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AUCTIONS

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The Resonance of Minds
MODERN AND CONTEMPORARY ART
靈思鳴動：現當代藝術

HOLLY'S INTERNATIONAL (HK)
2019 AUTUMN AUCTIONS
華藝國際(香港)2019 秋季拍賣會

VERSAILLES-九八九 茶





Ocean Currents:

New Contemporary Ink

墨合一色：當代水墨新實踐



601

ZHENG CHONGBIN

(China, b. 1961)

Instrument No.3

1987
Ink on xuan paper
194x67.5cm
Signed and dated 1987 (bottom right)

PROVENANCE
Private Collection, Asia
D3E Art

This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 400,000–600,000
USD 51,000–77,000

鄭重賓

樂器系列三號

1987
宣紙水墨
款識：C.bin 1987.1（右下）

來源：亞洲私人收藏
D3E Art

此作品附有藝術家認證真品證書

Zheng Chongbin graduated from the China Academy of Art in Hangzhou in 1984, and soon mounted his first solo exhibition in Shanghai Museum of Art in 1988. After he received a fellowship from San Francisco Art Institute, he moved to the Bay Area and has lived there for over three decades. Benefiting from his life experiences and art education in two different cultures, Zheng has held the Classical Chinese ink tradition and Western pictorial abstraction in productive mutual tension. His art has been exhibited and collected by major museums and collections, including the MET, the British Museum, M+ Hong Kong, and Los Angeles County Museum of Art.

鄭重賓 1984 年畢業于杭州中國美術學院，開始進行具有實驗性與突破性的水墨創作，于 1988 年成功在上海美術館舉行個展。1989 年，鄭重賓獲得舊金山藝術學院的獎學金，赴美學習裝置、表演及觀念藝術，并在畢業后留居美國超過三十年。得益於他在兩種不同文化環境下的生活經驗和藝術教育，他的創作將傳統的中國水墨繪畫于西方圖像抽象打破重組，結合成爲一種新勢能。他的作品被衆多世界知名美術館展覽與收藏，包括紐約大都會美術館、大英博物館、香港 M+ 美術館、以及與洛杉磯郡立美術館。

ZHENG CHONGBIN 鄭重賓

Zheng Chongbin started learning about Chinese culture through the portal of calligraphy as early as the age of 12, and laid a solid foundation for his later practice in traditional ink painting based on the doctrine that calligraphy and painting share the common origins. Around the time when he graduated from Zhejiang Academy of Fine Arts (now known as China Academy of Art) in 1984, China was undergoing a bloom of reform and opening up, which allowed Western art theories and practices to flood into China as challenges to the mainstream practices of art in inland China, making it a mainstream trend among Chinese artists at the time to seek change and innovation.

This period witnessed the growth of an anti-traditional touch in Zheng Chongbin’s art as he was trying to liberate his practice from the traditional language of ink painting. In his Instrument No.3(LOT 601), for example, instead of inheriting the six principles of Chinese painting established by Xie He, he experimented anew on the medium of ink, in an attempt to build a new language for his art. With a narrative different from traditional representationalism, the piece deconstructs the instrument through disintegrative observation, exaggerates, deforms or distorts some parts where necessary, and, by reorganizing these reshaped parts, attempts to construct a new existence in the end. It’s noticeable that no intentional character shaping is involved in the entire process; we are looking at a product of the mere subconscious of the artist. So, simple as the brushwork may seem, it employs techniques of both cubism and surrealism from the West.

Also, the fluid brushstrokes in Instrument No.3 demonstrate Zheng Chongbin’s pursuit of

dynamic brushwork in static two-dimensional images and exploration of spatial switching, which reminds one of Alexander Calder’s 「dynamic construction」. A marriage of the dynamic and the static is formed of the spraying ink dots, the swirling pale ink and the steady horizontal line in the middle. By learning from various Western theories of contemporary art, Zheng Chongbin has managed to break the language of traditional ink painting in multiple ways and to build a brand-new form of the art.

As questions arose in his new treatment of the old medium and also in his teaching of the art, Zheng Chonbin resigned his easy job as a college teacher and left to further study art in the U.S.A. After settling down in the States, he made a change of mind to study installation, performance and conceptual art in the San Francisco Art Institute. In that period, Zheng rarely employed ink in his art practice, and spent quite some time learning from and studying how Light and Space artists like James Turrell (b.1943), Robert Irwin (b.1928) and Doug Wheeler (b.1939) approached art. For example, they had studied the ontological language of art and such sensory phenomena as the shifting visual perception of light, volume and scale and how a work looks in transparent, translucent or reflective materials. He returned to experimenting on ink in 1996, and, on the one hand, he married ink and two new materials he found in 1986 – white acrylic and setting agents – in his painting to enrich the expressivity of ink, and, on the other hand, he tried to present in his work the constant 「Dao」 in the tradition of ink and wash, either by making acrylic strokes with a Western painting brush to capture the Daoist 「qi」 or by demonstrating the essence of abstract art with traditional ink and wash.

鄭重賓早在12歲起就以書法的形式接觸中國文化，這為他日后學習講究書畫同源的傳統水墨畫打下了堅實的基礎。1984年畢業于杭州浙江美術學院（現為中國美術學院）國畫系。中國其時正是改革開放時期，大量的西方藝術理論、實踐流入中國，衝擊中國內陸藝術的主流思想，一時思新求變成為其時主流風尚。

這一時期鄭重賓的作品日益流露出反傳統意味，致力于要掙脫水墨畫傳統語言的束縛。如1987年，鄭重賓《樂器系列三號》（LOT 601）一作中，他并没有遵從水墨常規的謝赫六法，反而在水墨的畫面裏追求新的變化，并銳意革新。畫面陳述而言，它脫離了傳統的具象敘事方式，通過一種從整化分的觀察方式將器具進行解構，并在局部處進行誇張、變形與扭曲重新調整所需，最后通過重組這些形變的部分，嘗試構架一個新的存在，而且整個過程之中他并没有刻意營造形象，僅僅依存于腦海裏的潛意識。因此，看似簡單的筆墨交織裏，他同時交疊了西方的立體主義、超現實主義的技巧。此外，從《樂器系列三號》的筆墨流動來說，鄭重賓在靜態的二維畫面裏追求運墨的動態，探求空間轉換，這恰如亞歷山大·考爾德（Alexander Calder）「動態構成」。墨點的飛濺、淡墨的旋轉與中間平穩的橫綫構成了靜動結合。鄭重賓參考了諸多西方當代藝術觀念，從多方面打破傳統水墨畫程式，打造出一種全新的水墨畫形式。

新舊交替，惑從心生，教授育人復有新惑。最終，鄭重賓在1988年辭去了學院教師的安逸工作，赴美留學問藝術之道。駐足美國后，他轉而在舊金山藝術學院學

習概念藝術、表演藝術、裝置藝術。這一過程裏，鄭重賓甚少使用水墨為媒介，觀摩、學習加州光與空間運動藝術家如詹姆士·特勒爾（James Turrell，B1943）、羅伯特·歐文（Robert Irwin, B1928）和道格·惠勒（Doug Wheeler, B1939）的一些表現形式，如研究藝術本體語言和感知現象，包括光、體積和比例的視覺轉化，以及作品透明、半透明或反光材料的觀感。后來1996年他再投身水墨，一方面，把1986年發現了兩種新的材料——白色丙烯酸和定形劑，將水墨與之混和使用，使他的水墨復加了許多層次。另一方面嘗試把水墨傳統中不變的「道」體現在作品之中，這包括以西式畫筆蘸壓克力彩捕捉道家之「氣」，或以傳統水墨闡釋抽象神髓。

《灰階之間》（LOT 602）將畫面從左到右割裂成深灰、沈灰、淺灰三個板塊，一方面涵蓋了水墨與亞克力的結合運用，另一方面有着濃烈的傳統哲學理念。《道德經》曾道，「道生一，一生二，二生三，三生無限。」對應到作品之中：道，紙墨也；一，作品也；二，黑白也；三，板塊也。人最先認知的兩個色彩就是黑白，這點正如我們對未成年人的要求是知黑白，明事理；但當弱冠后，我們逐漸認識到世界并非非黑即白，而是有着多層次的灰。因為人無純善亦純惡，所以灰度之間涵蓋了所有的人事、世事。

從作品的畫面來說，因為左右淺灰、深灰的矩形裏，主要都是排筆直綫延伸與焦墨渲染這兩種墨色表達。左邊深灰給人感覺是更整齊，右邊則更豐富，兩者左右映襯，突出沈灰的中間。因為水墨材質的透

氣性，畫面即使在焦墨重染的宣紙也很難達到密不透風，同時邊界處又由于亞克力白的介入，又為空間帶來了留白的意韻。在沈灰之中，亞克力黑與但墨色的互相浸透、侵融，逐漸形成了兩種不同的效果：第一種是中間處似車胎留下的胎痕，第二種是畫面四周類似密林的殘景。鄭重賓曾如此說到，「我會將能觸動感知的元素從表像中提煉出來，一層層地剝離。用非常理性的方式把這些元素放到材料的系統中選擇，最終在作品裏，那些打動了你的事物的面貌是不存在的，它們進入我的語言系統，以新的面貌出現。」因此，這些碎片式的景致是重構后的景象。

待到2015年，鄭重賓在墨齋畫廊的第二次個展「層層天牆」中，除了他代表性的繪畫作品之外，還展出了兩件重量級的影像及裝置作品《運行中的异化之景》和《層層天牆》。《運行中的异化之景》透過各種結構相同的宏觀和微觀影像，聲音和圖像之間彼此轉換，讓觀眾感受世界的無盡變化；《層層天牆》以多重折疊的方式裝裱巨幅水墨作品，并將其嵌于傾斜的天花板與牆面之間，營造非平行的綫和面之間微妙的張力。

這兩件作品暗示了鄭重賓也將他的概念探究延伸至時間和空間的維度，同一時期的作品《幾何學》（LOT 603）猶如他這一理念的重讀。黑色亞克力與墨水染透了畫面的左側與淡墨排綫的右側共同突出了中間——似乎有着三維感的白色長方體。因為落

筆的速度感，鄭重賓甚至似乎在畫面上記載了從天而落的情形，換而言之，他把「時間」加入到坐標軸中，形成了一個仿四維空間，徹底打破了平面的或是偽立體的敘事方式。

畫面中的亞克力黑與暈染的墨色完美融合，亞克力白突出却不突兀，無意有意之間展現出透明感、半透明的質感。亞克力白色的表層也因為墨色的加入而顯得更豐富，并有質量感、重量感。他營造的運動視覺觀感從1987年的《樂器系列三號》已經具有可視性，但是，到了2015年终于在某個程度裏得到完整了。

此三件作品貫穿鄭重賓三十年的藝術生涯，能看出鄭重賓的藝術創作是螺旋上升的一個過程，雖然他在每個階段研究的關注點并相同，但從始至終的觀看世界的方式、創作的手法是緊密關聯。這都是他融通了中國傳統水墨和西方抽象繪畫后，系統地研究、分析形象、質感、空間、動勢、材料、幾何形態這些東西西方繪畫所共有要素的結果。

602

ZHENG CHONGBIN

(China, b. 1961)

Between the Grey

2012

Ink and acrylic on xuan paper

180x140cm

Signed and dated 2012 (bottom right)

PROVENANCE

Private Collection, Asia

D3E Art

This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 300,000–500,000

USD 38,000–64,000

鄭重賓

灰階之間

2012

宣紙水墨與丙烯

款識：C.bin 6.2012，鄭重賓（右下）

來源：亞洲私人收藏

D3E Art

此作品附有藝術家認證真品證書





603

ZHENG CHONGBIN

(China, b. 1961)

Emerged Geometry

2015

Ink and acrylic on xuan paper
77x96cm

Signed and dated (bottom left)

PROVENANCE

Private Collection, Asia
D3E Art

This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 200,000–400,000

USD 26,000–51,000

鄭重賓

幾何學

2015

宣紙水墨與丙烯
款識：C.bin (左下)

來源：亞洲私人收藏
D3E Art

此作品附有藝術家認證真品證書

GEORGES

MATHIEU 喬治·馬修

Mathieu is the founder of Abstraction Lyrique and one of the first modern painters to protest against the abstract art of geometric form, freeing himself from the limitations imposed by classical tradition. Mathieu's early style that began in 1944 was very similar to abstract surrealism. When he saw the work of Wols (pseudonym of German artist, Wolfgang Schulze) three years later, it was the real turning point in his life. Soon after studying the works of Jackson Pollock and Willem de Kooning, he quickly got rid of the ambiguity of the late cubism of figurative, and thus gained greater freedom of expression. Around 1948, his spontaneous writing was developed, an action painting' blends with complex technique of Eastern Calligraphy. After 1950, many giant paintings were painted, with a monochrome colour as the background, where he then recorded imaginative concept. He created the form of painting in a spontaneous way, without relying on preliminary drafts. The actual work completed so soon in purpose, therefore he could exclude all possibilities of painting though mind controlling or memory reloading. In 1967, W. Haftmann defined the conditions that such paintings must possess though –"meditation, concentration, and prosperity."

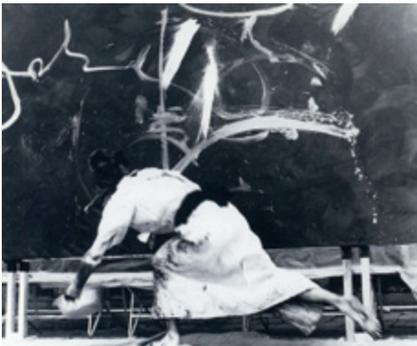
In 1944, he lived in the north of France in an isolated state, and he decided to take the "non-figuration" painting path. The first set of works had begun to reveal his distinctive "function." : On a gray or red canvas with assorted shadows, Mathieu's black brushstroke smeared the flowing non-figurative shape. A strip of color material extruded directly from the tubed pigment, contoured like an embossed frame. In 1945, he first used the "dripping" technique that was used extensively by the American artist Jackson Pollock. Only in the near future, Mathieu's quickly felt that the technique

was "too casual" for him, since became reserved to it.

From 1946 to 1947, he worked as an interpreter in Cambrai, Biarritz, Istres. Later he started to teach at the US Military University. During this time, His practice of painting techniques is getting more and more refine: whether it was the splashing of color, the direct extrusion of tube paint, the rolling and projection of paint, everything was perfect. In March 1947, Mathieu settled in Paris and criticized on the geometric abstraction which he thought was boring; he met Wols and found they shared common in artistic concept. Mathieu gradually inspired by Wols. At the same time, he actively participated in exhibitions, such as the Salon de Réalités Nouvelles and the Salon des surindépendants. Mathieu played an important role as a promoter. In December of the same year, he organized the first non-figurative group exhibition at the Galerie du Luxembourg. The exhibition titled as "Imaginaire", which was later called "l'Abstraction lyrique". In April 1948, exhibition "HWPSMTB" (The first letter of each artist: Hartung, Wols, Picabia, Stahly, Mathieu, Tapié, Bryant) was held at the La Galerie Colette Allendy, this was another battle between different artist styles . Mathieu was one of the first artists to introduce American abstract expressionism to France. However, his work was in minimalist tones, allowing symbols to quickly emerge on a monochromatic background, just like curator Marie-Claude Dane said: "The posture is strong and relax, consolidates the seriousness and solemnity of the work, keeping consistence between shape and colour." This was enough to separate his work from American abstract expressionism. Besides, the "speeding aesthetics" of his way of painting took him to complete a large format of work in a short period of time,

even under the eyes of the public. It is noting like the layering of Pollock 「dripping」 . Mathieu traveled all over the world. There were more than a dozen paintings created in front of the audiences. This did not mean that he needs to look them in the eyes. Instead, his works were usually created in the studio at night, but provided audiences the opportunity to participate in a kind of "creative behavior".The only thing that cannot be ignored is that "the speed of painting is the priority, and in the case of inability to consider the shape and posture in advance, there must be a second-tier priority"– that is to take the initiative to control. Mathieu attributed his control and confidence to ensure 「inner self-discipline」 and considered it as "the only possible truth of existence of artworks, " (Georges Mathieu, Au-delà du Tachisme, Julliard, Paris, 1963. In Michel Ragon & Michel Seuphor, l'Art abstrait, v. 3, Maegh éditeur, Paris, 1973, p.264.)

In the late 1940s, Mathieu met Sanyu, Zao Wou-Ki and his wife, Xie Jinglan, in Montparnasse and became friends. The exchanges between them led Mathieu to engage the oriental calligraphy culture in an invisible way. The philosophy and delicate emotion quickly constructed a new image of "calligraphy and splashing" in 1951. The brushstroke felt a sense of calligraphy. It was similar to manuscripts and oriental ink. In the 1960s, after the first French Minister of Culture, Andre Malraux, saw Mathieu's paintings, he pleased to say: "There is finally a Western calligrapher." Compared with Zao Wou-Ki, who is now the headline in the art market, Mathieu has a prior position in the history of art. In 1975, he was elected as a member of the Academie des Beaux-Arts. With the same academician, Bernard Buffet, the two were known as the most famous abstract and figurative artists in France at the time.



1957年，喬治·馬修繪制「向秀吉將軍致敬」 Georges Mathieu, Homage to General Hideyoshi, (1957)



1954年10月10日，喬治·馬修在法國聖日耳曼昂萊戶外繪制 Les Capétiens partout ! Georges Mathieu painting Les Capétiens partout ! in Saint-Germain-en-Laye, 10 October 1954.

馬修是「抒情抽象」(Abstraction Lyrique)的創始者，也是首先向幾何形式的抽象藝術提出抗議的現代畫家之一，使自己從古典傳統加諸的限制中解放出來。開始于1944年的早期風格，與抽象的超現實主義極為相近。三年后看到沃爾斯 (Wols, German artist Wolfgang Schulze) 的作品時，才是他生命中真正的轉折點。不久又研究波洛克和德庫寧的作品，很快就擺脫了具象的后期立體主義的桎梏，因而得到更大的表現自由。1948年左右以后，發展出他的自發性書寫，是一種融合傳統東方書法技巧之復雜形式的行動繪畫 (Action Painting)。1950年以后，畫了許多巨型畫，以單色為底，記錄着想像力的構想形迹。他以自發的手法來創造繪畫形式，而不依賴初步的草稿。實際的工作過程速度極快，以致排除了以心智來控制，或靠記憶力來復制的所有可能性。哈富曼 (W·Haftmann) 在1967年的論著中，界定了這種繪畫須具備的條件，既「冥想、專注和既興」。

一九四四年，他在一種隔絕的狀態中生活于法國的北方，自己決定要走「非具象」(non-figuration)的繪畫途徑，第一批作品已經顯現出他與眾不同的「特異功能」：在帶有深淺變化的灰色或紅色畫布上，馬修使用黑色的筆觸，揮灑出油劑滾流的非具象形體，并以管裝顏料直接擠出的條狀色料，像浮雕式地框出強調的輪廓。一九四五年，他首次使用未來不久美國畫家波洛克大量運用的「滴漏」(dripping)技法，只是馬修很快就感覺到此種技法「過于隨性」，而有所保留。

一九四六至一九四七年間，他在崗伯瑞 (Cambrai)、畢亞熙茲 (Biarritz)、伊斯特 (Istres) 等地當翻譯員，接着任教于美國軍事大學，也在這段時間，他對繪畫技法的操持越來越精準：無論是潑色、管裝顏料的直接擠壓于畫布、顏料的滾流與投射，無不運用得恰到好處。一九四七年三月，馬修定居巴黎，卯足全力攻擊他認為枯澀冷漠的幾何抽象 (l'Abstraction géométrique)；認識了沃爾斯 (Wols)，發現兩人的藝術理念相同，于是逐漸受其影響。同時，他積極參加許多展覽，像「新現實沙龍」(Salon de Réalités Nouvelles)、「超獨立沙龍」(Salon des surindépendants)，扮演一位帶動者的重要角色。同年十二月，他在「盧森堡畫廊」(Galerie du Luxembourg) 籌辦第一屆的非具象群展：展覽專題為『想像』(l'Imaginaire)，亦即是后来稱之為「抒情式抽象」(l'Abstraction lyrique)的展覽；一九四八年四月，在科雷特·亞朗迪畫廊 (la Galerie Colette Allendy) 展出的《H.W.P.S.M.T.B.》展 (該展名稱，是以參展的藝術家姓名第一個字母命取的：Hartung, Wols, Picabia, Stahly, Mathieu, Tapié, Bryen)，又是另一次藝術風格的征戰。馬修是最先將美國的抽象表現主義引進法國的畫家之一；然而他的作品是在簡約的色調中，讓圖像符號很快地浮現于單色調的背景上，正如策展人瑪利-克羅德·達內 (Marie-Claude Dane) 所言：「動作姿態的勁拔有力與輕快自由，確立作品的嚴肅和莊重性，而形體與色彩是同一件事」，這已經足以區隔他的作品和美國抽象表現繪畫的不同。再說他作畫的「速度美學」，能在衆目睽睽

之下，于短短的時間內完成一件大畫，更不是波洛克層層相疊的滴漏方式可相提并論。馬修走遍世界各地，大約有十多次在觀眾的面前當場繪制巨幅畫作，這并不意味着他需要看表演的觀眾，他的作品通常都在夜深人靜的工作室獨自創作，而是讓觀眾有機會參與一種「創作行爲」；而唯一不能輕忽的是：「作畫速度為優先考量之事，在無法對形和動作事先考慮的情況下，必須要有二級專注精神」，也就是當機立斷的掌控能力。馬修將此掌控能力和信心歸結到「內在的自律」(autonomie intrinsèque)，并且認為它是「藝術作品存在，唯一可能的真實」(Georges Mathieu, Au-delà du Tachisme, Julliard, Paris, 1963. in Michel Ragon & Michel Seuphor, l'Art abstrait, v. 3, Maegh éditeur, Paris, 1973, p.264.)

40年代末，馬修在蒙納帕斯結識常玉、趙無極及其妻子謝景蘭'而后成為摯友，彼此間的交流在無形中引領他貼近東方書法文化·并逐步在創作中注入東方哲思及細膩情感，很快便于1951年建立「書法與潑灑」的創作新貌，極具書法感的筆觸·尤似手稿和東方筆墨。60年代，時任法國首任文化部長馬樂侯 (Andre Malraux) 在觀其畫作后，更欣喜的表示：「終于有個西方的書畫家」。相較現今在全球市場大放異彩的趙無極，馬修在美術史之地位列于其先，1975年，他獲選為法蘭西美術研究院院士，與同為院士的布菲 (Bernard Buffet) 并稱為當時法國最著名的抽象與具象藝術家。



604

GEORGES MATHIEU

(France, 1921–2012)

Untitled

1958
Ink on paper
56×76cm
Signed and dated 1958 (middle)

PROVENANCE
Private Collection, Italy
Sir Clifford Norton, London; 「The collection of Lady Norton」.

HKD 150,000–300,000
USD 19,000–38,000

喬治·馬修

無題

1958
紙本水墨
款識：Mathieu 58（中間）

來源：意大利私人收藏
英國倫敦克裏夫特諾頓爵士，諾頓爵士夫人收藏

LIU GUOSONG

劉國松

In the 1960s, Liu Guosong used the cursive writing to draw abstract landscapes; in the 1970s, his works were mostly space and landscape; in the 1980s, he regained his determination to study ink painting. Traditional ink paintings have a complete theoretical system, thus it is impossible for contemporary people to surpass the ancient under the inherent standards. Liu Guosong advocates combining the changes of the times, absorbing different elements, and making bold and intelligent changes. His exploration of modern Chinese painting has been questioned, but he has broadened or changed the basic concepts of traditional Chinese painting. With the 1983 China Art Museum Liu Guosong's solo exhibition, his influence in the mainland art circle has gradually expanded. Cheng Shifa, Lu Yishao, Zhu Jizhan and other predecessors have expressed their recognition and support for his creation. He also has an important influence on many artists, such as the nationalization of oil painting in Wu Guanzhong and the modernization of ink painting. Zhou Yuhua's painting skills are affected by him. Liu Guosong's creation and

thoughts were gradually recognized, and the modern ink painting movement he led also played a leading role in the trend of the times. After traveling all over the mainland China, Liu Guosong engraved his true feelings in memory and the enthusiasm for Chinese culture in his paintings. The most representative one is the series of "Tibetan Suite". "A Mirror in Tibetan Mountains"(LOT 606) was created in 2014, which is at the maturity stage of this series. The painting depicts the landscape of the mountains and rivers in the vertical form of the vertical axis. Wu Guanzhong commented on Liu Guosong's work: "Abrupt, dreamy, metamorphous. Dynamic and static are incompatible, odd and simple interspersed, thick and light textures contained in the painting..." which is vividly reflected in this painting. The distant mountains are filled with hazy fog and ambiguous shadows, contributing to an ethereal abstract aspect of the painting; while the steep mountains are recalling vividly which forming a figurative aspect. The shape of the mountain in the painting is

employing three-dimensional structure from the oil painting, and the angular mountains are stacked with the geometric shape, which is deeply influenced by Cubism. The central lake is surrounded by mountains. The ink and blue pigments are condensated on the paper forming a shiny texture like 「a mirror in the mountain」. The changes in distance, the intertwining of the depths, and the contrast of movements balance the sense of conflict and harmony of the painting.

Liu Guosong discovered the roots of abstract art in calligraphy, and invented the term 「ink abstract thinking」 to describe the fascinating landscapes in the paintings. "The brushstroke relates to dotted and linear language, the ink relates to the colours and dimensions, and CUN (皴) relates to texture." This is his interpretation of the traditional Chinese ink. No matter how abstract his paintings are, they are still relevant to landscapes. Liu Guosong tries to pursue the effect of accidental collision with a variety of special methods instead of using a brush all the time. He changed the ink-and-wash painting from outlining

the landscape with only the black line: in the 「Guosong Paper」, improved from the reinforced cotton paper which the hand-paste lantern made from, the original 「Chou jin ba pi Cun (抽筋扒皮皴)」 was used — removing the bulges from the paper. When the paper is covered with ink, the black lines and the white hollowing out lines are repeatedly interspersed as if the tensions between the strings. The methods of papermaking and techniques are not only a technical barrier to break the traditional ink painting skills, but also an inner metamorphosis in thoughts. The black lines in traditional Chinese paintings are 「yin」, and Liu Guosong emphasizes the white lines on the basis of this, forming the 「yin and yang」 the Chuang Tzu's core thought. He is freed from the limitations of modern abstract art and showing the core ideas of traditional ink painting. This expression of the fusion of Eastern and Western art is a breakthrough in art form and an innovation of concepts.

"The creations of Liu Guosong is always moving, because it endless, without the initial, the ultimate nor the boundaries.

Although his painting is limited in scale, but the feeling he offered is unlimited, because it is as if touching water, touching cloud or touching the wind, which is an egering for infinity, a pursuit of eternal moments." — A famous Chinese poet Yu Guangzhong

Liu Guosong was fascinated by the HD Earth photo taken by NASA's Apollo 8th mission to the moon in 1968. He then created a space series painting that subverts traditional Chinese ink and wash thinking. In the work "Rising Sun"(LOT 605), the upper part is based on the bright orange color, and it is rendering into a yellow and dazzling view. This kind of technique has been developed from the Guo Xi's top view (郭熙的深遠法), one of Guo Xi's three-way methods: the perspective is taken beyond the bird's eye view, and it is more macroscopic and magnificent, just like 「A view from the universe」. The morning glow is dyeing the surface of water, ethereally transit from warm to cold colour, eventually the strong visual impact gradually eases. The sun in the distant view is figurative, while the tides are abstracted, and the original paper



LIU GUOSONG
劉國松

ripping and the ink-expanding method show the ripples with texture. Space freehand, between virtuality and reality, from vicinity to distance, the interlacing between thickness and stableness contributes not only the traditional gentleness perspective, but also contemporary strong visual experience.

六十年代，劉國松用中國狂草的筆法畫抽象山水；七十年代他的作品主題多為太空山水；到了八十年代，他重拾研究水墨畫的決心。傳統水墨畫已有完備的理論體系，當代人在固有的標準下不可能超越先賢，劉國松提倡應結合時代的變化，吸收不同元素，進行大膽且有智慧的改變。他對現代中國畫的探索備受質疑，但他拓寬或者說改變了傳統中國畫的基本觀念。隨着1983年中國美術館劉國松個展的舉辦，他在大陸藝術圈的影響力也慢慢擴大。程十發、陸儼少、朱紀瞻等前輩大畫家都對他的創作表示認可與支持。他也對很多藝術家產生了重要的影響，比如吳冠中的油畫民族化和水墨現代化，周韶華的繪畫技巧都受其影響。劉國松的創作與思想被逐步認可，他所領銜的現代水墨畫運動也起到引領時代潮流的作用。

走遍了祖國山河大地，劉國松把記憶裏真實的感受與對中華文化的熾熱情懷印刻在畫作中，最有代表性的是《西藏組曲》系列。（LOT 606）《山中以明鏡（西藏組曲221）》創作于2014年，正值此系列創作成熟階段。畫作以立軸縱向形式描繪山河之景更顯氣勢磅礴。吳冠中如此評價劉國松的作品：「突兀，夢幻，蛻變。動、靜不相克，奇變與單純穿插，畫面既厚重，亦輕盈……」他的描述在這幅畫作上體現得淋漓盡致。遠山瀰漫着霧氣，畫面上飄渺恍惚，有迹無形的影子，有抽象的一面；而近山更為峻峭，形象逼真，觸手可及，是具象的一面。畫中的山巒的造型是西畫

的立體結構，棱角分明的山用拓法疊制而成，深受立體派的影響。中部湖水被崇山峻嶺所包圍着，墨與藍色顏料在繪圖紙的表面相交融，凝澆后有一種色澤亮麗的質感，一池寒水藍光粼粼，畫面一下靜止了，好一面「山中明鏡」。遠近的變化，深淺的交織，動靜的對比使得畫面衝突感與和諧并存。

劉國松在書法中發現了抽象藝術的根源，由此發明了「水墨抽象思維」一詞，用于描述畫中恍惚迷離的山水烟雲。「筆就是點和綫，墨就是色和面，皴就是肌理。」這是他對中國傳統筆墨的詮釋。無論他的畫多么的抽象，裏面始終蘊含着山水的意味。然而劉國松作畫基本不用毛筆，而運用各種特殊的方法，盡想像力地追求偶然碰撞出的效果。畫中勾勒山巒的綫條是富有動感的書法綫條，粗糲的筆墨更顯山勢之險峻，再配以淡墨渲染和紙筋飛白的處理，以人無窮的想像空間。他改變了水墨畫中僅以黑綫為主導勾勒山水輪廓綫條：在由手工糊燈籠粗筋棉紙改良的「國松紙」運用獨創的「抽筋扒皮皴」——撕掉凸起當紙筋。當紙覆墨時，墨黑綫條與「鏤空」的白紋反復穿插更顯「白綫的張力」，這白紋黑底雪山在這蒼茫渾雄的大地上是如此凌冽。造紙與技法的運用不僅是從技術上打破傳統水墨畫技藝的壁壘，更深層次的是從思想上的改變。傳統中國畫中黑色綫條即為「陰」，而劉國松在此基礎上強調了白綫條，即是將莊子核心思想中「世界具有陰陽二元性」所體現。非人工精筆

雕琢的花紋與肌理，既有自然天成的樂趣，又有技法純熟的巧思。他擺脫了現代抽象藝術的局限，展現的是傳統水墨畫的意趣與精神。這種融匯中西藝術精神的表達是藝術形式的突破，也是觀念的革新。

「劉國松的生命是流動的，因為它周行不殆，生生不息，無始無終，無涯無際。畫面是有限的，可是予人的感覺是無限的，因為那是水的感覺、雲的感覺、風的感覺，有限對無限的向往，刹那對永恒的追求。」——著名詩人余光中

劉國松自1986年看到由美國太空總署阿波羅八號進入月軌任務所拍攝到的清晰地球照片便對宇宙深深着迷，而后他創作了顛覆中國傳統水墨思維的太空系列組畫。在作品《旭日東升》（LOT 606）中，上半部分以絢麗鮮明的橘黃色為基調，烘成一片黃澄澄的，令人炫目的維度空間。這種手法從郭熙的三遠法之深遠而來，却又在這一基礎上發展，視角超越鳥瞰，更為宏觀壯闊，宛如「浩遠」。朝霞暈染在水面上，強烈的視覺衝擊漸漸緩和，過度到下半部以冷色調為主的潮水上。遠景中的太陽是具象的，而近處潮水却做抽象化處理，以其獨創紙筋及拓墨法表現出富有肌理感的波紋。太空寫意，虛與實，遠與近，渾茫與凝定之間的交錯既有傳統溫柔的氤氳，又有現代激烈、酣暢淋漓的視覺體驗。



605

LIU GUOSONG

(China, b. 1932)

Rising Sun

2014

Ink and color on paper

77.3×74.5cm

Signed, stamped and dated 2014 (lower left)

PROVENANCE

Private Collection, Asia

Hong Yun Duo Company, Shandong, China

LITERATURE

The Strength of White Lines – Exhibition of Modern Ink Art, Shandong Museum, 2014

Ink as Experience – 2014 Shanghai New Ink–Painting Art Exhibition, Zhu Qizhan Art Museum, 2014

HKD 600,000–800,000

USD 77,000–103,000

劉國松

旭日東升

2014

紙本彩墨

款識：劉國松 二〇一四 鈐印：劉國松（左下）

來源：亞洲私人收藏

山東紅雲朵文化公司

出版：《白綫的張力——現代水墨藝術大展》，山東博物館編，2014

《水墨經驗——2014上海新水墨藝術大展》，朱屺瞻藝術館編，2014



606

LIU GUOSONG

(China, b. 1932)

A Mirror in Tibetan Mountains

2014
Ink and color on paper
186×94cm
Signed, stamped and dated 2014 (bottom right)

PROVENANCE
Private Collection, Asia

LITERATURE
The Strength of White Lines — Exhibition of Modern Ink Art, Shandong Museum, 2014
Ink as Experience — 2014 Shanghai New Ink-Painting Art Exhibition, Zhu Qizhan Art Museum, 2014

HKD 1,600,000–2,000,000
USD 205,000–256,000

劉國松

山中一明鏡（西藏組曲 221）

2014
紙本彩墨
款識：劉國松 二〇一四
鈐印：劉國松（右下）

來源：亞洲私人收藏

出版：《白綫的張力——現代水墨藝術大展》，山東博物館編，2014
《水墨經驗——2014上海新水墨藝術大展》，朱記瞻藝術館編，2014



MAO LIZI

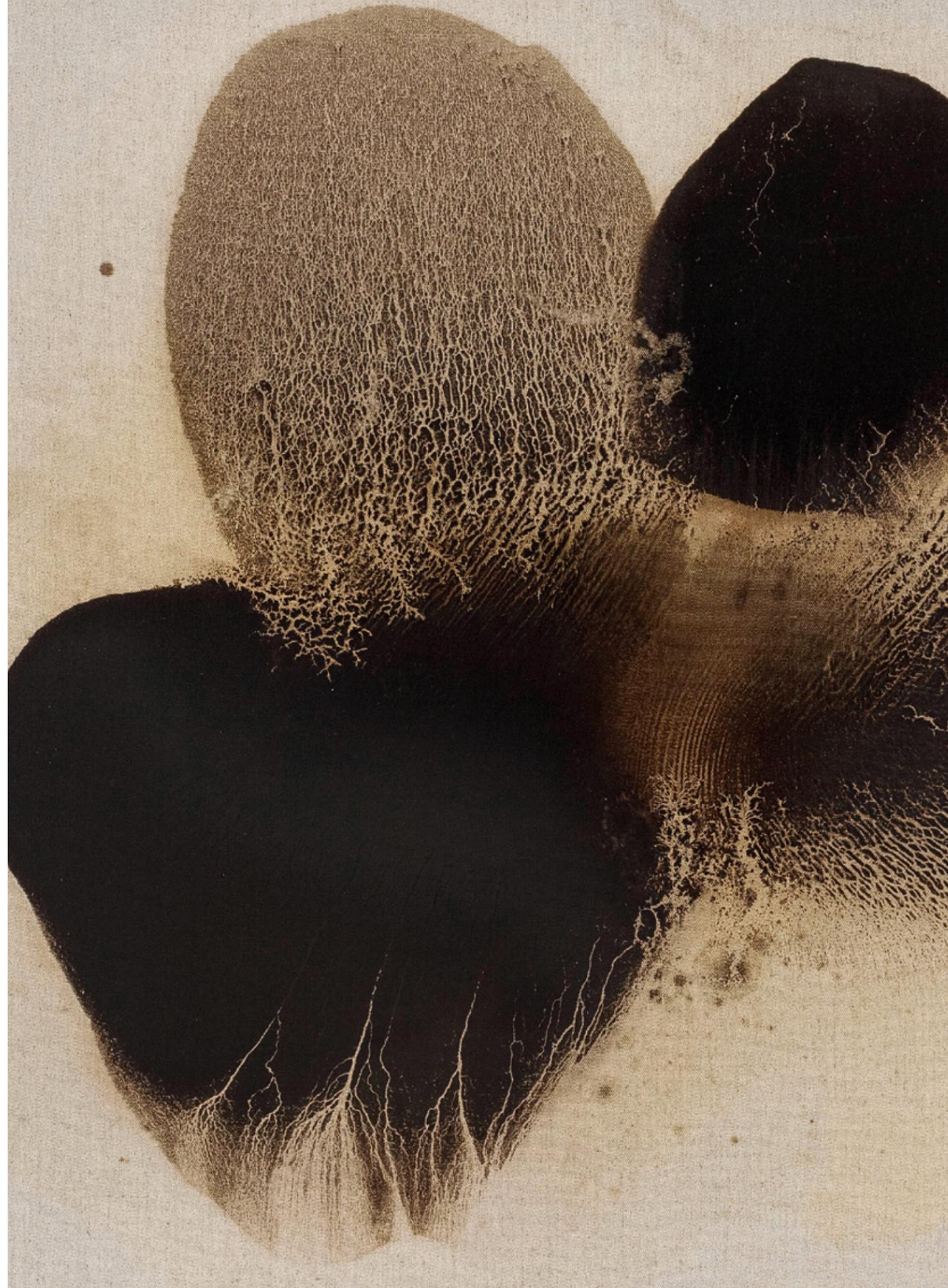
毛栗子

In 1979, the emergence of the "Stars Society" that advocated freedom and self-expression was regarded as the beginning of Chinese contemporary art. This art movement release the Chinese art from the symbols of the Cultural Revolution and changed the history of Chinese contemporary art. As one of the participants of the "Stars Society", Mao Lizi held an important position in the art world. In the early days, Mao focused on photorealistic paintings. His works were mostly concise yet connotative realistic paintings, and retransmission of Dunhuang murals. Soon with his constant exploration he changed his style to semi-abstract and abstract painting.

In this painting, Mao uses oil color to simulate the form, level and rendering of "ink" in Chinese ink painting, separating layers of black, white and gray from the pure black, and making textures through the drying of oil paint to demonstrate the white space in traditional ink painting. This technique requires the artist to have a depth understanding of oil medium and the spirit of the traditional Chinese ink painting, especially the "freehand brushwork", so that the two mediums can be compatible and integrated. Oil paintings that look like ink, combined with oriental aesthetics and Western painting techniques, glimmering among those soft brushstrokes and naturally adding dynamics into the subtle emotion expressions. The painting shows the artist's aesthetic thinking and his life philosophy in his own visual language. Mao's art is like to read an Chinese ancient poetry in English, and in which way, to introduce the Chinese ink aesthetics to the foreign lands.

1979年，主張追求自由和自我表現的「星星畫會」的出現，被視為中國當代藝術的發端。這場藝術運動改變了中國當代藝術的面貌，引領中國繪畫從文革僵化的符號走向自由開放的現當代藝術之路。而毛栗子作為「星星畫會」參與者之一，在藝術界具有舉足輕重的地位。毛栗子早期專注于照相寫實繪畫，其時的作品多為簡練但富有內涵的寫實繪畫，或是充滿新銳觀念地對敦煌壁畫的轉移改寫；隨着不斷探索中轉向半抽象和抽象繪畫。

《花非花》一作中，毛栗子利用油彩模擬出中國水墨畫中「墨」的形態、層次與渲染，從焦黑之中分裂出黑、白、灰多個層次，并通過油彩的干涸做出肌理從而表現傳統水墨中的留白意韻。這種藝術手法要求藝術家必須深入了解油畫媒材的性質和中國傳統水墨的內涵精神，尤其是對「大寫意」的貫通，才能對這兩者如此相容地融會，施之以造化。看似水墨的油畫，結合東方美學與西方繪畫技巧，在剛柔并濟的筆觸下，或深或淺，若影若現，含蓄的情感表達中却見滿溢的動態流動美。畫面自然而不造作，以獨特的視覺語言反映着藝術家的美學思考和人生哲學，毛栗子的藝術好比用優美而典雅的英語去朗讀作者親手所作的中國古體詩，并以這種方式把中國水墨審美擴散到中國以外更遠的地方去。





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MAO LIZI

(China, b. 1950)

Ambiguous Flower

2014
Oil on Canvas
97x195cm
Signed and dated 2014 (lower right)

PROVENANCE
Private Collection, Italy

HKD 200,000–400,000
USD 26,000–51,000

毛栗子

花非花

2014
布面油畫
款識：MLZ 2014（右下）

來源：意大利私人收藏

Before every drop of pigment falls, I will carefully ponder the structure of the painting. However, the final appearance still surprises me with the new possibilities.

-MLZ

「在每一滴顏料潑落前，我都曾仔細的琢磨畫面的結構，但結果有時仍讓我感到意外，它延續着更多的不確定性，同時，也呈現出全新的可能。」

- 毛栗子

Founding member of the Stars Group, Mao Lizi worked as a set designer for the Chinese Air Force in his early career life, then later attended an oil painting specialization course at Beijing's Central Academy of Fine Arts. In 1990, Mao received a grant from the French government and became a visiting professor at the Ecole Nationale des Beaux Arts in Paris. Mao first experimented in abstraction as early as the 1970s, and has pushed the boundaries of abstraction further since 2000. He combines Zen stillness and traditional Chinese painting techniques in his abstract paintings, and brings his art into a spiritual realm. In 1998, he was invited by the Guggenheim Museum, New York to participate in its blockbuster 「Chinese Arts for 5000 Years Exhibition」. The exhibition has fully and comprehensively marked the inheritance of Chinese Art. The exhibitors included well-known Chinese artists, Chen Danqing, Chen Yifei, Luo Zhongli, Wang Huaiqing and more. Among them, Mao Lizi was the only artist in the exhibition who exhibited two works at the same time. Mao Lizi work's have been exhibited in museums and galleries around the world and is widely collected in China and internationally.

毛栗子是「星星畫會」的創始成員之一，在其職業生涯的早期曾擔任中國空軍的布景設計師，后在北京中央美術學院研讀油畫專修課程。1990年，毛獲得了法國政府的資助，並成為巴黎國立高等美術學院的客座教授。他早在1970年代就開始進行抽象實驗，並從2000年開始進一步突破抽象的界限。他在抽象繪畫中結合了禪宗的沉寂和中國傳統繪畫技術，並將他的藝術帶入了精神領域。1998年更受邀參加紐約古根漢博物館舉辦的具有轟動效應的「中華文明5000年展」巡迴展，此展對中國藝術的傳承進行了充分而全面的梳理。當時參展的皆為中國知名藝術家包括陳丹青、陳逸飛、羅中立、王懷慶等，其中毛栗子是該展中唯一一位同時有兩幅作品展出的藝術家。他的作品已在世界各地的博物館和美術館展出，並在國內外上被廣泛收藏。



NAN QI

南溪

I SEE NAN QI

Written for the Chinese Contemporary Ink 2013 New Dimension Invitational Exhibition
By Liu Xiaochun

Liu Xiaochun (b. 1941, Luoyang, Henan Province) is an art critic and co-founder of the 1980s newspaper Fine Arts in China (Zhongguo meishubao).

Liu graduated from the Department of Art History at the Central Academy of Fine Arts in 1966. In 1979 he began studying for his postgraduate degree at the Chinese National Academy of Arts and received his M.A. and Ph.D. degrees in 1981 and 1985, respectively. In 1985, together with other art historians including Zhang Qiang, Liu founded Fine Arts in China (Zhongguo meishubao) and engaged Li Xianting as a fulltime editor.

The concept of image reappropriation, as used in Pop Art, has little bearing on Nan Qi's works; his concepts and paintings are entirely original, and give a grand account of his artistic infatuation with the limitless depth of ink as a medium. It may seem as if he has taken the idea of reappropriating famous images straight from a retrospective examination of Pop Art, but I find that his

understanding of that artistic movement has had the effect of bringing him further into the future of contemporary art; after all, the pop artists took the idea of "ready-mades" from the Dadaist artist Marcel Duchamp, an entire generation earlier. Nan Qi's deep fascination with ink is what holds him apart from Pop Art.

On Contemporariness

Nan Qi's ink paintings truly entered the world of contemporary art in 2006. The contemporariness of art is notoriously difficult to define – how does one define "now-ness"? I can only differentiate through a discussion of the contemporary significance of Nan Qi's art before and after his transformation into a contemporary artist.

i. To Be Pioneering

Art must constantly evaluate and reflect on itself in order to successfully breakthrough the restrictions on creative practice. The reason for Nan Qi's reflection has been his long engagement with the creation of modern Chinese ink paintings and his breakthrough in bypassing the long-held commandment "thou shalt not replicate" has been due to his fearless, bold and undisguised reappropriation of images

from the internet, movies, photographs, prints and other media; flying in the face of contempt and rejection, he has been uniquely unfettered in his desire to carve out a creative niche. For this exhibition, he has created a new series of 3D ink.

ii. Creative Language

In order to describe and understand his pioneering and daring approach to image appropriation, it was necessary to create a new artistic language.

Nan Qi took the lattice of pieces in a game of Go as inspiration for his "halo dot" technique, saw the potential for his signature "ink way" in blurry Photoshop images, his work with printing art catalogues led to his primary colour dot colour-blending images, and his daughters' optical illusion games brought him to the creation of 3D ink art.

The depth of his artistic fascination as he introduced new elements into his work has given rise to an entirely new and unique artistic vocabulary for Chinese ink.

iii. Concerning Reality

Sociological shifts have been the primary

driving force behind contemporary art (although not in all cases). Purely conceptual work has, in turn, produced a conceptual language that becomes increasingly detailed and, therefore, advancing complexity in concepts, language and reality have become the preferred area of exploration for a group of artists. With social realism, artists' personal representations of causes close to their hearts have continued to expand based on the ever-increasing concepts and languages of contemporary art.

Nan Qi's concerns with reality were earlier manifested in his "Urban Tiger" series, his primary cause being the environment and the tiger's loss of habitat. After 2006 he shifted his focus, bit by bit, towards representations of money and power, using symbols laden with meaning: the Socialist five-pointed star, the Chinese currency symbol, credit cards, and the character Nan from his name; he also focused on powerfully symbolic images such as People's Liberation Army parades, female soldiers, shop-window mannequins, and traditional Chinese chess and Go game openings.

Nan Qi's current focus lies in one area: the direction and destination of China and

the Far East. He remains detached from criticism, praise, ridicule, irony and even apathy in his works, instead imbuing them with a sense of the magical. His images create reality from the imaginary; by looking through his paintings, the combinations of shapes and colours that seemed confusing at first rearrange themselves to display the figure of a woman or an ancient coin; 3D images surface, turn and then are gone... the true cause behind these works is to cast a Zen spell over the viewer.

His infatuation with ink is embodied in the meditative process he goes through informing his endless rows of "halo dots", which come together to produce his eerily calm paintings.

On "Eerie 3D"

Nan Qi's "Eerie 3D" works are his most recent and most controversial attempts to render his vision in ink, and make up a large portion of his contributions to this exhibition; therefore, I will spend the remainder of this article discussing "Eerie 3D".

"Eerie 3D" was a concept that Nan Qi discussed with me from its inception, there is no need for 3D or coloured glasses as

viewers must focus their eyes, inspired by the digital world we live in and the online craze for optical illusions until a kind of visual dislocation occurs and the image exhibits itself to full three dimensional effect. This strange 3D was born out of an art world full of the strange, and Nan Qi's whimsical flight of fancy saw it rendered in ink.

Three-dimensional images need to be carefully designed. Nan Qi is, after all, an artist and the graphic design requirements for "Eerie 3D" do not have much artistic merit; 3D design enables Nan Qi to realise his images about money and power, although his artistic talent lies in his ability to execute these designs in ink. In other words, it is not about the 3D, although it is in 3D (the artist's own words) and ink is always the artistic concern closest to Nan Qi's heart as he strives to open up new avenues in contemporary ink painting. For example, for this exhibition he has created a series of landscapes taken directly from the classical landscape imagery of Guilin depicted on the twenty yuan note, using 3D graphic design to disassemble the images and then restructure finally, using his signature "ink way" anatomically in a complex pattern and, "halo dots" to present the finished works.



NAN QI
南溪

Without the aid of colour. coded anaglyph glasses, seeing the highlights of the 3D image appear is like sleepwalking into the two-dimensional plane of the painting, and strangely eerie and uncanny. The eeriness and strangeness strat with the background colours of the painting receding, and the texture of the images before you become glassy smooth, almost hypnotically mirror-like; five stars, the character Nan, currency symbols, and the Guilin landscape from layers that slide across one another until the 「floating」 images almost seem tangible, like the dagger before Macbeth.

The significance of Nan Qi's 3D art is not in the works themselves, nor in the audience participation process. It is not pure painting, but the artist, the artwork, and the viewer, taking part in a collective visual and psychological sleepwalk through conceptual art; it enters the field of social action, almost an installation. These 3D works have generated a vast range of reactions, from 「I can see it!」 to 「I can't see anything」, to a heated debate on whether they are worthy of discussion; arguments regarding the significance of 3D ink painting range from

the dismissive to foot-stomping, high-fiving approval – all of them part of the unfolding process of artistic discussion. Standing before Nan Qi's works and watching the floating symbols of money and power as they appear and disappear produces a psychic shock, reality and imagination colliding to generate shockwaves.

In Nan Qi's 「Eerie 3D」, discussion is part of the artistic process, as are the nuanced reactions to the work. As the brush moves in the process of applying ink, so suggestions and observations move in the process of inking words about these ink paintings. The significance of "Eerie 3D" lies within the collective sleepwalking experience, between the "ink way" and 「halo dots」, in the five-pointed star and camouflage patterns, among the dollar signs and Nan characters, inside the Guilin Landscapes – hidden in plain sight. Leaving the process behind, the work becomes encased in a shell, and a multifaceted pattern can be seen, repeating itself.

Whether one "believes" in 「Eerie 3D」 or not, once one has the knack of seeing these

uncanny 3D images they become more real and more concrete than a photograph. This oscillation between the real and the unreal described as a sleepwalking sensation, indistinct and fragmented moments through which one finds truth hidden amongst dreams. Nan Qi's "ink way", "halo dots" and tri-colour dots, as well as his 「Eerie 3D」, consistently and carefully hides meaning within a maze; truth and magic are both present in abundance – the power of the truth and the magic of money are also the power of money and the magic of the truth. Truth, logic and magic can bridge the gap between daydreaming and brutal realism. Nan Qi's pursuit of art has brought him an abundance of new methods and ideas, as he continues his pursuit.

Nan Qi's statement that "it is not about the 3D, although it is in 3D" is particularly important without this attitude he could have abandoned his higher calling to ink painting whilst giving chase to ever-weirder, ever more elaborate special effects. Three dimensional effects enhance his works, but he treats this as just another subject, as opposed to a well-honed technique; he

appropriates images of women from the mass media, and in the same way he has appropriated 3D elements to complement the 「ink way」 and 「halo dot」 that constitute the true lifeblood of his work.

The explosion of images in the media make for an abundance of fast-food art, which I reject – the most important thing for Chinese art is to bring the traditional ways of ink and paper to new generation. Nan Qi's unique ink painting, technique the "ink way" and "halo dots" – are part of his personal interpretation of this art form, and they have also been his artistic salvation.

These two ink techniques are Nan Qi's climb to communicate with the gods, with Heaven, and with the spirit of the universe. Even with his 3D work, he is immerse in his brush and ink and the tranquility and calm of the 「ink way」, each drop of ink in its rightful place and each sweep of the brush creating the perfect line; this is how he ventures into the territory of the greatest mysteries, this is how he cleanses his mind of the vulgar day-to-day impediments to clear, artistic perfection.

3D painting has not changed Nan Qi's fundamental ink painting process, the staggered fusion of soul, ink and paper; 3D is simply one extension of his artistic self, colours and shapes forming themselves under his brush. In viewing and observing his 3D works, the audience inevitably and involuntarily participates in the movement of his brush and ink, knowing that they cannot ? cannot retrace the path of his brush but appreciating the process behind each stroke, embracing the charm of his works.

Nan Qi's fidelity to his brush and ink makes sense; having dabbled in the world of new media he has gained a higher understanding of how he can achieve clarity of mind through his painting. Reappropriating images and filling his works with references to everyday life allows him to reveal the truth through a meditative process. He paints money to show the insufficiency of money in reaching for happiness, he paints soldiers to demonstrate how brute force is not enough, and his paintings burst forth on the road to true inner peace by learning to reject the vulgarities of the material world.

The "ink way" and "halo dots" bring a metaphysical element to his works, and the "Eerie 3D" paintings inspire a Zen-like environment. Here, brush and ink are mother to the uncanny. Metaphysically, reality and magic are hard to reconcile, except! for in the dream state – and that is the intention. Chuang Tzu dreamed that he was a butterfly and awoke unable to tell if he was a butterfly dreaming of human life or a man dreaming of being a butterfly.

Sleepwalking and broken dreams are only an idea from mind; sleepwalking through a paper pattern of dreams camouflaged in ink leaves me in the same state as Chuang Tzu. The dream environment, in terms of Nan Qi, is a never-ending, constant process of elucidation and continuous improvement. This process will only end with Nan Qi's last breath, the end of his life in making art.

Liu Xiaochun, Art Curator and Critic
November 26, 2012. Sanya

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NAN QI

(China, b. 1960)

Goddess of Wealth

2015
Ink on Canvas
120×80cm
Stamped (lower right)

PROVENANCE
Private Collection, Asia
Acquired Directly from the Artist by the present owner

HKD 120,000–160,000
USD 15,000–21,000

南溪

財富女神

2015
布面水墨
鈐印：南（右下）

來源：亞州私人收藏
現藏家購自藝術家本人

Born in 1960, Nan Qi was trained in classical landscape ink painting at the People's Liberation Army Fine Arts Academy in Beijing. Nan is well-known for his three-dimensional images comprised of his eponymous "Nan Qi dots" and interpretations of Chinese cultural icons, including female soldiers, the five-pointed red star, and money bills. His art has been collected by famous museums, institutions and private collections like the National Museum of China, Consul General of Switzerland in Shanghai, as well as the Burger Collection in Hong Kong.

南溪生于1960年，畢業于解放軍藝術學院中國畫專業。他以運用其獨創的「南氏暈點」創作三維變數的水墨畫作和對中國文化標志如女解放軍、五角紅星、人民幣鈔票的演繹而聞名。其獨創的革命性技術，為中國傳統水墨藝術開創新的一頁。他的藝術作品已被著名的博物館、機構和私人收藏所收藏，包括中國國家博物館，瑞士駐上海總領事館以及香港的Burger Collection。





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NAN QI

(China, b. 1960)

International Currency

2015
Ink on paper
70x70cm

Stamped in the (middle)

PROVENANCE

Private Collection, Asia
Acquired Directly from the Artist

HKD 100,000–150,000
USD 13,000–19,000

南溪

國際貨幣

2015
紙本水墨
鈐印：南（中心）

來源：亞州私人收藏
購自藝術家本人



610

NAN QI

(China, b. 1960)

Dollars

2015
Ink on paper
71x70cm
Stamped (upper right)

PROVENANCE

Private Collection, Asia
Acquired Directly from the Artist

HKD 100,000–150,000
USD 13,000–19,000

南溪

金錢

2015
紙本水墨
鈐印：南（右上）

來源：亞州私人收藏
購自藝術家本人

611

WALASSE TING

(China, 1929–2010)

Untitled

1964
Ink and acrylic on paper
71×96cm
inscribed 'For Joan Love Ting 64' (upper left)
signed 'Walasse' (lower right)

PROVENANCE

Private Collection, Asia
Christies's Hong Kong, 29 May 2016, Lot 441
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
Acquired from the above sale by the present owner

LITERATURE

Museum of Art, Carnegie Institute, Fresh Air School,
Exhibition of Paintings: *Sam Francis, Joan Mitchell,
Walasse Ting, 1972/73*, Pittsburgh, USA, 1972 (illustrated)

EXHIBITED

Museum of Art, Carnegie Institute, Fresh Air School,
Exhibition of Paintings: Sam Francis, Joan Mitchell,
Walasse Ting, 1972/73, Pittsburgh, USA, 1972

HKD 350,000–650,000

USD 45,000–83,000

Walasse Ting was born in Jiangsu Province in 1920, he lived in Paris, Netherlands and New York. Influenced by Fauvism, his colorful and feminine-themed styles praised the beauty of life and connections between us and the world, became popular in the 70s. His work has been collected by numerous public institutions, including the Amsterdam City Museum, the Tate Modern, the Museum of Modern Art and the Metropolitan Museum of Art. Ting's important solo exhibitions include the solo exhibition in the Scheringha Museum of Realist Art in Amsterdam in 2000 and "Walasse Ting's retrospective exhibition – from heroic to beautiful colors" at the Municipal Art Museum, Taipei in 2010.

丁雄泉

無題

1964
紙本水墨與丙烯
款識：For Joan Love Ting 64 (左上)
Walasse (右下)

來源：亞州私人收藏

香港，佳士得拍賣 2016 年 5 月 29 日，拍品編號 441
瓊·米丘 (1926–1992) 舊藏至 1980 年代中期贈于
卡·爾·普蘭斯基 (Carl Plansky)
前藏家于 1999 年購自上述收藏
紐約私人收藏
現藏家購自上述來源

出版：1972 年「新鮮空氣聯展：山姆·法蘭西斯、瓊·米丘、
丁雄泉 1972/73」卡內基學院美術館美國匹茲堡 (圖
版)

展覽：1972 年「新鮮空氣聯展：山姆·法蘭西斯、瓊·米丘、
丁雄泉 1972/73」卡內基學院美術館美國匹茲堡

丁雄泉 1920 年出生于江蘇省，青年時進入上海美術專科學校（現南京藝術學院）學習，1946 年后移居香港，1952 年后旅居巴黎、紐約與荷蘭等地。赴巴黎深造時認識了眼鏡蛇畫派 (CoBrA) 的藝術家，以抽象與濃厚東方風格的作品參與了不少聯展。前往紐約時受表現主義影響，直至 70 年代，其色彩斑斕的女性題材風格才逐漸成形及廣為人知。大膽的用色與鮮明的對比，展現出野獸派的影響，作品以女人、花卉與動物為主體，呈現出對青春與自由強烈的追尋，隨性寫意的線條是對生命純真的禮贊，色塊與輪廓勾勒出人與人之間的真摯情感，表現出豪放不羈的性格。他的作品被眾多公共機構收藏，包括阿姆斯特丹市立博物館、泰特現代美術館、紐約現代藝術博物館和都會藝術博物館等；重要個展包括 2000 年阿姆斯特丹的斯赫林哈現實主義藝術博物館個展，以及 2010 年臺北市立美術館的「丁雄泉回顧展 – 從狂狷豪邁到絢麗色彩」個展等。





Perspectives: Made In China

視角：中國製造



612

PAN YULIANG

(China, 1895–1977)

Reclining Nude

1948

Ink on paper

42.5×62cm

Signed, stamped and dated 1948 (upper right)

PROVENANCE

Private Collection, Asia

Arthur Tooth & Sons Gallery, London

HKD 650,000–850,000

USD 83,000–109,000

潘玉良

女人體

1948

紙本水墨

款識：玉良 48

鈐印：總是玉關情（右上）

來源：亞洲私人收藏

Arthur Tooth & Sons, 英國畫廊

Pan Yuliang was the first Chinese female painter who painted in the Western style, she studied in Shanghai and Paris. Pan returned to Paris in 1937 to live and work for the next 40 years. She taught at the École des Beaux Arts, won several awards for her work, had exhibits internationally in Europe, the United States and Japan, and was collected by major institutions. After her death in 1985, most of her art had been sent back to China and collected by the National Art Museum in Beijing and Anhui Museum in Hefei.

潘玉良是二十世紀中國最具影響力的女畫家之一。1917 年跟隨洪野開始學畫。在潘贊化的幫助下，潘玉良作為上海美術專科學校首批女學生之一，考入該校學習美術，后從上海美專退學，后考入里昂中法大學，成為其首批學生，此后主要使用「潘玉良」這一名字。潘玉良在法國先后就讀于裏昂國立美術學校（Beaux-arts de Lyon）、巴黎國立高等美術學校（Beaux-arts de Paris），后又于 1925 年底考入意大利羅馬國立美術學院（Accademia di Belle Arti di Roma）。畢業后，歸國后被上海美專校長劉海粟聘為西洋畫科主任。辭職后在法國居住長達四十年。1977 年逝世后留下的幾千件作品現大部分收藏在安徽省博物館及中國美術館。

XU BEIHONG

徐悲鴻

Xu Beihong, as one of the pioneers of our art, his stories are of course endless and countless, one of the most charming stories should be his love and hatred with Jiang Biwei. In 1916, Xu Beihong taught at the University of Sage Canjie and Enlightenment (Cangsheng Mingzhi Daxue), during this period, he got to know Jiang Meisheng, a professor of Fudan University, when they got to know each other on a deeper level, Xu Beihong met his daughter Jiang Tangzhen. Their relationship became more intimate and closer. When Xu Beihong got an opportunity to study in Japan, they both left China and ran away together. From then on, Jiang Tangzhen was no longer Jiang Tangzhen, she was Jiang Biwei, the wife of Xu Beihong.

Afterwards, they flew to Paris, they devoted themselves to art, Xu Beihong was learning painting, while Jiang Biwei was learning music. Although the days were hard to live, they gave each other nice gifts in the festival: a trench coat that Xu Beihong bought by selling his paintings and pocket watch Jiang Biwei bought from saving her living expenses. This pocket watch stayed with Xu Beihong until he was buried, while Jiang Biwei had an oil painting “Violin Lesson” to accompany her to the end of her life. This is the draft sketch of the oil

painting “Violin Lesson”, which records Xu Beihong’s moment of inspiration, it is more relaxed and emotional than the original painting. In the painting, the rhythm of black, white and gray is properly grasped, the detail is mainly reflected in the left hand that holds the violin, the elbow and the violin. Xu Beihong used multiple layers to show Jiang Biwei’s left hand muscles, from this point of view, she should be playing a strong melody like “pearls falling into a jade plate”. From the language of brushwork, the left hand is in tune with the rhythm of the violin with a firm texture, for a moment, it is like the figure and the violin are in a harmony. Xu Beihong used soft and loose brushstroke to express Jiang Biwei’s head, as if the lens is out-of-focus, which forms a strong contrast. In this kind of instability, we seem to see while playing the violin, Jiang Biwei swaying her body with the rhythm of music and her unbridled dedication. At that time, Xu Beihong was still studying painting, although he was good but he was not perfect yet. As Fu Ningjun wrote in his book about Xu Beihong (Tun Tu Da Huang), “Chinese Zodiac is the middle-aged breakup confession, while “Violin Lesson” is the love record of youth, Xu Beihong used his paintings to tell the later generations that his relationship with Jiang Biwei, which was love in the early stage and hate in the late

stage, it actually had a profound impact on the master’s creation process.”

I was madly in love with you, though now I was just a traveler in your life. At the end, love becomes hate. When Xu Beihong and Jiang Biwei got divorced, she demanded compensation of 1 million yuan, 40 ancient paintings and 100 paintings by Xu Beihong. Xu Beihong added one to the 100, and the one is her favorite “Violin Lesson”. The world often says that Jiang Biwei charged exorbitant prices, who could understand that she had been poor and borne the children for him, however, he made a scene just to break up with her; The world often says Xu Beihong valued loyalty but was inconstant in love, who knows he is really afraid of the empty heart behind the vigorous love that always need love to nourish. In any case, “Violin Lesson” witnessed the most beautiful period of Xu Beihong and Jiang Biwei’s love, that year, he was a poor painter, she was rich lady who gave up a good life to be with him. Whether the draft sketch or the oil painting, Xu Beihong had poured his heart into the paintings and shared the most sincere emotions of his life.

一段歷史一溫度，那年那月人活過一輩子，愛過一籬筐人；一段歷史一聚焦鏡，那人那事濃烈的被記錄，平坦的被淡忘。徐悲鴻作為吾輩的藝術先驅，他身上的事情自是道不完、說不盡，其中最娓娓動聽的應屬他與蔣碧薇的愛戀情仇。1916年，徐悲鴻上海倉聖明智大學任教期間，結識復旦大學教授蔣梅荏，加深來往同時，邂逅了他的女兒蔣棠珍。兩人關係加溫的同時，在一個日本留學的機會，兩人私奔。從此，蔣棠珍就不再是蔣棠珍，她是徐夫人蔣碧薇。

後來，他們比翼雙飛到了法國巴黎，兩人投身於藝術的海洋裏，一人學繪畫，一人學音樂。雖然日子過得捉襟見肘，他們在節日裏彼此贈送了天使的禮物：一件徐悲鴻晝夜趕畫換來的風衣，一件蔣碧薇縮衣減食買來的懷表。這只懷表一直陪伴到徐悲鴻入土，而蔣碧薇處又有一件油畫《琴課》陪伴她壽終。此作是油畫《琴課》的素描稿，它記錄了徐悲鴻靈光乍現的那一瞬間，比起原作更輕鬆、更用情至深。畫面之中，黑白灰多個層次的節奏感把握得恰到好處，畫面細節主要體現在持小提琴的左手與手肘處與小提琴上。蔣碧薇繃緊的左手肌肉被徐悲鴻使用多個層次表現，從此看來，她此時應該是彈奏着一段如「大

珠小珠落玉盤」的強烈旋律。從筆墨語言來說，左手與表現結實質感的小提琴的節奏相協，一時如人琴和鳴。徐悲鴻用輕柔、松動的筆法表達蔣碧薇的頭部，宛如鏡頭中的動態失焦，與前者緊密的筆法形成了強烈對比。在這種不穩定之中，我們似乎看到了蔣碧薇演奏時隨着音樂的律動搖擺着身軀與自縱忘我的投入。那時的徐悲鴻還在學畫途中，雖然已經得其三昧，但尚未完美，但是頃刻真情袒露無遺。這就如傅寧軍在《吞吐大荒》寫到，「《十二生肖圖》是中年的分手告白，而《琴課》是青春的愛戀記錄，徐悲鴻用他的畫告訴后人，他與蔣碧薇的感情，早期相融與晚期破裂，實際上深刻影響了這位藝術大師的創作進程。」

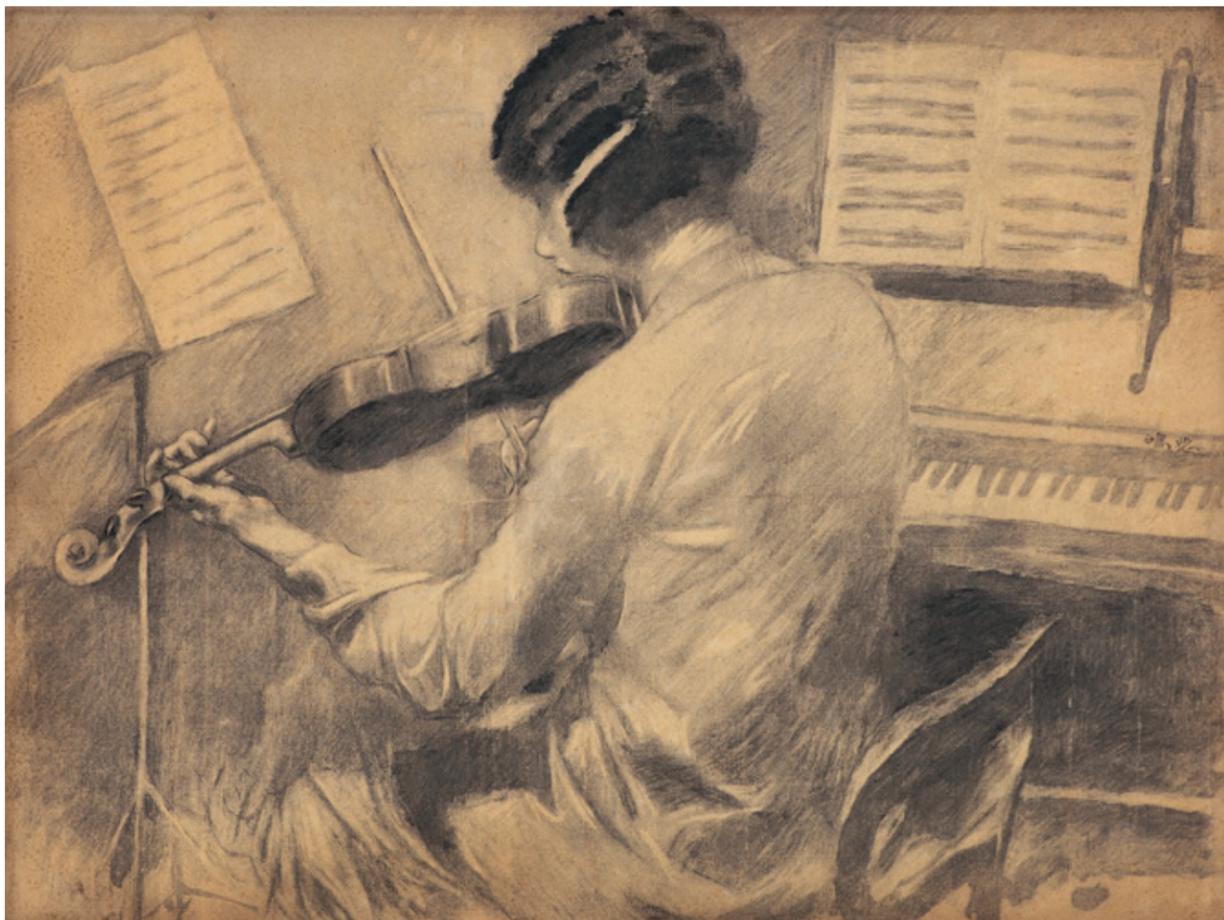


Oil Painting of "Violin Lesson"
《琴課》油畫創作



Xu Beihong and Jiang Biwei
徐悲鴻與蔣碧薇自歐洲回來的合影

對你魂牽夢繞，却活成了你生命中的過客，愛到盡頭便是恨。徐蔣離婚的時候，向徐悲鴻索要 100 萬元賠償金、40 張古畫，以及 100 幅徐悲鴻的畫作。徐悲鴻為這 100 添了個 1，第 101 張是她最喜歡的《琴課》。世人常道蔣碧薇的漫天要價，誰又體諒曾為他貧困潦倒、生兒育女，阿郎師鑼播鼓只為與自己割席；世人常道徐悲鴻厚義薄情，誰又明白他是真的害怕了，轟轟烈烈的愛背后那顆時時刻刻都需愛情滋潤的空虛心靈。無論如何，《琴課》把時間停留在徐悲鴻與蔣碧薇你儂我儂的最美時光，那年他是顛沛的窮酸畫家，她是陪我舍弃優越生活的富家小姐。無論是素描稿、油畫，徐悲鴻都在畫面裏傾注了他一生最真摯的情緒。



Xu Beihong was primarily known for his Chinese ink paintings of horses and birds and was one of the first Chinese artists to articulate the need for artistic expressions that reflected a modern China at the beginning of the 20th century. He was also regarded as one of the first to create monumental oil paintings intergrating Chinese and Western art. He was one of the four pioneers of Chinese modern art who earned the title of “The Four Great Academy Presidents”. The Xu Beihong Memorial Hall collected 1,253 pieces of Xu Beihong’s paintings and 1,134 pieces of his collection after his death.

徐悲鴻被尊稱為中國現代美術教育的奠基者、中國現代畫家、美術教育家，兼擅油畫及水墨畫。徐悲鴻與顏文梁、林風眠和劉海粟并稱「四大校長」，著名學生有艾中信、吳作人等。1953年徐悲鴻在北京逝世后，故居被闢為徐悲鴻紀念館，后經周恩來指示易地重建。徐悲鴻紀念館收藏有徐悲鴻的畫作 1253 件，藏品 1134 件，以及徐悲鴻生前的衣服、書籍、信件等，可展出物品共達 3000 多件。

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XU BEIHONG

(China, 1895–1953)

Violin Lesson

circa. 1920s
Pencil on paper
36×49cm
Signed (mid right)

PROVENANCE

Private Collection, Asia
Duo Yun Xuan Shanghai, 15 Dec 2017, Lot 608

LITERATURE

1. *Sketch collection of Xu Beihong*, Chonghwa Bookstore, 1929, P8
2. *Huge Outbreak*, People’s Literature Publishing House, P182
3. *Chan Liu Art Monthly*, No. 143, Chan Liu Art Monthly Publishing Ltd., Taipei, 2002, Back Cover

EXHIBITED

Xu Beihong Special Exhibition, Chan Liu Gallery, 2012

HKD 400,000–700,000

USD 51,000–90,000

徐悲鴻

琴課

約 1920 年代
紙本素描
款識：悲鴻（右）

來源：亞州私人收藏，上海朵雲軒拍賣
2017 年 12 月 15 日，拍品編號 608

- 出版：1. 《悲鴻素描集》，P8，中華書局玻璃版部制版，1929 年
2. 《吞吐大荒》，P182，人民文學出版社，2006 年
3. 《長流藝間》，封底，長流畫廊，2002 年

展覽：徐悲鴻書畫特展，長流畫廊，2012 年

“Chinese Zodiac is the middle-aged breakup confession, while Violin Lesson is the love record of youth, Xu Beihong used his paintings to tell the later generations that his relationship with Jiang Biwei, which was intimacy in the early stage and broken in the late stage, it actually had a profound impact on the master’s creation process.”

– Fu Ningjun

「《十二生肖圖》是中年的分手告白，而《琴課》是青春的愛戀記錄，徐悲鴻用他的畫告訴后人，他與蔣碧薇的感情，早期相融與晚期破裂，實際上深刻影響了這位藝術大師的創作進程。」

– 傅寧軍

SAN YU

常玉



Sanyu and Robert Frank, 1946
常玉與攝影師羅勃·法蘭克，1964

Sanyu, known as “Chinese Matisse”, was born in Nanchong, Sichuan Province in 1901. His family was rich, and he learned calligraphy and painting from the Sichuan calligrapher Zhao Xi when he was young, he was deeply influenced by the traditional Chinese culture. In the early 1920s, by the upsurge of the “May Fourth Movement”, Sanyu, Xu Beihong, Lin Fengmian and others together, became the first Chinese artists traveled to Europe to further their studies, in France, Sanyu did not enter the formal art academy as most artists did, but chose to start his artistic journey at “Academie de la Grande Chumiere,”, a place which gave him more freedom to create and explore Western Modern Art. The uniqueness of learning style reflects the unique artistic orientation of Sanyu, and also highlights Sanyu’s modern consciousness of rebellion and creation, and finally forms his unique “Sanyu style” in artistic creation.

At the early stage of his stay in France, Sanyu’s exploration of art was mainly reflected in his excellence in sketching technique, he tried to combine what he had learned from Chinese tradition with western modernity, achieved the acme in the exquisite use of “line” and the unique presentation of “form”, and freely shuttled between eastern freehand brushwork and western expression, the Reading Lady is a painting of this period, Sanyu is well versed in ink painting, he unreservedly released his skillful brushwork language in his sketch works, and created flowing and beautiful works with freehand lines of calligraphy; The uniqueness of “shape” is that Sanyu likes to use exaggerated proportions of buttock and legs to show a woman’s plump and flamboyant appearance. This feature of creation is called “Cosmic Thighs” by his lifelong friend Xu Zhimo. As a rare Chinese in the “School of Paris”, Sanyu set off a strong “Oriental style” in Paris at that time. When Wu Guanzhong talked about Sanyu, he said, “the Oriental painters who attracted the attention of the art circle in Paris in the 1920s and 1930s only seemed to be Tsuguharu Foujita from Japan and Sanyu from China...”

享譽「東方馬蒂斯」之稱的常玉，1901年生于四川南充，少時家境殷實，從小師從大儒趙熙學習書法、繪畫，深受中國傳統文化的薰陶浸潤。20世紀20年代初期，在「五四運動」掀起的熱潮之下，常玉和徐悲鴻、林風眠等人一起，成為第一批遠赴歐洲深造的中國藝術家，在法國，常玉並沒有像大部分藝術家那樣進入正規的美術學院求學，而是選擇在更加自由、開放、包容的「大茅屋畫院」展開他的藝術旅程——對西方現代藝術的探索。求學方式的獨特性體現了常玉藝術取向的獨特，也凸顯出常玉充滿反叛和創造的現代意識，最終形成他藝術創作上獨樹一幟的「常玉風格」。

常玉留法初期對藝術的探索主要表現在對素描技藝的精益求精，他試圖將所學的中國傳統與西方摩登相結合，在「綫」的精妙運用和「形」的獨特呈現上做到極致，于東方寫意和西方表現中自由穿梭，《閱讀的女人》即為這一時期的佳作，常玉深諳水墨，他毫無保留地在素描作品中去釋放他熟練的筆墨語言，用書法暢快寫意的綫條創造出流動優美的作品；「形」的獨特則體現在常玉喜歡用誇張的臀部和腿部比例來展現女人脂潤肌滿，風韻張揚的面貌，這一創作特點被摯友徐志摩戲謔地稱為「宇宙大腿」。作為「巴黎畫派」罕有的華人，常玉在當時的巴黎刮起強勁的「東方風範」。吳冠中談及常玉時提到，「二三十年代在巴黎引起美術界矚目的東方畫家似乎只有日本的藤田嗣治和中國的常玉……」



Sanyu’s studio, 1949
常玉的工作室一，1949



Sanyu’s studio, 1949
常玉的工作室二，1949

Hello Sanyu
Old friend,
You have been gone a long way
and now you are back — your spirit
your dreams and your paintings.
The pink nudes with their small feet
the lonely animals in grandiose empty
landscapes
The flowers so elegant and cold
Today, would you be surprised?
Years ago, when I arrived from New York
Rang the bell at your studio in Paris
You open the door — you look at me
and everytime you say:
“Qu’est-ce que tu fais ici ?”

—Robert Frank (French Photographer,
Sanyu’s friend) in June 1997

好嗎 常玉老友
許久未見，你可回來了
帶著你的精神夢想及畫作
那些小畫的粉紅裸女
荒漠中的孤單野獸
優美而冷傲的花卉
今天你會訝異嗎？
當年我自紐約抵達你巴黎的寓所
按鈴時，你開門的第一句話總是：
你來這裏做什么？
羅勃·法蘭克（法國攝緞師，常玉好友）
于1997年6月19日



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SANYU

(China, 1901–1966)

The Reading Lady

Circa. 1920–1930s
Ink and Charcoal on paper
45×28cm
Signed (lower right)

PROVENANCE

Private Collection, Asia
Christie's, Taipei, 1998 Spring Auction, Lot 23

LITERATURE

SANYU Catalogue Raisonné: Drawings and Watercolors, The Li-Ching Cultural & Educational Foundation, 2016, Numbered D2034

HKD 250,000–450,000

USD 32,000–58,000

常玉

讀書女子

約 1920–1930 年代
紙本水墨與炭筆
款識：SANYU
鈐印：玉（右下）

來源：亞洲私人收藏

佳士得臺北春季拍賣會，23 號拍品

出版：《常玉素描與水彩全集》，財團法人立青文教基金會，2016，編號 D2034

WALASSE TING

丁雄泉

Rhythms of Life

Walasse Ting was born in Wuxi, Jiangsu Province in 1928. He spent his childhood in Wuxi and Shanghai, traveled to Hong Kong at the age of 18 and was active in France, the United States and the Netherlands. Since he had lived in three major cities, Shanghai, Paris and New York, where he had been experienced many art movements, his art reveal multiple cultures. The English name "Walasse" he gave himself is the combination of his childhood nickname and the name "Henri Matisse". "Walasse" sounds like his childhood nickname "Huai Lai Xi", which means "spoiled" in Shanghai dialect. Moreover, "Walasse" is similar to "Matisse", referring to Henri Matisse, the artist who had influenced Ting deeply in his art. Just like his name, Ting's art also show a beautiful complexity of combining Chinese and Western style.

In 1952, Ting arrived at Paris with only \$5 in his pocket and started his journey in the

West, which brought a lot of change into his art and became important turning points in his artistic career. After witnessing the exquisiteness of Western abstract art, he was deeply touched and even burned all the sketches of his early years. The rising bonfire burned his heavy burden, like his resistance of ordinariness. He is good at socializing and has worked with the advanced artists of the Cobra School, Karel Appel and Pierre Alechinski. The Cobra School of Painting (CoBrA) thinks that art is as from the innocent heart of a child. This coincides with Ting's creative idea. Even after many years, Ting said, "Artists should paint like a person who can't paint to create true arts. If you spend time training your skills you will be able to paint things as they are, however that is not the real art. An artist should not waste his time focusing on the skills, otherwise it will be like as old lady knitting a sweater everyday."

In the late 1950s, center of the art world moved from Paris to New York, abstract

expressionism and pop art were in full swing. In 1958 Ting moved to New York and met with American abstract expressionist Sam Francis and pop artist Tom Welshman. The friendship brought the high-definition and contrasting colors into the darkness in Ting's works. His works became more and more colorful like the summer flowers in their best times, also more and more people got to know artist Walasse Ting. In 1964, Ting published a collection of poems edited by Sam Francis entitled "One Life" (1 个 Life). Many artists and friends have been invited to create illustrations for his lyrics, including the talented female artist Joan Mitchell. In the 1970s, Ting, Sam Francis and Joan Mitchell held a joint exhibition which Ting entitled "Fresh Air Group" at the Carnegie Academy Gallery in Pittsburgh, USA. Untitled (LOT 611) was given to Joan Mitchell at that time.

If the Cobra School changed Ting's narrative habits, let the pen and ink follow his heart; American abstract expressionism changed his way of control lines and colors, added

rich colors to his art world. The rough and unrestrained black ink at the bottom layer not only has the beauty of ancient Chinese calligraphy, but also has a strong visual energy. The blue and green acrylic oil paints on the top are clean and smooth like the lotus flower that is about to bloom, bringing in a strong visual impact. In the late 1970s, he started to paint on Chinese rice paper. He first sketched the image with ink lines and then used acrylic color to make large patches. This is the most well-known Ting style with women and flowers as the eternal theme in his paintings. In 1987, Ting acquired a studio in Amsterdam, the woods and river reminded him of the scene of West Lake in Hangzhou. He was homesickness in his later years, as he wrote in "Spirit of Red Flowers and Green Willows": "It has been 30 years since I left China. From time to time, in spring or rainy days, it is always easy to suffer from homesickness. A little Chinese music. A bowl of soup, a piece of rice paper, a bottle of ink, a brush and a glass of water, I started to paint Chinese women like a

spring breeze."

If we compare the journey of life to an ever changing graph, sometimes it is a curve, and sometimes it is a straight line. Within those are countless days and nights, when we are waiting for the big events in our lives, just like a child waiting for birthday. Ting's "Untitled" (LOT 615) focuses on the important gatherings in life, showing four dressed up ladies. Two of them are secretly whispering to each other, their company is holding a fan and smiling at them. Flowers are blooming, the four ladies are surrounded by freshly picked fruits and vegetables, the singing birds and colorful robes. It is a party capturing the most beautiful things and moments in our life, before they start to disappear later. Just as Joshua Judd wrote in The World of Sophie, "Life is always sad and serious. We come to this beautiful world, meet each other, greet each other, and travel together for a short time. Then we lost each other and disappeared inexplicably, just as we suddenly came to the world



LOT611



LOT615

inexplicably." After all the happiness and sadness, gathering and separation in Ting's life, he has a deep understanding of his life. Maybe is part of the reasons he always paint fast, like he was trying to capture the fleeting beauty of life. In "Untitled" (LOT 615), his brushwork is still unrestrained, calmer than he has painted when he was young. His color is still changing from time to time, but not as arrogant as before. The way he control ink blends the characteristics of Asia, Europe and America, free him from paying too much attention to the unnecessary details. Behind the colorful painting, viewers can feel the joy of gathering, the sentimentality of separation, also touches from a pure soul. This is Walasse Ting's artistic pursuit – life should have its own voice.

生命貴在有聲

丁雄泉 1928 年生于江蘇無錫，成長在無錫與上海，18 歲獨自前往香港，后又活躍于法國、美國和荷蘭。漫漫過上海、巴黎、紐約三大藝術之都的洗禮，歷經世界藝術思潮，他的作品流露出多種文化兼容的特質。他為自己取了個英文名 Walasse Ting，一方面應和了兒時的昵稱「壞來西」，即在上海俚語中「慣壞」之意；另一方面又貼近于馬蒂斯（Matisse）名字的結構，單從他的英文名就預示了他藝術創作的中西雙重性。

流連在不同的城市為他的藝術帶來不同的裨益，這些都變成了他藝術生涯中一個個重要的節點。如 1952 年，丁雄泉懷揣 5 美元只身來到巴黎，目睹西方抽象藝術的精妙，感觸良深，甚至把隨身珍藏的早年素描水墨作品全部焚毀。冉冉升起的篝火

燒掉了他沉重的背負，而對於丁雄泉來說，這更就像一種對平凡不甘的吶喊。他擅長社交，與眼鏡蛇畫派先進藝術家卡雷爾·阿佩爾、皮耶·阿列欽斯基等交好。眼鏡蛇畫派 (CoBrA) 畫派認為藝術貴在赤子之心，這與丁雄泉的創作理念一應即合，相逢恨晚，一起舉辦展覽。此后丁雄泉畫作不再所具體的物象所束縛，也不再為技巧思前想后，變更得單純而又自由。

1950 年代后期，世界藝術中心從巴黎轉至紐約，美國抽象表現主義藝術運動如火如荼。當時，美國抽象表現主義藝術家認為藝術是抽象的，且主要是即興創作的。從技巧上說，抽象派的最重要的前身通常是超現實主義。超現實主義強調的無意識，自發性，隨機創作等概念。1958 年丁雄泉移居紐約，后結識了美國抽象表現主義畫家山姆·弗朗西斯、瓊·米丘和波普藝術家湯姆·衛斯爾曼。1964 年，丁

雄泉發行了一本由山姆·弗朗西斯 (Sam Francis) 編輯，名為《一分錢人生》(1 Life) 的詩集。由于邀請了許多藝術家朋友為他的抒情詩繪上插圖，其中就包括才女瓊安·米丘。七十年代，丁雄泉、山姆·弗朗西斯及瓊·米丘三人于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，隨後丁雄泉將此副《無題》(LOT 611) 送給了瓊·米丘。

如果說眼鏡蛇畫派改變了丁雄泉的敘事習慣，讓筆墨依從我心；美國抽象表現主義就改變了丁雄泉綫色表現，讓他的紙上世界充滿了豐富的色彩。底部粗糲而奔放的黑墨不僅有着古老中國書法狂草的美感，有着堅韌的生命力，筆過之處宛如猛龍過江般勢不可擋。上面藍色、綠色亞克力油彩落筆干脆、酣暢，像是要熾烈地怒放的蓮華，帶來強烈的視覺衝擊力。畫面飽滿

而富有行動藝術的魅力，細節處不乏滴彩、潑墨多種手法，使得作品更有視覺張力。這段不解之緣使高亮度、強對比的色彩顛覆了丁氏作品中所有的晦暗，他的作品越發層次千變萬化，色彩絢爛繽紛，這恰如在最好的年紀裏生如夏花。

1970 年代末期，丁雄泉開始以中國宣紙為媒介，他先以墨綫簡筆勾勒形象，再用壓克力顏色大塊鋪色，這最為大衆熟知的、以女人與花卉為永恒題材的丁氏風格才得以形成。1987 年，丁雄泉在阿姆斯特丹收購了一處畫室，因為樹林與河流不禁讓他回憶起杭州西湖的光景。人到晚年備思鄉，他在《紅花綠柳 顧盼生動》中寫道：「離開中國已經 30 年了。不時地，在春季或是下雨天，總是很容易患上思鄉病。一點中國音樂、一碗餛飩湯、一張宣紙、一瓶墨水、一只筆刷和一杯水，我如春風拂過般的開始畫中國女人。」

如果把生命的浮沉比作一條曲綫，當我們眯着去看，它象是一條直綫；當我們定睛而視，却發現局部裏波動連綿，浮起者如彩虹色交織的高潮，下沉者如黑幕聯袂的低穀。或許在無數平淡日夜裏，我們顧盼生命中屬於我們的盛會，就如孩童顧盼歷年生日一般。丁雄泉此幅巨作《無題》(LOT 615) 着眼于生命中重要的聚會，四女子盛裝而至，兩者密密私語，后有舉扇抿笑者，移步相隨者亦步亦趨。在這場盛會裏，繁花盛放、蔬果香盈、彩鳥華衣，一時間五彩不絕于目，五香不絕于口鼻，五音不絕于耳。或許這都不是為了爭妍競翠，只是為了在生命有限的聚會裏綻放自己最美好的一面，不讓芳華對鏡空自流。因為它們懂得高潮后總是落寞，這正如喬斯坦·賈德在《蘇菲的世界》寫到，「生命本來就是悲傷而嚴肅的。我們來到這個美好的世界裏，彼此相逢，彼此問候，并結伴同游一段短暫的時間。然后我們就失去了對方，并且莫名其妙就消失了，就像



WALASSE TING 丁雄泉

我們突然莫名其妙地來到世上一般。」

在漂泊的一生裏，他深知人海茫茫，浮浮沉沉，聚聚散散，安知今宵酒醒何處，安知何日再在何地再聚，安知這不是最后派對。因此，過往丁雄泉作畫的速度甚快，似要抓住生命中稍縱即逝的美好。而在《無題》(LOT 615) 中，他筆法依舊奔放不羈，但相較于年輕時更沉穩而從容，因為手中筆劃過的弧綫軌迹已經深深地烙印在他的藝術之中，使他不必再刻意追逐那種風過不留痕的灑脫；他的色彩依舊變化萬千，但相較于年輕時艷而不驕，因為他落墨的方式融通了亞、歐、美的特色，使他不必再去理會細微處理不清的繁瑣憂思。隨心而不逾矩，使每筆歸于它合適的位置，都是丁雄泉對畫面的統籌能力的展現。五彩斑斕之下，令人感受到畫面之中盛裝而聚的喜，同時也感受到了聚散有時的感傷，觸人心靈、擲地有聲，這就是丁雄泉的藝術追求——生命應有其聲。



Love comes like a butterfly, and leaves like flower blooming on paper.

– Walasse Ting

愛，來的時候，像一只蝴蝶；去的時候，像一朵在紙上的花

– 丁雄泉

615

WALASSE TING

(China, 1929–2010)

Untitled

1990
Acrylic on rice paper
128×301cm
Stamped (bottom left)

PROVENANCE

Private Collection, Asia
Christie's Hong Kong, 23 November 2014, Lot 282
Acquired from the above sale by the present owner

EXHIBITED

Colours of Fragrance: Works of Walasse Ting, Kwai Fung Hin Art Gallery, 11 May – 30 May 2015.

LITERATURE

Colours of Fragrance: Works of 1968 – 2000, Walasse Ting, Kwai Fung Art Publishing House, May 2015, p.27–28

HKD 1,800,000–2,500,000

USD 231,000–321,000

丁雄泉

無題

1990
紙本丙烯
鈐印：采花大盜（左下）

展覽：活色·生香——丁雄泉作品展，季豐軒，2015年5月。

出版：活色·生香——丁雄泉1968—2000作品展，季豐美術出版社，2015年5月，第27–28頁。

來源：亞洲私人收藏

2014年11月23日佳士得香港拍賣，拍品編號282
現藏家購自上述拍賣



Ju Ming was trained as a woodcarver, apprenticed to Lee Chinchuan as a teenager. He developed his skill and applied it to a range of media, including bronze, styrofoam, ceramics, and stainless steel. From 1980, Ju continued to gain international acclaim and exhibited abroad. From the late 1980s onwards, Ju Ming gradually shifted his focus from the "Taichi Series" to the "Living World" Series. These bright figures are made of bronze, stainless steel, painted wood, foam rubber and cast bronze, giving him freedom to depict the human form in all its varieties. He was awarded the 18th Fukuoka Asian Culture Prize in 2007, his art has been collected by the Taipei Fine Arts Museum and Kaohsiung Museum of Fine Arts.

朱銘 15 歲初從李金川師傅學習傳統廟宇的雕刻與繪畫，30 歲拜入臺灣雕塑界大師楊英風門下，朱銘融合傳統木雕與現代雕塑的精神，逐漸發展出超越兩者的獨特風格。1976 年于國立歷史博物館舉辦首次個展。其後，朱銘融合文化精神與太極招式的「太極系列」作品，更確立了朱銘在雕塑界的地位。以個體或群體為題材來表現人間百態的「人間系列」，則展現了高度的調和性，以及多元利用陶土、海綿、銅、不銹鋼、保利龍等新媒材的嘗試與挑戰。他在 2007 年榮獲第 18 屆福岡亞洲文化獎，其作品被臺北市立美術館與高雄市立美術館收藏。

616

JU MING

(China, b. 1938)

Lion

1982
Bronze
13x15x25.5cm

PROVENANCE

Private Collection, Singapore
Taipei, Zhong Cheng Auction, 20 December 2015, Lot 246
Acquired from the above sale by the present owner

HKD 40,000–70,000

USD 5,000–9,000

朱銘

雄獅

1982
銅雕

來源：新加坡私人收藏
臺北，中誠國際拍賣，2015 年 12 月 20 日，拍品編號 246
現藏家購自上述拍賣



ALAN CHAN

陳幼堅

As technology advances, the popularity of digital photography has completely changed our behavior and habit of taking photographs. When we were still practicing traditional photography in the past, with each click of the shutter, a frame of film is used; and it was not until the film is developed that we know what the final outcome is. With the digitization of photography nowadays, we can shoot unlimitedly and review the photos right away for elimination. Therefore, photo-shooting becomes much easier and naturally leads to the widespread of photography. If one were to compare traditional photography with digital photography by using a simple metaphor, it is just like having a serious relationship or a one-night stand. Conventional photography requires attentive care and is time-consuming; it is only through a lengthy process that the photographer and his equipment can become one to arrive at a satisfactory work. Digital photography is all about instant sensation; the work is immediately available to be viewed for elimination, with an instantaneous or fortuitous feeling, just like the relationships the youngsters have nowadays.

The launch of iPhone brought revolutionary changes to communication and mobile phone photography; taking photographs has become increasingly convenient allowing anyone to take photos easily. Along with the rapid growth of social media, people can make their work public easily as long as one is equipped with basic knowledge of internet access. Mobile phone photography has turned into a tool that can instantly share and disseminate information in real time, consequently affecting the rapid development of global social events.

It has been nearly two years since I first started the “iEye-ai” project. The decision of using iPhone to take photos and to publicize them was nothing but accidental.

At that time I was just starting to use my first iPhone, I had to travel frequently for business; there were instantaneous moments, either when I was wandering in the street or stuck in traffic, an interesting scene or beautiful composition would flash by so quickly that there was not enough time to fetch my camera, I would then capture those instants with my iPhone. The title “iEye-

ai” actually means the process of using the iPhone camera to capture things that I love (“ai” is the Mandarin pronunciation of “love”). It was to my surprise that when the images are printed out, the resolution is good enough for publication. Such discovery led to the initial thought of turning them into a photography series.

The idea of repeating the images to form patterns initially came about when I tried to maximize the use of the photo images which have relatively small output sizes, thus making the display of the final artwork more flexible. It is through repeating the same image to form patterns that a new visual effect is created, bring the image of a single photo to another level, thus, creating new possibilities of reading the visual structure and context. Besides, I have applied the iPhone “frame” to the images, making them look as if they are viewed from the iPhone — just like when I was shooting the photographs. By doing so, this will not only maintain the coherence of the patterns, it is also paying homage to iPhone itself. Without doubt, iPhone has completely changed our pace of living and communication, its

“frame” is just like another Coca-cola bottle that has become the icon of contemporary lifestyle culture. I hope “iEye-ai” will not be only regarded as a photographic work but an expression that represents our contemporaneous lifestyle. Interestingly enough, the kaleidoscope-like patterns also bring “iEye-ai” a sense of nostalgia of the 1960s period, which was unintentional and came as a surprise along the creative process.

In the last two years, I have been trying to categorize “iEye-ai” — Is it photography? Is it design? Is it a documentary? Is it a narrative?

I do not wish to conclude this series of “snapshots” in haste, or from another perspective, it is a body of work that encapsulates the medium or genre described above. A friend of mine once said it is hard to imagine a professional photographer would use iPhone as a photo-taking tool, and further develop the photographs into a series of works. And the concept of applying graphic design elements onto a photograph is also very different from what we normally

perceive as photography.

I have to admit that I am not a professional photographer; I only attempt to document and tell stories of interesting sceneries by capturing them through photography. There are mainly three ways of shooting for “iEye-ai”; it all took place when I was on business trips — either shooting from inside the car at traffic jams, or while the car was moving (thus came up with images of lamppost being bended in certain photos), as well as strolling on the street. From the first launch of “iEye-ai”, all photos are mostly kept in its original form except minimal retouching, they are also shot without additional tools (such as tripod or apps), simply using the iPhone camera to capture the original status of “snapshots”.

Ever since working in the advertising industry more than 40 years ago, I have already been taking photos to create storyboards for print and TV advertisements. Nowadays I am purely photographing for inspiration, that its content and composition is more important to me compared to technique. The iPhone camera lens is so sharp that it is comparable to a small digital camera, with our habit of carrying

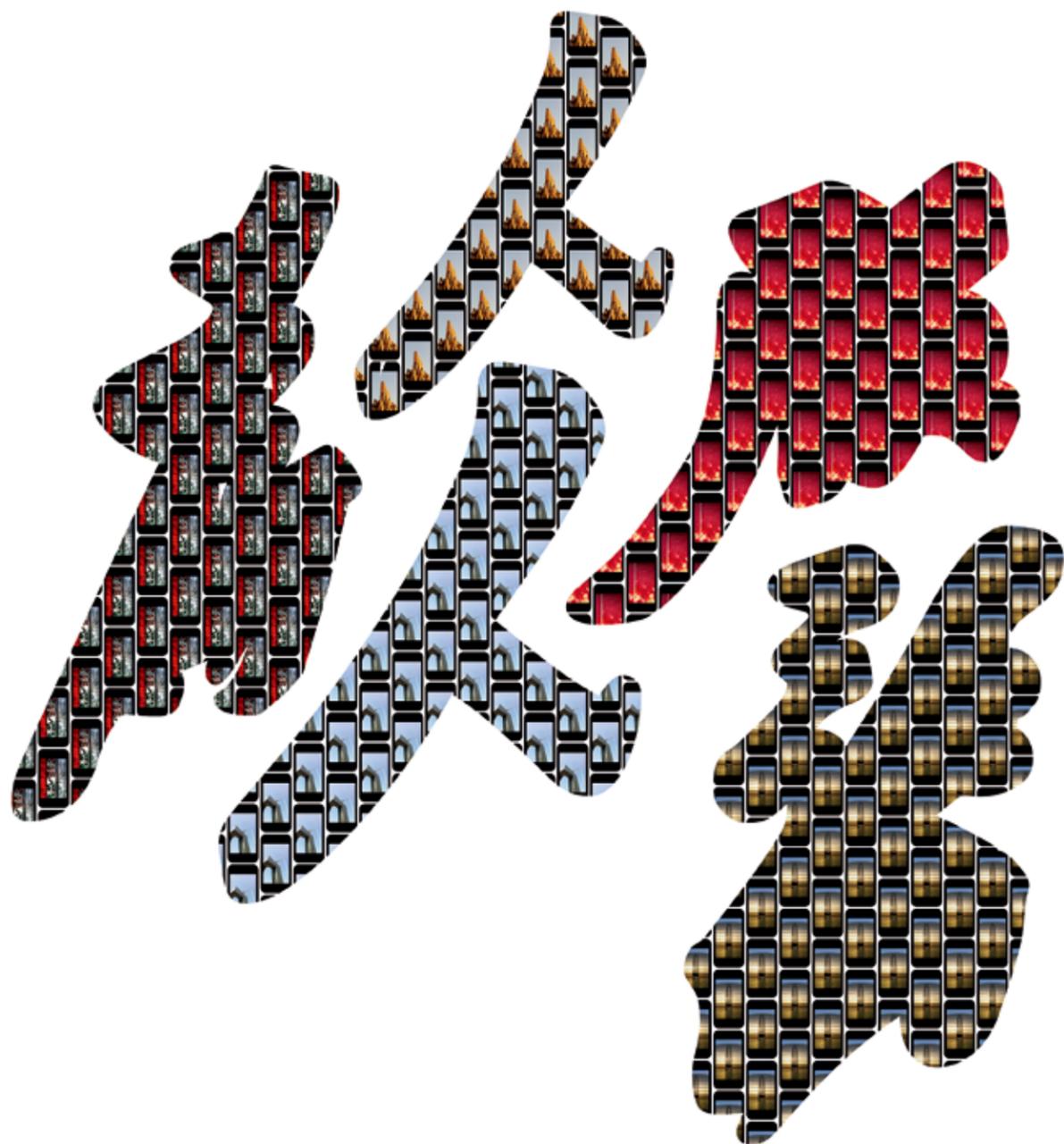


Alan Chan
陳幼堅

our mobile phones wherever we go, iPhone makes photography more spontaneous than ever before, those occasional happenings and unpredictable moments can be captured instantly. What really matters to me about photo-taking is what you shoot; how you shoot or what kind of equipment you use becomes secondary. The process of capturing images and rearranging them has brought great satisfaction even beyond my commercial design projects.

When I take part in commercial design projects, I have to meet different expectations and preconditions set by the market. Every single time my team and I had to go against all odds to complete the project. In the world of art I have found the creative freedom to produce works that reflect my innermost thoughts through visual language with great passion, a process that is most enjoyable to me. Therefore, I am very grateful to every organization and curator who has given me the opportunity to exhibit my work; they have allowed me as a “kidult” to keep on being playful and having fun.

Alan Chan
20August 2012



617

ALAN CHAN

(China, b.1950)

Serving the People

2012

C-print on glossy paper

为: 171.6×92.4cm

人: 106.8×84.1cm

人: 141.6×111.6cm

服: 121.2×120.2cm

务: 162×100.2cm

PROVENANCE

Private Collection, Asia

Acquired Directly from the Artist

HKD 400,000–600,000

USD 51,000–77,000

陳幼堅

為人人服務

2012

光面紙 C-print

來源: 亞州私人收藏

來自藝術家本人

Born in 1950, Alan Chan is a designer, brand consultant and visual artist based in Hong Kong. He founded Alan Chan Design Company in 1980, and together with his company, have won more than 600 local and international awards. Besides being selected twice for Shanghai Biennale and Hong Kong Contemporary Art Award respectively, he is also the first Hong Kong designer ever being invited to hold a solo exhibition at the Shanghai Art Museum in 2007 and the prestigious Japanese graphic design gallery – Ginza Graphic Gallery in Tokyo in 2002. His works of art and design have been collected by institutions such as Museum für Gestaltung in Zurich, the National Art Museum in China, M+ museum for visual culture in Hong Kong, Hong Kong Museum of Art and Hong Kong Heritage Museum, as well as private collectors in Hong Kong, mainland China, Japan, Italy and the USA.

集設計師、品牌顧問及視覺藝術家于一身的陳幼堅于 1950 年生于香港，1980 年成立陳幼堅設計公司，多年來與其團隊曾榮獲本地及國際設計獎項超過 600 個，其獨特的「東情西韻」設計美學鮮明，深受國際設計界推崇，為年輕一代設計師帶來深遠影響。自 2000 年起，陳幼堅不斷在創作領域上作出新的嘗試，從商業設計走向藝術領域，除了入選上海雙年展和香港當代藝術雙年獎各兩次，亦是首名香港設計師在 2007 年獲邀于上海美術館舉辦設計及藝術作品展，及于 2002 年在日本最負盛名的平面設計畫廊 Ginza Graphic Gallery 舉行個展。其藝術及設計作品獲蘇黎世設計博物館、中國美術館、M+ 視覺文化博物館、香港藝術館及香港文化博物館等機構，以及香港、中國內地、日本、意大利及美國等地的私人藏家收藏。

WANG GUANGYI

王廣義

The "Post-Classical" series Wang Guangyi created from 1986 to 1987 are his famous works. After the "Post Classic" series was completed and photographed, it was sent to some artists and critics, and then the media, soon the series drew lots of attention from the art world. At that time in China, society was concerned with history and culture, and the main stream of the art world was anti-formalism. People thought that formalism weakened the ideological connotation of artistic creation. Just as the "post-classical" series has the interpretability of thought and history, and the reference system of the context, it has attracted attention in the theoretical circle.

The "Post-Classical" series is based on Wang Guangyi's recognition of Western classical art. The Post-Classical series begins with a comprehensive revision of the great works of the West related to religion, morality, faith, and ideology. These paintings use different shades of gray as well as general human shapes and no details. The purpose of Wang Guangyi is to construct a detailed interpretation of the deviation from classical art. This is a strategy he uses to express his ideas and personal positions after reading Gombrich,

and he has established Wang Guang's later creations and The thread of thought – the reason of the essence of art is history, it is an important reference in history.

"The Great Criticism Series" is Wang Guangyi's most historical landmark. From the perspective of his creation, it has the typical pop art characteristics, that is, extensive use of the massive images that already exist in popular culture, through structure, misappropriation, The post-modernist approach, such as juxtaposition, processes the image and ultimately gives the story multiple contexts. In the black background of "Great Criticism – Disney"(LOT 635), the center is hung with the "Disney" icon, and the workers, peasants and soldiers below reach out in the waves. Under such a background, it seems that the heroic workers and peasants and the image of Disney Fairy Tales constitute a coincidence, and there will be a sensation of the workers, peasants and soldiers in the rescue of the princess. And because the growing environment constitutes a different perception of the world, "Great Criticism – Disney" has a different context: those who have a capitalist cognition, first notice the workers, peasants and soldiers in the works. Those who have a socialist

cognition, on the other hand, pay attention to Disney instead. The dual context of the work has its unique charm. This plausibility is a modern expression of Chinese classical wisdom that is "indispensable".

"Faith"(LOT 618) is also a historical coordinate. The works imitate the technique of woodcut color printing. After the founding of New China, the belief of workers, peasants and soldiers in socialist construction is projected into the works. Before and after the founding of New China, printmaking as a kind of diffuse and high-radiation propaganda technique penetrated the hearts of the people. The prints laid a deep public foundation for several important wars before and after the founding of New China, and became a collective visual aesthetic. He created this 40s and 70s new Chinese Pop Art Style and universal aesthetic and language of Art. The form and color of the imprinting originated from the traditional techniques of Chinese woodcuts and the "New Chinese Woodcut Movement" guided by Lu Xun. traditional techniques of Chinese woodcuts and the "woodcut movement" guided by Lu Xun. It is the belief of Chinese workers, peasants and soldiers, and their enthusiasm and dedication to building a new

恐懼感也是信仰的一個來源，沒有恐懼感的人，一般來講是不會有信仰的。倒并不是說我們這一代人比年輕一代人好像更有信仰，只是時代有點不一樣。

——王廣義

"Fear is a source of faith. A person without fear, in general, has no faith. It doesn't mean that our generation have more faith than the younger generation, but the era is different."

– Wang Guangyi

China. In the series, "The Beliefs", the female and male ratio is fifty-fifty. This echoes on the famous saying by Mao Zedong, " Women can hold up half of the Sky."

The digital code that emerged from the work began with the Great Criticism series, which represents a kind of review from the modern era. On the one hand, it emphasizes the historical sense of this woodcut color print, on the other hand, it also symbolizes the reproduction of a machine age, it also reflects the replication of the general public's faith. In any case, this historical memory will eventually be digitized and incorporated into the river of time.

"Materialists"(LOT 619) is a group of sculptures composed of 12 workers, peasants and soldiers from the posters created by Wang Guangyi. In this series, the materialist holding the writing brush is the most prominent in this series. Workers, as a member of the industrial factory, have the materialistic nature of themselves; writing medium, represents the existence of non-industrial, cultural and service industry. The contradiction between the two existed for a long time.

In the age of 1949, the illiteracy rate was as high as 80%. Therefore, in that historical context, New China chose "dialectical materialism" as the guiding ideology, but because knowledge is often spread in the process of mass communication. When it reaches the mass level, "dialectical materialism" is often recognized as "materialism". During the period of the reform and opening up in 1978, the people at that time had unlimited desires for different cultures and knowledge. The conflict of individuality vs society made people questioned about the definition of "materialism."



LOT 618

對於王廣義來說，他的成名作是 1986 年至 1987 年創作的「后古典」系列作品。「后古典」系列作品創作出來后在藝術家和批評家範圍內的影響非常大。《后古典》系列完成并拍照后，被寄給一些藝術家和批評家，第二步才是在媒體發表。那個年代整個社會氛圍是關注歷史和文化，并且當時美術界的整體環境是反形式主義，包括美術運動的主題就是針對「形式主義」，大家認為形式主義削弱了藝術創作的思想內涵。恰好「后古典」系列具有思想和歷史可闡釋性，還有脈絡的參照系統，于是就理論界引起關注。

《后古典》系列建立在王廣義對西方古典藝術的認同。《后古典》系列是從對西方和宗教、道德、信仰以及意識形態相關的偉大作品的綜合修正開始的。這些繪畫使用了不同的灰色調以及概括的人類造型、沒有細節的環境。王廣義的目的是構建一種偏離古典藝術的具有詳盡闡釋的圖式，

這是一種他用以表達他在閱讀了貢布裏希之后所形成的觀念和個人立場的策略，奠定了王廣義日后的創作和思想脈絡——藝術本質的理由就是歷史，它是在歷史中重要的參照座標。

《大批判系列》是王廣義的最具里程碑意義的歷史座標，從創作方式上看，它具有典型的波普藝術特征，即廣泛利用已經存在與大眾文化中的海量圖像，通過結構、挪用、并置等典型的后現代主義方式對圖像進行處理，最終賦予作品多重語境。《大批判——迎士尼》(LOT 635) 黑色背景下，中心高挂「迎士尼」的圖示，下面的工農兵在海浪中伸手。這樣的大背景下，仿佛英氣的工農兵與迎士尼童話王子形象構成了重合，一時會有工農兵在營救公主的錯覺感。又因為成長環境構成了對世界的不同認知，《大批判——迎士尼》又有了不同語境：擁有資本主義認知觀者，首先注意到作品之中的工農兵，聯系線索不禁有

所意會。擁有社會主義認知觀者，則反之注意到迎士尼，亦會有所思。作品的雙重語境賦予了它獨特魅力，這種似是而非却是一種中國古典智慧「無可無不可」的現代呈現。

《信仰》(LOT 618) 同樣是一個歷史座標，作品模仿木刻套色版印的手法，把新中國成立后，工農兵對社會主義建設的信仰投射在作品之中。新中國成立前后，版畫作為一種易擴散、高輻射度的宣傳手法深入人心，版畫作品為新中國成立前后幾場重要戰爭奠定了深厚的民眾基礎，並成為了一種集體視覺審美。王廣義把這種審美進行波普化，使他從一種 40-70 年代的中國普羅大眾的普遍審美經驗推廣到大陸以外的地方去。印刻的形式與着色的手法源于中國傳統木刻套色、魯迅引導的「木刻運動」的西方技法改良，陽面（黑色）精簡到位，設色不俗，透著作品依然能感受到「新中國」就是中國工農兵的信仰，以及



LOT 619

LOT 635

她們對建設新中國的那份熱情與專注。另外，在信仰系列裏，男女比例是對半開的，某個程度也是應和了 1955 年毛澤東提出的「婦女能頂半邊天」的口號。

作品上浮現的數位代碼始於大批判系列，代表着一種從現代去回看那個時代，具有審視的作用。一方面強調了這種木刻套色版畫的歷史感，另一方面，它又象征一種機器時代的復制化，某個程度也在映射普羅大眾的信仰具有復制性。無論如何，這份歷史的記憶終將數位化，匯入時間的河流裏。

《唯物主義者》(LOT 619) 是王廣義創作的一組由 12 個來自宣傳畫中的工人、農民和士兵造型所組成的雕塑群。而手持毛筆的這一位唯物主義者在這一系列裏，它的對立性是最為突出的。工人，作為實業工廠的一員，他本身就具有着唯物主義者的屬性；毛筆，作為一種書寫媒材，它代

表着非實業，如文化業、服務業等的存在，這兩者之間的矛盾由來已久。

在 1949 年百廢具興的年代，文盲率高達 80%，因此，在那個歷史語境裏，新中國選擇了「辯證唯物主義論」作為指導思想，但由于知識在大規模傳播的過程中往往遭受到簡化。它到大眾層面時，「辯證唯物主義」常被認知成「唯物主義」。無論如何，「唯物主義」的認知卸下了長久封建統治的思想、行為包袱的同時，又暫緩了一部分非實業的發展。當 1978 年改革開放之際，首先當時的人民對不同的文化、知識有着空前的渴望；再是國門大開，實業與服務業、文化業有了新一輪且最為深遠的一次衝突——集體性與個性的衝突，個性的追求某程度上導致了對「唯物主義論」的質疑。在當時的中國藝術上，導致的影響主要體現在文革時期藝術的「高、大、全」與傷痕時期藝術的「老、破、舊」的藝術觀念色彩之間的對立。王廣義却從這

兩者間，看到了另外的一層含義：在藝術中，一般來講是把那些帶觀念色彩的東西稱之為「物體」，這在漢語中「唯物主義者」具有相同的詞根。王廣義說到，「「唯物主義者」在這裏有一種語言學上的關連性。我想使用「唯物主義者」來建構一種雙重的暗示，以使觀者產生雙重的文化聯想。」

隨着人們對量子力學的認知，為「唯物主義論」的質疑提供了直接的依據，「辯證唯物主義」或許也將需要新的剖析方式，或許這就如《易經》所示，沒有什麼是永恆不變的。但不可否認的是「唯物主義論」的本位思想，適應了新中國戰后重建的需要，大大推動了中國的實業發展，不僅有保家衛國的底氣，還有「基建狂魔」的美譽。因此，世上無可無不可，貴在合理合度。因此，《唯物主義者》在今天，它又變成了對思想導向的雙向提醒：實業、非實業同樣可貴。



618 A Set of Two 一组两件

WANG GUANGYI

(China, b. 1957)

The Belief

2003
Oil on Canvas
50x40cm (each)
Signed in Pinyin and Chinese and dated 2003 (reverse)

PROVENANCE
Acquired directly from the artist by the present owner

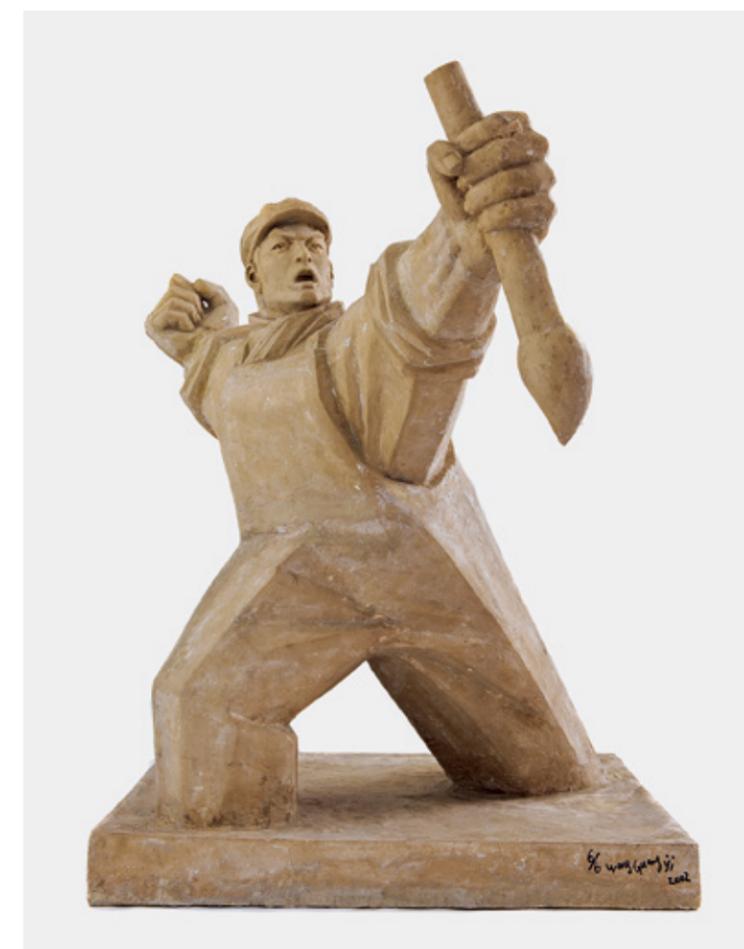
HKD 250,000–350,000
USD 32,000–45,000

王廣義

信仰

2003
布面油畫
款識：2003, Wang Guangyi, 王廣義 (作品背面)

來源：由現藏家直接向藝術家購得



619

WANG GUANGYI

(China, b. 1957)

Materialist

2002
Resin Sculpture
200x180x153cm
Signed and dated 2002 (bottom right)

HKD 800,000–1,100,000
USD 103,000–141,000

王廣義

唯物主義者

2002
樹脂雕塑
款識：6/6 Wang Guangyi 2002 (右下)



Although Ma Desheng has disabilities from a young age, he was still a model worker in the factory who loves art and literature and keeps creating. In 1978, the first volume of "Today" magazine published his prints and novels. By 1979, with the appearance of the 「Star Society」, he was finally able to express himself and his beliefs. During this period, most of Ma's works are woodcuts and ink paintings. His works combine traditional ink painting, abstract expression and expressionism, and are widely exhibited in art galleries in Japan, Europe and America. In 1986, Ma moved to Paris and became one of the first group of Chinese ink painters to be exhibited in France by the French Ministry of Culture. In 1992 he had an accident and experienced death in the United States, however, his determination of pursuing art is stronger than ever.

Since 2002, Ma Desheng started to create huge stone paintings with acrylic. The stones are stacked into various forms in a humorous way, the thick textures of stones are covered by small white dots like snowflakes, to suggest the various changes of thoughts. Four stones are placed on the top, bottom, left and right, with the stone above it is the largest. It is pressed against the rest of the three stones, forming an unbalanced crisis, indicating the embarrassment and difficulties of a toddler. The thick black lines from the upper layer provides a thick and stable visual sense, with the black and white alternating in the stone forms a sense of fluidity, forming a contrast between the movement and the static, which is closely related to his outwardly soft personality. When looking closely into the texture of the stones, white suggest the existence of a background, among them are black ink forming an unsound dynamic. The brushstrokes are like a person waving his arms against the darkness with "qi(translation unknown)" within his moves. Those bizarre twists and turns intend to express the fate. The white background under the stone consists of rough handwriting, expressing beautiful and subtle emotions of his personal experience.

Ma Desheng was born in Beijing in 1952, a poet and painter. In 1979, he initiated the avant-garde "Star Painting school" which is the beginning of Contemporary Chinese Art. His ink works were first exhibited in galleries in Lausanne, Switzerland, in 1983 and have been exhibited in galleries and galleries in Japan, Europe and the United States ever since. He settled in Paris in 1986 and his works were collected by the Paris Municipality and Museums, and for the first time recognized and sponsored by the French Ministry of Culture with Chinese ink paintings.

MA DESHENG

馬德升

雖然馬德升從小行動不太方便，上世紀 70 年代的他曾是工廠裏的勞動模範，所在的工廠流傳着一句話「遠學王進喜，近學馬德升。」同時，他熱愛藝術與文學，在 1978 年第一次出版的《今天》雜誌裏還刊登了他版畫與小說。等到 1979 年，隨着星星畫展的展開，爲了信念、信仰，他能滔滔呈詞；爲了朋友，能慷慨解囊。在這一時期裏，馬德升作品主要以木刻和水墨爲主，作品結合了傳統的大寫意水墨、抽象表達和表現主義手法，屢次在日、歐、美的美術館、畫廊展覽。1986 年，馬德升移居巴黎，並成爲首位中國水墨畫家獲法國文化部贊助在法國舉行展覽。1992 年，在美國再遭變故，經歷生離死別他，身心重挫。但他追求藝術的決心，比任何人都來得熾烈。

自 2002 年起，馬德升開始用亞克力彩創作巨幅石頭畫，綫條粗重的石頭布滿雪片紋理，並以幽默態度把石頭迭砌成各種形態以暗示思緒中的種種，《蹣跚學步》亦如斯者。上下左右各置一石，其中上方的石頭最爲巨大，它壓在其余三石之上，形成一種首重足輕的不平衡危勢，預示着學步者的蹣跚與艱辛。因爲外層粗黑綫條原因，予人一種厚實安定的視覺感，但石內黑白交替却形成一種流動感，形成動靜間的對比，這點與他外剛內柔的性格相互照應。仔細觀察石內紋理，白色近似一種背景的存在，而黑色的筆墨在肆意揮毫，形成了一種不羈的動態。石中黑既像一個個人物揮舞雙臂對峙黑暗，它又仿佛是一種「氣」在其中運動，或許它意在表達命運即使曲折離奇仍可力挽狂瀾，並以打不死的心態活到老的氣勢。石頭外白色的背景，細看之下滿是粗糲的筆迹，就像在表達那些無法直接意會的個人經歷，綿綿而又無言。

馬德升 1952 年生于北京，詩人、畫家。一九七九年發起前衛的「星星畫展」。在八十年代初，這個運動開啓了中國當代藝術的大門。一九八三年，水墨作品首次在瑞士洛桑的畫廊展出，自此經常參與日本、歐洲、美國的美術館和畫廊展覽。一九八六年定居巴黎，作品被巴黎市政府與博物館收藏，並以中國水墨畫首次得到法國文化部的承認與贊助。



620

MA DESHENG

(China, b. 1952)

The Toddler

2004
Acrylic on Canvas
130×97cm
Signed and dated 2004 (bottom left)

PROVENANCE
Private Collection, Asia

LITERATURE
Ma Desheng *Faceted Symphonies*, Kwai Fung Art Publishing House, May 2006, P53

HKD 110,000–150,000
USD 14,000–19,000

馬德升

蹣跚學步

2004
布面丙烯
款識：MA 04（左下）

來源：亞洲私人收藏

出版：《浮石世繪》季豐美術出版社，2006 年 5 月，P53。



621

SU XINPING

(China, b. 1960)

Cheers

2003

Pastel on paper

109x79cm

Signed and dated 2003 (bottom mid)

HKD 120,000–180,000

USD 15,000–23,000

蘇新平

乾杯

2003

紙上粉彩

款識：蘇新平 2003（中下）

Born in 1960 in Inner Mongolia, Su Xinping graduated from the Printmaking Department of the Central Academy of Fine Arts, obtained a master's degree, and stayed on as a lecturer in 1989. He has won the Bronze Award of the 7th National Art Exhibition, the Nomination Prize of the UNESCO Art Promotion Award, and the Lu Xun Printmaking Award. In 2011, he was awarded the title of the 7th Beijing Teaching Master. In 2014, he won the "8th AAC Art China Artists and Oil Painting Awards" and in 2015 he was awarded the title of "four batches of talents". His works have been collected by the British Museum, the Ashmore Museum of Oxford, the Ludwig Museum of Art, the Portland Art Museum, the San Francisco Museum, Fukuoka Art Museum, the National Museum of Australia, the National Art Museum of China, the Shanghai Art Museum, and the Central Academy of Fine Arts. Collections such as art galleries.

蘇新平，1989年畢業於中央美術學院版畫系，獲得碩士學位，並留校任教。2018年，當選為北京美術家協會副主席，現為中央美術學院副院長、教授。兼任中國美術家協會版畫藝術委員會副主任、中國國家畫院版畫院副院長。曾獲第七屆全國美術作品展銅獎、聯合國教科文組織「藝術促進獎」提名獎、魯迅版畫獎等。2011年被評為北京市第七屆教學名師，2014年獲得「第八屆AAC藝術中國年度藝術家·油畫類大獎」，2015年獲「四個一批人才」稱號。作品曾被大英博物館、牛津大學阿什莫爾博物館、德國路德維希美術館、波特蘭美術館、舊金山博物館、福岡美術館、澳大利亞國家博物館、中國美術館、上海美術館、中央美術學院美術館等收藏。

WU GUANZHONG

吴冠中

In March 1989, Wu Guanzhong visited and created in Paris at the invitation of president of Japan Seibu Department Store, during this period, Wu Guanzhong created paintings at Monument to Balzac, Arch of Triumph, Claude Monet's former residence, Jean Francois Millet's former residence, a bridge over the Seine river, Paris Zoo, Boulevard Montmartre and the Palace of Versailles, after returning to Beijing, he created more than 40 oil paintings and ink paintings themed on Paris. This painting Corner of Versailles is one of his sketches in Paris, and then it was participated in the opening ceremony of "Paintings of Paris by Wu Guanzhong" held in Tokyo in September of the same year, and was included in the exhibition catalogue Expression on Paris by Wu Guanzhong.

Wu Guanzhong started painting landscape in the 1950s. His early works were influenced by the Paris painter Maurice Utrillo, the colors of the paintings depicting the Paris cityscape are soft and the strokes are loose, but with a taste of simplicity and elegance. By the end of the 1980s, Wu Guanzhong had experienced several stages of change

in art, from figurative to semi-abstract, from realistic to freehand brushwork, from pure objective expression to formalized construction integrating geometric interests. Revisited the old scene, he was not the young school boy, but still keep painting in his seventies; He no longer rigidly adhered to the objective image, but simplified and generalized his creations; Instead of insisting on finishing the painting on the spot, he sketched his initial impressions of the scene and then returned to create on the canvas. Due to the changes of times, artistic viewpoints and creation methods, both the Paris in front of his eyes and the landscape creation have long been changed.

When Wu Guanzhong was 28 and a student in Paris, he had been to Versailles. Originally built by Louis XIII as a hunting lodge, and Louis XIV rebuilt it as a precaution against the danger of vassal separation, immediately after its completion, Louis XIV asked the country's leading nobles to move to Versailles. Bourbon Dynasty was the most powerful dynasty of the French monarchy, and the peak of the Bourbon Dynasty was the reign of Louis XIV, the

palace was spectacular and splendid in appearance and magnificent in interior, and filled with rare and priceless treasures. The area of the outdoor garden is about 100 hectares (1 hectare = 10000 square meters), the garden is a masterpiece of European classical garden art, with bridle paths, fountains, pools, rivers, artificial hills, parterres and pavilions. Such a magnificent building embodies the centralization and absolute monarchy of France at that time, but it is also one of the triggers of the French Revolution. After the Revolution, Versailles was destroyed, until 1833, King Louis Philippe I of July Monarchy ordered its restoration. As Mark Twain once said, "History doesn't repeat itself, but it often rhymes". the Palace of Versailles, like the Epang Palace in Qin Dynasty, was built and destroyed by people.

From the perspective of narrative mode, Wu Guanzhong did not really choose one corner of such a proud and grand object to paint, he adopted the viewpoint of Chinese landscape painting: do not aim at objectively reproducing nature and purely subjective formal beauty. This painting is not a simple

sketch, but the scenes that Wu Guanzhong sketched from different places in the palace of Versailles, gathered into one painting through the integration of his mind, it is a way of expressing the artist's thoughts and feelings as he walked around the Palace of Versailles. Therefore, it is not surprising that Wu Guanzhong used cavalier perspective not the focus perspective in Corner of Versailles, and the change of virtual and valid in the painting is far apart from the visual sense.

Corner of Versailles is composed in a triangle, with exaggerated perspective to highlight the dense forest in the center, and with the color rhythm of light, deep and light from top to bottom, the center of the picture is deliberately focused on the three statues in front of the dense forest. Although the three statues are in the "dominant position", the brushwork is quite few, only described with a delicate touch, instead, the dense forest behind them were depicted by the comprehensive use of a variety of techniques. The wall of vegetation cultivated with meshed support of the Versailles gardens was thickly painted, creating the thick surface like a screen.



Wu Guanzhong at Versailles, 1947
1947年吴冠中在凡爾賽宮



Wu Guanzhong at Versailles, 1989
1989年吴冠中在凡爾賽宮

From bottom to top, the pigments changed gradually from thick to thin, the colors and directions of brushwork gradually become rich, with loose and light strokes, he painted a scene of spring and vitality; The slender trunks among the leaves pointing to the sky, are drawn as a signature row of horizontal strokes, and the branches are elegant and outstretched as beautiful as the branches in Ma Yuan's paintings; the branches are dyed yellow, green and emerald green, indicating the growth of new buds. With more than ten different colors from yellow to green, and three different formal beauties of point, line and plane, Wu Guanzhong decorated the plants in the Palace of Versailles in two different painting views of China and the west.

What Wu Guanzhong depicted is the Palace of Versailles, but the painting is not intended for the resplendent and magnificent of the palace, also not the mythical sculptures, it was the early spring woods that he took the trouble to describe, the warning that appears on the painting floats above water after all: along the history of times, by the wash of rain, the evergreen tree will be lush and

green day after day, but a statue will become pale and unrecognizable. It seems that in the eyes of Wu Guanzhong, who is familiar with French history, the palace creations are fine and delicate, but they are also a simple vanity, the only eternal thing is the cycle of life.

Corner of Versailles shows the history of Paris from a unique perspective, and also expresses the painter's impression and emotion of the Palace of Versailles in a personal way. From the painting, we can also find Wu Guanzhong's typical style in the late 1980s, at that time, the painter's use of ink and oil painting had reached a level of complete harmony, the freehand brushwork elements in ink painting permeate into the performance with oil color as the medium, the oil painting has apparent freehand brushwork tendency, and it expands the performance space of oil painting, this marks Wu Guanzhong's application of various materials and techniques has entered a more free and perfect state.



Sculpture at Versailles
凡爾賽宮雕塑



Sculpture at Versailles
凡爾賽宮雕塑

1989年3月，吳冠中應日本西武百貨店社長邀請赴巴黎寫生，期間吳冠中在巴黎巴爾扎克像、凱旋門、莫奈故居、米勒故居、塞納河橋、巴黎動物園、蒙馬特大街、凡爾賽宮多處都留下了丹青筆記，回到北京后又創作了以巴黎為題材的油畫、水墨畫四十余幅。此件《凡爾賽一角》是畫家在巴黎的寫生作品之一，隨即參加了同年9月在日本東京舉行的「吳冠中畫巴黎畫展」開幕式，并收錄在展覽圖錄《吳冠中巴黎敘情》中。

吳冠中從二十世紀五十年代開始創作風景畫，其早期的作品受到了巴黎畫家莫裏斯·郁特裏羅的影響，那些描繪巴黎城市風光的畫作色調柔和，筆觸輕鬆，有一種簡約優雅的趣味。到了八十年代末期，吳冠中在藝術上已經經歷了幾個階段的變遷，從具象走向半抽象，從寫實走向寫意，從純粹的客觀性表達走向融合了幾何趣味的形式化構造。故景重游，他早已不是那個青蔥的求學少年，年近古稀唯筆耕不輟，也不再拘泥于客觀物象，而是進行簡化和概括；他也不再堅持在現場完成作品，而是通過速寫記錄對景象的最初感受，然后回到畫布上進行再創作。由於時代、藝術觀點、創作方式的變化，不管是眼前的巴黎，還是筆前的風景創作都早已物是人非。

早在吳冠中28歲求學的時候，他就到過了凡爾賽宮。這裏最初是路易十三修建的用于狩獵的行轅，路易十四為了預防藩鎮割據的危險而修建的，落成后路易十四立即將全國主要貴族集中于凡爾賽宮居住。波旁王朝是法國君主制最強大的朝代，路易十四在位期間又是波旁王朝最鼎盛時期，所以宮外觀宏偉壯觀，宮內部富麗堂皇，雲集奇珍異玩。室外園林現存面積約為100公頃（1公頃=10000平方米），園內集跑馬道、噴泉、水池、河流與假山、花壇、亭臺樓閣，是歐洲古典主義園林藝術的杰作。這麼一座宏偉建築，它體現了當時法國的中央集權和絕對君權觀，但也是法國大革命的導火索之一。革命后，凡爾賽宮曾毀於一旦，直到1833年，才被奧爾良王朝的路易·菲利普國王下令修復。如馬克·吐溫曾道，「歷史不會重復，但它總踩在正確的韻腳」，凡爾賽宮就像秦時的阿房宮，興于人民，毀于人民。

從敘事方式上來說，面對如此做岸宏物，吳冠中並沒有真正地選取其中的一角進行寫生，他采用的是中國山水畫視點：不以客觀再現自然和純主觀形式美為表現目的。此作不是純粹的寫生，而是吳冠中凡爾賽宮各處寫生留下的光景，通過腦海的整合匯于一處，借以傾吐藝術家步履凡爾

賽宮時的所思所感。因此，也無怪于《凡爾賽一角》中吳冠中采用的是散點透視，而并非近大遠小的焦點透視，畫中虛實變化也與視覺視感相去甚遠。

雖然，吳冠中描繪的是凡爾賽宮，但畫面沒有着意于金碧輝煌的凡爾賽宮行宮，也沒有巧奪天工的神話雕塑，反而是大費周章地去描繪的初春樹林，流露在畫面上的警示也終究浮于水面：在時間的長河裏，常青的樹林會因為雨水的滋潤日復一日地茂密蒼翠，塑像却會因雨水刷洗變得蒼白而又無法辨認。似乎在熟知法國歷史的吳冠中眼裏，宮廷造物盡管是精雕細琢，它們也僅僅是一種單純的浮華，唯一永恒的是周而復始的生命輪回。

《凡爾賽一角》以一個獨特的視角展現了巴黎的歷史，也以一種私人化的方式表達了畫家對於凡爾賽宮的印象和情感。從中，我們亦可看出吳冠中在八十年代末期的典型風格，畫家在彼時對於水墨和油彩兩種媒介的交相使用已經達到水乳交融的程度，水墨中的寫意性因素滲透到以油彩為媒介的表現中來，使油畫有着明顯的寫意傾向，拓展了油畫的表現空間，這標志着吳冠中對於各種材料和技巧的運用進入了更加自由，爐火純青的境界。

622

WU GUANZHONG

(China, 1920–2010)

Versailles

1989

Oil on Canvas

65×59cm

Inscribed 'VERSAILLES', signed and dated 1989
(bottom right)

LITERATURE

1. Paris Narrative: Wu Guanzhong Exhibition, Tokyo, Seibu Department Store, 1989, P6
2. Wu Guanzhong: Travel to Water Source, Plum Blossoms Gallery, 1990, P138–139
3. Wu Guanzhong: Paris Once More, Guangxi Fine Arts Publishing House, 2003
4. Volume III of Complete Works of Wu Guanzhong, Hunan Fine Arts Publishing House, 2007, P268 – 269
5. Volume II of Wu Guanzhong's painting collection, Jiangxi fine arts publishing house, 2008, P351

EXHIBITED

1. Paris Narrative: Wu Guanzhong Exhibition, Tokyo, Seibu Department Store, 1989
2. Circuit Exhibition of Wu Guanzhong: Travel to Water Source, VIP room of RAFFLESCITY CONVENTION CENTER, Plum Blossoms Gallery, Singapore, Taiwan and Hongkong, 1990

HKD 12,000,000–19,000,000

USD 1,538,000–2,436,000

吴冠中

凡爾賽一角

1989

布面油畫

款識: VERSAILLES 一九八九 荼 (右下)

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2. 《吳冠中——行到水源處》P138–139, 萬玉堂, 1990
3. 《吳冠中——又見巴黎》廣西美術出版社, 2003
4. 《吳冠中全集 III》P268——P269, 湖南美術出版社, 2007
5. 《吳冠中畫集下卷》P351, 江西美術出版社, 2008

- 展覽: 1. 1989, 巴黎敘情——吳冠中展, 西武百貨店, 東京
2. 1990, 吳冠中——行到水源處巡回展, RAFFLESCITY CONVENTION CENTER 貴賓廳, 星加坡, 萬玉堂 / 香港, CHINESE AUTOMOBILE CO LTD. / 臺北



CHEN DANQING

陳丹青

陳丹青的西藏畫作，是中國當代藝術界的一顆異星。他從1976年開始畫西藏，到1982年赴美，在拉薩街頭時，他畫了20多幅西藏油畫，這些畫作在當時的中國藝術界引起了巨大的反響。

Anyone who is familiar with Chen Danqing’s art, it’s difficult to discuss it without mentioning his two visits to Tibet. His first visit in 1976 inspired his painting "Harvest Fields Flooded by Tears" and helped him rise to fame right after. The piece depicts a supposed-to-be joyful scene of harvesting the golden crops in the background to set off the solemn, grievous atmosphere among a group of Tibetan people weeping or mourning the death of Mao Zedong, which can be boiled down to an impressive approach of developing after repressing. During his second visit to Tibet in 1980, Chen wandered around Tibet from lane to lane and sketched from the everyday life of Tibetan people. On his way out of Tibet, he, at the age of only 25, was already a giant in the art world of China because of the seven oil paintings in his luggage, which have even been acclaimed as a realist classic that transcends time.

A significant series in Chinese art history, Tibetan Paintings are liberated from the influence of the Cultural Revolution and Soviet socialism, came to us with its sincerity and humaneness, which resulted from the great amount of time Chen Danqing spent sketching from the life of Tibetan people during his stay in Tibet. There were over 20 drawings for the series piece "Go to Town", and many among them failed to be developed into oil paintings. The Tibetan paintings he made after moving to the United States in 1982 are based on his sketches from people’s life in Lhasa, just as he once

said – “In the U.S., I never ceased missing my life in China, but being where I was at the time, what reminded me of China were only the sketches I had made in Tibet and taken overseas with me – that’s also why they are so precious to me.”

“On a snowy day in January, 1982, I paid a visit to the Metropolitan Museum of Art and rambled like a sleepwalker as it was the first time in my life around so many original pieces of the classics. I just kept walking until I couldn’t feel my legs and got really thirsty. I came to realize that it could be so painstaking to visit an art museum, but still I refused to take any break. My eyes were open, but I don’t know if they were able to receive any messages or not. My mind seemed full of ideas, but it was actually empty.”

After he set foot in the U.S., Chen Danqing spent a great amount of time visiting the Metropolitan Museum of Art, the Guggenheim Museum, the Frick Collection and the Museum of Modern Art, New York. Sometimes he’d lose himself in art for hours. His study of Western painting and accumulation of relevant knowledge also reformed his art gradually. Between the blue sky and the celadon grassland, there is a herd of sheep, and, in front of the stone fence, two young shepherds are sharing the trivialities on their life leisurely. Compared with the grey tone of Tibetan Paintings, this piece is illuminated a bit more by the

strong sunlight the artist created, and adds dynamics to the human figures. To depict the Tibetan man, Chen Danqing applied loose brushwork for his facial structure to give vividness and fun to the character. Different brushworks are applied by the artist to present the different textures of the hair and ornaments, plait and hairs atop the Tibetan girl who seems to be murmuring and handing the water bottle over to the man. With her back to the sun, there’s no clear view of her face. Through changeful and delicate brushwork, Chen Danqing has made a perfect depiction of the leisureliness and romance of the young shepherd couple. The colorful stones on the road give the scene a stage effect, weaving a light-hearted, delightful visual rhythm together with the two young shepherds. By the time, Chen Danqing’s art had moved from outdated Scar Art into a new stage with the spirit of a new age.

熟知陳丹青藝術者論及陳丹青創作時，很難避開他兩次入藏經歷不談。1976年，他首次入藏，就已憑藉作品《泪水灑滿豐收田》名譽一時。此作通過遠處金燦燦的豐收之喜襯托聽到毛澤東逝世消息的肅穆悲痛、低頭拭泪、扶額痛哭藏民悲的氣氛，這種欲揚先抑的手法讓人拍案叫絕。1980年，陳丹青第二次入藏，游走于西藏尋常巷陌，速寫藏民日常。離藏時，25歲的他一路灰頭垢面，包裹裏也只有7幅油畫畫作，却已然中國藝術界的巔峰人物，那7幅畫更是被譽為具有劃時代意義的現實主義經典之作。

《西藏組畫》享譽中國美術史，它從真正意義上褪去了文革及蘇聯社會主義的教化，留有真摯的人文溫存，沁人心河。這種真情實感正是源于陳丹青在西藏生活期間對藏民大量速寫創作，單以《進城》為例，相關草圖便逾二十余，許多并未以油畫呈現。可想而知，他1982年赴美后在美國創作的藏族油畫就是源于他在拉薩街頭時

積累的寫生。他也曾念叨着，「在美國我一直想念中國，可當時的時間、空間統統斷掉了，只有西藏畫的速寫陪在身邊——這也是為什麼我非常珍視它們。」

「1982年元月，我踏雪造訪大都會美術館，平生第一次在看也看不過來的原作之間夢游似的亂走，直走得腰腿滯重、口干舌燥。我哪裏曉得逛美術館這等辛苦，又不肯停下歇息。眼睛只是睜着，也不知看眼裏沒有。腦子呢，似乎擠滿想法，其實一片空白。」——陳丹青

來到美國之后，陳丹青足迹遍布大都會博物館、古根漢姆博物館、弗裏克收藏館、紐約現代美術館，有時在原作面前一呆就是幾個小時。對西方油畫的研究與積累逐漸回饋在他的畫作之中，當我們仔細閱讀他作品的時候，我們發現陳丹青在美創作的時候，人物占比逐漸減少，細碎的筆法逐漸變成面塊式的語言，顏色也比往時更為溫潤、飽滿。如此作《一對年輕的牧羊

人》中，畫面之中表現的內容比以往更豐富。藍藍的天空下灰綠的草原漫步着覓食的羊群，石頭砌成的圍牆前一對年輕的牧羊人正閑散地分享着生活的細碎，他們所站在的小路并不平淡，碎石布滿了路徑。比起《西藏組畫》的灰調，畫面營造的強烈太陽光使畫作更具光感，人物也因此更顯立體。表現藏民男子時，陳丹青在頰及面部結構同時輕鬆用筆，使得人物形象生動而趣味。藏民女子頭上的發飾、辮子、發絲被陳丹青用不同的肌理、筆法繪出，她此時背對陽光看不清臉色，似乎邊嘟囔着什麼，邊把手中的水壺遞給男子。在多變而細膩的筆法裏，陳丹青將這對牧羊人伴侶洋溢着的悠然爛漫表現得惟妙惟肖。路上的碎石用色多彩，為畫面添加舞臺效果，與那對年輕的牧羊人共同組成輕鬆愉快的畫面節奏。這時，陳丹青創作已經脫離出反映老舊小的傷痕美術，走到一個更具有時代性的新階梯。



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CHEN DANQING

(China, b. 1953)

Two Young Shepherds

1986

Oil on Canvas

100×74.5cm

Signed and dated 1986 (bottom right)

PROVENANCE

Private Collection, Asia

Sotheby's Hong Kong, 8 December 2017, Lot 902

HKD 5,000,000–8,000,000

USD 635,000–1,017,000

陳丹青

一對年輕的牧羊人

1986

布面油畫

簽名：陳丹青 1986（右下）

來源：亞洲私人收藏

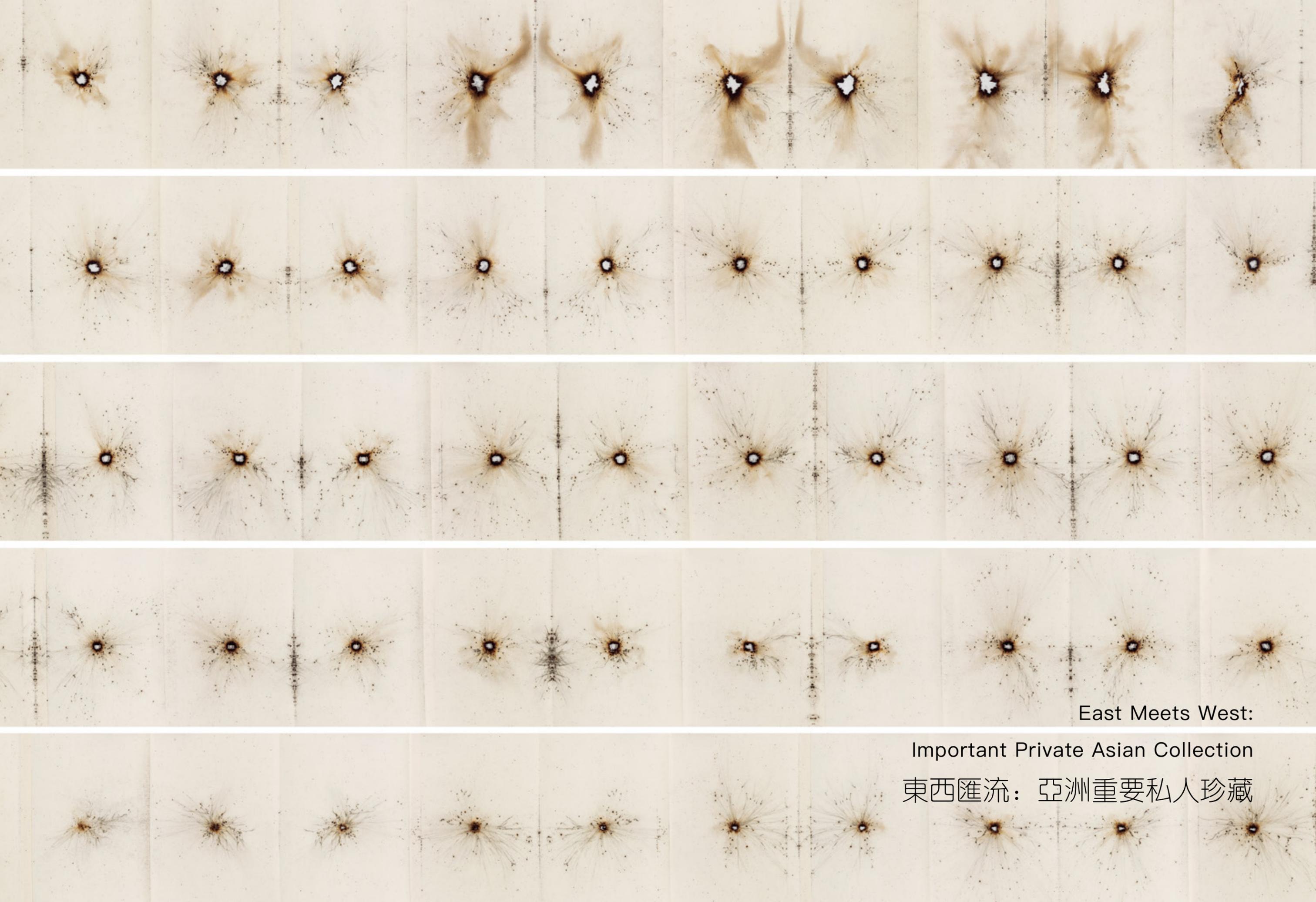
香港，蘇富比拍賣 2017 年 12 月 8 日，拍品編號 902

The appearance in 1980 of Chen danqing series of Tibetan paintings allowed the old battleship of Chinese culture, long lost on the seas of politics, to drive near to the shores of life. From then on, poetry, literature, film, and of course art started to engage with daily life in what was commonly called a revival of Naturalism. No praise is enough when it comes to Chen's work. While this historic change happened only by serendipity in the form of a 27-year-old artist's work, it in essence ended the Cultural Revolution, and glimmers of humanity, long hoped for, started to emerge.

Liu Xiaodong: "For Danqing" March 2010

1980 年，丹青「西藏組畫」的出現使中國文化界這條戰船羞愧于繼續航駛在政治海洋上，開始靠岸，靠向生活之岸。從此，詩歌、文學、電影，當然包括我們美術諸領域開始貼近日常生活，俗稱「自然流」。我們用盡所有贊美之辭都不算過。雖然這個歷史轉變僅僅因為這個 27 歲小伙子的偶然之作，它從根基上結束了「文革」，開始放射那個時代最渴望放射的人性之光。

——劉小東《為丹青》2013 年 3 月



East Meets West:

Important Private Asian Collection

東西匯流：亞洲重要私人珍藏



624

THOMAS SCHEIBITZ

(German, b.1968)

GP24

2002
lacquer, vinyl, gouache, spray paint, pigment marker
on rag paper
194x166cm

PROVENANCE
Spruth Magers Gallery

HKD 400,000–600,000
USD 52,000–76,000

托馬斯·謝比茨

GP24

2002
布料紙綜合材料

來源：馬格斯畫廊

Thomas Scheibitz is a German painter and sculptor. Together with Tino Sehgal he created the German pavilion on the 51st Venice Biennale in 2005. A student of Professor Ralf Kerbach, he studied alongside Frank Nitsche and Eberhard Havekost at the Dresden Art Academy. He started painting and producing sculpture in 1990 and quickly gained international recognition. Through the use of both mediums, he explores the boundary between figuration and abstraction, playing with the traditional genres of landscape, still life and portraiture. According to Roberta Smith, "his sculptures resemble architectural models or fragments of logos; his paintings are vaguely figurative".

托馬斯·謝比茨是德國畫家和雕塑家。2005年，他與蒂諾·塞加爾一起在第51屆威尼斯雙年展上創建了德國館。他在柏林生活和工作。托馬斯·謝比茨是東德石匠的兒子，1968年出生于德國的拉德伯格。作為拉爾夫·克爾巴赫教授的學生，他與弗蘭克·尼采和埃伯哈德·哈夫科斯特一起在德勒斯登藝術學院學習。他于1990年開始繪畫和雕塑創作，并迅速獲得國際認可。通過對這兩種媒介的運用，他探索了具象與抽象的界限，與傳統的山水、靜物和肖像畫流派相結合。根據羅伯塔·史密斯的說法，「他的雕塑像是建築模型或標志的碎片；他的繪畫是模糊的比喻」。



625

JULIAN LETHBRIDGE

(British, b.1947)

Whitehall Dinghy

2016
oil pigment stick on linen
244x203cm

PROVENANCE
Private Collection, Asia

LITERATURE
Julian Lethbridge, P28, Paula Cooper Gallery New York, Contemporary Fine Arts, Berlin

EXHIBITED
Julian Lethbridge, Contemporary Fine Arts, Berlin, Germany, 2017

HKD 1,200,000–1,500,000
USD 152,000–191,000

朱利安·萊斯布里奇

白廳小艇

2016
亞麻布面油彩棒

來源：亞洲私人收藏

出版：朱利安·萊斯布里奇，紐約保拉·庫珀畫廊，當代藝術，柏林，P28

展覽：朱利安·萊斯布里奇，當代藝術，德國柏林，2017

Julian Lethbridge is a British Ceylon-born, US-based, British abstract painter and drawer. Lethbridge was educated at Winchester College, where he was a boarder from 1960 to 1966. He enrolled at the University of Cambridge in 1966, graduating in 1969. His work is in permanent collections of museums in North America and Europe.

朱利安·萊斯布里奇是一位英國抽象派畫家。他從1960年至1966年在溫徹斯特學院學習。1966年，他進入劍橋大學，1969年畢業。他的作品被北美和歐洲的博物館永久收藏。

626

IAN MCKEEVER

(British, b.1946)

Assembly Painting P7

2006–2007
Oil and acrylic on Canvas
190x270cm

PROVENANCE

2013.10.16 Christie's London Modern British and Irish Art LOT185

EXHIBITED

Ian Mackeever, Cristea Roberts Gallery, London, 2014

HKD 1,500,000–1,800,000
USD 191,000–229,000

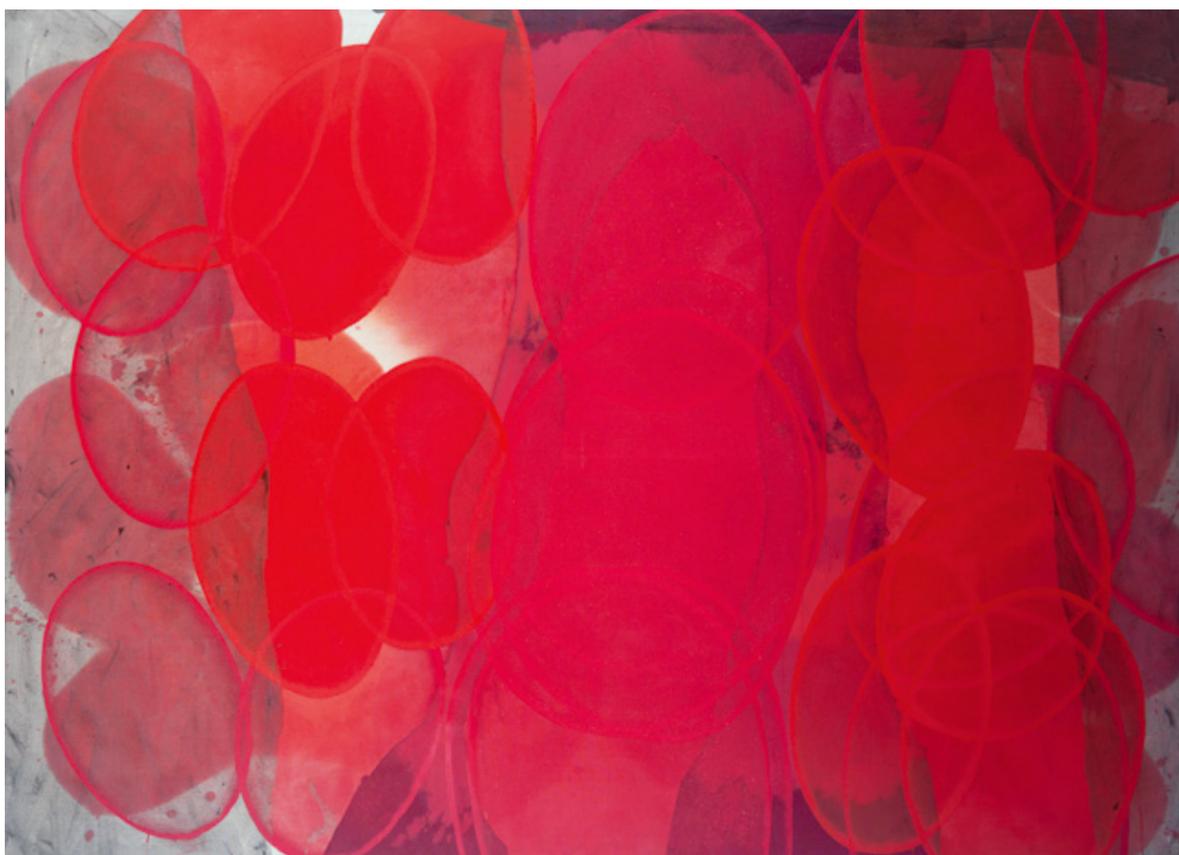
伊恩·麥克凱弗

會聚之彩 P7

2006–2007
布面油畫、丙烯

來源：2013年10月16日佳士得倫敦拍賣，大不列顛及愛爾蘭藝術，拍品序號185

展覽：伊恩·麥克凱弗，克裏斯蒂·羅伯茨畫廊，倫敦，2014



McKeever is a contemporary British artist who was born and raised in Withernsea, East Riding of Yorkshire. He studied English Literature and began working as an artist in 1968. In 1970 he took his first studio at SPACE, St. Katherine's dock, London, an artists' initiative set up by Bridget Riley and Peter Sedgley. His first group exhibition was held in West Berlin in 1971, and this was soon followed by his first solo exhibition at Cardiff Arts Centre. He was awarded the Arts Council Bursary in 1973 and in the same year held his first London solo exhibition at the Institute of Contemporary Arts (ICA). In 1989 he was awarded the DAAD scholarship in Berlin. This was followed in 1990 by a major retrospective exhibition of his work at the Whitechapel Gallery, London. In 2003 he was elected a Royal Academician.

麥基弗是英國當代藝術家，出生于約克郡東騎行的威瑟森西亞，并在那裏長大。他學習英國文學，1968年開始從事藝術家工作。1970年，他在倫敦聖凱薩琳碼頭（St. Katherine's Dock）的Space開了第一間工作室，這是布麗奇特·萊利（Bridget Riley）和彼得·塞格利（Peter Sedgley）發起的一項藝術家倡議。他的第一次團體展覽于1971年在西柏林舉行，隨後不久他在卡迪夫藝術中心舉辦了第一次個人展覽。1973年，他被授予藝術理事會獎學金，同年，他在當代藝術學院（ICA）舉辦了第一次倫敦個人畫展。1989年，他被授予柏林達德獎學金。隨後在1990年，他在倫敦白教堂畫廊舉辦了一次大型作品回顧展。2003年，他被選為皇家院士。

AGOSTINO BONALUMI

阿戈斯帝諾·波納魯米



AGOSTINO BONALUMI
阿戈斯帝諾·波納魯米

“Giallo”, like the image of a shining golden sun is one of Agostino Bonalumi’s most intensely sensual works. In some places of the works appeared to be sinuous and vibrant and in others featureless and stark, Giallo blurs the boundaries between painting and sculpture, breaking out from two into three dimensions in a fascinating landscape of concave and convex, volume and space. Bonalumi focused on three dimensional space arrangements. He used different elements to break the evenness of the

painting and create shadows and curves.

Born in 1935 in the town of Vimercate, only a few kilometres from Milan, Agostino Bonalumi originally intended to study technical and mechanical design. Dissatisfied with the direction he was taking, it was probably his proximity to what was at that time a hotbed of the creative avant-garde which finally inspired Bonalumi to leave his studies, and instead turn his attention towards art. Bonalumi’s talent was evident

and celebrated when he was offered his first solo exhibition at Milan’s Galleria Totti at the tender age of twenty-one.

Created from layers of vinyl tempera painted onto a shaped canvas, the surface of Giallo (which simply translates as ‘yellow’) is flawless with endless curves and imagination.

《黃》由阿戈斯帝諾·波納魯米創作于 1967 年左右，像金色的太陽一樣被照亮，并在精美的作品中保持平衡。在有些地方曲折而充滿活力，而在其他地方則毫無特色和鮮明，《黃》模糊了繪畫和雕塑之間的界限，在引人入勝的凹面和凸面，體積和空間中從二維分解為三個維度。它在彎曲時會產生陰影，而柔和的傾斜會被清晰而堅硬的輪廓打破。

阿戈斯帝諾·波納魯米于 1935 年出生于

距米蘭只有幾公里的維梅爾卡泰鎮。最初打算學習技術和機械設計。他不滿意他的前進方向，可能是他與當時那個富有創造力的前衛的溫床相距甚近，最終激發了波納魯米離開他的學業，轉而將注意力轉向藝術。波納魯米的才華顯而易見，并在他 21 歲那年在米蘭托帶畫廊（Galleria Totti）首次舉辦個人展覽的情況下立即受到贊揚。

《黃》由乙烯基蛋彩畫層制成，并塗在成

形的畫布上，其表面無瑕疵，并且隨着彎曲成永恒，顯然是無止境的。下面隱藏着一個複雜的結構，這肯定歸功于藝術家的原始技術培訓，一個精心構造的擔架將畫布塑造成形狀，但是對於觀賞者來說，這是立面整體印象的關鍵。波納魯米的工作最重要的是注重實質性，并依靠對媒體的全面理解。



Born in 1935 in the town of Vimercate, only a few kilometres from Milan, Agostino Bonalumi originally intended to study technical and mechanical design. Dissatisfied with the direction he was taking, it was probably his proximity to what was at that time a hotbed of the creative avant-garde which finally inspired Bonalumi to leave his studies, and instead turn his attention towards art. Bonalumi's talent was evident and celebrated almost immediately to the extent that he was offered his first solo exhibition at Milan's Galleria Totti at the tender age of twenty-one.

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AGOSTINO BONALUMI

(Italy, 1935–2013)

Giallo

1967

vinyl Tempera on Modeling Canvas
120×95×20.5cm

PROVENANCE

Galleria d'arte Studio f.22, Palazzolo sull'Oglio
Galerie Michael, Heidelberg
Bankhaus Carl F. Plump & Co AG Collection, Bremen
Sale: Ketterer Kunst, Berlin, 31 October 1997, Lot 293
Lot 11, Bonhams London, 26 November 2016

HKD 1,200,000–1,500,000

USD 152,000–191,000

阿戈斯帝諾·波納魯米

黃

1967

布面乙烯基坦培拉

來源：Studio f.22 畫廊，帕拉佐洛蘇洛廖
邁克爾畫廊，海德堡
Bankhaus Carl F. Plump & Co AG 收藏，不來梅
Ketterer Kunst，柏林，1997 年，10 月，31 號，
編號 293
邦瀚斯，倫敦，2016 年 6 月 26 日，編號 11

阿戈斯帝諾·波納魯米于 1935 年出生于距米蘭只有幾公里的維梅爾卡泰鎮。最初打算學習技術和機械設計。他不滿意他的前進方向，可能是他與當時那個富有創造力的前衛的溫床相距甚近，最終激發了波納魯米離開他的學業，轉而將注意力轉向藝術。波納魯米的才華顯而易見，并在他 21 歲那年在米蘭托蒂畫廊（Galleria Totti）首次舉辦個人展覽的情況下立即受到贊揚。

ROBERT RAUSCHENBERG

(America, 1925–2008)

Kennel Club (Scenarios)

2005
Pigment Transfer on Polylaminate
213×303cm

PROVENANCE
Private Collection, Asia

EXHIBITED
Scenarios 2005–2006, Waddington Galleries, London, 2006
Robert Rauschenberg: Three Decades, Faursschou Foundation, 2007

LITERATURE
Scenarios 2005–2006, Waddington Galleries, London, 2006, Cover
Robert Rauschenberg: Three Decades, Cover page and page 28, Faursschou Foundation, 2007

HKD 9,800,000–11,800,000
USD 1,256,000–1,513,000

羅伯特·勞森伯格

肯尼俱樂部

2005
多層板色彩轉移

來源：亞洲私人收藏

展覽：場景 2005–2006，Waddington 畫廊，倫敦，2006 年

出版：《場景 2005–2006》，Waddington 畫廊，倫敦，2006 年，封面
《羅伯特·勞森伯格：三十年》，封面及 p. 28，林冠畫廊，2007



“Painting relates to both art and life. Neither can be made. I try to act in that gap between the two.”

— Robert Rauschenberg

「繪畫關於藝術與生活。兩者皆可被創造。我嘗試在兩者之間的差距中行動。」

——羅伯特·勞森伯格

Robert Rauschenberg was a prominent member of the American Post-War avant-garde as well as pop art. The artist's sculpture-painting hybrids known as Combines, broke through the two dimensionality of the canvas at a time when Abstract Expressionism dominated the scene. Many of the artist's ideas foresaw the emergence of Andy Warhol and Pop Art in the 1960s. His exhibition held in 1985 in National Art Museum of China had indispensable influences over many Chinese artists who become important figures today, which also further stimulates the development of 85' Art Movement. Today, Rauschenberg's works are held in the collections of the Tate Gallery in London, The Museum of Modern Art in New York, the Walker Art Center in Minneapolis, and the Kunstmuseum Basel, among others.

羅伯特·勞森伯格是戰後美國先鋒藝術和波普藝術的代表人物。正當抽象表現主義盛行時，藝術家突破二維平面限制，創造雕塑與繪畫的混合體——「綜合繪畫」。他的創見預示了 1960 年代安迪沃荷與波普藝術時代的來臨。勞森伯格是對一代中國藝術家影響最大的藝術家之一。1985 年他在中國美術館的個展直接影響了一大批後來成名的藝術家，促進了 85 美術新潮的發展。他的作品被世界重要藝術機構收藏，包括倫敦泰特美術館、紐約現代藝術博物館、明尼阿波利斯的沃克藝術中心以及巴塞爾藝術博物館。

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PARK SEO-BO

(Korea, b.1967)

No. 060214

2006

Mixed media on Canvas and Korean paper
160×260cm

PROVENANCE

Lot 0192, Modern and Contemporary Art, Poly Hong Kong 2017 Autumn Auctions

EXHIBITED

1.2006 China International Gallery Exposition, Big Trend Gallery, China, 2006;
2.International Trade Exhibition Hall, Beijing, China, April 12-16, 2006;

HKD 1,500,000-1,800,000

USD 191,000-229,000

朴栖甫

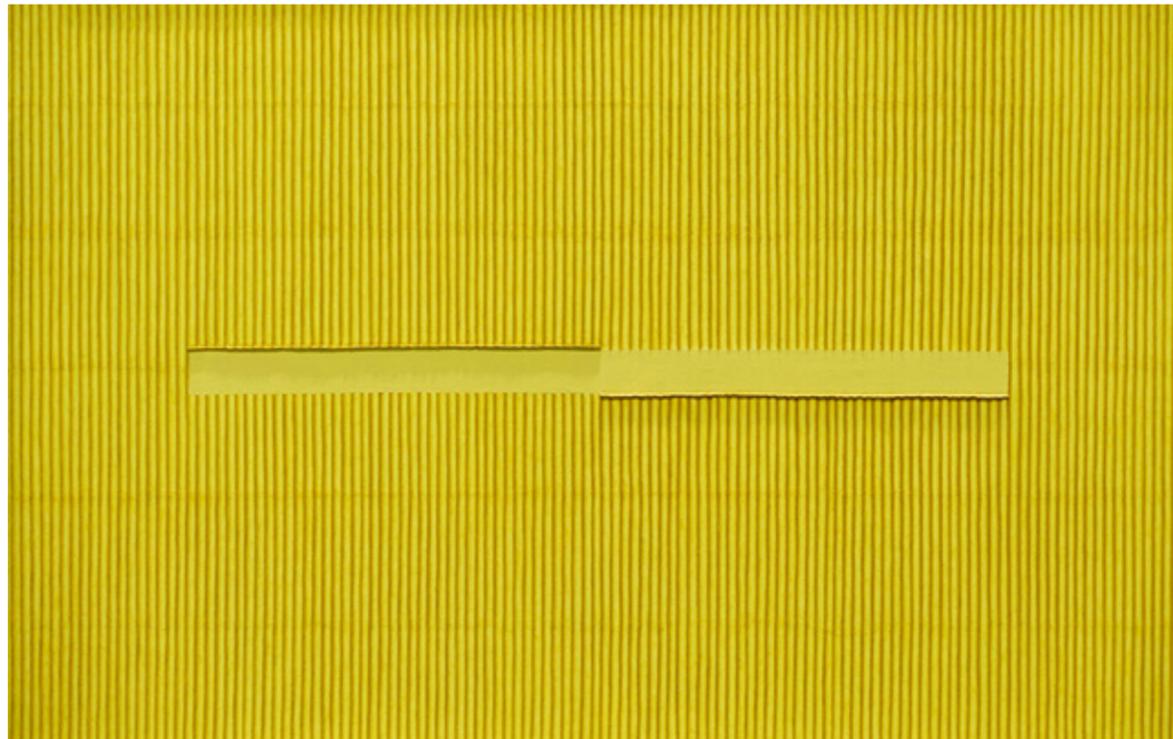
描法 060214 號

2006

布面綜合材料、韓國紙

來源：保利香港 2017 秋季拍賣會 現當代藝術專場
LOT0192

展覽：1.2006 中國國際畫廊博覽會，大趨勢畫廊，中國國際貿易展廳，北京，中國，2006 年 4 月 12-16 日；
2. 韓國國際藝術博覽會，COEX 首爾，韓國，2006 年 5 月 26-30 日。



Park Seo-Bo is a Korean Dansaekhwa painter. Best known for his large-scale Minimalist paintings, his work conflates the ethos of traditional Korean culture with the formal language of linear abstraction. With a practice that is both meditative and violent, Seo-Bo employs a variety of techniques such as sewing hemp onto canvas stretched over junkyard metal, and burning and corroding the surface of his works with blowtorches and chemicals. Seo-Bo's work has been widely met with critical acclaim, with pieces featured in the collections of such important institutions as the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Museum of Contemporary Art in Tokyo, and the Musée d'Art Moderne de Saint-Étienne.

朴栖甫是韓國單色畫藝術的先驅。作品以綫性抽象的形式語言融合韓國傳統文化精神，尤以大尺幅的極簡主義繪畫聞名。他通過既沉思又暴力的方式，運用了多種技巧，例如將麻質材料縫于畫布，綁在垃圾場撿來的金屬上，并用噴燈和化學藥品燃燒和腐蝕他的作品表面。朴栖甫的作品廣受批評界的贊譽，被重要藝術機構收藏，其中包括華盛頓赫施霍恩博物館與雕塑園、東京當代藝術博物館及聖艾蒂安現代藝術館。

NAM KWAN

南寬



Nam Kwan in studio
南寬在工作室

Nam Kwan is one of the best recognized painters in the history of Korean modern art along with other contemporary artists, Rhee Seundja and Kim Whan-Ki. Like many other modern Korean artists, Nam Kwan first encountered Western abstract art in Japan. Studied under the Japanese academicism, Nam explored a wide range of European painting style from Impressionism to Cubism and Fauvism, seeking his own colors and compositional forms. In 1950, the Korean War began, changed his style of art into an express of his tragic and horrendous experience of war.

In 1954, Nam decided to move to Paris in order to study more deeply into Western art. He developed his own visual language by learning from Western masters who had also shared their war experiences and through art practice. At that time, in Paris was appealing the Art Informal movement and Nam vigorously absorbed Tachisme technique of dripping paints, a technique he found it most appropriate to create texture help him to express.

After extensive experiments with various materials and techniques, by the early 1960s, Nam started to build up his signature style and motif: unique shapes connected to letters, historical remains, stones, crown from the Silla Dynasty, and Korean traditional mask. As he recalls, 'I am employing old themes from my motherland—ancient remains, masks, ancient plant pattern.' Unlike renowned Western abstract calligraphy painters such as Hans Hartung, Mark Tobey, and Franz Klein, who pursued free brushstrokes of spontaneous energy and action, Nam preferred to carefully rebuilt letter shapes and make them more constructive and figurative. Nam's signature ideogram style continued to evolve into the next stage; emphasizing structure by employing the repeated letters and various shapes of ideograms combined with masks in an architectural format, which occupied more of his canvas during the 1970s and 1980s.

Inner Reflection featured here is a representative example that demonstrates his mature technique and evolved styles

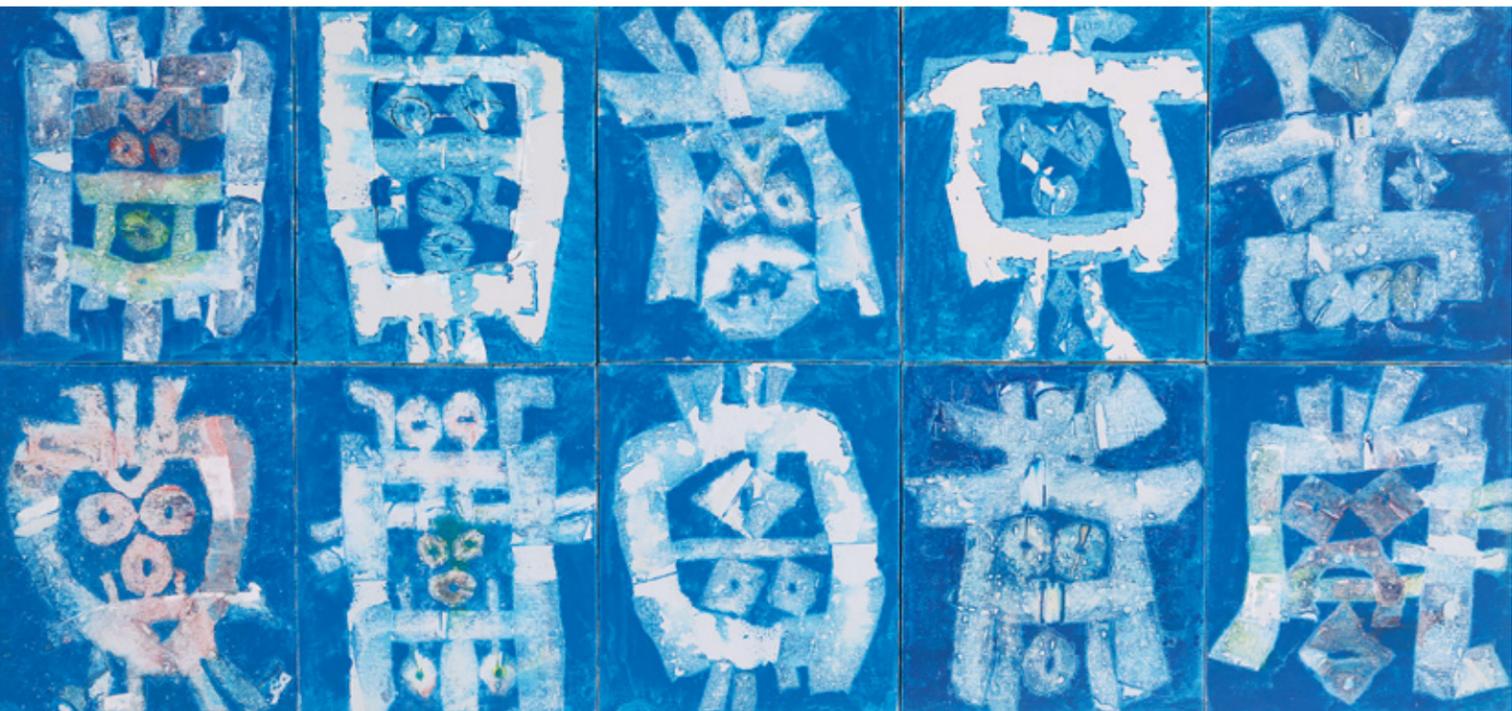
employing the ideograms in the 1980s. Blue colour in the painting is associated with Korean traditional royal garments dyed by extraction from plants and flowers. Nam's signature ideograms combined with historical ruins, Chinese and Korean characters, and human faces, referring to the rich history of humans, along with the hope and futility of life. French critics, Bernard Dorival, wrote in 1973, 'Nam's work is a great example of sophisticated and exquisite sensibility of East Asia.'

Nam's artworks are held in many public collections and institutions including the Musée National d'Art Moderne, France, thw Musée d'art moderne Grand-Duc Jean, Luxembourg, Torino Galleria d'Arte Moderna e Contemporanea, Italy and the Museum of Ecole polytechnique fédérale de Lausanne, Switzerland.

南寬被公認為韓國現代藝術史上最優秀的畫家之一，與同時期藝術家李聖子、金煥基齊名。這一代的韓國藝術家大多曾留學日本，南寬在留日時期第一次接觸西方抽象藝術。他在日本學院派的影響下，廣泛地探索各種不同的歐洲油畫風格，從印象派到立體派、再到野獸派，尋求具有個人特質的色彩和構圖形式。雖然他企盼在畫作中實現獨創性，但朝鮮戰役却深改變且深深影響着他，更促成了他爾後的繪畫風格，直接且真實地表達戰爭的悲慘和可怕。1954年，南寬決定遷往巴黎，想更深入研究西方藝術，并在新的環境下尋求藝術創作的突破。他特意向同樣是表達戰爭經歷的西方藝術大師學習，逐步建構出自身的視覺語言。1950年代的巴黎正盛

行藝術「無形運動」（亦稱為「不定形運動」），而南寬則大力吸收此運動中「斑駁風格」的特色——滴畫，滴畫的抽象表現方式與效果，就是他一直在追尋的畫面質感。1960年代初，南寬不斷嘗試運用各種材料和技巧，逐步形成他標誌性的風格和主題——獨特的輪廓讓人聯想起文字的符號、歷史遺迹、石頭、新羅王朝的皇冠以及韓國傳統面譜。藝術家曾憶述：「我采用的是源自祖國的古代遺迹、面具和古代植物圖案中的古老題材。」南寬的創作有別于漢斯·哈同、馬克·托比和弗蘭茨·克萊恩揉合東方書法而成的西方抽象繪畫。這幾位西方藝術家追求自發性精神和動作的自由筆觸，南寬却偏愛精心設計的文字形狀，加強其建構力和象征性。在

1970和1980年代，南寬的表意符號風格演進至新的階段，透過使用重復字樣和形態多樣的表意符號來加強畫面結構。這些佩戴面具的表意符號以建築形式存在，占據更多畫布空間。《內省》屬於南寬晚期的風格，呈現1980年代的純熟技法和表意符號。畫作的藍色基調讓人聯想到韓國傳統宮廷服飾，染料萃取自植物和花卉。南寬的標誌性表意符號結合了歷史遺迹、中國漢字和韓國文字以及人類的面孔，象征着人類悠久豐富的歷史，同時南寬還試圖表達希望和虛妄之感。在許多法國評論家中，貝爾納·多裏瓦對南寬的畫作加以稱許。他在1973年寫道，「南寬的藝術價值在于代表了東亞復雜而精緻的情感。」



'Nam's work is a great example of sophisticated and exquisite sensibility of East Asia.'

—European critic, Bernard Dorival

南寬的作品是「東亞地區成熟及細膩感觀的楷模。」—歐洲著名藝評家伯納德·多利瓦

Nam Kwan was one of the most pioneering artists in the history of modern art in Korea. Having studied oil painting in Tokyo in the 1930s and 1940s, it was his fascination to gain direct exposure to Western abstract art that led him to Paris in 1954. Nam further studied oil painting at the Académie de la Grande Chaumière, where Chinese masters such as Zao Wouki and Chu Teh-Chun studied. His exposure to lyrical abstraction encouraged him to create a timeless and poetic universe while remaining faithful to his cultural roots. The fact that Nam was awarded a GrandPrize in Manton Biennale in 1964 proves his artistic achievement.

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NAM KWAN

(Korea, 1911–1990)

Inner Reflection

1981

Oil on Canvas

211x452cm

HKD 3,200,000–3,800,000

USD 407,000–483,000

PROVENANCE

Christie's, Hong Kong, 22 November, 2014, lot 3357
Private Collection, Asia

LITERATURE

Nam Kwan Retrospective Exhibition" National Museum of Modern and Contemporary Art, orchard, Korea, 1981 edition, Cover No. & p229

EXHIBITED

Southern Wide Retrospective Exhibition, National Modern and Contemporary Art, Gwacheon, South Korea, August 1–30, 1981.

南寬

自省

1981

布面油畫

來源：佳士得，香港，2014年11月4日，編號3357
亞洲私人收藏

出版：《南寬回顧展》國立現代和當代藝術博物館，韓國果川，1981年版，封面&P229。

展覽：南寬回顧展，國立現代和當代藝術，韓國果川，1981年8月1–30日。

南寬是韓國現代藝術史中最著名的抽象派先驅。他早于1930及1940年代留學日本，後來因想直接與西方抽象藝術家接觸而于1954年到巴黎，并于趙無極及朱德群等曾就讀的大茅屋學院學習油畫。南寬接觸過抒情抽象派風格後受到鼓舞，建造了一個既永恒又詩意、但同時忠于他文化根基的世界。南寬于1964年于法國第五屆蒙頓油畫雙年展中榮獲大獎，以表揚他的藝術成就。



It is the blasting gunpowder that free the artist from existing thinking pattern and break the limit of aesthetic skills, break the world that had been built by banal fantasies in both traditional classic art contemporary art...

- Gao Minglu

正是由于非人力的火藥爆破使藝術家得以擺脫人類既有思維模式和美學技巧的限制，爆破的過程得以超越那些在傳統繪畫和當代藝術作品中隨處可見的、依人類理性意識所製造和編制的幻想世界...

- 高名潞

631

CAI GUOQIANG

(China, b.1957)

The Art of War (Album)

1998

Powder and ink on paper

34.8x2070.6cm

PROVENANCE

Lot 3155, Painting and Sculptures, Beijing Council
2014 Spring Auctions

HKD 1,800,000–2,200,000

USD 229,000–280,000

蔡國強

兵書

1998

火藥爆破，水墨紙本

來源：北京匡時國際拍賣 2014 年春季拍賣會 油畫雕塑專
場拍品序號 3155 LOT 3155

Cai Guo-Qiang is a Chinese artist who currently lives and works in New York City and New Jersey. Cai Guo-Qiang's work crosses multiple mediums including drawing, installation, explosion event, and performance. Drawing upon Eastern philosophy and contemporary social issues as a conceptual basis, his artworks respond to culture and history and establish an exchange between viewers and the larger universe around them. His explosion art and installations are imbued with a force that transcends the two-dimensional plane to engage with society and nature.

蔡國強是現時在紐約和新澤西生活和工作的中國藝術家。蔡國強的作品跨越了繪畫、裝置、爆炸事件、表演等多種媒介他的作品以東方哲學和當代社會問題為概念基礎，回應文化和歷史，在觀眾和周圍更廣闊的宇宙之間建立起交流。他的爆炸藝術和裝置充滿了一種超越二維平面與社會和自然接觸的力量。

ZHAN WANG

展望

Artificial Rocks, begun in 1995, brought a paradoxical question: when we face these Taihu stones recreated with industrial materials, we face a double visual challenge, as both positive and negative responses to it will leave us unsettled. Through the familiar approach of imitating antiquity, it probes our cultural complexity, and casts it before the masses. When Artificial Rocks truly became the object of collection, as well as of meaningful interpretation, its great success brought it back to a more fundamental question, that of how we understand the material essence of a stone. The 2010 work Suyuan Stone Machine shifted from the imprinting of rocks to the making of rocks. This artwork was not so much a “technological”

experiment in the formation of Taihu stones as it was a playful re-creation of myth, compressing time into space, and turning hundreds of millions of years of geological history into a momentary spectacle of happening.

Artificial Rock No. 29 is an integration of appreciate the rock and observe the world. On the posture, one side is perfectly round and fierce, mountains overlapping mountains with dangerous ridge and endless exquisite craggedness; Another side is smooth and steady, like the continuous water, which is crystal clear, gentle and graceful. The artist's meticulous and even paranoid reproduction

of rocks reflects an attempt to repair the fracture; The purpose of remaking rocks is never to mix the spurious with the genuine, but to create an inseparable connection between the theme (the genuine) and the sculpture (the spurious), so as to reconstruct an aesthetic order with “China” as the main axis. Artificial Rock No. 29 has plump figure and sharp bone, the holes and spaces are interlaced, the virtuality and reality are integrated with each other, it seems like the strong and muscular shadow of a pride man, and the rare rock of towering mountain, thick and vigorous, divine and admirable. — excerpt from Huang Zhuan's Piecing Together A World In Sculpture

1995 年開始的《假山石》帶來的是一個悖論性的趣味問題：在工業材料復制的太湖石面前，我們面臨着雙重的視覺挑戰，欣賞它和反感它都會令我們感到不安。它以一種我們司空見慣的仿古方式向我們文化的雜種性發問，并把它拋給了大眾。當《假山石》真的變成了一種收藏趣味并帶來了含義無窮的解釋時，它的巨大成功反倒促使他回到一個更為基礎的問題，即太湖石作為一種石料的物質本質如何被我們理解。2010 年的《素園造石機》將拓石

轉向造石，這件作品與其說是對太湖石形成的一種「科技」實驗，不如說是一種戲擬性的神話再造，它把時間壓縮在空間之中，使億萬年滄桑的造石史變成一種瞬間的事件景觀。

《假山石系列之 29》正是品石見世界的集成。在體態上，一面混元凶悍，似山巒迭嶂、峻山險嶺，看不盡的玲瓏陡峭；一面平穩順滑，似延綿之水晶瑩剔透、輕柔婉約。藝術家如此巨細靡遺地甚至偏執

地復制石體，亦反映出修補這層斷裂的企圖；因為重制山石的目的從來不在於以假亂真，而是為了在主題（真）與作品（假）之間制造不可分割的連結，借此重建一種以「中國」為主軸的美學秩序。《假山石系列之 29》，肥韻鋒骨，洞空靈透交錯、虛實互生，若驕子之健碩背影，若巍山之冥冥奇石，厚實雄健，靈氣逼人。

——節选自黃專《雕塑如何對世界「構形」》



ZHAN WANG
展望



632

ZHAN WANG

(China, b.1962)

Artificial Rock series No.29 ED 3/8

2001
Stainless steel
131×70×211cm
Signed and dated 2001

PROVENANCE

Lot 0139, The Ullens Collection – Experimentation and Evolution, Sotheby's Hong Kong 2011 Autumn Auctions

LITERATURE

Garden of Mirror: Zhan Wang, Han Art TZ Gallery, Hong Kong, China, 2007, P52;
Zhan Wang the New Suyuan Stone Catalogue, Edizioni Charta, Milan, Italy, 2001;
Paris and Beijing, Art Center of Cardin, Paris, France, 2002, P243

EXHIBITED

Garden of Mirror: Zhan Wang, Han Art TZ Gallery, Hong Kong, China, 2007;
Fake Nature: Solo Exhibition of Zhan Wang, Ham Art TZ Gallery, Hong Kong, China.

HKD 1,800,000–2,200,000
USD 229,000–280,000

展望

假山石系列之二十九

2001
不銹鋼雕塑
ED 3/8
款識：展望 2001

來源：蘇富比香港 2011 秋季拍賣會尤倫斯重要中國藝術收藏；
蛻變——當代中國藝術的革新與演化專場 LOT0139

出版：《展望：鏡花園》，P52，漢雅軒畫廊，香港，中國，2007 年；
《展望：新素園石譜》，P47, Edizioni Charta, 米蘭，意大利，2011 年。（另一版數，攝于藝術家工作室）；
《巴黎，北京》卡丹藝術空間，巴黎，法國，2002 年 10 月，243 頁。

展覽：《鏡花園》—展望的鏡像世界，漢雅軒，香港；
《假造的自然》—展望不銹鋼假山石個展，漢雅軒，香港

Zhan Wang was born in Beijing in 1962. He graduated from the Sculpture Department of the Central Academy of Fine Arts in 1988. He graduated from the Sculpture Department of the Central Academy of Fine Arts in 1996. Currently living in Beijing, working in the Sculpture Department of the Central Academy of Fine Arts. Zhan Wang is one of the most important and most valuable concept sculptors in contemporary China, and the first Chinese artist to be permanently collected by the Metropolitan Museum of the United States. His works are widely collected by large cities and private institutions, including the Metropolitan Museum of the United States, the University of Chicago's SMART Art Museum, and the Boston Museum of Art.

展望，1962 年出生于北京，1988 年畢業于中央美術學院雕塑系，1996 年畢業于中央美術學院雕塑系研究生課程班。現居北京，任職于中央美術學院雕塑系。展望是中國當代最重要且身價最高的觀念雕塑家之一，也是第一個作品被美國大都會博物館永久收藏的中國藝術家。作品被美國大都會、芝加哥大學 SMART 美術館、波士頓美術館等國內外大型博物館和私人機構廣泛收藏。



Zhang Xiaogang is a contemporary Chinese symbolist and surrealist painter. Paintings in his Bloodline series are predominantly monochromatic, stylized portraits of Chinese people, usually with large, dark-pupiled eyes, posed in a stiff manner deliberately reminiscent of family portraits from the 1950s and 1960s. Recently, he also created sculptures, translating for the first time into three dimensions many characters of the sort seen in his "Bloodlines—Big Family" portrait series. These sculptures have featured in many exhibits and continue his work as one of China's leading, and most highly sought-after, contemporary artists.

張曉剛是當代中國象征主義和超現實主義畫家他的血緣系列作品主要是黑白風格化的中國人肖像畫，通常有一雙黑色的大眼睛，僵硬的姿勢故意讓人想起 20 世紀 50 年代和 60 年代的家庭肖像畫。最近，他還創作了雕塑作品，第一次將許多中國人的形象翻譯成三維在他的「血緣大家庭」系列肖像中看到的那種。這些雕塑作品在許多展品中都有展出，并作為中國當代藝術界的領軍人物和最受追捧的藝術家之一繼續呈現他的作品。

633

ZHANG XIAOGANG

(China, b.1957)

Amnesia and Memories: Male

2003
Oil on Canvas
200x260cm
Signed and dated 2003

PROVENANCE

Lot 1040, Christies Hong Kong Autumn Auctions, Asian Contemporary Art and 20th Century Chinese Art Evening Sale

LITERATURE

The Umbilical Cord of the Era: Zhang Xiaogang painting, Hong Kong Art Gallery Association and Galerie Enrico Navarra, 2004, P150, 152–153, Chart and Back cover

EXHIBITED

The Cord of the Era: Zhang Xiaogang Painting 1990 – 2004 Hong Kong Art Institute Hong Kong China, March 6–14, 2004

HKD 6,800,000–8,800,000

USD 864,000–1,118,000

張曉剛

失憶與記憶：男人

2003
布面油畫
款識：張曉剛 2003

來源：佳士得香港 2010 秋季拍賣會 亞洲當代藝術及中國二十世紀藝術晚間拍賣專場 LOT1040

出版：2004 年《時代的臍帶：張曉剛繪畫》漢雅軒及 Galerie Enrico Navarra 香港中國（圖版，封面，第 150 及 152–153）

展覽：2004 年 3 月 6–14 日「時代的臍帶：張曉剛繪畫 1990–2004」香港藝術學院香港中國



Liu Ye is a Beijing-based contemporary Chinese painter known for his bright-hued paintings of childlike female figures, his favorite cartoon character Miffy the bunny and works inspired by Piet Mondrian. Liu Ye is part of a generation of artists who grew up during the Cultural Revolution. However, unlike most acclaimed Chinese contemporary art, his works have little political implications. Instead, he prefers to use a universal language to depict his inner world. His work has been exhibited extensively in China, Europe and the United States.

劉野是北京當代中國畫家，以其色彩鮮明的兒童女性形象、他最喜歡的卡通人物米菲兔和皮特蒙德裏安的作品而聞名。劉野是文革時期成長起來的一代藝術家中的一員。然而，與大多數中國當代藝術不同的是，他的作品幾乎沒有政治含義相反，他更喜歡用一種通用的語言來描繪他的內心世界。他的作品在中國、歐洲和美國廣泛展出。

634

LIU YE

(China, b.1964)

Untitled

1994
Oil on Canvas
200×171cm
Signed (lower right)

PROVENANCE
Private Collection, Asia

LITERATURE

1. Liu Ye.. Painting 1993–1995 Taube Gallery Berlin Germany,1995 , (Picture, Figure 16)
2. Liu Ye: Catalogue Raisonne 1991–2015 Hatje Cantz Ostfildern Germany, 2015 , (Picture, Fig. 94–07, p. 261)

EXHIBITED

Liu Ye: Painting 1993–1995 Taube Gallery Berlin Germany, April 7th to June 10th, 1995

HKD 11,000,000–17,000,000
USD 1,398,000–2,160,000

劉野

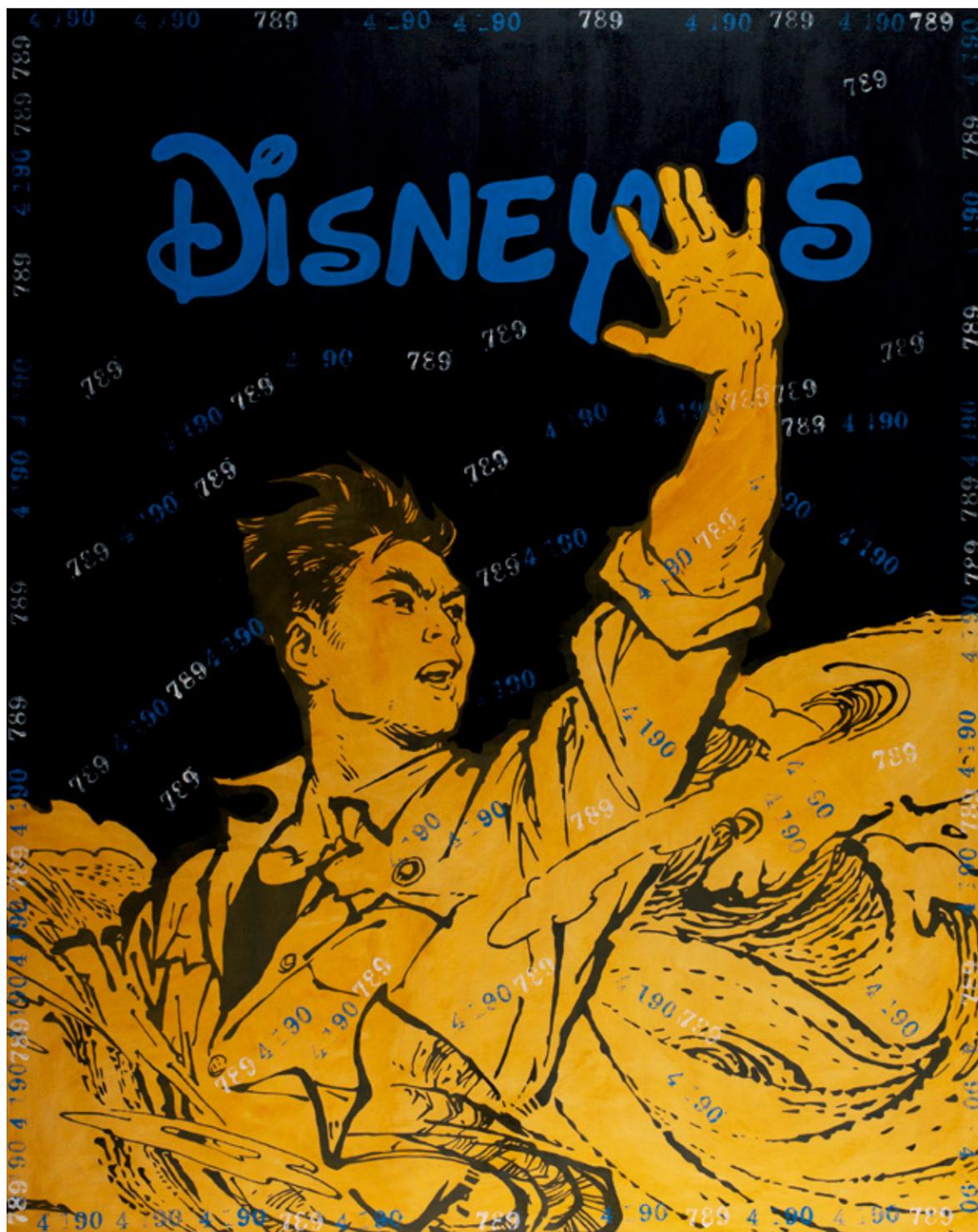
無題

1994
布面油畫
款識：野 YE（右下）

來源：亞洲重要私人收藏

- 出版：1. 《劉野：繪畫 1993–1995》Taube 畫廊 柏林 德國，1995，圖版，第 16 圖
2. 《劉野：雷西涅圖錄 1991–2015》哈蒂·坎茨 奧斯特菲爾德爾恩 德國，2015 年，圖版，第 94–07 圖，P261

展覽：劉野：繪畫 1993–1995
Taube 畫廊柏林德國，1995 年 4 月 7 日至 6 月 10 日



635

WANG GUANGYI

(China, b.1957)

Great Criticism Series: Disney

2006
Oil on Canvas
200x160cm
Signed and dated 2006

PROVENANCE

Lot0495, Asian Contemporary Art Day Sale, Christies Autumn Auctions II 2012

EXHIBITED

Shanghai 21st Contemporary Art Fair, Zhongshi Building, Shanghai, 2013

LITERATURE

Shanghai 21st Contemporary Art Fair, Zhongshi Building, Shanghai, 2013

HKD 700,000–1,400,000

USD 90,000–180,000

王廣義

大批判系列之迪斯尼

2006
布面油畫
款識：王廣義 2006 Wang Guang Yi

來源：佳士得香港2012秋季拍賣會（二）
亞洲當代藝術（日間拍賣）專場
LOT0495

展覽：上海廿一當代藝術博覽會，中實大樓，
上海，2013

出版：《王廣義1985–2012》，斯基拉·伊
迎托爾，2013年，P139

Born in 1952, Wang Guangyi is known as a leader of the new art movement that started in China after 1989, and for his Great Criticism series of paintings which use images of propaganda from the Cultural Revolution (1966–1976) and contemporary brand names from western advertising.

王廣義生于1952年，是一位中國藝術家，作為一個起于1980年代的中國新藝術運動的主要參與者之一而被廣泛熟知。他創作的名為《大批判》的系列作品尤其獲得了全世界的關注。儘管王廣義的作品一直被錯誤地和中國政治波普聯在一起，但實際上，他的藝術中的另外一個方面，是和超驗性有着其相關性。



Fang was one of several iconic Chinese contemporary artists emerging in the 1990s. He was among the group of the Chinese "new" artists to win international fame in the post-Mao era. In February 1989, his work was presented as the first part of the China Modern Art Exhibition (China/Avant-Garde). These paintings have received much attention and Fang's insight have been initially praised. In the next few years, His insight became a powerful voice of "contemporary Chinese art" both in China and overseas. The discussion of Fang's works spread out, people inevitably notice that the reflection of human nature is commonly presented in his artistic expressions. Fang's art is a visual tour of the existence of human nature and the suffering, or the joyful, trivial subconscious fear as well as the inner weakness.

方力鈞是上世紀九十年代涌現出的幾位元標志性的中國當代畫家中的一員（他們是后毛澤東時代第一批贏得國際聲譽的中國「新」藝術家）。1989年2月他的作品作為中國現代藝術展（China/Avant-Garde）的一部分，進行了首次的公開展示。這些畫作備受關注，他那卓爾不群的洞察力初嘗贊之辭。在接下來的幾年中，無論在中國還是海外，這種洞察力都將成為「中國當代藝術」的一個強有力的聲音。對方力鈞的作品進行探討，必然會注意到對人性的反照是普遍存在於他的一切藝術表達中的。方力鈞的藝術是對人性之存在以及磨礪苦難，間或的歡愉、瑣碎地潛意識恐懼和內在弱點的一次視覺游歷。

Fang Lijun was born in 1963 in Handan, Hebei Province. Graduated from Printmaking Department of Central Academy of Fine Arts in 1989, now he is a professional painter. In recent years, his works have been collected by important art galleries, museums and private institutions at home and abroad: Art Museum of New South Wales, Australia, Iufavich Museum, Iufavich forum, Heine enstafa Art Center, Fukuoka Art Museum, Tokyo Modern Art Museum, Hiroshima Modern Art Museum, San Francisco Modern Art Museum, Seattle Art Museum, Melbourne Modern Art Museum, New York Asian Art Museum, Shenyang Dongyu Art Museum, Chengdu Shanghai Art Museum, San Francisco Contemporary Art Museum, etc.

方力鈞，1963年生于河北省邯鄲市。1989年畢業於中央美院版畫系，現為職業畫家。近年來作品為海內外重要美術館、博物館及私人機構收藏：澳大利亞新南威爾士美術館，德國路法維希博物館，法國路法維希論壇，挪威海涅昂斯塔法藝術中心，福岡美術館，東京現代美術館，廣島現代美術館，三藩市現代藝術博物館，西雅圖藝術博物館，墨爾本現代美術館，紐約亞洲美術館，沉陽東宇美術館，成都上海美術館，三藩市當代美術館等。

636

FANG LIJUN

(China, b. 1963)

Work No.112

2009

Oil on Canvas

181×250cm

Signed and dated 2009 (bottom left)

PROVENANCE

Private collection, Asia

HKD 1,200,000–1,800,000

USD 152,000–223,000

方力鈞

作品 112

2009

布面油畫

款識：方力鈞 2009

來源：亞洲私人收藏



Master degree from Lu Xun Academy of Fine arts. As an artist born in the 1970s, Qin Qi's paintings have some typical characteristics of contemporary artists: Taking self-expression as the core and self experience as the starting point, he has established a visual performance system integrating reality, imagination and fiction. Qin Qi's uniqueness lies not only in his changeable style, but also in his persistent and mature allegorical exploration, which gradually gives up the direct use of real things and turns to capture the self characteristic and typical side of things.

637

QIN QI

(China, b. 2004)

Basketball

2004
Oil on Canvas
180.3x218cm

PROVENANCE
Private Collection, Asia

EXHIBITED
Yongchi Qinqi solo exhibition, Beijing present Gallery, Beijing, 2005
A Chair can be a Life Saver, Minsheng Art Museum, Shanghai, 2010

LITERATURE
A Chair can be a Life Saver, Minsheng Art Museum, Shanghai, 2010

HKD 500,000–800,000
USD 64,000–102,000

秦琦

籃球

2004
布面油畫

來源：亞洲私人收藏

展覽：1. 泳池－秦琦個展，北京現在畫廊，北京，2005
2. 椅子也可以救人，民生現代美術館，上海，2010

出版：《椅子也可以救人》，民生現代美術館，上海，2010

碩士畢業於魯迅美院油畫系。作為 70 年代出生的藝術家，秦琦的畫具有同時代藝術家的一些典型特征：以自我表達為核心，以自我經驗為出發點，建立起一種融合現實性、想像性及虛構性的視覺表現體系。秦琦的獨特不僅在於他多變的風格，更在於他在其中一直堅持并逐漸成熟的寓言性探索——逐漸放棄對現實事物的直接使用，而轉入對事物中具有自我特征和典型性的一面進行捕捉。



638

ZHANG HUI

(China, b.1967)

Life Ring No.2

2011

Acrylic on Canvas

182x227cm

Signed and dated 2011 (lower mid)

PROVENANCE

Private Collection, Asia

LITERATURE

Art World, Shanghai Literature and Art Publishing House, Shanghai, September 2016, P124

Zhang Hui: Vacant Land, cover page and p.88, Long March Space, Beijing, 2012

EXHIBITED

Zhang Hui: Vacant Land, Long March Space, Beijing, April 28, 2012 to June 17, 2012

HKD 500,000–800,000

USD 64,000–102,000

張慧

救生圈 -2

2011

布面丙烯

簽名：張慧 2011（中下）

來源：亞洲私人收藏

出版：1.《藝術世界》，上海文藝出版社，上海，2016年9月號，P124

2.《張慧：空地》，長征空間，北京，2012，封面及p.88

展覽：張慧：空地，長征空間，北京，2012年4月28日至6月17日

Zhang Hui, born in Heilongjiang Province, China in 1967, graduated from the Central Academy of drama. He is one of the most important members of the "post sensibility" group active in Chinese contemporary art from the late 1990s to the early 21st century. The field of practice includes painting, installation, live drama and performance.

藝術家張慧 1967 年出生于中國黑龍江省，畢業于中央戲劇學院，是上世紀 90 年代末到 21 世紀初活躍于中國當代藝術界「後感性」小組最重要成員之一。其實踐領域包括繪畫、裝置、現場戲劇以及行為表演。

639

QIU XIAOFEI

(China, b. 2003)

Film Projection

2003

Oil on Canvas

160x180cm

Inscribed, signed and dated 2003 (reverse)

PROVENANCE

Lot 211, Modern and Contemporary Art, Poly Auctions
Hong Kong Spring Auctions

HKD 600,000–900,000

USD 76,000–114,000

仇曉飛

放映

2003

布面油畫

款識：《放映》film projection 布面油畫 oil on canvas
2003 仇小飛 Qiu xiaofei (背面)

來源：保利香港 2018 春季拍賣會現當代藝術專場 211 號拍
品

Qiu Xiaofei, Born in Harbin in 1977, graduated from the oil painting department of the Central Academy of Fine Arts in 2002. Now living in Beijing. His works of art include oil painting, three-dimensional painting, sculpture and installation, watercolor and so on. He connects concept and aesthetics in a unique way. To a great extent, his works are concerned with the role of perceived material; the relationship between memory and history; and the subjective nature of life experience.

仇曉飛，1977 年生于哈爾濱，2002 年畢業于中央美術學院油畫系。現居北京。他的藝術作品包括油畫、三維繪畫雕塑及裝置、水彩等較為多樣性，他將概念與美學以獨特的管道聯接到一起。他的作品很大程度上關心的是被感知的物質資料所扮演的角色；記憶與歷史之間的關係；生活經驗的主觀性質。





Works on urban debris depict the verge of losing control, but they don't really get out of control. China's development in the past few decades has the feeling that the rapid development of the city will feel particularly disorderly, particularly chaotic, but has not been out of control, has been on the verge of losing control.

— Liang Wei

有關都市碎片的作品好像是在失控的邊緣，可是又不會真的失控。中國這幾十年的發展中就有那種感覺，都市迅速的發展會讓人覺得特別無序，特別混亂，可是又一直沒有失控，一直處在失控的邊緣。

——梁偉

640

LIANG WEI

(China, b. 1966)

Untitled

2006
Oil on Canvas
230×180cm
Signed and dated 2006 (reverse)

PROVENANCE
Private collection, Asia

HKD 250,000–350,000
USD 32,000–45,000

梁偉

無題

2006
布面油畫
款識：Liang Wei 2006

來源：亞洲私人收藏

Liang Wei, Born in Suining, Sichuan Province, China, graduated from the printmaking department of Sichuan Academy of fine arts. Since 1991, professional painters have lived and worked in Seattle, Washington, USA. His works are collected by Beijing import and Export Bank of China, Shanghai Everbright Bank, Microsoft Corporation, Seattle electric power company, Bank of America, Boeing University of Washington, Washington Art Committee, University of Arizona, Toyota Motor of Japan, private collection group, etc.

梁偉，生于中國四川省遂寧市，畢業于四川美術學院版畫系。從 1991 至今，職業畫家生活工作于美國華盛頓州西雅圖市。北京中國進出口銀行、上海光大銀行、美國微軟公司、美國西雅圖電力公司、美國銀行、波音公司華盛頓大學、華府藝術委員會、亞利桑那州大學、雷蒙德國際貿易、日本豐田汽車、日本行事歷公司、私人收藏群體等。

641

WANG JINSONG

(China, b.1963)

Untitled

1998

Oil on Canvas

71x80cm

Signed and dated 1998 (lower right)

PROVENANCE

Private Collection, Asia

HKD 150,000–200,000

USD 19,000–26,000

王勁松

無題

1998

布面油畫

款識：王勁松 1998（右下）

來源：亞洲私人收藏



Wang Jinsong was born in Suiling County, Heilongjiang Province. He graduated from the Department of Chinese painting, Zhejiang Academy of Fine Arts in 1987 with a bachelor's degree.

王勁松生于黑龍江省綏棱縣。1987年畢業于浙江美術學院中國畫系人物科，獲學士學位。



642

LENG GUANGMIN

(China, b. 1966)

Alternation

2013
Mixed Media on Canvas
150×120cm
Signed and dated 2013 (upper right)

PROVENANCE
Private collection, Asia
Hive Center for Contemporary Art

EXHIBITED
2013 Taipei International Art Fair,
honeycomb Contemporary Art Center,
Taipei, 2013

HKD 100,000–150,000
USD 13,000–19,000

冷廣敏

蛻變

2013
布面綜合材料
款識：冷廣敏 2013.9（右上）

來源：亞洲私人收藏
蜂巢當代藝術中心

展覽：2013年臺北國際藝術博覽會，蜂巢當代藝術中心，臺北，2013年

Born in 1986, Leng Guangmin graduated from Tianjin Academy of fine arts. He is good at abstract painting. Because of the unique interest and intriguing tension of Zhang Chi Youdao, his works have attracted people's attention before he graduated. During the period of school, many awards have been won, and many works created by graduate students have been collected by the National Art Museum.

1986年出生的冷廣敏，畢業於天津美術學院，以抽象繪畫創作見長。因為作品中散發著張弛有道的獨特趣味和耐人尋味的張力，使得他尚未畢業就已引人矚目。在校期間獲獎不少，研究生畢業創作多件作品即被國家級美術館收藏。

643

KONG LINGNAN

(China, b.1983)

Beach No.1

2014
Oil on Canvas
200x400cm

PROVENANCE
Gallery Yang
Private collection, Asia

HKD 150,000–250,000
USD 19,000–32,000

孔令楠

海灘之一

2014
布面油畫

來源：楊畫廊
亞洲私人收藏

Kong Lingnan, born in 1983 in Jilin, China, graduated from the Central Academy of Fine Arts in 2007, majoring in graphic design. Eager to express the observation and thinking of people and the world in a deeper way, she began to convey these ideas and concepts through oil painting in the last year of University. Good learning experience of professional graphic art design makes her works present a rational and meticulous style of design aesthetics.

孔令楠，1983年出生于中國吉林，2007年畢業于中央美術學院平面設計專業。由于渴望更深層地表達對人和世界的觀察和思考，從大學裏的最後一年起，她開始將這些想法和概念通過油畫來傳達。良好的專業平面美術設計的學習經驗，使她的作品呈現出設計美學理性而細致嚴謹的風格。



It seems that there are physical laws to follow in the ever-changing world to follow, but it can never be touched. We always seek for the constant truth, but at the end of the day, we found ourselves.

- Kong Lingnan

「千變萬化的現象世界，看似有物理規律可循，實則永遠無法窮盡。人向荒野求索，期望發現恒定的真理，最終找到的是我們自己。」

- 孔令楠



644

LING JIAN

(China, b. 1963)

Beijing's Sky

2007
Oil on Canvas
180x150cm
Signed and dated 2007 (reverse)

PROVENANCE

Lot 1975, Latitude/Attitude: the Schoeni Family, China Guardian Autumn Auctions 2017

LITERATURE

Over the Clouds: Lingjian, Schoeni Art Gallery, 2007, P56-57

EXHIBITED

Over the Clouds: Ling Jian, Schoeni Art Gallery, 2007

HKD 180,000–280,000
USD 23,000–36,000

凌健

北京天空

2007
布面油畫
款識：凌 LING 2007（背面）

來源：中國嘉德 2017 秋季拍賣會 緯度 / 態度——少勵家族藏中國當代藝術專場，1975 號拍品

出版：《過眼烟雲：凌健》，P56-57，少勵畫廊，香港，2007 年出版。

展覽：過眼烟雲：凌健油畫作品展，少勵畫廊，香港，2007 年。

Lingjian was born in Weifang, Shandong Province, China. In 1982, he studied at the Academy of Fine Arts, Tsinghua University (former Central Academy of Arts and crafts). He graduated from the Academy of fine arts of Tsinghua University in 1986 with a bachelor's degree. Ling Jian has been creating works all over the world, and has set up works exhibitions in the world-class halls such as the Museum of dillingz, the theater of St. Petersburg Youth Palace, and barthel stadt Museum.

凌健出生于中國山東濰坊市。1982 年求學于清華大學美術學院（前中央工藝美術學院）。1986 年畢業于清華大學美術學院，學士學位。凌健走遍全世界不斷創作，并且于地利林茨市博物館、聖彼德堡青年宮劇院、巴特赫爾施岱特博物館等世界級殿堂開設作品展覽。



645

ZHOU TIEHAI

(China, b.1966)

Placebo Series No.3

1999

Oil on Canvas
311x250cm

PROVENANCE

Lot 0863, Asian Contemporary Art, Sotheby's Hong Kong Autumn Auctions 2015

HKD 100,000–200,000

USD 13,000–26,000

周鐵海

安慰藥系列五之三

1999

布面油畫

來源：香港蘇富比拍賣 2015 年秋季
拍賣會當代亞洲藝術專場 0863

Zhou Tiehai was born in Shanghai in 1966. Graduated from the school of fine arts, Shanghai University in 1989. In 1998, he was awarded the prize of Chinese contemporary art by Swiss Chinese Contemporary Art Association, and now he is the executive director of Minsheng modern art museum.

周鐵海 1966 年生于上海，1989 年畢業于上海大學美術學院。1998 年獲瑞士中國當代藝術協會頒發的中國當代藝術獎金，現任民生現代美術館執行館長。

Tracy Emin

翠西·艾敏



Tracy Emin
翠西·艾敏

Tracey Emin is often called the "bad girl of British art" for autobiographical and confessional artwork which are quite contrary to societal norms in England, and previous notions of femininity. She is considered to set a new standard for confessional art, and had raised many controversies including both her artwork and her way of expression. When the name 'Tracey Emin' is mentioned, many might recall her most controversial art piece, which was the installation My Bed. It was exhibited to the public for the first time at Tate Modern, London, in 1999. With empty vodka bottles, condoms, cigarettes, period-stained bedsheets around, the messy bed Tracey had stayed for days after a bad breakup was a representation of her life low points and was then transformed into an installation, which was selected as a finalist for the Turner Prize in the same year.

Tracey Emin's past with a struggling childhood and traumatic adolescence turned

her into an artist that is extra-sensible and soft-hearted, which also became her source of inspiration. Instead of hiding her wounds, she fearlessly shows them to the world. During the years, Tracey had explored a variety of media. Her neon signs were also widely known for her handwriting quotes combining with powerful statements using the fragile material, which delivers her emotions directly and bluntly to the audience showing an enormous extent of empathy. Phrases such as "The Kiss Was Beautiful", "I don't believe in love but I believe in you", "In Between Your Heart and Soul, I Rest With You", are considered so touching yet beautiful and quickly gained popularity around the globe. The quotes that shine in different colours of neon lights warm the audience's hearts as if the artist is providing hugs and whispering to them on a gloomy day, telling them if they are not alone.

Emin has been recognized as one of the

leading figures of YBA (Young British Artists) in the 1990s. She graduated in fine arts from the Maidstone College of Art in 1986, and was awarded an MA in painting by the Royal College of Art in 1989. In 1999, Emin was shortlisted for the Turner Prize herself and exhibited My Bed at the Tate Gallery. Tracey Emin represented Britain at the 52nd Venice Biennial in 2007. In the same year, she was made a Royal Academician and was awarded an Honorary Doctorate from the Royal College of Art, London. Elton John and George Michael are both collectors of Emin's work, with Michael, and his partner Kenny Goss, holding the A Tribute To Tracey Emin exhibition in September 2007, at their Dallas-based museum, the Goss-Michael Foundation. Emin's works have been collected by the National Portrait Gallery and the Tate Modern in UK.

翠西·艾敏經常被稱為 " 英國藝術的壞女孩 "，以頗具爭議的自傳性作品而聞名，這與英國的社會規範，以及以前的女性觀念完全相反。談到翠西·艾敏，大家最熟知的也許是 1999 年于泰特美術館展出的裝置作品《我的床》(My Bed)——床上被子隨意堆疊，床邊有空酒瓶、烟，以及廢舊的報紙。艾敏將自己臥室中的床原封不動地放置于展覽現場。在童年及少年時期經歷過不同磨難的她具有比一般人更為突出的感性特質，也正是這樣的特質，為其在藝術創作上帶來了許多靈感。艾敏通過這件作品，非常坦率地呈現了自己在 1998 年前后的生活狀態——那是她最鬱悶的一段時日。《我的床》最終為她贏得當年特納獎 (Turner Prize) 的提名。《我的床》于 2000 年被藝術收藏家查理斯·薩奇以 15 萬英鎊收購。2014 年《我

的床》以 254 萬英鎊成交，遠比 80 萬至 120 萬英鎊的估價為高。得主把《我的床》借給泰特不列顛美術館展出，為期 10 年。翠西·艾敏用霓虹燈制作的情感獨白系列，是其最動人的一系列作品。她用文字這種最純粹直接的表達方式寫下了我們因害怕展示自己的脆弱而難以啓齒的溫情獨白——關於愛、關於失落、關於恐懼，或充滿對抗，或妙趣橫生，却都引人深思：「渴望你」(Wanting You)、「那個吻很美」(The Kiss Was Beautiful)、「無法相信我曾如此愛過你」(I Can't Believe How Much I Loved You)；這些句子在霓虹燈光的照耀下，彷彿在耳邊還原了演出者低低的藝語——抑或是我們自己的呢喃，慰借着不時感到脆弱的人們，其實你們并不孤單。

翠西·艾敏在 1990 年代被公認為 YBA (英國青年藝術家) 的主要人物之一。她于 1986 年畢業于梅德斯通藝術學院美術專業，并于 1989 年被英國皇家藝術學院授予繪畫碩士學位。1999 年，艾敏本人入選特納獎，并在泰特美術館展出了《我的床》。后代表英國參加了 2007 年第 52 屆威尼斯雙年展。同年，她被任命為皇家院士，并被倫敦皇家藝術學院授予榮譽博士學位。埃爾頓·約翰 (Elton John) 和喬治·邁克爾 (George Michael) 都是艾敏的藏家，邁克爾和他的搭檔肯尼·高斯 (Kenny Goss) 于 2007 年 9 月在他們位于達拉斯的博物館高斯·邁克爾基金會 (Goss-Michael Foundation) 舉行了「向特蕾西·艾敏致敬」展覽。Emin 的作品已被英國國家肖像館和泰特現代美術館收藏。

"I realized I was my work, I was the essence of my work – I always say that after I'm dead my work isn't going to be half as good."

–Tracey Emin



Certificate of Authenticity confirmed by the artist
藝術家認證真品證書



Oscar Auction Catalogue
奧斯卡拍賣圖錄



Menu of the Viewing Party
預展宴會名單



646

TRACEY EMIN

(UK, b. 1963)

The Heart has its Reasons

2013

Neon

57.1x140cm

Private Collection, USA

Acquired from The 27th annual Elton John AIDS Foundation Academy Awards Oscars Viewing Party by the present owner

This piece was selected by Tracey Emin specially for the Elton John AIDS Foundation

This work is accompanied by a Certificate of Authenticity confirmed by the Artist, the Oscar auction catalog, the Oscar party invite, the Oscar menu and the footage of the live auction.

HKD 900,000–1,200,000

USD 115,000–154,000

翠西·艾敏

隨心所向

2013

霓虹燈光裝置

美國私人收藏

現藏家購于第27屆艾爾頓·約翰 (Elton John) 創辦的艾滋病基金會慈善拍賣晚宴暨奧斯卡金像獎觀影派對

此拍品特別由翠西·艾敏親自挑選給予第27屆艾爾頓·約翰艾滋病基金會

此作品附有藝術家認證真品證書，奧斯卡拍賣目錄，奧斯卡派對邀請函，當晚菜單和現場拍賣的錄像。

Brian Donnelly, known as KAWS, is an American artist and designer. His work includes repeated use of a cast of figurative characters and motifs, some dating back to the beginning of his career in the 1990s, initially painted in 2D and later realised in 3D. Some of his characters are his own creations while others are reworked versions of existing icons. His work is exhibited in galleries and museums, held in the permanent collections of public institutions, and avidly collected by individuals including music producer Swizz Beatz, famous singer Justin Bieber, internet sensation PewDiePie and rapper Pharrell Williams.

布萊恩·唐納利 (Brian Donnelly) 藝名卡伍斯 (KAWS)，是美國藝術家和設計師。他常以反復使用具有象征意義的人物和圖案進行創作，初以平面繪畫後以三維形象呈現，其中一些經典形象甚至可追溯到他90年代的早期創作。他不僅有原創角色，還利用經典 IP 作改版。他的作品是畫廊和博物館中的常客，被公共機構永久收藏，亦被音樂制作人史威茲·畢茲 (Swizz Beatz)，知名歌手賈斯汀·比伯 (Justin Bieber)，網絡紅人佩迪派 (PewDiePie) 和說唱歌手法雷爾·威廉姆斯 (Pharrell Williams) 等人火熱追捧。



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KAWS (BRIAN DONNELLY)

(US, b. 1974)

ORIGINAL FAKE COMPANION (BLACK)

2009

Sculpture (painted cast vinyl)

125x50x33cm

Stamp '© KAWS..09' on the underside of the left foot

Stamped with fabricator's name and date 2009 on the underside of the right foot.

PROVENANCE

Private Collection, Asia

HKD 400,000–700,000

USD 51,000–90,000

卡伍斯 (布萊恩·唐納利)

原裝假貨 – 同伴

2009

塗鑄乙烯基雕塑

左腳印有 '© KAWS..09'

右腳印有廠家信息及生產年份 2009

來源：亞洲私人收藏



b.wing: One Fine Day, One Fine A

b.wing: 淳·A

b.wing

To a lot of people, b.wing is a well-known illustrator and designer. Who really cares that she has been painting for a long time? She has been crying for her soul and has never stopped pursuing Art in its purest form. Fine A doesn't just represent A, the little boy, it is also a kind of b.wing's attitude towards Fine Art. She walks on the road of art, listens to her inner voice to become a Fine Artist and her paintings are always filled with emotions and her response to this world. Holly's International (HK) Autumn Auctions specially features " b.wing: One Fine Day, One Fine A" b.wing's 2017-2019 newest unique artworks.

許多人眼中 b.wing 是一名知名的插畫家、設計師，誰又在意她一直在畫人生五味雜陳，一直在為自己的靈魂吶喊，一直沒停止過對純粹藝術的追求。Fine A 不單單代表 A 仔，更是一種 b.wing 對 Fine Art 的態度，她在藝術之路前行，聆聽內心的回響，紙上滿載着心靈的感悟。在華藝國際（香港）2019 秋拍「b.wing 淳·A」專題有她的藝術足跡可追尋，與您共同細數 b.wing 近三年來 2017-2019 獨一無二的心血之作。



Yes, things change.

Life seems to be something of your own, but it is also connecting to many others.

Certain things become less important.

Hopefully as you get older you make peace with yourself.

your relationship to yourself and the world.

Because then you are forming yourself as a PERSON.

Now I am what I am.

looking deeply into the world with my hands and color

I am b.wing

I am an artist.

"I am Present"—b.wing

「是的，事情變了。

生命看似是自己的東西，但是原來也是他人的一部分
某些事情變得没那么重要了。

希望隨着年齡的增長，我將與自己和睦相處。

以及我自己和世界的關係。

因為那樣，您才能真實地成一個人。

現在我就是我。

用我的一對手和顏色深深地看着世界。

我是 b.wing，我是一位藝術家。」—b.wing

「藝術是我天生的使命。」

—— b.wing

Art is my destiny.

—— b.wing

「我與生命結緣的那一天起，我們就像簽訂了一個「生老病死」的條約，條約上這麼著寫著：生命給了我們的肉體上的自由，但在往後的春秋我們受到的所有精神上、肉體上的傷害都後果自負。童年被認為是人一生中最無憂無慮的一段時光，更似乎我們第一次嚐到生命苦果是大概在 7 歲左右的升學開始，其實或許並非如此。只是我們忘卻了嬰兒時期，第一次學會坐與行走、第一次學會用手指拾起一塊食物、第一次和陌生人交流、第一次參加全是陌生人的聚會等等。煩惱其實從我們出生的那一刻就開始如影隨形，而 b.wing 只是把這點放大了。

From the day when a person comes to life, he or she is signing a treaty of "life and death", which states "Life gives us physical freedom, but in the future, we will have to take care of the rest of our own problems." Childhood is considered to be the most carefree time in a person's life. It seems that the first obstacle we would have is the beginning of the 7-year-old, when we have to go to school. In fact, this may not be the case. We've forgotten something at our babyhood, the first time we learned to sit and walk, the first time we learned to pick up a piece of food with my fingers, the first time I talked to a stranger, the first time I go to a stranger's party, etc. The troubles actually start from the moment we were born, it began to follow, and b.wing just magnified these troubles.

The prototype of A is derived from childhood of b.wing. She grew up in a family where parents were divorced. To spend her time alone, she started to picked up her brush at the age of 3 and express her emotons. Around 2000, b.wing came back from the UK to take care of her mother. After her mother passed away, she was indulging in sadness. It was not until one day that she learned from friends that no one in the world doesn't have sad times. She then decided to quit her job, dedicated herself to art creating. "When I paint my whole heart, I feel very free. I enjoyed this state of mind every day." She once painted on the paper towel, accidentally smeared the ink around the eyes of the doll and turned the image of the doll into a boy with dark circles. That boy became A. As b.wing said, "I didn't give him life, but he appeared naturally."

Psychologist Alfred Adler once said, "Lucky people have been cured by their childhoods throughout their lives; unfortunate people have been curing their childhood throughout their lives." Also in the childhood of many people, parents are absent again and again, in a dilemma between survival and raising, children try to understand their parents, but who can understand the children's loneliness? However, at least the black dogs and stray cats know that because they have had the temperature of A, as those waste paper and short diary. It is no wonder that in most b.wing's works, A is always alone. He embraces the creature, asks himself when travels through the grasslands and jungles, and despite his lack of companionship, he can still enjoy his own little world. A will never grow up, he stays at the age that less than eight. This may be because growth has spurred us to forget, it is better to let this little body hide the childhood of many people. As B.wing once said, "People are the easiest to forget about childhood. I use the children's perspective and vision to evoke the most memorable moments."

Perhaps behind the growth is desensitization, if I still know the pain of the skin, there is still the warmth of the boy. A is not just a child, he is also the reflection of the ordinary, lonely and childlike in the city. Even after a traffic light, there is a "beep" sound from the machine, and today's big city life has been accelerated to an unprecedented fast pace. In human relations, the human temperature has plummeted, the interests are staggered, and the mind is emerging. As a member of the adult city, in order to protect ourselves, we often lived as a walking cactus, but

this cactus also wants to have a stranger's embrace, really like the hedgehog that warms each other in the winter. Or even if I don't care, I can ask myself and answer. "How do you feel today?" "I am only a little depressed today. This is a great improvement for me." Or stay away from home and rent a house in the field. You can also hide in a corner and comfort yourself. "I and myself are a happy family. Amen. – This is A." A is so relieved of the lonely traveller in the big city, perhaps because of Zeng In the trap, b.wing is exceptionally clear: in fact, just holding your hand in silence is enough to feel each other's hearts. B.wing once collected a message from this Scottish man. "His girlfriend bought my book for him in the mainland. He had suffered from depression for a long time, but he saw that my paintings have improved. It is because I feel that someone understands his sadness." A long smile.

In the past 19 years, A was accompanied by b.wing to Beijing, Tokyo, Shanghai, and Taipei. In her travel notes, A has a Daruma doll shape, a panda shape and so on. The information revealed in A's image is not only fuller than ever, but is also more positive and stronger than in the past. b.wing accompanied and grew up, leaving them in many activities. On July 20, 2019, at the China World Trade Center in Beijing, the "International Trade, Summer AA Summer Party" greatly exposed the image of A, bringing parents, art and business together. Perhaps in time, b.wing will become the next Nara Yoshimoto , who knows?

人與生命結緣的那一天起，我們就像簽訂了一個「生老病死」的條約，條約上這麼著寫著：生命給了我們的肉體上的自由，但在往後的春秋我們受到的所有精神上、肉體上的傷害都後果自負。童年被認為是人一生中最無憂無慮的一段時光，更似乎我們第一次嚐到生命苦果是大概在 7 歲左右的升學開始，其實或許並非如此。只是我們忘卻了嬰兒時期，第一次學會坐與行走、第一次學會用手指拾起一塊食物、第一次和陌生人交流、第一次參加全是陌生人的聚會等等。煩惱其實從我們出生的那一刻就開始如影隨形，而 b.wing 只是把這點放大了。

A 仔的原型源自童年的 b.wing。b.wing 成長於一個父母離異的家庭，3 歲起她以畫筆傾吐情緒，排解孤獨時光。2000 年左右,b.wing 從英國回來照顧病危的母親。母親走後，她沉溺在情緒之中。直至一天從好友處了解到，原來世界沒有人是沒有憂傷的。隨後毅然辭掉工作，她晝夜不分地畫畫，「當我全心畫畫感覺很自由，每天很快便進入很忘我狀態。」一次偶然地在紙巾上做繪，使得墨水在公仔的眼部化開了，使得公仔的形像一下變成了一個有著黑眼圈的男孩。A 仔的到來如命中註定，誠如 b.wing 說，「我沒有賦予他生命，而是他順其自然出現了。」

心理學家阿爾弗雷德•阿德勒曾經說過，「幸運的人，一生都被童年治愈；不幸的

人，一生都在治愈童年。」同樣在許多人的童年裡，父母一次又一次的缺席，生存與撫育兩難的境遇裡，兒童嘗試去理解父母，但是他們的孤單又有誰能通曉呢？但至少家中寡言的黑犬、院裡的流浪貓知道，因為它們身上曾有過 A 仔的溫度；佈滿塗鴉的廢紙、不工整卻簡短的日記也知道，因為它們曾裝載過 A 仔的心靈。這也無怪於 b.wing 的大部分作品裡的 A 仔總是一個人，他擁抱生靈，他自問自答，他穿梭鄉間荒草地與密林。這或許是 A 仔的倔強，儘管缺少陪伴，他依然能有自己的小天空。而且在這個小天空，從來不會有百無聊賴、才思枯竭，他總能找到新奇、有趣和好玩的事情。但 A 仔不會成長，他永遠沒有八歲。這或許是因為成長催使我們忘卻，不如讓這個小小的身軀裡藏起許多人的童年。如 b.wing 曾言，「人最易忘了小時候的事，我以小朋友的角度和眼光，喚起最值得回味的時刻。」

或許成長的背後是失敏，如果我的哪一片發膚還知道疼痛，大概那裡還有著少年時的溫存。A 仔不止於一名兒童，他同時又是城市裏平凡、寂寞而又童心未泯的人群在夢中的倒影。即使過一個紅綠燈，都有機器發出的「嘟嘟嘟」聲急速催促著，今天的大城市生活已經被加速到空前的快節奏裡，人際交往中人文溫度驟降，利益交錯，心機浮現。作為成年的城中一員，為了自我保護，我們常常活成了一株行走的仙人掌，卻偏偏這樣的仙人掌也想擁有一

個陌生人的懷抱，真像在冬天裡互相取暖的刺猬。或者是即使無人理睬，我都可自問自答，「你今天感覺如何？」「我今天僅僅有一點壓抑，這對我來說是極大的進步。」又或者遠離家鄉，在外地租房住也可躲在某個角落自我安慰著，「和我我自己，是一個快樂的大家庭。阿門。——這是 A 仔」A 仔是如此寬慰著大城市裡的孤獨旅人，或許因為曾身陷囹圄，b.wing 格外地明白：其實只需在沉默緊握其手，就足以感受彼此的心靈。b.wing 曾珍藏了一封來此蘇格蘭男子的訊息。「她女朋友於內地工幹買了我的書給他，當時他患了抑鬱症很久，但他看過我的畫作好轉了，全因感覺有人明白他的憂傷。」那是他一次闊別已久的笑容。

在 19 年裡，A 仔陪伴著 b.wing 到過北京、東京、上海、臺北。在她旅行筆記裡，A 仔才有了達摩娃娃的造型、熊貓造型等。A 仔的形像不僅比以往更加豐滿，透出的信息更是比過去更加積極與堅強。A 仔、b.wing 相伴、成長，在多地活動裡留下了他們的身影。2019 年 7 月 20 日在北京國貿商城舉行了「國貿這一夏·A 仔 de 夏日派對」大大地曝光了 A 仔的形象，使親子、藝術與商業緊密交融。或許假以時日，b.wing 會成為下一個奈良美智，誰又知道呢？



*I am the one telling story here.
let me show you my kind of "reality"
So thanks to my damaged brain.
You are the most exquisite.*

「正在說故事的人是我。
現在就讓我告訴你，我的那一種「現實」
所以，多謝我那充滿毛病的腦袋。
你是如此珍貴而又美好。」

648

b.wing

(China, b. 1974)

Hug me hug me, until I smell like you

2019

Acrylic on paper

29x20cm

Signed and dated 2019 (lower right)

PROVENANCE

Private Collection, Asia

D3E Art

This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 40,000–80,000

USD 5,000–10,000

b. wing

氣味

2019

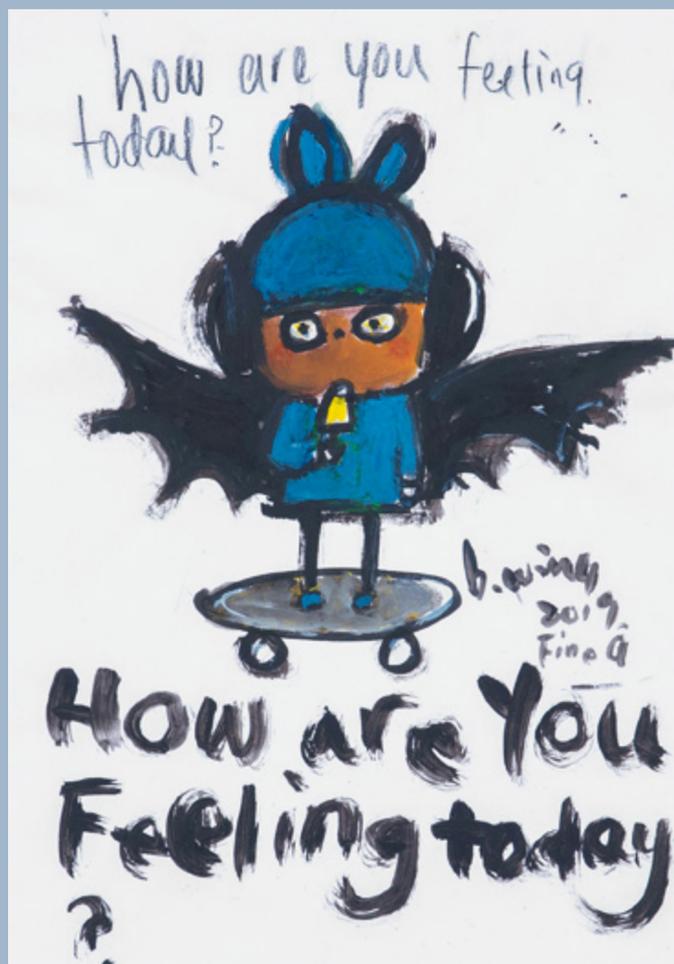
紙本丙烯

款識：b.wing 2019（右下）

來源：亞洲私人收藏

D3E Art

此作品附有藝術家認證真品證書



649 A Set of Two 一组两件

b.wing

(China, b. 1974)

How are you feeling today? (Can I call you? I can't play alone)

2019
Acrylic on paper
29x21cm
Signed and dated 2019 with "Fine a" (lower right)

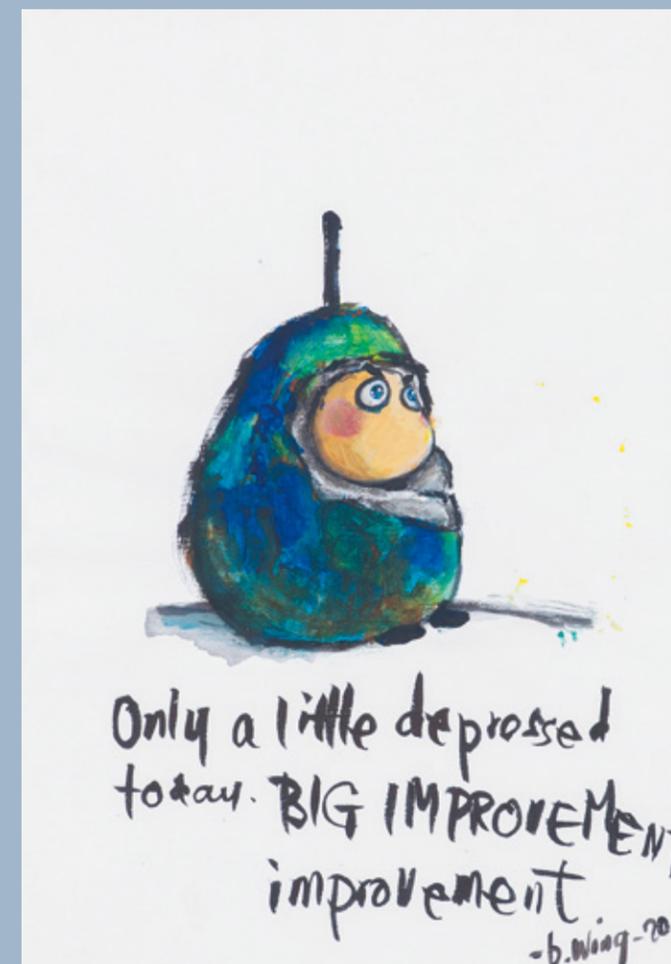
PROVENANCE
Private Collection, Asia
D3E Art
This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 80,000–120,000
USD 10,000–16,000

你今天感覺怎麼樣？（我可以給你打電話？我不能獨自玩耍）

2019
紙本丙烯
款識：b.wing 2019, Fine a (右下)

來源：亞洲私人收藏
D3E Art
此作品附有藝術家認證真品證書



Big Improvement

2019
Acrylic on paper
29x21cm
Signed and dated 2019 (lower right)

PROVENANCE
Private Collection, Asia
D3E Art
This work is accompanied by a Certificate of Authenticity confirmed by the Artist

b.wing

大改善日

2019
紙本丙烯
款識：b.wing 2019 (右下)

來源：亞洲私人收藏
D3E Art
此作品附有藝術家認證真品證書



650

b.wing

(China, b. 1974)

Spiritual Stuff

2017

Acrylic on paper

36×26cm

Signed and dated 2017 (lower right)

PROVENANCE

Private Collection, Asia

D3E Art

This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 35,000–55,000

USD 4,000–7,000

b.wing

靈性這回事，讓我疲憊和緊張

2017

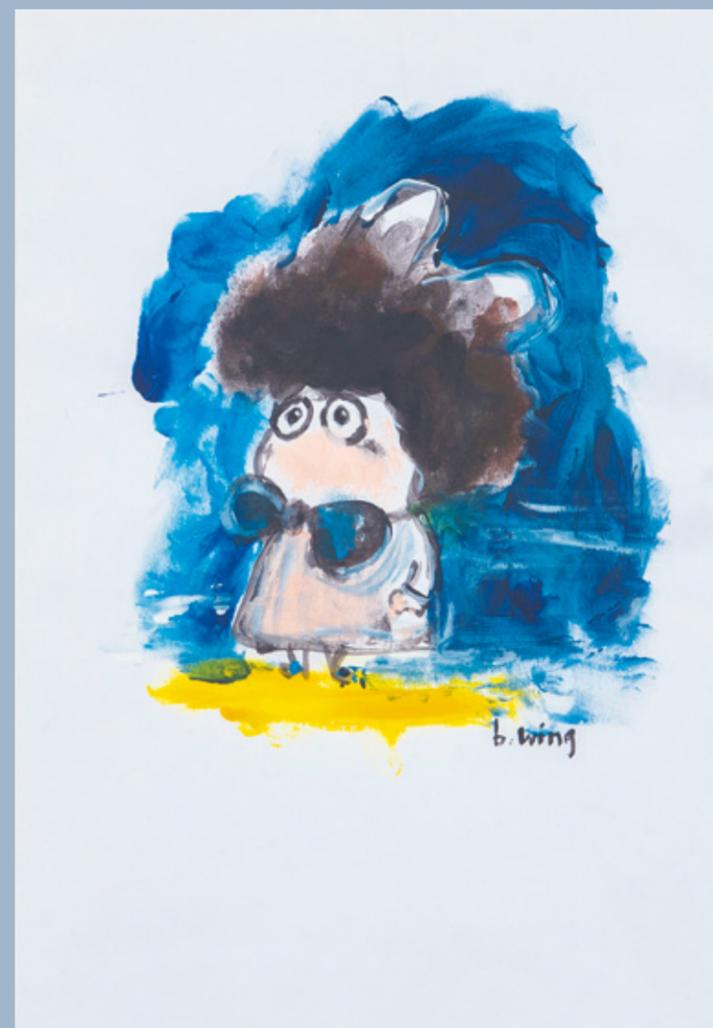
紙本丙烯

款識：b.wing 2019 (右下)

來源：亞洲私人收藏

D3E Art

此作品附有藝術家認證真品證書



651

b.wing

(China, b. 1974)

Straight Hair, Dear, in My

Opinion, is Dangerous

2018

Acrylic on paper

30×21cm

Signed and dated 2018 (lower right)

PROVENANCE

Private Collection, Asia

D3E Art

This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 40,000–70,000

USD 5,000–9,000

b.wing

**直頭髮，親愛的，在我看來，
很危險**

2018

紙本丙烯

款識：b.wing (右下)

來源：亞洲私人收藏

D3E Art

此作品附有藝術家認證真品證書



652

b.wing

(China, b. 1974)

With Love

2019

Acrylic on paper
25.5x36cm

Signed and dated 2019 (bottom right)

PROVENANCE

Private Collection, Asia
D3E Art

This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 40,000–80,000

USD 5,000–10,000

b.wing

能成為密友大概總帶着愛

2019

紙本丙烯

款識：b.wing 2019, Fine A (右下)

來源：亞洲私人收藏

D3E Art

此作品附有藝術家認證真品證書



653

b.wing

(China, b. 1974)

Free Hugs, Free Hugs

2019

Acrylic on paper
29x20cm

Signed and dated 2019 (lower right)

PROVENANCE

Private Collection, Asia
D3E Art

This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 35,000–55,000

USD 4,000–7,000

b.wing

免費擁抱，免費擁抱

2019

紙本丙烯

款識：b.wing (右下)

來源：亞洲私人收藏

D3E Art

此作品附有藝術家認證真品證書

"We cannot be happy forever, but we can always find ways to make ourselves happy."

「我們不是永遠的快樂，不過我們總是找得到方法讓自己擁有一點快樂。」



654

b.wing

(China, b. 1974)

I hope some day, I can give you
the star I see in the morning.

2019

Acrylic on paper
36x26cm

Signed and dated 2019 bottom right

PROVENANCE

Private Collection, Asia

D3E Art

This work is accompanied by a Certificate
of Authenticity confirmed by the Artist

HKD 50,000–90,000
USD 6,000–12,000

b.wing

希望有那么一天，我可以交
給你，清晨時看到的星星

2019

紙本丙烯

款識：b.wing 2019, Fine A (右下)

來源：亞洲私人收藏

D3E Art

此作品附有藝術家認證真品證書



655

b.wing

(China, b. 1974)

Sometimes. The moon is all I have.

2017

Acrylic on paper

30x20cm

Signed and dated 2017 (lower right)

PROVENANCE

Private Collection, Asia

D3E Art

This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 40,000–70,000

USD 5,000–9,000

b.wing

有時，我只有月亮了

2017

紙本丙烯

款識：b.wing 2017（右下）

來源：亞洲私人收藏

D3E Art

此作品附有藝術家認證真品證書

I never interested in meditation.

I would closed my eyes for what seemed 15 minutes has gone, only to open them and realise that it was only 3 minutes.

Reality and expectations was painful.

ok, let's concentrate on this 3 minutes.

i read this the other day

"When thinking about life, remember this,

no amount of guilt can solve the past and no amount of anxiety can change the future."

so even for 3 minutes, keeping your attention firmly placed in your feet and imagine yourself standing in the middle of tornado, the courage you explore your life further. There is no right or wrong experience. (unless you are a bank robber) Whatever your experience is, please treasure them, Please treasure this 3 minutes, this is your experience in this moment.

Take a deep breath, and say to yourself

"I am present."

「我現，在的」

我從來沒有興趣做冥想。

我閉上眼睛，以為 15 分鐘已經過了，只是張開眼睛，才意識到只是過了 3 分鐘。

現實和期望是痛苦的。

好的，讓我們集中精力在這 3 分鐘。

我從某處讀到

「在思考生命的時候，記住這一點

沒有多少內疚可以解決過去，沒有多少焦慮可以改變未來。」

所以即使 3 分鐘，把你的注意力放在你的腳尖上。并想像站在龍卷風的中間，收集勇氣，進一步探索我們的生活。經驗這東西，沒有正確或錯誤。（除非你是銀行強盜）無論你的經歷如何，請珍惜它們，請珍惜這是在這 3 分鐘的經歷。

深呼吸，對自己說

「我現，在的」



656

b.wing

(China, b. 1974)

Will Be Back on Friday

2019

Acrylic on paper

18x27cm

Signed and dated 2019 upper right

PROVENANCE

Private Collection, Asia

D3E Art

This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 40,000–80,000

USD 5,000–10,000

b. wing

我星期五再回來

2019

紙本丙烯

款識：b.wing（右上）

來源：亞洲私人收藏

D3E Art

此作品附有藝術家認證真品證書

What is painfulness?

Nothing, just a bug in the system.

But if you find a bug, please don't forget to hug yourself.

Because you are the one and only in this world.

「苦是什么？」

「没什么，一種系統漏洞。」

「萬一你的系統出現了漏洞，請給自己一個擁抱。」

「因為你是萬中無一的。」



657 A Set of Two 一组两件

b.wing

(China, b. 1974)

Dancing Queen

2019
Acrylic on paper
50x35cm
Signed and dated 2019 lower right

PROVENANCE
Private Collection, Asia
D3E Art
This work is accompanied by a Certificate of Authenticity confirmed by the Artist

HKD 80,000–150,000
USD 10,000–19,000

舞舞舞吧

2019
紙本丙烯
款識：b.wing 2019 Fine (右下)

來源：亞洲私人收藏
D3E Art
此作品附有藝術家認證真品證書



Fortune Closet

2019
Acrylic on paper
50x35cm
Signed and dated 2019 lower right

PROVENANCE
Private Collection, Asia
D3E Art
This work is accompanied by a Certificate of Authenticity confirmed by the Artist

我在衣櫃的日子

2019
紙本丙烯
款識：b.wing 2019 Fine (右下)

來源：亞洲私人收藏
D3E Art
此作品附有藝術家認證真品證書



Wang Jiyuan:
The Art Wanderer
筆墨旅人：王濟遠

WANG JIYUAN

王濟遠

王濟遠 1905-1992

The mainstay of the early Western Painting Movement in Shanghai, Wang was the forerunner of early modern art education in China and also a devoted practitioner of early modern painting. Curated by Cai Tao, the exhibition features up to dozens of Wang’s oil paintings, watercolours and ink paintings created in the 1920s, 40s till his later years; archival materials of his plentiful artistic career, vows to present to the audience a comprehensive, profound and enriched facet to the artist’s creative exposures and life that brings traditional art forms to the west. Comparing to peers that rose to fame in earlier years, Wang avoided the spotlight since his migration to the US. Most exhibits were the first time to be shown in public, making the exhibition a rare chance for us to take a glimpse of Wang Jiyuan’s profuseness life journey.

Along the history of modern art, Wang Jiyuan’s reputation has been closely connected to Liu Haishu. Wang offered significant assistance and support to Liu during the crucial stage of the development and operation of Shanghai Academy of Fine Arts. In 1932, Wang joined the Storm Society, becoming a member of Chinese Avant-garde Arts Movement. In many aspects, Wang was considered as a pioneer since the New Culture Movement — who was highly active in various fields of the foreign painting movement, modern art education, art publishing, art societies and cultural diplomacy. In other words, it was exactly with simultaneous gradual accumulation of social network and vibrancy of Shanghai Academy of Fine Arts, Wang established his public

figure as a well-known Chinese modern artist.

Despite the lack of formal overseas education, Wang engaged in acquaintance with Japanese art field and even the school of Paris since the late 1910s. He was one of the earliest practitioners of post-impressionism in China, as well as a respected teacher of Pan Yuliang, a friend of San Yu, a reliable and long-time friend of Zhang Daqian; at the same time he maintained the role of being a socialite in the art world, who was often associated with German ambassador Trautmann and Japanese diplomat Yakichiro Suma, while dedicated in practicing and exploring modern painting, for example in 1932, he executed life drawings with ink and colours to document the scenes of January 28 incident, starting an early practice of wartime art. Since the full outbreak of anti-Japanese war, he successively held exhibitions in Philippines, Singapore, Saigon and Annam, finally residing in America — although being gradually distant from his motherland, he never ceased to introduce and promote Chinese traditions and Chinese modern art in the world of strange culture.

Wang Jiyuan’s practice on modern painting spanned across three major medium of ink, watercolour and oil, forming a distinctive method in pursuit of Chinese modern painting clashed between interactions of western and eastern cultures. Confronting the Japanese counterpart, his practice in western painting slipped between academism and post-impressionism, reflecting a new

trend in the art world of early modern East Asia; Confronting the west, very often he revealed a concern over local styles as of Montparnasse artists, addressing a self-awareness of the eastern local; With a vision wandering between the Japanese and the western, the artistic world of Wang Jiyuan gradually established its characteristic early modern structure, while strongly embracing cosmopolitanism, asserting that “our work is to make a contribution on human beings”, he took attempts to resolve the modern transformation of the ink tradition, which was the deeply-rooted contradiction underneath the mediation of the Chinese and the western: “ Today’s so-called Chinese painters only know how to copy from the ancients, while today’s so-called western painters only know how to pick up from the foreigners — therefore, Chinese painters became printing machines of the ancients, and the western painters turn out phonographs of the foreigners — in this way painting becomes lifeless. Under this circumstance, I must endeavor to get rid of these shortages and habits to study painting.” (Wang Jiyuan, “Innovating Chinese Painting”, 1933)

In 1945, American writer Pearl S. Buck commented that there are no paintings as Chinese or modern as Wang’s. This indicated the painter’s artistic ideal, and the conundrum he faced. Pearl S. Buck praised on Wang’s sense of direction in his combination of Chinese and western — the ambiguous outline of the past is set as a background, bringing forward the brave and the new.

“There are no paintings as Chinese or modern as Wang’s.”

– Pearl S. Buck, American Writer, 1945

「沒有比王氏的繪畫更中國化，可是也沒有比他更現代化的東西」
- 美國作家賽珍珠

在現代美術史上，王濟遠的聲名和劉海粟緊密相連，在輔佐後者經營發展上海美術專科學校的關鍵階段，他是最重要的助手和參與者。王濟遠在 1932 年加入了決瀾社，因此也是中國前衛美術運動之一份子。在很多層面上，王濟遠都被視為新文化運動以來的畫壇先驅者，舉凡洋畫運動、現代美育、美術出版、美術社團、文化外交等領域，皆可見到他的活躍身影，或者說，正是伴隨著上海美專逐步積累起來的活動網絡和社交活力，王濟遠確立了中國現代藝術家的公眾形象和認知度。

雖然沒有正式留學經歷，但王濟遠從 20 世紀 10 年代末期開始就和日本畫壇乃至巴黎畫派發生接觸乃至不同程度的交往，他是後期印象派進入中國最早的實踐者之一，也是潘玉良的恩師，常玉的友朋，張大千信賴的摯友；他堪稱美術界的社交名流，人情練達，和德國大使陶德曼、日本

外交官須磨彌吉郎交往頻密，但亦專誠於現代繪畫的實踐和探索，比如 1932 年，他以彩墨寫生「一•二八」戰災實況，展開了戰時藝術的早期實踐。抗戰全面爆發之後，他先後在菲律賓、新加坡、西貢、安南、香港等地舉行展覽，進而移居美國，雖然和祖國大陸逐漸疏遠，但在陌生的文化世界裡，王濟遠一直致力於傳播介紹中國的傳統和現代藝術。

王濟遠的現代繪畫實踐橫跨水墨、水彩和油畫三種媒介，形成了他在東西文化的近代錯動關係中，探尋中國現代繪畫的特色方法。面向東洋，他的西畫實踐在學院派和後期印象派之間滑動，反映了近代東亞的畫壇新風尚；面向西洋，他不時體現出蒙巴納斯畫家群對於「地方色彩」的關切，呈現出東方本土的自覺意識；視野在東西洋之間游移，王濟遠的藝術世界也沉澱出一種頗富特色的近代結構，一方面極

力擁抱世界主義，強調「我們的工作，應貢獻於全人類」。另一方面，他要解決水墨傳統的現代轉化，也就是中西調和的深刻矛盾：「今之號稱國畫家只知摹仿古人，今之號稱洋畫家只知採仿外人，其結果，國畫家做了古人之活動印刷機，洋畫家做了外人的留聲器，如此而言繪畫，畫之生命毫無。吾人處於如此情狀下研究繪畫，當然要奮勇革除此種流弊與積習。」（1933 年，王濟遠《革新中國繪畫》）。

1945 年，美國作家賽珍珠曾如此評價：「沒有比王氏的繪畫更中國化，可是也沒有比他更現代化的東西。」這反映了畫家畢生的藝術理想，以及他所面臨的困難課題。賽珍珠積極評價了王濟遠中西融合的方向感 — 「過去渺幻的輪廓成了背景，前面擺著的是勇敢、新穎的東西。」



658

WANG JIYUAN

(China, 1893–1975)

Self Portrait

1949

Oil on panel

91.5x76.3cm

此拍品不設底價

This lot is offered without a reserve

Estimate 估值

HKD 200,000–400,000

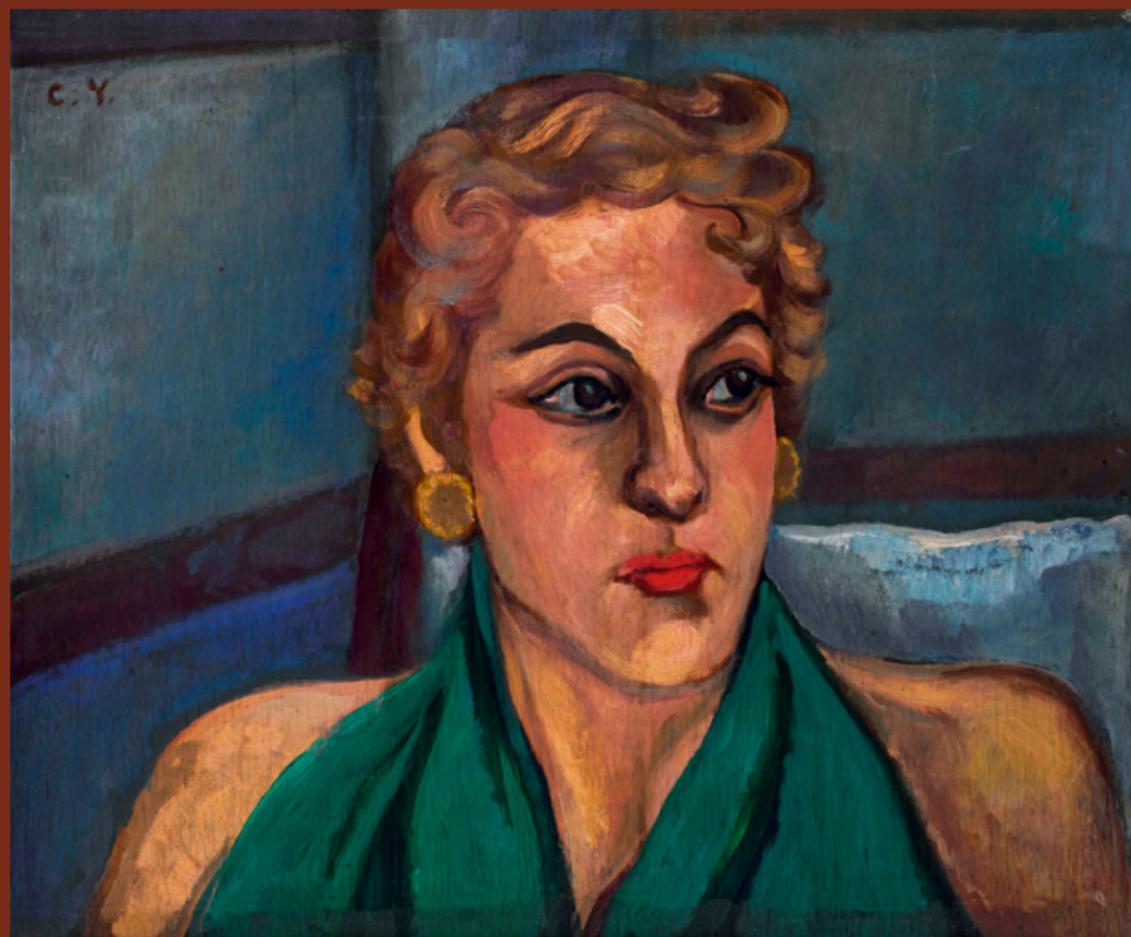
USD 26,000–51,000

王濟遠

自畫像

1949

木板油畫



659

WANG JIYUAN

(China, 1893–1975)

Lady's Portrait

circa 1940–1950s

Oil on panel

44x55cm

Signed 'c.y.' (upper left)

此拍品不設底價

This lot is offered without a reserve

Estimate 估值

HKD 50,000–100,000

USD 6,000–13,000

王濟遠

女人像

約 1940–1950 年代

木板油畫

款識：c.y. (左上)



660

WANG JIYUAN

(China, 1893–1975)

Portrait

circa 1940–1950s
Oil on canvas
61x51cm

此拍品不設底價

This lot is offered without a reserve

Estimate 估值

HKD 60,000–120,000

USD 8,000–15,000

王濟遠

人像

約 1940–1950 年代
布面油畫



661

WANG JIYUAN

(China, 1893–1975)

Peony Flower

1952
Oil on canvas
30x40cm
Signed and dated 1952 (lower right)

此拍品不設底價

This lot is offered without a reserve

Estimate 估值

HKD 50,000–100,000

USD 6,000–13,000

王濟遠

牡丹

1952
布面油畫
款識：濟 c.y. 52 (右下)



662

WANG JIYUAN

(China, 1893–1975)

Lotus

circa 1950–1960s
Colour on paper
31×49.5cm
Stamped (lower right)

PROVENANCE

此拍品不設底價
This lot is offered without a reserve
Estimate 估值
HKD 30,000–80,000
USD 4,000–10,000

王濟遠

荷香圖

約 1950–1960 年代
紙本彩墨
鈐印：濟遠（右下）



663

WANG JIYUAN

(China, 1893–1975)

Landscape

circa 1940–1950s
Oil on Canvas
30×40cm
Stamped bottom right

此拍品不設底價
This lot is offered without a reserve
Estimate 估值
HKD 60,000–120,000
USD 8,000–15,000

王濟遠

風景

約 1940–1950 年代
布面油畫
鈐印：王濟遠（右下）



664

WANG JIYUAN

(China, 1893–1975)

Landscape

1970

Watercolor on canvas

30.5×40.5cm

Stamped (bottom right)

此拍品不設底價

This lot is offered without a reserve

Estimate 估值

HKD 30,000–80,000

USD 4,000–10,000

王濟遠

風景

1970

布面水彩

鈐印：王濟遠（右下）



665

WANG JIYUAN

(China, 1893–1975)

Nude

circa 1940–1950s

Pen drawing on paper

48×32cm

此拍品不設底價

This lot is offered without a reserve

Estimate 估值

HKD 30,000–80,000

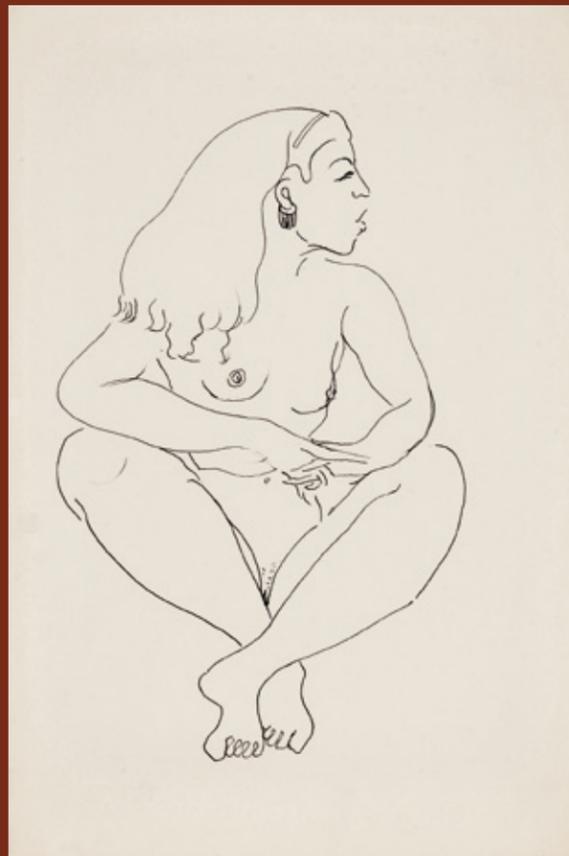
USD 4,000–10,000

王濟遠

人體

約 1940–1950 年代

紙本筆繪



666

WANG JIYUAN

(China, 1893–1975)

Nude

circa 1940–1950s
Pen drawing on paper
48.5×32cm

此拍品不設底價

This lot is offered without a reserve

Estimate 估值

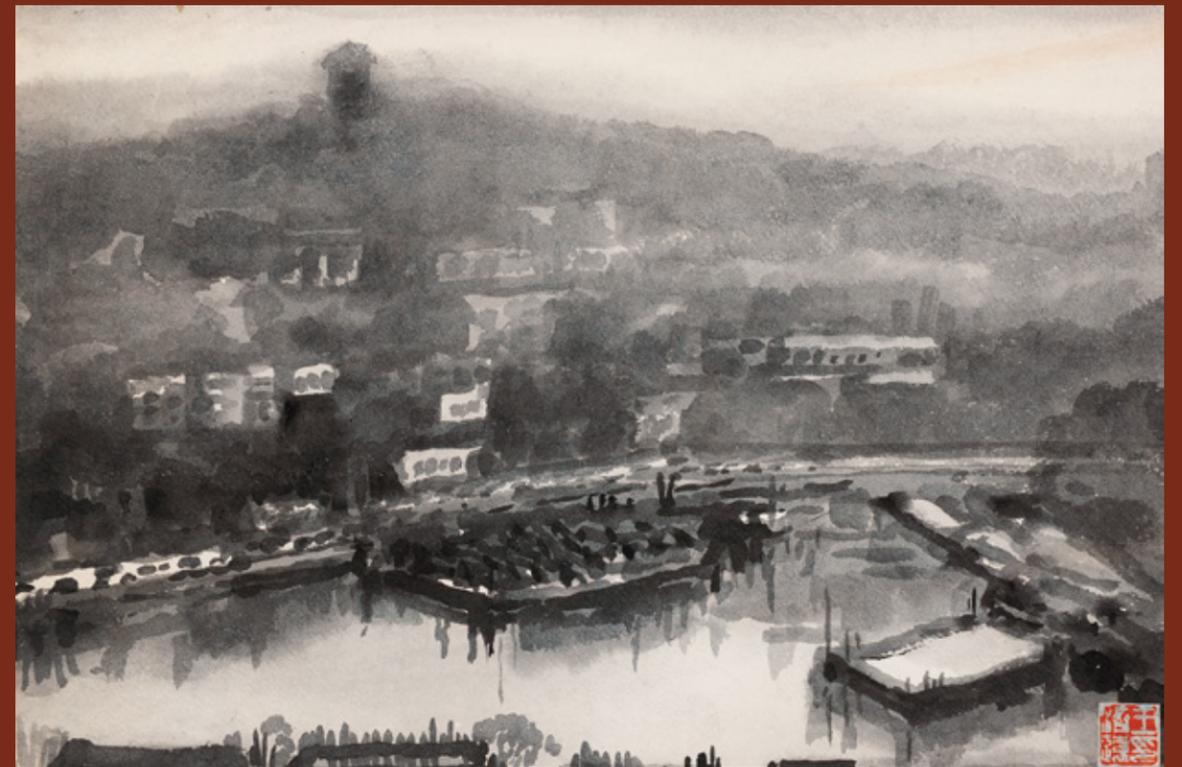
HKD 30,000–80,000

USD 4,000–10,000

王濟遠

人體

約 1940–1950 年代
紙本筆繪



667

WANG JIYUAN

(China, 1893–1975)

By the Riverside

1959
Ink on paper
29×44cm
Stamped (bottom right)

此拍品不設底價

This lot is offered without a reserve

Estimate 估值

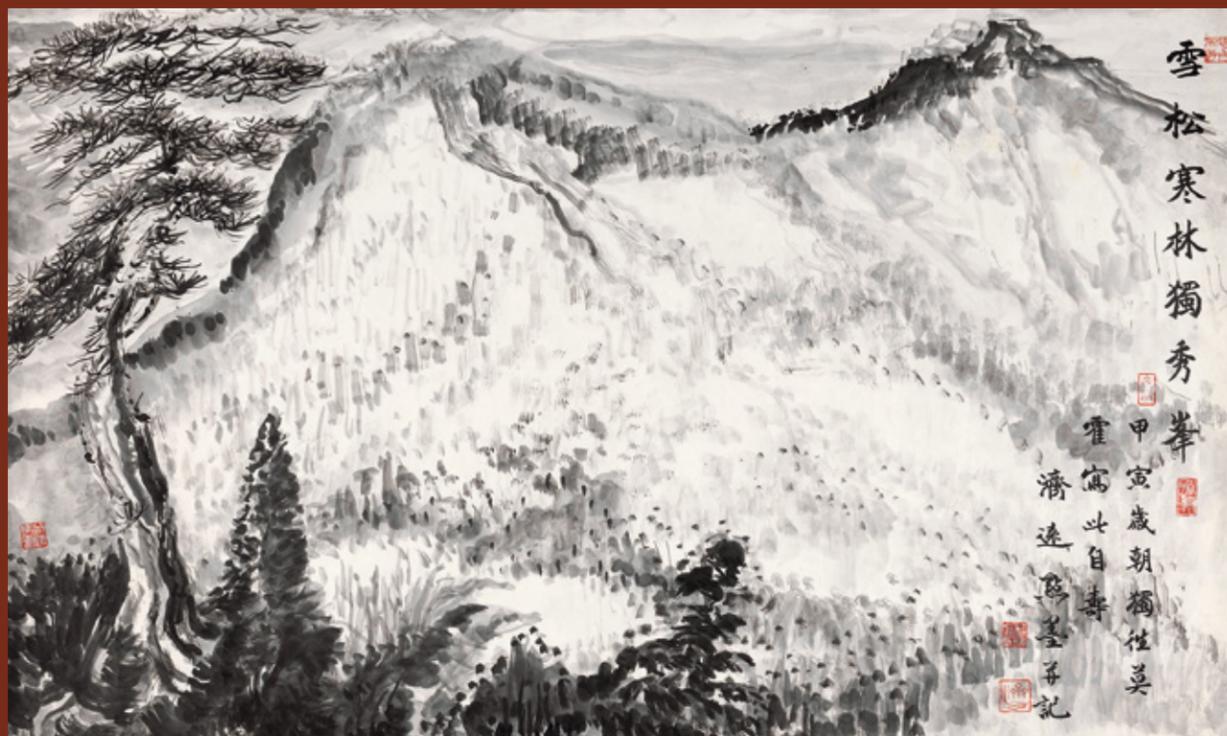
HKD 30,000–80,000

USD 4,000–10,000

王濟遠

岸邊

1959
紙本水墨
鈐印：「王濟遠印」（右下）



668

WANG JIYUAN

(China, 1893–1975)

Winter Landscape

1974

Ink on paper

73×122cm

Inscribed and stamped (upper right), signed and stamped (lower right)

此拍品不設底價

This lot is offered without a reserve

Estimate 估值

HKD 50,000–100,000

USD 6,000–13,000

王濟遠

雪松寒林獨秀峰

1974

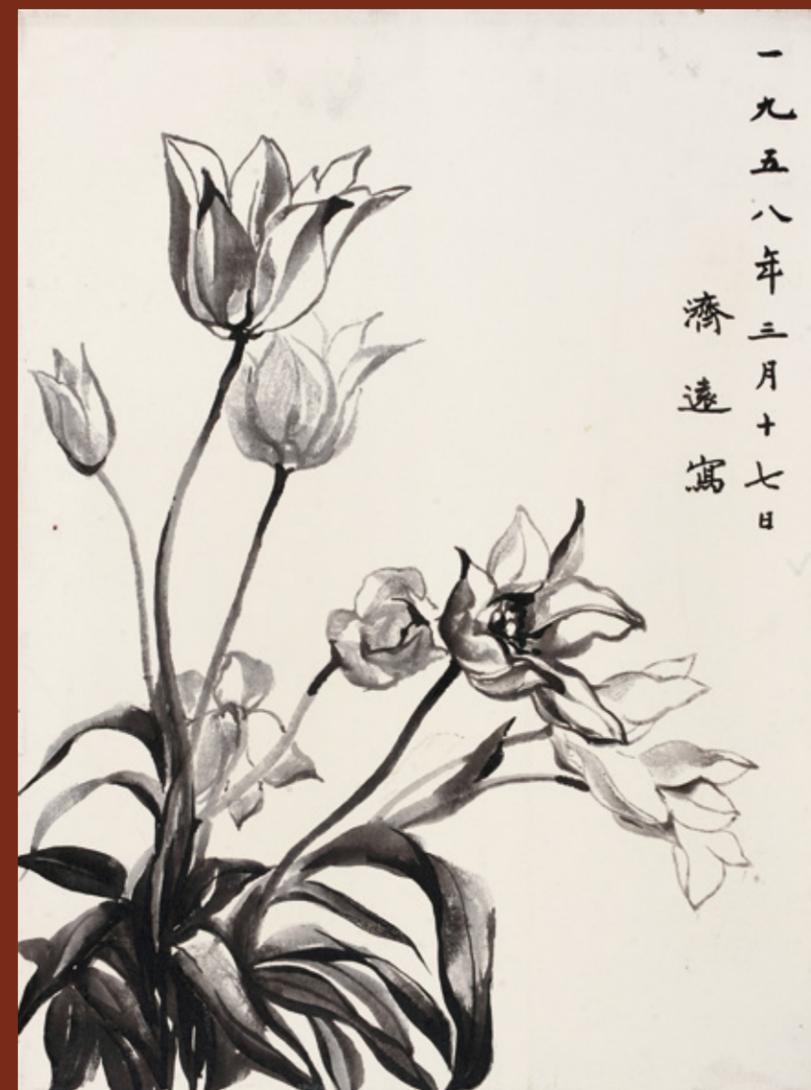
紙本水墨

題識：雪松寒林獨秀峰。甲寅歲朝獨往莫霍寫

此自壽。（右上）

濟遠點墨并記。（右下）

鈐印：心與天游、慎獨、甲寅、濟遠長壽、濟



669

WANG JIYUAN

(China, 1893–1975)

Tulips

1958

Ink on paper

61×46cm

inscribed 'Jiyuan painted on March 17th 1958' in Chinese (right)

此拍品不設底價

This lot is offered without a reserve

Estimate 估值

HKD 40,000–80,000

USD 5,000–10,000

王濟遠

郁金香

1958

紙本水墨

題識：一九五八年三月十七日。濟遠寫。（右上）

