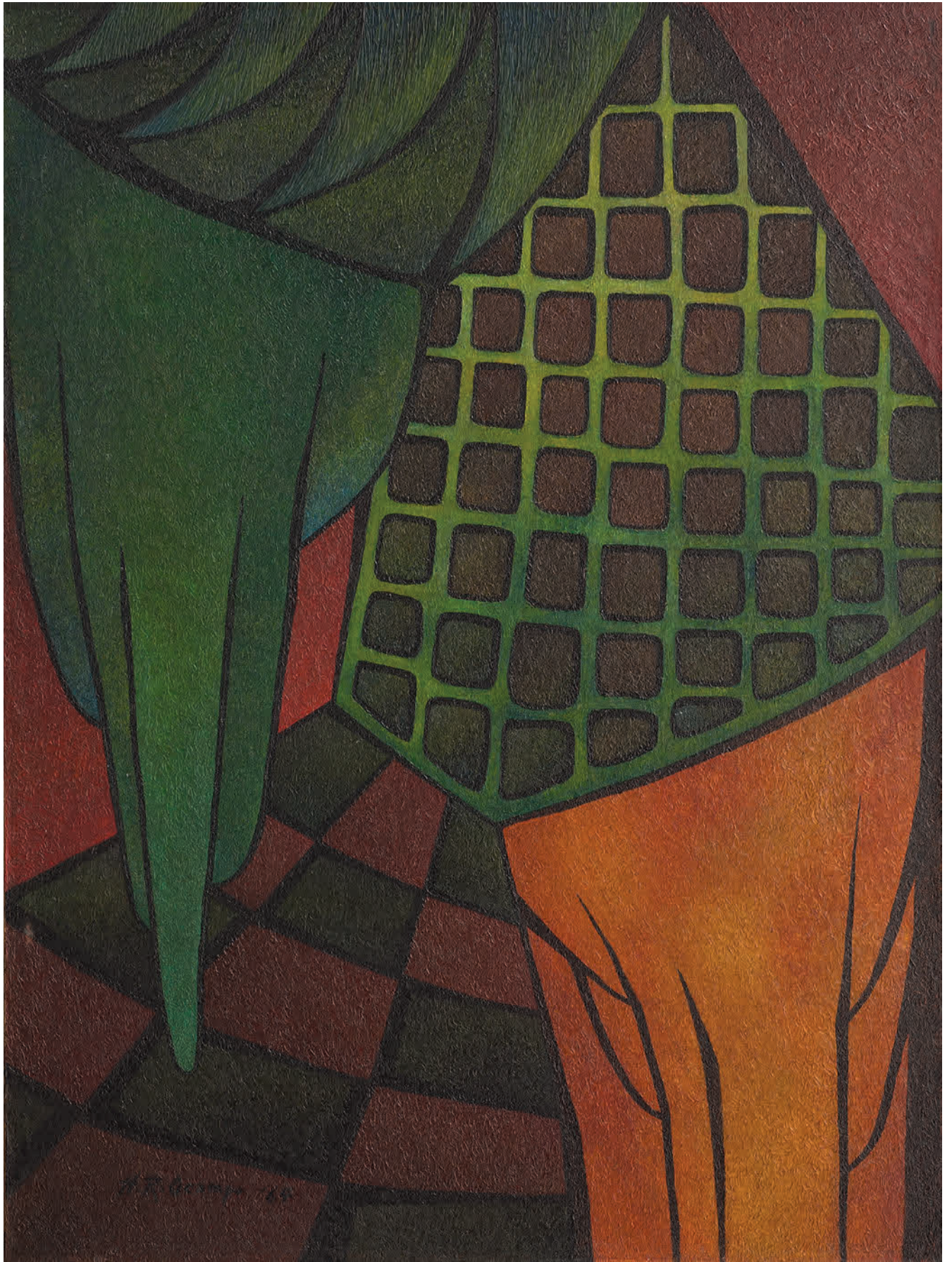
1979年《赫南多·奧堪波：藝術家作為菲律賓人》
Angel G. De Jesus著 Heritage出版社 菲律賓 (圖
版·第235圖·第117頁)

Discouraged from his creative tendencies as a child, H.R. Ocampo studied law, commerce and creative writing, had a career in politics and advertising before finally turning to art. As one of the inaugural members of the pre-War writing collective called "The Veronicans" he collaborated with many of the great Filipino writers. He experimented with poetry, though eventually he found his purest voice through painting and devoted all of his creative energies to the medium.

The self-taught artist's paintings were made up of intuitive, bright and abstracted biomorphic forms that became exemplary of Filipino Modernism. His nationalism manifested in each piece he painted, invoking the colours, landscapes, climate and spirit of his country as well as the struggles faced by his compatriots in the aftermath of World War II.

Drawing on science fiction and fantasy, Ocampo pioneered a form of abstraction that depicted the

landscapes, sunshine, rain and flora and fauna of his archipelago home. A slow, and methodical self-taught painter, the artist took great care and a lot of time for each piece. However, he made up for his low productivity by consistently applying his remarkably acute sensitivity to colour in order to create biomorphic forms. Rendered in warm, tawny oranges, greens and deep reds, the present lot displays richness in the interlocking synchronization of shape, colour and form. An unusual work differing from his usual amorphobic forms, this work published in the quintessential book of the artist is a stunning example of his versatility and the display of strong colours as well as a textural presence borne of precise brushwork rather than a heavy application of paint. It is because of works such as this that the artist was posthumously named a National Artist for the Visual Arts in 1991.





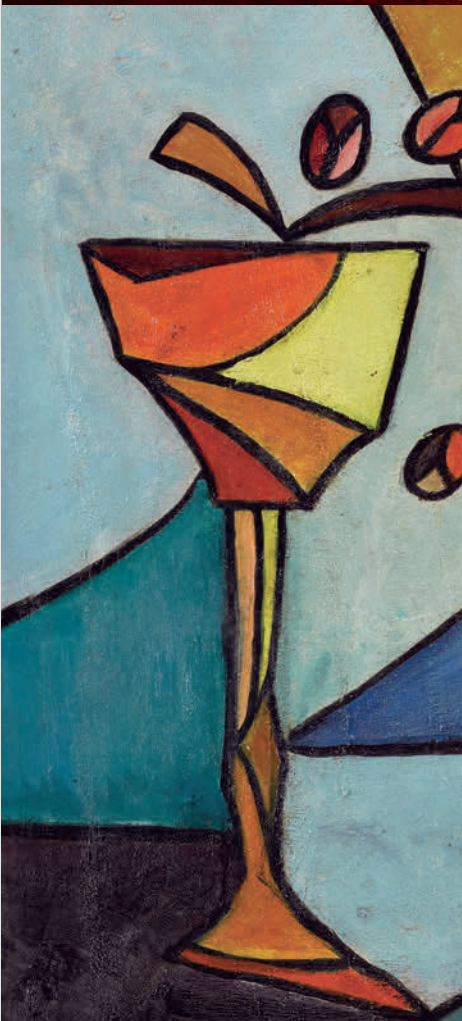
HERNANDO RUIZ OCAMPO

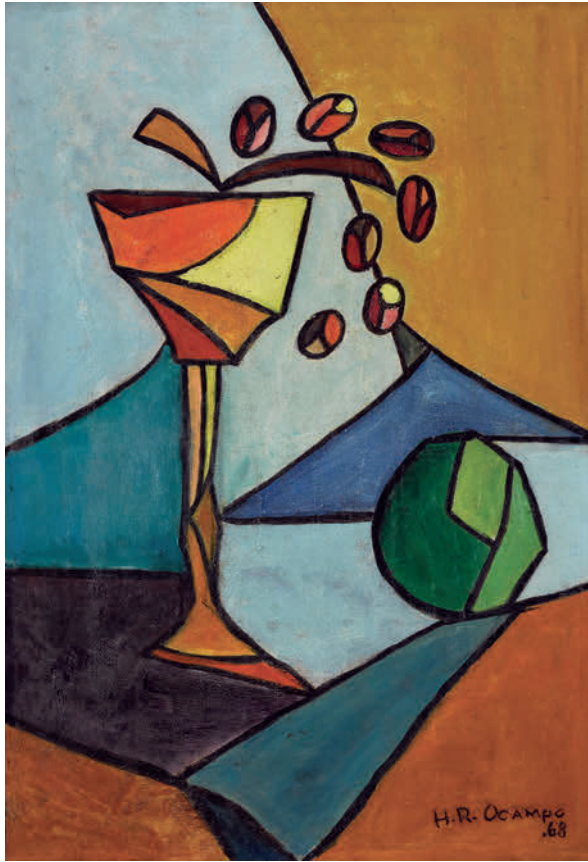
STILL LIFE WITH GLASS ; STILL LIFE WITH VASE

As a member of the pre-War Thirteen Moderns collective, H.R. Ocampo was among the first of the practitioners of non-objective art in the Philippines, leading the Neo-Realist movement from the 1950s until his death in 1978. During this time Ocampo wrote that he became increasingly "less interested in capturing a photographic semblance of nature" and was "more preoccupied with the creation of new realities in terms of stress and strain."

Ocampo's pieces were highly sought after, and the artist often sold his pictures to collectors while the paint was still drying. Still Life with Vase and Still Life with Glass are two unique pieces that Ocampo composed as a gift to a dear friend. His usual highly stylised, abstract approach takes on a more subtle undertone in these two paintings, where we see the artist choosing maintain some semblance of figuration despite his breakdown of the visual world into different colours and angles.

Both paintings carry Ocampo's signature colour scheme and opaque application of colour within distinct geometric fields. The use of tones, while hinting at abstraction, also serve to differentiate the way light illuminates and reflects off the objects he was painting. Thus, the artist was able to achieve shading and bring across sophisticated visual information about dimension even while painting in pockets of solid colour. This effect also allowed the artist to suggest depth and the three dimensionality of the objects he was depicting by differentiating colour tones, and by contrasting light against dark.





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HERNANDO RUIZ OCAMPO
(FILIPINO, 1911-1978)

STILL LIFE WITH GLASS

signed and dated 'H.R Ocampo '68' (lower right)
oil on board
54 x 40 cm. (21 1/4 x 15 3/4 in.)
Painted in 1968

HK\$160,000-260,000
US\$21,000-34,000

PROVENANCE

A gift from the artist, thence by descent to present owner

赫南多·魯伊斯·奧堪波
杯子靜物

油彩 木板
1968年作
款識: H.R Ocampo '68 (右下)

來源

藝術家贈予原藏者, 現由原藏家家屬收藏

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HERNANDO RUIZ OCAMPO
(FILIPINO, 1911-1978)

STILL LIFE WITH VASE

signed and dated 'H.R Ocampo '68' (lower right)
oil on board
55 x 40 cm. (21 5/8 x 15 3/4 in.)
Painted in 1968

HK\$160,000-260,000
US\$21,000-34,000

PROVENANCE

A gift from the artist, thence by descent to present owner

赫南多·魯伊斯·奧堪波
花瓶靜物

油彩 木板
1968年作
款識: H.R Ocampo '68 (右下)

來源

藝術家贈予原藏者, 現由原藏家家屬收藏



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HERNANDO RUIZ OCAMPO

(FILIPINO, 1911-1978)

ABSTRACTION (WHITE)

signed and dated 'H.R. Ocampo '77' (lower right)
acrylic on paper
72 x 50 cm. (28 ³/₈ x 19 ⁵/₈ in.)
Painted in 1977

HK\$60,000-80,000
US\$7,800-10,000

赫南多·魯伊斯·奧堪波

抽象(白)

壓克力 紙本
1977年作
款識: H.R. Ocampo '77 (右下)

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9

HERNANDO RUIZ OCAMPO

(FILIPINO, 1911-1978)

ABSTRACTION

signed and dated 'H.R. Ocampo '52' (lower right)

charcoal on paper

38 x 27 cm. (15 x 10 ⁵/₈ in.)

Painted in 1952

HK\$35,000-55,000

US\$4,600-7,100

赫南多·魯伊斯·奧堪波

抽象

炭筆 紙本

1952年作

款識: H.R. Ocampo '52 (右下)



459

JOSÉ JOYA

(FILIPINO, 1931-1995)

LANDSCAPE

signed and dated 'Joya 1966' (lower right); titled, signed, and dated 'LANDSCAPE 24" x32" /Joya 1966' with gallery label affixed (on the reverse)

oil on board

61 x 81.5 cm. (24 x 32 in.)

Painted in 1966

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

US\$110,000-160,000

PROVENANCE

Luz Gallery, Manila, Philippines

Acquired from the above by the previous owner

Private Collection, Manila, Philippines

It has always been commented that as a gentle and calm person, Jose Joya displayed an astonishing amount of energy in his works. The artist has also been long recognised as one of the leading abstract painter of the Philippines in the 60s.

Joya played an important role in the Philippine art scene. He was part of the 'new wave' of modern artists who exhibited at the important Philippine Art Gallery (PAG), and a member of the 'Saturday Group' collective. In 1962, he became the president of the Art Association of the Philippines, and with Napoleon Abueva, was selected to represent the Philippines at the Venice Biennale. He received grants from the John D. Rockefeller III Trust and the Ford Foundation to study at the Pratt Institute in New York in the late 1960s. Between 1970 to 1978, Joya became the Dean of the College of Fine Arts at the University of the Philippines, and in 1985, the Fernando Amorsolo Professorial Chair.

Within the late 1960s to early 70s, Joya's works underwent a visual shift - from heavy impasto and dynamic, occasionally impatient energy, his abstract renditions became softer, more fluid and meditative. His themes were often of *landscapes*, yet the depicted shapes were impressionistic, rounded, ephemeral, and reminiscent of floating continents

荷西·荷雅

景觀

油彩 木板

1966年作

款識: Joya 1966 (右下)

來源

菲律賓 馬尼拉 Luz 畫廊

原藏者購自上述畫廊

菲律賓 馬尼拉 私人收藏

and plateaus; rather than realistic representations of particular scenes.

Painted in 1966, *Landscape* was created at the height of Jose Joya's career, amidst some of his most triumphant accomplishments. Characteristic of Joya's work in the 60s, this well-balanced composition bears textural impasto and gestural black calligraphic lines, contrasted against the fluid tones of blue with shades of green flecked with orange and brown. The abstract forms which make up the overall pictorial plane are reminiscent and typical of his deconstructed *landscapes*. The prismatic and weightless beauty of *Landscape* evokes a lush homage to nature, while affirming Joya's seamless integration of the modernist aesthetic with an abiding Eastern sensibility

"When an idea evolves, particularly an intense idea, I try to record the idea before it flees. The pictures are done spontaneously - the creative impulse of the moment is strapped to the canvas before it changes its nature."

Jose Joya, *Contemporary Philippine Art: From the Fifties to the Seventies*, Vera-Reyes Inc., Manila, 1972





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FERNANDO ZÓBEL
(SPANISH-FILIPINO, 1924-1984)

KENSINGTON

signed 'Zobel' (lower left); number, titled, signed, and dated '69-59/KENSINGTON/Zobel/8 Dic 1969' (on the reverse)

oil on canvas

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

Painted in 1969

HK\$500,000-700,000
US\$65,000-91,000

PROVENANCE

Private Collection, Sweden

費南度·索維爾

肯辛頓

油彩 畫布

1969年作

款識: Zobel (左下); 69-59/KENSINGTON/
Zobel/8 Dic 1969 (畫背)

來源

瑞典 私人收藏

4
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2

ROMULO OLAZO

(FILIPINO, 1934-2015)

DIAPHANOUS

signed and dated 'Olazo 81' (lower middle)
oil on canvas
59.5 x 80 cm. (23 3/8 x 31 1/2 in.)
Executed in 1981

HK\$50,000-60,000
US\$6,500-7,800

PROVENANCE

Galleria Duemila, Manila, Philippines
Acquired from the above by the present owner
Private Collection, USA

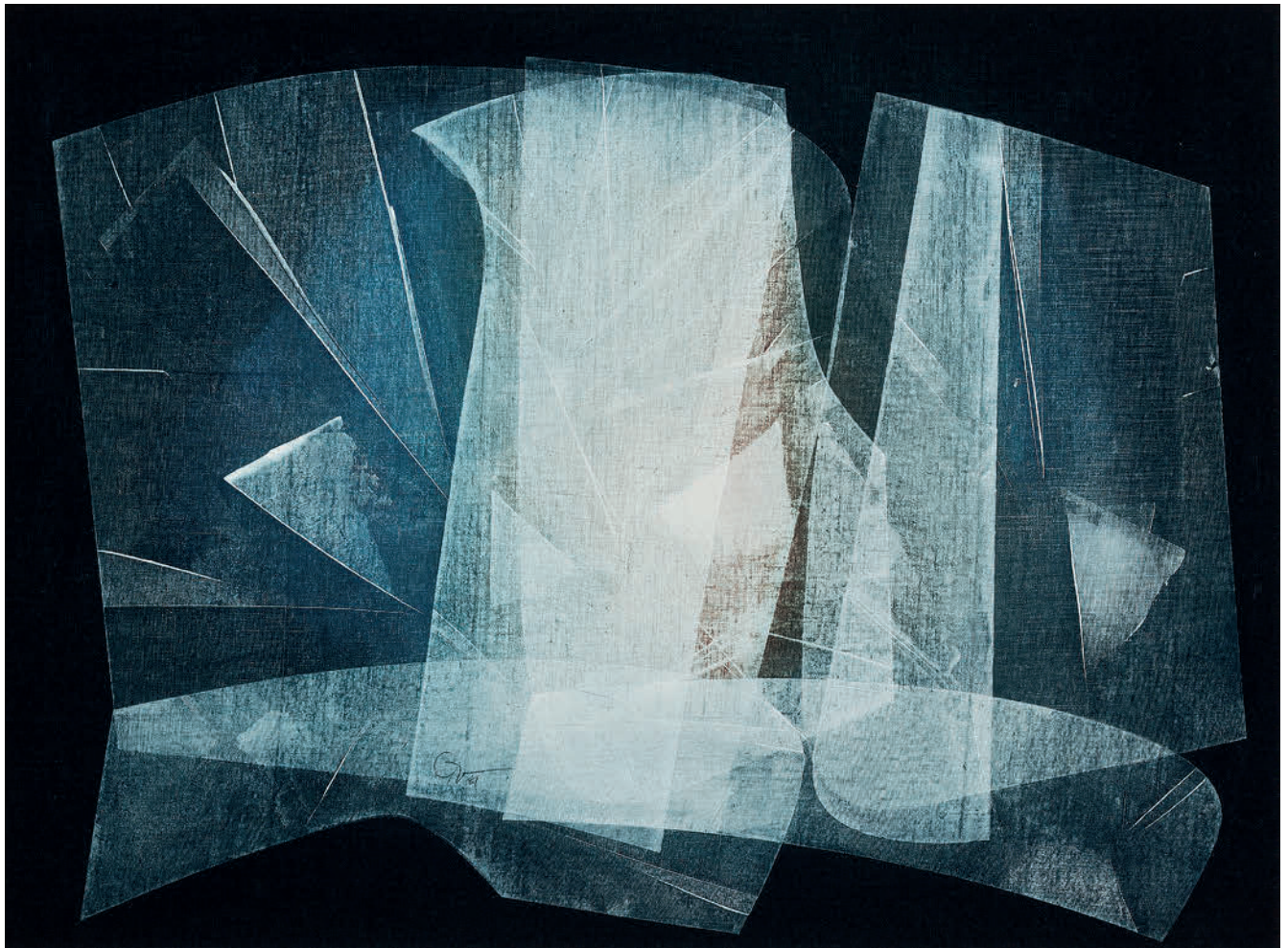
ROMULO OLAZO

透明

油彩 畫布
1981年作
款識: 藝術家簽名 81 (中下)

來源

菲律賓 馬尼拉 Duemila畫廊
現藏者購自上述畫廊
美國 私人收藏



462



463

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3

JOSÉ JOYA

(FILIPINO, 1931-1995)

ORIENTAL FANTASY

signed and dated 'Joya MARCH 7 1982' (lower right)

acrylic and collage on board
32 x 49 cm. (12 5/8 x 19 1/4 in.)
Executed in 1982

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Galleria Duemila, Manila, Philippines
Acquired from the above by the present owner
Private Collection, U.S.A.

荷西·荷雅

東方幻想

壓克力 剪貼 木板
1982年作
款識: Joya MARCH 7 1982 (右下)

來源

菲律賓 馬尼拉 Duemila畫廊
現藏者購自上述畫廊
美國 私人收藏

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MAURO MALANG SANTOS

(FILIPINO, B. 1928)

TREES

signed and dated 'MALANG 80' (lower right)
tempera on paper mounted on board
73 x 73 cm. (28 3/4 x 28 3/4 in.)
Painted in 1980

HK\$50,000-60,000

US\$6,500-7,800

PROVENANCE

Galleria Duemila, Manila, Philippines
Acquired from the above by the present owner
Private Collection, USA

毛羅·桑托斯

森林

彩 紙本裱於木板
1980年作
款識: MALANG 80 (右下)

來源

菲律賓 馬尼拉 Duemila畫廊
現藏者購自上述畫廊
美國 私人收藏



464



465

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PACITA ABAD

(FILIPINO, 1946-2004)

MORNING HAS COME

signed 'Pacita' (lower right); artist's label affixed to the reverse

acrylic, buttons, and mirrors on stitched and padded canvas

240 x 181 cm. (94 1/2 x 71 1/4 in.)

Painted in 2003

HK\$100,000-150,000

US\$13,000-19,000

PACITA ABAD

清晨的陽光

壓克力 釦子 鏡子 縫合和棉服的畫布
2003年作

款識: Pacita (右下)

A SELECTION OF INDONESIAN MODERN ABSTRACT ART

A.D PIROUS

In contrary to "Yogyakarta" art school which focused on the themes of Indonesian beauty and everyday life, the style of "Bandung" school of artists is one preoccupied with the expression of spirituality with the prominent influence from the western painting style that was carried by expatriate lecturers. This resulting in the reconstruction of not only the thinking process of its graduates but also expanding their appreciation to a different kind of art contrasting to what they have. Thus the graduates from Institut Teknologi Bandung (Bandung Institute of Technology) such as A.D. Pirous, Ahmad Sadali, Sunaryo and Zaini reflects the emergence of a distinctively Indonesian style of abstraction during the 70s and 80s.

A.D Pirous is regarded as one of the most influential artists and important figure for the advancement of Indonesian modern art movement, especially through his involvement as an academic and also as an artist. Pirous graduated from ITB in 1964 and appointed as one of the lecturer in ITB specializing in art, typography, and calligraphy right after. He then established the Communication and Design department in ITB.

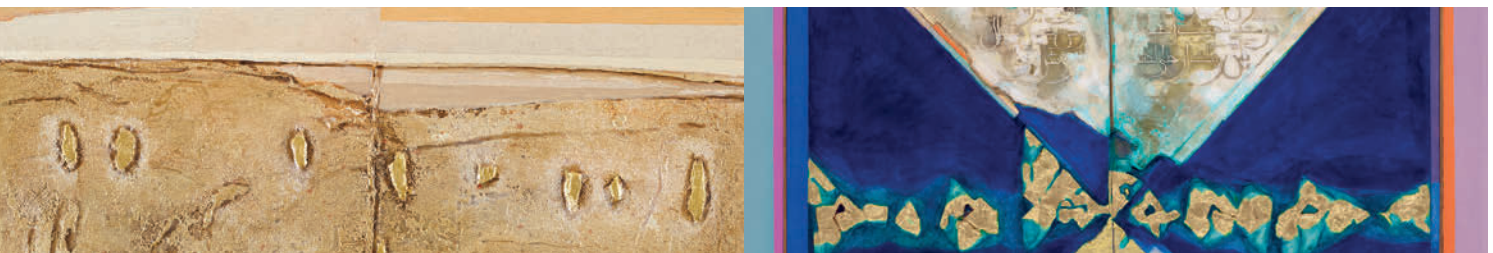
Born in Meulaboh, Aceh, Pirous has been familiar to Islamic culture ever since. Given the chance to explore western art through his travels, Pirous then starting to contemplate on the quality of Indonesian modern abstract works. For Pirous, his artworks are his personal spiritual journey – Pirous would cite relevant verses from the Holy Quran that represent certain episode of his life journey and insert then to the painting. Through his familiarity to Islamic culture, Pirous with his distinguished and articulate work of art became one of the most influential

modern abstract masters of Indonesia.

Bila Bumi Bergetar II (When the Earth Quakes II) is an exquisite example of Pirous' matured work. Being the biggest pieces offered to the market by far, **Bila Bumi Bergetar II** explores the eclectic interaction between shapes, lines and the choice of strong colour palette. Stylized Arabic calligraphy embossed in the body of the two main triangles which interacts between each other, complemented with gold leaf ornaments in the middle of the canvas attracting the attention of its viewer. The appearance of the triangle is an evident influence of Ahmad Sadali's gunung (triangle) theme. Bright thin vermillion line on the right side of the canvas draws the attention from the centre of the canvas moving to the sides of the canvas. Western characteristic infused to the mainly presented eastern elements in the form of vibrant colour blocks. The amalgamation of Arabic calligraphy and Pirous ability to process lines, bold composition with the combination of textures in **Bila Bumi Bergetar II**, shows his unparalleled ability as an artist at that time.

On the other side, **Segitiga Pada Hampan Emas** offered a rather expressive exploration on lines, and shape. In this painting, lines are seen organically drawn on top of the gold leaf, offering a tactile texture to the painting. Additionally, the colour chosen for this piece is a harmonious match to the tone of gold leaf, making it a pleasant experience for the viewer. Executed in 2000, **Segitiga Pada Hampan Emas** is a testament to Pirous passion on developing his artistry throughout his artistic journey.

Lot 466 , 467 Detail 局部





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6

A.D. PIROUS

(INDONESIAN, B. 1933)

BILA BUMI BERGETAR II (WHEN THE EARTH QUAKES II)

signed and dated 'AD. Pirous '91' (lower right); signed
titled and dated again (on the reverse)
mixed media on canvas
147 x 192 cm. (57 7/8 x 75 5/8 in.)
Painted in 1991

HK\$200,000-300,000
US\$26,000-39,000

PROVENANCE

Jakarta, Indonesia, Pameran Kebudayaan Islam Indonesia,
Festival Istiqlal 1991, July-August 1991.

LITERATURE

Kenneth M George, AD. Pirous: Vision, Faith and Journey
in Indonesian Art 1955 - 2002, Yayasan Serambi Pirous,
Indonesia, 2002 (cited, p. 178).

阿都·雅裡·比勞斯

地震的時候 II

綜合媒材 畫布
1991年作
款識: AD. Pirous '91 (右下)

展覽

1991年7月-8月「Istiqlal節慶」印尼伊斯蘭文化展
覽中心 雅加達 印尼

出版

2002年《阿都·雅裡·比勞斯: 愿景·信仰·和路
程在印尼藝術內 1955-2002》Kenneth M George
著 Yayasan Serambi Pirous 印尼 (引用, 第178頁)



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7

A.D. PIROUS

(INDONESIAN, B. 1933)

SEGITIGA PADA HAMPARAN EMAS

signed and dated 'AD. Pirous 2000' (lower right);
signed, titled, and dated (on the reverse)
acrylic and gold leaf on canvas
70 x 50 cm. (27 1/2 x 19 5/8 in.)
Painted in 2000

HK\$40,000-50,000

US\$5,200-6,500

阿都·雅裡·比勞斯

金三角

壓克力 金箔 畫布

2000年作

款識: AD. Pirous 2000 (右下)

467

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8

ZAINI

(INDONESIAN, 1926-1977)

RED BOATS

signed and dated 'Zaini '72' (lower left)
oil on canvas
127.5 x 87.5 cm. (50 1/4 x 34 1/2 in.)
Painted in 1972

HK\$30,000-40,000

US\$3,900-5,200

ZAINI

紅船

油彩 畫布

1972年作

款識: Zaini'72 (左下)



468

SUNARYO

(INDONESIAN, B. 1943)

BETWEEN TWO SPHERES

signed and dated 'Sunaryo 00' (lower right)
mixed media on canvas
140 x 120 cm. (55 1/8 x 47 1/4 in.)
Painted in 2000

HK\$100,000-150,000**US\$13,000-19,000****PROVENANCE**

Anon. sale; Christie's Hong Kong, 27 May 2012, Lot 2137
Acquired from the above sale by the present owner

EXHIBITED

Washington DC, U.S.A., CP Artspace, Sunaryo: A Stage of
Metamorphosis, 15 May-15 June 2001.

蘇納爾約**兩球形之間**

綜合媒材 畫布
2000年作
款識：Sunaryo 00 (右下)

來源

2012年5月27日 香港佳士得 編號2137
現藏者購自上述拍賣

展覽

2001年5月15日-6月15日「蘇納爾約：變形的舞台」CP
Artspace 華盛頓 美國





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AHMAD SADALI

(INDONESIAN, 1924-1987)

**AT THE END OF LIFE, YOUR GOOD
DEEDS WILL BE LEFT BEHIND**

signed and dated 'Sadali 85' (lower right)
oil on canvas
100 x 100 cm. (39 3/8 x 39 3/8 in.)
Painted in 1985

HK\$500,000-600,000
US\$65,000-78,000

阿默·薩達里
在生命的盡頭，您
所做的好事會留下

油彩 畫布
1985年作
款識: Sadali 85 (右下)

A SELECTION OF INDONESIAN MODERN ABSTRACT ART

ZAINI ; SUNARYO ; AHMAD SADALI

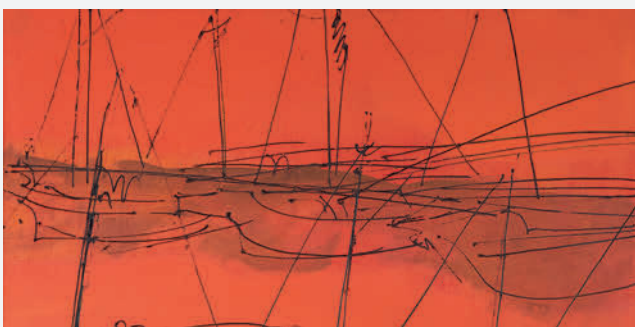
On the other hand, Ahmad Sadali came to abstract art a budding young artists in the 1950s. He is considered one of the most important modernist artists in Indonesian art. Completed in 1985, *At The End Of Life, Your Good Deed Will Be Left Behind (Lot 470)* is a realization of Sadali's modernity that took form in the application of golden leaf, textures created, gunungan theme, calligraphy which established the meditative quality to this highly composed piece that evokes a range of tactile and viewing sensation. A new quality and understanding of the pictorial surface is realized through the use of different medium. *At The End Of Life, Your Good Deed Will Be Left Behind* is a highly representative work of the artist's progression from his earlier painting style where he created abstract painting with emotion-laden brushwork.

Different from Pirous and Sadali, Zaini's and Sunaryo's approach on their painting style are highly inspired by the western abstraction. Zaini's work in *Red Boats (Lot 468)* offers a different approach to the modern abstraction. Zaini's flowing lineworks are spontaneous yet soft, outlining the shape of boats. These fine lineworks has similar characteristic and quality of

Chinese calligraphy strokes. Zaini's work is an outlook to a world full of spiritual reflection. Within that world one finds personal responses about longing, loneliness, and even emptiness. Completed in 1975, *Red Boats* was painted in the pinnacle of Zaini's realization of abstraction where he began to introduce poetic atmosphere into his work.

Coming a generation after Ahmad Sadali, Sunaryo maintained a steadfast commitment to integrating thoughts on morality, ethics and aesthetic in his paintings thought abstraction. *Between Two Spheres (lot 469)* by Sunaryo creates an imaginary dialogue between a fish and butterfly. The imagery of both animals are discernible in the textured surface of the work. Although superficially different, both are limited in their respective realm of existence, one by the element of water, the other by the brevity of life. Sunaryo infuses an acute philosophical edge in this work, composing a response to the realisation of limitations.

Lot 468 , 469 Detail 局部





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SRIHADI SOEDARSONO

(INDONESIAN, B. 1931)

BOROBUDUR: PROSPERITY OF SOUL

signed and dated 'Srihadi 2010' (upper right); signed, dated and titled 'Borobudur-Property of Soul/2010/200 x 350 cm/Srihadi S '10' (on the reverse)

oil on canvas

200 x 350 cm. (78 3/4 x 137 3/4 in.)

Painted in 2010

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

US\$160,000-230,000

斯里哈迪·蘇達索諾

婆羅浮屠：心靈繁榮

油彩 畫布

2010年作

款識：Srihadi 2010 (右上)

SRIHADI SOEDARSONO

BOROBUDUR: PROSPERITY OF SOUL

Srihadi Soedarsono's art showcases the deep spiritualism and energy of cultural life in Indonesia as well as the spirit of modernism. The choice of colours in Srihadi's paintings are mainly a reflection of an emotional interaction and experience with the environment. With expressive strokes of subtly blended colours, Srihadi melds both the physical as well as emotional aspects of the landscape.

In *Borobudur: Prosperity of Soul*, the background of the painting is rendered in deep shades of black and purple juxtaposed against the brilliant colours of a rising or setting sun. The stark white impasto of the moon gives a tactile quality to the infinite depth of the dark sky as Srihadi captures Borobudur in a moment of transience at what could

斯里哈迪·蘇達索諾把自身的人生歷練和自然環境之間的情感互動反映到作品的用色上，並透過富表現力的筆觸與巧妙的色彩混合，成功將印尼的自然環境和鄉土感情融合。這種種高超的作畫技巧，讓他的作品在展示印尼文化生活中深厚的能量和精神的同時，亦透出現代主義的神緒。

《婆羅浮屠：心靈的屬性》一作的背景被設定為大片深沉的黑與紫，恰恰與正東昇或西下的艷陽形成強烈對比。蘇達索諾成功捕捉稍縱即逝的一縷光——或是晨光初現

either be the very early morning, or the last light of the day. The painter's use of yellow highlight the edges of the temple complex, defining the distinctive architectural features of Borobudur. The highest stupa is aligned with the overhanging moon in a pleasing symmetry that affords the composition an overall sense of harmony and balance.

Borobudur: Prosperity of Soul conveys a sense of peaceful grandeur in a wonderfully balanced rendition of the iconic Borobudur. Srihadi's mastery of colour and texture in painting achieves in rendering a deeply serene and meditative painting that invites the viewer to reflect on a moment of harmonious interaction between man and nature.

時，或是夜幕低垂前。同時以厚塗荒涼的刷白勾勒月亮，映襯出一望無際的夜空。在描畫婆羅浮屠時，蘇達索諾則採用鮮黃色勾畫其外形，以突顯其 明的建築特色。於最高層的浮屠與高懸於半空的月亮形成美妙的對稱，平衡的構圖帶出和諧、協調的氛圍。

《婆羅浮屠：心靈的屬性》以平衡、對稱的畫法展現地標式建築婆羅浮屠，配合色調及質感的完美運用，除栩栩如生的展現建築物既平和又顯赫的氣勢外，亦透出安詳冥想的氛圍，引領觀者在人與自然和諧相交的一刻進行反思。



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2

NYOMAN NUARTA
(INDONESIAN, B. 1951)

BOROBUDUR

signed and dated 'n. nuarta 2002' (on the base)
bronze sculpture
120 x 80 x 80 cm. (47 1/4 x 31 1/2 x 31 1/2 in.)
Executed in 2002

HK\$280,000-380,000
US\$37,000-49,000

NYOMAN NUARTA

婆羅浮屠

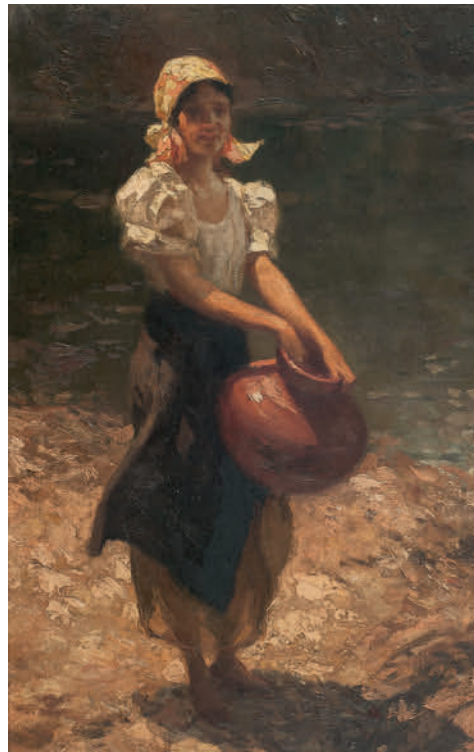
青銅 雕塑
2002年作
款識: n. nuarta 2002 (底下)

FERNANDO CUETO AMORSOLO

GIRL WITH A BANGA

Girl With A Banga is an exceptional work from the earlier part of Fernando Amorsolo's career. Rendered with a soft impressionistic style and a sensitive treatment of light and shadow, this is a work that exemplifies Amorsolo's reverence for the beauty to be found in the simplest of daily activities. Amorsolo's depictions of ladies in the act of carrying *banga*, or water jugs, are often composed as portraits or intimate studies, and are regarded as special subjects amongst his genre scenes.

Painted in 1928, when Amorsolo was only in his mid-thirties, the painting holds much promise for a young artist filled with an idealism and love for his country and its people. Dressed in the distinctive attire of the hardworking Filipina woman, Amorsolo uplifts her as a symbol of youthful exuberance and vitality. As she returns from collecting water from the river, the afternoon sun reflects off the water and casts shadows on the ground around her. Amorsolo invites us to appreciate the uncalculated elegance of her posture set within the idyllic scene. The



Lot 473 Detail 局部

overall atmosphere is one of warm familiarity, and Amorsolo achieves in imbuing the work with a sense of timeless authenticity.

《提著水甕的女人》是費爾南多·阿莫索羅創作生涯中早期的一幅特殊作品。採用柔和印象派般的風格以及對於光與影的細心處理，這幅作品代表著阿莫索羅對於在簡單的日常生活中所存在的美的重視。阿莫索羅所詮釋的拿著水罐的女性通常都是以肖像式的模式呈現或是較為深入的細部研究，而這個題材也被認為是他的作品風格中較為特殊的一個。

創作於1928年，當時阿莫索羅年僅約三十出頭，作品代表著年輕藝術家對於自己的國家以及人民的理想與關愛。畫中的人物身穿著辛勤的菲律賓女性的獨特裝束，同時被藝術家提昇為代表年輕活力的象徵。在往河邊提水完的歸途中，午後的陽光閃耀在水上，並在她的身後產生一道影子。阿莫索羅邀請觀眾細細地欣賞畫中人物在樸實的鄉村環境中所展現的不做作的優雅姿態。整體畫面充滿著溫暖的熟悉感，以及一股歷久彌新的真誠感受。



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FERNANDO CUETO AMORSOLO

(FILIPINO, 1892-1972)

GIRL WITH A BANGA

signed, inscribed, and dated 'F. Amorsolo Manila 1928' (lower right)

oil on canvas

40.5 x 32.5 cm. (16 x 12 ³/₄ in.)

Painted in 1928

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

Private Collection, California, U.S.A.

阿莫索羅

提著水甕的女人

油彩 畫布

1928年作

款識: F. Amorsolo Manila 1928 (右下)

來源

美國 加州 私人收藏



4
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4

FERNANDO CUETO AMORSOLO

(FILIPINO, 1892-1972)

FARMERS PREPARING TO LEAVE THEIR FIELD AT DAY'S END

signed, inscribed, and dated 'F. Amorsolo Manila 1939' (lower right)
oil on canvas
58 x 88 cm. (22 ⁷/₈ x 34 ⁵/₈ in.)
Painted in 1939

HK\$400,000-500,000
US\$52,000-65,000

PROVENANCE

Acquired directly from the artist by Montague Lord Sr. in the 1930s in the Philippines
Thence by descent to the present owner
Private Collection, Barcelona, Spain

阿莫索羅

農民準備離田地回家

油彩 畫布
1939年作
款識: F. Amorsolo Manila 1939 (右下)

來源

1930年 菲律賓 原藏者Montague Lord Sr. 得自藝術家本人
現由原藏家家屬收藏
西班牙 巴塞羅那 私人收藏



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5

FERNANDO CUETO AMORSOLO

(FILIPINO, 1892-1972)

MORNING IN THE RICE FIELD

signed, inscribed, and dated 'F. Amorsolo Manila 1933' (lower right)
oil on canvas
20.5 x 33 cm. (8 1/8 x 13 in.)
Painted in 1933

HK\$150,000-200,000
US\$20,000-26,000

PROVENANCE

Acquired directly from the artist by Montague Lord Sr. in the 1930s in the Philippines
Thence by descent to the present owner
Private Collection, Barcelona, Spain

阿莫索羅

早晨在稻田裡

油彩 畫布
1933年作
款識: F. Amorsolo Manila 1939 (右下)

來源

1930年 菲律賓 原藏者Montague Lord Sr. 得自
藝術家本人
現由原藏家家屬收藏
西班牙 巴塞羅那 私人收藏

FERNANDO CUETO AMORSOLO

MORNING IN THE RICE FIELD ; FRUIT SELLER ; PLANTING RICE



Lot 476 Detail 局部

Fernando Amorsolo is widely recognized as the foremost artist of 20th Century painting within the Philippines. Recognised as a National Artist, he studied under lauded painter, Fabian de la Rosa, from whom he acquired the rudiments of Spanish style painting. He also spent time in Madrid in 1919, financed by by art connoisseur and patron, Don Enrique Zobel, where he was exposed to the works of masters such as Velasquez, Goya, El Greco and Sorolla in the Prado museum. In this time, Amorsolo developed a mastery of portraying light and shade within his realist compositions.

Like de la Rosa, Amorsolo was proficient in portraiture and genre scenes, and critically, displayed a rare ability to capture quintessentially Filipino elements with great skill and sophistication: a provincial vista of lush foliage, rippling rivers under rich tropical sunlight, robust workers in the field, and women in traditional native outfits or elaborate Maria Clara gowns. His repeated skilful

depictions of the mainstays of Filipino rural life - where he grew up as a child - applied with a realist technique, glorified the beauty of the Filipino rural countryside and the virtue of its workers and inhabitants, which has come to be known as the classic Amorsolo genre scene.

These current lots celebrate both the geography and spirit of life in the the countryside: the gentle, golden sunlight that caresses the swaying sheaves of rice in the fields that nourish every dinner table, the quiet strength of the noble beast of burden, the carabao, (water buffalo), farmers hard at work tilling the land, and most iconically, the beautiful Filipino maiden as his muse. It is no surprise to note then how successfully these genre scenes have situated Amorsolo and his work within the national consciousness of his country.

Lot 474 Detail 局部





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FERNANDO CUETO AMORSOLO

(FILIPINO, 1892-1972)

FRUIT SELLER

signed, inscribed, and dated 'F. Amorsolo Manila 1952' (lower right)
oil on canvas
41 x 51 cm. (16 1/8 x 20 1/8 in.)
Painted in 1952

HK\$250,000-350,000
US\$33,000-45,000

PROVENANCE

Private Collection, California, U.S.A.

阿莫索羅

水果小攤

油彩 畫布
1952年作
款識: F. Amorsolo Manila 1952 (右下)

來源

美國 加州 私人收藏

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FERNANDO CUETO AMORSOLO

(FILIPINO, 1892-1972)

PLANTING RICE

signed and dated 'F. Amorsolo 1951' (lower right)

oil on canvas

62 x 94 cm. (24 ³/₈ x 37 in.)

Painted in 1951

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE

Private Collection, California, U.S.A.

阿莫索羅

種田

油彩 畫布

1951年作

款識: F. Amorsolo 1951 (右下)

來源

美國 加州 私人收藏





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8

ANITA MAGSAYSAY-HO

(FILIPINO, 1914-2012)

WOMEN AT THE MARKET

signed and dated 'Anita Magsaysay Ho 1950' (lower right)
egg tempera on board
65.5 x 50 cm. (25 3/4 x 19 5/8 in.)
Painted in 1950

HK\$800,000-1,000,000
US\$110,000-130,000

PROVENANCE

Purchased by Conrad Wilke around 1950 from Sue Fisher Gallery,
Manila, Philippines
Private Collection, USA
Acquired from the above by the present owner in 2001
Private Collection, California, USA

安妮塔·馬賽賽·何
女子在市場

蛋彩 木板
1950年作
款識: Anita Magsaysay Ho 1950
(右下)

來源

Conrad Wilke 約1950年得之菲律賓
馬尼拉Sue Fisher畫廊
美國 私人收藏
現藏者2001年購自上述收藏
美國 加州 私人收藏

ANITA MAGSAYSAY-HO

WOMEN AT THE MARKET ; THREE BOYS AT PLAY



Lot 478 Detail 局部

Anita Magsaysay-Ho is widely acknowledged as the leading female painter in modern Philippine art. During her youth, she studied under the illustrious Fernando Amorsolo, master of the romantic realist tradition, and her earliest works reflect this tutelage of warm pastoralism and faithful portraiture. However it was during her experimentations with modernism during the 1950s that Magsaysay-Ho found her true artistic calling, blending localised genre scenes with an almost geometrical sense of modern figuration.

Women at the Market is painted with egg tempera on board, a medium used early in

安妮塔·馬賽賽·何被公認為菲律賓當代藝術首屈一指的女畫家。年輕時，她師事於菲律賓浪漫寫實派大師阿莫索羅，而早期的作品也反映出溫馨的田園情趣，以及栩栩如生的人物寫照。然而，馬賽賽·何於1950年代開始在創作中嘗試加入現代主義的元素，才終於找到屬於自己的藝術風格：利用現代輪廓畫法中類幾何的平衡感勾勒出在地風俗景色。

the artist's career. The medium enabled her work to achieve a delicate quality due to the transparency of the medium and also the resulting smooth finish that served to accentuate her experimentations with the Modernist style of cubism to create depth in her compositions by employing the use of flat planes.

Three Boys at Play is a work that emphasizes the exuberance of youth through the vibrant colours used to depict the boy's clothes. Isolated against a brown background, Magsaysay-Ho draws our attention to the energy and dynamic interaction between the young boys.

《女子在市場》是一幅精緻的蛋彩畫。蛋彩是該藝術家早期運用的媒材，其透明感賦予作品細膩的質地和光潔度，同時襯托出她所嘗試的現代立體主義風格，運用平面的構圖打造出景深。

《玩耍》透過男孩衣服的鮮豔色彩，展現出青春洋溢的氣息。在一片棕色的背景中，馬賽賽·何將觀者的目光聚焦在男孩源源不絕的活力與互動之中。

Lot 479 Detail 局部



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9

ANITA MAGSAYSAY-HO

(FILIPINO, 1914-2012)

THREE BOYS AT PLAY

signed 'Anita Magsaysay' (lower right)

oil on board

50 x 40 cm. (19 5/8 x 15 3/4 in.)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Anon. sale; Christie's Singapore, 20 September 2001, Lot 266

Acquired from the above sale by the present owner

安妮塔·馬賽賽·何

玩耍

油彩 木板

款識: Anita Magsaysay (右下)

來源

2001年9月20日 新加坡 佳士得 編號266

現藏者購自上述拍賣



VICENTE SILVA MANANSALA

(FILIPINO, 1910-1981)

MOTHER AND CHILD

signed and dated 'Manansala 81' (upper right)
oil on canvas
47.5 x 56 cm. (18 7/8 x 22 in.)
Painted in 1981

HK\$150,000-200,000
US\$20,000-26,000

PROVENANCE

Anon. sale; Sotheby's Singapore, 12 October 2003,
Lot 66

Acquired from the above by the previous owner

Anon. sale; Christie's Hong Kong, 27 November
2011, Lot 1185

Acquired from the above sale by the present owner



維參特·馬南薩拉

母與子

油彩 畫布
1981年作
款識: Manansala 81 (右上)

來源

2003年10月12日 新加坡富比 編號66

原藏者購自上述拍賣

2011年11月27日 香港佳士得 編號1185

現藏者購自上述拍賣

480



FEDERICO AGUILAR ALCUAZ

(FILIPINO, B. 1932-2011)

SLEEPING GIRL

signed and dated 'Aguilar Alcuaz 1980' (middle left)
oil on canvas
50 x 60 cm. (19 5/8 x 23 5/8 in.)
Painted in 1980

HK\$50,000-70,000
US\$6,500-9,100

費德列可·阿奎拉·艾庫阿茲
睡覺的女孩

油彩 畫布
1980年作
款識: Aguilar Alcuaz 1980 (左中)

481

ROMEO TABUENA

STILL LIFE WITH BASKETS ; THREE CACTI ;
BLUE VILLAGE

The Philippines in particular has had a very strong tradition of Cubism-influenced modernist painting that flourished in the mid-20th century. The top proponents of the style include Vicente Manansala and Anita Magsaysay-Ho who can also be considered as the forefront pioneers of modernism in Philippine art. The next generation of artists who sought to continue and further develop their legacy came into prominence in the 1960s and 1970s with artists such as Ang Kiu Kok, Jose Joya, Arturo Luz, Federico Aguilar Alcuaz and Romeo Tabuena among others playing an important role in the development of the modernist visual aesthetic as we know it today.

The lively cubist compositions of Romeo Tabuena effectively capture the warmth and exuberance of Filipino culture from his jewel-toned palette to his ability to depict scenes and subjects that convey a wistful nostalgia for a rustic past. *Still Life with Baskets* (Lot 482) delights with an expert representation of light refracting in prismatic hues off an everyday arrangement of traditional woven baskets, using his unique perspective to transform even the most ordinary of subjects.

Three Cacti (Lot 483) is a comparatively starker work, with the use of black lines and angular forms to represent the essential qualities of the desert plant. The tight perspective of the cacti

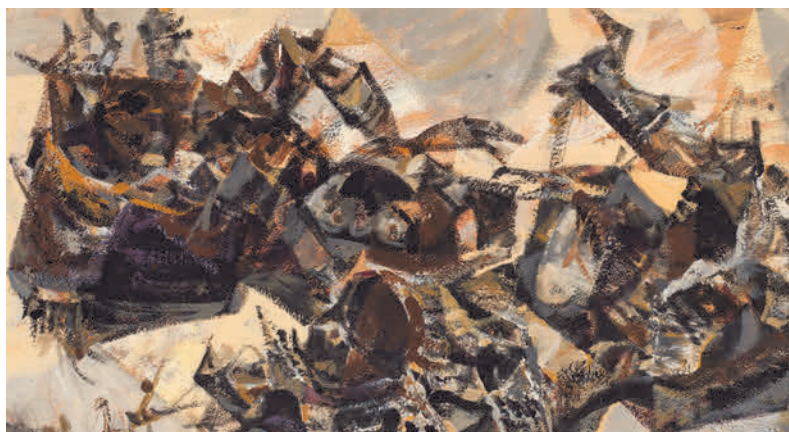
Lot 484 Detail 局部



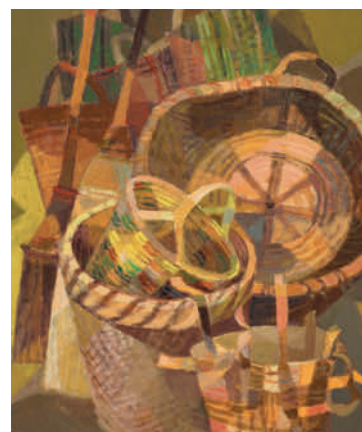
draws our attention to the textural features and surfaces of the unique plant. With a subtle variation of brown and yellow shades, Tabuena creates depth in the composition and achieves in conveying the arid desert landscape through a close study of the cacti.

The atmospheric *Blue Village* (Lot 484) is one of the artist's iconic depictions of local landscapes such as farms, carabao, and nipa huts. As if it were shrouded in a lifting mist, Tabuena casts the scene in moody hues of blue and purple. *Blue Village* is an earlier work that shows the artist experimenting with a kind of semi-abstraction that prefigured his eventual foray into his distinctive modern cubism.

Tabuena would continue to be a prolific artist even into his elderly years, and his art is a testament of his unceasing dedication and artistic fervor for depicting and representing the cultural essence of the Philippines.



Lot 483 Detail 局部



Lot 482 Detail 局部

4
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2

ROMEO TABUENA

(FILIPINO, 1921-2015)

STILL LIFE WITH BASKETS

signed and dated 'TABUENA 1961' (lower left)
oil on board
70 x 55 cm. (27 1/2 x 21 5/8 in.)
Painted in 1961

HK\$60,000-70,000
US\$7,800-9,100

PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

籃子靜物

油彩 木板
1961年作
款識: TABUENA 1961 (左下)

來源

墨西哥 私人收藏



482

4
8
3

ROMEO TABUENA

(FILIPINO, 1921-2015)

THREE CACTI

signed and dated 'TABUENA 56' (lower left)
oil on board
49 x 77 cm. (19 1/4 x 30 3/8 in.)
Painted in 1956

HK\$60,000-70,000
US\$7,800-9,100

PROVENANCE

Private Collection, Mexico

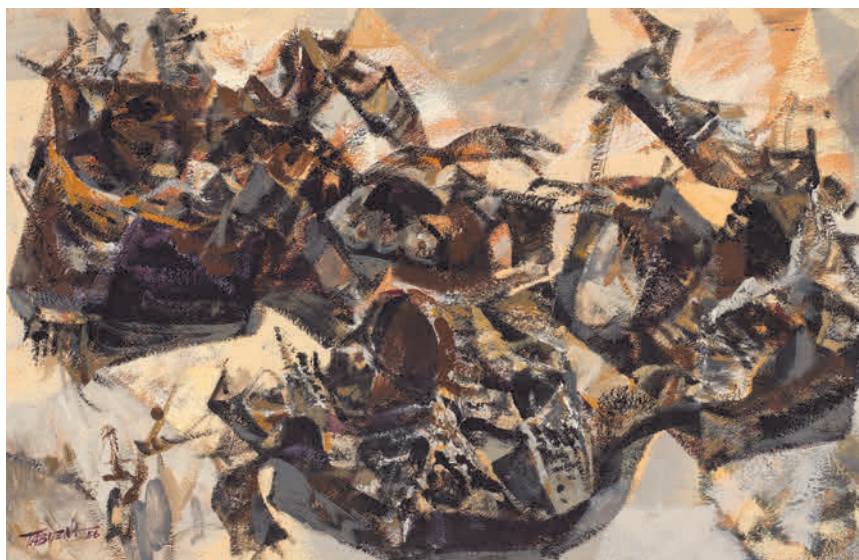
羅米奧·塔貝納

仙人掌

油彩 木板
1956年作
款識: TABUENA 56 (左下)

來源

墨西哥 私人收藏



483



484

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ROMEO TABUENA

(FILIPINO, 1921-2015)

BLUE VILLAGE

signed and dated 'TABUENA 1956' (lower right)

oil on wood

61 x 90 cm. (24 x 35 3/8 in.)

Painted in 1958

HK\$70,000-90,000

US\$9,100-12,000

PROVENANCE

Private Collection, Mexico

羅米奧·塔貝納

藍色鄉村

油彩 木板

1958年作

款識: TABUENA 1956 (右下)

來源

墨西哥 私人收藏

4
8
5

ADRIEN-JEAN LE MAYEUR DE MERPRÈS

(BELGIAN, 1880-1958)

VIEW OF BRUGES, BELGIUM

oil on canvas

29 x 41 cm. (11 ³/₈ x 16 ¹/₈ in.)

HK\$60,000-80,000

US\$7,800-10,000

勒邁耶·德·莫赫普赫斯

布赫比利時

油彩畫布



4
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6

GERARD PIETER ADOLFS

(DUTCH, 1897-1968)

RICE FARMERS

signed 'GER. P. ADOLFS' (lower right)
oil on canvas
60 x 90 cm. (23 3/4 x 35 3/8 in.)

HK\$70,000-90,000
US\$9,100-12,000

PROVENANCE

Private Collection, USA

阿道夫

稻農

油彩 畫布
款識: GER. P. ADOLFS (右下)



486



4
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7

LUCIEN FRITS OHL

(DUTCH, 1904-1976)

MARKET SCENE

signed 'Frits Ohl' (lower right)
oil on canvas
81 x 70.5 cm. (31 7/8 x 27 3/4 in.)

HK\$30,000-40,000
US\$3,900-5,200

LUCIEN FRITS OHL

市場前景

油彩 畫布
款識: Frits Ohl (右下)

487



488

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8

WILLEM DOOYEWAARD
(DUTCH, 1892-1980)

FRUIT SELLER

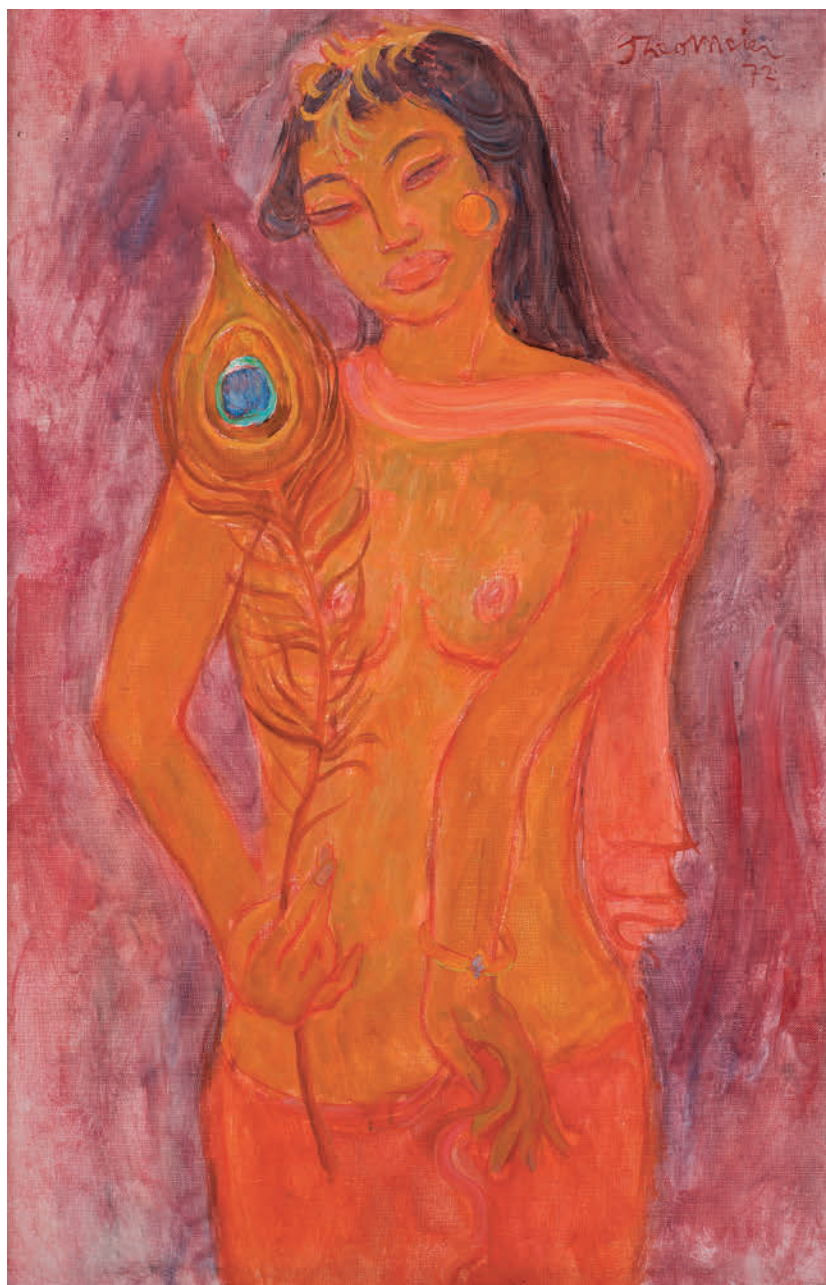
signed 'W. Dooyewaard' (lower left)
oil on canvas
76 x 56 cm. (29 7/8 x 22 in.)

HK\$100,000-140,000
US\$13,000-18,000

威廉·杜爾華德

水果小攤

油彩 畫布
款識: W. Dooyewaard (左下)



4
8
9

THEO MEIER

(SWISS, 1908-1982)

THE FEATHER DANCE

signed and dated 'Theo Meier 72' (upper right)

oil on canvas

81.5 x 53.5 cm. (32 1/8 x 21 1/8 in.)

Painted in 1972

HK\$120,000-180,000

US\$16,000-23,000

西奧·梅耶

羽毛舞

油彩 畫布

1972年作

款識: Theo Meier 72 (右上)



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THEO MEIER

(SWISS, 1908-1982)

RECLINING NUDE

signed 'Theo Meier' (lower right)
oil on canvas
43 x 66 cm. (16 7/8 x 26 in.)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE

Anon. sale; Christie's Hong Kong, 27 November 2011, Lot 1275
Acquired from the above sale by the present owner

西奧·梅耶

裸體

油彩 畫布
款識: Theo Meier (右下)

來源

2011年11月27日 香港佳士得 編號1275

現藏者購自上述拍賣



4
9
1

ANTONIO BLANCO

(FILIPINO, 1912-1999)

NUDE

signed 'Antonio Blanco' (lower middle)
oil on canvas in the artist's original frame
image: 45 x 52 cm. (17 ³/₄ x 20 ¹/₂ in.)
including frame: 104 x 100 cm. (41 x 39 ³/₈ in.)

HK\$240,000-320,000
US\$32,000-41,000

安東尼奧·布蘭科

裸體

油彩 畫布 藝術家原裝框架
款識: Antonio Blanco (中下)



AUKE SONNEGA

CEREMONY AT THE TEMPLE

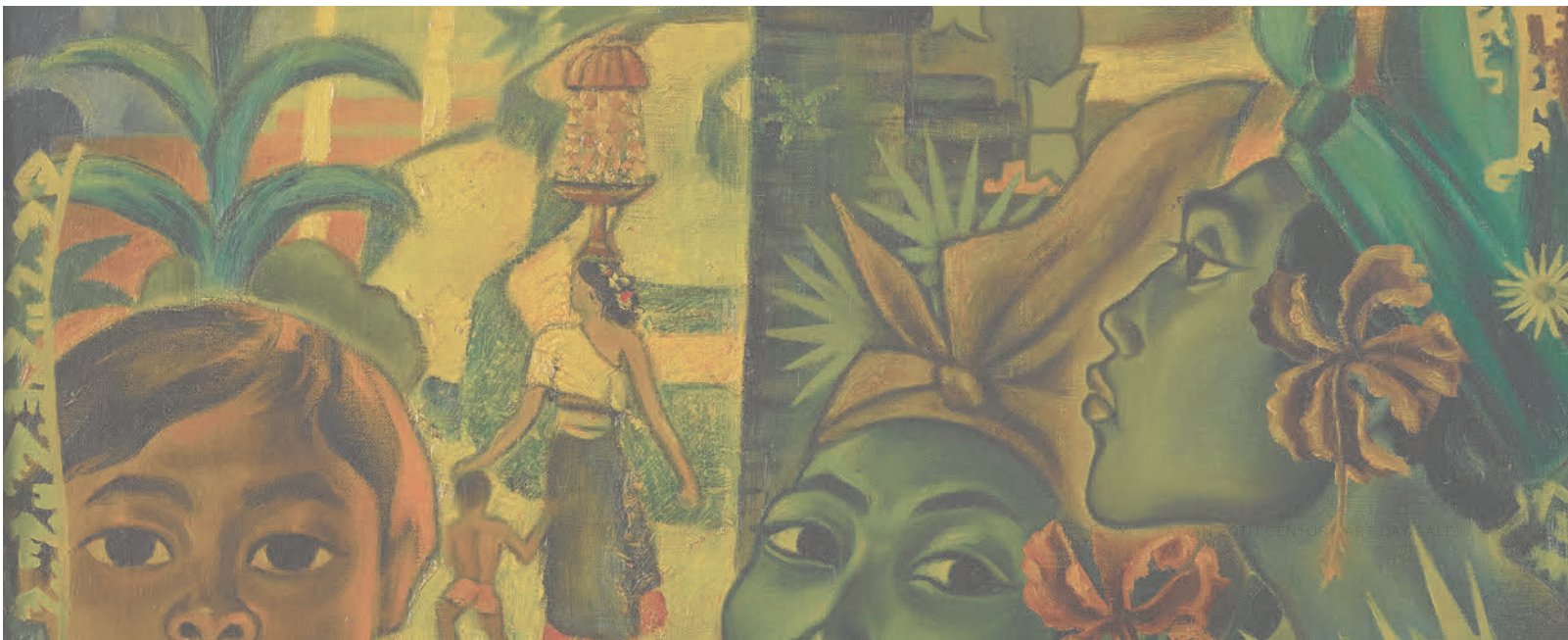
Born in 1910 in Holland, Sonnega was born to a freethinking parents whom find solace in the Theosophical Society – a society which objective was to achieve spiritual enlightenment. At his tender age, Sonnega and his brother would attend classes hosted by the society to awaken children to their spiritual potential. This spiritual experience was later on put a lasting mark to Sonnega and his art.

Gamelan is one of the most intriguing reoccurring themes throughout Sonnega's artistic endeavour. Sonnega was viscerally impacted by Balinese music. Passionate about Balinese music, Sonnega wrote some articles about Balinese gamelan. He would later write, "*The air was vibrating with the clash of cymbals and the gamelan orchestras played...frenzied and bewitching Balinese music.*" Entrenched by the energy and liveliness of Balinese gamelan music, Sonnega would then translate his rendition of Balinese gamelan's tonality and intensity into his remarkable

paintings, increasingly experimenting on psychedelic colours and compositions as echoed in **Ceremony At The Temple**. Sonnega first explored the untouched island of Bali together with Arie Smit. This resulting in the evidence of direct artistic influence on both artists, especially their portraits of young men.

Dominating in yellow and green, these colours offering the sense of enigma, portraying a man reminiscing his adolescence years in celebrating the spiritual life. **Ceremony At The Temple** offers an insight to Sonnega's interpretation of spirituality as an artist through obscure imagery of Bali's spiritual activity.

Lot 492 Detail 局部





492

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AUKE SONNEGA

(DUTCH, 1910-1963)

CEREMONY AT THE TEMPLE

signed and dated '49 Sonnega' (lower middle)

oil on canvas

61 x 70 cm. (24 x 27 1/2 in.)

Painted in 1949

HK\$350,000-500,000
US\$46,000-65,000

奧庫·蘇恩赫

寺廟儀式

油彩 畫布

1949年作

款識：49 Sonnega (中下)

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IDA BAGUS MADE

(INDONESIAN, 1915-1999)

GOING HOME

signed 'Ida Bagus Made T.B.S.' (upper left); inscribed and dated 'Bali '70' (upper right)

tempera on canvas

46 x 56 cm. (18 1/8 x 22 in.)

Painted in 1970

HK\$150,000-200,000

US\$20,000-26,000

IDA BAGUS MADE

回家

蛋彩 畫布

1970年作

款識: Ida Bagus Made T.B.S. (左上); Bali '70
(右上)



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ANAK AGUNG GEDE SOBRAT

(INDONESIAN, 1911-1992)

WARRIOR DANCE

signed, inscribed, and dated 'A.A. Gde Sobrat/Padangtegal/Ubud/
Gianyar Bali 1991' (upper right)

oil on canvas

139 x 95 cm. (54 3/4 x 37 3/8 in.)

Painted in 1991

HK\$140,000-200,000

US\$19,000-26,000

安納克·阿貢·格德·索布拉特

勇士舞

油彩 畫布

1991年作

款識: A.A. Gde Sobrat/Padangtegal/Ubud/
Gianyar Bali 1991 (右上)



494



495

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POPO ISKANDAR

(INDONESIAN, 1927-2000)

KUCING DAN BULAN (CAT AND MOON)

signed and dated 'Popo '96' (lower right)

oil on canvas

100 x 100 cm. (39 3/8 x 39 3/8 in.)

Painted in 1996

HK\$120,000-180,000

US\$16,000-23,000

LITERATURE

Studio Titian Seni & Griya Seni Popo Iskandar, *Perspektif Karya-Karya: Popo Iskandar*, Bandung, Indonesia, 2000 (illustrated, p. 158).

波波·伊斯干達

貓與月亮

油彩 畫布

1996年作

款識：Popo '96（右下）

出版

2000年《Studio Titian Seni & Griya Seni Popo Iskandar, *Perspektif Karya-Karya: 波波·伊斯干達*》萬隆 印尼(圖版, 第158頁)



ARIE SMIT: A RETROSPECTIVE

In memory of Arie Smit (1916-2016)

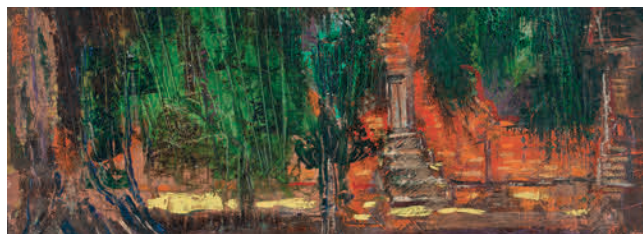
Celebrating the life and work of Arie Smit in the Centennial year of the artist, Christie's is proud to present a selection of representative works from Smit's artistic journey in creating vivid portrayals of Bali, his second home and main source of inspiration as an artist. Dutch-born Indonesian artist Arie Smit first heard about the island of Bali as an island full of wonders through the seductive tales of his schoolmates. His later career as a lithographer brought him to Indonesia during the Dutch colonial era, and he was enraptured by the peoples and landscapes of Bali that seemed to present an idyllic and untouched culture. He would eventually come to call Bali his home for the rest of his life, and it was in Bali that he tirelessly honed and perfected his art.

Smit was dedicated to capturing the daily aspects of Balinese life, the lush landscapes of its tropical terrain, and its unique ancient architecture of ruins and temples. Through the strokes of his impressionistic brush, and the lively colours of his palette, Smit's work is a testament to his love for Bali and his ability as an artist to extract and convey his feelings through his art.

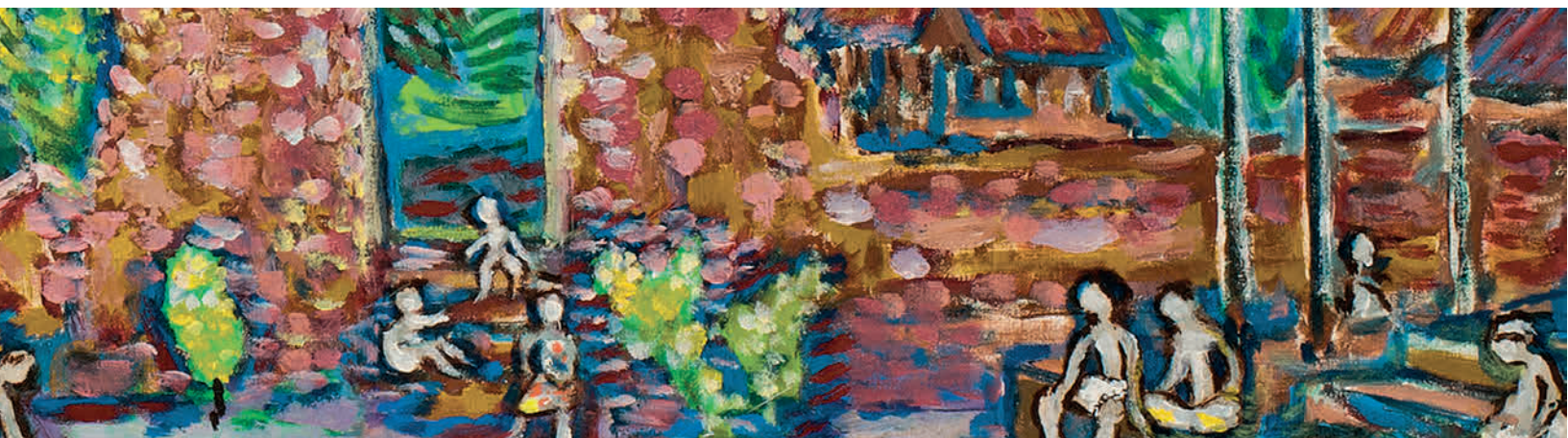
Landscape in Bali reveals the influence of Smit's skills at lithography as he delineates elements in his paintings with simple lines while simultaneously creating depth to bring focus to his subjects. **Temple and Greenery Glow at Front Gate** showcase pivotal stages in Smit's stylistic development, displaying his interest in achieving different effects of light through the layering of vivid colours in his paintings.

"I admired the sunlight that kept on spreading throughout the tropical Balinese land, always reflecting all kinds of colours. I decided that I had to create multicoloured paintings." – Arie Smit

From the 1960s onwards, Smit's artistic approach was rooted in creating remarkably imaginative collages of various key symbols and motifs which he reassembled in various compositions. Smit would sketch his subjects on location, while at the same time selecting and eliminating elements according to his aesthetic perception. **Community Work in the Temple, Landscape with the Evening, Returning Home before Dark, and Pura di Bali (Balinese Temple)** are examples of Smit's more mature style and nuanced sensitivity to light. His distinctive multicoloured style of pointillism create expressive patterns, evoking a sense of depth and providing a different ambience through each composition. **Gladiolas**, is an exceptionally rare work from Smit's *oeuvre*, demonstrating Smit's outstanding artistic skill as he produced a close study of the local flora found in Bali. The use of soft pastel tones and close perspective of the composition are hallmarks of the artist's earlier works. Having spent time studying and painting the flora and fauna of Bali in detail such as in **Gladiolas** allowed Smit to then embark on his unique brand of abstraction and composition that ensure his enduring legacy as one of the masters of modern art in Indonesia.



Lot 497 Detail 局部



Lot 498 Detail 局部

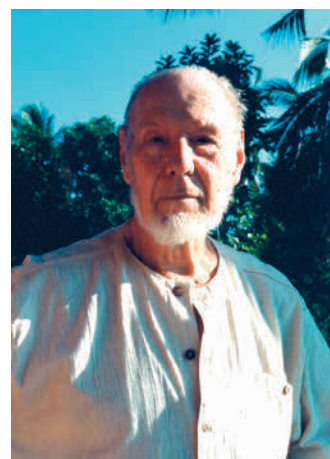
艾利·斯密特作品回顧 — 紀念艾利·斯密特（1916-2016）

「我熱愛日復一日灑遍峇里島這片熱帶土地的陽光，到處映襯各種各樣的顏色。我決定，我一定要創作出五顏六色的畫。」—艾利·斯密特

在艾利·斯密特歲誕辰之際，為表彰這位畫家的生活和工作，佳士得隆重推介他藝術生涯中生動地描繪峇里島的一組精選代表作，那里是他的第二故鄉和主要藝術靈感來源。出生於荷蘭的印尼藝術家艾利·斯密特第一次聽說峇里島時，是從同學講述的迷人故事中了解到這是個遍地都是奇觀的島嶼。他由於後來從事的平版印刷工作，來到荷蘭殖民時期的印尼。他深深迷上了峇里島人民和景觀，在他眼裡這就像田園詩般且未受干擾的文化。他願意將峇里島當成他餘生的家，也在這裡孜孜不倦地淬煉和完善他的藝術創作。

斯密特致力於捕捉峇里島日常生活的各個方面、熱帶區域蒼翠繁茂的景觀，還有廢墟和寺廟的獨特古建築。通過印象派畫風的筆觸和生動的色彩搭配，斯密特的作品證明了他對峇里島的熱愛，以及他通過藝術萃取和表達感受的藝術功力。

《峇里島風景》體現了斯密特的平版印刷技巧，他用簡潔的線條描繪出畫作中的元素，同時營造出深度使主體成為畫作的焦點。《寺廟》和《青光在大門》（則反映出他畫風演變的關鍵階段，體現了他對通過在畫作上疊加層層的生動顏色實現不同光線效果的興趣。自20世紀60年代起，斯密特的藝術手法扎根於用不同的關鍵符號和圖案，創作想像力豐富的拼貼畫，然後將這些符號和圖案重新組合成不同的畫作。斯密特會在場景現場素描出各個主體，同時根據自己的審美觀點選擇或去除元素。《在寺廟同工合作》、《夜景》、《夜晚回歸》和《峇里



艾利·斯密特，攝於2012年
Arie Smit in 2012. Courtesy of Neka
Gallery, Bali, Indonesia

寺廟》都是斯密特風格更加成熟且對於光線敏感入微的作品。他顯著的多彩點畫風格形成具有表現力的圖案，突顯深度感並通過每一幅作品營造不同的氛圍。《劍蘭》是斯密特全部作品中極為傑出的一幅，體現了他出色的藝術功力和對這種峇里島當地花卉的細緻觀察。採用清淡柔和色調和近距離視角的作品，是他早期作品的標誌。如同創作《劍蘭》一樣，花時間詳細研究和細緻描繪峇里島上的動植物，令斯密特在後來能夠形成自己獨特的抽象風格和構圖，這為他奠定了印尼現代藝術大師的不朽名望。

《在寺廟同工合作》初步草圖
Initial sketch of *Community Work in the Temple*



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ARIE SMIT

(INDONESIAN, 1916-2016)

LANDSCAPE IN BALI

signed, dated and inscribed 'arie '58
BALI' (lower left)
gouache and pastel on paper
32 x 45 cm. (12 1/2 x 17 3/4 in.)
Painted in 1958

HK\$80,000-100,000

US\$11,000-13,000

艾利·斯密特

峇里島風情

粉彩 粉臘 紙本
1958年作
款識: arie '58 BALI' (左下)



496

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ARIE SMIT

(INDONESIAN, 1916-2016)

TEMPLE

signed and dated 'arie '60' (lower
right); inscribed 'bali' (lower left)
oil on canvas
30 x 50 cm. (11 3/4 x 19 5/8 in.)
Painted in 1960

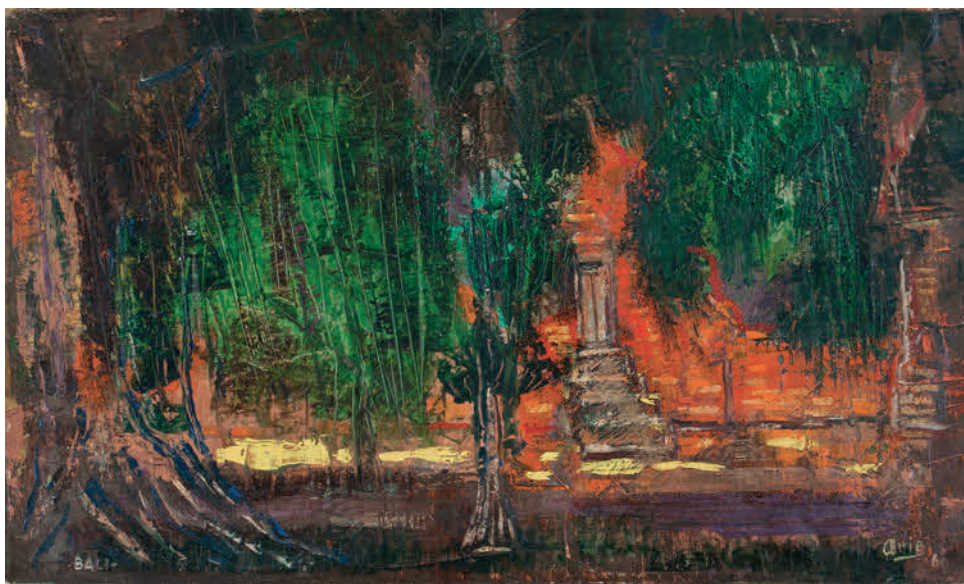
HK\$60,000-80,000

US\$7,800-10,000

艾利·斯密特

寺廟

油彩 畫布
1960年作
款識: arie '60 (右下); bali (左下)



497

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ARIE SMIT

(INDONESIAN, 1916-2016)

COMMUNITY WORK IN THE TEMPLE

signed and dated 'Arie Smit 1992' (lower left); signed, titled and dated 'Community work in the temple/oil/arie smit/Bali '92' (on the reverse)
oil on canvas

70.5 x 96 cm. (27 3/4 x 37 3/4 in.)

Painted in 1992

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Private Collection, Indonesia

LITERATURE

Sutedja Neka and Drs. Sudarmaji, Arie Smit, Koes Artbooks, Bali, Indonesia, 1995. (illustrated. P.193)

Amir Sidharta, Vibrant: Arie Smit, Hexart Publishing, Jakarta, Indonesia, 2002 (illustrated, pp. 1.10, 4.323).

艾利·斯密特

在寺廟同工合作

油彩 畫布

1992年作

款識: Arie Smit 1992 (左下)

來源

印尼 私人收藏

出版

1995年《艾利·斯密特》Sutedja Neka 和 Drs. Sudarmaji 著 Koes Artbooks 出版 峇裡島 印尼 (圖版, 第193頁)

2002年《充滿活力的艾利·斯密特》Amir Sidhartha著 Hexart 出版 雅加達 印尼 (圖版, 第1.10, 4.323頁)





499

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ARIE SMIT

(INDONESIAN, 1916-2016)

PURA DI BALI (BALINESE TEMPLE)

signed and dated 'Arie Smit '01' (lower left); signed and dated again, titled 'Pura di Bali', and inscribed 'Bali' (on the reverse)

acrylic on canvas

55 x 67 cm. (21 ⁵/₈ x 26 ³/₈ in.)

Painted in 2001

HK\$100,000-150,000
US\$13,000-19,000

PROVENANCE

Private Collection, Indonesia

艾利·斯密特

峇里寺廟

壓克力 畫布

2001年作

款識: Arie Smit '01 (左下)

來源

印尼 私人收藏

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ARIE SMIT
(INDONESIAN, 1916-2016)

GREENERY GLOW AT FRONT GATE

signed 'arie' (lower right); signed, titled and dated 'greenery
glow at front gate/arie smit/1962' (on the reverse)
oil on canvas
75.5 x 60.5 cm. (29 3/4 x 23 7/8 in.)
Painted in 1962

HK\$400,000-600,000
US\$52,000-78,000

艾利·斯密特

青光在大門

油彩 畫布
1962年作
款識: arie (右下)



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ARIE SMIT

(INDONESIAN, 1916-2016)

GLADIOLAS

signed and dated 'arie 93' (lower right); signed, titled and dated 'Gladiol dan bunga lain/oil/bali,ubud 3 aug '93' (on the reverse)

oil on canvas

107 x 86 cm. (42 1/8 x 33 7/8 in.)

Painted in 1993

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Anon. sale; Christie's Hong Kong, 25 April 2004, Lot 319

Acquired from the above sale by the present owner

LITERATURE

Sutedja Neka and Drs. Sudarmaji, Arie Smit, Koes Artbooks, Bali, Indonesia, 1995 (illustrated, p. 201).

艾利·斯密特

劍蘭

油彩 畫布

1993年作

款識: Gladiol dan bunga lain/oil/bali,ubud 3 aug '93 (畫背)

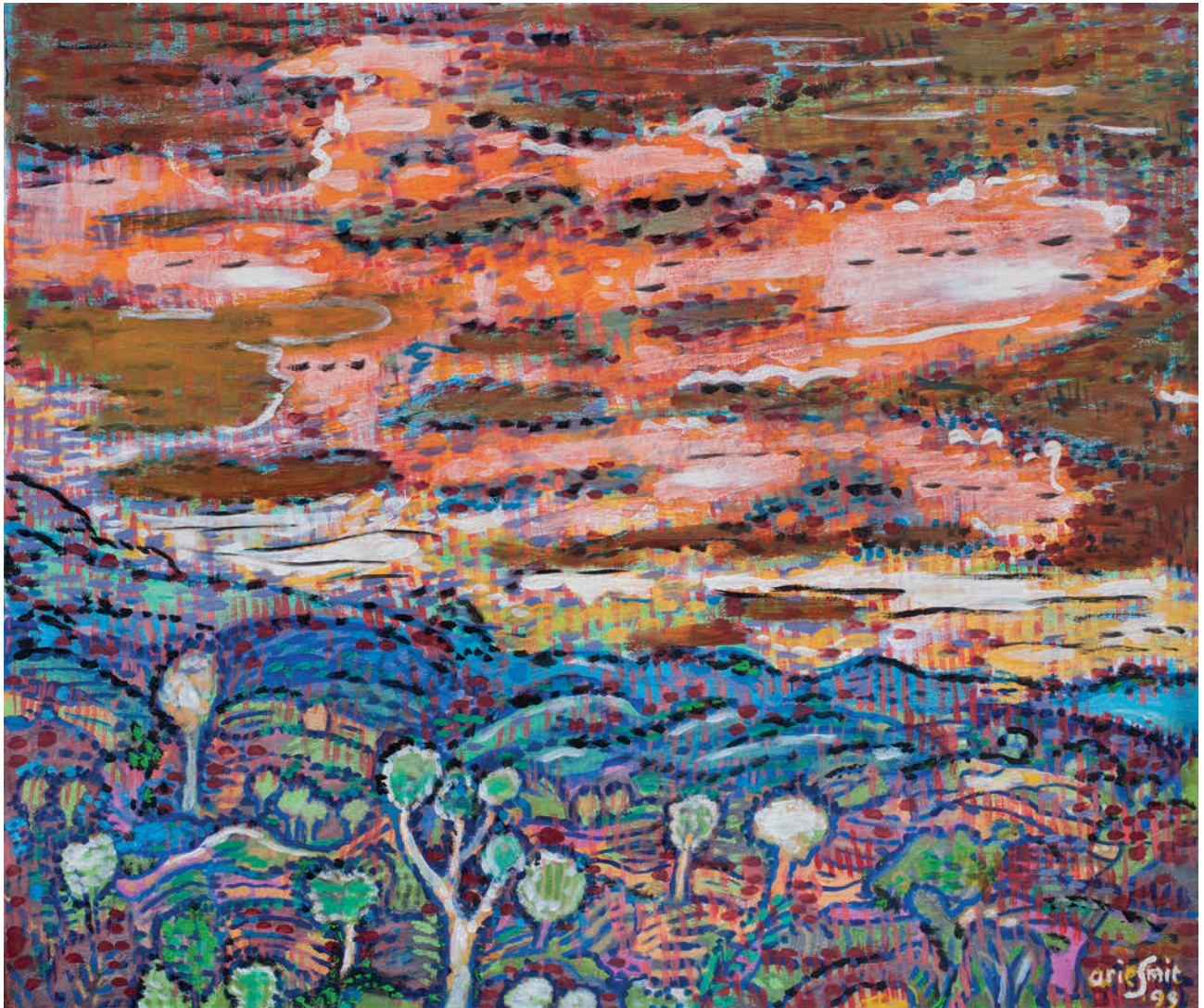
來源

2004年4月25日 香港佳士得 編號319

現藏者購自上述拍賣

出版

1995年《艾利·斯密特》Sutedja Neka 和 Drs. Sudarmaji 著 Koes Artbooks 出版 峇里島 印尼 (圖版·第201頁)



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ARIE SMIT

(INDONESIAN, 1916-2016)

LANDSCAPE WITH THE EVENING

signed and dated 'arie smit '99' (lower right); signed, titled and dated 'Landscape with evening sky/arie smit/1999' (on the reverse)

acrylic on canvas

61 x 74 cm. (24 x 29 1/8 in.)

Painted in 1999

HK\$300,000-400,000

US\$39,000-52,000

艾利·斯密特

夜景

壓克力 畫布

1999年作

款識: arie smit '99 (右下)



503

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ARIE SMIT

(INDONESIAN, 1916-2016)

RETURNING HOME BEFORE DARK

signed and dated 'arie smit 2011' (lower right); signed, titled and dated
'Returning home before dark/arie smit/2011' (on the reverse)

acrylic on canvas

46 x 75 cm. (18 1/8 x 29 1/2 in.)

Painted in 2011

HK\$120,000-160,000

US\$16,000-21,000

艾利·斯密特

夜晚回歸

壓克力 畫布

2011年作

款識: arie smit 2011 (右下)

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WIDAYAT

(INDONESIAN, 1923-2002)

FLORA DAN FAUNA

signed and dated 'H. Widayat'94' (lower right); signed, dated and inscribed 'Judul: FLORA DAN FAUNA/Karya: WIDAYAT/Ukuran: 110 x 150 cm./Bahan: cat minyak/kanvas/th:1994/Widayat' (on the reverse)
oil on canvas
110 x 150 cm. (43 1/4 x 59 in.)
Painted in 1994

HK\$300,000-400,000

US\$39,000-52,000

EXHIBITED

Jakarta, Indonesia, Gedung World Trade Centre, Pameran Lukisan Nasional 2 Generasi, 18-23 December 1995.

維達雅

動植物

壓克力 畫布
1994年作
款識: H. Widayat'94 (右下)

展覽

1995年12月18日-23日「第二代國家藝術畫展」
Gedung世界貿易中心雅加達 印尼



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LEE MAN FONG

(INDONESIAN, 1913-1988)

PEACE AND PROSPERITY

signed 'm.f. lee' (lower right)
oil on masonite board
90 x 122 cm. (35 3/8 x 48 in.)
Painted in the 1950s

HK\$900,000-1,200,000
US\$120,000-160,000

PROVENANCE

Private Collection, Ontario, Canada

As a Chinese artist living in the Southeast Asian region, Lee Man Fong subjects range from traditional themes favoured by Chinese artists to a range of pictures of animals of which the animal-loving Lee was greatly enamoured with.

Known for his remarkable talent in portraying animals, Lee Man Fong had a deep personal resonance through doves. Lee's father, Lee Ling Khai, was a Chinese freedom fighter in the 1910s. In 1916, Lee family was migrated to Singapore to seek for a better living. After his father's passing in 1930, Lee Man Fong began to reflect upon wars and revolutions as causes of hardship and suffering. Hence Lee's dove paintings emerged from the universal symbol of peace and love. Throughout the years, dove has been acknowledge as a divine symbol through the history of art and iconography.

In **Peace and Prosperity**, Lee Man Fong juxtaposed his deeply-rooted Chinese techniques with a thorough understanding and execution of western techniques and concept. With his studious year in Europe, Lee gained an understanding of the concept of light and shadow. This painting showcases Lee's mastery on creating a dramatic portrayal of a flock of doves perching

李曼峰

富貴平安

油彩 纖維板
約1950年代作
款識: m.f. lee (右下)

來源

加拿大 安大略省 私人收藏

on the edge of a cliff distant to the civilization. Different painterly techniques were implied creating dimension to the painting – light and washed colours applied to the background to achieve the sense of remoteness while bold strokes and thicker paint carefully layered giving prominence to the main subject to the painting, the eight doves.

Eastern influence resonates in the form of Chinese landscape aesthetic in this impeccable painting. The landscape composition in this painting evokes the sense of ancient remoteness within a mythical realm – a characteristic that is distinctly similar to the compositions of traditional Chinese brush painting.

Peace and Prosperity echoes Lee Man Fong's unsurpassed affection at painting his subjects as well as marking the artist's desire for lasting armistice. The painting showcases Lee Man Fong's excellence in the amalgamation of harmonious elements from Western and Chinese painting technique. Lee is a perfect embodiment of a progressive painter, ever aware of the pervasive influence of Chinese cultural traditions but always seeking to adapt his art to the sensibilities of the contemporary world.







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LEE MAN FONG
(INDONESIAN, 1913-1988)

A FAITHFUL COUPLE

signed and inscribed in Chinese
(upper left)

oil on masonite board
122 x 60 cm. (48 x 23 5/8 in.)
Painted in 1945

two seals of the artist

HK\$350,000-500,000
US\$46,000-65,000

李曼峰

忠實夫妻
油彩 纖維板
1945年作

款識：建國卅三年 夏日 曼峰（左上）
藝術家鈐印（共兩枚）

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LEE MAN FONG
(INDONESIAN, 1913-1988)

A PAIR OF DOVES

signed in Chinese (lower left)
oil on masonite board
122 x 60 cm. (48 x 23 ⁵/₈ in.)
one seal of the artist

HK\$250,000-350,000
US\$33,000-45,000

李曼峰

雙鴿

油彩 纖維板
款識：曼峰 (左下)
藝術家鈐印



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LEE MAN FONG
(INDONESIAN, 1913-1988)

GOLDFISHES

signed 'm.f. lee' (lower right)
oil on masonite board
60 x 100 cm. (23 5/8 x 39 3/8 in.)

HK\$450,000-600,000
US\$59,000-78,000

李曼峰

金玉滿堂

油彩 纖維板
款識: m.f. lee (右下)





HENDRA GUNAWAN

(INDONESIAN, 1918-1983)

KASIH SAYANG (AFFECTION)

signed, dated and inscribed 'Hendra '78/
KW' (lower right)
oil on canvas
148.5 x 71 cm. (58 1/2 x 28 in.)
Painted in 1978

HK\$1,600,000-2,500,000
US\$210,000-320,000

PROVENANCE

Private Collection, Indonesia

LITERATURE

Helena Spanjaard, Indonesian Odyssey: A Private Journey Through Indonesia's Most Renowned Fine Arts Collections, Equinox Publishing, Singapore, 2008 (illustrated, p. 164).

Rifky Effendy, Face To Face: Identity to Indonesian Art - The Art Collection of Deddy Kusuma, Deddy Kusuma, Indonesia, 2011 (illustrated, fig 70, p. 109).

Dated 1978, **Kasih Sayang (Affection)** was executed one year prior to Hendra Gunawan's release from the political imprisonment in Kebon Waru, Bandung. The artist was caught up in the anti-communist purge and incarcerated for thirteen years from 1965 as punishment for his involvement in the communist-sponsored Lembaga Kebudayaan Rakyat (LEKRA).

Regarded as an artist who was passionate to portray the livelihood of Indonesia through his paintings, **Kasih Sayang (Affection)** is rather an intimate outlook to Hendra Gunawan's life. The intimacy of this painting is not only portrayed by its subject but also reflected through the tight composition of the painting. *Kasih Sayang* is an exquisite portrayal of Hendra Gunawan with his second wife, Nuraini, embracing in the setting of Kebon Waru prison compound. Passion and love of Hendra Gunawan and Nuraini had for each other manifested in the strong colour palette, juxtaposing the gloomy surrounding of the prison compound in the background. Their love for each other were powerful, regardless of the imperfect reality, with Gunawan living in prison.

古那彎

情愛

油彩 畫布
1978年作
款識: Hendra '78/KW (右下)

來源

印尼 私人收藏

出版

2008年《印尼奧德賽：探索印尼重要美術收藏》
Helena Spanjaard著 亞Equinox出版 新加坡 (圖
版，第164頁)

2011年《Face to Face: Identity in Indonesian
Art》Rifky Effendy 印度尼西亞(圖版，第70圖，第
109頁)

In contrary to Gunawan's earlier artistic approach, **Kasih Sayang** showcase the progression of Gunawan's painterly skill to portray a more stylized human figures. Influenced by various waves of modernism as well as a deep understanding of Indonesian mythology and history, Hendra Gunawan figurative works produced after 1970 were inspired by the traditional approach of depicting human figure similarly to wayang – Gunawan would then portrayed his figures with curved lines which resulting in distortion of the physical proportion of human body, prominently in the construction of face and limbs that is evident in the present lot. Another distinguished traditional influence showcased in this painting is ngiseni, a technique to create pattern in batik-making. Hendra Gunawan tends to fill in empty space in his canvas with curvy pattern resembling batik pattern. Loose yet modest batik pattern not only adorning Nuraini's kebaya that accentuates her curvaceous figure, but also can be found at the limbs of Hendra Gunawan with eclectic colours. With strong elements combined in this painting, *Kasih Sayang* is an honest expression of Hendra Gunawan's life and passionate love to his wife.





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HENDRA GUNAWAN

(INDONESIAN, 1918-1983)

WOMEN WITH ROOSTER

signed 'Hendra' (lower middle)

oil on canvas

90 x 131 cm. (35 ³/₈ x 51 ⁵/₈ in.)

Painted in the 1960s

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

US\$120,000-160,000

PROVENANCE

Acquired directly from the artist

Thence by descent to the previous owner

Anon. sale; Sotheby's Hong Kong, 4 October 2010, Lot 151

Acquired from the above sale by the present owner

古那彎

女子和公雞

油彩 畫布

約1960年代作

款識: Hendra (中下)

來源

原藏者得自藝術家本人

現由原藏家家屬收藏

2010年10月4日 香港坡蘇富比 編號151

現藏者購自上述拍賣



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1

WIDAYAT

(INDONESIAN, 1923-2002)

GOING HOME

signed 'widayat 73' (lower right)
oil on canvas
70 x 100 cm. (27 1/2 x 39 3/8 in.)
Painted in 1973

HK\$140,000-180,000
US\$19,000-23,000

PROVENANCE

Private Collection, Indonesia

維達雅

回家

油彩 畫布
1973年作
款識: widayat 73 (右下)

來源

印尼 私人收藏



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DOLOROSA SINAGA

(INDONESIAN, B. 1953)

SYMPHONY

signed and dated 'DOLOROSA 04' (on the base)

bronze sculpture

82 x 137 x 44 cm. (32 1/4 x 53 7/8 x 17 3/8 in.)

Executed in 2004

HK\$60,000-80,000

US\$7,800-10,000

DOLOROSA SINAGA

交響樂

青銅 雕塑

2004年作

款識: DOLOROSA 04 (底下)



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3

AFFANDI

(INDONESIAN, 1907-1990)

PERAHU DAN KARANG

signed with artist's monogram and dated '1964' (lower right);

dated '1964' (on the reverse)

oil on canvas

100 x 129.5 cm. (39 ³/₈ x 51 in.)

Painted in 1964

HK\$700,000-900,000

US\$91,000-120,000

LITERATURE

Sardjana Sumichan, Affandi – Volume II, Bina Listari Budaya Foundation, Jakarta; Singapore Art Museum, Singapore, 2007 (illustrated, fig 76, p. 129).

阿凡迪

船與礁

油彩 畫布

1964年作

款識: 藝術家畫押 1964 (右下)

出版

2007年《阿凡迪—第二卷》Sardjana Sumichan著 Bina Lestari Budaya基金會 雅加達 印尼; 新加坡美術館 新加坡 (圖版, 第76圖, 第129頁)

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4

HENDRA GUNAWAN

(INDONESIAN, 1918-1983)

PRESIDENAN (PRESIDENCY)

signed and inscribed 'Hendra/Presidenan' (lower left)
oil on paper laid down on board
75.5 x 108 cm. (29 3/4 x 42 1/2 in.)

HK\$80,000-100,000

US\$11,000-13,000

PROVENANCE

Private Collection of Aswar Sjarti, Jakarta, Indonesia
Acquired from the above by the present owner

古那彎

總統任期

油彩 紙本 裱於木板
款識: Hendra/Presidenan (左下)

來源

印尼 雅加達Aswar Sjarti 私人收藏
現藏者購自上述收藏





515

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AFFANDI

(INDONESIAN, 1907-1990)

SNOW IN THE SUN, USA

signed with artist's monogram and dated '1962' (lower left)

oil on canvas

98 x 127 cm. (38 5/8 x 50 in.)

Painted in 1962

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

US\$110,000-130,000

LITERATURE

Sardjana Sumichan, Affandi - Vol III, Bina Listari Budaya Foundation, Jakarta; Singapore Art Museum, Singapore, 2007 (illustrated, fig 64, p. 208).

阿凡迪

積雪在陽光下

油彩 畫布

1962年作

款識: 藝術家花押 1962 (左下)

出版

2007年《阿凡迪—第三卷》Sardjana Sumichan著
Bina Lestari Budaya基金會 雅加達 印尼；新加坡美術館
新加坡 (圖版·第64圖·第208頁)

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6

SUDJANA KERTON

(INDONESIAN, 1922-1994)

FROM THE TRAIN WINDOW

signed and dated 'S. Kerton '80' (lower right)

oil on canvas

67.5 x 98.5 cm. (26 5/8 x 38 3/4 in.)

Painted in 1980

HK\$150,000-200,000

US\$20,000-26,000

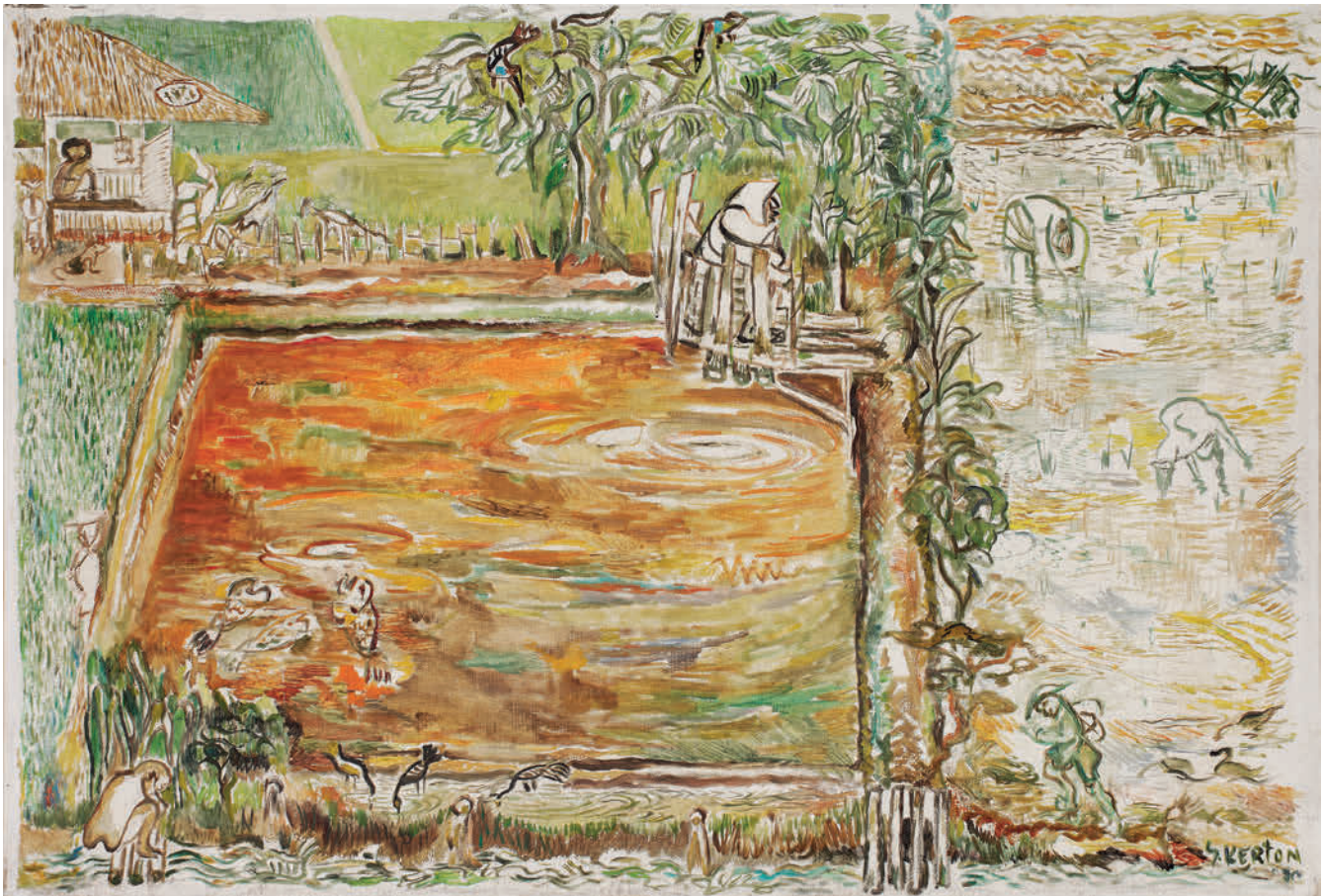
克爾頓

窗外風光

油彩 畫布

1980年作

款識: S. Kerton '80 (右下)



LEE MAN FONG

SADDLE MOUNTAIN ; ALONG THE RIVER

Considered one of the most significant and influential overseas Chinese artists in Southeast Asia, Lee Man Fong is one of the few to skilfully and successfully blend Eastern and Western techniques into his compositions. The artist's primary objective has always been to merge the two worlds - Chinese and Western painting. His technique is always Western, the understanding of light and shading, the maneuvering of his brush and oil and the application of perspective are apparent with his works whilst his sensibilities remain distinctly rooted in the Oriental.

The two landscape works presented this season at Christie's are demonstrative of the highly original and artistically sophisticated approach Lee Man Fong takes to the painting of landscape, innovating the practice of landscape painting in Chinese and Western painting respectively.

In his early years, Lee Man Fong's landscape compositions were a representation of his extensive knowledge of Western theories and technique. He was influenced by Dutch paintings and particularly captivated by the French Barbizon School style, especially those he saw while he was on scholarship

in Holland after the war. This is evident in the artist's brush strokes with copious amount of paint, which were mostly darker and earthy tones.

Along the River (Lot 518) is a rare early landscape that shows how far advanced Lee Man Fong was already in the formative part of his career. The work bears an essentially *xieyi* character in its confident swiftly applied brushstrokes which are suggestive of strokes in Chinese brush painting rather than oil painting. There is a coldness, even harshness around the scene depicted. The feel is sober, wintry and harsh, capturing an essential character of scholarly Chinese ink painting.

Saddle Mountain (Lot 517) already shows how quickly he evolved from the expressionist *xieyi* style of painting in oil, producing a richly detailed realist view of the Borobudur monument in central Java. The work is realist, suggestive of a neo-impressionistic style of painting, with its attention to detail and a great emphasis on the depth and mood in its spirit, trying to capture the atmosphere of early morning or early evening.

Lot 517 Detail 局部



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7

LEE MAN FONG

(INDONESIAN, 1913-1988)

SADDLE MOUNTAIN

signed and inscribed in Chinese (lower right)

oil on masonite board

60 x 90 cm. (23 5/8 x 35 3/8 in.)

Painted in 1957

two seals of the artist

HK\$450,000-650,000

US\$59,000-84,000

PROVENANCE

Acquired in Jakarta, Indonesia in 1958

Thence by descent to the present owners

LITERATURE

Ho Kung-Shang, *The Oil Paintings of Lee Man-Fong: The Pioneer Artist of Indonesia and Singapore*, Art Book Co., Ltd., Taipei, Taiwan, First Edition: 1984 (illustrated in black and white, plate EB46, p. 111).

李曼峰

馬鞍山

油彩 纖維板

1957年作

款識：一九五七年八月廿八日遊中爪之千佛塔寫馬鞍山 曼峰 (右下)

藝術家鈐印 (共兩枚)

來源

1958年 原藏者得自印尼雅加達

現由原藏家家屬收藏

出版

1984年《李曼峰油畫：印尼及新加坡之藝術先驅》第一版 何恭上著 藝術圖書公司 台北 台灣 (黑白圖版，第EB46圖，第111頁)



5
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8

LEE MAN FONG

(INDONESIAN, 1913-1988)

ALONG THE RIVER

signed, inscribed and dated in Chinese '37th year, Summer, Man Fong' (lower left)

oil on masonite board

90 x 39 cm. (35 3/8 x 15 3/8 in.)

Painted in 1949

one seal of the artist

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

US\$120,000-160,000

李曼峰

河邊

油彩 纖維板

1949年作

款識: 卅七年/之夏 曼峰 (左下)

藝術家鈐印



LEE MAN FONG

(INDONESIAN, 1913-1988)

PENJUAL SATE (SATAY SELLER)

signed in Chinese (lower right)
oil on masonite board
102 x 50 cm. (40 1/8 x 19 5/8 in.)
Painted in the 1950s
one seal of the artist

HK\$700,000-900,000

US\$91,000-120,000

PROVENANCE

Private Collection, Surabaya, Indonesia
Private Collection, Germany
Acquired from the above by the present owner

A synthesis of the aesthetic philosophy of European art, with the style and composition of traditional Chinese ink paintings, Lee Man Fong manages to capture the world around him with a romantic and timeless air of classic elegance, but simultaneously dynamic and full of depth.

In his work, Lee Man Fong celebrates and recognizes the importance of cultural heritage, often painting his human subjects engaging in activities which are traditional and culturally specific in nature. To him, 'art is an essence of culture without the form of written words but only strokes that tell directly anyone regardless of time, race and language'.

Satay Seller counts as one of the rarer earlier instances when Lee Man Fong included the figure of a waiting girl and boy alongside the protagonist of the satay seller. In the work, he frames the satay seller and the two children in a timeless setting. One could say the scene was set in the 1960s, or in today's Indonesia; Lee Man Fong manages to express the timelessness of a simple act of daily life. Painting from life, these characters are not figments of Lee Man Fong's imagination; rather, they are permanent fixtures of the Indonesian village scene.

Highly disciplined as an artist, the value of Lee Man Fong's masterpieces lie in his technique. Writing about his artistic aesthetic, he says "I believe that first and foremost art is about the mastery of technique on shapes and motion." Influenced by Indian art, the artist uses a technique of short and deliberate translucent strokes of paint to deliver a luminescence similar to that of the chiaroscuro technique developed by the old masters. Coupled with his ability to render form in a precise manner, it is this that gives his work a sense of movement despite the minimalism of his line and composition.

李曼峰

沙爹小販

油彩 纖維板
款識: 曼峰 (右下)
1950 年代作
藝術家鈐印

來源

印尼 泗水 私人收藏
德國 私人收藏
現藏者購自上述收藏

Lee Man Fong distills the art of painting oil on masonite board down to its essence, resulting in a body of work which has advanced the landscape of traditional Chinese painting by transferring ink aesthetics into oil painting. As such, he carves a place for himself as one of the most highly regarded overseas Chinese artists today.

李曼峰將歐洲藝術美學與中國水墨傳統結合，把他身處的世界透過浪漫與永恆的古典優雅呈現，作品也同時強而有力以及富有深度。

他透過作品讚頌與指出文化遺產的重要性，畫作中時常出現投身於傳統或是文化活動的人物。對李曼峰而言：「藝術是文化的精華，不透過書寫的文字，但是一筆一畫均能直接地向人們闡述，不受時間、種族或是語言的限制。」

《沙爹小販》是李曼峰早期作品中構圖較為特殊的一幅作品，除了賣沙爹的主角之外，畫中還有另外一位女孩與男孩在一旁等候。作品似乎將攤販與兩位孩童擺放在一個永不過時的空間中，場景被認為是六零年代或是今天的印尼都不為過。李曼峰將日常生活中的簡單細節透過不受時間限制的方式呈現。作畫靈感來自生活，畫中的角色都不是藝術家個人的想像，而是印尼村莊中的固定人物。

李曼峰是一位自律甚高的藝術家，他所創作的大師級作品的價值可從他所運用的技巧中看出端倪。藝術家談到自己的藝術美學時曾說：「我深信藝術的首要是要熟練表現形體與動態的技巧。」受到印度藝術的影響，李曼峰所採用的技法將顏料透過短且蓄意的筆觸以透明的方式呈現，形成珠光般的閃耀效果，宛如古代大師們所創立的暈塗法一般。再加上他能夠精確的將形體展現的能力，這些技法讓李曼峰能夠僅用簡單的線條與構圖便能讓作品展現出一股流動感。

李曼峰在美森耐纖維板上所創作的油畫表現出藝術的精隨，一系列作品將傳統中國山水水墨的美學轉換在油畫中，也因此奠定他為當今首屈一指的海外華人藝術家之一。





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SU XIAOBAI

(CHINESE, B. 1949)

KAO GONG 23 (THE ARTIFICERS' RECORD)

signed 'Xiaobai' (on the reverse)
oil, Chinese lacquer, linen on tile
23.8 x 50.4 cm. (9 3/8 x 19 7/8 in.)
Executed in 2008

HK\$80,000-140,000

US\$11,000-18,000

PROVENANCE

Private Collection, Asia

LITERATURE

Liaoning Fine Arts Publishing House, *Kao Gong Ji - Art of Su Xiaobai*, Shenyang, China, 2008 (illustrated, p. 50)

Lin & Ling Gallery, Xiaobai Su, Taipei, Taiwan, 2011 (illustrated, p. 22)

蘇笑柏

考工23

油彩 大漆 麻布 瓦片
2008年作
款識：Xiaobai (背面)

來源

亞洲 私人收藏

出版

2008年《考工記—蘇笑柏作品集》遼寧美術出版社 瀋陽 中國 (圖版·第50頁)

2011年《蘇笑柏》大未來林舍畫廊 台北 台灣 (圖版·第22頁)



5
2
1

LEE UFAN
(KOREAN, B. 1936)

DIALOGUE 2008

signed and dated 'L.U FAN 08' (lower right)
watercolour on paper
57.5 x 75.5 cm. (22 5/8 x 29 3/4 in.)
Painted in 2008

HK\$100,000-200,000
US\$13,000-26,000

PROVENANCE

Lisson Gallery, London, UK
Acquired from the above by the present owner

李禹煥

對話 2008

水彩 紙本
款識：L.U FAN 08 (右下)

來源

英國 倫敦 里森畫廊
現藏者購自上述畫廊

5
2
2

CHO YONG-IK
(KOREAN, B. 1934)

WORK 78-514

acrylic on canvas
117 x 91 cm. (46 x 35 7/8 in.)
Painted in 1978

HK\$300,000-400,000
US\$39,000-52,000

PROVENANCE

Private Collection, Asia

Cho Yong-Ik is one of the first generation Korean *Dansaekhwa* (Monochrome painting) artists and is among the contemporaries of Park Seo-Bo (B. 1931), Lee Ufan (B. 1936), Yun Hyong-Keun (1928-2007) and Chung Sang-Hwa (B. 1932). He is a key advocator of the Korean *Informel* abstract art movement, the first major art movement in the history of Korean modern art. There have been three significant series in Cho's oeuvre: the *Scratch* series (1974-1980), the *Wave* series (1980s) and the *Bamboo* series (mid 1990s to early 2000s). The present *Work 78-514 (lot 522)* is a fine example of the *Scratch* series.

His *Scratch* series started in 1974, when Cho's artistic style is concentrated on the exploration of geometric abstraction. In the present work, the canvas is covered by geometric patterns, reflecting an act of rejection through repetitive and monotonous strokes. This is an aesthetic approach in line with that of Chung Sang-Hwa and Park Seo-Bo. Cho once read about Silla ceramics and Joseon monochrome ceramics through books and was struck by their beauty. This experience later aspired him to create *Dansaekhwa*. In order to achieve on the canvas the translucent glaze effect of the Korean monochrome ceramics, Cho replaced oil paint with a more diluted acrylic paint, giving the surface a lucent glow. He would first apply a layer of base colour onto the canvas and use his hands or a scraper to carefully render dots and geometric motifs repeatedly in an orderly manner. Upon closer view, we can vaguely see the paint from the bottom layer, enriching the canvas with a soft and delicate texture, and more importantly, encapsulating the artist's quietude and abundant power of creation.

趙容翊

作品 78-514

壓克力 畫布
1978年作

來源

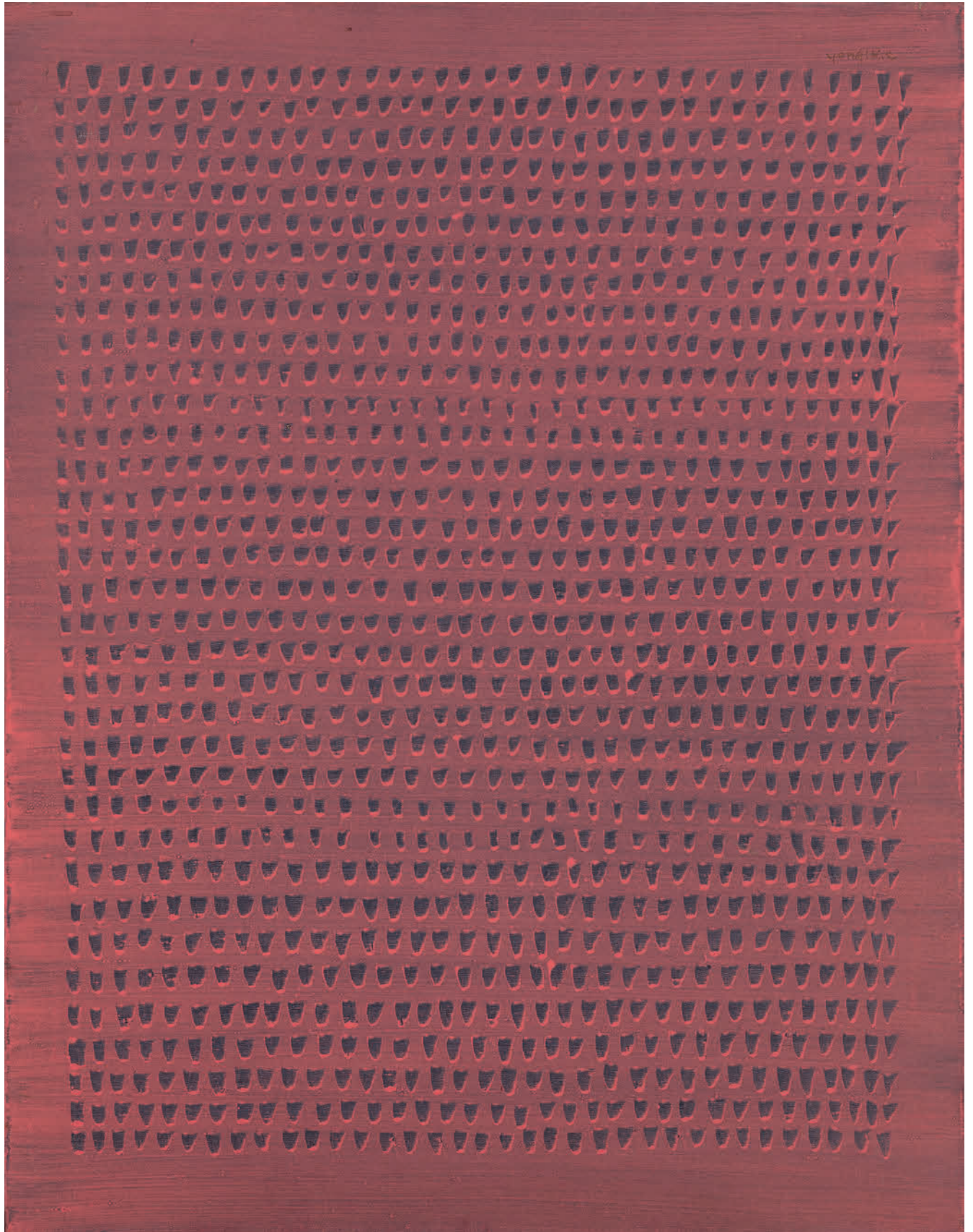
亞洲 私人收藏

The neat and symbolic brushstrokes of the present work create a visual rhythm, as if composing a melody on the canvas. They tell of movement, celebrate the vigorous and palpitating life, and once again back to the fundamental state of presence. This is the artist's ballad saluting to the glory of life and force.

趙容翊與朴栖甫(1931年生)、李禹煥(1936年生)、尹亨根(1928-2007)、鄭相和(1932年生)同為韓國第一代的單色畫藝術家，趙氏在韓國現代美術的萌芽期，對推動韓國現代美術史上首個團體美術運動——非定型繪畫抽象藝術起了關鍵的作用。趙容翊的藝術創作主要分為三個階段：點畫階段(1974-1980年)、水波階段(1980年代初至後期)、及無心階段(1990年代中期-2000年代初期)。《作品78-514》(拍品編號522)即屬於第一階段的點畫風格。

點畫階段始於1974年，這個時期的作品風格主要以探索幾何抽象為主，正如同本作中，畫面的空間被幾何圖形覆蓋，其中的美學概念與鄭相和及朴栖甫的創作相仿，皆是表達通過反復單一的繪畫行為進行否定的精神。趙容翊創作單色繪畫的靈感源自於他在翻閱新羅陶藝和朝鮮單色瓷的文獻時的靈光一現。為能使畫面達到韓國單色瓷器所講求釉色透薄的效果，藝術家還將原本使用的油彩，更換成較為稀釋的壓克力顏料，以求畫面看上去有水潤的透薄感。作畫時，藝術家首先在畫布上塗上一層底色，然後用手指或刮刀反復細緻地勾畫出有序的圓點或幾何圖案。如果在近處閱讀畫作，觀者依舊可見畫布的底層隱約透出顏料所留下的柔和痕跡，這些紋理細膩而豐富，蘊藏著藝術家的沉默而單調的創作過程包含的無限力量。

畫面中這些井然有序、如符號般呈現的筆觸，不僅賦予畫面強烈的視覺節奏感，更像是一曲旋律。它們訴說著動態，讚美著鏗鏘有力的脈動，以回歸到最原始的點狀幾何的狀態，組成了一篇彰顯生命與力量的樂章。



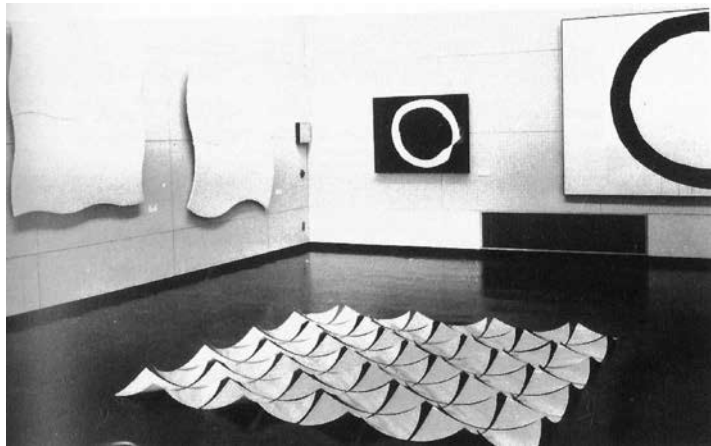


Fig.2

MOTONAO TAKASAKI: RHYTHM OF REPETITION

the corners of each piece, allowing them to subtly curl in the true character of the medium; the effect is a varied and complex visual texture. The order and arrangement of four simple colours of black, dark grey, light grey and white further enhance visual rhythm. The adverse effects of Japan's economic miracle have since given way to myriad other concerns, but Takasaki's art shows us that even in an interconnected and depersonalized world, there are, and have always been, ways for individuals to stamp their mark in life.

After graduating in 1949 from the Sculpture Department of Tokyo Fine Arts School (now known as the Tokyo National University of Fine Arts and Music), Motonao Takasaki went on to become a member of the Gutai art group in 1966. During this first year, Takasaki's work was included to represent Gutai alongside fellow artists Sadamasa Motonaga, Kazuo Shiraga, and Jiro Yoshihara in the group's first show in the United States. The exhibition as part of the "1st Japan Art Festival" which was held at Union Carbide Building in New York, before traveling to the Gimbel Brothers in Pittsburg, then to The Art Institute of Chicago, and then finally to the M.H. De Young Museum in San Francisco.

Takasaki further pushed the exploration of structure and rhythm to greater lengths through experimentation with the properties of different materials, including high-grade plastic. *Apparatus* (Lot 524) is a large format work representative of this later series. The piece is composed of individual white squares made of polyester; lacquer is pasted only in the center, allowing the edges to remain exposed. These squares enter the viewer's space and are thus subject to the same environment the viewer occupies; edges warp and curl based on the temperature, air circulation, and humidity the piece is exposed to over time. These subtle variations keep the pieces alive, even as they slowly decay over time. Within the limited vocabulary of monochrome works, Takasaki creates an immense range with works that vary in elements that he can control, such material and grid size, as well as elements he has little control over, such as the way each square curls. While beautifully revealing the characteristics of the raw materials, Takasaki's process is a stark reminder of the artificial barriers between the viewer and artwork, and indeed all elements in society. *Apparatus* is a significant milestone in Takasaki's artistic development, and forms part of the same collection shown at the Miyagi Museum of Art in Sendai, Japan. Works from the same series are published in exhibition catalogue of Gutai: *Splendid Playground* organized by The Guggenheim Museum, New York. Takasaki's repetition of a single form calls into question the relationship between form, dimension, size and colour, which can be placed in conversation with minimalist sculptures by Donald Judd. (Fig. 2) A close comparison can also be drawn with the meditative experience one experiences when viewing a mandala.

Since the 1950s, Takasaki has been taking a methodical approach to creating art that depends on the environment the pieces occupy. He respects the physical properties of the materials themselves, while making subtle commentary on societal structure and larger political climates.

Takasaki's sensibility regarding structure and repetition of geometric shapes can be found in his works executed in the 1960s, including the work exhibited at the 1st Hiroshima Renaissance Art Exhibition in 1969 (Fig. 1) and *Work 1964* (Lot 523). The artist takes a variety of approaches, exploring horizontal and vertical orientations, showing the phenomenological and physical complexity of a single shape in different settings.

As an extremely rare early work by the artist, *Lot 523* clearly displays the artist's original concept which later transformed into 'Apparatus' series and then the 'Collapse' series. Takasaki cut out squares of canvas and pasted them onto a backing of black plywood. The order and repetition of the squares originate from the artist's experience of feeling overwhelmed by rows of computers in everyday life. By not flattening the square pieces of canvases onto the plywood, Takasaki 'frees'

高崎元尚: 重複中的韻律

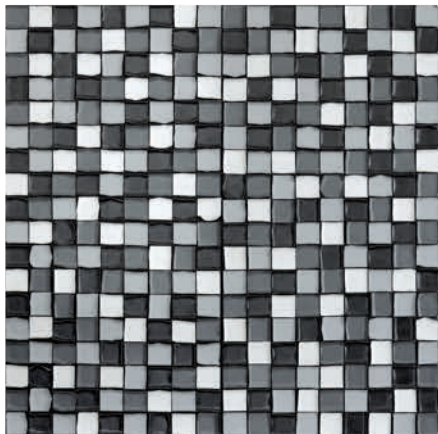
高崎元尚（生於1923年）於1949年畢業於東京美術學校（今：東京藝術大學）雕塑系。1966年加入具體藝術協會，同年作為其代表之一，參加具體派在美國的首次展覽「第一屆日本藝術節」，分別展於紐約聯合碳化物大廈、匹茲堡金貝爾兄弟公司、芝加哥藝術學院和三藩市笛洋美術館，參展的其他藝術家包括元永定正、白髮一雄和吉原治良。自1950年代起，高崎元尚就對藝術品取決於其身邊環境的因素很感興趣，開始認真有條理地研究。他十分尊重材質本身的特性，同時在作品中對社會架構和政治氣候作出微妙的評論。

高崎元尚的1960年代作品充滿不斷重複的幾何圖案，表達出他對結構的感知。其於1969年第一屆「廣島文藝復興藝術展」展出的作品（圖1）和《作品 1964》（拍品編號523）都是該時期的佳作。同伴作品中包含橫向與縱向定位，充分彰顯某單個形狀在不同環境下的各種面貌及效果。

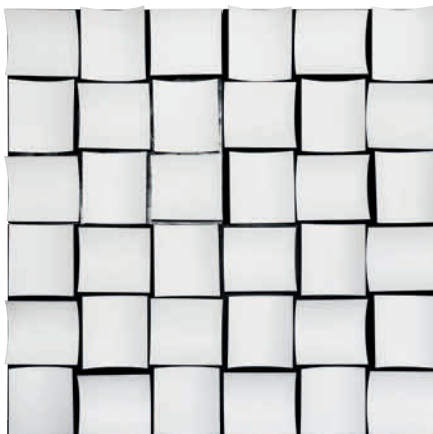
《作品 1964》是一件極為罕有的高崎元尚早年作品，見證其未轉向「結構」系列及「Collapse」系列之前的最初理念。他剪出方形帆布，把它們貼到黑色合板，方塊的排列和重複性來自於高崎元尚曾看到一排接一排的電腦而帶給他的衝擊。他並沒有把帆布完全貼平在合板上，而是讓帆布的邊角自然地微微捲起，呈現媒材的真實特性，也製造出不同的視覺質感。黑、深灰、淺灰和白四個簡單顏色的鋪排更為畫面增添韻律。日本戰後經濟奇蹟所帶來的負面影響逐漸被各種其他問題所掩蓋。但高崎元尚的作品提醒我們，雖然在這個世界中我們相互連接，幾乎失去個性，但每個個體總還是有方法在生命中留下自己的烙印。

Fig.1 Donald Judd, Untitled (Bernstein 93-1), 1993, brass and green Plexiglas
Christie's New York, 12 November 2014, Lot 35 Sold For 7,445,000 USD
唐納德·賈德《無題》黃銅、綠色玻璃1993年作 2014年11月12日紐約佳士得 編號35 成交價 7,445,000美元

Fig.2 Motonao Takasaki work at the 1st Hiroshima Renaissance Art Exhibition, Hiroshima Prefectural Museum, 1969
1969年高崎元尚之作品於廣島縣立美術館「廣島文藝復興藝術展」



Lot 523



Lot 524

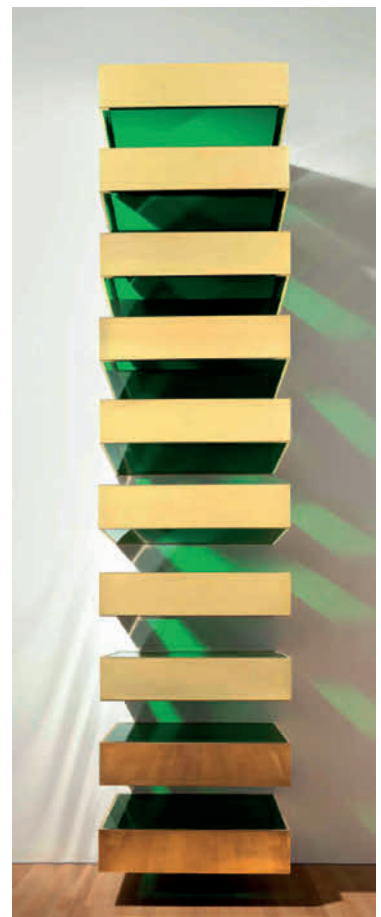


Fig.1

高崎元尚透過對不同材質特性的探究，再次把結構和韻律的更大潛能呈現眼前。《結構》（拍品編號524）是其代表性系列中的一件大尺寸作品。聚酯和漆質的白色方塊中央位置固定，邊角依然翹起。這些方塊進入觀者的空間，與觀者處在同一個環境下。當溫度、氣流和濕度在改變，方塊彎曲捲翹的程度也會不同，這點微妙的變化令作品時刻都充滿新鮮感，即使它隨時間慢慢老化也無損其魅力。雖然這是一件單色作品，但高崎元尚採用了不同材質和方格尺寸，加上方塊捲曲之貌並不受任何人控制，令作品充滿無限的可能性。此作在展現原材料本質的同時，也直白地使我們注意到觀者與藝術品之間那道人造的界限，我們與社會上所有事物的關係其實也是如此。《結構》是高崎元尚藝術生涯中一個重要里程碑，同系列作品現為仙台市宮城縣美術館收藏，並錄於紐約古根海姆博物館「具體畫派：燦爛的遊樂場」展覽之圖錄。高崎元尚以單一造形的重複性帶出形、比例、尺寸和顏色間的關係，與唐納德·賈德的極簡雕塑作品（圖2）不無相通之處。而作品中蘊涵的澄靜安寧又令人想起曼陀羅畫中的重複圖案，淨化心靈。

5
2
3

MOTONAO TAKASAKI

(JAPANESE, B.1923)

WORK 1964

signed 'TAKASAKI motonao'; signed in Japanese
(on the reverse)

acrylic on canvas, plywood
182 x 183 x 5 cm. (71 5/8 x 72 x 2 in.)
Executed in 1964

HK\$400,000-600,000
US\$52,000-78,000

PROVENANCE

Private Collection, Asia

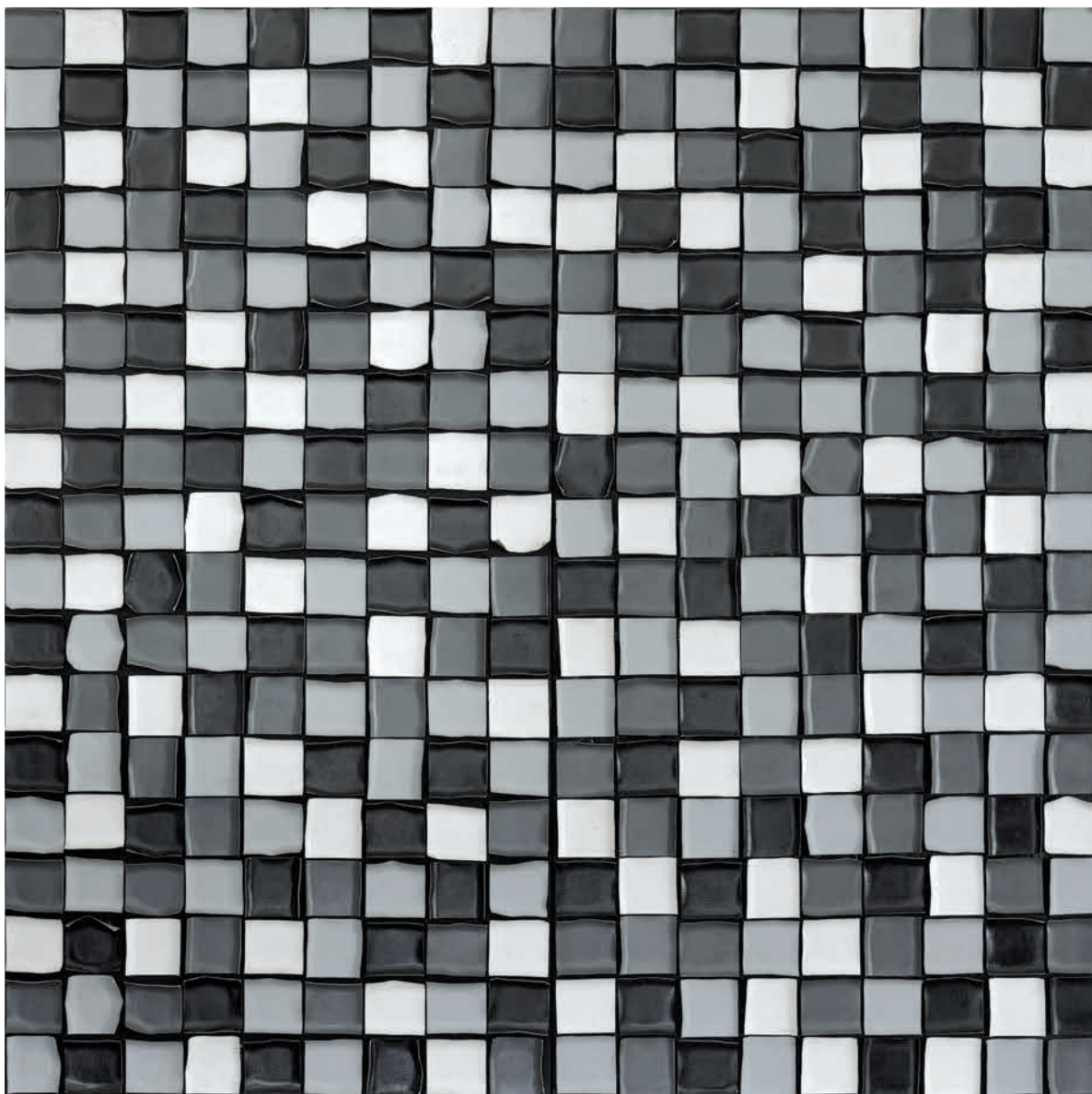
高崎元尚

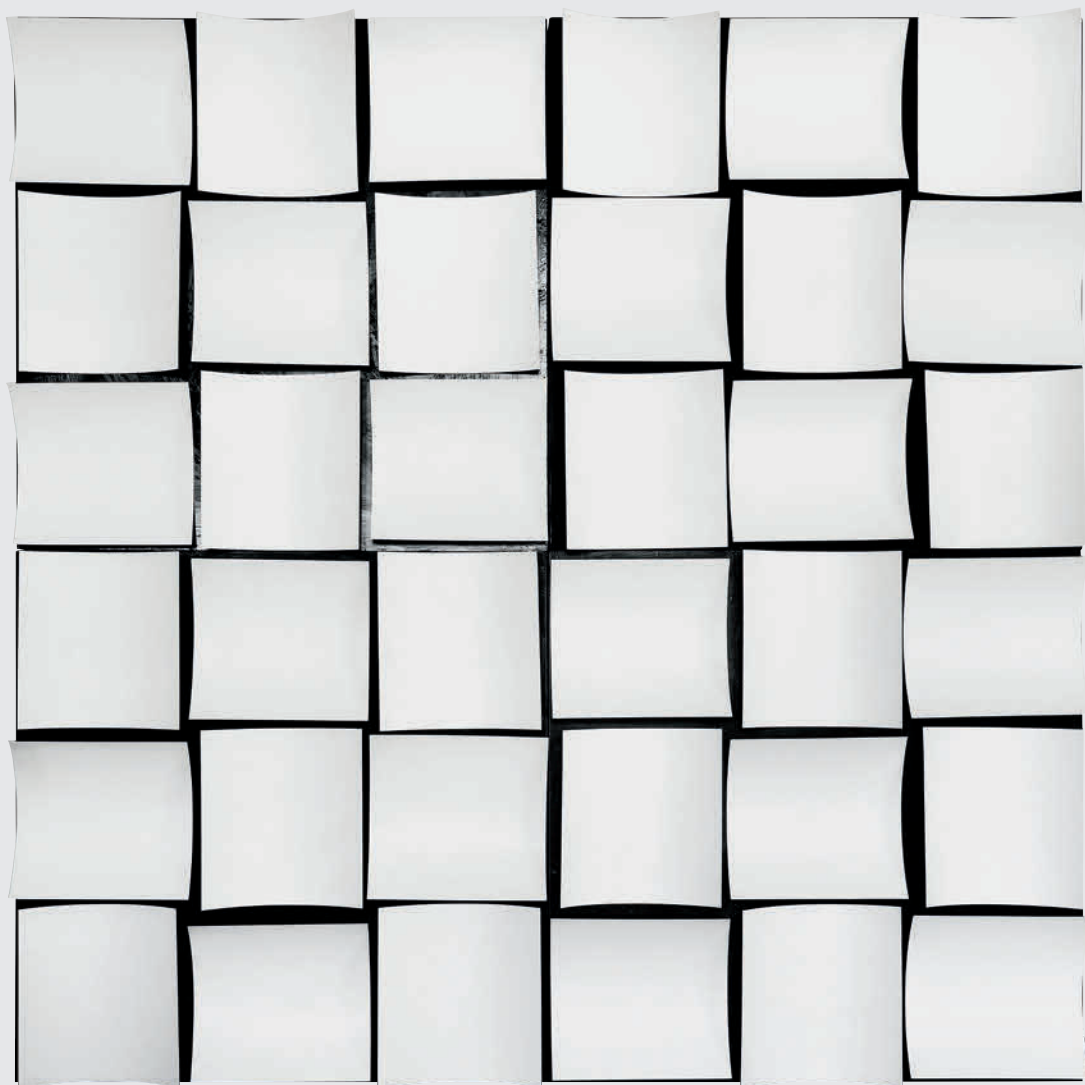
作品1964

壓克力 畫布 木板
1964年作
款識：TAKASAKI motonao 高崎元尚 (畫背)

來源

亞洲 私人收藏





5
2
4

MOTONAO TAKASAKI

(JAPANESE, B.1923)

APPARATUS

signed 'TAKASAKI motonao'; signed in Japanese (on the reverse)

polyester, lacquer, plywood

180 x 180 x 11 cm. (70 7/8 x 70 7/8 x 4 3/8 in.)

Executed in 1972

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, Asia

高崎元尚

結構

聚酯 漆 木板

1972年作

款識：TAKASAKI motonao高崎元尚（畫背）

來源

亞洲 私人收藏



5
2
5

KUMIKO IMANAKA

(JAPANESE, B.1938)

SWIRL

signed 'K.IMANAKA'; dated '1969' (on the reverse)

acrylic on aluminum laid on styrofoam

92.8 x 120.7 x 5.2 cm. (36 1/2 x 47 1/2 x 2 in.)

Executed in 1969

HK\$250,000-450,000

US\$33,000-58,000

PROVENANCE

Whitestone Gallery, Tokyo, Japan

Private Collection, West Coast, USA

今中久美子

漩渦

壓克力 鋁板 泡沫塑料

1969年作

款識：K.IMANAKA 1969 (畫背)

來源

日本 東京 白石畫廊

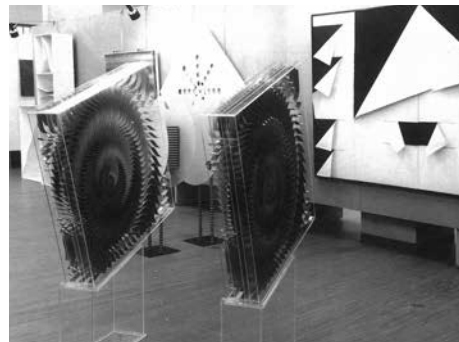
美國 西海岸 私人收藏

KUMIKO IMANAKA: OPTICAL ILLUSIONS

Since the establishment of Gutai Art Association in 1954, the vision of creating new type of art had been carried on. Art critics defined 1962-1972 as the group's second phase when new generation of artists including Kumiko Imanaka, Motonao Takasaki and Sadaharu Horio, joined the group, evoking the experiment with new technologies, seeking ways to counter the perceived dehumanization caused by Japan's rapid growth and evaluating its cultural impact. Nevertheless, new direction in environment art also marked Gutai's second phase, with a focus on the relationship between art, its environment, and the viewer.

Born in Osaka in 1939, Kumiko Imanaka joined Gutai Art Association in 1965 and stayed until its dissolution in 1972. In the early 1960s, she produced a body of reliefs that resembled turbine motors, made by twisting thin strips of shiny paper and affixing them to Styrofoam or acrylic boards in swirling patterns. With her mathematically inspired structures and use of new materials, Imanaka became a prominent figure of optical art in the second generation of Gutai artists.

Executed in 1969, *Swirl* (Lot 525) is an iconic work by the artist. Numerous of regular black and white paper strips are systematically arranged in a shape of whirlpool. The contrasting colours and spacing produce shadowy depth, not only dazzled but could also sometimes fool the eye as if the structure is moving, such visual movement echoes the wave pattern in Japanese Rinpa art in the 18th century. Such optical illusory effects similar to those that, in the late 1950s, began to be popularized by the proponents of Op Art.



Works by Kumiko Imanaka at the 19th Gutai Art Exhibition, 1967
1967年，今中久美子之創作於「第19屆具體藝術展」展出

今中久美子: 視覺感官的幻覺

具體藝術協會自1954年成立，一直尋找新形藝術，到了1960年代初，隨著較新一代的藝術家加入而開展了新的階段。研究具體藝術發展史的藝評家一般會把1962-1972年分辨為具體藝術的第二發展階段。本次拍賣呈獻今中久美子、崛尾貞治、高崎元尚三位藝術家乃於1965年至1966年間加入具體藝術協會，他們的創作充分代表了第二階段具體藝術家如何實驗新科技、新媒材，以及發展環境藝術，探討藝術、人類和環境之間的關係，回應日本經濟高速發展下非人化對文化造成的影響。

生於1939年的大阪，今中久美子於1965年加入具體藝術協會，直至協會1972年解散前未從離開。自六十年代早期開始，她便開始製作外觀看起來似渦輪發動機的浮雕作品，由彎曲且帶有光亮表面質感的細紙條組成，再將這些細紙條沿著漩渦的形狀黏貼到保麗龍板或壓克力板上。如此受數學靈感啟發的結構與新媒材

的使用，皆讓以創作光效應藝術為主的今中久美子成為第二代具體藝術家中相當重要的一員。

創作於1969年的《旋渦》(拍品編號 525)中簡約的底面分別為黑白二色的紙條，以迴旋的編排組織成立體的結構，產生複雜的陰影，幻化出眩目的視覺效果，甚至可以欺騙眼睛，以為作品在旋轉。這獨特的幻覺呼應了日本江戶時代的琳派藝術中的水波紋理營造的動感，又類近現代歐普藝術中的視覺感官的幻覺。



1



2

- 1 Bridget Riley, *Orphean elegy 5*, acrylic on canvas, 1979, 140 x 130.8 cm. Christie's London, 20 June 2007, Lot 49 Sold for GBP 445,600 © Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London 布麗姬特·賴利《Orphean elegy 5》壓克力 畫布 1979年作 2007年6月20日佳士得倫敦 編號 49 成交價：445,600英鎊
- 2 Ogata Kōrin, *Red and White Plum Blossoms* (detail), 18th century, pair of two fold screens, National Treasure (MOA Museum in Atami, Japan) 尾形光琳《紅白梅花》(局部)江戶時代(18世紀)屏風 日本 MOA 美術館藏)1969年高崎元尚之作品於廣島縣立美術館「廣島文藝復興藝術展」



526

5
2
6

HSIAO CHIN

(XIAO QING, CHINESE, B. 1935)

CURVA

titled and signed in Chinese; signed and dated 'HSIAO 61' (lower right)
ink and acrylic on canvas
60 x 70 cm. (23 5/8 x 27 1/2 in.)
Painted in 1961

HK\$60,000-100,000
US\$7,800-13,000

PROVENANCE

Acquired directly from the artist
Private Collection, Italy

EXHIBITED

Milan, Italy, Studio Marconi, Hsiao Chin - Il segno senza tempo (1959-1988),
17 November 1988-15 January 1989

Milan, Italy, Spazio Oberdan, Fondazione Mudima, Galleria Giò Marconi and
Lattuada Arte, Hsiao Chin. Opere 1958-2001, 22 January-2 March 2002

LITERATURE

Studio Marconi, Hsiao Chin - Il segno senza tempo (1959-1988) (exh.cat.),
Italy, 1989 (illustrated, p. 36).

Dimension Art Center, Hsiao Chin, Taipei, Taiwan, 1996 (illustrated, p. 102).

Vittorio Fagone and Beatrice Peini Gysen-Hsieh (ed.), Mazzotta Publisher,
Hsiao Chin. Opere 1958-2001, Exhibition Catalogue, Milan, Italy, 2002
(illustrated, p. 52).

Lin & Keng Gallery Inc., Hsiao Chin, Taipei, Taiwan, 2006 (illustrated, p. 47).

蕭勤

旋

水墨 壓克力 畫布
1961年作
款識：旋 HSIAO勤 61(右下)

來源

直接購自藝術家
義大利 私人收藏

展覽

1988年11月17日—1989年1月15日「蕭勤——永恆的符號
(1959-1988)」馬爾各尼畫廊 米蘭 義大利

2002年1月22日—3月2日米蘭 義大利「蕭勤——1958 -
2001作品」Giò Marconi and Lattuada Arte 畫廊Mudima基
金會Oberdan 空間

出版

1989年《蕭勤——永恆的符號(1959-1988)》馬爾各尼畫廊
義大利 (圖版·第36頁)

1996年《蕭勤》帝門藝術中心 台北 台灣 (圖版·第102頁)

2002年作《蕭勤——1958 - 2001作品》Vittorio Fagone
及Beatrice Peini Gysen-Hsieh合編 瑪索達出版社 米蘭 義
大利 (圖版·第52頁)

2006年《蕭勤》大未來畫廊藝術有限公司 台北 台灣 (圖
版·第47頁)

5
2
7

HSIAO CHIN

(XIAO QING, CHINESE, B. 1935)

UNTITLED

signed in Chinese; signed and dated
'HsiAo 63' (lower middle)
ink and acrylic on canvas
40 x 22 cm. (15 3/4 x 8 5/8 in.)
Painted in 1963

HK\$30,000-60,000

US\$3,900-7,800

PROVENANCE

Private Collection, Europe

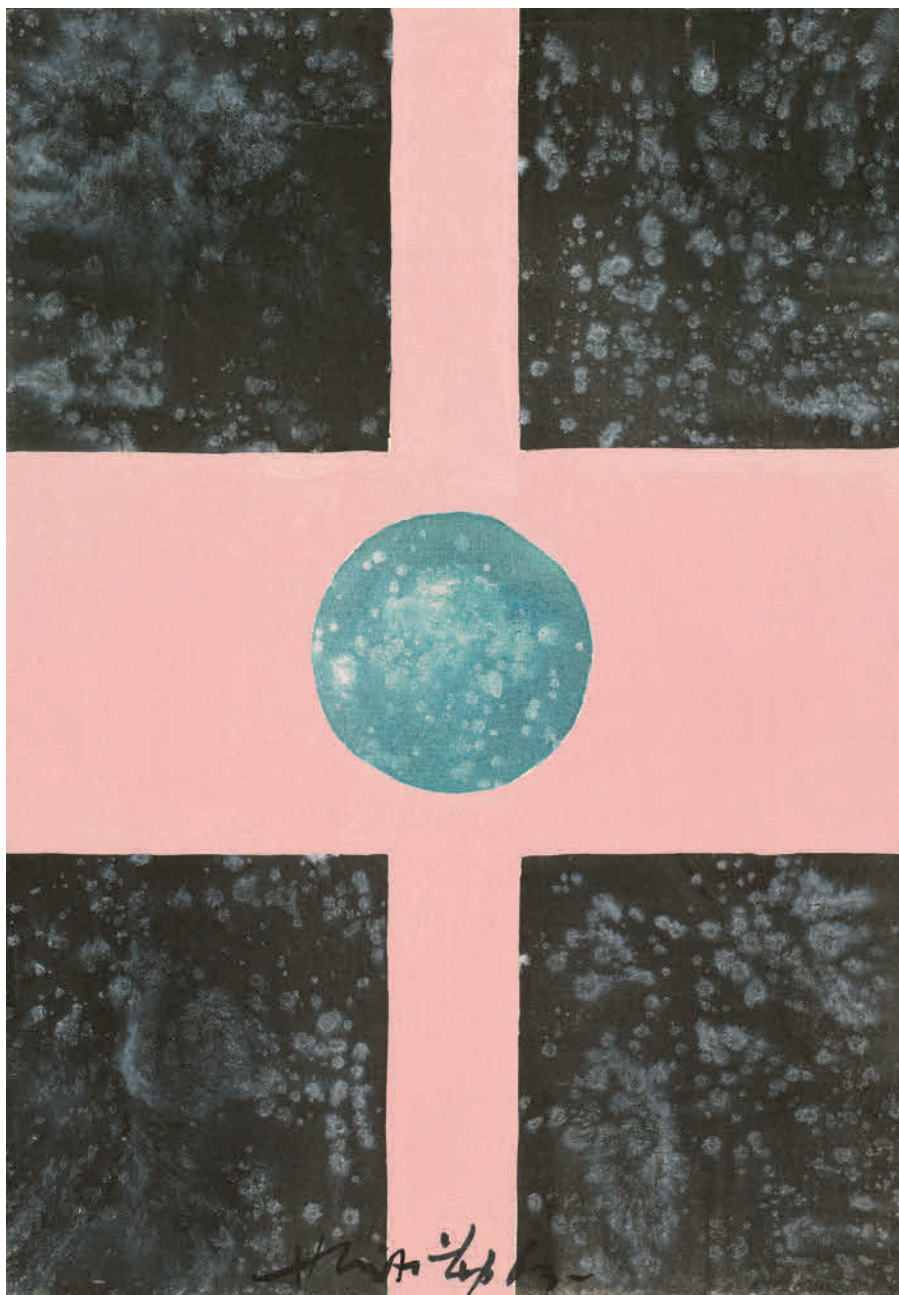
蕭勤

無題

水墨 壓克力 畫布
1963年作
款識：HsiAo 勤 63 (中下)

來源

歐洲 私人收藏



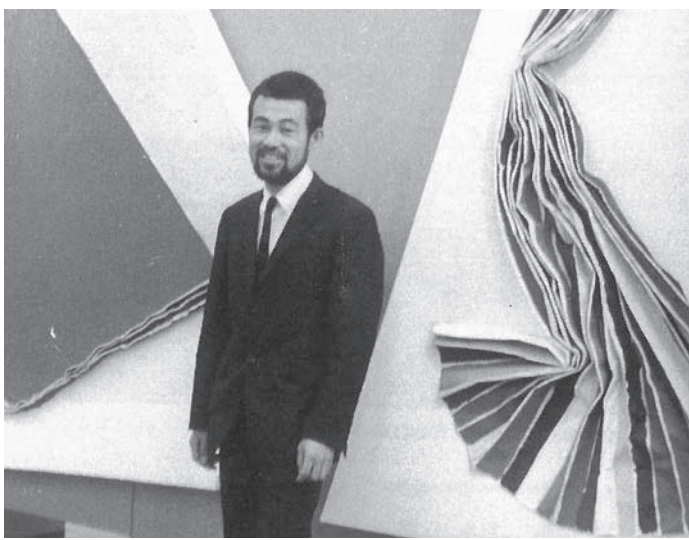


Fig.3

SADAHARU HORIO: ILLUSION OF FORM AND COLOUR

Sadaharu Horio first exhibited his works in 1965 at the 15th Gutai Art Exhibition which took place at the Gutai Pinacotheca; one year later in 1966, he officially became a member of the Gutai group. He participated in several historical exhibitions and performance events at the Ashiya City Museum of Art & History starting in 1957 and at *Kyoto Independents* in 1964. Recent group exhibitions include the *Yokohama International Triennial of Contemporary Art* (2005); *In-Finitum* at the Palazzo Fortuny in Venice (2009); *Atarimae-No-Koto* at the Frankfurt LAB (2011); *Moderna Museet* in Stockholm (2012); *Gutai: Splendid Playground* at the Solomon R. Guggenheim Museum in New York (2013).

Since the 1960s, Horio's special interest in using everyday materials and methods of assemblage have distinguished his works. In *Failure to the Tableau Thought* (Lot 529), Horio no longer uses paint, paintbrush, or a palette knife to create colour blocks, lines and textures. Instead, he works with cloth and thread of different colours and textures to create the work, subtly subverting traditional materials and methods of painting. Complicated creases are formed organically in the red, green, black, gold, camel and grayish blue cloth along the sewn seams. As a fabric assemblage, *Failure to the Tableau Thought* explores the boundary between painting and sculpture, also questioning aspects of art, shape, colour, texture, and composition as well as the relationship between these elements.

Horio's work highlights the inherent beauty of the materials themselves, without seeking any superfluous ornamentation. His work reflects Clement Greenberg's philosophy

that emphasizes "truth to material" and "the creative process". Parallels can also be drawn to the works of Alberto Burri, an advocate of *arte povera* in Italy, (Fig. 1) through both artists' use of hemp and cloth.

Horio's sensitivity towards folding, both irregular and regular, is a crucial element in his art. Perhaps this high level of attention draws its roots from traditional Japanese culture, for instance, *furoshiki* (a type of traditional Japanese wrapping cloth traditionally used to transport clothes, gifts, or other goods), and *origami* (the art of paper folding). (Fig. 2) In the 1960s folded canvas accompanied by five stripes of color (orange, blue, green, red, yellow) becomes signature elements of his work. (Fig. 3) In *Work 68. B (Lot 528)*, the five coloured stripes make a strong statement against the ultra-white canvas. Bursting from the four corners, the stripes follow a wave like pattern between the small spheres adhered to the canvas surface in each quadrant, evoking an illusory visual effect, similar to that in Japanese *Rinpa* art and Op Art. (Fig.4) This deep understanding of the painted surface, collage, assemblage, as well as the relationship between shape and colour distinguishes Horio's unique style within Japanese art.



Fig.1



Fig.2



Fig.4



Fig.5

崛尾貞治: 形與色的錯覺

1965年，崛尾貞治(生於1939)首次在第15屆具體藝術展覽發表其藝術創作。他於1966年成為具體藝術協會的成員。他曾參與1957年芦屋市美術館展覽、1964年京都獨立展、2005年橫濱國際三年展、2009年威尼斯「In-Finitum」展覽、法蘭克福 LAB「Atarimae-No-Koto」展覽、2013年紐約古根漢美術館「具體畫派：燦爛的遊樂場」。

自1960年代，崛尾貞治對使用日常生活傳統物料及「結合藝術」的創作方式十分感興趣。《顛覆畫面思想》(拍品編號 529)中，作品顛覆了傳統繪畫使用顏料、畫筆、畫刀等工具來創造色塊、線條、肌理，崛尾運用不同質感，不同顏色的布料、布條、棉線組織畫面。紅色、綠色、黑色、金色、米白色、灰藍色的布塊，因應藝術家用針線固定時不同的鬆緊力度而產生不一的皺褶痕跡，形成豐富的視覺效果。《顛覆畫面思想》是以布料為題的「結合藝術」，作品打破了繪畫和雕塑的界限，探討形狀、顏色、構圖、編排之間相互影響的關係。這些本身沒有特定形狀的布料，一旦加上了一點兒的人為干預，形狀便有所更改。《顛覆畫面思想》展現了物料本身最自然的美感，不追逐華麗修飾，與格林伯格總結現代藝術「忠於物料」及「創作過程」的哲學。這點呼應了六十年代義大利「貧窮藝術」其中一參與者阿爾貝托·布里(Alberto Burri)運用麻布等布料創作的作品(圖1)。

崛尾貞治對布料的皺褶十分敏感，不論是自然皺褶效果，或是人為控制下整齊的摺疊。布料運用和摺紙都是日本傳統民間藝術，如日本傳統布料包裹風呂敷(Furoshiki)，以及日本摺紙藝術(Origami)(圖2)。崛尾貞治六十年代的創作(圖3)可以窺見他把畫有層層摺疊然後繪上條紋，橘、藍、綠、紅、黃的條紋成了崛尾貞治具標誌性的符號。《作品68. B》(拍品編號 528)中的五色條紋在超級白的畫面襯托下形成強烈的聲明。崛尾巧妙地在畫布的四角加上四個小圓球，四色條紋以微微的波浪紋呈現，從四角延伸至圓球，產生如江戶時期琳派波紋的視覺律動(圖4)，製造出一個相當獨特的錯覺——即五色條紋彷彿從小圓球滾出來的，引申出小圓球正在滾動的動勢，如歐普藝術中的視覺感官的幻覺(圖5)。崛尾貞治相當了解平面、拼貼、結及藝術的可能性，又把握了形狀、顏色所能創造奧妙的視覺，是日本六十年代獨樹一格的藝術風格。

Fig.1 Alberto Burri, *Sacco*, Executed in 1953, Christie's London, October 18, 2013, Lot 70 Sold for 4,846,253 USD
阿爾貝托·布里《麻袋》1953年作 2013年10月18日 倫敦佳士得 編號 70 成交價4,846,253美元

Fig.2 *Origami* (Japanese art of paper folding)
日本摺紙藝術

Fig.3 Sadaharu Horio and his work at the 19th *Gutai Art Exhibition*, 1967
1967年，崛尾貞治及其作品於「第19屆具體藝術展覽」

Fig.4 Ogata Kōrin, *Red and White Plum Blossoms* (detail), 18th century, pair of two fold screens, National Treasure (MOA Museum in Atami, Japan)
尾形光琳《紅白梅花》(局部)江戶時代(18世紀) 屏風 日本 MOA 美術館藏

Fig.5 Bridget Riley, *Orphean elegy 5*, acrylic on canvas, 1979, 140 x 130.8 cm. hristie's London, 20 June 2007, Lot 49 Sold for GBP 445,600 © Bridget Riley 2016. All rights reserved, courtesy Karsten Schubert, London
布麗姬特·賴利《Orphean elegy 5》壓克力 畫布 1979年作 2007年6月20日佳士得 倫敦 編號 49 成交價：445,600英鎊



Lot 528

5
2
8

SADAHARU HORIO

(JAPANESE, B.1939)

WORK 68.B

signed 'Sadaharu Horio'; inscribed 'GUTAI GROUP'; signed and titled in Japanese (on the reverse)
cloth, board, acrylic on canvas
130.2 x 129.6 x 23 cm. (51 1/4 x 51 x 9 in.)
Executed in 1968

HK\$300,000-600,000
US\$39,000-78,000

PROVENANCE

Collection Fujino Tadatoshi, Japan
Private Collection, West Coast, USA

LITERATURE

Fujino Tadatoshi, A New Perspective, Gutai through the Eyes of Fujino, Tadatoshi, Koumyakusha, Miyazaki, Japan, 2011 (illustrated, p. 40)

堀尾貞治

作品 68.B

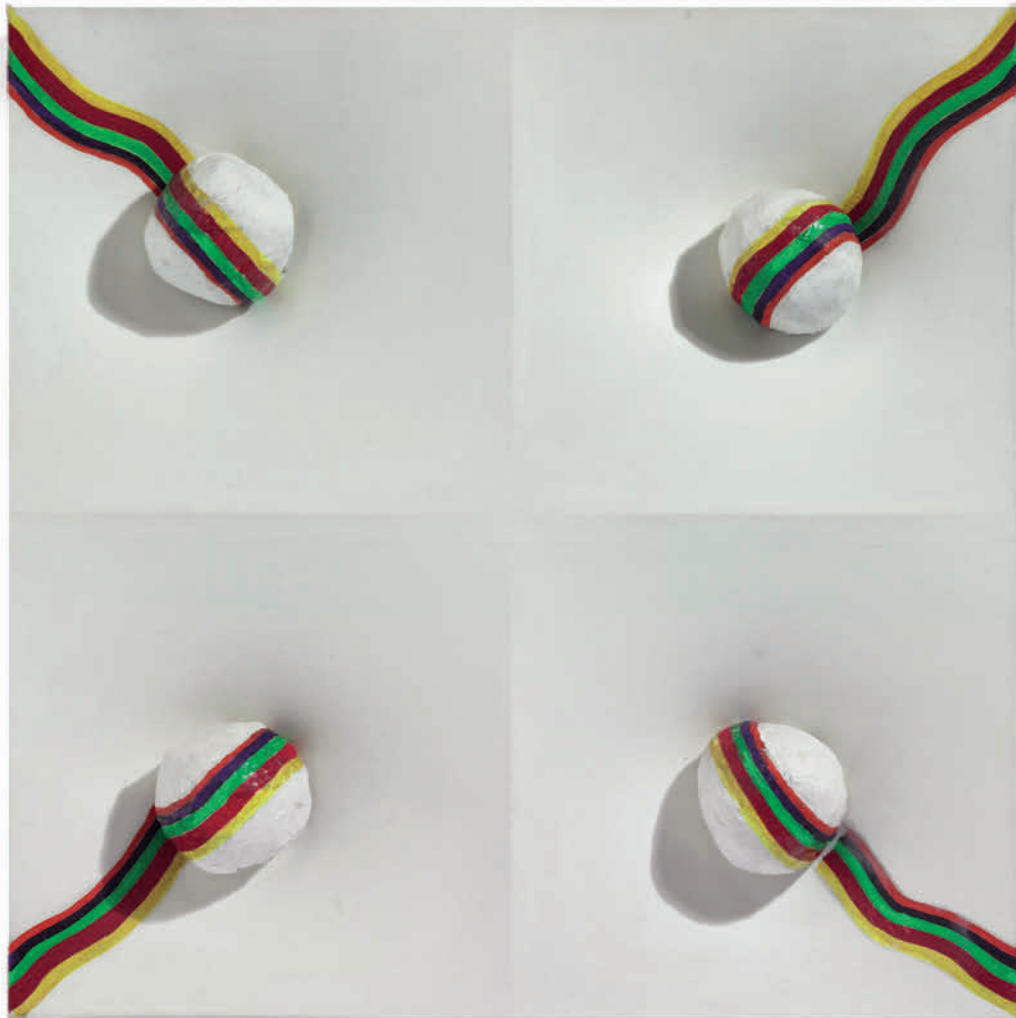
布 木板 壓克力 畫布
1968年作
款識：作品 68.B 堀尾貞治Sadaharu Horio GUTAI GROUP (畫背)

來源

日本 藤野忠利收藏
美國 西海岸 私人收藏

出版

2001年 《新視角：通過藤野忠利看具體藝術》 脈社
宮崎 日本 (圖版·第40頁)



5
2
9

SADAHARU HORIO

(JAPANESE, B.1939)

FAILURE TO THE TABLEAU THOUGHT

signed, titled and inscribed in Japanese; signed, dated and inscribed 'Sadaharu Horio 1970, 11 92 x 92 cm' (on the reverse)

cloth, string and plywood

91 x 92 x 14 cm. (35 7/8 x 36 1/4 x 5 1/2 in.)

Executed in 1970

HK\$250,000-450,000

US\$33,000-58,000

PROVENANCE

Collection Fujino Tadatoshi, Japan

Private Collection, West Coast, United States

堀尾貞治

顛覆畫面思想

布 線 木板

1970年作

款識：タブロ思考への失敗Sadaharu Horio
1970, 11 Size 92 cm x 92 cm布と糸 神戸市
堀尾(畫背)

來源

日本 藤野忠利 私人收藏

美國 西海岸 私人收藏



Lot 530 NO LOT

ASIAN 20TH CENTURY ART DAY SALE

5
3
1

YUICHI INOUE

(JAPANESE, 1916 - 1985)

KANZAN (COLD MOUNTAIN)

ink on Japanese paper
146.8 x 222.2 cm. (57 ³/₄ x 87 ¹/₂ in.)
Executed in 1966
one seal of artist (lower right)

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE

Private Collection, Asia

LITERATURE

Masaomi Unagami (ed.), UNAC TOKYO, YU-ICHI (Yu-ichi INOUE): Catalogue Raisonné of the works, 1949-1985 (Vol. 1 1949-1969), Japan, 2000 (Catalogue No.: 66067).

井上有一

寒山

水墨 和紙
1966年作
鈐印：有

來源

亞洲 私人收藏

出版

2000年《井上有一作品編年集1949-1985》(第一冊1949-1969) 海上雅臣編 UNAC 東京 日本 (編號66067)

井上有一是1952年創立前衛書法團體「墨人會」的藝術家之一，他與四位在京都的書法家都有感日本戰後時期的書法藝術一直停留在裝飾層面，並無任何新的創意與活力，故決意打破這局面。

井上有一曾隨著名書法家上田桑鳩習字七年之久，後來才開始以自己對書法的個人見解為方向發展，逐漸脫離老師的影子，更讓他突然意識到只有在自由的動作中才能讓創意無拘束地流露出來。自此，井上有一孜孜不倦地分析解構自己所學，探究藝術，不斷嘗試各種新媒材和技法，最

終獲得超越意識層面的完全自由。著名抽象表現主義藝術家羅伯·馬哲威爾對井上有極高的評價：「在我看來，他(井上有一)無疑是二十世紀下半葉為數極少的偉大藝術家之一。我不知道他的作品是否曾在日本以外發表，但其創作肯定是應該在更多的地方發表。他是一個了不起的藝術家，於我而言，『神髓』，我沒法想到的現代藝術中更高的層次，就是捨棄故事敘述。」(致海上雅臣之信函，1987年4月16日)

《寒山》(拍品編號 531)及《月》(拍品編號 532)以雄勁





有力的筆法、大開大闔的縱橫結構呈現西方抽象表現主義藝術與日本現代書法融合之獨特美感。井上突破傳統，捨棄前人在案頭上所用斗方大小之宣紙，改以過百公分的大型紙張來書寫其主張的「人的書法」——解放傳統的書法所講求的形式技巧，透過結合人的身體與心靈來進行書法創作，表達了書法家個人的思想感情。井上在《寒山》這一書法作品中刻意簡化「寒」字的筆劃，回歸書法最基本的構成組合：一點、一橫、一豎、一勾，在整體視覺上創造出充滿生命力的筆觸。井上在《月》收筆向左勾之處把空間完全封滿，令「月」字不像「月」，這一做法抹去了「月」在字面上意

義，所形成的三個幾何圖案在視覺角度上呈現了純粹的繪畫構圖，而左上方激烈迸發出的點狀墨跡更傳達了藝術家澎湃的創作感情。

井上有一於1954年參加了紐約現代藝術博物館史無前例的「抽象日本書道」展覽，隨即在國際間獲得關注和認可。1959年，他又先後參加聖保羅雙年展和第二屆卡塞爾文獻展，與皮耶·蘇拉奇及傑克森·帕洛克等人作品直接對話。如今，井上有一的作品不僅見於多個日本知名博物館，更被納入紐約大都會藝術博物館、科隆東亞藝術博物館和蘇黎世雷特伯格博物館館藏。

5
3
2
YUICHI INOUE
(JAPANESE, 1916-1985)

TSUKI (MOON)

ink on Japanese paper
185.3 x 125.3 cm (73 x 49 3/8 in.)
one seal of artist (lower right)

HK\$400,000-600,000
US\$52,000-78,000

PROVENANCE

Private Collection, Asia

LITERATURE

Masaomi Unagami (ed.), UNAC TOKYO, YU-ICHI (Yu-ichi INOUE):
Catalogue Raisonné of the works, 1977-1985 (Vol. 3 1949-1969), Japan,
2000 (Catalogue No.: 82103a).

"To my mind, he (Yuichi) is unquestionably one of the small handful of great artists of the second half of the twentieth century. I do not know whether his work has been shown outside Japan, but it certainly should be. He was a marvelous painter of what I call, in my mind, " essences" and I can think of no higher ideal in modern art which has abandoned storytelling" .
- Robert Motherwell (Letter to Masaomi Unagami, dated 16 April 1987)

Cofounder in 1952 of the avant-garde Society for calligraphy Bokujin-kai, Yu-ichi Inoue, along with four Kyoto-based calligrapher had the ambition to break through with the Post War Japanese calligraphy which felt to them merely decorative and lacking of new creative breath.

After a long seven-year training under mentorship of the established sho calligraphy master Ueda Sokyū Yu-ichi started practicing calligraphy as he personally conceived it, slowly emancipating himself from the guidance of his teacher. This new exercise first destabilized the artist who suddenly realized that creativity can only go with a freeing movement. Then, followed a time when Yu-ichi devoted his entire self to the exploration of art by digesting and deconstructing his learning. Tirelessly he experimented new media and technics, hunted any rhetorical movement or set of rules to deepen his practice and finally acquire a complete freedom beyond any consciousness.

Kanzan (Cold Mountain) (Lot 531) and *Tsuki (Moon)* (Lot 532) are created by wielding deft and powerful brush strokes, where composed boldness orchestrates vertical and horizontal structural lines that embody a beautiful artistic fusion of Western abstract expressionism and modern Japanese calligraphy. Yu-ichi breaks with

井上有一
月

水墨 和紙
鈐印：有

來源

亞洲 私人收藏

出版

2000年《井上有一作品編年集1949-1985》(第三冊1977-1985) 海上雅臣編 UNAC 東京 日本 (編號 82103a)

tradition and abandons the use of conventional small-size square paper. Instead, he opts for large sheets of paper with size over a hundred centimeters (40 in.) long in what he calls "the calligraphy of humans" — a liberation from traditional form of calligraphy that emphasizes skills to truthfully express the personal beliefs and emotions of the calligrapher by merging the human body and soul as one in the creation. In *Kanzan (Cold Mountain)*, Yu-ichi deliberately simplifies the character 'han' (cold) by visiting the basic strokes of calligraphy—*dian* (dot), *heng* (a horizontal stroke), *shu* (a vertical stroke) and *gou* (hook)—presenting a visual feast teeming with energy and dynamics. At the end of the hook stroke in *Tsuki (Moon)*, Yu-ichi lets the hook tapers off by sealing the space altogether: is it Moon or isn't? This essentially blurs the literal sense of the character 'yue' (moon), where the three geometric patterns conjure a sheer composition from the visual perspective, while the intense burst of ink dots on the upper left suggest the artist's surge of creative passion.

Entrance hall of Inoue Yuichi Exhibition, Kyoto National Museum of Modern Art, 1989. This exhibition held in 1994 again for 6 national museums tours. Courtesy of Unac Tokyo
1989年2月到3月 在京都國立近代美術館「大型井上有一展」。此展覽其後於1994年在全國六個美術館巡迴展出





EUROPEAN PRIVATE COLLECTION OF JAPANESE GUTAI ART:

GUTAI AS INTERNATIONAL MOVEMENT



1

We have the privilege to offer in the present sale an exquisite Gutai art collection from a private European collector (Lot 533-551). The works themselves are pieces of a puzzle narrating a borderless cultural appreciation. They demonstrate the groundbreaking vitality and liberated beliefs of Gutai that captivated this sophisticated European collector. With his discerning vision to avant-garde art, this European collector collaborated directly with prominent artists and held exhibitions for them, including, Hermann Nitsch (B. 1938), John Cage (1912-1992), Joseph Beuys (1921-1986), Yoko Ono (B. 1933), Emmett Williams (1925-2007). In the 1990s, the collector personally met artists such as Takesada Matsutani, Yozo Ukita and Shozo Shimamoto and supported them to hold solo exhibitions in Europe, passing on the belief of cross-cultural exchange which is one of the founding missions of Gutai Art Association. ¹

During the late 1940s, when the Gutai Art Association was yet to be established, artists in the Kansai region

were already longing for a change in the stagnant Japanese art scene. They would not repeat the old conventions any more. New and vivacious thinking was like a vessel in full speed, prompting dynamic developments in the Japanese art scene in the post-war period. In early 1950s, Kansai region became the platform for young artists to showcase their creative power. Like-minded artists, art critics and supporters assemble together and form art groups to amass their reforming power.

In the 1950s, artists who yearned for reform set up various art societies in the Kansai region of Japan. Among these groups were Zero-kai (Zero Society), co-founded by the then 28-year old Shiraga in 1952; Contemporary Art Panel (Genbi) in 1952-1957, of which Jiro Yoshihara was a member; and finally, the Gutai Art Association which was founded by Jiro Yoshihara along with 17 young artists in 1954. In 1955, Zero-kai merged with Gutai. In 1956, Yoshihara expressed his direction clearly in the preface of the first published issue of the Gutai journal:

" We hope to form closer ties with every artistic genre, including children's art, literature, music, dance, film, and theatre, and to receive cooperation on every level to foster a new type of art." ²

Jiro Yoshihara raised a concept of New Art that breaks the boundary of different art media. He encouraged the mingling of various categories and brought the stage and performance together with painting and sculpture. As seen in early creations of Gutai artists such as Kazuo Shiraga, Shozo Shimamoto and Yasuo Sumi, performance, body posture and movement became inseparable elements in their works. One of the entrancing qualities of this new art lies upon their unpredictability. It is an artistic expression that embraces freedom and remains close to the force of life. Just as Jiro Yoshihara proclaimed in the first issue of Gutai, " It is our desire to embody the fact that our spirit is free" .³ Shozo Shimamoto named



2



3



Lot 537

this association 'Gutai'." Gutai is the name made up from two ideograms, the first of which means 'implement', and the second, tai, means 'body/form'. The link between matter and the body is the energy that passes through it: life".⁴

The Gutai Art Association was formally established in 1954 in Japan, marking the beginning of a new artistic direction that studies the human movement, remains true to the material and explores the undiscovered beauty. They cherish the uncontrollability of improvised art, not unlike the American artist Allan Kaprow who started to study the concept behind Environment and Happening through body performance from around 1958. He had comparable findings and once praised Gutai as pioneering the practice of the happening in Japan.⁵ In addition, French critic Michel Tapié wrote in his article, "Praise for the Gutai Group,"

"I had been proposing a theory and came to Japan to see how the idea was being put into practice. What I found was that the attempts that were being made to develop the idea had already taken a finished form... Humbly, I asked that I might also be

accepted into the group as a member."⁶ It is evident that no matter it is in Japan or western countries, artists who have witnessed the war all have a firm belief and drive to break off from the old and start anew, propelling avant-garde art movements to thrive globally. Whether it is Gutai, Happening Art, or other post-war art movements, they all marked an important page in the world history of Art.

To classify Gutai artists with western conventions and terminologies is not the ultimate goal of our study and retrospect today. However we have the advantage to examine with a holistic world vision and to understand the Post-War global art movement. In this big puzzle, we search for pieces from different regions that belong to the same era and try to understand and sort them systematically. This is also when art becomes a precious mean of narrating human history, ideologies and the state of living.

Fig.1 Shozo Shimamoto with the present lot, 1990s
嶋本昭三及其畫作・攝於1990年代

Fig.2 A work by Takesada Matsutani in progress
松谷武判創作中の作品

Fig.3 Yozo Ukita in front of Lot 537, 1990s
浮田要三及拍品 537・攝於1990年代

¹ In the 1950s, at a time when international communication was much more difficult than it is today, the Gutai Art Association sought to attract like-minded artists across the world pursuing similar concepts through the dispatch of their *Gutai* Journal.

² "On the Occasion of Publication," *Gutai* No. 1, January 1955.

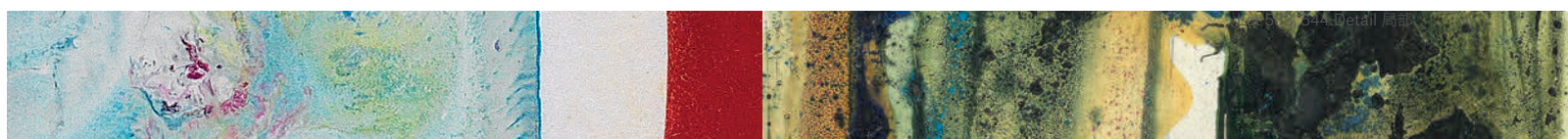
³ Ibid.

⁴ Gabriella Dalesio, 'Introduction', *Shozo Shimamoto, Between East and West-Life, the Substance of Art*, edition Morra, Napel, Italy, 2014, pp. 10-11.

⁵ Allan Kaprow, *Assemblage, Environments & Happenings*, Harry N. Abrams, New York, 1966.

⁶ Soichi Hirai, *What's Gutai?* (Tokyo: Bijutsu Shuppan-Sha, 2004). 93.

Lot 534, 544 Detail 局部



Lot 534, 544 Detail 局部

歐洲私人收藏之日本具體派藝術— 具體派運動之國際迴響

本次拍賣中來自歐洲私人藏家的日本具體藝術收藏(拍品編號533-551)是一塊又一塊能敘述跨文化鑑賞的拼圖，表現了具體藝術所表現的創新、活力、自由的信念如何在九十年代吸引資深的歐洲藏家。此歐洲藏家對前衛藝術眼光獨到，曾與多位著名藝術家合作，如赫爾曼·尼特西(Hermann Nitsch 生於1938)、約翰·凱奇(John Cage, 1912-1992)、約瑟夫·博伊斯(Joseph Beuys, 1921-1986)、小野洋子(Yoko Ono 生於1933)、埃米特·威廉姆斯(Emmett Williams, 1925-2007)等等。在九十年代親身結識日本具體藝術家如松谷武判、浮田要三、嶋本昭三，更支持他們在歐洲畫廊舉辦個人展覽，延續了具體藝術協會在創會時堅持跨文化交流的信念。¹

四十年代末在具體藝術協會成立之前，日本關西地區的藝壇出現渴望改革的已經進入停滯不前的日本藝壇。事實上，拒絕原地踏步，積極追求創新的思維如一股全速前進的巨輪，促成了戰後日本藝壇的多面向發展。五十年代初，日本關西地區成為年輕藝術家展示自我的舞台。擁有相同想法的藝術家、藝評家及藝術支持者聯繫起來，建立藝術團體，集結改革的力量。

藝壇出現追求革新的藝術團體，當中包括：1952年，二十八歲的白髮一雄成立名為「零社團」(Zero Society)的藝術團體；以及1952-1957年間的Genbi當代藝術評審團(吉源治良乃成員之一)；1954年吉源治良與十七位年輕藝術家成立的「具體藝術協會」。1955年，白髮一雄成立的「零社團」與「具體」合併。這些團體反映了戰後關西地區年輕藝術家對改革的渴望。1956年發表於《具體》創刊號的前言中，吉源

治良表明了一個方向：「通過密切連繫不同形式的藝術範疇如兒童藝術、文學、音樂、舞蹈、電影、舞台等等，互相合作，建立一種新型藝術」。²

吉源治良提出的「新型藝術」理念，提出打破藝術類別的界限，推動跨類別藝術的結合，如把舞台、表演等類別結合繪畫、雕塑。這個方向可見於具體藝術家的早期創作，如白髮一雄、嶋本昭三、鷺見康夫加入表演、動姿、動作的創作方法。這種新型藝術的魅力在於那種不可預測的結果，是一種更為自由，更貼近生命力量的藝術表現。誠如《具體》創刊號的前言中，吉源治良提出：「我們渴望體現一個事實，就是我們擁有自由的精神。」³正如創始成員嶋本昭三把團體命名為「具體」—「具體這個名字由兩個表意文字組成，『具』是實行，『體』是『身體/形』。而聯繫物質和身體就是運行身體的能量，即是生命。」⁴

日本具體藝術協會於1954年成立，自始開啟了結合人體動能、忠於媒材、發掘未知的美感的嶄新藝術創作方向。他們鐘情偶發藝術不可控的結果與美國藝術家艾倫·卡布羅(Allan Kaprow)約於1958年開始透過身體行為對於環境(Environment)及偶發(Happening)等觀念研究有類近的發現。卡布羅曾提出：「具體藝術家是日本進行偶發藝術的先驅。」⁵此外，法國藝評家米歇爾·塔培耶在一篇名為「稱讚具體藝術團體」的文章中提出，「我曾提出一個理論，來日本看看這個想法到底會是怎樣。而我發現的是，目前只在嘗試階段的想法，原來已經發展成形了…我虛心地問，我是否可以加入具體藝術協會。」⁶可見，經歷戰爭的藝術家，不管在日本或是西方，他們都對破舊立新抱有很深的信念，促進前衛藝術在不同區域的誕生。不論是「具體」，還是「偶發藝術」，又或是別的戰後藝術運動，它們都屬於世界藝術的發展。

以西方藝術概念分類並不是今天回顧、研究具體藝術家的最終目的。關鍵是我們站在一個全面的世界觀來審視全球藝術在二戰以後的發展，就像拼圖遊戲，把一塊又一塊屬於同一時代，不同區域的藝術狀況組織。這也是藝術如何能敘述人類歷史、人文精神，以及生存狀態的珍貴價值。

¹ 五十年代資訊尚未發達之際，具體藝術協會期望通過「具體」期刊向海外發表日本戰後藝術，成功喚起國際藝壇中擁有相同理念的人的關注)。

Sadamasa Motonaga, "Water" in 1955 (Reproduced in 1991)
元永定正 1955年《水》(於1991年重新製作)
©モトナガ資料研究室 (Motonaga Archive Research Institution Ltd.)





533

5
3
4

SADAMASA MOTONAGA
(JAPANESE, 1922-2011)

UNTITLED

signed and dated '66. S. Motonaga' (lower right)
acrylic on paper
13.5 x 10 cm. (5 3/8 x 3 7/8 in.)
Executed in 1966

HK\$32,000-60,000
US\$4,200-7,800

PROVENANCE

Private Collection, Europe

元永定正

無題

壓克力 紙本
1966年作
款識：66. S. Motonaga (右下)

來源

歐洲 私人收藏

5
3
3

SADAMASA MOTONAGA
(JAPANESE, 1922-2011)

UNTITLED

signed and dated 'S.Motonaga '63' (lower right)
watercolor and pigment on paperboard
27.2 x 24 cm. (10 3/4 x 9 1/2 in.)
Executed in 1963

HK\$70,000-140,000
US\$9,100-18,000

PROVENANCE

Private Collection, Europe

元永定正

無題

水彩 顏料 紙板
1963年作
款識：S.Motonaga '63' (右下)

來源

歐洲 私人收藏



534

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3
5

SADAMASA MOTONAGA

(JAPANESE, 1922-2011)

SANKAKU KARA SANBON (THREE FROM TRIANGLE)

signed and dated '81 S. Motonaga' (lower right)

acrylic on canvas

41 x 32 cm. (16 1/8 x 12 5/8 in.)

Executed in 1981

HK\$150,000-350,000

US\$20,000-45,000

PROVENANCE

Private Collection, Europe

元永定正

三角形中的三

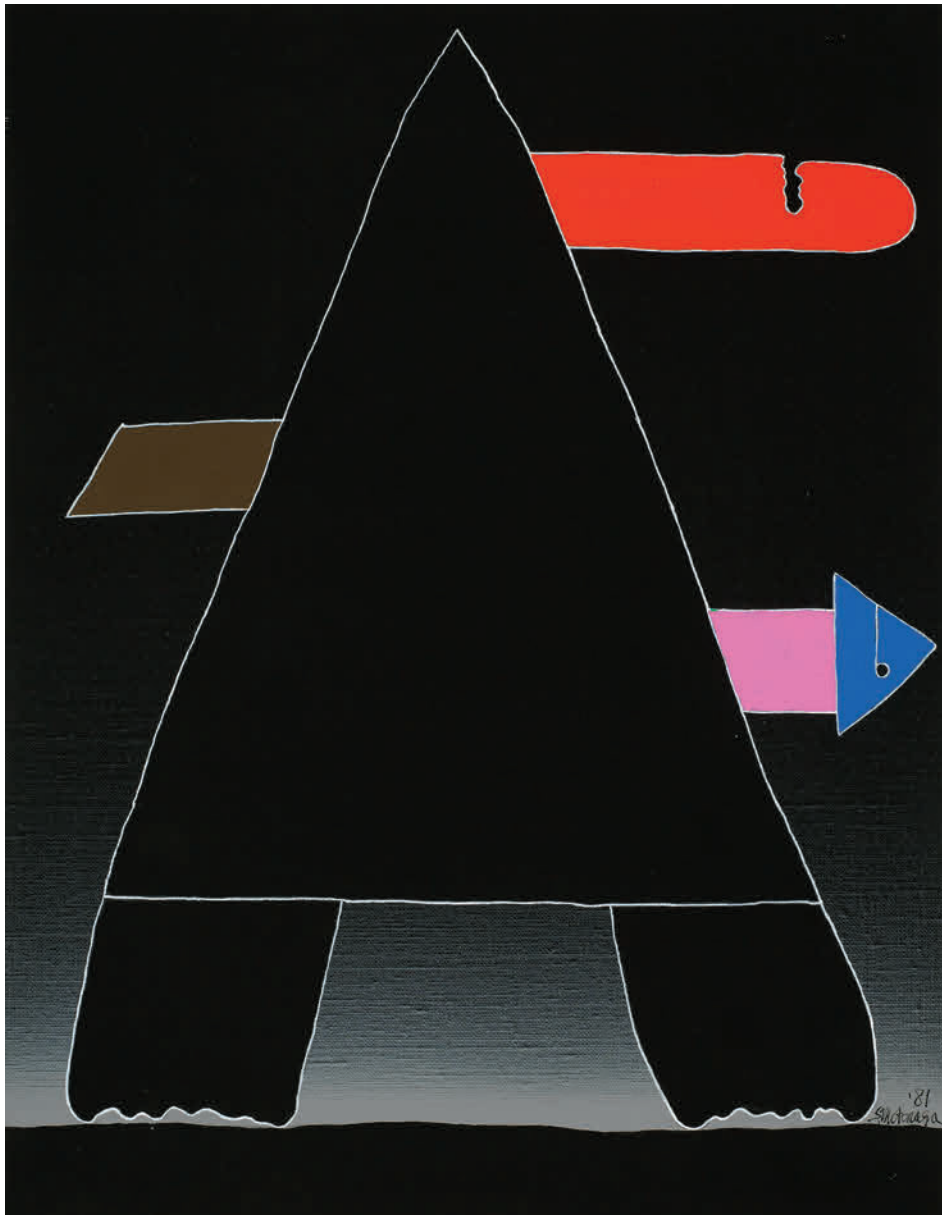
壓克力 畫布

1981年作

款識：81. S. Motonaga (右下)

來源

歐洲 私人收藏



5
3
6

TSUYOSHI MAEKAWA

(JAPANESE, B.1936)

UNTITLED

signed and dated 'Maekawa 92' (lower right)

acrylic, cloth on canvas

194 x 112 cm. (76 ³/₈ x 44 ¹/₈ in.)

Executed in 1992

HK\$320,000-520,000

US\$42,000-67,000

PROVENANCE

Private Collection, Europe

前川強

無題

壓克力 布 畫布

1992年作

款識：Maekawa 92（右下）

來源

歐洲 私人收藏





5
3
7

YOZO UKITA
(JAPANESE, 1924-2013)

UNTITLED

signed and dated 'YOZO UKITA
98' (on the reverse)
acrylic on canvas
85.2 x 54.7 cm. (33 1/2 x 21 1/2 in.)
Painted in 1998

HK\$30,000-60,000
US\$3,900-7,800

PROVENANCE

Private Collection, Europe

浮田要三

無題

壓克力 畫布
1998年作
款識：YOZO UKITA 98 (畫背)

來源

歐洲私人收藏

" Avant-garde art thus revolutionizes the perspective of what beauty means, and at the same time shows what human existence is like".¹ – Shozo Shimamoto

Executed in 1951, Shozo Shimamoto's *Work (Lot 538)* is one of the radical experiments from his 'Holes' series, which began in 1950. Exceptionally rare, *Work* precedes the establishment of the avant-garde Gutai group that Shimamoto co-founded in 1954.

Always a pioneer, Shimamoto abandoned the norms of his predecessors and created his own artistic rubric, tapping into a previously unexplored aesthetic.

Inspired by the accidental rips and tears in the glued newspapers he used instead of canvas during post-war austerity, Shimamoto employed irregular tears and rips in the series to create a complex play of light and shadow across the surface of the canvas. In *Work*, the artist has created a visual passageway; a hole through which one can traverse the wall. Through Shimamoto's destruction of the two-dimensional surface, *Work* takes on sculptural qualities – its irregular lines and rough texture highlighting the juxtaposition between destruction and beauty, echoing the *wabi-sabi* aesthetic of traditional Japanese culture.

The damage to the canvas is an effect a paintbrush cannot produce. The beauty of damage advocated in 'Holes' series extended to 'Bottle glass' performance which also began in the 1950s. Such beauty is reminiscent of Japanese aesthetics of *wabi-sabi*. *Wabi* and *sabi* represent a completely new concept: the idea of plain and imperfect beauty. Nothing remains forever in its most flourishing state, but instead, everything begins anew after the end of a cycle. If we recognize this one specific kind of fresh and resplendent beauty,



we should also be able to understand the existence of another kind of faded beauty. This traditional Japanese concept of *wabi-sabi* finds correlates in the requirement of simplicity advocated by Zhuangzi, in the *arte povera*, the concept of "impoverished art" in Italy in the 1960s — even though *wabi-sabi* has been rooted in the cultural outlook of Asian people several centuries earlier. Shimamoto's work reflects the philosophy that emphasizes "truth to material" and "the creative process" that, according to Clement Greenberg, typifies all modern art: "the inherent aesthetic qualities of painting grew directly out of the materials and processes of painting itself."²

Work is a significant milestone in Shimamoto's artistic development, and forms part of the same 1954 collection shown at the Tate Modern, London. From *Work*, Shimamoto discovered the beauty within chaos and violence, and further extended this concept in his groundbreaking 1956 Bottle Crash performance piece.

¹ Gabriella Dalesio, '5th Chaos, Ugly is beautiful', *Shozo Shimamoto, Between East and West-Life, the Substance of Art*, editioni Morra, Napel, Italy, 2014, p. 115.

² Jeffrey Wechsler, 'From Asian Traditions to Modern Expressions: Asian American Artists and Abstraction, 1945-1970', *Asian Traditions/Modern Expressions: Asian American Artists and Abstraction, 1945-1970*, Harry N. Abrams, New York, 1997, p. 78.



Fig.1 Shozo Shimamoto's 'Holes' series work at Experimental Outdoor Modern Art Exhibition to challenge the Midsummer Burning Sun, 1955 ©Shozo Shimamoto Association/ Courtesy of Andrea Mardegan

1955年・具體「挑戰真夏の太陽之現代藝術野外實驗展」中嶋本昭三「洞孔系列」作品
Fig.2 Shozo Shimamoto, *Work*, 1954, paint on newspaper Collection of Ashiya City Museum of Art & History
嶋本昭三《作品》油彩報紙 1954年作 日本芦屋市立美術博物館藏

SHOZO SHIMAMOTO

(JAPANESE, 1928 - 2013)

WORK

signed 'S. Shimamoto' (lower right); signed in Japanese (on stretcher)
oil and glue on canvas
32 x 41 cm. (12 5/8 x 16 1/8 in.)
Executed in 1951

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

US\$120,000-130,000

PROVENANCE

Private Collection, Europe (acquired directly from the artist by the present owner)

嶋本昭三

作品

油彩 膠水 畫布
1951年作
款識：S. Shimamoto (右下)；嶋本 (畫布框架)

來源

歐洲 私人收藏 (現藏者直接購自於藝術家)

「前衛藝術為美感帶來革命性的新觀點，同時表現了人類存在的意義。」¹ — 嶋本昭三

創作於1951年的《作品》(拍品編號 538)出自日本戰後藝術家嶋本昭三(1928-2013)首個突破性的實驗「洞孔系列」。作品乃於「具體藝術協會」(1954-1972)成立之前創作的，是「洞孔系列」中極為罕見的畫布作品。

前衛的嶋本昭三反其道而行，放棄前人定下的理論，發掘未知的美感，創立自己的準則。膠水黏貼的報紙上偶發出現的撕破痕跡啟發了嶋本探索「洞孔系列」。

《作品》中不規則的洞孔和撕裂與不同角度的光線產生複雜的互動，牆上陰影和光面彷彿形成了一條發光的視覺通道，從洞孔穿過牆面。嶋本通過破毀二維畫面開啟了畫面成為雕塑的可能性。黑色畫面上不完美的紋路和肌理提出了破毀與美感之間看似矛盾的關係，也是傳統日本文化中所提出的侘寂美學。嶋本對畫布的探索模糊了創作與破毀之間的界線。

畫布中的破損是畫筆沒法做到的效果。五十年代「洞孔系列」(圖1)中的破毀延伸至「撞擊玻璃瓶」藝術表演，共同提出了破壞、損毀也是一種美。這與日本傳統侘寂美學如出一徹(圖2)。「侘」(Wabi)與「寂」(Sabi)本為兩種概念，後人把兩者合而為一代表寧靜、簡單、樸拙及純粹的自然美，也是不完美的美學概念。萬物不會永遠處於蓬勃的狀態，而是一個周而復始的交替，既然認識了華麗的美，也要理解枯萎寂靜也是一種美。日本傳統侘寂美學、或是中國莊子提出的拙樸的追求，與1960年代義大利「貧窮藝術」、美國波普藝術家沃荷提出「所有東西也很美」的概念遙呼相應，但卻從幾個世紀前植根在亞洲人的文化思維中。嶋本昭三的作品展現了物料本身最自然的美感，不追逐華麗修飾，與格林伯格(Clement Greenberg)總

結現代藝術「忠於物料」及「創作過程」的哲學，「作品的美感來自物料本身及創作的過程」²。

《作品》是嶋本昭三藝術的重要里程碑。倫敦泰特現代美術館收藏「洞孔系列」中1954年的紙上作品。嶋本從《作品》發現混沌和暴力中的美感，他進一步在其「撞擊玻璃瓶」藝術表演延伸這極具開拓性的概念。



Shozo Shimamoto with the present lot, 1990s
嶋本昭三及《作品》，攝於1990年代

¹ 2014年「第五混沌」《嶋本昭三 東西之間 生命 藝術的內涵》Gabriella Dalesio編作品 editioni Morra Napel 義大利 (第115頁)。

² 1997年「從亞洲傳統至現代表達：1945-1970年美籍華裔抽象藝術」Jeffrey Wechsler《從亞洲傳統至現代表達：1945-1970年美籍華裔抽象藝術》Harry N. Abrams編 紐約 (第78頁)





5
3
9

TAKESADA MATSUTANI

(JAPANESE, B. 1937)

WAVE 97-4-23

titled, inscribed, dated and signed 'WAVE 97-4-23 Paris 1997
50 x 61 cm. Matsutani.' (on the reverse)
polyvinyl acetate adhesive, graphite pencil on canvas
50 x 61 cm. (19 5/8 x 24 in.)
Executed in 1997

HK\$110,000-200,000
US\$15,000-26,000

PROVENANCE

Private Collection, Europe

松谷武判

波動97-4-23

聚醋酸乙烯膠黏劑 石墨素描筆 畫布
1997年作
款識：WAVE 97-4-23 Paris 1997 50 x 61 cm.
Matsutani. (畫背)

來源

歐洲 私人收藏



5
4
0

TAKESADA MATSUTANI

(JAPANESE, B. 1937)

ÎLE-2

titled, dated, inscribed 'ÎLE-2 1997 27 x 22 cm. Paris '97 Matsutani.'; titled in Japanese (on the reverse)
polyvinyl acetate adhesive, graphite pencil on canvas
27 x 22 cm. (10 5/8 x 8 5/8 in.)
Executed in 1997

HK\$32,000-60,000
US\$4,200-7,800

PROVENANCE

Private Collection, Europe

松谷武判

島2

聚醋酸乙烯膠黏劑 石墨素描筆 畫布
1997年作
款識：ÎLE-2 1997 27 x 22 cm. Paris '97
Matsutani. 島の2 (畫背)

來源

歐洲私人收藏



5
4
1

TSURUKO YAMAZAKI

(JAPANESE, B. 1925)

WORK

dated and signed '2009 TSURU YAMAZAKI' (on the stretcher)
oil on canvas
162 x 130 cm. (63 ³/₄ x 51 ¹/₈ in.)
Painted in 2009

HK\$300,000-500,000
US\$39,000-65,000

PROVENANCE

Private Collection, Europe

LITERATURE

Gallery Cellar, Tsuruko Yamazaki: Recent Works, Osaka & Tokyo, Japan, 2009 (illustrated, unpagged).

山崎鶴子

作品

油彩 畫布
2009年作
款識：2009 TSURU YAMAZAKI (畫布框架)

來源

歐洲 私人收藏

出版

2009年《山崎鶴子：近作》Cellar 畫廊 大阪及東京 日本 (圖版，無頁數)



5
4
2

ATSUKO TANAKA

(JAPANESE, 1932 - 2005)

WORK

dated and signed "88-2000 Atsuko Tanaka" (on the reverse)

watercolor on paper

26.5 x 19 cm. (10 ³/₈ x 7 ¹/₂ in.)

Executed in 1988-2000

HK\$52,000-82,000

US\$6,800-11,000

PROVENANCE

Private Collection, Europe

田中敦子

作品

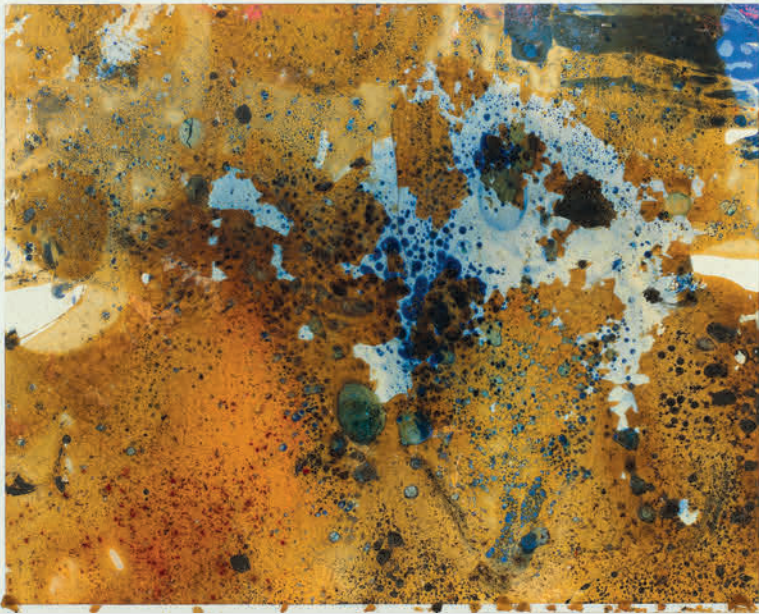
水彩 紙本

1988-2000年作

款識：'88-2000 Atsuko Tanaka (畫背)

來源

歐洲 私人收藏



543

5
4
3

SENKICHIRO NASAKA
(JAPANESE, 1923-2014)

UNTITLED

signed and dated '1963 S. NASAKA' (on the reverse)

mixed media on paper
17.8 x 22.3 cm. (7 x 8 3/4 in.)

Executed in 1963

HK\$20,000-50,000
US\$2,600-6,500

PROVENANCE

Private Collection, Europe

名坂千吉郎

無題

綜合媒材 紙本
1963年作
款識：1963 S. NASAKA (畫背)

來源

歐洲 私人收藏



544

5
4
4

SENKICHIRO NASAKA
(JAPANESE, 1923-2014)

UNTITLED

signed and dated '1962 S. NASAKA' (on the reverse)

mixed media on paper
58 x 33 cm. (21 5/8 x 13 in.)

Executed in 1962

HK\$30,000-60,000
US\$3,900-7,800

PROVENANCE

Private Collection, Europe

名坂千吉郎

無題

綜合媒材 紙本
1962年作
款識：1962 S. NASAKA (畫背)

來源

歐洲 私人收藏



545

5
4
5

YASUO SUMI

(JAPANESE, 1925-2015)

MAGI 913

signed in Japanese; signed and dated 'Y. Sumi 2008' (on the reverse)
acrylic on canvas
160 x 130 cm. (63 x 51 1/8 in.)
Executed in 2008

HK\$240,000-420,000
US\$32,000-54,000

PROVENANCE

Private Collection, Europe

鷺見康夫

MAGI 913

壓克力 畫布
2008年作
款識：鷺見康夫 Y. Sumi 2008 (畫背)

來源

歐洲 私人收藏



5
4
6

JIRO YOSHIHARA
(JAPANESE, 1905-1972)

UNTITLED

signed 'yoshihara' (lower right)
pen and ink on paper
23.5 x 34.2 cm. (9 1/4 x 13 1/2 in.)

HK\$50,000-100,000
US\$6,500-13,000

PROVENANCE

Private Collection, Europe

吉原治良

無題

原子筆 水墨 紙本
款識：yoshihara (右下)

來源

歐洲 私人收藏

546

5
4
7

JIRO YOSHIHARA
(JAPANESE, 1905-1972)

MERMAID

signed 'yoshihara' (lower right)
pencil on paper
32 x 24.5 cm. (12 5/8 x 9 3/4 in.)

HK\$30,000-60,000
US\$3,900-7,800

PROVENANCE

Private Collection, Europe

This work is accompanied by certificate of registration issued by Jiro Yoshihara Authenticity Committee and Japan Art Dealers Association.

吉原治良

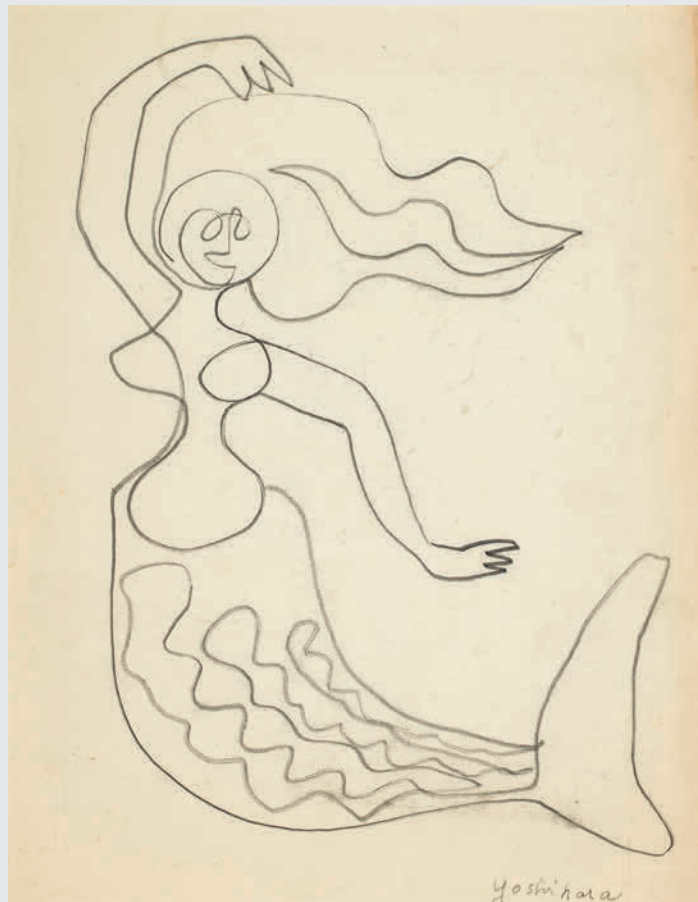
人魚

鉛筆 紙本
款識：yoshihara (右下)

來源

歐洲 私人收藏

此拍品附吉原治良鑑定登錄委員會及日本洋畫商協同組合
簽發之保證書



547

5
4
8

JIRO YOSHIHARA

(JAPANESE, 1905-1972)

WORK

signed 'yoshihara' (lower right)
ink on paper
18 x 17 cm. (7 1/8 x 6 3/4 in.)

HK\$30,000-60,000
US\$3,900-7,800

PROVENANCE

Private Collection, Europe

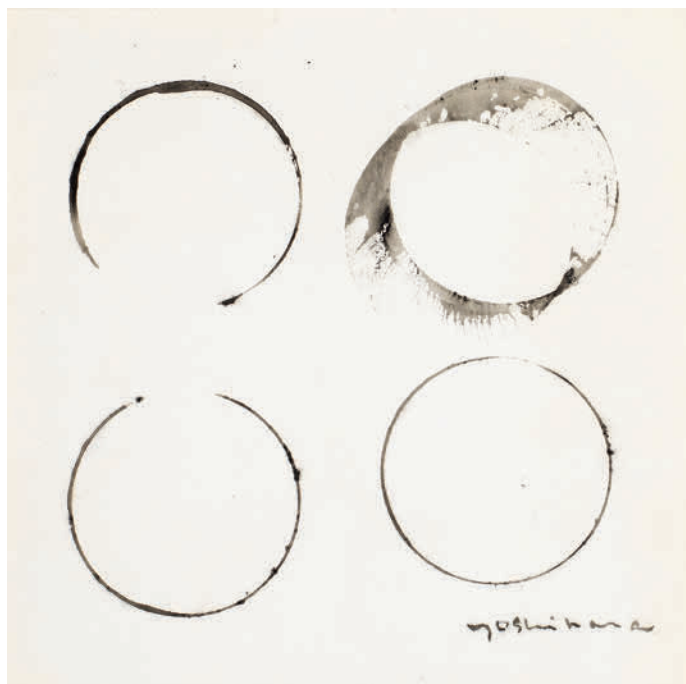
吉原治良

作品

水墨 紙本
款識：yoshihara (右下)

來源

歐洲 私人收藏



548

5
4
9

SADAMASA MOTONAGA

(JAPANESE, 1922-2011)

UNTITLED

signed and dated 'S.Motonaga '96' (lower right)
watercolour on paper
48.8 x 63.5 cm. (19 1/4 x 25 in.)
Executed in 1996

HK\$20,000-50,000
US\$2,600-6,500

PROVENANCE

Private Collection, Europe

元永定正

無題

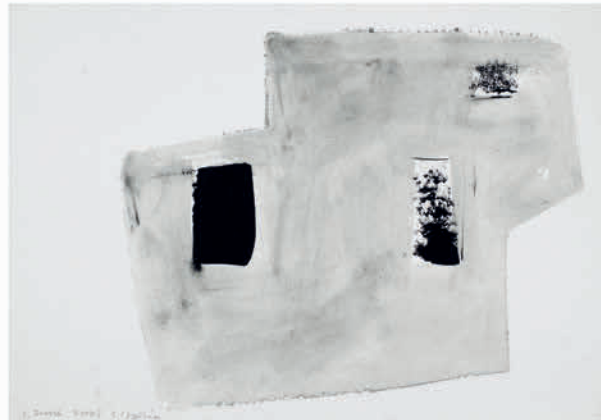
水彩 紙本
1996年作
款識：S.Motonaga '96 (右下)

來源

歐洲 私人收藏



549



| | | |
|-------|-------|-------|
| 550-1 | 550-2 | 550-3 |
| 550-4 | | 550-5 |

5
5
0

SADAHARU HORIO

(JAPANESE, B.1939)

UNTITLED (A SET OF 5 WORKS)

dated and signed '3. MAR 2003 S. Horio' (lower left) ;& dated and signed '18. June 2010 S. Horio' (lower left) ;& dated and signed '7. MAR 2006 S. Horio' (lower left) ;& dated and signed '31. DEC 2002 S. Horio' (lower left) ;& dated and signed '1. June 2003 S. Horio' (lower left) ink and crayon on paper; colour on paper; marker pen, magazine paper collage and two ink on paper each: 38 x 27 cm. (15 x 10 5/8 in.) (5)
Executed in 2003; 2010; 2006; 2002; & 2003

HK\$30,000-60,000
US\$3,900-7,800

PROVENANCE

Private Collection, Europe

堀尾貞治

無題 (共五張)

水墨 蠟筆 紙; 顏料 紙本; 箱頭筆 雜誌拼貼; 水墨 紙本; 水墨 紙本 (共五張)
2003年作; 2010年作; 2006年作; 2002年作; 及 2003年作

款識: 3. MAR 2003 S. Horio (左下)

款識: 18. June 2010 S. Horio (左下)

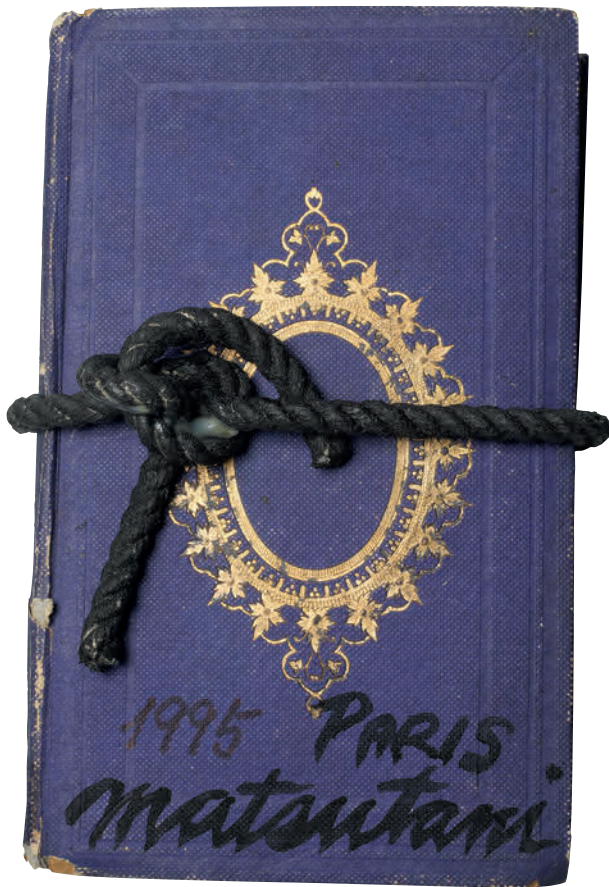
款識: 7. MAR 2006 S. Horio (左下)

款識: 31. DEC 2002 S. Horio (左下)

款識: 1. June 2003 S. Horio (左下)

來源

歐洲 私人收藏



Verso



Recto

5
5
1

TAKESADA MATSUTANI

(JAPANESE, B. 1937)

BOOK OBJECT

signed '1995 PARIS Matsutani' (on the reverse)
polyvinyl acetate adhesive, graphite pencil on
book

11 x 18.5 x 5 cm. (4 3/8 x 7 1/4 x 2 in.)

Executed in 1995

HK\$20,000-50,000

US\$2,600-6,500

PROVENANCE

Private Collection, Europe

松谷武判

書本物件

1995 PARIS Matsutani

聚醋酸乙烯膠黏劑 石墨素描筆 書本

1995年作

款識：1995 PARIS Matsutani (畫背)

來源

歐洲 私人收藏



5
5
2

WANG YAN-CHENG

(CHINESE, B. 1960)

UNE POURPRE LÉGÈRE SUR LA VALLÉE (A LIGHT VERMILLION OVER THE VALLEY)

signed in Chinese; signed, dated and inscribed 'Wang Yan Cheng 2006 a Paris' (lower right); titled 'Une pourpre légère sur la vallée' (on the reverse)

oil on canvas

180 x 150 cm. (70 7/8 x 59 in.)

Painted in 2006

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE

Private Collection, France (acquired directly from the artist)

王衍成

淺紫色的山谷

油彩 畫布

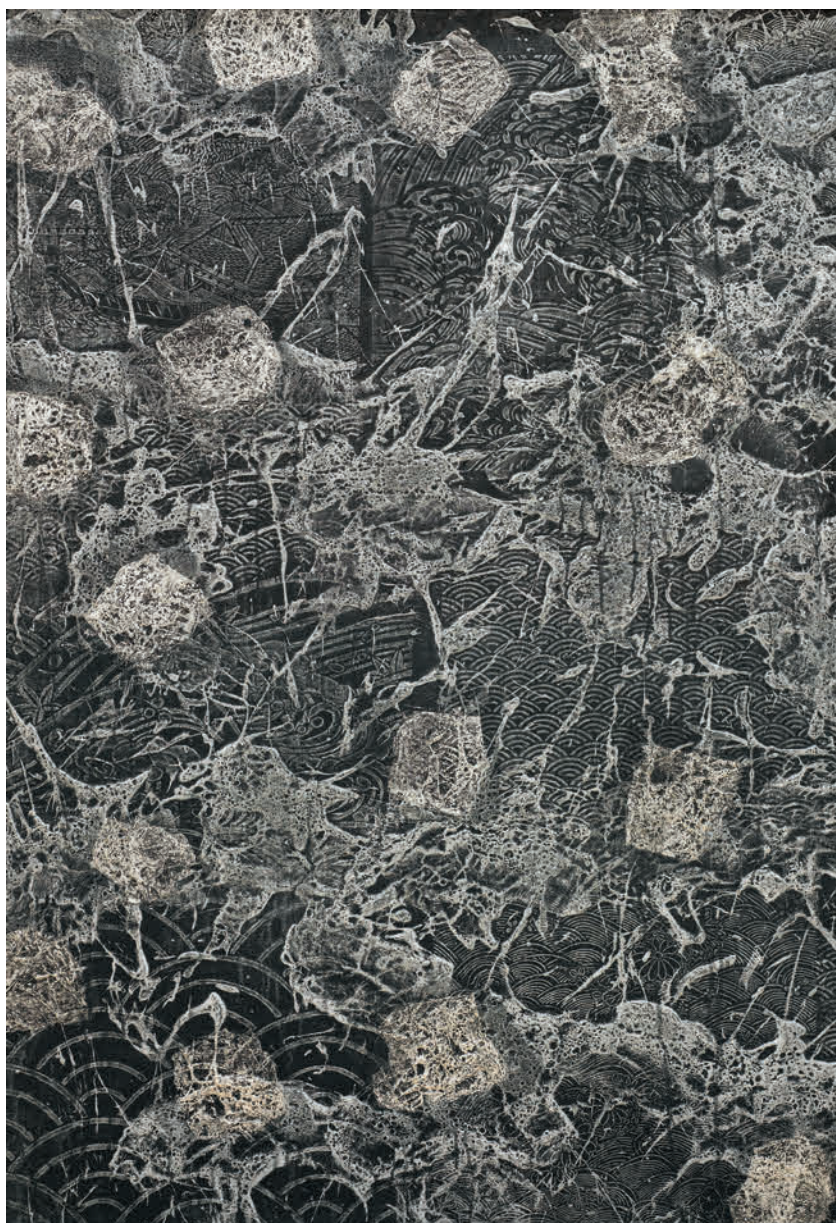
2006年作

款識：王衍成 Wang Yan Cheng 2006 a Paris (右下)；

Une pourpre légère sur la vallée (畫背)

來源

法國 私人收藏 (現藏者直接購自藝術家)



5
5
3

TOSHIMITSU IMAI

(JAPANESE, 1928-2002)

WAVES

signed in Japanese; signed 'TOSHIMITSU IMAI' (on the reverse)

acrylic on canvas

129.5 x 88.7 cm. (51 x 34 7/8 in.)

HK\$80,000-120,000
US\$11,000-16,000

PROVENANCE

Private Collection, Asia

今井俊満

波濤圖

壓克力 畫布

款識：IMAI 様 TOSHIMITSU IMAI (畫背)

來源

亞洲 私人收藏

5
5
4

TOSHIMITSU IMAI

(JAPANESE, 1928-2002)

WAVE

signed and dated 'IMAI Déc 92' (lower left); signed and titled in Japanese; signed, titled and dated 'TOSHIMITSU IMAI WAVE Déc 1992' (on the reverse)
acrylic on canvas
130.5 x 193.8 cm. (51 ³/₈ x 76 ¹/₄ in.)
Painted in 1992

HK\$100,000-150,000
US\$13,000-19,000

PROVENANCE

Private Collection, Asia

今井俊満

波濤圖

壓克力 畫布
1992年作
款識：IMAI Déc 92 (左下) 今井俊満 波濤圖
WAVE Déc 1992 TOSHIMITSU IMAI IMAI 様
(畫背)

來源

亞洲 私人收藏





555

5
5
5

YASUO SUMI

(JAPANESE, 1925-2015)

UNTITLED

signed in Japanese; signed 'Y.Sumij' (lower left); signed and titled in Japanese; signed 'Y.Sumij' (on the reverse)

oil, lacquer on canvas

100.5 x 66 cm. (39 1/2 x 26 in.)

Executed in 2008

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Asia

鷺見康夫

無題

油彩 漆 畫布

2008年作

款識：鷺見 Y.Sumij (左下); 作品 鷺見康夫 Y.Sumij (畫背)

來源

亞洲 私人收藏



556

5
5
6

LIU JIUTONG

(CHINESE, B. 1977)

BRIDGES ON THE WATERWAY

signed and inscribed in Chinese; dated '2009' (lower left); signed and inscribed in Chinese; dated '2009 160 x 160 cm.' (on the reverse)

oil on canvas

160 x 160 cm. (63 x 63 in.)

Painted in 2009

HK\$320,000-450,000

US\$42,000-58,000

PROVENANCE

Private Collection, Asia

劉玖通

水巷小橋多

油彩 畫布

2009年作

款識: 劉玖通 上海 2009 (左下); 劉玖通 上海
2009 尺寸: 160 x 160 cm. (畫背)

來源

亞洲 私人收藏

5
5
7

LIU JIUTONG

(CHINESE, B. 1977)

PLUM BLOSSOMS OF JIANGNAN

signed and inscribed in Chinese; dated '2015'
(lower left); signed and inscribed in Chinese
(on the reverse)

oil on canvas

140 x 85 cm. (55 1/8 x 33 1/2 in.)

Painted in 2015

HK\$200,000-350,000

US\$26,000-45,000

劉玖通

江南梅信

油彩 畫布

2015年作

款識：劉玖通 上海 2015 (左下) 劉玖通 上海

尺寸：140 x 85 cm. (畫背)



557

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5
8

GEORGE CHANN

(CHEN YINPI, CHINESE, 1913-1995)

GREEN WAVES

signed 'GEO.CHANN' (lower left)
ink and watercolour on paper
30 x 99 cm. (11 3/4 x 39 in.)
one seal of the artist

HK\$35,000-55,000
US\$4,600-7,100

PROVENANCE

Private Collection, Asia

陳蔭罈

綠波

水墨 水彩 紙本
款識：GEO.CHANN (左下)
藝術家鈐印

來源

亞洲 私人收藏



559

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5
9

GEORGE CHANN

(CHEN YINPI, CHINESE, 1913-1995)

THE JOY OF FISHING

signed 'GEO. CHANN' (lower right)
ink and watercolour on paper
62 x 98.8 cm. (24 3/8 x 38 7/8 in.)
one seal of the artist

HK\$42,000-62,000
US\$5,500-8,000

PROVENANCE

Private Collection, Asia

陳蔭罈

舟釣雅趣

水墨 水彩 紙本
款識：GEO.CHANN (右下)
藝術家鈐印

來源

亞洲 私人收藏



558



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YANG CHIHUNG
(CHINESE, B. 1947)

BREATH OF A MEMORY

signed, titled and dated 'Chihung Yang, Breath of A Memory, 1989' (on the reverse)
oil on canvas
127.2 x 96.8 cm (50 x 38 in.)
Painted in 1989

HK\$180,000-260,000
US\$24,000-34,000

PROVENANCE

Private Collection, Asia

楊識宏

一息間的回憶

油彩 畫布
1989年作
款識：Chihung Yang, Breath of A Memory, 1989 (畫背)

來源

亞洲私人收藏

「看我的作品，你會感受到速度，但同時也有深度。在相疊的層次中沉澱著我對時間、情感、以及人生經驗的感悟。」

- 楊識宏



5
6
1

SZETO LAP

(CHINESE, B. 1949)

SANS TITRE(UNTITLED)

signed and dated 'Szeto Lap 1997' (lower left)
oil on canvas
65 x 54 cm. (25 5/8 x 21 3/8 in.)
Painted in 1997

HK\$45,000-85,000
US\$5,900-11,000

PROVENANCE

Acquired directly from the artist
Anon. Sale, Christie's Paris, 14 October 2014, Lot 218
Acquired from the above by the present owner

司徒立

無題

油彩 畫布
1997年作
款識：Szeto Lap 1997 (左下)

來源

直接購自藝術家
2014年10月14日 佳士得巴黎 編號 218
現藏者購自上述拍賣

561

5
6
2

CHI HONG

(CHINESE, B.1942)

BEYOND THE WINDOW

signed in Chinese; dated '2012' (lower right);
signed and titled in Chinese, dated '2012' (on
the reverse)
oil in canvas
65 x 53 cm. (25 1/4 x 24 3/8 in.)
Painted in 2012

HK\$35,000-55,000
US\$4,600-7,100

PROVENANCE

Private Collection, Asia

籍虹

窗內窗外

油彩 畫布
2012年作
款識：籍虹 2012 (右下); 窗內窗外 籍虹 2012 (畫背)

來源

亞洲 私人收藏



562



563

5
6
3

SANYU

(CHANG YU, CHINESE, 1901-1966)

NUDE

signed in Chinese; signed 'SANYU' (lower right)
watercolour and ink on paper
40.8 x 31.8 cm. (16 x 12 1/2 in.)
Executed in 1979

HK\$300,000-500,000
US\$39,000-65,000

PROVENANCE

Private Collection, Europe

LITERATURE

Rita Wong, The Li Ching Cultural and Educational Foundation, Sanyu Catalogue Raisonné: Drawings and Watercolors, Taipei, Taiwan, 2014 (illustrated, plate W21, p. 156).

常玉

裸女

水彩 水墨 紙本
1979年作
款識：玉SANYU (右下)

來源

歐洲 私人收藏

出版

2014年《常玉素描與水彩全集》
衣淑凡著 立青文教基金會 台北 台灣
(彩色圖版，第W21圖，第156頁)

5
6
4

PAN YULIANG

(CHINESE, 1895-1977)

RECLINING NUDE

signed in Chinese (upper right)
ink on paper
26.9 x 36.5 cm. (10 1/8 x 14 3/8 in.)
one seal of the artist

HK\$50,000-80,000

US\$6,500-10,000

PROVENANCE

Private Collection, France (gifted to the doctor by the artist for medical care)
Thence by descent to the son of the doctor
Private Collection, France

潘玉良

臥姿裸女

水墨 紙本
款識：玉良 (右上)
鈐印：玉良

來源

法國 私人收藏 藝術家贈予其醫生
醫生之子繼承此作品
法國 私人收藏



564

5
6
5

HUA TIANYOU

(CHINESE, 1901-1986)

RECLINING NUDE

signed in Chinese (upper left)
ink on paper
27.8 x 44.6 cm. (11 x 17 1/2 in.)
one seal of the artist

HK\$30,000-60,000

US\$3,900-7,800

PROVENANCE

Private Collection, France

滑田友

臥姿裸女

水墨 紙本
款識：田友 (左上)
藝術家鈐印

來源

法國 私人收藏



565

5
6
6

LIANG YI-FEN

(CHINESE, B.1937)

WOMAN

signed 'Liang'; signed in Chinese; dated '96' (lower left)

oil on canvas

101.5 x 76 cm. (40 x 29 7/8 in.)

Painted in 1996

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Asia

梁奕焚

女人像

油彩 畫布

1996年作

款識: Liang 奕焚'96 (左下)

來源

亞洲 私人收藏



566

5
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7

LIANG YI-FEN

(CHINESE, B.1937)

MOTHER AND SON

signed 'Liang'; signed in Chinese; dated '96' (lower left)

oil on canvas

101 x 76.5 cm. (39 3/4 x 30 1/8 in.)

Painted in 1996

HK\$60,000-80,000

US\$7,800-10,000

PROVENANCE

Private Collection, Asia

梁奕焚

母與子

油彩 畫布

1996年作

款識: Liang 奕焚 '96 (左下)

來源

亞洲 私人收藏



567



568

5
6
8

HSU TUNG-LUNG

(CHINESE, B. 1947)

DRUNKEN WARRIOR (HERO)

signed in Chinese; dated and numbered '2014 2/6' (incised on the sculpture base)

white marble

76 x 54 x 48 cm. (30 x 21 1/4 x 18 7/8 in.)

edition 2/6

Executed in 2014

HK\$120,000-200,000

US\$16,000-26,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Shanghai, China, Pata Gallery, Painting without figure-Tung Lung Hsu Solo Exhibition Tour, 2015

LITERATURE

Pata Gallery, Invisible Figure - Tung Lung Hsu's Artwork Album, Taipei, Taiwan, 2016 (illustrated, p. 51)

許東榮

醉俠 (英雄)

漢白玉

版數：2/6

2014年作

款識：東榮 2014 2/6 (刻於雕塑底部)

來源

亞洲 私人收藏

展覽

2015年「無圖之畫——許東榮新畫巡迴展」八大畫廊 上海 中國

出版

2016年《大象無形 - 許東榮》八大畫廊 台北 台灣 (圖版·頁51)

5
6
9

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

STÈLE 08

signed in Chinese; signed 'ZAO' (lower right); signed in Chinese; signed and numbered 'ZAO 04/08' (on the reverse)

painted ceramic

23 x 59 x 2.2 cm. (9 x 23 1/4 x 1 in.)

edition 4/8

Executed in 2006-2007

HK\$150,000-250,000

US\$20,000-32,000

PROVENANCE

Private Collection, Europe

This work is accompanied by a certificate of authenticity issued by the Foundation Zao Wou-Ki on 6 October 2008.

趙無極

石碑 第八號

款識：無極 ZAO (右下); 無極ZAO 04/08 (背部)

手繪 瓷器

版數：4/8

2006-2007年作

來源

歐洲 私人收藏

此作品附趙無極基金會於2008年10月6日簽發之保證書



569

PROPERTY FROM A NEW YORK COLLECTION
紐約重要私人收藏

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7
0

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

PAYSAGE À L'HOMME LES MAINS LEVÉES (LANDSCAPE OF MAN WITH HIS ARMS RAISED)

signed in Chinese; signed 'ZAO' (lower right); numbered '22/50' (lower left)

lithograph

49.5 x 47 cm. (19 1/4 x 18 1/2 in.)

edition 22/50

Executed in 1951

HK\$32,000-52,000

US\$4,200-6,700

PROVENANCE

Anon. sale; Skinner Auctioneers, Boston, 5 March 2004, Lot 147

Private Collection, New York, USA

趙無極

風景與舉手的人

石版 版畫

版數：22/50

1951年作

款識：無極 ZAO (右下)；22/50 (左下)

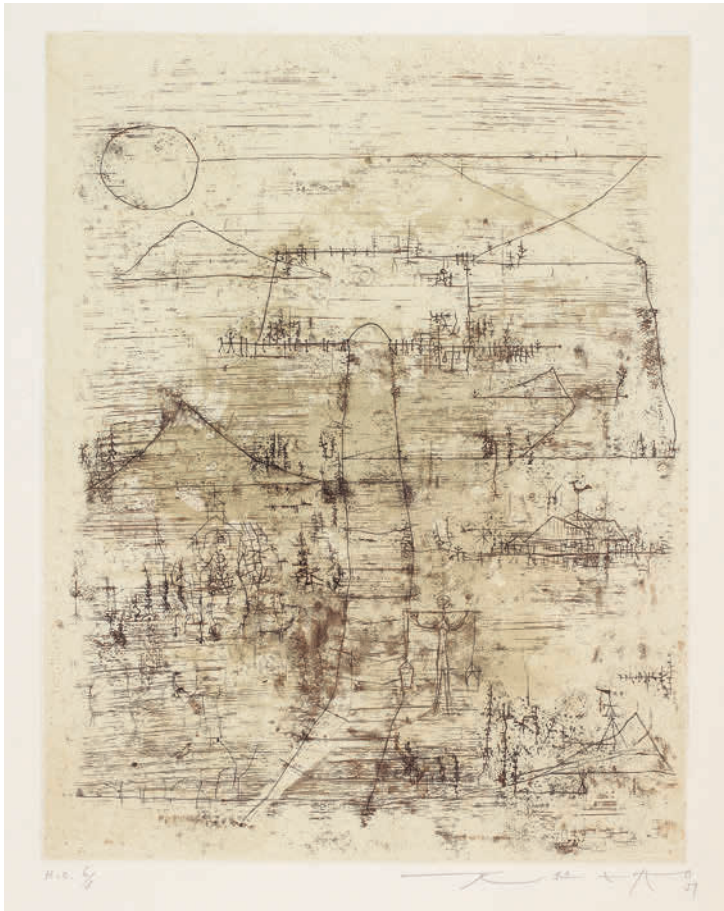
來源

2004年3月5日 波士頓 斯金納拍賣 編號147

美國 紐約 私人收藏



570



5
7
1

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

L'ESCALIER (THE STAIRS)

signed in Chinese; signed and dated 'ZAO 51' (lower right); inscribed and numbered 'H.C. 6/8' (lower left)

etching
31.5 x 24 cm. (12 3/8 x 9 3/8 in.)

edition H.C 6/8

Executed in 1951

HK\$40,000-60,000

US\$5,200-7,800

LITERATURE

Nesto Jacometti, Catalogue raisonné de l'œuvre gravée et lithographiée de Zao Wou-Ki 1949-1954, Edition Gutekunst & Klipstein, Berne, Switzerland, 1955 (different edition illustrated in black and white, plate 38, p. 50).

Yves Rivière ed., Arts et Metiers Graphiques, Zao Wou-ki: Les estampes 1937-1974, Paris, France, 1975 (different edition illustrated in black & white, plate 68, p. 43).

Edition Heede & Moestrup, Zao Wou-ki: The Graphic Work, A Catalogue Raisonné 1937-1994, Copenhagen, Denmark, 1994 (different edition illustrated, plate 66, p. 50).

趙無極

階梯

蝕刻版畫

版數：樣本作 6/8

1951年作

款識：H.C 6/8 (左下) 無極 ZAO 51 (右下)

出版

伯爾尼 瑞士 (黑白圖版為另一版數，第38圖，第50頁)

1975年《趙無極 版畫集 1937-1974》Yves Rivière編 Arts et Métiers Graphiques 巴黎 法國 (黑白圖版為另一版數，第68圖，第43頁)

1994年《趙無極版畫集 1937-1994》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版為另一版數，第66圖，第50頁)

571

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7
2

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

LA CATHÉDRALE (THE CATHEDRAL)

inscribed in French; numbered '4/4' (lower left); signed in Chinese; signed 'ZAO' (lower right)

lithograph

38 x 56 cm. (15 x 22 in.)

edition 4/4

Executed in 1952

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE:

Private Collection, Asia

LITERATURE:

Nesto Jacometti, Catalogue Raisonné of The Work Engraved and Lithographed by Zao Wou-ki, Berne, 1955 (illustrated in black & white, plate 45, p. 57).

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 73, p. 53)

趙無極

教堂

石版 版畫

版數：4/4

1952年作

款識：4/4 (左下);無極ZAO (右下)

來源

亞洲 私人收藏

出版

1955年《趙無極蝕刻與石版畫全集1949-1954》

Nesto Jacometti編 Gutekunst & Klipstein出版 伯爾尼 瑞士 (黑白圖版，第45圖，第57頁)

1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥 (圖版，第73圖，第53頁)



572

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7
3

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

PAYSAGE AVEC ENCADREMENT (FRAMED LANDSCAPE)

signed in Chinese; signed 'ZAO'; dated '57' (lower right);
numbered '58/65' (lower left); signed and titled " Paysage
Avec Encadrement" Zao Wou-Ki' (on the reverse)

etching on paper
39 x 46 cm. (15 1/4 x 18 1/8 in.)
edition 58/65

Executed in 1951

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Private Collection, New York, USA

LITERATURE:

Nesto Jacometti, Catalogue raisonné de l'œuvre gravée et
lithographiée de Zao Wou-Ki 1949-1954, Edition Gutekunst &
Klipstein, Berne, Switzerland, 1955 (different edition illustrated in
black and white, plate 41, p. 53).

Edition Heede & Moestrup, Zao Wou-ki: The Graphic Work, A
Catalogue Raisonné 1937-1994, Copenhagen, Denmark, 1994
(different edition illustrated, plate 69, p. 51).

趙無極

框中風景

蝕刻 版畫
版數: 58/65
1951年作

款識: 無極57 (右下); 58/65 (左下)" Paysage Avec
Encadrement" Zao Wou-Ki' (畫背)

來源

美國 紐約 私人收藏

出版

1955年《趙無極蝕刻與石版畫全集1949-1954》Nesto Jacometti編 第
一版 Gutekunst & Klipstein出版 伯爾尼 瑞士 (黑白圖版為另一版數，
第41圖，第53頁)

1994年《趙無極版畫集 1937-1994》Edition Heede & Moestrup 哥本
哈根 丹麥 (圖版為另一版數，第69圖，第51頁)

PROPERTY FROM AN IMPORTANT NEW YORK PRIVATE COLLECTION

紐約重要私人收藏



573

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574

ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

FLORE ET FAUNE (FLORA AND FAUNA)

signed in Chinese; signed 'ZAO' (lower right)
etching

34 x 50.5 cm. (13 3/8 x 19 7/8 in.)

edition 19/60

Executed in 1951

HK\$50,000-70,000

US\$6,500-9,100

LITERATURE

Nesto Jacometti, Edition Gutekunst & Klipstein, Catalogue raisonné de l'œuvre gravée et lithographiée de Zao Wou-Ki 1949-1954, Berne, Switzerland, 1955 (illustrated in black & white, plate 36, p. 48).

Arts et Métiers Graphiques, Zao Wou-Ki Les estampes 1937-1974, Paris, France, 1975 (illustrated in black and white, plate 66, p. 41).

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 64, p. 48).

趙無極

動植物

蝕刻版畫

版數 19/60

1951年作

款識：無極 ZAO (右下)

出版

1955年《趙無極蝕刻與石版畫全集1949-1954》Nesto Jacometti編 Gutekunst & Klipstein出版 伯爾尼 瑞士(黑白圖版，第36圖，第48頁)

1975年《趙無極 版畫集》Arts et Métiers Graphiques 巴黎 法國(黑白圖版，第66圖，第41頁)

1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥(圖版，第64圖，第48頁)

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ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

UNTITLED

signed in Chinese; signed and dated 'ZAO 74' (lower right);
numbered '14/100' (lower left)

etching with aquatint

image : 43.5 x 61 cm. (17 x 24 in.)

paper : 56.7 x 76 cm. (22 3/8 x 30 in.)

edition 14/100

Executed in 1974

HK\$30,000-50,000

US\$3,900-6,500

PROVENANCE

Private Collection, Europe

LITERATURE

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994 (illustrated, plate 248, p. 141).

趙無極

無題

凹版蝕刻版畫

版數：14/100

1974年作

款識：無極 ZAO 74 (右下) 14/100 (左下)

來源

法國 私人收藏

出版

1994年《趙無極：版畫集 1937-1995》Edition Heede & Moestrup 哥本哈根 丹麥(圖版，第248圖，第141頁)



575

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ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

UNTITLED

signed in Chinese; signed and dated 'ZAO 67'
(lower right); dedicated 'A Christian Louis Très
amicalement' (lower left)
etching with aquatint
image : 37 x 53.2 cm. (14 1/2 x 20 7/8 in.)
paper : 56.2 x 76 cm. (22 1/8 x 30 in.)
unnumbered
edition of 75
Executed in 1967

HK\$28,000-48,000
US\$3,700-6,200

PROVENANCE

Private Collection, Europe

LITERATURE

Edition Heede & Moestrup, Zao Wou-Ki: The Graphic
Work, A Catalogue Raisonné 1937-1995, Copenhagen,
Denmark, 1994 (illustrated, plate 172, p.104).

趙無極

無題

凹版蝕刻版畫
總版數：75
1967年作
款識：無極 ZAO 67 (右下) A Christian Louis Très
amicalement (左下)

來源

歐洲 私人收藏

出版

1994年《趙無極：版畫集 1937-1995》Edition Heede &
Moestrup 哥本哈根 丹麥 (圖版，第172圖，第104頁)



576



577

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ZAO WOU-KI

(ZHAO WUJI, FRENCH/CHINESE, 1920-2013)

UNTITLED

signed in Chinese; numbered, signed and dated '26/90 ZAO 65'
(lower margin)
etching with aquatint
54.3 x 40.6 cm. (21 3/8 x 16 in.)
edition 26/90
Executed in 1965

HK\$20,000-40,000
US\$2,600-5,200

PROVENANCE

Private Collection, USA

LITERATURE

Arts et Métiers Graphiques, Zao Wou-Ki Les estampes 1937-1974,
Paris, France, 1975 (illustrated in black and white, plate 161, p. 90).
Edition Heede & Moestrup, Zao Wou-Ki: The Graphic Work, A
Catalogue Raisonné 1937-1995, Copenhagen, Denmark, 1994
(illustrated, plate 160, p.96)

趙無極

無題

凹版蝕刻 版畫
版數：26/90
1965年作
款識：26/90 無極 ZAO 65 (下方)

來源

美國 私人收藏

出版

1975年《趙無極 版畫集》Art et Métiers Graphiques 巴黎 法國 (黑白圖
版，第161圖，第90頁)
1994年《趙無極 版畫集 1937-1995》Edition Heede & Moestrup 哥本哈
根 丹麥 (圖版，第160圖，第96頁)



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8

CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

RECTANGULAR VASE F27

signed in Chinese; dated '2005' (on the reverse); titled and numbered 'F27 1/8' (on the underside)

signed in Chinese; dated '2005' (on the reverse); titled and numbered 'F27 1/8' (on the underside)

signed in Chinese; dated '2005' (on the reverse); titled and numbered 'F27 1/8' (on the underside)

signed in Chinese; dated '2005' (on the reverse); titled and numbered 'F27 1/8' (on the underside)

signed in Chinese; dated '2005' (on the reverse); titled and numbered 'F27 1/8' (on the underside)

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE

Private Collection, Europe

朱德群

矩形花瓶 F27

手繪瓷器

版數：1/8

2005年作

款識：朱德群2005 (背面) F27 1/8 (底部)

來源

歐洲 私人收藏

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7
9

CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

ELEGANCE

signed in Chinese; signed 'CHU TEH-CHUN.' (lower right); numbered '56/100' (lower left)
lithograph
image : 49.7 x 64.8 cm. (19 1/2 x 25 1/2 in.)
paper : 59.7 x 79.3 cm. (23 1/2 x 31 1/4 in.)
executed in 2008
edition 56/100

HK\$20,000-40,000
US\$2,600-5,200

PROVENANCE

Private Collection, Europe

LITERATURE

Hoke Original Art, Chu Teh-Chu: The Graphic Work 2000-2008, Taipei, Taiwan, 2008 (different edition illustrated, p.42)

朱德群

璀璨

石版 版畫
版數：56/100
2008年作
款識：朱德群 CHU TEH-CHUN. (右下)；56/100 (左下)

來源

歐洲 私人收藏

出版

2008年《朱德群2000-2008石版畫》霍克國際藝術 台北 台灣 (圖版為另一版數，第42頁)



580

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CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

GLORY

signed in Chinese; signed and numbered 'CHU TEH-CHUN 65/180' (lower margin)
lithograph
70 x 96 cm. (27 1/2 x 37 3/4 in.)
edition 65/180
Executed in 1998

HK\$20,000-40,000
US\$2,600-5,200

PROVENANCE

Private Collection, Asia

LITERATURE

J.Bastien Art Gallerie, Chu Teh-Chun, Estampes originales, Lithografien Original prints, J.Bastien Art Gallerie, Brussel, Belgium, 2006 (illustrated, plate 7).

朱德群

燦爛

石版 版畫
版數：65/180
1998年作
款識：朱德群 CHU TEH-CHUN 65/180 (下方)

來源

亞洲 私人收藏

出版

2006年《朱德群原創版畫》J.Bastien藝術畫廊 布魯塞爾 比利時 (圖版，第7圖)

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581-1

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8
1

CHU TEH-CHUN

(ZHU DEQUN, FRENCH/CHINESE, 1920-2014)

TRIUMPH; & UNTITLED

signed 'Chu Teh Chun'; signed in Chinese; numbered '112/180' (lower margin) ; signed 'Chu Teh Chun'; signed in Chinese; numbered '3/150' (lower margin)
two lithographs
76 x 61 cm. (29 7/8 x 24 in.) ; 65 x 99 cm. (25 5/8 x 39 in.) (2)
edition: 112/180; & 3/150
Executed in 2001; &1998

HK\$50,000-100,000
US\$6,500-13,000

LITERATURE

J.Bastien Art Gallerie, Chu Teh-Chun, Estampes originales, Lithografien Original prints, J.Bastien Art Gallerie, Brussel, Belgium, 2006 (illustrated, plate. 6, unpagged).

Hoke Original Art, Chu Teh-chun: The Graphic Work 2000-2008, Taipei, Taiwan, 2008 (illustrated, p. 21).

朱德群

凱旋; 及無題

石版 版畫 (共兩件)
版數: 112/180; 及3/150
2002年作; 及1998年作
款識: 朱德群 Chu Teh-Chun 112/180 (下方); 朱德群 Chu Teh-Chun 3/150 (下方)

出版

2006年《朱德群 原創版畫》J.Bastien藝術畫廊 布魯塞爾 比利時 (圖版, 第6圖, 無頁數)

2008年《朱德群2000-2008石版畫》霍克國際藝術 台北 台灣 (圖版, 第21頁)

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2

JOHN WAY

(WEI LE TANG, CHINESE, 1921-2012)

UNTITLED

signed 'John Way' and dated '7.64' (upper left)

oil on paper

43.8 x 58.7 cm. (17 1/4 x 23 1/8 in.)

Painted in 1964

HK\$30,000-60,000

US\$3,900-7,800

PROVENANCE

Collection of Paul and Helen Bernat

Acquired from the above by the present owner

魏樂唐

無題

油彩 紙本

1964年作

款識：John Way 7.64 (左上)



582

來源

保羅和海倫·伯納特收藏

現藏者購自上述收藏家

5
8
3

JOHN WAY

(WEI LE TANG, CHINESE, 1921-2012)

UNTITLED

signed and dated 'John Way 77' (lower right)

oil on paper

47.8 x 60.5 cm. (18 7/8 x 23 7/8 in.)

Painted in 1977

HK\$28,000-58,000

US\$3,700-7,500

PROVENANCE

Private Collection, Asia

魏樂唐

無題

油彩 紙本

1977年作

款識：John Way 77 (右下)



583

來源

亞洲 私人收藏

5
8
4

JOHN WAY

(WEI LE TANG, CHINESE, 1921 - 2012)

OCTOBER 1962

signed and dated 'John Way 63' (upper left)
oil on paper
36.5 x 58 cm. (14 1/2 x 23 in.)
Painted in 1963

HK\$30,000-60,000
US\$3,900-7,800

PROVENANCE

Garland Knitting Mills Collection
John Peterson Gallery, Boston, USA
Private Collection, USA

魏樂唐

1962年10月

油彩 紙本
1963年作
款識：John Way 63 (左上)

來源

Garland Knitting Mills收藏
美國 波士頓John Peterson畫廊
美國 私人收藏



584

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HON CHI FUN

(CHINESE, B. 1922)

ANOTHER DEPTH

signed and dated 'Hon 64'(middle left)
oil on canvas
71.3 x 81.5 cm. (28 1/16 x 32 1/8 in.)
Painted in 1964

HK\$15,000-35,000
US\$2,000-4,500

PROVENANCE

Alisan Fine Art, Hong Kong
Acquired from the above by the present owner

韓志勳

另一種深度

油彩 畫布
1964年作
款識：Hon 64 (中下)

來源

香港 藝倡畫廊
現藏者購自上述畫廊



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8
6

LONG CHIN-SAN

(LANG JINSHAN, CHINESE, 1892-1995)

A THOUSAND-HAND BUDDHA & SUMMER IDYLL

A Thousand-Hand Buddha: signed 'Chinsan Long' (on lower left of the frame board);
 Summer Idyll: signed and titled in Chinese (lower left); titled 'Summer Idyll'; titled in Chinese (on the reverse)
 33 x 23.9 cm. (13 x 9 1/2 in.) & 29.5 x 39.3 cm. (11 5/8 x 15 1/2 in.)(2)

two seals of the artist

Executed in 1938 & 1938

HK\$40,000-80,000
 US\$5,200-10,000

PROVENANCE

Private Collection, Australia (Acquired directly from the artist by the present owner)

LITERATURE

Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Long, Taipei, Taiwan, 1971 (illustrated, unpagged).

The Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Lang, Taipei, Taiwan, 1971 (illustrated, unpagged).

China Photographic Publishing House, Master of Photography - Long Jingshan, Beijing, China, 2003 (After the Tang Masters & Rising Clouds illustrated, p. 13).

郎靜山

千手觀音及野渡橫舟

銀鹽相紙 (共兩件)

1938 年作; 1938 年作

款識: 《千手觀音》: Chinsan Long (相框左下)

《野渡橫舟》: 野渡橫舟 靜山作(左下); Summer Idyll 野渡橫舟 (相背)

鈐印: 朗靜山; 朗靜山 (左下)

來源

澳洲私人收藏 (現藏者得自藝術家)

出版

1971年《郎靜山六十年攝影選輯》台灣教育部文化局 台北 台灣 (圖版, 無頁數)

1971年《郎靜山一六十年攝影選輯》中華學術院攝影研究所 台北 台灣 (圖版, 無頁數)

2003年《攝影大師郎靜山》中國攝影出版社 北京 中國 (圖版, 13 頁)



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| 587-1 | 587-3 |
| 587-4 | 587-2 |

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7

LONG CHIN-SAN

(LANG JINSHAN, CHINESE, 1892-1995)

LOTUS; A FRIEND OF MAN; ORCHID; & STILL LIFE

four gelatin silver prints
30 x 21.5 cm. (11 7/8 x 8 1/2 in.); 25 x 20.2 cm. (9 7/8 x 8 in.); & 25 x 20.3 cm. (9 7/8 x 8 in.); & 24.2 x 19.5 cm. (9 1/2 x 7 5/8 in.)(4)

Executed in 1970; 1971; 1952; & 1955

HK\$100,000-150,000
US\$13,000-19,000

PROVENANCE

Private Collection, Australia (Acquired directly from the artist by the present owner)

LITERATURE

Still Life The Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Lang, Taipei, Taiwan, 1971 (illustrated, unpagged).

Photographic Research Institute of College of Chinese Culture, Selected Works of Chin-San Long, Taipei, Taiwan, 1971 (illustrated, unpagged).

郎靜山

蓮池一角; 人類之友; 王者之香; 及瓶中春意

銀鹽相紙 (共四張)
1970年作; 1971年作; 1952年作; 及1955年作

來源

澳洲 私人收藏 (現藏者得自藝術家)

出版

1971年《郎靜山一六十年攝影選輯》中華學術院攝影研究所 台北 台灣 (圖版, 無頁數)

1971年《郎靜山六十年攝影選輯》台灣教育部文化局 台北 台灣 (圖版, 無頁數)

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LONG CHIN-SAN

(LANG JINSHAN, CHINESE, 1892-1995)

AUTUMN CLOUDS ; SPRING FANTASIA; & THE DREAM OF ARTIST (PLEASURE FROM PAVILION & FOREST)

three gelatin silver prints

24.5 x 18 cm. (9 5/8 x 7 1/8 in.); 25.5 x 20.2 cm. (10 x 8 in.); & 18 x 24.5 cm. (7 1/8 x 9 5/8 in.)

Executed in 1975; 1945; & Undated(3)

HK\$70,000-140,000

US\$9,100-18,000

PROVENANCE

Private Collection, Australia (Acquired directly from the artist by the present owner)

LITERATURE

Spring Fantasia: Research Institute of College of Chinese Culture, Selected Works of Chin-San Lang, Taipei, Taiwan, 1971 (illustrated, unpagged).

National Museum of History, Chinsan Long's 100th Birthday Commemorative Photo Exhibition, Taipei, Taiwan, 1990 (illustrated in black and white, p. 34).

China Photographic Publishing House, Master of Photography - Long Jingshan, Beijing, China, 2003 (illustrated in black and white, p. 41).

The Dream of Artist: China Photographic Publishing House, Master of Photography - Long Jingshan, Beijing, China, 2003 (illustrated in black and white, p. 95).

郎靜山

秋雲斷山徑；曉風殘月；及藝術家之夢

(亭林幽趣)

銀鹽 相紙 (共三張)

1975年作; 1945年作; 及無年份

來源

澳洲 私人收藏 (現藏者得自藝術家)

出版

曉風殘月: 1971年《郎靜山一六十年攝影選輯》中華學術院攝影研究所 台北 台灣 (圖版, 無頁數)

1990年《郎靜山百年嵩壽攝影回顧集》國立歷史博物館 台北 台灣 (黑白圖版, 第34頁)

2003年《攝影大師郎靜山》中國攝影出版社 北京 中國 (黑白圖版, 第41頁)

藝術家之夢: 2003年《攝影大師郎靜山》中國攝影出版社 北京 中國 (黑白圖版, 第95頁)



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588-2



588-3



589-1



589-2



589-3

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9

LONG CHIN-SAN

(LANG JINSHAN, CHINESE, 1892-1995)

PORTRAIT OF QI BAI-SHI; PORTRAIT OF FORMER PRESIDENT CHIANG KAI-SHEK; & PROFESSOR CHANG WITH SCEPTRE

three gelatin silver prints

image size: 25 x 20 cm. (9 7/8 x 7 7/8 in.); 45.5 x 36.7 cm. (17 7/8 x 14 1/2 in.); & 29.7 x 24.2 cm. (11 3/4 x 9 1/2 in.)

paper size: 25 x 20 cm. (9 7/8 x 7 7/8 in.); 74.6 x 49.6 cm. (29 3/8 x 19 1/2 in.); & 50.5 x 40 cm. (19 7/8 x 15 3/4 in.)

Executed in 1946; 1983; & 1963(3)

one seal of the artist

HK\$70,000-140,000

US\$9,100-18,000

PROVENANCE

Private Collection, Australia (Acquired directly from the artist by the present owner)

LITERATURE

Professor Chang with Sceptre: Research Institute of College of Chinese Culture, Selected Works of Chin-San Lang, Taipei, Taiwan, 1971 (illustrated, unpagged).

Portrait of Qi Bai-Shi: China Photographic Publishing House, Master of Photography - Long Jingshan, Beijing, China, 2003 (illustrated in black and white, p. 59).

郎靜山

齊白石像; 先總統蔣公便服肖像; 及如意自在 (張大千像)

銀鹽 相紙 (共三張)

款識: 先總統蔣公便服肖像 鎮宇弟景仰 癸亥夏 郎靜山恭製 (左中); 鎮宇老弟

惠存 民國六十一年一月郎靜山 (裝裱面左中); 張大千先生「舟造」像 (裝裱面右中)

鈐印: 郎靜山

來源

澳洲 私人收藏 (現藏者得自藝術家)

出版

如意自在: 1971年《郎靜山一六十年攝影選輯》中華學術院攝影研究所 台北 台灣 (圖版, 無頁數)

齊白石像: 2003年《攝影大師郎靜山》中國攝影出版社 北京 中國 (黑白圖版, 第59頁)



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SHEN HANWU

(CHINESE, B.1950)

DIM

signed in Chinese; signed 'H.W. Shen'
(lower left)

oil on canvas

70.8 x 91.1 cm. (27 7/8 x 35 7/8 in.)

Painted in 2005

HK\$80,000-160,000

US\$11,000-21,000

PROVENANCE

Acquired directly from the artist by the present owner

Private Collection, New Jersey, USA

沈漢武

微光

油彩 畫布

2005年作

款識：沈漢武 H.W.Shen (左下)

來源

現藏者直接購自藝術家本人

美國 新澤西 私人收藏

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JU MING

(ZHU MING, CHINESE, B. 1938)

LIVING WORLD SERIES

signed in Chinese; dated '2001'
(upper left)

ink and colour on paper

45 x 69.5 cm. (17 3/4 x 27 3/8 in.)

Painted in 2001

one seal of the artist

HK\$40,000-60,000

US\$5,200-7,800

PROVENANCE

Private Collection, Asia

朱銘

人間系列

水墨 設色 紙本

2001年作

款識：朱銘 2001 (左上)

鈐印：朱銘

來源

亞洲 私人收藏



591

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2

HSIAO CHIN

(XIAO QING, CHINESE, B. 1935)

OHNE TITEL (UNTITLED); & UNTITLED

signed in Chinese; signed and dated 'HSIAO 61'(lower right); signed in Chinese; signed and dated 'HSIAO 60'(lower right)
two ink and watercolour on paper
57 x 40.7 cm. (22 1/2 x 16 in.);
& 30 x 62 cm. (11 3/4 x 24 3/8 in.) (2)
Painted in 1961; & 1960

HK\$40,000-70,000
US\$5,200-9,100

蕭勤

無題; 及無題

水墨 水彩 紙本 (共兩件)
1961年作; 及1960年作
款識: HSIAO勤 61 (右下); HSIAO勤 60 (右下)



592-1



592-2

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3

HSIAO CHIN

(XIAO QING, CHINESE, B. 1935)

UNTITLED

signed in Chinese; signed and dated 'Hsiao 62'
(lower right); inscribed in Chinese (upper left)
Watercolor and ink on paper, laid on board
57 x 41 cm. (22 1/2 x 16 1/8 in.)
Painted in 1962

HK\$40,000-70,000
US\$5,200-9,100

PROVENANCE

Private Collection, Asia

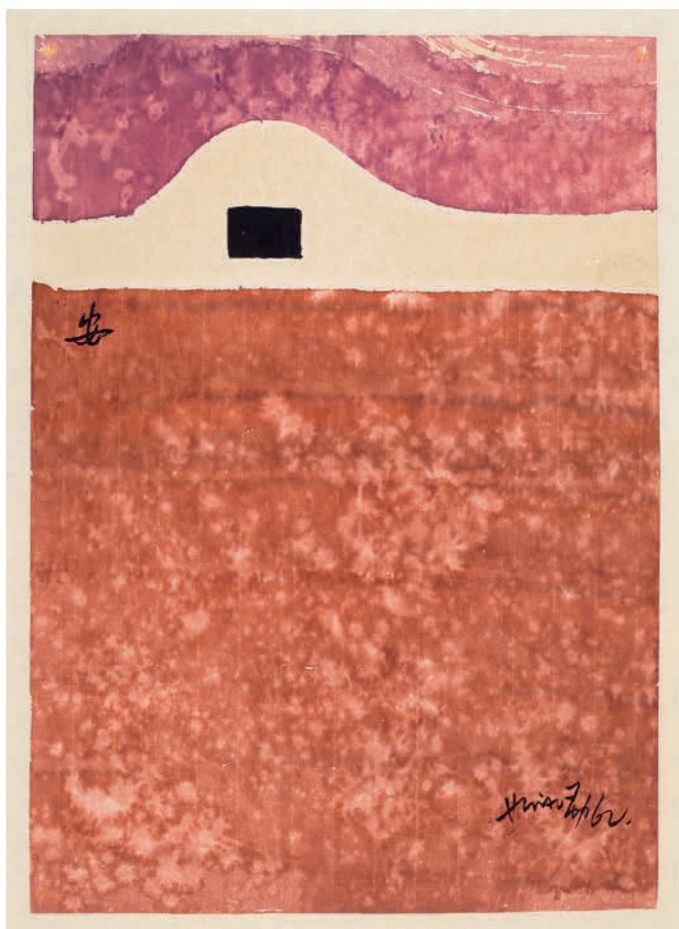
蕭勤

無題

水彩 水墨 紙本 裱於木板
1962年作
款識: Hsiao 勤62 (右下); 安 (左上)

來源

亞洲 私人收藏



593

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4

HSIAO CHIN

(XIAO QING, CHINESE, B. 1935)

UNTITLED; & UNTITLED

signed in Chinese; signed and dated 'HSIAO 62' (lower right); signed in Chinese; signed and dated 'HSIAO 62' (lower right)
two ink and colour on paper
60 x 27.5 cm. (23 5/8 x 10 7/8 in.); & 29 x 62 cm. (11 3/8 x 24 3/8 in.)
Executed in 1962; & 1962

HK\$40,000-70,000
US\$5,200-9,100

PROVENANCE

Private Collection, Asia

蕭勤

無題; 及無題

水墨 設色 紙本 (共二件)
1962 年作; 及 1962 年作
款識: Hsiao 勤 62 (右下);
Hsiao 勤 62 (右下)

來源

亞洲 私人收藏



594-1



594-2

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SANYU

(CHANG YU, CHINESE, 1901-1966)

DOE

signed in Chinese; signed 'SANYU' (lower left);
numbered '37/50' (lower right); dedicated and
inscribed in Chinese
lithograph
image : 17.4 x 11.8 cm. (6 7/8 x 4 5/8 in.)
overall: 32 x 50 cm. (12 5/8 x 19 3/4 in.)
edition 37/50
two seals of the artist

HK\$20,000-30,000
US\$2,600-3,900

PROVENANCE

Private Collection, France

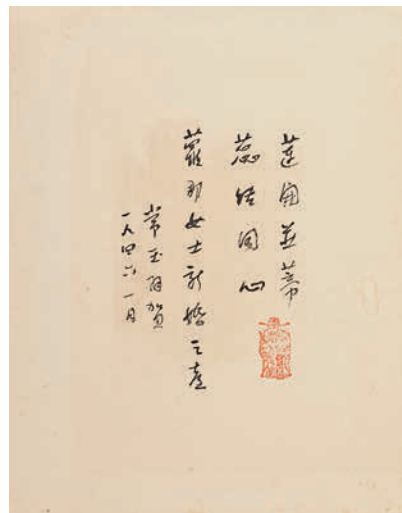
常玉

母鹿

石版 版畫
版數: 37/50
款識: 玉 SANYU (左下) 37/50 (右下) 蓮開並蒂 蕊結同心
蘿那女士新婚之喜 常玉拜賀 一九四六年一月 (左頁)
鈐印: 常玉天官賜福印 (左頁) 南克縣印 (畫背)

來源

法國 私人收藏



595

CHEONG SOO PIENG

ABSTRACT LANDSCAPE ; INSPIRATION ; ABSTRACT

Cheong's foray into abstraction was greatly inspired by his time spent in Europe from 1961 to 1963. Sponsored by his patron, cinema magnate Dato Loke Wan Tho, Cheong Soo Pieng was able to focus completely on his art and artistic experimentation, no longer inhibited by his responsibilities as a teacher, and with no worry for his day-to-day subsistence. This context of artistic liberation and exposure to modern styles of abstraction engendered a turning point in Cheong Soo Pieng's career where he began to embrace abstraction as a means to more directly convey thought and expression.

The works from the mid-60s to 70s are characterised by a radical re-imagination of some of the artist's favourite themes and subjects of representation. **Abstract Landscape** (1974) demonstrates Cheong's versatility and confidence in working with different mediums. With a delicate layering of gold leaf, Cheong's landscape is a literal collage and intricate layering of geometric forms and colour that come together in teeming vitality and complexity. The predominant hues of warm red and orange add to the pulsating energy that appears to emanate from the scene.

Presenting a completely different mood and atmosphere, **Inspiration** (1968) creates space for contemplation and reflection with smooth amorphous forms and simple black lines that appear to be suspended within an infinite space. Coming from a more cerebral style of abstraction, the works from

the late 60s utilize organic and overlapping forms to convey the elemental flux of the environment.

Abstract (1963) comes from Cheong's distinctive assimilation of the technique and mastery of Chinese ink painting with the expressiveness of Western abstraction expressionism. A style that he developed during his years in Europe, Cheong's explorations in abstraction place him in dialogue with Chinese artists such as Zao Wou-Ki and Chu Teh-Chun who had also come to Europe and had been pioneering a new style of Sino-Western abstract painting.

Across his varied styles of expression, Cheong maintained certain key philosophies in his art such as the maintenance of a central focus around which the rest of the composition was ordered. Tying in to Chinese philosophies of harmony and oneness, the depth of Cheong's compositions invite mediation and immersion within the scene. The passion and sophistication of Cheong's abstracts suggests a cathartic rejuvenation of the artist's canvas beginning from the mid-60s, and represent a period of fervent experimentation and innovation in search of the truest form of artistic expression.

Lot 596, 597, 598 Detail 局部





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CHEONG SOO PIENG

(SINGAPOREAN, 1917-1983)

ABSTRACT LANDSCAPE

signed in Chinese (lower left); signed and dated 'Soo Pieng 1974' (on the reverse)

oil and gold leaf on canvas
48 x 76.5 cm. (18 7/8 x 30 1/8 in.)

Painted in 1974

HK\$350,000-500,000
US\$46,000-65,000

PROVENANCE

Private Collection, Australia

鍾泗賓

抽象景觀

油彩 金箔 畫布
1974年作

款識: 泗賓 (左下); Soo Pieng 1974 (畫背)

來源

澳洲 私人收藏

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CHEONG SOO PIENG

(SINGAPOREAN, 1917-1983)

INSPIRATION

signed in Chinese (lower left); titled, signed, and dated 'INSPIRATION
Soo Pieng 1968' (on the reverse)

oil on canvas

82 x 100 cm. (32 1/4 x 39 3/8 in.)

Painted in 1968

HK\$450,000-550,000

US\$59,000-71,000

PROVENANCE

Private Collection, Singapore

鍾泗賓

靈感

油彩 畫布

1968年作

款識: 泗賓 (左下); INSPIRATION
Soo Pieng 1968 (畫背)

來源

新加坡 私人收藏





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CHEONG SOO PIENG

(SINGAPOREAN, 1917-1983)

ABSTRACT

signed in Chinese (lower right)
ink and colour on paper
42 x 61 cm. (16 1/2 x 24 in.)
Painted in 1963
one seal of the artist

HK\$280,000-350,000
US\$37,000-45,000

PROVENANCE

Private Collection, Singapore

鍾泗賓

抽象

水墨 設色 紙本
1963年作
款識: 泗賓 (右下)
藝術家鈐印

來源

新加坡 私人收藏



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9

CHEONG SOO PIENG

(SINGAPOREAN, 1917-1983)

VILLAGE PATH

signed in Chinese (upper right)
ink and gouache on paper
94.5 x 43 cm. (37 1/4 x 16 7/8 in.)
Painted in the 1960s
one seal of the artist

HK\$250,000-300,000
US\$33,000-39,000

PROVENANCE

Private Collection, Singapore

鍾泗賓

村路

水墨 粉彩 紙本
約1960年代作
款識：泗賓（右上）
藝術家鈐印

來源

新加坡 私人收藏

599

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0

CHEONG SOO PIENG

(SINGAPOREAN, 1917-1983)

FISHING VILLAGE

signed in Chinese (lower left)
ink and gouache on paper
34.5 x 43 cm. (13 3/4 x 16 7/8 in.)
one seal of the artist

HK\$30,000-40,000

US\$3,900-5,200

鍾泗賓

漁村

水墨 粉彩 紙本
款識: 泗賓 (左下)
藝術家鈐印



600

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CHEN WEN HSI

(SINGAPOREAN, 1906 - 1991)

KELONG SCENE

ink on paper
38 x 55 cm. (15 x 21 5/8 in.)
Painted circa 1950s-1960s

HK\$50,000-70,000

US\$6,500-9,100

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

陳文希

漁村

筆 紙本
約1950-1960年代作

來源

現藏者得自藝術家本人
新加坡 私人收藏



601



602

6
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2

CHEN WEN HSI
(SINGAPOREAN, 1906 - 1991)

GIRL

signed in Chinese (lower right)
ink and colour on paper
40 x 30 cm. (15 3/4 x 11 3/4 in.)
one seal of the artist
Painted circa 1950s to 1960s

HK\$80,000-120,000
US\$11,000-16,000

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

陳文希

女子

水墨 設色 紙本
約1950-1960年代作
款識: 文希 (右下)
藝術家鈐印

來源

現藏者得自藝術家本人
新加坡 私人收藏



603

6
0
3

CHEONG SOO PIENG
(SINGAPOREAN, 1917-1983)

BALI GIRLS

signed and dated 'Soo Pieng 7/8 /77' (lower left)
ink on paper
55 x 36 cm. (21 5/8 x 14 1/8 in.)
Executed in 1977

HK\$40,000-60,000
US\$5,200-7,800

PROVENANCE

Private Collection, Singapore

LITERATURE

Nanyang Academy of Fine Arts, Soo Pieng, Singapore, 2013
(illustrated, p. 132).

鍾泗賓

峇里女子

筆 紙本
1977年作
款識: Soo Pieng 7/8 /77 (左下)

來源

新加坡 私人收藏

出版

2013年《泗賓》南洋藝術學院 新加坡 (圖版, 第132頁)

SUN YEE

DANCERS ; REPOSE IN THE GARDEN ; A BEAUTIFUL LANDSCAPE

The vibrant oils and delicate ink paintings of Singaporean artist Sun Yee position her as one of the most interesting of the lesser-known artists that were part of the exciting developments in modern art in Singapore in the 1950s and 1960s. Born in Zhejiang, China, Sun Yee received her formal artistic education from the Xinhua Art Academy in Shanghai and the University of Japan in Tokyo, before leaving for France to study under renowned French modernist, Fernand Léger. In 1953, Sun Yee exhibited at the Salon des Beaux Arts in Paris to great acclaim. The next year, she settled in Singapore and established the Singapore Academy of the Arts.

Much like her contemporary Georgette Chen, Sun Yee was heavily inspired by the style and vision of the French impressionists. The whimsical naiveté of her oil paintings are reminiscent of Chagall's dreamlike compositions and softly rendered figures. Confidently transposing these Western ideas onto a depiction of distinctively Southeast Asian subjects, *Dancers* (Lot 604) brings together an unlikely assemblage of figures such as the indigenous tribal figure placed alongside the European ballerina and the traditional Chinese dancer. The figures are predominantly composed in single tones of colour, and in doing so, Sun Yee draws our attention to the juxtapositions between them, but also to the similarities in the rhythmic lyricism of their postures.

Where the line in Western art is more often used to delineate space, shape, and form, which is then filled in with colour in an elimination of negative space. The line in Chinese ink however, is often the form itself and there is an emphasis on the versatility of the negative space of the paper or canvas. *Repose in the Garden* (Lot 605) showcases Sun Yee's unique combination of both aesthetics of the line where the figure and the finely detailed flower are outlined in black ink. The persistence of the blank paper both inside and outside the line, however, is very much in tune with Chinese aesthetics where the line can transform the space into one which is either bounded or boundless.

A Beautiful Landscape (Lot 606) is a thoughtful integration of Eastern subject and aesthetics conveyed through Western style and medium. The composition of the mountainscape is reminiscent of traditional Chinese landscape painting (*shanshuihua*) and even features a partially hidden Chinese-style pagoda roof in the mountainside. The hint of a deep red sun peeks from between the mountain peaks, illuminating them with an entrancing pink glow and providing a central focus in the scene.

An artist whose legacy can be said to be her sensitive treatment and balance between Eastern and Western medium and styles, Sun Yee is without a doubt an important figure in Singapore's early art history.

Lot 604, 606, 605 Detail 局部



SUN YEE

(SINGAPOREAN, 1919-2009)

DANCERS

signed in Chinese and signed and dated 'Sunyee 1962' (lower left)

oil on canvas

80 x 100 cm. (31 1/2 x 39 3/8 in.)

Painted in 1962

HK\$80,000-120,000**US\$11,000-16,000**

沈雁

舞者

油彩 畫布

1962年作

款識: 沈雁 Sunyee 1962 (左下)





605

SUN YEE

(SINGAPOREAN, 1919-2009)

REPOSE IN THE GARDEN

signed and inscribed in Chinese (upper right)
ink and colour on paper
75 x 41 cm. (29 1/2 x 16 1/8 in.)
one seal of the artist

HK\$28,000-35,000
US\$3,700-4,500

沈雁
花園休息

水墨 設色 紙本
款識: 沈雁 (右上)
藝術家鈐印

605

606

SUN YEE

(SINGAPOREAN, 1919-2009)

A BEAUTIFUL LANDSCAPE

signed 'Sunyee' (lower right)
oil on canvas
70 x 100 cm. (27 1/2 x 39 3/8 in.)

HK\$70,000-100,000
US\$9,100-13,000

沈雁
美麗景觀

油彩 畫布
款識: Sunyee (右下)



606



CHEN WEN HSI

GIBBONS ; HERONS ; SPARROWS ; SQUIRRELS

A pivotal figure in the burgeoning art scene of the 50s and 60s in Singapore, Chen Wen Hsi was part of the group of pioneer artists who set out to discover and depict a uniquely 'Southeast Asian' form of artistic expression. Chen was also in attendance at the Xin Hua Academy of Fine Art in Shanghai in 1930, where he was contemporaries with the likes of Liu Kang and Chen Chong Swee - with whom he would continue to produce art alongside following their migration to Singapore. The trademarks of Chen's style fall into two broad categories - Chinese ink painting focused on the flora and fauna of the region, and abstract works executed on paper and canvas.

Gibbons reflects a signature example of Chen's gibbon ink paintings, as he contrasts his meticulous execution of the *gibbons* against a dynamic, swift rendition of the background mountains and bamboo. The essential elements of brush painting, such as keen brushwork and boldness in execution, are maintained. However the linear flow is truncated into modernist angles and the field of composition reflects Chen's trademark 'chaotic' elements,

where he juxtaposes various painting traditions into a coherent and new visual dynamic.

Hérons displays a theme that Chen becomes fascinated with all through the later part of his life. This variation utilises the classical Chinese brush and ink on paper, but with a western, abstract twist. The interlocking lines and sudden directional change of brushstrokes offset the two-dimensionality of the bold flat streaks of colour. These interlocking herons exist in undefined space, as a flattened, all-over composition without any outer boundaries; yet this interchangeable treatment of solid and void produces infinite depth.

Sparrows is an exceptional work of its genre as well. Another favourite animal subject of his, *Sparrows* is a painting that demonstrates the height of Chen's ink technique, as well as nostalgia for the Chinese aesthetic. The sparrows sit peacefully on the branches or fly around, showcasing Chen's unrestrained and bold strokes, creating a simplicity and sense of peace and harmony. The anatomical accuracy and liveliness of the animals illustrates further as well Chen's



Lot 608 Detail 局部



Lot 609 Detail 局部



Lot 610 Detail 局部

lifelong observation and love for his animal subjects.

Squirrels completes the different series of Chen's favourite ink animal subjects featured. Two squirrels bound and scamper playfully across vines filled with lush flowers, in a scene that conveys an overall feeling of joy, as well as an appreciation for the beauty and delicacy of nature. There is a sense of the vigour and movement captured in the expressive ink strokes. Indeed, Chen's prolific animal paintings have come to be iconic to the region - referencing the unique quality of tropical life through the traditional medium of ink on paper.

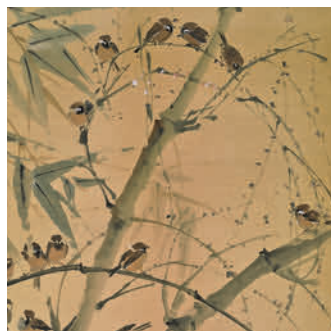
作為新加坡五、六十年代新興的藝術界的領軍人物，陳文希是其中一位銳意發掘並以「東南亞」藝術形式作畫的藝術家。他在三十年代亦曾在上海新華藝術專科學校習畫，他與劉抗和陳宗瑞同期，在他們移居新加坡之後，亦繼續一起作畫。陳文希的經典作品主要分為兩大類：以當地花鳥蟲魚為主的傳統水墨，以及紙本或畫布面的抽象作品。

《臂猿》是陳氏畫猿的典型例子，仔細勾勒的臂猿，對比著背景草草寫意的山石和竹，其中筆法的元素粗細有致。然而線條的脈絡卻分割成現代風格的稜角，畫面構圖亦反映出陳氏典型的「混沌」元素，把不同繪畫傳統並置而成為新的視覺互動。

《蒼鷺》表現了陳氏晚年醉心的一個畫題。此作以傳統中國筆墨宣紙而成，但又有西方抽象的意趣。交互糾纏的線條與筆觸的突然轉向，打破了鮮明色彩的平面。交纏的鷺群，被設定在子虛烏有的空間，以平面、沒有邊界的形式存在，然而其中具像而又虛空的呼應，卻營造了無限的深度。

《麻雀》亦是這類畫作中的精品。麻雀是陳氏喜愛的花鳥題材，此作表現出陳氏水墨功力的高峰，以及對中國傳統審美的追憶。麻雀或平靜地坐在枝頭、或是到處飛行，表現出陳氏不可羈勒的大膽筆觸，營造出簡潔、平靜、和諧的感覺。動物結構的精準與活潑，進一步表現了陳氏對動物一直的觀察與鍾情。

《松鼠》是這一系列陳氏所鍾愛的動物作品的一作。兩隻松鼠在鮮花滿枝的蔓藤之中騰躍遊戲，營造出一個愉悅的場面和對自然的美及細膩的欣賞。富動感的水墨筆觸，表現了其中的力量與生動。陳文希眾多的動物作品，誠以傳統水墨表現出獨特的熱帶生活，誠然是新加坡有代表性的作品。



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CHEN WEN HSI
(SINGAPOREAN, 1906 – 1991)

GIBBONS

signed in Chinese (upper right)
ink and colour on paper
138 x 69 cm. (54 3/8 x 27 1/8 in.)
Painted in 1990
one seal of the artist

HK\$800,000-1,000,000
US\$110,000-130,000

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

陳文希

臂猿

水墨 設色 紙本
1990年作
款識: 文希 (右上)
藝術家鈐印

來源

現藏者得自藝術家本人
新加坡 私人收藏

Wen Hsi's brush moves like a thousand troops,
Yuanji would recognize (the spirit of) this man if he were to be reincarnated today.
All of a sudden I hear the cries of gibbons,
but the mountains I knew were actually a myriad clouds away

- Zhang Daqian

文希落筆走千軍，元吉重來認此君。耳畔陡聞猿嘯起，故山山隔萬重雲。

- 張大千





608

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8

CHEN WEN HSI
(SINGAPOREAN, 1906 - 1991)

HERONS

signed and inscribed in Chinese (lower left)
ink and colour on paper
138 x 69 cm. (54 ³/₈ x 27 ¹/₈ in.)
Painted in 1990
one seal of the artist

HK\$680,000-880,000
US\$89,000-110,000

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

陳文希

蒼鷺

水墨 設色 紙本
1990年作
款識: 文希 (左下)
藝術家鈐印

CHEN WEN HSI
(SINGAPOREAN, 1906 - 1991)

SPARROWS

signed in Chinese (lower left)
ink and colour on paper
190 x 82 cm. (74 3/4 x 32 1/4 in.)
one seal of the artist

HK\$500,000-600,000
US\$65,000-78,000

PROVENANCE

Acquired directly from the artist
Private Collection, London, United Kingdom

陳文希

麻雀

水墨 設色 紙本
款識: 文希 (左下)
藝術家鈐印

來源

現藏者得自藝術家本人
英國 倫敦 私人收藏



CHEN WEN HSI
(SINGAPOREAN, 1906 - 1991)

SQUIRRELS

signed in Chinese (lower left)
ink and colour on paper
70 x 35 cm. (27 1/2 x 13 3/4 in.)
one seal of the artist
Painted in the 1970s to 1980s

HK\$350,000-550,000
US\$46,000-71,000

PROVENANCE

Acquired directly from the artist
Private Collection, Singapore

陳文希

松鼠

水墨 設色 紙本
約1970-1980年代作
款識: 文希 (左下)
藝術家鈐印



611

6
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1
CHEONG SOO PIENG
(SINGAPOREAN, 1917-1983)

LADIES AND CHILD

signed in Chinese (lower right)
paint on ceramic plate
diameter: 23 cm. (9 in.)

HK\$60,000-80,000
US\$7,800-10,000

PROVENANCE

The Gallery of Fine Art, Singapore
Acquired from the above by the present owner circa
1976
Private Collection, Australia

鍾泗賓

婦女和小孩

油彩 陶瓷盤
款識: 泗賓 (右下)

來源

新加坡 美術畫廊
現藏者約1976年購自上述畫廊
澳洲 私人收藏

6
1
2

CHEONG SOO PIENG

(SINGAPOREAN, 1917-1983)

MOTHER AND CHILD

signed in Chinese (lower left); numbered, signed, and dated '7. Soo Pieng 1969' (on the reverse)

mixed media on wood

101.5 x 61 cm. (40 x 24 in.)

Executed in 1969

HK\$400,000-500,000

US\$52,000-65,000

PROVENANCE

Private Collection, Singapore

鍾泗賓

母子

綜合媒材 木板

1969年作

款識: 泗賓 (左下); 7. Soo Pieng 1969 (畫背)

來源

新加坡 私人收藏





613

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3

CHEONG SOO PIENG

(SINGAPOREAN, 1917-1983)

SATAY SELLERS

signed in Chinese and dated '1980' (lower right)
oil on canvas
79.5 x 65.5 cm. (31 1/4 x 25 6/8 in.)
Painted in 1980
one seal of the artist

HK\$220,000-350,000
US\$29,000-45,000

PROVENANCE

Private Collection, Singapore

鍾泗賓

加香烤肉商販

油彩 畫布
1980年作
款識: 四賓1980 (右下)
藝術家鈐印

來源

新加坡 私人收藏

6
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4

TAN SWIE HIAN
(SINGAPOREAN, B. 1943)

ORCHID GARDEN

signed and inscribed in Chinese (upper right)
Chinese ink on rice paper
138 x 69 cm. (54 ³/₈ x 27 ¹/₈ in.)
Painted in 1987

HK\$900,000-1,200,000
US\$120,000-160,000

LITERATURE

Lim Lei Hu et.al (ed.), Tan Swie Hian, Nanyang Academy of Fine Arts, Singapore, 2001 (illustrated, p. 282).

陳瑞獻

蘭園

中國水墨 宣紙
1987年作
款識: 陳瑞獻 (右上)

出版

2001年《陳瑞獻》林迪 等編 南洋藝術學院 新加坡 (圖版·第282頁)



SINGAPORE: INK EXPRESSIONS

Contemporary expressions in ink painting by Singaporean artists can be traced back to the foundation in traditional Chinese painting that the first generation of migrant artists possessed. Artists like Fan Chang Tien, Tan Kian Por, Cheong Soo Pieng, and Chen Wen Hsi passed on their training in the Classical rules of Chinese painting, but also encouraged a deeper understanding of the essential philosophies tied to the Chinese aesthetic. This would allow for the transposition of fundamentals such as harmony of colour, balance of composition, use of negative space, and a sensitivity towards the tonal qualities of ink across mediums and styles in order to best capture the melting pot of social and cultural specificity of the Southeast Asian region.

From the refined technique of the realist *gongbi* style of Lee Hock Moh (Lot 618), to the expressionist *xieyi* style of Chua Ek Kay's earlier works (Lot 615-617), Christie's is delighted to present a selection of works from artists whose works convey the range and diversity within this category of Singapore's art history.

The primacy of black ink and the deft surety of applying ink to paper is displayed to different effect across the works of

Tan Swie Hian, Chua Ek Kay, and for the first time at auction, Zhuang Shengtao (Lot 621). Chua's works employ a great use of the negative space of the paper to either define borders or erase them, and the compositions of *Reflections of a Lotus Pond* (Lot 616) echoes that of Tan Swie Hian's *Orchid Garden* (Lot 614) for its graduating density and sparseness. The opaque application of Zhuang Shengtao's ink that fills the space of the paper invites us to appreciate the depth and complexity that can be achieved through an understanding of the versatility of ink.

The works from Tan Oe Pang (Lot 619) and Hong Zhu An (Lot 620) provide different approaches to exploring the interaction between ink and colour. The dark emerald of Hong's work invites immersion in the same way as Zhuang's thick ink, while colour in Tan Oe Pang's work serves to elevate drama and energy within the composition.

A consideration of these artists that persisted in the negotiation and renegotiation of the basic tenets of ink painting reveals a varied and tangential, rather than linear, development of artistic expression through the medium of ink and paper that is unique to the specific context of Singapore and Southeast Asia.



◀ Lot 621 Detail 局部



Lot 617 Detail 局部



Lot 615 Detail 局部

新加坡：水墨創作

新加坡藝術家在水墨畫中的當代語境，可以回溯到第一代移民藝術家奠定的中國傳統繪畫基礎。凡舉范昌乾、陳建坡、鍾泗濱和陳文希等藝術家，皆傳承了他們習得的中國畫古典美學精隨，同時促使後人想要更深度探索中國美學的核心哲思。此舉造就了水墨畫基本詮釋的轉置，如色彩調和、平衡構圖、留白等，並讓水墨在不同媒材、風格上呈現不同的微妙質感，體現出東南亞地區融合多元社會和文化的獨到之處。

佳士得非常榮幸獻上多位藝術家的精選作品，包括李福茂 (Lot 618) 精湛的寫實工筆畫、蔡逸溪 (Lot 615-617) 早期表現主義的寫意作品，每一幅畫都傳達新加坡藝術史中水墨畫所蘊含的廣度與多樣性。

一筆一畫用墨恰到好處，將黑墨巧妙揮灑在宣紙上，在陳瑞獻、蔡逸溪、以及首次拍賣的莊聲濤 (Lot 621) 作品中，表現淋漓盡致。蔡逸溪的作品運用大片留白，達到界定邊界或消彌邊界的效果，《蓮花池倒影》(拍品編號616) 彷彿

著呼應陳瑞獻的《蘭圃》(拍品編號614)，呈現循序漸進的疏密感。莊聲濤的筆墨則是填滿著紙上空間，藉由這種不透明感的手法，敬邀洞悉墨水變化莫測特性的觀者，欣賞其中的深度和暗勁。

陳有炳 (Lot 619) 與洪祝安 (Lot 620) 的作品，探索色彩與墨水交融的不同面向。洪祝安筆下的暗翡翠色，宛如莊聲濤厚重的水墨一般呼喚著觀者；陳有炳的彩墨在構圖間則是充滿著無限張力。

這些藝術家運用、重新詮釋水墨畫的基本語彙，表現多樣、非線性的藝術風貌，卻又不背離水墨的本質，將墨水和宣紙為媒材的水墨畫，發展出屬於新加坡和東南亞的獨特韻味。



Lot 616 Detail 局部



Lot 615 Detail 局部



Lot 620 Detail 局部

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CHUA EK KAY

(SINGAPOREAN, 1947-2008)

VIEW OF OLD DWELLINGS

ink and colour on paper
83 x 76 cm. (32 5/8 x 29 7/8 in.)
one seal of the artist

HK\$220,000-280,000

US\$29,000-36,000

PROVENANCE

Private Collection, Singapore

蔡逸溪

舊日街坊

水墨 設色 紙本
83 x 76 cm. (32 5/8 x 29 7/8 in.)
藝術家鈐印

來源

新加坡 私人收藏



CHUA EK KAY

VIEW OF OLD DWELLINGS ; REFLECTIONS OF THE LOTUS POND ; STILL LIFE WITH PLUM BLOSSOMS

For the first time at auction, Christie's brings together three representative works from key periods in the artist's oeuvre. *Still Life with Plum Blossoms* is from a lesser-known, earlier period of artistic experimentation which sees Chua's fullest use of the expressionistic *xieyi* style, descendant from the Shanghai school of Chinese painting. Chua presents what appears to be a traditional Still Life, but is in fact an abstraction and compositing of flowers and plants that represent good fortune and new beginnings against a sparse background. The painting's inscription tells of the first day of the New Year, a humid and dewy morning at dawn, and a rising sun in the East. The poetic calligraphy forms part of the

composition as well, and is a rare, early indication of Chua's sensitivity and capability as an artist.

Chua's black and white abstract paintings are perhaps his most well-known works, and showcase a lightness of touch and a use of the white space of the paper to unify a composition. In *Reflections of the Lotus Pond*, Chua revisits inspiration from nature and natural elements, and sets out to capture the lotus pond in varying states such as after a storm, or in different stages of their life cycle, but always capturing an exuberance of life in lyrical, pulsating strokes. In the present example, the concentration of strokes radiating outwards from

the centre give a sense of infinite and ever-expanding space. Chua's expert use of the varying shades of black available in Chinese ink give the composition a depth and complexity as one feels overwhelmed and immersed in the flurry of life and activity as represented by the elegant abstraction of line and form.

View of Old Dwellings is a work from Chua's *Water Village* series that he painted whilst travelling through China. Expressive and evocative, the works in this series evoke a moody nostalgia. With a sensitive combination of both heavy and light brushstrokes, Chua conjures a tranquil riverside scene that blends several elements in seamless harmony. Like the expressionists, Chua saw the landscape abstracted into dancing colours and shapes that he eagerly transposed through his expressive brush:

" my eyesight began to blur in the midst of the rain. Ahead of me was no longer another scenery or landscape, but a large size landscape painting depicted with the roofs of the houses rendered with vibrant blue pigments and ink. The walls of the houses were rendered with the swift and broad brush strokes. The cables, depicted with tinted with brownish pigments and ink, alluded to the stylistic effects of the *cao shu* (cursive script) of Chinese calligraphic strokes"



Lot 617 Detail 局部

Chua Ek Kay in an interview, June 2005

Adept at harnessing the tenets of traditional Chinese painting as well as Western concepts of expressionism and abstraction, Chua's paintings reveal an eloquence and sophistication in expressing the immediacy of emotion, and in capturing the poetry and essential beauty of his landscapes and subjects.



Lot 616 Detail 局部

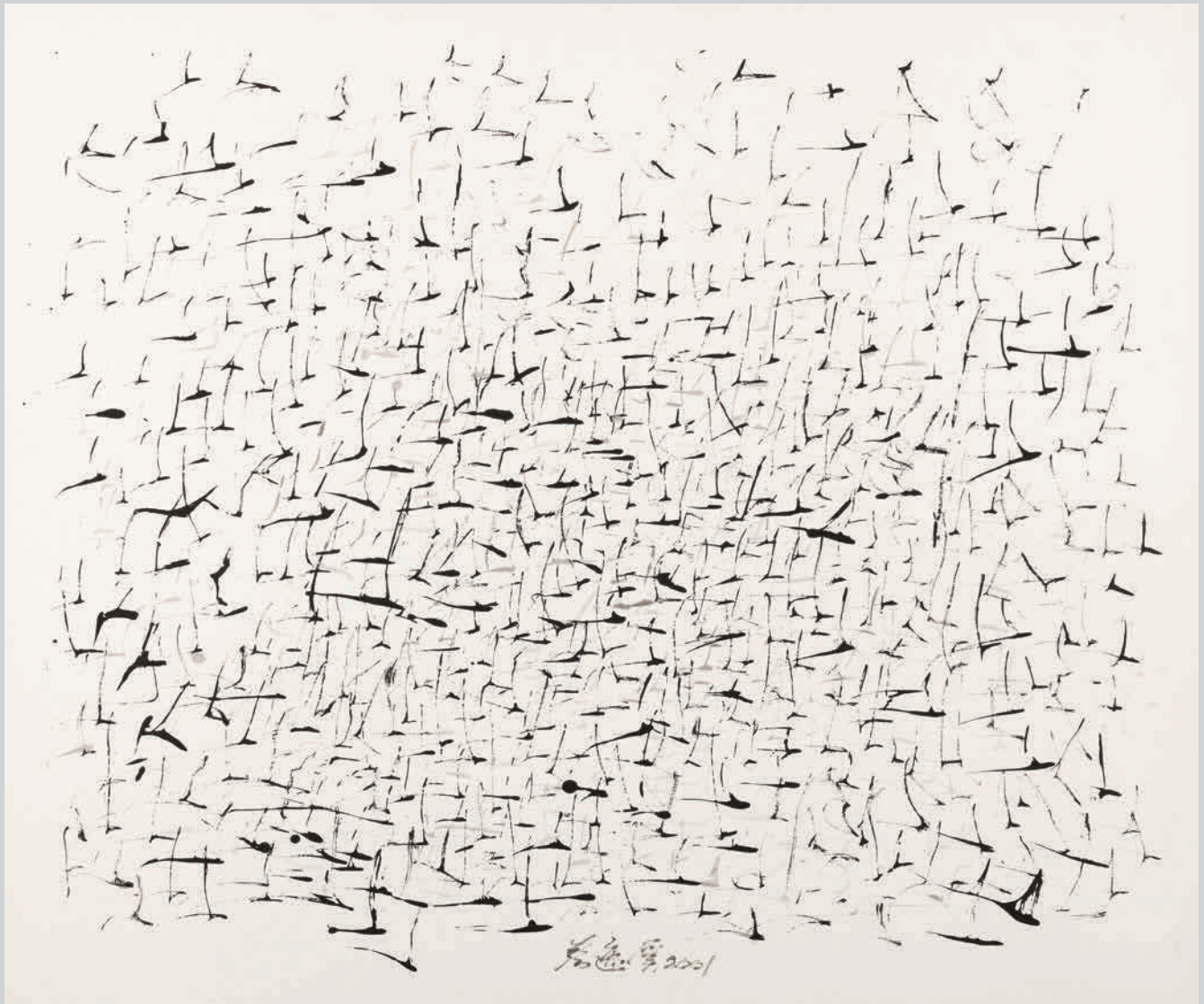
佳士得首次在同一場拍賣展出蔡逸溪作品中，不同重要時期的三幅代表作。《梅花靜物》來自較鮮為人知的早期實驗時期，其中已可見蔡氏師承海派的寫意表現風格。畫作看似傳統的靜物畫，但其實是留白背景前的簡約抽象花木，代表新年伊始的祝福。畫作的題字談及元旦之時，在雨露濕潤的黎明，日出東方。書法與畫作相輔相成，是作者少見，嶄露頭角的早期佳作。

蔡氏的黑白抽象畫作或許是他最為人熟悉的作品，表現出輕盈的筆觸和以留白來構圖的技法。在《蓮花池倒影》，蔡氏追憶自然景物，以一貫詩意躍然的筆法，描畫諸如風雨過後，或是不同周期下的荷塘景貌。在此作中，聚焦其中，向外幅射開來的落筆予人無垠開闊之感。畫家善以水墨濃淡經營畫面的深度與層次，讓人沉浸其中以抽象線條形狀代表的盎然生趣。

《舊日街坊》是蔡氏在遊歷中國時繪畫的《水鄉》系列之一。這系列的作品富表現力，而且有充沛情感，透著一種鄉愁。落筆輕重有致，蔡氏天衣無縫地以不同的元素合成一幅寧靜水鄉的景致。就如表現主義者般，蔡氏眼中的山水，是抽象躍動的色與形狀，驅使他以有情筆筆法在紙上重現：

「我的目光在雨中開始模糊。在我面前的，不再是另一片景色，而是巨幅山水，那屋簷彷彿是水墨和天青點染而成，牆是粗獷而成的筆法，那電線，看似棕色與墨色勾勒而成，有著草書的筆法。」- 蔡逸溪訪問，2005年6月

蔡氏對傳統水墨技法與西方表現及抽象主義的高超拿捏，使其作品在表現當下的情感與捕捉山水景物之詩意大美，有獨特的精妙純熟。



6
1
6

CHUA EK KAY

(SINGAPOREAN, 1947-2008)

REFLECTIONS OF THE LOTUS POND

signed in Chinese and dated '2001' (lower middle)

ink and colour on paper

74 x 95.5 cm. (29 1/8 x 37 5/8 in.)

Painted in 2001

HK\$280,000-350,000

US\$37,000-45,000

PROVENANCE

Private Collection, Singapore

蔡逸溪

蓮花池倒影

水墨 設色 紙本

2001年作

款識: 蔡逸溪 2001 (中下)

來源

新加坡 私人收藏



6
1
7

CHUA EK KAY

(SINGAPOREAN, 1947-2008)

STILL LIFE WITH PLUM BLOSSOMS

signed with artist's nom de plume and dated in Chinese
(upper left)

ink and colour on paper
88 x 94 cm. (34 5/8 x 37 in.)
Painted in 1991

HK\$150,000-200,000
US\$20,000-26,000

PROVENANCE

Private Collection, Singapore

蔡逸溪

梅花靜物

水墨 設色 紙本
1991年作

款識：歲朝清供 / 辛未元旦 / 萬木帶雨含露之際 / 曙光在東漸白 / 遠濤 / 容齋 (左上)

來源

新加坡 私人收藏



6
1
8

LEE HOCK MOH

(SINGAPOREAN, B. 1947)

HAPPINESS IN FREEDOM; HARMONIOUS FLIGHT; SOARING UPWARDS; & FLYING WITH THE WIND

signed and inscribed in Chinese (middle right; & middle left; & upper left; & middle left)

four ink and colour on paper

each: 137 x 37 cm. (54 x 14 1/2 in.)

overall: 137 x 148 cm. (54 x 58 1/4 in.)

Painted in 2016

five seals of the artist (one each)

HK\$100,000-150,000
US\$13,000-19,000

李福茂

清閑自在; 及 比翼雙飛; 及 展翅飛翔; 及 怡然自得

水墨 設色 紙本 (共四件)

2016年作

款識: 清閑自在 福茂 (中右); 及 比翼雙飛 福茂 (中左);

及 展翅飛翔 福茂 (左上); 及 怡然自得 福茂 (中左)

藝術家鈐印 (共五枚)



6
1
9

TAN OE PANG

(CHEN YOUBING, SINGAPOREAN, B. 1947)

THE STRUGGLE IN THE WILDERNESS

signed in Chinese (upper right)
ink and colour on paper
136.5 x 70 cm. (53 3/4 x 27 1/2 in.)
Painted in 1981
one seal of the artist

HK\$120,000-150,000
US\$16,000-19,000

陳有炳

荒野掙扎者

水墨 設色 紙本
1981年作
款識: 有炳 (左上)



6
2
0

HONG ZHU AN

(CHINESE, B. 1955)

FISH

signed in Chinese and dated '2012' (lower right)
ink and colour on paper
102.5 x 102.5 cm. (40 3/8 x 40 3/8 in.)
Painted in 2012

HK\$90,000-120,000
US\$12,000-16,000

洪祝安

魚子

水墨 設色 紙本
2012年作
款識: 祝安2012 (右下)



6
2
1

ZHUANG SHENGTAO
(SINGAPOREAN, B. 1944)

DEEPNESS

two Chinese ink on rice paper
98 x 68 cm. (38 5/8 x 26 6/8 in.)(2)
Painted in 1996
one seal of the artist (on each)

HK\$50,000-70,000
US\$6,500-9,100

莊聲濤

深處

中國水墨 宣紙
1996年作
藝術家鈐印（共兩枚）

THAWAN DUCHANEE

(THAI, 1939-2014)

EARTH

signed and dated '83' (lower right)
ink on paper
110 x 78.5 cm. (43 1/4 x 31 1/8 in.)
Painted in 1983

HK\$600,000-800,000**US\$78,000-100,000****PROVENANCE**

Acquired directly from the artist in the 1980s

Private Collection, Hong Kong

LITERATURE

Graphis Co. Ltd, Ten Contemporary Thai Artists, Bangkok, Thailand, 1984
(illustrated, p. 61).

達宛 · 都察尼

土

水墨 紙本
1983年作
款識: 藝術家簽名 83 (右下)

來源

1980年代直接購自藝術家

香港 私人收藏

出版

1984年《十位泰國當代藝術家》Graphis Co. Ltd出版 曼谷 泰國 (圖版 · 第61頁)

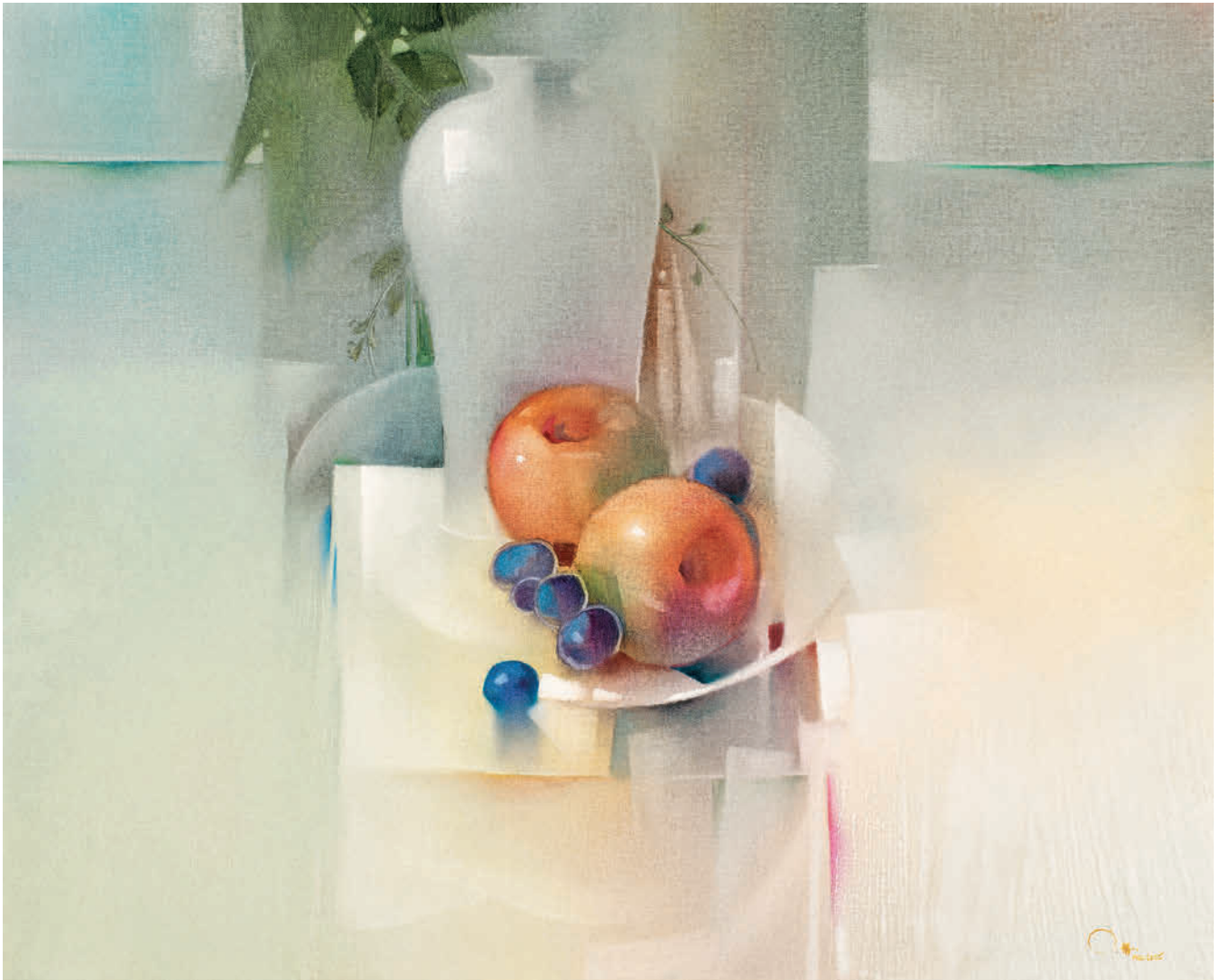
Thawan Duchanee was born in the northern province of Chiang Rai in 1939, and studied under the late Italian sculptor Corrado Feroci, also known as Silpa Bhirasri, who first introduced modern art practice into Thailand. In 1964 - 1968, Thawan was awarded a post graduate scholarship and continued his education at the Rijks Akademie van Beeldende Kunsten (Royal Academy of Fine Arts) in Amsterdam. He travelled extensively in Europe after as well, thereby gaining and further cementing a deeper understanding of Western artistic traditions.

Upon his return to Thailand, Thawan created his own unique visual language which fused traditional Thai aesthetics and Buddhist motifs, with a sense of Western modernism. There is an irrefutable and indomitable strength in his paintings, marked in his compositions by the sense of swirling, almost ferocious energy and explosive painterly expression. His works are a complex juxtaposition and blend of humans

and animal creatures, creating within his own visual language powerful figures of half human-animal creatures.

Earth (Lot 622) is an excellent painting done in the 1980s, highly detailed and executed on paper; a combination of all the different elements of Thawan's unique expressiveness of his masterful blend of traditional Thai art and the modern Western styles he was influenced by. The intricateness of detail and size of the work meant that Thawan had to paint this with some measure of difficulty; by lying down on the side and slowly painting. This only serves to highlight the willpower and sense of commitment he had to his craft, which was a hallmark of him and played an important and essential role in the development and achievements of Thawan. This painting was a gift to the present owner, and one of her most cherished memories are the conversations and deep friendship she had with the artist.





6
2
3

UAB SANASEN

(THAI, 1935-2010)

UNTITLED

signed (lower right)
watercolour on paper
50 x 40 cm. (19 5/8 x 15 3/4 in.)

HK\$40,000-60,000
US\$5,200-7,800

PROVENANCE

Private Collection, New Zealand

UAB SANASEN

無題

水彩 紙本
款識: 藝術家簽名(右下)

來源

新西蘭 私人收藏



6
2
4

PRATUANG EMJAROEN

(THAI, B. 1935)

ABSTRACT SUNSET

signed and dated '2001' (lower right)
oil on canvas
73 x 60 cm. (28 ³/₄ x 23 ⁵/₈ in.)
Painted in 2001

HK\$60,000-80,000
US\$7,800-10,000

PRATUANG EMJAROEN

抽象日落

油彩 畫布
2001年作
款識：2001（右下）



6
2
5

AUNG MYINT

(BURMESE, B. 1946)

FAMILY

signed and dated 'AUNG MYINT. 05' (lower right)

oil on canvas

82 x 72 cm. (32 1/4 x 28 3/8 in.)

Painted in 2005

HK\$40,000-50,000
US\$5,200-6,500

AUNG MYINT

家庭

油彩 畫布

2005年作

款識：AUNG MYINT. 05 (右下)



6
2
6

U LUN GYWE

(BURMESE, B. 1930)

FETCHING LADIES

signed and dated '2008' (lower right)
oil on canvas
61 x 91.5 cm. (24 x 36 in.)
Painted in 2008

HK\$70,000-100,000

US\$9,100-13,000

LITERATURE

U Lun Gywe: Myanmar's Famous Impressionist Artist, Carmelites Framing & Gallery, Singapore, 2014 (illustrated, p. 73).

U LUN GYWE

優美女子

油彩 畫布
2008年作
款識: 2008 (右下)

出版

2014年《U LUN GYWE: 緬甸出名的印象派藝術家》Carmelites 裱畫師與畫廊 新加坡 (圖版·第73頁)



6
2
7

NIK ZAINAL ABIDIN

(MALAYSIAN, 1933-1993)

WAYANG KULIT FIGURES

signed (upper middle); dated '26.12.1962' (lower right)

ink and colour on paper

103 x 22 cm. (40 1/2 x 8 5/8 in.)

Painted in 1962

HK\$35,000-45,000

US\$4,600-5,800

PROVENANCE

Private Collection, London, United Kingdom

NIK ZAINAL ABIDIN

皮影戲

水墨 設色 紙本

1962年作

款識：藝術家簽名(中上)；26.12.1962(右下)

來源

英國 倫敦 私人收藏

6
2
8

AWANG DAMIT AHMAD

(MALAYSIAN, B. 1956)

ESSENCE OF CULTURE SERIES

signed and dated 'damit 93' (lower right)

oil on canvas

106.5 x 91.5 cm. (42 7/8 x 36 in.)

Painted in 1993

HK\$220,000-320,000

US\$29,000-41,000

阿旺·達密·阿末

文化精華系列

油彩 畫布

1993年作

款識：damit 93(右下)



ABSTRACTION IN MALAYSIAN MODERN ART

AWANG DAMIT AHMAD ; IBRAHIM HUSSEIN ; YUSOF GHANI ; DREW HARRIS ; LATIFF MOHIDIN

The generation of artists of which are represented in the following lots (Lot 628-633) were notably exposed and influenced by the Western art movements of cubism, abstraction, and expressionism. Many of these artists had the opportunity to study abroad in Europe, as well as America, and their subsequent artistic production would be characterized by an internationalism that would allow their art to transcend national boundaries, and exist in the democratized sphere of abstraction and modernism.

Awang Damit once again encourages us to appreciate the visceral energy that can emerge through colour, line, and form.

Ibrahim Hussein's *Line Series* (Lot 630) contains an overflowing energy and dynamism that flows through the complex layers of line and colour in the central locus of the composition. Framing the swirling lines and colours are squares of geometric regularity and thickly applied solid colour akin to the style of Josef Albers. With a confidence and surety of colour and the subtlety of mixing tones, Ibrahim Hussein's works are

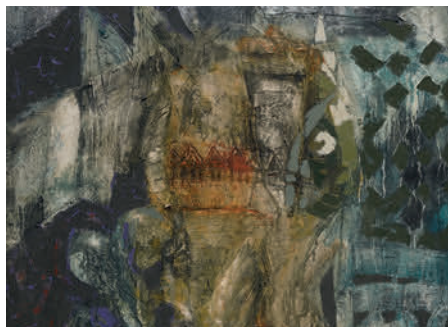
Inspired by the artist's childhood experiences surrounding rural lifestyles of farming and fishing, Awang Damit converts local symbols and landscapes into abstract elements on his canvas. Lot 628 and Lot 629 from the artist's iconic *Essence of Culture* series with their thick, compact strokes of colour, illustrate Awang Damit's sensitivity to colour and form, and his skill in being able to abstract representational elements from nature into fragmented shapes and patterns influenced by his highly developed aesthetics.

paint as they perform an elegant and elaborate dance amidst an amorphous landscape.

The diffuse, structural abstraction of Malaysia-based Canadian artist Drew Harris are evocative and introspective. Drawing influence from the style of traditional Chinese ink painting as well as an appreciation for the Asian philosophical values of connectedness with the elements, Harris' compositions like the present *Fragile Earth #3* (Lot 632) achieves in presenting the tenuous balance between fluidity and form.



Lot 629 Detail 局部



Lot 628 Detail 局部

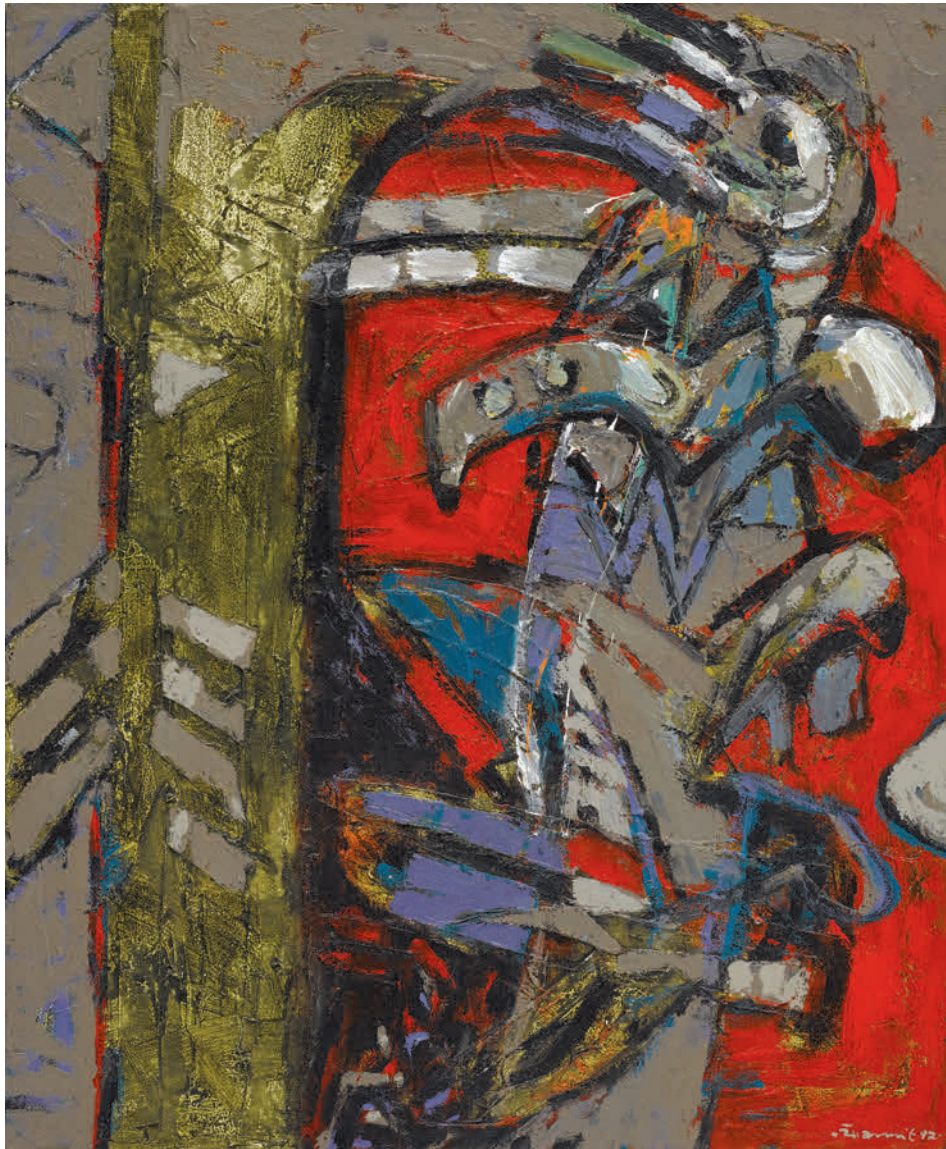


Lot 630 Detail 局部

always refreshing mediations on the interplay between colour and form.

Ghani's brush evokes passion and freedom of expression with expressive swathes of paint, and the suggestion of energetic motion. *Siri Biring XXXV* (*Biring No. 35*) (Lot 631) The works from the series focus on the representation of swift movement and immersion in the colour field. Abstracted forms of birds in flight emerge through the gestural swirls of

Latiff Mohidin's *Blue Landscape* (Lot 633) continues the artist's longstanding exploration of the relationship between man and Nature in its multifaceted manifestations. The present lot exemplifies the typically vigorous and energetic brushwork that Latiff employed in the series. Sweeping across the pictorial plane in waves, as if an unseen force, or an undercurrent was guiding the application of paint on the canvas, the painting captures the spirit of a brimming natural force that creates movement.



6
2
9

AWANG DAMIT AHMAD

(MALAYSIAN, B. 1956)

RUMBIA DAN PUCUK PAKU (ESSENCE OF CULTURE SERIES)

signed and dated 'damit 92' (lower right)
oil on canvas
76 x 61 cm. (29 7/8 x 24 in.)
Painted in 1992

HK\$140,000-200,000
US\$19,000-26,000

LITERATURE

Shenn's Fine Art, Awang Damit Ahmad: Intipati Budaya - Essence of Culture (1989-1993), Shenn's Fine Art, Singapore, 1994 (illustrated, p. 15).

阿旺·達密·阿末

RUMBIA DAN PUCUK PAKU (文
化精華系列)

油彩 畫布
1992年作
款識：damit 92 (右下)

出版

1994年《阿旺·達密·阿末：文化精華系列 1989-1993年》Shenn藝術畫廊 新加坡(圖版·第15頁)



6
3
0

IBRAHIM HUSSEIN

(MALAYSIAN, 1936-2009)

LINE SERIES

signed and dated 'Ibrahim Hussein '96' (lower right)

oil on canvas

38 x 43 cm. (15 x 16 7/8 in.)

Painted in 1996

HK\$180,000-250,000

US\$24,000-32,000

易卜拉欣·侯賽因

線條系列

油彩 畫布

1996年作

款識: Ibrahim Hussein '96 (右下)



6
3
1

YUSOF GHANI

(MALAYSIAN, B. 1950)

SIRI BIRING XXXV (BIRING NO. 35)

signed and dated 'yusof ghani 06' (lower right); signed, titled, and dated 'yusof ghani/Bereng no.35/2006' (on the reverse)

oil on canvas

127 x 97 cm. (50 x 38 1/4 in.)

Painted in 2006

HK\$120,000-160,000

US\$16,000-21,000

LITERATURE

Yusof Ghani, *Biring*, Wei-Ling Gallery, Kuala Lumpur, Malaysia, 2007 (illustrated, p. 75).

尤索夫·加尼

BIRING 系列 35

油彩 畫布

2006年作

款識：yusof ghani 06 (右下)

出版

2007年《Biring》尤索夫·加尼著 Wei-Ling畫廊
吉隆坡馬來西亞 (圖版·第75頁)



6
3
2

DREW HARRIS

(CANADIAN, B. 1960)

FRAGILE EARTH #3

titled, signed and dated 'Fragile Earth #3/Drew Harris/2012'
(on the reverse)

oil on canvas

91 x 152 cm. (35 7/8 x 59 7/8 in.)

Painted in 2012

HK\$35,000-45,000

US\$4,600-5,800

EXHIBITED

Kuala Lumpur, Malaysia, NN Gallery, The Fragile Earth Series: A Solo Exhibition by Drew Harris, 12 May - 2 June 2012.

DREW HARRIS

脆弱世界 #3

油彩 畫布

2012年作

款識：Fragile Earth #3/Drew Harris/2012 (畫背)

展覽

2012年5月12日-6月2日「脆弱世界系列: Drew Harris 個展」NN畫廊 吉隆坡馬來西亞



6
3
3

LATIFF MOHIDIN

(MALAYSIAN, B. 1938)

BLUE LANDSCAPE

signed and dated 'Latiff 96' (lower right)

oil on canvas

91.5 x 122 cm. (36 x 48 in.)

Painted in 1996

HK\$450,000-550,000

US\$59,000-71,000

LITERATURE

T. K. Sabapathy, Latiff Mohidin: Rimba Series, Galerie Petronas, Kuala Lumpur, Malaysia, 1998 (illustrated, p. 68).

拉迪夫·莫西汀

藍色 景觀

油彩 畫布

1996年作

款識：Latiff 96 (右下)

出版

1998年《拉迪夫·莫西汀: Rimba 系列》T. K. Sabapathy著 Petronas畫廊 吉隆坡馬來西亞 (圖版, 第68頁)



6
3
4

SEAH KIM JOO
(SINGAPOREAN, B. 1939)

EAST COAST FISHERMEN

signed and dated 'Seah Kim Joo 62' (lower right)
oil on canvas
43 x 51 cm. (16 7/8 x 20 1/8 in.)
Painted in 1962

HK\$45,000-55,000
US\$5,900-7,100

PROVENANCE

Private Collection, London, United Kingdom

佘金裕

東海岸漁民

油彩 畫布
1962年作
款識：Seah Kim Joo 62 (右下)

來源

英國 倫敦 私人收藏



6
3
5

CHOO KENG KWANG

(SINGAPOREAN, B. 1931)

SINGAPORE RIVER SCENE

signed and dated '1964 Keng Kwang' (lower right)

oil on canvas

40 x 60 cm. (15 3/4 x 23 5/8 in.)

Painted in 1964

HK\$40,000-50,000
US\$5,200-6,500

PROVENANCE

Private Collection, London, United Kingdom

朱慶光

新加坡河

油彩 畫布

1964年作

款識：1964 Keng Kwang (右下)

來源

英國 倫敦 私人收藏



6
3
6

CHIA YU CHIAN

(MALAYSIAN, 1936-1991)

MONTMARTRE, PARIS

signed, inscribed, and dated 'Yu Chian Montmartre 1961'
(lower right)

oil on canvas

73 x 54 cm. (28 3/4 x 21 1/4 in.)

Painted in 1961

HK\$90,000-120,000
US\$12,000-16,000

PROVENANCE

Private Collection, Singapore

謝玉謙

巴黎 蒙馬特

油彩 畫布

1961年作

款識: Yu Chian Montmartre 1961 (右下)

來源

新加坡 私人收藏



6
3
7

CHIA YU CHIAN

(MALAYSIAN, 1936-1991)

HOUSES BY THE SHORE

signed and dated 'Yu Chian 1957' (lower left)

oil on board

55 x 80 cm. (21 5/8 x 31 1/2 in.)

Painted in 1957

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE

Private Collection, Singapore

謝玉謙

岸邊小村

油彩 木板

1957年作

款識: Yu Chian 1957 (左下)

來源

新加坡 私人收藏



638

6
3
8

TAY BAK KOI

(SINGAPOREAN, 1939-2005)

BUFFALOES

signed 'Bak Koi' (lower right)
oil on canvas
116 x 130 cm. (45 5/8 x 51 1/8 in.)

HK\$180,000-250,000
US\$24,000-32,000

PROVENANCE

Acquired directly from the artist by the present
owner
Private Collection, Singapore

鄧木奎

水牛

油彩 畫布
款識: Bak Koi (右下)

來源

原藏者得自藝術家本人
新加坡 私人收藏

6
3
9

YONG MUN SEN

(MALAYSIAN, 1896-1962)

KAMPUNG SCENE

signed in Chinese and dated '1931' (lower left)

watercolour on paper

27 x 37.5 cm. (10 ³/₈ x 14 ³/₄ in.)

Painted in 1931

HK\$28,000-38,000

US\$3,700-4,900

楊曼生

小村

水彩 紙本

1931年作

款識：曼生 1931 (左下)



639

6
4
0

TAN CHOON GHEE

(MALAYSIAN, 1930-2010)

VIEW OF BOATS, PENANG

signed and dated 'Choon Ghee 1980', and signed, dated, and inscribed in Chinese (lower left)

watercolour on paper

44 x 69 cm. (17 ³/₈ x 27 ¹/₈ in.)

Painted in 1980

HK\$35,000-50,000

US\$4,600-6,500

PROVENANCE

From the estate of the artist

陳存義

檳城：船景

水彩 紙本

1980年作

款識：Choon Ghee 1980 (左下)



640

來源

藝術家家屬收藏

TAY BAK KOI

(SINGAPOREAN, 1939-2005)

ABSTRACT LANDSCAPE

signed and dated 'Bak Koi 64' (lower left)

ink and gouache on paper

91 x 42 cm. (35 7/8 x 16 1/2 in.)

Painted in 1964

one seal of the artist

HK\$60,000-80,000

US\$7,800-10,000

鄧木奎

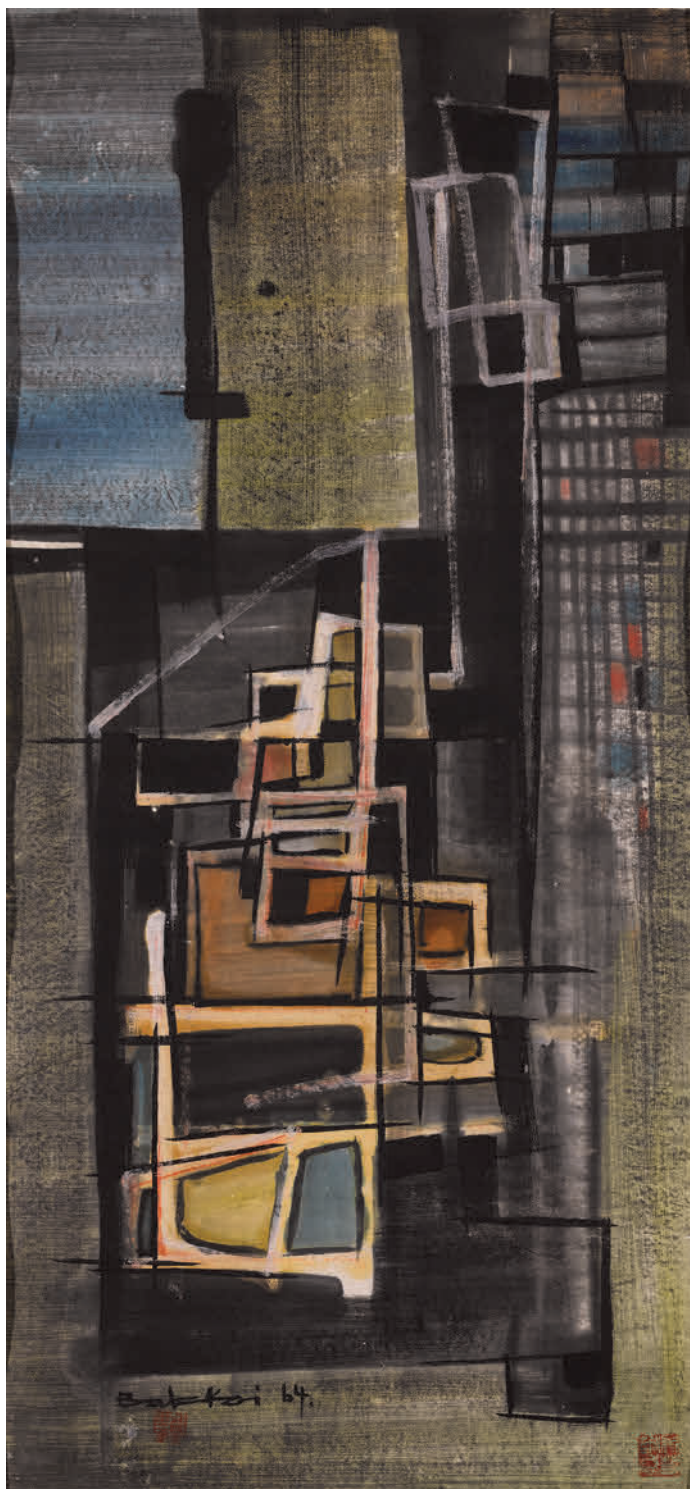
抽象景觀

水墨 粉彩 紙本

1964年作

款識: Bak Koi 64 (左下)

藝術家鈐印





642

6
4
2

TENG NEE CHEONG
(SINGAPOREAN, 1951-2013)

MY OLD HOUSE

oil on canvas
59 x 76 cm. (23 1/4 x 29 7/8 in.)
Painted in 1973
one seal of the artist

HK\$90,000-120,000
US\$12,000-16,000

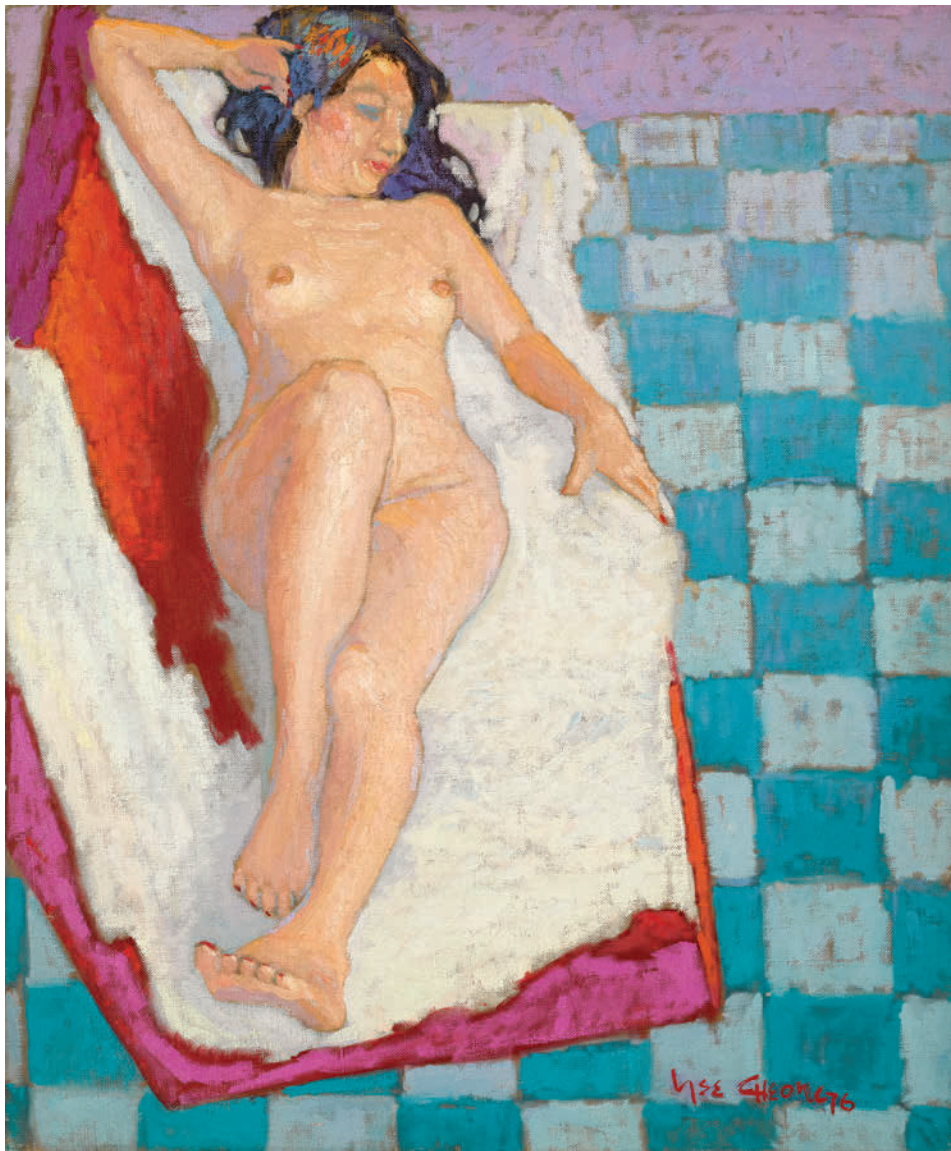
PROVENANCE

From the estate of the artist

鄧爾昌
我的舊屋

油彩 畫布
1973年作
藝術家鈐印

來源
藝術家家屬收藏



6
4
3

TENG NEE CHEONG

(SINGAPOREAN, 1951-2013)

NUDE (CHECKMATE SERIES)

signed 'nee cheong' (lower right)
oil on canvas
58.5 x 48 cm. (22 7/8 x 18 7/8 in.)
Painted in 1976

HK\$80,000-100,000
US\$11,000-13,000

PROVENANCE

From the estate of the artist

鄧爾昌

裸體 (將死系列)

油彩 畫布
1976年作
款識: nee cheong (右下)

來源

藝術家家屬收藏



6
4
4

SIEW HOCK MENG

(SINGAPOREAN, B. 1942)

THE LOFT

signed and dated '1996 MENG' (upper left)

oil on canvas

72 x 91 cm. (28 3/8 x 35 7/8 in.)

Painted in 1996

HK\$180,000-280,000

US\$24,000-36,000

LITERATURE

Siew Hock Meng, *The Art of Siew Hock Meng*, Art Retreat, Singapore, 2003 (illustrated, p. 171).

蕭學民

閣樓

油彩 畫布

1996年作

款識: 1996 MENG (左上)

出版

2003年《蕭學民 畫選》蕭學民著 Art Retreat 新加坡 (圖版·第171頁)



6
4
5

SEAH KIM JOO
(SINGAPOREAN, B. 1939)

DAYAK MUSICIAN

signed 'Seah Kim Joo' (lower right); artist's
label affixed on the reverse
batik dye on cloth
101 x 75 cm. (39 3/4 x 29 1/2 in.)

HK\$50,000-70,000
US\$6,500-9,100

余金裕
達雅音樂家

蠟染布
款識: Seah Kim Joo (右下)

CHUAH THEAN TENG

EATING DURIAN; GOTONG ROYONG

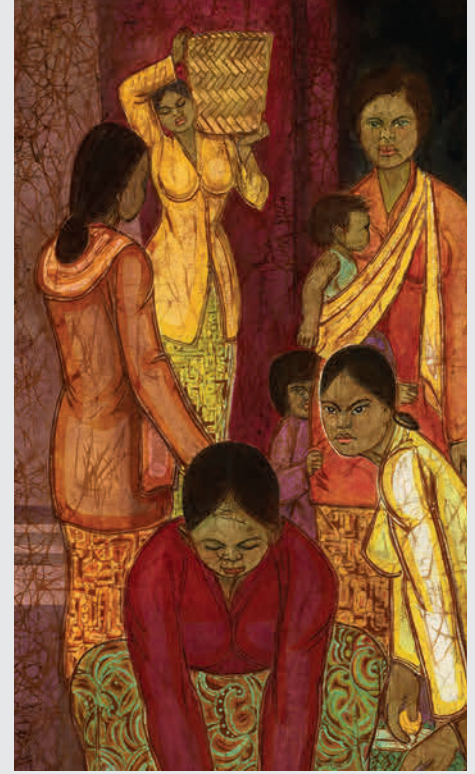
The inspiration to create batik paintings struck Chuah Thean Teng in 1953 after the closure of his batik cloth factory in Penang. Unwilling to discard his large stock of leftover imported dyes of different colours, rolls of white cloth, wax and brushes, Teng took a turn from floral patterns of commercial batik and dabbled in figurative designs. With the help of a wax-containing tool made of brass or copper called 'tjantjing', he went through a laborious process of applying and removing wax to ensure different dyes only appeared on certain parts of the cloth. After two years of experimentation, he succeeded in creating a small batik pointillist self-portrait.

Chuah Thean Teng is credited with the first transference of the textile from its status as a craft and function as a garment, to a new identity as an art form to be framed and displayed from the 1950s onwards. Chuah's distinctive rendering in the medium persists to today as iconic encapsulations of the Malayan landscape and its people. The fluidity of his figures and vibrancy of his dyes combined with the geometric modernity of his compositions imbue his works with an unmistakable vitality and balance.

In *Eating Durian* (Lot 646), Chuah depicts a group of ladies in varying poses of communal and domestic activity as they enjoy the tropical delicacy. The repetition of varied patterns on the traditional *sarong* skirts of the ladies as well as the checkered mat they

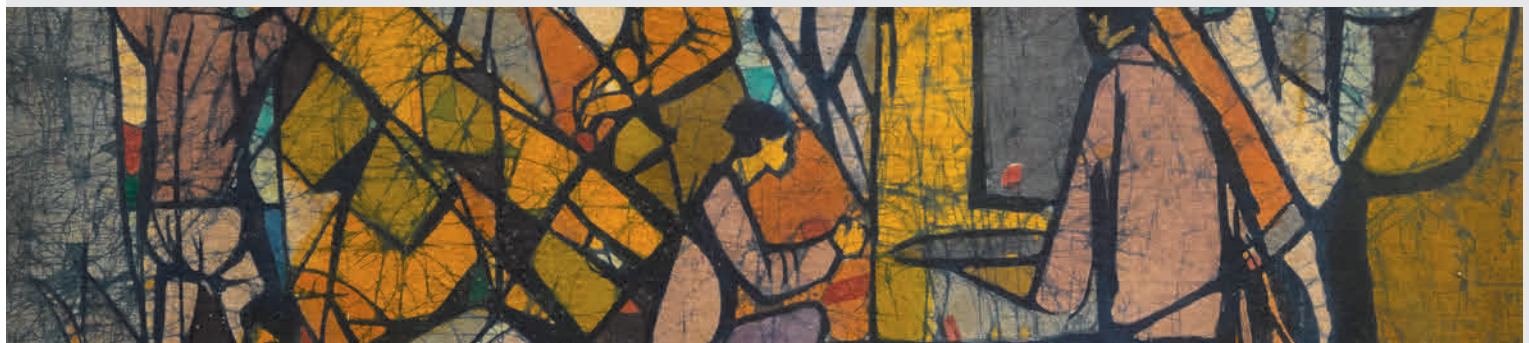
are seated upon is complemented by the strong blocks of colour that are contained within the precise outlines. While the figures are composed out of flat, modernist planes, Chuah achieves at creating depth in the painting by positioning the figures in layers from the seated figures in the foreground, to the standing figures in the mid-ground, and the lady carrying a basket on her shoulder in the background.

A work that contains the ideals of work and cohesion in the community, *Gotong Royong* (Lot 647) is an exceptional example of Chuah's modernist vision. The figures are composed out of thick outlines and geometric regularity, while complex intersecting and overlapping blocks of colour emphasize the different vignettes of daily life on view. The circular placement of the scenes of harvesting, mending, sewing, and crafting, suggest the cyclical and interdependent nature of these tasks as essential components of a synergistic whole. The jewel-toned colours that are expertly layered give the painting a captivating effect of stained glass in a remarkable treatment of the batik technique.



Lot 646 Detail 局部

Lot 647 Detail 局部





6
4
6

CHUAH THEAN TENG

(MALAYSIAN, 1914-2008)

EATING DURIAN

signed 'Teng' (lower right)
batik dye on cloth
88 x 59 cm. (34 5/8 x 23 1/4 in.)

HK\$150,000-200,000
US\$20,000-26,000

PROVENANCE

Yahong Art Gallery, Penang, Malaysia
Private Collection, USA

蔡天定

吃榴槤

蠟染布
款識: Teng (右下)

來源

美國私人收藏



6
4
7

CHUAH THEAN TENG

(MALAYSIAN, 1914-2008)

GOTONG ROYONG

signed 'Teng' (lower left)
batik dye on cloth
90 x 76.5 cm. (35 ³/₈ x 29 ⁷/₈ in.)
Painted *circa* 1955

HK\$200,000-240,000
US\$26,000-31,000

蔡天定

共同合作

蠟染布
約1955年作
款識: Teng (左下)

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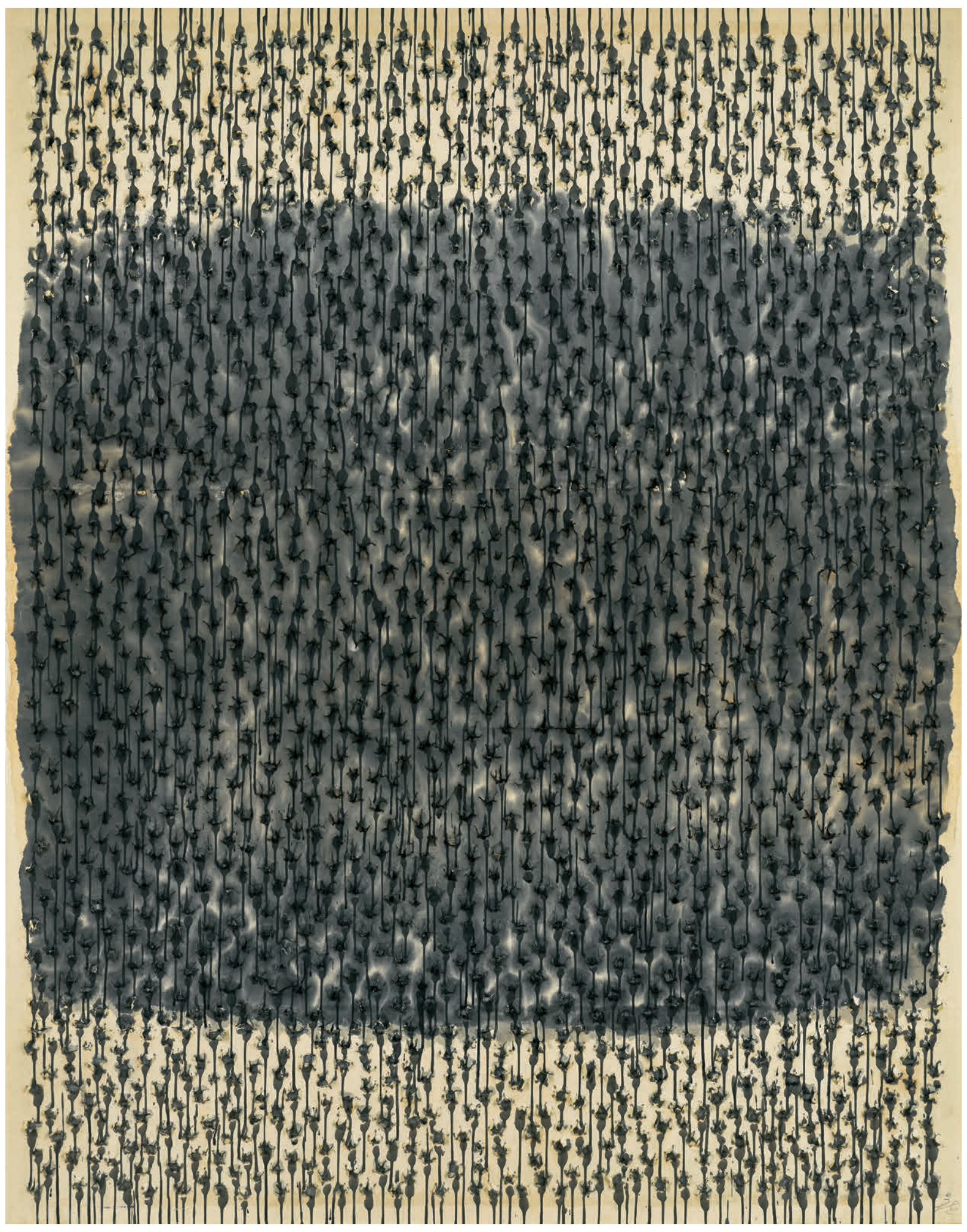
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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

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(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

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(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

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Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this

well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

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(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a lot which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the lot, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the lot number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as Hong Kong dollar. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all lots we charge 25% of the **hammer price** up to and including HK\$800,000, 20% on that part of the **hammer price** over HK\$800,000 and up to and including HK\$15,000,000, and 12% of that part of the **hammer price** above HK\$15,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence.

E WARRANTIES

1 SELLER'S WARRANTIES

For each lot, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the lot acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any lot other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified**

Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) (ii) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHHK

- (ii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. You must complete a CNP authorisation form which you can get from our Client Services Department. You must send a completed CNP authorisation form by fax to +852 2973 0111 or by post to the address set out in paragraph (d) below. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Client Services Department, whose details are set out in paragraph (d) below.

- (iii) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Client Services Department only (subject to conditions).

- (iv) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

- (v) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Client Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Client Services Department by phone on +852 2760 1766 or fax on +852 2973 0111.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or

(b) At the end of the 7th day following the date of the auction, even if you have not collected the **lot** by this date.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-MONTH HIBOR rate from time to

time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 35 calendar days following the auction in accordance with paragraphs G(b). In such circumstances paragraph G(b) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect the purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) If you have paid for the lot in full but you do not collect the lot within 35 calendar days after the sale, unless otherwise agreed in writing, we may sell the lot in any commercially reasonable way we think appropriate. We can, at our option, move the lot to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.

Nothing in this paragraph is intended to limit our rights under paragraph F4.

(c) Without prejudice to paragraph G(b), for paid **lot(s)** from this auction, we are pleased to offer complimentary storage up to and including the **thirty-fifth** calendar day following the sale. If purchases are not collected by then a monthly storage charge will be imposed, from the

thirty-sixth calendar day following the sale for the period whilst the **lot(s)** remain stored with us, as below on a per lot basis and is payable in advance.

Jewellery/Watches: HK \$800 per lot

Others (except Wine, Handbags & Accessories *): HK\$1500 per lot

*Please refer to Wine and Handbags & Accessories Catalogue respectively for details.

Additional charges such as insurance and transportation will be charged separately if required.

In respect of requests from purchasers wishing to arrange collection of their property from our offices after the property has been transferred to the warehouse, we may in our discretion allow collection at our offices in limited circumstances but will need to charge a HK\$850 administration fee (minimum charge).

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +852 2978 9914. See the information set out at www.christies.com/shipping or contact us at arttransporthongkong@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any lot containing wildlife material if you plan to import the lot into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable

laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a lot contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots containing material that originates from Burma (Myanmar)

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol **Ψ** in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

(i) Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

(ii) give any representation, warranty or guarantee or

assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition reports**, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 Δ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的狀況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及狀況不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保

證。**估價**不包括**買方酬金**或任何適用的稅費。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所熟悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- (c) 大多數的腕錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的腕錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

B. 登記競投

1. 新競投人

- (a) 如果您是第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照），如果身份證明文件上沒有顯示，您當前的住址證明（如：

當前的公共事業費賬單或銀行對賬單）。

- (ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，以及董事和受益股東的文件證明。
 - (iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投票部：+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。

4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之拍賣品將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看拍賣品取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣當地的貨幣為單位。拍賣官將在參考底價後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有底價的拍賣品，而且沒有其他更高叫價，我們會為您以低價估價的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先送達其書面競投書給本公司之競投人。

C. 拍賣之時

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有拍賣品均有底價。不定有底價的拍賣品，在拍賣品號碼旁邊用 • 標記。底價不會高於拍賣品的低價估價。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變拍賣品的順序；
- 撤回任何拍賣品；
- 將任何拍賣品分開拍賣或將兩件或多件拍賣品合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消拍賣品的拍賣或將拍賣品重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

4. 競投

拍賣官接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's LIVE™（如第 B6 部分所示）透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委託競投）。

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於底價之出價。

就不設底價的拍賣品，拍賣官通常會以低價估價的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，拍賣官可視該拍賣品為流拍拍賣品。

6. 競投價遞增幅度

競投通常從低於低價估計開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

7. 貨幣兌換

拍賣會的顯示板（Christie's LIVE™）可能會以港幣及其它主要貨幣來展示競投。任何兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付成交價外，亦同意支付本公司以該拍賣品成交價計算的買方酬金。酬金費率按每件拍賣品成交價首港幣 800,000 元之 25%；加逾港幣 800,000 元以上至港幣 15,000,000 元部分之 20%；加逾港幣 15,000,000 元以上之 12% 計算。

2. 稅費

成功競投者將負責所有適用拍賣品稅費，包括增值稅，銷售或補償使用稅費或者所有基於成交價和買方酬金而產生的稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。

E. 保證

1. 賣方保證

對於每件拍賣品，賣方保證其：

- 為拍賣品的所有人，或拍賣品的共有人之一並獲得其他共有人的許可；或者，如果賣方不是拍賣品的所有人或共有人之一，其已獲得所有人的授權出售拍賣品或其法律上有權這麼做；
- 有權利將拍賣品的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。如果以上任何保證不確實，賣方不必支付超過您已向我們支付的購買款項（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的拍賣品都是真品（我們的“真品保證”）。如果在拍賣日後的五年內，您使我們滿意您的拍賣品不是真品，在符合以下條款規定之下，我們將把您支

付的購買款項退還給您。

業務規定的詞匯表裏有對“真品”一詞做出解釋。真品保證條款如下：

- 我們在拍賣日後的 5 年內提供真品保證。此期限過後，我們不再提供真品保證。
- 我們只會對本目錄描述第一行（“標題”）以大階字體注明的資料作出真品保證。除了標題中顯示的資料，我們不對任何標題以外的資料（包括標題以外的大階字體注明）作出任何保證。
- 真品保證不適用於有保留標題或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題中對“認為是...之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。
- 真品保證適用於被拍賣會通告修訂後的標題。
- 真品保證不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題乎合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- 如果拍賣品只有通過科學鑒定方法才能鑒定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞拍賣品，則真品保證不適用。
- 真品保證僅適用於拍賣品在拍賣時由佳士得發出之發票之原本買方，且僅在原本買方在拍賣日與申索之日持續擁有該拍賣品才適用。保證中的利益不可以轉讓。
- 要申索真品保證下的權利，您必須：
 - 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。
- 您在本真品保證下唯一的權利就是取消該項拍賣及取回已付的購買款項。在任何情況下我們不須支付您超過您已向我們支付的購買款項的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- 書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：
 - 此額外保證不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明估價的已出售拍賣品；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告中或拍賣時公告的瑕疵。
 - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。
- 東南亞現代及當代藝術以及中國書畫。真品保證並不適用於此類別拍賣品。目前學術界不

容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：

- (i) **成交價**；和
- (ii) **買方酬金**；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHKHK
- (ii) 信用卡
在乎乎我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 500,000 元之付款。您必須填妥 CNP 授權表格，該表格可向我們索取。請將已填妥之 CNP 授權表格以傳真（+852 2973 0111）或以郵寄方式發送到以下 (d) 段的地址。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的客戶服務部獲取，詳情列於以下 (d) 段：
- (iii) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (iv) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；
- (v) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，客戶服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

(e) 如要瞭解更多信息，請聯繫客戶服務部。電話 +852 2760 1766；傳真：+852 2973 0111。

2. 所有權轉移

只有我們自您處收到全額且清贖**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起計 7 日後，即使買方在此日期前仍未提取**拍賣品**。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- (i) **自到期付款日起**，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何買方酬金的差額；
- (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
- (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
- (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
- (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 35 日起根據 G(b) 段向您收取倉儲和運輸費用。在此情況下，G(b) 段將適用。

5. 扣押**拍賣品**

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

(a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。

(b) 如果您已經支付全部款項但未能於拍賣後的 35

個日曆日之內提取**拍賣品**，除非另有書面約定，我們可以按我們認商業上合理且恰當的方式出售**拍賣品**出售。我們有權將**拍賣品**移到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。如果我們這樣做，我們會將**拍賣品**銷售所得在扣除欠我們的倉儲費用及任何欠下我們及佳士得集團公司的其它費用後支付給您。

本段的任何內容不限制我們在 F4 段下的權利。

(c) 在不影響 G(b) 段的原則下，佳士得為本拍賣中所有已付款**拍賣品**提供免費儲存至拍賣後第三十五個日曆日止。惟買家在屆時仍未提取**拍賣品**，佳士得將向買家收取自拍賣後第三十六日曆日起計的倉儲費，每月之倉儲費將按每件**拍賣品**收取，並須提前支付。儲存期不足一個月者，亦需繳付整月倉儲費。

珠寶 / 鐘錶：每件港幣 800 元
其他（不包括洋酒，手袋及配飾*）：每件港幣 1500 元

* 有關洋酒及手袋及配飾之倉儲費及提取事宜，詳情請分別參閱洋酒及手袋及配飾目錄目錄冊。倉儲費並不包括其他額外費用，如保險和運輸費，其他額外費將會另行收取。

對於買方於**拍賣品**移送倉庫後，欲安排於本公司辦事處提取其**拍賣品**之要求，本公司享有酌情權，允許在有限情況下在本公司辦事處提取**拍賣品**，但需收取

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得藝術品運輸部，電話：+852 2978 9914；請見 www.christies.com/shipping 網站或發郵件至 arttransporthongkong@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得藝術品運輸部，電話：+852 2978 9914。請見 www.christies.com/shipping 網站或發郵件到：arttransporthongkong@christies.com。

(b) 含有受保護動植物物的**拍賣品**

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及巴西玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進

口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看(c)段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(d) 含有緬甸寶石的拍賣品

含有源於緬甸的紅寶石或翡翠的**拍賣品**，可能被禁止進口美國；為方便美國準買方，該類**拍賣品**註有 **PS** 標記以供識別。若物件含有源於緬甸的其他類型寶石（例如藍寶石等），如是在緬甸以外地區鑲嵌或組裝成的珠寶，並能證實乃非暫時性的（暫時性指例如是僅以繩子束縛等），則有可能獲准進口美國。

(e) 源自伊朗的拍賣品

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

(f) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) 鐘錶

(i) 本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **-** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，

所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；或 (ii) 賣方、本公司、本公司之僱員或代理人均無就任何**拍賣品**的可售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、出版或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼承人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的拍賣品的所有資料，包括目錄描述及價款都可在 www.christies.com 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

真品：以下所述的真實作品，而不是複製品或贗品：

- 拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；
- 拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- 拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：拍賣官接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：拍賣品的所有權歷史。

有保留：如 E2 段中的意思；有**保留標記**則指目錄中“重要通知和目錄編制說明”頁中的“有**保留標記**”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ **Lot** containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale • Buying at Christie's.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為 "業務規定·買方須知" 一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前估價，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ **拍賣品**含有來自緬甸或者不確定地區的翡翠和紅寶石。請參閱業務規定·買方須知第 H2(d) 段。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if

the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

The third party will be remunerated in exchange for accepting this risk based on a fee on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid and where it does so, and is the successful bidder, it will not receive a fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm

whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

*"Signed ..."/"Dated ..."/"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

*"With signature ..."/"With date ..."/"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with

'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

重要通知及目錄編列方法之說明

重要通知

佳士得在受委託拍賣品中的權益

△: 部分或全部歸佳士得擁有的拍賣品
佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有△符號以資識別。

保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣結果持有直接的經濟利益。通常其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱 保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有號以資識別。

◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中注以符號◆以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，會收取基於成交價計算的的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，則不會收取任何酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他/

她是否在拍賣品持有經濟利益。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就拍賣品銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因上述協議與競投過程無關，我們不會在目錄中注以符號。

利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺 受益人保留權利參與競投，遺 委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請 登 錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

*「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

*「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名/寫上日期/題詞。

*「附有...簽名」、「附有...之日期」、「附有...之題詞」

指以佳士得有保留之意見認為某簽名/某日期/題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期（或大概日期）而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

ARGENTINA
BUENOS AIRES
 +54 11 43 93 42 22
 Cristina Carlisle

AUSTRALIA
SYDNEY
 +61 (0)2 9326 1422
 Ronan Sulich

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BERMUDA
BERMUDA
 +1 401 849 9222
 Betsy Ray

BRAZIL
RIO DE JANEIRO
 +5521 2225 6553
 Candida Sodre

SÃO PAULO
 +5511 3061 2576
 Nathalie Lenci

CANADA
TORONTO
 +1 416 960 2063
 Brett Sherlock

CHILE
SANTIAGO
 +56 2 2 2631642
 Denise Ratinoff
 de Lira

COLOMBIA
BOGOTA
 +571 635 54 00
 Juanita Madrinan

DENMARK
COPENHAGEN
 +45 3962 2377
 Birgitta Hillingsø
 (Consultant)

+45 2612 0092
 Rikke Juel Brandt
 (Consultant)

**FINLAND AND
 THE BALTIC STATES**
HELSINKI
 +358 40 5837945
 Barbro Schauman (Consultant)

FRANCE
**BRITTANY AND
 THE LOIRE VALLEY**
 +33 (0)6 09 44 90 78
 Virginie Gregory
 (Consultant)

**GREATER
 EASTERN FRANCE**
 +33 (0)6 07 16 34 25
 Jean-Louis Jamin Daviet (Consultant)

NORD-PAS DE CALAIS
 +33 (0)6 09 63 21 02
 Jean-Louis Brémilts
 (Consultant)

•PARIS
 +33 (0)1 40 76 85 85
 Poitou-Charente
 Aquitaine

+33 (0)5 56 81 65 47
 Marie-Cécile Moueix

**PROVENCE -
 ALPES CÔTE D'AZUR**
 +33 (0)6 71 99 97 67
 Fabienne Albertini-Cohen

RHÔNE ALPES
 +33 (0)6 61 81 82 53
 Dominique Pierron
 (Consultant)

GERMANY
DÜSSELDORF
 +49 (0)21 14 91 59 352
 Arno Verkade

FRANKFURT
 +49 (0)173 317 3975
 Anja Schaller (Consultant)

HAMBURG
 +49 (0)40 27 94 073
 Christiane Gräfin
 zu Rantzau

MUNICH
 +49 (0)89 24 20 96 80
 Marie Christine Gräfin Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne
 Schweizer

INDIA
•MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

DELHI
 +91 (011) 6609 1170
 Sanjay Sharma

INDONESIA
JAKARTA
 +62 (0)21 7278 6268
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
•MILAN
 +39 02 303 2831

ROME
 +39 06 686 3333
 Marina Cicogna

NORTH ITALY
 +39 348 3131 021
 Paola Gradi
 (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene Valenti Gonzaga
 (Consultant)

BOLOGNA
 +39 051 265 154
 Benedetta Possati Vittori Venenti
 (Consultant)

GENOA
 +39 010 245 3747
 Rachele Guicciardi (Consultant)

FLORENCE
 +39 055 219 012
 Alessandra Niccolini di Camugliano
 (Consultant)

**CENTRAL &
 SOUTHERN ITALY**
 +39 348 520 2974
 Alessandra Allaria (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Chie Banta

MALAYSIA
KUALA LUMPUR
 +60 3 6207 9230
 Lim Meng Hong

MEXICO
MEXICO CITY
 +52 55 5281 5546
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
 +31 (0)20 57 55 255

NORWAY
OSLO
 +47 975 800 78
 Katinka Traaseth
 (Consultant)

**PEOPLES REPUBLIC
 OF CHINA**
BEIJING
 +86 (0)10 8572 7900
 Jinqing Cai

•HONG KONG
 +852 2760 1766

•SHANGHAI
 +86 (0)21 6355 1766
 Gwenn Delamaire

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira Coutinho
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 +44 20 7389 2318
 Katya Vinokurova

SINGAPORE
SINGAPORE
 +65 6735 1766
 Wen Li Tang

SOUTH AFRICA
CAPE TOWN
 +27 (21) 761 2676
 Juliet Lomborg
 (Independent Consultant)

DURBAN & JOHANNESBURG
 +27 (31) 207 8247
 Gillian Scott-Berning
 (Independent Consultant)

WESTERN CAPE
 +27 (44) 533 5178
 Annabelle Conyngham
 (Independent Consultant)

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Hye-Kyung Bae

SPAIN
BARCELONA
 +34 (0)93 487 8259
 Carmen Schjaer

MADRID
 +34 (0)91 532 6626
 Juan Varez
 Dalia Padilla

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman (Consultant)

+46 (0)70 9369 201
 Louise Dylhén (Consultant)

SWITZERLAND
•GENEVA
 +41 (0)22 319 1766
 Eveline de Poyrat

•ZURICH
 +41 (0)44 268 1010
 Dr. Bertold Mueller

TAIWAN
TAIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 (0)2 652 1097
 Yaovanee Nirandara
 Punchalee Phenjati

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

UNITED ARAB EMIRATES
•DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
**•LONDON,
 KING STREET**
 +44 (0)20 7839 9060

**•LONDON,
 SOUTH KENSINGTON**
 +44 (0)20 7930 6074

NORTH AND NORTHEAST
 +44 (0)20 3219 6010
 Thomas Scott

**NORTHWEST
 AND WALES**
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Bernard Williams
 Robert Lagneau
 David Bowes-Lyon (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall (Consultant)

UNITED STATES
BOSTON
 +1 617 536 6000
 Elizabeth M. Chapin

CHICAGO
 +1 312 787 2765
 Lisa Cavanaugh

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600

MIAMI
 +1 305 445 1487
 Jessica Katz

NEWPORT
 +1 401 849 9222
 Betsy D. Ray

•NEW YORK
 +1 212 636 2000

PALM BEACH
 +1 561 833 6952
 Maura Smith

PHILADELPHIA
 +1 610 520 1590
 Christie Lebano

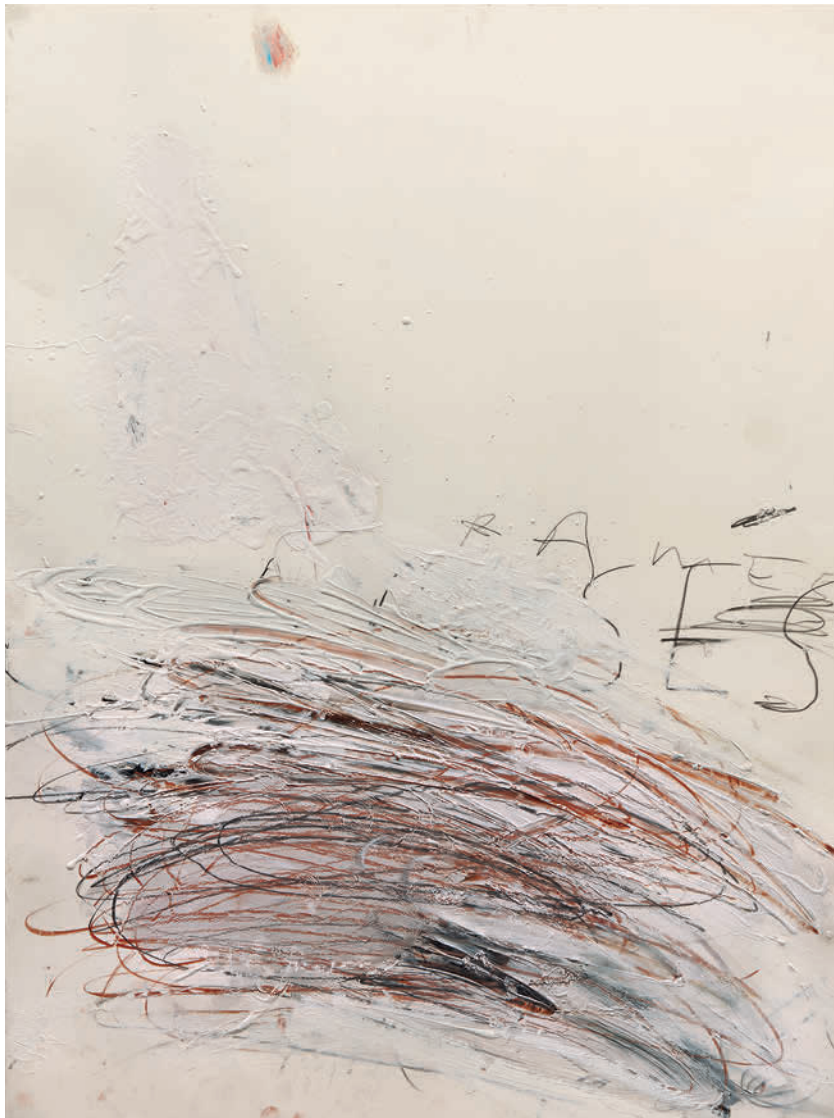
SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com



ART CONTEMPORAIN - EVENING SALE

Paris, 9 June 2016

VIEWING

3-8 June 2016
9, avenue Matignon
75008 Paris

CONTACT

Paul Nyzam
pnyzam@christies.com
+ 33 1 40 76 84 15

CY TWOMBLY (1928-2011)

Ramses

oil, wax crayon and graphite on paper

76 x 57 cm. (30 x 22½ in.)

Executed in 1980.

€400,000-600,000

USD 450,000-680,000

HKD 3,500,000-5,200,000

CHRISTIE'S

ASIAN 20TH CENTURY ART DAY SALE

**SUNDAY 29 MAY 2016
AT 1.00 PM**

Convention Hall,
Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong

**CODE NAME: MODERN S16
SALE NUMBER: 12517
LOT NUMBER: 301-647**

Please note that Christie's does not accept payment from third parties, including agents, and that invoice details cannot be changed after the sale.

**BID ONLINE FOR THIS SALE AT
WWW.CHRISTIES.COM**

BIDDING INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

| | |
|------------------------------|---|
| HK\$1,000 to HK\$2,000 | by HK\$100s |
| HK\$2,000 to HK\$3,000 | by HK\$200s |
| HK\$3,000 to HK\$5,000 | by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800) |
| HK\$5,000 to HK\$10,000 | by HK\$500s |
| HK\$10,000 to HK\$20,000 | by HK\$1,000s |
| HK\$20,000 to HK\$30,000 | by HK\$2,000s |
| HK\$30,000 to HK\$50,000 | by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000) |
| HK\$50,000 to HK\$100,000 | by HK\$5,000s |
| HK\$100,000 to HK\$200,000 | by HK\$10,000s |
| HK\$200,000 to HK\$300,000 | by HK\$20,000s |
| HK\$300,000 to HK\$500,000 | by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000) |
| HK\$500,000 to HK\$1,000,000 | by HK\$50,000s |
| Above HK\$1,000,000 | at auctioneer's discretion |

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale • Buying at Christie's). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 800,000, 20% on any amount over HK\$ 800,000 up to and including HK\$ 15,000,000 and 12% of the amount above HK\$ 15,000,000. For wine there is a flat rate of 22.3% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale • Buying at Christie's printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the lot, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no **reserve**" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +852 2760 1766.

The auctioneer will usually only accept bids for High Value Lots if a deposit has been arranged prior to the day of sale and the High Value Lot pre-registration application has been completed. High Value Lot Deposit Forms should be sent to the Bids Department by email to bidsasia@christies.com. I understand that if I have not completed the High Value Lot pre-registration before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. Please make sure that you provide your bank details in the High Value Lot Deposit Forms.

WRITTEN BIDS FORM

CHRISTIE'S HONG KONG

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by e-mail by return e-mail. If you have not received confirmation within one business day, please resubmit your bid(s) or contact:
Bid Department. Tel: +852 2978 9910 Email: bidsasia@christies.com

Client Number (if applicable)

Client Name (please print)

Address

Post Code

Contact Number (Mobile) (Fax)

Email

- Please tick if you do not want to receive your invoice by email.
 Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE • BUYING AT CHRISTIES

Signature Date

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

PLEASE PRINT CLEARLY

| Lot number (in numerical order) | Maximum Bid HK\$ (excluding buyer's premium) | Lot number (in numerical order) | Maximum Bid HK\$ (excluding buyer's premium) |
|------------------------------------|---|------------------------------------|---|
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CHRISTIE'S 佳士得

亞洲二十世紀藝術 日間拍賣

二〇一六年 五月二十九日
星期日 下午一時正

香港灣仔港灣道 1 號
香港會議展覽中心會議廳

編號名稱：**現代 S16**
拍賣編號：**12517**
拍賣品編號：**301-647**

佳士得不接受包括代理人在內之第三方支付款；付款資料於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度

競投一般由低於低端估價開始，通常每次喊價之遞增幅度（競投價遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個喊價金額：

| 競投價 | 每次喊價之遞增金額 |
|----------------------|---|
| 1,000-2,000 港元 | 100 港元 |
| 2,000-3,000 港元 | 200 港元 |
| 3,000-5,000 港元 | 200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元) |
| 5,000-10,000 港元 | 500 港元 |
| 10,000-20,000 港元 | 1,000 港元 |
| 20,000-30,000 港元 | 2,000 港元 |
| 30,000-50,000 港元 | 2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元) |
| 50,000-100,000 港元 | 5,000 港元 |
| 100,000-200,000 港元 | 10,000 港元 |
| 200,000-300,000 港元 | 20,000 港元 |
| 300,000-500,000 港元 | 20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元) |
| 500,000-1,000,000 港元 | 50,000 港元 |
| 1,000,000 港元或以上 | 拍賣官自行決定 |

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的拍賣品進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定之買方須知）。買方酬金費率按每件拍賣品成交價首港幣 800,000 元之 25%，加逾港幣 800,000 元以上至 15,000,000 元部份之 20%；加逾港幣 15,000,000 元，超過港幣 15,000,000 元之餘款之 12.5% 計算。名酒的買方酬金是按每件拍賣品成交價之 22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 本人理解如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先送達其書面競投書給本公司之競投人。
- 如果您以書面競投一件“沒有底價”的拍賣品，而且沒有其他更高叫價，我們會為您以低端估價的 50% 進行競投；或如果您的投標價低於低端估價的 50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會就任何在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：+852 2760 1766.

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。請將已填妥之高額拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。

若閣下未能成功競投任何拍賣品，對佳士得或佳士得集團其他公司亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

書面競投表格

香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：bidsasia@christies.com

客戶編號（若適用）

客戶名稱（請用正楷填寫）

地址

郵編

聯絡電話（手提電話）

傳真

電郵

如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名

日期

如閣下未曾於佳士得競投或託售拍賣品，請附上以下文件之副本。個人：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司印章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及/或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下需與我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

| 拍賣品編號 (按數字排序) | 最高競投價 (港幣) (買方酬金不計在內) | 拍賣品編號 (按數字排序) | 最高競投價 (港幣) (買方酬金不計在內) |
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CHRISTIE'S 佳士得

BIDDER REGISTRATION FORM

| | |
|------------|--|
| Paddle No. | |
|------------|--|

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

| Bidder's Detail | |
|--|---|
| Personal Account: <input type="checkbox"/> Account Holder <input type="checkbox"/> Authorised Agent (Name) | Authorisation Letter and ID (if applicable): <input type="checkbox"/> Attached <input type="checkbox"/> In System/previously provided |
| Company Account: <input type="checkbox"/> I am (name and position) | Authorisation Letter and ID (if applicable): <input type="checkbox"/> Attached <input type="checkbox"/> In System/previously provided |
| Account No. | Account Name |
| Business Registration No. | |
| Invoice Address | Room/Flat Floor Block |
| Building/Estate | |
| Street Address | |
| City/District Post/Zip Code | |
| County/Province/State Country | |
| The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale. | |
| Country Code Phone No. Email | |

| Identity Documents and Financial References |
|---|
| <p>If you have not previously bid or consigned with Christie's, please provide copies of the following documents. Individuals: government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. Other business structures such as trusts, offshore companies or partnerships: please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, you will need to arrange payment with us. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.</p> <p>High Value Lots Paddle Registration: Do you require a High Value Lot ("HVL") paddle? <input type="checkbox"/> Yes <input type="checkbox"/> No</p> <p>You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; 30 Years: The Sale or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1 million or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.</p> <p>Please indicate the bidding level you require:</p> <input type="checkbox"/> HK \$ 0 - 500,000 <input type="checkbox"/> HK \$ 500,001 - 2,000,000 <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 <input type="checkbox"/> HK \$ 20,000,000 + |

| Sale Registration | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|--|--|---|--|---|---|--|--|--|--|---|
| <p>Please register me for the following sessions:</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; padding: 2px;"><input type="checkbox"/> 12570 Finest & Rarest Wines: Direct from Great Estates</td> <td style="width: 50%; padding: 2px;"><input type="checkbox"/> 12550 Fine Chinese Classical Paintings and Calligraphy</td> </tr> <tr> <td style="padding: 2px;"><input type="checkbox"/> 12571 Fine & Rare Wines Including a Private Collection of Sine Qua Non</td> <td style="padding: 2px;"><input type="checkbox"/> 12720 30 Years: The Sale</td> </tr> <tr> <td style="padding: 2px;"><input type="checkbox"/> 12515 Asian 20th Century & Contemporary Art (Evening Sale)</td> <td style="padding: 2px;"><input type="checkbox"/> 12551 Fine Chinese Modern Paintings</td> </tr> <tr> <td style="padding: 2px;"><input type="checkbox"/> 12516 Asian Contemporary Art (Day Sale)</td> <td style="padding: 2px;"><input type="checkbox"/> 12573 Hong Kong Magnificent Jewels</td> </tr> <tr> <td style="padding: 2px;"><input type="checkbox"/> 12517 Asian 20th Century Art (Day Sale)</td> <td style="padding: 2px;"><input type="checkbox"/> 13755 Classical Chinese Art from The Sui to The Song Dynasties</td> </tr> <tr> <td style="padding: 2px;"><input type="checkbox"/> 12549 Chinese Contemporary Ink</td> <td style="padding: 2px;"><input type="checkbox"/> The Imperial Sale</td> </tr> <tr> <td style="padding: 2px;"><input type="checkbox"/> 12572 Important Watches</td> <td style="padding: 2px;"><input type="checkbox"/> 12555 Important Chinese Ceramics and Works of Art</td> </tr> <tr> <td></td> <td style="padding: 2px;"><input type="checkbox"/> 12586 Handbags & Accessories</td> </tr> </table> | <input type="checkbox"/> 12570 Finest & Rarest Wines: Direct from Great Estates | <input type="checkbox"/> 12550 Fine Chinese Classical Paintings and Calligraphy | <input type="checkbox"/> 12571 Fine & Rare Wines Including a Private Collection of Sine Qua Non | <input type="checkbox"/> 12720 30 Years: The Sale | <input type="checkbox"/> 12515 Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 12551 Fine Chinese Modern Paintings | <input type="checkbox"/> 12516 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 12573 Hong Kong Magnificent Jewels | <input type="checkbox"/> 12517 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 13755 Classical Chinese Art from The Sui to The Song Dynasties | <input type="checkbox"/> 12549 Chinese Contemporary Ink | <input type="checkbox"/> The Imperial Sale | <input type="checkbox"/> 12572 Important Watches | <input type="checkbox"/> 12555 Important Chinese Ceramics and Works of Art | | <input type="checkbox"/> 12586 Handbags & Accessories |
| <input type="checkbox"/> 12570 Finest & Rarest Wines: Direct from Great Estates | <input type="checkbox"/> 12550 Fine Chinese Classical Paintings and Calligraphy | | | | | | | | | | | | | | | |
| <input type="checkbox"/> 12571 Fine & Rare Wines Including a Private Collection of Sine Qua Non | <input type="checkbox"/> 12720 30 Years: The Sale | | | | | | | | | | | | | | | |
| <input type="checkbox"/> 12515 Asian 20th Century & Contemporary Art (Evening Sale) | <input type="checkbox"/> 12551 Fine Chinese Modern Paintings | | | | | | | | | | | | | | | |
| <input type="checkbox"/> 12516 Asian Contemporary Art (Day Sale) | <input type="checkbox"/> 12573 Hong Kong Magnificent Jewels | | | | | | | | | | | | | | | |
| <input type="checkbox"/> 12517 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 13755 Classical Chinese Art from The Sui to The Song Dynasties | | | | | | | | | | | | | | | |
| <input type="checkbox"/> 12549 Chinese Contemporary Ink | <input type="checkbox"/> The Imperial Sale | | | | | | | | | | | | | | | |
| <input type="checkbox"/> 12572 Important Watches | <input type="checkbox"/> 12555 Important Chinese Ceramics and Works of Art | | | | | | | | | | | | | | | |
| | <input type="checkbox"/> 12586 Handbags & Accessories | | | | | | | | | | | | | | | |

| Collection and Shipment |
|---|
| <p>Please select one of the following options:</p> <input type="checkbox"/> I will collect my purchased lot(s). <input type="checkbox"/> Please provide a shipping quotation to my account address/the below address: |

| Declarations |
|---|
| <ul style="list-style-type: none"> • I have read the " Conditions of Sale - Buying at Christie's" and " Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the " No Third Party Payment Notice" and agree to be bound by them. • I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms. • The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots. • If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us. <p><input type="checkbox"/> Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.</p> <p><input type="checkbox"/> Invoice will be sent by email. Please tick if you do NOT wish to receive your invoice by email.</p> <p>Name Signature Date</p> |



投標者登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

個人名義競投： 本人 代理人 (姓名)
授權書及身份證明文件 (如適用)： 現附上 在佳士得記錄上 / 已提供

公司名義競投： 本人是 (姓名和職位)
授權書及身份證明文件 (如適用)： 現附上 在佳士得記錄上 / 已提供

客戶編號

客戶名稱

商業登記編號

客戶地址 室 樓層 座

大廈 / 屋苑

街道

城市 / 區 郵區編號

縣 / 省 / 州 國家

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

國家及地區代碼 電話號碼 電郵地址

B 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件 (如國民身份證或護照)，及 (如身份證明文件未有顯示現時住址) 現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及 (若有) 蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及 / 或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下需與我們聯繫以安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：

閣下是否需要高額拍賣品競投號碼牌？ 是 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣，三十週年誌慶拍賣：世紀珍藏之任何拍賣品；或 (ii) 其他類別拍賣品低估價為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,000,000 元；或 (ii) 閣下擬競投的全部拍賣品低估價總額之 20%；或 (iii) 其他我們不時設定的金額 (以較高者為準)。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

請提供閣下之競投總額：

- 港幣 0 - 500,000 港幣 500,001 - 2,000,000 港幣 2,000,001 - 4,000,000
 港幣 4,000,001 - 8,000,000 港幣 8,000,001 - 20,000,000 港幣 20,000,000 +

C 拍賣項目登記

本人有意競投下列拍賣項目：

- | | |
|---|--|
| <input type="checkbox"/> 12570 佳士得名藏：顯赫名奢直透珍藏 | <input type="checkbox"/> 12550 中國古代書畫 |
| <input type="checkbox"/> 12571 佳士得名藏 | <input type="checkbox"/> 12720 三十週年誌慶拍賣：世紀珍藏 |
| <input type="checkbox"/> 12515 亞洲二十世紀及當代藝術 (晚間拍賣) | <input type="checkbox"/> 12551 中國近現代畫 |
| <input type="checkbox"/> 12516 亞洲當代藝術 (日間拍賣) | <input type="checkbox"/> 12573 瑰麗珠寶及翡翠首飾 |
| <input type="checkbox"/> 12517 亞洲二十世紀藝術 (日間拍賣) | <input type="checkbox"/> 13755 開元大觀 |
| <input type="checkbox"/> 12549 中國當代水墨 | <input type="checkbox"/> 12555 中國宮廷御製藝術精品 |
| <input type="checkbox"/> 12572 精緻名錶 | <input type="checkbox"/> 重要中國瓷器及工藝精品 |
| | <input type="checkbox"/> 12586 典雅傳承：手袋及配飾 |

D 提貨及運送安排

請選擇下列提貨及運送安排：

- 本人將親自提取已繳付之拍賣品。
 請按本人之客戶地址 / 以下地址提供貨運報價。

E 聲明

- 本人已細閱載於目錄內之業務規定，買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之資料搜集條款，並同意遵守該規定。

- 拍賣官僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。本人如悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。
- 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

如閣下選擇不以電郵方式收取發票，請於方格內劃上「✓」號。

姓名 簽署 日期

佳士得香港有限公司

香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766

www.christies.com



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Jinqing Cai, Chairwoman, China
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15/04/16

HONG KONG AUCTION CALENDAR

FINEST & RAREST WINES: DIRECT FROM GREAT ESTATES

Sale number: 12570
FRIDAY 27 MAY
5.00 PM

FINE & RARE WINES INCLUDING A PRIVATE COLLECTION OF SINE QUA NON

Sale number: 12571
SATURDAY 28 MAY
11.00 AM

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 12515
SATURDAY 28 MAY
5.30 PM
Viewing: 26-28 May

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 12516
SUNDAY 29 MAY
10.30 AM
Viewing: 26-28 May

ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 12517
SUNDAY 29 MAY
1.00 PM
Viewing: 26-28 May

CHINESE CONTEMPORARY INK

Sale number: 12549
SUNDAY 29 MAY
3.00 PM
Viewing: 26-29 May

IMPORTANT WATCHES

Sale number: 12572
MONDAY 30 MAY
9.30 AM
Viewing: 26-29 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 12550
MONDAY 30 MAY
10.30 AM
Viewing: 26-29 May

30 YEARS: THE SALE

Sale number: 12720
MONDAY 30 MAY
6.00 PM
Viewing: 26-30 May

FINE CHINESE MODERN PAINTINGS

Sale number: 12551
TUESDAY 31 MAY
10.00 AM & 2.30 PM
Viewing: 26-30 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 12573
TUESDAY 31 MAY
1.00 PM
Viewing: 26-31 May

CLASSICAL CHINESE ART FROM THE SUI TO THE SONG DYNASTIES

Sale number: 13755
WEDNESDAY 1 JUNE
10.30 AM
Viewing: 26-31 May

THE IMPERIAL SALE

Sale number: 12555
WEDNESDAY 1 JUNE
11.15 AM
Viewing: 26-31 May

HANDBAGS & ACCESSORIES

Sale number: 12586
WEDNESDAY 1 JUNE
12.00 PM
Viewing: 26-31 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 12555
WEDNESDAY 1 JUNE
2.30 PM
Viewing: 26-31 May

All dates are subject to change, please phone +852 2760 1766 for confirmation

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CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大廈22樓