

中國嘉德香港2018春季拍賣會
China Guardian Hong Kong 2018 Spring Auctions



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中國書畫

Chinese Paintings and Calligraphy



黎雄才 (1910 - 2001)
長江大橋
鏡心
設色絹本
1956年作

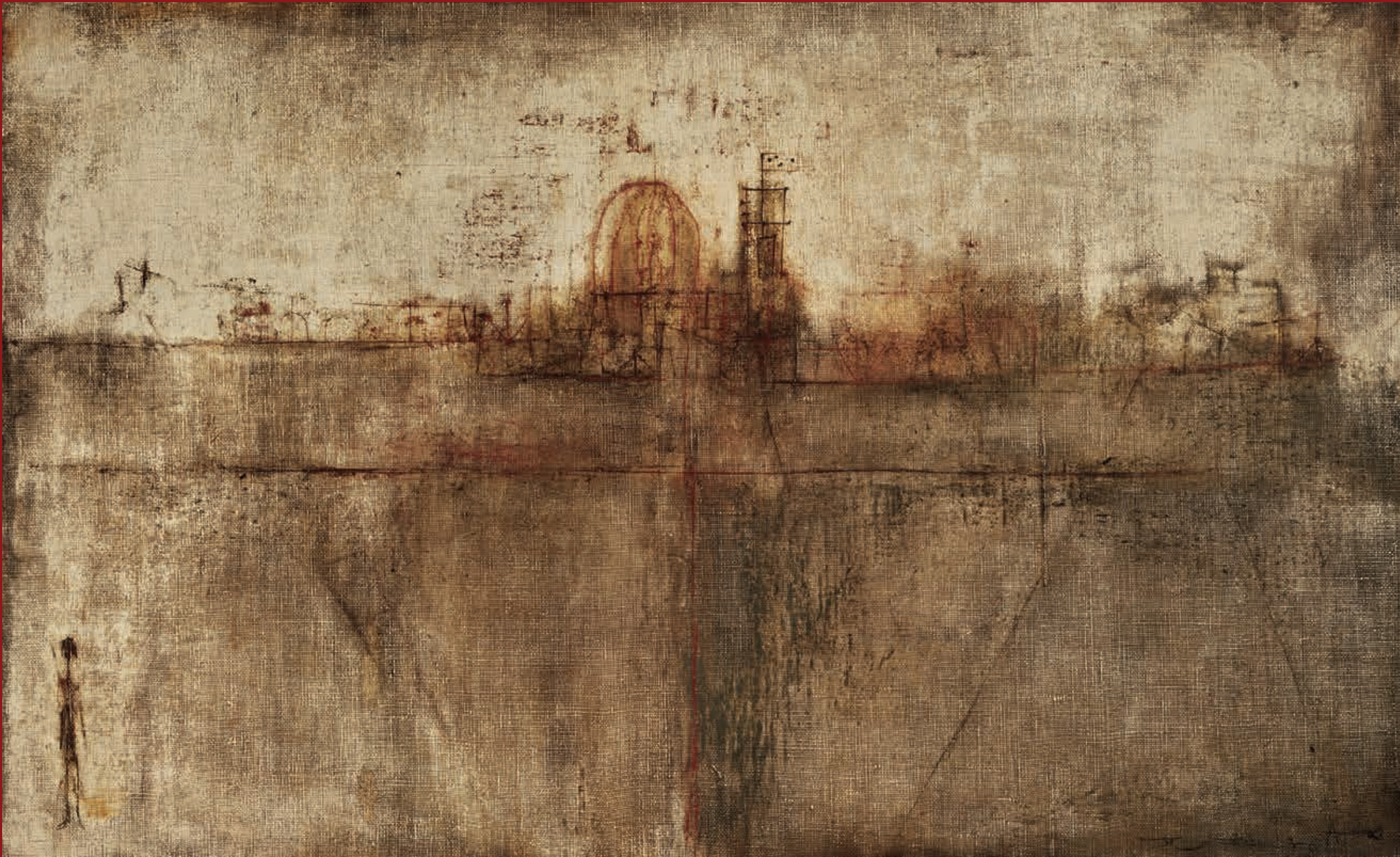
Li Xiongcai
The Construction of the Pier of the Yantze River Bridge
Mounted for framing
Ink and colour on silk
Painted in 1956
48 x 130 cm

中國嘉德香港2018春季拍賣會

China Guardian Hong Kong 2018 Spring Auctions

亞洲二十世紀及當代藝術

Asian 20th Century and Contemporary Art



趙無極 (1920 – 2013)
無題
油彩 畫布
1951年作

Zao Wou-Ki
Sans Titre
Oil on canvas
Painted in 1951
37.6×60.2 cm

中國嘉德香港2018春季拍賣會

China Guardian Hong Kong 2018 Spring Auctions

瓷器工藝品

Chinese Ceramics and Works of Art



徐氏藝術館珍藏

Important Collection from the Tsui Museum of Art

144.00克拉天然哥倫比亞祖母綠配鑽石項鍊, 梵克雅寶
144.00-CARAT NATURAL COLOMBIAN EMERALD
AND DIAMOND NECKLACE, VAN CLEEF & ARPELS



中國嘉德香港2018春季拍賣會

China Guardian Hong Kong 2018 Spring Auctions

珠寶鐘錶尚品

Jewellery, Watches and Luxury Goods

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A Master Piece of Magnificence
A Classic Work of Chu Teh-Chun From 1960



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Chinese Paintings and Calligraphy



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瓷器工藝品
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亞洲二十世紀及當代藝術
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珠寶鐘錶尚品
Jewellery, Watches and Luxury Goods



寄語

回望二零一七「嘉德年」，中國嘉德的全新公司總部——北京王府井大街一號的嘉德藝術中心正式開啓。一件件頂尖藝術品、一次次拍賣新紀錄，完美地體現藝術品的珍貴價值，黃賓虹的《黃山湯口》以3.45億人民幣成交，創下歷史新紀錄；陳逸飛的《玉堂春暖》在二十世紀和當代藝術板塊中，成為首件單幅突破億元的拍品，振奮人心。在市場陰晴冷暖之中，嘉德永遠自帶溫暖如春的正能量。

二零一七年秋天，更是中國嘉德（香港）成立五周年的里程碑。我們成功進駐會展，全年總成交額達到9.79億港幣，創嘉德香港歷年最好成績，與北京總部南北輝映。嘉德全年共成交71億人民幣，圓滿收官。

中國嘉德香港2018春季拍賣會蓄勢待發，將於3月31日至4月3日分別於香港JW萬豪酒店及港島香格里拉大酒店舉行。另外，中國嘉德香港將首次踏足台灣，於3月17日及18日於台北富邦人壽大樓國際會議中心舉行2018春季拍賣會預展，精彩可期。

新年伊始，中國嘉德香港專家團隊足跡踏遍全球，致力搜羅散落在世界各地的藝術瑰寶。中國書畫部分，本季寰宇集珍，所徵集得的拍品，質素規模皆值得關注。除了傳統的「觀想——中國書畫四海集珍專場」以外，更特設專場「亞洲重要私人珍藏系列」，可謂本季最大亮點。此系列幸得三大資深藏家支持，由三個極具誠意的亞洲私人珍藏專題組成，拍品涵蓋多位名家之傑作，值得諸位藏家引頸期待；亞洲二十世紀及當代藝術部分，精心遴選逾95件作品，當中包括匯集東西方九位藝術巨擘的精彩作品的「與大師對話」專題及「身體語言」專題；瓷器工藝品部延續嚴格審慎的原則，將攜「觀古——瓷器珍玩工藝品」、「玉質金相——中國古代玉器藝術珍品」及「搏泥幻化——中國古代陶瓷」三大專場隆重出場。當中「搏泥幻化——中國古代陶瓷」重點推出數個同一收藏的專題，旨在將每位藏者於高古瓷收藏的視野與情懷，文化與意趣，心得與體會，淋漓盡致地詮釋出來；珠寶鐘錶尚品部本年度將會繼續散發鑽石幻彩光芒，推出多件瑰麗珠寶，引領美的潮流。

我們由衷感謝藏家朋友廿多年來支持與信任，祈望與各位繼續攜手展翅翱翔，再創輝煌。中國嘉德將繼續堅持維護公正、公開、公平的拍賣秩序，秉持拼專業、拼學術、拼服務、拼人品的原則，在「藝術馬拉松長跑」中永不止步。



中國嘉德（香港）國際拍賣有限公司
總裁
胡妍妍女士

Foreword

In 2017, “The Guardian Year”, we have proudly unveiled the Guardian Art Center, our brand new headquarters at no. 1 Wangfujing Street in Beijing. Each masterpiece sold and each record broken speaks volumes of the tremendous value of art. Huang Binhong’s *Yellow Mountain* set a historical record at an astounding RMB 345 million, while Cheng Yifei’s *Warm Spring in the Jade Pavillion* broke the RMB 100 million mark for the first time in our Asian 20th Century and Contemporary Art sales, giving the market a great boost of confidence.

Last autumn also marked the fifth anniversary of China Guardian (Hong Kong). Our autumn auction series held at the Hong Kong Convention and Exhibition Centre was a huge success. The unprecedented annual total of HKD 979 million for our Hong Kong sales brought China Guardian’s combined annual total of 2017 to an impressive RMB 7.1 billion.

Coming up in less than a month, China Guardian Hong Kong 2018 Spring Auctions will take place from 31 March to 3 April at JW Marriott Hotel Hong Kong and Island Shangri-la Hong Kong. This season we are delighted to bring our highlights to Taiwan for our very first Taipei preview on 17 and 18 March at the Fubon International Conference Centre.

For months our Hong Kong specialist teams have been striving to uncover hidden treasures all around the world. The Chinese Paintings and Calligraphy department will present two sales of remarkable scale and quality. Apart from the main sale of “Chinese Paintings and Calligraphy”, we are honoured to be entrusted by three experienced collectors to offer “Important Asian Private Collections”. A highly anticipated highlight of the season, the latter features three superb Asian private collections of outstanding works by renowned Chinese painters. The Asian 20th Century and Contemporary Art sale will highlight two special themes, namely “A Dialogue with Masters” which brings together exquisite works by nine renowned artists from Asia and the West, as well as “Body Language” which explores the varied interpretations of the human figure. Chinese Ceramics and Works of Art will be presented in three sales, namely “Fine Chinese Ceramics and Works of Art”, “Virtue & Purity — A Selection of Fine Chinese Jade Carvings” and “Ancient Chinese Ceramics from the Tang to the Song Dynasty”, which features several important private collections informed by incredible vision, passion and connoisseurship. The Jewellery, Watches and Luxury Goods sale will offer a great selection handpicked for their beauty, quality and rarity.

I would like to thank our friends and collectors with all my heart for the unwavering trust and support over the past two decades. We pledge to always honour the principles of justice, transparency and fairness, to excel in professionalism, connoisseurship, service and integrity, and to embrace future challenges, whatever they may be.



Hu Yanyan
President
China Guardian (Hong Kong) Auction Co., Ltd.

台北預展 Taipei Preview 17 – 18/3

台北富邦人壽大樓國際會議中心
台北市敦化南路一段 108 號
Fubon International Conference Center, Taipei
No. 108, Sec. I, Dun Hua South Road, Taipei

中國嘉德香港 2018 春季拍賣會 China Guardian Hong Kong 2018 Spring Auctions

預 展 Preview

亞洲二十世紀及當代藝術、珠寶鐘錶尚品*、瓷器工藝品
Asian 20th Century and Contemporary Art, Jewellery, Watches and Luxury Goods*,
Chinese Ceramics and Works of Art

地點：香港 JW 萬豪酒店 3 樓宴會廳
Venue: Ballroom, 3/F JW Marriott Hotel Hong Kong

31/3 10:00-21:00
1/4 10:00-18:00

* 展出至 4 月 2 日拍賣會開始前 Preview will be closed prior to the auction on 2 April

中國書畫

Chinese Paintings and Calligraphy

地點：港島香格里拉大酒店 5 樓泰山廳及宴會廳

Venue: Ballroom and Taishan Room, 5/F Island Shangri-La, Hong Kong

31/3 10:00-21:00
1/4 10:00-18:00
2/4 10:00-18:00

拍 賣 Auction

2/4

亞洲二十世紀及當代藝術
Asian 20th Century and
Contemporary Art

瓷器工藝品
Chinese Ceramics and Works of Art

珠寶鐘錶尚品
Jewellery, Watches and Luxury Goods

香港 JW 萬豪酒店 3 樓宴會廳
Ballroom, 3/F JW Marriott Hotel Hong Kong

3/4

中國書畫
Chinese Paintings and Calligraphy

拍賣時間請參閱官網：
Please refer to official website for auction schedule:
www.cguardian.com.hk



微信 Wechat QR code

f China Guardian Hong Kong

chinaguardianhk

瑰麗雄奇 頓入桃源

趙無極登峰鉅作《25.06.86 桃花源》

文 / 陳沛岑

A Magnificent Glimpse of Paradise

Zao Wou-Ki's Great Masterpiece *25.06.86*

by Vita Chen

「早晨，當我回到工作室，即使當天的光線灰暗，地板上未完成的畫作總會讓我重拾力量，讓我拾起畫筆。如果畫布上的顏料已乾，我又可以再去創造各式各樣的實與虛、空與滿。在有生之年，我願以此表達繪畫給我不曾稍逝的喜悅．．．我不怕老去，也不怕死亡，我只希望能有足夠的時間，完成手上的畫，要它比上一幅更大膽、更自由。」

—— 趙無極

“In the morning when I return to the studio, even if the light that day is gloomy, the unfinished paintings on the floor always fill me with renewed energy and I pick up a brush. If the pigments on the canvas are already dry I once again get to create all manner of reality and fantasy, empty spaces and filled up scenes. In the time I have left I would like to declare here and now the unrelenting joy painting has always given me ... I am not afraid of growing old or dying, I just want enough time to finish my painting and for it to be bolder and freer than the last one.”

—— Zao Wou-Ki

上述是藝術家寫於1993年，時值72歲之齡的一段文字。透過他的言語，我們可以想像眼前的這個人，是用他全部的生命與熱情投入創作。

回顧20世紀以來從中國至海外留學的藝術家中，趙無極無庸置疑是最早在西方取得巨大的成功、打入核心藝術圈、最早被認可的中國藝術家之一。如自1957年起，他的作品在歐洲與美國分別由當時最具影響力的巴黎法蘭西畫廊（Galerie de France）與紐約庫茲畫廊（Kootz Gallery）代理，兩家畫廊是歐美戰後抽象表現浪潮的重要推手，代理的是一級的藝術家如哈同（Hans Hartung）、帕洛克（Jackson Pollock）等，經過他們不懈的推動與佈局，在1960年代末期，趙無極的作品除獲藝評家關注，並得許多美術館與私人藏家收藏，奠定了他跨國界的收藏群體。如截至今日，海內外收藏其作的國立藝術機構逾138家，當中包括：巴黎首屈一指的羅浮宮（Musée du Louvre）、龐畢度藝術中心（Centre Pompidou）、紐約現代美

術館（Museum of Modern Art）、大都會美術館（Metropolitan Museum of Art）、古根漢美術館（Guggenheim Museum）、倫敦泰德美術館（Tate Modern）、日本福岡美術館與北京中國美術館等東西方博物館界巨頭。這樣的資歷，翻開亞洲現代美術史，無人能出其右。而今年，巴黎國立現代美術館（Musée National d'Art Moderne）更將舉辦其回顧展，即便斯人已逝，他在藝術世界所掀起的浪潮，卻未曾停歇。

行到水窮處，坐看雲起時

回顧古今中外，一個偉大的藝術家，總是不斷尋求超越自我。趙無極正是當中一個鮮明的例證。他的創作經歷了幾個階段的重大轉變與突破，如從50年代初期的半具象，在1954年進入甲骨文時期，而至1958年轉向完全抽象，僅用色彩與線條向觀者展示他所見所感的世界。從甲骨文時期的神秘沉鬱，到60年代初期的激越磅礴、力重如山，而至70年代在歷經與親人

趙無極

(1920-2013)

25.06.86 桃花源

1986年
畫布 油彩

Zao Wou-Ki

25.06.86

Painted in 1986
Oil on canvas

195×130 cm



張大千《桃源圖》1982年作 彩墨紙本 209 × 92.2 cm. (版權所有)
對照張大千的《桃源圖》與趙無極的《25.06.86 桃花源》，雖一以中式墨彩，一以西式油彩來表現，但兩者在構圖與用色上展現了有趣的對話，均顯露其對傳統的超脫與創新，以及兩人在過盡千帆後，展現的人生智慧與其眼見的豐美世界。

生離死別，對生命有更大的體悟後走向凌虛御空，回歸自然與東方的哲學觀，坦然地順應自己的本性。他不斷建立，後又跳脫在繪畫上已得的成就。他的勇於超越、大破大立，成就了一代大師，並為他建立起了國際聲名。而走入80年代，其可謂達創作與成就之巔。在歷經過去30年投身繪畫的探索，趙無極說：「我變成熟了，過去累積的努力，有了成果，一切都變得容易多了。」在該階段，他全然可以筆隨己心，如入無人之境。技術層面對他來說已經不是問題。

而亦是在此時，藝術世界向他回報了豐碩的肯定。如在1981年，巴黎大皇宮國家畫廊邀請他於該處舉辦個展，如其自言，這是他的作品「首次」在「官方場所」展覽。大皇宮為法國一級的博物館，此展揭示了他為法國藝術圈從上到下的全面擁抱。法國「國際交流協會」更視其作為東西藝術文化交流的精神橋樑，在大皇宮展後，協會將此展定為國家年度文化外交重點項目，在1981至1982年將此展推展至日本五個美術館、香港藝術中心以及新加坡國立現代美術館巡迴展出，在短短的兩年期間，迅速建立起趙無極在亞洲的聲名，而在1985年，趙無極更被中國官方邀請回杭州藝專講學，大師地位焉然底定。完成於1986年的《25.06.86桃花源》一作，即誕生於其人生、國際聲望如日中天的時空背景中。作品除展現他在創作上的完滿、揮灑自如，亦反映了他遼闊、悠然自得的心緒，與其終極的美學觀。

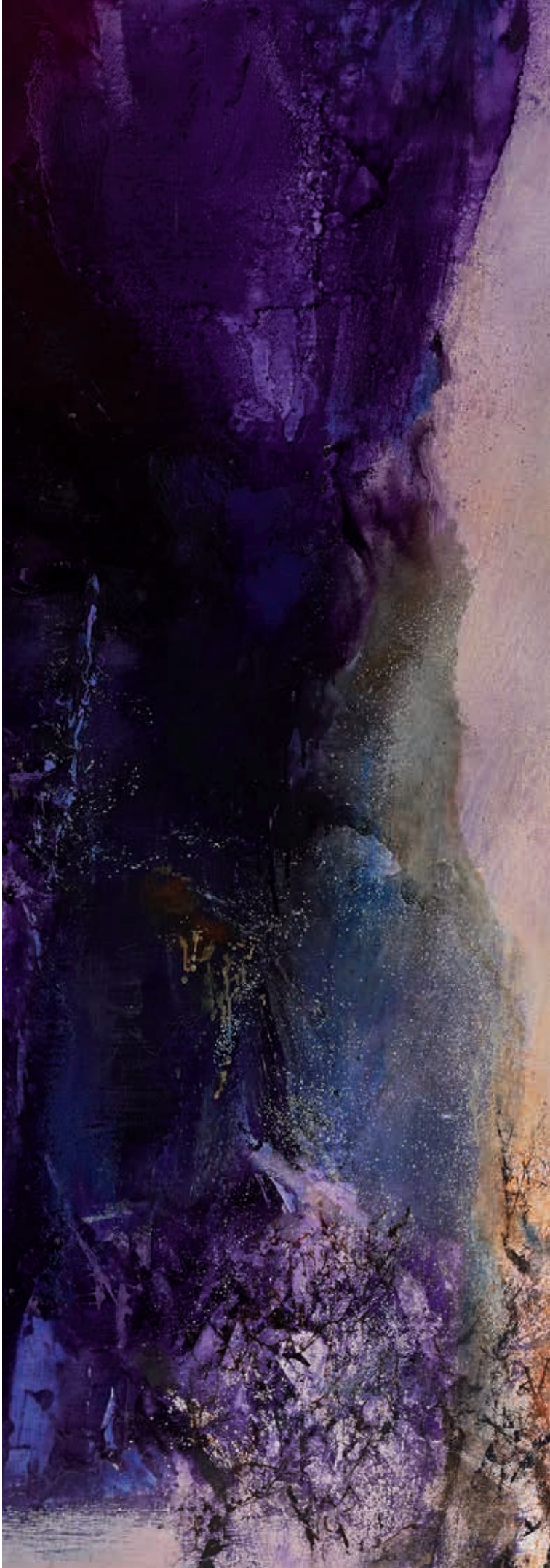
華光綻放，東西交輝

回憶趙無極剛到法國時，為避免落入外界對於東方藝家的刻板印象與傳統水墨的窠臼，他刻意捨棄水墨，選擇全然以傳統西式的媒材來作畫，並在當中走出了自己的一片天地，然而在1971年，他的第二任太太陳美琴病重，並於隔年過世，帶給他極大的打擊，讓他長達一年半無法作畫，而此時，幫助趙無極走出陰霾與苦痛的，正是中國的水墨！為排解心中的煩憂與窒礙，他找回兒時熟悉的雪白宣紙與墨，在最單純的水與墨的浸染、嬉戲間，重拾繪畫的樂趣。水墨像讓他垂死心靈所攀附的一根浮萍，拉著他向上、重回創作的軌道，而中國水墨千年的深厚東方美學，更在之後深深地影響他的油畫創作。我們見到他開始「以東方的方法追尋生命的表達」。如在此《25.06.86桃花源》直式的宏大畫幅中，趙無極奔放地在畫布上施以亮麗的藍紫基調色彩，大膽地讓它佔據畫布近乎三分之二的空間。他刻意加入大量的松節油，讓原本西方本質上以濃稠、厚重為特色的油彩變得流利輕快，透過層層的渲染、掩塗、潑灑，成就了我們眼前所見的光華，在那大面積的色塊中，懸浮透亮的葡萄紫隨著柔韌綿延、躍動飛揚的墨黑線條由地面蒸蒸日上，和寶藍、靛青與墨色交織、迸溢出如山壁

般的形象，層層向上遞嬗，蒼茫勁拔，柔中見剛，當中還有如琉璃灑溢的點點金光，為作品注入一絲溫暖的氣息。如詩人亨利·米修（Henri Michaux）所言：「抽象的成分在擴張，東瀾西灑，精粹、沉澱，躍過形體化的線條，以絲綢的輕柔著陸，達到時總有一種說不出的瀟灑，絕非西方式的。」趙無極並在此將中國傳統書畫中「墨分五色」的概念，加之以西方絢麗的油彩重新演繹，匯融出新，以其極標誌性的藝術語言展現東西藝術精粹交會的灼灼之光。他的表現方式，與其所採取的路徑，顯然是在西方藝術家筆下，不可能出現的藝術格局與境界，此使他得以卓絕而立。

虛白的探索，道家哲學的反射： 朦朧氤氳，如夢似幻

除此之外，趙無極更在此畫中挑戰如何表現「空」及內蘊的道家哲學。如若遠觀之，在《25.06.86桃花源》畫幅的整個中心偏右，趙無極刻意留下了一個以白色為基調的空間，配合左方與右方濃重的色塊，展現「虛」與「實」間戲劇性的火花，並試圖營造出若中國水墨中對於煙雨迷離、雲霧蒸蒸的特殊境象的描寫。趙無極曾說：「在畫布上表現實比虛容易得多，中國水墨畫中的白，是虛白，可以不描繪任何東西但仍給人對於空間的無限想像，但在油畫裡，不能真的留白，油畫中的白，往往需要花上加倍的時間來處理。」對照此作，近觀之下，觀者可發現在那片白色空間中，畫家以不同方向的筆觸施發相異明度的白色色彩，並在其中融入粉紫彩、淡藍、鵝黃與青銅綠彩，透過多層次的肌理與細膩的深淺安排，創造出此氤氳朦朧，縹緲悠遠之景，此或體現了中國傳統道家的哲學——以謙柔之心坐忘於天地自然，以及東方的宇宙觀。正如中國美術館館長許江所說：「趙無極體悟到『惚兮恍兮，其中有象；恍兮惚兮，其中有物』中『道』的型態。他將煙雨之虛，寫作穿梭無定的實體，又將山壑的實體，寫作若有似無的虛境，或者，將虛與實來往穿梭，使得他的藝術成為西方抽象表現運動中最富詩意的一個，東方的意象、西方的抽象，在趙無極的藝術中合二為一，實現劃時代的精神提升。」點明了他標誌性的非凡成就。



展開的世界：垂直三澗式構圖

「野獸派的作品給我上了一堂震撼教育，他們的空間，僅僅利用色彩運用來營造。」

—— 趙無極

而在1986年，趙無極的創作首見垂直的三澗構圖。這樣的構圖形式，在他其畢生創作中僅有三件，分別為《02.02.86向馬諦斯致敬I》、是次上拍的《25.06.86桃花源》與《21.05.93向馬諦斯致敬II》。此構圖受馬諦斯的名作《科利尤爾的法式窗子》啟發，回溯趙無極在初見該作時大感震撼，他曾說作品「呈現了一個虛空和充實同時存在的門，在那面前，我們可以找到生命、灰塵和我們所呼吸的空氣。然而在那後面發生什麼事？那裡是黑暗的、巨大的空間，像是一扇真正朝繪畫展開的門。」因而在1986年2月，參考其形式畫下向馬諦斯致敬的作品。接續在6月創作《25.06.86桃花源》，兩者雖同為三澗式的構圖，但他將前作中心沉鬱深勁的黑改以白取代，並更加瀟灑地在畫中注入奔放的情思，及若與天地自然合一的明亮心緒。晉代文學大家陶淵明在《桃花源記》曾寫道：「晉太原中，武陵人，捕魚為業，緣溪行，忘路之遠近，忽逢桃花林，夾岸數百步，中無雜樹，芳草鮮美，落英繽紛，漁人甚異之，復前行，欲窮其林。林盡水源，便得一山，山有小口，彷彿若有光，便捨船，從口入，初極狹，纔通人，復行數十步，豁然開朗。」此對美好幻境的想像與《25.06.86桃花源》的畫意不謀而合，展現了完美的對照。

水墨大家張大千在1982年定居台北時，曾作潑彩巨制《桃源圖》，描繪對世外桃源的想像。趙無極與大千兩人為忘年之交，在巴黎時曾多次互動，1983年，趙無極在台北國立歷史博物館舉辦個展時，來台參加展覽開幕，期間特別至摩耶精舍拜訪張大千，有極高的可能，他在當時曾見大千的《桃源圖》一作，張大千在50年代中期從細筆轉向粗筆、潑墨，60年代初期成就潑彩，此與趙無極從具象轉到抽象的創作轉折或互有啟發、互通關聯，兩者同為勇於突破自我，追求更高境界的藝術家。對照大千晚年的《桃源圖》與趙無極的《25.06.86桃花源》，一以中式墨彩，一以西式油彩來表現，但在構圖與設色上卻展現了有趣的對話，兩人分別以自我獨特的方式對傳統提出詰問與創新。作品如同一扇展開的大門，向我們展現過盡千帆後，藝術家沉澱的人生智慧與其眼見的豐美。且讓我們走到作品前，安靜地，細細體悟畫中的世界。



趙無極《向馬諦斯致敬02.02.86》1986年作 油彩畫布 162 × 130 cm.（版權所有）此為趙無極1986年首度在創作形式上出現垂直的三澗式構圖，該構圖形式在他畢生創作中僅有三件，是次上拍的《25.06.86桃花源》是為其二



馬諦斯《科利尤爾的法式窗子》1914年作 油彩畫布 116.5 × 88 cm. 巴黎龐畢度藝術中心收藏（版權所有）趙無極為野獸派大師如何運用色彩形塑空間大感震撼與啟發

Of all the Chinese artists who have studied overseas since the twentieth century, Zao Wou-Ki was the first to achieve major success and one of the first to be welcomed into the Western art world with open arms.

Even at the End of the Road There is Always Hope

Since ancient times, great artists whether Chinese or foreign, have pursued a path of constant self transcendence and Zao Wou-Ki is no exception. Indeed, his approach to painting underwent several major changes. In the 1980s, it could be said that Zao reached the pinnacle of his creative work and artistic achievements.

The painting *25.06.86* was completed in 1986, at a time when Zao's life and international reputation were at their zenith. The work not only showcases the artist's creative success and freedom, it also reflects the vast sweep and laid back nature of his emotional world as well as his ultimate aesthetic outlook.

Wonderful Panorama, East Meets West

On arriving in France, Zao Wou-Ki abandoned ink art in an effort to avoid being pigeonholed by the outside world's stereotypical view of Eastern artists or limited by the confines of traditional ink art. Instead he chose to paint using only Western materials and sought to forge his own way in the art world. In the large vertical painting *25.06.86* Zao Wou-Ki presents a bright blue and purple colour motif which he boldly allows to take up nearly two thirds of the space. In addition, he adds a great deal of turpentine so the thick and heavy Western oil colours are lighter and flow more. Through layers of colour, daubing and splashing Zao showcases a panoramic view and within that vast expanse of colour the transparent grape-purple follows the flexible, vital black ink lines up from the floor, intersecting with royal blue, indigo and black to explode in the image of a mountain wall, its transmuted layers rising upwards, vast and towering, like steel shrouded in softness.

Exploring Virtual White and Reflections of Daoist Thought: Creating Dreamlike Scenes

Seen from a distance, the central focus of *25.06.86* is the right of the painting. Zao deliberately leaves a predominantly white space, which in conjunction with the thick colours on both the left and right, showcases the dramatic sparks between reality and virtuality. He also attempts to depict a scene reminiscent of hazy rain and mist in the Chinese ink painting oeuvre. Zao once said: "It is far easier to express reality than virtuality on

the canvas, the white in Chinese ink painting is virtual white, it can express nothing and still create in the viewer boundless imaginings about space, but in an oil painting one cannot really leave a white space, because the white in an oil painting requires far more time to deal with." In contrast, looking up close viewers discover that through the use of different directional strokes, the white space in the painting is made up of hues of white that differ in brightness as well as light blue, goose yellow, bronze green and violet. In addition, this multilayered texture and rhythm of depth create hazy indistinct depictions and dimly discernible scenes in the distance, which could be viewed as representations of traditional Chinese Daoist philosophy, as the viewer sits there with a humble heart, lost in meditation, surrounded by nature and the Eastern view of the cosmos.

An Unfolding World: Three-Stream Vertical Composition

"Viewing the works of the Fauvist School was such a shock and an education when I saw how they used only colour to create space."

- Zao Wou-ki

In 1986, Zao Wou-Ki produced his first vertical three-stream painting. This approach was inspired by Matisse's *French Window at Collioure* which on seeing for the first time left Zao feeling surprised. Although both pieces are three-stream compositions, in the second the artist uses white rather than the gloomy black of the former. He also adds unrestrained sentiment and emotions that appear at one with heaven and earth.

In 1982, when Zhang Daqian moved to Taipei he painted the splashed-colour masterpiece *Peach Blossom Spring* as a depiction of paradise. Despite their age difference, Zao Wou-Ki and Zhang were friends and had met on numerous occasions in Paris. In 1983, Zao held a solo exhibition at the National Museum of History in Taipei and attended the official opening. He then spent time in the city and visited Zhang at his home. It is highly likely that he saw Zhang's *Peach Blossom Spring* at this time. In the mid-1950s, Zhang exchanged his brushwork from thin to thick and in the early 1960s his ink-splash works evolved into splashed-colour. It is possible that this inspired Zao's creative development from representational to abstract painting or that the two artists communicated, particularly as both men were courageously prepared to break with ego in pursuit of a higher artistic plane.



朱德群

(1920-2014)

構圖第五十七號

1960年
畫布 油彩

Chu Teh - Chun

Composition No.57

Painted in 1960

Oil on canvas

127×96 cm

借古開今 磅礴巨構

朱德群1960年經典代表《構圖第五十七號》

文 / 李丫涯

Reinventing The Present with The Past

A Master Piece of Magnificence

A Classic Work of Chu Teh-Chun From 1960

by Enya Li

「我希望透過西方色彩關係和書法的抽象線條，熔鑄成新風格的抽象繪畫：即能表達中國古典詩詞中不可言傳，只能意會的抽象意境。」

—— 朱德群

"I wish to create a new style of abstract painting through Western use of hues and Eastern calligraphic abstract lines; it will then express the indescribable abstract state of mind as conveyed in Chinese classical poems."

—— Chu Teh-Chun



1960年 朱德群與夫人董景昭攝於法國巴黎盧森堡公園

1999年2月，巴黎法蘭西藝術院的圓拱大廳內舉行著一場深具歷史意義的授勳典禮，年近80歲的朱德群榮膺法蘭西藝術院院士，成為該院200年來首位華裔院士和首位東方藝術家。

典禮主席M. J. Cardot院士在致詞時點出：「朱德群院士一生的繪畫創作豐富了歐洲文化的內容」，這無疑是對朱德群為20世紀西方繪畫的發展與貢獻做出至高的肯定。而這豐富西土的根葉，正是中國傳統筆墨的東方美學涵養，讓朱德群從中國走向世界，又在世界緯度的開闊視野中回歸中國，將中國歷代相傳的翰墨技法與意象詩韻，寫意傳神地轉書至西方油畫媒材之上，發展出兼具冷抽象的冷靜、熱抽象的感性，及中國抽象寫意性的革新藝術語彙，成為20世紀中西方藝術發展中，「借古開今」的重要豐碑。

圓熟自我：首攀巔峰的東方式抽象

30年代於杭州國立藝專求學時，吳大羽是朱德群最尊崇的老師，給予了他繪畫技巧、理論和思想上深遠的影響，他銘記恩師的教誨：「繪畫即是畫家對自然的感受，亦是宇宙間一剎那的真實」。50年代初期，在台灣八仙山寫生時，面對如同唐宋時期山水畫中的景致，使朱德群頓悟：中國傳統繪畫中講求的虛實變幻、意境神韻較傳統西方寫實、透視造型更能展現藝術家面對自然時「天人合一」的心靈感受，此後，他的畫風變得質樸自然，帶有濃郁的抒情韻味。1956年，正躊躇於自我藝術發展去向的朱德群，在巴黎觀看俄裔藝術家尼古拉·德·斯塔爾（Nicolas de Staël）的回顧展後，深刻體會那自由宣洩的



元 王蒙《春天讀書圖》紙本設色 132.4×55.5cm
上海博物館典藏（版權所有）朱德群將宋元山水畫中「天人合一」的意境通過西方抽象表現手法完美再現於其作品之中

抽象繪畫「遠在其他派別之上」，從而逐步擺脫現實的複製，向抽象表現主義靠攏，讓其終於尋得紀錄「剎那真實」的鑰匙，收穫恩師吳大羽所謂的「繪畫」。巴黎的抽象浪潮為他提供了一個視點，讓他跳出「廬山」而觀其全貌，找到了東西藝術交融貫通的方式，成為此後貫徹他一生創作的支柱與靈魂。

而1960年，更是朱德群藝術創作歷程中至關重要的年份，這一年他迎來了創作生涯中的第一個高峰。如自1956年開始抽象的創作起，他的作品已多次獲邀參加主流畫展，作品驚豔巴黎畫壇。1960年，他更獲邀參加當時享負盛名、以提倡抽象畫為志的「巴黎派畫展」；並在以推廣抽象藝術為主的勒讓德爾畫廊（Galerie Legendre）舉行個展。

本次拍賣的封面作品《構圖第五十七號》便為朱德群完成於1960年，創作成熟地由具象轉向抽象，迎來人生第一個創作巔峰期的磅礴代表巨構。作品鮮明地詮釋了藝術家在借鑒西方抽象表現形式的同時，開闢出有別於同時代西方藝術大家的獨特藝術表徵，為「融合中西」這一東西方藝術家共同追尋的藝術命題，覓得最有力的迴響，可謂是集東西方抽象繪畫元素之大成的重量級代表作。

靈性線條：書法與抽象的精神共振

朱德群自幼在其父的指導下習碑練帖，接受傳統書畫的薰陶，積累了紮實的草書功力。他借鑒傳統中國畫中「書法入畫」的理念，使中國書法著重線條的特長在西方抽象表現中得到充分發展。在《構圖第五十七號》中，朱德群大刀闊斧的以筆刷沾以著赭黑色顏料，大幅刷寫，揮灑出一道道粗細相間的豪放墨線，用中國書法起伏跌宕的恢弘筆觸勾勒高山輪廓。其揮灑勁毫的油彩線條，於筆鋒回、護、鉤、挑，微妙的流轉，互相呼應，彷彿黃庭堅《廉頗藺相如傳》中的連綿草書筆勢，蒼勁有力又曲折盤繞。

藝術家以書道的腕勁，幻化為自由灑脫的線條，在上下擺盪間飛舞跌宕，為構圖的空間佈局交織出錯綜的視覺層次。並在疾、徐、輕、重的節奏韻律中，施以暗紅、淺褐，營造出如傳統繪畫中彩墨渲染的朦朧效果，為濃重的山勢結構，分隔出山峰渠澗、明暗起伏的肌理，創造出三維空間的透視深度。

與斯塔爾用畫刀塗抹的強硬尖銳、粗黑厚重的斜構性線條不同，朱德群擅長通過畫筆揮灑，配合中國書法輕重緩急的運筆技巧，使構圖富有流動美感。以線條表現聞名的西方抽象藝術家哈同（H. Hartung）認為，抽象線條是無意識行為自動技法下的幾何圖形，因此他在創作過程中強調藝術家繪畫過程中的手勢運動及存在性，透過線條本體架構一個超現實意象空間。但無論是哈同、巴贊（J. Bazaine）、蘇拉吉（P. Soulages），還是克萊因（Y. Klein），誰都不曾像朱德群那

樣，使線條、乃至團塊，有如此多變的姿態和表情，都不曾以朱德群的方式使用手中的畫筆。

朱德群巧妙地將中國「書畫同源」的精神轉化為現代藝術語言，意存筆先，以意寫畫，以帶書法性的線條鑄就蘊含東方哲學禪意的意境空間。如果說蘇拉吉的黑色線條層迭而出的是對生命重度的肅穆探討，那麼朱德群在《構圖第五十七號》中自下而上，層層交錯相疊的線條，構築的則是擺脫生命物質性束縛的靈性山水，一種心靈自由躍動的精神性風景。

恢宏端重：罕見的對稱性構圖

在作品結構上，《構圖第五十七號》採用了對稱式構圖，以畫面中央白色光源為基準軸線左右對稱，與奔騰的線條動態相互制衡，形成視覺平衡。對稱性賦予畫面一種傳統和莊嚴感，致使畫面以一種氣宇軒昂的氣魄，刻畫出中國壯麗山河的瑰麗，且對稱構圖由於形式上的嚴謹，往往得自於藝術家深思熟慮、用心經營的巧思佈局，顯示出藝術家格外傾注的個人心血。在朱德群橫跨20年的「構圖系列」中，典型左右對稱式構圖的作品不逾三件，可謂朱氏畢生藝術創作中最罕見的構圖式樣，珍貴性及特殊性不言而喻。

大地色相：流動的抒情色彩

在對稱式的宏觀統一中，朱德群更通過穿插於線條中，斑斕色塊間的色彩對比，達到「靜中有動、動中有靜」的微觀制衡。作品中，明亮的橘紅大色塊被安置於畫面中央醒目的位置，引導觀者視線集中於中區白色高源透發之處，而暗赭紅、暗綠色塊分散在畫面四周，紅與綠、明與暗的雙重對比鋪成下，一種視覺透視的空間感逐然顯現。朱德群筆下的色塊，顏色細膩豐富，帶有輕薄卻透亮的獨特美感，色與色的混合交疊，好似傳統中國繪畫筆下的暈染效果，透發出一幅柔美的氤氳韻味。深淺明暗的顏色漸變形式，締造出運動和光的動勢，進而轉化成輕鬆、優美的視覺體驗。

60年代的朱德群，在巴黎感召於西方的抽象浪潮中，完成了自我此後一生「中西融合，東方抽象」的藝術探索。他將西方抽象表像的結構，通過自身中國傳統文化底蘊的消解，轉化成對應於大自然的心靈感動。在他的作品前，觀者若能被一種浩翰巨集的沉思和冥想所感動，這便是朱德群的過人之處。他將他所理解的中國文化精神貫穿於個性化的創作之中，使之演化成一種國際語言而發揚光大，並同時為中國繪畫的發展開闢了新的篇章。



In February of 1999, a historically significant inauguration took place within the great arch hall of Académie des Beaux-Arts in Paris. Chu Teh-Chun, now nearly 80 years old, was honoured with membership of Académie des Beaux-Arts, becoming the first Chinese member as well as the first Eastern artist the academy has seen in 200 years.

M.J. Cardot, the master of ceremonies and a member of the academy, addressed in his speech: “Member Chu Teh-Chun’s life of art has enriched every aspect of European culture.” This is undoubtedly a great acknowledgement of Chu Teh-Chun’s contribution to the development of 20th-Century Western painting. What enriches Western world is precisely the Eastern aesthetics of Chinese traditional ink art, which allowed Chu Teh-Chun to embrace the world but return to his Chinese roots, translating the brush and ink techniques along with its poetic elegance that have been passed on for centuries in China onto Western oil medium in a lyrical way. Together, the two flourish into a form of composition that is unique to Cold Abstraction yet retains the sensibilities of Lyrical Abstraction. As the form combined with the revolutionary artistic vocabulary of Chinese abstraction, Chu becomes a significant benchmark who has “emulated the past to enrich the present” in the development of 20th-Century Chinese and Western art.

Matured Self: Eastern Abstraction at Its First Apex

When Chu studied at the China Academy of Art in Hangzhou in the 1930’s, Wu Dayu, Chu’s most respected teacher, instilled in him the most profound influence regarding painting techniques, theories and concepts. He recalled his teachings vividly: “paintings transcribe an artist’s feelings toward nature as well as that fleeting moment of reality in the universe.” When Chu Teh-Chun was painting in the Basian Mountains in Taiwan in the early 1950’s, he had an epiphany upon recalling the landscape paintings (*shanshui*) of the Tang and Song dynasties. Emphasising the tangible and the intangible as well as the spiritual reading traditional Chinese painting offers a better representation of the artist’s spiritual state of “being at one with Nature” than the Realist expressions and perspective of its Western counterpart. When Chu Teh-Chun felt ambivalent about the direction of his creative path in 1956, he saw in Paris the retrospective exhibition of Nicolas de Staël, a Russian artist, and profound realisation dawned on him: untamed and free abstract painting truly “surpassed all other movements”. This moment enabled him to gradually distance himself from replicating what is real and to find solace in



蘇拉吉 《Painting》 1953年作 油彩畫布 195 × 130 cm. (版權所有)

Abstract Expressionism, thus discovering a portal to document that “fleeting reality”. Chu Teh-Chun attained the kind of “painting” that his mentor Wu Dayu spoke of in Paris, and uncovered the method through which art from the East and West mingled. These discoveries became the constant support and essence of his life-long creative career.

1960 proved to be a pivotal year in Chu Teh-Chun’s creative path as he welcomed the first peak of his career. Since his beginning in abstract creations in 1956, he had been invited to exhibit works at prominent exhibitions multiple times, dazzling the Parisian art scene. In 1960, he was nominated to exhibit at the then famed “Ecole de Paris Exhibition” that strongly advocated abstract painting; he held a solo exhibition at Galerie Legendre, a gallery with a primary focus in abstract art as well. His work won over the critics of the French literary and art circle, and was praised by various art critics and endorsed by dedicated articles in various periodicals.

Composition No. 57, the cover artwork of the auction, was completed in 1960, a magnificent work of great maturity created at the first apex of Chu Teh-Chun’s creative life as he shifted toward abstraction. The work vividly translates

the artist’s interpretation of the expressive forms of Western abstract art while launching an innovative and unique artistic sign amongst his Western peers. His work has earned the most compelling response concerning “integration of the East and West”, the proposition pursued by both Eastern and Western artists. This is a landmark work that harmonises elements of Eastern and Western abstract paintings.

Spiritual Lines: A Spiritual Resonance of Calligraphy and Abstract Art

Chu Teh-Chun studied calligraphy under his father rigorously as a young child. Nurtured in traditional Chinese calligraphy and art, Chu accumulated a solid foundation in cursive calligraphy. Chu Teh-Chun drew inspirations from the notion of “calligraphy into painting” from traditional Chinese painting, fully optimising the emphasis on lines in Chinese calligraphy in a Western abstract expression. In *Composition No.57*, Chu Teh-Chun boldly exercised his paintbrushes using black ochre paint. Decisive and daring, he released strokes of thick and thin black lines onto the canvas. The rhythmic pulse in Chinese calligraphy outlines the contour of mountain peaks, echoing the intricate transitions as the centred brush swirled and danced, boasting a powerful spirituality of Eastern calligraphy. The artist transcribes the robustness of calligraphy as free-flowing lines, leaping gracefully across the canvas in extraordinary form, weaving intricately webbed visual layers in the compositional space.

While Staël used palette knives to create jarring, sharp, bold and heavy diagonal lines, Chu was adept in coupling paintbrushes with the crescendos of Chinese calligraphy at varying speeds to enrich the composition with fluid elegance. H. Hartung, a Western abstract artist renowned for his expressions of line, believes that abstract lines are geometric shapes born out of unconscious automatic techniques. He thus stresses the importance of gestures and their presence in the artist’s creative process, constructing a space of surreal imagery through lines. Nonetheless, whether it be Hartung, Bazaine, Soulages or Klein, no one has ever encapsulated as many expressions as Chu Teh-Chun has in terms of lines or blocks. Their works do not contain Chu Teh-Chun’s brush techniques such as dot (*dian*), turn (*zhe*), falling stroke (*pie*), right falling stroke (*na*) and other forms from Chinese calligraphy – they all stop at mere gestures.

Chu Teh-Chun cleverly transforms the spirit of “oneness

of calligraphy and painting” in China into Modern artistic language – to think before laying down a stroke and to paint with your soul – the calligraphic lines embody the spiritual realm existing within Eastern philosophies and the notion of Zen. If Soulages’ layers of black lines entail a solemn discussion on the weight of life, Chu Teh-Chun constructs a spiritual landscape unrestrained by worldly matters in the work *Composition No.57*, presenting a spiritual scenery that invites your soul to roam freely.

Majestic Solemnness: Rarely-Seen Symmetrical Composition

Regarding the work’s structure, *Composition No.57* employs a symmetrical composition; the light source in the centre is the axis that halves the image, counteracting the rhythmic and dynamic lines to create a visual balance. The work’s symmetry offers the image a sense of tradition and solemnness, allowing the image to sculpt out the sublimity of China’s incredible landscape with a striking presence; the rigid form of symmetrical composition is often the result of the artist’s calculated arrangement, implying the artist’s personal investment in the work. In Chu Teh-Chun’s *Composition Series* spanning 20 years, there are no more than three iconic symmetrical works with the other two being *Composition No.31* of 1959 and *Composition No.53* of 1960; this is indeed the most extraordinary composition in all of Chu’s creative career, its preciousness and uniqueness are apparent.

Earthly Hues: Fluid and Lyrical Colours

From a macroscopic view of the work’s symmetry, Chu Teh-Chun achieves an equilibrium of “motion within tranquility, tranquility within motion” on a microscopic level through colour contrasts interwoven by lines and spotted Colour blocks. The vividly tangerine blocks are positioned visibly in the centre of the image, guiding the viewer’s gaze to fall upon the source of the white energy while dark red ochre, dark green colour blocks scatter across the image; under the dual contrasts of red and green, light and dark, a spatial relation with perspective surfaces gradually. The hues of Chu Teh-Chun’s colour blocks are delicate and rich, carrying a uniquely light and translucent aesthetics; the mixing and overlapping of colours look similar to the colouring (*ran*) technique in traditional Chinese painting, emitting an elegant poise and charm. The hues’ variations in light and dark forms achieve rhythms of motion and light before transitioning into a relaxed and graceful visual experience.

氣魄雄渾 光燦大地

顏文樑珍稀動物主題鉅作《奔馬》 VS. 風景創作代表《幽林》

文 / 胡 笛

A Legendary Master In High Spirits, Shining Through The Motherland

Yan Wenliang: Rare Animal-Themed Masterpiece Vs. Exquisite Landscape Painting

by Rebecca Hu



顏文樑
(1893-1988)

奔馬

1979年作
畫布 油彩

Yan Wenliang
Running Horses

Painted in 1979
Oil on canvas

60×91.5 cm

「人們對藝術的愛好，多隨心境轉移。藝術家則應瀟灑自在，心境曠達，不追求名利，不徒作皺眉憂態……無論環境為何，我力主帶有樂觀色彩的作品。」

—— 顏文樑

“People have changed their tastes to art as time goes by. Artists should always have free hearts to the world and the surroundings instead of chasing fame and vanity. No matter what the outside circumstances maybe, I embrace joyful and optimistic artworks in life.”

—— Yan Wenliang

巍巍精神，守望與堅持

顏文樑為20世紀中國第一批留歐學習西畫的藝術家，更是中國現代藝術發展先鋒。作為蘇州美院的第一任校長，顏文樑與彼時的北平藝專校長徐悲鴻、上海美院校長劉海粟及杭州藝專校長林風眠齊名，被畫家龐薰棻譽為「八級風都吹不倒」的民國四大校長，可謂20世紀中國現代美術史的重要奠基人。

縱觀顏文樑畢生創作，見其對油畫的深度研究及獨樹一幟的風格建立。如藝評家尚輝即認為顏文樑「是近現代中國少數深得印象派精髓，又蘊含以庫爾貝為代表的歐洲寫實主義素養的油畫家，在具體的藝術語言上都更接近中國畫家所具有的那種氣質與稟賦。這是顏文樑既區別於又相同於其他中國西畫先驅者地方。」在1928年，為親炙西方藝術的靈光，時任蘇州美術學院院長的顏文樑在好友徐悲鴻的鼓勵下赴法留學，在巴黎期間，其作品《廚房》曾榮獲法國春季沙龍展榮譽獎，奠定了

他的地位。之後，顏文樑將所認同的西方美學之精髓加入個人化的思考，化為創作。是次春拍，我們很榮幸呈現其珍稀大尺幅動物主題創作《奔馬》，及其風景畫經典《幽林》。兩件作品來源清晰，流傳有序，時隔二十載現身拍場，意義非凡，為廣大藏家提供購藏良機。

生前唯一公開展示，最大尺幅珍罕動物主題創作

是次上拍的《奔馬》，為顏文樑難得一見之動物主題作品。綜觀其畢生創作，該主題作品僅有三幅：一幅以群雞為題材，以及含本件在內，兩幅描繪群馬之作。而論作品的尺幅，也是其創作中難能可貴的大作。縱觀其一生創作如《奔馬》般大尺幅作品不超過20件，大畫展現了其創作的氣魄及投入的心力，《奔馬》即為可遇而不可求的重要作品。

顏文樑一生多以風景畫為主，若探究他何以「馬」為主題？我們可回溯到自1957年開始的中國政治運動風暴。在當時官方對美術進行高壓監控，致使油畫的傳統題材樣式，如肖像、風景、靜物和人體受絕對的限制。在這特殊的年代裡，顏文樑並未放棄對自身藝術的磨練，以紮實的寫實功力創作了眾多美術館典藏之作，如《船廠》系列等。而動物題材，則為顏文樑該時期唯一的個性化絕響，珍貴紀錄了動盪年代中，藝術家屈指可數，展露個人情感之創作，卻因對意識形態「大清洗」的本能恐懼，鮮少亮相於眾而常不為人所知。據考據，《奔馬》一作曾於1979年文革結束不久後，由顏文樑學生李薔生組織策劃，特為剛歷經浩劫的滬上藝術大家顏文樑、劉海粟、朱屺瞻、謝稚柳等舉辦的「全國藝壇大師動物畫展」中公開展示。《奔馬》約莫初創於60年代，但因政治、社會環境影響而中斷，直至1979年欲參加此展方補筆落款完成，可謂探究顏文樑藝術風格、人生經歷的關鍵之作。



1979年 劉海粟夫婦於「全國藝壇大師動物畫展」展覽現場，左一為組織者、顏文樑學生李薔生，右側牆上展出的即為顏文樑《奔馬》作品



顏文樑

(1893-1988)

幽林

畫布 油彩

Yan Wenliang

Forest

Oil on canvas

59.6×81.3 cm

來源詳實，學生好友郭大棟舊藏

《奔馬》原為上海紡織工業局總工程師、上海佛教協會副會長郭大棟舊藏。郭大棟喜好藝術，有中國字畫、名家印鑑等眾多收藏。1979年宗教信仰自由政策落實，上海佛教協會恢復活動，郭大棟與後來同為副會長的胡建寧一起，主持古舊寺廟的修復工作。胡建寧曾師從顏文樑六年，投身佛教事業後，仍與老師密切往來。在其引薦下，郭大棟有幸獲藏《奔馬》鉅作。此番亮相，勢必將再次成為眾人關注之焦點！

神形兼備，守得雲開見青天

顏文樑主張「必須先有形式，然後方有精神的表現」，在《奔馬》中，顏文樑觀察入微，以其經典的細膩筆法，用色生動地呈現八匹馬不同的姿態。無論是揚蹄時的風姿，還是休憩時的恬靜，從動物的肌肉、神色至飛揚的毛髮，皆絲絲入扣，

馬匹昂首的姿態予人開闊之感，令人聯想到文革結束後，藝術家自身若守得雲開見青天的心境，使作品別具意義。

物景合一，西方透視理論的融會貫通

在其所作的《樹的透視學》一文中，顏文樑曾對樹與草的描繪進行了深入的分析，以求精準寫實地表現樹叢的自然狀態。作品在草木的刻劃中，即見變化多端，及其細膩的著眼，觀者似能感受到風動的痕跡。而其遠景用大筆描繪，細景用小筆，在放鬆與聚焦、厚塗與薄塗間造就自然的景深，達到物景合一的境界。

流光溢彩，善與美的不懈追求

作品中，馬蹄的陰影倒影在綠草坪上，在自然光的照耀下或深或淺，流溢的光彩好似一曲和諧的樂章，驗證了顏文樑在《色彩研究》中所言：「任何優美的畫圖所產生的色彩效果，都是由於色光的複雜而巧妙的配置，以及畫上種種顏料互相排列輝映而生的美感。」嚴謹而極具美感的鋪排，使作品無疑見証了其一生對於真實與美的追求。

風景畫經典之作《幽林》

另一件作品《幽林》，則為顏文樑最令人耳熟能詳的風景畫題材之代表作。1982年，藝評家肖鋒曾在《上海美術通訊》雜誌寫到：「顏先生的風景，工而不碎，寫而不滯，細而不亂。例如畫樹，近看只不過是一團團的色塊，但退後一看，就覺得葉叢層次豐富，猶如枝葉在浮動，令人陶醉」。正與《幽林》的畫境不謀而合，作品以深淺層次分明的綠為基調，細緻的筆觸，呈現出光影交疊的池塘灣畔，萬物生長、枝葉重疊的情境。遠處的天空以柔和的霧白色渲染雲朵，陽光透過枝葉間的縫隙穿透入畫，在濃密的綠蔭中形成點綴，創造出生動的自然景象。顏文樑對於色彩稔熟於心的運用，恰到好處的濃淡，令人百看不厭。

生之光彩，融合中西

此處所描繪的乍暖還寒之季節，草地在光照處反射出光量，池塘上倒映的樹影交融在湖面，這樣極富情感的光線處理與西方印象派大師莫內的語彙有過之而無不及。早在1934年的《美術生活》雜誌，就曾經評價顏文樑「堪稱我國近代洋畫界之獨步」，再回看本幅作品，可看出顏氏早年赴法留學，在西方藝術的薰陶下從印象派靈活汲取明快色彩，精湛而又準確地把握了水波蕩漾的浪漫情調。其在背景處使用薄塗技巧，輕盈地詮釋流轉而變幻的風景。顏文樑畫下了眼中所見的真善美，並因此奠定了在中國現代油畫史上的重要地位。

顏文樑在其所著的《透視學原理》中主張「畫中景物之間，聯繫緊湊而有力，不可浮脫，空而無垠」。《幽林》將綠草、樹蔭、池塘、遠山等眾多自然元素融於一冶，展現其掌握全局的高超能力，舉重若輕的統御極為複雜的場景。近、中、遠三景分明，景物疏密有序，互相呼應，光線的透視由池塘外開闊的視野引入林間，經茂密生長林地，再回到波光激盪的湖面，勾起觀者對於歲月靜好的美好願景，投入其中，尋覓到心靈上的一片淨土。



文革後的顏文樑攝於家中

Only Once Presented to the Public:

The Largest Animal-themed Work

Most of Yan Wenliang's work is related to landscapes. *Running Horses*, offered at auction now, is one of the three paintings by Yan which are animal-themed, and it is meanwhile one of his 20 large-scale works.

Why would an artist create a piece dedicated to horses, though? For an adequate explanation, one should go back to 1957, a time of great political unrest for the Chinese nation. It was a time of strict control of art by the government, which forbade the painting of portraits, landscapes, still lifes, nudes, and other oil painting-related genres. Instead, artists were required to perform and create by “plunging into the thick of life”. Animals therefore became Yan Wenliang's sole personal theme at that time. During such political turmoil, this work can be seen as one of the very few by Yan which expresses his actual personal emotions. As artists felt increasingly uneasy due to the rampant ideological cleansing taking place, *Running Horses* barely made any public appearance and never became well known to the people. According to historical records, in 1979, not long after the Cultural Revolution had ended, a student of Yan Wenliang's named Li Qiangsheng organised Exhibition of National Painting Masters' Animal-Themed Works, inviting renowned Shanghai-based artists such as Yan Wenliang, Liu Haisu, Zhu Qizhan, Xie Zhiliu, Tang Yun, Cheng Shifa, and others. Yan Wenliang himself chose *Running Horses* to be put on display at this time, proving the importance of the work in his own view.

The Harmony between Images and Scenery :

The Integration of Western Perspective Theory

The artist's pursuit of perspective and his macro- and microscopic approach to painting trees and leaves can easily be found in *Running Horses*. For example, looking at the depicted trees and grass on the vast, wild fields, one can observe the variations from richer to thinner elements, one could almost feel the light wind on the fields. The long-range views were painted with a larger brush, while a thinner one was used to portray the close-ups. The thicker and thinner application of paint create an impression of depth of field. It is as if the viewer is absorbed into the painting; images and scenery are finally brought to a harmonious balance.

藝術構句 身體成詩

文 / 張禮豪

Art Language · Body Poetry

by Chang Lihao

林風眠

(1900-1991)

照鏡仕女

1965年作

紙本 彩墨

Lin Fengmian

Lady with Mirror

Painted in 1965

Ink and colour on paper

68.5×68.5 cm



藤田嗣治

(1886-1968)

靜物

1922年作

複合媒體 畫布 油彩 墨

Tsuguharu Foujita (Léonard)

Nature Morte A La Figurine

Painted in 1922

Oil, Ink and mixed media on canvas

27.8×24.6 cm



藤田嗣治

(1886-1968)

夢

1927年作

鉛筆紙本

Tsuguharu Foujita (Léonard)

Dream

Painted in 1927

Pencil on paper

51×47.6 cm

「在一幅幅油畫中，他賦予身體某部位或各部位某種特殊的敘述能力。於是一幅畫用數種聲音說話——好似一個故事由不同的人從不同的觀點講述。然而這些『觀點』只能存在於肉體空間，與地域空間或建築空間不能並立。肉體空間隨著周遭環境，不斷改變其衡量標準及重心。」

—— 約翰·伯格《林布蘭與身體》

“On canvas after canvas he endowed certain parts of body a special ability to narrate. The painting then speaks within several languages – like a story being told by different people from different points of view. Yet these ‘points of view’ can only exist in a corporeal space which is incompatible with territorial or architectural space. Corporeal space is continually changing its measures and focal centers, according to circumstances.”

—— John Berger

如同英國當代最具代表性的文化藝評家約翰·伯格（John Berger）在他的著作《另類的出口》一書中所寫到的，林布蘭最好的畫作通常極少提供觀看者任何觀點，反倒是觀看者偵聽到漂泊的身體不分彼此間的對話，而這些對話又來自於肉體經驗。因此，站在林布蘭的畫前，非僅僅停留在單純的觀看，而是觀者的身體往往也能夠想起自身的內在經驗。

在廿世紀現代與當代亞洲藝術的發展歷程中，對於身體的探索同樣經歷了不少轉折與變化，並且累積相當程度的研究成果，而為了詮釋如是無法單純言說，卻益發可貴的特殊體驗，香港嘉德此次銳意規劃「身體之詩」專輯，匯集藤田嗣治、林風眠、賀慕群、羅中立、丁雄泉、邱亞才、奈良美智、羅奈德·溫杜拿（Ronald Ventura）、陳飛等十三位跨越不同年代的亞洲藝術家，看他們如何透過墨彩、顏料與其他媒材，譜寫出風情迥異的畫像詩句。



常玉

(1895-1966)

回眸

碳筆、鉛筆紙本

Sanyu

Glance Back

Charcoal and pencil on paper

44×27 cm

繁華巴黎・流動饗宴

讓我們先把時間回挪到1920年到1930年間的巴黎，那是海明威筆下一席流動的饗宴，吸引了無數的異鄉人前仆後繼而來，在街頭、咖啡廳、餐館到夜晚的小酒館、上流名媛所舉辦的沙龍宴會間流連忘返，進而尋找到屬於自己的繆斯女神。

在這一波逐夢的風潮中，時至今日仍是法國最著名的日本畫家——藤田嗣治早常玉幾年來到繁華糜爛的花都，為了融入當地生活，還取了一個法文名字Léonard，但很快地就靠著他過人且風格獨具的畫藝在巴黎站穩陣腳。他最常以貓、自己、女孩與女人為創作題材，尤其後者以日本畫的墨線勾勒她們的輪廓，藉以襯托出明亮的乳白色肌膚，展現華麗卻不浮誇的胴體之美，不僅深受眾人的喜愛，也成為他最顯著的藝術標誌。一如此處所見之《靜物》一作，即為藤田嗣治於1922年所畫，並於隔年將之贈予他的朋友Gustave Van de Woetyne留念。此件畫幅雖然不大，卻益發細膩地顯露了他的繪畫特色所在。喜歡閒逛跳蚤市場，蒐購一些可供入畫的物件玩意，藤田嗣治在此



常玉

(1895-1966)

站姿裸女

碳筆、鉛筆紙本

Sanyu

Standing Beauty

Pencil on paper

46.5×33 cm

奈良美智

(b.1959)

當你所言對我已無意義

1995年作

畫布 壓克力彩

Yoshitomo Nara

This Is How It Feels When Your Words Means Nothing At All

Painted in 1995

Acrylic on canvas

51×40 cm



作中便是以一尊有著19世紀穿著與打扮的瓷偶來描繪，透過墨與油彩的融合運用來達到光影與明暗的起巧對比，使之彷彿活轉了過來，尤其右手微微撩起裙擺的姿態更是栩栩如生，足見其觀察之敏銳。直立的人形瓷偶又與前方橫放在繡花桌巾上的一支煙斗以及一盒火柴形成和諧平穩的三角構圖，見其創作巧思之餘，也是藤田嗣治在巴黎生活起居的真實寫照。

常玉與林風眠都在1920年前後抵法，對於藝術的思考自然在一定程度上也都受到當時藝術風潮的洗禮，並將之融入自己的創作之中，進而開拓出各自不同的藝術生涯。在巴黎度過數十載寒暑，最終客死異香的常玉曾經說過：「我們的軀體太過脆弱。」或許正是如此，同樣採取用墨之法入畫，其以人體為題材的作品更多了幾分恣情放縱的流動感，這在輯中的《站

姿裸女》、《回眸》兩件作品中尤其表露無遺。可以說，常玉所繪寫者並非純然眼前所見的對象，更多是精神上的觀照寫意，讓女體也如同中國傳統繪畫中的山水一般可臥可遊。

相較之下，林風眠在法國所待時間雖只短暫數年，對於當時以巴黎為中心的西方繪畫卻吸收得相當全面，這從他在回國擔任教職後大力鼓吹「調和中西藝術，創作時代藝術。」可見一斑，女性與女體也因此成為他創作的主要面向之一。像是畫於1965年的《照鏡仕女》一作雖以彩墨為之，畫中紫衣仕女所作打扮及手持銅鏡均為舊時所有，或者戲台上才能偶爾得見，但整體構圖之安排讓人物盤坐在畫面正中佔去絕大部分，並藉由後方往左右半敞的布簾來加強顏色對比等作法，無疑都源自他在巴黎所接受的美學教育。



賀慕群

(1924-2005)

玩具系列一角力者

1969年作
畫布 油彩

Hoo Mojong

The Dao Wrestlers

Painted in 1969
Acrylic on canvas
65×46 cm

輯中也收錄中國旅法女畫家賀慕群之作，其在法國旅居長達數十年，卻始終自外於時代潮流、致力於發展一己之藝術風格，所獲致之成就堪與潘玉良比肩。此處所見的《角力者》一作係其於1965年抵法後不久所做的「玩具系列」之一，描繪了兩名接近裸身的男子正彼此拉扯，試圖將對方摔倒在地卻僵持不下的場景。在未見表情的情況下，增添不少透過身體肌肉所產生的戲劇張力之外；另一方面也巧妙地蘊藏了易經裡陰陽二氣揉雜變化混而為一的深刻意涵，實屬難得。

當下亞洲・尋求解放

當下的亞洲對於身體認知存在著明顯的差異，相關議題在晚近更是屢屢浮上檯面，成為眾人熱議的話題。對此，來自各地的藝術家有著更深刻的體驗，也紛紛試圖透過藝術創作來詰問，進而尋求突破跟解放的可能。

在這當中，中國藝術家羅中立想當然爾是一個不可或缺的

重要代表。其在上個世紀80年代的《父親》一作以巨碑式的宏偉構圖，情感飽滿而深沉地刻畫出中國農民的典型形象而一舉成名後，關注的焦點始終不曾離開過真實的人本身。這裡的《大巴山組畫之一——上梯的農婦》一作同樣以其所在的巴蜀鄉土人物入畫，畫中農婦背著竹簍，一手拿著油燈，還得一邊看顧著負在身面的幼童，小心翼翼地拾梯而上。微弱的光線清楚映照出農婦充滿慈愛關懷的眼神，十足令人動容。

台灣藝術家邱亞才雖非出自學院背景，卻通過廣泛的閱讀，使其人物肖像繪畫總顯得孤寂且憂鬱、內斂而沈靜，彷彿對於身處環境所發出一聲聲喟嘆。像是完成於1994年的《少男》一作，天藍色的背景前坐著一名身穿暗紫與暗藍色為基調、幾種紋樣重複的圓領衫，頭髮平切恰恰遮住眉毛的青年男子。他的雙手交併隱入衣服裡頭，眼睛望向右前方，卻似乎並未真正在看，一副若有所思的模樣。敘事因而中斷，只有百無聊賴的落寞情緒從畫面裡，逐漸向觀者蔓延開來。

日本當代藝術家奈良美智筆下的人物，在看似可愛的外表下，實則多以輕蔑的態度來質疑權威、反抗體制，展現透過創作來介入社會，促使現有環境有所改變的祈願與希望。從題名猶如標語般的《當你所言對我已無意義》一作即可看出端倪，畫中頭頸都包著繃帶的小女孩將頭別向一邊，雙眼緊閉不願面對所發生的一切，而下方的文字寫著：「媽媽到底怎麼了？」似乎暗示著現今社會越來越層出不窮的家暴事件，或是對於成人世界僵化的價值觀作出無聲卻沈重的抗議。

同時，菲律賓藝術家溫杜拿的《小怪獸》以自己的兒子為觀察對象，透過不同性質的圖像拼貼，試圖拋出在物質資訊爆炸時代下，人們該如何自處的提問。賴九岑《兩人同行的穿越太空之旅》以看似卡漫的人物設計，進行一場虛擬的太空之旅，身體在此不過是一個數位時代下的文化生產符號，卻刺激觀者更大的想像。此外，劉溢《靜思》、陳飛《小鳥》等作，也都傳達了對於當代藝術家對身體不同面向與程度的探索與想像。

或許身體總是受限於生理的法則，然而其比例與思想座標卻會不斷隨著時間與空間的挪移而變動，藝術家們盡可能地再現，或者想方設法來突破限制，將之轉化為既貼近又悖離現實的符號跟象徵，都成為迥然有別的構句邏輯。唯有經歷這一切，我們才能知曉「肉身毛髮皆為詩」，至於該採取什麼樣的觀點、視角，或者是姿態來閱讀，終究取決在你我身上。



邱亞才

(1949-2013)

少男

畫布 油彩

Chiu Yatsai

Young Man
Oil on canvas

192×130 cm



羅中立

(b.1948)

大巴山組畫之一 ——上梯的農婦

2000年作
畫布 油彩

Luo Zhongli

Peasant Woman

Painted in 2000
Oil on canvas
92×75 cm



羅納德・溫杜拿

(b.1973)

小怪獸

2011年作
油彩 紙本

Ronald Ventura

Little Monster

Painted in 2011
Oil on paper
119×150 cm

**陳飛**

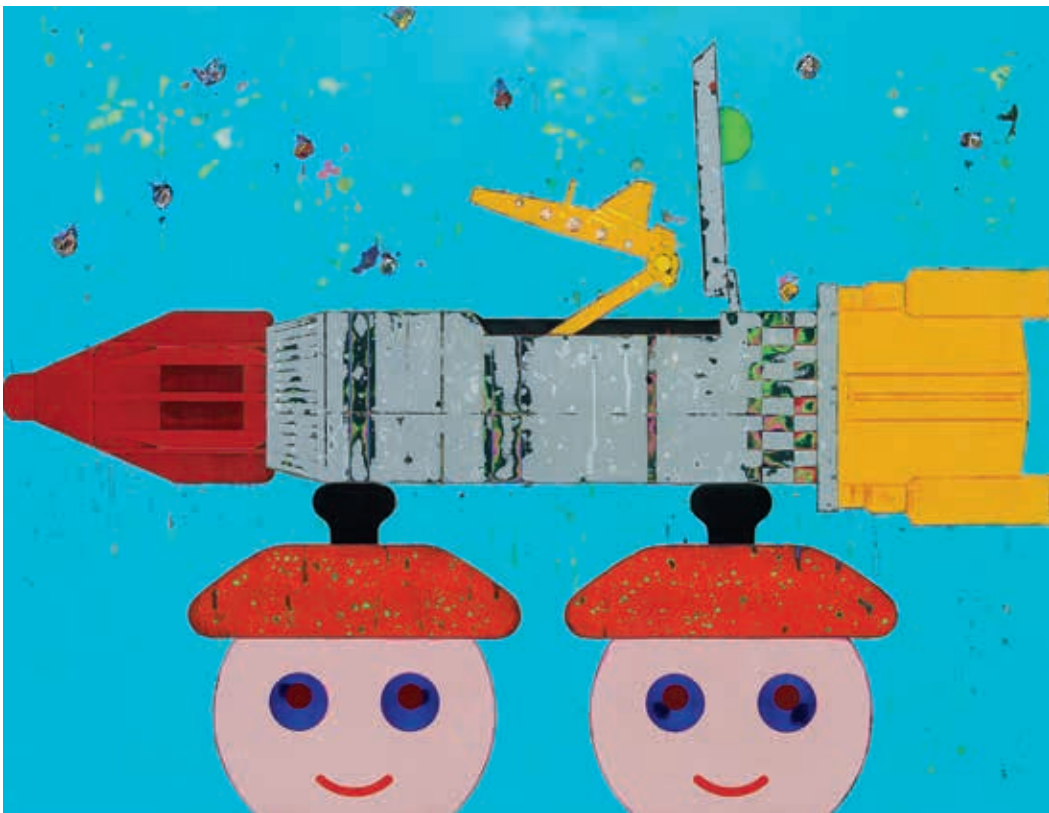
(b.1983)

小鳥2006年作
畫布 壓克力彩

Chen Fei

*Little Birdie*Painted in 2006
Acrylic on canvas

100×80 cm

**賴九岑**

(b.1970)

兩人同行的穿越太空之旅2011年作
畫布 壓克力彩

Lai Chiu-Chen

*Two People's Journey to Outer Space*Painted in 2011
Acrylic on canvas

140×180 cm

In his book *The Shape of a Pocket*, illustrative UK modern art critic John Berger detailed how some of Rembrandt's best works typically did not provide viewers with any points of view; instead, it was the viewers who heard the conversations between various parts of the body. Such conversations are actually originated from the perceptions and experiences of people's bodies, and that is why someone standing in front of a Rembrandt painting will not simply look at the work of art but rather allow the piece to fill his or her mind with thoughts about his or her own bodily experiences.

丁雄泉

(1920-2010)

美女與鸚鵡

畫布 彩墨

Walasse Ting

Lady with Parrots

Ink and colour on paper

179.5×96.5 cm

**劉溢**

(b.1957)

靜思2001年作
紙本 油彩

Lui Liu

*Contemplation*Painted in 2001
Oil on paper

98.3×70.4 cm

Over the course of the artistic development taking place in Asia throughout the 20th-century and up to today, exploration of the body through art has undergone countless transformations and changes, accumulating a considerable degree of research as a result. In order to interpret these extremely valuable perceptions and experiences which can hardly be put into words, China Guardian (Hong Kong) has conceptualised "Body and Poetry", a themed session compiling the work of 13 transcendent Asian artists from various eras, including Tsuguharu Foujita, Lin Feng-mien, He Muqun, Luo Zhongli, Walasse Ting, Chiu Ya-Tsai, Yoshitomo Nara, Ronald Ventura, Chen Fei etc. The session exhibits how these artists approach their craft through various media such as ink and paint to compose poetic verses of painting in their own unique styles.



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Ms. Guo Tong

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中國書畫

Chinese Paintings and Calligraphy

經過半年的寰宇徵集，此季中國書畫部分集結四百餘件作品，質素規模，皆值得關注。其中，特設專場“亞洲重要私人珍藏系列”，可謂本季最大亮點。

此系列幸得三大資深藏家支持，由三個極具誠意的亞洲私人珍藏專題組成。在不久前落幕的中國嘉德2017年秋季拍賣會中，承蒙委託人信任，得以推出《王振宇夫人唐兆穎舊藏》，其中，包括王振宇先生珍藏多年的秘寶——張大千盛年巨制《江隄晚景》，最終以1.32億人民幣成交。今次春拍，我們有幸再次推出《王振宇夫人唐兆穎舊藏》。王振宇先生為民國時期商業大亨，雲南騰冲人，創辦了當時著名的“茂恒商號”，經營紡織、礦冶、珠寶、票號錢莊等等。王氏夫婦眼光獨到，並與多位書畫家相交莫逆。本專題包括八十餘件中國書畫精品，涵蓋古代和近現代中國書畫。更有張大千、黃君璧、徐悲鴻等多位名家之傑作，且不乏畫家寫贈之作，意義非凡。

另有源自本港重要私人收藏的七十餘幅黎雄才山水。藏家為黎雄才摯友，收藏黎氏作品甚豐。此專題一大亮點為，呈現了六十餘件畫家所記寫生稿，多作於四十年代到文革之前。黎雄才四十年代自桂林入川，又轉赴陝、甘、青、寧、新五省區旅行寫生。後相繼於廣州與武漢任教，期間筆耕不輟，步履不停。在此專題中，從春雨中的瀟江到蒼莽的西北高原，漁夫背子、礦工車夫，盡收筆下。如高劍父所倡：“寫生乃繪畫的基礎，能寫生，然後畫中有物”。對景寫生、“搜盡奇峰打草稿”，為黎家山水積蓄了筆墨語彙和巨大的能量。此專題的另一重要意義，是展示了黎氏作品，於重大題材的開拓和時代精神的體現。五十年代，黎雄才於武漢中南美術專科學校任教。其時，新中國建設如火如荼，畫家繪製了如《武漢防汛圖》在內的，謳歌人民建設事業的經典作品。武漢長江大橋的建造，是新中國建設的縮影，在武漢高教系統團組織的參觀中，黎雄才、關山月等畫家都不約而同地、飽含熱情地，以手中畫筆記錄時代。此幅《長江大橋》創作於一九五七年。識：“武漢長江大橋原定於一九五八年底通車的，現在提前一年完成。這是今年第一季開始，江中八個橋墩全面施工情況”欣喜、自豪之情見諸筆端。

再者《丹翰樓藏中國書畫》，“丹翰樓”主人長居印尼，繁忙商務、熱心慈善之餘，雅好書畫，經過近半世紀擷英取華，形成極具規模的收藏體系。此次釋出的包括張大千《觀音大士像》，絹本設色，無論是人物開臉，還是手部的刻畫，與大千敦煌歸來後的人物畫大相異趣，仍可見早年受改琦、華岳所影響的仕女畫的的痕跡。又得鄧散木、商衍鑾、葉楚傖題鑒。識者珍之。

作為常設專場，此季“觀想——中國書畫四海集珍”，來源豐富，經過精心遴選，不乏亮點精作。包括兩件黃賓虹八十九歲所作山水，同時現身拍場，極難得。八十九歲為黃賓虹藝術生涯關鍵時期。其時，畫家為目疾所擾，但仍然作畫不輟，終成晚歲變法。本次呈現的兩幅賓虹老人作品。青綠設色《挹翠閣落成誌慶圖》，為賀友人吳鳴（1902-？）於澳門新居落成之作。吳鳴為黃賓虹摯

友，亦為其藝術的重要賞識者。青山層層深厚，又有春風墟里嬌妍之色，觀之欣欣然也；一則全以墨勝，《北高峰圖》同作於1952年，其時賓虹老人居於杭州棲霞嶺。是作即以棲霞嶺入畫。畫中題識對“畫先於書，訣在書法”、“神似高於貌似，無聲同於有聲”、“積點成線，有線條美，不齊三角，有真內美”。皆為賓虹老人不斷探索和提煉的畫學理念，或為其晚年變法“開悟”之作。黃永玉作於一九八四年的作品《長洲》，以長洲一景入畫，濃彩巧思；傅抱石作於一九四九年的作品《重巖賞泉》，為寫贈好友、徐悲鴻弟子張蔭英之作。此外，市場罕見李可染所繪《五牛圖》，牛身重墨留白，體現出牛的倔強堅忍的性格。又俯首童子，凸顯其“純良溫順”的一面。牛為李可染自上世紀四十年代起，反復刻畫的題材。五牛組合的構圖樣式，出現在其八十年代中期以後的作品中。是作作於一九八七年，畫上所鈐“師牛堂”“國獸”，牛的精神象徵，如此畫中題跋，“吾崇其性愛其形，故屢屢不倦寫之”。亦成為其藝術人生的座右銘。在古代書畫部分，唐寅《春山結侶圖》為吳湖帆舊藏，可見於《吳湖帆文稿》。吳氏題裱邊曰：子畏畫師李唐，而用筆濟以柔和。能剛柔並用。所謂錦裏裹針，更能疏密互施，燥濕並用。是以樹有明一代南北合派。此幀當作於五十以前。與吾家舊藏《雪山會琴圖》仿佛。戊子（1948年）所收。吳湖帆識。”其上鈐吳氏鑒藏印多方，如“吳氏圖書記”、“雙修閣圖書記”、“吳湖帆珍藏印”、“梅景書屋秘笈”、“好林泉都付與閒人”、“吳氏梅景書屋圖書印”，可見藏家對此作之珍愛。李鱣《雜畫冊》源自日本重要私人珍藏。是冊作於乾隆元年（1736年），畫風淡宕妍麗，灑脫靈動，仍可見受蔣廷錫風格的影響。識者珍之。本季書畫仍有來自張學良家族以及張群之舊藏。筆底毫端，萬千世界，值得藏家朋友們期待。

Following six months of worldwide sourcing, this season we are delighted to offer more than 400 works in a sale series of remarkable scale and quality, led by the special sale of Important Asian Private Collections.

Put together with the trust and support of three highly experienced collectors, the special sale features three superb Asian private collections. Residing in Indonesia, the owner of Chinese Paintings and Calligraphy from the Dan Han Lou Collection is an industrious businessman and philanthropist with a passion for ink paintings and calligraphy. From this collection amassed over nearly five decades we will offer among others Zhang Daqian's Guan Yin inscribed by Deng Sanmu, Shang Yanliu and Ye Chucang, which captures the artist's style as he was first exposed to influences of Dunhuang art, while retaining his early style. Over 70 works by Li Xiongcai will be offered from an important Hong Kong private collection put together by a close friend of the artist and great collector of his works. Created between the 1940s and 1980s, the works range from brief sketches of intimate dimensions drawn during the artist's travels that delightfully capture all walks of life, to works such as The Construction of the Pier of the Yangtze River Bridge that applauds the development of new China. This group of works of diverse subjects spanning an extensive period of time offers a glimpse of the artist in the process of developing a mature style with distinct personality, which gave rise to the robust yet refined "Li-style landscape painting". Also of note is the Wang Zhenyu Family Collection. A prominent entrepreneur from the Republican period, Mr. Wang is known for founding the renowned Mao Heng Company, whose business ranges from textile, mining, jewellery to banking. Both discerning connoisseurs, Mr. and Mrs. Wang developed close friendships with numerous artists. We are honoured to be entrusted by the Wang family to offer 80 works by renowned painters such as Zhang Daqian, Huang Junbi and Xu Beihong, which includes rare works created as gifts from the artists.

Our various-owner sale of Chinese Paintings and Calligraphy highlights two landscape works painted by Huang Binhong at 89 years of age. Created as a housewarming gift for the artist's friend Wu Ming (1902 - ?), Landscape brought to life with spontaneous brushstrokes distant mountains as well as lovely views of nearby villages in spring, while another magnificent ink landscape work was also created as a gift for a friend. Together these works are exemplary of Huang Binhong's diverse artistic expressions and effortless mastery of his art. Huang Yongyu's 1984 work Cheung Chau captures with thick and vivid colours a quiet corner on the island. Viewing the Spring in the Mountains painted by Fu Baoshi in 1949 as a gift to Xu Beihong's student Zhang Qianying is an extraordinary work that is charmingly freehand and spontaneous.



黃賓虹
(1865-1955)

挹翠閣落成志慶圖

立軸 設色紙本

壬辰（1952年）作

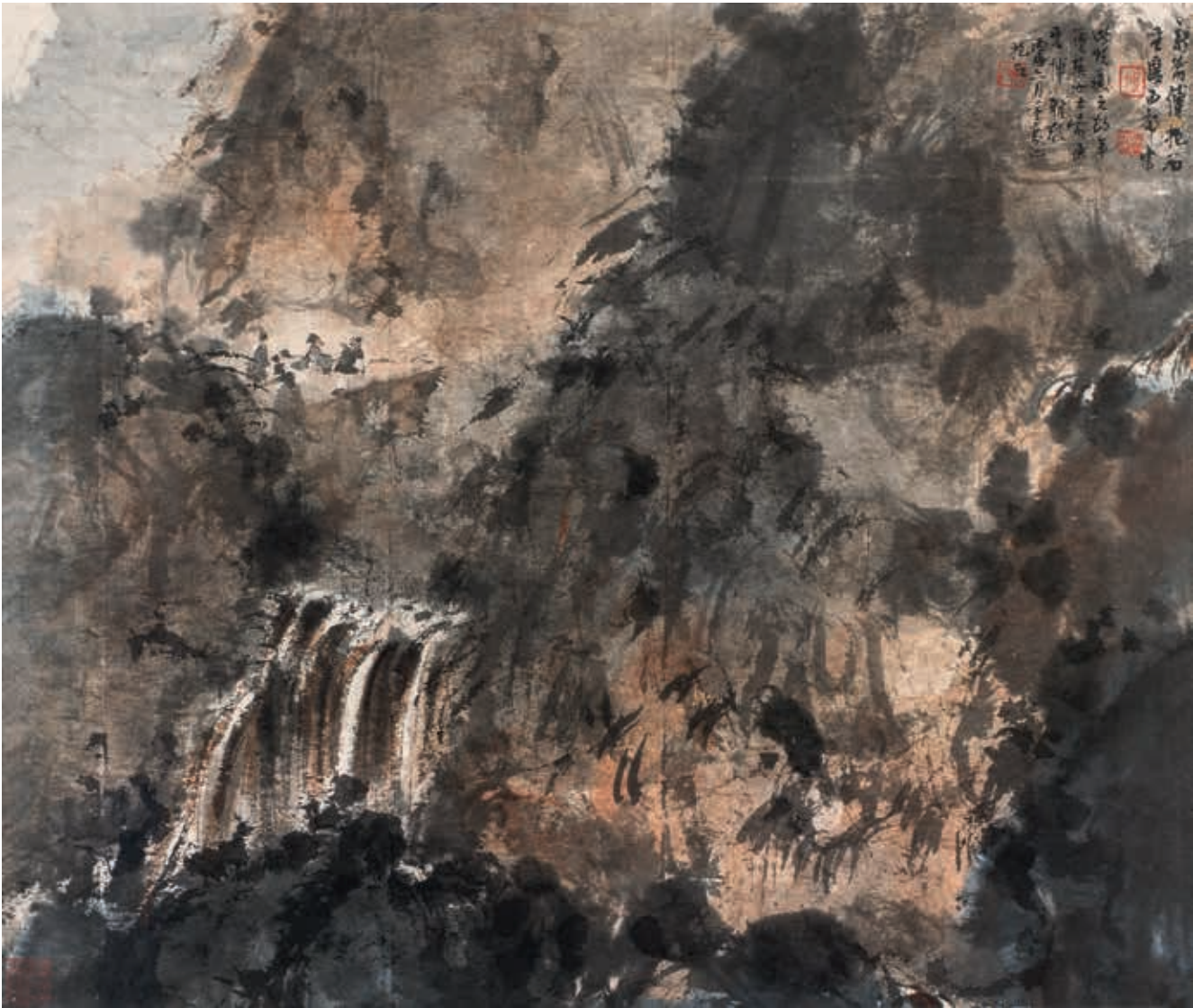
上款：「挹翠閣主」，即為吳鳴（1902-？）。吳鳴，字仲鳴，別署挹翠閣主人，廣東人，業醫，能詩善畫。曾任佛山市立醫院院長及中山縣衛生局局長，抗戰時廣州淪陷，輾轉澳門，於新馬路設診所。「挹翠閣」為其在澳門新居。吳鳴為黃賓虹晚年書畫友，亦是黃賓虹藝術的重要賞識者之一。

Huang Binhong

VERDANT MOUNTAIN IN SPRING

Hanging scroll; ink and colour on paper

127 × 47.5 cm



傅抱石

(1904-1965)

重巖觀泉

鏡心 設色紙本

丙戌（1946年）作

上款：「蒨英女士」即張蒨英（1906-2003）。張蒨英與夫婿費成武，均為徐悲鴻弟子。

1946年，二人赴英國深造，享譽英國藝壇逾半個世紀。

出版：《藝為人生：1928-1949年國立中央大學美術專業學生文獻集（上）》，第134頁，故宮出版社，2016年版。

Fu Baoshi

VIEWING WATERFALL IN THE MOUNTAINS

Mounted for framing; ink and colour on paper

48 × 56 cm

Publication: Refer to Chinese text



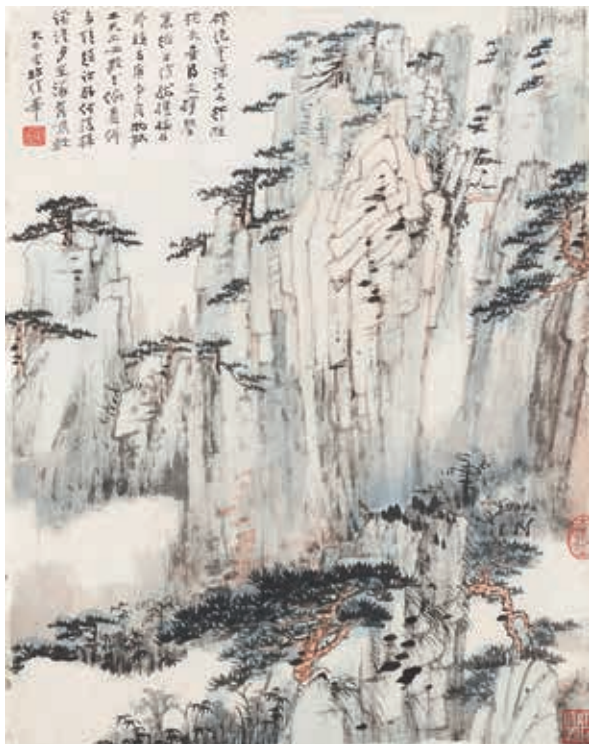
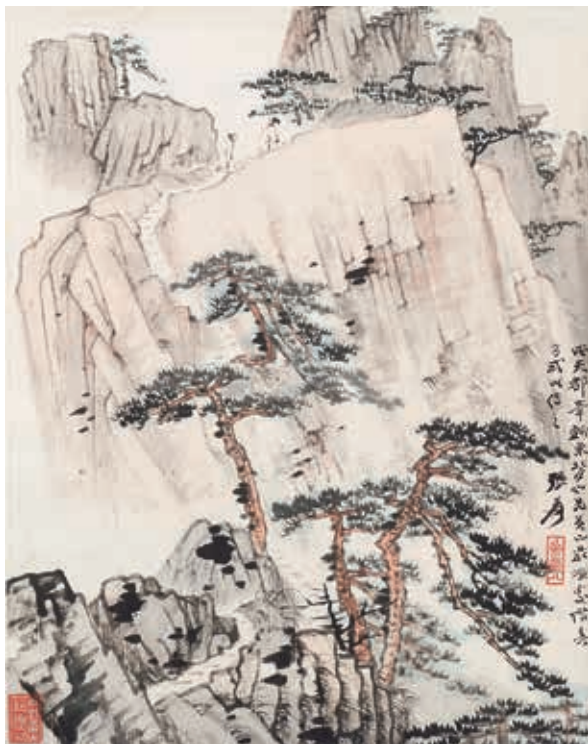
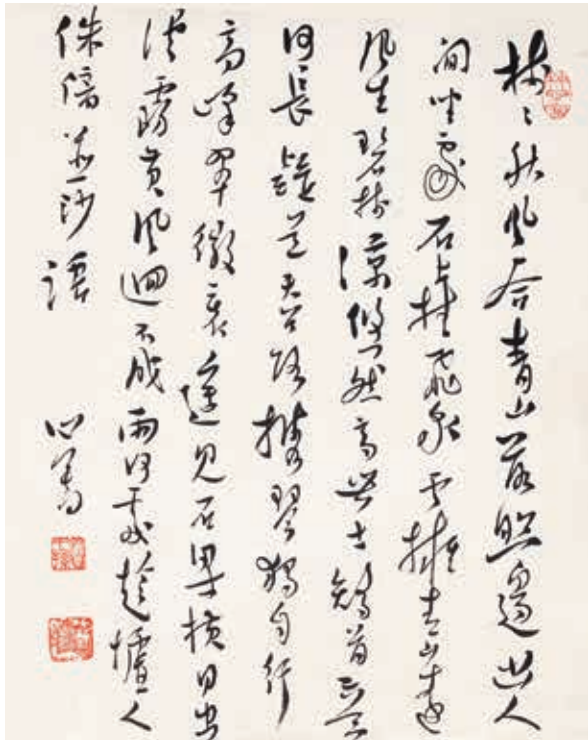
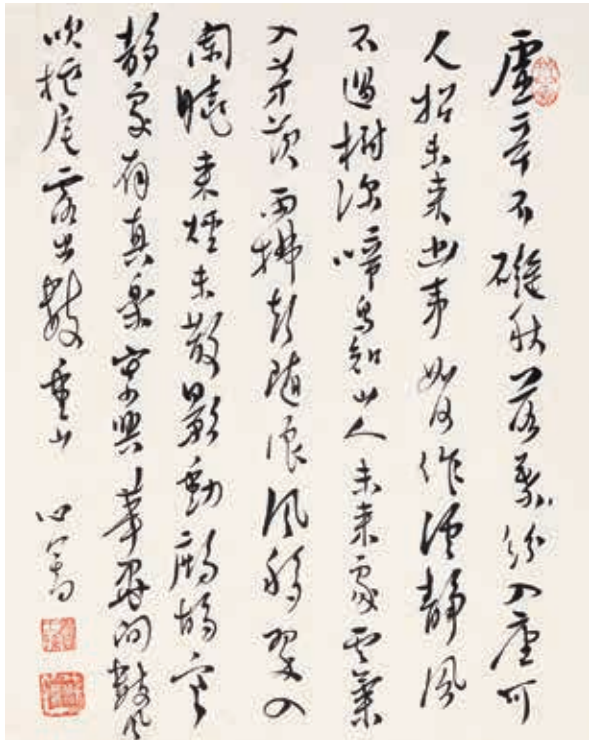
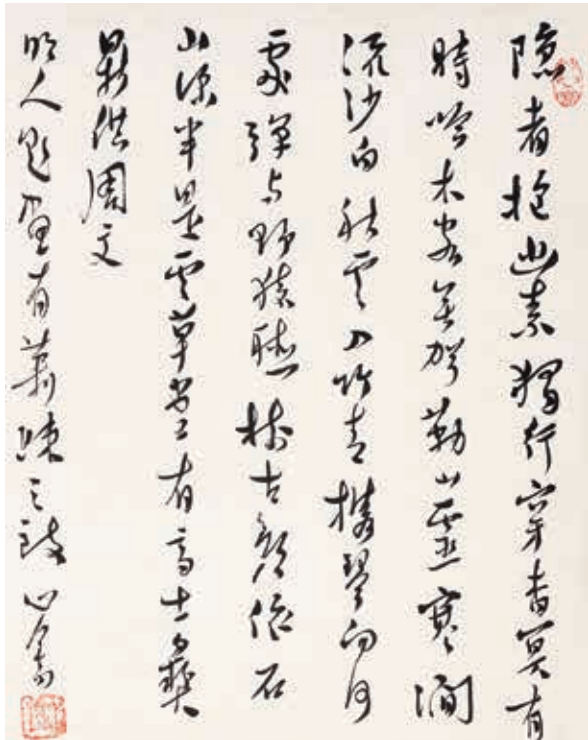
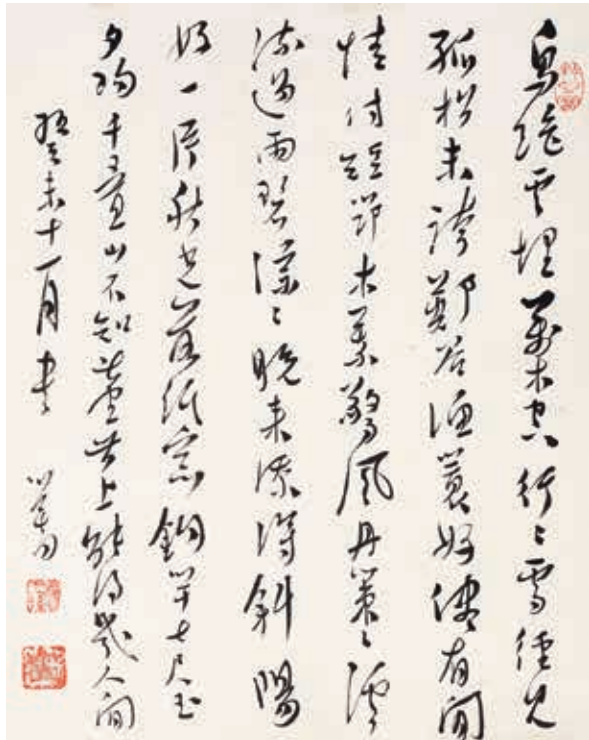
張大千
(1899-1983)
觀音
鏡心 設色絹本
說明：鄧散木（1898-1963）、商衍鑾（1875-1963）、
葉楚傖（1887- 1946）題本幅。
來源：「丹翰樓」主人珍藏。

Zhang Daqian
GUAN YIN
Mounted for framing; ink and colour on silk
119 × 51.5 cm
Source: Dan Hanlou master collection.



張大千
(1899-1983)
雙清圖
立軸 設色紙本
丁亥（1947 年）作
說明：畫家自題簽條：雙清圖。大千近作。
來源：王振宇夫人唐兆穎女士珍藏。

Zhang Daqian
PLUM BLOSSOMS AND BAMBOO
Hanging scroll; ink and colour on paper
107 × 41 cm



張大千
(1899-1983)
黃山勝景四幀
鏡心 設色紙本
說明：每開均有溥儒（1896 -1963）對題。

Zhang Daqian
MOUNTAIN HUANG
Mounted for framing; ink and colour on paper
畫 painting : 29 × 22 cm (每幅); 字 annotation : 30 × 22 cm (每幅)



黃永玉

(b. 1924)

長洲

鏡心 設色紙本
1984 年作

Huang Yongyu

CHEUNG CHAU

Mounted for framing; ink and colour on paper
68 × 69 cm

鄧芬

(1894-1964)

採蓮圖

鏡心 設色紙本

己亥（1959 年）作

上款：「英煦世兄」為旅美工程師周英煦，祖籍廣東廣州。其父周康變先生（1908-?）早年畢業於黃埔軍校，後任廣州《中正日報》社社長，並創辦香港龍門書店。父子案牘外，雅好翰墨，嶺南諸家時有精作相贈。

DENG FEN

PICKING LOTUS

Mounted for framing; ink and colour on paper
58 x 107.5 cm



黎雄才
(1910-2001)
長江大橋
鏡心 設色絹本
1956 年作
畫家自題簽條：長江大橋（初稿）。一九五六年二月，黎雄才筆。鈐印：端人
出版：《呂國文藏珍集——紀念黎雄才誕辰一百週年精品選》，第126-127頁，國家藝術雜誌社（香港），2010年版。
說明：本幅為畫家自題簽條。

Li Xiongcai
THE CONSTRUCTION OF THE PIER OF THE YANTZE
RIVER BRIDGE
Mounted for framing; ink and colour on silk
48 × 130 cm
Publication: Refer to Chinese text

黎雄才
(1910-2001)
瘦西湖
鏡心 設色紙本
1957 年作
出版：《呂國文藏珍集——紀念黎雄才誕辰一百週年精品選》第46-47頁，國家藝術雜誌社出版，香港，2010年10月版。

Li Xiongcai
THE SLENDER WEST LAKE IN YANG ZHOU
Mounted for framing; ink and colour on paper
30 × 40.5 cm
Publication: Refer to Chinese text





關良
(1900-1986)

遊湖
鏡心 設色紙本
1959 年作
來源：得自藝術家家屬。

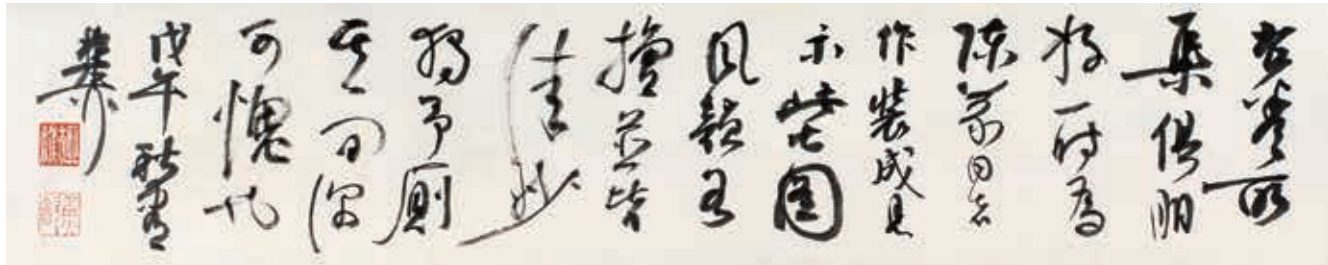
Guan Liang
CHINESE OPERA FIGURES
Mounted for framing; ink and colour on paper
33 × 42 cm
Provenance: Refer to Chinese text



丁衍庸
(1902-1978)

三顧茅廬
立軸 設色紙本

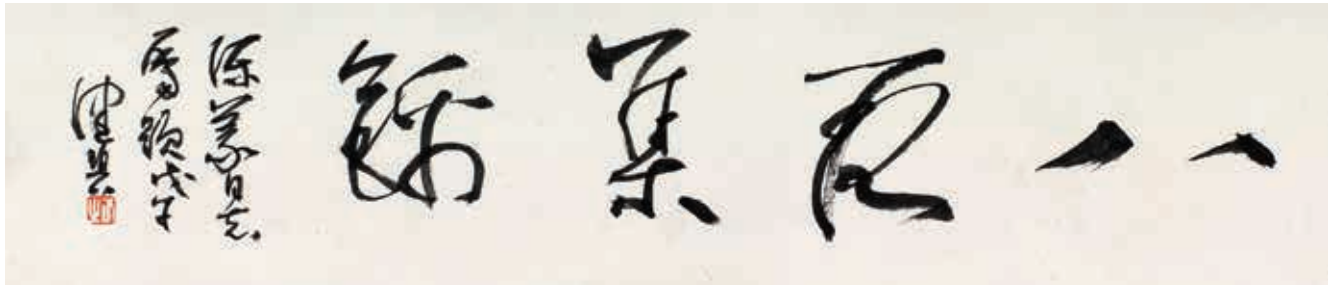
Ding Yanyong
*THREE HUMBLE VISITS TO
COTTAGE A THATCHED*
Hanging scroll; ink and colour on paper
95.5 × 35 cm



陸儼少(1909-1993)、謝稚柳(1910-1997)、唐雲(1910-1993)、程十髮(1921-2007)等

八段集錦

手卷 水墨紙本、設色紙本



Lu Yanshao, Xie Zhiliu, Tang Yun, Cheng Shifa et al.

LANDSCAPES

Handscroll ; ink on paper ; ink and colour on paper

引首 frontispiece 10 x 46.5 cm ; 畫 painting 9.5 x 46.5 cm ; 後跋 annotation 10 x 51 cm



陸儼少
(1909-1993)
雁蕩山
鏡心 設色紙本
上款：「靜山賢弟」即吳靜山(b.1943)，字靜山，號靜者，以字行。1962年入浙江美術學院國畫系。後任中國國際友好聯絡會理事，中國國際貿易促進委員會廣東分會美術指導，中國美術學院客座教授。2012年被聘中央文史研究館館員。

Lu Yanshao
YANDANG MOUNTAIN
Mounted for framing; ink and colour on paper
42 × 152 cm



李鱣

(1686-1762)

雜畫冊

冊頁 設色紙本
出版：《中國繪畫總合圖錄·第四卷》，
JP34-077，第398頁，東京大學出版會，
1983年版。
說明：山口良夫舊藏。

LI SHAN

LANDSCAPE AND ANIMALS

Album; ink and colour on paper
25 × 40.4 cm (每幅)
Publication: Refer to Chinese text

唐寅

(1470-1524)

春山結侶圖

立軸 設色紙本
說明：吳湖帆（1894—1968）舊藏。
著錄：《吳湖帆文稿》，第406頁，《梅景書屋書畫
記·卷三》，中國美術學院出版社，2004年版。

TANG YIN

ELEGANT GATHERING IN SPRING MOUNTAIN

Haningscroll; ink and colour on silk
79.5×33 cm
Publication and Provenance: Refers to Chinese text





陳沛岑女士

亞洲二十世紀及當代藝術部
總經理及資深專家

Ms. Vita Chen

General Manager, Senior Specialist
Asian 20th Century and Contemporary Art

亞洲二十世紀及當代藝術

Asian 20th Century and Contemporary Art

是次春拍，「亞洲二十世紀及當代藝術部」呈現逾95件作品，當中，我們循藝術史的角度、融合市場發展脈絡，特別策劃了兩個專題。其一為「與大師對話」，匯集東西方九位藝術巨擘的精彩作品，以饗藏家。當中以中國四大校長之一的杭州藝專創辦人林風眠為首，呈現其三件來源有序的經典風景、仕女、動物主題代表作。以及蘇州美專校長暨中國寫實主義代表人物——顏文樑完成於1979年，曾代表他參加上海「全國藝壇大師動物大展」，氣勢萬千的珍罕動物主題巨製《奔馬》和恬靜光燦的風景創作《幽林》；與關良首次現身市場，體現「大巧以拙」、「油畫民族化」精神的《長耕不輟》、《戲劇人物·挑滑車》；丁衍庸難得一見的珍稀宗教題材、大膽濃烈，富個人情味的雙面畫《交腳菩薩》；旅美華人朱沅芷明媚生動，描繪初春的30年代大尺幅《公園漫步（索邦神學院廣場）》；以及華人抽象大師趙無極完成於1951年，出自瑞士著名藝評家暨出版商賈克梅第（Nesto Jacometti）舊藏的《無題》，與其瑰麗雄奇、氣象萬千，展現豁達人生心緒與深厚東方精神的重磅鉅作《25.06.86 桃花源》；及朱德群借古開今，跌宕昂揚的磅礴巨構《構圖第57號》。精彩可期！

而在西方藝術方面，我們將呈現19世紀寫實主義大家庫爾貝筆下含情，描繪故鄉動人景致的《生命之泉》、畢費經典的《盛讚芳華》。匯聚東西方藝術大師的創作靈光，展現其獨特的個人風貌與作品間跨時代的對話。

另一專題，我們聚焦「身體語言」，透過展現跨地域與世代的藝術家如何詮釋人物主題，來勾勒出一轉變中的時代美學及創作者特出的視角。當中涵括藤田嗣治、羅中立、賀慕群、丁雄泉、奈良美智、黃宇興、陳飛、菲律賓藝術家溫度拿等人之作。許多作品均為首次現身市場，為藏家購藏珍品的良機。

This Spring, the Asian 20th Century and Contemporary Art Department will present more than 95 works, divided into two special themes that combine art history and market development. The first one is entitled “A Dialogue with Masters” and brings together exquisite works by nine Eastern and Western masters, presenting collectors with a veritable artistic feast. Of key interest are three classic works by Lin Fengmian, one of the “top four college principals in Chinese history” and founder of Hangzhou Art Academy. There are also two paintings by Yan Wenliang, former principal of Suzhou Art Academy and Chinese realist painter - the imposing and rare animal motif *Running Horses* which featured at the “Shanghai National Exhibition of Animal Depictions by Chinese Artists” and the tranquil landscape work *Forest*, both completed in 1979. Two works by Guan Liang will be offered at auction for the first time, namely *Landscape and Opera Figures*, both exemplary of the artist's great humility and Chinese-style application of oil painting. Ding Yanyong's rare double-sided painting *Bodhisattva*, with its cherished religious motif, is bold, powerful and imbued with personal sentiments. Another attraction is Chinese-American artist Zhu Yuanzhi's (also known as Yun Gee) bright and vivid portrayal of early spring in *Woman and Child Walking in Park (Sorbonne Square, Paris)*, an imposing work painted in the 1930s. Two other paintings by Chinese abstract master Zao Wou-Ki will be offered. Untitled, which was completed in 1951 and kept for years by his good friend and Swiss publisher Nesto Jacometti, and the magnificent masterpiece *25.06.86*, which gives voice to an open-minded view of human emotions and the depth of the Eastern spirit. In contrast, Chu Teh-Chun's free and high-spirited masterpiece *Composition No. 57*, uses the past to reflect on the present.

For collectors interested in Western paintings, *Roches et Cascade*, a moving hometown scene by 19th-Century realist painter Gustave Courbet, together with *Zinnias Bouquet* by Bernard Buffet will be offered. These works highlight the artistic inspirations that moved Eastern and Western painters alike, while showcasing the unique styles of individual artists and the dialogue between works from different eras.

The second special theme is “Body Language”. By showcasing how artists from different places and times interpret human figures, this curated session highlights the changing aesthetics and focus on the unique perspective of each artist. This is a dialogue informed by the works of Tsuguharu Foujita, Luo Zhongli, Hoo Mojoo, Walasse Ting, Yoshitomo Nara, Huang Yuxing, Chen Fei and Philippine artist Ronald Ventura. Many of these works have never appeared at auction, making this a perfect opportunity for art collectors to add new treasures to their collections.

趙無極

(1920-2013)

25.06.86 桃花源

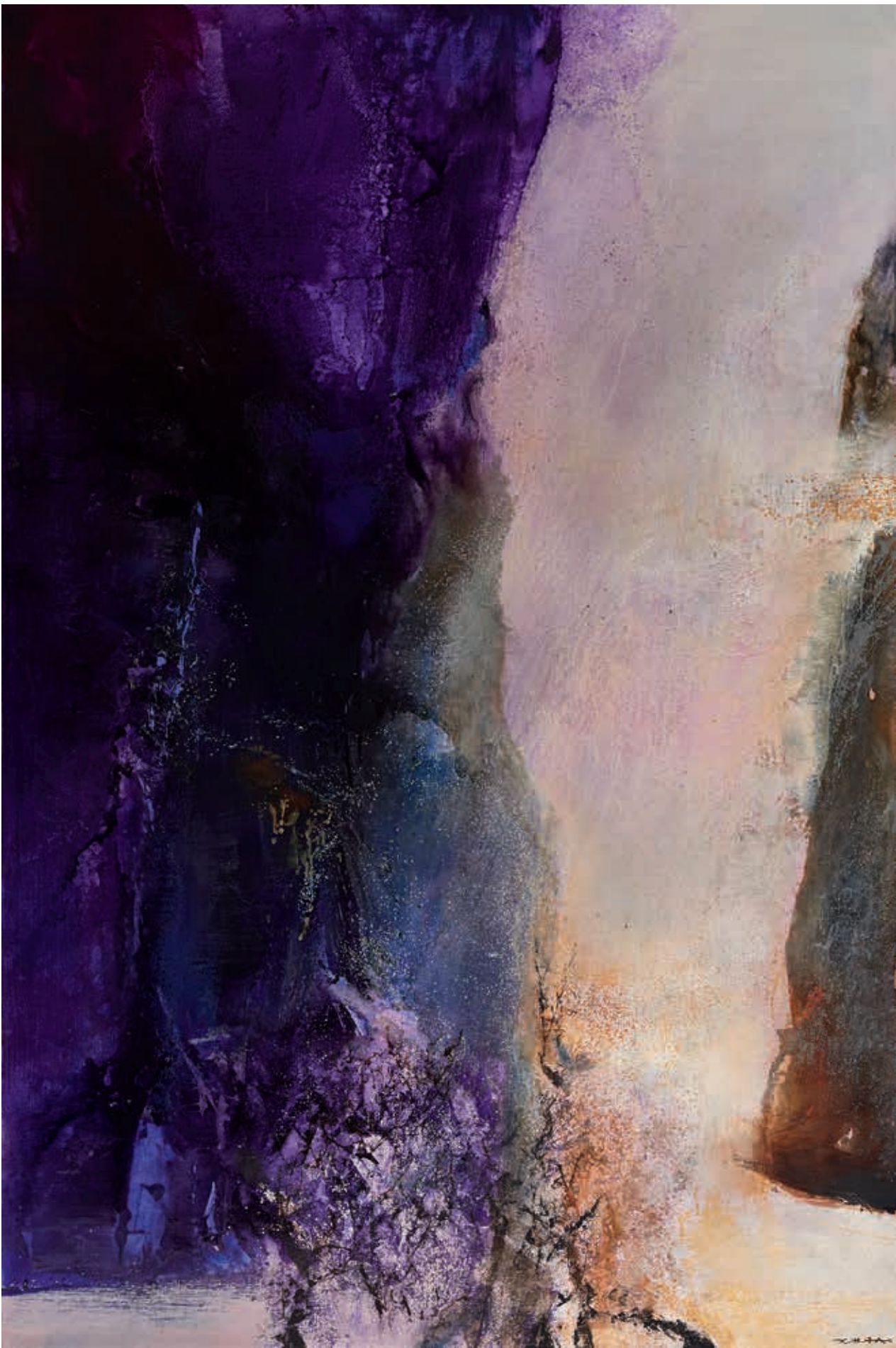
1986年作
油彩 畫布

Zao Wou-Ki

25.06.86

Painted in 1986
Oil on canvas

195 × 130 cm.





朱德群

(1920-2014)

構圖第五十七號

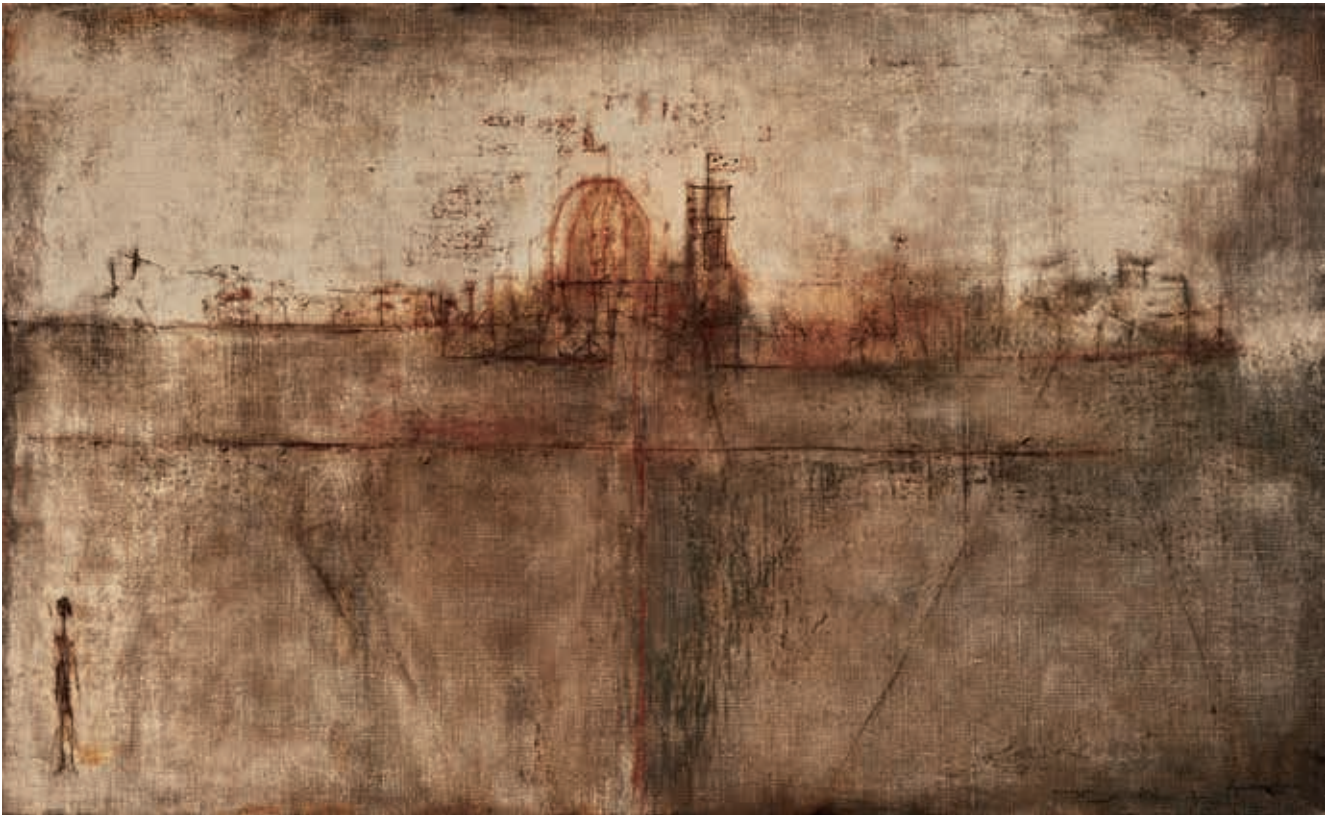
1960年作
油彩 畫布

Chu Teh-Chun

Composition No.57

Painted in 1960
Oil on canvas

127 × 96 cm.



趙無極

(1920-2013)

無題

1951年作
油彩 畫布

Zao Wou-Ki

Sans Titre

Painted in 1951
Oil on canvas

37.6 × 60.2 cm.

**林風眠**

(1900-1991)

荷塘約1960至1970年代
彩墨 紙本

Lin Fengmian

*Lotus Pond*Painted in 1960s-1970s
Ink and colour on paper

67 × 69 cm

**林風眠**

(1900-1991)

照鏡仕女1965年作
彩墨 紙本

Lin Fengmian

*Lady with Mirror*Painted in 1965
Ink and colour on paper

68.5 × 68.5 cm.



藤田嗣治

(1886-1968)

靜物

1922年作
油彩 墨 複合媒材 畫布

Tsuguharu Foujita (Léonard)

Nature Morte à La Figurine

Painted in 1922
Oil, ink and mixed media on canvas

27.8 × 24.6 cm.

丁衍庸

(1902-1978)

交腳菩薩（雙面畫）

1965年作
油彩 木板

Ding Yanyong

Bodhisattva (Double-sided)

Painted in 1965
Oil on board

61 × 45.5 cm.





朱沅芷

(1906-1963)

公園漫步（巴黎索邦神學院廣場）

1936-1939年作
油彩 畫布

Yun Gee

*Woman and Child Walking in Park (Sorbonne Square)*Painted in 1936-1939
Oil on canvas

73 × 92 cm.



顏文樑
(1893-1988)

奔馬

1979年作
油彩 畫布

Yan Wenliang
Running Horses

Painted in 1979
Oil on canvas

60 x 91.5 cm.



貝爾納·畢費

(1928-1999)

盛讚芳華

1963年作
油彩 畫布

Bernard Buffet

Zinnias Bouquet

Painted in 1963
Oil on canvas

100.3 × 81.5 cm.



居斯塔夫·庫爾貝

(1819-1877)

生命之泉

1866年作
油彩 畫布

Gustave Courbet

Roches et Cascade

Painted in 1866
Oil on canvas

63.5 × 44.5 cm.



賀慕群

(1924-2005)

玩具系列——角力者

1969年作
油彩 畫布Hoo Mojong
*The Dao Wrestlers*Painted in 1969
Oil on canvas

63.8 × 44.8 cm.

關良
(1900-1986)

長耕不輟

油彩 畫布

Guan Liang

Landscape

Oil on canvas

57 × 38 cm.

關良

(1900-1986)

戲劇人物·挑滑車

油彩 畫布

Guan Liang

Opera Figures

Oil on canvas

32 × 41.3 cm.





嶋本昭三

(1918-2013)

總督宮 35 號

2008年作
瓷漆 玻璃片 畫布

Shozo Shimamoto

Plazzo Ducale 35

Executed in 2008
Enamel and broken glass on canvas

122 × 177 cm.

奈良美智

(b.1959)

當你所言對我已無意義

1995年作
壓克力彩 畫布

Yoshitomo Nara

This is How it Feels When Your Words Means Nothing at All

Painted in 1995
Acrylic on canvas

51 × 40 cm.





羅中立

(b.1948)

大巴山組畫之一——上梯的農婦

2000年作
油彩 畫布

Luo Zhongli

Peasant Woman

Painted in 2000
Oil on canvas

92 × 75 cm.



周春芽

(b.1955)

卡恩和喜兒

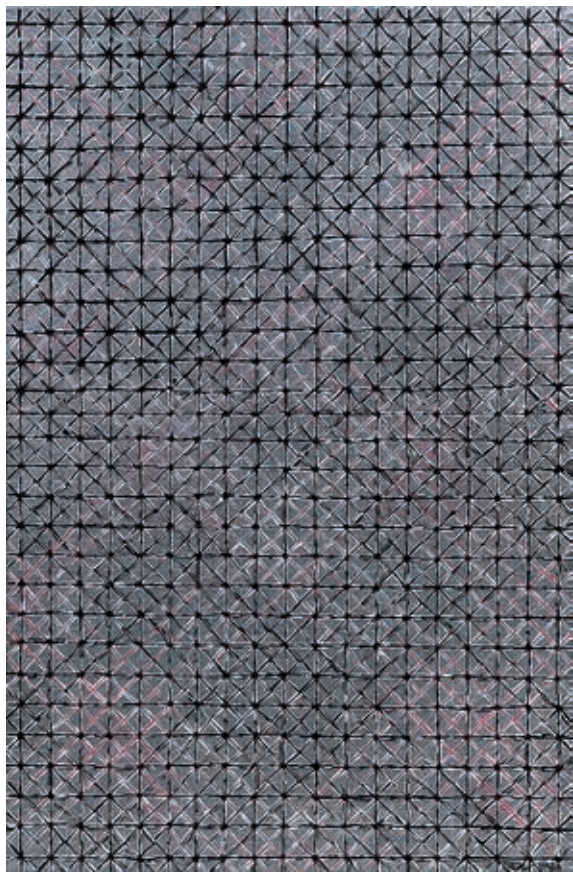
2007年作
油彩 畫布

Zhou Chunya

Kahn and Xi'er

Painted in 2007
Oil on canvas

149 × 120 cm.



羅納德・溫杜拿
(b.1973)

胡鬧

2011年作
油彩 紙本

Ronald Ventura

Horse Around

Painted in 2011
Oil on paper

150 × 119 cm

丁乙

(b.1962)

十示 98-9

1998年作
壓克力彩 畫布

Ding Yi

Appearance of Crosses 98-9

Painted in 1998
Acrylic on canvas

116 × 76 cm



黃宇興
(b.1975)

光芒

2010年作
油彩 畫布

Huang Yuxing

Light

Painted in 2010
Oil on canvas

170 × 230 cm.



陳飛

(b.1983)

小鳥

2006年作
壓克力彩 畫布

Chen Fei

Little Birdie

Painted in 2006
Acrylic on canvas

100 × 80cm





王婷女士

珠寶鐘錶尚品部
總經理

Ms. Wang Ting

General Manager
Jewellery, Watches and Luxury Goods

珠寶鐘錶尚品

Jewellery, Watches and Luxury Goods

現時亞洲奢侈品市場增長迅速，需求強勁，為回應市場需求，我們將在2018春季拍賣會為眾客戶帶來一系列令人目不暇給的時尚精品：如永恒不衰的各式鑽石，來自緬甸抹谷的紅寶石、喀什米爾的藍寶石以及未經處理的哥倫比亞祖母綠、以致極為罕見稀有的尖晶石。隨著人們對奢侈品的追求不斷增長，尤其是在中國，我們希望在這個瞬息萬變的全球市場下，能不斷的探索、發掘未來的潛在市場，更能迎合資深藏家以及新進買家的需求與喜好。除了一直備受藏家追捧與收藏的紅、藍、綠寶外，我們也希望能為大家提供更廣泛的選擇，例如憑著典雅設計、獨特韻味和歷史價值受到藏家喜愛的古董珠寶等。我們今春將繼續秉承中國嘉德的價值觀，以專業知識為大家提供卓越的服務，並分享對珠寶的熱愛。

In response to the robust and fast-growing luxury market in Asia and China in particular, we are delighted to offer a full array of exceptional jewels in our Spring Auction, ranging from fashionable jewellery for everyday wear, to collectors' choices such as highly sought-after Burmese Mogok rubies, Kashmiri sapphires, untreated Colombian emeralds, rare spinels and diamonds, which are never out of fashion. While catering to the needs of sophisticated connoisseurs, we are also dedicated to exploring the up-and-coming trends of the fast-changing global market. Apart from the three traditionally important coloured stones, namely ruby, sapphire and emerald, which are revered by investors and collectors alike, we are also excited to introduce a wide array of vintage jewellery that are cherished for their elegant style, unique charm and historical value. Honouring the core values of China Guardian, we look forward to welcoming collectors this Spring with the best services and sharing our love for jewellery with our discerning clients.



拍品資料請看後頁

Please turn over for lot information



天然翡翠配鑽石戒指
NATURAL JADEITE AND DIAMOND
RING

天然翡翠配紅寶石項鍊
NATURAL JADEITE AND RUBY NECKLACE



正面
Front View



總重量 14.41 克拉天然未經加熱喀什米爾藍寶石配鑽石戒指
NATURAL UNHEATED KASHMIRI SAPPHIRE AND DIAMOND
RING, SAPPHIRES TOTALLING 14.41 CARATS



144.00 克拉天然哥倫比亞祖母綠配鑽石項鍊，梵克雅寶
144.00-CARAT NATURAL COLOMBIAN EMERALD AND
DIAMOND NECKLACE, VAN CLEEF & ARPELS



正面
Front View



5.29 克拉天然未經加熱喀什米爾藍寶石配鑽石戒指，寶格麗
5.29-CARAT NATURAL UNHEATED KASHMIRI SAPPHIRE
AND DIAMOND RING, BULGARI



天然未經處理海水珍珠配海螺珠及鑽石吊耳環
NATURAL SALTWATER PEARL, CONCH PEARL
AND DIAMOND PENDENT EARRINGS



總重量約 30.30 克拉粉紅色剛玉配鑽石吊耳環
APPROXIMATELY 30.30-CARAT PINK SAPPHIRE
AND DIAMOND PENDENT EARRINGS



總重量 9.50 克拉天然未經加熱彩色剛玉配鑽石戒指，寶格麗
NATURAL UNHEATED MULTI-COLOURED SAPPHIRE AND
DIAMOND RING, BULGARI, MULTI-COLOURED SAPPHIRES
TOTALLING 9.50 CARATS



11.26 克拉天然彩黃色鑽石配鑽石戒指
11.26-CARAT NATURAL FANCY YELLOW DIAMOND
AND DIAMOND RING

6.01 克拉天然哥倫比亞祖母綠配鑽石戒指
6.01-CARAT NATURAL COLOMBIAN EMERALD AND
DIAMOND RING



總重量約 22.20 克拉鑽石項鍊
APPROXIMATELY 22.20-CARAT DIAMOND NECKLACE



總重量 19.80 克拉天然未經處理哥倫比亞木佐礦祖母綠配
鑽石項鍊及吊耳環套裝

NATURAL UNTREATED COLOMBIAN MUZO EMERALD
AND DIAMOND NECKLACE AND PAIR OF MATCHING
EARRINGS, EMERALDS TOTTALLING 19.80 CARATS



天然翡翠配鑽石耳環
NATURAL JADEITE AND DIAMOND EARRINGS



天然翡翠配鑽石「觀音」吊墜
NATURAL JADEITE AND DIAMOND
'GUAN YIN' PENDANT



林威信先生

瓷器工藝品部
總經理

Mr. Nicholas Wilson

General Manager
Chinese Ceramics and Works of Art

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副總經理

Mr. Wang Jing

Deputy General Manager
Chinese Ceramics and Works of Art

瓷器工藝品

Chinese Ceramics and Works of Art

2017年是中國嘉德（香港）成立五週年誌慶，在兩季度的拍賣中，「中國瓷器工藝品部」斬獲1億9,130萬港元的成交金額。2018年春，中國嘉德香港瓷器工藝品部秉承嚴格審慎，方能以恆的原則，四海斬棘，繼續為廣大藏家甄選精品。此次春拍，我們將攜「搏泥幻化——中國古代陶瓷」、「玉質金相——中國古代玉器藝術珍品」及「觀古——瓷器珍玩工藝品」，合計500多件珍品與眾位藏家同好見面。

本期「搏泥幻化——中國古代陶瓷」專場將呈現逾60件套拍賣品，重點推出數個同一收藏的專題版塊：「日本重要財團」、「台灣書香齋」、「可以清心——香港私人藏茶器具」等，值得關注。其中三件宋、金、元時期的磁州窯類型器：黑釉刻劃牡丹紋小口瓶、綠釉黑花牡丹紋瓶、黑釉剔花牡丹紋罐，格外精彩。繼續秉承重來源、重品相、重知識、重引導的宗旨，將每位藏者於高古瓷收藏的視野與情懷，文化與意趣，心得與體會，淋漓盡致地詮釋出來。

「玉質金相——中國古代玉器藝術珍品」將延續傳統集古代美玉之珍，整體呈現近200件精美玉器，18/19世紀青白玉刻如意紋梅瓶為個中翹楚，本品梅瓶形制，若少女亭亭，肩部起寬弦紋，上飾乳釘紋，腹部上下皆以兩道回紋為區隔，中央飾抽象如意紋，近足處亦與肩部同飾，可謂之精妙；另有18/19世紀青玉水牛一件，立體圓雕，四足蜷臥，雙目圓睜，額頭陰刻螺旋形卷髮，筋腱顯露，形態可掬，輔以底座，更添古韻；清代白玉仿古鬃髯紋圭如溫且純，細若凝脂，為上等白玉製成，圭腹以乳釘紋為兩段區隔，飾一小一大兩個獸面紋，怒目圓睜，頗有上古風範。清嘉慶白玉高浮雕龍紋福壽如意值得藏家注目，此件如意以玉石整料製成，潔白溫潤，晶瑩剔透，如意頭上淺浮雕壽桃累累，枝葉陰陽相背翻轉自如，柄上高浮雕蒼龍匍匐，兇猛非常，末端淺浮雕佛手瓜紋，均有皇家賀壽之意。造型雍容端莊，值得納藏。

「觀古——瓷器珍玩工藝品」甄選瓷器、玉器、文玩雜項等各品類珍品近300件，以饗藏家同好。其中值得關注是一件清乾隆剔彩壽春寶盒。「春」字具有一年復始，萬物更新之意。故此這系列象徵長壽和新生祥瑞寶盒、是乾隆皇帝在春節和慶賀大壽時不可或缺之御用器物。另有一件清代乾隆銅胎掐絲琺瑯枝蓮紋龍耳長方爐值得關注，整器掐絲粗細均勻流暢，花莖採用雙勾技法掐絲。鑲金較厚，金碧輝煌的視覺效果尤為突出，為乾隆時期典型特徵。此品在2005年倫敦S. Marchant & Son 展覽。另一明代嘉靖青花龍鳳紋葫蘆瓶是嘉靖時期大型琢器的代表作品，此品花紋精美，龍鳳極富神韻，實屬難得。

2017 marked the fifth year China Guardian (Hong Kong) set foot in the bustling city of Hong Kong. In the past year, the Chinese Ceramics and Works of Art Department has proudly achieved a total of HK\$ 191 million. For the upcoming 2018 Spring Auction, we will be presenting a total of three sales spanning a variety of collecting categories.

“Ancient Chinese Ceramics from the Tang to the Song Dynasty” is a dedicated sale offering over 60 superb examples of early wares from this high period of ceramic production. This is the fourth consecutive season of specialised sales in this category leading the way in this field in Hong Kong. There are a number of important private collections—such as an Important Japanese Private Collection, the Shuxiangzhai Collection from Taiwan, and a Hong Kong Private Collection of tea wares. Of particular interest is the Green Ground Painted Cizhou ‘Peony’ Vase from the Northern Song Dynasty, a Carved Black-Glazed ‘Peony’ Vase from the Northern Song Dynasty and a Fine Carved Black-glazed Cizhou ‘Peony’ Jar from the Jin-Yuan Dynasty.

“Virtue & Purity – A Selection of Fine Chinese Jade Carvings” will include nearly 200 pieces in the sale this time. A highlight of the sale is the Pale Celadon Jade Vase, *Meiping*, 18th/19th Century; the large and evenly-coloured stone beautifully worked in simulating archaic bronze vessels further decorated with auspicious archaistic *ruyi* motifs. Another highlight is the Celadon Jade Water Buffalo, 18th/19th Century; the magnificent recumbent creature resting with four feet tucked under its cumbersome body, its head turned right revealing a powerful gaze framed by a pair of sturdy horns, and its finely incised tail naturalistically swept to the right. Other highlights include the Archaistic White Jade Axe-Head; the semi-translucent body resembles mutton-fat consistency and is considered amongst the highest quality white jade, the body is intricately worked with bands of *taotie* motif. Another is the superb White Jade Sceptre; the Imperial grandeur of the sceptre is represented by the auspicious peach and finger citron fruits together with a withering dragon worked in high relief.

“Fine Chinese Ceramics and Works of Art” will include a carefully selected group of ceramics and works of art, jades, Buddhist art and scholar’s objects. Of particular note is a Finely Carved Polychrome Lacquer ‘*Chun*’ Box and Cover with a four-character incised and gilt inscription *shouchunbaohe* and a six character incised and gilt-Qianlong mark. The character *chun* (‘spring’) is centred within a circular panel. This type of precious box is a representation of longevity and spring; Emperor Qianlong often used this type of auspicious box during Chinese New Year and birthday celebrations. Another important imperial work of art is the Cloisonné Enamel Rectangular Censer with Dragon Handles also bearing a Qianlong mark. It was exhibited at S. Marchant & Son London in 2005. Last but not least, there is the Blue and White ‘Dragon and Phoenix’ Double-Gourd Vase from the Jiajing period. This type of vase is a masterpiece among larger pieces from the Jiajing period with the auspicious imagery reflecting the Ming Emperor’s preoccupation with longevity.

清乾隆 剔彩壽春寶盒

「大清乾隆年製」款、「壽春寶盒」款

A FINELY CARVED IMPERIAL POLYCHROME
LACQUER 'CHUN' BOX AND COVER
Gilt-Incised Qianlong Six-Character Mark and
of the Period (1736-1795)

30.5 cm. diam.



大清乾隆
年製

壽春
寶盒

清乾隆 銅胎掐絲琺瑯纏枝蓮紋龍耳長方爐

「乾隆年製」款

來源：
S. Marchant & Son, 倫敦, 2005 年

展覽：
Recent Acquisitions, S. Marchant & Son, 倫敦, 2005 年, 圖錄編號 76

A CLOISONNE ENAMEL RECTANGULAR CENSER WITH
DRAGON HANDLES
Qianlong Four-Character Mark and of the Period (1736-1795)

Provenance:
S. Marchant & Son, London, 2005

Exhibited:
Recent Acquisitions, S. Marchant & Son, London, 2005, no. 76

31 cm. wide



乾隆
年製

明至清 古墨一組九件

來源：
日本私人舊藏；20 世紀 90 年代購入

A GROUP OF NINE INK CAKES
Ming-Qing Dynasty (1368-1911)

Provenance:
A Private Japanese Collection, acquired in the 1990s

The largest 22 cm. wide



明嘉靖 青花龍鳳紋葫蘆瓶

「大明嘉靖年製」款

A BLUE AND WHITE 'DRAGON AND PHOENIX'
DOUBLE GOURD VASE

Jiajing Six-Character Mark and of the Period (1522-1566)

48 cm. high



大明嘉
靖年製



19 世紀早期 絳色紗納綉彩雲金龍紋蟒袍

AN IMPERIAL CHESTNUT BROWN EMBROIDERED
GAUZE DRAGON ROBE
Qing Dynasty, Early 19th Century

220 cm. long



北宋 磁州窯綠釉黑彩牡丹紋瓶

A GREEN GROUND PAINTED CIZHOU 'PEONY' VASE
Northern Song Dynasty (AD 960-1127)

25.5 cm. high

北宋 黑釉刻劃花牡丹紋小口瓶

A CARVED BLACK-GLAZED 'PEONY' VASE
Northern Song Dynasty (AD 960-1127)

20.5 cm. high



元 青白釉鳳紋獅鈕梅瓶

A CARVED QINGBAI-GLAZED VASE AND
COVER, MEIPING
Yuan Dynasty (1279-1368)

43 cm. high



金 黑釉梅瓶

A BLACK-GLAZED VASE, MEIPING
Jin Dynasty (1115-1234)

20 cm. high



金至元 磁州窯黑釉剔花牡丹紋罐

A FINELY CARVED BLACK-GLAZED CIZHOU 'PEONY' JAR
Jin-Yuan Dynasty, 12-13th Century

28.5 cm. high



18/19 世紀 青玉水牛

A CELADON JADE CARVING OF A
WATER BUFFALO
18th/19th Century

18.7 cm. wide



18/19 世紀 青白玉刻如意紋梅瓶

來源：
北美私人舊藏

A FINELY CARVED PALE CELADON JADE
'RUYI' VASE, MEIPING
18th/19th Century

Provenance:
A North American Private Collection

17 cm. high



清嘉慶 白玉高浮雕龍紋福壽如意

來源：
蘇格蘭私人舊藏
亞洲私人舊藏

A WHITE JADE 'DRAGON, PEACH AND FINGER CITRON' SCEPTRE
Jiaqing Period (1796-1820)

Provenance:
A Scottish Private Collection
An Asian Private Collection

38 cm. wide



清 白玉仿古饗餐紋圭

A WHITE JADE AXE-HEAD, *GUI*
Qing Dynasty (1644-1912)

11 cm. high



中國嘉德2018春季拍賣會全球徵集中

INVITATION TO CONSIGN
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拓曉堂，曾就職於國家圖書館，任善本組、與圖組組長，國家圖書館善本采編副研究員。1993年入職中國嘉德國際拍賣有限公司，主持古籍善本拍賣二十余年，曾任中國嘉德古籍善本部總經理。



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