

# CHRISTIE'S 佳士得

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FOR IMMEDIATE RELEASE

## CHRISTIE'S HONG KONG SPRING 2013 CHINESE PAINTINGS SALES HIGHLIGHTS

New Category of Chinese Contemporary Ink Paintings  
Introduced Through Private Sale Exhibition

- | Fine Chinese Classical Paintings and Calligraphy, James Christie Room, May 27, 10am, Sale 3210 |
- | Fine Chinese Modern Paintings, Part I, James Christie Room, May 27, 3pm, Sale 3211 |
- | Fine Chinese Modern Paintings, Part II, James Christie Room, May 28, 10:30am & 2:30pm, Sale 3211 |
- | Chinese Contemporary Ink – The Beginnings and Beyond Private Sale Exhibitions, May 23 – 27 |

### Christie's Art Forum

- | Chinese Contemporary Ink: The Art of Perception – Conversation with the Artists, May 25, 11am |
- | Chinese Contemporary Ink: The Origin, May 26, 4pm |



**Hong Kong** – Christie's Hong Kong Spring sale of Chinese Classical Paintings & Calligraphy and Modern Paintings will take place on May 27 and 28. Comprising 690 lots that are estimated to realize in excess of HK\$300 million/US\$39 million, the auctions showcase works spanning a long historical timeframe, with wide-ranging estimates that cater for all Chinese paintings enthusiasts. Highlights in the sales include both classical and modern paintings from the Liu Jing Xiu Tang Collection and works formerly in the Dr. K. S. Lo Collection. Meanwhile, the Chinese contemporary ink private sale exhibition will make its second stop in Hong Kong after opening in New York in February 2013, and will feature over 60 paintings including works by six pioneering Hong Kong contemporary ink artists, offering collectors an opportunity to acquire works from this rapidly developing category.

### MAGNIFICENT PAINTINGS BY CLASSICAL AND MODERN MASTERS

In the **Chinese Classical Paintings & Calligraphy** sale, the Ming dynasty landscape handscroll *River Scenery* (Sale 3210, Lot 741, Estimate: HK\$8,000,000-10,000,000/US\$1,100,000-1,300,000) by Zhou Chen (1460-1535) stands out in particular. In this 20 metre long handscroll, Zhou Chen connected landscape painting with the daily life of the society he portrayed, creating a

scene charged with emotion that is not often seen in traditional Chinese painting. *Pines, Rocks and Waterfall* (Sale 3210, Lot 751, Estimate: HK\$2,000,000-3,000,000/US\$260,000-390,000) by renowned Qing artist Shitao, reminds us that the artist was forward-looking and a non-conformist, who liked to use unconventional shapes and compositions not often seen at his time, thus encouraging his contemporaries to develop their own styles by challenging entrenched aesthetic norms. Two important lots are *Five-character Poem in Cursive Script* by Wang Duo, who was a renowned expert in authenticating Chinese paintings and calligraphic works, (Sale 3210, Lot 823, Estimate: HK\$2,500,000-3,500,000/US\$330,000-450,000), and *Ink Lotus* by Bada Shanren, who inspired many of the most important modern painters such as Zhang Daqian and Qi Baishi. (Sale 3210, Lot 756, Estimate: HK\$1,800,000-2,200,000/US\$240,000-280,000). The sale also highlights works by other noted and collectable artists from the classical era, including Wen Zhengming, Lan Ying, Dong Qichang, Wang Hui, Zhu Yunming and Fu Shan.

The **Chinese Modern Paintings** sale features works by legendary artists such as Zhang Daqian, Xu Beihong, Qi Baishi, Shi Lu, Fu Baoshi, Zhao Shao'ang, Lu Yanshao and Lin Fengmian. From the Liu Jing Xiu Tang Collection, Zhang Daqian's monumental four-panel *Lotus* (Sale 3211, Lot 1387, Estimate: HK\$10,000,000-15,000,000/US\$1,300,000-1,900,000) offers collectors a chance to see the artist's exceptionally large and complex composition of one of his favourite subjects. Fu Baoshi's *Jinggang Mountains* (Sale 3211, Lot 1221, Estimate: HK\$6,000,000-8,000,000/US\$780,000-1,000,000) from the former Dr. K. S. Lo collection is the prime example of landscape painting genre that celebrates revolutionary landmarks. The Jinggang Mountains is a key historical landmark for the communist revolution and the birthplace of the Chinese Red Army. Fu also inscribed Mao's poem on the painting to commemorate the event. The work was completed just four months before the artist's sudden death in 1965, and illustrated Fu's compositional mastery, maturity and his legacy to Chinese landscape painting.

A set of four scrolls by master painter Qi Baishi titled *Joy of Country Life* (Sale 3211, Lot 1146, Estimate: HK\$4,000,000-6,000,000/US\$520,000-770,000), is a demonstration of his carefree, simplistic style and his keen observation of life. Using a minimum number of brushstrokes, Qi Baishi depicts fishes, crabs and shrimps, portraying them as full of energy and liveliness—a skillful technique that stemmed from the artist's liking for village life and his meticulous study of animals and aquatics.

## **TWO IMPORTANT COLLECTIONS ASSEMBLED BY REVERED COLLECTORS**

The sale will offer over 150 paintings from the former Classical and Modern paintings collection of Dr. K. S. Lo. Widely known in Hong Kong as the founder of Vitasoy, Dr. K. S. Lo (1910 – 1995) had a passion for Chinese arts and culture. Dr. Lo actively collected Yixing teapots from the 1950s, forming a comprehensive collection that he later donated to the city of Hong Kong, as well as the establishing the K. S. Lo Teaware Museum, now situated in the Hong Kong Park. Dr. Lo was also an experienced collector of Chinese paintings and a keen supporter of emerging artists. Christie's auctioned part of Dr. Lo's collection in spring 2010 and will offer a new selection this season, featuring works by Xu Beihong, Fu Baoshi and Qi Baishi.

The Liu Jing Xiu Tang Collection of Chinese Paintings belonged to Jiangsu-born Mr. Liu Guojun (1887-1978). Mr. Liu ran a textile and dyeing business and was known to be a philanthropist with a love for Chinese painting and calligraphy. The name of the collection was derived from the Chinese saying 'Jingye Xiushen', translated as "committed to one's work and improving oneself", which was Mr Liu's lifelong motto. A part of his collection was donated to the Nanjing Municipal Museum and the Changzhou Museum his descendants. The collection consists of 12 paintings and two important highlights: *River Scenery* by Ming artist Zhou Chen, and four-panel *Lotus* by Zhang Daqian.

## **CHINESE CONTEMPORARY INK PAINTINGS**

Ink painting has been central to the development of China's art history for over a thousand years. Using brush, ink and paper, artists perfected their skills and depicted their universe, successfully intertwining the ink tradition and the unique aesthetics of Chinese art. Over the past few years, the market for Chinese contemporary ink painting has developed considerably, with

growing interest in Europe and America. It has also seen growing interest from younger and more experienced collectors, who have an appreciation of traditional Chinese arts and culture but with a contemporary character.

Christie's opened its first private sale exhibition of Chinese contemporary ink in New York this February followed by the non-selling exhibition in Hong Kong last year. The private sale exhibition of this category will travel to Hong Kong during the sale from May 23 – 27. Entitled *Chinese Contemporary Ink – The Beginnings and Beyond*, this exhibition continues to showcase works by artists Li Huayi, Liu Dan, Xu Bing, Gu Wenda, Yang Jiechang, Qin Feng, Zheng Chongbin and Qiu Zhijie. In this second stop in Hong Kong, Christie's has expanded the original scope to present six pioneers and visionaries who planted the seed of contemporary ink in Hong Kong as early as the 1960s. Lui Shou Kwan, Irene Chou, Luis Chan, Liu Kuo-sung, Wucius Wong and Leung Kui Ting have actively led new ink movements that influence their successors and contemporaries, continuing and constantly reinvigorating the journey of this thousand year old tradition.

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**IMAGES of select highlights are available [here](#)**

#### About Christie's

Christie's, the world's leading art business, had global auction and private sales in 2012 that totaled £3.92 billion/\$6.27 billion. Christie's is a name and place that speaks of extraordinary art, unparalleled service and expertise, as well as international glamour. Founded in 1766 by James Christie, Christie's has since conducted the greatest and most celebrated auctions through the centuries providing a popular showcase for the unique and the beautiful. Christie's offers over 450 auctions annually in over 80 categories, including all areas of fine and decorative arts, jewellery, photographs, collectibles, wine, and more. Prices range from \$200 to over \$100 million. Christie's also has a long and successful history conducting private sales for its clients in all categories, with emphasis on Post-War and Contemporary, Impressionist and Modern, Old Masters and Jewellery. Private sales totaled £631.3 million/\$1 billion in 2012, an increase of 26% on the same period last year.

Christie's has a global presence with 53 offices in 32 countries and 10 salerooms around the world including in London, New York, Paris, Geneva, Milan, Amsterdam, Dubai, Zürich, and Hong Kong. More recently, Christie's has led in growth markets such as Russia, China, India and the Middle East, with successful sales, exhibitions and initiatives in Moscow, Baku, Beijing, Mumbai, Delhi, Jeddah, Abu Dhabi, Doha and Dubai.

*\*Estimates do not include buyer's premium. 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.*

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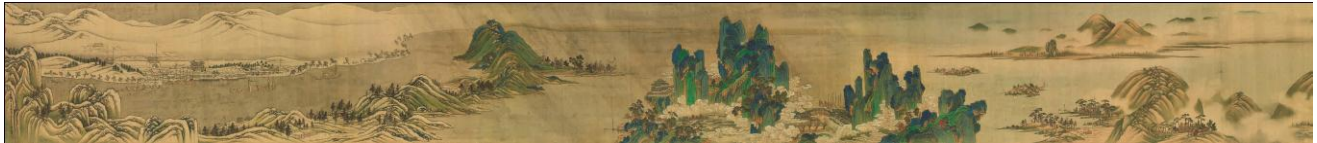
### Chinese Classical & Modern Paintings

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### Chinese Classical Paintings, Sale 3210



Lot 741

#### THE LIU JING XIU TANG COLLECTION OF CHINESE PAINTINGS

**ZHOU CHEN (CA. 1450-1535)**

##### *River Scenery*

Handscroll, ink and colour on silk


43 x 2043 cm. (17 x 804 1/4 in.)

Estimate:

HK\$ 8,000,000-10,000,000/ US\$ 1,100,000-1,300,000

Zhou Chen (circa 1460-1535) was well known for teaching two renowned artists, Qiu Ying and Tang Yin. He excelled in the styles of the imperial painting academies of the Northern and Southern Song dynasties. His subjects, many rooted in the paintings of the Zhe School, always teem with action and reflect the people's character and his concern for society. *River Scenery*, which measures 20 metres in length, is among the few paintings survive that can be attributed to Zhou Chen.

In *River Scenery*, numerous of these vignettes can be spotted: people fishing, boating, chopping firewood, farming, chatting in front of waterfalls, merchants transporting their goods on the river, officials inspecting cities, villages and inspecting people at passes, etc. This work was painted with sophistication. For instance, a flag with two characters Liang Guo (kingdom of Liang) on it can be found in the middle section and is a reference to one of the kingdoms during the Han dynasty. This section well demonstrates how prosperous was the time of the Han.

	<p>Lot 823</p> <p><b>PREVIOUSLY IN THE COLLECTION OF MR C C WANG</b></p> <p><b>WANG DUO (1592-1652)</b></p> <p><i>Five-character Poem in Cursive Script</i></p> <p>Hanging scroll, ink on paper 187 x 58.5 cm. (73 5/8 x 23 in.)</p> <p>Estimate: HK\$ 2,500,000-3,500,000 US\$ 330,000-450,000</p>
	<p>Lot 751</p> <p><b>FORMERLY THE PROPERTY OF THE DR K S LO COLLECTION</b></p> <p><b>SHITAO (1642-1707)</b></p> <p><i>Pines, Rocks and Waterfall</i></p> <p>Hanging scroll, ink on paper 99 x 47.5 cm. (38 7/8 x 18 5/8 in.) Dated renshen year (1692)</p> <p>Estimate: HK\$ 2,000,000-3,000,000 US\$ 260,000-390,000</p>
<p>In “The Chronology of Shitao's Life”, it is recorded that the painter stayed in Beijing in the thirty-first year of the Kangxi era (1692). He painted for Mr Gongbei one day in spring. In March, he painted this lot for Mr Bochang at the Haichao temple. He inscribed on the painting: “Nowadays, painters follow the footprints rather than the spirit of the ancients, which means that future generations can never surpass the old masters. It is really sad.”</p> <p>Shitao argued that even if the old masters had wanted to follow their predecessors’ steps in painting, just as is being done by the current generation, they would not find any, as they were the pioneers. He exhorted his contemporaries to develop their own distinctive styles by breaking entrenched aesthetic conventions. Following his guidelines, one cannot apply traditional ways of thinking when interpreting Shitao’s paintings. This landscape is filled with rocks, hills and waterfalls in strange shapes and compositions. It is apparent that the painter wanted viewers to appreciate his work from unorthodox angles.</p>	
	<p>Lot 818</p> <p><b>ZHU YUNMING (1460-1527)</b></p> <p><i>Seven-character Poem in Cursive Script</i></p> <p>Hanging scroll, ink on paper 136.5 x 32.4 cm. (53 3/4 x 12 3/4 in.)</p> <p>Estimate: HK\$ 2,000,000-3,000,000 US\$ 260,000-390,000</p>





Lot 756

**FORMERLY THE PROPERTY OF THE DR K S LO COLLECTION**

**BADA SHANREN (1626-1705)**

***Ink Lotus***

Hanging scroll, ink on paper

194.5 x 50.5 cm. (76 1/2 x 19 7/8 in.)

Estimate:

HK\$ 1,800,000-2,200,000

US\$ 240,000-280,000

### Chinese Modern Paintings, Sale 3211



Lot 1387

**THE LIU JING XIU TANG COLLECTION OF CHINESE PAINTINGS**

**ZHANG DAQIAN (1899-1983)**

***Lotus***

A set of four hanging scrolls, ink and colour on paper

Each scroll measures 154 x 78 cm. (60 3/8 x 30 3/4 in.)

Dated 1947

Estimate:

HK\$ 10,000,000-15,000,000/US\$ 1,300,000-1,900,000

Painted in 1947, Lotus comes from the Liu Jing Xiu Tang Collection demonstrating Zhang Daqian's rarely seen techniques on four-paneled painting of this subject matter. Zhang's passion for lotus is justified by his numerous paintings and poems about it. However, works in paneled format are very rare. A noted example is Giant Lotus, a large scale four-paneled painting dated 1945, which was exhibited in the same year in Chengdu, is now in the collection of National Museum of History in Taipei. Another example is Lotus in Wind, also a four-paneled painting and was created in 1959 for Zhang's confidant benefactor, Zhang Qun.

The composition of Lotus is well-constructed. The leaves, rendered in gradations of ink wash, are juxtaposed in a harmonious way and interspersed with the long and slender stems. The blooming lotuses set off nicely by the pointy lotus buds and with a few exquisite reeds, the whole painting is livened up and full of rhythm.



Lot 1382

**THE LIU JING XIU TANG COLLECTION OF CHINESE PAINTINGS**

**ZHANG DAQIAN (1899-1983)**

*Mount Emei*

Hanging scroll, ink and colour on paper

171 x 78 cm. (67 3/8 x 30 3/4 in.)

Dated 1948

Estimate:

HK\$ 8,000,000-10,000,000

US\$ 1,100,000-1,300,000

Painted in 1948, *Mount Emei* exemplifies the essence of green and blue landscape of Zhang Daqian as well as the influence of Dunhuang murals on him. Grand and lofty, the painting is composed of different layers and rich in colours. With wavering viewpoint, the loftiness, flatness and steepness of mountain ranges are rendered. The brushwork for depicting rocks and woods resembles that of Wang Meng and Shitao, reflecting Zhang's capability of internalizing the strengths of his predecessors. The spatial effect rendered by perspective and chiaroscuro is so extraordinary that makes one feel like in situ. *Mount Emei* not only has inherited the essence of classical landscape paintings, but also embodied the life experience of Zhang Daqian as a frequent traveller with keen eyes for observing the nature.



Lot 1221

**FORMERLY THE PROPERTY OF THE DR K S LO COLLECTION**

**FU BAOSHI (1904 - 1965)**

*Jinggang Mountains*

Hanging scroll, ink and colour on paper

73 x 99 cm. (28 3/4 x 39 in.)

Entitled, inscribed and signed, with two seals of the artist and one dated seal of 1965

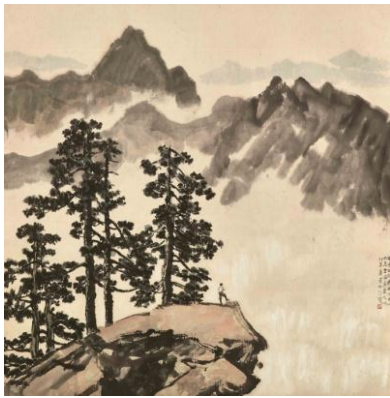
Dated fifth month, 1965

Estimate:

HK\$ 6,000,000-8,000,000

US\$ 780,000-1,100,000

In 1960 a group of Jiangsu artists formed the "Chinese Painting Group", travelling around the country to sketch the sceneries, as well as visit important revolution landmarks, such as Jinggang Mountains, creating what is collectively known as "Revolutionary Landmarks Landscape Paintings". Created in May of 1965, *Jinggang Mountains* illustrates Fu's mastery and maturity in his compositions, with skillful handling of the play of light, contrasting dark mountains to the un-inked paper of the sky and mist below the cliffs. Fu concentrates on highlighting the details and happenings on the mountains rather than portraying the mountains in his usual monumental, vertical landscape style. The three figures positioned by the stele are not in proportion to the landscape—in fact, Fu seems to have magnified their presence in contrast to the extensive landscape and dense vegetation in the foreground. Symbolically, the flat plains at the top of the mountain signified the straight and direct way to revolution, while the figures expressed the people's confidence and belief in the success of the revolution. Mao Zedong's poetry, which illustrates the arduous revolution, is inscribed at the lower right corner.



Lot 1201

**FORMERLY THE PROPERTY OF THE DR K S LO COLLECTION**

**XU BEIHONG (1895-1953)**

*In the Faraway Distance - Tianmu Mountains*

Hanging scroll, ink and colour on paper

108 x 108 cm. (42 1/2 x 42 1/2 in.)

Dated 1934

Estimate

HK\$ 6,000,000-8,000,000

US\$ 780,000-1,100,000

The early 1930's was a time of high hopes and national crisis. From 1928, when Chiang Kai-shek's Northern Expedition reunified China, to the outbreak of the Second Sino-Japanese War in 1937. During this time, Xu returned to Shanghai from Europe in 1927, and settled in at the National Central University in Nanjing in 1929, while actively exhibiting in South East Asia.

A great supporter of "realism", this painting harks to Xu's training in Western techniques in watercolour and perspective. *Tianmu Mountains* are revealed through a water-colour-like misty execution through Xu's brush. Using a square composition and placing a single man at the edge of the cliff gazing towards the majestic rolling hills, Xu juxtaposes the diminutiveness of the man to the greatness of the cypress trees, further contrasting to the great hills in the beyond, decorated by light mist. Paintings such as these reflect Xu's travels around China to sketch different sceneries and find inspiration in nature, with underlying tones of a yearning for a peaceful life and peace in his home country without the worries of war. This painting is the epitome of Xu's belief in blending western techniques with Chinese subject matters to achieve a new form of Chinese Modern painting in his time.



Lot 1240

**FORMERLY THE PROPERTY OF THE DR K S LO COLLECTION**

**QI BAISHI (1863-1957)**

*Eagle on Pine*

Hanging scroll, ink on paper

246 x 61.5 cm. ( 98 1/4 x 24 1/8 in.)

Dated 1950

Estimate:

HK\$ 5,000,000-7,000,000

US\$ 650,000-900,000





Lot 1146

**QI BAISHI (1863-1957)**

***Joy of Country Life***

A set of four scrolls, mounted on board and framed, ink on paper

Each scroll measures 68 x 33 cm. (26 3/4 x 13 in.)

Estimate:

HK\$ 4,000,000-6,000,000/US\$ 520,000-770,000

Qi used both traditional Chinese freehand brushwork and folk art techniques to create his unique style. By fusing and assimilating both, his artistic maxim was always to create paintings that lay between likeness and unlikeness.

In this selection of the artist's works, their essential aspects are apparent, with the omission of irrelevant features and representing their form and spirit in a matter of a few strokes. Qi's work is concise, working from a simplistic reading on the surface that, upon a deeper study, reveals a play of space and levels of meaning which engage the imagination and intellect and stimulate them. As Qi continued to work on his artistic ambitions over the years, he continued to reduce in the number of strokes in his delineation of objects without reducing its spirit, or understanding of form. By his later years all his works stem from his actual experience in the village, extended study of the animals and an exacting practice of sketching them, combined with his own ideals, painting from memory and from his heart.

### Chinese Contemporary Ink – The Beginnings and Beyond Private Sale Exhibitions



**GU WENDA (B. 1955)**

***China Park - #3 Pine & Cypress***

Ink on paper

180 x 180 cm. (70 7/8 x 70 7/8 in.)

Executed in 2011



**LI HUAYI (B. 1948)**

***Clear View of the Mountains***

Ink and colour on paper

107.2 x 237.5 cm. (42 1/4 x 93 1/2 in.)

Executed in 2011



**QIN FENG (B. 1961)**

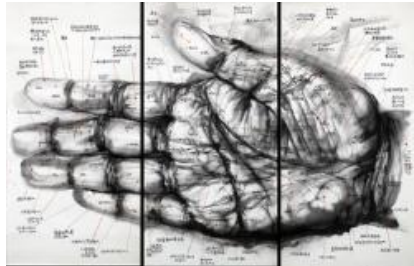
***The Four Seasons***

Ink, tea and coffee on paper

A set of four scrolls

Each scroll measures 125 x 300 cm. (49 ¼ x 118 ⅛ in.)

Executed in 2012



**QIU ZHIJIE (B. 1969)**

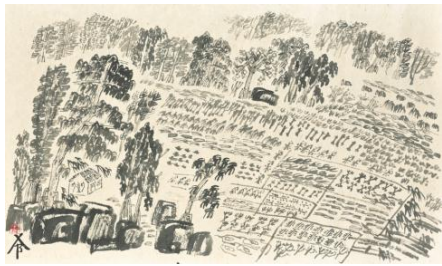
***A Fortune Teller***

Ink on paper

A set of three hanging scrolls

Each scroll measures 137.2 x 69.5 cm. (54 x 27 ⅜ in.)

Executed in 2013



**XU BING (B. 1955)**

***Landscript***

Ink on paper

80.5 x 132 cm. (31 ⅝ x 52 in.)

Executed in 2013



**LIU KUO-SUNG**

**(LIU GUOSONG, B. 1932)**

***Jiazhaigou Series No. 211 - Panda Sea in the Summer***

Ink and colour on paper

69 x 184.8 cm. (27 ⅛ x 72 ¾ in.)

Executed in 2012

*\*Works by the first generation of new ink artists in Hong Kong*



**LIU KUO-SUNG**

**(LIU GUOSONG, B. 1932)**

***Snow Mountain Series A***

Ink and colour on paper

94 x 188 cm. (37 x 74 in.)

Executed in 2012

*\*Works by the first generation of new ink artists in Hong Kong*



**LIU KUO-SUNG (LIU GUOSONG, B. 1932)**

***Snowy Valley***

Ink on paper

124.6 x 54.5 cm.

Executed in 1964

*\*Works by the first generation of new ink artists in Hong Kong*

	<p><b>LUI SHOU KWAN (1919-1975)</b>  <b><i>Lotus</i></b>  Ink and colour on paper  45.5 x 86.5 cm. (17 7/8 x 34 in.)  Executed in 1967</p> <p><i>*Works by the first generation of new ink artists in Hong Kong</i></p>
	<p><b>WUCIUS WONG (B. 1936)</b>  <b><i>Flowing Water #4</i></b>  Ink and colour on paper  98 x 98 cm. (38 1/2 x 38 1/2 in.)  Executed in 2007</p> <p><i>*Works by the first generation of new ink artists in Hong Kong</i></p>
	<p><b>LEUNG KUI TING (B. 1945)</b>  <b><i>Internet-2917</i></b>  Ink and colour on silk  160 x 140 cm. (63 x 55 1/8 in.)  Executed in 2009</p> <p><i>*Works by the first generation of new ink artists in Hong Kong</i></p>

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