

# ASIAN 20TH CENTURY AND CONTEMPORARY ART

亞洲二十世紀及當代藝術

CHINA GUARDIAN HONG KONG 2017 SPRING AUCTIONS

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CHINA GUARDIAN  
Hong Kong  
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# 常玉 SANYU

(1901 - 1966)



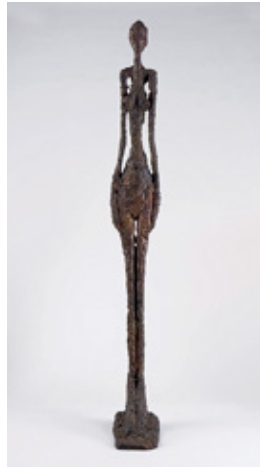
1.

春寒料峭的今春三月，臺灣歷史博物館在籌備數年後，舉辦了「相思巴黎：常玉館藏展」，首次將館藏49件油畫作品及3幅素描作品完整呈現於眾，為有史以來最大規模的常玉個人展覽，借以此方式紀念這位被吳冠中譽為「巴黎的東方盆景」、漂泊巴黎的傳奇華人傑出藝術家逝世五十周年。展覽尚未開幕，已引起喜愛常玉的藝術界人士極大的矚目，開幕首日，更是造成熱烈轟動，藝術家、藏家、史學家、藝術愛好者等，紛紛從世界各地不遠千里聚集于史博館不大的一樓展廳，為的就是第一時間，感受常玉式樣的東式寫意、歐式浪漫的恣意線條和紛飛油彩下的迷人裸女、寂落小馬、亮節高竹、澹雅盆景……展覽畫冊的序言中，如此定義這批館藏：「是品質最佳、來源最可靠的常玉收藏，舉世聞名，」在這其中就包含了從未公開展示過的三件購藏的素描作品，而本次上拍的《舞中裸女》便與這三件典藏之作隸屬同一來源，由知名已故收藏家陳炎鋒博士一併四件帶回臺灣，納為個人收藏。2011年陳博士過世，臺灣歷史博物館購入其中三件裸女題材作品，彌補館藏沒有常玉素描之憾，而唯一散落民間的，便是這件《舞中裸女》，由資深藏家收藏多年，今次適逢常玉逝世五十周年之際，與眾共享，殊難可貴。

人們見慣常玉用色之繽紛，無論是瓶中絕色之花朵，還是廣袤草地上孤獨的粉紅馬兒，亦或是浴缸裡遊弋的金魚…無不透露出藝術家對色彩捕捉之敏感。然而常玉另外一大最為著名的題材便是裸女，該系列多為紙上作品，黑色墨筆洋洋灑灑，好似一氣呵成。「最有趣的是，他把周圍的人，不管是男是女，年輕的或者是中年的都畫成女人裸體，沒有人提抗議，相反受到極大的歡迎。」龐熏琴曾經在書中回憶到。無需著色，便在這一筆一劃間展露出形態各異之女性姿態，暗香浮動般留予觀者無盡想像。《舞中裸女》中的女子上身直立，雙腳呈交叉姿態，微微領首，露出迷人的頸部，捲曲的頭髮自然的披在肩上，配合撩人的神態，纖細的筆觸恰到好處的揣摩出女子輕盈起舞，自我取悅的生活致趣，正如唐代詩人武平一所云“綽約多逸態，輕盈



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不自持”，《舞中裸女》之女子兼備了西方之多情浪漫與東方之欲語還休，一幅怡然自得的舞中女子之姿態躍然紙上。

常玉筆下女子或撩人過安逸，姿態皆頗為豐腴，今次上拍的另一件素描作品《卷髮裸女》則是藝術家所繪之少見的較消瘦女子之作。常玉曾受雕塑家是阿爾貝托·賈科梅蒂的影響，兩人相識於大茅屋學院，賈科梅蒂雕塑作品中著名的瘦長人像給了常玉不一樣視覺啟發，創作了一小批人物身形拉長的素描作品。《卷髮裸女》作品中，外籍女子短髮捲曲，悠然自得的面部神情，一隻手向後延伸，似乎頗為享受。正面的身體特寫，修長的上肢垂立，下垂的乳房帶有幾分誇張的戲謔效果，令人玩味。纖細的腰肢搭配豐滿的胯骨，不合比例的腰臀，曖昧的暗喻出藝術家心中隱藏的惴惴不安的欲望；作品右下附藝術家本人常玉天官賜福印一枚，來源詳實可考，不可多得。

After years of preparation, the largest solo exhibition of Sanyu, Parisian Nostalgia: the National Museum of History's San yu Collection, was finally held in March, where 49 oil paintings and three sketches were exhibited in commemoration of the 50th death anniversary of the passing of Sanyu. Those who love Sanyu's art were excited to hear the news. On the first day of the exhibition, artists, collectors, historians and art lovers from around the world made their pilgrimage to the exhibition. As described in the exhibition album, it was 'the best collection of the most renowned works from Sanyu gathered from the most reliable sources', in which the three sketches were included. These three sketches together with the lot Dancing Nude fell into the hands of the late Taiwanese collector Dr. Antoine Chen. Upon his decease in 2011, the National Museum of Taiwan History purchased three of the sketches. Dancing Nude is the only sketch which was privately collected and kept before it was brought to the public this year on the 50th anniversary of the death of the artist.

Abundant colours were used in Sanyu's works, be it the flowers in a vase, a pink horse on the grassland in solitude or goldfishes frolicking in the water. Another signature theme of his works is female nudes which were mostly presented as drawings using ink or pencil. Using simple strokes instead of a plethora of colours, Sanyu endowed each distinctive female figure with an enchantment that invites imaginations. *Dancing Nude* is an uncommon work of Sanyu portraying a lady on her feet. She stands upright with crossing legs, eyeing downwards to expose her tempting neck, her curly hair lying naturally on the shoulders insinuating a sensual demenor. In this sketch, Sanyu depicted a lady dancing for her own pleasure, a figure that represents the romance in the Western world and the implicitness of the East.

The female figures of Sanyu's works are either sensual or contented with a rather corpulent body. The lot *Nude in Curly Hair* is, on the contrary, a sketch portraying a relatively skinny lady. When studying in Académie de la Grande Chaumière, Sanyu met the sculptor Alberto Giacometti who was famous for the elongated figures in his creations, which inspired Sanyu to portray elongated bodies in his works. In the sketch *Nude*, a foreign woman with curly short hair leisurely raises one arm to reach her back. The front close-up of the body with her slim arms hanging and the drooping breasts bring a sense of humour. The disproportion of the slim waist and the wide hip bone serves as an ambiguous metaphor of the furtive restlessness of the artist. The signature stamp of Sanyu at the bottom right corner confirms its authenticity.

1. 1984年5月 米歇爾·哈巴爾（前中）、陳炎鋒（第二排）與友人在巴黎常玉素描與水彩展（朵瑞斯·哈巴爾供圖）
2. 常玉《人體素描》碳筆 紙本 30.5 x 48 cm 台灣歷史博物館藏
3. 阿爾貝托·科梅蒂《高个女人（四）》鑄銅 雕塑 270 x 31.5 x 56.5 cm 1960年作 賈科梅蒂基金會藏 © Estate Giacometti (Fondation Giacometti + ADAGP) Paris, 2015
4. 2017年 臺北歷史博物館 相思巴黎：常玉館藏展覽現場中展出的素描作品

**601 常玉** (1901-1966)

舞中裸女

碳筆 水墨 紙本

來源：  
亞洲私人收藏。

備註：  
此件作品與台北歷史博物館2017年「相思巴黎-館藏常玉展」中展出所藏之三件素描作品為同一來源。

**SANYU**

DANCING NUDE

Charcoal and ink on paper  
47.5 x 28 cm. 18 <sup>3</sup>/<sub>4</sub> x 11 in.

**Provenance:**  
Private collection, Asia.

**Note:**  
This work shares the same provenance as the other three sketch works in the exhibition of Sanyu in *Parisian Nostalgia: the National Museum of History's Sanyu Collection*.

**HKD: 120,000 -180,000**  
**USD: 15,400 - 23,200**





## 602 常玉 (1901-1966)

### 卷髮裸女

水墨 紙本

簽名：常玉天官賜福鈐印於右下

發表：

2014年，《常玉素描全集》，財團法人立青文教基金會，台北，台灣，第49頁，圖D0587。

來源：

法國私人收藏家直接得自藝術家；

巴黎私人收藏；

亞洲私人收藏。

## SANYU

### NUDE IN CURLY HAIR

Ink on paper

Stamped with one artist's seal on lower right

45 x 27.5 cm. 17 <sup>3</sup>/<sub>4</sub> x 10 <sup>7</sup>/<sub>8</sub> in.

#### Literature:

The Li-Ching Culture and Education Foundation, Taipei, Taiwan, *Sanyu-Index of Drawings (L'inventaire des Dessins)*, 2014, p.49, Plate D0587.

#### Provenance:

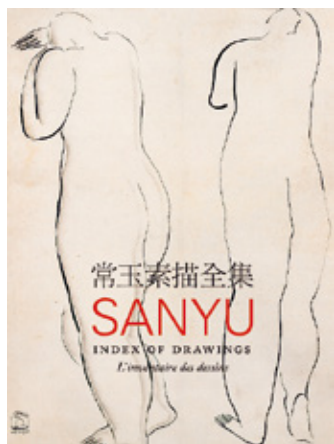
A French private collector, acquired directly from the artist;

Private collection, Paris;

Private collection, Asia.

**HKD: 120,000 -180,000**

**USD: 15,400 - 23,200**



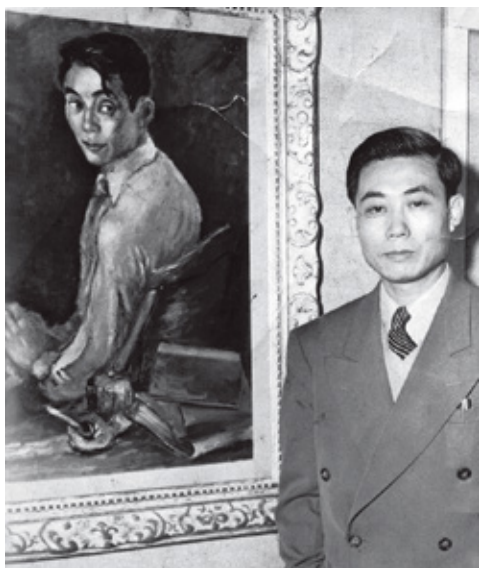




# 陳蔭罏

## GEORGE CHANN

(1913-1995)



1.

### 另辟蹊徑，坦然獨行：陳蔭罏的油畫藝術

陳蔭罏於1913年生於廣東中山縣，12歲完成中學學業後隨父親赴美，於1933年開始自己的藝術生涯，並進入洛杉磯奧蒂斯藝術學院學習，師從布魯克(Alexander Brook)等人接受嚴謹和素描與油畫基礎訓練，成績優異，畢業後留校進修並擔任助教，後取得美術碩士學位。其作品曾於舊金山榮勳宮、紐約新屋藝廊、洛杉磯郡立美術館、聖地亞哥美術館等多地展出，備受矚目，得到洛杉磯時報、前鋒報等社會媒體的積極響應。1947年，陳蔭罏回到香港居住，與趙少昂、黃君璧等人交往密切，並擔任廣州嶺南大學客座講師，期間曾多次舉辦個展，以華人藝術家的思想與情感意趣，成為活躍於國外藝壇的先鋒性代表。

作為早期旅美畫家之一，陳蔭罏的繪畫風格極富表現主義意味，致力於描繪普遍化的孩童天性而非特殊化的個人樣貌，與美國西岸所發展出的「灣區形象繪畫風格」(Bay Area Figurative Painting)十分契合，雖然隨後逐漸向風行的「抽象表現主義」靠攏，但他無意以「行動代替思考」進行藝術創作，並將「東方性」融入抽象表現風格之中，在作品中突顯出自身的華人身份與文化血脈，顯現出求同存異、善於融





合的民族心性。六〇年代後，陳蔭熙的作品帶有圖底難分的原始意味與東方旨趣，充分體現出亂中有序的佈局能力，之前的指意符號完全消失，只有重疊的色彩與線條的完美調和，使作品帶有波洛克般的節奏與律動。

除抽象畫外，獨具一格的人物系列創作是陳蔭熙藝術生涯中的重要組成部分，如本次春拍中的《金黃麥穗》、《初生》、《先知》三件作品，來自於畫家定居洛杉磯期間在水晶大教堂聆聽禮拜的經歷，鮮為國內藏家瞭解。陳蔭熙以《聖經》為藍本，創作出約250件宗教人物作品，親自挑選並贈與教堂收藏。比起抽象繪畫的理性重復，這一系列的每件作品都飽含著藝術家對人生宏大命題的理解與哲思，體現出超然而獨立的精神信仰。畫家用豐富而調和的色彩將神聖的宗教場景渲染得濃厚而熱烈，筆觸兼具塞尚的堅實與梵高的稚趣，使人物始終成為觀者的視覺焦點，突顯出別樣的生動意趣。在《金黃麥穗》中，陳蔭熙用色彩的冷暖對比突顯出極具表現意味的豐收場景，帶有中國傳統鄉土繪畫般的樸實氛圍；而另一件《先知》則以摩西的形象體現出宛如誇父逐日般的執著，大膽而熱烈的色彩應用使畫面具有超出世俗之外的神聖意味，體現出畫家獨具一格的藝術表現力。



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作為擁有東方血脈的華裔藝術家，陳蔭熙將傳統文化血液注入西方主流精神體系，在別樣的藝術道路上坦然獨行，用創作顯示出忠於傳統、勇於創造的藝術人格與獨立品性。

### The Road Taken Alone: George Chann's Oil Painting

George Chann was born in Guangdong, China in 1913, and went to the U.S.A with his father after finishing high school education at the age of 12. His artistic career started in 1933. He entered the Otis Institute of Arts in Los Angeles, where he received solid training in sketches and oil painting. He earned his master's degree in fine arts, and his works were exhibited in galleries and museums in San Francisco, New York, Los Angeles and San Diego with much attention and coverage by Los Angeles Times and Los Angeles Herald. In 1947, he moved back to Hong Kong, became a guest lecturer in Lingnan University, Guangzhou, and held solo exhibitions. He was a pioneer of Chinese artists in the international art scene.

Living in the U.S.A, Chann had a highly expressionist painting style. He depicted the universal characteristics of children but not that of a particular child, which is a style in line with Bay



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Area Figurative Painting. Although his style gradually changed to abstract expressionism, Chann showed no intention to 'act instead of think'. He integrated an orientedness into his abstract expressionist style, showing his Chinese identity and heritage in his works. After 1960s, Chann's works showed a sense of origin and orientedness. Under the artist's arrangement, the previous symbols had completely gone, and left in the works were only the overlapping colours and the perfect mix of lines, showing a rhythm and movement of Jackson Pollock.

Apart from abstract paintings, Chann also created series of unique portrait paintings, which was an integral part of his artistic career. The three pieces being presented this time, Jesus and His Disciples in the Fields, God's Great Creation and Moses and his Staff were based on the artist's experience of going to the Crystal Cathedral when he lived in Los Angeles. He created about 250 religious portraits based on the Bible, and he personally picked and gave them to the church. Compared with his abstract paintings, the pieces in this series show the artist's understanding of life, as well as his unique spiritual belief. Rich and harmonious colours highlight the church scene, and his brushes remind one of both Cézanne and van Gogh. The people are the focuses of the paintings. In Jesus and His Disciples in the Fields, Chann highlighted the harvest using contrasting warm and cool colour tones, bringing out a down-to-earth



air of traditional Chinese vernacular painting. Moses and His Staff depicts Moses's persistence, and the bold colours add a sacredness to the piece, showing the painter's unique artistic presentation.

As a Chinese painter, Chann injected his traditional culture into the mainstream art scene in the west. He took a unique road of art, and his works show that he was faithful to the traditions, while being creative at the same time.



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1. 陳蔭熙和其作品《白畫像》合影
  2. 漢斯·伯克哈特 《魔幻之島-羅馬假期》 1967年作  
美國北卡洛萊納州美術館藏
  3. 水晶大教堂 設立了獨立陳列館用以展示陳蔭熙捐贈系列收藏
  4. 陳蔭熙 《紅磨坊 第四號-跳舞的女子》 油彩 畫布 40.5 x 50.5 cm  
約1940年代作 香港佳士得2014年春拍二十世紀亞洲藝術日場 Lot 203  
成交價 HKD 500,000
  5. 陳蔭熙於奧蒂斯藝術學院與教授合影



5.

**603 陳蔭罷** (1913-1995)

金黃麥穗

1950-1960 年代作  
油彩 纖維板  
簽名：GEO. CHANN 於右下

來源：  
美國水晶大教堂收藏。

**GEORGE CHANN**

JESUS AND HIS DISCIPLES IN THE FIELDS

Painted in 1950-1960s  
Oil on masonite  
Signed in English on lower right  
40 x 85 cm. 15 <sup>3</sup>/<sub>4</sub> x 33 <sup>1</sup>/<sub>2</sub> in.

**Provenance:**  
Property from the Collection of Crystal Cathedral, U.S.A.

**HKD: 180,000 - 280,000**  
**USD: 23,200 - 36,000**





**604 陳蔭罷** (1913-1995)

新生

1950-1960 年代作

油彩 纖維板

來源：

美國水晶大教堂收藏。

**GEORGE CHANN**

GOD'S GREAT CREATION

Painted in 1950-1960s

Oil on masonite

40.5 x 50.5 cm. 16 x 19 <sup>7</sup>/<sub>8</sub> in.

**Provenance:**

Property from the Collection of Crystal Cathedral, U.S.A.

**HKD: 80,000 - 120,000**

**USD: 10,300 - 15,400**



**605 陳蔭罷** (1913-1995)

先知

1950-1960 年代作  
油彩 纖維板  
簽名：GEO. CHANN 於左下

來源：  
美國水晶大教堂收藏。

**GEORGE CHANN**

MOSES AND HIS STAFF

Painted in 1950-1960s  
Oil on masonite  
Signed in English on lower left  
35 x 45 cm. 13 <sup>3</sup>/<sub>4</sub> x 17 <sup>3</sup>/<sub>4</sub> in.

**Provenance:**  
Property from the Collection of Crystal Cathedral, U.S.A.

**HKD:75,000 - 100,000**  
**USD:9,700 - 12,900**







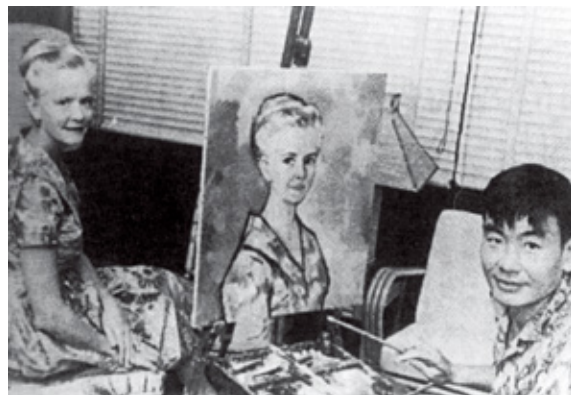
# 席德進 SHIY DE-JINN

(1923-1981)



席德進生命前後階段的兩大繪畫代表主題分別為「肖像畫」與「山水畫」。1970年後，席德進開始使用傳統中國水墨暈染效果，以描繪台灣山水與農村景致，發展出完整的個人風格。於中學時期曾獲校內美術比賽第一名的席德進，先受教于龐熏琴，從龐氏處接觸到馬蒂斯、畢加索等藝術家之作品；後師從林風眠，與趙無極、朱德群、李仲生等藝術家同窗。隨國民政府來到台灣之後，曾於台灣、華盛頓、巴黎等世界各地的政治文化中心舉辦個展，作品亦曾多次參加巴西聖保羅國際雙年展。本次上拍的《習畫女孩像》，則是藝術家該時期較少見，展現其創作功底的素描肖像作品。

席德進曾經被譽為是「臺灣戰後最像畫家的畫家」，他的人像功力在當年最為人稱道。2003年臺北的歷史博物館為紀念席德進逝世二十周年時舉辦了「寫真神韻——席德進肖像畫選展」，表彰席大師以肖像畫記錄了20世紀臺灣美術的變遷。事實上，美術史學者統計國立臺灣美術館出版的《席德進紀念全集》中的作品數量後，發現「人物畫」的比重在畫家一生中占有相當份量，約有三分之一，以油畫與大量的素描為主。



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2.

早年，席德進受馬蒂斯影響喜歡強烈色調，至杭州藝專受林風眠的影響，發展出剛勁有力、粗黑線條的繪畫風格。在《習畫女孩像》中，其筆下人物線條純熟而不失力量，構圖簡潔而不失細節。女孩筆直的坐姿，椅子上伸長的小腿，以及低垂而專注的面部表情，都是其充滿個人趣味而不失生活化的表現方式。而女孩一隻手拿住畫筆，專心作畫的樣子，似乎正是藝術家內心的投射——一個理想而純淨的內心世界，摒除一切世間紛擾，而不再受他人眼光所忌憚。彼時，年近五十而知天命的席德進終於去繁就簡，在畫筆間完成了最自在的表達。

Shiy De-jinn separated his painting styles to two different genres—Portrait and Landscape. After 1970s, Shiy Dejinn developed his own style by using Chinese ink paintings to elaborate village sceneries in Taiwan. However, the painting genre that crossed his whole art career was portrait. Awarded the first in school art competition, Shiy was student of Pang Xunqin, whom he learned Henri Matisse and Pablo Picasso from. Later he started to learn drawing from Lin Fengmian, and became classmates with Zao Wou-ki, Chu The-chun and Lee Chun-shan. The Girl's Portrait by Shiy was a relatively rare portrait work of the artist that demonstrated both talent and techniques of the artist in drawing.

Shiy De-jinn was praised as "the very artist of Taiwan post-war period". His portrait works were the ones that received most compliments from the public. National Museum of History in Taipei has hosted his portrait work exhibition in honor of his 20th years of death. When art history researchers calculated all works that he created, they found that portrait paintings counted 1/3 of his whole collection, while most of these portraits were oil painting and sketches. In his early years, Shiy was greatly influenced by Henri Matisse that he used a lot of heavy colors to create conflicts and strong tensions. After studying in Hangzhou Arts School (The National College of Art today) with Lin Fengmian, his style became more tough and clean. In *The Girl's Portrait*, the stiff sitting position, the focused face expression were all lively yet realistic expression. While the girl holding the paintbrush can be seen as a reflection of the artist himself—a painting artist that care no more about the outside world at all. Shiy De jinn created this work in his 50s, and finally found an artwork to express himself explicitly in a simple yet meaningful portrait.

1. 席德進為當時美國前駐華大使莊萊德之夫人畫像
2. 席德進《林風眠肖像》紙本 素描 38 x 29cm 1979年作  
台北國立台灣美術館藏

**606 席德進** (1923-1981)

習畫女孩像

1970 年作

炭筆 紙本

簽名：席德進 1970 於右下

來源：

原藏家直接獲贈於藝術家本人。

**SHIY DE-JINN**

GIRL'S PORTRAIT

Painted in 1970

Charcoal on paper

Signed in Chinese and dated on lower right

52.5 x 37.5 cm. 20 <sup>5</sup>/<sub>8</sub> x 14 <sup>3</sup>/<sub>4</sub> in.

**Provenance:**

Acquired directly from the artist by original owner.

**HKD: 30,000 -50,000**

**USD: 3,900 -6,400**









# 蕭勤

## HSIAO CHIN

(b.1935)

作為台灣臺灣現代抽象藝術的先驅、「東方畫會」的發起人之一，蕭勤於上世紀50年代便開始對抽象繪畫的探索，堅持「追求現代表現，融會東方精神髓」為核心理念，發展出極富個人特色的藝術風格與創作視野。他1935年出生於上海，1949年隨七姑父壹家遷往臺灣，在1951年開始正式習畫，並於1955年與夏陽、霍剛等臺灣藝術家共同成立「東方畫會」。1956年赴歐之後，受到西方現代藝術思潮的直接衝擊，成為戰後臺灣第壹波前衛思潮「美術現代化運動」的重要先鋒。

六〇年代開始，其作品反映出對各種東方哲思的人生、宇宙、自然觀的研究及感悟，使他更能夠掌握虛與實、陰與陽等對照概念及意境聯想，在繪畫裡展現「二元性」的對立及和諧、張力與平衡，開拓出有別於西方抽象主流圖式的創作風格。

作品《光耀大地》創作于1965年蕭勤風格重要轉折期，在該時期的作品中，藝術家受到東方傳統的道家哲學思想啟發，為中國傳統的思想與媒材，找到了新的結合與呈現的方式。作品構圖多以幅射光為造型元素，使用簡約的顏色和圖案，營造出一個充滿二元對立卻和諧的宇宙空間。《光耀大地》畫面色彩豐富，線條明快有力，藝術家使用紫與藍的冷色調，打造圓形的太陽；并借用橘與粉紅的暖色調，組成均勻的長方形色塊以代表大地與泥土，與冷灰色的天空相呼應——將浩瀚的宇宙盡收在精練的線條裏，通過對光和色彩關係的刻畫，展現了其對能量和宇宙觀念的理解，展現了東方抽象語義中博大精深精神內涵。

Hsiao Chin is a pioneer of Taiwanese contemporary abstract art. He started exploring abstract painting in the 1950s, and has adhered to the core belief of 'pursuing modern presentation combining the eastern spirit', developing a highly individualistic artistic style and vision. Born in 1935 and started learning painting in 1951, he co-founded the Ton-Fan Art Group in 1955. After going to Europe in 1956, Hsiao was under the impact of western contemporary art movement, and was a great pioneer of the first-wave Modern Art Movement of post-war Taiwan. Around 1960s, and his works began to reflect his understanding about life, universe and nature represented in eastern philosophy.

Radiant Earth was created in 1965, when Hsiao was under a major transition in creative style. He was inspired by daoist philosophy, and found a new way of integrating and presenting traditional Chinese ideas and medium. The radiating lights are represented in simple colours and patterns, creating a contrasting yet harmonious cosmic space. The piece features vivid colours and bright, powerful lines. The artist used a cool colour tone for the round sun, and a warm colour tone of rectangular blocks for the earth, contrasting the cold, grey sky. The universe is reduced to simple lines, and through depicting the light-colour relationship, the artist shows his ideas of energy and the universe, as well as profound eastern spirit.



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2.

- 
1. 1964年 攝於巴黎當代藝術畫廊個展現場
  2. 蕭勤 《黑太陽II》 油彩 畫布 48 x 60.5 cm 1965年作



**607 蕭勤** (b.1935)

光耀大地

1965 年作

壓克力 紙本

簽名：Hsiao 勤 1965 藝術家鈐印「蕭勤」一枚 於下中

來源：

2014年4月6日，蘇富比香港，編號534，

現藏家得自上述拍賣。

**HSIAO CHIN**

THE RISING SUN

Painted in 1965

Acrylic on paper

Signed and dated with one artist's seal on lower center

58 x 81.5 cm. 22 <sup>7</sup>/<sub>8</sub> x 32 <sup>1</sup>/<sub>8</sub> in.

**Provenance:**

Anon. Sale, Sotheby's Hong Kong, 6 April 2014, Lot 534,

Acquired at the above sale by the present owner

**HKD: 150,000 - 200,000**

**USD: 19,300 - 25,700**



# 顧福生 KU FU-SHENG

(b.1935)



顧福生是那個「擦亮了我的眼睛，打開了我的道路」的恩師。

——三毛



1.

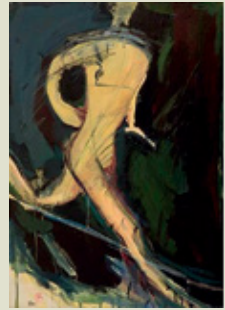




2.



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### ■ 隱密之歌——顧福生：內斂的表達與人性的張力

六〇年代的臺灣現代畫壇，新舊形式並存，一群廿余歲的年輕人，師承於二〇年代初發跡大陸的現代主義探索之精神，融合戰後特殊的個人成長經歷，面向當時橫掃世界藝壇的「抽象」風潮，促發了他們找到一個既得以避開現實關懷的政治禁忌，又得以無限發揮心靈想像空間的創作方向。在大陸經歷紅色政治文化運動之時，彼岸「東方」的響馬和「五月」的遊子，憑著初生之犢的豪氣開闢了臺灣現代繪畫的新邊界。他們或因紐約畫派的影響，或受趙無極等前輩成功的鼓舞，使他們在摸索種種可能性的同時，揮灑出自信滿滿的國際風格，在一切都不太確定的年代裡，準確地找到了最佳的出路。

如果說，「五月畫會」與「東方畫會」藝術家主要是以延續中國文藝精神主體性的「大敘事」觀點，作為他們回應現代藝術的態度和方法，那麼「五月畫會」的重要成員之一，臺灣現代藝術的代表人物的顧福生則幾乎完全反其道而行。他一生都沉浸於繪畫語言的探索之中，在二十餘年的藝術歷程中，忠實於自我，記錄著生命中無法言傳的事物與心境。

1935年生於上海，作為顧祝同大將軍的二公子，顧福生從小被寄予厚望子承父業，成為一名軍人。然而自身帶有內向且敏感特質的顧福生卻愛上了繪畫，於1958年參加了由劉國松、韓湘甯、莊喆等人創建的「五月畫會」，從而開啟了自己的創作生涯；並於1961年4月在臺北新聞大樓舉辦首個個展，也是「五月畫會」成員中第一位舉辦個展的藝術家。同年，作品《脹》榮獲第六屆巴西聖保羅雙年展榮譽獎，並於次年於巴黎舉辦個展，此後顧福生活躍於國際藝壇，其作品相繼於紐約、芝加哥、米蘭、聖保羅等海外眾多一線城市展出，直至1996年臺北市立美術館舉辦的「顧福生六十回顧大展」，系統梳理了顧福生四十餘年間的繪畫創作，華人同胞才得以首次完整欣賞這個「五月畫會」的少年郎、長期遠居海外的傳奇藝術家一生的藝術集萃。

顧福生以風格獨具的抽象性人體繪畫，獨步六〇年代的臺灣藝壇，其不受外界干擾，關照個人內心靈魂對話的藝術精神與同期臺灣文學前輩白先勇、三毛等惺惺相惜，引領了當時臺灣之文藝精神。他的創作大致可以按照他不同階段的旅寓略作區分：臺灣時期（1956-1961）、法國時期（1961-1962）、紐約時期（1963-1974）、三藩市時期（1974-1990）、波特蘭時期（1990-2002）、芝加哥時期（2002-2007）、洛杉磯時期（2007至今）。從早期包覆在無盡的孤獨和苦悶中的無頭人體，中期對生死意識的反思和夢幻與現實並呈的書寫，到晚近奔脫世俗羈限，宛若繁花聖境對生命動力的謳歌。

#### 《隱避》：人之變奏

此次推出的作於1968年的《隱避》為畫家難得一見的早期經典人物抽象系列作品，為顧福生最具代表性的藝術創作之一。畫面描繪了一名看不見頭的「不完全」的人，反映出畫家此時極具哲學意味的世界觀及對現代性的認識。探索生命意義是顧福生畢生創作的中心，「人」更是他重要的主題，因而作品瀰漫著現代主義和存在主義哲學。藝評人王嘉驥曾經指出：「顧福生的創作啟蒙是從個人的『身體』出發，直接訴諸其『當下性』，並以鮮明的扭曲及變形風格作為表現。」他的人體多是變形而拉長的，這樣的強烈表現至今仍然獨樹一格，具有撼人的視覺和情緒感染力。而他蓄意地讓身體的頭部或讓肢體消失，往往與身分認同的主體性，或者無意識以及社會空間有關。

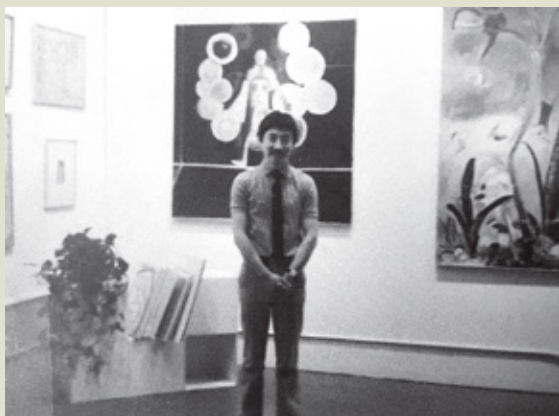
顧福生畫中的人物形象多是他自己，他不僅在畫中描繪自我，更尋找著自我、回歸著初心。在筆法上，畫家用極富現代性的筆觸突顯人物豐盈的生命力，扭曲的軀體和暗色背景形成鮮明對比，於飽滿的構圖中突顯出疼痛與磨難的身體知覺，表現內心的情緒起伏，帶有巨大的人性張力。

莫逆之交白先勇不下十本小說的封面，均採用的是顧福生的畫，如《寂寞的十七歲》《孽子》《紐約客》和《臺北人》等。出版《臺北人》的時候，編輯選的封面被白先勇退了17次稿，後來他從顧福生的畫裡挑出一張適合的作品作為封面。「我的小說寫的都是人，福生的畫以人為重，有文學內涵，非常能夠表現我小說裡的世界。」白先勇曾經如此評價顧福生對「人」的表達：「好像存在主義文學中的自戀者一樣，勇敢大膽地用不存在的意象表達人類的磨難、寂寞、混沌及渴望」。

### 《迷魅之園》：開闊的創作方式

顧福生善於用象徵性的事物作為主體，揭示自然界千變萬化的現象，用抽象的手法表現內心的掙扎，用意象喚醒人的主觀知覺，如創作於1970年的作品《迷魅之園》，創作時間比《隱避》稍晚，表現語言與後者截然不同，顯示出畫家多元化的風格表現力，曾於1979年顧福生美國重要個展中展出。畫家用夏加爾(Marc Chagall)般的豐富的色彩和多變的色調，體現出精準而不受拘束的敏感度和含蓄性，毫無保留地將深層內斂的意象與輕鬆愉悅的童真表現於畫面之上。在畫面中，畫家以不乏幽默感的繪畫語言表現了極具魅惑性的人間樂園，殘缺不全的軀體彷彿被吸入天空，野蠻生長的植物枝葉在陰沈不定的天地間遊移，花鳥蝴蝶充斥其間，營造出一個詭異夢幻、如失樂園般的超現實場景。顧福生說：「我從不做夢，因為所有的夢境都在我的畫裡了」，畫家將心境化為象徵性的符號，打破理性的限制，用符號的交織並列串聯成獨特的表意系統，使作品遊移在抽象與實體之間。

顧福生的創作顯示出傳統背景又不局限於本土表達，體現出東西繪畫語言的融會貫通，既保有東方的細膩含蓄，又探索西方的易變多變，他用不變的恒心編排著生活中的意象，每一幅作品都是一場奇遇，從而創造出極富當代意義的獨立人格與藝術風尚，展現了戰後臺灣藝術發展獨具的文藝先鋒之獨特氣質，實為中國現代繪畫探索征途中，一曲叫人「不期而遇」卻「惺惺相惜」、「隱隱綻放」卻「驚豔難忘」的自我之歌。



5.

## A Song of Secret

### —Ku Fu-sheng: An Introverted Expression and the Tension of Human Nature

In the 60s, both new and old form of paintings coexisted in post-war Taiwan. A group of young people at their twenties, who were enlightened by Modernism which was popular in the 20s in China, found their haven in Abstractionism where they could avoid political taboos and let their imaginations soar in their creations. When the Cultural Revolution was undergoing in China, those dauntless artists from Ton-Fan Art Group and Fifth Moon Group expanded the boundaries of modern paintings. Possibly being influenced by the art groups from New York or inspired by pioneers like Zao Wou-Ki, in the era of uncertainties they have developed their own painting styles which led them to the world stage.

If anyone says that the artists of the two art groups are to continue the 'grand narrative' of the subjectivity of art in China as a response to the attitude and methods of modern art, then Ku, as a member of Fifth Moon Group and a key figure of the modern art in Taiwan, has been doing the contrary. He has been exploring his artistic language the whole life. In the past 20 some years of his career, he has faced his art with utmost honesty and faithfully captured all those indescribable objects and moods in his paintings.

In 1935, Ku was born in Shanghai and was expected to follow his father's footsteps to join the military, but he fell in love with painting and later joined the Fifth Moon Group. Ku's unique abstract paintings portraying human bodies made him outstanding in Taiwan in the 60s. Ku's art can be roughly classified into different periods based on the cities he has lived in: Taipei (1956-1961), Paris (1961-1962), New York (1963-1974), San Francisco (1974-1990), Portland (1990-2002), Chicago (2002-2007) and Los Angeles (2007-Present).

### Hiding: The Floating of Being

Hiding is a classic abstract portrait created in 1968. This representative painting from Ku depicts an 'incomplete' headless man, reflecting Ku's philosophical worldview and his interpretation of modernity. Exploring the meaning of life, Ku's creation centers on 'man' which associates his oeuvre with modernist and existentialist philosophy. As curator Chia Chi Jason Wang once commented, "Ku's creative enlightenment began with the individual's 'body' and he strives to capture the 'present'. Depictions



6.



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8.



of distortion and deformation are commonly found in his art.” Many of Ku’s human bodies are deformed and elongated which is still unique and impressive even today for its visual convulsion and emotional infectiousness. The omission of the head or limbs can be seen related to the subjectivity of identity, unconsciousness or social space.

Ku portrays himself in most of the paintings as a way to rediscover oneself and his passion towards art. Ku uses modernist brush strokes to highlight the vitality of the characters and distorted bodies to contrast with the somber dark background. A full-filled composition is adopted to bring out the great tension of human nature, to intensify the physical perception of pain and suffering and to reveal the fluctuation of emotions.

Kenneth Pai Hsien-yung, a prominent writer and a close friend, used Ku’s paintings as book cover in a dozen of his novels. Pai once rejected his editor 17 times for the choice of book cover of the novel Taipei People, finally he settled on one of Ku’s paintings. Pai commented on Ku’s interpretation of ‘man’, “Just like a narcissist from the existentialist literature, he boldly depicts the sufferings, solitude, chaos and desire of man using surreal images.”

### Enchanted Garden: Creation without Boundary

Ku is good at using symbolic objects as the main body to depict the impermanence of the nature, to express inner struggling with abstractionist techniques and to awaken one’s subjective perception with surreal images. Enchanted Garden, created in 1970, is a painting of such. Using an artistic language entirely different from Hiding, Ku has demonstrated his diversity in styles. He made use of rich colours in various tones to reflect the precise and unfettered sensitivity and implicitness, imbuing

the painting with an introverted mood and a playful merriment. Ku depicted a glamorous paradise: headless bodies being devoured by the sky, flourishing plants drifting in a gloomy world, forming a dreamy and surreal scene like a lost paradise. As Ku said, “I never dream, because I have drawn them in my paintings.” Ku broke the restraint of rationality and turned moods into symbols that intertwined to form a unique system of ideographs, leaving the painting a mood between abstraction and reality.

Without confining to his traditional background, Ku masters both the oriental and western artistic language by which he retains in his art the oriental subtlety while exploring the diversity of the western art. Ku transforms his moods into paintings, making each painting an adventure through which helps him to establish an independent personality and contemporary artistic fashion, demonstrating the unconventional temperament of an art pioneer of post-war Taiwan. In the quest of modern Chinese painting, it is indeed a song to oneself about ‘an unexpected encounter of the like-minded’ and ‘a gentle blossom of splendour’.

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1. 1981年 與三毛攝於龍門畫廊（顧福生供圖）
  2. 1958年攝於第二屆「五月畫展」會場  
左起：顧福生、劉國松、郭東榮、黃顯輝、陳景容
  3. 1961年顧福生首次個展於台北新聞大樓
  4. 顧福生《夜奔者》油彩 畫布 76 x 53 cm 1964年作
  5. 1979年 顧福生攝於美國加州伯克萊Sather Gate Gallery個展現場  
右後方為作品《迷魅之園》（Lot609）
  6. 白先勇、顧福生、莊靈於誠品畫廊顧福生個展現場合影
  7. 顧福生《何先生》油彩 畫布 64 x 99.5 cm 1959年作 台北市立美術館藏
  8. 白先勇歷年所有文學出版作品之封面均為顧福生的畫作



**608 顧福生** (b.1935)

隱避

1968 年作  
油彩 畫布  
簽名：Ku 於 畫面右下

發表：

2008年，《顧福生》，誠品股份有限公司，台北，台灣，第56頁。

展出：

2016年1月9日 - 2月28日，「自我之歌——顧福生1960-2015作品選集」，誠品畫廊，台北，台灣。

**KU FU-SHENG**

HIDING

Painted in 1968  
Oil on canvas  
Signed "Ku" on lower right  
91 x 76 cm. 35 <sup>7</sup>/<sub>8</sub> x 29 <sup>7</sup>/<sub>8</sub> in.

**Literature:**

The Eslite Corporation, Taipei, Taiwan, *Fu-sheng Ku*, 2008, P.56.

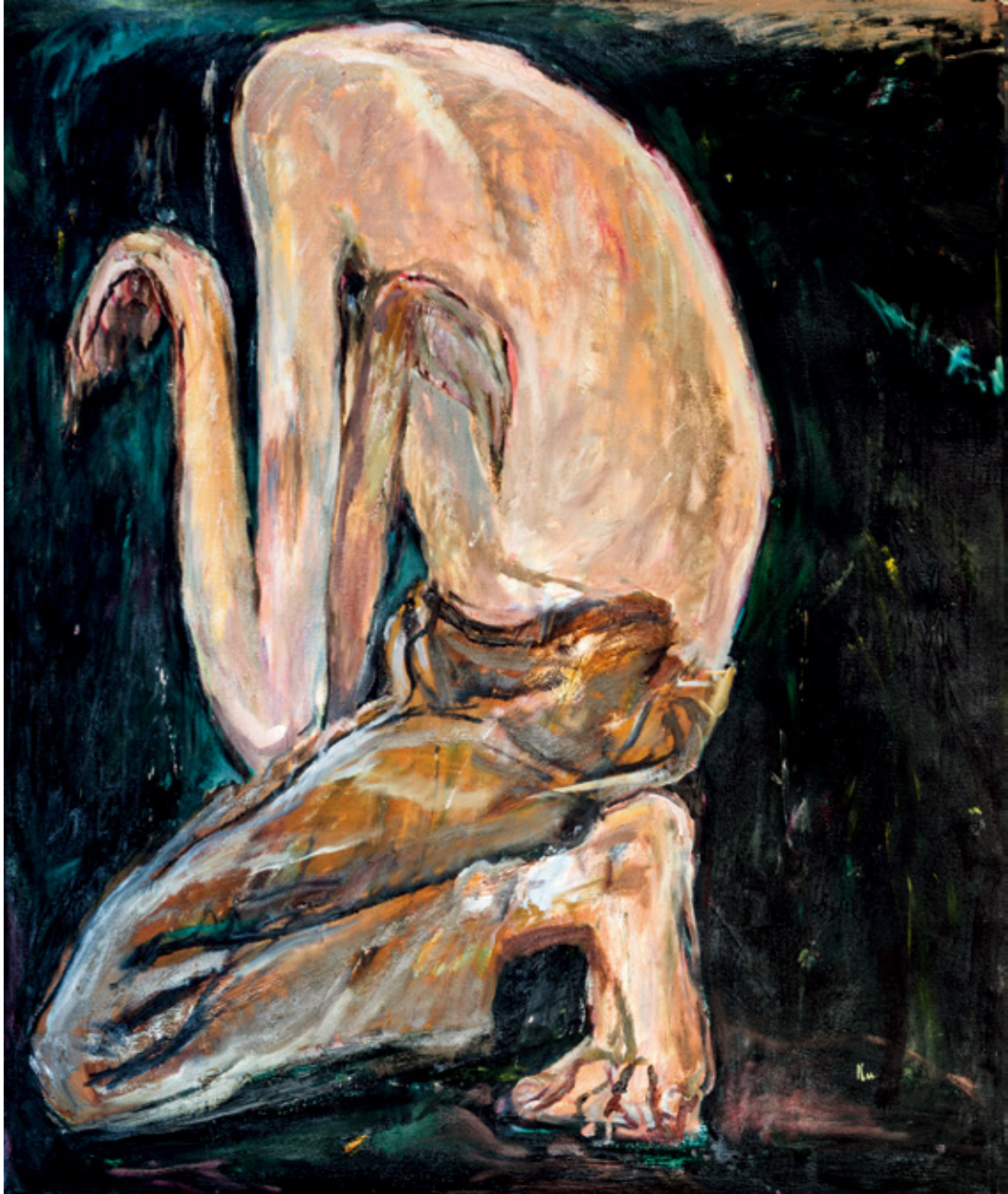
**Exhibited:**

Eslite Gallery, Taipei, Taiwan, *Song of Myself: Selected Works of Fu-sheng KU 1960-2015*, January 9 - February 28, 2016.

**HKD: 250,000 - 350,000**

**USD: 32,200 - 45,000**





**609 顧福生** (b.1935)

**迷魅之園**

1970 年作

油彩 畫布

簽名：顧福生印監於左中；Ku 於畫面左下

**展出：**

1979年，「顧福生個展」，Sather Gate 畫廊，加州大學伯克萊分校，加州，美國；

2016年1月9日-2月28日，「自我之歌——顧福生1960-2015作品選集」，誠品畫廊，台北，台灣。

**KU FU-SHENG**

**ENCHANTED GARDEN**

Painted in 1970

Oil on canvas

Stamped with one artist's seal on middle left; signed "Ku" on lower left

178 x 127 cm. 70 1/8 x 50 in.

**Exhibited:**

Sather Gate Gallery, University of California, Berkeley, California, U.S.A., *Solo Exhibition of Fu-sheng KU*, 1979; Eslite Gallery, Taipei, Taiwan, *Song of Myself: Selected Works of Fu-sheng KU 1960-2015*, January 9 - February 28, 2016.

**HKD: 420,000 - 600,000**

**USD: 54,100 - 77,200**







莊普  
TSONG PU

(b.1947)



1.



2.



### 「無中生有」的詩性空間：莊普的藝術創作

莊普於1947年生於上海，自幼便展露出極高的藝術天分，於1973年進入馬德里大學藝術學院就讀，在客居西班牙的8年間深受抽象表現主義影響，用作品表現出繪畫的物質性與自身的抽象思維，其創作曾于多國展出，並被北美地區美術館、國立臺灣博物館收藏。1981年回到臺灣後，莊普參與了伊通公園、SOCA現代藝術工作室等當代重要藝術空間的創立，並多次舉辦個展，現任教於國立臺灣藝術大學美術系與國立台南藝術大學造型藝術研究所，以獨特的藝術構思與鮮明的個人特質成為臺灣抽象藝術、極限主義的重要代表。

莊普的創作常以方印為基本單元，以「圖章」系列最具代表性，致力於在幾何硬邊或立體派的構圖中呈現出意念的運動與自律，他用突破傳統的素材進行個人詮釋，表現出迷幻的三度空間，從而以一種介乎於設計與圖繪之間的視覺遊戲和純粹的畫面呈現使觀者在心靈與材質的碰撞中達到舒展的精神狀態，完成一場心靈的自我探索。在創作中，莊普以印章代替畫筆，並逐漸在作品中加入鋁製品、紙張等不同材質，用帶有不同觸感的現成物相互疊合成微觀空間，正如其自己所言：「變化即存在」，在簡化思維的同時求同存異，從而使日常事物「化為修辭、標點，成為一首詩」。

本件《一塊岩石》創作於1985年，系畫家難得一見的早期創作，畫家以滿布畫面的印章構成具有均衡節奏的視覺圖像，帶有點描派技法特徵又不同於波洛克式的隨意揮灑，而在分格、捺印、排列的過程中，透過形式語言本身尋求一種「以一生萬」能動性，無論是方印的序列推移，還是色彩的濃淡差異，都顯示出畫家自律而嚮往自由的精神境界。

莊普用創作不斷探索著藝術的各種可能，以生活的紋理構成別樣的迷離面貌，引起觀者心靈的迴響，他擺脫了慣有的空間處理，以禪宗般的製作過程使心靈與手、材質產生邂逅，在理性的制約下營造出一種來自生活的詩意；他在具有多維空間的畫布上，打破傳統美學構圖原則，以幾何方塊營造繁花世界，無中生有，在「無」中找到自我，於「有」中創造萬象。



3.

### Tsong Pu: Fictitious yet poetic creation

Born in 1947 in Shanghai, Tsong Pu has demonstrated his artistic talents when small. Studied in Universidad Complutense de Madrid since 1973, Tsong was deeply influenced by Abstract Expressionism when living in Spain for 8 years. His works, expressing the materialism of paintings and his abstract thought, have been exhibited in many countries and are collected by the museums in North America as well as National Taiwan Museum. With his unique aesthetics ideology and outstanding individuality, undoubtedly, he is one of the most significant figures in Abstract Expressionism and Minimalism in Taiwan.

Stamped grid is Tsong's signature element and the "Stamp" series represents the artist most. Devoted into the employment of hard-edge or cubism elements, Tsong employs some unconventional materials with his unique interpretation in the composition, presenting psychedelic three-dimension space in his works. The works, defined between graphic designs and visual illusions, imbue the viewers with the feeling of delight and pleasant meanwhile encourage the audience to complete a journey of spiritual pursuit. In Tsong's creation, he replaces the paint brush with the stamps, adding different materials such as aluminum products and papers to create a microcosm with different textures. As his saying goes, "to change is to exist". While the artist is to agree to differ, the ordinary daily objects become the poetic rhetoric in his oeuvres.

Created in 1985, the present lot, a piece of rock, is his early creation. Stamped grids generate a balanced visual effect on the canvas, echoing the characteristics of pointillism but varying from Jackson Pollock's style. In search of the concept of "One Give Rise to Many" through the forms and shapes, the arrangement of the grids, the artist conveys the aspiration and vitality from his unrestrained realm.

In quest of the possibilities in arts, Tsong establishes viewer's resonance through the textures transformation of daily life engagement. Depart from the ordinary space arrangement, the artist adopts a Zen-like approach in marring his spirits, craftsmanship and materials to create his poetic self-transcendence. With the breakthrough of traditional aesthetic principles, Tsong's geometry shapes reveal the artist the poetic universe.

1. 莊普的「圖章」系列已經發展近二十多年，以近乎行為藝術的手法，表達莊普式的抽象主義風格
2. 莊普創作使用的顏料及圖章
3. 莊普《掛著》壓克力顏料、樹枝、麻繩、畫布 32x26x10 cm 1989年作



**610** 莊普 (b.1947)

一塊岩石

1985 年作

壓克力 畫布

簽名：TSONG PU 1985 莊普（一塊岩石）於畫背

展出：

1985年，「邂逅後的誘惑」，春之畫廊，台北，台灣。

**TSONG PU**

A PIECE OF ROCK

Painted in 1985

Acrylic on canvas

Signed in Chinese and English, dated and titled on the reverse

130 × 189.5 cm. 51 <sup>1</sup>/<sub>8</sub> × 74 <sup>5</sup>/<sub>8</sub> in.

**Exhibited:**

Spring Gallery, Taipei, Taiwan, *Temptation After Meeting by Chance*, 1985.

**HKD: 400,000 - 500,000**

**USD: 51,500 - 64,400**





龐均  
PANGJIUN

(b.1936)





作為徐悲鴻先生的關門弟子，藝術家龐均出身於上海的藝術世家，父母均為中國油畫藝術發展的奠基人，父親龐熏琴為著名前衛藝術團體「決瀾社」發起人，首次在中國為現代藝術發聲；母親丘堤更是第一代活躍於中國油畫歷史上的才華穎異的現代派杰出女藝術家。自幼，龐均便在來自歐洲與東方文化經驗的雙重影響下成長，培養起對繪畫的濃厚興趣及正統的技法學習。自1987年，龐均定居台灣，並在國立台灣藝術專科學校任教，並於世界多地廣泛舉辦展覽逾三十次。

在漫長的藝術生涯中，龐均以油畫為主要表現素材，對色彩的掌握有獨到的見解。在家族脈絡的傳承演繹下，他從既有的基礎和精神上，發展出油畫最深邃的能度，並企圖尋找出古典與現代的平衡點。龐均的作品融合東西方獨特的意境，把西方的熱情、表現力與爆發力，和東方的寫意與藝術哲思，作出完美的融合，可謂東方人文表現主義的代表。

龐均最為中意的便是使用油畫技法描繪中式的東方詩情，並毫不突兀，在形式上和意境上皆作出恰到好處的融合。在本次上拍的《花滿狀元樓》中，徽派建築的青瓦白牆被畫家以黑白線條、簡練構圖、溫和用色進行演繹的同時，這不僅是向他的前人致敬，更是對中國人文傳統的致敬之作。



1.





2.

據傳古時徽州地區文風昌盛，教育發達，「已才入仕，已文垂世」者代不乏人，燦若繁星。其中狀元多達二十八名，可謂狀元之鄉。狀元樓為典型士大夫建築，文人氣息濃郁。巧妙的灰色運用，點綴出中式水墨一般的意境，却不失油畫厚重的質感。「我還是喜歡灰色」，龐均曾自白：「離開大陸的前夕，父親與我長談。他說，灰色調是色彩的最高境界，亦是難度最高。父親認為我對灰色調有敏感和表現的能力，要我珍惜。」如今，灰色已經成為其代表作品中最為重要的元素之一。枝頭上成簇紅色的花是藝術家另一個頗為典型的繪畫元素，在《花滿狀元樓》中，畫面左右皆有爛漫的紅色花簇盛開於「狀元樓」兩側，予人春天的喜悅與豐盛之感。自古以來徽州的男子多外出經商或考取功名，少年便背井離鄉踏上征途，花朵顏色艷麗喜人，開滿枝丫，為外出徽州男子帶來好彩頭的同時，絲毫不喧賓奪主，反而成了這狀元樓最為合適不過的點綴。作品尺度豪邁，畫面簡潔而不失意境，在展現徽州清淡樸素韻味之余，落英繽紛的點綴，也描繪出好一幅詩意田園之景象。

龐均的作品融合古典與現代，將變化無常的歲月，在作品中化作詩意無窮的平和景致，向傳統人文致敬之時，亦帶來了對美的感受，用畫譜寫繪出一曲對生活的贊歌。



Pang Jiun, born in Shanghai to an artistic family, was a student of Xu Beihong. His father, Pang Xunqin, was the co-founder of 'The Storm Society', an avant-garde modern art group in China. His mother, Qiu Ti, was also a talented modernist oil painter. Pang grew up under the influence of both European and Eastern cultural experiences, from which he developed an interest in painting and received formal training. In 1987, Pang settled in Taiwan where he began teaching at the National Taiwan University of Arts and held over 30 exhibitions internationally. Oil painting is the media of Pang's art, of which he has a distinctive understanding on colours. With the artistic foundation and spirit inherited from his family, he further cultivates the possibility of oil painting to seek the equilibrium between Classicism and Modernism. His works perfectly merge the passion, expressiveness and vigour found in Western art with the freehand style and artistic philosophy of Eastern art, which is an exemplar of the Oriental Humanistic Expressionism.

Pang loves depict the poetic oriental scenery using oil painting techniques. He is able to merge the two perfectly in terms of the form and mood. In the lot *Scholar's Building in Blossoms*, Pang painted the grey tiles and white walls of a Hui-style building with black and white lines, simple composition and warm colours. The scholar's building is a typical scholar-official architecture. Pang created the mood of a Chinese ink painting with gray without diminishing the texture of oil painting. 'I do like gray', Pang confessed, 'before leaving China, my father and I had a talk. He said that gray is superior to all colours and the most difficult to master. My father reckoned that I am sensitive and expressive in using gray, and that I should cherish my talent.' Now gray has become one of the most important elements of his magnum opuses. Red blossoms are also a typical element in his art. In this painting, red flowers flourish on both sides of the 'scholar's building', representing the joy and prosperity of spring. In Huizhou, boys used to leave their hometown at an early age to become a merchant or to seek academic achievement. On

their way of departure, the gorgeous red flowers around the scholar's building gave them the best wishes in quietude. The simple composition imbues this large-size painting with a mood that reflects the charming simplicity of Huizhou while the embellishment of the red blossoms depicts a poetic rural scene.

Pang's works is the merge of Classicism and Modernism, transforming the impermanence into poetic scenes of tranquility. As homage paid to the traditional Humanism, Pang's works bring his audience a transcending beauty like a hymn dedicated to life.



3.

1. 龐均創作中
2. 1938年與父親龐薰琴、母親丘堤以及姐姐龐璜全家攝於昆明
3. 傅抱石《萬梅堂圖》水墨 紙本 89×46.4cm 1965年作



**611 龐均** (b.1936)

花滿狀元樓

2017 年作

油彩 畫布

簽名：龐均 2017 藝術家手繪鈐印一枚 於右下

**PANG JIUN**

THE BLOSSOM HERITAGE

Painted in 2017

Oil on canvas

Signed and dated with one artist's drawing seal on lower right

200 x 200 cm 78 <sup>3</sup>/<sub>4</sub> x 78 <sup>3</sup>/<sub>4</sub> in.

**HKD: 1,300,000 - 2,000,000**

**USD: 167,300 - 257,400**





# 洪凌 HONG LING

(B.1955)

## 打開心靈與自然之間的那扇窗

### ——洪凌的山水油畫精神



1.

縱觀藝術家洪凌進三十年的藝術創作，畫面之中無不充滿或綠意盎然、或飄雪紛飛之自然景觀的蒼茫意象，而蘊藏於筆筆之中的更是其對自然萬物的氣韻感受和人生體悟，致使洪凌的作品在承載美之語境的同時，傳遞出發自內在的生命活力。

洪凌出生於書香世家，遊歷廣泛，在傳統和西方文化浸淫極深；其祖籍滇西高原，性格裡有著北方人與生俱來的曠野、縱橫之氣，而後多年隱居於江南煙雨山水間，踏過朝暉夕陰，探盡春花秋月。「心在行走移動中，從局部變得完整，從五彩斑斕走入肅穆單純，從清晰變得混沌，單一變得綜合，單向變得多元」，洪凌曾感歎：「在中國幅員遼闊的大地上兼得南北，才有大的人生格局，大的生命氣象。」自北向南的萬物流轉間，洪凌有了更加豐富自由的精神繁衍空間，並在數十年中對繪畫語言不斷探索，把繪畫中最難以把握的「氣象」，醞釀而成了一種醇厚的品質感，打破了中國畫才專注「氣韻」的慣例，在具象與抽象之間，尋找到了「氣」與「象」的融合之道。

作為最早代表中國參加威尼斯雙年展的藝術家之一，洪凌曾憑藉其作品獲得多次中國油畫年展之重要獎項，並在巴黎、新加坡、韓國等地舉行個展及聯展，在全球範圍內廣獲





認可。此次上拍的兩件洪凌創作生涯不同時期的代表作品：《山間野墅》（1989年）及《故園》（2003-06年），從對同一題材、不同地域、不同繪畫語言轉變之中探究藝術家創作風格形成、轉變至成熟的塑成過程，忠實反映出藝術家無論是從技法上還是心境上，由內而外的自省與轉變。

### 《山間野墅》：山水油畫自得妙悟

《山間野墅》創作於1989年，為洪凌繪畫轉折並尋找自身定位的創作關鍵年份。彼時的洪凌，作畫的方式、創作的狀態逐漸近中遠西，在90年代來臨之際，徹底結束了自己在藝術探索上的迷茫嘗試階段，堅定的走向回歸傳統之路。在中央美術學院油畫研修班與同學一起歷經「八五」美術新潮和「八九」現代藝術大展之後，洪凌並未如其在中央美術學院油畫研修班的大多同學一樣走向了抽象之路，而選擇抽身退回傳統，畫起了自己的油畫山水，利用西方的油畫來表達中國的山水精神，開闢了一條個人特色顯著的中西交融之路。

在作品《山間野墅》中，矮矮的房子，參天的大樹以及山間的綠蔭皆色彩濃鬱，層次分明，物象與物象之間界限清晰，湛藍的天空之下，蔥郁茂密的樹幹相互交織，藤蔓纏繞，樹

大根深，而綠蔭之下的白色矮房透出古樸自然之氣。彼時的洪凌非常重視中國畫的筆墨美，大量使用黑色的繪畫顏料，致使畫面中樹木造型的輪廓勾勒較為明顯，給人乍一看，有一種中國傳統山中畫的山水意境於其中，但靠近細看，卻飽含油畫的筆觸感及厚重感。畫面的顏色也被刻意處理成富有宗教悲愴氣息的厚重色調，透露出一股原始藝術的樸質之味。他所創作的林木形象雄厚樸茂，獨具一格，並在此之上



2.





3.

充分融入了古樸的東方意境，形成豪邁而不失細節的寫生風格。他的追求是由內而發，注重在精神內涵上對東方西方、傳統現代的文化精華進行吸收融匯，並綜合地將具象、意象、構成、抽象諸因素熔於一爐。

#### 《故園》：氣象交融 蘊藉深蔚

自1998年開始，洪凌的創作語言有了進一步改變：物象的輪廓愈發模糊，抽象的元素不斷增加，中國畫的意象與意境更加濃郁，畫面中多了一份靜穆祥和之韻味，對中國山水於油畫表達間的交融也顯得越發得心應手、揮灑自如。在完成於2006年的大尺幅作品《故園》中，藝術家用詩人般的筆觸勾勒出四季更迭，選擇了更為輕巧的筆觸去描繪大自然的和諧之美，層次縱深的綠色襯托出淡藍色的天空，茂密而幽深，光影交匯的綠色生動流暢。藝術家巧妙地選用了東方水墨暈染之效果，襯托出或深或淺的綠苔色，細緻看去，筆筆之間互為鋪墊、互相升華，在油畫色塊不斷的交融堆積中，生發出洪凌心中的山水之大意境。畫面上方灰色單色的處理，形同中國畫中的留白，在整幅恢弘繁密的畫作之中，形成一個視覺上的呼吸口，達到中國畫論中追求的「密不通風，疏可走馬」美學境界。

結合中國畫「相由心生」的意蘊，以及油畫自身的材質魅力和技法豐富，洪凌在現今一切以物質為現實中心的氛圍中，仍潛心沿襲老一輩藝術家如林風眠等的中西融合之路，孜孜不倦的堅持自己的油畫山水表達，平靜踏實，塑造了一種心靈上的頓悟與純粹之美。誠如著名藝術評論家尹雙喜所說：「洪凌的油畫不僅有視覺上的豐富性，耐看耐品，重要的是他的作品中有對中西不同的文化理解，有多年來游觀華夏大地對中國山水的感悟。在多樣豐富的山水地貌和自然環境氛圍中，洪凌有意識地拉開了自己和現代城市文化的關係，超越局限，成為一個綜合性的藝術家。洪凌的油畫，由此也獲得了融合中西，蒼茫渾厚的審美樣態。」



4.



5.

#### Opening the Window between Soul and Nature –The Spirit in Hong Ling's Landscape Oil Paintings

In an artistic career that spans over thirty years, Hong Ling has produced works imbued with profound images of verdant greenery or falling snow. Every brush stroke is a rich representation of his artistic perception of nature and understanding of life, making his works both a vessel of beauty and also a conveyer of vitality.

Born to a scholarly family, Hong is well travelled and steeped in both traditional Chinese and Western cultures. With his ancestral home in the plateau of Western Yunnan province, a heroic air peculiar to the northerners runs in his veins. Later he led a secluded life in the drizzly Jiangnan for years, living through the seasons and observing every tiny and major change in life. Amidst the southward flow of things, Hong has enjoyed a freer and richer space for his spirit to grow. In his decades of tireless exploration of the language of painting, Hong has successfully given the intangible "atmosphere" in painting a rich texture, breaking the convention that only Chinese painting emphasizes qiyun (aura) and finding the way of integrating qi (atmosphere) and xiang (image) between the figurative and the abstract.

As one of the first artists to represent China at the Venice Biennale, Hong has won numerous prestigious awards with his works in several annual China oil painting exhibitions, gaining worldwide recognition from his various solo and group exhibitions in Paris, Singapore and South Korea. This Spring, China Guardian Hong Kong is honoured to feature two emblematic works from different



eras of Hong's career: *A Country House in the Mountains* (1989) and *The Old Garden* (2003-06). The works chronicle how the artist's style is formed, transformed and comes into sophistication through the exploration of a single theme as well as the changes in different geographical locations and the languages of painting. They are also a faithful representation of how the artist has reflected on and transformed himself technically and psychologically.

### **A Country House in the Mountains: Introspection in Landscape Oil Paintings**

*A Country House in the Mountains* was painted in 1989, a pivotal year for Hong's transition and finding his position in the artistic pursuit. At the time, Hong gravitated more towards the Chinese than the Western approach to painting and art making. At the beginning of the 1990s, he made a complete break from the confused, experimental stage and resolutely returned to tradition. He made the marriage of East and West his signature by conveying the spirit of Chinese landscape in the form of oil paintings.

In *A Country House in the Mountains*, the low house, soaring trees and the verdant valley are so rich in colours and layers that the boundaries between subjects are very clearly defined. Under the azure blue sky, the lush and dense trees intersect with the vines entwined around their thick trunks. The low white house exudes a natural and primal air under the shades of the trees. Hong at the time attached great importance to the beauty of ink in Chinese paintings, as evident in the liberal splash of black pigments in his work, with the shapes of trees clearly outlined. At first glance, it conjures up an aura of traditional Chinese landscape paintings, but upon a closer look, it is pregnant with textures of brush strokes and volume of oil paintings. The colour tone of the painting has also been deliberately treated as such that it is filled with religious grief and oozes a rustic feeling. The wood and trees of his creation are solid and abundant with a strong character, to which there is an added quaintness of the Orient. This is where his bold and yet delicate sketching style stemmed from.

### **The Old Garden: Dynamism and Profundity**

Hong Ling's creative language has undergone further changes since 2008: The outlines of subjects become

more blurred than ever with abstract elements gaining increasing prominence. The aura of Chinese paintings has also deepened with an added sense of serenity. Hong's mastery of Chinese landscape painting in the form of oil painting had also reached near-perfection at that point. In his large-scale work *The Old Garden* completed in 2006, the artist portrayed the come-and-go of four seasons with the delicacy of a poet. He favoured a light touch of the brush to portray the harmonious beauty of nature; the rich layers of greens look lush against the sky in light blue, while the green comes alive as the silhouettes of trees interweave. The artist generously employed the technique of "smudging" in Oriental ink painting to highlight the different shades of green. At close inspection, each brush stroke is complementary to the last one and enhances each other, culminating in the portrayal of a grandiose landscape as envisaged in Hong's mind. The monochromatic grey at the top of the painting resembles the concept of "void" in Chinese paintings in that it opens a visual breathing space in the grand and complex piece, achieving an optimal degree of tightness and looseness in Chinese paintings aesthetics.

Combining the essence of Chinese paintings that "the appearance stems from the mind" and the rich textures and techniques of oil painting itself, Hong, at a time when materialism is at the heart of everything in reality, is dedicated to following in the footsteps of old-generation artists such as Lin Fengmian in East-West integration. Unswerving in his conviction that landscape can be manifested through oil paintings, the quiet and sure-footed Hong has crafted a beauty of enlightenment and purity.



6.

1. 洪凌於黃山工作室旁創作寫生中
2. 洪凌《漁島之晨》油彩 畫布 120 x 140cm 1983年作
3. 2007年 攝於黃山洪凌工作室
4. 北宋范寬《雪景寒林圖》水墨設色絹本 193.5 x 160.3cm 天津市博物館藏
5. 洪凌《鄉野之二》油彩 畫布 100 x 100 cm 1988年作
6. 洪凌《暢秋》油彩 畫布 140 x 180 cm 2005年作

**612 洪凌** (b.1955)

山間野墅

1989 年作  
油彩 畫布  
簽名：洪凌 1989 於右下

發表：

2006年，《西方眼——約根·路德維希·費舍爾夫婦 早期中國繪畫收藏展覽》，皇城藝術館出版社，北京，中國，第38頁。

展出：

2006年4月，「西方眼——約根·路德維希·費舍爾夫婦 早期中國繪畫收藏展覽」，皇城藝術館，北京，中國。

來源：

費舍爾夫婦舊藏；  
歐洲私人收藏。

**HONG LING**

VILLAGE WITHIN OLD TREES

Painted in 1989  
Oil on canvas  
Signed in Chinese and dated on lower right  
225 x 128 cm. 88 <sup>5</sup>/<sub>8</sub> x 50 <sup>3</sup>/<sub>8</sub> in.

**Literature:**

Beijing Imperial City Art Museum Publish House, Beijing, China, *Western Eye-Early Contemporary Chinese Painting*, 2006, p.38.

**Exhibited:**

Beijing Imperial City Art Museum, Beijing, China, *Western Eye-Early Contemporary Chinese Painting Collection by Mr. and Mrs. Juergen Fischer*, April 2006.

**Provenance:**

Private Collection of Mr. Juergen Ludwig and Mrs. Marei Fischer;  
Private Collection, Europe.

**HKD: 350,000 - 450,000**

**USD: 45,700 - 57,900**









**613 洪凌** (b.1955)

故園

2003-2006 年作

油彩 畫布

簽名：《故園》月明·酒香作於 2003-2006 洪凌畫於畫背

**HONG LING**

A MEMORY OF GREEN

Painted in 2003-2006

Oil on canvas

Signed, titled and described in Chinese, and dated on reverse

150 x 250 cm. 59 x 98 <sup>3</sup>/<sub>8</sub> in.

**HKD: 1,250,000 - 1,850,000**

**USD: 160,900 - 238,100**











宮立龍

GONG LILONG

(b.1953)

「古典風俗主義」：宮立龍的藝術創作

'Classical Genre Art': The Artistic Creation of Gong Lilong



宮立龍生於1956年，1982年畢業於魯迅美術學院油畫系，在創作中建立起堅實的寫實技巧，展露出卓越的藝術天分，在80年代屢獲大獎，於1994返校任教至今。其藝術創作展露出異于傳統的個性道路，初期常以農村生活為創作主題，用詼諧而抒情的筆調描繪身材厚實、表情誇張的農民形象，帶有超現實主義的荒誕色彩，在當代東北畫家群中備受矚目。2000年後，宮立龍開始轉向城市題材，用創作展現著當下鮮明的人物性格與快速轉變的中國社會。

宮立龍的繪畫語言富有濃郁的東方情調與個性色彩，人物體塊塑造帶有中國早期雕塑的硬朗特質又兼具西方寫實主義技法與浪漫主義色彩。他採用中國民間藝術的常用色調，用厚重而淳樸的筆觸渲染出浪漫的愛情色彩，並對畫面空間進行深度簡化，營造出夏加爾般的詩意氛圍。

本件《你中有我》描繪了一對情侶的親密瞬間，人物占滿整個畫面，宮立龍用富有質感的線條和民俗化的色彩顯示出強大的生命力量，風格化的個人語彙將男女情愛的瞬間刻畫得如紀念碑般堅實而熱切，在追求愛欲的同時歌頌著人體的形體之美，以強有力的情感宣洩直擊空虛而疏離的現代都市社會。宮立龍始終在創作中進行著「將民族文化習俗納入西方古典秩序」的藝術實驗，以荒誕性突破著風俗的地域符號，從而以獨特的個人視角與突破傳統的理性實踐關注著當下人生存的社會性，在歷史與文化層面揭示出人性的真實，不僅顯示出對現實生活的審視態度，更拓展著鄉土繪畫的內涵與審美。



宮立龍《探戈》油彩 畫布 170×180cm 1996年作

Gong Lilong was born in 1956. In 1982, he graduated from the Lu Xun Academy of Fine Arts with major in Oil Painting. The talented Gong won several prizes in the 80s and has been teaching in his alma mater since 1994. Gong has taken a different path in his career. Initially he depicted rural life, in which he created an image of farmers in sturdy built with exaggerated expressions, which gave his works a sense of surrealistic absurdity that sets him apart from other contemporary painters from the northeast China. Since 2000, Gong switched the theme to city life in which distinctive characters in the fast-changing Chinese society were depicted.

The artistic language of Gong carries a rich oriental mood and individuality. The body blocks painted with Realistic techniques and Romantic tone have the toughness of Chinese sculptures. Colours which are commonly found in the Chinese folk art were applied with heavy yet simple brushstrokes to render the romance of love. The space of the painting is further simplified to create a poetic atmosphere similar to that of Marc Chagall.

*The world is in Your Arm* depicts an intimate moment of a couple. The full-filled composition, textured lines and folk-art colours project a strong vitality. Gong's artistic vocabulary precisely describes the passionate moment of the lovers and the beauty of human body so as to point out the emptiness and alienation in the urban society.

Gong has been experimenting with his paintings the idea of 'incorporating the ethnic customs into the order of Western Classicism'. Absurdity has freed his paintings from the restraints of the geographical symbols of genre art. The focus on sociality through his unique personal perspective and unconventional practices reveals the reality of human nature at the historical and cultural level. It hasn't only showed his observation on real lives, but also enriched the connotation and aesthetics of rural paintings.

**614 宮立龍** (b.1953)

你中有我

2004 年作

油彩畫布

簽名：宮立龍 2004 於右下

**GONG LILONG**

THE WORLD IS IN YOUR ARM

Painted 2004

Oil on canvas

Signed in Chinese and dated on lower right

71 x 52.5 cm. 28 x 20 <sup>5</sup>/<sub>8</sub> in.

**HKD: 200,000 - 300,000**

**USD: 25,700 - 38,600**







# 閔平 YAN PING

(b.1956)



身體與情感的律動——閔平「母與子」系列

Motion and Passion in Rhythm - the series of  
Mother and Child by Yan Ping



閔平與兒子



作為中國當代女性藝術家的重要代表，閻平於1956年生於山東濟南，1991年畢業於中央美術學院油畫研修班，自此開始了獨立的藝術創作之路，其作品安靜而理性，卻充滿著躁動和激情，展現出女性藝術家所特有的細膩與張力。

「我想找一個現成的永恆題材，好像沒有比《母與子》更讓我覺得合適了。生了孩子，由於母愛就有了《母與子》。我因有切身感受，收穫的不僅是繪畫的題材，更主要是獲得了母性的力量。」

「母與子」系列來源於閻平自身親歷的母性情懷，為人母的過程使其深感生活的價值，為此，她不厭其煩地以「女性的光輝」傳達著母子間的奉獻於依賴，表現出現代女性性別與自覺意識的增強，展現出巨大的藝術創造力及對生命的深刻思考。對閻平來說，言語和表情都不是一種恰當的激情傳達方式，只有伴隨著身體運動而釋放的情感才是純粹而真實的生命體驗。這種無個性抽象的無名介入，在弱化了細節的同時極大地放大了由身體動勢所展現的奔騰不息的欲望軌跡。在系列作品中，母親和孩童總是觸摸在一起，以手和手的聯結、身體和身體的接觸表達情感的身體性傳遞，仿佛孩童仍然是母親身體從未中斷的有機部分，從而使身體不再被動地適應外在物件，而在主動地創造和生產，它毫無實用目的，亦不是欲望的載體，而是欲望本身。

與近期閻平藝術生涯中的重要個展活動相呼應，本件《母與子：媽媽的寶貝》同樣為畫家「母與子」系列的代表之作，於2001年獲得北京藝術博覽會優秀獎，多次發表，並於北京、新加坡、香港等地巡迴展出。在藏家收藏十餘載後，《母與子：媽媽的寶貝》於今春首次露面，畫面中的色彩紛亂激動，宛如不停運動的波濤，由刀痕、凹凸、曲折等造成的物質性溝壑是畫家內心坎坷的物化，似乎並非由油彩塗抹而成，而是一種流動的欲望之力。這種隱匿的衝動如此強烈，以至於人的面孔和表情成為次要，背景、氣質和人物此刻的狀態也始終處於隱晦和黯淡的表現之中。在畫面中，無論是母親伸展的雙臂，還是嬰兒腳尖露出一角，無論是背影的大幅擺動，還是正面的輕微震盪，都使畫面中的人處於無止境的運動之中，以至於放肆的色彩不過成為充滿力量的身體動作的餘音。

在創作中，閻平以獨有的「意象思維」不斷打破著藝術與現實的界限，用消解一切成見與衝突的藝術表現，展現出一個非層級化的欲望世界。

Born in Jinan, Shandong Province, Yan Ping (b.1956) is known to be a leading contemporary Chinese female artist. She pursued her originality in art creation after graduating from Central Academy of Fine Arts. Beneath the seemingly serene surface of her work there is a yearning and affection for life, exposing her incisive insight as a female artist.

"The series Mother and Child stemmed from my personal experience being a mother, a theme that is timeless, up-close and personal to me as well. Not merely a subject matter to pursue, this series reinforces my motherhood."

Yan's motherly love nurtured the series Mother and Child. She accents the bond between mother and child, exalting the greatness of maternal qualities. This recognition of femininity spurs Yan's creativity and reflection on life. To Yan, unlike language and physiognomy, body motion is an honest way of liberating emotions. She renders a surge of desire by magnifying the movement of the body, diminishing the meticulous detail at the same time. The skin to skin contact between mother and child signals love and protection, this tender connection transcends their united physique into passion.

As an archetype of the series, *Precious Moment* is an award winning piece at the Beijing International Art Expo in 2001. This piece has been published for many times and toured different exhibitions held in Beijing, Singapore, Hong Kong and so on. *Precious Moment* resurfaced this spring after more than a decade in a private collection. The flamboyant hues applied are accentuated with impasto to denote an immense affection at this mother-and-child bonding moment. One can sense the dynamic interaction between the pair from the immense affection radiated. Facial expression here is comparatively vague; Yan let motion and passion speak instead.

Yan's unique "visual thinking" in artistic creativity integrates life and art, a way of transcending.

**615 閻平** (b.1956)

**母與子：媽媽的寶貝**

2001 年作  
油彩畫布  
簽名：閻平 2001 於右下

**發表：**

2001年，《閻平之真情》，客藝廊，新加坡，第29頁；  
2006年5月，《閻平》，人民美術出版社，北京，中國，  
第89頁；  
2010年1月，《當代藝術家：閻平》，山東美術出版社，  
山東，中國，第15-17頁。

**展出：**

2001年8月，「北京藝術博覽會」，北京，中國；  
2002年，「閻平——真情亞洲巡迴展」，中國美術館，北  
京，中國；義安文化館，新加坡；香港大會堂，香港。

**備註：**

獲2011年北京藝術博覽會優秀獎。

**YAN PING**

**PRECIOUS MOMENT**

Painted in 2001  
Oil on canvas  
Signed in Chinese and dated on lower right  
117 x 117 cm. 46 1/8 x 46 1/8 in.

**Literature:**

Hakaren Art Gallery, Singapore, *Touch of Love by Yan Ping*,  
2001, p.29;  
People's Art Publishing House, Beijing, China, *Yan Ping*,  
2006, p.89;  
Shandong Fine Arts Publishing House, Shandong, China,  
*Contemporary Artists: Yan Ping*, 2010, p.15-17.

**Exhibited:**

*Beijing Art Expo*, Beijing, China, Augst 2001;  
National Art Museum of China, Beijing, China; Ngee Ann  
Cultural Centre, Singapore; Hong Kong City Hall, Hong  
Kong; *Yanping-True Feeling Asia Tour Exhibition*, 2002.

**Note:**

This work is honored *Excellent Work Reward* in 2001  
Beijing Art Exposition.

**HKD: 400,000 - 600,000**

**USD: 51,500 - 77,200**







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# 張曉剛

## ZHANG XIAOGANG

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(b.1958)

「從某一點開始便不復存在退路，這一點是能夠達到的。」

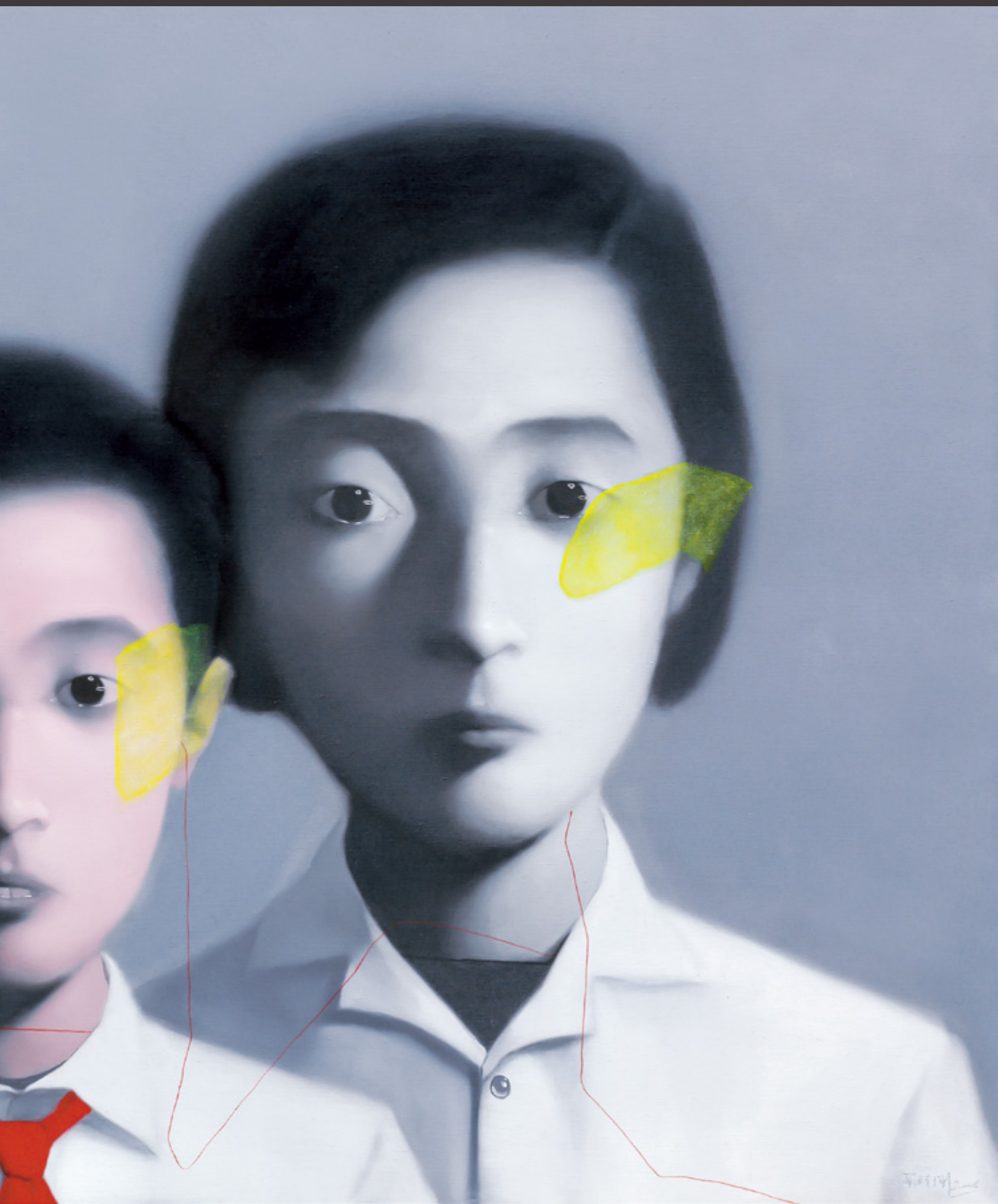
——卡夫卡

「記憶是我們在虛幻的王國中為心靈建造的一塊可以棲身的墓穴。」

——張曉剛







## ■ 個人話語與群體記憶

### ——張曉剛「大家庭」系列



1.



2.

## 記憶迷宮的理性地圖

作為中國當代藝術的時代縮影，在張曉剛藝術風格的演變中，可以看到中國當代藝術近20年來的歷史變遷。他以自述性的藝術語言表達著「公共世界」的時代風貌，從而在全球視野下彰顯著中國當代藝術的革命力量。

在中國藝術從寫實主義進入現代主義的關鍵時期，張曉剛並未跟從其他知青藝術家進行寫實主義藝術創作，轉而向現代主義和表現主義靠攏，在鄉土潮流中強調個人感覺的抒發，用畫面「表現心靈對自然的一種特殊感應」，從而顯示出真正意義上的現實主義革命。在以「85新潮」為標誌的現代藝術運動鼎盛時期，張曉剛和毛旭輝、葉永青等人組成「新具象」藝術群體，憑藉對超現實語言模式的成功轉換，創作出《充滿色彩的幽靈》系列油畫，成為中國超現實主義的先行者。在90年代「政治波普」和「玩世寫實主義」盛行於藝壇之時，張曉剛的藝術創作也出現了重要轉折，他不再以「繪畫的身份」出現，而是通過表達觀念的視覺方式介入當代問題，在觀念、理性和符號語言中尋找著新的表達途徑，直到1994年「大家庭」系列的誕生，最後一絲表現情感的筆觸也代之以理性與平滑，標誌著張曉剛藝術話語的真正成熟。

張曉剛鍾愛愛德華·保羅茲的那句話「一個人很容易獲得正確的想法，但卻選擇了錯誤的方式；或者有正確的方式，而缺乏正確的想法。」言下之意就是，創作意識和技藝，缺一不可，兩者都是自己風格演進的必然結果。「沒有突然從天上掉下的東西，關鍵在藝術家的積累。」機會屬於有準備的人，在創作路途中，張曉剛一步一步用其天性的才華、思辨的意識成功以大家庭系列為出口，找到了自己最成功的藝術風格，並在日積月累間，一次次將其昇華。

## 家庭記憶的內心獨白

「我逐步認識到，在那些標準化的『全家福』中，打動我的除了那些歷史背景之外，正是那種模式化的『修飾感』。其中包含著中國俗文化長期以來所特有的審美意識。」

中國普通百姓的「全家福」留影方式，顯示出以宗親治國為本的儒家傳統對近代中國攝影業的直接影響。修飾的著裝、正經端莊的姿勢、主次有序的呆板排列，張曉剛基於舊照片的觸動，將模式化的「修飾感」和「充滿詩意」的中性化美感融入人物塑造之中。以宗親力量的肖像話語創作出「大家庭」系列，展現出中國俗文化長久以來特有的審美意識。在作品中，本屬於私密化的家庭符號被標準化、意識形態化，而各式各樣的「血緣關係」則被用來暗指親情、社會與文化



等現代人生存處境中的種種連結，顯示出中國傳統遺留下的「集體主義」情結對當代觀念的影響。

「通過照片，每個家庭都建立本身的肖像編年史」，正如美國藝術評論家蘇珊·桑塔格(Susan Sontag)所說，照片，這些幽靈般的痕跡，象徵性地提供著血緣關係的聚合與離散。張曉剛畫面中穿毛衣與襯衫的人物形象是儒家宗親傳統和毛時代風尚的重要體現，具有時代的標誌性符號意義。對此，呂澎曾說：「從四十年代開始保留至七十年代初期之間的老照片與活著的中國人——父母與子女——有著直接的情感與歷史淵源，他們甚至共同度過了那些重要的歷史時期」，「大家庭」系列肖像以中國人縮影式的表達，表現出常被命運捉弄、政治形勢多變卻依然知足常樂、平靜如水的中國處事「哲學」；而畫面中「走神」般的眼神則顯示出與以往作品「夢境」般表達的聯繫，以直觀的「現實」表現時代記憶中的「夢境」。

### 群體意識的文化印記

張曉剛的「家庭」系列顯示出對家庭與個體關係的深入探討，以記憶的視覺化處理創作出基於主體性建構的時代場景，不僅顯示出記憶被重新生產的可能性，更體現出畫家在跨文化語言轉換中的智慧。該系列在第22屆聖保羅、第46屆威尼斯雙年展中大放異彩，獲得普遍認可，為中國當代藝術獲得無數榮譽，成為中國當代藝術史中具有里程碑意義的重要之作。

本件作於2006年的《血緣：大家庭系列》系畫家成熟期的代表性作品之一，以大尺幅和鮮明風格成為亞洲重要的私人收藏。畫面穿行於人物間甚至通向畫面之外的紅色線條受到弗裡達·卡羅(Frida Kahlo)的影響，顯示出對血緣紐帶的強調，畫家刻意弱化了弗裡達在描繪中的具象意味，用不確定的、變形的細線消解了物象間的緊密連結；而如夢境般的再現方式帶有雷尼·瑪格麗特(Rene Magritte)的詩性意境。畫面中，並立的母子表情凝重，似有一種經歷了恐懼後的木然，眼神雖補以高光，但仍然閃爍不定、呆滯凝重，以細眼單眼皮的共性特徵顯示出血緣與「中國人」的概念。左臉黃色胎記般的光影處理，被稱為「張曉剛光斑」，被藝評家黃專定義為：「一種具有增強卷面荒謬感和心理特徵的獨特技法，它與畫面微妙的陰影效果和概念性的肖像造型共同形成了張曉剛作品中最微妙和最耐人尋味的美學效果，一種內慣性的陰翳美學，」亦可被視為個人的個體象徵，即每個人區別於他人的內在標識，每個人的思維方式或行為特點，探索藝術家和個人、家人、國家甚至自己在歷史中，即模糊又清晰的熟悉的關係。左方兒童所佩戴的紅領巾和右方母親的工



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作裝不僅凸顯出人物身份，更顯示出一個時代通過服裝對個人的制約與壓迫。這種只有兩代人而無長輩形象的核心家庭表現，體現出國家可持續的生產性與戰鬥。

在技法上，張曉剛在「大家庭」系列的創作中採用平滑、不留筆觸、柔和的人物造型，系對明末清初誕生的西方寫實主義本土化表現的承襲，同月份牌年畫、清末工藝油畫的取中揉西風格一脈相承，將寫實油畫轉換為中國式的通俗風格，不僅使畫面具有一種特有的歷史感，更包含著對特定意識形態的反諷與模仿。但這一系列作品更為直接的靈感來源為中國隨處可見的「炭精素描畫像」，這一單純直接而充滿虛幻的視覺語言使張曉剛放棄了高深莫測的樣式主義及浮誇的浪漫主義表現，轉而用樸素和帶有自敘性的話語書寫心中的時代記憶。

「大家庭」系列意象表現的語言結構不僅保留著超現實主義和西方形而上畫派的痕跡，亦顯示出本土語境中的再創造性——當代藝術在西潮衝擊下的另一種可能，也正因為如此，「大家庭」系列不僅標誌著張曉剛藝術的成熟，更標誌著中國當代藝術的一種成熟：在用西方語言表示表達中國當代情感過程中，成功轉換為個人話語，用獨立的藝術語言書寫著創傷與記憶，從而在中國當代人的群體意識中留下了難以磨滅的文化印記。

## ■ Personal Narrative and Collective Memory Bloodline: Big Family Series by Zhang Xiaogang

### A Map of Sense in a Maze of Memory

The development of Zhang Xiaogang's artistic expression is a miniature of China's evolving contemporary art over the past 20 years. He renders the spirit of the time of the "common world" in a self-narrative, artistic language, thus foregrounding the revolutionary force of Chinese contemporary art.

During the critical period when Chinese art moved from realism to modernism, Zhang turned to modernism and expressionism, focusing on the communication of personal emotions, using visuals to 'express the sensitivity the human psyche has for nature, thus embodying the true sense of the realist revolution'. Around the time of the "85 New Wave", Zhang founded the New Figurative Art Group with Mao Xuhui, Ye Yongqing and others. He became a forerunner of Chinese surrealism following his own successful transition from expressionism. When "political pop" and "cynical realism" prevailed in the art scene in the 1990s, he also began to engage in



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contemporary issues via a visual means that conveyed concepts, seeking a new way of expression from concepts, rationality and signs and symbols. With the arrival of the Big Family series in 1994, sense and calmness ousted the last bit of his emotive style, marking the real maturity of his artistic expression.

"A person can very easily have the right idea, but choose the wrong means to express it. Or he can have the right means, but lack a clear idea." By this, Eduardo Paolozzi implied that both creative power and artistry are essential and the inevitable result of an artist's stylistic evolution. With his natural gifts and intellect, Zhang eventually succeeded in establishing his own artistic style with the Big Family series, and continues to raise his style to new heights.

#### **A Monologue on Family Memory**

*'I gradually realised that, aside from their historical context, these standardised "family portraits" touched me*

*precisely because of their sense of being "retouched" to fit certain standard modes. This "retouching" reflected the aesthetic qualities long-prized in Chinese folk culture.'*

The way a common Chinese family takes a 'family group' photograph reflects the legacy of Confucian ethics. Touched by the technique of formal retouching, typical upright poses of the figures, the rigid social order in the old photos, Zhang incorporates the standardised sense of retouching and 'poetic' gender-neutral beauty into his way of characterisation, revealing the aesthetic qualities long-prized in Chinese folk culture. In these works, supposedly intimate family icons are standardised and ideologised; 'blood relations' signify all connections the modern man encounters in life, revealing the impact the traditional Chinese idea of communal life has on present minds.

'Through photographs, each family constructs a portrait-chronicle of itself,' said American art critic Susan Sontag. Photos symbolically create aggregation and separation



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of a kinship. Figures wearing sweaters and shirts are key manifestations of Confucian clan traditions and the fashion of the Mao era. As Lu Peng said: 'These photos from the 40s to early 70s carry a direct emotional and historical relatedness with the living Chinese—the parents and children. They even witnessed the historic moments shoulder by shoulder.' The series conveys the Chinese philosophy 'happy is he who is content' despite ordeals in one's fate and political situation. And the "distracted" gazes suggest a connection to the "dreamlike" expression in past works, a representation of the "dreams" in the memory of the times with an intuitive "reality".

#### **Cultural Imprint of the Collective Consciousness**

Zhang's "Family" series represents an in-depth discussion of the relationship between family and individual. The artist's wisdom shone through in the course of a cross-cultural language transfer. The series has garnered multiple international awards and become an important landmark in the history of Chinese contemporary art.

The present artwork is an iconic piece created in 2006 during the artist's maturity stage. A thread in red showing

influences from Frida Kahlo traverses between the figures and beyond the frame, drawing attention to the notion of blood relation. The tight knot between the images is undermined by the uncertain and deformed line. The dreamlike re-presentation evokes the impression of Rene Magritte's poetic style.

The solemn expressions of the figures suggest post-traumatic apathy. The epicantic fold is used to highlight the Chinese identity. The light processing involved in the yellow patches on the faces has been praised as a singular technique that accentuates absurdity and psychological characteristics, and contributing to the most subtle and intriguing aesthetic effects in Zhang's works.

The yellow patches may also be regarded as individual symbols that one distinguishes oneself from the others and a means to explore the relationships the artist shares with oneself, the family, country or has in history. The red scarf and the uniform bring out the identifies of the figures as well as constraints and oppression an era imposes on the individuals through clothing. The presence of only two generations reflects the country's sustainable productivity and combat.





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The techniques employed in this series reflect the local interpretation of Western realism in the early Qing dynasty. The style not only lends to the images a unique historical sense, but also serves to satirise and mock certain specific ideologies. The series is inspired by charcoal portrait sketching prevalent throughout China. The direct and illusive visual language has urged Zhang to switch from enigmatic mannerism and pompous romanticism to a simple and self-narrative language to depict his memory of the time.

The linguistic structure of the 'Big Family' series is a blend of Western surrealism and metaphysical painting, and re-creativity in a local context. It demonstrates a possibility in contemporary art under the impact of Western styles. The series not only marks the maturity of both Zhang's artistic style and Chinese contemporary art: when expressing contemporary Chinese sentiments in a Western language, he has successfully turned the discourse into a personal narrative, and depicted trauma and memory in an independent artistic language, leaving a lasting cultural imprint in the contemporary Chinese collective consciousness.

1. 張曉剛兄弟姐妹舊相片
2. 張曉剛《全家福1號》油彩 畫布 100×130cm 1993年作 日本德島縣立近代美術館藏
3. 1985年6月22-27日 首屆新具象畫展於上海靜安區文化館舉行 圖為展覽請柬（封面）
4. 1994年 張曉剛為第22屆聖保羅國際雙年展創作大家庭系列作品現場
5. 張曉剛《血緣-大家庭1號》油彩 畫布 150×190cm 1999年作
6. 1994年10月 張曉剛的大家庭系列於第22屆聖保羅國際雙年展展覽現場
7. 弗裡達·卡羅 《我的父母、我的祖父母及我》油彩 譚培拉 鋅板 30.7×34.5cm 1936年作 紐約現代藝術博物館藏
8. 雷尼·瑪格麗特 《The face of genius》油彩 畫布 75×65cm 1926-27年作
9. 張曉剛《充滿色彩的幽靈：子夜》油彩 紙本 85×100cm 1984年作
10. 2000年 張曉剛於北京花家地西里工作室進行創作
11. 張曉剛《父與子》油彩 畫布 160×200cm 2005年作 佳士得香港2006年秋季拍賣會編號22 成交價：14,680,00港幣
12. 張曉剛《大家庭系列 草圖》紙本 3.5×4.5cm×3 1993年作

**616 张晓刚** (b.1958)

血緣：大家庭系列

2006 年作

油彩畫布

簽名：張曉剛 2006 於右下

來源：

2007年4月7日，蘇富比香港，編號157；

2011年5月30日，羅芙奧香港，編號46；

現藏者購自上述拍賣。

備註：

附藝術家親簽之作品保證書。

**ZHANG XIAOGANG**

BLOODLINE: BIG FAMILY SERIES

Painted in 2006

Oil on canvas

Signed in Chinese and dated on lower right

160 x 200 cm. 63 x 78 <sup>3</sup>/<sub>4</sub> in.

**Provenance:**

Anon. Sale, Sotheby's Hong Kong, 7 April 2007, Lot 157;

Anon. Sale, Ravenel Hong Kong, 30 May 2011, Lot 46;

Acquired at the above sale by the present owner.

**Note:**

This work is accompanied by a Certificate of

Authenticity with a signature of the artist.

**HKD: 9,000,000 - 12,000,000**

**USD: 1,158,300 - 1,544,400**







白髮一雄  
KAZUO SHIRAGA

(1924-2008)

白髮一雄：瀟灑磊落 自得雅韻

Kazuo Shiraga: An emancipated heart



白髮一雄獨創的足式繪畫



具體美術協會（Gutai Group）或許可被比作為戰後藝術世界的一隻蟬——它每隔十年左右便會突然出現在人們的視線中，不間斷地在默默無聞和為人所知之間循環往復。該團體于1954年由吉原治良在日本蘆屋市成立，在藝術評論家和策展人米歇爾·塔培耶（Michel Tapié）的推動下，人們開始瞭解到具體派藝術。隨後的半個世紀，具體派歷經浮沉，終於可以在人們的凝視中停留。

上世紀五〇年代初，帶著對商業藝術的質疑，白髮一雄在創立個人實驗藝術團體「零會」之後，加入具體派並成為該派系最具代表性的人物之一。「竟然會有種職業叫繪畫？」他在1955年發表聲明：“我想做的就是畫畫。要賺錢的話何不幹點別的？”因此他試圖用一種前所未聞的方式作畫，首先是使用刮刀，接著是木板，之後就只用他自己的手指。最終，當他覺得連用手指繪畫都不夠直接時，他選擇了自己的雙腳。為此他製作了一種能將在自己騰空懸挂在畫布之上的裝置，將腳趾浸染油畫顏料後使勁鞭打畫布，從而創造出他現如今最出名的潑墨似的、藤蔓般盤旋交錯的筆觸。

在1964年到1973年間，他暫停經典的足式繪畫，並且沒有任何個人展覽，甚至花了一年時間去當佛教和尚。這段時期對白髮一雄本人可謂意義深遠。本次上拍的《無題》，正是藝術家于1965年，歷經轉折時期的風格交融之細作。畫面中黑色墨綫承接了此前足式繪畫豪放揮灑的大筆觸綫條，勁健俏拔、瀟灑磊落，為藝術家創作語意之典型釋放；看似不經意的幾筆黃色迴旋縈繞，流暢輕盈、空靈委婉，使整個畫面頓時氣韻靈動起來，是藝術家創作過程中，與物質達到天人合一境界的見證；而刻意的留白，融入了東方美學之禪意，簡質淵澗、自得雅韻，恰好反映出藝術家該時期精神轉向，亦是沉澱淨空時期的白髮一雄，對自己人生的一場無聲的自白。

Founded by Jiro Yoshihara in Ashiya, Japan in 1954, Gutai Group was a radical post-war art group. Every ten years, the beauty of the Gutai art would once again earn the attention of the viewers, re-discovered by the collectors again.

In the early 50s, Kazuo Shiraga, questioning the manipulation of the commercial art world, has founded an experimental art group called “Zero Society”. He later joined the Gutai Group and became one of the most significant figures of the group. Then Shiraga tried to paint in his unique way, first with a palette knife, then a piece of wood board, later just with his fingers. Ultimately he painted with his feet as he felt that painting with fingers was not direct enough.

Neither did Shiraga render any feet paintings nor hold any solo exhibitions between 1964- 1973. Within this period of time, he even took one year off to become a monk, however, it was a phenomenal period for the artist. Created in 1965, *Untitled*, the lot offered this season, is one of the finest pieces created by the artist. The work composes with the bold lines and dynamic strokes in black ink, echoing with his heroic manner of using his feet for paintings. The bold and dynamic yellow palette spiraling out with smooth brushstrokes, channels the energy and forces, proven to be the vitality of his creation process, marrying the materials and his spirits profoundly. The blank space as composed on the canvas, sublimity and calm, reflects as much the philosophy of the artist, seemingly, as if his silent confession of his life journey.

**617 白髮一雄** (1924-2008)

無題

1965 年作

壓克力 水墨 紙本

簽名：白髮 於右下

發表：

2016年，《Art Asia Pacific》第99號刊，Art Asia Pacific  
出版社，香港，第32頁。

備註：

附白髮一雄鑒定登錄委員會、日本洋畫協同組合登錄卡  
no.87。

**KAZUO SHIRAGA**

UNTITLED

Painted in 1965

Acrylic and ink on paper

Signed in Chinese Characters on lower right

46 x 35 cm. 18 <sup>1</sup>/<sub>8</sub> x 13 <sup>3</sup>/<sub>4</sub> in.

**Literature:**

Art Asia Pacific Publishing LLC, Hong Kong, *Art Asia Pacific*  
Issue 99, 2016, p.32

**Note:**

This work is accompanied by a Certificate of Authenticity  
issued by Kazuo Shiraga Authentication Committee,  
Japan, with a registration card No.87 from Japan Art  
Dealers Association.

**HKD: 120,000 - 180,000**

**USD: 15,400 - 23,200**





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# 井上有一

## YUICHI INOUE

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(1916-1985)

井上有一：孤狼之花

Yuichi Inoue: The Flower of the Wolf



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藝術家井上有一自稱「孤狼」，創作時的他，總是半蹲馬步地赤腳踩在巨幅宣紙上，手拿巨大的毛筆揮毫潑墨，這是井上有一特有的「書寫儀式」，也是他解放自我、解放書法的方式。如此粗狂的創作風格顯然有悖於傳統日式美學，然而卻是其拋卻他人眼光，終其一生的藝術堅持。生活如苦行僧一樣的井上有一，有自己一套「井上象形」的想像空間，鮮少選擇柔軟而甜美的題材作為創作主題。而他對「花」這個字，卻有著非同一般的執著——二戰時，美國空襲東京，當時日間做老師的井上有一，曾失去意識八個小時，後來他曾描述這期間他看到的一個意象：釋迦牟尼曾對他念「法華經」，之後花雨飄了下來。到他醒後，便稱之為一個奇跡，下定決心寫花。所以從五十年代開始，他一直在寫「花」，甚至命名女兒做「花子」，因為他夢見釋迦、下花雨，他認為都是對世人的祝福。

本次呈現的井上有一之小作《花》系井上有一1970年之創作，亦是生前故友、藝術最重要支持者、日本著名美術評論家海上雅臣先生之舊藏。海上雅臣曾說：「井上有一的書法最大的特點是跳出了時間的概念，從傳統的「手指技巧」中解放出來，把整個身體活動貫徹到書寫上」。井上有一逝世後，每年臨近其忌辰的周六都要舉辦緬懷他的活動，並被稱之為「狼淚忌」。為紀念井上逝世七周年祭，海上雅臣特意選取其所藏的最為代表井上之書「花」字作品，敬題「狼淚七回忌」五字于其特別定制存放作品之木盒之上，短短五字，婉轉道出其對作品的呵護之情，以及七年前天人永隔的遺憾。「花」字造型飽滿靈活，筆觸婉轉而不失力道，筆墨來回之間帶來深淺層次，一朵東方式的、質樸而蕩氣迴腸的花朵之姿態躍然紙上，令觀者感受到半世紀前流淌在作者「硬漢」盔甲下，心中偶然浮現的溫柔一隅，感受到他對女兒執著和無盡的愛，盼望「花」將為綻放的未來帶出力量、生命及希望。

When he was still alive, Yuichi Inoue called himself a "Lone Wolf". While he was writing, he always posed with a semi-crouch position on large Xuan paper, holding a large ink brush on his hands. His tough style is obviously differentiated from traditional Japanese aesthetic. But he was being very persistent to his art and life. Living a life like a sadhu, Yuichi Inoue had his own choice of writing, and had rarely chose feminine and soft words as his writing theme. However, the word "Hana" had a unique meaning to the artist. During the World War II, Yuichi Inoue was a teacher in public school. He lost his consciousness for eight hours while the U.S Army attacked Tokyo from the air. Later, he described a scenery that he saw during that period—A rain of flowers fell after Sakyamuni read Saddharmapundarika Sutra to him. After waking, Inoue believed it was a "miracle", then start writing the word "Hana" in 1950s, which means flower in English. Later, he named his daughter "Hana Ko".

*Hana* was a creation of Yuichi Inoue in 1970. It was also an old collection of Mr. Masaomi Unagami, a close friend and supporter of Yuichi Inoue. There are mourning ceremonies every saturday after the death date of Yuichi Inoue each year that people called "The date of Wolf Tears". In the 7th year of "The date of Wolf Tears", Masaomi Unagami titled "7th Wolf Tears" on specialized wooden case of calligraphy "Hana", which shows his affection to this artwork, and the sadness of farewell a best friend. The word "Hana" has a soft brush stroke with a strong finish, while the ink extended naturally during back and forth, adding an Eastern-style touch to the word. It reveals the soft heart under Yuichi inoue's tough appearance, his dedicated love to his daughter while writing, and his great expectation to "hana" to blossom in near future.



2.

1. 井上有一與海上雅臣於井上有一臨書作品前 攝於1983年
2. 1956年 井上有一全家福 (左起) 井上有一 長子徹 妻子喜久江 長女花子



**618 井上有一** (1916-1985)

花

1970 年作

立軸 水墨 紙本

簽名：藝術家鈐印「有」一枚 70.7.29 於左下

發表：

1996-1998年，《井上有一全書業》第二冊，Unac Tokyo出版社，東京，日本，第121頁，編號70174。

來源：

海上雅臣舊藏；

亞洲私人收藏。

備註：

附定製木盒，正反各有海上雅臣題識：「井上有一書花一字；狼淚七回忌；海上雅臣敬題（海上雅臣印鑑）」。



附定製木盒，正反各有海上雅臣題識

**YUICHI INOUE**

HANA (FLOWER)

Painted in 1970

Ink on paper (hanging scroll)

Stamped with artist's seal and dated on lower left

45.5 x 67.5 cm. 17 <sup>7</sup>/<sub>8</sub> x 26 <sup>5</sup>/<sub>8</sub> in.

**Literature:**

Unac Tokyo, Tokyo, Japan, *YUICHI: catalogue raisonné of the works 1970-1976*, Vol.2, 1996-1998, p.121, No.70174.

**Provenance:**

Collection of Unagami Masaomi;

Private Collection, Asia.

**Note:**

This work is accompanied by a customized wooden box, titled "Yuichi Inoue 'Hana'; 7th Anniversary of the passing of the 'wolf'; Unagami Masaomi with regards (One collector's seal)" by Unagami Masaomi

**HKD: 80,000 - 120,000**

**USD: 10,300 - 15,400**







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今井俊満  
TOSHIMITSU IMAI

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(1928-2002)







今井俊滿出生於日本大阪的港口商人家庭，1948年完成學業後，進入東京國立美術學院學習。早期的風格帶有給人以野獸派的感覺，1952年移居巴黎，並立即參加了稱為「無形式藝術」（Art informel）的先鋒運動，由此他在西方社會背景下找到了自己的文化背景。1953年他在聖保羅雙年展和1960年在威尼斯雙年展上取得巨大成就，使其與國際藝壇暫露頭角，收穫名譽，亦有多幅畫作獲東京都現代美術館典藏。

1955年，在法國藝術評論家米歇爾·塔皮耶（Michel Tapié）的介紹下，今井和無形式運動的領軍人物杜布菲（Jean Dubuffet）以及福泰爾（Jean Fautrier）建立了關係。在新的印象和影響下，今井的藝術風格出現重大轉變。1950年代末的畫作呈現激烈和厚重的機理，背景則顯示出中國瓷器般的寧靜之美。具有東亞風格的感性確定了今井「無形式」藝術家中的重要地位。今井在探尋和西方現代風格不同的美感。1960年代創作的華麗而具表現力的畫作主要使用紅色，著色濃重，顏料呈螺旋或放射狀線條滴流。到了1970-80年代則幾經沈澱，趨於抽象，線條更加自由不羈，在細膩的用色中捕捉或跳躍或沈著的情緒。

本次上拍的作品《黑與黃與綠》則系藝術家創作於1981年的油畫小稿，從深沈的黑，中庸的綠到跳脫的黃，三種顏色交錯的線條看似紛亂無序，實則各自翩翩起舞，靈動細緻，每一個縱深的筆觸似乎都在譜寫著不同時空里的際會，予觀者帶來豐富充盈的內心感受。筆觸順著創作手勢自由流動，有著早期創作的即興，卻多了幾分自持，創作靈感彷彿清風拂面，藝術家已然能夠御風而行。

Toshimitsu Imai was born to a family of port merchants in Osaka, Japan. After finishing school in 1948, he trained at the Tokyo State Art Academy. Imai's early style of painting is reminiscent of the Fauves. He moved to Paris in 1952 and jumped into the Art Informel movement, from which he found his own cultural background against the backdrop of the western society. Imai's huge successes at the 1953 São Paulo Biennale and the 1960 Venice Biennale earned him international acclaim.

In 1955, Imai met and developed friendship with Jean Dubuffet and Jean Fautrier, the founding figures of the Art Informel movement, through French art critic Michel Tapié. Exposed to new impression and influence, Imai's artistic style took a dramatic turn. There is a radical and heavy note to his paintings in late 1950s, whereas the background exudes a sense of Chinese porcelain-like serenity. By virtue of his East Asian sensitivity, Imai had established himself as one of the most important Art Informel artists, always on the lookout for a kind of aesthetics distinct from that of Western modernism. His glamorous and expressive paintings in the 1960s make heavy use of red pigment, with its drops spiralling or radiating in all directions on the canvas.

The piece featured this season - *Black Yellow and Green* painted in 1981 respectively - is the work of transition style from the artist in the 1980s. *Black and Yellow and Green* is a sketched painting the artist made in 1981. From the depth of black to the neutral green through to the vibrant yellow, the seemingly disorderly interweaving of colourful lines is in fact a beautiful dance of their own, vivid and delicate. Each heavy brush stroke appears to be telling a story of encounters across different times, offering the audience a rich and sentimental viewing experience.

**619** 今井俊滿 (1928-2002)

黑與黃與綠

1981 年作

油彩畫布

簽名：IMAI' 81 於右下

**TOSHIMITSU IMAI**

BLACK, YELLOW AND GREEN

Painted in 1981

Oil on canvas

Signed and dated on lower right

60 x 73 cm. 23 <sup>5</sup>/<sub>8</sub> x 28 <sup>3</sup>/<sub>4</sub> in.

**HKD: 65,000 - 85,000**

**USD: 8,400 - 10,900**







高野綾  
AYA TAKANO

(b.1976)





高野綾 (Aya Katano) 說，杜甫的名句「國破山河在，城春草木深」，是日本人從小學時就會熟讀的。2011年3月11日，東日本發生9級地震並引發海嘯。「在3.11地震之後，山川與河流的確還在，但已經不是原來的樣子了。」高野綾在一次採訪中表示道。地震的陰影在她腦子裡存續了一年之久，加上頻繁的藝術節活動，高野綾無法創作出任何東西來。她戒酒、禪修、練瑜伽、彈三味線、學習日本舞，並成為了一名素食者。之後，她環日本遊歷了一圈，開始意識到自己應該動筆為日本表達一些什麼。此時距她上一次在日本舉辦個展已經八年了。

高野綾在1990年代後期作為藝術家出道。早在東京多摩美術大學念書的時候，高野綾就成為了村上隆的助手。或許是受到其師村上隆超扁平宣言的影響，高野綾也早早地開始對空間關係進行思考，並被認定是「超扁平派」(superflat)的成員之一。她放棄了西方繪畫中的立體透視，也沒有採取傳統日本藝術中的侘寂主義，但正如在《四點鐘的城堡》(Castle at Four)中的那張古地圖一樣，儘管與實際的地理狀況大相徑庭，卻精準地呈現出日本人把握空間的方式，以及日本空間的關係性。

高野綾熱愛科幻小說和流行漫畫，並早早接觸到了日本的情色文化。村上隆建議她將這些元素都呈現在作品中，尤其是女性在情色文化中的感官愉悅。因此，眼角細長、沒有鼻子、纖瘦赤裸的卡通女孩成為幾乎所有高野綾作品中的共同圖像，此外，她的畫中也頻繁出現貓、狗、貓頭鷹和外星人。很快，她的作品在日本本土收到了藏家極大青睞，並積極活躍於國際藝壇，成為Kaikai Kiki畫廊最受歡迎的藝術家，也是海內外最受矚目的日本新銳藝術家之一。

2012年至2014年間，在「震後藝術」的潮流中，許多日本藝術家在作品中表達出極具悲劇性和危機感的情緒（譬如荒木經惟《墮之花》系列所傳達的濃濃的死亡意味），但高野綾在震災過後所創作的作品，並沒有那麼濃郁的悲觀調性。她從東方哲學（尤其是日本和印度）中汲取了泛靈論和瞬間永恆的思想，融入到創作實踐中，創作了相當數量一批的作品。

3.11大地震使高野綾經歷了徹頭徹尾的改變，從生活方式到創作方式。她放棄了丙烯，採用更「貼近自然」的油彩。但最根本的改變是哲學觀的改變。這一時期的作品中，情色的味道大大減少，同時出現了愛德華·蒙克式的宗教緊張。《讚歌》、《願所有都溶進幸福的海裡》等大幅作品，都從16和17世紀西歐的宗教三聯畫中借鑒了格式、內容和空間感。她開始相信萬物有靈，人類生活的基礎，是建立在一

切動物、植物和微生物共存的世界之上——所謂「佛觀一鉢水，八萬四千蟲」，甚至空氣中的種種電波和信號，在高野綾看來都是靈性世界的一部分。因此在《平行空間的歡聚》這件作品中，藝術家塑造了肉眼所不能及的平行空間中，萬物生靈的歡聚於中的空靈語境，傳遞生命活力凝聚、生機勃發洋溢的氣息與力量。

儘管所表現的意象是一以貫之的，女孩，貓狗，外星人，但藝術家將這些意象從震前的自我表達推向了對大千世界的關懷。在大地震以前，高野綾和大多數日本年輕人一樣，「只相信城市、只知道城市，以為城市集中了所有的知識和人類智慧」，故創作表達上也以日本城市元素為主要背景，如「便利店」系列等。但是3.11大地震之後的種種契機，讓她看到了在滿目瘡痍後立志重建生活的樂觀民眾，讓她在地方和自然中看到了真正的睿智和知識，「世世代代在自己土地上耕作的人，始終堅持著祭祀儀式的人，以及除了人之外的關於動物和植物的一切智慧都大有存在感。正因如此，才有了今天。」她隨後意識到，現代化的生活給人們帶來福祉的同時，也可能會帶來更大的災難；但，災難也讓日本打破了此前都市中鋼筋水泥的冷漠。我們所處的時代，地獄和天堂共存。同時，萬事萬物都依託自己的歷史而存在，歷史永遠都是當下的一部分。因此，所謂世界，就是可見與不可見的共存、地域和天堂的共存、過去與現在的共存、人與自然界的共存。

在作品《平行空間的歡聚》中，「遠古的食物神靈、動物，被遷移到這個國度的年輕人們」等眾多形象的設定，可以說集中呈現了高野綾在3.11地震之後的思考結果。藍色的海水淹沒地面，花瓣散在水面上，高樓依然聳起。女孩的身體側斜，貓頭鷹倚在她的肩上，後面那條直立的黑狗或許就是高野綾本人的寵物。女孩、動物和神靈，還有那些不可見的物質，有的很古老，有的還很年輕，他們共同聚集在一處，把畫中被海嘯欺凌過的國度變成幸福天堂。



1.



2.

Aya Takano once quoted from the Chinese poem Spring View which is familiar among the primary students in Japan. It is a poem written by the great Chinese poet Du Fu to express his grief over his country ruined by war and to lament on the vicissitudes of history. On 31st March 2011, an earthquake of magnitude 9.0 struck East Japan and triggered the tsunami. 'After the 3.11 Earthquake, mountains and rivers are still there but no longer the same.' Takano said in an interview. Being haunted by the catastrophe, plus her busy schedule, Takano's creation came to a halt. She then gave up her bad habits completely for a healthier life style and developed new interests. Later, she made a trip around Japan and began to realise that she should do something for Japan with her art. By then, her last solo exhibition was held eight years ago.

Between 2012 and 2014, Takano created a considerable amount of works. In the trend of 'post-earthquake art', many Japanese artists expressed in their works a tragic emotion and a deep sense of crisis. However, the post-earthquake art of Takano hasn't showed heavy pessimism. She has learnt the concepts of Animism and instant eternity from the Eastern philosophy, especially from Japan and India, and she fuses the learning into her art creations.

Takano made her debut as an artist in the late 90s. She became the assistant of the contemporary artist Takashi Murakami when studying in Tama Art University in Tokyo. Probably being influenced by his 'superflat' theory, Takano began to think about the spatial relationship and is considered a 'superflat' supporter. She gave up using stereoscopies from Western art and the principle of wabi-sabi from Japanese art. As shown in her work Castle at Four, the ancient map in it precisely presents the way how Japanese people comprehend the matter of space in relation to the space of Japan without considering the geographical reality.

Takano loves science fictions and manga and has got in touch with the erotic culture at an early age. Murakami suggested her to present these elements in her works, especially the female sensual pleasure in the erotic culture. Afterwards, she created the image of slim and naked cartoon-like girls with long and narrow eyes and no nose, while in her works cats, dogs, owls and aliens also frequently appear. Her art soon won the love of the Japanese collectors. She began to be active on the international stage and has become the most popular artist of Kaikai Kiki Gallery, making her one of the most celebrated cutting-edge artists.

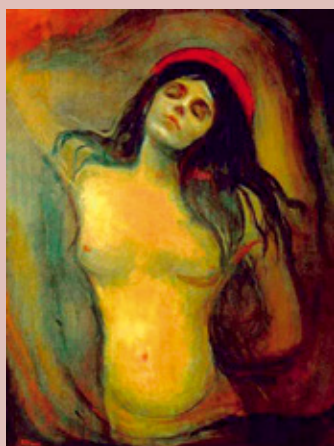


The 3.11 Earthquake has brought to Takano a great change to her life style and art creation. She has given up using propylene and turned to oil paint which is 'more natural', but the genuine change is her philosophy. In this period, her works were much less erotic and reflected certain religious tensions found in the paintings of Edvard Munch, such as Anthem, May All Things Dissolve in the Ocean of Bliss etc., in which Takano applied the format, content and sense of space learnt from the religious triptychs in Europe from the 16th and 17th centuries. She began to believe that everything is spiritual and the foundation of human life is based on the coexistence of all animals, plants and microbes — as believed in Buddhism. She believes that even radio waves and signals are part of the spiritual world. In the lot Not For Human Eyes, Takano has created a parallel space invisible to human eyes under the ethereal context where all creatures come together to convey the vitality and prosperity of the universe.

Though Takano uses the same set of characters in her works, she has changed the meaning of these images from self-expression to world care. Before the earthquake, just like many other Japanese youngsters, Takano 'only knew and believed in urban city and thought it was the place where wisdom and knowledge could be found.' Thus, urban city was once an element of her art as seen in the

series of 'convenience store'. However, when she saw how people happily rebuilt their lives from the ruins after the earthquake, she found the true wisdom and knowledge from the land and nature, 'It is a great presence of wisdom from those who has cultivated on their land generations after generations, those who insist on their rituals and ceremonies and all animals and plants. Therefore, here is today.' She soon realised that modernisation has brought great benefits but greater catastrophes; nevertheless, the disasters has cast away the apathy of the urban forest of concrete. Heaven and hell coexist in the time we are. Everything has its own course of history and the history is part of the present. After all, the world is the coexistence of the visible and invisible, heaven and hell, past and present, as well as, man and nature.

In this painting, many pre-set images are found, such as 'the ancient god of food, animals, the young who have been forced to migrate to this country'. This painting is the conclusion of her thoughts after the 3.11 Earthquake. On the land of tall buildings flooded by the blue sea and scattered with flower petals, there is a girl leaning to one side with an owl resting on her shoulder and a black dog standing behind which is probably a pet of Takano. The girl, animals, god and other invisible matters, they all join together to turn the ravaged land into paradise.



3.



4.

1. 高野綾創作中
2. 高野綾 《願所有的幸福都溶進海裡》（局部）油彩 畫布 230 x 650 cm 2014年作
3. 愛德華·蒙克《聖母像》油彩 畫布 91x71cm 1894-95年作 挪威奧斯陸國家美術館藏
4. 2007年 高野綾作品於「傳統與現代」展覽中展出 巴塞隆納 西班牙

**620 高野綾** (b.1976)

平行空間的歡聚

2013年作  
油彩 畫布

發表：

2014年，《願所有都溶進幸福的海里》，Kaikai Kiki畫廊出版社，東京，日本，第68頁。

來源：

貝浩登畫廊，東京，日本；  
亞洲私人收藏。

**AYA TAKANO**

A GATHERING OF ANCIENT GOD OF FOOD, ANIMALS FROM LONG AGO, AND THE YOUNG WHO HAVE BEEN FORCED TO MIGRATE TO THIS COUNTRY (NOT FOR HUMAN EYES)

Painted in 2013  
Oil on canvas  
130 x 194 cm. 51 1/8 x 76 3/8 in.

**Literature:**

Kaikai Kiki Co., Ltd., Tokyo, Japan, *May All Things Dissolve in the Ocean of Bliss*, 2014, P.68.

**Provenance:**

Galerie Perrotin, Tokyo, Japan;  
Private Collection, Asia.

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

**USD: 128,700 - 193,100**









七戶優

MASARU SHICHINOHE

(b.1959)







1.

### 理性與感性的碰撞

在諸多當代日本藝術家中，七戶優始終堅持其獨特創作風格，使觀者能輕易將其作品與「超扁平」畫派或主流所倡導的「可愛」美學區分開來，賦予日本當代藝術另一種解讀方式。其作品多強調空間的運用，於超現實主義和文學敘述之間穿梭遊走，通過消防栓、鐘錶等特定元素，為原本克制的畫面增添一絲詭譎的魔幻氣息，指領觀者進入有關時間、物理或宇宙論的觀想世界。

如此強大的想象力及空間感，與其早年的職業建築師經歷不無關係——七戶優畢業於武藏野美術大學建築科，從事建築業務三年後決定放棄原本的工作，轉為專業畫家。對於職業的選擇，七戶優曾自白：「逐漸地，我被『建築是偌大的破壞』這一概念所馴服，失去對建築工作的熱情。」雖然如此，在此後大量的七戶優作品中，建築空間的概念無所不在，為其原本天馬行空的作品增添幾分格物致知的理性。這

假如生活欺騙了你，  
不要悲傷，不要心急；  
憂鬱的日子裡需要鎮靜，  
相信吧，快樂的日子將會來臨。  
心兒永遠嚮往著未來，  
現在卻常是憂鬱；  
一切都是瞬息，  
一切都將會過去，  
而那過去了的，  
就會成為親切的懷戀。

——普希金《假如生活欺騙了你》

句話，亦被視作藝術家放棄原本穩定工作，轉而尋求更為純粹的藝術之路的內心獨白。

### 容納異端的百科全書

1994年，在孜孜不倦、埋首繪畫的第十個年頭，七戶優在東京HB畫廊舉辦了人生的第一個個展，之後，又相繼于日本及台灣舉辦巡迴展覽，反向熱烈，可謂十年磨一劍，獲得了亞洲藏家的廣泛關注及喜愛。千禧年後，其創作技法歷經不斷摸索而愈顯嫻熟，繪畫語言也不僅局限於少量的標誌性元素，逐步拓展至更為廣闊的日常視角，著重於描繪物體之外，人體與空間、具象與抽象之間的關聯。通過對物件精確地描繪，來渲染肉眼不可見的張力，並藉此營造出試圖表達的隱秘含，即每一個看似簡單的事物背後，都暗喻著看不見的規律，藝術家將職業轉折前對建築理性思考的點滴累積，嵌入於之後藝術創作的每一張看似「不合理」的作品之中。

## 自我救贖的吶喊

今季上拍的七戶優作品《少女的祈禱》，創作於2012年，系藝術家極少亮相於拍場的大尺幅代表作之一。女孩雙膝跪地，雙手合十置於唇邊，好似在喃喃自語著。藝術評論家黃亞紀曾評論：「七戶優少男、少女的手最讓我深深迷惑……在七戶優的執意刻畫下，顯得小而生硬，更多是細瘦、蒼老。我想起歌德時期蛋彩壁畫的手，一雙蒼老、帶著死氣的手」。在《少女的祈禱》中，盡管主人公頗為稚嫩，作品本身卻非「青春可愛」之形態。少女祈禱的姿勢，令人聯想到文藝復興時期的德國畫家阿爾布雷希特·丟勒（Albrecht Durer）最為著名的《祈禱之手》。丟勒所處的文藝復興時代，包括《新約》在內的大量希臘語基督教著作從拜占庭流入歐洲，基督教的興盛為《祈禱之手》的傳播奠定基礎。藝術家引用這一古典元素作為《少女的祈禱》的主題，搭配超現實主義的畫風，為觀者打开通向奇域世界的大門，並追溯回其作畫之初，對西洋中世紀宗教祭壇畫的追索與興趣。

在作品《少女的祈禱》中，女孩無助地眼神看向畫面之外，發散的瞳孔流露出迷茫的神色，標誌性地劉海貼在額頭之上，微微上挑地雙眉傳遞出緊張的情緒。儘管輪廓深邃，小女孩圓潤的面部線條，垂至肩膀的學生髮型，以及合身的棉質衣服，則皆是典型日本少女的外貌特征，形成鮮明對比。黑白拼接的大理石地磚則是藝術家作品中又一標誌性符號，如此誇張的用色與縱深設計營造出深邃寬廣的舞台場域，烘托出人物動作背後的戲劇化與劇場氛圍。幾樁置於其中的消防栓作為另外一個顯性符號，生鏽的外殼與牢固的鎖鏈，包圍著女孩，象征著女孩身陷囹圄之境。畫面中傳遞出一種無聲的窒息感，而女孩祈禱的雙手，似乎是在用虔誠對抗艱險，就如同被幽禁中的普希金留下的詩詞一般，對眼前的一切正做著自我救贖式的吶喊與呼喚。



2.



3.

Among other contemporary Japanese artists, Masaru Shichinohe has a unique creative style. His works are easily differentiated from the 'Superflat' and mainstream 'Kawaii' aesthetics, providing another interpretation to contemporary Japanese art. Emphasising the use of space, Shichinohe's art weaves both surrealism and literary narrative, employing elements such as fire hydrants and watches to create an eccentric, magical atmosphere. The application of imagination and space is associated with the artist's experience as a professional architect. Shichinohe graduated from the Musashino Art University majoring in Architecture, and worked for an architectural firm for three years before giving up his job to become an artist. He once talked about his career choice and his pursue of pure art: 'Gradually, I succumb to the idea that "architecture is massive destruction", and I lose my passion for it.' That said, many of Shichinohe's works show the concept of space, adding logical sense to his wildly creative works.

Shichinohe spent 10 years to prove himself as a professional painter. In 1994, the 10th year of his professional career, the artist held his first solo exhibition in HB Gallery, Tokyo, and subsequently in Japan and Taiwan. From 2000, his creative style has constantly been morphing. Instead of limiting to using a few iconic





4.

elements, he now adopts a wider point of view in his art, emphasising the relationship between man and space, and between the concrete and the abstract. Through precise depiction of objects, the artist creates an invisible tension, attempting to render a hidden meaning: There is an invisible rule behind every simple object. With an architect's mind, Shichinohe creates seemingly 'insensible' art.

Shichinohe's *Praying Girl* (2012) is one of the largest in size among the artist's works in the market. In the painting, the girl is on her knees, her palms together in prayer near her lips, seemingly whispering to herself. Art critic Huang Ya-chi once noted: 'The hands of boys and girls depicted by Shichinohe deeply fascinate me... They look small and stiff under Shichinohe's rendition, and mostly thin and old. I am reminded of those hands depicted in tempera painting in the Gothic era; they are aged and breathing death.'

Though the *Praying Girl* is in her youth, the art itself conveys anything but 'young and lovely'. The praying form of the girl is associated to German artist Albrecht Dürer's famous *Self Portrait with Gloves*, which became popular due to flourishing Christianity during Renaissance. Using this classic element as the theme of *Praying Girl*, Shichinohe, in his surrealist style, opens a door to the

peculiar world for the viewers and shows his fascination with religious alter pieces from the mid-century Western world. The girl looks outside of the painting helplessly, her eyes showing confusion underneath her iconic bangs, her slightly raised brows conveying tension. Despite her chiseled facial features, the girl has a round face, wearing her hair in the style of a student and cotton clothes, all of these characteristics of a typical Japanese girl, thus creating a contrast.

The black and white marbled floor is another icon of the artist. The bold colour and depth form a spacious stage area, highlighting the drama and theatrical air behind. The fire hydrants are also symbolic - the rusted surface and the chains around the girl signify the situation she is trapped in. The painting conveys a quiet, suffocating feeling, and the praying hands are virtually the faithful girl's attempt to redeem herself.



5.

1. 多那太羅《抹大拉的瑪利亞》彩木雕塑 高188cm 1455年製
2. 七戶優《Check!》油彩 畫布 2003年作
3. 阿爾布雷希特·丟勒《祈禱之手》水彩 紙本 1508年作 維也納阿爾貝蒂博物館藏
4. 阿爾布雷希特·丟勒《散開頭髮的女人肖像》油彩 畫布 56 x 43 cm 1496-98 年作 法蘭克福施特德爾美術館藏
5. 七戶優《裡面外面》壓克力 畫布 65 x 50 cm 2010年作

**621 七戶優** (b.1959)

少女的祈禱

2012 年作

油彩 畫布

簽名：Shichinohe 於左下

來源：

亞洲私人收藏；

Sansiao畫廊，東京，日本。

展出：

2012年4月3日-15日，「少女全記錄・七戶優個展」，

Omega Algea，東京，日本。

2016年10月1日-11月2日，「Homage」，Sansiao畫廊，

東京，日本。

**MASARU SHICHINOHE**

THE PRAYING GIRL

Painted in 2012

Oil on canvas

Signed "Shichinohe" on lower left

130 x 97 cm. 51 <sup>1</sup>/<sub>8</sub> x 38 <sup>1</sup>/<sub>4</sub> in.

**Exhibited:**

Omega Algea, Tokyo, Japan, *Collection of Girl's Portrait*, April 3-15, 2012;

Sansiao Gallery, Tokyo, Japan, *Homage*, 1 October - 2 November, 2016.

**Provenance:**

Private Collection, Asia.

Sansiao Gallery, Tokyo, Japan.

**HKD: 700,000 - 1,000,000**

**USD: 90,100 - 128,700**





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# 谷口真人

## MAKOTO TANIGUCHI

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(b.1982)



日本藝術家村上隆在國際藝壇大放異彩後，一系列以鮮明色彩、動漫造型為創作風格的日本青年藝術家如雨後春筍般嶄露頭角，並收穫認可。1982年出生的谷口真人堪稱這一崛起力量中，充滿個人特色的藝壇新秀。谷口真人畢業於東京藝術大學美術研究所主修跨媒體藝術。在學生時期即開始參加諸多日本的重要展覽，畢業後亦於香港、東京各地舉辦過個人展覽。

谷口真人的作品關乎動漫角色和偶像呈現的日本少女圖像。這些少女的圖像在日本八十年代的當代社會中非常普遍流行，谷口的少年時期亦逐漸受其影響。雖然這種少女圖像在消費的循環中重複被應用成了既定形象，但觀者仍對其引發如真人般的遐想。谷口反覆研究這種少女圖像，持續地探討繪畫行為和因圖像真實存在所產生的「沉迷感覺」與「情緒涉入」之間的關係。在真實的創作中拋卻這種固有的「既定印象」，不再參考任何既有的動漫角色，反而將幻想出來的完美女孩形象，通過不同媒材呈現出來。其作品獨樹一幟，亦獲村上隆及諸多重要藏家收藏，反映了當代日本藝術在保留傳統東瀛風味之於，致力於探索各種新鮮可能的多元面貌。

作品《雙生兒》是藝術家分別創作於2014及2016年的精美之作，完美且連貫的展現了藝術家的創作語言。繪畫在壓克力板上和鏡中反射的兩個圖像，烘托出典型日式漫畫少女之審美，輕盈的造型，呈現出脆弱而不張揚的美感。反映在鏡中的少女圖像難以從正面觀看，它的正面圖像已像溶化般變形。當觀看這作品時，我們會意識到無法更接近在鏡子世界裡的少女，但同時觀者與鏡中少女的交流將永遠存在，就像無盡卻霍然的旅途，藝術家不斷婉約細問關於永恆的命題。



After the international success of the Japanese artist Takashi Murakami, many young artists in Japan made their debuts with their colourful anime-like art creations. Makoto Taniguchi, born in 1982, is a new rising artist whose works are full of personal characters. His art encompasses anime characters and images of idol-like girls which were very popular in the 80s in Japan. Though these girl images have become a stereotype through repeated use in the consumption cycles, they still trigger reveries as if they are real girls. Taniguchi studies these girl images and explores the relationship between painting and the triggered feelings of 'indulgence' and 'emotional involvement'. In his creations, however, Taniguchi discards this 'stereotype'. Without making reference to any anime characters, he presents the perfect girl image from his fantasy by different media. His unique works reflect the diversity of the contemporary Japanese art in the exploration of different possibilities while still holding on to its traditions.

The lot *Twins* comes in two pieces, created in 2014 and 2016 respectively, perfectly and coherently expressing the creative language of the artist. The images were painted on acrylic board with the images reflected by mirror, which shows the aesthetics of the typical manga and the beauty of fragility and subtlety. The reflected image of the girl cannot be seen from the front which looks like a melted deformation. The girl in the reflection seems unreachable to its audience, but the interaction between them will continue endlessly like an infinite but fleeting journey with the perpetual murmuring of the artist about the propositions of eternity.



**622 谷口真人** (b.1982)

雙生兒（一組兩件）

2016、2014 年作

壓克力 鉛筆 亞克力板 木板 鏡面

展出：

2015年10月10日-11月7日，「你 | 谷口真人個展」，  
AISHONANAZUKA 畫廊，香港。

**MAKOTO TANIGUCHI**

TWINS (SET OF TWO PIECES)

Executed in 2016 and 2014

Acrylic paint, grease pencil, acrylic board, wooden frame,  
mirror

63 x 53.2 x 12.9 cm x 2 24<sup>3</sup>/<sub>4</sub> x 21 x 5 in. x 2

Exhibited:

AISHONANAZUKA Gallery, Hong Kong, *You by Makoto  
Taniguchi*, October 10 - November 7, 2015.

**HKD: 60,000 - 80,000**

**USD: 7,700 - 10,300**





# 蔡國強

## CAI GUO-QIANG

(b.1957)



1.

作為華人當代藝術中的領軍人物之一，蔡國強一直堅持以火藥爆破的形式進行創作，並試圖通過爆破後留在紙上的質感，來與這個世界進行對話。火藥術系中國古老的四大發明之一，蔡國強的這般堅持被看作是致敬傳統的同時，亦為其在國際藝壇中开辟了屬於獨特的繪畫語言與創作風格，用西方世界的抽象藝術概念再現了古老的東方文明，以及這背後上下千年的歷史足跡。

1989年，蔡國強對西方天梯物理學發生了濃厚的興趣，科學家史蒂芬·霍金(Stephen Hawking)出版的關於宇宙哲學、量子力學、黑洞方面的著作在當時風靡一時。受霍金暢銷最高的著作《時間簡史》內的理論啟發，蔡國強開始著手代表性的《為外星人作的計劃》系列，該系列的目的是在於連接可見于不可見的世界，在人類、自然和宇宙之間搭起溝通

的橋樑。在東京的郊外舉辦的「89年多摩川福生野外藝術展」上，蔡國強第一次實施了大型爆破計劃《人類的家：為外星人作的計劃第一號》，并相繼陸續展開系列爆破計劃。

「我是E.T：為外星人做的計劃第四號」，是藝術家為兩年一次在日本福岡市街道上舉行的展覽：「天神美術館市」展覽，所委託的爆破計劃，于1990年10月在福岡長濱港口附近的空地上實施完成。在該次爆破中，蔡國強第一次明確地引用了頗有爭議的外星人存在的證據，借用了當年7月在英國威爾特郡發現、至今已廣為人知的麥田圈圖案。該爆破計劃草圖長達兩米，完成後即被福岡亞洲美術館收藏。在該件作品中，區別于之前《人類的家：為外星人作的計劃第一號》及《升龍：為外星人作的計劃第二號》中採用的正面和地面視角，首次採用了空中鳥瞰的視角，自然地展示外星人俯視地球的視覺角度，從中進一步體現了藝術家借用麥田圈為通用語言于外星生命對話，并以爆炸這些符號實現人類與大宇宙之間瞬間的“合一”的創得意圖。本次春拍上拍的《我是E.T與天神的相會計劃之壹：為外星人做的計劃第四號》，系其爆破計劃草圖小稿之一，忠實記錄了藝術家發想此次計劃的心路歷程，以及其室內爆破作品的視覺呈現轉變的嘗試的關鍵階段，為其早期旅日時期重要的創作實踐證明之一。

陳丹青說：“蔡國強可能是唯一一位自外於西方藝術龐大知識體系的當代藝術家。”蔡國強每件作品都仔細規劃，找盡材料，並通過自身的作品提問，與歷史文化對話，甚至和觀者對話，然後找出可以喚醒體意識的元素，成為自己作品的主题。在他的作品中，觀者看到的是火光之美轉瞬即逝，那些各自散落的痕跡，最終承載了時間的殘酷，歸去來兮，融入歷史的洪流之中，沈澱為今日紙上之永恒。在這些爆破的痕跡中，蔡國強準確的把握了當今人類對於生命認知所共同擁有的疑惑，並在一次次的爆破實踐計劃中，與時間對話、與空間碰撞，以尋求生命的答案。





As a leading figure of Chinese contemporary art, Cai Guo-qiang has adhered to creating art with gunpowder. Through the marks of the blazing gunpowder left on paper, he communicates with the world. Gunpowder is one of four great inventions of ancient China, and Cai's adherence is regarded as a tribute to tradition. He pioneered a unique language and style in the international art scene with the use of western abstract art concept to present ancient eastern civilisation.

In 1989, Cai became intrigued by astrophysics. Inspired by theories in Stephen Hawking's best-selling book *A Brief History of Time*, he began his iconic series of *Project for Extraterrestrials*. The objective of the series is to connect the visible to the invisible world, building a bridge of communication for human, nature and the universe. Cai debuted his first explosion project, *Human Abode: Projects for Extraterrestrials No. 1* in '89 Tama River Fussa Outdoor Art Exhibition' in Tokyo, and has since continued working on the series.

*I am an Extraterrestrial: Project for Extraterrestrials No. 4* is a project commissioned by the bi-annual 'Museum City Tenjin' exhibition in Japan. The explosion took place in October, 1990 on an empty ground in Fukuoka. Cao for the first time explicitly used a piece of controversial evidence for extraterrestrial's existence - the crop circle pattern discovered in Wiltshire, Britain that year. The sketch of the project is 2m long, and was immediately acquired by Fukuoka Asian Art Museum afterwards. This piece has a angle of view different from *Human Abode: Project for Extraterrestrials No. 1* and *Ascending Dragon*:

*Project for Extraterrestrials No. 2*. For the first time, the artist adopted a bird-eye view, naturally that of an ET. The artist intended to communicate with ETs with the crop circle pattern as a language, and the explosion represents a moment of human-universe unification. This piece is one of the sketches of the No. 4 project. It faithfully records the artist's creative intentions, and the key trial stage when the artist changed the angle of view in his works, which are significant proofs of the artist's creations while he was in Japan.



2.

1. 1990年 蔡國強與史蒂芬·霍金合影
2. 蔡國強 《我是外星人：為外星人作的計劃第四號》 火藥、水墨、紙裱於布上 227.4×182cm 1990年作 日本福岡亞洲美術館收藏

**623 蔡國強** (b.1957)

我是 E.T. 與天神的相會計畫之一：為外星人做的計畫第 4 號

1993 年作

火藥 紙本

簽名：Project for Extraterrestrials No.4 我是 E.T 1990. 日本 . 福岡 CAI GUO QIANG 於右下

展出：

1990年，「天神美術館市 '90：感性的流通-視覺城市，功能藝術」，福岡市政廳、長浜港，福岡市，日本。

**CAI GUO-QIANG**

I AM AN EXTRATERRESTRIAL,  
PROJECT FOR MEETING WITH TENJIN  
(HEAVENLY GODS): PROJECT FOR  
EXTRATERRESTRIALS NO.4

Executed in 1993

Gunpowder on paper

Titled in English and Chinese, signed in Pinyin "Cai Guo Qiang", dated "1990" and inscribed the location in Chinese on lower right

50 x 90 cm. 19 <sup>5</sup>/<sub>8</sub> x 35 <sup>3</sup>/<sub>8</sub> in.

**Exhibited:**

Fukuoka City Hall and Nagahama Port, Fukuoka, Japan.

*Museum City Tenjin '90: Circulation of Sensibility: Visual City*, Functiong Art, Sept. 17–Nov. 4, 1990.

**HKD: 300,000 - 400,000**

**USD: 38,600 - 51,500**







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王岱山

WANG DAISHAN

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(b.1981)





### 繪畫與影像的悸動：王岱山

在如影像般流動不息的當代藝術氛圍中，王岱山的創作帶有一種別樣的視覺體驗，他毫不避諱利用影像輔助創作，從自我意識出發，將精心設置和選取的場景用攝影記錄下來，再以繪畫還原，從而在繪畫與影像的「跨媒介」表現中進退自如。他如維米爾利用暗箱般強化著「鏡頭」中的閃光點，使影像的光影效果與繪畫的書寫感受成為其藝術語言的突出表徵，展現出隱秘而真實的生命真象。

王岱山將目光投向日常生活，而非喧囂與敞亮的社會景象，使作品帶有一種窺視般的視覺感受，表達出內心深處的神秘意識。他以人工光源取代了傳統自然光源的描繪，加上刻意強化的暗角效果，使畫面呈現出舞台般的空間感受，所有的線條都因畫家曲折扭錯的筆觸而帶有一種震顫的悸動之感，傳遞出隱秘而壓抑的迷離和變幻之感，

本件《花語之一》描繪出如時空靜止般的夢幻場景，少女的恬靜與紛飛的花枝形成別樣的視覺對比，升騰出一種湧動的懵懂情愫。如細絲般糾纏的筆觸和扭動穿行的線條，使人物形象時而浮現時而隱退，彷彿即將化為片片光影，流動於漂浮的花朵之間，使觀者始終無法辨清其容貌與心思，卻在光與色的交織中感受到一絲微妙的情感溫度，從而使作品本身帶有一種生命力與美感。

王岱山的創作從不呈現直白的敘事，他過濾掉現實中蕪雜瑣碎的細節和浮躁的喧囂，使筆下的生活呈現出超越時間的恬靜。他用與傳統背離的審美趣味，揭示出生命深處的不安與溫存，以細微的敘事關注著普世的深意。



約翰·艾佛雷特·米萊《奧菲莉亞》（局部）油彩 畫布  
76x118cm 1851年作 英國倫敦泰特美術館藏

### Touched by Painting and Images: Wang Dai-shan

In the ever-changing contemporary art scene, Wang Dai-shan's works offer a special visual experience. He never hesitates when it comes to using images for creation. Fully utilizing cross-media, he records his carefully decorated and chosen scene with photos, and then re-creates it in painting.

Like Vermeer, he uses a camera obscura to intensify glints of lights through 'lens'. The lighting effects of images and the feelings conveyed through painting are distinguished characteristics of his artistic language. His works show life's hidden yet true image.

Wang's attention is on everyday life but not social phenomena. His works offers a visual experience like peeking, showing a mysteriousness deep from the heart. He uses artificial lights to replace traditional natural lights, and, with the intensified dark corners, creates a space like a stage. The lines are trembling under the artist's brushstrokes, conveying a suppressed, labyrinthic atmosphere.

Fairytale of Flowers depicts a dreamlike scenario in which time stands seemingly still. The tranquil girl and flying flowers form a contrast, conveying a flourishing love. Under the silky, twisted brushstrokes and lines, the girl is partly revealing and partly hidden, as if she is about to become shattered pieces of light among the floating flowers. There is no way for the viewers to clearly see her face or mind, and they can only feel the love, life and beauty through light and colour.

Wang's works never directly tell a story. The artist filters away the trivial details and noises, so that the life he depicts shows a tranquillity that transcends time. With his non-conventional aesthetic and detailed presentation, he show his idea of life, that it is ultimately precarious.

## 624 王岱山 (b.1981)

### 花語之一

2009 年作

油彩 畫布

簽名：Daishan 09 於左下；岱山 2009 於畫背

#### 發表：

2001年，《王岱山》，安徽美術出版社，安徽，中國，第165頁。

#### 展出：

2009年10月-11月，「青春·園林——王岱山、肖芳凱作品展」，香地藝術中心，上海；橋舍畫廊，北京，中國。

## WANG DAISHAN

### FAIRY TALE OF FLOWERS

Painted in 2009

Oil on canvas

Signed in Pinyin and dated on lower left; signed in Chinese and dated on the reverse

98 x 150 cm. 38 <sup>5</sup>/<sub>8</sub> x 59 in.

#### Literature:

Anhui Art Publishing House, Anhui, China, *Wang Daishan*, 2001, p.165.

#### Exhibited:

Chantilly Art Center, Shanghai, Bridge Gallery, Beijing, China, *Youth and Garden-Dual Exhibition of Wang Daishan and Xiao Fangkai*, October - November, 2009.

**HKD: 150,000 - 250,000**

**USD: 19,300 - 32,100**









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李姝睿  
LISHURUI

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(b.1981)



## 真實體驗與未知光芒：李姝睿的抽象油畫創作

李姝睿生於1981年，大學就讀於四川美術學院，畢業後來到北京開始獨立的藝術創作。作為年輕的80後藝術家，李姝睿始終堅持自己的油畫語言，憑借對抽象創作的執著，不斷與韓國、香港等地的畫廊合作，吸引了眾多策展人與國際藏家的目光。

自2005年起，李姝睿開始創作「光」系列。和西方歐普藝術(Op Art)精於計算帶來的視錯覺不同，李姝睿對光的描繪似乎出於自身在空間中的本能反應。在7年來的創作中，李姝睿通過在平面中描繪「光」及其斑斕光斑為觀者呈現著純粹的視覺體驗，她用噴槍和丙烯顏料製造色點，營造出炫目的光感效果，表現瞬間產生的視覺眩暈感。在思考光與空間關係的過程中，李姝睿逐漸拋開意識形態和社會敘事的沉重包袱，在理性思考與控制中探索著光與空間的表現方式，不斷將「體驗」細緻化，用創作強調身體感受在藝術接受中的重要地位，她說：「帶有社會意義和觀念敘事的作品一度是藝術界的流行，但對於這樣的作品，藝術家特別是年輕藝術家處理不成熟很容易被簡單消費」，為此，她不斷進行著由小到大、由簡單到複雜的創作實驗，逐漸掌握了對空間、光線與繪畫等多媒介的精準控制。

本次的兩件作品均來自於李姝睿的「光」系列，以尺寸不一的四邊營造出獨特的幻覺效果，在畫面中，四周大部分的光點閃爍出微弱的藍光，而中心畫面逐級增強的光亮帶有強烈的反光效應，在為觀者提供了視覺觀看中心的同時，營造出特殊的光線氛圍，使作品瀟灑著都市的輕快節奏，以迷幻、閃爍的畫面形成對都市文化的詩意表達。

李姝睿的創作反映出當代藝術意識及對人道主義的反思，她利用光的短暫特性，構成了我們觀看世界的方式，用畫面構築的視覺世界直指觀者的感知本性，以「未知的閃爍」消解著意義對觀者的束縛，呈現出源自於世界邊際的創造之光。



Lot625 作品展出效果

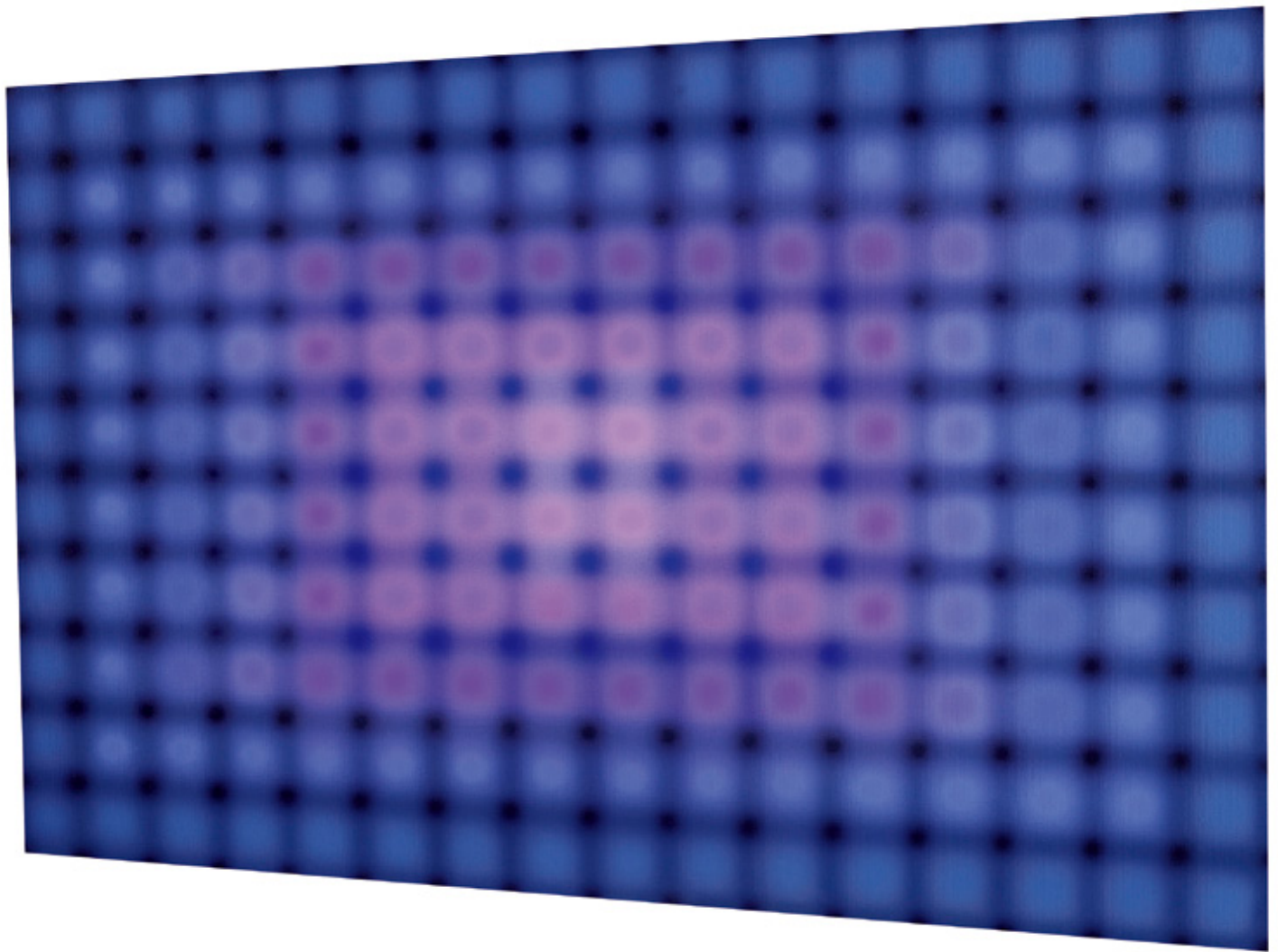
## Real Experience and Glow of the Unknown: Li Shurui's Abstract Oil Paintings

Born in 1981, Li Shurui was a student at Sichuan Fine Arts Institute and began her independent art career in Beijing after graduation. As a young artist born in the 1980s, Li has always adhered to her own rhetoric of painting. Given her adamant persistence in making abstract art, she has collaborated widely with galleries in South Korea, Hong Kong and other regions, having drawn the attention of numerous curators and international collectors.

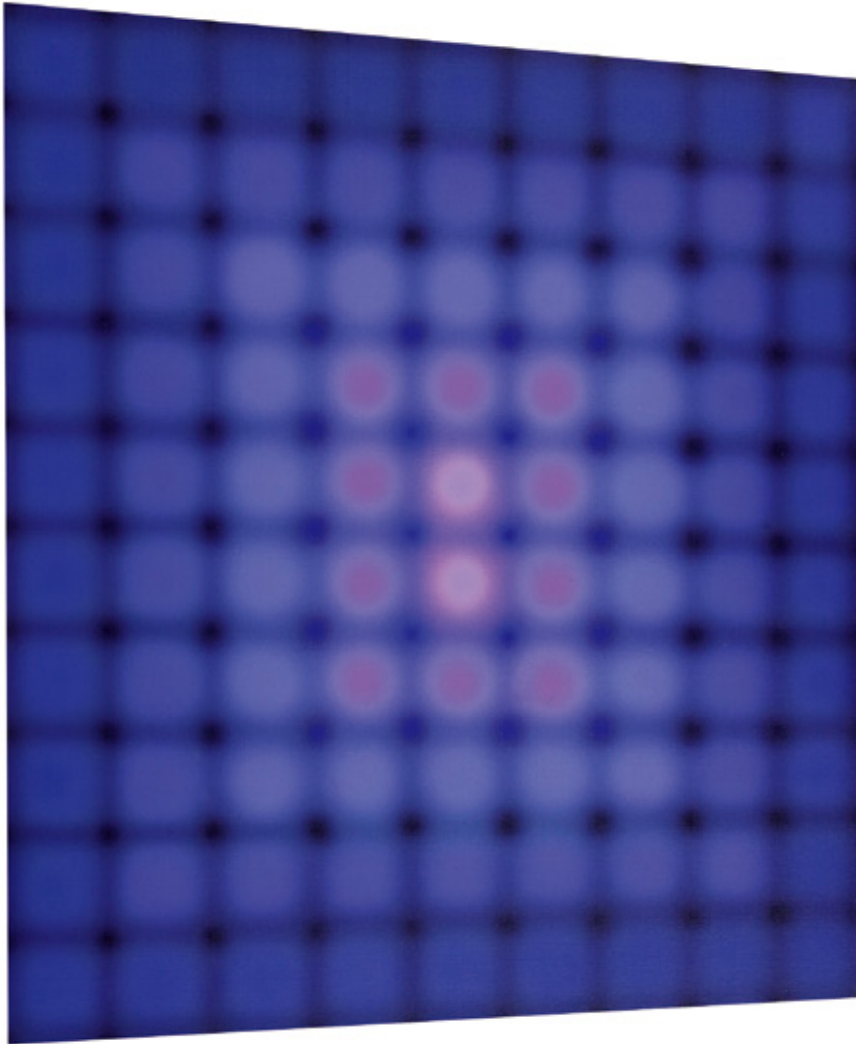
Li has started her Lights series since 2005. Unlike Op art works in the West which create optical illusions by precise calculation, Li's depiction of light seems to derive from her own instinctive reaction in the space. In the last seven years, Li has tried to present the audience with a sheer visual experience by portraying "lights" and their glow on canvas. She painted the colour dots with the use of airbrush and acrylic, giving a fleeting, dazzling effect. In pondering over the relationship between light and space, Li began to let go of the heavy baggage of ideologies and social narratives. In her reasonable thinking and control, she explores how light and space can be expressed, constantly fine-tuning "experiences" and emphasizing the instrumental part body senses play in perceiving art with her creations. She has not stopped doing creative experiments of all scales and complexity, and has gradually gained precise control over space, lights, paintings and other mediums.

The two pieces up for auction this season are from the artist's Lights series. The irregular lengths of the sides lend a unique illusory effect to the paintings. In the picture, blobs of dim blue light flicker around the edges, peaking in a crescendo of light at the centre almost like reflection. Such presentation not only draws viewers' attention to the centre, but also creates a special ambience of lights that permeates the pieces with a lively urban rhythm. The psychedelic, glittery image provides a poetic representation of the urban culture.

Li's creations reflect a contemporary take on art and an introspective look at humanism. Tapping into the transience of light, she constitutes the way we look at the world; the visual world she created with imagery strikes right at our perceptive nature; the "glow of the unknown" delivers viewers from the fetters of meaning, and showcases the lights of creation beaming from the deepest corners of the world.







**625 李姝睿** (b.1981)

2014年5月10日 & 5月11日  
(一組兩件)

2014年作  
壓克力 畫布

簽名: 2014年5月10日李姝睿 Li Shu Rui 2014 於畫背(左);  
2014年5月11日李姝睿 Li Shu Rui 2014 於畫背(右)

來源:

艾可畫廊, 上海, 中國;  
亞洲私人收藏。

**LI SHURUI**

2014.5.10 & 5.11 (SET OF TWO PIECES)

Painted in 2014

Acrylic on canvas

Dated in Chinese, signed in Chinese and Pinyin on the reserve of both paintings.

左 66.5 x 110.5 x 84.5 x 110 cm. 26 <sup>1</sup>/<sub>8</sub> x 43 <sup>1</sup>/<sub>2</sub> x 33 <sup>1</sup>/<sub>4</sub> x 43 <sup>1</sup>/<sub>4</sub> in.

右 109.5 x 90 x 96 x 90 cm. 43 <sup>1</sup>/<sub>8</sub> x 35 <sup>3</sup>/<sub>8</sub> x 37 <sup>3</sup>/<sub>4</sub> x 35 <sup>3</sup>/<sub>8</sub> in.

**Provenance:**

Aike Dellarco, Shanghai, China;  
Private collection, Asia.

**HKD: 180,000 - 280,000**

**USD: 23,200 - 36,000**

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# 賴志盛

## LAI CHIH-SHENG

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(b.1971)

「我在素描紙上畫出素描紙自己。這裡頭沒有別的事物，它創造的對象就是自身，而這裡所指稱的「自身」是現實自身同時也是藝術自身。

是故，即使眼前的素描紙幾不可見，卻得以讓藝術與現實存在於同一瞬間，並無盡的來回於我們的真實與想象之間。」

——賴志盛的創作自述



1.

AGUAREL  
36 X 50 CM





2.

台灣低限新銳青年藝術家賴志盛畢業於台南國立藝術大學造型研究所，亦做過水泥師傅，因此對空間、材質有著特別的敏感。他在水泥中找到和繪畫的相似性，也以此而發展出一系列創作。1996年，他在三芝廢棄的紡織廠內砌磚，最後疊成一條從地面到廠房拱頂的垂直磚線，名為《垂直》。2011年的《原寸素描》，賴志盛以麥克筆沿著畫廊空間，順著邊線與縫隙如實描繪。2012他參加倫敦海沃德美術館「不可見：關於看不見的藝術1957-2012」聯展，改以鉛筆依序描繪了美術館內牆面、天花板乃至於磁磚的縫隙，五個人花了十二天才畫完。他因此而發展出完整的「素描紙」，他在素描紙上以鉛筆描邊，像是畫著不被重視的多餘物品。這樣精妙的構想亦打動了收藏家姚謙，收藏了其作品的姚謙形容：「他所有的作品都是從生活裡面拈取，然而他取得到的面向經常逆向的以減法，減到接近詩的情況，然後安靜的交給閱讀者。」

本次上拍的素描紙20160205系賴志盛2016年的「素描紙」系列之新作。藝術家通過紙本的留白，巧妙地展現了兩個表達藝術的重要角色——「主體」（「素描紙」作為主詞）以及主體所操作的「動作」（「素描紙」作為一個表達動詞的狀態），如同藝術家所言，「素描紙」要表達既是藝術創造的自身，而另一方面，藝術家也必須同時面對現實才得以精確表達藝術，以留白、描邊這樣精準而克制的動作，貼切反映藝術家的創作核心精神。

"I found myself on sketch paper. There is nothing else. What I have created is already here. "itself" means the reality itself, and it also means art itself here.

Although you cannot see anything out of the sketch paper The art and the reality could live in same moment. And travel back and forth between the reality and our imagination."

---Lai Chih-sheng

As the young generation of Taiwan Artists, although Lai Chih-Sheng graduated from National Tainan University of Art, he has been working as a cementer previously. Thus, he has a very unique sensibility toward space and texture. He found similarities between cement and drawing, and developed his style based on that. In 1996, he created his art work based on ceramic tiles in an abandoned spinning factories, ha named this work "perpendicular". In 2011, he sketched lines upon an entire gallery. In 2012, he participated in an exhibition of Hayworth Art Museum, London, using pencil to sketch the wall, the ceiling and the ceramic tiles of the museum. It took five people twelve working days to finish it. Thus, he developed his whole "sketching series" by sketching on the edge of the paper. This idea touched collector Yao Qian from Taiwan. Yao Qian described him : "All of his works are using subtraction, and eventually became poems to audience silently."

*Drawing paper 20160205* is a 2016 year work of Lai Chih-Sheng. Artist using blank vividly expressed two main ideas "itself" and the "action. As the artist said, "sketching paper" is to express the art expression itself. In other way, artist has to face the reality ex express art in an explicit way. The Blank and sketched edges reflects the inspiration of the artist, to help him focus on the art itself with a blank in reality life.

1. 賴志盛「我素描紙」系列作品

2. 賴志盛用鉛筆、標記筆和石板筆畫在牆面、天花板、瓷磚填縫、混凝土樑柱、玻璃以及黃銅欄杆的褶皺處

**626 賴志盛** (b.1971)

素描紙 20160205

2016 年作  
鉛筆 紙本

展出：

2016年12月30日-2017年2月5日，「如果沉默是你的旨意」，誠品畫廊，台北，台灣。

**LAI CHIH-SHENG**

DRAWING PAPER 20160205

Painted in 2016  
Pencil on paper  
58 x 77 cm. 22 <sup>7</sup>/<sub>8</sub> x 30 <sup>3</sup>/<sub>8</sub> in.

**Exhibited:**

Eslite Gallery, Taipei, Taiwan, *If it be Your Will that I speak No More*, 30 December 2016 - 5 February 2017.

**HKD: 35,000 - 55,000**

**USD: 4,500 - 7,100**





伍偉  
WU WEI

(b.1981)



1.



藝術家伍偉一直關注書本、動物和原始力量之間可轉換的形態，書本在此後逐漸簡化成為立體紙堆，形似費力克斯·岡薩雷斯-托雷斯（Felix Gonzalez-Tores）使用過的樸素造型。動物則以紙頁撕剪和著色後產生的皮毛效果隱現於其間，造成『不可觸摸的神秘感』。在去故事化、去形象化的過程上，他力圖將作品還原到“是視覺的也是心理的”直覺體驗。從中央美術學院碩士畢業後的伍偉，開始揣摩不同的材質所給予人的不同感受，並正式找到了屬於自己的藝術風格，將自己的所有作品與過去、記憶作聯結，並展開了一場頗具實驗性質的探索。其頗具新意的創作風格，在業內頗受好評的同時，作品亦被中央美術學院美術館、今日美術館等重要藝術機構納入收藏，在諸多形而上作品層出不窮的今天，將安靜化為一種無形的力量，兀自的綻放。

策展人朱朱認為，這是伍偉在今天解構至上的後現代語境裡，試圖以回溯遠古的方式作出的自我點化，也是他的自覺性所在—不沉浸於無意義的碎片—渴求尋找那種視萬物為一體的宇宙觀所在。

本次上拍的《皮毛-6》系藝術家2016年的新作。明黃色的主題頗具醒世意味。看似皮毛一般的質感縱橫交錯，不規則的形狀在分明的紋路之中分裂出自然的走向。這般毛絨絨的質感實則是藝術家用紙張所作，充滿新意亦不乏深度—藝術家從原始的感知入手，在當下語境中探索出新的感受。伍偉的藝術，通過他的自身經驗和生活體驗，選擇皮毛這樣隨處可見，給予人細微感受，卻又鮮少被關注的材質，利用紙張完成充分的表達。並在這種語言元素的組合中，通過感知系統，指向人類內心的深處的未知與不可說。



2.

Wu Wei has been constantly focusing on the form exchange of books, animals and inner strength. Later, books transformed to structured papers. The shape looks like style of Felix Gonzalez-Tores has created before. The concept of “animals” are fused into cut-out and colored papers that appeared to be a “untouchable mysterious” feeling to audience. He tried to create his artworks without adding too much emotion and stereotypes, giving a more straight-forward experience to the viewers. After graduated from China Central Academy of Fine Arts, Wu Wei started to discover the connection between different textures and feelings of human beings. He developed his artistic style based on that. He connected his artworks with his past memories, and extend his art beyond this connection. While his creative style received compliments from expertise and researchers, his unique artworks have also collected by Art Museum of China Central Academy of Fine Arts, Today Museum and many premium art Institutions. The audience could feel the inner strength under his artwork that appears to be the “power of silence”.

Curator Zhu Zhu believes that Wu Wei is trying to have a conversation with the post-modern art in China today. While absorbing the traditional Chinese elements in his art, Wu Wei is also seeking a unified ideology in universe within his art.

*Pelage-6* of this spring season is a work that the artist created in 2016. The color of bright yellow looks like a warning sign from far away. The pelage-like textures crossed over each other on top of the plate, divide to different streams. This is a texture that the artist created by paper. The artist develops his artwork from original sensibility of human beings, while adding a contemporary element to it. Wu Wei's art is created based on his own life and art experience. He chooses random textures such as pelage that rarely noticed by people, and uses paper to imitate its feeling. From this arrangement he leads up his art to a destination in people's mind of unspoken thoughts and beyond.

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1. 伍偉《皮毛-1》紙 50×50×10cm. 2015年作
  2. 伍偉《無題》紙 39×39×10cm. 2015年作

**627 伍偉** (b.1981)

皮毛—6

2016 年作  
紙

展出：

2017年2月25日-3月31日，「我們何以成為我們」，言午畫廊，上海，中國。

**WU WEI**

PELAGE-6

Executed in 2016

Paper

50 x 50 x 10 cm. 19<sup>5/8</sup> x 19<sup>5/8</sup> x 3<sup>7/8</sup> in.

Exhibited:

XU Gallery, Shanghai, China, *What Makes Us Who We Are*,  
25 February - 31 March, 2017.

**HKD: 25,000 - 35,000**

**USD: 3,200 - 4,500**







# 賀丹 HE DAN

(b.1960)





賀丹出生於陝西北部，後留學法國，其創作風格汲取了中國民族文化之精華，後又通過西方之油畫技法與審美，努力追憶自己生活過的那片黃土地上的舊日歌謠。當代中國畫家大都是以前人的作品為出發點：根植于傳統的現代畫家齊白石的作品、前蘇聯現實主義油畫、西方油畫、漢代陵墓畫像石、連環畫以及當代紐約和東京畫派，都是他們師從的對象，這是一段追隨潮流的歷史。在這些畫家的身上，分明可以感到這種基於獲得世界承認的渴望。賀丹不同于這些畫家，他不是從某個繪畫潮流，而是從真實直接起步的。這個真實就是他的故鄉、陝西北部的自然景色和那裡的人民。其獨特的東方風格，使得他在2000年獲得法國文化部藝術家巴黎長期畫室，作品亦被海內外多個重要機構所收藏，現在回國擔任西安美術學院副院長。著名美術教育家靳之林亦指出：「賀丹藝術暗合了先輩們的文化血脈，我想這才是其藝術別具一格的內在原因。」

在本次春拍所帶來的賀丹經典大尺幅作品《回憶·人群》中，無論男女老少，統統坐在白色的餐桌前，吃著或等待著相似的食物。一望無際的沒有景色，只有人群。人民以「堆」的存在形式，呈現出生命靈魂的缺席，人的肉身與意識像砂礫一樣，被一股自然的、社會的，或其他不可知的潛在勢力所掌握。煙囪裡星星點點的硝煙則散佈在人群之中，帶來渺茫的希望。似乎已經沒有人能夠從後現代工業文明的境遇之中脫穎而出。藝術家通過描述「一群人」，展現了面對命運不由自主，亦或是大時代背景下，在食物、聚會這樣世俗的歡愉面前，無法作為「個體」而生活的，身不由己的困惑與悲哀。賀丹通過對人群的描寫，準確捕捉了群體生活之下，人與人之間微妙的社會關係，創作出看似熱鬧實則孤獨的社會語境，引發了無數觀者的共鳴。



藝術家賀丹

He Dan was born in northern Shaanxi province and later went on to study in France. His style is steeped in Chinese culture, and he reminisced about the old folk songs of the loess land he once lived through the techniques and aesthetics of Western oil paintings. Most contemporary Chinese painters started out imitating works of masters who came before them. Contemporary painter Qi Baishi's traditionally-rooted works, pre-Soviet realism oil paintings, western oil paintings, Han dynasty tombstone relief and pictorial bricks, Lianhuanhua - a palm-size picture book of sequential drawings, and contemporary New York and Tokyo schools are all popular subjects they modelled on, marking a period of trend-following in history. In these painters, one can clearly sense a thirst for recognition from the world. Unlike them, He Dan did not start out by following any given trend; rather, he went straight to reality for inspiration. Such reality is his motherland, the natural scenery of northern Shaanxi province and its people. His unique Oriental style earned him long-term access to the French Ministry of Culture "An Artist Studio" in Paris, whereas his works are also collected by a number of prestigious institutions worldwide. He has now returned to China as vice-director of Xi'an Academy of Fine Arts. Renowned art educationist Jin Zhilin has this to say about him: "He Dan's art embodies the cultural lineage of our predecessors. I think this is the underlying reason for the singularity of his art."

Presented in this spring auction is a classic large-scale work from the artist. In the *Memory of People*, everyone, men and women, young and old, is seated around white dinner tables, eating or waiting to eat similar kinds of food. The landscape is a sprawling nothingness with only crowds of people who exist in the form of "piles", conveying the absence of life and soul. The body and mind of humans, like sand and gravel, is in the control of natural, societal and some unknown, hidden forces. Smoke ashes scatter amid the crowds, bringing with them a smattering of hope. Apparently, no one is able to escape from the lot of post-modern industrial civilization anymore. Through the depiction of this "crowd of people", the artist lays bare the confusion and sadness of people who are helpless in the face of fate, unable to live as "individuals" even presented with such secular pleasures as feasts and gatherings in the time of prosperity. He Dan's portrayal of the crowds has aptly captured the subtle social relationship between people in the community life. The seemingly tumultuous but essentially solitary social context the piece delivers has resonated with many.

**628 賀丹** (b.1960)

回憶・人群

2003 年作

油彩畫布

簽名：賀丹 HE Dan 03.3.5 於右下：《回憶・人群》西安美術學院油畫系 賀丹 於畫背畫框

**發表：**

2003年，《第三屆油畫展》，嶺南美術出版社，廣東，中國，第185頁；

2001年，《賀丹》，人民美術出版社，北京，中國。

**HE DAN**

MEMORY OF PEOPLE

Painted in 2003

Oil on canvas

Signed in Chinese and English and dated on lower right, titled on back of the frame.

140 x 189 cm. 55 <sup>1</sup>/<sub>8</sub> x 74 <sup>3</sup>/<sub>8</sub> in.

**Literature:**

Lingnan Art Publishing House, Guangdong, China, *Third China National Exhibition of Oil Paintings*, 2008, p.185;

People's Fine Arts Publishing House, Beijing, China, *He Dan*, 2001.

**HKD: 65,000 - 100,000**

**USD: 8,400 - 12,900**







# 達明安·赫斯特

DAMIEN HIRST

(b.1965)

「你必須找到普世認同能觸動人心的事物，每個人也害怕玻璃，每個人也害怕鯊魚，但大家都愛蝴蝶。」

——達明安·赫斯特

*Damien Hirst*

*all spin out...*





1.

於去年剛剛過世的、擁有不俗當代藝術品位的英國巨星大衛·鮑伊 (David Bowie)，曾說：「我對當代藝術家的概念，正是達明安·赫斯特。(My idea of a contemporary artist is Damien Hirst)」。作為全球當代藝術領域最為成功，也是最備受爭議的藝術家之一，達明安·赫斯特從來不掩飾自己在藝術領域的野心。從小行為叛逆不受拘束的他，卻在藝術方面展示了其超然的才華，並成功運用自己敏感的天賦，將死亡、美麗、不朽或者秩序這一個個人類最關心的話題，轉化成令人視覺上感到震撼的實質作品，並通過高明而具幽默感的作品名稱，點出每一個作品背後的真正內涵。1995年，赫斯特憑藉作品無感於絕對的腐敗 (No Sense of Absolute Corruption) 獲得當代藝術大獎特納獎，自此成為英國青年藝術家運動的主要成員。這位成績顯赫的藝術家目前在藝術市場上保持各項紀錄，包括最高成交價的歐洲藝術家單件作品，以及拍賣中最高銷售額的在世藝術家。

本次秋拍，嘉德香港帶來的兩件赫斯特的作品，分別隸屬於藝術家不同系列的代表之作。皆來自資深亞洲藏家，來源有序，經由赫斯特認證委員會(Hirst Authentication Committee)認證，以及英國Science有限公司開據的原作保證書。

創作於2008年的《鼓舞》隸屬赫斯特最能打動人心的蝴蝶標本系列畫布作品。藝術家使用油漆作為顏料的畫面背景色彩靚麗，玫粉色與藍紫色的色塊中大面積的留白，自然

的油漆潑灑肌理作出有如皸裂一般的效果—最受矚目的莫過於中間的藍色蝴蝶標本，真實的造型與紋路，在自然光下跳脫出鮮亮的色澤，把死亡的必然，殘酷的真相，赤裸裸的呈現出來。真實的手工拼貼，有別於藝術家常見之列印作品，效果震撼。在赫斯特所創作的蝴蝶系列中，因時長涉及瀕臨絕種的蝴蝶標本而引起爭議，本件《鼓舞》特別附有英國Science公司開據之保證書，說明作品中使用的蝴蝶標本並非特殊絕種類蝴蝶為，確保其在國際市場上的流通性。

傳統上，蝴蝶象徵重生。在整個文藝復興時期，蝴蝶因珍罕及美麗而深受各國文化鍾愛，從誕生到死亡，皆被視為珍寶。對達明安·赫斯特來說，蝴蝶為完美的象徵，能傳達與生俱來的對抗力量，藝術家以標本的形態凍結了蝴蝶生命姿態最美的一瞬，並用顏料繪製絢麗畫布為背景，和蝴蝶自身之美完美融合，展現出一種迸發出畫布的生命活力，蝴蝶似乎於赫斯特的藝術之中以不同的生命形態重生於我們眼前，給人予生之鼓舞與希望。

另一件創作於2005年的《All Spun Out》系藝術家著名的眩暈 (Spin) 系列。赫斯特曾多次選用圓圈的形狀作為背景進行創作，並曾經為他所喜愛的搖滾樂手Jeff Wootton的專輯Eternal創作了十幅以眩暈 (Spin) 為主題的抽象作品，意圖描繪藝術家本人聽到喜愛的音樂時，滿載內心的不羈與衝撞。可以說，眩暈 (Spin) 系列是赫斯特極富有私人感情的系列作品。如飛鏢盤一樣的圓圈線條由柔和的色彩組成，「靶心」一抹淺淺的明黃象徵著太陽一般的溫暖的力量，色彩豐富連貫，層次分明而不誇張，屬藝術家傾注個人情感的紙上作品。



2.







*"You have to find universal triggers. Everyone's frightened of glass, everyone's frightened of sharks, every one loves butterflies"*

--Damien Hirst

David Bowie, who passed away last year had an eclectic taste embracing contemporary art, once said "My idea of a contemporary artist is Damien Hirst". Damien Hirst, as the most successful and controversial artist, has never camouflaged his ambitiousness in the career pursuit. Being an engaging rebellious youth, Hirst has shown his gifted talents by materializing the themes of death, beauty, immortal and order, which triggered the society extensively, into the art pieces. The titles he named the pieces were always in an epigrammatic style reflecting the true meaning behind the pieces. In 1995, Damien Hirst won the Turner Prize with the series of No Sense of Absolute Corruption, since then he was one of the most significant figures among the Young British Artists. At the moment, he was the record holder in different aspects in the art market, including being an European artist with the most expensive single artwork sold and being a living artist with the highest sold amount for one-artist auction.

This season China Guardian offers two pieces of Damien Hirst's works which are the representation of his different series. Both works are offered by Asian collectors, authenticated by Hirst Authentication Committee and accompanied with the certificate issued by Science Ltd.

Created in 2008, *Uplift* is one of the pieces in the artist's Butterflies series which triggers every one most. Leaving blanks in the splash paints in rosey pink and violet, the artist uses rich colours creating a cracked background. Seemingly, the blue butterfly featured at the centre is the most remarkable. The vibrant colours beam through the vein of the butterfly, unveiling the brutal truth that death is certain. Unlike any other artists using printed matters for the collage artworks, Hirst employs real butterflies to complete his pieces, nevertheless he overwhelms the audience. In this series, there is an controversial issue about Hirst adopting some endangered species, yet the present lot is accompanied with a certificate issued by Science

Ltd endorsing that it does not feature any butterflies of rare species, which enables the piece to come up onto the market.

Traditionally, butterflies symbolize the concept of resurgence. During the Renaissance period, butterflies, beautiful and scarce, was considered as a rarity in many cultures. To Damien Hirst, butterflies, the embodiment of perfect, convey the sense of resistance power to the certainty of death. Capturing the most beautiful moment, the artist places the butterflies against the colourful canvas, expressing living the life to full as well as uplifting the viewers to reflect the delicacy of life.

*All Spun Out*, another piece offered this seasons, created in 2005, is from the artist's Spin series. The circular shapes were once employed in many other pieces as background. In particular, in a collaboration with Jeff Wootton, the artist's favorite musician, he created 10 pieces of abstract artworks with Spin as the motif for the Album, Eternal. Each work represents the artist's feeling towards Wootton's music, which carries the sense of wildness and sentimental collisions. Apparently, *Spin* series could be considered as the artist's most emotional series of works. For the composition the circular lines, resembling the rings on dartboard, are governed by the soft colours while the central part, "the bullseyes" carries a dash of yellow, representing the warmth of the sun. Using rich colours with clear layers, the artist delivers his sentiments widely onto the piece.



3.

1. 達明安·赫斯特 《Papilio Ulysses》膠水 蝴蝶 畫布 213.4×213.4cm 2008年作
2. 達明安·赫斯特於蝴蝶作品前
3. 羅珊·羅威特拍攝的大衛·鮑伊、達明安·赫斯特以及朱利安·施納貝爾（1994）圖片：Roxanne Lowit，courtesy Kaune，Sudendorg Gallery，Cologne。

**629 達明安·赫斯特** (b.1965)

**鼓舞**

2008 年作

蝴蝶 油漆 畫布

簽名：Damien Hirst 2008 於畫背

**來源：**

Other Criteria，倫敦，英國；

2014年1月23日，蘇富比香港，編號2；

亞洲私人收藏。

**備註：**

此作品經由赫斯特認證委員會(Hirst Authentication Committee)認證，并隨附英國Science有限公司開據之原作保證書。

**DAMIEN HIRST**

**UPLIFT**

Painted in 2008

Butterfly and paint on canvas

Signed and dated on reverse

15.2 x 15.2 cm. 6 x 6 in.

**Provenance:**

Other Criteria, London, U.K;

Anon. Sale, Sotheby's Hong Kong, 23 Jan 2014, Lot 2;

Private Collection, Asia.

**Note:**

This work has been authenticated by Hirst Authentication Committee, London. It is also accompanied by a certificate of authenticity issued by Science Company.

**HKD: 450,000 - 550,000**

**USD: 57,900 - 70,800**





**630 達明安·赫斯特** (b.1965)

All Spun Out

2005 年作

彩墨 油性蠟筆 鉛筆 紙本

簽名：Damien Hirst 於 底部

來源：

2005年英國漢普頓Amida Spa慈善拍賣會；

亞洲私人收藏。

備註：

此作品經由赫斯特認證委員會(Hirst Authentication Committee)認證，并隨附英國Science有限公司開據之原作保證書。

**DAMIEN HIRST**

ALL SPUN OUT

Painted in 2005

Ink, oil crayon and pencil on paper

Signed on bottom of the work

直徑44 cm. diameter 17 1/4 in.

**Provenance:**

The Amida Spa Charity Auction, Hampton, UK, 2005;

Private Collection, Asia.

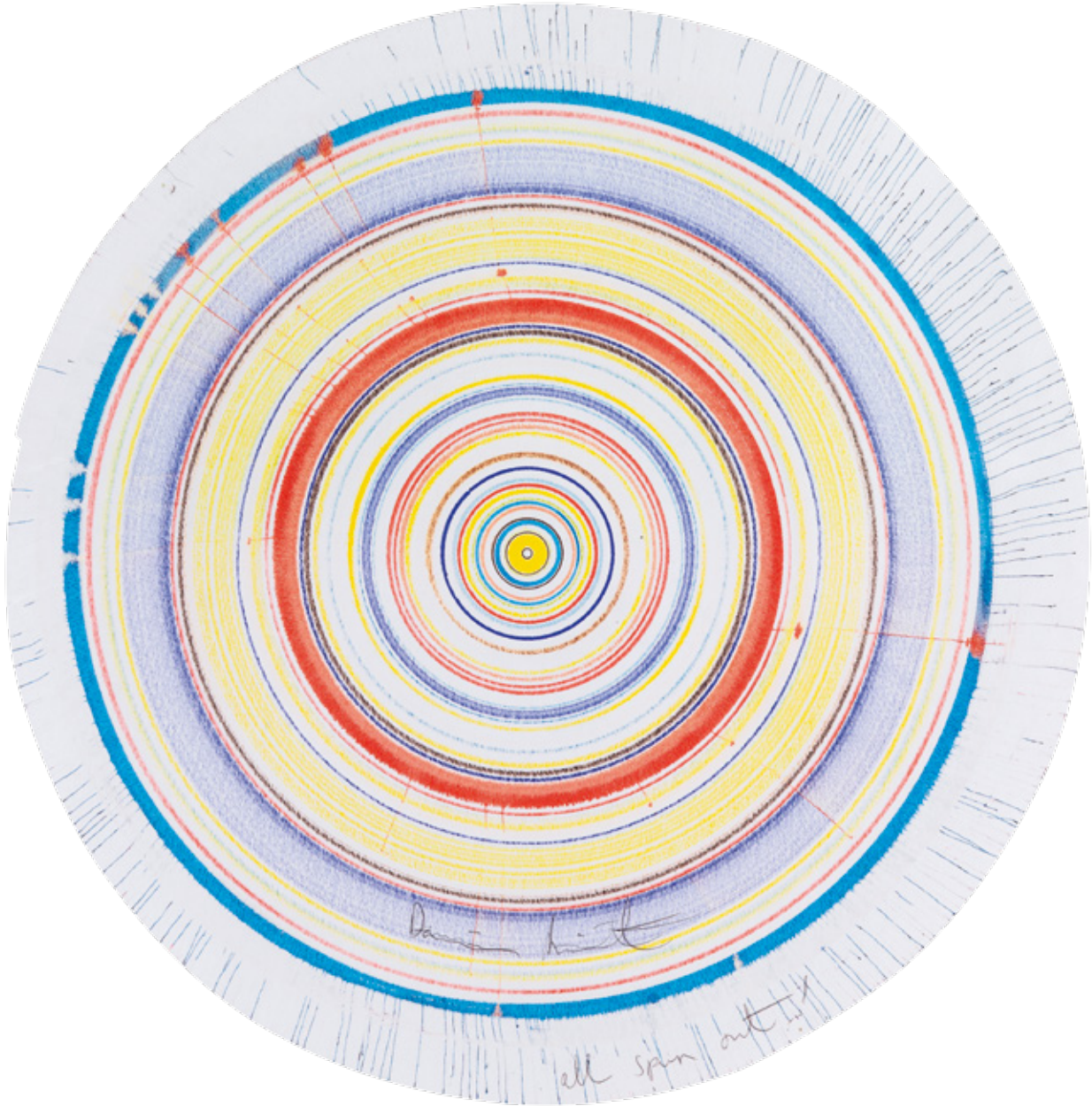
**Note:**

This work has been authenticated by Hirst Authentication Committee, London. It is also accompanied by a certificate of authenticity issued by Science Company.

**HKD: 120,000 - 180,000**

**USD: 15,400 - 23,200**







藝術家簡歷  
ARTIST BIOGRAPHIES



蔡國強 CAI GUO-QIANG (B.1957)

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

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



LOT623

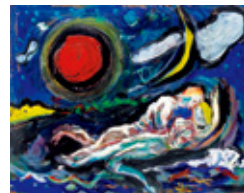
陳蔭巖 GEORGE CHANN (1913-1995)

1913 年生於廣東中山縣，12 歲於中國完成中學後隨父親赴美。於 1934 年進入美國洛杉磯奧蒂斯藝術學院就讀，於 1940 年取得美術碩士學位，次年於洛杉磯加州藝術俱樂部舉行首次個展。陳蔭巖的藝術生涯始於 1940 年代初期，他於此時期的作品多以社會寫實風格為主，作品中充滿了悲天憫人的人道主義及對家國的關懷。隨後陳蔭巖於 1947 年返回中國，曾與中國畫畫家黃君璧與趙少昂一起研習國畫畫法，中國的傳統背景及優良的書畫傳統促使他朝創新現代中國畫的方向走。1950 年代初，陳蔭巖在畫面上運用了不同媒材特性，將畫面塑造出立體且具有具實的質感，並透過中傳統書法與文字的力量，樹立了獨特的現代中國抽象表現風格。之後在陳蔭巖更為象徵抽象的變體抽象作品中，表現出絕妙的色感與純熟的繪畫功力。50 年代中期，陳蔭巖以聖經為藍本展開主題創作，並於 1993 年春天親贈予洛杉磯水晶大教堂收藏。陳蔭巖作為最重要的華裔藝術家，其作品被中國上海美術館、廣東美術館、聖地亞哥博物館及美國數個市立美術館永久收藏。

Born in Guangdong's Chungshan county, George Chann left for the US at the age of 12 with his father after finishing middle school in China. In 1934, he attended the Aldiss Institute of Art in Los Angeles; he earned his master's degree in fine arts in 1940. Chann had his first solo exhibition the following year at the California Art Club in Los Angeles. In 1942, at the recommendation of Roland Mckinney, the curator of the Los Angeles County Museum, Chann held an exhibition at the Palace of the Legion of Honor in San Francisco. From 1947 to 1949, he lived in mainland China, exhibiting at the Public Archives Museum in Guangzhou and in Shanghai. In 1950, he returned to the US and began to study abstract painting, and the next year, his works were showed with painters such as Van Gogh, Renoir and Chagall in an exhibition at the James Vigeveno Gallery. Since 1950s, George Chann created numerous paintings based on Bible, and donated all of them to Crystal Cathedral, California by his own will in 1993. During 1969 to 1973, 50 pieces of his abstract works were exhibited at the invitation of the Pasadena Fine Arts Museum. Many of his works are currently in the permanent collections of various museums such as the Shanghai Art Museum and San Diego Museum of Art.



LOT603



LOT604



LOT605

## 藝術家簡歷 ARTIST BIOGRAPHIES

### 宮立龍 GONG LILONG (B.1953)

1953 年生於遼寧大連，1982 年畢業於魯迅美術學院油畫系。曾任瀋陽大學師範學院美術系主任、教授，現任於魯迅美術學院油畫系副主任，第三工作室主任導師，瀋陽市美術家協會副主席，中國美術家協會會員，中國油畫學會理事，遼寧油畫學會副主席。宮立龍獲獎無數，1980 年作品《路》獲第二屆全國青年美展三等獎、1992 年作品《臘月二十九去給狗柱兒家送福的春秀兒》獲「92 廣州雙年展」優秀獎，1993 年作品《大地》參加「中國油畫大展」並獲大獎，同年作品《大嫂》參加「東北當代油畫展」並獲大獎。其作品多次發表在國家級報刊雜誌上，並多次在國外展出，被中國美術館以及國內外機構收藏。宮立龍作品的古典風格帶有某種矯飾的意味。他試圖將與習俗納入西方古典程序之中，突出了風俗的地域符號，為作品帶來一絲荒誕性的元素。

Gong Lilong is originally from Dalian City, Liaoning, China. He graduated from Luxun Art College with a degree in Oil Painting. He now serves as professor of Luxun Art College, as well as deputy head and main supervisor of No.3 Studio. He is also the vice president of Shenyang Arts and Crafts Association, member of China Artists Association, trustee of China Oil Painting Society, and Vice President of China Artists Association Liaoning Branch. He is honored with numerous rewards. In 1980, his work Road was honored third award in the 2nd National Young Artists' Exhibition. In 1992, another of his work awarded Excellent Award in 92 Guangzhou Biennale. His artwork Land participated in 1993 China Oil Painting Grand Exhibition, placed the top prize. My Sister-in-Law received top prize in Northeastern Contemporary Oil Painting Exhibition in same year. His works appeared many times in nationalized magazines, with numerous exhibitions overseas. His works are collected by National Museum of China and various premium art institutions abroad. Gong's artworks fused national cultural elements into western classical genre, bringing sarcastic touch to his oil paintings.



LOT614

### 賀丹 HE DAN (B.1960)

1960 年生於陝西米脂，1983 年畢業於西安美術學院油畫系油畫專業，獲學士學位，1995 年在法國巴黎國立高等美術學院研修，1997 年加入法國藝術家聯盟，1998 年畢業於法國巴黎國立東方文化藝術語言學院，獲 DEA 博士前深入研究文憑（碩士學位）。曾擔任西安美術學院教務處副處長、教務處處長兼影視動畫系主任，2011 年 12 月起任西安美術學院副院長。作品被魯迅美術學院、中央美術學院、臺灣山藝術文教基金會、香港盈科藝術中心、香港展覽中心、宇辰美術館、深圳關山月美術館、嶺南美術館及諸多私人藏家收藏。陝北高原鮮明的人文和地理色彩構成了賀丹極具個性的調色板，作為陝西人，賀丹通過油畫的技法，真實而不失戲劇性地描繪出陝北地區獨有的風貌，並發展出其標誌性的個人風格。

He Dan was born in September of 1960 in Mizhi, Shaan Xi. He is currently professor in Xi An art College, where he received his bachelor degree from. He studied in école Nationale Supérieure des Beaux-arts de Paris in 1995, and joined Artistes Français in 1996. He graduated from Institut National des Langues et Civilisations Orientales in 1998 with a degree of d'études approfondies (Master). His artwork have been collected by Lu Xun Art School, China Central Academy of Fine Arts, Taiwan Mountain Art Foundation, and various prominent art institutes across Asia. His Shaanxi-born background shaped his art style. He uses western oil painting techniques to express landscape and culture in Shaanxi, and developed his own style in painting and drawing.



LOT628



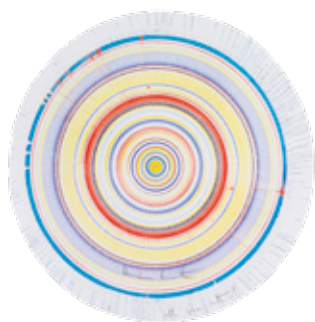
達明安·赫斯特 DAMIEN HIRST (B.1965)

生於 1965 年英國布里斯托，童年及青少年時期在英格蘭北部的利茲長大，1984 年移居倫敦。1983-85 年，在利茲 Jacob Kramer 藝術學院學習，1986-89 年，就讀於倫敦哥德史密斯學院，並在讀書時期就以驚人的創作天賦展露頭腳。1994 年，他獲得柏林德國學術交流中心國際藝術家項目的提名，1995 年獲特納獎，自此成為英國青年藝術家運動的主要成員。於全球各地，包括挪威奧斯陸 Astrup Fearnley 當代藝術館、美國芝加哥當代藝術館、意大利那不勒斯考古藝術館、英國倫敦泰特美術館等重要美術館舉辦個展，並收為館藏。如今，達明安·赫斯特在英國格洛斯特郡生活和工作。是新一代英國藝術家的主要代表人物之一。他主導了 90 年代的英國藝術發展，是英國成交價最貴的當代藝術家。

British-born and based Damien Hirst is one of the most successful and controversial artists of his generation. Pushing boundaries from the outset, Hirst put together a revolutionary exhibit called "Freeze" while studying art Goldsmith's College at the University of London. Soon after, he became a guiding figure of the Young British Arts movement in the 1980s and 1990s, known for the use of unlikely materials and provocative concepts. Hirst had his first solo exhibition in 1991 at the Woodstock Street Gallery in London in 1991, and participated in the Young British Artists show at the Saatchi Gallery the following year where he displayed one of his most iconic works, "The Physical Impossibility of Death in the Mind of Someone Living" – a 14-foot-long glass tank containing a formaldehyde-preserved shark. In 1993, Hirst had the honor of presenting another controversial glass tank work at the Venice Biennale and in 1995 he won Britain's prestigious Turner Prize. Hirst has had over 80 solo exhibitions worldwide and has been included in over 260 group shows. He lives and works in London, Devon, and Gloucestershire.



LOT629

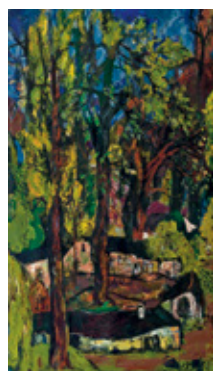


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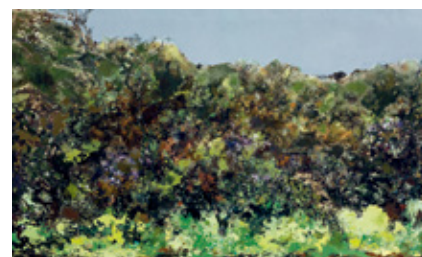
洪凌 HONG LING (B.1955)

1955 年生於北京。1979 年畢業於北京師範大學美術系，1987 年畢業於中央美術學院油畫系研修班。現任中央美術學院油畫系第三工作室副教授，中國美術家協會會員。生活和工作於北京和安徽。洪凌早期畫中國水墨山水，爾後又深造油畫，能夠隨意流暢的駕馭著這兩種繪畫，並逐漸滲到他稱之為山水油畫的個人探索之中去。他的追求是由內而發的，注重在精神內涵上對東方西方、傳統現代的文化精華進行吸收融匯，並綜合地將具象、意象、構成、抽象諸因素熔於一爐。在藝術創造的道路上他充分的利用了自身特有的激情與智慧，並能使之轉化為文化意義上的成品。1980 年以來，洪凌不斷地參與國內外藝術活動及群展，並先後於故宮博物院，中國美術館，英國巴斯尼亞藝術博物館等眾多知名機構舉辦大型個展。

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



LOT612



LOT613

## 藝術家簡歷 ARTIST BIOGRAPHIES

### 蕭勤 Hsiao Chin (B.1935)

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

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

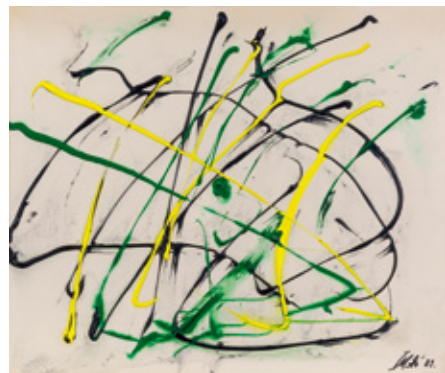


LOT607

### 今井俊滿 TOSHIMITSU IMAI (1928 - 2002)

1928 年出生於日本京都。於東京藝術學院接受訓練。今井早期的繪畫可溯源野獸派的風格。1952 年他獲得第十五屆新製作協會沙龍的最佳新秀獎，並於同年前往巴黎修習中世紀歷史與哲學。1955 年受到藝評家達皮埃的影響，使他的創作轉向抽象風格。1953 年今井俊滿受邀參加聖保羅雙年展；1956 年回到日本舉辦群展；1960 年於威尼斯雙年展展出；1962 年獲頒第五屆日本東京當代藝術展獎項，廣受好評。但藝術家繼續突破創作藩籬，開始醉心象徵性繪畫，1970 年後今井俊滿更將文字與日本文化元素融入繪畫。在藝術家後期的創作轉向處理二次世界大戰的主題。作品曾獲日本大原美術館、國立國際美術館、東京國立近代美術館典藏。

Born in Kyoto, Japan in 1928, Toshimitsu Imai was trained at the Tokyo State Art Academy. His style at the earlier stage of his career was identified as Fauvism. In 1952, he won the Best New Artist Award at the 15th Shinseisaku Salon and departed Japan for Paris for study of Medieval history and philosophy. In 1955, under the influence of art critic Michel Tapié, Imai switched his creative style into abstract art. In 1953, Imai was invited to show his works at the São Paulo Biennale. In 1956, he returned to Japan for a group show. In 1960, he was invited to exhibit at Venice Biennale. In 1962, he was recognized as an outstanding contemporary artist at The Fifth Exhibition of Japanese Contemporary Art in Tokyo and the Museum of Modern Art. Imai continued to make significant breakthroughs and became obsessed with symbolic elements. In the 1970s, Imai presented a creative series incorporating Japanese characters and cultural elements into his paintings. In the later stage of his career, he turned his focus to the Sino-Japanese War and World War II. Imai's works have been collected by the Ohara Museum of Art Japan, Japan National Museum of Art Osaka, and the National Museum of Modern Art Tokyo.



LOT619



## 井上有一 YUICHI INOUE (1916-1985)

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

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



LOT618

## 顧福生 KU FU-SHENG (B.1935)

1935年於上海出生，系顧祝同將軍的二公子，後隨家人遷居台灣。少年時代與臺灣文壇重要的小說家白先勇、陳若曦等人交遊甚篤，受當時存在主義哲學的影響，以自我剖白的藝術思想為創作中心。顧氏於1958年畢業於師大美術系，加入「五月畫會」時期，以自畫像或變形拉長的人像人體的靜觀風格為主，作品呈現存在的困境，表現高度的憂鬱，以舒解內心的世界，好友白先勇稱之為顧福生的「青色時期」。1961年他的作品「脹」獲「第六屆巴西聖保羅雙年展」榮譽獎，並首次個展於臺北新聞大樓。1961-1962年顧福生在法國，個性拘謹的他，流浪者的心靈更為強烈，突破單一素材的表現，開始加入拼貼的多重質感，畫面形式朝抽象風格發展。1963年轉至紐約，又恢復「人」的體裁，畫面色彩明亮，人物滾滾流動略顯都會焦慮。1974-1989年居三藩市，先後於美國加州、台灣台北等地舉辦重要個展。顧福生的作畫生命從不間斷，藝術鮮少表現視覺的客觀認識，著重追求性靈的解放與各階段生命成長的變化語言和東方特質的美感。

Ku Fu-Sheng, once a member of the Fifth Moon Group, is an important figure who has contributed greatly to motivating the modern art movements in Taiwan. He was also the second son of General Gu Zhutong, and long time friends of novelist Pai Hsien-yung. He graduated from National Taiwan Normal University in 1955, in 1961, he was awarded the Prize of Honor from Brazil's Sao Paulo Art Biennial. He subsequently moved to Paris, France, in 1961 and New York City in 1963. After a stay in Chicago, he moved to San Francisco where he served as Art Director and Vice President of Strawberry Hill Press. His visual style are bright and lively like short poems, full of symbolism. His experiments on found object collages and his choices of colors are bold but elegant and harmonious. These four cutting-edge, mixed-media works are all signed with a seal, suggesting the nostalgia in the heart of a travelling artist -- far away from home for the pursuit of freedom.



LOT608



LOT609

## 藝術家簡歷 ARTIST BIOGRAPHIES

### 賴志盛 LAI CHI-SHENG (B.1971)

1971 年出生於台灣台北，1996 年畢業於台灣國立藝術學院美術系，2003 年畢業於國立台南藝術學院造型藝術研究所，獲得碩士學位。目前生活與工作於台灣台北。賴志盛在 1990 年代中期是觀念主義團體「國家氧」的成員之一，早期作品多發表在台北都會區外圍的廢墟，以狀似徒勞的工事召喚絕對性、轉換場所意義。1996 年開始先後參與台北、上海、香港、名古屋等亞洲各地重要聯展，並於台北誠品畫廊、香港 Project One 以及法國巴黎西帖國際藝術村舉辦個展；作品《原素描》於 2012 年受邀參展倫敦海沃斯美術館「不可見：看不見的藝術 1957-2012」。賴志盛不斷削減他自己在作品裡的表現性，甚至將表現的任務完全讓渡給觀者，使得其作品獨樹一幟，為觀者帶來全新的觀賞體驗。

Lai Chih-Sheng was born in 1971 in Taipei, Taiwan. He currently lives and works in Taipei. He graduated from Tainan National University of Arts in 2003 with a Master degree. During the 1990s, Lai Chih-sheng was a member of the conceptual art group National Oxygen. He presented his early work in disused structures around the periphery of Taipei, which often involved seemingly futile labor, combined with references to the transformation of the site or the reign of absolutism. Examples include an installation in which he stacked a column of 100 bricks up to the ceiling of an empty factory, and another in which he filled a hollow area of an abandoned building with methyl cellulose, forming an artificial water line that met with the surrounding floor. He creates a minimalist, atypical reality within everyday circumstances. His artwork has a site-specific quality, involving concepts of labor and consumption, and raises questions about art and its production.

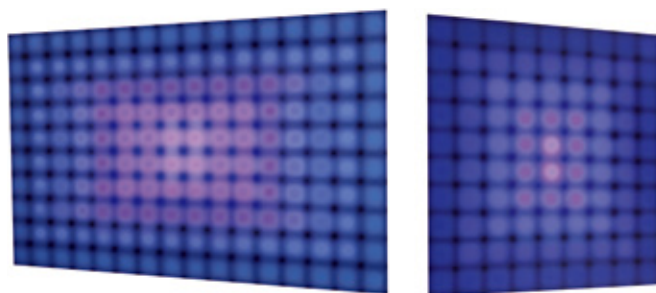


LOT626

### 李姝睿 LI SHURUI (B.1981)

1981 年生於重慶，2004 年畢業於四川美術學院油畫系的李姝睿是年青一代女性畫家中的代表人物。現居住與生活在北京。在其個人創作中，「光」和「空間」是其所有作品的關鍵詞，她堅信在不同的文化和時代里，「光」和「空間」的運用都能反映和塑造時代中個體的需求和精神狀態。將對這些元素的感知體驗進行了更加極致化的探討，並將關注點逐漸切換到一種與當代藝術意識和現代主義的反思當中。先進的創作理念，對光影敏感的捕捉造就其充滿女性視覺又不乏力量的創作才能。李姝睿於大學畢業前就於世界各地參加多個項重要聯展，並從 2008 年伊始，先後於韓國首爾 Connoisseur contemporary 畫廊、香港、西班牙聖地亞哥及中國北京舉辦個人展覽。

Li Shurui was born in 1981 in Chongqing, China. She graduated from Sichuan Art College with a degree in Oil Painting in 2004. Li Shurui currently lives and works in Beijing. "Light" and "space" are keywords in the oeuvre of Li Shurui. She wholeheartedly believes that depending on different cultures and time-periods, the use of "light" and "space" can reflect and shape the needs and mental states of individuals within a specific era. Li Shurui uses the sensory experience of "light" and "space" to carry out an even more far-reaching investigation, gradually shifting the point of focus to an examination of contemporary art awareness and modernism. Her advanced art concept and her sensibility toward light and shades made her distinguished among young contemporary artists in China. She started participating in important Group Exhibitions while she was still studying in college. She has hosted several Solo Exhibitions in Seoul (Korea), Hong Kong, Santiago de Compostela (Spain) and Beijing (China).



LOT625



七戶優 MASARU SHICHINOHE (B. 1959)

1959 年生於日本青森縣，1981 年畢業於武藏野美術大學造型系建築科。從事建築設計三年後，他繼而醉心插畫，並出版數本插圖文集，包括 2000 年出版的《Campanella：機械少年與魔法號角》及 2002 年出版的《箱少年》。在出版界引起廣泛討論後，七戶優的創作趨於活躍，其興趣上的轉移，亦為日後的繪畫事業鋪路。七戶優的作品體現超現實主義畫風，時常描繪看似純真卻掩飾孤獨的少男少女。星球運轉、萬有引力等宇宙學、物理科學元素，驅動科學發展的煉金術、占星術等神秘主義都是他作品的創作源頭。他於 1994 年東京原宿首次舉辦個人展覽《物理學漫談》，此後以約兩年一次的頻率舉辦個人展覽。2007 年始於海外市場廣受好評。2010 年於台北舉辦個展《月下紫羅蘭：七戶優繪畫作品展 1990-2010》，反響熱烈，廣受好評。2012 年 4 月於日本東京中野區亦舉辦個展《少女全記錄》。

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

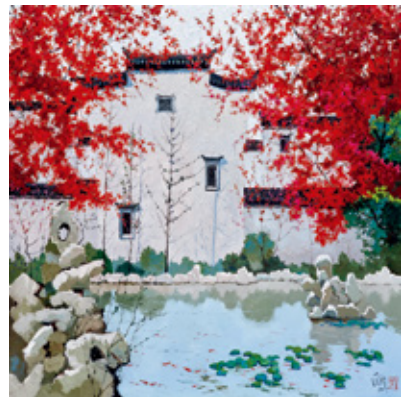


LOT621

龐均 PANG JIUN (B.1936)

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

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



LOT611

## 藝術家簡歷 ARTIST BIOGRAPHIES

### 常玉 SANYU (1900-1966)

1900 年出生於四川省南充市。12 歲開始學習書法。1917 年入上海美術學校就讀，1919 年赴日本，並在東京展出其書法作品，獲當地雜誌刊載推薦。1920 年其赴法勤工儉學到巴黎，就此定居，至 67 歲辭世，生活孤獨，悲劇以終。1921 年曾與徐悲鴻、張道藩等留法學生組織「天狗會」。他與當時居巴黎研習的藝術家有密切往來，畫風受表現主義和野獸派影響，自由不羈。1925 年開始參展於巴黎獨立沙龍和杜樂麗沙龍。1948 年在紐約現代美術館展出作品，並留居紐約兩年，1950 年回到巴黎，直到 1966 年逝世。台北國立歷史博物館所藏常玉作品四十餘幅，皆為畫家親自揀選的晚年作品，1978、1984、1990 及 1995 年該館曾四次舉辦常玉回顧展。法國居美博物館在 2004 年 6 月也舉辦了大型常玉回顧展，台灣國立歷史博物館亦於 2017 年 3 月至 7 月舉辦《相思常玉—館藏常玉展》，足見他作為海外華人藝術家在 20 世紀美術史上的重要地位。

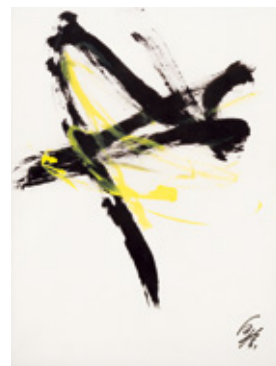
Born in Nanchong, Sichuan. Started learning calligraphy at 12. Admitted to Shanghai School of Art in 1917. Went to Japan in 1919, exhibited his calligraphic works in Tokyo and gained recommendation from local magazines. Settled in Paris in 1920 where he paid for his studies by working part-time. Led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



LOT601



LOT602



LOT617

### 白髮一雄 KAZUO SHIRAGA (1924-2008)

1924 年生於日本尼崎市。創作形式涉及繪畫、行為。為日本「零族」藝術團體及「具體派」前衛藝術團體成員，亦被稱讚為具體美術派中最出色顯著的成員之一。自 1955 年參與具體美術藝術組後，他的國際曝光率與知名度最高，傳承吉原治良的國際視野。在 1965 年他參與具體藝術派僅僅十幾年，白髮一雄已經在很多地方展覽過，包括東京、紐約、巴黎、都靈、阿姆斯特丹和開普敦。早期藝術創作帶有行為藝術的形式，徹底改革了藝術表達性，用表演藝術、雕塑，甚至將泥作為一種媒介實驗。1970 年開始，受美國抽象藝術的影響創作出獨具特色的藝術手法—「足繪」，他認為藝術創作行為是身體的「瞬間生命力對生與死的抉擇」。

Kazuo Shiraga was born in 1924 in Amagasaki, Japan. He was a Japanese modern artist who belonged to the Gutai group of avant-garde artists. He was acknowledged internationally only after his death. In the 1940s he studied Nihonga at the Kyoto City University of Arts. In 1953 he founded the group "Zero Kai" with Akira Kanayama, Kaiko Tanaka and Saburo Murakami which merged with Gutai in 1955.[1] Until 1966 his Performance Paintings were largely painted with his feet. Later he was influenced by Frenchman Jean-Jacques Lebel. 1971-72 he lived as a Buddhist monk. He has received Osaka Art Prize 2002.



席德進 SHIY DE-JINN (1923-1981)

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

Shiy, born in 1923 in the southern part of Sichuan, followed a private teacher to learn how to draw when 5 years old. In 1941, he learnt from Pang Syun- Chin who had studied in France meanwhile Shiy was greatly influenced by Henri Matisse employing vibrant colours in the works. In 1948, Shiy graduated from the Hangzhou National College of Art studying under Lin Fengmian. Shiy, after graduation, moved to Taiwan and taught at the Provincial Chia-Yi Senior High School. In 1957, holding his first solo exhibition, his work, the Goose Seller, was selected and participated into "IV BIENAL" in Museu de Arte Moderna in Sao Paulo in Brazil. In 1962, he was invited to the U.S.A by the U.S. State Department then continued the study in France for 3 years. He taught at the Department of Architecture in Tamkang University and National Taiwan Normal University after returning to Taiwan. In 1975, he won the Chung Shan Literary Prize Award. Incorporating the western and eastern painting styles with the use of brushworks in water colour, ink and oil paintings, his creations were a blend of traditional and modern local, formulating Shiy's appealing and unique style.



LOT606

高野綾 AYA TAKANO (B.1976)

1976 年出生於日本埼玉縣。2000 年畢業於多摩美術大學藝術系。1997 年加入村上隆公司 Kaikai Kiki 旗下成為大受歡迎的女藝術家。她的作品世界以日本漫畫、科幻小說、一點點情色和修改的日本風格構成，可以說是一位獨自形成具有前瞻性脈絡的稀有藝術家。不管是奇妙的世界架構或是社會的破綻，奇形怪狀的動物或者是人類慾望的結晶等都是她構成作品的主題，創作背景多融合傳統日系元素及當代美學。在日本，她也以寫作漫畫家、SF 為題的隨筆受到歡迎，提供以雜誌為主的媒體作品。先後於東京、巴黎、倫敦、香港等全球各地的重要藝術界參展，並於東京等地舉行個人展覽。

Born in Saitama, Japan, Aya Takano is a Japanese pop artist associated with the Superflat movement. Influenced by both manga and American Science Fiction, her art typically depicts large-eyed female heroines, often partially or completely nude. Known for mostly her drawings and paintings, she usually works in ink and acrylics. Drawing has also been the base for other works such as 2004's Subterranean, a comic book like series, or in video, such as The World After 800,000,000 Years, in which small adventures usually take place. She received a B.A. from Tama Art University in Tokyo in 2000. She is a member of Takashi Murakami's Kaikai Kiki.



LOT620

## 藝術家簡歷 ARTIST BIOGRAPHIES

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### 谷口真人 MAKOTO TANIGUCHI (B.1982)

1982 年生於東京，畢業於東京藝術大學美術研究所主修跨媒體藝術。其作品是關於動漫角色和偶像呈現的日本少女圖像。這些少女的圖像在日本八十年代的當代社會中非常普遍流行，谷口的少年時期亦逐漸受其影響。雖然這種少女圖像在消費的循環中重複被應用成了既定形象，但觀者仍對其引發如真人般的遐想。谷口反覆研究這種少女圖像，持續地探討繪畫行為和因圖像真實存在所產生的「沈迷感覺」與「情緒涉入」之間的關係。過去曾參與展覽包括 2007 年東京藝術獎，2014 年 美少女之美術史等重要展覽，個人展覽包括 2012 年 Ano kono iru basho wo sagashite (2005-) (SUNDAY, 東京) 及 2014 年 無題 (NANZUKA, 東京)。

Makoto Taniguchi was born in Tokyo in 1982 and completed studies in Intermedia Art at the Graduate School of Fine Arts at Tokyo University of the Arts. Past exhibitions include Art Award Tokyo in 2007, neoneo Part 1 [Men] in 2009 (Takahashi Collection Hibiya, Tokyo), Daughters of the Lonesome Isle in 2012 (sprout curation, Tokyo), and solo exhibition Anokono iru basho wo sagashite (2005-) in 2012 (SUNDAY, Tokyo). Taniguchi's works are based on the imagery of girls in Japan as they appear as characters in comics and anime, and as heartthrobs and idols. Taniguchi reiterates a dialogue with this imagery, continuing the discussion in terms of the relationship between real existence born out of "strong feelings" and "emotional involvement", and the act of painting.



LOT622

### 莊普 TSONG PU (B.1947)

1947 年出生於上海，兩歲隨家人遷至台北。他是一位運用理性規制達到直觀詩意的當代藝術家。1972 年赴西班牙馬德里藝術學院就讀專攻繪畫，1981 年返台，1983 年第一次個展「材質與心靈的邂逅」提出繪畫的物質性，在當時台灣藝壇影響甚大，也影響了新的藝術家及後來的復合媒體創作，以極簡風格出發，並以此聞名。1984 年獲得台北市立美術館的中國現代繪畫新展望台北市長獎。1985 年獲得雄獅雙年獎。1990 年與劉慶棠等成立伊通公園。1997 年赴義大利參加威尼斯雙年獎，將台灣當代藝術帶入國際。2009 年伊通公園獲得第十三屆台北文化獎。

Born in Shanghai, 1947, Tsong Pu lives and works in Taipei. Revered in Taiwan as an art educator as well as an artist, Tsong Pu has spent decades patiently forging an idiosyncratic marriage between Abstract Expressionism and the spirit of traditional Chinese painting. He creates an astonishing variety of effects using just two basic forms: a 1-cm x 1-cm grid and one or more long lines, often diagonals. In characteristic works like White Rabbit's A Dialogue (2010) and The Cadence of Entrainment (2010), he stamps his paint onto the canvas with a chop, the wooden block used to carry a Chinese person's carved signature. The often hypnotic uniformity of the grid pattern deliberately imitates the weave of the canvas, and the additional lines, often raised, evoke the threads in Chinese embroidery. Tsong Pu creates a sense of dynamism by superimposing organic shapes and irregular colour patterns on the neutral tones and geometric perfection of the grid, but his overall aim is to induce a mood that is "calm and dispassionate, not emotional".



LOT610



王岱山 WANG DAISHAN (B.1981)

1981 年生於山東省淄博市，1999 年至 2003 年就讀於湖北美術學院油畫系獲學士學位，2004 年至 2007 年就讀於清華大學美術學院 繪畫系獲碩士學位。從 2007 年開始，先後於藝術北京博覽會，「景物 - 人物」第二回展等重要聯展參展。並於 2010 及 2011 年分別於北京橋捨畫廊及上海劉海粟美術館舉辦個人作品展。其作品以場景為主，繪畫基礎紮實，把焦點對準周邊的生活和日常現實，將零零散散的瞬間、日常的場景和物體，安置於獨特的氛圍之中。2007 年被何香凝美術館收入館藏。現居住與生活在北京。

Wang Daishan was born in November 5th, 1981 in Zibo, Shandong. He earned a bachelor degree in Oil Painting from Hubei Art College, and studied in Tsing Hua Art College from 2004-2007 with a Master degree of Painting. He started participating in various of group Exhibitions from the year of 2007 including Beijing Art Expo, Scenery and Figure II. He has also hosted solo exhibitions in Beijing Bridge Gallery, 2011 and Shanghai Liu Hai Su Art Museum in 2012. His works are based on sceneries of everyday happenings, with a unique nostalgic touch. A few of his artworks were collected by He Xiangning Art Museum, Shenzhen, Guangdong in 2007. Wang Daishan currently lives in Beijing.



LOT1624

伍偉 WU WEI (B.1981)

1981 年生於河南，2012 年畢業於中央美術學院實驗藝術系，獲碩士學位。現在生活工作在北京。其作品曾參加 2012 年第一屆意大利中國當代藝術雙年展，於德國 Weimar，上海「藝術都市」等地參加聯展；並早在 2004 年即開始舉辦個展，2016 年於北京白盒子藝術館及 NUOART 畫廊舉辦個人展覽。其作品不僅中央美術學院美術館、今日美術館等機構和個人收藏，更收錄於重要文獻《中國當代藝術文獻 2008》。其作品多選用較為特殊的媒材，通過媒材的質感來傳遞物象之間無形的溫度與存在感，出人意料又發人省思。

Wu Wei is a young Chinese artist who currently lives in Beijing. He was born in Henan, China in 1981. He graduated from Central Academy of Fine Arts with a Master degree in 2012. Wu Wei has participated in first China-Italy Biennale in 2012. He started his own solo exhibition in 2004 as a fresh graduate of college. His artworks are not only collected by prominent art institutes including CAFA Art Museum and Today art museum, but also recorded in China Contemporary Art Document 2008. His artworks inspire the audience by their texture and forms.



LOT1627

## 藝術家簡歷 ARTIST BIOGRAPHIES

### 閔平 YAN PING (B.1956)

1956年出生於山東省濟南市，1979年考入山東藝術學院，1983年畢業留校。1989年考入中央美院油畫創作研修班。現為中國美術家協會理事、中國油畫家學會理事、中國人民大學徐悲鴻藝術學院教授、中國人民大學徐悲鴻藝術學院碩士生導師、人民大學藝術學院油畫第二工作室主持。閔平作品參加「全國第一屆油畫展」、「93中國油畫年展」獲得銀獎、「中國油畫雙年展」獲提名獎，在美國參加過「中國現代藝術展」等。作品《礦大嫂》參加「全國第六屆美展」獲優秀獎，被中國美術館收藏。其創作多描繪人類之間溫馨細膩之情感，令人動容，全球性的主題亦使得其作品廣泛被海外美術館、博物館以及國內外私人收藏，為中國最有影響力的女畫家之一。

Yan Ping, female, was born in June, 1956 in Jinan City, Shandong Province, China. In 1989 he entered the oil painting seminar at the Central Academy of Fine Arts. Now she is acted as one of professor taught in College of Xu Beihong Art, Renmin University of China. Yan has Had attended the first due of national oil painting exhibition held by China Fine Art Museum, "93 years of Chinese Annual Exhibition of Oil Painting" and achieved the silver medal, attended "Chinese Oil Painting Biennale" and achieved nominated award, attended the "China Modern Art Exhibition" in the United States and so on. Artist Yan ping emphasis more on emotions expression, with her favorite vibrant colors, with flexible lines she controlled freely, with the picture structures composed by shapes and colors, she enjoyed the limitless funs of the painting creation and show the beauty she has found, as well as deliver her thoughts and secrets that hidden in the bottom of her heart. Her paintings draw the joy of life, also draw sad and dreariness behind of joy.



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### 張曉剛 ZHANG XIAOGANG (B.1958)

1958年出生於雲南省昆明市，1977年考入四川美術學院繪畫系油畫專業，1982年畢業並獲學士學位，2007年受聘四川美術學院特聘教授。現工作和生活於中國北京。九十年代初期，在西方現代主義繪畫影響下，開始探索性地使用照片素材進行創作，他運用近現代中國流行藝術的風格表現革命時代的臉譜化肖像，「血緣-大家庭」系列。這一系列作品傳達出具有時代意義的集體心理記憶與情緒，對社會、集體以及家庭、血緣的典型呈現和模擬的再演繹。1994年，「大家庭」系列入選第46屆威尼斯雙年展，並受到國際藝術領域的關注，張曉剛也逐漸成為中國當代藝術的領軍人物，多次參加國內外的藝術展覽，作品被國內外多家美術館、畫廊、以及私人收藏。除了眾所周知的「大家庭」系列以外，他還陸續創作了「失憶與記憶」系列，「裡和外」系列，「綠牆」系列，鏡面系列，繪畫雕塑作品系列等，並在國內外多個美術館舉辦個人展覽。被批評家描述為是「真正在工作室裡工作的中國藝術家。」

Zhang Xiaogang was born in 1958 in Kunming, the capital of Yunnan Province in southern China. When the Cultural Revolution began in 1966, Zhang's parents were forced to give up their government posts, leave Zhang and his three brothers behind, and go to a "study camp" in the countryside. Following the collapse of the Cultural Revolution in 1976, Zhang was accepted into the prestigious Sichuan Institute of Fine Arts in Chongqing in 1977. In 1995 Zhang Xiaogang presented his Bloodline: Big Family series in an exhibition entitled The Other Face: Three Chinese Artists as part of the larger international exhibition Identità e Alterità, installed in the Italian Pavilion during the centenary 46th Venice Biennale. Drawn from formal family portraits, the paintings represent both the individual and the faceless masses of China at once. The figures, often dressed in identical Mao suits, have distinctive red blood lines which demonstrate the links between people.



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